

**AUTHENTICITY EVALUATION REPORT**

Subject: Claude Monet, Study for Impression, Sunrise  
1872

**Oil on canvas mounted on wood**  
**Framed:**

**Provenance:** as per the owner's detailed research and documentation



# Table of Contents

1. Précis .....	p. 3
2. Executive Summary .....	p. 4
3. Introduction .....	p. 5
o Purpose of the Report	
o Background on Claude Monet	
4. Provenance and Historical Context .....	p. 6
o Origin of the Study Painting	
o Ownership History	
o Detailed Narrative	
5. Authentication Methodology .....	p. 9
o Photograph Evidence 1905	
o Hidden Signatures and Writings Evidence	
o Textual Evidence	
6. Detailed Findings .....	p. 18
o Hidden Signatures and Writings	
o Provenance Documentation	
7. Comparative Analysis .....	p. 24
o Visual Comparisons with Studio Painting	
o Analysis of Hidden Signatures and Writings	
o Signature Comparisons of Claude Monet	
o Comparisons of Studio and Study hidden signatures with Monet labeled signatures	
o Diagonal hidden signatures found on Studio and Study with blue lighting	
8. Proof of No Adverse Claims .....	p. 54
9. Conclusion .....	p. 58
o Detailed Narrative	
o Summary of Findings	
o Final Authentication Statement	
10. Experience and Qualifications of Authenticator .....	p. 61
11. Exhibits .....	p. 66
o Monet in the Mediterranean by Michael Klein, Artnet	
o Michael Klein, per Wikipedia	
12. Appendices .....	P. 80
o 1905 Photograph of the study painting in Léon Monet's living room.	
o Detailed comparative hidden images of the study and studio paintings.	
o Textual Evidence	
o Samples of Monet's known signatures for comparison.	
o Hidden writings were found in the Study and Studio paintings.	
o Original sales receipt handwritten by Claude Monet.	
o Documentation of ownership transfers.	

# MICHAEL KLEIN ARTS, LLC

## 1. PRÉCIS

### SCOPE OF WORK:

To determine whether the subject work is by Claude Monet.  
(French, 1840 - 1926)

### DESCRIPTION OF THE MEDIUM:

"Oil painting on canvas, mounted on wood," (1872)

### DIMENSIONS:

39 cm x 48 cm or 14.7 x 16.7 inches with the frame  
25 cm x 30 cm or 9.7 x 11.7 inches without the frame

### TITLE ACCORDING TO THE CLIENT:

Study for Impression, Sunrise

### PROVENANCE KNOWN TO CLIENT

#### (ABBREVIATED VERSION)

This study was purchased from Claude Monet and his brother Leon Monet by Mr. George Marshall on January 17th, 1917. Marshall then gifted this painting to his Mistress Hessie Estwick - Marshall whom he initially met in Virginia who was initially from The Bahamas, the current owner is a descendant, the great-grandson of the mistress.

### N.B.:

This work of art was examined by me in person on Sunday, August 18th, 2024 on the property of an art gallery, that was professionally storing and caring for the artwork on behalf of the current owner.

### COPYRIGHT

NOTICE: © 2024 Michael Klein Arts, LLC. All rights reserved. Republication or redistribution of Michael Klein Arts, LLC reports is prohibited without the prior written consent of Michael Klein Arts, LLC. Modification, alteration, revision, or tampering with any Michael Klein Arts, LLC report is prohibited.

## 2. Executive Summary

This authentication report aims to verify the authenticity of the study painting of *Impression, Sunrise* by Claude Monet. The study, recently subjected to thorough examination, has been linked to its studio counterpart housed in the Musée Marmottan Monet through several lines of evidence including historical photographs, hidden signatures, and textual inscriptions. This report details the authentication process, the provenance of the painting, and the comparative analysis performed to confirm its authenticity.

The study, subjected to thorough examination, has been determined to have been completed on June 22nd, 1872. In collaboration with another Art expert, Max Sukharev, the author of "Revealing Hidden Secrets" he obtained his degree from Sotheby's University and is currently residing in Hong Kong. Mr. Sukharev is known for discovering hidden signatures on paintings and has successfully authenticated over 10,000 paintings in his career. Mr. Sukharev shared with the client, Mr. Darling, that Claude Monet was an artist who used hidden signatures. In his book *Revealing Hidden Secrets*, he has revealed numerous hidden signatures that he found by Claude Monet and has also stated that every Monet painting has such hidden signatures. On this advice, we carefully examined the Monet painting and discovered numerous hidden signatures written as "Claude Monet," also as "Monet," and also a completion date written multiple times on the painting, along with the words *Le Havre* and *Sunrise*, written in French, which are hidden by an overlapping layer of paint. These were also found to exist on the exact spot of the *Impression, Sunrise* studio painting in Paris, France.

This discovery now shines a new light backed by evidence of the real and true birth date of Impressionism. The completion date found on the known *Impression, Sunrise* in the Musée Marmottan Monet was July 26th, 1872; it is located at the top and as well on the center of the painting overlapping multiple times and is covered by a final layer of paint. The completion date on the study of *Impression, Sunrise* was also found to exist in the same location on the artwork. Research has determined that for the known signatures of Claude Monet to exist on both canvases hidden in the same spot on both paintings, reveals to us in our time that back in 1872 when both canvases were blank, Claude Monet signed his name on both canvases simultaneously, multiple times and then painted over them. Given the age of the canvas of the Study of *Impression, Sunrise*, 154 years old, fully stretched and the signatures exist under layers of paint, no attempts of forgery were made. This report details the authentication process, the provenance of the painting, and the comparative analysis performed to confirm its authenticity.

### **3. Introduction**

#### **Purpose of the Report**

The purpose of this report is to authenticate the study painting of Claude Monet's Impression, Sunrise. This involves verifying its provenance, comparing it with the known Impression, Sunrise, and analyzing hidden signatures and inscriptions.

#### **Background on Claude Monet**

Claude Monet (1840-1926) was a leading figure in the Impressionist movement. His work is renowned for its innovative use of color and light, as well as its departure from traditional artistic techniques.

## 4. Provenance and Historical Context

### Origin of the Study Painting

The quick oil sketch or study painting of *Impression, Sunrise* was completed by Claude Monet on June 22nd, 1872 as a preliminary work for his larger studio piece entitled *Impression, Sunrise*. The study is oil paint on canvas mounted on wood in an 8 x 10-inch frame. The same frame reveals hidden signatures on the verso and shows that both the wooden support and the frame itself were also signed by Claude Monet.

The study's provenance traces back to Claude Monet as well as Monet's family, specifically his older brother Léon Monet, who was known to have hosted at least 35 of Monet's most personal artworks in his residence including the study of *Impression, Sunrise* which was found taken in a photograph in 1905 with Leon Monet and family standing in Leon Monet's living room.

This photograph was donated to the Vernon Museum by four women claiming to be the daughters of Claude Monet's 2nd wife, Alice. This photograph was used by Wildenstein Plattner Institute to authenticate the other Claude Monet paintings in this photograph.

## Ownership History

- June 22nd, 1872: On this date according to the hidden signatures revealed in Claude Monet's handwriting the Study of Impression, Sunrise was made.
- January 17th, 1917: On this date the Study for Impression, Sunrise was purchased by American art collector and Soldier name George Marshall for forty-thousand (40,000) francs. Marshall was stationed in France for World War I. There is a documented sales receipt written in Claude Monet's handwriting. Sometime afterwards Marshall had the Study mailed to his mistress Hessie in Freeport Bahamas.
- April 15th, 1953: On this date, Hessie wrote a letter to George Marshall ending the relationship. It was Goerge Marshall's written response to this letter that he wrote "keep the paintings, keep everything they were gifts."
- June 27th, 1960: On this date Hessie Estwick Marshall, originally from Holmes Rock Settlement, Freeport, Grand Bahama, Bahamas gifted the Study for Impression, Sunrise painting, and others to her daughter Kathleen Elizabeth Marshall Darling, naming her daughter Kathleen as the beneficial Owner. There is a document signed by Hessie gifting the art and antique collection to Kathleen. In this document, Hessie describes the Study of Impression, Sunrise as a small painting by Claude Monet signed "CL M canvas on wood."
- April 23rd, 1990: On this date, Kathleen Elizabeth Marshall Darling wrote, signed, and had a witness co-sign a title document gifting her art and antique collection to her youngest son James Alexander Darling.
- December 16th, 2021: On this date, James Alexander Darling signed before a Notary Public, Attorney Leslie Vernon Rolle in New Providence, Bahamas a notarized letter gifting only his art collection to his son Joshua Matthias James Alexander Darling, the current owner.

## George Marshall Art Collection

The below photographs are from George Marshall's house that became a museum in Virginia state, USA 1990.



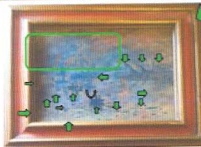
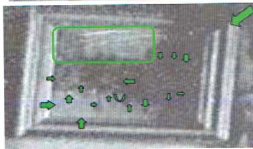


## 5. Authentication Methodology

### Photographic Evidence from 1905

A significant piece of evidence is the 1905 photograph showing the study painting hanging in Léon Monet's living room, alongside other Monet works corroborating its early provenance. This photograph provides a crucial visual link between the painting and Monet's known works.

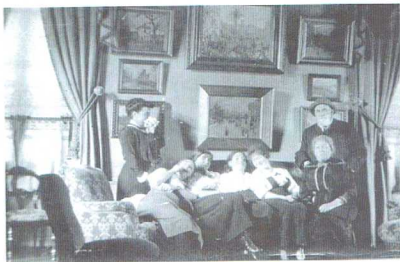
The painting's frame on the verso is also signed multiple times by Claude Monet, supporting its authenticity.



The Study matches all key points shown marked in green. A related article from the Vernon Museum where this photograph was retrieved indicates the collection on the wall consisted of 35 paintings which were Claude Monet's most personal collection, the paintings Monet supposedly never sold. The collection was acquired by Léon Monet from his younger brother Claude between 1865 and 1872. It was held in Léon's home in Maromme, France. This photograph has been used by Wildenstein Plattner Institute to identify and authenticate

the other original Claude Monet paintings from this photograph. Link to the article of the photograph at the Vernon Museum <https://givernews.com/2008/04/11/photo-de-famille/>

The fact that Mr. Darling's family had the study painting along with the receipt all these years further supports the claim that George Marshall met with Leon and Claude Monet in Maromme Commune when he was stationed in France in 1917.



## A...key photograph!



Léon and Aurélie Monet (right), Thérèse, Marguerite and Geneviève Billewicz (center) in the living room of the Monet house, circa 1885. Paris, Bibliothèque Publique d'Art, collection of the Musée de la Ville de Paris.

In this photo, Léon poses at home, with members of his family. On the wall, a glimpse of his art collection.

Léon Monet was then an established industrialist; his multiple functions within the Société Industrielle de Rouen (SIR) allowed him to firmly establish his situation. He was one of the first to bring together a collection of modern art in Rouen; he is part of the first generation of impressionist collectors.

This photo is one of the sources which facilitated the identification of some of the paintings from the inventory after Léon's death. But not only that: it also showed



Léon's taste for artists from his Normandy region.

## An overview of his collection

Conversations with Vernon Museum are below. Their weblink confirms that this photograph matches the study painting shown in this picture taken in 1905.

Inquiry on photograph in Vernon Museum

M. JACQUES HALL GKA - m.jacques.hall@vernon27.fr  
To: Jacques Darling

For more information please take a look: <http://www.musee-luise-et-bernard.com/actualite/bienvenue-dans-le-salon-de-leon-monet>

**Marine Ruchebek**  
Chargée de médiation et de médiation  
02 32 64 79 34  
Musée de Vernon  
12 Rue du Mont, 27000 Vernon

**Musée de la Ville**  
Place de la République - 27000 Vernon  
02 32 64 79 34  
www.musee-luise-et-bernard.com



MR

Marine RACHALSKA &lt;mrachalska@vermon27.fr&gt;

To: Joshua Darling

Cc: nicolas Bonderet &lt;nbonderet@vermon27.fr&gt;



Thu 11/2/2023 6:39 AM

Dear Sir,

This photograph where we see Leon Monet, his wife Aurelie Monet, Therese, Marguerite and Genevieve Billecocq (in the center) was taken near 1905. They were in Marmotte house living room.

You may have more information in the Leon Monet, artist' brother and collector catalog where the photograph is reproduced on page 105, but unfortunately, we don't have it.

I remain available for more information

Sincerely,

...

JD

Joshua Darling

To: musee@vermon27.fr



Tue 10/31/2023 7:40 AM



To Whom It May Concern:

Dear Sir or Madame,

Vernon Museum

Saw online that your museum is Custodian of the attached Monet photograph in Giverny. Asking when or what year was this photograph taken please? See the attachment. Thank you

Sincerely,

Joshua Darling

**A closer look into Claude Monet's financial records explores Monet's rise to great wealth, drawing on evidence provided by the artist's three account books, housed in the Musée Marmottan Monet, Paris. Assimilating unpublished data, the essay charts Monet's growing annual income as well as the increasing individual prices for his paintings. By the early years of the twentieth century, Monet was a very affluent artist, surrounded by the accouterments of wealth, including a Panhard & Levassor car, an extensive house at Giverny, with expansive gardens tended by six gardeners, and a large painting collection.**

After more than a century of being ignored and omitted by the teeming bibliography attached to his younger brother Claude Monet, Léon Monet finally recognized and benefited from a timid rehabilitation at the Musée des Beaux-arts de Rouen in the year 2020. As an early Impressionist collector, nearly 160 drawings, prints, photographs, paintings, and archival documents have been brought together outlining the recent knowledge that they were all owned by Léon Monet. As seen in the above photograph, this Study for Impression, Sunrise was also owned by Leon Monet, as well. Five thematic sections, following a broadly chronological thread, support the biographical milestones already highlighted in Rouen - Monet's involvement in the Rouen cotton industry from 1870 onwards, and the creation of a particularly early Impressionist collection at the same time - and highlight the most recent discoveries - the establishment of a so-called complete list of the collection and Monet's work as a color chemist for the Swiss company Geigy & C°, based in Maromme on the northern outskirts of Rouen. All these points are detailed in the book published to coincide with the exhibition, a perfect summary of the results of the initial research, but a confusing exhibition catalog. The essays follow on from one another, despite the sections that only the rejected list of works in the appendices mentions. Not all the works exhibited or known were reported, and only those identified in the collection were given detailed notes. Of the one hundred and sixty artworks or so in the collection, only forty-six have notes written on and acquired by the Musée du Luxembourg. This means one of the most important paintings in Leon Monet's collection The Study for Impression, Sunrise was not properly identified until now being placed side by side with the original Study for Impression, Sunrise painting with this photograph from 1905.

Seeweb link

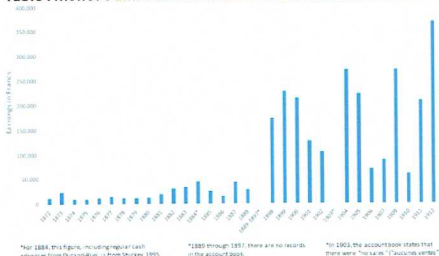
<https://link.springer.com/article/10.1007/s10824-023-09473-y#:~:text=This%20essay%20explores%20Monet's%20rise,individual%20prices%20for%20his%20paintings.>

**Monet's annual income:** Monet's account books enable us to trace the increase in his annual income from 12,100 francs in 1872 to 369,000 francs in 1912, as is evident from Table. Based on the conversion rate to dollars provided by [www.historicalstatistics.org](http://www.historicalstatistics.org) (Edvinsson, 2016), Monet's income in 1912 was worth \$71,146 at that time. In contemporary terms, this amounts to \$2,050,000 USD.

Relative income over time can be measured in different ways, however (Officer & Williamson, 2022). Between 1912 and 2021, the average US wage increased by 175 times. In that context, Monet's income in 1912 would be worth \$12,400,000 today. Clearly, Monet was a very wealthy man by the early part of the twentieth century, earning millions of dollars a year, in contemporary terms, from his paintings. His 1912 income, as for the majority of his career, was based exclusively on the sale of his paintings. The account books highlight the dominating role of Monet's dealers in his sales. Dealer sales account for approximately 90% of the artist's total annual income in the books of 2,774,305 francs, leaving 10% sold by Monet directly. The closely related history here is the ability of these dealers to broaden their collector base in the years of Monet's career, particularly through the establishment of an international clientele. The account books include a total of 11 dealers: Paul Durand-Ruel, Louis Latouche, Jules Luquet, Georges Petit, Boussod and Valadon, Isidore Montaignac, Alexandre Bernheim and his sons the Bernheim-Jeune brothers (considered here as a single dealer), Léonce Rosenberg, Alphonse Portier, J. Allard et Noel, and Julius Oehme. Approximately 53% of Monet's total sales (or 59% of his sales to

his dealers alone) were to Durand-Ruel and Co., indicating that dealer's pre-eminent role. The account books also reveal the extent to which Monet sold directly to collectors. Although the number of these collectors is high, especially in the 1870s, direct sales to collectors account for only approximately 7% of the artist's total annual income. Of which the Musée Marmottan Monet nor the Claude Monet Foundation do not keep a record of them.

**Table 1 Monet's annual income as recorded in his three account books**



## Contact

---

**De:** Joshua Darling <joshuad@lenorealestate.com>  
**Envoyé:** vendredi 1 septembre 2023 22:36  
**À:** Contact  
**Objet:** Inquiry

To Whom It May Concern,

Dear Sir or Madam,

Inquiring would your foundation happen to hold sales records for paintings Monet sold by himself or can indicate who may have them please?

Sincerely,  
Joshua Darling

Sir,

The Claude Monet Foundation has not the personal records of Claude Monet. Perhaps you could try with the Marmottan-MonetMuseum in Paris.They may know who to contact.

Sincerely,

C.Lindsey  
Chargée de mission  
auprès du Directeur

JD

Joshua Darling

To: Aurelie GAVOILLE <Aurelie.GAVOILLE@marmottan.com>



Fri 9/15/2023 10:18 AM

Dear Ms. Gavoille,

Hello again,

Inquiring would your museum hold the original sales records on paintings Monet sold himself?

AG

Aurelie GAVOILLE <Aurelie.GAVOILLE@marmottan.com>

To: Joshua Darling

Dear Mr. Darling,

I hope you're had a great summer.

Thank you for your message.

I cannot give you any advice about this issue.

With my best regards,

Aur lie

...

With neither the Claude Monet Foundation nor the Musee Marmottan Monet having records of the small 7% of sales for paintings Claude Monet sold by himself the sales receipt in Mr. Darling's Collection is deemed to be the only sales receipt as evidence to show that the sale of the Study for Impression, Sunrise took place on January 17th, 1917. The writing on the receipt was found to match with Claude Monet's handwriting.



17 février 1912

Paiement reçu de la municipalité  
40.000 francs pour notable  
de la commune de Solihuant  
14x16 sur cadre haute sur toile  
magnifique sur bois peigné par  
Monsieur George Moreau  
Claude Monet

Claude Monet



17 février 1912

Paiement reçu de la municipalité  
40.000 francs pour notable  
de la commune de Solihuant

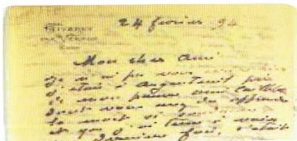
18 février 1914

Merci à tous ceux  
qui ont voté.

février -

février

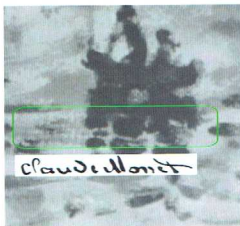
février



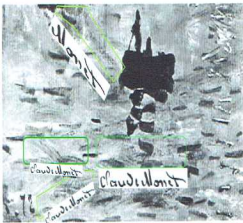
## 6. Detailed Findings

### Hidden Signatures and Writings

Our investigation revealed hidden signatures and writings within both the study and the studio paintings. These were found to match Monet's known handwriting, which was crucial in confirming the authenticity of the study.

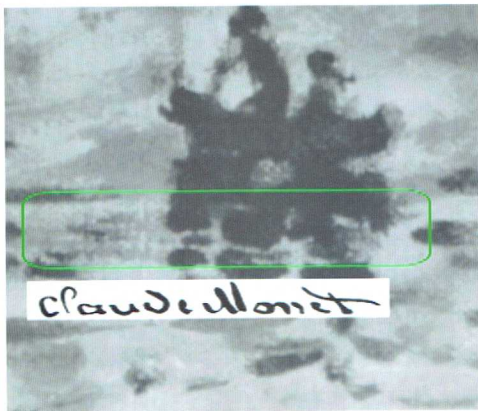


Study painting owned by Joshua Darling

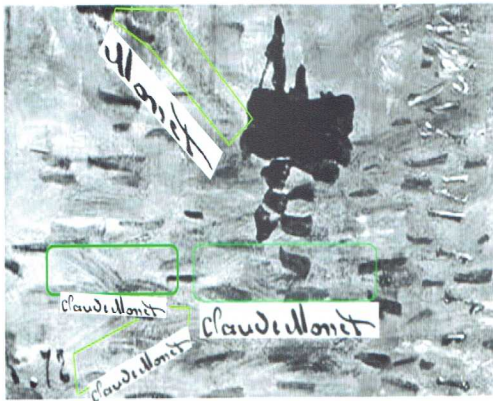


Studio painting in Musee Marmottan Monet the ti in Monet leans differently this year

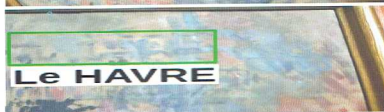


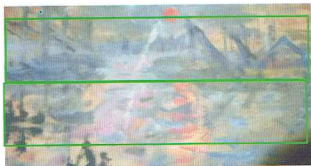


Study painting owned by Joshua Darling

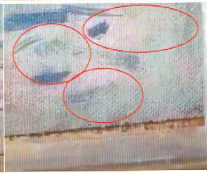
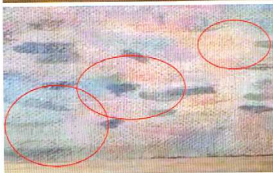


Studio painting in Musee Marmottan Monet the t in Monet leans differently this year





# SOLEIL



These multiple hidden signatures and writings in Claude Monet's handwriting were found on a fully stretched 154-year-old canvas in addition to the receipt with no attempts of forgery made.

## 7. Comparative Analysis

### Visual Comparisons with Studio Painting





## Images and Analysis:

Figure 1

- *Figures 1 & 2: Comparison of brushstrokes and techniques.*

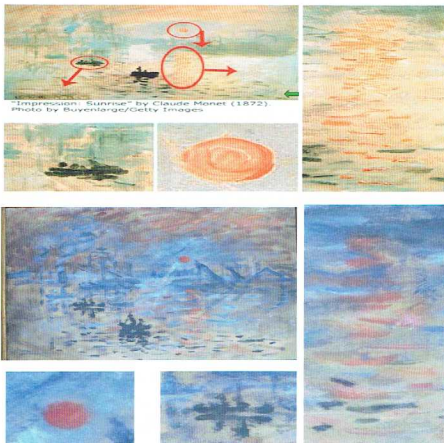


Figure 2: Analysis of color palettes and compositional elements.

The below figure 2 shows a comparison of the rough and completed spiraling technique used by Monet.

Figure 2

Impression, Sunrise Musee Marmottan Monet 1872



Impression, Sunrise Study 1872



## Analysis of Hidden Signatures and Writings

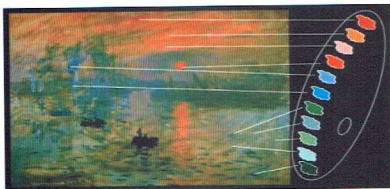
Images and Analysis:

Figure 3: Signature comparison with Monet's known signatures.



## Photographic Evidence

A significant piece of evidence is the below diagram which reflects on the colors used in *Impression, Sunrise*. Both paintings show contrast between hot and cold colors, two primary colors were used red and blue, and two secondary colors were also used green and orange, providing a crucial visual link between the study painting and Monet's studio painting *Impression, Sunrise*.



Up close images of the study revealed that Monet painted a number at the top right section of each boat, the Study tells us that there were 6 boats at sea that morning Monet painted briefly *en plein air*, Impression, Sunrise the studio painting has 3 boats, upon examining Monet also numbered the boats on the studio painting.

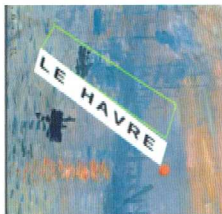




## Analysis of Hidden Signatures and Writings

Hidden signatures and writings in both the Study and Studio painting also revealed the words "Le Havre" and "Sunrise," affirming the connection between the Study and the final Studio piece in Monet's handwriting. The completion date on the Study is "June 22, 1872" and the compilation date on the Studio painting is "July 26, 1872", providing further evidence of its authenticity.









# SOEIL

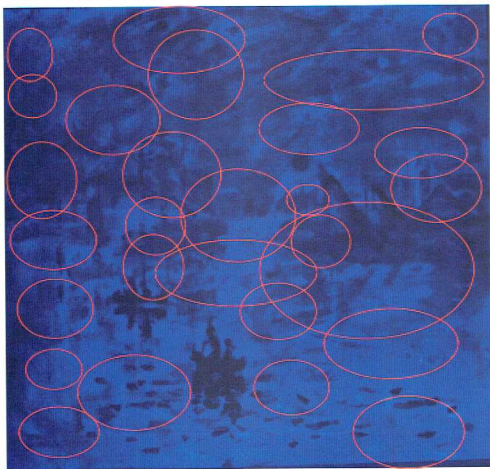


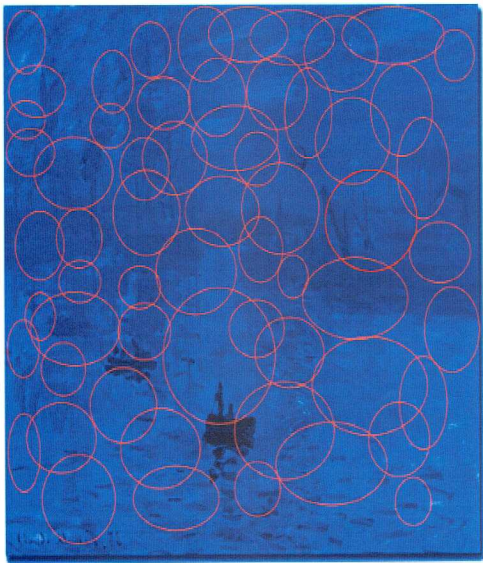
Claude Monet Autograph Letter Signed ( 00 Auction



1872

The Study for Impression, Sunrise below now shown with blue lighting, a circle was drawn around each capital M found, and each M represents the beginning of the word Monet. The same was discovered in the exact locations in Impression, Sunrise in the Musee Marmottan Monet, this discovery revealed that back in 1872 when these canvases were both blank, Claude Monet signed both of these canvases simultaneously and then painted over them, this is the only way his signature can appear in the exact spot on both paintings multiple times.





Completion Date on Impression, Sunrise study painting found



**1872**

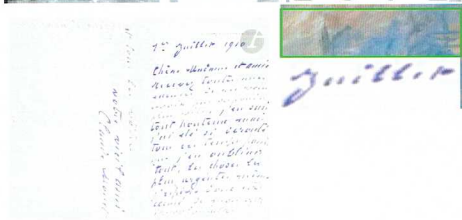
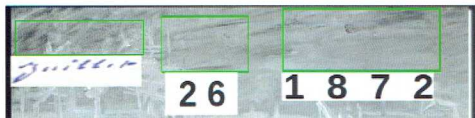


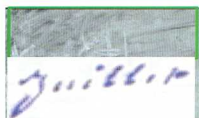
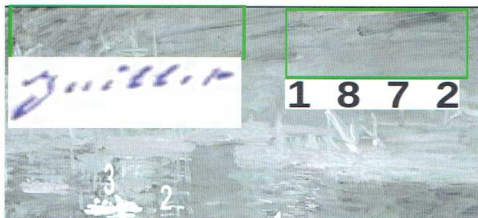
Study for Impression, Sunrise 1872



The canvas is fully stretched no attempts of forgery were found.

Completion Date on Impression, Sunrise Studio painting in Musee Marmottan Monet found





## Signature Comparisons of Claude Monet



Taken from Impression, Sunrise Studio painting 1872



Monogram Taken from Claude Monet's Study painting of Camille on The Beach 1870

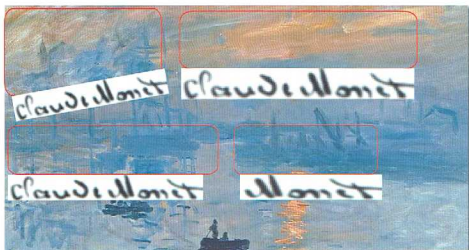


Faded Monogram Taken from the Study for Impression, Sunrise 1872



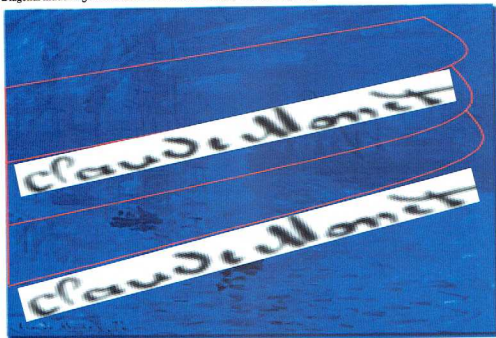
Claude Monet's signature Taken from  
Darling's receipt for Study of Impression, Sunrise dated 1917

Comparisons of Studio and Study hidden signatures with Monet labeled signatures

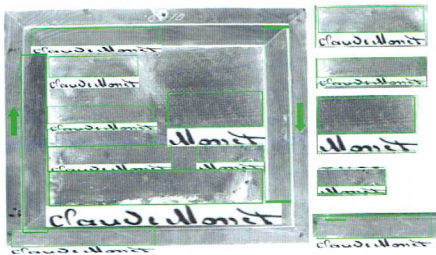
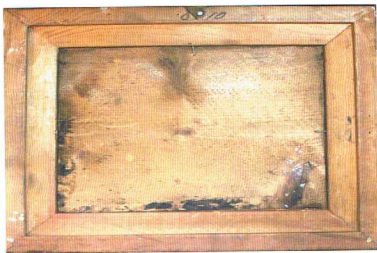




Diagonal hidden signatures found on Studio and Study with blue lighting



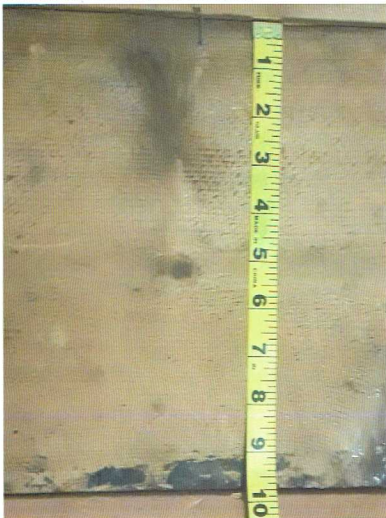
The painting's verso and frame are also signed multiple times by Claude Monet, supporting its authenticity.



Back of the painting



Length Measurement without frame 9.7 inches or 20 centimeters.



Width Measurement without frame 11.7 inches or 30 Centimeters



Width measurement with frame 14.7 inches or 39 centimeters



Length Measurement with frame 16.7 or 48 centimeters



## Provenance Documentation

The sales receipt, handwritten by Claude Monet in January 1917, provides irrefutable evidence of the painting's purchase by George Marshall. The documented chain of ownership up to the current owner Mr. Darling further supports the painting's provenance.

Copy of the sale purchase receipt for the study of Impression, Sunrise dated 17 January 1917.

QUINCY HET VERBODEN EDELS

17 janvier 1917

Paiement reçu de l'artiste  
40.000 francs sur facture  
de l'artiste Impressionniste Solitaire  
14x16 sur un cadre haute sur toile  
magnifique sur bois peinte par  
Monsieur George Marshall  
Claude Monet



Hessie Marshall  
Holmes Rock  
Freeport Grand Bahama

15th April 1953

Dear Mr. George Catlett Marshall II,

Your letter induced me to two days of silence from sheer pleasure. You would be surprised to hear that I promptly listed some papers of your confidential government information and insured them in my private. You make take whatever action you like.

As for the falling in love, it was not, let me confess, one-sided. When I first met you at the Alanda I was set against all great men having been liberally fed on them as my father's choice. I wanted only to meet businessmen and sea racing experts. But in a jiffy you made me reconsider all of that and had me at your feet. Indeed you have acted a lover's part in my life for the past thirty years and though I don't say so much to be sure of, I should have been a wiser woman to you. This is the reason George - I mean the multiplicity of your lovers and what you must suffer from them - why Katherine and Elizabeth never liked you and you had my name our daughter Kathleen Elizabeth after them.

But we have a witness and confidential information and if ever my husband were to drop his banishment in our love life - I would ask nothing better than to come and see you.

As for the Hopper painting I should accept it gratefully.  
Thank you for it, and for your letter, and everything else that you have given me.  
I am always yours humbly and gratefully.

*Hessie Marshall*  
The Yacht Company by the way, is one  
percent of all the art work you give me.

George Marshall's written response to Hessie Marshall's letter dated April 15th, 1953

Keep the paintings keep everything they were gifts. I don't ever want to see you again and don't contact me anymore we are through, and send back that information whatever it is you stole from me that's US government property they'll have my and your head for it if its leaked.

I will meet you next month and do a trade what do you want for that information.

Signature compared with Chief of Staff George Marshall's signature on this letter dated December 30, 1943, to a known Art dealer Major Germin Seligmann in France.

WAR DEPARTMENT  
THE CHIEF OF STAFF  
WASHINGTON

5/27/2011 11:58:58 AM

I will meet you next month and do a trade with

Copy of Hessie Estwick Marshall's transfer of Ownership of her collection to her daughter Kathleen Darling on June 27th, 1960. The Study for Impression, Sunrise is identified herein as the 5th Monet signed CL M on canvas on wood.

## THE BAHAMA ISLANDS NASSAU

27th June 1960

I Hessie Marshall grant and give ownership of all my treasures naming my Jewellery art and antique collection to my daughter Kathleen Elizabeth Marshall Darling most of them were given to me by her father the late George Catlett Marshall who died last year.

My collection includes

One antique marble statue, one antique marble tabletop and all my antique Jewellery, one large painting about eight feet tall, and the rest are smaller paintings, one painting signed Ostade on metal, two paintings signed Edward Hopper on canvas, one painting signed Ridgway Knight Paris 1888 on wood, one painting signed P. Gauguin on paper 1897, five paintings by Claude Monet, one Monet is signed Claude Monet 97 on paper, the 2nd Monet is signed Claude Monet on canvas, the 3rd Monet is signed Claude Monet 74 on canvas on board, the 4th Monet is signed Claude Monet 1880 on canvas, and the 5th Monet is signed cl m on canvas on wood, one painting signed P. Cezanne on canvas, one painting is signed Rembrandt 1667 on canvas, two 1941 paintings signed Mathieu on canvas, one painting signed August Kirchner 1921 on board, one painting signed E. L. Kirchner on board and one unsigned painting by Edouard Manet on wood. My collection and all my claims of ownership titles and receipts I now give to her.

*Hessie Marshall*  
Hessie Marshall

Witness *Alexander Marshall*

Copy of Kathleen Elizabeth Marshall Darling's transfer of Ownership of her collection to her youngest son James Darling on April 23rd, 1990. The Study for Impression, Sunrise is identified herein as the 5th Monet signed CL M on canvas on wood.

STATE OF CALIFORNIA  
COUNTY OF SAN DIEGO  
April 23rd 1990

**ART TRANSFER OF TITLES AND OWNERSHIP**

I, Kathleen Elizabeth Marshall Darling make oath and say:

That, I am 75 years old and I am in my sound mind as I write and sign this document on this day as I divide my estate while I am still alive to avoid no confusion among my children, and heirs and to establish no need for a future probate. I now give to my youngest son James Alexander Darling my entire art and antique collection and I list them here.

One antique marble stone statue, one antique marble tabletop, two pieces of antique jewelry, one large painting about eight feet tall unsigned on canvas, and the rest are smaller-sized paintings. One painting is signed Edward Hopper on canvas, one painting is signed Ostade on metal, one painting is signed Ridgway Knight Paris on wood, one painting is signed P. Gauguin 1897 on paper, five paintings by Claude Monet, one monet is signed Claude Monet 97 on paper, the second monet is signed Claude Monet on canvas, the third monet is signed Claude Monet 74 on illustration board, the fourth monet is signed Claude Monet 1880 on canvas and the fifth monet is signed CL M on canvas on wood, three paintings signed by Mark Rothko on canvas one is undated and the second dates 1933 and the third 1960, one painting signed Rembrandt 1667 on canvas, two paintings signed Mathieu on canvas, one painting signed August Kirchner 1921 on board and one painting signed E.L.Kirchner on board.

Let it be known that James is now the sole owner of my art and antique collection.

Grantor: Kathleen E Darling  
James Alexander Darling

Witness: [Signature]

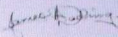
Copy of James Darling's transfer of Ownership of his art collection to his only son Joshua Darling on December 16th, 2021. The Study for Impression, Sunrise is still in the collection.

COMMONWEALTH OF THE BAHAMAS  
NEW PROVIDENCE

GIFT OF ARTWORK ASSETS

I, Bishop James Alexander Darling hereby make known that I give my painting collection to my only son Joshua Matthias James Alexander Darling.

SWORN TO AT )  
NASSAU, BAHAMAS )  
This 16th day of December )  
A.D. 2021 )



Before me



Notary Public

## 8. Proof Of No Adverse Claims

### LIST OF STOLEN CLAUDE MONET PAINTINGS

As of August 2024, the below is from the FBI's National database of stolen art files which contains a list of current stolen Claude Monet paintings. There are four stolen Claude Monet paintings reported and the Study for Impression, Sunrise is not one of them. Therefore there are no adverse claims to the Ownership of the Study for Impression, Sunrise painting by Claude Monet in the entire country of the United States of America according to the FBI's current database, from 1872 to August 2024.

Search National Stolen Art File

National Stolen Art File

Home About Us Contact Us

Search

Results

Marine

Category: Painting

Reference Number: 11218

Material(s): Canvas

Measurements: 10 1/2 x 12 1/2 in

Time Period: 1880-1890

Additional Information: painting, oil on canvas, signed lower right

Gold

Category: Painting

Reference Number: 10122

Material(s): Canvas

Measurements: 12 1/2 x 14 1/2 in

Time Period: 1880-1890

Additional Information: painting, oil on canvas, signed lower right

Les Bergues de Peches

Category: Painting

Reference Number: 10121

Material(s): Canvas

Measurements: 12 1/2 x 14 1/2 in

Time Period: 1880-1890

Additional Information: painting, oil on canvas, signed lower right

La Plage de Gennevilliers

Category: Painting

Reference Number: 10120

Material(s): Canvas

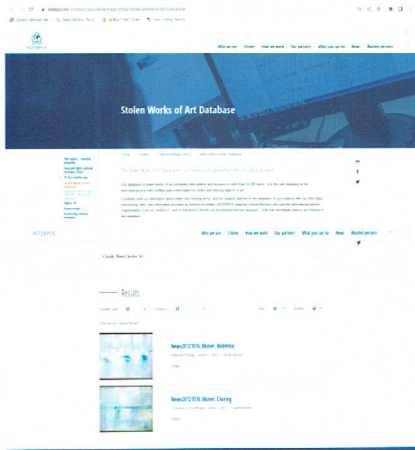
Measurements: 12 1/2 x 14 1/2 in

Time Period: 1880-1890

Additional Information: painting, oil on canvas, signed lower right

## LIST OF STOLEN CLAUDE MONET PAINTINGS

As of August 2024, the below is from Interpol's Police stolen art files, which contain a list of current stolen Monet paintings. There are two stolen Claude Monet paintings listed by them and the Study for Impression, Sunrise is not one of them. Therefore there are no adverse claims to the Ownership of the Study for Impression, Sunrise painting by Claude Monet Internationally according to Interpol's current database, from 1872 to August 2024.



## LIST OF STOLEN CLAUDE MONET PAINTINGS

As of August 2024, the below is from the International Council of Museum's website, which contains a list of current stolen paintings. There are no stolen Claude Monet paintings listed by them. Therefore there are no adverse claims to the Ownership of the 1870 Study for Impression, Sunrise painting by Claude Monet internationally according to the International Council of Museum, from 1872 to August 2024.

[Country Museum list](#) [Open Access: No. 2](#) [Buy / Sell / Hire](#) [Contacting form](#)



Museums have **no borders**,  
they have a **network**

[Events](#) [Heritage protection](#) [Training](#) [Research](#) [Resources](#) [Contributors](#) [Get involved](#) [About](#)



[Become a member](#)

International Council of Museums [Search Results](#)

### Search Results

Claude Monet Stolen Art

**No Results**

[Search for Claude Monet Stolen Art on Google](#)





## 9. Conclusion

### Detailed Narrative

154 years after the date of its creation a discovery of profound significance in the world of art history—a revelation that reshapes our understanding of Claude Monet's most renowned works: *The Study for Impression, Sunrise* has finally been found. After an extensive and meticulous investigation, we have uncovered hidden truths about Claude Monet's *Impression, Sunrise*, a painting that has long been celebrated and studied, yet veiled in mystery regarding its true origins.

Our journey begins with a remarkable find: an oil *Study* painting by Claude Monet, previously unrecognized, that is an essential precursor to the celebrated *Impression, Sunrise* housed in the Musée Marmottan Monet. Thanks to art authentication expert, Max Sukharev in Hong Kong, who received his education from Sotheby's University, authored a book titled "Revealing Hidden Secrets," and has successfully authenticated over 10,000 paintings in his professional career, we now know that Claude Monet signed all of his paintings multiple times with hidden signatures. Both the *Study*, as well as the larger well-known *Studio-size Impression, Sunrise* bear Claude Monet's signature written multiple times in the same spot in both paintings. The only possible way these signatures could have been written is that back in 1872 when these canvases were blank, Claude Monet signed them multiple times simultaneously, and then painted over them. A further examination into the hidden writings also revealed that Monet wrote the words *Le HAVRE* and *SUNRISE* in French in the exact spot on both paintings as well. Upon further examination we discovered from the images of *Impression, Sunrise* in France that a completion date is painted on it, blended in with an overlayer of paint located at the top of their painting in the clouds, as well as across the center of the painting, stating July 26, 1872, written in Claude Monet's handwriting in French. There is also a completion date written on the *Study for Impression, Sunrise* which states June 22, 1872, written in Claude Monet's handwriting in French.

The sun was rising over the quaint village of Le Havre, casting a golden light upon the mist-covered harbor, when Claude Monet first set his sights on capturing this fleeting moment. On June 22, 1872, Monet, then in the early stages of his artistic career, embarked on creating a study for what would become one of the most iconic paintings in the Impressionist movement: *Impression, Sunrise*. Little did he know that this small canvas mounted on wood, measuring 9.7 by 11.7 inches without its frame, would eventually play a pivotal role in the history of art. The study was a preliminary work that Monet's older brother, Léon Monet, kept in his possession. It can be seen in an article accompanied by a picture from 1905, deposited in the Vernon Museum by four women claiming to be the daughters of Claude Monet's 2nd wife, Alice. The article states that this was a collection of 35 paintings, the paintings Monet supposedly never sold, that were Claude Monet's most prized possessions. In this photograph, the *Study for Impression, Sunrise* is seen in black-and-white hanging on the wall inside the same frame. The study is notable for its intriguing hidden elements, which

came to light thanks to the meticulous work of Art Authenticator Max Sukharev. Sukharev, an expert trained at Sotheby's University and is world-renowned for successfully authenticating over 10,000 works of art, uncovered that Monet had a habit of signing all of his paintings multiple times, with hidden signatures blending into each painting. On his advice to the current owner, our investigation revealed something extraordinary about the Study for Impression, Sunrise. In the same spot on both the smaller Study and the larger, more famous version housed in the Musée Marmottan Monet in Paris, Monet had hidden multiple signatures and inscriptions. These markings included the words "Le Havre" and "Sunrise" written in French, indicating the painting's location and its theme. But perhaps the most striking discovery was the presence of Monet's handwritten completion dates. The larger painting was inscribed with "July 26, 1872," while the Study had "June 22, 1872" – marking the true birthdate of Impressionism. The Study's journey from Monet's studio to the public eye is a fascinating tale. In January 1917, Claude Monet and Léon Monet sold the Study to Mr. George Marshall, an American soldier stationed in France during World War I. Marshall, a married man, had a complex personal life that intertwined with the history of the painting. He had a mistress, whom he had met in the United States, Hessie Estwick, who was originally from Holmes Rock Settlement on the island of Freeport, Grand Bahama in The Bahamas, who was also known as Hessie Marshall. In June 1960, Hessie, having moved to Nassau, the capital city of The Bahamas, gifted her art collection to her daughter Kathleen Elizabeth Marshall. This collection included the Monet Study for Impression, Sunrise. Kathleen had eleven children and her life was marked by both joy and tragedy, including the sudden death of her husband, Japthel Darling Senior, who passed away on Whit Monday, 1960. He was found dead from a sunstroke, lying on the beach in less than 3 feet of water, discovered by his youngest son James, who was six years old at the time of his father's demise. It would be James to whom, in 1990, Kathleen gifted her collection. A separate documented detailed transfer of ownership was executed co-signed by witnesses, stating the collection was gifted to James; Kathleen died ten years later in the year 2000.

On December 16, 2021, James Darling executed a notarized letter, gifting only the painting collection to his only son, Joshua Matthias James Alexander Darling. It was Joshua who had undertaken all of the research and in 2023 he was the first to discover the Study painting's true identity and its historical significance. Now the heir, he began examining the paintings, and contacting Experts. Among his collection was the significant Study of Impression, Sunrise which a lot of Experts he contacted did not take him seriously. He continued researching and reaching out to Experts is what led him to discover an Expert who took his comments seriously. This seemingly modest work was indeed an original Study by Claude Monet, which had long been hidden in plain sight. Thus, the journey of Monet's Study for Impression, Sunrise – from its creation in 1872 to its rediscovery in 2023 now authenticated in 2024 – is a testament to the enduring allure and mystery of art. Through hidden signatures, historical twists, textual evidence, photographic evidence, and dedication, this Study has emerged from the shadows of history to reclaim its place in the annals of Impressionist art.

The ideal of this "open air" puts the artist in direct contact with his subject. It is the

methodology that underscores Monet here and in all his other works of the next four decades.

Comparisons and contrasts between the two occur; the earlier square format suggest a work made by holding in one hand while laying out the inspired elements that will be the basis of the composition. While the later final work is more refined and horizontal in format allowing Monet to add more but still remain true to the ideal Impressionist view of a working harbor at a particular time of day. The Study in the Darling collection is less specific and more a model from which to build another version. But none the less important, since it demonstrates to the viewer how a picture comes together, the parts are required and ultimately synthesized into a completed composition. Like the words of a poem, they must fit together.

Having recently examined the work firsthand, it is no doubt a Monet.

Additional information may be added to this report should x-ray or infra-red images become available.

Signature: 

Michael Klein

[www.michaelkleinarts.com](http://www.michaelkleinarts.com)

Sharon Springs, NY

Oct. 2024

NOTARY

Signature: 

Date: 10-9-24

Stamp:

MELISSA J. OLSEN  
Notary Public, State of New York  
No. 01CL4800444  
Qualified in Schoharie County  
Commission Expires 11-3-26

Exhibits hereto:

- 1) Michael Klein, Experience and Qualifications
- 2) Monet and the Mediterranean by Michael Klein, Artnet
- 3) Michael Klein, per wikipedia

## EXHIBIT # 1

### 10. MICHAEL KLEIN EXPERIENCE AND QUALIFICATIONS

#### Fine Arts, Career Dedication

1979 - Present (45 years)

Freelance Consulting agent 2006, - present

Expertise in Contemporary and modern American and European Art, artists management, curatorial, writing, and collection development of projects for non-profit and private institutions, galleries, and public art agencies.

[www.michaelkleinarts.com](http://www.michaelkleinarts.com)

**Manager, The Jene Highstein Estate, 2017** Manage, market, promote, and oversee the extensive body of work of the late American sculptor ( 1942-2013) that includes sculptures in wood, metal and stone, works on paper, prints, and installations. Creating new inventory, data base; website and exhibition programs for museums and galleries

#### Consulting Curator, Miami 2016

X Contemporary Art Fair, organized *The Women Who Made Modern Art Modern*

#### Consulting Curator, Miami 2015

X Contemporary Art Fair, organized Grace Hartigan, 1960-65, The Perry Collection and tour.

#### Guest Curator, Fall 2015

City Lives, Shirley Fiterman Art Center, Borough of Manhattan Community College, New York.

#### Contributor, New American Painting Blog

([www.newamericanpaintings.wordpress.com](http://www.newamericanpaintings.wordpress.com))

#### Contributor, Art Writ ([www.Artwrit.com](http://www.Artwrit.com))

#### Guest Curator, May 2012

Tadaaki Kuwayama *Six Elements and More*, Tayloe Piggott Gallery Jackson, WY,

#### Guest Curator, Jan-Feb 2012

*Aspects of a New Kind of Realism*, Arthur Roger Gallery, New Orleans, LA,  
Jan - Feb 2012

#### Formation of Michael Klein Arts, LLC, Oct 2012

Owner/Director

**Michael Klein Arts, L.L.C**

Oct 2012 - present 12 years

Michael Klein Arts service institutional as well as private collectors with an eye to developing collections of emerging, mid career and established artists.

Today Michael Klein Arts works with a diverse group of artists including Sanford Biggers, Glen Goldberg, Charles Goldman, Ken Lum and Sam Van Aken.

**Consulting Curator, Allan Stone Estate, New York 2009-2012**

Developed business plan for the estate; collection research and collection management, exhibition program planning, art fair program for The Armory Show and Art Miami 2011, primary market and secondary market sales; research on provenance and individual works of art as well as research on the history of the gallery and its artists; planning for website and advertising; traveling exhibitions from the estate's extensive holdings.

**Consulting Curator, Maryland Art Place, Baltimore, MD, 2010 – 2011**

Development of exhibition program *New Wallworks* April 20 - June 11, 2011; *Painting in Parts* Sept 15 – Oct 29, 2011, and related educational programs; work with Board members on long range marketing and promotional planning; found grant opportunity for the development of first time speaker's program.

**Instructor, New York University, 2009-2010**

School of Professional Studies Certificate program in art business "Case Studies in Art Business" and "Introduction to Art Business "

**Adjunct Lecturer, New York University, Feb 2009 - Jun 2010 (1 yr, 5 months)**

**Guest Curator, 2007 *New Urban Vistas*, Arthur Roger Gallery, New Orleans, LA**

**Executive Director, 2005- 2006**

**International Sculpture Center, Hamilton, NJ and Washington D.C.,**

Managed 11 full time employees and directed all aspects of this 45-year-old membership based organization, along with its magazine *Sculpture* and award-winning website [www.sculpture.org](http://www.sculpture.org). Worked with International Board of Directors to develop annual budget and marketing; programmed plans for conferences and ISC Perspective series of symposiums, oversaw advertising, sales and distribution of magazine; created museum partnerships; inaugurated ISC Press series of books documenting the history of 20th and 21st century sculpture, *A Sculpture Reader*, and *Conversations on Sculpture*; expanded corporate membership program; broadened individual, foundation funding and gift awards; enhanced overall visibility and branding of ISC organization by outsourcing web analysis, PR team and graphic designers.

Functioned as "publisher "of the magazine planning re-design; schedule of features and covers.

#### **Curator, Microsoft Art Collection, Redmond, WA: 1999 – 2006**

Klein served as the first Curator for the Microsoft Art Collection based in Redmond, Washington between 1999 and 2006. Klein managed expansion of the Collection to include international contemporary emerging and mid-career artists, including the main Redmond campus and over 90 corporate offices across North America. Klein directed and oversaw all art acquisitions, commissions, collection management and an education program for the company's 50,000 employees. Details include aspects of budget and acquisitions of a major corporate Art Collection with over 4,000 works of art including painting, sculpture, works on paper, photography, ceramics, studio glass, and video. Initiated ongoing educational programs and publications: lectures, tours, panel discussions and web site: [www.microsoft.com/mscorp/artcollection](http://www.microsoft.com/mscorp/artcollection) and intranet site: <http://artweb>. Curate in-house exhibitions, literature, VIP tours, and online presentations for employees, customers, and guests. Manage collection management staff and cross group collaborations as well as strategic collaborations with local and regional arts institutions and businesses. Collaborated with contract architects and designers on the creation of new buildings and workspaces for the main campus; regional and international headquarters. Expanded "Microsoft Collection" to be a North American collection including major sales offices in NY, California, Reston, VA; Raleigh NC; Waltham, MA; and Canada. Developed a series of programmed articles about the collection to enhance corporate image and value of the overall collection

#### **Independent Curator, Writer and Educator, New York, NY: 1996-1999**

Organized exhibitions specializing in contemporary and 20th century art topics overseeing all aspects of curatorial post including administration of budget, loans, and tour schedules, marketing, and promotion. Other responsibilities included writing catalog essays, press materials, and presenting public lectures. Worked as corporate consultant for art acquisitions; commissions, and collection management. Contributor/Reviewer, 1996-1999. *Art in America*, *Sculpture Magazine*, *Drawing*, *World Art*, and *The Art Book*

#### **Owner and Director, Michael Klein Gallery, New York, NY: 1990- 1997**

Representation and management of American and European painters, sculptors, photographers, performance and video artists. Promoted market and supported activities of these artists through sales; museum and gallery exhibitions, fundraising, development and public relations. Developed all aspects of production and tour of special project exhibitions by such artists as Pat Steir, *The Brueghel Series*, (1984-86); Matt Mullican, *The Dallas Project*, (1988); Jene Highstein, *Gallery/Landscape*, (1991); Beverly Semmes, *Yellow Pool*, (1994-95); Matthew McCaslin, *Bloomer*, (1995-96). Managed public and private commissions, large scale sculpture programs and development of contemporary art collections. Commissioned works by notable emerging and mid-career artists: Marina Abramovic/ Ulay James Casebere, Kate Ericson/ Mel Ziegler, Jackie Ferrara, Jene Highstein; Rita McBride; Matt Mullican; Elaine Reichek; Glen Rubsamen, and Beverly Semmes. Extensive corporate and media contacts along with strong museums, galleries and private collectors affiliations. Artist Agent, Michael Klein Inc., New York, NY; Amsterdam, The Netherlands, 1984-1990. Selected projects and commissions for artists in the U.S. and abroad including the development of exhibitions and new works for such projects as the Atlanta Arts Festival, Atlanta, GA (1988, 1989) Bath International Festival, Bath, England (1988); First Tyne International Gateshead,

England (1990); The Muenster Project, Muenster, Germany, (1987). Oversaw and manage artists' inventory, biographical and bibliographical information, slide library, exhibition loans, and general correspondence with press, collectors, curators and dealers. 1984-1990

**Head of Collectors Forum, The New School, New York**

**Research Assistant**, Will Insley: The Opaque Civilization, Solomon R. Guggenheim Museum New York, NY; Mary Miss: Interior Works 1966-1980, Bell Art Gallery, Brown University, Providence, RI and Main Gallery, University of Rhode Island, Kingston, RI. 1981-1989

**Reviewer, New York, NY: 1977- 82**

*Arts Magazine; Artnews; Portfolio; Art Express; and Print Collector's Newsletter*

**Director, Max Protetch Gallery, New York, NY: 1977- 81**

Managed overall day to day business of gallery, sales, exhibition schedule, artists and press

**Curatorial Assistant, Rockefeller Foundation Fellow, Walker Art Center, Minneapolis, MN: 1976- 77**

Assistant to the curators and Director on exhibition program; education and collection research and development Editorial Assistant, *Répertoire International de la littérature d'art* (RILA), Sterling & Francine Clark Art Institute, Williamstown, MA: editorial duties included research and abstracts for contemporary and 20th century artists and exhibitions, 1975-77

**Owner**

**Michael Klein Gallery**

Feb 1983 - Dec 1997 · 14 yrs 11 months

Between 1983 and 1997 Klein was owner and director of Michael Klein Gallery, New York representing some 20 emerging and mid-career American and European artists.

## Awards and Fellowships

Helena Rubinstein Fellow, Whitney Museum of American Art, New York 1974-75

Danforth Fellowship nominee, New York University, New York, NY, 1975

Sterling & Francine Clark Art Institute Fellowship, 1975-76

Rockefeller Foundation Fellow, Walker Art Center, Minneapolis MN 1976-77

## Curator

As an independent curator Klein has organized museum and gallery exhibitions specializing in 19th Century modern Impressionist art and 20th-century contemporary art topics in the areas of painting, sculpture and photography for Independent Curators International; Contemporary Arts Center, Cincinnati; Contemporary Arts Museum, USF, Tampa; Arthur Roger Gallery, New Orleans; and Meadows Museum, Shreveport, LA



## Writer

Klein has been a regular contributor to Sculpture Magazine in addition to writing reviews and feature articles for Art in America, ARTnews, Artnet and theartsection.com. Klein has authored catalog essays on such artists as David Bates, Lynda Benglis, Jane Dickson, Mel Kendrick, Alex Katz, Louise Nevelson and Paul Thek, as well as articles on Jonathan Borofsky, Sol LeWitt, Malcolm Morley, Matthew McCaslin and H.C. Westermann.

## Educator

Klein served as adjunct faculty to Pratt Institute in Brooklyn and New York University in New York. He taught fine arts at the School of Visual Arts from 1979–1982 and art history at Kean University from 1996 – 1998.

**Visiting Professor**, Western Carolina University, Cullowhee, NC, 1998–99 Seminars  
Pop

Art in America; Minimal Art and its Sources Adjunct Instructor, Kean University, Union, NJ, 1998, Survey of Modern Art Lecturer, Collector's Institute, The New School, New York, NY, 1983–85

**Instructor**, Fine Arts Department, School of Visual Arts, New York, NY, 1979–81,  
Survey

of Western Art Instructor, Adult Education Program, Walker Art Center, Minneapolis, MN

Color Theory in Contemporary American Painting; Calder's Circus, 1977

Public Education Program, Whitney Museum of American Art, New York, NY, weekly lectures on various exhibitions including American Pop Art; and Alice Neel: Retrospective, 1974.

## Education

Williams College  
Masters of Fine Arts, Art History  
1975 - 1977

Graduate studies in 19th and 20th-century art history; organized an exhibition for the Williams College Museum of Art, Four Artists, introducing the work of four women sculptors to the Berkshire audience: Alice Adams, Alice Aycock, Jackie Ferrara and Mary Miss

New York University  
Bachelor of Arts, Art History  
1972 - 1975

Studies in art history and history along with independent studies with the late Leo Steinberg at the Graduate Center, also a Rockefeller Fellow in the Whitney Museum's independent study program; help organize Frank O'Hara A Poet Among Painters for the museum.

## EXHIBIT # 2

### 11. Monet and the Mediterranean by Michael Klein, Artnet

MONET AND THE MEDITERRANEAN

4/29/09 9:47 AM

artnet

Log In Not Registered? Join Now

Artists or keywords: (includes artists, shows, etc.)

Search >

online auctions

artists

galleries

auctions

price database

market trends

events

magazine

Magazine Home | News | Features | Reviews | Books | People | Horoscope

[Back to Fronts 97](#)

## monet and the mediterranean

by Michael Klein



The Village at Boulogne  
1884

Like many of us, Claude Monet fled south when the weather at home became invincible. Painting or please we does not work well in wind, rain or snow!

"Monet and the Mediterranean," presently at the Brooklyn Museum of Art, features more than 60 little-seen paintings made during the artist's major sojourns to the French and Italian Riviera in 1884 and 1885 and to Venice in 1908. Monet was, understandably, infatuated with his subject. This incredible body of work, in which the same views are painted repeatedly under different light conditions, shows the artist's obsession with claiming new territories for Impressionism. The exhibition and the accompanying catalogue, which draws on extensive correspondence between the artist and his wife, are the first to document both the travels and the resulting epics.



House of Olive Trees at Boulogne  
1884

In his middle age Monet had moved to Giverny, with its famous gardens in the country side to the northwest of Paris. He had a large family -- two children with first wife, Camille, who had died in 1879, and his second wife, Alice, had six children of her own. Despite his strong ties to Alice, Monet began to travel more extensively -- besides his vacations in Normandy, he visited London, Brittany, the Hague, Rouen, Madrid and the Riviera and Venice. Working vacations, one might



[http://www.artnet.com/magazine\\_gre2009/features/mikeklein11\\_09\\_07.asp](http://www.artnet.com/magazine_gre2009/features/mikeklein11_09_07.asp)

Scripture  
Manning  
gallery

CIGE  
2009  
4-18-19  
BEIJING

arteBA  
WAX 23-24  
LA BUREAU  
BOYFRIEND ARTISTS  
www.boyfriend-artists.com

Chen-Hong Chen  
Chen-Hong Chen  
Chen-Hong Chen

Chen-Hong Chen  
Chen-Hong Chen  
Chen-Hong Chen

Chen-Hong Chen  
Chen-Hong Chen  
Chen-Hong Chen

Chen-Hong Chen  
Chen-Hong Chen  
Chen-Hong Chen

Chen-Hong Chen  
Chen-Hong Chen  
Chen-Hong Chen

Chen-Hong Chen  
Chen-Hong Chen  
Chen-Hong Chen

Chen-Hong Chen  
Chen-Hong Chen  
Chen-Hong Chen

Chen-Hong Chen  
Chen-Hong Chen  
Chen-Hong Chen

Chen-Hong Chen  
Chen-Hong Chen  
Chen-Hong Chen

Page 1 of 4



Cap Martin,  
near Menton  
1884

call them, since the artist wasn't interested in visiting tourist spots, only in painting.

Monet's fascination with the south began in December 1883, when Renoult invited him on a trip to the Riviera. En route to the sea they visited Grasse in L'Estaque. Once reaching the Mediterranean, their first stop was Monaco. The warm southern climate and its lush and exotic vegetation, palm trees, limes and citrus trees were a glorious stimulant, and what Monet called, "the most beautiful spot on the entire Riviera."



The Mediterranean  
(Cap d'Antibes)  
1888

Monet was so completely enchanted that he went back on his own the next month. He traveled south to Bordighera on the northwest coast of Italy, where he stayed ten weeks and painted about 55 landscapes. On his way home he stopped off for two weeks on the French Riviera, where he did another 11 works.

Four years later, in 1888, he again visited the south of France, staying in Antibes, where he painted some 40 paintings. The last of Monet's major excursions to the Mediterranean came in 1906, when the painter was in his late 60s. He spent the end of the year in Venice, where he produced 37 works. In all, Monet painted about 125 works on or near the shores of the Mediterranean.



Antibes from the  
La Seyne  
1884

Monet often represented the times of the day when light is at its most dramatic: sunrise, midday and sunset. In such views as *Cap Martin, near Menton* (1884), Monet contrasts the intense light of the southern sun burning brightly on the coastal road against the deep calm blue waters of the Mediterranean. In other pictures of olive groves and olive trees he focuses on the valley between light and shadow.



The Bridge, Cap Martin  
near St. George  
Menton

Monet's pictorial style is the quintessence of Impressionism -- an investigation of the transformational properties of light. Emile Zola, the 19th-century French novelist and critic, wrote that Impressionism is a perception of the world "through a temperament." A scrupulous observer of light and color, Monet could define what he was feeling with loose

[http://www.artnet.com/magazine\\_02/0205/features/turner/turner11\\_19-37.asp](http://www.artnet.com/magazine_02/0205/features/turner/turner11_19-37.asp)



1908

brushwork and an almost infinite spectrum of hues.

The 1908 series from Antibes, done in a four-month period at the beginning of the year, includes multiple images, depicted at different times of day, of the bay, a gardener's house, an old fort and four vistas of the town seen from the same viewpoint, a spot called La Salis. The paintings are spare and saturated in color. The elements of these simple works are a group of pine trees along the shore, the town of Antibes in the distance and the backdrop of the Maritime Alps. As the light through the trees changes, so does the temperature and atmosphere of the entire scene.

Monet's inventory of these effects and the colors they create is the key not only to this series, but to his entire oeuvre. Monet's paintings also have, one might note, an uncanny similarity to van Gogh's treescapes of orchards in Arles painted that very year.



*The Dragon Palace*  
1908



*San Giorgio Maggiore  
at Twilight*  
1908

Monet's 1908 trip to Venice a decade later, well into the new century, allowed him a respite from his absorbing "Water Lily" series. With Venice's mysterious canals and architectural wonders — especially the golden Ducal Palace — the city was quite a contrast to his studio and gardens in Giverny. The gothic architecture must have reminded the painter of his days in Rouen in 1894, when that city's cathedral became the subject of a series of stunning works.

In Venice, Monet paints images of serenity, silhouetted gondolas along the canal against the backdrop of San Giorgio Maggiore, or a pattern of shadows across the facade of Palazzo Dario at twilight. Everything here is quiet and tranquil. Further, every material — whether stone, glass or water — is bathed in the most wondrous of colors, purples, greens, aquamarine blues, magentas and coral pinks.

This exhibition, like others such as "Monet in the 90s: The Series 'Puttings'" (1989) and "Monet's Years at Giverny: Beyond Impressionism" (1978), invites the viewer to focus on a particular body of work. This period of Monet's career is one in which the

[http://www.artnet.com/magazine\\_gm2000/features/klein/klein11-19-97.asp](http://www.artnet.com/magazine_gm2000/features/klein/klein11-19-97.asp)

Page 3 of 4

exciting early battles of Impressionism have been won and the artist has turned to his individual explorations, his individual successes and failures. But within these pictures one discovers a Monet who is turning his palette to a climate that possessed the artist with what curator Joachim Pissarro calls an "infectable need to paint."

"Monet and the Mediterranean" opened at the Kimbell Art Museum, Fort Worth, June 8-Sept. 7, 1996, and traveled to the Brooklyn Museum of Art, Oct. 10, 1997-Jan. 4, 1998.

*MICHAEL KLEIN is a New York dealer and curator*

**artnet** the archive  
ALL ARTISTS

All rights reserved. artnet is a registered trademark of the Artnet Worldwide Corporation, New York, NY.

artnet.com | [about](#)  
[info](#) [help](#) [contact](#)

## EXHIBIT # 3

### Michael Klein, per wikipedia

10/10/14, 9:52 PM

Michael Klein (art dealer) - Wikipedia



## Michael Klein (art dealer)

**Michael Klein** (born January 23, 1952) is an artist's agent and freelance consultant and curator for individuals, institutions and arts organizations, writer, curator, and program director currently operating Michael Klein Arts in New York City.

### History

#### Michael Klein Gallery

Between 1985 and 1997 Klein was owner and director of Michael Klein Gallery, New York representing some 20 emerging and mid career American and European artists.

#### Microsoft Art Collection

Klein served as the first Curator for the Microsoft Art Collection<sup>[1]</sup> based in Redmond, Washington between 1999 and 2005 directing art acquisitions, commissions, collection management and an education program for the company's 50,000 employees.

#### International Sculpture Center

Klein was the Executive Director of the International Sculpture Center from 2005 to 2007 <sup>[2]</sup>

#### Michael Klein Arts

Michael Klein Arts services institutional as well as private collectors with an eye to developing collections of emerging, mid career and established artists. Today Michael Klein Arts works with a diverse group of artists including Sanford Biggers, Glenn Goldberg, Charles Goldman, Ken Lum and Sam Van Aken.<sup>[3]</sup>

### Curator

[https://en.wikipedia.org/wiki/Michael\\_Klein\\_\(dealer\)](https://en.wikipedia.org/wiki/Michael_Klein_(dealer))

1/5

As an independent curator Klein has organized museum and gallery exhibitions specializing in contemporary and 20th-century art topics in the areas of painting, sculpture and photography<sup>[4]</sup> for Independent Curators International;<sup>[2]</sup> Contemporary Arts Center, Cincinnati; Contemporary Arts Museum, USP, Tampa;<sup>[6]</sup> Arthur Roger Gallery, New Orleans;<sup>[4]</sup> and Meadows Museum, Shreveport, LA.<sup>[3]</sup>

## Writer

Klein has been a regular contributor to *Sculpture Magazine*<sup>[2]</sup> in addition to writing reviews and feature articles for *Art in America*, *ARTnews*, *Artnet*<sup>[3]</sup> and *theartsection.com*.<sup>[10][8]</sup> He has authored catalog essays on such artists as David Bates, Lynda Benglis, Jane Dickson, Mel Kendrick, Alex Katz,<sup>[11]</sup> Louise Nevelson<sup>[12]</sup> and Paul Thek, as well as articles on Jonathan Borofsky,<sup>[13]</sup> Sol LeWitt,<sup>[14]</sup> Malcolm Morley,<sup>[15]</sup> Matthew McCaslin<sup>[16]</sup> and H.C. Westermann.<sup>[17]</sup>

## Educator

Klein serves as adjunct faculty to Pratt Institute in Brooklyn and New York University in New York. He taught fine arts at the School of Visual Arts from 1979–1982 and art history at Kean University from 1996 – 1998.<sup>[18]</sup>

## References

- ↑ http://www.seattlepi.com/visualart/174485\_artmicrosot24.htm (http://www.seattlepi.com/visualart/174485\_artmicrosot24.htm). Retrieved October 17, 2009. {{cite web}}: Missing or empty |title= (help)
- ↑ "Archived copy" (https://web.archive.org/web/20110928084546/http://www.sculpture.org/document/s/programsandevents/press/Pdfs/New\_executive\_director.pdf) (PDF). Archived from the original (http://www.sculpture.org/documents/programsandevents/press/Pdfs/New\_executive\_director.pdf) (PDF) on September 28, 2011. Retrieved October 17, 2009.
- ↑ "Artists Represented" (https://web.archive.org/web/20110821214625/http://michaelkleinarts.com/s/rists-represented/index.php). Michael Klein Arts. Archived from the original (http://michaelkleinarts.com/artists-represented/index.php) on August 21, 2011. Retrieved October 20, 2011.
- ↑ [1] (http://www.arthurogalleries.com/dynamic/exhibit\_artist.asp?ExhibitID=58) Archived (https://web.archive.org/web/20110707164936/http://www.arthurogalleries.com/dynamic/exhibit\_artist.asp?ExhibitID=58) July 7, 2011, at the Wayback Machine
- ↑ "Sculpture From Germany by ICI – Independent Curators International" (http://oneartworld.com/index.php?page=west\_germany\_ici+-+Independent+Curators+International&ext\_show=Sculpture+From+Germany). One Art World. Retrieved October 20, 2011.
- ↑ http://www.ins.usf.edu/carn/exhibitions/2005\_01\_katz/KatzChecklist.pdf
- ↑ "Chelm & Read – Lynda Benglis – Biography" (https://web.archive.org/web/2011011714353/http://www.chelmread.com/artist/lynda-benglis/?view=bio). Chelmread.com. Archived from the original (http://www.chelmread.com/artist/lynda-benglis/?view=bio) on October 17, 2011. Retrieved October 20, 2011.

8. "Curatorial Projects" (<https://web.archive.org/web/20110521214858/http://michaelkleinarts.com/curatorial-projects/index.php>). Michael Klein Arts. Archived from the original (<http://michaelkleinarts.com/curatorial-projects/index.php>) on August 21, 2011. Retrieved October 20, 2011.
9. "dispatches: a studio visit with malcolm mckley" ([http://www.artnet.com/magazine\\_pre2000/feature/klein/klein5-29-97.asp](http://www.artnet.com/magazine_pre2000/feature/klein/klein5-29-97.asp)). Artnet.com. July 31, 2006. Retrieved October 20, 2011.
10. "Page Title" (<http://zoolander52.tripod.com/theartsection3.54d1.htm#CJ>). Zoolander52.tripod.com. February 18, 1995. Retrieved October 20, 2011.
11. "Page Title" (<http://zoolander52.tripod.com/theartsection3.14d1.htm#CJ>). Zoolander52.tripod.com. Retrieved October 20, 2011.
12. "Publications | USF CAM Contemporary Art Museum | Institute for Research in Art" ([https://web.archive.org/web/20111004163947/http://www.irsa.usf.edu/cam\\_publications.html](https://web.archive.org/web/20111004163947/http://www.irsa.usf.edu/cam_publications.html)). irsa.usf.edu. December 8, 2001. Archived from the original ([http://www.irsa.usf.edu/cam\\_publications.html](http://www.irsa.usf.edu/cam_publications.html)) on October 4, 2011. Retrieved October 20, 2011.
13. "BARNES & NOBLE | Louise Nevelson: Sculpture & Collages (October 1 – October 30, 1998) by Michael Klein | Paperback" (<http://search.barnesandnoble.com/Louise-Nevelson/Michael-Klein/e/9781879173439>). Search.barnesandnoble.com. October 30, 1999. Retrieved October 20, 2011.
14. "Sculpture.org" (<http://www.sculpture.org/documents/scmag04/dec04/borofsky/borofsky.shtml>). Sculpture.org. Retrieved October 20, 2011.
15. "Page Title" (<http://zoolander52.tripod.com/theartsection3.44d1.htm#B5>). Zoolander52.tripod.com. Retrieved October 20, 2011.
16. "Sculpture.org" (<https://web.archive.org/web/2011072805004/http://www.sculpture.org/16080/documents/scmag98/sm-mar98.shtml>). Sculpture.org/16080. Archived from the original (<http://www.sculpture.org/16080/documents/scmag98/sm-mar98.shtml>) on July 28, 2011. Retrieved October 20, 2011.
17. "Sculpture.org" (<https://web.archive.org/web/20110728010149/http://www.sculpture.org/16080/documents/scmag98/sm-may98.shtml>). Sculpture.org/16080. Archived from the original (<http://www.sculpture.org/16080/documents/scmag98/sm-may98.shtml>) on July 28, 2011. Retrieved October 20, 2011.
18. "Michael Klein - Faculty Index | New York University - SCPS" (<https://web.archive.org/web/20100427003527/http://www.scps.nyu.edu/faculty/index/3/12888/michael-klein>). Archived from the original (<http://www.scps.nyu.edu/faculty/index/3/12888/michael-klein>) on April 27, 2010. Retrieved October 18, 2009.

## External links

- Michael Klein Arts website (<http://www.michaelkleinarts.com>)

Retrieved from "https://en.wikipedia.org/w/index.php?title=Michael\_Klein\_art\_dealer&oldid=1152366871"



# ROBERT MALLERY



"I like bright colors  
too...but those mainly  
on weekends!"

by Michael Klein

THE ART TALK MAGAZINE 10



## That's Ms. Neel

by

Michael Klein

This article first appeared in The Art Section, March, 2010



# Dealers-Turned-Agents: New Role in Art World

By DOUGLAS C. McGILL

At the end of a highly successful career exhibit at a SoHo gallery last year, the art dealer Paul Hamilton noticed a surprising fact: more than half of the works had been bought by California art collectors who brought them from the show's focus, night unseen.

Using an opportunity, Miss Hamilton flew to Los Angeles, rented a car and scheduled a show by the sculptor the following year. Her week-long show was limited just weeks, and during its run Miss Hamilton met not only the California collectors, but also some of their friends and colleagues who had a strong interest in collecting art. After they bought out the show, she left large sculptures, costing \$20,000 apiece.

History typifies the entrepreneur of a new category of art-world agents of which Miss Hamilton is the artist's agent. Essentially, she is a person who promotes and manages the careers of artists, agents for many years been an established part of the movie, music and drug industries. In the art world, however, except for those employed by the most successful artists in Salvador Dali and Georgia O'Keeffe, there has never before been a demand for contemporary art agents.

An agent busy full time, that has changed in recent years, according to artists' agents today, who say that a new of relatively young and affluent collectors has greatly increased the demand for contemporary art, far beyond the previous demand for work by "star" artists. The agents also have art museums, corporations, and independent authorities calculate companies have been increasingly interested in buying contemporary art. Difference between themselves and gallery dealers, the agents say, is they can exploit these new "markets" with an entrepreneurial spirit that gallery dealers, who are bound physically and financially to the gallery, cannot employ.

## World Has Expanded

"A whole art world has expanded worldwide basis," said Miss Hamilton, who closed a prominent street art gallery two years ago and is now an agent. "There are more now, more artists and more dealers to see that the art business is like the movie industry. The galleries like the producers. Sometimes they never show but more than one time. The last a broader commitment to motion of the work."

In New York there are at

least four full-time artists' agents, who represent artists including Robert Rauschenberg, Fritz Koenig, Italo Scanga, Peter Reginato and Barbara Zwier.

The agents — Miss Hamilton, Michael Klein, Karen Amiel and Pam Adler — are all in their 30's, and all quit jobs as dealers in art galleries before becoming agents. As dealers, they said they were frustrated at seeing new opportunities to promote contemporary art, yet being unable to do so because of the costs of maintaining a gallery and the pressure to mount regular shows.

"The amount of work for each show is staggering," said Mr. Klein, who worked at the Max Protetch Gallery on 57th Street before becoming an agent. "I was never able to work on long-term projects, because the next show was always quick on the heels of the last one. I wanted to work more closely with the artists. They had a wealth of ideas, and I wanted to try to work with them on things they hadn't done before."

## Careers Outside New York

In their work, the agents often challenge conventional art world wisdom, especially the idea that New York City is the only place an artist can build an important career.

"It's a different world, an international world," said Miss Amiel, who left the Delacorty art gallery in Manhattan's Tribeca section to become an agent two years ago. "It's no good just to leave New York shows, because that's too provincial. To be fully recognized, an artist needs to be shown in San Francisco, Chicago, Los Angeles and other cities, and in Europe."

There are a wealth of things to do with artists if you just think up the ideas and bring them to people," she said.

Indeed, it is the variety and imagination of the deals the agents make for their artists — and the sheer number of them — that separate the agents from conventional gallery dealers.

## Exploring New Markets

Like Miss Hamilton's foray to Los Angeles, many of these arrangements involve traveling to find new markets for an artist's work. Miss Amiel, for example, recently put Mr. Scanga's name in the running for a group commission for outdoor bronze sculptures at the General Mills headquarters in Minneapolis; he was one of the commissions, and thus will make his first major outdoor bronze work for the corporation.

For two of his artists, a performance-art team from Holland called Vlay and Marina, Mr. Klein recently proposed to the Polaroid Corporation that the artists make a series of self-portraits with a special camera the



The New York Times/Chuck Mahan



Paul Hamilton, left, who closed a 57th Street gallery to become an artist's agent; behind her is a sculpture by Peter Reginato. Other artists agents in New York include Michael Klein and Karen Amiel, above with "Metaphysical II," a sculpture by Italo Scanga.

corporation owns that takes life-size Polaroid photographs. The company accepted the idea and the artists made the works, which will shortly go on an international tour of major art museums.

Like Miss Hamilton and Miss Amiel, Mr. Klein is promoting his artists in Europe, where he has an office in Amsterdam. Mr. Klein's promotional ingenuity has given Miss Hamilton's career a tremendous boost largely on the basis of a single striking painting — the key piece in "The Bruegel Series (A Vanitas of Style)" — which has been reproduced on posters, in books and magazines, and is now touring museums in the United States and Europe.

The agents make money essentially the same way an art dealer does: on commissions from sales. Mr. Klein, Miss Amiel and Miss Hamilton said their commission was usually between 40 and 50 percent, also a fairly standard figure among gallery dealers.

The sales are made either in shows in rented galleries, from their agent's offices or even from the artist's studios.

Miss Hamilton and Miss Amiel both of whom ran a gallery before becoming artists' agents, said the reduction in overhead was a major benefit. Miss Hamilton said she has previously been about \$300,000 a year and was now about \$60,000, said Miss Amiel said she had dropped to about \$40,000 from about \$250,000. All of the agents said they were doing substantially better as agents than as dealers in art galleries; Miss Hamilton said she now made "over \$100,000 a year."

Name of the agents said they too fees from the artists, although Mr. Klein initially received a monthly stipend from several of his artists in order to help him get the business established.

"You have to be creative, entrepreneurial, to keep it going," he said. "The agent is not financially better like a gallery."

# Profile

## Michael Klein

### Framing Microsoft

*A New York native and gallery veteran curates Microsoft's art collection*

By **DEBRA PRINZING**  
Staff reporter

When Michael Klein was a kid, he was fascinated with two Paul Klee prints at his elementary school. He'd study them and play games imagining how the prints would come to life, as covers, or read up. "They were part of the curriculum of going to lunch, see two friends," he says.

It's not surprise to learn they still inspire him. One of the art has faded almost over its framing, reflecting, teaching, selling and selling about it.

The New York native headed west to find work but found himself at Microsoft Corp., the giant software maker's first east coast office in Mountain View, California. Microsoft had hired or invited consultants to help it develop an art collection with questions of taste, North and art for its corporate campus. The purchase of art for Microsoft's office building began in 1987.

As the company and its building grew, it had a difficult time finding management and overall focus to its nearly 100-year collection, Klein says.

This week he leads "Business on the Edge," a new outdoor exhibit at the Microsoft Building Center, which is closed to the general public. He has also been visiting Microsoft. Klein says a long-term project is a collection of contemporary sculpture pieces from Microsoft's collection.

The idea followed plans for the show, from a gallery and from galleries or local ones, some of which, Klein acknowledges, may ultimately make their way into the company's permanent collection.

While there is a budget for an acquisition, Klein won't share how much money he has to work with. "That's my job to explain what is collecting other things," he says. "I bring the research. Creating a short list, that's the job." One way he's trying to expand Microsoft's commitment to the art is by offering to let visiting engineers borrow bag lunch items, including also with artists in the collection and others professionals.

He's also developing an external site on the collection for Microsoft employees. The website was a view a preview of the art at



Photo by Jeff Smith

www.microsoft.com/artcollection/index.

As Microsoft grows its physical presence in other elements and across several markets, Klein wants to further reflect that diversity at art, bringing art and some ideas to focus a local artist's perspective, he says.

One month Klein's museum will have pieces from Israeli painter Moshe Koppelman and Czech painter Robert Rauschenberg. A set of 100 small prints, a print by Rauschenberg that the firm is focused on for new members.

In the future, Klein hopes to show questions Microsoft exhibits for employees and even part of the Microsoft story, but the road to curate gallery and museum looking for new exhibits.

Klein studied art history at New York University and holds a master's degree from Williams College. Throughout his career, he's specialized in late 19th century American and European art.

For his work, he worked and ran Michael Klein Gallery in New York's SoHo neighborhood, representing painters, sculptors and artists working in New York.

During the 80s, Klein also represented the gallery's European branch in Amsterdam, where he "did portfolio in the landscape of work."

Leaving behind the demanding, one-day-a-week gallery work isn't as difficult as it sounds, Klein says. "I traveled 40," he says. "When you're 40 doing it, it's exciting and interesting. It was completely an accident. But I just wanted a change. I wanted light and sun, and to be outside."

He found the gallery in 1980 to begin an 18-month artistic, moving out to New York in Manhattan. "I was then here and a company out of the blue found me."

During the artwork, Klein studied at Microsoft's branch for a computer art collection

through a former gallery client who had art by an East Coast collector.

Klein said he'd worked at a point but didn't like the idea when he was in New York. He was then in a number of Microsoft's art pieces.

When he first arrived, the Microsoft Center that came was in its final stage of construction and was due to be an exhibition of art. "The building was in question because the scale of the space and the scale was not the building was to be used with art," Klein says. The building, located in Mountain View, was the company's centerpiece under the industrial and corporate partners.

Another pressing need for Klein's expertise is curating art for Microsoft's new Silicon Valley corporate Microsoft City.

While he's said art to corporate collections, throughout his gallery career, Klein says that his art never moved from its destination where the art would be collected in a firm office or in his life.

"I think it's time to have a week about art, looking for a corporate movement," he adds. "I was looking for the move."

There's a sense of art to giving art to a work movement, Klein contends. "This collection is clear to many people. Work is a social aspect of life."

Surrounding people with art acknowledges that working in a "white cube" isn't a good or inherent of a productive work environment, Klein points out.

"We're an industrial products company and it's always made a difference to the way we work. It's made a difference to people in the company." Many groups in Microsoft understand the art in their building, Klein says. "People know it's important for them and there's a sense of it's part of a working world."

# Traveling in Styles

From his superrealistic works of the 1960s to the vivid expressionistic images of the '80s, it's the adventure of painting that matters for Malcolm Morley. "I am creating a vortex in the cortex," he says by MICHAEL R. KLEIN

THESE ARE LIKE MY TROPHIES," SAID Malcolm Morley, standing in the middle of his studio and pointing to the drawings, sketches and studies around him. Morley, sporting a fresh tan and a full white beard, had just returned from a month in Greece. Before doing anything else—unpacking his bags, making phone calls—he had laid out dozens of these sheets of paper on work tables and on the floor. Soon the walls of his downtown New York studio were covered with watercolors, sketches and portraits, as well as a goodly number of finished drawings in black and orange pastel. Come and charcoal. He had not done the paintings he had gone to Greece intending to make, Morley explained. Instead, he had immersed himself in the country's exotic surroundings, traveling around like a real tourist and drawing everyone and everything. The works spread about his studio were evidence of a great variety of visual and sensual splendors. The light, the colors, the very fragrance of Greece stirred Morley, who spent most of his time visiting sites with a friend and collecting and recording impressions, bits and pieces of memory to bring back and work up into a new series of paintings.

For Morley, the adventure is what's important. "I can only make paintings now from my experiences," he says. In the last few years Morley has become a traveler-artist in the spirit of Delacroix, say, or Turner, or Manet. Whether to the Arizona desert or the junglelike Busch Gardens in Tampa, Florida, to England or to Germany, such trips have become crucial to Morley's visual inventory, providing him with fresh material and new ideas. He likes, he says, to get away from the "noise" of the New York art world, where "inspiration can so easily dry up." Pointing to one of the Greek watercolors, Morley notes that "it's a kind of composite of various-size statues I saw in a museum. Some of them were marble, others were bronze and terra-cotta. I

think they are fertility goddesses. But I really have to thank the example of Penck [the contemporary German painter A. R. Penck] for enabling me to see what this was. Looking at the display case filled with these objects and fragments, I might just have let them go. But suddenly the way they were clustered caught my eye. They looked like those primitive black figures Penck paints. So I realized something could be made from this bunch of figurines."

Because Morley is an accomplished visual inventor, it is natural that things "could be" and continue to be made from what he finds on his trips. "I build my paintings from disconnected parts. They are put together and create their own architecture—an architecture of images—like a de Chirico. The painting assembles itself around a specific set of objects."

The anxious questions and doubts that many painters face

Morley's paintings often reflect his travels. The *Cosmos of Civilization with American Women*, 1982, was inspired by a trip to Greece.



Michael R. Klein is a New York critic and reporter.

WAYNE  
THIEBAUD  
*Summer Days*



Half a century is a summer's day?  
 That is more truly and more compass  
 Eight weeks in which the darling buds of May  
 And summer's lease hath all too short a date.

Although the current evidence is mixed in terms of its ability to improve cognitive function in the general ageing brain, it does appear to have a specific effect on memory. This is consistent with a specific effect of BDNF on memory, and it is therefore worthy of further investigation in the form of larger, more controlled studies.

This solution is a particular solution to the inhomogeneous problem (1.1) with  $\mathbf{f} = \mathbf{f}_0$ . To obtain the general solution of (1.1) we add to this particular solution the general solution of the homogeneous problem (1.1) with  $\mathbf{f} = \mathbf{0}$ . Since the homogeneous problem (1.1) with  $\mathbf{f} = \mathbf{0}$  is a linear problem, its general solution is a linear combination of solutions of the homogeneous problem (1.1) with  $\mathbf{f} = \mathbf{0}$ . Since the homogeneous problem (1.1) with  $\mathbf{f} = \mathbf{0}$  is a linear problem, its general solution is a linear combination of solutions of the homogeneous problem (1.1) with  $\mathbf{f} = \mathbf{0}$ . Since the homogeneous problem (1.1) with  $\mathbf{f} = \mathbf{0}$  is a linear problem, its general solution is a linear combination of solutions of the homogeneous problem (1.1) with  $\mathbf{f} = \mathbf{0}$ .

© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 103–110

On the other hand, the sample for males was the smaller (10 males) as the majority of the male participants in the study were placed in the group of 10 people who engaged in the support for support. These 10 subjects represented the sample of males in both the comparison of the 10 subjects who engaged in the support and in the group

[illegible]

these people. The first step in understanding the importance of the social context is to understand the concept of social capital. Social capital is the "glue" that holds a community together. It is the network of relationships that connects people and allows them to work together for the common good. Social capital is not a tangible asset, but it is a valuable resource that can be used to improve the lives of people in a community. The concept of social capital is often used to explain why some communities are more successful than others. Communities with high levels of social capital are able to mobilize resources more effectively and are more likely to achieve their goals. Social capital is also important for the health of a community. It can help to reduce crime, improve education, and promote economic development. In short, social capital is the foundation of a strong and healthy community.

## **12. Appendices**

### **Photographic Evidence**

- *Appendix A:* 1905 Photograph of the study painting in Léon Monet's living room.
- *Appendix B:* Detailed comparative hidden images of the study and studio paintings.
- *Appendix C:* Textual Evidence

### **Handwritten Writings and Signatures**

- *Appendix D:* Samples of Monet's known signatures for comparison.
- *Appendix E:* Hidden writings found in the study and studio paintings.

### **Provenance Documentation**

- *Appendix F:* Original sales receipt handwritten by Claude Monet.
- *Appendix G:* Documentation of ownership transfers.





# CERTIFICATE OF AUTHENTICITY

## OF ORIGINAL ARTWORK

ISSUED BY MICHAEL KLEIN ARTS, LLC NEW YORK USA

*This certificate confirms that the artwork identified in this document is an original, genuine, and authentic Painting by the artist Claude Monet 1840 - 1926 It has been examined by me in person and is backed by documented and historical photographic evidence found.*

TITLE OF ARTWORK: STUDY FOR IMPRESSION, SUNRISE

ARTIST NAME: CLAUDE MONET

DATE OF COMPLETION: JUNE 22 ND 1872 A.D.,

DIMENSIONS: 14.7 x 16.7 Framed

MEDIA/MATERIAL: OIL PAINT ON CANVAS MOUNTED ON WOOD



*Michael Klein*

Authorized Signature on behalf of  
Michael Klein Arts, LLC, New York, USA

October 9th, 2024 A. D.,

Date