

# Works on Paper

WOLSELEY FINE ARTS  
MMII

All works are for sale and may be viewed at our gallery in London.  
Selected items will also be on display at the following fairs:-

**The Works on Paper Show**  
The Park Avenue Armory  
Park Ave & 67 Street, New York City

27 February-3 March 2002

**The European Fine Art Fair**  
MECC  
Maastricht, The Netherlands

7-17 March 2002

**20/21 British Art Fair**  
Commonwealth Institute  
Kensington, London W8

18-22 September 2002

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## EXHIBITION SCHEDULE 2002

### Old & New

*International still-life painting*

at The Gallery in Cork Street, 28 Cork Street, London W1  
14-26 January

### Madeleine Strobel

*Between the Sea and the Sky*

at The Gallery in Cork Street, 28 Cork Street, London W1  
4-6 February

### Eric Gill 1882-1940

*Small drawings, prints & illustrated books*

(including the second part of works from the Petra Gill estate)  
at 12 Needham Road, London W11  
9-27 April

### Stone Words

*An interpretation of carved lettering by 16 contemporary artists*

at 12 Needham Road, London W11 and  
at Pentagram, 11 Needham Road, London W11  
8 May-1 June  
and touring to The Harley Gallery, Worksop, Nottinghamshire  
14 June-11 August

### Works on Paper

at 12 Needham Road, London W11  
12 June- 20 July

### Ralph Maynard Smith 1904-1964

*Paintings, watercolours and drawings*

at 12 Needham Road, London W11  
2 October-2 November

### The British Etching Revival in the 20th Century

at 12 Needham Road, London W11  
13 November-14 December

## INTRODUCTION

We are delighted to present a new collection of European drawings and paintings.

As well as new works by our 'stable' of French Impressionist artists, you will find a fine range of works by the Neo-Romantic British artists including Craxton, Minton, Jones, Piper, Richards and Vaughan.

We are pleased to have expanded our range of works on offer by Dutch and Belgian artists. We hope you will also appreciate the works by Delvaux and Israels, in particular.

We will be exhibiting selected works at The Works on Paper Show in New York and at The European Fine Art Fair at Maastricht in March 2002.

An exhibition of works from this catalogue will be held at our gallery in Notting Hill between 12 June and 20 July 2002. At the same time we will be exhibiting contemporary sculpture in the gallery and garden.

I would like to express my thanks to all those who have helped in the preparation of this catalogue and in particular Nicholas Usherwood, Erwin Joos and my colleague Hanneke van der Werf.

Rupert Otten  
March 2002

## BRITISH WATERCOLOURS AND DRAWINGS

### John Craxton

b.1922

1. **Boy Selling Matches** 1946  
Pen and ink  
22.5 x 16.5 cm, 8¾ x 6½ ins  
Certificate of authenticity from the artist  
Exhibited: Christopher Hull Gallery, London 1984, number 20

John Craxton was a naturally gifted artist from an early age. He trained at L'Académie de la Grande Chaumière in Paris and from 1940 at the Westminster School of Art and at the Central and Goldsmiths. In the 1940s he was friendly with Graham Sutherland and Lucian Freud and was a recognised member of the *Neo-Romantic Group* of artists. He had his first one-man show at the Leicester Galleries in 1944 and a joint show with Freud in 1947.

He travelled widely and settled permanently in Greece in 1960. He had a retrospective at the Whitechapel in 1967. John Craxton has confirmed that this work was made during the time he was travelling and working with Freud.



## Henri Gaudier-Brzeska

1891-1915

### 2. **Study of Sophie Brzeska** c.1912

Pencil on paper

15.2 x 9.5 cm, 6 x 3<sup>3</sup>/<sub>4</sub> ins

Provenance: J Ede

Colhangi, London

Noel James and by descent

On the reverse, the drawing is numbered 185, S362, HGB and E62. These numbers refer to the Ede sale to Colnaghi and the Sotheby's dispersal.

**H**enri Gaudier, who was born in France, met Sophie Brzeska, who was born in Poland, in Paris in 1910. They both adopted the surname Gaudier-Brzeska. In 1911 they came to England and soon became an important sculptor and artist. He signed the *Vorticists Manifesto* in 1914. He was killed in the First World War.

In this drawing Gaudier-Brzeska adopts a slightly elevated position over his subject. Sophie's eyes are closed. Although not fully xxx in expression, there are already suggestions of flattened and simplified forms in the composition.



## Frances Hodgkins

(1869-1947)

3. **River Pool, Somerset** c.1934

Pencil, watercolour and bodycolour

35 x 52.7 cm, 13<sup>3</sup>/<sub>4</sub> x 20<sup>3</sup>/<sub>4</sub> ins

Signed lower right and inscribed "River Pool, Somerset" on the reverse

Frances Hodgkins was born in New Zealand and studied at the Dunedin Art School before moving to Europe in 1901. She taught in Paris from 1908-14 and settled in England in 1914.

She was a member of the *Seven and Five* group from 1929 and exhibited alongside Ben Nicholson, Barbara Hepworth, John Piper, David Jones and Ivon Hitchens. Watercolours and oils combining landscape and still life elements were her hallmark, painted in broad strokes within colours merging into one another.



## David Jones

1895-1974

4. **Geometric Shapes** c.1930

Pencil and coloured chalks

33 x 40.5 cm, 13 x 16 ins

Signed: Dafed J. fecit me

Provenance: The artist's estate

Michael Parkin

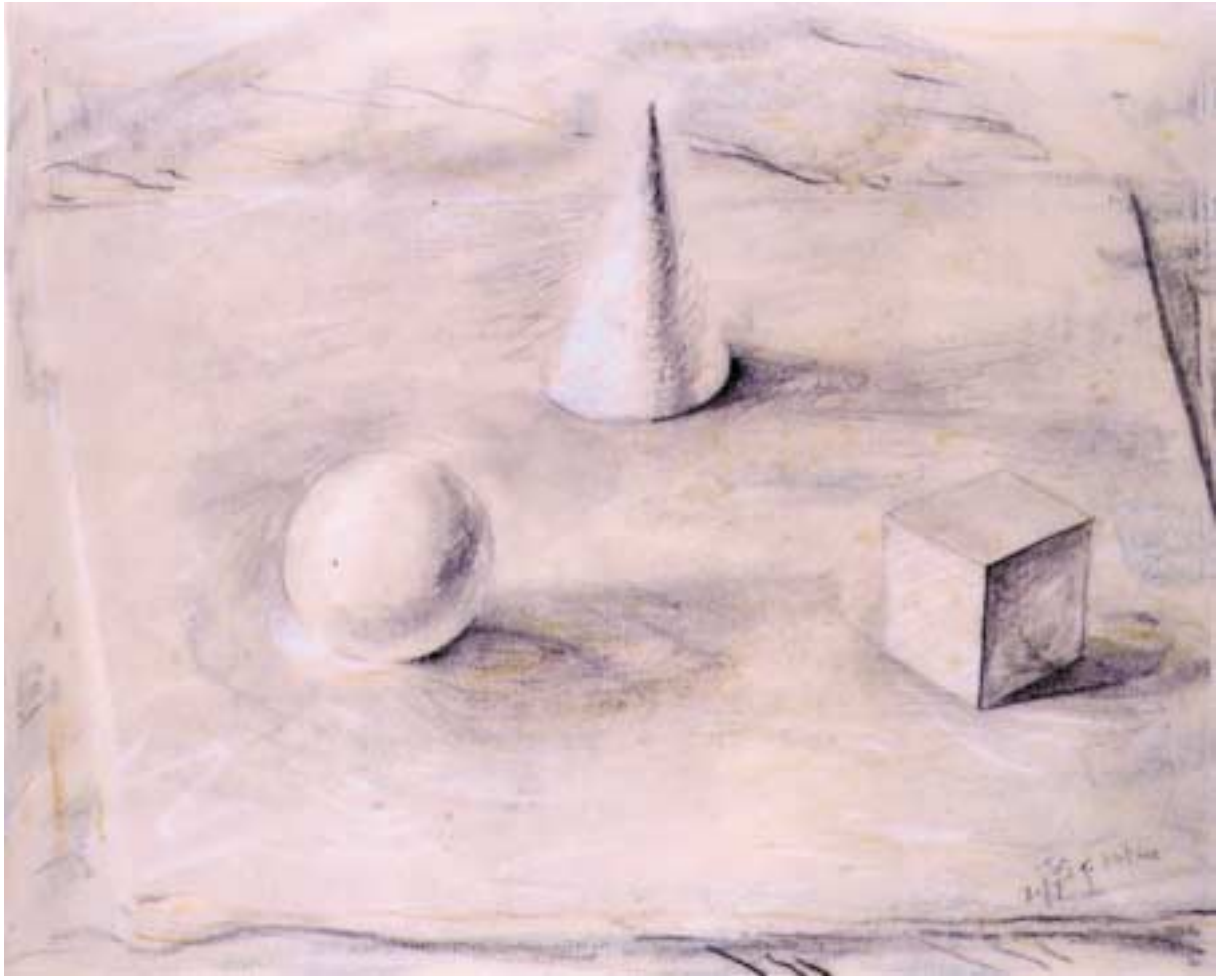
Anthony D'Offay

Ruth Seelhammer

Exhibited: *The Seven and Five Society* 1920-35, no 26, touring exhibition to The National Museum and Galleries of Wales, Cardiff, and The Minories, Colchester, 1979

David Jones was born in London of part Welsh descent. He studied at The Camberwell School of Art before the First World War and after the war at The Westminster School under Bernard Meninsky. In 1921 he became a Catholic and moved to Ditchling where he was taught wood engraving by Eric Gill and Desmond Chute. Jones followed Gill on his departure for Capel-y-ffin in the Black Mountains of Wales and it is here that he found his true voice. From 1928 he exhibited with the *Seven and Five* group alongside Ben Nicholson, Barbara Hepworth, John Piper, Frances Hodgkins and Ivon Hitchens. After his first nervous breakdown in 1932 he ceased to exhibit with the *Seven and Five* and concentrated on his writing and, from 1939 on, his well known series of mythological works and painted inscriptions.

This work is clearly influenced by the experiments in form conducted by Barbara Hepworth and Henry Moore and is an unusual subject for David Jones.



## Henry Lamb, RA

1883-1960

5. **Portrait of Edwin John** c.1915

Pencil on paper

21.5 x 13.5 cm, 8½ x 5¼ ins

Provenance: Lady Pansy Lamb

Exhibited JLW Bird, Winter Exhibition 1983 No.27

**H**enry Lamb was born in Australia and brought up in Manchester. He originally studied medicine but from 1907 he trained at the Chelsea School of Art under William Orpen and Augustus John. During 1911-12 he was a member of the Camden Town Group. He was a fringe member of the Bloomsbury set and painted portraits of Lytton Strachey, Vanessa Bell, Roger Fry and others. He was an official war artist in both world wars.

Lamb was friendly with Augustus John, and this sensitive portrait is of John's son Edwin by his second wife Dorelia.



## John Minton

1917-1957

6. **Young Man Reading** c.1945  
Pen, ink and wash  
34.3 x 25.4 cm, 13½ x 10½ ins  
Signed upper right

**M**inton was born near Cambridge and studied at St. John's Wood Art Schools in 1935-8 under Patrick Millard and Kenneth Martin. After a period in Paris he shared a studio with Robert Colquhoun and Robert MacBryde and later with Keith Vaughan.

He is associated with the *English Neo-Romantic* movement and is best known for his stage designs and drawings, many stemming from his travels in Corsica, Spain, the West Indies and Morocco. He taught at Camberwell School of Arts, the Central School and the Royal College of Arts. He took his own life in 1957.

The subject of this drawings has not yet been identified.



## Henry Moore

1898-1986

### 7. **Ideas for Stone Sculpture** 1937

Pencil, pen and black ink and gouache

26 x 20.3 cm, 10¼ x 8 ins

Signed and dated lower right

Recorded in the Henry Moore Foundation Archive as no. 1366

Provenance: Kenneth Clark                      Christie's 1988  
                  Mayor Gallery                     Redfern Gallery  
                  Herbert Read                       Grosvenor Gallery  
                  Lady Read, York                   Private collection  
  Christie's 2001

Literature: A. Garrould, *Henry Moore I: Complete Drawings 1930-39*, London 1998, no AG37.14, illustrated page 184  
Herbert Read (editor), *Henry Moore I, sculpture and drawings 1921-48*, London 1944, plate 134a  
J.J. Sweeny, *Henry Moore*, New York 1946  
Kenneth Clark, *Henry Moore Drawings*, London 1974, plate 98

**M**oore attended the Leeds College of Art and from 1921-4 the Royal College of Art. He taught at the Royal College and Chelsea School of Art until 1939. He achieved success as a sculptor in the 1930s and in the post-war period he was honoured both in Britain and internationally.

This highly important drawing has a fine provenance and shows how Moore's ideas for sculpture were developing at the end of the 1930s.



## Sir Sidney Nolan

1917-1992

8. **Plane (in flames) in the Outback** 1960s  
Brown dye and red wax crayon  
51 x 62 cm, 20 x 24½ ins  
Photo certificate of authentication from Nicholas Usherwood

Nolan was born in Australia but moved to England permanently in 1953. He was mainly self taught and has a visual style that evolved largely within the context and traditions of the 20th century avant-garde and Western art; poetry, music and literature were as important for him as painting.

Nolan is best known for his series of paintings depicting the Australian outback – in particular the Ned Kelly series. In all his paintings of landscape he sought to find a way in which the sense of the place as well as the people who had their lives there could be conveyed. In this work he uses quick-drying coloured dyes which are used sparingly. The work may have been inspired by seeing a crashed plane in the outback on one of his many trips during the 1940s and 50s.



## John Piper

1903-1992

9. **Trewortha and Kilman from Cary Tor, Bodmin Moor** c1962

Watercolour and wax crayon

20.2 x 27.3 cm, 8 x 10¾ ins

Inscribed lower left and signed lower right

John Piper originally trained as a lawyer but in 1926 started to study at the Richmond School of Art and later at the Royal College, where Henry Moore was a teacher. In the 1930s he became absorbed in the abstract movement of which Ben Nicholson and Barbara Hepworth were leaders. He flirted with Surrealism also but in the late 1930s turned to more representational landscape painting. He was seen as the major exponent of 20th century romantic painting and in 1942 he wrote the best selling monograph *English Romantic Artists*.

In a long career he painted churches, palaces and other notable buildings, landscapes and theatre scenes. He designed stained glass, made book illustrations and was a prolific printmaker.



## Ceri Richards

1903-1971

10. **Anthropomorphic Thistle** 1962

Black ink, brush and watercolour

38.7 x 57.7 cm, 15¼ x 22¾ ins

Signed and dated lower right

Inscribed *For Lu from Ceri* lower left

Ceri Richards was of Welsh background and trained at Swansea College of Art and later at the Royal College of Art in London. He also took drawing lessons from Bernard Meninsky at the Westminster School in the evenings.

He was described by Henry Moore as “the finest draughtsman of his generation”. He was influenced by Surrealist paintings which he saw for the first time in London in 1936, which, he said “helped me to be aware of the mystery, even the ‘unreality’ of ordinary things”. He was independent of any group and was inspired by both poetry and music. There were many one man shows from 1930 and a retrospective at the Tate in 1981.



## Keith Vaughan

1912-1977

11. **Assembly of Figures** 1941

Pen, brush, black and brown ink

21 x 30 cm, 8¼ x 11¾ ins

Signed and dated lower right

Provenance: Tib Lane Gallery, Manchester

Redfern Gallery, London 1989

Vaughan did not have formal art school training. He worked for an advertising agency during the 1930s and was largely self-taught. In the 1940s he came into contact with the English Neo-Romantic painters such as John Minton with whom he shared a studio for a while.

He had his first one-man show of drawings at the Lefevre Gallery in 1942 and another of his paintings in 1946. He had considerable success from the 1950s and in this period developed his unique style. His subject matter was invariably the male nude in a landscape, although the later works are flatter and more abstracted. He taught at Camberwell, the Central School and at the Slade.



## BELGIAN AND DUTCH PASTELS, WATERCOLOURS AND DRAWINGS

### Paul Delvaux

1897-1994, Belgian

12. **Maternité** 1933

Ink and watercolour wash on paper

31.5 x 24.5 cm, 12½ x 9½ ins

Signed and dated 1-33 lower right

Certificate of authenticity from Bernard Giron dated 20 décembre 1984

Exhibited: *Paul Delvaux dans les collections privé*, De Jonckheere, Brussels 1990

*Paul Delvaux Dibujos de una vida*, Museo de Pasi3n, Valladolid 1998

Delvaux was born at Antheit, studied architecture and painting at the Academy of Fine Art, Brussels, where he later taught at the Institut National Sup3rieur d'Architecture et des Art D3coratifs. His early paintings are Expressionist in style but by the 1930s he was influenced by Surrealism and the Metaphysical painters, particularly de Chirico. In the 1920s he was occupied by the female form and in his Surrealist work the ideal female figure, nude or clothed, held a position of dominating importance.

This drawing, which exhibits great tenderness, predates Delvaux's adoption of Surrealism which dates from about 1934.



## Isaac Israels

1865-1934, Dutch

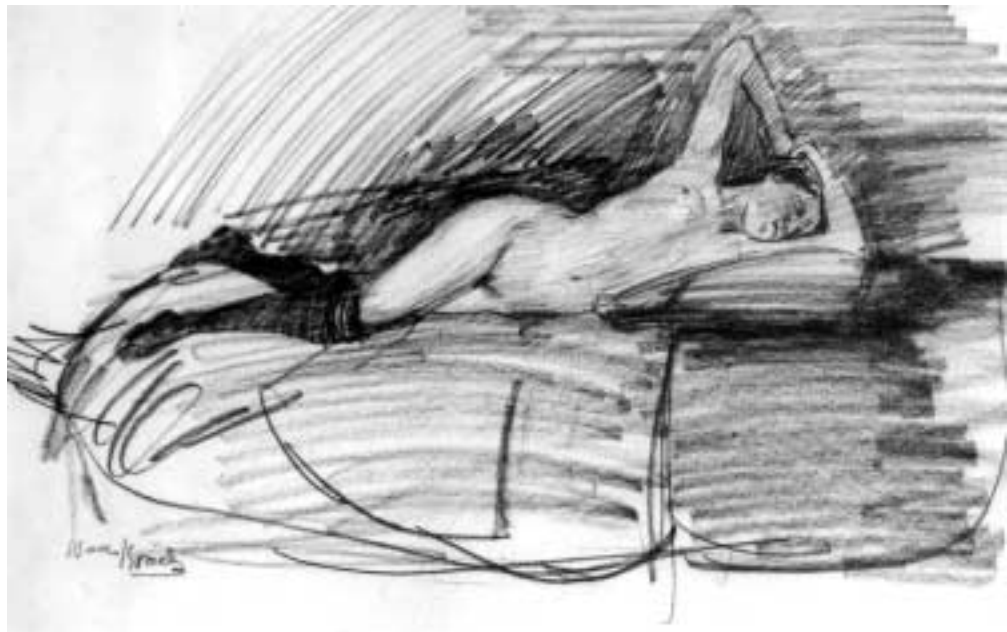
13. Recto: **Two Waspitten, Amsterdam** c.1890/2  
Verso: **Reclining Nude** c.1890/2  
Black chalk on paper  
27 x 42 cm  
Recto: Signed lower left  
Verso: Signed lower left

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 and models with Breitner. Here he adopted a looser and more impressionist style.

Israels was always fascinated by the people around him. In the mid 1890s he started to work outside on the streets with a quick pencil or crayon. Working girls, servants, delivery boys and passers-by all caught his eye. This interesting drawing is double-sided: one side shows two working women on the street and the other, made in a studio, a reclining nude in a provocative pose.



Recto



Verso

## Johan-Barthold Jongkind

1819-1891, Dutch

### 14. **Paysage près de Grenoble** 1873

Watercolour on paper

20.4 x 11.5 cm, 8 x 4½ ins

Inscribed lower left Grenoble 4 Sept 73

The authenticity of the work has been confirmed by Adolphe Stein.

Jongkind originally trained as a notary's clerk but from 1836 he enrolled at the Academy voor Beeldende Kunsten in The Hague. From 1854 to 1864 he studied in Paris producing detailed and sharply observed watercolours of streets and coast scenes in Brittany and Normandy.

From 1860 a bolder style developed in which there is more dramatic light and shade. From 1870 he travelled widely and spent his summers until 1879 near Grenoble and Lyon. In these years there were further developments in his watercolour technique. His work became more naturalistic with a simplification of the composition. Further development by other artists would lead on to Impressionism. From 1881 he lived at Côte-Saint-André in the south of France where he died.



## Georges Lemmen

1865-1916, Belgian

15. **Lise à la table** c.1908

Watercolour and pencil on paper

31 x 30.4 cm, 12 x 12 ins

Studio stamp lower right

To be included in the forthcoming catalogue raisonné under preparation by Olivier Bertrand.

Lemmen was born in Brussels and studied at L'Académie de Dessin de Saint-Josse-ten-Noode. In 1884, at the age of nineteen, he started exhibiting with *L'Essor*, the predecessor of the group *Les XX*. During the 1880s Lemmen is closely linked with the symbolists particularly Fernand Khnopff. In 1888 he was elected a member of Octave Maus' group *Les XX* and exhibited with them and *La Libre Esthétique*. The experimentation of the late 1880s and early 1890s into pointillism gave way to a neo-impressionism at the turn of the century. As well as painting, Lemmen was adept at making decorative designs for exhibitions, posters and books.

Lemmen depicted his wife and children many times. This drawing is of Lemmen's daughter Elizabeth called Lise, who was born on 1 February 1902.



## Eugeen van Mieghem

1875-1930, Belgian

### 16. **Augustine Pautre: The Squeamish Model** 1904

Pastel and charcoal on paper

24 x 18 cm, 9½ x 7 ins

Signed with initial lower right

Provenance: Private collection England

Illustrated: *An Artist of the People*, Volume I by Erwin Joos, Drukkerij de Blauwere Antwerp 1993,  
page 74 number 177

Van Mieghem was born in Antwerp in his parent's inn on the bank of the river Schelde. He studied at the Antwerp Academy. From studying the work of artists exhibiting in Antwerp and Brussels at exhibitions organised by groups such as *L'Association pour l'art* and *Les XX*. He assimilated the social-realist leanings of artists such as Toulouse-Lautrec, Seurat, van Gogh and Steinlen. Van Mieghem drew on every occasion; the subject matter being drawn from the people of the port of Antwerp.

Van Mieghem married Augustine Pautre in January 1902. They had a child also called Eugeen the same year. They lived with Van Mieghem's mother in the tavern on the docks and were desperately poor. In 1904 Augustine contracted tuberculosis and to earn extra money she agreed to pose as a model for other artists. These factors may explain the coyness and sense of unease in the composition. In February 1905 Augustine died.



## Armand Rassenfosse

1862-1934, Belgian

17. **Elégante debout** 1893  
Gouache and pastel  
34.5 x 15.5 cm, 13½ x 6 ins  
Signed and dated upper right

Rassenfosse was born in Liège. His father ran an art business and encouraged his son to take drawing lessons with the local artist Adrien de Witte (1850-1935). In 1886 on a trip to Paris he started collecting the engravings of Félicien Rops who was to have a profound influence on his later work. From 1890 Rassenfosse devoted himself to printmaking and in 1896 he became the printmaker for the Société des Cent Bibliophiles, who asked him to engrave illustrations for Baudelaire's *Les Fleurs du mal*. He introduced many innovative techniques to his printmaking.

The subject matter of Rassenfosse's own work was invariably women. The Hiercherse or haulage woman is often depicted as are elegant women, as in this pastel.



## FRENCH PASTELS, WATERCOLOURS AND DRAWINGS

### Pierre Bonnard

1867-1944

18. **Vue prise d'une terrasse, Vernonnet** c.1925

Ink on paper

16 x 20.5 cm, 6½ x 8 ins

Studio stamp lower right

Provenance: Charles Zadok, New York

Mercury Gallery, London

After studying law, Bonnard studied at the Ecole des Beaux-Arts and at the Académie Julian. Bonnard lived a secluded life with his model Maria Boursin (known as Marthe de Mélingue), whom he met in the early 1890s but did not marry until 1925. He was a founder member with Vuillard, Roussel, Denis and Sérusier of the *Nabis* group. From about 1900 the members of the group went their separate ways; Bonnard becoming one of the most important colourists of the 20th century. Underlying all his painting was an obsession with drawing. Paintings were made in the studio from drawings and from his memory of the moment.

The drawing is made from the terrace of Bonnard's house "Ma Roulotte" at Vernonnet, his house in Normandy. The house is elevated and overlooks the river Seine and the water meadows. Bonnard often drew the clump of trees on the far bank of the river but rarely included the veranda itself. An extreme wide angle view is incorporated which Bonnard has to rework on the left of the image to get right.



## Charles Dufresne

1876-1938

19. **Au moulin rouge** c.1910

Pencil and pastel on paper laid down

28.7 x 40.7 cm, 11¼ x 16 ins

Signed lower centre

Provenance: Galerie Paul Vallotton, Lausanne

Dufresne was apprenticed to an industrial engraver and attended evening classes in art. He entered the Department of Metal Engraving at the Ecole des Beaux-Arts. He started exhibiting in 1905 at the Salons du Nationale and des Indépendants. In 1910 he was awarded the Prix de l'Afrique du Nord which enabled him to live for two years in Algeria. During the First World War he was a member of the group formed by Dunoyer de Segonzac. In 1923 he founded the Salon des Tuileries and exhibited there in subsequent years.

This work is influenced by Toulouse-Lautrec and is part of his early oeuvre. Later works are more imaginative and vibrant and draw for inspiration on his travels and mythological figures.



## Raoul Dufy

1877-1953

### 20. **Village à travers les arbres**

Black crayon

47.2 x 61 cm, 18½ x 24 ins

Signed lower right

Photo certificate of authenticity from Madame Fanny Guillon-Lafaille

The work will be included in the forthcoming catalogue raisonné of *Watercolours, Gouaches and Pastels* in preparation by Madame Guillon-Lafaille.

Dufy was born at Le Havre. He studied at the municipal art school and from 1900 at the Ecole des Beaux-Arts in Paris. He adopted Fauvism and exhibited with the Fauves from 1907. In a long career in which his reputation was secured in France, Britain and the United States, his work is characterised by the use of symbols to depict the elements of nature – a shorthand code unique to the artist. He is best known for his large-scale watercolours in which the colour is applied freely and in blocks. Drawings were not always elaborated into watercolours.



## André Dunoyer de Segonzac

1884-1974, French

21. **Femme Lisant** 1950s

Pen and ink

22.8 x 38.2 cm, 9 x 15 ins

Signed lower left

Madame Dragonette de Varine has confirmed the authenticity of the work.

Segonzac will be remembered for his skill as a draughtsman and as a watercolourist. He studied in Paris at the Ecole des Beaux-Arts and the Académie de la Palette. He described himself as an independent and was not allied to any group. He drew mainly in ink and his slightly spidery hand is highly distinctive. From 1909 he painted mainly in watercolour: landscapes, nudes and the occasional portrait.



## Louis Hayet

1864-1940

22. **La lampadaire** 1931

Oil on canvas laid down on card

18 x 13.5 cm, 7<sup>1</sup>/<sub>8</sub> x 5<sup>3</sup>/<sub>8</sub> ins

Signed lower left

Studio stamp on the reverse, dated 1931

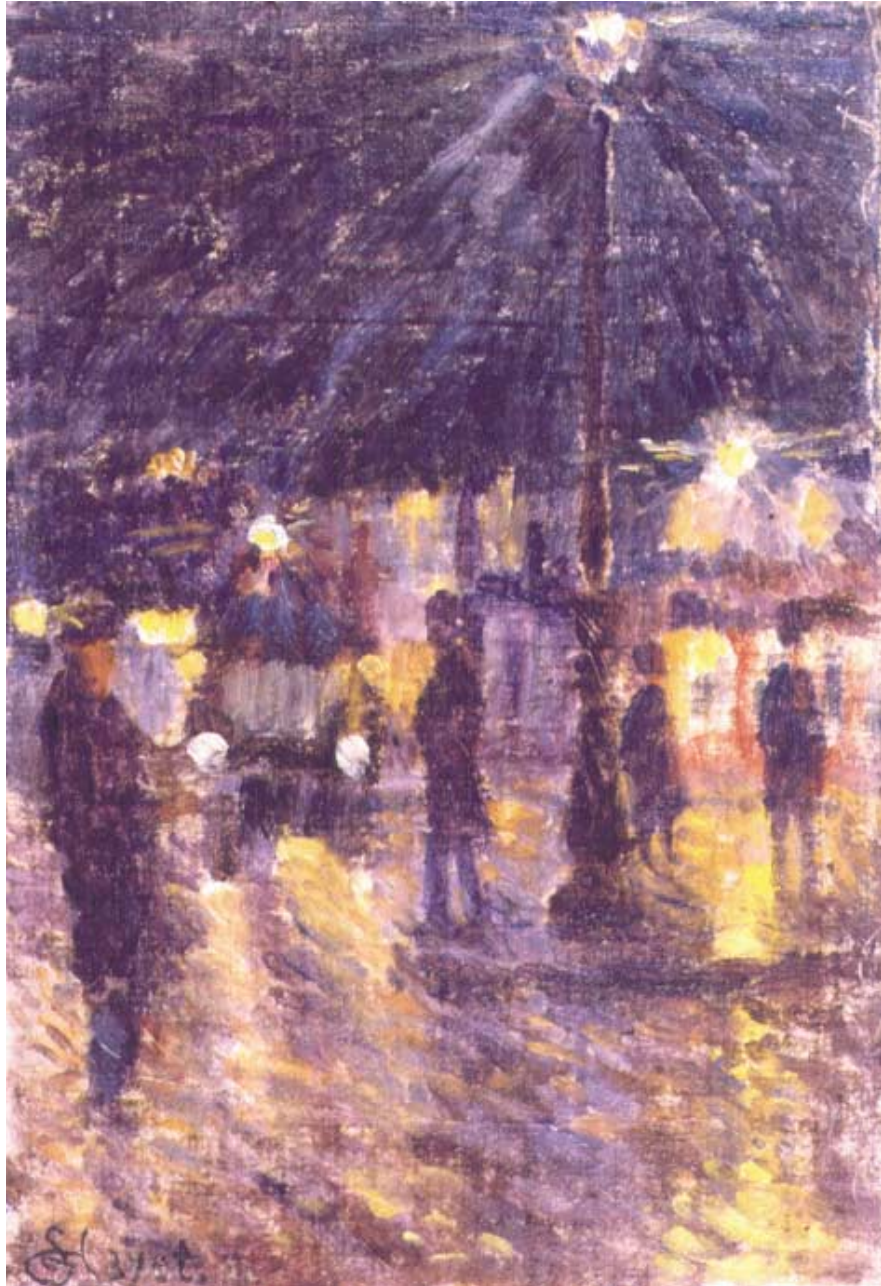
Certificate of authenticity from Guy Dulou dated 3 November 2001

To be included in the forthcoming catalogue raisonné under the reference 31/19/T

Hayet was largely self taught. In 1881 he met Camille Pissarro and through him was introduced to Signac and Seurat. From 1887 he lived in Paris and applied Eugène Chevreul's theories of colour to his paintings.

Hayet's overriding concern with details and with optical effects led him to favour a small canvas and a characteristic small brushstroke. He exhibited between 1894 and 1897 with Impressionist and Symbolist painters at *Le Barc de Boutteville* but only once at the *Salon des Artistes Indépendant* and *Les XX* in Brussels.

Hayet remains still relatively unknown as an impressionist painter.



## Aristide Maillol

1861-1944

23. **Nu debout de face** 1925

Sanguine on paper

34.5 x 26 , 13<sup>3</sup>/<sub>8</sub> x 10<sup>1</sup>/<sub>4</sub> ins

Studio stamp lower right

Photo certificate of authenticity from Dina Vierny

**M**aillol was born in the Pyrénées. He went to Paris in 1882 and studied at the Ecole des Beaux-Arts. In 1883 he met Bourdelle, the sculptor, and Gauguin. He experimented with tapestry designs and from 1893 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 out his ideas on paper often using red chalk. He achieved recognition in 1905 when he was asked to make a monument to Louis-Auguste Blanqui. Maillol stands as the transitional figure between Rodin and the moderns. His expression is essentially classical. His last muse was Dina Vierny who looks after his artistic inheritance.



## Albert Marquet

1875-1947

24. **Bateau à Sulina, Roumanie** 1933

Watercolour on paper

21 x 27 cm, 8¼ x 10⅞ ins

Signed lower right

Certificate of authenticity from the Wildenstein Institute ref.no. 00.01.27/7084/555A

To be included in the forthcoming catalogue raisonné in preparation by The Wildenstein Institute.

**M**arquet came from Bordeaux but studied in Paris at the Ecole des Arts Décoratifs. By 1905 he was considered to be one of the Fauves. There are, however, no distinguishable periods in his style, his work being homogenous. He manages to capture the atmosphere of places admirably.

Marquet was fascinated by water. He lived by the Seine in Paris. He visited harbours in France and Northern Africa. In the summer of 1933 Marquet and his wife were invited by a friend to spend a few weeks on the river Danube. Marquet took the opportunity to take a leisurely cruise, starting at the mouth of the river at Sulina and ending at the port of Galatz in Romania. The watercolour is related to a larger painting of the same subject entitled *Sulina* which was exhibited at Wildenstein, London in 1972.



## Jules Pascin

1885-1930

25. **Personnages** 1914

Ink and watercolour

7.2 x 13 cm, 2<sup>7</sup>/<sub>8</sub> x 5<sup>1</sup>/<sub>8</sub> ins

Studio stamp lower left

Attestation of Lucy Krohg on the reverse

**P**ascin was born in Bulgaria but trained in Paris before emigrating to the United States on the outbreak of the First World War. Pascin was a natural and compulsive draughtsman. This is a delightful caricature of men in different costumes and postures.



## Ker Xavier Roussel

1867-1944

25. **Paysage** c.1906

Pastel

27.9 x 38.2 cm, 11 x 15 ins

Signed lower right

Provenance: Collection Louis Le Sidaner

Exhibited: Post Impressionism, Brighton 1910

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

This work shows Roussel's love of nature and was chosen to represent his work at the first Post-Impressionist exhibition held in England in 1910.



## Paul Signac

1863-1935

### 27. **Le port de Saint Tropez** c.1900

Watercolour over pencil

17.5 x 24 cm, 6<sup>3</sup>/<sub>4</sub> x 9<sup>1</sup>/<sub>2</sub> ins

Provenance: Emile Verhaeren and by descent

The authenticity of the work has been confirmed by Françoise Cachin

Signac was brought up in Paris where he lived until 1892, when he moved to St. Tropez in the south of France. His early art was largely self taught, deriving from his study of Impressionism. In outdoor watercolour studies, Signac tried to capture his experience of nature as directly as possible using line and colour. He abandoned Pointillism and Seurat's ideas of optical mixing and developed his own technique of painting in large chequered arcs which he called Divisionism. Signac was fascinated by water and most of his watercolours and paintings depict the sea, harbours or rivers.

Signac first met Emile Verhaeren (1855-1916) in 1887 when he exhibited at the annual *Les XX* exhibition in Brussels. They became close friends. Signac exhibited with *Les XX* until 1893 and then with *La Libre Esthétique* from 1894 until 1910.



## Paul Signac

1863-1935

28. **Le cuirassé** 1929

Watercolour over pencil

11 x 17 cm, 4<sup>1</sup>/<sub>2</sub> x 6<sup>3</sup>/<sub>4</sub> ins

Signed inscribed Brest and dated lower right 18 Sept. 29

**T**his work depicts a warship in the French naval base of Brest. The subject matter is unusual for Signac who more typically depicts sailing boats in fishing harbours. The watercolour is made on squared exercise paper in sombre colours that mirror the dull overcast weather on the September day in 1929 when Signac captured this scene.



## Theophile-Alexandre Steinlen

1859-1923

29. **Etude d'un chiot**

Black chalk

10.7 x 17.2 cm, 4 1/4 x 6 3/4 ins

Signed lower left and with studio stamp lower right

30. **Head of a donkey**

Ink

7.6 x 8.5 cm, 3 x 3 1/4 ins

Signed with initials lower right

Steinlen was born in Switzerland and lived in Paris from 1892, making a living as a satirical illustrator and print-maker. He was a brilliant draughtsman and depicted the life of the poor and down-and-outs with sympathy and feeling. Steinlen was also well known as an illustrator of cats. His love of animals is clear to see in these charming sketches of other domestic creatures.





## Louis Valtat

1869-1952

31. **L'Arc en ciel** c.1894

Oil on paper laid down on canvas

39 x 31.5 cm, 15<sup>3</sup>/<sub>4</sub> x 12<sup>1</sup>/<sub>2</sub> ins

Studio stamp lower left

Provenance: Wally Findlay, New York

The work will be included in the forthcoming Valtat catalogue raisonné by Louis-André Valtat under the sponsorship of the Wildenstein Institute.

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 form and simplified compositions in pure colours in a manner that the Fauve artist only took up later. Whilst most artists abandoned Fauvism, Valtat continued to explore the use of colour throughout his life.

This fine painting exemplifies the use of pure colour in a simplified composition with the pigment applied in large circular strokes which lend vigour and energy to the composition.



## Jacques Villon

1875-1963

### 32. **Inévitable** 1901

Black and blue crayon with white gouache and collage

32.5 x 23 cm, 12¾ x 9 ins

Signed and dated 01 lower left

Inscribed under mount "Vous allez me mépriser!"

Original drawing for *Le Courier Français*, 4 August 1901

Literature: Jacques Villon, *Les estampes & Les Illustrations*, Gineste & Pouillon, Ref. no.I-105 (illustrated)

Villon came from an artist family, the elder brother of Raymond Duchamp-Villon and Marcel Duchamp. He started his artistic career as an illustrator for satirical magazines and newspapers whilst studying at the Ecole des Beaux-Arts in Paris. This drawing made for *Le Courier Français* was made on special paper and in a manner to aid photographic reproduction. The man is undressing the young woman who says "You are going to despise me!"

He was a founder member of the *Salon D'Automne* at which he exhibited from 1904. His later paintings were influenced by Cubism and he was an accomplished printmaker.



## Edouard Vuillard

1868-1940

33. **Etude pour portrait de Madame Eugène Freyssinet** 1933/4

Pastel and charcoal on paper

24.2 x 31.7 cm, 9½ x 12½ ins

Studio signature lower right

Photo certificate of authenticity from Antoine Salomon dated 12 avril 1999

To be included in the forthcoming catalogue raisonné under preparation and to be published by the Wildenstein Institute

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

By the turn of the century he had adopted an *Intimiste* approach to painting. Vuillard, who never married, was friendly with many society families and often stayed with them and made their portraits. This work is a study for a portrait.

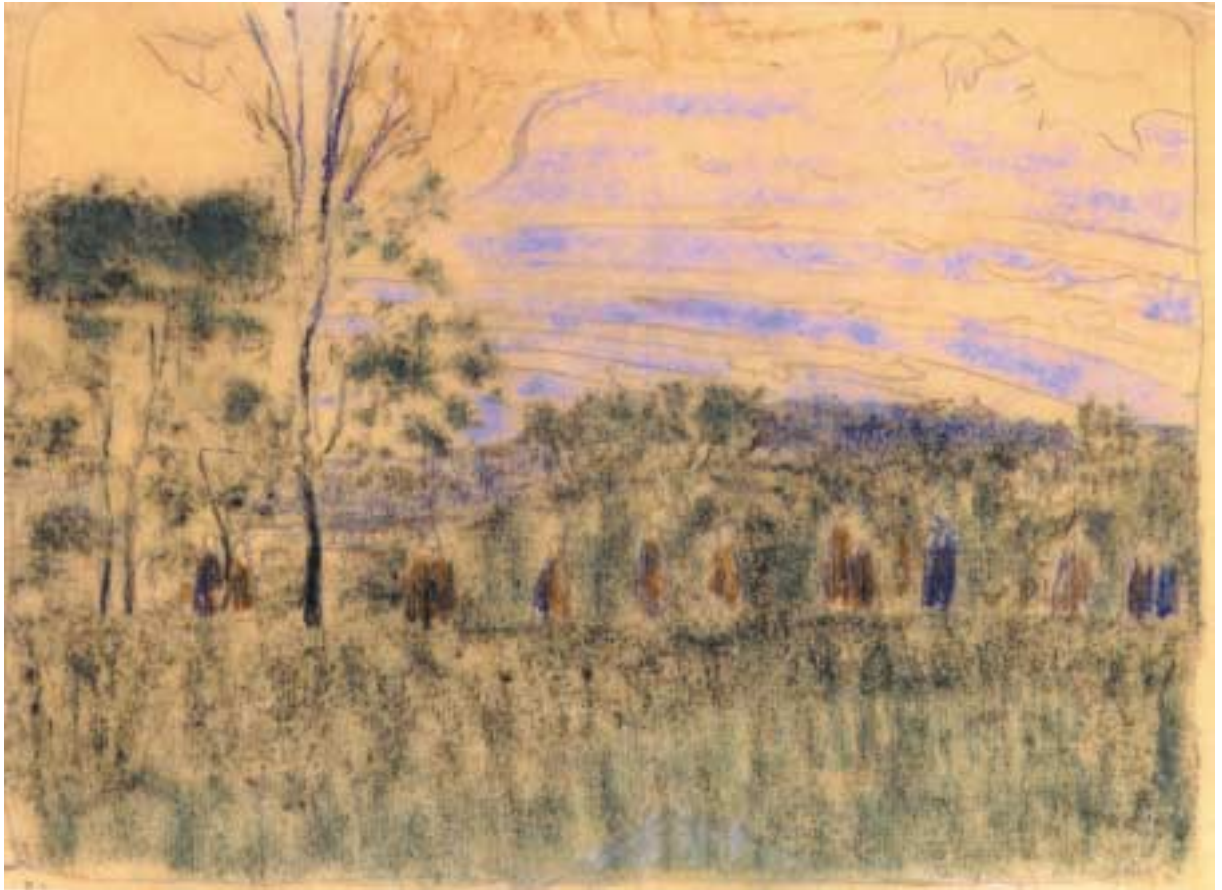


## Edouard Vuillard

1868-1940

34. **A travers champs** 1898  
Pastel on paper  
26 x 35 cm, 10<sup>1</sup>/<sub>4</sub> x 13<sup>1</sup>/<sub>3</sub> ins  
Studio stamp lower right

The drawing is a study for a lithograph of the same title that was part of the album *Paysages et Intérieurs*, issued by Ambrose Vollard in February 1899. The prints are the same size as the drawing. The work depicts a procession of people on a path crossing a field in springtime.



## COLOPHON

Catalogue No. 41

Published by Wolseley Fine Arts Ltd.

ISBN 1 900 883 27

Written by Rupert Otten and Hanneke van der Werf

Designed by Helen Swansbourne

Photography by Rodney Todd White & Son, London

Printed by De Coker, Document Facility Management, Antwerp