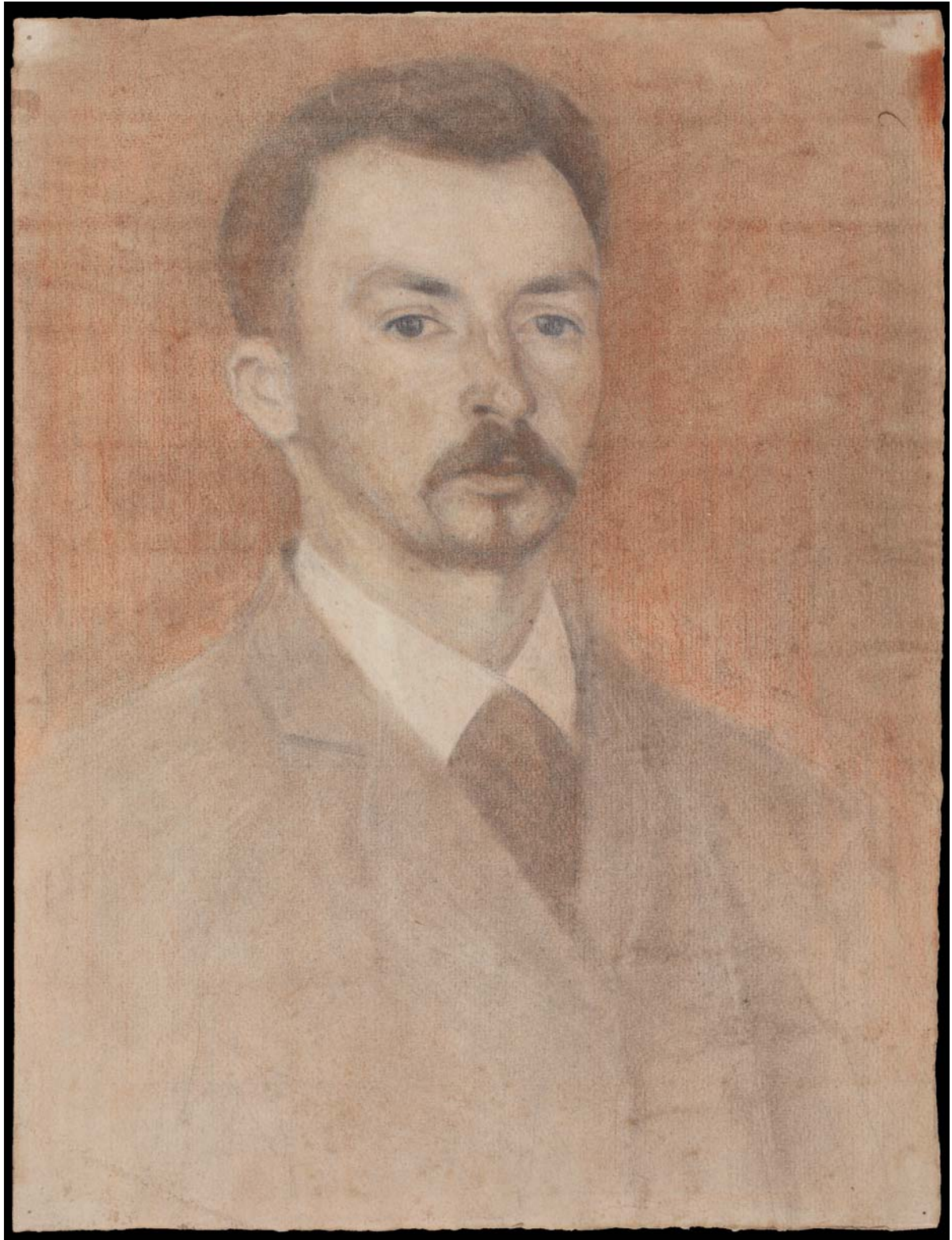


# LE CLAIRE

SEIT 1982

## KUNST



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# LE CLAIRE KUNST SEIT 1982

VILHELM HAMMERSHØI

1864 - Copenhagen - 1916

## *Self-Portrait*

Pastel 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, ill., 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<sup>1</sup>.

During his Parisian sojourn Hammershøi executed two paintings<sup>2</sup>: *An Archaic Greek Relief* after an antique relief in Louvre<sup>3</sup> and a *Double portrait of the Artist and his Wife*<sup>4</sup> [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 collection [fig. 2]. It might have been used for another painted *Self-Portrait* as well which also can be dated to 1891<sup>5</sup>. 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 He mainly was trying to depict his reflection showing himself withdrawn and almost absent<sup>6</sup>.

Aside from our drawing and the two double portraits, only three other self-portraits by the artist are known [figs. 3, 4, and 5].

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<sup>1</sup> Münchener Jahresausstellung 1891, cat. no. 560. Besides this portrait Hammershøi was represented with six pictures.

<sup>2</sup> Poul Vad, op. cit., 2003, pp. 105-115.

<sup>3</sup> Hammershøi 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 5<sup>th</sup> century B.C.

<sup>4</sup> 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.

<sup>5</sup> Private collection. Sale, *Kunsthallen*, 487, Copenhagen, December 3-5, 1987, no. 87.

<sup>6</sup> Exh. cat., *De Abildgaard à Hammershøi – 75 dessins danois*, Fondation Custodia, Paris 2007, no. 27, ill.

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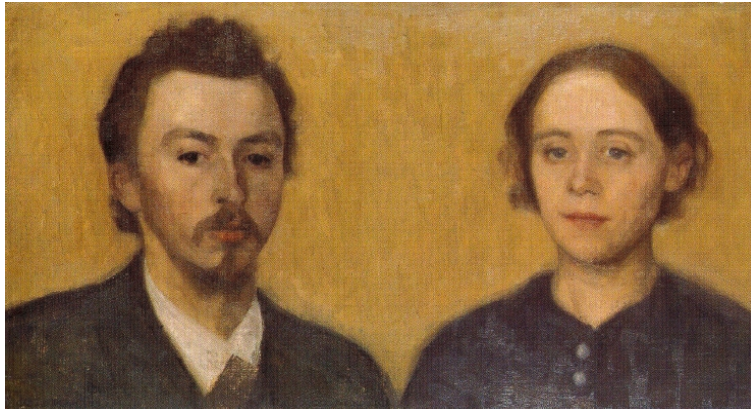


Fig. 1: *Double Portrait of the Artist and his Wife*, Paris 1892, oil on canvas, 36,5 x 66,0 cm, David Collection, Copenhagen



Fig. 2: *Double Portrait of the Artist and his Wife*, Paris 1891, pencil on paper, 180 x 250 mm, private collection



Fig. 3: *Self-Portrait*, 1889, oil on canvas, 52,5 x 39,5 cm, Statens Museum for Kunst, Copenhagen

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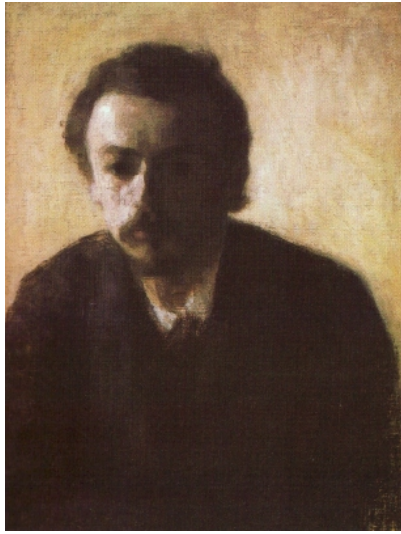


Fig. 4: *Self-Portrait*, 1891,  
oil on canvas, 54 x 42 cm, private collection



Fig. 5: *Self-Portrait*, 1895, pencil on paper,  
240 x 180 mm, private collection