

An impressionist painting of a garden path. The path is a light, sandy color, curving from the bottom right towards the center. To the left of the path is a lush garden with various plants, including white and blue flowers. The background is filled with dense green foliage. The overall style is characteristic of Impressionism, with visible brushstrokes and a focus on light and color.

LE CLAIRE
KUNST SEIT 1982

NO. 30



BUS DE CHAMPS-ÉLISÉES





Ernst-Ludwig Kirchner 1911

FROM ROBERT TO GIACOMETTI

Pastels, Watercolours and Drawings by European Masters

LE CLAIRE
KUNST SEIT 1982

30
ANNIVERSARY

ELBCHAUSSEE 386 · 22609 HAMBURG · GERMANY · PHONE: +49 (0)40 881 0646 · FAX: +49 (0)40 880 4612

LECLAIRE@LECLAIRE-KUNST.DE · WWW.LECLAIRE-KUNST.DE



GERHARD KEHLENBECK

THOMAS AND GIANNA LE CLAIRE

KAROLINE VON KÜGELGEN

We are constantly amazed how quickly the years fly by. When our company was established 30 years ago we'd have never thought to have published 30 catalogues by now. Master drawings, watercolours and pastels of the 16th to the 19th centuries have always been our passion and we have sold a great number to national and international institutions and private collectors. Some of the sheets have been important, others less so, but each has been special in its own way and added something to our knowledge and understanding of its author.

The art market is shifting. The supply of Old Masters recedes and the 21st century begins to make itself felt. We believe the time is ripe to expand into the field of early 20th-century drawings. Our commitment to works on paper is an interest shared with many collectors, curators, scholars and colleagues. We owe much to their generous counsel and to the supportive intellectual exchanges, close working relationships and friendships that have developed.

We are extremely grateful to Gerhard Kehlenbeck for his tireless research and his perceptive and wonderfully readable catalogue entries. We would also like to thank Karoline von Kügelgen for her invaluable support and expertise. They have both played, and continue to play, an important part in our success and their energy and dedication have helped us navigate the whims and caprices of the market.

We are indebted to all the experts and friends who have contributed so generously with their advice and assistance in the preparation and design of this catalogue. Our special thanks go to Antoine Bêchet, Katrin Bellinger, Laura Bennett, Marian Bisanz-Prakken, Marc Brady, Sue Cubitt, Reinald Eckert, Martin Faas, Walter Feilchenfeld, Neal Fiertag, Geertje Footh, Günther Gercken, Martin Graessle, Lucius Grisebach, Michael Haas, Jean-François Heim, Eva Helsted, Annegret Hoberg, Richard Kendall, Atelier Keller & Linke, Christian Klemm, Marcus Marschall, Isabelle Mayer-Michalon, Franz Müller, Paul Müller, Margreet Nouwen, Jeannette Pacher, Monique Le Pelley Fonteny, Manuel Schmit, Marjorie Shelly, Peter Titelbech, Jan Zahle, and Christian Zwang.

Catalogue number 30 contains a selection of works on paper dating from 1764 to 1937. It includes an unusual group of pastels by Impressionist artists such as Edgar Degas, Gustave Caillebotte, Eugene Boudin, Edouard Vuillard and Max Liebermann. We hope you will enjoy the catalogue as much as we have enjoyed compiling it.

Thomas and Gianna le Claire





HUBERT ROBERT

1733 - PARIS - 1808

Escalier dans le parc d'une villa romaine

Red chalk on paper; c.1764-5.

277 x 370 mm

PROVENANCE: Jean Cailleux, Paris – Private collection, France

Robert was one of the leading French landscape painters of the eighteenth century. He was also a prolific draughtsman. Best known for his views of Rome, he played a major role in elevating landscape as a viable artistic genre. He was deeply impressed by the grandeur of the monuments of antiquity and the architecture of contemporary Rome. In July 1765, he returned to Paris after a sojourn of eleven years in Italy, taking with him an important body of sketches and drawings that supplied him with motifs long after his return to France.

Robert developed a fascination with architectural subjects. In the 1770s he also worked as a landscape architect. He was noted for his highly imaginative, picturesque garden designs in the English and Chinese style. This naturalistic approach differed from the formal style of French landscape design. It was strongly influenced by his knowledge of Italian gardens, such as the gardens of the Villa d'Este in Tivoli, and the Villa Pamphili and the Villa Medici in Rome.¹

His drawings depict two types of architectural view – accurately rendered subjects and exaggerated or recomposed images. The present drawing, executed in Robert's preferred medium, red chalk, can be ascribed to the second group. It represents a double flight of stone steps in the park of an Italian villa. Two straight flights of steps surmount a semicircular vault. Behind the vault, a second flight of steps with two gesturing figures underlines the monumental aspect of the construction. A rather similar vault is depicted in a later drawing held at the Musée de Valence² (fig. 1). The perspective drawing and architectural imagery of Giovanni Battista Piranesi (1720-78) were clearly influential.

Robert was one of the first artists to derive inspiration from this motif which was to become one of his preferred subjects.³ In the present composition he masterfully juxtaposes areas of untouched paper with passages of dense hatching and tonal gradation to evoke the brilliance of Italian light. The freedom and rapidity of the draughtsmanship coupled with the clear debt to Piranesi suggest a date of execution around 1764-5, towards the end of his stay in Italy.



Fig. 1: *Escalier dans le parc d'une villa romaine*, red chalk, 370 x 295 mm.
Musée de Valence [inv. D. 68]



THOMAS JONES

1742 TREVONEN, WALES - PENCERRIG, WALES 1803

On the Road to Santa Maria dei Monti, near Naples

Watercolour over pencil, on laid paper.

Inscribed in pencil, upper centre: *In the Road to Sa Ma de Monte by Naples / 10th May 1781*;
annotated in pencil, upper left and upper right: *morning / walnut tree*.

214 by 275 mm

PROVENANCE: Walter Brandt, London

Thomas Jones came from a landowning family in Radnorshire, Wales. He studied in London from 1763 to 1765 under Richard Wilson, a fellow Welshman and the most advanced British landscape painter of the day. Wilson encouraged his students to draw from nature. Jones records in his 'memoirs' that he was making open-air oil studies from the early 1770s. He travelled to Italy in 1776, where he continued to paint oil sketches. He also executed larger, more highly finished views of Rome, Naples and the surrounding countryside. His landscapes found a ready market among international grand tourists seeking souvenirs of their Italian visit. Jones's Italian oil sketches were never intended for public view but for later studio reference, and for a long time they were forgotten. Today, these intimate works are recognized as among the most audacious oil sketches of their time, remarkable for their close observation, freshness and immediacy. They are considered key documents in the history of the *plein-air* oil sketch.¹

On his arrival in Italy, Jones lived in Rome. He visited Naples between September 1778 and January 1779 and lived there from May 1780 to August 1783. Unusually, he found his motifs in views of the famous ruins of antiquity and in unprepossessing sights such as ancient stone walls and shuttered windows seen from his studio rooftop. One example is the oil sketch *Buildings in Naples* of 1782 [fig. 1].



Fig. 1: *Buildings in Naples*,
1782, oil on paper,
14.2 x 21.6 cm.
National Museum & Galleries
of Wales [inv. NMW A 89]

The present drawing was executed *sur le motif* on the morning of 10 May 1781. It shows the road leading towards Santa Maria dei Monti, a monastery to the east of Naples on a ridge between Capodimonte and Capodichino. He executed a second drawing on the same day depicting a different view of the road. The drawing is now in a private collection.² Jones was fascinated by the rugged scenery of the area and made perhaps as many as sixteen drawings there. They are now held at the Whitworth Art Gallery, Manchester; Tate Britain, London; the Metropolitan Museum, New York; the Rhode Island School of Design, Providence and in other public and private collections.³ A view comparable to the subject of the present drawing, executed on 2 April 1781, is now in a private collection [fig. 2].

11000

In the Road to S^a M^o di Monti by Naples
12th May 1781.

walnut tree

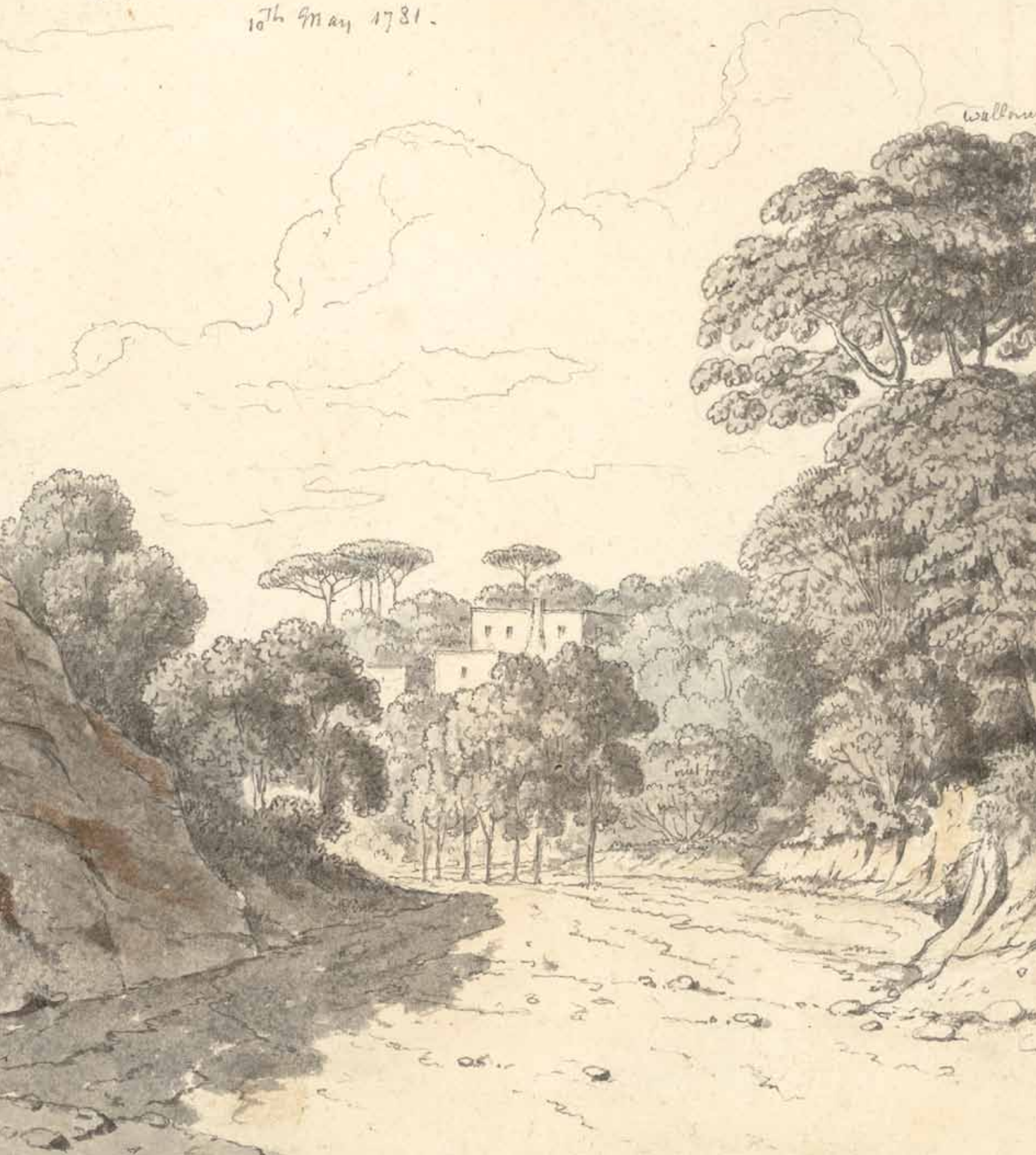




Fig. 2: *On the Road to Santa Maria dei Monti, near Naples*, 2 April 1871, pencil and watercolour, 291 x 430 mm.
Private collection

In spring 1781, Jones took his fellow artists Francis Towne (1739-1816) and William Pars (1742-82) to see *this romantic place* on the road to Santa Maria dei Monti. He records under 8 March 1781: *I was able to conduct him [Towne] to many picturesque Scenes of my Own discovery, entirely out of the common road of occasional Visitors, either Cavaliers or Artists.* His entry for 2 June 1781 reads: *I proceeded to meet Pars [...] at an Osteria in the Road to S'a M'a de Monti - this hollow Way is a most beautiful Series of picturesque Objects, which I discovered by Accident in one of my perambulations.* Jones was conditioned in his response to the location by his knowledge of the artist Salvator Rosa (1615-73), whose paintings of bandits in rugged, gloomy landscapes were much admired in the eighteenth century. A further entry reads: *Here may visibly be traced the scenery that Salvador Rosa formed himself upon - Only taking away the Pinetrees, which were, perhaps, planted since this time, and which indicate a State of Cultivation not suited to his gloomy mind, with the addition of Water & a few Banditti - And every hundred yards presents you with a new and perfect Composition of that Master.*⁴

In the Road to Sa Ma de Monti by Naples
10th May 1781.



CHRISTOFFER WILHELM ECKERSBERG

BLÅKRØG 1783 - 1853 COPENHAGEN

Relais, Avenue des Champs-Élysées, Paris

Pen and black ink, sepia and grey-blue wash on white paper; 1812.

A sketch in pencil on the verso, inscribed on the verso: *No. 223.*

218 x 292 mm

PROVENANCE: Eckersberg's estate sale, Copenhagen 1854, no. 223 – Theatre director C. C. S. Danneskjold-Samsøes (his sale, Winkel & Magnusson, Copenhagen, November 1916, no. 77) – Holger Hirschsprung, Copenhagen – Danish private collection

EXHIBITION: City hall exhibition (Rådhusudstillingen), Copenhagen 1901, no. 431

Eckersberg arrived in Paris in October 1810. In the following year he entered the studio of Jacques-Louis David. At David's insistence pupils were to carry a sketchbook constantly. This gave them the freedom to capture any subject that met their eye. David did not place emphasis on an especially picturesque choice of motif but encouraged his pupils to select their subject according to his maxim: *voir beau et juste*.

On 15 September 1812 Eckersberg records in his diary a tour of the Champs-Élysées.¹ The present drawing was probably executed on this tour. The sheet is one of a group of several Parisian views such as *The Restaurant Ledoyen at Place de la Concorde near Champs-Élysées* and a *View from the Artist's Room at Hotel d'Irlande, 3 rue de Beaune*.² The present view is probably the most sensitive one. Three related paintings dating from this period display the same playful charm and delicacy that is conveyed by the present drawing. They are *View near the Château of Meudon, Figures by the Aqueduc de la Vanne, Arcueil* [fig. 1] and *View of the Pont Royal from the Quai Voltaire, Paris*.³

Eckersberg's stay in Paris in 1810-13 was to have a decisive influence on his artistic development. During his stay he deepened his research into perspective. These ideas were later to dominate his drawings and paintings. In 1818 he was appointed Professor at the Academy in Copenhagen. He radically changed the traditional system of education, strongly emphasizing study from life. Later, the theory of perspective became one of the pivots of his teaching.⁴

It is thought that the subject of the verso [fig. 2] of the present drawing may relate to the life of Odysseus. Eckersberg's profound interest in the saga of Odysseus' life was undoubtedly inspired by his time as a student of David. In 1812, Eckersberg participated in a competition at the Palais des Beaux-Arts in Paris. The theme was *Ulysse et Télémaque massacrant les prétendants de Pénélope*.⁵ Eckersberg executed several paintings depicting scenes from the life of Odysseus.⁶



Fig. 1: *Figures by the Aqueduc de la Vanne, Arcueil, 1812*, oil on canvas, 32,5 x 40 cm. Private collection



Fig. 2: Present sheet, verso: *Scene from the Life of Odysseus*, pencil



CHRISTEN KØBKE

1810 – COPENHAGEN – 1848

Casts from the Royal Cast Collection at Charlottenborg Castle, Copenhagen

Pencil on paper.

Signed and dated lower right: *C. Købke den 28. Sept. 1831.*

300 x 200 mm

PROVENANCE: Private collection, Copenhagen

Plaster casts of antique sculptures provided a source of artistic inspiration from the Renaissance into the early 20th century. The reproductions were as highly esteemed as the originals. The Copenhagen Royal Academy's plaster cast collection played a formative role in the Danish Golden Age. Before the young academy students were allowed to draw from life they were required to spend time learning to draw from plaster casts after antique sculptures. The collection was located in one of the main halls of Charlottenborg Castle, a well-lit space lined with a row of lateral windows [fig. 1]. In the period 1820-40, a number of young artists executed views of the castle's Antique Hall and compositions based on single sculptural arrangements [fig. 2].¹

The present drawing was executed in 1831 three years after rearrangement of the collection of casts.² The play of light on the surfaces of the figures has particularly attracted Købke's interest – an interest he shared with many fellow artists such as Runge, Carstens, Roerbye, Bendz and Baade.

Jan Zahle has kindly identified the casts depicted in Købke's drawing. They are as follows (from left to right): *Kneeling Venus*,³ *Melpomene*, *Tragedia*,⁴ *Ceres Mattei*, *Nemesis* and in the foreground the *Discobolos* [athlete preparing for his throw].

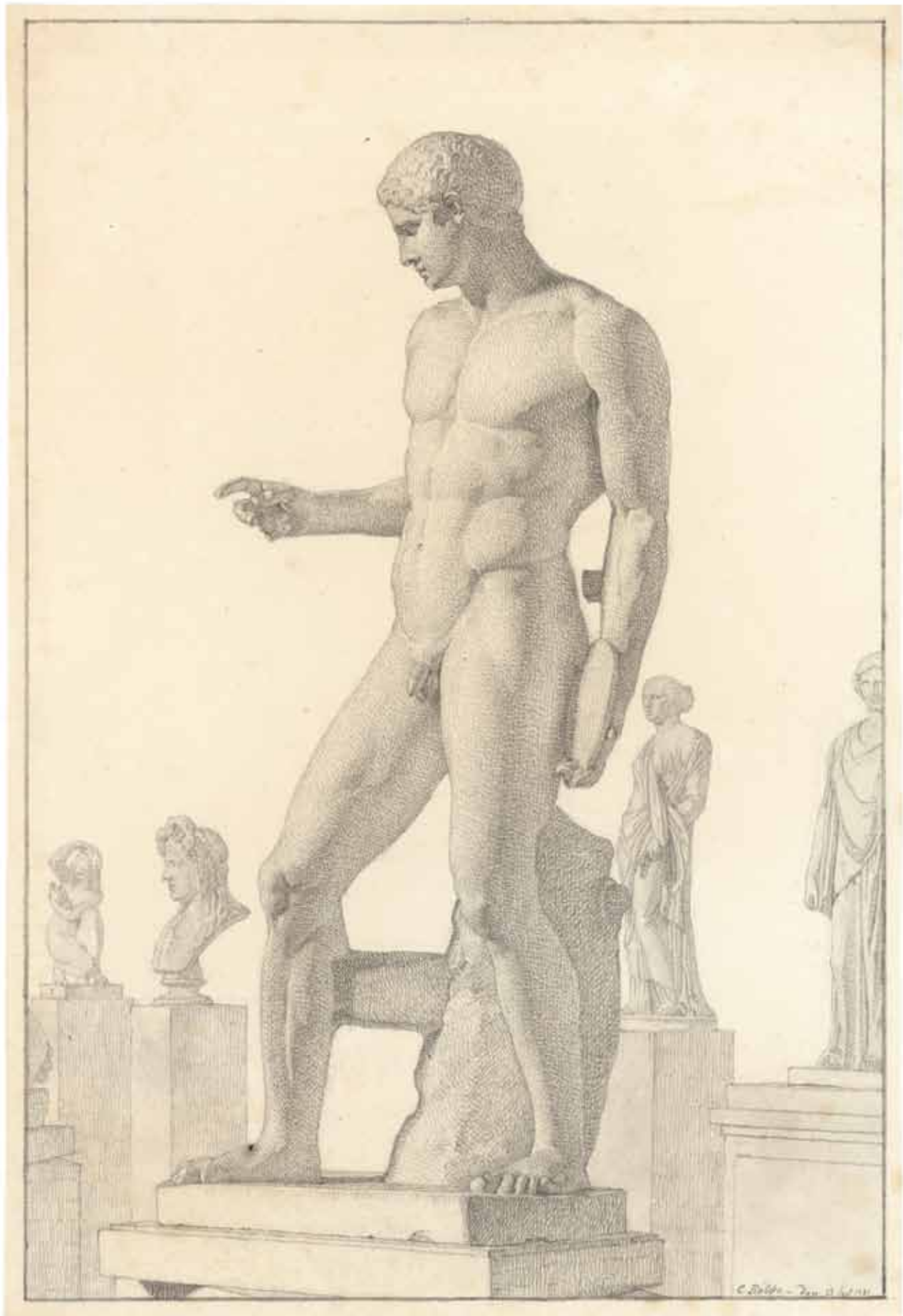
We would like to thank Jan Zahle and Eva Helsted for their help in cataloguing the present drawing. The drawing will be published in a forthcoming article by Jan Zahle.



Fig. 1: Hans Ditliv Christian Martens, *Artists sketching in the Plaster Cast Collection at Charlottenborg Castle*, oil on canvas, 1821, 50,0 x 66,5 cm. Private collection, New York



Fig. 2: Christen Købke, *Plaster Casts in the Antique Hall, Charlottenborg*, oil on canvas, 1830, 41,5 x 36 cm. Den Hirschsprungske Samling, Copenhagen



FRANÇOIS BONVIN

1817 PARIS - SAINT-GERMAIN-EN-LAYE 1887

Homme assis à une table

Black chalk on paper; 1859.

Signed and dated lower left: *F. Bonvin (18)59*.

370 x 340 mm

By 1859 Bonvin was a confirmed artist working assiduously to prepare for the annual Salon. He had recently moved his studio to the rue Saint-Jacques and was working on a number of still-life subjects. We know that he visited the Louvre to copy Rembrandt's *Le Boeuf Ecorché*. His choice of subjects varied from *The Woman at the Fountain*, inspired by Chardin's work on view at the Louvre; the *Woman Ironing*, a painting ironically anticipating Degas's work of 20 years hence; and *The Coming out of the Basement*, a tavern scene inspired by artists like Pieter de Hooch very much *en vogue* in France during the Second Empire.

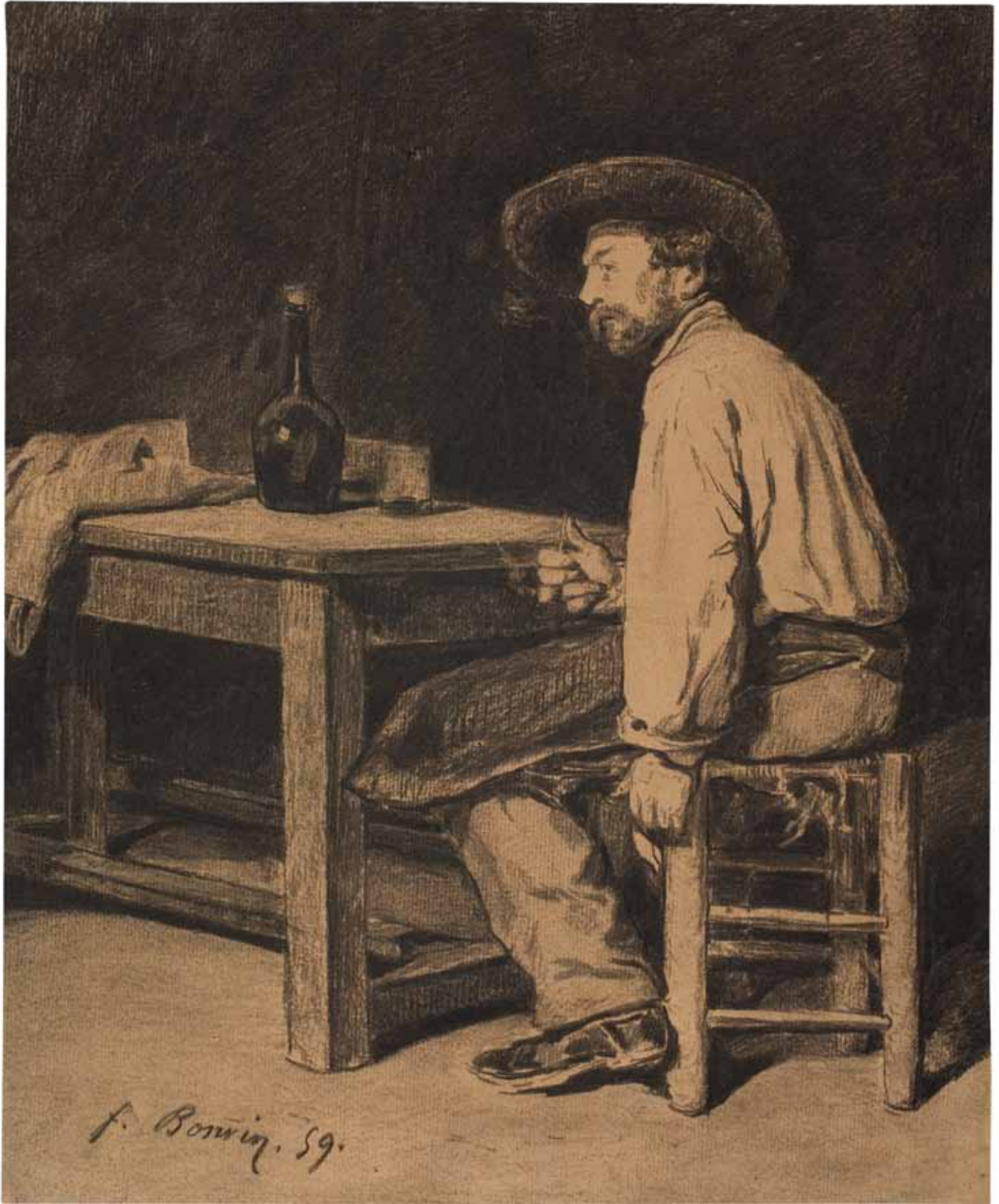
Bonvin exhibited in the Salon of 1859 *La Lettre de recommandation* a religious genre work depicting two young novices being interviewed by a mother superior. He also exhibited that year two portraits commissioned by the French state, a *Kitchen Interior* and *Woman Mending*. Bonvin was fortunate this year because none of his entries were refused by the Salon judges; his young colleagues Théodule Ribot, Alphonse Legros, Fantin-Latour and Whistler all had their works withheld from public view. Bonvin kindly offered them his studio as an exhibition space, which they accepted.

The picture for which our drawing is a study, *Three Men Sitting at a Table* or *Interior of a Tavern* [fig. 1], was not exhibited in the Salon of 1859. However, the same year Bonvin completed a more developed version of the same subject inspired by his contemporaries Gustave Courbet and Thomas Couture, which he did exhibit in the Salon of 1861. In the picture for which we have a study, three men are seated at a table in Bonvin's father's tavern in the Paris suburb of Saint-Germain-en-Laye. A waitress is seen in the background descending stairs. The figure in our drawing sits on a stool in the foreground, a pipe in his right hand, his left hand grasping the stool. He is in working attire and wearing an apron. The drawn version of our figure is almost identical to the painted version, although Bonvin has slightly rotated the stool to give more of a dynamic to the stationary figure, as well as lengthening his apron. We know of no other studies for this painting. The style of the sheet and its degree of completion is similar to many drawings of the same period, although these are mostly isolated studies of genre subjects, not sketches for paintings.



Fig. 1: *Trois Hommes assis à une table* or *Intérieur d'une Taverne*, oil on canvas, 45 x 37 cm, (GW 27).

Present whereabouts unknown



f. Bonning. 59.

HENRI-JOSEPH HARPIGNIES

1819 VALENCIENNES - SAINT-PRIVÉ 1916

Hérisson-sur-Allier

Watercolour over black chalk on paper.

Signed and dated at the lower left: H. Harpignies 76 and inscribed at the lower right: *Hérisson*.

250 x 275 mm

EXHIBITIONS: French Gallery, London, February 1923, no. 60 – Marlborough Gallery, London, February-March 1957, no. 34

Henri-Joseph Harpignies was one of the most skilful and prolific draughtsmen of the second generation of French landscape watercolourists. In 1852, after travels to Holland, Flanders and Italy, he established his own studio in Paris. The developments of English artists of the Norwich School, exemplified by the work of John Sell Cotman and the brilliant *plein-air* watercolours of Richard Parkes Bonington, Thomas Shotter Boys and John Constable, had a profound influence on the young artist.

In 1853 Harpignies began to make excursions into the countryside and the Forest of Fontainebleau in order to paint *en plein air*. On these tours he encountered Corot, Daubigny, Diaz de La Peña, Dupré, Millet, Troyon, Rousseau and other artists of the Barbizon School. Many of these artists belonged to the French Realist movement and rejected classical academic tradition, insisting upon direct study from nature to achieve a truer representation of life in the countryside.¹ The influence of Corot and the Barbizon masters is apparent in many of Harpignies's landscapes. He made his Salon debut in 1853 and continued to exhibit regularly thereafter. Like many of his fellow Barbizon painters, he did not confine himself to working in a single region but produced paintings and watercolours in the Bourbonnais region of the Massif Central, in the Nivernais and in the Auvergne.

In September 1869 Harpignies discovered the old fortified town of Hérisson in the Allier, a department in the northern Auvergne. He was to return there every summer until 1879. The town is situated on a loop of the river Aumance and has preserved its picturesque architectural ensemble up to the present day. This watercolour depicts a square in the town centre. Flanking the square is the bell tower of the former church of Saint-Sauveur, a 12th-century building [fig. 1]. A group of painters later known as the *École d'Hérisson* grew up around Harpignies. In 1878, he acquired a small country house in the village of Saint-Privé on the river Loing in the department of the Yonne, where he lived until his death in 1916. He

regarded watercolour as a major art form and his greatest works were executed in this medium.

This watercolour will be included in the forthcoming Henri-Joseph Harpignies catalogue raisonné being prepared by Anne Hellebranth and François Delestre.



Fig. 1: Hérisson-sur-Allier, photograph showing the bell tower of the former church of Saint-Sauveur as it is today



EDGAR DEGAS

1834 - PARIS - 1917

Portrait d' homme

Black chalk on paper; squared for transfer; c.1868

350 x 247 mm

PROVENANCE: Marcel Louis Guérin, Paris – Walter Feilchenfeldt, Zurich – Private collection

LITERATURE: Felix Baumann and Marianne Karabelnik (eds.), *Degas, Die Portraits*, exhib. cat., Kunsthau Zurich and Kunsthalle Tübingen, London 1994, no. 99, p.340, repr. p.264EXHIBITION: *Edgar Degas 1837-1917* (preface by Richard Kendall), Browse and Darby, London 1989, no. 2

This drawing is a study for the male figure in Degas's painting titled *Intérieur (Le Viol)*. The painting is an enigmatic and intriguing composition and ranks as one of his key works. It is now in the collection of the Philadelphia Museum of Fine Art [fig. 1].¹ Degas's prosaic title, simply *Intérieur*, is misleading in that it makes no attempt to describe the relationship between the two figures depicted in the painting. When questioned, Degas went out of his way to avoid discussion of the subject. He spoke of the work simply as his 'genre picture'.² The alternative title, *Le Viol* [The Rape], also fails to throw light on the enigma of the painting's subject in that it associates the image with an act of violence not depicted, despite the evident conflict and disquieting tension between the 'suspect' and the 'victim'.³

From the outset it was precisely this absence of action in the painting that gave rise to a whole series of different interpretations. A number of critics attempted to identify a literary source for the scene.⁴ The identification suggested by Theodor Reff is the most convincing. He points to a similar scene in Emile Zola's novel *Thérèse Raquin*, published in 1867.⁵ Thérèse and her lover, Laurent, meet to celebrate their wedding night one year after they have murdered Camille, Thérèse's husband. Although there are indeed a number of parallels between Zola's text and the painting, significant differences remain. Zola and Degas knew each other. However probable it may be that Zola's text inspired the image, the fact that ambiguity in Zola's account is absent fails to resolve the central enigma of the painting.



Fig. 1: *Intérieur (Le viol)*, oil on canvas, c.1868-9, 81 x 116 cm. Philadelphia Museum of Fine Arts



A number of preparatory studies for the work are documented. These are studies of the interior, the standing figure of the man at the door and the seated woman. With the exception of the present sheet, all the known preparatory studies are discussed and reproduced in Reff's essay (see n. 1). In all, Degas completed three pencil studies, two oil sketches and one pastel of the standing male figure. Both the pastel [fig. 2] and the present drawing are closely related in that they share a similar focus on facial features and expression. The handling of detail in the present sheet appears to have the closest relationship to the finished painting. It can very probably be regarded as the final preparatory study. The precise delineation of the facial detail and the squaring of the sheet in red both suggest that Degas used it when working on the painting.

The strongly characterized features with their intense, brooding expression have led to speculation as to the identity of the male figure. Ronald Pickvance has suggested that the figure may have been modelled on Henry Michel-Levy, a minor artist and friend of Degas. Degas was to portray him about a decade later in a painting titled *Artiste dans son atelier* (also titled *L'Homme et le pantin*).⁶ The standing male figure in this painting displays a very similar feeling of resignation and has the same sombre expression. A life-size female puppet is depicted lying in a victim-like pose beside the male figure. However Reff questions this account, pointing to Degas's painting titled *Portrait de M. Roman*⁷ which depicts a childhood friend – M. de Saint-Arroman. The subject of the portrait bears a striking resemblance to the male figure depicted in the Philadelphia *Intérieur* and to the figure in the present drawing.

This drawing was formerly in the possession of Marcel Louis Guérin (1873-1948), an important art historian and collector. His outstanding collection of prints and drawings included a large group of works by Degas, Toulouse-Lautrec and Forain. He was the compiler of four catalogues raisonnés on the graphic work of Gauguin, Manet, Maillol and Forain. He also edited and wrote a commentary on the letters of Degas. The *Lettres* ran to twelve editions between 1931 and 1945 (see n. 2).

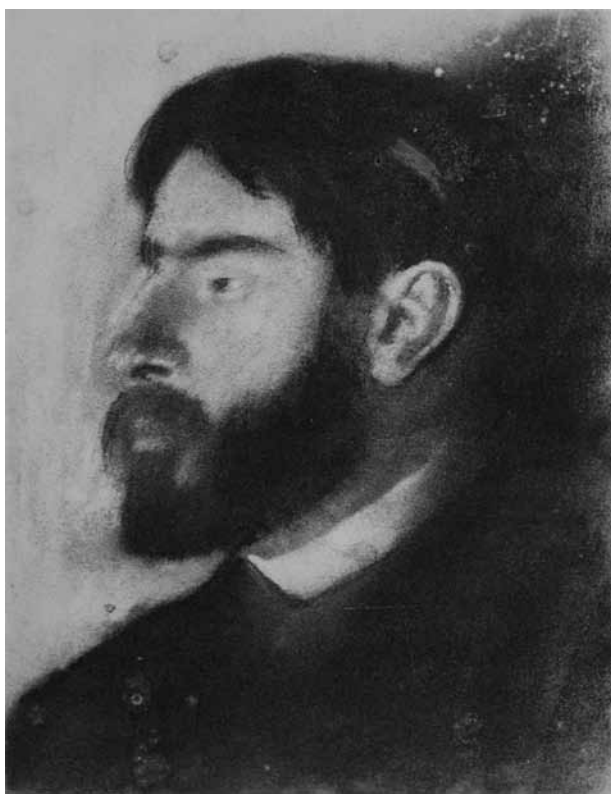


Fig. 2: *Tête d'homme*, pastel, c.1868, 340 x 270 mm.
(Lemoisne, op. cit., no. 349).
Present whereabouts unknown



The Art of Pastel

Pastel reached the zenith of its popularity in the mid-eighteenth century. It offered artists stylistic diversity and colouristic richness. It evoked naturalism and it was particularly well suited to less formal portraiture. Working with pastel has material and practical advantages. These lie in the distinctive light-scattering quality of its surfaces, its tonal breadth and characteristic brilliance – the colours do not yellow with time – and the simplicity of the tools and materials involved. The particles in the finely ground pigment of each line reflect the light, heightening the image. Pastel facilitates a rapid notational style and reduces the time a model has to hold a pose. Portraits in pastel have a very lifelike quality, the powdery nature of the pastel creates a haptic impression of fabric and velvety skin. The fluid and spontaneous application of the colours lends itself to capturing the intricacies of facial detail and the psychology of the sitter.¹

A century later, artists had entirely different objectives in taking up pastel. They were less interested in facial features and psychology than in conveying subjective impressions. Vuillard wrote in his journal in 1890: *A woman's head has just produced in me a certain emotion and I must make use of this emotion, and this emotion only, and not try to remember the nose or the ear; they're of no importance.*²

In mid-nineteenth century France, pastel suddenly emerged as a vehicle for experimentation. The pastellists of the post-1848 period sought to capture the randomness of everyday life as if from the viewpoint of an observer accidentally caught up in the train of events. Lines became blurred, perspectives faded and planes confused. The constrictions of objectivity and accuracy gave way to spontaneity and freshness. Artists wanted the freedom to capture momentary perceptions. In Impressionist painting, landscape was a recurrent theme and pastel offered an excellent medium for catching the fleeting qualities of light over a landscape or over the surface of water.

Pastel is a medium that any artist can exploit for his own purposes but it is an extraordinarily difficult medium to master. Many artists use pastel at some stage in their career but very few venture to exploit its real potential. Pastel is a soft and poetic medium. Its strength lies in its economy of means.³ The emotional and symbolic properties of pastel colour enhance the graphic qualities of the image. The tonal effect of pastel is instant and the colour applied represents the final result – although with the drawback that it demands great accuracy. It is therefore possible – and necessary – when working in pastel to think straight onto the surface. However it demands great delicacy of touch and a high degree of technical virtuosity.

Artists created pastel works independently of paintings as they sought to develop an aesthetic that more accurately represented the spirit of the times. In the process, Impressionists and Post-Impressionists effectively elevated pastel to a status on a par with painting. It was Degas, the celebrated master of pastel, whose bold experiments with the technique led to the establishment of pastel as a modern medium in its own right.

We have recently assembled a remarkably important collection of thirteen pastels. They have been selected for their chromatic richness, stylistic variety and subtlety of expression. The works span a period of half a century and include a pastel by Degas of dense woods titled *Sous-Bois*, Caillebotte's highly inventive, sunlit *Jardin potager*, Liebermann's impressionistic vision of his garden at Wannsee and Vuillard's *Footpath at Les Clayes* with its strikingly modern colouristic approach.



*Eugène Boudin at Trouville or Deauville, June 1896,
photograph, Musée Eugène Boudin, Honfleur*

EDGAR DEGAS

1834 - PARIS - 1917

Sous-bois

Pastel on paper.

Stamped lower left with the red signature stamp of the estate (Lugt 658).

352 x 264 mm.

PROVENANCE: The artist's studio. – Fourth Sale, Galerie Georges Petit, Paris 2-4 July 1919, lot 28 b. – Charles Comiot, Paris – Private collection, Paris

LITERATURE: P. A. Lemoisne, *Degas et son Œuvre*, London 1984, II, p.136, no. 280, repr.

Sous-bois belongs to a small group of experimental pastels of forest scenes made by Degas in the 1860s or early 1870s. Their specific origin and purpose is unknown. While some of them – including *Sous-bois* – may have been studies for horse-riding or outdoor figurative paintings in oil, others are equally plausible as essays in independent *plein air* composition. Trials of this kind reflected Degas's attempts to situate himself in the context of contemporary art in France in these years, as he began to develop a modest reputation in the circle of such painters as James Whistler, Edouard Manet and James Tissot, and others who would soon join together under the banner of Impressionism.

One clue to the genesis of *Sous-bois* is the use of pastel. Increasingly associated with Degas's mature career from the mid-1870s onwards, pastel was slow to establish itself in his studio practice. Around 1869, he chose pastel for two important departures; a group of modest scale portraits of family members and friends, and a series of landscapes. The portraits were richly developed and finely detailed, somewhat recalling the pastel techniques of the eighteenth-century masters who Degas's father is known to have admired. One of these works – *Mme Théodore Gobillard, née Yves Morisot* – was sufficiently accomplished to be accepted for the Paris Salon in 1870.¹

Many of Degas's pastel landscapes of this period, by contrast, were rapidly executed during a vacation in Normandy in 1869.² Here the artist's handling is much closer to young pastelists such as Whistler and to practitioners of the previous generation, notably Eugène Boudin. In most of Degas's Normandy studies, colour is lightly and unevenly applied to compositions that are generally bright in tone. The hues of the paper remain visible in certain areas and the overall effect is that of informal 'sketches' of light and effects of atmosphere. Degas did not, however, use these works as the basis for more ambitious exercises in oil on canvas, but stored them in his studio for the rest of his career.



Distinct from these Normandy works, *Sous-bois* and the other pastels to which it relates most closely depend on markedly darker hues, in scenes that are set in forest clearings with light dimly perceived in the distance.³ As such, they bring to mind the palette and the subject-matter of the Barbizon school of painters, but are arguably even closer to certain works by Gustave Courbet, an artist who clearly interested Degas at this time.⁴ One Courbet-like painting by Degas in particular, *Renard mort, sous-bois*, shows a woodland scene lit from the back with the trunks of several trees providing the setting for a dead fox, presumably killed by local hunters [fig. 1].⁵ Executed in sombre greens and browns throughout, the painting suggests tragedy and isolation. A similar tonal range pervades

Fig. 1: *Renard mort, sous-bois*, oil on canvas, c.1867, 92 x 73 cm.
Musée des Beaux-Arts, Rouen [inv. no. 1990.5.1]



other rural hunting compositions of the 1860s, though the appearance of family horse-riding parties sometimes lightens the mood.

The cluster of pastels to which *Sous-bois* is most clearly linked, however, is unified by the absence of domestic or wild animals of any kind and the rare appearance of human beings. Dominating them all is the world of the thicket or forest, where shadowy undergrowth is relieved only by reflections from ill-defined pools and the occasional patch of light filtering down from above. *L'Etang dans la forêt*, [fig. 2] now in the Thyssen-Bornemisza collection in Madrid, contrasts the deep gloom of wild undergrowth with small, bright patches of light reflecting from such a pool and glimpsed through distant vegetation.⁶ While *Sous-bois* shares some of these qualities, the wildness of *L'Etang dans la forêt* serves to emphasize the relative tranquility of *Sous-bois* and its placid, almost domestic atmosphere.



Fig. 2: *L'Etang dans la forêt*,
oil on canvas,
c. 1867-8, 33.5 x 41.2 cm.
Carmen Thyssen-Bornemisza
Collection, Madrid
[inv. no. CTB.2000.65]

Perhaps the most distinctive feature of *Sous-bois* is the presence at lower left of two lightly indicated figures, unique in the group of woodland pastels under discussion. While the identity of this pair is unclear, it is possible to see them as a mother and child, the former kneeling in a bluish full-length dress and the latter crouched by her side. The presence of these individuals and their calm woodland surroundings may suggest a park or even a large country garden, rather than a forbidding forest. Images of this kind were a staple of French art in the mid-19th century, when figures were used to give scale to the natural setting and introduce a modest element of narrative to compositions of this kind. From Camille Corot to Berthe Morisot – both of them artists who were admired by Degas – such human presences brought animation and a sense of scale to their rural views. As social habits changed, they also reflected the increasing interest taken by bourgeois families in their natural surroundings and a growing fashion for healthy exercise in the landscape.

In this subtle sense, *Sous-bois* might be linked to a number of initiatives taken by Degas in the later 1860s and early 1870s to expand his repertoire of current subject-matter and respond to new developments in the Paris art world. These included the representation of family groups and children at the racetrack and beside the sea, informal compositions of parkland recreation, nannies with their charges, and well-known vacation sites. Although modest in size and never developed in a more substantial medium, *Sous-bois* thus belongs to the beginning of the Impressionist era as much as the period that preceded it. Comparison with Claude Monet's pastels and oil studies from Normandy, Pissarro's early canvases of Pontoise, and Morisot's garden and vacation sketches suggests that Degas too was using such small pastels and other works on paper to explore these possibilities for himself. The light, suggestive handling of colour in *Sous-bois* is especially telling, indicating a desire to evoke atmosphere and conjure up a briefly glimpsed scene, rather than attempt a definitive topographical statement of the landscape in front of him.



80-20





GUSTAVE CAILLEBOTTE

1848 PARIS – GENNEVILLIERS 1894

Le mur du jardin potager, Yerres

Pastel on paper.

Signed and dated upper right: *G. Caillebotte 77.*

435 x 590 mm

PROVENANCE: Marie Caillebotte, the artist's cousin (gift of the artist c.1894) – Thence by descent

LITERATURE: M. Berhaut, *Caillebotte, Sa vie et son œuvre, Catalogue raisonné des peintures et pastels*, Paris, 1978, no. 63, repr. p.103 – Pierre Wittmer, *Caillebotte and his Garden at Yerres*, New York 1991, pp.70, 77 and 250, repr. p.119 – M. Berhaut, *Caillebotte, Sa vie et son œuvre, Catalogue raisonné des peintures et pastels*, Paris, 1994, no. 76, repr. p.101EXHIBITION: *Ame exposition de peinture*, 28, avenue de l'Opéra, Paris, 10 April - 11 May 1879, no. 27 (as *Kitchen garden*, pastel; ex-catalogue)

Unusual perspectival views, dramatically truncated motifs and clearly defined linear structures are distinctive characteristics of Gustave Caillebotte's work. Artistic devices like these that might otherwise appear unspectacular create a special dynamic that was highly progressive in Caillebotte's day and are still of great interest today.

This pastel shows the gravel path and the trellis wall enclosing the large kitchen garden at the Caillebotte family's country home in Yerres, a historic village about twenty kilometres south-west of Paris. Set against the whiteness of the masonry, the precisely defined grid of the trellis is lushly overgrown with a profusion of vegetation. Caillebotte was twelve years old when his parents purchased the estate in 1860. It later became their summer residence. The kitchen garden was situated at the southern end of the estate. The extensive grounds were centred on a large neoclassical house built in the early nineteenth century. It is still standing today. A contemporary description of the property mentions ... a *park extending along the river in the English style, planted with large and beautiful trees both indigenous and exotic, a shrubbery, walks, lawns, an island formed by an arm in the river, iron bridges ... A beautiful kitchen garden, with numerous espaliers and a broad lawn beyond ...*¹

Before 1879, when the residence was sold on the death of his parents, Caillebotte found many of his motifs in the house, in the garden, in the surrounding landscapes and on the banks of the river Yerres. An oil sketch, slightly smaller in size than the present pastel, shows the same masonry wall [fig. 1].² Although seen from the opposite angle, the scheme is comparable: a vine is shown growing up the trellis while luxuriant beds of white flowers with touches of violet line the broad walkway that leads into the dark woods of the park. As in the present work, the painting is dominated by strict



Fig. 1: *Le Mur du jardin potager, Yerres*, 1875/77, oil on canvas, 27 x 41 cm (Berhaut no. 75). Private collection



diagonal perspective lines. Caillebotte has emphasized the contrasts between nature and hard-edged, linear man-made structures. The extreme straightness of the walkway, its dry, sandy texture brilliantly rendered in pastel tones, is set in contrast to the loosely dispersed clumps of flowers and shrubbery. It is as if their superabundant richness is attempting to escape from the neatly kept flower beds and clipped borders. Caillebotte clearly demonstrates his partiality for the role of human influence and design in the landscape, while showing less tolerance for the uncontrolled abundance of nature, then a more conventional subject for the *plein-air* painter.³

The year 1877 was also the year in which Caillebotte painted his two great urban masterpieces, *Le pont de l'Europe*⁴ and *Rue de Paris, temps de pluie*.⁵ In both, architecture and perspective entirely dominate the composition. Like Degas, Caillebotte was deeply interested in manipulating the spatial structures in his compositions. In transporting unusual subjects from modern everyday life into his paintings, he concentrated on using traditional perspectival techniques in unconventional ways in order to achieve novel and highly original results.

This pastel has remained in the collection of the Caillebotte family since it was executed over a century and a quarter ago. The artist made a gift of it to Marie Caillebotte, his first cousin, around the year 1894. She was the great-grandmother of the former owner.

The pastel is requested for loan for the exhibition *Gustave Caillebotte – L'Impressionisme dans la Peinture et la photographie*, Schirn Kunsthalle, Frankfurt/Main, 18 October - 20 January 2013.

EUGÈNE BOUDIN

1824 HONFLEUR - DEAUVILLE 1898

Promeneurs sur la plage de Deauville

Pastel on paper; early 1890s.

Stamped with the monogram lower right [the artist's estate sale (Lugt 828)].

251 x 375 mm

Eugène Boudin was the son of a ship's captain. He was born and grew up in Honfleur, where he experienced at first hand the life, local colour and maritime climate of a seaport. The sea was to be the centre of his artistic interest. In 1847, he went to Paris but continued to travel regularly to his favourite places on the coasts of Normandy and Brittany. In 1884, he was able to buy a plot of land near the dunes to the west of Deauville. Here, he built the *Villa des Ajoncs* or as he called it, the *Villa Marinette*, working there until his death. His artistic renown is based on his views of harbours, shipping, rivers, estuaries and coasts. Although he also ventured inland to paint landscapes and produced a number of still lifes, his fame rests on his important series of beach scenes.

Boudin produced pastels from the late 1850s onwards, working directly from nature. In his acute and highly subtle awareness of the effects of changing light and weather conditions, coupled with particular emphasis on the effects of wind on cloud and the surface of the sea, Boudin prefigured Impressionism. Baudelaire, on viewing Boudin's pastels in 1859, was captivated by them, writing: *These studies, so swiftly and accurately sketched, after what, in terms of force and colour, are the most inconstant, the most fleeting of the things, after waves and clouds, always have written in their margins the date, the hour and the wind: thus, for example, 8 October, noon, wind from the north-west. If you have occasionally had leisure to acquaint yourself with these meteorological beauties, you could verify from memory the exactitude of M. Boudin's observations. Hiding the caption with your hand, you would guess the season, the hour and the wind. . . . At the end, all these clouds, with their fantastic, luminous shapes, these chaotic shadows, these green and pink immensities suspended and added one on top of the other, these yawning ovens, these firmaments made from black or violet satin, crumpled, rolled or torn, these horizons in mourning or streaming with molten metal, all these depths, all these splendours, went to my head like an intoxicating drink or the eloquence of opium.*¹

Boudin's paintings of the beaches at Trouville and Deauville, particularly the paintings of the 1860s, helped to bring him public recognition.² During the Second Empire, Trouville developed into one of the highly popular summer resorts patronized by Parisian high society. Boudin captured the beauty and elegance of the fashionable figures on the beach and the brilliance of the light playing on the sea beyond them. The scenes he depicted at this stage of his career proved very popular. They are frequently filled with crowds gathered in frieze-like arrangement, punctuated by groups of standing and seated figures, children playing in the sand, fallen chairs, inquisitive dogs and wheeled bathing machines.

Although Boudin's stylistic development was neither radical nor dramatic, in the last decade of his life his work shows a growing tendency towards impressions of emptiness coupled with a display of technical exuberance. His handling of paint grew increasingly uninhibited and his brushwork cursory, while achieving extraordinary formal austerity.³

The present pastel was executed in the early 1890s. It is one of a remarkable series of panoramic views of the beaches of Deauville depicted almost empty of human figures. A large expanse of sky occupies almost two-thirds of the composition. A dark line of hills and a stretch of sea mark the distant horizon. In the immediate foreground a broad expanse of sand is left empty of incident, only two pairs of figures are seen strolling along the beach. The cool, silvery lighting and sandy tone are enlivened with a few touches of brilliant colour on the figures.⁴

This pastel can be regarded as a finished work in its own right and not as a preparatory study for a painting. In terms of atmospheric impact and compositional spaciousness it ranks as one of the masterpieces of Boudin's late period.

Manuel Schmit, Paris, has confirmed the authenticity of the present pastel.



LÉON-AUGUSTIN LHERMITTE

1844 MONT-SAINT-PÈRE (AISNE) - PARIS 1925

Paysage avec gerbes en tas, coucher de soleil

Pastel on paper; c.1890.

Signed in blue chalk at the lower left: *L. Lhermitte*.

347 x 260 mm

PROVENANCE: Private collection, Limoges

Léon Lhermitte carried the pictorial tradition of peasant life in France into the 1890s. He was himself of farming stock and his family came from the village of Mont-Saint-Père (Aisne) north-east of Paris. Lhermitte's precocious drawing skills won him an annual grant from the state. In 1863, he moved to Paris and enrolled at the École impériale de dessin, where he studied under Horace Lecoq de Boisbaudran. Lhermitte submitted his initial entry to the Salon in 1864 when he was just nineteen. He won his first medal in 1874 with a work titled *La Moisson* [The Harvest]. In 1869 he went on the first of many trips to England and in the late 1870s he was a frequent visitor to Brittany. Throughout a long career his many prizes and awards included the Légion d'Honneur and the Grand Prix at the Paris World's Fair in 1889. He was a founding member of the Société nationale des Beaux-Arts in 1890.

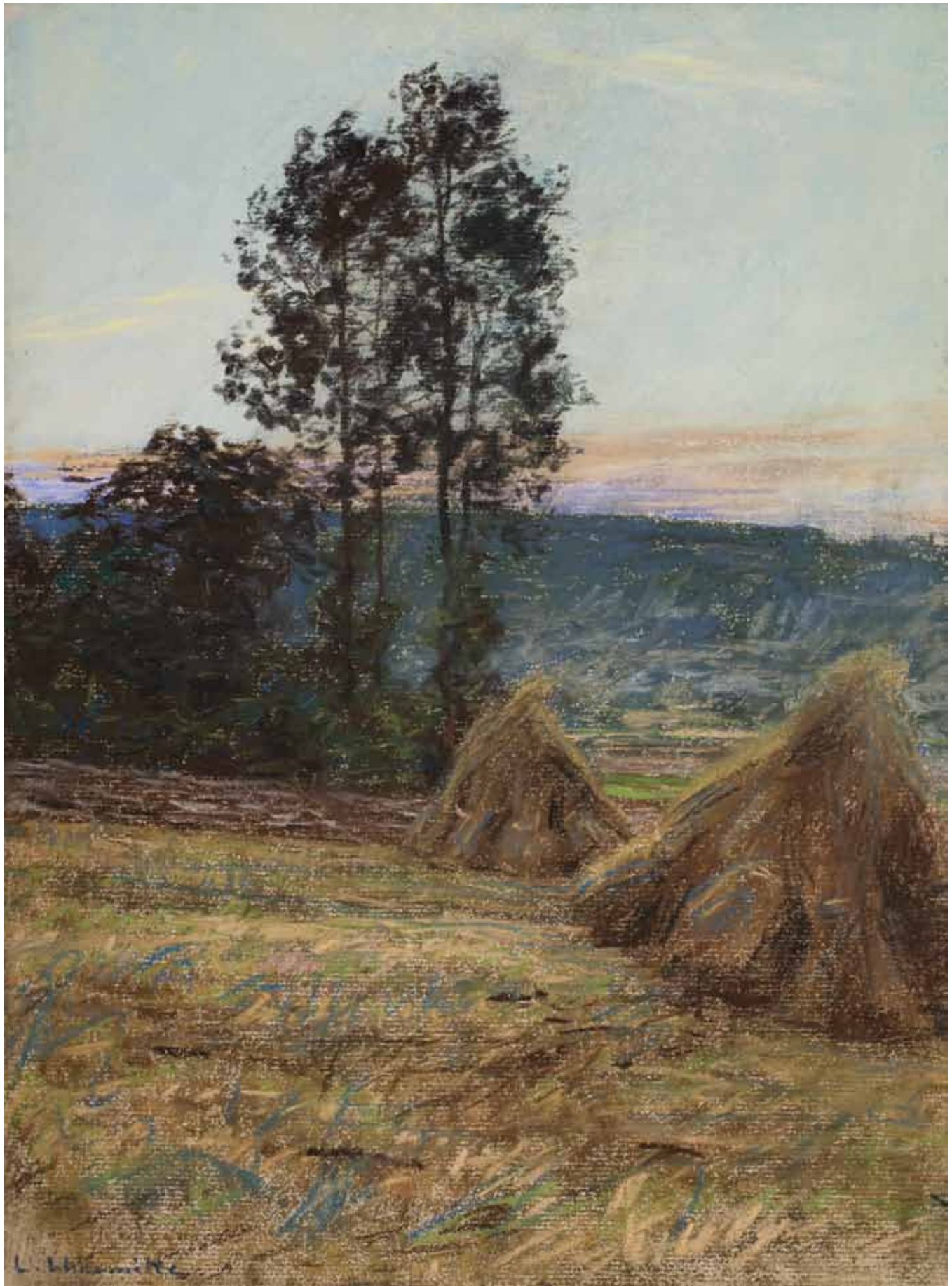
In 1879 Degas noted his intention to invite Lhermitte to exhibit with the Impressionists, though Lhermitte never in fact participated in any of their shows. In 1885, pastels began to constitute an essential part of his œuvre. He went on to become one of the foremost proponents of the medium. In 1886, he exhibited with the Société des pastellistes français at Galerie Georges Petit in Paris for the first time and helped to forge a new group, the *pastellistes*. Here he acted as a mentor for younger artists.

Although Lhermitte enjoyed considerable international success in his lifetime he remained true to his rural origins, returning regularly to his home village, where he found many of his motifs. He usually spent winter in Paris, and spring and summer in Mont-Saint-Père. His preferred subjects were scenes from simple rustic life, although he later focussed on pure landscapes. Jean-François Millet, who, like Lhermitte, was equally proficient in pastels and oils, strongly influenced his work. Like Millet, Lhermitte created fine, light-filled works in the Barbizon tradition, eulogizing the dignity of rustic life and the grandeur of the French countryside in the face of encroaching industrialization.

Harvesting forms a recurrent theme in Lhermitte's œuvre. In multiple images of rustic activity he depicts the cutting of the corn, the binding of the sheaves, the women gathering up single grain stalks, the harvesters at rest in the fields at midday and the workers being paid. And he depicts the large, thatched stacks of grain or hay [*meules*] that immediately recall Monet's famous 1890-1 series of paintings.

The present sheet shows a landscape empty of figures. Two stooks have been left standing in a stubbly field. The diagonal positioning of the stooks leads the viewer's eye towards a clump of trees sharply silhouetted against the evening sky. The long day's task is done.

Monique Le Pelley Fonteny has confirmed the authenticity of this pastel.



LÉON-AUGUSTIN LHERMITTE

1844 MONT-SAINT-PÈRE (AISNE) - PARIS 1925

Marché aux Herbes à Grasse

Pastel on paper, mounted on cardboard; 1911.

Signed with initials lower left: *L. Lh.*

251 x 326 mm

LITERATURE: Monique Le Pelley Fonteny, *Léon Augustin Lhermitte (1844-1925). Catalogue Raisonné*, Paris 1991, p.190, no. 163.

EXHIBITION: Salon de la Société nationale des beaux-arts, 1924, cat. no. 664

Following in the footsteps of Jean-François Millet, Léon-Augustin Lhermitte took as his central subject the imagery of simple rural life. His interpretation of this pictorial tradition also reflects his exposure to contemporary Realist tendencies. He was to carry the tradition through into the early years of the twentieth century. In his lifetime his work was highly regarded and he achieved considerable international recognition. He was honoured with numerous prizes and medals.

In spring 1911 Lhermitte travelled with his family to the South of France. His daughter-in-law had fallen ill and the family hoped that the milder climate would speed her recovery. They took lodgings in the hilltop town of Grasse. The town, set back in the hinterland of the Côte d'Azur between the sea and the mountains, was already famous as the centre of the French perfume-making industry.

On his visit to Grasse Lhermitte is known to have produced at least four pastels of the town – *La Villa Felicita*, *Le Marché à Grasse*, *Place aux Aires* and *Fontaine à Grasse*.¹ The present sheet is traditionally thought to represent the Grasse herb and spice market but it is very probable that it depicts the fish market on the *Place de la Poissonnerie* in the town centre. This was a covered market under a large awning supported by two cast-iron pillars [fig. 1]. The roof construction was designed in Belle Époque style and is still *in situ* today.



Fig. 1: Grasse, *Place de la Poissonnerie*, postcard, c.1904

The theme of the market as central to the life of a rural community frequently reoccurs in Lhermitte's work. The most famous of these images is the painting titled *Les Halles*, executed in 1894 and commissioned by the City of Paris to decorate the Hôtel de Ville. This monumental panorama depicts the market workers at Les Halles. It is an extraordinarily powerful image of a working environment.² On his travels Lhermitte repeatedly handled the subject of market squares with their hustle and bustle.³

In the present pastel the fishmongers busy at their stalls are indicated in spontaneous, cursory strokes to something of an abstract effect. Lhermitte has focussed his attention on the ambience of the market and the play of light and shade in the narrow streets, alleys and squares of a historic southern town rather than on the human figures.



ÉDOUARD VUILLARD — PLACE VINTIMILLE

Édouard Vuillard was one of the leading members of the Nabis, an artists' group founded in Paris in 1888. In his early career he achieved recognition as a painter of small-format portraits, images of intimate interiors and figures in domestic settings, later emerging as a modern artist of exceptional talent. It was not until 1900 that he began to explore the mutability of the outdoor world, visiting the suburbs of Paris and travelling in rural France and Switzerland. A few years later he discovered the vibrant cityscape of Paris. This was to be his central motif. Among the most striking products of this new focus are his views of the Place Vintimille. Here his keen powers of observation combined with the use of daring perspective and vigorous brushwork created a strikingly modern vision of the world as seen from his apartment window.¹

Vuillard had moved with his mother, who had her own business as a dressmaker, to a new apartment at 26 rue de Calais in 1908. From his rooms he had a direct view of the Place Vintimille and its gardens. These small public gardens with their lawns, benches and high chestnut and maple trees offered something of an oasis of calm in the busy streets of Montmartre. In the coming twenty years Vuillard was to paint some 60 views of the gardens, depicting them at different times of the day and year under varying seasonal and weather conditions. The series comprises seven large decorative panels, six large studies, one five-panel screen, some 16 paintings and 30 pastels.² Over the years Vuillard also took a large number of photographs documenting seasonal changes. As photography was a relatively new medium and prints were still only in black and white, paintings and pastels offered a greatly superior means of conveying the subtleties of changing seasonal and weather conditions.³ A contemporary of Vuillard's noted that he seldom needed more to stimulate his senses and his intellect than to open the windows of his apartment and to listen to the voices of the children and the song of the birds.⁴

Vuillard's preoccupation with the view diminished when he and his mother had to move. After a number of years spent enjoying the best panoramic view over the square from the fourth floor and later the second floor of 26 rue de Calais, the Vuillards were forced to move in 1927 because the building was to be demolished.⁵ Their new home was not far away – 6 place Vintimille. Here Vuillard still had his view of the gardens but it was narrower and more restricted. The new apartment was at one of the narrow ends of the square and no longer offered the panoramic view previously enjoyed. This is reflected in Vuillard's use of more vertical formats in the paintings and pastels of the period. Although he continued to live at 6 place Vintimille for another twelve years, the view of the gardens appears to have lost much of its earlier urgency. Only very few images of the motif are known from this later period. The demolition of 26 rue de Calais and the construction of the new Gaz de France building destroyed this former oasis of calm and changed the character of the area considerably. And the year 1928, the year after the move, was to see the death of Vuillard's much-loved mother, his muse, model and source of continuity.

Vuillard's intense preoccupation with the motif of the Place Vintimille recalls Monet's devotion to water lilies and the emotional significance of Mont Ste.-Victoire to Cézanne. The motif represents only a small part of his vast oeuvre but his extraordinarily sensitive depictions of it and his persistent sketching of this one motif from so many different angles – recording, tracking, hunting down weather changes and seasonal phenomena – make the Place Vintimille series unique in its day. From Vuillard's viewpoint this was the perfect place – and the perfect motif.



Paris, *Square Vintimille*. Postcard, c.1900.



ÉDOUARD VUILLARD

1868 CUISEAUX (SAÔNE-ET-LOIRE) - LA BAULE 1940

Square Berlioz, Place Vintimille

Pastel on paper; 1915.

Signed lower right: *E Vuillard*

405 x 510 mm

PROVENANCE: Bernheim-Jeune, Paris (purchased from the artist in 1915; inv. no. 20497) – Paul Vallotton, Lausanne (1916) – Swiss private collection

LITERATURE: Antoine Salomon and Guy Cogeval, *Vuillard. The Inexhaustible Glance. Critical Catalogue of Paintings and Pastels*, III, Milan/Paris 2003, no. X-105, p.1227, repr. [‘current whereabouts unknown’]

This pastel depicts the panoramic view over the Place Vintimille that Édouard Vuillard enjoyed from his apartment on the fourth floor of 26 rue de Calais. It must be early spring: vivid patches of green brighten single trees and bushes while others are still bare. The juxtaposition of light and shade creates dappled light effects on the oval pathway at the centre of the gardens. Dark forms appear in the foreground – strollers enjoying a first taste of spring. Rich gradations of green enliven the composition. Their tone ranges from the lightest yellow-green to a blackish olive, contrasting with the cloudless light-blue sky and the imposing structure of the tall building in the background. Seen from a bird’s-eye view the figures in the gardens remain an unspecified blur. The stone statue of Hector Berlioz, the namesake of the square (it is now named Place Adolphe Max although the names Square Berlioz and Place Vintimille are still in common use), is partly hidden by the benches beneath the tree at the right.

The view Vuillard has captured in the present pastel focuses on the centre of the square with its small public gardens. The soft, feathery weightlessness of the pastel masterfully catches the changing effects of spring light on foliage, paths and façades. Émile Levy, one of Vuillard’s greatest patrons, commissioned a painting of Square Berlioz in the same year. The preparatory sketch shows the motif from an identical angle but with a wider focus. In the sketch Vuillard documents roadwork being carried out on the broad pavement encircling the gardens [fig. 1].

Vuillard took a large number of photographs of the square with his Kodak camera. The format and viewpoint he chose for his pastels was frequently very similar [fig. 2].



Fig. 1: *Square Berlioz (La Place Vintimille)*, 1915 (reworked in 1923), *a la colle* [glue-based distemper] on canvas, 162,6 x 228,6 cm.

The Metropolitan Museum of Art, New York, L.1996.83



Fig. 2: *Square Berlioz*, photographed by Édouard Vuillard; c.1910-12



ÉDOUARD VUILLARD

1868 CUISEAUX (SAÔNE-ET-LOIRE) - LA BAULE 1940

Effet matinal sur la place Vintimille

Pastel and charcoal on beige paper; c.1928.

474 x 290 mm

PROVENANCE: The artist's studio. - J. H. Scott Mason. - The Hanover Gallery, London. - H. E. Kent, London. - Sale, Sotheby's, London, 28 June 1972, lot 30 (repr.)

LITERATURE: Antoine Salomon and Guy Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, III, Milan/Paris, 2003, no. XII-14, repr. p.1462

EXHIBITION: *Édouard Vuillard*, Staatliche Kunsthalle Karlsruhe, 2008-9, no. 116

Vuillard probably based this fine pastel with its striking vertical format on one of his own photographs. After the move from 26 rue de Calais to 6 Place Vintimille he had only a limited view of the park in contrast to the panoramic view he had enjoyed before. The format of the sheet recalls the vertical format of the large decorative panels depicting Place Vintimille commissioned by his patron, the successful theatre author Henry Bernstein, the playwright.¹ Vuillard worked on the group from 1909 to 1910.

Vuillard depicts the square at the awakening day, still veiled in haze after a cool night. Above the sunlit houses is a vast blue and grey sky swept by ribbons of clouds. Patches of light and shadow create contrasts among grey and light green tinged foliage of the trees. Here the main focus of Vuillard's favourite motif is not the park with its trees, bushes and visitors but the intense play of light over the bright expanse of morning sky that occupies the entire upper half of the sheet. It is a truly impressionistic work that eloquently conveys the atmosphere of the square at first light. A few barely discernible strollers are glimpsed, enjoying the stillness of the moment before the busy city comes to life.

Vuillard's paintings and especially his intimate pastels of the Place Vintimille are far from being mere topographical records of the motif at different times of the day or year. There is always an element of mystery, something secretive - like the blurred form of a stroller, children playing, figures partly hidden behind the trees and the shrubbery. The play of light on the foliage and the buildings gives an indication of the life that is hidden from direct view. Seldom is the complete motif visible, as if to demonstrate the limited capacity of human beings to fully comprehend the complexity of the modern world.



ÉDOUARD VUILLARD

1868 CUISEAUX (SAÔNE-ET-LOIRE) - LA BAULE 1940

Petite allée aux Clayes

Pastel and charcoal on paper; c.1932-8.

Signed lower right: *EV*.

256 x 245 mm

PROVENANCE: The artist's studio – Private collection, France

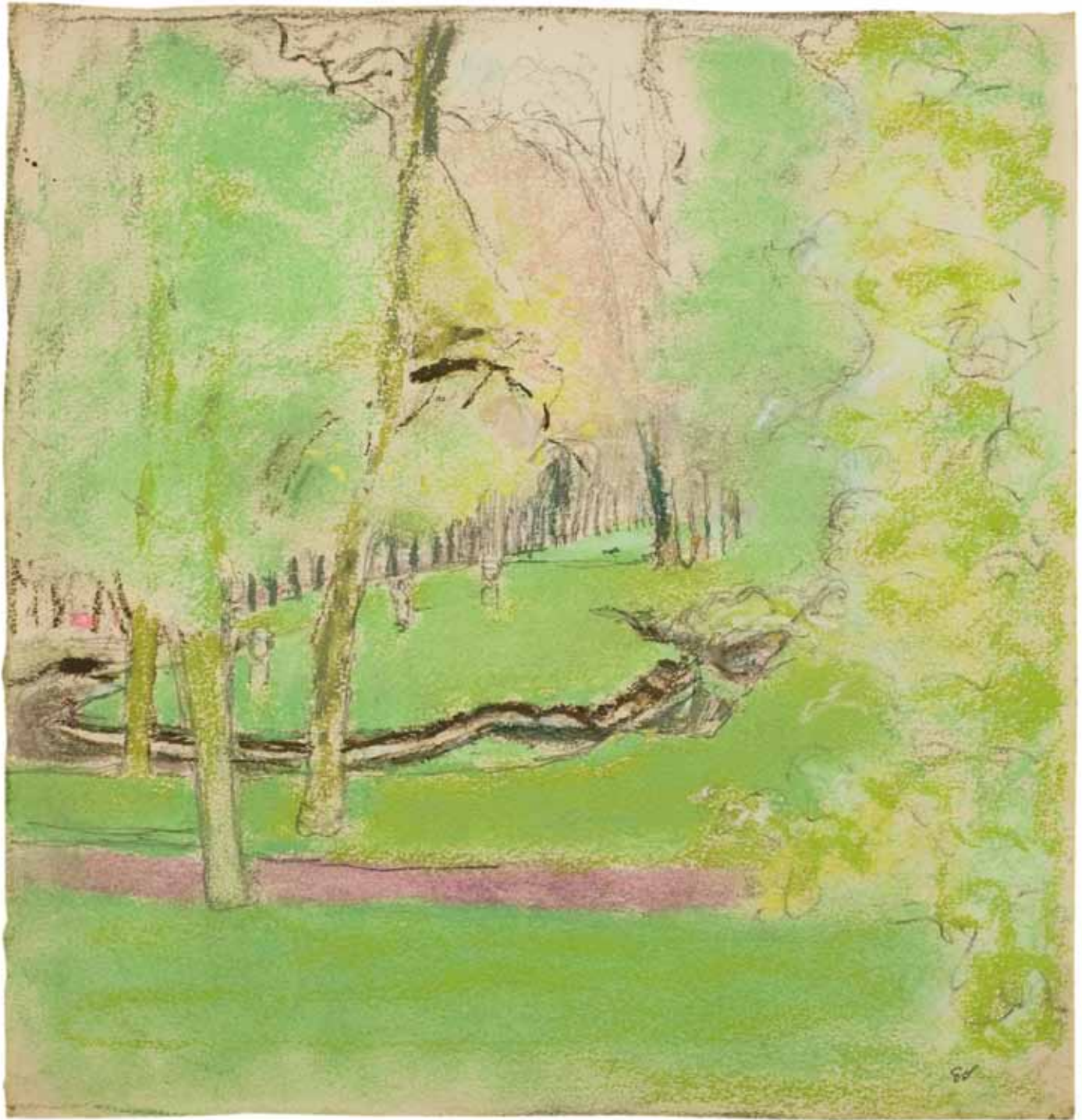
LITERATURE: Antoine Salomon and Guy Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, Milan/Paris 2003, III, p.1621, no. XII-382, repr.

Château des Clayes, a fourteenth-century château located between Versailles and Saint-Cyr, was to be Vuillard's last country refuge and his major source of inspiration in the last twelve years of his life. Once a nobleman's residence, the château had been demolished during the Revolution but was restored in 1810. The gardens had been laid out by André Le Nôtre in the seventeenth century. The vast park of the château lent itself to meditation, inspiring most of the paintings and pastels of Vuillard's later career. His preferred subjects were the gardens, the menagerie and the woods which he captured from many different viewpoints.

From 1930 onwards Vuillard divided his time between Paris and the Château des Clayes, making occasional trips abroad. At the château he spent his time in the company of his lifelong friends and closest companions, Jos (Joseph) and Lucy Hessel. The Hessels had purchased the estate in 1925. Vuillard had his own ground-floor rooms in one of the wings of the château. The view from his window overlooking the park recurs frequently in his late work. It was the solitude and the relative lack of distraction that he seemed to appreciate most. The time spent at the Château des Clayes was very fruitful. Jacques Salomon recalls that *one would often catch sight of Vuillard in a chair on one of the pathways, his box of pastels and his little square of cardboard on his knee...*¹

In the present pastel a palette of vivid greens dominates the composition, defining lawn and foliage. Varying shades of pink on the pathway and in the sky form a striking colour contrast. This subtle use of colour recalls Vuillard's artistic beginnings as a Nabi. Writing to Félix Vallotton on 10th August 1900 he described his response to the effects of natural light and colour: *But I'm discovering some great things, marvellous spectacles, I really enjoy being in the country. [...] I'm astonished to see the sky, by turns blue, grey, green, and that the clouds come in all sorts of different shades and colours, and that without bending backwards to find subtleties there is much pleasure to be had from things in simple terms.*²

In 1910, François Thiébaud-Sisson, discussing Vuillard's landscapes, observed that he was *a synthesist preoccupied solely with effects of light and colour.*³ His objective – to capture a momentary impression in a lasting image – is what makes this pastel so arresting. Vuillard invites the viewer to share with him the beauty of the natural world and its chromatic richness.



MAX LIEBERMANN'S GARDEN AT WANNSEE, BERLIN

In 1909, Max Liebermann acquired a small and quiet estate on the shores of the Grosser Wannsee far from the busy centre of Berlin. The large garden was innovative in design and comprised the principles of the formal garden with those of the traditional northern German kitchen and cottage garden. It was to be Liebermann's paradise and his main source of inspiration for the following twenty years. The small neoclassical-style villa became the family's summer residence when the outbreak of the First World War put an end to their annual trips to the Netherlands. The estate,¹ although little more than 7,000 square metres in size, provided enough for the artist's eye. Here, he painted over 400 works in varying techniques, documenting each and every corner of the garden.²

In 1921 Liebermann quoted Horace to describe his growing attachment to the garden at Wannsee: *Ille terrarum mihi praeter omnes angulus ridet – That corner of the earth smiles for me more than any other.*³

As early as the 1880s Liebermann had discovered the garden as a pictorial motif. In the 1890s, it was his friend Alfred Lichtwark, the director of the Kunsthalle in Hamburg, who introduced him to northern German kitchen and cottage gardens. These were not ornate, romantic gardens but simple and functional spaces that provided both produce and a colourful variety of summer flowers.

Liebermann's and Lichtwark's shared vision for the oblong-shaped estate at Wannsee was to create a space containing a kitchen garden, a cottage garden and extensive pleasure gardens, all in geometrically organized areas interspersed with verdant vegetation. The garden was divided into two parts with the villa at the centre. The smaller, kitchen garden faced the street. On the lake side of the villa was a large flower terrace [fig. 1] and an expansive area of lawn with an open view to the lake. The pleasure garden was flanked on one side by a small birch grove and on the other by three smaller, rectangular hedge gardens. In the first, twelve lime trees with trimmed crowns were planted in a square. The central hedge garden featured a large oval path and circular flower bed. The third was laid out as a rose garden. The artist and his family moved into the villa in the summer of 1910.

Liebermann was interested in documenting his much-loved garden through the seasons. But he was also deeply interested in the transient effects of light and colour. He frequently used the medium of pastel as a means of capturing atmospheric change. In registering these fleeting impressions he often experimented with new compositional ideas. Many of his pastels were more abstract and innovative than the paintings for which they were preparatory studies.

[...] this garden, kept with the greatest care by the loving hand of its owner, was virtually the extension of the artist's atelier. Here the old man would sit in the warm season of the year, day after day, painting the luxuriant flowers, bringing his *œuvre* to a climax comparable to Monet's water lilies. In these paintings of his gardens, with the bright, fiery gleam of their colours, the man in his seventies, even in his eighties, reached the pinnacle of his colouristic and artistic powers [...].⁴

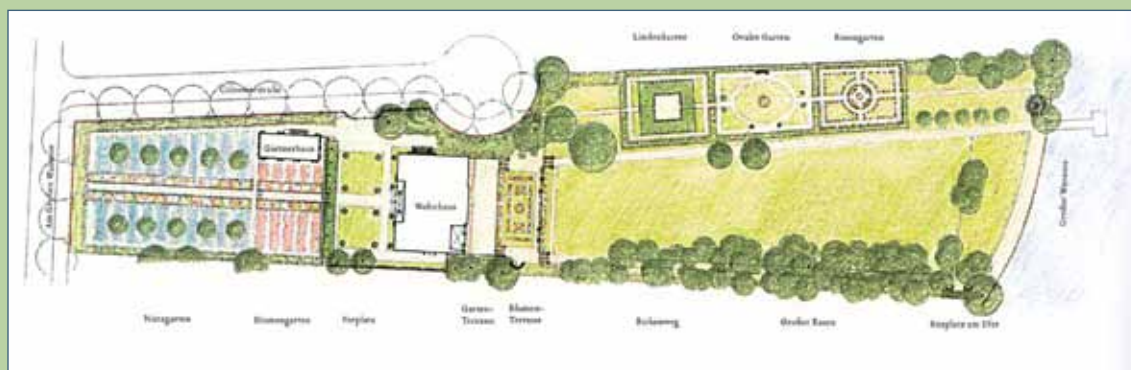


Fig. 1: Reinald Eckert, Landschaftsarchitekt, Berlin:
Plan for the reconstruction of Max Liebermann's garden at Wannsee as of 1927



Fig. 2: Photograph of Max Liebermann in his garden at Wannsee

Fig. 3: Max Liebermann's villa at Berlin Wannsee, photographed from the kitchen garden (after restoration of the villa and garden)

MAX LIEBERMANN

1847 - BERLIN - 1935

Der Birkenweg im Garten des Künstlers in Wannsee

Pastel on paper (from a sketch block); c.1924.

Signed lower right: *M Liebermann*.

234 x 299 mm

PROVENANCE: Private collection, Switzerland

EXHIBITIONS: *Max Liebermann, Der Birkenweg, Ein Motiv zwischen Impressionismus und Jugendstil*, ed. by Martin Faass and Petra Wandrey, Liebermann-Villa am Wannsee, Berlin 2008, cat.-no. 11, repr. p.65 – Dena M. Woodall, *Drawing from Nature – Landscapes by Liebermann, Corinth, and Slevogt*, exhib. cat. The Museum of Fine Arts, Houston 2010, no. 16

On the estate Liebermann acquired in Wannsee near Berlin was a small birch wood that was to be partly cleared. But a line of trees remained along the southern border, leading from the house to the lakeshore. A deadstraight pathway now leads through these trees, with some standing on the way and thus partly blocking way and view. Liebermann created this appealing effect of interplay of the original nature and the cultured garden architecture. It became one of his favourite motifs over the years.

Liebermann painted this hybrid of a grove and an alley, the so-called birch alley several times, at least in 22 paintings and 13 pastels. Only one other image shows this same view.¹ But even here the standpoint is not the same. The artist was closer to the pathway than to the lake and looked a bit further to the west. Therefore the trees seem to be situated differently. Moreover the atmosphere of the painting exudes summer and shadow, when the pastel with its bright and light green breathes a springy spirit. Very probably the pastel was made in the same year, but earlier in the year than the painting.

The photograph of 1914 portrays the birch-alley seen from the east to the west [fig. 2]. The pastel's viewpoint is towards southwest [fig. 1]. A glimpse of orange shows the neighbour's house that is seen through the trees.² The present pastel is a study of sheer light: sunshine glints upon the light birch trunks, various shades of soft greens describe the lawn and shrubbery. It make this present work an impressionistic masterpiece *par excellence*.

Drs. Margreet Nouwen will include this work in her forthcoming catalogue of pastels, watercolours and gouaches by Max Liebermann.

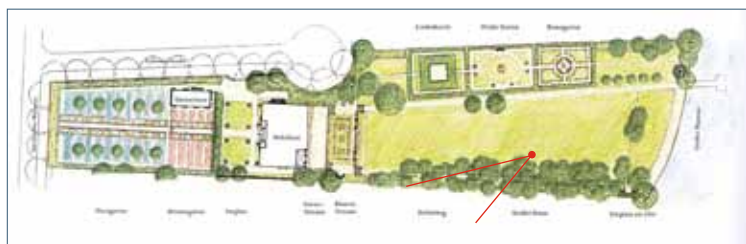


Fig 1: Reinald Eckert, Landschaftsarchitekt, Berlin: Plan for the reconstruction of Max Liebermann's garden in Wannsee, as of 1927. Red dot and red lines mark the viewpoint of the artist.



Fig. 2: The birch alley in Liebermann's garden in Wannsee; c.1914; photograph



MAX LIEBERMANN

1847 - BERLIN -1935

Der Garten des Künstlers am Wannsee mit Blick auf die Heckengärten -Studie

Pastel on paper (from a sketch block); 1924.

Signed lower right: *M Liebermann*.

235 x 300 mm

PROVENANCE: Private collection, Rhineland

Liebermann sat on the right of his white garden bench when he painted the present pastel [fig. 1]. His view is directed eastbound towards the lake. A small stripe of the blue water is visible in the middle above the accurately clipped hedge that is lit from the bright sun. Thin trunks and the foliage of the linden high hedge contrast the cloudy green of more trees further down the lakeside. Trunks and foliage form a square that echoes the massive rectangle (the shadow of the beech hedge) dominating the foreground.

The greater part of the image is dominated by the branches of the chestnut tree. This is one of the very few surviving trees from the time when Liebermann had enjoyed his garden. Today, 80 years later, it has of course grown considerably, thus not blocking the view any more.¹ Liebermann made a painting of the same view, with a perspective moved slightly southeast [fig. 2].¹ The painting's point of view is widened to all sides, leaving out the repoussoir effect formed by the chestnut tree in the pastel.

The present pastel very presumably is a preparatory study for this painting. But in contrast to the painting, that is showing a whole part of the garden the pastel concentrates on the variety of colour shades in one corner of the estate, visualized by the contrast of the yellowish-green sunlight reflexes on the hedge and the darker side that lies in the shadow. But Liebermann favoured the repoussoir effect of the tree in the foreground that he left out in the painting. A comparable pastel, probably made shortly after the present work, is repeating this special point of view: *Der Garten des Künstlers mit Blick auf die Heckengärten und auf den Wannsee*.³

Drs. Margreet Nouwen will include this pastel in her forthcoming catalogue of pastels, watercolours and gouaches by Max Liebermann.



Fig 1: Reinald Eckert, Landschaftsarchitekt, Berlin:
Plan for the reconstruction of Max Liebermann's garden
in Wannsee, as of 1927. Red dot and red lines mark the
viewpoint of the artist.



Fig. 2: *Die Heckengärten in Wannsee nach Osten*, 1924, oil on canvas,
71 x 94 cm, Eberle 1924/36.
Galerie Neue Meister, Staatliche Kunstsammlungen
Dresden, inv.-no. 71/30



SUZANNE VALADON

1867 BESSINES - PARIS 1938

Femmes à leur toilette

Black chalk and pastel on brownish cardboard.

Signed and dated at the lower right: Suzanne Valadon / 1909.

470 x 450 mm

PROVENANCE: Dr. Willi Raeber, Basel, with his inventory number: 62376.

Suzanne Valadon (her original name was Marie-Clémentine Valadon) was born in an impoverished village in the Limousin in 1865. As a child she was unruly and precocious. She had little schooling and by the age of fifteen was working as a circus acrobat. At sixteen she was an artists' model, her voluptuous beauty fêted in Montmartre artistic circles. Puvis de Chavannes used her as his model for almost seven years and she also posed for artists like Auguste Renoir, Henri de Toulouse-Lautrec, Berthe Morisot, Jean-Jacques Henner, Federico Zandomenighi and Albert Bartolomé. She was married twice and had numerous affairs – one of her lovers was Eric Satie, the composer. Others included Paul Mousis and the Spanish artist Miquel Utrillo who gave his name to Valadon's son Maurice (Maurice Utrillo, 1883-1955). Valadon never divulged the true identity of the child's father. She dedicated much of her life to promoting her son's artistic career and keeping his alcoholism at bay.

Model, mistress, muse and demi-mondaine, Valadon already had contacts within Parisian artistic circles when she met Edgar Degas in the early 1890s. She always denied having posed for him and being his mistress but claimed to have been his only disciple and his closest confidante. Degas bought some of her early drawings and actively promoted her artistic talents, encouraging her to take up painting. Her first exhibition was at the Société Nationale des Beaux-Arts du Champ de Mars in 1894 – she was the only female exhibitor. Her early work shows the influence of Toulouse-Lautrec and Puvis de Chavannes but in terms of technique and subject matter Degas was her main model. A rebel and a free spirit, she was also charismatic and ambitious, successfully forging an artistic career as a woman in a male-dominated art world.

The present pastel is a fine example of Valadon's draughtsmanship and striking use of bold contours and flat areas of colour. Its theme recalls Degas's interiors of female nudes at their toilet.¹ The simplicity, intimacy and timelessness of the scene open the viewer's eyes to the grace and grandeur of ordinary life and underline Valadon's compassionate and unsentimental view of her subjects.



Suzanne Valadon
1907



Alberto Giacometti, *Étude d'après la tête de la déesse Mut*, no. 34 (enlarged)

*Sculpture, painting and drawing have always been for me
the means by which I render to myself an account
of my vision of the outer world...*

Alberto Giacometti, 1959

FÉLIX VALLOTTON

1865 LAUSANNE - PARIS 1925

Femme dans sa cuisine – La mère de l'artiste dans la cuisine

Black chalk on paper; 1884.

Inscribed and dated lower right: *fv 84.*

418 x 268 mm

PROVENANCE: Galerie Paul Vallotton, Lausanne – Alfred Vallotton, Paris – Private collection, Paris

LITERATURE: Marina Ducrey, *Félix Vallotton, l'œuvre peint. Catalogue raisonné*, Milan 2007, II, repr. p.9 – Marina Ducrey, *Vallotton*, Milan 2007, p.9 (French and German editions)EXHIBITIONS: Félix Vallotton, Kunsthaus Zürich 1928, no. 187 (mistakenly listed as a pencil drawing) – Max Bill, Jakob Probst, Leo Steck, *Félix Vallotton und Walo von May*, Kunsthalle Bern 1930, no. 51 (titled *Intérieur de cuisine* [Kitchen interior]) – *Félix Vallotton: Bilder, Zeichnungen, Graphik*, exhibition organized by the Pro Helvetia Foundation travelling to the Kunstmuseum Winterthur, Kunsthalle Bremen, Kunsthalle Düsseldorf, Musée du Petit Palais, Paris and Musée d'art et d'histoire, Geneva, 1978-9, no. 183 (titled *Junge Frau in der Küche* [Young woman in a kitchen])

Félix Vallotton was just nineteen years old when he executed this virtuoso chalk drawing. Originally from Lausanne, he moved to Paris in 1882 to take up studies at the Académie Julian. This fine early drawing, executed soon after his move to France, testifies to the exceptional skills he had developed only two years into his artistic training. In a self-portrait executed in the same technique and at around the same time as the present sheet he depicts himself as a melancholy young man with a sceptical expression gazing into a mirror. Biographical details show that Vallotton set himself exceptionally high standards, refusing to compromise in any way at both personal and artistic levels.

As a young artist now settled in Paris Vallotton was to return regularly to Lake Geneva to spend his summers with his parents in Lausanne. This leaves no doubt that he executed the present drawing in Lausanne in the summer of 1884. The sheet depicts the artist's mother, Emma Vallotton-Roseng,



in the kitchen of the family home at 2 rue Haldimand in the historic heart of Lausanne. Her posture and the fact that she is wearing an apron suggest that she is probably peeling potatoes. To her right at the window is a stone sink and at her feet a large metal canister.

Comparison with drawings and paintings executed by Vallotton in the same period and known to depict his mother confirms the identity of the figure in the present sheet. The most important of these works is the painting titled *The Artist's Mother in a Red Armchair*. It was probably also executed in the summer of 1884 [fig. 1]. However unlike the painting, the present drawing cannot be regarded as a portrait. Vallotton's intention is

Fig. 1: Félix Vallotton, *The artist's mother in a red armchair*. 1884. Oil on paper, 40 x 32 cm. Private collection (Ducrey 2005, II, no. 10)



not to produce a character study of a specific individual. The figure represented is simply one element of many in the depiction of a precisely captured interior. Rather, the figure has something of the quality of a staffage element. And it is precisely this that makes the drawing so interesting from an art-historical viewpoint. In it, Vallotton anticipates a subject that in later years was to represent his central focus of interest as a painter – the *intérieur à figures*, the bourgeois interior with figures. In the 1890s, this subject was also to be the major theme of his celebrated woodcuts. The present drawing also points to Vallotton's undoubted source of inspiration as a young artist – the domestic interiors of Dutch seventeenth-century masters like Jan Vermeer, Pieter de Hooch and Emmanuel de Witte. It is well established that he held Rembrandt's work in even greater regard. Between 1889 and 1891 Vallotton made etchings after three paintings by Rembrandt. One of these was his famous *Christ at Emmaus* now in the collection of the Louvre. In 1894 he published a lengthy newspaper article on Rembrandt after an extended trip to Holland. The article is an encomium on the master's work and ends with the assertion that *it surpasses everything, it is outside everything, it is beyond everything* – other great artists of the seventeenth century are described as *empty, common or fashionable*. Vallotton's admiration for Rembrandt is clearly apparent in the present drawing. The mastery with which Rembrandt employed strokes of varying density and breadth in his drawings and etchings to capture the effects of light and shade must have impressed the young Vallotton as much as the painterly effects that Rembrandt was capable of extracting from pencil or ink strokes.

Vallotton's drawing is not just the product of his own highly focussed study of the Old Masters he so greatly admired. An involuntary comparison springs to mind, both thematic and stylistic, with the work of an important artist of his own times: the drawing has more than a little in common with the early, almost contemporary drawings of another fervent admirer of Rembrandt – no less a figure than Vincent van Gogh (1853-91) [fig. 2].

Rudolf Koella

The drawing is requested for loan for the exhibition *Félix Vallotton: Arbeiten auf Papier*, Kunstmuseum Solothurn and Kunstmuseum Winterthur, 12 May - 25 November 2012.



Fig. 2: Vincent van Gogh, *Woman Sewing*.
1881. Opaque watercolour, wash,
black chalk on laid paper.
618 x 470 mm.
Kröller-Müller-Museum, Otterlo [KM 122.653]



1884

MAX LIEBERMANN

1847 - BERLIN - 1935

Bauer an der Wiege

Black and white chalk on grey paper; c.1890.

Signed lower left: *M. Liebermann*.

360 x 525 mm.

PROVENANCE: Mr. Artman, Rembrandt Gallery, New York. – Private collection, USA

LITERATURE: Bernhard Echte and Walter Feilchenfeldt (eds.), *Kunstsalon Bruno & Paul Cassirer, Die Ausstellungen 1898 – 1901*, Wädenswil 2011, p.40, repr. p.64, and p.489EXHIBITIONS: Bruno and Paul Cassirer (Kunstsalon Cassirer), *Cyclus Von Kollektiv-Ausstellungen*, Berlin, 1 Nov.-1 Dec. 1898, no. 35 – *Deutsche Kunst-Ausstellung Dresden 1899*, no. 655, not repr. (exhibition hall 26, *Bauer an der Wiege*, drawing) – *Max Liebermann. Wegbereiter der Moderne*, Hamburg 2011 (ex-catalogue)

This drawing was executed during Max Liebermann's summer visit to Zandvoort in Holland in 1890. Liebermann was greatly affected by the poverty and hardship of the local population – mainly peasants and fishermen. He documented this in a number of drawings and paintings. His depiction of their lives is highly objective and unemotional. There is no hint of an attempt to sentimentalize or prettify, indeed every brush or pencil stroke makes clear his respect and benevolence towards his models and their humble lives.¹ In this regard Liebermann's handling of his subject differs from that of his friend and fellow artist Jozef Israëls who specialized in similar themes – the two made a number of trips to Holland together. However Liebermann saw himself as a neutral observer. The novelty of his art lay not in his choice of motif but in his unsentimental handling of the subject and his liking for specific light conditions.



Fig. 1: *Old Man by a Window*, black and white chalk on grey paper, 1890. Private collection, Paris

The rich tonal contrasts of the present drawing and its vibrant use of white heightening are entirely typical of Liebermann's draughtsmanship in the period around 1890. The sheet bears comparison with a drawing titled *Old Man by a Window* [fig. 1] executed on a sheet of grey paper similar in format. In both sheets the arrangement of the two main figures is almost identical. They are seated facing the viewer, their gaze slightly averted, thus avoiding direct visual contact with the viewer. The sitters' heads are placed very close to the upper edge of the sheet while their feet are truncated by the lower edge. In rapid, fluid strokes Liebermann focusses on the play of light, omitting all unnecessary detail. His use of black chalk is highly versatile, creating vibrant tonal shifts and nuances ranging from the deepest black where the chalk is pressed firmly into the paper to the finest gradations of grey. This creates an impression of spatial depth and suggests the textural qualities of the fabrics and materials. The addition of white heightening adds subtle colouristic effects that are set in contrast to the grey tone of the paper.²



Images of a father and child are rare in Liebermann's oeuvre although the motif of a mother and child is not uncommon in this period. It is not improbable that behind the present, seemingly peaceful scene a drama lies – perhaps a recent death in childbed. The father must now adjust to his new role as guardian of the newborn child. He sits to one side as if with his back to the cradle, in grief and helpless despair as he faces an uncertain future.

This drawing is one of an important group of works on paper from Liebermann's early period. Very few drawings in the group are as highly finished as the present sheet, although each sheet displays the unmistakable quality of spontaneous observation.

VILHELM HAMMERSHØI

1864 - COPENHAGEN - 1916

Self-Portrait

Coloured crayons on paper; c.1891.

300 x 250 mm

PROVENANCE: Johannes C. Bock [Winkel & Magnussen, sale 380, 1953, no. 41] – Private collection, Denmark

LITERATURE: Poul Vad, (translated by Kenneth Tindall), *Vilhelm Hammershøi and Danish Art at the Turn of the Century*, New Haven/London 1992, ill., p.102 – Poul Vad, *Vilhelm Hammershøi. Værk og liv*, 2003, ill. p.131

EXHIBITIONS: Kunstforeningen, Copenhagen, *Vilhelm Hammershøi 1864-1916*, 1955, no. 52 – Ordrupgaard, Charlottenlund, *Hammershøi. Retrospektiv udstilling*, 1981, no. 39, repr. p.70 – Wildenstein, New York, *Hammershøi. Painter of Stillness and Light*, 1983, no. 25 – The Philips Collection, Washington, *Hammershøi. Painter of Stillness and Light*, 1983, no. 25

After his marriage with Ida Ilsted, Vilhelm Hammershøi and his wife travelled to Paris. They started their journey on 5 September 1891, and arrived on 21 September 1891 passing through Holland and Belgium. Upon his arrival, Hammershøi soon visited Théodore Duret, whom he had met in Copenhagen earlier in 1890. Duret was keenly interested in Hammershøi's art. On his initiative Durand-Ruel also got knowledge about the artist through a portrait of Ida which was sent to him after the exhibition in Munich in 1891.¹



Fig. 1: *Double Portrait of the Artist and his Wife*, Paris 1892, oil on canvas, 36,5 x 66,0 cm. David Collection, Copenhagen



Fig. 2: *Self-Portrait*, 1895, black and red chalk, 240 x 180 mm. Fondation Custodia, Paris

During his Parisian sojourn Hammershøi executed two paintings: an *Archaic Greek Relief* after an antique relief in Louvre² and a *Double portrait of the Artist and his Wife*³ [fig. 1]. The present self-portrait by Vilhelm Hammershøi is presumably a preliminary work for this picture. Another drawing related to this painting is in a private collection⁴. Like in many of his earlier self-portraits the artist was not so much interested in physiognomic perfection. He mainly was trying to depict his reflection showing himself withdrawn and almost absent [fig. 2].⁵

Aside from our drawing and the two double portraits, only three other self-portraits by the artist are known.



HENRI EUGÈNE AUGUSTIN LE SIDANER

1862 PORT-LOUIS - VERSAILLES 1939

Autoportrait

Pen and black ink over pencil on paper, mounted on cardboard; 1892.

Signed at the lower right and dated in pen and black ink: *Le Sidaner 1892*; beneath with vestiges of an earlier signature in pen and brown ink: *H Le S...*

195 x 153 mm

PROVENANCE: The family of the artist

LITERATURE: Camille Mauclair, *Le Sidaner*, in *L'Art et les Artistes*, December issue, Paris 1928, p.34 – Yann Farinaux-Le Sidaner, *Le Sidaner, l'œuvre peint et gravé*, Milan 1989, no. 825, p.297

EXHIBITIONS: *Henri Le Sidaner, 1862-1939*, Liège, Musée d'Art Moderne et d'Art Contemporain; Carcassonne, Musée des Beaux-Arts; Limoux, Musée Petiet; Laren, Singer Museum, 1996-7, p.114, no. 8, repr. p.13 – *Henri Le Sidaner (1862-1939). Ein Magischer Impressionist*, exhib. cat., Kunstsammlungen Chemnitz, 2009, no 3

This intimate self-portrait was executed on a visit to Florence in 1892. It shows the artist aged thirty, at the outset of his career. His gaze is firmly directed towards the viewer and there is an element of subdued introversion in his facial features. This reflective, almost melancholic expression pervades his work of the period. It is also discernible in a contemporary photograph of him [Fig. 1].

Le Sidaner was born in 1862. He was thus more than twenty years younger than Monet and other leading Impressionist painters from whom he derived the aesthetic education so important to his later stylistic development. He was born in Mauritius and spent his youth in Dunkirk on the Flanders coast. He moved to Paris in 1880. Setting aside his enthusiasm for Impressionism he decided to enrol at the Academy under Alexandre Cabanel. Here he studied figurative painting and made copies after Old Masters. On leaving the Academy he described his experiences there as destructive, since he had not been allowed to paint in his preferred aesthetic. He quickly destroyed almost all the paintings he had produced up to that point and returned to the provinces in 1885. He spent the years 1885-94 in Étaples, a picturesque



village on the Pas-de-Calais coast. He began to produce studies from nature. His style changed and he started to use tiny parallel brushstrokes and a lighter and more luminous palette. In 1891 he was awarded a bursary to further his studies in Italy and Holland. He visited Florence, where he was impressed by the work of Giotto and Fra Angelico, and was also in Venice. He later travelled on to Holland. The poetry of the early Renaissance and the intense nature studies of Dutch art greatly influenced his further development. He did not find his own distinctive style – a highly original melding of Impressionism and Symbolism – until the late 1890s. It was this that brought him fame and international recognition.

The present self-portrait derives its special appeal from the subtle interaction of graphic effects – a delicate interplay of contours in pen and ink defines the detail of eyes, nose, mouth and beard – while somewhat coarser areas of hatching in pencil give the sheet an unmistakably impressionistic quality.

Fig. 1: Photograph of Henri Le Sidaner at the age of thirty-three (1895); Le Sidaner Archive, Paris



actual size

CUNO AMIET

1868 SOLOTHURN – OSCHWAND 1961

Portrait of Rosa Suter

Coloured crayon on laid paper; c.1896.

Signed in black chalk at the upper right: C. Amiet. Framing line in blue.

445 x 236 mm

PROVENANCE: Private collection, Zurich

EXHIBITIONS: *Jubiläumsausstellung Cuno Amiet 1868-1961. Giovanni Giacometti 1868-1933. Werke bis 1920*, Kunstmuseum Bern 1968, no.112 a (as *Mädchenbildnis* [Portrait of a Girl]) – *Cuno Amiet. Frühe Arbeiten auf Papier*, exhib. cat., Kunstmuseum Solothurn, 2005, Heidelberg 2005, p.15, no. 46, plate XXVIII

Amiet visited his friend and colleague Giovanni Giacometti (1868-1933) in Stampa in the summer of 1896. On the same trip he was to meet the Italian painter Giovanni Segantini (1858-99) in Maloja. Segantini's usual practice was to make a sketch of his finished paintings as a personal record, using the divisionist technique he employed in his paintings.¹ The present sheet by Amiet closely recalls Segantini's use of tiny, precise strokes and a delicate palette.²

The sitter is Amiet's wife's cousin Rosa Suter. Viola Radlach describes the drawing in great detail in her essay published in the catalogue of the 2005 Solothurn exhibition: *This undated portrait of Rosa Suter is executed in the elongated vertical format favoured at the turn of the [twentieth] century, particularly for female portraits. The portrait is set at a diagonal and fills the picture space. The figure of the sitter is cropped on three sides as if compressed into the image. This enabled Amiet to give the sitter a special presence with a note of fin-de-siècle decadence otherwise absent from his portraits. This is achieved by the choice of a view from below, the nonchalance of the sitter's pose and the overall pale greenish-pink tone. The banded waist, tucks and gathers of the dress with its long puffed sleeves and flounces enhances this effect. A delicate network of fine parallel hatching covers the entire image with the exception of the girl's face and hair. In the background the hatching strokes are applied vertically while on the girl's dress they are spaced at different intervals to model spatial relationships – indicating raised areas, hollows and areas of shadow to create an effect of plasticity. The subtle strokes of colour convincingly render the delicate texture and feel of the fabric. Amiet has come very close in this portrait to achieving his ideal – an evocative overall impression to which all detail is subordinated. This is further enhanced by his skilful orchestration of isolated touches of colour – as in the brilliant blue of the sitter's eyes. This is echoed in the strokes of blue-violet at her waistband and sleeves.*³

In the present portrait Amiet avoids the use of clearly defined outlines and the composition achieves coherence through the choice of a uniform technique and careful balancing of the compositional elements. On these grounds it seems likely that the drawings of George Seurat (1859-91) played a role in influencing Amiet.

This drawing is registered with Schweizerisches Institut für Kunstwissenschaft, Zurich (reg. no. 23220).



FERDINAND HODLER

1853 BERNE — GENEVA 1918

Standing Male Nude on a Rock

Pen and black ink with grey wash over pencil, traces of blue crayon on white paper; c.1902

Signed in pencil at the bottom centre: *FHodler*.

617 x 467 mm

Ferdinand Hodler ranks alongside Félix Vallotton as the outstanding Swiss painter of the late nineteenth and early twentieth century. Like Vallotton, Hodler spent considerable periods of time in Paris. Yet unlike his fellow countryman, Hodler wished to remain a Swiss artist. He was not alone in his objective to introduce new artistic stimuli to his native Switzerland drawing on contemporary aesthetic impulses from France. Today, Hodler is regarded as one of the greatest European artists of the early modernist movement.

The present drawing is related to the important allegorical composition *Blick ins Unendliche* [View into Infinity] of which four versions are known [fig. 1].¹ Art-historical research has not yet established whether the drawing is a preparatory study for one of the four known versions of the painting, or whether the sheet is an autonomous work. It can be dated with some degree of certainty to the period 1902-3.

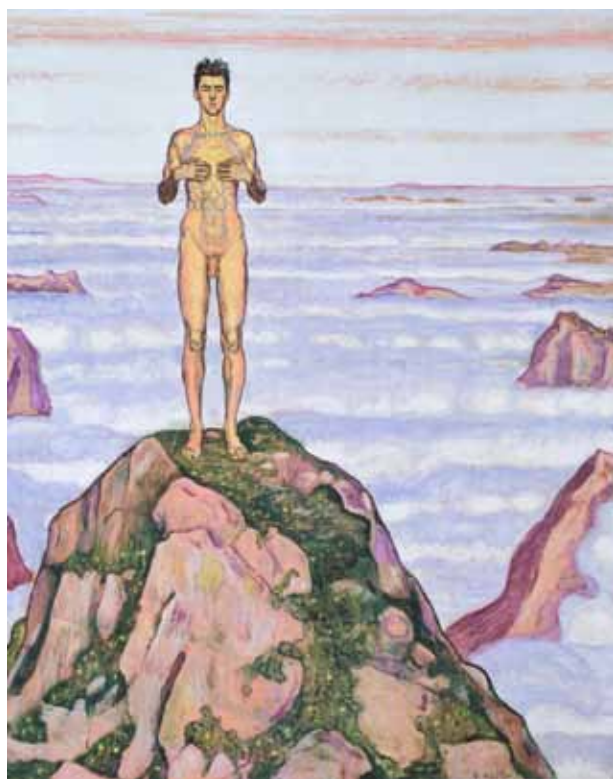
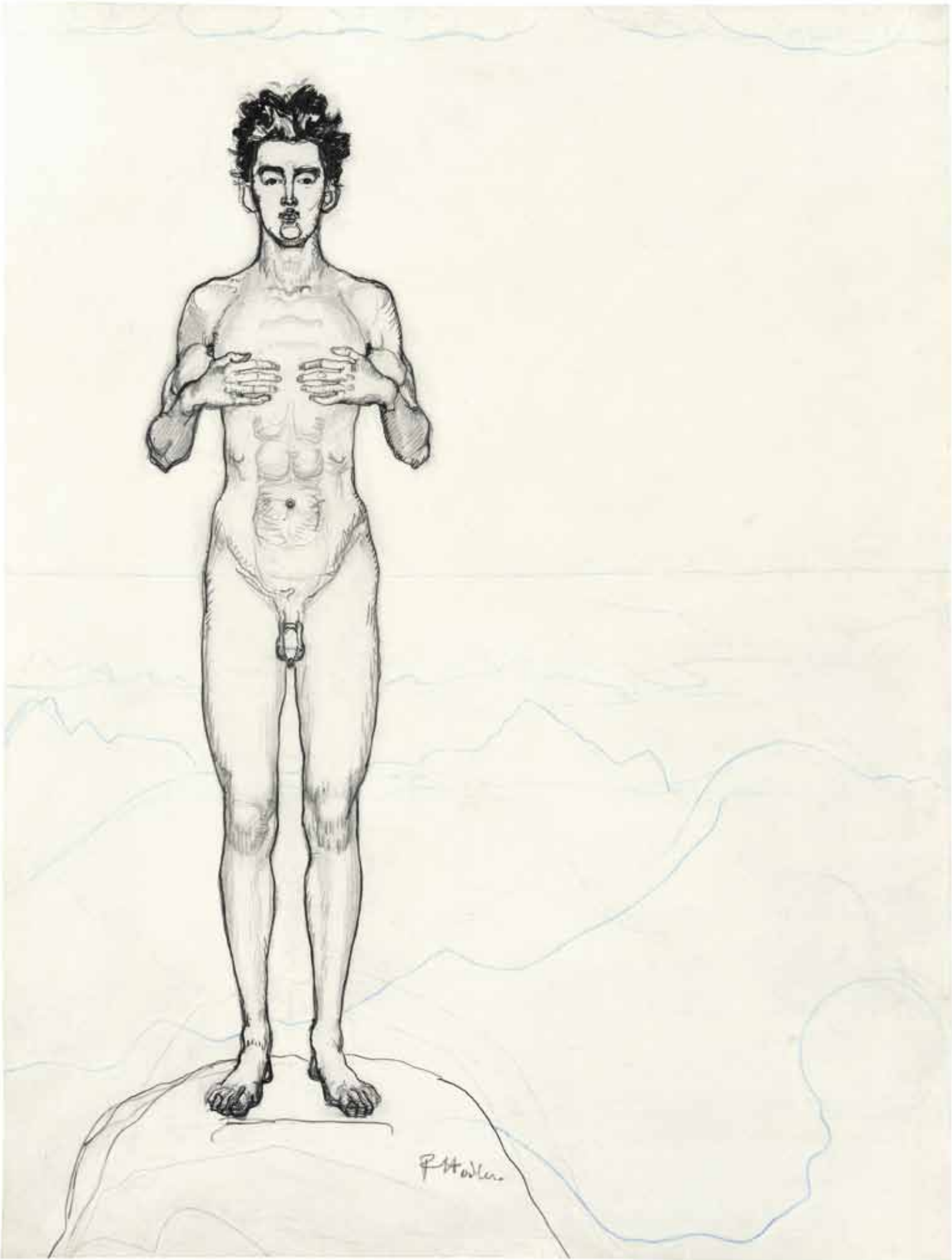
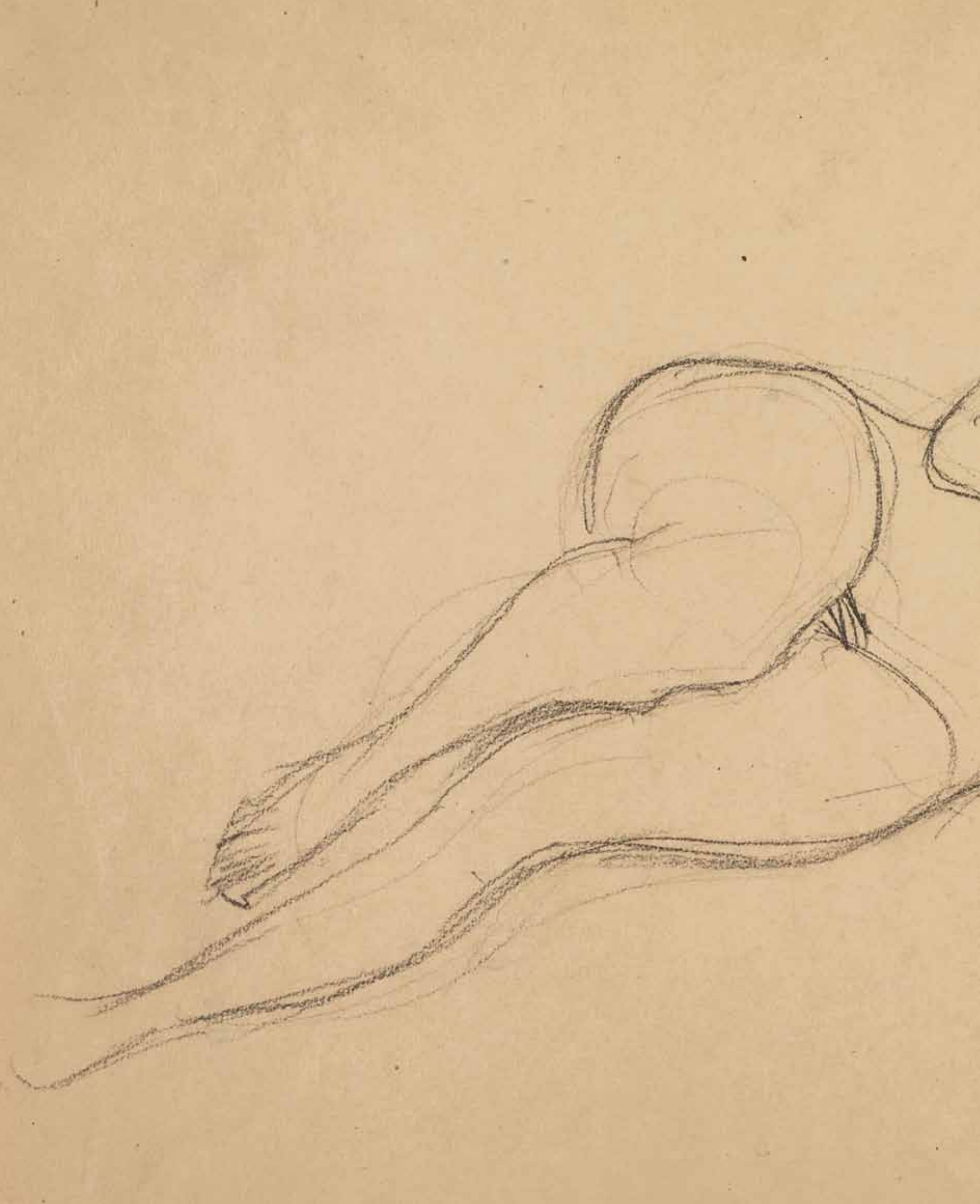


Fig. 1: *Blick ins Unendliche* [View into Infinity], oil on canvas. 1903-4, 100 x 80 cm. Musée cantonal des Beaux-Arts, Lausanne

After 1893, Hodler directed his attention to the theme of 'communion with nature'. Key paintings of the period are *Ergriffenheit*² [Emotion] and *Bezauberter Knabe*³ [Enchanted Youth]. He visited Vienna in 1903, where his experience of Jugendstil was to have a formative influence on his work. The invitation to participate at the 19th Secessionist Exhibition in Vienna in 1904⁴ led to his artistic breakthrough. It was a period marked by a particularly prolific output of images depicting the nude figure of a youth. He frequently used his young son Hector (b.1887) as his model. Speaking to his biographer many years later Hodler described the motif as second only to the female figure in terms of sheer power of expression.⁵

But a more decisive influence on Hodler's preoccupation with the theme of youth was undoubtedly the heroic cult of youth promoted by Jugendstil. In the figure of the late-adolescent ephebic type the movement found a perfect symbol of youth and spring. Nevertheless both in the present drawing and in the related paintings Hodler handles the figure with a greater degree of idealization. He has dispensed with any expression of absorption and emotionality in favour of a severely structured, symmetrical representation of the body.⁶







GUSTAV KLIMT

1862 - VIENNA - 1918

Reclining Nude [Lust]

Black crayon on paper; c. 1902

Inscribed (lower left): R.

447 x 312 mm

PROVENANCE: Carl Reininghaus, Vienna (purchased from the artist in 1903) – August Lederer, Vienna and Győr, Hungary (purchased in 1915 from the former owner) – Erich Lederer, Vienna, Győr, Geneva – Private collection, Austria (since 1981)

BIBLIOGRAPHY: Marian Bisanz-Prakken, *Gustav Klimt – der Beethovenfries. Geschichte, Funktion, Bedeutung* (Salzburg, 1977), p.141, pl. 40 – Alice Strobl, *Gustav Klimt. Die Zeichnungen*, 1 (Salzburg, 1980), no. 815, repr. – Annette Vogel, *Gustav Klimt Beethovenfries. Zeichnungen*, exhib. cat., Stadthalle Balingen, München 2010, repr. p.90

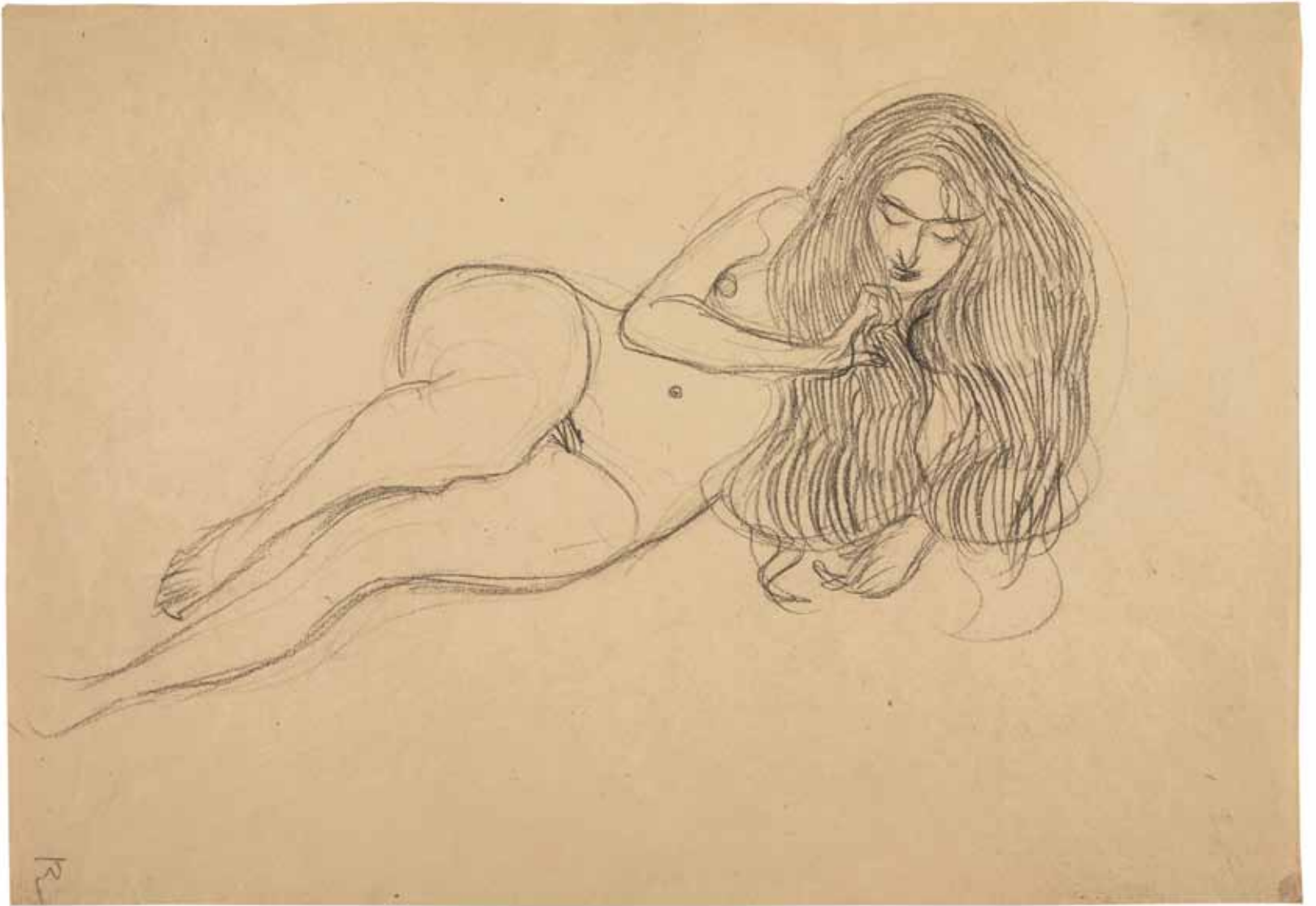
Klimt created this study of a reclining female nude in connection with the Vienna Secession's *Beethoven Exhibition* that was held in 1902. At the heart of this temporary "total work of art", to which twenty-one artists contributed, was the monumental Beethoven sculpture that Max Klinger had just completed. On three walls of the left side room, Klimt painted his innovative Beethoven Frieze – a large-scale paraphrase of the Ninth Symphony seen through the eyes of contemporary interpretations of struggling and overcoming, suffering and redemption. In this monumental sequence of frontal and profile figures, the outlines were endowed with a new significance to enhance the subject-matter.

Consequently, Klimt's figure studies in which he concentrates entirely on the outlines express a great deal about the character and role of the figure in question. Thus, his drawings for the figures representing the "Hostile Powers", who are presented as *femmes fatales*, are characterized by curved, undulating lines. This is also true of the studies for the seated figure of *Lust* [fig. 1] although in the frieze itself her body is largely concealed by her companions *Impurity* and *Excess*. On the wall of the frieze what emerges is her face surrounded by a mane of blonde curling hair, as she smiles to herself with closed eyes.



Of the studies that are known today for the seated figure of *Lust*, this work is an exception as it shows a reclining figure.¹ With bold yet sensitive outlines, Klimt has captured the curves of this young, voluptuous model that is lost in her own thoughts and has a smiling, dreamy expression and hair that cascades to form a wide curtain around her face. In contrast to the other "Hostile Powers", she represents the non-aggressive side of feminine eroticism. The complete opposite of this relatively realistic character can be found in the Beethoven Frieze in the largely stylized, idealistic figures representing *Longing for Happiness* or the *Arts*. These figures are characterized by their harmonious, flowing, hermetically sealed heads of hair. The symbolism of this linear, stylized hair can be traced to the important influence of the Dutch Symbolist Jan Toorop and plays a decisive role in the Beethoven Frieze, also accounting for the special charm of this study.²

Fig.1: *Lust, Impurity and Excess*, Beethoven-Frieze, 1902.
Building of the Secession, Vienna



ALFRED KUBIN

1877 LEITMERITZ/BOHEMIA - ZWICKLEDT/UPPER AUSTRIA 1959

Mann mit abgeschnittener Nase

Pen and black ink, wash and spray, watercolour and colour crayon on firm wove; c.1904-7.

Signed lower right: *Kubin*. Inscribed in pencil at the lower left: *Kopf mit abgeschnittener Nase*. Annotated on the verso: *Mein Werk Abb. 30*

327 x 253 mm

LITERATURE: Alfred Kubin, *Dämonen und Nachtgesichte*, Dresden 1926, fig. 30

EXHIBITION: *Alfred Kubin*, Kunstmuseum Winterthur 1986, no. 115, repr. p.115

This early drawing immediately evokes a sinister vision of terrifying intensity – a characteristically Kubinesque depiction of the human face. The head appears to be mummified and a gaping void indicates where the nose once was. The sparse hair with its receding hairline accentuates the outline of the mask-like face which has the strange shimmer of a fleshless skull. The drawing is loaded with undertones of death.

Alfred Kubin makes frequent reference to his experience of death in his autobiography.¹ His mother died when he was a boy and her early death undoubtedly left an indelible psychological legacy. He made his first drawings at about that time. Thematically, these early sheets show the emergence of a tendency towards exaggeration and a liking for visionary fantasy.² A tremendous curiosity for eerie events guided his early art.³ The origins of his artistic development and later literary career date from a very early age.⁴

Kubin regarded this densely worked autonomous drawing as so important that he reproduced it in his early publication *Dämonen und Nachtgesichte*. It is not inconceivable that he was inspired by Nikolai Gogol's short story, *The Nose*.⁵ There are grounds for believing that he knew the story, particularly in view of his pronounced interest in the writings of authors like Wilhelm Hauff, E.T.A. Hoffmann and Edgar Allan Poe. He was later to produce illustrations for a wide range of literary works.

Gogol's grotesque satirical fantasy describes the disappearance of the said nose from the face of the self-styled 'Major' Kovalev, a collegiate assessor. The nose sets off on a farcical life of its own and experiences a train of nonsensical events until it suddenly reoccupies its proper place as though nothing at all had happened. The whys and hows of this mysterious occurrence are never explained.⁶

The present drawing, it might be thought, represents the very moment when Kovalev sees himself in the mirror and realizes that his nose has absconded. It is entirely characteristic of Kubin's pictorial vocabulary that he should choose to focus on an immediate experience of sheer horror and fear. Considerably later, in 1949, Kubin was to produce illustrations for Gogol's classic short story, *The Overcoat*.⁷

We are grateful to Dr. Annegret Hoberg, Curator of the Kubin Archive in Munich, for her assistance in dating the drawing to the years between 1904 and 1907.⁸



Kubin

Kopf mit abgewandtem Blick

ALFRED KUBIN

1877 LEITMERITZ/BOHEMIA – ZWICKLEDT/UPPER AUSTRIA 1959

Kataklysmus

Distemper and body colour on sturdy wove paper, c.1906.

Signed lower left: *Kubin*. Inscribed on the verso: *Kataklysmus* and with a pencil drawing of a figure with a tiara. Stamped with the collector's name and address: *Max Morgenstern Wien, XIII, Hietzinger Hauptstraße 34a*. 255 x 364 mm

PROVENANCE: Max Morgenstern, Vienna

Kubin's autobiographical writings show that his early work was strongly influenced by frequent traumatic experiences in his childhood and youth. These writings also throw light on the literary sources he drew on, in particular the philosophical writings of Schopenhauer.¹ His pessimistic world view closely parallels passages in Kubin's writings where he describes his extremely negative and largely despairing view of his own life. Psychological instability coupled with personal misfortunes led to episodes of mental disturbance but which were relieved by periods of intense and highly productive artistic activity.

The present drawing can be dated to circa 1906. The spatial organization of the image has something of a cavellike character. The drawing was executed in distemper, a technique for mixing watercolours with paste which Kubin had learnt from Koloman Moser on a visit to Vienna in 1905.² The technique produced particularly rich and glowing effects. Kubin's first works in the medium were predominantly in black and white and filled with tortured, nightmarish imagery. However, he went on to develop a more colourful palette exploiting the full potential of the technique. He developed a new vocabulary of images – many of them ornamental – depicting plants and animals. He briefly experimented with tempera and assimilated new colouristic and thematic influences largely acquired on his visits to Paris in 1905 and 1906. Here he had seen the paintings of the early Barbizon School and met the elderly Odilon Redon.

In this drawing Kubin depicts a vision of the world beyond the realm of human experience. In the Greek, cataclysm often referred to a deluge or natural disaster. Bizarre visions of these frequently appeared in the pictorial vocabulary of Kubin's early work. Here, the viewer's eye is drawn to the murky depths of a flooded subterranean landscape dominated by surreal weather effects. Torrential rain accompanied by flashes of lightning and a huge sun with a fiery aureole set the stage for the spectacle of nature's cycle of birth and death. The landscape is distinctly unreal. This lends the barely defined, huddled figure at the edge of the image something of a visionary character.

In 1906, Kubin began working on his famous 'underwater landscapes'.³ In June of the same year he and his wife moved from Munich to their country house in Zwickledt, a village near Wernstein in Upper Austria. He was to live here for the rest of his life. In the autumn of 1906 he completed his final underwater landscape and executed the last of his experimental works in distemper before returning to tempera.

Max Morgenstern, like Heinrich Stinnes, was a leading private collector of Alfred Kubin's work. Kubin met Morgenstern at some point between 1911 and 1914 and they remained in regular contact until Morgenstern's death in 1946.⁴

Dr. Annegret Hoberg, Curator of the Kubin Archive in Munich, has confirmed the authenticity of the present sheet.



GUSTAV KLIMT

1862 - VIENNA -1918

Standing Female Nude. Head Inclined, Left Shoulder Raised

Pencil on imitation Japan paper; 1906-7.

On the verso at the lower right bearing an inscription in pencil: *Nachlaß Gustav Klimt, Zimpel Gustav.*

561 x 370 mm

PROVENANCE: The artist's estate – Gustav Zimpel (nephew of the artist) – Dr. Ferdinand Eckardt (director of Winnipeg Art Gallery) – C. G. Boerner, Düsseldorf – Private collection, North Rhine-Westphalia

LITERATURE: Alice Strobl, *Gustav Klimt. Die Zeichnungen 1904-1912*, Salzburg 1982, no. 1584, pp.120-1, repr.

EXHIBITION: *Gustav Klimt, Drawings*, Winnipeg Art Gallery 1964, no. 16 – *Gustav Klimt (1862 - Wien - 1918), Zeichnungen aus Privatbesitz*, Düsseldorf, C. G. Boerner 1987, no. 19, repr.

Gustav Klimt produced over four thousand drawings. The majority are devoted to the study of the human figure and to the female figure in particular. This remained a consistent focus of his work at all stages of his spectacular artistic career – from the early historicist period and emergence of the Secession to his triumphant ‘golden period’ and late maturity. Most of the drawings were executed in connection with projects for paintings – portraits of women, works depicting allegorical themes like the cycle of life and mythological fantasies. Despite the modernity evident in the marked eroticism of his naked or semi-naked figures he followed academic principles, making whole series of studies from life.

The present study is loosely related to a large group of drawings executed in the years 1906-7. The group consisted of what were probably preparatory studies for the figure of *Expectation* in the mosaic frieze decorating the dining room of the Palais Stoclet in Brussels. The frieze was completed in 1911. *Expectation* draws on ancient Egyptian art. In it Klimt combines two themes – striding and dancing. In the 1906-7 group of studies Klimt had addressed the stride as a metaphor for determination and eternal yearning but had not addressed the theme of the dance. To do this, he had a group of young female models pose for him in the dynamic stance of a stride. The taut contours of their muscular bodies take up the entire height of the sheet.

Parallel to his studies of striding figures Klimt executed a series of standing figures that show a whole range of positions, gestures and moods. The introspective expression on the features of the standing nude in the present sheet has little in common with the heroic character of the striding figures. But what links the figure of the standing female nude and the striding figures is the accuracy of Klimt's characterization and the rhythmical precision in his handling of the contours. The focus of the present image is the head of the model, slightly inclined to one side. Her features are schematically portrayed while chin and jaw are heavily accentuated. The raised shoulder and slightly oblique position of the body produce a complex spatial constellation that contrasts powerfully with the purely linear depiction of the figure. The effect of monumentality achieved by the positioning of the figure in the picture plane is also a characteristic of Klimt's work. The model's legs are truncated by the lower edge of the paper. This is no accident but a stylistic device frequently employed by Klimt – seemingly to deflect any impression that his figures might be earthbound beings. They are not of this world but still firmly anchored in the plane, sensual yet distant. Fluid linear rhythm is set in opposition to strict formal discipline. It is the fine balance between inner polarities like these that defines the specific quality of Klimt's draughtsmanship. The lyrical vibrancy expressed in the present drawing emerged at a time when as a painter he was at the highpoint of his ‘golden style’ and this stage of his career saw him produce equally masterly achievements in the medium of drawing.



HENRI EUGÈNE AUGUSTIN LE SIDANER

1862 PORT-LOUIS - VERSAILLES 1939

Automne doré, Quimperlé

Pen and black ink, black and coloured chalks, watercolour and gouache on paper; 1922.

206 x 249 mm

PROVENANCE: Jules Augry, Paris (director of Galerie Georges Petit, Paris)

This artist succeeds in conveying a sense of silence, and perhaps that is the reason why his canvases enthrall us, commented Émile Verhaeren, the Belgian poet and art critic, writing about his friend Henri Le Sidaner.¹ And it is true that an enigmatic quality emanates from his works. His pursuit of the effects of light clearly follows the Impressionist tradition but he was also to some extent an adherent of Symbolism. To a Symbolist, the role of images was not to create precise, true-to-life representations, but to stimulate emotions and thus point to hidden affinities between visible and spiritual reality.² Between 1898 and 1900 Le Sidaner produced a series of forty views of medieval Bruges. These drew on Georges Rodenbach's *Bruges-la-morte* published in 1892. Infused with Symbolist qualities, the views are highly evocative and swathed in the ethereal stillness of the ending of the day. Similar views were to become Le Sidaner's major preoccupation. He found many of his motifs in cities like Paris, London and Venice but he also regularly escaped to the countryside where the calm of small French provincial towns offered him an attractive counterpoint to the hustle and bustle of the cities. The contemplative quiescence of these small towns provided a window into an utopian world that even then stood at the brink of disintegration.

On a visit to the coast of Brittany in the autumn of 1922 he produced several seascapes and a large number of views. Many of these views depict motifs found in towns like Le Croisic and Quimperlé and feature canalside houses, bridges and boats. The present drawing was executed on this visit. His views are almost always unpeopled. Paul Signac noted this, writing: *His entire work is influenced by a taste for tender, soft and silent moods. Gradually, he has gone so far as to eliminate from his paintings all human figures, as if fearing that the slightest human element might disturb their cocooned stillness.*³ On his return from Brittany Le Sidaner delivered twenty-seven paintings and drawings to the Galerie Georges Petit in Paris. It is probable that at about this time the present drawing passed into the hands of Jules Augry, the director of the gallery. Yann Farinaux-Le Sidaner, the compiler of the Le Sidaner catalogue raisonné, describes Le Sidaner's career in 1922 and 1923 as [...] *a time of the utmost creative expression, where the artist reaches a peak of artistic achievement.*⁴ His paintings proved increasingly marketable in the United States in the years between 1923 and 1929. They were handled by the Knoedler Gallery in New York.

This drawing is a preparatory study for the painting *Automne doré, Quimperlé*⁵ [fig. 1] which Le Sidaner executed in the studio in early 1923. It depicts a stone embankment dappled by sunlight on an autumn afternoon. The view is framed by golden leaves – delicate accents indicating their reflection on the surface of the water.



The handling is masterly and the draughtsmanship and use of colour are highly unusual. Using coloured chalks he first applies areas of colour and then adds highlights in watercolour and body colour with fine, pointillist strokes. The shadows are deepened with a flurry of brief, rapid strokes of the pen. Jacques Baschet commented in detail on this original and complex technique in the magazine

Fig. 1: *Automne doré, Quimperlé*, 1923, oil on canvas, 71 x 81 cm. Private collection



L'illustration in 1924: He is a pointillist, but not the kind who decomposes tones and applies them unmixed, thereby letting our eyes reconstitute the colours on our retina. His palette is extremely varied and subtle. The oils bind and melt into one another in highly delicate harmonies [...]. With him, contours seem to emerge from the interplay of light, and in this respect, he is similar to Claude Monet.⁶

This work is accompanied by a photo-certificate of authenticity from Yann Farinaux-Le Sidaner dated 2 March 2011 [No. LS 438]. It will be included in the forthcoming supplement to his Le Sidaner catalogue raisonné.

FRANÇOIS AUGUSTE RODIN

1840 - PARIS - 1917

Danseuse Cambodgienne

Graphite and watercolour on thin vélin; 1906-7.

299 x 200 mm

PROVENANCE: Otto Wertheimer, Paris (inscription on the old backing) – Jules Haegel, Paris (acquired in the 1950s) – Thence by descent

The dance could hardly fail to provide Rodin with observational and inspirational opportunities not present at conventional studio sessions with posed models. Oriental dance first excited his imagination when he witnessed a Javanese dance troupe perform at the Exposition Universelle in Paris in 1889. His interest was further stimulated when he attended a performance by Cambodian dancers on 10 July 1906. The dancers were accompanying King Sisowath, the young monarch of Cambodia, on a state visit to France. Rodin saw the performance at the Pré Catelan in the Bois de Boulogne and then followed the troupe to Marseilles where the dancers were scheduled to perform at the Exposition coloniale internationale. *I watched them ecstatically*, he told Louis Vauxcelles, *What a void they left in me when they travelled on – I was in the dark and the cold, I felt they had taken all the beauty of the world with them [...]. I followed them to Marseille; and would have followed them to Cairo!*¹



Fig. 1: Émile San Remo. *Rodin drawing a Cambodian dancer in Marseilles*. 1906. Photograph

In Marseille Rodin had only a few days before the dancers set out on their return voyage. But he was able to sketch them in the gardens of the Villa des Glycines where they were staying. Émile San Remo, a Marseilles photographer, documented these sketching sessions [fig. 1]. Describing the sessions, Rodin wrote: *With my enchanting friends I have spent the four most beautiful days of my life [...]. They have brought antiquity back to life for me. In reality they have shown me all the fine gestures and all the fine movements of the human body which the ancients were able to capture so well in their images. [...]. These monotone and slow dances that follow such strange musical rhythms possess*



*an extraordinarily perfect beauty that resembles the beauty of [ancient] Greece but with a very special character of its own. The Cambodian dancers have introduced me to movements that I have yet to find elsewhere, whether in sculpture or in nature.*²

In the sketching sessions Rodin produced a highly important corpus of 150 drawings. About a hundred of them are sketches of individual dancers. But there are also studies of hands and arms, and sketches depicting a number of dancers on a single sheet. There are also portraits of the King, members of his family and his court. Not all the sketches were executed in Marseilles from life. Many of the sheets show traces of later reworking. The art historian J. A. Schmoll gen. Eisenwerth has suggested that Rodin may well have applied watercolour later. Buley-Urbe points out that a number of the drawings were executed in the studio in 1907.³ What is so remarkable about these drawings is their extraordinary spontaneity and weightlessness. They constitute one of Rodin's outstanding achievements.

In the present drawing the figure of the dancer appears to hover in undefined space. The curve of her outstretched arms creates a wavelike movement that flows over her shoulders and chest. As in Cambodian dance tradition the movement of the hands is stylized, the palms arched and the long, slender fingers splayed. The figure is balanced on the point of one foot and the body is partially swathed in a loose covering of semi-transparent material. The dynamic, uninterrupted graphite outline is characteristic of Rodin's drawings from life. His usual practice was to sketch without taking his eyes off the model. Fluidly applied, translucent wash in grey, brown and ochre tones fixes the mass of the body and the clothing but without following the initial, rapidly sketched and sweeping graphite lines. Like many other drawings in the group, the present work is on thin vélin.



Fig. 2: *Danseuse cambodgienne de face*. 1906. Graphite, watercolour, gouache, highlights in black lead pencil on wove paper, 324 x 248 mm. Musée Rodin, Paris [inv. D 4427]



Fig. 3: *Danseuse cambodgienne*. 1906.
Graphite, watercolour and gouache
on wove paper, 297 x 200 mm.
Musée Rodin, Paris [inv. D 4516]

Another drawing depicting a dancer in a very similar pose is in the collection of the Musée Rodin in Paris. In this sheet the graphite line focuses on the drapery [fig. 2].⁴ More closely related stylistically is a further drawing at the Musée Rodin depicting a dancer with her hands on her hips [fig. 3]. Buley-Urbe has divided the 100 drawings of individual dancers into eight groups and assigns the present sheet and the drawing shown in fig. 3 to Group H: *The faces of these Cambodians are depicted as simple ovals, without any indication of features. The flesh colour is usually dark brown and the clothing frequently blue.*⁵

The drawings of Cambodian dancers not only mark a high point in Rodin's late *œuvre*, they also constitute the culmination of a remarkable artistic career. The drawings, despite their frequently cursory, ethereal quality, show him at the peak of his powers as a draughtsman and colourist. They are outstanding depictions of oriental dance tradition.⁶ Rilke visited the exhibition of Rodin's drawings of *Cambodgiennes* at the Galerie Bernheim-Jeune in Paris in 1907, writing: *One might call them 'herbarium' sheets, going from one to the next. Here flowers have been preserved and through careful drying their random characteristics have been compressed with a definitive intensity that reveals their very being – like a symbol.*⁷ This in confirmation of an annotation he had noticed in Rodin's hand in the margin of one of the drawings, namely: *fleur humaine*.⁸

Christina Buley-Urbe has confirmed the authenticity of this watercolour (letter dated 14 April 2011). She will include the work in the *Catalogue raisonné des dessins et peintures d'Auguste Rodin* under no. 11043.

WILHELM LEHMBRUCK

1881 DUISBURG - BERLIN 1919

Sitzender Akt in ganzer Figur

Pencil on paper; c.1910-11.

Signed lower right: *W. Lehmbruck*.

350 x 210 mm

In an article titled *Paris 1910/11* published in the *Frankfurter Zeitung* in commemoration of Wilhelm Lehmbruck's fiftieth birthday in 1932 Julius Meier-Graefe wrote: *Lehmbruck was in Paris from 1910 to 1914 and this period [...] saw him create all his major works.*¹



Fig. 1: *Standing Female Figure*, 1910,
Stone cast, height 196 cm

The present drawing is very probably a study related to the sculpture of 1910 titled *Standing Female Figure* [Fig. 1]. It almost certainly belongs to an important body of pencil drawings associated with a sketchbook Lehmbruck used in Paris in 1910-12. The sketchbook – it is known as ‘Sketchbook II’ – contains a large group of drawings depicting reclining and standing nudes. They are distinguished by their sweeping contours and an almost complete lack of modelling detail. The present drawing shares these stylistic features.

The nudes executed in the years 1910-11 have not yet lost their impression of voluptuous roundness. This was to give way to increasingly attenuated forms with elongated, almost mannerist proportions. In the present drawing soft, fluid curves define the figure of the seated female nude. They recall the contours of the sculpture of 1910. At the time, Lehmbruck's wife Anita was his main model and he often depicted her with their son Gustav Wilhelm (Guwi, b.1909). The head of the seated figure in the drawing is slightly bent to one side, a stylistic device frequently used by Lehmbruck. The facial features are barely defined, giving the figure a universal quality. Its restrained pose and complete lack of monumentality enhance the impression of interiorization and introspective contemplation. Although volume is briefly indicated by outlines, fine lines of hatching and areas of controlled faint stumping, the untouched areas and the

pale tone of the paper play a more important role in defining the volumes of the figure. But what in fact emerges is the abstract idea of a figure, something Erich Franz has described as a *mental sculpture*.²

This very fine drawing was executed in Lehmbruck's most productive, and on a personal level most emotionally satisfying and optimistic period. He arrived at his own distinctive style as a result of his stay in Paris in 1910-14. Two major works of the period are the sculptures *Standing Female Figure* of 1910 and *Kneeling Woman* of 1911. Impulsive and highly individual as Lehmbruck's draughtsmanship often was, his drawings nonetheless stand as important independent works alongside his sculptural oeuvre. The human figure and the expression of human emotions and states of mind are the central themes linking his sculptures, his drawings and his prints. In all three genres he developed a unique artistic vocabulary that is both symbolic and expressionistic.

ERNST LUDWIG KIRCHNER

1880 ASCHAFFENBURG — FRAUENKIRCH 1938

Selbstbildnis, zeichnend

Black chalk and pencil on paper; 1906.

Signed and dated lower left (at a later date, probably around 1930) in pen and black ink: *E.L. Kirchner 1901*.

With the Basle Estate stamp [Lugt 1570b] on the verso, bearing the annotation in black ink: *B Dre / Ba 2*.

324 x 360 mm

PROVENANCE: Estate of the artist – Auction sale, Stuttgart, Stuttgarter Kunstkabinett Roman Norbert Ketterer, 20-21 May 1958, lot 456, repr. – Ernesto Blohm, Caracas

EXHIBITIONS: *Expressionismo en Alemania*, Caracas, Asociación cultural Humboldt – Fundación Eugenio Mendoza, no. 39 – *E. L. Kirchner, Gemälde, Aquarelle, Zeichnungen und Druckgraphik*, Hamburg, Kunstverein; Frankfurt a. M., Kunstverein, 1969-70, no. 85, repr. as frontispiece – *Ernst Ludwig Kirchner aus Privatbesitz*, Bielefeld, Städtische Kunsthalle, no. 26, repr. p.14 – *Ernst Ludwig Kirchner Privatsammlung - Gemälde, Aquarelle, Zeichnungen, Grafik*, Munich, Galerie Günther Franke, 1970, no.12, repr. p.44 – *Ernst Ludwig Kirchner: 1880-1938*, Berlin (West), Nationalgalerie 1979, no. 7

Ernst Ludwig Kirchner was one of the founders of the artists' association *Die Brücke* and probably its most prominent member. The group came together in Dresden in 1905. Their aim was to break with convention and reject the superficialities of academic tradition, creating a new form of expression that was to be *unmittelbar und unverfälscht* – *immediate and genuine*. Kirchner studied under Hermann Obrist in Munich in 1903. Obrist's objective – *to provide deeper expression and enhancement of the individual instead of rapid impressions*¹ – was probably one of the fundamental tenets of *Die Brücke*.²

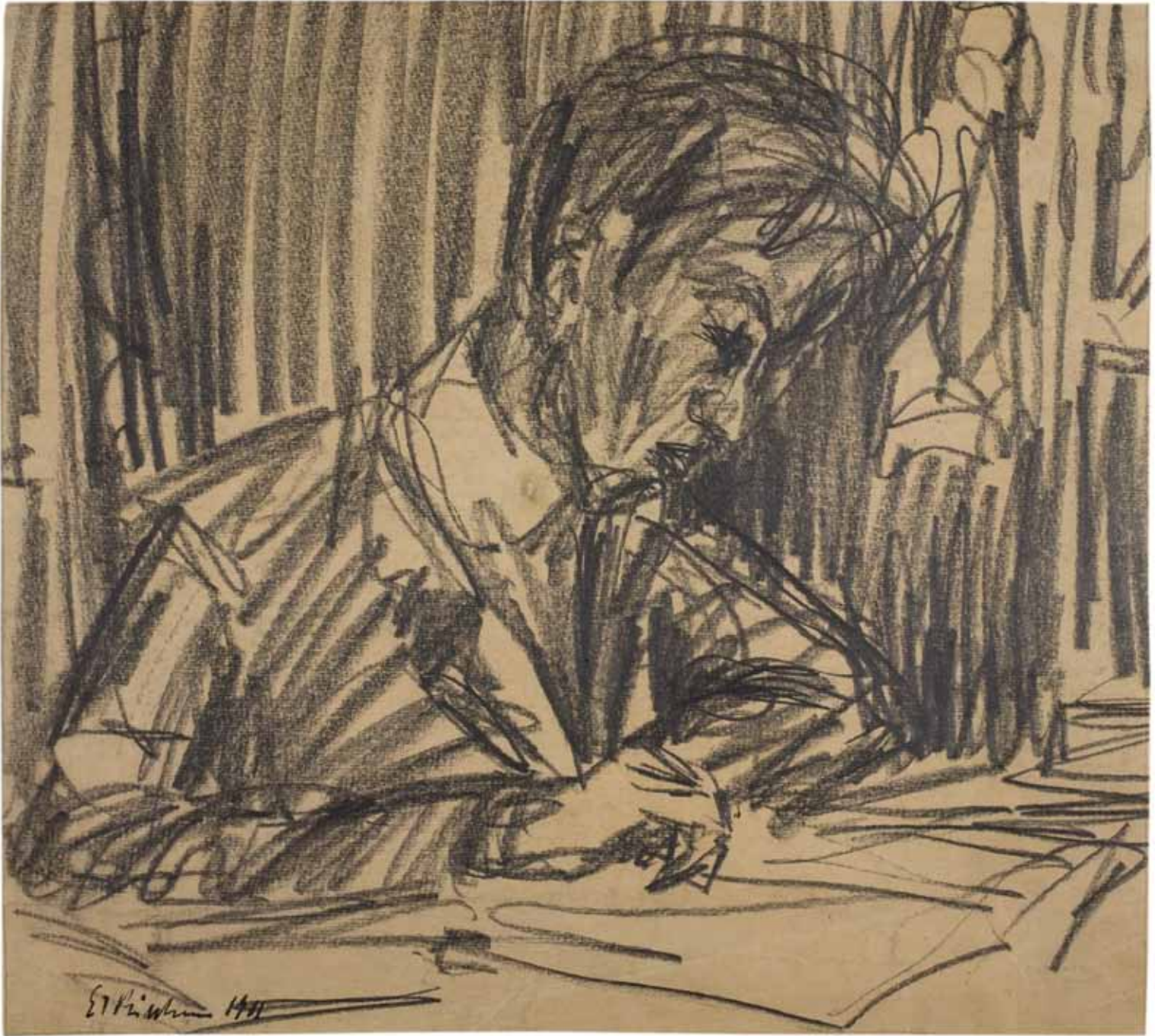
The young *Brücke* artists used their lodgings both for living and for working – as studios where they met informally to practise sketching after a nude model in brief 'quarter-hour' sessions. The intention was to capture a pose or an atmosphere within a very limited timescale. As their models changed their poses often, it was necessary to work fast and economically to capture the essentials of the situation.³

Kirchner uses broad, emphatic chalk lines to delineate the seated figure of a young man. He is depicted sketching at a desk. Behind him is a wall and in the background a barely discernible female figure. The sheet is extensively worked, with the exception of untouched areas at the lower edge. These barely touched areas denote the flat surface on which the young man is working – as if granting him space in

which to expand and implement his ideas. The figure portrayed is no less a figure than Kirchner himself. But what is particularly striking about this early self-portrait is the artist's viewpoint. He has not adopted the frontal view common in self-portraiture but has chosen to depict himself in profile.⁴ His clothing and features are captured in rapid, vibrant strokes. He portrays himself, as in many other self-portraits, in a dark suit with a high, round white collar. His distinctive head with the thick hair and arched eyebrows melds with the space around him. In this self-portrait Kirchner consciously showcases his own image as he focuses on the drawings before him. This objectivization of his artistic identity recurs in two later self-portraits executed in 1919-20.⁵ They are depictions of the artist par excellence, engrossed in the creative process.



Fig. 1: *Portrait of a Young Man*, c.1905-6. Black chalk on paper, signed and dated *E.L. Kirchner 01*. 282 x 238 mm. Hermann Gerlinger Collection, Würzburg



A portrait sketch of the same period titled *Portrait of a Young Man* (1905-6) – probably depicting Fritz Bleyl, a co-founder of *Die Brücke* – is stylistically very close to the present sheet and shares much of its linear severity [Fig. 1]. In 1937 Kirchner sent the drawing to the art historian and curator W. R. Valentiner, who was living in the United States, with the comment: *Great forms in hard light and determined expression*. It too bears the annotation ‘1901’ added by Kirchner at a later date. Valentiner, who was an excellent scholar of Kirchner’s work, questioned the dating with the comment: [...] *if it is dated correctly*. Kirchner often pre-dated his works to manipulate the reception of his art.⁶

The work is listed in the Ernst Ludwig Kirchner Archives, Wittrach/Bern. We would like to thank Prof. Dr. Günther Gercken for his help with this catalogue entry.

LÉON SPILLIAERT

1881 OSTEND - BRUSSELS 1946

Landscape with a Grange, Trees and a Wall

Pen, brush and black ink, coloured crayons.

Signed with initials and dated with pen and black ink in the lower right margin: *L. S. 1917*; signed and dated with pencil in the lower left margin: *L. Spilliaert 1917*.

501 x 503 mm

In December 1916 Spilliaert married the girl Rachel Vergison, 12 years younger and according to his own words he enjoyed very much her youth and freshness. Due to the difficult life condition in Ostend, a harbour city under siege, he planned to leave Belgium, wanting to go to Switzerland to reunite with a group of Pacifists thinkers around Roman Rolland, with whom he was acquainted through Emile Verhaeren, the great Belgian poet. In March 1917 he left Ostend, stayed a while in the suburb of Brussels trying to find money to pursue his trip abroad. But the collectors who owned him money could not pay him, he did not want to leave his production of drawings behind and more his young wife was pregnant. So he decided to stay in Sint Agatha Berchem and got in contact with some of his old friends in Brussels.

He loved walking and the countryside around Brussels and in particular one spot was a favourite place to go: the *Karreveld*, an old farm surrounded by old buildings. Our drawing is perhaps an image of a house with an old wall which was the trigger for a composition. From the same subject Anne Adriaens-Pannier has also catalogued a watercolour, which is a different version, also dated 1917. With the help of the architect Leon Sneyers Spilliaert got the possibility to make a name for himself in Brussels. With Sneyers as an editor he produced a series of original lithographs and had a first solo-exhibition in Sneyers decoration shop *L'Interieur* in April 1917. From that period the palette of colours he started using were very colourful and he produced original watercolours full of fantasy.

Spilliaert had acquaintances with the artistic movements of his time, confronting himself to the contemporary painters as well as writers. He was the precursor of a geometrical abstraction, a constructed and colourful Expressionism, Surrealism mixed up with images and at the same time he redefined a vision of the space inspired by Japanese engravings.

A comparable drawing, also executed in 1917, depicting a tree and greenhouses at Hoeilaert is in the collection of Alessandro Casane in Milan.¹ Three other compositions, all landscapes with silhouettes of trees, are in private collections and in the Belgian senate, *Palais der Natie*, Brussels.²

This drawing will be included into the catalogue raisonné of Spilliaert's works, prepared by Anne Adriaens-Pannier.



ALBERTO GIACOMETTI

1901 BORGONOVO – CHUR 1966

Étude d'après la tête de la déesse Mut, [Egyptian Museum, Cairo]

Pen and black ink on notepaper; 269 x 209 mm

PROVENANCE: Gift of the artist to the publisher Tériade (Efstratios Eleftheriades) – Thence by descent

EXHIBITIONS: Berggruen & Zevi Ltd., London, *Alberto Giacometti, 26 drawings from the Tériade collection*, London 1993, no. 4 – Christian Klemm and Dietrich Wildung, exhib. cat., *Giacometti, der Ägypter*, Ägyptisches Museum, Staatliche Museen zu Berlin and Kunsthaus Zürich, 2008, p.100, plate LVII, repr. p.51

From early childhood Alberto Giacometti was a relentless copier of artworks. He worked on single sheets of paper, in notebooks and in the margins of illustrated books from both his father's and his own personal library. *I have always copied, ever since childhood, absolutely everything that came my way, paintings and sculptures from every era.*¹ These copies were based on a wide range of sources – European, African, Oceanic and Indian art, prehistoric art and works by contemporaries such as Matisse, Mondrian and Picasso. The present drawing was copied from an illustration of an Egyptian sculpture of c.1300 BC [Fig. 1: *Head of the Goddess Mut*] in an art reference book.² The sculpture is in the collection of the Egyptian Museum in Cairo.



Fig. 1: *Head of the Goddess Mut*, limestone, Egyptian c.1300 BC, height 50 cm. Egyptian Museum, Cairo

In Giacometti's *œuvre*, the term 'to copy' has a highly complex significance and is linked to his two fundamental working principles – 'vision' and 'resemblance to reality'.³ He often stated that he copied in order to see better and thus to understand better: *In copies, it's the nature of the object that changes. Although the reality is the work of another artist, the project remains the same: understanding what it is.*⁴

Giacometti discovered Egyptian art in Florence in 1920. It was his first encounter with the realization of a principle that he saw as his own central artistic objective: to record a specific reality, to create a visual style that communicated the vibrancy of a human presence. In the summer of 1933 his father, Giovanni, died. He returned to working from the model in 1934 after the break with André Breton and the avant-garde theories of Surrealism but continued to find working from reproductions in books easier.⁵ The formal severity of the artistic sources he draws on is translated into a geometrically articulated linear system. His draughtsmanship is rapid, delicate and precise, complemented in part by the use of continuous, curving strokes.

The present drawing is one of a group of sheets which were probably a gift – as Casimiro Di Crescenzo has pointed out⁶ – from Giacometti to Tériade, the publisher, in connection with the publication of nos. 5-6 of the French art journal *Verve* (1939).

Mut was the ancient Egyptian word for 'mother'. In ancient Egypt Mut was a mother goddess, a multifaceted primal deity associated with waters which generated life through parthenogenesis. Mut was also depicted as a woman bearing the crowns of Egypt on her head. Although the ancient Egyptian rulers supported the cult of Mut, most exploited it for political ends to justify their authority and right to rule.

The drawing is listed under no. 1703 in the Fondation Alberto et Annette Giacometti, Paris.

The drawing is requested for loan for the exhibition *Giacometti und sein Kreis*, 26 January - 20 May 2013, Bucerius Kunstforum, Hamburg.



FOOTNOTES

1 HUBERT ROBERT

- ¹ Bruce Davis in his entry on Hubert Robert, *Landscape with steps*, 1770s, red chalk, in *Master Drawings in the Los Angeles County Museum of Art*, exhib. cat., Los Angeles 1997, no. 39, p.92.
- ² Marguerite Beau, *La collection des dessins d'Hubert Robert au musée de Valence*, Lyon, 1968, no. 74.
- ³ Michael Pantazi in his entry on Hubert Robert, *Garden of an Italian Villa* (depicting the steps at the Villa Negroni, Rome), oil on canvas, Ottawa, National Gallery of Canada, in *Drawn to Art, French Artists and Art Lovers in 18th-century Rome*, exhib. cat., National Gallery of Canada and Musée des Beaux-Arts de Caen, 2012, no. 26, p.82.

2 THOMAS JONES

- ¹ Christopher Riopelle and Xavier Bray, *A Brush with nature, The Gere Collection of Landscape Oil Sketches*, (new edition) London 2003, p.118.
- ² Pencil and watercolour, titled: *near y^e S^e M^e de' Monti by Naples / 10th May 1781*, 208 x 278 mm. See Ann Sumner and Greg Smith, Thomas Jones (1742-1803). *An artist rediscovered*, exhib. cat., Cardiff, National Museum & Gallery; Manchester, Whitworth Art Gallery; and London, National Gallery, 2003-4, p.242, no. 134, repr.
- ³ Francis W. Hawcroft, *Travels in Italy 1776-1783. Based on the "Memoirs" of Thomas Jones*, exhib. cat., Manchester, Whitworth Art Gallery, 1988, pp.103-5; nos. 119-22. The catalogue describes four and refers to twelve drawings belonging to the series. – Ann Sumner and Greg Smith, op. cit., pp.239-42, nos. 131-4, all repr. This catalogue includes four drawings and quotes *perhaps as many as 16 drawings* belonging to the series.
- ⁴ A. P. Oppé, *The Memoirs of Thomas Jones, The Walpole Society*, XXXII, London 1951, p.102. Cited after Francis W. Hawcroft, op. cit., p.103 f.

3 CHRISTOFFER WILHELM ECKERSBERG

- ¹ Villads Villadsen, *C. W. Eckersbergs dagbøger*, I, 1810-1837, Copenhagen 2009, p.70.
- ² August 1812. Statens Museum for Kunst, Copenhagen. See exhib. cat., *Tegninger af C. W. Eckersberg*, Copenhagen 1983, p.162, nos. 44 and 47.
- ³ *Udsigt fra Meudon Slot*, 1813. Statens Museum for Kunst, Copenhagen [inv. no. KMS1623]; *Spadserende ved Acqueduc de la Vanne*, 1813, private collection; *Udsigt ved Pont Royal fr Quai Voltaire i Paris*, 1812, Statens Museum for Kunst, Copenhagen, [inv. no. EH119]. See Peter Michael Hornung and Kaspar Monrad, *C. W. Eckersberg – dansk malerkunsts fader*, 2005, pp.106, 109, and 111.
- ⁴ In 1841 Eckersberg published a textbook titled *Linearperspektiven, anvendt paa Malerkunsten [...]*, C.A. Reitzel, Copenhagen.
- ⁵ See Villads Villadsen, *C. W. Eckersbergs dagbøger*, op. cit., pp.62 and 67.
- ⁶ Den Hirschsprungske Samling, Copenhagen; Princeton University Art Museum, Princeton; and the Statens Museum for Kunst, Copenhagen (see Peter Michael Hornung and Kaspar Monrad, op. cit., pp.94-95).

4 CHRISTEN KØBKE

- ¹ Jan Zahle, *Antiksalen – Figursalen – Museet*, in: *Spejlinger i gips*, exhib. cat., Kongelige Danske Kunstakademi, Copenhagen 2004, pp.78-295.
- ² Completion of the rearrangement of the collection was celebrated on 16 November 1828. The festivities are recorded in Eckersberg's diary: *We had a pleasant evening, the young friends had been invited to see the new Figure Hall, and see the statues by torchlight – the evening was then spent looking at drawings and so on, and with music, mostly singing and a little dancing*. In exhib. cat., *Danish Painting – The Golden Age*, London, National Gallery, 1984, p.190.
- ³ Now held at the Louvre, inv. no. Ma53.
- ⁴ Vatican Museums, inv. no. 262.
- ⁵ Vatican Museums, inv. no. 2826; further casts are held at The Royal Cast Collection, Copenhagen, inv. nos. KAS406 and 1607.
- ⁶ Vatican Museums, inv. no. 2779, a further cast is held at The Royal Cast Collection, Copenhagen, inv. no. KAS262.
- ⁷ Probably after Naukydes' *Discobolos*, Vatican Museums, inv. no. 2349.

5 FRANÇOIS BONVIN

- ¹ See Gabriel Weisberg, *Bonvin, la vie et l'œuvre*, Paris, 1979, pp.57-58 (henceforth indicated by "GW").
- ² *op.cit.*, p.58.
- ³ Baltimore, The Walters Art Gallery, GW 25
- ⁴ Philadelphia Museum, GW 23
- ⁵ New York, The Anderson Galleries, GW 22
- ⁶ Besançon, Musée des Beaux-Arts, GW 24, repr.
- ⁷ GW 26, repr.
- ⁸ *op.cit.*, GW 27, oil on canvas, 45 x 37 cm.
- ⁹ Arras, Ancienne Abbaye de Saint-Vaast, GW 28, repr.
- ¹⁰ *op.cit.*, particularly *The Scourer*, GW 261; *The Small Cooking-Pot* GW 262; *A Good Pinch of Snuff* GW 267; *Woman Reading* GW 268; *The Winder*, GW 69bis; *Girl Reading*, GW 271.

6 HENRI-JOSEPH HARPIGNIES

- ¹ Chantal Georget, *La forêt de Fontainebleau, un atelier grandeur nature*, exhib. cat., Paris, Musée d'Orsay, 2007.

7 EDGAR DEGAS

- ¹ Paul André Lemoisne, *Degas et son Œuvre*, Paris 1946-9, reprinted: London 1984, II, p.184, no. 348. — See Theodore Reff, *Degas, The Artist's Mind*, Metropolitan Museum of Art, New York 1976, chapter V, pp.200-38 for a detailed discussion of the painting — Sidney Geist, *Degas' Interior in an Unaccustomed Perspective*, in *ARTnews*, LXXV, 8, October 1976, pp.80-2 — Susan Sidlauskas, *Resisting Narrative: The Problem of Edgar Degas' Interior*, in *The Art Bulletin*, LXXV, 4, December 1993, pp.671-96.
- ² In a letter to Marcel Guérin, Paul Poujard states that Edgar Degas showed him the painting in 1897 and described it as *mon tableau de genre*. Cited in Marcel Guérin (ed.), *Lettres de Degas*, appendix I, *Lettres de Paul Poujard à Marcel Guérin*, Paris 1945, p.255.
- ³ Werner Hofmann, *Degas und sein Jahrhundert*, Munich 2007, p.58.
- ⁴ For a discussion of supposed literary sources, see *Degas*, exhib. cat., Paris, Galeries nationales du Grand Palais; Ottawa, Musée des beaux-arts du Canada; New York, The Metropolitan Museum of Art, 1988-9, no. 84, p.145.
- ⁵ Th. Reff, op. cit. p.203 f. — For the complete passage from Zola's novel, see *Degas*, op. cit., exhib. cat., Paris, Ottawa and New York 1988-9, p.145.
- ⁶ Lemoisne, op. cit., 326. — Oil on canvas, 40 x 28 cm. Calouste Gulbenkian Museum, Lisbon.
- ⁷ Philippe Brame and Theodore Reff, *Degas et son Œuvre. A Supplement*, New York and London 1984, no. 51.

THE ART OF PASTELL

- ¹ Marjorie Shelley, *Painting in the Dry Manner: The Flourishing of Pastel in 18th-Century Europe*, in *Pastel Portraits: Images of 18th-Century Europe*, *MMAB* 68, no. 4, spring 2011, p.5 (and exhib. cat., New York, The Metropolitan Museum of Art, 2011).
- ² Édouard Vuillard, *Journal*, 6 September 1890. Cited by Guy Cogeval in *Vuillard*, Paris, 2003, p.242.
- ³ Janet McKenzie, *The unknown Monet: Pastels and Drawings*, exhib. cat., London, Royal Academy of Arts, 2007, online article 04.05.07 <<http://www.studio-international.co.uk/painting/monet07.asp>> accessed on 05.02.2012.

8 EDGAR DEGAS

- ¹ Lemoisne, op. cit., no. 214.
- ² See Richard Kendall, *Degas Landscapes*, London and New Haven, 1993, ch.4.
- ³ See especially Lemoisne, op. cit., nos. 122, 279, 280, 283, 285 and 286.
- ⁴ See Kendall 1993, op. cit., pp. 76-9.
- ⁵ Lemoisne, op. cit., no. 120.
- ⁶ Lemoisne, op. cit., no. 285.

9 GUSTAVE CAILLEBOTTE

- ¹ Quoted in Anne Distel et al., *Gustave Caillebotte, Urban Impressionist*, exhib. cat., The Art Institute, Chicago, 1995, p.56.
- ² The kitchen garden wall features in six oil paintings and another pastel executed in 1877 (Berhaut, nos. 75, 77-82). The painting *Le Jardinier* (Berhaut no. 79) shows the wall from the garden side, in similar perspective.
- ³ A pastel titled *Prairie, Yerres*, with softly modelled pigments and executed in subtle gradations of green, is in the Joseph and Deborah Goldyne Collection. See *Judging by Appearance: Master Drawings from the Collection of Joseph and Deborah Goldyne*, exhib. cat., Legion of Honor, San Francisco 2006, p.164, no. 73, repr.
- ⁴ Berhaut, op.cit., no. 49; Musée du Petit Palais, Geneva, inv. no. 111.
- ⁵ Berhaut, op. cit., no. 57; The Art Institute of Chicago, inv. no. 1964.336.

10 EUGÈNE BOUDIN

- ¹ Charles Baudelaire, *Curiosités Esthétiques*, Salon de 1859, VII, *Le Paysage*. — For an English translation, see Anne-Marie Bergeret-Gourbin, *Eugène Boudin. Paintings and Drawings. Musée Eugène Boudin, Honfleur*, Paris 1996, p.76. — Baudelaire's text is reprinted in G. Jean-Aubry, *La vie et l'œuvre d'après les lettres et les documents inédits d'Eugène Boudin*, Neuchâtel 1968/1977, p.234.
- ² See Vivien Hamilton, *Boudin at Trouville*, exhib. cat., The Burrell Collection, Glasgow Museums, Glasgow, and Courtauld Institute Galleries, University of London, 1992-3.
- ³ Harley Preston, in *The Dictionary of Art*, edited by Jane Turner, London and New York 1996, IV, p.524.
- ⁴ For comparable paintings with similar compositions see *Deauville. La plage à marée montante*, oil on canvas, 55 x 80 cm, dated: *Octobre 94*. Musée de la Province de Québec, Québec (R. Schmit, *Eugène Boudin 1824-1898. Catalogue raisonné de l'œuvre peint*, Paris 1973, no. 3320). — *Rivage a Trouville*, oil on canvas, 35.5 x 58 cm, dated: *7 aout*, executed 1892-6. The National Gallery, London (R. Schmit, op. cit. no. 3016). — *La Plage de Tourgeville*, oil on canvas, 50 x 71 cm, dated: *93*, Musée des Beaux-Arts, Caen (R. Schmit, op. cit., no. 3139). — *The Beach at Deauville, Low Tide*, oil on canvas, 50.8 x 103.2 cm, dated: *93*. Courtauld Institute Galleries, London. (V. Hamilton, op. cit., no. 46).

11 LÉON-AUGUSTIN LHERMITTE

- ¹ Musée des Beaux-Arts, Carcassonne, inv. no. D 50. See Monique Le Pelley Fonteny, *Léon Augustin Lhermitte (1844-1925). Catalogue raisonné*, Paris 1991, p.89, no. 6.
- ² Daniel Wildenstein, *Monet. Catalogue raisonné* (new edition), Taschen, Cologne 1996, III, nos. 1213-17 and 1266-86.

12 LÉON-AUGUSTIN LHERMITTE

- ¹ M. Le Pelley Fonteny, op. cit., p. 189, no. 159 and p.258, nos. 565 and 566.
- ² Oil on canvas, 4.75 x 6.9 m, Musée du Petit Palais, Paris [inv. municipaux 4404]. Le Pelley Fonteny, op. cit., p.114, no. 66.
- ³ M. Le Pelley Fonteny, op. cit.: *La Halle aux Legumes, à Saint-Malo*, two pastels, 1893, p.221, nos. 339-40; *Le Marché de Château-Thierry*, one pastel and two drawings, 1894, p.223, no. 349 and p. 398, nos. 417-1, 417-2; *Jour de Marché à Villenauxe*, drawing, 1894, p.422, no. 547; *Le Marché à Nuremberg*, drawing, 1896, p.423, no. 556; *Marché à Bourges*, four pastels, 1916-17, p.197, nos. 211-14.

ÉDOUARD VUILLARD — PLACE VINTIMILLE

- ¹ MaryAnne Stevens and Kimberley Jones, *The Triumph of Light*, in *Édouard Vuillard*, exhib. cat., Washington, National Gallery; Montreal, Museum of Fine Arts; Paris, Galeries nationales du Grand Palais; London, Royal Academy of Arts, 2003-4, p.284f.
- ² See Sabine Rewald, *Vuillard's Unlikely Obsession: Revisiting Place Vintimille*, in *Art in America*, July 2001, pp.70-9.
- ³ The photographs may have aided Vuillard when working on his multi-panelled views. There are distinct parallels, particularly with the 'Bernstein' panels of 1909-10, his first large-scale depiction of the gardens.
- ⁴ Ursula Perucchi-Petri, *Die Nabis und das moderne Paris. Bonnard, Vuillard, Vallotton und Toulouse-Lautrec*, Bern 2001, p.54.
- ⁵ The demolition of the old building is documented in a pastel titled *Demolition of 26 rue de Calais, 1928*, pastel and gouache on paper, now held at the Musée des Beaux-Arts, Pau.

14 ÉDOUARD VUILLARD

- ¹ *Panels for Henry Bernstein, The Streets of Paris. Second Series: Place Vintimille. 1909/10*. Set of four panels, each glue-based distemper on cardboard, 200 x 69,5 and 200 x 49,7 cm. Salomon/Cogeval 2003, VII-516.1-4; Salomon R. Guggenheim Museum, New York, inv.-no. 78.2514.74a and b; two are in private collections, New York.

15 ÉDOUARD VUILLARD

- ¹ See *Édouard Vuillard*, exhib. cat., Washington, National Gallery of Art; Montreal, Museum of Fine Arts; Paris, Galeries nationales du Grand Palais; and London, Royal Academy of Arts, 2003-4, p.453f.
- ² Cited in MaryAnne Stevens and Kimberley Jones, *The triumph of light*, in *Édouard Vuillard*, exhib. cat. (see above), p.284.
- ³ Op. cit., p.285

MAX LIEBERMANN'S GARDEN AT WANNSEE, BERLIN

- ¹ Günter and Waldtraut Braun (eds.), *Max Liebermanns Garten am Wannsee und seine wechselvolle Geschichte*, Berlin 2008, p.112.
- ² Margreet Nouwen, *Der Garten im Fluchtpunkt*, in *Im Garten von Max Liebermann*, exhib. cat., Hamburger Kunsthalle and Staatliche Museen zu Berlin, 2004-5, p.21.
- ³ In a letter to Julius Elias of 11 July 1921 (Fondation Custodia, Paris). See Jenns Eric Howoldt, *Die Gartenbilder und ihr zeitgeschichtlicher Hintergrund*, in *Im Garten von Max Liebermann*, op. cit., p.11.
- ⁴ Max Osborn: *Der bunte Spiegel. Erinnerungen aus dem Kunst-, Kultur- und Geistesleben der Jahre 1890 bis 1933*, New York City 1945, p.71.

16 MAX LIEBERMANN

- ¹ *Die Birkenallee im Wannseegarten nach Südwesten*, 1924, oil on canvas, 50 x 70 cm, Städtische Kunstsammlungen Chemnitz. (Matthias Eberle, no. 1924/25.)
- ² Villa Hamspohn of industrial (AEG-Director) and deputy of the Reichstag, Johann Hamspohn. Since March 2006 Villa Hamspohn is used as the private museum „Kunstsalon Berliner Secession“. Today's address: Am Großen Wannsee 40.

17 MAX LIEBERMANN

- ¹ Liebermann's garden has been reconstructed a few years ago and is now again in the state of 1927. The villa has been thoroughly refurbished. In April 2006 it has been reopened and serves as a museum: Die Liebermann-Villa am Wannsee, Colomierstraße 3, Berlin-Wannsee.
- ² Max Liebermann: *Die Heckengärten in Wannsee nach Osten*, oil on canvas, 71 x 94 cm, Galerie Neue Meister, Staatliche Kunstsammlungen Dresden, inv.-no. 71/30. Eberle (op. cit.) 1924/36.
- ³ Max Liebermann: *Der Garten des Künstlers mit Blick auf die Heckengärten und auf den Wannsee*, c.1924, pastel on paper, 200 x 288 mm, Montgomery Gallery (2007).

18 SUZANNE VALADON

- ¹ For comparable drawings see Daniel Marchesseau, *Suzanne Valadon*, exhib. cat., Fondation Pierre Gianadda, Martigny 1996, nos. 112-18. *Valadon Utrillo. Au tournant du siècle à Montmartre – de l'impressionnisme à l'École de Paris*, exhib. cat., Pinacothèque de Paris, Paris 2009, nos. 8-12. – Paul Pétridès, *L'œuvre complet de Suzanne Valadon*, Paris 1971. The catalogue lists 273 drawings. The earliest depictions of women at their toilet were executed in 1892, the latest around 1925.

20 MAX LIEBERMANN

- ¹ Hans W. Singer, in 1912: *This man was never, not even for a minute, in danger of giving himself over to sentimental effusion. Liebermann painted the poor, but he does not depict them as 'fundamentally better people' as Millet did, nor is he trying to win us over to their joy and suffering as Constantin Meunier did. His goat-girl, his wicker basket carriers, his fisherfolk are simply random objects and he paints them without sentimental connotation, in sober realism.* ('Für diesen Typ gibt es nie, auch nur für eine Minute, die Gefahr des Verfallens in sentimentale Schwärmerei. Liebermann hat Armeleute gemalt: aber er stellt sie nicht dar als „im Grunde doch bessere Menschen“, wie es Millet tat, oder sucht uns gar für ihr Freud und Leid zu gewinnen, wie es Constantin Meunier tat. Seine Ziegenhirtin, sein Kiepenträger, sein Fischervolk sind zum rein ziellosen Objekt geworden und er malt sie ohne sentimentale Nebensichten als nüchterne Realität.'). H. W. Singer (ed.), *Meister der Zeichnung. Zeichnungen von Max Liebermann*, Leipzig 1912, p.16.
- ² Karl-Heinz Mehnert, *Hier ist die Zeichnung das gute Gewissen der Malerei*, in *Max Liebermann. Der Realist und die Phantasie*, exhib. cat., Hamburg, Frankfurt/Main and Leipzig, 1997-8, p.51.

21 VILHELM HAMMERSHØJ

- ¹ Poul Vad, op. cit., 2003, pp.105-115.
- ² Hammershøj copied the left part of a two-piece whole called *Hermes and the Charides* from the Prythanion in Tasos, executed at the beginning of the 5th century B.C.
- ³ David collection, Copenhagen; on loan to the Hirschsprung collection, Copenhagen. See Sophus Michaëlis and Alfred Bramsen, *A Catalogue Raisonné of the Works of Vilhelm Hammershøi*, no. 104.
- ⁴ *Double Portrait of the Artist and his Wife*, Paris 1891, pencil on paper, 180 x 250 mm, private collection. It might have been used for another painted Self-Portrait as well which also can be dated to 1891.
- ⁵ *Self-Portrait*, 1895, pencil on paper, 240 x 180 mm, Institut Neerlandais, Paris. Exh. cat., *De Abildgaard à Hammershøj – 75 dessins danois*, Fondation Custodia, Paris 2007, no. 27, ill.

23 CUNO AMIET

- ¹ For a discussion of Segantini's drawings see Beat Stutzer, *Giovanni Segantini. Zeichnungen*, exhib. cat., Bündner Kunstmuseum Chur, 2004. Compare *Haymaking*, 1889-90 (no. 27), *Brown Cow at a Drinking Trough*, 1891 (no. 31) and *On the Balcony*, 1892 (no. 41).
- ² The stylistic proximity to Segantini is particularly evident in Amiet's chalk drawing of c.1896-7 titled *Head of a Girl in Profile* (see *Cuno Amiet. Frühe Arbeiten auf Papier*, op. cit., p.16, fig. 8).
- ³ Viola Radlach, *Zeichnen heißt Proportionen suchen . . .*, in *Cuno Amiet. Frühe Arbeiten auf Papier*, op. cit., p.15.

24 FERDINAND HODLER

- ¹ Kunsthalle, Hamburg – Musée Cantonal des Beaux-Arts, Lausanne – Private collections. Email from Dr. Paul Müller, SIK-ISEA, Zurich. One version was shown at the 19th Secessionist Exhibition in Vienna in 1904 (listed under no. 28). See exhib. cat., *Ferdinand Hodler und Wien*, Vienna 1992-3, p.26.
- ² 1894, oil on canvas, 45 x 26 cm, Kunstmuseum Bern.
- ³ 1894, oil on canvas, 106 x 70 cm, Kunsthaus Zürich.
- ⁴ The Vienna Secession staged a solo exhibition of George Minne's work in 1901. In the same year the magazine *Ver Sacrum* published a special issue on Minne which Hodler is likely to have seen. Katharina Schmidt in *Ferdinand Hodler – Eine symbolische Vision*, Berne and Budapest, 2008, p.190. Hodler's artistic breakthrough owes much to the Vienna Secession.
- ⁵ Carl Albert Loosli, *Ferdinand Hodler. Leben, Werk und Nachlaß*, II, Berne 1921-4, p.27.
- ⁶ Gabriela Christen, *Die weibliche und die männliche Pose*, in *Ferdinand Hodler – Die Forschung – Die Anfänge – Die Arbeit – Der Erfolg – Der Kontext*, SIK ISEA, Zurich 2009, pp.142-3.

25 GUSTAV KLIMT

- ¹ The studies representing the model in a seated pose: Strobl, op. cit., 1, 1980, nos. 812–814.
- ² For recent research on the subject of Toorop and Klimt and the Beethoven Frieze see Marian Bisanz-Prakken, *Toorop, Klimt: Toorop in Venen – Inspiratie voor Klimt*, exhib. cat., Haags Gemeentemuseum, 2006/07, pp.163–179. – *Idem, Der Beethovenfries und Klimts 'Gabe der Empfänglichkeit'*, in Alfred Weidinger, *Gustav Klimt*, Munich 2007, pp.93-118, with further literature.

26 ALFRED KUBIN

- ¹ Alfred Kubin, *Dämonen und Nachtgesichte*, Dresden 1926, p.7.
- ² [Ein] *Hang zur Übertreibung und zur Phantastik*, op. cit., p.7.
- ³ Op. cit., pp.9-10.
- ⁴ Alfred Kubin, *Die andere Seite- ein phantastischer Roman*, Munich and Leipzig, 1909.
- ⁵ First published in the magazine *Современник* [The Contemporary] in St. Petersburg in 1836. A collection of Gogol's short stories – *Nevsky Prospect, The Portrait, The Diary of a Madman, The Nose and The Overcoat* – was published under the title *St. Petersburg Stories* in 1843.
- ⁶ Walter Jens (ed.), *Kindlers neues Literaturlexikon*, Munich 1989, VI, pp.551-2.
- ⁷ Alfred Marks, *Der Illustrator Alfred Kubin*, Munich 1977.
- ⁸ Letter dated 18 June 2009.

27 ALFRED KUBIN

- ¹ Alfred Kubin, *Dämonen und Nachtgesichte*, Dresden 1926, p.12 and p.19.
- ² Op. cit., p.26.

28 GUSTAV KLIMT

- ¹ Alice Strobl, *Gustav Klimt, die Zeichnungen*, II, Salzburg 1982, pp.108-11, nos. 1533-70: IV, Salzburg 1989, nos. 3580-87.
- ² Op. cit., II, nos. 1594-1613.

29 HENRI EUGÈNE AUGUSTIN LE SIDANER

- ¹ Émile Verhaeren on Le Sidaner's painting *Le Quai* (1898), in *Mercure de France*, 1906, cited in Dominique Maréchal, *Verging nicht diese Stadt? – Brügge als Treffpunkt europäischer Symbolisten*, in *Der Kuss der Sphinx, Symbolismus in Belgien*, exhib. cat., Vienna, BA-CA Kunstforum, Ostfildern 2007, p.38.
- ² Karin Sagner, *Henri Le Sidaner, A Magical Impressionist*, in *Henri Le Sidaner (1862-1939)*, exhib. cat., Kunstsammlungen Chemnitz 2009, p.15 and p.34.
- ³ *Toute son œuvre est marquée par le goût des atmosphères tendres, douces, silencieuses. Il va même peu à peu jusqu'à supprimer de ses toiles tous les personnages, comme s'il craignait que la moindre silhouette humaine vienne en troubler le silence ouaté.* Paul Signac, cited in Yann Farinaux-Le Sidaner, *Le Sidaner, l'œuvre peint et gravé*, Milan 1989, p.30-1.
- ⁴ Y. Farinaux-Le Sidaner, op. cit., p.37.
- ⁵ *Automne doré, Quimperlé*, 1923, oil on canvas, 71 x 81 cm, private collection. (Y. Farinaux-Le Sidaner, op. cit., no. 493). There are two further preparatory studies for this painting, both in private collections: a drawing in black and coloured chalks, 1923, 160 x 190 mm (Y. Farinaux-Le Sidaner, no. 1147) and an oil on panel, 1923, 32,5 x 41 cm (Y. Farinaux-Le Sidaner, no.1148).
- ⁶ *Il est pointilliste, mais non à la manière de ceux qui désagrègent les tons et les appliquent sans mélange, laissant à nos yeux le soin de reconstituer les couleurs sur la rétine. Sa palette est extrêmement variée et nuancée. Les pâtes se lient, se fondent en accords très délicats [...]. Les contours, chez lui, semblent naître du jeu de la lumière. Par là, il s'apparente à Claude Monet.* Jacques Baschet, *L'Illustration*, 1924. Cited in Y. Farinaux-Le Sidaner, p. 36-7.

30 FRANÇOIS AUGUSTE RODIN

- ¹ Louis Vauxcelles, in his preface to the catalogue of the exhibition *Dessins d'Auguste Rodin*, Galerie Devambez, Paris 1908: *Je les ai contemplées en extase ... Quel vide elles m'ont laissé ! Quand elles partirent, je fus dans l'ombre et le froid, je crus qu'elles emportaient la beauté du monde ... Je les suivis à Marseille; et je les aurais suivies jusqu'au Caire!* – Raphaël Masson, *Sources of Inspiration*, in Raphaël Masson and Véronique Matussi, *Rodin*, Musée Rodin, Paris 2004, pp.173-4.
- ² *Ich habe mit meinen niedlichen Freundinnen die vier schönsten Tage meines Lebens verbracht ... Sie haben für mich die Antike wieder aufleben lassen. Sie haben mir in der Wirklichkeit die schönen Gesten, die schönen Bewegungen des menschlichen Körpers gezeigt, die die Alten im Bilde festzuhalten verstanden. ... Diese monotonen und langsamen Tänze, die dem Rhythmus einer seltsamen Musik folgen, haben eine außerordentliche, eine vollkommene Schönheit, die der griechischen Schönheit gleicht, aber doch ihren besonderen Charakter hat. Durch die Tänzerinnen von Kambodscha habe ich Bewegungen kennengelernt, die ich noch nirgends gefunden hatte, weder in der Bildhauerkunst noch in der Natur.* Auguste Rodin, *Äußerungen über die Kambodschanischen Tänzerinnen*, in *Kunst und Künstler*, IV, Berlin 1906, pp. 531-2 (comments by Rodin cited by Georges Bourdon in *Rodin et les petites princesses jaunes*, published in *Le Figaro*, 1 August 1906).
- ³ Christina Buley-Urbe, *Rodin et les danseuses cambodgiennes. Sa dernière passion*, exhib. cat., Musée Rodin, Paris 2006. pp.53-69.
- ⁴ Claudie Judrin, *Inventaire des dessins*, III, Paris 1985, p.258, no. 4427.
- ⁵ Christina Buley-Urbe, op. cit., p.60.
- ⁶ J. A. Schmoll gen. Eisenwerth, *Kambodschanische Tänzerinnen*, in *Auguste Rodin, Zeichnungen und Aquarelle*, exhib. cat., Münster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, 1984, p.397.
- ⁷ *Herbarium-Blätter, möchte man sagen, wenn man so von einem zum anderen geht. Blumen sind da aufbewahrt worden und haben, bei vorsichtigem Vertrocknen, ihre unwillkürliche Gebärde zu einer endgültigen Intensität zusammengezogen, die ihr ganzes Gewesensein wie in einem Zeichen enthält.* Rainer Maria Rilke, in *Kunst und Künstler*, VII, Berlin 1908-9, pp.223-4. The exhibition at the Galerie Bernheim-Jeune was the first exhibition solely of Rodin's drawings.
- ⁸ *Cinq études de danseuses cambodgiennes*, Musée Rodin, Paris [inv. D 4517]. – J. A. Schmoll gen. Eisenwerth, op. cit., p. 398.

31 WILHELM LEHMBRUCK

¹ *Lehmbruck war von 1910 bis 1914 in Paris, und in dieser Zeit ... sind alle seine Hauptwerke entstanden.* See Gerhard Händler, *Wilhelm Lehmbruck, Die Zeichnungen der Reifezeit*, Stuttgart 1985, p.11.

² Erich Franz, *Sich dem Blick entziehen. Lehmbrucks Zeichnungen als mentale Plastik* in exhib. cat., *Wilhelm Lehmbruck, Zeichnungen*, Zurich and elsewhere, 1990-1, p.8f.

32 ERNST LUDWIG KIRCHNER

¹ [...] *Statt rascher Impressionen vertiefte Expression und Steigerung des Wesens zu geben.*

² See Hermann Gerlinger on a stylistically related drawing titled *Portrait of a Young Man*, c.1905-6. In *Die Maler der Brücke. Sammlung Hermann Gerlinger*, exhib. cat., Schleswig-Holsteinisches Landesmuseum Schloß Gottorf, Stuttgart 1995, p.132. Kirchner wrote the group's manifesto in 1906.

³ See Magdalena M. Moeller in *Von Dresden nach Davos. Ernst Ludwig Kirchner, Zeichnungen. Die Sammlung des Brücke-Museums Berlin*, Munich 2004, p.16.

⁴ Comparison with other Kirchner self-portraits and photographs reveals striking similarities in terms of physiognomy and clothing. We would like to thank Professor Günther Gercken, Lütjensee and Dr. Lucius Grisebach, Zurich, for their kind assistance.

⁵ *Self-Portrait Working [Selbstbildnis bei Graphischer Arbeit]*, 1919-20, pencil on paper, 473 x 383 mm, Brücke Museum, Berlin, inv. 81/04 and *The Painter, Self-Portrait*, 1919-20, oil on canvas, 90.8 x 80.5 cm, Gordon 576, Staatliche Kunsthalle Karlsruhe.

⁶ See Gerlinger, exhib. cat., op.cit. (see note 2).

33 LÉON SPILLIAERT

¹ Exhib. cat., *Léon Spilliaert 1881-1946*. Paris, Galeries Nationales du Grand-Palais, 1881, and Brussels, Musées Royaux des Beaux-Arts de Belgique, 1982, p. 170, no.76, repr.

² Francine-Claire Legrand, *Léon Spilliaert in zijn tijd*, Tiel 1981, p. 209, nos. 165, 166, and 167, repr.

34 ALBERTO GIACOMETTI

¹ Alberto Giacometti, *Entretien avec Georges Charbonnier*, 28 October 1950 (radio interview broadcast live), INA archives.

² Hedwig Fechheimer, *Die Plastik der Ägypter*, Berlin 1923, fig. 95.

³ Cecilia Braschi, *Drawings: The Question of 'Copying the Past'*, in exhib. cat., *The Studio of Alberto Giacometti*, Fondation Alberto et Annette Giacometti, Paris 2008, p.233.

⁴ Luigi Carluccio, *Alberto Giacometti: Le copie del passato*, Turin 1967.

⁵ Christian Klemm and Dietrich Wildung, op. cit., Berlin 2008, p.85.

⁶ *Alberto Giacometti. Dialoghi con l'arte*, exhib. cat., Museo d'Arte, Mendrisio 2000.



Catalogue entries:

Marian Bisanz-Prakken

Thomas le Claire

Gianna le Claire

Neil Fiertag

Gerhard Kehlenbeck

Richard Kendall

Rudolf Koella

Karoline von Kügelgen

Editing/Translation:

Sue Cubitt

Photographs:

Christoph Irrgang

Gerhard Kehlenbeck

Reto Klar

Elke Walford

Cover design:

Gianna le Claire

Printed by

Heigener Europrint GmbH

Hamburg 2012

Prices on request



Eugène Boudin, *Promeneurs sur la plage de Deauville, no. 10* (detail)



INDEX

Amiet, Cuno	23
Bonvin, François	5
Boudin, Eugène.....	10
Caillebotte, Gustave	9
Degas, Edgar	7, 8
Eckersberg, Christoffer Wilhelm	3
Giacometti, Alberto.....	34
Hammershøi, Vilhelm.....	21
Harpignies, Henri-Joseph	6
Hodler, Ferdinand.....	24
Jones, Thomas	2
Kirchner, Ernst Ludwig	32
Klimt, Gustav	25, 28
Købke, Christen	4
Kubin, Alfred.....	26, 27
Lehmbruck, Wilhelm	31
Lhermitte, Léon-Auguste	11, 12
Liebermann, Max	16, 17, 20
Robert, Hubert.....	1
Rodin, François Auguste	30
Le Sidaner, Henri Eugène Augustin.....	22, 29
Spilliaert, Léon	33
Valadon, Suzanne	18
Vallotton, Félix.....	19
Vuillard, Édouard.....	13-15

LE CLAIRE
KUNST SEIT 1982

LECLAIRE@LECLAIRE-KUNST.DE · WWW.LECLAIRE-KUNST.DE