



VILHELM HAMMERSHØI

1864–1916

146. *Interior with Windsor Chair* (1913)

(*Interiør med windsorstol. Strandgade 25*)

Oil on canvas, 29 x 21¼ in. (73.5 x 54 cm)

Not signed, nor inscribed

PROVENANCE: Ida Hammershøi, the artist's wife; Anna Hammershøi, the artist's sister; engineer Peter Olufsen and Kamilla Ilsted, niece of Ida Hammershøi (a gift from Anna Hammershøi); Ambassador Henning Halck; Ms. Franciska Halck; Sotheby's, London, December 10, 2014, lot 40, ill.

EXHIBITED: Copenhagen, Ordrupgaard, *Vilhelm Hammershøi*, 1981, no. 128, ill. p. 156; New York, Wildenstein, Washington, The Philips Collection, 10 pt, 1983, no. 73.

LITERATURE: Alfred Bramsen and Sophus Michaëlis, *Vilhelm Hammershøi. Kunstneren og hans Værk*, Copenhagen 1918, p. 112, no. 366 (described as *Stue*); Poul Vad, *Hammershøi, værk og liv*, Copenhagen, 1988, p. 343, ill. (described as *Interiør med windsorstol. Strandgade 25*); Poul Vad, *Vilhelm Hammershøi and Danish Art at the Turn of the Century*, New Haven, London, 1992, ill. p. 343; Susanne Meyer-Abich, *Vilhelm Hammershøi. Das malerische Werk*, 1995, no. 377; Poul Vad, *Hammershøi, værk og liv*, Copenhagen, 2003, p. 364 (mentioned), ill. p. 388; Tom Okke in *Børsen*, December 5, 2014; Camilla Stockmann in *Politiken*, December 10, 2014.

Vilhelm Hammershøi usually worked on a series of paintings. In the beautiful apartments that he lived in, he explored the individual rooms from different angles and in different lightings. Often, he would paint a parlor from the same angle with varying pieces of furniture, people, or pieces of art. In other words, the interior paintings from his apartments represent only selected parts of all that was in the artist's home; they have been composed for purely artistic reasons. According to contemporary eyewitnesses, Hammershøi's rooms were not as empty as he painted them but furnished normally, with pictures on the walls.

The rooms we see in this painting were in Strandgade 25, a building typical of late baroque architecture. It originally held the Asiatic Company's offices. Four consecutive parlors, of which we see two, were connected by doors all equally distant from a wall with windows. Two were panel doors, while the one we see at the front is a "jib" door (without molding at the bottom). It intrigued Hammershøi to look through this succession of doors, and this is one of a total of four he painted at this place in the apartment. The Loeb collection includes two of the four (no. 132). The artist must have loved living in a building with such marvelous architectural details for him to paint. The house of the Asiatic Company was designed by the Dutch architect Philip de Lange (c. 1705–1766) and erected just before 1740.

In *Interior with Windsor Chair*, we see the corner of the front room with the wall panel that continues in the door, which we see in a sharp profile. Light streams at the left from a window that is not in the picture, but its presence is indicated by the bevel of the window and the light curtain. In the next parlor, where the light is also coming from a similar window at the left, a Windsor chair stands at the left, with its back toward the viewer. The next door is shut. This is exactly the same view of two parlors that Hammershøi reproduces in *Interior with Woman Standing* (Loeb collection no. 132; Fig. A). The open jib door stands in the same position, but in *Interior with Windsor Chair*, its bottom edge is also seen, as well as more of the floor. Here the chair replaces the figure of Ida Hammershøi, and the framed pieces of art on the walls have been omitted.

The same chair reappears in the painting *The Four Rooms (De fire rum)*, owned by the Ordrupgaard Col-



FIG. A *Interior with a Woman Standing* (1913)
Oil on canvas, 26½ x 21½ in. (67.5 x 54.3 cm)
Loeb Collection no. 132. Bramsen 1916 no. 358.

lection (Fig. B), in which all three doors are open. It was painted the year after (1914) from a position farther to the left, so that we see the right side of door frames in the three consecutive parlors. The Windsor chair is still situated in parlor number two, but this time to the right of the door into parlor number three, seen from the front. The same angle is also found in Hammershøi's final painting of 1915, where Ida is seen sitting in the first parlor with a needlework (Fig. C). She sits by a table on which a coffee cup and a coffee pot are standing. Without altering his position as seen in *The Four Rooms* (*De fire rum*), the painter has simply added a table, the figure of Ida, and in the front on the left, a chair. Farthest back in the parlor, one can see the Empire-style sofa appearing in other paintings by Hammershøi.

The light is brighter in *Interior with Windsor Chair* than in the other paintings. It comes from the tall windows found in the sequence of parlors. They cannot be seen in the paintings, but the long, bright curtains are softly lit. The perspective is similar in all four interior pictures, and the vanishing point is so high that the painter must have been standing when choosing the angle on the section of the interior that he wanted to paint. According to Alfred Bramsen (1916), this painting was not completed.

E. F.



FIG. B *The Four Rooms* (1914)
Oil on canvas, 33½ x 27¾ in. (85 x 70.5 cm)
Ordrupgaard Collection, Copenhagen. Bramsen 1916
no. 368.



FIG. C *A room (Stue)* (1915)
Oil on canvas, 28⅓ x 25½ in. (72 x 65 cm)
Marin Karmitz Collection, France. Bramsen 1916 no. 377.