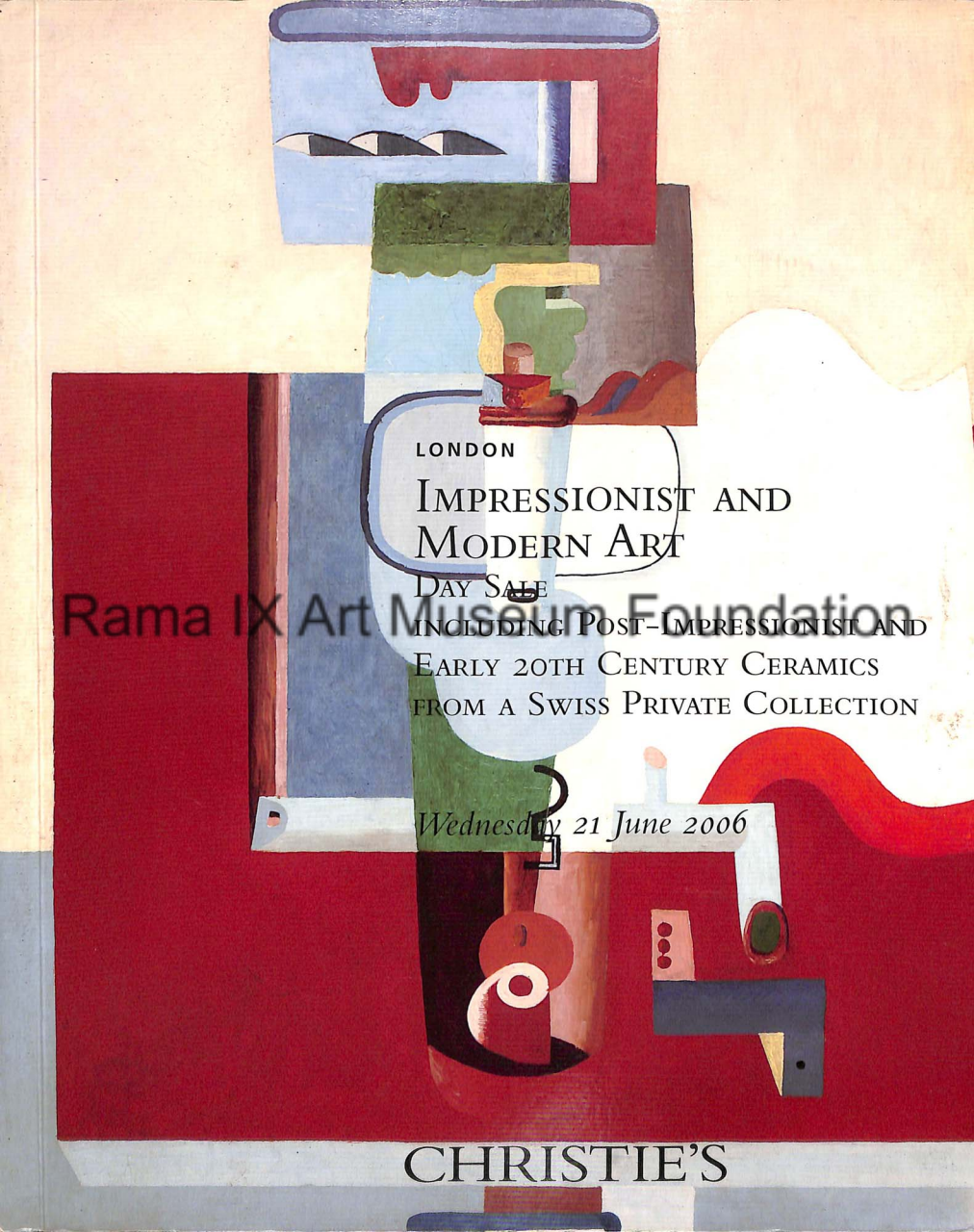


The background is a complex abstract composition. It features a large, solid red rectangular area on the left side. Above this, there are various geometric shapes in blue, green, yellow, and white. A prominent white, cloud-like or organic shape is on the right side. The overall style is reminiscent of mid-20th-century abstract art, possibly influenced by Cubism or Surrealism.

LONDON

IMPRESSIONIST AND
MODERN ART

DAY SALE

Rama IX Art Museum Foundation
INCLUDING POST-IMPRESSIONIST AND
EARLY 20TH CENTURY CERAMICS
FROM A SWISS PRIVATE COLLECTION

Wednesday 21 June 2006

CHRISTIE'S

An impressionist painting depicting two women standing in a garden. The woman on the left is wearing a light pink dress and holding a white parasol. The woman on the right is wearing a reddish-pink dress. They are surrounded by dense foliage with vibrant red and white flowers. The background features a blue sky and a path leading into the distance. The overall style is characteristic of Impressionism, with visible brushstrokes and a focus on light and color.

IMPRESSIONIST AND MODERN ART

DAY SALE

Wednesday 21 June 2006

Ramona IX Art Museum Foundation

CHRISTIE'S

INTERNATIONAL IMPRESSIONIST, 20TH CENTURY AND CONTEMPORARY ART AUCTIONS

AUCTION CALENDAR 2006

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23-24 MAY 2006
LATIN AMERICAN ART
NEW YORK

23 MAY 2006
20TH CENTURY ART
ROME

24 MAY 2006
IMPRESSIONIST & MODERN ART
PARIS

8 & 9 JUNE 2006
A FRENCH COLLECTION
MODERN & CONTEMPORARY ART
PARIS

20 JUNE 2006
IMPRESSIONIST AND MODERN ART
LONDON, KING STREET

21 JUNE 2006
IMPRESSIONIST AND MODERN ART
LONDON, KING STREET

22 JUNE 2006
IMPRESSIONIST AND MODERN WORKS
ON PAPER
LONDON, KING STREET

22 JUNE 2006
POST-WAR & CONTEMPORARY ART
LONDON, KING STREET

23 JUNE 2006
POST-WAR & CONTEMPORARY ART
LONDON, KING STREET

27 JUNE 2006
WORKS FROM THE ZUMSTEG
COLLECTION SWISS ART
ZURICH

27 JUNE 2006
SWISS ART
ZURICH

28 JUNE 2006
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29 JUNE 2006
PHOTOGRAPHS
LONDON, SOUTH KENSINGTON

12 SEPTEMBER 2006
IMPRESSIONIST & MODERN ART
NEW YORK

13 SEPTEMBER 2006
POST-WAR & CONTEMPORARY ART
NEW YORK

20 SEPTEMBER 2006
PRINTS
LONDON, KING STREET

13 SEPTEMBER 2006
POST-WAR & CONTEMPORARY ART
NEW YORK

25-26 SEPTEMBER 2006
PRINTS
NEW YORK

27 SEPTEMBER 2006
MODERN DECORATIVE PRINTS
LONDON, SOUTH KENSINGTON

11 OCTOBER 2006
IMPRESSIONIST & MODERN ART
LONDON, SOUTH KENSINGTON

15 OCTOBER 2006
CUTTING EDGE: CONTEMPORARY ART
LONDON, KING STREET

15 OCTOBER 2006
THE ITALIAN SALE
LONDON, KING STREET

18 OCTOBER 2006
PHOTOGRAPHS
NEW YORK

24 OCTOBER 2006
PRINTS & MULTIPLES
LONDON, SOUTH KENSINGTON

25 OCTOBER 2006
19TH CENTURY PAINTINGS
NEW YORK

31 OCTOBER AND 1 NOVEMBER 2006
PRINTS
NEW YORK

1 NOVEMBER 2006
PHOTOGRAPHS
LONDON, KING STREET

8 NOVEMBER 2006
IMPRESSIONIST & MODERN ART
NEW YORK

9 NOVEMBER 2006
IMPRESSIONIST & MODERN ART
AND WORKS ON PAPER
NEW YORK

15 NOVEMBER 2006
POST-WAR & CONTEMPORARY ART
NEW YORK

16 NOVEMBER 2006
PHOTOGRAPHS
LONDON, SOUTH KENSINGTON

16 NOVEMBER 2006
POST-WAR & CONTEMPORARY ART
NEW YORK

21 NOVEMBER 2006
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21 NOVEMBER 2006
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ROME

21 NOVEMBER 2006
LATIN AMERICAN ART
NEW YORK

7 DECEMBER 2006
CONTEMPORARY ART
LONDON, SOUTH KENSINGTON

7 DECEMBER 2006
IMPRESSIONIST & MODERN ART
PARIS

7 DECEMBER 2006
CONTEMPORARY ART
PARIS

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IMPRESSIONIST AND MODERN ART

DAY SALE

Wednesday 21 June 2006

AUCTION

Wednesday 21 June 2006
at 2.00 pm (Lots 201-389)

8 King Street, St. James's
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VIEWING

Friday	16 June	9.00 am - 4.30 pm
Saturday	17 June	12.00 noon - 5.00 pm
Sunday	18 June	12.00 noon - 5.00 pm
Monday	19 June	9.00 am - 4.30 pm
Tuesday	20 June	9.00 am - 4.30 pm

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[20]



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Ramix Art Museum Foundation



Rama IX Art Museum Foundation

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OPPOSITE:
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FRONT COVER:
Lot 379

BACK COVER:
Lot 263

INSIDE FRONT COVER:
Lot 276

INSIDE BACK COVER:
Lot 266

ABOVE:
Lot 278

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INTERNATIONAL IMPRESSIONIST, 20TH CENTURY AND CONTEMPORARY ART DEPARTMENTS

INTERNATIONAL DIRECTORS

Martha Baer
(Post-War and Contemporary Art)
Tel: +1 212 636 2071
Florence de Botton
(Post-War and Contemporary Art)
Tel: +33 1 40 76 84 15
Oliver Camu
(Impressionist and Modern Art)
Tel: +44 (0)20 7389 2456
Amy Cappellazzo
(Post-War and Contemporary Art)
Tel: +1 212 636 2339
Brett Goorv
(Post-War and Contemporary Art)
Tel: +1 212 636 2342
John Lumley
(Impressionist and Modern Art)
Tel: +44 (0)20 7389 2055
Laura Paulson
(Post-War and Contemporary Art)
Tel: +1 212 636 2334
Jussi Pylkkinen
(Impressionist and Modern Art)
Tel: +44 (0)20 7389 2452
Jennifer Vorbach
(Post-War and Contemporary Art)
Tel: +41 (0)22 319 17 87

INTERNATIONAL CONSULTANT

Maria Reinshagen
Tel: +44 (0)44 383 2329

HONORARY CHAIRMAN, AMERICAS

Christopher Bunge
Tel: +1 212 636 2910

INTERNATIONAL BUSINESS DIRECTOR

Caroline Sayan
Tel: +1 212 636 2289

BUSINESS MANAGERS

AMERICAS
Avery Geller
Tel: +1 212 636 2054

LONDON AND EUROPEAN

Bart van Son
Tel: +44 (0)20 7389 2094

PRIVATE SALES

Tel: +1 212 636 2139

ART ADVISORY ASIAN CLIENTS

Ken Yeh
Tel: +1 212 636 2063
Japanese Client Liaison
Keiko Yagashita
Tel: +1 212 636 2248

WORLDWIDE

AMSTERDAM
Jenske Houtan van der Heide
Arno Verlaque
Tel: +31 (0)20 575 5282
BRUSSELS
Natascha van Deem
Tel: +32 2 289 13 35
DUSSELDORF
Andreas Rumbler
Herrald Schorn
Tel: +49 (0)211 49 15 93 13

GENEVA

Nadja Scribante Amstutz
Tel: +41 (0)22 319 17 13
LONDON (KING STREET)
IMPRESSIONIST AND MODERN ART
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Jay Vincze
Liberté Nuti
Matthew Stephenson
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Valerie Didier
Tel: +44 (0)20 7389 2449

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Tel: +44 (0)20 7389 2958

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Gower Williams
Exhibition Park
Tel: +44 (0)20 7752 1218

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Anthony McNerney
Jeremy Goldsmith
Tel: +44 (0)20 7752 3313

LOS ANGELES

Tel: +1 310 385 2659

MADRID

Mónica Campos
Tel: +34 91 532 6627

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Tel: +39 02 4696 1420

NEW YORK

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ROME

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Renato Pennisi
Tel: +39 06 686 33 30

SYDNEY

Annette Larkin
Tel: +61 2 93 26 14 22

TEL AVIV

Roni Gilar-Baharav
Tel: +97 23 695 0995

TOKYO

Kanae Ishibashi
Toshihiko Hatanaka
Kenichi Takemura
Tel: +81 3 35 71 06 68

TURIN

Mariella Guglielmi
Tel: +39 011 461 9453

ZURICH

Hans-Peter Keller
Kathrin Beer
Tel: +41 0944 268 1010

SPECIALISTS AND SERVICES FOR THIS AUCTION

For assistance and further information about this sale,
please contact the following on Tel: +44 (0)20 7389 2442
or Fax: +44 (0)20 7389 8326

SPECIALISTS FOR THE SALE, LONDON

Jay Vincze



Jussi Pylkkinen



Thomas Seydoux



Giovanna Bertazzoni



Catherine Keller



Guy Bennett



Ken Yeh
Art Advisors,
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Giovanna Bertazzoni
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Amika Guntram
Matthew Stephenson
Liberté Nuti
Kathrin Beer
Catherine Keller

RESEARCH

Robert Brown
William Paton

AUCTION ADMINISTRATOR

Sophie Harrison
Tel: +44 (0)20 7389 2449
Fax: +44 (0)20 7389 8326

BUSINESS MANAGER

Bart van Son
Tel: +44 (0)20 7389 2094
Fax: +44 (0)20 7389 2188

EMAIL

For general enquiries about this
auction, emails should be
addressed to the Auction
Administrator.
Tel: +44 (0)20 7389 2096
Fax: +44 (0)20 7389 2893
Consignors
Tel: +44 (0)20 7389 2938
Fax: +44 (0)20 7389 2863

SHIPPING

Tel: +44 (0)20 7389 2712
Fax: +44 (0)20 7389 2819

STORAGE AND COLLECTION

Tel: +44 (0)20 7389 3700
Fax: +44 (0)20 7389 3701

SERVICES

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BIDS

Tel: +44 (0)20 7389 2668
Fax: +44 (0)20 7389 8870
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CLIENT ADVISORY GROUP

Tash Perrin
Sumiko Roberts
Liz Flood
Isabelle de La Bruyère
Toni Banones Spies von
Baellèsheim
Ben Clark
Tel: +44 (0)20 7389 2414
Fax: +44 (0)20 7925 2781

PAYMENT

Buyers
Tel: +44 (0)20 7389 2096
Fax: +44 (0)20 7389 2893
Consignors
Tel: +44 (0)20 7389 2938
Fax: +44 (0)20 7389 2863

SHIPPING

Tel: +44 (0)20 7389 2712
Fax: +44 (0)20 7389 2819

STORAGE AND COLLECTION

Tel: +44 (0)20 7389 3700
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Rama IX Art Museum Foundation

THE PROPERTY OF A GENTLEMAN

201 EUGÈNE BOUDIN (1824-1898)

La baie des Fervents, Beaulieu

signed, dated and indistinctly inscribed 'Beaulieu mar E. Boudin
92' (lower right)
oil on canvas
19" x 8 29" x 10" (50 x 74 cm.)
Painted in 1892

£40,000-60,000

US\$75,000-110,000
€59,000-87,000

PROVENANCE

Galerie Durand-Ruel, Paris, by whom acquired from the artist.
Arthur Tooth & Sons Ltd., London, by whom acquired from the
above in December 1934.

EXHIBITED

London, Grafton Gallery, *Staley & Boudin*, January - February
1905, no. 7.
Paris, Galerie Durand-Ruel, *Exposition Boudin*, December 1926 -
January 1927, no. 28.
London, Arthur Tooth & Sons Ltd., *Boudin*, October -
November 1934, no. 11.

LITERATURE

R.L. Benjamin, *Eugène Boudin*, New York, 1937, p. 176.
R. Schmitt, *Eugène Boudin 1824-1898. Catalogue raisonné de l'œuvre
peint*, vol. III, Paris, 1973, no. 2887 (illustrated p. 119).



202 EUGÈNE BOUDIN (1824-1898)

Pêcheuses revenant de la plage, Berck

signed 'E. Boudin' (lower left)
oil on panel
4 1/2" x 10 1/2" x 11" (11.5 x 26 cm.)
Painted circa 1878-1882

£25,000-35,000

US\$47,000-66,000
€37,000-51,000

LITERATURE

R. Schmitt, *Eugène Boudin 1824-1898. Catalogue raisonné de l'œuvre
peint*, vol. II, Paris, 1973, no. 1236 (illustrated p. 3).



203
PIERRE-AUGUSTE RENOIR (1841-1919)

Paysage du midi
signed 'Renoir' (lower right)
oil on canvas
10 $\frac{1}{2}$ x 18 $\frac{1}{2}$ in. (27 x 46 cm.)

£60,000-80,000

US\$120,000-150,000
C\$88,000-120,000

PROVENANCE

Possibly Ambroise Vollard, Paris.
Anonymous sale, Me Mercier & Cie., Lille, 13 December 1996.

EXHIBITED

Lille, Palais des Beaux-Arts, *Un demi siècle de Peinture Française 1900-1950* June - July 1950.

LITERATURE

A. Vollard, *Tableaux, Pastels & Dessins de Pierre-Auguste Renoir*, vol. II, Paris, 1919, p. 190 (illustrated).

This painting will be included in the forthcoming Renoir catalogue critique being prepared by the Wildenstein Institute and established from the archive funds of François Daulte, Durand-Ruel, Venturi, Vollard and Wildenstein.

We are grateful to Guy Patrice and Michel Dauberville for confirming that this painting is included in these Bernheim-Jeune archives as an authentic work.

204
AUGUSTE RODIN (1840-1917)

Çaïn et mangant le fruit de l'arbre impur
signed and numbered 'A. Rodin N° 3' (on the front of the base);
inscribed and inscribed with the foundry mark 'C BY A. RODIN
E. GODDARD Fondeur Paris' (on the back of the base)
bronze with brown patina
Height: 17 $\frac{1}{2}$ in. (44.1 cm.)
Conceived circa 1906-1907; this bronze version cast in 1970 in a
numbered edition of twelve

£50,000-70,000

US\$94,000-130,000
C\$73,000-100,000

PROVENANCE

Musée Rodin, Paris.
Anonymous sale, Christie's, London, 24 June 1997, lot 271.
Acquired at the above sale by the present owner.

LITERATURE

R. Descharmes & J.F. Chabrun, *Auguste Rodin*, London, 1967
(the plaster version illustrated p. 229).
J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976,
p. 620.

A.E. Elsen, *In Rodin's Studio*, Oxford, 1980, p. 174.
I. Ross & A. Snow (eds.), *Rodin, A Magnificent Obsession*, London,
2001, no. 121 (another cast illustrated p. 130).
A.E. Elsen, *Rodin*, in: *The Rodin Collection*, Irs & B. Gerald
Cantor Centre for Visual Arts, Stanford University, 2003, no. 193.

The Comité Auguste Rodin will include this work in their forthcoming
Rodin catalogue critique de l'oeuvre sculptée under number
2096/895B.





205
PIERRE-AUGUSTE RENOIR (1841-1919)
Femme nue allongée

signed 'Renoir' (lower left)
oil on canvas
7 1/2 x 9 1/2 in. (18.7 x 24.1 cm.)

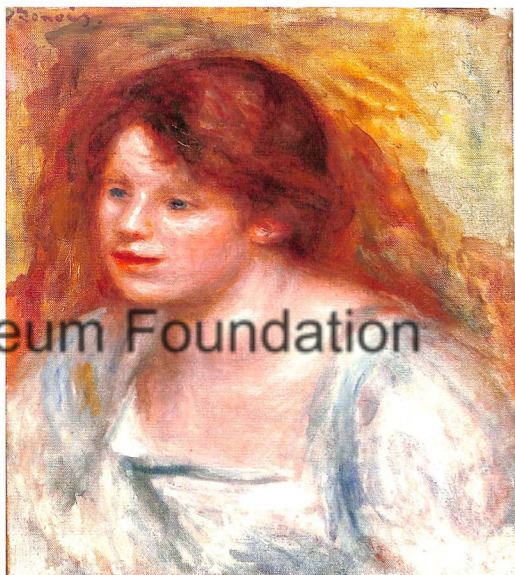
£50,000-70,000 US\$94,000-130,000
C73,000-100,000

PROVENANCE
Leicester Galleries, London.
Acquired from the above by the mother of the present owner
and 1955.

LITERATURE
A. Vollard, *Tableaux, Dessins et Croquis de Pierre-Auguste Renoir*,
vol. II, Paris, 1919, p. 87 (illustrated).

This painting will be included in the forthcoming Renoir catalogue
critique being prepared by the Wildenstein Institute and established
from the archive funds of François Daulte, Durand-Ruel, Venturi,
Vollard and Wildenstein.

We are grateful to Guy-Patrice and Michel Dauberville for confirming
that this painting is included in their Bernheim-Jeune archives as an
authentic work.



206
PIERRE-AUGUSTE RENOIR (1841-1919)
Portrait de Lucienne

signed 'Renoir' (upper left)
oil on canvas
14 1/2 x 12 1/2 in. (36 x 31 cm.)
Painted in 1919

£120,000-180,000 US\$230,000-330,000
C180,000-260,000

PROVENANCE
Private collection, Scandinavia, by whom acquired in 1952, and
thence by descent; sale, Christie's, London, 4 February 2003, lot 224.

This painting will be included in the forthcoming Renoir catalogue
critique being prepared by the Wildenstein Institute and established
from the archive funds of François Daulte, Durand-Ruel, Venturi,
Vollard and Wildenstein.

We are grateful to Guy-Patrice and Michel Dauberville for confirming
that this painting is included in their Bernheim-Jeune archives as an
authentic work.

PROPERTY FROM THE COLLECTION OF THE LATE LORD HANSON

207

PIERRE-AUGUSTE RENOIR (1841-1919)

Bouquet de roses dans un vase vert

signed 'Renoir' (lower left)
oil on canvas
15½ x 18½ in. (40 x 46 cm.)

£200,000-300,000

US\$380,000-\$60,000
C\$300,000-440,000

PROVENANCE:

Galerie Durand-Ruel, Paris (no. 18705).

Paul Cassirer, Berlin.

Wildestein & Co., Ltd., London.

Acquired from the above by the late owner on 24 January 1955.

EXHIBITED:

London, Wildestein Gallery, *The French Impressionists and some of their Contemporaries*,
April - May 1963, no. 58.

Renoir mastered a delicate and feathery brushstroke when he worked as a porcelain decorator early in his career. His love of colour and his delight in the sensual qualities of oil paint was shared by Rubens and the Venetian masters. The present painting displays a mastery of colour with its warm, rich palette and the masterful use of oil paint as Renoir's student, Albert Borel and others mention. When the subject is simple, as in this case, he allows his canvas to do his work, then he adds a soft glow, the very softness of which is the product of his technique. The elements that constitute his painting - 'Then, miraculously, in pure tones, thinned with solvent, as if he were painting a watercolour, he rubs the canvas all over in a rapid movement and you can see appear something imprecise and indistent, the colours running into one another, something that charms you even before you have begun to get a sense of the image' (quoted in Bernheim-Jeune, ed., *L'atelier de Renoir*, Paris, 1931).

In his still-lives Renoir could concentrate purely on the colouristic and formal concerns. 'Walking through the garden, I pick flower after flower and gather them one after another as they come in my arm. Then I go into the house with the intention of painting them. I arrange them according to my fancy - and what a disappointment! they have lost all of their magic in the arrangement. But what has happened? The unconscious arrangement made as I pick them, based upon the impulse of taste that leads me from one flower to the next, has been replaced by a willed arrangement. This is influenced by memories of bouquets that have long since wilted but whose charm has stayed in my memory and guides me in putting together the new bouquet. Renoir said to me, 'When I have arranged a bouquet in order to paint it, I look at it from every angle and remain standing at the side I hadn't thought of' (quoted in G. Adrian, exh. cat. Renoir, Tübingen, 1996, p. 274).



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

*208

PAUL GAUGUIN (1848-1903)

Reine-marguerites, chapeau et livre

signed 'P. Gauguin' (lower right)

oil on panel

8 x 16 1/2 in. (20.3 x 40.9 cm.)

Painted between July and September 1876

£250,000-335,000

US\$470,000-620,000

£370,000-490,000

PROVENANCE:

Mr and Mrs Jean Bouygues, France, by whom acquired between 1947 and 1950;

sale, Christie's, London, 3 December 1996, lot 109.

Acquired at the above sale by the present owner.

LITERATURE:

1. W. G. Sebald, *Paul Gauguin: Promoter and Painter of an Unsettled Past* (London: Penguin, 1973-1982, 2nd ed., 2001, 400 pp., illustrated, p. 88).

Having been an apprentice pilot at sea since 1865, Gauguin enlisted in the French Navy in 1868 and served aboard the cruiser *Jérôme Napoléon* during the Franco-Prussian War in 1870. In April 1871 he left the Navy and, at the recommendation of his godfather Gustave Arosa (who also was a patron of Pissarro), joined the stock brokerage firm of Bertin in Paris. During this time Arosa's daughter Marguerite taught the young man to paint in oil. The present work, with its freely handled facture and brightly-keyed palette, suggests that under Margot's tutelage Paul was naturally inclined towards an Impressionist style.

In 1876 Gauguin made his first submission to the official Salon, with a landscape being accepted for inclusion. In 1877, shortly after the present work was executed, Gauguin met Pissarro through the Arosa family, the older painter soon introduced Gauguin to Cézanne, Guillaumin and the other members of the emerging circle of artists who had been labelled 'Impressionist' after their first group exhibition in 1874. It was also under Pissarro's sponsorship that Gauguin was invited to participate for the first in the fourth Impressionist group exhibition in April 1879.

