

Claude Monet



1840-1926 | FRENCH

Belle-Île



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Oil on canvas | Painted 1886
Stamped with signature "Claude Monet" (lower right)
Canvas: 22 5/8" high x 22 5/8" wide | 57.5 x 57.5 cm
Frame: 30 3/4" high x 30 3/4" wide x 3 5/8" deep
78.1 x 78.1 x 9.2 cm

“

This is quite a primitive place.
The rocks are uncanny,
the colors of the sea almost
unbelievable.
But I am utterly thrilled.

– Claude Monet to Gustave Caillebotte, 1886

”

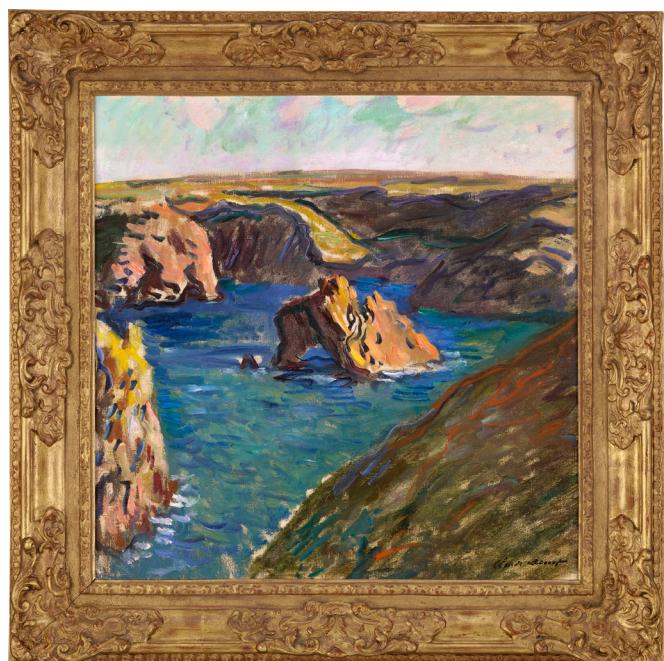
Claude Monet is widely considered one of the greatest artists of all time. His revolutionary vision was the founding genius of the Impressionist movement, forever changing the course of modern art. In 1886, the great artist set out to explore the stormy seas and rocky cliffs of Brittany, hoping to push his groundbreaking techniques to new heights. Please see the photos of one of Monet's stunning and rare masterpieces from this pivotal chapter in his career, capturing the artist at his most adventurous and expressive.

In September of 1886, Monet left the comforts of Giverny for the remote island of Belle-Île off the Brittany coast. Intending only a brief stay of a week or so, the artist found himself utterly captivated by what locals called the *côte sauvage*—the “wild coast”—and extended his stay another ten weeks. He lived within walking distance of the most imposing cliffs, coves and pounding surf, chasing the rapidly changing light and weather with fierce determination. He even hired an ex-lobsterman as a porter, who helped strap down Monet's canvas and easel each trip to protect against raging winds.

No storms in sight, this stunning painting is brimming with the radiant light that Monet was so famous for capturing. Belle-Île was situated on black volcanic rock, which Monet renders here with bold, dynamic brushstrokes and flashes of bright red, pink and orange. He also brings the brilliant azure of the Atlantic to life with a mesmerizing array of blues and greens. The critic Octave Mirbeau, who visited Monet on Belle-Île, predicted that these canvases would

reveal “a new aspect of his talent: a formidable Monet, unknown until now.” Powerful and majestic, this canvas represents a watershed moment for the artist, bringing him more critical acclaim than ever before.

Monet painted *only eight views* of this particular site on Belle-Île, called La Roche Guibel, recording it from different angles and under different weather conditions. One of these eight works recently went for over \$10 million at Christie's in 2024. Other examples of Monet's magnificent Belle-Île canvases reside in the world's most prestigious museums, including the Musée d'Orsay, the Art Institute of Chicago, the Yale University Art Gallery and others.



PROVENANCE

Michel Monet, by descent from the artist (c. 1926)

Maurice Loupias, Caulnes

Sale, consigned by above to Palais Galliera, Paris, December 8, 1973, no. 62 (color ill. as *Belle-Ile en Mer*)

Private collection, France

Private collection, Switzerland

Exclusive Arts, Ltd, New York

Private collection, France

Private collection, England

Private collection, Europe

Private collection, New York

M.S. Rau, New Orleans

LITERATURE

Daniel Wildenstein, *Claude Monet: Biographie et catalogue raisonné, Vol. 2, 1882-1886, Peintures*, 1979, no. 1113, p. 208, 279, no. 704 (illustrated)

Denise Delouche, "Monet et Belle-Ile en 1886," *Bulletin des amis du musée de Rennes*, no. 4, 1980, p. 47, 54, fig. 27 (illustrated)

Denise Delouche, *Monet à Belle-Ile*, 1992, p. 36 (illustrated)

Daniel Wildenstein, *Monet: Catalogue Raisonné, Volume III: Nos. 969-1595*, 1996, no. 1113, p. 420-21 (illustrated)

Denise Delouche, *Monet à Belle-Ile*, 2nd. ed., 2006, p. 44 (illustrated)

EXHIBITED

Roslyn Harbor, New York, Nassau County Museum of Art, Long Island Collects Modern Art, July 25-November 8, 2015

**Wildenstein
Plattner
Institute**

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New York, NY 10010

Order No
5365

Claude Monet
Digital Catalogue raisonné project

Ref No
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The WPI is pleased to inform you that the work referenced below will be included in the forthcoming Digital Catalogue Raisonné.

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Sincerely,

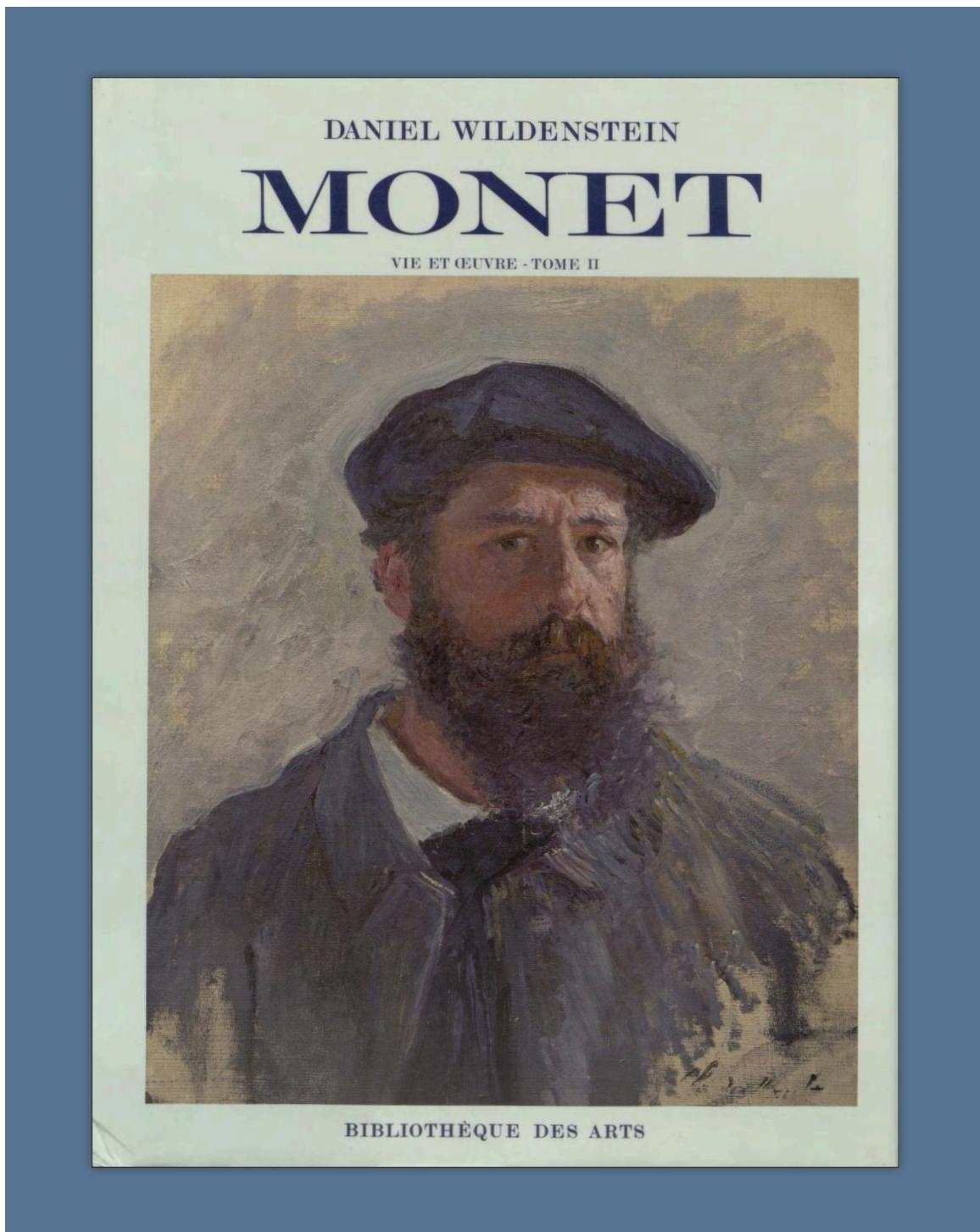


Elizabeth Gorayeb
Executive Director
The Wildenstein Plattner Institute, Inc.
New York, December 3, 2025

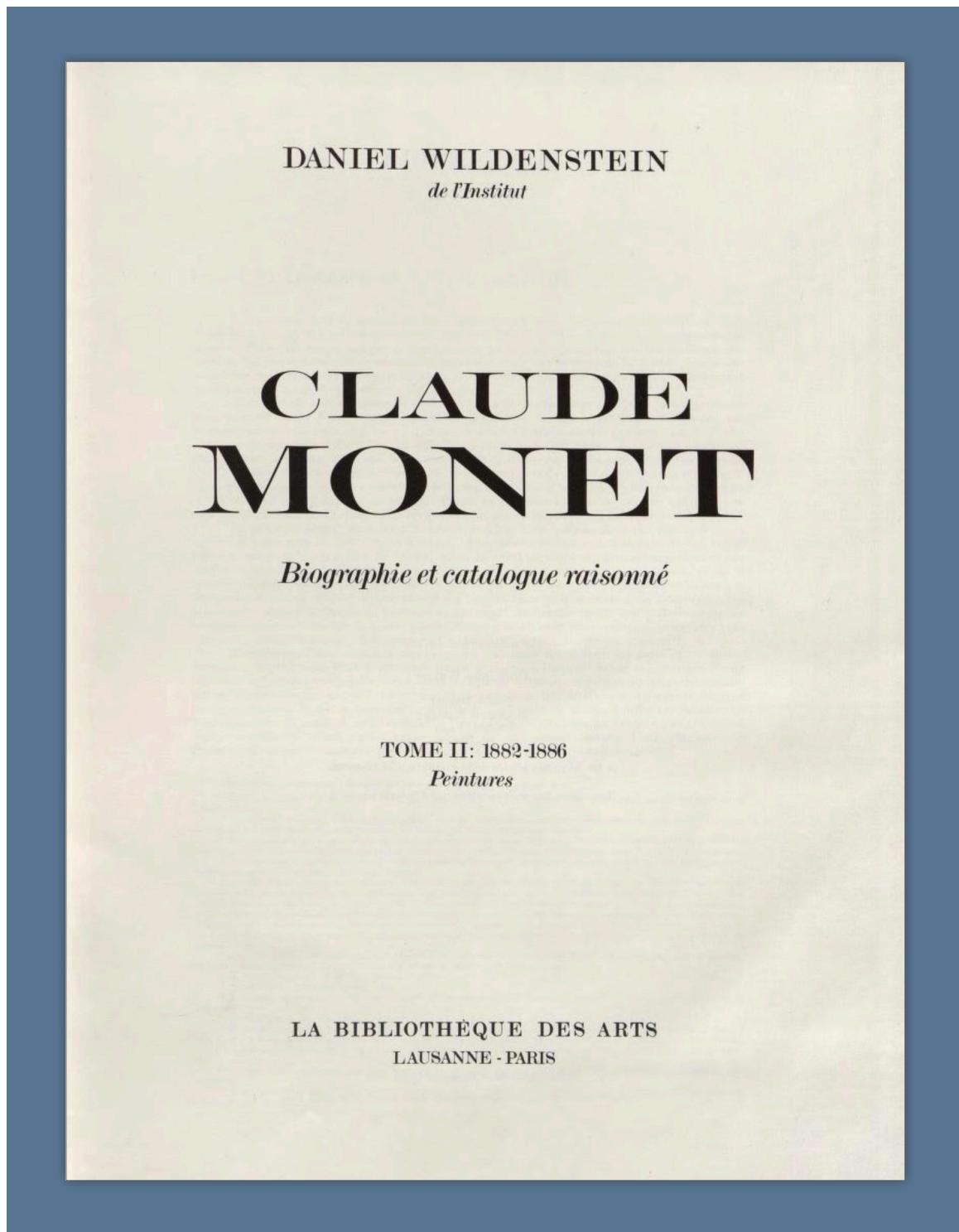


Belle-Île
1886
Oil on canvas
60 x 60 cm
Stamped with signature lower right:
Claude Monet
Stamped with signature on reverse:
Claude Monet

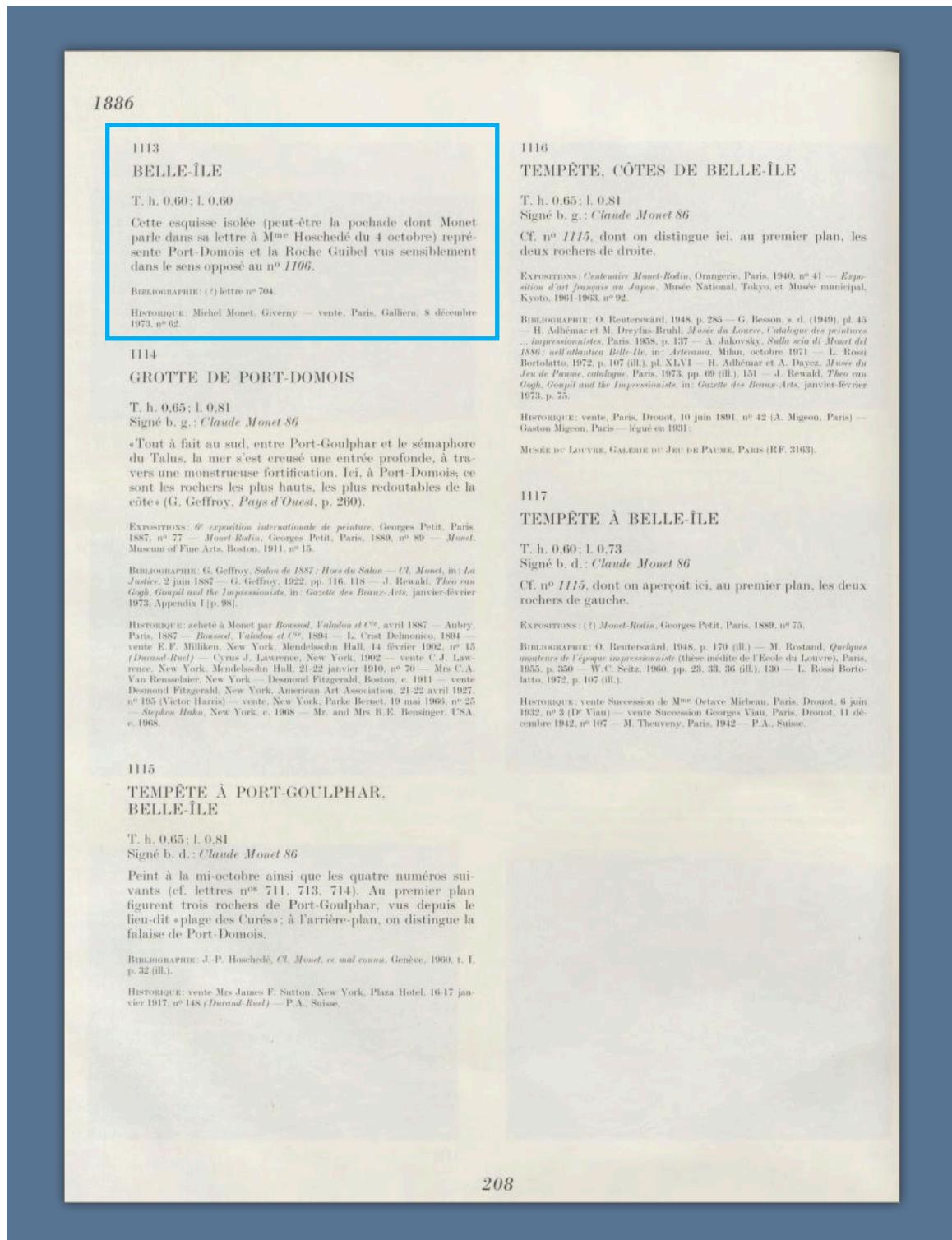




Daniel Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Vol. 2, 1882-1886, *Peintures*, 1979, no. 1113, p. 208 (illustrated)



Daniel Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Vol. 2, 1882-1886, *Peintures*, 1979, no. 1113, p. 208 (illustrated)



1886

1113

BELLE-ÎLE

T. h. 0,60; l. 0,60

Cette esquisse isolée (peut-être la pochade dont Monet parle dans sa lettre à Mme Hoschedé du 4 octobre) représente Port-Domois et la Roche Guibé vus sensiblement dans le sens opposé au n° 1106.

BIBLIOGRAPHIE: (?) lettre n° 704.

HISTORIQUE: Michel Monet, Giverny — vente, Paris, Galliera, 8 décembre 1973, n° 62.

1114

GROTE DE PORT-DOMOIS

T. h. 0,65; l. 0,81

Signé b. g.: *Claude Monet 86*

Tout à fait au sud, entre Port-Goulphar et le sémaphore de Talus, la mer s'est creusé une entrée profonde, à travers une monstrueuse fortification. Ici, à Port-Domois; ce sont les rochers les plus hauts, les plus redoutables de la côte* (G. Geffroy, *Pays d'Ouest*, p. 260).

EXPOSITIONS: 6^e exposition internationale de peinture, Georges Petit, Paris, 1887, n° 77 — *Monet-Rodin*, Georges Petit, Paris, 1889, n° 89 — *Monet*, Museum of Fine Arts, Boston, 1911, n° 15.BIBLIOGRAPHIE: G. Geffroy, *Salon de 1887: Hors du Salon — Cl. Monet*, in: *La Justice*, 2 juin 1887 — G. Geffroy, 1922, pp. 116, 118 — J. Rewald, *Theo van Gogh, Goupil and the Impressionists*, in: *Gazette des Beaux-Arts*, janvier-février 1973, Appendix I (p. 98).HISTORIQUE: acheté à Monet par Boussod, *l'Alouette et Clé*, avril 1887 — Aubry, Paris, 1887 — *Boussod, Vullaud et Cie*, 1894 — L. Crist Delmonio, 1894 — vente, E. F. Milliken, New York, Mendelsohn Hall, 14 février 1902, n° 15 (*Durand-Ruel*) — Cyrus J. Lawrence, New York, 1902 — vente C.J. Lawrence, New York, Mendelsohn Hall, 21-22 janvier 1910, n° 70 — Mrs C.A. Van Rensselaer, New York — Desmond Fitzgerald, Boston, c. 1911 — vente Desmond Fitzgerald, New York, American Art Association, 21-22 avril 1927, n° 195 (Victor Harris) — vente, New York, Parke-Bernet, 19 mai 1966, n° 25 — Stephen Hahn, New York, c. 1968 — Mr. and Mrs. B.E. Bensinger, USA, c. 1968.

1115

TEMPÊTE À PORT-GOULPHAR, BELLE-ÎLE

T. h. 0,65; l. 0,81

Signé b. d.: *Claude Monet 86*

Peint à la mi-octobre ainsi que les quatre numéros suivants (cf. lettres n° 711, 713, 714). Au premier plan figurent trois rochers de Port-Goulphar, vus depuis le lieu-dit «plage des Curres»; à l'arrière-plan, on distingue la falaise de Port-Domois.

BIBLIOGRAPHIE: J.-P. Hoschedé, *Cl. Monet, ce mal connu*, Genève, 1960, t. I, p. 32 (ill.).HISTORIQUE: vente Mrs James F. Sutton, New York, Plaza Hotel, 16-17 janvier 1917, n° 148 (*Durand-Ruel*) — P.A., Suisse.

1116

TEMPÊTE, CÔTES DE BELLE-ÎLE

T. h. 0,65; l. 0,81

Signé b. g.: *Claude Monet 86*

Cf. n° 1115, dont on distingue ici, au premier plan, les deux rochers de droite.

EXPOSITIONS: *Centenaire Monet-Rodin*, Orangerie, Paris, 1940, n° 41 — *Exposition d'art français au Japon*, Musée National, Tokyo, et Musée municipal, Kyoto, 1961-1963, n° 92.BIBLIOGRAPHIE: O. Reuterswärd, 1948, p. 285 — G. Besson, s. d. (1949), pl. 45 — H. Adhémar et M. Dreyfus-Bruhl, *Musée du Louvre. Catalogue des peintures... impressionnistes*, Paris, 1958, p. 137 — A. Jakovsky, *Sulla scia di Monet del 1886: nell'atmosfera Belle-Île*, in: *Artemisia*, Milano, octobre 1971 — L. Rossi Bortolatto, 1972, p. 107 (ill.), pl. XLVI — H. Adhémar et A. Dreyfus, *Musée du Jeu de Paume, catalogue*, Paris, 1973, pp. 69 (ill.), 151 — J. Rewald, *Theo van Gogh, Goupil and the Impressionists*, in: *Gazette des Beaux-Arts*, janvier-février 1973, p. 75.

HISTORIQUE: vente, Paris, Drouot, 10 juin 1891, n° 42 (A. Migeon, Paris) — Gaston Migeon, Paris — légué en 1931.

MUSÉE DU LOUVRE, GALERIE DU JEU DE PAUME, PARIS (RF. 3163).

1117

TEMPÊTE À BELLE-ÎLE

T. h. 0,60; l. 0,73

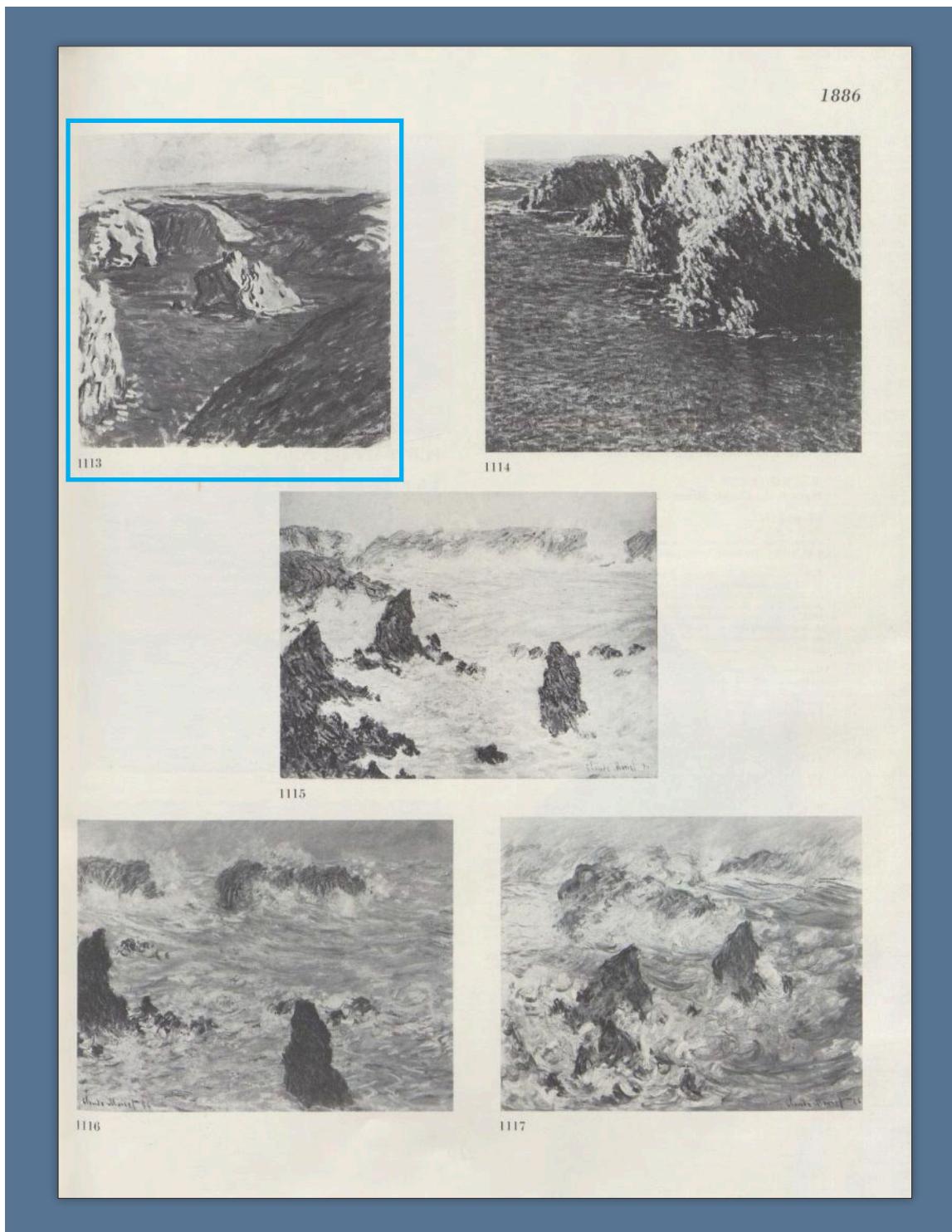
Signé b. d.: *Claude Monet 86*

Cf. n° 1115, dont on aperçoit ici, au premier plan, les deux rochers de gauche.

EXPOSITIONS: (?) *Monet-Rodin*, Georges Petit, Paris, 1889, n° 75.BIBLIOGRAPHIE: O. Reuterswärd, 1948, p. 179 (ill.) — M. Rostand, *Quelques peintres de l'époque impressionniste* (thèse inédite de l'École du Louvre), Paris, 1955, p. 350 — W.-C. Seitz, 1960, pp. 23, 33, 36 (ill.), 130 — L. Rossi Bortolatto, 1972, p. 107 (ill.).

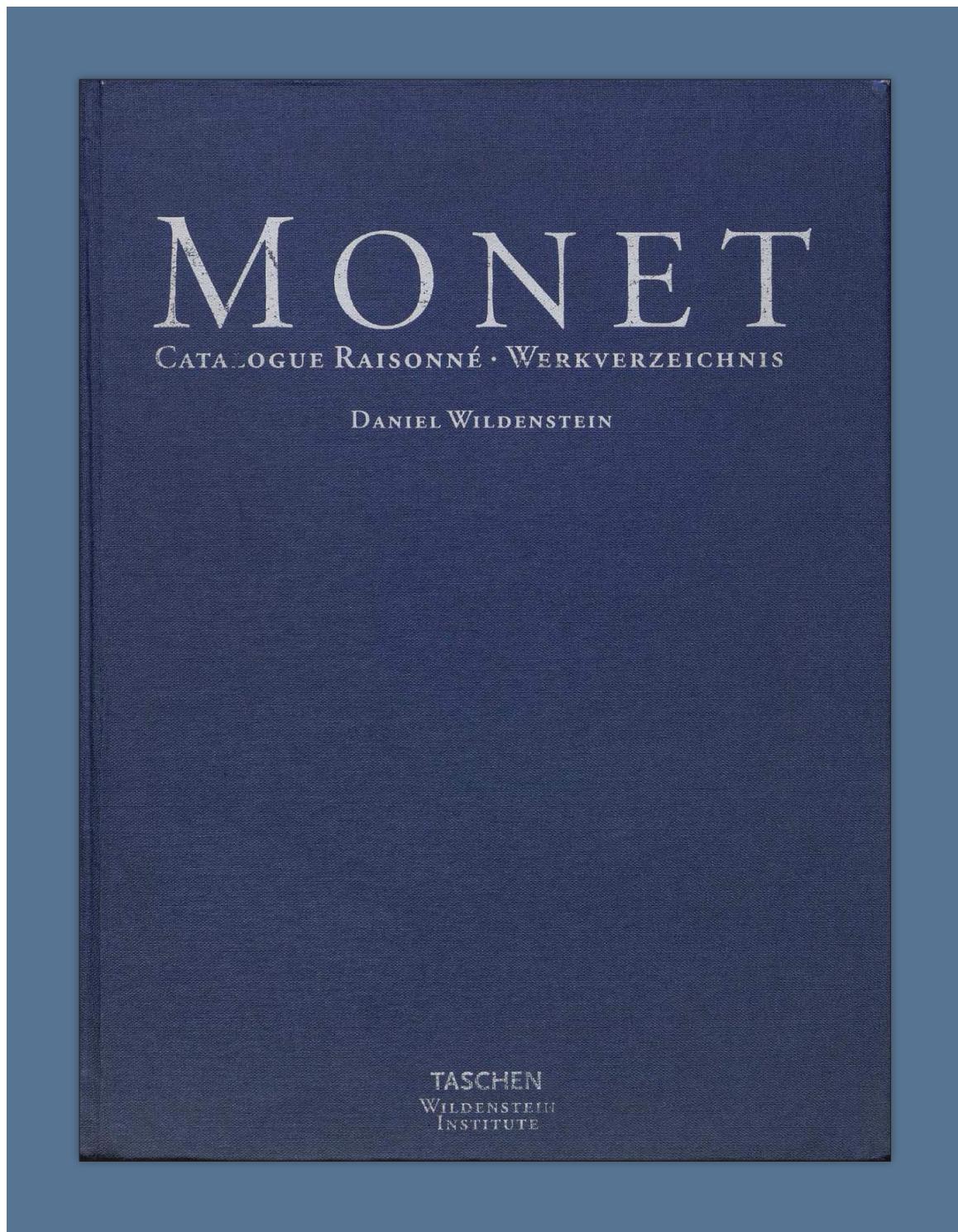
HISTORIQUE: vente Succession de Mme Octave Mirbeau, Paris, Drouot, 6 juin 1932, n° 3 (D'Vau) — vente Succession Georges Vian, Paris, Drouot, 11 décembre 1942, n° 107 — M. Theveny, Paris, 1942 — P.A., Suisse.

Daniel Wildenstein, *Claude Monet: Biographie et catalogue raisonné, Vol. 2, 1882-1886, Peintures, 1979*, no. 1113, p. 208 (illustrated)



Daniel Wildenstein, *Claude Monet: Biographie et catalogue raisonné, Vol. 2, 1882-1886, Peintures*, 1979, no. 1113, p. 208 (illustrated)





Daniel Wildenstein, *Monet: Catalogue Raisonné, Volume III: Nos. 969-1595*,
1996, no. 1113, p. 420-21 (illustrated)



Daniel Wildenstein, *Monet: Catalogue Raisonné, Volume III: Nos. 969-1595*, 1996, no. 1113, p. 420-21 (illustrated)

1886

PROVENANCE: Purchased from Monet by *Boussod, Valadon et Cie.* in May, 1887 · Clapison, Paris, 1887 · *Durand-Ruel*, 1891 · *Bernheim*, 1897 · Georges Feydeau, Paris · Sale Georges Feydeau, Paris, Drouot, 11 February, 1901, no. 73 (Bessard) · Dr Georges Vieu, Paris · Wilhelm Hansen, Ordrupgaard, c. 1918 · Prince Kojirō Matsukata, 1922 · Shōjiro Ishibashi, Tokyo · Donation by the Ishibashi Foundation in 1984 to the: Bridgestone Museum of Art, Tokyo.

See no. 1114.

PROVENIENZ: Im Mai 1887 von Monet verkauft an *Boussod, Valadon et Cie.* · Clapison, Paris, 1887 · *Durand-Ruel*, 1891 · *Bernheim*, 1897 · Georges Feydeau, Paris · Versteigerung Georges Feydeau, Paris, Drouot, 11. Februar 1901, Nr. 73 (Bessard) · Dr. Georges Vieu, Paris · Wilhelm Hansen, Ordrupgaard, um 1918 · Prinz Kojirō Matsukata, 1922 · Shōjiro Ishibashi, Tokio · 1984 durch Schenkung der Ishibashi Foundation an: Bridgestone Museum of Art, Tokio.

Vgl. Nr. 1114.

1114

Belle-Île
Belle-Ile
Belle-Ile

60 x 60 cm

BIBL: D. Wildenstein, 1979, II, p. 208, 209 (ill.), 279 (lettre n° 704).

PROVENANCE: Michel Monet, Giverny · Vente, Paris, Galliéra, 8 décembre 1973, n° 62 · Vente, Londres, Sotheby's, 30 novembre 1994, n° 107 · Vente, New York, Sotheby's, 10 mai 1995, n° 221.

Cette esquisse isolée (peut-être la pochade dont Monet parle dans sa lettre du 4 octobre à Mme Hoschedé) représente Port-Domois et la Roche Guibel vus sensiblement dans le sens opposé au n° 1106.

PROVENANCE: Michel Monet, Giverny · Sale, Paris, Galliéra, 8 December, 1973, no. 62 · Sale, London, Sotheby's, 30 November, 1994, no. 107 · Sale, New York, Sotheby's, 10 May, 1995, no. 221.

This isolated sketch (it may be the one mentioned by Monet in his letter dated 4 October to Mme Hoschedé) shows Port-Domois and the Guibel rock from approximately the opposite direction to that of no. 1106.

PROVENIENZ: Michel Monet, Giverny · Versteigerung, Paris, Galliéra, 8. Dezember 1973, Nr. 62 · Versteigerung, London, Sotheby's, 30. November 1994, Nr. 107 · Versteigerung, New York, Sotheby's, 10. Mai 1995, Nr. 221.

Diese einzelne Skizze (vielleicht die Farbskizze, die Monet in seinem Brief an Mme Hoschedé vom 4. Oktober erwähnt) zeigt Port-Domois und den Roche Guibel aus einer der Nr. 1106 entgegengesetzten Richtung.

1114

Grotte de Port-Domois
Cave at Port-Domois
Grotte von Port-Domois

65 x 81 cm

Signed and dated lower left: *Claude Monet 86*

EX: 6^e exposition internationale de peinture, Paris, Georges Petit, 1887, n° 77 · *Monet-Rodin*, Paris, Georges Petit, 1889, n° 89 · *Monet, Boston*, Museum of Fine Arts, 1911, n° 15 – 65.

BIBL: G. Geffroy, "Salon de 1887. Hors du Salon: Cl. Monet", *La Justice*, 2 juin 1887 · G. Geffroy, 1922, p. 116, 118 · D. Wildenstein, 1979, II, p. 208, 209 (ill.) et 1991, V, p. 45.

PROVENANCE: Acheté à Monet par *Boussod, Valadon et Cie* en avril 1887 et vendu à Paul Aubry, Paris · Racheté par *Boussod, Valadon et Cie* en 1894 et vendu à L. Crist Delmonico · Vente E. F. Milliken, New York, Mendelsohn Hall, 14 février 1902, n° 15 (*Durand-Ruel*) · Cyrus J. Lawrence, New York, 1902 · Vente C.J. Lawrence, New York, Mendelsohn Hall, 21–22 janvier 1910, n° 70 · Mrs C.A. van Rensselaer, New York · Desmond Fitzgerald, Boston, c. 1911 · Vente Desmond Fitzgerald, New York, The American Art Association, 21–22 avril 1927, n° 195 (Victor Harris) · Vente, New York, Parke-Bernet, 19 mai 1966, n° 25 · *Stephen Hahn*, New York, c. 1968 · Mr. and Mrs. B.E. Bensinger, États-Unis, c. 1968 · Vente, New York, Sotheby's, 14 novembre 1984, n° 20 (David H. Feinberg, États-Unis) · Vente, New York, Sotheby's, 10 mai 1988, n° 10 · Acquis par le: *Museum of Modern Art, Ibaraki, Japon*.

«Tout à fait au sud, entre Port-Goulphar et le sémaphore du Talus, la mer s'est creusé une entrée profonde, à travers une monstrueuse fortification. Ici, à Port-Domois, ce sont les rochers les plus hauts, les plus redoutables de la côte» (G. Geffroy, *Pays d'Ouest*, p. 260).

PROVENANCE: Purchased from Monet by *Boussod, Valadon et Cie* in April, 1887 and sold to Paul Aubry, Paris · Bought back by *Boussod, Valadon et Cie* in 1894 and sold to L. Crist Delmonico · Sale E.F. Milliken, New York, Mendelsohn Hall, 14 February, 1902, no. 15 (*Durand-Ruel*) · Cyrus J. Lawrence, New York, 1902 · Sale C.J. Lawrence, New York, Mendelsohn Hall, 21–22 January 1910, no. 70 · Mrs C.A. van Rensselaer, New York · Desmond Fitzgerald, Boston, c. 1911 · Sale Desmond Fitzgerald, Boston, New York, Parke-Bernet, 19 May, 1966, no. 25 · *Stephen Hahn*, New York, c. 1968 · Mr. and Mrs. B.E. Bensinger, United States, c. 1968 · Sale, New York, Sotheby's, 14 November, 1984, no. 20 (David H. Feinberg, United States) · Sale, New York, Sotheby's, 10 May, 1988, no. 10 · Acquired by the: *Museum of Modern Art, Ibaraki, Japon*.

Right at the southern end, between Port-Goulphar and the Talus signal, the sea has dug itself a deep entrance through a monstruous

fortification. The rocks here at Port-Domois are the highest and most formidable on the coast" (G. Geffroy, *Pays d'Ouest*, p. 260).

PROVENIENZ: Im April 1887 von Monet verkauft an *Boussod, Valadon et Cie.*; verkauft an Paul Aubry, Paris · 1894 zurückgekauft von *Boussod, Valadon et Cie.* und verkauft an L. Crist Delmonico · Versteigerung E.F. Milliken, New York, Mendelsohn Hall, 14. Februar 1902, Nr. 15 (*Durand-Ruel*) · Cyrus J. Lawrence, New York, 1902 · Versteigerung C.J. Lawrence, New York, Mendelsohn Hall, 21–22. Januar 1910, Nr. 70 · Mrs. C.A. van Rensselaer, New York · Desmond Fitzgerald, Boston, um 1911 · Versteigerung Desmond Fitzgerald, New York, The American Art Association, 21–22. April 1927, Nr. 195 (Victor Harris) · Versteigerung, New York, Parke-Bernet, 19. Mai 1966, Nr. 25 · *Stephen Hahn*, New York, um 1968 · Mr. and Mrs. B.E. Bensinger, USA, um 1968 · Versteigerung, New York, Sotheby's, 14. November 1984, Nr. 20 (David H. Feinberg, USA) · Versteigerung, New York, Sotheby's, 10. Mai 1988, Nr. 10 · Erworben von: *Museum of Modern Art, Ibaraki, Japan*.

„Im äußersten Süden, zwischen Port-Goulphar und dem Signalmast am Talus, hat sich das Meer quer durch ein ungeheuerliches Bollwerk aus Felsen einen tief ins Land schneidenden Zugang geschaffen. Hier, in Port-Domois, gibt es die höchsten und furchtregendsten Felsen der ganzen Küste“ (G. Geffroy, *Pays d'Ouest*, S. 260).

1115

Tempête à Port-Goulphar, Belle-Île
Storm at Port-Goulphar, Belle-Île
Sturm bei Port-Goulphar, Belle-Île

65 x 81 cm

Signed and dated lower right: *Claude Monet 86*

EX: (?) *Monet-Rodin*, Georges Petit, Paris, 1889, n° 74 ou 75.

BIBL: J. B. Hoschedé, 1960, I, p. 32 (ill.) · D. Wildenstein, 1979, II, p. 208, 209 (ill.), 280–282 (lettres n° 711, 713, 714).

PROVENANCE: Vente Mrs James F. Sutton, New York, Plaza Hotel, 16–17 janvier 1917, n° 148 (*Durand-Ruel*) · Collection particulière, Suisse.

Peint à la mi-octobre ainsi que les quatre numéros suivants. Au premier plan figurent trois rochers de Port-Goulphar, vus depuis le lieu-dit «plage des Curés» à l'arrière-plan, on distingue la falaise de Port-Domois.

PROVENIENZ: Sale Mrs James F. Sutton, New York, Plaza Hotel, 16–17 January 1917, no. 148 (*Durand-Ruel*) · Private collection, Switzerland.

Painted in mid-October as were the next four paintings. In the foreground there are three of the rocks of Port-Goulphar, seen from the place known as the "plage des Curés" (curates'

421

Daniel Wildenstein, *Monet: Catalogue Raisonné, Volume III: Nos. 969-1595*, 1996, no. 1113, p. 420-21 (illustrated)



AUCTION COMPARABLES



Claude Monet
La Roche Guibel, Port-Domois
oil on canvas
Height 66.7 x Width 82.5 cm.
Height 26.26 x Width 32.48 in.
1886

16 May 2024 over 1 year ago

Christie's New York
20th Century Evening Sale – [Lot 018 B]

est. 6,000,000 - 8,000,000 USD

10,185,000 USD

↑ 27% est



Claude Monet
MARÉE BASSE AUX PETITES-DALLES
oil on canvas
Height 60 x Width 73 cm.
Height 23.622 x Width 28.74 in.
1884

09 May 2016 over 9 years ago

Sotheby's New York
Impressionist & Modern Art Evening Sale – [Lot 00025]

est. 3,000,000 - 5,000,000 USD

9,882,000 USD

↑ 98% est



Claude Monet
LA MÉDITERRANÉE PAR VENT DE MISTRAL
oil on canvas
Height 65 x Width 92.3 cm.
Height 25.591 x Width 36.339 in.
1888

19 June 2018 over 7 years ago

Sotheby's London
Impressionist & Modern Art Evening Sale – [Lot 00015]

est. 6,500,000 - 8,500,000 GBP

7,150,800 GBP

est. 8,561,643 - 11,195,995 USD

9,418,861 USD



Claude Monet
Antibes, le fort
oil on canvas
Height 60 x Width 81 cm.
Height 23.622 x Width 31.89 in.
1888

02 November 2011 over 14 years ago

Sotheby's New York
Impressionist and Modern Art Evening Sale – [Lot 00009]

est. 5,000,000 - 7,000,000 USD

9,266,500 USD

↑ 32% est





Claude Monet
L'Église de Varengeville, soleil couchant
 oil on canvas
 Height 64.8 x Width 81 cm.
 Height 25.512 x Width 31.89 in.
 1882

04 February 2014 almost 12 years ago

Christie's London
Impressionist/Modern Evening Sale – [Lot 00016]

est. 4,000,000 - 7,000,000 GBP **5,682,500** GBP 
 est. 6,521,030 - 11,411,803 USD **9,263,938** USD 



Claude Monet
Soleil sur la Petite Creuse
 oil on canvas
 Height 73 x Width 92.6 cm.
 Height 28.74 x Width 36.457 in.
 1889

13 November 2023 about 2 years ago

Sotheby's New York
Modern Evening Auction – [Lot 00018]

est. 7,000,000 - 10,000,000 USD **8,607,300** USD 




Claude Monet
Sur la falaise à Pourville
 oil on canvas
 Height 60.3 x Width 81.3 cm.
 Height 23.74 x Width 32.008 in.
 1882

07 May 2014 over 11 years ago

Sotheby's New York
Impressionist and Modern Art Evening sale – [Lot 00010]

est. 5,000,000 - 7,000,000 USD **8,229,000** USD 


↑ 18% est



Claude Monet
La Méditerranée
 oil on canvas
 Height 61 x Width 74 cm.
 Height 24.016 x Width 29.134 in.
 1888

11 November 2021 about 4 years ago

Christie's New York
20th Century Evening Sale – [Lot 0028C]

est. 4,000,000 - 6,000,000 USD **7,110,000** USD 


↑ 18% est



Claude Monet | *Les Rochers de Belle-Île, la Côte sauvage*

1886

Medium: Oil on canvas

Dimensions: 25^{3/4} x 32 inches | 65.5 x 81.5 cm



M
O

Musée d'Orsay
Paris, France



Claude Monet | *Port-Domois, Belle-Isle*

1887

Medium: Oil on canvas

Dimensions: 25^{1/2} x 32 inches | 64.8 x 81.3 cm



Yale University Art Gallery
New Haven, CT, United States

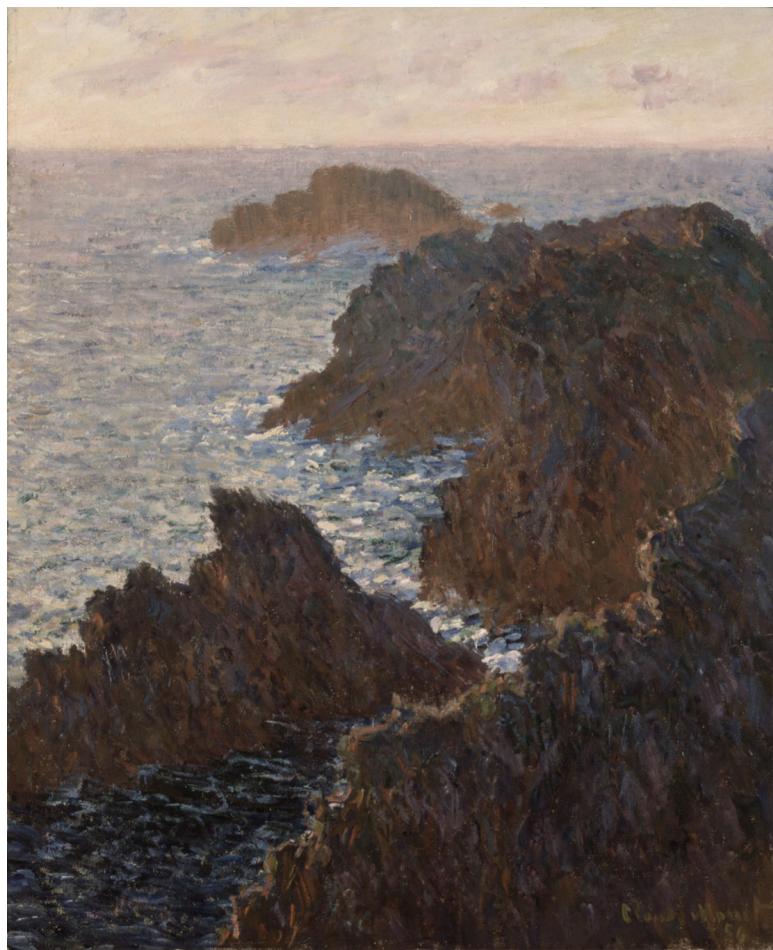


Claude Monet | *Rocks at Belle-Isle, Port-Domois*

1886

Medium: Oil on canvas

Dimensions: 28^{1/2} x 23 inches | 72.4 x 58.4 cm



SAINT LOUIS
ART MUSEUM

Saint Louis Art Museum
St. Louis, MO, United States



Claude Monet | *Rocks at Port-Goulphar, Belle-Île*

1886

Medium: Oil on canvas

Dimensions: 26 x 32^{7/8} inches | 66 x 81.8 cm



The Art Institute of Chicago
Chicago, IL, United States

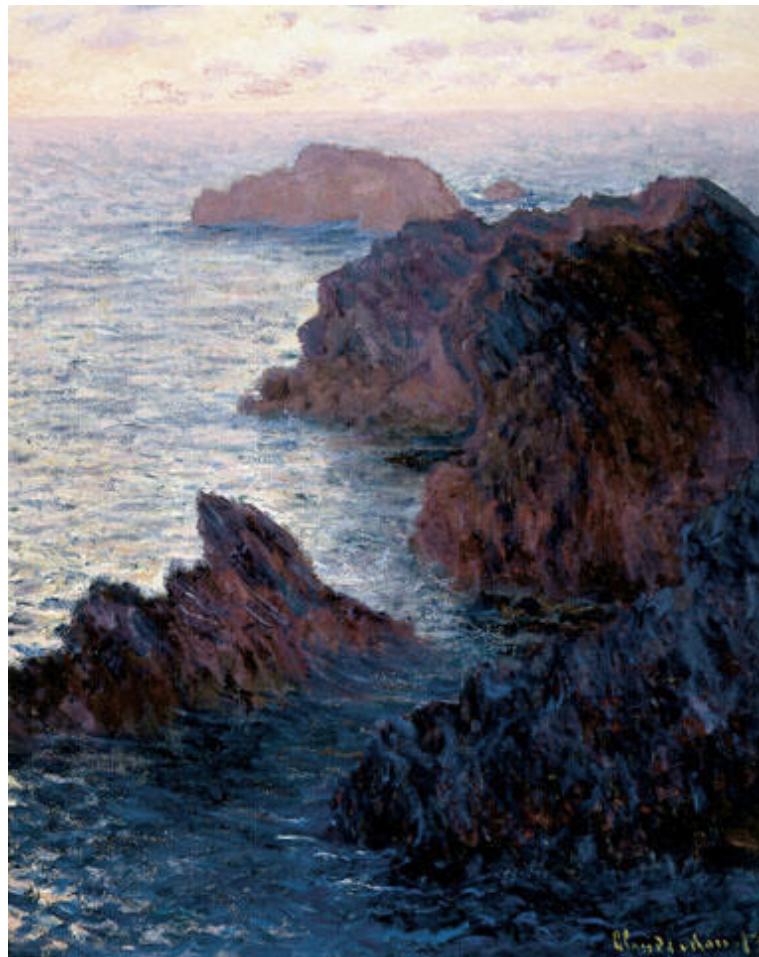


Claude Monet | *Rocks at Belle-Île, Port-Domois*

1886

Medium: Oil on canvas

Dimensions: 32 x 25^{1/2} inches | 81.3 x 64.8 cm



cincinnati art museum

Cincinnati Art Museum
Cincinnati, OH, United States



Claude Monet | *Rocks at Port-Coton, the Lion Rock, Belle-Île*

1886

Medium: Oil on canvas

Dimensions: 25^{5/8} x 31^{7/8} inches | 65 x 81 cm



The
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The Fitzwilliam Museum
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