

An abstract painting featuring a palette of earthy reds, browns, and muted greens. The composition is dominated by large, overlapping, organic shapes that suggest a landscape or perhaps a stylized figure. The brushwork is visible, with some areas showing more defined lines and others being more textured and blended. The overall mood is contemplative and timeless.

IN PURSUIT OF
TIMELESS QUALITY

ART CUÉLLAR-NATHAN & MICHAEL ALTMAN FINE ART

Exhibition Dates: 15 April - 20 May 2016

Michael Altman Art Gallery
38 East 70th Street, New York
New York 10021

www.mnafineart.com

Exhibition Dates: 28 October - 20 December 2016

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IN PURSUIT OF TIMELESS QUALITY

“Collectors are basically of two kinds; those who aim at completing a series, and those who long to possess things that have bewitched them. The former, of whom stamp and coin collectors are the obvious examples, enjoy the pleasures of a limited aim, and its comforting certainties. The latter may suffer ups and downs, changes of heart and deceptions, but they have several great advantages. They never know when some new love will inflame them; they learn a great deal more about themselves from their possessions; and in the end they are surrounded by old friends, with long love stories which they must try hard not to tell their friends.”

quoted from the late British Art Historian Kenneth Clark
(K. Clark, *Another Part of the Wood: A Self Portrait*, 1975)



Baltasar, Salomon and Johannes Cuéllar, 2015.

ACKNOWLEDGEMENT FROM SALOMON CUÉLLAR

2016 is a special year as it is the year Angelica and I married. We are so thankful to all the support we received from our parents, Corinne and Arturo, and Nelly and Pedro, our siblings, our families and our loved ones. But this year is also a special year because we have organized this exhibition. It goes without saying that Arturo Cuéllar and Michael Altman are tremendously busy people and to work together with them on producing this exhibition and catalogue has been a great honour and pleasure.

Art Cuéllar-Nathan has been publishing catalogues over the past few years and the production of this catalogue is first and foremost a magnificent team effort. I would like to thank Corinne and Arturo for their immeasurable love, patience and trust both as parents and as my employers. I would like to thank my brothers for their incredible support and their involvement in this catalogue. I am indebted to Cristina Dias and Bojana Popovic who have been brilliant at designing the catalogue, organizing the logistics and making some eye-popping discoveries on a few of the works of art shown in this catalogue along the way. Furthermore, I would like to thank Professor Michael Kauffmann, Katharina and Mario Pérez-Nathan, Jojo and Gaudenz von Trapp, Brigitte and Jean-Philippe Hottinguer, Mili and Giacomo Landolt, Maja Hürlimann and Silvan Zingg, Karen B. Cohen, Diane Nixon, Caroline and Noël Annesley, Andy Cohen, James Faber and Richard Day.

Thank you all very much,

Salomon Cuéllar

ACKNOWLEDGEMENT FROM BALTASAR CUÉLLAR

Having grown up in a family of art dealers, I gained an appreciation for art at a very young age. Living, surrounded by such quality paintings, sculptures and drawings never lost its charm and going to galleries and museums to see works of art by the same artists never stopped being enjoyable and fascinating for me. Growing up in such a remarkable environment instilled in me a deep sense of gratitude not only for what I had the privilege of being exposed to since my childhood, but also the people who awoke this passion for art in me and encouraged me to not only see but observe and form my own opinion and taste.

With the new catalogue coming out I wanted to express my thanks towards all those people and hope that they will find the works within it as beautiful as I do.

Baltasar Cuéllar

ACKNOWLEDGEMENT FROM JOHANNES CUÉLLAR

I feel truly honoured to be part of my family and to have the chance to be involved in this project, along with the others organised by my parents and brothers.

This tradition of exhibiting art is embedded in our heritage as generations have specialised in this field since 1855. Consequently, I am humbled to be able to join with my brothers and parents in writing the next chapter of our family's business which brings us all together in a united passion for art.

Johannes Cuéllar

INTRODUCTION

'I am continually being asked which I prefer, old or modern art. The answer will be found in this exhibition. Putting into words, it is: there is for us no old and no modern art, there is only art.' (Peter Nathan in exhib.cat., *Old and New*, Galerie Nathan, Zürich, 1978)

In Pursuit of Timeless Quality is an exhibition that arose out of the collaboration between the Cuéllars' Swiss gallery, Art Cuéllar-Nathan, and Michael Altman's New York gallery, Michael Altman Fine Art. The eclectic range of works selected for this show aims to portray the exceptional quality of the galleries' collections whilst bringing to light the core facets that bridge the two art dealing businesses. Their shared immense passion for art and collecting is not confined to one period of art history, but rather, is composed of unique works from a multitude of mediums spanning centuries. This is emphatically reflected in the broad spectrum of art works presented in this exhibition that stretches almost four hundred years.

Through the inclusion of compositions by Giovanni Battista Tiepolo, Théodore Géricault, Pierre Bonnard, Paul Cézanne and Vincent van Gogh, to name a few, a dialogue is created between some of the most famous Masters and iconic figures in more recent art history such as Henry Moore and Jeff Koons. In addition to these, Corinne Cuéllar displays a triad of her own paintings. Like many of the artists included in this show, Cuéllar stands firmly in support of intuitive and honest art - art that does not over-intellectualise or aim at shrouding itself in layers on meaning. Instead, Cuéllar simply wishes to create paintings that convey her own raw emotional or personal reactions to the world around her and consequently, her works of art stand as statements against classification. Both Corinne as an artist and her husband Arturo, as a musician and composer, use their art forms as a means of unbridled self-expression, free from the constraints of categorization. Though Corinne's plein air canvases may stand firmly in the trajectory propagated most notably by the Impressionists, her naivety and honesty in painterly execution dispels any notions of the traditions of landscape painting. Her unique visual language embraces colour, light and natural imagery in the purest sense.

The Cuéllar-Nathan Gallery was founded over twenty years ago, building on pre-existing foundations steeped in history. Five generations of the family dedicated their careers to art dealing - the start of which can be traced back to 1855 and the auctioneer Hugo Helbing. Since then, the business has expanded and adapted to the changing market and to better reflect Corinne and Arturo's personal artistic interests, as well as their uniquely forged friendships with particular artists such as Baltasar Lobo, who was a very close friend, and Charles Lapicque, whom they visited on multiple occasions. From the inception of this art dealing business the Cuéllars have remained enticed by nineteenth-century French drawings and works on paper by the German Romantics. Nonetheless, other specialisms include modern works in particular by Baltasar Lobo, Maurice Estève and Charles Lapicque.

Following the tradition instilled by Corinne Cuéllar's grandfather, this exhibition catalogue brings to light some of the family's favourite pieces of art from their collection. Just as Dr Fritz Nathan's catalogue of 1946 titled *Ten Years of Activity in St Gallen 1936-1946* and the joint catalogue *Dr Fritz Nathan and Dr Peter Nathan 1922-1972*, published in 1972, draw on the eclectic range of their collections, this catalogue in a small way gives an insight into the variety of works that have captured and enthralled Corinne and Arturo over the years. The Cuéllars constantly pursue timeless quality in paintings, sculptures and drawings, that show excellence in vision and mastery in execution.

Michael Altman Fine Art & Advisory Services is a private gallery specializing in rare American masterpieces from the 19th and 20th centuries. Encompassing the poetic and sublime landscapes of the Hudson River School, the vibrant and colourful en plein air works of American Impressionism, and the dynamic and energized expressions of American Modernism, Michael Altman Fine Art & Advisory Services offers exemplary, museum quality paintings, drawings and sculptures. For over twenty years Michael Altman Fine Art & Advisory Services has provided expert consultation, helping to enrich some of the most esteemed collections of art in both private and public holdings.



Arturo and Corinne Cuéllar with Baltasar and Mercedes Lobo in the artist's home in Paris, 1982.

MILTON AVERY

Altmar 1885 - 1965 New York City

MICHAEL ALTMAN FINE ART
& ADVISORY SERVICES, LLC

Seaside (Beach Scene), 1945

Signed and dated lower left: Milton Avery 1945

Oil on canvas

28 x 43 inches

71.1 x 109.2 cm

Provenance:

(Most likely) Sally Avery (the artist's widow)

Yares Gallery, Scottsdale, Arizona

Private collection, acquired from the above, April 24, 1979

Private collection, 2014

Christie's New York, American Art Sale, November 19th, 2014, [Lot 107]

(Estimate \$1,500,000 - 2,000,000; Bought in)

Private collection, 2014





MILTON AVERY

Painted in 1945, *Seaside* represents a pivotal point in Milton Avery's career in which he established his highly acclaimed, mature style. The flattened pictorial space, simplified forms and blocks of color that define the painting exemplify the distinctive character of Avery's work from the mid-1940s. The artist would continue to explore these stylistic elements throughout his career, creating a highly personal, visual lexicon that defines his greatest works. Works such as *Seaside* were not only greeted by public acclaim; these bold abstractions also exerted an important influence on Post-War American painting and have been seen as critical forerunners to the works of Mark Rothko and Adolph Gottlieb, among others.

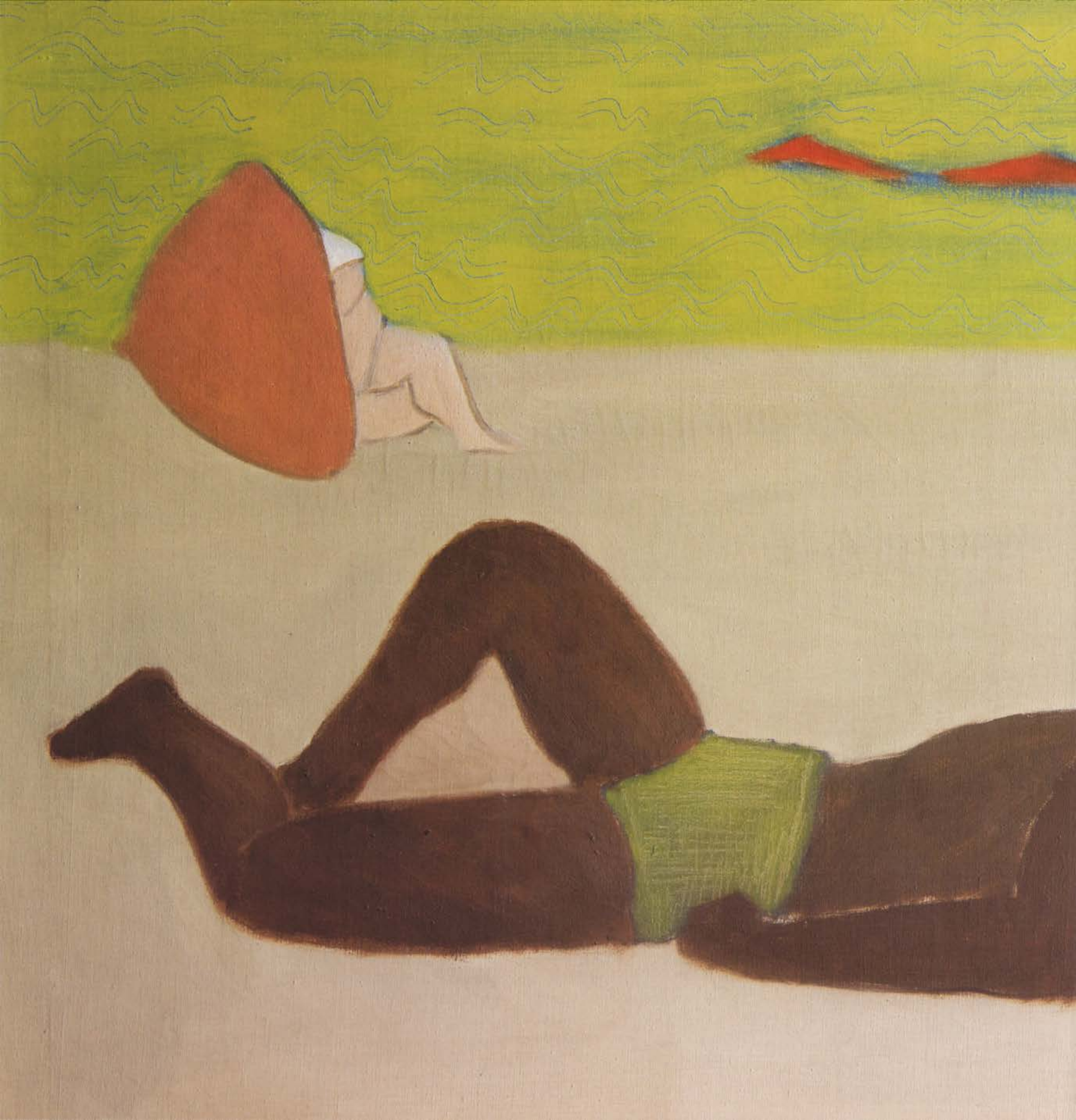
Each summer the Avery family would leave the crowded streets of New York City and seek refuge in a coastal area. "Avery's access to these fresh visual environments was significant, for at the core of his approach to painting was a single firm rule: never invent imagery. He would simplify, flatten, distort, or chromatically abstract a landscape, portrait, or interior, but he never introduced elements into the composition which did not exist in the physical world. He would not invent what was not there" (B. Haskell, *Milton Avery*, exhibition cat., New York, 1982, p. 60).

In *Seaside*, Avery depicts a tranquil scene where three bathers congregate on the beach enjoying the warm sunshine as a single figure swims along the shore. While the artist simplifies the figures and objects to the broadest possible forms, he invigorates them through his sophisticated use of highly saturated colors. "I like to seize the one sharp instant in Nature, to imprison it by means of ordered shapes and space relationships. To this end I eliminate and simplify, leaving apparently nothing but color and pattern. I am not seeking pure abstraction; rather, the purity and essence of the idea - expressed in its simplest form." (Avery quoted in R. Hobbs, *Milton Avery: The Late Paintings*, New York, 2001, p. 53)

"As Avery sharply reduced the number of elements in his compositions, shape came to play a role equal in importance to color. His vocabulary of shapes continued to be derived from the external world, but in the process of manipulating images for the sake of formal relationships, he transformed them. Although he subjected the human form to the same flattening as landscape motifs, his figure distortions remained more restrained because of the obligation to maintain recognizable association with human anatomy." (B. Haskell, *Milton Avery*, exhib. catalogue, p. 108)

For *Seaside*, Avery has created tension and balance by painting complimentary and contrasting colors, shapes and patterns. The artist has also used his technique of scratching the surface of the paint for texture, pairing the smoothness of the beach and sky with the undulating detail in the water. Avery's hallmark network of patterns and shapes lends an expressive feeling to his works. *Seaside* is a mastery of his use of color, form and patterns.









PIERRE BONNARD

Fontenay-aux-Roses 1867-1947 Le Cannet

La Baignoire, 1942

Signed 'Bonnard' (lower left)

Gouache, pastel and colored crayon on paper

50.2 x 65.4 cm

Provenance:

Louis Carré, Paris

JPL Fine Arts, London

Mr. J. Dellal (until at least 1998)

Neffe-Degandt Fine Art

sale, Sotheby's New York, 6 November 2015, Lot 199

Private Collection, Switzerland

Literature:

London, Hayward Gallery, *Bonnard at Le Bosquet*, 1994, no. 41;

London, Tate Gallery, *Bonnard*, 1998, no. 110, illustrated in colour in the catalogue

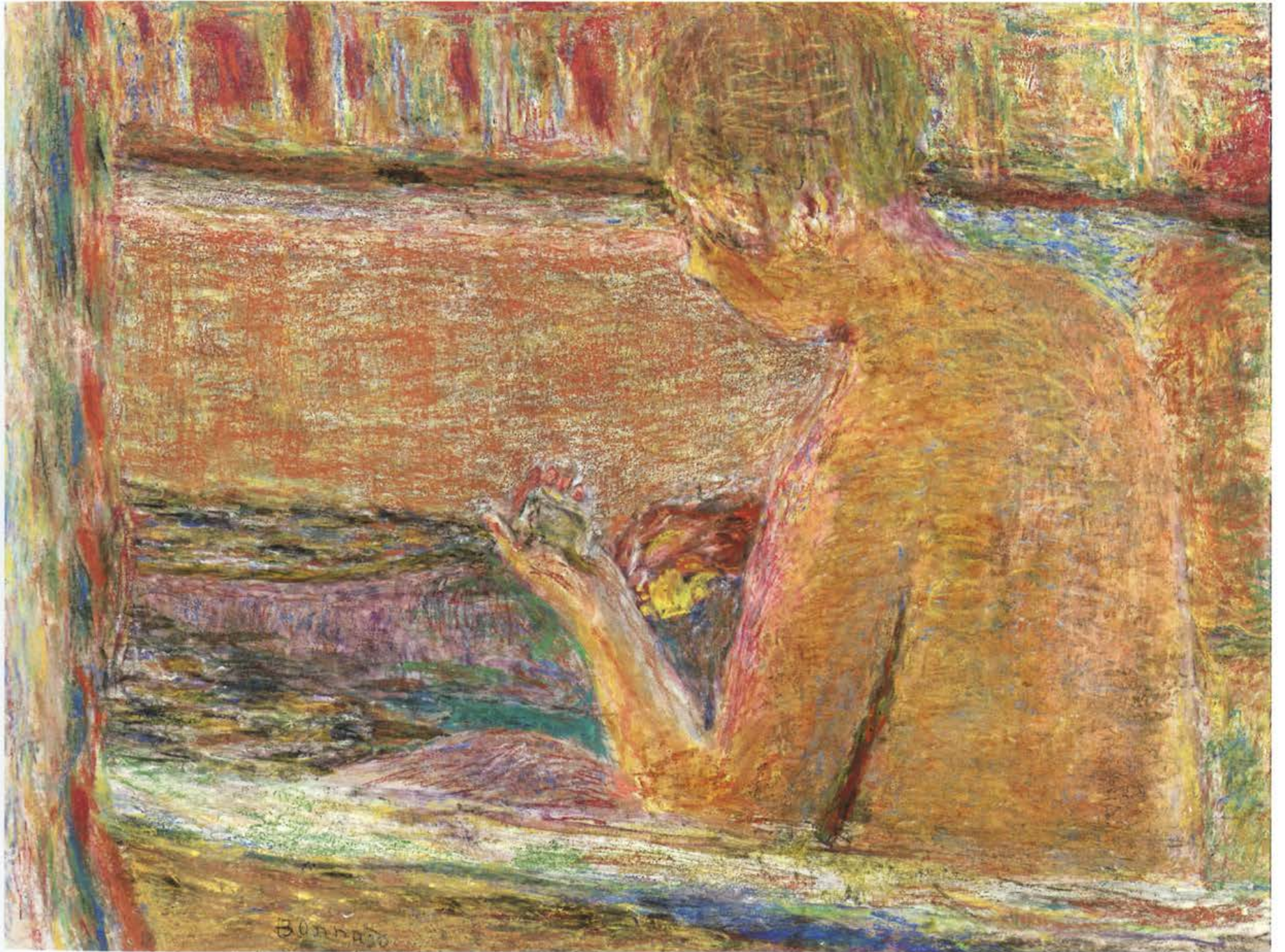
Documents:

The authenticity of this work was confirmed by Florian Dauberville and Guy-Patrice Dauberville.



Left Image:

Pierre Bonnard in his studio with *La Baignoire* on the wall behind





Bonnard

PIERRE BONNARD

Rendered in 1942, *La Baignoire* is an exquisite illustration of the most important subject matter that dominated Bonnard's mature career. From the turn of the century until his death, the artist consistently reverted to the female figure in the intimate setting of the bathroom for his works of art. Executed in radiant tones of yellows and pinks, the sheet presented here, is a superbly rare work on paper. Sargy Mann described it as being: 'an exceptional work in Bonnard's oeuvre; a gouache completely reworked in pastel' (quoted in *Bonnard at Le Bosquet*, exhibition catalogue, Hayward Gallery, London, 1994, p.93).

Though outstanding for many reasons, this drawing is also emblematic of Bonnard's portfolio of works on the female figure which typically portrayed women posing in domestic settings in various states of undress – before or after their bath. In *La Baignoire* Bonnard has created a strong composition by focusing on his nude sitter and cropping as much of the surroundings out of the drawing. The surface of the sheet is enlivened by the decorative pattern created by the vibrant marks of the artist's pastels and this is only accentuated by the striations of the curtain running along the left side of the composition. The chequered tiles in the background are juxtaposed with the supple body of the figure emerging in the foreground. Between these bold designs, the bather is interposed; her body refracted by the water, her nudity emphasized and sensualized. 'Bonnard's paintings are about the intimacy of contact: the contact made by the eye and the hand, the contact of light as it catches or brushes a surface, the intimacy of the contact between painter and paint' (Sarah Whitfield quoted in *Bonnard*, exhibition catalogue, Tate Gallery, London & The Museum of Modern Art, New York, 1998, p. 25). Voyeurism of the nude in the bathroom and specifically an interest in the 'unselfconscious' woman in her own home, are recurring elements in Bonnard's work that he shared with the likes of other iconic artists including Edgar Degas and Pierre-Auguste Renoir.

La Baignoire is one of eleven gouaches commissioned by Louis Carré in 1942 for a set of lithographs put onto stone created by Jacques Villon between 1942 and 1946.





PAUL CÉZANNE

Aix-en-Provence 1839 – 1906 Aix-en-Provence

Paysage d'Hiver

circa 1885

Oil and pencil on canvas

60 x 72.5 cm

Provenance:

Ambroise Vollard, Paris

Estate of the above

Kende Galleries, New York

Mr & Mrs Paul Tishman, New York (acquired in 1951)

Private Collection, New York (by descent from the above)

Acquired from the above by Private Collector in 2007

sale, Sotheby's New York, 19 June 2013, Lot 65

Private Collection Switzerland

Exhibitions

Vienna, Kunstforum Wien & Zurich, Kunsthhaus, *Cézanne: Finished - Unfinished*, 2000, no. 85, illustrated in colour in the catalogue

Rome, Complesso del Vittoriano, *Cézanne. Il padre dei moderni*, 2002, illustrated in colour in the catalogue

The Hague, Gemeentemuseum, *Cézanne - Picasso - Mondrian*, 2009-10

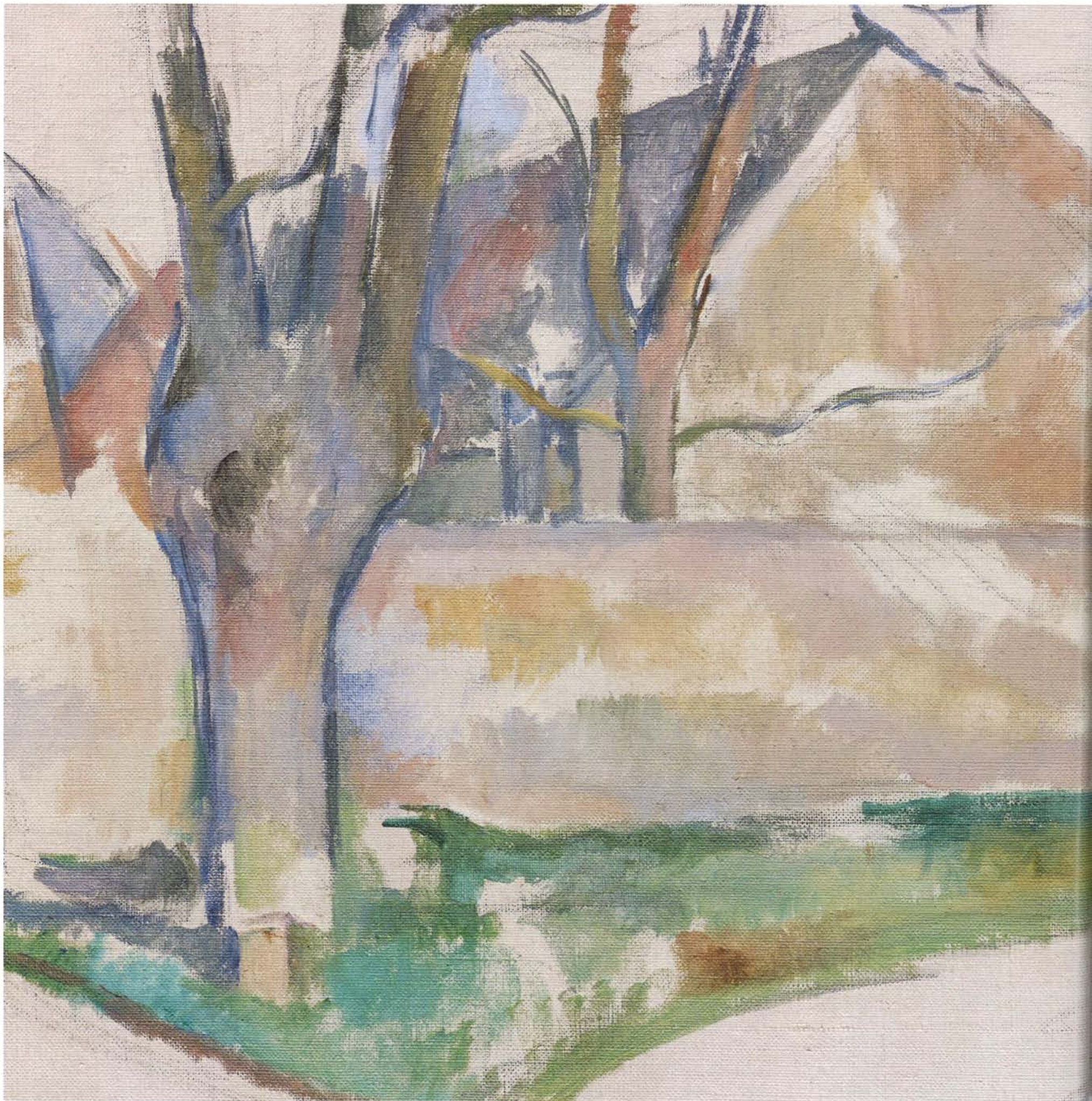
Literature:

L. Venturi, 'Giunte a Cézanne', in *Commentari* 2, no. 1, January - March 1951, fig. 54, illustrated p. 48

J. Rewald, *The Paintings of Paul Cézanne: A Catalogue Raisonné*, New York, 1996, vol. I, no. 529, catalogued p. 356; vol. II, no. 529, illustrated p. 171

R. Verdi, 'Vienna and Zurich Cézanne', in *The Burlington Magazine*, 2000, no. 1168, illustrated pp. 466, 467





PAUL CÉZANNE

'Cézanne worked in a world of colour; colour was his language - his means of expression' T.L. Klingsor, 1923

Paul Cézanne is hailed as one of the most influential artists of the twentieth century who developed ideas set down by the Impressionists and transformed these into a unique visual language that became recognizably his own. Consequently, his characteristic method of handling paint and analytic approach to subject matter, influenced generations of artists including the Cubists and the Fauves. Throughout his career Cézanne experimented with new media, subjects and techniques; his works ranged from the early classically inspired canvases rendered in muted tones to vivid plein-air landscapes. Cézanne's initial paintings notably imitated Courbet's thick impasto as he applied thick layers of paint with a palette knife. He later told his contemporary Renoir, that it took him twenty years to understand that painting was not sculpture. Though Cézanne's works altered so much over time, they always remained true to his core concerns as a painter. 'At most, one can say that light provides their unity and that certain graphic treatments persist throughout the stylistic transformation, notably the hatching, the rendering of angles, the spirals, and the repetition of contours.' (Chappuis, 1973)

Paysage d'Hiver, painted circa 1885, is a wonderfully evocative composition that characterises the significant artistic developments Cézanne made during the 1880s. His brushwork became progressively more systematic and ordered. Furthermore, after 1882 landscape scenes of the Provençal countryside and the small towns of Ile-de-France and L'Estaque increasingly preoccupied his canvases. Looking at the works produced from this time, what unites them is the consistent handling of paint - the way it is applied in striations creating a surface of angles and geometric planes.



Klingsor described Cézanne as the 'prince of gradations and contrasts', but added that the artist 'could not use [these facets] in his landscape as he could in his still-life, but he displayed in them, on the other hand, the most sumptuous and the most supple modulations.'

Paysage d'Hiver acts as an emphatic example of this style as the subtle colour gradations placed strategically in areas of the canvas; the effect is particularly prominent here because of the unfinished nature of the work that enables a clear window into Cézanne's working process. One can see how Cézanne built up the surface by placing tones in small sections probably using one colour in various parts at one given time. The typically earthy palette is enlivened by small patches of bright oranges and subtle blues.

Discussing the importance of the present work, and explaining its creative process from the initial compositional design laid out in pencil to the addition of colour, Birgit Schwarz writes: '*Winter Landscape* affords insights into Cézanne's working methods [...]. Cézanne established the colour composition in thin washes of oil, beginning - as can be seen [here] in *Winter Landscape* - with the central motif, in this case a group of houses behind a wall, with a leafless tree in front. The colour composition was then developed in individual, loosely painted patches. Cézanne avoided filling in the outlines, whether of a wall or the side of a house, with a single, uniform layer of colour, introducing instead many individual notes of colour. Since each of these elements adjoined other areas of colour, every encounter between two tones required precise awareness of their effect on each other'.

The compositional arrangement of buildings and trees is rendered here with absolute clarity. The under-drawing is visible, which is not untypical of the landscapes Cézanne produced in 1885, as quite a few remain unfinished. The maturity of his style is evident in the effortless way the surroundings are suggested through their simplest contours all unnecessary detail is banished.

In fact, the style of his canvases very much mirror the landscapes in watercolour also rendered at this time such as *Entry to a Farm* (circa 1890, watercolour and

graphite on paper - Statens Museum for Kunst, Copenhagen) or even *Mont Sainte-Victoire* (c.1890-95, watercolour over pencil preparatory drawing, Albertina, Vienna). His developments in watercolour undoubtedly affected his paintings in oil as they reinforced his desire to leave areas of the white canvas bare.

The fluidity and lucidity of the paint is highlighted by the 'unfinished' quality of this painting. One can trace with Cézanne the gradual, and eventually complete, abandonment of the 'impressionist' brushstroke in favour of less solid hues and a looser style of application that gives the illusion that 'the paint itself is radiating light'. It is this transition, which becomes evident in the works from the 1880s and one such example is *Paysage d'Hiver*. This was certainly one of the main achievements of Cézanne's art that would create the basis for his final enduring explorations.

Many painters before him had sought inspiration in the Provençal landscapes but Cézanne was largely dismissive of them - seeking a new way of representing the verve and abundance of nature in his paintings. Nonetheless, tradition can be found in his plein-air approach that emerged out of a pre-existing local practice that he was aware of and took part in. The key figure of this tradition was Jean-Antoine Constantin, head of the drawing school at Aix from 1786 to 1795. The main artists that Cézanne was influenced by had studied under Constantin either directly or indirectly - Granet had been his student and then, in turn, taught Emile Loubon. Loubon made a large impact on the direction of landscape painting and by doing so, greatly impacted the art of Cézanne's generation. Nevertheless, the originality of Cézanne's approach to the same landscapes is profoundly obvious and resounds in the works of artists who followed him.

T.L Klingsor, *Cézanne*, Paris, 1923, reprinted, London, 1989, p.32;
A. Chappuis, *The Drawings of Paul Cezanne - A Catalogue Raisonné*, London, 1973, p. 15;
Renoir quoted in Rivière, *Cézanne*, Paris, 1933, p. 19;
Schwarz, *Cézanne: Finished-Unfinished* (exhibition catalogue), Vienna, 2000, p. 291

PAUL CÉZANNE



'Cézanne has only to place a dab of colour on a canvas
for it to be interesting; it's nothing and it's beautiful.'

Renoir







JEAN BAPTISTE CAMILLE COROT
Paris 1796 - 1875 Ville-d'Avray

Versant rocheux, 1827

Stamped with the VENTE stamp (lower left);

with the VENTE wax seal on the stretcher

Oil on paper laid on canvas

28.4 x 40.1 cm

Provenance:

The artist's studio

sale, Hôtel Drouot, Paris, 31 May - 2 June 1875, lot 302 (as *Au lac d'Albano, Roches Verdoyants*)

M. Martin (acquired at the above sale)

Georges Bernheim, Paris (in 1881)

Georges Petit, Paris (in 1882)

Comte Doria, Paris (in 1882)

sale, Galerie Georges Petit, Paris, Collection of Count Armand Doria, 4 - 5 May 1899, Lot 114

Moderne Galerie (Heinrich Thannhauser)

Private Collection, Beverly Hills (acquired in Germany circa 1925-1930)

Thence by descent

sale, Sotheby's New York, 4 November 2010, Lot 65

Private Collection, Switzerland

Literature:

V. Gilardoni, *Corot*, Italy 1952, p. 150, no. 17, (as *Albano, Versant Rocheux*), illustrated.

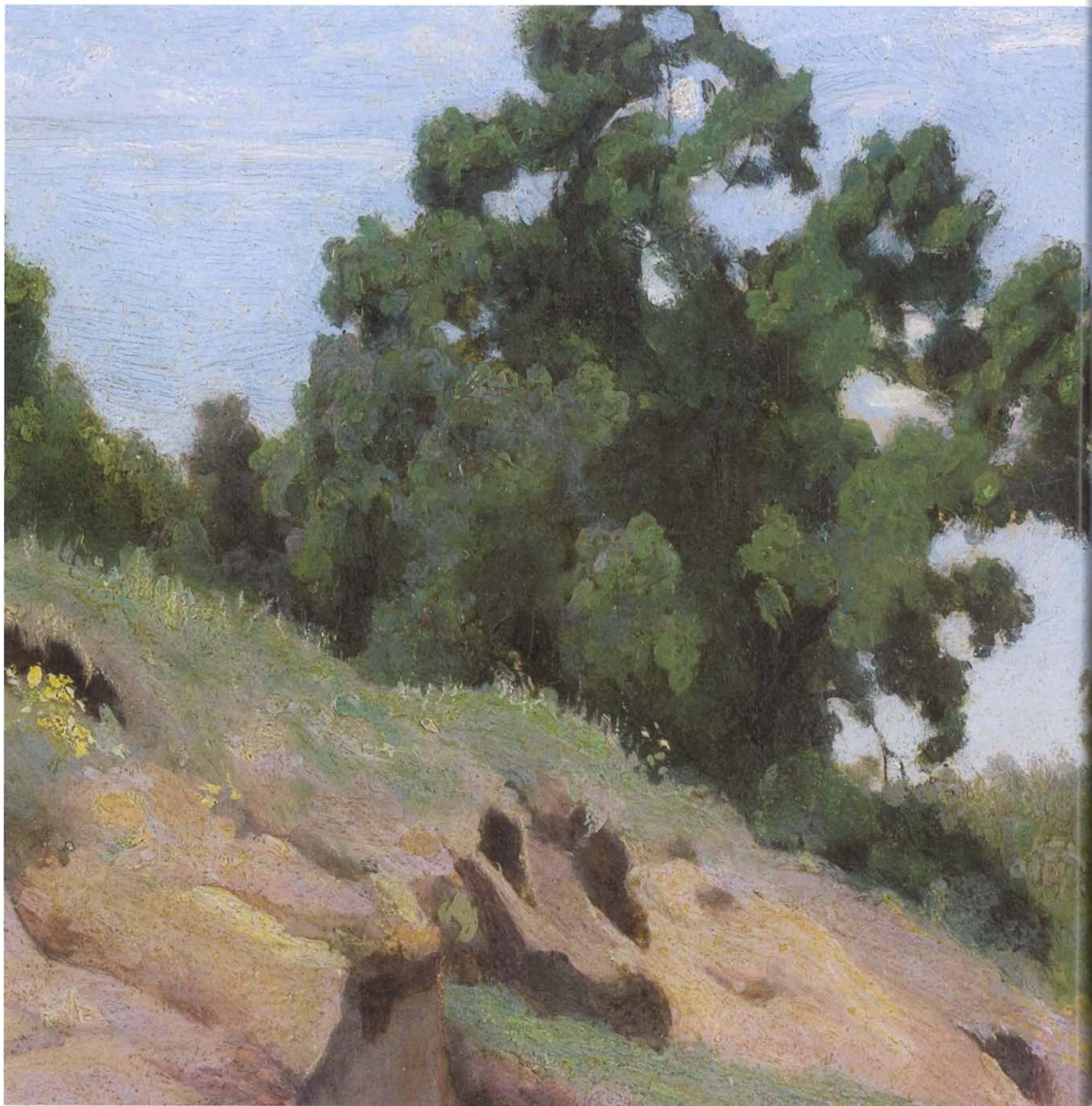
A. Robaut, *L'oeuvre de Corot, catalogue raisonné*, Paris, 1965, vol. 2, p. 58, no. 161,

illustrated p. 59 (as *Albano, Versant Rocheux*); vol 4, p. 229, no. 302, illustrated.

Documents:

Martin Dieterle and Claire Lebeau kindly confirmed the authenticity of this work.





JEAN BAPTISTE CAMILLE COROT

'This is not a landscape painter, this is the very poet of landscape who breathes the sadness and joys of nature.'

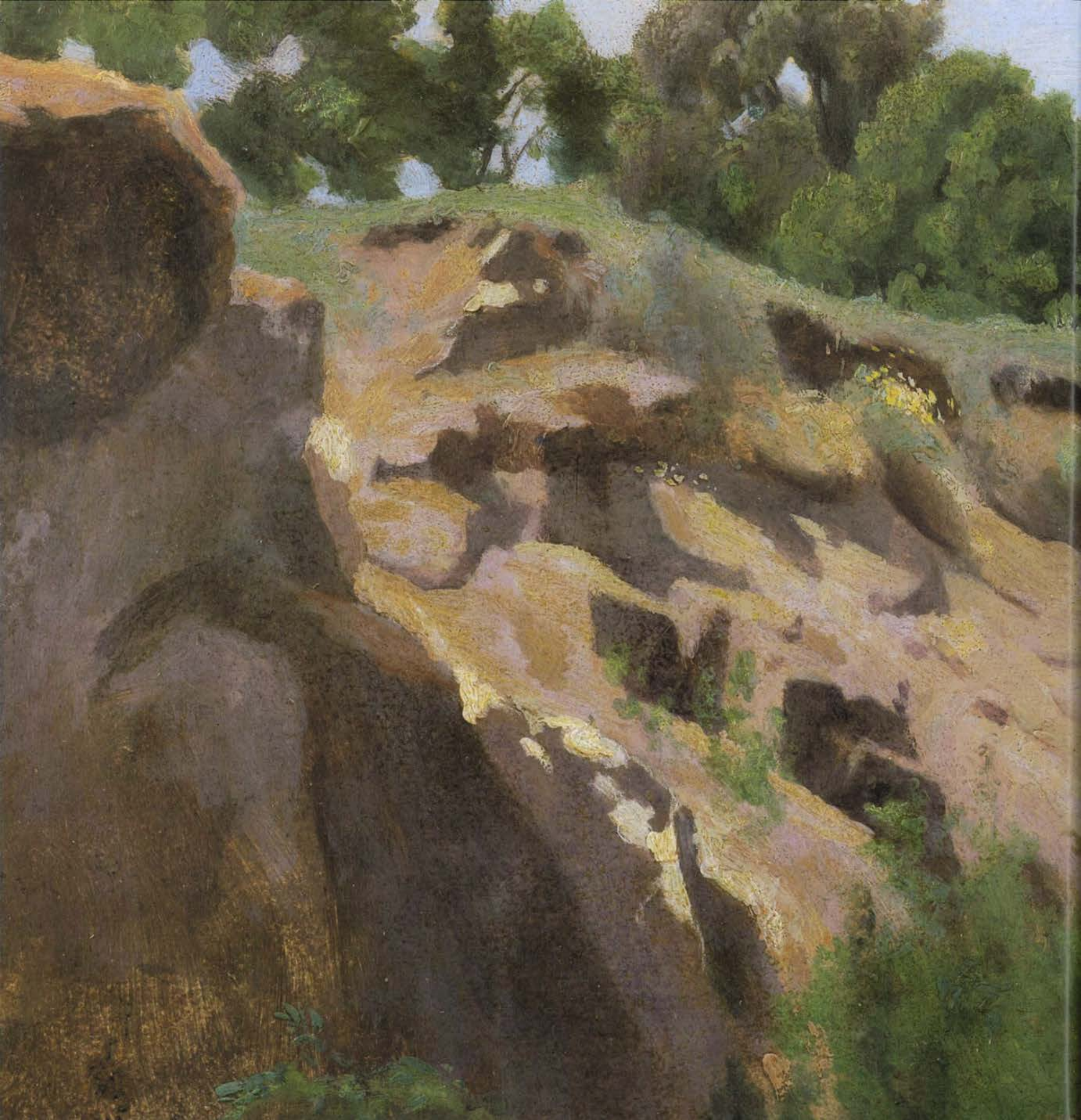
Théodore de Banville on Corot in his review of the 1861 Salon.

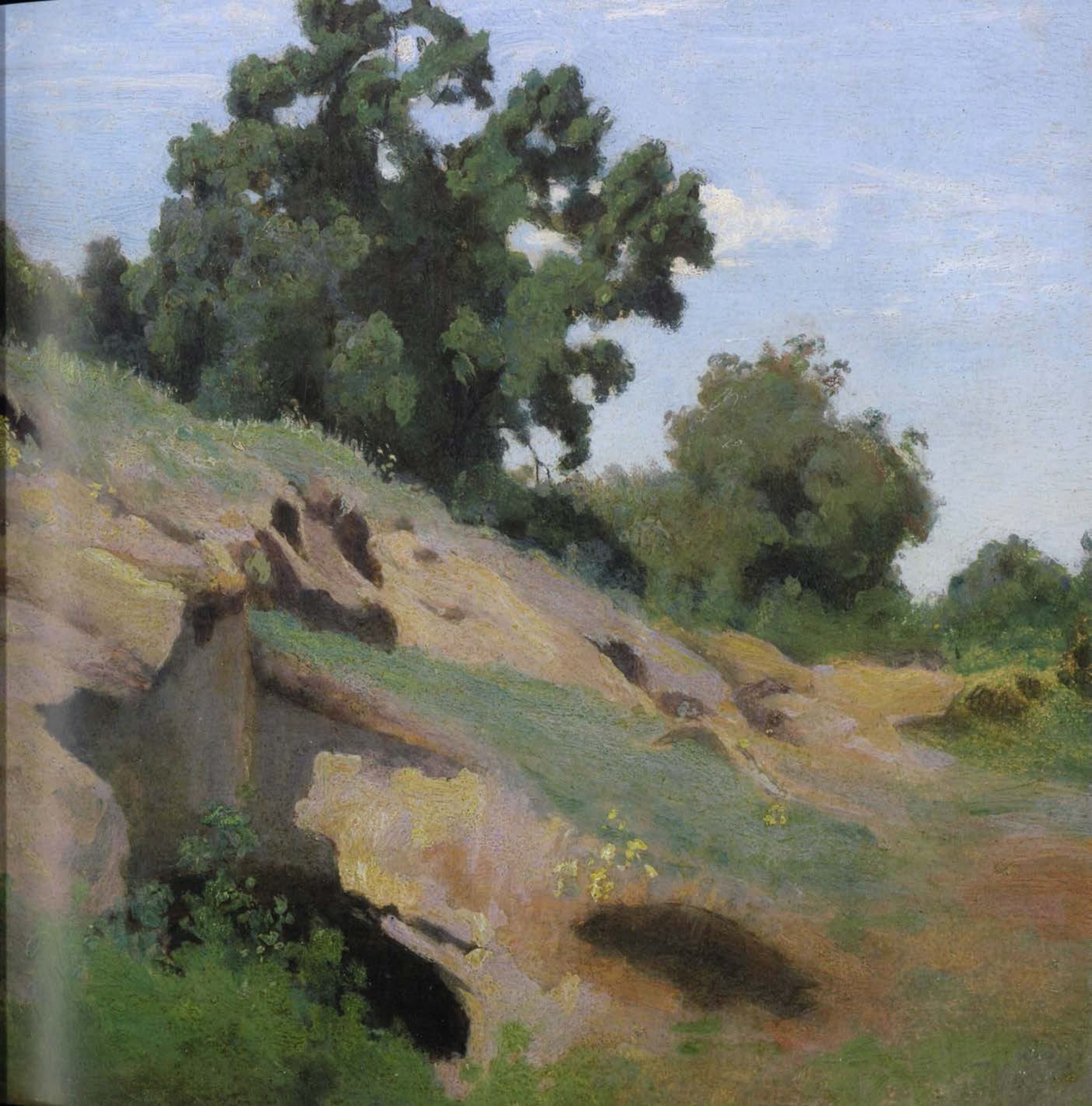
During the early 19th century many French painters embarked on their artistic careers by travelling to Italy in search of inspiration from the masters of the Italian Renaissance, as well as in the traces of architectural grandeur still visible in the ruins of Roman antiquity. For Corot however, his interest was not confined to the cities of Rome and Venice, in fact his earliest visit to the country between 1825 and 1828 was to have a profound effect on his fascination with rural landscapes - timeless and abundant in their untamed state. In April 1827, Corot began a series of plein-air works painted in the countryside around Olevano, Mariano, Albano and Civitella. Despite Alfred Robaut's assertion that our painting depicts Albano, the rocky scene seems far more reminiscent of La Serpentara near Olevano - a region outside of Rome renowned for its oak forest.

The imposing stony form in the foreground rendered in terracotta hues combined with warm pinks and ochre is wonderfully juxtaposed by the fleeting impasto brushstrokes Corot employs for the foliage of the luscious dark green trees behind. Speckles of yellow paint conjure up the sense of wild flowers sprouting from the rocky crevices. However, what Corot captures most profoundly is not the physical appearance of his surroundings, but rather the atmosphere of the summer day - the sun's rays imbuing the scene in an overall haziness. Consequently, Corot's preoccupation with light and its effects on the landscape was to define his pivotal role in influencing the course of 19th century landscape painting, most extremely portrayed in the endeavours of the Impressionists.

Most of Corot's plein air paintings from his early Italian trips were on paper and this work is no exception. According to the Corot expert Martin Dieterle, the art dealer Paul Détrimont transferred this sheet to canvas, most probably in the 1870s and Détrimont's stamp remains visible on the reverse.









JEAN BAPTISTE CAMILLE COROT

Paris 1796 - 1875 Ville-d'Avray

Etude d'arbre près d'une torrent en Italie, c. 1826-1827

Oil on paper mounted on canvas

28.3 x 20.1 cm

Provenance:

Private Collection, France

sale, Christie's, Paris, 1 April 2011, Lot 142

Private Collection, Switzerland

Literature:

This oil on paper, datatable 1826-1827, will be included in the supplement to the work of Alfred Corot Robaut being prepared by Martin Dieterle and Claire Lebeau.







JEAN BAPTISTE CAMILLE COROT

During Corot's first trip to Italy (1826-1828), the artist mastered the open-air oil study in an unparalleled, extended series of sketches and studies. The subjects were famous sites in Rome and the dramatic topography of the city's surrounding countryside. Such works were not intended for exhibition or sale, but were a means of improving the artist's prowess in capturing the empirical qualities of a motif or view through the medium of oil paint. In keeping with the Neoclassical landscape painting practice of this period, as taught by his early teachers Jean-Victor Bertin and Achille-Etna Michallon, Corot studied a wide range of natural and man-made motifs from advantageous view points, paying particular attention to the qualities of light and atmosphere that bathed these well-known Italian subjects. As he followed well-trodden travel trails in his sojourns outside Rome, Corot also gravitated towards particular types of motifs that held great picturesque value during this period. Images of mountainous scenery with water streaming or tricking down stony peaks and collecting in pools near the foreground, were a preferred theme, as seen in Corot's studies of the waterfalls of Terni from 1826. In addition, Corot made many scrupulous studies of ascending rock and cliff formations, and their various appearances under the flattening, unifying effects of bright light, illustrated in his studies of Civita Castellana from 1826 - 27.

In the present study, the steeply rising mountain peak of the background is countered by the disarming tree study near the foreground, whose graceful trunk and leaves are sharply lit from the right. Throughout the work, masses of bright, vigorously brushed foliage play against masses of cooler hues, while the densely layered, slope of the mountain is juxtaposed with the open foreground which offers the beholder a place to stand and admire the scene. The compositional balance and pointed execution of this fresh, lively work is in keeping with some of the more 'finished' studies that became part of Corot's plein air repertoire during this remarkable period.

This oil on paper, dateable 1826-1827, will be included in the supplement to the work of Alfred Corot Robaut being prepared by Martin Dieterle and Claire Lebeau.



GUSTAVE COURBET

Ornans 1819 - 1877 La-Tour-de-Peilz

Landscape with Large Trees and Deer, 1858

Monogrammed "GC", probably later, when presented as a gift from the artist

Black chalk with white heightening

19 x 30 cm

Provenance:

Private collection, Germany

sale, Venator & Hanstein, Köln, 1 November 2000

Private collection, Switzerland

Documents:

In 2008 Jean-Jacques Fernier, vice president of the Institut Gustave Courbet authenticated and dated this work to the autumn of 1858.





GUSTAVE COURBET

Gustave Courbet, the artist who described himself as the most arrogant man in France, whose colourful social life was permeated with scandalous anecdotes, produced an eclectic body of work throughout his prolific career. However, his portfolio of paintings and works on paper not only endeavoured to portray the society he was a part of, but also areas of untainted and abundant nature outside of the cities. In his *Self-portrait with black dog*, 1842, Courbet presented himself first and foremost as a landscape painter. Drawings such as *Landscape with Large Trees and Deer* display the artist's inherent interest in compositions depicting wild animals in their natural habitats.

The chalk drawing exhibited here, *Landscape with Large Trees and Deer*, has been authenticated and dated by the Gustave Courbet Institute as being from around autumn 1958, according to Mr Jean-Jacques Fernier (Vice-President of the institute). Here, Courbet explores the pleasures of the hunt in the forests of Frankfurt. Even though his realism does not oppose a sublime nature, the subject of peacefully resting animals in a forest is not a theme he normally explored. The parts of the hunt Courbet more frequently focused on were the scenes that depicted greater movement and energy as displayed most fervently in *Death of the Stag* (1861). In a letter to Francis Way, Courbet emphasized the verisimilitude of his hunting scenes by saying he had been to stag battles in Germany, which he witnessed 'with his own eyes' and is 'absolutely sure of the action'. The precision, sensitivity and compositional techniques manifested in this drawing are characteristic of his works of that period.



'Painting is essentially a concrete art and can only consist of the representation of real and existing things. It is a completely physical language, the words of which consist of all visible objects.' Courbet, 1861

Landscape with Large Trees and Deer is not obviously connected to any other composition by Courbet, so rather than acting as a study for a painting, the drawing appears to be a completed work in itself. The highly finished appearance of this two-tone chalk drawing further supports this notion. The depth of this scene, the attention given to illustrate the textures of the foliage that form a canopy over the deer, and the manner in which Courbet vividly captures areas of shadow, demonstrate the artist's profound skill as a draughtsman in rendering landscapes even without the use of colour. This drawing therefore, acts as a beautiful example of Courbet's mastery of this medium, but also as a profound manifestation of his fascination with hunting scenes both from the position of an active participant and as an artistic observer.

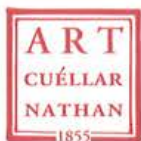
Deer recur like a leitmotif in Courbet's oeuvre. The elegant creatures are portrayed grazing, resting as well as fleeing and struggling during different stages of a hunt. Courbet, a keen sportsman, enjoyed going hunting almost every winter with his friends on the Jura Mountains but also took part in more formal hunts with other acquaintances. The painter therefore, understood the importance of creating a sense of authenticity in his depictions of hunts since the avid sportsmen that also became his clients, would not have approved of any inaccuracies.

His first two Salon paintings on the subject were *The Quarry, Deer Hunt in the Forests of the Grand Jura* and *Hind at Bay in the Snow (Jura)* which both distinctly locate their scenes in specific geographical locations, thus immediately adding realism to their unfolding narratives. Despite this, the compositions were very much informed by typical hunting imagery and many of his paintings in fact contained clear references to works by the English painter Edwin Henry Landseer. Courbet submitted these two hunting paintings to the Salon of 1857, the first government exhibition since the International Exhibition in Paris of 1855, though he may have already begun producing small hunting pictures for a local clientele in the Jura by 1857.

Now, Courbet's depictions of deer are recognised as some of his finest scenes of natural imagery that provide so much variation and inspiration - capturing both the peaceful moments of harmonious calm in contrast to the violent turbulence during the final moments of a hunt.

GUSTAVE COURBET





GUSTAVE COURBET

Ornans 1819 - 1877 La-Tour-de-Peilz

La Vague (The Wave), 1872-3

Signed lower left, G. Courbet

Oil on canvas

55 x 65.5 cm

Provenance:

Collection Schäfer, Schweinfurt

Collection Nusser, Munich (1964)

Gallery Buehler, Stuttgart (2008)

Collection Schäfer, Schweinfurt (2009)

Galerie Beck & Eggeling, Düsseldorf (2010)

Galerie Haas AG, Zürich (2010)

Private Collection, Switzerland

Private Collection, Switzerland

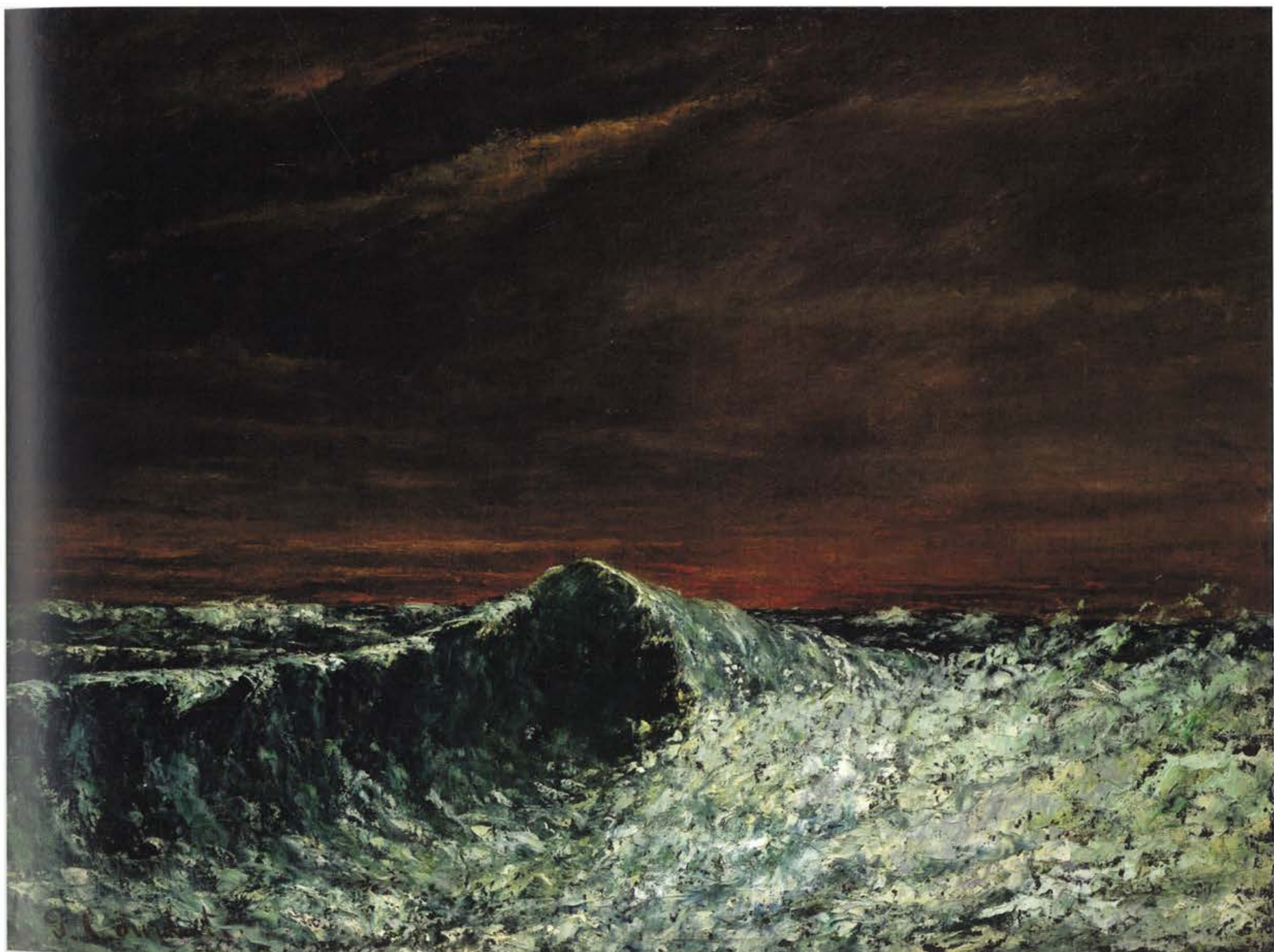
Literature:

Jean-Jacques Fernier, Institut Gustave Courbet, Paris, 27 January 2005.

Our painting shall be included in the forthcoming supplement to the *Catalogue Raisonné Critique de l'Oeuvre de Gustave Courbet* by Jean-Jacques Fernier.

Documents:

Certificate from The Art Loss Register, attesting that the painting has not, to the best of their knowledge, been registered as stolen or missing in their database, nor has a claimant reported this work to them as lost between 1933 and 1945.



This depiction of a cresting wave, on the verge of breaking against a blazing sky at dusk, is part of a large series of paintings of single waves that Courbet painted from c. 1869-1872. Like most of the artist's later seascapes, the wave series is based on studies of the Normandy coast that he made during visits in 1859, 1860, 1865, 1866, and especially 1869. It was in Normandy that Courbet met Eugène-Louis Boudin, an acknowledged master of the seascape genre in the 1850s and 1860s, as well as the younger Normandy visitors James McNeill Whistler and Claude Monet. Like Courbet, Monet and Whistler were experimenting with modernist modes of seascape painting. They favoured direct, apparently spontaneous methods of paint application, while paring down the subject matter to simple elements, and bold effects of light and atmosphere on the sea, horizon and sky.

A number of Courbet's wave paintings share distinct similarities in composition and distribution of light and shadow. Our painting is specifically related to examples that include *The Wave* (c. 1871) from the National Gallery of Scotland (Fernier 1977 -78, vol. 2, no. 681), and the smaller, Edinburgh version that places the wave under a blue sky.

Courbet's fascination with the immense power and dynamism of the sea is expressed in the artist's technique - vigorously creating marks in paint with his brushes and knife. As the novelist Guy de Maupassant recalled during his visit to Courbet on the Normandy coast in 1869:

'In a great bare room a fat, dirty, greasy man was spreading patches of white paint on to the canvas with a kitchen-knife. From time to time he went and pressed his face against the windowpane to look at the storm. The sea came up so close that it seemed to beat right against the house, which was smothered in foam and noise. The dirty water rattled like hail against the window and streamed down the walls.

On the mantelpiece was a bottle of cider and a half-empty glass. Every now and then Courbet would drink a mouthful and then go back to his painting. It was called *The Wave* and it made a good deal of stir in its time.' (Guy de Maupassant, "La vie d'un paysagiste," in *Gil Blas*, 28 September 1886, cited in M. Morton & C. Eyerman, *Courbet and the Modern Landscape*, exhibition catalogue, The J. Paul Getty Museum, 2007, pp. 104-105.)

For Paul Cézanne, *The Wave* in the Berlin Nationalgalerie conjured up a sensory experience in a remarkably vivid way, with overwhelming physical force:

'The great Waves, the one in Berlin, is marvellous, one of the important creations of the century, much more exciting, more full blown than the one here [referring to *Stormy Sea (The Wave)*, now in the Musée d'Orsay]. Its green is much wetter, the orange much dirtier, with its windswept foam, and its tide which appears to come from the depth of the ages, its tattered sky, and its pale bitterness. It hits you right in the stomach. You have to step back. The entire room feels the spray.' (Cited in M. Morton and C. Eyerman, *Courbet and the Modern Landscape*, exhibition catalogue, The J. Paul Getty Museum, 2007, p. 32).

A letter from Jean-Jacques Fernier of 2005 dates this work 1871-72, before Courbet's self-imposed exile to Switzerland, which was to become the final tragic period of the artist's career. Following his arrest and imprisonment in 1871 for his participation in the short-lived Paris Commune and in the Commune's destruction of the Vendôme Column, in 1873 Courbet was ordered to pay the costs of reconstructing the column. This inevitably left the artist impoverished; fearing a return to prison, he chose to flee to Switzerland. Fernier's dating is based on the style of the signature and provenance of the canvas. The canvas' verso identifies the shop of Ottoz Freres on the Rue Notre Dame de Lorette, where Courbet frequently purchased paint and supplies in the 1860s.

GUSTAVE COURBET



"La Mer! La mer! ... elle me rapelle dans sa fureur qui gronde le monstre en cage qui peut m'avalier."
(The sea! The sea! ... in her growling fury, she reminds me of a caged monster who can devour me.)
Quoted from Courbet's letter to Victor Hugo, 1864







CORINNE CUÉLLAR
Zürich 1958 -

Plein Air Painting, Jungfrau Massiv
dated 16.09.2000
Oil on canvas
120 cm x 208cm

Provenance:
Private Collection, Switzerland







CORINNE CUÉLLAR

Located between the southern canton of Bern and the northern canton of Valais, The Jungfrau is one of the main summits of the Bernese Alps. It has become a monumental landmark for many painters, both Swiss and foreign, who have depicted its snow caps in paintings and sketches. For Corinne Cuéllar who lives and works predominantly in Zürich, the mountains have provided her with constant inspiration but this particular vast painting of The Jungfrau is a milestone piece in this part of her oeuvre because of its impressive scale and level of detail.

Working plein-air offered Cuéllar the opportunity to immerse herself in her surroundings, which enabled her to capture the fleeting transience of a moment or atmosphere, thus imbuing her paintings with extreme vivacity. As mountain ranges unfold on her canvases, the crispness of the winter air transcends the surfaces and hues. Though Cuéllar's style is distinguishable as her own, her inherent fascination with the tradition of Western landscape painting is undoubtedly ingrained in her compositions. Therefore, her paintings nod to the mountainous scenes of Caspar David Friedrich, the vivid hues of Paul Cézanne, the rhythmic landscapes of Ferdinand Hodler and the ever-changing skies of Constable.

Constantly striving to reach the furthest viewpoints that convey most emphatically the sense of Man's smallness in comparison to Nature, Cuéllar has often had to battle the elements and strap her canvases, and even herself, to the uneven surfaces she paints from. Perhaps, it is this physical and tactile connection gained from her immersive painterly process that gives her paintings such a resounding sense of atmosphere.







CORINNE CUÉLLAR
Zürich 1958 -

Trees above the Village of Rasa in Centovalli, Switzerland
dated March - August 2015
Oil on canvas mounted on backlight
120 cm x 120cm

Provenance:
Private Collection, Switzerland





CORINNE CUÉLLAR



Trees above the Village of Rasa in Centovalli, Switzerland is an eloquent example of Corinne Cuéllar's ability to capture the essence of a moment in time. Despite the sense of truth in her depictions, Cuéllar's painterly style comes to the fore through exuberant brush-strokes that are frequently used in a manner that heightens the atmosphere of the scene she is depicting. Her works display a distinct and personal style embodying her avant-garde interests as well as her resolve at capturing nature at its tumultuous moments as well as its calmest.

The saturated tones that compose the vibrant palette used in *Trees above the Village of Rasa in Centovalli, Switzerland*, accentuate the sumptuous nature that is brought to light, quite literally, in this composition. The light box incorporated behind the canvas emphasises areas of light and colour allowing the foliage to radiate and glow before us. The sense of time passing is hinted at through Cuéllar's technique that renders the flickering foliage changing from lush green to autumnal red, while the clouds above seem to loiter and glide in and out of view. Painted over the course of six months, *Trees above the Village of Rasa in Centovalli, Switzerland*, does in fact portray a constant, yet ever-changing Nature - a Nature that is untamed, growing and evolving, yet also one that remains the same. The mountain in the background and even the tree trunks in the foreground stay rooted to their positions.







CORINNE CUÉLLAR
Zürich 1958 -

New York, 422 East 48th Street seen from the 48th floor, 2012-2016

Signed and dated lower right: C. Cuellar/ Oktober 2012 / Feb. 2016

Oil on paper

220 cm x 107cm

Provenance:

Private Collection, Switzerland





Colour and light are the two most constant factors in Corinne Cuéllar's paintings. What this results in pictorially is an incredibly evocative palette with subtle hue nuances. We find ourselves privy to witnessing moments of cathartic artistic solitude wherever they may be - taking us on a journey from the summits of Swiss Alps to the bustle of Manhattan. Despite the huge variety in the landscapes selected by Cuéllar, what they all share in common is their sense of isolation and contemplation as well as the fleeting nature of a moment.

Though Cuéllar is best known for her paintings of vast natural landscapes, images of New York have permeated her artistic explorations throughout the years. In this painting titled *New York, 422 East 48th Street seen from the 48th floor*, the artist has discovered a calm haven on a rooftop that offers overwhelming views of the New York skyline, whilst at the same time seems so disjointed from the colossal architectural structures just beyond its edge.

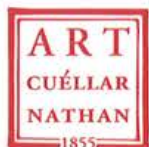
As is typical of Cuéllar's method of working, no boundaries or constraints stopped her from reaching her chosen viewpoint and this composition is no exception. Beginning this painting on the rooftop of 422 East 48th Street building, she was forced on multiple occasions to leave the out-of-bounds premises before completing the painting a few floors below from the window of one of the apartments. The challenges that Cuéllar constantly faces to achieve the paintings she wishes to render alter with her surroundings, however these obstacles undoubtedly contribute to the sense of transience and emotion captured in her works.

In this painting, the imposing skyscrapers and concrete buildings that make up New York's recognisable skyline are displayed spreading across the picture surface, thus locating the viewer by the east side of the river. The warm tones of the horizon help contribute to the feeling of a summery afternoon. What Cuéllar creates in her works so successfully, are windows into her worlds - truthful records of her travels, which most importantly document her personal responses to these places. The honesty in her depictions displays her profound wish to evoke her own reactions within the viewer without shrouding or concealing any details or even her motives.









HONORÉ DAUMIER

Marseille 1808 -1879 Valmondois

La salle des pas-perdus au Palais de Justice

Signed 'h.D' (lower left)

Oil on panel

21.6 x 28.1 cm

Provenance:

Jules Dupré
his sale, 1890, lot 141
with Boussod & Valadon, Paris
with E. J. van Wisselingh & Co, Amsterdam
A. A. Pope
Mrs J. W. Riddle
with Galerie Durand-Ruel
with S. Salz
Mr and Mrs Charles Goldman, New York
sale, Christie's London, 15 June 2011, Lot 219
Private Collection, Switzerland

Exhibitions:

Paris, Galerie Durand-Ruel, 1878, no. 26.
Detroit, Art Institute, From David to Courbet, 1950, no. 92.
Philadelphia, Pennsylvania Museum of Art, dates unknown (on loan).
London, Tate Gallery, *Daumier: Paintings and Drawings*, 1961, no. 84.
Berlin, Stiftung Brandenburger Torder Landesbank Berlin Holding AG, *Max Liebermann Haus: Daumier ist ungeheuer!* 01. März 2013 - 02. Juni 2013, no. 5.12

Literature:

A. Alexandre, *Honoré Daumier- l'Homme et l'Oeuvre*, Paris, 1888, p. 375.
Catalogue of the Jules Duprée sale, 1890, no. 141
La Farge and Jaccaci, 'The Bibliography of the Collection of Mr Alfred Atmore Pope', in *Bibliography of the noteworthy paintings in American Private Collections*, New York, n.d. [c.1910], p. 4 (illustrated).
E. Klossowski, *Honoré Daumier*, Munich, 1923 ('mentioned by E. Waldman in *Kunst and Künstler*, 1910, p. 93').
G. Mandel, *L'opera pittorica completa di Daumier*, Milan, 1971, p. 104, no. 185 (illust.)
K. E. Maison, in *Pantheon*, July/August 1961, p. 207, fig. 5.
K. E. Maison, *Honoré Daumier: Catalogue Raisonné of the paintings, watercolours and drawings*, Vol 1, London, 1968, p.126, no. 140, pl. 115.
Berlin, Stiftung Brandenburger Torder Landesbank Berlin Holding AG *Max Liebermann Haus: Daumier ist ungeheuer!* 01 March 2013 - 02 June 2013, p. 146, no. 5.12



'Such impassive faces are a long way from caricature' B. Laughton

Honoré Daumier's eclectic array of paintings, watercolours and lithographs act as social and political commentaries often providing sarcastic or scathing responses to events ranging from common street-brawls to courtroom dramas. However, the subject that brought Daumier the greatest recognition was undeniably from the latter category. As a devoted liberalist, Daumier sought to bring to light the absurdities of the nouveau riche bourgeois and aimed to expose any scheming and self-satisfied bureaucrats associated with it.

Judges and lawyers appeared in Daumier's lithographs as early as 1832, but the series that generated the most public interest was titled *Les gens de justice*, printed in *Charivari* between 1845 and 1848. For Daumier these *avocats* epitomized the duplicitous nature of certain highly esteemed professions and became 'personifications of high bourgeois power, profit and fraud' (B. Laughton, *Honoré Daumier*, Yale 1996, p. 89). These caricatures preceded his works in oil and watercolour on the same theme and, as a result, formed a crucial basis for the development of this subject in multiple mediums. The portfolio of later oil paintings on a similar topic, of which *La salle des pas-perdus au Palais de Justice* is one example, display a far more humanistic satire of the legal profession than his preceding lithographical series. Thus, the format as well as the composition of his painted works differed to match the artist's endeavours as he became more interested in smaller groupings rather than focusing on specific narrative situations like before. Therefore, paintings such as the one presented here, offer a far more intimate insight into Daumier's abilities as an artist particularly when capturing the physiognomies and subtler expressions of his subjects.

'The oils are far less emotive and act more like representations of lawyers as opposed to caricatures. In this work [*La salle des pas-perdus au Palais de Justice*] the faces are remote, enigmatic masks, which seem to exclude the viewer from the thoughts of their wearers, although their intentions may be threatening. Such impassive faces are a long way from caricature' (B. Laughton, *Honoré Daumier*, Yale 1996, p.107).

La salle des pas-perdus au Palais de Justice is an enigmatic painting of a group of lawyers waiting outside the courtroom that invites the viewer to pry into what appears to be a tense, yet silent, exchange of mannerisms between two figures in particular. As one of them stands with his head held high, displaying an air of discontent and faux-vacancy, the other shown in profile, thrusts his jaw and looks up to his colleague in an act of provocation. The relatively small scale and highly textured surface of exuberant impasto, when combined with Daumier's typically sombre palette, creates an overall ominous and uneasy atmosphere. As we are drawn closer to scrutinize the less distinguishable faces of those behind the central protagonists whose features are dramatically lit through the use of chiaroscuro, we find ourselves mimicking the posture of the lawyer on the left, and as a result, become complicit participants in this encounter. Daumier only emphasizes our role in the scene by cutting the composition at the waist of the figures and fixing the perspective to engage us further.

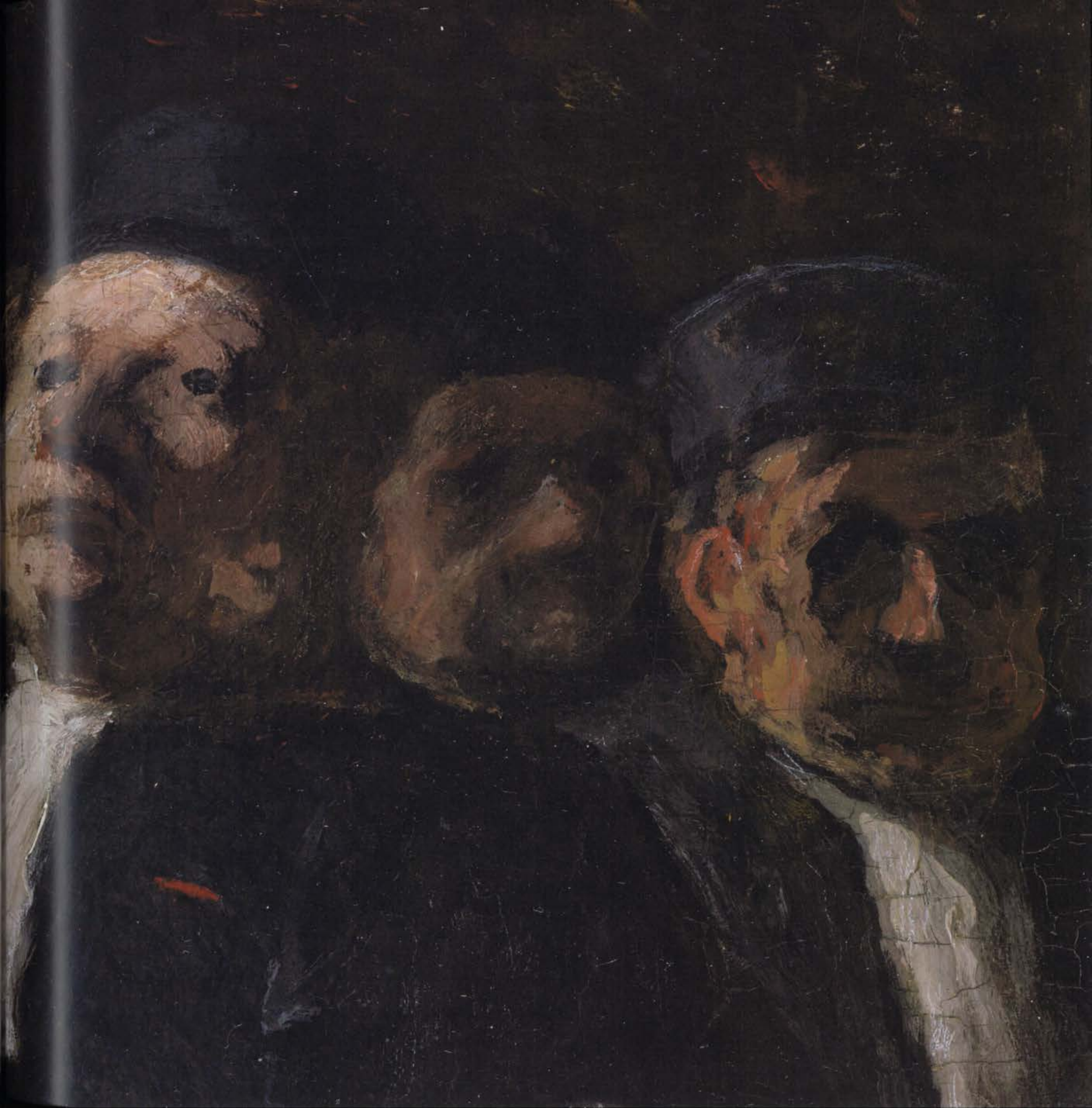
HONORÉ DAUMIER

There are many reasons Daumier became absorbed by rendering lawyers and judges throughout his career. In his youth Daumier had to run errands for bailiffs and witnessed his father being pursued by creditors.

The presence of the juridical system was inescapable; even the imposing neo-classical façade of the Palais de Justice in Paris that the artist frequently passed while living on the Ile Saint-Louis, acted as a prominent reminder of this. This recognizable building, a symbol of the French Juridical system, consequently became the stage for Daumier's groupings of lawyers and judges that he portrayed pacing its halls and corridors, arguing about work on the main staircase or feigning anger and disdain in its courtrooms. Every variety of discourse between lawyers and clients, and between the lawyers themselves, came under Daumier's scrutiny. However, the protagonists of his unfolding scenes were the 'men paid to simulate emotion and pious devotion to justice, but actually smug and insensitive. [Lawyers] arouse an antipathy in him that goes beyond mere caricature' (R. Ray, *Honoré Daumier*, London, 1966, p. 66)

A black chalk composition drawing of the same subject is held in the R. Leybold collection, Paris. Though undated, Laughton in *Honoré Daumier* (p.106) suggests *La salle des pas-perdus au Palais de Justice* was produced in the late 1860s. A great deal of twentieth-century literature on the artist's prolific career attempts to polarize Daumier the artist and Daumier the lithographer however, examining the unfolding progression of his life alongside his artistic production gives the deepest insight into the artist's thoughts on themes and subjects which he frequently discovers and rediscovers in a variety of medium.







MAURICE ESTÈVE
Culan 1904 - 2001 Culan

Sans Titre , 1964

Signed and dated 'Esteve 64' lower left
watercolour and oil stick on paper
46 x 62 cm

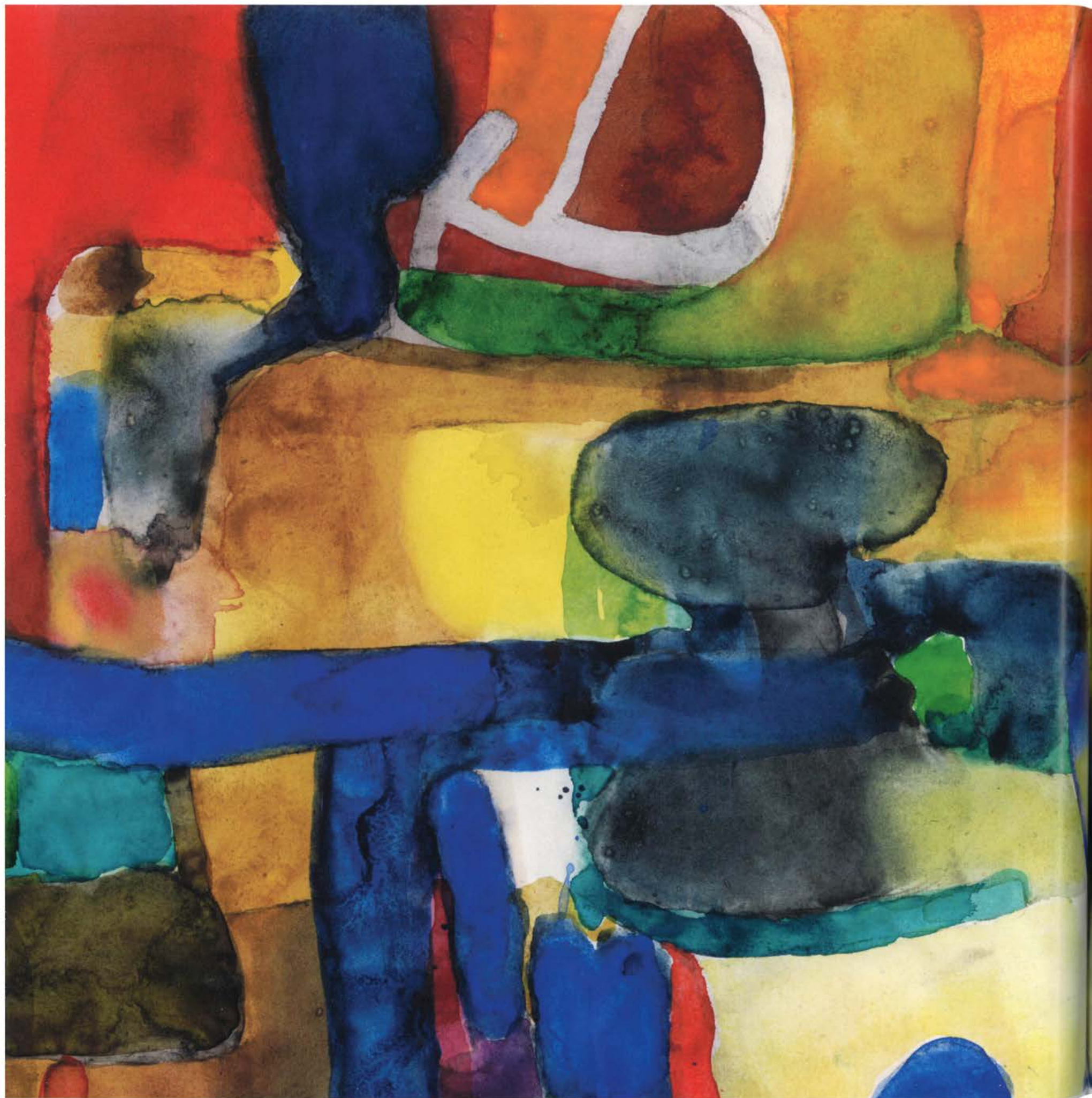
Provenance:

Galerie Applicat-Prazan, Paris
Private Collection, France
sale, Christie's Paris, 9 December 2010, Lot 124
Private Collection, Switzerland

Literature:

This work will be reproduced in the *catalog raisonné* of works on paper by Maurice Estève, currently being prepared by Monique Estève under the number A866.





MAURICE ESTÈVE

Maurice Estève's creative production synthesised a range of styles that drew from his own personal experiences of working with textiles prior to painting, as well as the cultural phenomena taking place in the French art scene that he became an inextricable part of. While his early works are best described as illustrating a Cubist Fauvism, Estève's mature style became heavily influenced by the developments of Orphism. Undoubtedly, working closely with Robert Delaunay as his assistant on the decorative panels for the 1937 Paris International Exhibition, also gave Delaunay further exposure to the visual language promoted by his contemporary. It was only after 1940 however, that Estève rejected formalism completely in favour of abstraction. Consequently, his stylized figures and forms were eradicated to give rise to fragmented pure colours and unadulterated shapes.

Painted in 1964, *Sans Titre* is a striking example of Estève's abstract portfolio of works. The vivacious tangerine oranges, vibrant reds and earthy browns are juxtaposed with cool marine tones and inky greys. The piece is an orchestra of colour with carefully applied areas of paint forming a series of interlocking patterns and shapes. Rendered in a wet brush, the watercolours bleed into each other but equally show masterful constraint so that the measured composition remains balanced whilst the luminosity of the lighter tones are not spoiled. 'These aquarelles are distinguished by a firmness of touch that renders them close to true painting and by consequence astounding. They are astounding because firmness and aquarelle are, in principle, mutually exclusive - except in the case of Estève, who has managed to harmonise them (...). Estève transforms water colours, an instrument for rapid expression, into a slow and deliberate medium.' (D. Vallier, *Estève Aquarelle*, Neue Galerie Dr. Peter Nathan, Zürich, 1973, p.12)

'All my watercolours are 'unique' works in the sense that they are never sketches or studies made in preparation for a painting. They should be regarded as "paintings" in their own right, executed in watercolour instead of in oil. The same applies to the majority of my drawings, for, for some years past, I have ceased to make preliminary sketches, seeking, from the beginning of work on the canvas, drawing, form and colour, if I may say so, more or less simultaneously' (R. Alley, *Catalogue of the Tate Gallery's Collection of Modern Art other than Works by British Artists*, Tate Gallery, London 1981, pp. 211-12).

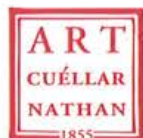
Thus, the watercolour presented here is a visually arresting composition that wonderfully articulates Estève's sheer delight in working with colours and abstract forms.





Festive





THÉODORE GÉRICAUT

Rouen 1791 - 1824 Paris

Study for the Race of the Riderless Horses, 1817

Black chalk on paper

20 x 25.5 cm

Provenance:

Baron Joseph Vitta

Anonymous Sale, Paris, 27 May 1927, no. 118

Pierre Olivier Dubaut, his stamp (Lugt 2103b) lower left

Thence by descent

sale, Artcurial, Paris, 30 March 2011, Lot 96

Private Collection, Switzerland

Exhibitions:

Les artistes français en Italie de Poussin à Renoir, Paris, Pavillon Marsan, 1934, no. 500

Géricault, peintre et dessinateur, Paris, Galerie Bernheim Jeune, 1937, no. 113

Géricault, cet inconnu, Paris, Galerie Bignou, 1950, no. 32

Théodore Géricault, London, Malborough Fine Art, 1952, no. 47

Théodore Géricault, Winterthur, 1953, no. 161

Gros, Géricault, Delacroix, Paris, Galerie Bernheim Jeune, 1954, no. 51

Géricault dans les collections privées françaises, Paris, Galerie Aubry, 1964, no. 66

Master drawings of Géricault, New York, The Pierpont Morgan Library, et.al., 1985, no. 31

Literature:

G. Bazin, *Théodore Géricault*, Paris, 1990, Vol. IV, no. 1351, illustrated.

P. Grunhec, *Géricault, dessins et aquarelles de chevaux*, Lausanne, Paris, 1992, p.50, illustrated.

W. Whitney, *Géricault in Italy*, New Haven and New York, 1997, p. 131, illustrated.

Documents:

With certificate





THÉODORE GÉRICAUT



Théodore Géricault (1791 -1824) known as one of the pioneers of Romanticism, was a greatly influential French artist in the early nineteenth century. His grand masterpieces such as the *Raft of the Medusa* and *The Charging Chasseur*, firmly marked him as one of the most important artistic figures of his time. Many of his large canvases depict heated battle scenes where his mastery in rendering the exuberant movement of both men and their horses is inherently visible. As a youth, Théodore Géricault was fascinated by horses and drawing them from life whilst sitting in the stables was a pastime that heavily influenced his later works. Equestrian subjects inevitably became a leitmotif reoccurring throughout his remarkable career.

Enraptured by horses from a young age, it seemed almost inescapable that Géricault would endeavour to meet Carle Vernet who was hailed as the leading master of equestrian subjects. It was in Vernet's studio where that the young Géricault, by copying the elder's pictures, developed his style in depicting horses. Described as a 'somewhat mannerist type of horse' with its elongated arched neck and highly wrought legs, this image became set in Géricault's artistic imagination. Géricault emphasized the grace and power of these magnificent animals through these elegant distortions - often capturing their strength and agility by depicting them rearing and this drawing is no exception.

The *Corsa dei Berberi*, a series of races of riderless horses down the Via del Corso that took place annually in Rome as part of the Roman Carnival celebrations, inspired Géricault's plans for a painting on the subject. In 1817, the artist travelled to Rome to witness this spectacle and sketch it from life, capturing fleeting wild movement juxtaposed with tense restraint. The struggle between passion and reason, with reason in this case overcoming the other, is encapsulated in the battle between Horse and Man. This moment just before the riderless horses are let loose to start their descent on the city, is depicted in this study.

The beautiful drawing leads us closer to understanding the origins of the *Race of the Riderless Horses*. Ultimately planned to be executed on a 30-foot canvas, this work is unknown in painting except through a few drawings that render a variety of scenes from the famous event - this being one of them.

'Only when it came to horses did he paint to perfection.'
Louis Dimier (Paris, 1914)

While in Rome, Géricault rendered these sketches and developed his idea for what would have been a magnificent finished work. This particular study bares much resemblance to the oil sketch *Roman Youths retraining a Horse* owned by the Louvre but with the figure positioned in front of the horse as opposed to behind it. The motive of a Roman peasant restraining a horse reappears in many of Géricault's paintings.

What distinguishes this particular drawing from Géricault's other drawings of equestrian subjects is its level of finish. Although the use of black chalk employed here allows the artist to create quick and dramatic contrasts between light and dark through broad marks, the way Géricault employs the medium in this drawing creates an altogether very different effect. The controlled manner in which he chooses to render the forms suggests that this was not one of the most preliminary studies for this particular subject, instead that it was a more refined drawing that concluded and finalized the plans he had already experimented with more spontaneously beforehand. Given the liveliness of the stances of these entwined characters, Géricault probably would have preceded this particular drawing with rapid, sketchy studies from life.

This black chalk drawing focuses on clarifying the chosen positions of the two forms and distinguishing the light and dark areas which emphasize the rippling musculature indicated by the curvilinear contours. This could only have been done once the pose had been selected from earlier observations. Géricault even reinforced the outline of the horse together with selected details such as the eye and the strident leg of the peasant behind.

Although the fainter, broader hatched chalk-rubbings used to mark areas of shadow appear far more exuberantly drawn, the fact that Géricault chose to use a thinner and darker chalk to give a more refined finish, again implies that this was one of the final stages of planning. Natural black chalk (carboniferous shale) commonly covers more broadly but here, Géricault took advantage of the freedom and vitality of black chalk as well as its dark colour to give the effect of tensing muscles in movement.

His sheer mastery in portraying equine anatomy is beautifully illustrated here. Despite its complete and highly refined appearance, there are still evident traces of the artist's thought developing where he has made changes. Géricault adapts the man's outstretched front leg but the original shape is still lightly visible; he does however, enforce the final outline through the thickening of the chosen contour.

This was probably the penultimate study of this intimate scene between this horse and man because despite being far more finished than many other sketches of the subject, the contemporary clothing of the peasant separates it from the last studies that depict the grooms in the nude or in ancient Roman costume. Nonetheless, it is quite possible that Géricault did not produce yet another version of this exact scene since the male figure is barely visible, meaning a change in costume could be easily visualized and manipulated.

This magnificent drawing is especially precious not only because it gives an insight into Géricault's artistic process and his ideas for the *Race of the Riderless Horses*, but because it embodies most ardently the pure love and devotion the artist had for rendering his favourite subject matter - the horse.

THÉODORE GÉRICAUT



On the backing of this drawing, labels dating back to the 1950s illustrate the work's colourful history and provenance.

X







THÉODORE GÉRICAULT

Rouen 1791-1824 Paris

La charrette a charbon

black chalk, pen and grey ink and watercolor on paper (recto)

black chalk on paper (verso)

19.9 x 27.6 cm

Provenance:

M. Suzor, Paris

Anonymous sale, Audap-Solanet, Paris, 17 June 1994, lot 137

Jan Krugier, acquired at the above sale

sale, Christie's New York, 5 November 2013, Lot 117

Private Collection, Switzerland

Exhibitions:

Paris, Galerie Gobin, *Géricault*, 1935, no. 61.

Paris, Galerie Bernheim-Jeune et Cie., *Géricault*, 1937, no. 142.

Paris, Galerie Dina Vierny, *Cent Aquarelles du XIXe siècle*, March-April 1947.

Paris, Galerie Bignou, *Géricault cet inconnu... Aquarelles, gouaches, dessins*, exposition organisée au bénéfice de la Société des amis d'Eugène Delacroix, May-June 1950, no. 56.

London, Marlborough Fine Art, Ltd., *Théodore Géricault*, October- November 1952 (illustrated on the cover), Cf. note no. 58.

Paris, Galerie Bernheim-Jeune et Cie., *Cent-cinquante ans de dessin*, December 1952 -March 1953, no. 70.

Winterthur, Kunstmuseum, *Théodore Géricault*, August-November 1953, no. 191, pl. XXI.

Paris, Galerie Bernheim-Jeune et Cie., *Gros, Géricault, Delacroix*, January- March 1954, no. 64.

Berlin, Kupferstichkabinett, Staatliche Museen zu Berlin-Preussischer Kulturbesitz,

Linie, Licht und Schatten: Meisterzeichnungen und Skulpturen der Sammlung Jan und Marie Anne Krugier-Poniatowski, May-August 1999, no. 78, p. 170 (illustrated, p. 171).

Venice, Peggy Guggenheim Collection, The Solomon R. Guggenheim Foundation, *The Timeless Eye: Master Drawings from the Jan and Marie Anne Krugier-Poniatowski Collection*, September - December 1999, no. 91, p. 196 (illustrated, p. 197).

Madrid, Museo Thyssen-Bornemisza, *Miradas sin Tiempo: Dibujos, Pinturas y Esculturas de la Colección Jan y Marie Anne Krugier-Poniatowski*, February-May 2000, no. 106, p. 244 (illustrated, p. 245).

New York, Jill Newhouse Gallery, *Drawings, Théodore Géricault: Watercolors and Small Oils from Private Collections*, 2014

Literature:

A. del Guericco, *Géricault*, Milan, 1963, p. 150 (illustrated, fig. 80; as done after his return from England to France).

G. Bazin, *Théodore Géricault: Etude critique, documents et catalogue raisonné*, Paris, 1997, vol. VII, p. 83, no. 2168 (recto), p. 84, no. 2169 (verso); étude critique, p. 13.

K. Rosenberg, 'Théodore Géricault', 27 June 2014, on page C24 of the New York edition of *The New York Times*.





THÉODORE GÉRICAULT

The present watercolour shows a coal wagon being pulled by two horses, one of which seems to be headed in a different direction thanks to a broken shaft. The coalman, his expression determined and his whip raised, struggles to bring the animal back in line. Here, Géricault conveys both the power and dignity of man and horse through his focus on their everyday activities. The coalman's pose even mimics that of antique sculpture. *La charrette à charbon* combined the artist's love of horses with his interest in everyday life in England. While in his compositions of English horses and riders, both man and animal reflect a haughty elegance, here they are united by the toilsome nature of their job.

Rendered during his visits to London between 1820 and 1821, the artist produced a series of drawings on equestrian themes as he stayed during this duration in the house of his friend Adam Elmore, a horse dealer who owned stables near Hyde Park. Géricault's interest in British culture spanned all aspects of class and society, and more so than any other place, he was interested in the lives and activities of the working class in England. The culmination of this was the 1821 publication of *Various Subjects Drawn from Life and on Stone*, which included thirteen lithographs of everyday life of the lower classes in England. One of these lithographs, *Entrance to the Adelphi Wharf*, also depicted the coal wagon as its subject, with the horses and coalman seen from behind entering a brick tunnel. Coal wagons were also the subject of several other watercolours by Géricault, most notably one at the British Museum, London which includes more horses and a wider landscape than the Krugier drawing.

Illustration on the left:
verso of *La charrette à charbon*

However, Géricault's fascination with horses began in his childhood during visits to his father's family's farm in Rouen. As an artist, his mastery of this subject was developed first in the studio of Horace Vernet (1789-1863), when he made drawings of the horses in the Imperial Stables at Versailles. Later, during his travels to England and Italy, he depicted horses and equestrian events in local settings - such as the Barberi race in Rome and aristocratic riders in England.

The sheet presented here also contains a less detailed study in black chalk of another horse on the verso (a detail of which is illustrated on the opposite page). Several outlines can also be distinguished thus, illustrating Géricault's method of reusing the same piece of paper for several studies until he had decided to rework the chosen pose of his subject.

The role of horses in military settings was also a source of inspiration and Géricault depicted both historical and contemporary equestrian battles. Horses were the subject of many first-hand, rapidly executed chalk and pen studies, as well as more finished compositions in watercolour and oil of horses in stables, in battle, mounted by riders and as beasts of burden.

Documents:

Dr. Lorenz Eitner confirmed the attribution of this watercolour to Géricault in a letter dated 12 July 1994.







AUGUSTO GIACOMETTI
Stampa 1877 - 1947 Zürich

Red Roses, 1933

Monogrammed lower right, verso signed,
titled and dated

Oil on canvas

72 x 86 cm

Provenance:

From an international private Collection
Private Collection, Switzerland until 2009
sale, Sotheby's Zurich, 7 December 2009, Lot 90
Private Collection, Switzerland

Literature:

A. M. Zandralli, *Augusto Giacometti*, Leipzig 1936, listed on p. 147 (no illustration)
H. Hartmann, *Augusto Giacometti, Pionier der abstrakten Malerei, Ein Leben für die Farbe*,
Chur 1981, S. 246, Nr. 1658







AUGUSTO GIACOMETTI

Augusto Giacometti (1877 -1947) was a Swiss painter from Stampa, Graubunden and the cousin of Giovanni Giacometti, the father of the renowned 20th century artist - Alberto Giacometti. He is regarded as an outstanding artist in the wake of the Art Nouveau and Symbolism, an innovator of glass painting and exponent of monumental wall paintings. Giovanni's parents embraced their son's interest to pursue a career in the arts, however Augusto did not have the same support from his parents who actively tried to prevent him from developing his interests.

Nonetheless, from 1894 to 1897 he lived in Zürich, where he received a diploma as a teacher of drawing at the School of Arts and Crafts. In the summer of 1897 he went to Paris and studied under Eugène Grasset at the School of Decorative Arts. His early works show a distinct link to the floral graphic decoration by William Morris. Augusto took motifs and used them in artisan work, designing mosaics, glass, clocks and posters. Though his style developed throughout his career and during his extensive travels, floral motifs transcended most of his creative production. In a process of gradual liberation from ornamental art, he used a technique of applying different colours with a spatula to flattened areas in order to produce a variety of effects, including the 'carpet' and 'separate tessera mosaic' effect. This marked a distinct change from his graphic, outlined works that preceded these paintings.

When the First World War broke out, Augusto was forced to return to Stampa but continued his travels around Europe soon after, seeking work in Germany, Sweden, Denmark and Holland. A trip to London in 1928 brought him into contact with William Turner, whom he considered to be the founder of Impressionism. He travelled to Tunisia and Algeria and received numerous public awards in his homeland upon his return.

The canvas shown here titled *Red Roses* (1933) was produced while the artist was back in Switzerland. As the title suggests it depicts a large vase of red roses mingled with pink, blue and white flowers while the background seems to be composed of a flowing fabric backdrop. Though this painting is certainly realistic, the medium is not disguised, instead the oil paint is employed in a manner that emphasizes its presence. The subject appears to flicker before the viewer - perhaps suggesting the play of light in the room. In this painting there is a certain vibrancy and vivacity so characteristic of Augusto's works. This is further evident in his other floral scenes and landscape rendered around this time where his scenes appear to blur in and out of focus because of the rough manner in which they are created. Many of Augusto's paintings from around 1930 render floral bouquets in vases in a similar style. Moreover, he produced several canvases specifically on the same theme, roses, but the arrangements differ.

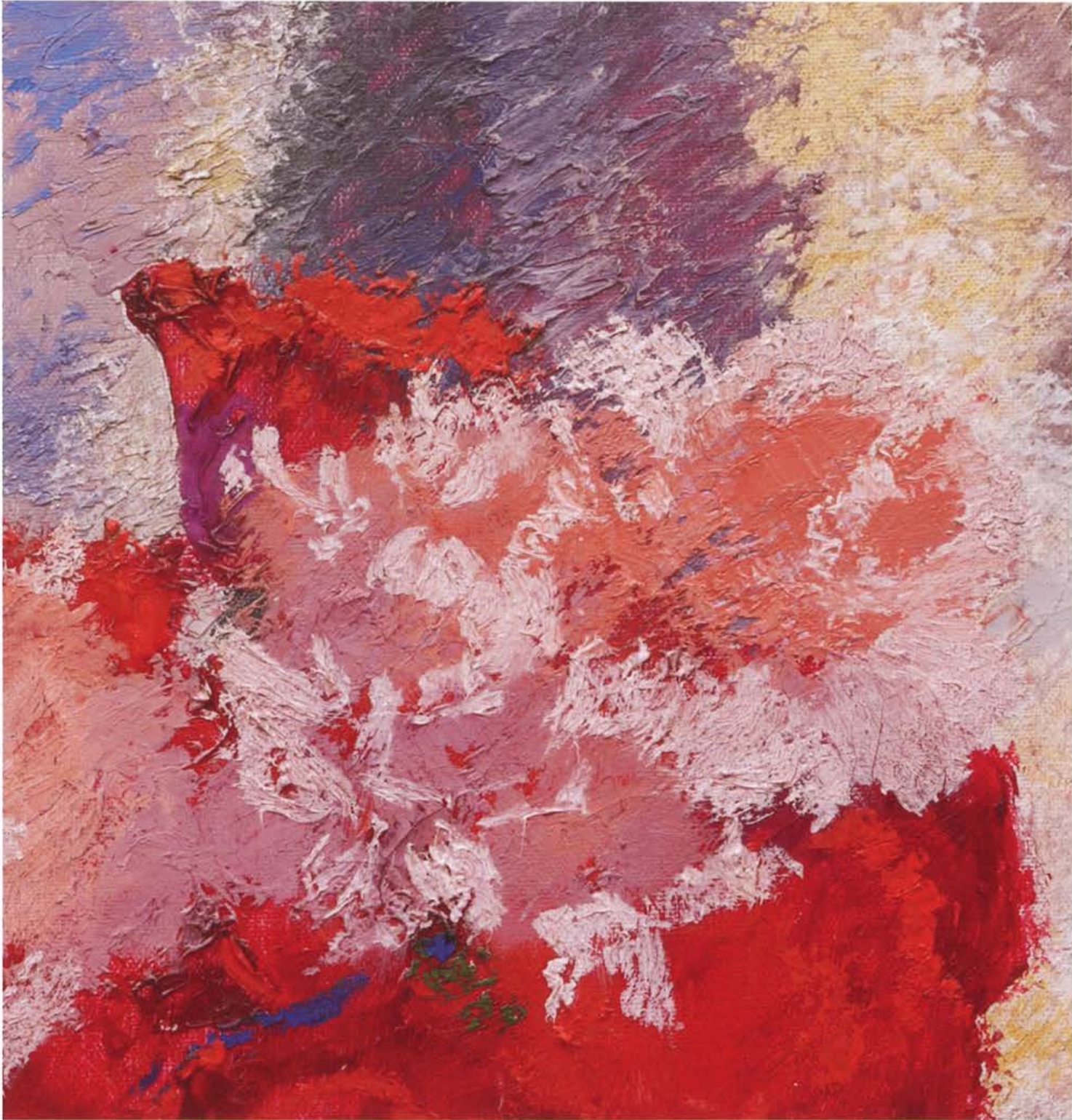
Augusto Giacometti was among the first artists of the 20th Century that gave painting almost complete autonomy, thus aligning himself with the great colourists.

On his gravestone reads: 'Master of Colour' and one can certainly see how colour played such a vital role in his artistic expression, arguably more so than any subject matter.

Isolating sections of this composition for visual analysis, one is offered an insight into Augusto's artistic methods. As the flowers dissolve and disintegrate into their surroundings, dashes of colour create a magnificently abstract display on the canvas. Augusto Giacometti executed his first entirely abstract colour studies before 1900 and these optical investigations became the cornerstones for his entire oeuvre: drawing from nature he reduced all elements to their basic palettes by recording colour combinations and swatches that arose from particular seasons, landscapes or subject matters.

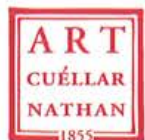
For Augusto, capturing reality was not merely about the external appearance of things, but their essence too. This is arguably what he shared with his cousin Giovanni Giacometti. It was 'not one's own thoughts based on mere human rationality, but seeing, as an assimilation of nature's greatness, the sensation of and being fulfilled by what one sees - that is what makes an artist' (U. Kuster, *Alberto Giacometti: Space, Figure, Time*, Germany, 2008, p.40.) In Augusto Giacometti's paintings life itself is captured in the vibrant method of paint application so prevalent in his works and we, as the viewer, are made conscious of the fact that we are privileged to witness a fleeting moment seen through the eyes of this artist.

AUGUSTO GIACOMETTI









Ferdinand Hodler
Berne 1853 - 1918 Geneva

Die Liebe

Signed lower right

oil on canvas

65.5 x 155 cm

Provenance:

Sammlung Max Ras, Basel

Private Collection, Switzerland

sale, Phillips de Pury & Luxembourg, Zürich 2002, Lot 44

sale, Koller Auktionen, Zürich, June 2009, Lot 3041

Private Collection, Switzerland

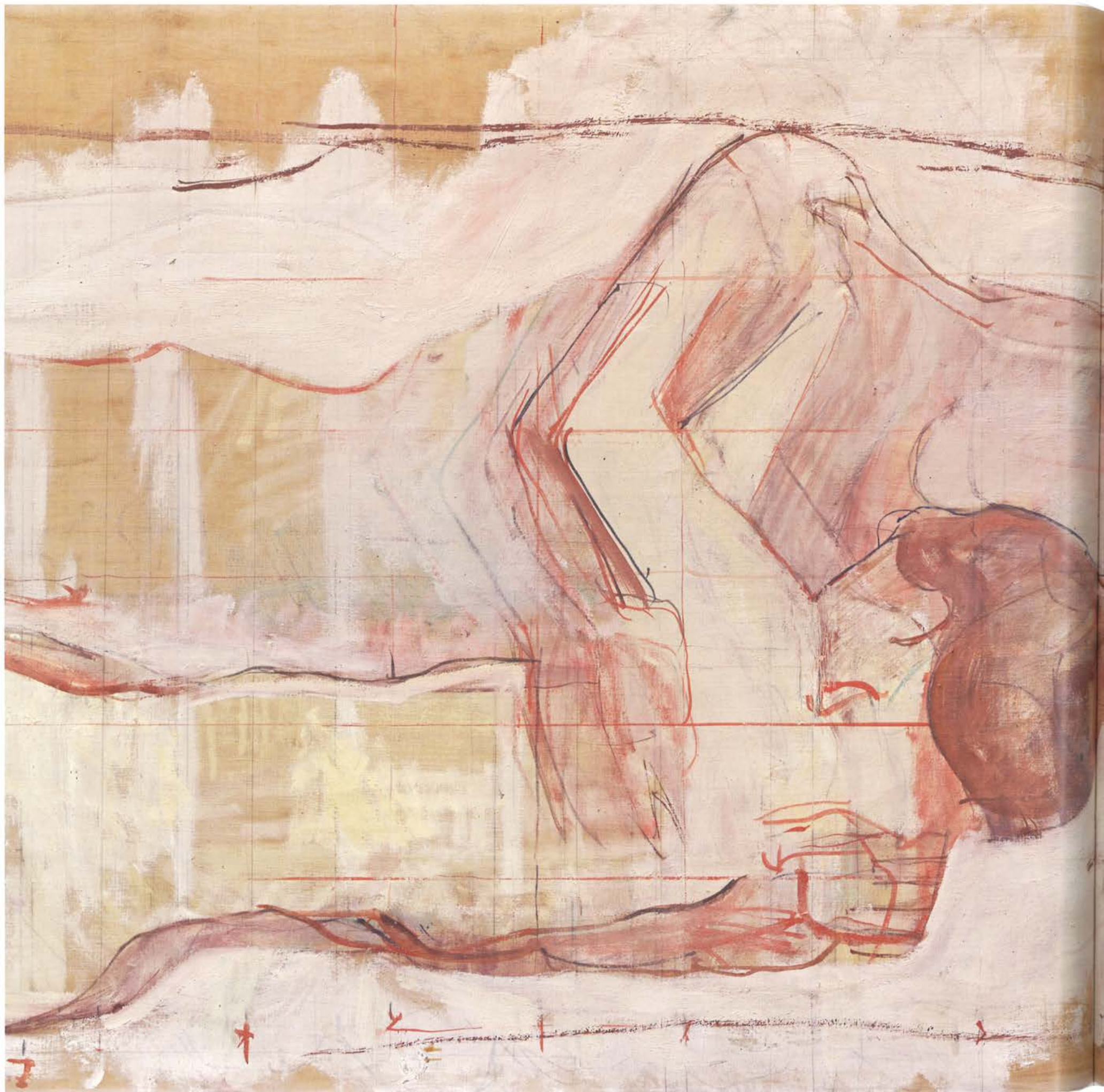
Exhibitions:

Basel, Kunstmuseum, 1985 - 1988 labelled as the private collection of Leihgabe;

Le Musée Bonnard, Le Cannet, *Le nu de Gauguin à Bonnard-Eve, icône de la modernité*,

6 July 2013 - 3 November 2013.





FERDINAND HODLER

Ferdinand Hodler (1853-1918) is one of the most renowned Swiss painters of the 19th century and the first great modern painter of Switzerland whose style both embraced the mainstream as much as it also dared to break free from its boundaries in order to produce something innovative and unique. Hodler's artistic stance was fundamentally determined by his own individuality, regardless of the stylistic movements reverberating around him and only displayed affinities with these exterior influences when it suited his own creative needs. The artist's highly personal style and elaborate visions of themes such as love, death as well as landscapes and portraiture, defined him as one of the key artists who illustrated the tumultuous state of Europe in the decades before World War One. Hodler was preoccupied throughout his career with morbid imagery and ambiguous languid figures mirroring the general feeling of gloom that was shrouding the continent at the time, as well as Hodler's own personal turmoil. His parents and all five of his siblings had died of tuberculosis by the time he had reached adulthood, inevitably leaving a strong imprint on his artistic thoughts.

The painting shown here is an oil study for two of the figures in Hodler's *Love* (1907-8). Though this scene appears free from the artist's fixation with melancholic or deathly scenes, it is interesting to note that Hodler developed the composition of *Love* by expanding on the two embracing figures from the lower right section of *Night*. The latter composition renders a terrifying scene that evokes the inevitability of death and its constant unavoidable presence even during life. Thus, the motif of the lovers was treated in *Night* for the first time and was then reused in his next work, *Love*, perhaps making a distinct link between the two themes. The figures that inhabit the latter are represented in multiple drawings (see: *Ferdinand Hodler: The drawings at the Kunstmuseum Bern*, Bern, 1999, No. 101 and 102).







'The outline of the human body changes according to its movements and is in itself an element of beauty,' Hodler

Love was represented eventually on an imposing scale with the final version composed of the three juxtaposed pairs amounting to 145 x 568 cm. Within this long horizontal canvas three couples are stretched out at the edge of the sea - their undulating forms mimicking the waves beyond. On the advice of the German architect Eberhard Grisebach, the original three-part canvas was cut so that the two flanking couples produced a new work. The concept representing love as a three-phase act was thus destroyed and reconfigured. Hodler is said to have later regretted complying with this decision and thought of a new way of dividing the image but it never came to fruition.

In many of Hodler's paintings including this study for *Love*, the artist's connection with stylistic trends of his time can be found. He participated in Symbolism and Art Nouveau and something from their characteristic use of flat linear form permeates most of his works after the turn of the century. There is certainly a decorative quality to his curving forms. In this particular study of the lovers embracing, one gains a real sense of the artist's fascination with contour and movement. The outline of the female form is reinforced through sinuously winding lines. One can also see how Hodler changed the positioning of the man's arm and hand through the sketchier paint handling.

'Hodler thought and painted in terms of drawing, progressing from line, to form, to detail of figure and background. Line was his protagonist, the means of

representing an idea, not merely the means of covering a surface.' (P. Seltz, *Ferdinand Hodler*, California, 1972, p. 36). His drawing contains flowing ideas, and display changes until the last stroke of a pencil touched the sheet of paper or the brush a canvas. Thus, Hodler developed many canvases over years that visibly connect in the same way *Night*, 1890, transformed into *Love* by 1908.

Love is an emphatic example of the artist's interest in rendering allegorical subjects through the human form, however this particular work differs greatly from his other allegorical pieces such as *Truth II* or *Day II*. While all these are inhabited by highly composed figures that seem dance-like in their unnaturally angular poses, *Love* is more natural and full of unbridled emotion. As Seltz described, 'rarely has [Hodler's] use of colour been more forceful and meaningful, and never has he painted the human body more masterfully [than in *Love*]' (P. Seltz, *Ferdinand Hodler*, California, 1972, p. 36). This painted study for *Love* highlights this notion as it ardently displays unrestrained love - so much so that it appears almost as though the artist was painting the couple from life. It further acts as a wonderful illustration of Hodler's creative technique and draftsmanship.

FERDINAND HODLER



WINSLOW HOMER

Boston 1836 - 1910 Prout's Neck

MICHAEL ALTMAN FINE ART
& ADVISORY SERVICES, LLC

Girl Reading Under an Oak Tree, 1879

Signed lower right: Homer / 1879

Oil on canvas

15 1/2 x 22 1/2 inches

39.4 x 57.2 cm

Provenance:

C.E. Wood, Brooklyn, NY

Helen C. Wood, Brooklyn, NY, his daughter, by 1936

[William Macbeth, Inc., 1938]

Willis A. Trafton, Auburn, ME, 1938

Gifted to Helen Trafton Gutmann, Auburn, ME, his daughter

[Vose Galleries, Boston, c. 1996]

Private collection, 1996

sale, Christie's New York, Important American Paintings, Drawings and Sculpture, 25 May, 2000, Lot 19

Private collection, Virginia

Exhibitions:

Macbeth 1938, no. 19

Daniel A. Mathews Art Gallery, New York, *American and Foreign Paintings* [auction],

February 22 - 27, 1880, no. 35 (as *Deeply Interested*)

Michael Altman Fine Art & Advisory Services, LLC, *Winslow Homer*, October 28 - November 20, 2015

Literature:

"Art Sales," (NY) Evening Post, 25 Feb. 1880

L. Goodrich, A. Booth Gerdts, *Record of Works by Winslow Homer*, Volume III,

1877 to March 1881 (New York: Spanierman Gallery, LLC, 2008), cat. no. 766, illus. p. 188







WINSLOW HOMER

During the late 1870s Winslow Homer painted some of the most idyllic images of American country life of the late nineteenth century. *Girl Reading Under an Oak Tree* exemplifies this type of painting, with its genteel subject matter, peaceful ambiance and light-filled setting.

Homer painted *Girl Reading Under an Oak Tree* in 1879, while staying in Mountainville, New York, at Houghton Farm, the summer home of Lawson Valentine, who was the business partner of Homer's favorite brother, Charles. Winslow Homer concentrated mostly on watercolor painting during the summers of 1878 and 1879, and his achievements in painting light and color in that medium would enhance and inform his technique in his oil paintings depicting figures in the outdoors. *Girl Reading Under an Oak Tree* reflects these qualities with its bright sense of light and color.

Girl Reading Under an Oak Tree depicts a fashionably dressed woman seated at the base of a tree in a sun-dappled woodland setting. She is dressed in a smart, grey walking suit, modish black hat and matching bag, as well as long gloves. Around her shoulders and on the ground is draped a brilliant red shawl, protecting her from the leaves, flowers and grasses that have fallen on the woodland floor. She focuses her attention on her reading - a newspaper or perhaps an illustrated periodical popular at the time - the cool sunlight reflects off the corners of the paper, sparkling in the sunlight.

L. Goodrich wrote of Homer's genre paintings of single women from the 1860s and 1870s, "His work of these years, as earlier, was much preoccupied with women. But his attitude was less remote, more intimate. The athletic miss was less in evidence and the young ladies now are seen idling in hammocks, reading novels, embroidering, picking flowers, catching butterflies and engaged in other gentle feminine occupations. Often they were shown singly, as individuals rather than merely parts of a scene. Still not idealized, they were pictured with a delicate precision, a sensitiveness to individual character, that would have made him one of our finest portraitists. The note of sentiment was stronger, but still reserved, implicit rather than openly expressed. The artist's attitude, though warmer and more intimate than before, was far from the sensuousness of Manet and Renoir or the mordant realism of Degas. He was still typically American in his air of detachment, his refinement, his lack of frank sensuousness. In heavier hands these pictures might have turned into sentimentality, but Homer's utter honesty and freshness of vision kept them genuine and delightful. Among all his works they have a special and unexpected charm." (L. Goodrich, *Winslow Homer*, New York, 1944, p. 56).

During the mid to late 1870s, Homer lightened his palette, and included more luminous settings for his subjects, suggesting that his developing talents in the field of watercolor also affected his approach to painting in oil. L. Goodrich wrote, "A few small oils of women picking blossoms, all evidently painted outdoors, showed new color sensitiveness, doubtless a result of his discoveries in watercolor. They evidenced close study of the subtler modification of light, such as reflected light, and greater awareness of atmosphere. Figures no longer stood out as sharp-edged silhouettes, but were linked in color with their surroundings. Skies were no longer bright hard blue contrasting startlingly with the warm earth, but softer tones that held their place. A new tenderness appeared in his color, which was lighter and cooler, with hues suggesting impressionism" (Lloyd Goodrich, *Winslow Homer*, New York, 1944, p. 56).

These qualities are clearly evident in *Girl Reading Under an Oak Tree* - the dappled light, the touches of yellow pigments to suggest leaves or blossoms dancing in the breeze, and the pattern of light and shade seen through the branches overhead. All of these characteristics underscore the newfound sense of grace and refinement that Homer sought for his finest works of the late 1870s, including *Girl Reading Under an Oak Tree*.

Scholars have discussed at length the identity of the single women that Homer included in his compositions of the 1870s. N. Cikovsky has written, "In the late 1870s Homer also may have suffered a seriously damaging emotional crisis - a romantic disappointment the nature of which can only be guessed at, but which permanently affected his conduct, causing in particular the defensiveness, mistrustfulness, and reclusiveness that would be salient traits of his personality for the rest of his life. There are many stories of Homer's attraction to women; in early life, he said, he had a 'weakness' for pretty girls, and his paintings (mostly in watercolor) of the 1870s constitute a virtual gallery of women, who, by the very fact of their recurrence, were clearly more closely connected with Homer than professional models would have been.

In the 1870s, Homer was in his late forties, of a marriageable age, and, with reasonable prospects of professional success, financially in a marriageable position; what his paintings of the decade may show, apart from everything else, are episodes of or attempts at courtship" (N. Cikovsky, *Winslow Homer*, Washington, DC, 1995, p. 103-4).

Girl Reading Under an Oak Tree reflects Homer's continued investigation of subjects that depicted women engaged in leisure activities. His great series of the 1860s of women playing croquet would find further expression in works such as *Autumn of 1877*, *The Butterfly Girl of 1878* (The New Britain Museum of American Art, New Britain, Connecticut) and *Girl Reading Under an Oak Tree* of 1879.

When Homer's artistic production changed forever after his trip to Cullercoats, England, from 1881-1882, women engaged in leisure activities as subject matter would all but disappear from his oeuvre. With its bright, clear light and tranquil aspect, *Girl Reading Under an Oak Tree* exemplifies Homer's depictions of women painted outdoors in the American landscape, and reflects his favored means of expression during this highly personal and expressive period of his career.

Abigail Booth Gerdtts writes:

"In February 1880 a writer for the New York Evening Post reported, 'Two pictures by Mr. Winslow Homer are the most durable attractions of a collection of American and foreign oil paintings soon to be sold in the Mathew's art rooms on Cedar Street. The largest [sic] of the two is a landscape brightened by an American farmer's daughter, who reads a letter while seated on the grass and leaning against a tree,...In the former especially is a great feeling of sunshine.' The fashionable costume of the young *Woman Reading Under Oaks* hardly seems to suggest she is 'an American farmer's daughter,' however, the Post reporter's description otherwise conforms to this painting. If this is the worked offered by Daniel Mathews in that sale, it was then titled *Deeply Interested*" (Lloyd Goodrich, *Winslow Homer*, New York, 1944, p. 188).

WINSLOW HOMER



EDWARD HOPPER

Nyack 1882 - 1967 Manhattan

MICHAEL ALTMAN FINE ART
& ADVISORY SERVICES, LLC

South Truro Post Office I, 1930

signed lower right: Edward Hopper/South Truro

watercolor and pencil on paper

13 3/4 x 19 3/4 inches

34.9 x 50.2 cm

Provenance:

[With] Weintraub Gallery, New York

Acquired by the present owner from the above, 1981

sale, Christie's New York, May 18, 2004, Lot 134, (Bought In)

sale, Christie's New York, 18 May 2011, Lot 50

Private collection, 2011

Literature:

The artist's record book, I, 1930, p. 73

G. Levin, *Edward Hopper: A Catalogue Raisonne*, vol. II, New York, 1995, p. 230, no. W-261, illustrated.


G. Levin, *Edward Hopper: An Intimate Biography*, New York, 1995, p. 231

G. Levin, *The Complete Watercolors of Edward Hopper*, New York, 2001, p. 230, no. W-261, illustrated.





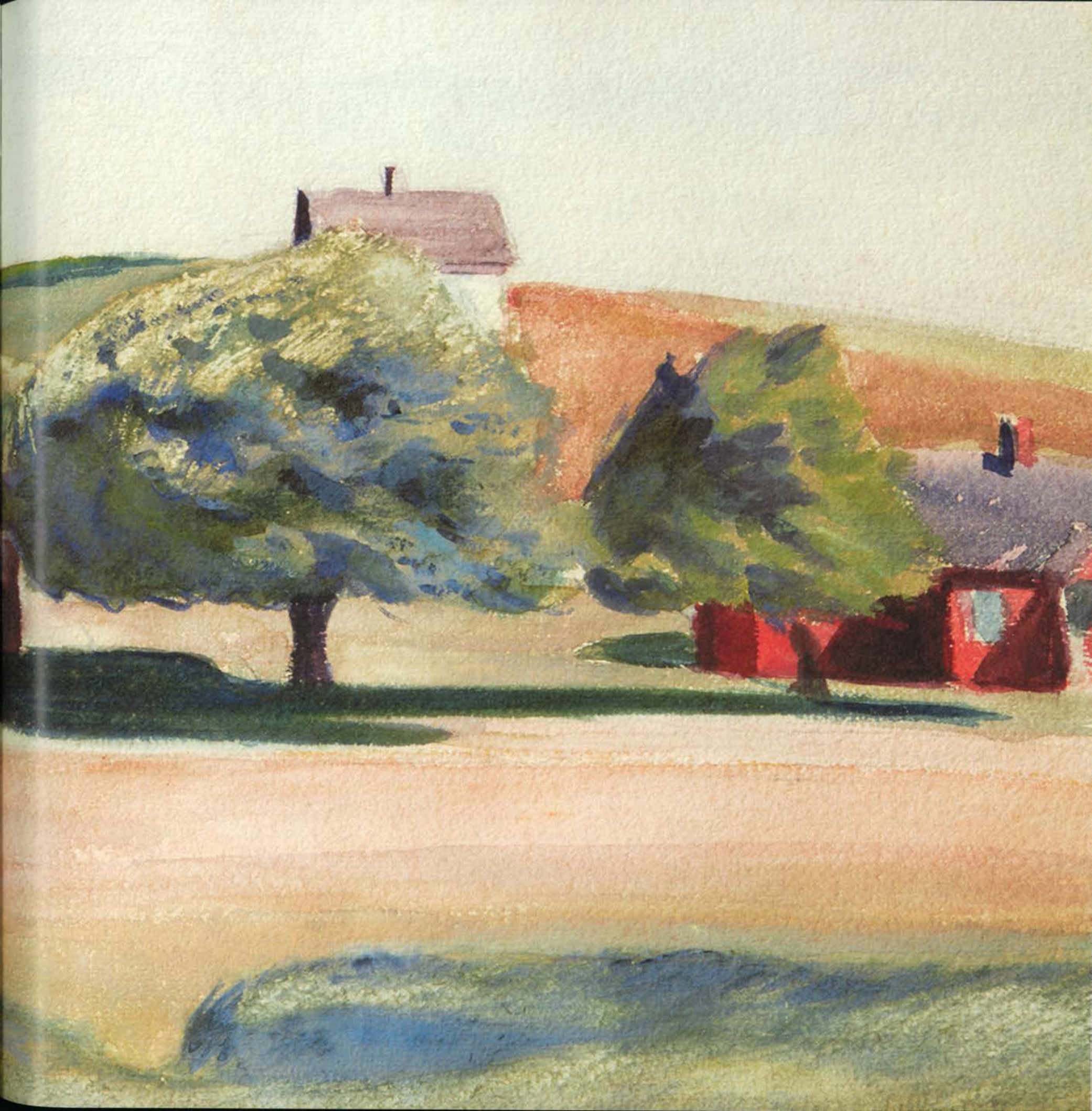
EDWARD HOPPER



In 1930, Hopper first settled with his wife, Josephine, on Cape Cod. At this time he began to explore new themes in his art. "The summer of 1930," writes art historian Virginia Mecklenburg, "marked a major change in the Hopper's lives. Having spent the previous six summers of their married life in small towns along the New England coast, they went instead to Cape Cod, which would become their primary residence for at least three months of nearly every year for the rest of their lives. The new location prompted shifts in Hopper's themes and in the fundamental way he handled shape and form. He continued to look back in time for subjects, but also discovered Modernist elements in the simple barns and houses that dotted the rolling hills around Truro." (Edward Hopper, *The Watercolors*, New York, 1999, p. 95)

For the next three years, and in works produced even later in life, the landscape and architecture near Hopper's South Truro home would become the principal theme of his watercolours.







JEFF KOONS
Pennsylvania 1955-

Gazing Ball (Demeter), 2014

plaster and glass

124.1 x 86.7 x 107.6 cm

Artist Proof from an edition of 3 plus 1 AP

Provenance:

Acquired by present owner directly from the artist
Private Collection, Switzerland





'Art has this ability to allow you to connect back through history in the same way that biology does. I'm always looking for source material.'
Jeff Koons

Since the early 1980s with the introduction of Koon's first prominent series titled *The Pre-New*, Jeff Koons' name has become inextricably tied to controversy. Ranging from sculpture to photography and painting, the artist's oeuvre undergoes constant organic development allowing it to grow in reaction to the changing world, both reflecting and at times critiquing it. Yet, one key facet of Koons' artistic production that remains consistently present in his ever-changing body of works, is its raw ability to present inherent honesty in its truest sense.

The sculpture presented here forms an integral part of Jeff Koons' recent artistic development and gives a strong indication of the themes that permeate throughout this particular chapter of his creativity. Delving into the history of art through his *Gazing Ball* series, Koons creates a distinct bridge between his own oeuvre and that of the canonical masters that preceded him. Thus, many of these sculptures are titled after Ancient Greek gods or classical masterpieces such as *Crouching Venus*. Koons however, does not merely restrict himself to three-dimensional art to develop this idea, instead he also produces a variety of paintings focusing on this concept. Just like in the sculptures, Koons recreates the style and compositions of renowned paintings whilst inserting his own iconic blue orbs as can be seen in *Gazing Ball (Boucher Reclining Girl)* or *Gazing Ball (Raft of the Medusa)*.

'Koons looks to the past in order to shape the future. This sculpture marries stylistic elements of classical art with contemporary notions, in a way that speaks to us as collectors of artworks that range from the Old Masters to the most current artists.' Corinne Cuéllar

The subject presented in this particular example, the goddess of fertility Demeter, acts as an especially pertinent choice as it emphatically embodies the self-referential and cyclical nature of art history. At first glance, the most obvious connection to Greco-Roman sculptures becomes inherently obvious, however a nod to a more recent artist is subtly integrated in this work. Pablo Picasso owned a plaster cast of Demeter and remarked that she acted as a muse throughout his extensive career. Just as many other artists directed their gaze to this classical figure for inspiration, our own eyes are mirrored back to us from the reflective azure ball perched on her knee thus, drawing our attention to the act of looking or seeing.

Materiality plays an important role in this piece as Koons selects mediums that are both modern and common but also contain references to the past. The pure white of the plaster harks back to marble statues, whilst the highly polished electric blue material perhaps gestures towards another iconic artist of Koons' own time - Anish Kapoor.

The very nature of this sculpture allows the viewer to assimilate their own comparisons and interpretations consequently, giving birth to a multitude of meanings and concepts. 'I spend much more time looking at art history and at different references to art than I do at actual objects' (Koons).

Koons' *Gazing Ball* sculptures interrogate ideas surrounding art history in an aesthetically powerful, yet minimalist way that inevitably culminates in visually elegant pieces drenched in meaning and association. Furthermore, the series marks an important moment in the artist's own career as it is the first time since his portraits of Ilona Staller (Cicciolina) and himself that Koons has depicted the human form.





MAX LIEBERMANN
Berlin 1847 - 1935 Berlin

Avenue in Sakrow with Two Riders

Signed lower right and dated: M Liebermann 1924

Oil on canvas

95.7 x 114.8 cm

Provenance:

Max Liebermann

Paul Cassierer, Berlin 1924

A. Tietz, Köln, 1925

Private Collection, Germany

Private Collection, Switzerland

sale, Koller, Zurich, 1 December 2009

Private Collection, Switzerland

Exhibitions:

Museum Oskar Reinhart, Winterthur, *Max Liebermann und die Schweiz*, 04 July - 19 October 2014

Literature:

M. Eberle, *Max Liebermann: Werkverzeichnis der Gemälde und Ölstudien*, München, 1996, Nr. 1924/39, Abb. S. 1122

Documents:

Certificate dated 16 December 2015 from The Art Loss Register confirming that this item has not been registered as stolen or missing.





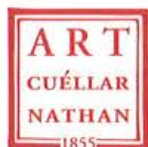


MAX LIEBERMANN

Avenue in Sakrow with Two Riders takes a significant place in Liebermann's oeuvre. No other artist of his time showed such dedication to the subject of the alley; particularly in his later years the artist captured the alley in Sakrow, close to Potsdam, in many charcoal and watercolour drawings and paintings.

In this exceptional work, Liebermann depicts light, shadow and atmospheric colour in extraordinary density, elevating the motif of the alley to almost a sublime, sacral stage. The height of the trees and composition, framing the two riders, are reminiscent of walls in gothic cathedrals. Only occasionally are we able to discover rays of sunlight filtering through the dense foliage above. The intensity of the deep green hues further enhances the optical depth of the painting whilst layers of paint applied in thick dabs and dashes produce a lusciously textured picture surface. The two riders appear as small details fully immersed in their surroundings - even their clothing and steeds are earthy brown. Though the title refers to the specific location of the Sakrow Castle gardens located in the North of Berlin at Potsdam, there is no indication of this within the painting. Instead, Liebermann has chosen a viewpoint that does not feature the architectural structure beyond and could refer to a general woodland scene.

From a young age Liebermann developed a keen fascination for parks and forests, which developed into his favourite motif that transcended almost all his art. The artist spent the last years of his life in his country house at the Wannsee, painting primarily portraits but, again, could not resist devoting a great deal of his times to rendering the narrow paths and gardens surrounding his home.



CHARLES LAPICQUE
Theizé 1898 - 1988 Orsay

Un dimanche aux régates, 1952

Signed and dated '52' bottom right,
re-signed, re-dated and titled on the reverse

Oil on canvas

97 x 130 cm

Provenance:

Collection Jean and Gilberte Lescure Vendu
sale, Beaussant Lefèvre, 11 December 2009, Lot 84
Private Collection, Switzerland

Exhibitions:

1960, New York, Galerie A. Loeb, (illustrated in catalogue)
1962, Berne, Kunsthalle
1962, Munich, Städtische Galerie
1962, Musée du Havre
1964, Hambourg, Kunstverein, (illustrated in catalogue)
1965, Essen, Musée Folkwang

Below: Arturo Cuéllar with Charles Lapicque at Île-de-Bréhat, 1980







CHARLES LAPICQUE

The work of Charles Lopicque appears, in retrospect, to have exercised a decisive influence on the new form of figuration developed in the mid-twentieth century. Its particularly daring palette and original style distinguishes the artist from any of his immediate precursors or contemporaries. Nonetheless, Lopicque's ability to marry his novel colour palette and method of ordering space with the Cubist's ideas on multiple perspectives and multiple view points, enabled him to prefigure the post-modern sensibility.

A fleeting moment frozen in time: competing flags clash in a crescendo of colour as the sailing boats pierce through swelling waves, sending foaming water spilling from their sides. Charles Lopicque's mastery of colour and light is emphatically brought to the fore in the composition presented here, titled *Un dimanche aux régates* (*Sunday at the regatta*). As the perpendicular lines of the sails cut through the picture surface, they intersect and divide the planes of pure colour that imbue this composition with vibrancy. Though Lopicque includes many figures inside the boats gliding past, detail is erased making any identification impossible. In this manner, the artist produces a painting that retains the sense of a hazy and short-lived memory. As is typical of Lopicque's style, the exuberantly applied paint creates a myriad of shapes and patterns that remains light and harmonious through the use of gaps and slithers of untouched white canvas.

Charles Lopicque spent his childhood in Epinal and visited Brittany (near Paimpol) for the first time in 1900, returning every summer for many years. His love for nautical subjects continued to provide him with inspiration throughout his career and defined him as a marine painter. Thus, the painting presented here acts as a wonderful culmination of the artist's constant fascination with seascapes particularly during his mature phase.

'He taught us a way of looking at the world that allowed new perspective views that seemed full of promise. We then had the opportunity to free ourselves from the shackles of Cubism we were slaves to before the war. (...) Then we all made our own way but Lopicque was the one that allowed us to save time, he started the discussion.' Alfred Manessier quoted in L. Bertrand-Dorléac, *Histoire de l'art*, Paris, 1940-1944, Paris, Publications de la Sorbonne, 1986, p. 396 (translated from French).









BALTASAR LOBO
Zamora 1910 - 1993 Paris

Torse au soleil, conceived in 1973

signed, numbered and inscribed with the foundry mark 'Lobo 7/8
Susse Fondateur Paris' (on the back)
bronze with brown patina
78.7 cm (length) x 68 cm (height)

Provenance:

sale, Christie's London, 3 February 2010, Lot 498
Private Collection, Switzerland

Literature:

J.E. Muller, *Lobo: Catalogue raisonné de l'oeuvre sculpté*, Paris, 1985, no. 383
(plaster of the smaller version illustrated).
Galería Freites will include this work in their forthcoming Lobo catalogue raisonné.



Baltasar Lobo (1910-1993) the renowned Spanish sculptor and artist was born in Zamora, Spain. He began his artistic career in Madrid where he established his growing interest in Iberian sculpture that subtly permeated the style of his later sculptures. The outbreak of the Civil War however, brought Lobo to Paris in 1939 where he came under the artistic influence of Constantin Brâncuși, Jean Arp and Pablo Picasso. Sculptures such as *Torse au soleil* presented here, encapsulate the breadth of Lobo's influences and his constant interest in the interplay between the abstract and the figurative.

Lobo held affinities with the avant-garde just as much as he did with academic traditions. Although the artist's clean geometric forms and simplified balanced shapes appear as manifestations of the modernist aesthetic of its time, Lobo never defined himself as part of a specific movement. He perceived the peril that threatened contemporary sculpture as being the gap between traditional art institutions and 'l'anti-sculpture' thus, through his work he attempted to bridge the two.

For Lobo, sculpting was about purifying the materials he worked with to reveal the form contained within them. Usually he developed his sculptures over months, sometimes years, until they were infused with their own life, and managed to obtain the highest expression through the most naked simplicity. In fact, so consumed was he by the process that he would not put down his tools until he had judged that nothing could be added or taken away, without its balance being compromised and its universal character lost. His sculptures, therefore, have a timeless and enduring quality about them.

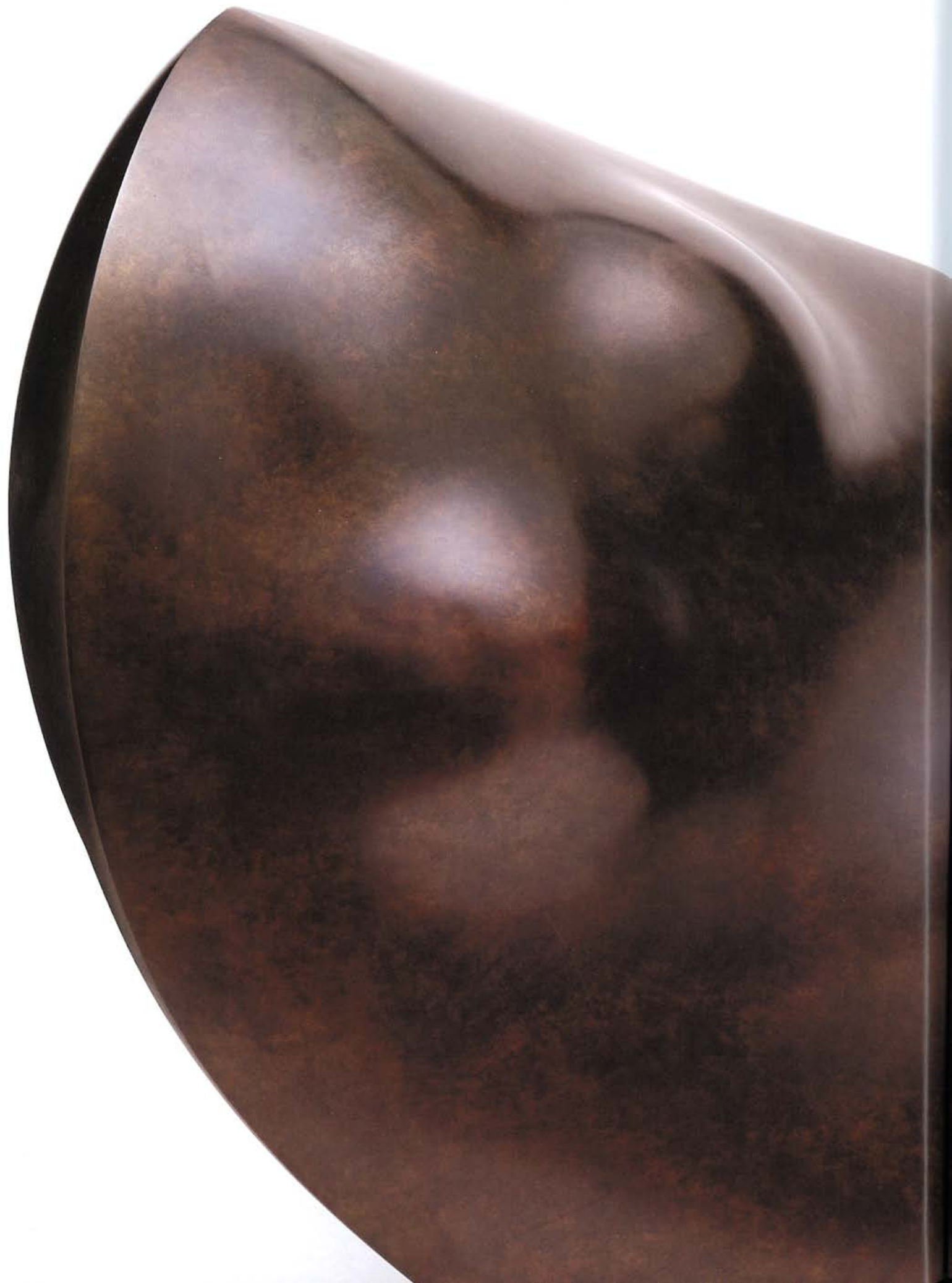
Torse au soleil is an excellent example of Lobo's style as it marries his interest in rendering an elegantly balanced and harmonious piece, without masking the object's imposing weight so integral to the natural material used here. The majority of his sculptures depict nude women and this is no exception. The swelling and sumptuously curving form eradicates frivolous details and in this way becomes a universal portrait of the Woman rather than an individual. Although modernist in this way, the balance and gravitas created by the simplification of the human form, retains characteristics associated with Greek classical sculptures. Consequently, Lobo's *Torse au soleil* contains elements of the primitive Iberian tradition in its honest robustness but marries this with the elegance of classical sculpture.

Nature for Lobo was not a model but instead, something for him to recreate, to bring to life again through the power of his imagination and his craft. Although his sculptures never lose touch with reality, they lean towards abstraction in their reductionist style, heavily outlined simplified shapes and flawless polished surfaces.

BALTASAR LOBO



Arturo Cuéllar and Baltasar Lobo in the artist's Paris home, 1982.







ADOLPH VON MENZEL
Breslau 1815 - 1905 Berlin

Portrait of Caroline Arnold

Monogrammed and dated: AM März 1848

Coloured chalk

45 x 33.8 cm

Provenance:

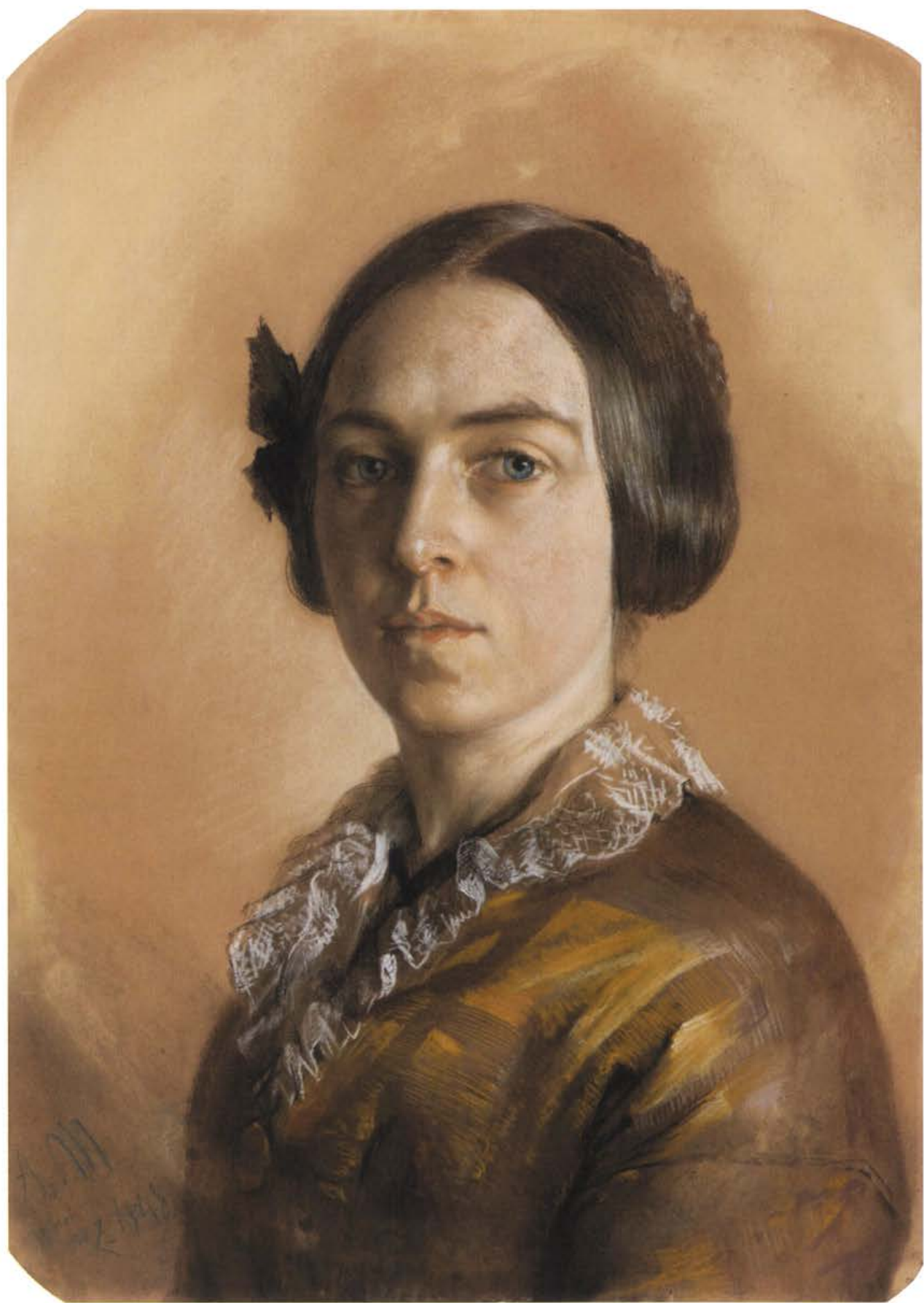
Caroline Arnold, later Freifrau Treusch von Buttlar-Brandenfels
Freiin Stephanie Treusch von Buttlar Brandenfels, Plathe a.d. Rega, Pommern
sale, Hauswedell & Nolte, Hamburg, 11 June 1992
Private Collection, Switzerland

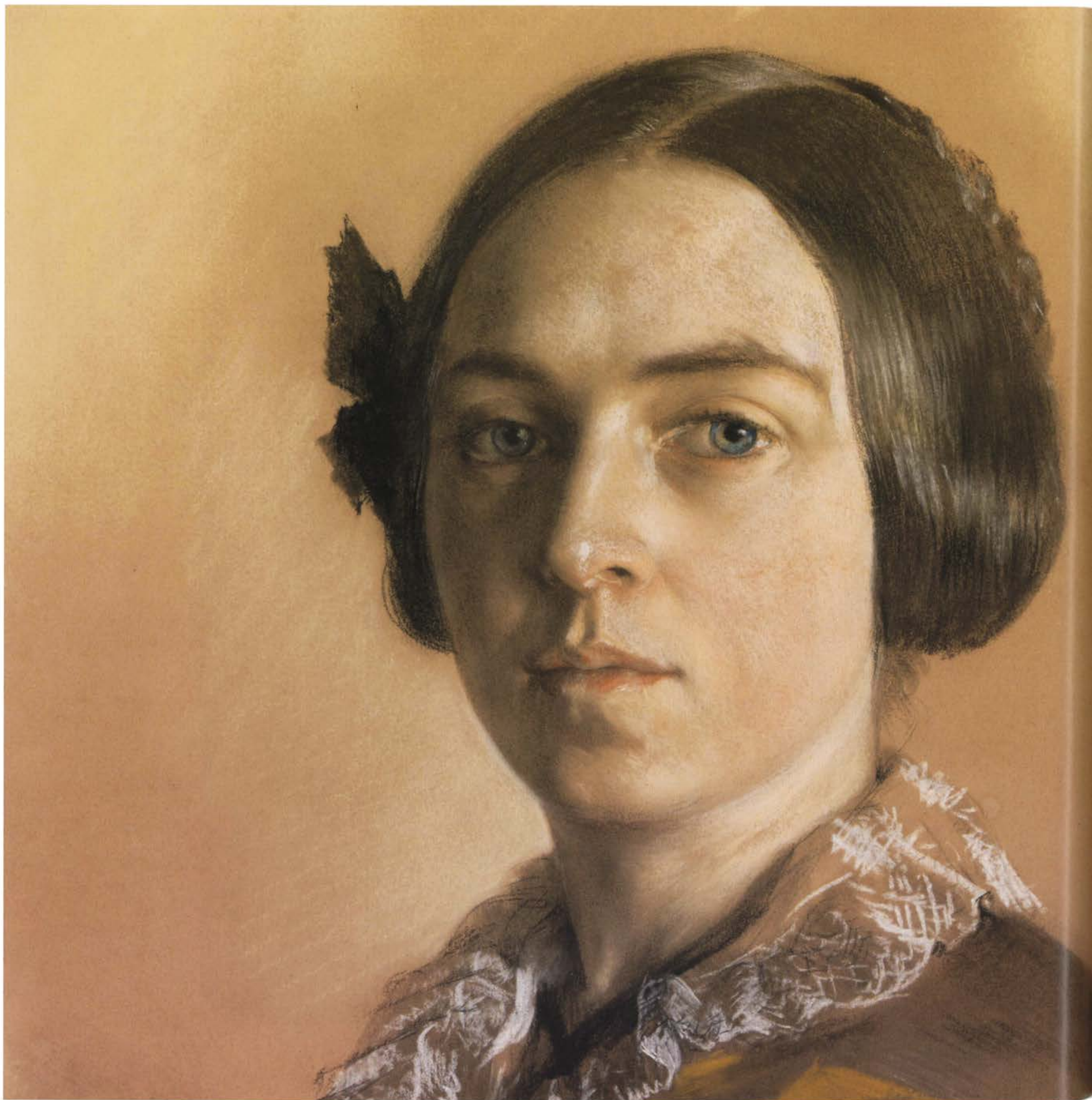
Exhibitions:

Adolph Menzel 1815-1905 "Das Labyrinth der Wirklichkeit", Paris, Musée d'Orsay / Washington, National
Gallery of Art / Berlin; Nationalgalerie im Alten Museum, 1996/97, Kat.-Nr. 40 (Farbabb.S.124)
Galerie Pels-Leusden AG Zürich, 30 May - 07 September 2002
Kunsthalle der Hypo-Kulturstiftung München, May - August 2008

Literature:

H. von Tschudi, *Adolph von Menzel*, Munich, 1905, page 163, illustrated S.163.





ADOLPH VON MENZEL

Adolph von Menzel (1815-1905) born and raised in Germany is often considered to be one of the most 'indefatigable draughtsmen among European artists of the nineteenth century' (F. Forster-Hahn, 'Authenticity into Ambivalence: The Evolution of Menzel's Drawings' in *Master Drawings*, Vol 16. No 3, 1978, p.255). It is thought that along with Caspar David Freidrich, Menzel was one of the most influential German artists of the 19th century, whilst being the most successful of his time period. Artists such as Degas and Albert Wolff were known to be avid collectors of Menzel's work, most notably his drawings, for it was in his drawings that one began to see the 'real' Adolph von Menzel.

By the mid 1840s Menzel was enjoying increasing popularity along with which came increasing patronage from the Prussian court. He worked first for King Frederick William IV, then for Emperors William I and William II. Yet despite his status as official history and court painter, Menzel retained his independence in his private drawings, producing a vast private oeuvre of drawings, pastels and gouaches on subjects drawn from his immediate surroundings and from numerous journeys through Germany. Portrait of Caroline Arnold falls into this period where Menzel sought solitude and himself in his drawings.

Caroline Arnold was the eldest daughter of wallpaper manufacturer H J Arnold. Drawing one evening in Kassel during the years 1833/34, Arnold and Menzel met. Consequently, the two become very close, sharing many lively letter exchanges. However, the families drew closer yet, as Arnold's third son stayed with Menzel while training to be a painter in Antwerp. Following this, Menzel then stayed with the Arnold family in Kassel during the years 1847 and 1848 where he worked on a commission from Nassauischen Kunstverein. Living with the Arnold family for such an extensive period led Menzel to make several portraits of the family members, Caroline's being the most delicately drawn in the finest detail.

The private nature of this drawing is highlighted in the sensitivity with which it is drawn. Forster-Han explains, 'the analysis of this most private and personal medium discloses, above all, a deep experience of fragmentation and alienation. This psychological dilemma, which is rooted in the social conditions of nineteenth-century Germany, betrays the artist's inner isolation and his equivocal relationship to Wilhelminian society. Hidden behind the mask of the successful artist of almost legendary fame, the aging painter's feeling of ambivalence becomes the essential part of the mental state that shaped his unique artistic method'. This ambivalence is echoed in the dark tonality and soft appearance of the image. Forster-Hahn further explains the intimacy of the composition by stating that the 'intimate subject that spontaneously intrigued the draughtsman also stimulated the eye of the painter... this intimate interaction between Menzel's works in different media [chalk] is responsible for the private character of most of his early oil paintings'.

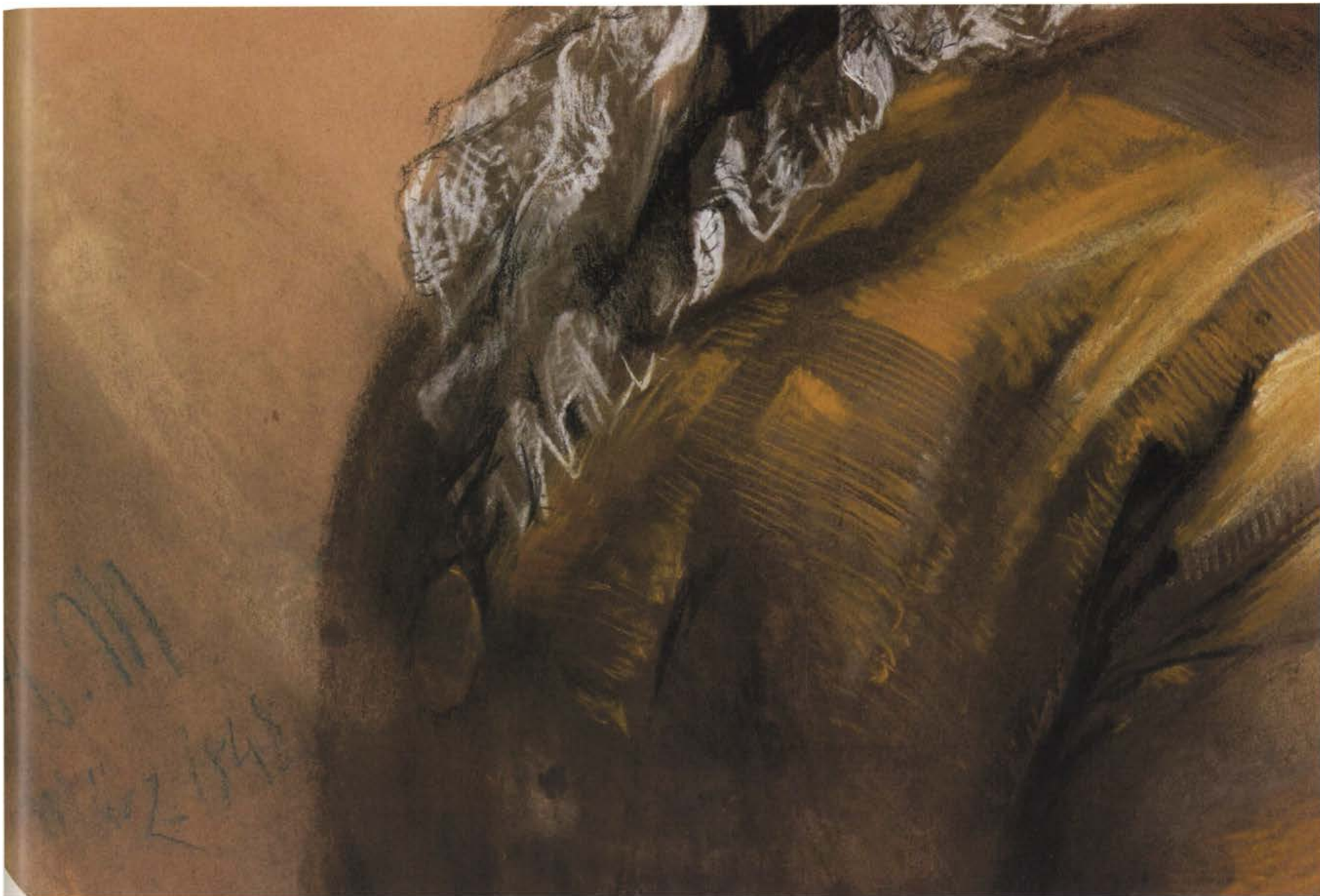
Although most of Menzel's drawings were usually used as prototypes for larger works in oil, many of his sketches were also developed as private studies, or to capture small details, which could later inform motifs for larger works. Forster-Hahn summarizes this saying, 'the relationship between preparatory studies and painting seems to indicate that the artist made the individual sketches on the spot, when the event actually took place, but executed the drawing for the entire composition later, then synthesized these preliminary stages on the final canvas.'

It is frequently argued that these 'on the spot drawings' evoke a new image of Menzel as a modernist painter, comparable to artists who formed the foundations of the Impressionist movement, such as Constable and Corot, 'a harbinger of Impressionism if not quite an Impressionist himself'.

In the 1840s and 1850s Menzel went through a notably productive phase in which he worked with pastels on tinted paper. His subtle colour gradations and talent for rendering atmospheric moods, manifest themselves in the richly nuanced tones of these images. The sketches have a calm meditative atmosphere and isolate the figure from all descriptive environments. Forster-Hahn adequately writes, 'these bust or half-figure portraits depict no activity. Menzel isolated his sitters from their setting and imbued them with a sense of permanence that stands in stark contrast to the movement and momentary effect captured in his earlier images'. This permanence, still remains today in this wonderfully delicate example of the 'real' Adolph von Menzel. The interlocking gaze between the artist and Caroline Arnold is the central focus of this composition while everything else around her is negated. Thus, a powerful sense of presence is preserved in this drawing, allowing us to see what captivated the mind of the German genius when searching for inspiration for his art works.

F. Forster-Hahn, *Authenticity into Ambivalence: The Evolution of Menzel's Drawings*, Vol 16. No 3, 1978, pp. 260-64

ADOLPH VON MENZEL









HENRY MOORE

Castleford 1898 - 1986 Much Hadham

Drawing of standing figures

Signed and dated lower left: Moore 40.

Mixed media on paper

Provenance:

Estate of Henry Moore;
Private collection England;
with Artur Kaufmann
Private collection England;
Private collection Switzerland,
thereafter by descent until the present owner

Literature:

Exhib. Catalogue, *Sculpture and Drawings by Henry Moore*, Venice Biennale, 1948, organised by British Council, cat. no. 55
Edt., A. Garrould, *Henry Moore Complete Drawings: 1940-49*, Henry Moore Foundation, 2001, illustrated, no. AG40.38 (p.30-31)
K. Clark, *Henry Moore Drawings*, London 1974, illustrated no. 120, listed on p.319
Exhib. Catalogue, *Henry Moore Figures in Space: Drawings*, Institute of Contemporary Arts London, 1953, cat. no. 35





HENRY MOORE

Perceived as one of the key protagonists of twentieth-century British Art, Henry Moore developed an extensive body of works in stone, wood and bronze that re-evaluated the humanist tradition in sculpture. Through a distinctly personal visual language, which permanently oscillated between the abstract and the figurative, the artist channelled his creativity by rendering the human form in various states of reduction.

Swelling biomorphic forms organically grow out of Moore's sculptural works and permeate his visual language. The drawing presented here illustrates the artist's method of formulating ideas for his three-dimensional works. The strange array of standing, hollowed figures could be ideas for sculptures and in fact, many motifs that do appear in his 1940s compositions including this one, can be found in his later free-standing pieces. It is interesting however, that this only becomes evident in Moore's three-dimensional works after 1951 - over a decade later. Different stages of abstraction are illustrated in each element of this sheet, though Moore never fully disassociated himself from the figurative.

The standing form on the left is barely recognizable as a descendant of its counterpart on the far right which is the most legible. Even though its limbs still appear conjoined and entwined, the folded arms and legs are made more pronounced through the use of gaps and cavities. Meanwhile, the use of negative space in the other structures only fragments any sense of realism. A substantial amount of Moore's sculptural designs are rendered on sheets of paper that portray several versions or adaptations of a motif; the sketch portrayed here is significant because the forms appear in dialogue with each other - inhabiting a common space that recedes into darkness. This is not merely a page of separate studies, but a considered composition where the sculptures have been transformed into orchestrated actors on a stage.

The 1940s were a highly productive time during Henry Moore's prolific career particularly with regards to his drawings. During the War he dedicated much of his time to exploring this medium in his famous shelter scenes however, he also continued developing his ideas for sculptures in highly wrought compositions such as the one presented here. A red wash, coloured crayons and ink are used to render texture, depth and light in an energetic, yet skilfully designed manner so indicative of Moore's works on paper.







MAURICE PRENDERGAST
St John's 1858 - 1924 New York City

MICHAEL ALTMAN FINE ART
& ADVISORY SERVICES, LLC

Evening Shower, Paris, 1892-4

Signed lower left: Prendergast

Oil on panel

34.3 x 21 cm

Framed: 47.9 x 34.3 cm

Provenance:

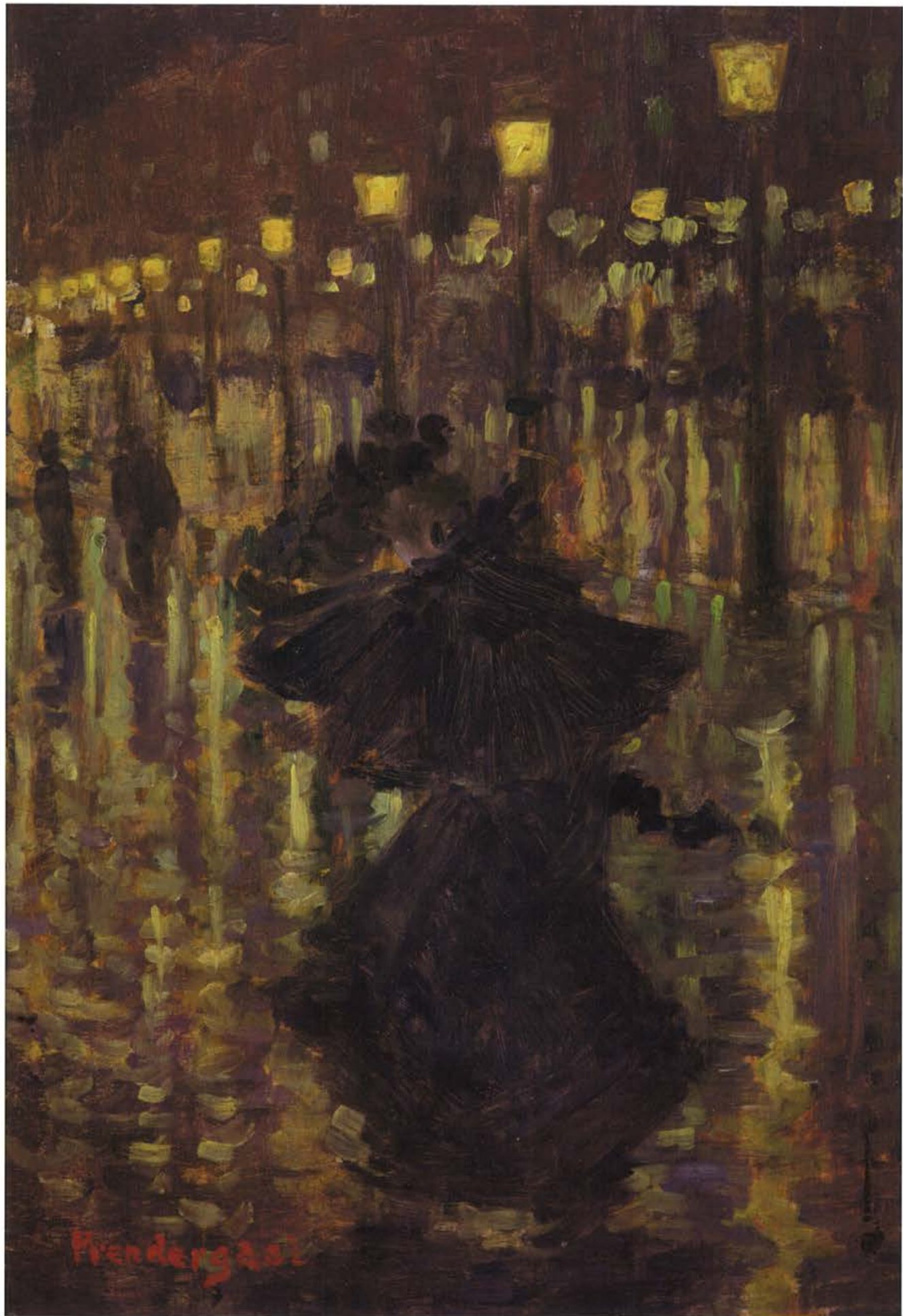
The artist
to Charles Prendergast, 1924
to Mrs. Charles Prendergast, 1948
to Kraushaar Galleries, New York
to Perry T. Rathbone, 1952
by family descent, until 2007
Private collection, 2010

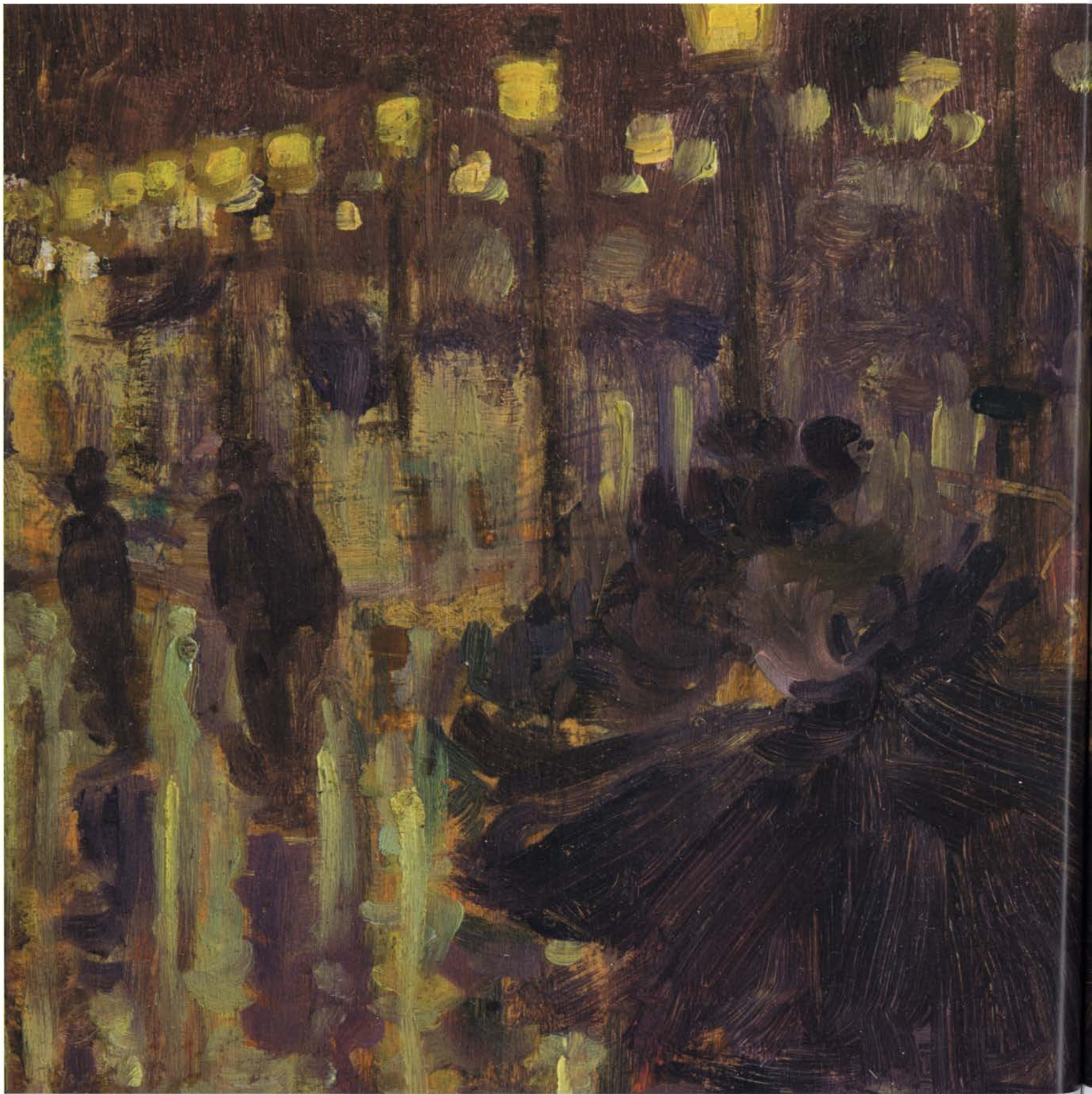
Exhibitions:

Addison Gallery of American Art, Phillips Academy, Massachusetts, *The Prendergasts: Retrospective Exhibition of the Work of Maurice and Charles Prendergast*, September 24 - November 6, 1938, no. 60
Kraushaar Galleries, New York, *Maurice Prendergast: Paintings and Watercolors of Chartres, Dieppe, Dinard, Treport, Paris, St. Malo*, November 13 - December 9, 1944, no. 1
Montreal Museum of Fine Arts, Canada, *So this is Paris: Exhibition of Paintings*, October 4-29, 1950, no. 33
Museum of Fine Arts, Boston, *Maurice Prendergast, 1859-1924*, October 24 - December 6, 1960, no. 2, illus.
Knoedler Galleries, New York, *Paintings and Watercolors by Maurice Prendergast: A Loan Exhibition*, November 1-26, 1966, no. 2, illus.
Wildenstein Galleries, New York, *From Realism to Symbolism: Whistler & His World*, 4 March-3 April 1971, no. 117, illus.
Davis & Long Company, New York, *Charles Conder, Robert Henri, James Morrice, Maurice Prendergast: The Formative Years, Paris 1890s*, May 13-31, 1975, no. 27, illus.
University of Maryland Art Gallery, College Park, *Maurice Prendergast: Art of Impulse and Color*, September 1 - October 6, 1976, no. 5, illus.
Davis & Long Company, New York, *Maurice Prendergast*, May 4-28, 1977, no. 5

Literature:

Hedley Howell Rhys, "Maurice Prendergast: The Sources and Development of His Style," (Ph.D. dissertation, Harvard University), 1952, p. 149
Mayer 1971, p. 53, illus.
Boyle, 1974, p. 225, illus.
John Russell, 1977, p. C20
Langdale 1984, p. 32
Szabo 1987, p. xiv
Carol Clark, Nancy Mowll Mathews and Gwendolyn Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné* (Williamstown, Massachusetts and Munich, 1990), no. 18, p. 214, illus.





MAURICE PRENDERGAST

Maurice Prendergast arrived in Paris in 1891 where he was met by a booming art scene. Although he studied at the Académies Colarossi and Julian, Prendergast found great inspiration on the city boulevards that thrived with life, inside the establishments that lined them, as well as the parks that offered moments of idyllic leisure amongst the hubbub of the urban environment. It was there that his expressive style in capturing the vivacity of Paris came to life. The artist "gravitated toward the more progressive fringe of the Parisian art establishment," (N. Mowll Mathews, *Maurice Prendergast*, Williamstown, Massachusetts, 1990, p. 13) and his individual yet modern style can be found in *Evening Shower, Paris* rendered during this period of the artist's stay between 1892-94.

This composition depicts a fleeting moment frozen in time and in paint; a barely distinguishable woman hurriedly makes her way down a street illuminated by Parisian glowing street lamps that cast reflections on the puddles beneath her feet, which Prendergast wonderfully captures through lively dashes and smudges of paint. The manner in which the artist renders the glow of the city lights during the rain aligns Prendergast with Camille Pissarro's later explorations on the same theme from 1897 (*The Boulevard Montmartre at Night*).

A woman raising her long dress became a leitmotif in Prendergast's Parisian works and according to Van Wyck Brooks, "When short skirts came into fashion...he spoke of the beautiful movement that women had made when, at a street-corner, they turned round to lift up their skirts before they scurried across the street: 'that's a lost art,' he said" (as quoted in R.J. Wattenmaker, *Maurice Prendergast*, New York, 1994, p. 23). In this composition Prendergast uses animated lines to indicate the movement of the fabric of her dress, which seems higher by her side where she must be holding it to avoid it becoming soaked in the rain. Isolated from any other figures in the street, this lady becomes the focal point of this scene, where the row of street lamps adds perspective and depth thus, giving her context. In this striking painting, Prendergast renders a quotidian insight in a way that is reminiscent of the experience of an individual in a bustling city as well as of the spirit of the city itself.

An oil and pencil sketch of a carriage horse is on the reverse of this work.



JOHN SINGER SARGENT
Florence 1856 - 1925 London

MICHAEL ALTMAN FINE ART
& ADVISORY SERVICES, LLC

Portrait of Charlotte Cram, 1900

Signed upper right: John Singer Sargent

Oil on canvas

34 3/4 x 24 inches

88.3 x 61 cm

Provenance:

Formerly in the collection of Mrs. Henry Augustus Cram (Lily), 1905

Mrs. Robert Ludlow Fowler, Jr., until 1971

Private collection, Europe

Private collection, United States

Private collection, Pennsylvania

Exhibitions:

National Academy of Design, New York, National Academy of Design Eighty Third Annual Exhibition, 1908, no. 27

Brooklyn Museum, Brooklyn, New York, *Great Expectations, John Singer Sargent Painting Children*, October 8, 2004 - January 16, 2005; Chrysler

Museum of Art, Norfolk, February 25 - May 22, 2005; Portland Museum of Art, Oregon, June 18 - September 11, 2005, no. 61

Vero Beach Museum of Art, Vero Beach, Florida, *Masters of Light: Selections of American Impressionism from the Manoogian Collection*, January 30 - April 23, 2006

Michael Altman Fine Art & Advisory Services, New York, *John Singer Sargent*, October 24 - December 6, 2013, no. 36

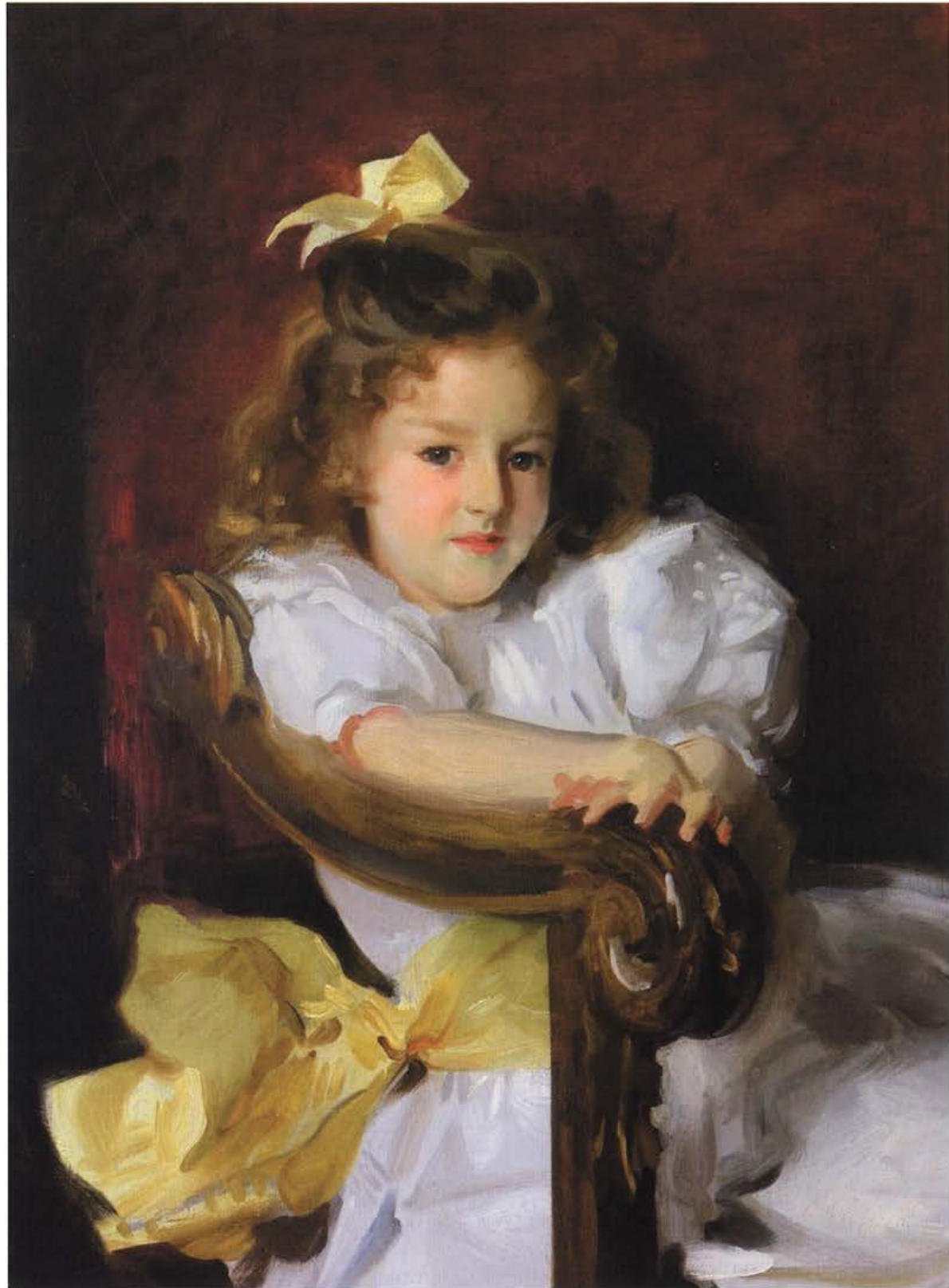
Literature:

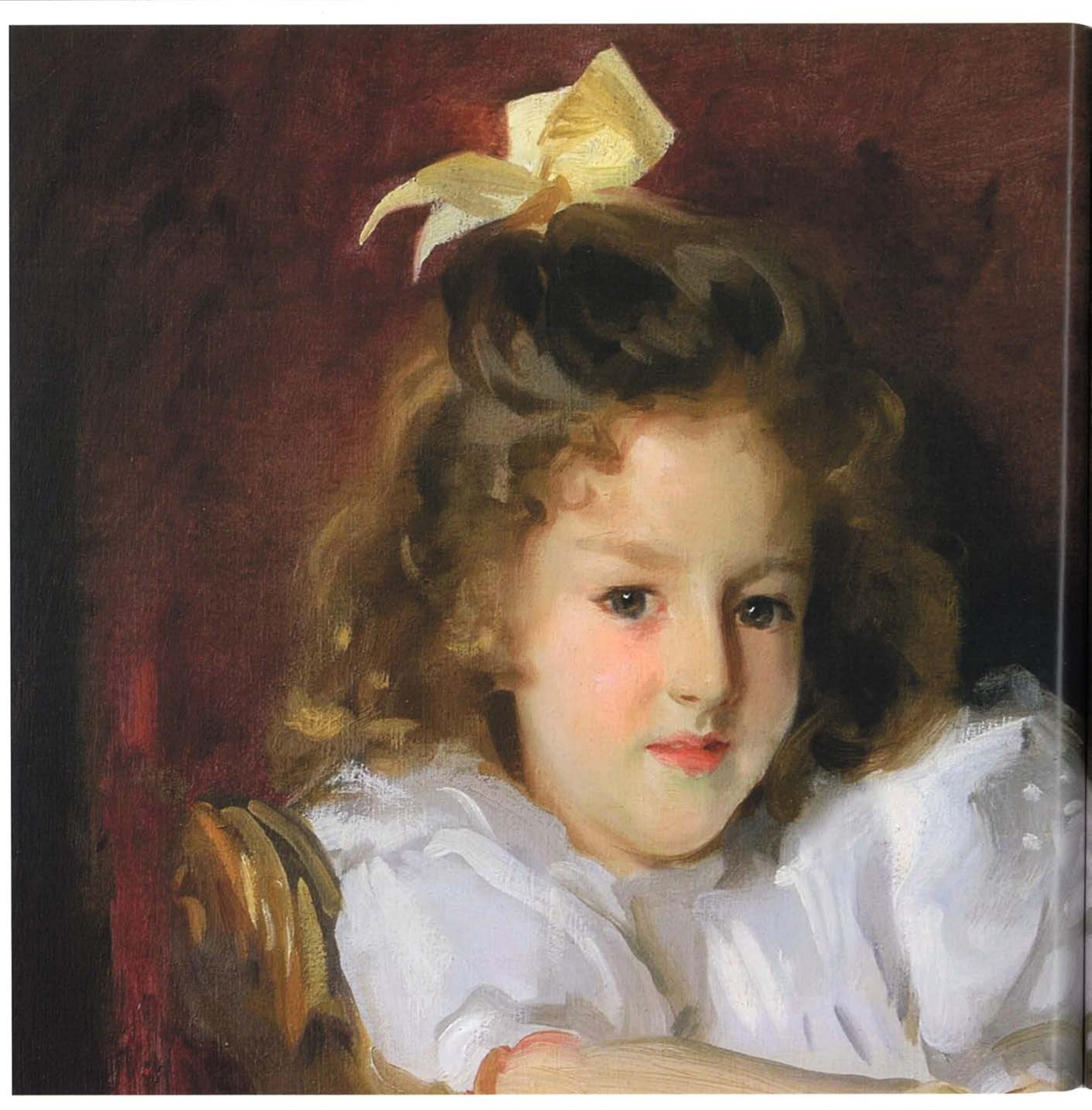
Barbara Dayer Gallati, *Great Expectations, John Singer Sargent Painting*

Children (New York: Brooklyn Museum in Association with Bulfinch Press, 2004), pl. 61, illus. in colour p. 192

David McKibbin, *Sargent's Boston*, Boston, Museum of Fine Arts, 1956

Richard Ormond and Elaine Kilmurray, *John Singer Sargent: Complete Paintings; Volume 3, The Later Portraits*, New Haven, CT: Yale University Press, 2003, no. 391





JOHN SINGER SARGENT

Charlotte Winthrop Cram (1893-1971), the daughter of Harry Spencer Cram and Charlotte Bronson Winthrop, grew up in Lenox, Massachusetts, where she was brought up by her grandparents. She is portrayed here, seated in an Italian seventeenth-century-style chair - a distinct feature of Sargent's studio. Charlotte's portrait was exhibited alongside that of her cousin, Kate Haven, and her grandfather, Henry Augustus Cram, at the National Academy of Design's annual exhibition in 1908.

John Singer Sargent applied the same bravura to his astute and insightful portraits of adults as he did to his renderings of children. Whereas he masterfully conveyed the intellect, societal status, and sexuality of his adults, in his portraits of children he illustrates their youthful emotions and psychology with the same acumen. He shows the playful and the innocent notwithstanding the serious qualities children possess as well. There are many hypotheses surrounding Sargent's children; one scholar purported that perhaps Sargent painted the children of potential adult sitters so that they could see the artist's results before they committed to posing themselves. Others suggest that through painting children Sargent found a vehicle for expressing his thoughts and feelings regarding his own childhood and family. A child asked to sit still would exhibit a modicum of restlessness and awkwardness, thus Sargent's capacity to paint the complete naturalness of a child is ultimately what renders his paintings so realistic, and so visceral. Dynamic brush strokes capture the movement, spontaneity and energy of these children even while they are seated. They are formal compositions, but his fluid and painterly style evokes a unique sincerity in their expressions and physical beings. Sargent's uncanny ability to convey the inner psyche of his sitters - both large and small - renders him a true master of portraiture.

Portrait of Charlotte Cram, 1900, is exemplary of Sargent's ability to convey the sincere emotion and nature of a child in a seated portrait. Charlotte wears a white taffeta dress with puffy sleeves and an oversized yellow sash which is complimented by the yellow bow in her hair. She is seated, slumped down in a tall chair which further emphasizes Charlotte's small stature. She crosses her hands one on top of the other, and presses them into the wooden arm of the chair, hinting at her slight discomfort. This work "emphasizes the wriggling and squirming typical of children who are aching to move yet are mindful of the instruction to remain seated....As he did with adult subjects, Sargent captured and accentuated the natural tensions and actions of his child sitters to create images of genuine emotional resonance and aesthetic value" (Gallati, Barbara Dayer, *Great Expectations: John Singer Sargent Painting Children*, New York, Brooklyn Museum in Association with Bulfinch Press, 2004, p. 191 - 192).

JOHN SINGER SARGENT
Florence 1856 - London 1925

MICHAEL ALTMAN FINE ART
& ADVISORY SERVICES, LLC

A Venetian Woman, c.1880-1

Oil on board

41.9 x 30.5 cm

Provenance:

Artist's estate sale, Christie's London, July 27, 1925 [Lot 183]

Conway J. Conway (Conway Joseph Wertheimer)

M. Knoedler & Co., London, March 11, 1927

Joseph Verner Reed, Denver, Colorado, June 1927

By descent to his son, Samuel P. Read, 1961

Private collection

Adelson Galleries, New York, 2005

Private collection

Private collection, 2010

Exhibitions:

Royal Academy of Arts, London, *Exhibition of Works by the Late John Singer Sargent, R.A.*,
January 14 - March 13, 1926, no. 585, p. 86

Adelson Galleries, New York, *Sargent's Venice*, January 19 - March 3, 2007. Exhibition also traveled
to Museo Correr, Venice, Italy, March 24 - July 22, 2007

Michael Altman Fine Art & Advisory Services, New York, *John Singer Sargent*, October 24- December 6,
2013, no. 2

Literature:

W. H. Downes, *John S. Sargent: His Life and Work*, London, 1926, p.373

E. Charteris, *John Sargent*, London, 1927, p. 286, (dated 1900)

C. M. Mount, *John Singer Sargent: A Biography*, New York, 1955, p.445 (K8217), dated 1882;
1957 ed., p. 354 (K8217); 1969 ed., p. 463 (L8217)

W. Adelson et. al., *Sargent's Venice*, New Haven and London, Yale University Press, 2006


R. Ormond and E. Kilmurray, *John Singer Sargent: Figures and Landscapes 1874 - 1882*,

Complete Paintings Vol. IV, New Haven and London, Yale University Press, 2006, no.796, pp. 332, illus. in colour





JOHN SINGER SARGENT



This oil sketch, on a thin mahogany panel favoured by the artist at this early date, relates closely to *A Venetian Interior* and is likely to have been painted on his first visit to Venice in 1880-81; see the discussion of chronology in the introduction to this chapter. The young woman in the picture wears the familiar costume of the Venetian models, white shirt, black shawl and pink skirt; her head is unfinished and her hands only blocked in. She stands in the same pose, and in the same relation to the wall and the space as a whole, as the figure on the left of *A Venetian Interior*. However, in place of the young model in the sketch, Sargent substituted an older woman with a shawl over her head in the larger picture. The sketch shows the left-hand side of the hallway in the unidentified Venetian palazzo where Sargent painted other interior scenes.

A shaft of light falls across the floor from the doorway higher up the hall on the left, and the bright patches of light beyond indicate a secondary source of backlighting from the staircase window. Sargent uses the warm reddish tone of the mahogany panel to set off thin washes of grey for the wall and floor, the strong blacks of the shawl, floor, picture frames and staircase, and the vivid pink and white of the costume. The two black patches immediately to the left of the figure may represent objects on a ledge or tabletop. The first owner of the picture was Conway Joseph Wertheimer (1891-1953), son of Sargent's famous patron Asher Wertheimer. He was painted by Sargent in one of the groups of Wertheimer children and changed his name to Conway Joseph Conway during the First World War. He sold the sketch to M. Knoedler & Co., London, in 1927, and the New York office, in turn, sold it to Joseph Verner Reed. Reed also owned *Rio Eremite* (private collection), and his brother, Verner Z. Reed, Jr, owned *Portico di San Rocco* (no. 818).

JOHN SINGER SARGENT
Florence 1856 - London 1925

MICHAEL ALTMAN FINE ART
& ADVISORY SERVICES, LLC

Mrs. Huth Jackson, 1907

Signed and dated lower left: John S Sargent / 1907

Oil on canvas

149.9 x 99.1 cm

Provenance:

The Sitter, 1907

Sold to a family friend, Mr. H. Christian Sonne, 1941

To his daughter

Private collection, 2005

Private collection, Pennsylvania

Exhibitions:

Royal Academy, London, 1908, no. 504.

Walker Art Gallery, Liverpool, *Collective Exhibit of Works by the late John S. Sargent, R.A.*, 1925, no. 129.

Royal Academy, London, *Exhibition of the Works by the Late John Singer Sargent, R.A.*,

Winter Exhibition, 1926, no. 52.

Leeds Art Galleries, Leeds. National Portrait Gallery, London. Detroit Institute of Arts, Detroit,
John Singer Sargent and the Edwardian Age, 1979, cat. no 50.

National Gallery of Scotland, Edinburgh, *Portrait of a Lady: Sargent and Lady Agnew*,

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C. M. Mount, *John Singer Sargent*, New York, 1955, p. 439 [077]; 1957 ed., p. 349 [077]

W. H. Downes, *John S. Sargent, His Life and Work*, Boston, 1925, p. 231

C. Rolfe, *McConkey & Mellers, The Portrait of a Lady- Sargent and Lady Agnew*, Edinburgh, National Gallery of Scotland, 1997, ill. plate 21

R. Ormond and E. Kilmurry, *The John Singer Sargent Catalogue Raisonné: The Later Portraits*, London and New Haven, 2003, no. 538

C. Ratcliff, *John Singer Sargent*, New York, London, Paris, 1982, referenced without image, p.194





JOHN SINGER SARGENT

Born in Florence to American patronage, John Singer Sargent remained an expatriate and itinerant traveler his entire life, living in Italy, England and France and painting the life and landscape of picturesque locals such as Broadway, England, Venice, the South Tyrol Mountains, Majorca, Corfu and Egypt. A masterful artist, his style of painting is marked by bravura brushwork, lush paint layers and extraordinary technique which never quite adhered to one particular movement of his day. While he indeed drew inspiration from the Impressionists, having had a friendship with Claude Monet, his work stands out in a category, and class, of its own. In Paris he studied at the esteemed atelier of Carolus-Duran, whose realist teaching method departed from the academic tradition taught at other reputable art schools at the time - he was not concerned with meticulous drawing and under-painting, but instead he promoted a more free and immediate approach to painting, much indebted to old masters such as Diego Velazquez. Sargent enjoyed great success as a portrait painter, receiving numerous commissions by members of high society in Europe and the United States until 1907 when he reduced his production of portraits dramatically, turning his focus primarily to landscape painting, documenting the myriad places to which he traveled, often in the company of close friends and family. He also embarked on several mural projects, one of which was the magnificent History of Religion in the Boston Public Library. A master at both oil and watercolor, John Singer Sargent is undoubtedly one of the greatest artists this country has produced.

After the turn of the century Sargent became disillusioned with portraiture and threatened dramatically, and frequently, to renounce it altogether. After making a self-portrait in 1907 he stated: "I have long been sick and tired of portrait painting, and when I was painting my own 'mug' I firmly decided to devote myself to other branches of art as soon as possible" (Ratcliff, Carter, *John Singer Sargent*, New York, London, Paris, 1982, p. 191). Again in a letter to Ralph Curtis Sargent, he wrote: "No more paughtraits whether refreshed or not. I abhor and abjure them and hope never to do another especially of the Upper Classes." Thus after 1907, when Sargent did in fact turn to portraiture it was "often for one of his close friends - Mrs. Huth Jackson, 1907, for instance..." (Ratcliff, 194). The sensuous and relaxed pose of Mrs. Huth Jackson is a departure from the more formal seated poses seen in many of the commissioned portraits Sargent painted. She appears comfortable in her own skin as she gazes directly at the viewer with tremendous ease, suggesting that the artist, too, was at ease while painting this portrait. Undoubtedly, having turned in new directions following the turn of the century, Sargent only accepted commissioned portraiture when he was truly compelled to paint his sitter.



The sitter in this luxurious portrait is Clara Annabel Caroline Grant Duff, one of six children, who was born in London on Christmas Day, 1870. She weighed so little at birth, she was known throughout her life as "Tiny." Her father, Sir Mountstuart Grant Duff, was a member of Parliament from 1857 to 1881, during which time he was Under Secretary for India in Gladstone's government. In 1881 he was appointed Governor of Madras, in South India, a post he held for five years. He lived in lavish style in Government House that included an independent ballroom across the garden. Sir Mountstuart's knowledge of Indian affairs would have owed much to the fact that his father, James Cunningham, served in India as an army captain from 1806 to 1823. The latter fought in the Mahratta War and afterwards wrote the "History of the Mahrattas," which remains the standard account of these Southern Indians.

Tiny spent three years in India with her parents, and according to her own account, these were among the happiest years of her life. Her father was a shy man but nevertheless they were surrounded by friends in London and abroad; politicians, poets, scientists, and artists such as Lord Leighton and Frederick Watts. He kept careful diaries of whom he met including their jokes and anecdotes, and the diaries were eventually published in many volumes and widely circulated.

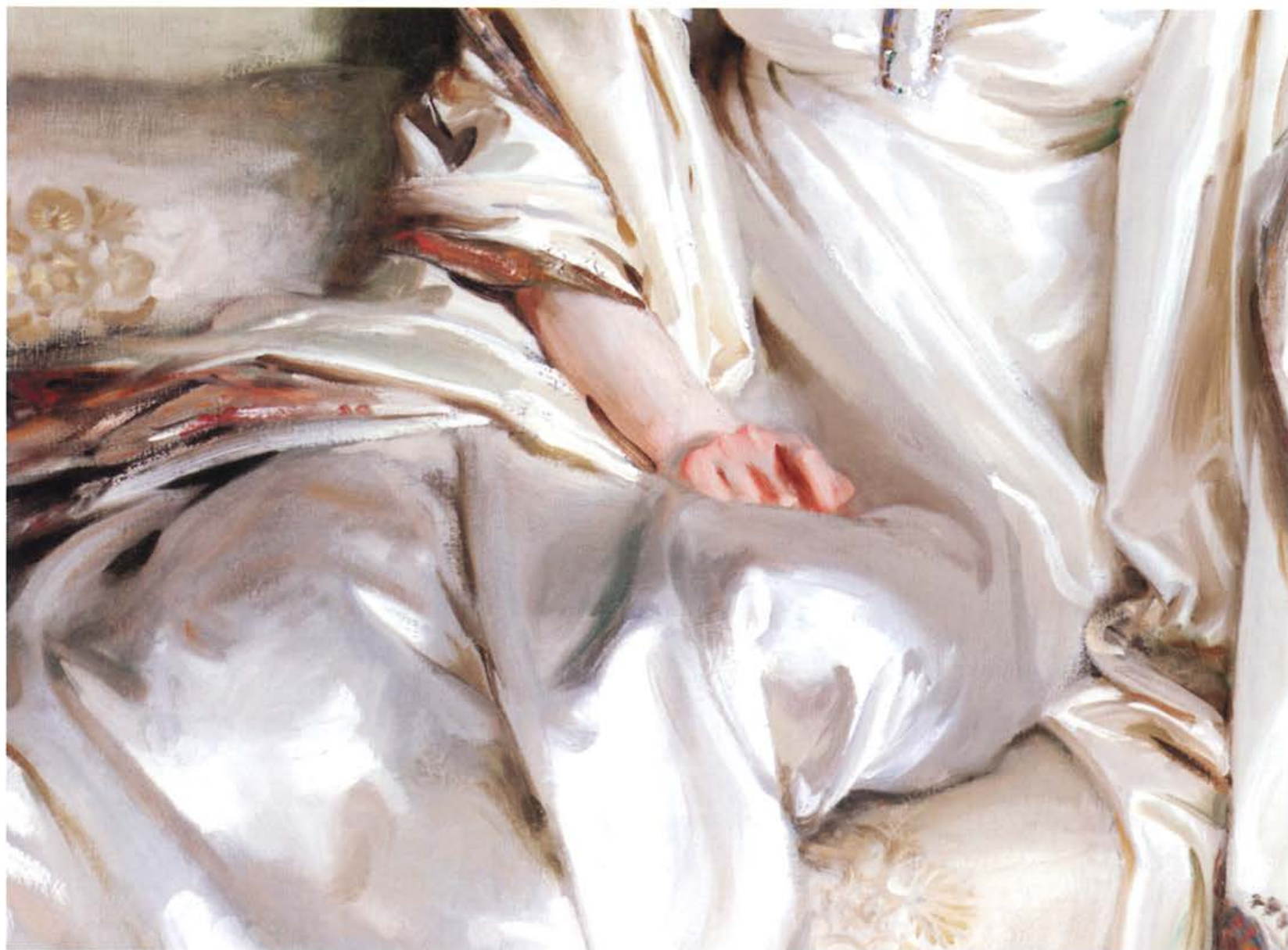
In 1895, Tiny married Frederick Huth Jackson who worked in the family bank, Frederick Huth & Co. until his death in 1921. As a couple they were on the A-list of guests at social events in London and, indeed, throughout Europe. One of her closest friends, Lady Agnew of Scotland, had been painted by Sargent in 1893 (National Gallery of Scotland). Tiny and her husband were frequent visitors to the Anglo-American enclave at Broadway in the Cotswolds in 1896 and 1897. Broadway was the home of the American artist, Frank D. Millet and one of Sargent's most frequented places at this time. The Millet guest book (private collection) records the Huth-Jacksons' visit to Broadway for Christmas of 1896. Other notable figures in the party included the Alma Tadema family (who wrote anecdotal notes, "amused myself pretty well" and "[F]ind the asylum as well conducted as ever"), the distinguished musician George Henschel and his wife, the

artist Alfred Parsons, and Alice and her daughter Dorothy Barnard who had been a child model for Sargent's famous oil *Carnation, Lily, Lily, Rose*, 1885-86 (Tate Gallery, London).

Tiny was known as a lively and literate hostess. She was a frequent contributor to the *Spectator* and she recorded her remarkable life in "A Victorian Childhood" published in 1932. She had known Sargent for many years before he painted her in 1907. The portrait was done in his Tite Street studio where he arranged her on his Louis Seize-style daybed with a coral-pink cushion framing her dark brown hair. Her shoulders are draped by the artist's cashmere shawl, a favorite device he used on many occasions, most notable, the famous and enigmatic *Cashmere*, 1908 (private collection). Sargent chose a direct frontal pose similar to that of Lady Agnew; Tiny may well have requested this composition since she was undoubtedly familiar with the tour-de-force he had painted of her Scottish friend.

Tiny lived until 1944 but was greatly impoverished by the events surrounding the Second World War. Hans Christian Sonne, an American who had been a great friend of her husband in the banking world, purchased the portrait in 1941 as a way to help her through a financially difficult time and it remained in his family until 2005.

JOHN SINGER SARGENT





GIOVANNI BATTISTA TIEPOLO

Venice 1696 - 1770 Madrid

The Holy Family, c. 1758

Pen and brown ink over graphite, brown wash

28.5 x 20 cm

Provenance:

From the artist to the Convent of the Somaschi, Venice, Santa Maria della Salute

Count Leopold Cicognara

Antonio Canova

Francesco Pesaro

Lord Edward Cheney

Sale of Alfred Capel-Cure (nephew of above), Sotheby's, London, 29 April 1885, part of lot 1024

sale, Artcurial, Paris, 30 March 2011, Lot 50

Private Collection, Switzerland





GIOVANNI BATTISTA TIEPOLO

Giovanni Battista Tiepolo has an established place in the history of art as one of the last great Italian painters in the Old Master tradition. As such, his achievement can be seen as a natural development of innovations introduced in the early Renaissance. Tiepolo's manner distinguished itself in the traditional forms of Italian art: the large-scale fresco, the altarpiece and the preparatory sketch on paper.

This sheet belonged to an album of drawings, assembled by Tiepolo, that the artist confided to the convent of the Somaschi (where his second son, Guiseppe Maria was a priest) in 1762, when he left Venice for Spain. Up to its sale at Sotheby's, London in 1885, this album shared its provenance with a number of other drawings albums created and assembled by Tiepolo. By the mid-19th century, a total of nine volumes were in the possession of the Lord Edward Cheney; they passed to Cheney's nephew and were sold at Sotheby's, London, in 1885. At that point the volumes were partially dismembered and sold to various collectors and museums.

The drawings in the nine "Cheney albums" were cropped to similar sizes, and mostly executed in pen and wash or bistre on thin white paper. They varied in subject, and included studies for known compositions, doodles, heads, figures studies and caricatures, as well as works like the present sheet, which is an independent exercise on a particular theme. This delightfully spontaneous vignette is believed to have come from the so-called Savile album, which consisted mostly of variations on the Holy Family subject. The volume came on the art market in 1928 and was exhibited at the Savile Gallery, London, in May that year. These drawings were executed between 1754 and 1762 and most likely around 1760, when Giambattista suffered from gout, which prevented him from pursuing large fresco projects. Other wash drawings of the Holy Family from Tiepolo's Cheney albums are now in the Metropolitan Museum of Art, the Los Angeles County of Art, and the Courtauld Institute.

This sheet depicting the Holy Family is a lucid showcase of Tiepolo's pictorial eloquence. He was an extremely confident draughtsman, who nevertheless constantly kept in mind the final effect of the large-scale painting. The initial design was worked out in pen in a sequence of quick and confident strokes, which serve to set out the parameters of the subsequent stage of planning - the play of light and shadow. This is conveyed schematically by the generous use of wash. Applied in wide patches with the brush, it signals the basic tonal relationships in the final painting, which was unfortunately probably never executed due to the artist's commitments in Madrid. Satisfied with the result however, Tiepolo highlighted some of the contours with darker ink. This accumulative method of conceiving a final painting on a sheet of paper is unique to Tiepolo. Here, it is brought to the level of flawless confidence.





GIOVANNI DOMENICO TIEPOLO

Venice 1727 - 1804 Venice

A saddled Horse, in profile to the right

Black chalk, pen and brown ink, brown wash

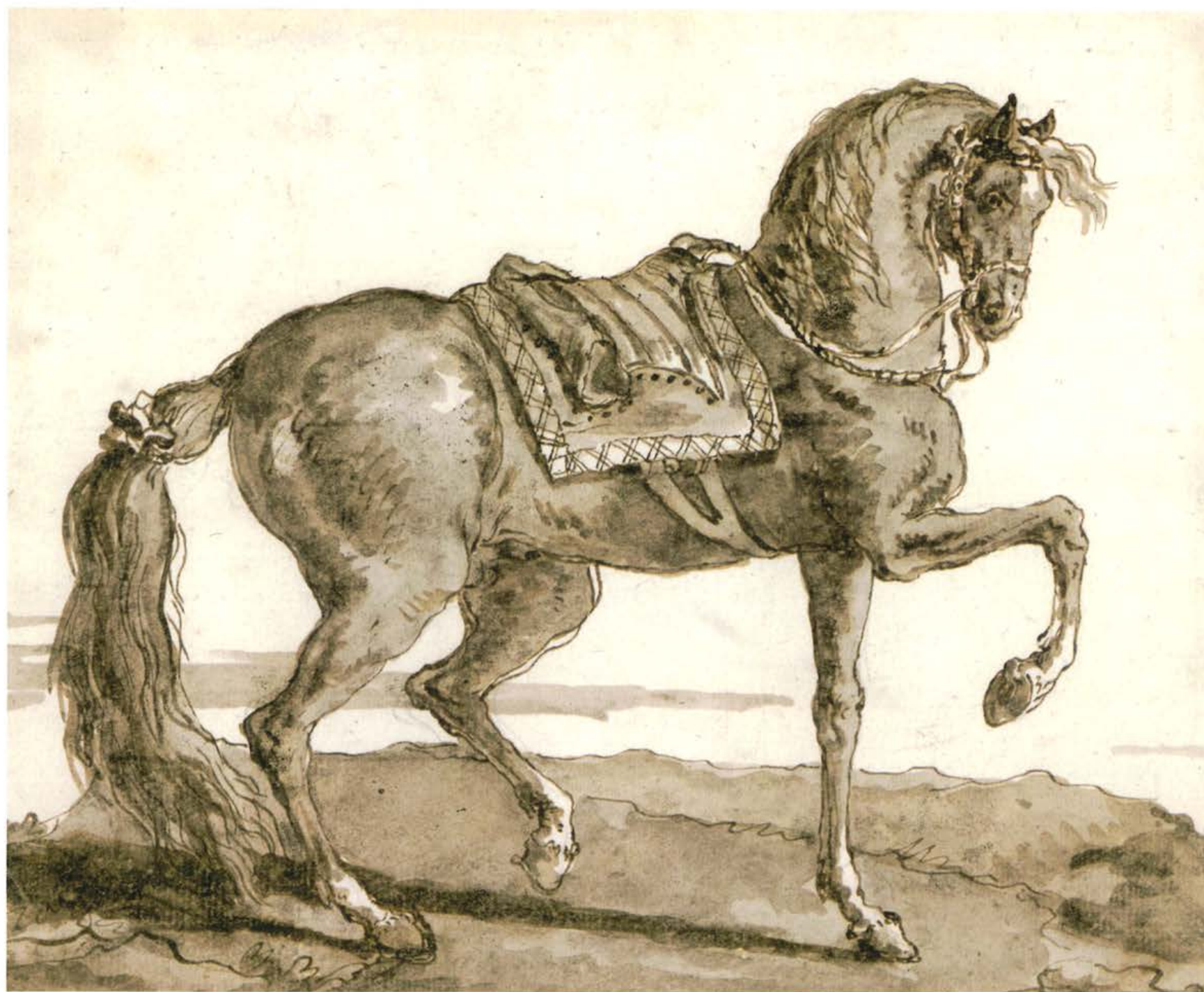
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17.2 x 20.4 cm

Provenance:

sale, Christie's, London, 10 July 2001, Lot 78

Private Collection, Switzerland



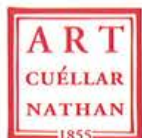


GIOVANNI DOMENICO TIEPOLO

Born in Venice, Giandomenico Tiepolo studied under his father (Giambattista Tiepolo) and by the age of thirteen had become his chief assistant. By the age of twenty however, he was producing his own work for commissioners. Though his paintings always retained the decorative influence of his father, Giandomenico turned to favour more realistic depictions and shifted away from religious and mythological subjects to secular topics.

Rendered the year of his death, this drawing is a delicate illustration of the artist's mature style. Animals regularly appear in Giandomenico's work, either as individual studies or within larger compositions and the drawing presented here is a particularly wrought analysis of the equestrian form executed in pen and ink.

A similar drawing of a saddled horse, but on a pedestal, was sold at Christie's, 4. December 1964, lot 17 (and again at Sotheby's 29 January 1997, lot 99). That drawing was possibly connected to Giovanni Domenico Tiepolo's frescoes of the Villa Tiepolo at Zianigo, near Padua. Other animals on pedestals were formerly in the Paul Walraff Collection (A Morassi, *Disegni Veneti del Settecento nella collezione Paul Walraff*, exhib. Cat., Venice, Fondazione Giorgio Cini, 1959, nos. 102-7, 106-7). Further similar drawings are in the Ashmolean Museum, Oxford.



VINCENT VAN GOGH
Zundert 1855 - 1890 Auvers-sur-Oise

Backyard with Figures, 1882

charcoal on paper

23.9 x 35.2 cm

Provenance:

C.M. Van Gogh Art Gallery, The Hague
J.H. de Bois Art Gallery, Haarlem
Mrs L. Jaray-Bondi, Vienna & London (acquired in 1938)
Private Collection, New York
Galerie St. Etienne (Otto Kallir), New York (acquired in 1953)
sale, Sotheby's, New York, 10 May 1989, Lot 120
Purchased at the above sale by Jan Krugier
sale, Sotheby's, London, 6 February 2014, Lot 125
Private Collection, Switzerland

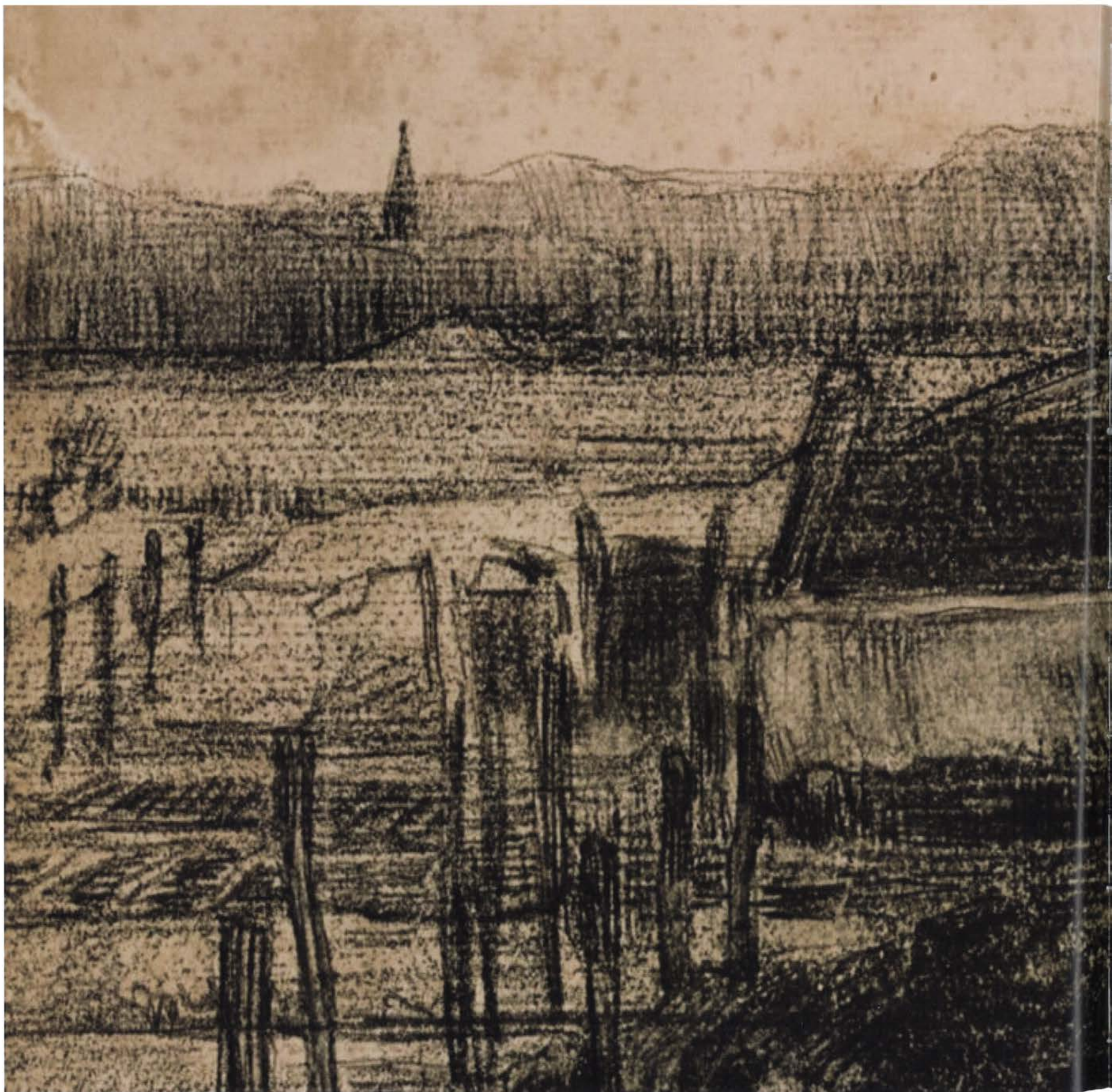
Exhibitions:

Haarlem, J.H. de Bois Art Gallery, 1936, no. 15
New York, Galerie St. Etienne, *Masters of the Nineteenth Century*, 1955, (illus.)
New York, Wildenstein & Co., *Van Gogh*, Loan Exhibition, 1955, no. 82
New York, Galerie St. Etienne, *European and American Landscapes*, 1985
Berlin, Kupferstichkabinett, Staatliche Museen zu Berlin & Preussischer Kulturbesitz, *Linie, Licht und Schatten: Meisterzeichnungen und Skulpturen der Sammlung Jan und Marie-Anne Krugier-Poniatowski*, 1999, no. 106 (illus.)
Paris, Musée Jacquemart-André, *La passion du dessin: Collection Jan et Marie-Anne Krugier-Poniatowski*, 2002, no. 132 (illus.)
Vienna, Albertina Museum, *Goya bis Picasso. Meisterwerke der Sammlung Jan Krugier und Marie-Anne Krugier-Poniatowski*, 2005, no. 46 (illus.).

Literature:

J.B. de la Faille, *The Works of Vincent van Gogh, His Paintings and Drawings*, Amsterdam, 1970, no. 939a, illust. p. 351
J. Hulsker, *The Complete van Gogh, Paintings-Drawings-Sketches*, New York, 1980, no. 120, illust. p. 37
P. Rylands, *The Timeless Eye: Master Drawings from the Jan and Marie-Anne Krugier-Poniatowski Collection* (exhibition catalogue), Berlin, 1999, illustrated p. 418





VINCENT VAN GOGH

At the end of 1881, Vincent van Gogh left his family home in Etten and settled in the Hague, where he lived until September 1883. During this period he worked diligently to improve his drawing technique, and was particularly anxious to master the human figure. The most successful works of this period, however, are a group of views of the Hague and surrounding landscapes and village scenes, including the present study of a yard with a young girl and woman. This sheet was among a set of drawings bought by the art dealer Cornelius M. Van Gogh, Vincent's uncle—known as 'Uncle Cor,' or 'C.M.,' in Vincent and Theo's correspondence. In a letter to Theo of March 11, 1882, Vincent writes: "...C.M comes, orders 12 small pen drawings from me, views of the Hague, having seen a few that were finished, for a rijksdaalder apiece, the price set by me. With the promise that if I make them to his liking he'll order 12 more, but for which he'll fix the price higher than I do." (Van Gogh, *The Complete Letters*, Jansen et. al., Van Gogh Museum, 2009-2010, letter 210).

Train stations, gasworks and factories were among his subjects during this period, along with peasant gardens, parks, shops, city streets, and commercial squares. Stylistically what characterised much of his artistic production of this time was also a more subdued palette often featuring a heavy use of grey and black. Despite working in a monochrome medium in this example, Van Gogh creates particularly dark areas of shadow through intense striations and heavy marks that render an overall bleak atmosphere as though he were portraying an overcast day. In drawings such as *Backyard with Figures*, one also sees evidence of Van Gogh's intense studies of pictorial perspective during these years, and his devotion, as a self-taught artist, to drawing manuals such as those of Armand Cassagne. The grid-like structure of the motif and the precise receding orthogonal lines of the wooden posts and vegetation were partly the result of Van Gogh's use of a perspective frame, a device that Cassagne recommended for studying motifs on site. Two letters of 1882 from Vincent to Theo include renderings of his perspective frame, a rectangular opening divided by strings.

While these early drawings are more conventional in their approach to composition and mark-making than Van Gogh's drawings of the later 1880s, they share the later drawings' expressive and pictorial energy. As Colta Ives has written:

'One discovers, in even such early, halting landscape drawings, traits that characterize Van Gogh's latest, spontaneously cursive ones. His impulse appears to have been to blanket a sheet with marks, but to do so strictly within its limits, a keen awareness of the paper's edges holding penwork within bounds, like a charged fence.' (Colta Ives, "Out of Line: How Van Gogh Made His Mark" in *Van Gogh, The Drawings*, exh. cat., New York, 2005, p. 9.)







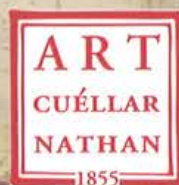
Exhibition in collaboration with Michael Altman Fine Art, New York
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Catalogue created by Bojana Popovic, Collections Manager, Art Cuéllar-Nathan Gallery.
Images copyright of the Art Cuéllar-Nathan Gallery and Michael Altman Fine Art.

An abstract painting featuring horizontal bands of color in shades of beige, cream, and light brown. Overlaid on these bands are several prominent, wavy lines in a deep red or maroon hue. The texture appears to be that of oil or acrylic paint on a canvas, with visible brushstrokes and some darker, more saturated areas where the red lines are thicker. The overall composition is layered and textured.

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