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1793
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Portraits

Catalogue 33



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1793 1929 Portraits

GILLIS GOLDMAN FINE ART

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*That which excites me most, much, much more than
other things in my work – is the portrait, the modern portrait... I would like
to make portraits that a century later might appear to people of the time like apparitions.*
Vincent van Gogh

Dear Friends,

We write this introduction with the art of portraiture very much on our minds. In fact, it occurs to us that the portrait has always been something of an obsession for artists. For so many, it is an art form that forever eludes their own “ideal.” A perfection that tauntingly remains just beyond reach. How many artists over the eras have felt the frustration of always arriving just short of a satisfactory result? Perhaps far more than we realize.

And yet, artists have found in portraiture an endless source of pleasure. In the challenge of depicting each eye, cheek, forehead, and nose just so. In capturing the exact curve of the shoulders, arms and hands. In striking the right balance of musculature and plasticity, of gesture and pose. In framing it all within the perfect silhouette and countenance – perhaps flourished with the shadow of a grimace. “You would hardly believe how difficult it is to place a figure alone on a canvas, and to concentrate all the interest on this single and unique figure and still keep it living and real,” wrote Edouard Manet.

Manet brings us close to the essence of portraiture. Edward Burnes-Jones brings us even closer. “Portraiture may be great art. There is a sense, indeed, in which it is perhaps the greatest art of any. And portraiture involves expression. Quite true, but expression of what? Of a passion, an emotion, a mood? Certainly not. Paint a man or a woman with the damned “pleasing expression” or even the “charming spontaneous” so dear to the “photographic artist,” and you see at once that the thing is a mask, as silly as the old tragic and comic mask. The only expression allowable in great portraiture is the expression of character and moral quality, not anything temporary, fleeting, or accidental. Apart from portraiture you don’t want even so much, or very seldom: in fact you only want types, symbols, suggestions. The moment you give what people call expression, you destroy the typical character of heads and degrade them into portraits which stand for nothing.”

What of imagination, then? William Blake has something to say about that. “Put off intellect and put on imagination; the imagination is the man,” he wrote. We heartily concur. Is it not more vital for the artist to strive for their own perception of ideal than to simply record what nature presents? Only through imagination does the artist assume their rightful place, gifting the world with their unique genius and creativity.

As we are fond of saying, the diversity of our selected works and topics is at the heart of our adventure. We hope you will celebrate and cherish this collection as much as we enjoyed compiling it for you. Enjoy art and life.

Eric Gillis & Noémie Goldman

1 **Jean-Auguste-Dominique Ingres** 1780 Montauban – Paris 1867

Bust, after the Antique

Sanguine on laid paper, ca. 1793-94	
Signed lower right in sanguine par Ingres fils	
Sheet	315 × 456 mm
Watermark	Branch of grapes (characteristic of large sheets of paper from the end of the 18 th century, produced in the Limousin; see Georges Vigne, <i>Catalogue raisonné des dessins du Musée de Montauban</i> , 1995, p. 810, for a similar watermarked papers used by Ingres)
Provenance	Private collection, France

The present drawing *à la sanguine* by Jean-Auguste-Dominique Ingres is one of the earliest known by the master, when he was in Toulouse as a young student, eager to improve his *métier* between 1791 and 1797, after he left Montauban and before he went to Paris. It belongs to a very small corpus of drawings from the Ingres undergoing training, and it gets a great importance as illustrating the neo-classical stamp yet decisive on the works of the young Ingres.

In 1791, Jean-Auguste-Dominique Ingres, affectionately called “Ingrou” by his parents, left his native town of Montauban to join the *Académie Royale* of Toulouse. He attended the classes of the painter Joseph Roques and of the sculptor Jean-Pierre Vigan, where he got accommodation. The archives of the *Ecole des Beaux-Arts* of Toulouse keep records of his very early successes and encouragement prizes¹. As most of the students at the time, he pursued his training by working first from old engravings, soon after from sculptures in the *ronde-bosse* and finally by sitting in front of life models.

Ingres said to Théophile Sylvestre² in 1856: “J’ai été [...] élevé dans le crayon rouge: mon père musicien et peintre, me destinait à la peinture, tout en m’enseignant la musique comme un passe-temps. Cet excellent homme après avoir remis un grand portefeuille qui contenait trois ou quatre cents estampes d’après Raphaël, le Titien, le Corrège, Rubens [...] – il y avait de tout – me donna pour

maître M. Roques, élève de Vien, à Toulouse”. “I was raised in the red pencil”, Ingres said. The general manner of the present drawing seems indeed inspired by the prints made from the pieces of Edmé Bouchardon. It was one of the main styles at the time, very popular, and also similar to the style in sanguine of Hubert Robert, which was also a standard in any academy at the time. Ingres’s father, Joseph even won a prize with a large sheet in sanguine titled *Fleuve*, in ca. 1785³.

In the centre of the present sheet *à la sanguine*, a profile of a man *à l’antique* comes out a carefully hatched background; the bust appears as suspended in the air as Ingres did not give it a pedestal. The curls of the hair are detailed to emphasize the effects of the hollows and the bumps of the light. The model, most likely a print or a sculpture provided to the students of the Academy, is not identified. An interesting trail leads to a possible bust of Brutus or Nero. In the same years, ca. 1792, there is an antique head profile by Jean-Jacques Lequeu, titled by the artist *Profil qu’on croit celui de Brutus*⁴, and possibly from the same model. Both works offer a dry and brutal profile, where the bridge of the nose follows the line of the front without breaks. Revolutionaries in France celebrated Brutus as a virtuous republican who put his convictions in support of the state ahead of his love for his father. The profile somewhat dry and breakless of the present model prefigures the one of Achilles in the painting for which Ingres was rewarded the *Prix de Rome* in 1801.



The corpus of the early drawing, i.e. from his training, is rather small in comparison to the six years he spent in Toulouse. It has always surprized specialists because the list of his early successes and encouragement prizes is not small (see footnote 1). Either Ingres him-self did not judge his early works worth enough and he did not keep them, or directors and teachers at the time did the same. On the other hand, like all French academies, the *Académie royale de peinture, sculpture et architecture* of Toulouse was dissolved in 1793 but its teachers continued to teach voluntarily during the Revolution. It is thus possible that many drawings and sketches were not then preserved in this context. Anyway, the interest to the few early Ingres drawings still kept came out only and progressively after the 1970s. They are all rather different to each other and illustrated how the education of the young Ingres was subjected to various influences, as it would be the case for any student at the time in the royale academies and *école des beaux-arts*. We have been trying to list them chronologically:

- First, Montauban keeps a pencil drawing, *Tête de Niobé*, signed *Ingres* and dated 1789, when Ingres was nine years old⁵.
- The second one, a sanguine, is a portrait of Jean Moulet, dated 1791, and with the first example recorded of the mention *Ingres fils*⁶. Most probably because his father had been a pupil of the same school in Toulouse, Jean-Auguste-Dominique started signing his works “Ingres fils.”

- Then comes an album kept at the Bibliothèque Nationale de France⁷, with light pencil sketches after some prints after Poussin or some Italian masters, dated most probably in the first year of this training in Toulouse, in 1792, given the influence of the style of his master Joseph Roques.
- We can add to this style a sheet depicting a Saint Jerome, also dated in 1792⁸.
- The fourth sheet, which depicts a soldier naked and seen from the back, is dated 1793 and signed *Ingres fils*⁹. The style of the signature has totally changed, and it would remain changing until he entered the studio of Jacques Louis David in 1797, however always with a lower-case “i” to start, and *fils* to finish.
- Then come two sheets, studies from antique sculptures in the *ronde-bosse*: the present sanguine, and a *Buste d’homme barbu d’après l’Antique*, a pencil drawing and signed much later *Ingres* in ink, in the style of his signature after 1800¹⁰. Both can be dated ca. 1793-94. We know from Henry Lapauze that Ingres won in 1793 a prize of *ronde-bosse*, with even a payment of 30 livres to the artist¹¹. Both sheets offer a quality level higher than the first unmaturred sheets we know of him. It already displays Ingres preferences for an antiquity mixing archaism and classicism.
- Then comes three pencil drawings, all most probably dated 1796, a portrait of a man (dated 1796), a woman with a hat, and another portrait of a man, all signed *Ingres fils*, the first one with ink, the other two with pencil¹².
- A group of four *médailon* portraits of a man could then be placed just before he left Toulouse for Paris, i.e. late

- 1796 or early 1797, and signed *Ingres fils* for the first two (Harvard and Private coll.), Ingres for one (Louvre), and with no signature for the last one (Oxford)¹³.
- Then, a pencil drawing, depicting *M. Brochard en costume classique*, is signed *Ingres fils* and dated ca. 1797, but was made most probably earlier¹⁴.
- And finally, two sheets, completely different in style again, both after masters and signed *Ingres fils*, a *Philemon et Baucis* after Jean Bernard Restout, and *Bélisaire recevant l’hospitalité* after Pierre Peyrons¹⁵.

So, a total of fifteen sheets, including ours, plus the Paris album. This short list shows that the young Ingres is all but linear, and he moved in many directions. However, it is worth mentioning an interesting point about the early portraits, including the present sheet, what might result from a classical learning: most of them are in full profile, and the part of the sheet in front of the face is always lighter than the space on the back of the head.

However, antiquity was the taste of the time and the young artist aimed to move to Paris. At the time, the painter Jacques-Louis David appeared as the uncontested leader of the neoclassicism movement in France. Confident into his Toulouse training, the young Ingres then joined in Paris the Ecole des beaux-arts and the workshop of David, who would be his new master in Paris, from 1797 until 1801. In the meantime, the father Joseph Ingres, proud of the successes of his son, started signing his own works

Ingres père, while Jean-Auguste-Dominique will be Ingres for the rest of the nascent century. A perfect illustration of the Socrates saying: “The glory of the fathers is to be overtaken by their sons.”

1. Henry Lapauze, *Ingres. Sa vie et son œuvre (1780-1867)*, Paris, 1911, Imprimerie Georges Petit, pp. 20-23.
2. Théophile Sylvestre, *Histoire des artistes vivants français et étrangers. Études d’après nature*, Paris, 1856, Blanchard pp. 5.
3. Musée Ingres-Bourdelle, Montauban, MI.20.0.11.
4. Bibliothèque nationale de France, Département des Estampes et de la photographie, in RESERVE HA-80 (C, 7-8)-FOL. See: Laurent Baridon, Jean-Philippe Garric and Martial Guédron, *Jean-Jacques Lequeu: bâtisseur de fantasmes*, Bibliothèque nationale de France and Éditions Norma, 2018, no. 22.
5. Musée Ingres-Bourdelle, Montauban, MI.2007.1.1.
6. Musée Ingres-Bourdelle, Montauban, MI 867.335.
7. Bibliothèque Nationale de France, Réserve DC-518-4.
8. Musée Bonnat-Helleu, Bayonne, 2222.
9. Private collection, Paris. See: *Ingres and Ingres*, exh. cat. Musée des Beaux-Arts, Orléans, 2021, ill. 5, p. 25.
10. École des beaux-arts, Paris, EBA 1118.
11. Archives Départementales de Haute-Garonne, IL 1017, pièce 103.
12. National Gallery of Washington, Washington, 1954.12.82; Private collection; Musée Bonnat-Helleu, Bayonne, 2269.
13. Harvard Art Museum, Harvard, 1961.8; Private collection, London; Musée du Louvre, RF 30743; Ashmolean Museum, Oxford, WA 1986.43.
14. Crocker Art Museum, Sacramento, 1871.459.
15. Both Private collections, Paris.

2 **Pierre-Luc-Charles Cicéri** 11782 Saint-Cloud – Saint-Chéron 1868
A Portrait of a Well-Dressed Man

Watercolor on cream wove paper, ca. 1805-15
Signed in the lower right corner in ink *Cicéri*
Sheet 205 × 122 mm
Provenance Private collection, New York

This lovely caricature is signed by the Pierre-Luc-Charles Cicéri, the renowned stage-designer with his sceneries for over three hundred ballets and operas, during a career of forty-four years and under several political regimes: the Napoleonic Empire, the Bourbon Restoration and the July Monarchy. It is well known that Cicéri, besides his official works also enjoyed making caricatures, although they are now quite hard to find, and we still lack information about his activity as a caricaturist. Most probably Jean-Baptiste Isabey may have contributed to his appropriation of the genre when Cicéri worked under Isabey’s direction in 1810. The trace of Vernet’s artistic heritage is here perceptible.

The discovery of the present drawing is a rare occasion to see this part of the artist’ work. This elegant portrait depicts a well-dressed man, wearing gloves and holding a top hat, walking in what seems to be a gallery with columns on high bases. On the lapel of his costume, the man bears a purple and still unidentified medal.

In “*portraits-charge*”, the features of the portrayed are almost always emphasized and exaggerated. Because of his atypical jaw and his baldness, one could think of Pierre Fontaine, an acclaimed neoclassical architect, and the background columns might be those of the Grande Galerie in the Louvre. Together with Charles Percier, Fontaine is considered to have invented the Empire style. Before he was appointed architect to the Invalides, the Tuileries and the Louvre, he worked as *directeur des décorations* at the Opera and Cicéri must have been an acquaintance of him. Be as it may, this identification should be taken with caution.

Whatever, this brilliant caricature eloquently illustrates the mastery of Cicéri. Furthermore, it also enlightens the caricature genre in the early 19th century, during which it was at its height. Artists such as Daumier, Granville, Philipon, or Doré have later distinguished themselves and confirmed caricature in its legitimacy.



3 **Léon François Bénouville** 1821 Paris – Paris 1859

Head of Man, Turned to Left

Black stone and white gouache on grey paper, ca. 1851-55
Sheet 315 × 240 mm
Literature Marie-Madeleine Aubrun, *Léon Bénouville*, Nantes, 1981, p. 161, (ill.)
Provenance Léon Bénouville Atelier's sale, Paris, 3 May 1859, possibly in no. 87 (Lugt 228c); Marie-Madeleine Aubrun; Hotel Drouot, 8-9 February 1999, Me Rieuner, no. 100 (ill.); Private collection, France

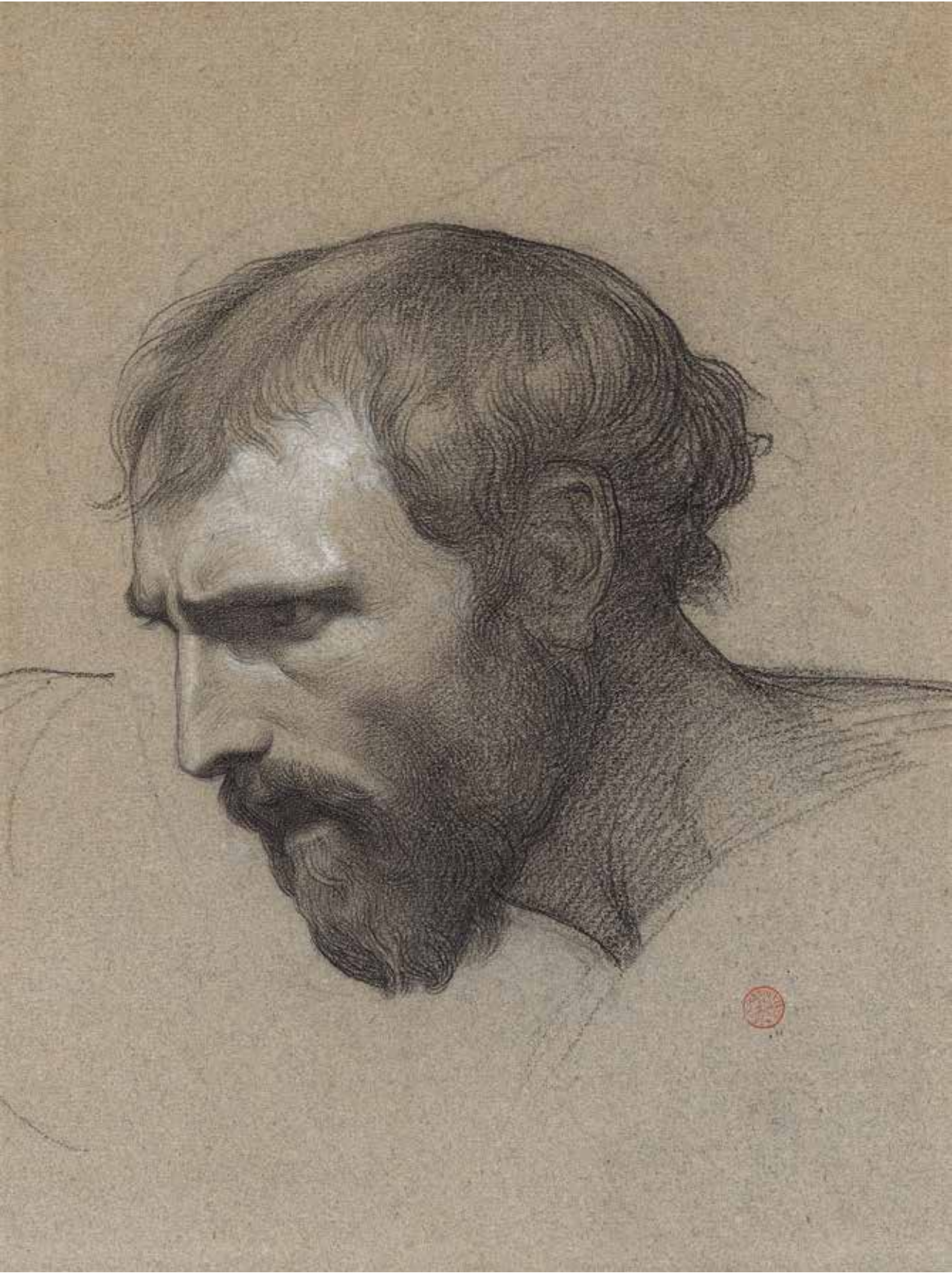
The present sheet is a stunning preliminary study related to Léon Bénouville 's master painting, *Les Martyrs conduits au supplice*; now at the Louvre (inv. 20042). The artist started this project when he was still at the Villa Medici, in Rome, between 1846 and 1851. This portrait of a man is precisely one of the preparatory studies for the figure of an executioner, who can be recognized in the final painting as mingled with the Christians, wearing a animal skin on his head and pushing brutally forward a woman on her head. Back in Paris, Bénouville exhibited a watercolour sketch in 1852 at the *Salon* the following year under number 82 and that won him a second medal. The critics were unanimous in recognising both the mastery of execution and the scale of the project, including Alphonse Grun, who commended it: “[...] the beautiful sketch of the Christian Martyrs led to the torture in a Roman circus, it is to be hoped that M. Bénouville will make a painting of it in all the conditions of great history painting”.¹ This painting was officially commissioned by the State in 1854 and presented at the Salon in 1855, a work for which Bénouville also won another medal.

This portrait is a testimony of the creative process, which finally led to the painting. Originally close to a Nicolas Poussin for instance, Bénouville's realism here undoubtedly brings him closer to the artistic preoccupations of Gustave Courbet and situates his art between Classicism and modernity, renewing the

academic movement of the 19th century with his own style. At the sale of the artist's studio on May 3, 1859, at the Hôtel Drouot, the catalogue mentioned under no. 87 “Studies for his painting of the Martyrs”, of which this portrait could be part. The importance of this artist's talent, and more particularly the quality of his drawings, have been underlined by Philippe Burty in 1859: “The drawings were relatively much more expensive than the paintings; indeed, they were for the most part superior to them, both in terms of inspiration and effect”.²

Through the precision and sharpness of the drawing, this portrait of a profile man perfectly translates all of Léon Bénouville's talent for transcribing the emotion of a subject, in the particular care given to the details and the mastery of the light and shade that give this face all its strength, underlined by the intensity of the gaze. This right mixture of energy, tension and dignity in the pose, translates the conscientious and meticulous work of the artist that the art critic Philippe Burty again analysed in 1859: “He searched for a long time [...] he made and redid until he was perfectly satisfied with sketches in small proportions of the composition he was looking for”³.

1. Quoted in: Marie-Madeleine Aubrun, *Léon Bénouville*, Nantes, 1981, p.154.
2. *Idem*, p.14.
3. *Ibidem*, p.21.



4 **Louis Julien Franceschi** 1825 Bar-sur-Aube – Paris 1893

Portrait of Eugène Delacroix

Plaster with a terracotta patina, ca. 1869
Signed on the left shoulder *J Franceschi*
With a wooden base, with a cartridge *EUG. DELACROIX / PAR J. FRANCESCHI*
Size 29 cm
Literature Stanislas Lami, *Dictionnaire des sculpteurs de l'École Française au XIX^e siècle*, tome II, Paris, Librairie Honoré Champion, 1919, [s.d]
Provenance Private collection, France

The French sculptor of Italian origin Jules Franceschi began his apprenticeship in Besancon and moved then at the age of sixteen to Paris, where he entered the studio of François Rude. He made his debut at the 1848 Salon with a plaster bust and throughout his career obtained numerous commissions for public buildings and monuments such as the Gare du Nord, the Louvre, the Saint-Sulpice church and the Opera. He was truly appraised for his mythological or antique subjects as well as for his busts. A faithful disciple of Rude, Franceschi worked from live models, and from antique models, with a realistic and meticulous attention to nature. However, he continued the transition initiated by his master from neoclassicism to romanticism, bringing life and emotion to his works. He quickly became a portraitist “en vogue” with his contemporaries and immortalised many artists, like for instance Charles Gounod¹, Edouard Dubufe² and Jacques Offenbach³.

Six years after the Eugène Delacroix’s death, in 1869, the French state commissioned Franceschi a bust of the artist, to adorn the Palais de l’Institut. During his lifetime, and even at the time of his death, Delacroix had not really received the consideration that this revolutionary figure of modern art deserved. In 1864, for instance, Henri Fantin-

Latour was shocked by the insignificance of the funeral cortege that accompanied him to the cemetery, and this is why he painted the famous *Hommage à Delacroix*⁴, showing himself and some of his contemporaries gathered around the master’s portrait.

Of the Franceschi’s bust, only this plaster sketch seems to remain. The commissioned marble was apparently never made, and it does not appear in the Institut’s inventories. There is no real explanation for the abandonment of this project. Perhaps the war between France and Prussia in 1870 caused some budgets to be cut. This remains one hypothesis among many others. Despite its sketchy, *modello*-like character, this Franceschi’s sculpture is a faithful portrait of the painter, highlighting his fierce expression and the piercing gaze he had on the world. The almost brutal treatment of the surface reinforces this impression; the genius seems to spring from the material.

1. *Bust of Charles Gounod*, wax, Salon of 1879.
2. *Bust of Edouard Louis Dubufe*, stearin plaster, 1878, LACMA.
3. *Bust of Offenbach*, bronze, 1881, Montmartre cemetery (architect: Charles Garnier).
4. Henri Fantin-Latour, *Hommage à Delacroix*, oil on canvas, Musée d’Orsay, Paris.



5 **Emile Louis Truffot** 1843 Valenciennes – Paris 1895

Yoki, the Japanese Woman

Bronze with a brownish patina, 1879
Signed and dated *E. Truffot / 1879*, stamped *Tiffany & Co*
Height 81.2 cm
Provenance Private collection, USA

This is an exceptional bronze and representation of a typical Japanese woman by Emile-Louis Truffot, when he arrived at the peak of his career. The second half of the 19th century was scientific and marked by a growing interest in distant peoples and civilizations, no longer in a fanciful and imaginary relationship, but in the light of scientific journeys in which artists sometimes took part. Charles Cordier produced a series of so-called “ethnographic” portraits for the Museum of Natural History in Paris. Carpeaux was interested in these faces whose beauty overturned the traditional canons: Chinese, African, occupied him while he was working on the *Fontaine des Quatre-Parties-du-Monde*. The 1878 Universal Exhibition in Paris highlighted Japanese civilization, the traditional, intellectual, and industrial productions of which were presented in a pavilion on the Champs de Mars, combining simplicity and refinement, and in a farm in the Trocadero gardens. The following year, Truffot took part in this craze with *Yoki, the Japanese woman*, showing first a plaster at the Salon (no. 5391). The year later, the model reappeared but in a bronze cast and belonging to Raingo Frères (no. 6709).

Her face is slightly turned to the right, her gaze avoids ours, and she seems to focus on something we are missing. Dressed in a simple kimono, she wears the geisha hairstyle, a flat chignon called *Tsubushi*. Guardians of Japanese traditions, these women practice all kinds of arts with excellence. In this sculpture, everything is done to evoke delicacy and sophistication: the details of the hair wrapped around a comb with floral motifs

from which a ribbon escapes, the garment with its heavy drapery skilfully knotted whose folds contrast with the smooth skin. The base on which is placed this bust with its geometric Japanese decoration, the green colour of which itself refers to the precious jade of ritual objects. This young woman is not a stereotype: she has a first name, Yoki, which distinguishes her and gives her own identity. Her face bears witness to her character. Her captivating charm comes from the truth that emanates from her.

Apart from those in the Salon, there are only a very few known examples of the bust of *Yoki, the Japanese*. A terracotta example was donated in 1890 by Alphonse de Rothschild to the Musée Anne de Beaujeu (Moulins), but it seems to have been lost. The present copy bears a *Tiffany & Co* stamp, and it was most probably casted by Raingo Frères in Paris, to honour a special order from Tiffany in New York. The luxury shop on the 5th Avenue indeed offered “Artistic Bronzes” on the second floor, “all the best production of art-workers in bronze. [...] This floor has more the appearance of an art museum than a salesroom”. We know of models by Carrier-Belleuse and also by Georges van der Straeten and Emmanuel Villanis, representatives of the Art Nouveau style. Some of these sculptures were, as here, much large, breaking with the purely decorative character¹.

1. See for instance, after Jean-Antoine Houdon (1741-1828), *Bust of George Washington*, bronze, now at The Metropolitan Museum, New York.



6 **Armand Guillaumin** 1841 Paris – Orly 1927
Self-portrait

Crayon Conté on wove paper, ca. 1888
Sheet 192 × 250 mm
Provenance Private collection, France

This is a superb portrait of one of the greatest impressionist painters, and yet still erroneously undervalued today. Armand Guillaumin participated to the exhibitions of the movement from its origin and was its last representative. Born in Paris, from a modest family, Guillaumin grew up at Moulins in the Allier department before going to work in the shop of his uncle in Paris. His salary allowed him to pay for lessons on drawing where he went after his daily work. At the beginning of the 1860's, he joined the *Compagnie des Chemins de Fer d'Orléans*, a job that left him more free time. The young man registered at the *Académie Suisse*, met Pissaro and Cézanne, and took part in 1863 to the *Salon des refusés*. With his friends, Guillaumin travelled the length and breadth of the Parisian region in search of motives and went regularly to Pontoise where Pissaro had just settled. There he set himself and painted tirelessly the Seine River and its banks. Water became his favourite subject. In 1874, from April 15 to May 15, he presented his works in the studios of Nadar, located 35 Boulevard des Capucines in Paris, with twenty-nine other artists and among them Renoir, Monet, Sisley, Degas, Pissaro and Cézanne. An exhibition that would later enter Art History as *La première exposition impressionniste*.

If Guillaumin mainly painted landscapes, he also made portraits and self-portraits by various means: oil, pastel or

pencil. The present drawing is clearly the left-right inverse copy of a self-portrait painted ca 1888 and now in private hands. Squared around the shoulders, the painter looks at us, his face turned three-quarters towards the left of the sheet. He presents himself without self-concession: his puffy nose, strong arch of the eyebrow and large ears. His beard is trimmed in two thick locks descending under the chin. His hairs are cut short and high on his forehead. He is coated with a fur jacket with a heavy collar, his bust slightly turned to the right, so the man is reminiscent of a portrait of the Flemish Renaissance. Guillaumin chose to make his portrait with the tip of his charcoal crayon. Made with juxtaposition of hatched strokes and undulating ones, this drawing possesses a dynamism as seen in some sheets of Van Gogh. Indeed, the two men met each other, at that period, about the end of the 1880's and became friends. Théo Van Gogh, the brother of the artist, sold for Guillaumin some of his paintings.

The drawing will be included in the second volume of the *catalogue raisonné* in preparation by the Comité Guillaumin (Stéphanie Chardeau-Botteri, Dominique Fabiani, Jacques de la Béraudière). The work will be sold with a certificate from the Comité Guillaumin.



7 **Paul Gauguin** 1848 Paris – Tahiti 1903

Portraits of Meyer de Haan and Mimi

	Black crayon, brush, and black wash on wove paper, ca. 1889
Sheet	162 × 191 mm
Literature	M. Sharp Young, “Letters from New York: Artists and Writers” in <i>Apollo</i> , vol. XCIII, no. 112, June 1971, p. 517; <i>Gauguin’s Nirvana, Painters at Le Pouldu 1889-90</i> , exh. cat., New Haven and London, 2001, p. 29 (illustrated, fig. 34b)
Exhibition	London, Marlborough Fine Art Ltd., <i>XIX and XX Century European Masters: Paintings, Drawings, Sculpture</i> , summer 1959, p. 10, no. 24 (illustrated, p. 23); New York, The Pierpont Morgan Library, <i>Artists and Writers: Nineteenth and Twentieth Century Portrait Drawings from the Collection of Benjamin Sonnenberg</i> , May-July 1971, p. 29, no. 26 (illustrated, pl. 26); Rome, Complesso del Vittoriano, <i>Paul Gauguin: Artist of Myth and Dream</i> , Oct. 2007-Feb. 2008, pp. 58-59 and 262-263, no. 59 (illustrated in color, pp. 58 and 263).
Provenance	Marie Henry (later Mme Mothère), Le Pouldu; Léa “Mimi” Mothère (by descent from the above); her sale, Hôtel Drouot, Paris, 16 March 1959, lot 111; Marlborough Fine Art Ltd., London (1959); Benjamin Sonnenberg, New York; his sale, Sotheby’s, New-York, 9 June 1979, lot 1424; Private collection, New York (ca. 1980); Christie’s, London, 8 February 2007, lot 525; Private collection, USA

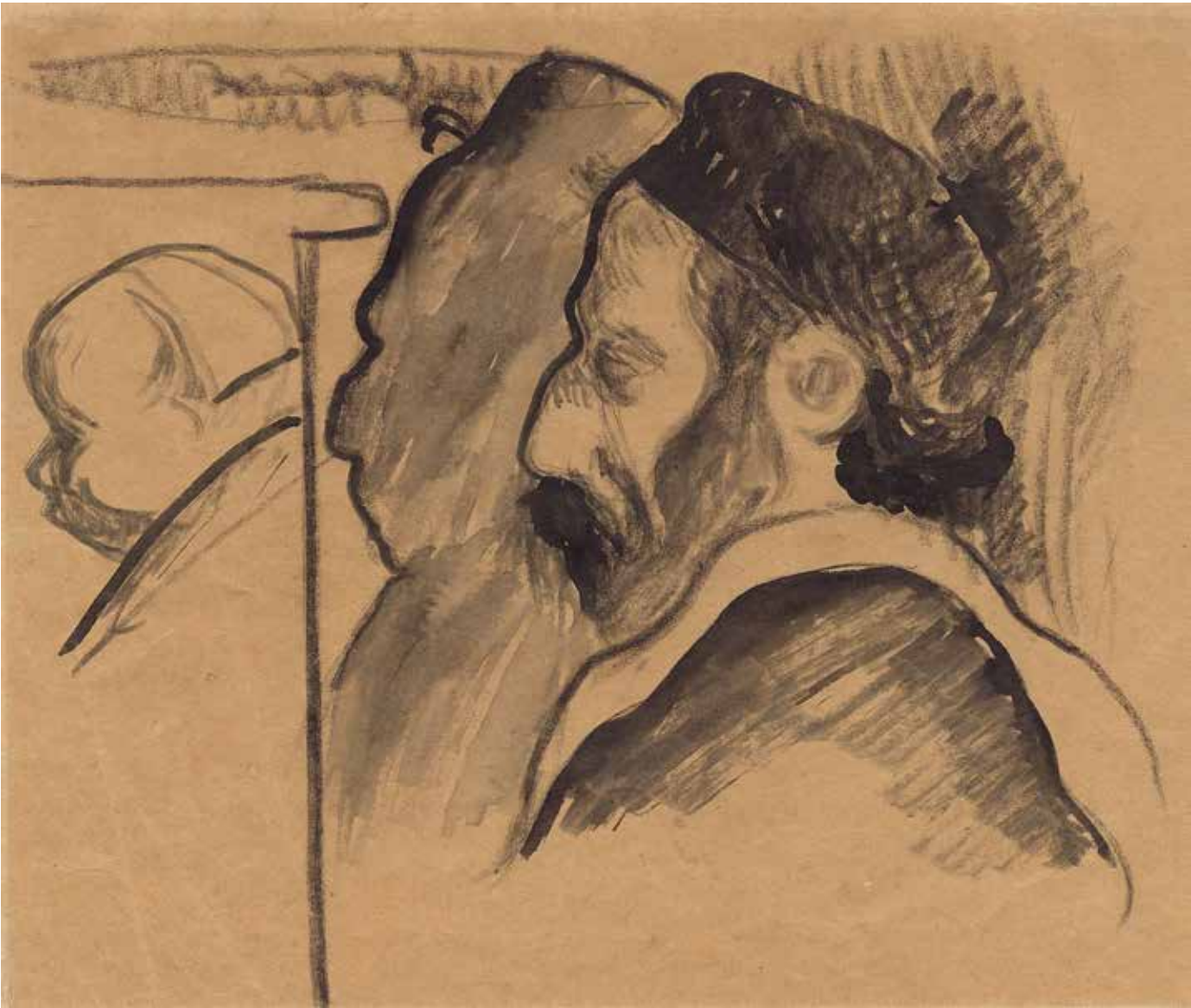
Gauguin made three trips to Brittany between 1886 and 1890. During his third trip, the longest and the most prolific – from April 1889 to November 1890 – Gauguin stayed at Le Pouldu, a few miles away from the touristic Pont-Aven, with his friend Jacob Meyer de Haan, depicted here at the right and easily recognisable with his skullcap. Arriving in Paris from Holland in 1888, Meyer de Haan had moved in with Theo van Gogh who introduced him to Paul Gauguin. The two friends, Gauguin and de Haan, then settled at Melle Marie Henry’s Inn, who let the artists decorate the main room with painting and sculpting the walls and doors. Gauguin’s influence helped Meyer de Haan free himself from academic processes and he increasingly explored his synthetic tendency, leading to the development of the *cloisonnist* style.

Meyer de Haan is here depicted by Gauguin from profile, with a very interesting play of double portraits, using a shadow of him. The child on the left is the first daughter of Marie, Léa (nicknamed *Mimi*), and whom Gauguin

sketched in her Breton cap (“beguine” in French), at the left of the composition. The profile of Gauguin’s Mimi could be related to de Haan’s painting of her, ca. 1889 and now at the Van Gogh Museum, and which was actually, as the present drawing, in the sale of Mimi collection, in 1959.

Marie Henry later had a child with Meyer de Haan, called Ida, in June 1891. But already by the end of 1890, de Haan’s brother, who did not approve of his relationship with an unmarried mother, ordered his brother to return to Holland. De Haan returned to Paris in 1891, and organized a banquet for Gauguin, who was planning his first trip to Tahiti. In June, Marie Henry gave birth to Ida, but de Haan only saw her a few times, his family threatened to disown him, and so he returned definitively to Holland.

This work will be included in the forthcoming addition to the Paul Gauguin catalogue raisonné, currently being prepared by the Wildenstein Plattner Institute.



8 **Franz von Stuck** 1863 Tettenweiss – Munich 1940

Beethoven Sitting Enthroned

Lifetime bronze, ca. 1909
Inscribed on the base *C. Leyrer Munchen*” and “*Beethoven / Franz / Von / Stuck*
Size 26.6 cm
Provenance Bettina Ann Brumbaugh, Plano (Texas)

This is remarkable cast of the von Stuck’s *Thronender Beethoven*. The late Romanticism saw a proliferation of representations of Beethoven, celebrating his music and making a myth of the man: “*Les plus grands poètes de l’Allemagne sont ses musiciens, merveilleuse famille dont Beethoven est le chef [...] Ce sourd entendait l’infini*” wrote Victor Hugo¹. In 1902, during the Vienna Secession exhibition, the colossal monument dedicated to him by Max Klinger² and the monumental frieze by Gustav Klimt³ depicting the Ninth Symphony were shown. Von Stuck also presents an impressive mask of the musician with a fierce and hypnotic look⁴. Since 1896, the figure of Beethoven has occupied his work. In 1909, he created the present *bozzetto* for a monument that was never built. Beethoven is seated on a massive, cubic throne, his naked body wrapped in a toga-like cloth, referring to ancient heroes and gods. His hands hold the armrests firmly. He looks intensely at the spectators from the top of his pedestal. This striking composition is also linked to a painting of *Pluto*, the king of hell, painted in the same year⁵. He elevated the musician to the rank of a deity who embodies his creation, whose harmony is based on the permanent interaction of the life and death impulses.

A protean artist, Franz von Stuck refused the boundaries between fine and applied arts. A representative of the *Jugendstill*, he was a founding member of the Munich Secession in 1892. This association of artists paved the way for Art Nouveau. Having attended the Academy of Fine Arts as well as the School of Arts and Crafts, he practised several means of expression with great creative force: illustration, painting under the primary influence of Böklin, and sculpture after a trip to Rome

with Klinger. Initially imbued with a classicising dynamism, his works feature figures whose physical reality expresses a form of ideal, not through symbols, but through a vigorous and powerful form that fascinates⁶. In 1895, he was a professor at the Academy of Fine Arts where he trained new generations of avant-garde artists: Kandinsky, Munte, Klee, Albers, among others. From 1897, he put his vision of *Gesamtkunstwerk* – total art – into practice through the Villa Stuck in Munich, twenty years before the Bauhaus of Gropius.

Very few examples of this sculpture are known today. The Villa Stuck, now a museum dedicated to the artist, has one in bronze. This is an astonishing twist of history, as this sculpture is probably the only one in Stuck’s œuvre that was not linked to his villa but was intended as a public monument.

The authenticity of this work has been confirmed by Albert Ritthaler, Archive Franz von Stuck, on the basis of photographs.

1. Victor Hugo, *William Shakespeare*, Lacroix, Verboeckhoven and Cie Ed., Brussels, 1864, and *La Revue musicale*, no. 378, “Victor Hugo et la musique”, 1923.
2. Max Klinger, *Monument to Beethoven* (Museum des Bildenden Künste, Leipzig).
3. Gustav Klimt, *Beethoven Frieze*, fresco of 7 panels, 215 × 3414 cm (Secession Palace, Vienna).
4. Franz von Stuck, *Beethoven’s Mask*, polychrome plaster, 48 × 48 cm (Musée d’Orsay, Paris).
5. Franz von Stuck, *Pluto*, oil on panel, 52.5 × 80.5 cm (Private collection).
6. See Guido Battelli, *8th International Exhibition of Fine Arts, Venice Biennale, 1909*, p. 55.



9 **Franz von Stuck** 1863 Tettenweiss – Munich 1940
Beethoven

Lifetime bronze (patinated), ca. 1909
Titled on the front *BEETHOVEN*, and signed lower right *FRANZ STUCK*
Stamped with founder mark *C. Leyer München* (around 20 copies recorded)
Size 47 × 47 cm
Provenance Private collection, Denmark

The face emerges from the flat area. High up, he dominates us. Determined and concentrated, his eyebrows are furrowed, his lips pursed, his hair carried away by an inner movement. His hypnotic gaze stares at us and passes through us. This figure compels admiration to the point of veneration for the icon he has become.

When Franz von Stuck conceived his villa in Munich as a total work of art, he decided to place masks of the great composers in the Music Room. Among them, the most celebrated and adored in this period of late Romanticism: Ludwig van Beethoven. He made his own version of the great man's face based on the imprint taken by Franz Klein in 1812 during the musician's lifetime. It is not a death mask that inspires him but a testimony of the genius in action. The choice of a strictly frontal view gives his sculpture an archaic austerity and allows it to become the incarnation of an archetype, that of the creative human spirit. His representation is not anecdotal: nothing interferes with the power of the facial expression, neither the attitude, nor the hands, nor the "decorum". Masks, like that of *Medusa* by Arnold Böcklin, are the search for a deeper truth than mere resemblance. They are part of the quest for the essence of being. They are also

the manifestation of a new look at antique aesthetics. The Symbolist movement of the Munich Secession, of which von Stuck was a founding member, focused on this beauty made of strangeness, on the fantastic aspect of a modern archaism. Is this not the case in this face of Beethoven, which overflows the flatness, in an effect that is both iconic and nightmarish?

Von Stuck first made a portrait of Beethoven in polychrome plaster, of which exists several copies, playing with the traditional limit between painting and sculpture. In 1902 he presented one of the several copies at the Vienna Secession, seventy-five years after the composer's death, alongside with works by Max Klinger and Gustav Klimt. In 1909, for the Venice Biennale, he exhibited again his mask of Beethoven, this time in bronze, surrounding it with mythological objects populated by centaurs and fauns. There are around twenty copies recorded, not more, and casted at Guss C. Leyer, in Munich, where von Stuck made most of his bronzes. The composer rules the pantheon of the artist, who also creates painted portraits based on his mask and a monumental *Thronender Beethoven* sit at the Villa Stuck, all imbued with energy and timelessness.



10 **Jacques Villon** 1875 Damville – Puteaux 1963

Portrait of Raymond Duchamp-Villon

Watercolour and India ink on tracing paper, ca. 1911
Signed lower right *Jacques Villon*, and titled lower left *Portrait de DUCHAMP VILLON*
Sheet 267 × 246 mm
Provenance Private collection, France

Executed at a key moment in the history of Cubism, this important drawing was linked to an oil portrait of Jacques Villon's brother, the sculptor Raymond Duchamp-Villon, today in the collections of the Musée National d'Art Moderne (inv. AM 3223 P). These two works are especially interesting in they are the combined testimony of two major cubist artists as well as the expression of family closeness.

In 1911, Jacques Villon and Raymond Duchamp-Villon lived in Puteaux, in the western suburbs of Paris. In their studio, they regularly invited fellow artists, like Albert Gleizes, František Kupka, Jean Metzinger, Francis Picabia, Fernand Léger, as well as their younger brother Marcel Duchamp, among others. Together, they discussed aesthetic research carried out in parallel with that of Picasso and Braque on new ways of representation. They considered that traditional painting gave an incomplete description of our temporal experience of the world, and suggested to represent things in movement, from different viewpoints simultaneously. From these gatherings, a group of artists was formed, first in an informal way: the *Groupe de Puteaux*, or the *Section d'Or*, in which Jacques Villon was a pivotal member.

In April of 1911, the *Salon des indépendants* opened in Paris, followed by the *Salon d'Automne* in October. The radical modernity of artworks exhibited by the artists of the *Section d'Or* raised a scandal and brought Cubism to the attention of the general public. The next year, Villon resigned from the committee of the *Salon d'Automne* to protest hostility toward Cubism and set up the *Salon de la Section d'Or*. The sequence of these three moments of intense publicity for Cubism in less than two years was a climax for what would become one of the most important avant-garde movements of the 20th century.

In his cubist period, the portrait was Jacques Villon's privileged subject. He sought to generalize the characters, at rest or in motion, and to look for the structure of the face. In this drawing, we see how Raymond's face was restructured in geometrical shapes without eyes, giving him a cold authority. After a very creative period for both artists in the early 1910's, the war disrupted their careers. Both Jacques and Raymond were mobilized and served in the French army. After the war, Jacques Villon's drawings became rarer as he devoted himself mainly to printmaking. On his side, Raymond contacted typhoid fever from which he never fully recovered and died prematurely in 1918.



11 **Charles-Clos Olsommer** 1883 Neuchâtel – Sierre 1966

Portrait of a Valais Woman

Pastel, ink, charcoal and watercolour on wove paper, ca. 1912-1915

Signed upper right *C. C. Olsommer*.

Sheet 310 × 310 mm

Provenance Charles Nuding (1878-1924); by heirs, Switzerland

A most lovely portrait by Charles Clos Olsommer. This young woman seems immersed in a moment of melancholy, staring into space, and inspiring tranquillity. The absence of background and the black columns partitioning the space – bringing all the attention to her gaze – deprive the model from context and make her look like an allegory, or an icon. Her clothes, however, reveal her reality. She wears one of the traditional costumes of central Valais, Switzerland: a woollen jacket, a shawl over her shoulders and a straw hat, covered with black velvet and topped with pleated ribbons. Olsommer portrayed several women wearing the same black hat and blue scarf, demonstrating his attachment to the traditional culture, as well as his attraction for the powerful aesthetic combination and contrast created by these two elements of colour, framing the pale and pinkish face of the women. It has clearly an echo to the school of Pont-Aven.

At the end of the 19th century, the Swiss canton of Valais hosted many Swiss artists in search for tranquillity, away from modern cities. These artists, often sensitive to the Symbolist movement, objected positivism and perceived a loss of spirituality in both the development of cities and the decline of rural world. Looking for

mysticism and contact with nature, they undertook a retreat in the countryside to share the daily life of the peasants in which they found a form of asceticism. At that time, the wild landscapes of the Swiss mountains appeared as an immaculate earthly paradise as well as a picturesque setting.

Around 1890, a group of young artists spent each summer in Savièse (Valais), following the painter Ernest Biéler. They produced works inspired by the local population and the landscapes, confirming a place for rural life in Swiss modern arts and participating in the constitution of a national art. These artists covered a variety of styles but shared a common iconography, including the daily religious or pastoral activities, the community life, the exaltation of maternity, and religious subjects transposed into the familiar context of Valais. Olsommer is part of the extension of this movement. First trained at the Kunstgewerbeschule in Munich (1902–03) and at the École des beaux-arts in Geneva (1904–05), Olsommer moved to Valais in 1912. His work, mainly on paper and often using mixed techniques, shares characteristics of the Jugendstil: plain backgrounds, flatness of the forms, inspiration from the decorative arts and clarity of the line.



12 **Marguerite Burnat-Provins** 1872 Arras – Grasse 1952
Mikli Affectionate

Pen and ink on grayish Indian paper, 1929
Inscribed on the back *Série des figures avec des oiseaux / Ma Ville / Mikli affectueux [...]*, dated 7 Décembre 1929, and signed *Burnat-provins*
Sheet 335 × 335 mm
Literature Anne Murray-Robertson, *Marguerite Burnat-Provins Cœur Sauvage*, Lausanne, Gollion, 2019, p. 241 (ill.)
Provenance Private collection, Switzerland

This spectacular surrealist drawing, *Mikli affectueux*, belong to the most famous series by the French-Swiss artist Marguerite Burnat-Provins, called *Ma Ville*. “[...] It was then that I felt hordes invade my soul; names, names, names by the hundred, squeezed together like people from who knows where. Overwhelmed by this flood, I wrote, in columns and the regiments advanced. And then I painted, a world was born that bears the names I heard. What this world is, I don’t know”!. With these words, Marguerite Burnat-Provins described the event that changed her life as much as her career, on the evening of August 2, 1914, when the tocsin of mobilization resounded where she was living, in Saint-Savin in the Pyrenees. October 14, 1914, marked the first *physical* appearance of a figure distinctly pronouncing her name, and these visions were to come for years and years, they triggered in her an artistic impulse that would constitute *Ma Ville*, a large multifarious group of drawings as singular as it was original.

Trained at the Académie Julian with the painter Jean-Joseph Benjamin Constant in 1891, Marguerite continued her training at the Académie Colarossi before perfecting her painting skills at the Ecole des Beaux Art of Paris when its teaching was opened to women in 1896. As a rebellious, modern and resolutely avant-garde artist and equally writer, her temperament and her multiple talents were marked by a succession of tragedies: the loss of several members of her family in her youth having caused her both physical and psychological disorders, she was also tormented from childhood by premonitory dreams of violent deaths. Married to the Swiss Adolphe Burnat in 1895, she then moved to Vevey, working with the group of artists led by Ernest Bieler in Savièse until 1905. Then, divorced and also traumatised by the death of her father, she spent her life travelling with her new husband, Paul de Kalbermatten, in Egypt, and living between Bayonne and Vevey (Switzerland) until 1913. But when the World War I broke out, her past troubles



resurfaced to mingle with those of the present. The war separated the couple and she gradually settled in Neuilly; she remained until the end of her life in France, especially in the South. She was then very prolific, both by her works and her writings. She was especially appreciated in Paris, mainly because of the direct conjunction between her mental illness and her artistic production, which fascinated many French intellectuals. She was then in contact with the philosopher Edouard Monod-Herzen who was passionate about parapsychic phenomena, with Dr. Gustave Geley, one of the first scholars to have studied her hallucinatory creation; with Fernand Vanderem, an influential literary critic at Le Figaro, with the collector Felix Fénéon, with the writers Henry Bataille, Pierre Louys, Anatole France, with the artist Jean-Paul Laurens, the journalist Louis Barthou, the actress Marguerite Moreno, etc.

With her visions that drove her to create, another world opened up to her and she was aware that she was the princess of a royalty composed of ethereal, ghostly and mysterious beings. A dreamlike universe that echoes the tumult of the War that took away several of the artist's loved ones and that she expressed by a poetry of the strange and the disturbing in aesthetic beauty. This fantastically real and timeless tale is a direct emanation of Marguerite's troubles and psyche, like a part of her soul put down on paper.

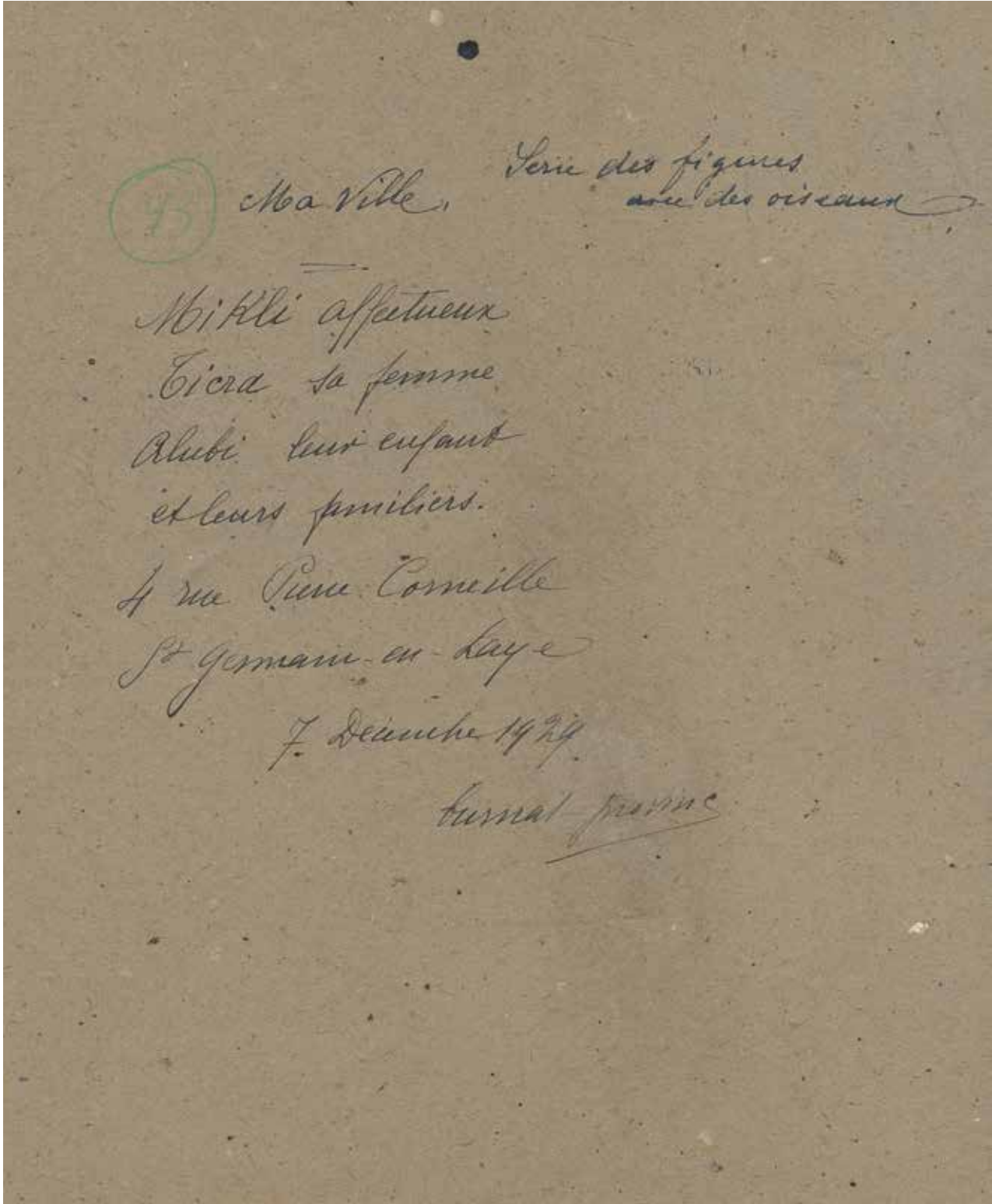
The particularity of Marguerite's work to which she devoted the rest of her life, as a medium was associated with her solitary side, living recluse, marginalized by the world she created for herself, and the use of poor recovered materials due to the lack of financial means resulting of her will of independence. This pushed Jean Dubuffet, then setting the concept of *Art brut*, to be interested in *Ma Ville*, after having heard about it by Doctor Gaston Ferdière in 1945. However, as the Burnat-

Provins' training and career ran counter the definition of *Art Brut* in that it brought together artists who had no artistic or cultural training, and who created mainly by instinct, Dubuffet changed his mind and did not include Marguerite's work in his collection. The Musée de l'Art Brut in Lausanne was based on Dubuffet's collection and theory, but notwithstanding in 1979, it was decided to place the Burnat-Provins series in a section entitled *Neuve Invention*, as if to better underline the originality of this elusive and unclasifiable artist. Indeed, Marguerite Burnat-Provins knew how to mix the different artistic currents that marked her career, such as the Symbolism that was undeniably inherent to the spirit of her work, her total freedom of expression, as she herself described it: "I loved art and life passionately, I listened to what was singing within me, I followed my path"².

Among the beings of her substitute family created by the emotional void, the birds dear to the artist hold an important place and their recurrence has given rise to a sub-series called *Série des figurines avec des oiseaux*, to which belong the sheet we offer. *Mikli affectueux* is a typical example of hybrid figures that are both anthropomorphic and zoomorphic, precisely mixing the human and the bird. It also shows the complexity of the artist's work in its codification, since Marguerite through her visions, transcribed not only the physical aspect but also the personality and temperament of the figures, in the systematic association of texts with the images. The use of graphite and watercolour specific to this work, allowed her to play on the variations in intensity and to enhance the unreal aspect of this universe.

1. Marguerite Burnat-Provins, *Vous (extraits)*, 27 avril (1918), Paris, Sansot, 1920; quoted in: Marie Magescas, *Le Jardin des Yeux*, Montreuil, 2020, p. 10.

2. Anne Murray-Robertson, *Marguerite Burnat-Provins Cœur Sauvage*, Gollion, 2019, p. 12 (Marguerite Burnat-Provins, lettre à Madeleine Gay-Mercanton, 17 avril 1912).



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