



**Jacques Villon Paintings: 600
œuvres**

Miguel Orozco

The paintings of Jacques Villon: 600 œuvres

Miguel Orozco

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Cover: *Maternité (Maternity)*, Oil and ink on canvas, 1948 Haggerty Museum of Art at Marquette University, Milwaukee, Wisconsin

**To Carmen Guillén
as we approach our 43rd wedding anniversary**

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Preface: *Ceci n'est pas un Catalogue raisonné*

Having compiled several catalogues raisonnées of the graphic work of painters like Picasso (Posters and illustrated books); Georges Braque (The Complete Prints); Francis Bacon (The Complete Prints); Edgar Degas (Montypes) and Jacques Villon (Lithographs; Interpretation Works)¹, I must clarify from the start that the present work does not aim to be regarded as another piece of the same series. Preparing a true catalogue raisonné of Villon's paintings would be a far too arduous job for a simple amateur like myself. I do not have either the means (access to archives, photos, entourage of the painter and gallerist, etc.) nor the time or strength to undertake such a titanic job. Fortunately, I understand that a catalogue raisonné of Jacques Villon paintings is indeed in preparation under the direction of M. Patrick Bongers at Éditions Louis Carré & Cie. in Paris. When completed, it will constitute the most potent homage to one of the great painters of the 20th century.

If it is not a catalogue raisonné, what is then the present book? The answer is that there are in the world lots of lovers of the art of Jacques Villon but few -not to say practically none- sites or books with a sizeable compilation of his paintings. The situation is made even worse by the pitiable state of French art web resources. Jacobine pulsions have deprived French museums of the possibility of developing their own efforts of catalogation and web divulgation, all relying thus on the centralized structures organized around the *Ministère de la Culture*. Browsing in the ministry's many web sites provides an experience that reminds us more of the times of the infamous

¹ Orozco, Miguel [Picasso litógrafo y militante](#), Fundación Picasso, Málaga 2016; [Picasso lithographer and activist](#). Academia.edu 2018; [The Complete Prints of Georges Braque. Catalogue raisonné](#), Academia.edu 2018; [Picasso: 70 years of book illustration. Catalogue Raisonné](#), Academia.edu 2018; [Catalogue Raisonné of Picasso Posters](#), Academia.edu 2019; [The prints of Jacques Villon. Vol 1. Interpretation works](#) Academia.edu 2020; [The Prints of Jacques Villon Vol. 2 Lithographs, pochoirs, monotypes](#) Academia.edu 2020; [The Complete Prints of Francis Bacon. Catalogue Raisonné](#) Academia.edu 2020; [Degas Monotypes: A Catalogue raisonné 2019](#) Academia.edu 2019.

Minitel French invention of the nineteen eighties than of the 21st century. French museums, over 1,200 in number, are furthermore split among different structures with little coordination: *Service des Musées de France*; *Musées de collectivités*; *Musées nationaux*; *Autres musées de France* and *La Réunion des Musées Nationaux - Grand Palais (Rmn-GP)*; etc..

In view of the situation, we undertook the present work with two single aims: to pay tribute to the art of Jacques Villon and to make available to amateurs a large amount of paintings by him. We calculate that our compilation comprises nearly two thirds of his entire production of paintings. We have however left out many possible paintings where we had no documentary evidence of their existence as canvases. This requires an explanation:

The Ginestet & Pouillon's catalogue raisonné of Villon's prints, which lacks many data that is normally contained in a work of this type, like name of engraver, chromist, printer, etc., does not provide any certainty as to which of his prints are original ones, i.e., those in which he was the engraver of the stones or plates. They separate Villon's prints into two categories. The first includes those "hand engraved by Jacques Villon himself". These first group prints are numbered 1 to 593, all preceded by the letter E. But this first group includes somehow suprisingly the interpretation prints he made in the 1930s for the publishing branch of the Galerie Bernheim-Jeune, *Bernheim-Jeune Éditions*, reproducing in color aquatints works of Cézanne, Renoir, Van Gogh, Bonnard, Braque, Raoul Dufy, Van Dongen, Matisse, Modigliani, Picasso, Signac, Vlaminck, Utrillo and other painters (G&P E 599 to E 696).

The second group of Ginestet & Pouillon's catalogue groups the prints that they could not prove that Villon had engraved them himself (G&P App. 1 to App. 121). In principle, the separation made by Ginestet & Pouillon is clear enough, but only as regards authorship of the engraving, i.e., the person who drew on the stone or metal plate. But going through their catalogue raisonné one does not know which of Villon's prints are original ones and which are actually interpretation prints, even if they reproduce paintings made originally by Villon. In an original lithograph it is the painter himself who creates the design out of nothing and draws himself on the stones -one for each color- while in a lithograph of interpretation, used above all to reproduce previous works, it is the chromist who is responsible for moving the painting to the stone, normally under the supervision of the painter.

Ginestet & Pouillon describe for instance the eight lithographs of the 1962 portfolio *Jacques Villon, Huit Lithographies Originales (Papiers, Le*

théâtre, Le potager aux citrouilles, Vers la chimère, Le vase jaune, Le pigeonier normand, Orly, and Le long du parc) as "original lithographs". And at the same time G&P include these eight lithographs in their second category, i.e., among those in which they could not guarantee that Villon had made the lithograph. A true contradiction. In any case, they imply that these eight, like all prints in their first category, are "original" in the sense that the design is new.

We believe, however that these lithographs are not original ones, but interpretation prints. We say this because we have identified some of the paintings on which they were based (*Orly* and *Le long du parc*). We have also located original Villon paintings of the same series as the ones that gave birth to other lithographs of the portfolio (*Le pigeonier normand, Le vase jaune, Vers la chimère, and Le potager aux citrouilles*). We think that these 8 lithographs could be interpretation ones made by Henri Deschamps under Villon's supervision based on paintings still in the hands of Villon's gallerist Louis Carré, perhaps chosen by Italian art critic Lionello Venturi, who wrote the text of the portfolio.

But as in anything relating cataloguing printed work of many great artists – and particularly in the case of Villon– there is no established certainty. What we mean is that it is also possible that the eight lithographs were actually new versions made by the chromist (Deschamps or Villon) of paintings made earlier by the painter. We say this because despite having several hundreds of Villon paintings in our home-made database, among the eight lithographs we have only located one original painting that corresponds exactly, without change, to the 1962 print. Besides, it is an established fact – as we prove in the present book– that the painter made often many variations of virtually the same painting.

In view of the situation, and despite of being convinced that most Villon lithographs actually reproduce paintings, we have left out of our compilation of paintings those reproduced in lithographs unless we have proofs that they existed as original canvases.

We have organized the compilation in 19 groups or subjects. The division is arbitrary and thus subject to criticism. First of all because following the evolution of Villon's painting chronologically would have been in principle better, given his regular change of style. However, organizing the works by "subject" allows us to focus on the favourite themes tackled by Villon, and within them on the structures over which he developed many variations. Once the painter built a structure to serve as the basis of a painting, be it a

portrait, a landscape or a still life, he often revisited it introducing variations that led to another painting or a series of them. Of course, some paintings would also qualify to be included in chapters other than the one in which we have placed them, but a choice had to be made.

Despite the obvious beauty of Villon's pre-cubist œuvre, most of it composed of drawings, etchings, watercolors and gouaches, we have only included in our book a few works. This was done mainly to document the elegance, the mastery of drawing and color and his technical ability to paint post-impressionist works. We have included the drawings, watercolors and gouaches in our first chapter, named *La Belle Époque*, which briefly shows us how he portrayed the *joie de vivre* of this period of optimism, prosperity, colonial expansion and technological, scientific, and cultural progress in France. Oil paintings of the period are however included in other chapters, mainly under *Portraits*.

After *La Belle Époque*, the second group is the only chapter following chronologically the previous one. *Synthetic cubism* takes thus over when Villon inspired *La Section d'Or* and started to create paintings that, while developing the analytical approach of Braque's and Picasso's early cubism, they made color an essential part of the picture in a way that differs clearly from their (or Juan Gris') Synthetic cubism. The remaining seventeen groups are thus achronological themes which try to accommodate most, if not all, the themes dear to Villon. Each painting is included in just one group, which may make difficult to locate a particular one. For instance, the chapter on Portraits contains some that are the best synthetic cubism paintings by Villon, but which were included there to provide a global view of his canvases of this motif, perhaps the most important in his career. Some included in the self-portraits group may actually not be representations of Villon himself, as we cannot be sure that many paintings without documentary indication of the person depicted we included there are really self-portraits, but in most cases we believe we are right and the person represented is the painter.

In some portrait paintings we have corrected or completed the name of the person portrayed, sometimes even correcting major museums and experts. This is for example the case of the first recorded *Portrait de Marcel Duchamp*, dating from 1913. Experts and museums seem not to have taken the trouble of looking carefully at the face in the painting, which corresponds undoubtedly to the artist's father Eugène Duchamp and not to his brother Marcel.

The number of themes selected and the paintings included in each group will be necessarily controversial, and we do not claim to have achieved an optimal solution. Readers looking for one particular painting can nevertheless use the CtrlF search facility in pdf files to locate it.

The reader will notice that a large part of the paintings we have located come from auction houses, from sales carried out in the last forty years. This might not be very 'scientific', but it is in practice the only method to locate paintings that often disappear into private houses or collections once they have been auctioned. Of course, there is the risk of including 'fake' works, but given the relatively low prices paid for the paintings, the likelihood of forgeries is very low. Besides, most of the works sold in auctions have been certified by experts, notably from Galerie Louis Carré, the exclusive dealer of Jacques Villon's paintings since 1944. Other sources of paintings are world museums, particularly American ones. We have also used information contained in exhibition catalogues or other books.

We are convinced that many of the paintings we have located, indicating that they are in private collections, are really now the property of the French State. The only information we have about them is that they were sold in art auctions. We are sure that in many cases they were actually bought by museums. Unfortunately the state of search facilities in the French museum structures is so poor that it is not possible to find out which of the 1,200 museums has a particular painting. For example, if you search for "Jacques Villon" as author in the [Joconde database](#) that is meant to contain all pieces of the *collections des musées de France*, the result is just one painting... by Jean Metzinger. If you try another database, the *Réunion des Musées Nationaux* image bank [Images d'Art](#) (482,000 entries), you will obtain 81,648 results, i.e., all works where the words "Jacques" or "Villon" are mentioned. If you try just "Villon" you will get 35 heterogeneous works, mostly by Villon's friend André-Charles Mare, many illuminated manuscripts from the middle ages... and not a single work by Jacques Villon. The *Minitel* effect all over again.

Miguel Orozco
December 2020

Jacques Villon, the cubist-impressionist

Many painters and art critics have said that Jacques Villon (1875-1963 real name Gaston Émile Duchamp) was perhaps the most underappreciated painter of the masters of the School of Paris and also of the twentieth century. They are right, and world museums owe the Norman painter an apology in the form of a major retrospective –or a series of them– that would take his best works throughout the world. Stanley William Hayter, founder of the Atelier 17 printworks in Paris and New York and the most important printmaker of the Anglo-Saxon world, used to say also that Jacques Villon was the "unacknowledged father of modern printmaking." He was right, and he had good reasons to know, since it was Villon who initiated him to engraving in 1926. We are not tackling here Villon's activities as engraver, but his paintings. We have already covered Villon's Lithographs and Interpretation Works in other books, and we hope that in the future we shall be able to produce a fourth volume on Villon covering his impressive production of etchings.

Villon's graphic œuvre comprises nearly 1000 prints, which puts him, together with Picasso, Miró and Chagall at the lead of the genre. In 1955, the Museum of Modern Art of New York dedicated to him a major retrospective (*Jacques Villon. His Graphic Art*, October 19 - November 5, 1955; National Gallery of Canada 18 Nov. 1955 to 13 May 1956). But the MoMA initiative, headed by William S. Lieberman, Curator of the Abby Aldrich Rockefeller Print Room of the Museum and perhaps the best promoter of prints in the Americas, missed some of the best Villon prints, as the exhibit concentrated mainly in the 1899-1910 production.

Jacques Villon was the eldest of a family that became famous, the Duchamp-Villon (Marcel Duchamp, Suzanne Duchamp-Crotti and the sculptor Raymond Duchamp-Villon) children of the cultivated and artistic Norman bourgeoisie. His father Eugène Duchamp was a notary in Blainville-Crevon, his mother an accomplished musician and amateur painter. The maternal

grandfather, Emile-Frédéric Nicolle (1830-1894), a maritime broker by profession, practiced engraving with great talent. The contributions of this family to modern art cannot be underestimated: Marcel Duchamp –the most renowned member of the family in the U.S. since he lived permanently in New York since 1942– invented conceptual art, changed the rules of the art game and turned a simple water fountain into a modern-art masterpiece. His brother Raymond was one of the first artists to apply Cubism to sculpture. Jacques, for his part, added vivid colors to cubism, creating a new school often referred to as "cubist impressionism". And at the same time he turned printmaking upside down.



Marcel Duchamp, Raymond Duchamp Villon and Jacques Villon in Puteaux (1913)

Villon learned the first rudiments of engraving from his grandfather Nicolle who

welcomed him on weekends at his home in Rouen when he was a boarder at Lycée Corneille. "At an early age I was accustomed to handling copper plates, to the smell of etching acid and the sound of melting varnish" Villon would recall later². And he made his first print in 1891: "I had neither ground nor mordant for biting the copper. I prepared my plate with melted candle wax and purchased acid at the pharmacist's. I used the acid undiluted and the result was catastrophic. I was obliged to begin all over again. After some reflection I diluted the turbulent solution with water. The result, a portrait of my father, was my first etching, signed and dated G. Duchamp 1891. My second print done in the same year was a portrait of my grandfather. After that I did no more etching until 1899"³. Emile-Frédéric

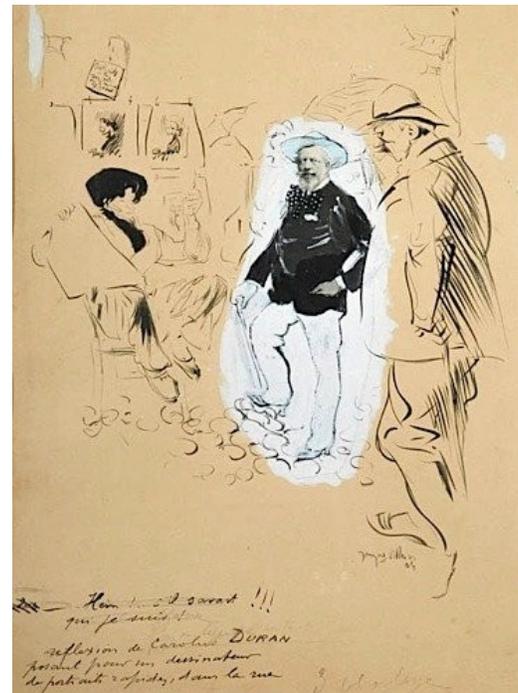
² Lieberman, William S. *Jacques Villon: His Graphic Art*. The Bulletin of the Museum of Modern Art Vol. 21, No. 1, New York, Autumn, 1953), p. 3

³ Lieberman 1953, p. 3

Nicolle was more than just an amateur, and had a very elaborate technique. Many of his plates are today preserved at the Chalcographie du Louvre.

Jacques Villon attended the School of Fine Arts in Rouen, while joining as an apprentice a law office in the city. Then in 1894 he went to Paris and began to study law at the University of Paris. But he soon lost interest in legal studies, and instead attended Fernand Cormon's studio on the Boulevard de Clichy, where Henri de Toulouse-Lautrec, Vincent van Gogh and Chaim Soutine studied. The rest of his time he spent making drawings and submitting them to various magazines and newspapers, some of which were politically oriented. In order to distance his family's name from these publications, he changed his name to Jacques Villon (as an homage to French medieval poet François Villon). He met in Paris Henri Toulouse-Lautrec and other major artists. Very influenced by the Lautrec lithographs which he discovered at that time, he produced belle-époque portraits and genre scenes. He soon found himself established as an illustrator and cartoonist for several illustrated Paris newspapers, starting in 1894 with *Quartier Latin*, followed by *Le Chat noir*, *Le Rire*, *L'Assiette au beurre*, *Gil Blas*, and notably from 1897 by the top satirical newspaper of the moment, *Le Courrier Français*, where he had until the death of publisher Hypolythe-Jules Roques in 1910, a weekly visual column with a drawing and a legend, just like the famous Adolphe Willette. He worked alongside another monument: Théophile Alexandre Steinlen. He also produced posters for cabaret shows.

Hein!...s'il savait...qui je suis!!!, encre, gouache et collage sur papier. Illustration pour *Le courrier français*, n°41, du 9 octobre 1904



La Joie de vivre

In Paris he also resumed in 1899 learning the engraving techniques he had practised with his grandfather. He was encouraged to do so by his friend Francis Jourdain, a politically radical painter and decorator, who had a workshop near Villon's domicile at rue Caulaincourt. Villon's technical virtuosity was already evident, and he practices color aquatint, drypoint and lithography with equal ease. The general tone is one of humor, elegance, a certain happy carefreeness, images in keeping with the taste and fashion of these pre-war years. The prints capture the *joie de vivre* and charm of Paris at the turn of the century, elegant ladies of the high society and of the lower classes, the bohemia of the Latin quarter and Montmartre, popular dances and parks. The largest part of the MoMA 1953 exhibition consisted of color etchings and aquatints done between 1899 and 1910 with the purpose of revealing a then less known aspect of Villon's career.

Although more interested in intaglio, Villon did not forget lithography, which other artists preferred due to its simplicity for the painter, while etching was more complicated and required specific training and experience. Between 1895 and 1907 Villon drew over thirty lithographs, most of which in color, as well as seven posters lithographed in color. Several of Villon's posters are film advertisements but the best was for a bar, another form of entertainment developed during the 1890's.

Lithography was used with great success by French painters like Gericault, Delacroix and Daumier. The technique was however used mainly –and massively– in the second half of the 19th century to produce advertising pamphlets and multicolored posters for the announcement of events, shows or political propaganda. The development of photogravure at the end of the century, however, leads to the gradual abandonment of lithography, although the quality provided by the photomechanical procedure until the second half of the twentieth century was clearly lower than what could be achieved with manual procedures. The advantage of the gravure was its mechanization and the possibility of making massive print runs at a much lower cost than

manual procedures such as lithography. Another reason for the displacement of lithography is that in the nineteenth century the cost of the extraordinarily skilled labor required by the lithographic technique was ridiculously low, while the struggles of the workers greatly increased this cost. But the abandonment of industrial lithography for photogravure left the field again free for artists, who returned to lithography to produce artistic posters. One of the first –and the most prolific– to use it was British-trained Jules Chéret, the master of *Belle Époque* poster art who also invented poster collectionism with his *Maîtres de l’Affiche* collection, an art publication of small size (38 x 28 cm) with the best posters by ninety-seven Parisian artists. The modern poster arose in the Paris of Napoleon III, a newly rebuilt city with large buildings and wide boulevards. On the walls of this new city appeared the striking prints of Jules Chéret, who was awarded with the *Legion d’Honneur* for the creation of a new branch of art, and of Henri de Toulouse-Lautrec.

Jules Chéret poster for Le Courrier français (1892)

Thus, from 1890, many artists, following in the footsteps of Chéret, worked on the creation of posters. They were for example Théophile-Alexandre Steinlen, Adolphe Willette, Alphonse Mucha, Eugène Grasset, Pierre Bonnard, Albert Guillaume, and of course Toulouse-Lautrec. For the fine prints collector, Toulouse-Lautrec, Bonnard, Cezanne, Denis, Renoir, Signac and Vuillard also produced single color lithographs as well as portfolios and illustrated books. Pablo Picasso himself did not escape this poster fever either. In 1899 he tried to obtain the job of designing the one that would announce the Carnival festivities in Barcelona for 1900. He participated in the call for tender but his design was



not chosen. The newspaper *La Publicidad* said of the Picasso project: "Too bad the appearance of the poster is dirty and not very expressive!". His next bid, also a failed one, was to design the advertising poster for the restaurant *Els Quatre Gats*, which opened its doors in 1897 and where he held his first Barcelona exhibitions. But Pere Romeu, the manager, finally gave the job to Ramón Casas, who portrayed Pere Romeu at the bar and even included his name in the poster in large characters. The andalusian's design was finally used as cover of the restaurant's menu. Always seeking paid jobs, Picasso submitted in 1900 two proposals for advertising posters for the Barcelona insurance company Caja de Previsión y Socorro. Without any result⁴.

Villon's early preference for intaglio marked a difference with most other artists, who largely neglected color printing from intaglio plates. American painter Mary Cassatt was an exception and produced many etchings at the printworks of Eugène Delâtre. Villon went there too and between 1899 and 1910 he produced 175 intaglio, many of which in color.

La femme au chevalet

His publisher since 1899 Edmond Sagot had no trouble distributing Villon's *joie de vivre* and *Belle Époque* productions that Bill Lieberman said had "the boldness and brilliance of Toulouse-Lautrec touched with the elegance and charm of Paul-César Helleu"⁵. Jacques had found a style, a formula and a niche and could have been content with such easy success. But he quickly felt the limits of this pleasant art, which encloses and condemns him to a form of repetition. He later even deplored having produced –and not having destroyed– these beautiful engravings.



⁴ Orozco, Miguel Catalogue Raisonné of Picasso Posters, Academia.edu 2019, p. 12

⁵ Lieberman 1953, p. 4

Basically because they did not respond to the research spirit that always animated him.

The adoption of cubism brought radical changes to his prints production. The illustrative and sweet aspect of his art disappeared completely to leave all room to the analysis and simplification of form. If his previous prints had been in color, his graphic production as a cubist was entirely in black and white. The change of his art was so extreme that his publisher Edmond Sagot refused to continue to sell his prints.

*La table servie,
drypoint 1913*

Villon had continued to paint while doing the *joie de vivre* engravings. In 1903 he was part, along with Renoir and Rouault, of the group that founded the *Salon d'Automne*, generally known by two major dates: the "birth of Fauvism"



in 1905 and the xenophobic and "anti-modernist" quarrel of 1912.

In 1905, he exhibited his work with his brother Raymond at the Galerie Legrip in Rouen. From 1904-1905 he studied at the Académie Julian. In 1906 Villon settled in Puteaux and began to spend more time painting. By 1910, and before his conversion to cubism, he had devoted himself primarily to that task as his primary art form, beginning in a Neo-Impressionist style influenced by Edgar Degas and Henri de Toulouse-Lautrec.

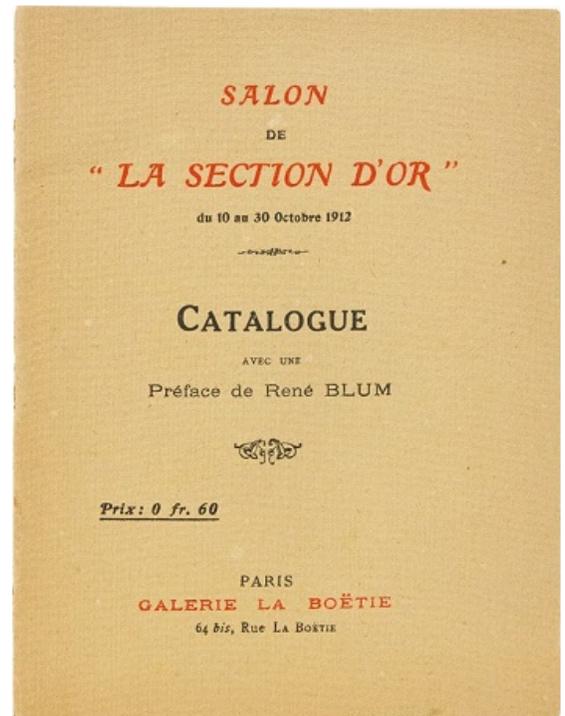
The paintings of this period show him anxious to question nature, to analyze it to better synthesize it. The painting should not be a faithful reproduction of nature, any more than it will constitute, for the spectator, only a visual pleasure. It must be full of life with a soul. But the soul can only express itself through the painter's brain. Villon's approach combines a high intellectual and artistic impulse (which comes in particular from a thorough reading in 1912 of the *Trattato della pittura* (Treatise on Painting) by Leonardo da Vinci and the search for an aesthetic truth. Rediscovering the

regulating lines of the Renaissance and the pyramidal structure of Vinci, Villon organizes his paintings according to a "line of intention" which synthesizes the motif (*La Table servie*, 1912-13, New Haven, Yale University Art Gallery) and *Puteaux, fumées et arbres en fleurs*, Puteaux, Smokes and Blossoming Trees 1912). This research culminates in the *Portrait of J. B., painter* (1912, Columbus Museum, Ohio) and *La Femme assise* (Seated Woman 1914, private collection). He was developing his mature style, in which he combined a Cubist use of flat, geometric shapes with a palette of luminous colours, what led to being called sometimes a "cubist-impressionist" painter.

Cubism and the Puteaux group

Villon had discovered cubism in contact with his friends Apollinaire, Léger, Metzinger and Gleizes who regularly came to see him in his studio in Puteaux. He was not looking for a new style or a new fashion. He was attracted to cubism because he first saw in it the possibility of deepening his art: an approach based on rigor, order, the search for a sculptural and volumetric effect and no longer on the simple "representation" of the subject. He stated later that what attracted him to cubism was the search for creation, the discipline that leads to the voluntary, scheduled painting, where there is no longer room for chance, a new creation which, in its deliberate organization, contains a bit of poetry, of the mystery of life.⁶

The Puteaux group was the name given to a group of heterogeneous artists and critics (like Picasso's friends Guillaume Apollinaire, Max Jacob, Pierre Reverdy, André Salmon and André Warnod) closely linked to Cubism, but searching for a "post-Cubist" approach. The group was formed around 1911 during regular meetings of painters, poets and mathematicians around the Duchamp family, who lived in a small house in Puteaux, then a



⁶ "Ce qui m'a séduit dans le cubisme, c'est la recherche de la création, la discipline qui conduit au tableau volontaire, ordonnancé, où il n'y a plus place pour le hasard...une création nouvelle qui, dans son organisation voulue, contient un peu de la poésie, du mystère de la vie". Cited by Pierre-Yves Corbel in [Jacques Villon graveur](#), Centre national des arts plastiques, Paris La Défense.

village in the western suburbs of Paris ⁷. It is clear that the first three books on the cubist movement (*Du Cubisme* by Albert Gleizes and Jean Metzinger, 1912; *Histoire anecdotique du cubisme* by André Salmon, 1912; and *Les Peintres cubistes. Méditations esthétiques* by Guillaume Apollinaire, 1913) were, if not the result, at least greatly influenced by the discussions held at Jacques Villon's residence.

Villon brought them together in his workshop, at rue Lemaître in Puteaux and claimed the singularity of their approach: "Where cubism uproots, the Golden Section takes root". Although they started out from orthodox cubism, they developed, under the influence of André Lhote, a defense system stipulating a search for harmony and ideal forms governed by the principle of the golden ratio of the Renaissance, whence the appellation *La Section d'Or* (Golden section) proposed by Villon.



Salon d'Automne 1912

Shortly after the opening of the Salon d'Automne in 1912, a group was formed, which established itself in an exhibition in October 1912: the exhibition of the Golden Section, which brings together the best artists of Cubism. An exhibition (10 – 30 October 1912) is organized in the *La Boétie* gallery created for the occasion at Rue La Boétie 64, Paris. The initiative corresponded on the one hand, to Gleizes and Metzinger. Their complicity is such that they publish together *Cubism*, following the inauguration of the Section d'Or. On the other hand, the group of Puteaux, around the three brothers Duchamp-Villon, meets in the garden of the brothers' workshop, and was frequented by Fernand Léger and Frantisek Kupka. The Duchamp

⁷ Now constituting the ultra-modern high-rise business area of *La Défense*.

brothers, passionate about mathematics, seek to decompose the movement and transcribe it on the surface of two-dimensional canvas. Also played a role played in the exhibition Pierre Dumont, an influential figure of the Norman Society of Modern Painting and Francis Picabia, who took care of the logistical and financial side of the organization of the exhibition, which brought together more than 200 works by 31 painters and sculptors.

They shared several objectives. They reacted to the organizers of the *Salons Trade Shows* (following the scandals of 1911, when cubists came under a concerted attack for being a threat to an eternal art order) and they wanted to create an avant-garde rooted in a European tradition. This artistic movement revolutionized Western painting by rejecting perspective, inherited from the Renaissance. But more so, they opposed Impressionism and Post-Impressionism, which they consider like formless arts. The painters of the Section d'Or also oppose Italian Futurism. This aspect explains the ambivalent reaction to the *Nude Descending the Staircase* by Marcel Duchamp. As to the term *Section d'Or*, it corresponds to the division of a line segment into two unequal segments, in a ratio equal to the golden number (1.618). It is a classic method of measuring proportions, used in Greek Antiquity, then by Leonardo da Vinci and Michelangelo. Using this system, a compass or square are enough to create these relationships in a work. The exhibition had an extraordinary impact and marked the history of modern art. The Great War, however, forced a rupture. The deaths, on the one hand, of Apollinaire and Duchamp-Villon, contribute to it. On the other hand, departures occur, in particular those of Picabia, joining Dada, and of Duchamp, who emigrated to the United States.

The group, which included Gleizes, Metzinger, Picabia, Léger, Delaunay and Kupka, was formally led by Villon's younger brother Marcel Duchamp, much more outspoken than him. It met on Sundays at Villon's home and aimed to distinguish itself from the analytical cubism developed by Picasso and Braque –influenced by the late work of Paul Cézanne– in Montmartre from 1907. The first collective exhibition of cubism took place in 1911 at the *Salon des Indépendants*. Jacques Villon and his two brothers Raymond Duchamp-Villon –the first Cubist sculptor– and Marcel Duchamp, also enter the competition. The Puteaux workshop then saw memorable Sundays. Most of the cubists and the new painters frequented the Villon and each brought their own ideas which they ardently defended. There are painters, sculptors, poets, writers: Gleizes, Léger, Picabia, Metzinger, La Fresnaye, Suzanne Duchamp, Jean Crotti, Kupka, André Larnare, Walter Paeh. P. N. Roinard, Jean Cocteau, Mercereau, Paul Fort, Joachim Gasquet, Martin Barzun,

Ribemont-Dessaigne, etc. Guillaume Apollinaire also came there, and it is no exaggeration to say that he drew, during these afternoons the idea of his book: *Les Peintres Cubistes* which was to be so successful, alongside the study by Gleizes and Metzinger "*Du Cubisme*". The most heated discussions arose, where the most diverse points of view were exchanged.

Each of the painters who had enlisted under the banner of Cubism, bound by a common need to react against the Impressionism which was then rife, was soon to take a path more suited to his particular temperament. This is how in 1912 Guillaume Apollinaire



Apollinaire, "quartered" cubism into four trends: scientific, physical, orphic, and instinctive cubism.

At the beginning Jacques Villon was attached to scientific cubism. Apollinaire gives this definition: "It is the art of painting new sets with elements borrowed, not from the reality of vision, but from the reality of knowledge". Villon had felt, better than any other, the materialistic side of Impressionism. Painting had to find a new vitality by relying on this knowledge, and it came from the mind ⁸.

Villon wanted to free cubism from the severe planes and lines in tones of blacks, greys and ochres. Puteaux actually opened the way to synthetic cubism, characterised by simpler shapes and brighter colours. Villon wanted to saturate color, to give it all its brilliance and depth. We can see it in the famous painting *Jeune Fille* (1912) exhibited at the Armory Show not far from the *Nu descendant un escalier No. 2*, by Marcel Duchamp. While his brother is interested in this painting with futuristic dynamics in a monochrome mode dear to Braque and Picasso, Villon does so by combining this new interest with the challenge of being part of the great tradition of portraiture. The use of color, the orange-red shimmer of the

⁸ Valançay, Robert [Visite à Jacques Villon](#) revue Sang Nouveau, Charleroi(undated)

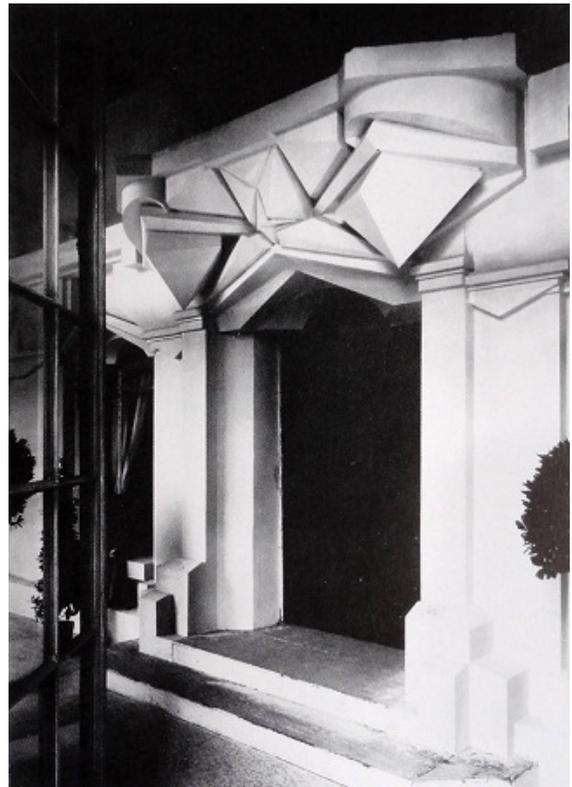
dress on a gray background tinged with mauve then applies precisely to the model's data, but the painter immediately confirms his gift as a colourist⁹.

The Puteaux group seduced the orthodox Juan Gris in 1912. He was for Villon's friends, along with Metzinger and Apollinaire, a valuable information source on the practices of the Picasso clan in Montmartre.

In order to make their move known, and after the refusal of Marcel Duchamp's *Nu descendant un escalier n° 1* at the *Salon des Indépendants* in the spring of 1911 and the exhibition of futurist painters at Bernheim-Jeune in February 1912, Villon and his friends chose to organize in the fall of 1912 a large non-market exhibition without intermediaries, *Le Salon de La Section d'Or* at the *Galerie de la Boétie* in Paris, organized in parallel to the *Salon d'Automne* held at the Petit Palais and in which many of Villon's group painters were also represented, particularly at the “Cubist House”, created by André Mare, decorated with canvases and sculptures by Duchamp-Villon, Gleizes, La Fresnaye, Marie Laurencin, Fernand Léger, Metzinger and Jacques Villon.

La maison cubiste

Jacques Villon and Marcel Duchamp kept agents and gallery owners away from the organization of the *Section d'Or*. Villon exhibited there *Jeune femme*, *Fillette au Piano*, *Puteaux*, *les fumées et les arbres en fleurs* and *Portrait d'homme*. Duchamp hung for the first time his *Nu descendant un escalier n° 1* (*Nude descending a staircase No. 1*).



⁹ Viatte, Germain *Le monde de Jacques Villon*, in Musée des Beaux-Arts d'Angers exhibition catalogue [Jacques Villon. Né Gaston Duchamp](#), Angers 2011

Exploring color

Jacques Villon explained to Dora Vallier that he started to worry about colors around 1920. "Before, when I felt a blue, I used a blue. But from that moment I wanted to base myself on a science of colors. I wanted to create in the absolute. I would have done well, in time, to know the theories of the neo-impressionists, my research would have advanced faster. I had to do the whole way again on my own. Little by little, I learned a lot from the experience, and I finally knew how to profit from the science of color. It was around 1930". For Villon, "Color is a weight in the balance of emotions, and this weight will be all the heavier when Red, Blue and Yellow are in the required balance as dictated by the chromatic scale'. 'Colors become values which through their interplay... produce a state of receptiveness... Not only are the colors of the tube different from the colors-light, but there is a total difference in the behavior that colors of the tubes and those of the light have between them. So for example, once I put the very first tone, which is taken from the local tone, I don't know what colors will follow. It's not for me to choose them. It is the chromatic circle that will indicate them to me, because the chromatic circle on which the hues of light and their nuances are perfectly ordered, is calculated in such a way as to be able to indicate how these hues unite with each other. So, when I took with the chromatic circle the two colors that go with my first tone, I just have to repeat the same operation. I take one of these two colors first, then the other and each after its place in the color wheel calls up two new colors on the canvas. And, doing so, all the colors come to be placed in the painting according to their interference in the light, and the surface covered by each one depends on the arrangement of the planes."¹⁰

As he had done for the structure of paintings with the classics of the Renaissance, Villon immersed himself in scientific treatises on color, the

¹⁰ Vallier, Dora *Jacques Villon, oeuvres de 1897 à 1956*, éditions Cahiers d'Art, Paris, 1957, p. 66. Cited by Viatte, Germain *Le monde de Jacques Villon*, in Musée des Beaux-Arts d'Angers exhibition catalogue [Jacques Villon. Né Gaston Duchamp](#), Angers 2011

French edition of the well-known book by Ogden N. Rood ([*Modern chromatics, with applications to art and industry*](#)), and especially that of Rosenstiehl (*Premiers Elements de la science de la couleur*, Mulhouse, 1884, edition reviewed and updated by Julie Beaudeneau), whose color charts and circles he never stopped using.

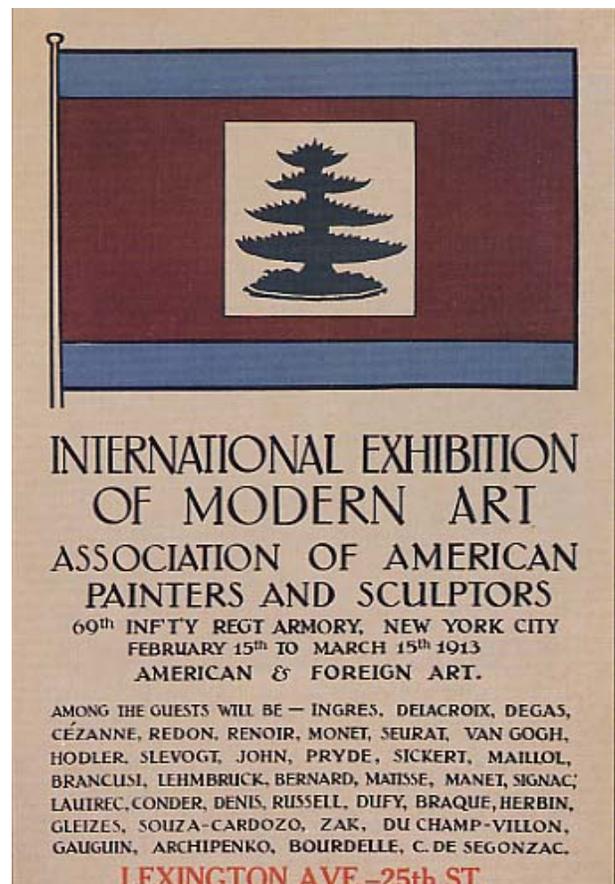
Villon's science of expression goes further to involve an adaptation of Leonardo's theories in his Treatise on Painting on 'the influence of the pyramid': "This is the art of painting by pyramids, the forms and colors of the observed objects. I say "by pyramids", for there is no object however small which is not larger than the point where these pyramids meet. Therefore, if you take the lines at the extremities of each body and if you continue them to a single point, they will converge into the pyramidal form.' 'By superimposing on the painting this pyramidal form,' Villon adds, 'one gives it a density in which the interaction of echoing colors produces depth— a depth creating space.'¹¹

¹¹ Sweeney, James Johnson. Foreword of exhibition catalog *Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp*, The Solomon R. Guggenheim Museum, New York, 1956

The armory Show of 1913

Interested in Futurism, which depicted speed, technology, youth, violence, and objects such as the car, the airplane, and the industrial city, Villon opted for a more fluid and continuous approach, less abstract than that of his brother Marcel Duchamp (*Soldats en marche*, 1913, Paris, MNAM). He also gave with *L'Équilibriste* the Equilibrist (1913) one of the most beautiful engravings inspired by the cubist aesthetic.

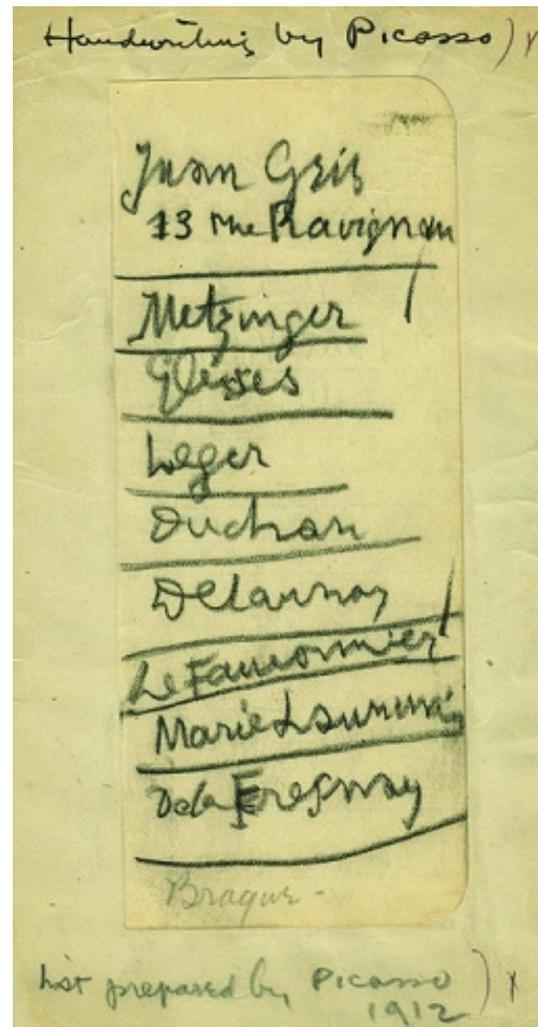
Jacques Villon became a leading exponent of the new style, exhibiting in the 1913 Armory Show in New York that opened the doors of the American market to him. But this needs some explanation, because precisely at the same time as Villon's group moved to change cubism, the Association of American Painters and Sculptors was preparing a major initiative: the *International Exhibition of Modern Art*. The association was the work of Walt Kuhn, his wife Vera Spier Kuhn, Walter Pach, Arthur B. Davies and Elmer MacRae. They basically wanted to bring to the United States the most prominent figures of the new European art. Walt Kuhn traveled through Europe between September and November 1912 in pursuit of works. He was joined in Paris by Davies, where they met Pach, the group's agent in Europe. In principle, they wanted to secure works by Van Gogh and



Cézanne¹². But they soon discovered that art in Europe had discovered new paths. They found them in the *La Section d'Or* exhibition, from which they selected many works for the New York showcase. Walt Kuhn also met Picasso and asked him to suggest painters who represented the new avantgarde. Picasso made for Kuhn a list of ten artists, out of which six were members of Jacques Villon's *groupe de Puteaux*: Jean Metzinger, Albert Gleizes, Fernand Léger, Marcel Duchamp, Henri Le Fauconnier and Roger de La Fresnaye.

The exhibition finally took place in New York City's 69 th Regiment Armory, on Lexington Avenue between 25th and 26th Streets, from February 17 until March 15, 1913. It went on to the Art Institute of Chicago and then to The Copley Society of Art in Boston. And Jacques Villon was represented there with as many as nine paintings, three of them exhibited a few months before at the *Section d'Or*. All nine were immediately sold to top collectors. The first of Villon's canvases at the *Section d'Or*, *Jeune Femme (Young Girl)* was sold to Arthur Jerome Eddy on March 1, 1913 for \$270¹³. Eddy was a prominent member of the first generation of American Modern art collectors.

John Quinn, the most important collector of the epoch, and the person that made the Armory Show possible, bought on February 20, 1913 three Villon works: *Étude pour jeune femme (Study of a Young Woman)* for \$135; *Fillette au piano (Girl at the Piano)* for \$270; and *Étude pour fillette au piano (Study for Girl at the Piano)* for \$135. John Quinn was the father of modern art collectionism in the United States, as it was him who managed



¹² See Walt Kuhn letter to Vera Kuhn, 1912 Oct. 8 from the *Walt Kuhn, Kuhn family papers, and Armory Show records*, Archives of American Art, Smithsonian Institution.

¹³ \$ 7,054 in 2020 taking inflation into account

convince the United States Congress to overturn the 1909 Payne–Aldrich Tariff Act, which imposed a heavy duty on foreign works of art less than 20 years old, discouraging Americans from collecting modern European art. Quinn opened the 1913 Armory Show exhibition with the words: "... it was time the American people had an opportunity to see and judge for themselves concerning the work of the Europeans who are creating a new art".

Girl at the Piano (Fille au piano), oil on canvas, 129.2 x 96.4 cm, Museum of Modern Art, New York

Another top american collector, Walter Conrad Arensberg, Marcel Duchamp's man in the States and later top patron of the Philadelphia Museum of Art, bought *Étude pour Puteaux, No. 1 (Sketch for Puteaux -Smoke and Trees in Bloom, No. 2)*, for \$81. And the remaining four paintings were sold to Armory Show organizer Arthur B. Davies (*Arbres en fleurs* for \$270); to Mrs. L. Parsons, (*Étude pour Puteaux, No. 2*, for \$108); to Hamilton E. Field (*Étude pour Puteaux, No. 3* for \$108); and to Dr. Helen C. Loewenstein (*Étude pour Puteaux, No. 4*, for \$108).

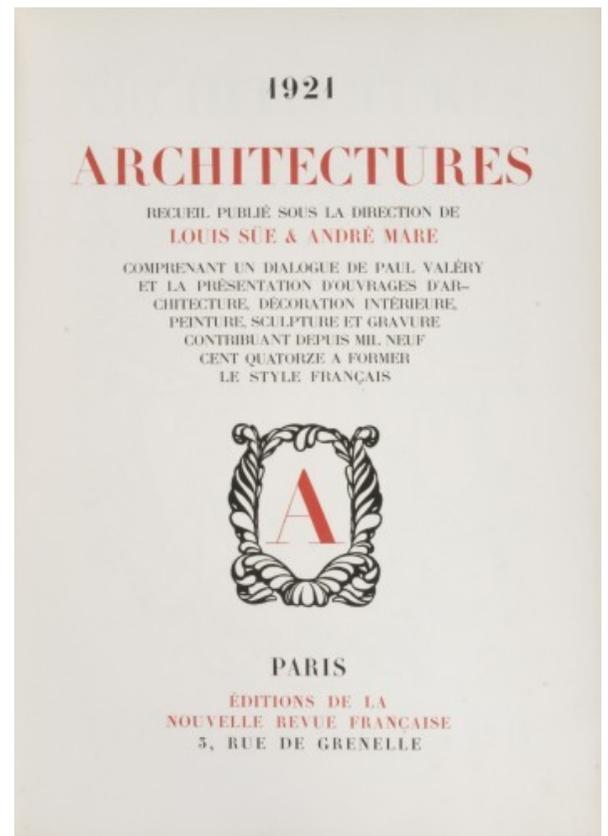
Villon will remain loyal to Cubism throughout his life but in a very personal form, without dogmatism, which his discreet, restrained character, excluded. The result in the field of engravings are very dense etchings, patiently meditated and worked on, made up of facets and hatching which seem to decompose the subject but at the same time give it a presence, a life of its own, a depth that catches the eye. These engravings need to be contemplated at length: little by little, under the rigor of the geometric composition, emerge the truth and emotion of a face or a landscape.



First World War and difficulties

The success and enormous repercussions of the Armory Show, that made him known to American collectors and museums, gave Villon high expectations for the future, but the outbreak of the First World War dissolved all hopes. In fact, he did not travel to the United States until 1935. But he had a first solo exhibition in the United States at the *Société Anonyme*, New York, in 1921.

Villon, 40 years old, served in the war from 1914 in the front and later as a camouflage artist, and was not able to return to Paris until 1920. In 1919, Villon's *La Table d'échecs* (the Chess Table) revived synthetic Cubism, but the artist adopted a much more abstract transposition until around 1924, in which vividly colored superimposed planes intervene (theme of the horse of race, "Gallops"; *Figure-composition*, 1921, Buffalo, Albright-Knox Art Gallery; *The Jockey*, 1924, New Haven, Yale University Art Gallery) He only exhibited once in Paris, in 1922, at the galerie Povolotzky. Without a stock of paintings, since he had no artistic activity for six years, and with no regular source of income, in these years of material difficulties, the painter was forced to accept two burdensome projects which consumed most of his time during the next decade. The first job came in 1920 from the publisher *Éditions de la Nouvelle Revue Française*, which asked Villon to engrave in black and white for its review *Architectures* thirty-six very complex



architectural drawings made by Andre Mare, Louis Sue and Paul Vera. The second, and far more arduous, project was an offer from the publishing branch of the Galerie Bernheim-Jeune, *Bernheim-Jeune Éditions*, which, with the purpose of promoting Impressionism and supporting contemporary creation, commissioned Villon to make engravings of interpretation, aquatints in color, based on the works of Cézanne, Renoir, Van Gogh, Bonnard, Braque, Raoul Dufy, Van Dongen, Matisse, Modigliani, Picasso, Signac, Vlaminck, Utrillo and other painters, including Villon himself¹⁴. The painter knew of the initiative through his brother-in-law Jean Crotti, who was obviously aware of his financial difficulties¹⁵. No photomechanical processes were used in this project and the resulting prints are miracles of the engraver's art.

For Bernheim-Jeune, Villon re-took the color engraving methods used by Philibert-Louis Debucourt in the 18th century. He placed the painting to be reproduced in front of a mirror and made a first reverse drawing of it on drypoint on a copper plate. The drawing, a typical Villon work, is then transferred to another fresh copper plate that Villon will use to make the first color plate, where Villon buries his contribution and starts to bring the painter into the print. These two plates are then decalled onto a third plate. If a fourth copper plate is necessary, Villon will make a decal onto it of a proof combining the first three plates. Time now for Villon to return to the first plate for the black color, where he completes the drawing, and for printing a first color proof which is, necessarily, unsatisfactory in its resemblance to the painting. The engraver has now before him weeks or months to change the copper plates with more acid, roulette, burin, brush, etc. to bring the print closer to the original painting. Some of the prints required a preparation of six months. And when the optimal result is finally achieved, Villon can finally start the also long process of printing proofs, since no more than three or four proofs can be printed in one day¹⁶.

Villon approached this food work with the same patient determination and the same honesty as if they were his own works, devoting a considerable amount of time to it. The somewhat derogatory term "reproduction" does not really suit these engravings which manage to restore not only the appearance, but also the color tone of the original paintings. Most of these plates have since been acquired by the Chalcographie du Louvre. And while

¹⁴ See *Exposition des états des gravures en couleurs de Jacques Villon d'après les oeuvres de maîtres modernes* Du mardi 10 avril au vendredi 20 avril 1928, chez MM. Bernheim-jeune 83, rue du Faubourg Saint-Honoré, Paris, 1928

¹⁵ Mourlot, Fernand, *Gravés dans ma memoire*, Éditions Robert Laffont-Opera Mundi, Paris 1979, p. 153

¹⁶ Valançay, Robert [Visite à Jacques Villon](#) Revue Sang Nouveau, Charleroi, 1929

he was reproducing paintings by other artists, Villon had little time for his own paintings or graphic work. He etched in the 1920's less than twenty plates, all printed in black and white.

The job brought with itself a certain dose of humiliation for a 50-years-old painter that had participated in major exhibitions with other major painters, like Picasso, Van Gogh or Matisse. The printer Fernand Mourlot revealed in his second book of memoirs that Villon himself had described how Matisse, whom he had known for 40 years and was only six years older than him, treated the painter-engraver. The Bernheim brothers Josse and Gaston had warned Villon that the job implied going personally to see the highly demanding Matisse –whom they represented as exclusive dealers, retaining 75 % of the sale price of each canvas– to his studio at 132 boulevard Montparnasse. When he was there, Villon dared say at a moment of the conversation: "Listen, Matisse..." He was cut short by his interlocutor, who admonished him: "Call me Mr. Matisse"¹⁷.

While he is working on this project for Bernheim-Jeune, Villon received in 1926 the visit of a 25 year old British chemist and amateur painter in his spare time, Stanley William Hayter. The young Hayter decided there that he would be an engraver and printer, and he set up the following year a printwork. In 1933, he moved the premises to 17 rue Campagne-Première in Montparnasse, where it took the legendary name *Atelier Dix-Sept* (Atelier 17), which became a gathering place where artists like Picasso, Miró, Jean Arp, Ernst, Chagall and Calder met and exchanged printing experiences. *Atelier Dix-Sept* held its first exhibition at the Leicester Galleries, London in 1934 and at the Galerie Pierre of Pierre Loeb in 1935 and became a myth, particularly among Anglo-Saxon artists.

The resumption of painting and printmaking his own works came with the improvement of Villon's finances in the 1930's. His etchings and engravings of the 1920's and 30's left behind the austerity of his cubist prints and he concentrated on the interplay of light and shade. His line was restrained and controlled, either vibrant or mathematical in its precision. Although conceived on a smaller scale than his earlier work, these prints exploit a variety of methods of drawing on the plate. Villon's experimentation is constant but always controlled by balance and reserve.

¹⁷ Mourlot 1979, p. 154

Return to portraiture

Jacques Villon never abandoned portraiture in his entire career as a painter. Dora Vallier recalled his late reflections on the question: "The portrait interests me and has always interested me. You must not force yourself to monopolize the person. A portrait must be done by itself. You must be watchful. When the person who is the model of a portrait gives something, we have to take it before they take it off. It's a burglary, we have to approach stealthily, so to speak."¹⁸ Or in an exchange with Paul Guth (In *Le Figaro littéraire*, February 1, 1958): "The portrait if we encase it, it doesn't fit. Notice the Negro sculptures, all very alive despite of being created from scratch. I would like my portraits to be like cave paintings: a type that one creates from life, to coax a god or obtain an abundant hunt."

These reflections could already be applied to his first family portraits, to the 1911 engravings representing Renée, the daughter of one of his cousins, and especially to the *Portrait of Raymond Duchamp-Villon*, painting from the same year that he donated in 1953 to the National Museum of Modern Art, now on deposit at the Musée des Beaux-Arts in Rouen, but also to the *Young Girl* of 1912 -her sister Yvonne- at the Philadelphia Museum of Art, and to the engraving that picks up the rhythms.

In 1944-45, after the war, the painter seemed to regain contact with civilian life and new portraits followed, the most curious being that of the restorer and collector Camille Renault, a physically imposing character ("Big Boy", 130 kilos !) and generous host of the artist and his friends.

While Louis Carré insisted that he sign and date his drawings and engravings, which led him to revisit his entire work, Jacques Villon continued his vein of self-portraits with a series of paintings executed in 1949. In 1947, he envisaged a series on deadly sins and poses himself as an emblematic figure: *L'Usurier*, *Le Matois*, *Le Finaud* and *Le Scribe*. This last

¹⁸ Vallier, 1957, p.68

canvas can be considered as a pure masterpiece of pictorial intelligence in the harmony of tones and the fluidity of the line. Compare with a set of portraits of Marcel Duchamp, including the one entitled *Un Philosophe* (1951). In the probably most intense canvas of this series, the seated silhouette merges with the ambient environment treated in a range of neighboring tones, blue, green, yellow, highlighting, red, orange, the skull and the hand which supports the head on the one hand and, on the other hand, the arm and the right hand, beautiful short cut on the life and the intelligence of his brother ¹⁹.

¹⁹ [*Étude d'une œuvre, Jacques Villon, Le Scribe*](#) Musée des Beaux-Arts de Caen, September 2019

French landscapes

In 1931 Villon joined –at the impulse of Albert Gleizes– the group *Abstraction-Création, Art non figuratif*, a loose association of artists formed to counteract the influence of the Surrealist group led by André Breton and began to exhibit with them. Villon refers to the chromatic circle to distribute his colors, tempering the rigor of his layouts by the subtlety of the links, and he offers French abstraction some of its masterpieces (*Amro*, 1931, Paris, MNAM). Around 1935, the figurative part, enriched by this experience, won out (*Homme Dessinant, autoportrait*, 1935) and Villon became attached to the movement again (*Les Lutteurs*, 1937, Paris, MNAM; *l'Arrivée des nageurs*, 1939, Private collection).

Jacques Villon indicated after his short companionship with the Abstraction-Creation group: "I did not feel at ease despite great sympathy for the movement -but impossible to let the earth go." It is indeed through the landscape that his final work will be totally renewed: "I sat for three months almost every day in front of nature, and I drew wisely there ...". Returning to Puteaux after his stay in the Tarn, at the Bruiné with his goddaughter, Jacques Villon will try to define this personal lyricism which composes an extremely geometric linear structure with colors with systematic but unexpected accords .

In 1934 he had tackled for the first time landscapes in a series of paintings. In 1935 he drew lithographs of the New York skyline during a visit to the U.S. But Paris was not the best place to paint landscapes. He will have however the opportunity to do so when, after the French capitulation to Nazi Germany, Villon spent the summer and autumn of 1940 in La Brunié, in the département of Tarn, southern France, with his friends Anne-Françoise –his goddaughter, daughter of painter André Mare– and her husband, the architect Marc Vène. It was a fruitful period for the painter who often represents members of the family, in particular a maternity (Anne-Françoise and her son).

The Tarn was a refuge department after the German invasion. Albi, Cordes, the Tarn valley, Castres will become artistic centers brought to life by the presence of artists who have left Paris. In Albi, around Jules Cavallès, the Berbie group was formed, the base of which was the Museum, where a contemporary art gallery opened in 1941. Bajen and Greschny refugees settled. The Académie de Cordes was created around Yves Brayer and Jeanne Ramels-Cals, a woman of letters. Gaillac, around Tournon is also an artistic center, in Castres around Maurice Garrigues, painter and color merchant, Delaunay, Bellmer gathered. In Sorèze and Dourgne Dom Clément Jacob and Dom Robert attract artists. Gromaire and Lurçat stay there. The Brunié group, between Damiatte and Graulhet of the Vène family, received Jacques Villon, André Mare and the pianist Perlemutter. Some worked as prisoners: Taslitsky in the camp of St Sulpice, Reichel in the Camp St Antoine. Others chose the resistance, like Cavallès, who joined the "Combat" group, headed by Frédéric Bourguet.

Villon will stay with the Vène family until 1943 and paint landscapes uninterruptedly: "Little inclined to speculation, I sat for three months almost every evening in front of the nature and I drew wisely by measuring and painting. The superiority for me of landscapes over still life is that I find the movement of life there. The superiority over the isolated human figure is that there is a group, a whole: the trees, the houses, the sky and the earth play a drama or a fairyland; there is a dynamism that only needs to be highlighted."

*Paysage au
peupliers. Oil
on paper laid
on canvas,
1940*

American painter Cleve Gray, who became very close to Villon after the liberation of France, explains how his master



built his paintings: "as his color combination emerges, Villon develops the linear structure of the painting, conceived as rhythms, that is to say regular returns of accented elements. He invariably begins with a simple and geometric division of the canvas, a division suggested to him by dynamic symmetry ... Villon believes that a judicious division –in horizontal, vertical and diagonal lines– first of the canvas, then of the subject that we put in there, leads to a satisfactory dynamic balance. In other words, he reshapes the very substance of his subject, which his numerous drawings had elaborated; he likens his “starting point” to the construction lines determined by the format of the canvas"²⁰.

Le Paysage ensoleillé aux grands arbres (1945), *la Scène de battage en Normandie* (1946) precede the polyptych paintings with contrasting sides of the 1950s, such as these two triptychs on the motif of the grim reaper which alternate their abstractions evocative of atmospheric effects: *L'Orage* (1949) and *Faucheuse en plaine* (1950). In 1953, the sequence of *Le Pigeonnier normand*, both in terms of color and form, pushed this reduction to its maximum, up to the rectangles of pure color in *La Ferme normande* (1953) and also in *Rythme campagnard*, with its curious prismatic decomposition.

Thus, after the 1934 views of Mougins series, his interest in landscapes was due to the 1940 debacle and forced exile in the provinces. This situation will lead him to new and radical proposals, striking for all of his work, especially with regard to the use of color. On the occasion of his retrospective at the Galerie Charpentier in 1961, critic Jean Guichard-Meili briefly described his following daring moves: “The colors pink, mauve, lilac, almond green and orange are among the most perilous in existence. The wonder is that they acquire here, thanks to the reliability of the reports, to the play of harmonics, an accuracy, a weight, one is tempted to say a realism unimaginable elsewhere. The black strengthens them, distributed in thin networks or in light layers between them, a living black and as if porous which sings the shadow among the lights.”²¹

²⁰ <http://setibo.chez-alice.fr/histoire/Villon.html>

²¹ Cited by Viatte, Germain *Le monde de Jacques Villon*, 2011

World War II and a brief return of fame

After taking refuge in the Eure region, "far from the noise", and giving up following Marcel to the United States, Jacques Villon returned to Puteaux in 1942 to participate in the February 1942, *L'art et le sport* exhibition, organized in and by the collaborationist government of Vichy. Having been decorated with the Legion of Honor in 1939, this move didn't necessarily mean compromising himself in this propaganda exhibit. 1942 marked the great return of Villon to the forefront of the Parisian scene. The war had rejuvenated him, bringing him back to the art race, in contact with his cadets, and in particular with Jean Bazaine, whom he had met 1937 at the exhibition *L'Art indépendant. Maîtres d'aujourd'hui*, held within the *Exposition universelle*.

Bazaine was a contributor to the non-conformist review *Esprit*, founded in 1932 by Emmanuel Mounier, and which denounced liberal capitalism and the enlistment of the masses in communism and fascism while refusing the esthete posture associated with the authors of Gaston Gallimard's *La Nouvelle Revue française* edited by Jean Paulhan. During the Spanish Civil War, the review sided with the Republicans, which opposed it to the representatives of French Catholicism. After the armistice of 1940, *Esprit* reappeared. After showing interest in Vichy National Revolution, the journal expressed increasingly critical opinions which led to its ban in August 1941.

Bazaine started then contributing to *La Nouvelle Revue française*, now edited by collaborationist Pierre Eugène Drieu La Rochelle. But this did not mark him as pro-German. When in June 1941 Maurice de Vlaminck published an extremely violent article in *Comœdia* accusing Picasso of having led French painting to a deadly impasse, to an indescribable confusion, to denial and impotence, opening a campaign that denounced the Spaniard as a Jew, Bazaine led a group of young painters publishing manifestos of protest in defense of Picasso in both *Comœdia* and *Nouvelle*

*Revue Française*²². In 1941 too, he held his first exhibition at the Galerie Louis Carré and praised Villón in an article published in August: “Among all the cubist painters of the first hour, he is perhaps the only one in whom Cubism is not distorted, and which forces us to rethink it as an absolute means of knowledge, a measure of the world”²³.

And in January 1943, Bazaine published another piece, this time as lead article in *Comœdia*²⁴, where he placed Villon among the new avantgarde of French painting, together with the other painters that would exhibit the following month at the *Galerie de France*²⁵. The far-right press mocked this overly abstract painting and the muddy rhetoric that surrounded its promoters. During the *Salon des Tuilleries* in June 1944, Rebatet denounced the “graffiti of Bazaine” and the “aborted geometries” of Villon, as supported by “the Judaic dispensary”.

The *Galerie de France* followed up the previous exhibition with a solo exhibit from March 7 to 20, with 52 paintings by Villon and sculptures by Raymond Duchamp-Villon. André Lhote, sincerely in love with this painting, in a letter to his friend Paulhan, encouraged him to see the exhibition: "You have to come and see it. Mallarmean painting, where everything is allusions, expression underneath, but how clear and eloquent. Villon: an unsung hero, like the Paulhan of yesterday, but he's out of the woods. Met Gallimard at this exhibition, I advised him to buy a masterpiece for 9000 Frs".

Bazaine, Lhote, Esteve and others convinced Louis Carré, who purchased in 1944 the stock of paintings of Villon, installed electricity at his Puteaux atelier and will become thereafter his exclusive art dealer. In liberated Paris, Carré consecrates the old painter by organizing a remarkable one-man-show which catalogue is prefaced by René Char, the maquisard poet.

Louis Carré ambitions for his painters were certainly not limited to France, or even Europe. The main art market after the war was based in the United States, and Carré hoped to sell well his Villon, Bazaine, Estève, Léger, etc. to the American rich and museums. For that purpose, he opened the Louis Carré Art Gallery in New York in 1948 and moved to the big apple to be its Director. There, he established a close a network of contacts among curators, critics, dealers and collectors. He hoped he would be able through his gallery, as Pierre Matisse had done since 1925, to "educate" the American

²² Orozco, Miguel *Picasso Lithographer and Activist*, Academia.edu pp. 85-87

²³ Cited by Stéphane Guégan in *Ni parrain ni papi : Jacques Villon sous l'Occupation !*

²⁴ Bazaine, Jean, *La peinture bleu-blanc-rouge*, Comœdia January 30, 1943 pp. 1-6

²⁵ *Douze poeintres d'aujourd'hui*, February 6 – March 4, 1943

public on the new French painting. Carré had always had art contacts in the United States. In 1937 he had opened his first gallery in Paris, at 10 avenue de Messine, through an association with Roland Balaÿ from the Knoedler Gallery in New York. In 1941, he took over the gallery on his own.

Villon's career continued to prosper. In 1945, Villon's works and those of his brothers were exhibited at the Yale University Art Gallery. In 1949, he obtained the Grand Prix of engraving at the international exhibition in Lugano. His painting and engraving exhibitions increase in France and abroad. In 1950 he is given the Carnegie First Prize at the Pittsburgh International Painting Exhibition for *La Grande Faucheuse* (Milwaukee Art Center).

In 1951, when the Musée national d'art moderne de Paris was still located on Boulevard du Président-Wilson, its director, Picasso's communist friend Jean Cassou, presented a vast retrospective of Jacques Villon's work (5 February to 25 March). It was a consecration for this seventy-six-year-old artist and a revelation for a generation emerging from World War II and which, after having hesitated to admit it, entered modernity. A short time later, this museum was the proud owner of sixteen of his paintings. The initiative opened the way for other exhibitions in various European and American museums. In 1952 Villon exhibits at the *Salon de Mai*. In 1954 he was appointed *Commandeur de la Légion d'honneur*. In 1955 the Museum of Modern Art, New York, organized a major retrospective devoted to Villon's printmaking activities: *Jacques Villon: His Graphic Art* (October 19, to November 5, 1955). The exhibition then travelled to the National Gallery of Canada (18 November 1955 to 13 May 1956). And also in 1955 he designed the stained-glass windows for a cathedral in Metz, France, along with Marc Chagall and Roger Bissière. Villon was awarded in 1956 the grand prize for painting at the Venice Biennale.

But the re-found glory did not last long, and suffered the consequences of the clash between post-war European and American painting, a process that took place in the nineteen fifties and culminated with the victory of American painters in the sixties²⁶. In 1964 36-year-old American pop artist Robert Rauschenberg was preferred for the Venice Biennale supreme award to 78-year old French painter Roger Bissière, of the same generation as Villon. This attribution reflected a break in the art world, a rupture that had

²⁶ The strategy also benefited young European artists. For details on how it opened the art market for Spanish painters, see Orozco, Miguel [The true story of Joan Miró and his Constellations](#), Academia.edu 2017

been announced by the closure of the Louis Carré gallery in New York in 1952. American painting imposed its aesthetic ideology, its art history, its galleries, its market. This movement drove Jacques Villon once again to oblivion in the world art market.

The movement was by no means spontaneous. It was clearly orchestrated both by U.S. authorities and museums and U.S. allies in Europe in the toughest period of the cold war. It produced the triumph of American Abstract expressionism and was inspired by the United States political establishment through the great patron of arts, Nelson Aldrich Rockefeller and the Museum of Modern Art of New York (MoMA), which was always at the personal and political service of his family ²⁷.

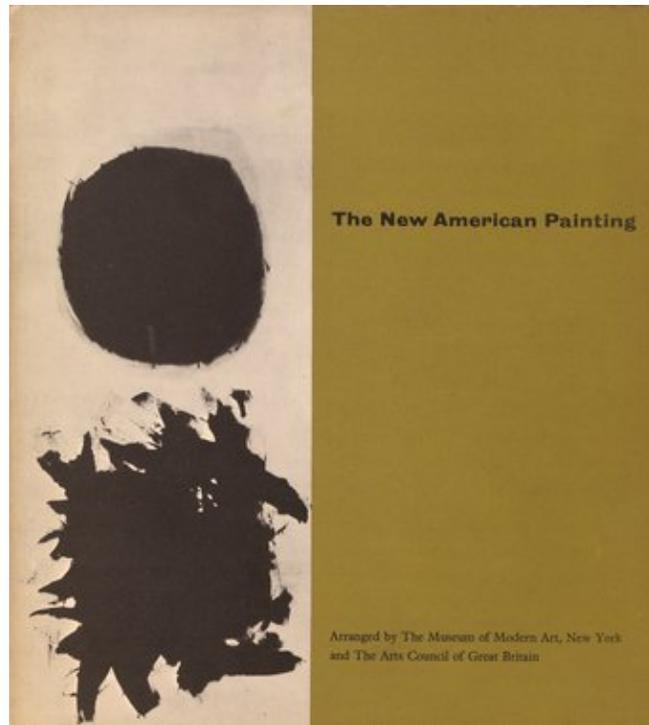
MoMA had been founded by Nelson's mother Abigail (Abby) Aldrich and funded by his father John Davison Rockefeller Jr. Nelson came to the presidency of MoMA in 1939, when only 30 years old, and his family continued to control the museum's destiny until well into the 70s. Even in 2016, his 101-year-old brother David Rockefeller was still honorary president, while his son David Rockefeller, Jr. and Sharon Percy Rockefeller, wife of Nelson's brother John Davison Rockefeller IV, kept their seats in the board. When Nelson left MoMA's presidency between 1940 and 1946 it was to assume intelligence and propaganda functions in the Roosevelt administration. He then placed John Hay (Jock) Whitney, a man from the Strategic Services Office and also closely linked to its successor the CIA as new MoMA boss. Several Rockefeller subordinates in the Office of Inter-American Affairs were later placed in MoMA, as René d'Harnoncourt, head of the art section in the OAI, appointed in 1944 vice president of the museum and five years later, in the middle of the cold war, Director of MoMA. D'Harnoncourt named as executive secretary of the museum another OSS man, Thomas W. Braden, who shortly thereafter joined the CIA as director of the Division of International Organizations, where he was also responsible for recruiting agents in the cultural and artistic milieu ²⁸.

²⁷ See Cockcroft, Eva. *Abstract Expressionism, Weapon of the Cold War*, in Frascina, Francis (ed) *Pollock and After: The Critical Debate*, Harper & Row, New York, 1985, pp. 125-133

²⁸ See Orozco, Miguel [The true story of Joan Miró and his Constellations](#), Academia.edu 2017 pp. 225-230. See also Levine, Lucie [Was Modern Art Really a CIA Psy-Op?](#) Jstor Daily April 1, 2020 and Sooke, Alastair [Was modern art a weapon of the CIA?](#) BBC Culture, 4th October 2016

The Central Intelligence Agency fostered and promoted American Abstract Expressionist painting around the world for more than 20 years because in the propaganda war with the Soviet Union, this artistic movement could be held up as proof of the creativity, the intellectual freedom, and the cultural power of the US. Russian art, strapped into the communist ideological straitjacket, could not compete. The decision to include culture and art in the US Cold War arsenal was taken as soon as the CIA was founded in 1947. Dismayed at the appeal communism still had for many intellectuals and

artists in the West, the new agency set up a division, the Propaganda Assets Inventory, which could influence more than 800 newspapers, magazines and public information organisations. In 1950, the International Organisations Division (IOD) was set up under Tom Braden. It sponsored American jazz artists, opera recitals, and it promoted America's anarchic avant-garde movement, Abstract Expressionism. "Abstract Expressionism was the kind of art that made Socialist Realism look even more stylised and more rigid and confined than it

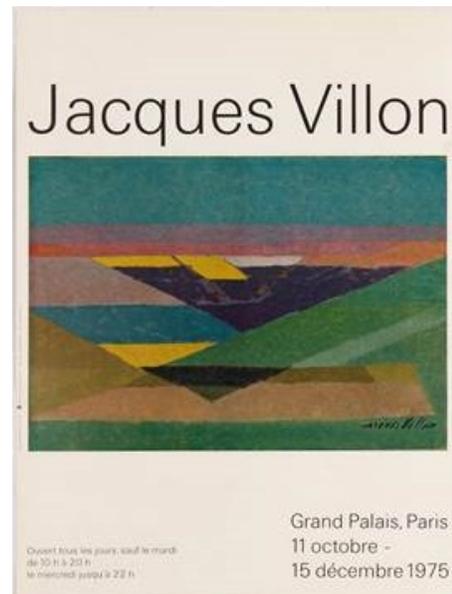


was", said a former CIA case officer, Donald Jameson. The centrepiece of the CIA campaign became the Congress for Cultural Freedom, a vast jamboree of intellectuals, writers, historians, poets, and artists which was set up with CIA funds in 1950 and run by a CIA agent. It was the beach-head from which culture could be defended against the attacks of Moscow and its "fellow travellers" in the West. It would be the official sponsor of touring Abstract Expressionism exhibitions, like "*The New American Painting*", that visited every big European city in 1958-59; its magazines would provide useful platforms for critics favourable to the new American painting; and no one, the artists included, would be any the wiser²⁹.

²⁹ Stonor Saunders, Frances *Modern art was CIA weapon*, The Independent, 22 October 1995

Oblivion in France

But Villon was not only a victim of the U.S. intelligence agencies efforts. In France too, the painter fell into oblivion during too many years. After the 1951 exhibition at the Musée national d'art moderne de Paris, nothing was done by the museum establishment about Villon. Parisians had to wait 24 years until in 1975 the Musée des Beaux-Arts in Rouen organized a retrospective on the occasion of the hundredth anniversary of his birth. The exhibition then went on to the Grand Palais in Paris. And then again, silence for a further 45 years. Villon's paintings were gradually excluded from exhibits and even relegated to the vaults of major French and international museums, as if they had lost their relevance and their appeal. In Paris, the only significant exhibitions were at galerie Louis Carré in 1991 and at galerie Schmit in 2004.



After the Rouen retrospective, the Louis Carré gallery sought in vain to rekindle interest through small regional exhibitions: in Montrouge in 1983, Issoire (1986), Morlaix (1988), Gravelines (1989), Béziers (1996), Sigean & L'Isle sur la Sorgue (1992), Carcassonne (2009), and Milhau (2010). There was just one museum exception: the Musée des Beaux-Arts d'Angers, which organized from November 4, 2011 till the 1st of April, 2012 the exhibition *Jacques Villon. Né Gaston Duchamp* devoted to Villon with 102 paintings.

At the end of the 1970s, art historian Jean Laude was one of the first to propose to assess the important role that this painter played during and after World War II. In his study of the aesthetic ideology of this period, Laude

cited four painters, including Villon, who served as a reference for "young painting in the French tradition". With the exception of Matisse, the other three, Bonnard, Braque and Villon, had hardly any influence since the mid-1960s on young painters and are even neglected or unrecognized, yet they would have contributed to fueling "at the formal level, a new reflection on pictorial space, at the level of chromaticism, a reasoned conception of color, and, at the level of aesthetics, a very fine distinction between expressiveness and expression. This triple contribution was based, moreover, on an uncompromising conception of the pictorial beautiful profession and on a permanent contact with nature observed and analyzed in a matter more poetic than naturalistic". Thus was underlined the synthesis which emerged, at the Liberation, between abstraction and figuration. By the values which were attributed to it, the painting of Jacques Villon was therefore particularly well received; Was it not both daring, its author having rubbed shoulders with cubism and even abstraction, but at the same time did it not offer "a balance and a sensitivity which were one of the keys to his art, art essentially French who flees the excessiveness of a Picasso, for example?"³⁰

In 1992, on the occasion of a fair and luminous display of works by Villon presented at the L.A.C. (Lieu d'art contemporain) in Sigean, *Le Monde* staff writer Philippe Dagen had the courage to break the silence to observe: "Nowadays, there remains so little of his notoriety that an exhibition of his works, even brief, even incomplete, looks extravagant". " And he added: "The result is disconcerting, oscillating between factitious and brilliant."

The paintings of Jacques Villon are nevertheless part of the permanent collections of major world museums, like the Musée national d'art moderne (Centre Pompidou), Musée d'Art moderne de la ville de Paris, Museum of Modern Art, New York, National Gallery of Art, Washington, Art Institute of Chicago; Museum of Fine Arts, Boston; Fine Arts Museums of San Francisco; Metropolitan Museum of Art, New York; Solomon R. Guggenheim Museum, New York; Philadelphia Museum of Art; Carnegie Museum of Art, Pittsburgh, etc. But often they are not on display.

³⁰ Le Nouëne, Patrick *En art l'intelligence l'emporte sur l'intuition* In Musée des Beaux-Arts d'Angers exhibition catalogue [Jacques Villon. Né Gaston Duchamp](#), Angers 2011

The Paintings of Jacques Villon

1. La Belle Époque

No. 1

Title: *Femme près du piano*

Date: 1896

Medium: watercolor and gouache on paper

Dimensions: 19 x 11 cm

Current owner or museum: Private collection

Provenance:

- Collection Gérard Oury

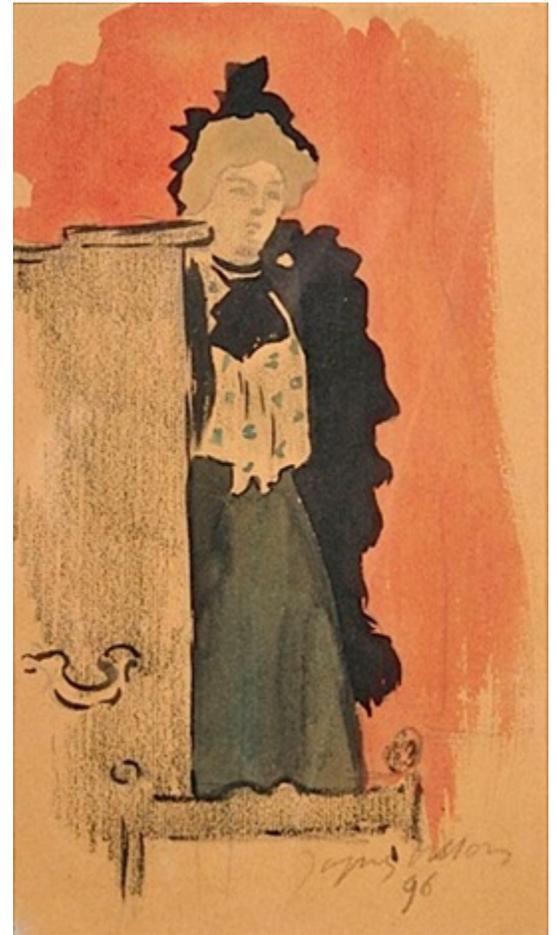
- Artcurial Sale 1672 April 21, 2009: Vente Collection Gérard Oury - Partie 2. Lot 94 Jacques Villon (1875-1963) Femme pres du piano, 1896. Aquarelle et gouache sur papier signé et daté "96" en bas à droite. Estimation 4 000 - 6 000 €

Comment: Cette oeuvre figure dans les archives de la galerie Louis Carré & Cie

Un certificat de Monsieur Patrick Bongers sera remis à l'acquéreur

Exhibitions:

Selected Literature:



No. 2

Title: *Au Luxembourg*

Date: 1898

Medium: Gouache on vélin wove paper

Dimensions: 24,1 x 17,9 cm

Current owner or museum: For sale end 2020 at Sagot - Le Garrec

Galerie spécialisée estampes & dessins des XIXe et XXe siècles

10 rue de Buci 75006 Paris, Fond de cour gauche.

Tel. : +33 1 43 26 43 38

Comment: Dans l'ouvrage de Pierre Berès mentionné ci-dessous, on retrouve le croquis daté de 1898 préparatoire à cette gouache. Celle-ci s'inscrit dans le répertoire

des œuvres de Villon autour de 1900 : des élégantes aux grandes robes, aux chapeaux et aux boas. On retrouve la même pose assise que dans certaines gravures de la même époque (La parisienne, Bernadette, La dame en bleu...). Le coloris à la gouache est apposé par aplats et confère à cette élégante un caractère tout aussi mystérieux qu'expressif.

Exhibitions: Hommage à Jean-Claude Romand du 17 juin au 23 juillet 2016.

Selected Literature:

– Pierre Berès, Jacques Villon – Cent croquis, Paris, Hermann, 1959, planche 40.

No. 3

Title: *La dame en bleu, Louissette*

Date: 1900

Medium: Oil on canvas

Dimensions: 88.5 x 70.5 cm

Current owner or museum: Private collection

Provenance:

Famille de Louissette, amie du peintre, jusqu'en novembre 2018

Sold by Hôtel des Ventes Vannes

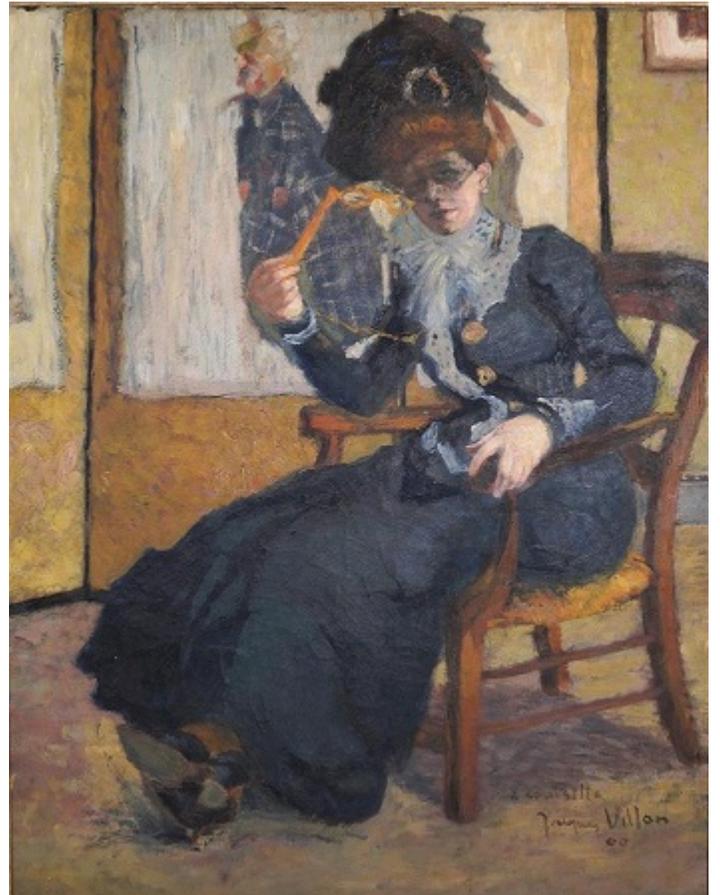
Tableaux

& Arts Decoratifs sam. 4 mai 2019 Lot N°177 Jacques VILLON (1875-1963), "La dame en bleu, Louissette" 1900, huile sur toile signée et datée en bas à droite, dédicacée "A Louissette", 88.5 x 70.5 cm. On y joint une lettre de l'artiste relative à l'oeuvre

Exhibitions:

Selected Literature:

Certificat de Mr Patrick Bongers en date du 22 janvier 2019



No. 4

Title: *Femme assise en noir*

Date: circa 1900

Medium: gouache and lead pencil on paper

Dimensions: 19 x 13 cm

Current owner or museum:

Provenance:

- Collection Gérard Oury

- Artcurial Sale 1672 Collection Gérard Oury - Partie 2 - 21 avril 2009 /Lot 96. Femme assise en noir.

Comment: Signé en bas à droite. Cette oeuvre figure dans les archives de la galerie Louis Carré & Cie. Un certificat de Monsieur Patrick Bongers sera remis à l'acquéreur.

Estimation 4 000 - 6 000 € Sold 7 650 €



No. 5

Title: *Femme au chapeau*

Date: circa 1900

Medium: watercolor and pencil, heightened with bodycolor, on paper

Dimensions: 19,2 x 13 cm

Current owner or museum: Unknown

Provenance:

Comment: Has pencil sketch, on verso

No. 6

Title: *Elegantes en bord de mer*

Date: circa 1900

Medium:

Watercolour, pencil and heightened in white gouache on paper

Dimensions: 13 x 21,50 cm

Current owner or museum: Unknown

Provenance:

- Collection particulière, Paris
 - Artcurial Sale 1805 Modern Art - 06 july 2010 /Lot 4 Jacques Villon (1875-1963)



Elegantes en bord de mer, circa 1900. Aquarelle, crayon et rehaut de gouache blanche sur papier signé du monogramme en bas à gauche 'jv'. A certificate of authenticity from Monsieur Patrick Bongers will be delivered to the purchaser. Estimation 2 500 - 3 000 € Sold 3,060 €

Comment: monogrammed lower left 'jv'.



No. 7

Title: *Les chauffeurs*

Date: circa 1900

Medium: Wash drawing and pencil on paper, signed bottom left.

Dimensions: 19 x 14 cm

Current owner or museum: Unknown

Provenance:

- Collection Hervé Poulain
 - Drouot Sale , 17 décembre 2001
 - Artcurial Sale 1957 Motorcars à Rétromobile - 04 février 2011 /Lot 83 Jacques Villon "Les Chauffeurs". Lavis d'encre et crayon sur papier, signé en bas à gauche. Certificat de la Galerie Louis Carré. Estimation 1 200 - 1 500 € Sold 2 933 €

Exhibitions: Alès, " On the road, l'Automobile dans l'Art ", Musée PAB, juin-septembre 2007, page 84 du catalogue.

No. 8

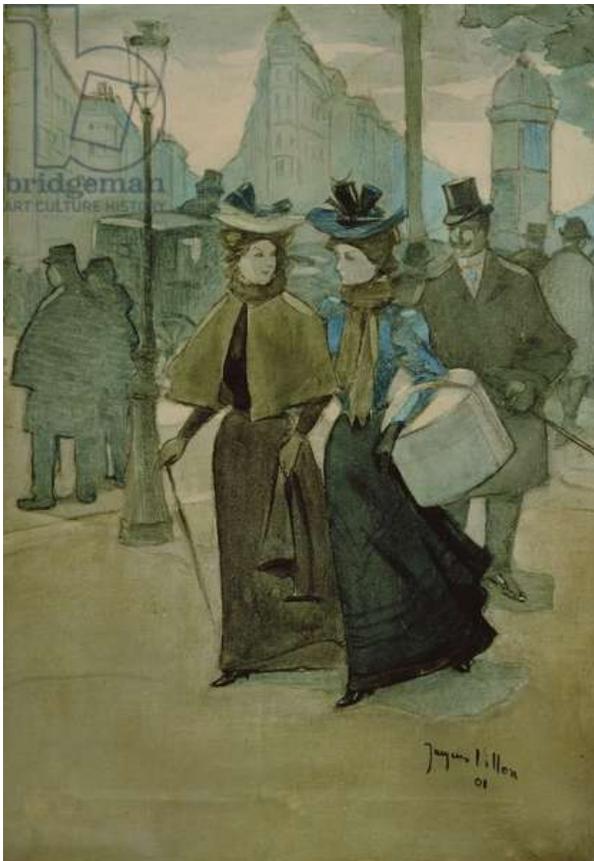
Title: *Les bas noirs*

Date: 1901

Medium: Watercolor

Dimensions: 41 x 32 cm

Current owner or museum: Unknown



No. 9

Title:

Les Grands Boulevards

Date: 1901

Medium: oil on canvas

Dimensions:

Current owner or museum: Private Collection

No. 10

Title: *Femme assise*

Date: 1901-04

Medium: Gouache

Dimensions: 33,7 x 26,7 cm

Current owner or museum: Unknown

Provenance: Sold in Auction February 23, 2001

Comment: There is an etching version of this gouache. *La Femme en rouge* (sur un banc) - Woman in Red. Aquatint in color on ivory wove paper. 34,6 × 27,3 cm Catalogue Raisonné Ginestet-Pouillon E38. See smaller photo:



Jacques Villon Paintings

No. 11

Title: *La Vie Facile*

Date: 1902

Medium: watercolor on paper laid down on artist board

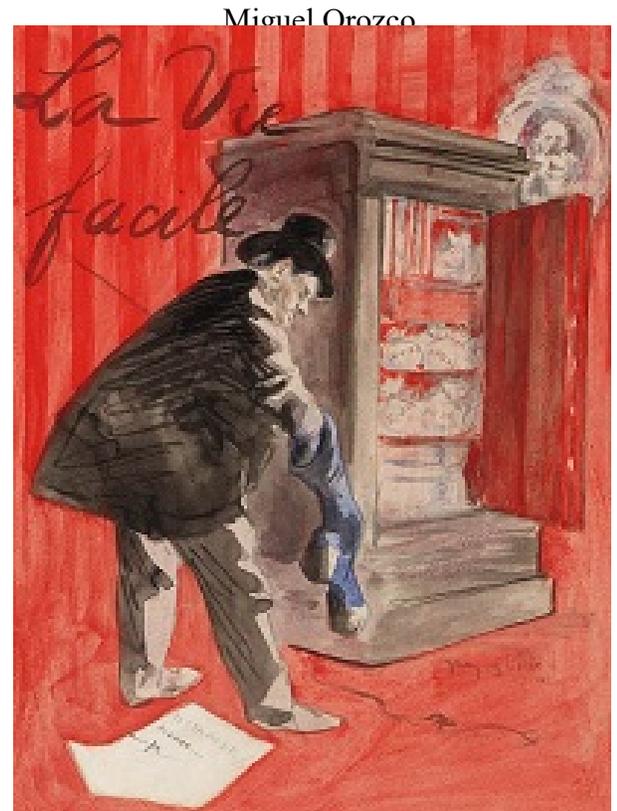
Dimensions: 48 x 38 cm

Current owner or museum: Private collection

Provenance:

Christie's Sale 8447 Impressionist and Modern Art, New York, East 8 November 2000 Lot 36 *La Vie Facile* signed 'Jacques Villon' (lower right) watercolor on paper laid down on artist board 19 x 15 in. (48 x 38 cm.) Estimate USD 3,000 - USD 4,000 Price realised USD 5,288

Comment: Lot Essay This watercolor is a study for a work that appeared on the cover of the satirical journal, *L'Assiette au Beurre*, 15 February 1902.



Miguel Orozco

No. 12

Title: *Woman in Blue at the Beach*



Date: 1902-04

Medium: watercolor over graphite on wove paper

Dimensions: 24.3 x 20.6 cm

Current owner or museum: NGA National Gallery of Art, 3rd and 9th Streets, Constitution Avenue NW, Washington, DC 20565

Provenance:

E.J. van Wisselingh & Co., Amsterdam
Mrs. Bertram L. Smith;
Helene C. Seiferheld Gallery Inc., New York

Mr. and Mrs. Paul Mellon, Upperville, VA, 1964; gift to NGA, 1995.

Collection of Mr. and Mrs. Paul Mellon. 1995.47.71

Comment: lower center in graphite: Jacques Villon; upper left stamped in brown: 2028

Selected Literature:

1964 Steegmuller, Francis. "A master of

'Volupté'. *Apollo* (March 1964): fig. 2.

1976 Robbins, Daniel, ed. Jacques Villon. Exh. cat. Fogg Art Museum, Harvard University, Cambridge, MA, 1976, under no. 15, fig. 15b.

No. 13

Title: *Femme au cheval*

Date: circa 1904

Medium: gouache, watercolor and pencil on paper



Dimensions: 32.7 x 53 cm

Current owner or museum: Private collection

Provenance:

- Leicester Galleries, London

- Acquired from the above by the 2004 owner, 1957

- Sotheby's Impressionist And Modern Art, Part Two. 5 Novembre 2004 New York. Lot 143 Jacques Villon. Femme au cheval. signed lower left Estimation 4,000 — 6,000 USD

Comment: The present work appears to be related to the print series titled *Eventail pour le Bal Henri Monnier*, dated 1904 (25 x 49,3 cm Catalogue Raisonné Ginestet-Pouillon E 122). See smaller photo



2. Synthetic cubism

No. 14

Title: *Women of Thrace*

Date: 1911

Medium: Watercolor and graphite on cream wove paper

Dimensions: 32,4 × 20,2 cm

Current owner or museum: The Art Institute of Chicago. Credit Line Helen Regenstein Collection. Reference Number 1962.118

Provenance:

Helen Regenstein Collection

Comment: Signed recto, lower right, in graphite: "Jacques Villon".

Exhibitions:

The Art Institute of Chicago, August 1-November 28, 1976.



No. 15

Title: *Composition aux personnages*

Date: 1912

Medium: Oil on panel

Dimensions: 24 x 15,5 cm

Current owner or museum:

Provenance:

Collection Jean Tardieu

Artcurial Sale May 2 to 31, 2012 Vente Art impressionniste & moderne 2. Lot: 171

Composition aux personnages, 1912 Huile sur panneau signé et daté en bas à droite " Jacques Villon 1912. Estimated 3.000 € - 4.000 €



No. 16

Title: *Le Tricolore*

Date: 1913 circa

Medium: Oil on canvas

Dimensions: 78.74 × 33.02 cm

Current owner or museum: Yale University Art Gallery (attributed to: Jacques Villon)

Provenance:

Gift of Barbara B. and Theodore Dreier, Jr., in honor of the Katherine S. Dreier Bequest
2008.107.1

Selected Literature:

“Acquisitions 2009,” Yale University Art Gallery Bulletin (2009): 167

No. 17

Title: *Abstract Composition with Figures*

Date: circa 1912

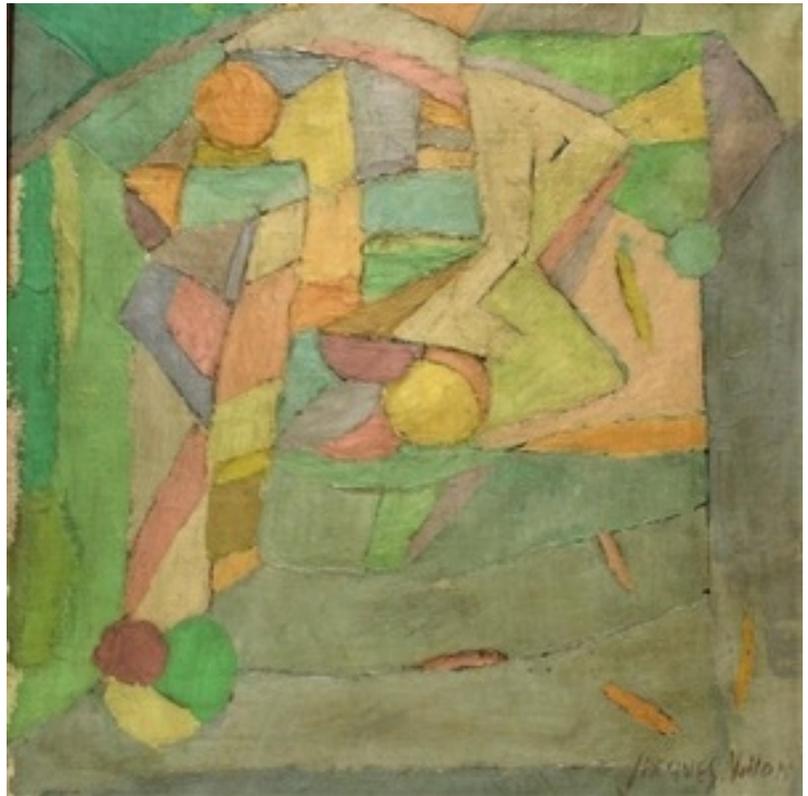
Medium: Oil on canvas
(mounted on wood panel)

Dimensions: 76,2 x 73,66 cm

Current owner or museum:
Private collection

Provenance:

Sold by Hudson Valley Auctions, in sale Fine Art, Antiques & Mid Century Design held at at: 27 Breunig Road, New Windsor, NY 12553 on Saturday, October 21st, 2017. Lot 155. Jacques Villon(1875-1963). Oil on canvas(mounted on wood panel). Abstract Composition with Figures. Signed l.r. Painted circa 1912. Original framing; 30.25in. X 29.25in. Est. \$6,000-\$8,000 Sold for \$8,500



No. 18

Title: *Floraison*

Date: 1912

Medium: Oil on panel

Dimensions: 23,8 x 18,7 cm

Current owner or museum: Private collection

Provenance:

Collection Jurmand, Paris

Artcurial Sale 2362 Art

Impressionniste et Moderne, 30

October 2013. Lot 300 Jacques

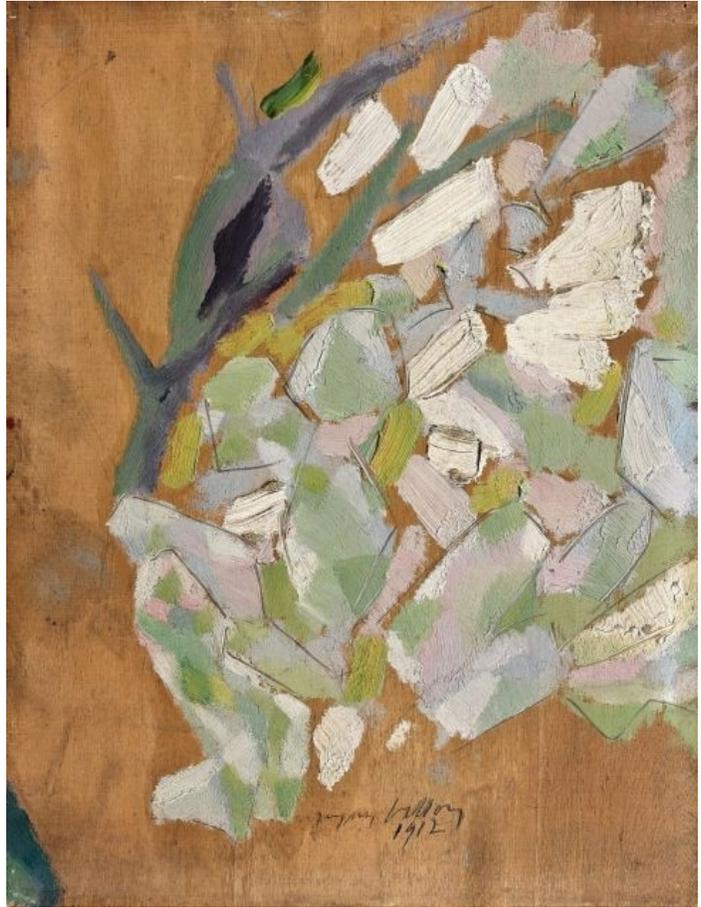
VILLON (Damville, 1875- Puteaux,

1963), 1912 "Floraison"; oil on panel;

signed and dated at lower center.

Estimation 2 000 - 3 000 € Sold 2598

€.



No. 19**Title:** Milk Bottle (Boîte à lait)**Date:** 1912**Medium:** Oil on cradled panel**Dimensions:** 22,3 x 16,9 cm**Current owner or museum:**

Private Collection

Provenance:

Acquired from the artist by

Louis Carré, Paris

By descent to his wife, Olga

Burel Carré, Bazoches-sur-
Guyon

Her posthumous sale, Paris,

Hôtel Drouot, 3 July 2003,

Succession Olga Carré, Née

Burel, Ancienne Collection

Louis Carré : 4ème Vente chez

Piasa, Paris. Lot 4. Estimated 2

000 / 3 000 €. Cette oeuvre sera

répertoriée et reproduite au

catalogue raisonné de l'oeuvre

peint de Jacques Villon, à

paraître prochainement aux

éditions Louis Carré & Cie. Un

certificat de M. Patrick Bongers,

Galerie Louis Carré & Cie, sera

remis à l'acquéreur

Private collection, Saint-

Germain-en-Laye, until 2011.

Sold afterwards by Stephen

Ongpin Fine Art, Riverside

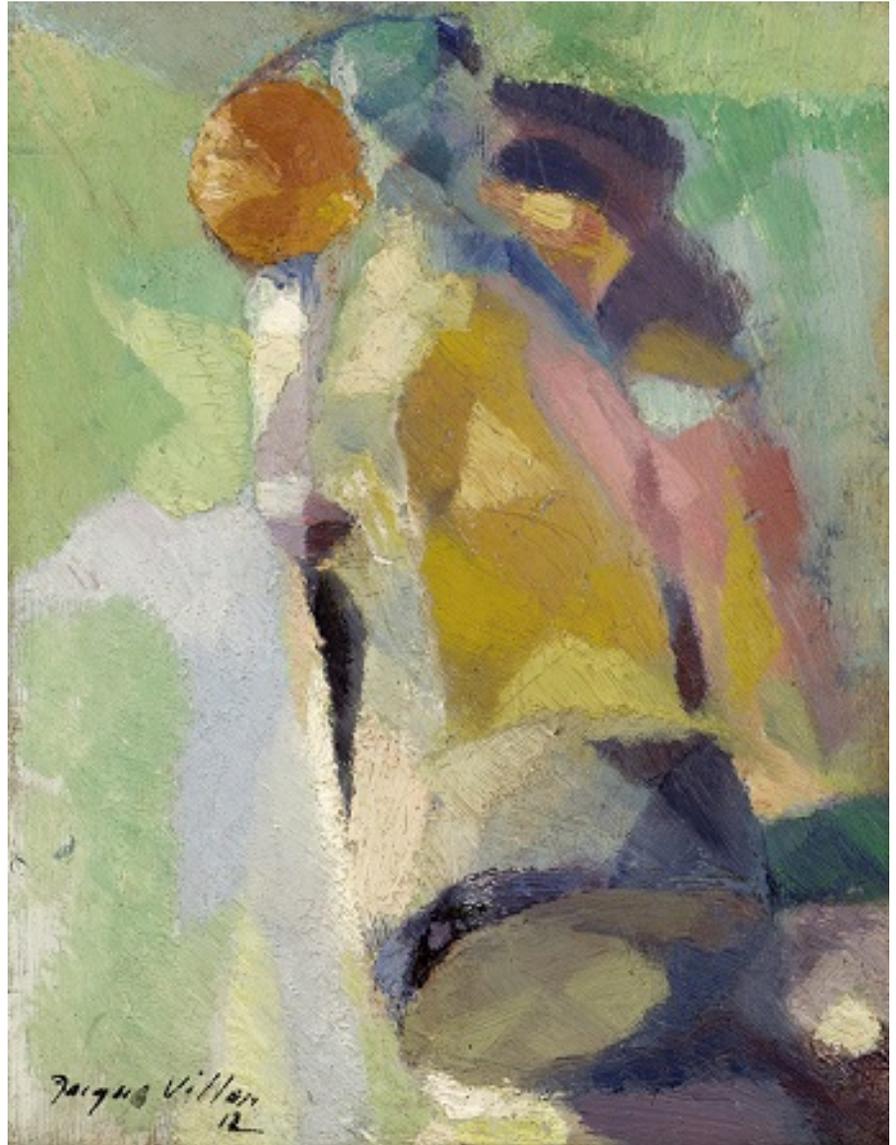
House, 6 Mason's Yard

Duke Street, St. James's,

London SW1Y 6BU, UK

Comment:

Painted in the same year as the inaugural exhibition of the Section d'Or in 1912, this small painting dates to the very beginning of Villon's interest in Cubist methods. Unlike his paintings and prints of 1911 or even the early part of 1912, in which the subject is readily evident, this painting is one of the first works by Villon in which the object depicted - a milk bottle, painted with faceted planes of colour - is not immediately apparent. A related painting of the same year, of nearly identical dimensions and closely related to the present work in style, technique and tonality, depicts a cow in profile, as seen on the label of a bottle of milk. Above the cow is a semicircular sign, which could be that of a shop, and the letters ITE, which must be part of the sign LAITERIE.



As Douglas Cooper and Gary Tinterow have written, 'Towards the end of his life, Villon referred to himself as 'the Impressionist Cubist' and this description is apposite because...a play of light and luminous tonalities were characteristic features of his work...He made a limited use of the technique of faceting and progressively evolved, under the combined influences of Gleizes and Delaunay, a style based on fragmented forms and a succession of overlapping planes of colour used to evoke volume and a sense of space.'

Exhibitions:

Oslo, «Jacques Villon», Kunsternes Hus, 14 novembre-3 janvier 1960, n° 2, 1959
Bergen, «Jacques Villon», Maleri, Bergens Kunstforening, 15 janvier - 7 février, n° 2, 1960

Stockholm, «Jacques Villon», Maleri och Grafik 1902-1959, Moderna Museet, mars, n° 2, 1960

Paris, Galerie Berès, Au temps des Cubistes 1910-1920, 2006, no.215.

Selected Literature:

Anisabelle Berès and Michel Arveiller, Au temps des Cubistes, 1910-1920, exhibition catalogue, Paris, 2006, pp.532-533, no.215.

No. 20

Title: *Sur la boîte au lait*

Date: 1912

Medium: Oil on Panel

Dimensions: 22 x 16 cm

Current owner or museum:

Provenance:

Acquired from the artist by Louis Carré, Paris
By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 4 - Jacques Villon - Boîte au lait, 1912 Huile sur bois parqueté signée, datée en bas à gauche : «Jacques Villon 12»

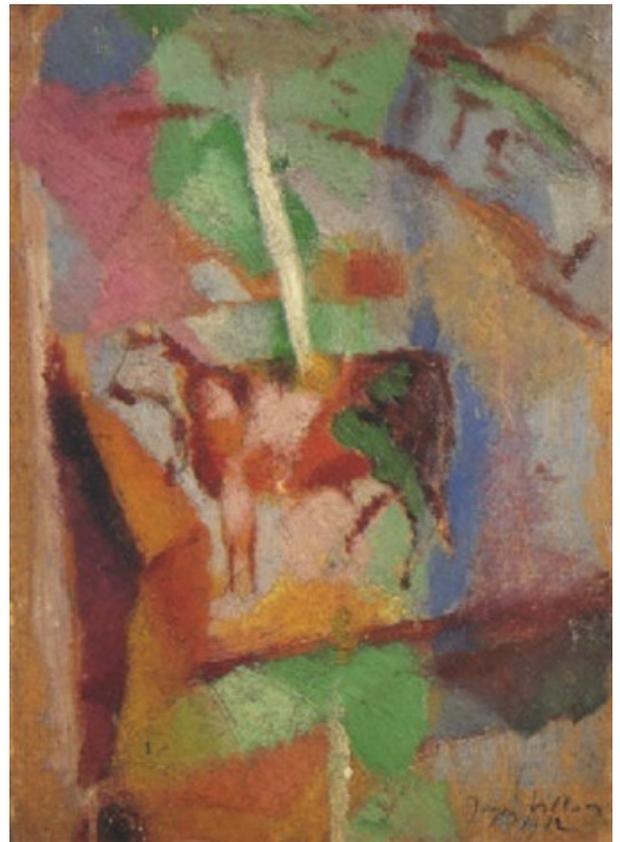
22 X 17 cm (10 X 7 in). **Estimation 2 000 / 3 000**

€. Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie. Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur

Exhibitions:

Oslo, «Jacques Villon», Kunsternes Hus, 14 novembre-3 janvier 1960, n° 2, 1959
Bergen, «Jacques Villon», Maleri, Bergens Kunstforening, 15 janvier - 7 février, n° 2, 1960

Stockholm, «Jacques Villon», Maleri och Grafik 1902-1959, Moderna Museet, mars, n° 2, 1960



No. 21**Title:** *Instruments de Musique - Musical Instruments***Date:** 1912**Medium:** Oil on canvas**Dimensions:** 106.7 × 80.3 cm**Current owner or museum:**

Art Institute of Chicago.

Reference No. 1942.305 Gift of

Mr. and Mrs. Francis

Steegmuller

Provenance:

The artist;

sold to Mr. and Mrs. Francis

Steegmuller, New York, c. 1935

[Steegmuller 1964];

given to the Art Institute

Chicago, Oct. 27, 1942.

Comment: Signed and dated,

l.l.: "Jacques Villon 12"

Exhibitions:

Chicago, University of Chicago,

New Administrative building,

June–November, 1949, no cat.

Paris, Musée National d'Art

Moderne, Jacques Villon,

February 5–March 25, 1951, p.

14 (cat. 5), as Instruments de

Musique, 1912.

Selected Literature:

Jacques Lassaigne, Jacques

Villon, Peintres et Sculpteurs

d'Aujourd'Hui (Paris, 1950), p. 8.

Musée National d'Art Moderne, Jacques Villon, exh. cat. (Paris: Editions des musées

nationaux, 1951), p. 14 (cat. 5), as Instruments de Musique, 1912.

Art Institute, Paintings in the Art Institute of Chicago: A Catalogue of the Picture

Collection (Chicago: Art Institute, 1961), p. 462, as Musical Instruments.

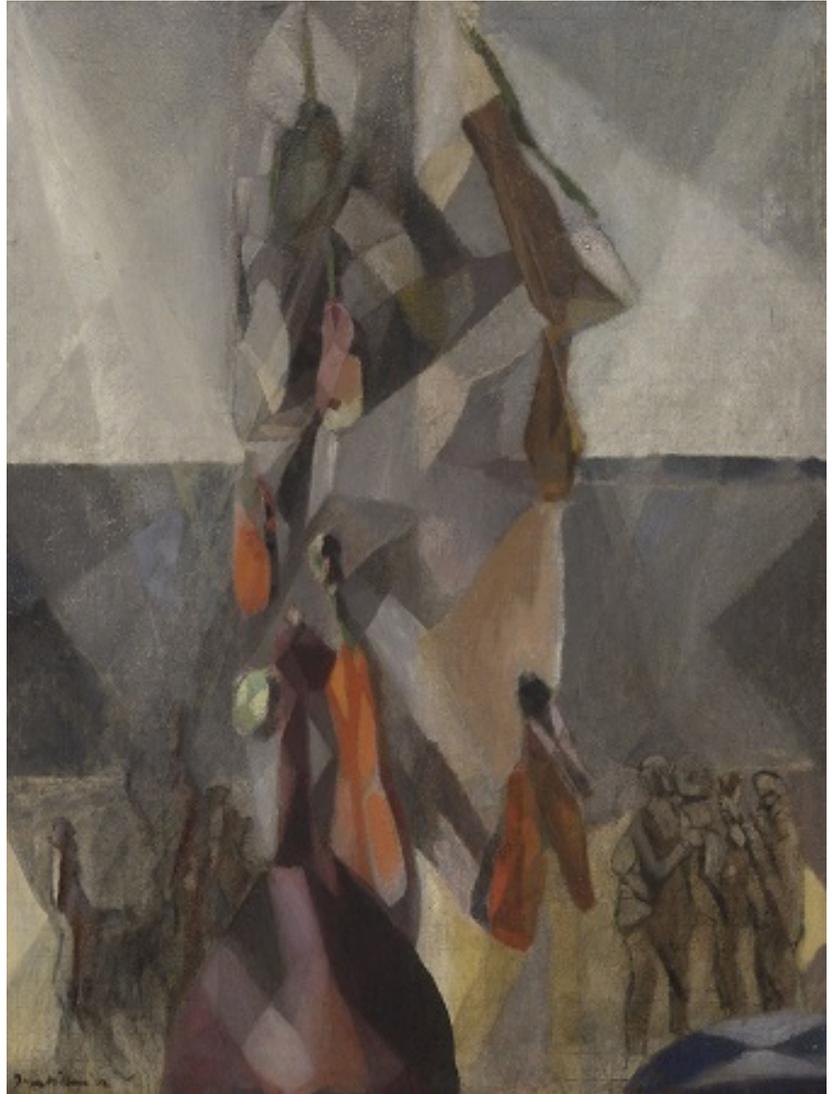
Steegmuller, Francis, intro., Jacques Villon: Master Printmaker, exh. cat. (New York:

1964), n.p., as Instruments de Musique.

Speyer, A. James and Courtney Graham Donnell, Twentieth-Century European Paintings

(Chicago: University of Chicago Press, 1980), pp. 16, 74 (no. 4C1), as Musical

Instruments, 1912.



No. 22

Title: *Personnages*

Date: 1912

Medium: Oil on panel

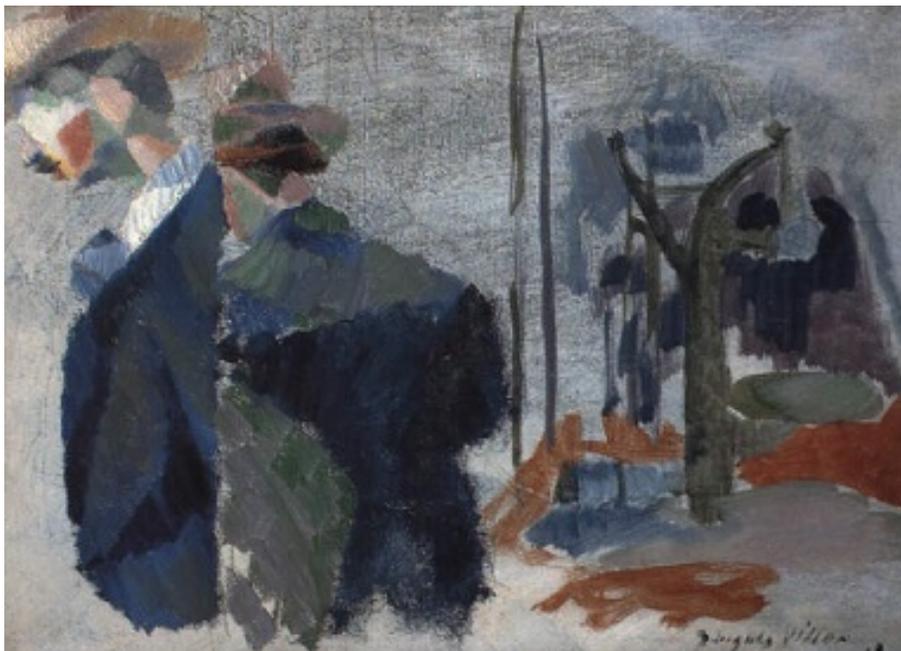
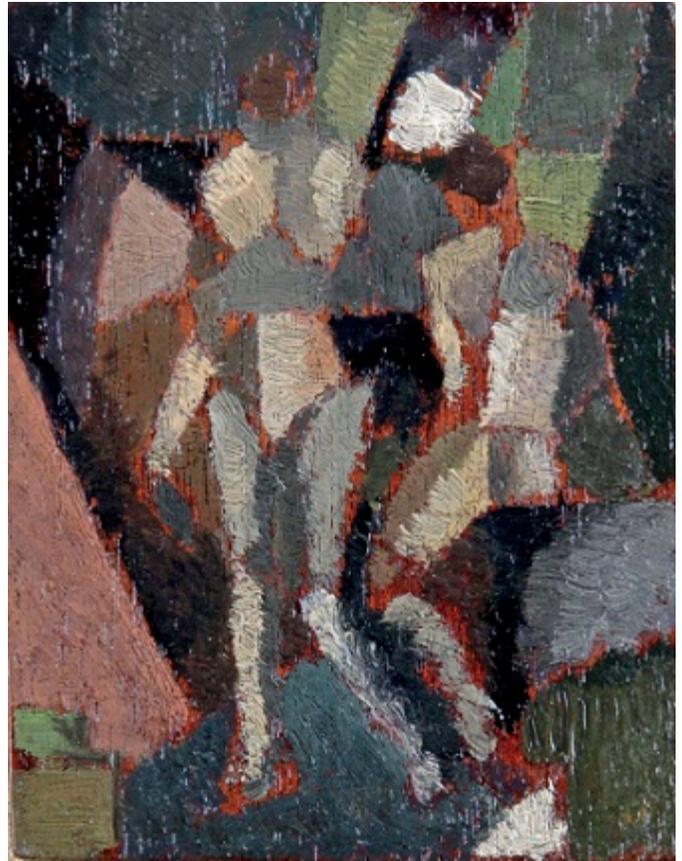
Dimensions: 11 x 8,6 cm

Current owner or museum: Private collection

Provenance:

- Collection Villon, France
- Collection Jacques Bon, France
- Collection Jean-Henri Guerrier, France
- Auction sale Morel - Drawings & Modern Paintings Friday 21 October 2016 - 15:00 – Live Salle 6 - Drouot-Richelieu - 9, rue Drouot. Lot n° 32
- Sale May 14, 2017: Floralties 2017 : 215 Tableaux du XIXe Siècle, Impressionistes, Post-Impressionistes, Modernes et Contemporains... chez Eric Pillon Enchères, 78000 Versailles (France). Lot 244

Comment: Cette œuvre a pris place dans les archives Jacques Villon en vue du catalogue raisonné.



No. 23

Title: *L'homme au chapeau*

Date: 1913 circa

Medium: Oil on Canvas

Dimensions: 34 x 46 cm

Current owner or museum: Private Collection

Provenance: Sold at an auction on June 25, 1990

No. 24**Title:** *Sketch for Puteaux (Smoke and Trees in Bloom, No. 2)***Date:** 1912**Medium:** Oil on canvas**Dimensions:** 46.3 x 55.2
cm**Current owner or
museum:** Philadelphia
Museum of Art.

Accession Number:

1950-134-189. Credit

Line: The Louise and
Walter Arensberg

Collection, 1950

Provenance:Louise and Walter
Arensberg Collection**Comment:** One of
Villon's most important
early Cubist paintings
was a large landscape
with a nude reclining
across the foreground,
entitled Puteaux (Smoke

and Trees in Bloom). Villon created a composition filled with a complex panoply of geometric forms that were imbued with rhythmic movement. It was his usual method to begin a work by starting with sketches from nature and moving gradually toward abstraction. For this painting, he made four small sketches, each focusing on areas of the final painting that were somewhat more naturalistic in style. All four sketches, including this one depicting flowering trees against a spring-green background, were exhibited in the New York Armory Show of 1913

Exhibitions:

Armory Show 1913

.

No. 25**Title:** *Puteaux, les fumées et les arbres en fleur / Flowering Trees, Puteaux***Date:**

1912

Medium:

Oil on

Canvas

**Dimensions:** 115 x 147,8 cm**Current owner or museum:** Private collection**Provenance:**

Purchased from the Armory Show for \$270 by Arthur B. Davies on March 7, 1913.

Last known collection (1976): Mr. and Mrs. Dan R. Johnson

Sold at Sotheby's Sale No. 5749 Impressionist and Modern Paintings, Drawings and sculpture, New York Friday, October 7, 1988:

Comment:

[Puteaux, fumées et arbres en fleurs, 1912](#) L'une des 4 toiles que Villon exposera à la Section d'or, avec Fillette au piano et jeune femme. En 1913, elles figureront à l'Armory show. C'est sa première approche du paysage en grand format: "Quand mes camarades parlaient sur le motif, je les regardais avec un peu d'ironie. Peindre, pour moi, ça ne me disait rien... Tout se passait comme si j'attendais quelque chose. Ce quelque chose est arrivé quand le cubisme a pris son essor... Il m'a semblé à ce moment-là que la peinture devenait une création. La part de réflexion n'était plus accordée à un sujet biblique ou militaire. Elle concernait la toile, le métier. Le métier devenait en somme le sujet."

Villon place ici empiriquement son tracé régulateur auquel il entrelace les arabesques des arbres et des fumées qui encerclent la masse des facettes triangulaires des toits.

No. 26

Title: *Machine Shop*

Date: 1913

Medium: Oil on canvas

Dimensions: 73 x 92 cm

Current owner or museum: Phillips Collection Art Gallery, 1600 21st Street, NW, Washington, DC 20009

Provenance:

Acquired 1928

Comment:

The history of art, modern science, and the contemporary experience were all subjects that



informed Villon's work, perhaps informed by his short time working at a machine shop and the onset of World War I. This painting shows a dense crowding of machine parts that appear abstracted and compressed within the pictorial structure of the composition. Large in scale, its rich, expressively brushed surface suggests the drive and energy of the machinery it depicts.

No. 27

Title: *Soldats en marche /
Soldiers Marching*

Date: 1912

Medium: Pencil and watercolor
on paper

Dimensions: 16 × 22.3 cm.

Current owner or museum:
Ursula and R. Stanley Johnson
Family Collection, Chicago

Exhibitions:

Degas to Picasso: Creating
Modernism in France, 10
February–7 May 2017 Ashmolean
Museum, Oxford and November 4,
2017–January 28, 2018,
Milwaukee Art Museum



No. 28

Title: *Soldats en
marche*

Date: 1913

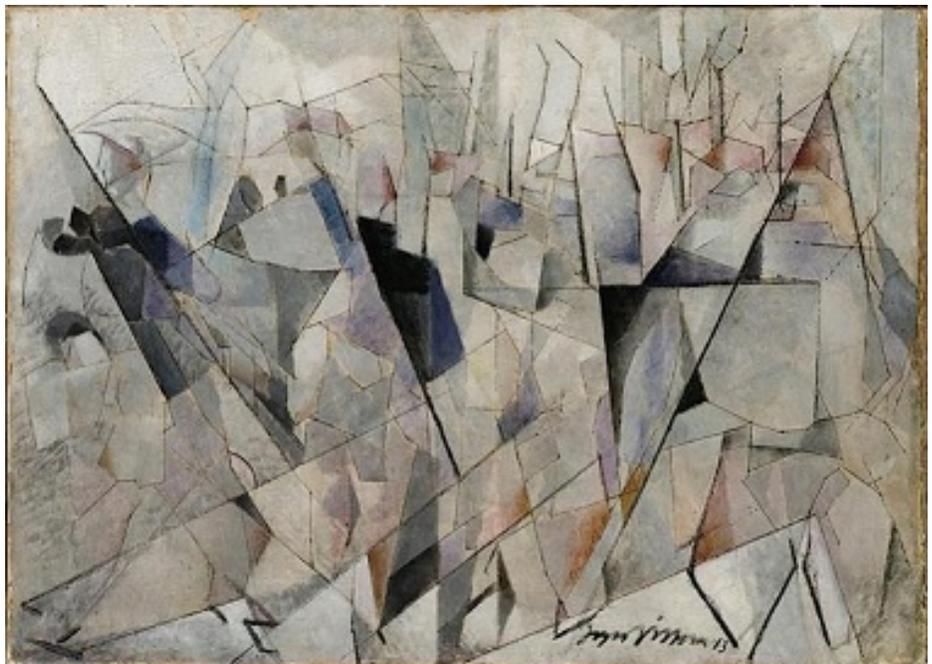
Medium: Oil on
canvas

Dimensions: 65 x 92
cm

**Current owner or
museum:** Musée
national d'art moderne
Centre de création
industriel, centre
Georges Pompidou,
Paris Inventory: AM
1976-1057.

Provenance: Bought
by museum in 1976

Comment: Marked
"S.D.B.D.R. : Jacques



Villon 13". "Je fus bien surpris quand je lus des articles de critiques affirmant que j'avais subi l'influence du Futurisme... Soldats en marche a son origine dans les croquis que j'ai pris en mouvement, aui cours d'une marche avec la troupe, lors d'une période militaire. C'est autre chose que d'être dans le mouvement et de le regarder de l'extérieur. Le futurisme décomposait le mouvement, le cubisme présentait l'objet sous toutes ses faces."

NB- 50 ans plus tard, Villon reprendra le même rythme pour Le long du bois.

http://www.setibo.com/?page_id=191

Jacques Villon Paintings

No. 29

Title: *Abstract Composition*

Date: 1913 circa

Medium: mixed media on paper

Dimensions: 31,1 x 45,1 cm

Current owner or museum: Private Collection

Provenance:

Sold in auction on October 26, 2017



Miguel Orozco



No. 30

Title: *Abstraction*

Date: 1913 circa

Medium: watercolor

Dimensions: 23,81 x 34,29 cm

Current owner or museum: Private collection

No. 31

Title: *Les Rugbymen*

Date: 1913

Medium: Watercolor

Dimensions: 21 x 26 cm

Current owner or museum: Private collection

Provenance:

Sold at an auction on July 2, 1991



No. 32**Title:** *L'Equilibriste ou l'Acrobate***Date:** 1913**Medium:** oil over pencil on canvas**Dimensions:** 100x73 cm**Current owner or museum:**
Private Collection**Provenance:**

John J. Quinn, New York; Estate sale, American Art Galleries, Inc., New York, 10 February 1927, lot 260.

Ferdinand Howald, Columbus.

Florence Howald Shawan, Columbus (by descent from the above, circa 1934).

Virginia Bonnet and David Howald Shawan, Columbus (by descent from the above, by 1969).

E.V. Thaw & Co., Inc., New York. Ruth G. Hardman, Tulsa (acquired from the above); Estate sale, Sotheby's, New York, 6 May 2004, lot 116.

Acquired at the above sale by Media entrepreneur H.F. 'Gerry' Lenfest.

Sold by Christie's at auction No. 12069 Impressionist & Modern Art Evening Sale. New York, 12 May 2016. Lot No. 22. Estimate USD 800,000 - USD 1,200,000. Price realised USD 1,025,000

Comment: signed with initials 'JV' (lower left); signed and titled 'Jacques Villon L'ACROBATE' (on the reverse)**Exhibitions:**

Paris, Palais Municipal des Expositions, Salon d'automne, October-November 1913, no. 2071.

Ohio, The Columbus Gallery of Fine Arts, Ferdinand Howald: The Art of the Collector, 1969.

Rouen, Musée des Beaux Arts and Paris, Grand Palais, Jacques Villon, June-December 1975, p. 88, no. 54.

Cambridge, Fogg Art Museum, Harvard University and Purchase, New York, Roy. R. Neuberger Museum, Jacques Villon, January-May 1976, p. 75, no. 55a.

Selected Literature:

A. Salmon, “Le Salon d’automne” in *Montjoie*, November-December 1913, no. 11-12, p. 8.

John Quinn, 1870-1925, *Collection of Paintings, Water Colors, Drawings & Sculpture*, New York, 1926, p. 15 (with inverted dimensions).

J. Lassaingne, intro., “Jacques Villon” in *Editions de Beaune*, 1950, p. 8 (illustrated, pl. 5).

R. Massat, “Jacques Villon” in *Cahiers d’Art*, 1951, p. 61 (illustrated; titled ‘Equilbriste’).

R.V. Gindertael, “Pour aider a mieux comprendre le passage de la ligne (propos de Villon)” in *Art d’aujourd’hui*, August 1952, no. 6, p. 19 (illustrated).

D. Vallier, “Intelligence de Jacques Villon” *Cahiers d’Art*, 1955, p. 72 (illustrated; titled L’Equilbriste).

D. Vallier, *Jacques Villon: Oeuvres de 1897 à 1956*, Paris, 1957, p. 48 (illustrated; titled L’Equilbriste).

D. Robbins, ed., *Jacques Villon, exh. cat.*, Fogg Art Museum, Harvard University, Cambridge, 1976, p. 75 (illustrated, fig. 55a).

Christie's Lot Essay

Patrick Bongers has confirmed the authenticity of this work.

During 1913, the year before the start of the First World War, Jacques Villon attained in his art a distinctive quality of linear refinement that is rare, perhaps even unmatched elsewhere in the cubist avant-garde of the new School of Paris, unless one holds up for comparison the paintings of his younger brother Marcel Duchamp, which display complex compositional structures rendered with similarly exquisite precision. Both painters evoke novel, elaborate conceptions of the figure within the formal and spatial ambiguities of an imagined environment, yielding results that are as sensual as they are enigmatically poetic. If Villon could claim, however, any more advanced aspect in his art that Duchamp could not or did not wish to rival, it was his feel for color, as evident in the present *L'Acrobate*, using deepest black and measured grays amid delicate hues and tints that the painter deduced from the primaries on his palette.

Jacques Villon was the pseudonym that Gaston Duchamp took from François Villon, the fabled outlaw poet of medieval Paris, which his other brother Raymond, a sculptor, also incorporated into his name, as Duchamp-Villon. Already an accomplished engraver and illustrator of the contemporary scene, Villon in his mid-thirties immersed himself in the cubist movement. He later described himself as the “cubist impressionist” (Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp, *exh. cat.*, Solomon R. Guggenheim Museum, New York, 1957, p. 28). There is in Villon’s carefully plotted pictorial architecture a vaporous, evanescent dimension, a kinetic state of transformation, such as the artist discerned in Italian Futurist painting, an approach which Picasso and Braque abhorred in their analytical appreciation of the cubist object. We observe in *L'Acrobate*, as a preliminary watercolor sketch reveals (see D. Robbins, *exh. cat.*, op. cit., 1976, no. 54), the darkly gossamer figure of a circus acrobat walking on his hands, his legs raised in the air. This character aptly lends this picture its title; the composition is a consummate study in balance sought and achieved.

“For the acrobat Villon renounced mass...and instead visualized energies alone—the acrobat’s dexterous movements pitted against the force of gravity,” Robbins explained. “The surrounding space is suffused with an energy that emanates from the center of the picture: for the first time in a work of Villon an environment is suggested in completely abstract terms” (*ibid.*, p. 74). Barely clinging to the apparition of a figural presence,

Villon's *L'Acrobate* balances ever so precariously on the verge of absolute abstraction, as one finds elsewhere in Paris modernism on the eve of the Great War—by artists whom Villon and his brothers hosted at weekly gatherings in their home in the Paris suburb of Puteaux—in Robert Delaunay's *Fenêtres*, Kupka's *Localisations des mobiles graphiques*, Picabia's *Dances*, Léger's *Contrastes de formes*, and Severini's *Espansion de la lumière* paintings.

When Marcel Duchamp urged them to exhibit together as a salon in 1912, Villon gave their effort the name *Section d'Or*, a reference to the ideal proportions of part to whole that Da Vinci discussed in his *Treatise on Painting*, a book Villon advocated as essential reading to all his colleagues. "For me, the picture is a creation in which the subject—the pretext furnished by a perceived rhythm, expressive of our unconscious life brought to the level of consciousness—is translated into areas of color, into a hierarchy of colored planes," Villon declared. "The whole is bound together by an arabesque, closely incorporated into the basic division of the canvas where all elements are brought into balance" (quoted in exh. cat., op. cit., 1957, p. 31).

No. 33

Title: *L'Atelier de mécanique - The Workshop of a Mechanic*

Date: 1914

Medium: Oil on canvas

Dimensions: 71.76 x 92.71 cm

Current owner or museum: Columbus Museum of Art, 480 East Broad Street, Columbus, OH 43215,

Provenance: Gift of Ferdinand Howald. 1931.095

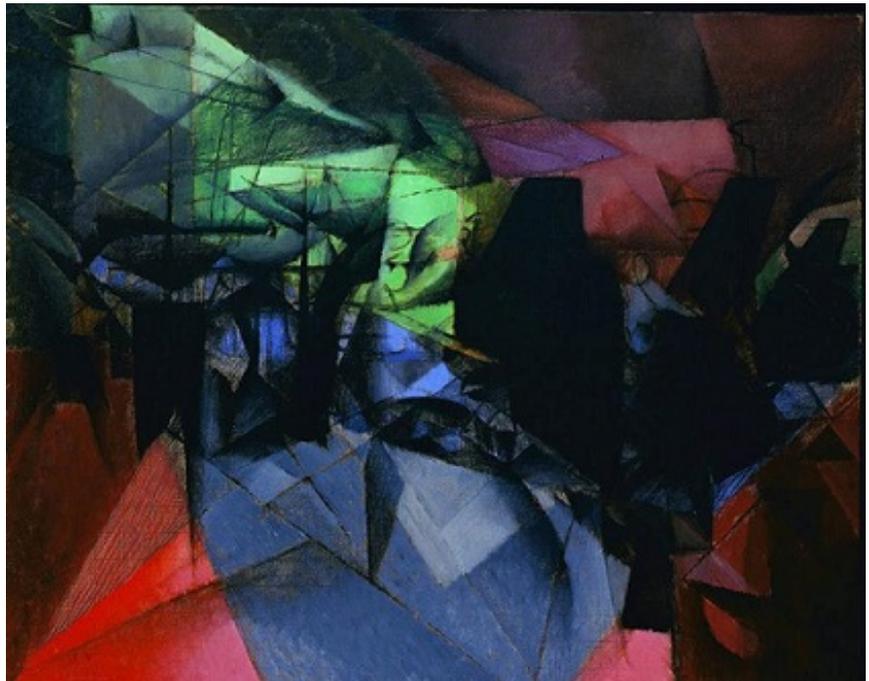
Comment: Marks: Lower left: JV; verso: l'atelier de Mécanique/Jacques Villon. *L'Atelier de mécanique* est

un tableau réalisé par Jacques Villon en 1914. Cette huile sur toile est la représentation cubiste d'un garage. Exposée au Salon des indépendants de 1914, elle est aujourd'hui conservée au Columbus Museum of Art

Exhibitions:

Salon des indépendants de 1914, Paris, 1914.

Le Cubisme, Centre national d'art et de culture Georges-Pompidou, Paris, 2018-2019.



Jacques Villon Paintings

No. 34

Title: *Rue des Renardières*

Date: 1913

Medium: Oil on Wood

Dimensions: 46 x 33 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris
By descent to his wife, Olga Burel Carré,
Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3
July 2003, Succession Olga Carré, Née Burel,
Ancienne Collection Louis Carré : 4ème Vente
chez Piasa, Paris. Lot 5 - Jacques Villon - Rue
des renardières, 1913. Huile sur bois signée,
datée en haut à droite : «Jacques Villon 1913».
Estimation 5 000 / 6 000 €

Comment: Cette oeuvre sera répertoriée et
reproduite au catalogue raisonné de l'oeuvre
peint de Jacques Villon, à paraître
prochainement aux éditions Louis Carré & Cie
Un certificat de M. Patrick Bongers, Galerie
Louis Carré & Cie, sera remis à l'acquéreur

Miguel Orozco



No. 35

Title: *Tête de Femme - Head of a Woman*

Date: 1913-1914

Medium: Oil and pencil on canvas

Dimensions: 54.8 x 46 cm

Current owner or museum: Museum
of Rhode Island, School of Design,
Providence. Credit: Mary B. Jackson
Fund. Object Number 70.058

Provenance:

Comment:

Exhibitions:

"The Center Cannot Hold" March 1 -
July 1, 1999

Cubism and Its Affinities September 1 -
December 10, 1995

From the Reserve III July 8 - December
4, 1994

European Painting and Sculpture, circa
1770-1937 October 18, 1991 - January
26, 1992



No. 36

Title: *La Fenêtre*

Date: 1914 – 1920

Medium: pencil, pen and ink, collage on paper

Dimensions: 25,3 x 15,5 cm

Current owner or museum: Private collection

Provenance:

Sold at an auction on Jun 02, 2014 and then again on

Nov 26, 2012

,



No. 37

Title: *Figure assise*

Date: 1918

Medium: Watercolor and pencil on paper

Dimensions: 25,4 x 12,5 cm

Current owner or museum:

Provenance:

Hanover Gallery, New York

Peter H. Deitsch Gallery, New York

Sotheby's auction, New York, December 11, 1987,
important private collection, Switzerland

Sold by Beurret Bailly Widmer Auktionen, Schwarzwaldallee
171, 4058 Basel on its sale Auktion 19. Juni 2019 – Moderne und
Zeitgenössische Kunst Lot 35 Jacques Villon (1875–1963) Seated
figure, 1918. Estimate: CHF 2'000 – 3'000. Sold for: CHF 2'431

Comment: Signed and dated Jacques Villon 18 lower left



No. 38



Title: *Etude pour le
perroquet*

Date: 1919

Medium: oil and ink
on paper laid down on
canvas

Dimensions: 36,7 x 26,8 cm

Current owner or museum: Private
collection

Provenance:

Camille Renault, Paris (probably acquired
from the artist)

Galerie Louis Carré, Paris (acquired from the
above)

Acquired from the above by the 2020 owner
Sotheby's Art Impressionniste et Moderne
Sale. 18 June 2020 Paris. Lot 66 Property
from a Prestigious Private French Collection
| Jacques Villon | Etude pour le Perroquet.
Estimate: 12,000 - 18,000 EUR

Comment: signed Jacques Villon and dated
1919 (lower right). The authenticity of this
work has been confirmed by Galerie Louis
Carré & Cie.

No. 39**Title:** *In Memoriam***Date:** 1919**Medium:** Oil on burlap**Dimensions:** 129.7 × 81.5 cm**Current owner or museum:** Yale University Art Gallery. Inventory 1941.741**Provenance:**

Collection of the Societe Anonyme, New York (bought from the artist in Paris in 1920).

Gift of Collection Société Anonyme in 1941.

Selected Literature:

Katherine S. Dreier, *Western Art and the New Era: an Introduction to Modern Art* (New York: Brentano's, 1923), 83, fig. 38.
 George Heard Hamilton, "The Exhibition of the Collection of the Societe Anonyme: The Museum of Modern Art, 1920," *Bulletin of the Associates in Fine Arts at Yale University* 10, no. 3 (December 1941): 5.
 George Heard Hamilton, "Duchamp, Duchamp-Villon, Villon," *Bulletin of the Associates in Fine Arts at Yale University* 13 (March 1945): 6, ill.

Collection of the Société Anonyme:

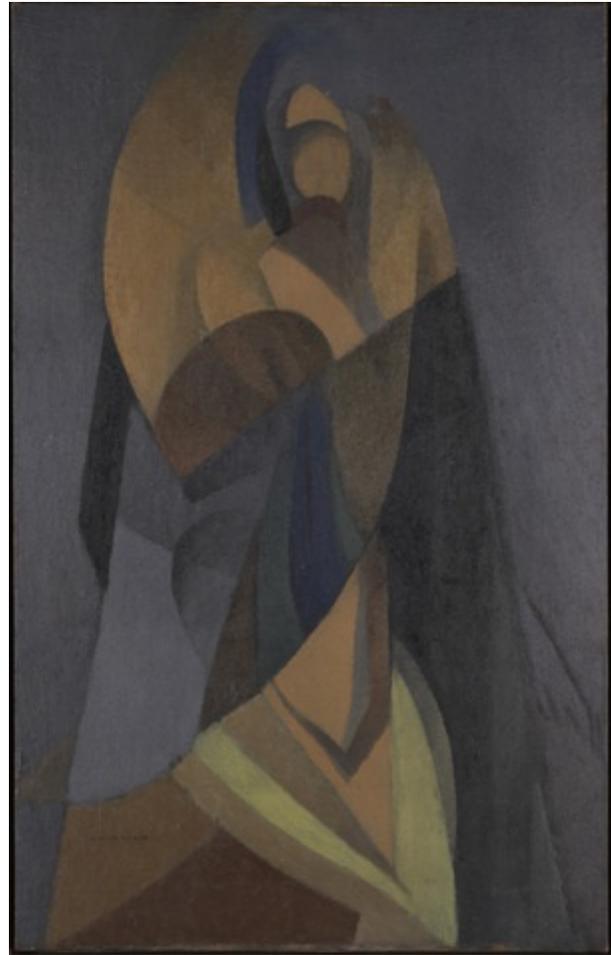
Museum of Modern Art 1920 (New Haven, Conn.: Yale University Art Gallery, 1950), 138-39, ill.

Francoise Forster-Hahn, *French and School of Paris Paintings in the Yale University Art Gallery* (New Haven, Conn.: Yale University Press, 1968), 27-28, fig. 32.

Robert L. Herbert, Eleanor S. Apter, and Elise K. Kenney, *The Société Anonyme and the Dreier Bequest at Yale University: A Catalogue Raisonné* (New Haven, Conn.: Yale University Press, 1984), 689, no. 725, ill.

Ruth L. Bohan et al., *The Société Anonyme: Modernism for America*, ed. Jennifer Gross, exh. cat. (New Haven, Conn.: Yale University Art Gallery, 2006), 106, fig. 11.

Richard Meyer, "'Big, Middle-Class Modernism,'" *October* 131 (Winter 2010): 74-77.
 "Looking to Learn, Learning to Teach," *Yale University Art Gallery Bulletin* (2013): 46, ill.



No. 40

Title: *Le torse*

Date: 1919

Medium: Oil on canvas

Dimensions: 127 x 65 cm

Current owner or museum:

Provenance:

Acquired from the artist by Louis Carré, Paris
By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 6 Jacques Villon - Le torse, 1919 Huile sur toile signée en bas à gauche : «Jacques Villon»

Estimated 8 000 / 10 000 €

Comment: Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie. Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 41

Title: *Torse*

Date: 1919

Medium: Oil on Canvas

Dimensions: 73 x 59,4 cm

Current owner or museum: Private collection

Provenance:

Sold at an auction on November 12, 1988

No. 42

Title: *Noblesse - Nobility*

Date: 1920

Medium: oil on canvas

Dimensions: 92 x 60 cm

Current owner or museum: Nasjonalmuseet for kunst, arkitektur og design, Oslo. The Fine Art Collections. Inventory No. NG.M.04466

Provenance:

Acquired with support from the Friends of the National Gallery 2001



No. 43

Title: *Noblesse* (no photo available)

Date: 1922

Medium: Oil on canvas

Dimensions: 73 x 54 cm

Current owner or museum: Private collection

Exhibitions:

Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

No. 44**Title:** *Un buste***Date:** 1920**Medium:** Oil on Canvas**Dimensions:** 81 x 60 cm**Current owner or museum:** Private collection**Provenance:**

Sold by Sotheby's Sale Impressionist Art, Part Two 09 May 2002 | New York Lot 246

Jacques Villon (1875-1963) Un Buste. Estimate 60,000 — 80,000 USD Lot Sold. 41,825 USD

Comment: Origine: le buste de Baudelaire de Raymond. Le volume, comme dans Jeu, est découpé en une infinité de sections, cette fois perspectives, échelonnées perpendiculairement au plan du tableau. Peut-être recherche proche du parallélisme élémentaire de Duchamp (le déplacement d'un plan donnant la 3e dimension, celui d'un volume la 4e), il est aussi témoin du traumatisme subi avec la mort de son frère. L'obsession de la mort semble noyer Baué-Raymond dans des profondeurs glauques, et la coupure qui sépare les plans au tiers inférieur pourrait être symbole à la fois du passage dans l'autre monde, et de l'immuabilité de l'être dans la 4e dimension. http://www.setibo.com/?page_id=191



No. 45

Title: *L'Équilibre rouge*

Date: 1921

Medium: Oil on canvas

Dimensions: 81 x 60 cm

Current owner or museum: Private collection

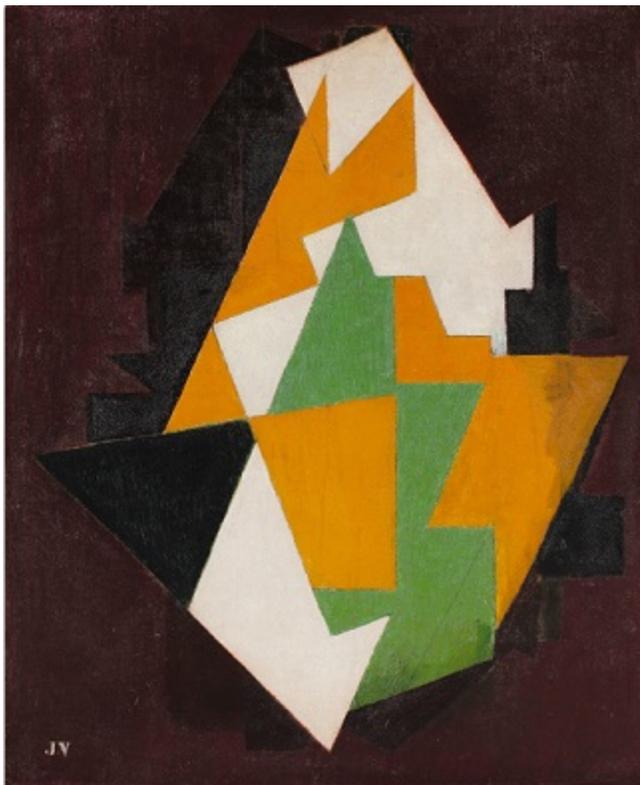
Provenance:

Comment:

Dans *L'Équilibre rouge*, huile sur toile de 1921, le peintre joue sur une palette rouge réhaussée de noir en combinant plusieurs rectangles qui semblent ne jamais reproduire la même tonalité. Les thèmes abstraits des années 30 dévoilent une recherche sur la perspective et l'harmonie chromatique.

Exhibitions:

Vezelay, etc Salon de Montrouge 2011-2012 Angers



No. 46

Title: *Composition sur fond brun*

Date: 1921

Medium: oil on canvas

Dimensions: 61,2 x 50,5 cm

Current owner or museum: Private collection

Provenance:

Galerie Louis Carré & Cie, Paris

Private Collection, Paris

Acquired from the above by the 2019 owner

Sotheby's Impressionist and Modern Art, 17 October 2019 Paris. Lot 187

Composition sur fond brun. Estimate 35,000 — 45,000 EUR

Comment: monogrammed JV (lower left). The authenticity of this work has been confirmed by Galerie Louis Carré & Cie

Exhibitions:

New-York, Rose Fried Gallery, Villon, 1953, no. 1

Albi, Musée Toulouse-Lautrec, Exposition Jacques Villon, Peintures, 1955, no. 6, illustrated in the catalogue pl. V
 Paris, Galerie Louis Carré, Jacques Villon, Peintures, 1955, no. 4
 Venice, XXVIIIe Biennale di Venezia, Pavillon des nations, section française, 1956, no. 69 (titled *Composizione su fondo scuro*)
 Paris, Grand Palais, Salon d'Automne, Hommage à Jacques Villon, 1957 (probably)
 Paris, Galerie Charpentier, Cent tableaux de Jacques Villon, 1961, no. 11, illustrated in the catalogue n.p.
 Sao Paulo, Museu de Arte Moderna, VI Bienal de Sao Paulo, 1961, no. 4 (titled *Composição sôbre fundo escuro*)
 Zurich, Kunsthaus, Jacques Villon, 1963, no. 6
 Rouen, Musée des Beaux-Arts, Les Duchamps, Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp, Suzanne Duchamp, 1967
 Montrouge, XXVIIIe Salon de Montrouge, Art contemporain, Jacques Villon, 1983, no. 9
 L'Isle-sur-la -Sorgue, Association Campredon Art et Culture, Jacques Villon, 1992-93, illustrated in the catalogue p. 24
 Béziers, Espace Riquet, Jacques Villon 1875-1963, Rétrospective, 1996 (probably)

Selected Literature:
 Simone Frigerio, "Jacques Villon" in *Aujourd'hui*, Art et Architecture, Paris, no. 32, July 1961, illustrated p. 8

No. 47**Title:** *Figure***Date:** 1921**Medium:** oil on canvas**Dimensions:** 55 x 38,1 cm

Current owner or museum: Albright-Knox Art Gallery, 1285 Elmwood Avenue
 Buffalo, New York. Edmund Hayes Fund, 1969.
 Inventory No. 1969:3

Provenance:

Louis Süe [1875-1968], Paris.
 By 1960, G. David Thompson [1899-1965], Pittsburgh;
 by 1965, to Galerie Beyeler, Basel;
 March 25, 1969, sold by Galerie Beyeler to Albright-Knox Art Gallery, Buffalo

Comment:

Inscriptions: signature, undated / lower right / JV.
 inscription / back / Jacques Villon / Figure / 21



No. 48

Title: *L'oiseau*

Date: 1921

Medium: Aquarelle et fusain sur papier

Dimensions: 13,5 x 19 cm

Current owner or museum: Private collection

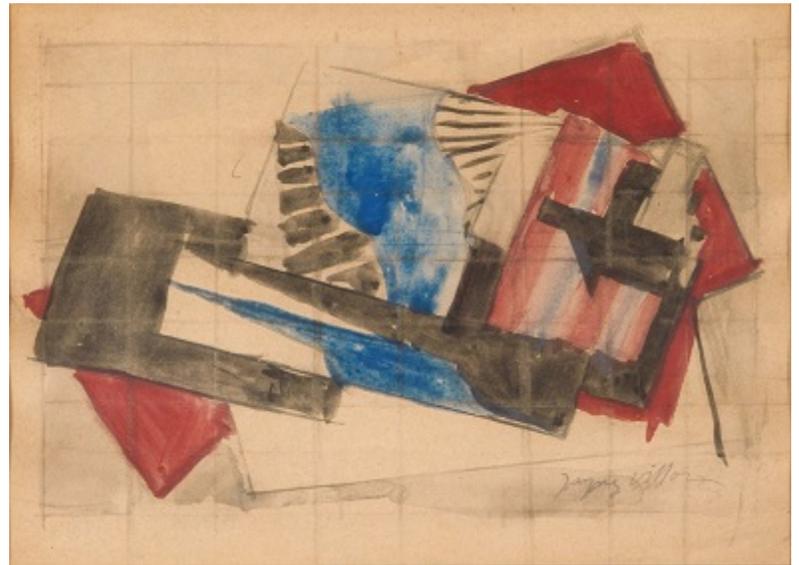
Provenance:

Galerie Louis Carré, Paris (mai 1956)
 Pierre Bergé & Associés Sale Tableaux, mobilier et objets d'art, collection Renand-Chapet, vendredi 16 novembre 2018 - 13:30 – Live Salle 14 - Drouot-Richelieu - 9, rue Drouot. Lot n° 408.

Estimated 800 - 1 200 EUR Sold by : 1 300 EUR

Comment:

Signé en bas à droite et titré.



No. 49

Title: *Perspective colorée - Color Perspective*

Date: 1921

Medium: Oil on canvas

Dimensions: 54 x 72.7 cm

Current owner or museum: Solomon R. Guggenheim Museum. Credit Line: Solomon R. Guggenheim Museum, New York, Gift, Estate of Katherine S. Dreier, 1953. Accession 53.1356

Provenance: Katherine S. Dreier

Comment:

Color Perspective (Perspective colorée, 1921) is one of a number of similarly titled abstract paintings executed by Jacques Villon in the 1920s. The overlapping blocks of sharply defined forms in this composition recall both his work in the graphic arts and his early Cubist phase. Unlike most other artists of this period, for whom nonobjective art was an absolute form of expression divorced from external references, Villon often derived his abstractions from figurative studies that he worked into successively more abstract compositions. Though the painting's exact source is not known, its synthesized, polychromatic planes bear a strong resemblance to Villon's contemporary series of Jockey pictures (1921), which portray a horse and rider in motion. In the 1930s, as a member of the Abstraction-Création group in Paris, Villon's paintings began to combine hard-edged abstraction with curvilinear overdrawing. In his later works, Villon returned to a Cubist idiom in portraits and landscapes, occasionally superimposing figurative line drawings to create densely layered images.



Matthew Drutt

No. 50**Title:** *Sculptured Planes***Date:** 1921**Medium:** oil over pencil on canvas**Dimensions:** 34.9 x 27cm**Current owner or museum:**
Private collection**Provenance:**

Walter Pach

Christie's Sale 6434.

Impressionist-Modern Art.

London, South Kensington 24

June 2011, Lot 194 A Jacques

Villon (1875-1963) *Sculptured**Planes*. Estimate GBP 7,000 -

GBP 9,000 Price realised GBP

11,250

Comment: signed and dated 'Jacques Villon 21' (lower right); inscribed and signed 'à mes amis Pach avec toute mon amitié Jacques Villon 1921' (on the reverse). Patrick Bongers has kindly confirmed the authenticity of this work.**Christie's Notice:** Walter Pach

(1883-1958), American artist and critic, was one of the earliest and most ardent promoters of modern art in the early twentieth century and without him the history of modern art in America would have been quite different. While living in Paris off and on between the autumn of 1907 and early 1913, Pach became close friends with the most vanguard artists of his time, especially those of the Puteaux Group including Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp, Albert Gleizes, and Jean Metzinger. He also knew Pablo Picasso, André Derain, Georges Rouault, Odilon Redon, and Raoul Dufy quite well. In addition, he developed friendships with art dealers Ambroise Vollard, Daniel-Henry Kahnweiler, Eugène Druet, Stéphan Bourgeois, and Felix Fénéon. These relationships enabled Pach to become an insider in the Parisian art world and helped shape his roles of critic, agent, exhibition organizer, and liaison between European artists and dealers, and American galleries, museums, and collectors. These connections proved vital for the dissemination of modern art across the United States, especially in the 1910s and 1920s. Pach served as the European agent for the famed 1913 Armory Show - a large-scale exhibition held in New York, Chicago, and Boston which introduced much of the advanced Parisian art to the general public for the first time. Without Pach this show would have been a completely different event; it was Pach who selected Marcel Duchamp's *Nude Descending a Staircase, No.2* for inclusion in the show, a decision that has shaped the course of contemporary art in the United States



for almost a century. During the teens, 20s and 30s, Pach remained an outspoken champion of modern, particularly Parisian, art. He was Henri Matisse's first agent in America, from 1912 until the artist's son Pierre arrived in New York in 1924. Pach was also the European representative for the Montross, Carroll, and Bourgeois Galleries in Manhattan throughout World War I and helped organize groundbreaking exhibitions which included works by the Duchamp-Villon brothers, Gleizes, Metzinger, Redon, Marcel Gromaire and Jean Crotti, among others. In addition, he was an advisor to prominent modern art collectors such as John Quinn and Walter and Louise Arensberg. The history of modern art criticism would also have been very different without the work of Walter Pach. His knowledge of the history of art, his understanding of the theories behind post-impressionism, fauvism, and cubism, plus his friendships with the vanguard Parisian artists made him the ideal person to promote transnational modernism across the North American continent. He wrote hundreds of articles and several books including: *The Masters of Modern Art* (1924), in which Derain's *Portrait de Mme. Derain* and Gleizes's *Toul* are illustrated, and *Raymond Duchamp-Villon, Sculpteur, 1876-1918* (1924). Pach was also the first to translate Eugène Delacroix's *Journal* into English and he translated noted French art historian Elie Faure's five-volume work, *History of Art* (1921-1930). In addition, Pach lectured extensively across the United States and in Canada and Mexico. His writings and talks on modern art were instrumental in winning the battle for its acceptance in North America. In recognition of his enduring efforts on behalf of French art, artists, and culture Walter Pach was awarded the high distinction of Chevalier (Knight) in France's *Ordre national de la Légion d'honneur* in 1950.

No. 51

Title: *Ailé*

Date: 1922

Medium: Oil on Canvas

Dimensions: 61 x 50 cm

Current owner or museum: Private Collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 2ème Vente chez Piasa.

Hôtel Marcel Dassault - 7-9 Rond Point des Champs-Élysées - 75008 - Paris 10 décembre 2002. Vente dirigée par Jean-Louis Picard

en collaboration avec Artcurail-Briest-Poulain-Le Fur. Lot 81 Estimated 10 000 / 15 000 €

Comment: signée et datée "22" en bas à droite, contresignée et datée "22" au dos

Exhibitions:

Selected Literature:

Ce tableau sera répertorié et reproduit au Catalogue raisonné de l'œuvre peint de Jacques Villon, à paraître prochainement aux Éditions Louis Carré & Cie. Un certificat de Monsieur Patrick Bongers, Galerie JLouis Carré & Cie, sera remis à l'acquéreur



No. 52**Title:** *Perspective colorée - Color perspective (vertical)***Date:** 1922**Medium:** Oil on canvas**Dimensions:** 92.2 × 73.2 cm**Current owner or museum:** Yale University Art Gallery, New Haven.
Inventory: 1941.744**Provenance:**

Collection of the Societe Anonyme, New York (bought from the artist in Paris in 1922).

Gift of Collection Société Anonyme to Yale University Art Gallery, 1941

Comment: Perspective colorée est la conclusion purement géométrique des recherches sur le Jockey. Au centre, la forme trapézoïdale est l'ultime schématisation du jockey sur sa selle.http://www.setibo.com/?page_id=191**Exhibitions:**

Exhibition of the Collection of the Societe Anonyme: The Museum of Modern Art, 1920

Cubism and Australian Art, Melbourne, Australia: Heide Museum of Modern Art, 2009

Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

Selected Literature:

George Heard Hamilton, "The Exhibition of the Collection of the Societe Anonyme: The Museum of Modern Art, 1920," Bulletin of the Associates in Fine Arts at Yale University 10, no. 3 (December 1941): 5.

George Heard Hamilton, "Duchamp, Duchamp-Villon, Villon," Bulletin of the Associates in Fine Arts at Yale University 13 (March 1945): 5.

Collection of the Société Anonyme: Museum of Modern Art 1920 (New Haven, Conn.: Yale University Art Gallery, 1950), 139.

Robert L. Herbert, Eleanor S. Apter, and Elise K. Kenney, The Société Anonyme and the Dreier Bequest at Yale University: A Catalogue Raisonné (New Haven, Conn.: Yale University Press, 1984), 697, no. 736, ill.

Cubism and Australian Art, exh. cat. (Melbourne, Australia: Heide Museum of Modern Art, 2009), 133, ill.



No. 53

Title: *Color Perspective*

Date: 1922

Medium: Oil on canvas

Dimensions: 73 x 60 cm

Current owner or museum: The Museum of Modern Art, New York. Credit Katherine S. Dreier Bequest
Object number 213.1953

Provenance:

Katherine S. Dreier (1877-1952), West Redding and Milford, Connecticut
The Museum of Modern Art, New York. Katherine S. Dreier Bequest, 1953



No. 54

Title: *Le vol*

Date: 1922

Medium: Oil on canvas

Dimensions: 61x 49,8 cm

Current owner or museum:

Provenance:

Collection Neuman, Luxembourg
Collection Pierre Wurth, Luxembourg
Artcurial, Paris Vente 2766
Impressionniste & Moderne - 02 juin
2015 /Lot 4 Jacques Villon 1875 -
1963 Le Vol - 1922 Huile sur toile.
Estimation 40 000 - 60 000 € Vendu
91 080 €

Comment: Oil on canvas; signed
with the initials "JV" lower right and
signed again and dated on the reverse
"Villon 22"

Exhibitions:

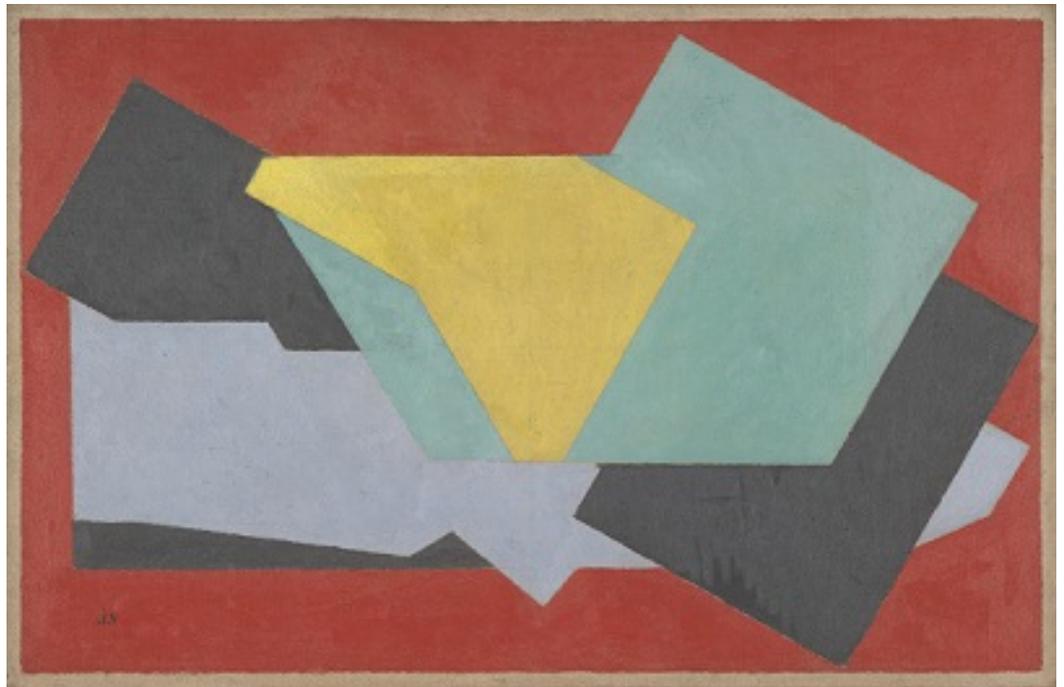
Verviers, Musée des Beaux-Arts, "Les
Collections privées d'art contemporain
du Grand Duché de Luxembourg:

exposition du Xe anniversaire des Amis du Musée", octobre-novembre 1965"Les réalités
de la peinture" lot 98 (étiquette au dos)

Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

No. 55**Title:** *Perspective Colorée - Color perspective (Horizontal)***Date:** 1922**Medium:** Oil on canvas**Dimensions:**

60.2 × 92.1 cm

**Current owner
or museum:**Yale University
Art Gallery, New
Heaven. Object
No. 1941.745**Provenance:**Collection of the
Societe Anonyme,
New York
(bought from the
artist in Paris in
1922).Gift of Collection
Société Anonyme
to Yale University
Art Gallery, 1941**Comment:****Exhibitions:**Exhibition of the Collection of the Societe Anonyme: The Museum of Modern Art, 1920
The Société Anonyme: Modernism for America, Yale University Art Gallery, 2006
Exposition Expressions Contemporaines, musée des Beaux-Arts d'Angers 4 Novembre
2011 - 1er Avril 2012**Selected Literature:**George Heard Hamilton, "The Exhibition of the Collection of the Societe Anonyme: The
Museum of Modern Art, 1920," *Bulletin of the Associates in Fine Arts at Yale University*
10, no. 3 (December 1941): 5.George Heard Hamilton, "Duchamp, Duchamp-Villon, Villon," *Bulletin of the
Associates in Fine Arts at Yale University* 13 (March 1945): 3, ill.Collection of the Société Anonyme: Museum of Modern Art 1920 (New Haven, Conn.:
Yale University Art Gallery, 1950), 139.Francoise Forster-Hahn, *French and School of Paris Paintings in the Yale University Art
Gallery* (New Haven, Conn.: Yale University Press, 1968), 28, fig. 31.Robert L. Herbert, Eleanor S. Apter, and Elise K. Kenney, *The Société Anonyme and the
Dreier Bequest at Yale University: A Catalogue Raisonné* (New Haven, Conn.: Yale
University Press, 1984), 698, no. 737, ill.Ruth L. Bohan et al., *The Société Anonyme: Modernism for America*, ed. Jennifer Gross,
exh. cat. (New Haven, Conn.: Yale University Art Gallery, 2006), 159, fig. 5.Germain Viatte, *Jacques Villon, ne' Gaston Duchamp: (1875–1963)*, exh. cat. (Angers:
Expressions Contemporaines, 2011).

No. 56**Title:** *Le perroquet***Date:** 1923**Medium:** Oil on Canvas**Dimensions:** 49 x 26 cm**Current owner or museum:** Private collection**Provenance:**

Acquired from the artist by Louis Carré, Paris
 By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 8 - Jacques Villon - Le perroquet, 1923 Huile sur toile signée, datée en bas à droite : «Jacques Villon 23» 49 X 26 cm (19 X 10 in). Estimated 15 000 / 20 000 €

Comment: Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur

Exhibitions:

Oslo, «Jacques Villon», Kunstneres Hus, 14 novembre-3 janvier 1960, n° 11, reproduit, 1959
 Bergen, «Jacques Villon», Maleri, Bergens Kunstforening, 15 janvier-7 février, n° 10, reproduit, 1960

Stockholm, «Jacques Villon», Maleri och Grafik 1902-1959, Moderna Museet, mars, n° 11, reproduit, 1960

Paris, «Cent tableaux de Jacques Villon», Galerie Charpentier, 27 avril-22 juin, n° 20, 1961

Zurich, «Jacques Villon», Kunsthaus, 9 février-17 mars, n° 16, 1963

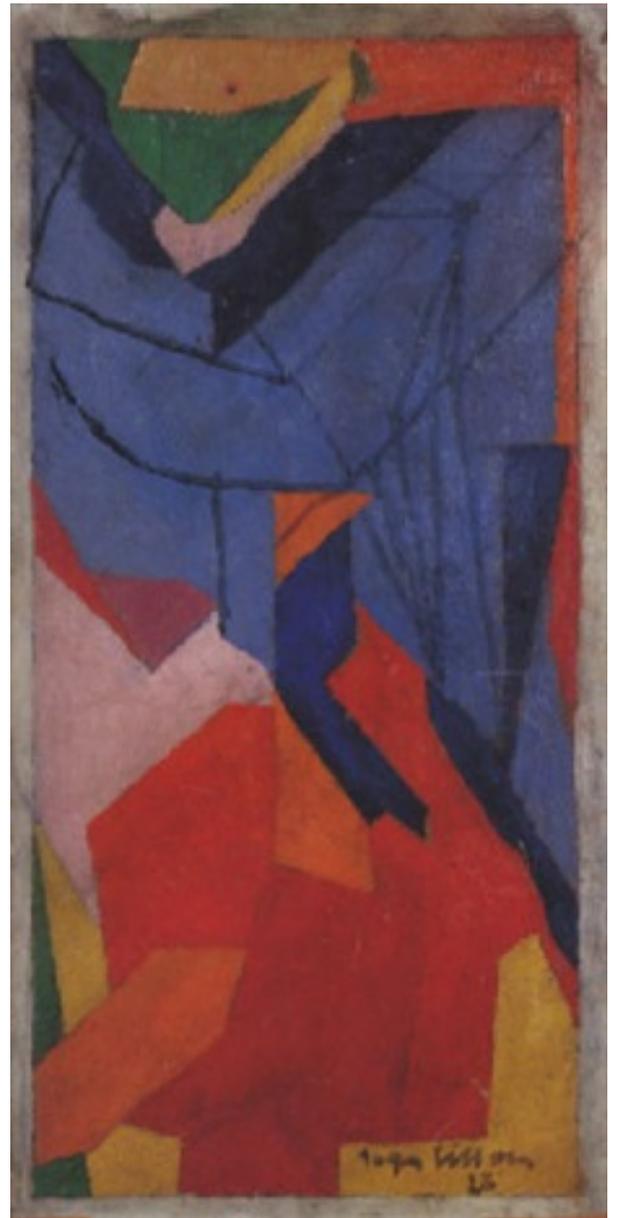
Montrouge, «Jacques Villon», XXVIIIe Salon de Montrouge, centre culturel et artistique, 4-31 mai, n° 13, 1983

Selected Literature:

Jean Tardieu, «Cent tableaux de Jacques Villon», Paris, Louis Carré, 1961 (ouvrage édité à l'occasion de l'exposition Villon à la Galerie Charpentier en 1961), reproduit

Daniel Robbins, «Jacques Villon», 1976, catalogue de l'exposition réalisée au Fogg Art Museum, Harvard University, Cambridge, Massachusetts et au Roy R. Neuberger Museum at Purchase, N.Y., n° 86d, reproduit page 107

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie.



No. 57**Title:** *Les sculptures***Date:** 1923**Medium:** Oil on Canvas**Dimensions:** 81 x 116 cm**Current owner or museum:** Philadelphia Museum of Art. Accession Number: 2004-186-1**Provenance:**

Purchased by Philadelphia Museum of Art with the Henry P. McIlhenny Fund in memory of Frances P. McIlhenny, 2004

Comment:

This work pays homage to Jacques Villon's younger brother Raymond

Duchamp-Villon, who died tragically during World War I at the age of forty-two. Shortly after Raymond's death, Jacques began to explore the bold simplification of his brother's pioneering modern sculpture in a group of paintings, drawings, and prints. In this still life painting, Jacques colorfully illustrates a group of his brother's sculptures—*Baudelaire* (1911), *Dog* (1913), and *The Horse* (1914)—all of which are in the Museum's permanent collection.

Exhibitions:

Exposition Expressions Contemporaines, musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012



No. 58

Title: *Homme lisant*

Date: 1926

Medium: Oil on Canvas

Dimensions: 81 x 65 cm

Current owner or museum: Private collection

Provenance:

Marlborough Fine Art London.

Galerie Makowski, Prichsenstadt.

Auction December 1, 2011

Christies Paris, Art impressioniste et moderne, 1.

December 2012, Cat.-nr. 69 (with coloured image).

Private collection, South-Germany.

Neumeister Münchener Kunstauktionshaus auction 61,

Modern, Post War & Contemporary Art on 31 May 2017

Lot 43 Jacques Villon Homme lisant. 1926

estimate:€ 10.000 to € 15.000 Sold :€ 19.050 (incl. 27 %
buyer's commission)

Comment: Signed and dated on lower right "Jacques Villon 26". Named on the
stretcher frame "Village" on the reverse. Authenticity confirmed by Patrick Bongier,
Galerie Louis Carré & Cie., Paris. Will be recorded in the upcoming catalogue raisonnée



No. 59

Title: *Homme lisant*

Date: 1926

Medium: Oil on canvas

Dimensions: 81 X 65 cm

Current owner or museum: Private Collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-
sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July

2003, Succession Olga Carré, Née Burel, Ancienne

Collection Louis Carré : 4ème Vente chez Piasa,

Paris. Lot 14 - Jacques Villon - Homme lisant, 1926

Huile sur toile signée, datée en haut à droite :

«Jacques Villon 26» Estimation 10 000 / 15 000 €

Comment: Un certificat de M. Patrick Bongiers,
Galerie Louis Carré & Cie, sera remis à l'acquéreur

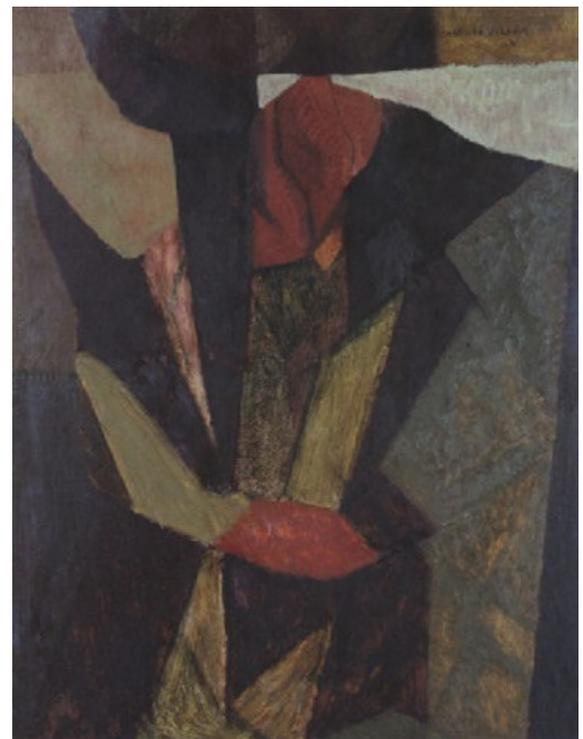
Selected Literature:

Cette oeuvre sera répertoriée et reproduite au

catalogue raisonné de l'oeuvre peint de Jacques

Villon, à paraître prochainement aux éditions Louis

Carré & Cie



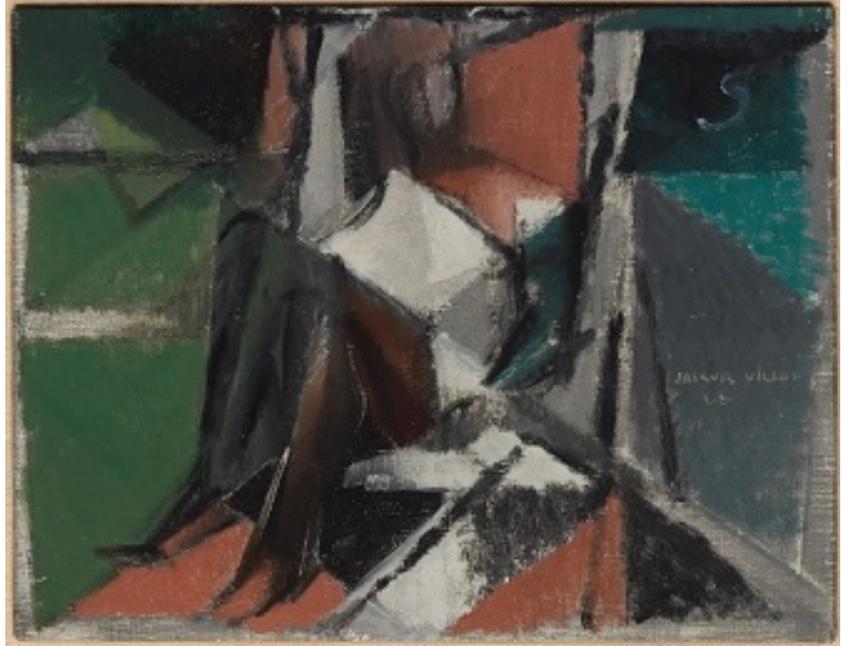
No. 60**Title:** *La Siesta***Date:** 1928**Medium:** oil on canvas mounted on board**Dimensions:** 48,3 x 61 cm**Current owner or museum:** For sale at gallery below**Provenance:**

B.C. Holland Gallery, Chicago,
 Jennifer Pinto Safian, New York.
 Private Collection, USA, acquired
 from the above in 1989.

For sale late 2020 at Simon C
 Dickinson Ltd, 58 Jermyn Street
 London, SW1Y 6LX

Tel: +44 20 7493-0340 Fax: +44 20
 7493-0796

london@simondickinson.com



Comment: signed and dated, centre right Jacques Villon/28. This work is recorded in the Jacques Villon archive at Galerie Louis Carré, Paris. This work is sold together with a 18.7 x 21 cm lithograph by Villon: La Siesta signed and dated in the stone, lower right Jacques Villon / 28; signed and numbered in the margin, lower right 3/20 Jacques Villon

No. 61**Title:** *Les vacances***Date:** 1928**Medium:** Oil on canvas**Dimensions:** 42 X 61 cm**Current owner or museum:** Private collection**Provenance:**

Acquired from the artist by Louis
 Carré, Paris

By descent to his wife, Olga Burel
 Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel
 Drouot, 3 July 2003, Succession Olga
 Carré, Née Burel, Ancienne Collection

Louis Carré : 4ème Vente chez Piasa, Paris. Lot 19 - Jacques Villon - Les vacances, 1928. Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur. Estimated 5 000 / 6 000 €

Comment: Huile sur toile signée, datée en bas à droite : «Jacques Villon 28»

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie



No. 62

Title: *Formes et couleurs*

Date: 1952

Medium: Oil on Canvas

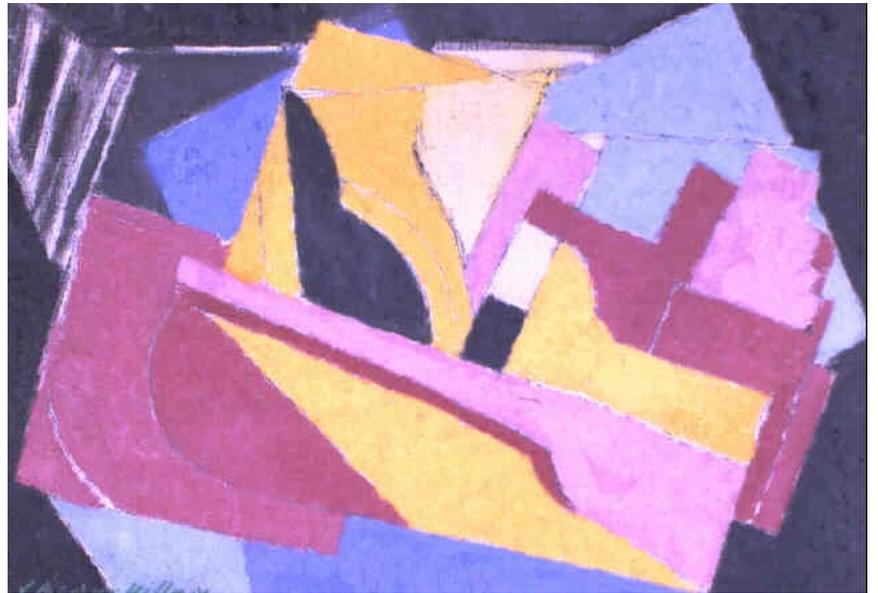
Dimensions: 33 x 46 cm

Current owner or museum:

Private collection

Provenance:

Auctioned on June 26, 1992 and
on December 16, 1994



3. Cubes

No. 63

Title: *Etude pour Espace*

Date: 1930

Medium: Drawing

Dimensions: 19,6 x 30,6 cm

Current owner or museum: Musée national d'art moderne - Centre de création industrielle, Paris, Centre Pompidou. N° D'inventaire AM1987-430

Provenance:

Don de Alexina Duchamp et Pierre Jullien en 1987



No. 64

Title: *Abstraction*

Date: 1932

Medium: Oil on canvas

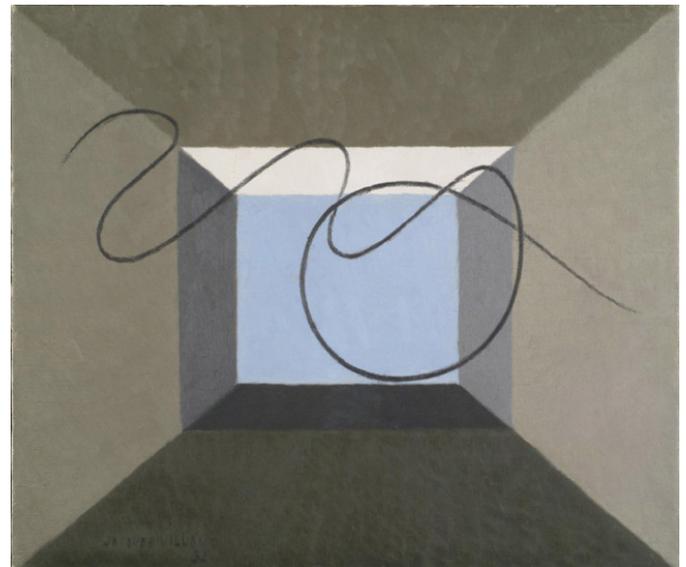
Dimensions: 55.6 x 66.5 cm

Current owner or museum: Philadelphia Museum of Art

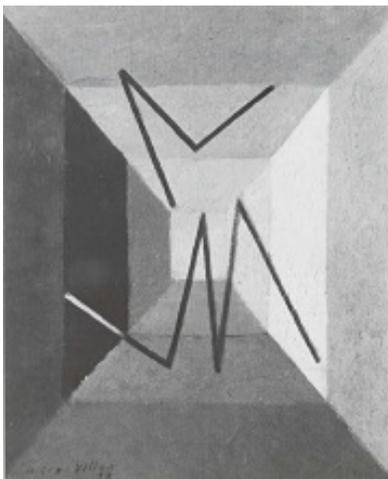
Provenance:

Purchased from the artist through Marcel Duchamp as agent to Louise and Walter C. Arensberg, Los Angeles, 1936 [1]; gift to PMA, 1950. 1. According to Duchamp's provenance notes dated September 8, 1951 (PMA, Arensberg Archives).

Comment:



Accession Number: 1950-134-191. Credit Line: The Louise and Walter Arensberg Collection, 1950



No. 65

Title: *Allégresse*

Date: 1932

Medium: Oil on canvas

Dimensions: 46 x 38 cm

Current owner or museum: Private collection

Exhibitions:

Expo Montrouge 1983

No. 66

Title: *Comédie*

Date: 1932

Medium: Oil on Canvas

Dimensions: 46 x 38 cm.

Current owner or museum:

Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 1ère Vente chez Piasa, Paris, December 9, 2002. Lot 27 - Jacques Villon 1875-1963 - Comédie, 1932. Estimation 10 000 / 15 000 €

Comment: Huile sur toile signée et datée "32" en bas à droite, titrée, contresignée et datée "32" au dos

Exhibitions:

- Paris, Galerie Charpentier, "Cent tableaux de Jacques Villon", 27 avril - 22 juin 1961, reproduit

- Zürich, Kunsthhaus, "Jacques Villon", 9 février - 17 mars 1963, n° 27, reproduit

- Asnières, Salon d'Asnières, "Hommage à Jacques Villon", 5-20 octobre 1963, no 2 reproduit

- Paris, Galerie Louis Carré et Cie "Jacques Villon, 30 peintures" 29 mai-11 juillet 1980, reproduit en couleurs page 25

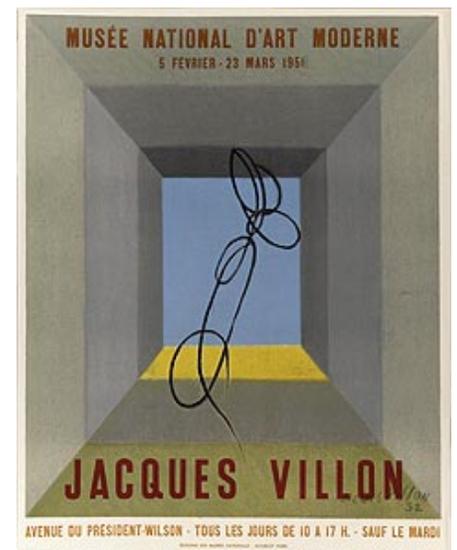
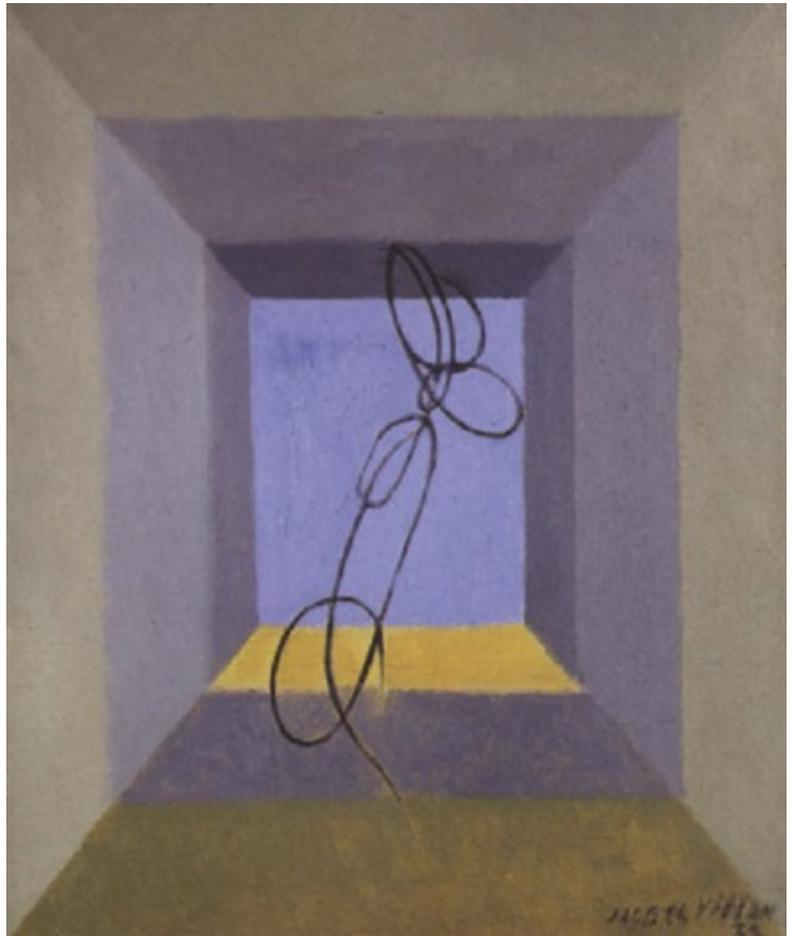
- Montrouge "Jacques Villon", 4-31 mai 1983, no 21

Selected Literature:

Jean Tardieu "Cent tableaux de Jacques Villon" Louis Carré, Paris 1961 reproduit.

Ce tableau sera répertorié et reproduit au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré 1 Cie.

Note: This painting was used for the lithographic poster announcing a Jacques Villon exhibition at the Musée National d'Art Moderne, Paris (5 février - 23 mars 1951). Plate 54 x 44,5 cm; Sheet 59,5 x 47 cm. Printer Mourlot, Paris. Paper Vélin d'Arches. References: Orozco Lithographs No. L 119; Ginestet & Pouillon App. 93 (See photo)



No. 67

Title: *Composition Abstraite - Abstract*

Composition

Date: 1932

Medium: Oil on canvas

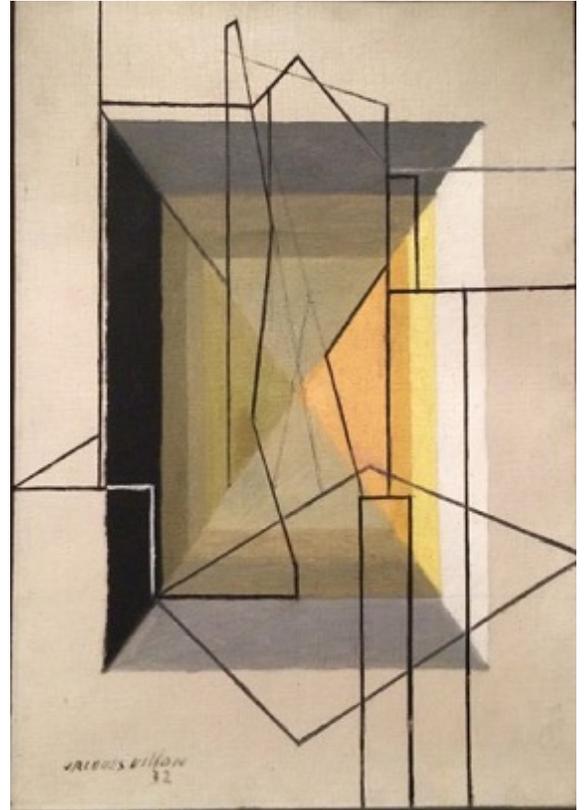
Dimensions: 55 x 38,1 cm

Current owner or museum: Phillips Collection, 1600
21st Street, NW, Washington, DC. On display in
House, Gallery E

Provenance:

Katherine S. Dreier

Comment: Credit Line: Gift from the estate of
Katherine S. Dreier, 1953



No. 68

Title: *Dance*



Date: 1932

Medium: Oil on
canvas

Dimensions: 38.4 x
54.9 cm

**Current owner or
museum:** The Museum
of Modern Art, New
York. Object number
576.1939

Provenance:

Credit: Gift of Mrs.
Arthur L. Strasser

No. 69**Title:** *L'Espace / La Chute***Date:** 1932**Medium:** Oil on canvas**Dimensions:** 116 x 89 cm**Current owner or museum:** Galerie Louis Carré & Cie, Paris**Provenance:**

Acquired from the artist by Louis Carré, Paris

Exhibitions:

Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

Comment: Il se construit sur une série de 3 rectangles concentriques dont la mise en place est régie par les proportions d'or.

L'organisation colorée par de la pyramide centrale où dans le triangle isocèle inférieur se place la seule couleur primaire et pure, le bleu.

Latéralement éclairci, celui-ci se transforme dans le triangle opposé en gris, puis blanc, ce qui suppose un mélange de complémentaire

(en synthèse additive) confirmé par la présence de jaune d'or et d'orangé dans la partie haute. Sur la droite, l'influence du jaune va transformer le bleu en vert jaunâtre, tandis que vers le bas, orangé et bleu composent (synthèse soustractive) le noir. A gauche, le bleu dominant, par mélange avec le jaune, devient cyan, puis bleu verdâtre, juxtaposé enfin à l'orangé supérieur qui lui est complémentaire en synthèse additive.

http://www.setibo.com/?page_id=191**No. 70****Title:** *Figure in space***Date:** 1932**Medium:** oil on panel**Dimensions:** 50 x 33,5 cm Private collection**Current owner or museum:****Provenance:**

Sold at auction "Contemporary & Modern" on March 21, 2017 by Blomqvist Kunsthandel, Rolfsbuktveien 4 e - f, 1364 Fornebu, Norway. Lot 29 Figur i rom, 1932. Estimate 30,000 - 40,000 NOK 3,200 - 4,200 EUR. Sold 30000 NOK

Comment: Signed and dated lower right: Jacques Villon 32

No. 71

Title: *Jeux de Colin Maillard*

Date: 1942

Medium: oil on canvas

Dimensions: 81 x 65 cm

Current owner or museum: Private collection

Provenance:

Galerie Louis Carré, New York
 Charles Zadok, New York
 Collection particulière, Paris
 Sotheby's Impressionist and Modern Art. July 3, 2007, Paris. Lot 60 Jacques Villon. *Jeux de Colin Maillard*
 Estimation 45,000 — 55,000 EUR Lot. Sold 67,200 €

Comment: signé Jacques Villon et daté 42 en bas à droite

Exhibitions:

Paris, Galerie Louis Carré, Jacques Villon, 1944
 Chicago, The Arts Club, Jacques Villon, 1952-53
 Paris, Galerie Charpentier, Cent tableaux de Jacques Villon, 1961, no. 40

New York, Solomon R. Guggenheim Museum; Houston, Museum of Fine Arts, Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp, 1957

Rouen, Musée des Beaux-Arts; Paris, Grand Palais, Jacques Villon, 1975, no. 133

Cambridge, Harvard University, The Fogg Museum, Jacques Villon, 1976, no. 139

Paris, Galerie Schmit, Jacques Villon 1875-1963, Peintre, Dessinateur, Rétrospective, 2004

Selected Literature:

Jean René, Jacques Villon, Paris, 1945, illustré p. 16



No. 72

Title: *Unknown*

Date: 1950s, circa

Medium: Oil on canvas

Dimensions:

Unknown

Current owner or museum: Musée des beaux-arts de Rouen



No. 73

Title: *Composition - Les daims*

Date: 1958

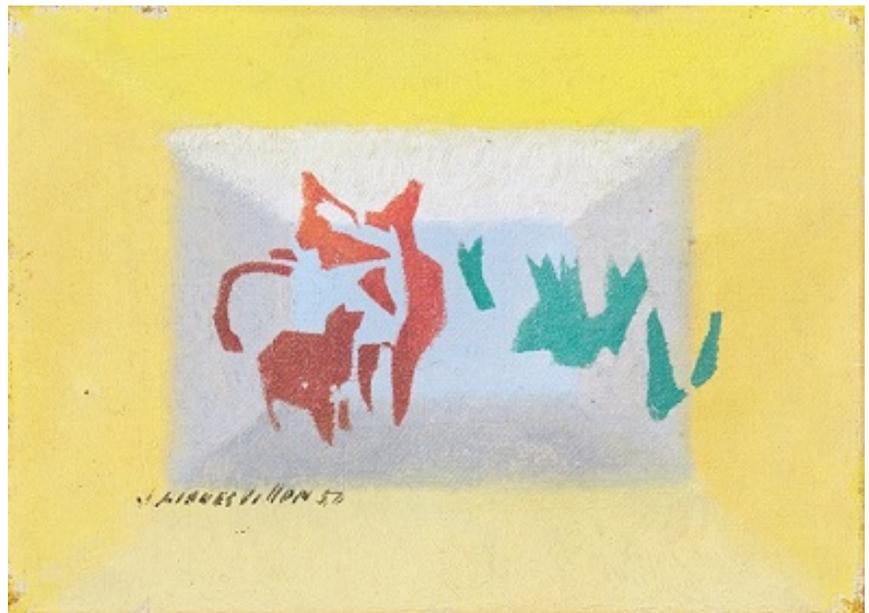
Medium: Oil on Canvas

Dimensions: 10,5 x 14,5 cm

Current owner or museum: Private collection

Provenance:

Put for sale at auction on November 7, 2002



4. Geometrical compositions

No. 74

Title: *Amro*

Date: 1931

Medium: Oil on canvas

Dimensions: 46 x 55 cm

Current owner or museum: Musée national d'art moderne Centre de création industriel, centre Georges Pompidou, Paris.
Inventory No. : AM 2401 P

Provenance:
Purchased by the French State in 1941
Attributed to Museum on 1942

Comment:

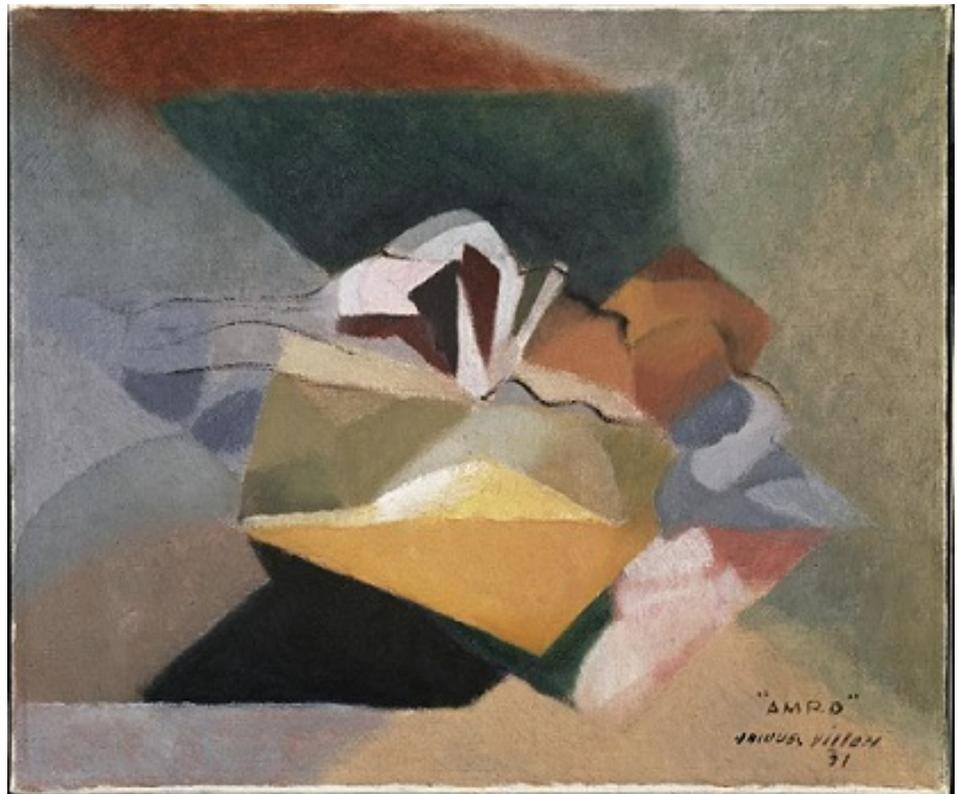
Inscription

"S.D.S.D.T.B.DR. : "AMRO"/JACQUES VILLON/31"

"Amro, nom créé, nom de baptême qui devient le nom d'une toile. Pourquoi? Parce que cette toile, partie d'un amas de papiers, est trop éloignée de son point de départ pour pouvoir porter un titre rappelant ce point de départ. Elle est devenue une toile en soi. Pour la distinguer d'autres toiles, pour la désigner, je l'ai baptisée. Quant au nom Amro, je l'ai choisi, l'arabesque de ce mot rappelant le rythme du tableau." (Jacques Villon)

Exhibitions:

Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012



No. 75

Title: *Composition or Architecture colorée*

Date: 1931

Medium: Oil on Canvas

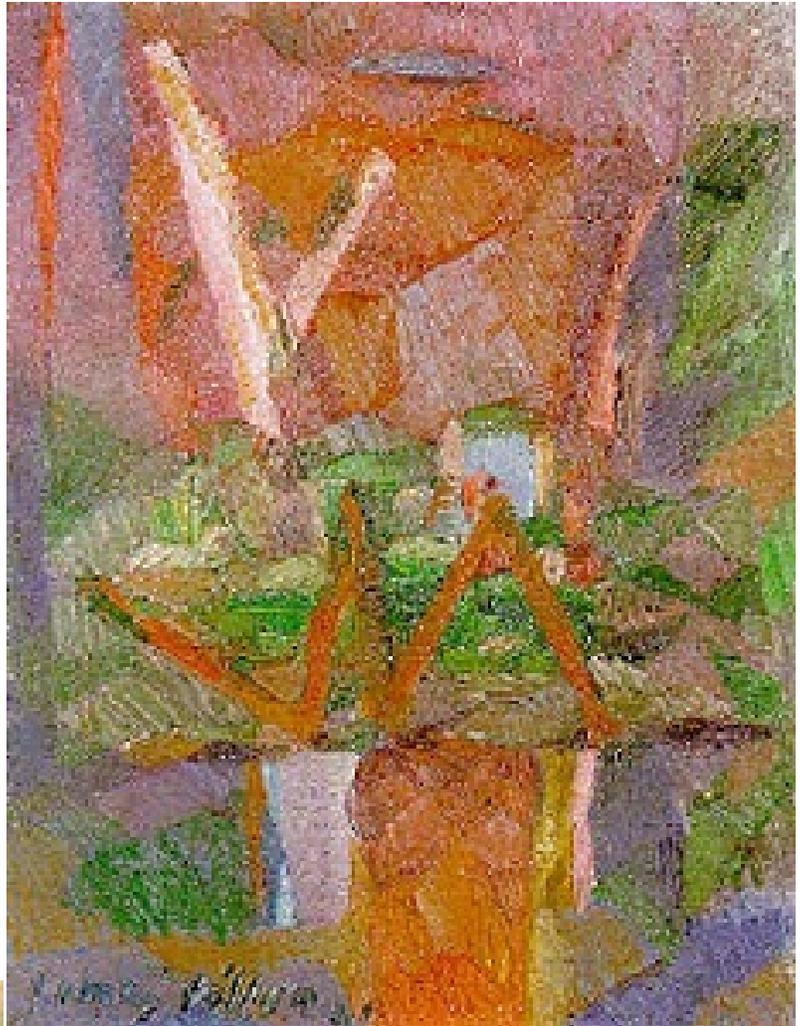
Dimensions: 34,5 x 27 cm

Current owner or museum:

Private collection

Provenance:

Put for sale at an auction on June 12, 1998



No. 76

Title: *Le charmeur d'oiseaux*

Date: 1931

Medium: Oil on Canvas

Dimensions: 41 x 33 cm

Current owner or museum: Private collection

Provenance:

Put for sale at an auction on June 4, 1999

No. 77

Title: *Sans titre*

Date: 1932

Medium: Oil on Canvas

Dimensions: 46 x 38 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris
By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 33 Jacques Villon - Sans titre, 1932 Huile sur toile signée, datée en bas à gauche : «Jacques Villon 32». Estimation 1 500 / 2 000 €

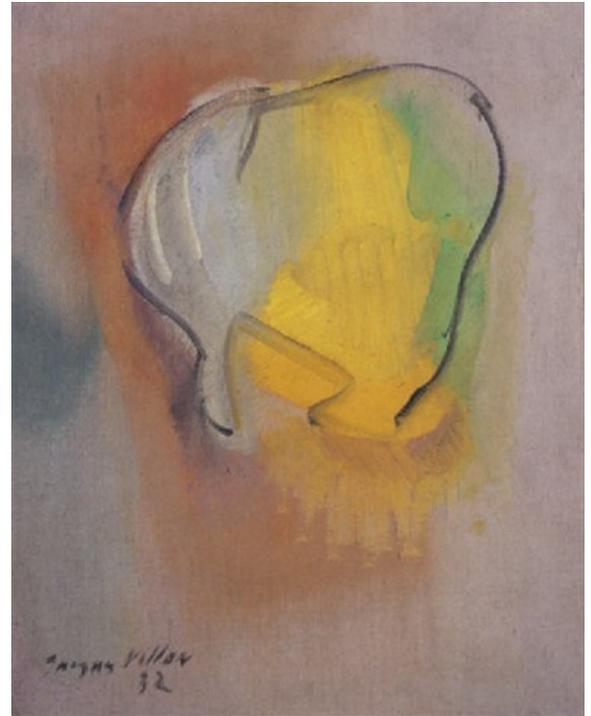
Comment:

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur

Exhibitions:

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie



No. 78

Title: *Patience*

Date: 1933

Medium: oil on canvas

Dimensions: 41 x 33,2 cm

Current owner or museum:

Musee des Beaux-Arts, Rouen, France. N°Inventaire 961.1

Provenance:

Galerie Carré
Bought by the city of Rouen in 1961

Comment: Inscriptions:
Jacques Villon 33 (s.d.b.g.) ;
Jacques Villon.Patience (verso)

Selected Literature:

Catalogue. 1967 P. 132 ;
Catalogue. 1978 P. 157



No. 79

Title: *Guitare et lauriers*

Date: 1938

Medium: oil on canvas

Dimensions: 65 x 92 cm

Current owner or museum:

Private collection

Exhibitions:

Exposition musée des Beaux-

Arts d'Angers 4 Novembre

2011 - 1er Avril 2012. Cat

No. 34



No. 80

Title: *Orphée*

Date: 1938

Medium: oil on
canvas

Dimensions: 24.5 x
33cm

**Current owner or
museum:** Private
Collection

Provenance:

The Art Institute of
Chicago, Chicago,
Illinois

Estate of Dorothy E.
Baker, Park Ridge,
Illinois

Sold by Bonhams at its
Sale Modern,

Contemporary and
Latin American Art 17
November 2009, Los

Angeles. Lot 1054. Sold for US\$ 10,370 (€ 8,840)

Comment: signed and dated 'Jacques Villon / 38' (lower right) and titled (on the stretcher bar)



No. 81

Title: *Composition*

Date: 1940s

Medium: ink and gouache on paper

Dimensions: 11 x 16,5 cm

Current owner or museum: Private collection

Provenance:

Put for sale by Millon & associées **in their Sale**

Art Moderne (de Moreau à Soulages...) - Tableaux Modernes. Mercredi 22 Juin 2011 Drouot -

Richelieu - Salle 7, Paris. Lot 178 Estimation 600 - 800 EUR

Comment: Signé en bas à droite Jacques Villon



No. 82

Title: *Untitled*

Date: 1940s

Medium: oil on canvas

Dimensions: 73.6 x 55.4 cm

Current owner or museum: Private collector

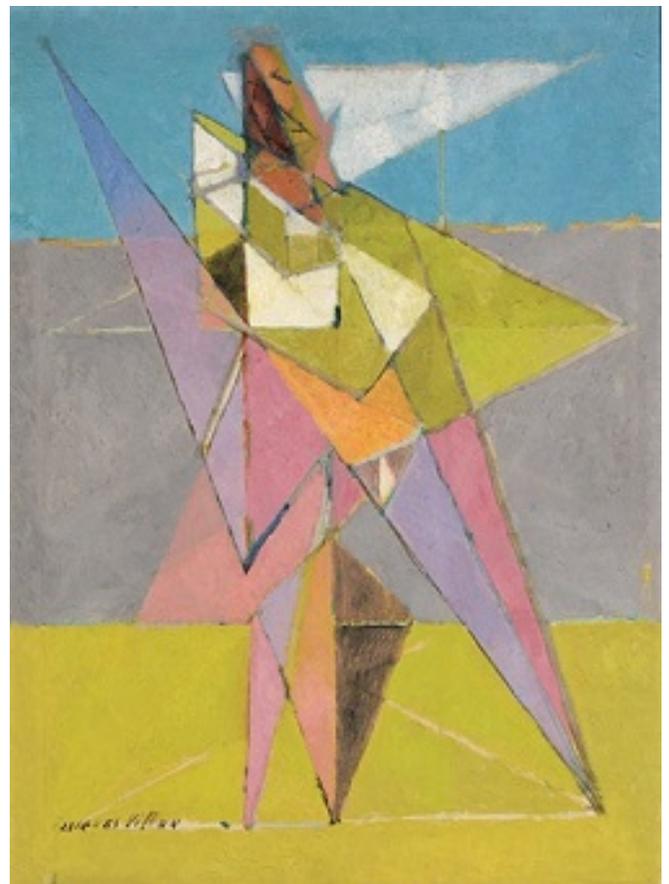
Provenance:

Sold by Christie's at its Sale 8171 20th Century Paintings New York, East 10 November 1998. Lot 105. Estimate USD 18,000 - USD 22,000 Price realised USD 27,600

Comment: signed 'Jacques Villon' (lower left)

Selected Literature:

Patrick Bongers has confirmed the authenticity of this painting.



No. 83

Title: *Composition*

Date: 1941 circa

Medium: Watercolor /
gouache

Dimensions: 17 x 22 cm

Current owner or museum:
Unknown



No. 84

Title: *La mort du rêve*

Date: 1943

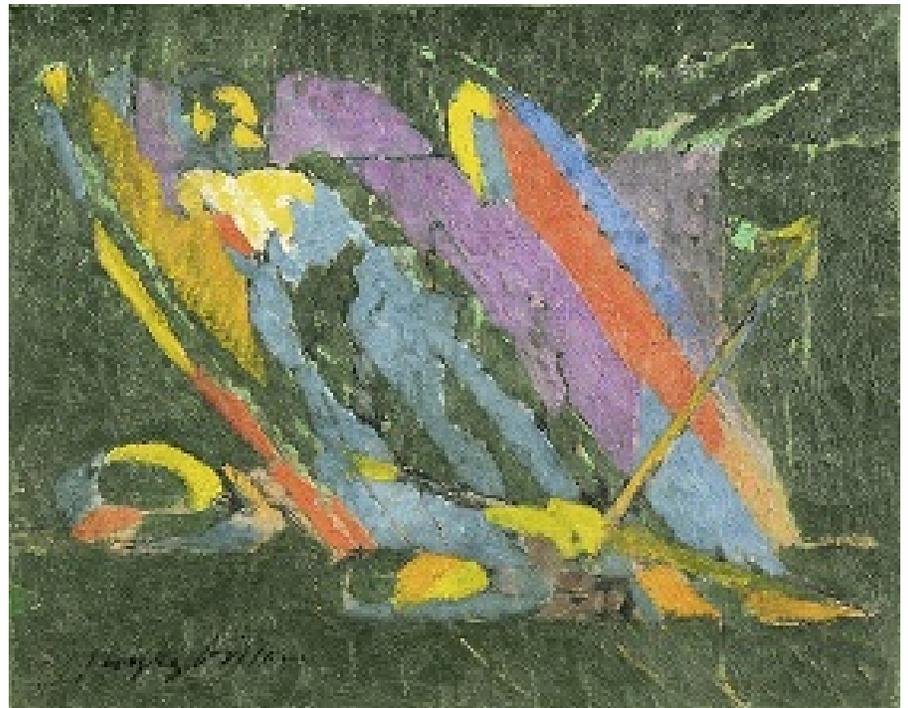
Medium: Oil on canvas

Dimensions: 19 x 24 cm

Current owner or museum:
Private collection

Provenance:

Sold at an auction on
November 21, 2016



No. 85

Title: *Nursery*

Date: 1943

Medium: Oil on canvas

Dimensions: 33 x 41 cm

Current owner or museum: Private collection

Provenance:

- Galerie Louis Carré
- Sold at auction by Osenat
Maison de vente aux enchères, Hôtel d'albe, 9-11, rue royale
77300 Fontainebleau .
L'esprit du XXème Siècle.
Samedi 26 Mars 2016 Lot n° 116

Estimation 7 000 - 10 000

EUR Sold : 7 000 EUR

Comment:

Signée et datée en bas à gauche, porte une étiquette de la galerie Louis Carré au dos du châssis avec le titre et une date: 1948 33x41 cm. Jacques Villon développe un cubisme très graphique dont les compositions reposent sur la ligne et l'importance du trait. En cela son style découle fortement de sa pratique intensive du dessin et plus encore de la pointe sèche. D'ailleurs ses peintures aux traits noirs incisifs et irréguliers rappellent les résultats qu'il obtient en gravure par la morsure de l'acide dans le cuivre. Ses couleurs tendres et harmonieuses rehaussent élégamment ses oeuvres en soulignant, sans la perturber, la composition.



No. 86

Title: *Le Taureau Noir*

Date: 1944

Medium: Oil on canvas

Dimensions: 30 x 40 cm

Current owner or museum:

Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Succession



Olga Carré, Née Burel, Ancienne Collection Louis Carré : 2ème Vente chez Piasa le 10 décembre 2002 Lot 83 Jacques Villon 1875-1963 - Le Taureau Noir, 1944

Huile sur toile signée en bas à gauche, contresignée, titrée et datée "44" au dos 30 x 40 cm (11 X 153/4 in). Estimation 10 000 / 12 000 €

Exhibitions:

- Paris, Galerie Louis Carré & Cie, "Jacques Villon", 12-31 décembre 1944
- Stockholm, Malmö Museum av Svensk-Franska Konstgalleriet, "Klee, Laurens, Léger, Picasso, Rouault, Villon", 11 octobre - 2 novembre 1952, n° 151
- Halmstad, Hallands Museum, "Fransk Konst", mars 1953, n° 170, et Goteberg, Konsthallen, 11 avril-mai 1953, n° 156
- Tokyo, Galerie Art Point, "Jacques Villon", 1er-31 mars 1983, n° 16, reproduit

Selected Literature:

"Snow brand calendar", Yukijirushi, reproduit en couleurs

Ce tableau sera répertorié et reproduit au Catalogue raisonné de l'œuvre peint de Jacques Villon, à paraître prochainement aux Éditions Louis Carré & Cie. Un certificat de Monsieur Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur

No. 87

Title: *Construction*

Date: 1945

Medium: oil on canvas

Dimensions: 14 × 22 cm

Current owner or museum:

For sale late 2020 by Rueb
Modern and Contemporary
Art, Banstraat 4, 1071 JZ
Amsterdam T: 020 676 75

66. M: 06 22 80 59 62

info@rueb.nl € 36.000

Provenance: Galerie Louis

Carré, Paris

Private Collection,

Belgium, 1989

Comment:

Exhibitions:

Issoire, Centre Culturel Municipal, Jacques Villon, 15 années de peinture, 1945-1960,
June-Oct. 1986

Selected Literature:

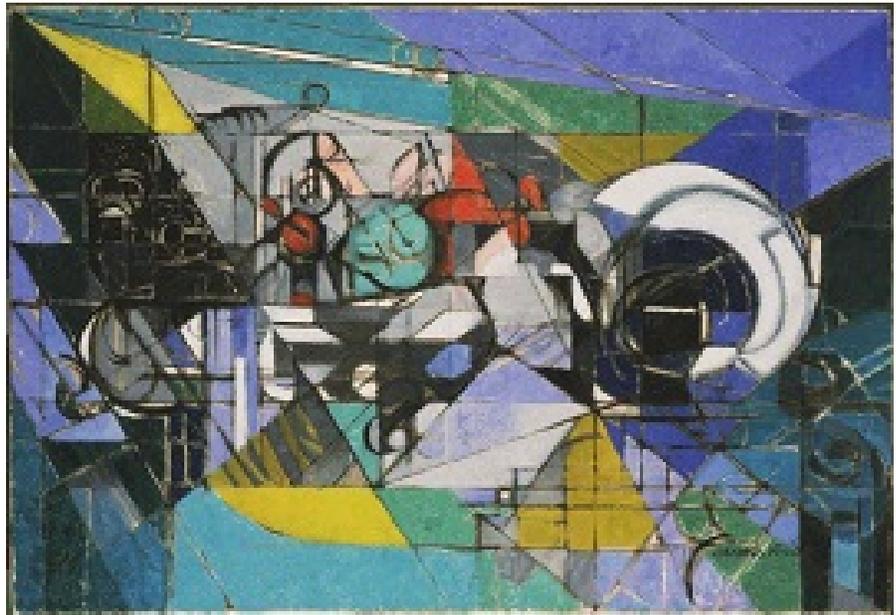
This work will be reproduced in the forthcoming Catalogue Raisonné,
which will appear at the Louis Carré & Cie editions.



No. 88**Title:** *The Little Machine Shop***Date:** 1946**Medium:** Oil on canvas**Dimensions:** 82x 116 cm**Current owner or museum:** The Phillips Collection Art Gallery. 1600 21st Street, NW Washington, DC 20009**Provenance:** Credit Line Acquired 1951**Comment:** Il revient

plus de 30 ans après sur les variations entreprises dans les années 1914.

“En 1913, j’ai été travailler dans un atelier de mécanique à Asnières”. Dans le groupe de Puteaux, on discute beaucoup sur le rôle de la machine: “La puissance de la machine s’impose à nous et nous ne concevons plus guère les vivants sans elle” (Ducamp-Villon). Les frères Duchamp, à la veille de la guerre de 14, travaillent tous trois à des œuvres inspirées par la machine: Jacuqe Villon L’atelier de mécanique, Ducamp-Villon Le grand cheval, Duchamp La broyeuse de chocolat. http://www.setibo.com/?page_id=191

**No. 89****Title:** *Atelier de mécanique tintamare***Date:** 1947**Medium:** Oil on canvas**Dimensions:** 73 x 54,5 cm**Current owner or museum:** Henie Onstad Kunstsenter. Identification number HOS00231**Provenance:**

Sold to the museum by Collection Léon Duisberg

Niels Onstad Foundation

Collection of Sonja Henie-Niels Onstad Foundation



No. 90

Title: *Vers L'abandon*

Date: 1946-50

Medium: Oil on canvas

Dimensions: 92.1 x 73 cm

Current owner or museum:

Provenance:

Galerie Louis Carré & Co., Paris

Ragnar Moltzau, Oslo

Marlborough-Gerson Gallery,
Inc., New York

Sold by Sotheby's at its Sale
Impressionist and Modern Art
Part Two. 3 November 2005
New York. Lot 352. Estimate
25,000 — 35,000 USD Lot
Sold. 54,000 USD

Comment: Signed Jacques
Villon (lower right), also signed
and an old crossed-out title on
the reverse

Exhibitions:

Nationalmuseum Stockholm, Art
Moderne, Moltzau Collection,
1956, no. 63

Copenhagen, Carlsberg

Glyptotek, Fra Renoir til Villon,
Moltzau Collection, 1956, no.

69

Zurich Kunsthaus, Sammlung Ragnar Moltzau, Oslo, 1957, no.108

Gemeentemuseum's-Gravenhage, Collectie Ragnar Moltzau, Oslo, 1957, no.110

Selected Literature:

The authenticity of this work has been confirmed by Galerie Louis Carré & Cie.



No. 91

Title: *Avarice*

Date: 1947

Medium: Oil on Canvas

Dimensions: 60 x 73 cm

Current owner or museum:

Private collection

Provenance:

Put for sale in three consecutive auctions:

Sale Date: June 26, 1996

Sale Date: June 24, 1997

Sale Date: December 14, 1997



No. 92

Title: *L'avare*

Date: 1948

Medium: Oil on canvas

Dimensions: 60 x 73 cm

Current owner or museum:

Private collection

Provenance:

Galerie Louis Carré, Paris,

Collection Erik Runnquist,

Stockholm

Collection Maurice Coutot, Paris

Collection particulière, France

Collection particulière, Italie

Sold by Cornette de Saint Cyr

Maison de Ventes, 6 avenue Hoche

- 75008 Paris, Art Impressionniste

et Moderne. Mardi 03 Avril 2012

Hôtel Salomon de Rothschild 11

rue Berryer 75008 Paris. Lot n°

310. Sold for 28 000 EUR

Comment: Signée en bas à gauche Contresignée, datée et titrée au dos

Selected Literature: Cette oeuvre figurera au catalogue raisonné de l'oeuvre peint de Jacques Villon actuellement en préparation aux Editions Louis Carré & Cie

Note:

L'Avare appartient à une série entamée en 1947 sur les péchés capitaux. Pour Villon, le dessin-contour doit se soustraire au dessinrythme pour laisser apparaître le sujet à



peindre. Dans cette œuvre de 1948, l'artiste, par une réflexion attentive, révèle sa composition avec soin et douceur parce qu'il ne travaille pas le volume, il le modèle puis le laisse éclore, plan par plan. Chaque tracé révèle une surface, qui porte en elle une teinte chromatique. L'œuvre de Villon réserve au lyrisme sa couleur. Lumineuses et transparentes, les couleurs, sous son pinceau, se révèlent. "Les couleurs du tube sont différentes des couleurs lumière car il y a une différence dans le comportement qu'ont entre elles les couleurs du tube et celles de la lumière" dit-il. Ici, le bleu, le violet, longtemps nommé le déminoir, le blanc étincelant, les accents de vert et bordés de rose se fondent dans une simplicité presque intime. Dans une vision légèrement plongeante, l'homme dépeint concentre toute la tension formelle et chromatique du tableau. Si, comme les cubistes, Villon dévoile en une œuvre toutes les faces d'un même sujet, révélant ainsi celui-ci tel qu'il le pense et non tel qu'il le voit ; il diffère cependant d'eux puisqu'il n'accouche pas d'une forme en mouvement.

Musée des Beaux-Arts de Caen

No. 93

Title: *Le danseur*

Date: 1947-1948

Medium: Oil on Canvas

Dimensions: 81 x 65 cm

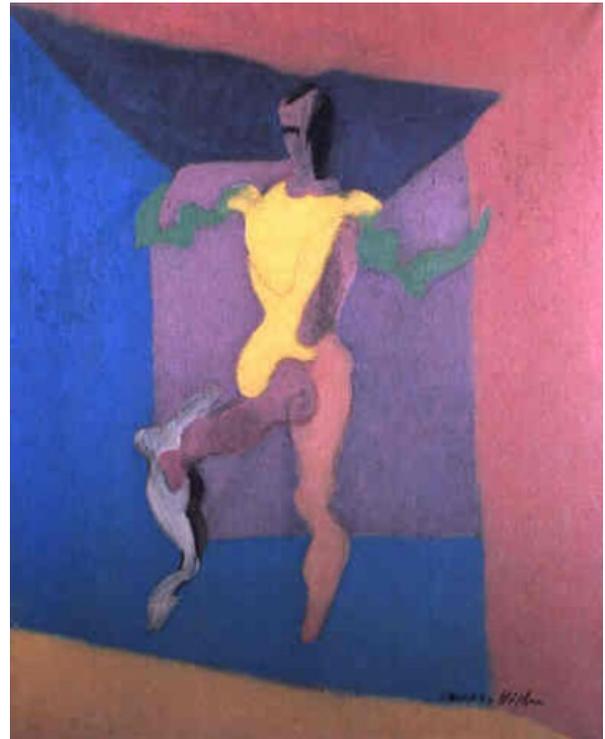
Current owner or museum: Private collection

Provenance:

Sold at two successive auctions:

November 29, 1989

November 26, 1994



No. 94

Title: *Les grenouilles qui demandent un roi*

Date: 1947

Medium: Oil on Canvas

Dimensions: 41 x 33 cm

Current owner or museum: Private collection

Provenance:

Sold at successive auctions:

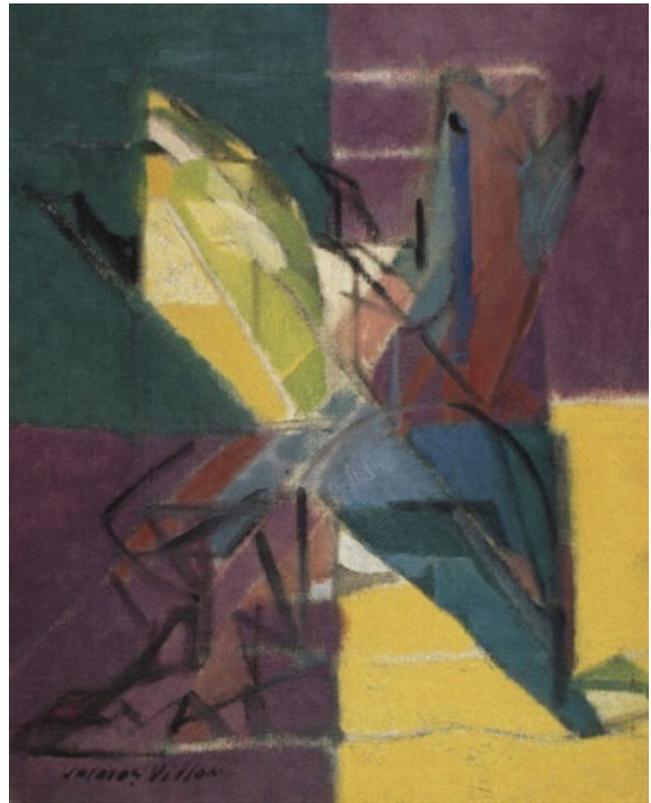
November 18, 1994

June 8, 1995

June 20, 2008

And finally on March 6, 2009 Art Moderne et Contemporain "Hommage a Salvador Dali", vendredi 06 mars 2009, Salle 4 - Drouot-Richelieu - 9, rue Drouot – Auctioner Catherine Charbonneaux, 22 Rue Jean Mermoz, 75008 Paris. Lot 187

Comment: Signée en bas à gauche. Contresignée, titrée et datée au dos



No. 95

Title: *Etude pour
nausicaa*

Date: 1949

Medium: oil on paper
laid down on canvas

Dimensions: 17,8 x 23,9
cm

**Current owner or
museum:**

Provenance:

Galerie Louis Carré, Paris

Marcel Arland, Paris

Private collection, Paris

Sold by Sotheby's at its

Sale Collection Marcel

Arland : Dans L'amitié des

Peintres 28 Mars 1919

Paris. Lot 66 Jacques

Villon. Etude pour

Nausicaa huile sur papier marouflé sur toile. Estimation 3,000 — 4,000 EUR

Selected Literature:

L'authenticité de cette œuvre a été confirmée par la Galerie Louis Carré & Cie.



No. 96

Title: *Nausicaa*

Date: 1949

Medium: Oil on canvas

Dimensions: 73 x 92 cm

Current owner or museum:

Private collection



No. 97

Title: *L'oiseau en cage*

Date: 1952

Medium: oil on canvas

Dimensions: 33.2 x 45.9
cm

**Current owner or
museum:** Private
collection

Provenance:

Galerie Spiess, Paris.

Galerie Louis Carré, Paris.

Acquired from the above
by the 2014 owner.

Sold by Christie's at its

Sale 5413 Impressionist
Modern Art London, South

Kensington 27 June 2014, Lot 75 Collection d'une Parisienne. Estimate GBP 5,000 -

GBP 7,000 Price realised GBP 6,875

Comment:

signed and dated 'Jacques Villon 52' (lower left); signed, dated and titled 'L'OISEAU EN
CAGE Jacques Villon 52' (on the reverse)



No. 98

Title: *Sleep - Sommeil*

Date: 1952

Medium: Oil on canvas

Dimensions: Unknown

Current owner or museum: Private collection



No. 99

Title: *Trophées au cor*

Date: 1952

Medium: Oil on canvas

Dimensions: 38 x 55 cm

Current owner or museum: Musée d'art moderne André Malraux – MuMa, 2 boulevard Clemenceau, 76600 Le Havre

Provenance:

Le Havre, musée d'art moderne André Malraux, achat de la Ville, 1953

Comment:

Reynold Arnould admire énormément Jacques Villon dont il a fait un de ses maîtres. Les deux hommes se sont rencontrés pour la première fois en 1947 chez Camille Renault à Puteaux. Dès 1952, il cite son nom à André Renaudin qui l'interview pour la presse havraise sur ses projets d'acquisitions pour le futur musée reconstruit :

« [...] Rien qu'au Havre il y aura de quoi apparier ainsi les œuvres de Jacques Villon, de Braque et d'Othon Friesz. Nous citons tout exprès Jacques Villon parce que celui-ci est né en 1875 à Damville (Eure) [...] »

Effectivement, très attachée à voir entrer l'artiste dans les collections du musée du Havre, Reynold Arnould acquiert une peinture de Jacques Villon, *Trophées au cor*, dès 1953. L'achat est réalisé auprès de la Galerie Louis Carré qui détenait alors l'ensemble des œuvres de l'artiste. La toile est cédée pour le prix de 150 000 Francs. Cette œuvre est tout à fait représentative du travail de recherche mené par Jacques Villon autour des formes et de l'utilisation des couleurs selon les lois du cercle chromatique. Preuve de l'importance qu'il accordait à l'artiste et à son travail, Reynold Arnould présente cette toile lors de l'exposition *De Corot à nos jours* au musée du Havre organisée au musée national d'art moderne de décembre 1953 à janvier 1954. L'œuvre est accrochée entre *Les deux femmes* sur fond bleu de Fernand Léger et *Le Ciel jaune* de Mario Prassinos.



**Claire Rançon & Clémence Poivet-Ducroix,
Musée d'art moderne Le Havre**

No. 100

Title: *La cage de l'oiseau*

Date: 1955

Medium: oil on canvas

Dimensions: 46 x 55 cm.

Current owner or museum:

Private Collection

Provenance:

Sold by Tajan, 37, rue des Mathurins, 75008 Paris in auction Art Impressionniste et Moderne, 8 June 2006. Lot number 439 La cage de l'oiseau, Huile sur toile Signed and dated 55 lower right

Estimate: €20,000 - €30,000

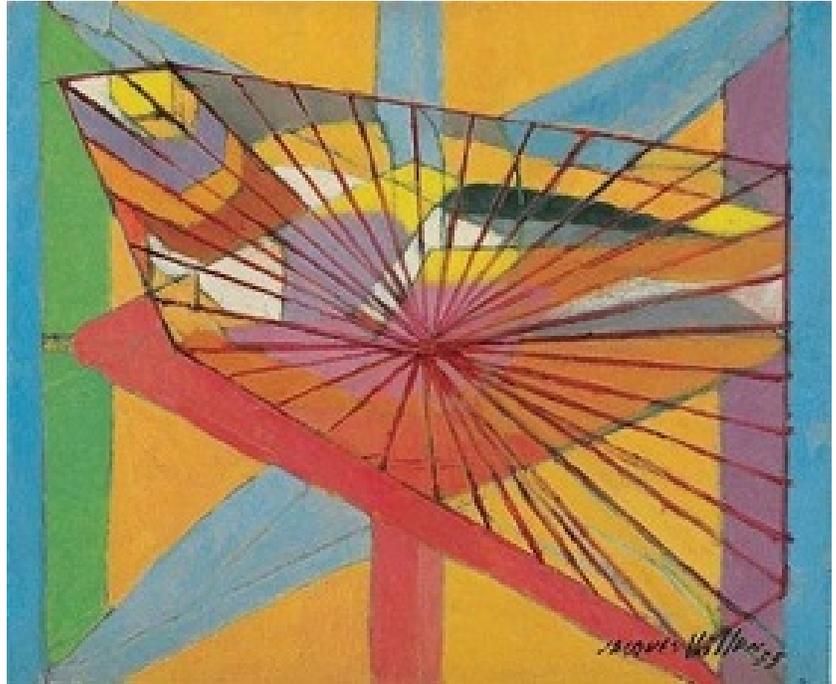
ca. US\$25,299 - US\$37,949

Price realised: €25,980 ca.

US\$32,864

Comment:

Titled, signed and dated 55 on the reverse



No. 101

Title: *Comme vous voudrait*

Date: 1956

Medium: Oil on canvas

Dimensions:

Current owner or museum:

Unknown



No. 102

Title: *Les Membres épars*

Date: 1956

Medium: Oil on Canvas

Dimensions: 38 x 55 cm

Current owner or museum:
Private collection

Provenance:

Sold at an auction. Sale

Date: March 17, 1996



No. 103

Title: *Disjuncta membra*

Date: 1956

Medium: oil on canvas

Dimensions: 60 x 81 cm

Current owner or museum:

Provenance:

Galerie Louis Carré, Paris
Marlborough Gallery, New
York.

Kunstgalleriet, Stockholm
Collection particulière.

Auction Sale July 1, 2003

Sold by Versailles Enchères, 3,
impasse des Cheveau-Legers,
78000 – Versailles at its Sale of
June 26, 2005. Lot 107 -

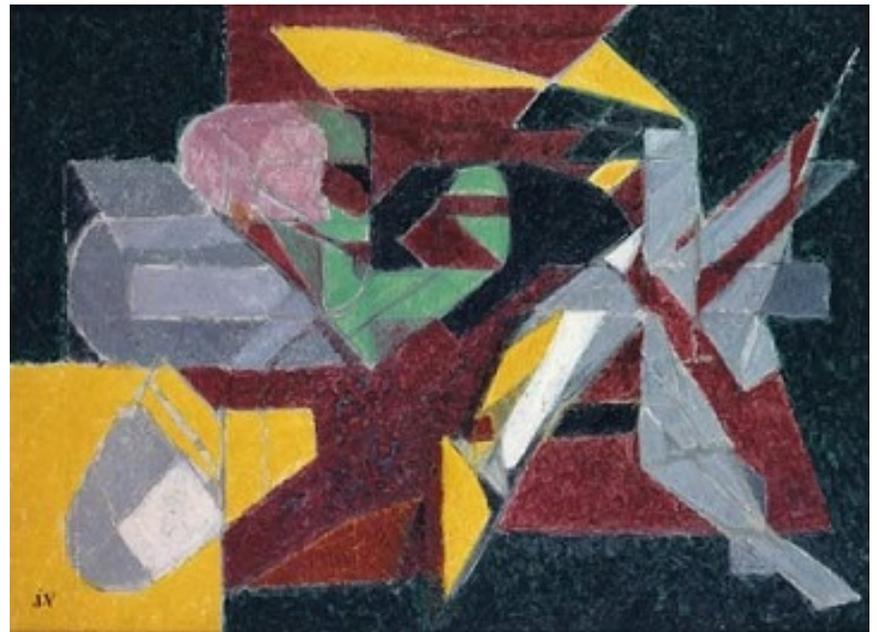
Jacques Villon - « Disjuncta

Membra », 1956 Huile sur toile monogrammée en bas à gauche, contresignée, titrée et datée au dos. 60 x 81 cm. Estimation 60 000 / 70 000 €

Comment:

Art ambitieux s'il en est, apparemment modeste, apparemment facile, admirablement composé, avec une science extrême de la couleur. Des roses, des jaunes éteints, des bruns, des verts pâles unis dans leur diversité par une lumière nacrée que traverse le souffle vivifiant de la brise.

Ce tableau par sa facture unie et simple, sa matière égale, économe et soignée, par ses accords raffinés, laissant aux formes leur solidité et leur liberté se rattache à la grande tradition française de Racine à Chardin, de Corot à Cézanne.



No. 104

Title: *Animal Fabuleux*

Date: 1957

Medium: Oil on canvas

Dimensions: 26 x 39,50 cm

Current owner or museum:

Provenance:

Collection Gérard Oury

Inherited by 2009 owner

Sold by Artcurial in its Sale 1672

Collection Gérard Oury - Partie 2 - 21
avril 2009 /Lot 91 Jacques Villon (1875-
1963) *Animal Fabuleux*, 1957.

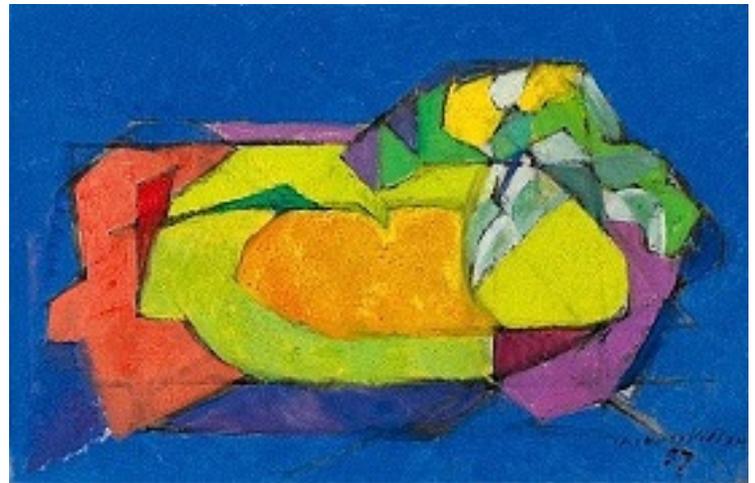
Estimation 6 000 - 8 000 € Vendu 8 926 €

Comment:

signée et datée "57" en bas à droite, contresignée, titrée et datée "1957" au dos. Un certificat de l'artiste sera remis à l'acquéreur. A rapprocher de l'oeuvre "*Le Lion fabuleux*", 1957 - Huile sur toile - 60 x 81 cm. (Collection privée, Paris)

Selected Literature:

Cette oeuvre sera incluse dans le Catalogue raisonné actuellement en préparation aux Editions Louis Carré & Cie



No. 105

Title: *Le Lion fabuleux*

Date: 1957

Medium: Oil on canvas

Dimensions: 60 x 81 cm

Current owner or museum: Private
collection, Paris

Comment:

A rapprocher de l'oeuvre *Animal Fabuleux*,
1957, 26 x 39,50 cm



No. 106

Title: *La Source*

Date: 1957

Medium: Oil on Canvas

Dimensions: 55 x 38,5 cm

Current owner or museum: Private collection

Provenance:

Sold at an auction. Sale Date: November 25, 1992



No. 107

Title: *Composition Geometrique*

Date: 1957

Medium: gouache and black chalk on paper

Dimensions: 58 x 45,5 cm

Current owner or museum: Private collection

Provenance:

Collection Louis Barnier

Private collection, Paris

Sold by Cornette de Saint Cyr maison de ventes in its Sale Art Moderne, lundi 27 octobre 2014

– Live. Lot n° 71 Composition Geometrique, 1957 Gouache et fusain sur papier Datée en haut à droite 58 x 45,5 cm - 22.7 x 18 in. Dated upper right, gouache and black chalk on paper

Provenance: - Collection Louis Barnier - Collection particulière, Paris. Est 500 - 800 EUR Résultat: 1 352 EUR

No. 108

Title: *Délivrance or comme il vous plaira*

Date: 1957

Medium: oil on canvas

Dimensions: 54 x 46cm

Current owner or museum: Private collection

Provenance:

Sale: Sotheby's, London, 3rd July 1973, lot 111

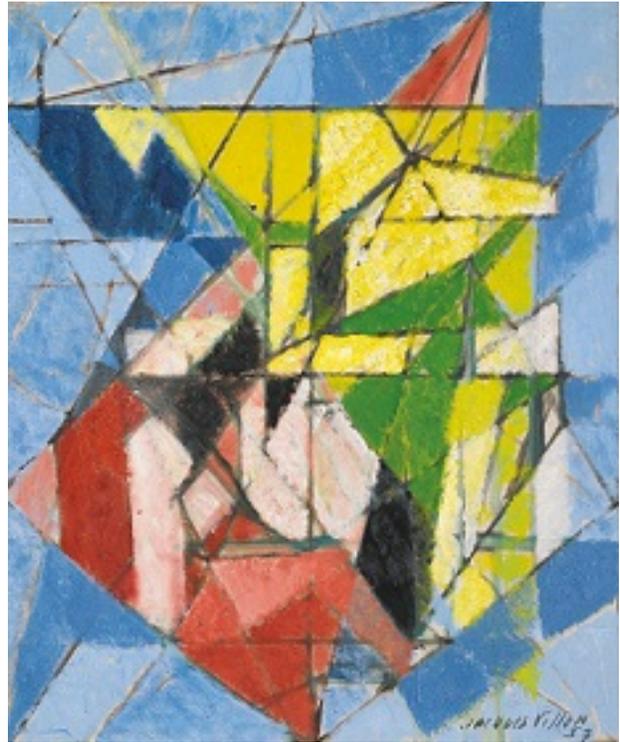
Purchased at the above sale by the 2013 owner, a Private Swedish Collector Sotheby's Impressionist and Modern Art Day Sale. 06 Février 2013 Londres Lot 122 Property from a Private Swedish Collection Estimation 25,000 — 35,000 GBP

Comment:

signed Jacques Villon and dated 57 (lower right); signed Jacques Villon, titled and dated 1957 on the reverse

Selected Literature:

The authenticity of this work has been confirmed by Patrick Bongers, Éditions Louis Carré & Cie



No. 109

Title: *Délivrance ou comme il vous plaira*

Date: 1957

Medium: China ink, pencil and color pencil

Dimensions: 22 x 17 cm

Current owner or museum: Private collection

Provenance:

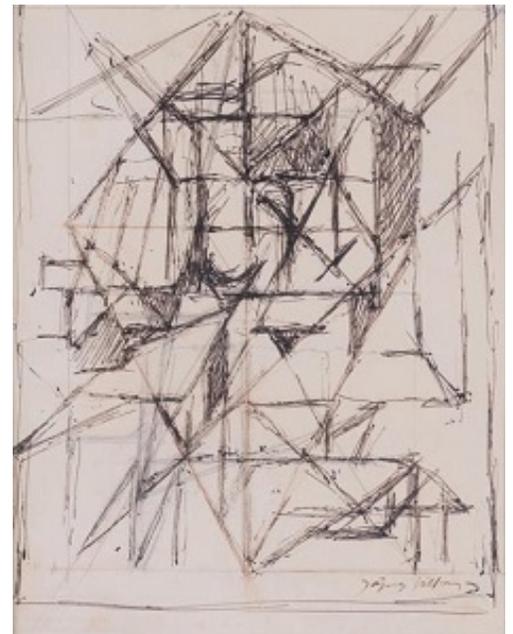
Private european collection

Sold by Piasa, 118 rue du faubourg Saint-Honoré 75008 Paris. From an important European private collection, Part II Thursday 26 September 2019 Lot 45 Jacques Villon (1875-1963) Dessin préparatoire pour 'Délivrance ou comme il vous plaira', Encre de chine, crayon et crayon de couleur sur papier circa 1957. Estimation : 1000 / 2000 €

Comment:

Un certificat de la Galerie Louis Carré & Cie sera remis à l'acquéreur

Nous remercions Monsieur Patrick Bongers pour les informations qu'il nous a aimablement communiquées



No. 110

Title: *Le globe de mariage*

Date: 1958

Medium: Oil on Canvas

Dimensions: 74 x 50 cm

Current owner or museum:

Provenance:

Galerie Louis Carré, Paris

Sale Date: July 2, 1998

Sale: Bukowskis, Stockholm, 27th October 1998, lot 323A

Sotheby's Impressionist & Modern Art | London 14 October 2020 Lot 78 Property from a distinguished Scandinavian Collection. Jacques villon | Le globe de mariage.

Estimate:

12,000 - 18,000 GBP LOT SOLD: 12,600 GBP

Comment: signed Jacques Villon, titled and dated 58 on the reverse

Exhibitions:

Oslo, Kunstnernes Hus, Jacques Villon, 1959-60, no. 77, illustrated in colour p. 2

Bergen, Bergens Kunstforening, Jacques Villon, Maleri, 1960, no. 59

Stockholm, Moderna Museet, Jacques Villon, Maleri och Grafik 1902-1959, 1960 no. 90, illustrated

Selected Literature:

The authenticity of this work has been confirmed by Galerie Louis Carré & Cie.



No. 111

Title: *L'équilibriste*

Date: 1913-1958

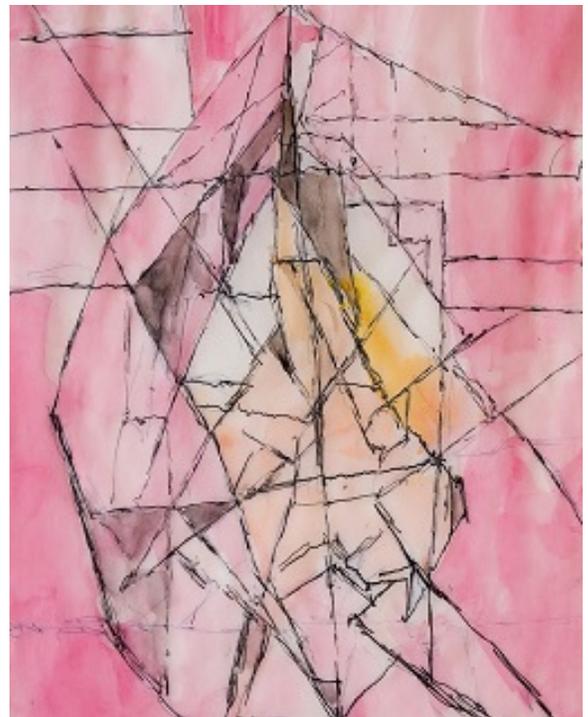
Medium: Aquarelle et encre de chine sur papier calque

Dimensions: 17,5 x 12,5 cm

Current owner or museum: Private collection

Provenance:

Sold by Galerie 50, Patrice de Ginestet, 3, rue Blanquerie, 83740 La Cadière d'Azur



No. 112

Title: *Ascension, comme il vous plaira*

Date: 1957

Medium: China ink and gouache on paper

Dimensions: 28,3 x 19,1 cm

Current owner or museum: Private collection

Provenance:

Sold with the name " Le mythe de Prométhée" by Galerie 50, Patrice de Ginestet, 3, rue Blanquerie, 83740 La Cadière d'Azur



Dimensions: 34 x 27 cm

Current owner or museum:

Provenance:

Offered by the artist to the 2003 owner Artcurial Sale Art Moderne : Collection Perrot-Moore (Partie I), à Divers et Collection S chez Artcurial Hôtel Dassault 7-9 Rond Point des Champs-Élysées, 75008 Paris. Vente le 30 juin 2003. Lot 65 Jacques Villon huile sur toile signée et datée "57" en bas à droite, 34 X 27 cm Estimation 25 000 / 35 000 €

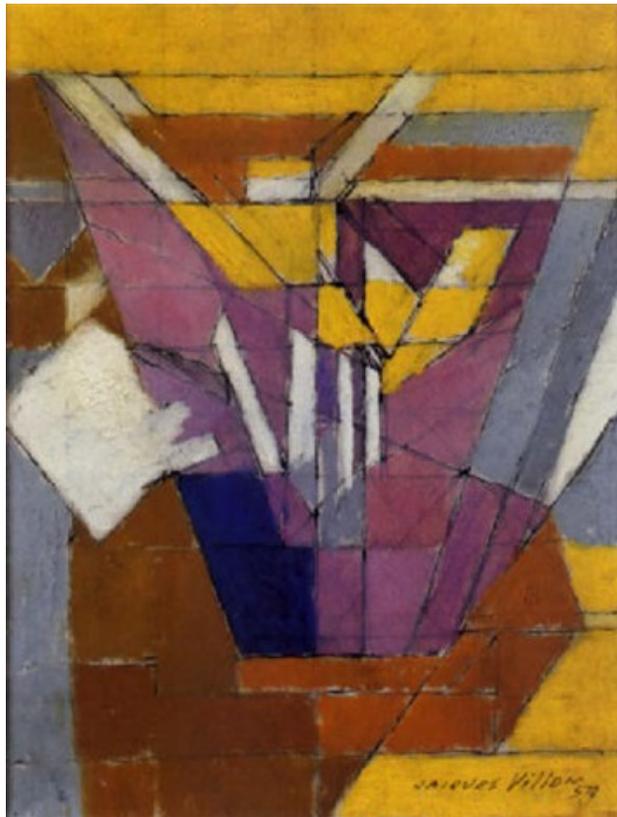
Comment:

contresignée, datée et titrée au dos

Exhibitions:

Selected Literature:

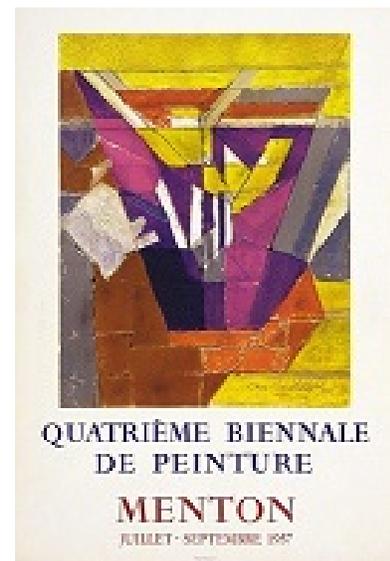
Ce tableau sera répertorié et reproduit au catalogue raisonné



de l'oeuvre peint de Jacques Villon, à paraître aux Editions Louis Carré et Cie

Un certificat de Monsieur Patrick Bongers, galerie Louis Carré et Cie, sera remis à l'acquéreur

The above painting was used for a lithograph for an exhibition poster (Biennale de Peinture, Menton, 1957, Plate 42 x 30 cm Sheet 62 x 42 cm) (Orozco No. L 207. Not illustrated in Ginestet & Pouillon). This lithograph was also issued in a numbered, signed avant-la-lettre edition.



No. 114

Title: *Comme il vous plaira : ascension*

Date: 1957

Medium: Oil on Canvas

Dimensions: 146 x 114 cm

Current owner or museum: Galerie Louis Carré & Cie, Paris

Comment: photo unavailable

Exhibitions: Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

No. 115

Title: *Triomphe - Triumph*

Date: 1957

Medium: Oil on canvas

Dimensions: 73 x 60 cm

Current owner or museum: Private collection



No. 116

Title: *Comme il vous plaira. Ascension*

Date: 1957

Medium: Oil on canvas

Dimensions:

Current owner or museum: Private collection

Exhibitions:

Jacques Villon Vingt-deux Peintures 1939-1961 Galerie Bonnier. 12, Grand'rue, Genève - Mars-Avril 1973. Catalogue No. 18 - Comme il vous plaira: Ascension. Illustrated in color.

No. 117**Title:** *Création***Date:** 1958**Medium:** oil on canvas**Dimensions:** 81 x 100
cm**Current owner or
museum:** Private
collection**Provenance:**Galerie Louis Carré,
ParisRoyal Ambassadors, Inc.,
New YorkAcquired from the above
by the 2013 owner in
1964Sotheby's Impressionist
and Modern Art Day
Sale. 6 February 2013
London Lot 172 Property
from the collection ofMiriam and Ira D. Wallach. Jacques Villon. *Création*

Estimate 40,000 — 60,000 GBP Lot Sold. 73,250 GBP

Comment: signed Jacques Villon and dated 58 (lower right); signed Jacques Villon,
titled and dated 58 on the reverse. The authenticity of this work has been confirmed by
Patrick Bongers, Éditions Louis Carré & Cie**Exhibitions:**Paris, Galerie Charpentier, École de Paris, 1958, no. 138, illustrated in the catalogue
Nice, Palais de la Méditerranée, Salon des Tuileries, 1959, no. 149, illustrated in the
catalogueParis, Galerie Charpentier, Cent tableaux de Jacques Villon, 1961, no. 97, illustrated in
the catalogue

São Paulo, Museu de Arte Moderna, VI Bienal de São Paulo, 1961, no. 32

Zurich, Kunsthaus, Jacques Villon, 1963, no. 73

Selected Literature:Edith Auerbach, 'Pariser Kunstbericht', in *Die Weltkunst*, Munich, 15th December 1958,
illustrated p. 12Alexander Liberman, *The Artist in His Studio*, New York, 1960, illustrated in a
photograph of the artist's studio p. 94Simone Frigerio, 'Jacques Villon', in *Aujourd'hui*, Art et Architecture, Paris, July 1961,
illustrated p. 23

No. 118

Title: *L'étal rose - La boucherie*

Date: 1960

Medium: oil on canvas

Dimensions: 38 x 40 cm

Current owner or museum: Private collection

Provenance:

Galerie Louis Carré

Sale December 14, 2005

Sale November 17, 2006

Sale Ferri & Associés, 53, rue Vivienne, 75002 Paris, Vente Mobiler, Objets D'art. Vendredi 15 Juin 2007

Drouot – Richelieu - Salle 2 - 9, rue Drouot – 75009 PARIS. Lot n° 86

L'Etal rose. Huile sur toile signée en bas, à droite et datée 60. Estimation 8 000 - 10 000 EUR Résultat: 6 800 EUR

Comment:

Contresignée, datée et titrée "La Boucherie" au verso



No. 119

Title: *Composition*

Date: 1961

Medium: Oil and ink on canvas laid down on cardboard

Dimensions: 34,8 x 26,8 cm

Current owner or museum: Private collection

Provenance:

Collection Jurmand, Paris

Artcurial Sale Collection Jurmand. Vente Art impressionniste & moderne - 30 octobre 2013. Lot number 297, Composition, 1961 Huile et encre sur carton toilé signé et daté en bas à gauche "Jacques Villon 61" Hauteur : 34,80 Largeur : 26,80 cm. Price realised: €2,598 ca. US\$3,542



No. 120

Title: *Unknown*

Date: 1961

Medium: Oil on canvas

Dimensions: Unknown

Current owner or museum:
Unknown



5. Aviation

No. 121

Title: *D'après un croquis*

Date: 1918

Medium: Oil on canvas

Dimensions: 19 x 27 cm

Current owner or museum:

Private collection

Provenance:

Auctioned on Nov 15, 2016



No. 122

Title: *L'avion fantôme*

Date: 1929

Medium: Oil on Panel

Dimensions: 22 x 35 cm

Current owner or

museum: Private

collection

Provenance:

Acquired from the artist

by Louis Carré, Paris

By descent to his wife,

Olga Burel Carré,

Bazoches-sur-Guyon

Her posthumous sale,

Paris, Hôtel Drouot, 3

July 2003, Succession

Olga Carré, Née Burel,

Ancienne Collection

Louis Carré : 4ème Vente

chez Piasa, Paris. Lot 22

- Jacques Villon - L'avion

fantôme, 1929. Huile sur panneau parqueté signée, datée en bas à gauche : «Jacques

Villon 29». Estimation 2 000 / 3 000 €

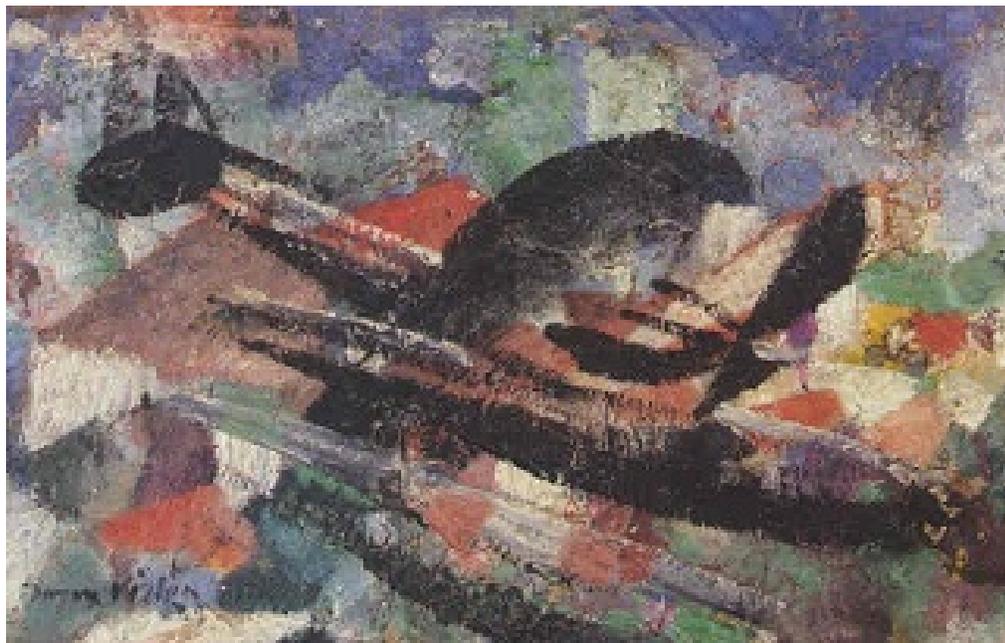
Comment:

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de

Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie



No. 123

Title: *Naissance du futur*

Date: 1931

Medium: Oil on panel

Dimensions: 35.6 x 42.6 cm

Current owner or museum: Private collection

Provenance:

Galerie Louis Carré, Paris
Walter Bareiss, Greenwich, Connecticut

The New Gallery, New York

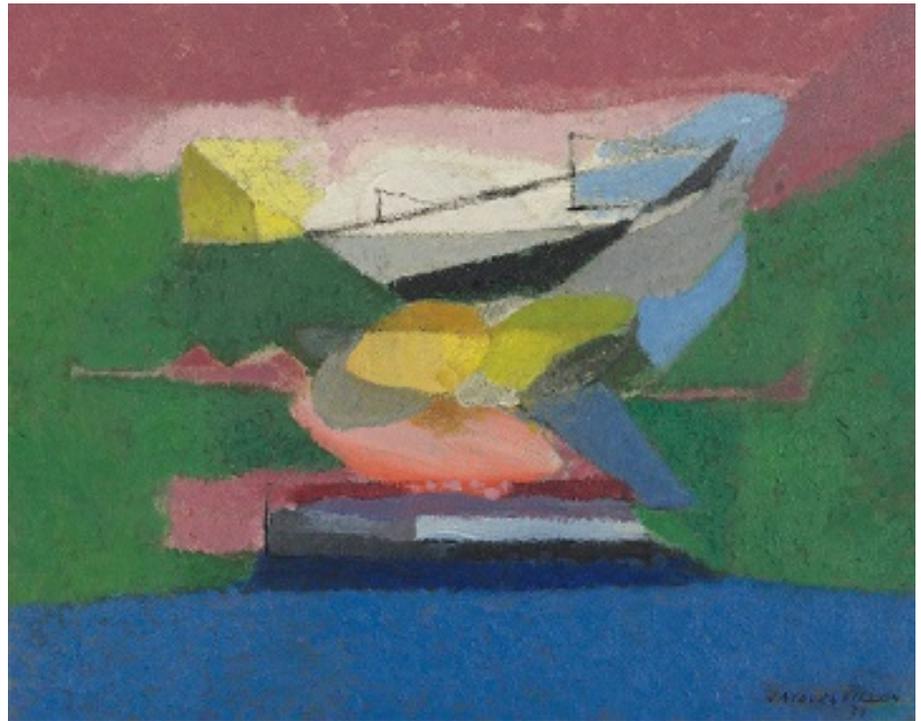
Private Collection

(acquired by 1966)

Sotheby's Impressionist & Modern Art Day Sale 3

Novembre 2011 New York

Lot 390. Property from a South American



Collection. Jacques Villon. Naissance du Futur

Estimation 30,000 — 40,000 USD Lot. Sold 37,500 USD

Comment: The authenticity of this work has been confirmed by Galerie Louis Carré & Cie.

Exhibitions:

Caracas, Museo de Bellas Artes, Obras cubistas y "collages", 1966, no. 17

Caracas, Sala de Exposiciones Fundación Eugenio Mendoza, Pinturas cubistas y "collages", 1968, no. 21

Austin, The Archer M. Huntington Art Gallery, The University of Texas, 1976

Caracas, Museo de Bellas Artes, Colección obras cubistas y collages, 1980, no. 33

Caracas, Museo de Bellas Artes, Cubismos y tendencias afines en la colección del Museo de Bellas Artes de Caracas, 1984, no. 41

Selected Literature:

Roberto Guevara, Pintores abstractos en colecciones venezolanas, Caracas, 1970, illustrated

No. 124

Title: *Hélice*

Date: 1936

Medium: mixed media on paper

Dimensions: 27,3 x 21 cm

Current owner or museum:

Provenance:

Galerie Louis Carré & Cie, Paris.

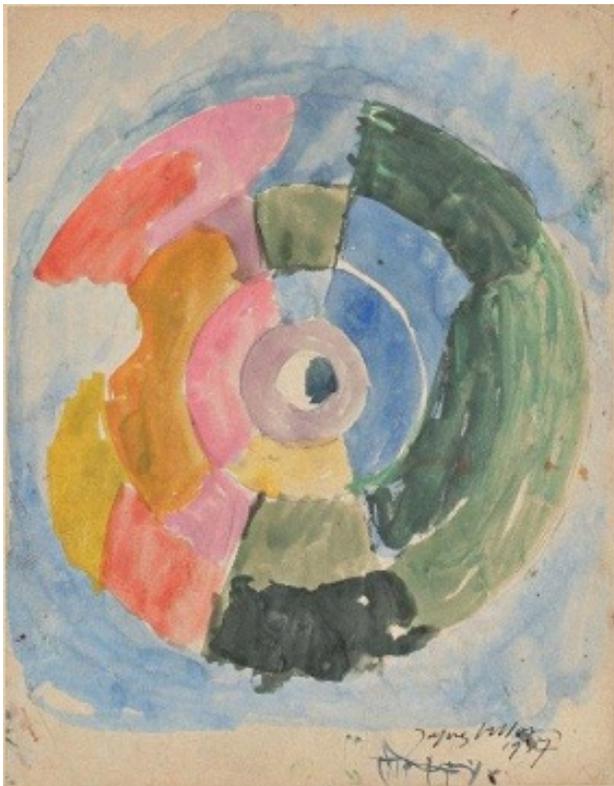
The Estate of Janet Brown, Oyster Bay, New York.

Sale by Freeman's: Modern & Contemporary Art Auction May 12, 2012. Lot 13

Jacques Villon "L'hélice" Signed and dated 36

bottom left, mixed media on paper

(27.3 x 20.8cm) Estimated \$1,000-1,500



No. 125

Title: *Hélice d'avion*

Date: 1937

Medium: Mixed media on paper

Dimensions: 27 x 21 cm

Current owner or museum: Private collection

Provenance:

Galerie Louis Carré

Sold by auctioneer Christophe Joron

Derem, Paris in its Sale Lithographies,

Gravures et Peintures Sculptures

Orfèvrerie - Joaillerie - Lingots D'or Arts

de la Chine Objets D'art et de Curiosité

Mobilier du XVII E Au XXe Siècles.

Vendredi 23 Novembre 2012 14:00

Hôtel Drouot - Paris Salle 7 - 9, Rue

Drouot - 75009 Paris. Lot n° 74. Jacques

Villon Hélice d'avion, 1937 Technique

mixte sur papier, signée en bas à droite.

Estimation 3 000 - 3 500 EUR Résultat: 3

000 EUR

No. 126**Title:** *Hélices, Palais de l'Air***Date:** 1937**Medium:** Oil on canvas**Dimensions:** 106 x 190 cm**Current owner or museum:** Unknown**Provenance:**

Don du peintre aux enfants d'André Mare

Collection Mare-Véne, Paris (by 1975)

Comment: No photo has been located

Don du peintre aux enfants d'André Mare, peintre et décorateur des années 1925. Sur la personnalité d'André Mare, cf. le catalogue de l'exposition André Mare et la compagnie des arts français, Strasbourg, 1971.

Les familles Duchamp et Mare étaient très liées et le présent tableau, resté inédit est d'une origine familiale fort intéressante à relever. D'un style « circulaire » et rythmique si proche de celui de Delaunay, il doit être mis en rapport avec les travaux de J. Villon pour le Palais de l'Air, en 1937.

Dès les années 1912, l'artiste avait puisé son inspiration dans l'aéronautique; en 1937, il devait peindre à son tour une Conquête de l'air, aujourd'hui non localisée; plus tard, Villon dessinera même une affiche pour Air France.

Exhibitions:

L'air et les peintres, XXe Salon de Montrouge 6 May 1st June 1975 No. 96. Not illustrated in Catalogue.

No. 127**Title:** *Conquête de l'air***Date:** 1937**Medium:** Oil on canvas**Dimensions:** 113 x 74 cm**Current owner or museum:** Private collection**Provenance:**

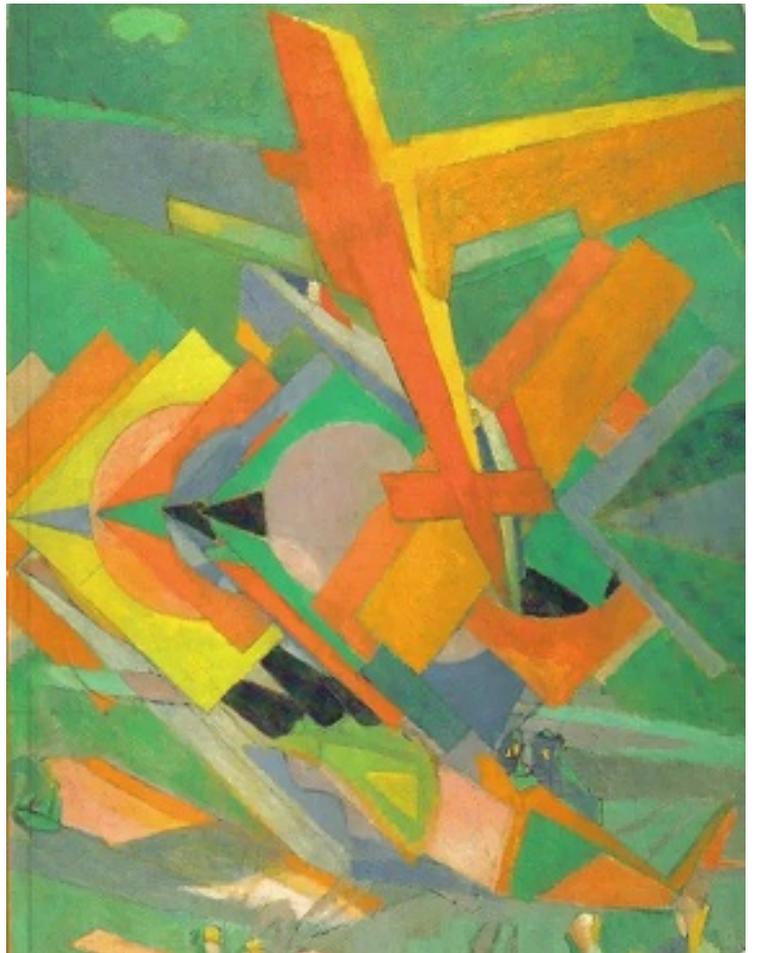
Galerie Louis Carré & Cie, Paris

Private collection

Exhibitions:

Jacques Villon, d'une guerre à l'autre, Musée de Millau et des Grands Causses du 9 juillet au 30 octobre 2010

Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012





Complement to the following Jacques Villon works: Albert Gleizes (1881-1953).

Projet Villon : Quatre figures légendaires du siècle, circa 1937. Gouache. 50 x 65 cm (30 x 60,5 cm). Mis en vente par Briscadieu le 19 septembre 2020 à Bordeaux. Estimation : 4 000 – 7 000 euros.

Albert Gleizes : un projet de décoration pour l'Institut des Arts et Métiers aux enchères à Bordeaux

A l'occasion d'une vente de tableaux, mobilier et objets d'art datés du XVIIIe au XXe siècle, un projet de décoration d'Albert Gleizes, pour l'Institut des Arts et Métiers, sera mis aux enchères le 19 septembre à Bordeaux. Réalisée vers 1937 et baptisée *Projet Villon : Quatre figures légendaires du siècle*, la gouache retrace le travail qu'entreprend l'artiste tout au long de sa carrière, à mi-chemin entre le post-impresionnisme et le Cubisme.

Quatre figures légendaires du siècle

A travers ce projet de fresque, Gleizes en vient à nous conter l'histoire de quatre figures majeures de l'Histoire, autant réelles que mythologiques. Le choix de ces figures tient au contexte de création du projet. En effet, la fresque, dont le projet n'a pas abouti, était une commande destinée à l'auditorium de l'Institut des Arts et Métiers. Le peintre prend parti de dépeindre quatre figures, dont il estime qu'elles représentent l'idée d'équilibre entre les lois de la nature et l'ingénierie humaine. Ainsi, la gouache donne à voir les hommes ayant essayé de voler bien avant l'invention de l'avion : de Vinci et ses machines volantes, Aladin et son tapis, Sinbad et ses hommes-oiseaux, mais aussi Icare et ses ailes de cire. Chacun de ces hommes s'est vu choir dans la quête de l'envol, prouvant ainsi que parfois, les arts et métiers ne savent défier les règles de la nature. Le projet n'ayant finalement pas vu le jour, Gleizes reprendra plus tard ce thème de la dualité entre l'ingénierie et la nature.

Alexandra Flory

No. 128**Title:** *Décoration aviation / Avion (La conquête de l'air)***Date:** 1937**Medium:** Gouache and ink on paper**Dimensions:** 64 x 35,2 cm**Current owner or museum:** Private collection**Provenance:**

-Christie's London Sale 9 May 1994, lot 123
 -- Xavier Marambat - François de Malafosse.
 Hôtel des Ventes Saint Georges 7 rue d'Astorg -
 31000 Toulouse. Tableaux Modernes Mercredi
 6 avril 2016 à 14h 121 Jacques Villon
 (1875-1963) Avion (La conquête de l'air) 1937
 Gouache et encre de chine sur papier, signé en
 bas à droite. 57,5 x 26,8 cm (à vue)
 -Artcurial Vente 3961 Art Moderne - 10 mars
 2020 / Lot 134 Jacques Villon 1875 – 1963
 Décoration aviation – 1937 Gouache et encre
 sur papier. Estimation 2 000 - 3 000 €

Comment:

Projet de décoration (en collaboration avec
 Albert Gleizes) pour le Conservatoire National
 des Arts et Métiers. Cette gouache est une étude
 préparatoire pour le tableau "Décoration
 aviation", 1937, lui-même repris dans la partie
 gauche d'un tableau de 1961 qui a pour titre
 "Conquête de l'air".

Exhibitions:

New York, James Goodman Gallery, Cubism :
 selected works, février-mars 1989, n°20

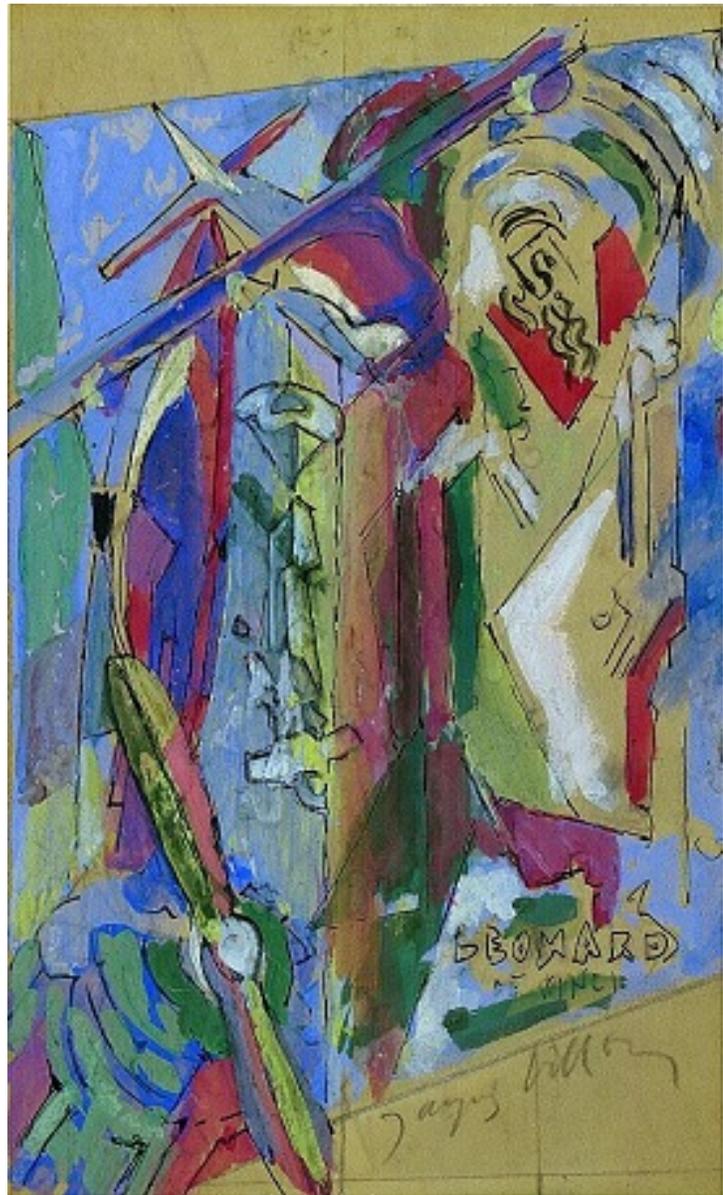
Selected Literature:

Commentaire : Un certificat de la galerie Louis
 Carré & Cie sera remis à l'acquéreur.



No. 129**Title:** *Hommage à Leonardo da Vinci***Date:** 1938**Medium:** Gouache, opaque white, ink pen and pencil**Dimensions:** 25,2 x 15,7 cm**Current owner or museum:**
Private collection**Provenance:**Collection Pergel, Düsseldorf
Karl & Faber, auction 123, cat.no.
1092

Swiss private collection

Sold by Ketterer Kunst, Joseph-
Wild-Str. 18, 81829 Munich: Sale:
265 / Modern and Contemporary,
March 23. 2002 Lot 328. Jacques
Villon - Hommage `
Leonardo da Vinci. Estimate:€
1,400 / \$ 1,596 Sold:€ 2,185 / \$
2.490**Comment:** On light drawing
paper, mounted on cardboard 36 x
26 cm. Signed and inscribed
"Leonard de Vinci" in the
illustration-Cubist composition with aircraft in
light, pastel shades. Like many
other cubists of his time, Villon
was enthusiastic about flying. His
first drawings on the subject were
made as early as 1912 when the big
airplane meeting took place inParis, which also fascinated Delaunay, de la Fresnaye and Picasso. However, he waited
until 1937 to plan his first major project with Delaunay and Gleizes, namely the wall
design for the "Pavillon d'air" at the world exhibition. With Gleizes he worked on the
boards without interruption until 1942, until it became clear that the implementation
would not take place. Villon mostly uses aircraft models as templates for his designs, as
he mentioned in a conversation with Dora Vallier.**Selected Literature:**Ed. Daniel Robbins, Jacques Villon, Fogg Art Museum, Cambridge / Mass. 1976, p. 187,
No. 159 b, m. Illustrated.

No. 130

Title: *Les Ballons (The Balloons)*
Mural study

Date: 1938

Medium: Gouache, pen & black ink, over graphite on cream wove paper

Dimensions: 495.3 x 323.9 cm

Current owner or museum:

Museum of Fine Arts Boston.
Virginia Herrick Deknatel Purchase Fund. Accession Number 2012.38

Provenance:

1964, with Lucien Goldschmidt, Inc., New York.

Private collection, Cleveland.

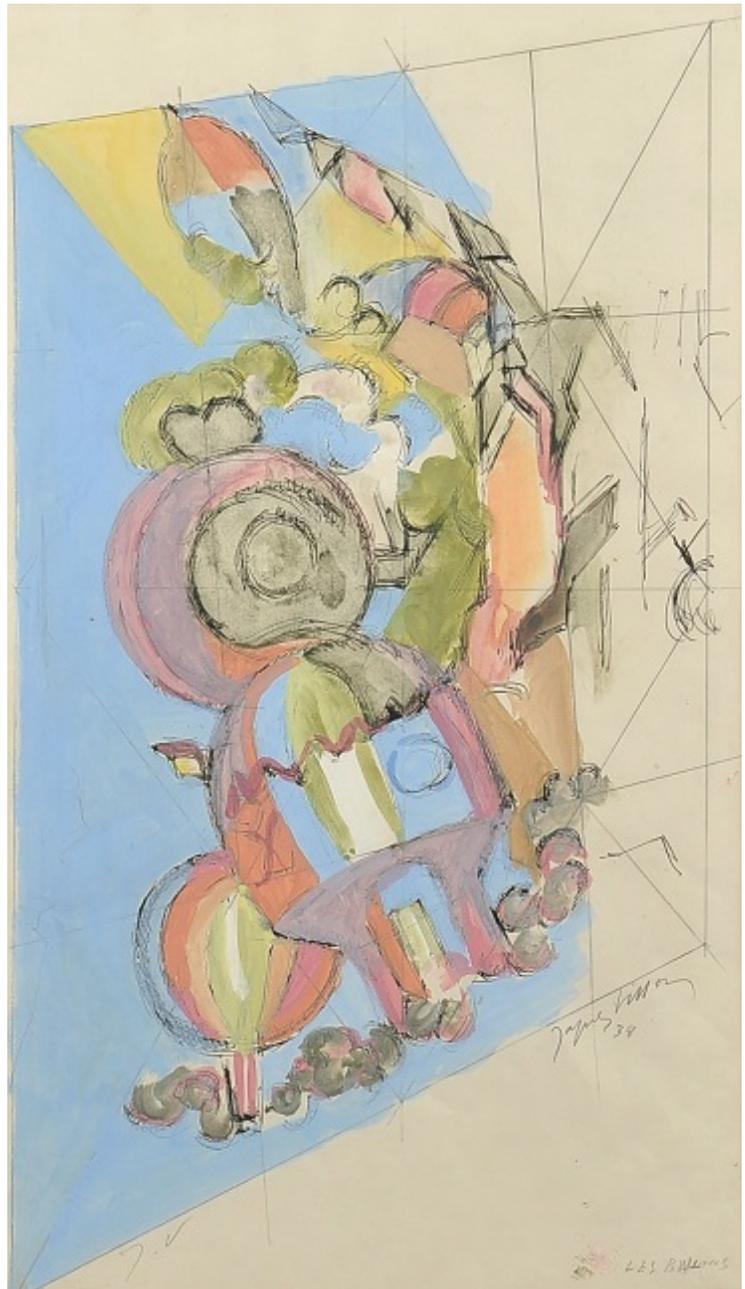
September 26, 2009, anonymous sale, Aspire Auctions, Cleveland, lot 156, to Joan Nissman and Morton Abromson, Brookline, MA; 2012, sold by Joan Nissman and Morton Abromson to the MFA. (Accession Date: February 29, 2012)

Comment:

Signed at edge of design in graphite l.l. "J.V." and u.r. "Jacques Villon/38". Water mark: "Atelier T.L. + Co Paris" and oval factory mark with letters A.L.; l.r. (in another hand? "Les Ballons". Exhibition label from Lucien Goldschmidt verso, April 1-25, 1964, no. 23. Also a Cleveland Museum of Art Registrar's sticker verso.

Selected Literature:

Catalogue Raisonné Robbins, Villon, 1976, p. 187, no. 159b



No. 131

Title: *Les ballons*

Date: 1938

Medium: Gouache on paper

Dimensions: 18,8 x 7,3 cm

Current owner or museum: Private collection

Provenance:

Jean-Henri Guerrier collection

Sold by auctioner Morel. Vente 21 octobre 2016.

Dessins et Tableaux Modernes. vendredi 21 octobre

2016 - 15:00 – Live. Salle 6 - Drouot-Richelieu - 9,

rue Drouot -

Comment:

Une quarantaine de gravures et de tableaux modernes sont proposés dans cette salle. Ils constituent la succession de Jean-Henri Guerrier. Si l'œuvre la plus disputée devrait être une Nature morte au fond bleu de 1929 de Fernand Léger (180 000/220 000 €), l'artiste occupant la place d'honneur est Jacques Villon dont Jean-Henri Guerrier fut un ami et un spécialiste du travail.



No. 132

Title: *La Conquête de l'air*

Date: 1961

Medium: Gouache

Dimensions: 23 x 60 cm



Current owner or museum: Unknown

No. 133

Title: *La conquête de l'air*

Date: 1961



Medium: oil and pen and brush and India ink on canvas laid down on canvas

Dimensions: 79,4 x 145,3 cm

Current owner or museum: Private collection

Provenance:

Galerie Louis Carré & Co., Paris.

Acquired by the 2007 owner, circa 1990.

Christie's Sale 1832 Impressionist and Modern Art Day Sale. New York 10 May 2007

Lot 372 Jacques Villon (1875-1963) *La conquête de l'air*. oil over pen and ink on canvas

80.3 x 145.4 cm. Estimate USD 35,000 - USD 45,000 Price realised USD 60,000

Further auctioned on November 4, 2009 and November 6, 2014.

Comment:

signed and dated 'Jacques Villon 61' (lower right); signed and dated again and titled

'Jacques Villon 61 LA CONQUÊTE DE L'AIR' (on the reverse)

Selected Literature: Patrick Bongers has confirmed the authenticity of this painting.

Christie's Lot Essay

The present work, painted just two years before Villon's death in 1963, represents the culmination of a career which was ultimately focused on the depiction of his own brand of Cubism. The title, loosely translated as "The Conquest of Air," represents a survey of aeronautical motifs. Propellers and abstracted visions of airplanes oscillate across the canvas, creating a sense of dynamism and carefully configured ambiguity. Villon had served as a camouflage artist during World War I, memories of which perhaps serve to

illuminate both the subject matter and the carefully constructed coloristic scheme of the present work. Various motifs and hues float seamlessly into one another, providing the viewer with an optical feast of images.

The present painting may be compared to another canvas depicting similar subject matter by Robert Delaunay, a painter who shared with Villon the desire to experiment on the fringes of Cubism but never fully ascribed to its complete deconstruction of the picture plane. In his *Hommage à Blériot* of 1914 (Kunstmuseum, Basel), Delaunay paid tribute to the first pilot to successfully cross the English Channel by air. Among the abstract circular forms can be recognized the Eiffel Tower with a plane flying overhead. A more symbolic representation of an airplane appears at the upper left of the composition, and in the lower left corner are the clearly rendered propeller and wheels of a machine at rest. Villon's canvas, painted 47 years later, possesses the same dynamism and intensity, a hymn to light, color, and modern life.

No. 134**Title:** *L'insecte***Date:** 1953**Medium:** Oil on canvas**Dimensions:** 33 x 46 cm**Current owner or museum:****Provenance:**Galerie Louis Carré & Cie,
ParisCollection Paul Lombard
Artcurial Vente 3310Collection Paul Lombard -
10 octobre 2017.

Commissaire-priseur :

François Tajan /Lot 89

Jacques VILLON (1875-
1963) *L'insecte* – 1953 Oil

on canvas; signed and dated lower left "JACQUES VILLON 53", signed again and dated on the reverse "Jacques Villon 53". Estimation 6 000 - 8 000 € Vendu 13 000 €

Exhibitions:

Paris, Musée municipal d'art moderne, "Xe Salon de Mai", mai 1954, n°213, reproduit p. 6

Albi, Musée Toulouse-Lautrec, "Exposition Jacques Villon", avril 1955, n°44

Nice, Galerie Matarasso, "Jacques Villon, peintures, dessins, oeuvres graphiques", avril-mai 1956, n°4

Paris, Galerie Charpentier, "Cent tableaux de Jacques Villon", avril-juin 1961, n°80

Selected Literature:

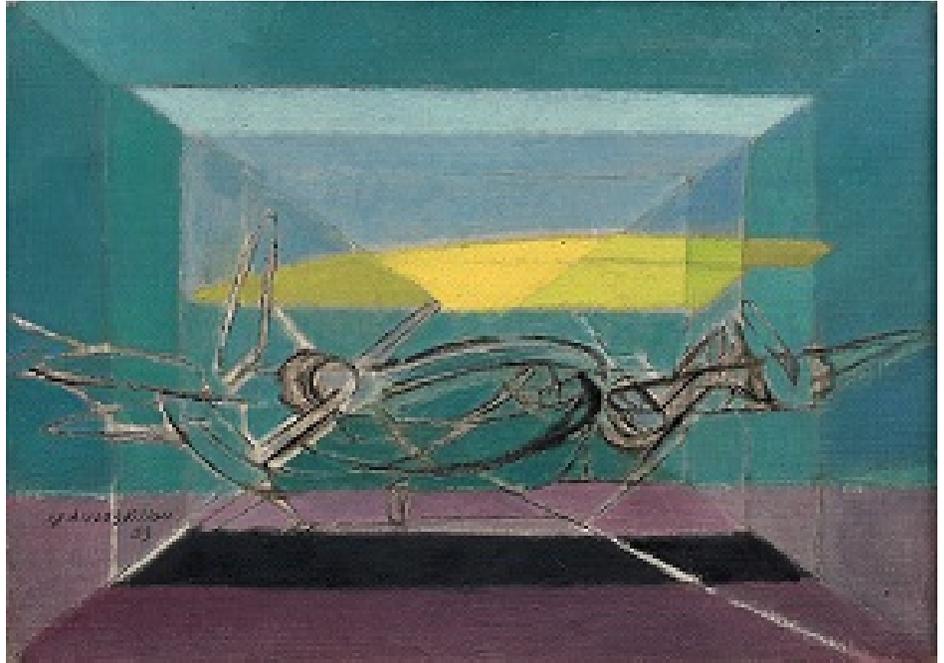
Un certificat de Monsieur Patrick Bongers sera remis à l'acquéreur

Note:

The de Havilland DH.98 Mosquito was a British twin-engined, shoulder-winged multirole combat aircraft, introduced during the Second World War. Unusual in that its frame was constructed mostly of wood, it was nicknamed the "Wooden Wonder", or "Mossie".

Originally conceived as an unarmed fast bomber, the Mosquito's use evolved during the war into many roles, including low- to medium-altitude daytime tactical bomber,

high-altitude night bomber, pathfinder, day or night fighter, fighter-bomber, intruder, maritime strike, and photo-reconnaissance aircraft. It was also used by the British Overseas Airways Corporation as a fast transport to carry small, high-value cargo to and from neutral countries through enemy-controlled airspace.



No. 135

Title: *Long-courrier*

Date: 1953

Medium: Oil on Canvas

Dimensions: 24 x 35 cm

Current owner or museum:

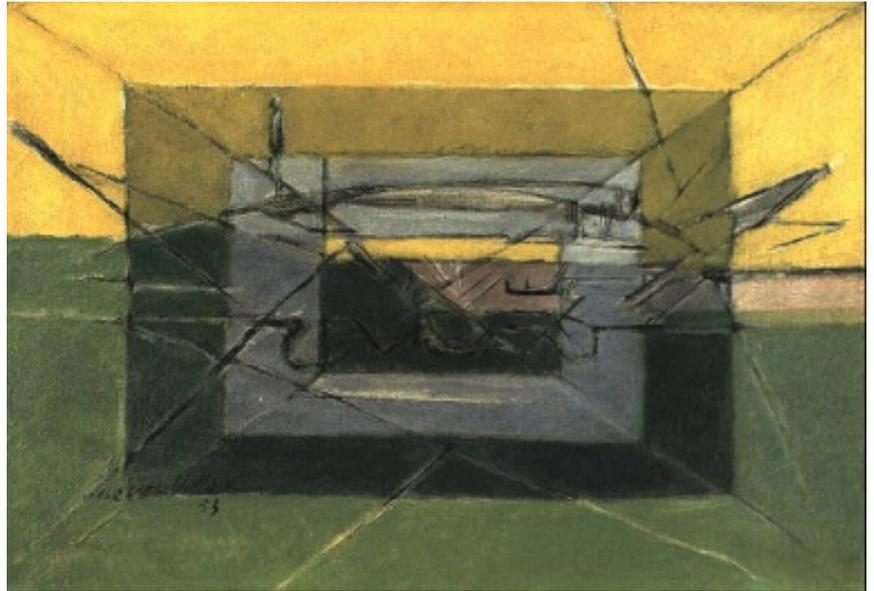
Private collection

Provenance:

Auctioned twice in 1995:

Sale Date: June 27, 1995

Sale Date: October 15, 1995



No. 136

Title: *Dans l'espace*

Date: 1954

Medium: Oil on canvas

Dimensions: 46 x 60.8 cm

Current owner or museum: Private collection

Provenance:

Galerie Louis Carré, Paris.

Collection particulière, Switzerland (before 1960).

Inherited by the 2019 owner

Christie's Sale 17692 Art Moderne 18

October 2019, Paris. Lot 200 Les Prophètes de l'art moderne: 30 années de passion d'un collectionneur suisse.

Jacques Villon (1875-1963) *Dans l'espace* huile sur toile 46 x 60.8 cm. Estimate

€20,000 - €30,000 (\$22,157 - \$33,235) Price Realized €25,000 (\$27,838)

Comment: signé et daté 'JACQUES Villon 54' (en bas à gauche); signé, daté et titré 'DANS L'ESPACE Jacques Villon 54' (au revers)



No. 137

Title: *Dans l'espace*

Date: 1954

Medium: Oil on canvas

Dimensions: 50 x 65 cm

Current owner or museum: Private collection

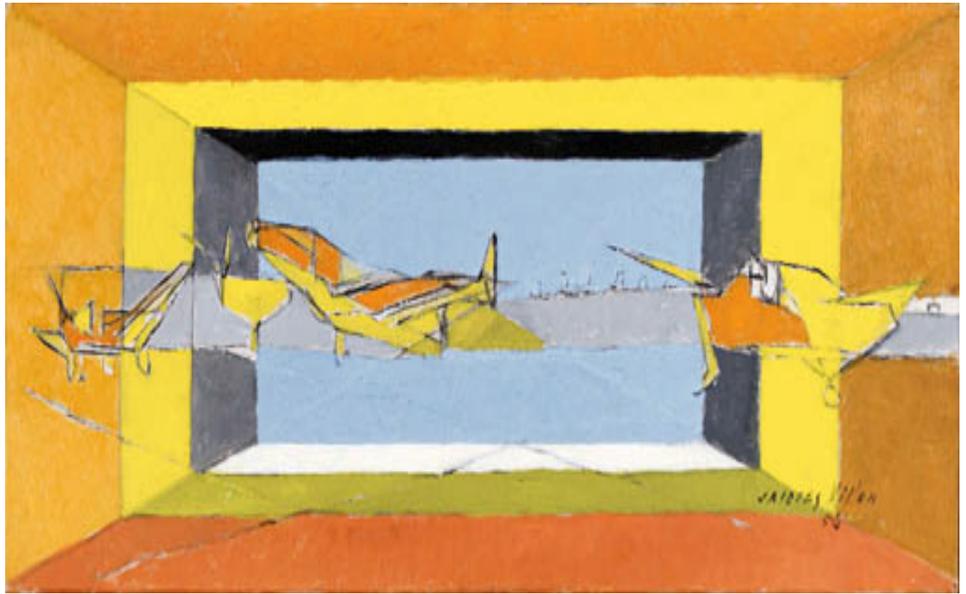


No. 138**Title:** *L'azur***Date:** 1954**Medium:** oil on canvas**Dimensions:** 34.3 x 73 cm**Current owner or museum:** Private collection**Provenance:**Galerie Louis Carré,
Paris.Galerie Michel
Couturier, Paris.

Ancienne collection

Andrew P. Fuller.

Christie's Sale 8303



Impress, 20th Century & Contemporary Art 10.11.1999, Lot 120 sold USD 18,400

Versailles enchères Tableaux Abstraits et Contemporains, Sculptures chez Versailles

Enchères, April 1st, 2001 78000 € Lot 53 - Jacques Villon "L'azur", 1954. Huile sur toile signée et datée en bas à droite, contresignée, titrée et datée au dos. 34,5 x 73 cm.

Estimated 150 000 / 200 000 FF

Christie's Sale 8303 Impressionist, 20th Century and Contemporary Art, New York, East

10 November 1999 Lot 120 Jacques Villon . L' azur. Estimate USD 8,000 - USD 10,000

Price realised USD 18,400

Comment: signed and dated 'Jacques Villon 54' (lower right); signed again, titled and dated again 'L'Azur Jacques Villon 54' (on the reverse)**Exhibitions:**

"50 ans de peinture Moderne", Galerie Europe, Bruxelles 1956.

"Maîtres Modernes", Galerie Europe, Bruxelles 1958, reproduit au catalogue sous le n° 9.

Selected Literature:

"Jacques Villon", œuvres de 1897 à 1956, Cahiers d'art 1957, reproduit page 999.

"L'intelligence de J. Villon", Dora Vallier, Cahiers d'art 1958, reproduit page 123.

No. 139

Title: *Le Bourget*

Date: 1954

Medium: Oil on canvas

Dimensions: 89 x 146 cm

Current owner or museum: Private collection

Provenance: Galerie Louis Carré & Co., Paris (acquis auprès de l'artiste).

Ragnar Moltzau, Oslo (avant 1956).

Marlborough Gallery, Londres.

Christie's Sale 1009 Art Impressioniste et Moderne 20 May 2011, Paris Lot 100 *Le Bourget*, huile sur toile 89 x 146 cm. (35 x 57½ in.) Peint en 1954. Estimate EUR 40,000 - EUR 60,000 Price realised EUR 97,000

Comment: signé et daté 'Jacques Villon 54' (en bas à droite); signé, daté et titré 'LE BOURGET Jacques Villon 54' (au revers)



No. 140

Title: *D'Azur vorace*

Date: 1954

Medium: Oil on canvas

Dimensions: 60 x 73 cm

Current owner or museum: Private collection

Exhibitions:

Jacques Villon Vingt-deux Peintures 1939-1961, Galerie Bonnier 12, Grand'rue, Genève -Mars-Avril 1973 No. Catalogue 16 - D'azur vorace.



No. 141

Title: *Le départ*

Date: 1954

Medium: Oil on Canvas

Dimensions: 55 x 65 cm

Current owner or museum: Private collection

Provenance:

Auctioned. Sale Date: October 30, 2002;

Sale Date: July 2, 2003



No. 142

Title: *Le depart - The departure*

Date: 1954

Medium: Oil on canvas

Dimensions: 23 x 32 cm

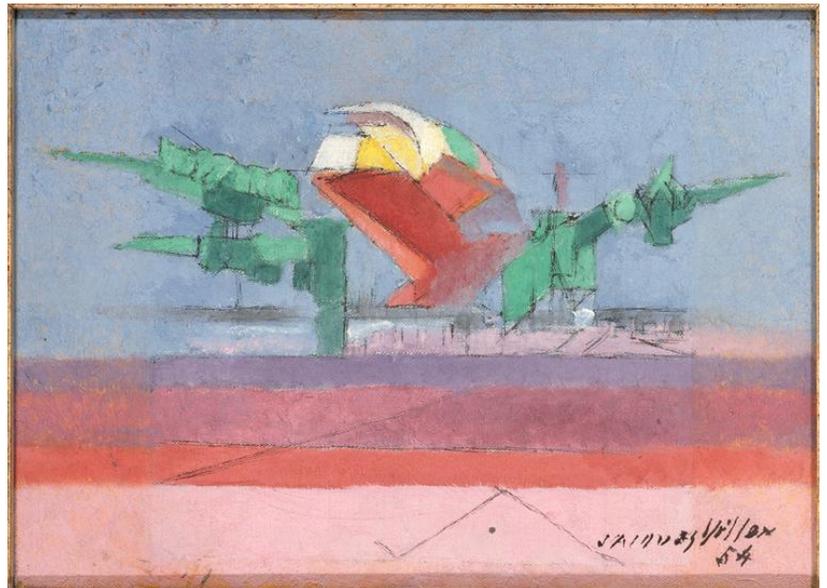
Current owner or museum: Musée d'Art Moderne, Donation Levy, Troyes. N° d'inventaire MNP L330

Provenance:

Pierre et Denise Lévy

Propriété de l'Etat, donation,

Troyes, musée d'Art Moderne



No. 143

Title: *Les avions*

Date: 1954

Medium: Oil on Canvas

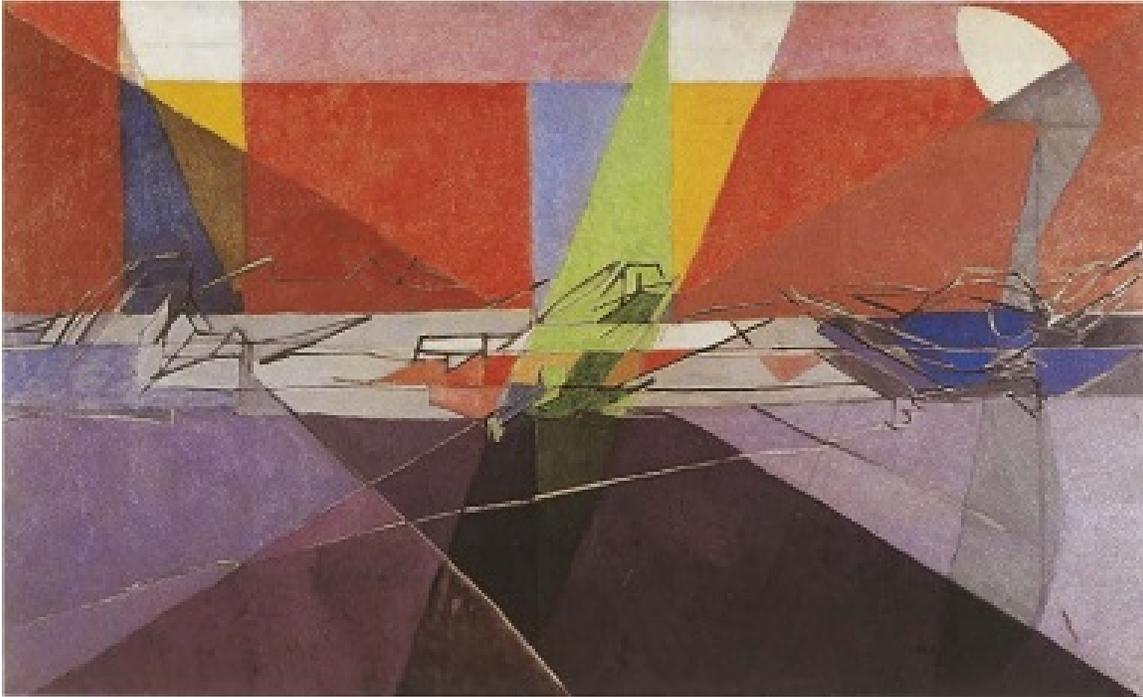
Dimensions: 38 x 55 cm

Current owner or museum: Private collection

Provenance:

Auctioned. on November 24, 1992



No. 144**Title:** *Orly***Date:** 1954**Medium:** Oil on Canvas**Dimensions:** 89 x 146 cm**Current owner or museum:** Galerie Louis Carré (2013)**Provenance:**

Galerie Louis Carré, Paris

Exhibitions:

expo Montrouge 1983

Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

musée Zervos à Vézelay

Comment:

"Like many other cubists of his time, Villon was enthusiastic about flying. His first drawings on the subject were made as early as 1912 when the big airplane meeting took place in Paris, which also fascinated Delaunay, de la Fresnaye and Picasso. However, he waited until 1937 to plan his first major project with Delaunay and Gleizes, namely the wall design for the "Pavillon d'air" at the world exhibition. With Gleizes he worked on the boards without interruption until 1942, until it became clear that the implementation would not take place. Villon mostly uses aircraft models as templates for his designs, as he mentioned in a conversation with Dora Vallier." (Ketterer Kunst)

Orly de Jacques Villon

En 1954, après avoir servi principalement aux avions de la Marine nationale, l'aéroport d'Orly devient exclusivement civil et entame de grands travaux d'expansion. Spectateur de cette évolution, Jacques Villon suggère dans son tableau trois avions dont l'alignement construit la ligne d'horizon. Le nez des appareils est orienté vers la droite, comme s'ils

étaient prêts à décoller. A l'extrême droite du tableau, une grande hélice stylisée semble témoigner des débuts de l'aviation. Au centre de la toile, un losange vert évoque l'élévation de l'avion central, alors que les deux autres resteraient en attente sur le tarmac. L'œil hésite entre une sensation d'attente en raison d'un apparent immobilisme des carlingues bien ordonnées et l'impression de mouvement ascensionnel provoquée par les jeux de perspective des formes géométriques qui s'étirent vers le ciel. On peut encore imaginer que l'avion central vient d'atterrir, ce qui constituerait une autre grille de lecture de la toile. Le grand triangle qui part de l'angle supérieur gauche pour s'évaser du milieu de la base jusqu'à l'angle inférieur droit évoque alors l'ombre de l'appareil en train de se poser, ou bien celle d'un quatrième avion, absent de la toile mais qui viendrait obscurcir la scène. Se dessine ainsi une composition à plusieurs scénarii dont le choix est laissé au spectateur, un peu comme dans un jeu fondé sur la Gestalt perception...

Une composition géométrique sereine et harmonieuse

Jacques Villon concevait sa composition à partir de traits de construction ayant pour point de départ l'un des éléments du sujet qu'il entendait représenter, mais il ne reprenait pas nécessairement l'ensemble du sujet. Ceci rendait la composition autant mathématique que picturale, comme il l'expliquait lui-même : « Pour composer un tableau, je commence toujours par une proportion que je rapporte. Mon point de départ est dans la nature, mais je n'éprouve pas le besoin de suivre la nature. Seulement au lieu d'aller au hasard, je tiens à avoir quelque chose de précis, une proportion sur laquelle me baser. Je procède alors à la division de la toile et aussitôt qu'elle est terminée la toile commence à se moduler. Parfois je laisse jusqu'à la fin très visibles ces lignes de subdivision qu'on appelle les tracés régulateurs pour garder en route un peu de la clarté qu'il me donne », extrait de Dora Vallier, *Intelligence de Jacques Villon, Cahiers d'art*, 1955, p.33-94, repris dans *Hommage à Dora Vallier, Catalogue de l'exposition Poliakoff Villon, Musée Zervos*, 2013.

Un choix scientifique des couleurs

La couleur de la composition procède d'un choix guidé par le cercle chromatique. Jacques Villon s'est intéressé aux travaux sur la couleur, notamment ceux de Rosenstiehl et a adopté dans sa peinture un choix chromatique fondé sur une démarche scientifique plutôt que sur la reproduction du sujet. Robert et Sonia Terk-Delaunay, représentants du mouvement pictural orphique, ont également expérimenté à la même époque cette étude et ce traitement des couleurs. Chez les impressionnistes et les pointillistes, tel Seurat, on retrouve une palette similaire, harmonieuse, proche des couleurs de l'arc en ciel. « Ainsi, par exemple, une fois que j'ai mis le tout premier ton, qui est pris dans le ton local, je ne sais quelles couleurs suivront. Ce n'est pas à moi de les choisir. C'est le cercle chromatique qui me les indiquera. Ainsi, quand j'ai pris, d'après le cercle chromatique, les deux couleurs qui vont à côté de mon premier ton, je n'ai qu'à recommencer la même opération [...] En procédant ainsi, toutes les couleurs viennent se placer dans le tableau selon leurs interférences dans la lumière et la surface recouverte par chacune d'elle dépend de l'agencement des plans par rapport à la source de lumière » (Jacques Villon, *ibidem*).

Dans la composition Orly, Jacques Villon a joué de la palette chromatique pour révéler l'ombre et la lumière : les couleurs pastels et limineuses en haut (le ciel) s'opposant aux

teintes plus sombres et/ou grisées dans la partie basse de la toile (le sol de la piste d'envol) qui viennent obscurcir l'ensemble.

Bibliographie

Hommage à Dora Vallier, catalogue de l'exposition Poliakov Villon, collectif, Musée Zervos, du 26 juin au 15 novembre 2013. Musée Zervos, Vezelay

Jacques Villon né Gaston Duchamp, Germain Viatte, Expressions contemporaines, 2012.

Musée Zervos à Vézelay

Note: There is a 1962 lithographic version of this painting (Orozco Lithographs No. L

247. Ginestet &

Pouillon App. 71)

Publisher Louis

Carré Éditeur. Printer

Mourlot, Paris, Paper

Vélin d'Arches, Japon

impérial nacré. Plate

31 x 40 cm Sheet 43

x 52 cm; 50 x 61 cm

(Suites)



No. 145

Title: *Villacoublay (Orly)*

Date: 1954

Medium: Oil on Canvas

Dimensions: 89 x 146 cm

Current owner or museum: Unknown

Exhibitions:

1955 Lausanne: Le mouvement dans l'art contemporain, Musée Cantonal de Beaux Arts 24 Juin- 26

Septembre. No. 59;

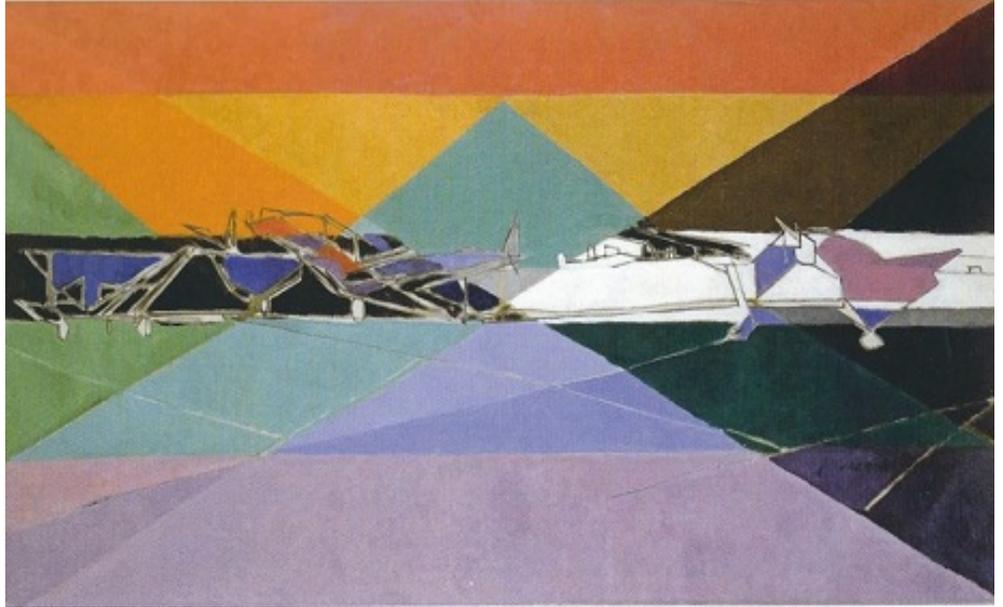
1959 Oslo No. 64

1960 Bergen No. 50

1960 Stockholm No. 79

1961 Nice

1973 Jacques Villon Vingt-deux Peintures 1939-1961 Galerie Bonnier 12, Grand'rue, Genève -Mars-Avril No. 14



No. 146

Title: *Villacoublay (Orly)*

Date: 1962

Medium: Carton de Tapisserie

Dimensions: 200 x328 cm

Current owner or museum: Collection du Mobilier national et manufactures des Gobelins, de Beauvais et de la Savonnerie.

Numéro d'inventaire G-49-001

Provenance:

Louis Carré

Acquisition 13 nov. 1962

Comment: Autorisation de reproduire en tapisserie le tableau de 1954 de Jacques Villon appartenant à Louis Carré par lettre du 29 juillet 1961

un carton photographique et une maquette

exécuté en haute lice GOB 1094(1963) - GOB 1127 (1965)



No. 147

Title: *Squadron*

Date: 1954

Medium: Oil on canvas

Dimensions: 33.66 × 73.03 cm

Current owner or museum: Milwaukee Art Museum Gift of Jane Bradley Pettit



M1974.221.

Provenance:

Mrs. Harry Lynde Bradley. Milwaukee

Jane Bradley Pettit. Milwaukee

Exhibitions:

The Collection of Mrs. Harry Lynde Bradley, Milwaukee Art Center, October 25, 1968–February 23, 1969.

Selected Literature:

Milwaukee Art Center. The Collection of Mrs. Harry Lynde Bradley. Milwaukee, Wisconsin: Milwaukee Art Center, 1968, cat. 500, illus. p. 181.

No. 148**Title:** *L'avion - The Airplane***Date:** 1954**Medium:** Oil on canvas**Dimensions:** 64,8 x 91,5 cm**Current owner or museum:**
The Mildred Lane Kemper Art
Museum, at Washington
University in St. Louis. Gift of
Joseph Pulitzer, Jr., 1965 WU
4284**Provenance:**Galerie Carre, Paris;
Acquired by Joseph Pulitzer,
Jr. in July, 1955**Exhibitions:**New York, Grace Borgenicht
Gallery, "Jacques Villon" [in
honor of his 80th birthday],
October 31 - November 19,
1955.**Selected Literature:**Dora Vallier, "Intelligence de Jacques Villon," *Cahiers d'Art*, 1955, see p. 70,
L'Equilibre, 1913; and p. 72, *L'Equilibriste*, 1913.*Ibid.*, following Vallier article, see p. 102, *Oliviers entre Cannes et Mougins*, 1944, and
Mougins, 1944.Joseph Pulitzer, Jr., *A Collector's Challenge* (unpublished lecture given at the William
Rockhill Nelson Gallery, Kansas City).William S. Liebermann, "Jacques Villon — His Graphic Work," *Bulletin of The Museum
of Modern Art*, New York, xxi (1), fall, 1953, p. 6.*Cahiers d'Art*, 1955, pp. 123, 124, respectively.*Cahiers d'Art*, 1955, see illustrations, note 1.**Comment:**Throughout his career Jacques Villon has pursued the description of space and of
balance; his means have consistently remained those of the Cubists. Although he has
chosen varied subject matter over the years, ranging as it has from early studies of
equilibrists, 1 and the later spacious landscapes, to the more recent series of paintings
devoted to machines and airplanes, he has invariably selected a content in which balance
and movement through space are implicit.*L'Avion*, representative of this latest group of paintings, is an extraordinarily fresh com-
position which Villon painted two years ago at the age of 79. The subject is aircraft, and
although the image is almost completely abstract, the painting suggests an analytical
study, possibly of one of the model airplanes which the artist keeps in his studio near
Paris. "The drawing in the picture is suggestive of an aircraft, as in certain elements
recalling wings and undercarriage, but the artist's purpose would seem to be to capture a

sense of the speed, the power, and the penetration of space of the air age. The design of the objects surrounded by blue suggests an aircraft surrounded by a vast sky where color, used like a prism, separates the components of brilliant sunlight."

Characteristically, Villon, who is a first-rank draughtsman, tends to be more abstract in his painting than in his graphic work; *L' Avion* is especially difficult to read. The passages of color seem to exist most emphatically on the picture plane. In other contemporary paintings such as *L'Escadrille* and the *Encore plus haut* b Villon created an illusion of relief by presenting his abstraction within a box-like framework. In *L' Avion* Villon does not concentrate on the existence of objects; instead his interest is focused, as it was in his early paintings, on movement itself. Relegating representation to a minor role, Villon has created a lyric expression of the dynamics of flight.

No. 149

Title: *Le petit avion*

Date: 1955

Medium: Oil on canvas

Dimensions: 33 x 46cm

Current owner or museum: Private collection

Provenance:

Galerie Louis Carré,
Paris.

Galerie Bonnier,
Geneva.

Anonymous sale,
Sotheby's London, 2
July 1975, lot 87

Bonhams:

Impressionist and

Modern Art Sale 7 Feb 2012, Londres, New Bond Street. Lot 27AR Jacques Villon (French, 1875-1963), *Le petit avion*. Sold for £ 6,875 (€ 7,550)

Comment: signed and dated 'Jacques Villon/ 55' (lower right); titled, signed again and dated 'LE PETIT AVION/ Jacques Villon/ 55' (on the reverse)

Exhibitions:

Selected Literature:

This work is sold with a photo-certificate of authenticity from Monsieur Patrick Bongers dated, Paris, le 27 septembre 2011 under the no.C11317 and will be included in the forthcoming Catalogue raisonné in preparation from the Éditions Louis Carré & Cie.



No. 150**Title:** *Les ailes***Date:** 1955**Medium:** Oil on canvas**Dimensions:** 64.8 x 91.4 cm**Current owner or museum:**

Private collection

Provenance:Galerie Louis Carré et Cie,
Paris.Acquired by the 2006 owner,
circa 1990s.

Christie's Sale 1723

Impressionist and Modern Art

Day Sale. New York 9

November 2006. Lot 498

Jacques Villon (1875-1963)

Les ailes Estimate USD 15,000

- USD 20,000 Price realised

USD 38,400

Comment:

Signed and dated 'Jacques Villon 55' (lower right); signed and dated again and titled 'Jacques Villon 55 LES AILES' (on the reverse)

Exhibitions:

Zurich, Galerie Charles Linhard, Exposition de peintres contemporains, December 1962-January 1963, no. 1170 (illustrated in color).

Paris, Galerie Louis Carré et Cie, Jacques Villon, 30 peintures (1919-1960), 1980, p. 46 (illustrated in color).

Paris, Galerie Schmit, Lumières sur la peinture, XIXe-XXe Siècles, May-July 1983, no. 95 (illustrated in color).

New York, Gallery Arnold Herstand & Co., The Brothers Duchamp, Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp, January-March 1986.

Issoire, Centre Culturel Municipal, Jacques Villon, Quinze années de peintures, 1945-1960, June-September 1986, no. 10.

Morlaix, Musée des Jacobins, Jacques Villon 1875-1963, July-October 1988, p. 51, no. 49 (illustrated in color).

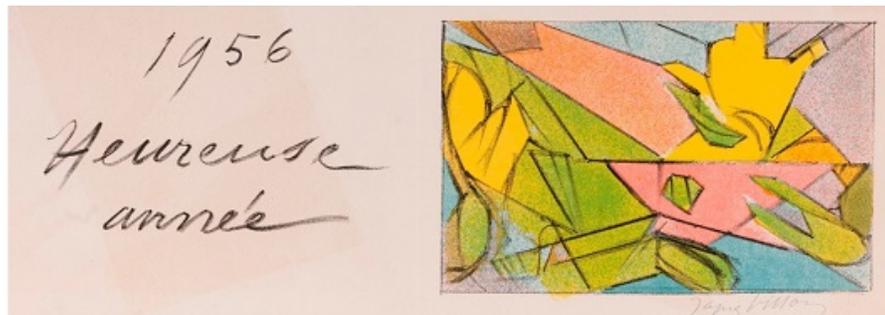
Selected Literature:

Patrick Bongers has confirmed the authenticity of this work.

Note : This and the previous painting are intimately related to the following lithograph:

Heureuse année 1956 (New Year's greeting card for 1956), Orozco

Lithographs No. L 188, Not in Ginestet & Pouillon. Printer Mourlot, Paris Plate 10,5 x 15 cm Vélín d'Arches Sheet 13 x 18,5 cm; 13 x 35 cm (open); 25 x 38 cm (wide margins)



No. 151

Title: *En plein vol - At the wing*

Date: 1956

Medium: Oil on Canvas

Dimensions: 74 x 92 cm

Current owner or museum: Private collection

Provenance:

Auctioned on May 2, 1996; June 20, 1996 and

June 18, 1997



No. 152

Title: *L'homme oiseau - The Birdman*

Date: 1956

Medium: Oil on canvas

Dimensions: 65 x 81 cm

Current owner or museum: Statens Museum for Kunst, Sølvgade 48-50, 1307 København K, Denmark. Inventory number KMS 6392

Provenance:

The Royal Collection of Paintings and Sculptures
Acquisition date 1964

Comment:

Signature verso:
f.n.t.v.: L'HOMME
OISEAU Jacques
Villon 56



No. 153

Title: *Oiseau de bon augure*

Date: 1956

Medium: Watercolor

Dimensions: 17,5 x 13 cm

Current owner or museum: Private collection

Provenance:

Sold at an auction. Sale Date: April 22, 2001



No. 154

Title: *Bird in Flight*

Date: 1957

Medium: oil on canvas (pigmented coating)

Dimensions: 33 x 40,5 cm

Current owner or museum: University of Iowa.
Stanley Museum of Art, Iowa City, IA

Provenance:

Gift of Owen and Leone Elliott

OCLC Collection Number 183425165

Accession Number 1968_50



6. Cranes and construction

No. 155

Title: *La bétonneuse insatiable*

Date: 1951

Medium: Oil on Canvas

Dimensions: 45,8 x 55 cm

Current owner or museum:
Private collection

Provenance:

Auctioned. Sale Date: June 26, 1990



No. 156

Title: *La bétonnière*

Date: 1951

Medium: mixed media on paper

Dimensions: 34 x 47.8 cm.

Current owner or museum: Private collection

Provenance:

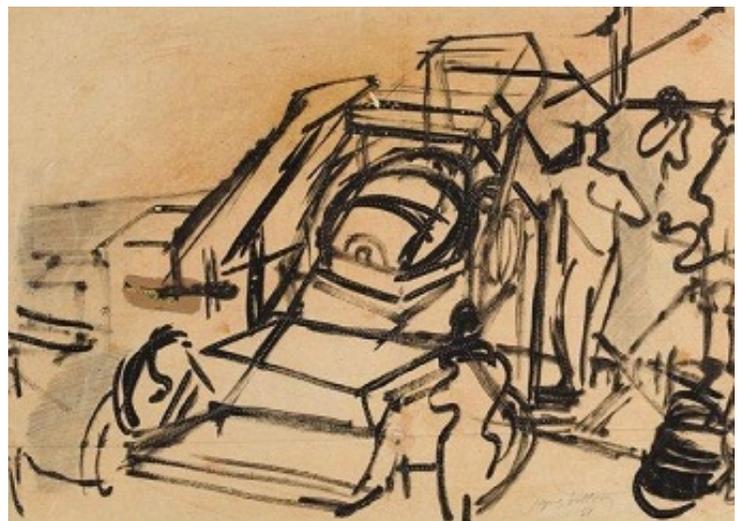
Porte au dos une étiquette ancienne de la Galerie Louis Carré

Auctioned by Piasa Dessins, tableaux et sculptures des XIXe et XXe siècles

Vendredi 1er avril 2011 Drouot

Richelieu, salle 13 Paris

La bétonnière Technique mixte sur papier calque. Estimated 500 / 800 euros



No. 157

Title: *Le Val de La Haye*

Date: 1957-1959

Medium: oil on canvas

Dimensions: 39.5 x 55.2 cm

Current owner or museum:

Provenance:

Galerie Louis Carré et Cie, Paris

Mr & Mrs Leigh B.

Block, Chicago

(acquis auprès du précédent en 1963

et vendu :

Sotheby's, New

York, 20 Mai 1981,

lot 337)

Collection particulière, New York (acquis lors de cette vente et vendu : Sotheby's

Londres, 9 février 2005, lot 590)

Collection particulière (acquis lors de cette vente)

Sotheby's Art Impressionniste et Moderne. 4 Décembre 2013 Paris| Lot 54 Provenant

d'une Collection Privée, Paris, Le Val de La Haye. Estimation 10,000 — 15,000 EUR

Lot. Vendu 12,500 EUR

Comment: signé Jacques Villon et daté 59 (en bas à droite); signé Jacques Villon, daté 59 et titré LE VAL DE LA HAYE (au dos)

Exhibitions:

Washington D.C., National Gallery of Art ;

Los Angeles, Los Angeles County Museum of Art and

Boston, Museum of Fine Art, 100 European Paintings from the Collection of Mr and Mrs

Leigh B. Block, 1967, no. 60



No. 159

Title: *La Seine au Val de La Haye*

Date: 1959

Medium: Oil on canvas

Dimensions: 97 x 162 cm

Current owner or museum: Private collection ?

Exhibitions: Hommage à Dora Vallier, exposition Poliakoff Villon, collectif, du 26 juin au 15 novembre 2013. Musée Zervos, Vezelay



No. 160

Title: *Au val de La Haye* (No photo available)

Date: 1960

Medium: Oil on canvas

Dimensions: 65 x 92 cm

Current owner or museum: Private collection

Exhibitions:

Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

No. 162

Title: *Les grues*

Date: 1960

Medium:

oil on canvas

Dimensions:

64.7 x 91.7

cm

Current

owner or

museum:

Private

collection

Provenance:

Galerie Louis

Carré & Cie.,

Paris.

Acquired by

the 2007

owner, circa

1990.

Christie's Sale

1802

Impressionist

and Modern Art, New York 14 February 2007, Lot 83 Jacques Villon (1875-1963) *Les grues* Estimate USD 10,000 - USD 15,000 Price realised USD 6,600

Comment: Signed and dated 'Jacques Villon 60' (lower right); signed again and titled 'Jacques Villon Les Grues' (on the reverse)



No. 158

Title: *Le Port de Rouen*

Date: 1960

Medium: Oil on Canvas

Dimensions: 80 x 100 cm

Current owner or museum:
Private collection

Provenance:

Auctioned. on November 28,
1996



No. 161

Title: *Les Grues près de Rouen*

Date: 1960

Medium: Oil on
canvas

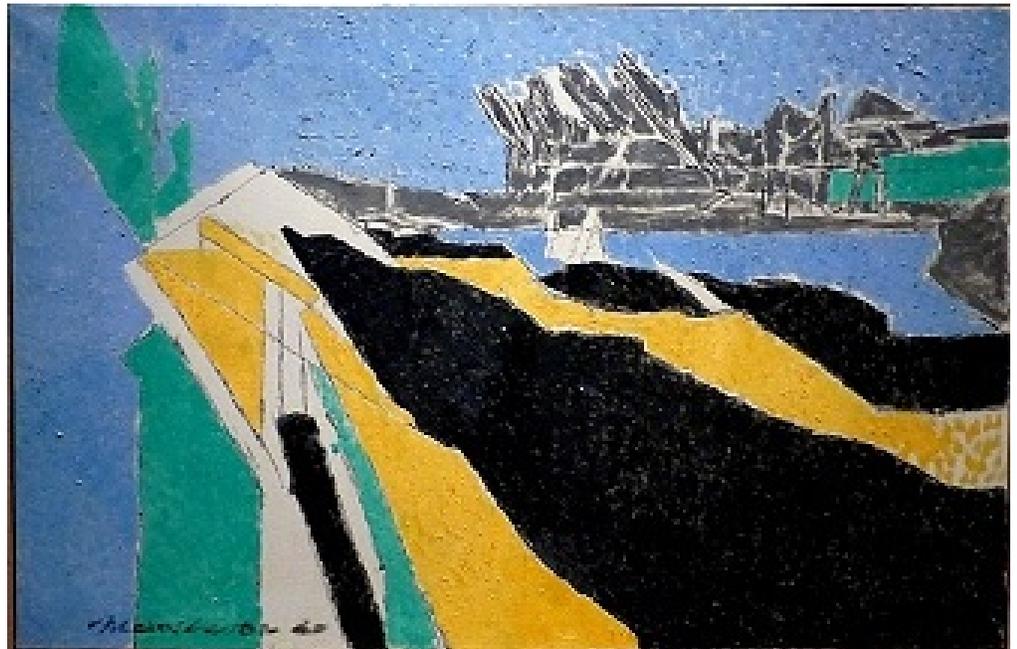
Dimensions: 60 x 92
cm

**Current owner or
museum:** Metz,
musées de la Cour d'Or
– Metz Métropole 2 rue
du Haut Poirier 57000
METZ

Exhibitions:

Exposition musée des
Beaux-Arts d'Angers 4
Novembre 2011 - 1er
Avril 2012

Metz / Exposition REGARDS sur l'École de Paris et le Musée de la Cour d'Or... 14.02 –
16.06 2014



7. Urban landscapes

No. 163

Title: *Sous la pluie*

Date: 1900 circa

Medium: Oil on Panel

Dimensions: 14 x 17,8 cm

Current owner or museum: Private collection

Provenance:

Auctioned. Sale Date: June 18, 1999



No. 164

Title: *Un coin à Cagnes Sur Mer*

Date: 1926

Medium: Oil on cardboard

Dimensions: 22 x 16 cm

Current owner or museum: For sale at art gallery

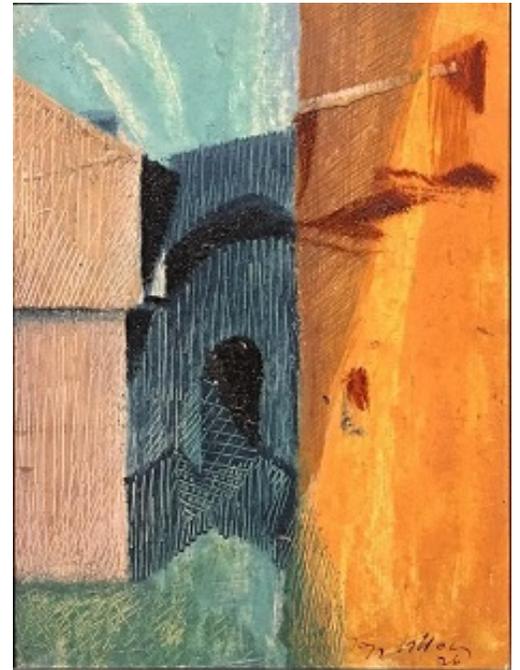
Provenance:

- Collection personnelle Jacques Villon
- Collection Jean Henri Guerrier
- Collection particulière, Paris
- Auctioned by Morel, Drawings & Modern Paintings Friday 21 October 2016 Live. Salle 6 - Drouot-Richelieu - 9, rue Drouot - Succession de Jean-Henri Guerrier. Lot n° 38 « Un coin de Cagnes » 1926 Huile sur carton Signée et datée 26 en bas à droite. Titrée au dos de la main de l'artiste
- For sale late 2020 at Édouard Ambroselli Gallery, 8, Rue Drouot – Paris 9e

edouardambroselli@gmail.com +33 (0) 9 61 68 61 64

Comment:

Au regard de notre petit tableau, il semble, paradoxalement, que l'usage approfondi de la gravure ait servi la peinture de Jacques Villon. Ce dernier, pour tracer les lignes d'architecture bordant une ruelle à Cagnes-sur-mer, utilise nettement la hampe de son pinceau comme le burin sur une plaque de métal. Villon décompose, hachure, triangle, quadrille, recompose... Frisant une certaine forme d'abstraction, il s'efforce de modeler les volumes en une succession de plans verticaux et géométrisés. À partir de l'harmonisation des trois seules couleurs rose, bleue et jaune-orangée, il structure un espace dont la profondeur n'est traduite que par les différentes intensités des tracés de hampe. Le peintre-graveur joue sur les contrastes qu'offrent les clairs-obscur architecturaux, il souligne les ombres en oblique et capte la lumière baignant les façades. En définitive, le traitement que Jacques Villon offre en 1926 de ce « coin de Cagnes » semble relever tout autant du cubisme que d'une sensibilité impressionniste qui s'évertue à saisir une atmosphère. Et c'est ce qui fait toute sa singularité et son charme.



No. 165

Title: *Le pont - The Bridge of Beaugency*

Date: 1944

Medium: oil on canvas

Dimensions: 100 x 81.6 cm

Current owner or museum: National Gallery of Art, Washington. Collection of Mr. and Mrs. Paul Mellon 1983.1.37

Provenance:

Louis Carré Galerie, Paris in 1944.

M. Knoedler and Co., London, New York and Paris;

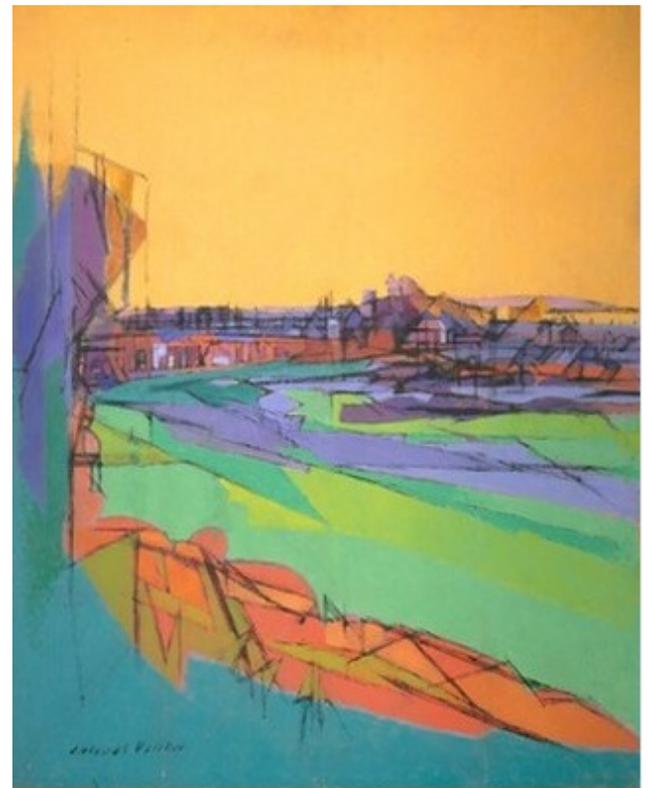
sold 1966 to Mr. Paul Mellon, Upperville, VA; gift 1983 to NGA.

Comment:

Exhibitions:

Selected Literature:

1985 European Paintings: An Illustrated Catalogue. National Gallery of Art, Washington, 1985: 426, repro.



No. 166

Title: *La Loire à Beaugency*

Date: 1959

Medium: oil on canvas

Dimensions: 38 x 55 cm

Current owner or museum: Private collection

Provenance:

-Collection particulière, Paris

-Sold at the auction Art Moderne

chez Calmels Cohen, Drouot

Richelieu - Salles 1 et 7 - 9, rue

Drouot - 75009 Paris 21 March

2004. Lot 160 Jacques Villon

(1875 - 1963) - La Loire à

Beaugency 1959 Huile sur toile

Estimation 12 000 / 15 000 euros

- Sold at the auction Tableaux Abstraites et Contemporains, Sculptures chez Versailles

Enchères, 78000 Versailles: le 25 juin 2006 Lot 116 - Jacques Villon - « La Loire A

Beaugency », 1959 Huile sur toile signée et datée en bas à droite, contresignée, titrée et

datée au dos 38 x 55 cm

Comment: Signée et datée en bas à droite : Jacques Villon 59 ; contresignée, titrée,

datée et inscrite au dos : La Loire à Beaugency Jacques Villon 59 d'après une étude faite

en 39 à Baugency. Une œuvre similaire réalisée à la même date d'après une étude de 1939

a été exposée à la galerie Charpentier en 1961



No. 167**Title:** *La petite ville***Date:** 1944**Medium:** Oil on canvas**Dimensions:** 73 x 99 cm**Current owner or museum:** Henie Onstad Kunstsenter. Identification number HOS00230 Accession 1968. Ownership 1963**Provenance:**

Phillips Gallery, Washington

Galerie Louis Carré

Niels Onstad Foundation

Collection of Sonja Henie-Niels Onstad Foundation



Comment: Dominante chaude, dominante froide... Villon ne travaille pas devant le motif. Il compose a posteriori à partir de ses dessins et de son souvenir. Il s'agit donc non pas d'une saisie sensorielle du paysage, mais d'une retranscription réfléchie qui, intellectuellement, recherche les équivalences colorées d'une qualité particulière de l'atmosphère. Selon toute vraisemblance, les deux moments représentés sont ceux du jour, dont dépendent le choix de la gamme colorée, sa répartition, et la place donnée à la lumière. L'ambiance chaude se rapporte au soir et aux derniers éclats du soleil, la gamme froide dépeint le petit matin, avant que la soleil ne soit haut dans le ciel.

http://www.setibo.com/?page_id=191

No. 168

Title: *Les 3 ordres: Le Château, L'Eglise, La Campagne - The Three Orders The Castle, The Church, The Land*

Date: 1944

Medium: oil on canvas

Dimensions: 100.01 x 73.03 cm

Current owner or museum: Virginia Museum of Fine Arts, 200 N. Arthur Ashe Boulevard, Richmond, VA 23220. Credit Line: Collection of Mr. and Mrs. Paul Mellon. Object Number: 85.503

Provenance:

Comment: Signed lower left: "Jacques Villon"
Inscribed and signed on back: "Les 3 ordres / Le Chateau / L'Eglise / La Campagne / Jacques Villon / 44"

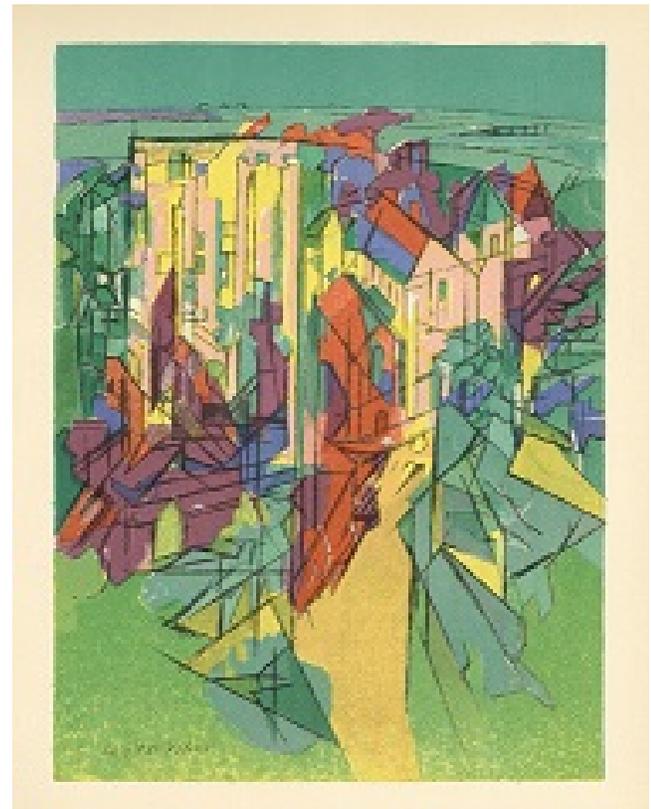
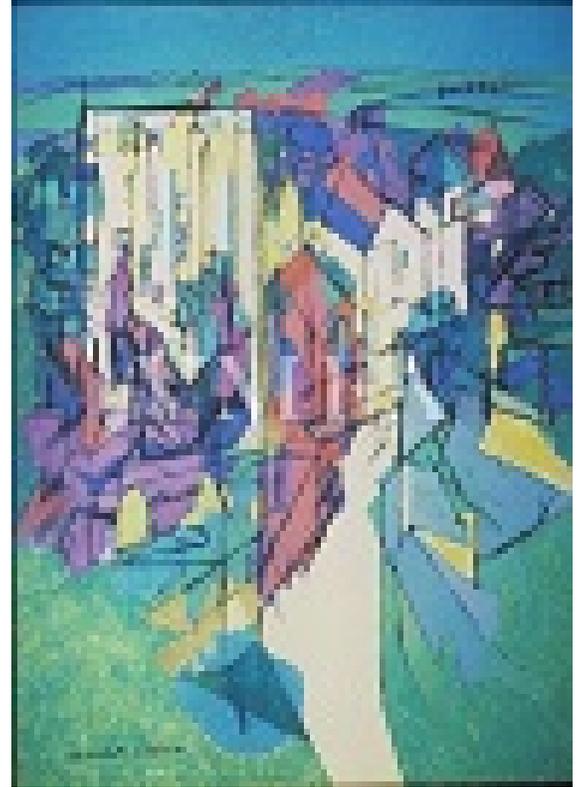
This painting of Beaugency, the French village where Villon lived during the outbreak of World War II, was met with great acclaim when it was first

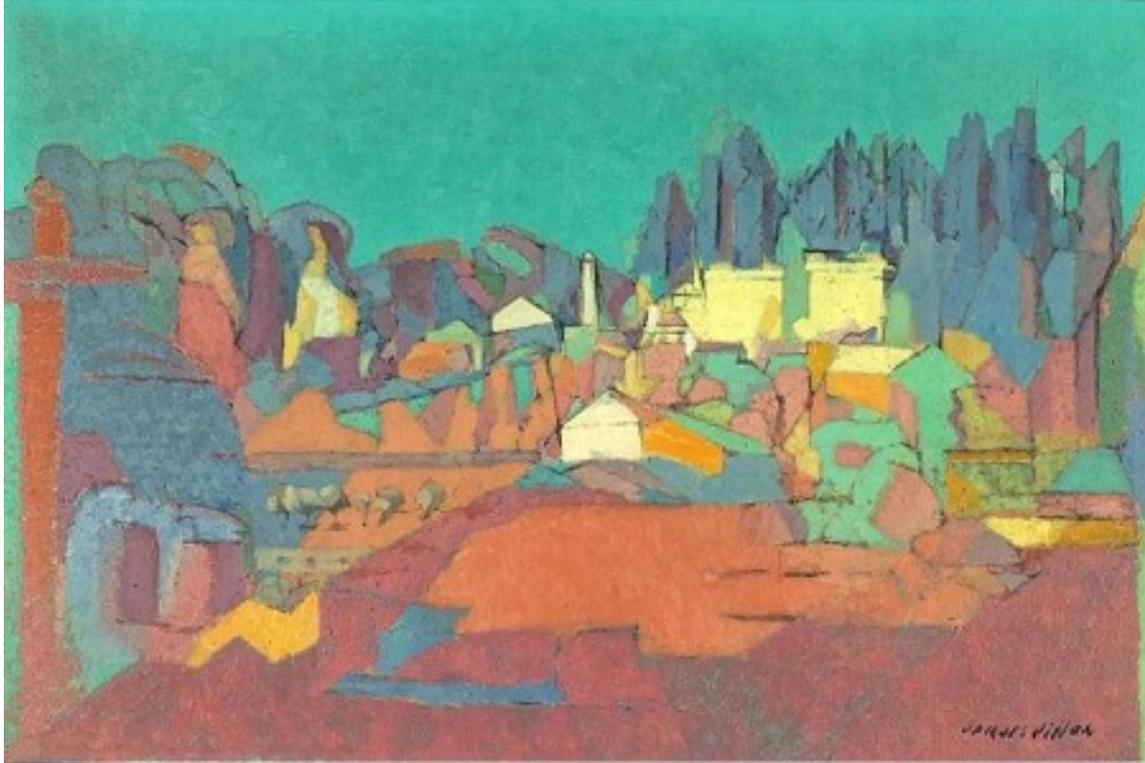


exhibited in Paris just months after the city was liberated. The title refers to the three divisions of pre-Revolutionary French society—the nobility, the clergy, and the commoners. Villon treats his traditional subject in a highly ordered Cubist manner that conveys a stable, calm vision of the French town. Indeed, Beaugency was one of the few towns in the region that escaped the war largely undamaged. Note: The above painting is based on a 1939 etching by Villon: *Les trois*

ordres (The three orders: The Castle, the Church, the Country) plate 28 x 18.7 cm (image)

In 1948, Villon re-took the same subject for a color lithograph, which served as third illustration in the book *Jacques Villon ou L'Art Glorieux. Il Construit Un Tableau. Un Épi, Une Rose. Un Visage, Un Sein Nu*, Plate 21,6 x 16 cm, Sheet 28 x 22,2 cm (Orozco lithographs No. L 97 Not in Ginestet & Pouillon).



No. 169**Title:** *Notre Dame de Vie***Date:** 1944**Medium:** oil on canvas**Dimensions:** 59.7 x 91.4 cm**Current owner or museum:** Private collection**Provenance:**

Sold by Sotheby's in its Sale Impressionist and Modern Art, Part Two. 5 November 2004 New York Lot 425 Jacques Villon Notre Dame de Vie. Signed Jacques Villon (lower right); signed and titled on the reverse Estimate 25,000 — 35,000 USD Lot Sold. 142,400 USD

Comment: The present work depicts Notre Dame de Vie, a 17th Century monastery near the village of Mougins in the south of France. It was a 1934 vacation in this area that prompted Villon to seriously consider landscape as a subject matter, and the artist would execute several paintings and drawings of this location in addition to a series of prints. The property was bought in 1961 by Pablo Picasso, who lived there until his death in 1973. The property was sold in 2017 by Catherine Hutin, daughter of Jacqueline, for over 20 million Euros.

Selected Literature:

The authenticity of this work has kindly been confirmed by Galerie Louis Carré & Cie, Paris.

No. 170

Title: *Le Long du parc*

Date: 1955

Medium: Oil on canvas

Dimensions: 61 x 81 cm

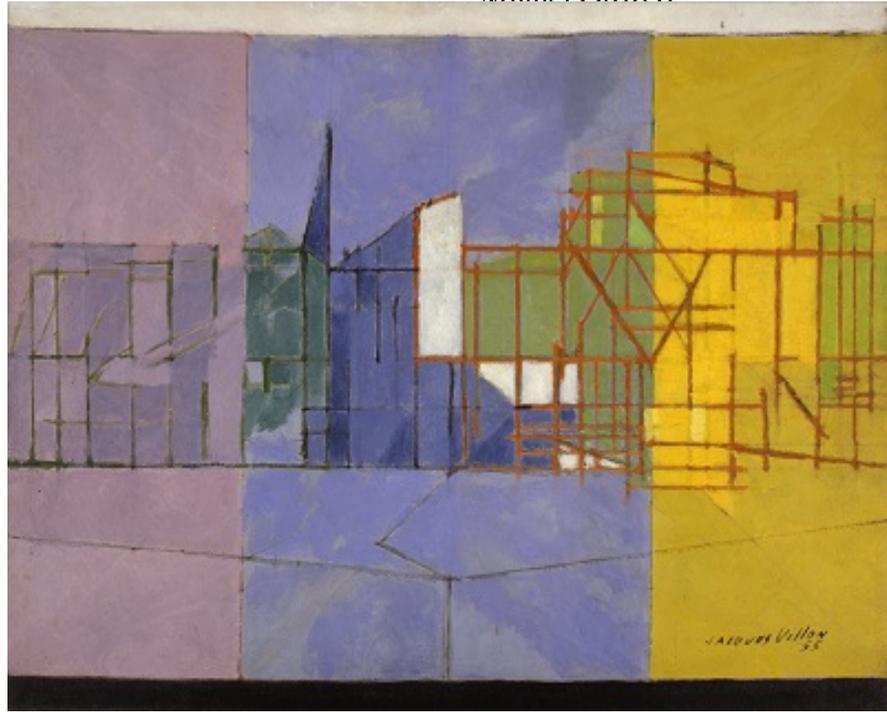
Current owner or museum:

Musée Zervos, Vezelay

Provenance:

Lent by Mr. Patrick Bongers since 2006, at the opening of the museum.

Comment: Jacques Villon made in 1962 a lithographic version of this painting: *Le long du parc*, Plate 31 x 40 cm Sheet 43 x 52 cm for the portfolio *Jacques Villon. Huit lithographies originales*, Louis Carré Éditeur (Orozco Lithographs



No. L 248 Ginestet & Pouillon App. 72)

Une division ternaire rythme la toile: si l'on suit les explications ci-dessus, le carré de droite serait jaune, celui de gauche bleu, et la couleur d'ensemble rouge (d'où l'orangé de droite et le violet de gauche. En haut et en bas, deux bandes de gris clair et noir affirment l'usage de la totalité colorée en synthèses positive et négative. Comme dans L'entrée du jardin, la ligne brisée de l'allée fait référence au lieu et est résidu d'un espace perfectif.

http://www.setibo.com/?page_id=191



No. 171

Title: *Le Long du parc*

Date: 1955

Medium: Gouache on paper

Dimensions: 46 x 61 cm

Current owner or museum: Private collector

Provenance:

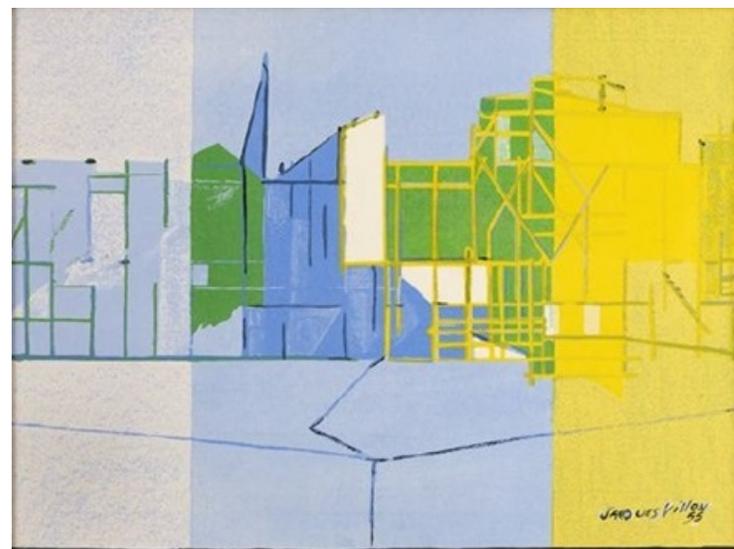
Judge William E Spencer [1900-1975] Founder of the Memorial Museum, AZ.

Sold by iGavelAuctions, 210 West Mill Street, New Braunfels, TX 78130 in its Sale 2643204:

Jacques Villon 1955 Mixed media abstract watercolour on printed paper. Fr3SH

08/07/2012. Signed and dated 1955 lower right.

Verso label and NY Times 1961 news clip.



No. 172

Title: À l'orée du parc

Date: 1958

Medium: Oil on canvas

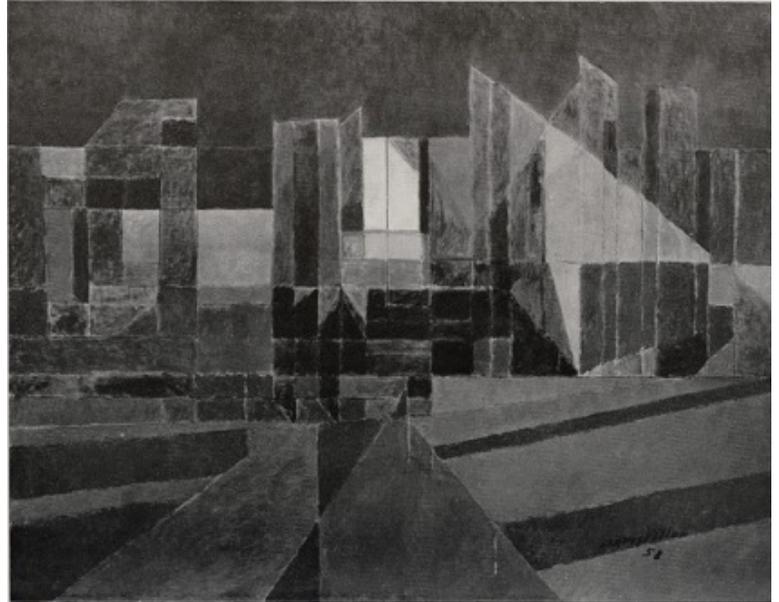
Dimensions: 114 x 146 cm

Current owner or museum: Private collection

Exhibitions: Exhibited Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

Selected Literature:

XXSiccle Nouvelle série - XXIe Année - N° 12 Mai-Juin 1959 reproduced in black in page 22 illustrating the article "De la pyramide au carré. Causerie avec Jacques Villon", par Yvon Taillandier



No. 173

Title: A l'oree du bois

Date: 1958

Medium: Oil on canvas

Dimensions: 45 x 54 cm

Current owner or museum: Private collection

Provenance:

Collection Gérard Oury

By descent to the 2009 owner
Artcurial Vente 1672

Collection Gérard Oury -
Partie 2 - 21 avril 2009 /Lot 89
Jacques Villon (1875-1963) A
L'oree du Bois, 1958 Huile sur
toile signée et datée "58" en
bas à droite, contresignée,
titrée et datée "58" au dos. A
certificate from the artist will
be given to the purchaser.
Estimation 20 000 - 30 000 €
Vendu 31 518 €



Comment: signed and dated "58" lower right, countersigned, titled and dated "58" on the back. To compare with the work "L'Orée du Parc", 1958 - Oil on canvas - 50 x 61 cm. Collection of the Museum of Modern Art and Industry, Saint-Etienne

Selected Literature:

This work will be included in the Catalog raisonné currently in preparation by Editions Louis Carré & Cie.

No. 174**Title:** *L'oree du parc***Date:** 1958**Medium:** Oil on canvas**Dimensions:** 50 x 61 cm**Current owner or museum:** Musée d'art moderne et contemporain, Saint-Étienne Métropole
Inventory No. : 63.3.1**Provenance:**

Achat, 1963

Exhibitions:Collection du Musée d'Art Moderne de Saint-Etienne :
Luxembourg (Luxembourg), Musée National d'Histoire et d'Art du Grand Duché du Luxembourg, 09

octobre 1991-17 novembre 1991

Réaccrochage des collections du XXe siècle : Colmar (France), Musée d'Unterlinden, 25 octobre 1993-30 septembre 1994

Jean Tardieu : lire la peinture, voir la poésie : Caen (France), Musée des Beaux-Arts de Caen, 14 octobre 2004-16 janvier 2005

Da Monet a Boltanski : Mamiano di Traversetolo (Italie), Fondazione Magnani Rocca, 01 avril 2006-16 juillet 2006

De Monet à Yves Klein. Les grandes figures des Modernistes en Europe : Athènes (Grèce), B. and M. Theocharakis Foundation for the Fine Arts and Music, 25 novembre 2008-22 février 2009

Selected Literature:L'art en France 1945-1960.- Alain Bonfand - Nouvelles éditions françaises, 1995
n° isbn 0338-6287- reprod. p. 129La Collection : Musée d'Art moderne, Saint-Etienne / [Préf. Jacques Beaufret]. - Saint-Etienne : Musée d'Art moderne ; Paris : Réunion des musées nationaux, 2000. - 216 p.
n° isbn 2-7118-3441-7- reprod. p. 52

The eras of the mod erns : from Monet to Yves Klein / [texts Lorand Hegyi, Sania Papa]. - Nereus Publishers, 2008. - 1 vol. (134 p.) : reprod. p. 113

Comment:

En 1940, réfugié en province à La Brunié (Tarn), Villon commence à s'intéresser au paysage. Parc et Le Long du parc, 1955, ont précédé L'Orée du parc. Il s'est inspiré pour ces toiles de croquis faits à La Brunié. Dans L'Orée du parc, deux méthodes se

combinent sans se juxtaposer, selon un schéma retenu depuis 1936, un système de lignes géométriques extrêmement souple qui crée une division ternaire et une gamme chromatique subtile.

Il n'y a pas de correspondance entre dessin et couleur, car "le dessin n'existe pas... Le remplir de couleur est une erreur (les couleurs changent la valeur des surfaces). Le dessin-contour doit être remplacé par le dessin-rythme." (ibid.) La luminosité qui règne dans cette huile rappelle ce que Villon confiait à Éluard : "Je suis le cubiste impressionniste et je crois que je le suis resté." Artiste qualifié de "mallarméen" par Jean Cassou et André Chastel, Villon est une des figures de la peinture française de l'après-guerre qui ne laissa pas indifférents les peintres de la tradition française.

Martine Dancer-Mourès

La collection : Musée d'Art moderne, Saint-Étienne. Paris, Réunion des Musées Nationaux, 2000.

8. Rural landscapes and nature

No. 175

Title: *La maison de Blainville*

Date: 1898

Medium: Oil on Canvas

Dimensions: 54.8 x 46.1 cm.

Current owner or museum: Private collection

Provenance:

Maurice Lefebvre-Foinet, Paris.

By descent to the 2009 owner.

Christie's Sale 5583
Art Impressionniste et
Moderne Paris 1
December 2009 Lot
220

Jacques Villon (1875-
1963) *La maison de
Blainville* Price realised
EUR 5,250 Estimate
EUR 3,000 - EUR
5,000

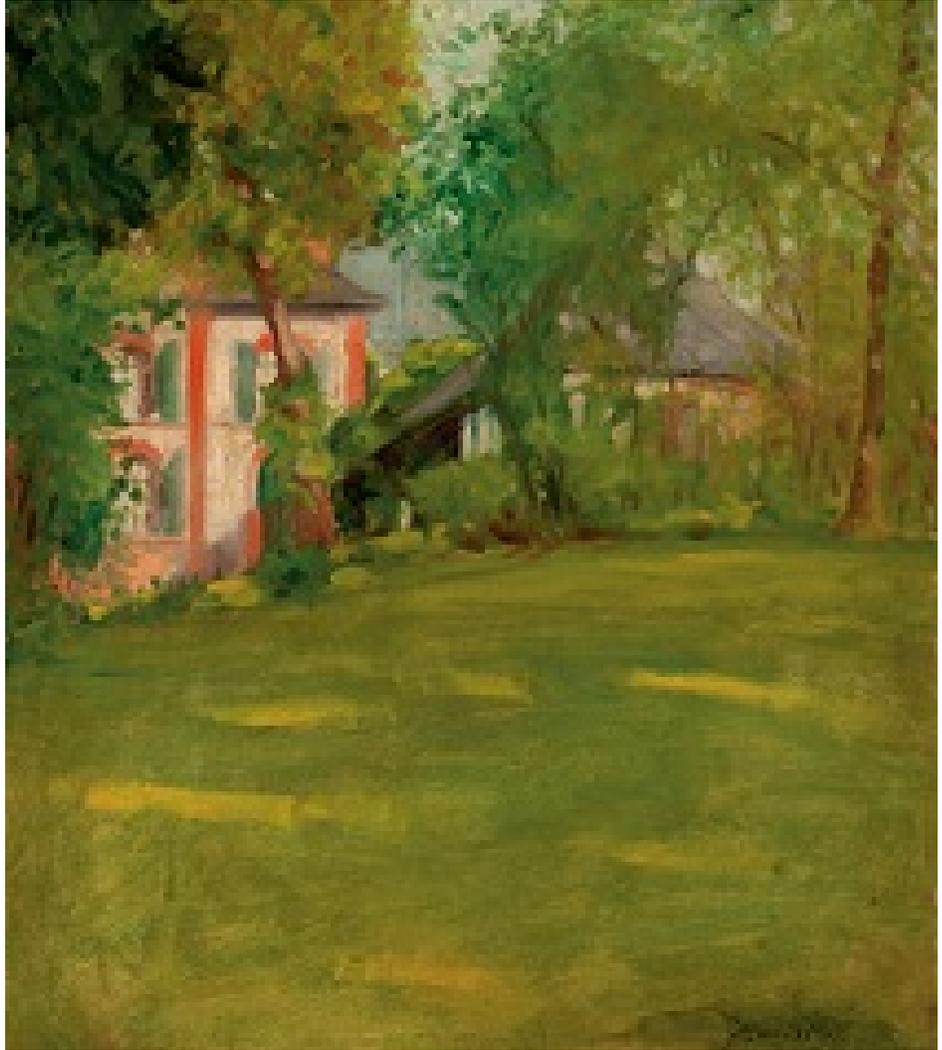
Comment:

This work represents
the house where

Jacques Villon and Raymond Duchamp-Villon have been raised and where Marcel Duchamp and Suzanne Duchamp were born.

Selected Literature:

D. Vallier, *Jacques Villon, oeuvres de 1897 à 1956*, Paris, 1957, p. 17 (illustré).



No. 176

Title: *L'île d'Amour*

Date: 1899

Medium: Oil on Canvas

Dimensions: 38.1 x 55.2 cm.

Current owner or museum:

Private collection

Provenance:

Auctioned three times in the last few decades:

Sale Date: June 13, 1994

Sale Date: February 13, 1995

Sale Date: June 14, 1995

Sale Date: February 25, 1996

(with the title "paysage" and dated 1895)



Selected Literature:

« Jacques Villon, Oeuvres de 1897 à 1956 », par Dora Vallier, Editions Cahiers d'Art, Paris 1957, p.20

No. 177

Title: *L'île d'Amour*

Date: 1900 circa

Medium: oil on cardboard

Dimensions: 33 x 24 cm

Current owner or museum:

Provenance:

Mme Marcel Duchamp,
France

Jean-Henri Guerrier,
Paris

Morel Vente Dessins et
Tableaux Modernes.
vendredi 21 octobre 2016

- 15:00 - Live

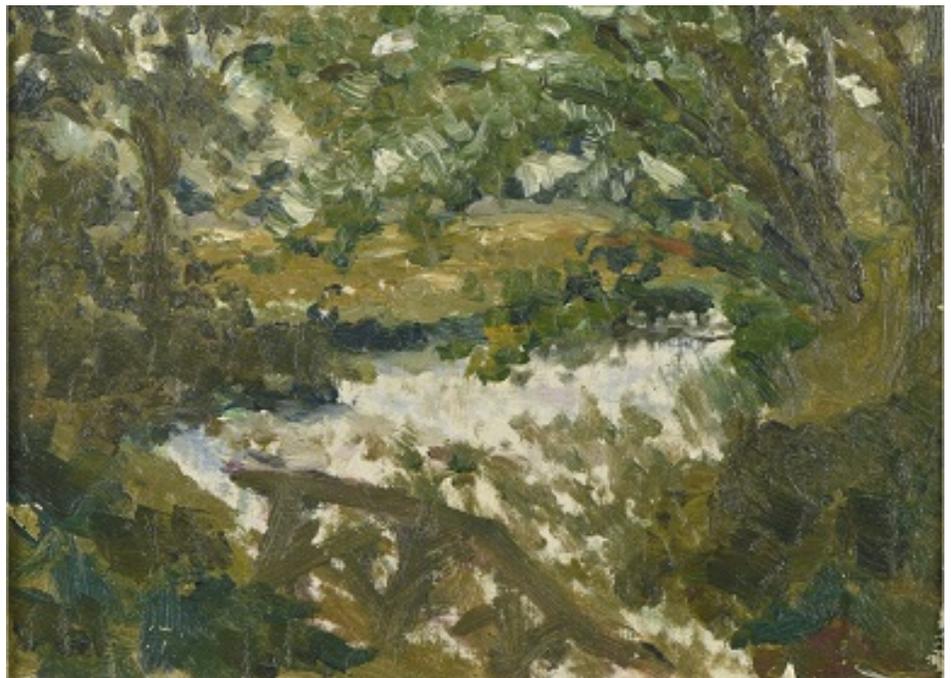
Salle 6 - Drouot-

Richelieu - 9, rue Drouot

Paris Lot n° 37 « L'île

d'Amour » Huile sur

carton toilé



Comment: Cachet de la signature au dos

Selected Literature:

« Jacques Villon, Oeuvres de 1897 à 1956 », par Dora Vallier, Editions Cahiers d'Art, Paris 1957, oeuvre similaire reproduite p.20

No. 178

Title: *Paysage*

Date: 1900

Medium: Oil on Paper

Dimensions: 20 x 23 cm

Current owner or museum:
Private collection

Provenance:

Auctioned on February 23, 1997



No. 179

Title: *Sous-bois et Riviere*

Date: 1911

Medium: Oil on canvas

Dimensions: 46 x 54 cm

Current owner or museum:

Provenance:

Collection Jurmand,
Paris

Artcurial Vente

2362Art

impressionniste &
moderne - 30 octobre

2013 / Collection

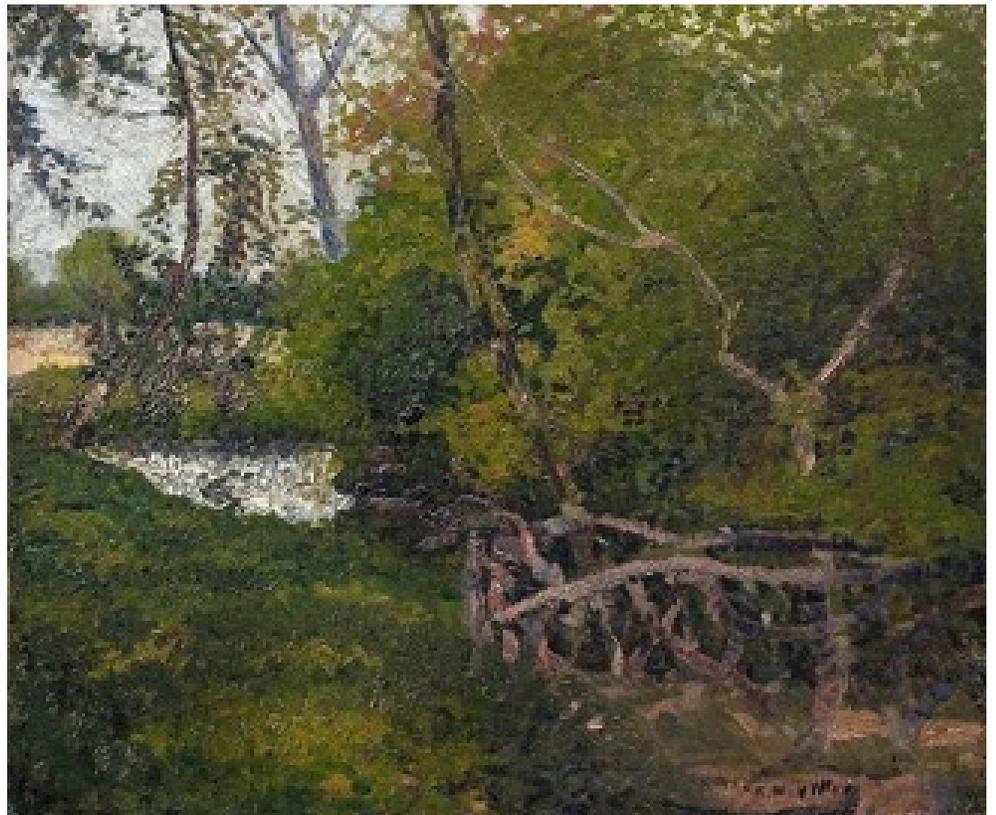
Jurmand Lot 294

Jacques VILLON

(Damville, 1875-
Puteaux, 1963) "Sous-
Bois Et Riviere"; Oil

On Canvas; Estimation 3 000 - 4 000 € Unsold

Comment: Signed Lower Right



No. 180

Title: *Les grands arbres*

Date: 1926

Medium: Oil on panel

Dimensions: 27 x 22 cm

Current owner or museum: Private collection

Provenance:

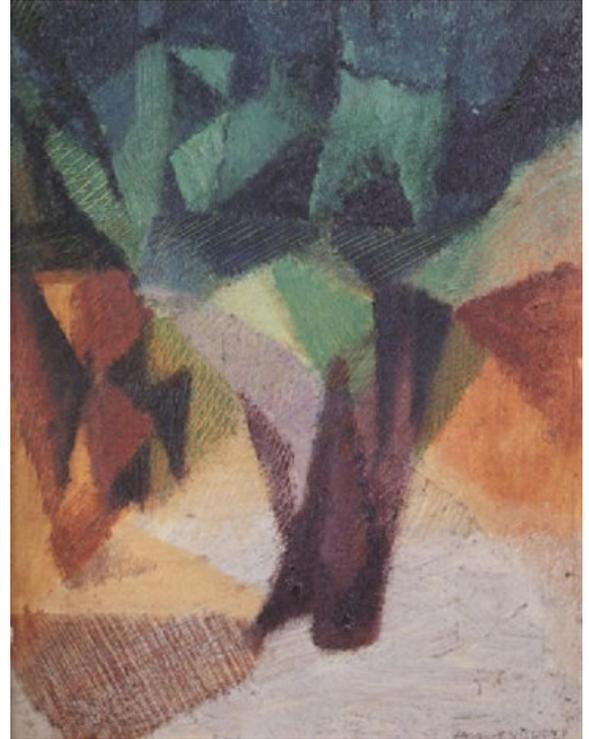
Acquired from the artist by Louis Carré, Paris
By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré: 4ème Vente chez Piasa, Paris le 03 juillet 2003 Lot 15 - Jacques Villon - Les grands arbres, 1926 Huile sur panneau collé sur toile signée, datée en bas à droite : «Jacques Villon 26» 27 X 22 cm (11 X 9 in) Estimation 3 000 / 4 000 €

Comment: Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie



No. 181

Title: *Les grands arbres*

Date: 1926

Medium: oil on canvas

Dimensions: 99.7 x 79.4 cm

Current owner or museum:

Provenance:

The Brummer Gallery, New York.
Acquired from the above by the family of the 2008 owner, 1928.

Christie's Sale 1967 Impressionist And Modern Art New York 14 February 2008 Lot 86 Jacques Villon (1875-1963) Les grands arbres signed and dated 'JACQUES VILLON 26' (lower right) Estimate USD 20,000 - USD 30,000 Price realised USD 27,400

Exhibitions: New York, Brummer Gallery, Jacques Villon, 1928.

Selected Literature:

Patrick Bongers will include this painting in his forthcoming Villon catalogue raisonné



No. 182**Title:** *Tréport***Date:** 1926**Medium:** oil on cardboard laid on canvas**Dimensions:** 19 x 24 cm**Current owner or museum:** Private collection**Provenance:** Acquired from the artist by Louis Carré, Paris (C1.7358)

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, July 3, 2003 Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris Lot 16

- Jacques Villon - Tréport, 1926 Huile sur carton marouflé sur toile signée, datée en bas à gauche : «Jacques Villon 26» sur une première signature : «Jacques Villon 26» 19 X 24 cm (71/2 X 91/2 in) Estimation 1 500 / 2 000 €

Sale Date: February 20, 2013 Aguttes Neuilly-sur-Seine • Paris Tableaux XIXe Et Modernes Mercredi 20 Février 2013 Drouot Richelieu - Salle 4 Lot n° 194 Jacques Villon (1875-1963) Le Tréport, 1926 Huile sur carton marouflé sur toile, signée et datée en bas à gauche 19 x 24 cm Estimation 1 800 - 2 500 EUR

Sale Date: February 12, 2014 Blanchet & Associés - Bailly-Pommery & Voutier - Juge & Gerard-Tasset. Richelieu Drouot - Salle 1 Art Moderne & Contemporain Lot 62. Jacques Villon (1875-1963) " Tréport " , 1926 Huile sur carton marouflé sur toile Signé et daté en bas à gauche 19 x 24 cm Estimation 1800 € - 2000 € Adjugé 2646 €

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 183

Title: *Paysage*

Date: 1934

Medium: Oil on canvas

Dimensions: 54 x 81 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Succession

Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris.

Sale Date: July 3, 2003 Lot 35 - Jacques Villon - Paysage, 1934 Huile sur toile signée, datée en bas à droite : «Jacques Villon 34» 54 X 81 cm (21 1/2 X 32 in) Estimation 15 000 / 20 000 €

Comment: Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur

Exhibitions:

Montrouge, «Jacques Villon», XXVIIIe Salon de Montrouge, centre culturel et artistique, 4-31 mai, n° 22, 1983

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie



No. 184

Title: *Paysage aux environs de Cannes*

Date: 1934

Medium: Oil on cloth-lined paperboard

Dimensions: 32.5 x 39.5 cm

Current owner or museum: Private collector

Provenance:

Auctioned on August 1, 2006

Sold by Galerie Michelle Champetier, 52 avenue Saint-Jean, 06400 Cannes

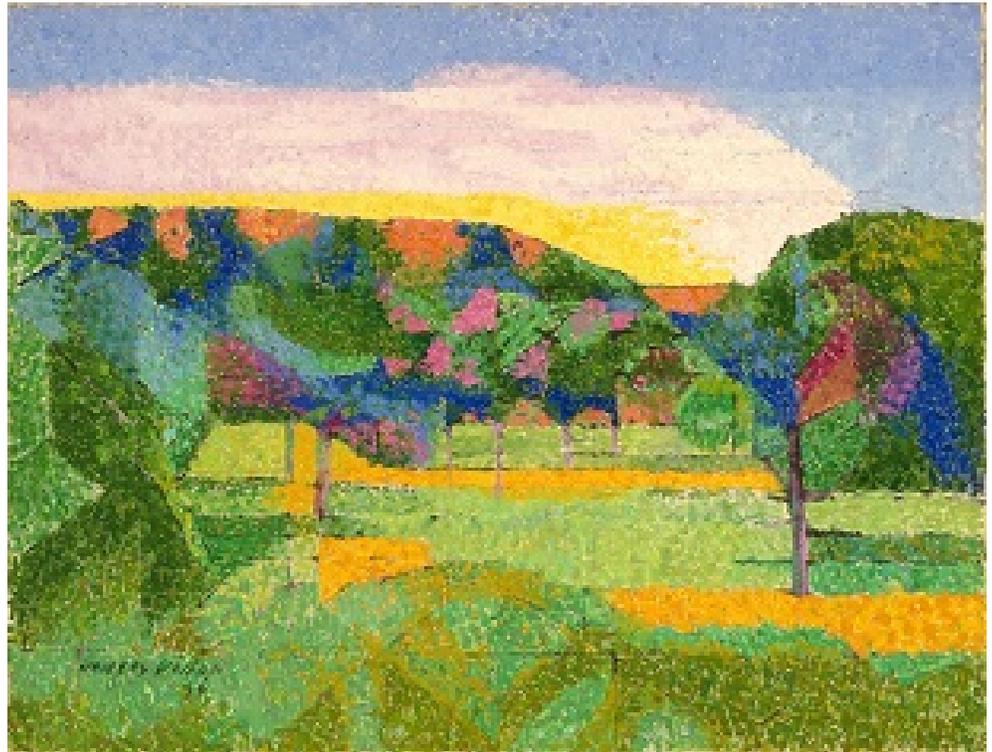


No. 185**Title:** *Apple Trees at Canny***Date:** 1936**Medium:** Oil on canvas**Dimensions:** 69.85 × 91.76 cm**Current owner or museum:**

Milwaukee Art Museum. Gift of Mrs. Harry Lynde Bradley Inventory No. M1973.611

Exhibitions:

Selections from the Collection of Mrs. Harry Lynde Bradley, Northwood Institute, Dallas, March 21–April 30, 1971.



Selections from the

Collection of Mrs. Harry Lynde Bradley, The Isaac Delgado Museum of Art, New Orleans, Louisiana, November 7–December 28, 1969; Phoenix Art Museum, Phoenix, Arizona, January 19–February 15, 1970.

The Collection of Mrs. Harry Lynde Bradley, Milwaukee Art Center, October 25, 1968–February 23, 1969.

Wisconsin Collects, Milwaukee Art Center, September 24, 1964–October 25, 1964.

Jacques Villon, Maleri och Grafik 1902 –1959, Moderna Museet, Stockholm, March 1960.

Jacques Villon, Kunsternes Hus, Oslo, Norway, November 14, 1959–January 3, 1960; Bergen Kunsthall, Bergen, Norway, January 15–February 7, 1960.

De la pyramide au carre, Causerie avec Jacques Villon, XXe Siecle, Paris, May–June, 1959.

Jacques Villon/Lyonel Feininger, Institute of Contemporary Art, Boston; Phillips Gallery, Washington D.C., December 11, 1949–January 10, 1950; Delaware Art Center, Wilmington; 1949–1950.

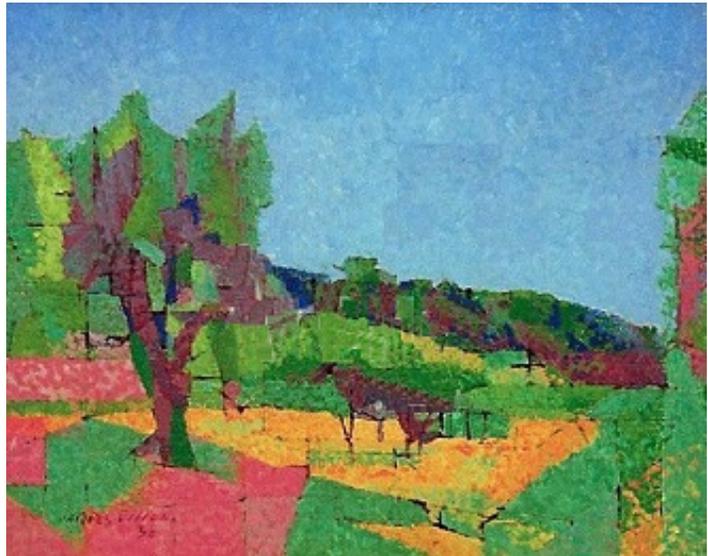
Jacques Villon, Retrospektiv Udstilling, Statens Museum for Kunst, Copenhagen, Denmark, April–May, 1948.

Selected Literature:

Bradley Family Foundation, Inc. Personal Selections from the Collection of Mrs. Harry Lynde Bradley. New Orleans: Bradley Family Foundation, Inc., 1975, color illus. p. 54.

Northwood Institute. Selections from the Collection of Mrs. Harry Lynde Bradley. Dallas: Northwood Institute, 1971, cat. 35.

- Isaac Delgado Museum of Art. Selections from the Collection of Mrs. Harry Lynde Bradley. New Orleans: The Museum, 1969, cat. 23.
- Milwaukee Art Center. The Collection of Mrs. Harry Lynde Bradley. Milwaukee, Wisconsin: Milwaukee Art Center, 1968, cat. 26, color illus. p. 31.
- Atkinson, Tracy. Wisconsin Collects, Milwaukee, Wisconsin: Arrow Press, 1964, p. 9, cat. 72.
- Jacques Villon. Bergens Kunstforening, Bergen, Norway. January 15–February 7, 1960. cat. no. 23.
- Moderna Museet. Jacques Villon. Måleri och Grafik 1902–1959. Moderna Museet, Stockholm, Sweden. March 1960. cat. no. 28, illus.
- Kunstnernes Hus. Jacques Villon. Oslo: Kunstnernes, 1959, cat. 24, illus. p. 29.
- Taillandier, Yvon. Dela pyramide au carre, Causerie avec Jacques Villon. Paris: XXe Siecle, 1959, illus. p. 17.
- Vallier, Dora. Jacques Villon, oeuvres de 1897 a 1956. Paris: Editions Cahiers d'Art, 1957, illus. p. 67.
- Vallier, Dora. Intelligence de Jacques Villon. Paris: Cahiers d'Art, 1956, illus. p. 91.
- Institute of Contemporary Art, Boston. Jacques Villon/Lyonel Feininger. New York: Chanticleer Press, 1949/1950, cat. 15.
- Statens Museum for Kunst. Jacques Villon. Copenhagen: Statens Museum for Kunst, 1948, cat. 8.

No. 186**Title:** *Paysage***Date:** 1938**Medium:** Oil on canvas**Dimensions:****Current owner or museum:** Private collection

No. 187

Title: *Les arbres*

Date: 1938

Medium: Oil on canvas

Dimensions: 50,20 x 42 cm

Current owner or museum: Private collection

Provenance:

Collection Jurmand, Paris

Artcurial Vente 2362 Collection

Jurmand Vente Art impressionniste &

moderne - 30 octobre 2013 /Lot 296

Jacques VILLON (Damville, 1875-

Puteaux, 1963) Les Arbres, 1938

Huile sur toile signée et datée en bas à

droite "Jacques Villon 38" Estimation

6 000 - 8 000 € Vendu 7 145 €

Comment:

Exhibitions:

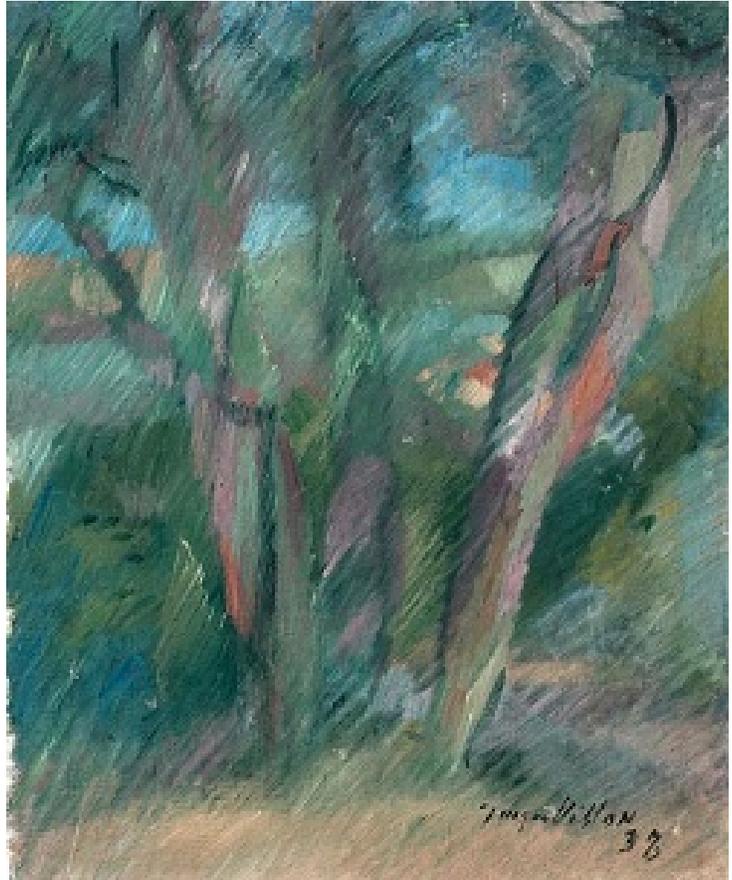
Selected Literature:

Pierre Cabanne, "Les 3 Duchamp,

Jacques Villon, Raymond Duchamp-

Villon, Marcel Duchamp", Neuchatel,

1975, reproduit p. 197



No. 188

Title: *Paysage au peupliers*

Date: 1940



Medium: Oil on paper laid down on canvas

Dimensions: 20,5 x 29 cm

Current owner or museum: Private collector

Provenance:

Vente Maître Georges Blache, Versailles 3 juin 1981.

Osenat Maison de vente aux enchères Fontainebleau. 300 Tableaux XIXe,

Impressionnistes, Post-Impressionnistes, Modernes Et Contemporain, Sculptures

Dimanche 19 Mars 2017 Versailles, Hôtel des ventes du Château, Lot n° 75 Jacques

Villon - 1875-1963 Paysage Aux Peupliers, 1940 Huile sur papier marouflé sur toile 20,5

x 29 Estimation 5 000 - 6 000 EUR

Besch Cannes Auction n° 2002-034 Cannes. Tableaux Modernes - Art Contemporain

Sculptures – Tapisseries Mardi 15 Août 2017 Dans les salons Cannes Hôtel Martinez Lot

158 Jacques Villon Paysage Aux Peupliers, 1940 Huile sur papier marouflé sur toile

Artcurial, Paris Vente 3285 Paris Atelier du Monde - 31 octobre 2017 /Lot 89 Jacques

Villon 1875 - 1963 Paysage au peupliers – 1940 Huile sur papier marouflé sur toile.

Signé et daté en bas à droite "Jacques Villon 40" Estimation 3 000 - 4 000 €

Eric Pillon Enchères , Osenat Floralies 2018, Tableaux du XIXe, Impressionnistes et

Post-Impressionnistes, Modernes, Contemporains, Sculptures, Tapisseries dimanche 27

mai 2018 Live Versailles - Hôtel des ventes du Château, 13,... Lot n° 112. Village En

Bord De Rivière, 1940 Huile sur toile signée et datée en bas à droite. 20,5 x 29,5

No. 189

Title: *Potager à la Brunié*

Date: 1941

Medium: China ink drawing on paper

Dimensions: 37 x 45 cm

Current owner or museum: Private collection

Provenance:

Sold by Versailles Encheres July 8, 2018.

Tableaux Abstraits et Contemporains,

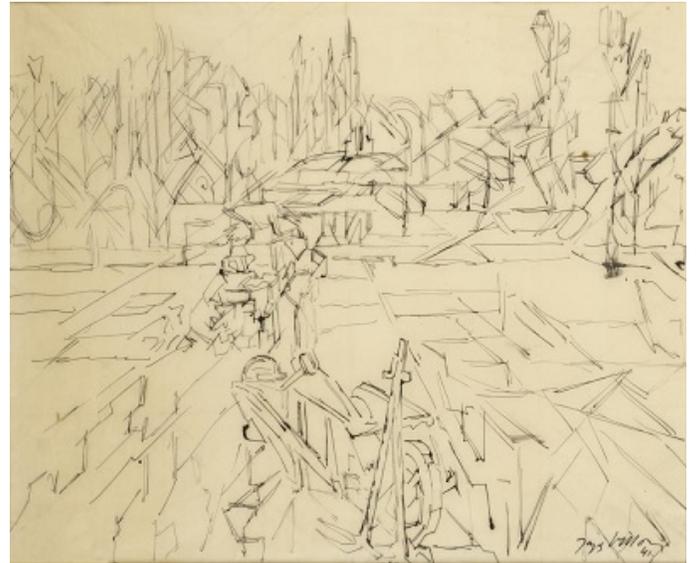
Sculptures chez Versailles Enchères , 78000

Versailles (France) Hôtel des Cheveau-Légers - 3, impasse des Cheveau-Légers 78000

Versailles Lot 147 - Jacques VILLON - SANS

TITRE, 1941 - Dessin à l'encre de Chine sur

papier signé [...]



No. 190

Title: *Potager à la Brunié*

Date: 1941

Medium: Oil on canvas

Dimensions: 66 x 92 cm

Current owner or museum: Private collection

Provenance:

Louis Carré Gallery, New York,

Enid Haupt, N.Y.

Private collection France

Stoppenbach & Delestre

Ltd., 17 Ryder Street, St

James's, London SW1Y

6PY Described and

reproduced in Recent

Acquisitions- Catalogue

2014 French 19th and 29th Century Paintings and Works on Paper pp. 70-71

Exhibitions:

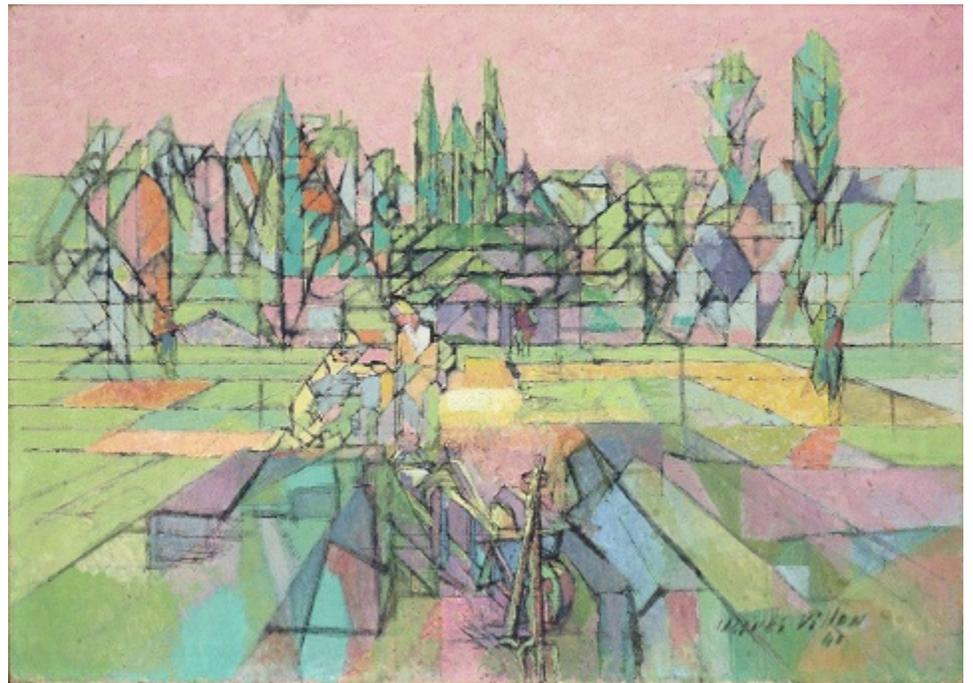
Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp, 1957. January 8 to

February 17, the Solomon R. Guggenheim Museum, New York; the Museum of Fine

Arts of Houston, March 8 to April 8.

Galerie Schmit, Paris "Jacques Villon peintre dessinateur", May –June 2004, repro. P 65

Label from Norton Gallery of Art suggests it was loaned to the museum, probably by Enid Haupt



No. 191

Title: *Paysage utopique / Potager à la Brunié*

Date: 1940

Medium: oil over pen and ink on paper

Dimensions: 24 x 31.5 cm

Current owner or museum: Private collection

Provenance:

Walter Pach, New York and thence by descent;
Sale Christie's, 6434 Impressionist Modern 24 June 2011 London, lot 201. sold GBP 2,500

Acquired at the above sale by the 2011 owner.

Christie's Sale 12294 Impressionist & Modern Art London, South Kensington 24 June 2016 Lot 3 Property formerly in the collection of Walter Pach Estimate GBP 1,000 - GBP 2,000 Price realised GBP 1,250



No. 192

Title: *Les Peupliers*

Date: 1945

Medium: Oil on Canvas

Dimensions: 33 x 40.5 cm.

Current owner or museum: Private collection

Provenance:

Auctioned on November 10, 1998



No. 193

Title: *Le potager*

Date: 1941

Medium: Oil on Canvas

Dimensions: 38 x 46 cm

Current owner or museum:
Private collection

Provenance:

Auctioned on March 25, 1990



No. 194

Title: *Potager - The Kitchen*

Garden at La Brunié

Date: 1941

Medium: oil on canvas

Dimensions: 65 x 92 cm

Current owner or museum:
Cleveland Museum of Art.
Leonard C. Hanna, Jr. Fund
1964.95-3

Provenance:

Galerie Louis Carré, New
York, 1949

Exhibitions:

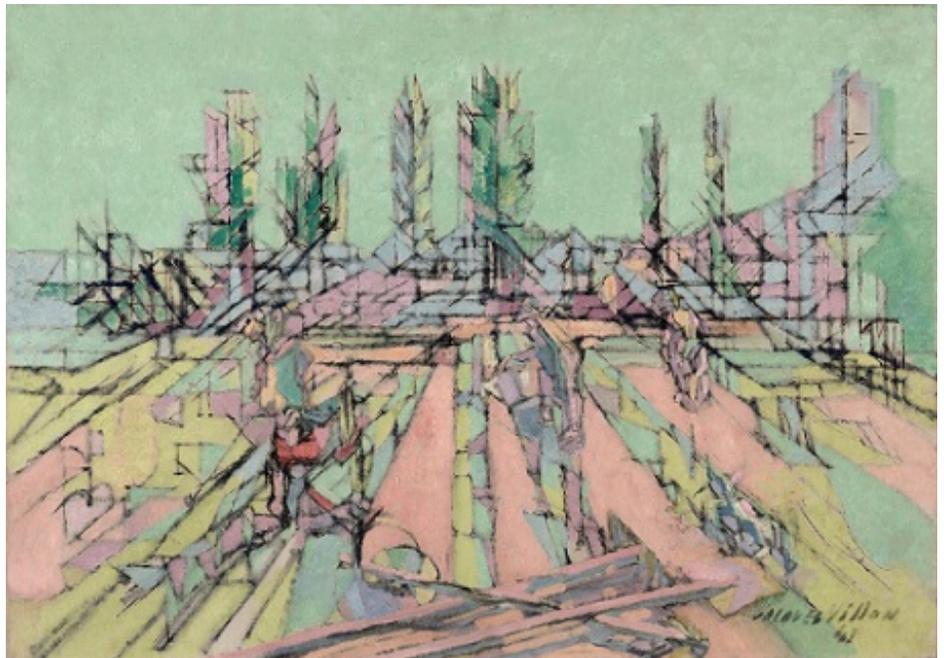
Year in Review (1964). The
Cleveland Museum of Art
(organizer) (January 1-31,
1965).

Juxtapositions. The
Cleveland Museum of Art
(September 11-October 10,
1965).

Fifty Years of Modern Art.
The Cleveland Museum of
Art (organizer) (June 15-July 31, 1966).

Selected Literature:

The Cleveland Museum of Art. Handbook of the Cleveland Museum of Art/1966.
Cleveland, OH: The Cleveland Museum of Art, 1966. Reproduced: p. 199 archive.org
The Cleveland Museum of Art. Handbook of the Cleveland Museum of Art/1969.
Cleveland, OH: The Cleveland Museum of Art, 1969. Reproduced: p. 199 archive.org
The Cleveland Museum of Art. Handbook of the Cleveland Museum of Art/1978.
Cleveland, OH: The Cleveland Museum of Art, 1978. Reproduced: p. 248 archive.org



No. 195

Title: *Le potager*

Date: 1940

Medium: Oil on paper laid on canvas

Dimensions: 24 x 33 cm

Current owner or museum: Private collection

Provenance:

Collection Georges Hugnet, France

Collection particulière, France

Collection Jean-Henri Guerrier

Auctioned by Morel. Vente Dessins et Tableaux

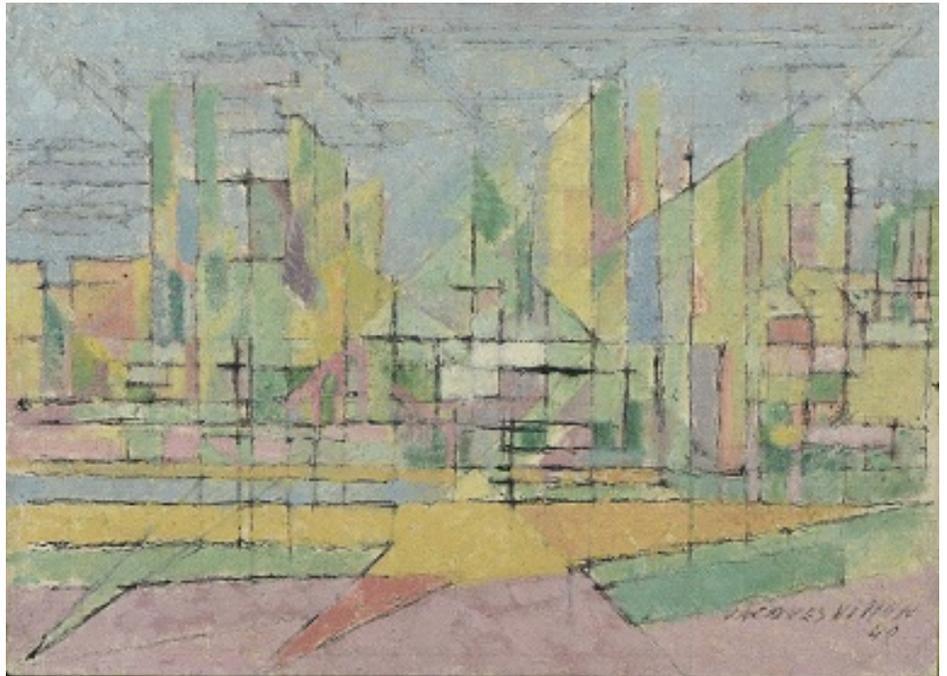
Modernes. vendredi 21 octobre 2016 Salle 6 -

Drouot-Richelieu - 9, rue

Drouot Paris. Lot n° 40 Jacques Villon (1875-1963) « Le potager » 1940 Huile sur toile cartonnée Signée et datée 40 en bas à droite 24 x 33 cm

Exhibitions:

« Jacques Villon » Musée National d'Art Moderne de Paris, le 5 février 1951, numéro 51 du catalogue



No. 196

Title: *Potager à la Brunie*

Date: 1941

Medium: Oil on canvas

Dimensions: 38.1 x 46 cm

Current owner or museum: Private collection

Provenance:

Sold by Galerie Jacques Bailly, 95, rue du Faubourg Saint-

Honoré, 75008 Paris - France

+33 (0)1 40 06 06 60 +33 (0)1

40 06 96 86 [galerie@jacques-](mailto:galerie@jacques-bailly.com)

[bailly.com](http://jacquesbailly.com) jacquesbailly.com



No. 197

Title: *Paysage*

Date: 1940

Medium: Oil and ink on cardboard

Dimensions: 27 x 34,80 cm

Current owner or museum: Private collection

Provenance:

Collection Jurmand, Paris

Sale April 24, 2008

Artcurial Vente Art impressionniste & moderne - 30 octobre 2013 Lot 299

Jacques Villon Paysage, 1940 Huile et encre sur carton Provenance :

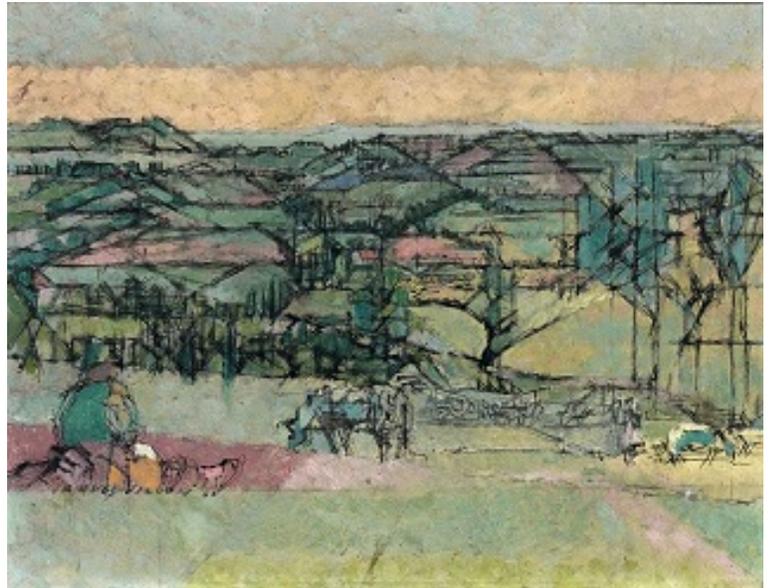
Collection Jurmand, Paris

Estimation 5 000 - 7 000 € Vendu 10

392 € frais acheteur et taxes compris.

Exhibitions:

Paris, Musée d'art moderne, "Art français en Yougoslavie", 1952



No. 198

Title: *Paysage du Tarn-et-Garonne*

Date: 1941

Medium: Oil on canvas

Dimensions: 54 x 73 cm

Current owner or museum: For sale at Simon C. Dickinson

Provenance:

Anonimous. sale;

Stockholms

Auktionsverk,

Stockholm, 24 April

2008, lot 1022.

Sold by Galerie Jacques

Bailly 95, rue du

Faubourg Saint-Honoré

75008 Paris

[galerie@jacques-](mailto:galerie@jacques-bailly.com)

[bailly.com](mailto:galerie@jacques-bailly.com) Paysage du Tarn-et-Garonne, 1941 Oil on canvas

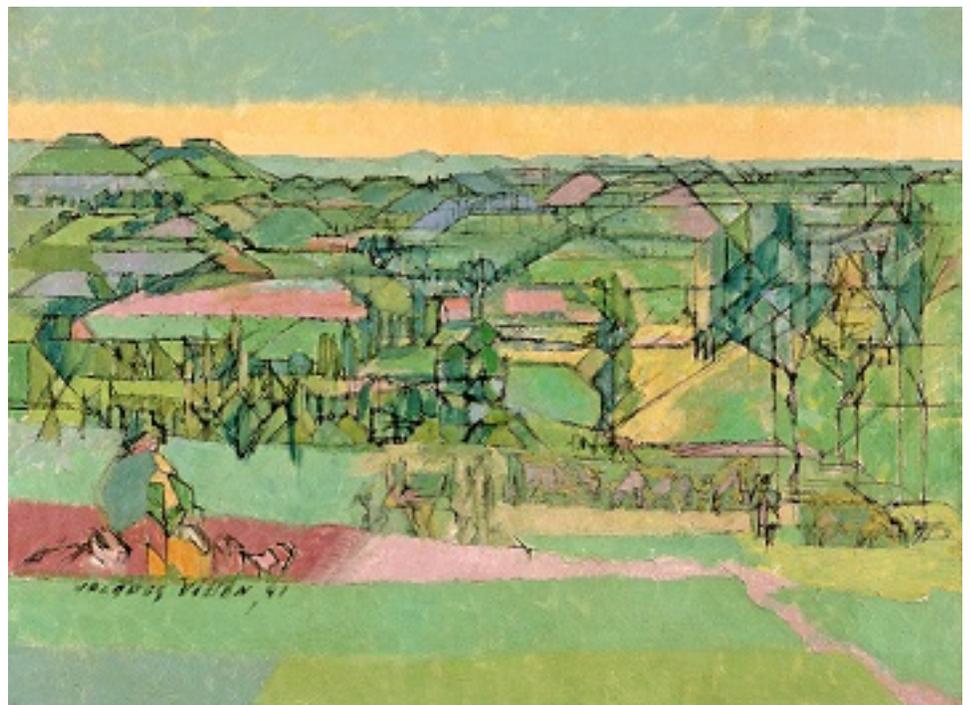
54 x 73 cm 21 1/4 x 28 3/4 in. Signed and dated "Jacques Villon, 41" lower left

Private Collection, USA, acquired from Jacques Bailly on 8 Feb. 2010.

For Sale in 2020 at Simon C. Dickinson Ltd, 58 Jermyn Street London, SW1Y 6LX

Tel: +44 20 7493-0340 Fax: +44 20 7493-0796 london@simondickinson.com Price on

Request



Exhibitions:

Paris, Galerie de France, Jacques Villon, peintures de 1909 à 1941; Duchamp-Villon, sculptures, 7–20 May 1942, no. 46.

Montauban, Musée Ingres, Desnoyers et ses amis, 27 June – 10 Sept. 1973, no. 135.

Castres, Musée Goya-Juarès, Jacques Villon dans le Tarn, 8 Nov.1975-11 Jan.1976, no.5.

Selected Literature:

J. René, Jacques Villon, peintures de 1909 à 1941; Duchamp-Villon, sculptures, exh. cat., Galerie de France, Paris, 1942, no. 46.

Albert Gleizes et ses amis: Salon d'Automne, 1938, exh. cat., Galerie Française Tournié, Paris, 1974 (illus. pl. 9).

C.de Ginestet, Villon dans le Tarn, exh. cat. Musée Goya-Juarès, Castres 1975 no.5

Note: Villon made a lithographic version of this painting in 1960 for the Portfolio La magie quotidienne published in 1968 (Orozco Lithographs No. L 229 Ginestet & Pouillon App. 113) Plate 30 x 39,5 cm Sheet 47,3 x 36,8 cm

No. 199

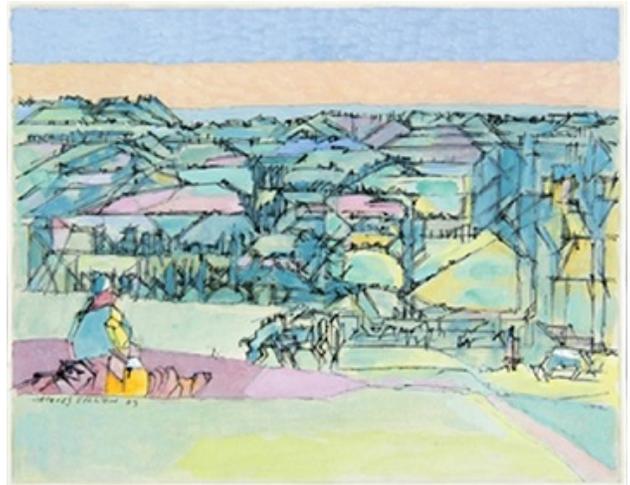
Title: *Cubist landscape*

Date: 1953

Medium: gouache, watercolor and pen and ink on paper

Dimensions: 38 x 50 cm.

Current owner or museum: Private collection

**No. 200**

Title: *Dans le Tarn*

Date: 1953

Medium: Oil on canvas

Dimensions: 50 x 65 cm

Current owner or museum:

Provenance:

Collection of M.& Mme Robert Khan Sribier

Christie's Sale 5448 Paintings from the

Collection of M.& Mme Robert Khan

Sribier London 27 June 1995 Lot 117

Jacques Villon (1875-1963) Dans le Tarn

Painted in 1953 Estimate GBP 20,000 -

GBP 25,000 Price realised GBP 18,400

Comment: signed and dated lower left Jacques Villon 53, signed and dated and titled again on the reverse Jacques Villon 53

Exhibitions:

Paris, Galerie du Lion, 1975

Selected Literature: Patrick Bongers

from Galerie Louis Carré has kindly confirmed the authenticity of this work



No. 201

Title: *In the Tarn*

Date: 1958

Medium: Oil on canvas

Dimensions: 80.65 × 99.7 cm

Current owner or museum:

Milwaukee Art Museum,
Wisconsin. Gift of Jane
Bradley Pettit M1974.220

Provenance:

Mrs. Harry Lynde Bradley
Jane Bradley Pettit

Comment:

Exhibitions:

The Collection of Mrs. Harry
Lynde Bradley, Milwaukee
Art Center, October 25, 1968–
February 23, 1969.

Selected Literature:

Milwaukee Art Center. The Collection of Mrs. Harry Lynde Bradley. Milwaukee,
Wisconsin: Milwaukee Art Center, 1968, cat. 502, illus. p. 182.



No. 202

Title: *La Brunie*

Date: 1958

Medium: oil on canvas

Dimensions: 46 x 55 cm

Current owner or

museum: Private
collection

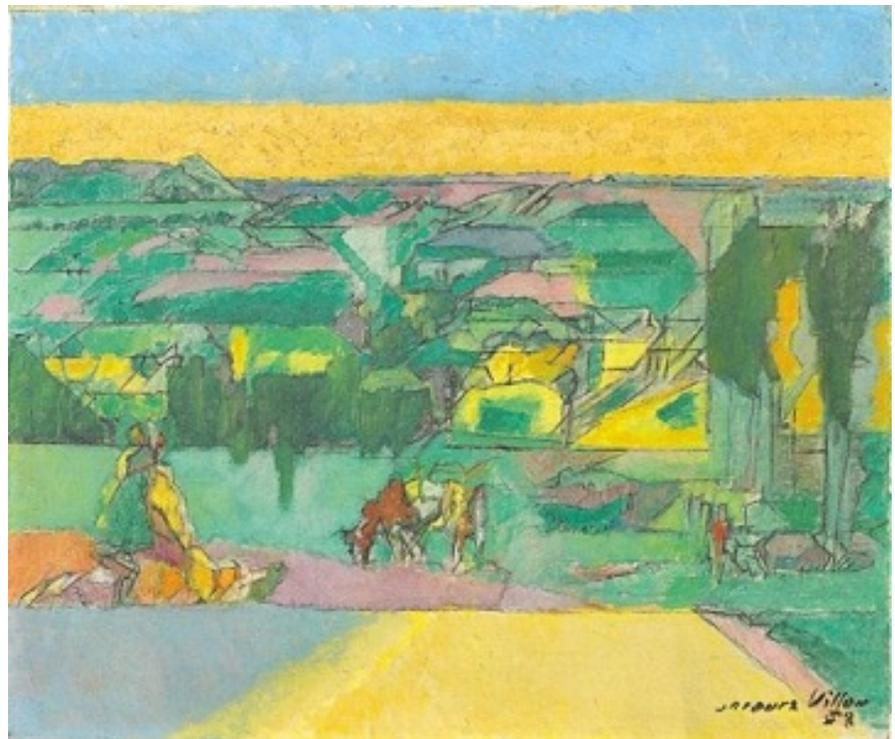
Provenance:

Auctioned by European
Evaluators, LLC, New
York, NY, USA on
December 20, 2006

Lot 202: Jacques
VILLON (1875 - 1963)

La Brunie Oil on canvas
signed on bottom right
situated and dated 1958
on the back. 46 x 55 cm -
18 x 21 2/3 in. Estimate

€25,000 - €30,000 Sold for €24,500



No. 203

Title: *Landscape with View of the Hills Near La Brunié*

Date: 1940

Medium: Gouache and pen and India ink on paper

Dimensions: 20.32 × 30.48 cm

Current owner or museum: Virginia Museum of Fine Arts.
Object Number: 2017.265

Provenance:

Estate of Jeanette Lipman
Gift of The Lipman Foundation in memory of Jeanette S. Lipman (2017)



No. 204

Title: *Entre Toulouse et Albi*

Date: 1941

Medium: Oil on canvas

Dimensions: 54 x 78 cm

Current owner or museum: Musée national d'art moderne, Centre Pompidou, Paris.
Inventory No. AM 2357 P

Provenance:

Purchase by the State in 1941
Attributed to Museum in 1942

Comment: Incription S.D.B.D.R. : Jacques Villon / 41



La couleur guide le regard, en particulier le jaune du 1^{er} plan auquel fait écho celui de l'arrière-plan, ce qui donne immédiatement la perception de la profondeur et de la vastitude (par amenuisement des surfaces). 2 grands triangles inversés, partiellement superposés, enserrant les détails secondaires (arbres, maisons,...) et évoquent la fameuse double pyramide de Léonard de Vinci, tandis que la multiplication de menues verticales souligne l'horizontalité générale ("les lignes parallèles à l'horizon donnent l'étendue", Léonard de Vinci). Figuratif, le tableau est avant tout un agencement spatial.

http://www.setibo.com/?page_id=191

Exhibitions:

Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

No. 205

Title: *Potager aux citrouilles*

Date: 1940

Medium: Oil and ink on paper laid on canvas

Dimensions: 25,2 x 32 cm

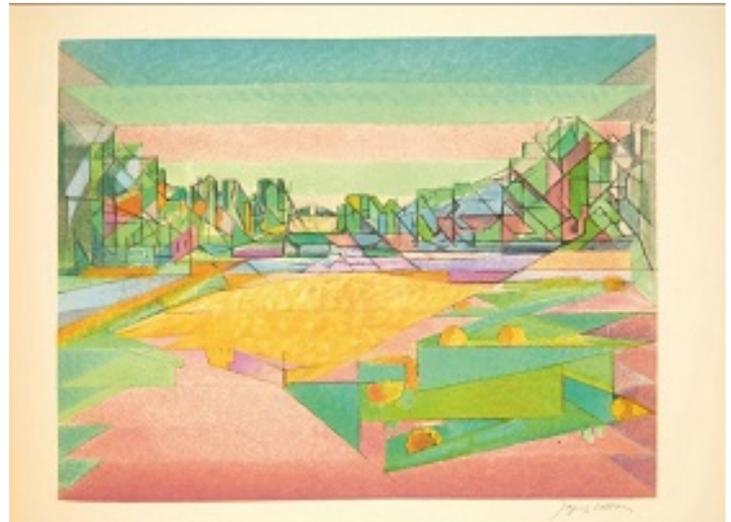
Current owner or museum: Musée national beaux-arts Québec N° inv. 1987.252 Don Charles S.N. Parent

Provenance: Charles S.N. Parent

Comment: Villon made in 1962 a lithograph of a very similar subject for the portfolio *Jacques Villon*.

Huit lithographies originales.

Le potager aux citrouilles Plate 31 x 40 cm Sheet 43 x 52 cm (Orozco Lithographs No. L 240, Ginestet & Pouillon App. 67)



No. 206

Title: *Le Potager*

Date: 1941

Medium: Oil on canvas

Dimensions: 65 x 92 cm

Current owner or museum: Private collection

Provenance:

Galerie Camille Renault, Puteaux.

Auctioned by Ader David Nordmann, Xavier Dominique Commissaires-Priseurs 3, rue Favart 75002 Paris Tableaux Modernes Mercredi 18 Mai 2016 14:00

Salle 6 - Drouot-Richelieu,



9, rue Drouot 75009 Paris Lot

n° 169 Le Potager, 1941 Huile sur toile. Signée et datée en bas à droite. 65 x 92 cm.

Estimation 12 000 - 15 000 EUR Résultat : 20 000 EUR

Exhibitions:

Dans la lumière normande (1830-1930), Deauville, 1971, numéro 99 (étiquette au dos).

No. 207

Title: *Orange Trees*

Date: 1944

Medium: oil on canvas

Dimensions: 65.5x92 cm

Current owner or museum:
Private Collection



No. 208

Title: *Village de Montgempron*

Date: 1944

Medium: oil on canvas

Dimensions: 65 x 92 cm

Current owner or museum: Musée des Beaux-Arts, Caen, France

Comment:

Dans cette huile sur toile de 1944, Jacques Villon a représenté, un paysage en le décomposant en de nombreuses facettes géométriques. Ces formes géométriques sont

associées à des couleurs nombreuses pures ou dégradées

disposées en aplats plus ou moins importants. Du paysage ainsi représenté, se dégage une impression de solidité. Cette association pertinente entre les formes et les couleurs pour chaque partie de ce paysage permet de lire la structure profonde du site : terrain pendu au premier plan, roches solides et érigées qui surplombent des maisons dans la partie centrale, montagnes arrondies et baignées de bleu (reflets du ciel peut-être) en arrière-plan. Cet arrière-plan montagneux tout en rondeur associé au ciel bleu apporte une stabilité finale à l'ensemble du paysage dont les premiers plans sont à l'opposé dominés par des formes triangulaires et des lignes obliques et inclinées qui suggèrent à l'œil la notion de dénivelé.

Jacques Villon parvient ainsi à rendre la permanence de ce lieu.

Musée des Beaux-Arts, Caen



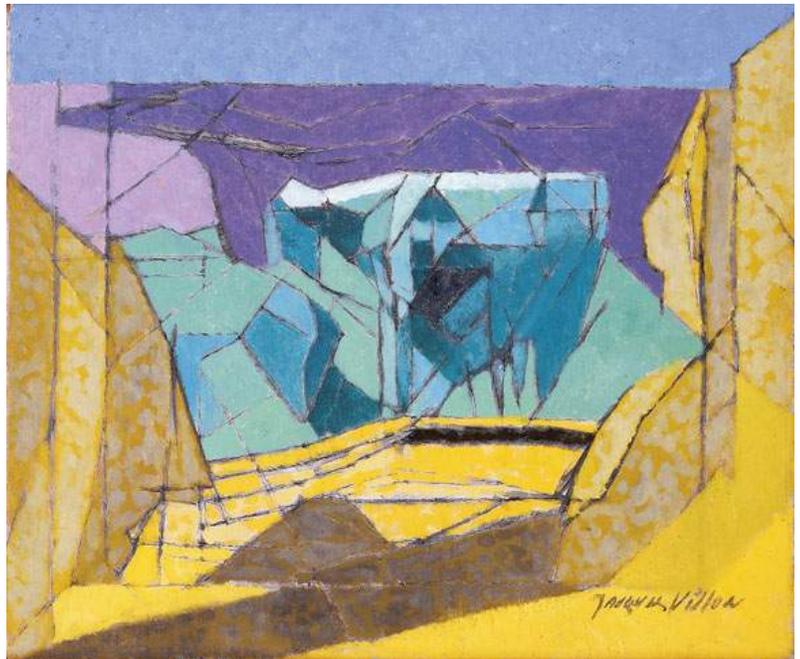
No. 209**Title:** *Paysage ensoleillé aux grands arbres***Date:** 1945**Medium:** Oil on canvas**Dimensions:** 81 x 100 cm**Current owner or museum:** Private collection**Comment:** No photo of this painting has been located**Exhibitions:**

Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

No. 210**Title:** *Paysage aux grands arbres***Date:** 1945**Medium:** Oil on canvas**Dimensions:** 55 x 65 cm**Current owner or museum:**
Private collection**Provenance:**

-Galerie Louis Carré,

-Collection particulière,

-Paris Expo XXV Biennale
Internationale de Venise, 1950-Auctioned by Versailles Enchères,
Importants Tableaux Abstraits et
Contemporains, Sculptures chez
Versailles Enchères , le 06 juillet
2008 Lot 110 - Jacques Villon - «
Paysage AUX Grands Arbres »,
1945 Huile sur toile signée en bas à
gauche, contresignée et datée au dos. 55 x 65 cm**Comment:**

« Paysage aux grands arbres » juxtapose afin de lier les sens et l'esprit, les couleurs avec la charpente du ou des sujets sans oublier le rôle de la lumière qui unifie les contours , adoucit les aspérités sans en oublier la structure en arêtes et en tétraèdres qui s'imbriquent, formant la structure, le fond et la forme du tableau dont les multiples facettes vues sur un même plan scintillent telles les parois taillées d' une pierre précieuse. Il déclara à la fin de sa vie en 1956 : « Je passe ma vie à chercher, je chercherai encore car je ne sais pas encore ce que c'est que la peinture », sorte de réponse pleine d'humilité au tonitruant frère Marcel qui énonçait : « Depuis que les généraux ne meurent plus à cheval, les peintres ne sont plus obligés de mourir à leur chevalet. »

Exhibitions:

Vingt-cinquième Biennale Internationale de Venise, Venise, 1950

No. 211

Title: *Cubist Landscape*

Date: 1945

Medium: Oil on canvas

Dimensions: 71,1 x 61 cm

Current owner or museum:

Private collection

Provenance:

Auctioned June 19, 2019



No. 212

Title: *Unknown*

Date: 1945

Medium: Oil on canvas

Dimensions: Unknown

Current owner or museum:

Unknown

Exhibitions:

Exhibited Jacques Villon, d'une guerre à l'autre, Musée de Millau et des Grands Causses du 9 juillet au 30 octobre 2010



No. 213**Title:** *Les grands fonds - Paysage dans le Tarn (étude pour)***Date:** 1945**Medium:** Oil on paper**Dimensions:** 9,6 x 15,5 cm**Current owner or museum:**

Private collection

Provenance:

Galerie 50, Patrice de Ginestet, 3, rue Blanquerie, 83740 La Cadière d'Azur

Comment:

"Paysage dans le Tarn" (étude pour

"Les grands fonds") 1945 Huile sur papier - 9,6x15,5cm [collection privée - provenance : Galerie 50] L'année 1940 est marquée par l'exode. De nombreux artistes installés à Paris se dirigent vers le sud de la France. Jacques Villon est accueilli par la famille du peintre et décorateur André Mare, dans un premier temps à Bernay dans l'Eure, ensuite à Damiatte dans le Tarn. Les paysages de La Brunié, propriété où séjourne Jacques Villon, sont une révélation pour l'artiste qui n'avait jusqu'alors que peu abordé ce thème dans son travail. Des nombreuses études réalisées sur le motif naïtra, entre autres, la série des "Fonds" : - "Entre Toulouse et Albi" 1941 : les composantes du paysages et les couleurs de la nature sont fidèlement transposées sur la toile. - "Les fonds de Saint-Paul" 1945 : le paysage est simplifié, les constructions sont soulignées par des zones franches de couleurs. - "Les grands fonds" 1945 : le paysage est épuré, les couleurs saturées et les espaces simplifiés : la figuration devient abstraction ?

<https://gramho.com/explore-hashtag/gastonduchamp>



No. 214

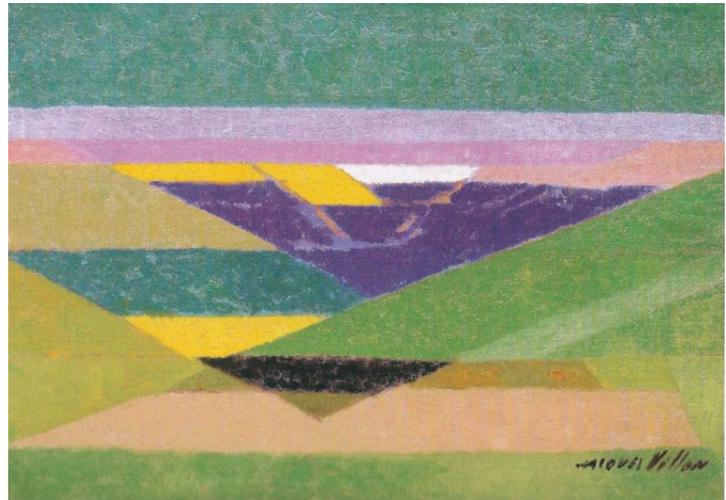
Title: *Les Grands Fonds*

Date: 1945

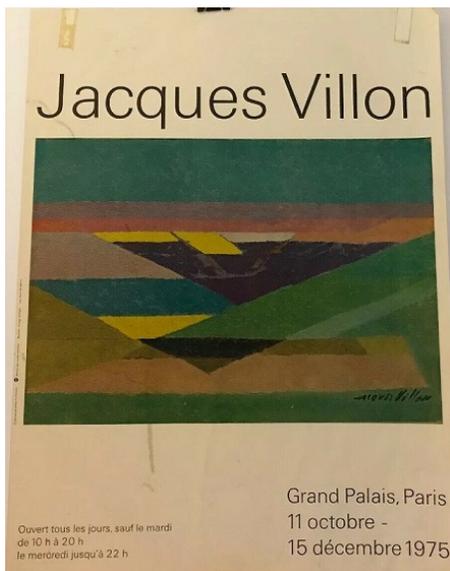
Medium: Oil on canvas

Dimensions: 46 x 55 cm

Current owner or museum: Musée national d'Histoire et d'Art, Luxembourg



Villon also made a lithograph of this painting in 1948: *Le Grands Fonds*, second illustration in the book *Jacques Villon ou L'Art Glorieux. Il Construit Un Tableau. Un Épi, Une Rose. Un Visage, Un Sein Nu*. Louis Carré éditeur, Paris. Plate 13,8 x 20 cm Sheet 28 x 22,2 cm (Orozco lithographs No. L 95. Not in Ginestet & Pouillon)



The lithograph was also used in 1975 to illustrate a poster for the exhibition "Jacques Villon" at the Grand-Palais Paris. The poster was published by the Réunion des Musées Nationaux, Secretariat d'Etat à la Culture and printed by Hofer, 94 Gentilly (Maquette by Frutiger & Pfaffli)

No. 215**Title:** *Le Long du bois - Au coin du bois***Date:** 1958**Medium:** Oil on canvas**Dimensions:** 114 x 146 cm**Current owner or museum:**

Musée d'Art Moderne de la Ville de Paris. Inv. : AMVP 1201

Provenance: Purchased from Galerie Louis Carré & Cie in 1960**Comment:** S.D.B.G.: Jacques Villon 58. Reprend L'entrée du parc. Mais les courbes ont disparu, la végétation envahit la surface, la qualité des couleurs est passée de l'assourdi à la saturation, leur éventail élargi du noir au jaune clair. Plus

contrasté, plus lumineux, au rythme scandé par la régularité d'obliques peu inclinées, il propose un déplacement latéral, en frise, bien différent.

Exhibitions:

Jacques Villon : Angers (France), Musée des Beaux-Arts d'Angers, 04 novembre 2011-01 avril 2012

Picasso et le Cubisme : Séoul (République de Corée), Hangaram Art Museum of Seoul Arts Center, 28 décembre 2018-31 mars 2019

Paris Moderne : Schwäbisch Hall (Allemagne), Kunsthalle Würth, 15 avril 2019-15 septembre 2019

**No. 216****Title:** *Parc et potager* (No photo available)**Date:** 1948**Medium:** Oil on Canvas**Dimensions:** 27 x 35.6 cm**Current owner or museum:** Private collection**Provenance:**

Auctioned by Christie's New York, Park Avenue Sale 8070. November 10, 1994 Property from the Collection of Gertrude Bernoudy. Lot #: 441 Parc et potager signed bottom left 'Jacques Villon'--signed again, dated and titled on the reverse 'Jacques Villon 48 PARC ET POTAGER'--oil on canvas 27 x 35.6cm. Est: US\$10,000-US\$15,000. Sold \$10,925

No. 217

Title: *Paysage au Cedre Noir*

Date: 1946

Medium: oil on canvas

Dimensions: 33 x 41cm

Current owner or museum: Private collection

Provenance:

Galerie Louis Carré, Paris (acquired directly from the artist)

Mrs William D. Vogel, Milwaukee, Wisconsin (acquired from the above on 22nd April 1949)

Thence by descent to the 2013 owner

Sold by Sotheby's Impressionist and Modern Art Day Sale, 6 Février 2013 Lot 329



Property from a Distinguished American Collection. Jacques Villon. Paysage au Cedre Noir. Estimation 15,000 — 20,000 GBP Lot. Sold 16,250 GBP

Comment: signed Jacques Villon (lower right); signed Jacques Villon, dated 46 and titled on the reverse

Exhibitions: Paris, Galerie Louis Carré, Villon, 1948, no. 7
Copenhagen, Musée Royal des Beaux Arts, Villon, 1948, no. 16

Selected Literature:

The authenticity of this work has been confirmed by Patrick Bongers, Éditions Louis Carré & Cie

No. 218

Title: *L'arbre rouge*

Date: 1948

Medium: Oil on Canvas

Dimensions: 27 x 41 cm

Current owner or museum: Private collection

Provenance:

Auctioned on October 7, 1988 and November 14, 1990



No. 219

Title: *L'entrée du parc*

Date: 1948

Medium: Oil on canvas

Dimensions:

Current owner or museum: Private collection

Comment:

L'entrée du parc, 1948 (côté nord?)

Les deux planches de légumes du premier plan nous indiquent qu'il s'agit sans doute du côté nord (cf. dessin). Au fond, les arbres se disposent de façon apparemment désordonnée, évasées en éventail, ouvertes en arc de cercle dans la partie haute. De par les courbes multiples, des jeux d'ellipses se superposent et se mettent en rotation. L'espace n'est plus plan, mais circulaire, et les formes centrales, nettes et contrastées, viennent vers l'avant, tandis que s'estompent les détails latéraux.

L'espace n'est plus plan, mais circulaire, et les formes centrales, nettes et contrastées, viennent vers l'avant, tandis que s'estompent les détails latéraux.

http://www.setibo.com/?page_id=191



No. 220

Title: *Parc et potager*

Date: 1948

Medium: Oil on Canvas

Dimensions: 55 x 38 cm

Current owner or museum: Private collection

Provenance:

Auctioned on November 29, 1996



No. 221

Title: *Le cèdre*

Date:

1948

Medium:

Oil on
canvas



Dimensions: 65 x 81 cm

Current owner or museum: Henie Onstad Kunstsenter, Sonja Henies vei 31, 1311 Høvikodden, Norway. Identification number HOS00233

Provenance:

Galerie Louis Carré

Mr. Cleve Gray Collection

Sonia Henie Collection

Comment: Simplification de la vue nord, à dominante d'horizontales et de verticales auxquelles seule s'oppose la fantaisie du cèdre.

No. 222**Title:** *Mon ame est une infante***Date:** 1948**Medium:** Oil on
Canvas**Dimensions:** 80,5 x 60
cm**Current owner or
museum:** Private
collection**Provenance:**Galerie Louis Carré,
ParisCollection particulière,
ParisAuctioned November
17, 1991Sold by Cornette de
Saint Cyr maison de
ventes on October 23,
2012 Art Moderne -
Première Vente A
l'Hôtel Salomon de
Rothschild Lot n° 430

Jacques Villon (1875-1963) *Mon ame est une infante*, 1948 Huile sur toile Signée en bas à gauche Contresignée, titrée et datée au dos 48 60 x 81 cm. Estimation 40 000 - 50 000 EUR Sold: 37 000 EUR

Exhibitions:

Château de la Redoute, Bad Godesberg, 1951

Svensk-FranskaKonstgalleriet, Stockholm, «Jacques Villon», 1952

Hallands Museum, Halmstad, «Peinture française», 1953

Galerie Louis Carré, Paris, 1955

Salon d'automne, Grand Palais, Paris,

«Hommage à Jacques Villon», 1957

Galerie Charpentier, Paris, «Cent tableaux de Jacques Villon», 1961

Galerie Charpentier, Paris, «Les Jardins et les Fleurs», 1965

Palais des Beaux-Arts, Bruxelles «La peinture française contemporaine (1946-1966)», 1966.

Panneau entier réservé pour cette oeuvre lors de cette manifestation.

Selected Literature:

Cahiers d'Art, René Massat, Paris 1951. Oeuvre reproduite en page 69

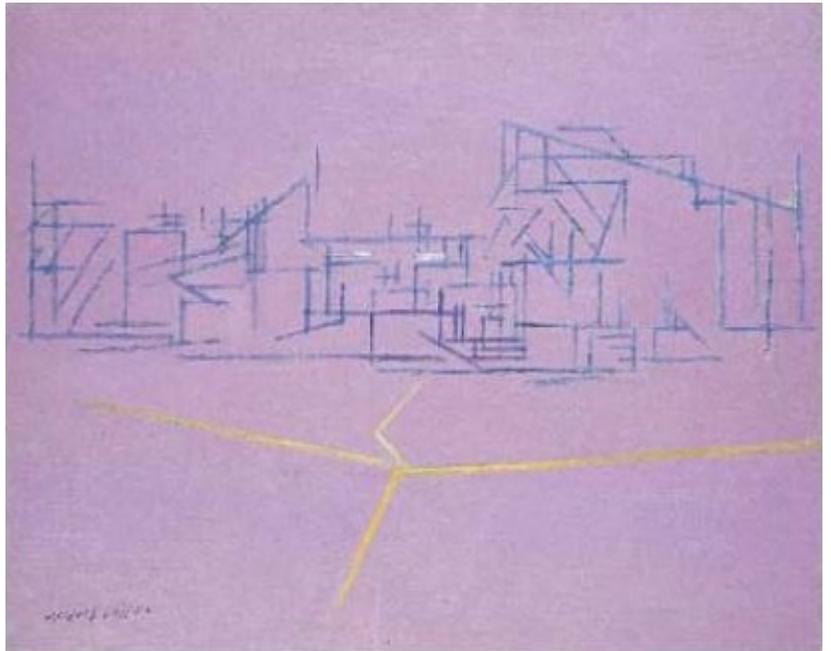
Konstrevy, P. de Man, Stockholm, 1952.?Oeuvre reproduite en page 135

No. 223**Title:** *L'entrée du jardin***Date:** 1948**Medium:** Oil o canvas**Dimensions:** 65 x 81 cm**Current owner or museum:****Provenance:**

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 2ème Vente chez Piasa, le 10 décembre 2002. Lot 79 Jacques Villon 1875-1963 - L'entrée du Jardin, 1948. Huile sur toile signée en bas à gauche, contresignée, titrée et datée "48" au dos 65 X 81 cm



(253/4 X 31 in) Estimation 12 000 / 15 000 €

Comment: Un certificat de Monsieur Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur. Sans doute issue de la vue sud: on trouve dans le dessin de 1940 la même brisure de l'allée (bord gauche).sur un fond uniforme modulé de haut en bas du foncé au clair, cette ligne (complémentaire jaune du fond mauve) joue un rôle essentiel de pénétration spatiale (le rôle même de l'allée). http://www.setibo.com/?page_id=191

Exhibitions:

- Zürich, Kunsthhaus, "Jacques Villon", 9 février - 17 mars 1963, n° 54
- Paris, Galerie Louis Carré & Cie, "Jacques Villon, 30 peintures (1919-1960)", 29 mai - 11 juillet 1980, reproduit en couleurs page 41 (sous le titre "Ciel et Terre")
- Neuchâtel, Musée des Beaux-Arts, "Jacques Villon (1875-1963), 3 juillet - 19 septembre 1982
- Montrouge, Centre culturel et artistique, "XXVIIIe salon de Montrouge", 4-31 mai 1983, n° 52
- Issoire, Centre culturel municipal, "Jacques Villon, quinze années de peintures, 1945-1960", juin-septembre 1986, n° 11

Selected Literature:

Ce tableau sera répertorié et reproduit au Catalogue raisonné de l'œuvre peint de Jacques Villon, à paraître prochainement aux Éditions Louis Carré & Cie

No. 224**Title:** *Jardin à la française***Date:** 1947**Medium:** oil on canvas**Dimensions:** 73 x 91,5 cm**Current owner or museum:**
Private collection**Provenance:**

Galerie Louis Carré, Paris

Auctioned by Piasa:

Succession Daniel Carasso :

Tableaux, Sculptures,

Mobilier. Drouot Richelieu -

Salles 5 et 6 - 9, rue Drouot -

Paris 19 mars 2010. Lot 106

Jacques Villon (1875-1963) -

Jardin à la française, 1947

Huile sur toile Signée en bas

à droite, titrée, resignée et

datée 1947 au dos. 73 x 91,5

cm (28 3/4 x 36 in.)

**Comment:**

Villon mène de front recherche structurale et recherche chromatique dans le but de ramener le thème à ses composantes fondamentales.

Cette tendance se confirme lorsque dans les années 1940, Villon entreprend une admirable série sur le thème du paysage. Notre tableau, *Jardin à la française*, daté 1947, rigoureusement structuré à l'aide de diagonales et d'obliques, en est la démonstration. La rigidité de la composition est subtilement contrecarrée par des réseaux de lignes brisées. C'est dans cette série que Villon explorera, parallèlement, toutes les variations chromatiques possibles : camaïeux subtils ou plages de couleurs vives mais jamais acides, qui parviennent paradoxalement à suggérer la douceur par des rythmes brisés et des tons vigoureux.

Jacques Villon déclare ainsi que « la couleur est un poids dans la balance des émotions »

Exhibitions:

- «Villon», The Lefebvre Gallery, Londres, avril 1952, n°24
- «Rythmes et couleurs», Musée cantonal des Beaux-Arts, 20 juin-14 septembre 1952, Lausanne, n°70
- «Visages de la Normandie», Musée Pédagogique, 1953, Paris
- «Tendencias Recientes de la pintura Frances (1945-1955)» ; exposition itinérante à Madrid, Barcelone, Valence, Saragosse, Bilbao, printemps 1955, Espagne, n°2
- «Jacques Villon, peintures, dessins, œuvres graphiques», Galerie H.Matarasso, 14 avril-5 mai 1956, Nice, n°7

Selected Literature:

Figurera au catalogue raisonné de l'œuvre peint de Jacques Villon en préparation par Patrick Bongers, Galerie Louis Carré, Paris.

No. 225

Title: *Jardin à Bernay -
Garden At Bernay*

Date: 1947

Medium: Oil on Canvas

Dimensions: 38 x 46.4 cm

Current owner or museum:
Private collection

Provenance:

Auctioned on October 2, 1991



No. 226

Title: *Clos simonnaire*

Date: 1952

Medium: oil on canvas

Dimensions: 33 x 46,4
cm

**Current owner or
museum:** Private
collection

Provenance:

Collection Jurmand, Paris

Sold by Artcurial Vente

Art impressionniste &

moderne - 30 octobre

2013 7, rond-point des

Champs-Élysées, Paris

Lot #: 295 Jacques Villon

(Damville, 1875-

Puteaux, 1963) Clos

Simonnaire, 1952 Huile

sur toile signée et datée

en bas à gauche

"JACQUES VILLON 52", contresignée, datée et titrée au dos "CLOS SIMONNIERE

Jacques Villon 52" Hauteur : 33 Largeur : 46,40 cm Estimation: 7.000 € - 9.000 €



No. 227

Title: *Nude in a tree with farmer plowing below*

Date: 1942

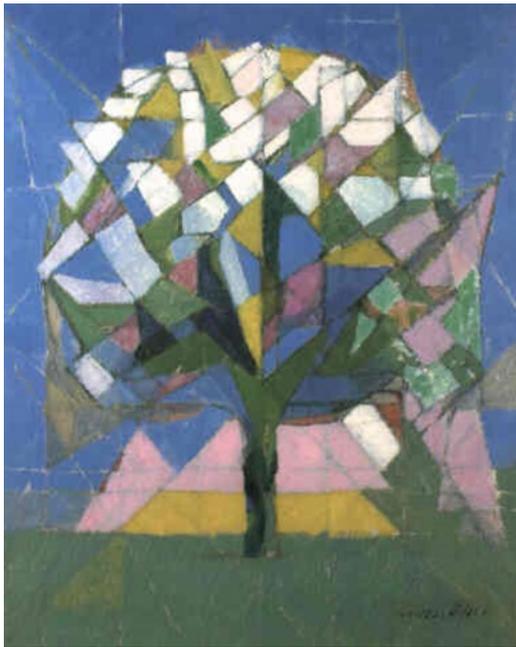
Medium: watercolor and graphite

Dimensions: 45,2 x 36,8 cm

Current owner or museum: Private collection

Provenance:

Auctioned on May 16, 2006



No. 228

Title: *Le cerisier en fleur - The Cherry Tree in Blossom*

Date: 1943

Medium: oil on canvas

Dimensions: 73.5 x 60 cm

Current owner or museum: Private Collection

Provenance:

Auctioned on May 14, 1986

No. 229

Title: *Le mois de mai*

Date: 1952

Medium: oil and black ink on canvas

Dimensions: 91,5 x 73 cm

Current owner or museum:

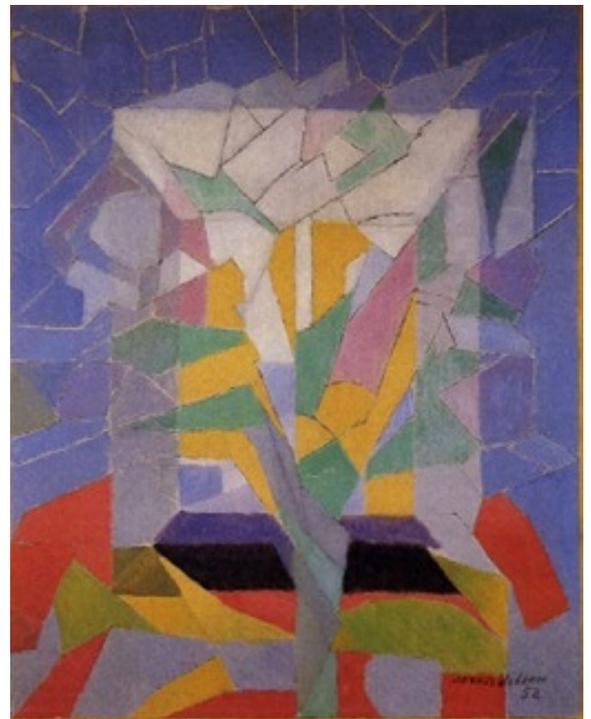
Provenance:

Christie's Sale 8303 Impressionist, 20th Century and Contemporary Art. November 10, 1999 Lot 115

Jacques Villon (1875-1963) *Le mois de mai*, oil and black ink on canvas 36 x 28 in. (91.4 x 73 cm.)

Estimate \$20,000 - \$30,000 Price Realized \$23,000

Auctioned again on June 9, 2000



No. 230

Title: *Le printemps*

Date: 1952

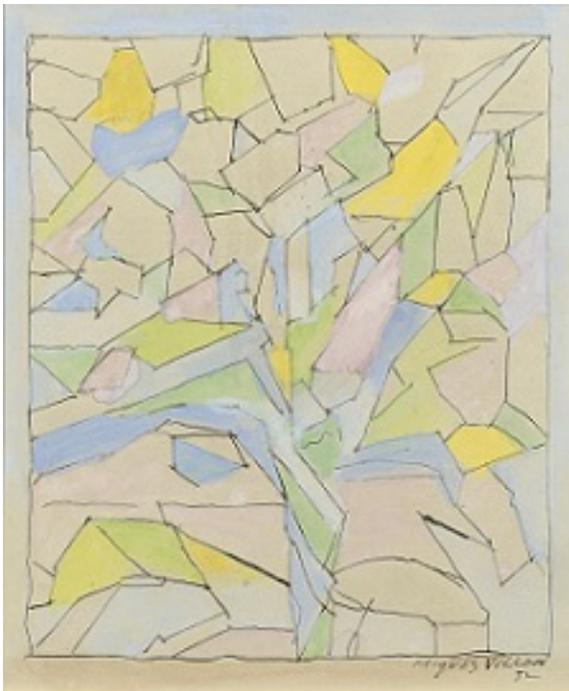
Medium: Oil on Canvas

Dimensions: 70 x 60 cm

Current owner or museum: Private collection

Provenance:

Auctioned on June 27, 2002 and June 26, 2003



No. 231

Title:

Untitled

Date: 1952

Medium: gouache, ink and watercolour on paper

Dimensions: 22.5 x 19.5 cm

Current owner or museum: Private collection

Provenance:

Auctioned at Christie's Sale 2844 Post-War and Contemporary Art 8.6.10 Amsterdam Lot 60 Jaques Villon (1875-1963) Untitled. Withdrawn

No. 232

Title: *Bateaux au soleil*

Date: 1952

Medium: Oil on canvas

Dimensions: 65 x 100 cm

Current owner or museum: Private collection

Provenance:

Sold in auction by Ader - David Nordmann, Xavier Dominique- Paris. Art Impressionniste & Moderne - Prestige November 22, 2019 Lot 73 - Jacques Villon (1875-1963) - Bateaux au soleil, 1952 - Huile sur toile. 65 x 100 cm Signée et datée en bas à droite. Estimation : 12 000 € / 15 000 € Sold 15 360 €



No. 233

Title: *Cour de ferme au pigeonnier*

Date: 1952

Medium: Oil on canvas

Dimensions: 38,5 x 55 cm

Current owner or museum: Private collection

Provenance:

Atelier de l'artiste ; Collection Jean Cassou Galerie Max Kaganovitch Private collection Sold by Piasa Salle 14 - Drouot-Richelieu - 9, rue Drouot on April 12, 2013 Tableaux, dessins et sculptures des XIXe et XXe siècles - Dessins Anciens et Modernes Dessins, Tableaux et Sculptures des XIXe et XXe Siècles. Estimated 10000-15000 €



No. 234

Title: *La cour de ferme au pigeonnier*

Date: 1953

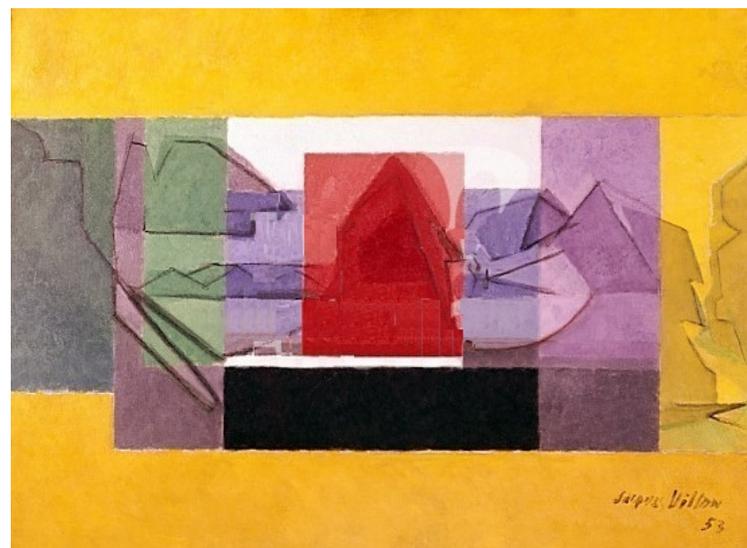
Medium: Oil on canvas

Dimensions: 60 x 81 cm

Current owner or museum: Henie Onstad Kunstsenter. Identification number HOS00236

Provenance:

Sold to the museum by Kleeman Gallery Niels Onstad Foundation Collection of Sonja Henie-Niels Onstad Foundation



No. 235

Title: *Le pigeonnier*

Date: 1952

Medium: Oil on Canvas

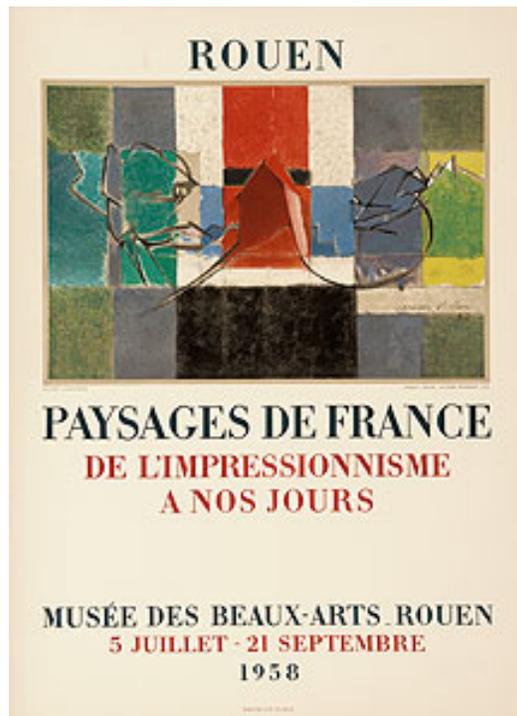
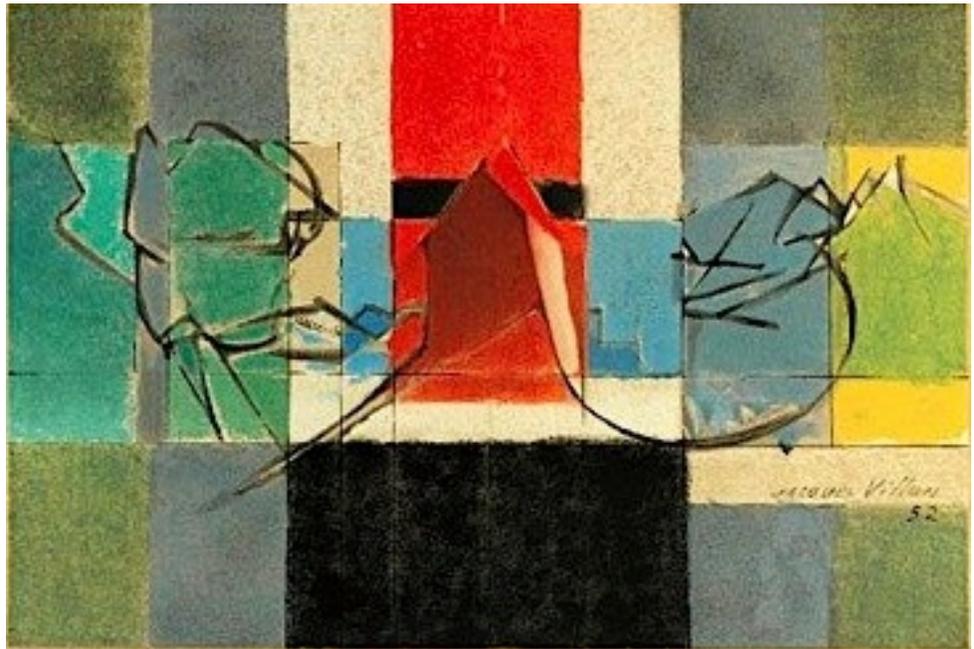
Dimensions: 38 x 55 cm
(likely size)

**Current owner or
museum:** Private
collection

Provenance:

Comment: This painting
(one of a series) was used
for the 1958 lithographic
poster below, of which an
avant la lettre edition was
also issued. (Paysages de
France, de
l'Impressionnisme à nos
jours. Orozco No. L 195
Not in Ginestet & Pouillon)

Exhibitions: 1968 Paysages de France, de l'Impressionnisme à nos jours. Musée de
Beaux Arts de Rouen



No. 236

Title: *Le pigeonnier de la rue*

Date: 1952-1953

Medium: Oil and ink on canvas

Dimensions: 38,3 x 55,4 cm

Current owner or museum: Private collection

Provenance:

Collection Jurmand, Paris

Sold by Artcurial.

Vente : 2362 Vente Art impressionniste &

moderne October 30, 2013 Collection Jurmand. Lot 302 Jacques Villon *Le pigeonnier de la rue*, 1952-1953 Huile et encre sur toile. Hauteur : 38,30 Largeur : 55,40 cm Estimation 12 000 - 16 000 € Vendu 23 382 €

Comment: Signée et datée en bas à gauche "JACQUES VILLON 53", contresignée, titrée et datée au dos "LE PIGEONNIER DELARUE Jacques Villon 52"



No. 237

Title: *La Ferme normande*

Date: 1953

Medium: Oil on canvas

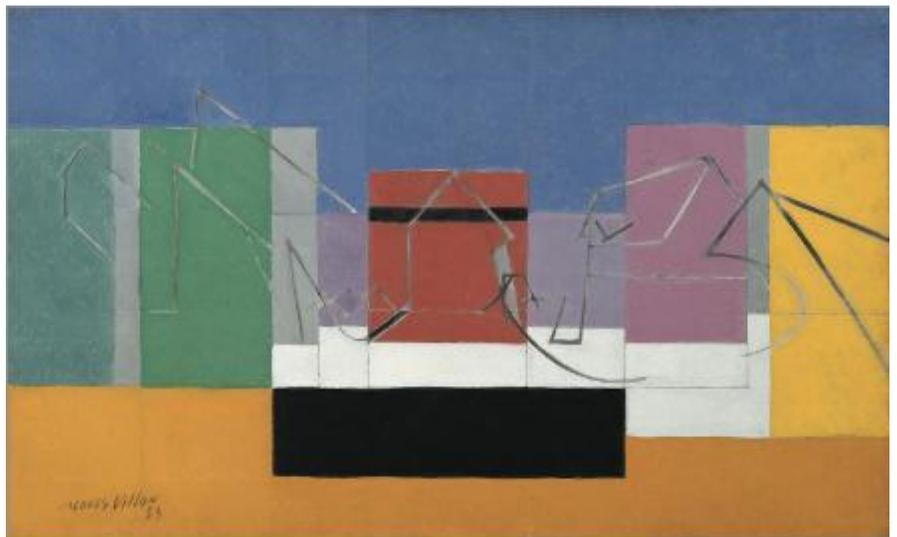
Dimensions: 89 x 146 cm

Current owner or museum: Paris, galerie Louis Carré & Cie

Provenance:

Exhibitions:

Expo Hommage a Dora Vallier du 26 juin au 15 novembre – Musée Zervos
Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012



No. 238

Title: *Le Clos normand au four à pain*

Date: 1953

Medium: Oil on canvas

Dimensions: 97 x 146 cm

Current owner or museum: Private collection

Comment: We have not had access to a photo of this painting

Exhibitions:

Exhibited Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

No. 239

Title: *Le pigeonnier noir*

Date: 1953

Medium: Oil on Canvas

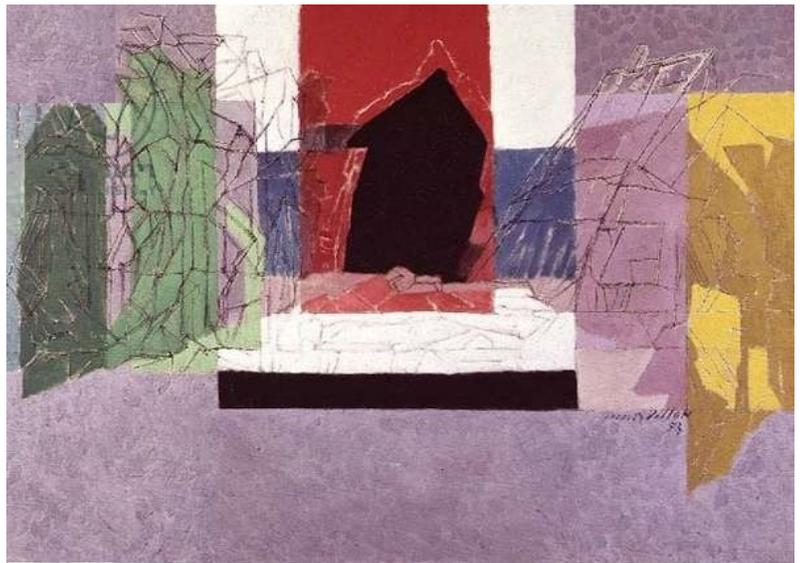
Dimensions: 64.5 x 91.8 cm

Current owner or museum:

Private collection

Provenance:

Auctioned on May 24, 1992 and on
November 23, 1993



No. 240

Title: *Clos Normand*

Date: 1953

Medium: Oil on Canvas

Dimensions: 37 x 55 cm

Current owner or museum:

Private collection

Provenance:

Auctioned on:

May 9, 1991

December 15, 1992

October 17, 1993

March 17, 1994

June 10, 1994



No. 241

Title: *Rythme Campagnard*

Date: 1953

Medium: Oil on canvas

Dimensions: 97.1 x 146 cm



Current owner or museum: Private collection

Provenance:

Galerie Louis Carré, Paris

Svensk-Franska Konstgalleriet, Stockholm

Dr. Jan Österlöf, Stockholm (acquired by 1961)

Galerie Schmit, Paris

Acquired circa 1985 by 2017 owner

Sold by Sotheby's: Impressionist & Modern Art Day Sale 17 may 2017 New York. Lot

131. Property from a distinguished Private Collection. Jacques Villon. Rythme

Campagnard. Signed Jacques Villon and dated 53 (lower right); signed Jacques Villon,

titled and dated 53 (on the reverse) Oil on canvas 38 1/4 by 57 1/2 in. 97.1 by 146 cm

Estimation 70,000 — 90,000 USD Lot. Vendu 93,750 USD

Comment: The authenticity of this work has been confirmed by Galerie Louis Carré & Cie.

Exhibitions:

Paris, Galerie Louis Carré, Jacques Villon, Peintures, 1955, no. 23

- Berlin, Akademie der Künste, 120 Chefs-d'oeuvre du musée national d'art moderne de Paris, 1956, no. 122, illustrated in the catalogue
- Oslo, Kunstnerens Hus, Jacques Villon, 1960, no. 59, illustrated in the catalogue
- Stockholm, Svensk-Franska Konstgalleriet, 1957, no. 31
- Stockholm, Moderna Museet, Jacques Villon, Maleri och Grafik 1902-1959, 1960, no. 75
- Paris, Galerie Charpentier, Cent tableaux de Jacques Villon, 1961, no. 84, illustrated in the catalogue
- Zurich, Kunsthaus, Jacques Villon, 1963, no. 62
- Geneva, Galerie Bonnier, Jacques Villon, Vingt-deux peintures 1939-1961, 1973, no. 13, illustrated in the catalogue
- Rouen, Musée des beaux arts & Paris, Grand Palais, Jacques Villon, 1975, no. 147
- Selected Literature:**
- Michel Seuphor, "Klee et Villon" in *Preuves*, July 1955, pp. 69-70
- Julian Gallego, "Jacques Villon: Pintor francés" in *Goya*, September-October 1956, illustrated p. 95
- Waldemar George, "Jacques Villon, prix international de peinture de la Biennale de Venise" in *Prisme des arts*, October 1956, illustrated p. 21
- Dora Vallier, *Jacques Villon, Oeuvres de 1897 à 1956*, Paris, 1957, illustrated p. 96
- Simone Frigerio, "Jacques Villon" in *Aujourd'hui art et architecture*, July 1961, illustrated p. 21

No. 242

Title: *Le jardin de l'evêché a Castres - The Garden of the Bishop's Palace in Castres*

Date: 1954

Medium: Oil on canvas

Dimensions:

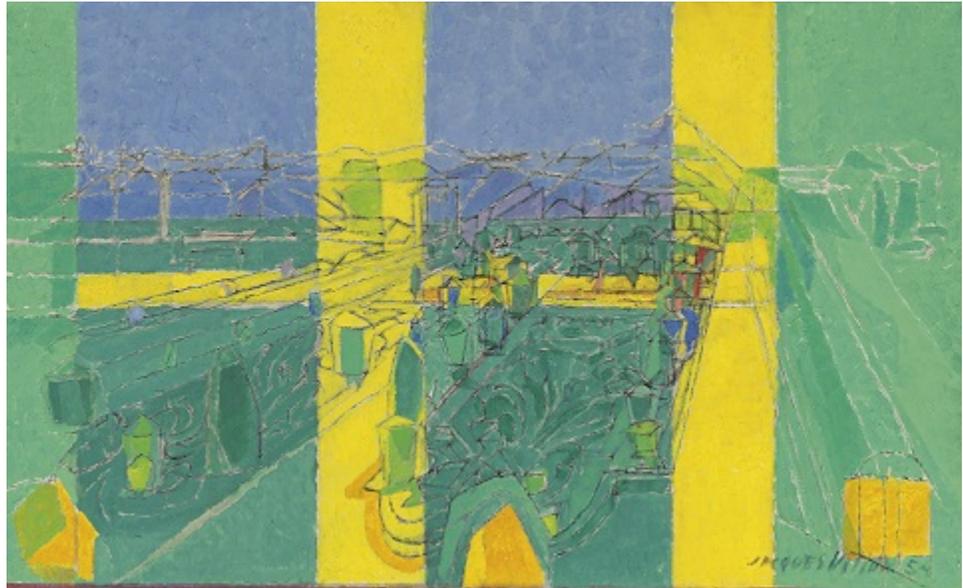
65.1 x 91.4 cm

Current owner or museum:

Private collection

Provenance:

Galerie Louis Carré & Cie, Paris



Sotheby's, New York March 11, 1998

Auctioned on November 30, 2010

Artcurial. Vente No. 1976 Art moderne 2 - 30 mai 2011 /Lot 207 Jacques Villon (Damville, 1875- Puteaux, 1963) Le Jardin de l'evêché a Castres, 1954 Huile sur toile signée et datée en bas à droite "JACQUES VILLON 54", contresignée, titrée et datée au dos. Estimation 30 000 - 40 000 €

Sotheby's Impressionist & Modern Art Day Sale. 3 Mai 2012 New York Lot 184 Jacques Villon. Le Jardin de l'evêché a Castres. Signed Jacques Villon and dated 54 (lower right); Oil on canvas 25 5/8 by 36 1/4 in. 65.1 by 91.4 cm Estimation 30,000 — 40,000 USD Lot. Vendu 46,875 USD

Comment: Signed and dated lower right, countersigned, titled and dated on the back Exhibitions:

Selected Literature:

The authenticity of this work has been confirmed by Galerie Louis Carré & Cie.

No. 243

Title: *Paysage en bord de mer*

Date: 1960

Medium: oil on canvasboard

Dimensions: 31,50 x 39,60 cm

Current owner or museum:

Provenance:

Collection Gérard Oury

By descent to the 2009 owner

Artcurial Vente No. 1672

Collection Gérard Oury - Partie

2 - 21 avril 2009 /Lot 92

Jacques Villon (1875-1963)

Paysage, 1960 Huile et encre

sur carton toilé. Hauteur :

31,50 Largeur : 39,60 cm.

Estimation 3 000 - 4 000 €

Vendu 7 650 €

Also auctioned on October 25,

2010

Comment: signé, dédié "A Marcelle Oury" et daté "60" en bas à droite

Exhibitions:

Expo Guggenheim 1957

Selected Literature:

Cette oeuvre sera incluse dans le Catalogue raisonné actuellement en préparation aux Editions Louis Carré & Cie

Un certificat de Monsieur Patrick Bongers sera remis à l'acquéreur



9. Farm work

No. 244

Title: *La montagne de paille*

Date: 1940

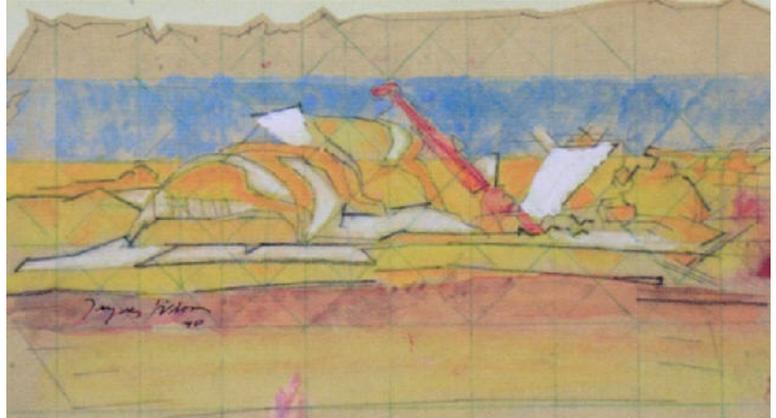
Medium: Watercolor and Crayon on paper

Dimensions: 18,5 x 33 cm

Current owner or museum: Private collection

Provenance:

Auctioned on March 8, 2001



No. 245

Title: *La Petite Montagne*

Date: 1940

Medium: oil on canvas

Dimensions: 25 x 46 cms

Current owner or museum: Private Collection



No. 246

Title: *La montagne de paille*

Date: 1950

Medium: Oil on canvas

Dimensions: 40 x 77 cm

Current owner or museum: Private collection



No. 247

Title: *Chevaux à la faucilleux*

Date: 1942

Medium: oil on canvas

Dimensions: 22 x 27 cm

Current owner or museum:

Provenance:

Auctioned on April 22, 2005



No. 248

Title: *La cueillette*

Date: 1942

Medium: Oil on canvas

Dimensions: 38 x 46 cm

Current owner or museum:

Private collection

Provenance:

Marcel Guiot, Paris (acquis auprès de l'artiste)

Catherine Joubert, Paris (acquis auprès du précédent propriétaire)

Collection particulière, Paris (acquis en 1984 auprès du précédent propriétaire)

Sotheby's Impressionist and Modern Art Sale 3 Juillet 2007 Paris Lot 67

Jacques Villon *La cueillette*. huile sur toile 38 x 46 cm; 15 x 18 in.

signé Jacques Villon et daté 42 en

bas à droite. Peint en 1942. Estimation 35,000 — 45,000 EUR Lot. Vendu 43,200 EUR

Comment:

Exhibitions:

Paris, Galerie Schmit, Jacques Villon, 1875-1963, Peintre, Dessinateur, Rétrospective, 2004

Selected Literature:

L'authenticité de cette œuvre a été confirmée par Patrick Bongers.



No. 249

Title: *Les jardinières*

Date: 1943

Medium: Oil on canvas

Dimensions: 73 x 92 cm

Current owner or museum: Henie Onstad

Kunstsenter. Identification number

Provenance:

Niels Onstad Foundation

Collection of Sonja Henie-Niels Onstad

Foundation



No. 250

Title: *Du grain à la Paille*

Date: 1943

Medium: oil on canvas



Dimensions: 26,7 x 61,5 cm

Current owner or museum: Private collection

Provenance:

Collection Jurmand, Paris

Artcurial Vente Art impressionniste & moderne Col lection Jurmand. Sale Date: October 30, 2013 Lot #: 303 Jacques VILLON (Damville, 1875- Puteaux, 1963) Du grain a la paille, 1943 Huile sur toile signée en bas à droite "Jacques Villon", titrée, signée et datée au dos "DU GRAIN A LA PAILLE Jacques Villon 43" Hauteur : 26,70 Largeur : 61,50 cm Provenance : Collection Jurmand, Paris Estimate: 10.000 € - 15.000 €

Comment: Signed lower right, titled, signed again and dated on the back

No. 251

Title: *Du Ble a la Paille (From Wheat to Straw)*



Date: 1946

Medium: oil on canvas

Dimensions: 64 x 140.5 cm

Current owner or museum: National Gallery of Art, Washington. Collection of Mr. and Mrs. Paul Mellon 1983.1.35

Provenance:

(Louis Carré Gallery, New York).

(sale, Parke-Bernet Galleries, New York, 8 December 1965, no. 40);

purchased by (Lock Galleries, New York) for Mr. Paul Mellon, Upperville, VA; gift 1983 to NGA.

Comment: Inscription lower right: Jacques Villon; upper left on reverse: Jacques Villon 46 / Du Ble a la Paille

Exhibitions:

Selected Literature:

1985 European Paintings: An Illustrated Catalogue. National Gallery of Art, Washington, 1985: 425, repro.

Note: Jacques Villon also made a lithograph from this painting, the fifth illustration in the book *Jacques Villon ou L'Art Glorieux. Il Construit Un Tableau. Un Épi, Une Rose. Un Visage, Un Sein Nu.* (Orozco lithographs No. L 99, Not in Ginestet & Pouillon)



No. 252

Title: *Les faucheuses aux boeufs*

Date: 1943

Medium: oil on canvas

Dimensions: 60,5 x 50 cm

Current owner or museum:

Private collection

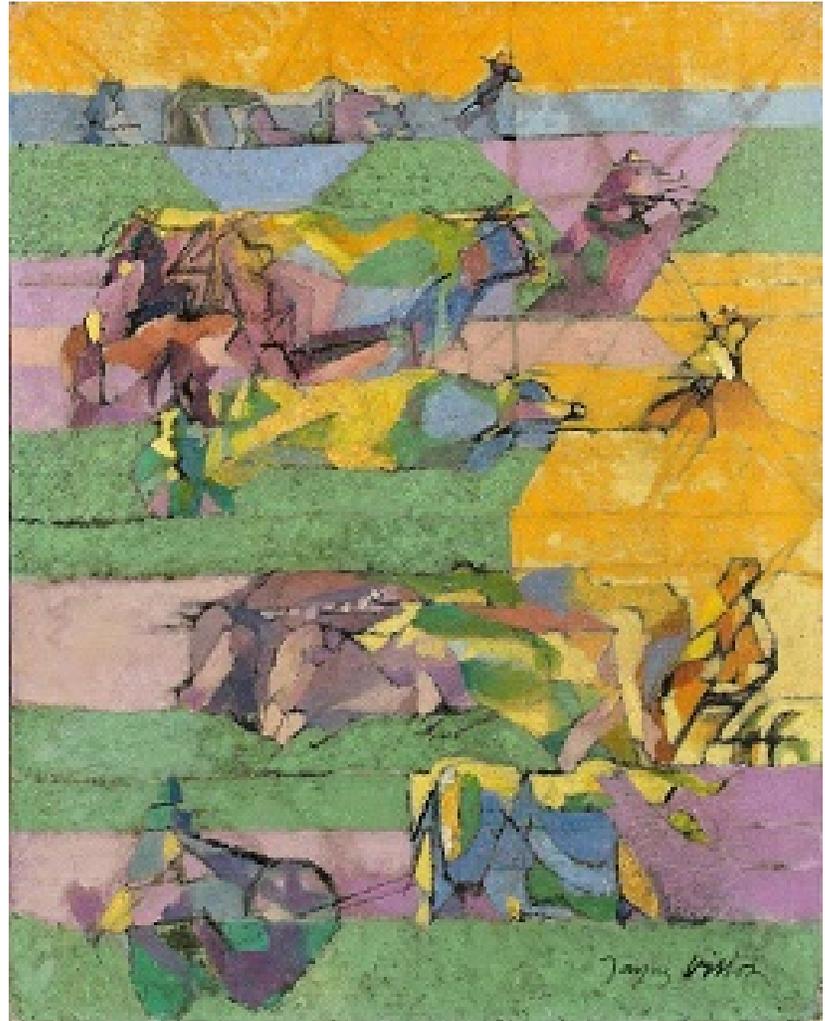
Provenance:

Vente Versailles, Versailles
Enchères, 5 décembre 1993, lot
46. Bought in this sale by the
2019 owner.

Auctioned on June 23, 2002,
December 15, 2002, and
December 9, 2003

Auctioned again on December
4, 2019 by Artcurial.

Impressionniste & Moderne II
chez Artcurial, Hôtel Dassault
- 7 Rond Point des Champs-
Elysées 75008 Paris. Lot 197
Jacques Villon Les faucheuses
aux boeufs – 1943 Huile sur
toile. Signée en bas à droite «
JacquesVillon »,contresignée,
datée et titrée au dos « Jacques
Villon LES FAUCHEUSE
(sic) AUX BOEUFs 43 »
60,50 × 50 cm. Estimation 30
000 - 40 000 €



Comment: Un certificat de la Galerie Louis Carré & Cie sera remis à l'acquéreur.

Exhibitions:

Paris, Galerie Louis Carré, Jacques Villon, décembre 1944

New York, Louis Carré Gallery, Jacques Villon, avril-mai 1949, n°5

Selected Literature:

René-Jean, Jacques Villon, Braun & Cie, Paris, 1945, reproduit p.18

Cette œuvre sera incluse dans le catalogue raisonné actuellement en préparation aux éditions Louis Carré & Cie.

No. 253

Title: *Coin de Vendanges*

Date: 1944

Medium: Oil on Canvas

Dimensions: 38 x 55 cm

Current owner or museum:

Private collection

Provenance:

Auctioned on March 29, 2004



No. 254

Title: *Attelages de Chevaux*

Date: 1946

Medium: oil on canvas

Dimensions: 46,1 x 34,8 cm

Current owner or museum: Private collection

Provenance:

Collection particulière, France

Auctioned by Bayeux Enchères.

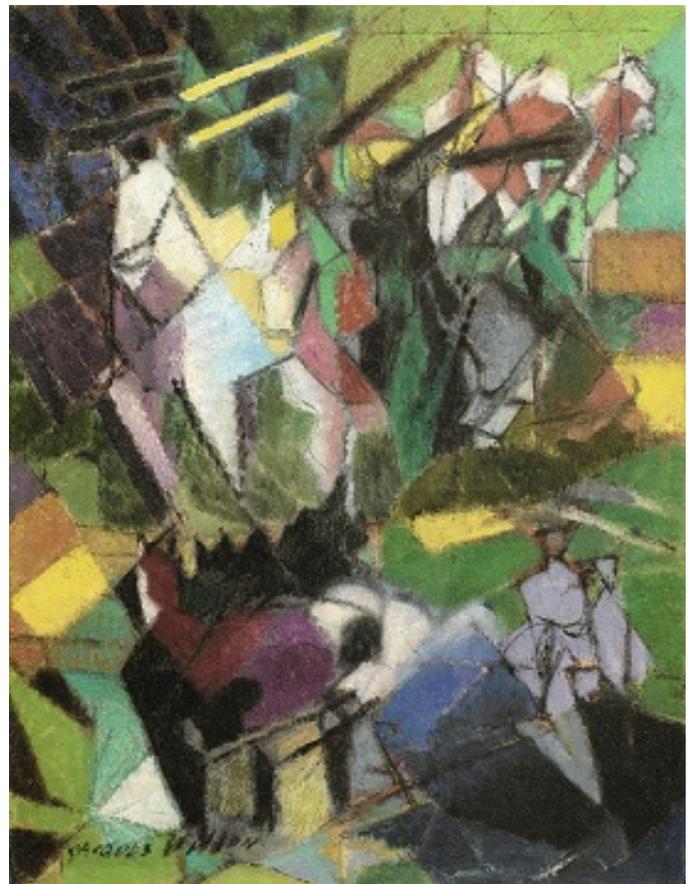
Tableaux, Mobiliers et Objets d'art. lundi 28 mars 2016 – Live Lot n° 73 Jacques Villon (1875-1963) Attelages de chevaux (1946) Huile sur toile signée en bas à gauche, titrée et datée au dos 45,5 x 34,5 cm

Auctioned again by Sotheby's Art Impressionniste Et Moderne 22 Octobre 2017 Paris Estimation 15,000 — 20,000 EUR Lot Sold. 18,750 EUR Lot 369

Attelages de chevaux. signé JACQUES VILLON (en bas à gauche); signé Jacques Villon, titré ATTELAGES DE CHEVAUX et daté 1946 (au dos) huile sur toile 46,1 x 34,8 cm; 18 1/8 x 13 3/4 in. Peint en 1946.

Selected Literature:

L'authenticité de cette œuvre a été confirmée par la Galerie Louis Carré & Cie.



No. 255

Title: *La meule de blé*

Date: 1946

Medium: oil on canvas

Dimensions: 88.7 x 146 cm



Current owner or museum: Private collection

Provenance:

Galerie Louis Carré, Paris.

Ragnar Moltzau, Oslo.

Galleri K, Oslo.

Collection particulière, Oslo

Actioned Christie's Sale 3519 Art Impressionniste et Moderne 28 November 2012, Paris

Lot 28 Jacques Villon (1875-1963) La meule de blé huile sur toile 88.7 x 146 cm. (35 x

57½ in.) Estimate EUR 70,000 - EUR 100,000 Price realised EUR 73,000

Acquired at the above sale by the 2020 owner

Sotheby's Art Impressionniste et Moderne. 18 June 2020 • Paris Lot 28. Property from a

prestigious private french collection | provenant d'une prestigieuse collection particulière

française. Jacques Villon | La meule de blé Estimate: 60,000 - 80,000 EUR LOT SOLD:

75,000 EUR

Comment: signé 'Jacques Villon' (en bas à droite); signé, daté et titré 'Jacques Villon

LA MEULE DE BLÉ 1946' (au revers)

Exhibitions:

Paris, Musée des Beaux-Arts, Salon des Tuileries, XXIVe exposition, 1947, no. 473

Paris, Galerie Louis Carré, Jacques Villon 1945-1946-1947, 1948, no. 14

Copenhagen, Statens Museum for Kunst, Jacques Villon Retrospektiv Udstilling, 1948, no. 23

Boston, Institute of Contemporary Art; Washington, Philips Memorial Gallery; Wilmington, Delaware Art Center, Jacques Villon, Lyonel Feininger, 1949-50, no. 22, illustrated in the catalogue p. 23

Venice, XXV Biennale di Venezia, 1950, no. 18 (titled Il covone)

Paris, Musée National d'Art Moderne, Jacques Villon, 1951, no. 69, illustrated in the catalogue pl. X

Bern, Kunsthalle, Jacques Villon, Louis Moilliet, 1951, no. 40

Turin, Palazzo Belle Arti, Peintres d'aujourd'hui, France- Italie, 3e Mostra, 1953, no. 12

Paris, Galerie Charpentier, Le Pain et le Vin, 1954, no. 167

Aix-en-Provence, Musée Granet, Exposition organisée par le Salon des Tuileries avec le concours d'un groupe de peintres belges, 1954, no. 120

Zurich, Kunsthaus; Stockholm, Nationalmuseum; The Hague, Gemeentsemuseum, Sammlung Ragnar Moltzau, Oslo, 1957, no. 107 (Zurich catalogue), illustrated in the catalogue np. (titled Die Dreschmaschine)

Edinburgh, Royal Scottish Academy; London, Tate Gallery, The Moltzau Collection, from Cézanne to Picasso, 1958, no. 98, illustrated in the catalogue pl. 11 (titled The Treshing Machine)

Selected Literature:

The authenticity of this work has been confirmed by Galerie Louis Carré & Cie.

No. 256

Title: *La Batteuse*

Date: 1946

Medium: Oil on canvas

Dimensions: 27,70 x 65 cm

Current owner or museum: Private collection

Provenance:

Sold by Artcurial
Vente 1408 Art

moderne 1 - April 10, 2008 Lot 53 Jacques Villon (1875-1963) La Batteuse, 1946 Huile sur toile signée en bas à droite, titrée, datée "46" et contresignée et dos . Hauteur : 65 Largeur : 27,70 cm(Sic). Estimation 20 000 - 30 000 € Vendu 23 545 €

Comment: Un certificat de Monsieur Patrick Bongers sera remis à l'acquéreur

Selected Literature:

Ce tableau sera inclus dans le catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux Editions Louis Carré et Cie



No. 257

Title: *Scène de battage en Normandie - Threshing in Normandy*

Date:

1946



Medium: Oil on canvas

Dimensions: 63 x 143 cm

Current owner or museum: Private collection

Exhibitions:

Exhibited Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

No. 258

Title: *Le grain ne meurt - The grain does not die*



Date: 1947

Medium: Oil on canvas

Dimensions: 63,18 x 140.33 cm

Current owner or museum: The Phillips Collection, 1600 21st St NW, Washington, DC 20009

Provenance:

Credit Line Acquired 1949

Comment: Currently not on display

Note: Jacques Villon also made a lithograph from this painting, the sixth illustration in the book *Jacques Villon ou L'Art Glorieux. Il Construit Un Tableau. Un Épi, Une Rose. Un Visage, Un Sein Nu.* (Orozco lithographs No. L 100, Not in Ginestet & Pouillon)



No. 259

Title: *Les Gars de Batterie*

Date: 1947

Medium: oil on canvas

Dimensions: 88.9 x 146 cms

Current owner or museum: Private Collection



No. 260

Title: *Les Gars de Batterie*

Date: 1947

Medium: Oil on canvas

Dimensions: 33 x 55 cm

Current owner or museum: Private Collection



No. 261

Title: *Les chevaux de la faucheuse*

Date: 1949

Medium: Oil on Canvas

Dimensions: 33 x 41 cm

Current owner or museum: Private collection

Provenance:

Auctioned on April 10, 1990 and on December 5, 1992



No. 262

Title: *La faucheuse aux chevaux (de dos)*

Date: 1949 - 1950

Medium: oil on canvas

Dimensions: 72.5 x 100 cm

Current owner or museum: Private collection

Provenance:

Galerie Louis Carré, Paris.

Galerie Charpentier, Paris.

Margit Chanin

Christie's Sale 8599

Impressionist and Modern

Art, New York, East 6

November 2001 LOT73

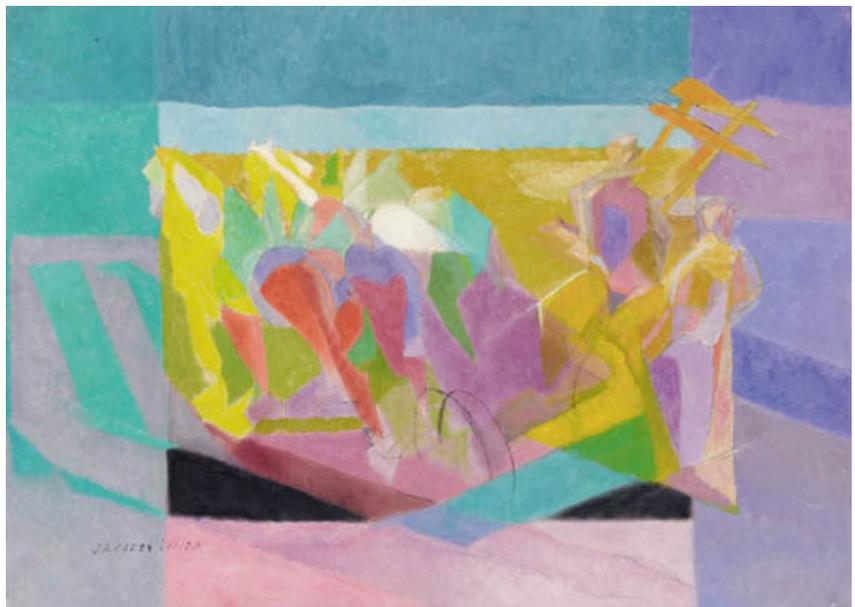
Property from the Estate of Margit Chanin. Jacques

Villon (1875-1963) *La faucheuse aux chevaux (de dos)*. oil on canvas 28½ x 39 3/8 in.

(72.5 x 100 cm.) Painted in 1949. Estimate USD 20,000 - USD 30,000 Price realised

USD 88,125

Comment: signed 'JACQUES VILLON' (lower left); signed again, titled and dated 'Jacques Villon 49 LA FAUCHEUSE AUX CHEVEAUX (DE DOS)' (on the reverse)



No. 263

Title: *La Grande Faucheuse aux Chevaux - Large Mower with Horses*

Date: 1950

Medium: Oil on canvas

Dimensions: 97.16 × 146.05 cm

Current owner or museum: Milwaukee Art Museum. Gift of Mrs. Harry Lynde Bradley M1959.381

Provenance: Galerie Charpentier, Paris
Mrs. Harry Lynde Bradley

Comment:**Exhibitions:**

Jacques Villon, Musee des Beaux-Arts, Rouen, France, June 14–September 21, 1975; Grand Palais, Paris, October 11–December 15, 1975.

Selections from the Bradley Collection, Paine Art Center, Oshkosh, Wisconsin, June 1970.

The Collection of Mrs. Harry Lynde Bradley, Milwaukee Art Center, October 25, 1968–February 23, 1969.

Bradley Collection, Milwaukee Art Institute, February 1–March 4, 1962.

Cent Tableaux de Jacques Villon, Galerie Charpentier, Paris, April 27–June 22, 1961.

Retrospective Exhibit of Paintings from Previous Internationals, Carnegie Institute, Pittsburgh, Pennsylvania, December 5, 1958–February 8, 1959.

Jacques Villon Exhibit, Arts Club of Chicago, December 19, 1952–January 10, 1953.

Collections of American Professional & Business Men, Dallas Museum of Fine Arts, April 4–27, 1952.

International, Carnegie Institute, Pittsburgh, 1950. (First prize)

Selected Literature:

Milwaukee Art Center. Personal Selections from the Collection of Mrs. Harry Lynde Bradley. New Orleans: Bradley Family Foundation, Inc., 1975, color illus. p. 55.

Musee des Beaux-Arts. Jacques Villon. Rouen: Musee des Beaux-Arts, 1975, cat. 142, illus. p. 121.

Milwaukee Art Center. The Collection of Mrs. Harry Lynde Bradley. Milwaukee, Wisconsin: Milwaukee Art Center, 1968, cat. 499, b/w illus. p. 181.

Milwaukee Journal. April 23, 1961, color illus.

Galerie Charpentier. Cent Tableaux de Jacques Villon. Paris: Galerie Charpentier, 1961, cat. 76.



Simone, Frigerio. Jacques Villon. *Aujourd'hui art et architecture*, July 1961, pp. 4–23, illus. p. 17.

Dallas Museum of Fine Arts. *Collections of American Professional & Business Men*.

Dallas, Texas: Dallas Museum of Fine Arts, 1952, cat. 51, color illus. p. 51.

Time. October 30, 1950, illus.

Art Digest, November 1, 1950, illus.

Point de Vue. November 2, 1950, pp. 15–17, illus p. 17. [Interview with Villon.]

Lassaigne, Jacques. *Jacques Villon*. Paris: Editions de Beaune, 1950, p. 13.

Carnegie Institute. *International*. Pittsburgh: Carnegie Institute, 1950, cat. 491

No. 264

Title: *En plaine - In the plain*

Date: 1950

Medium: Oil on canvas

Dimensions: 27 x 36 cm

Current owner or museum:

Musee d'Art Moderne, Donation

Levy, Troyes. N°Inventaire

MNPL 331

Provenance:

Galerie Renou-Colle (1960) ;

Pierre et Denise Lévy

Propriété de l'Etat, donation,

Troyes, musée d'Art Moderne

Date acquisition 1976. Achat à la

galerie

Exhibitions:

Asnières, 1963, n° 9

Selected Literature:

Catalogue Collections n° 331



No. 265

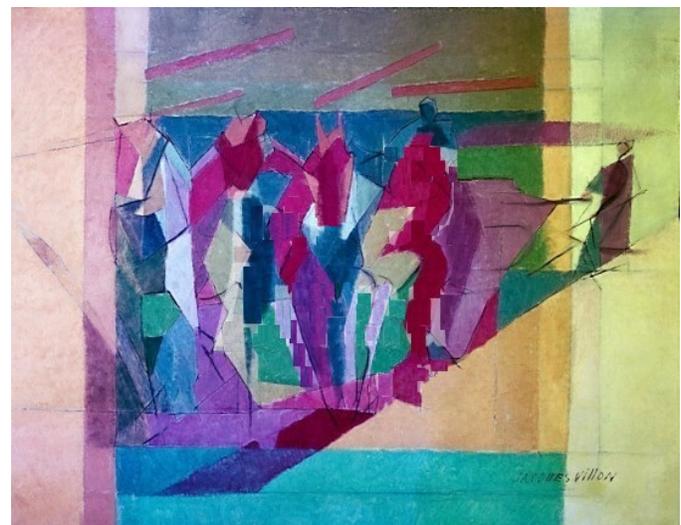
Title: *La batteuse*

Date: 1950

Medium: Oil on canvas

Dimensions: 73 x 91 cm

Current owner or museum: Private collection



No. 266**Title:** *La grande faucheuse aux chevaux - Large Mowing Machine with Horses***Date:** 1950**Medium:** Oil on canvas**Dimensions:** 97.5 × 146.8 cm**Current owner or museum:** Art Institute Chicago. Reference No. 2007.282. Credit Line Bequest of Richard S. Zeisler**Provenance:**

Rose Fried Gallery, New York, by Mar. 10, 1952 [receipt, copy in curatorial file];
 sold to Richard Zeisler, New York, Mar. 10, 1952 [receipt in curatorial file];
 bequeathed to the Art Institute of Chicago, 2007.

Comment: Dans plusieurs variantes, Villon étudie attentivement la faucheuse sous toutes ses faces (ici, vue arrière). Les teintes, selon la division tripartite, pourraient être le bleu dans le carré de droite, le jaune dans celui de gauche, le rouge comme valeur d'ensemble. Mais évidemment, les nuances colorées ne sont pas toujours les mêmes, d'où la variété des œuvres, et par ailleurs Villon a aussi déclaré qu'il n'avait pas voulu "trop s'encombrer de science".

Exhibitions:

New York, Rose Fried Gallery, Duchamp Freres et Soeur, March 1952.

New York, The Solomon R. Guggenheim Museum, Three Brothers, January 8-February 17, 1957, n.p. (ill.), as Large Mowing-machine with Horses, 1950; traveled to Houston, March 8-April 8, 1957.

Selected Literature:

The Solomon R. Guggenheim Museum, *Three Brothers*, exh. cat. (New York: The Solomon R. Guggenheim Museum, 1957), n.p. (ill.), as *Large Mowing-machine with Horses*, 1950.

Robert Rosenblum, *Cubism and Twentieth-Century Art* (New York: Abrams, 1960), pp. 165 (ill.), 173, 321 (fig. 110), as *Large Mowing-Machine with Horses*, 1950.

Art Institute of Chicago, *Annual Report 2006-2007* (Chicago: Art Institute of Chicago, 2007), p. 33, as *Large Mowing Machine with Horses*, 1950.

No. 267

Title: *La grande faucheuse aux chevaux - Large Mowing Machine with Horses*

Date: 1950 ?

Medium: Oil on canvas

Dimensions: Unknown

Current owner or museum: Unknown

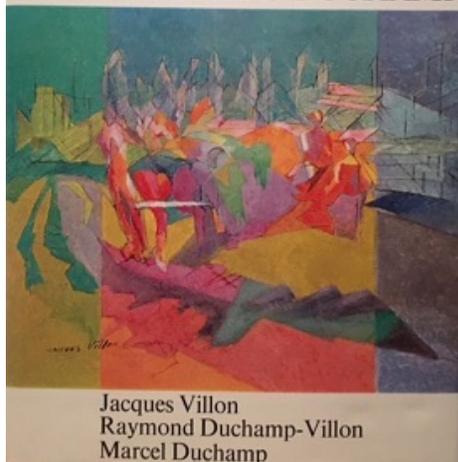
Exhibitions: Selected

Literature:

Cover of Cabanne, Pierre, *The Brothers Duchamp*.
Duchamp.



Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp, Boston: New York Graphic Society, 1975.

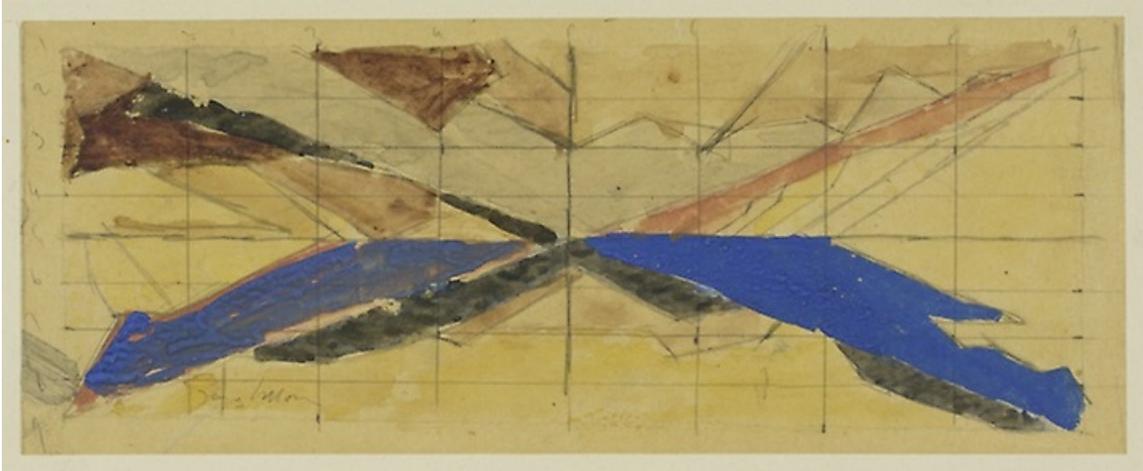


10. Horses

No. 268

Title: *The Horse*

Date: 1921



Medium: Watercolor and graphite, with blue gouache on tan wove tracing paper, laid down on cream wove paper, laid down on cream wove paper

Dimensions: 104 × 265 mm (primary support); 117 × 275 mm (secondary support); 370 × 520 mm (tertiary support)

Current owner or museum: The Art Institute of Chicago, Credit Line; Gift of Frank B. Hubachek. Reference Number 1955.829

Provenance:

Frank B. Hubachek

Comment: Signed lower left of primary support, in graphite: "Jacques Villon"

Exhibitions:

The Art Institute of Chicago, August 1-November 28, 1976.

New York, Lucien Goldschmidt, Inc., "Jacques Villon Drawings," Fall 1979.

No. 269

Title: *Le Jockey (Galop)*

Date: 1921

Medium: graphite and ink on tracing paper

Dimensions: 16.8 x 38.4cm

Current owner or museum:

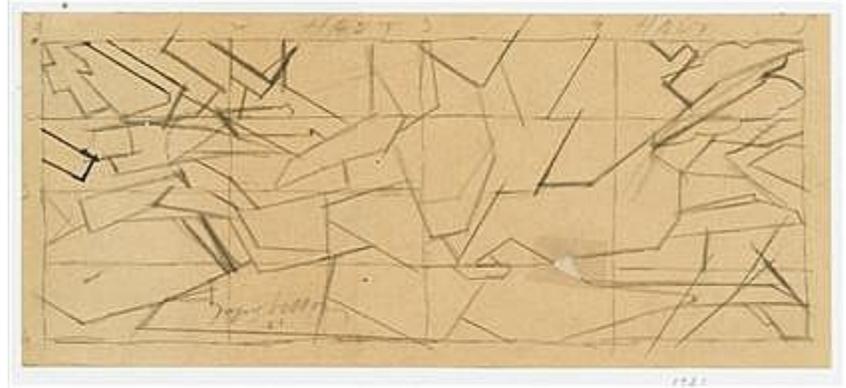
Provenance:

Galerie Louis Carré & Cie, Paris
Property from the Estate of Janet Brown, Oyster Bay, New York

Auctioned by Freeman's in Sale Freeman's Modern & Contemporary Art Auction 5/12/12 17 121035/13 Lot 20 121035/32 Jacques Villon Untitled (Galop). Signed and dated 21 bottom left, inscribed 'HAUT' twice along upper edge, graphite and ink on tracing paper 6 5/8 x 15 1/8 in. (16.8 x 38.4cm). Estimation \$1,500-2,500

Comment: This drawing bears the same title and compositional similarities to several paintings the artist made in 1921 and 1922 depicting horse racing and jockeys. Villon utilise des jouets, chevaux et jockeys de plomb, pour en étudier les différentes faces. Tout au long de ces études, il va superposer vue de dessus et vue de profil de l'un comme de l'autre pour en rechercher toutes les combinaisons possibles.

http://www.setibo.com/?page_id=191



No. 270

Title: *Le Jockey (Galop)*

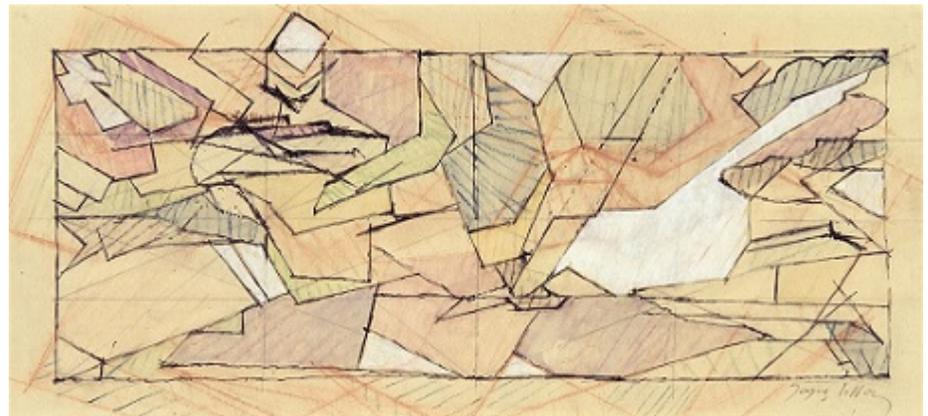
Date: 1921

Medium: color pencil and India ink

Dimensions: 18 x 40 cm

Current owner or museum:

Private collection



No. 271

Title: *Jockey Series, no. 4*

Date: 1921

Medium: Graphite and watercolor, black and red pen and ink on tissue paper

Dimensions: 39.3 × 55.2 cm

Current owner or museum: The Yale University Art Gallery, 1111 Chapel Street (at York Street) New Haven, Connecticut. Inventory No. 1941.751

Provenance:

Gift of Collection Société Anonyme



No. 272

Title: *Cheval de course*

Date: 1922



Medium: Oil on canvas

Dimensions: 46 x 98 cm

Current owner or museum: Private collection

Provenance:

Galerie Louis Carré & Cie

Exhibitions:

Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

No. 273**Title:** *The Jockey***Date:** 1924**Medium:** Oil on canvas**Dimensions:** 64.6 × 128.1 cm**Current owner or museum:** The Yale University Art Gallery, 1111 Chapel Street (at York Street) New Haven, Connecticut. Inventory No. 1941.746. Gift of Collection Société Anonyme**Provenance:**

Collection of the Societe Anonyme, New York (bought from the artist in Paris in 1924).

Selected Literature:George Heard Hamilton, "The Exhibition of the Collection of the Societe Anonyme: The Museum of Modern Art, 1920," *Bulletin of the Associates in Fine Arts at Yale University* 10, no. 3 (December 1941): 5.George Heard Hamilton, "Duchamp, Duchamp-Villon, Villon," *Bulletin of the Associates in Fine Arts at Yale University* 13 (March 1945): 2, ill.George Heard Hamilton, "The Dialectic of Later Cubism: Villon's Jockey," *Magazine of Art* 41 (1948): 268, ill.Collection of the Société Anonyme: *Museum of Modern Art 1920* (New Haven, Conn.: Yale University Art Gallery, 1950), 139-40.Francoise Forster-Hahn, *French and School of Paris Paintings in the Yale University Art Gallery* (New Haven, Conn.: Yale University Press, 1968), 29, fig. 33.Robert L. Herbert, Eleanor S. Apter, and Elise K. Kenney, *The Société Anonyme and the Dreier Bequest at Yale University: A Catalogue Raisonné* (New Haven, Conn.: Yale University Press, 1984), 700, no. 738, ill.Ruth L. Bohan et al., *The Société Anonyme: Modernism for America*, ed. Jennifer Gross, exh. cat. (New Haven, Conn.: Yale University Art Gallery, 2006), 185, ill.

No. 274

Title: *Jeu de courses*

Date: 1948

Medium: Oil on Canvas

Dimensions: 38 x 46 cm

Current owner or museum: Private collection

Provenance:

Auctioned on October 7, 1987



No. 275

Title: *Le jeu de courses*

Date: 1948

Medium: oil on canvas

Dimensions: 61 x 73 cm

Current owner or museum: Private collection

Provenance:

Sold at an auction. Sale

Date: May 9, 2002



No. 276

Title: *Haute école au cirque*

Date: 1950

Medium: Oil on canvas

Size:

Exhibitions:

This painting was exhibited at the *Exposition Chefs-d'œuvre, Regards sur la collection du musée des Beaux-Arts de Liège* La Boverie, Liège, Belgium 21.12.2018 to 18.08.2019



No. 277

Title: *L'écuyère au cirque*

Date: 1950

Medium: Oil on canvas

Dimensions: 114 x 162 cm

Current owner or museum: Private collection

Exhibitions:

Jacques Villon Vingt-deux Peintures 1939-1961 Galerie Bonnier, 12, Grand'rue, Genève - Mars-Avril 1973. Catalogue No. 8 - L'écuyère au cirque. Illustrated in color. Expo Angers



No. 278

Title: *L'écuyère*

Date: 1950

Medium:

Mixed media on
canvas

Dimensions: 22
x 33 cm

**Current owner
or museum:**

Private collection

Provenance:

London sale,
Sotheby's, Oct.
19 1988, lot 351
European private
collection
Sold by Piasa in
its Sale Modern
and

Contemporary
Art, Thursday 9
July 2020 118 rue



du Faubourg Saint-Honoré 75008 Paris Lot 22 Jacques Villon (1975-1963) L'écuyère,
1950. Estimation: 4000 / 6000 € Result: 4940 €

Comment: Signed and dated on the bottom right. Countersigned, dated and titled on the
reverse

Exhibitions:

Castres, Goya Museum, "Les plus belles peintures contemporaines des collections
privées du Tarn", Summer 1957, n°47

Selected Literature:

This work will be registered in the artist's Catalogue Raisonné, currently prepared by the
Galerie Louis Carré & Cie

The buyer will be provided with a certificate by the Louis Carré & Cie Gallery

No. 279

Title: *Au Cirque, l'écuyère au galop*

Date: 1950

Medium: Oil on canvas

Dimensions: 27 x 41 cm

Current owner or museum: Private collection

Provenance:

Collection Gaston Diehl.

Sold by Ader - David Nordmann, Xavier Dominique Commissaires-Priseurs 3, rue Favart 75002 Paris Art D'après-Guerre & Contemporain.



Mercredi 24 Juin 2020 Salle Favart - 3 rue Favart – Paris Lot n° 8 Au Cirque, l'écuyère au galop, 1950 Huile sur toile. Signée et datée en bas à droite. Signée, datée et titrée au dos. Estimation 2 500 - 3 000 EUR Résultat : 8 320 EUR

Comment: This painting is to be linked to the lithograph *L'Écuyère* (Orozco Lithographs No. L 105, Ginestet et Pouillon E522 and its color variants L. 106-111, not in Ginestet et Pouillon)



No. 280

Title: *L'Écuyère au cirque*

Date: 1950

Medium: Oil on canvas

Dimensions: 114 x 162 cm

Current owner or museum: Galerie Louis Carré & Cie, Paris

Comment: No photo of this painting has been located

Exhibitions:

Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

No. 281

Title: *La petite écuyère*

Date: 1951

Medium: Oil on canvas

Dimensions: 21 x 33 cm

Current owner or museum: Private collection

Provenance:

Sold in auction by Paris Enchères, 17 rue de Provence - 75009 Paris, Design, Arts du XXe Siecle. April 1, 2009 Drouot Richelieu salle 7 Lot 31 Estimation 1

500 - 2 000 EUR Sold : 5 600 EUR

Comment: Toile signée Contresignée, titrée et datée au dos 1951



No. 282

Title: *L'écuyère de haute école*

Date: 1951

Medium: oil on canvas

Dimensions: 54 x 73 cms

Current owner or museum: Musée des Beaux-Arts, Lyon

Comment:

Si *Écuyère haute école* (1951) manifeste l'intérêt de Jacques Villon pour le thème équestre, le tableau se caractérise par la liberté de son graphisme et le raffinement du coloris. Le dynamisme de la composition résulte d'une combinaison d'aplats de couleurs acides et d'un fractionnement de l'apparence du sujet dont la course s'achève dans un halo lumineux.



No. 283**Title:** *Cavaliers***Date:**

1950

Medium:

Watercolor on paper

Dimensions: 13,3 x 32,1 cm**Current owner or museum:** Statens Museum for Kunst, Sølvgade 48-50, 1307 København K, Denmark. Inventory number KKS 21700**Provenance:**

Børge Birch (Galerie Birch), København; til Verner Nielsen, København

The Royal Collection of Paintings and Sculptures

Acquisition date 1956

Comment:

Inscription verso : PEINTURE 52" Jacques Villon -52

Exhibition history:

Drawn toward the avant-garde : nineteenth- and twentieth-century French drawings from the Royal Museum of Arts, Copenhagen : The Frick Art and Historical Center : 19-10-2002 | 05-01-2003

Drawn toward the avant-garde : nineteenth- and twentieth-century French drawings from the Royal Museum of Arts, Copenhagen : Museum of Fine Arts, St. Petersburg, Florida : 25-01-2003 | 23-03-2003

Drawn toward the avant-garde : nineteenth- and twentieth-century French drawings from the Royal Museum of Arts, Copenhagen : Arkansas Arts Center, Little Rock : 12-04-2003 | 08-07-2003

Drawn toward the avant-garde : nineteenth- and twentieth-century French drawings from the Royal Museum of Arts, Copenhagen : Mary and Leigh Block Museum of Art, Evanston, Illinois : 30-09-2003 | 30-11-2003

Literature:

Gernsheim number 77947

Jan Würtz Frandsen : French drawings and watercolours 19th - 20th centuries : København 2002 :nr.200

Thomas Lederballe : Franske mestertegninger : København 2006 :Omt. og afb. p. 38**No.**

284

Title: *L'entraînement des chevaux*

Date:

1950



Medium: Oil and ink on canvas

Dimensions: 11,4 x 33,3 cm

Current owner or museum: Private collection

Provenance:

Galerie Louis Carré & Cie., Paris

Andrew Powie Fuller & Geraldine Spreckels Fuller, Fort Worth & New York

A gift from the above in 1999 to the Guggenheim Museum Collection (Inventory D2000.56)

Deaccession from the Guggenheim Museum Collection: September 30, 2014

Sotheby's Impressionist & Modern Art Day Sale 6 May 2015 New York Lot 315

Property from the Solomon R. Guggenheim Museum, sold to benefit the acquisitions fund. *L'entraînement des chevaux*. Estimation 6,000 — 8,000 USD Lot. Vendu 3,750 USD

Comment: Signed Jacques Villon and dated 50 (lower right)

Selected Literature:

The authenticity of this work has been confirmed by Galerie Louis Carré & Cie

No. 285

Title: *Chantilly, Promenade des Chevaux - Horseback Riding, Chantilly*

Date: 1950

Medium: oil
on canvas

Dimensions:
50.2 × 144.8
cm

**Current
owner or
museum:**

Virginia
Museum of
Fine Arts,



Richmond, 200 N. Arthur Ashe Boulevard, Richmond, VA 23220-4007 USA. Collection of Mr. and Mrs. Paul Mellon, Object Number: 83.58

Labels on back: Gallerie Louis Carre, on strecher, printed; Kunsthalle Bern, "No 0269, on stretcher, printed; Orangerie des Tuileries exhibition as "Chantilly", owner "Gallerie Carre" (85), on stretcher; "ED-049-23" in chalk on stretcher, "6691 ANT GOLD DARK LINEN" on wood outside stretcher"

Comment: Villon, the brother of Dada artist Marcel Duchamp, began his own career as a newspaper caricaturist and printmaker. He was one of the organizers of the group Section d'Or (Golden Section), a name that refers to a mathematical proportion first discovered in antiquity and thought to offer an ideal aesthetic standard rooted in classical forms. Here Villon employs precise geometric forms to express the momentum of the horses at the famous French racecourse in Chantilly, outside Paris.

Exhibitions:

2018-2020: "Gallery Takeover: European Masterpieces from the Mellon Collection at the Virginia Museum of Fine Arts", Museum of Fine Arts, St. Petersburg, Florida, March 1, 2018 - March 1, 2020

1967-1968: "French Paintings from the Collection of Mr. and Mrs. Paul Mellon," VMFA, April 4, 1967 - June 5, 1968

1952: "The School of Paris at Mid-Century. A Selection of Modern Paintings from the Collection of Mr. and Mrs. Charles Zadok", Art Club of Chicago, May 1-June 6, 1952. No. 42.

1951: "Jacques Villon," Musée National d'Art Moderne, paris, February 5 - march 25, 1951. No. 85

Selected Literature:

Cormack, Malcolm. Country Pursuits: British, American, and French Sporting Art from the Mellon Collections in the Virginia Museum of Fine Arts. Richmond: Virginia Museum of Fine Arts, 2007. (cat. no. 123, pp. 426-27)

Pinkney L. Near, French Paintings: The Collection of Mr. and Mrs. Paul Mellon in the Virginia museum of Fine Arts (Virginia Museum of Fine Arts: Richmond), 1985. p. 132, fig. 64 color illus. p. 133.

Sotheby & Co., Twentieth Century Paintings, Sculptures and Drawings, London, 22 June 1965, Lot 27, p. 30 (illus.)

Jean Bouret, "Jacques Villon au Musee d'Art Moderne, Beaux Arts, Journal des Arts, 9 February 1951, p. 1 (illus.)

No. 286

Title: *Vitesse*

Date: 1952

Medium: Oil on
Canvas

Dimensions: 65 x 92
cm

**Current owner or
museum:** Private
collection

Provenance:
Auctioned on
December 11, 2003



No. 287

Title: *Variation sur le cheval de course - Variations on the Theme of the Race Horse*

Date: 1952

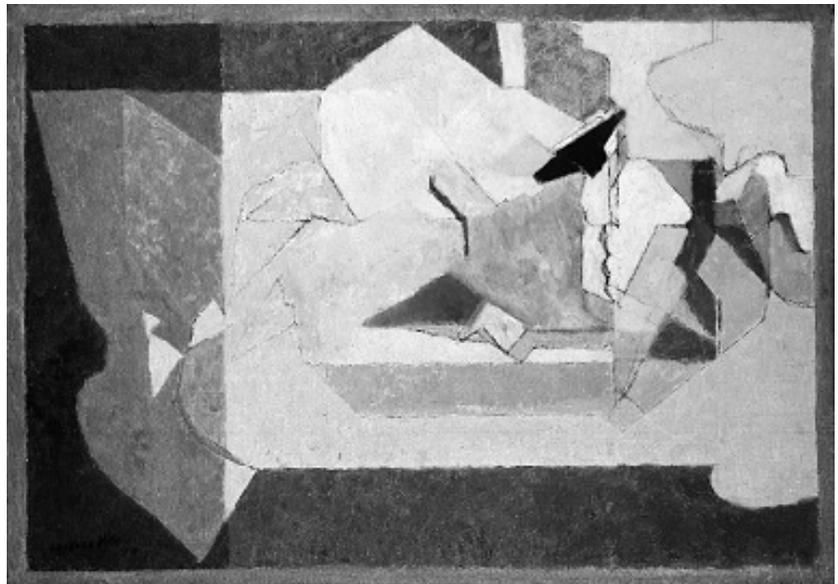
Medium: Oil on canvas

Dimensions: 65.5 x 92 cm

Current owner or museum:
Statens Museum for Kunst,
Sølvgade 48-50, 1307
København K, Denmark.
Inventory number KMS r192

Provenance:
The Royal Collection of
Paintings and Sculptures
Acquisition date 1955

Comment:
Inscription verso: : PEINTURE
52" Jacques Villon -52



No. 288**Title:** *Cheval de course***Date:** 1954**Medium:**

oil on canvas

Dimensions:

21 x 46 cm

Current**owner or****museum:**

Private

collection

Provenance:

Galerie Louis

Carré & Cie.,

Paris

Knoedler &

Co, Paris

Private Collection, Sweden (Acquired from the above on 25th October 1968).

Sold: Sotheby's, London, 6th February 2013, lot 121 Estimation 12,000 — 18,000 GBP

Lot. Vendu 16,250 GBP

Purchased at the above sale by the 2020 owner

Sotheby's Impressionist & Modern Art Day Sale. February 5, 2020, London Lot 188

Property from an important private collection. Jacques Villon. Cheval de course

Estimation 12,000 — 18,000 GBP Lot. Vendu 12,500 GBP

Comment: signed Jacques Villon and dated 54 (lower right); signed Jacques Villon,

titled, and dated 54 on the reverse

Exhibitions:

Brussels, Galerie Europe, 50 ans de peinture moderne, 1956, no. 46

Selected Literature:

The authenticity of this work has been confirmed by Galerie Louis Carré & Cie.



No. 289

Title: *Poeme sur un cheval de course (Grand Galop)*

Date: 1956

Medium: Oil on canvas

Dimensions: 24,50 x 55 cm



Current owner or museum: Private collection

Provenance:

Collection Jurmand, Paris

Sold by Artcurial Sale 2362, Collection Jurmand Vente Art impressionniste & moderne - 30 octobre 2013 Lot 304 Poeme sur un cheval de course, 1956 Huile sur toile

Estimation 12 000 - 15 000 € Vendu 16 887 €

Comment:

Signée et datée en bas à gauche "JACQUES VILLON 56", contresignée, titrée, datée et annotée au dos "POEME SUR UN CHEVAL DE COURSE 1956 Jacques Villon GRAND GALOP Jacques Villon 56".

No. 290

Title: *Never More*

Date: 1956

Medium: Oil on canvas

Dimensions: 60 x 81 cm (60.33 × 83.82 cm)

Current owner or museum:

Virginia Museum of Fine Arts, 200 N. Arthur Ashe Boulevard, Richmond, VA 23220. Object Number: 2017.266

Provenance:

Estate of Jeanette Lipman
Gift of The Lipman Foundation in memory of Jeanette S. Lipman (2017)

Comment: Photo not available yet



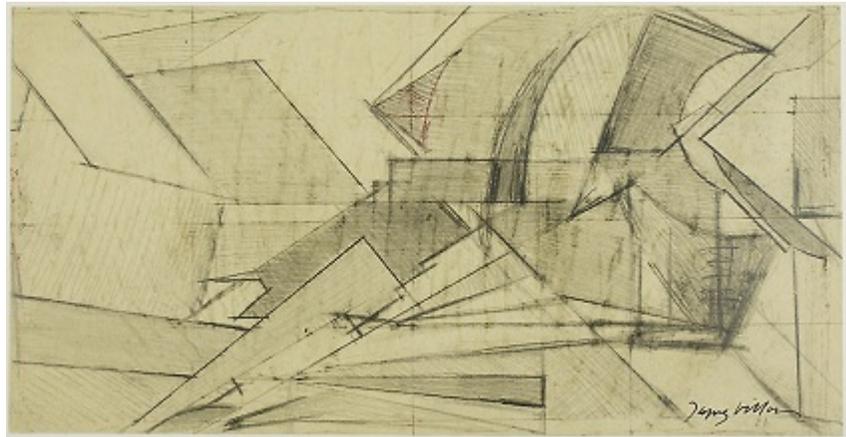
No. 291

Title: *The Race Horse*

Date: 1961

Medium: Graphite and black crayon, with touches of red and green crayon on cream wove tracing paper, laid down on white wove paper, laid down on cream board

Dimensions: 226 × 437 mm (primary support); 235 × 446 mm (secondary support); 356 × 523 mm (tertiary support)



Current owner or museum: The Art Institute of Chicago. Credit Line: Restricted gift of Frank B. Hubachek. Reference Number 1965.15

Provenance:

Frank B. Hubachek

Comment: Signed recto, lower right, in pen and black ink: "Jacques Villon"

Exhibitions:

Paris, Reunion des musees nationaux, "Jacques Villon," October 7-December 15, 1975; traveled to the Musée de Rouen, June 13-September 21, 1975.

Cambridge, Mass., Fogg Art Museum, "Jacques Villon," January 17-May 23, 1976; traveled to Purchase, NY., Roy R. Neuberger Museum, March 23-May 23, 1976.

The Art Institute of Chicago, August 1-November 28, 1976

11. Still lifes and interior scenes

No. 292

Title: *Nature Morte*

Date: 1907

Medium: Oil on canvas

Dimensions: 38 x 55,40
cm

**Current owner or
museum:** Private
collection

Provenance:

Collection Jurmand, Paris

Pur for sale (and
withdrawn) by Artcurial

Vente Art

impressionniste &

moderne - October 30,

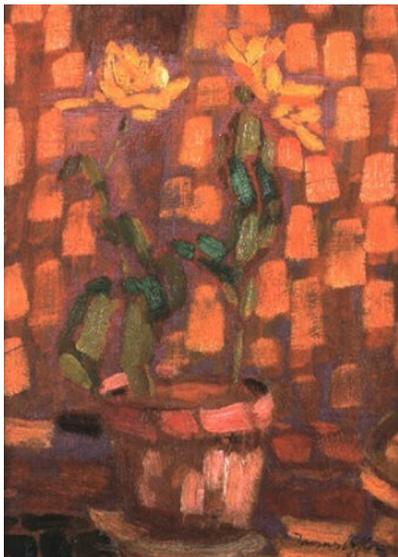
2013 Lot 292 Collection

Jurmand Jacques Villon

Nature Morte, 1907 Huile sur toile

5 000 / 7 000 €

Comment: Signed lower right, signed again, titled and
dated on the back



No. 293

Title: *Nature morte aux fleurs*

Date: 1908

Medium: Oil on Canvas

Dimensions: 33 x 24 cm

Current owner or museum: Private collecton

Provenance:

Auctioned on March 27, 1985

No. 294

Title: *Nature morte au Samourai*

Date: 1909

Medium: Oil on Paper
laid on Canvas

Dimensions: 38 x 61 cm

**Current owner or
museum:**

Provenance:

Ancienne collection
Camille Renault.

Auctioned on June 16,
2000. Tableaux
Modernes-Art

Contemporain chez
Cornette de Saint Cyr
Paris. Drouot Montaigne

- 15, av Montaigne 75008

- Paris Lot 3- Jacques Villon (1875-1963) Nature Morte Au Samourai, 1909. Huile sur papier maroufflé sur toile

Comment: Signée et datée en bas à gauche. Contresignée et datée au dos

Exhibitions:

Rouen, 1971, L'Ecole de Rouen, n° 66, rep.

Montrouge, 1983, 28ème salon de Montrouge.

Selected Literature:

Pierre Cabanne, Les 3 Duchamp, J.Villon, Raymond Duchamp-Villon, Marcel Duchamp.

Bibliothèque des Arts, Neuchâtel, Ides et Calendes 1975, rep.P.58.



No. 295

Title: *L'oiseau bleu*

Date: 1911

Medium: Watercolor and pencil on paper

Dimensions: 17,5 x 17,5 cm

Current owner or museum: Private collection

Provenance:

Auctioned by Olivier Lasseron. SVV agrément n° 2004-

505, 46, rue de la Victoire – 75009 Paris. Dessins &

Tableaux - Extrême-Orient - Miniatures - Militariat -

Mobilier & Objets D'art – Tapis. Mercredi 29 Mars 2017

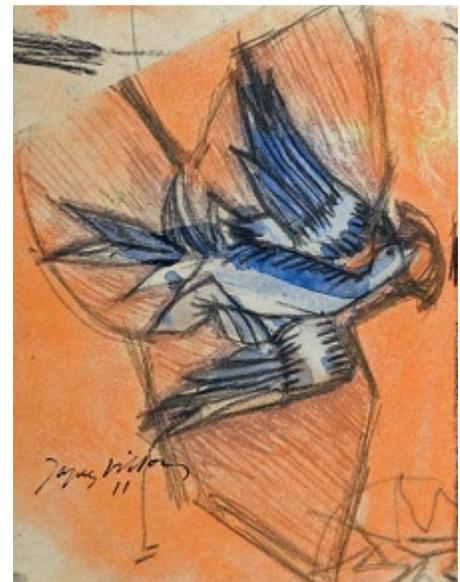
Salle 4 - Drouot-Richelieu, Paris Lot 73 Jacques Villon

(1875-1963) L'oiseau bleu. Crayon et aquarelle. Signé en

bas à droite et datée 1911. 17,5 x 17,5 cm Angle supérieur

gauche découpé. Estimation : 100 - 200 EUR Résultat :

280 EUR



No. 296**Title:** *La table servie***Date:** 1912**Medium:**

Oil on board

Dimensions:

38.1 x 48.3cm

Current**owner or****museum:**

Private

collection

Provenance:

Alexander M.

Bing

By descent to

the 2005

owner

Sold by

Sotheby's 4

May 2005 |

New York

Impressionist

& Modern

Art, Part Two

Lot 399

Property from

the Alexander M. Bing collection. Jacques Villon *La table servie* Signed and dated

Jacques Villon 12 (upper right) Oil on board 15 by 19 in. 38.1 by 48.3cm Estimate 5,000

— 7,000 USD LOT SOLD. 63,000 USD

Selected Literature:

The authenticity of this work has been confirmed by Galerie Louis Carré & Cie.

Comment: Développement de la série des “Tables servies”, titre et sujet empruntés sans

doute à la tradition néerlandaise des tables servies du XVIIe. Des tracés multiples

enserrent les formes dans un réseau d’arabesques, “comme le vol d’une mouche”, disait

Villon. Ils contribuent à rendre l’effet de transparence et de profondeur, et sont peut-être

la référence à Bergson, “la ligne d’intention à travers les choses”, à laquelle Villon fait

souvent allusion. Au centre de la composition, une pyramide marque l’axe, “colonne

vertébrale autour de laquelle s’étagent une série de pyramides colorées soumises à une

pyramide générale”. (<http://www.setibo.com/>)

No. 297**Title:** *The Dining Table***Date:** 1912**Medium:** Oil
on canvas**Dimensions:**
65.7 × 81.3 cm**Current owner
or museum:**The
Metropolitan
Museum of Art,
New York.Accession
Number
1983.169.1**Provenance:**the artist,
Puteaux
1912 sold to
Stein
Steegmuller;
Beatrice Stein
Steegmuller and
Francis

Steegmuller,

Paris and New York (by 1936–her d. 1961);

Francis Steegmuller, New York (1961–83;

sold through E. V. Thaw & Co., New York to MMA)

Mr. and Mrs. Justin K. Thannhauser

Purchase, Gift of Mr. and Mrs. Justin K. Thannhauser, by exchange, 1983

Exhibitions:

Paris. Grand Palais des Champs-Élysées. "Salon d'Automne," October 1–November 8, 1912, no. 1711 (as "Nature morte") [probably this picture; see Ref. Steegmuller 1964, exhibition catalogue].

New York. Marie Harriman Gallery. "Jacques Villon," January 8–27, 1934, no. 16 (as "Table servie") [possibly this picture?].

New York. Museum of Modern Art. "Cubism and Abstract Art," March 2–April 19, 1936, no. 272 (as "The Dinner Table [La table servie]," lent by Mr. and Mrs. Francis Steegmuller, New York).

New York. Jacques Seligmann & Co., Inc. "1910–12: The Climactic Years in Cubism," October 16–November 6, 1946, no. 17 (as "La Table servie," lent by Mr. Francis Steegmuller).

Institute of Contemporary Art, Boston. "Jacques Villon, Lyonel Feininger," October 7–November 20, 1949, no. 1 (as "La Table Servie," lent by Mr. and Mrs. Francis Steegmuller, New York).



- Washington. Phillips Gallery. "Jacques Villon, Lyonel Feininger," December 11, 1949–January 10, 1950, no. 1.
- Wilmington. Delaware Art Center. "Jacques Villon, Lyonel Feininger," March 5–26, 1950, no. 1.
- New York. Sidney Janis Gallery. "Climax in 20th Century Art: 1913," January 2–February 3, 1951, no. 6 (as "La Table Servie").
- Paris. Musée National d'Art Moderne. "Le Cubisme (1907–1914)," January 30–April 9, 1953, no. 109 (as "La Table servie," lent by M. F. Steegmuller, New York).
- New York. Museum of Modern Art. "Paintings from Private Collections: A 25th Anniversary Exhibition," May 31–September 5, 1955, no. 152 (as "The Dinner Table," lent by Mr. and Mrs. Francis Steegmuller).
- New York. Grace Borgenicht Gallery. "A Loan Exhibition of Paintings by Jacques Villon," October 31–November 19, 1955, no. 1 (as "The Dinner Table," lent by Mr. and Mrs. Francis Steegmuller, New York).
- New York. Wildenstein & Co., Inc. "Modern French Painting," April 11–25, 1962, no. 68 (as "La Table Servie," lent by Francis Steegmuller, New York).
- Waltham, Mass. Rose Art Museum. "Modern French Painting," May 10–June 13, 1962, no. 68.
- New York. R. M. Light & Co and Helene C. Seiferheld Gallery Inc. "Jacques Villon, Master Printmaker," February 1964, no. 36 (as "La Table servie," lent by Mr. Francis Steegmuller).
- Houston. Museum of Fine Arts. "The Heroic Years: Paris 1908–1914," October 21–December 8, 1965, no catalogue.
- Buffalo. Albright-Knox Art Gallery. "Painters of the Section d'Or: The Alternatives to Cubism," September 27–October 22, 1967, no. 43 (as "The Dinner Table [La Table Servie]," lent by Mr. and Mrs. Francis Steegmuller, New York City).
- Los Angeles County Museum of Art. "The Cubist Epoch," December 15, 1970–February 21, 1971, no. 311 (as "The Dinner-Table," lent by Mr. and Mrs. Francis Steegmuller, New York).
- New York. The Metropolitan Museum of Art. "The Cubist Epoch," April 9–June 7, 1971, no. 311.
- Musée des Beaux-Arts, Rouen. "Jacques Villon," June 14–September 21, 1975, no. 31 (as "La Table servie," lent by a private collection, New York).
- Paris. Grand Palais. "Jacques Villon," October 11–December 15, 1975, no. 31.
- Cambridge, Mass. Fogg Art Museum. "Jacques Villon," January 17–February 29, 1976, no. 47 (as "La Table servie," lent by a private collection, New York).
- Purchase, N. Y. Roy R. Neuberger Museum. "Jacques Villon," March 23–May 23, 1976, no. 47.
- Canberra. Australian National Gallery. "20th Century Masters from The Metropolitan Museum of Art, New York," March 1–April 27, 1986, unnumbered cat. (p. 33).
- Brisbane. Queensland Art Gallery. "20th Century Masters from The Metropolitan Museum of Art, New York," May 7–July 1, 1986, unnumbered cat.
- Yokohama Museum of Art. "Treasures from The Metropolitan Museum of Art: French Art from the Middle Ages to the Twentieth Century," March 25–June 4, 1989, no. 155.
- New York. The Metropolitan Museum of Art. "Painters in Paris: 1895–1950," March 8–December 31, 2000, extended to January 14, 2001, unnumbered cat. (p. 73).

Kyoto Municipal Museum of Art. "Picasso and the School of Paris: Paintings from The Metropolitan Museum of Art, New York," September 14–November 24, 2002, no. 19.
Tokyo. Bunkamura Museum of Art. "Picasso and the School of Paris: Paintings from The Metropolitan Museum of Art, New York," December 7, 2002–March 9, 2003, no. 19.

Selected Literature:

Edward Alden Jewell. "Melange of Shows." *New York Times* (October 20, 1946), p. X8.
Thomas B. Hess. "Introduction to Abstract." *Art News Annual* 49 (November 1950), ill. p. 142, calls it "Table Setting".

Jacques Lassaingne. *Jacques Villon*. Paris, 1950, p. 8, pl. IV, calls it "La table servie" and lists it in the collection of Francis Steegmuller, New York.

R. V. Gindertael. "Pour aider à mieux comprendre 'le passage de la ligne'." *Art d'aujourd'hui* 3 (August 1952), ill. p. 19.

Dora Vallier. "Intelligence de Jacques Villon." *Cahiers d'art* 30 (1955), pp. 89–90, ill. p. 67, calls it "La table servie"; dates it 1913 in the caption and 1914 in the text.

Dora Vallier. *Jacques Villon, oeuvres de 1897 à 1956*. Paris, [1957], pp. 65–66, ill. p. 43 [reprints Ref. Vallier 1955].

Francis Steegmuller. *Jacques Villon, Master Printmaker*. Exh. cat., R. M. Light & Co. and Helene C. Seiferheld Gallery Inc. New York, 1964, unpaginated, no. 36, notes that Beatrice Stein (Steegmuller) purchased this work from the artist's studio from among "racks of finished canvases, dozens of them, dating well back before Cubism, that were stacked there... unsold"; lists it as being shown at the Salon d'Automne of 1912.

Francis Steegmuller. "Jacques Villon: A New Appreciation of His Graphic Art." *New York Times* (February 2, 1964), p. X19.

Francis Steegmuller. "A Master of 'Volupté'." *Apollo* 79 (March 1964), p. 229.

Richard V. West. *Painters of the Section d'Or: The Alternatives to Cubism*. Exh. cat., Albright-Knox Art Gallery. Buffalo, 1967, pp. 12, 54–55, no. 43, ill.

Douglas Cooper. *The Cubist Epoch*. Exh. cat., Los Angeles County Museum of Art. London, 1971, pp. 115, 311, no. 311, colorpl. 98.

Hélène Lassalle in *Jacques Villon*. Exh. cat., Musée des Beaux-Arts, Rouen. Paris, 1975, pp. 78–79, no. 31, ill., states that the drawing "La Table servie" in the Robert Lehman Collection (MMA 1975.1.753) is most likely a direct study for this painting.

Daniel Robbins in *Jacques Villon*. Ed. Daniel Robbins. Exh. cat., Fogg Art Museum. Cambridge, Mass., 1976, pp. 14, 18–19.

Alvin Martin in *Jacques Villon*. Ed. Daniel Robbins. Exh. cat., Fogg Art Museum. Cambridge, Mass., 1976, pp. 65–67, no. 47, ill., dates it 1912–13; proposes the following sequence for "The Dining Table" series: pencil and wash drawing (Art Institute of Chicago); pencil drawing (MMA 1983.169.2); small oil painting (private collection, New York); pencil drawing, on squared-up paper (MMA 1975.1.753); this painting; drypoint (Museum of Modern Art, New York); pencil and ink drawing (location unknown); and a final oil painting on burlap (Yale University Art Gallery).

Grace Glueck. "The Met Makes Room for the 20th Century." *New York Times* (September 18, 1983), p. H30.

William S. Lieberman in "Twentieth Century Art." *The Metropolitan Museum of Art: Notable Acquisitions, 1983–1984*. New York, 1984, pp. 92–93, ill. (color).

- William S. Lieberman. *20th Century Art: Selections from the Collection of The Metropolitan Museum of Art, New York. Vol. 1, Painting: 1905–1945.* New York, 1986, pp. 22–23, 63, ill. (color, overall and detail).
- Tony Palmer in *20th Century Masters from The Metropolitan Museum of Art, New York. Exh. cat., Australian National Gallery. Canberra, 1986, p. 33, ill. (color).*
- Gary Tinterow et al. *The Metropolitan Museum of Art. Vol. 8, Modern Europe.* New York, 1987, p. 120, colorpl. 97.
- Lowery S. Sims in *Treasures from The Metropolitan Museum of Art: French Art from the Middle Ages to the Twentieth Century. Exh. cat., Yokohama Museum of Art. Tokyo, 1989, pp. 193–94, no. 155, ill. (color).*
- Roland Pressat. *Jacques Villon: L'Oeuvre gravé. Exposition autour d'une collection. Exh. cat., Musée du Dessin et de l'Estampe Originale. [Gravelines], 1989, p. 82.*
- Barbara Burn, ed. *Masterpieces of the Metropolitan Museum of Art.* New York, 1993, p. 296, ill. (color).
- Kathleen Howard, ed. *The Metropolitan Museum of Art Guide. 2nd ed. (1st ed., 1983).* New York, 1994, p. 434, no. 8, ill. (color).
- Lowery Stokes Sims and Sabine Rewald in *Still Life: The Object in American Art, 1915–1995. Selections from The Metropolitan Museum of Art. Exh. cat., Marsh Art Gallery, Richmond, Va. New York, 1996, p. 15.*
- William S. Lieberman. "Les Peintres de Paris à New York." *Connaissance des arts* no. 578 (December 2000), p. 130, calls it "La Table".
- Innis Howe Shoemaker. *Jacques Villon and His Cubist Prints. Exh. cat., Philadelphia Museum of Art. Philadelphia, 2001, p. 32, fig. 11.*
- William S. Lieberman in *Picasso and the School of Paris: Paintings from The Metropolitan Museum of Art, New York. Exh. cat., Kyoto Municipal Museum of Art. [Tokyo], 2002, pp. 56–57, 169, no. 19, ill. p. 64 (color).*
- Dorothee Schmit. *Jacques Villon (1875–1963): Raumbegriff und Raumkonzeption im malerischen Werk.* Oberhausen, 2003, pp. 61, 75, 78–79, 82 n. 135, p. 182, colorpl. 91, erroneously locates it in the Museum of Modern Art, New York in the text and in a private collection, New York in the list of plates.

No. 298

Title: *La table servie (Nature Morte) - Still Life*

Date:
1912–13

Medium:
Oil on
burlap



Dimensions: 88.9 × 116.1 cm

Current owner or museum: Yale University Art Gallery. Inventory No. 1941.742

Provenance:

Jacques Villon, 1912–20;

Societe Anonyme, 1920–41;

Gift of Collection Société Anonyme 1941 to Yale University Art Gallery, New Haven, Conn.

Comment: Yale also received from the Société Anonyme the drypoint *La table servie (The Set Table)* 1913 plate: 28.3 × 38 cm sheet: 42.4 × 58.4 cm Inventory 1941.760. See photo below.

Selected Literature:

“Exhibition of Paintings by Members of the Societe Anonyme,” Worcester Art Museum Bulletin 12 (January 1922): 72–78.

Katherine S. Dreier, *Western Art and the New Era: an Introduction*



- to *Modern Art* (New York: Brentano's, 1923), 83, fig. 37.
- W. Harley Rudkin, "Art in the News," *Springfield Daily News* (November 16, 1939): 7.
- George Heard Hamilton, "The Exhibition of the Collection of the Societe Anonyme: The Museum of Modern Art, 1920," *Bulletin of the Associates in Fine Arts at Yale University* 10, no. 3 (December 1941): 5.
- "Duchamp et al.," *Artnews* 44, no. 9 (March 1945).
- George Heard Hamilton, "Duchamp, Duchamp-Villon, Villon," *Bulletin of the Associates in Fine Arts at Yale University* 13 (March 1945): 7, ill.
- Paul Eluard and René-Jean, *Jacques Villon ou L'art Glorieux* (Paris: L. Carré, 1948).
- George Heard Hamilton, "The Dialectic of Later Cubism: Villon's Jockey," *Magazine of Art* 41 (November 1948): 268–72.
- Katherine S. Dreier, James Johnson Sweeney, and Naum Gabo, *Three Lectures on Modern Art* (New York: Philosophical Library, 1949), 55, ill.
- Collection of the Société Anonyme: Museum of Modern Art 1920* (New Haven, Conn.: Yale University Art Gallery, 1950), 139.
- Jacqueline Auberty and Charles Perussiaux, *Jacques Villon: catalogue de son oeuvre gravé* (Paris: Paul Prouté S.A., 1950).
- Robert Rosenblum, "Duchamp Family," *Art in America* 31 (April 1957): 23.
- Dora Vallier, *Jacques Villon; œuvres de 1897 a 1956* (Paris: Éditions Cahiers d'Art, 1957), 65–66.
- Robert Rosenblum, *Cubism and Twentieth Century Art* (New York: Abrams, 1960).
- Abbé Maurice Morel, *Souvenirs de Jacques Villon* (Paris: Louis Carré éditeur, 1963).
- Mrs. Francis Steegmuller, "A Master of 'Volupte'," *Apollo* 79, no. 25 (1964): 229.
- Peter A. Wick, *Jacques Villon: Master of Graphic Art, exh. cat.* (Boston: Museum of Fine Arts, Boston, 1964), 46.
- Cleve Gray, "Jacques Villon: Print Review," *Art in America* 52 (October 1964): 98.
- Eduard F. Sekler, *Proportion, A Measure of Order, exh. cat.* (Cambridge, Mass.: Carpenter Center for the Visual Arts, 1965).
- George Heard Hamilton, *Painting and Sculpture in Europe, 1880–1940* (Harmondsworth, England: Penguin Books, 1967), 167.
- Francoise Forster-Hahn, *French and School of Paris Paintings in the Yale University Art Gallery* (New Haven, Conn.: Yale University Press, 1968), 27.
- Olga Popovitch, *Jacques Villon, exh. cat.* (Rouen, France: Musee des Beaux Arts de Rouen, 1975).
- David S. Rubin, "Jacques Villon's Abstraction," *Arts Magazine* 50 (April 1976).
- Rene Micha, "Jacques Villon: Reflets dans un oeil d'or," *Art International* 20 (January–February 1976): 67–68.
- Daniel Robbins, *Jacques Villon, exh. cat.* (Cambridge, Mass.: Fogg Art Museum, Harvard Art Museums, 1976).
- Angelica A. Rudenstine, *The Guggenheim Museum Collection: Paintings 1880–1945, 2 vols.* (New York: Solomon R. Guggenheim Museum, 1976).
- Colette de Ginestet and Catherine Pouillon, *Jacques Villon: Les Estampes et Les Illustrations, Catalogue Raisonné* (Paris: Arts et Métiers Graphiques, 1979).
- Daniel Robbins, *Jacques Villon: Sixty Drawings and Watercolors 1894–1954, exh. cat.* (New York: Lucien Goldschmidt, 1979), 10.

Peter Vergo, *Abstraction: Towards a New Art, Painting 1910–20*, exh. cat. (London: Tate Gallery, 1980).

Aaron Sheon, "1913: Forgotten Cubist Exhibitions in America," *Arts Magazine* 57, no. 7 (March 1983): 93–107.

Robert L. Herbert, Eleanor S. Apter, and Elise K. Kenney, *The Société Anonyme and the Dreier Bequest at Yale University: A Catalogue Raisonné* (New Haven, Conn.: Yale University Press, 1984), 686, no. 722, ill.

Ruth L. Bohan et al., *The Société Anonyme: Modernism for America*, ed. Jennifer Gross, exh. cat. (New Haven, Conn.: Yale University Art Gallery, 2006), 207, ill.

No. 299

Title: *La lampe de chevet*

Date: 1913

Medium: Oil on panel

Dimensions: 22 x 15,50 cm

Current owner or museum: Private collection

Provenance:

- Auctioned by Artcurial Vente 1449 Art moderne
2 April 10, 2008. Lot 130. Jacques VILLON
(1875-1963) La lampe de chevet, 1913 Huile sur
panneau

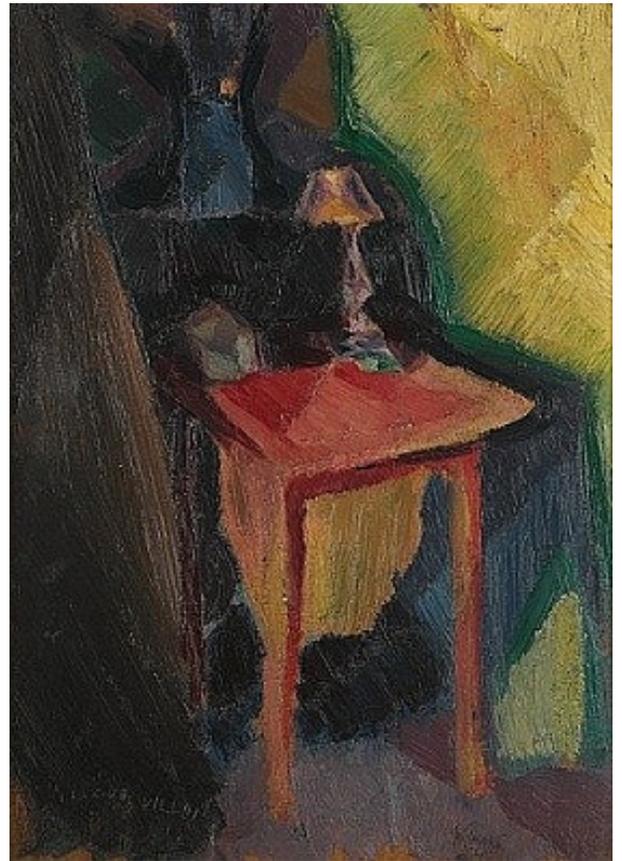
signé et daté "13" en bas à gauche, contresignée et
datée "1913" au dos. Hauteur : 22 Largeur : 15,50
cm Estimation 8 000 – 12 000 € [\$]

- Auctioned by Artcurial Vente Art moderne - 30
juin 2009 /Lot 108 Jacques Villon La lampe de
chevet. 1913 Huile sur panneau Estimation 4 000
- 5 000 € Vendu 4 463 €

Comment: signé et daté "13" en bas à gauche,
contresignée et datée "1913" au dos.

Selected Literature:

Cette oeuvre figurera au catalogue raisonné
actuellement en préparation aux Editions Louis
Carré et Cie. Un certificat de Monsieur Patrick Bongers sera remis à l'acquéreur



No. 300

Title: *Nature Morte - Still Life*

Date: 1919

Medium: Watercolor, with brush
and black ink and pen and black ink,
over graphite on tan wove tracing
paper, laid down on off-white wove
paper

Dimensions: 220 × 280 mm (primary
support); 353 × 451 mm (secondary
support)

Current owner or museum: The Art
Institute of Chicago. Credit Line: Gift
of Frank B. Hubachek Reference
Number 1955.830

Provenance:

Frank B. Hubachek

Exhibitions:

The Art Institute of Chicago, August 1-November 28, 1976.

New York, Lucien Goldschmidt, Inc., "Jacques Villon Drawings," Fall 1979.



No. 301

Title: *Espaces - Spaces*

Date: 1920

Medium: Oil on canvas

Dimensions: 73 x 91.6 cm

Current owner or museum: Peggy Guggenheim Collection, Venice

Provenance:

Credit line: Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York). Accession No. 76.2553 PG 23

Comment: Suggestion de tous les espaces possibles:
 – profondeur horizontale (les quelques plans fuyants à mi-hauteur, rouges et bleus à gauche, jaunes et rouges à droite).
 – de l'avant à l'arrière, succession de formes parallèles à la surface
 – plan de la toile: succession de carrés que maintient la couleur plate.

http://www.setibo.com/?page_id=191



No. 302

Title: *L'Univers*

Date: 1951

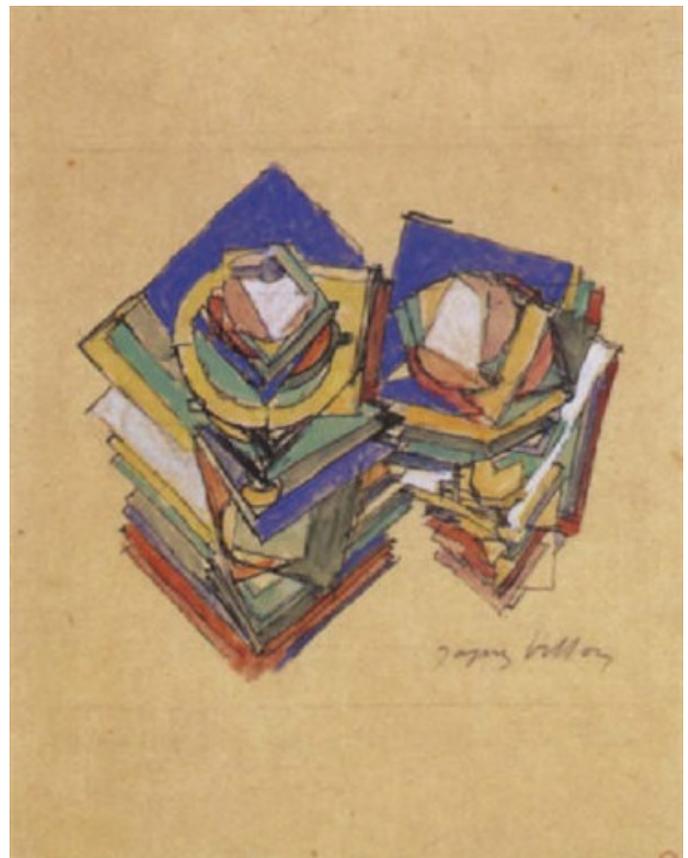
Medium: Watercolor

Dimensions: 21,5 x 16,5 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris
 By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon
 Her posthumous sale, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 2ème Vente chez Piasa. Hôtel Marcel Dassault - 7-9 Rond Point des Champs-Élysées - 75008 - Paris Paris 10 décembre 2002. Vente dirigée par Jean-Louis Picard en collaboration avec Artcurail-Briest-Poulain-Le Fur. Lot 90 - Jacques Villon 1875-1963 -



l'univers, circa 1951 Aquarelle sur papier calque signée vers le bas à droite 21,5 X 16,5 cm (8 1/2 X 6 1/2 in). Estimation 500 / 600 €

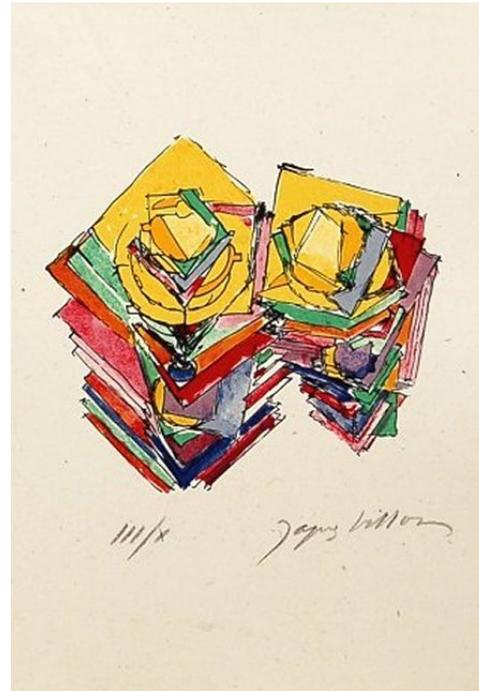
Exhibitions:

Selected Literature:

Cette œuvre sera répertoriée et reproduite au Catalogue raisonné de l'œuvre de Jacques Villon, à paraître prochainement aux Éditions Louis Carré & Cie

Un certificat de Monsieur Patrick Bougers, Galerie Louis Carré et Cie sera remis à l'acquéreur

Note: This work can be compared to etching and aquatint, "L'Univers, 1951", catalog Ginestet et Pouillon, E.533. Also to be compared to "livres et Mappemondes", a color lithograph (Orozco Lithographs No. L 213 Ginestet & Pouillon App. 104. See photo) part of a series of six, executed in 1959-1960, after watercolors by Villon, intended to accompany the work "Poèmes de ce temps", which was never realized.



No. 303**Title:** *Nature Morte***Date:** 1920**Medium:** Oil on canvas**Dimensions:** 50 x 73 cm**Current owner or museum:**

Private collection

Provenance:Ancienne collection Albert
GleizesArtcurial Vente 1093 Art
moderne 1 - 29 octobre 2006
/Lot 177 Jacques Villon (1875-
1963) Nature Morte, 1920.Huile sur toile Hauteur : 50
Largeur : 73 cm Un certificat
de Monsieur Patrick Bongers

sera remis à l'acquéreur. Estimation 45 000 - 50 000 € Vendu 66 594 €

Comment: signée du monogramme en bas à gauche, titrée, datée "1920" et contresignée au dos.**Selected Literature:**

Ce tableau sera inclus dans le catalogue raisonné actuellement en préparation aux Editions Louis Carré & Cie.

**No. 304****Title:** *Etude pour nature morte aux fleurs***Date:** 1923**Medium:** Oil on canvas**Dimensions:** 38 x 52 cm**Current owner or museum:** Private
collection**Provenance:**Artcurial Vente 2796 Impressionniste
& Moderne - 20 octobre 2015 /Lot 197
Jacques Villon 1875 - 1963 Etude pour
nature morte aux fleurs - Circa 1923
Huile sur toile. Hauteur : 38 Largeur :
52 cm Oil on canvas Estimation 2 000 -
3 000 €Artcurial Vente Impressionniste & Moderne October 18, 2016 Lot 172. Jacques Villon
1875-1963. Étude pour nature morte aux fleurs Circa 1923 Huile sur toile 38 x 52 cm
Estimation 2 000 - 3 000 €**Selected Literature:**

Cette oeuvre est répertoriée dans le catalogue en préparation aux Editions Louis Carré & Cie. Un certificat de Monsieur Patrick Bongers sera remis à l'acquéreur



No. 305

Title: *La baie du petit salon - The Bay Window in the Small Salon*

Date: 1923

(February 2)

Medium: oil
on canvas

Dimensions:
54.1 x 73 cms

**Current owner
or museum:**

Musee des
Beaux-Arts,
Rouen. Numéro
d'inventaire
1978.3.1 ; 2282
(N° d'ordre)

Provenance:

Magdeleine
Duchamp
don ; Rouen ;
musée des



beaux-arts. propriété de la commune ; Date acquisition 1978

Comment: sculpture buste de Baudelaire. inscription manuscrite, au revers : JACQUES VILLON / LA BAIE DU PETIT SALON / Jacques Villon / 23 / Jacques Villon / LA BAIE DU / PETIT SALON / 23 ; signature, en bas à gauche : JQE VILLON

Exhibitions:

Salon de Montrouge

Selected Literature:

"Guide des collections, XVIIIe, XIXe et XXe siècles - Rouen, musée des Beaux-Arts", ouvrage collectif, 1994 (p. 168-169; repr. (notice par Marie Pessiot))

No. 306

Title: *Échecs sur une table*

Date: 1924

Medium: Oil on Canvas

Dimensions: 33 x 46 cm

Current owner or museum:

Provenance:

Galerie Louis Carré, Paris

Galerie Bonnier, Genève

Vente Paris, Artcurial

Briest, on December 18,

2001, lot 32

Collection particulière,

Paris

Artcurial Sale

Impressionist & Modern

Art 2 - 08 december 2015

/Lot 179 Jacques Villon

1875 - 1963 *Échecs sur*

une table. Huile sur toile.

Signée et datée en bas à gauche "JACQUES VILLON 24" h: 33 w: 46 cm Estimation 20

000 - 30 000 € Sold 18,200 €

Exhibitions:

Paris, Musée National d'Art Moderne, Jacques Villon, février - mars 1951, n°21

Liège, Association pour le progrès intellectuel et artistique de la Wallonie, Villon, janvier

- février 1952, n°7

Londres, The Lefevre Gallery, Villon, avril 1952, n°5

Rotterdam, Museum Boymans, "Quatre siècles de la nature morte en France", 1954,

n°173

Saint-Etienne, Musée de Saint-Etienne, "Exposition de Natures mortes de Géricault à nos

jours", 1955, n°44

Selected Literature:

P. Cabanne, "Les 3 Duchamp", La Bibliothèque des Arts, Paris, Ides et Calendes,

Neuchâtel, 1975, reproduit en couleurs p. 166



No. 307

Title: *La bouteille brune*

Date: 1924

Medium: Oil on Canvas

Dimensions: 24 x 19 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3

July 2003, Succession Olga Carré, Née

Burel, Ancienne Collection Louis Carré :

4ème Vente chez Piasa, Paris. Lot 9 -

Jacques Villon - La bouteille brune, 1924.

Huile sur toile signée, datée en haut à gauche

: «Jacques Villon 24» 24 X 19 cm (9 1/2 X

7 1/2 in). Estimation 2 000 / 3 000 €

Selected Literature:

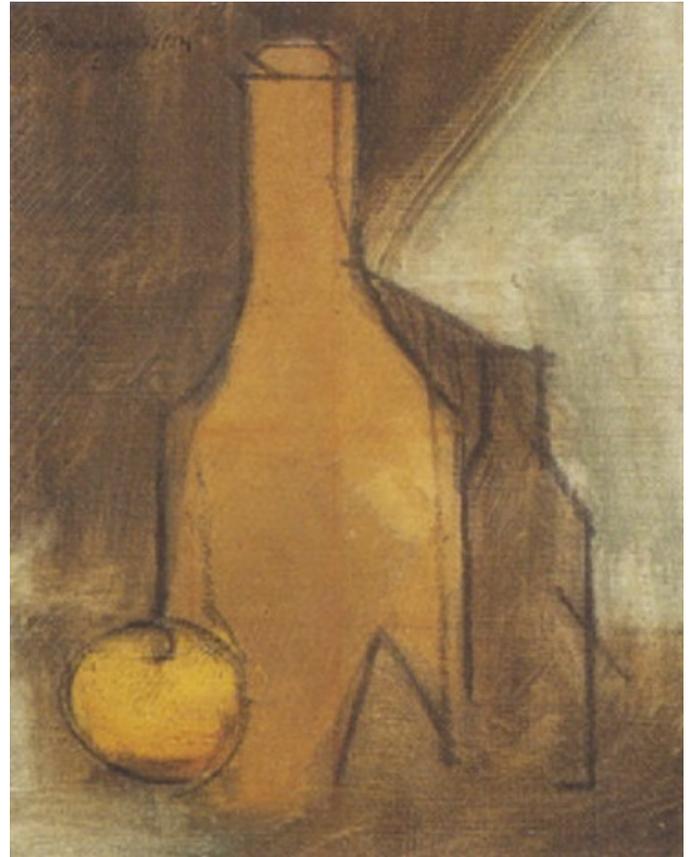
Cette oeuvre sera répertoriée et reproduite au

catalogue raisonné de l'oeuvre peint de

Jacques Villon, à paraître prochainement aux

éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 308

Title: *Fleurs*

Date: 1925

Medium: Oil on canvas

Dimensions: 35 x 54 cm

Current owner or museum: Stanley Museum of Art, University of Iowa, Iowa City, IA

Provenance:

Gift of Owen and Leone Elliott

Accession Number 1968_51



No. 309

Title: *Le bras de plâtre*

Date: 1925

Medium: Oil on Canvas

Dimensions: 33 x 24 cm

Current owner or museum: Private collection

Provenance:

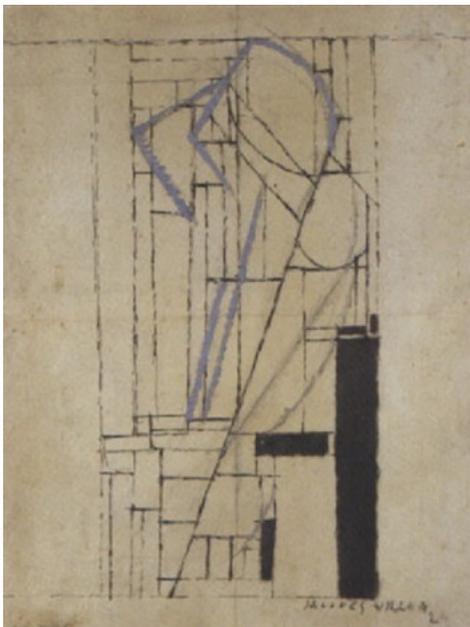
Acquired from the artist by Louis Carré, Paris
By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 13 - Jacques Villon - Le bras de plâtre, c. 1925 Huile sur toile signée en bas à droite : «Jacques Villon» 33 X 24 cm (13 X 9 1/2 in) Estimation 1 500 / 2 000 €

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 310

Title: *La pipe*

Date: 1924

Medium: Oil on Cardboard

Dimensions: 35 x 27 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris
By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 11 - Jacques Villon - La pipe, 1924 Huile sur carton collé sur toile signée, datée en bas à droite : «Jacques Villon 24», titré en bas à gauche : «La pipe» 35 X 27 cm (14 X 11 in). Estimation 2 000 / 3 000 €

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur

No. 311**Title:** *Composition abstraite***Date:** 1926**Medium:** oil on canvas**Dimensions:** 24.5 x 32.5 cm**Current owner or museum:** Private collection**Provenance:**

Christie's Sale 6434

Impressionist/Modern London, South Kensington 24 June 2011, Lot 217

Jacques Villon (1875-1963)

Composition abstraite. Signed and dated 'Jacques Villon 26' (lower left)

oil on canvas, unframed 9 5/8 x 12 3/4 in. (24.5 x 32.5cm.) Painted in

1926. Estimate GBP 1,800 - GBP 2,200 Price realised GBP 3,500

**No. 312****Title:** *Tabouret aux papiers***Date:** 1926**Medium:** oil with sgraffito on canvas**Dimensions:** 81 x 65 cm**Current owner or museum:** Private collection**Provenance:**

Galerie Louis Carre Cié, Paris, acquired directly from the artist.

Svensk-Franska Konstgalleriet, Stockholm, by May 1952.

Gregor Arnowitsch, Stockholm; sale, Sotheby's, London, 11 April 1962, lot 102.

Anonymous sale, Hôtel Rameau, Versailles, 12 December 1965, lot 28.

Camille Renault, Paris, by 1975.

Galerie Hopkins-Thomas, Paris.

Private collection, Belgium, acquired from the above in 1988.

Christie's Sale 13488 Impressionist and Modern Art Day Sale, London, March 1st, 2017

Lot 433 The property of a gentleman.

Jacques Villon (1875-1963) Tabouret aux papiers signed and dated 'JACQUES VILLON 26' (lower right) oil with sgraffito on canvas

31 7/8 x 25 5/8 in. (81 x 65 cm.) Painted in 1926. Estimate GBP 40,000 - GBP 60,000.

Price realised GBP 50,000



No. 313

Title: *Vase de fleurs*

Date: 1926

Medium: oil on cardboard

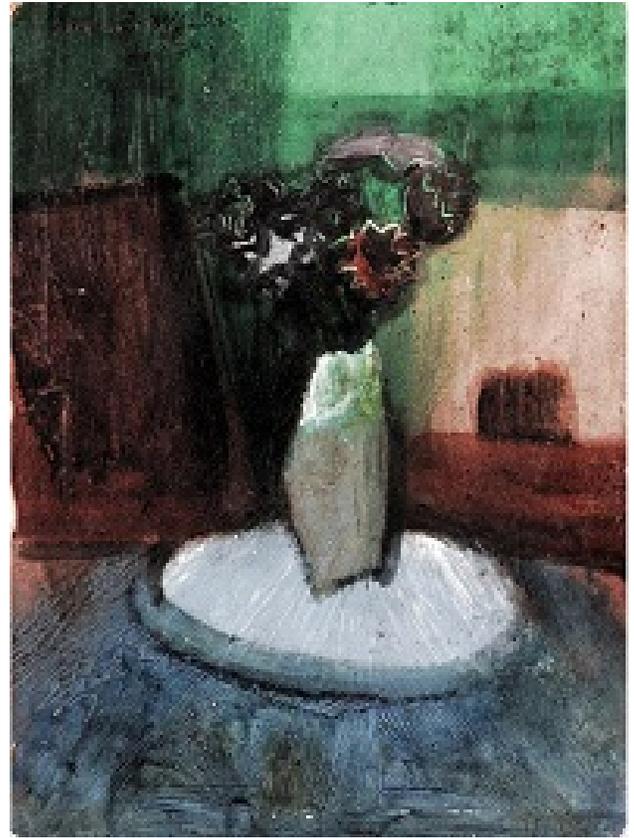
Dimensions: 22 by 16 cm

Current owner or museum: Private collection

Provenance:

Sale: Galerie Motte, Geneva, 1960, lot 62

Purchased from the above by the 2005 owner
Sotheby's Impressionist and Modern Art, July
12, 2005. Lot 90 Property of a Private European
Collection. Vase de fleurs Estimation 2,000 —
3,000 GBP Lot. Vendu 1,800 GBP



No. 314

Title: *Mappemonde - Globes*

Date: 1927

Medium: Oil on canvas

Dimensions: 24.5 x 32.3 cm

Current owner or museum:

Private collection

Provenance:

Christie's Sale 6434

Impressionist/Modern.

London, South Kensington, 24

June 2011 Browse Lot 207

Mappemonde. signed and

dated 'Jacques Villon 27'

(lower left) oil on canvas 9 5/8

x 12 3/4 in. (24.5 x 32.3 cm.)

Painted in 1927. Estimate GBP

3,000 - GBP 5,000. Price

realised GBP 8,750



No. 315

Title: *Ciel et terre*

Date: 1930

Medium: Oil on Canvas

Dimensions: 60 x 73 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 29 Ciel et terre, 1930 Huile sur toile signée, datée en bas à droite : «Jacques Villon 30» 60 X 73 cm (24 X 29 in). Estimation 5 000 / 6 000 €

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 316

Title: *Sphères*

Date: 1929

Medium: Oil on Canvas

Dimensions: 46 x 50 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 24 Jacques Villon - Sphères, 1929. Huile sur toile signée, datée en bas à droite : «Jacques Villon 29» 46 X 50 cm (18 X 20 in). Estimation 2 000 / 3 000 €



Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur

No. 317

Title: *Les poissons*

Date: 1930

Medium: Oil on canvas

Dimensions: 16 x 22 cm

Current owner or museum: Private collection

Provenance:

Collection Villon, France

Collection particulière, France (Jean-Henri Guerrier)

Vente Morel. Dessins et Tableaux

Modernes. vendredi 21 octobre 2016 - 15:00 - Live

Salle 6 - Drouot-Richelieu - 9, rue Drouot

Lot n° 39 Jacques Villon (1875-1963) «

Les poissons » 1930. Huile sur toile. Signée et datée 30 en bas à droite 16 x 22 cm



Comment: Une quarantaine de gravures et de tableaux modernes sont proposés dans cette salle. L'artiste occupant la place d'honneur est Jacques Villon dont Jean-Henri Guerrier fut un ami et un spécialiste du travail.

No. 318**Title:** *Petite Nature Morte au Samovar (Small Still Life with Samovar)***Date:** 1930**Medium:** Oil on cradled panel**Dimensions:** 33 × 40.6 cm**Current owner or museum:** Virginia Museum of Fine Arts**Provenance:**

Estate of Jeanette Lipman

Gift of The Lipman Foundation in memory of Jeanette S. Lipman (2017)

Comment: Photo not available yet**No. 319****Title:** *Composition - Aquarium***Date:** 1931**Medium:** oil on canvas**Dimensions:** 24 x 33 cm**Current owner or museum:****Provenance:**

Private collection

Norway

Auctioned on June 14,

2018 by Galerie

Kornfeld Auktionen

AG, Laupenstrasse 41

3008 Bern / Suisse.

Auktion 14. Und 15.

Juni 2018 teil ii kunst
des 19. Bis 21.

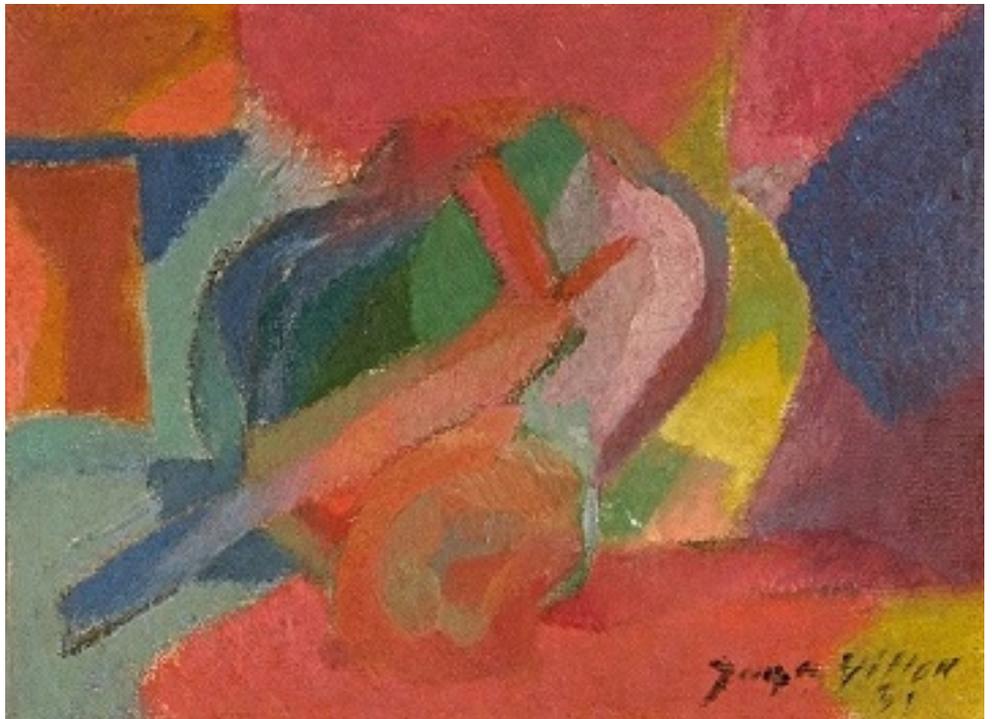
Jahrhunderts

Lot 594 Composition –

Aquarium. Oil on canvas 1931 24x33 cm Estimation CHF 10'000.

Comment: Fully signed and in brush in oil by the artist lower right

dated "Jacques Villon / 31". Fresh colors and clean, the canvas has been rented with a fine hairline crack impasto paint. In the 1930s, Villon was still strongly committed to abstraction



No. 320

Title: *Etude Pour Les Poissons*

Date: 1931

Medium: collage and gouache on paper

Dimensions: 22 x 33,5 cm

Current owner or museum: Private collection

Provenance:

Artcurial Vente 2908

Impressionniste & Moderne dont

École de Paris 1905-1939 - 05

avril 2016 /Lot 225 Jacques

Villon 1875 - 1963 Etude Pour

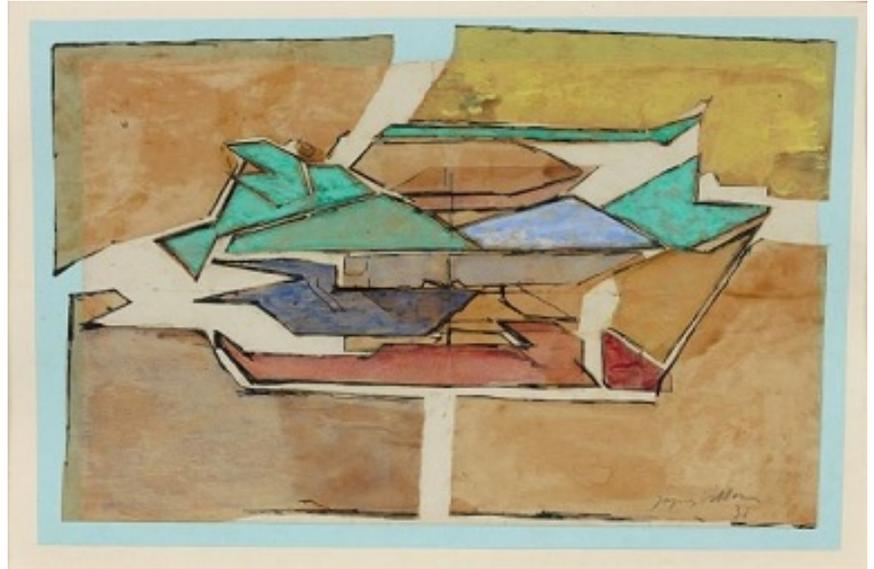
Les Poissons – 1931 Collage et

gouache sur papier. Signé et daté

en bas à droite "Jacques Villon 31" Hauteur : 22 Largeur : 33,50 cm. Estimation 1 500 - 2 000 €

Selected Literature:

Un certificat de l'artiste sera remis à l'acquéreur



No. 321

Title: *Etude pour 'Les poissons'*

Date: 1932

Medium: Gouache and pencil on paper

Dimensions: 21,80 x 31,80 cm

Current owner or museum: Private collection

Provenance:

Collection Marteau, Paris

Collection particulière,

Paris

Artcurial Vente 3164

Impressionniste &

Moderne - 5 avril 2017 /

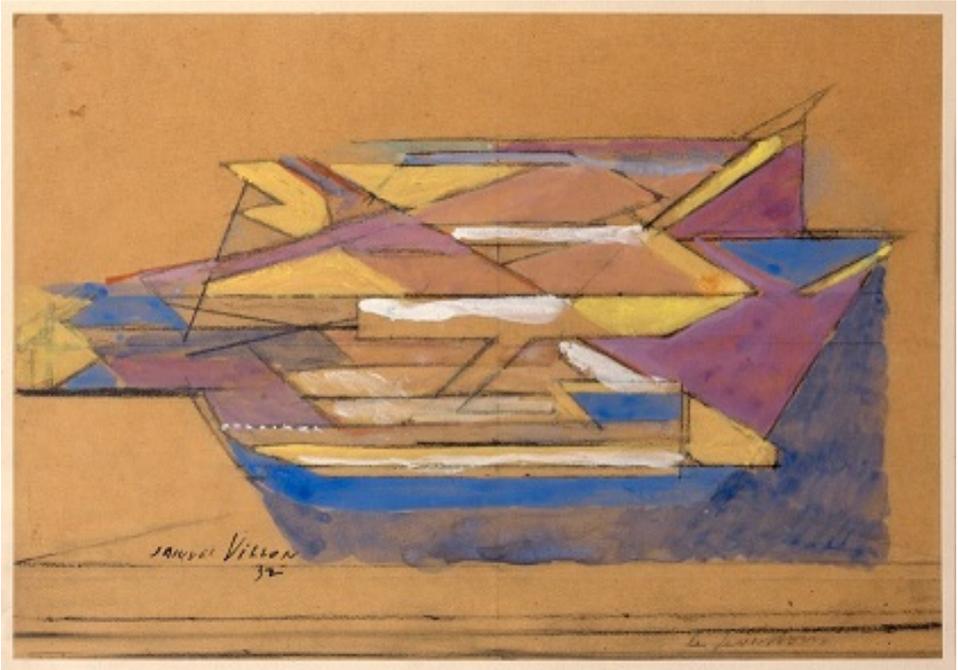
Lot 48 Jacques Villon 1875

- 1963 Etude pour "Les poissons" – 1932 Gouache et crayon sur calque

Signé et daté en bas à gauche "JACQUES VILLON 32", titré en bas à droite "les

poissons" 21,80 x 31,80 cm. Estimation 1 500 - 2 000 € Vendu 3 640 €

Comment: Gouache and pencil on tracing paper; signed and dated lower left, titled lower right



No. 322

Title: *La Brouette aux souvenirs*

Date: 1932

Medium:
Épreuve à la
gélatine
argentique et
rehauts d'huile

Dimensions:

11,4 x 17,2

cm

**Current
owner or
museum:**

Musée
national
beaux-arts
Québec
Numéro
d'inventaire
1987.251.

Don Charles S.N. Parent

Provenance:

Charles S.N. Parent



No. 323

Title: *Coquillage*

Date: 1932

Medium: Oil on
Canvas

Dimensions: 73 x 92
cm

**Current owner or
museum:** Private
collection

Provenance:

Acquired from the
artist by Louis Carré,
Paris

By descent to his
wife, Olga Burel
Carré, Bazoches-sur-
Guyon

Her posthumous sale,
Paris, Hôtel Drouot, 3
July 2003, Succession

Olga Carré, Née
Burel, Ancienne
Collection Louis

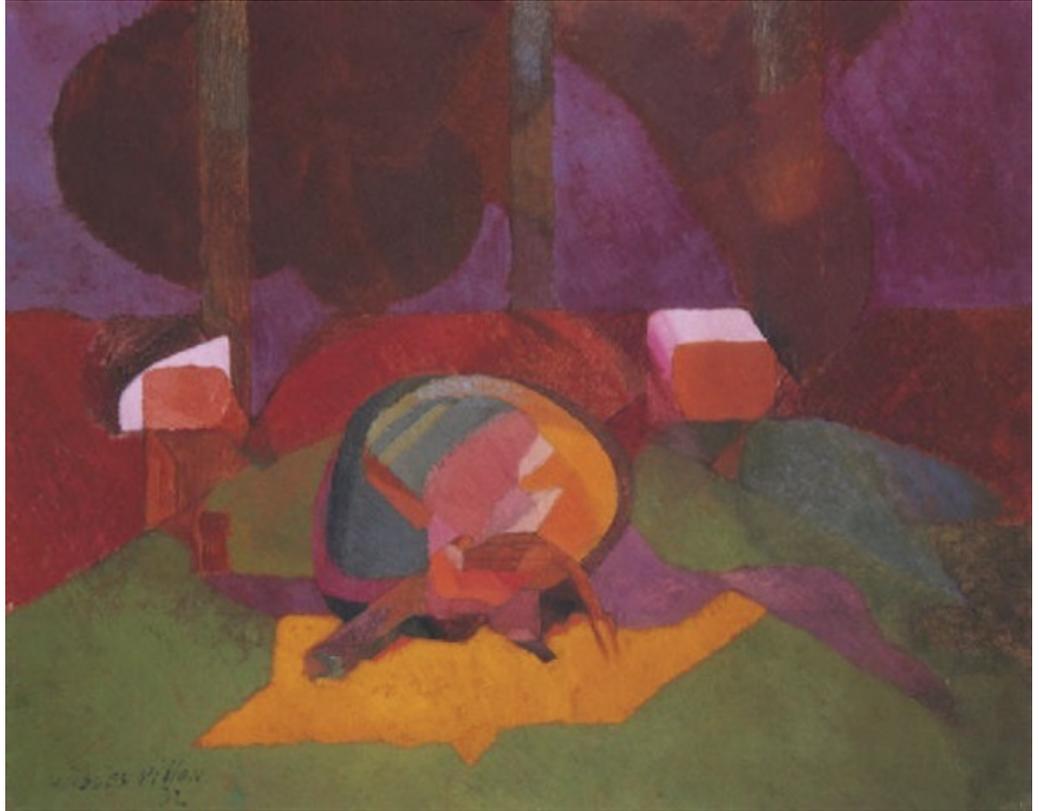
Carré : 4ème Vente

chez Piasa, Paris. Lot 32 Jacques Villon - Coquillage, 1932 Huile sur toile signée, datée en bas à gauche : «Jacques Villon 32» 73 X 92 cm (29 X 36 1/2 in). Estimation 18 000 / 22 000 €

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 324**Title:** *Le coquillage***Date:** 1933**Medium:** oil on canvas**Dimensions:** 45.8 x 55.4cm**Current owner or museum:****Provenance:**

Lucien Lefebvre-Foinet, Paris

Marie Harriman Gallery, New York

Walter Pach

Christie's Sale 6434

Impressionist/Modern London,

South Kensington | 24 June 2011

Lot 194 The Walter Pach Collection

- *Le coquillage*. signed and dated

'Jacques Villon 33' (lower right) oil

on canvas 18 1/8 x 22 1/4 in. (45.8 x

55.4cm.) Painted in 1933 Estimate

GBP 4,000 - GBP 6,000 Price realised GBP 5,625

**Comment:**

Walter Pach (1883-1958), American artist and critic, was one of the earliest and most ardent promoters of modern art in the early twentieth century and without him the history of modern art in America would have been quite different. While living in Paris off and on between the autumn of 1907 and early 1913, Pach became close friends with the most vanguard artists of his time, especially those of the Puteaux Group including Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp, Albert Gleizes, and Jean Metzinger. He also knew Pablo Picasso, André Derain, Georges Rouault, Odilon Redon, and Raoul Dufy quite well. In addition, he developed friendships with art dealers Ambroise Vollard, Daniel-Henry Kahnweiler, Eugène Druet, Stéphan Bourgeois, and Felix Fénéon. These relationships enabled Pach to become an insider in the Parisian art world and helped shape his roles of critic, agent, exhibition organizer, and liaison between European artists and dealers, and American galleries, museums, and collectors. These connections proved vital for the dissemination of modern art across the United States, especially in the 1910s and 1920s. Pach served as the European agent for the famed 1913 Armory Show. Without Pach this show would have been a completely different event.

No. 325**Title:** *Le Coquillage***Date:** 1935**Medium:** Oil on canvas**Dimensions:** 89 x 116 cm**Current owner or museum:** Paris, galerie Louis Carré & Cie**Comment:** We have been unable to locate a photograph of this painting**Exhibitions:**

Exhibited Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

No. 326

Title: *Nature Morte à la Poussière*

Date: 1933

Medium: oil
on canvasboard

Dimensions:
26.8 x 34.6 cm

**Current owner
or museum:**

Private
collection

Provenance:

Private
Collection,
Puteaux
(acquired from
the artist in
April 1934)
Sale : Sotheby's,
New York, 5
November
2004, lot 423
as: Nature
morte avec
violon.

Monsieur

Georges Bemberg

Sotheby's Art Impressionniste et Moderne Sale June 3, 2015. Lot 80 Jacques Villon Nature Morte à la Poussière. signed Jacques Villon and dated 33 (lower left) oil on canvasboard 26.8 x 34.6 cm ; 10 1/2 x 13 5/8 in. Painted in 1933. Estimation 12,000 — 18,000 EUR Lot. Vendu 15,000 EUR

Exhibitions:

Chicago, Art Institute of Chicago (on loan)

Selected Literature:

The authenticity of this work has been confirmed by the Galerie Louis Carré & Cie.



No. 327

Title: *Mélodies*



Date: 1935

Medium: oil on canvas

Dimensions: 32,6 x 40,7 cm

Current owner or museum: Private collection

Provenance:

Philippe Bembert, Paris & Lausanne

Thence by descent to the 2018 owner

Sotheby's Sale Art Impressionniste et Moderne. March 23, 2018 Paris Lot 209. Property from the Collection of Philippe Bembert Jacques Villon *Mélodies*. oil on canvas 32,6 x 40,7 cm; 12 7/8 x 16 in. Painted in 1935. Estimate 15,000 — 20,000 EUR

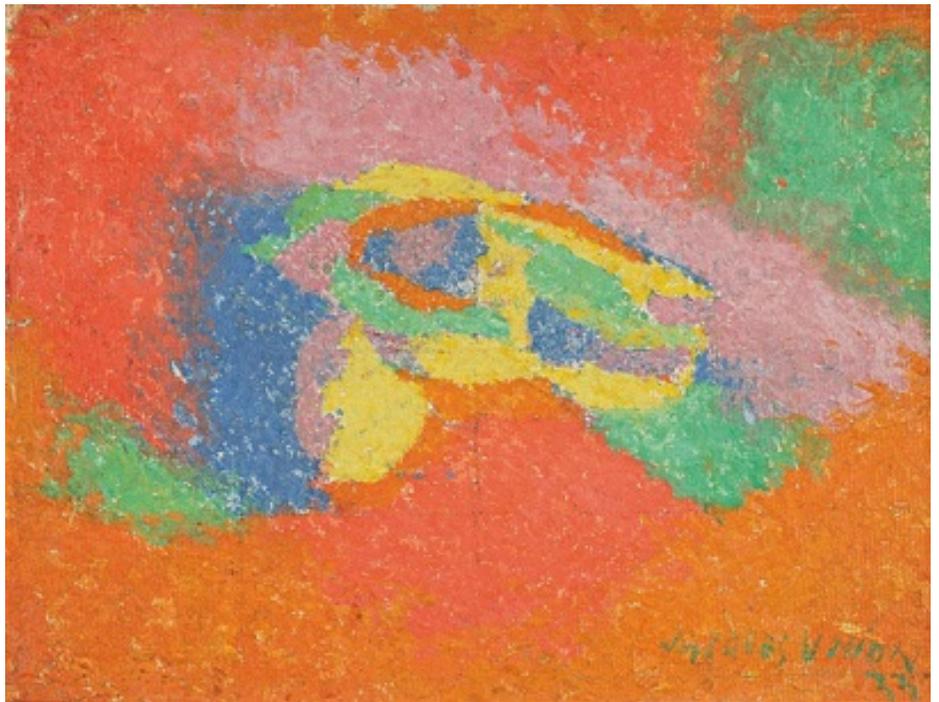
Comment: signed Jacques Villon and dated 35 (lower right); signed JACQUES VILLON and titled MELODIES (on the stretcher)

Selected Literature:

The authenticity of this work has been confirmed by Galerie Louis Carré & Cie.

No. 328**Title:** *Tête de lapin***Date:** 1933**Medium:** oil on canvas**Dimensions:** 14 x 18 cm**Current owner or museum:****Provenance:**

Acquired from the artist by Louis Carré, Paris
 By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon
 Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris.
 Lot 34 Jacques Villon



- Tête de lapin, 1933 Huile sur toile signée, datée en bas à droite : «Jacques Villon 33» 14 X 18 cm (5 1/2 X 7 in) Estimation 1 500 / 2 000 €.

Auctioned on June 20, 2018: Millon & Associés December 4, 2009 Lot 160: Tête de lapin Huile sur toile Signé et daté en bas à droite Jacques Villon 33 14 x 18 cm

Auctioned on June 20, 2018: Millon & Associés Art Moderne & Ecole De Paris Mercredi 20 Juin 2018 Hôtel Drouot Salle 5 Lot n° 157 Estimation 3 000 - 4 000 EUR

Comment: Porte au dos l'ancienne étiquette galerie Louis Carré 10 Avenue de Messine, Jacques Villon Tête de lapin, 1933, huile sur toile 14 x 18 cm Cl 7421, ainsi que les inscriptions manuscrites sur le châssis 451 tête de lapin 1933 cli 7421 et le pochoir en blanc)

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur

No. 329**Title:** *Le quartier de veau***Date:** 1934**Medium:** oil on canvas**Dimensions:** 86 x 31 cm**Current owner or museum:** Private collection**Provenance:**

Galerie Petrides, Paris

Dr Helmut Beck, Stuttgart

acquired from the above in 1941

Auctioned by Sotheby's Sale Modern Art October 22, 2002

London. Lot 144: Jacques Villon 1875-1963 *Le Quartier De Veau* signed and dated 34; titled on the reverse oil on canvas 86 by 31cm., 33.875 by 12.25in. Est: 10.000 GBP - 15.000 GBP**Comment:** Painted in 1934, this work relates to Villon's engraving *Le Quartier de boeuf* of 1941 see.. Colette de Ginestet & Catherine Poullion, Jacques Villon, *Les estampes et les illustrations*, Catalogue raisonne Paris, 1979, no. E451. Burin et pointe sèche 25 x 16,5 cm (See photo below).**Selected Literature:**

To be included in the forthcoming Villon Catalogue raisonne being prepared by Editions Louis Carre & Cie.

Note:

Il restera plus qu'il ne le dit lui-même dans cette perspective mais en se libérant d'abord de tout réalisme au profit d'une symbolique de la couleur portée à son intensité suprême dans sa composante orphique la plus grave. *Le Perroquet* de 1923 semble annoncer par la juxtaposition des découpes de

couleur les tableaux de Serge Poliakoff du début des années 1950. L'éclair noir aux franges diagonales jaunes, vertes et mauves sur fond d'azur de son *Orphée* de 1934 abolit dramatiquement la mise

au carreau sous-jacente. Cette même année, le tableau *Les Poissons* inaugure une composition centrée en lames horizontales juxtaposées selon un décalage dynamique que l'on retrouvera dans ses paysages ultérieurs et il utilise une touche libre et morcelée que l'on peut aussi observer dans *Le Quartier de veau* de 1934. Ce tableau possède, par sa stridence, une sorte de violence étouffée qui réapparaît dans l'intense gravité de *l'Homme dessinant* de 1935. *Le Nageur rouge* de 1936 pousse aussi l'énergie métaphorique de la couleur dans une dimension tragique qui peut annoncer la gravité de certaines



toiles peintes durant la guerre, la plus impressionnante étant Le Portrait de l'artiste de 1942, surgissant de son schéma pyramidal avec cet « accompagnement libre » de traits noirs incertains qui soulignent l'inquiétude du visage. De petites toiles comme Orphée déchiré (1943) ou La Lutte (1944), un thème qu'il traite en gravure dès 1939 avec L'Effort ou Drame, soulignent, plus qu'on ne le pense généralement à son propos, ce rôle de l'émotion dans la peinture, l'artiste s'y révélant témoin indirect face aux drames de l'époque.

Germain Viatte

No. 330

Title: *Nature morte avec statuette*

Date: 1935

Medium: Oil on Canvas

Dimensions: 32,5 x 23,5 cm

Current owner or museum: Private collection

Provenance:

Auctioned on October 14, 1992 as "Nature morte à la statuette"

Auctioned on June 8, 2004



No. 331

Title:

Intérieur

Date: 1936

Medium: Oil on canvas

Dimensions: 92.4 × 65.4 cm

Current owner or museum: Yale University Art Gallery. Inventory No. 1994.29.1

Provenance:

Bequest from the Estate of Clara G. Binswanger.

No. 332

Title: *Nature morte*

Date: 1936

Medium: Oil
on canvas

Dimensions:
24 x 33 cm

**Current owner
or museum:**
Private
collection

Provenance:
Private
collection
Sold by Millon -
Maison de
ventes aux
enchères, rue
Grange
Batelière 19,
75009 Paris.
Millon Art
Moderne &
Ecole de Paris,



Jun. 21, 2017. Lot 122 Nature morte Huile sur toile d'origine 24 x 33 cm Signé et daté en bas à droite Jacques Villon 36 Porte au dos sur la toile « 7 Villon Nature morte appartenant à M Anne... » Contresigné au dos Jacques Villon Estimation: 3.000 € - 4.000 €. Sold for 5 200 EUR

No. 333

Title: *Salon de Famille Sue et Mare a Bernay*

Date: 1939

Medium: Oil on panel



Dimensions: 33 x 41 cm

Current owner or museum: Private collection

Provenance:

Galerie Ansley Graham, Los Angeles

Collection Particulière, Portugal

Sold by Cornette de Saint Cyr Maison de Ventes, 6 avenue Hoche - 75008 Paris, Art Moderne. Samedi 26 Octobre 2013 14:30 Hôtel Salomon de Rothschild - Grand Salon - 11, rue Berryer - 75008 Paris. Lot 150. Jacques Villon (1875-1963) Salon de Famille Sue et Mare a Bernay, 1939 Huile sur panneau Signée et datée en bas à droite 33 x 41 cm Estimation 15 000 - 20 000 EUR Résultat: 26 360 EUR

No. 334

Title: *La grande cheminée du petit salon*

Date: 1942

Medium:

Oil on canvas

Dimensions:

60 x 73 cm

Current owner or museum:

Private collection

Provenance:

Galerie Louis

Carré, Paris

(selon une étiquette au dos)

Collection

Henri et

Hélène

Hoppenot,

Paris

By descent to the 2019

owner



Sold by Artcurial Vente Impressionniste & Moderne II - 5 juin 2019 /Lot 193 Jacques Villon 1875- 1963 La grande cheminée du petit salon – 1942 Oil on canvas ; signed and dated lower left. Estimation 40 000 - 60 000 €. Sold 54 600 €

Comment: Signée et datée en bas à gauche "JACQUES VILLON 42", titrée au dos «LA GRANDE CHEMINÉE DU PETIT SALON»

No. 335**Title:** *La baie du petit salon***Date:** 1943**Medium:** oil on canvas**Dimensions:** 100 x 81.2 cm**Current owner or museum:** Private collection**Provenance:**

Louis Carré, Paris

Galerie Charpentier, Paris

Sold by Sotheby's. Impressionist & Modern

Art Day Sale 06.02. 2008, London Lot 367

Property from a Distinguished Private

Collection. *La baie du petit salon*.

Estimation 50,000 — 70,000 GBP Lot.

Vendu 66,500 GBP

Comment: Au centre, on voit la tête de Baudelaire sculptée par son frère Raymond Duchamp-Villon, avec lequel il vivait à Puteaux, en région parisienne.**Exhibitions:**

New York, Louis Carré Gallery, Villon,

1949, no. 6

Venice, XXV Biennale Internazionale

d'Arte, Jacques Villon Exhibition, 1950, no.

10

Paris, Musée National d'Art Moderne, Jacques Villon, 1951, no. 56

Berne, Kunsthalle, Jacques Villon, Louis Moilliet, 1951, no. 31

Lausanne, Musée Cantonal des Beaux-Arts, Rythmes et couleurs, 1952, no. 68

Turin, Palazzo Belle Arti, Peintres d'aujourd'hui, France-Italie, 1953

Oslo, Kunstneres Hus, Jacques Villon, 1959, no. 34, illustrated in the exhibition catalogue

Bergen, Bergens Kunstforening, Jacques Villon, maleri, 1960, no. 30

Stockholm, Moderna Museet, Jacques Villon, Maleri och Grafik 1902-1959, 1960, no. 38

Paris, Galerie Charpentier, Cent Tableaux de Jacques Villon, 1961, no. 50

Tours, Musée des Beaux-Arts, Neuf peintres autour de Jacques Villon, 1962, no. 3

Asnières, Salle des Fêtes, Salon Asnières, Hommage à Jacques Villon, 1963, no. 5, illustrated in the exhibition catalogue

Selected Literature:

Jean Tardieu, Cent tableaux de Jacques Villon, Paris, 1961, illustrated

"À Tours: Neuf peintres français autour de Jacques Villon", in Jardin des Arts, Paris,

July-August 1962, p. 103 illustrated

André Weber, "XXXIVe Salon d'Asnières - L'Hommage à Jacques Villon", in Journal de l'Amateur d'Art, Paris, 10th October 1963, illustrated on the cover

To be included in the forthcoming Villon Catalogue raisonné being prepared by Patrick Bongers



No. 336

Title: *Trophee au cor de chasse*

Date: 1939

Medium: Oil on Canvas

Dimensions: 19 x 33 cm

Current owner or museum:
Private collection

Provenance:

Auctioned on March 8, 1993

:



No. 337

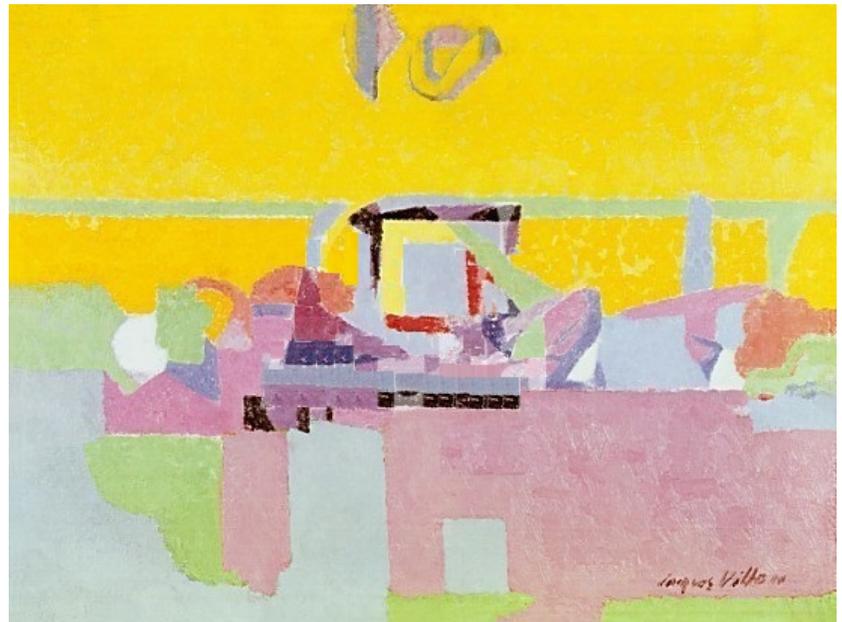
Title: *Cheminée au cor de chasse*

Date: 1944

Medium: Oil on canvas

Dimensions: 60 x 81 cm.

Current owner or museum:
Private collection



No. 338

Title: *Bouquet de fleurs*

Date: 1940s

Medium: Watercolor

Dimensions: 34,5 x 25 cm

Current owner or museum: Unknown whereabouts

No. 339

Title: *Le boeuf expirant*

Date: 1944

Medium: Oil on Canvas

Dimensions: 27 x 35 cm

Current owner or museum:

Provenance:

Galerie Louis Carré & Co, Paris
 Sold by Artcurial on July 2, 2003
 Art Moderne II Lot 673 Jacques Villon 1875-1963 - Le boeuf expirant, 1944 Huile sur toile signée en bas à droite, datée «44» et contresignée au dos 27 x 35 cm (101/2 X 133/4 in) Estimation 6 000 / 8 000 €
 Auctioned on March 2, 2004



No. 340

Title: *Desserte*

Date: 1945

Medium: oil on canvas

Dimensions: 19 x 26.5 cm

Current owner or museum:

Provenance:

Galerie Louis Carré & Cie, Paris
 Gallery Art Point, Tokyo
 Auctioned on May 20, 1998
 Sold by Christie's Sale 8232
 Twentieth Century Art, London, South Kensington|7 December 1998 Lot 9 Desserte oil on canvas, signed lower left Jacques Villon, signed again, titled and dated on the reverse Jacques Villon. Estimate GBP 3,000 - GBP 5,000. Price realised GBP 3,680
 Auctioned on March 15, 1999



Exhibitions:

Tokyo, Gallery Art Point, Jacques Villon, March 1983, no.17 (illustrated)

Selected Literature:

To be included in the forthcoming Jacques Villon catalogue raisonné currently being prepared by Editions Louis Carré & Cie, Paris.

No. 341

Title: *Bouquet de fleurs*

Date: 1946

Medium: oil on paper laid on canvas

Dimensions: 32 x 25.5 cm

Current owner or museum: Private collection

Provenance:

Auctioned on December 9, 2009



No. 342

Title: *Nature morte*



Date: 1946

Medium: oil on canvas

Dimensions: 45.7 x 38.1 cm

Current owner or museum: Private collection

Provenance:

Acquired by the family of the 2007 owner, circa 1955.

Sold by Christie's Sale 1802

Impressionist and Modern Art, New York 14 February 2007 Lot 111 Nature morte. signed and dated 'Jacques Villon 46' (lower right) oil on canvas 18 x 15 in. (45.7 x 38.1 cm.) Painted in 1946

Estimate USD 18,000 - USD 25,000

Price realised USD 19,200

No. 343

Title: *Fleurs - Flowers*

Date: 1946

Medium: Oil on canvas

Dimensions: 92 x 73 cm

Current owner or museum: The Toledo Museum of Art. Object Number 1949.111 (No photo available)

Provenance:

Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey

Exhibitions:

Copenhagen, Statens Museum for Kunst, Jacques Villon Retrospective, 1948, no. 22.

Paris, Galerie Louis Carré, Jacques Villon, 1945-1947, Jan.-Feb. 1948, no. 15.

Selected Literature:

Vogue, Oct. 15, 1949, p. 87, repr.

Lee, Katharine C., "Modern Art," Toledo Museum of Art Museum News, vol. 11, no. 4,

Autumn 1968, p. 88, repr.

Toledo Museum of Art, The Toledo Museum of Art, European Paintings, Toledo, 1976, pp. 165-166, pl. 302.

No. 344

Title: *Voici des fleurs*

Date: 1946

Medium: Oil on Canvas

Dimensions: 46 x 38 cm

Current owner or museum: Private collection

Provenance:

Auctioned on April 8, 1998



No. 345

Title: *Fleurs dans un vase*

Date: 1947

Medium: oil on paper laid on canvas

Dimensions: 25 x 19 cm

Current owner or museum:

Private collection

Provenance:

Auctioned on December 6, 2005



No. 346

Title: *Fleurs*

Date: 1947

Medium: Oil on canvas

Dimensions: 54.6 by 46.1 cm

Current owner or museum: Private collection



Provenance:

Mayor Gallery, London

Acquired by the 2009 owner in Paris in 1985

Sold by Sotheby's .Impressionist & Modern

Art Day Sale November 5, 2009 New York

Lot 164 Jacques Villon Fleurs Estimate

30,000 — 40,000 USD

Comment: Signed Jacques Villon (lower left); signed, titled and dated 47 (on reverse)

Exhibitions:

Selected Literature:

The authenticity of this work has been confirmed by Galerie Louis Carré & Cie.

No. 347

Title: *Table fleurie devant la fenêtre*

Date: 1961

Medium: Oil and ink on cardboard

Dimensions: 34,5 x 26,7 cm

Current owner or museum: Private collection

Provenance:

Collection Jurmand, Paris

Sold by Artcurial Vente 2362 Art impressionniste & moderne - 30

octobre 2013 / Lot 298 Jacques Villon. Table Fleurie Devant La Fenêtre, 1961

Huile et encre sur carton toilé

Hauteur : 34,50 Largeur : 26,70 cm

Estimation 2 000 - 3 000 € Sold 2 598 € *

€ *

Comment: dédié, signé et daté en bas "A MARC JURMAND LONGUE BONNE VIE ET BONNE VIE 15 AOUT 61

Jacques Villon 1961"



No. 348

Title: *Drink to the Chimera*

Date: 1947

Medium: oil on canvas

Dimensions: 73 x 59.4 cm

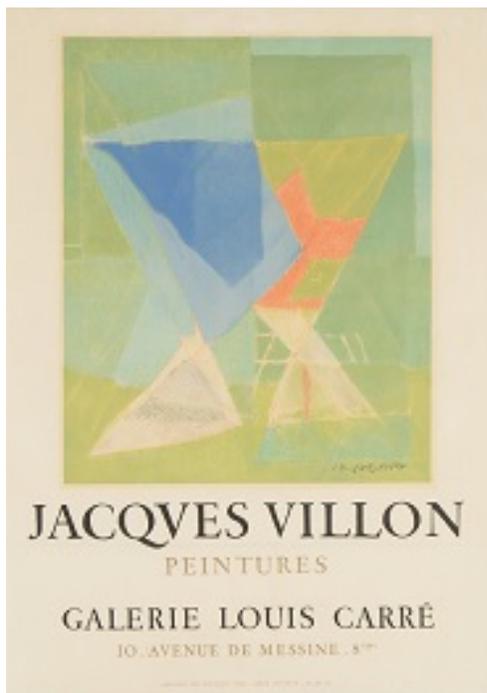
Current owner or museum: National Gallery of Art, Washington. Collection of Mr. and Mrs. Paul Mellon
Inventory No. 1983.1.36 2

Provenance:

M. Knoedler and Co., London and New York;
sold 1965 to Mr. Paul Mellon, Upperville, VA;
gift 1983 to NGA

Selected Literature:

1985 European Paintings: An Illustrated Catalogue. National Gallery of Art, Washington, 1985: 425, repro.



No. 349

Title: *Vers la chimère*

Date: 1947

Medium: oil on canvas

Dimensions: 46 x 38 cm

Current owner or museum: Private collection

Comment: We have not been able to locate a photograph of this painting, but we have located a poster which could be based on such painting (Orozco Lithographs No. L 242 Not in Ginestet & Pouillon Vers la chimère Poster version 1955 Plate 40 x 31 cm Sheet 72 x 51,5 cm. Used to advertise the exhibition Jacques Villon Peintures at the Galerie Louis Carré)

Exhibitions:

Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

No. 350

Title: *Le Fauteuil*

Date: 1947

Medium: Oil on canvas

Dimensions: 46 x 33,5 cm

Current owner or museum: Private collection

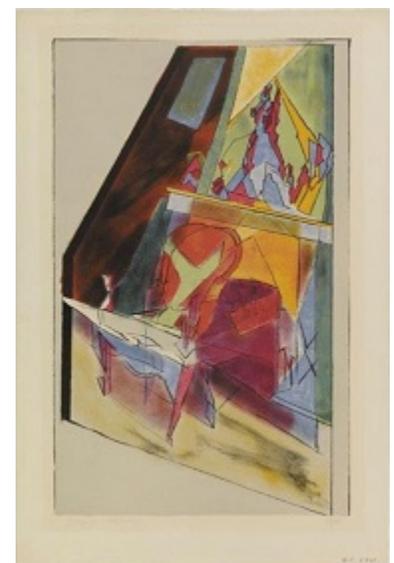
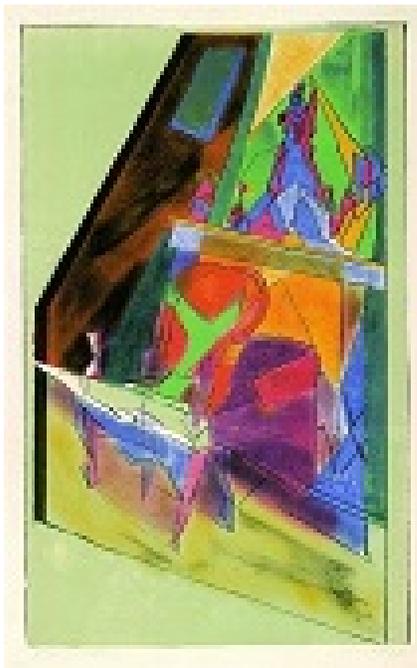
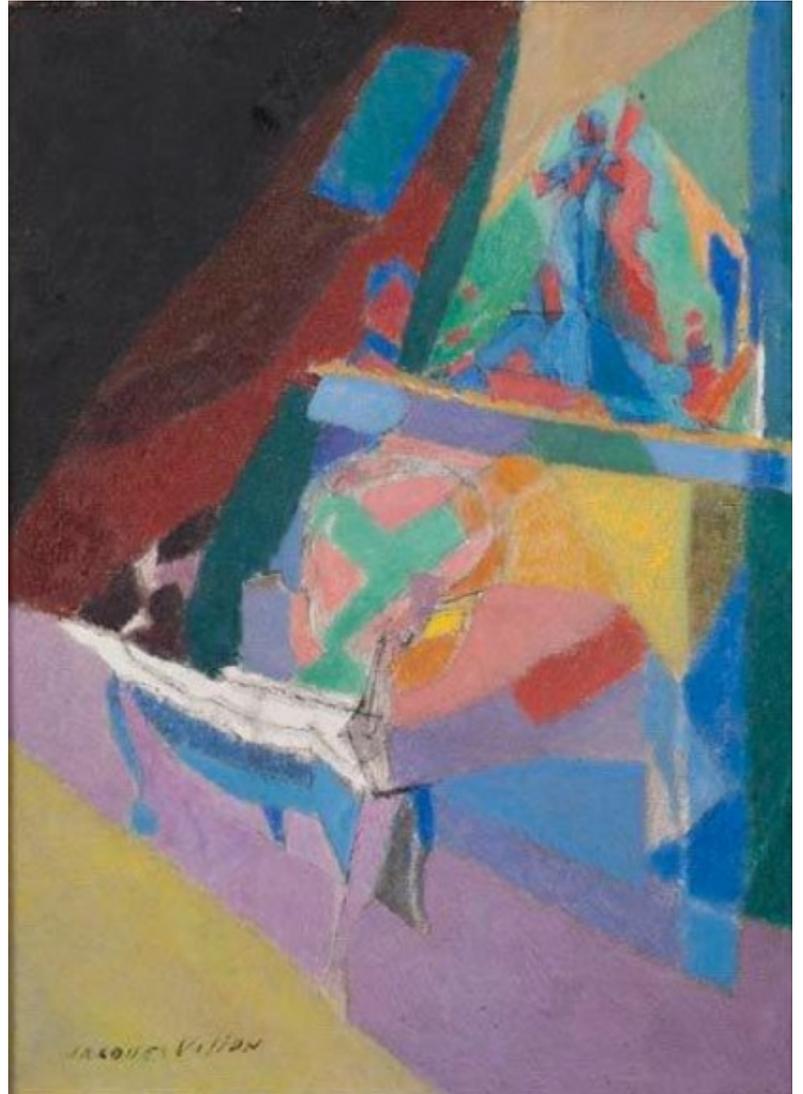
Provenance:

galerie Louis Carré

Sold by Piasa Tableaux, dessins et sculptures des XIXe et XXe siècles
December 14, 2011 Salle 1 - Drouot-Richelieu - 9, rue Drouot - Paris. Lot 177 - Jacques VILLON - Le Fauteuil, 1947 Huile sur toile 46 x 33,5 cm

Comment: Signée en bas à gauche, contresignée, datée et titrée au dos.

Note : Jacques Villon made, also in 1950 two different lithographs based on the above painting and drawing: Orozco lithographs Nos. L 102 (Ginestet & Pouillon E 521) and L 103 (not in Ginestet & Pouillon). See photos



No. 351

Title: *Le Fauteuil*

Date: 1950

Medium: Gouache and pencil on paper

Dimensions: 27 x 15,50 cm

Current owner or museum:

Private collection

Provenance:

Galerie J. Le Chapelin, Paris
Collection particulière, Belgique
Artcurial Vente 2362 Art
impressionniste & moderne - 30
octobre 2013 Lot 51 Jacques
VILLON (Damville, 1875-
Puteaux, 1963) Le Fauteuil
Gouache et crayon sur papier.
signé en bas à gauche "Jacques
Villon". Estimation 1 500 - 2 000 €
Vendu 1 689 €



No. 352

Title: *Le globe de mariage*

Date: 1947

Medium: Oil on Canvas

Dimensions: 35 x 27 cm

Current owner or museum:

Private collection

Provenance:

Auctioned on March 20, 2001



No. 353

Title: *Terre et ciel*

Date: 1947

Medium: Oil on canvas

Dimensions: 41.3 x 33 cm

Current owner or museum: Private collection

Provenance:

Galerie Louis Carré, Paris (acquis auprès de l'artiste).

Svensk-Franska Konstgalleriet, Stockholm.

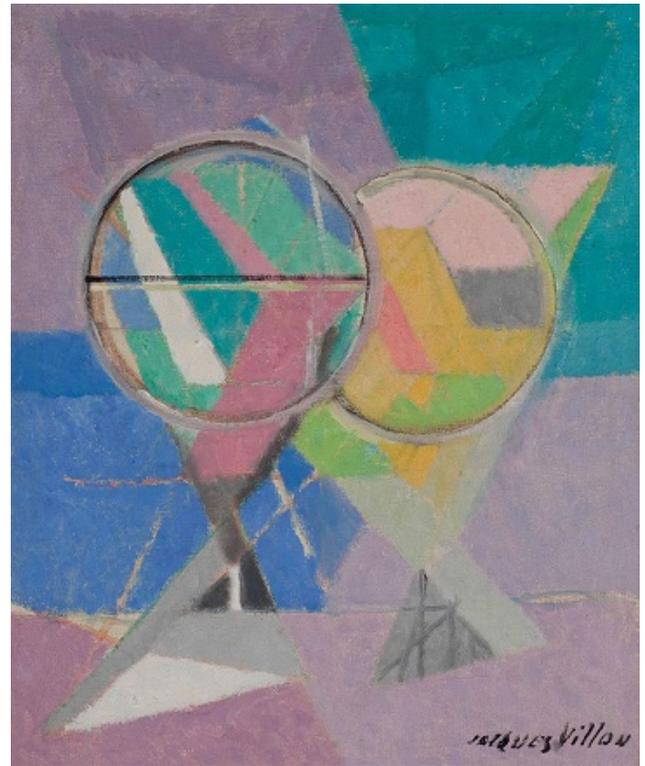
Marika Paula, Stockholm.

Ragnar Moltzau, Oslo.

By descent to the 2011 owner

Christie's Sale 1009 Art Impressioniste et Moderne May 20, 2011, Paris Lot 99 Terre et ciel huile sur toile 41.3 x 33 cm. (16¼ x 13 in.) Peint en 1947. Estimate EUR 18,000 - EUR 25,000 Price realised EUR 34,600

Comment: signé 'Jacques Villon' (en bas à droite); signé, daté et titré 'TERRE ET CIEL Jacques Villon 47' (au revers)



aux ballons

No. 354

Title: *Ciel et terre*

Date: 1948

Medium: Oil on canvas

Dimensions: 81 x 65 cm

Current owner or museum: Paris, galerie Louis Carré & Cie

Exhibitions:

Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

Comment: Louis Carré used this painting for a lithograph illustrating a poster in 1980 for the 28 May – 11 July Jacques Villon exhibition at Galerie Louis Carré, Paris: Orozco Lithographs No. L 294 (Not in Ginestet & Pouillon) Composition



Jacques Villon

28 mai - 11 juillet 1980
galerie Louis Carré & C^{ie}
10, avenue de Messine - VIII^e

No. 355

Title: *Pigeon à la tasse*

Date: 1948

Medium: oil on canvas

Dimensions: 32.8 x 24cm

Current owner or museum: Private collection

Provenance:

Galerie Louis Carré, Paris

Sale: Christie's London, 24th March 1992, lot 74

H. Throne-Holst, Stockholm

Auctioned on November 30, 1993 and November 25, 1995

Sale: Bern, Galerie Kornfeld, 19th June 1998, lot 924

Purchased at the above sale by the 2016 owner

Sold by Sotheby's Impressionist & Modern Art Day Sale, 22 Jun 2016 Londres. Lot 143

Property from a Private Swiss Collection

Jacques Villon Pigeon à la tasse. Estimation 6,000 — 8,000 GBP Lot. Vendu 6,250 GBP

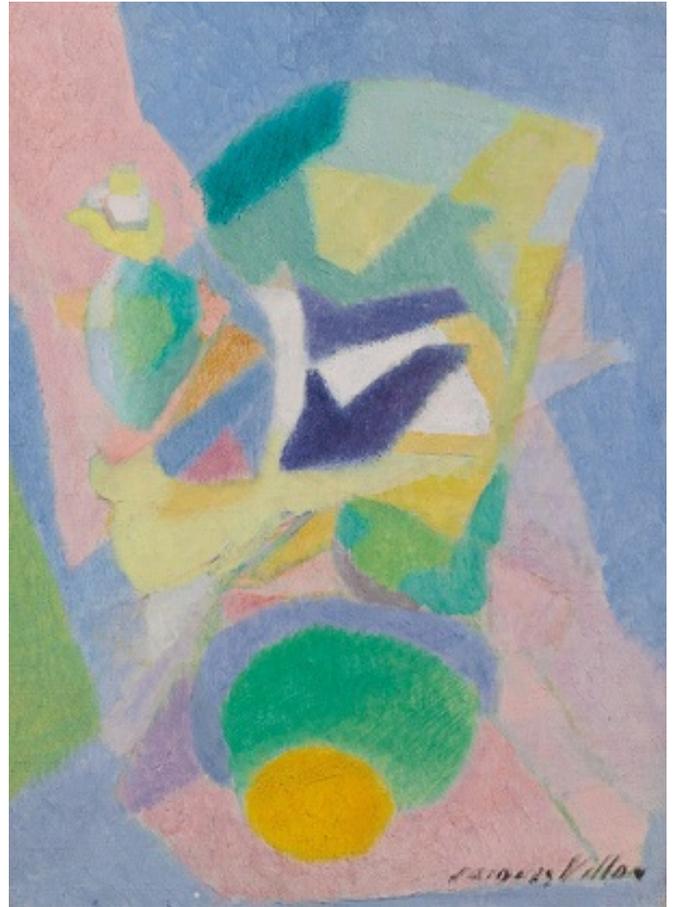
Comment: signed Jacques Villon (lower right); signed Jacques Villon, dated 48 and titled on the reverse

Exhibitions:

Stockholm, Liljevalchs Konsthall, Fran Cézanne till Picasso, 1954, no 373

Selected Literature:

The authenticity of this work has been confirmed by Galerie Louis Carré & Cie.



No. 356

Title: *Verre d'eau*

Date: 1948

Medium: Oil on canvas

Dimensions: 41 x 33 cm

Current owner or museum:

Private collection

Provenance:

Sold by Artcurial Vente 1175 Art moderne 2-3 avril 2007 Lot 308

Verre d'eau, 1948. Huile sur toile

Hauteur : 41 Largeur : 33 cm. Est

15 000 - 20 000 € Sold 19,732 €

Comment: signée en bas à droite,

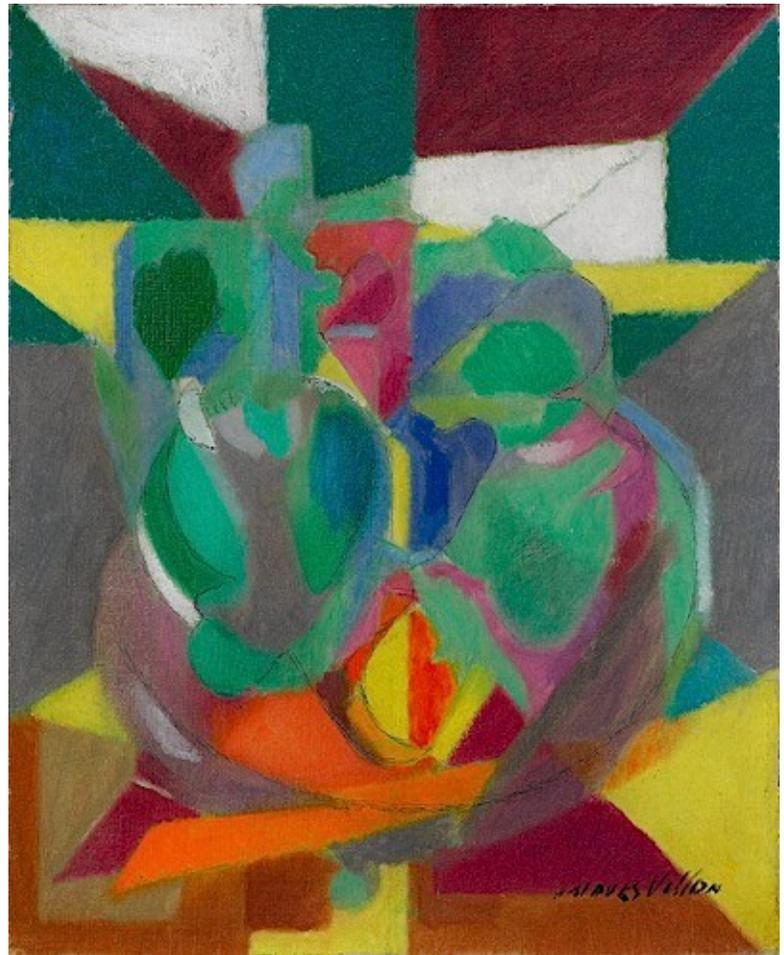
contresignée, titrée, et datée "48"

au dos

Selected Literature:

Un certificat de Monsieur Patrick

Bongers sera remis à l'acquéreur



No. 357

Title: *Globe terre ciel*

Date: 1951

Medium: Oil on canvas

Dimensions: 37 x 45 cm

Current owner or museum:

Private collection

Provenance:

Sold by Millon & Associés. Art Moderne Mercredi 27 Mars 2013 14:15 Drouot - Richelieu - Salle 7, Paris Lot n° 252 Jacques Villon Globe terre ciel Huile sur toile d'origine 37 x 45 cm Signé et daté en bas a droite Jacques Villon 51 Contredaté et titré au dos Globe terre Ciel 51. Estimation 10 000 - 15 000 EUR

Comment: Signed and dated lower right Jacques Villon 51

Contredated and titled on the back Globe terre Ciel 51



No. 358

Title: *Nature morte aux globes*

Date: 1951

Medium: oil and charcoal on canvas

Dimensions: 27 x 35 cm

Current owner or museum: Private collection

Provenance:

Auctioned on April 22, 2015

No. 359

Title: *Nature Morte aux Globes*

Date: 1951

Medium: Oil on canvas

Dimensions: 26.04 x 34.29 cm

Current owner or museum: Modern Art Museum of Fort Worth, 3200 Darnell Street, Fort Worth, Texas 76107. Credit Line Gift of Mr. and Mrs. William M. Fuller Object Number 1975.41

Provenance: Mr. and Mrs. William M. Fuller



No. 360

Title: *Nature morte aux globes*

Date: 1951

Medium: Oil on Canvas

Dimensions: 33 x 41 cm

Current owner or museum: Private collection

Provenance: Auctioned on October 26, 1999

No. 361

Title: *Nature morte, comme il vous plaira, vases coquillage*

Date: 1951

Medium: Oil on canvas

Dimensions: 27 x 41 cm

Current owner or museum:

Private collection

Provenance:

Former collection C. de Ginestet

By descent to the 2008 owner

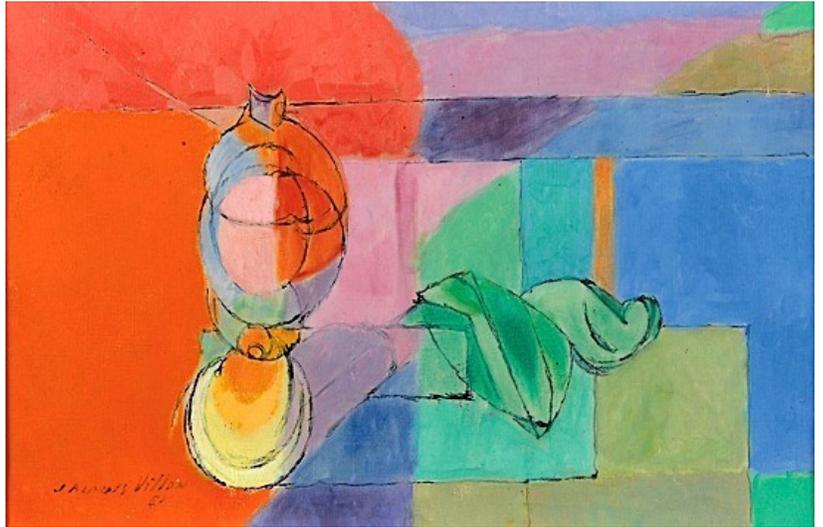
Sold by Artcurial Vente 1449 Art

moderne 2 - 10 avril 2008 /Lot 203

Jacques VILLON (1875-1963)

Nature morte, comme il vous plaira, vases coquillage, 1951.

Huile sur toile. Estimation 12 000 - 15 000 €



Comment: signée et datée "51" en bas à gauche, contresignée, titrée et datée "1951" au dos

Exhibitions:

Paris, Galerie Schmit, "Retrospective Jacques Villon", 28 avril-8 juillet 2004, reproduit au catalogue

No. 362

Title: *Coquille – Seashell*

Date: 1953

Medium: Oil on canvas

Dimensions: Unknown

Current owner or museum:

Unknown whereabouts



No. 363

Title: *L'âtre (The fireplace)*

Date: 1954

Medium: Oil on canvas

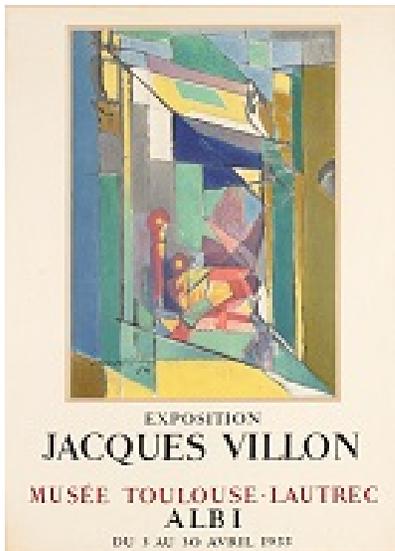
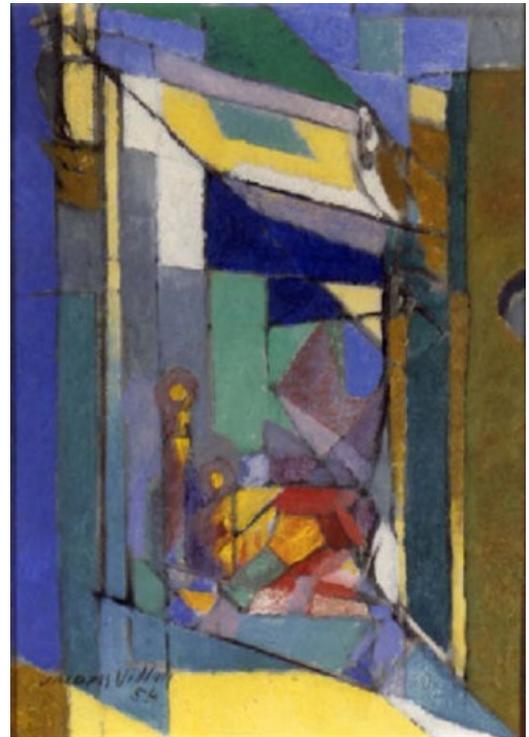
Dimensions: 46 x 33 cm

Current owner or museum: Private collection

Provenance:

Auctioned on July 1, 2003

Comment: This painting was used for a lithograph on 1955, issued both as a poster for an exhibition at Musée Toulouse-Lautrec, Albi (Orozco Lithographs No L 186 (Not illustrated in Ginestet & Pouillon), and as an avant-la-lettre edition (Orozco Lithographs No L 187 Ginestet & Pouillon App. 96)



No. 364

Title: *Intérieur*

Date: 1954

Medium: Oil on canvas

Dimensions: 81 x 65 cm

Current owner or museum: Henie Onstad Kunstsenter.

Identification number HOS00237

Provenance:

Niels Onstad Foundation

Collection of Sonja Henie-Niels Onstad Foundation



No. 365

Title: Le petit déjeuner

Date: 1954

Medium: oil on canvas

Dimensions: 38.1 x 55.2 cm

Current owner or museum: Private collection

Provenance:

Christie's Sale 7023 Impressionist and Modern Art Day Sale 8 February 2005, London Lot 316 Jacques Villon (1875-1963) Le petit déjeuner. oil on canvas

15 x 21¾ in. (38.1 x 55.2 cm.) Estimate £10,000 - £15,000 (\$18,550 - \$27,825) Price Realized £12,000 (\$22,260)



No. 366

Title: *Bouvard et Pecuchet*

Date: 1955

Medium: Ink, color crayon and white gouache on paper

Dimensions: 35,5 x 51,5 cm

Current owner or museum: Centre Pompidou, Paris

Provenance:

Acquisition de l'Etat, 1956. Attribution au Musée national d'art moderne / Centre de création industrielle, 1956.

Número de inventario : AM 1927 D

Comment: Inscription: S.D.B.G. : Jacques Villon



No. 367

Title: *Bouvard and Pecuchet*

Date: 1955

Medium: Watercolour on paper

Dimensions: 19 x 23,5 cm

Current owner or museum: Private collection

Provenance:

Galerie Louis Carré, Paris. Porte une étiquette au dos

Collection particulière, Paris

Auctioned by Christophe Joron

Derem (All) on 23-11-2012

Lithographies, Gravures Et Peintures

Sculptures... Lot n° 75 Jacques

Villon (1875-1963) Bouvard et

Pecuchet, 1956 Technique mixte sur

papier, signée en bas à droite 15 x 19 cm Estimation 3 000 - 3 500 EUR

Auctioned on 04-12-2013 Mobilier d'une Propriete des Bords... Lot n° 24 Estimation

2 000 - 3 000 EUR

Auctioned on 13 Décembre 2019. Tableaux anciens, modernes et contemporains, art de l'asie, mobilier et objets. Vendredi 13 Décembre 2019 Salle 9 - Drouot-Richelieu, 9, rue

Drouot 75009 Paris Lot n° 116 Bouvard et Pecuchet Aquarelle sur papier. Signée

19x23,5 cm Estimation 1 000 - 1 500 EUR

Auctioned on mardi 09 juin 2020 by Christophe Joron Derem. Maroquinerie Hermès, arts premiers et d'Asie, vins, peintures, mobilier et objets d'art, arts premiers, vins,

bibliophilie, bijoux Salle 1 - Drouot-Richelieu - Jacques Villon (1875-1963) 800 - 1 200

EUR Bouvard et Pecuchet Aquarelle sur papier. Signée 19x23,5 cm



No. 368

Title: *Bouvard et Pécuchet*

Date: 1955

Medium: Oil on Canvas

Dimensions: 29 x 35 cm.

Current owner or museum: Private collection

Provenance:

Auctioned on March 31, 1990 (25 x 35 cm), October 15, 1992, November 15, 1995, March 18, 1996, November 13, 1996 and June 5, 1999



No. 369

Title: *Étude pour Bouvard et Pécuchet*

Date: 1955

Medium: Oil on canvas

Dimensions: 38 x 46 cm

Current owner or museum: Private collection

Comment: We have not been able to locate a photograph of this painting

Exhibitions:

Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

No. 370

Title: *Bouvard et Pécuchet*

Date: 1955

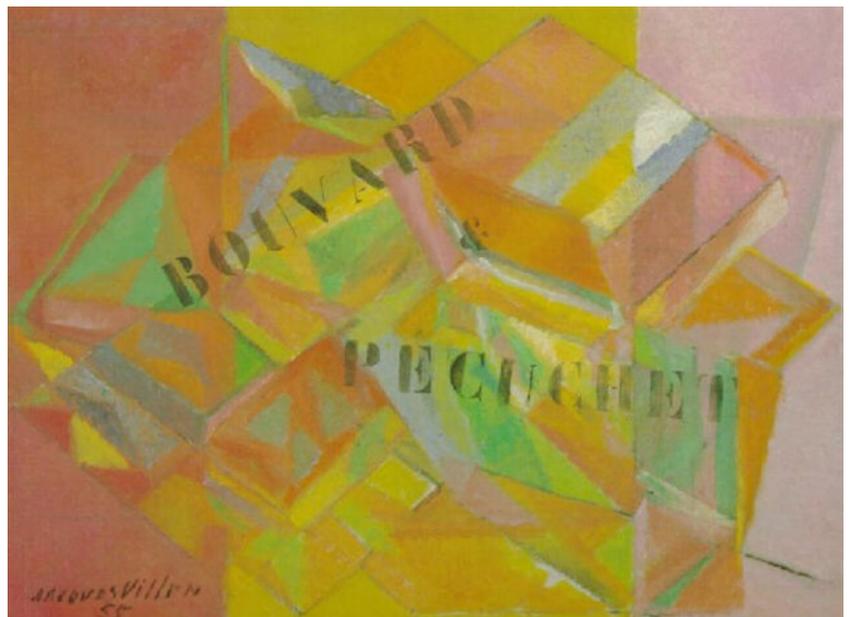
Medium: Oil on Canvas

Dimensions: 54 x 73 cm

Current owner or museum: Private collection

Provenance:

Auctioned on December 2, 1987



No. 371

Title: *Nature morte aux fleurs jaunes*

Date: 1956

Medium: Oil on canvas

Dimensions: 50.2 x 65 cm

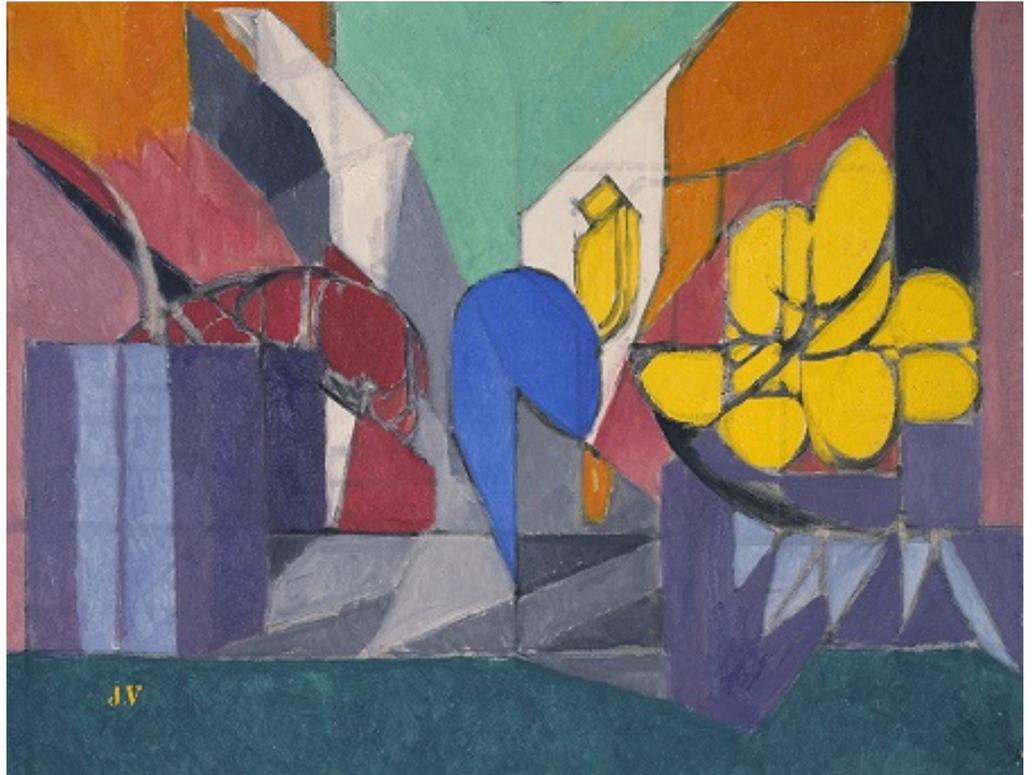
Current owner or museum: For Sale at gallery

Provenance:

Galerie Charpentier, Paris (label)
Galerie Louis Carré & Co., Paris (label)
John A. Pope (d. 1982, former director of the Freer Gallery, 1962-71)

Comment:

This painting was for sale late 2020 at Jody Klotz Fine



Art, 1060 N 2nd St, Abilene, TX 79601, Etats-Unis, 325.670.9880.

fineart@jodyklotz.com: Nature morte aux fleurs jaunes, 1956 Oil on canvas 19.75 x 25.62 in. (50.2 x 65.1 cm.) Price on Request Monogrammed lower left: JV Signed, dated and inscribed on reverse: Nature morte aux fleurs jaunes/Jacques Villon/56

Exhibitions:

Paris, Galerie Charpentier, Ecole de Paris, 1956

"Modernism: Texas/American/European", Jody Klotz Fine Art, Abilene, Texas, Spring-Summer 2015

12. Portraits

No. 372

Title: *Portrait de R.D. Raymond Duchamp*

Date: 1900

Medium: Oil on Canvas

Dimensions: 93 x 65 cm

Current owner or museum:

Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 1ère

Vente chez Piasa, Paris,

December 9, 2002. Lot 25 -

Jacques Villon 1875-1963 -

Portrait de R.D. Raymond

Duchamp, 1900. Huile sur toile

signée et datée "1900" en bas à gauche, contresignée, titrée et datée "1900-1901" au dos 93 X

65 cm (363/4 X 253/4 in).

Estimation 20 000 / 30 000 €

Comment: In 1895, Jacques

Villon left the town of Rouen to work in the studio of the painter Cormon in Paris, boulevard de

Clichy. He joined his younger

brother, Raymond Duchamp-

Villon, a student of medicine,

who was forced to interrupt his studies in 1900 due to rheumatism. Strongly influenced

by Rodin, Raymond interest in sculpture revived - a few years previously he had learned

to model in clay. Jacques Villon chose this important time in Raymond Duchamp-

Villon's life to execute the portrait.

In 1900, Villon was still under the influence of a group of painters in Rouen headed by Depaux, all painters of landscapes and portraits. A portrait of Édouard Lempereur and a cabaret singer in Montmartre precede Portrait de Raymond Duchamp-Villon. Seated on a

stool in a small room with a few books scattered about, an engraving on the wall and

shoes with a few socks on the floor - symbols of the student life - the young man is



reading. The thoughtful pose in a traditional background and a magnificent color composition leads the viewer to a better understanding and appreciation of the work. Here Jacques Villon attempts to reveal a feeling, express an emotional atmosphere or ambience, and succeeds through the work of the brush. The serious face of Raymond, his gnarled fingers, the ample clothing with its full, swirling folds captures a light that reveals the young man's sensitivity and frail condition. In 1911, Jacques Villon painted another portrait of his brother where the emphasis is more on his extreme intellectual rigor and force of concentration than on his mask-like face. Again, Villon manages to convey a certain quality of feeling, as he also does with complete success in this sublime painting.

Exhibitions:

- Paris, "Cinquantenaire du Salon d'Automne", 1953
- Paris, Galerie Charpentier, "Cent tableaux de Jacques Villon", 27 avril - 22 juin 1961, reproduit Rouen, Musée des Beaux-Arts, "Jacques Villon", 14 juin - 21 septembre 1975 et -- Paris, Grand Palais, 11 octobre - 15 décembre 1975
- Cambridge, Fogg Art Museum, "Jacques Villon", 17 janvier - 29 février 1976 puis Purchase, Roy R. Neuberger Museum, 23 mars - 23 mai 1976
- Montrouge, XXVIIIe Salon de Montrouge, "Jacques Villon", 1983
- Paris, Grand Palais, "Salon d'Automne", 14 octobre - 7 novembre 1983
- Paris, Salon d'Automne, "Grand Palais 1903 - Paris 1983
- Naissance du Salon d'Automne de Cézanne à Matisse", 1983
- Paris, Galerie Dina Vierny, "Les trois Duchamp", 18 juin - 29 juillet 1987
- Morlaix, Musée des Jacobins, "Jacques Villon", été 1988, n° 1, reproduit en couleurs page 2

Selected Literature:

- Dora Vallier, "Intelligence de Jacques Villon", Cahiers d'art, Paris, 1955, reproduit page 45
- Dora Vallier, "Jacques Villon, œuvres de 1897 à 1956" Cahiers d'Art, Paris, 1957
- Jean Tardieu "Cent tableaux de Jacques Villon" Louis Carré Paris 1961 reproduit
- Pierre Cabanne, "Les 3 Duchamp, Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp", Éditions Ides et Calendes, Neuchâtel, 1975, reproduit page 11
- Ce tableau sera répertorié et reproduit au catalogue raisonné de l'œuvre peint de Jacques Villon à paraître prochainement aux éditions Louis Carré & Cie

No. 373

Title: *Jeune femme au col de fourrure*

Date: 1901

Medium: gouache and ink

Dimensions: 73 x 50 cm

Current owner or museum: Private collection

Provenance:

Auctioned by Cabinet V.A.E.P. Marie-Françoise Robert Tableaux - Meubles & Objets D'art. vendredi 26 juin 2009 Salle 2 - Drouot-Richelieu - 9, rue Drouot - Paris.Lot n° 46 Jacques VILLON (1875-1963) Jeune femme au col de fourrure Gouache et encre signée en bas à droite, datée 01 73 x 50 cm



No. 374



Title: *Jeune femme de dos*

Date: 1901

Medium: Watercolor and pencil on paper

Dimensions: 25.5 x 20.6 cm

Current owner or museum: Private collection

Provenance:

Sold by Christie's Sale 3534 Pierre Berès à livre ouvert Paris|12 - 13 December 2012 LOT 469. Jacques Villon (1875-1963) Jeune femme de dos. aquarelle et mine de plomb sur papier 25.5 x 20.6 cm. (10 x 8 1/8 in.) Exécuté en 1901 Estimate EUR 200 - EUR 300 Price realised EUR 500

Comment: Signé et daté 'Jacques Villon 01' (en bas à gauche); signé, daté et inscrit 'croquis de 1901 utilisé

pour l'étui de l'album "cent croquis" Jacques Villon' (au revers du carton de montage)

No. 375

Title: *Portrait de Pierre Duchamp*

Date: 1903

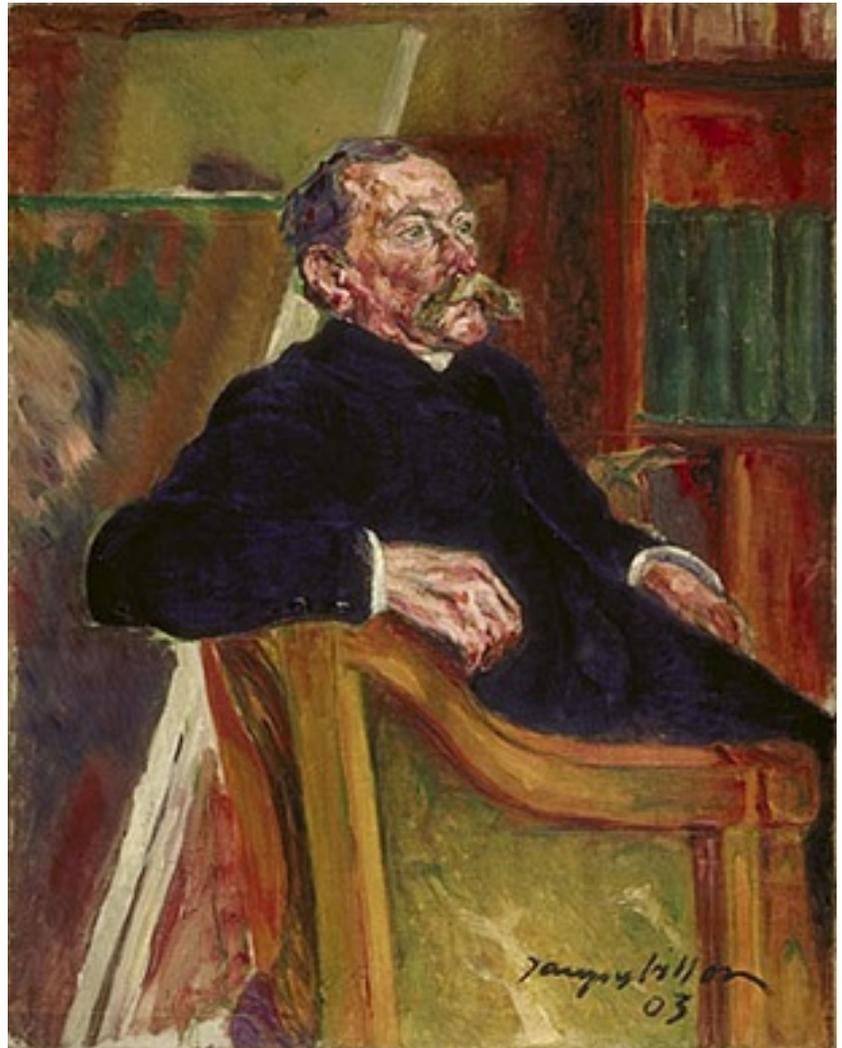
Medium: Oil on canvas

Dimensions: 92 x 73,2 cm

Current owner or museum:
Musée national des beaux-arts
du Québec. Don de Charles
S.N. Parent. Numéro
d'inventaire 1994.33

Provenance:

Charles S.N. Parent



No. 376

Title: *Renée*

Date: 1905

Medium: Gouache and Pastel

Dimensions: 55 x 42 cm

Current owner or museum: Private collection

Provenance:

Auctioned on December 12, 2001



No. 377

Title: *Renée au canapé*

Date: 1905

Medium: Oil on canvas

Dimensions: 55 x 38 cm

Current owner or museum: Private collection

Provenance:

Jean-Henri Guerrier

Auctioned by Morel - Dessins et Tableaux Modernes. vendredi 21 octobre 2016 - 15:00 – Live Salle 6 - Drouot-Richelieu - 9, rue Drouot - Paris. L'artiste occupant la place d'honneur est Jacques Villon dont Jean-Henri Guerrier fut un ami et un spécialiste du travail. Lot n° 34 « Renée au canapé » circa 1905 Huile sur toile, réentoilée Signée en bas à droite 55 x 38 cm

No. 378**Title:** *Gaby***Date:** 1905**Medium:** Oil on canvas**Dimensions:** 54.9 × 45.7 cm**Current owner or museum:**

Metropolitan Museum of Art, New York. Accession Number 1980.582. Credit Line Gift of Mr. and Mrs. Francis Steegmuller, 1980

Provenance:

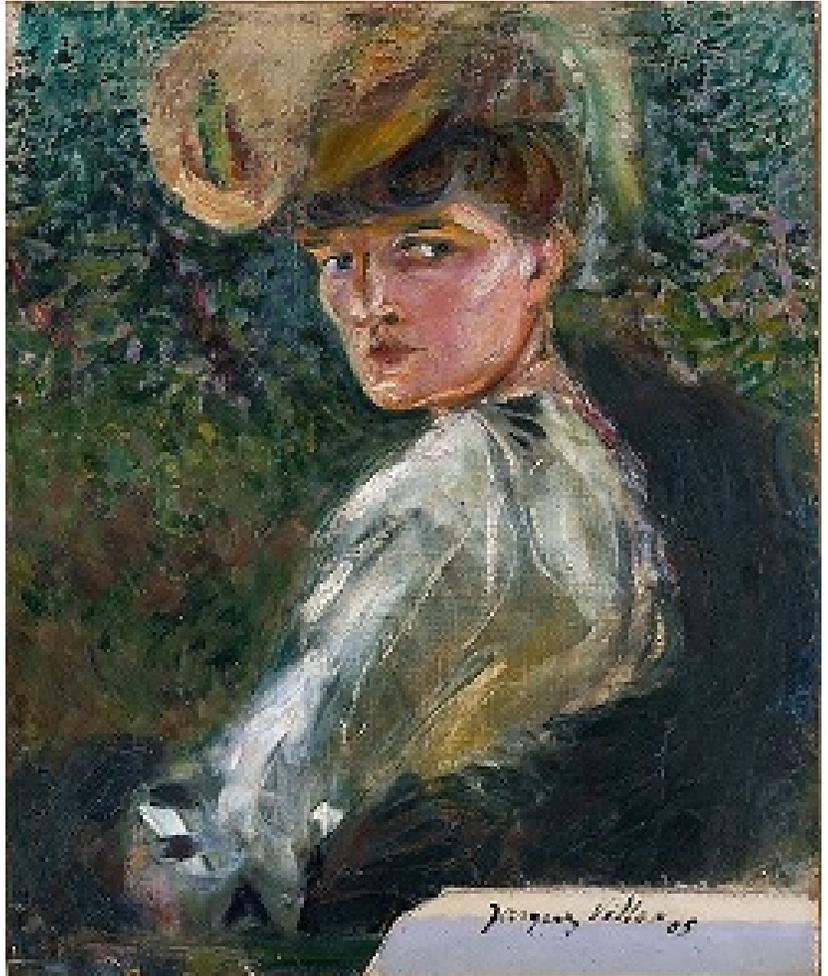
the artist, Puteaux (from 1905); Beatrice Stein Steegmuller and Francis Steegmuller, New York (by 1957–her d. 1961); Francis Steegmuller, New York (1961–63); Mr. and Mrs. Francis Steegmuller, New York (1963–80); their gift to MMA 1980

Comment: An inscription on the verso of this painting indicates that it is a fragment of a larger version that was shown at the Salon d'Automne of 1905.**Exhibitions:**

Paris. Grand Palais des Champs-Élysées. "Salon d'automne (3e exposition)," October 18–November 25, 1905, no. 1567 or 1568 (as "Portrait") [larger version].

New York. Solomon R. Guggenheim Museum. "Three Brothers: Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp," February 20–March 10, 1957, unnumbered cat. (as "Portrait of Madame Villon," lent by Mr. and Mrs. Francis Steegmuller, New York).

Museum of Fine Arts, Houston. "Three Brothers: Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp," March 22–April 21, 1957, unnumbered cat.

Selected Literature:Dora Vallier. "Intelligence de Jacques Villon." *Cahiers d'art* 30 (1955), ill. p. 51, calls it "Portrait de Mme Villon".Dora Vallier. *Jacques Villon, oeuvres de 1897 à 1956*. Paris, [1957], ill. p. 27 [reprints Ref. Vallier 1955].Howard Devree. "The Villon Brothers: Museum Show Points Up Many Modern Facets." *New York Times* (February 24, 1957), p. 112.Edith Hoffmann. "New York." *Burlington Magazine* 99 (April 1957), p. 132.Germain Viatte. *Jacques Villon né Gaston Duchamp (1875–1963)*. Exh. cat., Musée des Beaux-Arts, Angers. [Angers, France], 2011, ill. p. 77 (color).

No. 379

Title: *Femme assise dans un fauteuil*

Date: 1906

Medium: pastel over pencil on paper

Dimensions: 43.8 x 32.4 cm (Sheet 59.7 x 47 cm)

Current owner or museum: Private collection

Provenance:

Hector Brame, Paris

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.

Mrs. Marshall Field III

Sold by Christie's Sale 1627 Impressionist & Modern Art New York|1 March 2006 Lot 26 Property from the Estate of Mrs.

Marshall Field III Jacques Villon (1875-1963)

Femme assise dans un fauteuil. signed and dated 'Jacques Villon 06' (lower right) pastel over pencil on paper. Image size: 17¼ x 12¾ in. (43.8 x 32.4 cm.) Sheet size: 23½ x 18½ in. (59.7 x 47 cm.) Estimate USD 5,000 - USD 7,000 Price realised USD 7,800



No. 380

Title: *Sous la tente, sur la plage, Blonville*

Date: 1906

Medium: Oil on Canvas

Dimensions: 50 x 61 cm

Current owner or museum: Collection

"Peindre en Normandie"

<http://www.peindre-en-normandie.fr/>

No. D'inventaire PN 997.1.1.

Provenance:

Auctioned on April 2, 1997



No. 381

Title: *Deux femmes au café*

Date: 1909

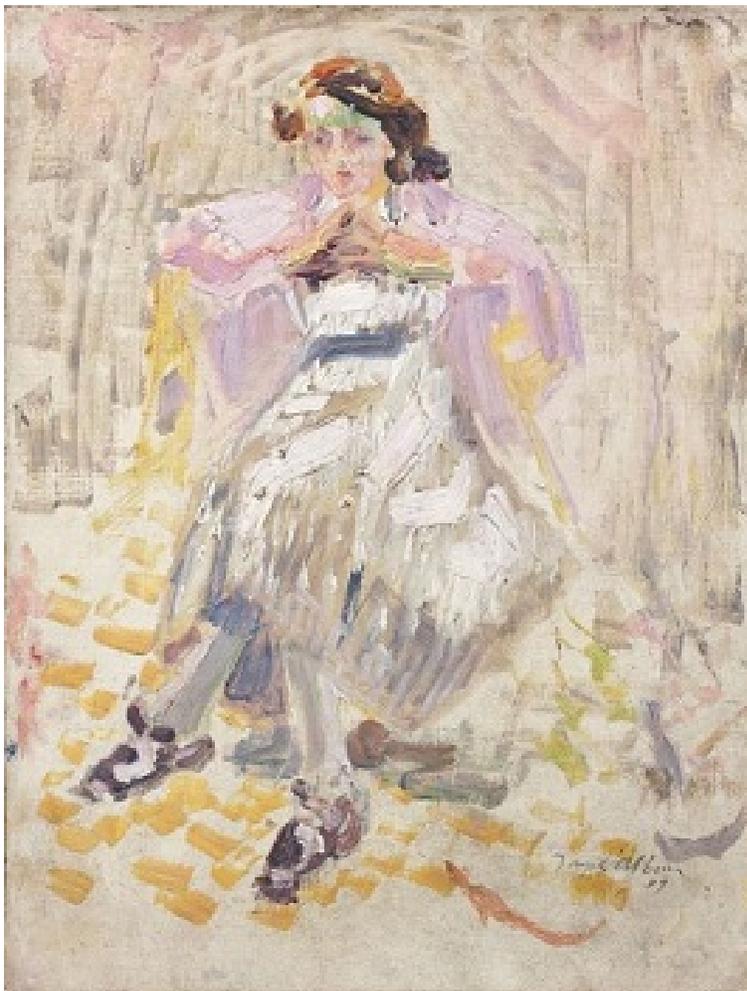
Medium: Watercolor on paper

Dimensions: 38.2 x 35.6 cm

Current owner or museum: Private collection

Provenance:

Sold by Christie's Sale 5420 Art Impressionniste Et Moderne Paris|12 December 2005 Lot 44 Jacques Villon (1875-1963) Deux femmes au café. signé et daté 'Jacques Villon 09' (en bas à droite) aquarelle sur papier 38.2 x 35.6 cm. (15 x 14 in.) Exécuté en 1909 Estimate EUR 4,000 - EUR 6,000 Price realised EUR 8,640



No. 382

Title: *Jeune fille assise*

Date: 1909

Medium: Oil on canvas

Dimensions: 45 x 35 cm

Current owner or museum: Private collection

Provenance:

Collection Jurmand, Paris Sold by Artcurial Vente 2362 Art impressionniste & moderne - 30 octobre 2013 / Lot 293 Collection Jurmand . Jacques Villon (Damville, 1875- Puteaux, 1963) Jeune fille assise, 1909 Huile sur toile signée et datée en bas à droite "Jacques Villon 09" Hauteur : 45 Largeur : 35 cm.Estimation 8 000 - 12 000 €. Sold 10 000 €

No. 383

Title: *Portrait*

Date: 1909

Medium: Oil on Cardboard

Dimensions: 35 x 27 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

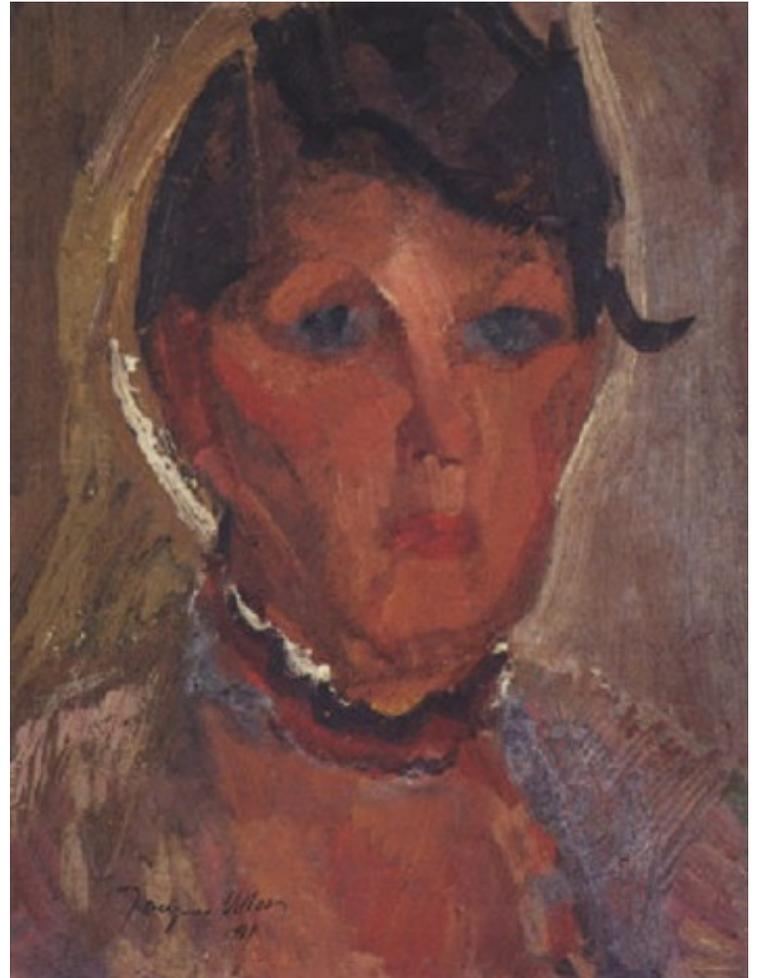
By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 2 - Jacques Villon - Portrait, 1909 Huile sur carton signée, datée en bas à gauche : «Jacques Villon 1909» 35 X 27 cm (14 X 11 in). Estimation 1 500 / 2 000 €

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 384

Title: *Portrait de Raymond Duchamp-Villon*

Date: 1911

Medium: Oil on wood panel

Dimensions: 35 x 26,5 cm

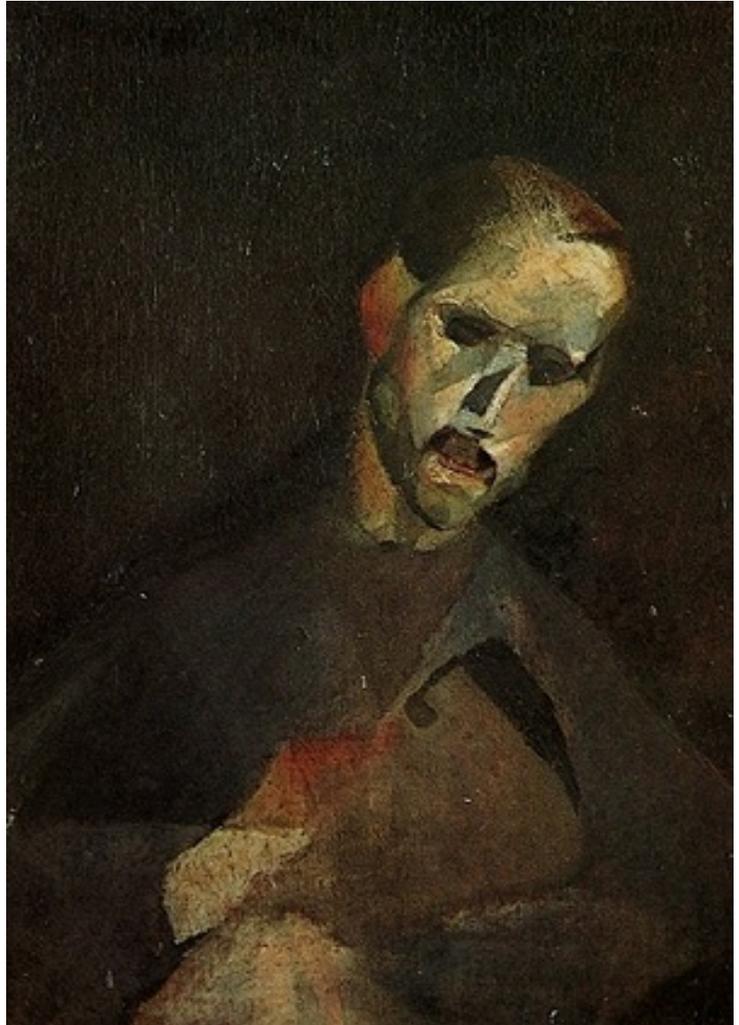
Current owner or museum: Rouen, musée des Beaux-Arts. Numéro de inventario : AM 3223 P

Provenance:

Gift from the artist to the French State, 1953

Dépôt du Centre Pompidou, 1998

Comment: Inscriptions: T.D.S.B. :
PORTRAIT DE R. DUCHAMP-
VILLON 1911 JACQUES VILLON
S.D. au R. : JACQUES VILLON 1911



No. 385

Title: *Vincent*

Date: circa 1911

Medium: Oil on canvas

Dimensions: 24.1 × 19.1 cm

Current owner or museum: Yale University Art Gallery . Inventory: 2001.121.21

Provenance:

Gift of Mr. and Mrs. Francis Steegmuller

Selected Literature:

“Acquisitions 2001,” Yale University Art Gallery Bulletin (2002): 145.

No. 386**Title:** *Renée de face***Date:** 1911**Medium:** Oil on canvas**Dimensions:**

65.1 x 54 cm

Current owner**or museum:**

Private collection

Provenance:

Galerie Louis

Carré, Paris.

Galerie Tokoro,

Tokyo (acquis

auprès de celle-

ci).

2001: Acquis

auprès de celle-ci

par le propriétaire

de 2007.

Sold by Christie's

Sale 5468 Art

Impressionniste et

Moderne Paris 23

May 2007 Lot 95

Jacques Villon

(1875-1963)

Renée de face.

signé 'Jacques

Villon' (en bas à

droite) huile sur

toile 65.1 x 54 cm. (25 5/8 x 21 1/4 in.) Peint en 1911. Estimate EUR 10,000 - EUR 15,000.

Price realised EUR 24,000

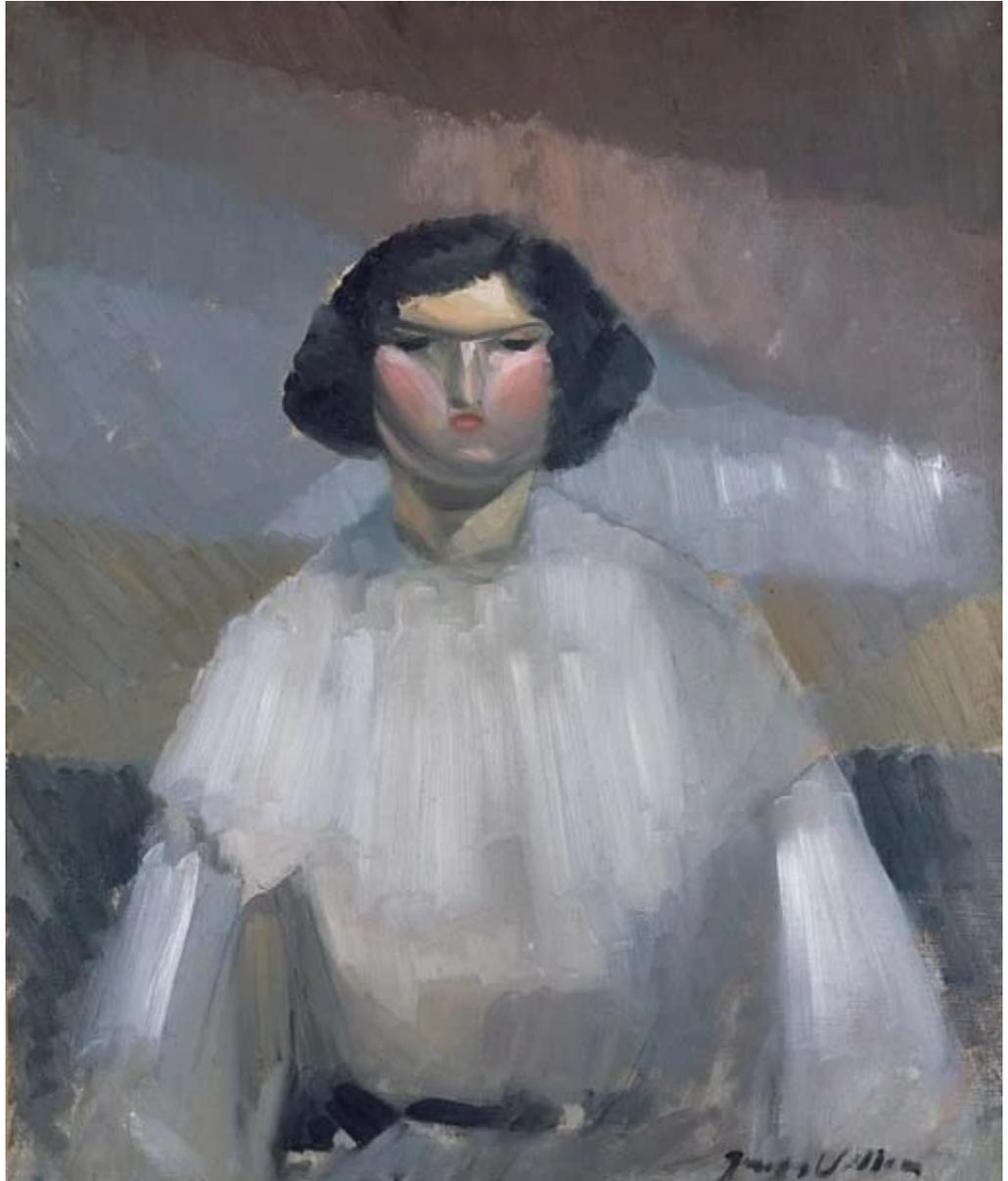
Exhibitions:

Paris, Salon d'Automne, 1911.

Tokyo, Galerie Tokoro, Les 3 Duchamp, novembre-décembre 1984, p. 33, no. 1 (illustré).

Selected Literature:

Un certificat d'authenticité de Monsieur Patrick Bongers sera remis à l'acquéreur.





No. 387
Title: *Une femme - A Woman*
Date: 1913
Medium: oil on canvas
Dimensions: 55 x 46 cm
Current owner or museum:
 Private Collection

No. 388
Title: *Monsieur D. lisant*
Date:
 1913
Medium:
 pencil on
 paper



Dimensions: 55.9 x 40.6 cm
Current owner or museum: Private collection
Provenance:
 Auctioned on May 3, 2006

No. 389
Title: *Portrait d'acteur (Felix Barre),*
Date: 1913
Medium: Crayon noir avec mise au carreau sur papier calque
Dimensions: 21,5 x 16 cm
Current owner or museum: Private collection
Provenance: Acquired from the artist by Louis Carré, Paris
 By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon
 Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession
 Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème
 Vente chez Piasa, Paris. Lot 71 Portrait d'acteur (félix barré), 1913.
 Estimation 1 500 / 2 000 €
Comment: à rapprocher de la pointe sèche E.283 reproduite dans
 le catalogue Ginestet et Pouillon page 175. Plusieurs dessins, dont
 l'un se trouve au Metropolitan Museum de New York, et plusieurs
 peintures, dont une de 1912 (collection Françoise Tournié)



Selected Literature:
 Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur

Jacques Villon Paintings

No. 390

Title: *Portrait de Marcel Duchamp (actually Portrait du pere de l'artiste Eugène Duchamp)*

Date: 1913

Medium: Oil on canvas

Dimensions: 60 x 48,5 cm

Current owner or museum: Private collection

Provenance:

Formerly John Quinn Collection

Exhibitions:

Rétrospective Jacques Villon, Galerie Schmit, Paris, 28 April-8 July 2004

Comment: Always regarded as a portrait of Marcel Duchamp, one wonders why: the bald head, the eye and the frown obviously correspond to the artist's father (see following entry).



No. 391

Title: *Portrait du pere de l'artiste (Eugène Duchamp)*

Date: 1913

Medium: Oil on canvas

Dimensions: 61 x 50 cm

Current owner or museum:

Musee des Beaux-Arts, Rouen. N° Inventaire 969.9.1

Provenance:

Magdeleine Duchamp

Don en souvenir de Mme Yvonne Duchamp Duverny

Date acquisition 1969

Propriété de la commune, donation, Rouen, musée des Beaux-Arts

Comment: Inscriptions

JACQUES VILLON 13 (S.D.H.D)

Exhibitions:

J. Villon, musée national d'art moderne, Paris, 1951, n° 7 ; les Duchamp, musée des beaux-arts, Rouen, 1967, n° 15

Selected Literature:

CAT. 1978 P. 157

No. 392

Title: *Portrait de M. J. B. peintre*

Date: 1914

Medium: Oil on canvas

Dimensions: 121,9 x 81,3 cm

Current owner or museum: Columbus Museum of Art, 480 East Broad Street, Columbus, Ohio 43215. Inventory No. 1931.094

Provenance:

Gift from Ferdinand Howald, 1931



No. 393

Title: *Portrait de Monsieur Jacques Bon (L'élève de Antonio de La Gándara) (Portrait of Jacques Bon)*

Date: 1924

Medium: Oil and pen and ink on canvas

Dimensions: 58.42 × 43.17 cm

Current owner or museum: Virginia Museum of Fine Arts, 200 N. Arthur Ashe Boulevard, Richmond, VA 23220. Object Number: 2017. 261

Provenance:

Estate of Jeanette Lipman

Gift of The Lipman Foundation in memory of Jeanette S. Lipman (2017)

Comment: Photo not available yet

No. 394

Title: *Portrait de Monsieur Jacques Bon (Portrait of Jacques Bon)*

Date: Unknown

Medium: Oil and pen and ink on paper

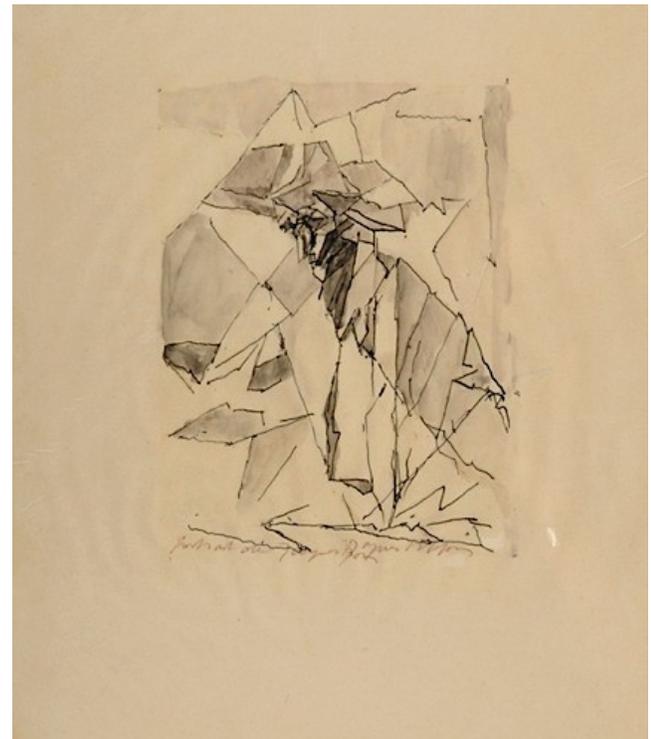
Dimensions: 28 x 24,5 cm

Current owner or museum: Private collection

Provenance:

Auctioned by Artcurial Sale 1488Modern Art - 9 december 2008 /Lot 25 Jacques VILLON (1875-1963) Portrait de Monsieur Jacques Bon Encre et lavis d'encre sur papier calque. signé et titré en bas au centre h: 28 w: 24,50 cm. Estimation 1 000 - 1 200 € Sold by Christie's Sale 5563. Art Impressionniste et Moderne Paris | 20 May 2009 Lot 5 Portrait de Jacques Bon

Estimate EUR 400 - EUR 600 Price realisedEUR 875



No. 395

Title: *Fillette au piano - Girl at the piano*

Date: 1912-14

Medium: Oil on canvas

Dimensions: 129.2 x 96.4 cm

Current owner or museum:

Museum of Modern Art, New York. Object number 858.1978

Provenance:

Credit: Helen Acheson Bequest

Comment: Magdeleine, la plus jeune de ses sœurs. Cadre ovale, peu employé en général par Villon, qui renvoie peut-être à la tradition d'encadrement des photos de famille au début du siècle. Les lignes de la composition font écho au pourtour circulaire en orbes concentriques, donnant un effet de bombé, tandis que les masses se fragmentent en facettes triangulaires dont la taille varie en fonction de la forme et de l'importance du détail (petites dans le visage, elles s'évasent dans le vêtement et vers le



pourtour). http://www.setibo.com/?page_id=191

No. 396**Title:** *Jeune Fille - Young Girl***Date:** 1912**Medium:** Oil on canvas**Dimensions:** 146.2 × 114.3 cm**Current owner or museum:** Philadelphia Museum of Art, Gallery 281, Modern and Contemporary Art, second floor, Accession Number: 1950-134-190**Provenance:**

Credit Line: The Louise and Walter Arensberg Collection, 1950

Comment: Autre phase du portrait d'Yvonne: "J'étudiais mon personnage par petites pyramides colorées. Prenons, par exemple, ma main. Il y a ici une ombre, là une lumière et là une demi-teinte. La face ombre peut être (cela dépend de l'éclairage) un peu violacée. La face lumineuse est jaune. La face qui correspond à la demi-teinte peut être verte. Quand j'avais fait cette étude par petites pyramides, je la combinais avec mon désir. Comme tracé, je me servais de la ligne



d'intention que mon dessin avait fait apparaître et j'incorporais à ce tracé la couleur que j'avais étudiée par petites pyramides. Telles furent mes premières recherches. Elles ont duré jusqu'à la guerre de 14". La combinaison des 2 schémas conduit à une composition complexe et fragmentéesous laquelle se devine la silhouette de la jeune femme tenant un livre. L'affirmation de multiples obliques a fait penser à une influence du Futurisme, mais en réalité Villon ne les connaît pas et l'on a confondu le construction ppyramidale avec le système cinématographique mis en place par les futuristes.

http://www.setibo.com/?page_id=191

Philadelphia Museum of Art Note:

Gaston Duchamp, the elder brother of Marcel Duchamp, marked his decision to become an artist by changing his name to Jacques Villon after the medieval French poet François Villon. After devoting his early career to producing prints and caricatures for newspapers and illustrated journals, Villon discovered Cubism around 1910 and spent the rest of his life exploring its spatial complexities. *Young Girl* is a portrait of the artist's twenty-three-year-old sister Yvonne, seated in an armchair. The composition is constructed out of small, volumetric pyramids whose rich colors illuminate the canvas with a crystalline light, a technique that Villon evolved from a description in Leonardo da Vinci's *Treatise on Painting*.

“The subject of this painting is Yvonne Duchamp, one of the artist’s youngest sisters. The composition’s systematic geometry demonstrates Villon’s interest in the golden ratio, a mathematical proportion in which the smaller dimension is to the larger as the larger is to the whole. For Villon and his allies, the golden ratio became a catchword for an art of deep harmony of form, as opposed to superficial visual appearance.”

No. 397

Title: *Portrait of Mlle. Y. D. (Yvonne Duchamp)*

Date: 1913

Medium: Oil on canvas

Dimensions: 128.9 × 88.9 cm

Current owner or museum: Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036. Inventory No. 53.28.1

Provenance:

Gift of Anna H. Bing

Selected Literature:

Cooper, Douglas. *The Cubist Epoch*. London: Phaidon Press Limited, 1970.



No. 398

Title: *La femme blessée (Yvonne Duchamp)*

Date: 1914

Medium: Oil on cradled panel

Dimensions: 25 × 22 cm

Current owner or museum: For sale at gallery

Provenance:

Galerie Louis Carré, Paris (acquired from the above circa 1944);

Private collection, Paris (acquired from the above in 1977)

Collection of the artist; Galerie Louis Carré, Paris (acquired from the above circa 1944); Private collection, Paris (acquired from the above in 1977)

For sale late 2020 at Waterhouse & Dodd / New York 15 East 76th Street

New York, NY 10021 T: 212 717 9100

newyork@waterhousedodd.com & 16

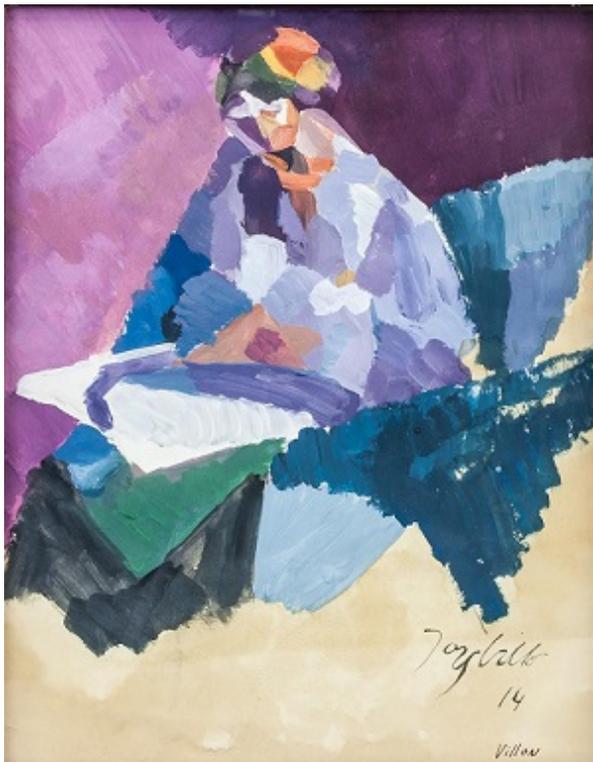
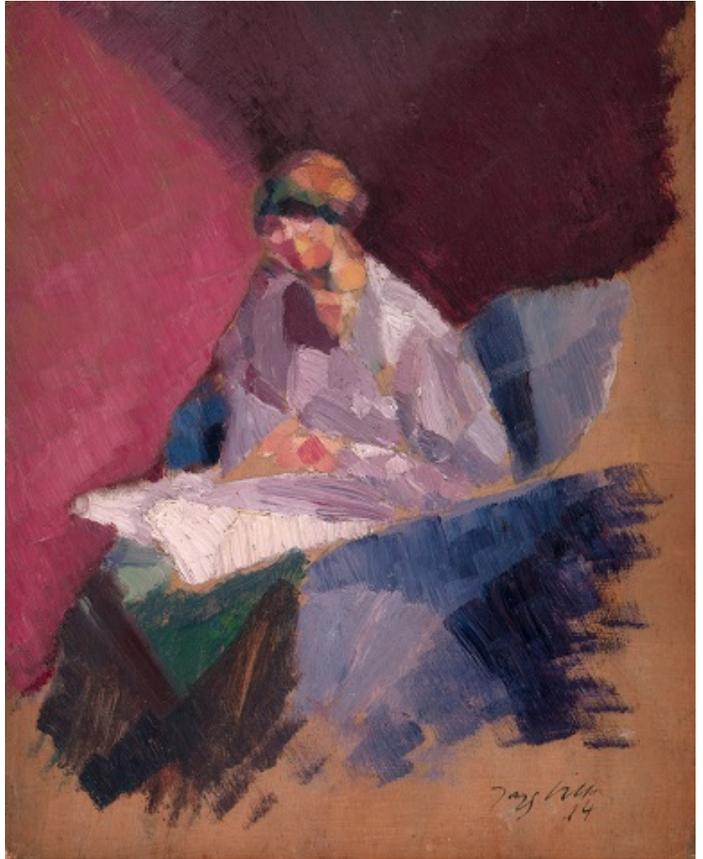
Savile Row, London W1S 3PL T: +44 (0)

20 7734 7800

london@waterhousedodd.com

Selected Literature: This work is

accompanied by a certificate of authenticity from Patrick Bongers and will be included in the forthcoming catalogue raisonné



No. 399

Title: *Untitled (Yvonne Duchamp)*

Date: 1914

Medium: Gouache on Paper

Dimensions: 24.5 x 19 cm

Current owner or museum: Private collection

Provenance:

Sold by 888 Auctions PAINTINGS, MODERN ART & ASIAN ANTIQUES / March 28, 2019 - Thursday Jun 6, 2019 Richmond Hill, ON, CA Lot 33 Jacques Villon "Gouache on Paper" Signed VILLON on the lower right corner. Attributed to Jacques Villon (1875-1963, French). 24.5 x 19 cm (9.6 x 7.5 inches). Frame size: 32 x 26 cm (12.6 x 10.2 inches). Estimate 2.000,00 - 4.000,00 USD

No. 400

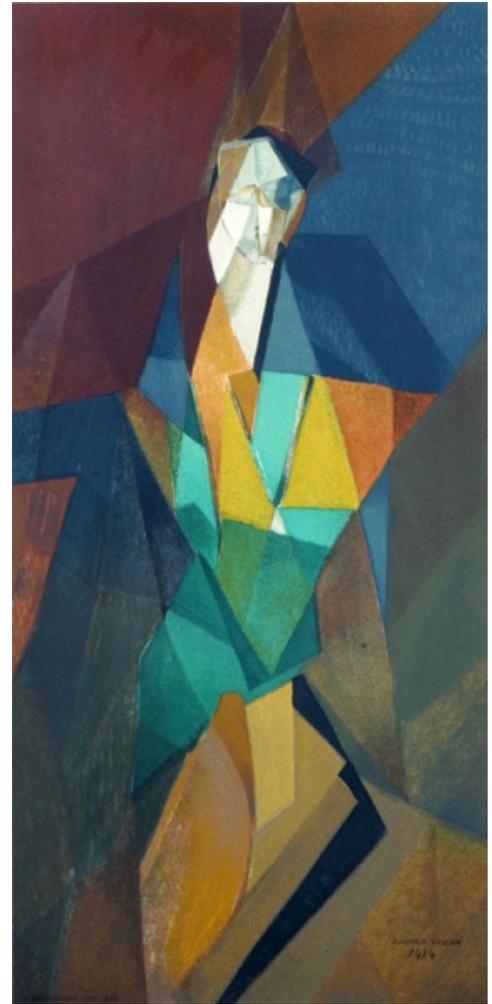
Title: *Cubist Woman*

Date: 1914

Medium: Oil on canvas

Dimensions: unknown

Current owner or museum: Private collection ?



**No.
401**

Title: *Portrait de Mademoiselle
Dubray*

Date: 1914

Medium: Oil on Canvas

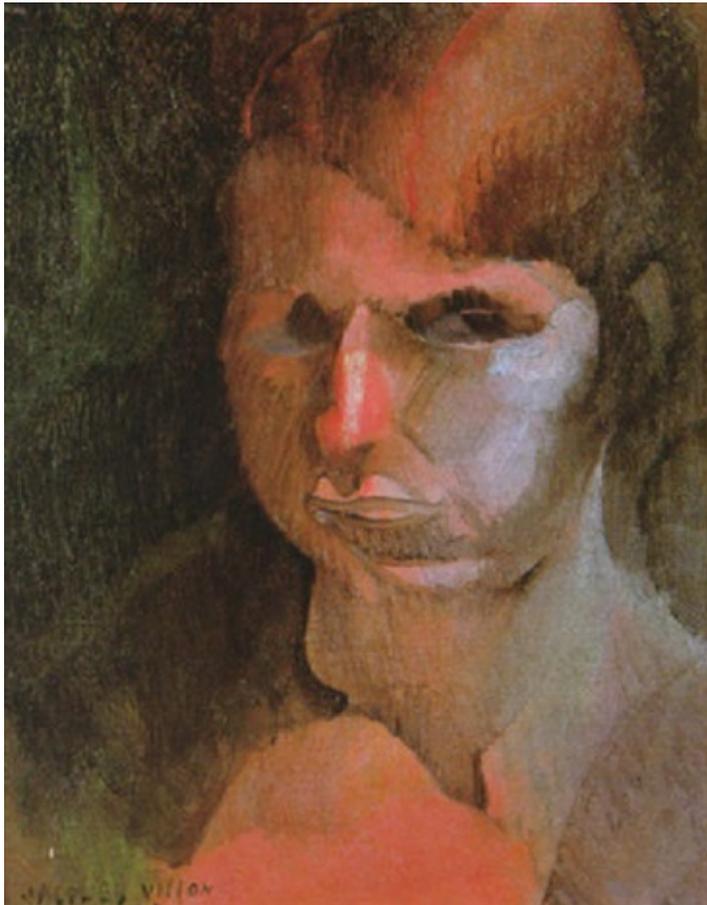
Dimensions: 35 x 29 cm.

Current owner or museum:

Private collection

Provenance:

Auctioned on July 4, 2000



No. 402

Title: *Portrait d'homme*

Date: 1914

Medium: Oil on Canvas

Dimensions: 40,6 x 33 cm

Current owner or museum: Private collection

Provenance:

Auctioned on June 27, 1989 ?

Sold by Wright Auctions, 1440 W Hubbard St, Chicago, IL 60642, Modern and Contemporary Art, 9 November 2003. Lot 102 Jacques Villon. untitled (Portrait d'Homme), 1914 oil on canvas 16 h × 13 w in 41 × 33 cm Estimate: \$7,000–9,000 result: \$12,980 Signed lower right.



No. 403

Title: *Head of a man*

Date: 1933

Medium: Oil on canvas

Dimensions: 46.0 x 32.9 cm



Current owner or museum: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington. The Joseph H. Hirshhorn Bequest, 1981 Accession Number: 86.5297

Provenance:

Jacques Dubourg, Paris

Theodore Schempp, Paris

Benjamin Galleries, Chicago (acquired from Theodore Schempp)

Sotheby Parke Bernet, New York, sale 3556C, 17 October 1973, lot 69, ill.

Joseph H. Hirshhorn, New York and Washington, DC, 17 October 1973-31 August 1981

Estate of Joseph H. Hirshhorn, 1981-1986

Joseph H. Hirshhorn Bequest, 1981

Exhibitions:

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC.

"Selections from the Joseph H. Hirshhorn

Bequest," 7 August-16 November 1986, unpublished checklist, no. 81.

No. 404

Title: *Portrait de Gaby*

Date: 1923

Medium: oil on canvas

Dimensions: 54.7 x 38cm

Current owner or museum: Private collection

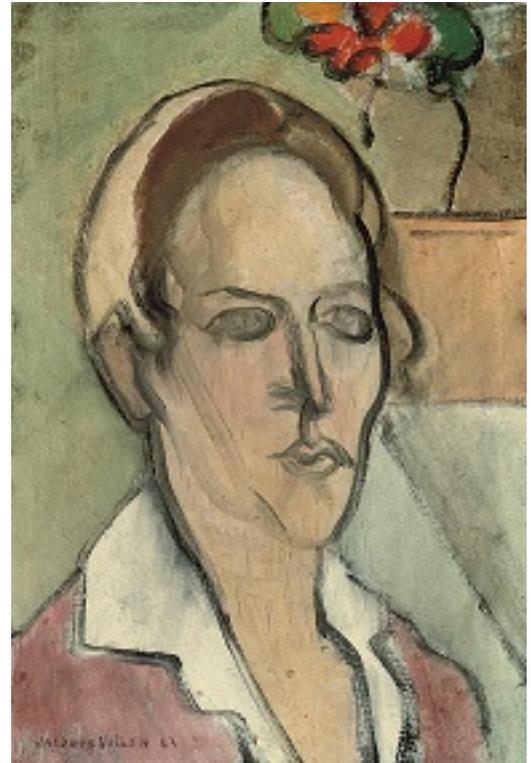
Provenance:

Sold by Christie's Sale 6434 Impressionist/Modern London, South Kensington| 24 June 2011 Lot 223 Portrait de Gaby Villon signed and dated 'Jacques Villon 1923' (lower left); oil on canvas. Estimate GBP 3,000 - GBP 5,000 Price realised GBP 3,750

Comment: signed and dated 'Jacques Villon 23' (on the reverse)

Selected Literature:

Patrick Bongers has kindly confirmed the authenticity of this work.



No. 405

Title: *Sous la Tente*



Date: 1923

Medium: oil on canvas

Dimensions: 46 x 61 cm

Current owner or museum: Private collection

Provenance:

Christie's London, 1 December 1967, 'Important Impressionist and Modern Drawings. Paintings and Sculpture'. Lot 58 comes with the auction catalogue 46.0x61.0cm Sold by Mallet

Auction, 1F, Toyochō AXIS Bldg., 3-22-6 Toyo Koto-ku Tokyo 135-0016, Japan. Art moderne et contemporain. December 5, 2019 Lot n° 138

Jacques Villon, *Sous la Tente* oil on canvas, painted in 1923, framed, sold with a certificate by the artist.

No. 406

Title: *Buste de femme*

Date: 1924

Medium: Oil on Canvas

Dimensions: 33 x 19 cm

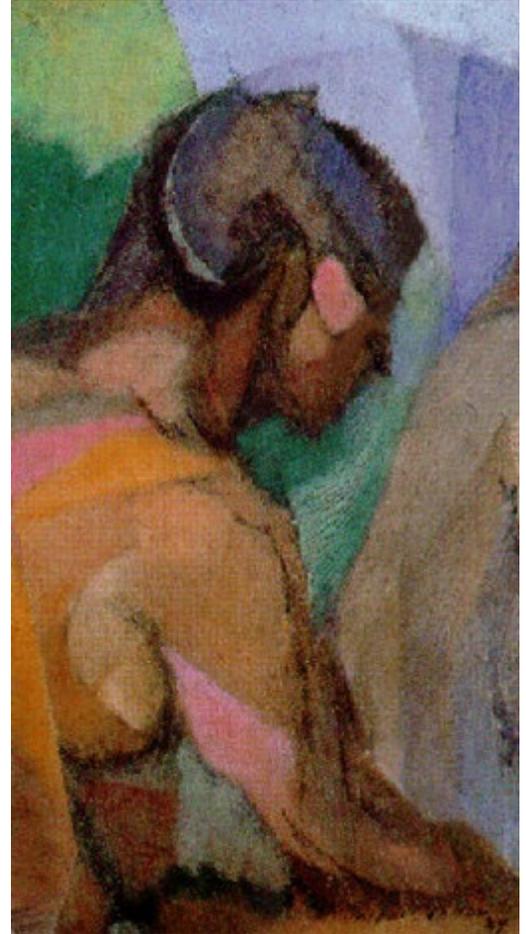
Current owner or museum: Private collection

Provenance:

Sold by Christie's Sale 8333 20th Century Art London, South Kensington 26 March 1999 Lot 13 Buste de Femme. oil on canvas, signed and dated lower right Jacques Villon 24 13 x 7in. (33 x 19cm.) Painted in 1924. Estimate GBP 3,000 - GBP 4,000 Price realised GBP 3,220

Selected Literature:

Patrick Bongers has kindly confirmed the authenticity of this work



No. 407

Title: *Le Dejeuner sur l'herbe (After Manet)*

Date: 1926 – 1927

Medium: watercolour on paper

Dimensions: 46.6 x 59.3 cm

Current owner or museum: Private Collection



Comment: This is one of the sketches Villon prepared for the execution of his 1929 Color aquatint after Edouard Manet *Le déjeuner sur l'herbe* (Orozco Interpretation Works No. 11, Ginestet & Pouillon E 668) for Bernheim Jeune Éditeurs, Paris



No. 408**Title:** *Olympia, after Manet***Date:** 1926 – 1927**Medium:** Watercolor**Dimensions:** 20,5 x 27,5 cm**Current owner or museum:** Private collection**Provenance:**

Acquired from the artist by Louis Carré, Paris
 By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon
 Her posthumous sale, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 2ème Vente chez Piasa. Hôtel Marcel Dassault - 7-9 Rond Point des



Champs-Élysées - 75008 - Paris Paris 10 décembre 2002. Vente dirigée par Jean-Louis Picard

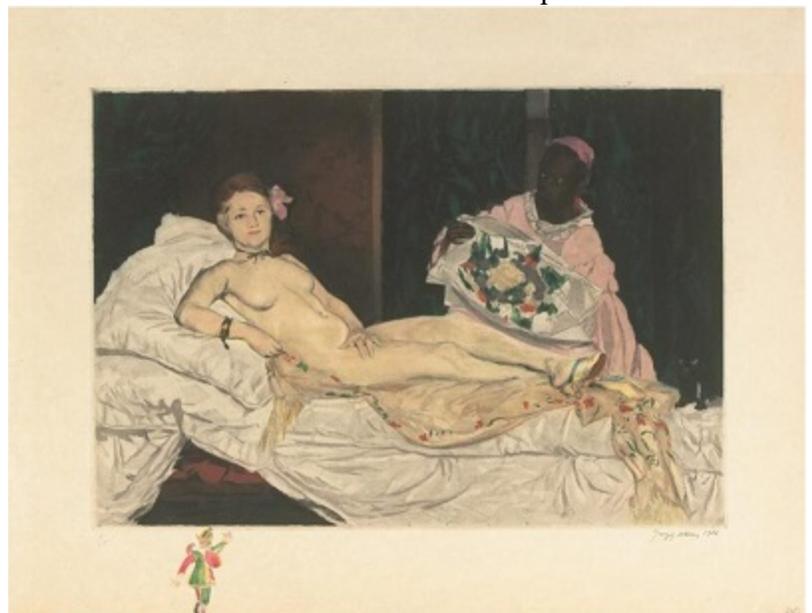
en collaboration avec Artcurail-Briest-Poulain-Le Fur. Lot 86 - Jacques Villon 1875-1963 - Manet, Olympia (D'après Manet), Circa 1926-1927. Aquarelle sur papier signée et titrée en bas à gauche 20,5 X 27,5 cm (8 1/4 X 10 in). Estimation 3 000 / 4 000 €

Comment:

Cette œuvre est à rapprocher de l'aquatinte référence E. 647 du catalogue Ginestet et Pouillon. Entre 1922 et 1930, Jacques Villon se trouve dans une situation économique difficile et, pour vivre, il fait pendant une dizaine d'années des gravures de reproduction en couleurs et exécute pour la Galerie Bernheim-Jeune une série de reproductions d'après les œuvres de maîtres modernes et contemporains.

Selected Literature:

Cette œuvre sera répertoriée et reproduite au Catalogue raisonné de l'œuvre de Jacques Villon, à paraître prochainement aux Éditions Louis Carré & Cie Un certificat de Monsieur Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 409

Title: *Yvonel*

Date: 1927

Medium: Oil on Canvas

Dimensions: 41 x 33 cm

Current owner or museum: Private collection

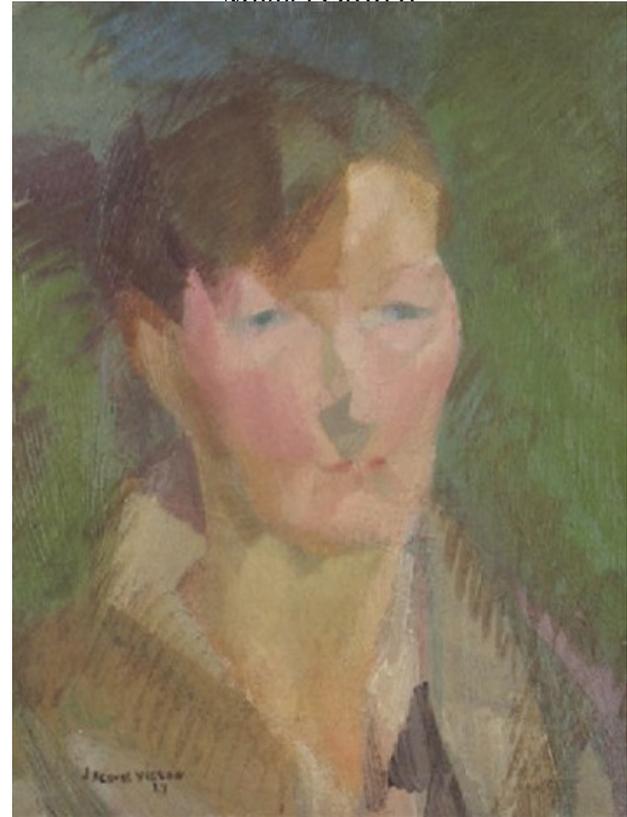
Provenance:

Acquired from the artist by Louis Carré, Paris
By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 17 - Jacques Villon - yvonel, 1927 Huile sur toile signée, datée en bas à gauche : «Jacques Villon 27» 41 X 33 cm (16 1/2 X 13 in). Estimation 3 500 / 4 000 €

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie
Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 410

Title: *Portrait de Suzanne Duchamp*

Date: 1928

Medium: oil on panel

Dimensions: 33 x 24 cm.

Current owner or museum: Private collection

Provenance:

Auctioned by Tajan June 8, 2010 Art Impressionniste et Moderne Lot 50
Portrait de Suzanne Duchamp, soeur de l'artiste, 1928 Huile sur panneau Signée et datée "28" en bas à gauche 33 X 24 CM Estimation 4 000/6 000 €

Selected Literature:

Cette œuvre est répertoriée dans les archives de la galerie Louis Carré
Un certificat de Monsieur Patrick Bongers sera remis à l'acquéreur

No. 411

Title: *Portrait du Sculpteur Arthur Bulard -
Portrait of Arthur Bulard*

Date: 1928

Medium: oil on canvas

Dimensions: 55 x 42 cm

Current owner or museum: Musée des Beaux-Arts, Rouen, N°Inventaire 1966.4

Provenance:

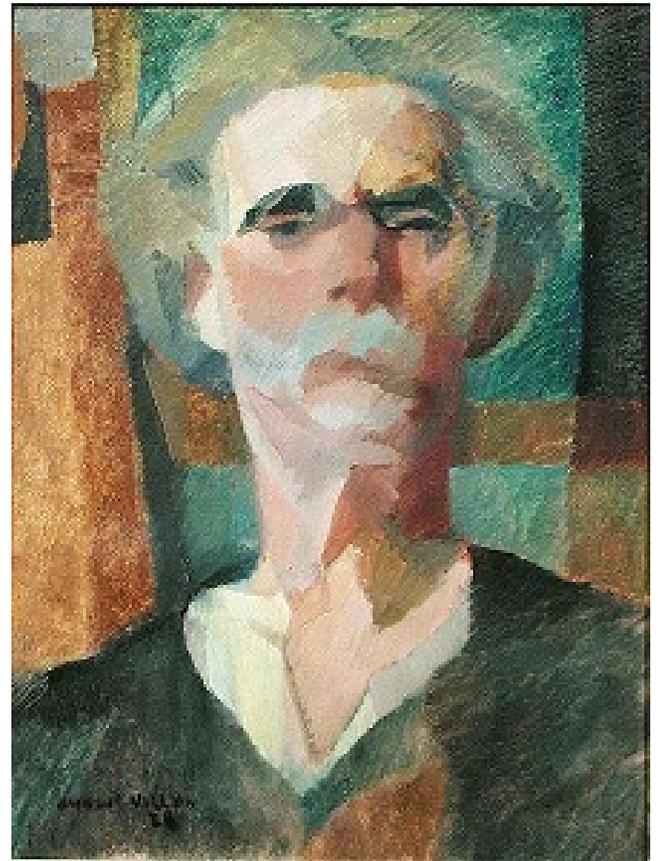
Galerie Hector Brame

Date acquisition 1966

Propriété de la commune, achat, Rouen, musée des Beaux-Arts

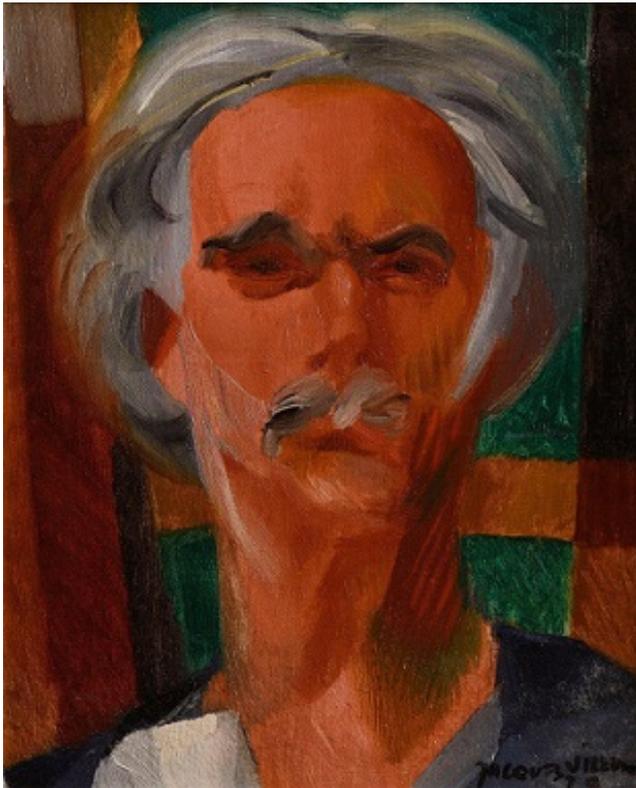
Selected Literature:

Rouen ; musée des beaux-arts Bibliographie CAT. 1978 P. 157



No. 412

Title: *Le sculpteur Bulard*



Date: 1929

Medium: oil on canvas

Dimensions: 46,5 x 38 cm

Current owner or museum: Private collection

Provenance:

Auctioned on August 5, 2007 and November 23, 2016

Sold by Millon - Maison de ventes aux enchères, rue Grange Batelière 19, 75009 Paris. Petites Œuvres de Grands Maîtres Tableaux modernes et contemporains

13. April 2017. Lot 252 Jacques Villon Le sculpteur Bulard Huile sur toile d'origine 46,5 x 38 cm Signé et daté en bas à droite Jacques Villon 29 Estimation : 2.500 € - 3.000 € Sold: 2.800 €

Comment: Porte au dos l'inscription autographe : à Monsieur De Noune

Jacques Villon

Selected Literature:

Une photographie annotée de la main de l'artiste sera remise à l'acquéreur

No. 413

Title: *Portrait de Madame Arthur Bulard*

Date: 1928

Medium: oil on canvas

Dimensions: 55 x 38 cm

Current owner or museum: Musée des Beaux-Arts, Rouen. N°Inventaire 1967.1

Provenance:

Galerie Hector Brame

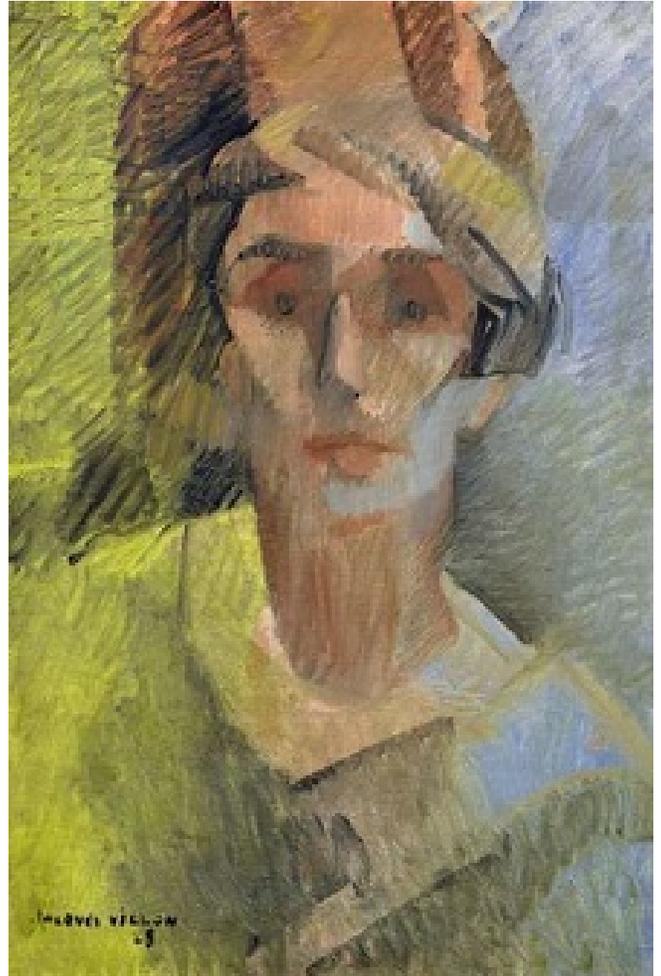
Propriété de la commune, achat, Rouen, musée des Beaux-Arts

Date acquisition 1967

Comment: portrait (Bulard Arthur Mme, en buste, de face)

Selected Literature:

Rouen ; musée des beaux-arts Bibliographie CAT. 1978 P. 157



No. 414

Title: *Femme Assise*

Date: 1928

Medium: oil on panel

Dimensions: 24,1 x 18,1 cm

Current owner or museum: Private collection

Provenance:

Private collection, France

Sale: Hôtel Rameau, Versailles, March 6, 1960, lot 100

Jean-Henri Guerrier, France (by descent)

Sold: Hôtel Drouot, Paris, October 21, 2016)

Acquired at the above sale by the 2020 owner

Sold by Sotheby's Impressionist & Modern Art Online 28 May 2020 • Paris. Lot 13

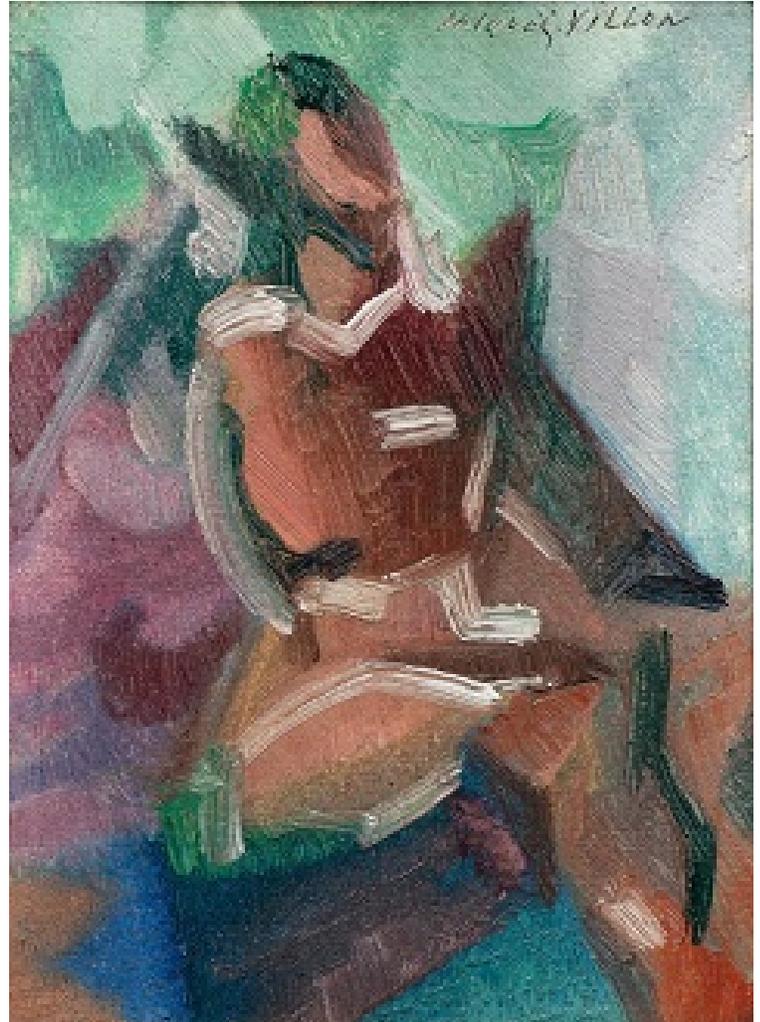
Jacques Villon | *Femme Assise* signed

Jacques Villon (upper right) oil on panel 24,1 x 18,1 cm; 9½ x 7¼ in.

Estimate: 7,000 - 10,000 EUR Lot Sold: 10,625

Selected Literature:

The authenticity of this work has been confirmed by Galerie Louis Carré &



Cie.

Note: There was a lithographic version of this painting: Orozco Lithographs No. L 185, Not in Ginestet & Pouillon. One print was sold by auction house Cornette de Saint Cyr in its sale Estampes & Multiples Mercredi 22 Mars 2017

No. 415

Title: *Danseuse russe - Russian dancer*

Date: 1929

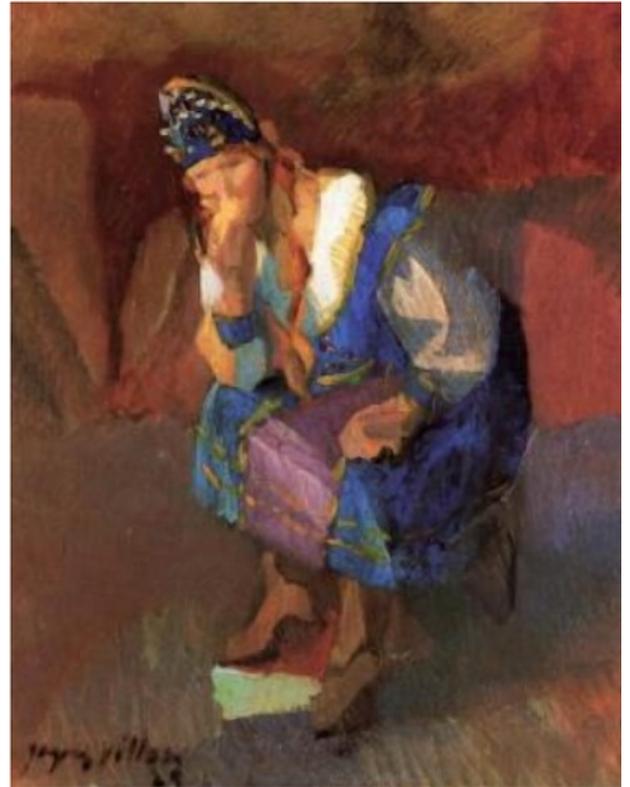
Medium: Oil on Canvas

Dimensions: 46,5 x 38 cm

Current owner or museum: Private collection

Provenance:

Auctioned on July 11, 1990, April 18, 1991 and October 2, 1991



No. 416

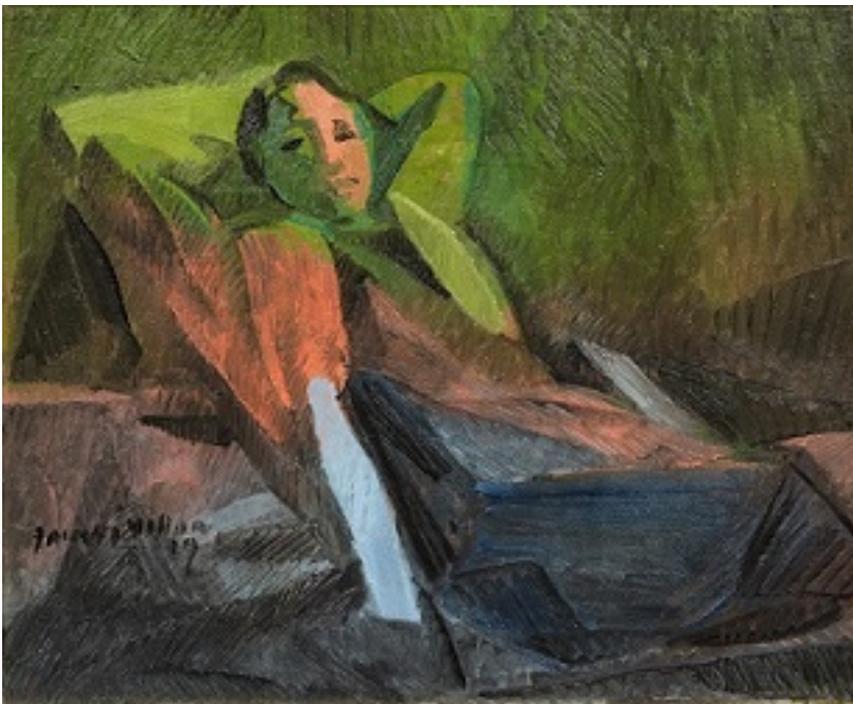
Title: *Femme allongée*

Date: 1929

Medium: oil on canvas

Dimensions: 49.5 x 61 cm

Current owner or museum: Private collection



Provenance:

Auctioned on October 5, 1992

Gallery of the Masters, Inc., St. Louis, Missouri
Auctioned by Bidsquare Inc. 1338 W Lake St, Chicago, Illinois, 6060:
Hindman's American and European Art Thu, Oct 17, 2019 Lot 23 Femme allongée, 1929 oil on canvas signed Jacques Villon and dated (lower left) 19 ½ x 24 inches.

Provenance: Gallery of the Masters, Inc., St. Louis, Missouri Estimate: \$8,000 - \$12,000

Selected Literature:

This lot is accompanied by a certificate of authenticity from Galerie Louis Carré & Cie. and will be included in the forthcoming catalogue raisonné of the artist's work.

No. 417

Title: *Fillette étendue*

Date: 1929

Medium: Oil on Canvas



Dimensions: 46 x 61 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 23 - Jacques Villon - Fillette étendue, 1929 Huile sur toile signée, datée en bas à droite : «Jacques Villon 29» 46 X 61 cm (18 1/2 X 24 1/2 in) Estimation 3 000 / 4 000 €

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur

No. 418

Title: *Assise à Terre (Seated Woman on the Ground)*,

Date: 1930

Medium: Oil on canvas

Dimensions: 38.1 × 45.72 cm

Current owner or museum: Virginia Museum of Fine Arts, 200 N. Arthur Ashe Boulevard, Richmond, VA 23220. Object Number: 2017.263

Provenance:

Estate of Jeanette Lipman

Gift of The Lipman Foundation in memory of Jeanette S. Lipman (2017)

Comment: Photo not available yet

No. 419

Title: *Abstraction*

Date: 1930

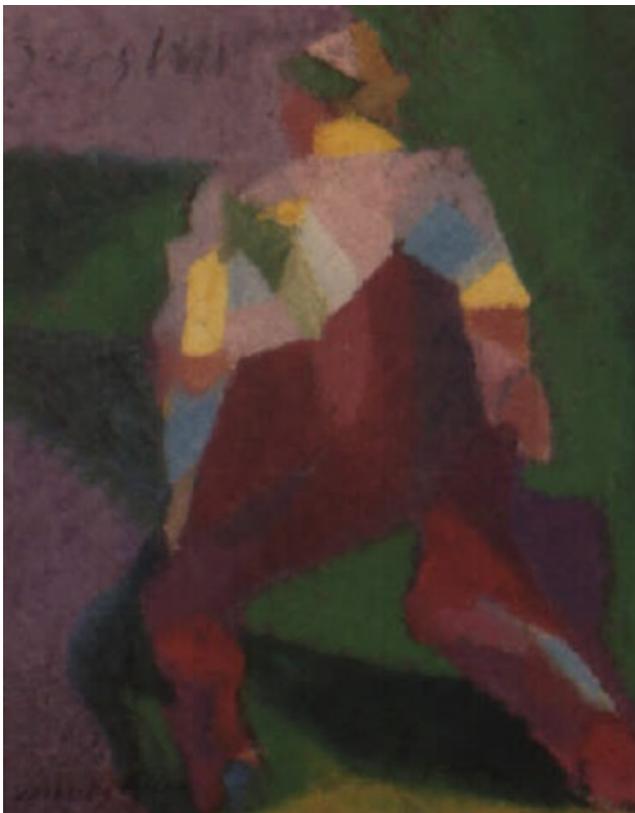
Medium: Oil on Canvas

Dimensions: 35,6 x 24,5 cm

Current owner or museum: Private collection

Provenance:

Auctioned on November 25, 1995



No. 420

Title: *Le saltimbanque*

Date: 1930 circa

Medium: Oil on Canvas

Dimensions: 33 x 27 cm

Current owner or museum:

Provenance:

Auctioned on June 26, 1996

No. 421

Title: *Portrait d'homme (Mr J. Patrelle?)*

Date: 1931

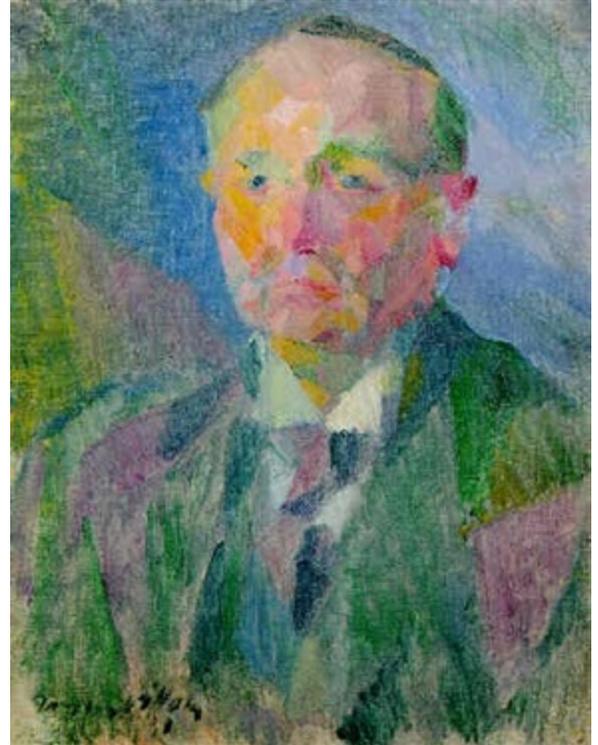
Medium: Oil on Canvas

Dimensions: 34,5 x 26,5 cm

Current owner or museum: Private collection

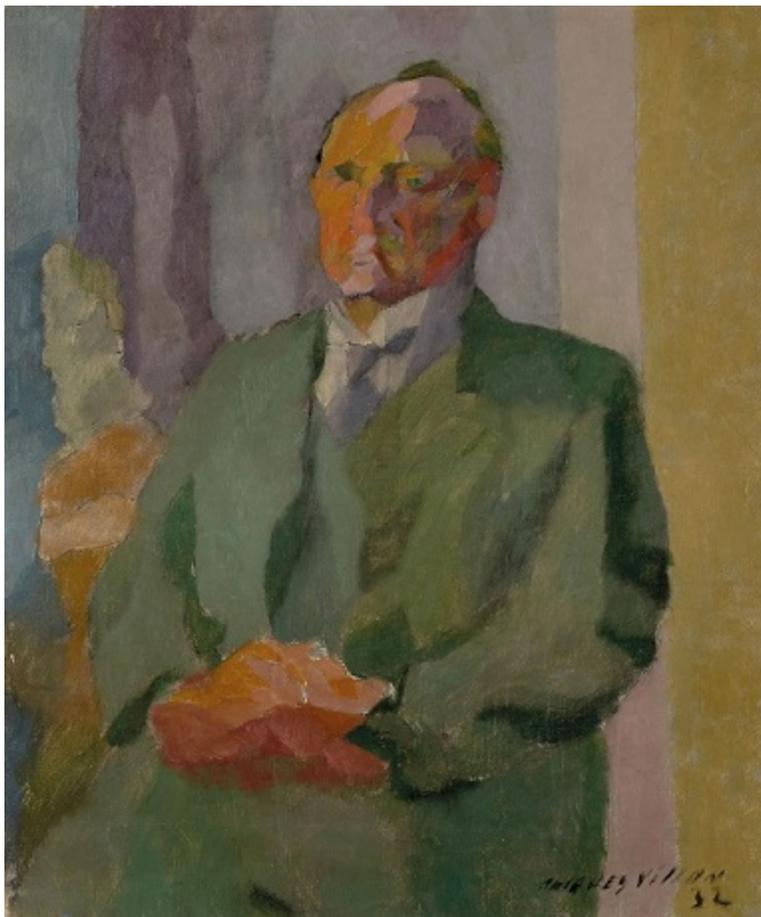
Provenance:

Auctioned on June 17, 1997



No. 422

Title: *Portrait de Mr J. Patrelle ou Le Rentier*



Date: 1932

Medium: Oil on Canvas

Dimensions: 55 x 46 cm

Current owner or museum:

Private collection

Provenance:

Auctioned on June 18, 1999

Sold by Christie's Sale 18911. Art moderne Paris 23 October 2020 Lot 254

Jacques Villon (1875-1963)

Portrait de Mr J. Patrelle ou Le Rentier. huile sur toile 55.3 x 46.2

cm. Estimate EUR 4,000 - EUR

6,000 Price realised EUR

Comment: signed and dated 'JACQUES VILLON 32' (lower right); signed 'JACQUES VILLON' (on the reverse); inscribed 'No 16 LE RENTIER' (on the stretcher)

Exhibitions: Paris, Galerie Schmit, Jacques Villon, Peintre-dessinateur, Re'trospective, septembre-novembre 2004, p. 41 (illustré en couleurs).

No. 423

Title: *Portrait d'homme*

Date: 1932

Medium: Oil on canvas

Dimensions: 55 x 38 cm

Current owner or museum: Private collection

Provenance:

Collection Gérard Oury

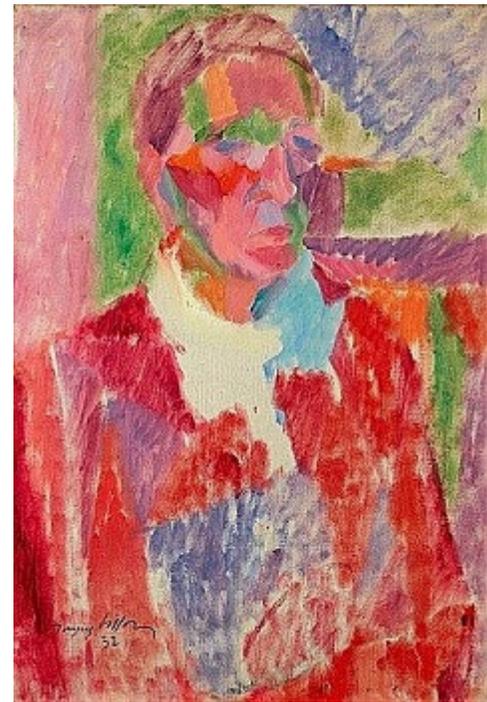
By descent to the 2009 owner

Sold by Artcurial Sale 1672 Gérard Oury Collection - Part 2 - 21 avril 2009 Lot 90 Jacques Villon (1875-1963) Portrait D'homme, 1932 Huile sur toile signée et datée "32" en bas à gauche h: 55 w: 38 cm. Estimation 15 000 - 20 000 € Sold 30,279 €

Comment: A rapprocher du portrait "La Femme en rouge", 1937 - Huile sur toile - 92 x 65 cm.; Première oeuvre de Jacques Villon acquise par l'Etat français en 1938 pour le fonds du Musée du Luxembourg. Collection du Musée national d'Art Moderne, Centre Georges Pompidou, Paris (n° d'inventaire AM 2174 P)

Selected Literature:

Cette oeuvre sera incluse dans le Catalogue raisonné actuellement en préparation aux Editions Louis Carré & Cie. Un certificat de l'artiste sera remis à l'acquéreur



No. 424

Title: *La femme en rouge*

Date: 1937

Medium: Oil on canvas

Dimensions: 92 x 65 cm

Current owner or museum: Musée national d'Art Moderne, Centre Georges Pompidou, Paris. (n° d'inventaire AM 2174 P)

Provenance:

Achat de l'Etat, 1938

Attribution, 1938

Comment: Première oeuvre de Jacques Villon acquise par l'Etat français en 1938 pour le fonds du Musée du Luxembourg.

No. 425

Title: *Portrait de femme*

Date: 1932

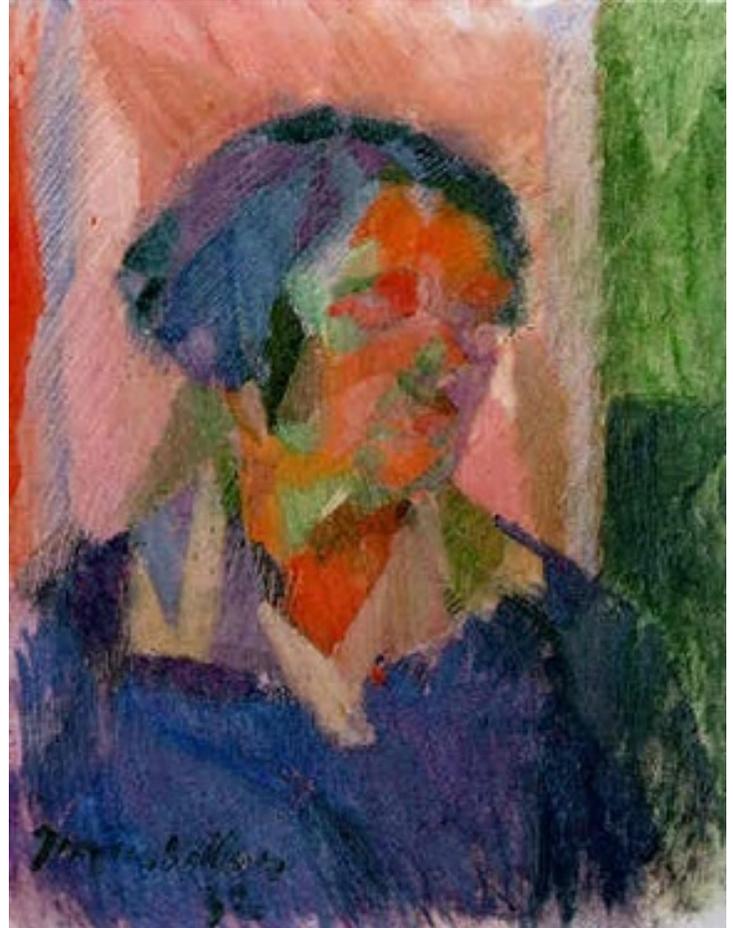
Medium: Oil on Board

Dimensions: 35 x 27 cm

Current owner or museum: Private collection

Provenance:

Auctioned on June 17, 1997



No. 426

Title: *Portrait de Magda Pach*

Date: 1932

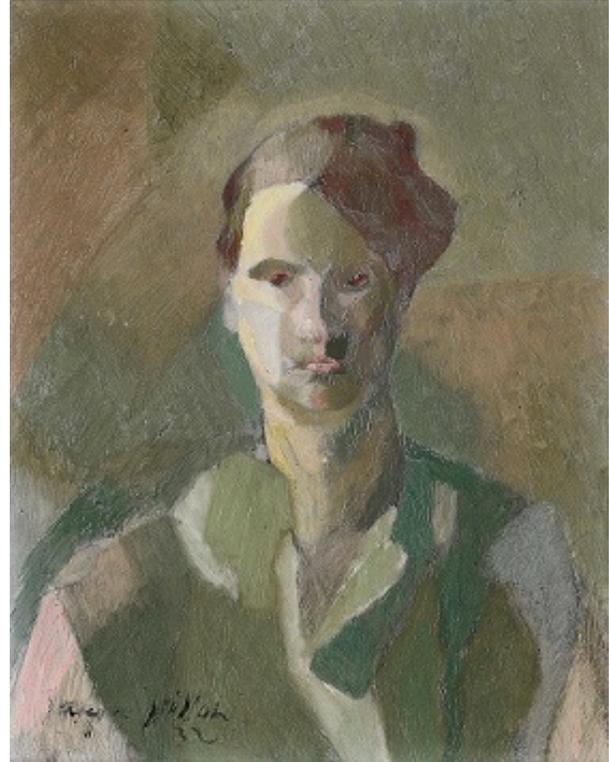
Medium: oil on board

Dimensions: 40.8 x 35.2 cm

Current owner or museum: Private collection

Provenance:

Christie's Sale 6434 Impressionist/Modern London, South Kensington 24 June 2011 Lot 222 Portrait de Magda Pach . signed and dated 'Jacques Villon 32' (lower left) oil on board 16 1/8 x 12 7/8in. (40.8 x 35.2cm.) Painted in 1932. Estimate GBP 2,000 - GBP 3,000. Price realised GBP 3,500 Auctioned on December 7, 2011



No. 427

Title: *Portrait of Magda Pach*

Date: 1932-1947

Medium: Oil canvas

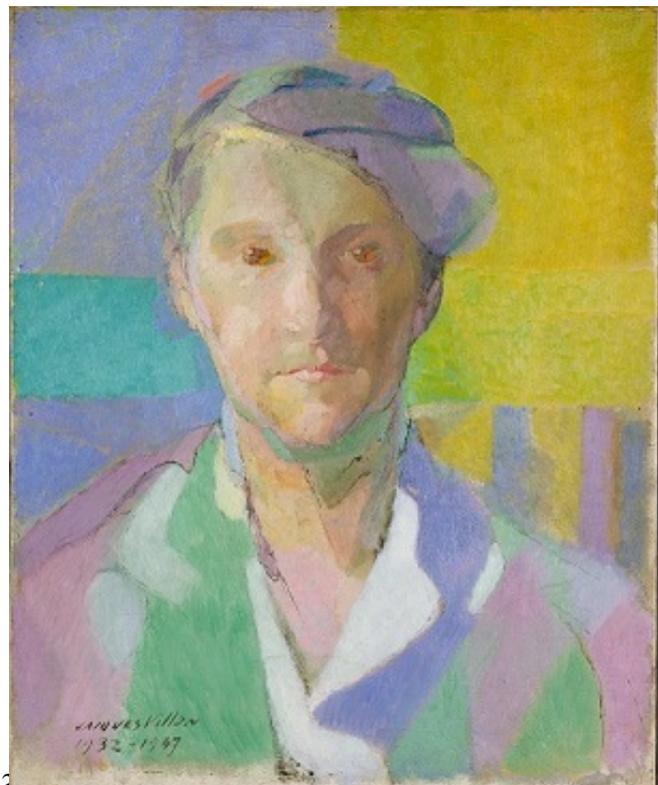
Dimensions: 55.2 x 46.4 cm

Current owner or museum:

Minneapolis Institute of Art, 2400 Third Avenue South, Minneapolis, Minnesota 55404

Provenance:

The John R. Van Derlip Fund Acc. No 61.67.2



No. 428-429

Title: *Portrait de Walter Pach*

Date: 1932

Medium: pen and ink over pencil on paper

Dimensions: 52.1 x 36.8cm

Current owner or museum: Private collection

Provenance:

Christie's Sale 6434 Impressionist/Modern London, South Kensington | 24 June 2011 Lot 224 Jacques Villon (1875-1963)

Portrait de Walter Pach pen and ink over pencil

on paper, unframed 20½ x 14½in. (52.1 x 36.8cm.) and one further drawing, Etude de Walter Pach, in pen and ink by the artist. Estimate GBP 800 - GBP 1,200 Price realised GBP 3,250

Comment: signed, inscribed and dated 'Jacques Villon 1932./à Walter Pach Jacques Villon 1948' (lower right)

Selected Literature:

Patrick Bongers has kindly confirmed the authenticity of this work.

No. 430

Title: *Portrait of Walter Pach*

Date: 1947 (1932-47)

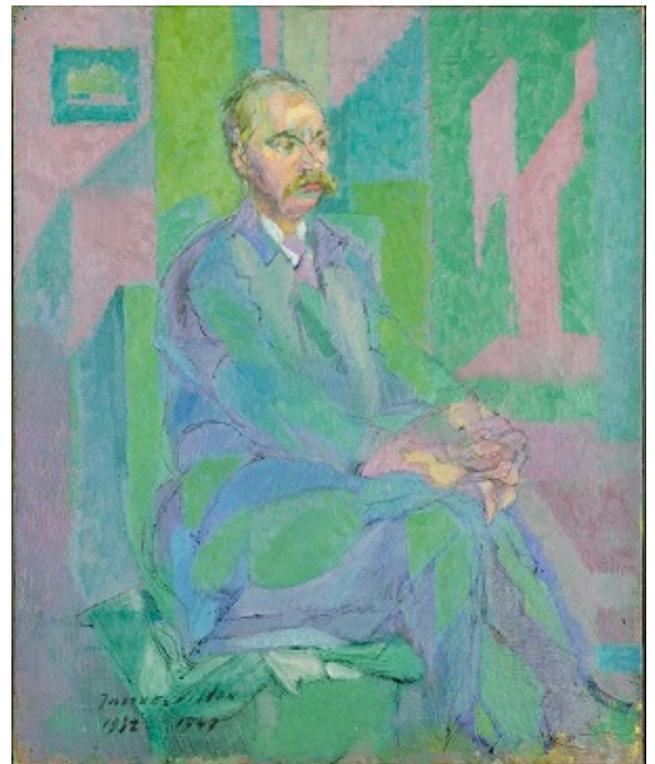
Medium: Oil on canvas

Dimensions: 55.2 x 46.4 cm

Current owner or museum: The Minneapolis Institute of Art. 2400 Third Avenue South, Minneapolis, Minnesota 55404

Provenance:

The John R. Van Derlip Fund. Accession Number: 61.67.1



No. 431**Title:** *Beatrice Stein Steegmuller***Date:** 1933**Medium:** Oil on canvas**Dimensions:** 41.3 × 33.3 cm**Current owner or museum:** The Metropolitan Museum of Art, New York. Accession Number 1982.520**Provenance:**

Beatrice Stein Steegmuller and Francis Steegmuller, Paris and New York (1933–her d. 1961);

Francis Steegmuller, New York (1961–82)

Gift of Francis Steegmuller, 1982 to Metropolitan Museum of Art

Comment: Francis Steegmuller (July 3, 1906 – October 20, 1994) was an American biographer, translator and fiction writer, who was known chiefly as a Flaubert scholar. His first wife was Beatrice Stein, a painter who was a pupil and friend of Jacques Villon; she died in 1961. He married the writer Shirley Hazzard in 1963.**No. 432****Title:** *Mrs. G. Stein***Date:** 1936**Medium:** Ink and gouache**Dimensions:** 16.3 × 11.1 cm**Current owner or museum:** The Yale University Art Gallery, 1111 Chapel Street (at York Street) New Haven, Connecticut**Provenance:**

Gift of the Stein family in memory of Beatrice Stein Steegmuller. 2019.51.2

Comment: Francis Steegmuller (July 3, 1906 – October 20, 1994) was an American biographer, translator and fiction writer. His first wife was Beatrice Stein, a painter who was a pupil and friend of Jacques Villon; she died in 1961.

No. 433

Title: *Beatrice Stein Seated*

Date: 1938

Medium: Watercolor and graphite

Dimensions: 27 × 21 cm

Current owner or museum: The Yale University Art Gallery 2001.121.12

Provenance:

Gift of Mr. and Mrs. Francis Steegmuller



No. 434

Title:

Beatrice Stein Seated

Date:

1938

Medium: Watercolor and graphite

Dimensions: 27 × 21 cm

Current owner or museum: The Yale University Art Gallery 2001.121.14

Provenance:

Gift of Mr. and Mrs. Francis Steegmuller



No. 435

Title: *Beatrice Stein Seated*

Date: 1938

Medium: Watercolor and graphite

Dimensions: 24 × 20 cm

Current owner or museum: The Yale University Art Gallery 2001.121.11

Provenance:

Gift of Mr. and Mrs. Francis Steegmuller



No. 436

Title: *Madame Bertha Pfeiffer Goldfrank*

Date: 1936

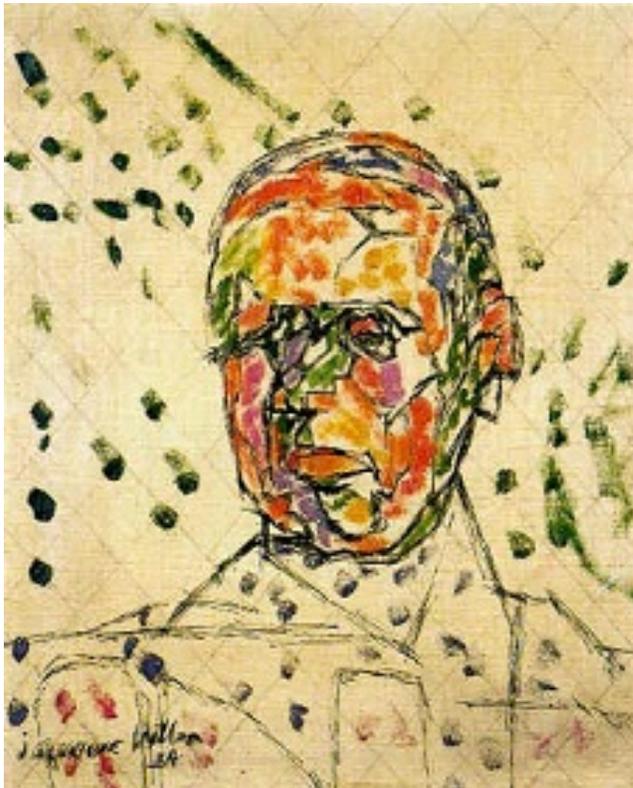
Medium: Graphite

Dimensions: 22.7 × 14.9 cm

Current owner or museum: The Yale University Art Gallery, 1111 Chapel Street (at York Street) New Haven, Connecticut

Provenance:

Gift of the Stein family in memory of Beatrice Stein Steegmuller. 2019.51.3



No. 437

Title: *Tête d'homme*

Date: 1934

Medium: Oil on Canvas

Dimensions: 46 x 38 cm

Current owner or museum: Private collection

Provenance:

Auctioned on March 25, 1999

No. 438

Title: *L'Aventure, L'homme regardant un petit couteau*

Date: 1935

Medium: Oil on canvas on a board

Dimensions: 35 x 27 cm

Current owner or museum:
Private collection

Provenance:

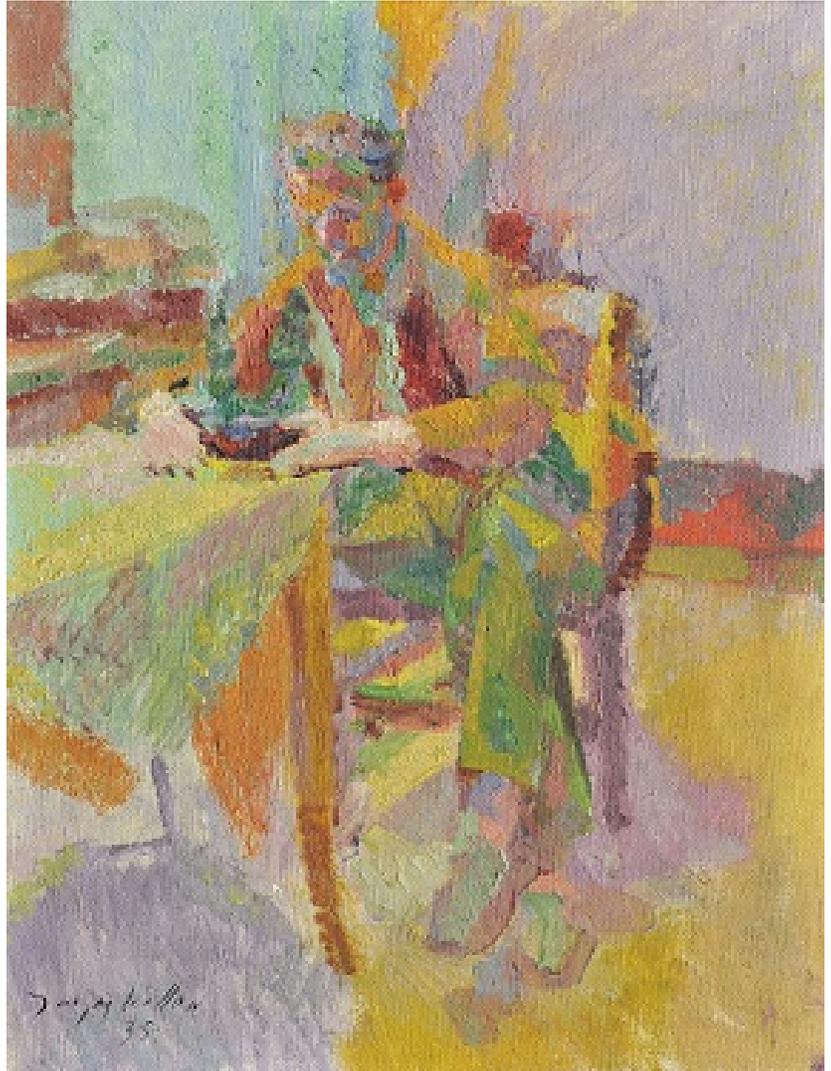
Auctioned on December 15, 2000 and June 28, 2001

Auctioned by Accademia Fine Art, avenue Princesse Grace 37 Monaco, Collection d'un Amateur tableaux impressionnistes et modernes, on 19 March 2016. Lot n° 149 «L'Aventure» L'homme regardant un petit couteau, 1935 Huile sur toile marouflée sur panneau. Signé Jacques Villon en bas à gauche et daté. Estimate: €18,000 - €22,000

Comment: Titrée et contresignée à l'encre de Chine par l'artiste au dos

Selected Literature:

Accompagné d'un certificat de Patrick Bongers, 2001, qui inclura l'oeuvre au prochain catalogue raisonné



Sketch 1935 L'aventure L'homme au petit bateau , Pencil 31,8 x 21,6 cm

No. 439

Title: *L'Aventure (Homme regardant un petit bateau)*

Date: 1935

Medium: Oil on canvas

Dimensions: 163 x 115 cm

Current owner or museum: Grenoble. Musée des Beaux Arts. (Centre Pompidou Paris inventario AM 2400 P)

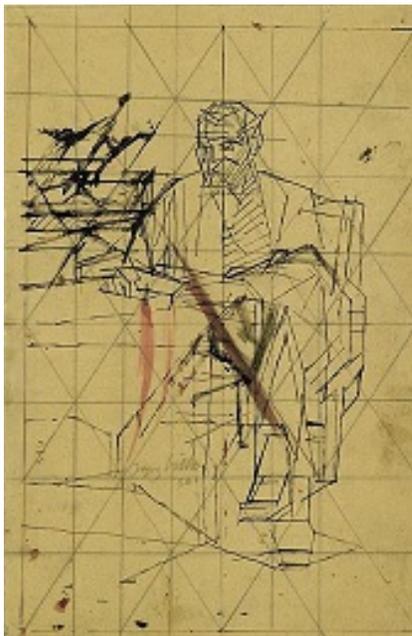
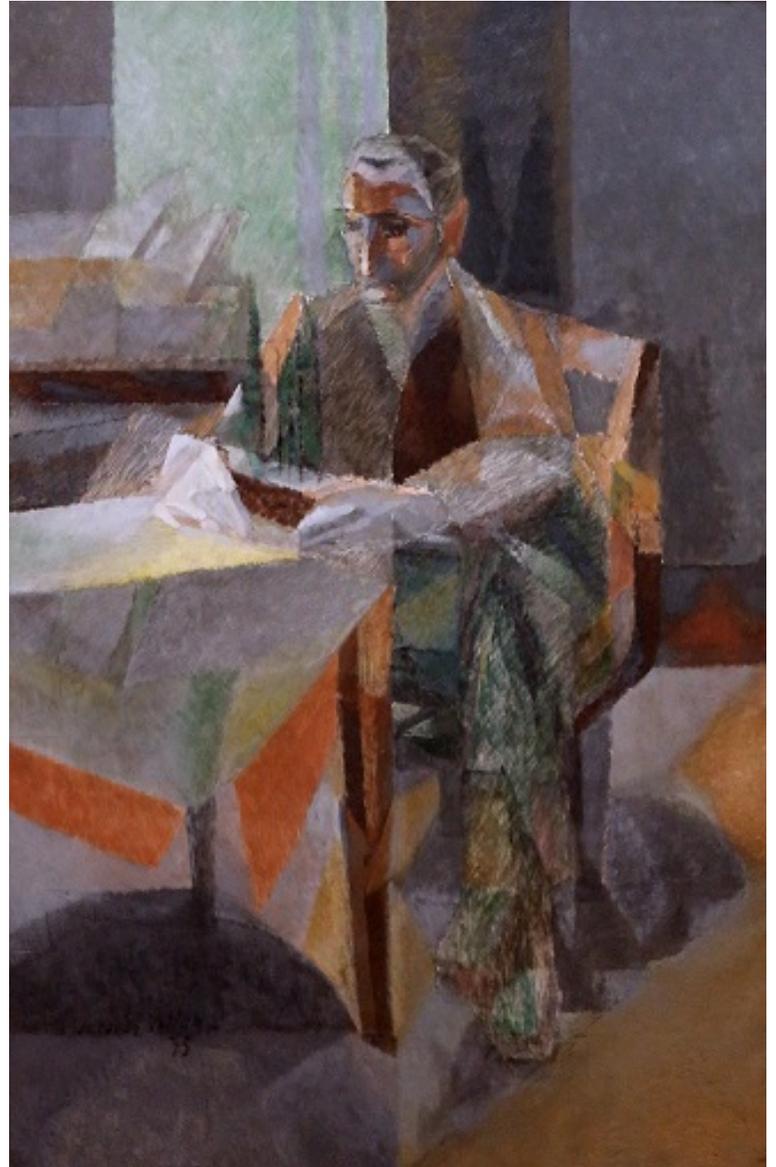
Provenance:

Achat de l'Etat, 1939

Attribution, 1942

Musée de Grenoble, dépôt du Centre Pompidou, 1989

Exhibitions: Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012



Sketch 1935 L'homme au petit bateau-l'aventure. dated 34, mixed media on tracing paper 34.9 x 22.5 cm. Pr.Louis Carré & Cie, Paris; Estate of Janet Brown, Oyster Bay, NY. Freeman's 2012

Jacques Villon Paintings

No. 440

Title: Lecture

Date: 1957

Medium: oil on canvas

Dimensions: 55 x 38 cm

Current owner or museum: Private collection

Provenance:

Galerie Louis Carré

Auctioned by Piasa, Paris. Date: June 15, 2005 Importants Dessins, Tableaux et Sculptures des XIXe et XXe Siècles chez

Lot 15 - Jacques VILLON (1875-1963) – lecture. Huile sur

toile, signée en bas à gauche et datée 57, 55 x 38 cm

Estimation : 8 000 / 12 000 €

Comment: contresignée, titrée et datée au verso

Miguel Orozco



No. 441

Title: *Le Depart pour l'Aventure*

Date: 1935

Medium: Oil on canvas

Dimensions:

45.8 x 61 cm

Current owner or museum:

Provenance:

Galerie Louis

Carre, Paris

Estate of

Alexander Lerner,

NY

Private

Collection, NY

Auctioned by

Doyle, 175 East

87th Street, NY

10128. Sale

18PT01

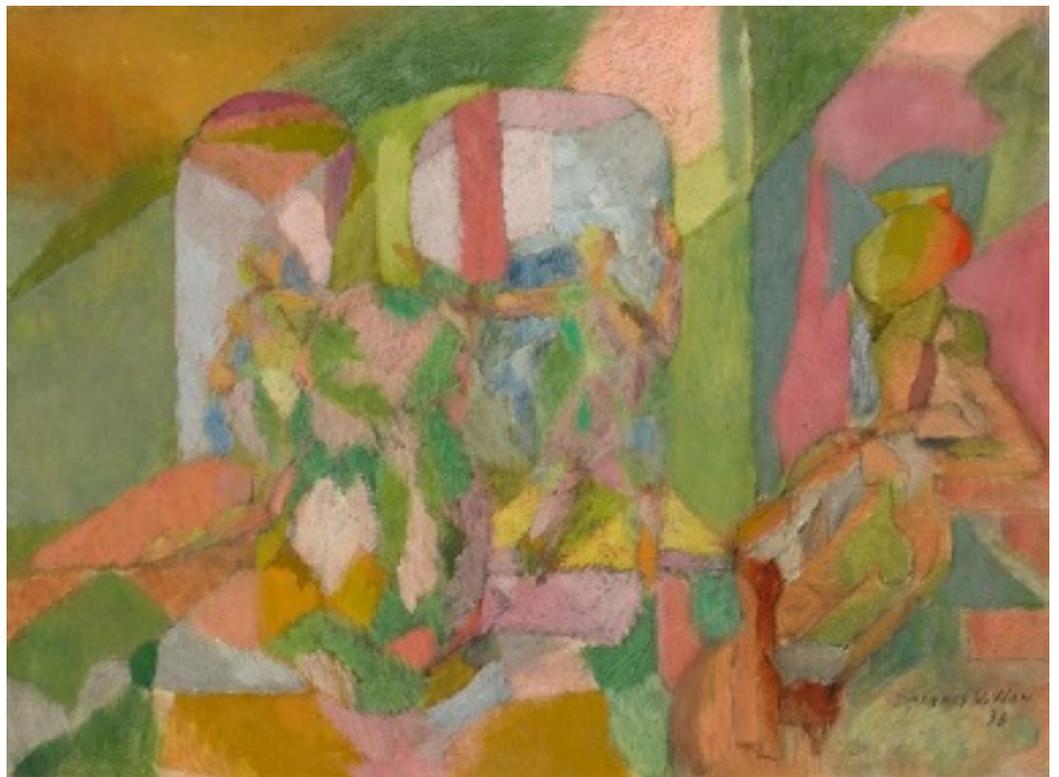
Impressionist &

Modern Art, May

9, 2018 New

York. Lot 30

Jacques Villon.



Le Depart pour l'Aventure, 1935 Oil on canvas. 18 x 24 inches (45.8 x 61 cm) Estimate:

\$8,000 - \$12,000 Unsold

Comment: Signed and dated Jacques Villon 35 (lr); also signed, dated and titled LE DEPART POUR L'AVENTURE 1935 Jacques Villon on the reverse

No. 442

Title: *Le rire - Laughing Man*

Date: 1936

Medium: oil on canvas

Dimensions: 81 x 60 cm

Current owner or museum: Musée d'Art Moderne de la Ville de Paris, Inventory No. : AMVP 1204

Provenance:

Achat en 1937

Exhibitions:

L'Art en guerre : Bilbao (Espagne),

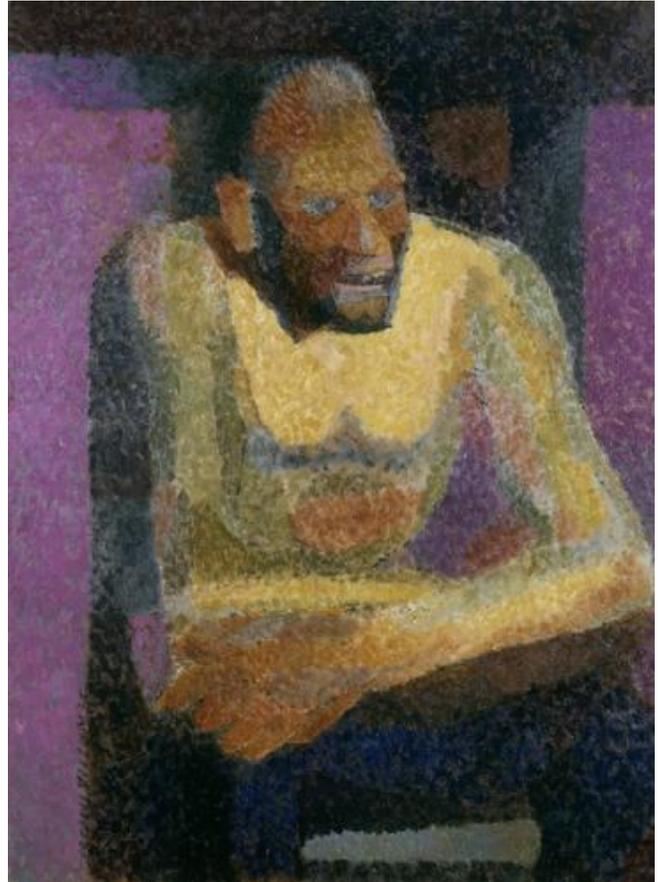
Guggenheim Museo Bilbao, 19 mars 2013-
08 septembre 2013

Selected Literature:

Catalogue Jacques Villon, Fogg Art
Museum, Harvard University, édition Daniel
Robbins, Cambridge Massachusetts

Années 30 en Europe, le temps menaçant
1929-1939. - Paris Musées, 1997 ; Editions
Flammarion, 1997- reprod. p.438

Suzanne Pagé, Musée d'Art Moderne de la
Ville de Paris: La collection - reprod. p.551,
cit. p.550



No. 443**Title:** *Seated Girl***Date:** 1936**Medium:** Oil on canvas**Dimensions:** 80.8 × 59.7 cm**Current owner or museum:**

Yale University Art Gallery.

Inventory No. 1941.743

Provenance:

Collection of the Societe

Anonyme, New York (bought

from the artist in Paris in 1937).

Gift of Collection Société

Anonyme, 1941

Selected Literature:

George Heard Hamilton, "The Exhibition of the Collection of the Societe Anonyme: The Museum of Modern Art, 1920," *Bulletin of the Associates in Fine Arts at Yale University* 10, no. 3 (December 1941): 5.

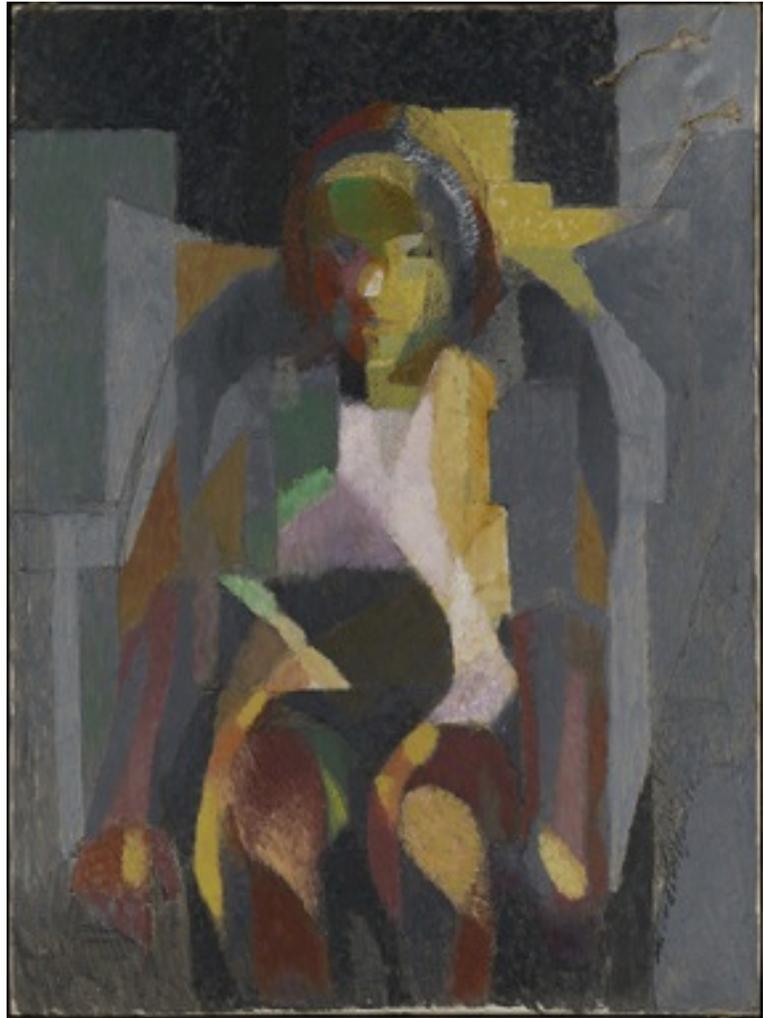
George Heard Hamilton, "Duchamp, Duchamp-Villon, Villon," *Bulletin of the Associates in Fine Arts at Yale University* 13 (March 1945): 5.

Collection of the Société Anonyme: *Museum of Modern Art 1920* (New Haven, Conn.:

Yale University Art Gallery, 1950), 140.

Francoise Forster-Hahn, *French and School of Paris Paintings in the Yale University Art Gallery* (New Haven, Conn.: Yale University Press, 1968), 29, fig. 32.

Robert L. Herbert, Eleanor S. Apter, and Elise K. Kenney, *The Société Anonyme and the Dreier Bequest at Yale University: A Catalogue Raisonné* (New Haven, Conn.: Yale University Press, 1984), 706, no. 743, ill.



Jacques Villon Paintings

No. 444

Title: *Femme assise*

Date: 1939

Medium: Oil on Canvasboard

Dimensions: 34.5 x 27 cm

Current owner or museum: Private collection

Provenance:

Auctioned on October 26, 1994



No. 445

Title: *Notre amie Colette*

Date: 1939

Medium: Oil on canvas

Dimensions: 35 x 24 cm

Current owner or museum: Private collection

Provenance:

Svenk-Franska Kunstgallerie, Stockholm

Exhibitions:

1954, Cezanne till Picasso, Kunsthalle Stockholm Cat

No. 366

1973 Jacques

Villon Vingt-deux Peintures 1939-1961 Galerie Bonnier. 12, Grand'rue, Genève. Cat. No. 1

No. 446

Title: *Caliban*

Date: 1939

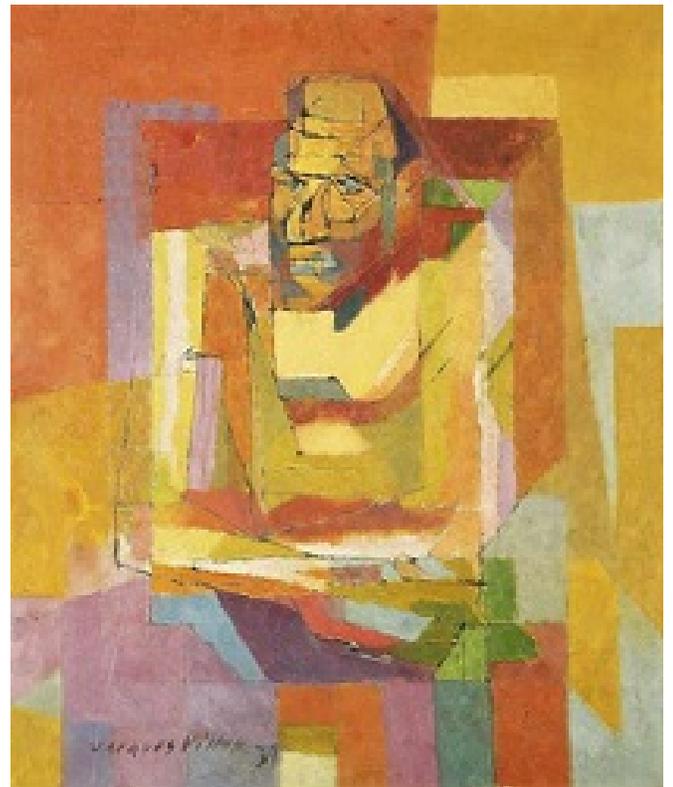
Medium: oil on canvas

Dimensions: 64.8 x 54 cm

Current owner or museum: Private collection

Provenance:

Auctioned on February 26, 1990 and March 24, 1992



Miguel Orozco



No. 447

Title: *Anne Dariel*

Date: 1940

Medium: Oil on cardboard

Dimensions: 34,5 x 26,5 cm

Current owner or museum:

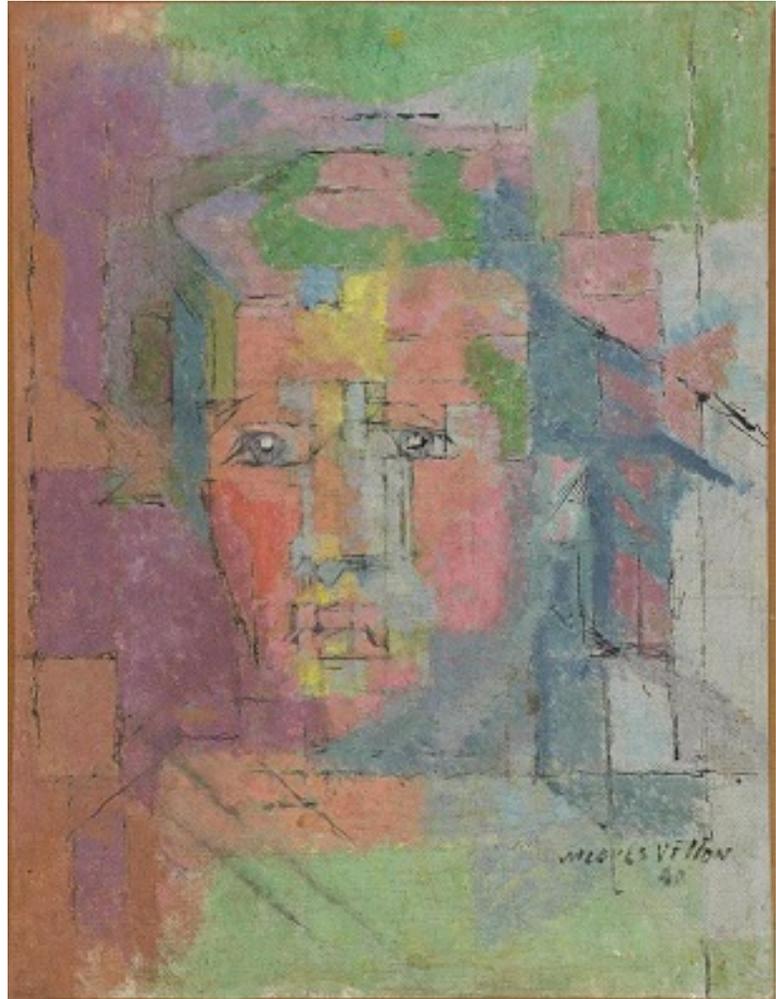
Musée national d'art moderne
Centre de création industriel,
centre Georges Pompidou, Paris
Inventory: AM 2488 P

Provenance:

Achat de l'Etat, 1942

Attribution, 1943

Note: Jacques Villon made also
in 1940 a lithograph on the same
subject: Orozco Lithographs No.
L 91 Not in Ginestet & Pouillon,
L'Infante, 42 x 32 cm (see photo)



No. 448

Title: *Portrait de Michel Mare, Architecte*

Date: 1940

Medium: Oil on Canvasboard

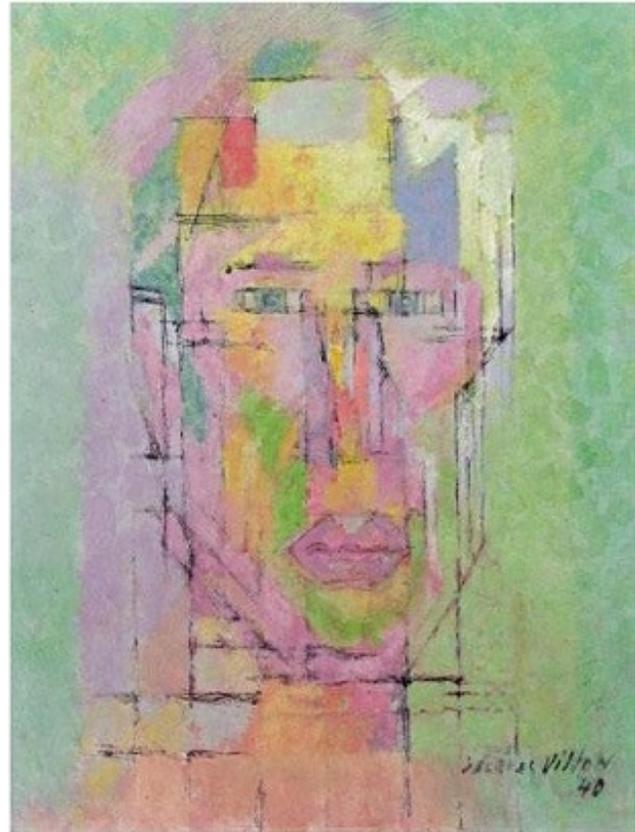
Dimensions: 35.5 x 27.5 cm

Current owner or museum: Private collection

Provenance:

Auctioned on October 22, 2002

Comment: Villon made two years later a black lithograph on the same subject (Orozco Lithographs No. L 92 Ginestet & Pouillon E 470):



No. 449

Title: *Madame de Bernay (Madame André Mare)*

Date: 1940

Medium: China ink on paper

Dimensions: 26 x 23 cm

Current owner or museum:

Provenance:

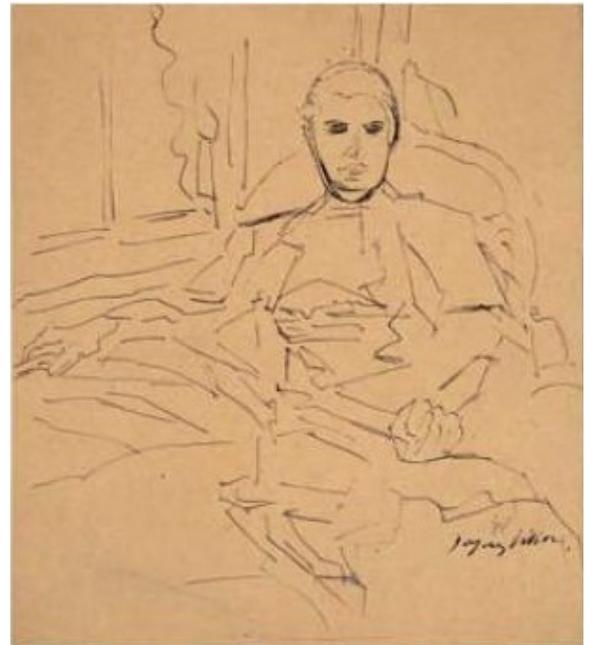
Acquired from the artist by Louis Carré, Paris
By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 81 - Jacques Villon - Madame de Bernay, 1940 Encre de Chine sur papier monogrammée et signée en bas à droite : «JV Jacques Villon» 26 X 23 cm (10 1/4 X 9 in) étude pour la peinture «Madame de Bernay», 1940 - huile sur toile - 100 x 81 cm (portrait de Madame André Mare).

Estimation 600 / 800 €

Selected Literature:

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur
Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 450

Title: *Madame de Bernay (Madame André Mare)*

Date: 1940

Medium: Oil on canvas

Dimensions: 100 x 81 cm

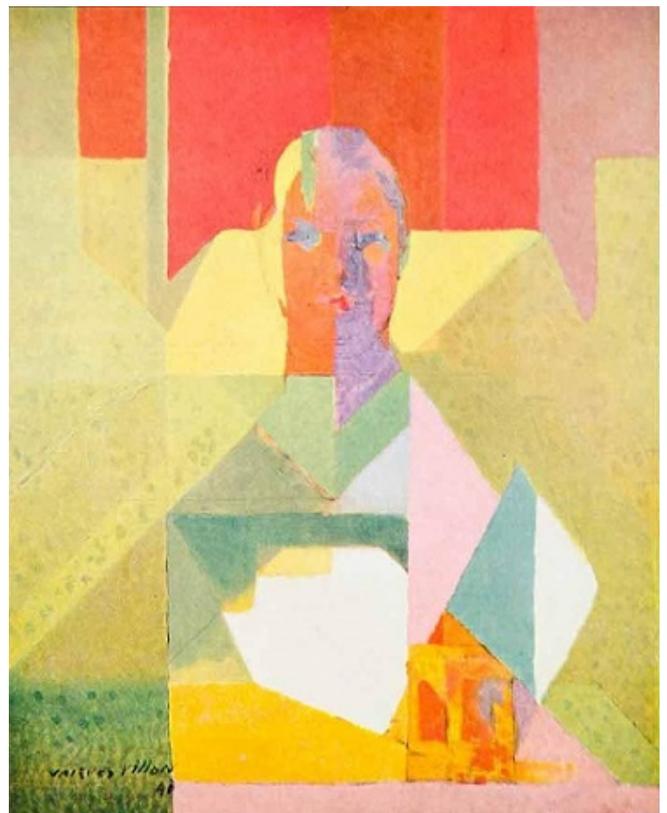
Current owner or museum: Paris, galerie Louis Carré & Cie

Provenance:

galerie Louis Carré & Cie

Exhibitions:

Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012



No. 451

Title: *Madame Merlin, mère de Mme André Mare*

Date: 1940

Medium: Oil on Canvas laid on Board

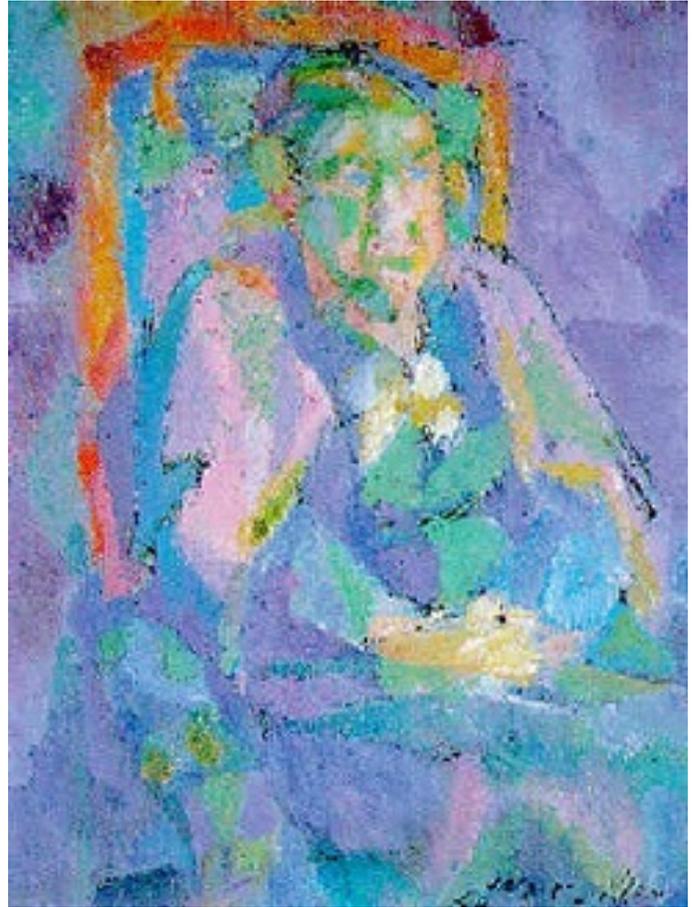
Dimensions: 34.5 x 27 cm.

Current owner or museum: Private collection

Provenance:

Auctioneers on April 8, 1998

Comment: Villon made two years later a black lithograph on the same subject (Orozco Lithographs No. L 93 Ginestet & Pouillon E 471):



No. 452

Title: *Sans titre*

Date: 1940s

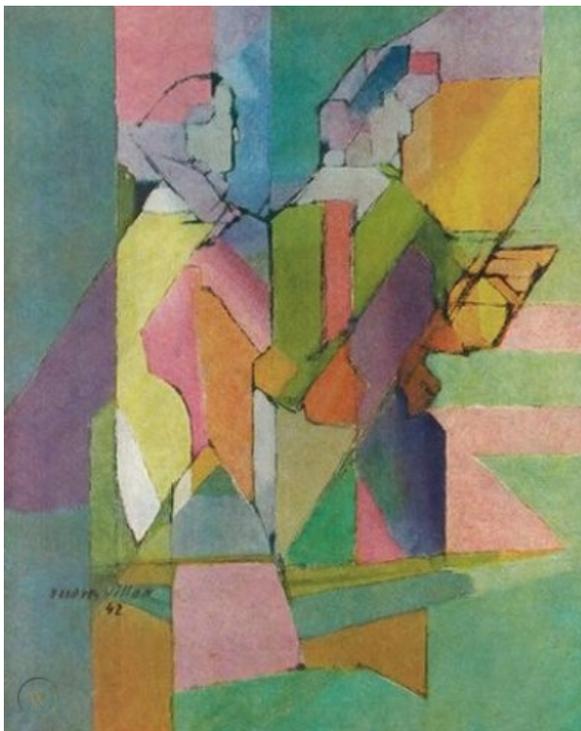
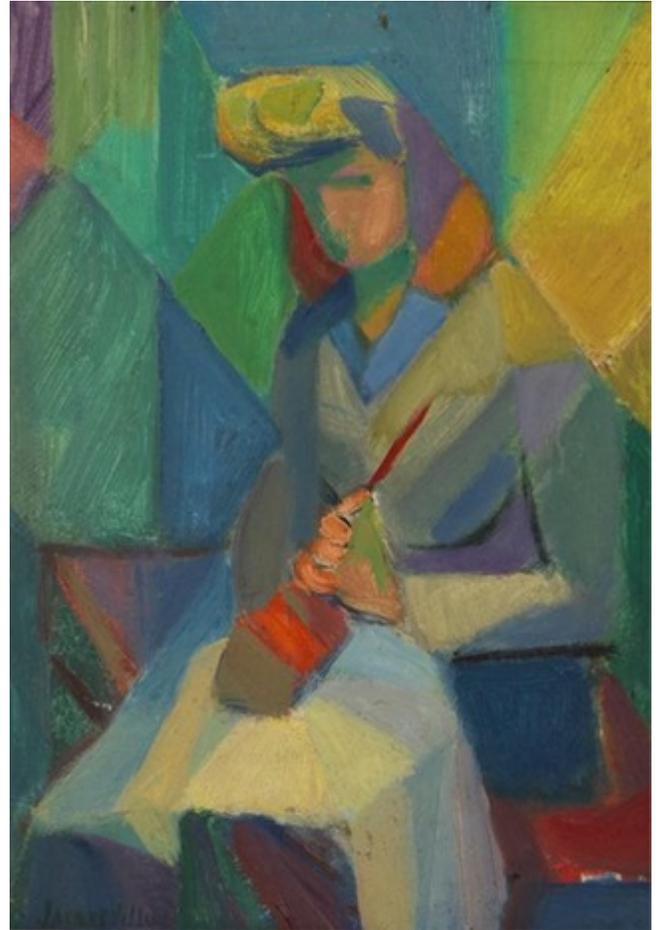
Medium: oil on cardboard

Dimensions: 27 x 19 cm

Current owner or museum: Private collection

Provenance:

Auctioned by Cornette de Saint Cyr 6, avenue Hoche 75008 Paris Art Impressionniste et Moderne Art Contemporain Mercredi 18 décembre 2019. Collection d'un amateur. Lot 73. Jacques Villon (1875-1963) Sans Titre Huile sur carton Signée en bas à gauche 27 x 19 cm - 10.62 x 7.48 in. Estimation 2 000 - 3 000 €



No. 453

Title: *A quatre mains*

Date: 1942

Medium: Oil on canvas

Current owner or museum:

Whereabouts ignored

Selected Literature:

Illustrated in Skira, Albert - Eluard, Paul - Kahnweiler, Daniel *Albert Skira - Vingt Ans D'activités* Editions Albert Skira, Genève (1948)

No. 454

Title: *Portrait en vert*

Date: 1942

Medium: Oil on Canvas

Dimensions: 92 x 74 cm

Current owner or museum: Private collection

Provenance:

Auctioned on November 27, 1990



No. 455

Title: *Portrait de Camille Renault*

Date: 1944

Medium: Oil on canvas

Dimensions: 130 x 97 cm

Current owner or museum:

Musée des beaux-arts de Rouen.

Musée national d'Art Moderne,

Centre Georges Pompidou, Paris

(n° d'inventaire AM 1987-1066)

Provenance:

Dation, 1987. Dépôt du Centre

Pompidou, 1987

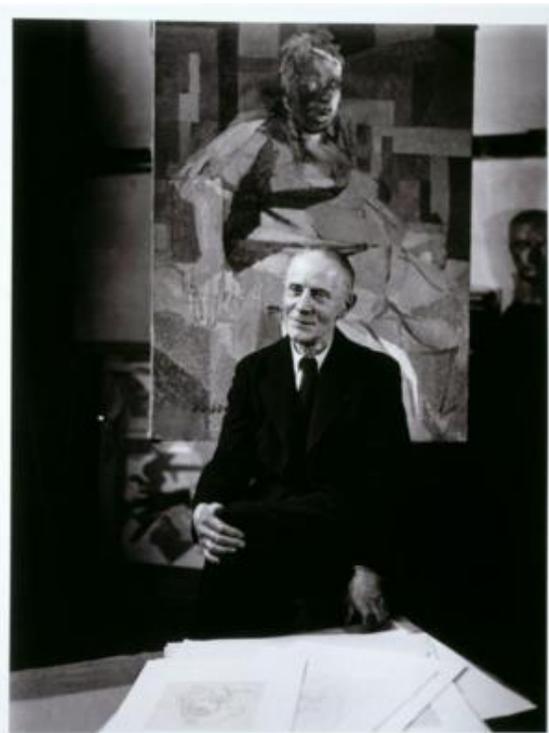
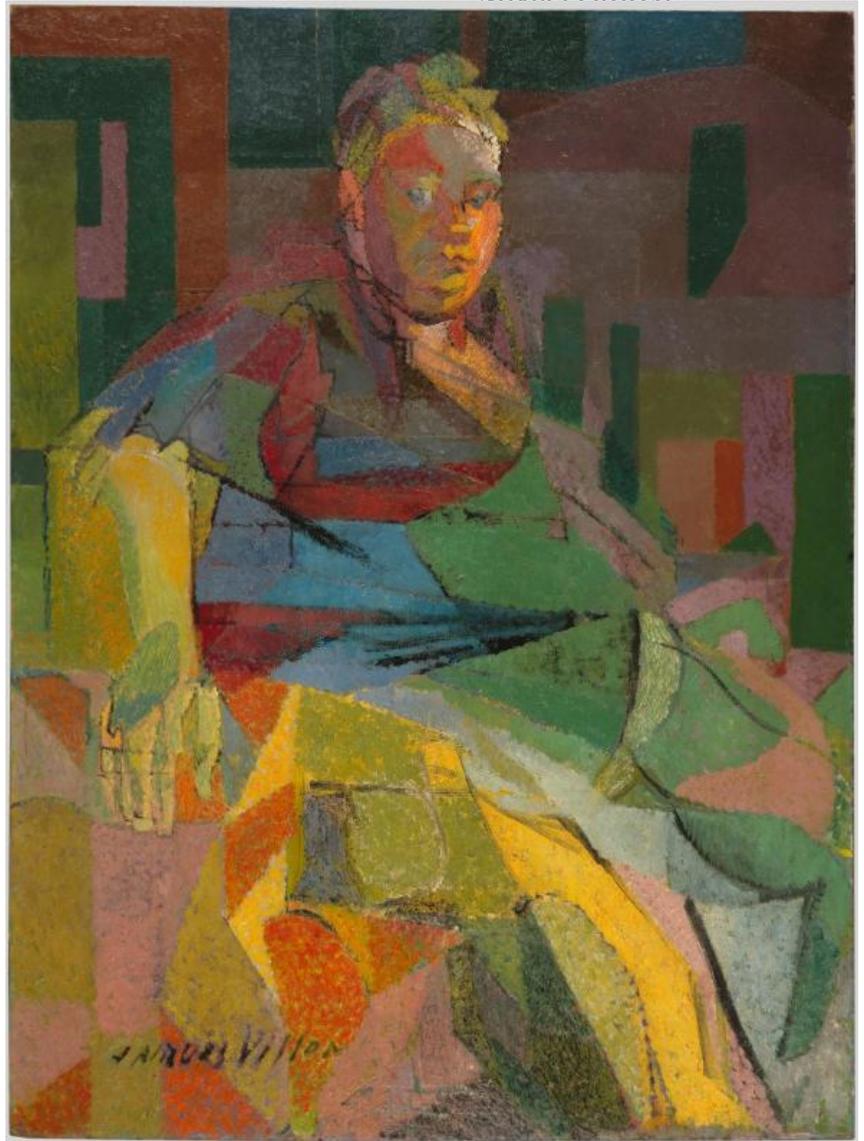
Comment: Inscriptions: S.B.G. :

Jacques Villon

S.D.T.H.D.R.R. : JACQUES

VILLON/1944/TIT.

Note: We have noticed clear differences between the painting owned by the Centre Pompidou and the one that appears in the photograph. Either Villon retouched the painting after the photo or there is another version of this canvas.



No. 456

Title: *Portrait de Camille Renault*

Date: 1944

Medium: Oil on canvas

Dimensions: 55 x 46 cm

Current owner or museum:
Private collection

Provenance:

Ancienne collection Camille Renault

Collection privée parisienne

Sold Le 13/11/2005 by Cannes

Encheres Hôtel des Ventes de

Cannes - Enchères dirigées par

Maîtres Nicolas DEBUSSY et Carine AYMARD -

Commissaires-priseurs habilités

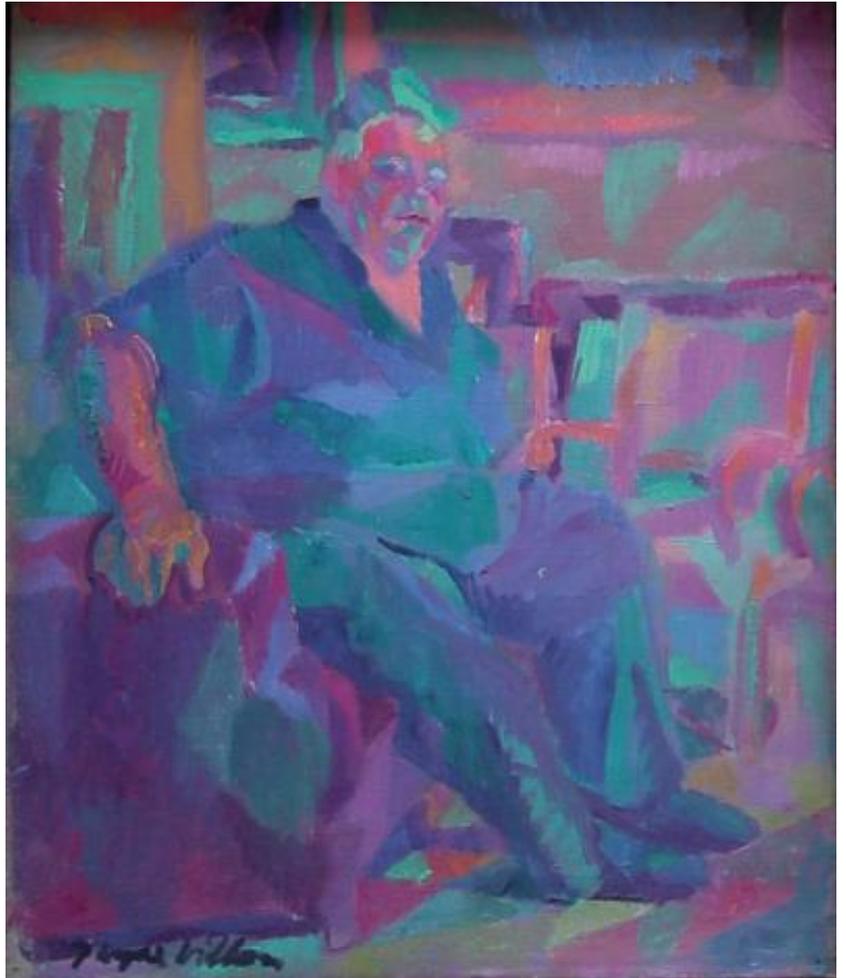
20, rue Jean Jaurès (Place de la

Gare) 06400 Cannes Sold for 23 000,00 €

Comment: Signé en bas à gauche. Signé et daté au dos

Exhibitions:

Salon d'Asnières, 1963 (n°53 du catalogue)



No. 457

Title: *Vue de dos*

Date: 1944

Medium: Oil on canvas

Dimensions: 81 x 65 cm

Current owner or museum: Musée d'Art moderne de Paris inventaire AMVP 1202

Provenance:

Legs du Docteur Maurice Girardin en 1953

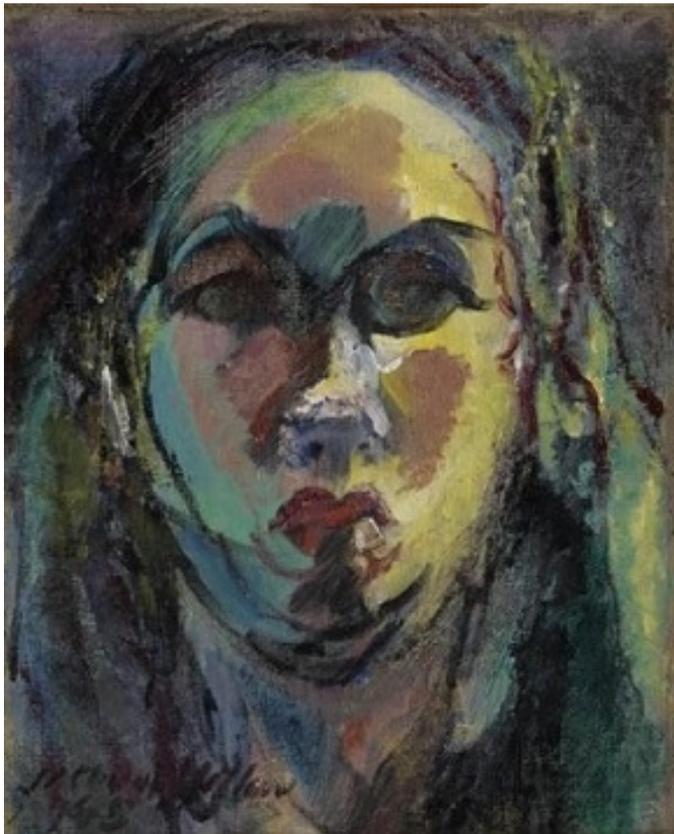
Comment:

Inscriptions: S.B.D.R.: Jacques Villon

S.D.T.R.: Jacques Villon 44

Selected Literature:

Chefs-d'oeuvre du Musée d'Art Moderne de la Ville de Paris.- Paris : Paris-Musées et SAMAM, 1985. 2-85346-009-6- cit. p. 165, reprod. coul. p. 91



No. 458

Title: *Portrait de Madame Louis Carré*

Date: 1945

Medium: Oil on canvas

Dimensions: 29 x 23.5 cm

Current owner or museum:

Private collection

Provenance:

Auctioned on November 7, 1995; March 5, 1998 and September 12, 2013

No. 459

Title: *Le buste de Maggy*

Date: 1945

Medium: Oil on canvas

Dimensions: 41 x 33 cm

Current owner: Private collection

Provenance:

Svenk-Franska Kunstgallerie, Stockholm

Private collection, Geneva

Exhibitions:

1951, Malmö Museum, Cat No. 205

1952 Jacques Villon, Svenk-Franska Kunstgallerie,
Stockholm, Cat No. 20

1973 Jacques Villon Vingt-deux Peintures 1939-

1961 Galerie Bonnier. 12, Grand'rue, Genève. Cat.
No. 5



No. 460

Title: *Portrait d'homme*

Date: 1945

Medium: Oil on canvas

Dimensions: 35 x 27 cm

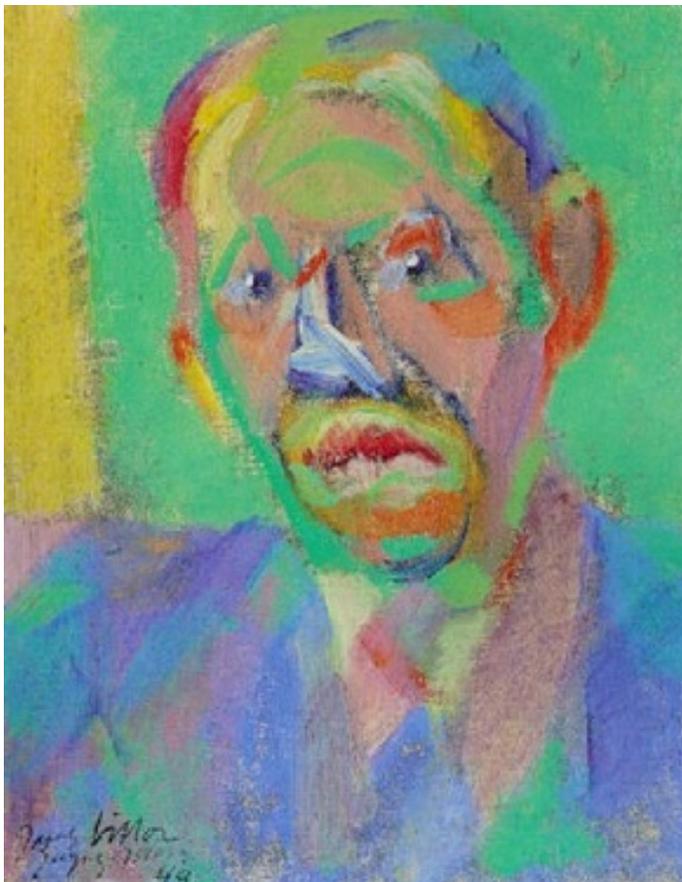
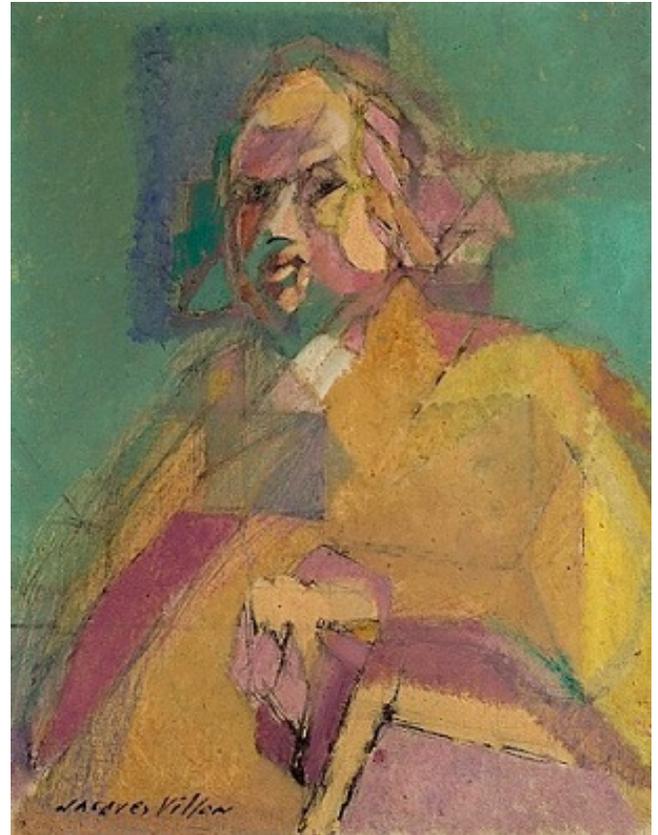
Current owner or museum: Private collection

Provenance:

Offert par l'artiste à André Warnod
Ancienne collection André Warnod
Artcurial Vente 1094 Art moderne - 11
décembre 2006 /Lot 350 Jacques Villon (1875-
1963) Portrait D'homme, circa 1945 Huile sur
toile signée en bas à droite Hauteur : 35 Largeur
: 27 cm Estimation 8 000 - 10 000 € Vendu 9
249 €

Selected Literature:

Cette oeuvre figurera au catalogue raisonné en
préparation aux Editions Louis Carré & Cie. Un
certificat de Monsieur Patrick Bongers sera
remis à l'acquéreur



No. 461

Title: *Portrait d'homme*

Date: 1944

Medium: Oil on Canvas

Dimensions: 25 x 18 cm

Current owner or museum:
Private collection

Provenance:

Auctioned on December 20, 2000

No. 462

Title: *Monsieur A. (Portrait de Robert Azaria)*

Date: 1945

Medium: oil on canvas

Dimensions: 55.9 x 46.3 cm

Current owner or museum: Private collection

Provenance:

Galerie Louis Carré & Cie., Paris

Acquired above by the 2020 owner in 1957

Sotheby's Impressionist & Modern Art Day

Sale 5 February 2020 London | Lot 186

Property of an important european private collector. Jacques Villon

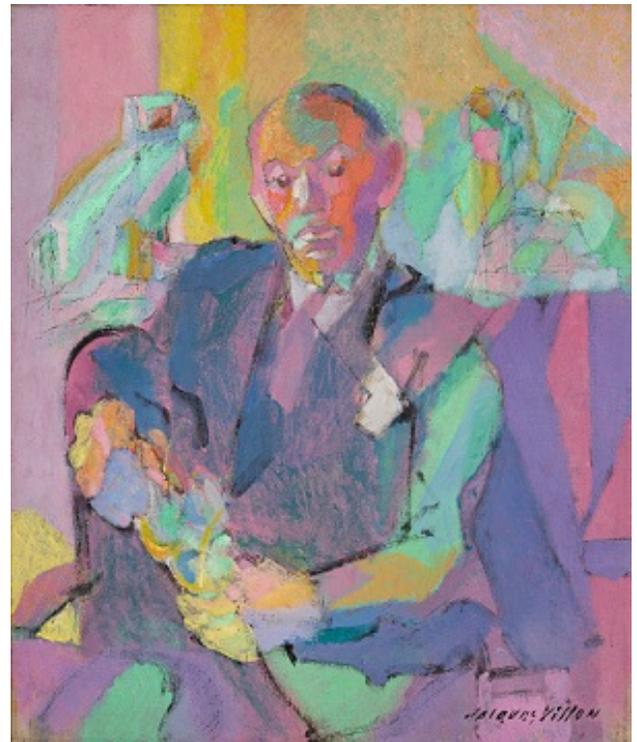
Monsieur A. (Portrait de Robert Azaria)

Estimate 10,000 — 15,000 GBP

Comment: signed Jacques Villon (lower right); titled and signed Jacques Villon on the reverse

Selected Literature:

The authenticity of this work has been confirmed by Galerie Louis Carré & Cie.



No. 463

Title: *Etude pour le portrait de Robert Azarias (Study for the portrait of Robert Azarias)*

Date: 1945

Medium: Oil on Canvas

Dimensions: 41 x 33 cm

Current owner or museum:

Provenance:

Robert Azarias, Paris

Galerie Louis Carré, Paris (acquired from the family of the above, 1952)

Lefevre Gallery, London

Lucien Goldschmidt, New York, 1955

Sale: Sotheby's, New York, May 14, 1986, lot 257

Fuji Television Gallery, Tokyo

Sotheby's Impressionist & Modern Art, Part Two

November 6, 2003 New York Lot 373 Property from a Private Collection, Japan. Jacques Villon.

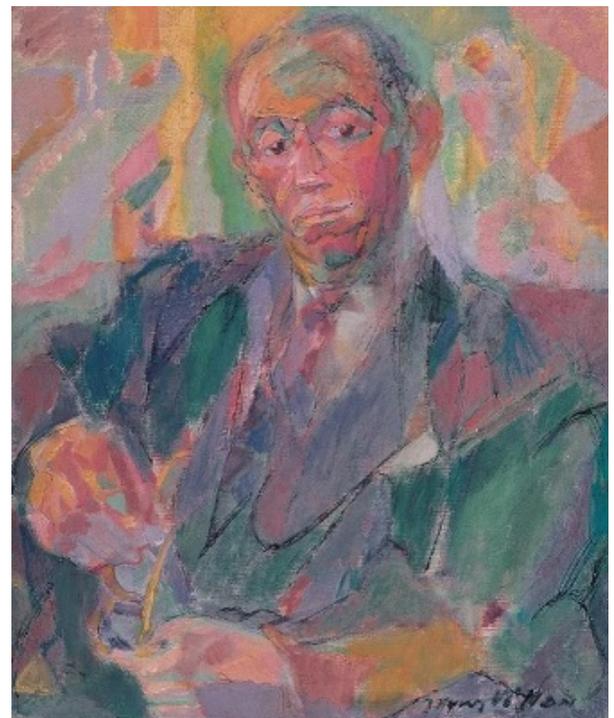
Etude pour le portrait de Robert Azarias Estimation

20,000 — 30,000 USD Lot. Vendu 28,800 USD

Comment: Signed Jacques Villon (lower right); also signed and inscribed étude pour un portrait on the reverse

Exhibitions:

London, Lefevre Gallery, Villon, 1952, no. 26



No. 464

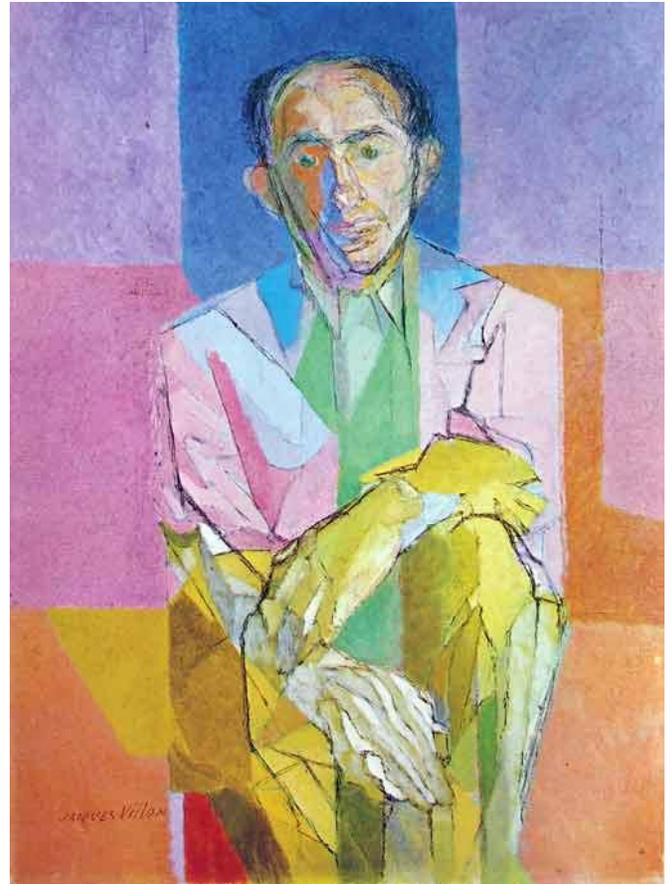
Title: *Untitled (portrait de Robert Azarias ?)*

Date: Unknown

Medium: Oil on canvas

Dimensions: Unknown

Current owner or museum: Private collection



No. 465

Title: *Portrait de Claude-Lise Goerg*

Date: 1947

Medium: oil on canvas

Dimensions: 81 x 60 cm

Current owner or museum: Private collection

Provenance:

By descent in the family of Claude-Lise Goerg

Auctioned by Audap & Mirabaud, Drouot Richelieu - Salle 5 - 9, rue Drouot Paris June 22, 2016 Dessins et Tableaux

Modernes Sculptures Arts Décoratifs Lot 133 "Portrait de Claude-Lise Goerg", 1947 Huile sur toile. Haut. : 81 ; Larg. : 60 cm. Estimation 12 000 / 15 000 €

Comment: signée en bas à gauche, contresignée et datée "47" au verso.

No. 466

Title: *Jeune femme au collier de perles*

Date: 1947

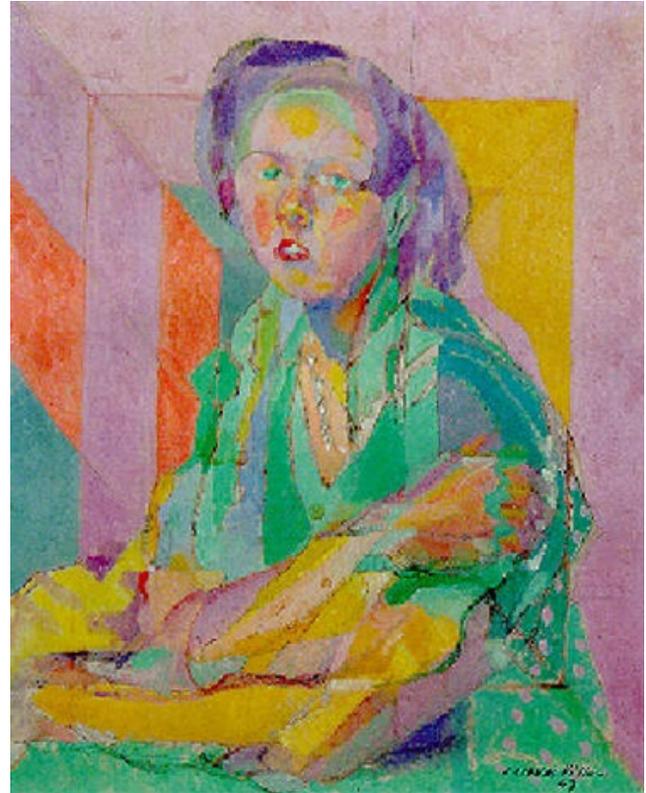
Medium: Oil on Canvas

Dimensions: 73 x 60 cm

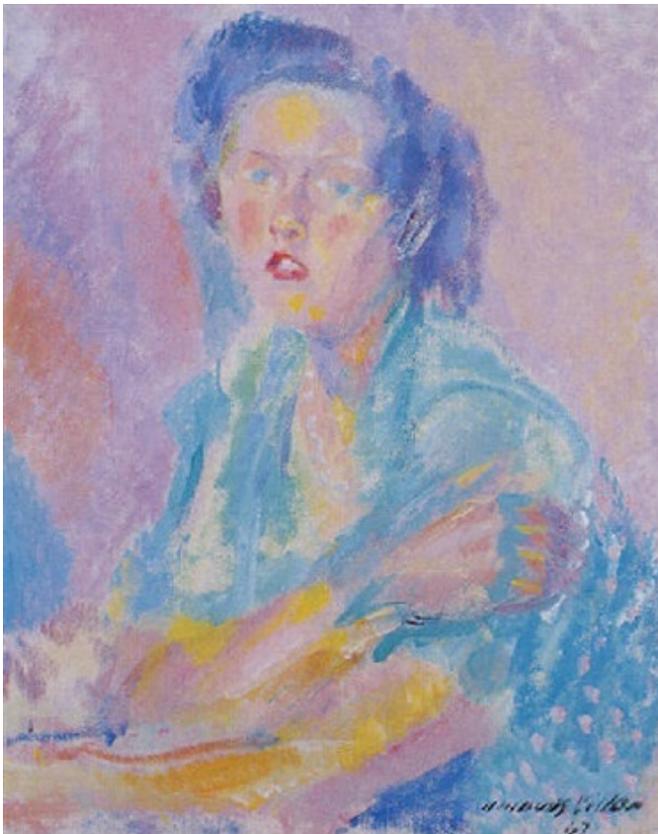
Current owner or museum: Private collection

Provenance:

Auctioned on November 28, 1997



No. 467



Title: *Portrait de jeune femme*

Date: 1947

Medium: Oil on Canvas

Dimensions: 41 x 33 cm

Current owner or museum: Private collection

Provenance:

Auctioned on April 12, 2002

No. 468

Title: *Portrait de dame*

Date: 1947

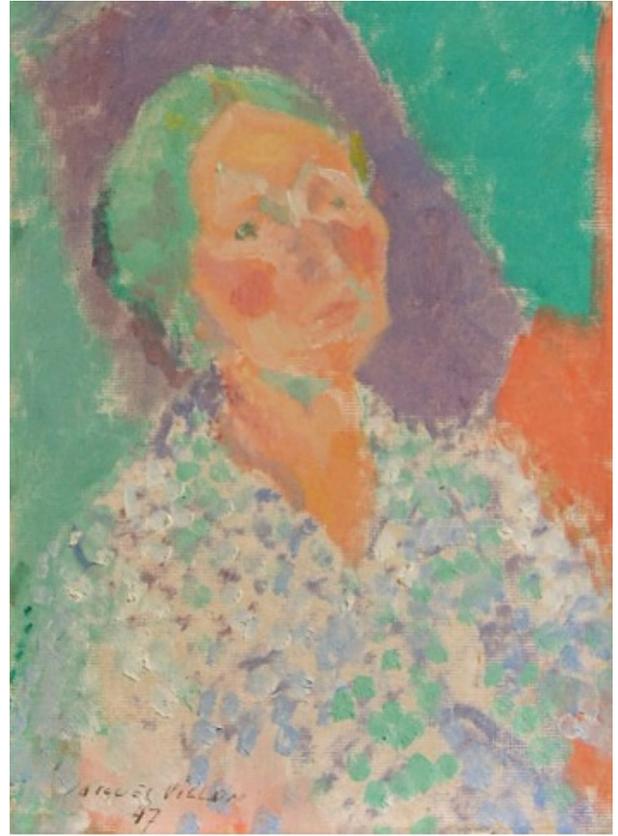
Medium: Oil on canvas

Dimensions: 32,5 x 23,5 cm

Current owner or museum: Private collection

Provenance:

Auctioned by Neret-Minet Tessier. Drouot Richelieu. Vente April 16, 2008 Dessins et Tableaux Modernes XIXe et XXe siècles 31. Jacques Villon (1875-1963) «Portrait de dame» Huile sur toile, signée Jacques VILLON et datée (19)74 en bas à gauche. 32,5 x 23,5 cm. Estimation 1 800/2 500 €



No. 469

Title: *Maternité -
Maternity*

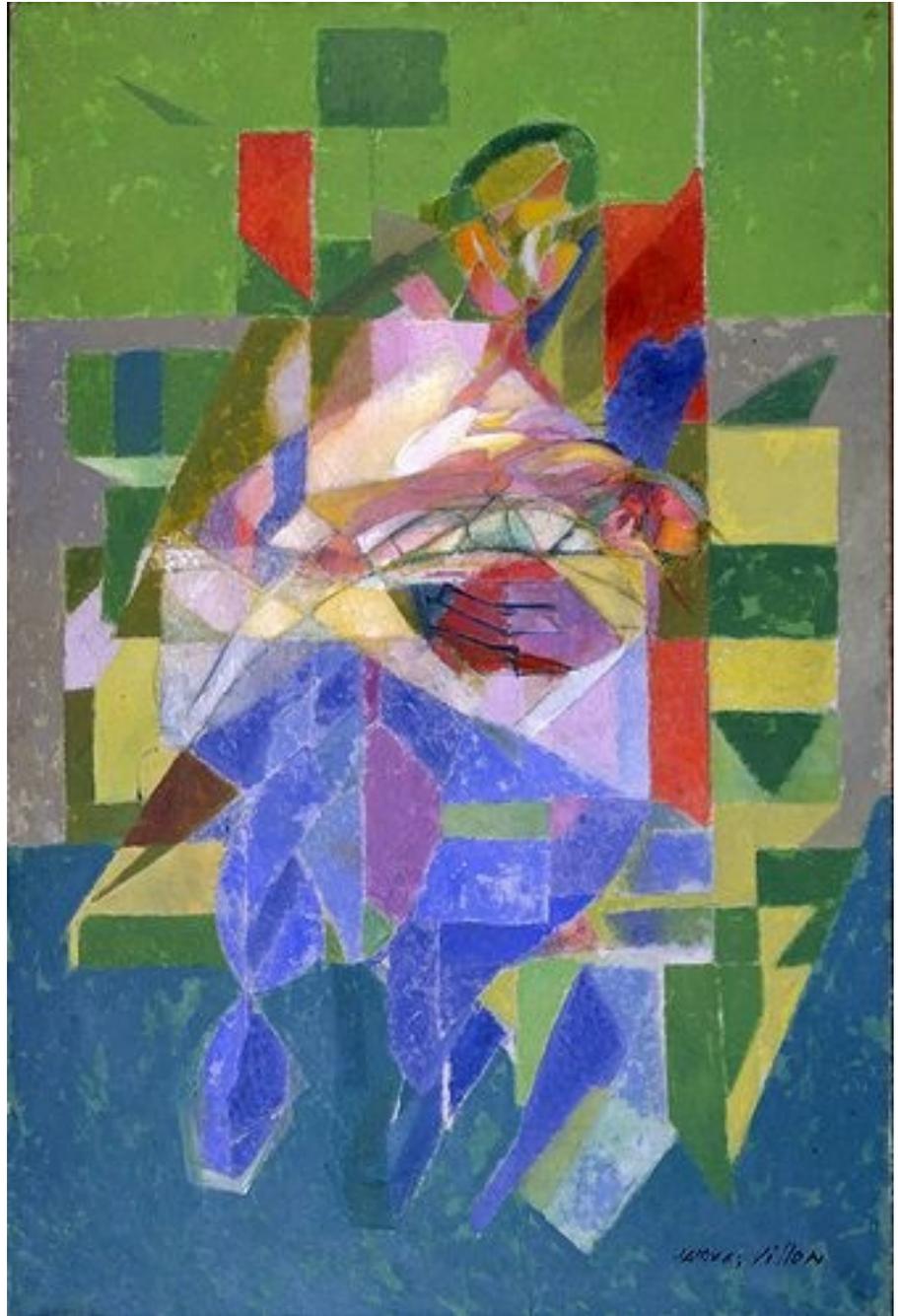
Date: 1948

Medium: Oil and ink
on canvas

Dimensions: 146.05 x
96.52 cm

**Current owner or
museum:** Haggerty
Museum of Art at
Marquette University,
1234 W Tory Hill St,
Milwaukee, Wisconsin
Inventory 62.7

Provenance:
Gift of Mr. and Mrs. Ira
Haupt



No. 470

Title: *Petite maternité*

Date: 1948

Medium: Oil on canvas

Dimensions: 46 x 33 cm

Current owner or museum: Private collection

Provenance:

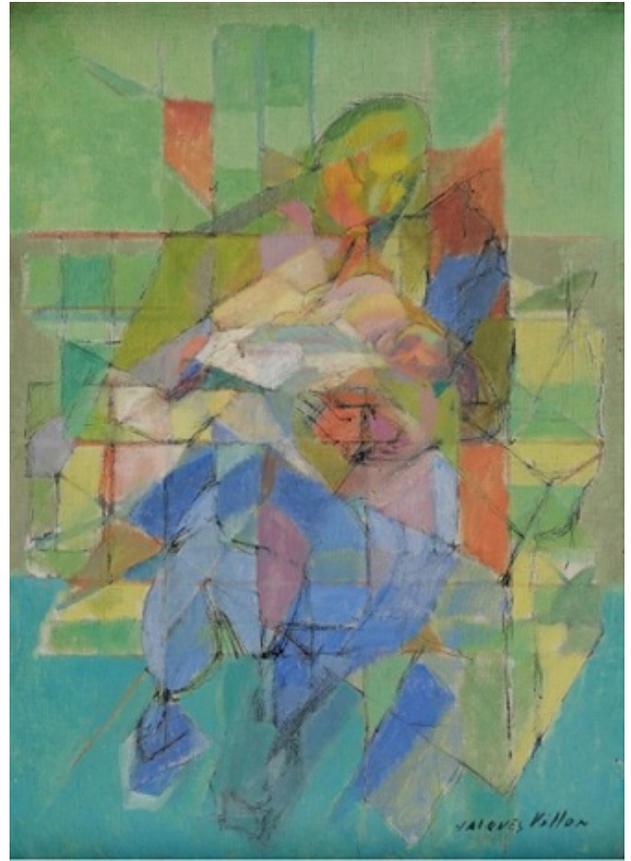
Sold by Osenat Maison de vente aux enchères.

L'esprit Du XXème Siècle

Samedi 26 Mars 2016 Fontainebleau - Lot 115

Jacques Villon (Petite maternité, 1948 Huile sur toile, Signée en bas à droite, Estimation 8 000 - 12 000 EUR Résultat : 8 000 EUR

Comment: Signée, titrée et daté au dos. étiquette de la galerie Louis Carré au dos du châssis avec le titre et la date. A rapprocher du tableau conservé au Haggerty Museum, Milwaukee, USA.



No. 471

Title: *Grande maternité*

Date: 1948

Medium: Oil on canvas

Dimensions: 146 x 114 cm

Current owner or museum: Henie Onstad Kunstsenter. Identification number HOS00232

Provenance:

Sold to the museum by Galerie Louis Carré

Niels Onstad Foundation

Collection of Sonja Henie-Niels Onstad Foundation

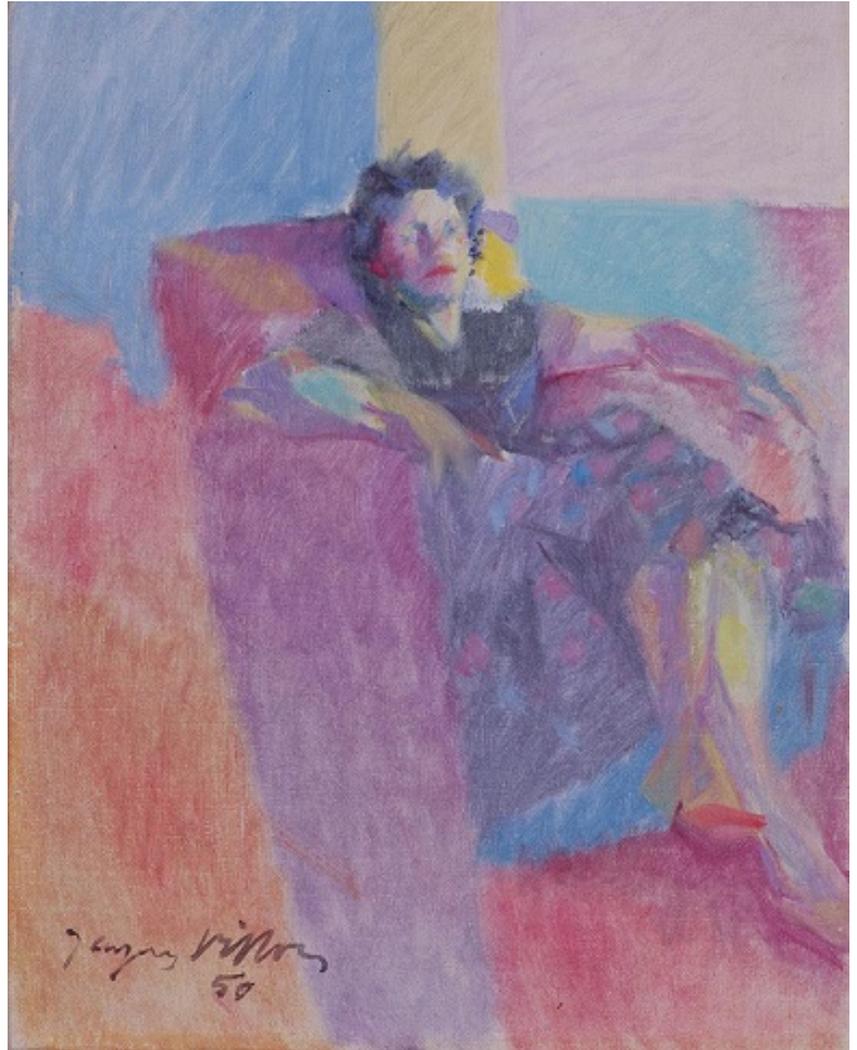
No. 472**Title:** *Colette au fauteuil***Date:** 1950**Medium:** Oil on canvas**Dimensions:** 35 x 27 cm**Current owner or museum:**

Private collection (Galerie 50, 3 Rue Blanquerie La Cadière d'Azur, Var)

Comment:

Assise jambes croisées, Colette est posée, détendue, sûre d'elle. Elle est une jeune quarantenaire, elle a décidé de changer de vie professionnelle et sait parfaitement comment elle va mener son avenir : elle abandonne sa carrière de pharmacien pour se consacrer à l'art, celui de Christian, celui des autres. Tout est planifié dans sa tête pour les 50 prochaines années. Franche et fidèle, un caractère séduisant, elle obtient immédiatement la sympathie puis rapidement l'amitié des artistes : Jacques, Charlotte et Yves, André, François, Roger... Colette est de Ginestet Christian est d'Espic Jacques est Villon Charlotte et Yves sont Alix André est Lhote François est

Desnoyer Roger est Montané Colette suit les cours de l'École du Louvre et soutiendra sa thèse "Jacques Villon : dessinateur, graveur, lithographe" qui aboutira des années plus tard à l'édition du catalogue raisonné des estampes de l'artiste. Elle est le lien entre la capitale, ses ateliers, ses galeries et ses salons, où elle se rend régulièrement, et la petite ville de province où elle vit, où son époux Christian s'engage dans la peinture, où un mouvement pictural est en train de naître au travers d'un groupe d'artistes. Elle écrit des articles, organise des expositions, va à la rencontre de conservateurs, galeristes, historiens de l'art, journalistes. Puis vient le besoin de s'échapper afin de créer son foyer d'artistes et personnalités du monde de l'art. Un lieu ouvert aux amis, un lieu d'échanges, un lieu de détente. Un lieu sans prétention mais bien à elle, loin de la capitale et de la petite ville de province.



No. 473

Title: *Femme assise*

Date: 1950

Medium: Oil on canvas

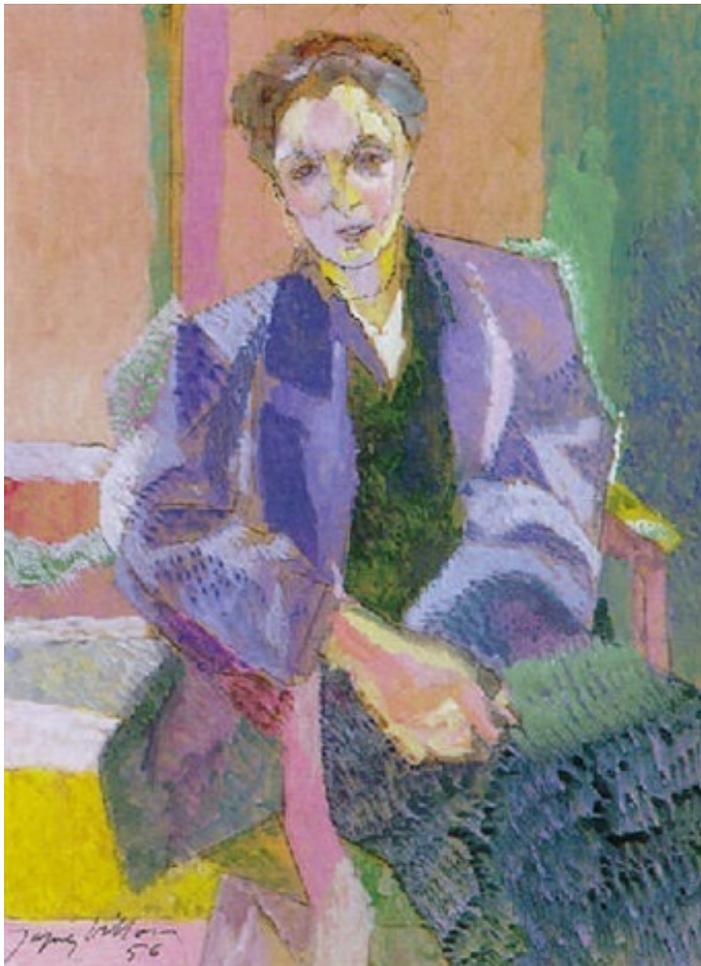
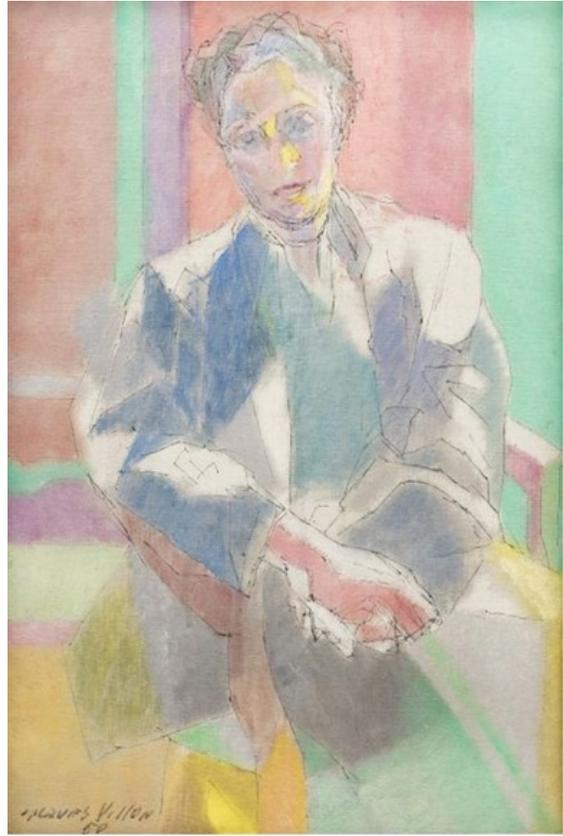
Dimensions: 46 x 33 cm

Current owner or museum: Private collection

Provenance:

Auctioned by Millon. Art Moderne & École de Paris. Hôtel Drouot, salle 5 Paris June 20, 2018 Lot 158 -Jacques Villon (Damville 1875 - Puteaux 1963) Femme assise Huile sur toile d'origine 46 x 33 cm Estimation 8 000/10 000 € Unsold

Comment: Signé et daté en bas à gauche Jacques Villon 50



No. 474

Title: *Jeune femme*

Date: 1956

Medium: Pencil and Gouache on paper

Dimensions: 32 x 24 cm

Current owner or museum:

Private collection

No. 475

Title: *Pour un portrait*

Date: 1950 circa

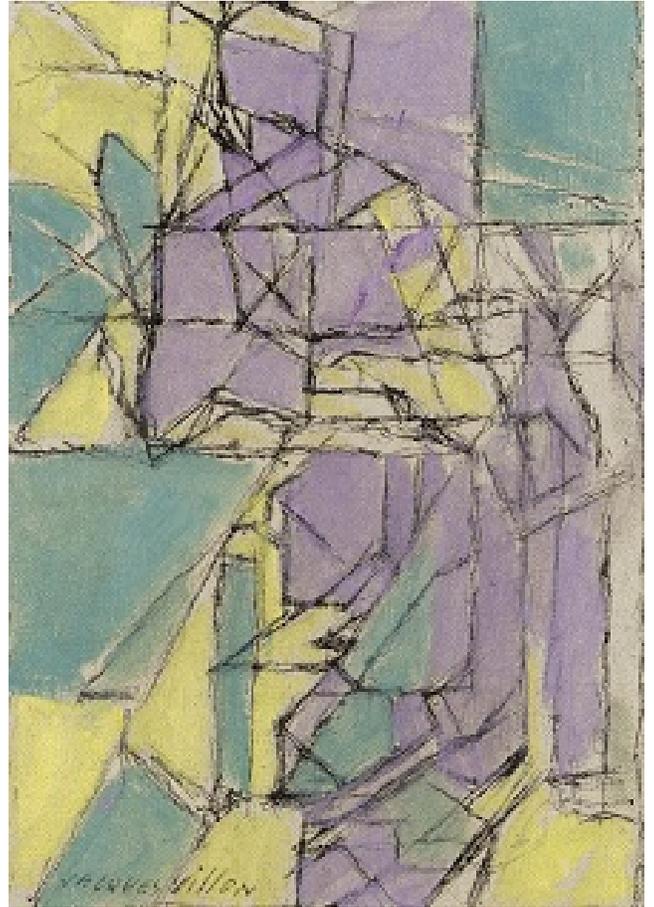
Medium: oil on canvas

Dimensions: 26.7 x 18.5 cm

Current owner or museum: Private collection

Provenance:

Auctioned on July 12, 2007



No. 476

Title: *Portrait de marcel duchamp*

Date: 1950

Medium: Indian ink on tracing paper

Dimensions: 47,5 x 35,5 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré,



Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot,

3 July 2003, Succession Olga Carré, Née

Burel, Ancienne Collection Louis Carré :

4ème Vente chez Piasa, Paris. Lot 85 -

Jacques Villon - Portrait de marcel

duchamp, Circa 1950 Dessin à l'encre de

Chine sur papier calque signé en bas à

gauche : «Jacques Villon» 47,5 X 35,5 cm

(183/4 X 14 in). Estimation 3 000 / 4 000 €

Comment: à rapprocher de l'eau-forte

E.537 reproduite dans le catalogue Ginestet

et Pouillon page 357, et de la peinture

«Portrait de Marcel Duchamp», 1951 -

huile sur toile - 146 x 114 cm, collection

Fondation Sonja Henie - Niels Onstad,

Oslo (Norvège)

Selected Literature:

Un certificat de M. Patrick Bongers,

Galerie Louis Carré & Cie, sera remis à l'acquéreur

No. 477

Title: *Portrait of Marcel Duchamp*

Date: 1950

Medium: Oil on canvas

Dimensions: 33,5 x 24,1 cm

Current owner or museum: Art Institute Chicago. Reference No. 1978.406 Bequest of Maxine Kunstadter

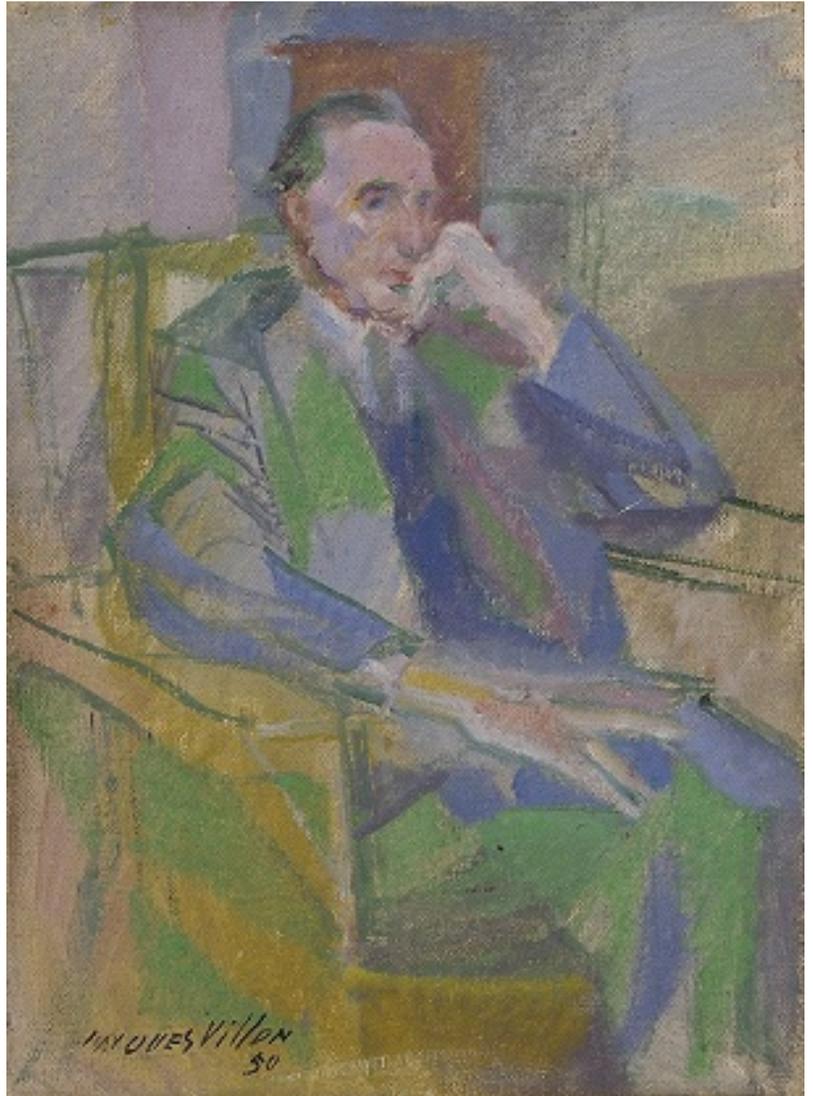
Provenance:

Maxine Kunstadter (d. Feb. 12, 1978), Chicago;

Bequeathed to the Art Institute of Chicago, Dec. 12, 1978.

Selected Literature:

A. James Speyer and Courtney Graham Donnell, *Twentieth-Century European Paintings* (Chicago: University of Chicago Press, 1980), pp. 16, 74, no. 4C2, as *Portrait of Marcel Duchamp*, 1950.



No. 478

Title: *Le Philosophe (Portrait de Marcel Duchamp)*

Date: 1951

Medium: Oil on canvas

Dimensions: 46 x 37 cm

Current owner or museum:

Private collection

Provenance:

Galerie Louis Carré, Paris

Auctioned on May 22, 2007

Auctioned by Sotheby's

Impressionist And Modern Art.

13 Décembre 2007 Paris Lot 47

Jacques Villon Le Philosophe

(Portrait de Marcel Duchamp)

Estimation 15,000 — 20,000

EUR

Sold by Sotheby's Impressionist

And Modern Art 3 December

2008 Paris Lot 67

Jacques Villon Le Philosophe

(Portrait de Marcel Duchamp)

huile sur toile 46 x 37 cm

Estimate 15,000 — 20,000 EUR

Lot Sold. 24,750 EUR

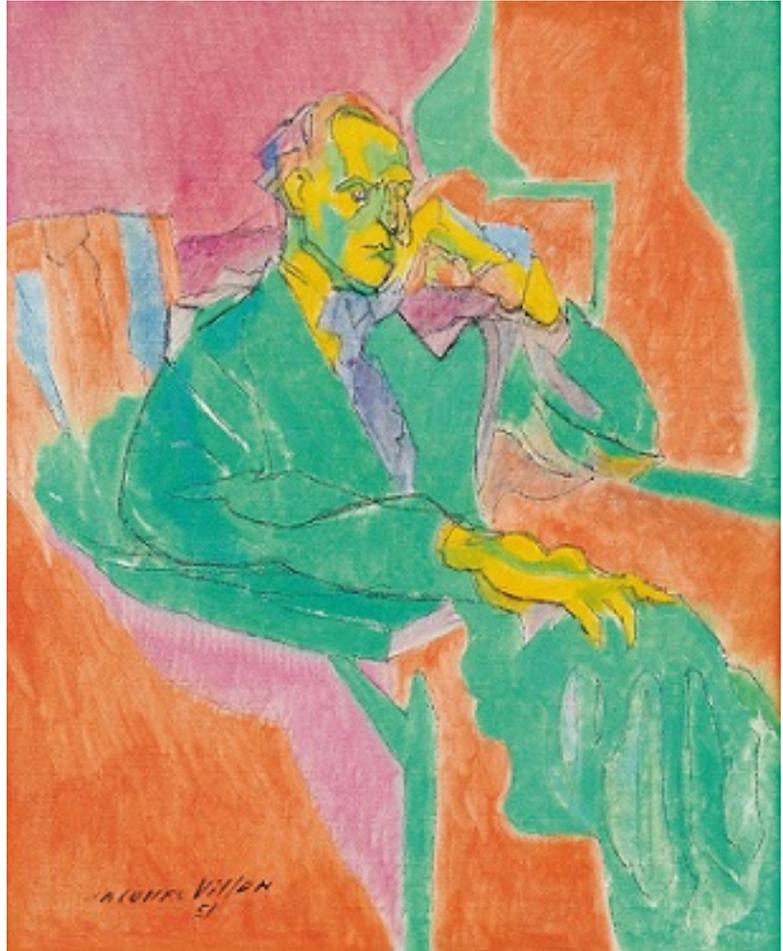
Comment: signé Jacques

Villon et daté 51 en bas à

gauche; titré Philosophe, signé Jacques Villon et daté 51 au dos

Selected Literature:

L'authenticité de cette œuvre a été confirmée par Patrick Bongers.



No. 479**Title:** *Portrait of Marcel Duchamp***Date:** 1951**Medium:** oil on canvas**Dimensions:** 146 x 114 cm**Current owner or museum:**

Henie Onstad Kunstsenter,

Sonja Henies vei 31, 1311

Høvikodden, Norway.

Identification number

HOS00235

Provenance:

Sold to the museum by

Galerie Louis Carré

Niels Onstad Foundation

Collection of Sonja Henie-

Niels Onstad Foundation

Comment: "J'ai, profité de

l'un des voyages à Paris de

mon frère Marcel qui réside

aux USA pour garder ce

souvenir de lui. J'ai voulu par

une certaine interprétation

plastique du modèle, rappeler

le rôle que joua Marcel

Duchamp dans l'esthétique

cubiste." Dans le visage, le

bleu donne l'ombre, puis les

modulations en tons chauds

de rouge, orangés, mauves,

traduisent le volume par leurs

juxtapositions, sans passer

par le modelé. Quant à

l'espace qui contient la

figure, aucune précision

iconique. Les bleus conduisent un trajet cruciforme, organisant avec les rouges une fausse

perspective qui nous amène à lire un plafond, (le rouge), une ombre portée (le mauve de

droite)



No. 480**Title:** *Réflexion***Date:** 1951**Medium:** oil on canvas**Dimensions:** 92.5 x 65.3cm**Current owner or museum:** Private collection**Provenance:**

Galerie Louis Carré, Paris

Vente: Christie's, Londres, 29 novembre 1995, Impressionist & Modern

Paintings, Watercolours & Sculpture II lot 234. sold GBP 13,800

Acquis lors de cette vente par le propriétaire de 2008

Collection Chantal Et Guy Heytens

Auctioned by Sotheby's Impressionist and Modern Art December 3, 2008 Paris, France.

Lot 70: Provenant De La Collection Chantal Et Guy Heytens Jacques Villon , 1875 –1963

Sold by Artcurial Vente Art impressionniste & moderne - 22 mars 2012 /Lot 219 Jacques Villon (Réflexion, 1951 Huile et encre sur

toile signée et datée "JACQUES VILLON 51" en bas à gauche, titrée, contresignée et datée

au dos "Réflexion Jacques Villon 51"

Estimation 35 000 - 45 000 € Vendu 54 000 €

Exhibitions:

Liège, Association pour le Progrès intellectuel et artistique de la Wallonie, Villon, 1952, no. 36

Turin, Galleria Civica d'Arte Moderna, Peintres d'aujourd'hui, France-Italie, 1953

Albi, Musée Toulouse-Lautrec, Exposition Jacques Villon, 1955, no. 41

Pittsburgh, Carnegie Institute, The 1955 Pittsburgh International Exhibition of Contemporary Painting, 1955, no. 313, reproduit pl. 119

Salisbury, The Rhodes National Gallery, Rembrandt to Picasso, 1957, no. 160

Oslo, Kunsternes Hus, Jacques Villon, 1959-60, no. 54

Bergen, Bergens Kunstforening; Stockholm, Moderne Museet, Jacques Villon, Maleri, 1960, no. 64

Paris, Musée Galliera, 10 ans de Biennale de Menton : Les Grands Prix, 1960, no. 12

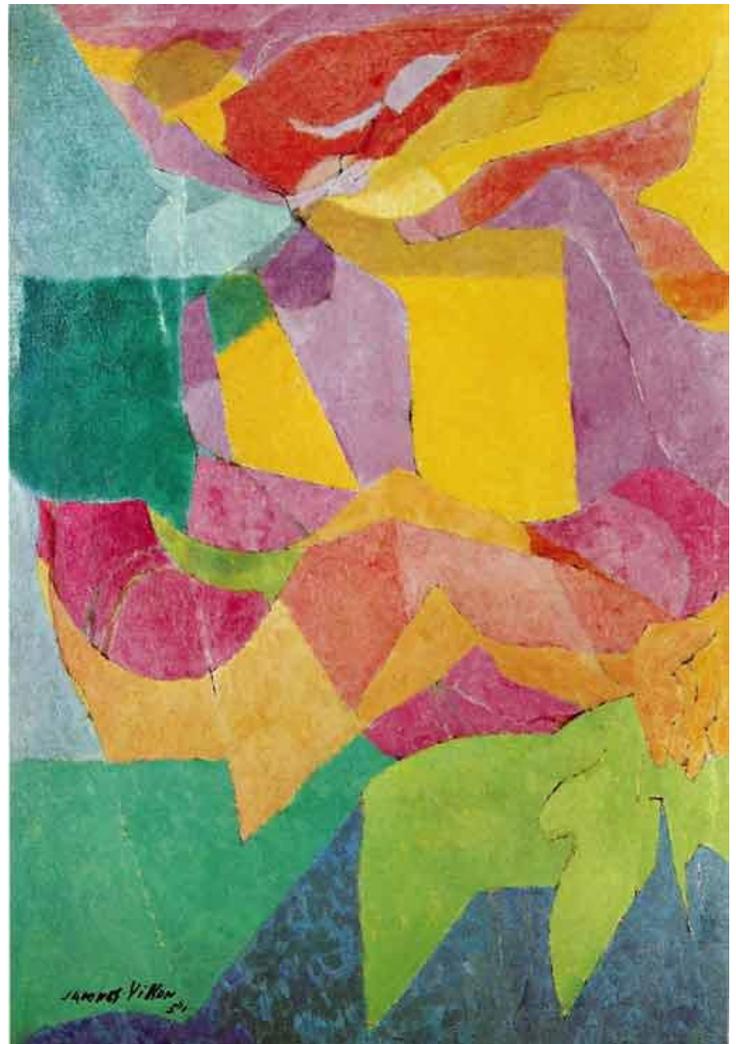
Paris, Galerie Charpentier, Cent Tableaux de Jacques Villon, 1961, no. 78

Sao Paulo, Museo de Arte Moderna, VI Bienal de Sao Paulo, 1961, no. 26

Zurich, Kunsthaus, Jacques Villon, 1963, no. 57

Selected Literature:Pierre Cabanne, "Le Trio Duchamps", in *Connaissance des Arts*, 1975, no. 214, reproduit p. 227

L'authenticité de cette oeuvre a été confirmée par Patrick Bongers



No. 481

Title: *Figure de femme*

Date: 1951

Medium: Oil on Canvas

Dimensions: 92 x 65 cm

Current owner or museum: Colmar, musée d'Unterlinden (RMN-Grand Palais). n° d'inventaire 98.6.1

Provenance:

Auctioned on March 17, 1998

Achat ; propriété de la Société Schongau



No. 482

Title: *Portrait de Mère Marie Girard*

Date: 1951

Medium: oil on canvas

Dimensions: 33 x 24 cm

Current owner or museum: Private collection

Provenance:

Artcurial/ Toulouse Rivet Vente 1094 Art moderne - 11 décembre 2006 /Lot 349 Jacques VILLON (1875-1963) Portrait de Mere Marie Girard, 1951 Huile sur toile, 8 rue Fermat, 31000 Toulouse. Estimation 1 500 - 2 000 € Vendu 3 083 € [\$]

Comment: signée et datée "51" en bas à gauche, contresignée, titrée et datée au dos

No. 483

Title: *Etude pour le Portrait de Joseph Pulizter Jr., (formely known as Etude pour le Portrait de Ralph Pulitzer - Study for a Portrait of Ralph Pulitzer*

Date: 1954

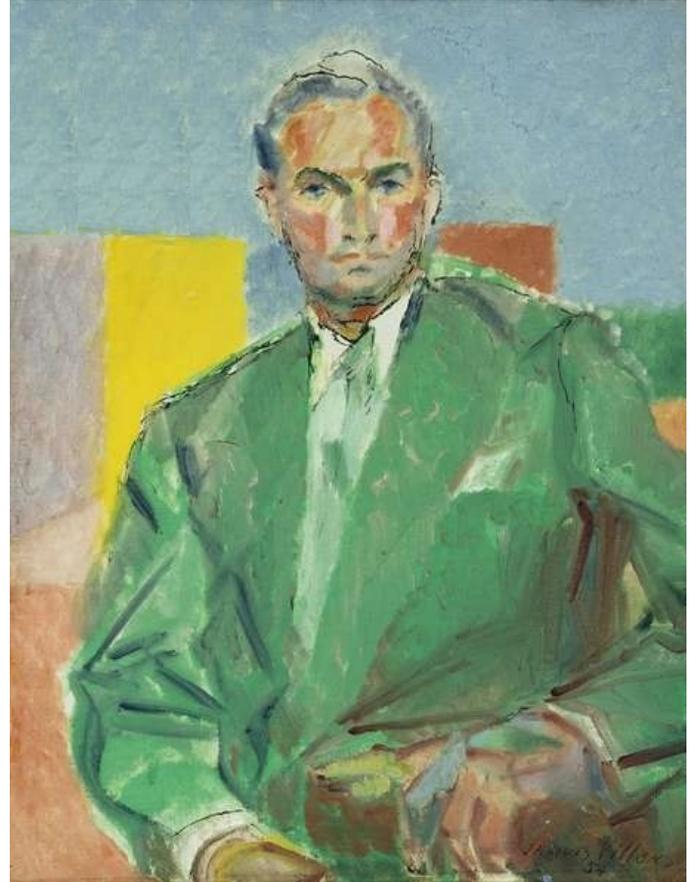
Medium: oil on canvas

Dimensions: 39 x 30 cm

Current owner or museum: Private collection

Provenance:

Comment: Note that This is actually a study for the portrait of Joseph Pulizter Jr., and certainly not of publisher and socialite Ralph Pulitzer (1879-1939)



No. 484

Title: *Portrait of Joseph Pulitzer* (No color photo has been located)

Date: 1955

Medium: Oil on canvas

Dimensions: 61 × 46 cm

Current owner or museum: Harvard Art Museums, 32 Quincy Street, Cambridge, MA 02138

Provenance:

Emily Rauh Pulitzer

Exhibitions:

Paris, Galerie Carre, "Jacques Villon, "July, 1955.

New York, Grace Borgenicht Gallery, "Jacques Villon" [in honor of his 80th birthday], October 31-November 19, 1955.

Knoedler and Company • New York April 9 to May 4 - Fogg Art Museum • Cambridge

May 16 to September 15 1957 Catalogue by Charles Scott Chetham

Selected Literature:

Maurice Serullaz, "A travers les expositions," France Illustration, no. 426, September, 1955, p. 72, illustrated.

Dora Vallier, "Intelligence de Jacques Villon," Cahiers d'Art, 1955, p. 92.

Comment: The Portrait of Joseph Pulitzer, Jr., painted in 1955, represents Villon in his later style. Cubist faceting is still evident in the arbitrary divisions of the planes and the partial rearrangement of many of the surfaces, but, on the whole, the total form is coherent and integrated in a manner similar to that found in Cezanne's late portraits.

Maurice Serullaz has written that this painting manifests "very great coloristic taste: the blues and reds, greens and violets combine or oppose in the form of delicate harmonious shadings in all values. The light is golden and transparent, the reflections play in coloristic vibrations on the face, on the front of the shirt, and on the hands."

Such subtle nuances of color and the seemingly spontaneous handling are in fact the result of hours of patient work. Mr. Pulitzer sat for Villon frequently during the autumn of 1955 at the painter's studio in the Rue LeMaitre, Putcaux. He had a rare opportunity to observe the artist's painstaking method and was allowed to keep two of the preparatory drawings which Villon made for the portrait. These sketches demonstrate the exactitude of the balance between objectivity and abstraction which is Villon's prime goal. 3 The drawings tend to be diagrammatic because they represent the construction on which the portrait was based. In the painting, however, Villon diminished the intellectual coldness apparent in the drawings. None the less this firm structure contributes the strength to the painting.

No. 485

Title: *Untitled*

Date: 1955

Medium: oil on canvas

Dimensions: 106 x 96 cm

Current owner or museum: Private collection

Provenance:

Auctioned by Trinity International Auctions & Appraisals, LLC



No. 486**Title:** *L'homme assis***Date:** 1958**Medium:** oil on canvas**Dimensions:** 91.4 x 72.6 cm**Current owner or museum:** Private collection**Provenance:**

Galerie Louis Carré & Co., Paris.

Acquired by the 2007 owner, circa 1990.

Auctioned by Christie's Sale 1874 Impressionist and Modern Art New York 12 September 2007, Lot 116 L'homme assis Estimate USD 20,000 - USD 30,000 Price realised USD 25,000

Auctioned again by Artcurial Sale Impressionist & Modern Art 2 - 02 december 2014 /Lot 252 Jacques VILLON 1875 - 1963 L'HOMME ASSIS - 1958 Estimation 40 000 - 60 000 € Sold 47,680 €

Comment: signed and dated 'JACQUES VILLON 58' (lower left); signed and dated again and titled 'Jacques Villon 58 L'HOMME ASSIS' (on the reverse)**Exhibitions:**

Paris, Grand Palais des Champs-Élysées, Salon d'Automne 1958, November-December 1958, no. 808.

Zurich, Galerie Charles Lienhard, Expositions de peintres contemporains, December 1962-January 1963, no. 1172 (illustrated).

Béziers, Espace Riquet, Jacques Villon 1875-1963: Rétrospective, July-September 1996.

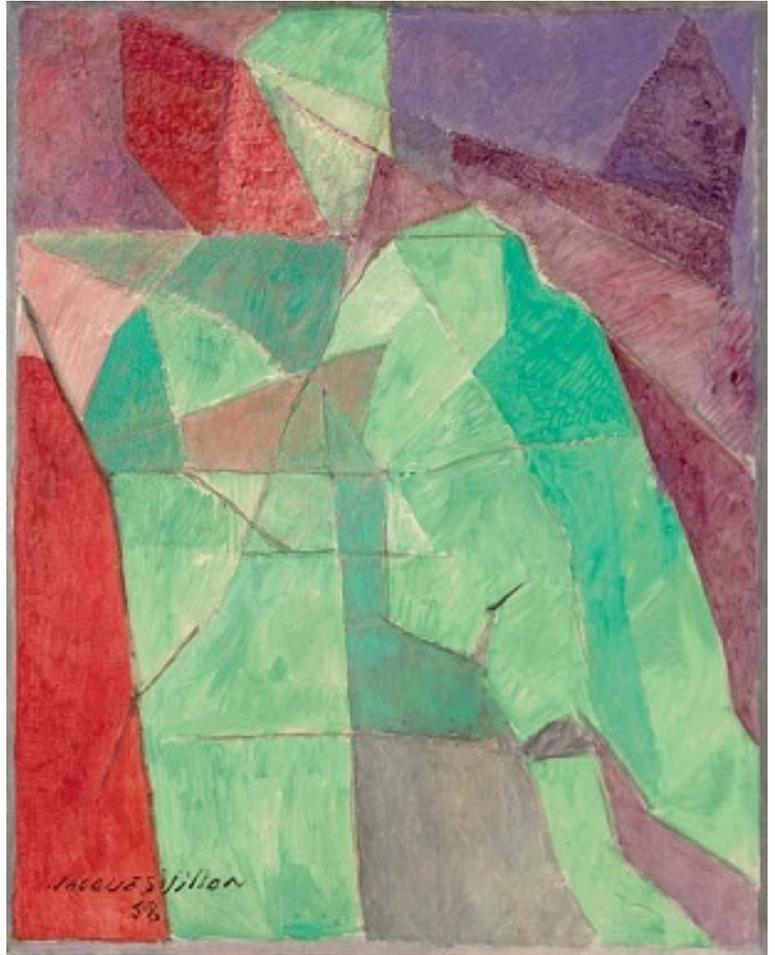
Chicago, R.S. Johnson Fine Art, "Thirty One Masterworks 1875-1975", 2010, n°21 reproduit au catalogue p. 51

Chicago, R.S. Johnson Fine Art, "Aspects of Modern Art 1880-1980", 2010, n°29 reproduit au catalogue p. 61

Selected Literature:

San Lazzaro, "Pourquoi la Nature revient-elle à l'art?," XXe Siècle, Christmas 1958, p. 6 (illustrated).

Patrick Bongers has confirmed the authenticity of this painting.



No. 487

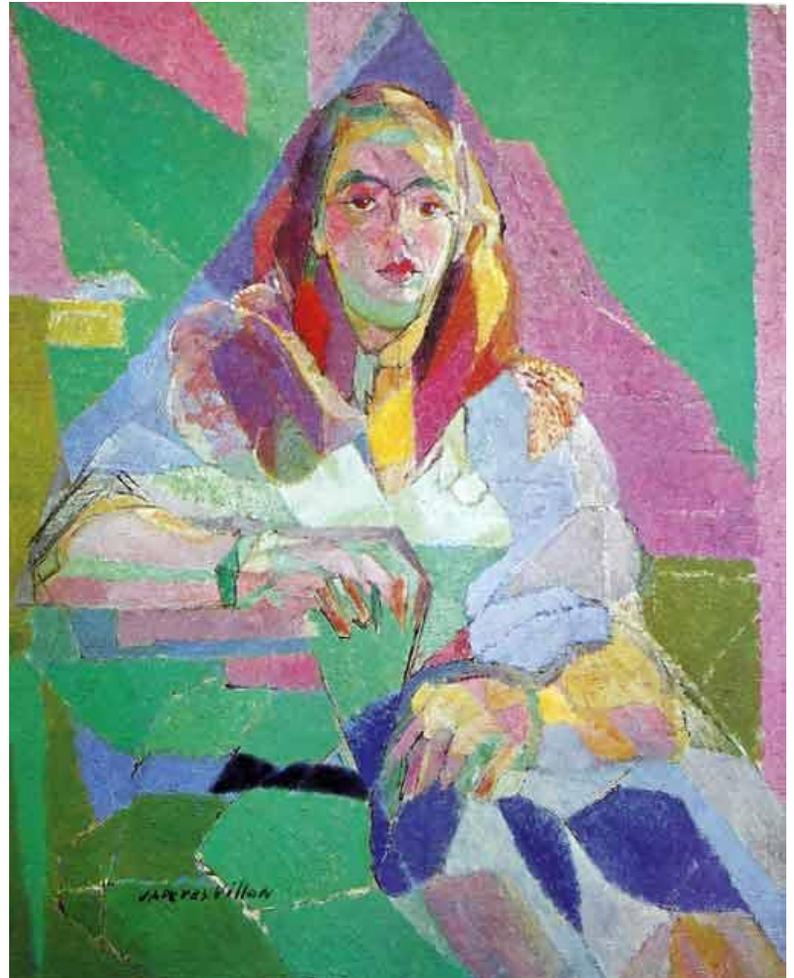
Title: *Untitled*

Date: Unknown

Medium: Oil on canvas

Dimensions: Unknown

Current owner or museum: Private collection



No. 488

Title: *Portrait of a blond haired girl*

Date: 1960

Medium: oil and ink on canvasboard

Dimensions: 40,6 x 33 cm

Current owner or museum: Private collection

Provenance:

Auctioned on May 16, 2006

No. 489

Title: *Cyril*

Date: 1961

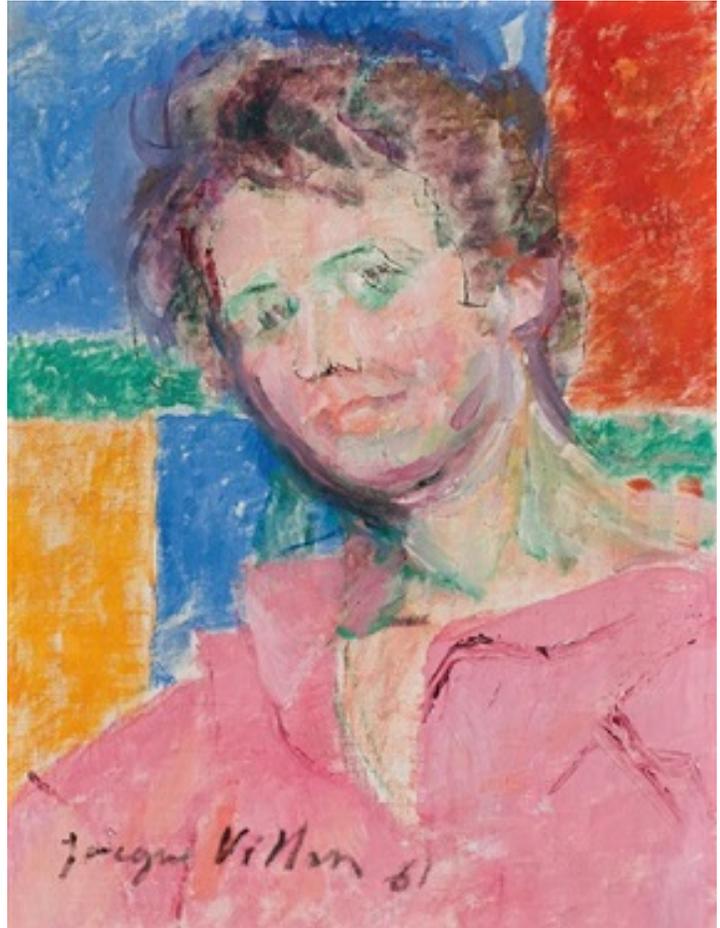
Medium: oil on canvasboard

Dimensions:

Current owner or museum: Private collection

Provenance:

Auctioned on October 23, 2014



No. 490

Title: *Portrait de Marcel Duchamp*

Date: 1961

Medium: oil on canvas

Dimensions: 22 x 16 cm

Current owner or museum:

Private collection

Provenance:

Galerie Louis Carré & Co., Paris
Svensk-Franska Konstgalleriet,
Stockholm (acquired from the
above in January 1962)

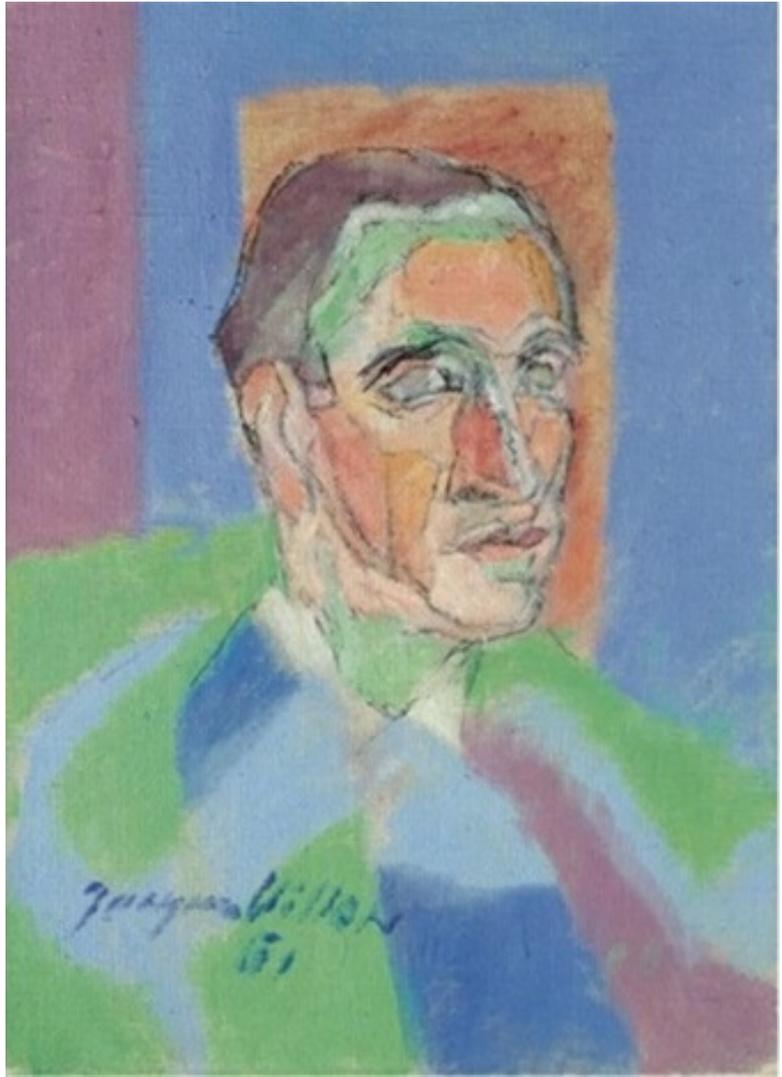
Sold by Sotheby's Impressionist
And Modern Art, Day Sale, 6
February 2007 London

Lot 401 Portrait de Marcel
Duchamp oil on canvas 22 by
16cm., 8 5/8 by 6 1/4 in. Painted
in 1961. Estimate 8,000 — 12,000
GBP Lot Sold. 9,600 GBP

Comment: signed Jacques
Villon and dated 61 (lower left);
signed Jacques Villon, dated 61
and inscribed Marcel on the
reverse

Selected Literature:

The authenticity of this work has
been confirmed by Patrick
Bongers



No. 491

Title: *Femme au foulard rouge*

Date: 1962

Medium: Oil on Canvas

Dimensions: 55 x 33 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession

Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème

Vente chez Piasa, Paris. Lot 39 - Jacques Villon - Femme au foulard rouge, 1962 Huile sur toile signée et datée en bas à gauche :

«Jacques Villon 62». 55 X 33 cm (22 X 13 in). Estimation 2 000 / 3 000 €

Comment: Titrée et signée : «Femme au foulard rouge Jacques Villon» au dos

Exhibitions:

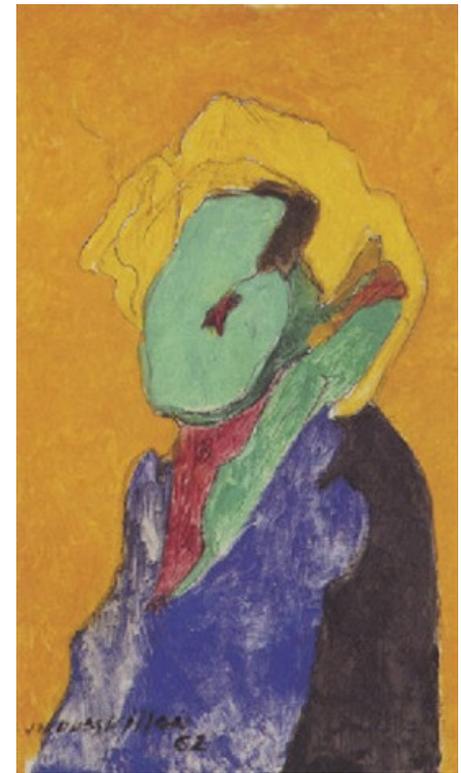
Conches, Vie Biennale de peinture de la ville de Conches, Salon

1965, «Hommage à Jacques Villon», Maison des Jeunes, 1-25 juillet, 1965

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 492

Title: *Portrait de Claude*

Date: 1962

Medium: oil on canvas

Dimensions: 46 x 38 cm

Current owner or museum: Private collection

Provenance:

Auctioned on December 12, 2007

Sold by Beaussant Lefèvre, Gravures et Tableaux Modernes. April 2, 2008 Drouot Richelieu - Salle

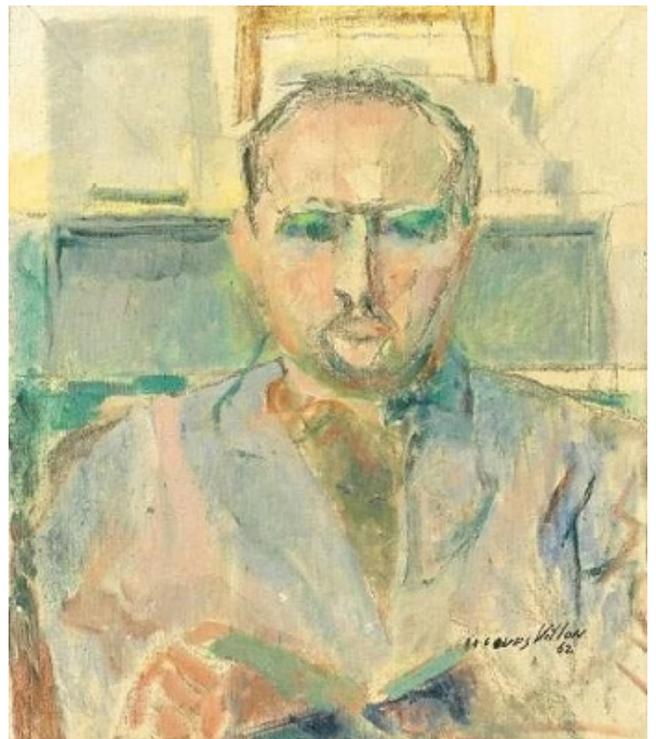
10 Lot n° 250 Portrait de Claude, 1962 Huile sur toile, signée et datée "62" vers le bas à droite,

resignée, redatée et titrée au dos. 46 x 38 cm. Estimation 2 000 - 2 500 EUR Résultat : 2 000 EUR

Auctioned on November 21, 2014

Auctioned by Millon & Associés. Petites oeuvres de Grands Maîtres July 8, 2015 Drouot Richelieu

- Salle 6 Lot n° 412. Portrait de Claude Huile sur toile 46 x 38 cm Signé et daté en bas à droite



Jacques Villon 62 Porte au dos les inscriptions manuscrites A Claude Paveroli Jacques Villon 62 portrait de Claude Estimation 8 000 - 12 000 EUR

Selected Literature:

L'authenticité de l'oeuvre a été confirmée par Monsieur Patrick Bongers, un certificat sera remis à l'acquéreur.

No. 493

Title: *Portrait de Madame Olga Burel*

Date: 1963

Medium: Oil on Canvas

Dimensions: 73 x 60 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 40 - Jacques Villon - Portrait de madame Olga burel, 1963 Huile sur toile signée, datée en bas à gauche :

«Jacques Villon 63» 73 X 60 cm (29 X 24 in). Estimation 6 000 / 8 000 €

Comment: Mme Olga Burel a épousé M. Louis Carré le 5 février 1960.

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



13. Self-portraits

No. 494

Title: *Self-portrait*

Date: 1909

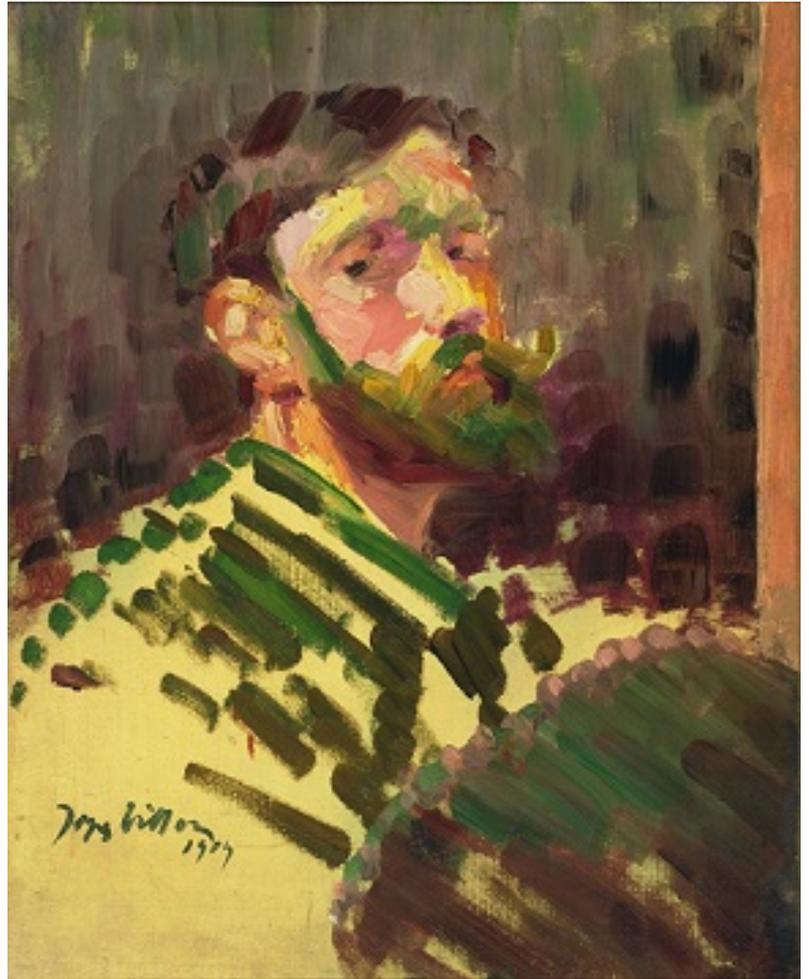
Medium: Oil on canvas

Dimensions: 41.2 x 33.3 cm

Current owner or museum:
Museum of Modern Art, New
York. Object number 795.1995

Provenance:

Louise Reinhardt Smith Bequest



No. 495

Title: *Portrait*

Date: 1920

Medium: pencil on paper

Dimensions: 27,9 x 20,3 cm

Current owner or museum: Private collection

Provenance:

Auctioned on September 29, 2016

No. 496

Title: *Self-Portrait*

Date: 1920s

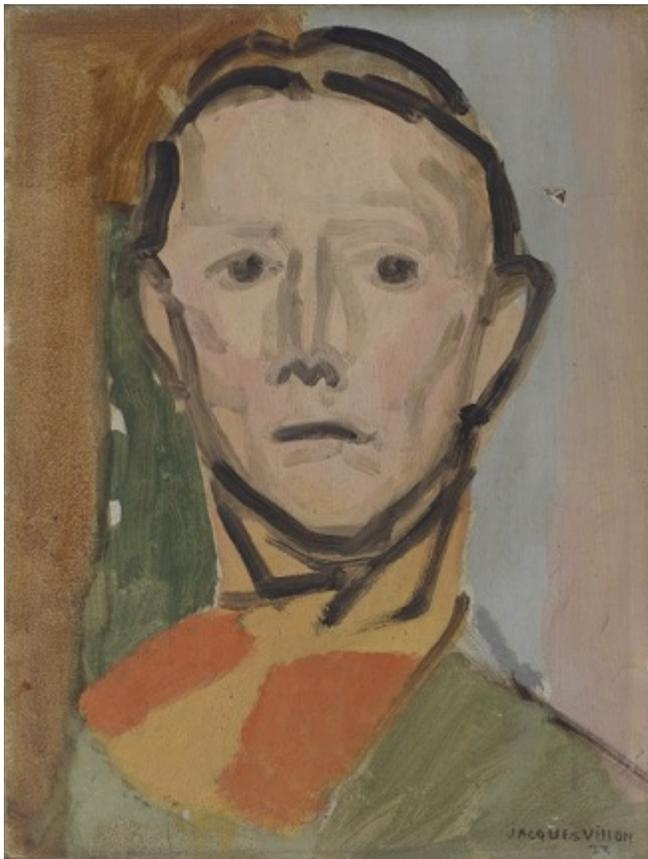
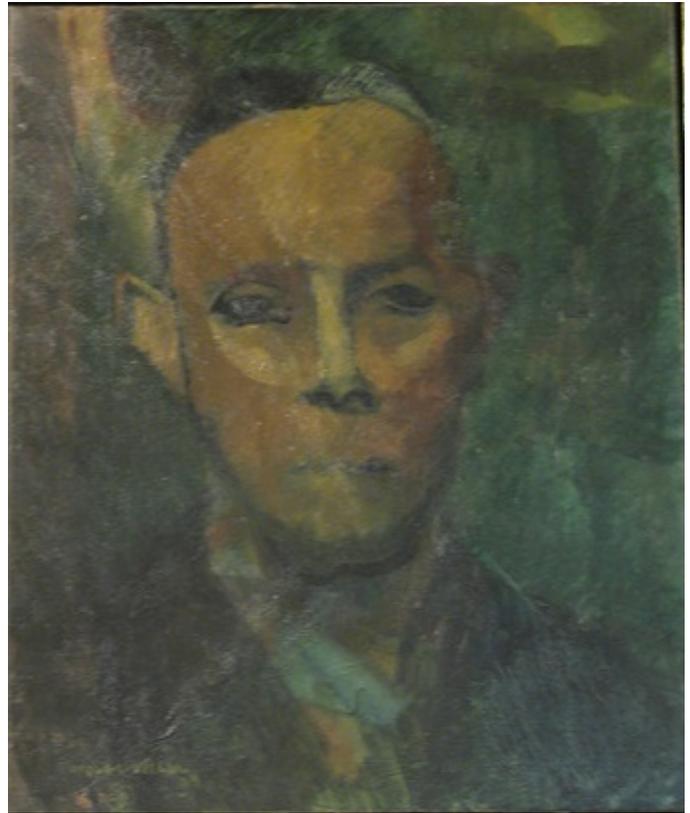
Medium: Oil on canvas

Dimensions: 61 X 57 cm

Current owner or museum: The Yale University Art Gallery, 1111 Chapel Street (at York Street) New Haven, Connecticut. Object number 1994.29.2

Provenance:

Bequest from the Estate of Clara G. Binswanger



No. 497

Title: *Head of a Man*

Date: 1923

Medium: oil on canvas

Dimensions: 32.7 x 24.7 cm

Current owner or museum: Albright-Knox Art Gallery, 1285 Elmwood Avenue Buffalo, New York. Object number 1954:1.13

Provenance:

Joseph Brummer, New York; A. Conger Goodyear, New York, by 1929; presented to Albright Art Gallery, 1954

No. 498

Title: *Self Portrait*

Date: 1923

Medium: Oil on canvas

Dimensions: 46 x 38 cm

Current owner or museum: The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028 Met Accession No 1975.1.217

Provenance:

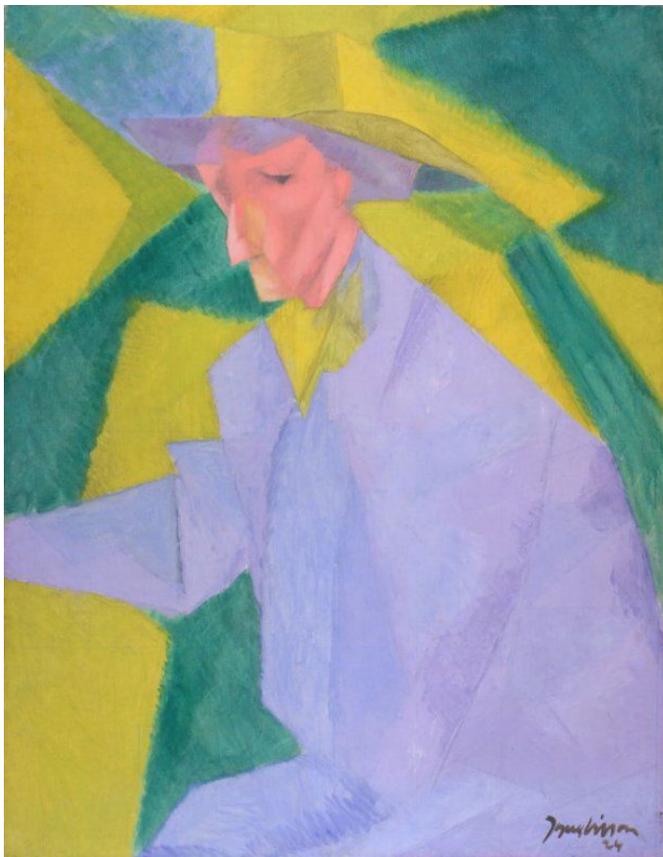
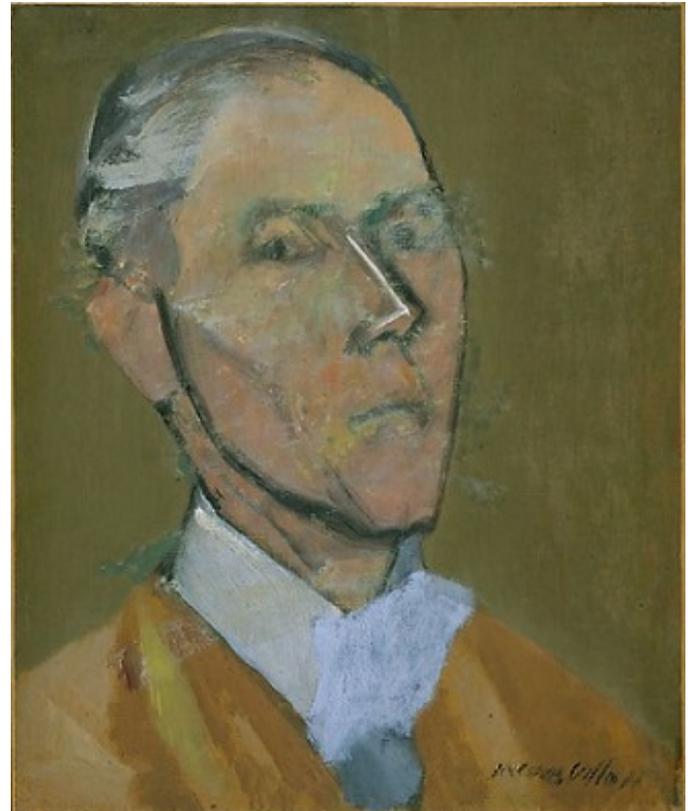
Acquired from the Galerie Louis Carré, Paris, by Robert Lehman, New York, October 5, 1964.

Credit Line: Robert Lehman Collection, 1975

Comment: Inscribed by the artist on the verso of the canvas: Jacques Villon 23

Selected Literature:

The Robert Lehman Collection. Vol. 3, Nineteenth- and Twentieth-Century Paintings



No. 499

Title: *Jacques*

Date: 1924

Medium: Oil On Canvas

Dimensions: 144.8 x 113 cm

Current owner or museum: Fine Arts Museums of San Francisco

Provenance:

Credit Line: Museum Collection

Accession Number: X1987.104.

Acquisition Date: 1987-01-01

No. 500**Title:** *Un peintre***Date:** 1924**Medium:** Oil on canvas**Dimensions:** 46 x 55 cm**Current owner or museum:** Private collection**Provenance:**

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 10 - Jacques Villon - Un

peintre, 1924 Huile sur toile signée, datée en bas à droite : «Jacques Villon 24» 46 X 55 cm (18 1/2 X 22 in) Estimation 5 000 / 6 000 €

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur

**No. 501****Title:** *Autoportrait***Date:** 1925**Medium:** Oil on canvas**Dimensions:** 34.9 x 28.6 cm**Current owner or museum:** Private collection**Provenance:**

Mr. & Mrs. Louis Kaufman, United States (acquired by 1957)

Stendahl Galleries, Los Angeles

Sale: Abell Auction Company, Los Angeles, September 18, 2016, lot 430

Sold by Sotheby's Impressionist and Modern Art Online. 24 July 2019 • New York. Lot 42 Property from a Private Southern Collection. Jacques Villon | Autoportrait Oil on canvas 13¾ by 11¼ in. (34.9 by 28.6 cm) Painted in 1925. Estimate: 6,000 - 8,000 USD Lot Sold: 10,000 USD

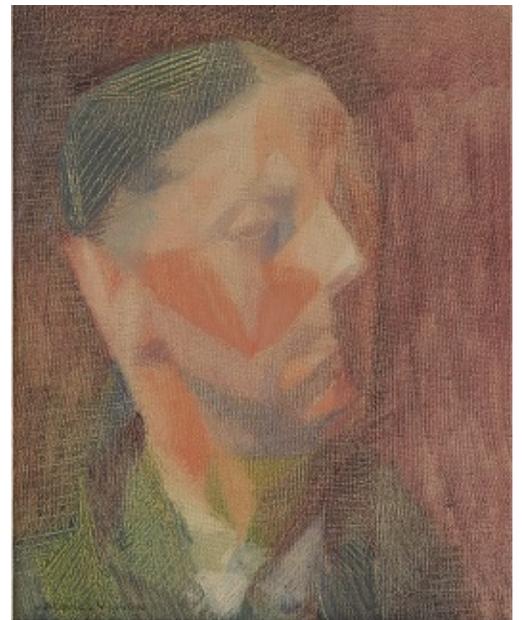
Exhibitions:

(possibly) San Francisco, San Francisco Museum of Art, Jacques Villon, 1957

Santa Barbara, Santa Barbara Museum of Art, 1967 (on loan)

Selected Literature:

The authenticity of this work has been confirmed by Galerie Louis Carré & Cie.



No. 502

Title: *Portrait*

Date: 1925

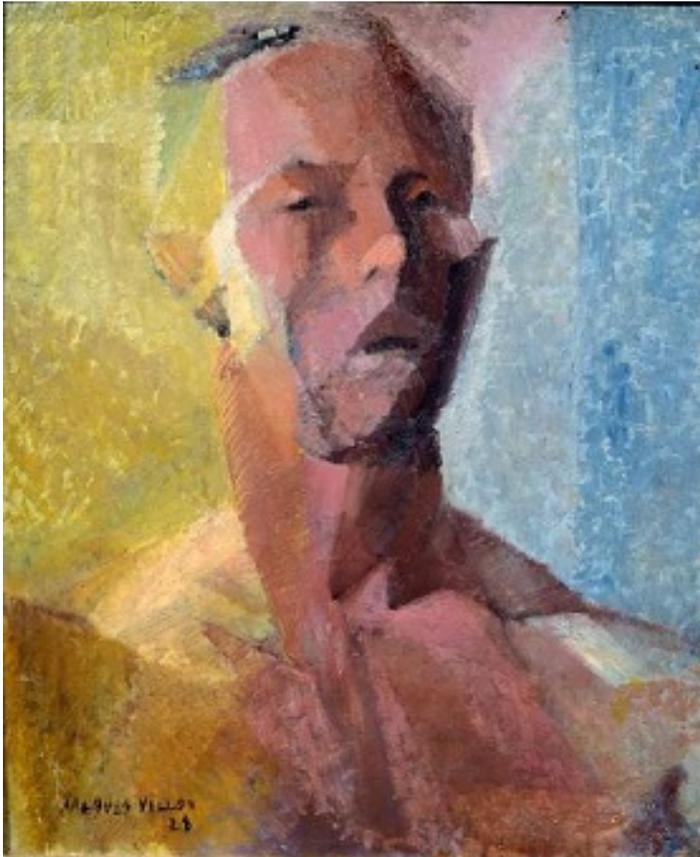
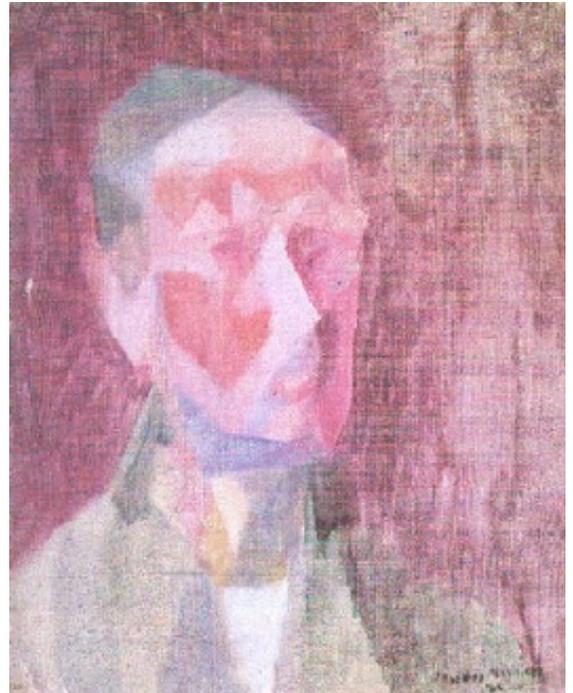
Medium: Oil on Canvas

Dimensions: 51 x 33 cm

Current owner or museum: Private collection

Provenance:

Auctioned on June 29, 1988



No. 503

Title: *Self Portrait*

Date: 1928

Medium: oil on canvas

Dimensions:

Current owner or museum:

Musée d'art moderne André

Malraux - MuMa

2 boulevard Clemenceaum 76600

Le Havre

No. 504**Title:** *La Blouse bleue***Date:** 1929**Medium:** Oil on canvas**Dimensions:** 55 x 46,5 cm**Current owner or museum:**

Private collection

Provenance:

Acquired from the artist by

Louis Carré, Paris

By descent to his wife, Olga

Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris,

Hôtel Drouot, 3 July 2003,

Succession Olga Carré, Née

Burel, Ancienne Collection

Louis Carré : 4ème Vente

chez Piasa, Paris. Lot 21 -

Jacques Villon - La blouse

bleue, 1929 Huile sur toile 55

X 46 cm (22 X 18 1/2 in)

Estimation 5 000 / 6 000 €

Auctioned again on June 17,

2011 by Piasa Tableaux et

sculptures impressionnistes,

XIXe et modernes, Salle 1 -

Drouot-Richelieu - 9, rue

Drouot - Lot n° 35 Estimation

6 000 / 8 000 €

Exhibitions:

Oslo, «Jacques Villon», Kunsternes Hus, 14 novembre-3 janvier 1960, n° 17, 1959

Bergen, «Jacques Villon», Maleri, Bergens Kunstforening, 15 janvier-7 février, n° 16,

1960

Stockholm, «Jacques Villon», Maleri och Grafik 1902-1959, Moderna Museet, mars, n°

18, 1960

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de

Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 505

Title: *Tête (Self portrait)*

Date: 1929

Medium: Oil on canvas

Dimensions: 35.6 x 28.6 cm

Current owner or museum:
Private collection

Provenance:

Galerie Lucien Lefebvre-
Foinet, Paris (label verso)

Shannon's Fine Art

Auctioneers, Milford,
Connecticut, Fine American
and European Paintings,

October 25, 2001, lot 81

Private Collection, Port
Washington, New York

Auctioned by Heritage

Auctions, Dallas, Texas 75261-

4127 October 23 2012 Modern

& Contemporary Art Signature

Auction - Dallas #5113 *Tête*,

1929. Oil on canvas. 14 x 11-

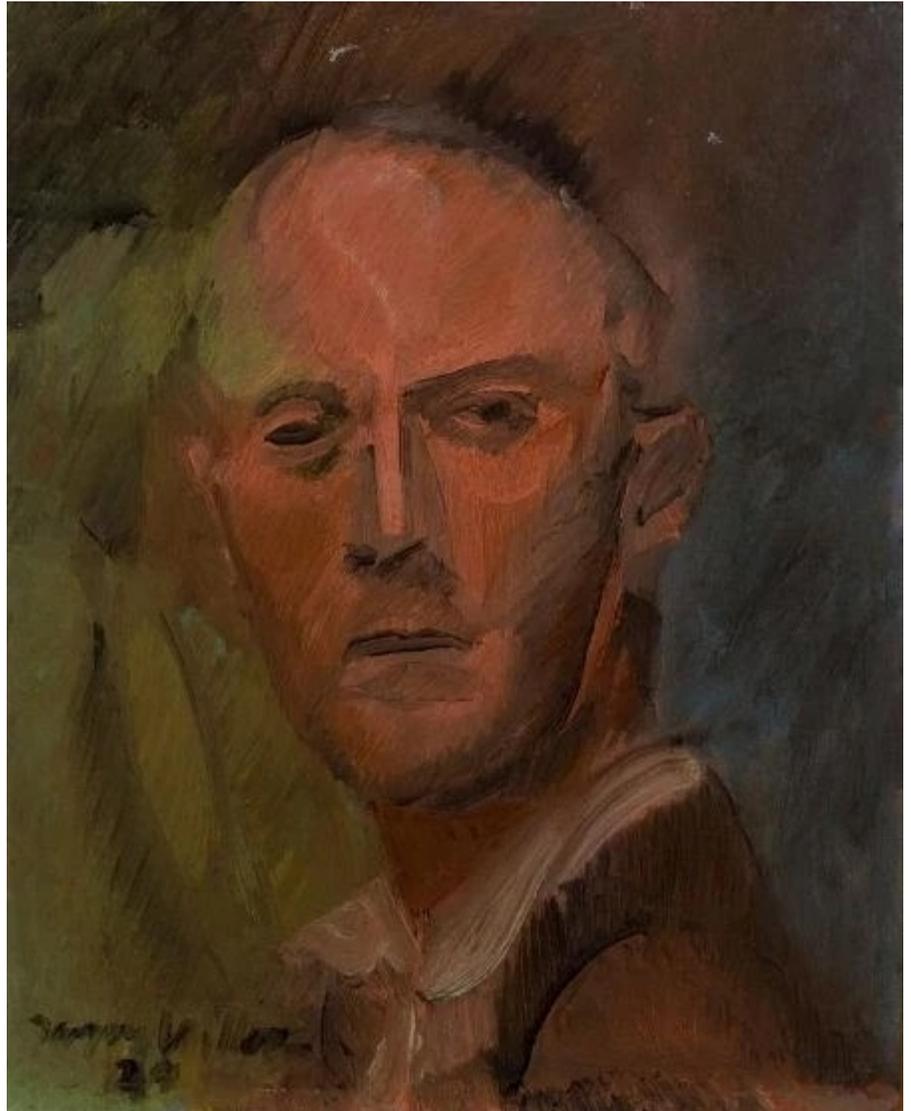
1/4 inches (35.6 x 28.6 cm).

Signed and dated low

Comment: Bears inscription

on stretcher: No. 9 Portrait

Villon



No. 506

Title: *The Philosopher*

Date: 1930

Medium: Oil on commercial canvasboard

Dimensions: 100.6 x 81cm

Current owner or museum: Brooklyn Museum, 200 Eastern Parkway, Brooklyn, New York 11238-6052. Accession Number 34.1000

Provenance:

Gift of Gerda Stein

Comment: Based on a life study of a seated male bather swathed in a towel and reading a newspaper, Villon's simultaneously geometric and organic painting blends hard- and softedged intersecting planes with the contours of a powerful, muscular body and its enveloping white drapery. Although this work developed out of an initial interest in the human form, the artist gave it a title that evokes the metaphysical realm of the intellect or the incorporeal—reflecting Villon's own considered approach to painting.

Exhibitions:

About Time: About Time: 700 Years of European Painting, October 3, 2003–January 7, 2008



No. 507

Title: *Philosophe - The Philosopher*

Date: 1962

Medium: Oil on canvas

Dimensions: 92 x 65 cm

Current owner or museum: Statens Museum for Kunst, Sølvgade 48-50, 1307 København K, Denmark. Inventory number KMS 6876

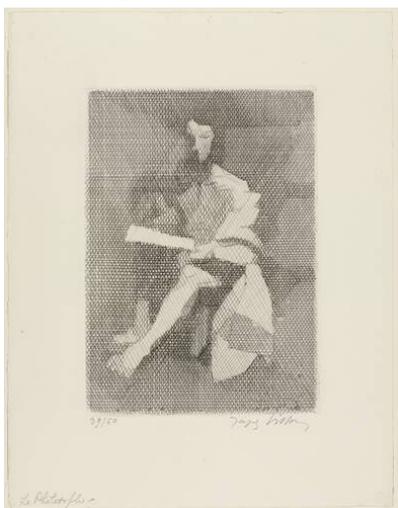
Provenance:

The Royal Collection of Paintings and Sculptures

Acquisition date 1975

Comment: Inscription verso: "PHILOSOPHE" Jacques Villon. 62

Note: In our opinion, this painting is also inspired by Villon's 1930 etching of the same title (See photo)



No. 508

Title: *Autoportrait*

Date: 1934

Medium: Oil on
canvas

Dimensions: 41 x 33
cm

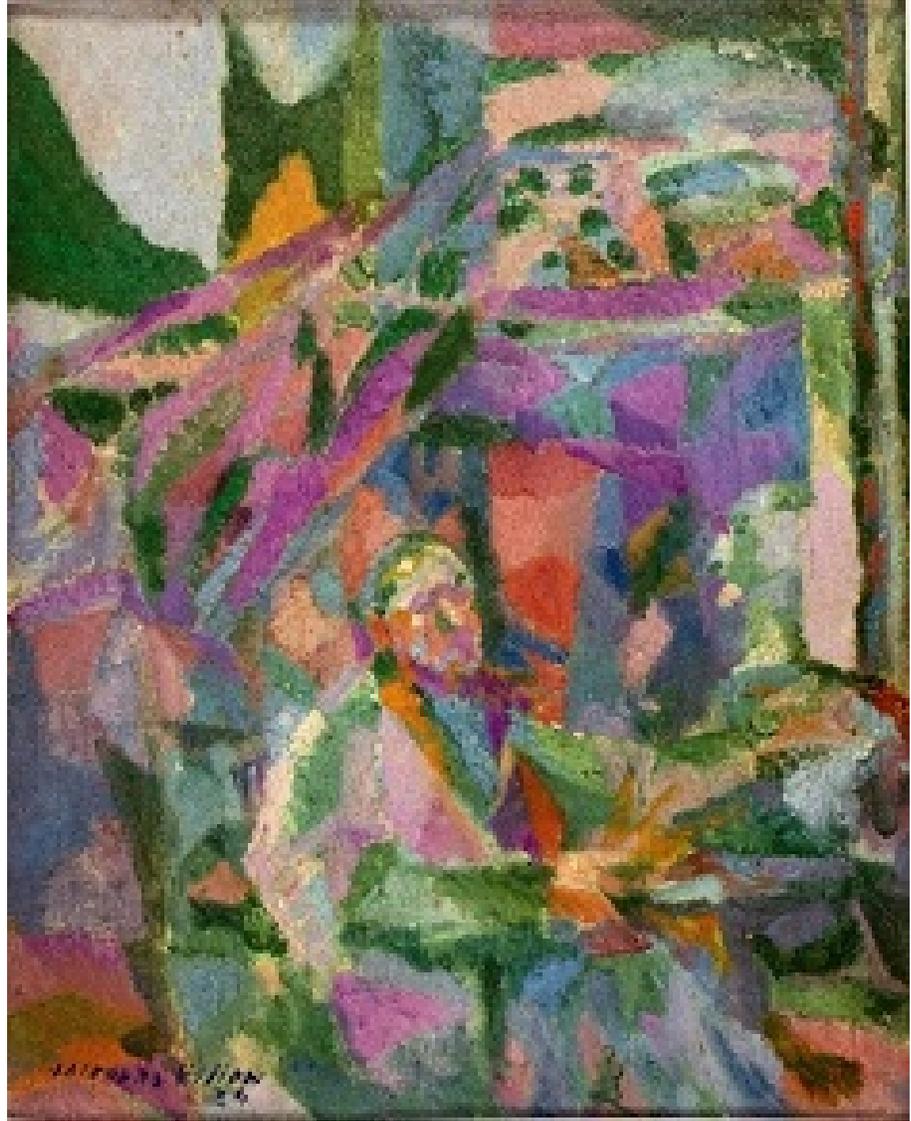
**Current owner or
museum:** Musée d'Art
moderne de Paris
Inventory No. AMVP
1889

Provenance:
Donation de Mme
Mathilde Amos en 1955

Exhibitions:
Jean Tardieu et les arts
plastiques : Caen
(France), Musée des
Beaux-Arts de Caen, 14
octobre 2004-06 janvier
2005

Picasso et le Cubisme :
Séoul (République de
Corée), Hangaram Art
Museum of Seoul Arts
Center, 28 décembre
2018-31 mars 2019

Paris Moderne :
Schwäbisch Hall
(Allemagne), Kunsthalle
Würth, 15 avril 2019-15 septembre 2019



No. 509

Title: *Study for a Self Portrait*

Date: 1935

Medium: Graphite and orange and black crayon

Dimensions: 23.5 x 19.3cm

Current owner or museum: Metropolitan Museum of Art, New York. Accession Number:1975.1.752

Provenance:

The artist; Galerie Louis Carré, Paris (acquired in the late 1940's);

Lucien Goldschmidt, New York (acquired from Galerie Louis Carré);

Robert Lehman (acquired from Lucien Goldschmidt, New York, April 1964)

Credit Line:Robert Lehman Collection, 1975

Comment: Inscribed in graphite on mat (in another hand): pour/ un auto-portriat/ pas executé

Selected Literature (Met):

Twentieth-Century French Drawings from the Robert Lehman Collection

The Robert Lehman Collection. Vol. 9, Nineteenth- and Twentieth-Century European Drawings

The Robert Lehman Collection. Vol. 3, Nineteenth- and Twentieth-Century Paintings



No. 510**Title:** *Homme dessinant
(portrait de l'artiste)***Date:** 1935**Medium:** Oil on canvas**Dimensions:** 116 x 81cm**Current owner or museum:**

Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, Succession Olga Carré,

Née Burel, Ancienne Collection

Louis Carré : 1ère Vente chez

Piasa, Paris, December 9, 2002.

Lot 26 - Jacques Villon 1875-1963

- Homme dessinant (portrait de

l'artiste), 1935 Huile sur toile

signée en bas vers la gauche 116 X

81 cm (453/4 X 31 in). Estimation

20 000 / 30 000 €

Comment:In his book *Les 3 Duchamp*, Pierre

Cabanne writes about Jacques

Villon as follows:

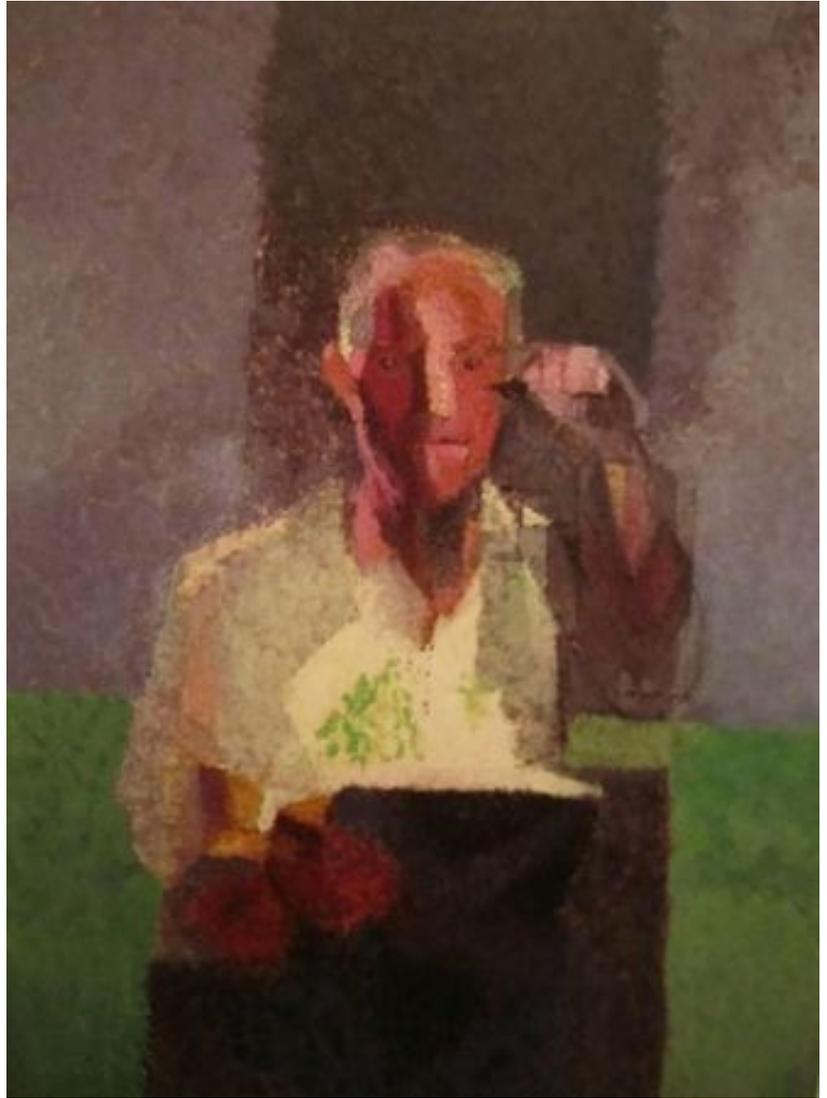
“His paintings are accompanied by many drawings. [...] Engravings

preceded or completed the

paintings, enabling the artist to push his pictorial development to the extreme using all the professional resources he had mastered. Transposed into black and white, the colored harmonies create another dimension and a special resonance within a spatial configuration specific to the etching technique. For Villon, the transposition was actually a kind of re-invention. If we compare prints and paintings of the same subject, we become aware of all that both separates and relates the two media.”

Homme dessinant was preceded by an engraving entitled *Petit dessinateur* that aptly illustrates Pierre Cabanne's words. “Everything that separates them is almost invisible, because we immediately perceive what connects them: a man's bust in the center of the image facing forward, arms uplifted to measure proportions with the help of a pencil. The three works actually proceed in pairs, with drawing and oil for similar poses, aquatint and oil for volumes.”

Drawings in ink on tracing paper are in some ways only “trial runs” to find the right position for the left arm of the draftsman. The medium enabled Jacques Villon to



describe the subject using geometrical forms, to create a radical approach to shape in a purely intellectual and even architectural context.

His approach is completely different in the etching, where hatch marks of varying intensity create differences in value. These are used primarily on the face, arm, and table, and precede the color studies of different planes as well as shadows thrown on certain sections of the oil painting.

Homme dessinant is thus the sum of these two preparatory studies. The superb canvas is remarkable for a color scheme reduced to four tones laid on the surface in a very simple geometrical design. And we must remember that the artist posing is Jacques Villon in person.

Note: Villon did also an etching version of this painting: *Le Petit dessinateur*. 1935. Eau-forte. 120 x 162. Ginestet et Pouillon 389 (see photo)

Exhibitions:

- Sao Paulo, VIe Biennale du Musée d'Art Moderne de Sao Paulo, 1935
- Venise, XXVe Biennale de Venise, juin - octobre 1950
- Paris, Musée National d'Art Moderne, "Jacques Villon", 5 février - 25 mars 1951
- Berne, Kunsthalle, "Jacques Villon, Louis Moilliet", 5 mai - 3 juin 1951
- Albi, Musée Toulouse-Lautrec, "Jacques Villon", 3-30 avril 1955
- Paris, Galerie Louis Carré, "Jacques Villon, Peintures", 13 mai - 12 juin 1955
- Paris, Galerie Louis Carré, "Dessins de Jacques Villon", 16 mars - 28 avril 1956
- Venise, XXVIIIe Biennale de Venise, juin-octobre 1956, reproduit page 50
- Paris, Salon d'Automne, "Hommage à Jacques Villon", novembre 1957
- Paris, Bibliothèque Nationale, "Jacques Villon. L'œuvre gravé : 1891-1958", 22 mai - 20 septembre 1959
- Oslo, Kunsternes Hus, "Jacques Villon", 14 novembre 1959 - 3 janvier 1960
- Bergen, Kunstforening, 15 janvier - 7 février 1960
- Stockholm, Moderna Museet, "Jacques Villon. Maleri och Grafik 1902-1959", mars 1960
- Paris, Galerie Charpentier, "Cent tableaux de Jacques Villon", 27 avril - 22 juin 1961, reproduit
- Sao Paulo, Musée d'Art Moderne, "VIe Biennale de Sao Paulo", septembre-décembre 1961
- Boston, Museum of Fine Arts, "Jacques Villon, master of graphic art", 20 février - 19 avril 1964 ; ensuite à l'Art Institute, Chicago
- Rouen, Musée des Beaux-Arts, "Les Duchamp : Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp, Suzanne Duchamp", 15 avril - 1er juin 1967, reproduit page 49



- Rouen, Musée des Beaux-Arts, "Jacques Villon", 14 juin - 21 septembre 1975, et Paris, Grand Palais, 11 octobre - 15 décembre 1975
- Cambridge, Fogg Art Museum, "Jacques Villon", 17 janvier - 29 février 1976, puis, Purchase, Roy R. Neuberger Museum, 23 mars - 23 mai 1976
- Paris, Centre Georges Pompidou, "Paris 1937 - Paris 1957", 28 mai - 2 novembre 1981
- Neufchâtel Musée des Beaux-Arts "Jacques Villon", 3 juillet-19 septembre 1982
- Montrouge, XXVIIIe Salon de Montrouge, Centre Culturel et Artistique, "Jacques Villon", 1983
- Morlaix, Musée des Jacobins, "Jacques Villon", été 1988, n° 28, reproduit page 30
 - L'Isle-sur-la-Sorgue, Campredon Art & Culture, "Galerie Louis Carré, Histoire et actualité", 11 mars - 11 juin 2000, reproduit en couleurs page 89
- Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

Selected Literature:

- René-Jean, "Jacques Villon", Édition Braun & Cie, Lyon, 1945, reproduit page 14
- Florent Fels, "L'Art Vivant de 1900 à nos jours", Caillet, Genève, 1950, reproduit page 21
- Jacques Lassaing "Jacques Villon", Ed. de Beaune, Paris 1950 page 10
- Jérôme Mellquist, "Jacques Villon, maître de Puteaux", Arts Documents, Genève, 1950, reproduit page 5
- Jean Adhémar, "Les journaux amusants et les premiers peintres cubistes", L'Œil, 15 avril 1955
- Giulia Veronesi, "Una mostra di Jacques Villon", Emporium (Bergame), juillet 1955
- Jérôme Mellquist, "Jacques Villon o il fuoco dello spirituo", "La Biennale di Venezia", août-septembre 1957, reproduit page 12
- René Boullier, "De Kupka à Villon", Aux Écoutes, 25 septembre 1959, reproduit page 45
- René Barotte, "La Cote délirante des tableaux...", "Plaisir de France", octobre 1959, reproduit page 53
- Yvon Taillandier, "Jacques Villon, de la pyramide au carré (propos sur la construction du tableau)", XXe siècle, mai-juin 1959, reproduit page 17
- Simone Frigerio, "Jacques Villon", Aujourd'hui, Art et Architecture, juillet 1961, reproduit page 11
- Jean Tardieu "Cent tableaux de Jacques Villon" Louis Carré Paris 1961 reproduit
- Abbé Maurice Morel, "Hommage à Jacques Villon", Journal de l'Amateur d'Art, 25 juin 1963, reproduit page 11
- Pierre Cabanne, "Les 3 Duchamp, Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp", Ides et Calendes, Neuchâtel, 1975, reproduit page 192

No. 511

Title: *Mon portrait*

Date: 1942

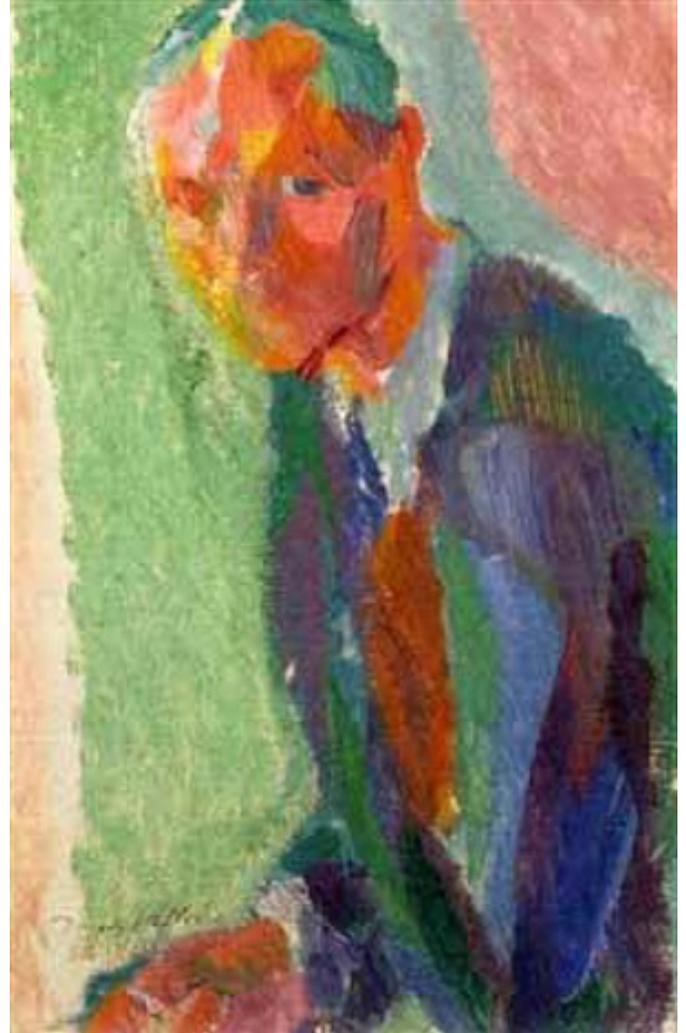
Medium: oil on canvas

Dimensions: 37.8 x 27.3 cm

Current owner or museum: Private collection

Provenance:

Auctiones on May 21, 2006 and April 15, 2009



No. 512

Title: *Autoportrait* (No photo available)

Date: 1935

Medium: Oil on canvas

Dimensions: 55 x 46 cm

Current owner or museum: Private collection

Provenance:

Shirley Hazzard Steegmuller collection, New York

Comment: After Shirley Hazzard died on 12 December 2016, parts of the family collection (see next entry) were sold in auctions

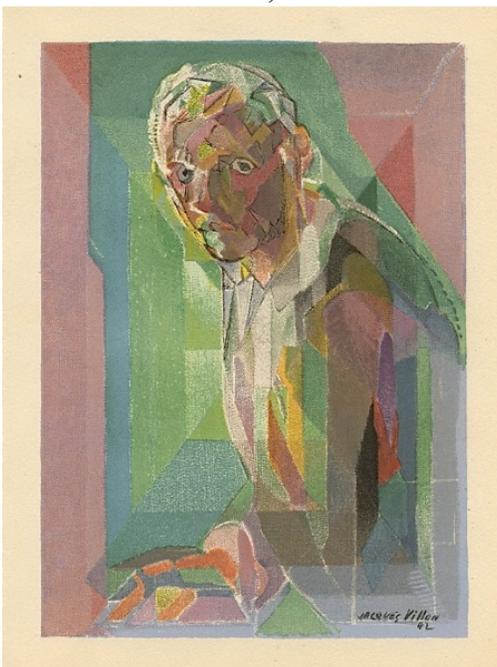
Exhibitions:

Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

No. 513**Title:** *Portrait de l'artiste***Date:** 1942**Medium:** Oil on canvas**Dimensions:** 92 x 65 cm**Current owner or museum:** New York, collection Shirley Hazzard Steegmuller**Provenance:**

Francis Steegmuller (July 3, 1906 – October 20, 1994) was an American biographer, translator and fiction writer, who was known chiefly as a Flaubert scholar.

Born in New Haven, Connecticut, Steegmuller graduated from Columbia University in 1927.[1] He contributed numerous short stories and articles to *The New Yorker* and also wrote under the pseudonyms of Byron Steel and David Keith. He won two National Book Awards—one in 1971 for Arts and Letters for his biography of Jean Cocteau (*Cocteau: A Biography*),[2] another in 1981 for Translation for the first volume of Flaubert's selected letters (*The Letters of Gustave Flaubert 1830-1857*)[3]—and the American Academy of Arts and Letters Gold Medal. While in France, he met Jacques Villon, who introduced him to his first wife, the artist Beatrice Stein a



pupil and friend of Villon. She died in 1961. He married the writer Shirley Hazzard in 1963. His collected papers are held at two universities: at Yale University, the James Jackson Jarves (1818–1888) Papers and the Francis Steegmuller Collection for Jacques Villon; at Columbia University, the Francis Steegmuller Papers 1877–1979. He died in New York.

The 1948 book *Jacques Villon ou L'Art Glorieux. Il Construit Un Tableau. Un Épi, Une Rose. Un Visage, Un Sein Nu* contains seven excellent lithographs in colour, three of which are double-page, all signed in the plates by Villon, including a lithographic version of the above portrait (Orozco Lithographs No. L 94, not in Ginestet & Pouillon)

No. 514

Title: *Misère*

Date: 1946

Medium: Oil on Canvas

Dimensions: 73 x 60 cm

Current owner or museum:

Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession

Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème

Vente chez Piasa, Paris. Lot 37 - Jacques Villon - Misère, 1946

Huile sur toile signée en bas à droite : «Jacques Villon», titrée,

signée, datée : «Misère Jacques Villon 46» au dos 73 X 60 cm (29

X 24 in) Estimation 2 000 / 3 000 €

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné

de l'oeuvre peint de Jacques Villon, à paraître prochainement

aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 515**Title:** *Autoportrait (Homme à la blouse)***Date:** 1949**Medium:** Oil on Canvas**Dimensions:** 41 x 27 cm**Current owner or museum:** Private collection**Provenance:**

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 2ème Vente chez Piasa, le 10 décembre 2002. Lot 82 Jacques Villon 1875-1963 - Homme a la Blouse, 1949 Huile sur toile signée en bas à droite, contresignée, titrée et datée "49" au dos 41 X 27 cm (161/4 X 103/4 in). Estimation 8 000 / 10 000 €

Exhibitions:

- Albi, Musée Toulouse-Lautrec, "Exposition Jacques Villon", 3-30 avril 1955, n° 38, reproduit planche XX

- Tokyo, Galerie Tokoro, "Les 3 Duchamp, Jacques Villon (1875-1963), Raymond Duchamp-Villon (1876-1918), Marcel Duchamp (1887-1968)", 2 novembre - 15 décembre 1984, n° 7, reproduit en couleurs page 39

Selected Literature:

- Jacques Lassaing, "Jacques Villon ou la Constance", revue de la Pensée Française, New York - Montréal, novembre 1950, reproduit page 50

- "L'œuvre gravé de Jacques Villon", Art-Document, Pierre Cailler, Genève, août 1955, catalogue de l'exposition du Musée Rath, Genève, 26 juin - 31 juillet 1955, cahier n° 15, reproduit page 14

- Jérôme Mellquist, "Jacques Villon", Documents, Genève, août 1955, n° 15, reproduit page 14

Ce tableau sera répertorié et reproduit au Catalogue raisonné de l'œuvre peint de Jacques Villon, à paraître prochainement aux Éditions Louis Carré & Cie

Un certificat de Monsieur Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 516

Title: *Autoportrait*

Date: 1949 (August 15)

Medium: Oil on Canvas

Dimensions: 100 x 73 cm

Current owner or museum:

Musée des beaux-arts de Rouen ,
Esplanade Marcel Duchamp,
Rouen. Numéro d'inventaire
1996.3.1

Provenance:

Galerie, CANÉ galerie, Paris
Statut juridique propriété de la
commune ; achat ; Rouen ; musée
des beaux-arts

Date acquisition 1996

Comment: signature, en bas à
droite : JACQUES VILLON ;
signé et daté, au dos : J. Villon
1949

Exhibitions:

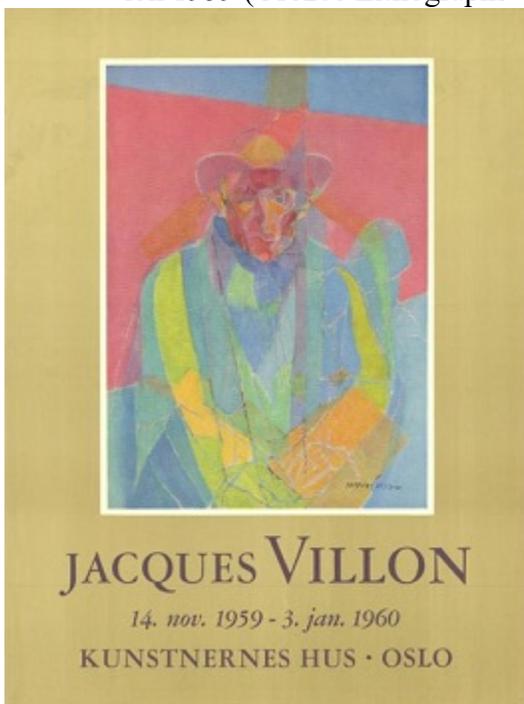
Selected Literature:

Revue du Louvre, 1997-2 (p. 109
repr. coul.)

Note: This painting was used for
a lithographic poster by the
Kunstnernes Hus museum, Oslo
in 1959 (Orozco Lithographs



No. L 227, not in Ginestet & Pouillon)



No. 517

Title: *La conférence (Portrait d'homme)*

Date: 1949

Medium: ink and watercolor

Dimensions: 25,5 x 20 cm

Current owner or museum: Private collection



No. 518

Title: *Portrait of the Artist*

Date: 1949

Medium: oil on canvas

Dimensions: 99.7 × 72.4 cm

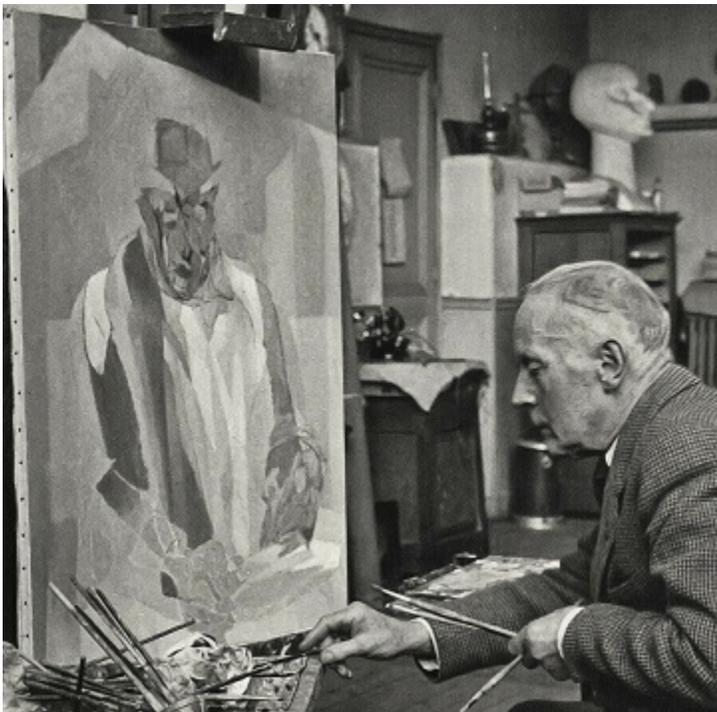
Current owner or museum: Carnegie Museum of Art, Carnegie Institute, 4400 Forbes Avenue, Pittsburgh, PA 15213.

Accession number: 52.14

Provenance: Credit: Patrons Art Fund

Note:

Below is a photo of Jacques Villon painting another version of this painting (The lower part of his left arm is clearly different)



No. 519

Title: *Le finaud - The Sly Man (Self-Portrait)*

Date: 1949

Medium: Oil on canvas

Dimensions: 45.7 x 38.1 cm

Current owner or museum: Statens Museum for Kunst, Sølvgade 48-50, 1307 København K, Denmark. Inventory number KMS 6936

Provenance:
The Royal Collection of Paintings and Sculptures
Acquisition date 1976-03-31



No. 520**Title:** *Scribe***Date:** 1949**Medium:** Oil on canvas**Dimensions:** 92 x 75 cm**Current owner or museum:** Le musée des Beaux-Arts de Caen. Inv. D.94.2.1**Provenance:**

Achat de l'Etat, 1949

Attribution, 1950

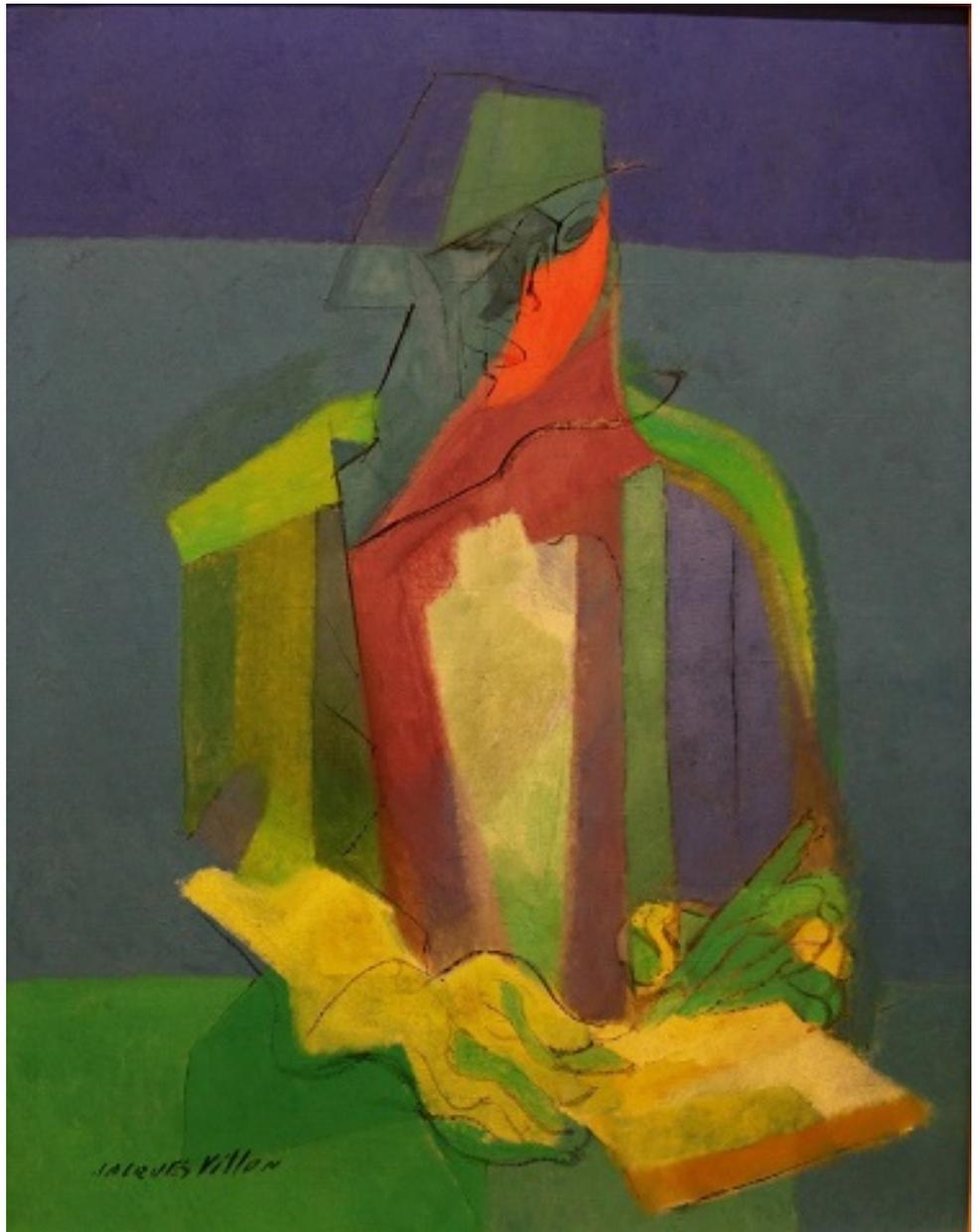
Número de inventario :

AM 2943 P

Dépôt du Centre

Pompidou, 1994

Comment: Le Scribe est un autoportrait. L'œuvre révèle la fidélité de l'artiste, alors âgé de 74 ans, aux principes qui l'ont guidé toute sa vie. Partant d'un dessin simplifié à l'extrême, Jacques Villon met en valeur les lignes de construction de sa composition. Il crée une trame graphique et colorée qui supplante le motif, dans un équilibre géométrique quasi abstrait.



Cette œuvre peinte en 1949 est intitulée Le Scribe. Un premier regard d'ensemble permet effectivement de reconnaître un homme ainsi que deux formes qui renvoient à l'acte d'écrire. D'une part, tenue dans la main gauche, une forme allongée qui nous évoque un crayon, une plume ou un calame, instrument de travail associé depuis l'Antiquité au scribe. D'autre part et devant lui, tenue par la main droite, une forme plutôt carrée qui évoque un support pour écrire.

Le découpage des couleurs et du tableau

Cette œuvre représente le portrait d'un personnage masculin posant en train d'écrire et cadré à mi-corps. D'emblée, le tableau se distingue par son traitement du fond : trois bandes horizontales traitées en aplat, d'un vert et de deux bleus vifs, contribuent à

suggérer de manière minimaliste un espace profond. De ce fond émerge une figure humaine, en plan rapproché, représenté quant à lui par un agencement d'aplats colorés et de traits noirs fins. Cette figure humaine avance au premier plan grâce à un jeu de couleurs vives et claires telles que le jaune citron, le blanc et des couleurs plus chaudes, orangées et violettes. Mais elle tend également à disparaître du fond car certaines parties ne sont suggérées que par un dessin au trait noir sur l'arrièreplan. Certaines parties du corps donnent donc l'impression d'aller franchement de l'avant. C'est le cas des avant-bras et du support d'écriture, qui sont représentés par des aplats jaunes, verts vifs et clairs, cernés d'un trait noir et détaillé qui les isole du reste de la composition, et dont le modelé est parfois souligné d'une ombre portée, accentuant notamment le volume du bras droit du personnage. Des ombres se retrouvent également sur le visage.

Cependant, celui-ci, dessiné simplement sur l'arrière-plan et dont une partie est un aplat stylisé orangé, apparaît presque en transparence. Le reste du corps est constitué de formes géométriques assez simples, notamment des bandes verticales de différentes couleurs, qui ne sont que çà et là rehaussées d'un contour ou d'une forme plus précise, pour encadrer le corps. Comme dans certaines autres peintures de Villon, les couleurs sont clairement délimitées, presque découpées les unes par rapport aux autres.

Après son travail de cubisme, puis d'abstraction, Jacques Villon explore ici la voie de ce qu'il nomme le « cubisme impressionniste », initié dans les années 30, avec un net intérêt porté sur les formes colorées et leur découpage dans l'espace de l'œuvre.

Le tracé du peintre et l'écriture du scribe

Nous l'avons vu, les mains, l'outil pour écrire et le support sont travaillés de manière plus détaillée que le reste de l'œuvre. Pour autant, ils ne sont pas clairement identifiables : seule reste la posture du personnage, accoudé à un meuble, semblant avoir trouvé là un équilibre conciliant la station debout et le besoin de tracer. On ne peut pas distinguer s'il s'agit d'un dessin ou d'un texte. Est ainsi signifié que l'acte d'écrire (et de dessiner dans la mesure où l'on sait que *Le Scribe* est un autoportrait de l'artiste) est intimement lié à celui de penser. En se représentant de cette manière, Jacques Villon semble revendiquer non seulement son travail de peintre mais aussi celui de théoricien du cubisme et des couleurs. La composition du tableau et le choix de ces couleurs dans cette œuvre sont donc à mettre en relation avec les recherches qu'il a menées. Grand lecteur des traités d'optique notamment (Odgen Rood, théoricien de la couleur), Jacques Villon recherchait sans cesse comment concilier Cubisme et Futurisme : « Les couleurs (...) créeront cet état de réceptivité permettant à l'esprit d'être entraîné par un élan cadencé, et de subir le charme d'une œuvre en épousant le rythme qui a servi à son élaboration ; le rythme- ligne d'intention de la vie à travers les choses »³¹

Exhibitions:

Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012.

³¹ Étude d'une œuvre, [Jacques Villon, Le Scribe](#) Musée des Beaux-Arts de Caen, September 2019

No. 521

Title: *L'usurier*

Date: 1949

Medium: Oil on canvas

Dimensions: 98,5 x 80 cm

Current owner or museum: Henie Onstad
Kunstsenter. Identification number HOS00234

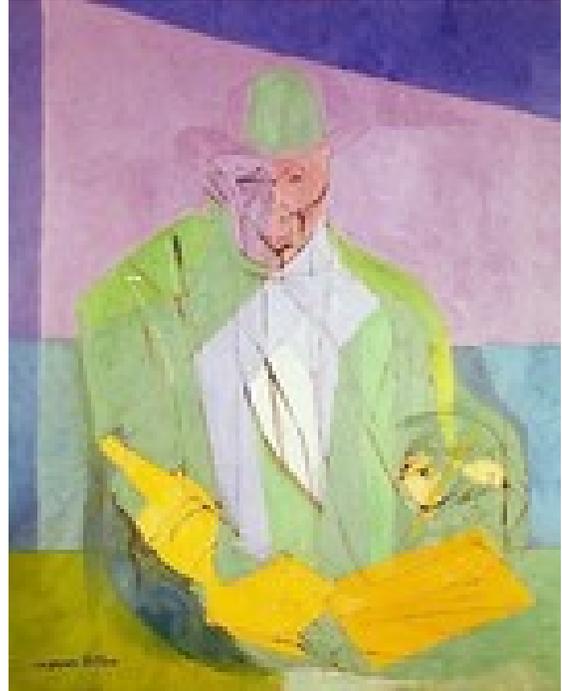
Provenance:

Sold to the museum by Galerie Louis Carré

Niels Onstad Foundation

Collection of Sonja Henie-Niels Onstad

Foundation



No. 522

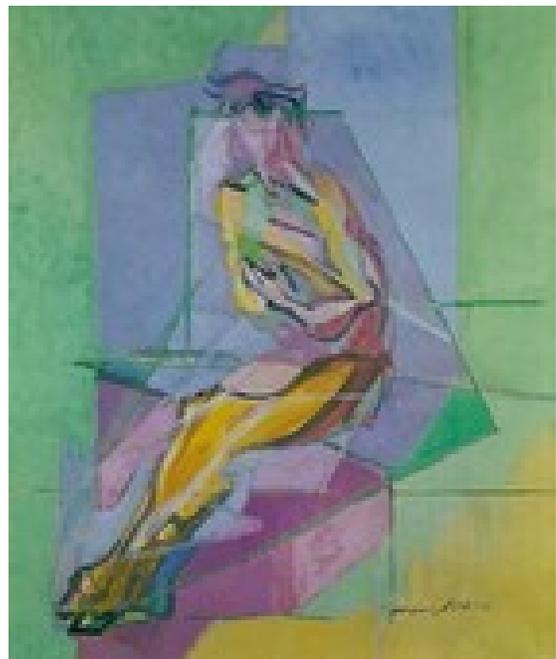
Title: *L'avare*

Date: 1949

Medium: Oil on canvas

Dimensions: 65 x 54 cm

Current owner or museum: Private collection



No. 523

Title: *Self-Portrait*

Date: 1950

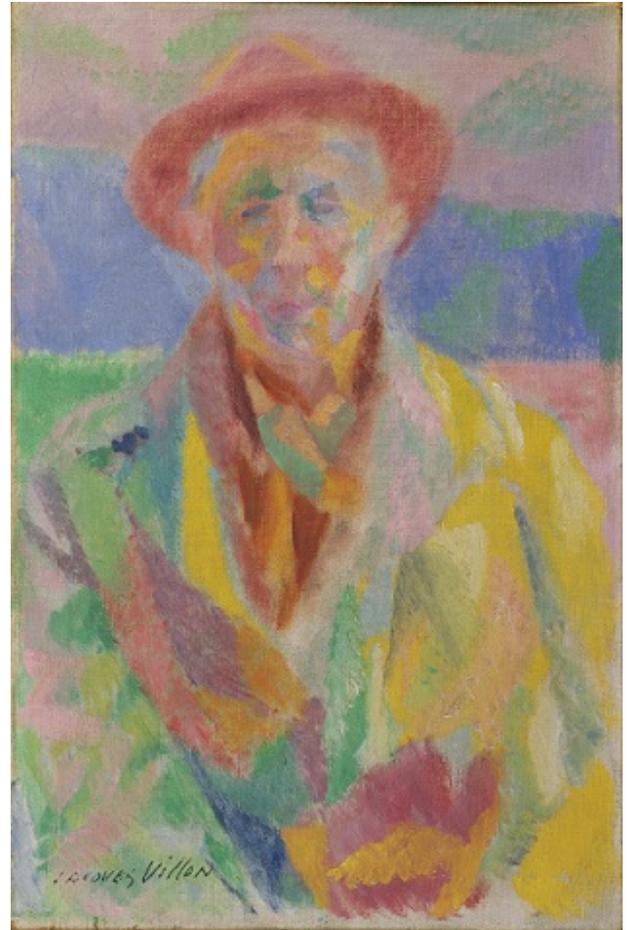
Medium: Oil on canvas

Dimensions: 39.4 x 26 cm

Current owner or museum: The Museum of Modern Art, New York. Object number 207.1992

Provenance:

Credit: Gift of Mrs. Ione Ulrich Sutton in honor of Alfred H. Barr, Jr.



No. 524

Title: *Le Conférencier*



Date:
1950

Medium: Oil on canvas

Dimensions: 33 x 24 cm

Current owner or museum: Private collection

Provenance:

Galerie Varenne, Paris

Galerie Varenne, Paris

Esther Blumstein, New York (acquired from the above in 1959)

Thence by descent

Sold by Sotheby's Impressionist & Modern Art Day Sale. 7 November 2012 New York

Lot 208. Property from a Private Collection, New York. Jacques Villon *Le Conférencier*.

Oil on canvas 12 7/8 by 9 1/2 in. 32.7 by 24.1

cm Painted in 1950. Estimate 12,000 — 18,000 USD Lot Sold. 11,875 USD

Comment: Signed Jacques Villon and dated 50 (lower left); signed Jacques Villon, dated 50 and titled *Le conferencier* (on the reverse)

Selected Literature: The authenticity of this work has been confirmed by Galerie Louis Carré & Cie.

No. 525**Title:** *The Artist in a Studio***Date:** 1950**Medium:** pen and ink and watercolour on paper.

Inscribed: "En souvenir de l'atelier Desjobert et d'une grande surprise sympathique à mon amie Fahr-el-nissa le 5 décembre 1950. Jacques Villon"

Dimensions: 31,6 x 24,6 cm**Current owner or museum:**The Tavolozza Foundation,
Bavariaring 26, 80336
München, Germany**Provenance:**

Fahr-el-nissa

Drawings and Friendship:**Jacques Villon and
Fahrelnissa Zeid**

A recent addition to the collection's 20th-century holdings offers an unexpected



opportunity to reflect upon a theme that has long fascinated Katrin Bellinger, works revealing traces of artists' friendships. In this first post on the topic, the focus is on a drawing by Jacques Villon (Danville 1875 – 1963 Puteaux), *The Artist in his Studio* (Fig. 1), and its dedicatee, Princess Fahrelnissa Zeid of Iraq (Büyükkada, İstanbul 1901 – 1991 Amman) (Fig. 2). By a lucky coincidence, the acquisition of Villon's drawing has coincided with the opening of the first retrospective on Zeid at Tate Modern, prompting a brief consideration of these two little known artists and the occasion for their friendship. Born into an elite Ottoman family in Istanbul Zeid was to become one of the first modern women painters in Turkey. Her unique work combines the influence of European abstract art with Byzantine, Islamic and Persian elements.

First, though, something about Villon's drawing. Executed in pen and ink and watercolour, the sheet conveys a vivid view of the artist in a studio. Seen from behind, wearing a hat and resting his left hand on his hip, he seems to be assessing a painting positioned on an easel, possibly one of the abstract compositions with vivid colours his name is mostly associated with. Touches of grey and green washes interact with the swiftly scribbled pen lines almost turning the studio itself into an abstract space.

Today less of a familiar name than his younger brother Marcel Duchamp, Villon had a long and prolific career and is remembered in particular for his contribution to Cubism, Fauvism and abstract Impressionism. Born Gaston Duchamp, he adopted the pseudonym Jacques Villon (an homage to French medieval poet François Villon) early on in his career to distinguish himself from his three siblings. After decades spent working mostly

in isolation in the outskirts of Paris, in 1944 an exhibition at the Galerie Louis Carré brought Villon's works to the attention of the Parisian, and soon of the international, art community. Several accolades followed, including the prestigious First Prize at the Carnegie International, in 1950, the same date as our drawing.

As a printmaker, Villon experimented with etching, aquatint and lithography. It was in the workshop founded in the early 1920s by master lithographer Edmond Desjobert – who ran it until 1953 when he was succeeded by his son Jacques – that Villon would have met Zeid. A testimony of the friendship between Villon and Zeid is provided by our drawing's dedication, which translates as: 'In memory of the Desjobert workshop and a great surprise to my friend Fahr-el-nissa on 5 December 1950. Jacques Villon'.

Zeid's presence at the atelier Desjobert is documented and so are her strong ties to the international Parisian art scene. A Francophile throughout her life, Zeid first resided in Paris in 1928 when she enrolled at the Académie Ranson. From the 1930s she lived in Europe with her second husband, Prince Zeid Al-Husseini, who acted as Ambassador of the Kingdom of Iraq first in Berlin, and later in London. Dividing her time between London and Paris, she carried out her most spectacular works – large scale abstract paintings marked by vibrant colours and black outlines (Fig. 3). Described in the exhibition catalogue as 'feisty, charismatic and prolific,' Zeid had a long and far-reaching career, exhibiting in Europe, the Middle East and the United States. The last years of her life were spent in Amman, Jordan, where her house became a gathering place for a cosmopolitan group of female students, fostering artistic and social exchange.

"Fahrelnissa Zeid" is open at Tate Modern until 8 October 2017.

Curated at Tate Modern by Kerry Greenberg, Curator, International Art and Vassilis Oikonomopoulos, Assistant Curator, Collections International Art.

The exhibition will travel to Deutsche Bank KunstHalle in Berlin in October 2017 and then to the Sursock Museum in Beirut in April 2018.

Anita V. Sganzerla
28 July 2017

No. 526

Title: *Autoportrait - Self Portrait*

Date: 1952

Medium: Pen and gouache

Dimensions: 12,5 x 10 cm

Current owner or museum: Private collection

Provenance:

Sold by Mallams Auctioners, Bocardo House, 24A St Michael's Street, Oxford OX1 2EB. Design, Modern British + Post-War Art. Studio & Contemporary Ceramics, Modern British & Post-War Design. Paintings and Sculpture. 7 December 2017.

Lot 585 Jacques Villon (1875-1963) Self Portrait signed and dated (lower right) pen and gouache 12.5cm x 10cm. Estimate 400 - 700 GBP. Sold for

800 GBP plus Buyer's premium and commissions

Note: Galerie Sagot-le-Garrec, 10 Rue de Buci, 75006 Paris, used a lithograph of a variant of this design in

its new year's greeting card for 1954:

Orozco Lithographs No. L 120 (not in Ginestet & Pouillon) *Visage*, Sheet size 12,1 x 14,9 cm



No. 527

Title: *Autoportrait*

Date: 1952

Medium: Watercolor and

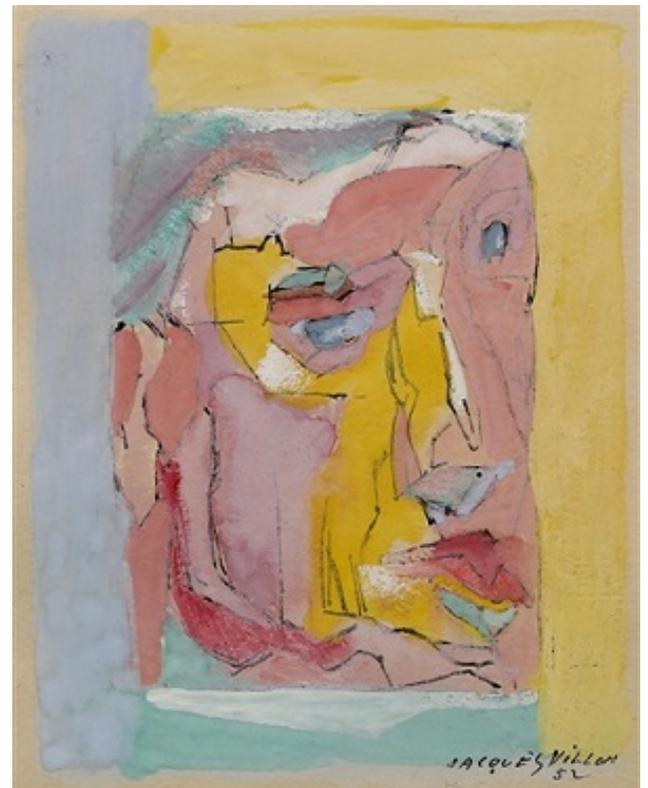
China ink on paper

Dimensions: 15 x 11 cm

Current owner or museum: Private collection

Provenance:

Don de l'artiste à Sylvain Durand; Jean-Henri Guerrier; Auctioned by Morel, Dessins et Tableaux Modernes. Salle 6 - Drouot-Richelieu - 9, rue Drouot - vendredi 21 octobre 2016 - Live Lot n° 23 « Autoportrait » 1952 Aquarelle et encre de chine sur papier. Signée et datée 52 en bas à droite 15 x 11 cm Une quarantaine de gravures et de tableaux modernes sont proposés dans cette salle. Ils constituent la succession de Jean-Henri Guerrier. Si l'œuvre la plus disputée devrait être une Nature morte au fond bleu de 1929 de Fernand Léger (180 000/220 000 €), l'artiste occupant la place d'honneur est Jacques Villon dont Jean-Henri Guerrier fut un ami et un spécialiste du travail.



No. 528

Title: *Peintre et modele*

Date: 1957

Medium: Oil on canvas

Dimensions: 46 x 61 cm

Current owner or museum:

Private collection

Provenance:

Galerie Louis

Carré, Paris

Collection

particulière, Paris

Sold by Artcurial,

Vente 1836 Art

moderne - 1 juin

2010 / Lot 102

Jacques Villon

Peintre et Modele,

1957. Huile sur

toile. Hauteur : 46

Largeur : 61 cm

46 x 61 cm (17,94 x 23,79 in.) Estimation 12 000 - 15 000 € Vendu 14 026 €

Comment: signed and dated lower left "jacques Villon 57", countersigned, titled and dated "Jacques Villon PEINTRE ET MODELE 57" on the reverse



No. 529

Title: *Portrait of a man - Self-portrait*

Date: 1961

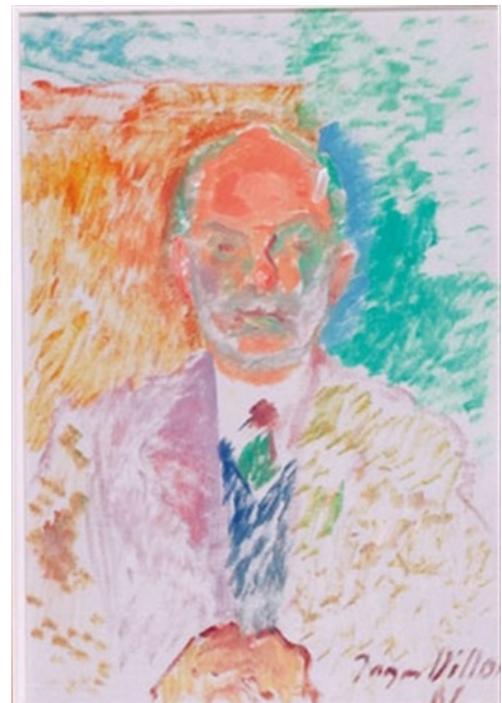
Medium: oil on canvas

Dimensions: 35,1 x 24,1 cm

Current owner or museum: Private collection

Provenance:

Auctioned on May 16, 2006



14. Nudes

No. 530

Title: *Nu a la chaise verte - Jeune femme allongee*

Date: 1907

Medium: Oil
on Canvas

Dimensions:
38,7 x 48,3 cm

**Current owner
or museum:**

Private
collection

Provenance:

Auctioned on
June 19, 1991

(Le repos du
modele);

October 20,
1991 (Jeune
femme

allongée.);

December 13,
1991 (Jeune
femme

allongée); and

November 30,
1992 (Nu a la chaise verte)



No. 531

Title: *La faute*

Date: 1909

Medium: Oil on Canvas

Dimensions: 55 x 38 cm

Current owner or museum:

Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel

Drouot, 3 July 2003, Succession

Olga Carré, Née Burel, Ancienne

Collection Louis Carré : 4ème

Vente chez Piasa, Paris. Lot 1 -

Jacques Villon - La faute, 1909-

Huile sur toile signée, datée en

bas à gauche : «Jacques Villon

09» 55 X 38 cm (22 X 15 in)

Estimation 6 000 / 8 000 €

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques

Villon, à paraître prochainement

aux éditions Louis Carré & Cie

Un certificat de M. Patrick

Bongers, Galerie Louis Carré &

Cie, sera remis à l'acquéreur



No. 532**Title:** *Le Tub***Date:** 1909**Medium:** Oil on canvas**Dimensions:** 55 x 38 cm**Current owner or museum:** Private collection**Provenance:**

Galerie Louis Carré, Paris

Collection Jean-Henri Guerrier, France

Auctioned by Morel Dessins et Tableaux

Modernes. Vente 21 octobre 2016. Salle 6 -

Drouot-Richelieu Paris. Lot n° 36 Jacques

Villon (1875-1963) « Le Tub » 1909 Huile sur

toile, réentoilée. Signée en haut à droite 55 x

38 cm

Exhibitions:

« Jacques Villon » Galerie Charpentier, Paris

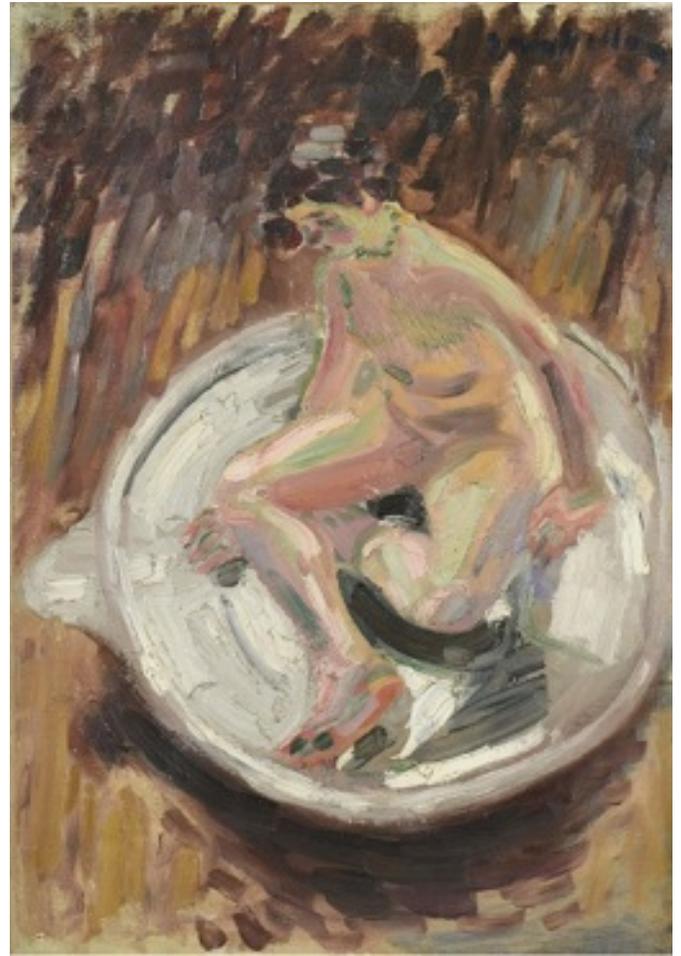
- Etiquette « Direction des Musées Nationaux,

Orangerie des Tuleries, Paris» au dos

Selected Literature:

Dora Vallier, Jacques Villon Oeuvres de 1897

à 1956, Editions Cahiers d'Art, 1957, rep p.38

**No. 533****Title:** *Nu au divan (Femme nue sur un sofa)***Date:** 1909**Medium:** Watercolor and pencil on paper**Dimensions:** 25 x 36,5 cm**Current owner or museum:** Private collection**Provenance:**

Auctioned by Drouot Paris Arts du XXeme

Siècle & Design Vendredi 28 Octobre Salle

5 Drouot-Richelieu, Paris Lot n° 82. Jacques

VILLON (1875-1963) Femme nue sur un

sofa. Mine de plomb et aquarelle sur papier,

signé en bas à gauche et daté (19)09. 25 x

36,5 cm. Estimation 1 800 - 2 200 EUR

Sold by Osenat Maison de vente aux

enchères Fontainebleau - L'esprit Du Xxe Siècle - Mobilier Design, Objets D'art,

Tableaux, Art Contemporain Et Art Urbain 27 Octobre 2018 Lot n° 162 Nu au divan

Aquarelle et mine de plomb Signée en bas à gauche, au crayon et à l'encre et daté «09»

(qq tâches et rousseurs) 25 x 36,5 cm (à vue) Estimation 1 000 - 1 500 EUR Résultats

avec frais : 1 250 EUR



No. 534

Title: *Nu à genoux - Kneeling Nude*

Date: 1910

Medium: Watercolor and graphite on off-white laid paper, edges deckled left and bottom

Dimensions: 31.4 x 18.3cm

Current owner or museum: Metropolitan Museum of Art, New York. Accession Number :1975.1.756

Provenance:

The artist; Louis Carré, Paris (?);

Lucien Goldschmidt, New York (acquired from Louis Carré?);

Robert Lehman (acquired from Lucien Goldschmidt, New York, April 1964)

Credit Line: Robert Lehman Collection, 1975

Comment: Signed and dated in black ink (center right):

Jacques Villon/10

Inscribed in graphite (lower center): 518; (lower right):

Nu à genoux

Selected Literature (Met):

Twentieth-Century French Drawings from the Robert Lehman Collection

The Robert Lehman Collection. Vol. 9, Nineteenth- and Twentieth-Century European Drawings



No. 535

Title: *Nudes*

Date: 1914

Medium: Watercolor; framing lines in graphite and watercolor

Dimensions: Sheet: 52.7 x 41.2 cm; Image: 47.1 x 34.7 cm

Current owner or museum: The Cleveland Museum of Art

Provenance: Gift of Dr. and Mrs. Robert Schermer 1973.209

Comment: Support: Brown modern laid paper

Exhibitions:

CMA, The Year in Review for 1973 (Jan. 30-Mar. 17, 1974), cma Bulletin 61 (1974), p. 77 no. 133.

Year in Review: 1973. The Cleveland Museum of Art (organizer) (January 30-March 17, 1974).

Directions in Drawing II: The Human Figure. The Cleveland Museum of Art, Cleveland, OH (organizer) (November 5, 1991-January 12, 1992).



No. 536

Title: *Nu d'homme*

Date: 1919

Medium: Oil on Isorel panel

Dimensions: 35 x 27 cm

Current owner or museum:

Private collection

Provenance:

Auctioned by Cornette de Saint Cyr. Tableaux Modernes-Art Contemporain Drouot Montaigne – Paris 15 juin 2000 Jacques Villon (1875-1963) Nu D'homme, 1919 Huile sur panneau isorel 35 x 27 cm Estimation 20 000/25 000 €

Comment: Signée en bas à gauche. Contesignée et datée au dos



No. 537

Title: *Femme à genoux*

Date: 1929

Medium: Oil on Canvas

Dimensions: 55 x 46 cm

Current owner or museum: Private collection

Provenance:

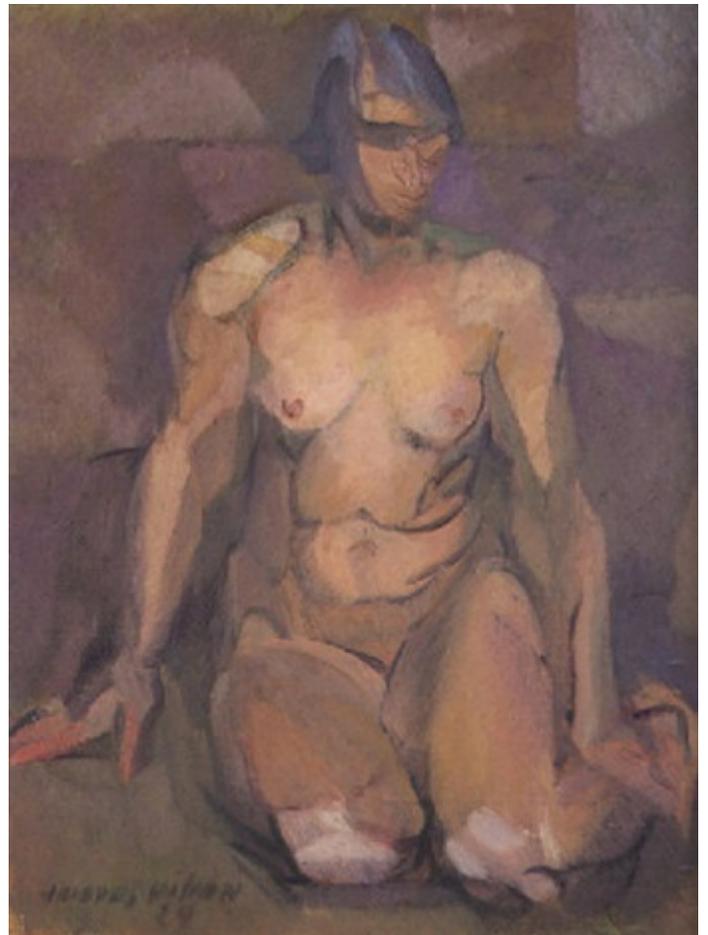
Acquired from the artist by Louis Carré, Paris By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 26 - Jacques Villon - Femme à genoux, 1929 Huile sur toile signée, datée en bas à gauche : «Jacques Villon 29» 55 X 46 cm (22 X 18 1/2 in). Estimation 2 500 / 3 000 €

Selected Literature:

Jacques Lassaingne, «Jacques Villon», Paris, éd. de Beaune, 1950, p. 9

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 538

Title: *Le repos*

Date: 1929

Medium: Oil on
Canvas

Dimensions: 60 x 73 cm

**Current owner or
museum:** Private
collection

Provenance:

Acquired from the artist
by Louis Carré, Paris
By descent to his wife,
Olga Burel Carré,
Bazoches-sur-Guyon
Her posthumous sale,
Paris, Hôtel Drouot, 3
July 2003, Succession
Olga Carré, Née Burel,
Ancienne Collection
Louis Carré : 4ème Vente
chez Piasa, Paris. Lot 25
- Jacques Villon - Le
repos, 1929 Huile sur

toile signée, datée en bas à droite : «Jacques Villon 29» 60 X 73 cm (24 X 29 in)

Estimation 5 000 / 6 000 €

Selected Literature: Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie. Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 539

Title: *Petite femme de revue*

Date: 1929

Medium: Oil on Canvas

Dimensions: 35 x 24 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003,

Succession Olga Carré, Née Burel, Ancienne Collection

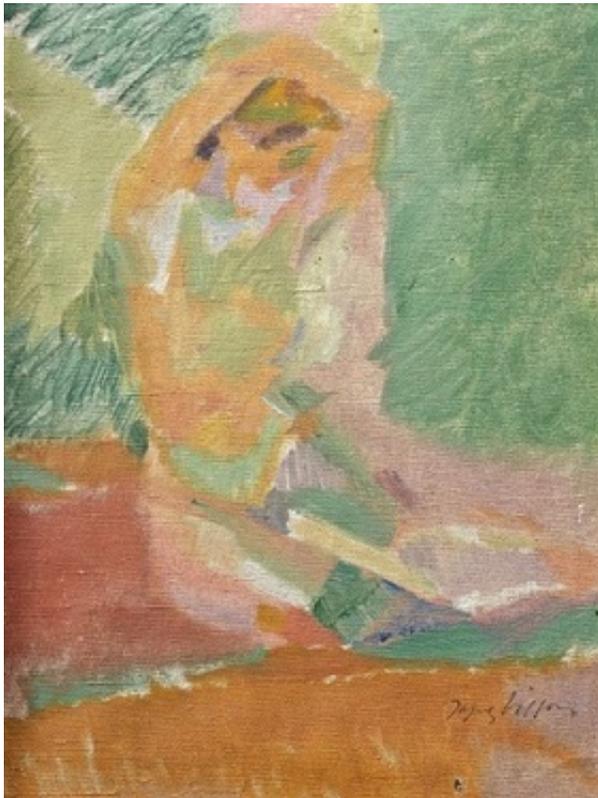
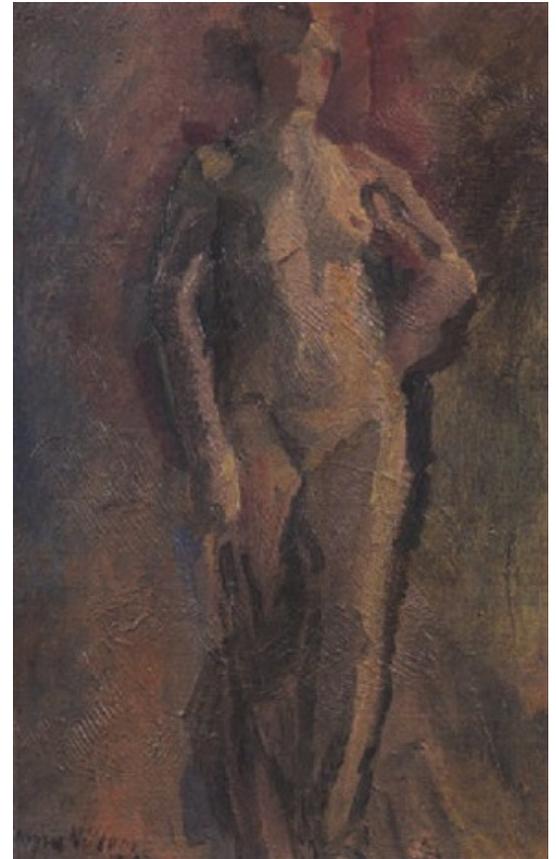
Louis Carré : 4ème Vente chez Piasa, Paris. Lot 27 -

Jacques Villon - Petite femme de revue, 1929 Huile sur toile signée, datée en bas à gauche : «Jacques Villon 29»

35 X 24 cm (14 X 9 1/2 in) Estimation 1 500 / 2 000 €

Selected Literature: Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 540

Title: *Nu*

Date: 1930 circa

Medium: oil on canvas laid on cardboard

Dimensions: 35 x 27 cm

Current owner or museum: Private collection

Provenance:

Collection Jurmand, Paris

Auctioned by Artcurial Sale 2362

Modern Art - 30 october 2013 /Lot 301

Jacques Nu, circa 1930. Huile sur toile

marouflée sur carton signée en bas à

droite "Jacques Villon" h: 35 w: 27

Collection Jurmand, Paris Estimation 4

000 - 6 000 €

No. 541

Title: *Étendue*

Date: 1930

Medium: Oil on canvas

Dimensions: 60 x 92 cm

Current owner or museum: Private collection

Provenance:

Galerie Louis Carré, Paris (étiquette au dos).

Collection Madame C., Paris.

Auctioned by Ader on May 17, 2019: Art Impressionniste & Moderne - Prestige

chez Ader, 75009 Paris Lot 49 Jacques Villon (1875-1963) *Étendue*, 1930 Huile sur toile. 60x92cm. Estimation 10000 / 15000 €

Comment: Signée et datée en bas à gauche. Signée et titrée au dos.

Exhibitions:

Jacques Villon, Musée National d'Art Moderne, Paris, 1951, n°26 (étiquette du dos).

- XVI Biennale du Musée d'Art Moderne de Sao Paulo, septembre-décembre 1961 (étiquette au dos).



No. 542

Title: *Les allongés*

Date: 1930

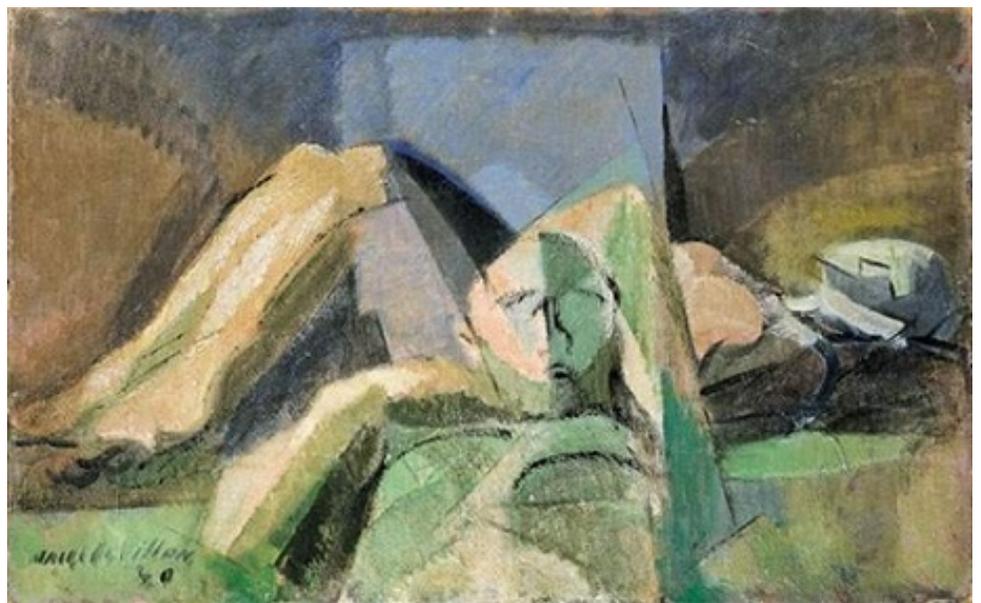
Medium: oil on canvas

Dimensions: 41 x 65 cm

Current owner or museum: Private collection

Provenance:

Auctioned on May 12, 2001 and on May 12, 2007



No. 543

Title: *Sans Titre*

Date: 1930s

Medium: pastel on paper

Dimensions: 18 x 48 cm

Current owner or museum: Private collection

Provenance:

Auctioned by Auction Kings on August 11, 2017



No. 544

Title: *Nu allongé*

Date: 1935

Medium: Oil on canvas

Dimensions: 27,5 x 40,5 cm

Current owner or museum: Private collection

Provenance:

Auctioned by Millon -
Maison de ventes aux
enchères, rue Grange
Batelière 19

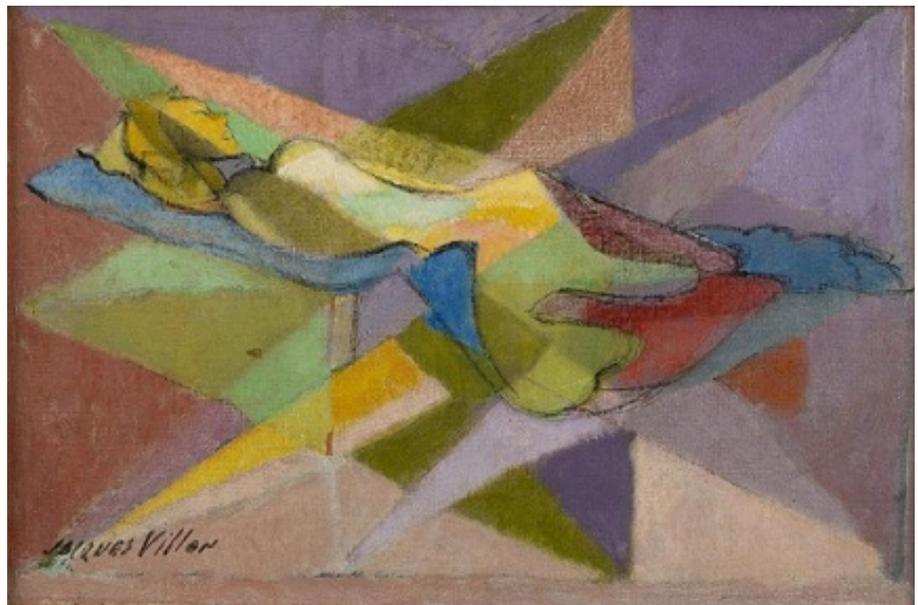
75009 Paris. Art

Moderne & Ecole de
Paris Sale Date: June

21, 2017 Lot 121. Nu

allongé Huile sur toile d'origine 27,5 x 40,5 cm Signé en bas à gauche Jacques Villon

Provenance Collection particulière Estimation 3.000 € - 4.000 €



No. 545

Title: *Femme à sa toilette*

Date: 1930

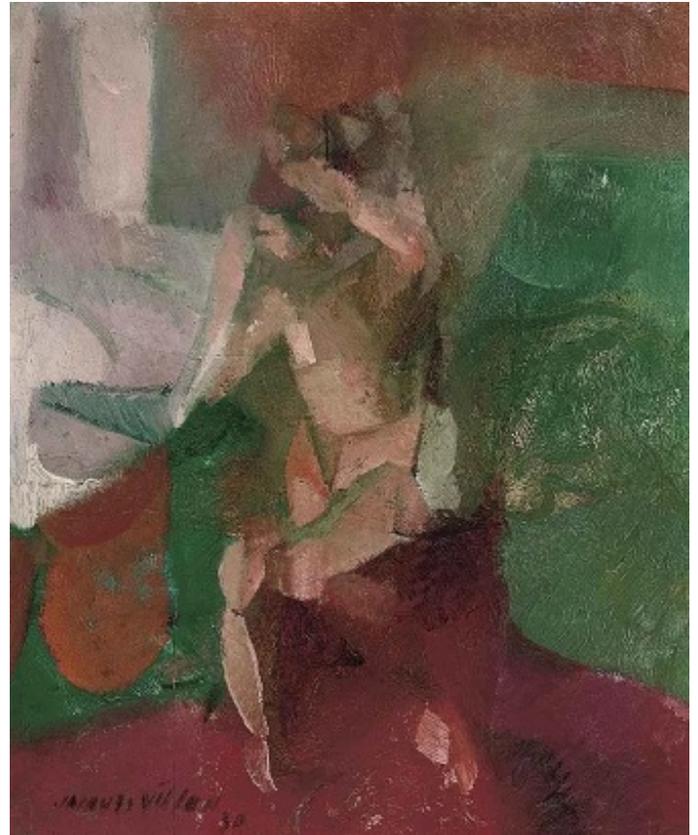
Medium: Oil on panel

Dimensions: 45.8 x 37.8 cm

Current owner or museum: Private collection

Provenance:

Sold by Christie's in its Sale 6434 Impressionist/Modern. London, South Kensington 24 June 2011 Lot 203 Jacques Villon (1875-1963) *Femme à sa toilette*. signed and dated 'Jacques Villon 30' (lower left) oil on panel 18 x 14 7/8in. (45.8 x 37.8cm.) Painted in 1930. Estimate GBP 3,000 - GBP 5,000 Price realised GBP 4,750



No. 546

Title: *Nu se coiffant*

Date: 1936

Medium: Oil on canvas

Dimensions: 92,5 x 60,5 cm

Current owner or museum: Troyes, musée d'Art moderne. RMN-Grand Palais. N° D'inventaire MNP L329

No. 547



Title: *Femme vue de dos*

Date: 1930

Medium: Oil on canvas

Dimensions: 92,5 x 60,5 cm

Current owner or museum: Musées royaux des Beaux-Arts de Belgique. Inv. 7953

Provenance:

Don du comte René Boël, président des Amis des Musées royaux des Beaux-Arts de Belgique, Bruxelles, 1971

Comment: Signature et date dans le bas à gauche : JACQUES VILLON / 30

Exhibitions:

Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012

No. 548

Title: *Femme*

Date: 1930

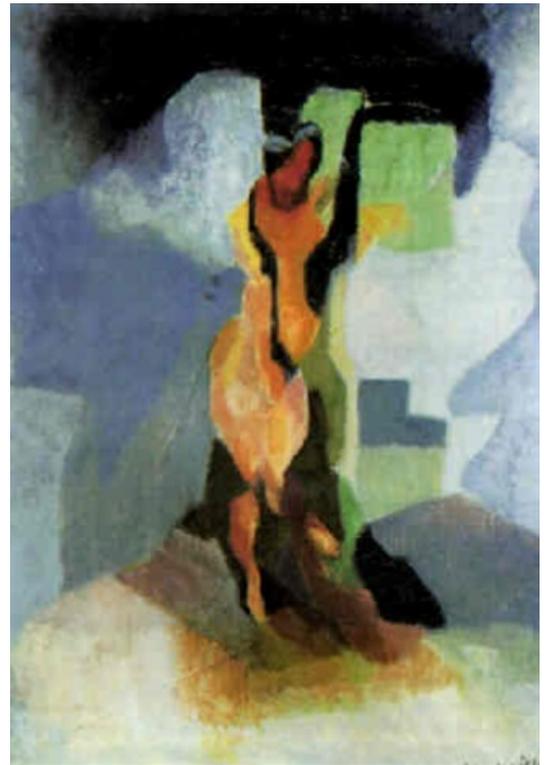
Medium: Oil on Canvas

Dimensions: 55 x 38 cm

Current owner or museum: Private collection

Provenance:

Auctioned on November 29, 1996 and March 27, 1997



No. 549

Title: *Le buveur assis*

Date: 1930

Medium: Oil on canvas mounted on cardboard

Dimensions: 46 x 38 cm

Current owner or museum: Musée d'Art moderne de Paris. Inv. : AMVP 2454

Provenance:

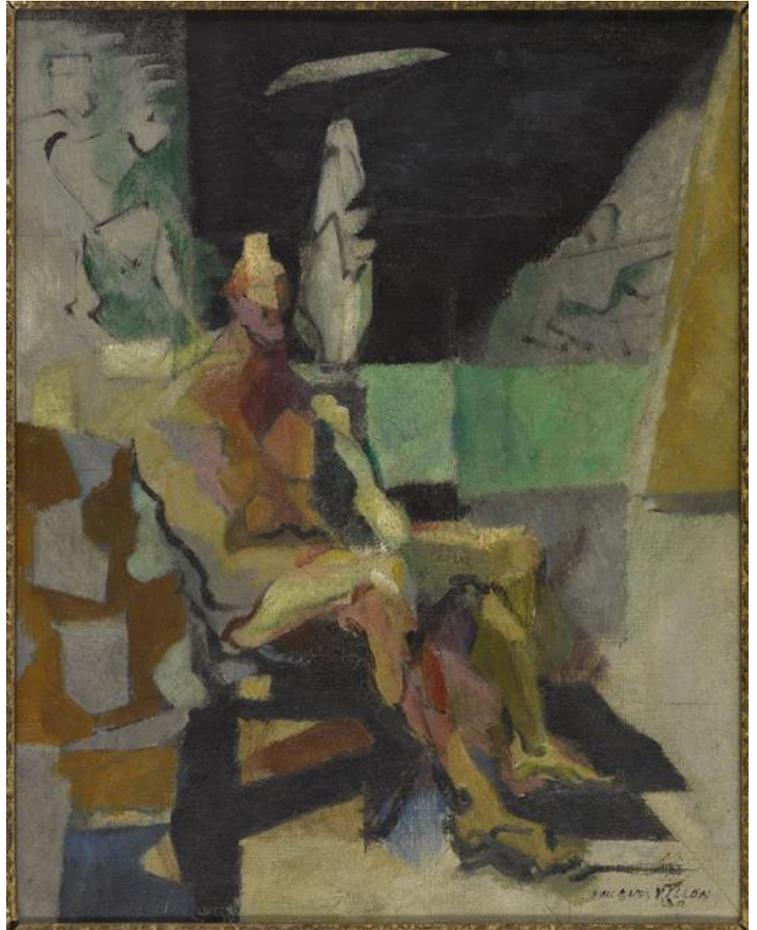
Donation de Henry-Thomas en 1976

Exhibitions:

Picasso et le Cubisme : Séoul (République de Corée), Hangaram Art Museum of Seoul Arts Center, 28 décembre 2018-31 mars 2019

Selected Literature:

Abdul-Hac (Andrée) et Lassaigue (Jacques). - La donation germaine Henry Robert Thomas, peintures sculptures et objets d'art. - Musée d'art moderne de la Ville de Paris, 1976 - cat 123, cit. p. cat 123, non reprod.



No. 550

Title: *Peintre nu*

Date: 1930

Medium: Oil on canvas

Dimensions: 61 x 50 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré,

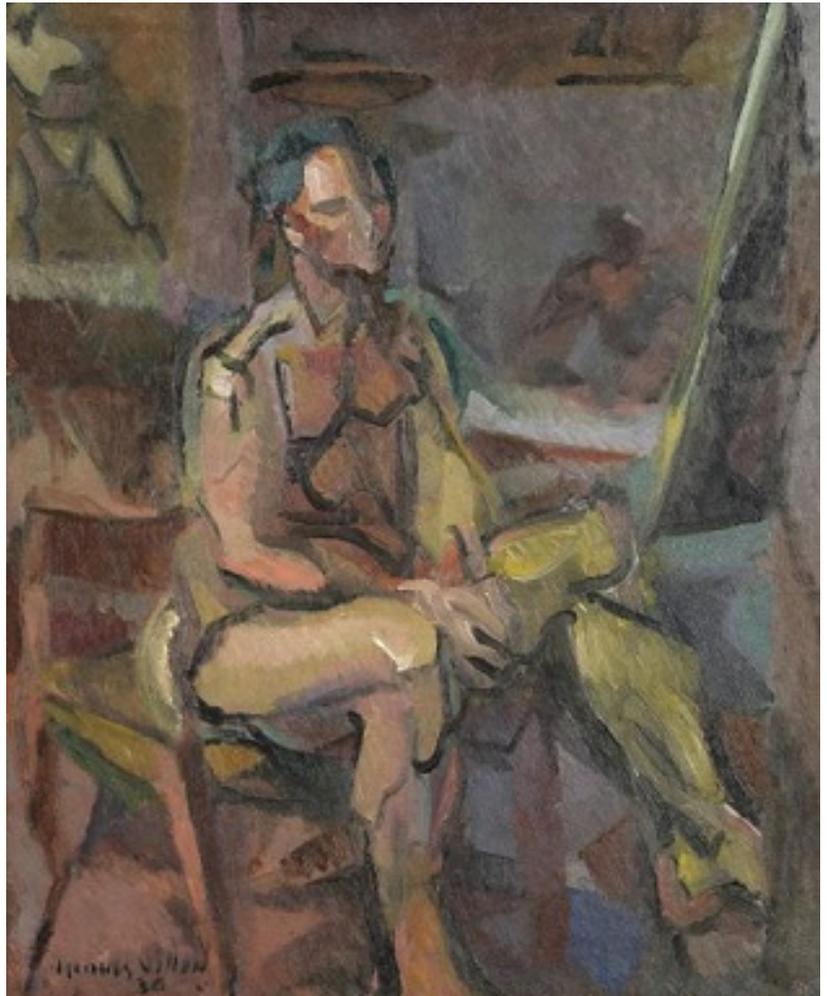
Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 30 - Jacques Villon - Le peintre nu, 1930 Huile sur toile signée, datée en bas à gauche : «Jacques Villon 30» 61 X 50 cm (24 1/2 X 20 in) Estimation 2 000 / 3 000 €

Sold by Le Floc'h, 30 avenue Théophile Gautier Paris. Vente XXème Siècle. Dimanche 02 Juin 2013 14:30 Hôtel des Ventes de Saint-Cloud - Lot n° 18 Jacques Villon (1875 - 1963) Peintre nu, 1930 Huile sur toile, signée et datée 1930 en bas à gauche Haut.: 61 cm Larg.: 50,5 cm Estimation 4 000 - 5 000 EUR Résultat : 4 400 EUR

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peinte de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 551

Title: *Le nu gris*

Date: 1930

Medium: Oil on Canvas

Dimensions: 35 x 27 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003,

Succession Olga Carré, Née Burel, Ancienne Collection

Louis Carré : 4ème Vente chez Piasa, Paris. Lot 31 -

Jacques Villon - Le nu gris, 1930 Huile sur toile signée, datée en bas à gauche : «Jacques Villon 30» 35 X 27 cm

(14 X 11 in) Estimation 1 500 / 2 000 €

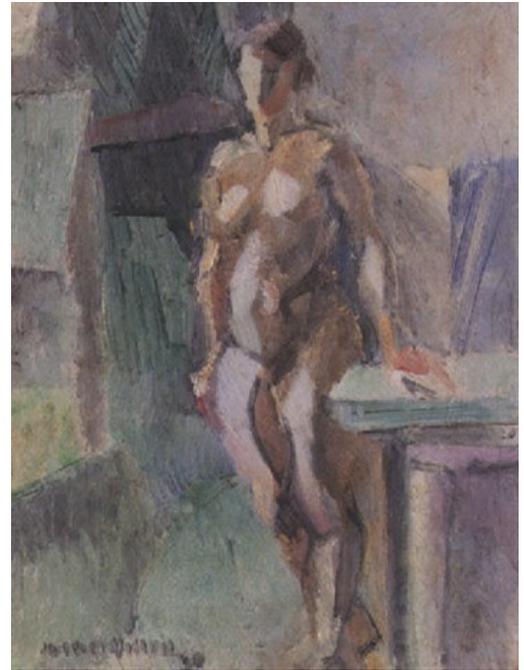
Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue

raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis

Carré & Cie. Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis

à l'acquéreur



No. 552

Title: *Nu debout ou Modèle à l'atelier*

Date: 1930

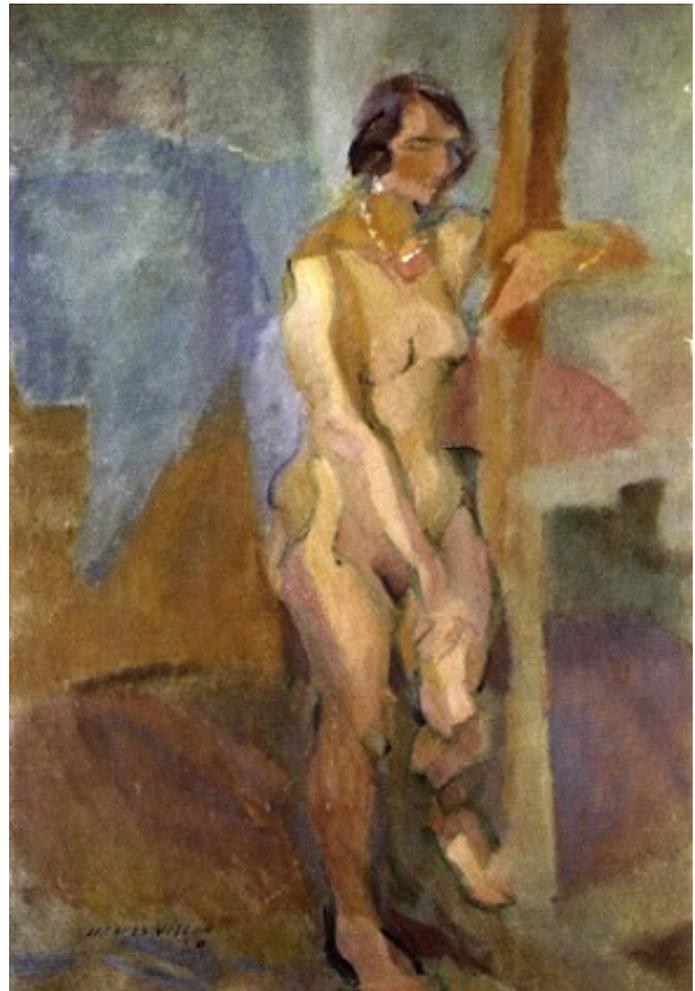
Medium: oil on canvas

Dimensions: 55 x 38 cm

Current owner or museum: Private collection

Provenance:

Auctioned on November 27, 2005



No. 553

Title: *Être*

Date: 1938

Medium: Oil on canvas

Dimensions: 41 x 33 cm

Current owner or museum: Private collection

Provenance:

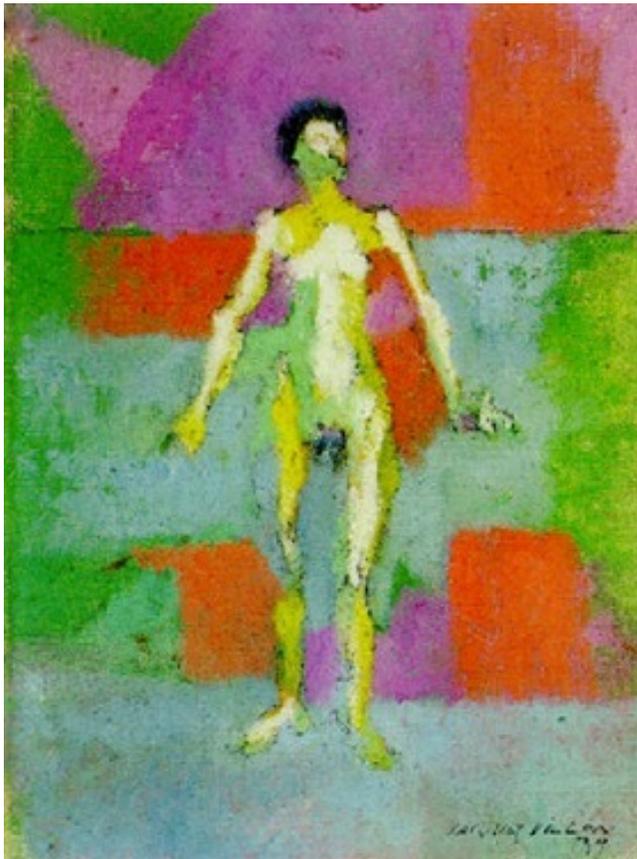
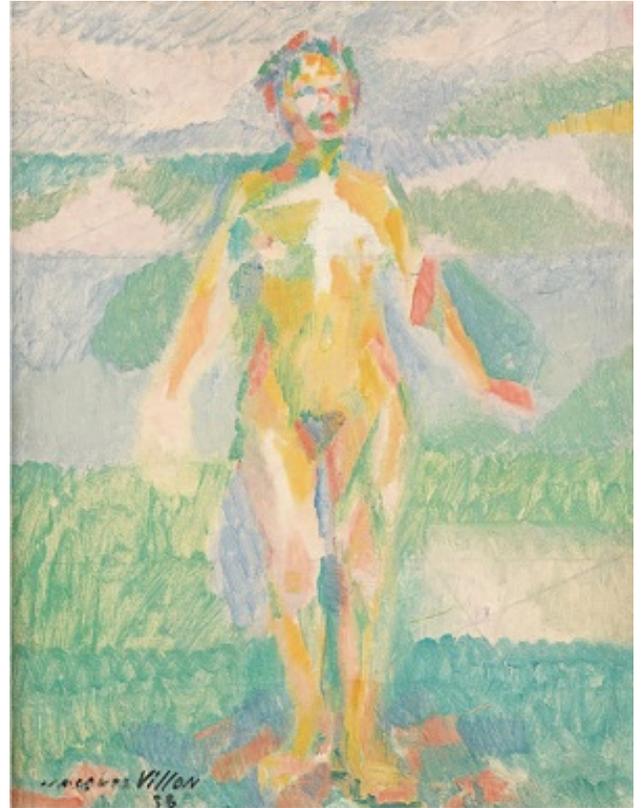
Vente anonyme, Drouot, 6 mars 1978, n° 26

Acquis par le propriétaire de 2018 lors de la vente précédente

Auctioned by Oger - Blanchet , Jean-Jacques Mathias Vente Tableaux modernes, arts décoratifs du Xxe mercredi 06 juin 2018 Salle 10 - Drouot-Richelieu. Lot n° 79 Être, 1938 Huile sur toile, signé et daté en bas à gauche. 41 x 33 cm. Estimated 3 000 - 5 000 EUR Unsold

Selected Literature:

Un certificat dressé par M. André PACITTI en date du 6 décembre 1978 sera remis à l'acquéreur.



No. 554

Title: *Homme nu (Sic)*

Date: 1939

Medium: Oil on Canvas

Dimensions: 20 x 15 cm

Current owner or museum: Private collection

Provenance:

Auctioned on November 10, 1999

No. 555

Title: *La dame du coiffeur*

Date: 1944

Medium: Oil on Canvas

Dimensions: 33 x 22 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

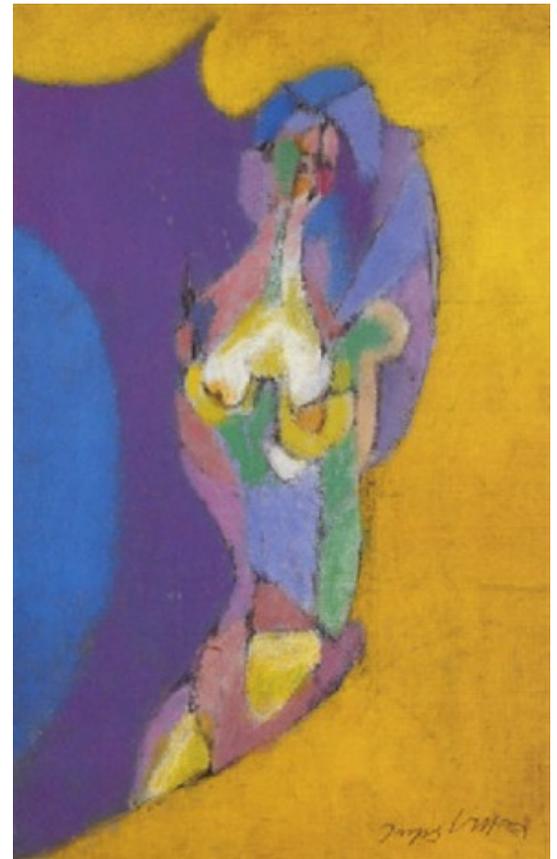
By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 36 - Jacques Villon - La dame du coiffeur, 1944 Huile sur toile signée en bas à droite : «Jacques Villon» 33 X 22 cm (13 X 9 in) Estimation 3 000 / 4 000 €

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 556

Title: *Le peintre et son modèle*

Date: 1945

Medium: pen, ink wash and sanguine

Dimensions: 20,5 x 25,5 cm

Current owner or museum: Private collection

Provenance:

Auctioned on March 25, 2006

No. 557

Title: *Nu de dos (Nu de dos, les bras levés)*

Date: 1948

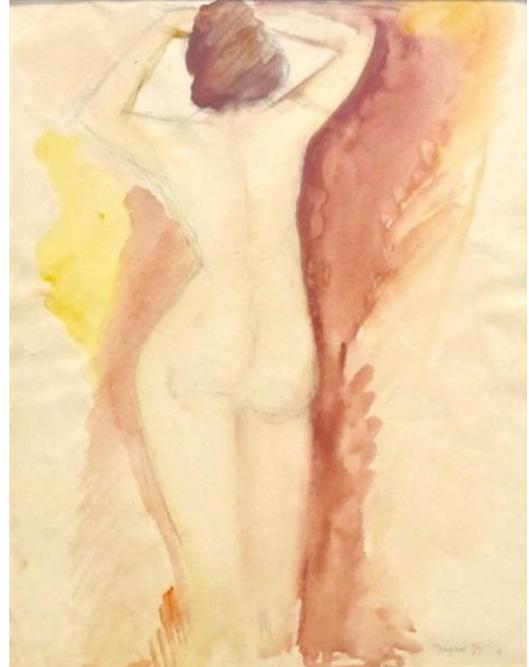
Medium: pencil and watercolor on paper

Dimensions: 32.5 x 24.5 cm

Current owner or museum: Private collection

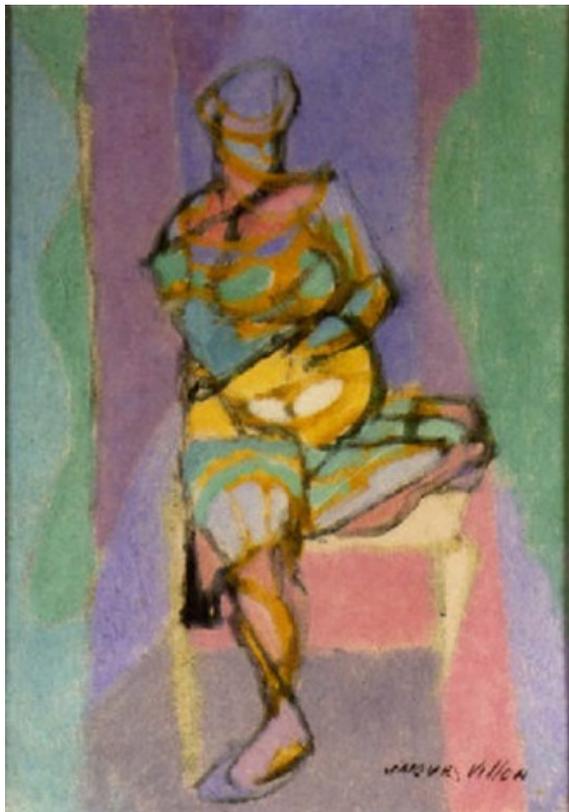
Provenance:

Auctioned on June 3, 2012; October 27, 2012 and April 19, 2013



No. 558

Title: *Petite maison close*



Date: 1949

Medium: Oil on Canvas

Dimensions: 33 x 23,5 cm

Current owner or museum: Private collection

Provenance:

Galerie Louis Carré & Cie, Paris

Auctioned by Artcurial : Modern Art : Perrot-

Moore's Collection (Part I), Collection S

Hôtel Dassault – Paris July 1, 2003 Collection

Perrot-Moore - Partie I n°1 à 41

Lot Jacques Villon 1875-1963 - Petite maison

close, 1949. Huile sur toile signée en bas à

droite, contresignée, datée "49" et titrée au

dos. 33 X 23,5 cm (13 X 91/4 in) Estimation

10 000 / 15 000 €

Selected Literature:

Ce tableau sera répertorié et reproduit au

catalogue raisonné de l'oeuvre peint de Jacques

Villon, à paraître prochainement aux éditions

Louis Carré et Cie

15. Human figures

No. 559

Title: *Paresse*

Date: 1925

Medium: Oil on Canvas

Dimensions: 33 x 41 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 12 -

Jacques Villon - Paresse, 1925 Huile sur toile signée, datée en bas à gauche : Jacques Villon 25» 33 X 41 cm (13 X 16 1/2 in) Estimation 2 500 / 3 000 €

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 560

Title: *Le saut à la corde*

Date: 1927

Medium: Oil on Panel

Dimensions: 18 x 14 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 18 - Jacques Villon -

Le saut à la corde, 1927 Huile sur panneau parqueté signée, datée en bas à gauche : «Jacques Villon 27» 18 X 14 cm (7 X 5 1/2 in) Estimation 2 000 / 3 000 €

Selected Literature: Cette oeuvre sera répertoriée au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître aux éditions Louis Carré & Cie. Certificat de M. Patrick Bongers, Galerie Louis Carré & Cie.



No. 561

Title: *Homme assis*

Date: 1940s

Medium: Watercolor and ink on paper

Dimensions: 24 x 18 cm

Current owner or museum: Private collection

Provenance:

Auctioned by Auction Art – Rémy Le Fur & associés Vente Tableaux XIX siècle tableaux modernes et contemporains 1.07.2015 Lot 52 Homme assis Aquarelle et encre sur feuille signée en haut et en bas à gauche 24 x 18 cm Estimation 800 / 1 200 €



No. 562

Title: *Repos de vacances*

Date: 1941

Medium: Oil on Canvas

Dimensions: 26 x 20,9 cm

Current owner or museum: Private collection

Provenance:

Auctioned on December 1, 1987 and November 29, 1988

No. 563

Title: *Le Bébé au biberon*

Date: 1952

Medium: Oil on Canvas

Dimensions: 22.5 x 33 cm

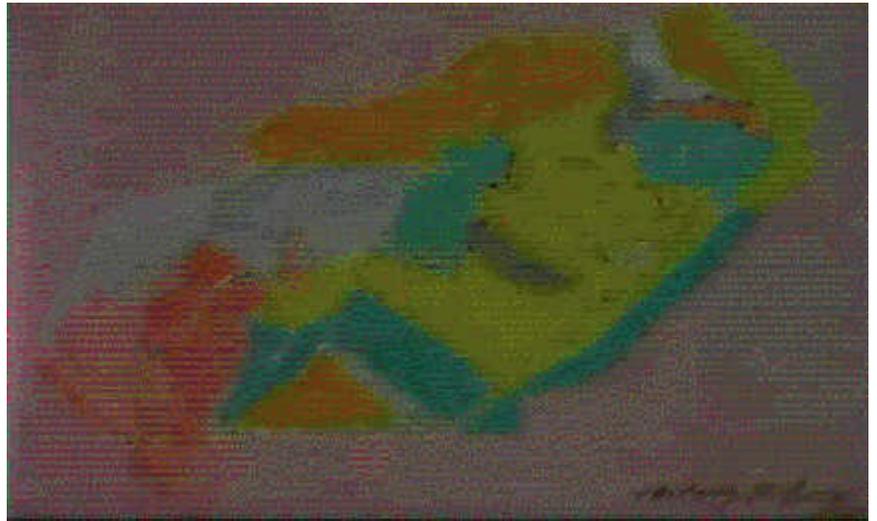
Current owner or museum:

Private collection

Provenance:

Auctioned on June 23, 1993

and on November 25, 1994



No. 564

Title: *Bébé au biberon*

Date: 1952

Medium: Oil on Canvas

Dimensions: 50 x 65 cm

Current owner or museum: Private collection

Provenance:

Auctioned on November 25, 1992,

on June 22, 1993 and

on November 25,

1994



No. 565

Title: *Bébé Endormi*

Date: 1952

Medium: Oil on Canvas

Dimensions: 27 x 41 cm

Current owner or museum:

Private collection

Provenance:

Auctioned on October 23, 2001



No. 566

Title: *L'enfant*

Date: 1952

Medium: Oil on canvas

Dimensions: 22 x 33 cm

Current owner or museum:

Private collection

Provenance:

Vente par Maître Paul Martin,
Versailles, le 25 novembre
1973, reproduit sous le No 121
Collection Jean-Henri
Guerrier, France

Auctioned by Morel Vente 21
octobre 2016 Dessins et
Tableaux Modernes Salle 6 -
Drouot-Richelieu - 9, rue

Drouot Lot n° 41 « L'enfant » 1952 Huile sur toile 22 x 33 cm

Comment: Signée en bas à droite, contresignée Titrée et datée 52 au dos



No. 567

Title: *La Conversation*

Date: 1952

Medium: Chalk and graphite with white gouache on paper

Dimensions: 21 x 40,6 cm

Current owner or museum: Private collection



Provenance:

Lucien Goldschmidt, New York, April 9, 1964

Sold by Doyle Sale 17FD02 | Lot 124 La Conversation Chalk and graphite with white gouache on paper

Sight 8 1/4 x 16 inches Estimate: \$600 - \$900 Sold for \$625

Comment: Signed, dated 1952 and titled (lr); also inscribed XX in red crayon (lr)

Exhibitions:

New York, Lucien Goldschmidt, Master Drawings and Watercolors, April 1-25, 1964, no. 34

C The Eileen & Herbert C. Bernard Collection

No. 568**Title:** *Hommage a Dufy***Date:** 1959**Medium:** Watercolor and ink on paper**Dimensions:** 26 x 20 cm**Current owner or museum:**
Private collection**Provenance:**

Collection Gérard Oury

By descent to the 2009 owner

Sold by Artcurial Vente 1672

Collection Gérard Oury - Partie 2 -

21 avril 2009 /Lot 99 Jacques Villon

(1875-1963) *Hommage a Dufy*, 1959Aquarelle et encre sur papier signé,
daté "59" et titré en bas au centre.

Hauteur : 26 Largeur : 20 cm

Estimation 2 000 - 3 000 € Vendu 6
630 €**Comment:**

This is the original watercolor on which the lithograph published in the book by Marcelle Oury *Lettre a mon peintre Raoul Dufy* (Librairie Académique Perrin-Imprimerie Nationale, Paris, 1965), together with lithographs based on paintings by Raoul Dufy, Georges Braque,

Marc Chagall, Dunoyer de Segonzac, Marcel Gromaire, Maurice Utrillo, Bernard Buffet, Lopicque, André Marchand, André Lhote and Jean Lurçat.

Selected Literature:

Cette oeuvre figure dans les archives de la galerie Louis Carré & Cie

Un certificat de Monsieur Patrick Bongers sera remis à l'acquéreur



16. Sports

No. 569

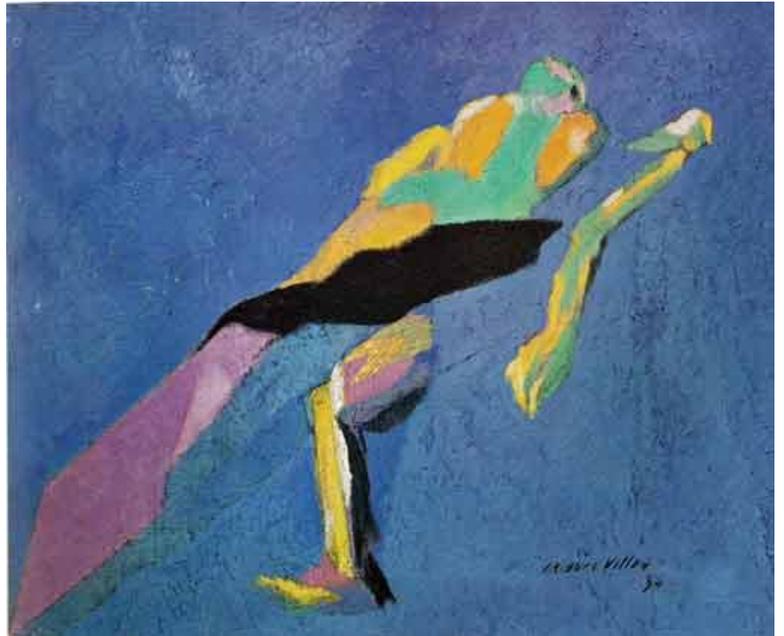
Title: *Unknown (Nageur ?)*

Date: 1930

Medium: Oil on canvas

Dimensions: Unknown

Current owner or museum: Private collection



No. 570

Title: *Nageur*

Date: 1935

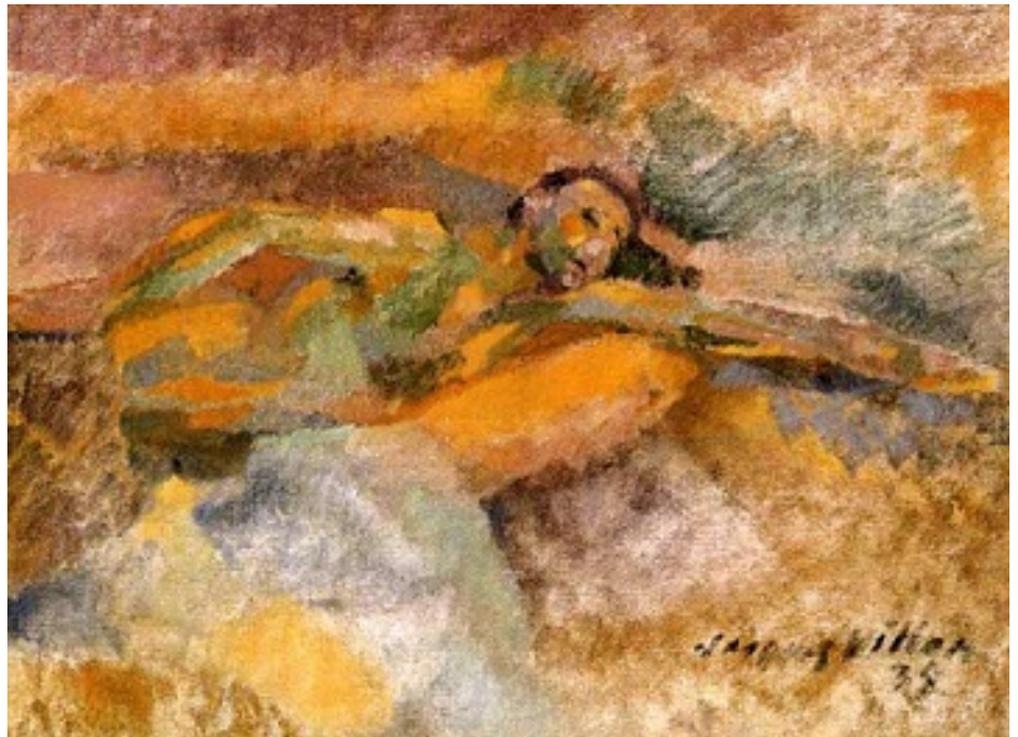
Medium: Oil on Canvas

Dimensions: 27,5 x 35 cm

Current owner or museum: Private collection

Provenance:

Auctioned on December 12, 1992



No. 571

Title: *Enlisé*

Date: 1936

Medium:
oil on canvas

Dimensions:
40 x 78 cm

**Current
owner or
museum:**

Private
collection

Provenance:

Private
Collection,
Paris

Thence by
descent to
2015 owner



Auctioned by Sotheby's Art Impressionniste et Moderne 3 June 2015 | Paris. Lot 81
Property from a Private French Collection. Jacques Villon. Enlisé. oil on canvas 39.8 x
78 cm ; 15 5/8 x 30 3/4 in. Painted in 1936. signed Jacques Villon and dated 36 (lower
left) Estimate 15,000 — 20,000 EUR

Selected Literature:

The authenticity of this work has been confirmed by the Galerie Louis Carré & Cie.

No. 572

Title: *Le nageur*

Date: 1936

Medium: Oil
on Canvas

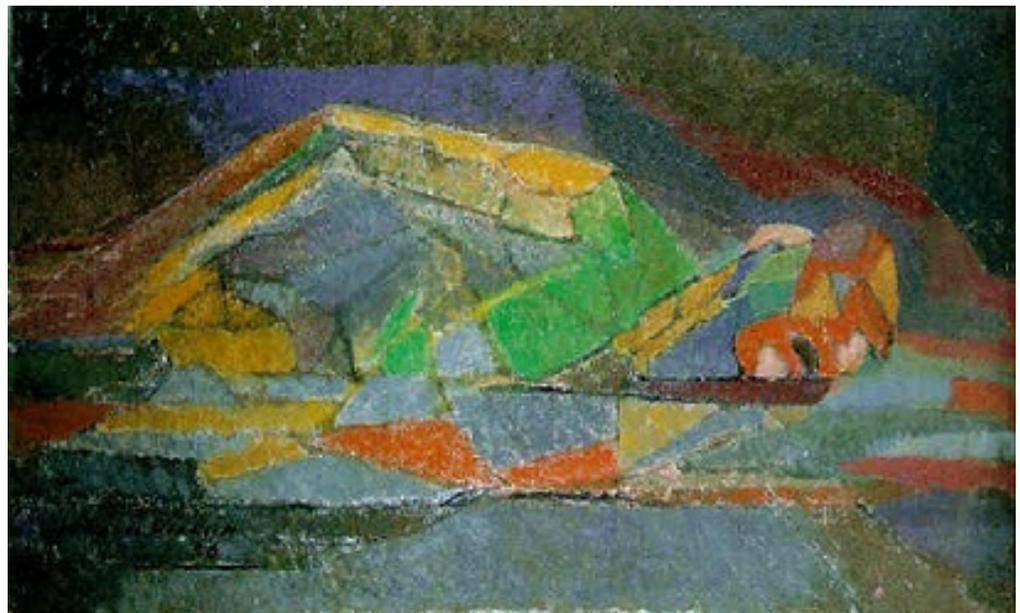
Dimensions:
73 x 116 cm

**Current owner
or museum:**

Private
collection

Provenance:

Auctioned on
June 16, 1995
and on
December 6,
1996



No. 573

Title: *Nageur*

Date: 1945

Medium: oil on canvas

Dimensions: 24 x 33 cm

Current owner or museum:

Private collection

Provenance:

Private collection Norway

Auctioned on June 14, 2018 by

Galerie Kornfeld Auktionen

AG, Laupenstrasse 41 3008

Bern / Suisse. Auktion 14. Und

15. Juni 2018 teil ii kunst des

19. Bis 21. Jahrhunderts

Lot 740 Jacques Villon

Damville 1875–1963 Puteaux

bei Paris Nageur (Starting price

10000 Swiss Francs)



Comment: Fully signed lower right by the artist in pen and ink and dated "Jacques Villon / 45". Fresh colors and flawless Conservation renting canvas. - Provenance: private collection Norway. - Very exciting composition from one out the waves of rising swimmers

No. 574

Title: *L'arrivée des nageurs*

Date: 1939

Medium: Oil on canvas

Dimensions: 46 x 61 cm

Current owner or

museum: Private

collection

Provenance:

Sold by Christie's Sale

5301 Collection d'un

couple d'amateurs April

14, 2005 Paris Lot 8

Jacques Villon (1875-

1963). L'arrivée des

nageurs. huile sur toile.

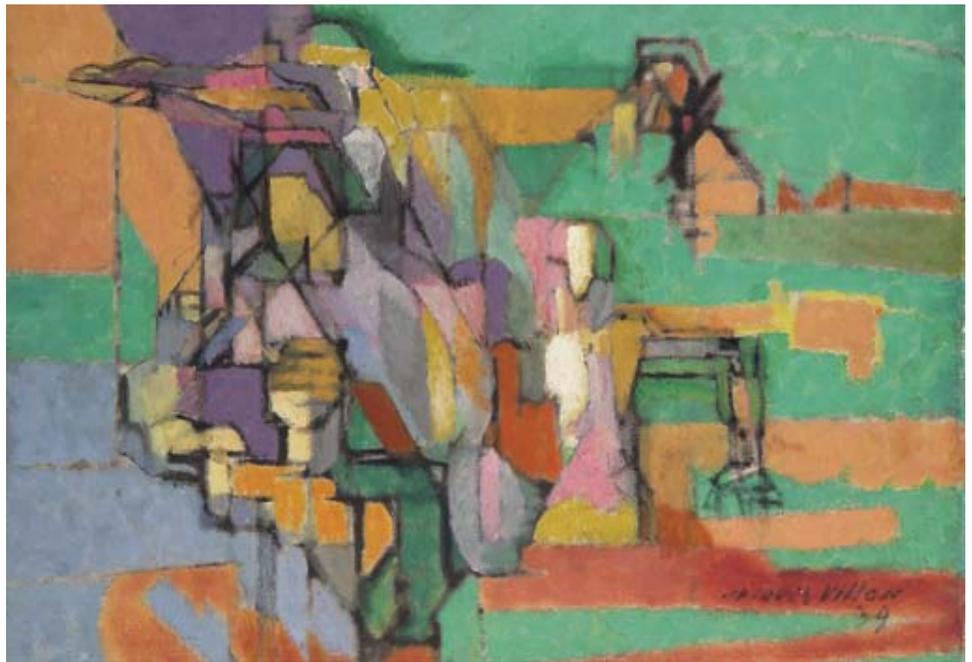
46 x 61 cm. (18 1/8 x 24

in.) Estimate €25,000 -

€35,000 (\$32,201 -

\$45,082) Price Realized

€30,000 (\$38,642)



No. 575

Title: *Lutteurs*

Date: 1937

Medium: Oil on canvas

Dimensions: 92 x 73,5 cm

Current owner or museum: Musée national d'art moderne Centre de création industriel, centre Georges Pompidou, Paris. Inventory: AM 2402 P

Provenance:

Achat de l'Etat, 1938

Attribution, 1938

Exhibitions:

Expo Salon de Montrouge



No. 576

Title: *La lutte, le chaos - The fight, the chaos*

Date: 1939

Medium: oil on canvas

Dimensions: 100 x 81 cm

Current owner or museum:

Private collection

Provenance:

Galerie Louis Carré & Co, Paris. A certificate of authenticity issued by Galerie Louis Carré & Cie 16 March 2015 accompanies the work.

Svensk Franska Konstgalleriet, Stockholm

Acquired by the father of the 2015 owner in 1952

Auctioned by Sotheby's Impressionist & Modern Day Sale (Including Picasso Earth & Fire: Unique Ceramics from the

Collection of Marina Picasso) June 25, 2015 Londres

Lot 446. Jacques Villon La lutte, le chaos. signed Jacques Villon and dated 39 (lower left) oil on canvas 99.6 by 80.8cm., 39 1/4 by 31 7/8 in. Painted in 1939. Estimation 20,000 — 30,000 GBP

Auctioned by Bukowskis Modern Art + Design 608 Auktion May 22, 2018 Lot 469-1039192 Jacques Villon (France, 1875-1963) Jacques villon, "La lutte, le chaos". "The fight, the chaos" Starting price: 250,000 - 300,000 SEK 23 563 - 28 275 EUR

Comment: "La lutte, le chaos", ("The struggle, the chaos"), is characteristic of Villon's colorful cubism, where for many artists the rather unusual color purple is a background against the Cubist central motif.

Exhibitions:

Liljevalchs Konsthall, Stockholm, "From Cezanne to Picasso", 1954.

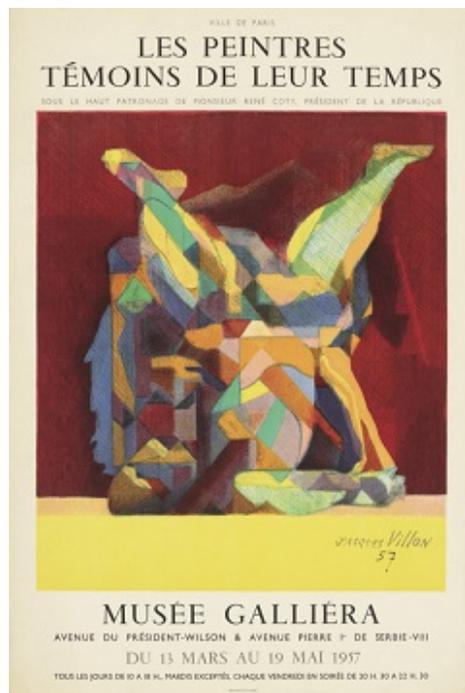
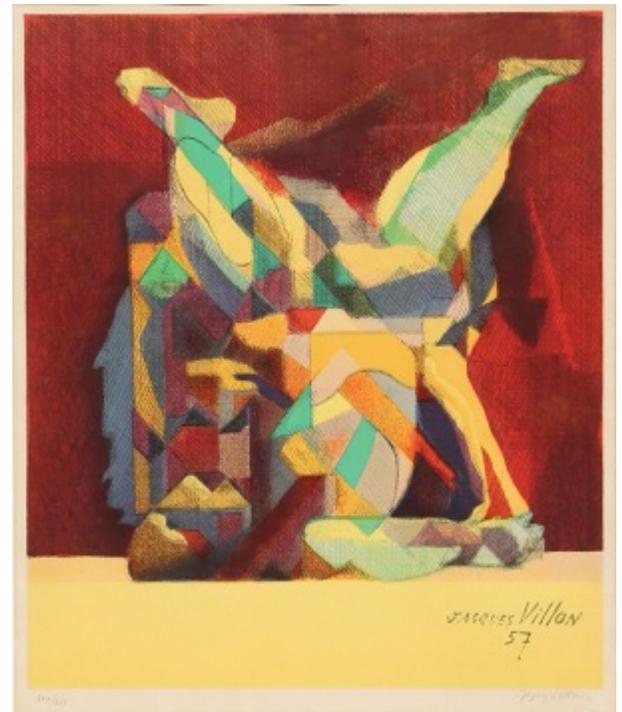
Kunstnerernas Hus, Oslo, December 1959, cat. No. 31.

Selected Literature:

Daniel Robbins (ed.), "Jacques Villon", 1976, no. 129a, depicted p. 150.

The authenticity of this work has been confirmed by Galerie Louis Carré & Cie.

Note: In 1957, Villon made another version of this theme, and this was used for a lithograph for a poster and an avant la lettre edition thereof (Orozco Lithographs L 197 La Lutte, Not illustrated in Ginestet & Pouillon and Orozco Lithographs L 198, Ginestet & Pouillon: App. 97). See photos



No. 577**Title:** *Acrobate au saut périlleux***Date:** 1945**Medium:** Oil on
Canvas**Dimensions:** 73 x 92
cm**Current owner or
museum:** Private
collection**Provenance:**Acquired from the
artist by Louis Carré,
ParisBy descent to his
wife, Olga Burel
Carré, Bazoches-sur-
GuyonHer posthumous sale,
Paris, Hôtel Drouot,
Succession Olga
Carré, Née Burel,
Ancienne Collection
Louis Carré : 1ère

Vente chez Piasa, Paris, December 9, 2002. Lot 28 Jacques Villon 1875-1963 - Acrobate au saut périlleux, 1945 Huile sur toile signée en bas à droite, contresignée, datée "45" et titrée au dos 73 X 92 cm (283/4 X 36 1/4 in). Estimation 40 000 / 60 000 € 40 000 / 60 000 \$

Comment:

When Jacques Villon painted *Acrobate au saut périlleux* in 1945, he was about to become world-famous thanks to the Parisian art dealer Louis Carré. The latter purchased the entire contents of the artist's studio in 1942 and then paid a monthly stipend for exclusive rights to the artist's entire production. Although delivered from money worries thanks to a regular income, Villon changed nothing in his life -style and continued working in his Puteaux studio. He had his first one-man show in Paris in 1944 with 39 paintings at the Galerie Louis Carré and a preface for the catalogue by René-Jean.

Villon's canvases painted during the war celebrate nature and farming. The landscapes and animal paintings are followed by the Potagers series as well as a number of portraits, such as the portrait of Colette-Martine Carré, the art dealer's daughter. At this time the artist was leaning towards abstraction, and here Villon gives pride of place to the organization of space and movement.

The abstract impetus is evident here in the different geometrical chromatic planes. The surfaces combine and define the shape of the acrobat. Each surface has its own pure color, and all glow with equal intensity to combine in a composition that generously expands as a leap into the void.

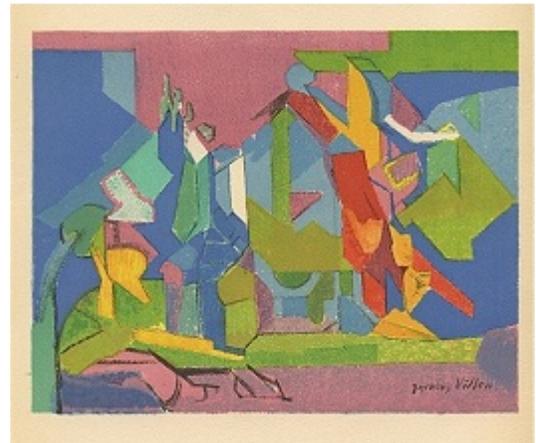
Exhibitions:

- New York, Louis Carré Gallery, “Jacques Villon”,
26 avril-14 mai 1949 no 13
- Exposition itinérante : “French painting today”, no 111 Hobart, Tasmanian Museum and
Art Gallery, janvier-février 1953
- Sydney, National Art Gallery of New South Wales, mars-avril 1953
- Brisbane, Queensland National Art Gallery, avril-mai 1953
- Melbourne, National Gallery of Victoria, juin-juillet 1953
- Adelaide, National Gallery of South Australia, août 1953
- Perth, Museum and Art Gallery of Western Australia, septembre 1953
- Montrouge, “Jacques Montrouge”, 4-31 mai 1983, no 48

Selected Literature:

- Paul Eluard - René Jean “Jacques Villon ou l'Art glorieux”, Louis Carré Paris 1948
reproduit en couleurs page 59
- Jacques Lassaingne, “Jacques Villon”, Édition de Beaune, Paris 1950 reproduit planche
XXIV
- Pierre Cabanne, Les 3 Duchamp, Jacques Villon, Raymond Duchamp-Villon, Marcel
Duchamp, Ides et Calendes, Neuchâtel, 1975.
Ce tableau sera répertorié et reproduit au catalogue
raisonné de l'œuvre peint de Jacques Villon, À
paraître prochainement aux Éditions Louis Carré et
Cie

Note: Villon also made a lithograph of this painting
in 1948: Acrobate au saut périlleux, Seventh
illustration in the book *Jacques Villon ou L'Art
Glorieux. Il Construit Un Tableau. Un Épi, Une Rose.
Un Visage, Un Sein Nu*. Louis Carré éditeur, Paris.
Plate 15,4 x 19,7 cm Sheet 28 x 22,2 cm (Orozco
lithographs No. L 101. Not in Ginestet & Pouillon)



No. 578

Title: *Le Cirque*

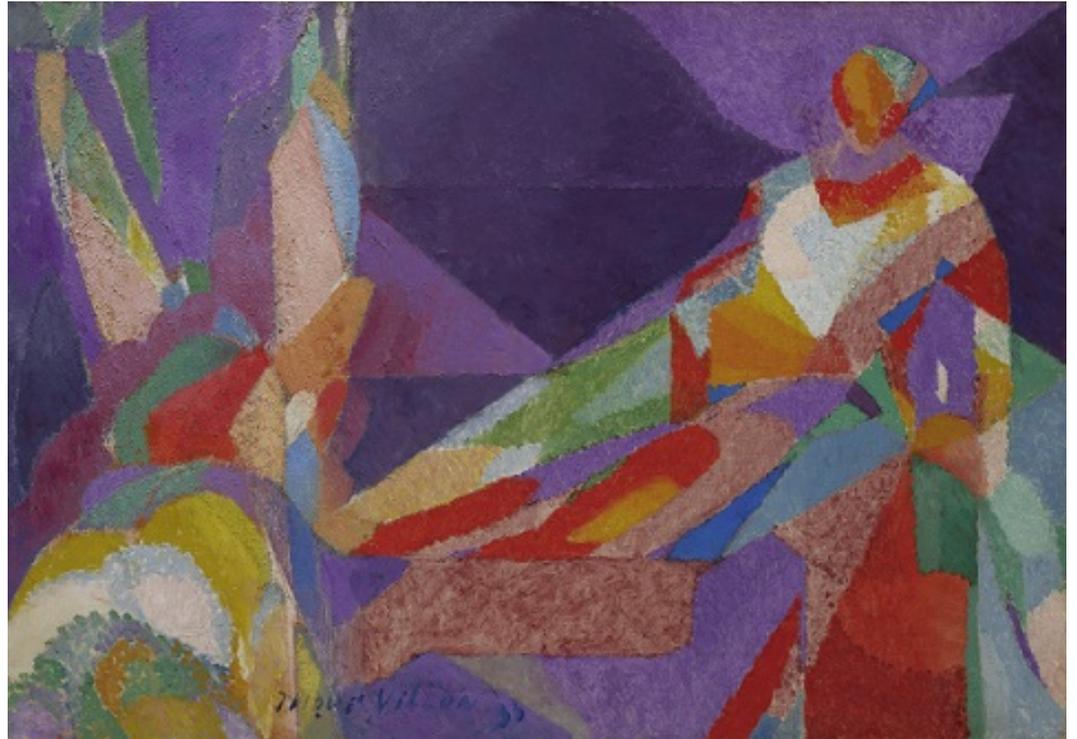
Date: 1933

Medium: Oil
on canvas

Dimensions:
81 x 116.2 cm

**Current owner
or museum:**
Private
collection

Provenance:
Galerie Louis
Carré, Paris
Lucien
Goldschmidt,
New York (and
sold: Parke-
Bernet
Galleries, Inc.,
New York, May
3, 1973, lot
111)



M. Knoedler & Co., New York (and sold: Sotheby's, New York, May 11, 1988, lot 387)
Private Collection, London (acquired at the above sale)

Acquired from the above by the 2017 owner

Sold by Sotheby's Impressionist & Modern Art Day Sale 17 Mai 2017 | New York Lot
130 Property from a distinguished Private Collection. Jacques Villon. Le Cirque
Estimation 80,000 — 120,000 USD Lot. Vendu 150,000 USD

Comment: Signed Jacques Villon and dated 33 (lower center); signed Jacques Villon
and titled (on the stretcher)

Selected Literature:

The authenticity of this work has been confirmed by Galerie Louis Carré & Cie.

No. 579

Title: *Le Cirque*

Date: 1933

Medium: Oil on canvas

Dimensions: 38 x 55 cm

Current owner or museum:

Henie Onstad Kunstsenter.

Identification number

HOS00228 Accession 1968.

Ownership 1963

Provenance:

Collection Louis Carré

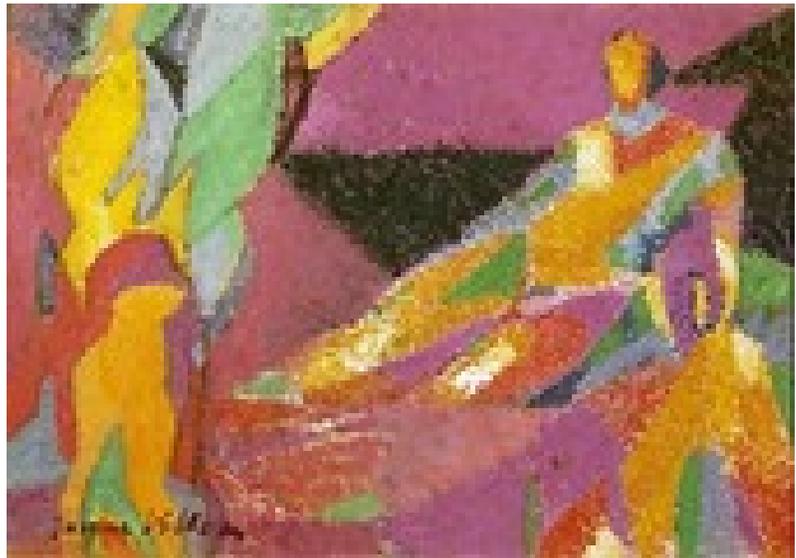
Collection E.Arnion

Tannenbaum Gallery

Onstad, Niels

Collection of Sonja Henie-Niels

Onstad Foundation



17. Sculptural ensembles

No. 580

Title: *Chanson, les amants*

Date: 1926

Medium: oil and pen and India ink on canvas

Dimensions: 59.7 x 81.6 cm

Current owner or museum: Private collection

Provenance:

Katherine S. Dreier, West Redding, Connecticut (acquired from the artist, 1926).

The Solomon R. Guggenheim Museum, New York (bequest from the above, 1953).

Private collection, Zurich; sale, Christie's, London, 1 December 1992, lot 148.



Acquired at the above sale by Achim Moeller Fine Art on behalf of John C. Whitehead. Sold by Christie's Sale 3737 Impressionist and Modern Works on Paper Including Property from the John C. Whitehead Collection New York 15 May 2015 Lot 1054 Whitehead Collection. *Chanson, les amants*. oil and pen and India ink on canvas 23 ½ x 31 ¾ in. (59.7 x 81.6 cm.) signed and dated 'Jacques Villon 26' (lower left) Estimate USD 50,000 - USD 80,000 Price realised USD 43,750

Exhibitions:

Brooklyn Museum, An International Exhibition of Modern Art Assembled by the Société Anonyme, November 1926-January 1927, no. 61.

New Haven, Yale University Art Gallery, In Memory of Katherine S. Dreier, December 1952-February 1953, no. 70 (illustrated).

Lawrence, Kansas, Spencer Museum of Art; Paris, Centre Georges Pompidou and Berkeley Art Museum, University of California, Early Modern Art from The Solomon R. Guggenheim Museum, August 1983-January 1987.

New York, Achim Moeller Fine Art, The Whitehead Collection, Late 19th and 20th Century French Masters, 1997, p. 160, no. 94 (illustrated in color, p. 161).

Selected Literature:

Patrick Bongers has confirmed the authenticity of this work.

K.S. Dreier, *Modern Art*, New York, 1926, p. 17 (illustrated).

A.Z. Rudenstine, *The Guggenheim Museum Collection, Paintings, 1880-1945*, New York, 1976, vol. II, p. 681, no. 245 (illustrated in color, p. 682).

Comment:

Chanson, les amants is a tough, muscular rendition of a composition first conceived in three dimensions by Jacques Villon's brother, Raymond Duchamp-Villon. Created in 1908 and titled *Chanson, les amants*, the sculpture was executed in plaster, which resides

at the Centre Georges Pompidou and also in wood, housed in the The Art Institute of Chicago. It seems likely that Jacques Villon must have owned either of these versions when he created this painting. The oil is far more masculine than the naturalistic, lyrical sculpture produced by Duchamp-Villon; the tensions of the interlocking planes, the juxtapositions of shapes and the ambiguous definition of space give the painting a monumentality which is noticeably lacking in the sculpture.

The figures in the painting are perfectly balanced. It is interesting to note that Villon would frequently return to even his most successful paintings to rework them; here, for example, he has added extensive cross-hatching in pen and black ink, which he discussed in great detail with Dora Vallier in 1957.

The present work was first owned by one of 20th-century art's most influential figures, Katherine S. Dreier, who bequest the painting as well as important works by Kurt Schwitters, Alexander Calder and Constantin Brancusi to The Solomon R. Guggenheim Museum.



No. 581

Title: *Mythologie*

Date: 1928

Medium: Oil on Panel

Dimensions: 22 x 27 cm

Current owner or museum:
Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, Succession

Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Paris. Lot 20 - Jacques Villon - Mythologie, 1928 Huile sur panneau parqueté signée, datée en

bas à droite : «Jacques Villon 28» 22 X 27 cm (9 X 11 in). Estimation 1 500 / 2 000 €

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 582

Title: *Les haleurs nus*

Date: 1929

Medium: Oil on Canvas

Dimensions: 73 x 92 cm

Current owner or museum: Private collection

Provenance:

Acquired from the artist by Louis Carré, Paris

By descent to his wife, Olga Burel Carré,

Bazoches-sur-Guyon

Her posthumous sale,

Succession Olga Carré,

Née Burel, Ancienne

Collection Louis Carré :

2ème Vente chez Piasa.

Hôtel Marcel Dassault - 7-9

Rond Point des Champs-

Elysées - 75008 - Paris 10 décembre 2002. Lot 78 Jacques Villon 1875-1963 - Les

Haleurs Nus, 1929 Huile sur toile signée et datée "29" en bas à gauche 73 X 92 cm

(283/4 X 361/4 in). Estimation 5 000 / 7 000 € 5 000 / 7 000 \$

Selected Literature:

- Daniel Robbins, "Jacques Villon", 1976, catalogue de l'exposition réalisée au Fogg Art Museum, Harvard University Cambridge, Massachusetts, n°20 a, reproduit page 43

Ce tableau sera répertorié et reproduit au catalogue raisonné de l'œuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie.

Un certificat de Monsieur Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 583

Title: *Les haleurs*

Date: 1929–1930

Medium: Oil on Canvas

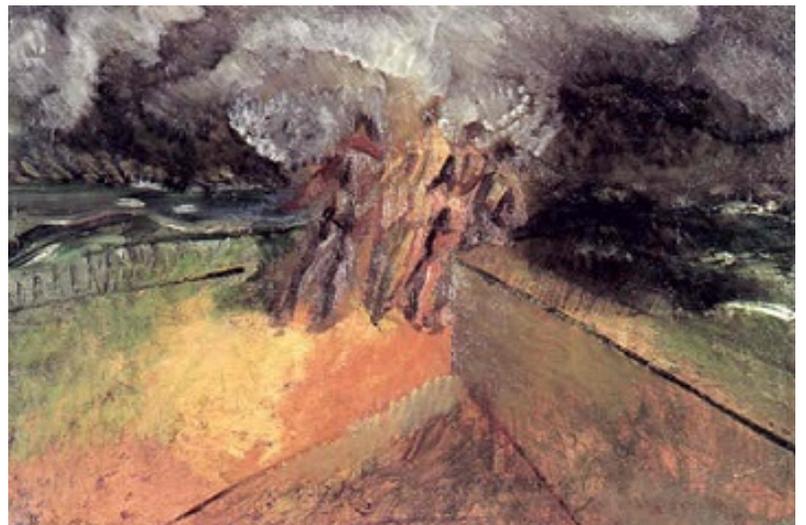
Dimensions: 39 x 56 cm

Current owner or museum: Private collection

Provenance:

Auctioned on December 1, 1987. on

May 30, 2000 and on June 25, 2001



No. 584

Title: *Les vingt ans fiers*

Date: 1929

Medium: Oil on Panel

Dimensions: 24 x 33 cm

Current owner or museum:

Private collection

Provenance:

Acquired from the artist by

Louis Carré, Paris

By descent to his wife, Olga

Burel Carré, Bazoches-sur-

Guyon

Her posthumous sale, Paris,

Hôtel Drouot, 3 July 2003,

Succession Olga Carré, Née

Burel, Ancienne Collection

Louis Carré : 4ème Vente chez

Piasa, Paris. Lot 28 - Jacques

Villon - Les vingt ans fiers,

1929 Huile sur panneau parqueté signée en bas à gauche : «Jacques Villon» (Petit éclat)

24 X 33 cm (9 1/2 X 13 in). Estimation 1 500 / 2 000 €

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de

Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



No. 585

Title: *Le taureau et les gémeaux - Taurus and Gemini*

Date: 1937

Medium:

Oil on canvas

Dimensions:

113 x 194 cm

Current owner or museum:

Private collection

Provenance:

Auctioned on December 18, 2001



Sold by Aguttes, avenue Charles de Gaulle 164, Neuilly sur Seine Tableaux Lundi 31 Mars 2008 Drouot Richelieu - Salles 1 et 7 Lot n° 89 Le taureau et les gémeaux, 1937 Huile sur toile, signée en bas à gauche 113 x 194 cm - 44 1/2 x 76 2/5 in. Taurus and Gemini, 1937 Oil on canvas, signed lower left Estimation 80 000 - 100 000 EUR Résultat : 106 000 EUR

No. 586

Title: *Les peches capitaux*

Date: circa 1937

Medium: Watercolor and ink on paper

Dimensions: 27,50 x 22 cm

Current owner or museum: Private collection

Provenance:

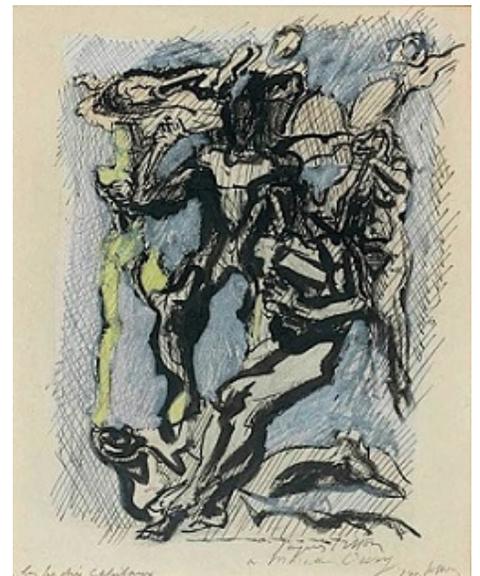
Collection Gérard Oury

By descent to the 2009 owner

Sold by Artcurial Vente 1672 Collection Gérard Oury - Partie 2 - 21 avril 2009 /Lot 104 Jacques VILLON (1875-1963) Les peches capitaux, 1937 Encre et aquarelle sur papier signé deux fois et dédié "A Madame Oury" en bas à droite, titré en bas à gauche. A rapprocher de "Je voudrais...", 1937 - Eau forte - 22,7 x 16 cm. (AMG E 423, page 283) Estimation 800 - 1 000 € Vendu 1 403 €

Selected Literature:

Cette oeuvre figure dans les archives de la galerie Louis Carré & Cie
Un certificat de Monsieur Patrick Bongers sera remis à l'acquéreur



No. 587

Title: *Untitled*

Date: 1937

Medium: Oil on
Canvas

Dimensions: 38,1 x
55,9 cm

**Current owner or
museum:** Private
collection

Provenance:

Auctioned on May
14, 1986



18. Mythology

No. 588

Title: *Décoration pour le Salon des Tuileries*

Date: 1938



Medium: Oil on canvas

Dimensions: 489 x 587 cm

Current owner or museum: Musée d'Art moderne de Paris. Inventaire AMVP 2615

Provenance:

Don Salon des Réalités Nouvelles en 1939

Exhibitions:

Galerie Charpentier 1939

Salon des Réalités Nouvelles 1939

Selected Literature:

Chefs-d'oeuvre du Musée d'Art Moderne de la Ville de Paris.- Paris : Paris-Musées et SAMAM, 1985 2-85346-009-6 - cit. p. 159, reprod. coul. p. 79

Années 30 en Europe, le temps menaçant 1929-1939. - Paris Musées, 1997 ; Editions Flammarion, 1997 ISBN 2-87900-323-7 - reprod. p.277

Suzanne Pagé, Musée d'Art Moderne de la Ville de Paris:La collection n° isbn 978-2-879008-88-2 - reprod. p.551

Comment:

In the 1930s, Robert Delaunay returned to abstraction with mural painting. It was a political and aesthetic solution to the dearth of dealers and collectors, most of whom had been very affected by the economic crisis. After some big paintings for various pavilions at the 1937 International Exposition, Robert Delaunay, his wife Sonia, Albert Gleizes and Jacques Villon, were commissioned to paint huge canvases for the sculpture hall at the Salon des Tuileries. That was in 1938.

The paintings were exhibited at the Galerie Charpentier in 1939 and became a manifesto for nonfigurative, geometric art, giving expression to a “new realism”. They foreshadowed the creation of the Salon des Réalités Nouvelles in 1946, which was devoted exclusively to abstract art. Their visual language almost totally reinvented the Orphism of the 1910s: extreme simplification of geometrical shapes (particularly circles and triangles) and rhythmic variations in overlapping circular and helicoid shapes by means of colour.

No. 589

Title: *Aux Pieds d'Omphale (Repos d'été)*

Date: 1939

Medium: Oil on canvas

Dimensions: 90 x 117 cm

Current owner or museum: Private collection

Provenance:

Dr. Fritz Nathan and Dr. Peter Nathan, Zurich.

Private collection, Switzerland (purchased from the above collection in 1974).

Sold by Koller

Auctions Impressionist & Modern Art. Koller Zurich Z34 June 21,

2013 Lot 3257 - Z34. *Aux Pieds d'Omphale (Repos d'été)*, 1939. Oil on canvas. Signed and dated lower left: JACQUES VILLON 39. 90 x 117 cm..Sold for CHF 45 000 (including buyer's premium)



No. 590

Title: *Le styx*

Date: 1940

Medium: Oil on
Canvas

Dimensions: 73 x
92 cm

**Current owner or
museum:** Private
collection

Provenance:

Acquired from the
artist by Louis

Carré, Paris

By descent to his

wife, Olga Burel

Carré, Bazoches-

sur-Guyon

Her posthumous

sale, Succession

Olga Carré, Née

Burel, Ancienne

Collection Louis

Carré : 2ème Vente

chez Piasa. Hôtel

Marcel Dassault - 7-9 Rond Point des Champs-Élysées - 75008 - Paris 10 décembre

2002. Lot 80 Jacques Villon 1875-1963 - Le Styx, 1940 Huile sur toile signée et datée

“40” en bas à droite, titrée au dos 73 X 92 cm (283/4 X 361/4 in) Estimation 20 000 / 30

000 € 20 000 / 30 000 \$

Selected Literature:

Jacques Lassaing, “Jacques Villon”, Édition de Beaune, Paris, 1950, page 11

Ce tableau sera répertorié et reproduit au Catalogue raisonné de l'œuvre peint de Jacques

Villon, à paraître prochainement aux Éditions Louis Carré & Cie



No. 591

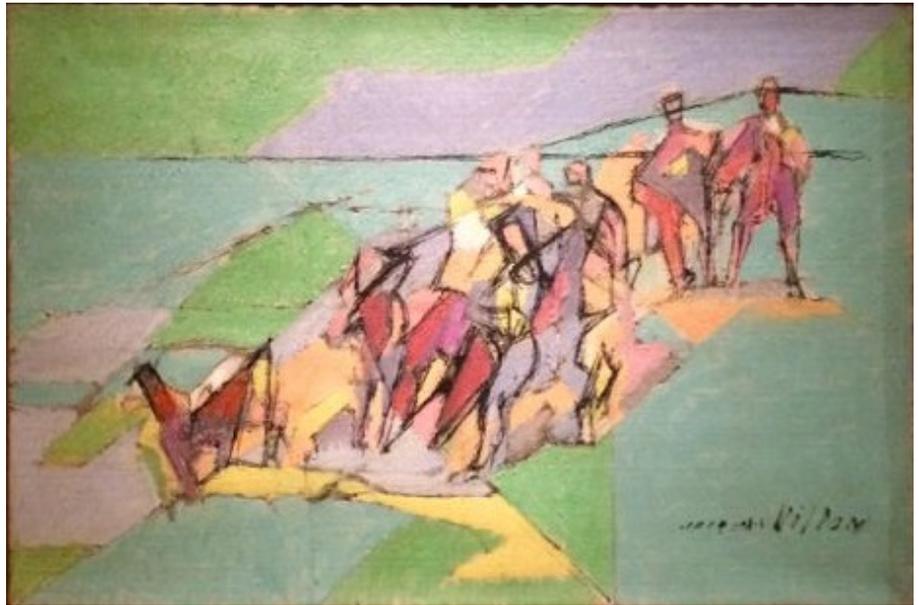
Title: *L'Exile*

Date: 1943

Medium: Oil on canvas

Dimensions:

Current owner or museum: The Phillips Collection Art Gallery, 1600 21st Street, NW, Washington, DC



No. 592

Title: *L'exode*

Date: 1943

Medium: Oil on Canvas

Dimensions: 46 x 57 cm

Current owner or museum: Private collection

Provenance:
Auctioned on June 21, 1995

No. 593

Title: *Phèdre et Hyppolite*

Date: 1944

Medium: Oil on canvas

Dimensions:

Current owner or museum: Musée des beaux-arts de Rouen

Exhibitions:

Cent Tableaux De Jacques Villon. Exposition - Galerie Charpentier

No. 594

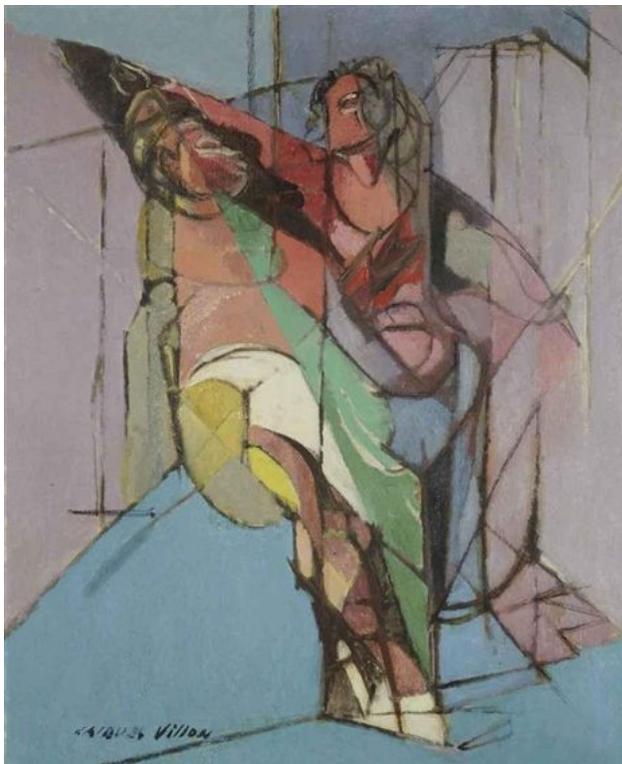
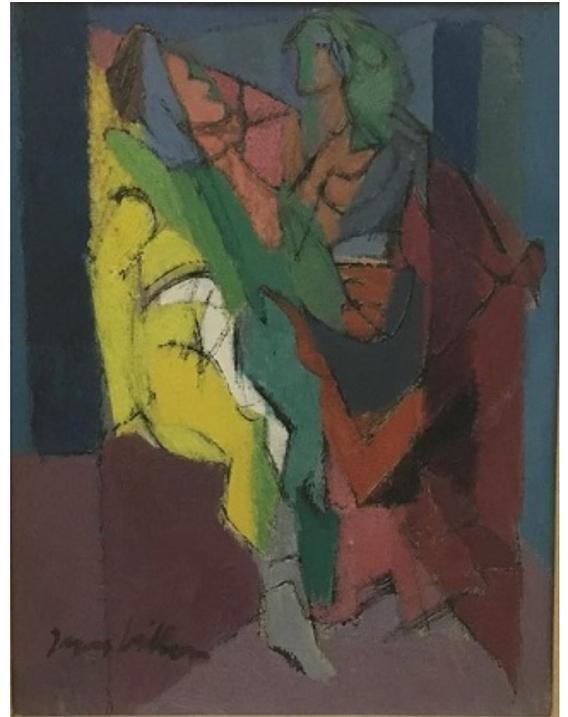
Title: *Phèdre et Hyppolite*

Date: 1944

Medium: oil on canvas

Dimensions: 80 x 65 cm

Current owner or museum: Private collection



Provenance:

Walter Pach

Auctioned on May 15, 2011

Anonymous sale, Christie's,

Impressionist/Modern London, 25

October 2012, lot 12. Estimate GBP

18,000 - GBP 25,000 Price realised

GBP 22,500

Acquired at the above sale by the 2018 owner.

Christie's Sale 15484 Impressionist and

Modern Art Day Sale. London | 21 June

2018. LOT350| Property Formerly in the

collection of Walter Pach Phèdre et

Hyppolite. oil on canvas 31 5/8 x 25 3/8

in. (80.4 x 64.4 cm.) Estimate GBP

18,000 - GBP 25,000 (USD 23,652 -

USD 32,850)

Auctioned on July 14, 2020

Comment: signed 'JACQUES

VILLON' (lower left) and inscribed

'Phèdre et Hippolyte' (on the reverse)

Exhibitions:

Paris, Galerie Charpentier, Cent tableaux de collections privées de Bonnard à de Staël, 1960, no. 104; this exhibition later travelled to Cologne.

Selected Literature:

Patrick Bongers has confirmed the authenticity of this work.

No. 595

Title: *Hippolyte et Thesee*

Date: 1944

Medium: Oil on Canvas

Dimensions: 81 x 65 cm

Current owner or museum: Private collection

Provenance:

Auctioned on June 21, 1991



No. 596

Title: *Tragédie*

Date: 1945

Medium: Oil on canvas

Dimensions: 35 x 27 cm

Current owner or museum:

Private collection

Provenance:

Galerie Louis Carré, Paris, with label on the reverse;

bought there for private collection

Private collection Norway

Auctioned on June 14, 2018 by

Galerie Kornfeld Auktionen AG,

Laupenstrasse 41 3008 Bern /

Suisse. Auktion 14. Und 15. Juni

2018 teil ii kunst des 19. Bis 21 Lot

595 Tragédie (13000.-) Öl auf

Leinwand. 35:27 cm 1945.

Estimation CHF 10'000

Comment: Fully signed lower

right by the artist in brush in oil

"Jacques Villon", titled and signed

on the reverse of the canvas and dated "Tragédie / Jacques Villon / 45".

No. 597

Title: *The Creation of the World*

Date: 1945

Medium: Pen, ink and gouache on paper

Dimensions: 415 × 305 mm (primary support); 420 × 310 mm (secondary support); 484 × 364 mm (tertiary support)

Current owner or museum: The Art Institute of Chicago Reference Number 1967.36

Provenance:

Credit Line: Restricted gift of Frank B. Hubachek

Comment:

Pen and black ink and white and gray gouache, with touches of graphite on cream wove tracing paper, laid down on white wove paper, laid down on cream board. Signed recto, lower left, in pen and black ink: "Jacques Villon"; inscribed lower right, in graphite: "la creation du monde/1945"

Exhibitions:

The Art Institute of Chicago, August 1-November 28, 1976.



No. 598**Title:** *Pythagore***Date:** circa 1948**Medium:** Oil on canvas**Dimensions:** 46 x 33 cm**Current owner or museum:**

Private collection

Provenance:

Acquired from the artist by

Louis Carré, Paris

By descent to his wife, Olga

Burel Carré, Bazoches-sur-Guyon

Her posthumous sale, Paris,

Hôtel Drouot, 3 July 2003,

Succession Olga Carré, Née

Burel, Ancienne Collection

Louis Carré : 4ème Vente chez

Piasa, Paris. Lot 38 - Jacques

Villon - Pythagore, 1946 Huile

sur toile signée en bas à droite :

«Jacques Villon» 46 X 33 cm

(181/2 X 13 in) Estimation 1

500 / 2 000 €

Auctioned on June 27, 2011

Sold by Delorme & Collin du

Bocage, Paris Enchères, 17 rue

de Provence – Paris

Archéologie - Arts D'asie -

Haute Epoque - XVIIIe Siècle Drouot Richelieu - Salle 11 June 10, 2015 Lot n° 58

Pythagore, circa 1948 Huile sur toile Signé en bas à droite 46 x 33 cm. Estimation 3 000 -

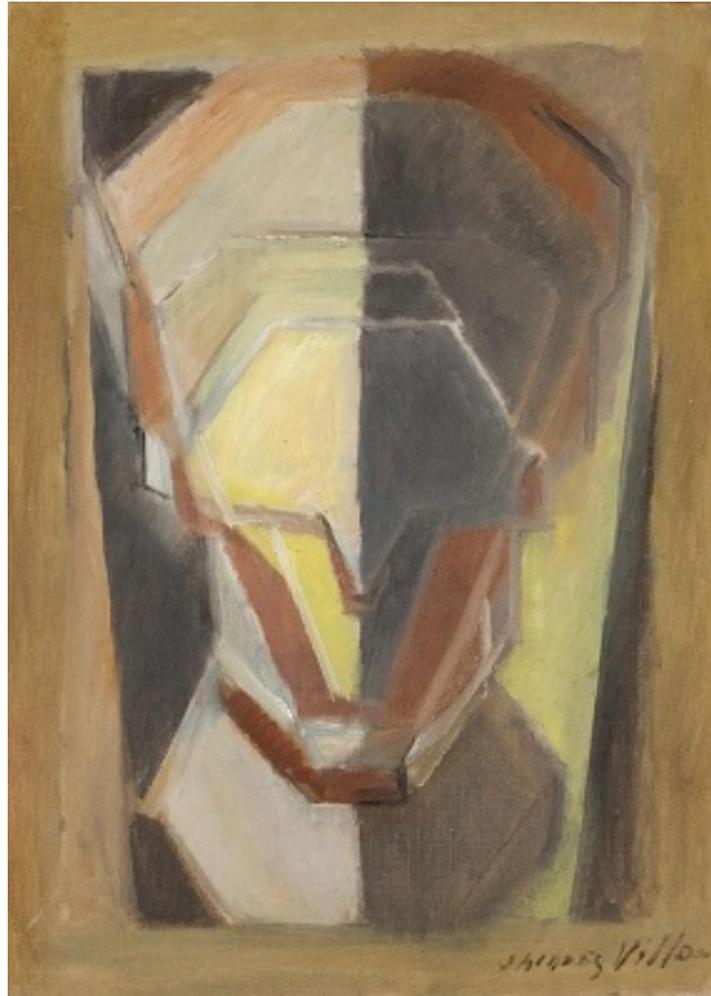
4 000 EUR Résultat : 1 600 EUR

Selected Literature:

Cette oeuvre sera répertoriée et reproduite au catalogue raisonné de l'oeuvre peint de

Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie

Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur



Jacques Villon Paintings

No. 599

Title: *Sans titre - Untitled*

Date: 1955

Medium: oil on canvas

Dimensions: 24 x 19 cm

Current owner or museum: Private collection

Provenance:

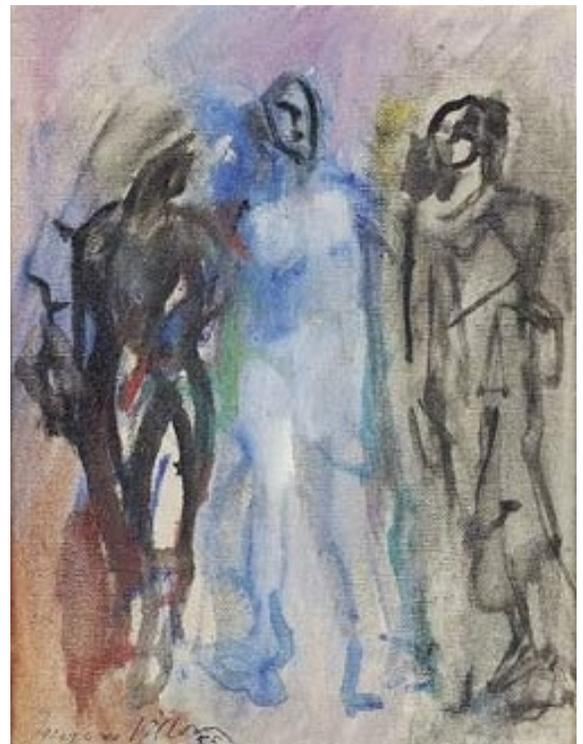
Private collection

Auctioned by Versailles Enchères on December 11, 2005 Importants Tableaux Abstraites et

Contemporains, Sculptures, Versailles. Lot 135 -

Jacques Villon - Sans Titre, 1955 Huile sur toile signée et datée en bas à gauche. 24 x 19 cm.

Estimation 3 500/4 000 €



Miguel Orozco

No. 600

Title: *Panathénées*

Date: 1955

Medium: Oil on canvas

Dimensions: 54 x 81 cm

Current owner or museum: Henie Onstad

Kunstsenter. Identification number

Provenance:

Niels Onstad Foundation

Collection of Sonja Henie-Niels Onstad

Foundation



No. 601

Title: Prométhée délivré - Prometheus unbound / Prometheus Liberated from his Chains (Fresco 1)

Date: 1956-58

Medium: oil painted on canvas

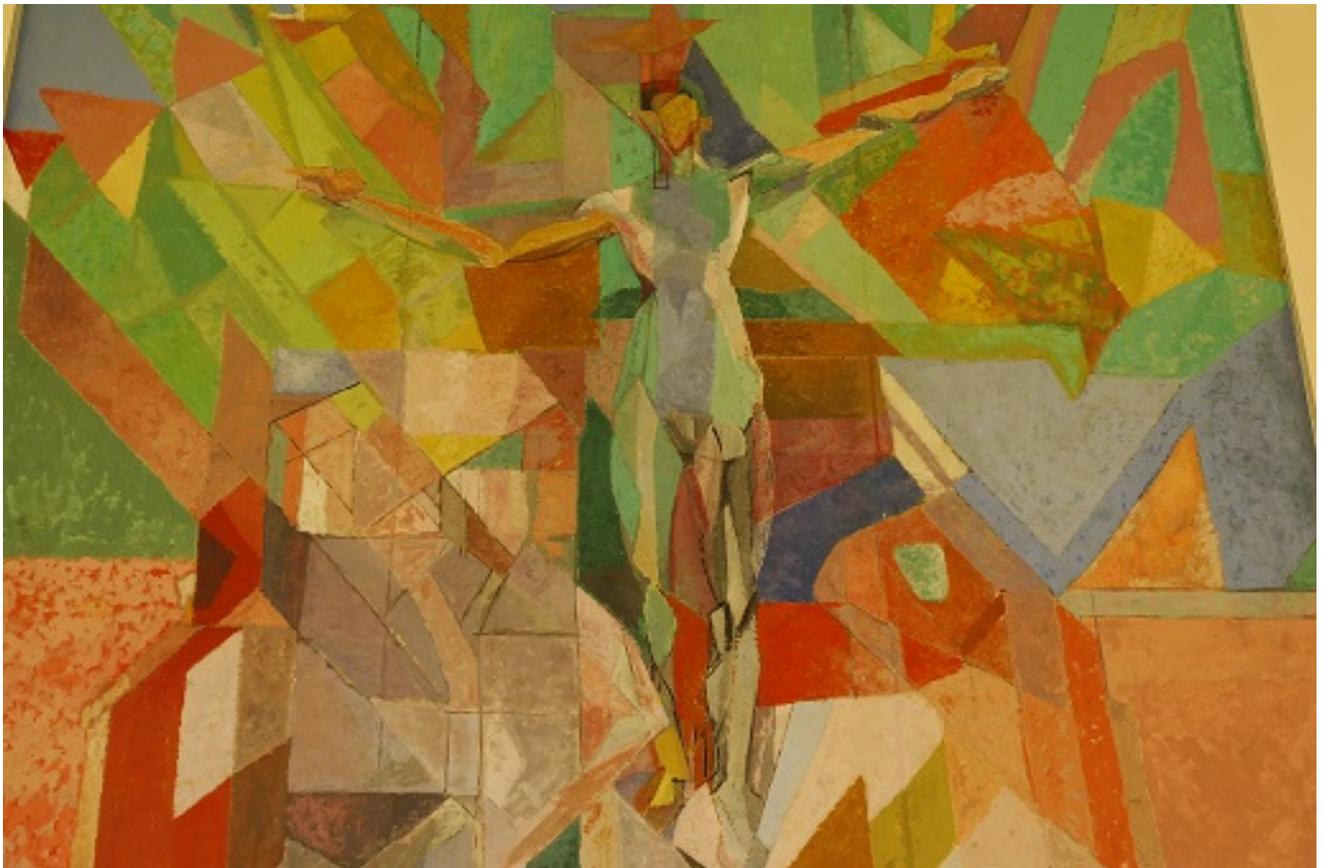
Dimensions: 630 x 560 cm

Current owner or museum: Private collection

Provenance:

École normale supérieure Paris-Saclay Hall Villon, D'Alembert- Université Paris-Saclay, Cachan campus, 61, avenue du Président Wilson, 94235 Cachan Cedex

Comment: The School owns a number of works that are featured on the Cachan campus, giving it the special appeal afforded by juxtaposing green spaces, sculptures and paintings.



No. 602

Title: *Prometheus Liberated from his Chains*

Date: 1956

Medium: Oil on canvas

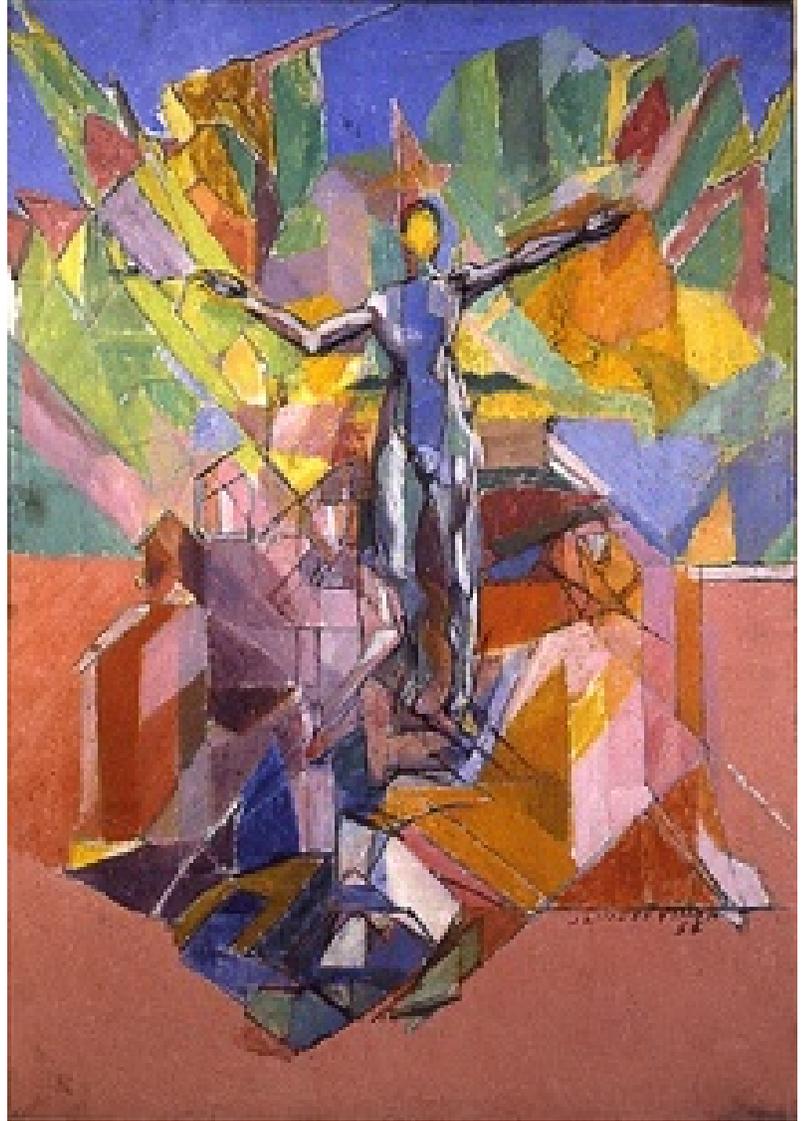
Dimensions: 90.8 x 64.14 cm

Current owner or museum:

Haggerty Museum of Art at Marquette University, 1234 W Tory Hill St, Milwaukee, Wisconsin. Collection Marquette University, Wisconsin (USA), Patrick et Beatrice Haggerty Museum of Art Inventory No. 60.11

Provenance:

Gift of Mr. and Mrs. Ira Haupt in 1960



No. 603

Title: *Prométhée*

Date: 1956

Medium: Watercolor and pencil on paper (Dessin à la mine de plomb et rehaut d'aquarelle sur papier)

Dimensions: 27,50 x 22 cm

Current owner or museum: Private collection

Provenance:

Collection Gérard Oury

By descent to the 2009 owner

Sold by Artcurial Sale No. 1672 -

21.04.2009 Collection Gerard Oury.

Lot No. 103 Jacques Villon 1875-1963

Prométhée, 1956. Aquarelle et mine de

plomb sur papier signé et daté "56" en

bas à droite. 27,5 x 22 cm (10,73 x

8,58 in.) Estimated 2 000 / 3 000 €

Vendu 6 375 €

Comment: À rapprocher de l'œuvre "Prométhée libéré de ses chaînes", 1956 - Huile sur toile - 92 x 65 cm. (Étude pour une grande décoration du Hall de l'école technique de Cachan)

Collection Marquette University,

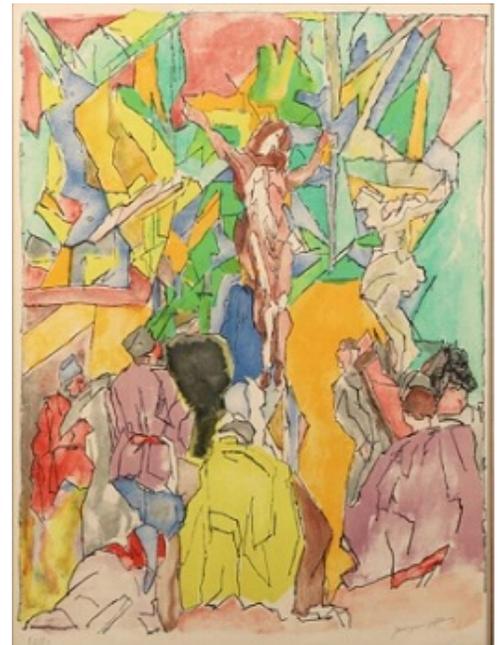
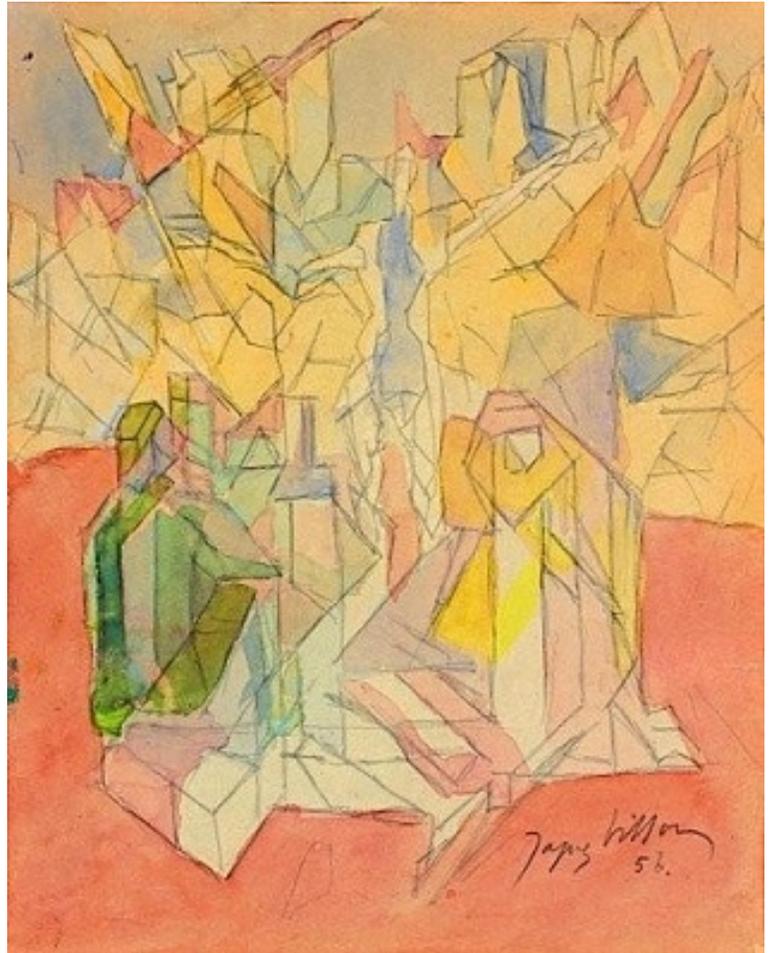
Wisconsin (USA), Patrick et Béatrice

Haggery, Museum of Art (don de Mr et Mrs Haupt en 1960.

Selected Literature:

Cette œuvre figure dans les archives de la galerie Louis Carré & Cie. Un certificat de l'artiste sera remis à l'acquéreur

Villon also made on this theme, among others, the lithograph *Christ en croix / Crucifixion / Le Christ*, 1961 Plate 63 x 46 cm Sheet 74 x 55 cm (Orozco Lithographs L 280 Not in Ginestet & Pouillon). See photo :



No. 604

Title: *Prométhée Délivré*

Date: 1957

Medium: Pencil heightened with watercolor

Dimensions: 30 x 24 cm

Current owner or museum: Private collection

Provenance:

Galerie Mote, Genève

Sold by Artcurial Sale No. 2000, Vente Art

moderne - 13 octobre 2011 /Lot 458 Jacques

VILLON (Damville, 1875- Puteaux, 1963)

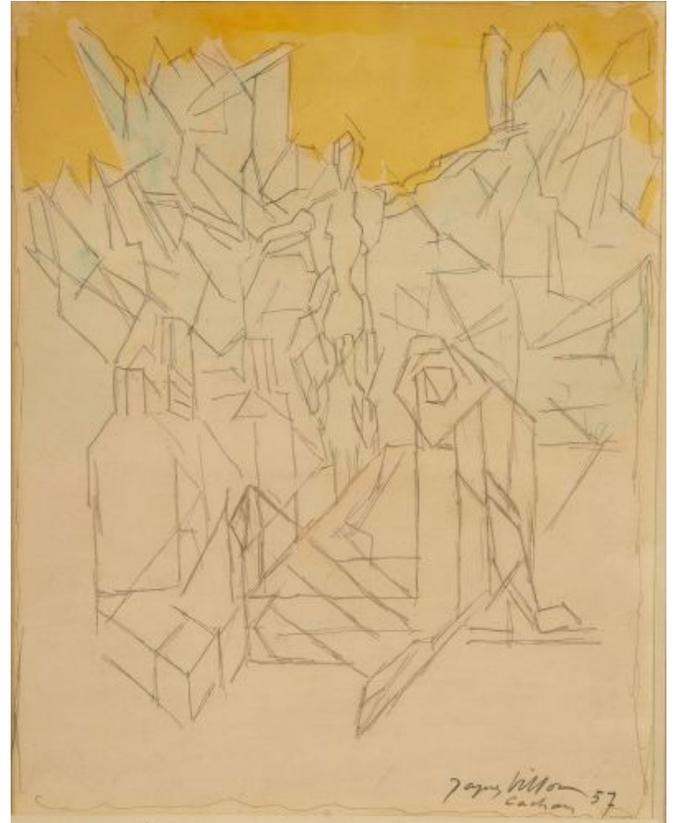
Cahors, 1957 Dessin à la mine de plomb et

rehaus d'aquarelle sur papier signé, daté et situé

en bas à droite "Jacques Villon Cahors 57"

Hauteur : 30 Largeur : 24 cm. Estimation 300 -

400 € Vendu 638 €



No. 605

Title: *Etude pour Prométhée délivré*

Date: 1958

Medium: Pen, ink and watercolor on paper

Dimensions: 31.8 x 24.8 cm

Current owner or museum: Private collection

Provenance:

New York private collection

Sold by Christie's in its Sale 2542 Christie's

Interiors New York 3 - 4 April 2012 Lot 29

Property of a New York Estate Jacques

Villon (French, 1875-1963) Etude pour

Prométhée délivré. pen, ink and watercolor

on paper. signed and dated 'Jacques Villon

'58' (lower right) 12½ x 9¾ in. (31.8 x 24.8

cm.) Executed in 1958. Estimate USD 1,000

- USD 1,500. Price realised USD 375

No. 606

Title: *Crucified Christ*

Date: 1950s

Medium: watercolor and pencil

Dimensions: 49,5 x 33 cm

Current owner or museum: For sale at gallery

Provenance:

Private collection

For sale late 2020 at 1stDibs. Not signed, good conditions. The artwork represents Crucified Christ through colorful composition made by beautiful shapes and forms, by vivid and bright harmonious colors. Height: 19.49 in.

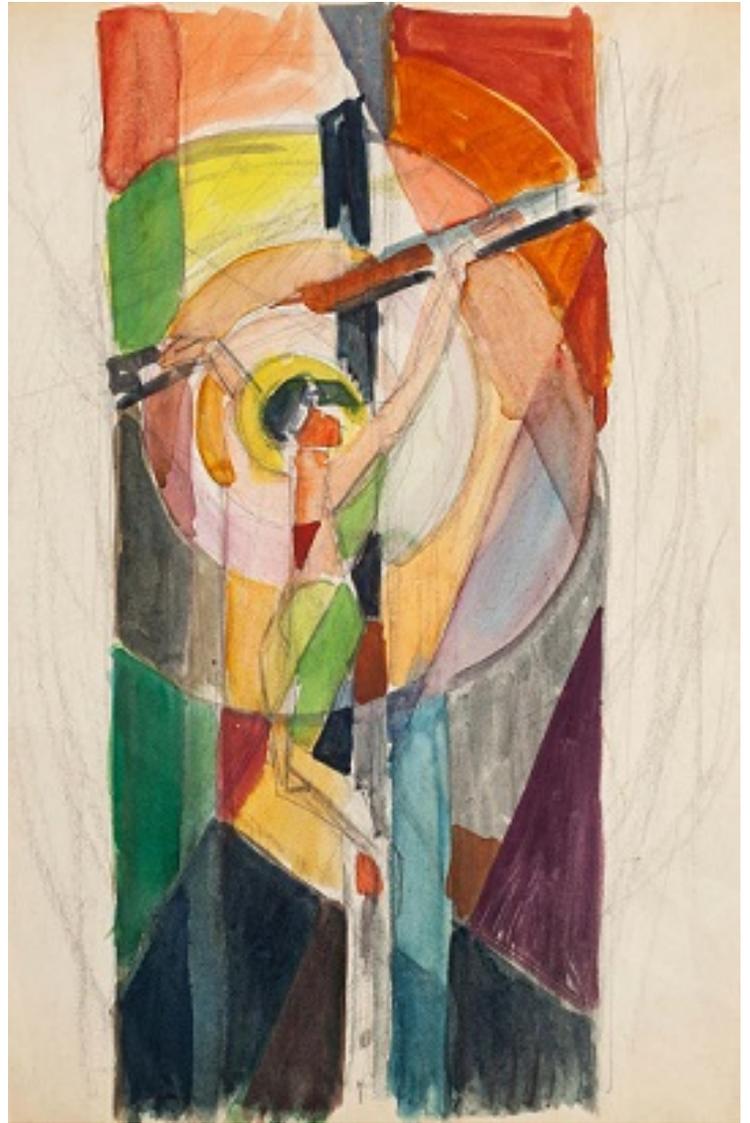
(49.5 cm) Width: 13 in. (33 cm)

Watercolor, Pencil. Gallery Location:

Roma, IT Reference Number Seller: M-

109698; 1stDibs: LU65036959812 Price

€7,800. Ships From: Rome, Italy



No. 607

Title: *L'aigle quitte Prométhée / Prométhée l'emporte: le vautour s'enfuit (Fresco 2)*

Date: 1956

Medium: oil painted on canvas

Dimensions: 630 x 560 cm

Current owner or museum: Private collection

Provenance:

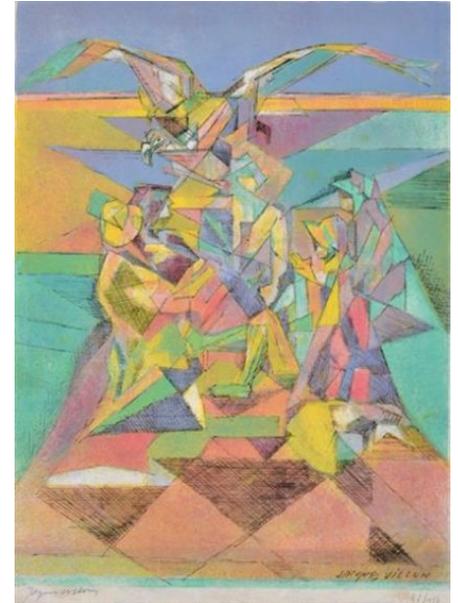
École normale supérieure Paris-Saclay Hall Villon, D'Alembert- Université Paris-Saclay, Cachan campus, 61, avenue du Président Wilson, 94235 Cachan Cedex

Comment: The School owns a number of works that are featured on the Cachan campus, giving it the special appeal afforded by juxtaposing green spaces, sculptures and paintings.





Villon also made on this theme, among others, the lithographs *L'aigle quitte Prométhée*, in both black (Orozco Lithographs L 282 Ginestet & Pouillon App. 120) and color (Orozco Lithographs L 283, not in Ginestet & Pouillon) versions. See photos :



No. 608

Title: *La vautour s'enfuit*

Date: 1932

Medium: oil on canvas

Dimensions:

Current owner or museum: Vatican Museums and Galleries,

No. 609

Title: *Prométhée l'emporte : le vautour s'enfuit*

Date: 1957

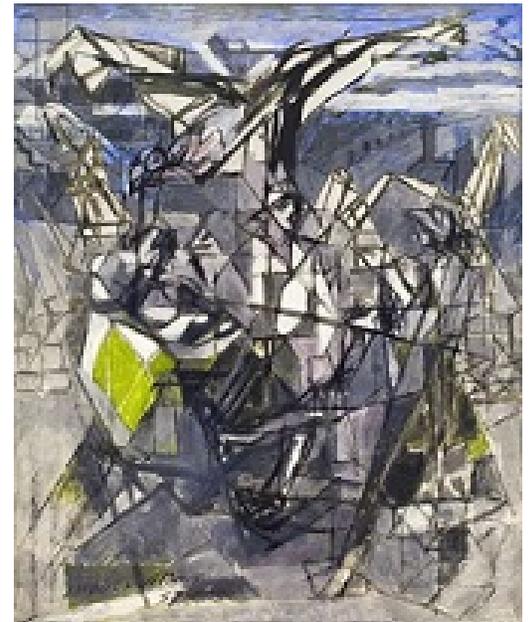
Medium: Oil on canvas

Dimensions: 73 x 92 cm

Current owner or museum: Private collection

Comment: We have not been able to locate any photo of this painting

Exhibitions: Musée des Beaux-Arts d'Angers 4 Novembre 2011 - 1er Avril 2012



No. 610

Title: *Prométhée joue avec le feu*

Date: 1957

Medium: Oil on canvas

Dimensions: 146 x 97 cm

Current owner or museum: Private collection

Comment: We have not been able to locate any photo of this painting

Exhibitions: Exposition musée des Beaux-Arts d'Angers 4 Novembre 2011-1er Avril 2012

Jacques Villon Paintings

No. 611

Title: *La Cène*

Date: 1956

Medium: Oil on paper laid on canvas

Dimensions: 105 x 25 cm

Current owner or museum: Musée national d'art moderne Centre de création industriel, centre Georges Pompidou, Paris . Inventory AM 3543 P

Provenance:

Acquisition de l'Etat, 1956.

Attribution au Musée national d'art moderne / Centre de création industrielle, 1957

Comment: Maquette de vitrail pour la cathédrale de Metz. Huile sur papier marouflé sur toile 105 x 25 cm. 108.4 x 27.7 x 3.1 cm avec cadre (màj 8/01/2014)



No. 612

Title: *Le coup de lance*

Date: 1956

Medium: Pencil, ink, gouache and paper collages laid on canvas

Dimensions: 105 x 25 cm

Current owner or museum: Musée national d'art moderne Centre de création industriel, centre Georges Pompidou, Paris . Inventory AM3615 P

Provenance:

Acquisition de l'Etat, 1956.

Attribution au Musée national d'art moderne / Centre de création industrielle, 1957

Comment: Mine graphite, encre, gouache et papiers collés sur papier marouflé sur toile 105x25 cm Etude vitrail pour Cathédrale de Metz



No. 613

Title: *L'Agneau Pascal*

Date: 1956

Medium: Oil on paper laid on canvas

Dimensions: 105 x 39 cm

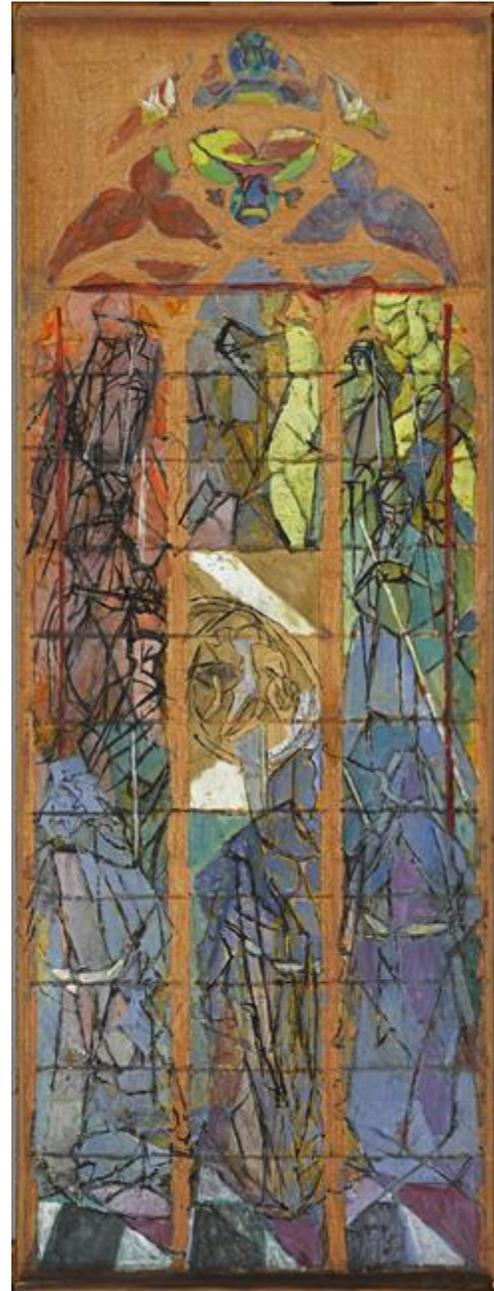
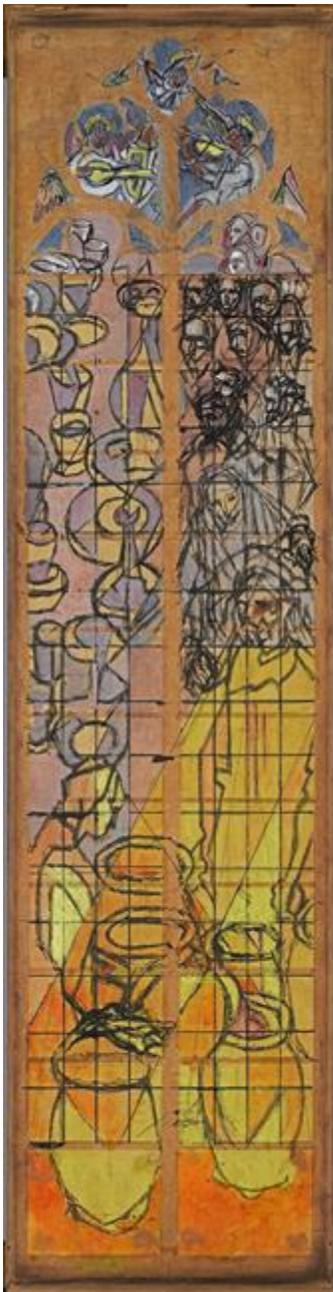
Current owner or museum: Musée national d'art moderne Centre de création industriel, centre Georges Pompidou, Paris . Inventory AM 3545 P

Provenance:

Acquisition de l'Etat, 1956.

Attribution au Musée national d'art moderne / Centre de création industrielle, 1957

Comment: Maquette de vitrail pour la cathédrale de Metz. Huile sur papier maroufflé sur toile 105 x 39 cm.



No. 614

Title: *Les Noces de Cana*

Date: 1956

Medium: Oil on paper laid on canvas

Dimensions: 105 x 26 cm

Current owner or museum: Musée national d'art moderne Centre de création industriel, centre Georges Pompidou, Paris . Inventory AM 3545 P

Provenance:

Acquisition de l'Etat, 1956.

Attribution au Musée national d'art moderne / Centre de création industrielle, 1957

Comment: Maquette de vitrail pour la cathédrale de Metz. Huile sur papier maroufflé sur toile 105 x 26 cm.

No. 615

Title: *La Vierge et l'enfant*

Date: 1956

Medium: Oil on paper laid on canvas

Dimensions: 105 x 25 cm

Current owner or museum: Musée national d'art moderne Centre de création industriel, centre Georges Pompidou, Paris . Inventory AM 3546 P

Provenance:

Acquisition de l'Etat, 1956.

Attribution au Musée national d'art moderne / Centre de création industrielle, 1957

Comment: Maquette de vitrail pour la cathédrale de Metz. Huile sur papier marouflé sur toile 105 x 25 cm.



No. 616

Title: *L'Arbre de la connaissance*

Date: circa 1960

Medium: Pen, China ink, gouache and oil on paper

Dimensions: 56 x 45 cm

Current owner or museum: Private collection

Provenance:

Auctioned by Auction Art Rémy Le Fur & Associés. Estampes modernes et contemporaines, livres illustrés modernes, tableaux modernes. vendredi 15 mars 2019 Salle 7 - Drouot-Richelieu Paris Lot n° 139 Jacques Villon. L'Arbre de la connaissance, vers 1960, plume et encre de Chine, gouache et huile sur papier, 56 x 45 cm, signé en bas à gauche, titré en bas à droite, annotations diverses.

Comment: Il s'agit probablement d'une maquette pour une lithographie non réalisée, proche de la série de six lithographies en couleurs exécutées d'après des aquarelles de Jacques Villon et qui devaient accompagner un livre édité par L. Broder, Poèmes de ce temps (voir Orozco Lithographs L 213 to L 219, Gineset-Pouillon App. 104-109).



19. Palettes

No. 617

Title: *Fleurs dans le prè*

Date: 1957

Medium: oil on paper

Dimensions: 19 x 25 cm

Current owner or museum:

Private collection

Provenance:

Auctioned on December 4, 2004



No. 618

Title: *L'allée du jardin*

Date: 1958 circa

Medium: oil on paper

Dimensions: 30 x 38 cm

Current owner or museum:

Private collection

Provenance:

Collection Gérard Oury

By descent to the 2009 owner

Sold by Artcurial Vente 1672

Collection Gérard Oury - Partie 2

- 21 avril 2009 /Lot 106 Jacques

Villon (1875-1963) L'allée du

Jardin. Huile sur calque signé et

titré en bas à droite. Hauteur : 30

Largeur : 38 cm. Estimation 1

000 - 2 000 € Vendu 7 013 €

Comment: Palette de l'artiste

Selected Literature:

Cette oeuvre figure dans les

archives de la galerie Louis

Carré & Cie

Un certificat de Monsieur Patrick Bongers sera remis à l'acquéreur



No. 619

Title: *Palette du peintre*

Date: 1958

Medium: Oil on Isorel

Dimensions: 51 x 43 cm

Current owner or museum:

Private collection

Provenance:

Sold by Sotheby's Arts

Décoratifs Du Xxe Siècle / 20th

Century Decorative Arts. 18

November 2003 Paris Lot 22

Jacques Villon (1875 or 1876-

1963) Palette Du Peintre Jacques

Villon Sur Isorel/ Jacques Villon

'S Own Palette, Signed And

Dated 58

Estimate 1,000 — 1,200 EUR

Lot Sold. 960 EUR



No. 620

Title: *Palette de Peinture*

Date: 1959

Medium: impasto oils on paper

Dimensions: 25 x 19 cm

Current owner or museum: Private collection

Provenance:

Auctioned on May 10, 1993 (24.7 x 18.7 cm.)

Sold by Millea Bros. Ltd., 607 Myrtle Avenue,

Boonton, NJ 07005. Day 3, Fine Art:

Impression/Modern May 18, 2019 Lot # 3041

Jacques Villon (attrib.), painting, 1959. Est.

\$1,000 - \$1,500 Sold \$1,000

Comment: Attributed to Jacques Villon (Gaston Duchamp) (French 1875-1963), Palette de Peinture, double-sided, impasto oils on paper, signed and dated lower left (on one side), framed between glass, 9.5"h x 7.5"w (sheet), 15"h x 12.5"w (frame)



No. 621

Title: *Carnet de fleurs*

Date: 1960

Medium: Oil on paper

Dimensions: 20.5 x 25 cm

Current owner or museum:
Private collection

Provenance:

Sold by Christie's Sale 1002
Intérieurs Paris | 1 - 2 March
2011 Lot 53 Jacques Villon
(1875-1963) *Carnet de fleurs*.
signé et daté 'Jacques Villon
1960' (en haut à droite); titré
'carnet de fleurs' (en haut au
centre) huile sur papier
calque 20.5 x 25 cm. (8 1/8 x
9 7/8 in.) Exécuté en 1960.
Estimate EUR 2,000 - EUR
3,000 Price realised EUR
2,500



No. 622

Title: *Composition*

Date: 1960s

Medium: oil on paper

Dimensions: 33 x 24,5 cm

Current owner or museum: Private
collection

No. 623

Title: *Vue d'Amerique*

Date: 1961

Medium: oil on paper

Dimensions: 24,50 x 31
cm

**Current owner or
museum:** Private
collection

Provenance:

Collection Gérard Oury
By descent to the 2009
owner

Sold by Artcurial Vente
1672 Collection Gérard
Oury - Partie 2 - 21 avril
2009 /Lot 107 Jacques
Villon (1875-1963) Vue
d'Amerique, 1961 Huile sur
calque signé, daté "61" et
titré en bas à droite Hauteur
: 24,50 Largeur : 31 cm

Estimation 1 000 - 1 500 € Vendu 4080 €

Comment: Palette de l'artiste

Selected Literature:

Cette oeuvre figure dans les archives de la galerie Louis Carré & Cie
Un certificat de Monsieur Patrick Bongers sera remis à l'acquéreur



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