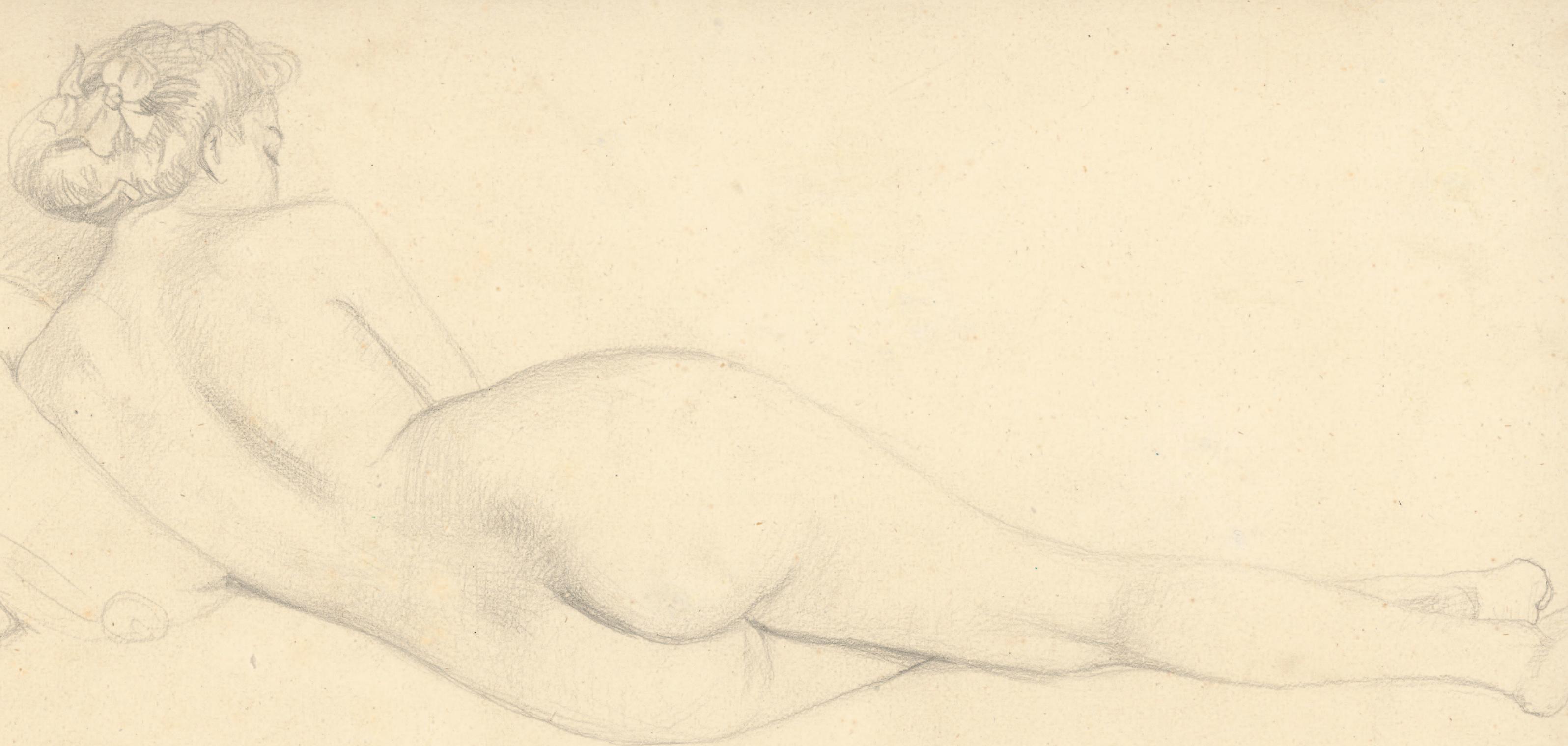




LE CLAIRE
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SEIT 1982

F. VALLOTTON.



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No. 3: *Femme nue couchée de dos sur un canapé*, pencil on paper; 1909 (detail)



FÉLIX VALLOTTON

1865 Lausanne - Paris 1925

Le Nabi étranger

Selected Works

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BIBLIOGRAPHY

Félix Vallotton was born in Lausanne in 1865 and raised in a traditional bourgeois and Protestant family. He entered the Collège Cantonal in 1875, graduating with a degree in classical studies in 1882. He also began to attend drawing classes normally reserved for more advanced students under the painter Jean-Samson Guignard. Here, he displayed a particular skill in close observation and realism. After successfully completing the course he persuaded his parents to allow him to study art in Paris.

In January 1882, he settled in Rue Jacob and enrolled in the Académie Julian. He regularly visited the Louvre where he admired the works of Leonardo, Holbein, Dürer and more modern painters such as Goya, Manet and particularly Ingres, whose work was to be his lifelong model. In 1883, Vallotton's father wrote to his son's teacher questioning whether his son could make a living as a painter.

In 1885, Vallotton began keeping a notebook which he called his *Livre de Raison*. In it he listed his entire output of paintings, drawings, sculptures and prints. In 1885 he made his debut at the Paris Salon presenting an Ingresque painting titled *Portrait de Monsieur Ursenbach* and a first self-portrait in oil, which received an honorable mention.

In 1887, he presented two portraits at the Salon, a *Portrait de Félix Jasinski* and *Les Parents de l'artiste*. Both works demonstrated his remarkable skill but in their extreme realism departed from the traditions of portrait painting. He exhibited a number of works at the 1889 Paris World's Fair where he saw and was influenced by Japanese prints, particularly works by Hokusai. In 1890, he became an art critic for the Swiss newspaper *La Gazette de Lausanne* and in the following seven years contributed some thirty articles covering the Parisian art world. In 1897, he travelled widely in Europe, visiting Berlin, Prague and Venice. He was particularly impressed by Italy, returning there frequently in later years.

In 1891, he participated for the first time in the more avant-garde Salon des Indépendants. He began to receive commissions from Swiss patrons and experimented frequently with a variety of printmaking techniques, particularly woodcut, in which he developed considerable skill.

In 1892, he became a member of Les Nabis, a semi-secret, semi-mystical group of young artists, mostly colleagues from the Académie Julian. The group included Bonnard, Ker-Xavier Roussel, Maurice Denis and Vuillard, with whom Vallotton was to form a lifelong friendship. While the Nabis shared a number of common ideas and goals, stylistically their work was highly individual. Vallotton never strictly aligned himself with the group. This earned him the sobriquet *L'Étranger* (the 'foreign Nabi'). His paintings of the period reflect the style of his woodcuts, with flat areas of colour, strong lines, hard edges and simplified detail. His subjects included genre scenes, portraits and nudes.

His paintings gradually attracted public and critical interest. Although at the Salon des Indépendants in 1893 the large-format painting *Le Bain au soir d'été* was met with ridicule and disgust at its overt display of nudity his woodcuts soon gained popularity, ensuring him a degree of financial independence. Between 1893 and 1897 he received numerous commissions for illustrations from leading French newspapers and journals such as *La Revue blanche* and international art publications like the American literary magazine *Chap Book*. He also made woodcuts for theatre programmes and book illustrations. One of his most prominent patrons was Thadée Natanson, the publisher of *La Revue blanche*. Natanson and his wife Misia were active patrons of the Nabis. Through the Natansons Vallotton was introduced to members of the avant-garde cultural elite in Paris - Mallarmé, Proust, Satie and Debussy.



Autoportrait à la robe de chambre, signed and dated „F. Vallotton. 14”, oil on canvas, 81 x 65 cm.
Musée cantonal des beaux-arts, Lausanne [inv. 626]. Ducrey 1076

Vallotton used his woodcuts for political and non-political purposes – themes include images of street crowds, political demonstrations and police operations, domestic scenes, bathing women and portrait heads. His figures are types rather than individuals and he eschewed the expression of strong emotion, fusing ‘graphic wit with an acerbic if not ironic humour’. His graphic art reached a high point in *Intimités*, a series of ten interiors published in 1898 by *La Revue blanche* handling private scenes that allude to adultery and deceit. His woodcuts were widely disseminated in periodicals and books in Europe and the United States and are seen as having had a significant influence on the graphic art of Munch, Beardsley and Kirchner.

By 1900, the Nabis had drifted apart. This is partly attributable to the Dreyfus affair, a political scandal in which a Jewish army officer was falsely accused of aiding the Germans. The Nabis were divided, with Vallotton passionately defending Dreyfus. He produced a series of satirical woodcuts on the affair which were published on the first page of *Le Cri de Paris* on 23 January 1898 at the height of the controversy.

In the post-Nabi period Vallotton’s reputation continued to grow. In 1900, a year after marrying into the renowned Parisian art-dealing family of Bernheim he took French citizenship. The marriage ensured him a place in bourgeois Parisian society and promoted his career. In January 1903, he successfully showed a number of works at the Vienna Secession. In May 1903, Bernheim-Jeune staged a solo exhibition of his work which received critical acclaim. In late 1903, the French government made its first purchase of one of his paintings for the Musée du Luxembourg, a leading modern art museum. His financial situation nevertheless remained precarious until early 1907, when he sold thirteen paintings in a show at Bernheim-Jeune. He also exhibited at the Société des Artistes Indépendants. His paintings were generally respected for their veracity and technical skill but the severity of his style was frequently criticized. The unsparing character of his art prefigured the Neue Sachlichkeit of 1920s Germany. Parallels have also been drawn with the work of Edward Hopper.

In 1912, he joined his fellow Nabis Bonnard and Vuillard in refusing the Légion d’honneur. When war was declared in 1914, he volunteered for the army but was rejected on grounds of age. His last woodcut series titled *C’est la guerre* was published in 1915-16 to show his solidarity for the French war effort. At the end of the war he focused on still lifes and on ‘composite landscapes’ – landscapes composed in the studio from memory and imagination. He also produced a series of boldly provocative nudes. In addition to his large body of paintings and prints he made hundreds of drawings and a small number of sculptures. He also tried his hand as a playwright and novelist – a book titled *La Vie neutrière* was published posthumously in 1930.

The last ten years of his life saw waning demand for his art and his health deteriorated. He moved to Cagnes-sur-Mer in 1920. He died in November 1925 after an operation for cancer. A year later a retrospective exhibition was staged at the Salon des Indépendants. A foundation for the promotion of his art and the development of research projects, the Fondation Félix Vallotton, was set up in Lausanne in 1998. One of its publications is the three-volume catalogue raisonné *Félix Vallotton 1865–1925 – l’œuvre peint*.

CATALOGUE

Portrait de Vuillard (Study for Les cinq peintres)

Pencil on paper; c.1902-03.

Monogrammed lower right: *FV* and signed by the sitter in pencil: *Ed. Vuillard*.

260 x 200 mm

PROVENANCE: Estate of F. Vallotton, no. 44 – The artist's brother, Paul Vallotton, Lausanne (1926) – Galerie Paul Vallotton, Lausanne, no. 5806 (1967) – Mme. Curchod (1968) – Florie Brauchbar, Zurich – Galerie Paul Vallotton, Lausanne, no. 13103 (1987) – JPL Fine Arts, London (1989) – Private collection, USA

LITERATURE: Marina Ducrey avec collaboration de Katia Poletti, *Félix Vallotton (1865-1925). L'œuvre peint*, Lausanne, Fondation Félix Vallotton, Lausanne and Zurich, Institut Suisse pour l'étude de l'art, Milan 2005, II, p. 278, fig. 449b

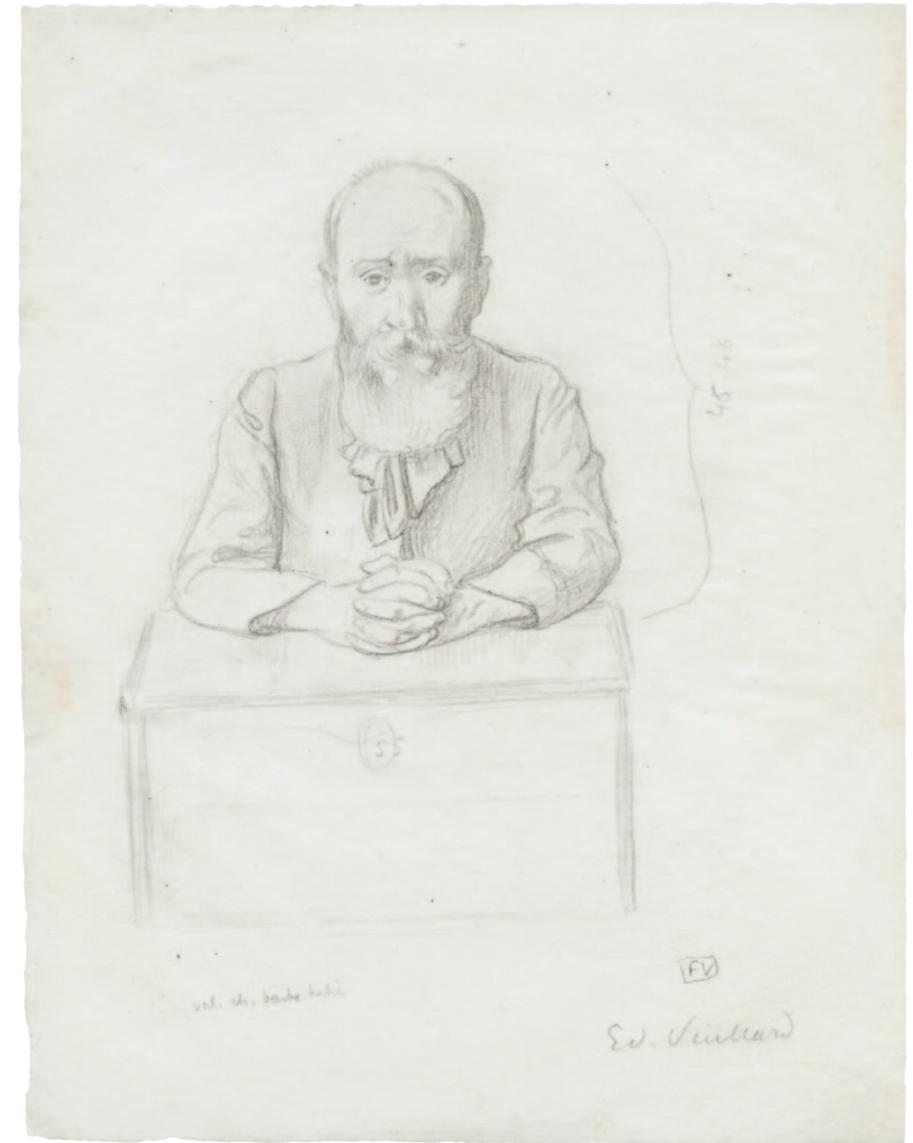
EXHIBITIONS: *Maîtres suisses et français. Aquarelles, pastels et dessins*, Galerie Paul Vallotton, Lausanne 1988, no. 80, repr. – *Félix Vallotton. Paintings, Watercolours and Woodcuts*, exhib. cat., JPL Fine Arts, London 1989, no. 20, repr. p. 22

This drawing is a preparatory study for the portrait of Édouard Vuillard in one of Vallotton's best-known paintings, the group portrait *Les cinq peintres* [Fig.1]. This large-format work serves as one of the seminal documents of the Nabis group. With the exception of Charles Cottet (second from right, seated), all the figures depicted in Vallotton's painting were members of the group. Painters and printmakers in the Nabi circle considered themselves the heirs of a style created by Paul Gauguin. Like him, they sought to emphasize the two-dimensionality of the image through colour, using simplified forms, patterning and broad, unmodelled areas of colour. In addition, their imagery was strongly influenced by *ukiyo-e* woodblock prints. They were particularly attracted by the Japanese approach to spatial organisation, combining diverging lines leading the viewer's eye into the picture space with sharp angles of vision, close-up viewpoints, bold framing devices and asymmetry in a single image. The rules of classic central perspective were thus overridden.



Fig. 1 : *Les cinq peintres*, oil on canvas; 1902-03, 145 x 187 cm. Kunst Museum Winterthur

The four artists depicted with Vallotton in the group portrait were his closest and most loyal friends from the 1880s onwards. They are (from left to right): Pierre Bonnard and Édouard Vuillard – both founding members of the Nabis – Charles Cottet and Ker-Xavier Roussel. Although no single member of the group appears to take prominence, there is nevertheless a hint of hierarchy between them. Vuillard is the only figure seated frontally. His posture is rigid and recalls a sculptural bust on a plinth. His magnificent domed forehead and bald cranium catch the light, creating a focal point at the centre of the image. His absent gaze and motionless, clasped hands suggest that he is deep in thought.¹ Vallotton depicts himself in the role of a detached observer, standing in the background slightly apart from the group. His expression is pensive and his eyes seem to fix a distant point outside the picture space – in a painterly nod to his reputation as the *nabi étranger*.²



Vallotton not only formed a lifelong friendship with Vuillard, but he also held the work of his *ami nabi* in high regard. As Thadée Natanson was to observe: 'Félix Vallotton, likewise highly sensual – indeed, under the cloak of his impassivity almost pathologically sensual – regarded Vuillard as the painter who could bring him – after Ingres, of course – the greatest aesthetic pleasure.'³

Vallotton transferred the formal language of his printmaking, where line, shape and clarity of expression predominated over colour, to oil painting on canvas. The hard-edged, pared-down realism of his work derives from his use of strong lines and simplified forms. His working methods were extraordinarily precise. Shapes, contours, volumes and even areas of shadow would be carefully delineated. He would then use the brush to apply thin, smooth layers of paint without tonal variations, emphasising the flatness of the surfaces. Drawing played a central role in the preliminary stages of his paintings, since the presence or absence of a preparatory study decided, to a greater or lesser extent, their stylised or narrative character. In his preparatory studies Vallotton is known to have used a system of colour coding. This served as an aide-memoire when working up his paintings in the studio and enabled him to simplify or synthesize elements of a composition. The present drawing also displays detailed annotations. Executed in different formats and styles, his sketches and studies therefore have a significant bearing on his portraits and large-format Salon paintings, his nudes and his landscapes.⁴

2 *Femme à la cruche – Porteuse d'eau*

Bronze with fine, greenish patina. Conceived in 1904 (the initial plaster model). One of 10 casts (executed October 1928). Inscribed with the artist's monogram: *F. V.* on the base and numbered 4. With the foundry mark: *A. A. Hébrard*.

Height 28,0 cm

PROVENANCE: A.A. Hébrard, Paris - Jacques Rodrigues-Henriques, Paris - Madeleine Lecomte du Nouÿ, Paris - Thence by descent - Auction sale, *Estampes, Dessins & Tableaux Modernes*, M Loudmer, Drouot, Paris, 25 June 1990, lot 152/C] - Galerie du Carrousel, Paris - Private collection, Switzerland - Private collection, France - Collection Jean-Claude Givel, Switzerland - Thence by descent

EXHIBITION: *Vallotton, Borjeaud, Soutter – Hommage à Jean-Claude Givel*, Musée d'art de Pully, 2016, unnumbered

LITERATURE: Marina Ducrey avec collaboration de Katia Poletti, *Félix Vallotton 1865–1925 – A l'œuvre peint*, III, Zurich/Lausanne, 2005, no. VI/4, p. 883, repr.

In 1904, Félix Vallotton made six figurines, four of which were cast in bronze by the Paris foundry Adrien A. Hébrard. The two remaining sculptures were destroyed by Vallotton soon after he had made them.¹ On his death in 1925, the heirs commissioned Hébrard to make a substantial number of new casts. However the exact size of the edition is unknown. Marina Ducrey, the author of the Vallotton catalogue raisonné, conjectures that around ten casts were made, all of which were produced in 1928 or 1930.² The most extensive group of his sculptures is housed in the Claribel and Etta Cone Collection in the Baltimore Museum of Art.³

The present cast not only bears the artist's monogram and the foundry mark *A. A. Hébrard* on the base but it is also marked with the number 4. Ducrey considers it likely that it was cast in October 1928. It remained in the possession of the family of Vallotton's stepson Jacques Rodrigues-Henriques for many years.⁴

Throughout history, the motif of a woman with a pitcher has been a traditional subject in art. One of the most famous examples is a painting by Ingres, whose work Vallotton held in very high regard. The painting was completed in 1856 and quickly entered the collection of the Louvre. It depicts the standing nude figure of a young woman holding a pitcher from which water flows [Fig. 1]. The representation of an unclothed female figure was a typically delicate topic and Ingres's solution was to give the painting a mythological inflection, titling it *La Source* [The Spring].

The fact that all Vallotton's sculptures were executed in late 1904 marks a turning point in his œuvre. Unwonted as sculptural intervention was for him, it signified the start of a resolute shift towards the female nude that was also reflected in his painting. Although interiors were his main focus of interest in the first half of the year, in the second half, depictions of female figures began to take pride of place. Most of these are depictions of standing nudes and half-nudes.

In 1906 Vallotton realised a version in oil closely based on the present figurine [Fig. 2].⁵ This pictorial version testifies to the importance of the sculptures for his artistic development.

We are grateful to Rudolf Koella for sharing his research findings.





Fig. 1: Jean-Auguste-Dominique Ingres, *La Source*, 1856. Oil on canvas; 163 x 80 cm. Musée d'Orsay, Paris



Fig. 2: Félix Vallotton, *Femme à la cruche*, oil on canvas; 100 x 73 cm; 1906. Formerly Hahnloser Collection, Winterthur – Private Collection, Switzerland

3 *Femme nue couchée de dos sur un canapé*

Pencil on paper; 1909.
Monogrammed lower right: fv.
210 x 385 mm

PROVENANCE: Probably Galerie Paul Vallotton, Lausanne – Private collection, France

Images of the nude – both as single figures and as groups – accounted for the main part of Vallotton's artistic output in the years 1905 to 1909. The majority of his paintings were based on a single, highly finished preparatory drawing. This he usually worked up with a hard pencil although he did occasionally use a soft pencil or coloured crayon.

Many of Vallotton's nude figure studies, although highly finished, were not preparatory to paintings. It was his practice to exploit every opportunity offered by a figure drawing session with a paid professional model. He would have the model sit for him in a variety of different poses, some of them almost acrobatic. This enabled him to build up a stock of drawings to choose from at a later date.¹ Traditionally a fairly common practice among artists, this often raises the question as to the chronological ordering of the studies that provided the basis for the paintings. The drawings of Ingres, in particular, are a good example of this problem. Numerous drawings of his related to recorded paintings are preserved, but they cannot be ordered chronologically with any degree of certainty.

The influence of Ingres on Vallotton's oeuvre is indisputable. Julius Meyer-Graefe, author of the first monograph on Vallotton – published in 1898 – rightly recognized how Vallotton saw Ingres as his mentor and teacher: *It is inconceivable that [Vallotton's] line could have developed without a conscious effort to pick up where Ingres had left off.* Many of Vallotton's contemporaries – Thadée Natanson, Charles-Ferdinand Ramuz, Louis Vauxcelles, Guillaume Apollinaire and Jacques Rivière – all loudly testified to Vallotton's *ingrisme*.²



Fig. 1: *Baigneuse couchée de dos*, oil on canvas; 1909.
Private collection, Switzerland



The present drawing owes much to this stylistic heritage. It is very probably a preparatory study for a painting titled *Baigneuse couchée de dos* executed in 1909 [Fig. 1].³ Vallotton's model is shown with her back to the viewer. Her elegant hair, upswept with a decoration of flowers – Vallotton had a marked penchant for this type of hairstyle – shows her to be a fashionable, sophisticated woman. There is more than a touch of understated erotic appeal in her nakedness, and a subtle suggestiveness in her lightly curved back, the crease of her waist and the delicate modelling of her thigh and right buttock.⁴

We would like to thank Rudolf Koella for making his research findings available.

4

Femme en torse tenant sa chemise

Oil on canvas; 1905.

Signed and dated lower right: *F. Vallotton 05*.

60.0 x 50.0 cm

PROVENANCE: Succession Vallotton [no. 362] – Galerie Paul Vallotton, Lausanne [no. 1032] – Pierre-René Vallotton, Richmond – Claude Vallotton, Pully – Auction sale, Phillips, *Feine Möbel, Objekte und Gemälde*, Zurich, 29 November 2000, lot 631 – Private collection, Switzerland

EXHIBITION: *Félix Vallotton*, Galerie Zäune 8, Zurich, 5 March–24 April 1999, no. 10 [no catalogue] – *Musen-Modelle-Malerlegenden, von Renoir bis Warhol*, Gemeinde Rechberghausen, Haug-Erkingen-Festsaal, Rechberghausen, 14 July–14 October 2007, no. 6

LITERATURE: Félix Vallotton, *Livre de raison*, no. 564 – Gilbert Guisan and Doris Jakubec, *Félix Vallotton, Documents pour une biographie et pour l'histoire d'une œuvre*, Lausanne/Paris, 1973-5, II, pp. 194 – Marina Ducrey avec collaboration de Katia Poletti, *Félix Vallotton 1865–1925 – l'œuvre peint*, II, Zurich/Lausanne 2005, no. 568, repr. p. 349 – *Musen-Modelle-Malerlegenden, von Renoir bis Warhol*, exhib. cat., Gemeinde Rechberghausen, Haug-Erkingen-Festsaal, Rechberghausen, 14 July – 14 October 2007, no. 6

All Vallotton's paintings of nudes seem to be marked by elements of the bizarre, whether the figures are set in bourgeois interiors, on wide sandy beaches, in inky-blue water or in undefined spaces. In most of his depictions the figures seem oddly unrelated to their settings, their bodies do not follow the classical canon of proportion, their poses are sometimes odd and the tone of their skin peculiar. Vallotton's nudes are perplexing, even to a modern viewer. This style broke with traditional ideals of beauty as prescribed by the Académie in Paris.

The present, somewhat Renoiresque nude was executed at the turn of the twentieth century. It reflects a stylistic shift in Vallotton's approach to the nude. He has abandoned the compressed, frieze-like structure of earlier compositions with their flat, paper-cut-out figures and instead adopts a more sculptural approach. This is evident in his treatment of limbs, the use of modelling and the emphasis on outlines. Formal elements like these recall the work of Ingres who was an important source of inspiration for Vallotton¹ and a very clear influence. Julius Meier-Graefe, author of the first monograph on Vallotton – published in 1898 – rightly recognized how Vallotton saw Ingres as his mentor and teacher. He noted: 'It is inconceivable that [Vallotton's] line could have developed without a conscious effort to pick up where Ingres had left off.' Many of Vallotton's contemporaries – Thadée Natanson, Charles-Ferdinand Ramuz, Louis Vauxcelles, Guillaume Apollinaire and Jacques Rivière – all loudly testified to Vallotton's *ingrisme*.² In the present painting the chromatic combination of azure blue (for the background) and flesh tones (for the woman's body) seems to lend the skin surface a smooth, almost metallic sheen. Although the style of execution has little in common with academic ideals, the composition itself is more closely related and may owe a debt to Renoir's depictions of nudes, which Vallotton would have known from photographs. He did, in fact, occasionally work from photographs. He would remove the figures from their context and reconfigure their setting in order to heighten the verism of his paintings.

The element of the bizarre in his images is a reflection of the viewer's expectations which are determined by the discrepancy between acquired cultural values and Vallotton's somewhat stereotypical subjects.³ The present *Femme en torse*, with her somewhat exaggerated Rubenesque figure and frozen posture, is an impressive example of this approach. The model is not a fashion plate, rather just an unassuming quotidian woman.



5 Soleils, poires et raisin

Oil on canvas; 1922.
Signed lower right: F. Vallotton.
54.0 x 65.0 cm

PROVENANCE: Galerie Paul Vallotton, Lausanne [no. 6190] – Pierre Bossert, Epinal [acquired in 1923] – Jacques Thouvenot, Fontenay-sous-Bois – Thence by descent – Auction sale, PIASA, Drouot, Paris, 31 March 1999, lot 218, repr. – Huguette Berès, Paris – Bruno Meissner, Zurich – Private collection, Switzerland – Auction sale, Galerie Kornfeld, Bern, 18 June 2010, lot 149 – Private collection, Switzerland

LITERATURE: Félix Vallotton, *Livre de raison*, no. 1414 – Marina Ducrey and Guy Ducrey, *La Galerie Paul Vallotton, depuis 1913...*, Galerie Vallotton, Lausanne 1988, p. 28 – Marina Ducrey avec collaboration de Katia Poletti, *Félix Vallotton 1865-1925; l'œuvre peint*, III, Zurich/Lausanne 2005, no. 1488, repr. p. 1922

'What is more, his still-lives serve him as an exercise in obedience, or, if you will, objectivism. Not a single viewer has failed to express astonishment at the most recent examples.'¹ This characterization of Félix Vallotton's approach is too simplistic, given his predilection for exploring and scrutinizing the deeper meaning of what he saw. He executed some two hundred and sixty-seven still lifes, many of them later in his career. All of them are open to different interpretations and offer up different meanings. On 21 August 1919, he noted in his personal journal: '*Trompe l'oeil* wouldn't be too bad, at least as something to aim for, because I know for certain that I wouldn't be able to do it, but it doesn't strike me as futile to apply ourselves to what lies at our farthest limits, even what is unachievable.' He set himself high standards and was not in the habit of taking the easy route. This was a trait that he admired just as much in his colleagues as in his greatest ideal, Paul Cézanne. In his review of the 1907 Salon d'Automme Vallotton wrote: 'Nothing [is] easy; to Cezanne, everything is a problem.'²

It was in his still-life canvases that Vallotton most successfully captured the rich variety of everyday objects and materials. Unlike the Impressionists and Post-Impressionists, he chose not to allow pictorial elements to take centre stage but rather the object itself.³ The focus of the present painting lies on a group of objects placed on an indeterminate brown surface, almost certainly a wood floor – a length of brown skirting board is visible in the background. The motif appears in a number of other still-lives by Vallotton. The perspective is unusual and the relationship of the objects to the setting is ambiguous. A plate of fruit, an apple and a blue ceramic jug containing golden-yellow rudbeckia and poppy are laid out on an everyday blue-and-white checked tablecloth. There is nothing casual about the composition or its



Fig. 1: *Nature morte sur une serviette à carreaux bleus*; 1919.
Oil on canvas, signed and dated,
54 x 73 cm.
Private collection, Switzerland



structure; the positioning of the objects is carefully planned and their formal characteristics succinctly formulated. The folds of the tablecloth have a precise, almost sculptural stiffness. The relationship of light and shadow is balanced. The sharp diagonal of the blue-and-white cloth is hemmed in by the horizontal of the brown skirting. The palette is vivid and the smooth surfaces and clear contours of the jug and fruit give them a tactile quality. Visual complexity, clarity and objectivity characterize this striking composition and lend it a certain photographic quality. Vallotton fuses still-life tradition with something approaching hyperrealism.⁴

Vallotton used the same everyday blue-and-white checked tablecloth in a *Nature morte sur une serviette à carreaux bleus* which is dated 1919. It belongs to a private collection, Switzerland [Fig. 1].⁵

FOOTNOTES

PORTRAIT DE VUILLARD (STUDY FOR LES CINQ PEINTRES)

- ¹ Marina Ducrey avec collaboration de Katia Poletti, *Félix Vallotton, L'œuvre peint, Catalogue raisonné*, Milan 2005, II, p. 280.
- ² Linda Schädler, 'Les cinq peintres, 1902-03', in *Felix Vallotton – Idylle am Abgrund*, Kunsthalle Hamburg and Kunsthhaus Zurich, 2007-8, p. 66.
- ³ See Roger-Marx 1946, p. 173, cited in Dieter Schwarz, 'Vuillard extra muros', in *Édouard Vuillard 1868-1940*, exhib. cat., Kunst Museum Winterthur, 24 August – 23 November 2014, Winterthur, p. 99.
- ⁴ Marina Ducrey, 'Ein unzertrennliches Duo: Zeichnung und Malerei in Vallottons Schaffen', in Dieter Schwarz and Christoph Vögele, *Félix Vallotton – Zeichnungen*, exhib. cat., Kunstmuseum Solothurn, 12 May-12 August 2012, and Kunstmuseum Winterthur, 15 September-25 November 2012, , p. 119.

FEMME À LA CRUCHE - PORTEUSE D'EAU

- ¹ As can be understood from Vallotton's personal catalogue raisonné, the *Livre de raison*, the pieces were modelled in a material which he called *pâte plastique* [modelling mass]. It is not known what this represented because the original models were lost, however it was certainly not plaster or clay. It is also unclear exactly how many bronze casts were produced by Hébrard in 1904 but it is likely to have been only a small number since further casts were made in subsequent years.
- ² Marina Ducrey avec la collaboration de Katia Poletti, op. cit., III, Zurich/Lausanne 2005, p. 877 f.
- ³ Brenda Richardson, *Dr. Claribel & Miss Etta – The Cone Collection*, exhib. cat., The Baltimore Museum of Art, Baltimore 1985.
- ⁴ In 2001, the present cast was acquired at auction by Jean-Claude Givel, a well-known collector based in the French-speaking part of Switzerland.
- ⁵ Oil on canvas, 100 x 73 cm, 1906. Marina Ducrey avec le collaboration de Katia Poletti, op. cit., II, Zurich/Lausanne 2005, p. 359, no. 590.

FEMME NUE COUCHÉE DE DOS SUR UN CANAPÉ

- ¹ Marina Ducrey, *Ein unzertrennliches Duo: Zeichnung und Malerei in Vallottons Schaffen in Felix Vallotton Zeichnungen*, exhib. cat., Solothurn and Winterthur 2012, p. 123.
- ² Dominique Radrizzani, *Watteau, Ingres, Steinlen*, in exhib. cat., Solothurn and Winterthur 2012, op. cit., p. 89.
- ³ Oil on canvas, signed and dated: *F. Vallotton*. 09, 73 x 92 cm. Private collection, Switzerland. Marina Ducrey avec la collaboration de Katia Poletti, *Félix Vallotton, l'oeuvre peint*, catalogue raisonné, Milan 2007, II, no. 736, repr. p. 443.
- ⁴ Linda Schädler, *Nu couchée au tapis rouge in Felix Vallotton – Idylle am Abgrund*, exhib. cat., Hamburg and Zurich 2007, p. 117.

FEMME EN TORSSE TENANT SA CHEMISE

- ¹ The sight of *Le Bain turc* (1863) by Ingres [Musée du Louvre, Paris] is said to have made Vallotton weep with excitement.
- ² Dominique Radrizzani, *Watteau, Ingres, Steinlen*, in exhib. cat., Solothurn and Winterthur 2012, op. cit., p. 89.
- ³ Linda Schädler, 'Schonungslose Perspektive – Das Befremdliche in den Aktdarstellungen', in exhib. cat., *Félix Vallotton – Idylle am Abgrund*, Hamburger Kunsthalle and Kunsthhaus Zürich, Zurich 2007, pp. 99-103.

SOLEILS, POIRES ET RAISIN

- ¹ André Thérive, 'Le peintre Félix Vallotton', in *La Vie*, Paris, 15 June 1922, p. 191.
- ² Félix Vallotton, in *La Grande Revue*, Paris, 25 October 1907. See Katia Poletti, 'Luxuriant Matter', in exhib. cat., *Félix Vallotton – Fire Beneath the Ice*, Van Gogh Museum, Amsterdam 2014, p. 126.
- ³ Félix Vallotton, *Journal*, 31 July 1919.
- ⁴ Linda Schädler, 'Hyperrealistische *natures mortes*', in exhib. cat., *Félix Vallotton – Idylle am Abgrund*, Hamburger Kunsthalle and Kunsthhaus Zürich, Zurich 2007, pp. 72-3.
- ⁵ Marina Ducrey with Katia Poletti, op. cit., III, Zurich/Lausanne 2005, no. 1299, repr. p. 710.

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Translation, Editing:

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Photographs:

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Cover design:

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Printed by:

Heigener Europrint GmbH

Hamburg 2019

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