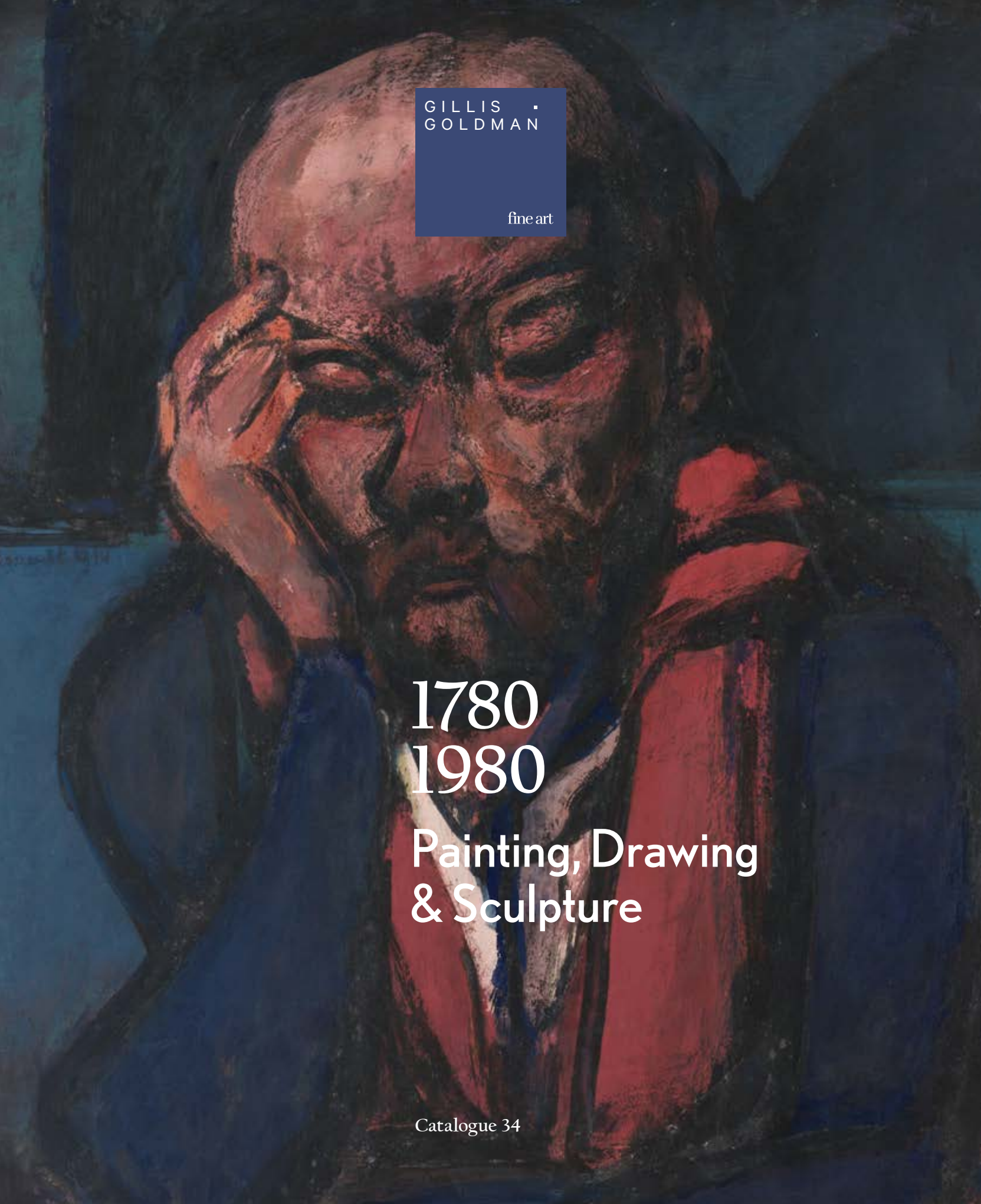




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1780
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Painting, Drawing
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GILLIS GOLDMAN FINE ART

T +32 2 503 14 64 | W www.gillisgoldman.com | M noemie@gillisgoldman.com
1, rue aux laines | 1000 Brussels | Belgium

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*Talent, will and genius are natural phenomena like the lake,
the volcano, the mountains, the wind, the star, the cloud.*
George Sand, in a letter to Gustave Flaubert, 1876

*Genius is another word for magic, and
the whole point of magic is that it is inexplicable.*
Margot Fonteyn in *The Magic of Dance*, 1979

George Sand's assertion to Gustave Flaubert that talent is merely a natural phenomenon, as if it were present in each of us by nature, seems at first rather naive. Indeed, Sand was surrounded by geniuses (first and foremost Chopin), and genius might have thus seemed to her a plentiful and abundant quality. Her proclamation should also be seen in the context of the debate she was having with Flaubert, who claimed the opposite, something Sand saw as distasteful and elitist. But on closer examination, we realize that here Sand is actually likening talent, will, and genius to natural wonders that, though they might seem mundane or obvious to some, are nonetheless real miracles – mysterious creations of this world.

For nearly thirty years, we have spent each day confronting works of art, considering their maker, their creation, and their critical fortunes which have fallen and risen through the ages. As we do so, we often perceive a quality of talent or genius springing from the works. Sometimes that genius blazes brightly, as with Rembrandt, Degas, and Picasso, and sometimes it's a slower burn. Yet we've never stopped to ask ourselves: Where does this genius come from? Is it a gift? Is it magic? Is it learned in schools, or in apprenticeships? We still haven't found the answer – and in a way, we hope we never will. This fascinating question is, we believe, an important part of our attraction to these creative wonders, whether we are historians, curators, collectors, or merely lovers of art. Art helps us believe in the powers of humanity – in the beauty of humanity, in all its richness. Art may render us as naïve as Sand, but it is the most precious thing we have left in the face of the desolation of which human being is also capable.

As we are fond of saying, the diversity of our chosen works, and the subjects they invoke, is at the heart of our adventure. We hope you will cherish this collection as much as we enjoyed compiling it for you.

Here's to the celebration of art and life!

Eric Gillis & Noémie Goldman

1 **Unknown Artist** late 18th century, Germany (probably Augsburg or Nuremberg)

Anamorphosis

A Skeleton Dressed in a Female Costume and with a Fan

Watercolour on wove paper, ca. 1780

Sheet 295 × 427 mm

Provenance Private collection, Germany

The present work is a splendid and exceedingly rare anamorphosis. It has been identified as having been created in the late 18th century in southern Germany, probably Augsburg or Nuremberg, which were then centres of production for that kind of image. (Its black background is typical of anamorphoses made in that area, and the paper dates to the same period.) In the 18th century, catoptric anamorphoses were highly popular not only in Germany but also in France and Netherlands, used as both optical gimmick and intellectual entertainment. These painted or drawn works, so distorted as to be unintelligible at first, can be read with the help of a mirrored cylindrical or pyramidal cone, in whose reflection the true image may be discovered. These artistic diversions satisfied an increasing demand for visual conversation-starters.

Yet more than mere witty amusement, these anamorphoses contained potent metaphysical content as transgressions against the knowable. The amorphous image sows doubt about visible and empirical knowledge – only with the help of the shaped mirror can a figure become distinguished out of the unformed mass. Thus, anamorphose, by seeming to undermine rational vision, has sometimes been interpreted as a critique of Leon Battista Alberti's system of linear perspective. Yet at the same time, the image's equalization by means of a conical mirror confirms that it is nevertheless based on those same geometric and optical rules. Ultimately, an anamorphosis demonstrates to us the realization that reliable knowledge of the world

is only possible through a constant changing of one's own point of view.

In the present drawing, an anamorphic memento mori, this epistemological insight is accompanied by a reminder about the impermanence and transience of earthly matters. Death is ever-present, even if one does not recognize it at first. Probably the most famous example of this anamorphic subject is found in Hans Holbein's double portrait of the ambassadors Jean de Dinteville and Georges de Selve (1533, National Gallery, London), in which an anamorphic skull hovers in front of the two powerful men, as if over the floor. In order to be able to grasp this skull completely, a viewer must move to the left or right of the painting and look at it from an extreme angle.

Above all, anamorphic images ask us to remain intellectually mobile in order to grasp the truth. They are reflections on the relativity of knowledge, and thus reactions against Renaissance linear perspective, which as a stable system of representation suggests that knowledge can be reliably and rationally understood. Finally, anamorphic images are reflections on the illusion of painting, as the line between the image depiction and the thing depicted is made obvious, forcing the viewer to actively cross that boundary by moving his body, so that a comprehensible image might emerge out of an amorphous surface of blurred colours.



2 **Jean-Baptiste Carpeaux** 1827 Valenciennes – Courbevoie 1875
Alexandre Dumas fils

Terracotta, 1873
Stamped on the back *Propriété Carpeaux, Atelier-dépôt: 71 rue Boileau Auteuil Paris*; and dedicated on the right side *all sommo Pensieroso Alexandre Dumas fils suo amico*
Size 74 × 56 × 42 cm
Provenance Digby Neave, Marly-le-Roi (who resided in the house of Dumas fils in Marly-le-Roy); Private collection, Brussels

Sold to the Metropolitan Museum of Art, New York. Here is the entry made by the curatorial staff:

Carpeaux was a phenomenally talented portraitist, and in the French author and playwright Alexandre Dumas (Paris 1824 – Marly-le-Roi 1895) he seems to have found an ideal sitter. Dumas and Carpeaux were close companions whose friendship spanned many years and life events. Just three years before his untimely passing, Carpeaux received a commission from the French state to create a portrait of Dumas père for the foyer of the Comédie Française, home to a pantheon of likenesses of great French dramatists. The portrait was never realized, however, in 1873, Carpeaux had begun plans to create a bust of the younger Dumas as a companion to that of the father. Work unfolded over numerous sittings at the artist’s studio, and the final result was greeted with ecstatic praise by Dumas. An inscription on the socle attests to their friendship: “All sommo Pensieroso / Alexandre Dumas fils / Suo amico / JBt Carpeaux 1873.”

The bust exemplifies Carpeaux’s original approach to the genre of portraiture, as he captures the lively countenance of his famous sitter with bold confidence and élan. It further stands out as an exceptionally rare example of a nineteenth-century portrait of a known, celebrated person of African descent. Dumas fils is the grandson of Thomas-Alexandre Dumas (1762-1806), the first Black general in the French army. Born in Saint-Domingue to a French noble father (Alexandre-Antoine Davy) and enslaved Black mother (Marie Cessette Dumas), Thomas followed his father back to France. His son, Alexandre Dumas père (1802-1870), was the acclaimed author of *The Three Musketeers* and *Count of Monte Christo*. Dumas fils followed in his father’s literary footsteps, gaining prominence for his novel *La Dame aux Camélias* (1848), which he adapted into a play that inspired the libretto for Verdi’s opera, *La Traviata* (1853) and, furthermore, has been widely cited as a source for Manet’s *Olympia* (1863).



3

Auguste Rodin

1840 Paris – Meudon 1917

Prodigal Son

Brown ink, lavish and gouache on tracing paper, ca. 1880

Sheet210 × 162 mm

LiteratureOctave Mirbeau, *Les Dessins d'Auguste Rodin*, Paris, 1897, pl. 126 (ill.)

ProvenanceRose Beuret, Paris; Claude Roger-Marx, Paris; Jean Cau, Paris; Private collection, London

This is a very rare sheet by Auguste Rodin, an early example of his so-called “black drawings,” which were inspired by the artist’s fascination with Dante’s *Inferno*. When the sculptor discovered Dante in the late 1870’s, he created a series of drawings illustrating his vision of the book, which would inspire his master work, *The Gates of Hell*. In these drawings he used dark ink, gouache, and lavish to build contrast and give weight to his shadows, add mystery and depth to the compositions. Rodin dedicated a whole year to these black drawings, with their dark silhouettes echoing Michelangelo and Rembrandt, and he explained his obsession with Dante in a 1900 press article: “Dante est non seulement un visionnaire et un écrivain, *disait-il* [Rodin]; c’est aussi un sculpteur. Son expression est lapidaire au bon sens du mot. Quand il décrit un personnage, il campe avec son attitude et son geste. [...] J’ai vécu un an entier avec Dante, ne vivant que de lui et qu’avec lui, dessinant les huit cycles de l’enfer” (Rodin quoted in *Le Matin*, 19 March 1900).

Rodin made this series, which includes the present *Prodigal Son*, to satisfy his own artistic desires, and he showed them to only a few close friends. In the *Canto VII* of the *Inferno’s Fourth Circle of Hell*, Dante encounters Avaricious souls, guilty of hoarding possessions, and Prodigal souls,

guilty of spending them blindly. Both kinds of sinners are punished for their transgressions. In this work, however, Rodin refers to the Biblical parable of the Prodigal Son, in which an ashamed son returns home after squandering his wealth, and is embraced in the welcoming arms of his father. Here Rodin seems to fuse the arms of the son and father together, heightening them with gouache and running them in parallel to create an encircling gestural unity. The trinity of the father, son, and mother, with their heads huddled together and seeming to touch, recalls Rodin’s sculpture *The Three Shades*, where the three figures are similarly unified into a single form.

In 1897, at the urging of his close friends Octave Mirbeau and Maurice Fenaille, who saw the greatness in these intimate drawings, Rodin published a selection of them in a limited-edition album produced in Paris by the Maison Goupil. Among the hundreds of works that he considered, Rodin selected this *Prodigal Son* to be included among the plates.

Christina Buley-Urbe confirmed the authenticity of this watercolour in a letter dated 10 February 2012. She will include the work in the Catalogue raisonné des dessins et peintures d’Auguste Rodin under no. 120101.



4 **Edvard Munch** 1863 Latten – Ekely 1944

Head of an Old Woman

Charcoal and watercolour on wove paper, 1883	
Signed and dated on the lower left Edv. Munch 1883	
Size	325 × 235 mm
Literature	Jens Christian Jenssen, <i>Edvard Munch. Gemälde und Zeichnungen aus einer Norwegischen Privatsammlung</i> , Kiel, Kunsthalle zu Kiel, 1979, pp. 16-17 (ill.); Sotheby's London, <i>Important Works by Edward Munch from the Olson Collection</i> , 7 February 2006, p. 7; 32 (ill.)
Exhibitions	Oslo, Kunstnerforbundet, <i>Munch bilder i privat eie</i> , 1958, no. 46; Kiel, Kunsthalle zu Kiel, <i>Edvard Munch. Gemälde und Zeichnungen aus einer norwegischen Privatsammlung</i> , 1979, no. 1
Provenance	Thomas Fredrik Olsen, Norway; by descent; Private collection, London

This extraordinary work by Edvard Munch is one of the earliest known by the artist, having been made when he was only twenty years old. As one of the very few left in private hands, it is extremely rare. Though he is now known primarily for his expressionist style, as exemplified by *The Scream* of 1893 (National Museum, Oslo), this sheet attests to Munch's exceptional draughtsmanship, which he seems almost to have been born with.

In 1883, Munch was a student at the Royal School of Design in Oslo. His first pictures, *Study of a Head* (National Museum, Oslo) and *Girl Kindling a Stove* (Private collection), were exhibited that year to varying success. Though he was already rebelling against the established norms of what painting should look like, it would be another two years before he went to Paris to see the new and subversive Impressionist canvases that ultimately spurred him to create his own revolutionary images.

Speaking of portraits, Munch once remarked that “In profile a face shows the qualities of the ethnicity and the family. Seen from the front, it talks more about the person himself.”¹ The present work is drawn in a style similar to that of his 1884 *Portrait of an old man* (Munch Museum

in Oslo). As his biographer Sue Prideaux notes, “The tender, unsentimental picture of age demonstrates the reverence for Rembrandt that was never to leave Munch, as well as the psychological insight that would mark his lifelong ambition to portray the inner truth of the individual, what he called *The Secret Life of the Soul*.”²

Head of an Old Woman was first acquired by Thomas Fredrik Olsen (1897-1969), Munch's neighbour and friend, who amassed a large collection that covered each period of the artist's career. Olsen started buying works by Munch at the end of the 1920s, and in 1932 he commissioned two portraits of his wife, Henriette, from the artist. Olsen was also instrumental in saving Munch's art from the grips of Nazi Germany, where it had been declared *Entartete Kunst* (Degenerate Art), by financing the bulk of the sum needed to bring his works back to Norway. Olsen proved a lifelong champion of the artist, promoting his international reputation by regularly loaning pieces from his collection for exhibitions abroad.

1. *Edvard Munch*, Exh. cat., Museum Boijmans van Beuningen Rotterdam, 10 Dec. 1958-8 Feb. 1959.
2. Sue Prideaux, in Sotheby's London, *Important Works by Edward Munch from the Olson Collection*, 7 February 2006, p. 7.



5

Theodor Kittelsen

1857 Kragerø – Jeløy 1914

Mirage

Watercolour and pen on wove paper, ca. 1888
Signed lower left *Th. Kittelsen*
Size 280 × 390 mm
Provenance Private collection, Norway

The present sheet is an exceptional work by Theodor Kittelsen, one of the most famous Norwegian artists of the late 19th century. Indeed, of the important artists of that time and country, Kittelsen stands apart. None of his contemporaries appears to have felt, so clearly and so early on, the inexorable constraints of realism, a strait-jacket that inhibited one’s ability to embrace a full range of aesthetic content, including dream, fantasy, humour, satire, and imaginative delight. Perhaps the most telling description of Kittelsen was provided by the old German watchmaker, Stein, who unsuccessfully attempted to initiate Kittelsen to his craft: “You will never in your life become *ein watchmaker*, you are only sitting and dreaming all the time.”

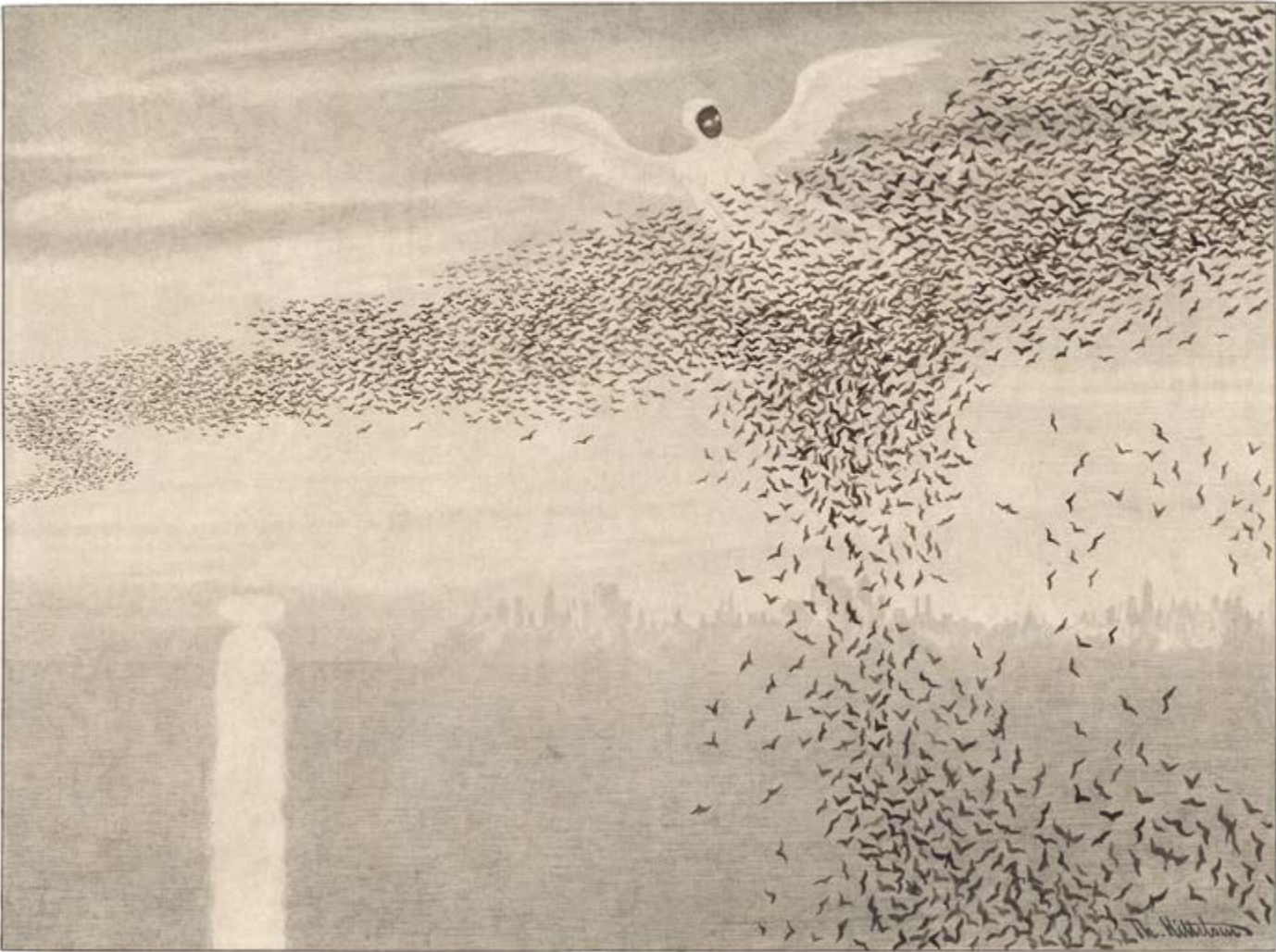
Yet despite its somewhat idyllic sensibility, the world of Kittelsen’s art is no simple utopia. Kittelsen belongs to the band of “melancholy-merry” dreamers who appear and reappear in the history of Nordic art and literature – men such as A.O. Vinje, Gustav Frøding, Albert Engeström, and Hugo Simberg. Despite struggles in the early part of his career, he was fortunate to live in an age that was receptive to his intangible world, one that exists beyond our mundane reality. Though he was wholly out of touch with the cosmopolitanism of the 1890s (as exemplified by Edvard Munch), as well as with the sexual mysticism found in the work of other artists, Kittelsen was uniquely attuned to the emotional and imaginative wonders that Nature can offer.

Kittelsen was born in the coastal town of Kragerø in Grenland, Norway. His father died when he was young, leaving the family in difficult circumstances. Theodor was only eleven years old when he was apprenticed to the watchmaker Stein, in Arendal. When at seventeen his talent was discovered by Diderich Maria Aall, he became a pupil at Wilhelm von Hannos’s drawing

school in Christiania (now Oslo). In 1876, he moved to Munich for a few years and was astonished by the Symbolist works of Arnold Böcklin. In the winter of 1882–1883 Kittelsen was granted a state scholarship to study in Paris, where he fell under the spell of Jean-François Millet. As he wrote to Aall, speaking of that late master of the Barbizon school, “the great wholeness and simplicity of his work, basically quite realistic, although one feel how he has, so to speak, coaxed the lines in order to make them powerful.”

In 1887, Kittelsen returned to Norway for good. He spent the next two years in Lofotens, where he lived with his sister and brother-in-law at Skomvær Lighthouse, on the outermost island of this 125-mile-long archipelago. Kittelsen’s time in this remote spot profoundly influenced his art, and he produced there some of his most inspired works, including the present watercolour. In 1888 he made his great breakthrough as a lyricist of the natural world. Portraying an ideal of sunlight, sea, shores, and lovely birds, he made wonderful drawings that were later published in two volumes under the title *Fra Lofoten* in 1890–91. The present work is among the most impressive sheets of this series. In it Kittelsen creates a powerful mood through simple archetypes like the angel of death, presaging the symbolism of the nineties, as Christian Krohg observed in his review of the *Fra Lofoten*: “He is the strangest one among us. He is akin to the last and what is to come.”

Kittelsen was not the first interpreter of the Nordland landscape: Otto Sinding and Gunnar Berg spent several years there, as well as the Romantic painter Peder Balke. Yet as the present work demonstrates, Kittelsen brings a new voice to this setting, one far more muted and intimate than that of any predecessor.



6 **Pierre Bonnard** 1867 Fontenay-aux-Roses – Cannel 1947
Madame Eugène Bonnard, Mother of the Artist

Watercolour and pencil on wove paper, ca. 1889
Size 128 × 80 mm
Exhibition Paris, Galerie Claude Bernard, *Pierre Bonnard, Dessins et Aquarelles*, Sept.-Oct. 1977; Copenhagen, Louisiana Museum, *Pierre Bonnard*, 11 Sept. 1992-10 Jan. 1993, no. 118; New York, MoMA, *Bonnard*, 1998, fig. 136, p. 256 (ill.); Madrid, Centro Cultural del Conde Duque *Una mirada sobre Pierre Bonnard*, 15 Jan.-4 March 2001
Provenance Galerie Claude Bernard, Paris; Private collection, Paris

In the early 1890s Bonnard painted many scenes of domestic life, making members of his family some of his most frequent subjects. Like his close friend, Edouard Vuillard, Bonnard used his mother as a model a number of times, producing images that reflect his love for and fascination with her. Elisabeth Mertzdorff was from Alsace, and in 1865 she married Eugène Bonnard, who was a senior official in the French Ministry of War. We don't know that much about Elisabeth, except that she was warm, took close care of her children, and was quick to worry on their behalf.

Bonnard's portraits of his relatives in the 1890s are often small; set in quiet surroundings, they convey a feeling of closeness, of tranquil co-existence. Examples of Bonnard depicting her mother by herself and posed frontally, as she is found in this fascinating small sheet, are rare. Here, Elisabeth is dressed nicely, as if ready to go out to dinner. She wears an elegant and simple blue dress, with matching coat and gloves. Her gray collar includes bright red patterning, which is reflected by the red adornments in her hair. To Bonnard, her son, she is a lovely, dignified woman.



7 **Maurice Denis** 1870 Granville – Paris 1843

The Holy Communion

Oil on canvas in original stretcher and frame, 1898	
Signed and dated in the lower middle MAD98	
Size	46 × 56 cm (with the original frame 61 × 71 cm)
Exhibition	Paris, galerie Bernheim-Jeune, (<i>Euvres de Bonnard, Maurice Denis, Ibels, Aristide Maillol, Hermann Paul, Ranson, Roussel, Sérusier, Vallotton, Vuillard</i> , 2-22 April 1900, n° 1; Paris, musée des Arts décoratifs, <i>Exposition Maurice Denis, 1888-1924</i> , 11 April-11 May 1924, n° 103; Paris, galerie Beaux-Arts, <i>Les Étapes de l'art contemporain. II. Gauguin et ses amis. L'Ecole de Pont-Aven et l'Académie Julian</i> , February-March [extended to 8 April] 1934, n° 34; Paris, Petit Palais, <i>Les Maîtres de l'Art Indépendant, 1895-1937</i> , 18 June-October 1937, n° 14; Buenos Aires, Museo Nacional de Bellas Artes, <i>La Pintura Francesa de David a nuestros días</i> , July-August 1939, n° 151; Montevideo, Salón nacional de Bellas Artes, <i>La Pintura Francesa de David a nuestros días</i> , April 1940, n° 119; Rio de Janeiro, Museu Nacional de Belas Artes, <i>Exposição de pintura francesa. Seculos XIX e XX</i> , June-July 1940, n° 123; San Francisco, M. H. De Young Memorial Museum, <i>The Painting of France since the French Revolution</i> , December 1940-January 1941, n° 122, p. 96 (ill.); Chicago, The Art Institute of Chicago, <i>Masterpieces of French Art Lent by the Museums and Collectors of France</i> , 10 April-20 May 1941, n° 52; Los Angeles, Los Angeles County Museum of Art, <i>The Painting of France since the French Revolution</i> , June-July 1941, n° 43; Portland, Portland Art Museum, <i>Masterpieces of French Painting from the French Revolution to the Present Day: Lent by the Museums and Collectors of France</i> , 3 September-5 October 1941, n° 34; Paris, Musée de l'Orangerie, <i>Maurice Denis</i> , Paris, 3 June-31 August 1970, n° 145
Provenance	Acquired from the artist in 1904 by Arthur Fontaine and his wife, Marie Escudier; Collection Marie Escudier Desjardins (divorced of Arthur Fontaines and remarried in 1912 to Abel Desjardins); Collection Philippe Fontaine (son of Arthur and Marie); Collection Marie Fontaine (daughter of Philippe), gifted by Marie Fontaine to the current owner in 1992 for her Holy Communion

This present work is an excellent example of Maurice Denis's painting, depicting a religious subject, a congregation of female communicants, with intimate and familial warmth. While a young member of the Nabi coterie of avant-garde artists, Denis was already interested in religious imagery, and he wrote in his journal that his mission was to renew Christian art. Yet Denis's true originality lies in his incorporation of these religious subjects into his own personal and aesthetic environment – portraying his wife or children as biblical characters, situating them in landscapes inspired by Japanese painting, and endowing his compositions with a picturesque, poetic atmosphere. The Holy Communion, as represented here, serves as a pretext for Denis's mystical vision: the women's

silhouetted figures, suggestive of angels, suggest a world between earth and heaven. This subject was typical for Denis during the 1890s, his most creative decade, and one finds those floating communicant-angels in perhaps his famous work, *The Green Trees* (1893, Orsay Museum, Paris).

This painting illustrates Denis's central role in the development of the post-impressionist movement. The composition testifies to Denis's modernist formal achievement; far from being a saccharine or sentimental depiction of these young girls, the canvas, painted in a flat and almost abstract manner, communicates a spare feeling of sacred devotion and mystery. The painting is suffused with visual rhymes and rhythms: the repeated verticals in the



(detail)

background columns and glass-windowed doors; the dark crowd of oblong heads contrasting with the white silhouettes of the circling communicants; the shallow arcs of the empty chairs and the stairs leading us into the foreground space. The whole architecture of this painting forms a kind of meditative music, presaging the innovations of Paul Klee and other abstractionists of the 20th century. Denis's simplified palette – reduced to blues and golds, with subtle pink reflections that are visible on the floor, dresses, and columns – makes this an exemplary gem of Nabi modernism.

Finally, this painting bears an excellent provenance. Sold directly by Denis to Arthur Fontaine in 1904, the work stayed in Fontaine's family before it was donated to the current owner, as a gift commemorating her own Holy

Communion in 1992. Fontaine was close to the artist, and he was a collector and sponsor of the Nabis and other artists of the time, including Eugène Carrière, Odilon Redon, Bonnard, Vuillard, and Maillol. *The Holy Communion* occupied a special place among Fontaine's holdings, and it was singled out for praise by France Jammes in his description of the remarkable collection: “Je fus, durant des années, enveloppé, grâce à Fontaine, des fleurs, des météores, des cimetières de corail d'Odilon Redon, des figures embrumées de larmes d'Eugène Carrière, des paysages bien heureux de Charles Lacoste, des images de communicantes flottant dans le séraphique azur de Maurice Denis.” In an exceptional coincidence of art history, Vuillard himself depicted his friend's canvas in the 1904 painting *Causerie chez les Fontaine*, in which one may clearly identify, on the wall of Fontaine's living room, Denis's *Communiantes*.



8

Pierre Bonnard

1867 Fontenay-aux-Roses – Le Cannet 1947

Marthe

Ink on wove paper, ca. 1897

Inscription in pencil on the right side *réduire à une hauteur de 13 cm*

Size

185 × 96 mm

Publication

Peter Nansen, *Marie*, Paris, 1898, p. 35 (ill.); Annette Vaillant, *Bonnard ou le bonheur de voir*, Neuchatel, 1965 (ill.)

Provenance

Private collection, Switzerland; Private collection, London

This rare preliminary drawing for an illustration by Pierre Bonnard is a remarkable work of art, and a delightful representation of Marthe in the nude.

In 1897, the renowned literary journal *La Revue Blanche* serialized the French translation of *Marie*, a novel by the Danish author Peter Nansen, between its May 1 and June 17 issues, and asked Bonnard to provide illustrations for its pages. The novel was a popular success, and so it was republished, with Bonnard's accompanying lithographs, as a book the next year. Auguste Renoir wrote to the young Bonnard in praise of his work on the novel: “I am sending this letter by Vollard to tell you that I find your drawings in *La Revue blanche* absolutely exquisite. Good for you. Keep this art”¹.

The book, *Marie*, is a tale of a contemporary young Parisienne who falls in love with a wealthy man. For his drawings, Bonnard based the novel's eponymous heroine, Marie, on Marthe, his lover and frequent model. Bonnard had met Marthe on the streets in Paris in 1893. Soon after the two get together, Marthe begins to populate Bonnard's artwork in different guises,

sometimes clothed like a *midinette* in sensuous silhouette, elsewhere wearing only black stockings or even less. Sometimes Bonnard mythologized a nude her into a nymph, as in *La Baignade* (Private collection); elsewhere, as in *L'Indolente* (Musée d'Orsay, Paris), she lies languid on a broken bed. In all these examples, Bonnard's fascination for Marthe is obvious.

It is in Marthe's body that Bonnard finds this tapered, Tanagra-like silhouette, with its youthful and slender body, long legs, and small, high-placed breasts. For his *Marie* sketches, using only a few lively marks, Bonnard represented a naked Marthe bathing, lying on her bed, and putting on her stockings. These drawings, with all their simplicity and intimacy, formed a perfect visual complement to the novel's story and characters.

The work has been authenticated by Guy-Patrice Dauberville and Florianne Dauberville, with a certificate of authenticity dated March 28, 2019.

1. Quoted in Colta Ives, Helen Giambruni and Sasha M. Newman, *Pierre Bonnard. The Graphic art*, New York, 1990, p. 159.



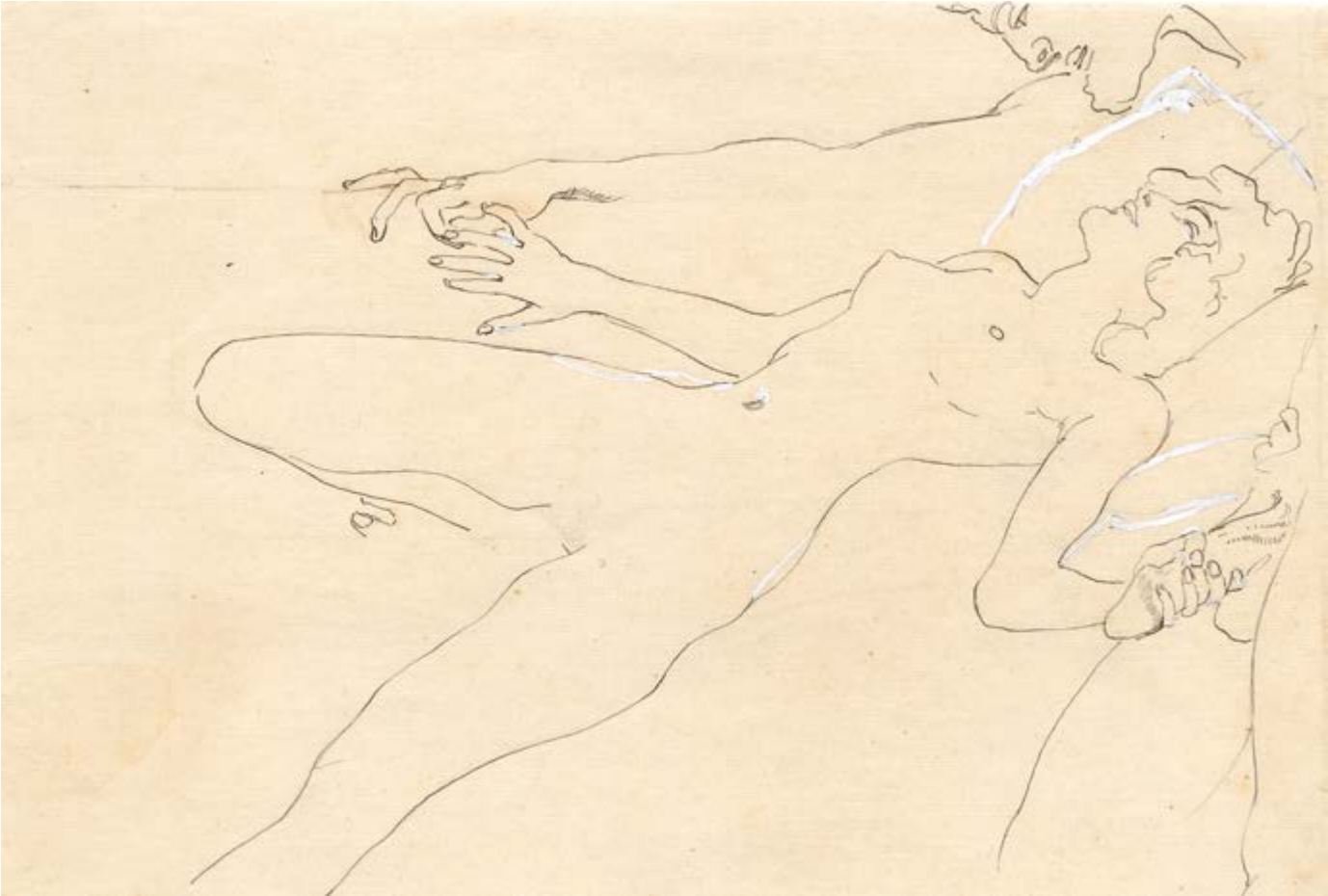
9 **Max Klinger** 1857 Leipzig – Grossjena 1920

Pair of Lovers

Pen and black ink, with traces of gouache, on wove paper, ca. 1910-1913
Upper left (on the folded part) the monogram M. K., and the stamp M. Klinger Nachlass
Size 280 × 219 mm
Provenance Estate Max Klinger; Fritz Tögel, Leipzig; thence by descent, Germany

In assessing this drawing, one should first mention its provenance, as it was owned by the psychologist Fritz Tögel, who, like the artist himself, lived in Leipzig. Tögel cultivated an individualistic, unconventional lifestyle, and he participated in the German city’s bohemian circles. Through these activities he met the administrator of the Max Klinger Estate, Josef Hartmann, through whom he acquired most of his works by the artist, including etchings, handwritten documents, and figure drawings, especially from Klinger’s final years, when he lived with the model Gertrud Bock (1893-1932). Indeed, many of the sheets from Tögel’s collection depict the young Gertrud standing, sitting, or lying naked, in an unabashed celebration of her bodily sexuality and eroticism.

As the art critic Egbert Delpy wrote in 1917, Klinger was indeed a great *Schonheitskunder* – an “expert of beauty” – yet the present *Griffelkunst* [sketching] feels also private and intimate, as well as as free, curious, and cheerful as ever. From 1910 Bock began to replace Elsa Asenijeff as Klinger’s muse and companion. The nude drawings of Bock from that time were far more erotic than those of Elsa, and in this work Klinger accompanies the woman in bed, picturing himself as a strong Apollo, or even a male Pygmalion. After his stroke in 1919, Max and Gertrud married, yet Klinger died just a few months later, on July 4, 1920.



10 **Louis Anquetin** 1861 Étrépagne – Paris 1932
Self-Portrait

Oil on canvas, ca. 1900
Signed lower right *Anquetin*
Canvas 21,8 × 16,1 cm
Provenance Private collection, France

“[...] il ne me semble pas téméraire d'affirmer que, depuis Eugène Delacroix, personne dans la peinture n'a été aussi savant, aussi lyrique et aussi génial que Louis Anquetin.”¹

With these laudatory words, the painter Emile Bernard concluded a 1934 eulogy for his friend Louis Anquetin, published two years after Louis Anquetin's death. The two artists had met in Fernand Cormon's studio, which Anquetin began frequenting in 1882 with Henri de Toulouse-Lautrec. From those formative early years to 1893, Louis Anquetin experimented with many techniques and painterly manners, from realism to expressionism, before executing a mature body of work that reflected his fascination with the Flemish Masters.

In this latter mode, the Montmartre artist made significant self-portraits in both drawing and painting. Now held mostly in private collections, works from this period reflect the intensity of Anquetin's artistic ambition. This self-portrait, painted *en grisaille* in oil, is a splendid

composition. In it, the artist has described his own face with black and white brushstrokes of various intensities. Composed with both distinctly brushed contour lines and washy areas of blurred tone, Anquetin's visage seems to emerge like an apparition out of its black background. The opposition between the outline of his left eye and the shadow which runs along the right side of his face, following the line of his profile and continuing downwards until it merges into his curly beard, gives his gaze a significant expressive force. One recognizes here the distinctive broken nose that, as Emile Bernard commented, made Anquetin look like Michelangelo. In his self-portraits, the French artist seems to be making public his veneration of the Old Masters, paying homage to the artists he most admired, and at the same time positioning himself as their artistic heir.

1. “I don't believe it's too foolhardy to say that, since Eugène Delacroix, no painter has been as erudite, as lyrical and as genial as Louis Anquetin”, in Emile Bernard, “Louis Anquetin”, *Gazette des Beaux-Arts*, 6^e période, T. XI, 1934, p. 121.



11 **Albert Anker** 1831 – Ins – 1910
A Mouse with a Peanut

Watercolour on wove paper, ca. 1900
Signed lower left with ink Anker
Size 100 × 154 mm
Provenance Private collection, London

This work is a delightful study of the interplay of light and shadow, in all its simplicity, by Albert Anker (1831-1910). Known as Switzerland’s ‘national painter’, Anker became and remains loved in that country as a result of his realistic depictions of rural Swiss life and his portraits of children.

The son of a veterinarian, Samuel Albrecht (Albert) Anker studied theology, but after a visit to Paris in 1851, he convinced his father to let him pursue a career in the arts. Anker returned to Paris in 1854 to study painting, first at the school of his compatriot Charles Gleyre, and then, from 1855-60, at the Ecole des Beaux-Arts. He returned to Paris throughout his life, painting in his own atelier in the winter and spending summers at the family home at Ins. He found Paris stimulating in a way that Switzerland, with its smaller and less vibrant community of artists, simply couldn’t match. Anker regularly exhibited at the Paris *Salons*, and his work was distributed throughout Europe by Adolphe Goupil’s gallery. Vincent van Gogh admired Anker’s work and bought a painting for his brother’s gallery. Illustrations for Jeremias Gotthelf’s literary works further enhanced Anker’s fame. From 1866, he decorated more than 500 faience plates for the pottery of Joseph-Théodore Deck in the Alsace.

In 1890, having played an important role in the history of Swiss art, and having imparted a significant influence on contemporary painters such as Ferdinand Hodler and Giovanni Giacometti, he retired to his home at Ins. There Anker depicted everyday village life in a style reminiscent of Chardin. His highly realistic manner was described as ‘gentle and inviting’, and his subject matter contained moral and social meanings. The present work is rare example among Anker’s œuvre in which an animal is the primary subject. Usually, Anker’s animals function as auxiliaries to human subjects, such as the child who feeds her chickens, or another who plays with her pet kittens. It is therefore interesting to speculate on Anker’s aspirations for this watercolour sketch of a mouse and a peanut: Is it a study in lighting? Or might it have been an illustration project for Gotthelf’s ‘Tales’? The loose style of this work dates it to Anker’s later years, showing his interest in the Impressionist movement. In 1901, the painter suffered a stroke, and as a result, he ceased to paint large-scale oil paintings and concentrated instead on watercolours. The present sheet is possibly an example from this post-stroke period.



12 **Maurice Denis** 1870 Granville – Paris 1943

La Vierge à l'école

Glue-size painting on paper, laid down on canvas, 1902

Canvas 150,3 × 202,8 cm

Literature Jean-Paul Bouillon, Maurice Denis: *Le spirituel dans l'art*, Paris, Gallimard, 2006, p. 55 (ill.); Jean-Paul Bouillon, *Maurice Denis, Six essais*, Paris, Somogy, 2006, p. 96 and p. 145 (ill.); Catherine Verleysen, *Maurice Denis et la Belgique 1890-1930*, Leuven, Leuven University Press, 2010, p. 126 (ill.)

Exhibitions Marcq-en-Baroeul, Fondation Septentrion, *Maurice Denis*, 22 October 1988 – 12 February 1989, no. 15; Boulogne-Billancourt, Musée municipal, *L'Art sacré au XX^e siècle*, 20 January-21 March 1993 (no number)

Provenance the artist' studio, Saint-Germain-en-Laye; Bernadette Denis, Saint-Germain-en-Laye; Private collection, France

The present work is an exceptional composition by Maurice Denis—an ambitious sketch done with both freedom and mastery, whose size only adds to its impact. On November 26, 1902, Maurice Denis wrote in his diary that he was working on the oil-sketch in glue-size of the “Notre Dame de l’École”, which was “réalisée dans ses grandes lignes” (which means it was almost done). The oil painting, for which this sketch is a study of the same size, is now at the Musée des Beaux-Art, Brussels. Yet our study is both bluer and greener, adopting a colour palette that is, in its own way, more attractive than that of the final version in Brussels.

A beautiful object, this work is also a kind of a manifesto for Denis, a vigorous statement of his Catholic belief and activism. Between 1890 and 1900, many French Catholics fought to maintain the Falloux Laws, which had been enacted in 1850 to promote Catholic schools and teaching in France. These laws prompted significant educational reform from the 1850s to the 1870s before they were abrogated during the Third Republic. A law passed on February 27, 1880, reduced the clergy’s representation in

educational councils, and the so-called “Jules Ferry Laws” established mandatory, free, and secular education. The Goblet Law of 1886 dictated the further removal of the clergy from the ranks of teachers and administrators. In 1904, French Prime Minister Emile Combes prohibited religious congregations from teaching, including in private schools.

Deeply Catholic, Maurice Denis repeatedly protested against the gradual disappearance of Catholic teaching, especially in his writings. With this composition, Denis represents the Virgin Mary arriving at a school, presenting the child Christ, who seems just old enough to go to school himself, to the schoolchildren, so that they may learn about him, and to ensure his presence in this place of learning. Thus, Denis seems to say, will students receive a true education, as both human beings and people of faith.

The present work has the no. 903.0002 in the Catalogue raisonné of Maurice Denis currently being prepared by Claire Denis.



13 **Pablo Picasso** 1881 Malaga – Mougins 1973

Nude Self-Portrait with Raised Arm

Pencil on paper, 1902	
Sheet	275 × 202 mm
Reference	Christian Zervos, <i>Pablo Picasso</i> , Paris, 1983, vol. VI: Supplément aux volumes I à III, no. 456, illustrated pl. 56
Literature	Josep Palau i Fabre, <i>Picasso vivo 1881 – 1907, Infancia y Primera Juventud de un Demiurgo</i> , Barcelone & Paris, 1980, no. 810, ill. (p. 320, titled <i>Autorretrato en actitud</i>); John Richardson, <i>A Life of Picasso</i> , London, 1991, vol. I: 1881-1906, ill. (p. 261, dated ca. 1902-03); Marilyn McCully, <i>Picasso: A Private Collection</i> , London, 1993, p. 26 (ill.); William Rubin, <i>Picasso et le portrait</i> , Milan, 1996, p.128 (ill., dated ca. 1902-03)
Exhibition	Mexico, Museo Rufino Tamayo, <i>Los Picassos de Picasso en México, una exposición retrospectiva</i> , 1982-83, no. 4 (titled <i>Autorretrato desnudo</i>); Tokyo, National Museum of Modern Art & Kyoto, Municipal Museum, <i>Picasso. Masterpieces from the Marina Picasso Collection and from Museums in the U.S.A. and U.S.S.R.</i> , 1983, no. 16; Bern, Kunstmuseum Bern, <i>Der Junge Picasso, Frühwerk und Blaue Periode</i> , 1984, no. 165; Melbourne, The National Gallery of Victoria & Sydney, Art Gallery of New South Wales, <i>Picasso</i> , 1984, no. 11; London, The Lefevre Gallery, <i>Picasso: Works on paper</i> , 1988; Zurich, Thomas Ammann Fine Art, <i>Picasso Drawings, Watercolours, Pastels</i> , 1988; Geneva, Galerie Jan Krugier, <i>Picasso, works on paper, Barcelona, Blue and Pink Periods. From the Collection of Marina Picasso</i> , 1988, no. 18
Provenance	The artist's estate, Paris; his grand-daughter Marina Picasso, Geneva; Galerie Krugier, Geneva; Thomas Ammann, Zurich; acquired from him by Stanley J. Seeger, London; his sale, New York, Sotheby's, 4 November 1993, lot 401; acquired at the sale by Gianni Versace; his sale, London, Sotheby's, 7 December 1999, lot 3; Sotheby's New York, 6 November 2002, lot 126; Private collection, USA, until 2012; Stephen Ongpin Fine Art, London, 8 June 2012; Private collection, London

Pablo Picasso made portraits throughout his career, and his self-portraits serve as kind of guideline for his life and his art. Viewing these in succession, one may see how they evolve along not only with the physical transformations that took place in Picasso's aging face, but also with the radical stylistic transformations that took place within his painting. In this self-portrait, made during his "blue period," in his figurative youth, the artist depicts himself with a stark objectivity, naked before the viewer, his right hand resting on his chest and his left arm raised solemnly. The intimate sketch relates to other nude self-portraits from this period, including *l'Autoportrait avec un nu* (1902, Private collection) and *Parodie de l'Olympia*, (ca. 1902-03 Private collection). Two other self-portraits,

the *Autoportrait au bras levé* (ca. 1902-1903, Marina Picasso, Geneva) and *Autoportrait debout* (ca. 1903-0, Fogg Art Museum, Cambridge), depict a similarly hieratic pose, and the latter is perhaps a preparatory sketch for his 1903 painting *La Vie*, held in the Cleveland Museum of Art. These works are precise representations of the artist's appearance, they also resonate, in their sincerity and compassion, as a metaphor for the artist's emotional state at the time, bearing out his statement that "My work is a diary."¹

Penniless, Picasso returned to Paris for the third time on 29 October 1902. He tried to sell his works to various art dealers, including Berthe Weill and Paul Durand-Ruel,



(detail)

but was unsuccessful. He moved often, and ultimately shared a room with Max Jacob, whom he had met a year earlier at Ambroise Vollard's gallery. In his deprivation he often lacked the light, space, and material to make paintings, so made do by drawing on scraps of paper; the present self-portrait was made during this period of struggle and stress. At an exhibition organised by Berthe Weill from 15 November to 15 December 1902, none of Picasso's works was sold. Nevertheless, the poet Charles Morice praised the artist in the *Mercure de France*, commenting on the relationship between Picasso's personal misery and his evident artistic genius: "Extraordinary what sterile sadness weighs down the entire work of this very young man. His œuvre is already indomitable. Picasso is someone who painted before learning to read, someone who has been commissioned to express by means of his brush everything in existence. One might say a young god out to do over the world. But he is a dark, unsmiling god [...]"²

Here Picasso presents himself with truth and dignity, his arm raised as if in defiance of his destitution, challenging the viewer with his fierce insistence on breaking into Parisian art scene. As the art dealer Daniel-Henry Kahnweiler said of Picasso, "His painting has always been autobiographical."³ This work is an undeniable testament to that sentiment, which the art critic Michel Leiris echoed in 1954: "Whatever themes Picasso dealt with in his various periods, they were almost always closely associated with what his life was like."⁴

1. John Richardson, *A Life of Picasso*, London, 1991, vol. I: 1881-1906, p. 3.
2. John Richardson, *A Life of Picasso*, London, 1991, vol. I: 1881-1906, p. 263.
3. Pascal Bonafoux, *Picasso par Picasso, Autoportraits 1894-1972*, Paris, 2021, p. 65.
4. Michel Leiris, *Picasso et la comédie humaine ou les Avatars de Gros Pied*, Verve, Paris, 1954 n°29-30.



14 **Pablo Picasso** 1881 Malaga – Mougins 1973

Head of a Picador with a Broken Nose

Unique Plaster, ca. 1903	
Size	19 × 14,5 × 12 cm
Related	8 bronze casts, 1 unnumbered, the others 0/0, 1/6 to 6/6; Fonte Valsuani, 1960 (S. 3. II)
Literature	Werner Spies, <i>Picasso, Das Plastische Werk</i> , Ed. Gerd Hatje, Berlin-Düsseldorf, 1983-84, no. 3.1, bronze sculpture illustrated (p. 19, p. 326); Roland Penrose, <i>The Sculpture of Picasso, The Museum of Modern Art</i> , New York, 1967, p. 51, bronze sculpture illustrated; Werner Spies & Christine Piot, <i>Catalogue raisonné des sculptures</i> , Ed. Hatje Cantz Verlag, Ostfildern/Stuttgart, Paris, 2000, cat. 3.1, p. 394; colour illustration (p. 25); bronze sculpture illustrated (p. 346)
Exhibition	Paris, Musée Picasso, 6 April-28 June 1993 & Barcelone, Museu Picasso, <i>Picasso Toros Y Toreros</i> , 6 October 1993-9 January 1994, cat. no.24 (ill.); Paris, Centre national d'art et de culture Georges Pompidou, <i>Picasso Sculpteur</i> , 7 June-25 September 2000, no. 2, p. 437, colour ill. (p. 25); Geneva, Galerie Jan Krugier, Ditesheim & Cie, <i>Pablo Picasso Metamorphoses. Œuvres de 1898 à 1973 de la collection Marina Picasso</i> , 21 March-30 June 2001, cat. 9, p. 122, colour ill. (p. 12); Bern, Kunstmuseum Bern, <i>Picasso und die Schweiz</i> , 05 October 2001-6 January 2002; New York, Jan Krugier Gallery, <i>Pablo Picasso Metamorphoses. Works from 1898 to 1973 from the Marina Picasso Collection</i> , 10 May-26 July 2002, cat.9, p. 122, colour ill. (p. 12)
Provenance	By descent from the artist; his grand-daughter, Marina Picasso, Geneva; Galerie Jan Krugier & Cie, Geneva; Private collection, London

Pablo Picasso was always fascinated by bullfighting. His first painting, made when he was eight years old, is of a picador in a yellow uniform (*Le Petit Picador jaune*, Private collection), and the present sculpture head, done in his early twenties, indicates how the theme remained important and developed during his career. This early work, produced during his blue period, features Picasso's dexterity as a modeller, his innate tactile sense, and his interest in constructing new forms. With this object, the artist, who lacked an official training in sculpture, turns away from painting to explore a physical deformity (the deviation of this broken nose) in three dimensions. This bullfighter's asymmetrical face was an apt vehicle for Picasso to investigate unpredictable forms and to express them in full volume.

Even in childhood, Picasso felt an attraction for crafting objects and working with his hands. As Jaime Sabartès, his friend and private secretary, explained: “Instead of drawing them with a pencil, his skilful hands cut out shapes of animals, flowers, strange garlands and combinations of figures.”¹ Picasso was creating a whole world of miniatures, and he is said to have modelled “a thousand santons”² which have now disappeared. During his studies in Barcelona, he worked regularly in the workshop of his friend Josep Cordona, who produced and sold small bronze figurines. This experience, as well as his friendships with sculptors such as Carlos Mani y Roig, may have encouraged Picasso to develop his artistic capacities in three dimensions. His first known sculpture, *La Femme assise*, dates from 1902, and two other sculptures were



(detail)

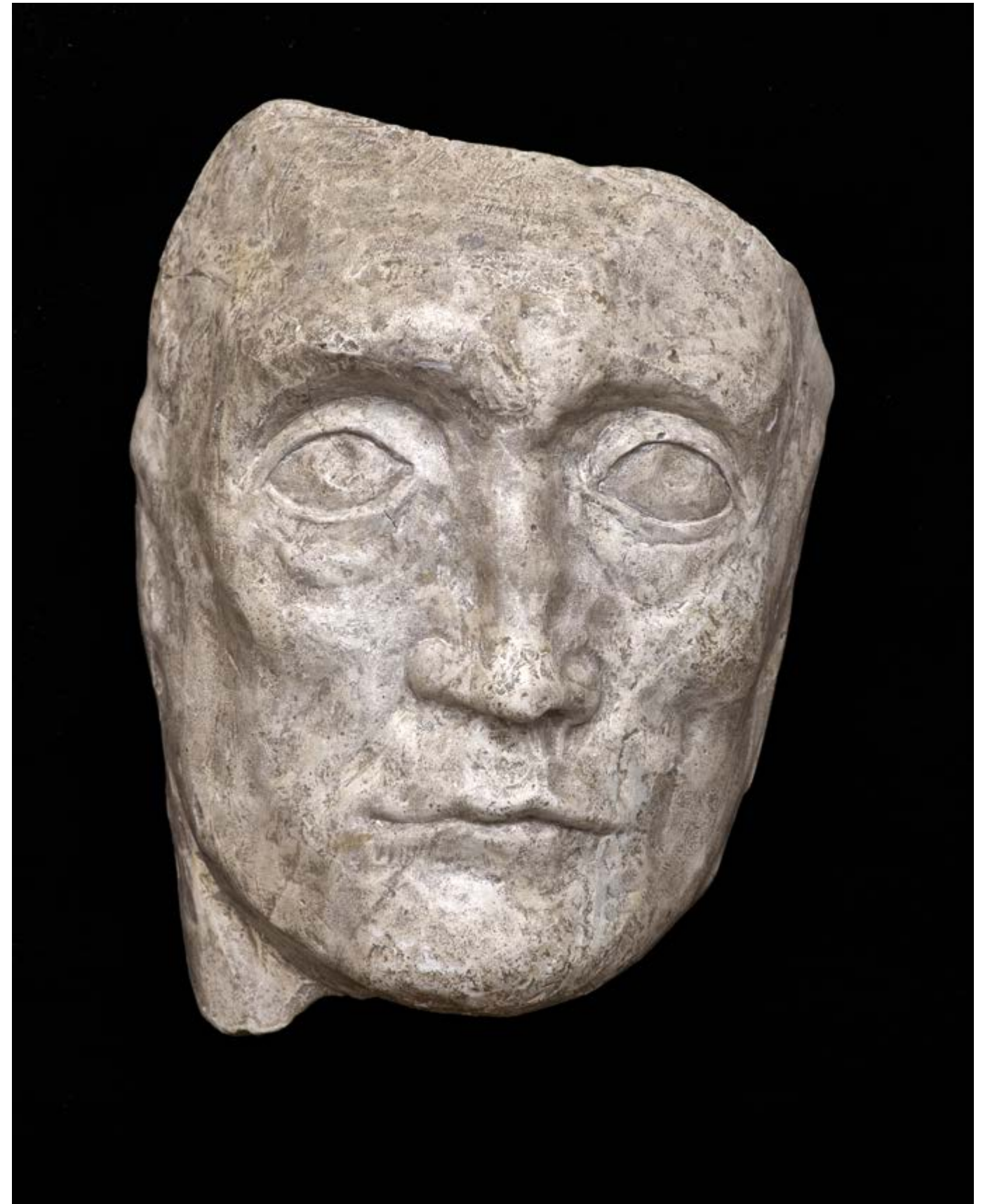
made the following year: *Le Chanteur aveugle* and the present *Tête de Picador au nez cassé*. The visage of this head, treated as a mask much like the plaster face of Dante Alighieri in the Palazzo Vecchio in Florence, stands out for its pitiable expression and its vigorous material treatment, which also seems to recall the precedent of Auguste Rodin and his *Homme au nez cassé* of 1863-64 (Musée d'Orsay), which he might have seen on his first trip to Paris in 1900, when Picasso visited the Rodin pavilion on the Place de l'Alma during the *Exposition Universelle*. The artist work is likely also influenced by Paul Gauguin's *Autoportrait au nez cassé* of 1889 (National Gallery of Art, Washington). In 1903 Picasso made a drawing of this head (Private collection), perhaps as preparatory study for the volumes of the form. The artist often used plaster for his sculptures, and to earn money he sold or lent some of them to Ambroise Vollard, who often casted them in bronze.

As an autonomous, standalone sculpture, this Picador's head is a forerunner of Picasso's future interest in African masks. Helping us to understand Picasso's creative process in full, it perfectly illustrates his legendary artistic versatility and intensity, which Daniel-Henry Kahnweiler commented upon in 1949: "The stubborn passion that animates Pablo Picasso does not admit the exercise of a peaceful hobby; even his poetry and his theatre are integrated into his work, are part of his being in the same way as his painting, his sculpture, his engraving and his pottery. As for his sculpture, its importance cannot be overemphasized."³

1. Werner Spies & Christine Piot, *Catalogue raisonné des sculptures*, Paris, 2000, p.17.

2. Werner Spies, *Les Sculptures de Picasso*, Stuttgart, 1971, p. 11.

3. Werner Spies & Christine Piot, *Catalogue raisonné des sculptures*, Paris, 2000, p. 332.



15 **Pablo Picasso** 1881 Malaga – Mougins 1973

Nude with a Cat

Pen and brown ink on wove paper, 1905	
Inscription with pencil in the artist's handwriting on the back [Girieud] 37 rue Lamarck	
Sheet	142 × 173 mm
Literature	Arnold Glimcher & Marc Glimcher (ed.), <i>Je suis le cahier, The Sketchbooks of Pablo Picasso</i> , New York, 1986; John Richardson, <i>A Life of Picasso, 1881-1906</i> , New York, 1991, vol. I; Hélène Seckel, <i>Max Jacob et Picasso</i> (exh. Cat.), Paris, 1994; Jean Clair (ed.), <i>Picasso: The Italian Journey 1917-1924</i> (exh. Cat.), London, 1998; <i>The Timeless Eye, Master Drawings from the Jan and Marie-Anne Krugier-Poniatowski Collection</i> (exh. Cat.), Venice, Solomon R. Guggenheim Foundation & Madrid, Museo Thyssen-Bornemisza, 1999-2000
Exhibition	Venice, 1981 Venice, Centro di Cultura di Palazzo Grassi, Picasso, <i>Opere dal 1895 al 1971 dalla Collezione Marina Picasso</i> , 1981, no. 49 (titled <i>Carnet 24</i>); Munich & travelling, 1981-82 Munich, Haus der Kunst; Cologne, Josef-Haubrich-Kunsthalle; Frankfurt, Städtische Galerie im Städel'schen Kunstinstitut & Zurich, Kunsthaus; <i>Pablo Picasso, Sammlung Marina Picasso</i> , 1981-82, no. 43 (titled <i>Carnet 24</i>); Tokyo & Kyoto, 1983 Tokyo, The National Museum of Modern Art & Kyoto, Municipal Museum, Picasso, <i>Masterpieces from Marina Picasso Collection and from Museums in USA and USSR</i> , 1983, no. 24 (titled <i>Carnet 24</i>); Melbourne & Sydney, 1984 Melbourne, National Gallery of Victoria & Sydney, Art Gallery of New South Wales, Picasso, 1984, no. 169; London, 1986 London, The Royal Academy of Arts, <i>Je Suis le Cahier, The Sketchbooks of Picasso, 1986</i> (titled <i>Carnet no. 35</i>); London, 1988 London, The Lefevre Gallery (Alex Reid & Lefevre), <i>Picasso Works on Paper. Barcelona, Blue and Pink Periods from the Collection of Marina Picasso</i> , 1988, no. 20 (titled <i>Carnet no. 35</i>); New York, 1989 New York, Jan Krugier Gallery, <i>Picasso 'Petits formats'. Works from the Marina Picasso Collection</i> , 1989, no. 52 (titled <i>Carnet 24</i>); Barcelona & Bern, 1992 Barcelona, Museu Picasso & Bern, Kunstmuseum, <i>Picasso 1905-1906</i> , 1992, no. 50 (titled <i>Album 24</i>); Berlin, 1999 Berlin, Kupferstichkabinett, Staatliche Museen zu Berlin- Preussischer Kulturbesitz, Linie, <i>Licht und Schatten. Meisterzeichnungen und Skulpturen der Sammlung Jan und Marie-Anne Krugier-Poniatowski</i> , 1999, cat. 124; New York & Geneva, 2001-02 Geneva, Galerie Jan Krugier, Ditesheim & Cie. & New York, Jan Krugier Gallery, <i>Pablo Picasso Metamorphoses. Œuvres de 1898 à 1973 de la Collection Marina Picasso</i> , 2001-02, cat. nos. 4-5
Provenance	Estate of the artiste; Marina Picasso, Geneva; Private collection (acquired from the above), Vienna; Galerie Clairefontaine, Luxembourg; Jan Krugier and Marie-Anne Poniatowski, Geneva; Private collection, London

The present drawing was taken from an important sketchbook of 1905,¹ of which the art historian E. A. Carmean wrote the following in 1986: “Perhaps the most exciting is sketchbook no. 35, where the young Picasso recorded the beginning of his first grand painting.”² This rare book exemplifies the poetic heights of Picasso’s “Rose Period,” early in his career. One finds a melancholy charm and formal elegance in Picasso’s works from this time, which depict the acrobats, harlequins, and circus performers that fascinated the artist at the Cirque Medrano in Paris. The sketches in this book help to clarify the evolution

of the *Famille de Saltimbanques*, Picasso’s first major large-scale painting and one of the most significant works of the Rose Period. These studies of figures, which were often repeatedly revised from different angles, give us an insight into Picasso’s thought process during this crucial period of growth.

The sketchbook’s small size makes it easy to imagine Picasso carrying it around in his pocket, jotting down ideas as they came to him on the street, in cafés, or while watching the circus. Between the drawings are everyday



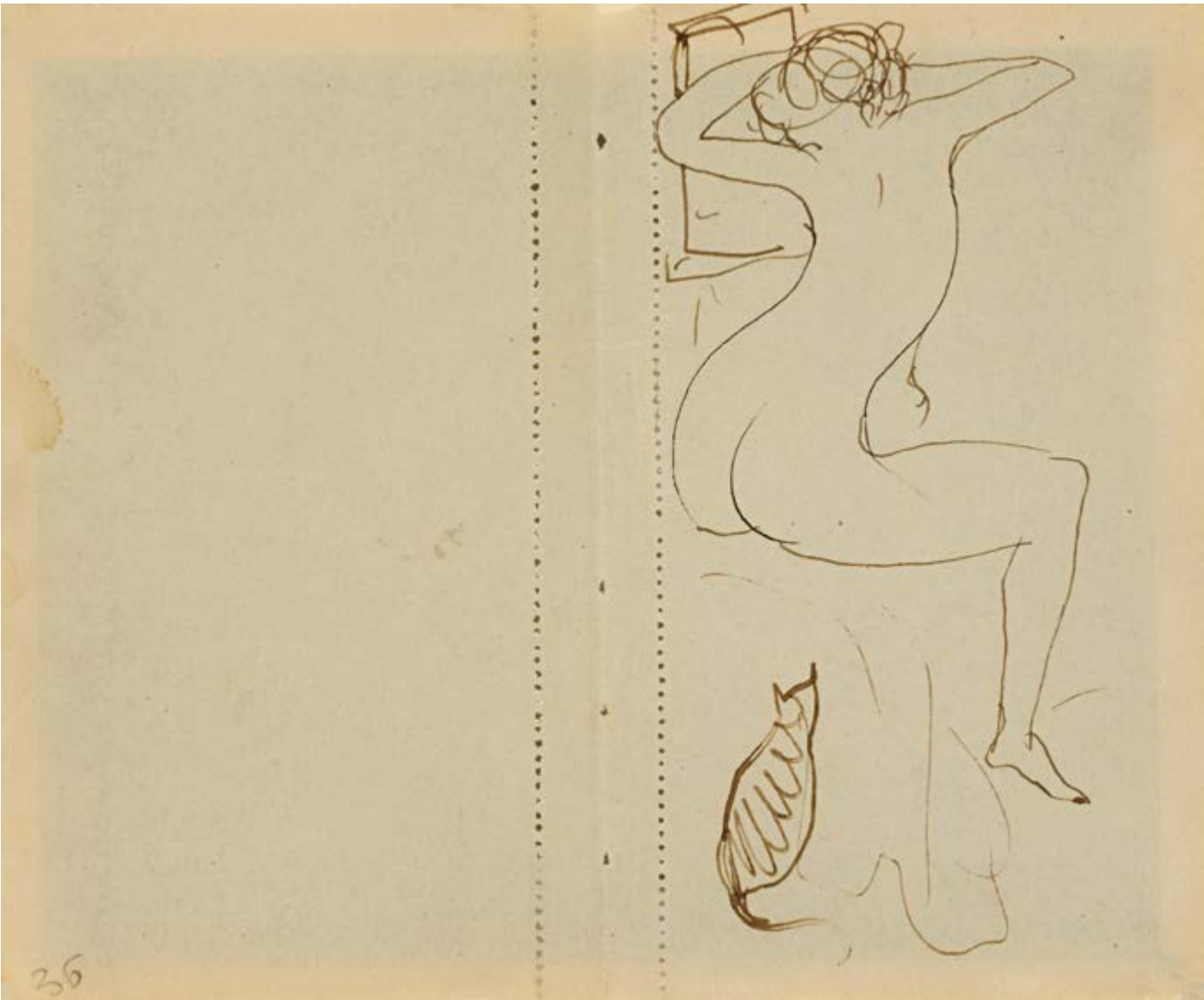
(detail)

notes, including paint colours, financial calculations, friends' addresses, and even laundry lists. As Arnold Glimcher notes, Picasso's sketchbooks are "vital and interdependent parts of the development of Picasso's work. Conversely, we might say the sketchbooks are Picasso. They are a legacy by which we may decipher the process of Picasso's creativity and understand the cohesive totality of his lifework."³

This wonderful record of Picasso's Rose Period remained in his collection all his life; upon his death it was left to his grand-daughter, Marina Picasso (MP inv. 07315-07344).

The artist himself recognized the importance of these albums, stating: "I picked up my sketchbooks daily, saying to myself 'What will I learn of myself that I didn't know?' And when it isn't me anymore who is talking but the drawings I made, and when they escape and mock me, then I know I have achieved my goal."⁴

1. The present entry is for the most part derived from the excellent study published by Thomas LeClaire, Hamburg, in 2015.
2. E. A. Carmean, in *Je suis le cahier. The Sketchbooks of Picasso*, London, 1986, p. 13.
3. *Je suis le cahier*, op. cit., p. 2.
4. *Je suis le cahier*, op. cit., p. 2.



16 **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

This lovely portrait by Charles Clos Olsommer shows a young woman who stares into space, seemingly immersed in a tranquil moment of thought. Omitting background information and framing the space with solid black columns, Olsommer directs our attention to her melancholy gaze, turning her into an allegory or icon. This feeling is disrupted only by the woman's clothes, which place her in a more definable context. Indeed, with her woollen jacket, the shawl over her shoulders, and her straw hat covered with black velvet and topped with pleated ribbons, she wears a traditional costume of Valais, Switzerland. Olsommer portrayed several women wearing the same black hat and blue scarf, demonstrating his attraction to the region's traditional culture, as well as to the powerful aesthetic effect created by the contrast of those two dark colours against the woman's pale and pinkish face. In this portrait one clearly sees echoes of the school of Pont-Aven.

At the end of the 19th century, the Swiss canton of Valais hosted many Swiss artists who sought a tranquil location, away from the distractions of modern cities, in which to work. These artists, sensitive to the Symbolist movement, rejected the scientific positivism of their industrial age. Bemoaning a decline in spirituality as cities developed,

they sought mystical contact with nature in the countryside, and they undertook to participate in the daily life of peasants, which they saw as a form of asceticism. To them, the wild Swiss mountainous landscape was an immaculate earthly paradise, as well as a picturesque setting for making paintings.

Around 1890, a group of young artists under the influence of the painter Ernest Biéler began spending their summers in Savièse (Valais). They produced works inspired by Savièse's local population and landscape, hoping to constitute a kind of national modern art for Switzerland. These artists worked in a variety of styles, but they shared a common iconography that included sympathetic depictions of pastoral and community life, exaltations of maternity, and transpositions of religious narratives onto the Valais landscape. Olsommer's present example is 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 œuvre consisted largely of works on paper in mixed media, and his designs were influenced by the Jugendstil and the decorative arts, with their spare backgrounds, the flatness of their forms, and the clarity of their lines.



17 **Auguste Rodin** 1840 Paris – Meudon 1917

The Cambodian Dancer

Pencil and watercolour on thin wove paper, ca. 1906-1907
Sheet 299 × 200 mm
Provenance Otto Wertheimer, Paris; Jules Haegel, Paris (acquired in the 1950s), by descent; Thomas LeClaire, Hamburg; Private collection, Paris

Auguste Rodin’s drawings of Cambodian dancers mark a high point in his work after 1900, and they constitute a stirring culmination of a remarkable career. This *Danseuse Cambodgienne*, an ethereal and mysterious work, shows him at the peak of his powers as a draughtsman and colourist.¹

Eastern choreography first excited Rodin’s imagination when he witnessed a Javanese dance troupe perform at the 1889 *Exposition Universelle* in Paris. His interest was further stimulated when he attended a performance by Cambodian dancers on 10 July 1906. These dancers were accompanying King Sisowath, the young monarch of Cambodia, on a state visit to France. Rodin saw the performance at the *Pré Catelan* in the Bois de Boulogne, and he followed the troupe to Marseilles, where it was scheduled to perform at the *Exposition coloniale internationale*. “I watched them ecstatically. What a void they left in me when they travelled on – I was in the dark and the cold, I felt they had taken all the beauty of the world with them [...]. I followed them to Marseille; and would have followed them to Cairo!”² In Marseille, Rodin sketched them in the gardens of the Villa des Glycines, where they were staying; describing these sessions, Rodin wrote: “With my enchanting friends I have spent the four most beautiful days of my life [...]. They have brought antiquity back to life for me. They have shown me all the fine gestures and all the fine movements of the human body which the ancients were able to capture so well in their images. [...]”³

With these sketching sessions, Rodin produced an important corpus of 150 drawings. About a hundred of

these are sketches of individual dancers, but there are also studies of hands and arms, as well as sketches depicting a number of dancers on a single sheet. In the present drawing, the dancing figure seems to hover in an undefined space. The female dancer is balanced on the point of one foot, her body partially swathed in a loose covering of semi-transparent material. Not all the sketches were executed in Marseilles, from direct observation. Yet the present work’s dynamic, uninterrupted graphite outline, characteristic of his drawings from life, suggests it was done on the spot. Rodin’s usual practice was to sketch without taking his eyes off the model. The work’s fluid and translucent washes of grey, brown and ochre tones fix the masses of the woman’s body and clothing, yet they do so without submitting to the initial graphite gestures.

Christina Buley-Urbe has confirmed the authenticity of this watercolour in a letter dated 14 April 2011, and she will include the work in the *Catalogue raisonné des dessins et peintures d’Auguste Rodin*, under no. 11043.

1. The present entry is for the most part a repeat from the excellent study published by Thomas LeClaire in *From Robert to Giacometti. Pastels, Watercolours and Drawings by European Masters*, Hamburg, 2012, no. 30.
2. Louis Vauxcelles, in his preface to the catalogue of the exhibition *Dessins d’Auguste Rodin*, Galerie Devambez, Paris 1908: “Je les ai contemplées en extase [...] Quel vide elles m’ont laissé! Quand elles partirent, je fus dans l’ombre et le froid, je crus qu’elles emportaient la beauté du monde [...] Je les suivis à Marseille; et je les aurais suivies jusqu’au Caire!”
3. Comments by Rodin cited by Georges Bourdon in *Rodin et les petites princesses jaunes*, in *Le Figaro*, 1 August 1906.



18 **Georges Rouault** 1871 Paris – Paris 1958

Le Verlaine du faubourg

Oil and tempera on wove paper, 1914	
Signed and dated upper left in pencil <i>G Rouault 1914</i> ; titled on the reverse	
Size	750 × 525 mm
Reference	Bernard Dorival, Isabelle Rouault, <i>Rouault l'œuvre peint</i> , Monte Carlo, 1988, p. 295, no. 2542
Literature	Zverina Frantisek, <i>Georges Rouault</i> , Prague, 1961 (ill.); Fabrice Hergott, <i>Rouault Première période 1903-1920</i> , Paris, 1992, p. 138 (ill.)
Exhibition	Prague, Alsova Art Gallery, Georges Rouault, Paintings and Prints, 1947 no.b
Provenance	Joseph Florian, Paris; Private collection, Czech Republic; Kunsthaus Lempertz, 22 November 1990, lot 1278; Private collection, Germany; Phillips London, 4 December 1991, lot 9; Private collection, London

“He is the Verlaine / Of popular lyrics / But he kept his song / In the depths of his childlike heart [...]”. These few lines are taken from a poem by Georges Rouault titled *Le Verlaine du Faubourg*, as is the present impressive portrait. These two works are keys to the influence that Paul Verlaine, one of the painter’s favourite poets, exerted on his art. This painting’s blue and red tones, which are typical for the artist, work with its bold lines and rapid brushstrokes to create form and suggest space, exemplifying Rouault’s dictum: “Form, colour, harmony.” This scene, mysterious and intimate, seems to involve the viewer, as if he were sitting at the table facing Verlaine. The artist depicted the poet in other paintings, such as *Verlaine au col rouge* and *Verlaine à la Vierge* of the 1930’s (Centre Pompidou, Paris), *Portrait de Verlaine*, ca. 1937 (Musée des Beaux-Arts, Dijon), and *Verlaine*, ca. 1939 (Phillips Collection, Washington). All these works testify to Rouault’s admiration for the author, illustrating the lines of another of Rouault’s poems: “Maître Villon and you Verlaine / Close to your shadow I take pleasure / The ear and the mind on the lookout.”¹

In 1896, Rouault discovered the work of Paul Cezanne in Ambroise Vollard’s gallery, and the Provençal master would become a decisive influence on his work. Rouault declared that “We all owe him something”; for him,

Cezanne proved that one may forge a personal style whose originality lies in its synthesis of form, colour, and subject. In Rouault’s portrait of Verlaine, coloured shapes are bounded by strong black contours, evoking both the lead that holds the stained glass in medieval church windows and Cézanne’s own constructive formal impulse. Above all, however, this expressive painting of a poetic genius reflects Gustave Moreau’s own aspirations in making a portrait: “The man I have before me, it is his soul that I want to see [...]”² Rouault’s suggestive treatment of Verlaine’s solitude and melancholy reminds us why the painter was nicknamed “the painter of human misery”. Although the painting carries a certain expressionism that was deeply contemporary, Rouault never adhered to an artistic movement. He knew that, in order to successfully bear witness to his time, he had to preserve his independence and cultivate his singularity through an unclassifiable style and a personal conception of art. The sensitivity and emotion of his works exemplify Rouault’s description of painting as “an ardent confession”.³

1. Georges Rouault, Christine Gouzi, *Soliloques d'un peintre Georges Rouault*, Strasbourg, 2022, p. 588.
2. Georges Rouault, *Rouault sur l'art et sur la vie*, Paris, 1971, p. 150-151.
3. Bernard Dorival, Isabelle Rouault, *Rouault l'œuvre peint*, Monte Carlo, 1988, t. II, p. 288.



19 **George Grosz** 1893 – Berlin – 1959

Hermaphrodite

Pen and ink on wove paper, 1913	
Size	202 x 296 mm
Exhibition	Venice, Peggy Guggenheim Collection, 15 March-18 May 1997; Madrid, Fundación Colección Thyssen-Bornemisza, <i>George Grosz, The Berlin Years</i> , 27 May-14 September 1997, no. 60, p. 21 (ill.); Barcelona, Centre de Cultura Contemporània, <i>George Grosz, The Berlin Years</i> , 15 October 1997-18 January 1998, no. 60, p. 21 (ill.); Antwerp, Galerie Ronny Van de Velde, <i>George Grosz</i> , 2005, no. 4 (ill.); Paris, Fondation Dina Vierny - Musée Maillol, <i>Allemagne, Les années noires</i> , 31 October 2007-4 February 2008, no. 60
Provenance	Artist' studio; Estate of the artist, Berlin; Ronny Van de Velde, Antwerp; Private collection, London

In the beginning of the year 1912 George Grosz moved from Dresden back to his hometown of Berlin. He rented the attic of an apartment house in Berlin-Südende, an address he kept until October 1918. His move to Berlin also brought about a change in his art. The metropolis, with its glut of distractions, entertainments, and pleasures, was a constant source of inspiration for the artist.

In nude studies done early that year, the artist seems mainly interested in sketching the forms of figures as they appeared to him. However, just as his cityscapes of Berlin became more and more populated with imaginary crowds, brawls, and violent scenes, so did his drawings of people become progressively infused with an erotic and even fantastically sexual content. Autobiographical remarks reveal that Grosz' fascination with sexuality began at an early age; he describes with great detail, for instance, how he accidentally happened upon a friend's

aunt in a state of undress one evening, and was spellbound by her naked figure.

It was already before the First World War that Grosz expressed his special inclination towards the grotesque and his drive to put down on paper in a “knife-hard” style what he saw and experienced in his imagination and dreams. There were few limits imposed on these often-humorous depictions of lust, as on those of sex and murder, in which pleasure turns into aggression and eroticism mingles with brutality. In his art Grosz pushed against the boundaries of acceptability in representing these themes, sparing the viewer no detail in his almost brutal depictions.

The authenticity of this work has been confirmed by Ralph Jentsch, by letter dated 14 December 2006.



Standing Nude: Self-Portrait

Pencil on wove paper, ca. 1920
Signed lower left *Bonnard*
Sheet 243 × 150 mm
Exhibition Paris, Galerie Jacques Rodrigues-Henriques, November-December 1937, no. 13
Provenance Collection LLW, Paris; Artcurial, Paris, 2 April 2015, lot 15; Private collection, Paris

“Drawing is sensation; colour is reasoning.”¹ Bonnard thus articulates a philosophy of his art and creative process. In *Standing Nude: Self-Portrait*, the artist indeed follows his “sensation,” employing rapid yet deeply felt cross-hatchings to suggest a voluminous body that seems to move in time. Preserving the whiteness of the paper to suggest light, Bonnard subtly varies the density of these energetic marks to suggest nuances of tone and shadow. To our knowledge, this is the only nude self-portrait Bonnard ever recorded on paper. These spontaneous yet practiced gestures give us direct access to the artist’s eye and mind. His rhythmic repetitions of line, expressive and free, capture a fleeting moment that is both convincing and introspective.

A great observer, Bonnard drew from nature from an early age, developing an œuvre of works on paper that constitutes a significant achievement in its own right. As he told his young nephew Michel Terrasse in 1946: “you have to draw constantly to always have a repertoire of forms at your disposal.”² The image of the body is omnipresent in the artist’s work; his wife Marthe, whom he met in 1893, was his primary and most frequent model. Bonnard’s series of drawings and paintings of Marthe in the nude is punctuated by several self-portraits, comprising a kind of visual diary of Bonnard’s daily life. Three self-portraits are preserved in the Bonnard Museum, Le Cannet: one *Autoportrait aux manches relevées*, from 1892; as well as two *Autoportraits* from 1904 and 1920. The painted self-portraits are particularly indicative of the

artist’s physical changes as he aged over the years; these include, among others, the *Portrait de l’Artiste par lui-même* of 1889 (Private collection), *Le Boxeur* of 1931 (Musée d’Orsay, Paris), and *Autoportrait* dated 1945 (Fondation Bemberg, Toulouse). The present drawing, of Bonnard with his arm raised, seems to depict the artist at a similar age as the painted *Autoportrait à la barbe*, ca. 1920 (Private collection); further, the drawing entitled *Nu à la baignoire, mains croisées sur le ventre*, ca. 1920 (Bowers Museum, Santa Ana), which uses the same outlined contour as the present work, could corroborate a dating of this self-portrait to the 1920’s.

Male nudes are uncommon in Bonnard’s work; among the few examples of this subject is the important painting *L’Homme et la Femme* of 1900 (Musée d’Orsay, Paris), which presumably shows the artist standing naked next to Marthe. The rarity of Bonnard’s addressing his own nude figure underscores the sensitivity and sincerity with which he must have approached the present drawing. In 1967, the art critic Raymond Cogniat described Bonnard’s creative process: “[...] This drawing is not made of one continuous line, but of juxtaposed brushstrokes or pencil strokes that are gradually added to each other to shape a form, as if the artist refused to accept any brutal information, as if he could only see a possible truth in the accumulation of partial truths.”³

1. Gilles Genty & Pierrette Vernon, *Bonnard Inédits*, Paris, 2003, p. 8.
2. Michel Terrasse, *Bonnard, du dessin au tableau*, Paris, 1996, p. 289.
3. Gilles Genty, Pierrette Vernon, *Bonnard Inédits*, Paris, 2003, p. 212.



21 Marguerite Burnat-Provins 1872 Arras - Grasse 1952

The Brooded Death

Watercolour, gouache, ink and pencil on wove paper, 1928

Inscribed on the back *Série des figures avec des oiseaux / Ma Ville / La Mort couvée* [...], dated 8 juillet 1928, and signed *marguerite burnat-provins*

Sheet 420 × 330 mm

Literature Anne Murray-Robertson, *Marguerite Burnat-Provins Cœur Sauvage*, Lausanne, Gollion, 2019, p. 38-39 (ill.)

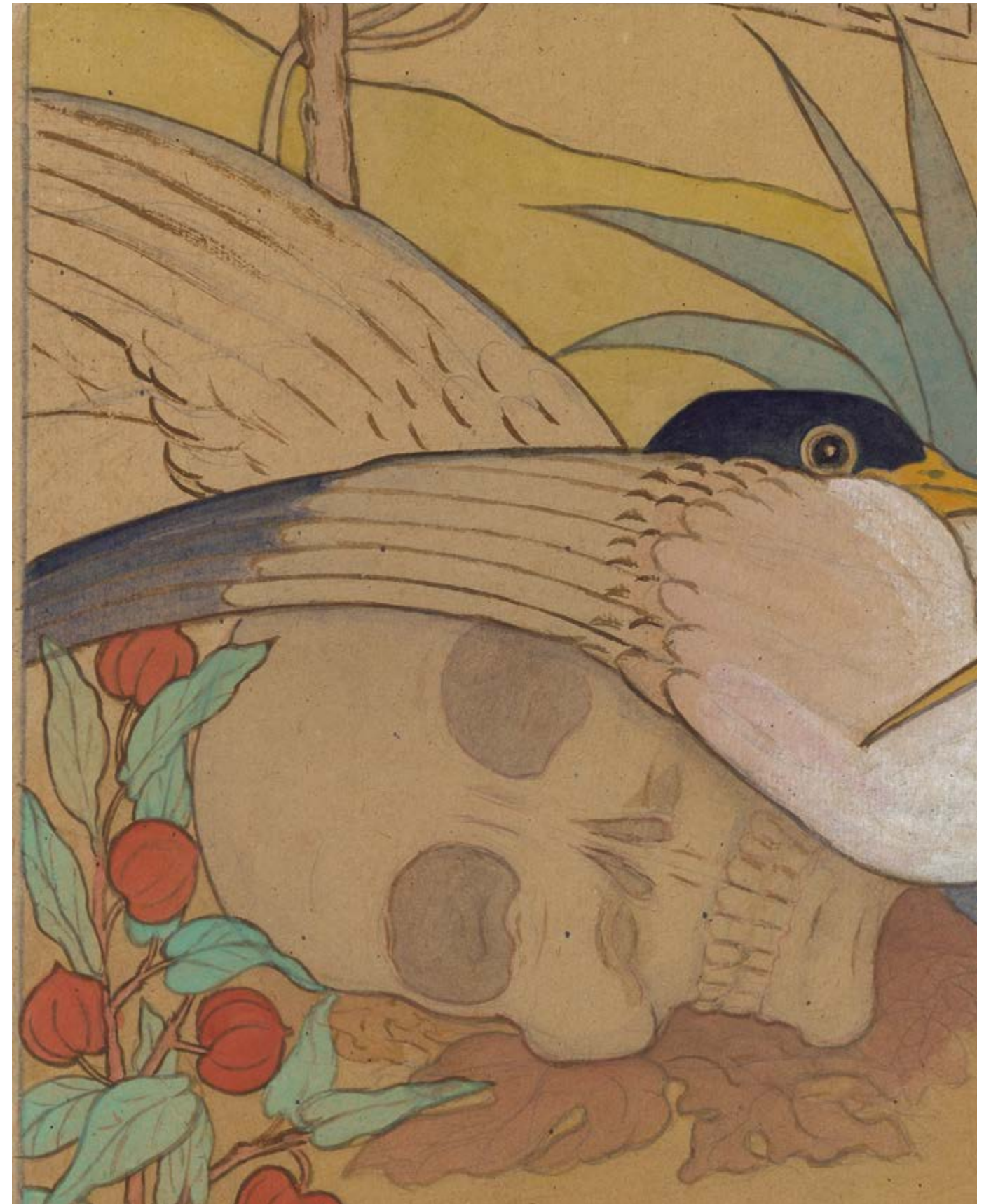
Provenance Private collection, Switzerland

This spectacular surrealist drawing, *La Mort couvée*, belongs to *Ma Ville*, a renowned series of works by the French-Swiss artist Marguerite Burnat-Provins. “[...] 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.”¹ Here Burnat-Provins describes the events of the evening of August 2, 1914, when the tocsin of mobilization for the first World War resounded in the Pyrénées town of Saint-Savin, where she was then living. Two months later, October 14, 1914, marked the first *physical* appearance of a recurrent fantasy: a figure distinctly pronouncing her name. These visions were to come for years and years, triggering an artistic output that would constitute *Ma Ville*, a large, multifarious group of drawings that were as singular as they were original.

Marguerite began her artistic training in 1891 at the Académie Julian, studying under the painter Jean-Joseph Benjamin Constant in 1891. She then continued her studies at the Académie Colarossi before enrolling at Paris’s

Ecole des Beaux-Arts when it was opened to women in 1896. A rebellious, modern, multi-talented, and resolutely avant-garde artist and writer, Burnat-Provins faced a succession of tragedies throughout her life. The loss of several family members in her youth caused her both physical and psychological disorders, and she was tormented, from childhood on, by premonitory dreams of violent death. Married to Swiss man architect Adolphe Burnat in 1895, she then moved to Vevey and worked among an artistic coterie led by Ernest Bieler in Savièse until 1905. Thereafter, she divorced Burnat, was traumatised by the death of her father, married an engineer named Paul de Kalbermatten, and travelled with her new husband in Egypt. They lived between Bayonne, France, and Vevey, Switzerland, until 1913.

When World War I broke out, Marguerite’s past traumas resurfaced to mingle with those of the present. Her husband Paul was mobilized, separating the couple, and she gradually settled in Neuilly. (She would remain in France, particularly its southern region, until the end of her life.) This marked a period of prolific production for Burnat-Provins, both in her artworks and her writing. She became well known in Paris for the links between her



(detail)

mental illness and her artistic output, which fascinated French intellectuals. She met with an incredible range of thinkers and creatives, including the philosopher Edouard Monod-Herzen, who specialized in parapsychic phenomena; Dr. Gustave Geley, one of the first scholars to have studied her hallucinatory creations; Fernand Vanderem, an influential literary critic at *Le Figaro*; the collector, editor, and art critic Felix Fénéon; the writers Henry Bataille, Pierre Louys, and Anatole France; the artist Jean-Paul Laurens; the journalist Louis Barthou; and the actress Marguerite Moreno, among many others.

Burnat-Provins was driven to record her experience of visions of an alternative world. She came to think of herself as the princess of a royalty composed of ethereal, mysterious beings. This dreamlike universe echoed the tumult of the War in which several of the artist's loved ones were killed, and Burnat-Provins found self-expression and aesthetic beauty in a poetry of the strange and disturbing. These fantastically real and timeless stories emanated from Marguerite's troubles and psychological distress, as if she was putting a part of her soul down on paper.

Marguerite's work was inflected by her self-reliant and solitary stance towards the outer world. She lived as a recluse, and she used cheap, recovered materials as a result of her limited financial means. After learning about *Ma Ville* from Doctor Gaston Ferdière in 1945, Jean Dubuffet, who was then developing his ideas around *Art brut*, became interested in the artistic world of Burnat-Provins.

Yet Burnat-Provins's extensive artistic training and her professional career placed her outside Dubuffet's definition for *Art brut*, which applied to untrained artists who created mainly by instinct, and so he did not include Marguerite's work in his collection. Nevertheless, in 1979 the curators of the Musée de l'Art Brut in Lausanne, a museum dedicated to that collection and to Dubuffet's ideas, decided to place *Ma Ville* in a gallery entitled *Neuve Invention*, underlining the idiosyncratic originality of this elusive and unclassifiable artist. As Burnat-Provins herself remarked: "I loved art and life passionately, I listened to what was singing within me, I followed my path."²

La Mort couvée reflects Marguerite's fascination with animals, and her use of the skull as a vanitas symbol reflects her academic training and Symbolist leanings. The two birds brooding over the skull, rendered in the Japoniste style so popular in late 19th century France, evokes both the artist's terrifying pre-war premonitions and her own inability to give birth, which she learned of at the age of seventeen. This work therefore communicates the distress and suffering of a woman who would never experience the joys of motherhood, and who instead devoted her life to her art.

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).



22 **Chaïm Soutine** 1893 Smilavicy – Paris 1943

Portrait of Madeleine Castaing

Pencil on canvas, ca. 1928
Size 330 × 233 mm
Provenance Madeleine and Marcellin Castaing, Paris (gift from the artist); Private collection, Paris (by descent); Jacques Grange, Paris (acquired from the above); Private collection London

This exceptional drawing is a preparatory study for the *Portrait of Madeleine Castaing* (1929, Metropolitan Museum, New York), a work regarded as the pinnacle of Chaïm Soutine’s portrait painting. The present drawing was owned by Madeleine before it was passed down by descent.

In 1920, Soutine met Madeleine and Marcellin Castaing at the Café de la Rotonde in Montparnasse. Though the two would become some of his most important patrons, this first meeting between Soutine and the Castaings made a poor first impression. The Castaings were struck by Soutine’s painting of a rooster’s carcass and were eager to add work by the expressionist to their collection. Later, at the age of 95, Madeleine recalled their meeting: “*Mon mari et moi n’avions qu’une idée: l’acheter, l’acheter, l’acheter!*” At this, however, Soutine left angrily, upset that they had wanted to pay for a painting they hadn’t yet seen. Only in 1927, after the couple purchased their first paintings by Soutine through his dealer, Leopold Zobrowski, did they establish a lasting friendship. From 1930–1935, the couple invited Soutine to their country home at Lèves, near Chartres. They soon learned to deal with his eccentricities while encouraging him to work, hoping to purchase the paintings he made. The Castaings would ultimately assemble the most important private collection of Soutine’s paintings, comprising forty works, among them masterpieces such as *La Femme entrant dans l’eau* of 1931 (Private collection), and *Le Grand enfant de cœur*, 1925 (Centre Pompidou, Paris).

Where the Castaings saw a brilliant artist in Soutine, this portrait shows us what Soutine saw in Madeleine.

It exhibits the qualities of both Soutine’s artistic individuality (among them, his fixation on certain physiological traits and his unpredictable rendering of detail) and the extravagant individuality of his sitter, who was then 35 years old. At the time of this portrait, Madeleine had just given up a promising career as an actress in silent movies to pursue her passion of interior design, a field she would revolutionize with her rooms filled with antiques. As she described her aesthetic, “Je fais des maisons comme d’autres écrivent des poèmes.”¹ Her sense of style was as legendary as her love for and devotion to her husband, the art critic Marcellin Castaing.

Madeleine repeatedly posed for Soutine, who produced a series of her portraits, including *La liseuse endormie* (1932, private collection). As she later recalled these sessions, “I would often sit for him. I could not let a single unnecessary word slip or say anything that disturbed his thinking. A simple phrase might infuriate him.” Clearly, she won Soutine’s trust, and she was the only person he allowed to see his works as they progressed: “I am the only person he could bear when he was painting and even when he was pondering the idea for a picture. I was the only person whom he asked for advice about a model or subject.”²

1. Quoted in Jacques Grange, “Il est des lieux magiques”, in Sotheby’s, *L’univers de Madeleine Castaing. Mobilier et objets d’art de sa demeure de Lèves et de sa Galerie Rue Jacob*, Paris 2004.
2. Catalogue entry *La Liseuse endormie*, 6 June 2018 Russian Art Auctions, Macdougall’s Fine art.



23 **Georges Rouault** 1871 – Paris – 1958
Danse Macabre I

Oil over a printed base on wove paper and laid down on canvas, ca. 1926-1930
Size 398 × 297 mm
Reference Bernard and Isabelle Rouault Dorival, *Georges Rouault: L'Œuvre Peint (Catalogue Raisonné)*, Monte Carlo, 1988, vol. II, no. 1935, p. 162 (ill.)
Provenance (Ernest) Buffaut, Lyon; Galerie Henri Creuzevault, Paris; Dr. Georg & Josi Guggenheim, Zürich (acquired from the above in 1959); Private collection, United Kingdom

“Aucuns t’appelleront une caricature,
Qui ne comprennent pas, amants ivres de chair,
L’élégance sans nom de l’humaine armature.
Tu réponds, grand squelette, à mon goût le plus cher !”
Charles Baudelaire, “Danse Macabre” in *Fleurs du Mal*

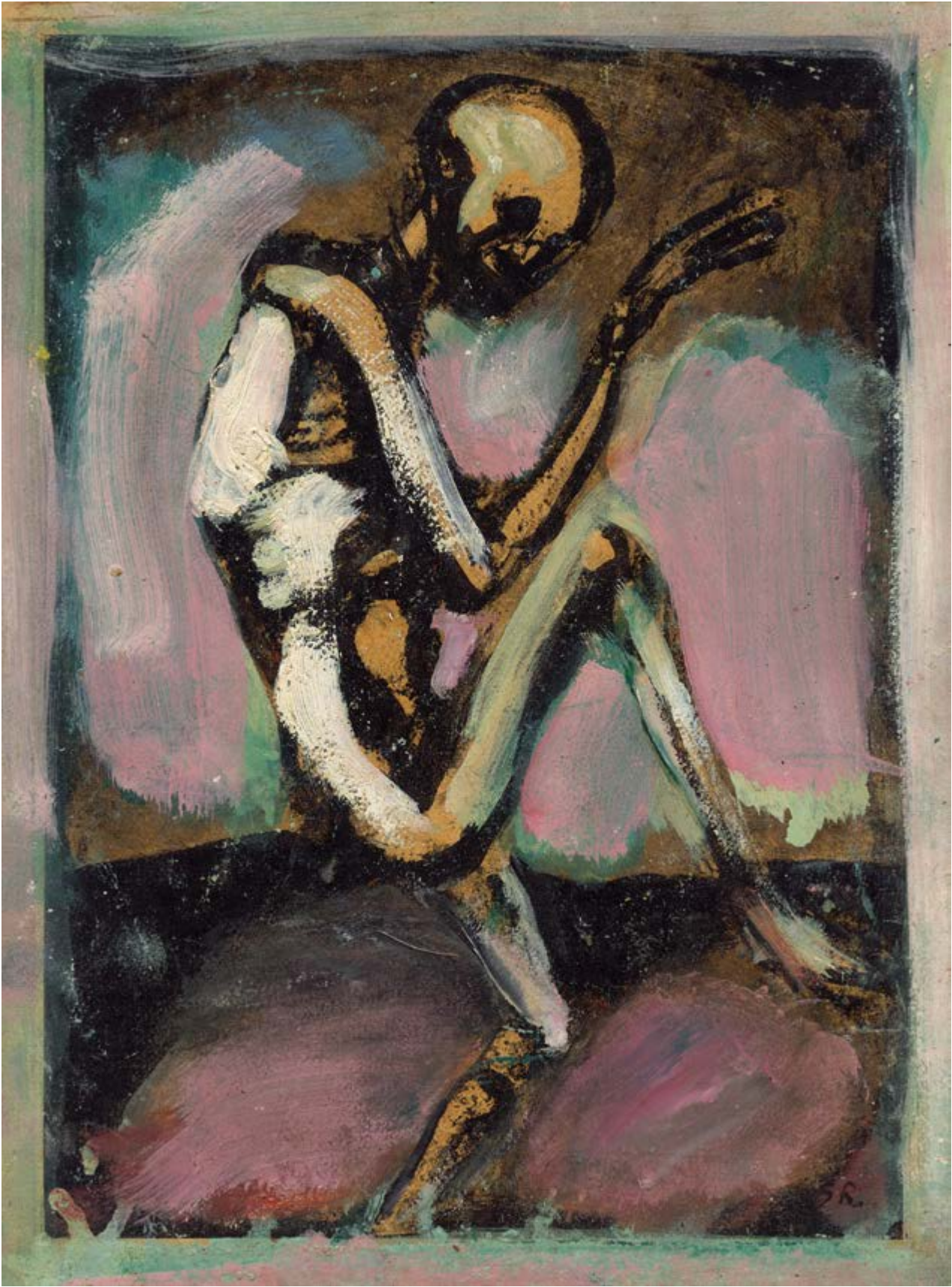
This wonderful piece by Georges Rouault was originally one in a series of fourteen black and white aquatints devoted to illustrating poems from Charles Baudelaire’s *Fleurs du Mal*. Printed in 1927, these illustrations were to be published in an edition of the book by Ambroise Vollard, but the project was never finished, and it wouldn’t come out until 1966, eight years after the artist’s death. Rouault obviously received a few copies of the prints, and he hand-painted over some of them in oil, including the present sheet. Now categorized as a painting, this *Danse Macabre* can be found in the catalogue raisonné of Bernard and Isabelle Rouault Dorival. The palette here is restricted but powerful, with its substructure of strong, black lines highlighted with whites, pinks, greens, and ochres. In the 1930’s, the artist published books with prints of similar colours. Yet the gorgeous pink seen here, which contrasts with the composition’s accents of green and grey, has been rarely used elsewhere by the artist.

Rouault was for a long time fascinated by Baudelaire, and he contemplated illustrating his poetry early on

in his career. The acquaintance between Baudelaire and Rouault’s teacher, Gustave Moreau, surely played a role in his interest. This interpretation of the poem “Danse Macabre” forms an aesthetic dialogue between Baudelaire’s imagery and Rouault’s own expressive vision. Rouault, speaking of his prints, explained their nuanced relationship to the poet’s text¹: “Je m’estimerais heureux, écrit Rouault, si l’on peut dire de ces gravures que je suis un peu dans l’atmosphère du poème, non comme serviteur trop scrupuleux, désireux de commenter le texte mais comme un frère modeste et compréhensif.”

Rouault studied at the Académie des Beaux-Arts, where he was a pupil, along with Matisse, of Gustave Moreau. Aesthetically sympathetic to the Fauvist movement, he exhibited with the group at the *Salon d’Automne* in 1905, showing paintings whose subjects were emboldened by expressionistic colours and forms. Rouault’s apprenticeship in a glazier’s studio, from 1885 to 1890, made him familiar with the medieval art of stained-glass windows, which had a significant impact on his painting. In the present *Danse Macabre*, this Gothic influence is clearly visible in its bold black outlines and its transparent hues, which add a colouristic dynamism to the skeleton’s movement.

1. Quoted in: François Chapon, *Le livre des livres de Rouault*, Editions André Sauret et Michèle Trinckvel, 1992, p. 10.



Woman with Crossed Arms (Françoise)

Unique Terracotta, 1950	
Dated <i>16 juin 50</i> on the side of base and <i>Vallauris 1950</i> on the underside	
Size	34 × 13 × 10 cm
Literature	Verve, Paris, 1951, vol. II, nos. 25-26; Werner Spies, <i>Picasso The Sculptures</i> , Ostfildern & Stuttgart, Paris, 2000, p. 368, no. 351-1 (ill.), p. 409; Alan Wofsy Fine Arts, The Picasso Project (ed.), <i>Picasso's Paintings, Watercolours, Drawings and Sculpture, The Fifties I 1950-1955</i> , San Francisco, 2000, p. 8, no. 50-010B
Provenance	Estate of the artist (inv. 55604); his grand-daughter, Marina Picasso; Sotheby's London, 6 February 2014, lot 166; Private collection, London

In its hieratic pose and its formal harmony, this wonderful sculpture exemplifies Picasso's creative freedom as he articulated the contours of his model's body and face. Around 1946, the artist explored a new sculptural medium by fashioning female figures in clay, some of which were later cast in bronze. These women, all titled *Femme debout*, carry poses reminiscent of Greek Tanagra figurines, yet they equally evoke other archetypes, such as minotaurs and fauns, that emerged from Picasso's fascination for mythology and antiquity. According to Daniel-Henry Kahnweiler, Picasso studied ancient ceramics at the Louvre on 21 June 1946, and a few months later, he began his own series of women in ceramics, which he continued for several years. The works *Bouteille*, *Femme debout* of 1948 and *Femme à la mantille* of 1949 (Musée Picasso, Paris) emerge from this series and bear witness to his investigation of new sculpted forms – as does the present *Femme aux bras croisés*, which depicts his partner Françoise Gilot, whom he met in 1943. Kahnweiler saw in these creations a “relationship between painting and sculpture”.¹

In the summer of 1946, Picasso and Gilot visited the southern French commune of Vallauris and discovered L'Atelier Madoura, a ceramics workshop run by Georges and Suzanne Ramié, who suggested that the artist try his hand at working the raw material of clay. From 1947 onwards, ceramics was an important field of experimentation and expression for the artist. In 1948 Picasso and Gilot moved with their son, Claude, to Vallauris's villa La Galloise. As he explained his early efforts in the medium, “I don't think I do ceramics, next to the ceramists who

are real ceramists, I'm nothing but I don't know what, an unfortunate amateur and ignorant. I try, I listen, I look, I try to spend my time.”² Yet this was far more than a mere hobby: his pots, vases, totems, and other ceramic creations were a source of artistic renewal for Picasso. In 1949 the couple gave birth to a daughter, Paloma, and the south of France encouraged Picasso to rediscover his Mediterranean roots. This new life was synonymous with happiness: his young family was an inspiration, and Françoise, who was also an artist, was his muse. Picasso made many portraits of her, several of which, dated 1946, are kept in the Musée Picasso, Paris. The artist, who claimed to paint “as others write their autobiography”³, also immortalised the image of his love in terracotta, as we find in another work, the *Tête de femme (Françoise)* of 1950 (Private collection).

During his stay in Vallauris, Picasso revolutionized this craft and used it to create a new art expression in his œuvre. He also gave new life to Vallauris, whose international reputation was celebrated by its mayor, Paul Derigon, after a 1948 exhibition of the artist's work: “[...] the name of Vallauris has been, with that of Picasso, propagated throughout the world.”⁴

1. Werner Spies, *Picasso The Sculptures*, Ostfildern & Stuttgart, Paris, 2000, p. 243.
2. Claire Loiseau, *Picasso les années Vallauris*, Paris, 2018, p. 20.
3. Céline Graziani, *Picasso les années Vallauris*, Paris, 2018, p. 34.
4. Claire Loiseau, *Picasso les années Vallauris*, Paris, 2018, p. 22.



25 **Horst Janssen** 1929 – Hamburg – 1995

Betty

Black pencil, red and blue pastel on paper, 1968

Titled, dated and signed in pencil lower right *Betty* 20 4 68 J-H

Sheet 280 × 445 mm

Exhibition Venice, 34th Biennale, 1968, no. 106

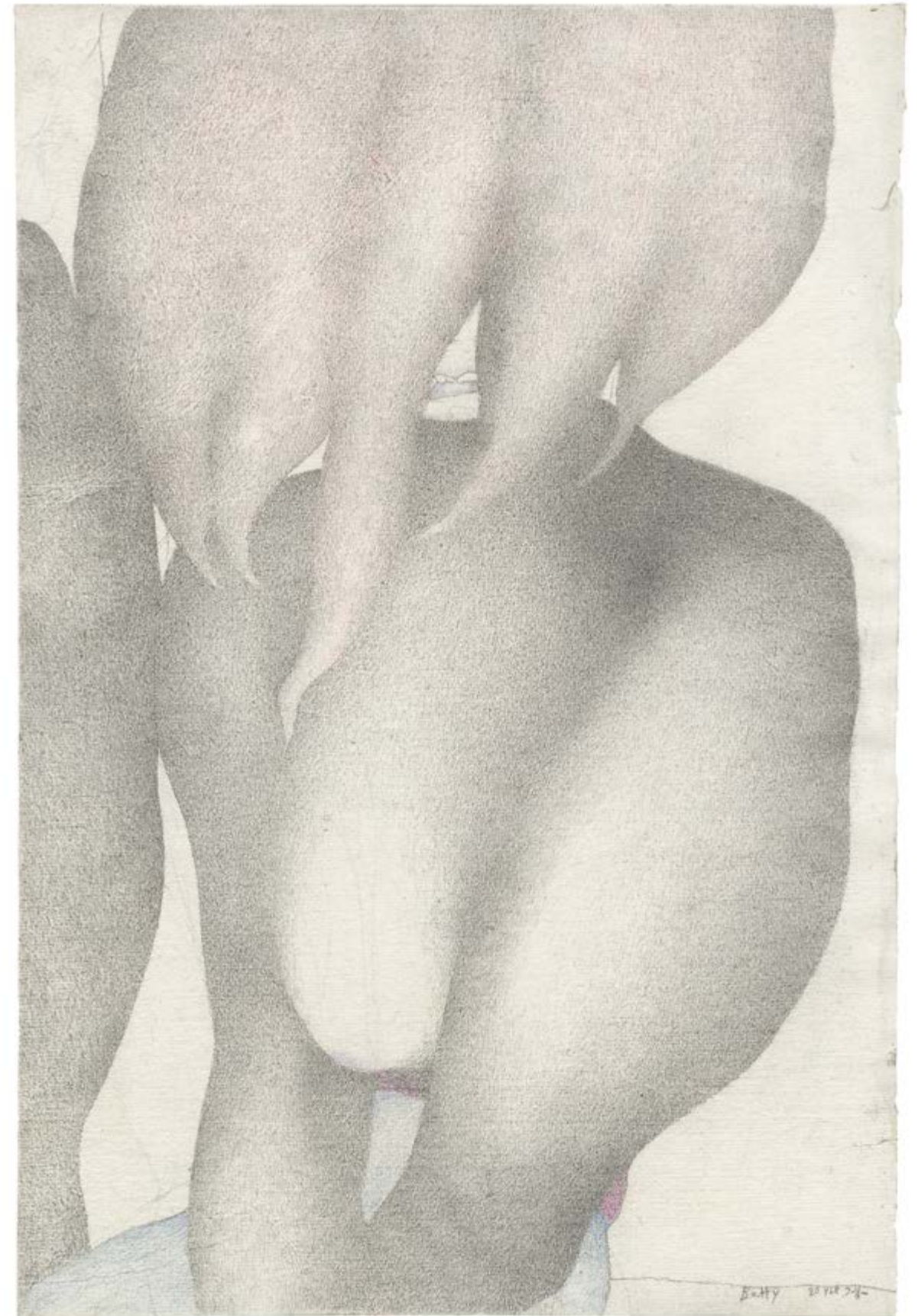
Provenance Galerie Brockstedt, Hamburg (1968); Private collection, Parma

“I produced big, very detailed, finished drawings in pencil and crayon. [...] The composition was very simple: for instance, a grey head of a girl shaded in grey in grey frame. The hair which falls over the face from the sides forms the curtain for the small theatre which presents itself in the form of two eyes and a mouth between these curtains.” Horst Janssen thus described both his work and his creative process for a 1970 retrospective exhibition at the Marlborough Fine Art Gallery in London.¹ The present *Betty* is typical of the artist's work in the 1960's. One finds ten similar drawings reproduced in the 1966 catalogue of the Anna Poppe collection in Hamburg, published by the Galerie Brockstedt,² where the present work was also first held. Another related drawing, titled *Girl* and dated 1967, is held in the Museum of Modern Art, New York. These phantasmagorical and carnal female figures are infused with erotic poetry. Generally titled by their first names or nicknames, they form a group of around twenty mysterious women, their faces partly hidden by hair, with protean bodies whose anatomies are contorted into allusive yet explicitly sensual poses. They seem to communicate obsession without scruples, engaging with an almost fetishistic sexuality to generate some strange emotion in the viewer.

Janssen was trained in 1946 at the Landes-Kunstschule of Hamburg, studying in the printmaking department led by Alfred Mahlau. From 1947, he began making woodcuts, then experimented with lithograph and etching techniques. It was only in 1959 that he added pencil and coloured pencil drawings to his artistic repertoire. In 1964 he won the Art Prize of Darmstadt, and this success was followed by numerous exhibitions in Germany. In 1968 he received the First Prize for International graphic design at the 34th Venice Biennale, where the present sheet was first shown. A prolific artist with an international career, Horst Janssen has always favoured the human figure over abstraction, but he approached that subject in a very personal manner, one inspired by those close to him, by nature, and by his fantastic, tumultuous, and passionate personal life. Janssen's style defines him today as one of the greatest graphic artists of the 20th century. A museum dedicated to his work and bearing his name opened in 2000 in Oldenburg.

1. Marlborough Fine Art, *Horst Janssen Drawings*, Uxbridge, 1970.

2. Horst, Janssen, *10 Zeichnungen aus der Sammlung Poppe Hamburg*, Hamburg, 1966.



Pablo Picasso 1881 Malaga – Mougins 1973

26 *Nude Showing Herself*

Pencil and grease pencil on wove paper, 1971	
Signed, dated and numbered upper right in grease pencil 23.8.71 IV Picasso	
Sheet	308 × 217 mm
Reference	Christian Zervos, <i>Pablo Picasso</i> , Paris, 1978, vol. 33, no. 153 (ill. pl. 57)
Literature	Alan Wofsy Fine Arts, The Picasso Project, ed., <i>Picasso's Paintings, Watercolours, Drawings and Sculptures, The Final Years 1970-1973</i> , San Francisco, 2004, p. 206, no. 71-257 (ill.)
Provenance	Galerie Louise Leiris, Paris, with a date 1971 (acquired from the artist); Galerie Beyeler, Basel, with inv. no. 7273; Private collection, Londo

27 *Seated Nude*

Pencil and coloured crayon on wove paper, 1972	
Signed, dated and numbered upper left in grease pencil 13.7.72 VI Picasso	
Sheet	208 × 148 mm
Reference	Christian Zervos, <i>Pablo Picasso, œuvres de 1971-1972</i> , Paris, 1978, vol. 33, no. 461, p. 160 (ill.)
Literature	Alan Wofsy Fine Arts, The Picasso Project, ed., <i>Picasso's Paintings, Watercolours, Drawings and Sculptures, The Final Years 1970-1973</i> , San Francisco, 2004, p. 331, no. 72-199, (ill.)
Exhibition	Paris, Galerie Louise Leiris, <i>172 dessins en noir et en couleurs</i> , 21 Nov. 1971-18 August 1972, no. 126
Provenance	Galerie Louise Leiris, Paris (acquired from the artist); Private collection, London

“I was asked, some twenty years ago, to give a lecture on art and sexuality. I went to Picasso and asked him: what should I say? He replied, ‘It’s the same thing.’ Picasso was fascinated by sexuality, he lived it fundamentally in his art and in his life.”¹

Speaking at the Troisièmes Rencontres Internationales de Genève, the art historian Jean Leymarie thus explained Picasso’s special relationship to sexuality, an omnipresent theme throughout his career. With these intimate drawings of nude women, the artist expresses his desire by toying with the proportions of their bodies, deforming and elongating their limbs to convey alternative perspectives and to articulate an idiosyncratic kind of beauty. These two works, with their immediate and frankly sexual content, are each part of a distinct series, and they testify to Picasso’s compulsive obsession with representing a woman’s body in full on a single, flat surface.

This *Nude showing herself* shows a woman spreading her legs to the viewer’s gaze, with a male face lurking in the background. This representation of the female sex, posed frontally and rendered in detail, bears similarities to a 1970 drawing entitled *Seated nude with exposed Genitalia and Profile of a Man* (Private collection); Picasso would continue to develop this subject in 1971 with a series of similar nudes entitled *Nude holding her Genitalia*, all in private collections. A series of other erotic nudes in identical postures, of which the present *Seated Nude* is a part, followed in 1972, including at least six titled *Reclining nude with exposed Genitalia* and two others titled *Sleeping nude with exposed Genitalia*, all of which belonged to the gallery Louise Leiris in Paris. In these drawings, Picasso depicts the women’s genitals using only a few strokes and dots of the pencil – a suggestive and spontaneous reduction, done with almost naive simplicity. These two works, with their aggressive distortions of the figure’s anatomy, will likely



Nude Showing Herself

confuse and disconcert the viewer as much as they excite or arouse, provoking an aesthetic and cultural shock. In a kind of creative frenzy, Picasso has created a libertine, fetishist, and exhibitionist art, inviting the spectator to look on. With these daring, shameless, and subversive drawings, Picasso proposes new, carnal visions of an age-old subject, as if he were trying to deepen this theme and enrich it with a fantastical, libidinal energy. In them, the erotic impulse intermingles with, and is indistinguishable from, Picasso's creative will.

As Picasso used to say, "I don't say everything, but I paint everything."² The statement is consistent with the work he did in the mid-1890's, when he developed his sexuality in brothels and began to create works of intense eroticism. The 1902 drawings *Environnement vaginal* (Private collection) and *Le Maquereau* (Museu Picasso, Barcelona) convey Picasso's early fascination with the female body, which he upheld as a symbol of profane love. These first efforts echo the last works he did of the subject from 1966 to 1972, underscoring both the constancy of his desire to provoke, and the continual evolution of his art and creative process. Picasso treats each of the women exhibiting her

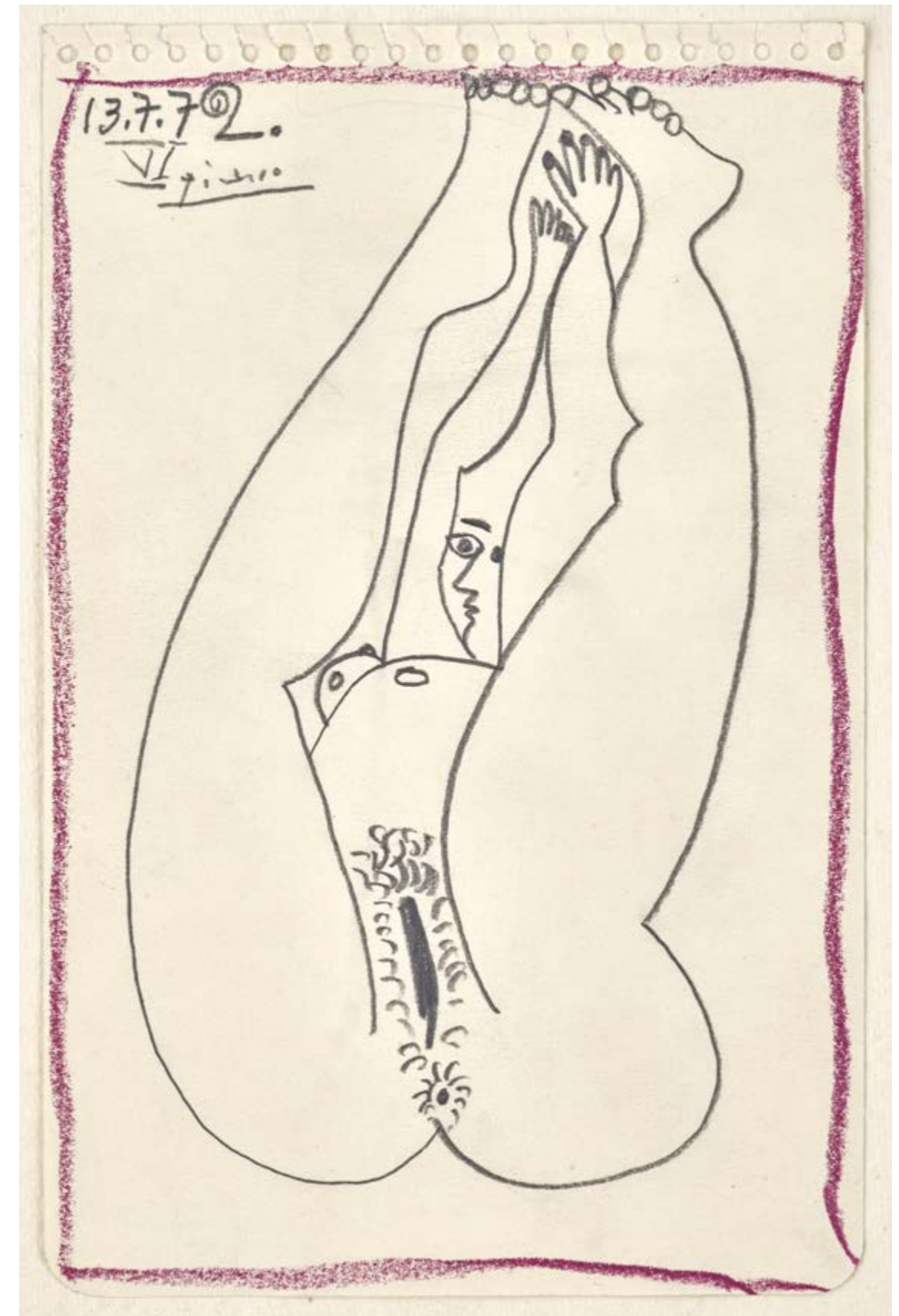
genitals as an opportunity to stimulate the unconscious and to trigger the pleasures in seeing. Viewing these late works, one thinks of the inspiration Picasso surely took from Gustave Courbet's 1866 *L'origine du Monde* (Musée d'Orsay). Here, it's as if Picasso, arriving at the end of his career, has returned to the origins of his own life and his artistic rebirth.

Picasso approached the erotic with a passionate intensity that was unprecedented in art, offering a fresh look and a renewed approach to lust. His more than one thousand paintings, prints, and drawings produced between 1960 and 1973, many of them suffused with erotic content, resonate with his fierce desire to preserve the youth of his mind as his body aged. Picasso, the Don Juan of modern art, showed incredible imagination in his desire to know women, and to exalt them in a kind of debased aesthetic devotion. As Picasso himself pronounced: "Art is not chaste... if it is, it is not Art."³

1. Jean Clair, *Picasso érotique*, Paris, 2001, p. 14.

2. Patrick Roegiers, *Picasso érotique*, Paris, 2001, p. 71.

3. Norbert Wolf, *Erotic Sketches Pablo Picasso*, Munich, 2006, p. 51.



Seated Nude

28 **Lucian Freud** 1922 Berlin – London 2011

Head of a Woman

Pastel on paper laid down on canvas, ca. 1980

Size 608 × 470 mm

Literature *Comœdia Illustré*, 15 November 1911, p. 98, no. 4

Provenance Private collection (gifted by the artist); Private collection, London

The present work is among the artist's earliest depictions of Susanna Chancellor, with whom he shared one of the longest-lasting relationships of his life. With deft, delicate strokes of pastel reminiscent of Edgar Degas, Freud charts the subtle play of light and shade across chiselled features, capturing the natural sweep of the woman's mouth, her cheekbones, and her falling hair. Chancellor first met Freud when she was just seventeen years old. The two fell into a relationship that would continue in various guises until the artist's death in 2011. Yet it was nearly twenty years into their friendship before Freud would begin to depict Susanna, coinciding with his renewed focus on portraying his familial circle. After sitting for the present work, Chancellor featured in significant paintings and etchings during the 1980s and 1990s, most notably *Double Portrait* (1985-86) and *Triple Portrait* (1987-88), in which she posed with her pet whippets. Indeed, Chancellor is credited with giving Freud his own whippet, Pluto, who would become an important companion in his life and a constant subject of his art.

Committing Susanna's form to paper after almost two decades of intimacy, Freud imbues the present pastel with the same visceral vitality as his oil portraits. Life courses through the veins beneath Chancellor's alabaster skin, tingeing her flesh with a glowing warmth. Shadows are picked out in immaculate detail, lending the form its sculptural dynamism. By the early 1980s, Freud's

distinctive approach to portraiture was beginning to earn him national and international recognition. In 1981, he was hailed as a father of 'New Figuration' after his work was included in the ground-breaking exhibition *A New Spirit in Painting* at the Royal Academy of Arts in London, and he was subsequently created Companion of Honour in 1983. During this time, Freud produced some of his finest works, marked – as in *Head of a Woman* – by an increasing sense of introspective poise. His aim, as he frequently stated, was not to capture his subject's likeness, but instead to convey something of their raw physical character. Frequently depicted with their eyes downcast, as if oblivious to the painter's gaze, Freud's muses are uninhibited specimens of the human condition. As Sebastian Smee writes, "Freud's portraits do not presume to know their subjects definitively (how could they, when so many of them are asleep, or have averted, vacant eyes?) Instead, they do something far more subversive and, in the end, moving. Even as he scrutinizes his models with the utmost intensity, Freud powerfully registers their unknowability. In doing so, he grants them a depth of human freedom; this in turn provokes an impulse in the viewer to accord them a genuine, a believable reality" (Sebastian Smee, "Lucian Freud 1996-2005", in *Lucian Freud 1996-2005*, London, 2005, p. 7).

This work is included in the Lucian Freud Archive, in the section titled "Works on Paper, 1980-1983"



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Catalogue entries

- Nicola Cataldo
- Eric Gillis
- Noémie Goldman
- Aagje Gosliga
- Lucien Midavaine

Design

- Tia Džamonja

Translation/Editing

- Eric Gillis, Jean-Marie Gillis, Noémie Goldman & Andrew Shea

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- Jérôme Allard – Numérisart; Frédéric Uyttenhove; Matthew Hollow; The Met [OA]

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GILLIS GOLDMAN FINE ART

T +32 2 503 14 64

W www.gillisgoldman.com

M info@gillisgoldman.com

1, rue aux laines

1000 Brussels | Belgium