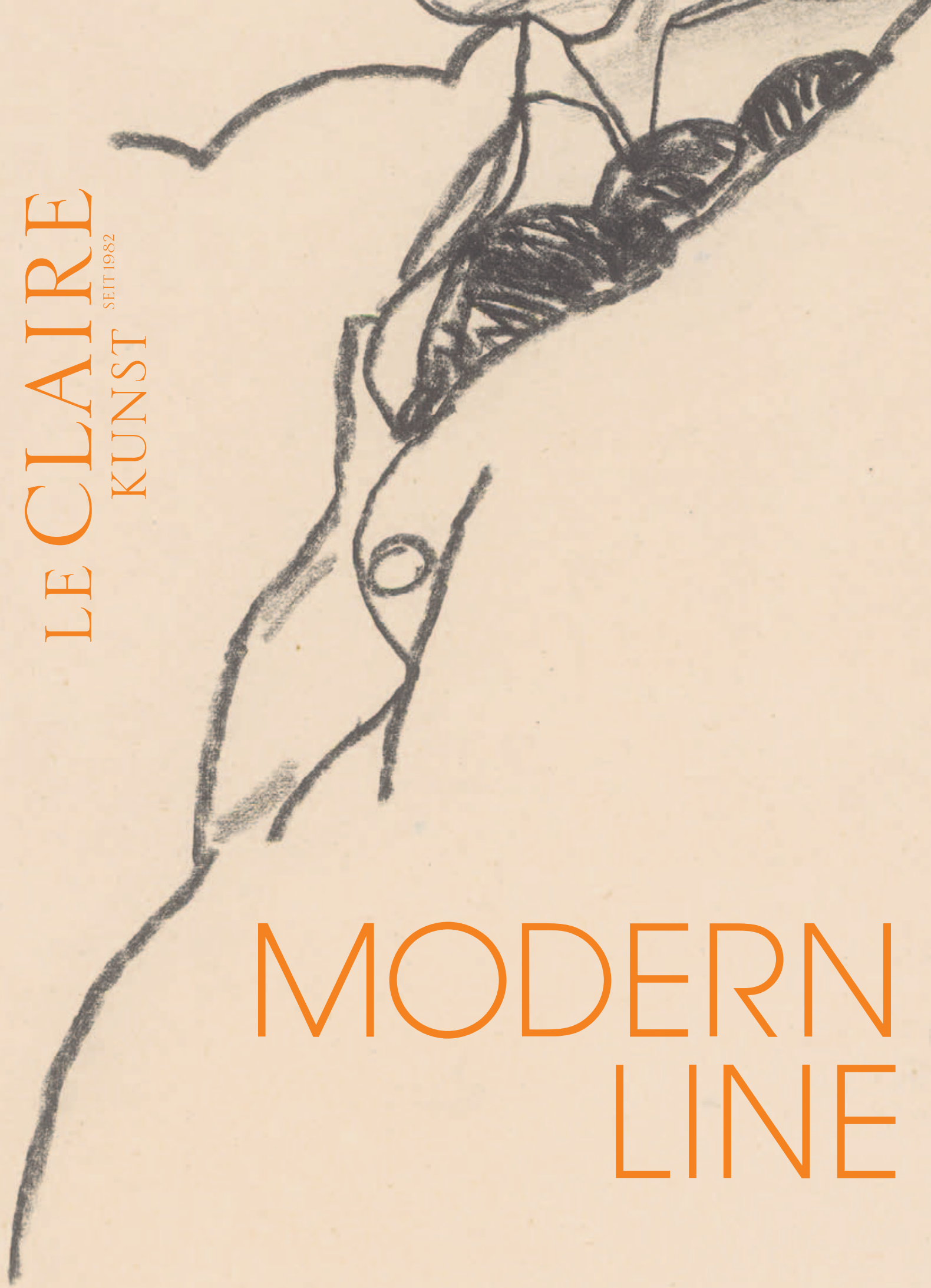
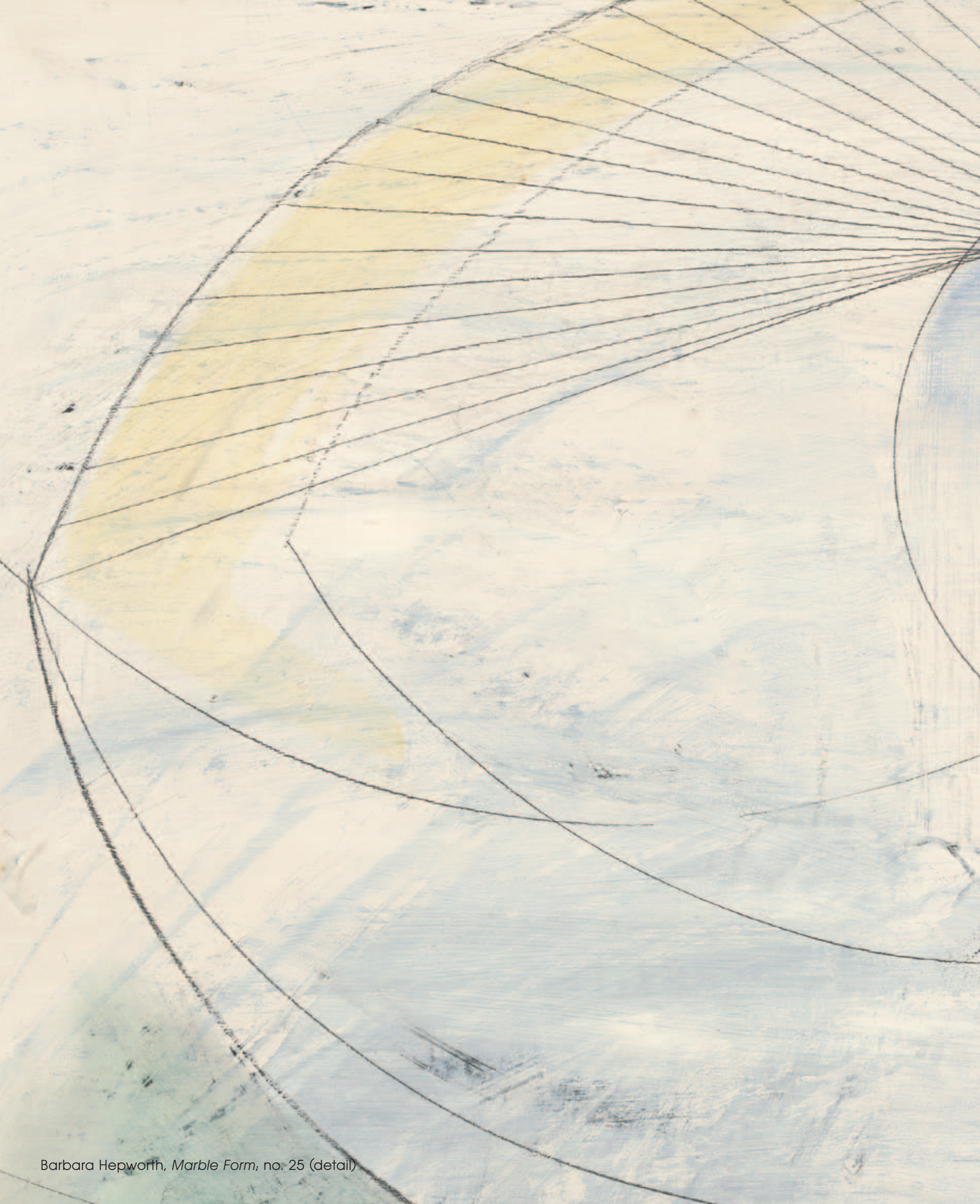


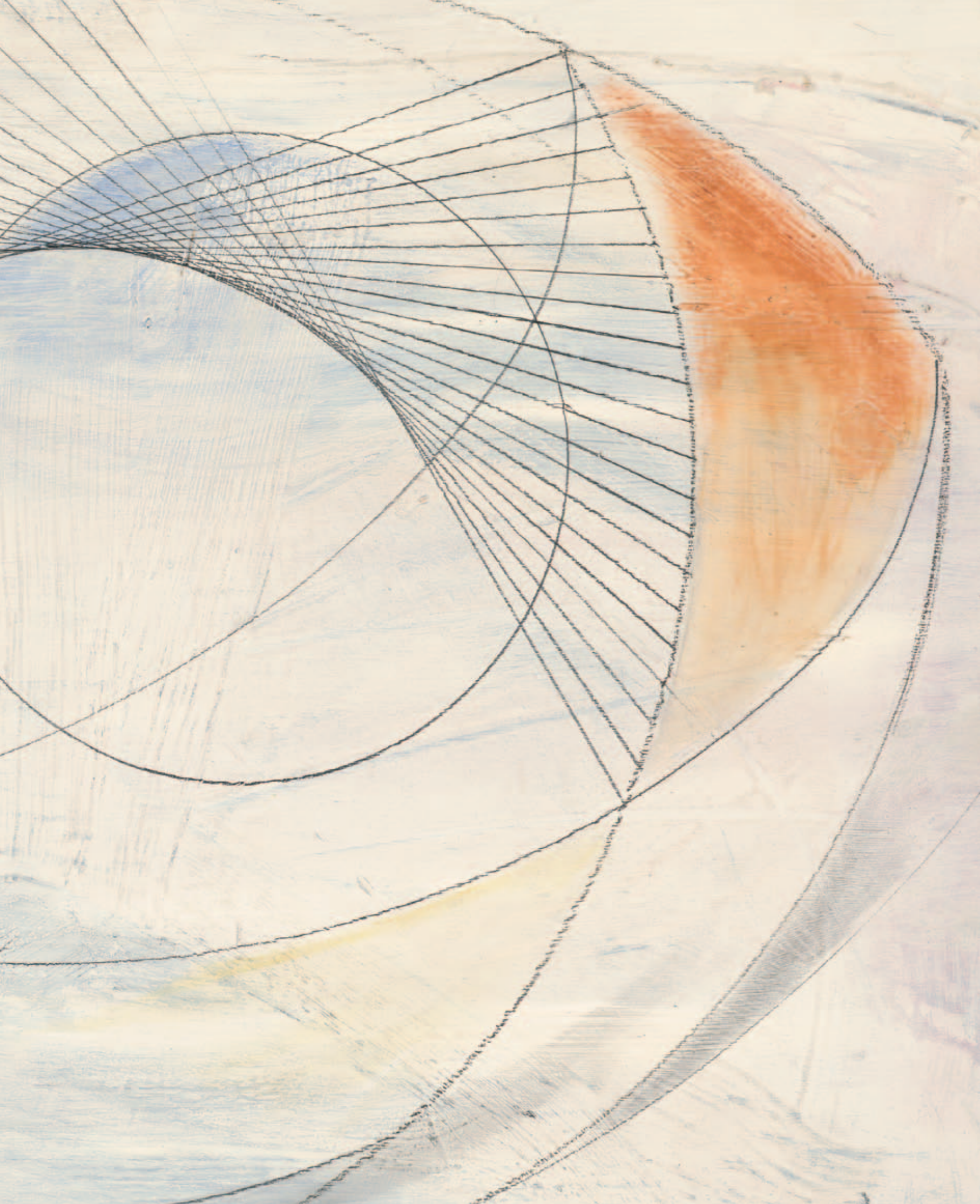
LE CLAIRE
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SEIT 1982



MODERN
LINE



Barbara Hepworth, *Marble Form, no. 25* (detail)





Ferdinand Hodler, *Portrait of Giulia Leonardi, no. 27* (detail)

F. Hodler

MODERN LINE

New Acquisitions: Works on Paper, Sculptures, Paintings

LE CLAIRE
KUNST SEIT 1982

33

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Alberto Giacometti, *Tête d'Annette*, no. 22 (detail)

Collecting almost always derives from a passionate, dedicated interest in works of art. Those who follow their heart often make the best collectors. Many collections are assembled for intellectual, aesthetic and emotional satisfaction. For those who collect fine art at a high level, it is a lifestyle.

Today, the art market is in a state of flux. From a twenty-first-century perspective, even classic twentieth-century artists might be categorized as 'Old Masters'. Our field of activity spans a wide range of artistic styles and schools. We would like to use this broad perspective to break down the barriers between past and present, classic and modern, embracing all with equal enthusiasm and enjoyment. We firmly believe in the power of aesthetics and its ability to generate such an intense emotional response to art in connoisseurs and art lovers alike.

This catalogue, titled *Modern Line*, focuses mainly on late nineteenth and twentieth-century art. For us, this represents a new departure. In a climate in which high-calibre works by sought-after artists are now largely held in museums and private collections we have nonetheless been fortunate in continuing to secure a good variety of outstanding pieces. We're highlighting works on paper that combine sensitivity with well-balanced aesthetic achievement, as well as a selection of sculptures. An important painting by the leading Swiss modernist Ferdinand Hodler is a special highlight. Titled *Portrait of Giulia Leonardi*, the work dates from 1910-11 and was formerly in a private collection.

We are extremely grateful to Gerhard Kehlenbeck for his tireless research and his perceptive and wonderfully readable catalogue entries. We would also like to thank Alessandra Casti and Karoline von Kügelgen for their invaluable support. They have played an important part in our success and their energy and dedication have helped us navigate the whims and caprices of the market.

We would like to thank the many 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: Antoine Béchet, Laura Bennett, Marian Bisanz-Prakken, Mark Brady, Monika Brunner, Sue Cubitt, Marina Ducrey, Walter Feilchenfeldt, Hubertus Gaßner, Anna und Michael Haas, Richard Kendall, Atelier Keller & Linke, Christian Klemm, Peter Khoroché, Rudolf Koella, Erika Költzsch, Hansjörg Krug, Aimée Leonardi, Paul Müller, Margreet Nouwen, Uwe M. Schneede, Christoph Vögele, David H. Weinglass, Stephan von Wiese, Alan Wilkinson, Christiane Zeiller, Thomas and Christian Zwang.

Thomas and Gianna le Claire

JOHANN HEINRICH FÜSSLI (HENRY FUSELI) R.A.

1741 Zurich - Putney Hill, near London 1825

Woman with a Fantastical Hair Style

Pencil on laid paper with watermark: *Horn* and letters *IB*.

Inscribed in Greek in the upper right: 'παιδολέτειρα (Paidoleteira) and dated *June 4 21. / P.H.* (Putney Hill).

132 x 187 mm

PROVENANCE: Sir Eric Maclagan (1879-1951), Director of the Victoria and Albert Museum, London – Prof. Michael Maclagan, Oxford (1914-2003) – Thence by descent – On long term loan to the Ashmolean Museum, Oxford, 2003-5

EXHIBITION: *Henry Fuseli 1741-1825*, Tate Gallery, London 1975, no. 197

LITERATURE: Gert Schiff, *Johann Heinrich Füssli*, Zurich, 1973, no. 1603, repr. – *Henry Fuseli 1741-1825*, exhib. cat., Tate Gallery, London 1975, no. 197, repr. p. 136



actual size



Lucien Lévy, called Lucien Lévy-Dhurmer, *Au Parc de Versailles*, no. 2 (detail)



2

LUCIEN LÉVY, CALLED LUCIEN LÉVY-DHURMER

1865 Algiers - Le Vésinet 1953

Au Parc de Versailles

Reddish-brown crayon wash, pen and black ink on heavy, grained watercolour paper.
Signed: *L. Lévy Dhurmer* in pen and black ink lower right and dedicated on the verso
A la Princesse Marie de Grèce.
495 x 560 mm

PROVENANCE: Princess Marie Bonaparte of Greece and Denmark (1882-1962), Paris –
Thence by descent – Boscher, Studer, Fromentin, auction sale, Paris, 26 January 2000,
lot 68 – Private collection, Paris

EXHIBITION: *Lucien Lévy-Dhurmer*, Galerie Georges Petit, Paris 1911, no. 27

A work executed in a similar technique and depicting a motif that closely resembles
the motif of the present sheet is in the collection of the Musée Lambinet in Versailles.



Vue du bassin de Neptune à Versailles,
Reddish-brown wash, black ink on paper,
498 x 645 mm.
Musée Lambinet, Versailles (inv. 8O.6.1)



3

HILAIRE GERMAIN EDGAR DEGAS

1834 - Paris - 1917

Étude de Nu

Charcoal and pastel on paper, executed c.1888-92.

Stamped lower left with the red signature stamp of the estate (Lugt 658).

558 x 368 mm

PROVENANCE: Atelier Edgar Degas, Paris (sold: Galerie Georges Petit, Paris, *2ème vente*, December 11-13, 1918, lot 257, repr. p. 151, 1.800 ffr) – Private collection, Belgium (sold: Parke-Bernet Galleries, Inc., New York, July 5, 1949, lot 413) – Waddington Galleries, London – Private collection, California (acquired from the above in 1981) – Thence by descent

EXHIBITION: Galerie Giroux, *Exposition des tableaux dans le collections privées Belges*, Brussels, 1947, no. 19

LITERATURE: Philippe Brame and Theodore Reff, *Degas et son œuvre; a Supplement to Paul-André Lemoisne's Degas et son œuvre*, New York and London, 1984, no. 130, repr. p. 143



4

EGON SCHIELE

1890 Tulln nr. Vienna - Vienna 1918

Sleeping Couple, 1909

Pencil on paper.

Signed with the monogram lower right.

320 x 300 mm

PROVENANCE: Karl Hayd (1882-1945) – Thence by descent to his widow, Hedwig Hayd (née Kutschera) – Galerie Würthle, Vienna – Galerie Clairefontaine, Luxembourg – Private collection

LITERATURE: Edgar Hertlein, *Frühe Zeichnungen von Egon Schiele*, in *Alte und Moderne Kunst*, XII, 1967, 95, p. 40, fig. 18 – Jane Kallir, *Egon Schiele, The Complete Works*, New York 1990, no. 351, repr. p. 387



Anonymous photographer,
Portrait of Egon Schiele, 1909.
Serge Sabarsky Archive, New York



5

FÉLIX VALLOTTON

1865 Lausanne - Paris 1925

Femme nu couchée de dos sur un canapé

Pencil on paper, 1909.

Signed with the monogram lower right: fv.

210 x 385 mm

PROVENANCE: Probably Galerie Paul Vallotton, Lausanne – Private collection, France

The present drawing is very probably a preparatory study for a painting titled *Baigneuse couchée de dos*, executed in 1909.



Baigneuse couchée de dos, oil on canvas, 1909.

Private collection, Switzerland



6

MAX LIEBERMANN

1847 - Berlin - 1935

Polo Players

Pen and black ink on laid paper with watermark: *P M B*; circa 1912.

Signed lower right: *Mliebermann*.

120 x 180 mm

PROVENANCE: Dr. Carl Jordan, Zurich – Private collection, Switzerland

Polo seems to have held a special fascination for Max Liebermann. He executed an important group of paintings, pastels, etchings and drawings involving polo motifs over a ten year period beginning in 1902.



Polo Players, Jenisch Park, Hamburg, 1903,
oil on canvas, 71 x 102 cm. Eberle 1903/1.
Private collection, Hamburg



actual size

7

EGON SCHIELE

1890 Tulln nr. Vienna – Vienna 1918

Portrait of August Lederer

Charcoal on paper.

Signed and dated: *Egon Schiele 1918*.

464 x 292 mm

PROVENANCE: August Lederer, Vienna and Győr, Hungary, acquired directly from the artist – Erich Lederer, Vienna and Geneva, by descent from the above – Elisabeth Lederer, Geneva, by descent from the above – Ronald S. Lauder, New York – Private collection

LITERATURE: Agnes Husslein-Arco and Jane Kallir, ed., exhib. cat., *Egon Schiele – Self-portraits and Portraits*, Belvedere, Vienna 2011, p. 201, no. 89, repr. – Renée Price (ed.), *Egon Schiele – The Ronald S. Lauder and Serge Sabarsky Collections*, Neue Galerie, New York 2005-6, p. 316, no. D 158, repr.

The industrialist August Lederer and his wife Serena were his good friends and supportive patrons.

Jane Kallir has kindly confirmed the authenticity of the drawing and has assigned it the archive number D2455a.



Anonymous photographer,
Portrait of August Lederer; c.1918



GUSTAV KLIMT

1862 - Vienna - 1918

Study of a Woman's Head (recto) – Standing Woman with a Stole (verso)

Black crayon on paper. Marked lower right with the artist's estate stamp (Lugt 1575).
570 x 373 mm

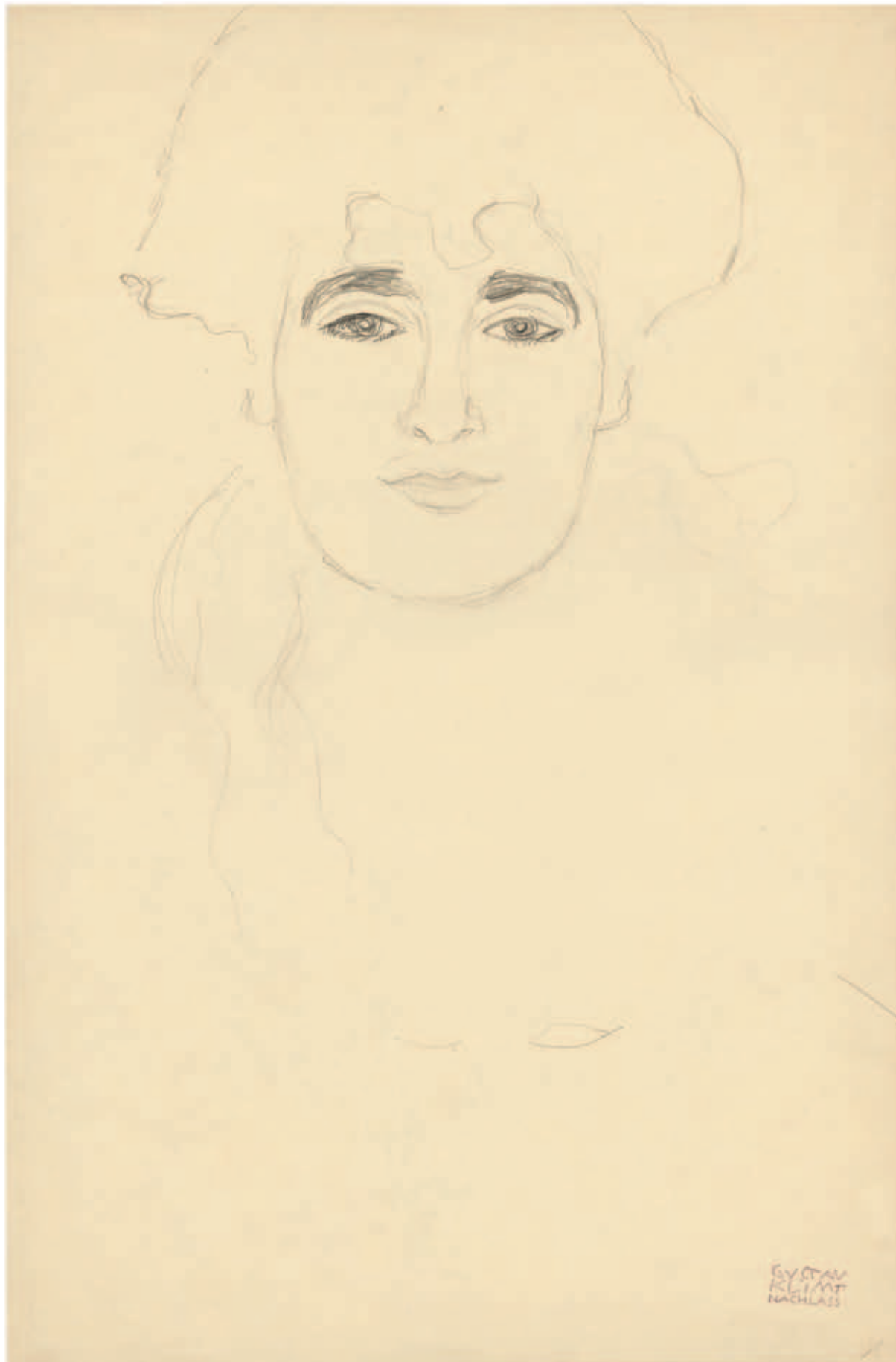
PROVENANCE: August Lederer, Vienna and Győr, Hungary (purchased in 1915 directly from the artist) – Elisabeth Lederer, Geneva, by descent from the above – Erich Lederer, Vienna, Győr and Geneva – Ronald S. Lauder, New York – Private collection

LITERATURE: Alice Strobl, *Gustav Klimt. Die Zeichnungen*, IV, Salzburg 1989, nos. 3694 and 3694a, repr. pp. 192-3

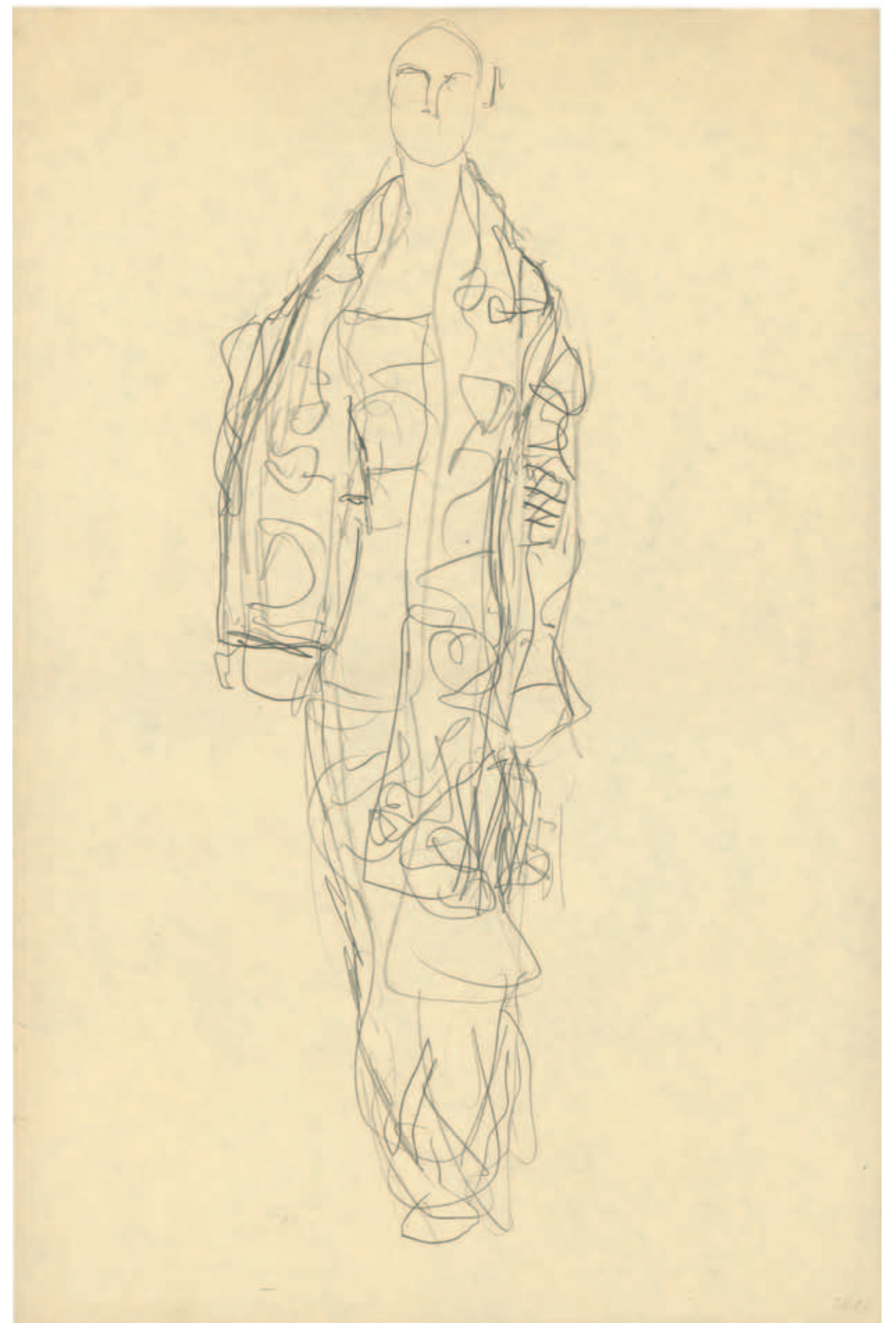
In the present work Klimt has devoted one side of the paper to the whole figure (verso), whose face he has indicated only cursorily. Using energetic pencil strokes he has captured the outlines and the turbulent 'inner life' of the garments. The other side of the sheet shows the sitter's physiognomy in detail (recto). The intense gaze, fixed on the viewer, derives from Klimt's early Symbolist portraits. This head study is unique among the known sketches known for the portrait of Elisabeth Lederer, adding to the rarity of the drawing.



Elisabeth Baronin von Bachofen-Echt, née Lederer, oil on canvas, signed, 180 x 128 cm.
1914-16. Private collection, New York



recto



verso

PAUL KLEE

1879 Münchenbuchsee - Muralto 1940

Masks

Pen and brown ink on Japanese vellum, mounted on stiff card.

Signed *Klee* upper left, dated in pencil *1922 8/12* upper right, on the artist's mount inscribed with the work catalogue number *1922/77* lower left, titled *Masken* lower right. 161 x 250 mm (mount: 255 x 317 mm)

PROVENANCE: Lily Klee, Bern (1940-6) – Klee-Gesellschaft, Bern (1946-50) – Galerie Rosengart, Lucerne (1950) – Dr. Carl A. Gemzell, Stockholm

EXHIBITIONS: *Carl Gemzells Samling*, exhib. cat., Moderna Museet, Stockholm 1996, p. 28, repr. p. 29 – *The mind of the artist. From sketches to finished drawings and everything in between*, exhib. cat., Galerie Ronny Van de Velde, Knokke-Zoute 2013, p. 36, repr.

LITERATURE: Will Grohmann, *Paul Klee. Handzeichnungen 1921-1930*, Potsdam and Berlin, 1934, p. 18, no. 11 – Paul-Klee-Stiftung and Kunstmuseum Bern (eds.), *Catalogue Raisonné Paul Klee*, Bern 1999, III, 1919-1932, no. 2901, repr. p. 411

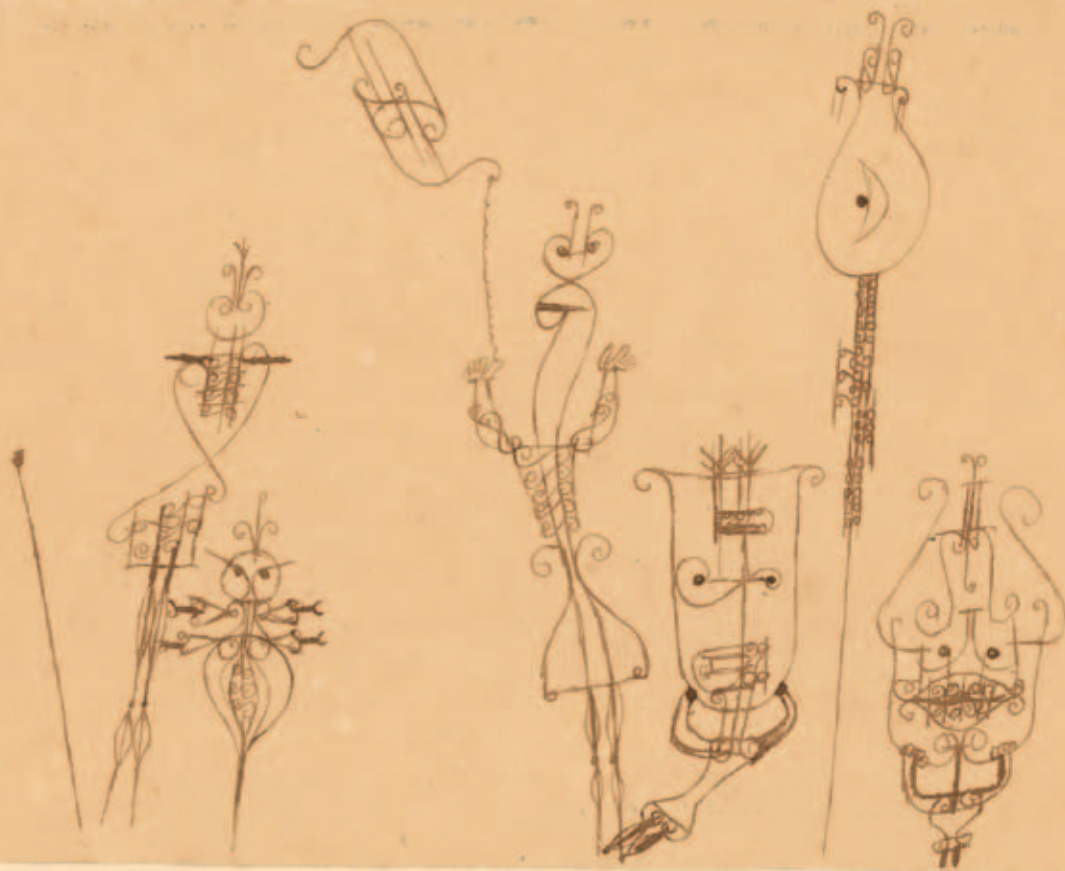
In the present drawing Klee is alluding to the Kite Festival, which marked the start of the academic year in October at the Bauhaus in Weimar.



The Kite Procession at the Bauhaus Kite Festival, 1921, photograph.
Bauhaus-Archiv, Berlin

8/10

1732/72



1732/72

1732/72

10

HENRI LAURENS

1885 - Paris - 1954

Femme à l'oiseau

Terracotta, 1921-2.

Cast 2/10 from a total edition of 10. Bearing the incised cast inscription: 2/10.

34.3 cm x 11.0 cm x 7.0 cm

PROVENANCE: Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris (with gallery label numbered: 7077/7524) – Private collection, Switzerland

EXHIBITION: Paris, Galerie Louise Leiris, *Henri Laurens (1885-1954), 60 Terres Cuites*, 1998, no. 23.

LITERATURE: Marthe Laurens, *Henri Laurens, Sculpteur 1885-1954*, Paris 1955, no. 28, (repr. of another cast) – *Documenta III, Internationale Ausstellung*, exhib. cat., Kassel 1964, vol. I: *Malerei und Skulptur*, Cologne 1964, p. 62 and p. 65 (repr. of another cast), no. 14 – *Henri Laurens, Skulpturen, Zeichnungen, Druckgrafik, Buchillustrationen, 1905-1954*, exhib. cat., Haus am Waldsee, Berlin, Deutsche Gesellschaft für Bildende Kunst (Kunstverein Berlin), Berlin 1967, no. 126, (repr. of another cast) – *Laurens cubista*, exhib. cat., Galleria Pieter Coray, Milan 1986, p. 72 f., no. 23 (repr. of another cast) – *Henri Laurens 1885-1954*, exhib. cat., Kunstmuseum Bern and Museum Villa Stuck Munich, Bern 1985, on a separate sheet: *Henri Laurens 1885-1954*, Villa Stuck Munich, no. 007 (repr. of another cast) – *Henri Laurens (1885-1954), 60 Terres Cuites*, exhib. cat., Galerie Louise Leiris, Paris 1998, no. 23, repr.



RUDOLF BELLING

1886 Berlin – Krailling, nr. Munich 1972

The Art Dealer Alfred Flechtheim

Bronze. Signed: *RUDOLF BELLING* and dated: 1927 at the rear of the base.
Originally executed in plaster in 1927, the sculpture was cast in bronze in the same year in an edition of 10 (Nerdinger records eight casts in public collections).
Height: 190 mm

PROVENANCE: Private collection, Germany (1996) – Private collection, Italy (as of 2001)

EXHIBITIONS: *Grandi maestri, piccole sculture: da Depero a Beverly Pepper*, Pistoia, Palazzo Sozzifanti, 6 April-30 June 2013 – *Da Rodin al cielo di Yoko*, Orosei, Giovanni Guiso Museum, 25 May - 25 September 2002

LITERATURE: Winfried Nerdinger, *Rudolf Belling und die Kunstströmungen in Berlin 1918-1923: mit einem Katalog der plastischen Werke*, Berlin 1980, no. 58 (repr. of another cast) – *Grandi maestri, piccole sculture: da Depero a Beverly Pepper*, exhib. cat., Pistoia 2013, p. 28, fig. 29 – *Da Rodin al cielo di Yoko*, exhib. Cat., Orosei 2002, p. 46



Thea Sternheim, *Portrait of Alfred Flechtheim*, photograph, 1911.
Deutsches Literaturarchiv, Marbach



FÉLIX VALLOTTON

1865 Lausanne - Paris 1925

La Seine à Mantes

Oil on canvas, 1917.

Signed and dated lower right: F. VALLOTTON.

53,0 x 89,0 cm

PROVENANCE: Galerie Vallotton, Lausanne, no. 446 (acquired at the exhibition in Zurich 1920) – Ferdinand Ruchonnet, Lausanne (1920) – Emilie Ruchonnet, Lausanne – Sale, Villa Les Rocailles, Lausanne, (Ruchonnet collection), 10 October 1949, lot 389 – Galerie Vallotton, no. 8385 – B. Bossart (1963) – Sale, Galerie Kornfeld & Klipstein, Bern, 27 Mai 1964, lot 1266 – Galerie Vallotton, Nr. 9824 – Private collection Switzerland

EXHIBITIONS: *Exposition Félix Vallotton*, Galerie Druet, Paris, 1919, no. 18 – *Félix Vallotton*, Galerie Bernheim-Jeune, Zurich 1920, no. 9 – *Paintings, Félix Vallotton (1865-1925)*, The Lefevre Gallery, London 1957, no. 15 – *Hommage à Félix Vallotton*, Galerie Vallotton, Lausanne, 1965, no. 13

LITERATURE: Félix Vallotton, *Livre de raison*, (a chronological catalogue of Vallotton's own works) no. 1135, "*La Seine à Mantes, brume légère, effet bleui. Tache blanche de soleil, quai à droite (T 89-53)*" – Rudolf Koella, *Félix Vallotton, Bilder, Zeichnungen, Graphik*, exhib. cat., Kunstmuseum Winterthur, Kunsthalle Bremen, Kunsthalle Düsseldorf, Musée du Petit Palais, Paris and Musée Rath, Geneva, Winterthur 1978/79, no. 138, p. 197 – Marina Ducrey, *Félix Vallotton 1865-1925, l'œuvre peint, catalogue raisonné*, Lausanne 2005, vol. III, no. 1201, p. 672, repr.



MAX BECKMANN

1884 Leipzig - New York 1950

Sitzender Halbakt

Black chalk on laid paper with watermark *MBM*, 1928.

Signed and dated lower right: *Beckmann / F* (Frankfurt) / 28.

1010 x 705 mm

PROVENANCE: Private collection, Germany – Private collection, Berlin

EXHIBITIONS: *Der Zeichner und Graphiker Max Beckmann*, Kunstverein in Hamburg, 1979, Kunsthalle Darmstadt, 1980, no. 129, p. 122, repr. (titled *Sitzende*) – Galerie Thomas, *Werke aus der Sammlung Rheingarten und anderen Privatsammlungen*, Katalog 39, Munich 1988, repr.

LITERATURE: *Stadtnächte, Der Zeichner und Grafiker, Max Beckmann*, exhib. cat., Kunstverein in Hamburg, ed., Berlin 1980, p. 126, repr. (titled *Sitzende*)

Mayen Beckmann and Dr. Stephan von Wiese, Berlin have kindly confirmed the authenticity of the drawing in a statement dated 10 April 2013.



14

ÉDOUARD VUILLARD

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

Effet matinal sur la place Vintimille, Paris

Pastel and charcoal on beige paper, c.1928.
474 x 290 mm

PROVENANCE: The artist's studio - J. H. Scott Mason - The Hanover Gallery, London -
H. E. Kent, London

EXHIBITION: *Édouard Vuillard*, Staatliche Kunsthalle Karlsruhe, 2008-9, no. 116

LITERATURE: Antoine Salomon and Guy Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, III, Milan/Paris, 2003, no. XII-14, repr. p.1462



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 - Private collection, Germany

EXHIBITION: *Von Liebermann bis Nolde. Impressionismus in Deutschland auf Papier*, Altes Rathaus, Ingelheim and Ernst Barlach Haus, Hamburg, 2014, pp. 128f., repr.

Many of 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.



16

EMIL NOLDE

1867 Nolde i. Holstein – Seebüll 1956

Leopard

Watercolour on thin Japan paper, c. 1923-4.

Signed at the lower right: *Nolde*. Annotated by the artist on the original mount: *Sie erlegten uns einen Fasan / ich Ihnen einen Leoparden / Weihnachten 1929 / von A u E.N.*

350 x 484 mm

PROVENANCE: Adalbert Colsman, Langenberg (as a Christmas gift of the artist) – Thence by descent to the previous owner

The work is accompanied by a photo-certificate of authenticity issued by Dr. Manfred Reuther, Director of the Stiftung Seebüll Ada und Emil Nolde, dated 12 December 2002.



HONORÉ DAUMIER

1808 Marseilles - Valmondois 1879

André Marie Jean Jacques Dupin, also known as Dupin the Elder, 'L'Orateur'

Bronze with dark brown patina, cast made after the polychrome, unbaked clay maquette executed in 1832. Cast 15/25 from a total edition of 25 commissioned by Maurice le Garrec and cast by Barbédienne. Marked with the initials: *MLG* within a rectangle and stamped: *BRONZE*, bearing the cast inscription: 15/25 within a circle. 143 x 149 x 92 mm

PROVENANCE: M. Knoedler & Co., Inc., New York – Sold to Mr. and Mrs. Sidney F. Brody in May 1961

LITERATURE: Maurice Gobin, *Daumier sculpteur (1808-1879), avec un catalogue raisonné et illustré de l'œuvre sculpté*, Geneva 1952, no. 10, titled: *L'Orateur* – Jeanne L. Wassermann, *Daumier Sculpture, A Critical and Comparative Study*, exhib. cat., Fogg Art Museum, Cambridge, MA 1969, p. 69-72, no. 9 d (illustration of the polychrome, unbaked clay maquette on p. 70-1, illustration of another cast of the present bust on p. 71)



André Marie Jean Jacques Dupin, polychrome, unbaked clay maquette, 1832. Musée d'Orsay, Paris (RF 3485)



18

PIERRE BONNARD

1867 Fontenay-aux-Roses – Le Cannet 1947

Jeune femme à sa toilette

Pencil on paper. Signed upper centre: *Bonnard*; c.1931.
325 x 255 mm

PROVENANCE: Acquired directly from the artist by the former owner – Private collection, France

This fine drawing was probably executed in the early 1930s, in the same period as the painting titled *Nu à la baignoire (Sortie du bain)*. Many elements in both the drawing and the painting recur in other works of the period.

The work is accompanied by a certificate of authenticity issued by Guy-Patrice Dauberville, Bernheim-Jeune & Cie., Paris.



Nu à la baignoire (Sortie du bain),
1931, oil on canvas, 120 x 110 cm.
Centre Georges Pompidou –
MNAM/CCI, Paris



ALBERTO GIACOMETTI

1901 Borgonovo – Chur 1966

*Étude d'après la tête de la déesse Mut,
(Egyptian Museum, Cairo)*

Pen and black ink on notepaper, c. 1939.
269 x 209 mm

PROVENANCE: Gift of the artist to the publisher Tériade (Efstratios Eleftheriades) – Thence by descent

EXHIBITIONS: Berggruen & Zevi Ltd., *Alberto Giacometti, 26 drawings from the Tériade collection*, London 1993, no. 4 – Christian Klemm and Dietrich Wildung, exhib. cat., *Giacometti, der Ägypter*, Ägyptisches Museum, Staatliche Museen zu Berlin and Kunsthaus Zürich, 2008, p. 100, repr. p. 51, plate LVII – Ortrud Westheider, exhib. cat., *Giacometti und sein Kreis*, Bucerius Kunstforum, Hamburg 2013, no. 16, repr., p. 90

Alberto Giacometti copied an illustration of an Egyptian sculpture of c. 1300 BC (Head of the Goddess Mut) in an art reference book (Hedwig Fechheimer, *Die Plastik der Ägypter*, Berlin 1923, fig. 95). The sculpture is in the collection of the Egyptian Museum in Cairo.

The drawing is listed under no. 1703 in the Fondation Alberto et Annette Giacometti, Paris.



Egyptian c.1300 BC, *Head of the Goddess Mut*, limestone, height 50 cm. Egyptian Museum, Cairo



82

20

PAUL KLEE

1879 Münchenbuchsee - Muralto 1940

Morgen Grau (Morning Grey)

Watercolour and gouache on paper, laid down on the artist's mount, 1932.

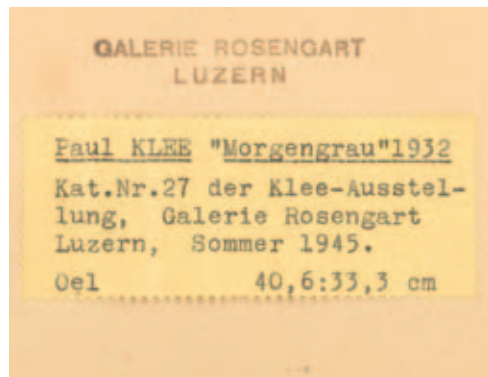
Signed Klee lower left, dated, numbered and titled on the artist's mount: 1932 / B 4 / *Morgen Grau*.

332 x 405 mm (mount 440 x 505 mm)

PROVENANCE: Lily Klee, Bern (1940-5) – Galerie Rosengart, Lucerne (1945) – Walter and Hélène Hassler-Christen, Schaffhausen (acquired in 1945) – Jean Lenthal, Paris (until 1961) – Marianne Feilchenfeldt, Zurich (1961) – Sale: Kunstkabinett, Stuttgart, 3 March 1962, lot. 228. – Walter Feilchenfeldt, Zurich (until 1968) – Felix Bloch, Zurich (since 1968) – Jan and Marie-Anne Krugier-Poniatowski, Geneva – Thence by descent

EXHIBITIONS: *Paul Klee zum Gedächtnis*, Galerie Rosengart, Lucerne 1945, no. 27, repr. – *Paul Klee*, Kunstmuseum, Winterthur 1952, no. 72 – *Paul Klee*, Galerie Renée Ziegler, Zürich 1963, no. 30, repr. – *Paul Klee, Traces of Memory*, Jan Krugier Gallery, New York 1998, no. 48, repr. – *Paul Klee, Traces de la mémoire*, Galerie Jan Krugier, Ditesheim & Cie., Geneva 1999, n.n., repr. – *Linie, Licht und Schatten. Meisterzeichnungen und Skulpturen der Sammlung Jan und Marie-Anne Krugier-Poniatowski*, Kupferstichkabinett, Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Berlin 1999 (Venice, Madrid, et al. 1999-2000), no. 160, repr. – *Paul Klee*, Galleria Civica d'Arte Moderna e Contemporanea, Turin 2000-01, n.n., repr.

LITERATURE: The Artist's Handlist, 1932, no. 344 (B. 4) – Philip Rylands, *The Timeless Eye. Master Drawings from the Jan and Marie-Anne Krugier-Poniatowski Collection*, Nationalgalerie Berlin, 1999, repr. p. 407 – Paul Klee Foundation (ed.), *Paul Klee, Catalogue raisonné 1931-1933*, Bern, 2002, vol. VI, no. 6040, repr. p. 227





HENRY MOORE

1898 Castleford (Yorkshire) – Much Hadham (Hertfordshire) 1986

Ideas for Wood Carving: Three Reclining Figures

Pencil, charcoal, coloured crayon, watercolour, pen, ink and wash on paper.

Signed: *Moore* lower right and dated: 42.

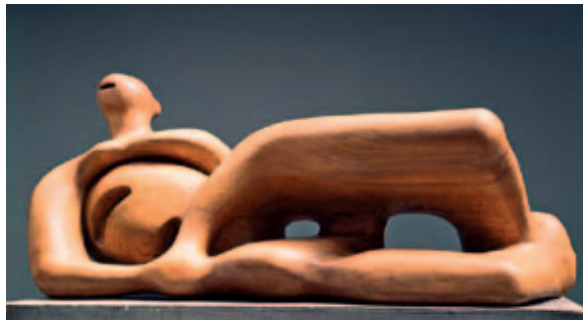
579 x 459 mm

PROVENANCE: Leicester Galleries, London – Sotheby's, London, auction sale, 26 April 1961, lot 20 – Marlborough Fine Art, London (purchased at the above sale) – Mrs David Crackanthorpe (Sotheby's, London, auction sale, 3 April 1963, lot 145) – Piccadilly Gallery, London (purchased at the above sale) – Alice Harris, USA – Private collection

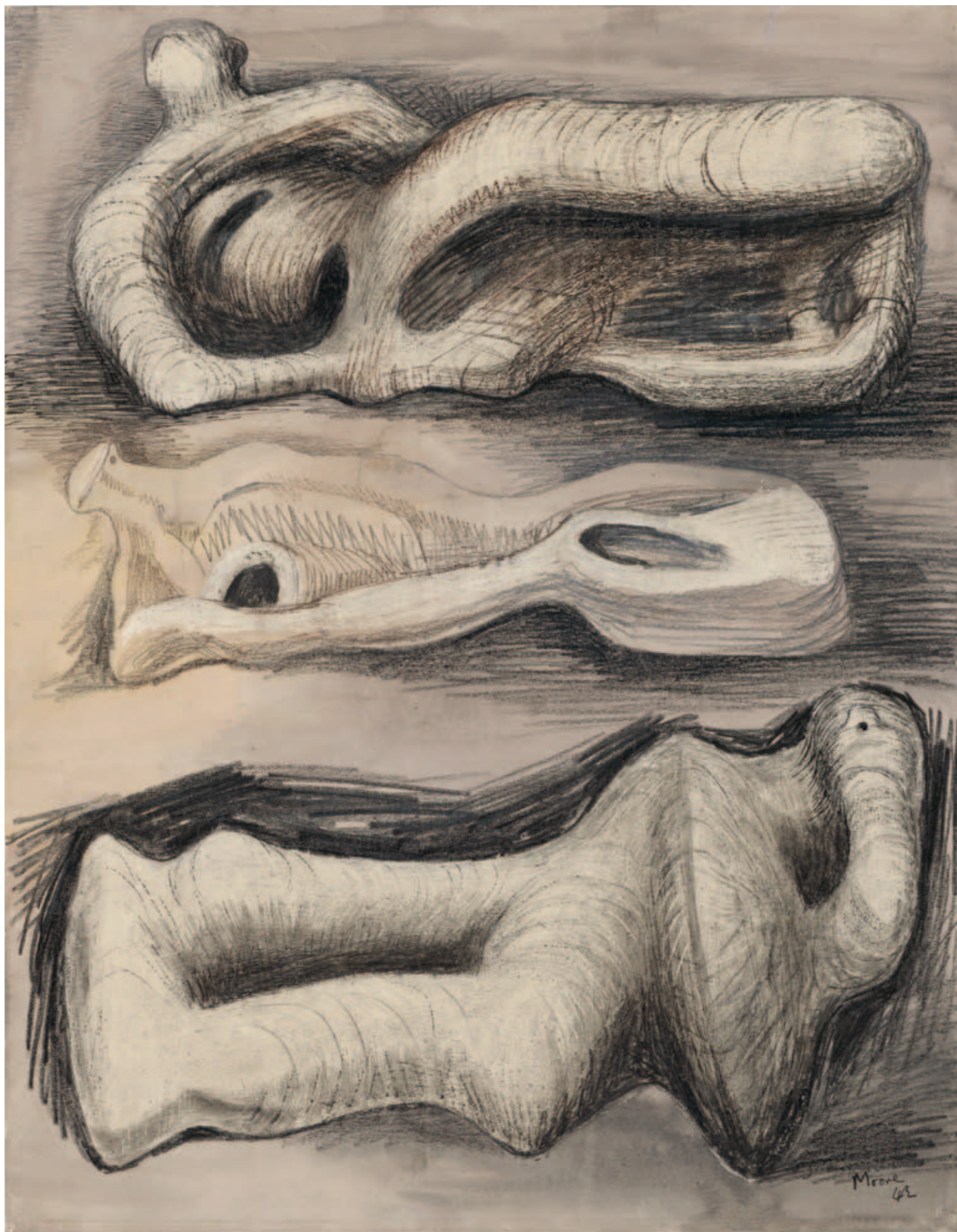
EXHIBITIONS: *Exhibitions of living Irish Art : new sculpture and drawings by Henry Moore*, Leicester Galleries, London 1946, no. 73 – *Henry Moore: Watercolours, drawings, lithographs*, Brook Street Gallery, London 1969, no. 8 – *Henry Moore*, Royal Academy of Arts, London 1988, no. 26 – *Henry Moore, Bronzen und Graphik*, Galerie Welz, Salzburg 1994, no. 29 (repr.)

LITERATURE: Ann Garrould (ed.), *Henry Moore: Complete Drawings 1940-49*, London 2001, III, no. AG 42.186, repr. p. 167

The present drawing is related to an elmwood sculpture titled *Reclining Figure* which was realised on a monumental scale in 1945-6.



Reclining Figure, 1945-6.
Private collection



Moore
62

22

ALBERTO GIACOMETTI

1901 Borgonovo - Chur 1966

Tête d'Annette

Pencil on wove paper.

Signed and dated lower right: *Alberto Giacometti 1959*.

502 x 328 mm

PROVENANCE: Eberhard W. Kornfeld, acquired from the artist in 1959 – Klipstein & Kornfeld, Bern – Acquired from the above by the family of the present owner – Private collection, Zurich

EXHIBITIONS: Galerie Klipstein & Kornfeld, *Alberto Giacometti*, Bern 1959 (ex-catalogue) – *Giacometti. La Scultura*, Villa Borghese, Rome, 2014, no. 30, repr.

LITERATURE: Anna Coliva, *Giacometti. La Scultura*, exhib. cat., Rome 2014, no. 30, pp. 105 and 121, repr. p. 111

The drawing is registered in the archives of the Fondation Alberto et Annette Giacometti, Paris. It has been assigned registration number 2280.



Alberto Giacometti 1959

BEN NICHOLSON

1894 Denham, Bucks. - London 1982

July 1962 (White Jug)

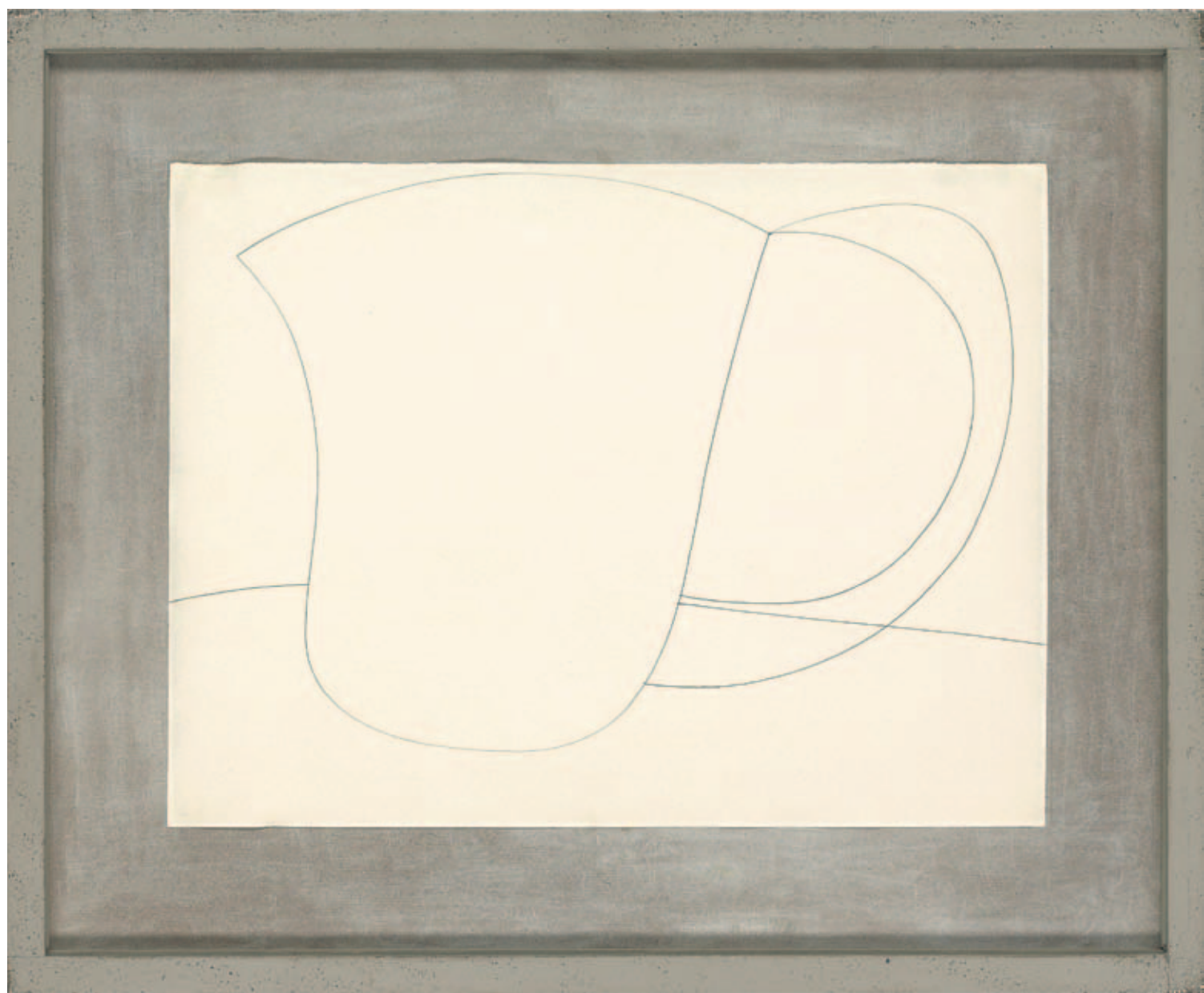
Pencil on paper laid down on prepared board, in the artist's frame.

Signed and dated on back of paper and inscribed: *NICHOLSON July 62 (white jug)* on back of board.

360 x 480 mm (paper), 495 x 615 mm (board)

PROVENANCE: Mme. Bartholt Bierens de Haan, Locarno – Galerie Cramer, Geneva – Christie's London, *Modern British Art*, 19.12.1972, lot 102 – Gimpel Fils, London – Waddington & Tooth Galleries, London – Stanley J. Seeger

EXHIBITIONS: Gimpel Fils, *Ben Nicholson*, London, 6 - 31 March 1973, cat.no.10 – Agenzia d'Arte Moderna, *Ben Nicholson*, Rome, February - March 1976, (unnumbered in catalogue) – Kettle's Yard, *Ben Nicholson, 'chasing out something alive': drawings & painted reliefs 1950-75*, Cambridge, 27 July - 22 September 2002, cat.no.26 (repr. p.23) – (subsequently at the Whitworth Art Gallery, Manchester, 3 October - 15 December 2002, and Southampton City Art Gallery, 9 January - 16 March 2003)



DAME BARBARA HEPWORTH

1903 Wakefield - St. Ives 1975

Marble Form

Oil and pencil over gesso-prepared board.

Signed and dated lower left: *Barbara Hepworth 1963*. Further signed, titled, dated and inscribed on the reverse.

455 x 660 mm

PROVENANCE: Mr and Mrs H. Davidson, Toronto – Private collection, U.S.A.

EXHIBITIONS: *Barbara Hepworth: Sculpture and Drawings*, Gimpel-Hanover Galerie, Zurich 1963-4 (drawings not listed) – *Barbara Hepworth: Sculptures and Drawings*, Gimpel Fils, London 1964 (drawings not listed) – *Focus on Drawings*, Art Gallery of Toronto, Toronto 1965, cat. no. 117

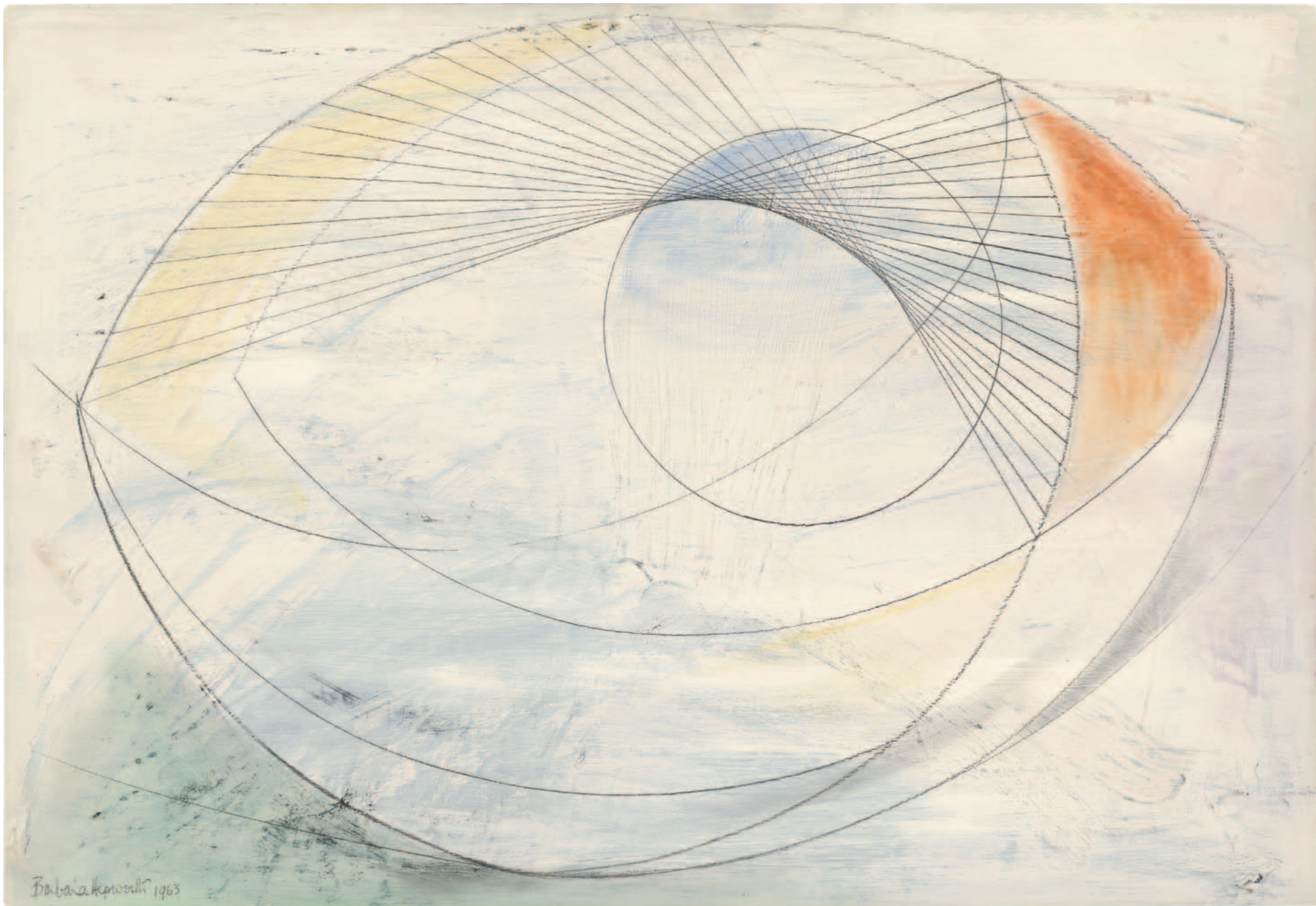
The present work is recorded as no. D465 in the unpublished catalogue of the artist's drawings and paintings, prepared by Sophie Bowness.

Vision is not sight – it is the perception of the mind. It is the discernment of the reality of life, a piercing of the superficial surfaces of material existence, that gives a work of art its own life and purpose and significant power.

Barbara Hepworth, 1937



Anonymous Photographer,
Barbara Hepworth, 1968.
 Cornel Lucas collection, London



Barbara Hepworth 1963

BALTHUS, (BALTHASAR KLOSSOWSKI DE ROLA)

1908 Paris – Rossinière, Switzerland 2001

Half Nude of a Young Girl (Portrait of Setsuko Ideta)

Pencil on paper. Signed with the artist's monogram and dated at the lower right: B. 1963.

600 x 452 mm

PROVENANCE: Henriette Gomès, Paris – Private collection, Paris

EXHIBITIONS: *Balthus*, Galerie Henriette Gomès, Paris 1966 (no catalogue published) – *Balthus, disegni e acquarelli*, exhib. cat., Palazzo Recani-Arroni, Spoleto 1982, no. 74. – *Balthus*, exhib. cat., Centre Georges Pompidou, Musée national d'art moderne, Paris 1983-4, no. 94, full-page repr. – *Balthus*, exhib. cat., Municipal Museum of Art, Kyoto 1984, no. 50

LITERATURE: Sabine Rewald, *Balthus*, exhib. cat., The Metropolitan Museum of Art, New York 1984, p. 152, fig. 129, titled *Figure Study (Setsuko)* – Virginie Monnier and Jean Clair, *Balthus, Catalogue Raisonné of the Complete Works*, Paris 1999, no. D 1002, repr. p. 313

On an official visit to Japan in 1962, Balthus met Setsuko Ideta, a young Japanese woman aged nineteen who acted as a translator on his visit to the temples at Kyoto. She came to Rome that same year, and later (in 1967) became his wife.



Anonymous Photographer,
Balthus and Setsuko by the Pavilion.
Fondation-Balthus, Rossinière



B. 1963

26

WERNER TÜBKE

1929 Schönebeck – Leipzig 2004

Self-Portrait

Graphite on paper.

Signed: *Tübke* lower centre. Dated: 1970 upper right.

880 x 660 mm

PROVENANCE: Private collection, Germany

The drawing has been assigned the registration number Z 28/70 in the archive of the Tübke-Stiftung, Leipzig.



Anonymous Photographer,
Tübke at work on 'Working Class and Intelligentsia',
a mural for the Rector's Building at Leipzig University,
completed in 1973

1975





Gertrud Müller, *Ferdinand Hodler at work*, photograph, c. 1915



FERDINAND HODLER

1853 Bern – Geneva 1918

*Giulia Leonardi*Oil on canvas. Signed lower right *F. Hodler*.

Executed c.1910-11.

45.0 x 40.5 cm

PROVENANCE: Galerie Moos, Geneva – Private collection, Switzerland

EXHIBITIONS: Galerie Moos, *Ferdinand Hodler*, Geneva 1918, no. 89 – Biennale di Venezia, *XII^{me} Esposizione internazionale d'arte della città di Venezia*, Venice 1920, no. 25 – Galerie Commeter, *100 Jahre Galerie Commeter*, Hamburg 1921, no. 143 – Kunstmuseum Bern, *Hodler Gedächtnisausstellung*, Bern 1921, no. 425 – Moderne Galerie Thannhauser, *Ferdinand Hodler*, Munich 1925, no. 33 or 34 – Galerie Ernst Arnold, *Mai – Ausstellung. Ferdinand Hodler, Ernst Ludwig Kirchner, Fritz Huf*, Dresden 1925, no. 25 (?) – Kunstmuseum Solothurn and Bucerius Kunstforum Hamburg, *Ferdinand Hodler und Cuno Amiet. Eine Künstlerfreundschaft zwischen Jugendstil und Moderne*, Munich 2011-12, p. 175, no. 86

LITERATURE: C. A. Loosli, *Ferdinand Hodler, Leben-Werk-Nachlass*, IV, no. 1026 – Werner Y. Müller, *Die Kunst Ferdinand Hodlers. Gesamtdarstellung*, Band 2. *Reife und Spätwerk 1895 – 1918*, Zurich 1941, p. 191, repr. p. 488 – *Ferdinand Hodler und Cuno Amiet. Eine Künstlerfreundschaft zwischen Jugendstil und Moderne*, exhib. cat., Bucerius Kunstforum Hamburg and Kunstmuseum Solothurn, Munich 2011-12, p. 175, no. 86, repr. – Oskar Bätschmann, Monika Brunner and Bernadette Walter, *Ferdinand Hodler – Catalogue raisonné der Gemälde*, Band 2, *Die Bildnisse*, Schweizerisches Institut für Kunstgeschichte, Zurich 2012, p. 232, no. 858, repr. p. 233



In Switzerland, Ferdinand Hodler's work has national heritage status and his iconic motifs are omnipresent. In Germany, he shot to fame only in the wake of a series of major exhibitions and a burst of critical acclaim in France and Austria around 1910.

He well understood the mechanics of exhibiting and supplied all exhibitors with a generous number of works – much in the manner of Courbet and Manet with their *expositions payantes*. He actively sought out every opportunity to present his work to the public. He was not shy to use scandal as a tool to promote his painting.¹ Up to 1914 his work was to appear in countless exhibitions and he was invited to join numerous avant-garde artists' associations – the Berlin and the Vienna Secessions in 1900, and the Munich Secession and the Weimar-based Deutscher Künstlerbund in 1903.



Fig. 1: Anonymous Photographer, *Hodler-Ehrensaal*, XIX exhibition of the Vienna Secession, 1904

Hodler's first artistic and commercial breakthrough came in 1904 when he exhibited thirty-one paintings at the Vienna Secession (Fig. 1).² His impact on Austrian contemporary art was to prove very significant. A juxtaposition between Klimt's magnificent *Portrait of Adele Bloch-Bauer* (1907) and Hodler's *Portrait of Gertrud Müller* (1911) points up the extraordinary modernity of Hodler's work (Figs. 2 and 3). Following the 1904 breakthrough, collecting interest accelerated. The Geneva newspaper *Tribune de Genève*, in a 1912 comment, noted: *Hodler's oeuvre is like a blue-chip stock! Everyone's speculating (...). It's a raging fever, it's 'Hodler mania'.*³

In Germany, Hodler's success reached a peak in 1911.⁴ Max Liebermann was instrumental in obtaining him a commission from the city of Hanover in the same year to paint a monumental mural for the conference chamber of the new city hall. And his work was shown at important commercial exhibitions – in Berlin, Cologne, Frankfurt and Munich.⁵ Demand for his paintings reached record levels.⁶

The continuing importance of Hodler's work was underlined by the exhibition of forty-one of his key paintings – featured among them were the present *Portrait of Giulia Leonardi*, together with major works like *The Woodcutter* (1910) and *View of Lake Ge-*



Fig. 2: Gustav Klimt (1862–1918),
Adele Bloch-Bauer I, oil on canvas, 1907.
Neue Galerie, New York



Fig. 3: *Portrait of Gertrud Müller*,
oil on canvas, 1911.
Kunstmuseum Solothurn

neva (1915)⁷ – in the *Padiglione Svizzero* at the 12th international Biennale in Venice in 1920. It was Switzerland's first appearance at the Biennale.

However, until very recently, only a handful of museums and collectors outside Switzerland have specialized in Swiss painting. Hodler's work had largely escaped serious international attention until a real shift in interest in his role as the leading Swiss modernist occurred, particularly when the Musée d'Orsay staged a major exhibition of his work in 2008.⁸ In 2012, New York's Metropolitan Museum purchased one of Hodler's most important symbolic images, the painting titled *Le rêve de pâtre* (1896).⁹ The Art Institute of Chicago now holds the largest collection of his works in the United States. A small group of American private collectors are among the increasing number of non-Swiss buyers of work by Swiss modernists like Hodler, Amiet and the Giacomettis. The exhibition staged at the Neue Galerie in New York in 2012, focusing on Hodler's late work, made a groundbreaking contribution to his recognition as a pioneer and champion of modernism.¹⁰

A chance encounter at the Café de la Bohème in Geneva in 1910 was to lead to the present portrait. The sitter, an Italian singer and guitarist – and owner of the café – named Giulia Leonardi was one half of a musical double act.¹¹ It was the impact of Leonardi's fiery temperament rather than her physical appearance – she was slightly disabled – that drew Hodler to request that she sit for him. Over a period of several months her powerful personality inspired him to produce a series of nineteen portraits which ranged from pencil sketches and studies to full-length paintings. She also



Fig. 4: *Woman in Ecstasy (Two Versions)*, 1910. Photograph taken at the exhibition *Ferdinand Hodler – View to Infinity*, Neue Galerie, New York 2012

modelled for the various versions of his celebrated painting titled *Woman in Ecstasy* (1911)¹² (Fig. 4) and for the single-figure version of *The Holy Hour*, now held at the Kunstmuseum in Glarus, Switzerland. Hodler also portrayed the force of Leonardi's emotionality in a large number of other head-and-shoulders sketches and oil studies. Hodler saw Giulia Leonardi as a high-spirited, extroverted individual who combined femininity with extraordinary emotional intensity (Fig. 5). Her appearance fascinated him. Her huge eyes and arched brows, her unruly black hair, her prominent nose, sensuous mouth and oval, almond-shaped face moved him to paint her again and again, providing a visual record of her changing moods and emotions. To ensure that she was available to sit for him at all times he would pay her five francs a day on days when she did not sit for him.

This portrait of Giulia Leonardi is a fine example of Hodler's mature style. The composition of the portrait shows only a small area of shoulder and this underlines the unconventionality and originality of his approach. In his response both to the beauty of the subject¹³ and to her personality he achieves a powerful symbiosis – a symbiosis whose quality and expressive content are rarely found in related portraits of Leonardi. Here Hodler approaches his subject with a new intimacy and his interpretation of the emotionality of the sitter shows striking freedom and directness of execution.

The remarkable provenance of the painting and its lengthy and well-documented exhibition history testify to its central importance in Hodler's *œuvre*.

The painting is registered in the archives of the Schweizerisches Institut für Kunstwissenschaft in Zurich as an original work by Ferdinand Hodler (no. 37868).



Fig. 5: Anonymous photographer, *Giulia Leonardi*.
Archive of Aimée Leonardi, Ascona

- 1 Oskar Bätschmann, *The Artist in the Modern World. The Conflict between Market and Self-Expression*, New Haven and London 1997.
- 2 Sabine Grabner, *Ferdinand Hodler und seine Beziehung zu Wien* in *Ferdinand Hodler und Wien*, exhib. cat., Österreichische Galerie, Oberes Belvedere, Vienna 1993, p. 22.
- 3 Louis Baudit, *Ferdinand Hodler in ABC – Seul quotidien illustré de la Suisse*, 6-7 July 1912.
- 4 Ortrud Westheider, *Ferdinand Hodler und Cuno Amiet. Zwei Schweizer Karrieren im deutschen Kunstbetrieb*, in exhib. cat., *Ferdinand Hodler und Cuno Amiet. Eine Künstlerfreundschaft zwischen Jugendstil und Moderne*. Bucerius Kunstforum Hamburg and Kunstmuseum Solothurn, Munich 2011-12, p. 56 ff.
- 5 In Munich, at the Moderne Galerie Thannhauser.
- 6 Oskar Bätschmann, *Hodlers Fall – Zwischen Frankreich und Deutschland* in *Ferdinand Hodler – Die Forschung – Die Anfänge – Die Arbeit – Der Erfolg – Der Kontext* (text volume titled *Outlines*), Schweizerisches Institut für Kunstwissenschaft (SIK-ISEA), Zurich 2009, pp. 197-214.
- 7 For Switzerland's participation at the Biennale, see www.Biennale-Venezia.ch/biennale.aspx?id=13734789 (accessed 22.08.2014).
- 8 *Ferdinand Hodler*, exhib. cat., Musée d'Orsay, Paris 2008.
- 9 *Der Traum des Hirten* (The shepherd's dream), 1896, oil on canvas, 250.2 x 130.5 cm, inv. 2013.1134. Christie's, Zurich, auction sale, *Swiss Art*, 11 December 2013, lot 34.
- 10 Ulf Küster, *Ferdinand Hodler – Series and Variations* in *Ferdinand Hodler – View to Infinity*, exhib. cat., Neue Galerie, New York 2012, p. 12.
- 11 *Illustrierte Familienzeitschrift*, 16, Geneva, 20 May 1938, p. 374.
- 12 Private collection. See *Ferdinand Hodler – Eine symbolische Vision*, exhib. cat., Kunstmuseum Bern and elsewhere, 2008, p. 268, no. 98, repr. Other versions of the painting are held at the Musée d'Art et d'Histoire, Geneva and at the Kunstmuseum in Solothurn.
- 13 See Götz Czymmek, *Der Fall Hodler in Köln* in *Kölner Museum Bulletin, Berichte und Forschungen aus den Museen der Stadt Köln*, 4/1998, Cologne 1998, pp.21-6. – *120 Meisterwerke der Gemäldesammlung*, exhib. cat., Wallraf Richartz Museum, Cologne 1986, p.236. – The city of Zurich acquired a study titled *Head of an Italian Woman (Giulia Leonardi)* in 1939. The painting is a portrait of Leonardi showing her in a strict three-quarter pose.

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