

Alfred Boder

Alfred Boder Fine Arts

[Christie's]

2006-2007

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CONDITION REPORT

CHRISTIE'S

Report Date 21SEP07

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Sale 1886 04OCT07
Old Master Paintings

Further to your recent inquiry, we are pleased to provide to you the condition report(s) you requested. This report has been prepared by Christie's specialists and is no substitute for physical examination by you and/or your advisors. Christie's specialists are not trained restorers and the report set forth below is not a comprehensive condition report prepared by a professional conservator. While we make certain observations on the work which we trust are helpful, we recommend you consult your own restorer for a more complete report. Prospective purchasers should bear in mind that this report will not disclose any imperfections which may only be revealed during the course of subsequent restoration. Buyers are reminded that Christie's warranties with respect to property are limited as set forth in our Conditions of Sale and do not extend to condition.

Lot 3 Aert van der Neer Amsterdam c. 1603/04-1677
A river landscape at night with a rowing boat, a burning city beyond

Condition: We are grateful to Simon Parkes Conservation, New York, for providing the following condition report (written communication, 12 September 2007):
'This painting is painted on a single piece of oak which is unbroken and unreinforced on the reverse. The paint layer is quite dull in many places and the varnish should be freshened. The picture is most likely not very dirty and under ultraviolet light there are small, fairly accurately applied retouches visible addressing graininess in the panel and slight thinness. However, if the painting were to be freshly varnished, there would be a considerable difference immediately. Further restoration to sharpen some of the profiles would also improve the picture. The condition is good, considering the period of the piece, the grain of the panel is slightly pronounced.'

We thank you for your interest in the forthcoming sale. We remind you again that all property is sold 'as is' and should be viewed personally by you or by your professional adviser before the sale to assess its condition.



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Page 2

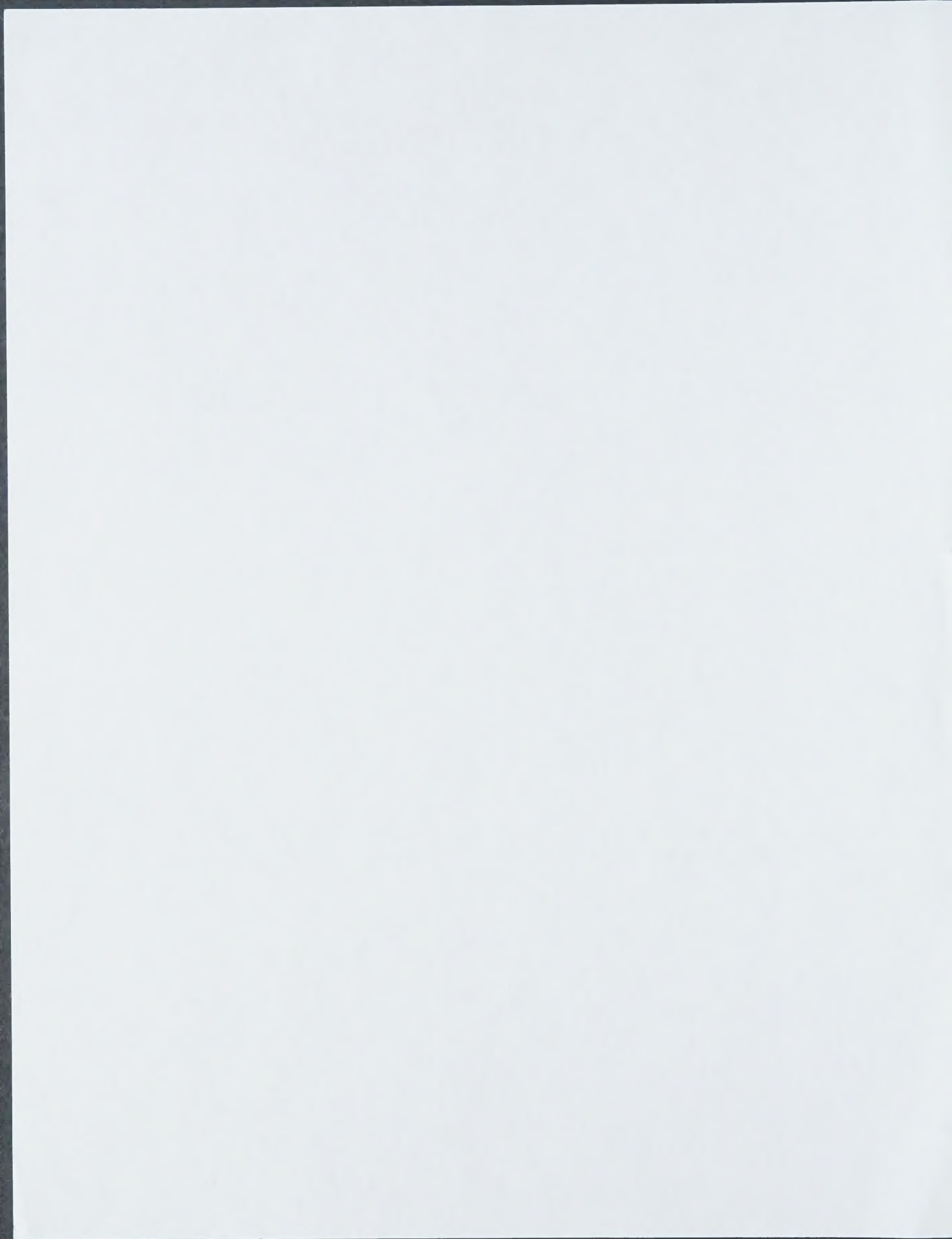
Sale 1886 04OCT07
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Further to your recent inquiry, we are pleased to provide to you the condition report(s) you requested. This report is being provided to you by Christie's as a courtesy. A condition report is no substitute for physical examination by you and/or your advisors. Christie's is not responsible for the accuracy or completeness of this report and we recommend you consult with your own conservator for a more complete report. Prospective purchasers should bear in mind that this report will not disclose any imperfections which might only be revealed during the course of subsequent restoration. Buyers are reminded that Christie's warranties with respect to property are limited as set forth in our Conditions of Sale and do not extend to condition. If you would like to receive a glossary of terms used in this report, please contact the specialist department.

Lot 6 Circle of Rembrandt van Rijn Leiden 1606-1669 Amsterdam
Portrait of a gentleman, bust-length, in a black coat with lace collar and black hat

Condition: We are grateful to Simon Parkes Conservation, New York, for providing the following condition report (written communication, 12 September 2007):
'This small painting on copper is quite dirty. There is a small retouch on the left side of the sitter's ha and there are some fairly visible frame abrasions around the edges. When the picture is cleaned there may be other retouches that become removed. At this point it would be worth restoring this picture for better presentation. The face and the ruffle seem to be very healthy. The darker colors may have slight thinness.'

We thank you for your interest in the forthcoming sale. We remind you again that all property is sold 'as is' and should be viewed personally by you or by your professional adviser before the sale to assess its condition.



CHRISTIE'S

Dr. Alfred Bader
924, East Juneau Avenue
53202 Milwaukee
Wisconsin U.S.A.

Amsterdam, 27 February 2006

We herewith have taken the liberty – with the compliments of Gregory Martin – of sending you photographs and the description of a pair of paintings by Adriaen Verdoel. These two panels will be included in our forthcoming Old Master Pictures sale to be held in Amsterdam on the 10th of May 2006.

Adriaen Verdoel (Vlissingen c. 1620-1675)

Daniel and the Babylonian dragon with King Cyrus enthroned before the ruins; and The meeting of Abraham and Melchizedek
the second signed 'A..v.doel.' (lower left)
oil on panel
60.5 x 83.6 cm. a pair

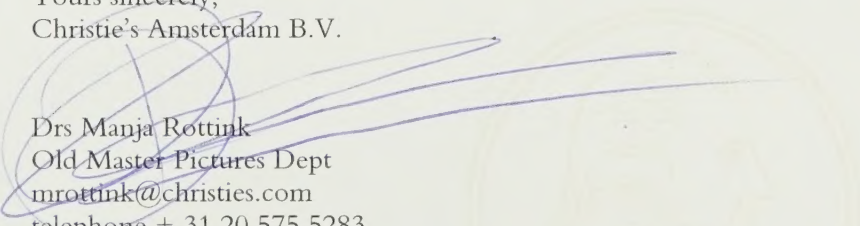
Provenance:

Collection Bosshardt, Bazel, circa 1920.
Collection G. Lüthy. Aarburg (Switzerland), 1936 (Daniel and the dragon, probably with pendant).
W. Lüthy; Sotheby's, London, 9 July 1975, lot 121.
Collection E. de San, Rhodes-St. Genève.

In case you have any questions regarding this pair of pictures, please do not hesitate to contact us at telephone number: 0031 20 5755283.

Hoping to have informed you sufficiently so far, I remain,

Yours sincerely,
Christie's Amsterdam B.V.


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January 23, 2007

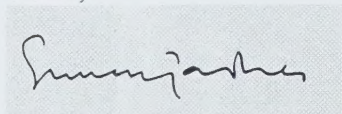
Attn: Richard Rabel
Christie's
Old Master Paintings Department
20 Rockefeller Center
New York, NY 10020

CONDITION REPORT

Sir Anthony van Dyck
A Young Man - head sketch
16 ³/₄ x 15 ¹/₈ inches
Oil on paper laid down on panel

This painting is in beautiful condition. One heavy weave of the paper or the panel on which it is mounted, has caused a small horizontal mark in the lower beard which has been retouched. Apart from this there seem to be no other retouches of note, which is remarkable for a picture of any period and particularly one from the 17th century. The paint layer may be slightly dirty however, we feel that the current warm tonality to the paint layer is attractive and quite appropriate. The condition is excellent and we do not encourage any further restoration.

Yours,



Simon Parkes





1875







CHRISTIE'S

6 March 2006

Mr Graham Beer
Alfred Bader Fine Arts,
924 East Juneau Ave.,
Milwaukee,
Wisconsin 53202,
USA

Dear Mr Beer,

Please find enclosed a transparency of *Preparing for the Gala*, by James Jacques Joseph Tissot, that Christie's will be offering in our Victorian & Traditionalist Pictures sale on 8 June 2006.

The painting's exceptional quality, and the glamour of the composition, makes this the most exciting work by Tissot to come on the market in recent years. Set in the garden of the artist's London residence, 17 Grove End Road, it is contemporary with perhaps his most famous picture, *A Ball on Shipboard* (Tate Britain; 1874), and utilises flags to similar dramatic effect.

Preparing for the Gala will be available to view at Christie's Los Angeles (360 North Camden Drive, Beverly Hills) from 13-17 March. The painting will then rejoin other British & Irish Art sale highlights at Christie's New York from 7-10 April. In addition, it will remain hanging alongside 19th Century European Art prior to that sale on 19 April, before returning to London for the official pre-sale exhibition at Christie's King Street from 31 May-7 June.

Deborah Coy will be accompanying the Los Angeles tour and will be available for the duration on 001 310 385 2688.

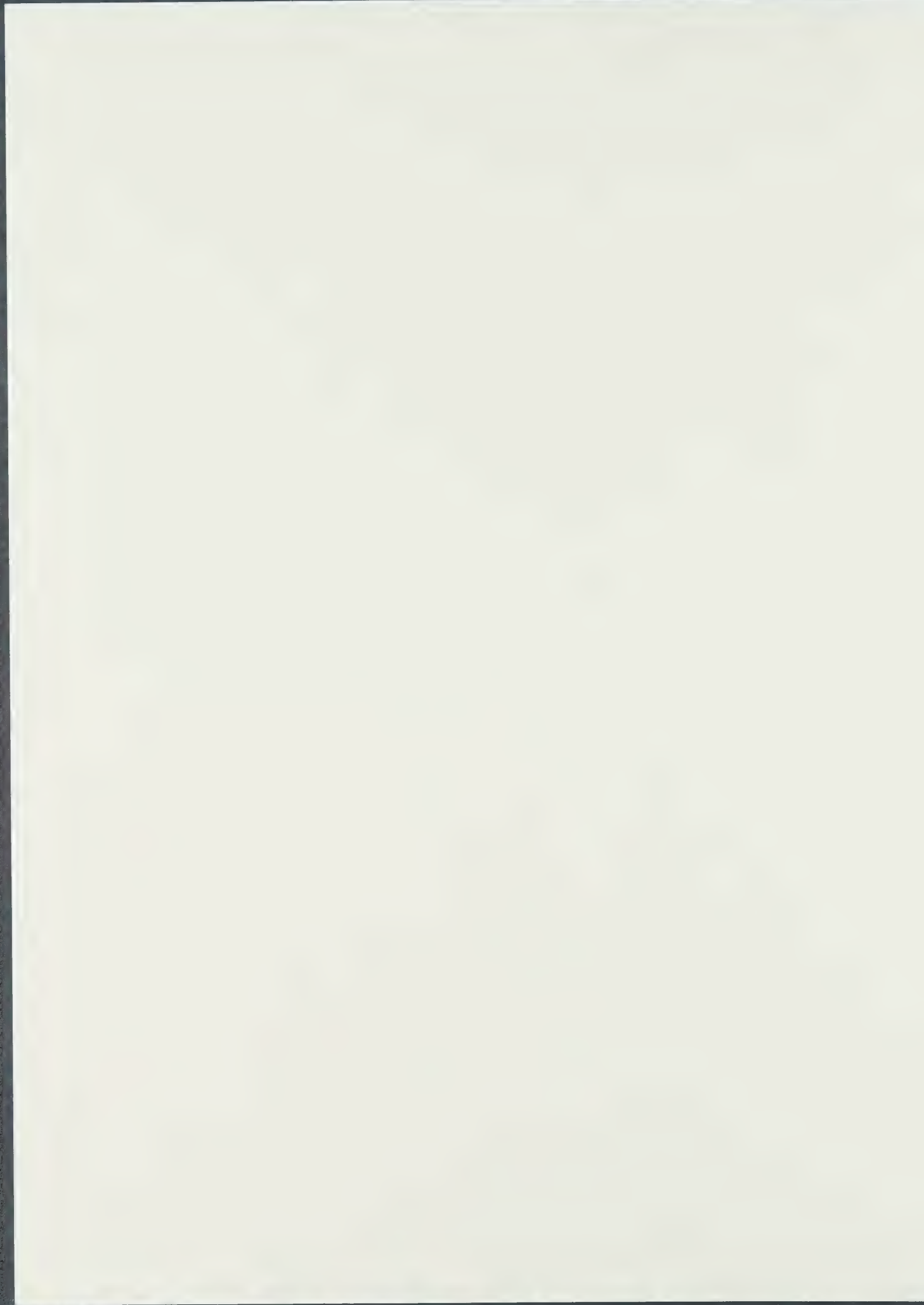
Please do contact either Deborah or myself if you wish to view the picture privately or have queries of any kind.

Yours sincerely,



Martin Beisly
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James Jacques Joseph Tissot (1836-1902)

Preparing for the gala

Signed 'J.J. Tissot' (lower left)
oil on canvas
34 x 16 ½ in. (86.4 x 41.9 cm.)

Estimate: £1,800,000-2,000,000 (\$3,145,959-4,194,613)

PROVENANCE:

Leonard P. Lee
with M. Newman Ltd., London
Anonymous sale; Sotheby's, New York, 23 May 1996, lot 252

EXHIBITED:

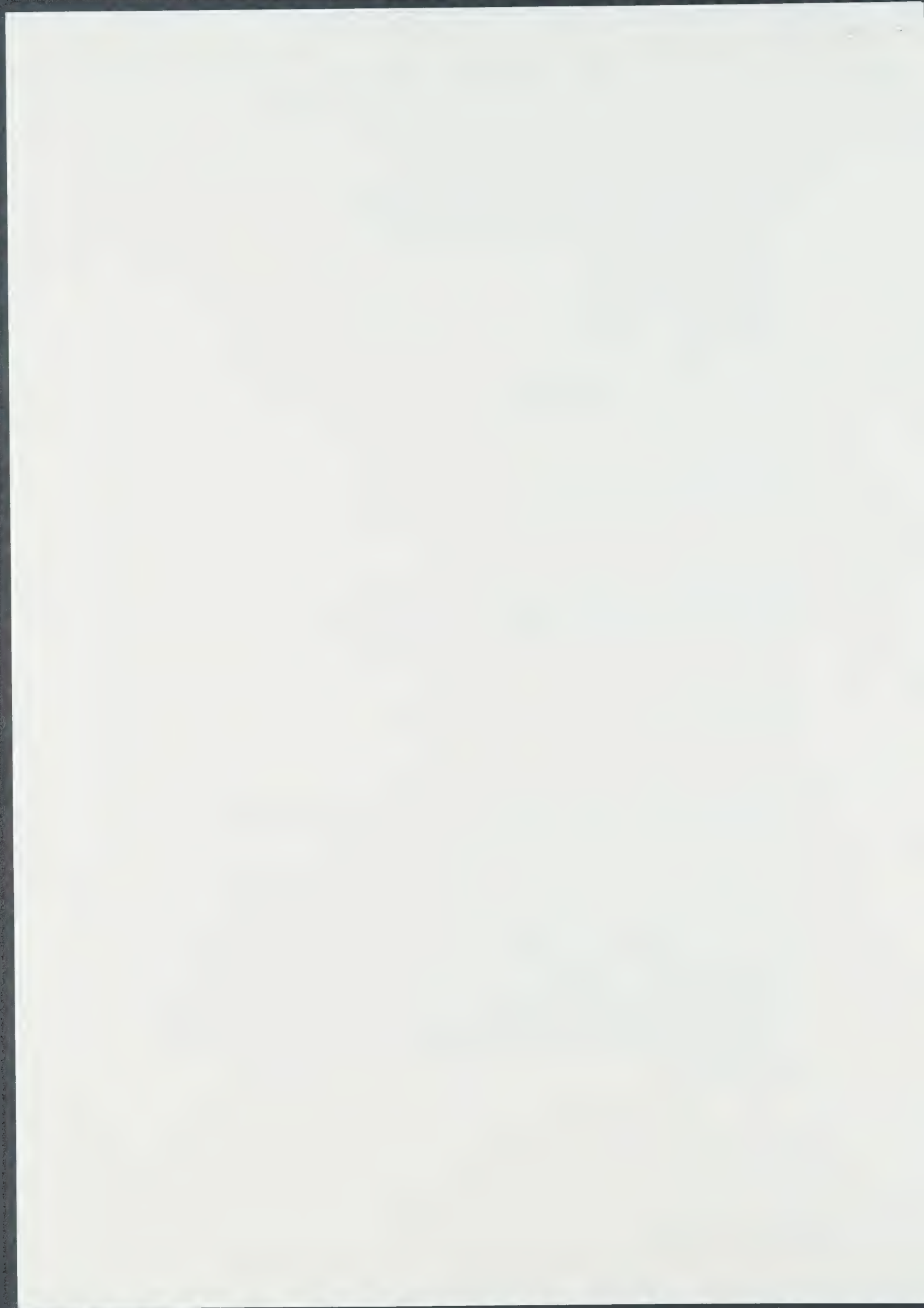
Sheffield, Graves Art Gallery, *James Tissot 1836-1902*, 1955, no.35.
The Arts Council, travelling exhibition, *James Tissot 1836-1902, selected from an exhibition arranged by the Graves Art Gallery, Sheffield*, 1955, no.27

LITERATURE:

Michael Wentworth, *James Tissot*, Oxford, 1984, p.119

Preparing for the Gala is one of Tissot's most ingenious figurative compositions. Set in the garden of the artist's St John's Wood villa, 17 Grove End Road, it combines those qualities of elegance and drama which distinguish his best work.

The painting is one of two versions of the same composition which Tissot differentiated in strategic ways. *Still on Top* (circa 1874, Auckland City Art Gallery) is usually considered to be the earlier. Locating his three figures lower down within the canvas space, Tissot had yet to incorporate the colonnade and pool which - by virtue of the receding curve - lend *Preparing for the Gala* particular spatial realism. Tissot had installed these grandiose garden features late in 1873. They were to appear in some of his most important pictures from the 1870s, such as *A Convalescent* (1876; Sheffield City Art Galleries) and *Holyday* (1877; Tate Britain). The house itself was to maintain its role as an artist's residence; Sir Lawrence Alma-Tadema acquired it upon Tissot's return to Paris in 1882.



Tissot had relocated to London in 1871, having fled the Paris Commune. He was keen to make an impression, but his success as a Parisian portrait painter lent his work a glamour and panache that seemed avant garde in the context of the conservative art establishment. In *Preparing for the Gala*, which can be dated circa 1874-6, he chose an unconventional oblong canvas shape that accentuates the vertical axis of his composition and recalls Japanese pillar prints.

Tissot's attention to graphic components such as pattern and design, rather than weighty moral narrative, anchors him firmly within the burgeoning aesthetic tradition. The sheer gorgeousness of the costumes portrayed in *Preparing for the Gala* reminds us of Tissot's early years as the son of a draper, located in Nantes. It is pertinent that he was to become the recorder of the *nouveau riche* whose material wealth was second to none.

The most striking aspect of *Preparing for the gala*, as in *Still on Top*, is the flags. Ensigns fascinated Tissot, featuring in perhaps his most famous work: *The Ball on Shipboard* (circa 1874; Tate Britain), which depicts a warship bedecked *en fete* for Cowes week.

There appears to be no political or historical import behind those ensigns displayed in *Preparing for the Gala*. The Union Jack lies prominently in the foreground. Working up the flagpole, we can identify the German Naval Ensign, the Scottish and the Austrian flag. At the very top appears a Naval Ensign which traditionally signals a 'rendez-vous', or meeting place. The addition adds a witty edge which is characteristic of Tissot, especially in the context of his 'Modern Love' genre paintings that abound in missives and visual *bon mots*.

Prior to its first appearance at auction a decade ago, *Preparing for the gala* had resurfaced only once – in the Graves Art Gallery exhibition in 1955, and the ensuing tour arranged by the Art Council.

Its stylishness gives it especial currency to 21st century eyes, when we can appreciate the *joie de vivre* that this French-born painter brought to the Victorian canon.

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