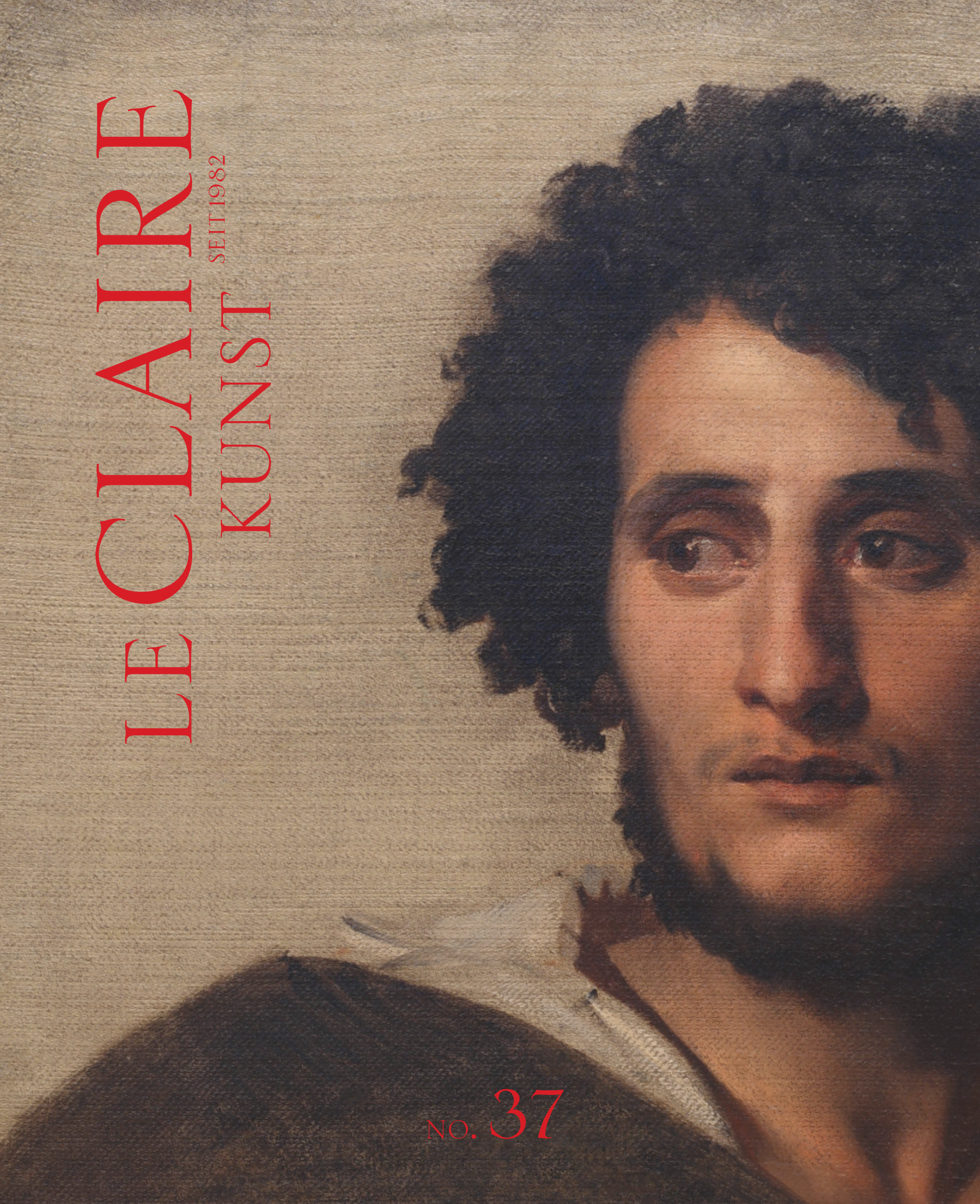


LE CLAIRE

SEIT 1982

KUNST

NO. 37





Jan Jozefsz van Goyen, *River Landscape with Figures and Cattle In a Ferryboat Approaching a Village*, no. 1 (detail)

501652



TREASURES

*A Selection of Works on Paper,
Paintings and Sculptures*

LE CLAIRE
KUNST SEIT 1982

37

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Alessandra Casti

Thomas and Gianna le Claire

Gerhard Kehlenbeck

This catalogue, titled *Treasures – A Selection of Works on Paper, Paintings and Sculptures*, showcases an eclectic mix of new acquisitions featuring fine drawings, watercolours, paintings and sculptures by Old Masters, late nineteenth-century artists and modernists. It focuses on works that combine sensitivity with well-balanced aesthetic achievement. The catalogue entries are not published in full length in print, but can be downloaded from our website www.leclaire-kunst.de. They are also available on request.

After twenty enjoyable, rewarding years as exhibitors at the ‘Salon du Dessin’ in Paris we have made the decision to close this chapter in our gallery history. For us, this represents a new departure. We’re delighted to be participating this spring in TEFAF Maastricht for the first time. TEFAF runs from 14 to 24 March 2019. You’ll find us in the ‘Paper’ section on the first floor, where we look forward to welcoming you to stand 702.

We are extremely grateful to Gerhard Kehlenbeck for his tireless research and his illuminating and wonderfully readable catalogue entries. We also thank Alessandra Casti for her perceptive, well-researched catalogue entries and her invaluable support. They both play an important part in our continuing success and their energy and dedication help us navigate the whims and caprices of the market.

We would like to thank the experts and friends who have so generously shared their specialist knowledge and given their time and assistance in the preparation and design of this catalogue.

Our special thanks go to: Constance Aehlig, Sue Cubitt, Francesca Dini, Jürgen Ecker, Aurelio Fichter, Neal Fiertag, Fanny Guillon-Laffaille, Michael and Anna Haas, Ursula Heiderich, Bernard Jacobson, Elisabeth Laur, Hermann Noack Jnr., Margreet Nouwen, Martyn Payne, Nina Peters, Marie Ursula Riemann-Reyher, Gerlinde Römer, Kyoko Shimonono, Andreas Stolzenburg, David H. Weinglass and Sabine Zorn.

Thomas and Gianna le Claire

JAN JOSEFSZ VAN GOYEN

1596 Leiden - The Hague 1656

River Landscape with Figures and Cattle in a Ferryboat Approaching a Village

Black chalk and grey wash on paper. Signed with monogram and dated in black chalk, lower right: VG 1653. Inscribed in brown ink in the upper right margin: N°=36, inscribed in graphite lower left: 314 and annotated lower right: van gooyen.
207 x 303 mm

PROVENANCE: Jonkheer Johan Adriaen Repelaer (1889-1966), The Hague – Anonymous sale, Venduehuis der Notarissen, The Hague, 7 November 1967, lot 143 – Acquired at the above sale by Alfred Brod, London – Acquired from him in 1967 by Peter Mertens – Acquired from him in 1970 by the parents of the last owners

LITERATURE: Hans-Ulrich Beck, *Jan van Goyen 1596-1656, Ein Oeuvreverzeichnis*, I, *Katalog der Handzeichnungen*, Amsterdam 1972, p. 186, no. 554, repr. – William W. Robinson, *Bruegel to Rembrandt, Dutch and Flemish Drawings from the Maida and George Abrams Collection*, exhib. cat., British Museum, London, Institut Néerlandais, Paris, Fogg Art Museum, Cambridge, Mass., 2002-3, p. 249, note 4 to cat. no. 18

Beautifully composed, superbly preserved, and still retaining its original, broad margins, this particularly fine river landscape by Jan van Goyen encapsulates his gift for depicting humble Dutch rural life with a vitality and grandeur.

This scene is a hive of activity. To the left, farmers transport cattle across the river in two flat-bottomed boats, while on the shore to the right we see a washerwoman at work and other figures in boats. Further to the right a horse and cart make their way along the village street. The bright sunlight illuminating the façade of the house and the reflections on the surface of the river additionally energise the scene. The use of a light grey wash to evoke tonal values and areas of shadow is a characteristic of van Goyen's working method from 1647 onwards.

Throughout his career van Goyen specialized in the production of finished drawings. Many of them were sold as series. The present sheet belongs to a particularly fine group of eight drawings identical in format and signed and dated 1653. They were formerly in the collection of the Repelaer family and remained together as a group until their dispersal at auction in 1967 (for the other seven drawings, see Hans-Ulrich Beck, op. cit., 1972, nos. 356, 357, 372, 389, 390, 434 and 555). All the drawings in the group bear a number inscribed in brown ink - presumably by a dealer or collector - in the top right margin. Two of the drawings from the group are now in the Abrams Collection, one drawing belongs to Clement C. Moore, and the remaining four sheets are held in private collections in Europe and the United States.



2

JOHANN HEINRICH FÜSSLI / JOHN HENRY FUSELI R.A.

1741 Zurich - London 1825

Portrait of the Artist's Wife

Pencil, watercolour with scratching out, heightened with white, on laid paper.

Executed in the early 1790s.

172 x 174 mm

PROVENANCE: Robert Henri Randall Davies, London (Lugt 2903a) – T. H. Cobb – Sale: Sotheby's, London, 2 August 1944, lot 26 – To Colnaghi on behalf of Sir Richard Brinsley Ford, and by descent in the family

LITERATURE: Mary Balmanno, *Henry Fuseli, Esq., R.A.*, in *Pen and Pencil*, New York 1858, pp.193-209 – Nicolas Powell, *The Drawings of Henry Fuseli*, London 1951, pl. LX – Gert Schiff, *Johann Heinrich Füssli*, Zurich 1973, I, pp. 227, 230, 549, no. 1085, repr. II, p. 320 – Gert Schiff and Paola Viotto, *L'Opera completa di Füssli*, Milan 1977, no. D. 61 – Luke Hermann, *Catalogue of (British Drawings) The Ford Collection*, Walpole Society, LX, London 1998, II, p. 207, no. RBF 247, fig. 114

EXHIBITIONS: *British Art*, Royal Academy, London 1934 (label on verso) – R. E. A. Wilson, *Paintings and Drawings by Henry Fuseli R.A.*, London 1935, no. 17 – *The Ford Collection*, Royal Albert Memorial Museum, Exeter 1946, no. 120 – *Three Centuries of British Water-Colours and Drawings*, Arts Council, London 1951, no. 68 – *Bicentenary Exhibition 1768-1968*, Royal Academy, London 1968, no. 653, as *Bust of a Lady* – *Shockingly Mad: Henry Fuseli and the Art of Drawing*, The Art Institute of Chicago, Chicago 2017-18, no catalogue had been published

Henry Fuseli, Swiss-born, was a versatile painter whose remarkable artistic proficiency took him far afield. After a lengthy stay in Rome he settled in England in 1780, where he emerged as one of the leading exponents of 'Sturm und Drang' painting. Fuseli's graphic oeuvre is remarkably rich and varied. The present striking drawing is one of a large group of portrait drawings, many of them depicting his wife Sophia Rawlins, one of his favourite models, portrayed in a wide variety of poses and costumes.

This drawing was at one time in the collection of Sir Richard Brinsley Ford, a British art historian, scholar and collector. The Ford family had a long history as collectors reaching back at least to the late eighteenth century. Sir Richard was director of the Burlington Magazine, president of the Walpole Society and chairman of the National Art Collections Fund.



actual size

3

ANSELM FEUERBACH

1829 Speyer - Venice 1880

Study of the Head of a Young Roman (Giacomo Orlandi di Subiaco)

Oil on canvas, executed c.1857.

43.7 x 62.7 cm

PROVENANCE: Private collection, Rome – Henry Helbig, (architect), Munich - Theodor Schall, Baden-Baden – Burgomaster Dr. Fuchs, Cologne (from 1950) – Galerie Aenne Abels, Cologne – Private collection, Germany

LITERATURE: Hermann Uhde-Bernays, *Feuerbach. Des Meisters Gemälde in 200 Abbildungen*, Klassiker der Kunst, XXIII, Stuttgart and Berlin 1913, no. 159 – Jürgen Ecker, *Anselm Feuerbach Leben und Werk, Kritischer Katalog der Gemälde, Ölskizzen und Ölstudien*, Munich 1991, p. 177, no. 271, repr.

The present portrait of Giacomo Orlandi di Subiaco can be dated to circa 1857. An impressive portrait depicting Giacomo *en face* executed in 1847 by the German artist Johann Niessen (1821 - Cologne - 1910) confirms the identity of the sitter. It is inscribed with the name of the model (Fig. 1). All the evidence points to the remarkable popularity of Orlandi di Subiaco as a model in the Roman art world between 1840 and 1860. Feuerbach arrived in Rome on 22 December 1856 and very probably produced this idealized representation of Roman physical aesthetic appeal at the beginning of his stay. In the young man's distinctive facial characteristics and his unruly head of curls Feuerbach found a source of strong visual stimulus.



Fig. 1: Johann Niessen (1821 - Cologne - 1910), *Portrait of Giacomo Orlandi di Subiaco*, Charcoal on paper, 292 x 225 mm. Le Claire Kunst, Hamburg



Fig. 2: Edgar Degas (1834 - Paris - 1917), *Tête d'homme (Giacomo Orlandi di Subiaco)*, Charcoal and pencil, 384 x 254 mm. Private collection



The present portrait is one of a number of paintings and drawings of Orlandi di Subiaco made by such artists as Edgar Degas (Fig. 2) and Jean-Léon Gérôme during their sojourn in Rome. Feuerbach achieves a painterly interpretation of the model in which light is not exploited for dramatic effect, as in the drawing by Degas, but used to capture the aesthetic and emotional sensitivity of the model's features.

We would like to thank Aurelio Fichter and Jürgen Ecker for their help in cataloguing this painting. Jürgen Ecker kindly has confirmed the attribution.

GIOVANNI BOLDINI

1842 Ferrara - Paris 1931

4 *Bust of Francesco I d'Este, after Gianlorenzo Bernini*

Watercolour in brown and blue on paper, c.1890-1900.

Signed lower right: *Boldini*.

455 x 304 mm

PROVENANCE: Private collection, Italy (until ca. 1985) – Thence by descent

The model of the Boldini's watercolour was the *Portrait Bust of Francesco I d'Este, Duke of Modena* by the great Baroque master Gianlorenzo Bernini (1598-1680). This marble bust is today housed at the Palazzo dei Musei in Modena, seat of the Galleria Estense. (Fig. 1)

Bernini had pushed the resources of marble sculpture to their extremity with his representation of yielding flesh and the textures of skin, making marble resemble a living organism. The inventiveness of his artistic vision undoubtedly appealed strongly to Boldini, whose own art focused on elegance, theatricality and originality.

We would like to thank Francesca Dini for the confirmation of the authenticity of the present watercolour. It has been allocated the registration number 002679.



Fig. 1. Gianlorenzo Bernini
(1598 Naples - Rome 1680),
Portrait Bust of Francesco I d'Este,
marble, 1651, 106 x 98 x 50 cm.
Galleria Estense, Modena



5

ODILON REDON

1840 Bordeaux - Paris 1916

Petit arbre germant (Small Tree in Bud)

Graphite on firm wove paper, executed c. 1868.
Monogrammed at the right in pencil: Od. R. Brushed with fixative.
326 x 228 mm

PROVENANCE: Hedy Hahnloser-Bühler, Winterthur (acquired from Odilon Redon's widow in 1919) – By descent to the art historian Professor Hans Robert Hahnloser, Berne – Private collection, Switzerland

LITERATURE: Hans Robert Hahnloser, 'Die Sammlung Hahnloser', in *DU*, 11/November 1956, repr. p. 27 – Klaus Berger, *Odilon Redon. Phantasie und Farbe*, Cologne 1964, no. 749. – Rudolf Koella, 'Odilon Redon', in *Nabis und Fauves, Zeichnungen, Aquarelle, Pastelle aus Schweizer Privatbesitz*, Kunsthau Zurich, Kunsthalle Bremen and Kunsthalle Bielefeld, 1982-3, no. 91, p. 99, repr. – Alec Wildenstein (ed.), *Odilon Redon. Catalogue raisonné de l'œuvre peint et dessiné*, Paris 1996, III (*Fleurs et Paysages*), no. 1681, p. 202, repr.

EXHIBITIONS: *Werke aus der Sammlung Dr. Arthur Hahnloser*, Kunstmuseum Winterthur 1937, no. 103 (?) – *Odilon Redon 1840-1916*, Kunsthalle Bern 1958, no. 9 (titled *L'arbre desséché*) – *Künstlerfreunde um Arthur und Hedy Hahnloser-Bühler*, Kunstmuseum Winterthur 1973, no. 185 – *Nabis und Fauves, Zeichnungen, Aquarelle, Pastelle aus Schweizer Privatbesitz*, Kunsthau Zurich, Kunsthalle Bremen and Kunsthalle Bielefeld 1982-3, no. 91, p. 99, repr. – *Odilon Redon*, Kunstmuseum Winterthur and Kunsthalle Bremen 1983-4, p. 51, repr.

In the period before the late 1890s, Redon executed a number of landscapes and studies of trees in pencil, charcoal and graphite. Given his characteristic visionary imagery, these tree studies display a subtle naturalism. It is likely that Redon made them as exercises, freely executed and serving as an inexhaustible resource for his imagination. Three studies of trees showing similar traces of fixative are in the collection of the Musée du Louvre. Département des arts graphiques in Paris (inv. RF 40720, RF 40713 and RF 40711).

This drawing depicts a small tree about to come into flower. It bends under the weight of its young shoots with their spreading, antler-like growth. It is a lone tree, standing isolated among a few scattered stones. The only indication of a landscape setting is the delicately drawn horizon line.

Redon's early work stands under the influence of Romanticism both formally and in terms of content – Goya and Delacroix, Corot and Bresdin are the artists that he repeatedly evokes. In addition, and unusually for a French artist, Redon's studies of trees bear an astonishing resemblance to the tree studies of Caspar David Friedrich produced some fifty years earlier. Redon wanted to place 'the logic of the visible at the service of the invisible', just as Friedrich had.



ADOLF VON HILDEBRAND

1847 Marburg - Munich 1921

6 Werbung (Courtship)

Terracotta-Relief. Signed with the monogram: AH lower right, executed c.1886.
97 x 72 x 12 cm.

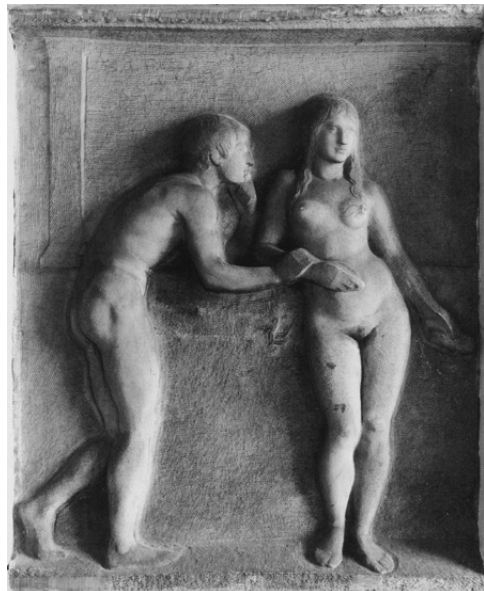
PROVENANCE: Private collection, Germany

LITERATURE: Sigrid Esche-Braunfels, *Adolf von Hildebrand (1847-1921)*, Berlin 1993, pp. 146-9
(two versions, in terracotta and marble), the marble version pl. 165.

Adolf von Hildebrand was hailed by his contemporaries as the leading sculptor of the years 1880 to 1910 in Germany. Like his friends Hans von Marées, Arnold Böcklin and Anselm Feuerbach he was one of the *Deutsch-Römer*, a group of German artists working in Italy. Hildebrand's work is marked by a search for formal clarity and a classical ideal of perfection. His figures are characterized by a timeless, somewhat austere objectivity. He adamantly rejected all notions of references to literary, historical and religious sources in his sculpture.

This terracotta is one of a group of reliefs known as the 'Florentine Reliefs' produced by Hildebrand in the years 1876 to 1890. The group consists of approximately twenty-three figural reliefs executed in plaster, terracotta and marble, none of which were executed as commissions. Almost all focus on the relationship between man and woman. Many of the reliefs show a clear debt to Florentine Renaissance sculpture.

Hildebrand made a number of preparatory studies for this motif. He first used a sketch he had made in the early 1870s, in which the female figure is shown seated, with Cupid at her side. In the 1880s he produced a group of further drawings, in which he focused mainly on modifications to the female figure. All these studies reflect a strong stylistic link with the draughtsmanship of Marées.



This terracotta relief is a highly finished work, signed with the artist's monogram. It is the immediate precursor to a version in marble. Executed slightly later (Fig. 1), the marble version is now housed in the former monastery of San Francesco in Florence where it is set in a wall. The finishing of areas such as the hands is incomplete and only their general shape has been determined. The only differences with the terracotta relief are found in the detail. The two versions equal each other in their artistic and expressive qualities.

Fig. 1: *Courtship*, marble relief, 100 x 80 cm.
Monastery of San Francesco, Florence (set in a wall)





Adolph von Menzel, *Interior of a Farmhouse Loft*, no. 7; (actual size)

ADOLPH VON MENZEL

1815 Breslau - Berlin 1905

7 Interior of a Farmhouse Loft

Carpenter's pencil with stumping and scratching-out, on sturdy, rough-textured paper from a sketchbook. Signed lower right: *Ad. Menzel*. Numbered on the verso, *B 24* (in red chalk), 43 and 2129 (both in pencil). Executed in the 1870s.
238 x 332 mm

PROVENANCE: Private collection, Saxony (since c.1930) – By descent in the family, West Germany

LITERATURE: *Ausstellung von Werken Adolph von Menzels*, Königliche National-Galerie, Berlin 1905, p. 161, no. 2129 (under the title *Interieur aus einem Bauernhause*)

This type of bare rural interior was a frequent subject in Menzel's work. He treated even the most insignificant of motifs as an artistic challenge to be taken seriously and handled with maximum craftsmanship. On his journeys he made a point of avoiding famous landmarks and picturesque sites. Instead, he would look out for the unspectacular and nondescript.

The present drawing may have been executed on one of the artist's visits to Hofgastein in the 1870s. He stayed at the holiday residence of Magnus Herrmann, a Berlin banker and close friend. Menzel's sister and her family accompanied him. Agathe Herrmann, one of the banker's three daughters, was an observant chronicler of Menzel's visits. She noted: *In this tiny village there is probably not a single corner, old brown hut, well, picturesque fence or distinctively gnarled tree that this inveterate observer and passionate, untiring creator has not studied and sketched*. Menzel's watercolour of 1873 titled *Kitchen in Hofgastein* displays close compositional parallels with the present drawing.



We are grateful to Marie Ursula Riemann-Reyher for examining the drawing. She has confirmed its authenticity.

Fig. 2. *Kitchen in Hofgastein*, 1873.
Ink, watercolour and bodycolour, 400 x 260 mm.
Georg Schäfer Foundation, Schweinfurt



8

VILHELM HAMMERSHØI

1864 - Copenhagen - 1916

Gaardlænge, Vejle (Barn near Vejle)

Oil on canvas, executed in 1883.
35.0 x 37.5 cm

PROVENANCE: Ida Hammershøi, the artist's widow (1916) – The artist's estate sale, Charlottenborg, Copenhagen, 30 October 1916, lot 14 – Wholesaler Abrahamson, Copenhagen – Johannes Carl Bock (1867-1953), Copenhagen – His estate sale, Copenhagen, Winkel & Magnussen, auction sale 380, 19-21 May 1953, lot 35 (as *Mark med Huslænge* (Field with farmhouse), with incorrect measurements 31 x 37 cm) – Zoologist Ole Hammer (1911-96), still in his possession in 1983 – Private collection, Copenhagen – Private collection, United Kingdom (since 1999)

LITERATURE: Sophus Michaëlis and Alfred Bramsen, *Vilhelm Hammershøi, Kunstneren og hans værk, A Catalogue Raisonné of the Works of Vilhelm Hammershøi*, Copenhagen and Christiania 1918, p. 26, no. 8 – Poul Vad, *Vilhelm Hammershøi*, Copenhagen 1957, p. 6, pl. I – Hanne Finsen and Inge Vibeke Raaschou-Nielsen, *Vilhelm Hammershøi. En retrospektiv udstilling*, exhib. cat., Ordrupgaard, Copenhagen 1981, no. 6, repr. p. 41 (provenance incorrect) – *Vilhelm Hammershøi. Painter of Stillness and Light*, exhib. cat., Wildenstein, New York and The Phillips Collection, Washington 1983, no. 2, repr. p. 19 (provenance incorrect) – René Bühlmann, 'Tabte horisonter. Vilhelm Hammershøi og storbyen', in *Konsthistorisk Tidskrift*, LIV, no. 3, Stockholm 1985, p. 139, fig. 2 – Poul Vad, *Hammershøi. Værk og liv*, Copenhagen 1988, p. 26 – Kirk Varnedoe, *Northern Light*, New Haven and London, 1988, p. 99 – Poul Vad, *Vilhelm Hammershøi and Danish Art at the Turn of the Century*, New Haven and London, 1992, p. 26, no. 25, and p. 451 – *L'univers poétique de Vilhelm Hammershøi*, exhib. cat., Ordrupgaard, Copenhagen and Musée d'Orsay, Paris, 1997-8, no. 1 – *Vilhelm Hammershøi*, exhib. cat., Solomon Guggenheim Museum, New York 1998, no. 1 – *Vilhelm Hammershøi*, exhib. cat., Göteborgs Konstmuseum, Göteborg 1999-2000, no. 1 – *Vilhelm Hammershøi*, exhib. cat., Nationalmuseum Stockholm 2000, no. 1 – Felix Krämer, Naoki Sato and Anne-Birgitte Fonsmark, *Hammershøi*, exhib. cat., Royal Academy of Art, London and National Museum for Western Art, Tokyo, 2008, no. 2, p. 142

EXHIBITIONS: *Vilhelm Hammershøi*, Kunstforeningen (Fine Art Society), Copenhagen 1916, I, no. 9 – *Vilhelm Hammershøi. En retrospektiv udstilling*, Ordrupgaard, Copenhagen 1981, no. 6 – *Vilhelm Hammershøi. Painter of Stillness and Light*, Wildenstein (New York) and The Phillips Collection (Washington) 1983, no. 2 – *L'univers poétique de Vilhelm Hammershøi*, Ordrupgaard, Copenhagen and Musée d'Orsay, Paris 1997-8, no. 1 – *Vilhelm Hammershøi*, Solomon Guggenheim Museum, New York 1998, no. 1 – *Vilhelm Hammershøi*, Nationalmuseum Stockholm 2000, no. 1 – *Vilhelm Hammershøi*, Göteborgs Konstmuseum, Göteborg 1999-2000, no. 1 – *Hammershøi*, Royal Academy of Art, London and National Museum for Western Art, Tokyo 2008, no. 2, p. 142

This extremely rare painting by Vilhelm Hammershøi dates from circa 1883. It belongs to a small group of early works depicting farmsteads near Vejle, a seaport on the Danish coast. In 1883 the artist entered the 'Kunstnernes Frie Studieskoler' after completing a conventional education at the Royal Danish Academy of Fine Art in Copenhagen. This school was founded on the initiative of a group of liberal, secessionist students dissatisfied with traditional teaching methods at the Academy. They went as far as to reject academic teaching and focused instead on contemporary French methods such as drawing after life models and painting *en plein air*.



Hammershøi's landscape paintings, like his tranquil interiors, occupy a significant place in his oeuvre. They remain uninhabited and evidence of human activity or a human presence is only intimated. The present composition verges on abstraction. The absence of clear outline in combination with the subtle gradation of colour contributes to the atmospheric effect. Hammershøi focuses on the distinctive quality of the light and it is this that determines the composition. Modelling emphasises the textural qualities of forms and conveys a powerful sense of immutability, countering the transience and fluidity of the moment. It is heightened by his use of a restricted spatial setting - concentrated against the crisp light of a pale sky - which creates an almost stage-like effect that is a typical element of his work.

9

RAOUL DUFY

1877 Le Havre – Forcalquier 1953

La Danse ou Le Voyage aux Îles

Gouache and pencil on paper, executed c.1910.
Bearing the stamp *RD BIANCHINI FÉRIER* lower right.
1200 x 1150 mm.

PROVENANCE: Manufacture Bianchini-Férier, Lyon – Private collection, Europe (acquired from the above c.1980) – Gallery Jan de Maere, Brussels – Private collection, France

EXHIBITIONS: *Raoul Dufy, Collection Bianchini-Férier*, Galerie Jan de Maere, Brussels, 1985 (repr. on the cover of the exhibition catalogue)

Raoul Dufy met the legendary French couturier Paul Poiret (1879-1944) in 1910. With Poiret's encouragement and financial backing, he created a series of bold monochromatic textiles, hand block-printed in a manner suggestive of both eighteenth-century 'toiles de jouy' and the abstract geometries of modern painting. Poiret used these principally, but not exclusively, for clothing. They soon attracted the attention of the leading French silk manufacturer Bianchini-Férier, who subsequently co-opted their production.

A particularly strong relationship between fashion and decoration developed in France during the Art Deco era. The Art Deco style reached its apogee at the 1925 World's Fair and its enormous commercial success ensured that designers and manufacturers throughout Europe continued to promote this style until well into the 1930s.

Exoticism played an important role in the conception of Dufy's works. During the 1920s and 1930s, the French government encouraged designers to take advantage of resources – such as raw materials and a skilled workforce – that could be imported from the nation's colonies in Asia and Africa. The resulting growth of interest in the arts of colonial countries in Asia and Africa led French designers to explore new materials, techniques and forms that evoke faraway places and cultures.

Fanny Guillon-Laffaille has confirmed the authenticity of this work.



10

ÉDOUARD VUILLARD

1868 Cuiseaux (Saône-et-Loire) - La Baule 1940

Sous la grande lampe à Saint-Jacut

Glue-based distemper on paper mounted on canvas, executed in 1909.

Stamped at the lower right: *É Vuillard*.

768 x 600 mm

PROVENANCE: Antoine Salomon, Paris – Henri and Stella Fischbach, New York (acquired circa 1964) – Thence by descent

EXHIBITED: *Édouard Vuillard*, exhib. cat., Palazzo Reale, Milan 1959, no. 71, repr. – *Édouard Vuillard*, Musée Toulouse-Lautrec, Albi 1960, no. 52 – *É. Vuillard (1868-1940)*, Durand-Ruel & Cie., Paris 1961, no. 46, repr. – *Vuillard*, Wildenstein & Co., New York 1964, no. 49, repr.

LITERATURE: Claude Roger-Marx, *Vuillard. Intérieurs*, Paris and Lausanne, 1968, plate XIII – Antoine Salomon and Guy Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of the Paintings and Pastels*, Paris 2003, II, no. VIII-286, repr. in colour p. 960

This painting, titled *Sous la Grande Lampe à Saint-Jacut*, is a fine example of Édouard Vuillard's life-long interest in domestic interiors. It depicts an afternoon at the *Villa des Écluses*, a property Jos Hessel and his wife Lucy had rented for the summer at Saint-Jacut de la Mer on the Côte d'Émeraude in Brittany. Hessel was manager of the Galerie Bernheim-Jeune in Paris and Vuillard's primary dealer and agent. Vuillard spent the summers as a guest of the Hessels from 1901 until his death in 1940.

The present painting depicts members of the Hessel ménage seated at a table. All figures are identifiable, Jos Hessel, seated at the right – clearly leading the discussion – André Picard, at the left, a famous writer, and Marthe Mellot, a film actress and the wife of the Louis-Alfred Nathanson.

A preliminary study in pen and black ink depicts two additional figures – Lucy Hessel seated at the left, sewing, and Pierre Aron, standing at the right. The study is now in the collection of the Kunsthalle Karlsruhe (Fig. 1). A further, thematically related interior in distemper titled *Les Amis autour de la table, Saint-Jacut* is held in the Musée d'Art moderne et contemporain in Strasbourg.



Fig. 1: *Les Amis autour de la table, Saint-Jacut*, 1909.
Pencil, pen and black ink on paper,
100 x 156 mm.
Staatliche Kunsthalle Karlsruhe
(inv. 1974-21)



AUGUST MACKE

1887 Meschede - Perthes-les-Hurlus 1914

Street Scene in Tunis. 1914

Pencil on chamois wove paper (from Sketchbook LXIV, p. (e)).

On the verso with the stamp of the artist's estate (Lugt 1775 b).

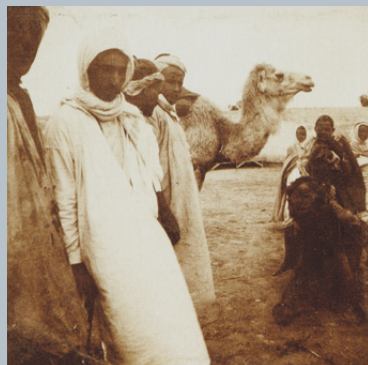
285 x 185 mm

PROVENANCE: Estate of the artist - Leonard Hutton Galleries, New York - Private collection, Germany

LITERATURE: Günther Busch, 'Macke als Zeichner', in *August Macke. Handzeichnungen und Aquarelle*, exhib. cat., Kunsthalle, Bremen 1964-5, no. 318, repr. - Günther Busch, *August Macke Handzeichnungen*, Mainz and Berlin, 1966, no. 53 - *Kandinsky, Franz Marc, August Macke Drawings and Watercolors*, exhib. cat., Hutton-Hutschnecker Gallery, New York 1969, no. 158, repr. - Hans Christoph von Travel, '1914, Reise nach Kairouan', in *Die Tunisreise*, exhib. cat., Münster and Bonn, 1982-3, no. 125, repr. on p. 265 - *August Macke, Gemälde Aquarelle, Zeichnungen*, exhib. cat., Münster, Bonn, Munich, 1986-7, no. 362, repr. on p. 427 - Ursula Heiderich, *August Macke, Die Skizzenbücher*, vol. 1, Stuttgart 1987, from sketch book no. 64, repr. 145 on p. 146, and footnote 58, vol. 2, p. (e), p. 1101, repr. - Magdalena Moeller, *August Macke, Die Tunisreise*, Munich 1989, p. 21 - Ursula Heiderich, *August Macke - Zeichnungen: Werkverzeichnis*, Stuttgart 1993, no. 2565, repr. on p. 669

EXHIBITIONS: *August Macke. Handzeichnungen und Aquarelle*, exhib. cat., Bremen 1964/65, no. 318, repr. on p. 13 - *Kandinsky, Franz Marc, August Macke Drawings and Watercolors*, exhib. cat., Hutton-Hutschnecker Gallery, New York 1969, no. 158, repr. - *Die Tunisreise*, exhib. cat., Münster and Bonn, 1982-3, no. 125, repr. on p. 265 - *August Macke, Gemälde Aquarelle, Zeichnungen*, exhib. cat., Münster, Bonn, Munich, 1986-7, no. 362, repr. on p. 427

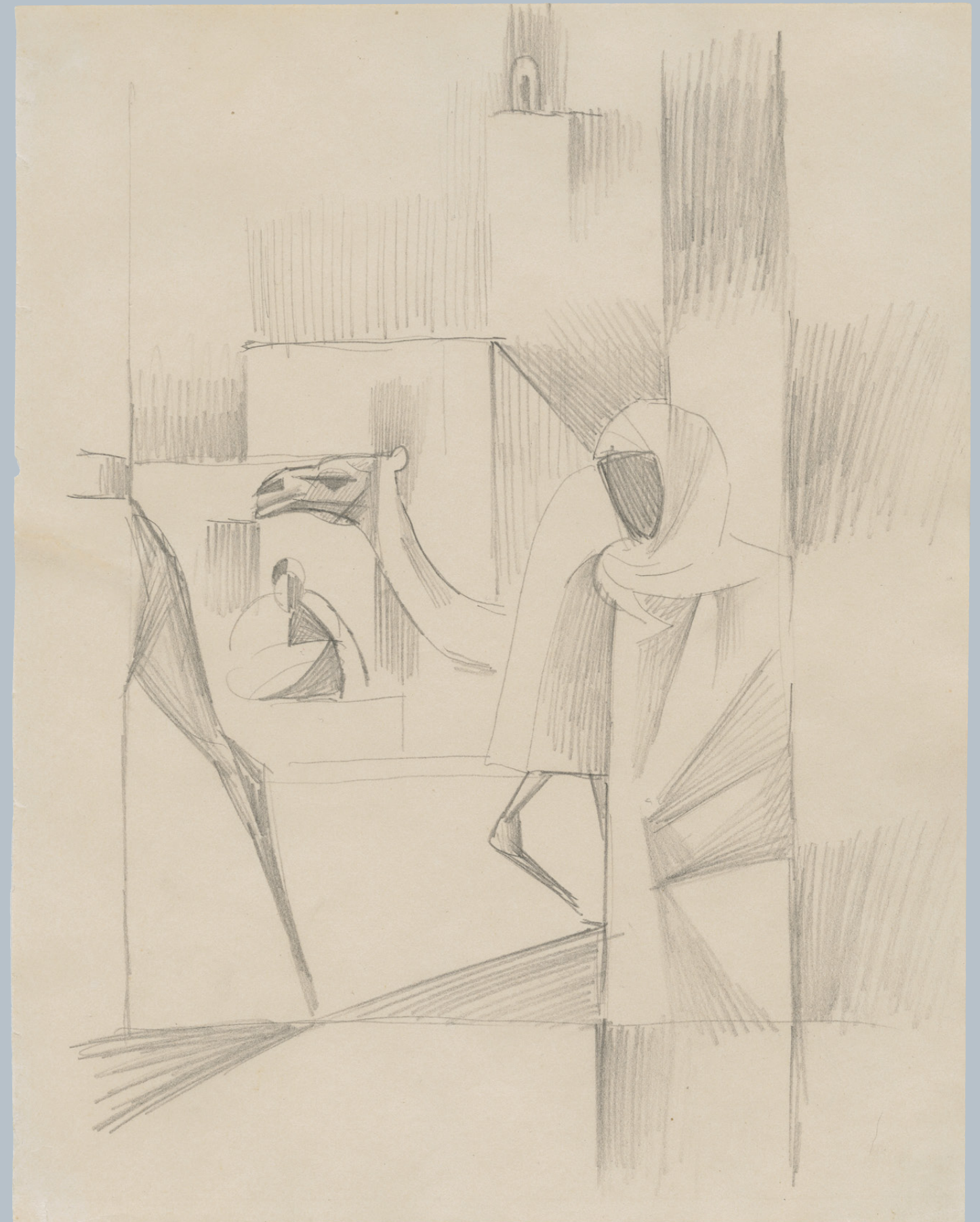
On 3 April 1914, the three painters Paul Klee, Louis Moilliet and August Macke set out on their journey to Tunisia. Short as the trip was - they were away just a few weeks - it has entered the annals of art history as one of the most intense and most significant creative periods in twentieth-century art. In this short time Macke was to produce 33 watercolours and 79 drawings. They mark a high point in his artistic oeuvre and today serve as outstanding examples of the cultural rapprochement between the West and the Orient. Macke, like a number of other painters, strove to depart from this anecdotal Orientalist approach. They engaged instead with the multifaceted intellectual and cultural heritage of the Islamic world. Wassily Kandinsky and Gabriele Münter had spent over six months travelling extensively in North Africa some ten years before Macke, Klee and Moilliet arrived in Tunisia. The journey was unquestionably an important source of inspiration for Macke and gave him the opportunity to extend his formal repertoire but it was the exotic that attracted him most - the chance to immerse himself in an unfamiliar culture and very different way of life.



The present motif is an abstraction in reverse of a black-and-white photograph taken by Macke in Tunis. A print of the photograph has survived (Fig. 1).

We would like to thank Ursula Heiderich for her help in writing this catalogue entry.

Fig. 1: *Street Scene in Tunis*, Album of Photographs, p. 7, verso. LWL-Museum für Kunst und Kultur, Münster



actual size



Max Liebermann, *Max Liebermann's Kitchen Garden at Wannsee, View to the South-West, no. 12; (actual size)*

MAX LIEBERMANN

1847 - Berlin - 1935

*Max Liebermann's Kitchen Garden at Wannsee,
View to the South-West*

Pastel on paper from a sketchbook, c.1920.

Signed in pencil lower left: *M Liebermann*.

230 x 292 mm

PROVENANCE: Hertha Schoene Antiquitäten, Berlin-Charlottenburg (between 1952 and 1970) – Gertrude von Meissner, Geneva (acquired from the above) – Gertrude von Meissner-Stiftung, Geneva (until 2018)

In 1909, Max Liebermann acquired a small and quiet estate on the shores of the Wannsee far from the busy centre of Berlin. The large garden was innovative in design and comprised the principles of the formal garden with those of the traditional northern German kitchen and cottage garden. The small neoclassical-style villa became the family's summer residence. The estate, although little more than 7,000 square metres in size, provided enough for the artist's eye. Here, he painted over 400 works in varying techniques. Liebermann was interested in documenting his much-loved garden through the seasons. But he was also deeply interested in the transient effects of light and colour. He frequently used the medium of pastel as a means of capturing atmospheric change. In registering these fleeting impressions he often experimented with new compositional ideas. Many of his pastels were more abstract and innovative than the paintings.

At the western end of the garden there were two small areas of meadow planted with fruit trees. They flanked both sides of the central path and backed on to the flowering perennials. The present pastel was executed in this section of the garden (Fig. 1). The bands of box hedge are almost entirely carpeted with the blue of *Lobelia erinus*, indicating that the season was midsummer. Max Liebermann depicted this view of his garden in at least one other pastel and in an oil painting, dated 1920. (Matthias Eberle, *Max Liebermann – Werkverzeichnis der Gemälde und Ölstudien*, II, Munich 1996, no. 1920/18).

The authenticity of the pastel has been confirmed by the Max Liebermann-Archiv (Dr. Matthias Eberle and Dr. Margreet Nouwen) in a statement dated 13 November 2018. Dr. Nouwen will include the work in the forthcoming catalogue raisonné of pastels, watercolours and gouaches by Max Liebermann.

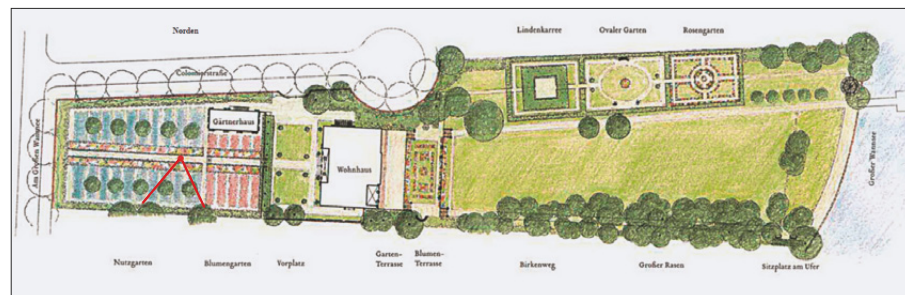


Fig. 1, Reinald Eckert, *Plan for the Reconstruction of Max Liebermann's Garden at Wannsee, as of 1927*, Berlin 1994. Red dot and red lines mark the artist's viewpoint.



LOVIS CORINTH

1858 Tapiau, East Prussia - Zandvoort, Netherlands 1925

Self-Portrait

Black chalk on wove paper.

Signed and dated lower right: *Januar 1924 Lovis Corinth.*

500 x 310 mm

PROVENANCE: Allan Frumkin, Chicago – Thence by descent

Lovis Corinth was a talented history, genre and landscape painter. He was also an accomplished portraitist, producing numerous portraits of family members and close friends as well as a large number of self-portraits. In his work he set out to attain a level of perception beyond pure representation. His artistic achievement is based on an intensely personal meditation on ageing and dying, and how life shapes the individual's appearance and outlook. As he grew older, these themes assumed ever greater importance.

Corinth suffered a stroke on 19 December 1911. His left hand was partially paralysed and his right hand subject to intermittent tremors. He became increasingly preoccupied with the threat of senility and death and this despair infuses his late writings. Nonetheless, he went on to produce an important group of self-portraits using the genre as a vehicle to express his self-observation. After the stroke his own facial features served him as a veritable laboratory of perpetual painterly experimentation. He would tirelessly scrutinise his own physiognomy in the mirror and recorded what he saw with increasingly vehement, frenzied near-abstraction as the years advanced.

In their immediacy and spontaneity, his self-portraits are the crystallization of a transient mood or situation, a mirror of visual perception. Compared with the self-portraits in oil, there is greater emphasis on the constant flux and changeability of facial expression and the textural qualities of the powerfully emphasized head, often almost over proportioned (in relation to the body) and emphatically modelled in starkly juxtaposed areas of light and dark. The medium itself be it chalk, pencil, etching needle or watercolour, is of secondary importance. Of prime concern is the gradually achieved definition of physiognomic characteristics – 'Gesichtslandschaften.' (Joachim Heusinger von Waldegg, 'Tradition und Aktualität - Über Corinths Selbstbildnisse und einige andere Motive', in Felix Zdenek (ed.), *Lovis Corinth 1858-1925*, Cologne 1985, pp. 59 f.).

Allan Frumkin (1927-2002), the former owner of the drawing, was a leading American gallerist who introduced Corinth's work to the American art world and promoted it in the late 1950s and 1960s.



LOVIS CORINTH

1858 Tapiau, East Prussia - Zandvoort, Netherlands 1925

Still Life of Flowers

Watercolour and gouache on velin.

Signed and dated in pen and brown ink: *Lovis Corinth Mai 1923*.

480 x 605 mm

PROVENANCE: Alfred Kuhn (art historian, 1885-1940) – Private collection, Germany

EXHIBITIONS: *Von Liebermann bis Nolde. Impressionismus in Deutschland auf Papier*, exhib. cat., Internationale Tage, Ingelheim and Barlach Haus, Hamburg 2014, p. 128f, repr.

Lovis Corinth was a talented painter of allegorical and religious subjects, portraits and landscapes. He was also a versatile printmaker and a highly proficient painter of still lifes – a practice he kept up for the whole of his artistic career. The floral still lifes of his later years seem to be intoxicated with their own colour and, as in his famous *Walchensee* paintings, form dissolves. Flower arrangements as subjects often serve as merely as a point of departure for colour compositions of extraordinary freedom and fluidity where the naturalistic depiction of flowers plays a minor role. Often, space too is dissolved and the effects of pure colour dominate.

This gouache was at one time owned by the art historian Alfred Kuhn (1885-1940), who very probably acquired it directly from the artist. Corinth's portrait of Kuhn was executed in the same year as *Still Life of Flowers*. Kuhn published an important monograph on Corinth in 1925.



PAUL KLEE

1879 Münchenbuchsee - Muralto 1940

Heimgartenanlage (Home Garden Plot / Allotment Estate)

Pen and black ink on paper, incised, laid down with dabs of glue on the artist's mount, 1921.

Signed: Klee lower left, dated upper right: 1921, on the artist's mount inscribed with the work number: 1921/148 and title: *Heimgartenanlage*.

Image: 220 x 287 mm, artist's mount: 340 x 395 mm

PROVENANCE: Pierre Janlet, Brussels (by 1999) – Patrick Derom Gallery, Brussels (by 2002) – Private collection, Brussels – Acquired from the above by the previous owner in 2016

LITERATURE: Will Grohmann, *Paul Klee. Handzeichnungen 1921-1930*, Berlin 1934, p. 17, no. 24 – Paul-Klee-Stiftung and Kunstmuseum Bern (eds.), *Catalogue Raisonné Paul Klee*, III, Bern 1999, p. 333, no. 2739, repr.EXHIBITIONS: *Paul Klee*, Nationalgalerie, Kronprinzenpalais, Berlin 1923 – *Paul Klee*, Palais des Beaux-Arts, Brussels 1957, no. 30 b – *Panorama de l'œuvre de Paul Klee*, Palais des Beaux-Arts, Charleroi 1980, no. 18 – *Works on Paper of the XIXth and XXth Centuries*, Patrick Derom Gallery, Brussels 2002, p. 52, repr. p. 53 – *Mompó: L'Espagne Claire*, Instituto Cervantes, Paris 2015Klee was invited to join the teaching staff of the Staatliches Bauhaus in Weimar by Walter Gropius in October 1920. He was offered a post as *Meister* and began work in the spring of 1921. It was also the year in which he executed the present drawing.

The depiction of gardens and parks, the study of the processes of growth in plants and the analysis of the principles of plant morphology all play an important role in Klee's oeuvre. This sheet depicts an architectonic construction on different levels, a kind of pilework structure with planked walkways and platforms, fencing, stanchions, a sun blind and a fluttering flag. Inside this man-made garden are three small trees. They are supported by scaffolding and protected by fences which at the same time pen them in and almost crush them. Within the construction the plants have a good supply of air and light but their roots are far away from the soil, the source of energy and the element through which they draw nourishment.

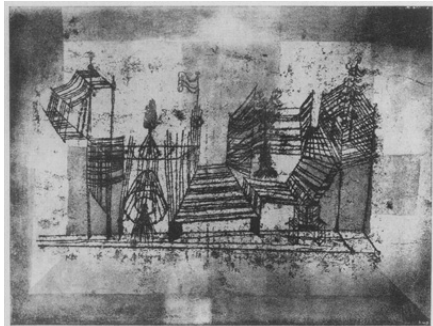
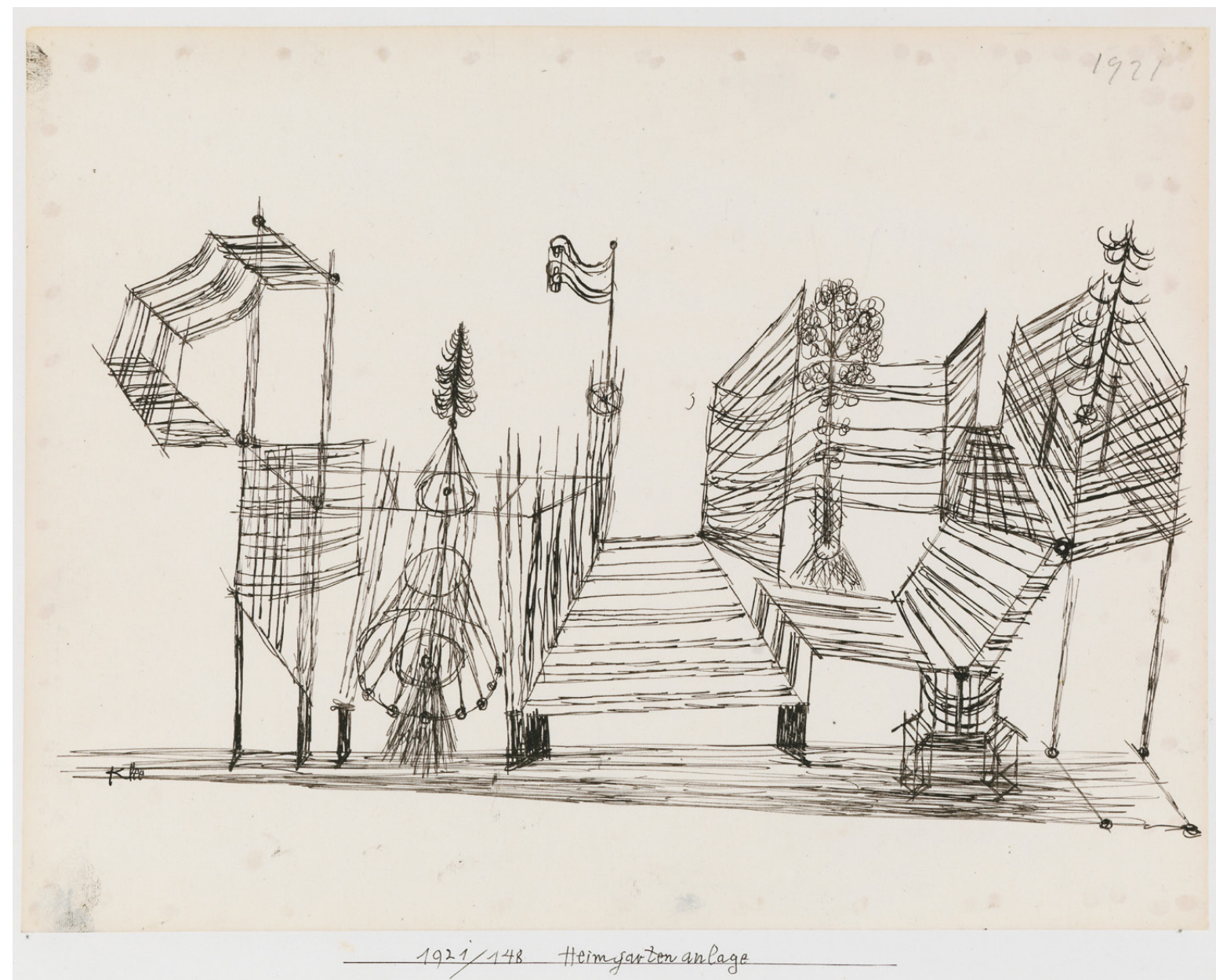
The present drawing is closely related to Klee's similarly titled *Heimgarten-Anlage*, a watercolour over oil-transfer drawing on paper (Fig. 1). The artist used preliminary pen and ink drawings to prepare his oil-transfer drawings. They were produced using a tracing technique. He would coat a thin sheet of paper with black oil paint and when the paint was sufficiently dry, place the coated sheet face-down over a blank 'host' sheet. He would then place a pen-and-ink drawing over the painted sheet and trace its contours through with the needle – as in the case of the present drawing. The pressure of the needle on the back of the painted sheet transferred the contours of the drawing to the blank sheet beneath.

Fig. 1. *Heimgarten-Anlage* (Home Garden Plot / Allotment Estate), 1921/74. Watercolour over oil-transfer drawing on paper. Signed: Klee. Location unknown. (See, *Catalogue Raisonné*, III, op. cit., Berne 1999, no. 2665)



16 JEANNE MAMMEN

1890 - Berlin - 1976

Vor der Theaterkasse (Box Office Queue)

Pen, ink and watercolour over pencil. c.1932.
Signed upper right: J. Mammen.
390 x 345 mm

PROVENANCE: Private collection, North Germany – Galerie Brockstedt, Hamburg – Private collection, South Germany

LITERATURE: Marga Döpping and Lothar Klünner, *Jeanne Mammen 1890-1976, Monographie und Werkverzeichnis*, Cologne 1997, A 429, p. 277 – *Simplicissimus* 32 (November 1932), Berlin, p. 381, repr. (inscribed *Ersatz*) – *Jeanne Mammen – Die Beobachterin*, exh. cat., Berlinische Galerie – Museum für Moderne Kunst, Berlin 2017, Kap. III, no. 105, repr., Werkliste p. 245

EXHIBITIONS: Galerie Brockstedt, *Jeanne Mammen Aquarelle. Paris, Brüssel vor 1915, Berlin 20er Jahre*, Hamburg, April - May 1971 - *Jeanne Mammen – Die Beobachterin*, exh. cat., Berlinische Galerie – Museum für Moderne Kunst, Berlin 2017, Kap. III, no. 105

Jeanne Mammen had a long and productive career but her artistic reputation ultimately rests on the work she produced in Berlin during the Weimar Republic. This large body of watercolours, drawings and paintings links her name unforgettably with the urban culture of the 1920s and early 1930s. Her depictions of Berlin life were sharply critical but also showed empathy with her figures. She captured the distinctive gestures and features of a whole range of types rapidly and succinctly, drawing on her acute observational skills.



By 1927 her work was widely recognized. She joined the ranks of artists like George Grosz (1893-1959) and Karl Arnold (1883-1953), producing a growing output of work for leading vehicles of social criticism like *Uhu* and *Ulk*, and the important satirical magazine *Simplicissimus*. All three enjoyed wide readership among the liberal-minded bourgeoisie and the intelligentsia.

The present sheet is the original drawing for an illustration which appeared in *Simplicissimus* in November 1932 (Fig 1).

Fig. 1. *Vor der Theaterkasse* (Box Office Queue), relief print, illustration for *Simplicissimus*, November 1932, p. 381



ERNST BARLACH

1870 Wedel near Hamburg - Rostock 1938

Der Singende Mann (The Singing Man)

Bronze with fine, olive-brown patina.

Conceived in 1928 (the initial plaster model), the present cast was produced between 1932 and February 1938. One of 16 casts from Barlach's lifetime.

Inscribed with the artist's signature: *E. Barlach* on the right side (on the hem of the singer's robe). With the foundry mark: *H. NOACK BERLIN* on the back (at the lower edge).

Height: 49.3 cm

PROVENANCE: Adalbert and Thilda Colsman, Langenberg – Thence by descent

LITERATURE: Friedrich Schult, *Ernst Barlach. Das Plastische Werk*, Hamburg 1960, no. 343 – Elisabeth Laur, *Ernst Barlach. Das plastische Werk*, Güstrow 2006, no. 432 (for another cast)

Der singende Man is arguably the most celebrated of Ernst Barlach's bronze sculptures. The present cast is a fine example of the rare early casts produced by the Noack fine art foundry in Berlin. The Berlin and Düsseldorf-based art dealer Alfred Flechtheim took over the representation of Barlach's interests in 1926 on the death of his friend Paul Cassirer. Despite his financial difficulties, Flechtheim actively supported Barlach, providing him with a loan for the construction of a new studio in the town of Güstrow in Mecklenburg. On 14 July 1930, Barlach and Flechtheim entered into an agreement covering the casting of a group of twenty works based on original plaster models Barlach had made between 1907 and 1930. An initial edition of 10 casts of *Der singender Mann* was planned. All 10 casts were completed by 1931. The numbered edition sold rapidly and to satisfy the strong demand for Barlach's work, 6 additional casts were made. They were completed in February 1938 before the artist's death.

Early casts of the piece are frequently stamped with the foundry mark *H. Noack Berlin Friedenau*, however Hermann Noack Jr. has confirmed that the foundry stamp *H. Noack Berlin* was often also used before 1938. The present sculpture was produced using the sand casting technique and its surface finely hammered after casting. The inner walls of the cast have a plaque-like residue of silvery-grey mica sand of the type used at that time by the Noack foundry. The feet and hands of the present cast are crisp and particularly finely worked and the delicate olive-green of the patina contributes to the work's powerful sculptural presence. Later casts differ significantly in all these details.

We are grateful to Hermann Noack Jnr., Berlin, and Elisabeth Laur, Hamburg, for confirming the sculpture to be a cast from Barlach's lifetime, after an examination of the present cast.



SAM FRANCIS

1923 San Mateo, CA - Santa Monica, CA 1994

Untitled, 1980

Acrylic on paper.

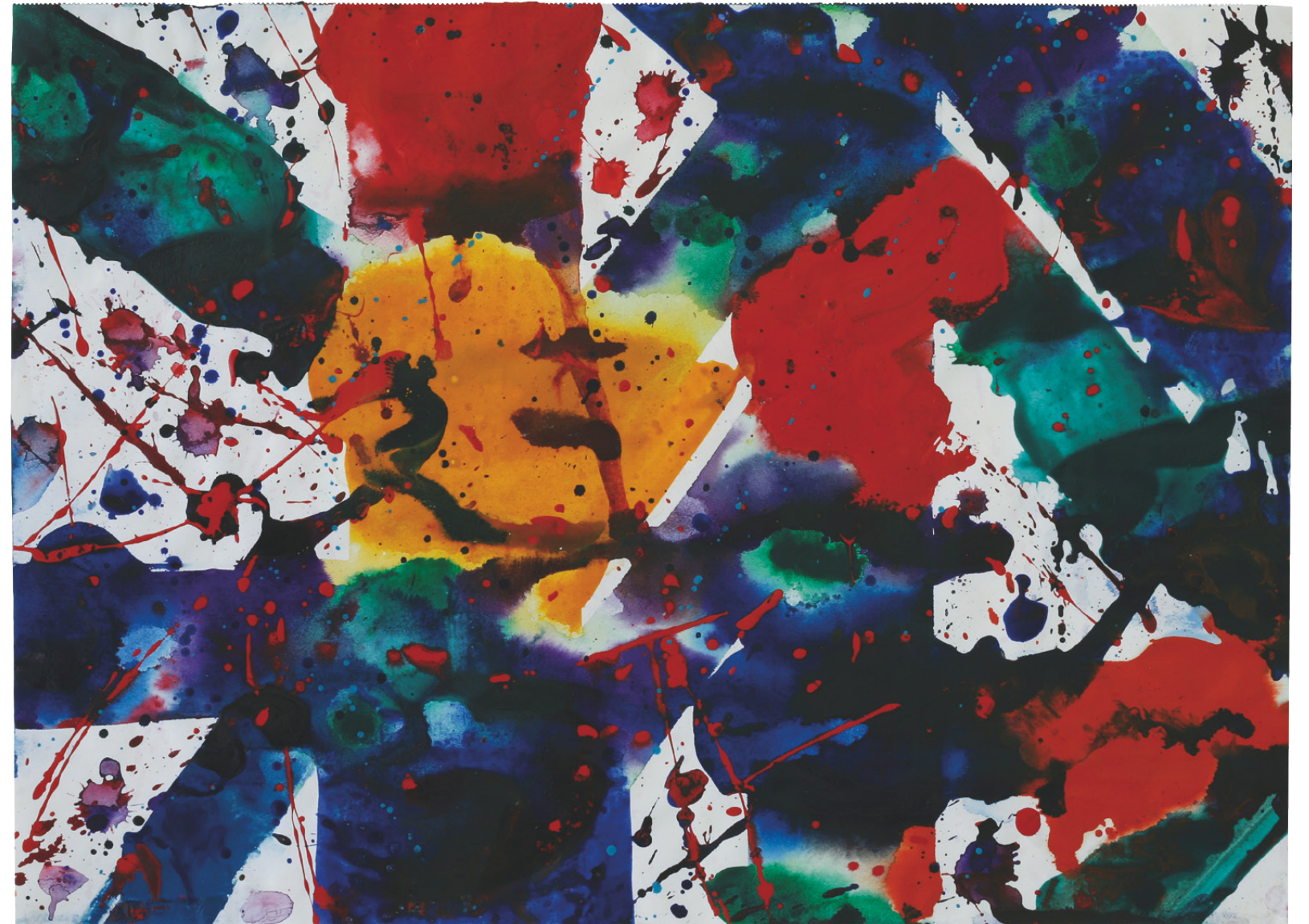
Signed and dated on the verso, *Sam Francis 1980*, numbered: SF80-297, and inscribed: *13 3/4 x 19 1/8"*.
350 x 485 mm

PROVENANCE: Galerie Kornfeld und Klipstein, Berne – Bernard Jacobson Gallery, London

LITERATURE: *Sam Francis*, Bernard Jacobson Gallery, exhibit. cat., London 2017, p. 89, repr.

EXHIBITIONS: *Sam Francis: Ausstellung Ölbilder und farbige Zeichnungen von 1976-1983*, Galerie Kornfeld, Berne, 1983 – *Sam Francis*, Bernard Jacobson Gallery, 2017 London – *Colour!, A Selection of Prints and Paintings by Sam Francis*, Le Claire Kunst, Hamburg 2019.

Sam Francis's works of the 1980s possess a visceral surface, which at times is partially encrusted, like a skin of dried lava. In doing this he cut associations with artists who inspired him like Rothko and Monet, and deliberately enters the wilder part of the territory occupied by artists like Jackson Pollock.



TEFAF Maastricht

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Berthel Thorvaldsen (1770 - Copenhagen - 1844), *Chiron Teaching Achilles*, black crayon heightened with white, signed, A. Thorvaldsen fecit, 370 x 430 mm

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Raoul Dufy, *La Danse ou Le Voyage aux îles*, no.9 (detail)

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