

European Paintings
and Works on Paper

CATALOGUE

WOLSELEY FINE ARTS

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11 November-20 December

An illustrated catalogue will be available

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CONTENTS

Paintings

Charles Camoin.....	Page 4
André Derain.....	6
Frank Dobson.....	8
Ivon Hitchens.....	10
David Jones.....	12
Mark Lijftogt.....	14
Eugeen van Mieghem.....	16
Victor Pasmore.....	18
Ker Xavier Roussel.....	20
Henri Le Sidaner.....	22
Gustave de Smet.....	24
Madeleine Strobel.....	26
Leon Underwood.....	28
Edouard Vuillard.....	30

Works on Paper

Albert Bernard.....	32
Pierre Bonnard.....	34
Charles Camoin.....	36
André Derain.....	48
André Dunoyer de Segonzac.....	40
Roger van Gindertael.....	42
Isaac Israels.....	44
Frantisek Kupka.....	46
Henri Lebasque.....	48
Maximilien Luce.....	50
Aristide Maillol.....	52
Henri Manguin.....	56
Albert Marquet.....	58
André Masson.....	60
Eugeen van Mieghem.....	62
Sir Sidney Nolan.....	64
Ker Xavier Roussel.....	66
Leopold Survage.....	68
Louis Valtat.....	70

Colophon.....	72
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PAINTINGS

Charles Camoin

1879-1965, French

1. **Nu accroupi** c.1906
Oil on board
22 x 27 cm, 8½ x 10½ ins
Stamped with signature lower right
Provenance: The artist's estate
JPL Fine Arts, London

Camoin studied in Paris as a student of Gustave Moreau together with Albert Marquet. He exhibited at the *Salon des Indépendants* in 1903 and then at the *Salon d'Automne*. He was influenced by Cézanne and was one of the less revolutionary members of the *Fauvist* movement. In 1912-12 he visited Morocco with Matisse and Marquet.

He painted portraits, nudes, still lifes, interiors and landscapes in bright colours with an air of freshness and spontaneity.



André Derain

1880-1954, French

2. **Corbeille de fruits** c.1925

Oil on canvas

24 x 40.7 cm, 9½ x 16 ins

Signed lower right

Certificate of authenticity from Michel Kellermann dated 30 octobre 2000

Provenance: Vente Hotel Drouot, Paris 28 February 1930 no. 15

Obelisk Gallery, London

Josef Herman acquired from above in the 1950s

Literature: *André Derain Catalogue Raisonné de l'oeuvre peint*, volume II, Editions Galerie Schmidt 1996, page 90, no.723 illustrated

Derain attended the *Académie Camillo* from 1898 with Matisse and Le Puy. In the early years of the 20th century he adopted the *Fauvist* style in which some of his best works were executed.

Through his friendship with Picasso and Braque he was introduced to Cubism but did not fully embrace this style preferring to create his own unique expression and to remain independent from the art movements of the 20th century. From the 1920s onwards he was essentially a classical painter and this is most forcibly expressed through his figurative work.

From 1919 to 1933 he painted still lifes, mainly flowers and fruit.



Frank Dobson

1886-1963, British

3. **Portrait of Rollo Peters III** c.1913

Oil on canvas

45.7 x 41 cm, 18 x 16 ins

Provenance: Cordelia Dobson (the first wife of the artist) who has written on the reverse of the canvas
“Rollo Peters, actor, New York by Frank Dobson. Signed by Cordelia Dobson”

Charles Rollo Peters III (1892-1967) like his father was sent to Paris to study art and became a competent but not great artist. In 1917 he abandoned painting and became an actor in New York.

Dobson attended *Leyton School of Art* in 1900-2 and was apprenticed as a sculptor in 1902-4 with Sir William Reynolds-Stephens. He trained at *Hospitalfield Art Institute*, Arbroath from 1906-10, and at the *City and Guilds School*, Kennington 1910-12.

Originally Dobson made his name as a painter and he had his first one man show at the Chenil Galleries in 1914. After serving in the First World War he turned to sculpture and was influenced by *Vorticism*. He was a member of Wyndham Lewis' *Group X* and exhibited with them from 1920.

His sculptural work is essentially classical in form and influenced by the work of Aristide Maillol whom he met in Paris, possibly at the same time as he met Rollo Peters.



Ivon Hitchens

1893- 1979, British

4. **The Bridge Pool** 1968

Oil on canvas

55 x 151 cm, 21¾ x 59½ ins

Signed lower right

Provenance: Waddington Galleries

Richard Adams

Exhibited: Ivon Hitchens, Arts Council of Great Britain 1979 no 40

Ivon Hitchens, Hayward Gallery 1989/90 no 39

Hitchens studied at the *St. John's Wood* and *Royal Academy* Schools. He was a member of the *Seven and Five Society* from 1922 and *The London Group* from 1931.

Hitchens was primarily a landscape painter. He developed a style of painting which has been described as expressive abstraction. The natural world he depicts is transformed into ensembles of coloured shapes which are intended to invoke feelings and memories of the specific landscape. Hitchens used a long horizontal format, heavily framed to give a panoramic vista. He was heavily indebted to Cézanne and other French Post-Impressionist artists.

He represented Britain at the 1956 Venice Biennale and showed at the Waddington galleries from 1962 to 1976.





David Jones

1895-1974, British

5. **Two Antelopes** c1930
Oil on irregular sized canvas
31 x 57 cm, 12 x 22½ ins
Provenance: Gillian Jason Gallery

David Jones studied at the *Camberwell School of Art* from 1909-15. He served in the First World War as a private in the Royal Welch Fusiliers where he was injured. After the war he resumed his studies at the *Westminster School* under Bernard Meninsky and Walter Bayes.

In 1921 he became a Roman Catholic and joined Eric Gill's group at Ditchling, Sussex, moving with him to Capel-y-ffin in 1924. In Wales he found his voice and from 1928-1933 he was a member of *The Seven and Five Society*. He was also a talented engraver providing many illustrations for the St Dominic's Press and The Golden Cockerel Press.

He was particularly sympathetic towards animals and spent many hours studying them at the London Zoo. On moving home at some time after this painting was made, Jones cut out roughly and inexpertly a number of oil canvases. Oil paintings are not unknown in Jones' oeuvre but are uncommon.



Mark Lijftogt

Born 1962, Dutch

6. **Still life with Plums in a Bowl** 2002

Oil on canvas

40 x 45 cm, 15¾ x 17¾ ins

Signed lower right

Mark Lijftogt is essentially a self taught artist. He started drawing at an early age and whilst working in a restoration studio in Amsterdam, discovered the ways in which old master painters prepared their canvasses and applied the paint layers.

Daily visits to the Rijksmuseum to study old masters inspired Lijftogt to paint still life paintings and he has over the last five years made enormous progress in achieving a sumptuous luminosity in his work. His compositions are both classical and modern. He manages to hint at themes of isolation and alienation by the arrangement and the inclusion of unusual objects.

Mark Lijftogt is represented by Wolseley Fine Arts.



Eugeen van Mieghem

1875-1930, Belgian

7. **Girls from Antwerp** 1926

Oil on canvas

53 x 75 cm, 20⁷/₈ x 29¹/₂ ins

Signed lower right

Exhibited: Exposition de l'Art Belge Ancien et Moderne, Kunsthalle Bern, 1926 number 297
Retrospective Eugeen van Mieghem, Generale Bank, Antwerp 1995 number 39
Retrospective Eugeen van Mieghem APRA Antwerp 1996 number 22
Retrospective Eugeen van Mieghem "Een kunstenaar van het volk", Galerij Stefan Campo, Antwerp 2000 number 271

Literature: *Eugeen van Mieghem An Artist of the People*, Volume II, by Erwin Joos, Drukkerij de Blauwere, Antwerp 1996, illustrated page 208, number 558

Van Mieghem was born in Antwerp in 1875 in his parents' inn on the banks of the river Scheldt. The colourful world of the port was to make an indelible impression on the child, and indeed determined his whole future. He was to live and work in the port of Antwerp all his life, depicting the ordinary people in their daily life and work.

Van Mieghem studied at the *Antwerp Academy* from 1891 to 1896 when he was expelled by the same teacher that expelled Van Gogh ten years earlier. In 1920 he was appointed professor at the *Antwerp Academy* where he taught until his death.

The painting of *Girls from Antwerp* shows dock workers returning home on the banks of the river with a view of Antwerp on the opposite side of the river.



Victor Pasmore

1908-1998, British

8. **Linear Image** 1974

Oil on board with incised lines and points; relief construction

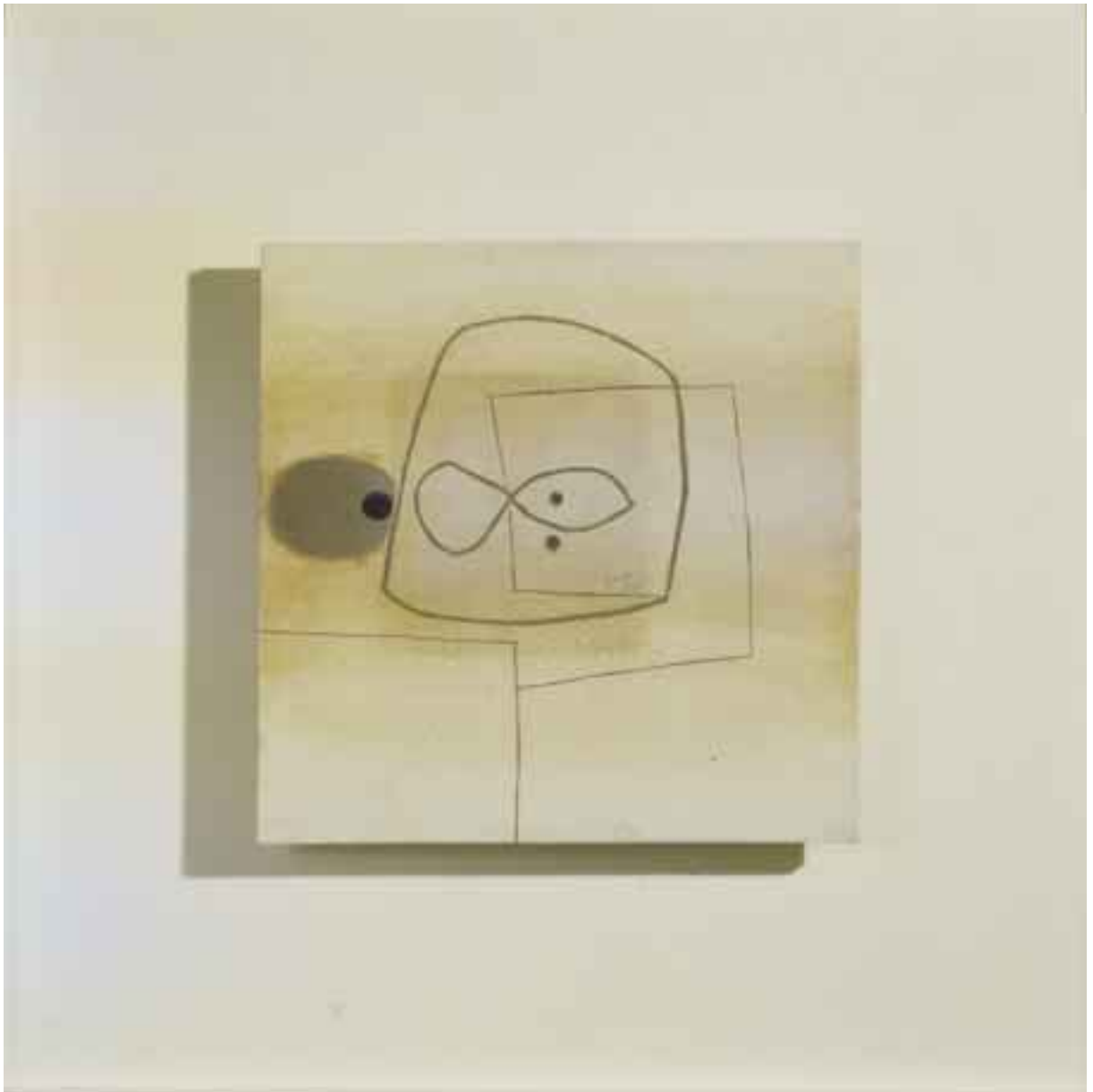
Central panel 40 x 40 cm, 16 x 16 ins; overall 77.5 x 77.5 cm, 30 x 30 ins

Signed with initials and dated in the centre

Provenance: With Galerie Bel'Art, Stockholm

Literature: *Victor Pasmore*, A. Bowness and L. Lambertini, London 1980 no 585

In 1937 Pasmore became a full time artist thanks to the support from Kenneth Clark. With Claude Rogers and William Coldstream he founded the *School of Drawing and Painting* in Fitzroy Street that became known as the *Euston Road School*. From 1945 Pasmore started to develop abstract compositions many of which evolved out of organic forms. From the 1950s Pasmore concentrated on reliefs usually employing painted wood.



Ker Xavier Roussel

1967-1944, French

9. **Conversation à la source** c.1920

Oil on canvas

57 x 77.5 cm, 22½ x 30½ ins

Signed lower right

Photo certificate of authenticity from Antoine Salomon dated 27 octobre 1999

Roussel studied at the *Académie Julian* in Paris where he met Pierre Bonnard. He was already friendly with Denis and Vuillard. Together they formed the *Nabis* group. They exhibited together until the turn of the 20th century when they went their separate ways. Roussel turned increasingly to mythological subjects in which he depicted an Arcadian landscape.

Conversation à la source is one of a number of paintings on the theme of the fountain of youth. Titles vary from *Fontaine de jouvance*, *La Source* or *Personnages à la source* but they all have a common composition of an older man adoring a young female figure sitting under a tree overhanging a pool or source.



Henri Le Sidaner

1862-1939, French

10. **Au bord de la mer** c.1895

Oil on panel

15.2 x 20.1 cm, 6 x 7⁷/₈ ins

Signed lower left

Provenance: With Browse & Delbanco

Private collection

Certificate of authenticity from Yann Farinaux-Le Sidaner dated 15 avril 2002

Le Sidaner studied briefly at the *Ecole des Beaux-Arts* in 1880. He exhibited at the *Salon des artistes Français* in 1891 and later at the *Salon de la Société Nationale*. His early work has a symbolist feel about it but from about 1900 he became a painter of landscapes and gardens, often in a quiet or deserted state.

Au bord de la mer depicts the sea off the Brittany coast and was probably originally conceived as part of a larger work.



Gustave de Smet

1877-1943, Belgian

11. **Jardin à Laethem-Saint-Martin** c.1910

Oil on canvas

32 x 44.5 cm, 12⁵/₈ x 17¹/₂ ins

Stamped with the atelier mark lower left

The authenticity of the work has been confirmed by Piet Boyens

Gustave de Smet studied at the *Académie Royale des Beaux-Arts* in Ghent from 1889-1896. In 1901 he, his brother Leon de Smet (1881-1966), Frits van den Berghe and Constant Permeke settled in Laethem-Saint-Martin where they founded the *Second Laethem Group* who found their inspiration from the rural surroundings of the river Leie.

In 1911 he moved to Ghent and on the outbreak of the First World War to the Netherlands where he joined up again with Frits van den Berghe. His early work is impressionist in style influenced by the work of Emile Claus. Through contacts with modern Dutch painters such as Jan Sluyters and the émigré Frenchman Henri Le Fauconnier, he came into contact with German Expressionism and Cubism. After the war he returned to Belgium where he forged a reputation as one of Belgium's most important expressionist artists.



Madeleine Strobel

Born 1951, Czech working in Britain

12. **Western Approaches - I** 2002

Oil on canvas

50.5 x 60.5 cm, 20 x 24 ins

Signed lower right with initial and on verso

Madeleine Strobel was born in Venezuela, educated in Switzerland, studied in Scotland at the *Edinburgh College of Art* from 1981-84 and since 1985 has lived and worked in London.

Her first solo exhibition was in 1988 and the most recent was with Wolseley Fine Arts in February 2002. The voyages she makes in a small sailing boat provide her with the source material for her paintings. She captures ephemeral moments that she has experienced out at sea and translates them into paintings that express the beauty of the sea, sky and weather. She is one of the few landscape, or perhaps more accurately, seascape artists working today in Britain.

Madeleine Strobel is represented by Wolseley Fine Arts



Leon Underwood

1890-1975, British

13. **Host of the Fourth Dimension (Red Angel)** 1927

Oil on canvas

127 x 101.8 cm, 50 x 40 ins

Signed and dated lower right

Underwood studied at the *Regent Street Polytechnic* and the *Royal College of Art* where he taught from 1920. In 1923 he started his own school known as the *Brook Green School* where Henry Moore, Blair Hughes Stanton and Gertrude Hermes amongst others were pupils.

Underwood was a master print maker and sculptor as well as being a fine painter. He was an expert on African tribal art and ancient Mexican civilisations. He was one of the most original and versatile artists of his generation.

Christopher Neve in *Leon Underwood* (Thames and Hudson 1974) places this painting in a series that were made in New York in the early part of 1927. Underwood had travelled to America in 1926 and had started a drawing school in New York. He also completed the engravings for *Animalia* whilst in the USA and painted various portraits mainly in very hot colours "... with a voluptuous rhythm that is more languid than jazzy, more bouncing and idyllic than slim and fashionable." (Neve page 97).



Edouard Vuillard

1868-1940, French

14. **Torse de femme** c.1910

Oil and peinture à l'essence on board

64 x 34.8 cm, 25¼ x 13¾ ins

Studio signature lower right (Lugt 2497b)

To be included in the forthcoming catalogue raisonné being prepared by Antoine Salomon and Guy Cogeval under the sponsorship of the Wildenstein Institute.

Vuillard studied at the *Lycée Condorcet* with Maurice Denis and Ker Xavier Roussel and later at the *Académie Julian* where he met Bonnard. Together they formed the *Nabis* group. Vuillard's early work is highly influenced by Japanese wood block prints and by his desire to flatten and simplify his compositions.

By the turn of the 20th century he had adopted "Intimiste" approach to painting. Vuillard, who never married, was friendly with many society families and often stayed with them and depicted them in their comfortable surroundings.



WORKS ON PAPER

Emile Bernard

1868-1941, French

15. **Garçon accroupi** c.1895/6
Charcoal and watercolour on paper
25 x 38 cm, 10 x 15 ins
Studio stamp lower right
Provenance: Private Collection New York

Bernard attended the *Académie of Fernard Cormon* where he was a contemporary of Louis Anquetin and Toulouse-Lautrec. In 1886 he made his first trip to Brittany and by 1888 he was working in Pont-Aven and had been befriended by Claude-Emile Schuffenicker and had met Gauguin. In 1889 he returned to Paris where he participated in the *Synthetist* exhibition together with Gauguin at the *Café Volpini*. In 1892 he arranged the first retrospective exhibition of van Gogh's work. Later he developed his career as a writer and publisher.

From 1893 to 1903, Bernard lived first in Italy and then in Egypt where this work was made.



Pierre Bonnard

1867-1947, French

16. **La Seine près de Vernon**

c. 1920

Pencil on paper

8.5 x 10.6 cm, 3⅜ x 4⅛ ins

Studio stamp lower left

After studying law, Bonnard studied at the *Ecole des Beaux-Arts* and at the *Académie Julian*. He was a founder member of the *Nabis* group with Vuillard, Roussel, Denis and Sérusier. From about 1900 the group went their separate ways, Bonnard becoming one of the most important colourists of the 20th century. Underlying all his paintings was an obsession with drawing. Paintings were made in the studio from drawings and his memory or sensation of the moment.

Bonnard lived a secluded life with his model Maria Boursin (known as Marthe de Mélingy) with whom he lived from the early 1890s but did not marry until 1925. This drawing was made near to Bonnard's house "Ma Roulotte" at Vernonnet, Normandy. The River Seine and the water meadows are depicted from a high viewpoint.



17. **Sur les hauteurs près de Cannes** c.1940
Pencil on paper
16 x 13 cm, 6¼ x 5⅞ ins
Studio stamp lower right

In 1926 Bonnard purchased a small house known as “Le Cannet” on the slopes above Cannes. Each day he would take his dog for a walk and with a short stubby pencil and a hand-held sketch book he would draw whatever took his fancy. This view over Cannes was a favourite and is a study for several paintings.



Charles Camoin

1879-1965, French

18. **Femme au chapeau bleu** c.1920

Pastel on paper

43 x 30 cm, 17 x 11¾ ins

Signed lower right

See page 4 for biographical information on the artist

This is a study of his wife, Lola. In the catalogue of *Charles Camoin Rétrospective, Musées de Marseille* 1997 the authors record that Camoin served in the First World War and that in 1920 “Camoin peint d’après Lola, sa femme, une série de tableaux qui témoignent d’un bonheur enfin retrouvé”.



André Derain

1880-1954, French

19. **Nature morte** c.1945-8

Watercolour and gouache on paper

16.2 x 23.5 cm, 6³/₈ x 9¹/₄ ins

Studio stamp lower right (Lugt 668a)

The authenticity of the work has been confirmed by Michel Kellermann

See page 6 for biographical information on the artist.

In this interesting work, Derain explores a more abstract way of depicting a favourite subject – the still life painting.



André Dunoyer de Segonzac

1884-1974, French

20. **Coureur à pied** .

Ink and wash on paper

28 x 11.5 cm, 11 x 4½ ins

Signed lower centre

Provenance: Succession A Dunoyer de Segonzac, Hôtel Drouot 1 March 1979

Segonzac will be remembered for his skill as a draughtsman and as a watercolourist. He studied at the *Ecole des Beaux-Arts* and the *Académie de la Palette* in Paris. He however did not ally himself with any group and described himself as an independent. He drew his subjects mainly in ink in a style that is highly distinctive.





21. **Bille de clown, Médrano 1929: Portrait of Thérèse Dormy** c.1929

Crayon heightened with watercolour

20 x 16 cm, 7⁷/₈ x 6¹/₄ ins

Signed lower right

On the reverse of the frame Segonzac

Dedicated to Valérie Danièle Loewy on the reverse of the frame and signed again by Segonzac and dated 1962

Provenance: Valérie Daniele Loemy

Ader Picard-Tajan, 18 March 1986, lot 4

Roger van Gindertael

1899-1982, Belgian

22. **Drunken Sailors** 1923

Charcoal

26.5 x 19.5 cm, 10½ x 7¾ ins

Signed and dated lower right

Van Gindertael worked in Paris in the 1920s and 1930s. He adopted cubist and modernist styles. After the war he stopped painting and devoted himself to art criticism.



Isaac Israels

1865-1934, Dutch

23. **Femme des isles** c.1922

Charcoal on paper

32 x 24 cm, 12½ x 9½ ins

Signed lower right

Isaac Israels was a pupil of his father, the painter Josef Israels. At the age of thirteen he entered the *Hague Drawing Academy*. He had his first exhibition at the *Exhibition of Living Masters* in 1881. He found inspiration in the fashionable and demi-monde life of European capitals including London, Paris and Rome.

Later he moved to Amsterdam where he shared a studio with Breitner. Here he adopted a looser and more impressionistic style.

Israels was fascinated by the people around him. This drawing was probably made on a trip he made to South east Asia in 1922 and depicts a girl from one of the Indonesian islands.



Frantisek Kupka

1871-1957, Czech working in Paris

24. **Abstract composition** c.1920

Gouache on paper

16 x 24.5 cm

Signed lower right

Certificate of authenticity from Pierre Brullé dated 27 mars 2001

Kupka studied under several *Nazarene* painters in Prague who introduced him to the spiritual symbolism of art. Kupka realised that painting does not have to have a subject. This laid the roots for his ambition to create paintings whose linear rhythms and colour schemes would produce effects similar to music. In 1896 Kupka settled in Paris.

In a highly inventive manner, Kupka combined many modern trends at the beginning of the 20th century including futurism and cubism to create his own idea of abstraction. Like Kandinsky he was a pioneer in the development of non-representational abstraction, one of the earliest in Europe to investigate and exploit spiritual symbolism inherent in abstract colour and shape and one of the first to successfully create visual art on the analogy of music.



Henri Lebasque

1865-1937, French

25. **Nature Morte** c.1920

Watercolour and gouache over pencil

15.3 x 23.5 cm, 6 x 9¼ ins

Signed lower right

Lebasque studied at the *Ecole des Beaux-Arts* at Angers. He went to Paris in 1886 and was for a short time a pupil of Bonnat. It was, however, his friendship with Pissarro that was more important in the development of his work.

He exhibited with the *Salon des Indépendants* and later at the *Salon d'Automne*. In 1893 he met Luce and Signac and adopted *Pointillism* for a while. Lebasque is regarded as a post impressionist artist in the spirit of Matisse. He uses a strong palette over controlled drawing. Much of his most responsive work is done in watercolour or a mixture of watercolour and gouache, as in this work.



Maximilien Luce

1858-1941, French

26. **Etude pour “le verger de Pissarro à Eragny”** c.1895

Charcoal on irregular shaped paper

21.5 x 42.2 cm

Signed lower right

The work is a study for the figures in the painting *Le verger de Pissarro à Eragny* executed in 1895 by Luce whilst staying with the Pissarros. See *Maximilien Luce, Catalogue de l'oeuvre peint*, tome II, by Jean Bouin-Luce and Denise Bazetout, Editions JBL, Paris 1986, number 84 page 27.

Luce started his artistic career as a printmaker and later attended the *Académie Suisse* and the *Atelier of Carolus-Duran*. In 1887 Luce was introduced to Pissarro, Signac and Seurat and adopted the divisionist style. From 1888 he exhibited at the *Salon des Indépendants*. Luce chose as a preference the urban scene often depicting the working men and women.



Aristide Maillol

1861-1944, French

27. **Femme au dos, bras droit relève au-dessus de la tête**

Lithograph, 1st state (of three) Guerin 271

32.2 x 20.4 cm, 12½ x 8 ins

Monogrammed in pencil lower right

Maillol was born in the Pyrénées. In 1882 he went to Paris and studied at the *Ecole des Beaux-Arts*, first under Gérôme and then under Cabanel. In 1883 he met Bourdelle and Gauguin. He experimented with tapestry designs and from 1893 he exhibited with the *Nabis* until 1903. It was not until the turn of the century, when Maillol was nearly 40, that he turned to sculpture.

He restricted himself to the female form. He worked his ideas out on paper using red chalk. He was the most distinguished figure in the transition from Rodin to the modern idiom. He tempered the romanticism of Rodin with classical restraint and sensibility.

His work was highly sought after and he made a number of engravings and lithographs to meet public demand for his work.



Aristide Maillol

1861-1944, French

28. **Femme debout en mouvement** c.1920

Sanguine

34 x 23 cm, 13½ x 9 ins

Studio stamp lower right

Provenance: Galerie Beyeler, Basle

Sotheby's 24 May 1990, lot 120

Wolseley Fine Arts

Joseph Herman collection

Although this work does not appear to be a study for a specific sculpture, it is a work of considerable force.



Henri Manguin

1874-1949, French

29. **Le matin devant le genêts en fleurs, Jeanne** 1921

Pen and ink on paper

27.4 x 21.5 cm, 10¾ x 8½ ins

Inscribed lower left, studio stamp lower right

Exhibited: Henri Manguin, JPL Fine Arts, Spring 1990 number 38

Manguin trained under *Gustave Moreau* in 1896 and there made friends with Matisse, Marquet and Camoin. He shared a studio with Marquet and Matisse. He exhibited with the *Salon des Indépendents* in 1902 and with the *Salon d'Automne* from 1903 and was a member of the *Fauves*. In 1905 he moved to the south of France and later divided his time between Paris and Saint-Tropez.

The drawing is of the artist's wife, Jeanne, at his house in Saint-Tropez.



Albert Marquet

1875-1947, French

30. **Le Clown** c.1898

Pencil

16.5 x 10.9 cm, 6½ x 4¾ ins

Signed with initials lower left

Recorded by the Wildenstein

Institute under reference

88.12.5/401/253,22

Marquet studied at the *Ecole des Arts Décoratifs* in Paris from 1890 and later at the studio of *Gustave Moreau* where he met Manguin, Matisse and Camoin. He exhibited with the *Salon des Indépendants* in 1901 and from 1903 with the *Salon d'Automne*. Together with his friends Matisse and Manguin, he developed a *Fauvist* style but later abandoned this and returned to a more naturalistic depiction of people and landscape.



Marquet was a superb draughtsman.

He managed to achieve a simplicity

without sacrificing any of the poetic qualities of his subjects. The drawings capture a moment in time, often with humour. He worked in ink, charcoal or dark pencil.



31. **Paysage, Côte d'Azur** 1930s
Pen and Ink
11x 18 cm, 4¼ x 7⅞ ins
Signed lower left

André Masson

1896-1987, French

32 **Penthesilée** 1960

Pastel on canvas

38 x 45.5 cm, 15 x 17⁷/₈ ins

Signed and inscribed *pastel* and *pour Albert Skira* on the stretcher

Provenance: Gift of the artist to Albert Skira

Private collection UK

Exhibited: Art du XXe siècle, collections genevoises, Musée d'Art et d'Histoire, Geneva 1973

Masson studied first at the *Académie des Beaux-Arts*, Brussels and then at the *Académie des Beaux-Arts*, Paris. He served in the First World War and was severely injured. His wartime experiences left him with a profound and troubled curiosity about the nature and destiny of man. He had his first exhibition at the Galerie Simon in Paris in 1922. His early work is influenced by Cubism but later he joined the *Surrealists* with whom he exhibited. He was particularly taken with the surrealist practice of Automatic painting.

Masson lived in Germany, the Netherlands and Spain during the 1930s and designed stage scenes and did the décor for ballets and plays. In 1937 he returned to Paris but left for America in 1940 where he worked among the New York group of émigré Surrealists. After his return to France in 1946 he continued to design stage sets and produced a series of lithographs and drawings for his portfolios *Bestiaire* and *Mythologies*.

The painting *Penthesilée* refers to a mythological story.

The work is dedicated to Albert Skira, publisher of art books.



Eugeen van Mieghem

1875-1930, Belgian

33. **In the Harbour** 1904

Pastel

19 x 24 cm

Signed with initials upper right

Literature: *An Artist of the People*, Volume III, by Erwin Joos number 365 page 120

Van Mieghem lived and worked in the port area of Antwerp. He depicted the working people of the port in a direct and realistic manner. His social realist art is likened to the work of Steinlen, Daumier, van Gogh and Kollwitz amongst others.



Sir Sidney Nolan

1917-1999, Australian

34. **Landscape** 1968

Oil and ripolin on paper

51 x 75 cm, 20 x 29½ ins

Signed and dated 13.1.68 verso

Nolan was born in Australia but moved to England permanently in 1953. He was mainly self taught but did attend evening classes at *Prahan Technical College* and the *National Gallery School*, Melbourne. He had his first one man show in 1940.

After serving as a private during the war, Nolan developed his own visual style that largely evolved within the context and traditions of the 20th century avant-garde and Western art; poetry, music and literature were important sources of his inspiration as were the folk tales about Ned Kelly whom he immortalised in a series of paintings.

Nolan is best known for his paintings of the Australian outback. In all his paintings he sought to find a way in which the sense of the place as well as the people who made their lives there could be conveyed.



Ker Xavier Roussel

1867-1944, French

35. **Baigneuses** 1898

Lithograph in colour printed in bright green, olive green and dark grey

25.3 x 42 cm, 10 x 16½ ins

Signed lower right

Literature: Jacques Salomon, Introduction à l'oeuvre gravé de K.X. Roussel by Alain, Mercure de France
1968, number 17 illustrated

Plate four from the *L'Album de Paysage* proposed by Ambrose Vollard but unpublished. Prints were issued in an edition of 100 and were printed by Auguste Clot.



Leopold Survage

1879-1968, Russian

36. **A moi l'univers** 1952

Pen and ink

45 x 29.5 cm, 17¾ x 11⅝ ins

Signed and dated '52 and stamped with the atelier stamp lower right

Provenance: The artist's estate

Redfern Gallery, London

Phillips, London 12 June 1991 lot 46 sold to Emery Collection, London

Survage was born in Moscow and trained at the *Moscow School of Painting, Sculpture and Architecture*. He was introduced to the modern movement and became an avant-garde painter in Moscow. In 1909 he settled in Paris. At the urging of Archipenko he exhibited at the *Salon d'Automne* in 1911.

From 1912 Survage concentrated on abstract compositions which he planned to animate by means of film, using colour and spatial movement to evoke sensation as an analogy to music.

However the First World War laid waste to these plans and he developed a new approach to his art involving highly structured pictures linked by the repetition of a small group of symbolic elements viewed at different distances.

Later he embraced surrealism and was influenced by André Masson. His drawings are distinctive for their strong cursive lines.



Louis Valtat

1869-1952, French

37. **Etude de femmes**

Black crayon with watercolour

7 x 10 cm, 2¾ x 4 ins

Studio stamp lower

Valtat studied under Gustave Moreau at the *Ecole des Beaux-Arts* from 1887 and then at the *Académie Julian*. He exhibited with the *Salon des Indépendants* and later at the *Salon d'Automne*. Valtat came into contact with the *Nabis* artists through his friendship with Maillol but developed his own approach based on Divisionism. His early work has flattened forms and simplified compositions in pure colours in a manner that the *Fauvre* artists took up later. Whilst most artist abandoned Fauvism, Valtat continued to explore the use of colour throughout his life.

Valtat was a fine draughtsman and often made delightful sketches of women heightened with colour.



COLOPHON

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