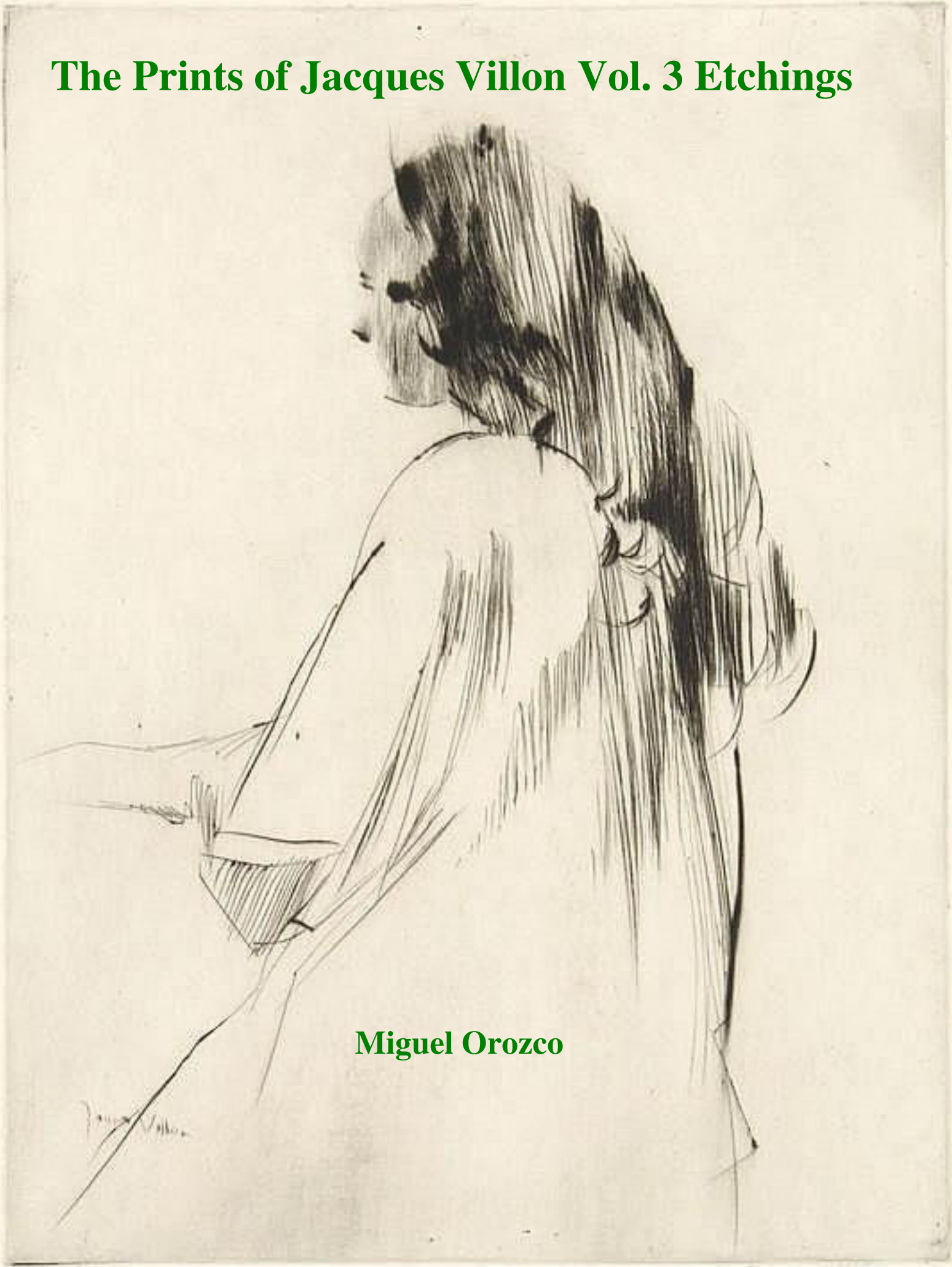
The Prints of Jacques Villon Vol. 3 Etchings



Miguel Orozco

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Cover illustration: *Enfant au piano***,** Drypoint 40 x 30,4 cm, 1909. Sagot éditeur Paris
Orozco Etchings No 343 Ginestet-Pouillon No. E. 239

To the memory of
Justo Villaseñor Pérez



Pescadoras (Fisherwomen), 1951 drypoint, one of Justo Villaseñor etchings included in the celebrated 1952-1953 itinerant exhibition G*oya y el Grabado Español Siglos XVIII to XX* (*Goya and the Spanish engraving art in the 18th to 20th Centuries*)

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Introduction

The established catalogue raisonné of Jacques Villon's prints [1] contains 593 original *estampes* (including etchings and lithographs), numbered E. 1 to E. 593, plus six monotypes (594 to 598 bis), 97 reproduction prints of other painters' work (No.s 599 to 696), 121 prints where other engraver may have played a role (App. 1 to 121) and 389 Villon illustrations published in newspapers (Nos I 1 to I 389), some of which are based on original etchings or lithographs. Having already catalogued interpretation works, lithographs and monotypes, the present and third volume of our catalogue raisonné limits itself to the etchings among the established original prints and also among those where another engraver may have participated.

Our main contribution is not only providing fair size colour photos of most of the prints, where the Ginestet & Pouillon catalogue only contained small black and white reproductions. We have also uncovered and replicated in this new catalogue over 170 states and etchings not mentioned or not reproduced in the Ginestet & Pouillon catalogue. Moreover, we have tracked as much as possible the presence of Villon etchings in major museums throughout the world, giving all the details provided by the museums. In this connection we have been shocked by the massive presence of Jacques Villon in U.S. and Canadian museums, versus a ridiculously low presence in European ones, particularly in France. Perhaps European museums are less used to put online all their assets, the French museum establishement being particularly laggard in these issues, but it is obvious that they have shown less interest than American museums for the graphic work of Jacques Villon.

We have also included in our catalogue notices from private galleries offering Villon prints, as well as a reference to auction sales of the prints covered in the

[1] Ginestet, Colette de & Pouillon, Catherine. ***Jacques Villon. Les estampes et les illustrations, catalogue raisonné***. Paris : Arts et Métiers Graphiques, 1979.

catalogue, including the prices fetched where they were available. The obvious conclusion we have drawn will be a clear encouragement for amateurs and collectors to watch for and start buying Villon prints. We have seen prints sold for less than 100 € and even master works, present in galleries like the Museum of Modern Art and the Metropolitan Museum of Art in New York offered for as little as 200 €.

As we had anticipated when we started working on Villon catalogues raisonnés, preparing this one has been particularly cumbersome. Simply differentiating between states of the same print can take a long time. Readers are invited to play the game "spot the differences" among the states we have covered here, many of which were unknown to Ginestet & Pouillon. The corollary is that this book may contain errors. In fact, we are sure that it does. We apologize for those and advise readers that they should double check before committing any substantial amount of money to buy a print.

It should be noted tat 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). They specifically state that the prints that are not included in the first category are those made or published in the last years of the life of Jacques Villon, adding that the signature in many of them is not a proof that he actually engraved them. They add that "given Villon's health state" in his last years of life, they leave the responsibility of attribution of Villon's hand to the authors (writers) or publishers of these works [2]. This statement reminds us of the caveat we introduced in our catalogue raisonné *The Complete Prints of Georges Braque*, where we recalled that master printer Fernand Mourlot had explained in his memoirs that Braque was very slow, taking a lot of time for a single print: where Picasso spent 15 minutes, Braque would take two hours[3]. Sometimes, he had to be encouraged by chromist Henri Deschamps and his secretary Mariette Lachaud, like when he illustrated René Char's *Lettera Amorosa*. Mourlot recalls that Lachaud had to push him: "There, Mr. Braque, could you not put something ? He would say yes and made a small drawing, then a full page. Since Deschamps –who loved Braque and was also loved by him– was there, he helped him, but since Braque did not come to the workshop too often, it was Deschamps who finally made almost everything, one must recognize that…"[4]

[2] Ginestet & Pouillon ,p. 425
[3] Mourlot 1979, p. 121
[4] Mourlot 1979, p.123

Picasso and Villon, the top engravers of the 20th century

As we mentioned in the introduction to our catalogue raisonné of his lithographs, many painters and art critics hold the view that Jacques Villon (1875-1963, real name Gaston Émile Duchamp) is perhaps the most underappreciated painter of the masters of the School of Paris and also of the twentieth century. They are undoubtedly 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, as they did with Georges Braque on the 50th anniversary of his death in 2013. But if some critics may not be so enthusiastic about Villon's merits as a painter, the perspective changes when we tackle intaglio, the technique in which the image is incised into a surface and the incised line or sunken area holds the ink. Developed in the 15th Century in Europe, Albrecht Dürer (1471-1528) was its most famous early practitioner, and in the 20th century Jacques Villon and Pablo Picasso were undoubtedly the best engravers.

Stanley William Hayter (1901-1988), founder of the legendary *Atelier 17* studio in Paris, where Picasso, Giacometti, Kandinsky, Miró, Calder, Chagall, Pollock and Rothko printed some of their best etchings, and the most important printmaker of the Anglo-Saxon world, used to say that Jacques Villon was the "unacknowledged father of modern printmaking [5]." He was right, and he had good reasons to know, since it was Villon who initiated him to engraving in 1926.

Villon's graphic œuvre comprises nearly 1000 prints, which puts him, together with Picasso, Miró and Chagall at the lead of the genre. And the great majority of them are intaglio engravings. 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 the best Villon prints, as the exhibit concentrated mainly in the 1899-1910 production.



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

[5] Lieberman 1953, p. 7

Jacques Villon was the eldest of a family that became famous in the art world, the Duchamp-Villon (Jacques himself, Marcel Duchamp, Suzanne Duchamp-Crotti and the sculptor Raymond Duchamp-Villon) children of the cultivated and artistic Norman bourgeoisie. His father was a notary (a top social position in countries with civil law-based systems) in Blainville-Crevon, his mother an accomplished musician and amateur painter. The maternal grandfather, Emile-Frédéric Nicolle (1830-1894), 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 from 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, who died in Wold War I, was one of the first artists to apply Cubism to sculpture. Jacques, for his part, not only turned printmaking upside down, creating, alongside with Picasso, the best etchings of the 20th century, but he also committed himself to painting, which he saw as "a method of prospecting, a manner of expression". Although he flirted with pure abstraction in the 1920s, producing compositions based on color theory, in his evolution Villon created a unique blend of flat, geometric Cubist forms and a luminous palette worthy of the Impressionists. In adding vivid colors to cubism, he created a new and little studied school often referred to as "cubist impressionism". His achievements in painting can be seen in our catalogue raisonné, Jacques Villon Paintings: 600 oeuvres.

His achievements as a painter are intimately linked to his activities as a print maker. Pierre Cabanne said in his book *Les 3 Duchamp* that in Villon's case "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."

Drawings in ink on tracing paper also play in Villon's oeuvre a major role, that of "trial runs". 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 precede the color studies of different planes as well as shadows thrown on certain sections of the oil painting.

In this connection, we have opted for including in this catalogue both Villon's etchings and some related drawings and paintings done alongside with them or at a different time. The reader should check carefully the dates of drawings, paintings and engravings to see that in some cases the order is inverted and from a painting, Villon creates drawings and etchings. Jacques Villon himself gave us some hints on his technique in an interview with Yvon Taillandier in 1959 [6], a few years before he died : "If I had in front of me an eternity to work, I believe that I would devote many years to doing nothing but drawing. All my paintings are made from drawings. These drawings are executed by me from nature. I hardly work from memory. I don't have a great memory. I doodle sometimes to occupy my hand. Sometimes it gives quite funny results. But, for now, I put that aside. Moreover, with memory, we never find what makes a work bring something. Memory and imagination only ever bring out the conventional side."

His elaborate etchings constitute in our view an intermediate stage between the sketch and the painting, in a process he described –though without citing intaglios– as "the evolution that lead him from nature to painting: "I count three stages. The first is that of the sketch. During the second stage, I tend to give the drawing a kind of solemnity which brings it closer to painting in itself, which adapts it to the system of composition adopted, that is to say to the construction. This construction constitutes the third stage. However, like drawing, it is an appreciation of nature. But, while the drawing represents, for me, what is accidental in the world, the construction corresponds to the permanent laws which govern it, which we sense without seeing them".

He went on to explain that in his drawings, "the line does not represent the outline of the objects which are taken from the inside", and he used his crane paintings of 1957-59 to illustrate his point: "There is a whole army of cranes near Rouen, on the banks of the Seine. I drew them last year. Certainly, from the professional point of view, the workers who operate them would not recognize anything. A rising crane tends to be reduced to a line. This line says that the crane is soaring into the air. It is not an outline. It is a direction. To find this direction in the muddle of possible lines, we make a quick choice. The speed of this choice is important. Delacroix said that you have to be able to draw a roofer who falls from a roof during the second he falls. When you draw like this, it's a bit as if you were yourself the man who is having a hard time.

Through extremely rapid waves, the artist then identifies with what he represents. He draws from within. It translates what Bergson called the line of

[6] Taillandier, Yvon ***De la pyramide au carré. Causerie avec Jacques Villon***, XXe Siècle, XXIe Année - N° 12 Psychologie de la Technique, Mai-Juin 1959, Paris .pp. 17-24

intention of life through things. This line of intention of life through things, drawing, more than color, is able to express it.

The drawing is like the right hand which, on the piano, explains the theme. Color is like the left hand doing the accompaniment. Of course, this accompaniment is also very important. The color adds its own meaning to the proposals of the line. Around 1910, 1911, I started using the pyramid dear to Vinci."



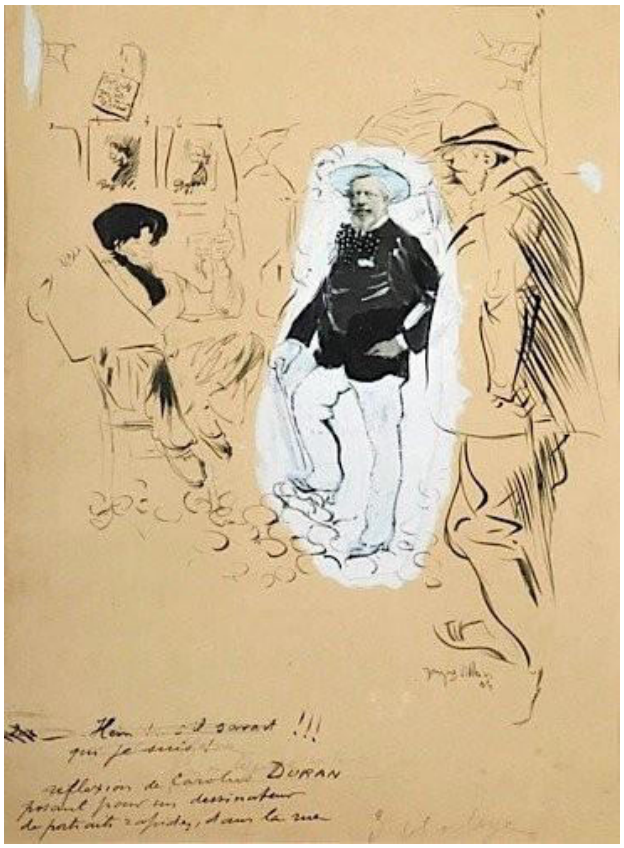
Villon learned the first rudiments of engraving from his grandfather Nicolle who welcomed him on weekends at his home in Rouen when he was a boarder at Lycée Corneille. "At an early age I was accustomed to handling copper plates, to the smell of etching acid and the sound of melting varnish" Villon would recall later [7]. 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"[8]. Emile-Frédéric 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

[7] 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
[8] Lieberman 1953, p. 3

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 Clichy, where studied Henri de Toulouse-Lautrec, Vincent van Gogh and Chaim Soutine. 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 influential 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 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 also worked for *L'Assiette au Beurre, Le Rire*, *Le Chat Noir*, *Gil-Blas*… alongside with another monument: Théophile Alexandre Steinlen. He also produced posters for cabaret shows.



Hein!...s'il savait...qui je suis!!!, ink, gouache and collage on paper. Illustration for Le courrier français, n°41, 9 October 1904

Intaglio and lithography

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 to reveal a then less known aspect of Villon's career.



La femme au chevalet

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. The technique was 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, lead to the gradual abandonment of lithography. But the abandonment of industrial lithography for photogravure left the field again free for artists, who returned to lithography to produce posters.

Thus, from 1890, many artists worked on the creation of posters. They were for example Jules Chéret,Théophile-Alexandre Steinlen, Adolphe Willette, Alphonse Mucha, Eugène Grasset, Pierre Bonnard, Albert Guillaume, and of

course Toulouse-Lautrec. 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 result [9].

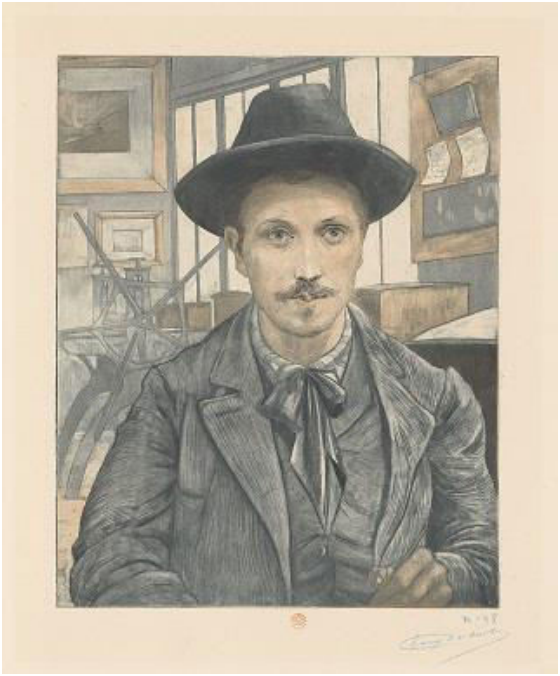
[9] Orozco, Miguel *Catalogue Raisonné of Picasso Posters*, Academia.edu 2019, p. 12

Eugène Delâtre

Villon's early preference for intaglio marked a difference with most other artists, who largely neglected color printing from intaglio plates. In his work as an intaglio artist, Jacques Villon worked always with the best printers available. He first went to work with Eugène Delâtre, born in Paris in 1864, who was then teaching Renoir, Lautrec, Mary Cassat, Steinlen, etc., to do prints. He worked with most engravers of the late 19th and early 20th centuries. To name just one, it was in his studio that Picasso made the 1904 "*Le Repas Frugal*", perhaps the most important engraving of the 20th century.



Eugène was the son of renowned printer and Société des Aquafortistes co-founder Auguste Delâtre, and went with him to exile in London in 1871 due to Auguste's suppont for the French Commune revolution. When they returned to France, he was introduced to printmaking techniques in his father's printing press, where he became the main collaborator, and completed is training by an apprenticeship in drawing and watercolor with renowned painter John Lewis Brown. He became the first to experiment with color etching in fin-de-siècle Paris. Breaking from the tenets of the etching revival —which privileged the monochromatic contrast of printmaking— Delâtre's prints instead played upon the fashion for color lithography. The medium was used widely at the time, from the mass-produced posters that decorated the urban landscape to artistic prints available at dealers' shops.



Eugène Delâtre, self-portrait, etching around 1894

From 1884 to 1889, Delâtre did his military service at Le Mans. On his return to civilian life his career really took off. In addition to his activities as a printer, he developed an important personal engraved work, where color occupies a large place. Closely attached to his neighborhood,

he became involved with the Old Montmartre Society of History and Archeology, to which he donated many of his works .

Continuing the commitment to the development of original etching, he provided advice and private lessons to artists who request him. This is how he introduced Jacques Beurdeley, Francis Jourdin, Francisque Poulbot and Théophile-Alexandre Steinlen to etching. He also accompanied Toulouse-Lautrec in the production of nine drypoint portraits. It was he again who introduced Jacques Villon to color aquatint. Anxious to allow artists free experimentation with printmaking, at the end of the century he marketed small presses for printing intaglio made from his plans. Camille Pissarro acquired one. His first experiments, carried out with the painter and engraver Charles Maurin relate to printing by registration, using several matrices. He then abandoned this technique to prefer the inking to the doll, which requires only one engraved plate. His mastery of inking was such that he managed to give his prints the illusion of a watercolor. In 1899, he became a member of the newly founded Society of Original Color Engravings, of which he printed many of the publications.

Collaborator of the avant-gardes of the beginning of 20th century, between 1904 and 1911, Delâtre worked with Pablo Picasso, of whom he printed notably *Les Saltimbanques* series (1905), to which *Le Repas Frugal* belongs. He is also the printer of the four etchings of the artist intended to illustrate the work Saint Matorel by Max Jacob (1911) [10]. In the same period, he also drew engravings by Georges Braque commissioned by Kahnweiller [11]. In parallel with his activities as a printer, Eugène Delâtre developed a personal engraved work estimated at around 600 plates, in which he explored the main printmaking techniques: etching, drypoint, aquatint, chisel, lithography, xylography . Villon first showed up at Delâtre's workshop in 1899 and produced 175 intaglio, many of which in color.

Villon had continued to paint while doing the *joie de vivre* engravings. In 1903 he was part of the group that founded the Salon d'Automne, along with Renoir and Rouault. 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.

[10] Orozco, Miguel *Picasso: 70 years of book illustration* Academia.edu 2018, p. 18
[11] Orozco, Miguel *The Complete Prints of Georges Braque* Academia.edu 2018, p. 18-19

The discovery of cubism and the Puteaux group

Villon's publisher Clovis 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"[12]. 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 enclosed and condemned him to a form of repetition. He later even deplored having produced –and not having destroyed– these beautiful engravings. Basically because they did not respond to the research spirit that had always animated him.

We have a good description of his transition to cubism in his conversation with Taillandier in 1959, where he explained that until 1910-1911 he had "mainly done engravings and drawings for newspapers. I had done a little painting, but not a lot. It seems to me, now, that if I was so little inclined then towards painting, it was perhaps that I had a greater interest in drawing,

When my comrades went for the motif, I looked at them with a little irony. Painting for the sake of painting meant nothing to me. Admitting it may be lacking in modesty on my part, but everything happened as if I was expecting something. This something happened when cubism took off, the cubism of the second wave, that of Léger, Gleizes, Metzinger, Delaunay.

It seemed to me at that moment that painting became a creation. This creative side has always preoccupied me. The share of reflection was no longer granted to a biblical or military subject. It concerned the canvas, the craft. The job became, in short, the subject. It was then that, while remaining very close to the classic expression, I began to use the pyramid.

Suppose a portrait. First I did a quick drawing, a movement drawing, a line drawing, that was distorted to express more. In this distorted drawing, the line of life's intent through things felt right.

But I didn't stop there. I studied, on the other hand, my character by small colored pyramids. Take, for example, my hand. Here there is a shadow, there a light and there a halftone. This makes a three-sided pyramid. The shaded side can be (it depends on the lighting) a little purplish. The luminous side is yellow. The side that corresponds to the halftone can be green. At the time, I saw a lot more green than now.

When I had done this study by small pyramids, I combined it with my desire.

[12] Lieberman 1953, p. 4

As a line, I used the line of intention that my drawing had revealed and I incorporated into this line the color that I had studied in small pyramids. Such were my first researches. They lasted until the war of 1914."

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 Clovis Sagot refused to continue to sell his prints. But the publisher's brother Edmond Sagot took over and Villon could thus continue to produce prints



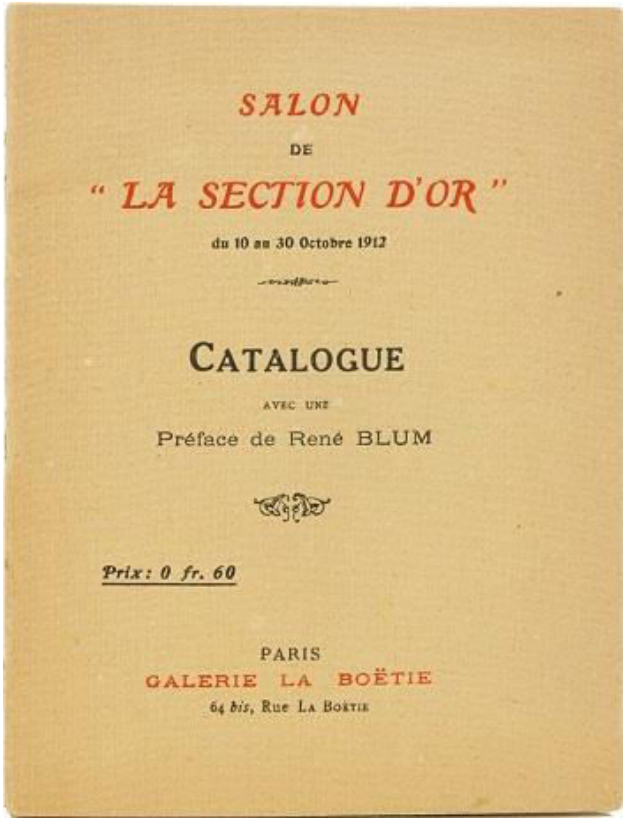
La table servie, drypoint 1913

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 of the *Trattato della pittura* (Treatise on Painting) by Leonardo da Vinci and the search for an aesthetic truth. 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. As for his etchings, forty intaglio prints from 1910 to 1913 mark a point of transition in Villon's overall oeuvre toward greater abstraction, shifting his approach to figure-ground relationships, relying on straight, parallel, and cross-hatched lines to present his subjects as faceted volumes in flattened space.

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 and were heading the revolutionary theories of composition that were shaking the intellectual underpinnings of art during the first decade of the twentieth century. 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.[13]. Between 1909 and 1911, exposure to these new ways of thinking caused Villon to drop the conventions of realism and embrace abstraction. The group of Puteaux defended a cubism oriented on the plastic translation of the movement, whereas the group of Montmartre (Braque and Picasso) evolved towards an “analytical” cubism.

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 village in the western suburbs of Paris[14]. 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 results, at least greatly influenced by the discussions held at Jacques Villon's residence.


SALON
DE
" LA SECTION D'OR "
du 10 au 30 Octobre 1912
CATALOGUE
AVEC UNE
Préface de René BLUM
Prix : 0 fr. 60
PARIS
GALERIE LA BOËTIE
64 bis, Rue La Boëtie

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.

The group, formally led by Villon's younger

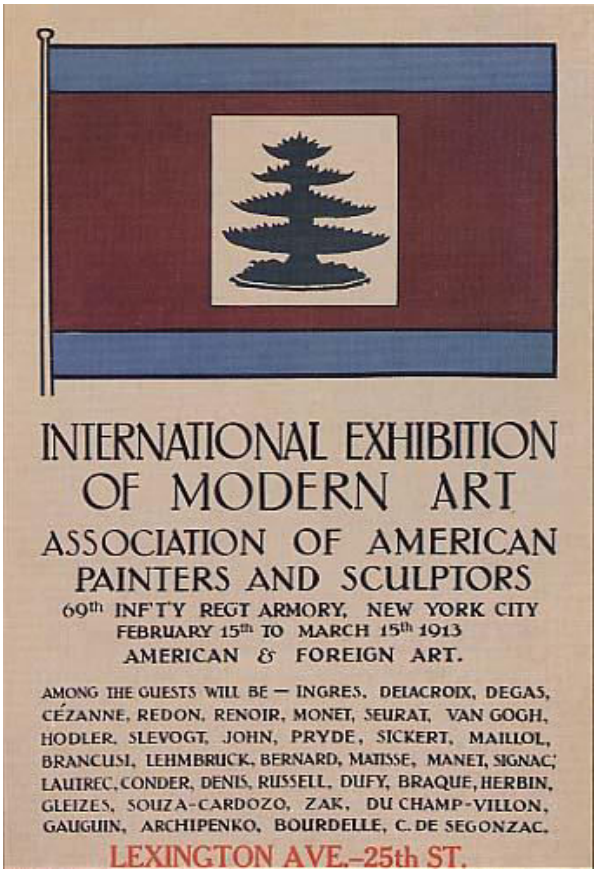
[13] "Ce qui m’a séduit dans le cubisme, c’est la recherche de la création, la discipline qui conduit au tableau volontaire, ordonnancé, où il n’y a plus place pour le hasard…une création nouvelle qui, dans son organisation voulue, contienne un peu de la poésie, du mystère de la vie". Cited by Pierre-Yves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

[14] Now constituting the ultra-modern high-rise business area of *La Défense*.

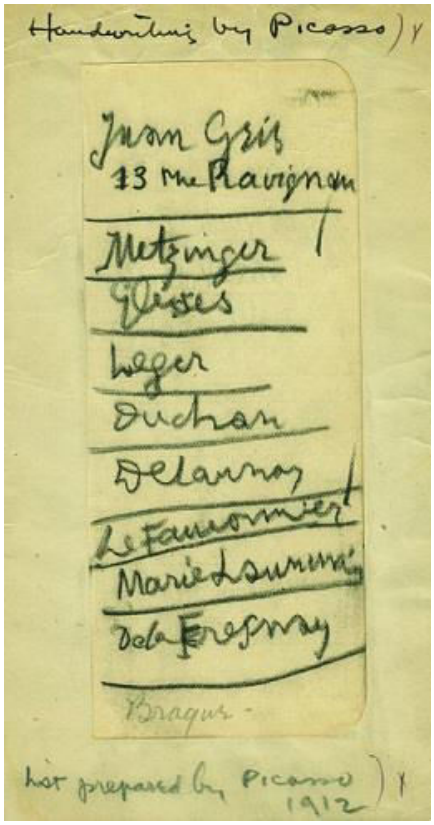
brother Marcel Duchamp, much more outspoken than him, met on Sundays at Villon's home and aimed to distinguish itself from the analytical cubism developed by Picasso and Braque –influenced by the late work of Paul Cézanne– in Montmartre from 1907. Villon wanted to free cubism from the severe planes and lines in tones of blacks, greys and ochres. Puteaux also opened the way to synthetic cubism, characterised by simpler shapes and brighter colours. The 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 nº 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 Boëtie* 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. 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*).

The armory Show of 1913



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 Cézanne[15]. 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.



[15] 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.

The exhibition finally took place in New York City's 69th 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 $270[16]. Eddy was a prominent member of the first generation of American Modern art collectors.



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

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 Sates, as it was him who managed 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".

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.

[16] $ 7,054 in 2020 taking inflation into account

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)

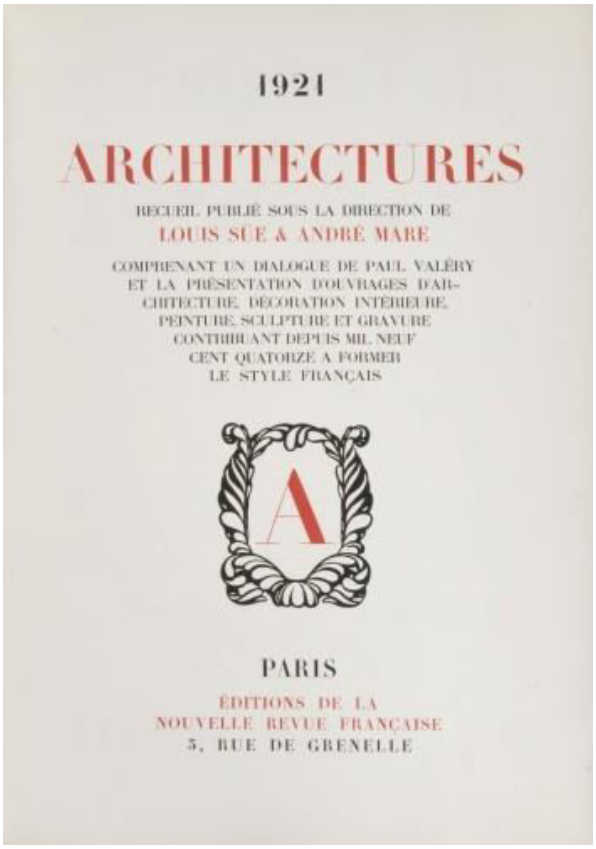
Villon will remain loyal to Cubism throughout his life but in a very personal form, without dogmatism, which his discreet, restrained character, excluded. The result in the field of engravings are very dense etchings, patiently meditated and worked on, made up of facets and hatching which seem to decompose 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 repercusions 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 Sates until 1935. But he had a first solo exhibition in the United States at the *Societé 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. His long war years brought new experiences that influenced his art. He explained to Taillandier that when he was demobilized, he "had quite often thought of a way of expressing plans inspired by cartographic methods. You know these relief maps where the relief is obtained by superimposed layers of cardboard. The more layers there are, the more relief there is. This is how we can indicate the least unevenness.These maps gave me the idea of decomposing the objects by planes in the same way as the volumes are decomposed in these maps. Each plan being the equivalent of a layer of cardboard.I had practiced a little before my demobilization. When I was demobilized, I did "*The chess table*" which is typical of this method."

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,


1921

ARCHITECTURES

RECUEIL PUBLIÉ SOUS LA DIRECTION DE
LOUIS SÜE & ANDRÉ MARE

COMPRENANT UN DIALOGUE DE PAUL VALÉRY
ET LA PRÉSENTATION D'OUVRAGES D'AR-
CHITECTURE, DÉCORATION INTÉRIEURE,
PEINTURE, SCULPTURE ET GRAVURE
CONTRIBUANT DEPUIS MIL NEUF
CENT QUATORZE A FORMER
LE STYLE FRANÇAIS

A

PARIS

ÉDITIONS DE LA
NOUVELLE REVUE FRANÇAISE
3, RUE DE GRENELLE

Vlaminck, Utrillo and other painters, including Villon himself [17]. The painter knew of the initiative through his brother-in-law Jean Crotti, who was obviously aware of his financial difficulties[18]. No photomechanical processes were used in this project and the resulting prints are miracles of the engraver's art.

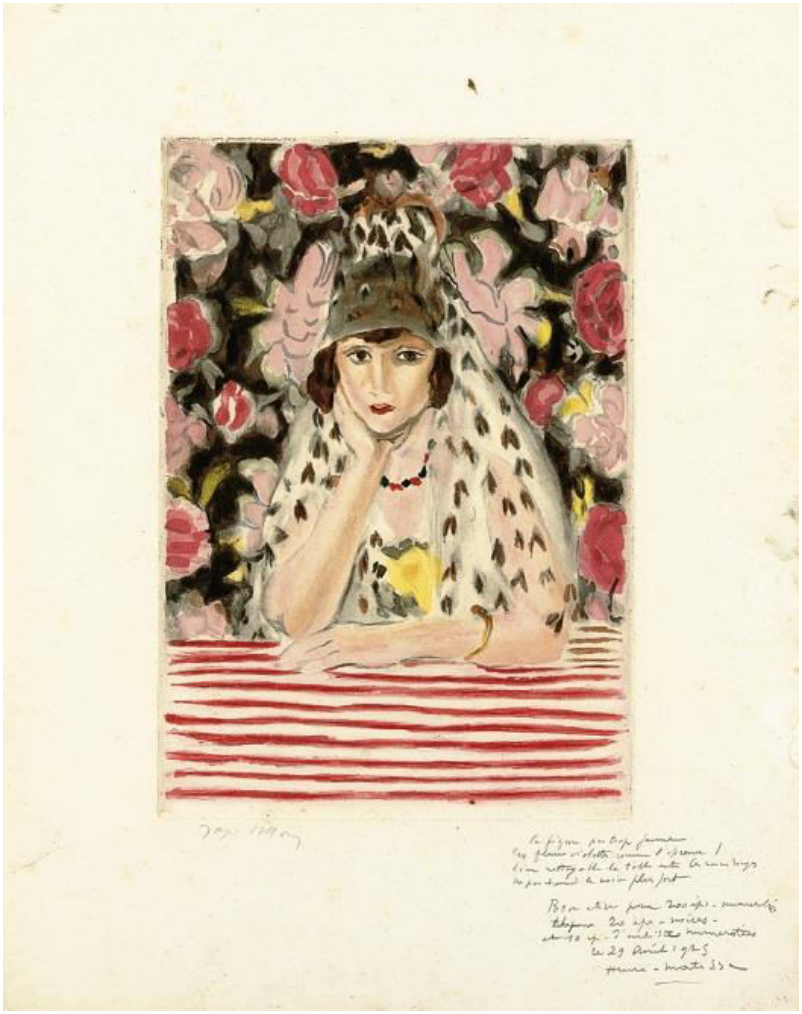
For Bernheim-Jeune, Villon re-took the color engraving methods used by Philibert-Louis Debucourt in the 18th century. He placed the painting to be reproduced in front of a mirror and made a first reverse drawing of it on drypoint on a copper plate. The drawing, a typical Villon work, is then transferred 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 ressemblance 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 day[19].

Villon approached this food work with the same patient determination and the same honesty as if it 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 he was reproducing paintings by other artists, Villon had litle 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

[17] 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
[18] Mourlot, Fernand, Gravés dans ma memoire, Éditions Robert Laffont-Opera Mundi, Paris 1979, p. 153
[19] Valançay, Robert Visite à Jacques Villon Revue Sang Nouveau, Charleroi, 1929

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"[20].



'Bon à tirer' by Matisse for one of Jacques Villon's interpretation prints

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

[20] Mourlot 1979, p. 154

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.

After Eugène Delâtre died in September 1938, Jacques Villon moved to another monument of art printing, actually, the workshop that Napoleon had chosen to print the historic *Description de l'Egypte* (1809-1826). Jean-Charles Rémond, profiting from the French Revolution's liberalization of government printing, opened in 1793 a printing house on 15,rue Saint-Jacques. In 1863, the enterprise is bought by intaglio printer Alfred-Fortuné Salmon, who in 1880 moves it to 187, rue Saint-Jacques. In 1894, the workshop is in the hands of Salmon's son-in-law, who immediately leaves it in the hands of his son Alfred Louis Porcabeuf, who soon will achieve a revival of its past glory, becoming the sole printer for the *Chalcographie du Louvre*.





Alfred considerably developed the workshop, first by opening a branch in London, located at 25 Streatham Place, then by establishing commercial links with Stiefbold in Berlin and Knoedler in New York; finally, he developed rotogravure printing . In 1903, Alfred Porcabeuf was named Chevalier of the Legion of Honor, sponsored by Félix Bracquemond, then head of the *Chalcographie du Louvre*, of which the house Ardail & Porcabeuf had the publishing monopoly. Porcabeuf donated several hundred brass instruments to this institution. The intaglio technique declined after 1918, and Alfred suffered bankrupcy in 1938, but the workshop survived thanks to its many brass reprints and remained a benchmark for engravers in the following decades. The workshop was taken over by Charles Leblanc (died in 1940) and Louis Trautmann (died in 1942) and was closed between 1939 and 1945. In 1946, Georges Leblanc (1904-1973), son of Charles, succeeded Porcabeuf, who died in 1952, and renamed the workshop "Printing of the Ermitage Saint-Jacques-Leblanc". Georges invited many young artists to come and work there and this is how De Staël, Friedlaender, Courtin rub shoulders

with Jacques Villon, Vieira Da Silva, Bissière, etc. And Jacques Villon continued to work with Leblanc until his death.

Late life success

Pushed by Albert Gleizes, Villon adhered in 1932 to the *Abstraction-Création* group, a non figurative Art movement, a loose association of artists formed to counteract the influence of the Surrealist group led by André Breton. In 1932 he exhibited two paintings from 1921-1923 then started a new period of abstraction with a series of canvases with a pyramidal structure bringing together concentric rectangles that accommodate superimposed purely linear or figurative motifs. He showed two of them at a second exhibition, in 1933. In 1934, Exhibition of twenty-four paintings at the Mary Harriman Gallery, in New York.

And in 1934 he 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. He went back to Paris. But the French capital is not the best place to paint landscapes. During a trip to Mougins, he developed his interest in them.

In 1937 Jacques Villon received two diplomas of honor and a gold medal for painting and engraving. at the Paris International Exhibition where Picasso's *Guernica* was unveiled. And he was made *Chevalier de la Légion d'honneur* (Knight of the Legion of Honor, the highest tribute one can receive in France.



Le potager aux citrouilles Etching 1942

He will have the opportunity to return to his interest in landscapes 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. He will stay with them 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."

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"[21].

This push for painting –and also engraving– since 1940 will bring Villon once again to the forefront of the French art scene. Right after his return to Paris, Jacques Villon enters into contact with gallerist Louis Carré who will henceforth represent his work in an exclusive way, offering him a first exhibition at Galerie Carré in 1944. In 1949 he obtains 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. In 1951 the Musée national d'art moderne in Paris offers Villon his first major retrospective (5 February to 25 March), an initiative that opens the way for other exhibitions in various European and American museums. In 1952 he 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 Nov. 1955 to 13 May 1956). And also in 1955 he designed the stained-glass windows for the cathedral in Metz, France, along with Marc Chagall and Roger Bissière. In 1956 he won the Grand Prize for Painting at the Venice Biennale.

In 1957 James Johnson Sweeney organized at the Solomon R. Guggenheim Museum, in New York, the exhibition "*Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp*", which is then presented in Houston. In 1958, he received the grand prize for painting at the Universal Exhibition in Brussels.

[21] http://setibo.chez-alice.fr/histoire/Villon.html

And in 1961Villon was elected honorary member of the American Academy of Arts and Letters and the National Institute of Arts and Letters.

The paintings of Jacques Villon are 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

Original etchings versus interpretation prints

Jacques Villon's main contribution to the history of art printmaking is undoubtedly in the field of taille douce (intaglio). His production of lithographs is much more limited in quantity. Besides, the information available on this artist's prints is very limited, actually confined to Ginestet & Pouillon's catalogue raisonné, which lacks many data that is normally contained in a work of this type, like name of engraver, chromist, printer, etc. In the case of intaglio prints this lack of information does not constitute a major problem, as it is obvious that only Villon himself could have etched the copper plate.

As for the printer, it is assumed that the artist also printed many of his intaglios in his workshop in Puteaux. As for his commercial aquatints, we suspect that they were printed in the industrial printshops that worked for his publisher Clovis Sagot or the various publications for which he worked. In any case there is no certainty as to which of his prints are original ones, i.e., those in which he was the engraver of the stones or plates. Ginestet & Pouillon tackle this matter in a both clear and ambiguous way. Clear in the sense that they separate Villon's prints into two categories. The first category 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, other painters (G&P E 599 to E 696).

In principle, however, 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 while in a lithograph of interpretation it is the chromist who is responsible for moving the painting to the stone, under the supervision of the painter. The few lithographs that Bacon did with Mourlot had, at the bottom of the plate the indication of Henri Deschamps as lithographer and Mourlot as printer.

Ginestet & Pouillon do not provide any clue as to which of the prints of the catalogue are actually original ones and which are interpretation ones. For instance, it describes 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 pigeonnier 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 terms. 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.

As in anything relating cataloguing printed work of many great artists –and particularly in the case of Villon– there is no established certainty. In fact, in the course of our research we have discovered that many Villon lithographs regarded as original ones by Ginestet & Pouillon were actually prints of interpretation after previous paintings.

Villon was certainly not alone in allowing and signing interpretation prints. Paramount among the great masters that did the same was Picasso himself, who had many lithographs made after him by Henri Deschamps. Picasso interpretation prints have never been cataloged. He also signed tens of etchings made after him. The characteristic that unites them is that they are all made in color, so demanded by collectors. Some of them, like the etchings executed by Jacques Villon and described in the first volume of our catalogue raisonné of Villon prints[22], are authentic masterpieces and are worth tens of thousands of euros, but the author was not Picasso, but mainly the modest Villon, who co-signed them with the Spaniard. The same can be said of the color etchings made by Aldo Crommelynck, the woodcuts of Georges Aubert or Gerard Angiolini or even the pochoirs edited by Guy Spitzer, all numbered and signed by Picasso and that reach at auctions prices of tens of thousand euros. Some of Matisse's most beautiful engravings are those made by Jacques Villon, who also signed them alongside Matisse. The fifty-four lithographs of his monumental *Charles d'Orleans* were also works of interpretation, this time done by Charles Sorlier, also from the Mourlot workshop. And all the prints of Francis Bacon –36 according to the official catalogue raisonné [23] but 104 in our own count [24]– are prints of interpretation.

[22] Miguel Orozco, *The prints of Jacques Villon. Vol 1. Interpretation works*, Academia.edu 2020
[23] Bruno Sabatier *Francis Bacon Oeuvre Graphique*, 2012
[24] Miguel Orozco *The Complete Prints of Francis Bacon. Catalogue Raisonné, 2020*

Georges Braque also cooperated in making and signed, incited by Mourlot and above all Aimé Maeght, many interpretation prints. If the Dora Vallier catalogue Raisonné of his prints contained 192 entries covering over 300 prints, our 2018 new catalogue [25] had 1014 prints, including new states unknown to Vallier, as well as *lithographies d'interprétation*, offset lithographs, etchings after or *gravures d'interprétation* made by Crommelynck, pochoirs, silkscreens and woodcuts. In total, hundreds of interpretation works which quality and authenticity have never been questioned.

The case of Chagall is a special one: the symbiosis achieved between the painter and his chromist Charles Sorlier not only produced all the 1050 original lithographs contained in the catalogue raisonné, but also many works of interpretation, particularly posters. Needless to say that these prints have little to envy the original ones, in many of which the role of the painter was very similar to that in interpretation prints, but they were commercialized as original prints because they were signed and were far more expensive. The same can be said for many original lithographs by Georges Braque.



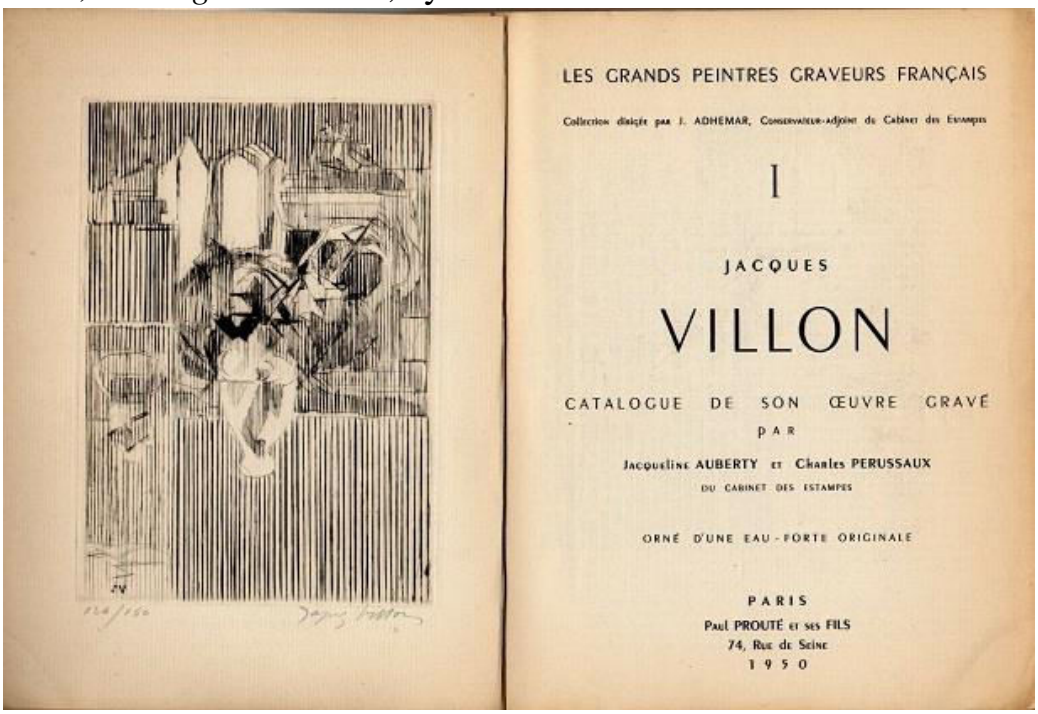
Chagall, Mourlot and Sorlier

Mourlot had the greatest respect for Jacques Villon, whom he considered as a true friend. The painter often paid visits to the printer at the rue de Chabrol workshop, and Mourlot returned the visits to the painter's studio at Puteaux. And Villon also developed a strong friendship with Henri Deschamps.

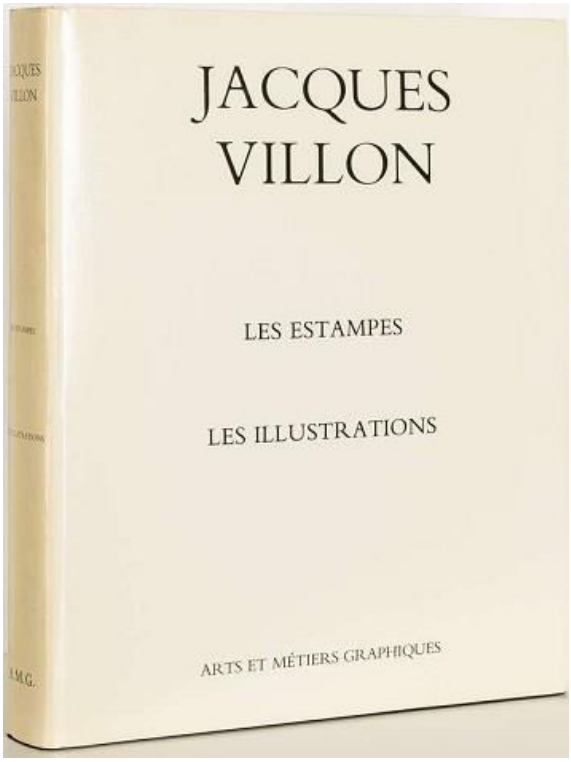
[25] Orozco, Miguel *The Complete Prints of Georges Braque. Catalogue raisonné*, Academia.edu 2018

Catalogue raisonné or digest ?

Although a great admirer of Jacques Villon for many years, and a proud collector of some of his prints and *livres d'artiste*, the idea of preparing a catalogue raisonné of his œuvre graphique always scared me. There are several reasons for that. The first is that there are not enough essays on Villon's graphic work to build a consensus on which to base my own research. When I tackled Picasso's or Braque's prints in my earlier books on art my work was preceded by tens of essays on the same or related subjects, which helped me to avoid making big mistakes and provided documentary support even for my most unorthodox suggestions. For Villon's œuvre graphique, however, there were only two works: *Jacques Villon. Catalogue de son œuvre gravé,* by Jacqueline Auberty & Charles Perussaux, published in 1950, and *Jacques Villon. Les estampes et les illustrations, catalogue raisonné*, by Colette de Ginestet & Catherine Pouillon, published in 1979. The second reason is that Villon's graphic production covers a long span of time dating back over one hundred years, which means that the information available for many of them is scarce or imprecise.



Even the reputed Ginestet & Pouillon catalogue acknowledges for instance that it does not have solid enough information to give original print status to many of the prints it lists. A third reason is Villon's prints variety and complexity. Given that he embodied the roles of both creator, chromist or engraver and printer, sometimes it is difficult to ascertain whether a particular print is an original one or one of interpretation, the only way to decide what it is is to find an original painting on which the work of interpretation would be based. And this is difficult in the case of Villon. On the other hand, I would tend to take the view that when the chromist or engraver is Villon himself, the print should be regarded as an original one, even it if is based on an earlier painting or drawing.



But overall, the limits of Ginestet & Pouillon's catalogue –prints are undated, information on each extremely limited and not a single color illustration– made me realize that the job had to be done and that even if it turned out to contain more errors than my previous essays, readers, be them collectors, dealers, auctioners or art lovers would appreciate the effort and have at their disposal a fairly complete digest of the beautiful prints that Jacques Villon produced.

The most logical way to organize Villon's etchings is the chronological order –the one I followed in general by Ginestet & Pouillon– but I have made some exceptions where prints are closely related. In any case, I have included at the end of the book conversion tables from G&P numbers into my own numbers and viceversa. It is thus easy to find in this book any print identified by its Ginestet & Pouillon reference.



I will end this introduction with a personal note, explaining the dedication of this book to the memory of Spanish print artist Justo Villaseñor Pérez (1922-2005), my baptism godfather. He studied at the Madrid Graphic Arts School and was a pupil of Manuel Castro Gil (1891-1963)[26], a master engraver of great success in Spain, France, Belgium and Britain who also exhibited in the United States and Latin America. Castro Gil also taught engraving to master painter José Gutiérrez Solana.

Justo Villaseñor around 1952

Villaseñor also studied with José Luis López Sánchez-Toda (1901-1975) known above all as chief designer of the Fábrica Nacional de Moneda y Timbre (National Currency and Stamp Factory of Spain) and creator of over 100 stamps –including the famous Goya series of 1930– and most bank

[26] Aguilera, E.: *Castro Gil. Su vida, su obra, su arte*, Edit.Aguilar, Madrid, 1948.

notes from 1937 until his retirement. Villaseñor had already achieved in his twenties a great engraving mastery and participated in many exhibitions alongside top Spanish artists, like the 1947 *Salón de Otoño* exhibition at the National Museum of Modern Art in Madrid.

In 1952, Spain prepared a major exhibition: *Goya y el Grabado Español Siglos XVIII to XX* (*Goya and the Spanish engraving art in the 18th to 20th Centuries*)[27] and the organizers selected three engravings by Villaseñor (*Pescadoras*, *Crucero* and *Remanso*, all drypoints, the first one reproduced in page 3 of this book) to be exhibited alongside with the top etchings of Francisco de Goya and the best print artists of the 18Ith, 19th and 20th centuries. The showcase toured the world during that year and 1953, drawing acclaim in modern art museums of Latin America (Rio de Janeiro, Sao-Paulo, Montevideo, Buenos Aires, Mendoza, Santiago de Chile, Val paraíso, Lima, Quito, Bogotá and La Habana) as well as the United States (New York, New Orleans), Japan and the Middle East.



Unfortunately for art lovers, from then on the artist's professional obligations in the construction & engineering industry and his dedication to his large family –seven children– did not allow him to devote much time to engraving.

Miguel Orozco

[27] See Lafuente Ferrari, Enrique, *Goya y el Grabado Español Siglos XVIII to XX* , Agrupación Española de Artistas Grabadores, Madrid 1952

Villon's Etchings and state proofs
No. : 1
Ginestet-Pouillon : E. 1
Title: **Portrait de mon Père**
Medium: Etching
Date: 1891
Plate size: 13.5 x 11.3 cm
Sheet size: 24 x 18.1 cm
Print run: Only two proofs printed
Museums: Museum of Modern Art, New York Portrait of My Father (Portrait de mon père). 1891. Etching with crayon, pen, and ink additions 13.5 x 11.3 cm); sheet (irreg.): 24 x 18.1 cm) Edition 2 Credit: Gift of William S. Lieberman in honor of Louise Reinhardt Smith Object number 119.1995



No. : 2
Ginestet-Pouillon : E. 2
Title: **Portrait du peintre Graveur Émile Nicolle**
Medium: Etching
Date: 1891
Plate: 17.7 x 12.8 cm **Sheet**: 24.8 x 16.1 cm
Print run: 50
Literature: Auberty, Jacqueline and Charles Pérussaux. Jacques Villon: Catalogue de son oeuvre gravé. Paris: Paul Prouté, 1950; Ginestet, Colette de and Catherine Pouillon. Jacques Villon: les estampes et les illustrations: catalogue raisonne. Paris: Arts et Metiers Graphiques, 1979.
Museum: **Museum of Modern Art,** New York Portrait du peintre-graveur Émile Nicolle 1891 Etching composition: 17.7 x 12.8 cm); sheet: 24.8 x 16.1 cm)Edition 50 Credit Purchase Object number 248.1951
National Gallery of Art, Washington: Émile Nicolle (Portrait du peintre-graveur Émile Nicolle), 1891etching. Credit Line: Ailsa Mellon Bruce Fund. Accession Number 1971.29.1
Yale University Art Gallery: Portrait du peintre-graveur Emile Nicolle (Portrait of Painter-Printmaker Emile Nicolle)1891Etchingplatemark: 17.8 × 12.9 cm (7 × 5 1/16 in.) sheet: 22.6 × 16.3 cm (8 7/8 × 6 7/16 in.) Gift of Collection Société Anonyme 1941.761
Musée national des beaux-arts du Québec: Le Peintre et graveur Émile Nicolle 1891
Eau-forte, 15/50. 30,3 x 24,5 cm (papier); 17,6 x 12,9 cm (image) Numéro d'inventaire1987.265. Don de Charles S.N. Parent



No. : 3
Ginestet-Pouillon : E. 21
Title: **Bernadette (black *bon à tirer*)**
Medium: Aquatint in colour
Date: 1899
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 37,1 x 28 cm
Print run: 30 proofs in colour and some trial proofs in black
Comment: Bernadette was Villon's model for many years



No. : 3. bis
Ginestet-Pouillon : E. 21
Title: **Bernadette (1st state?)**
Medium: Aquatint
Date: 1899
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 41,6 x 31,9 cm
Sheet: 45, 6 x 34. 9 cm
Print run: Some trial proofs in black
Comment: This possible 1st state was revealed by on-line arts brokerage ***Les Maîtres des Arts Graphiques***, where it was for sale in 2022 (Contact: mgoetzke@maitres-des-arts-graphiques.com)



See full description: http://www.maitres-des-arts-graphiques.com/VILLON,%20Bernadette.html A splendid and possibly unique impression of an undescribed first state, printed with narrow margins, signed lower right in pencil, two short repaired tears in the lateral margins, and some vertical creasing to the right, otherwise in good condition P. 416x319mm., S. 456x349mm.
Provenance: a private Parisian collection
The present impression of this important print constitutes an undescribed first state before the plate was cut down and the composition reformatted*, and notably before the abundant rework on the skirt, as well as the added signature and date upper right. Here, Bernadette seated on a large settee marks a clear innovation in Villon's graphic repertory, and correponds to a later illustration that was published in the 1902 issue of the Courrier Français I:162.

No. : 4
Ginestet-Pouillon : E. 22
Title: **Le Nègre en bonne fortune**
Medium: Aquatint
Date: 1899
Publisher: Clovis Sagot éditeur, Paris



Printer: Eugène Delâtre
Plate size: 25.4 x 33.5 cm
Sheet size: 30.6 x 44.5 cm
Print run: 25
Museum: **Museum of Modern Art, New York** The Negro (Le Nègre en bonne fortune) 1899; Aquatint and etching; plate: 25.4 x 33.5 cm); sheet: 30.6 x 44.5 c; Edition 25; Credit Abby Aldrich Rockefeller Fund Object number 166.1949

No. : 5
Ginestet-Pouillon : E. 23
Title: **Danseuse Espagnole**
Medium: Aquatint and etching
Date: 1899
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Paper: laid paper, watermarked Arches
Plate: 50.6 x 35.7 cm **Sheet**: 61 x 44.2 cm
Print run: 25
Museum: **Museum of Modern Art, New York** Spanish Dancer (Danseuse espagnole) 1899
Aquatint and etching plate: 50.6 x 35.7 cm; sheet: 61 x 44.2 cm). Credit Purchase Object number 249.1951



No. : 6
Ginestet-Pouillon : E. 23
Title: **Danseuse Espagnole**
Medium: Aquatint and etching
Date: 1899
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre



Paper: laid paper, watermarked Arches
Plate: 50.6 x 35.7 cm **Sheet**: 61 x 44.2 cm
Print run: 25
Comment: Sold by Catherine Burns gallery
Danseuse Éspagnole, 1899 (1916 ?)
Ginestet & Pouillon 23. Aquatint printed in colors on laid paper, watermarked Arches, full margins.Edition of 25. Very rare. Signed and numbered 13/25 in pencil. 19 13/16 x 14in.;50.3 x35.6cm. Danseuse Espagnole is Villon's masterpiece of the Belle Epoque period, when he created more than 100 color prints between 1899 and 1910. Like Toulouse-Lautrec, Villon vividly portrayed the dance halls and cafes of Paris, and Spanish dancers were popular entertainment during these years. Villon's color aquatints are unusual for his use of almost pure aquatint with a loose, experimental application of acid to the plate. This very rare impression, one of only 25 proofs, is in fine condition and each proof is slightly different in the inking and color choice.



No. : 7
Ginestet-Pouillon : E. 24
Title: **La Femme au mannequin / La femme et le pantin**
Medium: Aquatint and etching with watercolor additions
Date: 1899
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 28.6 x 44.8cm
Sheet size: 36.4 x 55cm
Print run: 30
Museum: **Museum of Modern Art, New York** Woman and Mannequin (La Femme au Mannequin or La Femme et le pantin)1899Aquatint and etching with watercolor additionsplate: 28.6 x 44.8cm; sheet: 36.4 x 55cm. Edition 30 Credit Gift of Jean Deniau Object number 302.1948



No. : 8
Ginestet-Pouillon : E. 24
Title: **La Femme au mannequin / La femme et le pantin**
Medium: Aquatint and etching
Date: 1899
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 28.6 x 44.8cm
Sheet size: 36.4 x 55cm
Print run: 30
Auctioned on 20 May 2016: Jacques Villon (Gaston Duchamp, dit) (1875-1963) La Femme au mannequin, ou La Femme au pantin. 1899. Vernis mou, eau-forte et aquatinte. 444 x 282. Ginestet et Pouillon 24. Impression en couleurs. Belle épreuve sur vélin, oxydée, anciennement lavée... Price: €800 - €1,000 ca. US$904 - US$1,131 Price realised: €1,050 ca. US$1,187



No. : 9
Ginestet-Pouillon : E. 25
Title: **Croquis – Promeneuse**
Medium: Softground etching
Date: 1899
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 19,4 x 16,6 cm
Print run: A few proofs



No. : 10
Ginestet-Pouillon : E. 26
Title: **Le violiniste supervielle**
Medium: Aquatint
Date: 1899
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 60.3 x 33.4 cm
Sheet size: 63 x 44.7 cm
Print run: 30
Museum: **Museum of Modern Art, New York** The Violinist (Le Violoniste supervielle) 1899Aquatint plate: 60.3 x 33.4 cm); sheet: 63 x 44.7 cm Edition 30 Credit Purchase Object number 169.1949



No. : 11
Ginestet-Pouillon : E. 26
Title: **Le violiniste supervielle**
Medium: Aquatint
Date: 1899
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 60.3 x 33.4 cm
Sheet size: 63 x 44.7 cm
Print run: 30
Selected Literature:
Auctions: **Sold by Plazzart:** Jacques VILLON Le violoniste Supervielle, 1899 Gravure Signée au crayon en bas à droite Su vélin BFK Rives 64 x 45 cm Catalogue raisonné Ginestet & Pouillon #E. 26 Un exemplaire de cette gravure est présent dans la collection du MoMA (NY), objet référence 169.1949



No. : 12
Ginestet-Pouillon : E. 27
Title: **Le Cor**
Medium: Etching
Date: 1899
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 19,3 x 16,3 cm
Print run: A few proofs in 1899 and XII signed proofs printed in 1960 for the Guilde de la Gravure

No. : 13
Ginestet-Pouillon : E. 37
Title: **Boudeuse**
Medium: Etching and aquatint
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 17,5 x 28 cm
Print run: 30 proofs
Auction Drouot: Boudeuse. 1900 Eau-forte et aquatinte en couleurs.Épreuve signée et dédicacée au crayon de couleur bleue, dans la planche. (Ginestet et Pouillon E 37).17,5 x 28 cm.Légèrement jaunie



No. : 13.bis
Ginestet-Pouillon : E. 37
Title: ***Boudeuse (colour variant)***
Medium: Etching and aquatint
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 17,9 x 28,8 cm
Sheet: 36,5 x 55,5 cm
Print run: Unknown number of proofs
Item on sale in 2022 through on-line arts brokerage ***Les Maîtres des Arts Graphiques***.: mgoetzke@maitres-des-arts-graphiques.com



Etching with aquatint, 1900, with extensive hand-coloring à la poupée (with a dauber), on medium-weight cream laid paper (with the "ARCHES" watermark), a splendid and possibly unique impression of the only known state, printed with full margins, signed lower right in pencil, two short small ochre stains in the upper margin, and some unobtrusive vertical creasing to the right, otherwise in fine condition. P.179x288mm., S. 365x555mm.
Provenance: a private Parisian collection
The present impression of this important print constitutes a exceptional version with variant colors: dark charcoal gray, light brown, flesh, and light beige-gray for the background. Ginestet & Pouillon unforunately do not mention or show the colors, but all of the impressions that we have seen invariably show the skirt and hair a grayish-black, the laced bodice rather bluish, occasionally with a slight lavender tint (from overprinting the fleshtone) and the overall background a light slate blue.
It is apparently quite rare (it was lacking for example in the important Lucien Goldschmidt catalogue of October-November 1970); in the catalogue raisonné, the edition is given as comprising 30 impressions, but we personally have not seen one that has numbering. Eric Gillis has only been able to identify 11 impressions, and appears to question the size of the edition s stated.
http://www.maitres-des-arts-graphiques.com/VILLON_Boudeuse.html

No. : 14
Ginestet-Pouillon : E. 38
Title: **La femme en rouge**
Medium: Etching and aquatint
Date: 1900
Publisher: Hessele éditeur, Paris
Printer: Eugène Delâtre
Paper:
Plate size: 33,7 x 26,8 cm
Print run: 30
Auctions: Tajan Ancient & Modern Prints. November 17, 2015 Paris, France
Sold: 5 720 € Estimate: 1 000 € - 1 500 € 17 novembre 2015 Paris, France
LA FEMME EN ROUGE SUR UN BANC. 1900. (Ginestet et Pouillon E 38) 337 x 268. Eau-forte et aquatinte en couleurs. Très belle épreuve sur Japon signée. Quelques taches, traces de plis ou cassures dans les bords. Cachet de l'ancienne collection A. Beurdeley (Lugt 421).



No. : 15
Ginestet-Pouillon : E. 39
Title: **Andrée**
Medium: etching and aquatint in colours
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 35.5 x 28 cm
Sheet size: 55 x 36 cm (50.2 x 36.2 cm)
Print run: 30
Museum: **National Gallery of Art, Washington**
Andrée, 1900 color aquatint; plate: 35.5 x 28 cm (14 x 11 in.); sheet: 50.2 x 36.2 cm (19 3/4 x 14 1/4 in.); Credit Line Gift of Jacob Kainen; Accession Number 2002.98.69; Inscription lower left in graphite: Jacques Villon / 00 / Etat; lower right in graphite: Jacques Villon; by later hand, lower left in graphite: 24 Andree



No. : 16



Ginestet-Pouillon : E. 39
Title: **Andrée**
Medium: etching and aquatint in colours
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate: 35.5 x 28 cm **Sheet**: 55 x 36 cm (50.2 x 36.2 cm)
Print run: 30
Auctions: **Christie's** 2012 | Live Auction 6755 Prints & Multiples Including an Important Collection by Henry Moore. Lot 63 Jacques Villon (1875-1963) Andree (Ginestet/Pouillon E39)Price realised GBP 438 Estimate GBP 500 - GBP 700 Closed: 20 Sep 2012 etching and aquatint in colours, 1900, on laid paper, signed in pencil, numbered 5/30, general time staining and grubby marks verso and recto S. 550 x 360 mm.



No. : 17
Ginestet-Pouillon : E. 40
Title: **Une artiste / La femme au chevalet**
Medium: Aquatint in colours
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 30 x 25,5 cm
Print run: 30
Auctions: Collection Jacqueline et Bernard Gheerbrant, Estampes et Gravures du XXe Siècle chez Calmels Cohen. Lot 3 Jacques Villon - Une artiste ou la femme au chevalet, 1900 Vente le 31 mai 2005 Aquatinte en couleurs signée et datée " 00 " dans la planche, encrée à la poupée en 6 couleurs ; signée et annotée " épreuve d'artiste " de sa main 30 x 25,5 cm à vue –Encadrée GPE 40 Le siècle s'ouvre sur un portrait de femme devant un chevalet : une femme-peintre ! Est-ce un symbole ? Jusqu'alors c'était un métier d'homme ! Jacques Villon (1875-1963) 700 / 900 euros



No. : 18
Ginestet-Pouillon : E. 40
Title: **Une artiste / La femme au chevalet**
Medium: Aquatint in colours
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Paper:
Plate size: 30 x 25,5 cm
Print run: 30
Auction: Ader Estampes Anciennes et Modernes chez Ader. Salle des Ventes Favart - 3, rue Favart 75002 Paris 08 décembre 2016. Lot 444 - Une artiste, ou La Femme au chevalet. 1900. Aquatinte. 245 x 295. Ginestet et Pouillon 40. Impression en couleurs. Très belle épreuve sur vergé, soigneusement lavée, les couleurs très fraîches, signée et numérotée au crayon. Petites marges. Tirage à 30 épreuves.

No. : 19
Ginestet-Pouillon : E. 41
Title: **Le maquillage**
Medium: Aquatint and etching
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 33.7 x 25.6 cm
Sheet size: 54.8 x 35.6 cm
Museum: **Museum of Modern Art,** New York Makeup (Le Maquillage) 1900. Aquatint and etching. plate: 33.7 x 25.6 cm); sheet: 54.8 x 35.6 cm) Edition 30 Credit Purchase Fund Object number 250.1951



No. : 20



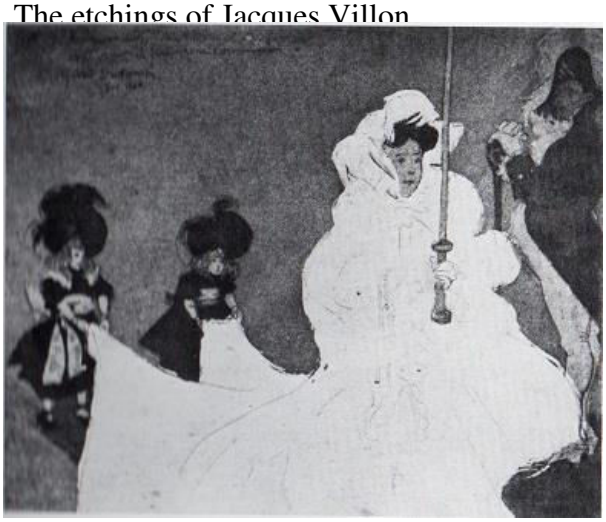
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **Le maquillage (variation proof)**
Medium: Aquatint and etching
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 33.7 x 25.6 cm
Sheet size: 54.8 x 35.6 cm
Print run: 30
Auctions: Artnet Jacques Villon (French, 1875–1963)Title: Le maquillage , 1900–1900Medium: Color Etching and Aquatint Size: 33.5 x 26 cm. (13.2 x 10.2 in.)



No. : 21
Ginestet-Pouillon : E. 42
Title: L'enfant aux cartes
Medium: Sofground etching
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 23,3 x 15,1 cm
Print run: 30



No. : 22
Ginestet-Pouillon : E. 43
Title: **La vie n'est pas un roman**
Medium: Color Aquatint
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 30 x 23.2 cm
Print run: 35
Auctions: Ader: Lot 526 - Jacques Villon (Gaston Duchamp, dit) (1875-1963) - La Vie n’est pas un roman (A.[...] acques Villon (Gaston Duchamp, dit) (1875-1963)
La Vie n’est pas un roman (A. Daudet). 1900. Eau-forte et aquatinte. 229 x 298. Ginestet et Pouillon 43. Impression en couleurs. Très belle épreuve sur vergé, l’une des quelques épreuves avec la lettre gravée, tirées pour la famille de l’artiste, non signée. Légère oxydation du feuillet. Deux fins plis de tirage obliques en tête. Toutes marges. Tirage total à environ 35 épreuves. Le landau apparaît à l’identique dans une illustration du Courrier français (n° 9, 26 février 1899) sous le titre La Noce. (G. et P. I 76).



No. : 23
Ginestet-Pouillon : E. 44
Title: **Menu pour la première communion de Suzanne**
Medium: Aquatint
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 14, 9 x 19, 2 cm
Print run: 50
Comment: Signé, daté et dédicacé sur la planche : "A Suzanne souvenir de première communion Gaston Duchamp 1900".Signé "Jacques Villon", au crayon, angle inférieur droit de la feuille sous l'élément d'impression
Selected Literature: Ginestet & Pouillon. Villon: les estampes et les illustrations E. 44, p. 31; Auberty & Perussaux.Villon: catalogue de son oeuvre gravé, 1950. notice 26, p. 6



No. : 24
Ginestet-Pouillon : E. 45
Title: **Pour le baptème de Madeleine**
Medium: aquatint , etching
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate: 7 1/8 x 5 5/8 inches **Sheet**: 14 1/4 x 11 in
Print run: 50
For sale 2022 at Harris Schrank Fine Prints
Pour le Bapteme de Madeleine, 1900, aquatint , etching, printed in soft blue ink, signed in pencil lower right and numbered 7/10. On laid paper. Reference: Genestet and Pouillon 45, only state. [Also signed in the plate “G Duchamp”, fully titled, dated “Juin 1900”, and with the name Madeleine added on the box cover (?) lower right.] In very good condition, the full sheet with margins (indications of inking in margins, as typical of a trial proof). 7 1/8 x 5 5/8, the sheet 14 1/4 x 11 inches.A fine, delicately and lightly printed impression of this great rarity (the picture above shows a pink not in the actual print). Although an edition of 50 impressions is indicated, this print is only rarely encountered, and is here numbered as in an edition of 10. In 1970 Lucien Goldschmidt (Jacques Villon, A Collection of Graphic Work 1896-1913 in Rare or Unique Impressions) catalogued an impression of “Pour le Bapteme de Madeleine” as the frontispiece of a menu, presumably for the celebration of Madeleine’s (Villon’s young sister) Baptism. At 25 Villon had achieved mastery.

No**. : 25**
Ginestet-Pouillon : E. 46
Title: **Petite Fille à l'Escalier rouge /P'tite Mère**
Medium: Aquatint and drypoint
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 49.3 x 40.1 cm
Sheet size: 63.8 x 45 cm
Print run: 30
Museum: **Museum of Modern Art,** New York Little Girl on a Red Staircase (Petite fille a l'escalier rouge) 1900 Aquatint and drypoint plate: 19 7/16 x 15 13/16" (49.3 x 40.1 cm); sheet: 25 1/8 x 17 11/16" (63.8 x 45 cm) Edition 30 Credit Purchase Object number 317.1952





No. : 26
Ginestet-Pouillon : E. 46
Title: **Petite Fille à l'Escalier rouge /P'tite Mère (dark version)**
Medium: Aquatint and drypoint
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 49.3 x 40.1 cm
Sheet size: 63.8 x 45 cm
Print run: 30
Auctions: Artnet Petite fille à l'escalier rouge en p'tite mère , 1900–1900Medium: Color Aquatint. Size: 48.98 x 40.71 cm. (19.3 x 16 in.)



No. : 27
Ginestet-Pouillon : E. 47
Title: **Le père Noret tuant un coq**
Medium: Etching and aquatint
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 13,2 x 21 cn
Print run: 30
Auctions: Ancient and Modern Prints - 2nd Part at Ader. Salle des ventes Favart - 3 rue Favart 75002 Paris 20 May 2016. Description of the lot 527 Jacques Villon (Gaston Duchamp, dit) (1875-1963) Le Père Noret tuant un coq, de profil. 1900. Eau-forte et aquatinte. 132 x 210. Ginestet et Pouillon 47. Impression en couleurs. Belle épreuve sur vergé, anciennement lavée, annotée « Essai » et signée au crayon. Rousseurs claires éparses. Toutes marges. Tirage définitif à 30 épreuves. Le père Noret, qui faisait office de jardinier et de cocher chez les parents de Villon, disait de lui-même qu'il était un 'parent de Mme Bovary'. » (Denis Martin, Jacques Villon, la donation Charles S. Parent, Musée du Québec, 1992, p. 32.)



No. : 28
Ginestet-Pouillon : E. 47
Title: **Le père Noret tuant un coq (Third plate)**
Medium: Etching and aquatint
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 19,5 x 12,2
Sheet size: 22,4 x 13,9 cm
Print run: 30
Museum: Musée national des beaux-arts du Québec Le père Noret tuant un coq 1902 Aquatinte et eau-forte 22,4 x 13,9 cm (papier); 19,5 x 12,2 cm (image) Numéro d'inventaire 1987.275. Don de Charles S.N. Parent

No. : 29
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **Le père Noret tuant un coq (1st plate not in G-P)**
Medium: drypoint
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 19.7 x 12.4 cm
Sheet size: 21 x 13,2 cm
Print run: 30



No. : 30
Ginestet-Pouillon : E. 69



Title: **Le père Noret tuant un coq (second plate)**
Medium: Etching and aquatint in colour
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Paper:
Plate size: 20,4 x 12,8 cm
Print run: 30
Auctions: Importantes Estampes Anciennes et Modernes chez Libert. Drouot Richelieu - Salle 9 - 9, rue Drouot - 75009 Paris 14 novembre 2002 Lot Le Père Noret tuant un coq (2e planche). 1902.Eau-forte et aquatinte. Ginestet et Pouillon 69.Belle épreuve sur vergé crème, signée dans le cuivre, tirée en noir, avec, sous le sujet, en caractères typographiques, le titre, puis plus bas à gauche : « Notre Vieux Lycée », et à droite : « Jacques Villon ».Forte trace d'oxydation.Toutes marges.Joint : Le Peintre décorateur. 1931. Pointe sèche. G. et P. 344.Belle épreuve de l'état définitif en tirage de carte à vœux, signée, puis contresignée sur le second feuillet, sous les vœux adressés aux collectionneurs. Salissures. Toutes marges. Tirage à 100 épreuves. Ens. 2 p.

No. : 31
Ginestet-Pouillon : E. 70
Title: **Le pere noret tuant un coq**
Medium: Etching and aquatint
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 19,5 x 12,2 cm
Sheet size: 22,4 x 13,9 cm
Print run: Unknown number of proofs for Revue Mon vieux Lycée
Museum: Musée national des beaux-arts du Québec Le père Noret tuant un coq 1902 Aquatinte et eau-forte 22,4 x 13,9 cm (papier); 19,5 x 12,2 cm (image) Numéro d'inventaire 1987.275 Don de Charles S.N. Parent





Complement to previous etchings
Title: Le père Noret tuant un coq (Drawing)
Museum: Centre Pompidou Ancien titre Le Père Noret au travail
Date: 1900 - 1902
Medium: Dessin Mine graphite sur papier
Size: 21,4 x 13,6 cm
Provenance:
Don de Alexina Duchamp et Pierre Jullien, 1987
Cabinet d'art graphique N° d'inventaire AM 1987-34

No. : 32
Ginestet-Pouillon : E. 48
Title: **Le postillon**
Medium: Aquatint in colour
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 16 x 11,6 cm
Print run: Unnown number of cards for prints dealer Hessele





No. : 33
Ginestet-Pouillon : E. 49
Title: **L'invalide**
Medium: Aquatint in colour
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 93 x 56 cm
Print run: 30

No. : 34
Ginestet-Pouillon : E. 50
Title: **Major anglais**
Medium: Colour aquatint
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 23 x 12 cm
Print run: 30
Auctions: Illustrated Books, Modern prints, Drawings and Sculptures, Paintings at Rossini. Salle Rossini - 7, rue Rossini - 75009 Paris 23 October 2007 Lot 44 Major anglais 1900 23 x 12 cm. Aquatinte en couleurs. Epreuve annotée " essai ", signée.
Quelques taches et rousseurs.





No. : 35
Ginestet-Pouillon : E. 51
Title: **Bibi la purée**
Medium: Colour aquatint
Date: 1890
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 36.8 x 26.8 cm
Sheet size: 58.1 x 43.3 cm
Print run: 30 or 50
Museum: **Museum of Modern Art,** New York Down and Out 1890 Etching plate: 36.8 x 26.8 cm); sheet: 58.1 x 43.3 cm) Credit Purchas eObject number 168.1949



No. : 36
Ginestet-Pouillon : E. 52
Title: **Ohé la classe / Les trois soldats**
Medium: Soft ground etching, roulette and aquatnt
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 34,6 x 34,8 cm
Print run: 30
Auctions: Sotheby's Old Master, Modern and Contemporary Prints Including Andy Warhol & the Pop Generation /Lot 172Estimate2,500 - 3,500 GBP ohe! la classe or les trois soldats (g & p. 52)Etching and aquatint printed in sanguine, 1900, signed in pencil, one of only a few proofs, aside from the edition of 30 printed in colours, on wove paper, with full margins, in good condition apart from slight creasing; with Major Anglais; Le Père Noret tuant un coq (Seconde Planche) & Le Père Noret tuant un coq (Troisième Planche) (G. & P. 50; 69 & 70), three etchings and aquatint, two printed in colours, 1900-1902, each signed in pencil, G. & P. 50 numbered 3/30, 69 aside from the edition of 30 printed in colours, 70 a trial proof before the plate was reduced, all on wove paper, with full margins, in good condition apart from slight residue associated with previous hinging along right edge of sheet recto on G. & P. 50



No. : 37
Ginestet-Pouillon : E. 53
Title: **Le gendarme est sans pitié**
Medium: Etching and aquatint
Date: 1900
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: Unknown
Print run: Unknown

No. : 38
Ginestet-Pouillon : E. 57
Title: **Femme au tricorne (Bistre)**
Medium: Aquatint
Date: 1901
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 49 x 39,1 cm
Print run: A few proofs
For Sale early 2022 at Childs Gallery, Boston (https://childsgallery.com/work/femme-au-tricorne-jeanne-dore/)





No. : 39
Ginestet-Pouillon : E. 57
Title: **Femme au tricorne (cut plate)**
Medium: Aquatint
Date: 1901
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 49 x 39,1 cm
Print run: A few proofs



No. : 40
Ginestet-Pouillon : E. 58
Title: **La liseuse (1st state)**
Medium: Etching and aquatint
Date: 1901
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 19,8 x 18 cm
Print run: A few proofs

No. : 41
Ginestet-Pouillon : Not illustrated in Ginestet-Pouillon
Title: **La liseuse**
Medium: Etching and aquatint in color (color drypoint) on paper
Date: 1901
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 19,8 x 18 cm
Print run: 15
Museum Clay Center Juliet Art Museum, 1 Clay Square | Charleston, WV 25301
color drypoint on paper, ed. 5/15
Description: Jacques Villon was one of the leading French printmakers of the 20th century. His brother, Marcel Duchamp, was active in the Dadaist art movement. At age sixteen, Villon learned etching from his grandfather. He was an accomplished printmaker before he began painting. Villon met and befriended Henri Toulouse-Lautrec while in Paris. Inspired by Toulouse-Lautrec, Villon produced posters for cabarets while working as a newpaper illustrator.
"La Liseuse" is a delicate etching of a woman reading a newspaper. Villon repeated the blue color of her skirt in the hat which partially hides her face. Villon's decisively drawn lines communicate the crisp folds of cloth in the woman's skirt while eliminating details of facial features and environment. Permanent Collection Dimensions H-7.78 W-6.25 inches Credit line 1973 Purchase





No. : 42
Ginestet-Pouillon : E. 59
Title: **La cigarette**
Medium: color etching and aquatint
Date: 1901
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 41.8 x 34.3 cm
Print run: 46 color proofs, one single proof in black, five trial proofs
:



No. : 43
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **La cigarette (Première planche)**
Medium: color etching and aquatint
Date: 1901
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 41.8 x 34.5 cm
Print run: 46 color proofs, one single proof in black, five trial proofs

No. : 44
Ginestet-Pouillon : E. 60
Title: **L'ombrelle rouge**
Medium: Etching and aquatint in color
Date: 1901
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 49,6 x 39,3 cm
Print run: 30; some trial poroofs; first state in black





No. : 45
Ginestet-Pouillon : E. 61
Title: Mère et enfant sur un canapé
Medium: Aquatint and Drypoint
Date: 1901
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 38,7 x 48,1 cm
Print run: only a few proofs



No**. : 46**
Ginestet-Pouillon : E. 62
Title: **Maquis Caulaincourt /Le Tombereau**
Medium: color aquatint on wove paper
Date: 1901
Publisher: Clovis Sagot, Paris
Printer: Eugène Delâtre
Plate:41,7 x 57,6 **Sheet**:51,5 x 69 cm
Print run: A few proofs of the 2nd state trial proof
Comment: Aquatinte en couleurs, épreuve de l'état définitif sur vélin signée en bas à droite, d'un tirage à un nombre réduit d'exemplaires, taches d'encre en marge et quelques unes dans le sujet, bord inférieur est un peu jauni, deux enfoncements dans la marge inférieure et la marge supérieure, légers plis de manipulation.



No. : 47
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **Maquis Caulaincourt /Le Tombereau (state proof)**
Medium: color aquatint on wove paper
Date: 1901
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate: 41.8 x 52.7 cm **Sheet**: 45 x 52.7 cm
Print run: A few proofs of final state
Comment: Aquatinte en couleurs, épreuve de l'état définitif sur vélin signée en bas à droite, d'un tirage à un nombre réduit d'exemplaires, taches d'encre en marge et quelques unes dans le sujet, bord inférieur est un peu jauni, deux enfoncements dans la marge inférieure et la marge supérieure, légers plis de manipulation.
Museum: National Gallery of Art, Washington: color aquatint on wove paper plate: 41.8 x 52.7 cm (16 7/16 x 20 3/4 in.)sheet (cut inside platemark): 45 x 52.7 cm (17 11/16 20 3/4 in.); Credit Line Margaret Mellon Hitchcock Fund; Accession Number 2000.121.1.b



No. : 48
Ginestet-Pouillon : E. 68
Title: **Menu pour Aimé Klunck**
Medium: Aquatint
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 30,2 x 17,7 cm
Print run: A few proofs for menu



No. : 49
Ginestet-Pouillon : E. 71
Title:
Premiers beaux jours /La dame en bleu
Medium: color aquatint heightened with watercolor
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 46,8 x 33,3 cm
Print run: 25
Auctions: Sotheby's Old Master, Modern and Contemporary Prints, Including Andy Warhol and the Pop Generation /Lot 310 premiers beaux jours ou la dame en bleu (ginestet & pouillon e71)Aquatint with etching printed in colours with handcolouring in burgundy and green pastel along the right edge of the plate, the features of the sitter highlighted in pink, 1902, signed in brown crayon, one of only 25 impressions, on wove paper, with wide margins, the image in good condition, a 12cm diagonal tear at upper left edge of sheet (well away from image), other repairs at edges, paper discoloration

No. : 50
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Premiers beaux jours /La dame en bleu
Medium: color aquatint heightened with watercolor
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 46.3 x 33.2 cm
Print run: 25





No. : 51
Ginestet-Pouillon : E. 72
Title: **Cabaret de nuit / Le restaurant la nuit**
Medium: Color Aquatint
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 48.2 x 39 cm
Print run: 30 final proofs and a few trial prooofs

No**. : 52**
Ginestet-Pouillon : E. 73
Title: **La parisienne vue de dos**
Medium: Etching and drypoint
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 22,5 x 16,8 cm (22,5 x 17,5 cm)
For sale in 2022 at Jan Johnson, Old Master & Modern Prints, Inc. La Parisienne vue du dos (Yvonne Duchamp seen from the back) Drypoint, 1902. Ginestet and Pouillon 73, one of only a few proofs. Signed and inscribed "état". A fine impression with plate-tone and finger-prints, margins all round. A printing crease in the lower left margin corner, the marginal smudges typical of a proof, in very good condition. 225 x 175mm. $2,000



No. : 53
Ginestet-Pouillon : E. 74 a
Title: **La parisienne tournée a droite (First state)**
Medium: Aquatint, etching and drypoint
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 47.7 x 37.2 cm
Sheet size: 58.7 x 43.5 cm
Print run: 30 proofs



Selected Literature: Auberty, Jacqueline and Charles Pérussaux. Jacques Villon: Catalogue de son oeuvre gravé. Paris: Paul Prouté, 1950.
Ginestet, Colette de and Catherine Pouillon. Jacques Villon: les estampes et les illustrations: catalogue raisonne. Paris: Arts et Metiers Graphiques, 1979.
Brodie, Judith. "The Metamorphosis of Jacques Villon's 'La Parisienne'." In Peter Parshall et. al. The Unfinished Print. Exh. cat. National Gallery of Art, Washington, 2001: 71-82.
Museum: National Gallery of Art, Washington: La Parisienne (2), 1902 softground etching and aquatint in black on wove paper; plate: 47.7 x 37.2 cm (18 3/4 x 14 5/8 in.); sheet: 58.7 x 43.5 cm (23 1/8 x 17 1/8 in.) Credit Line Eugene L. and Marie-Louise Garbáty Fund. Accession Number 1999.93.1
lower right below plate mark in graphite: Jacques Villon; by later hand, lower left in graphite: A. 238; by later hand, lower right in graphite: GP 74; by later hand, upper right in graphite: 1902
Provenance: (sale, London, Sotheby's, 30 June 1999, no. 431); (David Tunick, New York); purchased 1999 by NGA.
Exhibition History
The Unfinished Print, National Gallery of Art, Washington, DC, 2001, proof 1, p. 74.
The Unfinished Print, The Frick Collection, New York; Städelsches Kunstinstitut, Frankfurt am Main, 2004-2005.

No. 54
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **La Parisienne (1)**
Medium: softground etching, etching, and drypoint in orange-brown on wove paper
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 47.7 x 37.2 cm
Museum: National Gallery of Art, Washington Pepita Milmore Memorial Fund and Patrons' Permanent Fund
2007.30.1





No. 55
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **La Parisienne (3)**
Medium: softground etching, etching, and aquatint printed in orange and touched with pink and ochre watercolor on wove paper
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 47.7 x 37.2 cm
Museum: National Gallery of Art, Washington Pepita Milmore Memorial Fund and Patrons' Permanent Fund 2007.30.2

No. 56
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **La Parisienne (7)**
Medium: color softground etching, etching, and aquatint printed from multiple plates with watercolor additions and graphite notations on cream wove paper [touched proof]
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 47.7 x 37.2 cm
Museum: National Gallery of Art, Washington Ailsa Mellon Bruce Fund 1979.17.1





No. : 57
Ginestet-Pouillon : E. 74 b
Title: **La parisienne tournée a droite**
Medium: color softground etching, drypoint, aquatint, and embossing on wove paper
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 46.1 x 33.9 cm
Sheet size: 50.5 x 38.2 cm
Print run: 30 proofs
Museums: **National Gallery of Art, Washington**: La Parisienne (10) 1902 color softground etching, drypoint, aquatint, and embossing on wove paper
New Century Fund 1999.54.1

No. 58
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **La Parisienne (8)**
Medium: color softground etching, drypoint, aquatint, and embossing on laid paper
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 47.7 x 37.2 cm
Museum: National Gallery of Art, Washington Gift of Philip and Judith Benedict 1997.88.1





No. 59
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **La Parisienne (4)**
Medium: color softground etching and aquatint on wove paper
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 47.7 x 37.2 cm
Museum: National Gallery of Art, Washington Edward E. MacCrone Fund 1999.93.2

No. : 60
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **La parisienne tournée a droite**
Medium: Aquatint, etching and drypoint
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 46.1 x 33.9 cm
Sheet size: 50.5 x 38.2 cm
Print run: 30 proofs
Selected Literature:
For Sale 2022 at Child's Gallery (https://childsgallery.com/work/la-parisienne-tourn-e-a-droit/) for $ 15,000





No. 61
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **La Parisienne (5)**
Medium: softground etching, etching, and aquatint printed in black and blue on wove paper
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 47.7 x 37.2 cm
Museum: National Gallery of Art, Washington Pepita Milmore Memorial Fund and Patrons' Permanent Fund
2007.30.4.a

No. : 62
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **La parisienne tournée a droite**
Medium: Etching with drypoint, aquatint and handcoloring
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 46.1 x 33.9 cm
Sheet size: 47.8 x 37.2 cm
Print run: 30 proofs
Sold at an Auction





No. 63
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **La Parisienne (6)**
Medium: softground etching, etching, and aquatint printed in brown on wove paper
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Museum: National Gallery of Art, Washington Pepita Milmore Memorial Fund and Patrons' Permanent Fund 2007.30.3

No. : 64
Ginestet-Pouillon : E. 74 c
Title: **La parisienne tournée a droite**
Medium: Aquatint, etching and drypoint
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 46.1 x 33.9 cm
Sheet size: 50.5 x 38.2 cm
Print run: 30 proofs
Museums: **National Gallery of Art, Washington**: La Parisienne (13) 1902 color softground etching, drypoint, aquatint, and embossing on wove paper New Century Fund 1999.54.2





No. : 65
Ginestet-Pouillon : E. 74 c
Title: **La parisienne tournée a droite**
Medium: color softground etching, drypoint, aquatint, and embossing on wove paper
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 46.1 x 33.9 cm
Sheet size: 50.5 x 38.2 cm
Print run: 30 proofs
Museums: National Gallery of Art, Washington: La Parisienne (12) 1902. Color softground etching, drypoint, aquatint, and embossing on wove paper New Century Fund. 1999.54.3



No. 66
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **La Parisienne (14)**
Medium: etching, softground etching, and aquatint, printed from multiple plates in brown, reds, and ochre
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 47.7 x 37.2 cm
Museum: National Gallery of Art, Washington Pepita Milmore Memorial Fund and Patrons' Permanent Fund 2007.30.6



No. 67
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **La Parisienne (11)**
Medium: color softground etching, drypoint, aquatint, and embossing on wove paper
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 47.7 x 37.2 cm
Museum: National Gallery of Art, Washington Gift of Evelyn Stefansson Nef 1999.53.1



No. : 68
Ginestet-Pouillon : E. 74 d
Title: **La parisienne tournée a droite**
Medium: color drypoint, etching, aquatint, and embossing on wove paper
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 46.1 x 33.9 cm
Sheet size: 50.5 x 38.2 cm
Print run: 30 proofs
Museums: **National Gallery of Art**, Washington: La Parisienne (15)
1902. color drypoint, etching, aquatint, and embossing on wove paper. New Century Fund 1999.54.4

No. : 69
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **La parisienne tournée a droite (The Parisian, Turned to the Right)**
Medium: Etching, soft ground etching, and color aquatint



Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 45.24 x 33.81 cm
Sheet size: 66.83 x 50.64 cm
Print run: 30 proofs
Comment:
Museum: Minneapolis Institute of Art: Title: Le Parisienne, tournée à droite; Dated 1902-1903 DepartmentPrints and Drawings 17 13/16 x 13 5/16 in. (45.24 x 33.81 cm) (plate); 26 5/16 x 19 15/16 in. (66.83 x 50.64 cm) (sheet)
Credit: Gift of Ruth and Bruce Dayton.
Accession Number 2007.52.1
Provenance: Louis Carré (1897-1977), Villon's dealer and gallery owner; by descent; (Thomas French Fine Art, Fairlawn, Ohio); sold to MIA, 2007.

No. 70
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **La Parisienne (16)**
Medium: etching, softground etching, and aquatint, printed from multiple plates in brown, reds, and ochre
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 47.7 x 37.2 cm
Museum: National Gallery of Art, Washington Pepita Milmore Memorial Fund and Patrons' Permanent Fund 2007.30.7





No. : 71
Ginestet-Pouillon : E. 74
Title: **La parisienne tournée a droite (Final state)**
Medium: Colour aquatint and etching
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 46,2 x 34 cm
Sheet size: 58.7 x 43.5 cm
Print run: 30 proofs

No. 72
Ginestet-Pouillon : Not in Ginestet-Pouillon (mentioned as first variant printed in three proofs)
Title: **La Parisienne (19)**
Medium: drypoint, etching, softground etching, and aquatint, printed in pink and black, touched with gray. Unknown number of proofs
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 47.7 x 37.2 cm
Museum: National Gallery of Art, Washington Pepita Milmore Memorial Fund and Patrons' Permanent Fund 2007.30.10





No. : 73
Ginestet-Pouillon : Not in Ginestet-Pouillon (could be the second variant mentioned)
Title: **La parisienne tournée a droite (The Parisian, Turned to the Right)**
Medium: Aquatint, etching and drypoint
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 46.1 x 33.9 cm
Sheet size: 50.5 x 38.2 cm
Print run: Unknown number of proofs
Selected Literature:
Museums: Museum of Modern Art, New York The Parisian, Turned to the Right (La Parisienne, tournée à droite)1902 Aquatint, etching and drypoint plate: 46.1 x 33.9 cm); sheet: 50.5 x 38.2 cm) Edition 30 proofs Credit Abby Aldrich Rockefeller Fund Object number 520.1949
No. : 74
Ginestet-Pouillon : Not in Ginestet-Pouillon



Title: **La parisienne tournée a droite (18)**
Medium: color drypoint, etching, and aquatint on wove paper
Date: 1903
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 45.4 x 33.4 cm
Sheet size: 62.2 x 50.1 cm
Print run: Unknown number of proofs
Selected Literature: Auberty, Jacqueline and Charles Pérussaux. Jacques Villon: Catalogue de son oeuvre gravé. Paris: Paul Prouté, 1950.
Ginestet, Colette de and Catherine Pouillon. Jacques Villon: les estampes et les illustrations: catalogue raisonne. Paris: Arts et Metiers Graphiques, 1979.
Robison, Andrew. "Jacques Villon, Five Unique Artist's Proofs of La Parisienne" National Gallery of Art Bulletin 22 (1999): 16.
Brodie, Judith. "The Metamorphosis of Jacques Villon's 'La Parisienne'." In Peter Parshall et. al. The Unfinished Print. Exh. cat. National Gallery of Art, Washington, 2001: 71-82.
Exhibition History:
Jacques Villon, A Collection of Graphic Work: 1896-1913 in Rare or Unique Impressions, Lucien Goldschmidt, Inc., New York, 1970; The Unfinished Print, National Gallery of Art, Washington, DC, 2001, proof 10, p. 80.;
Museum: National Gallery of Art, Washington: La Parisienne (18), 1903; color drypoint, etching, and aquatint on wove paper; ; plate: 45.4 x 33.4 cm (17 7/8 x 13 1/8 in.); sheet: 62.2 x 50.1 cm (24 1/2 x 19 3/4 in.)
Credit Line New Century Fund
Accession Number 1999.54.5
Provenance
Lucien Goldschmidt, New York, as of 1970; Marjorie Kovler, Chicago; Elaine Briede, Chicago; (Christies, New York, 3 May 1999, no. 84, via David Tunick); purchased 1999 by NGA.

No.: 75
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **La Parisienne (21)**
Medium: drypoint, etching, softground etching, and aquatint, printed in reds and black, with blind embossing, touched with black and green watercolor. Unknown number of proofs
Date: 1903
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 47.7 x 37.2 cm
Museum: National Gallery of Art, Washington Pepita Milmore Memorial Fund and Patrons' Permanent Fund 2007.30.11





No. 76
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **La Parisienne (20)**
Medium: etching, softground etching, and aquatint, printed in pink, browns, and green, touched with gray. Unknown number of proofs
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 47.7 x 37.2 cm
Museum: National Gallery of Art, Washington Pepita Milmore Memorial Fund and Patrons' Permanent Fund 2007.30.9



No. 77
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **La Parisienne (17)**
Medium: etching, softground etching, and aquatint, printed from multiple plates in red, pink and black. Unknown number of proofs
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 47.7 x 37.2 cm
Museum: National Gallery of Art, Washington Pepita Milmore Memorial Fund and Patrons' Permanent Fund 2007.30.8



No. 78
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **La Parisienne (22)**
Medium: etching, softground etching, and aquatint, printed in brown, black, pink, and red with blind embossing. Unknown number of proofs
Date: 1903
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 47.7 x 37.2 cm
Museum: National Gallery of Art, Washington Pepita Milmore Memorial Fund and Patrons' Permanent Fund 2007.30.12

No. : 79
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: **La parisienne tournée a droite**
Medium: Etching, softground etching and colour aquatint
Date: 1902
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 46.1 x 33.9 cm
Sheet size: 64 x 48.9 cm
Print run: Unknown number of proofs
For sale 2022 at Frederick Mulder Ltd, London (https://londonoriginalprintfair.com/viewing-room/93/works/artworks-4774-jacques-villon-la-parisienne-tournee-a-droite-premiere-planche-1902/) **: Price** £ 2,800.00



La Parisienne, tournée à droite (première planche), 1902; Etching, softground etching and colour aquatint; 64 x 48.9 cm; 25 1/4 x 19 1/4 in
Signed in pencil and inscribed 'Etat'.
Working on a set of ten impressions of 'La Parisienne' belonging to the National Gallery of Art, Washington, Judith Brodie has investigated the development of this subject. Her main findings published in 'The Metamorphosis of Jacques Villon's La Parisienne' in 'The Unfinished Print', National Gallery of Art, Washington, 2001, pp. 72-82 are as follows:
- contrary to Ginestet and Pouillon, she believes that 'La Parisienne' was not published in an edition, and that the so-called "état définitif" is in fact another subject pulled from different plates than those used for "La Parisienne". Consequently, she renames the published edition 'La Nouvelle Parisienne'; and
- the establishment of a new chronological ordering of the National Gallery's impressions.
Furthermore, Brodie shows that the National Gallery's impressions are guided not by the notion of finality and edition-making, but rather by experimentation, for instance in colour, and the concept of uniqueness. Indeed, she argues that there is no definitive state, no published edition, and no attempt to create uniform images.
'La Parisienne' is a pivotal work in Villon's career as it departs from the nineteenth century Belle Epoque toward a more modern, twentieth century aesthetic.
Provenance: Louis Carré (1897-1977), by descent. Louis Carré, who had galleries in both New York and Paris, was Villon's dealer for many years. He organised one of the first major exhibitions of Villon's graphic works in Paris in 1954, and also exhibited Villon's paintings and drawings. He kept many fine working proofs, which passed into his estate.

No. : 80
Ginestet-Pouillon : E. 75
Title: **Comédie de société**
Medium: Aquatint in color on ivory wove paper
Date: 1903
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 50 × 41,6 cm
Sheet size: 64,4 × 51 cm
Print run: 50
Museum: **Art Institute of Chicago**: Credit Line Gift of Frank B. Hubachek Reference Number 1969.285
Auctions: Sotheby's COMÉDIE DE SOCIÉTÉ (G. & P. 75) Estimate: 7,000 - 10,000 USDEtching and aquatint printed in colors, 1903, signed in pencil, dated and numbered 43/50, on Van Gelder laid paper, framed plate: 499 by 412 mm 19⅝ by 16¼ in sheet: 619 by 489 mm 24⅜ by 19¼ in



No. : 81
Ginestet-Pouillon : E. 76
Title: **Les cartes / La réussite (The Game of Solitaire)**
Medium: Aquatint and etching
Date: 1903
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 34.8 x 44.8 cm
Sheet size: 45.8 x 54.1 cm
Print run: 25
Museum: **Museum of Modern Art,** New York: The Game of Solitaire (Les Cartes) 1903 Edition 25 Credit Abby Aldrich Rockefeller Fund. Object number 262.1951





No. : 82
Ginestet-Pouillon : E. 77
Title: **La parisienne (2nd plate)**
Medium: drypoint in black on laid paper
Date: 1903
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 45.2 x 34.9 cm
Sheet size: 61 x 44 cm
Print run: a few proofs
Comment: Inscription lower right in plate: Jacques Villon / 03; lower right below plate mark in graphite: Jacques Villon; lower left below plate mark in graphite: epreuve d'artiste essai
Museum: National Gallery of Art, Washington Credit Line Ailsa Mellon Bruce Fund
Accession Number 1981.2.1
Exhibition History
Six Centuries/Six Artists, National Gallery of Art, Washington, 1997.



No. : 83
Ginestet-Pouillon : E. 78
Title: **La cigarette (1st state)**
Medium: drypoint
Date: 1903
Publisher: Hessele éditeur, Paris
Printer: Eugène Delâtre
Plate size: 43,5 x 30,6 cm
Sheet size: 46.8 x 33.3 cm.
Print run: a few proofs

No. : 84
Ginestet-Pouillon : E. 78
Title: **La cigarette (2nd state brown)**

Medium: Color drypoint
Date: 1903
Publisher: Hessele éditeur, Paris
Printer: Eugène Delâtre
Plate size: 43,5 x 30,6 cm
Sheet size: 46.8 x 33.3 cm.
Print run: 20



No. : 85
Ginestet-Pouillon : E. 78
Title: **La cigarette (2nd state green)**
Medium: Color drypoint
Date: 1903
Publisher: Hessele éditeur, Paris
Printer: Eugène Delâtre
Plate size: 43,5 x 30,6 cm
Sheet size: 46.8 x 33.3 cm.
Print run: 20





No. : 86
Ginestet-Pouillon : E. 79
Title: **La partie de Jacquet (The Game of Backgammon)**
Medium: Etching and aquatint
Date: 1903
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 33.6 x 47.7 cm
Sheet size: 53.7 x 75.9 cm
Print run: 25
Museums: **Museum of Modern Art**, New York The Game of Backgammon (La Partie de jacquet) 1903 Etching and aquatint plate: 33.6 x 47.7 cm); sheet: 53.7 x 75.9 cm) Edition 25 Credit Larry Aldrich Fund Object number 458.1954
Birmingham Museum of Art: La partie de jacquet (A Game of Backgammon) (Proper) Jacques Villon, French, 1875 - 1963 / Printed by, Atelier Mourlot (Sic), France, Paris etching and aquatint Credit Line Gift of Mr. and Mrs. Charles W. Ireland, 1985.64



No. : 87
Ginestet-Pouillon : E. 80
Title: **L'enlèvement / Le ravisseur (coloured)**
Medium: Etching with aquatint
Date: 1903
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 50 x 40 cm
Sheet size: 68 x 49 cm
Print run: 25
For Sale in 2022 at: **OH 7e CIEL** (Lausanne, Switzerland)
https://www.abebooks.com/Enl%C3%A8vement-ravisseur-VILLON-Jacques-1903/18740016130/bd) L' Enlèvement ou le ravisseur *
1903 US$ 1,477.45. Gravure originale 50 x 40, feuille 68 x 49, signée dans la plaque et en marge au crayon brun, justifiée en gris, avec quelques accrocs et petites déchirures sans pertes en bords. Tirage du deuxième état. Image bien enlevée de ce noir ravisseur (il n'a pas l'air si ravi), emportant une femme blanche sous le bras (est-elle terrifiée ou extatique ?), qui a toujours quelque peu fasciné

votre serviteur mais moins ses doulces compagnes. alors il se met en campagne pour la céder à d'autres mains amies ![Ginestet & Pouillon 80b].
Sold in the past by Campbell Fine Art: Original soft ground etching and aquatint, printed in colours.Signed and numbered in pencil. Ref: Ginestet/Pouillon 80 ii/iii S 664 x 562 mm; P 494 x 395 mm; I 481 x 385 mm SOLD
Excellent impression with fresh colour, from the edition of only 25 signed and numbered proofs with the hair printed in sanguine ink. As published by Sagot, Paris and with his blindstamp in the lower margin of the sheet.
L'Enlèvement (The Abduction) is a strangely isolated subject in Jacques Villon's œuvre – produced as a large colour print using soft ground etching and aquatint, it stands out as a particularly unusual grotesque image during the period of Jacques Villon's involvement in the art of the French Belle Époque.
On smooth cream wove paper with full margins. Some short nicks at extreme edges of sheet and one expertly reapired tear in left hand margin, just entering platemark, otherwise very good original condition.

No. : 88
Ginestet-Pouillon : E. 80
Title: **L'enlèvement / Le ravisseur (Brown)**
Medium: Etching with aquatint
Date: 1903
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 50 x 40 cm
Sheet size: 68 x 49 cm
Print run: 25
For Sale in 2022 at: **Galerie Raasch**: (https://www.grafik-galerie-online.de/shop/de/Villon--Jacques--L--8217-Enl-vement-ou-Le-Ravisseur----Original-Farbradierung-.html) Villon, Jacques. L'Enlèvement ou Le Ravisseur. 1903. Farbradierung mit Aquatinta und Vernis-mou in Brauntönen auf chamoisfarbenem Arches Bütten. Mit Feder signiert. Probedruck des 2. Zustands (v. 3). 49,1 x 40 auf 60,5 x 44 cm. Ginestet&Pouillon E80. An den Blattkanten leicht bestossen. 1.100,00 EUR





No. : 89
Ginestet-Pouillon : E. 81
Title: **Les femmes d'Ouessant (Final state)**
Medium: Aquatint
Date: 1903
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 27,3 x 37,7 cm
Sheet size: 35,5 x 45,2 cm
Print run: 50
Museum: Musée national des beaux-arts du Québec
Les Femmes d'Ouessant
1903
Aquatinte, 6/50 35,5 x 45,2 cm (papier); 27,3 x 37,7 cm (image) Numéro d'inventaire 1991.135 Mention Don de Charles S.N. Parent



No. : 90
Ginestet-Pouillon : E. 81 (Not illustrated in Ginestet-Pouillon)
Title: **Les femmes d'Ouessant (1st state)**
Medium: Aquatint
Date: 1903
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 27,3 x 37,7 cm
Sheet size: 35,5 x 45,2 cm
Print run: 50
Museum: Musée national des beaux-arts du Québec
Les Femmes d'Ouessant
1903, tirage 1986
Aquatinte 33,3 x 50 cm (papier); 27,1 x 38,2 cm (image) Numéro d'inventaire1987.276. Don de Charles S.N. Parent

No. : 91
Ginestet-Pouillon : E. 81 (Not illustrated in Ginestet-Pouillon)
Title: **Les femmes d'Ouessant (1st state)**
Medium: Aquatint
Date: 1903
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 27,3 x 37,7 cm
Sheet size: 35,5 x 45,2 cm
Print run: 50
Museum: Musée national des beaux-arts du Québec Les Femmes d'Ouessant 1903, tirage 1986 Aquatinte 33,3 x 50 cm (papier); 27,1 x 38,2 cm (image) Numéro d'inventaire1987.277. Don de Charles S.N. Parent



No. : 92
Ginestet-Pouillon : E. 81 (Not illustrated in Ginestet-Pouillon)
Title: **Les femmes d'Ouessant (1st state)**
Medium: Aquatint
Date: 1903
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 27,3 x 37,7 cm
Sheet size: 35,5 x 45,2 cm
Print run: 50
Comment:
Jacques Villon 1875-1963- "Les Femmes D'Ouessant" (G./P. 81) aquatint and etching printed in colours, 1903, the first state of three, signed in pencil, a rare unrecorded impression (Gineset and Pouillon only recorded two proofs one in blue and one in black, aside from the total edition of 68) on wove paper, full margins, overall good condition, apart from handling marks and creasing to the margins, pin hole far right, (within the image) 27.5x37.5cm, (unframed)



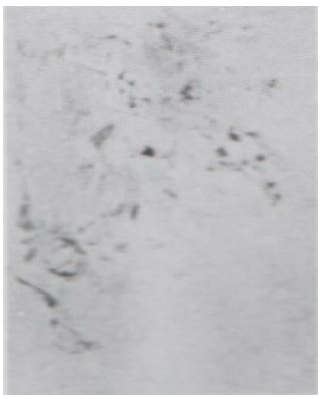
No. : 93
Ginestet-Pouillon : E. 82
Title: **Départ pour la promenade**
Medium: Etching and aquatint in colour
Date: 1903
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 54,9 x 44,6 cm
Print run: A few proofs





No. : 94
Ginestet-Pouillon : E. 83
Title: **La servante auvergnate**
Medium: Etching, softgound etching and aquatint
Date: 1903
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 49,9 x 43,3 cm
Print run: 1 proof in black and two in colour

No. : 95
Ginestet-Pouillon : E. 84
Title: **Menu mythologique**
Medium: etching
Date: 1903
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 18,5 x 12,6 cm
Print run: Cover for menu book



No. : 96
Ginestet-Pouillon : E. 85
Title: **Menu de Thèse**
Medium: etching
Date: 1903
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 9,3 x 12,5 cm
Print run: Around 10 proofs

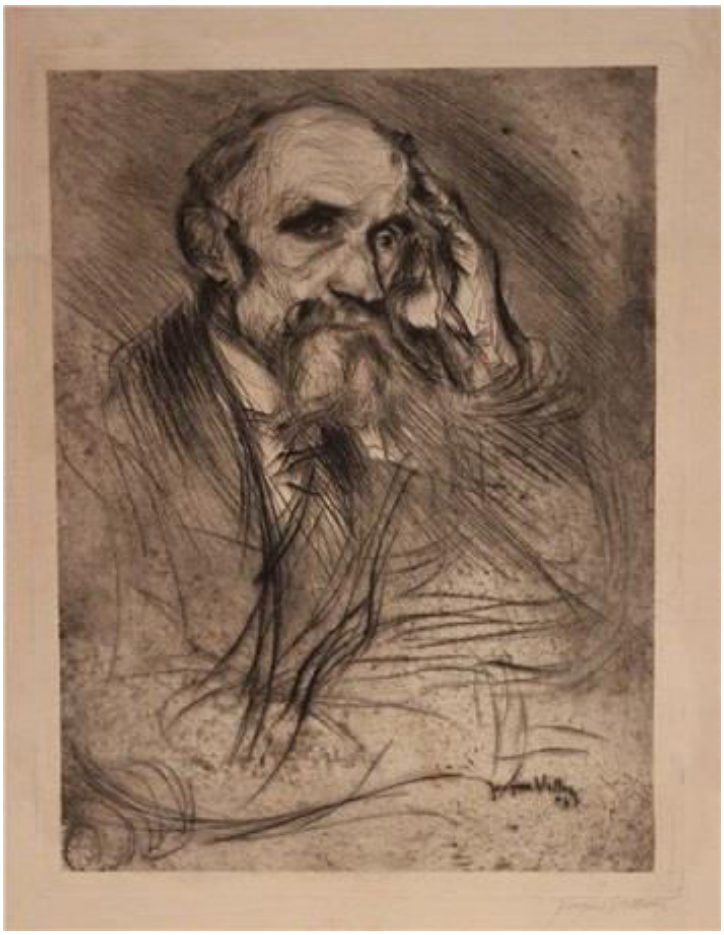


No. : 97
Ginestet-Pouillon : E. 87
Title: Suzanne
Medium: Drypoint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 40 x 30 cm
Sheet size: 55.2 x 35.9 cm
Print run: 25
Sold at auction by Skinner: Skinner American & European Works of Art
Jacques Villon (French, 1875-1963) Suzanne, c. 1904, edition of 25 (Ginestet & Pouillon E87). Signed "Jacques Villon" in pencil l.r., nLot 153: Jacques Villon (French, 1875-1963) Suzanne, c. 1904, edition of 25 (Ginestet & Pouillon E87). Signed "Jacques Villon" in pencil l.r., n Sold May 17, 2013 Boston, MA, US
Titled possibly in the artist's hand on the reverse of the sheet. Out of the frame the sheet measures 21 3/4 x 14 1/8 in. (55.2 x 35.9 cm) with deckled edges and is affixed to the backing mat along the top edge, also paper tape hinged to the backing mat along the top edge. Slight soiling, especially to deckled edges, very light toning.





No. : 98
Ginestet-Pouillon : E. 88
Title: Portrait de Madame G.B.
Medium: Drypoint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size:
Sheet size: 31 x 23,7 cm
Print run: only a few proofs
Selected Literature:
Auctions: Estampes Anciennes et Modernes - 2ème Partie chez Ader, Paris. Fin de la vente: le 20 mai 2016Portrait de Madame G. B. 1904. Pointe sèche. 237 x 310. Ginestet et Pouillon 88. Très belle épreuve sur vélin, signée au crayon. Pli vertical médian surtout visible au verso. Toutes marges. Rare. Tirage à quelques épreuves seulement.



No. : 99
Ginestet-Pouillon : E. 89
Title: Portrait de Monsieur Duchamp père
Medium: Drypoint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size:
Sheet size: 40 x 30.2 cm
Print run: a few proofs
Sold in Auction**:** The Jeffry Kaplow Etchings And Engravings Collection. Jacques Boéri's Studio, Modern And Contemporary Art. Decorative Arts Of The Xxth Century. Design 04 Nov 2020 France ACQUES VILLON (1875 1963) Portrait of Monsieur Duchamp Sr. 1904 Dry point on laid. Signed proof of the final state. Good margins. (Ginestet and Pouillon E 89). 39.3 x 30 cm. Leaflet: 59 x 44 cm. Slightly yellowed. Traces of folds, stains, dirt, some accidents and restorations, small tear in the lower margin. Date04 Nov 2020

No. : 100
Ginestet-Pouillon : E.90
Title: Marcel Duchamp
Medium: Etching
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 39,2 x 30,1 cm
Print run: Only a few proofs





No. : 101
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: La partie d'Échecs (The Game of Chess)
Medium: Drypoint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 30.3 x 39.5 cm
Sheet size: 36 x 48.8 cm
Print run: 11
Museum: Museum of Modern Art, New York The Game of Chess (La Partie d'échecs) 1904 Drypoint plate: 30.3 x 39.5cm); sheet: 36 x 48.8cm) Edition 11
Credit Purchase Object number 251.1951

No. : **102**
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: La partie d'Échecs (The Game of Chess) State proof
Medium: Drypoint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 30.3 x 39.5 cm
Sheet size: 36 x 48.8 cm
Print run: Unknown
Sold in Auction by Sarah Sauvin - Estampes anciennes et modernes:
Pointe sèche, 300 x 390 mm. Ginestet et Pouillon 9, état non décrit. Épreuve d'essai à la pointe sèche seule avec ajout de la signature et de la date et effacement de tailles dans le dos de la jeune fille ; avant l'aquatinte.



Très belle épreuve sur papier vergé avec effets d'encrage ; signée au crayon ; toutes marges (feuille : 440 x 610 mm). En très bon état ; plis de tirage verticaux au centre du sujet.
Ginestet et Pouillon recensent « 11 épreuves avec aquatinte, dont deux en couleurs et une sur Japon. » Ils signalent également qu'« une épreuve à la pointe sèche seule tirée en vert olive est décrite par Goldschmidt ; une épreuve à la pointe sèche seule, en noir, avec de nouveaux travaux, appartient au Museum of Modern Art. » Cependant l'épreuve du Museum of Modern Art n'est ni datée ni signée : elle est donc en réalité antérieure au travail à l'aquatinte. Quant aux « nouveaux travaux », ce sont des tailles à hauteur de la ceinture de la robe que Villon a au contraire effacées ensuite.
Notre épreuve à la pointe sèche seule est un état intermédiaire entre l'épreuve du MoMA et le tirage à 11 épreuves avec aquatinte : Villon a signé et daté la planche et il a rétréci la robe de la jeune fille en effaçant des tailles. Pour ce tirage, il a encré la plaque de manière à créer un fort contraste entre la lumière venant de la fenêtre, qui éclaire en partie le fond, et l'ombre dans laquelle baignent la pièce, les joueurs et l'échiquier dont seules sont éclairées les pièces et les cases qui retiennent l'attention des deux joueurs. Le contraste d'ombre et de lumière exprime l'opposition entre la concentration des joueurs et l'intensité du jeu. Dans l'état suivant, la pièce entière baigne au contraire dans une clarté qui inonde l'échiquier, le buste et le visage du jeune garçon, tandis que deux ombres noires, informes, flottent au voisinage des deux joueurs, suggérant la tension du jeu.
La Partie d'échecs, gravée en 1904, représente le jeune Marcel Duchamp à dix-sept ans et sa sœur Suzanne, alors âgée de quinze ans. Marcel Duchamp vient de quitter Rouen en octobre pour rejoindre à Paris son frère Gaston, qui a pris le nom de Jacques Villon. Cette gravure est l'un des premiers témoignages de la passion de Marcel Duchamp pour le jeu d'échecs. Duchamp peindra lui-même quelques années plus tard trois tableaux sur ce thème : La Partie d'échecs (1910), Les Joueurs d'échecs (1911) et Portrait de joueurs d'échecs (1912). Villon gravera lui aussi en 1920 une eau-forte cubiste sur le thème des échecs : L'Échiquier.
Le jeu d'échecs n'a pas eu seulement un rôle anecdotique dans la vie de Marcel Duchamp, qui a participé régulièrement à des championnats avant-guerre. Une scène du film de René Clair, Entr'acte (scenario de Picabia, musique d'Erik Satie) le montre, en 1924, jouant aux échecs avec Man Ray. Les photographies de Duchamp le montreront encore souvent, après la guerre, assis devant un échiquier.
Marcel Duchamp a plusieurs fois tenté d'expliquer son intérêt pour les échecs en rapprochant ce jeu de ses préoccupations esthétiques :
« … j'ai trouvé des points de ressemblance entre la peinture et les Échecs. En fait, quand vous faites une partie, c'est comme si vous esquissiez quelque chose, ou comme si vous construisiez la mécanique qui vous fera gagner ou perdre. Le côté compétition de l'affaire n'a aucune importance, mais le jeu lui-même est très, très plastique et c'est probablement ce qui m'a attiré. » (James Johnson Sweeney, « Entretien Marcel Duchamp – James Johnson Sweeney », 1955, in Duchamp du signe, Flammarion, 1975, p. 183).
La gravure de Jacques Villon,montrant le jeune Marcel Duchamp concentré sur le jeu, témoigne de la naissance de cette passion.

No. : **102 bis**
Ginestet-Pouillon : E. 91
Title: La partie d'Échecs (The Game of Chess) Final state
Medium: Drypoint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 30.3 x 39.5 cm
Sheet size: 36 x 48.8 cm
Print run: 11



No. : **103**
Ginestet-Pouillon : E. 92
Title: Femmes dansant entre elles
Medium: Drypoint
Date: 1904
Plate size: 30,8 x 44,3 cm
Print run: Only two proofs
For Sale in 2022 at Child's Gallery $ 3,500 (https://childsgallery.com/work/femmes-dansant-entre-elles/)





No. : 104
Ginestet-Pouillon : E. 93
Title: La Parisienne (La parisienne tourné à gauche 1st state)
Medium: etching
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Paper: Japon
Plate size: 24 x 16.7 cm
Sheet size: 33.5 x 24 cm
Print run: A few proofs

No. : 105
Ginestet-Pouillon : E. 93
Title: La Parisienne (La parisienne tourné à gauche, small plate, final state)
Medium: Color Aquatint and etching
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Paper: Japon
Plate size: 24 x 16.7 cm
Sheet size: 33.5 x 24 cm
Print run: 100
For Sale 2021 Galerie Xavier Seydoux. Jacques VILLON
1875 Damville + 1963 Puteaux
La Parisienne (tournée à gauche - petite planche), 1903
Aquatinte originale 239 [378] x 165 [280] 1 500 € Ginestet et Pouillon E. 93. Très belle épreuve sur simili japon, avec le monogramme dans le haut, signée et datée. Belles marges.



No. : 106
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: La Parisienne (La parisienne tourné à gauche, small plate)
Medium: Color Aquatint and etching
Printer: Delâtre
Paper: Japon
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 24 x 16.7 cm
Sheet size: 33.5 x 24 cm
Print run: 100
Museum: **MoMA**: La Parisienne (Yvonne Duchamp-Villon) 1904 Aquatint and etching plate: 9 7/16 x 6 9/16" (24 x 16.7 cm); sheet: 13 3/16 x 9 7/16" (33.5 x 24 cm)
Credit Katherine S. Dreier Bequest. Object number 274.1953
For Sale in 2022 Galerie Raasch D-42699 Solingen (http://www.galerieraasch.de/index.php/kunst-und-kuenstler/19-20-jahrhundert/v/villon-jacques/)
La Parisienne. 1904. 1904. Color aquatint with roulette on Japan. Signed Jacques Villon in pencil lower right and numbered No 16 (v. 100) lower left . 4th state (v.4). 23.5 x 16.5 cm panel size, framed under a mat (49 x 40 cm). Ginestet & Pouillon E 93. Excellent condition of the coveted etching, of which MoMa New York also has a copy - price on request 5.900,00 EUR



No. : 107
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: La Parisienne (La parisienne tourné à gauche, small plate) Trial proof
Medium: Color Aquatint and etching
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Paper: Japon
Plate size: 24 x 16.7 cm
Sheet size: 33.5 x 24 cm
Print run: 100



No. : 108
Ginestet-Pouillon : E. 94
Title: Le boa blanc
Medium: Drypoint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 36.3 x 29 cm
Print run: 20
Sold in Auction: On May 3, 2007





No. : 109
Ginestet-Pouillon : E. 94 (Not in Ginestet-Pouillon)
Title: Le boa blanc (dark background)
Medium: Drypoint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 36.3 x 29 cm
Print run: 20



No. : 110
Ginestet-Pouillon : E. 95
Title: Nevers à Paris / Le Fêtard 1st state
Medium: Aquatint and drypoint **Date**: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 35 x 45.3 cm
Sheet size: 40 x 49.7 cm
Print run: 50 in different versions
Museum: Hammer Museum
1st state Nevers à Paris ou le Fêtard , 1904b Etching and aquatint Plate: 13 3/8 x 17 3/8 in. (34 x 44.1 cm) Sheet: 15 3/4 x 19 9/16 in. (40 x 49.7 cm) Credit Line: Collection UCLA Grunwald Center for the Graphic Arts, Hammer Museum. Gift of Mr. and Mrs. Fred Grunwald.
Accession No. 1956.2.158
Cat. Raisonne Auberty-Perussaux.55; Ginestet.95
Signed & dated on plate, l.l.; in pencil, l.r.



No. : 111
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Nevers à Paris / Le Fêtard 2nd state
Medium: Aquatint and drypoint in colors
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 35 x 45.3 cm
Sheet size: 40 x 49.7 cm
Print run: 50 in different versions



No. : 112
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Nevers à Paris / Le Fêtard 2nd state
Medium: Aquatint and drypoint in colors
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 35 x 45.3 cm
Sheet size: 40 x 49.7 cm
Print run: 50 in different versions



No. : 113
Ginestet-Pouillon : E. 95
Title: Nevers à Paris / Le Fêtard Final state Green 1
Medium: Aquatint and drypoint in colors
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 35 x 45.3 cm
Sheet size: 40 x 49.7 cm
Print run: 50 in different versions

No. : 114
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Nevers à Paris / Le Fêtard Green 2
Medium: Aquatint and drypoint in colors
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 35 x 45.3 cm
Sheet size: 40 x 49.7 cm
Print run: 50 in different versions



No. : 115
Ginestet-Pouillon : E. 96
Title: Le potin (2nd state)
Medium: Aquatint and drypoint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 44,5 x 62,5 cm
Print run: A few proofs





No. : 116
Ginestet-Pouillon : E. 96
Title: Le potin (2nd state black)
Medium: Aquatint and drypoint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 44,5 x 62,5 cm
Print run: A few proofs



No. : 117
Ginestet-Pouillon : E. 96
Title: Le potin (Final state)
Medium: Aquatint and drypoint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 41,8 x 57,5 cm
Print run**: 50**
For sale in 2022
(https://www.1stdibs.com/art/prints-works-on-paper/figurative-prints-works-on-paper/jacques-villon-le-potin/id-a_7535712/) €3,374.01
Villon, Jacques (French, 1875-1963) LE POTIN (GP E96) Drypoint and aquatint printed in green, 1904, Edition of 50. Printed on Arches paper, signed and numbered 32 in pencil. Published by E. Sagot, Paris and with their blindstamp. 16 1/2 x 22 5/8 inches; 419 x 575 mm.(plate); 19 3/4 x 25 3/4 inches; 502 x 654 mm. (sheet). In excellent condition.



No**. : 118**
Ginestet-Pouillon : E. 96
Title: Le potin (Final state)
Medium: Aquatint and drypoint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 41,8 x 57,5 cm
Print run: 50



No. : 119
Ginestet-Pouillon : E. 97
Title: Autre temps 1830 (1st state)
Medium: drypoint and aquatint, hand coloured
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 44,5 x 35,3 cm
Sheet size: 58,3 x 43,1 cm
Print run: a few proofs



No. : 120
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Autre temps 1830 (2nd state)
Medium: drypoint and aquatint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 44,5 x 35,3 cm
Sheet size: 58,3 x 43,1 cm
Print run: a few proofs
Museum: Musée national des beaux-arts du Québec Autre temps : 1830; 1904
Pointe sèche et aquatinte, 2e état (épreuve d'essai); 58,3 x 43,1 cm (papier); 44,2 x 34,7 cm (image); Numéro d'inventaire 1991.138; Don de Charles S.N. Parent

No. : 121
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Autre temps 1830 (2nd state)
Medium: drypoint and aquatint, hand coloured
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 44,5 x 35,3 cm
Sheet size: 58,3 x 43,1 cm
Print run: a few proofs



No. : 122
Ginestet-Pouillon : E. 97
Title: Autre temps 1830 (Final state)
Medium: drypoint and aquatint
Date: 1904



Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 44,5 x 35,3 cm
Sheet size: 58,3 x 43,1 cm
Print run: a few proofs
Sold by Swann Galleries: Old Master Through Modern Prints. Apr 29, 2014 - Sale 2347
Includes rare, museum-quality Old Master prints and works by 19th and 20th-century American and European artists. Autre Temps: 1830. Sale 2347 - Lot 347 Price Realized: $ 5,500 Estimate: $ 3,000 - $ 5,000. Color aquatint and drypoint with hand coloring in watercolor, 1904. 445x351 mm; 17 1/2x13 3/4 inches, full margins. Third state (of 3). Signed and numbered 26/50 in pencil, lower margin. A superb impression of this scarce, early print with richly-inked, velvety burr and strong colors. Ginestet/Pouillon 97.

No. : 123
Ginestet-Pouillon : E. 98
Title: Robert Enfant
Medium: Drypoint in olive green
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 39,5 x 32,3 cm
Sheet size:
Print run: a few proofs





No. : 124
Ginestet-Pouillon : E. 99
Title: Enfant
Medium: Drypoint in sepia
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 35 x 22,5 cm
Print run: a few proofs

No. : 125
Ginestet-Pouillon : E. 100
Title: Fillette au grand fauteuil
Medium: Drypoint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 19,8 x 13,9 cm
Print run: a few proofs
Comment: Used as a greeting card for the printer Delâtre
Auction: Ader lot 532 -120 - 150 EUR Résultats sans frais: 200EUR. Fillette au grand fauteuil. 1904. Pointe sèche. 138 x 200. Ginestet et Pouillon 100. Très belle et rare épreuve sur japon, signée au crayon. Infimes salissures. Toutes marges. Le modèle est une des sœurs de l'artiste (Yvonne ou Madeleine). Le sujet a servi ensuite comme carte de vœux pour l'imprimeur Delâtre.





No. : 126
Ginestet-Pouillon : E. 101
Title: Mes petites amies, les sœurs N.
Medium: Drypoint and aquatint printed in colors
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 37,8 x 30 cm
Print run: 50
Auctions: Sotheby's Prints & multiples online Lot 82 Jacques Villon | Mes Petites Amies, Les Deux Soeurs N. (Ginestet & Pouillon E 101) Estimate: 800 - 1,200 USD Lot sold: 875 USD Mes Petites Amies, Les Deux Soeurs N. Drypoint and aquatint printed in colors, 1904, signed in pencil, dated, inscribed 'Mes petites amies' and numbered 33/50, on wove paper, with the blindstamp of the publisher, Ed. Sagot, Paris, framed. plate: 378 by 300 mm 14⅞ by 11¾ in



No. : 127
Ginestet-Pouillon : E. 102
Title: Le cake walk des petites filles 1st state)
Medium: Drypoint and aquatint printed in colors
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate: 34,8 x 45,4 cm **Sheet**:45,9 x58cm
Print run: One single proof ?
For sale 2022
https://www.1stdibs.com/art/prints-works-on-paper/figurative-prints-works-on-paper/jacques-villon-cake-walk-des-petites-filles/id-a_5590142/
Jacques Villon CAKE WALK DES PETITES FILLES 1904 $7,500 GP.102, second state of four. Drypoint and aquatint in colors, 1904. Edition of 10 (there was an edition of 30 in state 4, with the image considerably changed by the addition of background elements). 13 3/4 x 17 7/8 inches; 348 x 454 mm. (plate), with wide margins. Signed and dated "04" in pencil. In excellent condition.
Musée national des beaux-arts du Québec Le Cake-walk des petites filles 1904 Pointe sèche et aquatinte, 2e état (sur 4) 45,9 x 58 cm (papier); 35 x 45,7 cm (image) Numéro d'inventaire 1991.137 Don de Charles S.N. Parent

No**. : 128**
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Le cake walk des petites filles (Unknown state)
Medium: Drypoint and aquatint printed in colors
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 34,8 x 45,4 cm
Sheet size: 45,9 x 58 cm



No. : 129
Ginestet-Pouillon : E. 102
Title: Le cake walk des petites filles (2nd state)
Medium: Drypoint and aquatint printed in colors
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 34,8 x 45,4 cm
Sheet size: 45,9 x 58 cm
Museum:



Detroit Institute of Arts Le cake-walk des petites filles
Cake Walk (translated title) 1904 aquatint, drypoint, and roulette printed in color ink on wove paper Plate: 12 1/8 × 16 1/2 inches (30.8 × 41.9 cm) Sheet: 18 3/4 × 25 3/4 inches (47.6 × 65.4 cm) Credit Line: Founders Society Purchase, Edsel and Eleanor Ford Fund. Accession Number 71.111

No. : 130
Ginestet-Pouillon : E. 103
Title: La petite écolière / Fleur de pavé
Medium: Drypoint and aquatint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 23,2 x 17 cm
Sheet size:
Print run: 25
Auctions: Tajan Antique and Modern Prints June 27, 2013 Paris, France
Lot 329 JACQUES VILLON LA PETITE ECOLIERE ou FLEUR DE PAVÉ. 1904. (G. et P. E 103) 227 x 165. Estimate: 400 € - 500 € Passed. Pointe sèche et aquatinte. Épreuve sur vergé d'Arches signée en bas à droite, numérotée n° 4 d'un tirage à 25 exemplaires (et quelques épreuves d'essai). Feuillet : 436 x 308.





Complement to etching No. 131& 132 E. 104
Title: La grande sœur (preparatory drawing)
Medium: pen and ink on paper
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Sheet size: 24,7 x 20,1 cm

:



No. : 131
Ginestet-Pouillon : E. 104
Title: La grande sœur (1st state)
Medium: Drypoint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 39,9 x 31,7 cm
Sheet size: 60,8 x 44 cm
Print run: 15 proofs

No. : 132
Ginestet-Pouillon : E. 104
Title: La grande sœur (intermediate state ?)
Medium: Drypoint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 39,9 x 31,7 cm
Sheet size: 60,8 x 44 cm
Print run: 15 proofs



Ce superbe portrait intimiste des deux soeurs de l'artiste est l'une de seulement 15 épreuves. pointe sèche, 1904, sur vergé crème avec le filigrane d'Arches, une très belle impression, avec de riches barbes, et sélectivement essuyée, laissant un voile de ton qui met en valeur la jeune soeur, le rare 1er état (sur 2), avant la version colorée, avec pleines marges non-ébarbées, signée en bas à droite au crayon, et numérotée "8/15" en bas à gauche, deux très courtes déchirures dans la marge de droite (moins de 1 cm), autrement en excellente condition. P. 399x317mm., F. 608x440mm.Provenance: l'atelier de l'artiste
Cette estampe émouvante représente les deux soeurs de l'artiste, Yvonne et Madeleine, dans une scène de tendresse consolatrice.
Du deuxième état en couleur il n'existe que quelques épreuves, ce qui rend cette estampe plutôt rare.



No. : 133
Ginestet-Pouillon : E. 105
Title: Enfants au bord de la mer / Project sensationnel (Not illustrated in Ginestet-Pouillon)
Medium: Drypoint and aquatint
Date: 1907
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 39,8 x 30,2 cm
Sheet size: 61,3 x 44 cm
Print run: 10 proofs
Comment: Ginestet-Pouillon declare they were unable to locate the print (defined as an etching). It is thus not illustrated in their catalogue.
Museum: Musée national des beaux-arts du Québec Enfants au bord de la mer ou Pour un projet sensationnnel 1907. Pointe sèche et aquatinte, épreuve d'essai. 61,3 x 44 cm (papier); 39,8 x 30,2 cm (image) Numéro d'inventaire 1991.143 Don de Charles S.N. Parent



No. : 134
Ginestet-Pouillon : E. 106
Title: Pour un projet sensationnel / Le secret
Medium: Drypoint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 40.5 x 29.8 cm
Sheet size: 44.9 x 32.8 cm
Print run: 30 proofs, of which 10 on Hollande paper
Museum: Museum of Modern Art, New York For a Sensational Project (Pour un projet sensationnel) 1904. Drypoint plate: 40.5 x 29.8 cm); sheet 44.9 x 32.8 cm) Credit Gift of Blue Moon Press Object number 178.1981

For Sale 2022 at William P. Carl Fine Prints (https://www.williampcarlfineprints.com/pieces/455_Pour_un_Projet_Sensationnel)



Drypoint, 1904, Ginestet & Pouillon E106, edition 30. 15 3/4 x 11 3/4 in. Signed in pencil. A superb impression printed with tone. Full margins. Fine condition. This outstanding early work shows Villon as the master draughtsman that he is. The print is also titled "Le Secret." $3,000

Sold at Christie's 2000 | Live Auction 9348. Nineteenth and Twentieth Century Prints Lot 47 JACQUES VILLON JACQUES VILLON Pour un projet sensationnel (G. and P. E106) Price realised USD 529 Estimate USD 1,500 - USD 2,000

Closed: 3 May 2000 Pour un projet sensationnel (G. and P. E106) drypoint, 1905, on laid paper, signed in pencil, numbered 5/10 (the total edition was 40), with wide margins, pale mat staining, surface soiling, otherwise in good condition; and La Faucheuse (G. and P. E526)--etching, 1951, on wove paper, signed in pencil, from the edition of 40, with full margins, in very good condition (2)

No. : 135
Ginestet-Pouillon : E. 107
Title: La faute
Medium: Aquatint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 39.1 x 30.3 cm
Print run: 50. Some proofs numbered out of 30
Fine Arts Museums of San Francisco La Faute (The Mistake) 1904
Aquatint 39.1 x 30.3 cm (image)
Department: Achenbach Foundation
Accession Number: 1976.1.489
Acquisition Date: 1976-01-01
Credit Line: Gift of Mr. and Mrs. George Hopper Fitch
Dejected young woman stopped while removing her gown sits; head down; on edge of her bed; rues a mistake.





Complement to etching No. 135 E. 107 (No. 531 in Miguel Orozco's *The paintings of Jacques Villon*)
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 €



No. : 136
Ginestet-Pouillon : E. 108
Title: Le petit modèle
Medium: Drypoint and aquatint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 45.9 x 34.6 cm
Sheet size: 61.0 x 44.3 cm
Print run: 50
Museum: **Museum of Modern Art,** New York The Little Model (Le Petit modèle) 1904 Drypoint and aquatint Plate: 45.9 x 34.6 cm) Sheet: 61.0 x 44.3 cm) Credit Acquired through the Helen Acheson Bequest Object number 237.1983



No. : 136 bis
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Le petit modèle (trial proof in colour)
Medium: Drypoint and aquatint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 45.5 x 34.5 cm
Sheet size: 61.0 x 44.3 cm
Print run: A few proofs
Sold in auction by Tajan on December 08, 2021 Estimation: 600 € - 800 € Passé LE PETIT MODÈLE, 1904 Pointe sèche et aquatinte sur vélin Signée et annotée 'essai avec teinte partielle' Drypoint and aquatint on wove paper; signed and annotated 'essai avec teinte partielle' 45,5 X 34,5 CM



No. : 137
Ginestet-Pouillon : E. 109
Title: Bohème aux champs / Bibi-la-purée (first state)
Medium: Aquatint on vergé paper
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 28,5 x 22 cm
Sheet size: 44 x 33 cm
Print run: 6
Auctions:**Christie's** 2009 | Live Auction 2136 Christie's Interiors Lot 133
Jacques Villon (1875-1963) Property from a Private Chicago Collection
Jacques Villon (1875-1963)Bohème aux Champs, Bibi-la-Purée (Ginestet & Pouillon E109)Price realised USD 750 Estimate USD 400 - USD 600 Closed: 10 Feb 2009
Bohème aux Champs, Bibi-la-Purée (Ginestet & Pouillon E109) aquatint, 1904, laid paper, signed and numbered '1 etat 3/6', with margins P. 11 x 8¾ in. (279 x 222 mm.) Provenance: with R.S. Johnston International Gallery, Chicago. Dr. and Mrs. Sidney Goldstone, Chicago. By descent from above to the 2009 owners.



No. : 138
Ginestet-Pouillon : E. 109
Title: Bohème aux champs / Bibi-la-purée (final state)
Medium: Aquatint on vergé paper
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 28,5 x 22 cm
Sheet size: 44 x 33 cm
Print run: 25
Auctions: Thierry de Maigret Watchmaking, showcase objects, Russian Art, Prints, Drawings, Old and from the 19th and 20th centuries paintings, Object at SVV Thierry de Maigret**.** 4 December 2020. Lot 144 Bohème au champ (Bibi la purée). 1904. Aquatinte sur vergé. Epreuve signée en bas à droite, numérotée 2/ 25. Un peu jaunie, restes de montage au verso, quelques traces de plis ondulés. (Ginestet et Pouillon E 109). 28,5 x 22 cm. Feuillet : 44 x 33 cm.



No. : 139
Ginestet-Pouillon : E. 110
Title: La chasse aux mouettes (first state)
Medium: softground etching and aquatint
Date: 1904-1906
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 16 x 22.1 cm
Sheet size: 17.8 x 23.6 cm
Museums National Gallery of Art, Washington: La Chasse aux Mouettes, 1904-1906 softground etching and aquatint printed in blue-green ink on wove paper. plate: 16 x 22.1 cm (6 5/16 x 8 11/16 in.). sheet: 17.8 x 23.6 cm (7 x 9 5/16 in.) Credit Line Ailsa Mellon Bruce Fund; Accession Number 2005.24.1. Inscription upper right in plate: Monsieur Jacques Villon / par M. de bien / vouloir visiter son / exposition.; lower right in plate: chez Legrp / rue de la Republique / a partir du 26 Mars 1906; lower right in graphite: Jacques Villon. Provenance: Louis Carré, Paris, (1897 - 1977), then by descent. (Frederick Mulder, London); purchased 2004 by NGA.
Musée national des beaux-arts du Québec La Chasse aux mouettes 1906 Eau-forte et aquatinte 25,1 x 32,5 cm (papier); 16,3 x 22,2 cm (image) Numéro d'inventaire 1987.282 Don de Charles S.N. Parent



No. : 140
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: La chasse aux mouettes (final state variant)
Medium: softground etching and aquatint
Date: 1904-1906
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 16 x 22.1 cm
Sheet size: 17.8 x 23.6 cm
Found in an auction

No. : 141
Ginestet-Pouillon :
Not in Ginestet-Pouillon
Title: La chasse aux mouettes (final state variant)
Medium: softground etching and aquatint
Date: 1904-1906
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 16 x 22.1 cm
Sheet size: 17.8 x 23.6 cm
Found in an auction



No. : 142
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: La chasse aux mouettes (final state variant)
Medium: softground etching and aquatint
Date: 1904-1906
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 16 x 22.1 cm
Sheet size: 17.8 x 23.6 cm
Found in an auction





No. : 143
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: La chasse aux mouettes (trial proof)
Medium: softground etching and aquatint
Date: 1904-1906
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 16,3 x 22.1 cm
Sheet size: 22 x 24,9 cm
Art Institute of Chicago: Hunting Gulls 1906 Aquatint in color with hand-coloring in blue, magenta, and blue-green on cream laid paper 163 × 221 mm (plate); 220 × 249 mm (sheet) Credit Line Purchased with funds provided by Frank B. Hubachek Reference Number 1971.42

No. : 144
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: La chasse aux mouettes / Hunting Gulls and The Little Merry-go-Round on Caulaincourt Street (trial proof)



Medium: softground etching and aquatint
Date: 1904-1906
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 16 x 22.1 cm
Sheet size: 17.8 x 23.6 cm
Art Institute of Chicago: Hunting Gulls and The Little Merry-go-Round on Caulaincourt Street Aquatint in color, with watercolor additions, on ivory wove paper
164 × 221 mm (plate); 299 × 342 mm (sheet) Credit Line Gift of Lucien Goldschmidt in honor of Frank B. Hubachek Reference Number1971.915



No. : 145
Ginestet-Pouillon : E. 112
Title: Carte addresse Sagot 1904
Medium: Etching aquatint with drypoint on wove paper
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 23.8 x 18 cm
Sheet size: 38 x 28 cm
Print run: 300
For sale 2022 at Galerie Raasch D-42699 Solingen (https://www.grafik-galerie-online.de/shop/de/Villon--Jacques--Carte-adresse-Sagot--Femme-et-Fillette--.html)
Villon, Jacques. Carte address Sagot (Femme et Fillette). 1904. Etching aquatint with drypoint on wove paper. Signed and dated on the plate. 23.8 x 18 by 28.9 x 20.8 cm. Yvette Bon and Madeleine Duchamps, the artist's sister, served as models.
One of approx. 300 copies, 30 of which



were probably delivered to the client Sagot. 700.00 EUR 700.00 EUR

For Sale 2022 at AffordableArt101 Fine Prints.(https://www.affordableart101.com/Jacques-Villon-Carte-Adresse-Sagot-aquatint-p/1276.htm)
Jacques Villon "Carte Adresse Sagot" original aquatint. Medium: original etching and aquatint. Catalogue reference Ginestet & Pouillon E112. The models are Jacques Villons' own sisters Yvette Bon and Madeleine Duchamps. Executed in 1904 for the Paris publisher Sagot; the date of printing of this impression is not known. Plate size: 9 3/8 x 7 1/8 inches (238 x 180mm); sheet size 15 x 11 inches (380 x 280mm), with full margins on quality cream wove paper. Signed in the plate, not by hand. $400



No. : 146
Ginestet-Pouillon : E. 113
Title: Gignol Lyonnais
Medium: Etching and aquatint
Date: 1904
Publisher: Guignol de Jean-Luc Forain
Plate size: 25,5 x 39,7 cm
Print run: Unknown number of proofs for gignol programme



No. : 147
Ginestet-Pouillon : E. 114
Title: La commode de campagne
Medium: Drypoint
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 19 x 14,5 cm
Print run: a few proofs



No. : 148

Ginestet-Pouillon : E. 115
Title: Tête
Medium: Etching in sepìa
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 7 x 6,2 cm
Print run: A few proofs



No. : 149
Ginestet-Pouillon : E. 124
Title: Le Grand-père Nicolle (first state)
Medium: Drypoint, softground etching and aquatint
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 24,9 x 16,9 cm
Print run: A few proofs

No. : 150
Ginestet-Pouillon : E. 124
Title: Le Grand-père Nicolle (final state)
Medium: Drypoint, softground etching and aquatint
Date: 1905
Publisher: Clovis Sagot éditeur, Paris



Printer: Eugène Delâtre
Plate size: 24,9 x 16,9 cm
Print run: A few proofs
Auctions:: Ancient and Modern Prints - 2nd Part at Ader. Salle des ventes Favart - 3 rue Favart 75002 Paris Paris 20 May 2016 lot 534 Jacques Villon (Gaston Duchamp, dit) (1875-1963)Le Grand-père Nicolle. 1905. Pointe sèche, vernis mou et aquatinte. 167 x 248. Ginestet et Pouillon 124. Belle épreuve sur vergé, anciennement lavée, annotée « épreuve d'artiste » et signée au crayon. Toutes marges. Rare. Tirage à quelques épreuves.
Le grand-père de l'artiste, Émile-Frédéric Nicolle (1830-1894), de Rouen, était courtier maritime de profession et artiste amateur qui enseigna l'art à ses petits-enfants. Villon grava ce portrait dix ans après sa mort, d'après un croquis de 1891.

No. : 151
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Menu pour le banquet de monsieur Duchamp à Blainville (1st state)
Medium: Drypoint and aquatint
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 13.9 x 19.8 cm
Print run: 19 proofs



No. : 152
Ginestet-Pouillon : E. 125
Title: Menu pour le banquet de monsieur Duchamp à Blainville (final state)
Medium: Drypoint and aquatint
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 13.9 x 19.8 cm
Sheet size:
Print run: 100 proofs





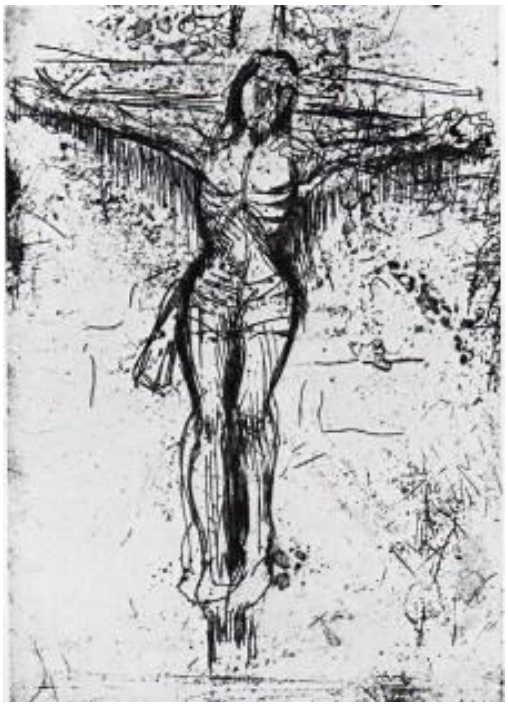
No. : 153
Ginestet-Pouillon : E. 126
Title: Portrait de M.Z. (final state in Ginestet-Pouillon)
Medium: Drypoint
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 25 x 15 cm **Sheet size**: 31,5 x 23,5 cm
Print run: 2 proofs only

No. : 154
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Portrait de M.Z. (trial proof)
Medium: Drypoint
Date:
1905



Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate: 25 x 15 cm **Sheet**: 31,5 x 23,5 cm
Print run: 2 proofs only
Auctions: **Bonhams** Old Masters, Decorative, Modern and Contemporary Prints(including Caricatures) 21 Nov 2005 London, New Bond Street: LOT 442A
Portrait de M Z £ 750 – 850 € 880 - 1,000 Portrait de M Z (Ginestet/Pouillon 126)
Drypoint, c1905, a trial proof, before the reduction of the plate, with touches of pencil and white pastel, on thick wove, with margins, signed and inscribed 'Portrait de Lievre', in pencil, (apart from proof inpressions mentioned in G/P there was no edition); faint handling creases, nick right sheet edge, 315 x 235mm (12 1/2 x 9 1/4in)(PL) (unframed)
Footnotes. Lievre was a friend of Villons brother, Duchamp-Villon; they attended medical school together.

No. : 155
Ginestet-Pouillon : E. 127
Title: Christ
Medium: Etching and aquatint
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 17,1 x 12,3 cm
Print run: a few proofs





No. : 156
Ginestet-Pouillon : E. 128
Title: Yvonne au canapé
Medium: Drypoint
Date: 1906
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 40 x 31,4 cm
Print run: A few proofs

No. : 157
Ginestet-Pouillon : E. 130
Title: En visite (1st plate as illustrated by Ginestet-Pouillon)
Medium: Drypoint
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 30,1 x 40 cm
Sheet size: 40,4 x 59,2 cm **Print run**: A few trial proofs





No. : 158
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: En visite (1st plate variant)
Medium: Drypoint
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 30,1 x 40 cm
Print run: A few trial proofs
For Sale 2022 Child's Gallery (
https://childsgallery.com/work/en-visite-1re-planche/)

No. : 159
Ginestet-Pouillon : E. 131
Title: En visite (1st state for Ginestet-Pouillon)
Medium: Drypoint
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 30,1 x 40 cm
Sheet size: 40,4 x 59,2 cm
Print run: a few trial proofs



No. : 160
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: En visite (2nd state)
Medium: Drypoint
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 30,1 x 40 cm
Sheet size: 40,4 x 59,2 cm
Print run: 30 plus a few trial proofs
Item on sale in 2022 through on-line arts brokerage ***Les Maîtres des Arts Graphiques***. http://www.maitres-des-arts-



graphiques.com/VILT1.html Contact: mgoetzke@maitres-des-arts-graphiques.com
: pointe sèche, 1905, le 2ème état (sur 3)
Une rare épreuve de cette charmante estampe, qui montre les deux soeurs de l'artiste élégamment endimanchées. pointe sèche, 1905, sur japon ivoire, une belle épreuve d'essai du rare 2ème état (sur 3), chargée de barbes, avant les nouveaux travaux à la pointe sèche, et avant l'édition, avec marges, signée en bas à droite au crayon, avec des menus défauts inhérents au papier (une mince inclusion fibreuse dans la marge en haut à gauche, et un pli

dans la marge droite, tous deux loin du sujet), quelques minuscules maculae d'encres de couleur, le bord du feuillet non ébarbé en bas, un léger empoussiérage général, la signature quelque peu frottée, autrement en bonne condition. P. 301x400mm., F. 455x585mm.
Provenance : l'atelier de l'artiste
Cette estampe charmante représente les deux soeurs de l'artiste, Yvonne and Madeleine, et son traitement pénétrant de l'expression par rapport à l'enfance de la fillette et à l'adolescence naissante trouve ici un rendu des plus délicats, particulièrement dans la finesse du travail à la pointe sèche dans les visages.
Le 2ème état (non illustré dans le catalogue raisonné) montre de "nouveaux travaux à la pointe sèche" notamment dans les longs traits qui ombrent les pourtours de la fillette à droite, l'esquisse d'une chaise et des draperies dans le fond au centre, et le brunissage des repentirs pour la position des jambes de la fille aînée, qui restent encore ici presque complétement noires. Ginestet & Pouillon spécifient qu'il n'y avait que quelques épreuves tirées, mais ils stipulent aussi "aquatinte en couleur" comme caractéristique. Bien qu'il y ait deux points de repérage sur le bord gauche de la planche, ce qui indique bien l'intention de couleur, de telles épreuves sont tout aussi rares (voir le catalogue de la vente de la collection Louis Carré, Drouot, juin 1978, n° 44). De toute façon, la version en couleur n'a pas satisfait Villon, car l'édition du 3ème état en 30 épreuves est seulement en noir.

http://www.maitres-des-arts-graphiques.com/VILT1.html

No. : 161
Ginestet-Pouillon : E. 131
Title: En visite (final state for Ginestet-Pouillon)
Medium: Drypoint
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 30,1 x 40 cm
Sheet size: 40,4 x 59,2 cm
Print run: 30 plus a few trial proofs
Museum: Musée national des beaux-arts du Québec En visite 1905 Pointe sèche et aquatinte 40,4 x 59,2 cm (papier); 29,9 x 40 cm (image)



Numéro d'inventaire 1987.284
Don de Charles S.N. Parent
Ader (illustration): Estampes anciennes et modernes - Dessins Hôtel Drouot - Salle 2 Mardi 11 décembre
En visite (les deux soeurs de l?artiste). 1905. Pointe sèche. 400 x 300. G. et P. 131. Très belle et rare épreuve tirée en noir sur japon, du 1er état (sur 2), avant l?aquatinte, chargée de barbes, numérotée et signée à la mine de plomb, puis annotée en pied «épreuves». Courts plis de manipulation aux bords du feuillet. Toutes marges. Tirage de cet état à une dizaine d?épreuves. Tirage définitif à environ 30 épreuves. Timbre sec: Ed. Sagot éditeur, Paris (Lugt 2254).

No. : 162
Ginestet-Pouillon : E. 132
Title: Portrait de Madame D.B.
Medium:
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 45,5 x 34,7 cm
Print run: Only a few proofs printed for the model



No. : 163
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: La femme au chien colley (1st state)
Medium: Drypoint on vergé paper
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 58,5 x 39,2 cm
Print run: A few proofs before the reduction of the plate and the inclusion of the engraved signature.
Auctions: Tajan: Estampes Anciennes, Modernes et Contemporaines chez Tajan Espace Tajan - 37, rue des Mathurins - 75008 Paris 75008 Paris 21 mai 2015 Lot 199 LA FEMME AU CHIEN COLLEY. 1905. (G. et P. E. 133) 515 x lot 199 JACQUES VILLON LA FEMME AU CHIEN COLLEY. 1905. (G. et P. E. 133) 515 x 387. Pointe sèche sur vergé. Épreuve de l'état définitif, signée, annotée "épreuve d'artiste" en dehors de l'édition à 50 exemplaires. Restaurations dans la marge gauche, quelques amincissures, petits enlèvements en surface. Toutes petites taches. Bonnes marges.





No. : 164
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: La femme au chien colley (first state, coloured)
Medium: drypoint and aquatint with handcoloring
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 51,5 x 39,2 cm
Print run: Unknown
Sold at an Auction

No. : 165
Ginestet-Pouillon : E. 133
Title: La femme au chien colley (final state)
Medium: Drypoint on vergé paper
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 58,5 x 39,2 cm
Print run: 50
For Sale Stibbs:
(https://www.1stdibs.com/art/prints-works-on-paper/figurative-prints-works-on-paper/jacques-villon-woman-collie-dog-la-femme-au-chien-colley/id-a_871953/) Reference Number
1stDibs: LU3653871953
Woman with Collie Dog (La Femme au Chien Colley) 1905
€18,054.80
Ships From: Chicago, IL
This work is one of the strongest of Villon's pre-Cubist drypoints. This impression is signed and numbered, from an edition of 50. Reference: Ginestet & Pouillon 133-II/II.



Sold in auction by Swann:
366●JACQUES VILLONLa Femme au Chien Colley.Drypoint, 1905. 515x392 mm; 201/4x151/2inches, full margins. Second state (of 2). Anartist's proof in this state, aside from the edition of 50. Signed and inscribed "épreuved'artiste" in pencil, lower margin. Published by Sagot, Paris. A brilliant impression of thisscarce, early drypoint, with richly-inked burr. Ginestet/Pouillon 133.[5,000/8,000]

No. : 166
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Lily / La femme au chat / Caresse (first state)
Medium: Drypoint
Date: 1906
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 41.3 x 33.4 cm
Sheet size: 61,1 x 47,7 cm
Print run: 2 proofs known of the 1st state
Sold at an auction



No. : 167
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Lily / La femme au chat / Caresse (first state)



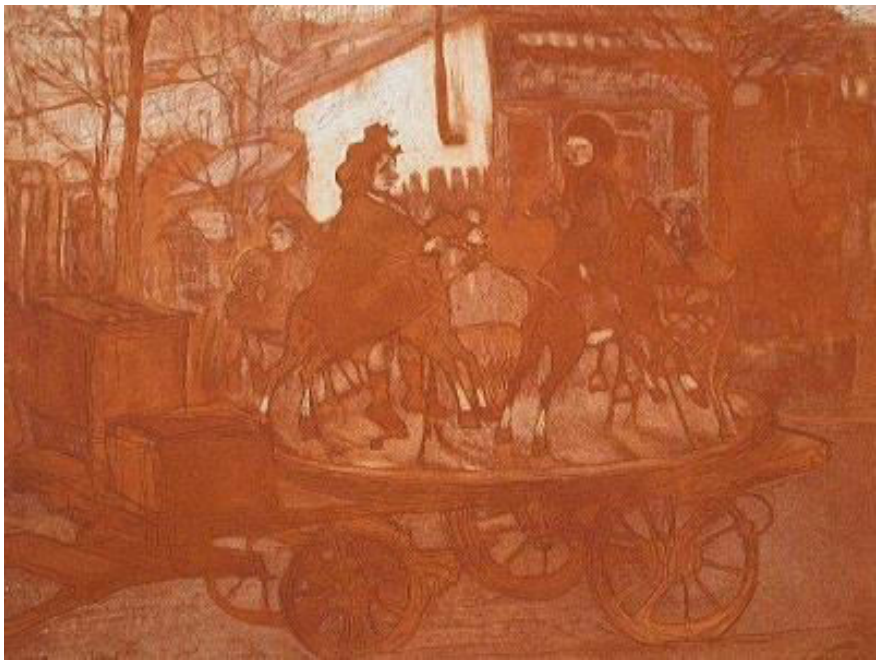
Medium: Drypoint
Date: 1906
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 41.3 x 33.4 cm
Sheet size: 61,1 x 47,7 cm
Print run: 2 proofs known of the 1st state
Museum: The Museum of Fine Arts, Houston
Lily (La Femme au Chat or Caresse) 1906
Drypoint with orange, blue and black chalk on wove paper, state I/II, trial proof. Sheet (at opening): 15 1/2 × 12 3/4 in. (39.4 × 32.4 cm)
Gift of Dr. and Mrs. Craig S. Calvert Object Number 2019.648

No. : 168
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Lily / La femme au chat / Caresse (2nd state)
Medium: Drypoint
Date: 1906
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 41.3 x 33.4 cm
Sheet size: 61,1 x 47,7 cm
Print run: Unknown number of proofs known of what we believe is a second state
Comment: Curiously, this proof was printed from the reduced plate, which is the one, according to Ginestet-Pouillon, used in the final state. However, the final state printed at 50 numbered and signed proofs in the next entry was clearly printed from a larger plate.
Sold at an auction





No. : 169
Ginestet-Pouillon : E. 134
Title: Lily / La femme au chat / Caresse (final state)
Medium: Drypoint
Date: 1906
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 38 x 29,8 cm
Sheet size: 61,1 x 47,7 cm
Print run: 50
Auction: **Artcurial**: Vente Estampes et livres illustrés - 08 décembre 2009 /Lot 22 Jacques LILY ou LA FEMME AU CHAT, 1905Pointe-sèche en noir, épreuve signée et numérotée "N°3/50" 61,1 x 47,7 cm Très jolie planche en bon état général Ginestet-Pouillon E 134 Estimation 1 200 - 1 500 € Vendu 1 530 €
No. : 170



Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Manége Rue Caulaincourt / Le petit manege aux chevaux de bois (sanguine)
Medium: Etching and aquatint on BFK Rives paper.
Date: 1904
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 39 x 49.5 cm
Sheet size: 50 x 65 cm
Print run: 50
For Sale 2022: at Gilden's Arts Gallery, London (https://fr.artprice.com/place-de-marche/521071/jacques-villon/estampe-multiple/manege-rue-caulaincourt-ou-le-petit-manege-aux-chevaux-de-bo)
Original Hand Signed and Numbered Etching and Aquatint with full margins on BFK Rives vellum paperPaper Size: 50 x 65 cm / 19.6 x 25.6 in
Plate Size: 39 x 49.5 cm / 15.3 x 19.5 in Additional Information: This High quality early work by Jacques Villon is hand signed by the artist in pencil "Jacques Villon" at the lower right margin. It is also Hand Numbered "49/50" at the lower left margin .
This Etching was printed in 1904 in a limited edition of 50 impressions some were made in sanguine (red) and some in the color olive bistre (our work is one of the last).
This work was printed in a small limited edition of 50 Hand Signed and Numbered Impressions.The paper bears the watermark of "BFK" Rives paper.
Provenance: The Collection of Olga Carre-Burel formally known as the Collection of Louis Carre. Annonce N° 521071 Prix 3 500 $ (3 100 €)

No. : 171
Ginestet-Pouillon : E. 111
Title: Manége Rue Caulaincourt / Le petit manege aux chevaux de bois (olive)
Medium: Etching and aquatint on BFK Rives paper.



Date: 1904
Plate size: 39 x 49.5 cm
Sheet size: 54.9 x 65.4 cm
Print run: 50
Sold at an Auction
Manége rue Caulaincourt ou Le petit manége aux chevaux de bois , 1904Medium: etching and aquatint
21.62 x 25.75 in. (54.9 x 65.4 cm.)



Complement to etchings No. 172-173 Ginestet-Pouillon : E. 135
Title: Le petit Manége Rue Caulaincourt
Medium: Copper plate
Date: 1905
Printer: Eugène Delâtre
Plate size: 40 x 39,5 cm
Print run: A number of trial proofs plus 50
Comment: Copper (matrix) engraved with aquatint (This copper was used for printing, in color)

No. : 172
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Le petit Manége Rue Caulaincourt (1st state in black
Medium: Etching, aquatint and roulette
Date: 1905 - 2010
Publisher: Arsène Bonafous-Murat
Printer: Eugène Delâtre
Plate size: 40 x 39,5 cm
Sheet size: 50,5 x 66 cm
Print run: A number of trial proofs
Auctions: OVV Caudron Gravures & Estampes chez OVV Caudron. Drouot Richelieu - 9, rue Drouot - Salle 12 75009 Paris Vente le 25 mai 2020 lot 169 Le Petit manège rue Caulaincourt. 1905. Eau-forte, aquatinte et roulette. Très belle épreuve sur vélin d'Arches de la planche définitive, signée dans la planche, issue du retirage à 15 exemplaires édité par Arsène Bonafous-Murat en 2010, numérotée 2 au crayon. Référence : Ginestet-Pouillon n°E.135. Toutes marges non ébarbées.50,5 x 66 cm (feuille). Timbre sec de l'éditeur : Arsène Bonafous Murat, Paris (Lugt n°3076). État A.



No. : 173
Ginestet-Pouillon : E. 135
Title: Le petit Manége Rue Caulaincourt
Medium:
Colour aquatint
Date: 1905
Publisher:
Clovis Sagot
éditeur, Paris
Printer: Eugène
Delâtre
Plate size: 40 x
49,5 cm
Sheet size: 51,2
x 70,4 cm
Print run: A
number of trial
proofs plus 50
Auctions:
Auction:
Calmels Cohen
Collection
Jacqueline et
Bernard
Gheerbrant,



Estampes et Gravures du XXe Siècle chez Calmels Cohen. Drouot Richelieu - Salle 7 - 9, rue Drouot - 75009 Paris 31 mai 2005. Lot 6 Jacques Villon - Le petit manège rue Caulaincourt, 1905 Aquatinte en 9 couleurs, signée et datée " 1905 " dans la planche ; signée et numérotée " 38 " au crayon Porte le timbre sec " Sagot éditeur Paris " 46,9 x 58,3 cm
Sotheby's Prints & Multiples Day Sale 30 April 2019 • 10:00 EDT • New York Lot 172. Jacques Villon | Le Petit Manège Rue Caulaincourt (G. & P. E 135). Estimate: 3,000 - 5,000 USD Aquatint printed in colors, 1905, signed in pencil and numbered 'No 18/50', on Arches wove paper, with the blindstamp of the publisher, E. Sagot, Paris, framed
plate: 400 by 497 mm 15¾ by 19½ in sheet: 512 by 704 mm 20⅛ by 27¾ in With wide margins (the upper sheet edge slightly trimmed), the print is in good condition except the sheet with faint uneven discoloration. Some surface soiling and minor creases in the margins and a few pale fox marks in the image. The verso with dry adhesive remnants along the upper sheet edge.



No. : 174
Ginestet-Pouillon : E. 136
Title: Sur la plage / Le tréport / L'après-midi sur la plage
Medium: Etching, aquatint and roulette printed in colors
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Paper: Wove paper
Plate size: 39,5 x 59,5 cm
Sheet size: 50.5 x 68.3 cm
Print run: 30
Auctions:
Christie's London Prints and Multiples Date: 2016-03-15 Lot Number: 51Sur la plage (or Le Treport, or L'Apres-Midi sur la plage) 1905. 50.5 x 68.3 cm Edition Size:50 Etching, aquatint and roulette printed in colors on Wove paper Signed in pencil

No. : 175
Ginestet-Pouillon : Not in Ginestet-Pouillon



Title: Sur la plage / Le tréport / L'après-midi sur la plage (variant)
Medium: Etching, aquatint and roulette printed in colors
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Paper: Wove paper
Plate size: 39.5 x 59.2 cm
Sheet size: 50.5 x 68.3 cm
Print run: Unknown number of proofs
Sold at an Auction



No. : 176
Ginestet-Pouillon : E. 137
Title: Sous la tente, sur la plage (Blonville)
Medium: Etching and aquatint
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 46.2 × 57.5 cm
Sheet size: 55 × 68.4 cm
Print run: 50
Museum: **The Yale University Art Gallery.** Sous la tente, sur la plage (Blonville) (Under the Tent, On the Beach [Blonville]) 1905. Color aquatint (artist's proof). platemark: 46.2 × 57.5 cm (18 3/16 × 22 5/8 in.) sheet: 55 × 68.4 cm (21 5/8 × 26 15/16 in.) Gift of Collection Société Anonyme 1941.793
Auctions: Artcurial: Sale Prints including Maurice Houdayer's Collection Online - 12 october 2021 /Lot 31 Jacques VILLON (1875 - 1963) Sous la tente, sur la plage (Blonville) – 1905 Signée, datée " 05 ", numérotée "1" Edition à 50 épreuves. 55 x 75,7 cm G.P. E137 Aquatint in colors ; signed, dated and numbered. 21,65 x 29,80 in.
Estimation 200 - 300 € Sold 390 €



No. : 177
Ginestet-Pouillon : E. 137
Title: Sous la tente, sur la plage (Blonville) Variant
Medium: Etching and aquatint
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 45.7 × 57.2 cm
Sheet size: 55 × 68.4 cm
Print run: Unknown number of trial proofs
For Sale 2022 from Childs Gallery Boston (https://www.1stdibs.com/art/prints-works-on-paper/figurative-prints-works-on-paper/jacques-villon-sous-la-tente-sur-la-plage-bionville/id-a_1099633/) Sous la Tente, Sur la Plage, Bionville, 1905 Color aquatint 18 × 22 1/2 in 45.7 × 57.2 cm This work is from an edition of unknown size. US$5,000–US$7,500 Ginestet Pouillon 137. Trial proof in color outside of the edition of 50. With blindstamp in lower left margin: "Ed Sagot/Editeur/Paris". Signed in pencil lower right margin: "Epreuve à Essai". Sheet measures 21 3/4 X 29 inches. The models in this image are Gaby Villon, Félix Barré and his wife. There is a pastel drawing from 1904 of the same subject and dimensions.

No. : 178
Ginestet-Pouillon : E. 138



Title: La ferme de la Bendelière
Medium: Etching and aquatint in colours
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 46,4 x 58,4 cm
Sheet size: 55 x 76,5 cm
Print run: 50
Auctions:
Artcurial Prints including Maurice Houdayer's Collection Online. October 12, 2021
Paris, La Ferme De La Bendelière – 1905 Estimation 100 - 150 € Sold: 50 € 12 octobre 2021
Paris, Eau-forte et aquatinte en couleurs Signée et numérotée 13/50. 55 x 76,5 cm
G.P E138 Etching and aquatint in colors ; signed and numbered. 21,65 x 30,11 in.
Marges salies, signature légèrement affaiblie, couleurs bien conservées. Dirty margins, signature a little faded but colors are well preserved.



No. : 179
Ginestet-Pouillon : Not in Ginestet-Pouillon E. 139
Title: Au Café de la Place Blanche (1st state planche de trait 1)
Medium: Etching
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 24,7 x 17 cm
Print run: Unknown number of proofs
Auctions: Swann Galleries: 19th & 20th Century Prints & Drawings Mar 06, 2014 - Sale 2341 Lot 375. Unsold. Estimate: $ 4,000 - $ 6,000. Au Café de la Place Blanche. Color etching and aquatint with drypoint, 1905. 245x170 mm; 9 5/8x6 3/4 inches, full margins. Artist's proof printed in colors, aside from the editon of 50.Signed in pencil, lower right. With--Group of 7 progressive proofs, etching and aquatint. Each signed in pencil, lower margin. The first two impressions, the etched outlines (planche de trait). The third impression, the aquatint plate, printed in black over the lightly-printed planche de trait. The fourth impression, a combination of the first two plates, printed in brown, with a new aquatint plate printed in dark brown. Inscribed "Essai" in pencil, lower left.
The fifth impression, with much of the planche de trait deeply engraved, in combination with the second dark aquatint plate, with an etched signature added. Inscribed "Essai" in pencil, lower left. The sixth impression, all of the previous plates combined, with a bluish aquatint tone plate at the top. Inscribed "essai définitif" in pencil, lower left. The seventh impression, with the woman's hand burnished and redrawn in drypoint, and the aquatint tone plate at the top printed in brown.
Ginestet/Pouillon 139.
Sold by Swann at 19th & 20th Century Prints & Drawings Sep 20, 2018 - Sale 2485 Lot 360 Sale 2485 - Lot 360 Sold: $ 3,900 Estim $ 4,000 - $ 6,000



No. : 180
Ginestet-Pouillon : Not in Ginestet-Pouillon E. 139
Title: Au Café de la Place Blanche (1st state planche de trait 2)
Medium: Etching and aquatint
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 24,7 x 17 cm
Print run: Unknown number of proofs
Auction: **Swann Galleries**: 19th & 20th Century Prints & Drawings Mar 06, 2014



No. : 181
Ginestet-Pouillon : Not in Ginestet-Pouillon E. 139
Title: Au Café de la Place Blanche (The aquatint plate, printed in black over the lightly-printed planche de trait.
Medium: Etching and aquatint
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 24,7 x 17 cm
Print run: Unknown number of proofs
Auction: Swann Galleries: 19th & 20th Century Prints & Drawings Mar 06, 2014



No. : 182
Ginestet-Pouillon : Not in Ginestet-Pouillon E. 139
Title: Au Café de la Place Blanche (The fourth impression, a combination of the first two plates, printed in brown, with a new aquatint plate printed in dark brown)
Medium: Etching and aquatint
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 24,7 x 17 cm
Print run: Unknown number of proofs
Auction: Swann Galleries: 19th & 20th Century Prints & Drawings Mar 06, 2014



No. : 183
Ginestet-Pouillon : Not in Ginestet-Pouillon E. 139
Title: Au Café de la Place Blanche (fifth impression, with planche de trait deeply engraved, in combination with second dark aquatint plate)
Medium: Etching and aquatint
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 24,7 x 17 cm
Print run: Unknown number of proofs
Auction: Swann Galleries: 19th & 20th Century Prints & Drawings Mar 06, 2014
No. : 184

Ginestet-Pouillon : Not in Ginestet-Pouillon E. 139
Title: Au Café de la Place Blanche (sixth impression, all previous plates combined, with a bluish aquatint tone plate at the top
Medium: Etching and aquatint
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 24,7 x 17 cm
Sheet size:
Print run: Unknown number of proofs
Auction: Swann Galleries: 19th & 20th Century Prints & Drawings Mar 06, 2014





No. : 185
Ginestet-Pouillon : E. 139
Title: Au Café de la Place Blanche (final state used in the portfolio *Les Petits métiers*)
Medium: Etching and aquatint
Date: 1905
Publisher: Clovis Sagot éditeur, Paris
Printer: Eugène Delâtre
Plate size: 24,7 x 17 cm
Sheet size: 40 x 28.5 cm
Print run: Unknown number of proofs
Auction: Swann Galleries: 19th & 20th Century Prints & Drawings Mar 06, 2014



No. : 186
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Caf'Conc (1st state)
Medium: Etching
Date: 1905
Publisher: Sagot éditeur Paris (portfolio *Les Petits métiers*)
Printer: Eugène Delâtre
Plate size: 24,7 x 17 cm
Sheet size: 40.1 x 28.6 cm
Print run: 50
For Sale 2022 at Galerie Raasch, D-42699 Solinge (https://www.grafik-galerie-online.de/shop/de/Villon--Jacques--Caf--8217-Conc--Original--Kaltnadelradierung-.html) Villon, Jacques. Caf'Conc. 1905. 2 sheets of drypoint etchings on laid paper, one of them with aquatint in sepia. Trial proofs, one sheet labeled "1er Etat". Each signed in pencil. 50 copies of the edition in yellow, red, black and rose were printed. 25.5 x 17 cm on 35.5 x 20.5 or 29.5 x 21.5 cm. 3,200.00 EUR



No. : 187
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Caf'Conc (2nd state)
Medium: Etching and aquatint
Date: 1905
Publisher: Sagot éditeur Paris (portfolio *Les Petits métiers*)
Printer: Eugène Delâtre
Plate size: 24,7 x 17 cm
Sheet size: 40.1 x 28.6 cm
Print run: 50
For Sale 2022 at Galerie Raasch, D-42699 Solinge (see above)



No. : 188
Ginestet-Pouillon : E. 140
Title: Caf'Conc (final state)
Medium: Etching and aquatint
Date: 1905
Publisher: Sagot éditeur Paris (portfolio *Les Petits métiers*)
Printer: Eugène Delâtre
Plate size: 24,7 x 17 cm
Sheet size: 40.1 x 28.6 cm
Print run: 50
Museum of Modern Art, New York: Café Concert 1905 Etching and aquatint. plate: 9 3/4 x 6 11/16" (24.7 x 17 cm); sheet: 15 13/16 x 11 1/4" (40.1 x 28.6 cm). Credit Purchase Object number 370.1951



No. : 189
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Caf'Conc (artist proof)
Medium: Etching and aquatint
Date: 1905
Publisher: Sagot éditeur Paris (portfolio *Les Petits métiers*)
Printer: Eugène Delâtre
Plate size: 24,7 x 17 cm
Sheet size: 40.1 x 28.6 cm
Print run: 50
Auction: **Ader, Paris**: Lot 389 - Ader Lot n° 389 300 - 400 EUR Résultats avec fraisRésultat : 384EUR Au café de la Place Blanche ; Caf' Conc' ; Le Rémouleur ; La Cycliste ; Avant la revue. (Pl. pour la suite des Petits métiers). 1905. Eau-forte et aquatinte. 170 x 247. Ginestet et Pouillon 139, 140, 142, 143 et 146. Impression en couleurs. Très belles épreuves sur vergé crème, du 1er tirage à 50 épreuves, numérotées et signées au crayon. Toutes marges. Ex-coll. H.-M. Petiet (Lugt 5031). Ens. 5 p.

No. : 190
Ginestet-Pouillon : E. 141
Title: La Normande (trial proof)
Medium: Colour aquatint
Date: 1905
Publisher: Sagot éditeur Paris (portfolio *Les Petits métiers*)
Printer: Eugène Delâtre
Plate size: 17 x 24,7 cm
Sheet size: 40.1 x 28.6 cm
Print run: 50 proofs of the final edition
Auction Ader: Estampes Anciennes et Modernes - 2ème Partie chez Ader. Salle des ventes Favart - 3 rue Favart 75002 Paris Paris 20 mai 2016. Lot 535 La Normande. 1905. Eau-forte et[...]. Eau-forte et aquatinte. 245 x 170. Ginestet et Pouillon 141. Réunion de deux belles épreuves d'état, avant la signature gravée, la 1re tirée en brun et vert sur vélin fort, la 2e tirée en brun sur vergé mince, toutes deux signées au crayon. Rousseurs claires et menues salissures. Traces claires d'oxydation à la 1re. Toutes marges. Tirage définitif à 50 épreuves.





No. : 191
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Le Rémouleur (second state)
Medium: Etching and aquatint, with gray and black ink additions
Date: 1905
Publisher: Sagot éditeur Paris (portfolio *Les Petits métiers*)
Printer: Eugène Delâtre
Plate size: 24.5 × 16.8 cm
Sheet size: 40.1 x 28.6 cm
Museum:
The Yale University Art Gallery Le rémouleur (The Knife-Grinder) 1905 Etching and aquatint, with gray and black ink additions. sheet: 24.5 × 16.8 cm (9 5/8 × 6 5/8 in.) Everett V. Meeks, B.A. 1901, Fund 1976.3.2

No. : 192
Ginestet-Pouillon : E. 142
Title: Le Rémouleur (final state)
Medium: Etching and aquatint
Date: 1905
Publisher: Sagot éditeur Paris (portfolio *Les Petits métiers*)
Printer: Eugène Delâtre
Plate size: 24.5 × 16.8 cm
Sheet size: 40.1 x 28.6 cm
Print run: 50
Museum: **Musée national des beaux-arts du Québec**
Le Rémouleur. 1905. Aquatinte 39,9 x 29,4 cm (papier); 24,8 x 17 cm (image) Numéro d'inventaire 1987.285. Don de Charles S.N. Parent





No. : 193
Ginestet-Pouillon : E. 143
Title: La cycliste
Medium: Etching and aquatint
Date: 1905
Publisher: Sagot éditeur Paris (portfolio *Les Petits métiers*)
Printer: Eugène Delâtre
Plate size: 24.5 × 16.8 cm
Sheet size: 40.1 x 28.6 cm
Print run: 50



No. : 194
Ginestet-Pouillon : E. 144
Title: La chiffonniere
Medium: Etching and aquatint
Date: 1905
Publisher: Sagot éditeur Paris (portfolio *Les Petits métiers*)
Printer: Eugène Delâtre
Plate size: 24.5 × 16.8 cm
Sheet size: 40.1 x 28.6 cm
Print run: 50
For sale 2022 at Childs Gallery, Boston:
https://childsgallery.com/work/la-chiffonni-re/
$ 1,500



No. 195
Ginestet-Pouillon : E. 145
Title: Au Val-de-Grâce
Medium: Etching and aquatint
Date: 1905
Publisher: Sagot éditeur Paris (portfolio *Les Petits métiers*)
Printer: Eugène Delâtre
Plate size: 24.5 × 16.8 cm
Sheet size: 40.1 x 28.6 cm
Print run: 50

No. : 196
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Avant la Revue (state proof)
Medium: Etching and aquatint
Date: 1905
Publisher: Sagot éditeur Paris (portfolio Les Petits métiers)
Printer: Eugène Delâtre
Plate size: 24.5 × 16.8 cm
Sheet size: 40.1 x 28.6 cm
Print run: 50
Auctions: **Swann Galleries:** 19th & 20th Century Prints & DrawingsMar 10, 2005 - Sale 2036 Avant la Revue. Sale 2036 - Lot 710 Price Realized: $ 2,530. Estimate: $ 3,000 - $ 5,000 SIX PROGRESSIVE PROOFS JACQUES VILLON Avant la Revue. Aquatints, group of 6 progressive proofs (3 printed in colors), 1905. Each 247x170 mm; 93/4x63/4 inches, full margins. Each artist's proofs, aside from the edition of 50. Each signed in pencil, lower margin, 2 inscribed "Essai" in pencil, lower margin. Very good impressions of these scarce proofs. Ginestet/Pouillon 146.





No. : 197
Ginestet-Pouillon : E. 146
Title: Avant la Revue (final state)
Medium: Etching and aquatint
Date: 1905
Publisher: Sagot éditeur Paris (portfolio Les Petits métiers)
Printer: Eugène Delâtre
Plate size: 24.5 × 16.8 cm
Sheet size: 40.1 x 28.6 cm
Print run: 50



No. : 198
Ginestet-Pouillon : E. 171
Title: Soldat astiquant / L'astiquage
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 19,6 x 14,6 cm
Sheet size: 34,6 x 26,9 cm
Print run: 50 proofs
Museums:
Museum of Modern Art, New York Soldier Working (Soldat astiquant) 1907 Aquatint and etching plate: 19.8 x 14.6 cm) Edition 50 Credit Gift of Abby Aldrich Rockefeller Object number 595.1940
MiA Minneapolis Institute of Art: Soldat astiquant, 1907 Jacques Villon
Etching and aquatint 7 5/8 x 5 11/16 in. (19.37 x 14.45 cm) (plate) 8 7/16 x 6 1/4 in. (21.43 x 15.88 cm) (sight) 44. CreditGift of Barbara Mackey Kaerwer. Accession Number 2004.21.2. Provenance Barbara M. Kaerwer, Eden Prairie, Minn.; given to MIA, 2004.
Musée national des beaux-arts du Québec Soldat astiquant ou L'Astiquage 1907 Eau-forte et aquatinte 34,6 x 26,9 cm (papier); 19,9 x 14,6 cm (image) Numéro d'inventaire 1987.288 Don de Charles S.N. Parent
Auctions:
Rossini: Prints, Photographies, Drawings, Sculptures, Paintings of XIXth, Modern and Contemporary at Rossini. Salle Rossini - 7, rue Rossini - 75009 Paris 28 January 2014 Lot n° 75 200 - 300 EUR Soldat astiquant, 1907 Eau-forte et aquatinte sur Vergé, épreuve d'artiste (petites salissures et légères traces d'insolation en marge), signée et datée en bas à gauche dans la planche, signée en bas à droite, feuille: 36,5 x 25 cm; planche: 19,5 x 14,5 cm. BIBLIOGRAPHIE: Jacques Villon les estampes, les Illustrations, C. de Ginestet et C. Pouillon, Éditions Arts et Métiers Graphiques, 1979, un sujet similaire est reproduit p. 109 et décrit p. 108, sous le n° E171. A et P n°112.

No. : 199
Ginestet-Pouillon : E. 147
Title: Couseuse
Medium: Drypoint
Date: 1905
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,1 x 16 cm
Sheet size: 21,5 x 28,5 cm
Print run: some proofs according to Ginestet-Pouillon, who never saw this print
For Sale 2022 (Contact the Gallery here or



https://www.1stdibs.com/art/prints-works-on-paper/portrait-prints-works-on-paper/jacques-villon-la-couseuse-seamstress/id-a_1465283/): La Couseuse (The Seamstress) 1905. $3,500 Ships From: Harris Schrank Fine Prints New York, NY drypoint, 1905, signed in pencil lower right margin. Reference: Ginestet and Pouillon 147, Auberty and Perussaux 96. On a heavy cream laid paper with a partial initials watermark. In good condition apart from slight time stain; soft fold along a laid paper line, a few marks in margins. Archival mounting. With margins, 6 3/8 x 6 3/8, the sheet 8 1/2 x 11 1/4 inches.
A fine, black atmospheric impression, with the drypoint burr fresh and satiny.
This is an exceedingly rare impression. When Ginestet and Poullon did their recent catalogue raisonne of Villon's prints they were unable to locate an impression, and so made a photo of the impression shown in the very early Auberty and Perussaux catalogue. This impression is before any burnishing of the plate (if indeed it was burnished), so the platemarks are quite prominent. It was never editioned and exists in at most a few impressions.
In this relatively early period in Villon's career as a printmaker, he made a number of color aquatints, and also began a series of very personal drypoints of his (and his sister Suzanne and his brother Marcel Duchamp's) family as well as those of children (including the famed Minne series). This extraordinarily successful portrait appears to be within the latter tradition.
Reference Number1stDibs: LU51531465283

No. : 200
Ginestet-Pouillon : E. 151
Title: Portrait d'un petit garçon
Medium: Drypoint etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 39.7 x 49.5 cm
Sheet size: 51.2 x 59.9 cm
Print run: 25 proofs for the family; 50 proofs for sale
Musée national des beaux-arts du Québec Portrait d'un petit garçon 1906 Pointe sèche. 46,1 x 59,6 cm (papier); 39,6 x 49,5 cm (image) Numéro d'inventaire 1991.136. Don de Charles S.N. Parent





No. : 201
Ginestet-Pouillon : E. 151
Title: Portrait d'un petit garçon
Medium: Drypoint etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Paper: Japon
Plate size: 39.7 x 49.5 cm
Sheet size: 51.2 x 59.9 cm
Print run: 25 proofs for the family; 50 proofs for sale
Musée national des beaux-arts du Québec Portrait d'un petit garçon 1906 Pointe sèche. 46,1 x 59,6 cm (papier); 39,6 x 49,5 cm (image) Numéro d'inventaire 1991.136. Don de Charles S.N. Parent
For Sale 2022 at Galerie Raasch, D-42699 Solinge (https://www.grafik-galerie-online.de/shop/de/Villon--Jacques--Portrait-d-un-petit-Garcon--Portrait-eines-Arzt-Sohnes-aus-Rouen-Original-.html) Villon, Jacques. Portrait d'un petit Garcon (Portrait of a doctor's son from Rouen). 1906. Drypoint etching on firm, chamois-colored Japan. Signed in pencil and on the plate. Ex. 4 of 40, of which only 15 were intended for trade and 25 for the family. 39.7 x 49.5 on 51.2 x 59.9 cm. Recto blind stamp of Edition Sagot, Paris (Lugt 2254). 1,500.00 EUR
No. : 202

Ginestet-Pouillon : E. 152
Title: René a bicyclette / Un début
Medium: drypoint, aquatint, and roulette
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 39.4 x 29.8 cm
Sheet size: 58 x 40 cm
Print run: 50
Museums : National Gallery of Art
Renée on a Bicycle (Renée à bicyclette), 1906
drypoint, aquatint, and roulette in black on wove paper. plate: 39.4 x 29.8 cm (15 1/2 x 11 3/4 in.)sheet: 58 x 40 cm (22 13/16 x 15 3/4 in.) Credit Line Gift of Dr. Ruth Benedict Accession Number 1974.113.1
Musée national des beaux-arts du Québec Renée à bicyclette ou Un début 1906 Pointe sèche et aquatinte, 26/50 60,6 x 43,9 cm (papier); 39,8 x 30 cm (image)
Numéro d'inventaire1991.148 Don de Charles S.N. Parent
Auctions: Christie's 1992 | Live Auction 4890 Old Master & Modern Prints Lot 550
Price realised GBP 1,650 Estimate GBP 1,200 - GBP 1,600 2 Dec 1992
René à Bicyclette, ou un Début (G. & P. E152) drypoint with aquatint, 1906, on BFK Rives laid paper, watermark Eug. Delatre, second (final) state, a fine impression, signed in pencil, inscribed 'tiré a 50 epreuves', with margins, a deckle edge on three sides, generally in very good condition P. 397 x 294 mm.



E. 152 René a bicyclette / Un début
René a bicyclette, alternatively titled Un début, 1906, edition of 50 (Ginestet & Pouillon, E152). Signed "Jacques Villon" in pencil l.r., numbered "9/50" in pencil l.l., signed and dated within the plate. Drypoint and aquatint on paper, plate size 15 3/4 x 11 7/8 in. (40.0 x 30.0 cm),framed.

No. : 203
Ginestet-Pouillon : E. 153
Title: Place Blanche
Medium: drypoint, aquatint, and roulette
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 19,8 x 14,5 cm
Print run: 60





No. : 204
Ginestet-Pouillon : E. 154
Title: Deux jeunes filles
Medium: drypoint, aquatint, and roulette
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 19,8 x 14,8 cm
Sheet size:
Print run: only 2 or 3 proofs, according to Ginestet-Pouillon

No. : 205
Ginestet-Pouillon : E. 155
Title: Jeune fille vue de dos
Medium: Aquatint
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16.5 x 10.9 cm
Sheet size: 24.7 x 17.5 cm
Print run: 50
Museum: **Museum of Modern Art, New York** Young Girl, Back Turned 1908 Etching and aquatint plate: 16.5 x 10.9 cm); sheet: 24.7 x 17.5 cm)Credit Purchase Object number 252.1951





No. : 206
Ginestet-Pouillon : E. 156
Title: Addresse Sagot 1906 / La dame au chien (1st state)
Medium: Drypoint
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: Oval piece 23,8 x 21,2 cm
Print run: 4 proofs
Auctions: **Ader**: Estampes Anciennes et Modernes - 2ème Partie chez Ader. Salle des ventes Favart - 3 rue Favart 75002 Paris 20 mai 2016 Lot 538 Jacques Villon (Gaston Duchamp, dit) (1875-1963) - Adresse Sagot, ou La Dame au chien. 1906. Pointe sèche. 210 x 236. Ginestet et Pouillon 156. Belle épreuve sur vélin, du 1er état (sur 3), avant de nouveaux travaux et avant la lettre gravée, annotée « Etat » et signée au crayon. Petits accidents et traces d'oxydation aux bords du feuillet. Toutes marges. Joint : Croquis de plage, mère et enfant. 1907. Pointe sèche. 149 x 200. Ginestet et Pouillon 179. Intéressante et rare épreuve d'état sur vergé, du 1er état (sur 2), avant l'aquatinte, signée au crayon, tirée au verso d'un fragment d'une épreuve de Renée à Bicyclette (G. et P. 152), anciennement lavée. Semis de minuscules rousseurs et taches. Toutes marges. Tirage définitif à 15 épreuves. La première de ces deux planches, commandée par Clovis Sagot, figure Gabrielle Bœuf, épouse de Villon.



No. : 207
Ginestet-Pouillon : E. 156
Title: Addresse Sagot 1906 / La dame au chien (2nd state black)
Medium: Drypoint
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: Oval piece 23,8 x 21,2 cm
Print run: A few proofs used for a greeting card



No. : 208
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Addresse Sagot 1906 / La dame au chien (2nd state in sanguine)
Medium: Drypoint
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: Oval piece 23,8 x 21,2 cm
Print run: A few proofs used for a greeting card
For sale 2022 at Galerie Raasch, D-42699 Solingen (https://www.grafik-galerie-online.de/shop/de/Villon--Jacques--Adresse-Sagot---La-Dame-au-Chien-.html)
Villon, Jacques. Address Sagot / La Dame au Chien. 1906. Drypoint color etching on laid paper. Signed in pencil. Trial proof of the 2nd state (of 3) in sepia, with the address of Sagot klein in the lower part of the image and signed and dated on the plate. Depiction in an oval, diameter 23.8 x 21.4 on 32.4 x 26.2 cm. In the final state, the address of Sagot appears in a large arch at the top of the picture. The motif, however, remains unchanged, so that this state has the same artistic value, but without "annoying advertising". 980,00 EUR



No. : 209
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Addresse Sagot 1906 / La dame au chien (3rd state)
Medium: Drypoint
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: Oval piece 23,8 x 21,2 cm
Comment: The name and address of Sagot, engraved in the lower part of the plate for the previous state remains while the name and address are again engraved in large letters

No. : 210
Ginestet-Pouillon : E. 156
Title: Addresse Sagot 1906 / La dame au chien (final state)
Medium: Drypoint
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Paper:
Plate size: Oval piece 23,8 x 21,2 cm
Comment: The name and address of Sagot, engraved in the lower part of the plate is erased while the large letters remain in this final state





No. : 211
Ginestet-Pouillon : E. 157
Title: Carte pour une confiserie
Medium: Drypoint
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 25 x 17,1 cm
Comment: Ginestet-Pouillon could not see this print, but stated that Villon found it vey dccessful



No. : 212
Ginestet-Pouillon : Not in/Not illustrated in Ginestet-Pouillon
Title: Gaby chaise longue /Le transatlantique (planche de vernis mou pour la couleur)
Medium: Soft ground etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 53.2 × 42 cm
Sheet size: 53.2 × 42 cm
Print run: unknown number of proofs
For sale 2022 at Galerie Xavier Seydoux: Gaby chaise longue or le transatlantique, 1906 IMG_3189 Jacques VILLON Gaby chaise longue or le transatlantique, 1906 Soft ground etching 532 [624] x 423 [488] G. et P. n°158. Very good impression on laid paper, trial proof, annotated “planche de vernis mou pour la couleur”. Some folds and creases.



No. : 213
Ginestet-Pouillon : Not in/Not illustrated in Ginestet-Pouillon
Title: Gaby chaise longue /Le transatlantique (1st state)
Medium: soft ground etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 53.2 × 42 cm
Sheet size: 53.2 × 42 cm
Print run: unknown number of proofs
.



No. : 214
Ginestet-Pouillon : Not in/Not illustrated in Ginestet-Pouillon
Title: Gaby chaise longue /Le transatlantique (state proof)
Medium: soft ground etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 53.2 × 42 cm
Sheet size: 53.2 × 42 cm
Print run: unknown number of proofs



No. : 215
Ginestet-Pouillon : Not in/Not illustrated in Ginestet-Pouillon
Title: Gaby chaise longue /Le transatlantique (state proof)
Medium: Drypoint and soft ground etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 53.2 × 42 cm
Sheet size: 53.2 × 42 cm
Print run: unknown number of proofs
Museum: **Art Institue of Chicago**: Gaby chaise-longue 1906 Etching (drypoint?) on ivory wove paper. Dimensions 490 × 640 mm. Credit Line Marjorie B. Kovler Memorial Fund Reference Number 1971.307V

No. : 216
Ginestet-Pouillon : Not in/Not illustrated in Ginestet-Pouillon
Title: Gaby chaise longue /Le transatlantique (state proof)
Medium: soft ground etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 53.2 × 42 cm
Sheet size: 53.2 × 42 cm
Print run: unknown number of proofs
.



No. : 217
Ginestet-Pouillon : E. 158
Title: Gaby chaise longue /Le transatlantique (final state)
Medium: Drypoint and soft ground etching, touched up with blue, grey, green pastel, and red chalk
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 3.2 × 42 cm
Sheet size: 53.2 × 42 cm
Print run: 2 or 3 proofs with touches of pastel
Museum: **The Yale University Art Gallery:** Gaby chaise-longue, or Le transatlantique 1906 Drypoint and soft ground etching, touched up with blue, grey, green pastel, and red chalk. sheet: 53.2 × 42 cm (20 15/16 × 16 9/16 in.). Gift of Mr. and Mrs. Francis Steegmuller 1971.60a



No. : 218
Ginestet-Pouillon : E. 159
Title: La famille Zemgani (1st state)
Medium: Etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 23 x 28,6 cm
Sheet size: 28,8 x 42,3 cm
Print run: 1 or 2 proofs
Selected Literature:





No. : 219
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: La famille Zemgani (2nd state)
Medium: Etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 23 x 28,6 cm
Sheet size: 28,8 x 42,3 cm
Print run: Just one proof according to Ginestet-Pouillon
Selected Literature:



No. : 220
Ginestet-Pouillon : E. 159
Title: La famille Zemgani (3rd state)
Medium: Etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 23 x 28,6 cm
Sheet size: 28,8 x 42,3 cm
Print run: a few proofs
Auctions: ADER: Estampes Anciennes et Modernes - 2ème Partie chez Ader, Paris
Fin de la vente: le 20 mai 2016. Lot 539 - Jacques Villon (Gaston Duchamp, dit) (1875-1963) - La Famille Zemgani. 1906.[...] Eau-forte, pointe sèche et aquatinte. 286 x 230. Ginestet et Pouillon 159. Très belle épreuve tirée en noir bistré sur japon, du 3e état (sur 7), avant de nouveaux travaux, signée au crayon. Léger empoussiérage et traces de frottement. Toutes marges. Tirage définitif à 30 épreuves.



No. : 221
Ginestet-Pouillon : E. 159
Title: La famille Zemgani (3rd state reworked)
Medium: Etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 23 x 28,6 cm
Sheet size: 28,8 x 42,3 cm
Print run: a few proofs

No. : 222
Ginestet-Pouillon : E. 159
Title: La famille Zemgani (4th state)
Medium: Etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 23 x 28,6 cm **Sheet**: 28,8 x 42,3 cm
Print run: a few proofs





No. : 223
Ginestet-Pouillon : E. 159
Title: La famille Zemgani (final state)
Medium: Etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 23 x 28,6 cm **Sheet** 28,8 x42,3 cm
Print run: 30 proofs
No. : 224

Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: La famille Zemgani (9th state)
Medium: Etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 23 x 28,6 cm
Sheet size: 28,8 x 42,3 cm
Print run: 30 proofs
Musée national des beaux-arts du Québec La Famille Zemgani. 1906 Eau-forte, pointe sèche et aquatinte, 9e état. 28,8 x 42,3 cm (papier); 23 x 29 cm (coup de planche); 22,5 x 28,6 cm (image). No. d'inventaire 1998.29. Don de Charles S.N. Parent



No**. : 225**
Ginestet-Pouillon : E. 159 bis
Title: La famille Zemgani (1st state)
Medium: Etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 23 x 28,6 cm
Sheet size: 28,8 x 42,3 cm
Print run: 5 proofs
Comment:

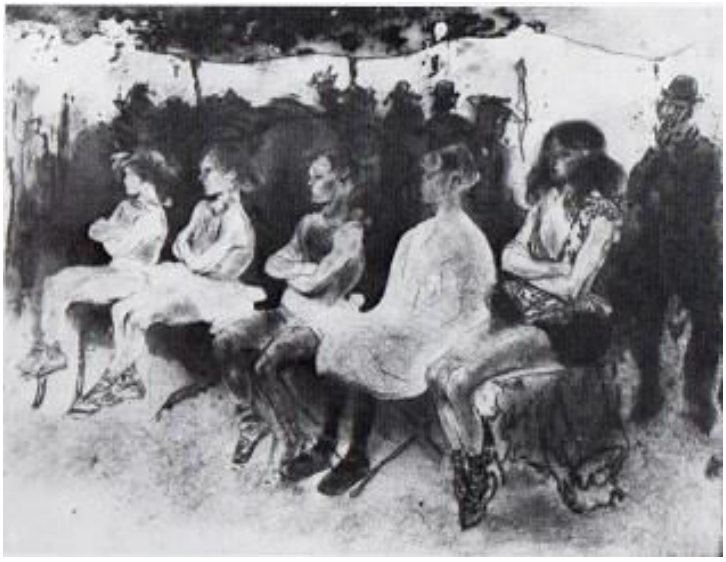




No. : 226
Ginestet-Pouillon : E. 159 bis
Title: La famille Zemgani (2nd state)
Medium: Etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 23 x 28,6 cm
Sheet size: 28,8 x 42,3 cm
Print run: a few proofs

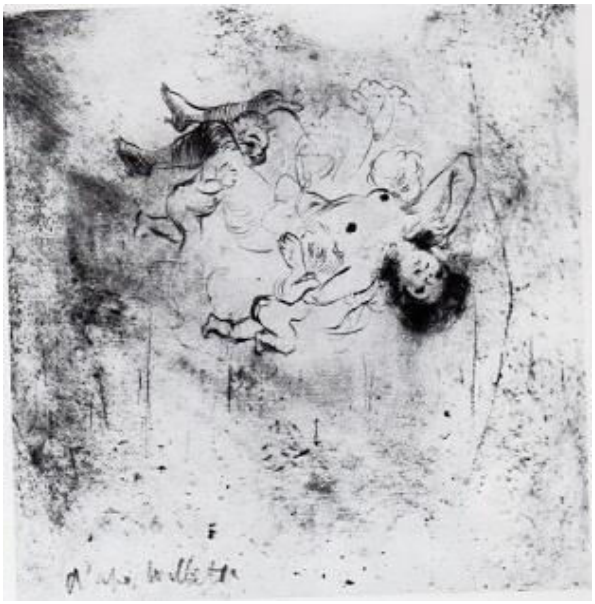
No. : 227
Ginestet-Pouillon : E. 159 bis
Title: La famille Zemgani (4th state)
Medium: Etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 23 x 28,6 cm
Sheet size: 28,8 x 42,3 cm
Print run: a few proofs





No. : 228
Ginestet-Pouillon : E. 159 bis
Title: La famille Zemgani (5th state)
Medium: Etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 23 x 28,6 cm
Sheet size: 28,8 x 42,3 cm
Print run: a few proofs

No. : 229
Ginestet-Pouillon : E. 160
Title: D'après Willette
Medium: Etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Print run: one trial proof



No. : 230
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Au bois / Lili au boa noir (state)
Medium: Drypoint
Date: 1906–1907
Publisher: Société Normande de la Gravure
Printer: Eugène Delâtre
Plate size: 48 x 33 cm
Print run: unknown number of proofs



No. : 231
Ginestet-Pouillon : E. 161
Title: Au bois / Lili au boa noir (1st state)



Medium: Drypoint
Date: 1906–1907
Publisher: Société Normande de la Gravure
Printer: Eugène Delâtre
Plate size: 36 x 26,5 cm
Sheet size: 63,5 x 45 cm
Print run: only a few proofs



No. : 232
Ginestet-Pouillon : E. 161
Title: Au bois / Lili au boa noir (2ndstate)
Medium: Drypoint
Date: 1906–1907
Publisher: Société Normande de la Gravure
Printer: Eugène Delâtre
Plate size: 36 x 26,5 cm
Sheet size: 63,5 x 45 cm
Print run: unknown number of proofs



No. : 233
Ginestet-Pouillon : E. 161
Title: Au bois / Lili au boa noir (3rd state)
Medium: Drypoint
Date: 1906–1907
Publisher: Société Normande de la Gravure
Printer: Eugène Delâtre
Plate size: 36 x 26,5 cm
Sheet size: 63,5 x 45 cm
Print run: only a few proofs in colour



No. : 234
Ginestet-Pouillon : E. 161
Title: Au bois / Lili au boa noir (4thstate)
Medium: Drypoint
Date: 1906–1907
Publisher: Société Normande de la Gravure
Printer: Eugène Delâtre
Plate size: 38.5 x 30 cm
Sheet size: 63,5 x 45 cm
Print run: only a few proofs in sanguine and sepia

No. : 235
Ginestet-Pouillon : E. 161
Title: Au bois / Lili au boa noir (final state)
Medium: Drypoint
Date: 1906–1907
Publisher: Société Normande de la Gravure
Printer: Eugène Delâtre
Plate size: 36 x 26,5 cm
Sheet size: 63,5 x 45 cm
Print run: 200 proofs for the final state
Museum: **Musée national des beaux-arts du Québec**
Au bois ou Lili au boa noir 1907. Pointe sèche, roulette et rehauts de couleur, 5e état (sur 5). 64,7 x 44,8 cm (papier); 35,8 x 23,5 cm (image). Numéro d'inventaire 1991.142. Don de Charles S.N. Parent
Auction Koller Zurich: Lot 3404 * - Z31 Prints & Multiples - Friday, 09. December 2011, 11:00 am Au bois or Lili au Boa Noir. 1906. Etching. Signed lower right: Jacques Villon. Signed lower right in plate: Jacques Villon, also printer's stamp in plate lower left: Sté Normande de Gravure, numbering N ° 54. Catalog raisonné: –Ginestet / Pouillon, No.E 161
Werkverzeichnis: - Ginestet / Pouillon, Nr. E 161. CHF 500/700 € 470/650 Sold for CHF 840 (including fees)



Auction: Beaussant Lefèvre Dessins, Tableaux et Sculptures Modernes et Contemporaines, Art Nouveau-Art Déco chez Beaussant Lefèvre & Associés. Drouot Richelieu - Salle 10 - 9, rue Drouot - 75009 Paris 03 décembre 2003. Au bois ou Lili au boa noir, 1907. Pointe sèche, 335 x 255, marges 635 x 450 (Ginestet et Pouillon 161 v/v), belle épreuve de l'état définitif, signée, cachet de la Société Nor-mande de Gravure avec le no 143, tirage à 200 exemplaires, légères rousseurs au dos. € 800 / 1 000



No. : 236
Ginestet-Pouillon :
Not in Ginestet-Pouillon
Title: Les pêcheurs (1st state)
Medium: Aquatint in colours
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Paper: BFK Rives watermarked paper
Plate size: 38 x 57 cm (Ginestet-Pouillon mention 43,6 x 54,1 cm)
Sheet size:
Print run: A few proofs
For Sale 2022 Christina Fairhead Golders Green, North West London (**https://www.fairheadfineart.com/store/product/jacques-villon-les-pecheurs**
Les Pecheurs £350.00 Jacques Villon Original Aquatint , in colours, on BFK Rives watermarked paper, 2nd state, signed by the artist in pencil. Reference: Colette de Ginestet et Catherine Pouliion "Jacques Villon: Les Estampes et les Illustrations" Catalogue Raisonne Number 162 Edition: 60 Note: The First state is illustrated in the Catalogue Raisonne and this is profoundly different from our editioned second state (Sic.). The catalogue does not mention an edition of 60. Evidently the work is after a drawing made in "Le Courier Francais in 1906, No 33.I.212 which had been mad in Saint-Pierre-en-Port. Size: 380 x 570mm (15 x 22 1/2in)

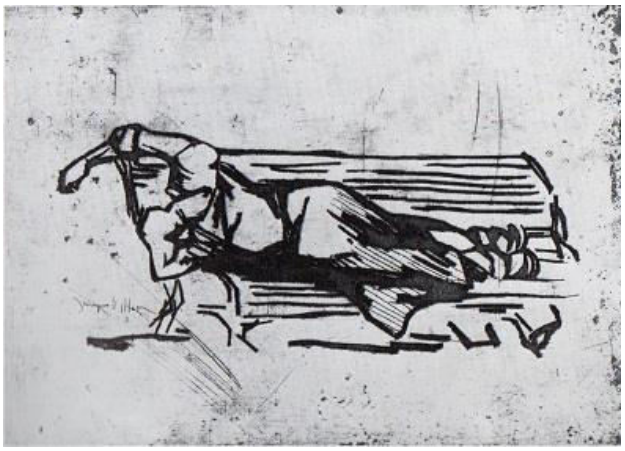


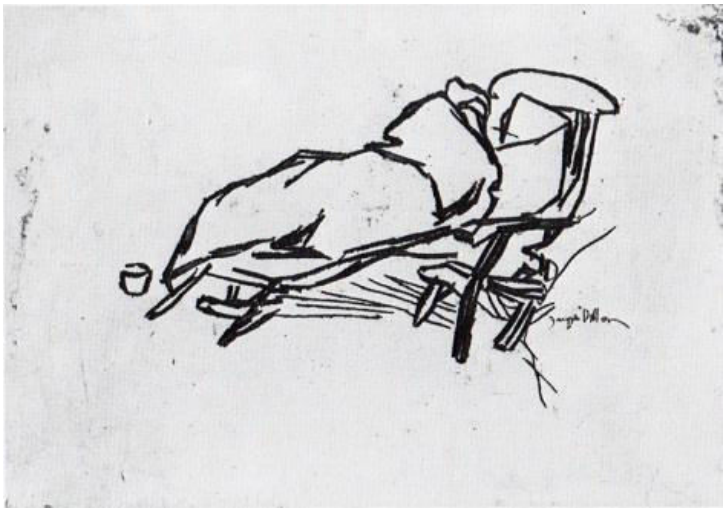
No. : 237
Ginestet-Pouillon : E. 162
Title: Les pêcheurs (final state)
Medium: Aquatint in colours
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Paper: BFK Rives watermarked paper
Plate size: 43,6 x 54,1 cm
Sheet size:
Print run: A few proofs

Complement to etching No. 238 E. 163
Title: Malade allongé sur un banc du Val de Grâce
Date: 1906
Medium: Mine graphite sur papier
Dimensions: 13,5 x 21,4 cm
Current owner or museum: Musée national d'art moderne, Paris (Pompidou)
Provenance: Don de Alexina Duchamp et Pierre Jullien, 1987. N° d'inventaire AM 1987-66
Comment: Inscriptions CA.B.DR.TAMPON DE L'ATELIER : JV



No. : 238
Ginestet-Pouillon : E. 163
Title: Malade au Val-de-Grâce
Medium: etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,5 x 22,8 cm
Print run: one or two proofs





No. : 239
Ginestet-Pouillon : E. 164
Title: Le repos
Medium: Soft ground etching
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,5 x 22,8 cm
Print run: A few proofs printed in 1906; XII proofs printed in 1960 for the Guilde Internationale de la Gravure, Lausanne



No. : 240
Ginestet-Pouillon : E. 165
Title: Madame Y. B.
Medium: Etching on gelatine plate
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 49 x 31,5 cm
Print run: A few signed proofs

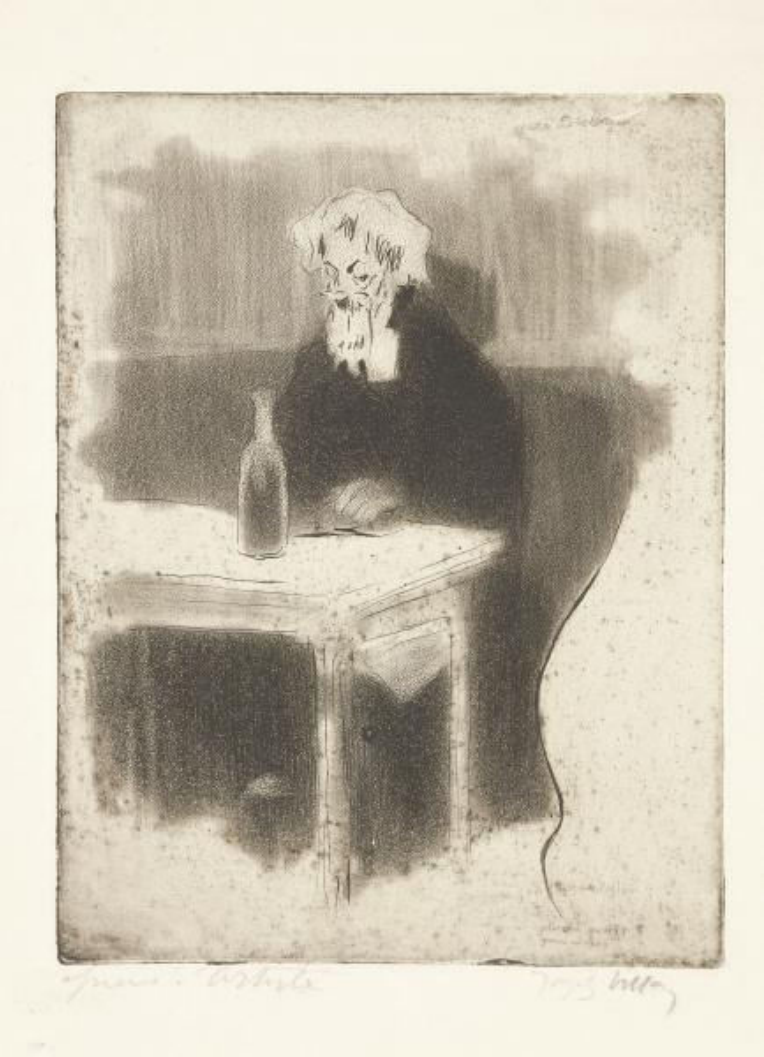


No. : 241
Ginestet-Pouillon : E. 166
Title: Jeune femme en buste
Medium: Colour etching on self-printing plate
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 13,7 x 9,8 cm
Print run: A few signed proofs



No. : 242
Ginestet-Pouillon : E. 167
Title: Au Café
Medium: Etching on gelatine plate
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 49 x 32,4 cm
Print run: One signed proof known

No. : 243
Ginestet-Pouillon : E. 172
Title: Le père Desboutin
Medium: Aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 19,8 x 14,9 cm
Sheet size:
Print run: A few trial proofs
Auctions: **Ader:** Estampes Anciennes et Modernes - 2ème Partie chez Ader, Paris
Fin de la vente: le 20 mai 2016 Le Père Desboutin. 1907. Pointe sèche et aquatinte. 148 x 200. Ginestet et Pouillon 172. Belle épreuve sur vélin, justifiée « épreuve d'artiste », signée puis titrée au crayon en pied. Menues salissures. Toutes marges. Joint : Soldat astiquant. 1907. Eau-forte et aquatinte. 145 x 198. Ginestet et Pouillon 171. Belle épreuve sur vergé, numérotée et signée au crayon. Toutes marges. Tirage à 50 épreuves. Ens. 2 p.



Marcellin Desboutin (1823-1902) était un peintre, graveur et écrivain français, habitué de la bohème montmartroise et ami de Degas, Manet et Zola. Il portraitura ses amis et figure lui-même dans le tableau de Degas, L'Absinthe (1876).

No. : 244
Ginestet-Pouillon : E. 173
Title: Chapeau 1830 / Le chaperau de Grande-Mère (The Grandmother's Hat)- First state
Medium: Drypoint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 48,8 x 35,4 cm
Sheet size: 61 x 43,8 cm
Print run: 20 proofs in black for the first state
For sale 2022 Child's Gallery (http://www.artnet.com/artists/jacques-villon/chapeau-1830-or-le-chapeau-de-grand-m%C3%A8re-0yGZh2XFvGwMzdaXXxfT0A2)
Chapeau 1830 or Le Chapeau de Grand-Mère (The Grandmother's Hat) 1907
€6,444.28
Jacques Villon - Chapeau 1830 or Le Chapeau de Grand-Mère (The Grandmother's Hat) For Sale at 1stDibs
Ships From: Boston, MA



No. : 245
Ginestet-Pouillon : E. 173
Title: Chapeau 1830 / Le chaperau de Grande-Mère (The Grandmother's Hat) – Second state



Medium: Drypoint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 48,8 x 35,4 cm
Sheet size: 61 x 43,8 cm
Print run: 30 proofs in black with color touchs for the second state
Christie's 2014 | Live Auction 1516 Old Master, Modern & Contemporary Prints
Lot 235 Jacques Villon (1875-1963) A collection of four prints Price realised GBP 4,375 Estimate GBP 4,000 - GBP 6,000 Closed: 19 Mar 2014 comprising Les Femmes D'Ouessant (Ginestet & Puillon 81), aquatint in colours, 1903, on wove paper, signed in pencil, second, final state, aside from the edition of fifty, with wide margins, pale pinpoint foxing, a crease at the lower right sheet edge; Chapeau (G. & P. 173), drypoint in colours, 1830, on Arches laid paper, signed in pencil, inscribed tiree à 30 épreuve, from the edition of thirty, the second, final state, the full sheet, pale light- staining, scattered foxing in the margins, particularly at lower right; Eve (G. & P. 535), etching, 1952, on wove paper, signed in pencil, numbered 33/50 (there were also ten artist's proofs), the full sheet, generally in very good condition; Marcel Duchamp (G. & P. 538), etching, 1953-1954, on Auvergne laid paper, signed in pencil, numbered 3/60 (there were also 10 artist's proofs), the full sheet, generally in very good condition
G. & P. 81: P. 270 x 380 mm., S. 380 x 563 mm.
G. & P. 173: P. 490 x 355 mm., S. 610 x 438 mm.
G. & P. 535: P. 270 x 195 mm., S. 500 x 325 mm.
G. & P. 538: P. 323 x 425 mm., S. 520 x 330 mm.

No. : 246
Ginestet-Pouillon : E. 174
Title: Le chef d'œuvre
Medium: Drypoint and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 30,5 x40,5 cm
Sheet size: 50,6 x 65,8 cm
Print run: 20 proofs
Museum: Musée national des beaux-arts du Québec Le Chef-d'œuvre 1907 Pointe sèche et aquatinte 50,6 x 65,8 cm (papier); 30,4 x 40,5 cm (image) Numéro d'inventaire 1987.289 Don de Charles S.N. Parent



No. : 247
Ginestet-Pouillon : E. 175
Title: Manège de cochons / Sur les cochons
Medium:
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 33,1 x 25,6 cm
Sheet size: 44.2 x 27.8 cm
Print run: Just a few proofs (Ginestet-Pouillon)
Museum: **Museum of Modern Art,** New York Merry-go-round (Manège de cochons) 1907 Aquatint and etching plate: 33.1 x 25.6cm); sheet: 44.2 x 27.8 cm) Credit Purchase Object number 253.1951





No. : 248
Ginestet-Pouillon : E. 240
Title: Manège de cochons / Sur les cochons (1st state)
Medium: Drypoint and aquatint on vergé paper
Date: 1909
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 39,2 x 30,5 cm
Sheet size: 54,5 cm x 36,5 cm
Print run: a few proofs of the 1st state
Museum: **Museum of Contemporary Art, University of São Paulo** Sur le cochon [Sobre o porco] , 1909 ponta seca e água-forte sobre papel 54,5 cm x 36,5 cm Doação Francisco Matarazzo Sobrinho 1963.1.227



No. : 249
Ginestet-Pouillon : E. 240
Title: Manège de cochons / Sur les cochons (2nd state in colours)
Medium: Drypoint and aquatint on vergé paper
Date: 1909
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 39,2 x 30,5 cm
Sheet size:
Print run: a few proofs of the 1st state
Auctions: Sale Drouot: July 9, 2021 Sur les cochons. 1909. Pointe sèche et aquatinte. 305 x 390. Ginestet et Pouillon 240. Impression en couleurs. Très belle épreuve sur vergé, signée au crayon. Traces claires d'oxydation à l'ouverture du passe-partout et dans les marges. Traces de plis souples aux bords du feuillet. Décharge d'encre, petites salissures et rousseurs. Toutes marges. Très rare. Tirage connu à quelques épreuves seulement.

No. : 250
Ginestet-Pouillon : E. 176
Title: Les petits haleurs / Pêcheurs braquant leur lignes
Medium: Aquatint and etching
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 14,7 x 19,8 cm
Sheet size: 27.6 x 36.4 cm
Print run: 3 proofs on Japan and 50 of the final print
Comment: This print had great importance for Villon. It was based on a small painting of the same year.
Museums:



Museum of Modern Art, New York The Haulers (Les Petits haleurs) 1907 Aquatint and etching plate: 14.6 x 19.8 cm); sheet: 27.6 x 36.4 cm)Credit Purchase Object number 254.1951
Musée national des beaux-arts du Québec Les Petits Haleurs 1907 Aquatinte et eau-forte, 33/50 28 x 36,3 cm (papier); 14,7 x 19,8 cm (image) Numéro d'inventaire 987.290 Don de Charles S.N. Parent
Auctions: Doyle: SALE 07BP02 | LOT 2389 Lot 2389 Jacques Villon LES PETITS HALEURS Etching and aquatint, 1907, signed in pencil, on cream Japan, published by Editions Sagot, Paris and with their blindstamp, pale lightstain, matstain, affixed with four pieces of tape at sheet edges verso to top mat, some old paper tape at top sheet edge verso, a few graphite lines in the margins, a few foxing spots in the margins and verso, otherwise in good condition, with good margins, framed.5 3/4 x 7 3/4 inches; 146 x 197 mm.Sheet 9 1/4 x 12 1/8 inches; 235 x 308 mm.Estate of Jean Breitbart Estimate: $700 - $1,000 Sold for $468 (includes buyer's premium)



No. : 251
Ginestet-Pouillon : E. 177
Title: Le concert sur la plage (Musicians on the Beach)
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 22,2 x 20 cm
Sheet size: 31.6 x 23.3 cm
Print run: One trial proof in colour; 50 proofs in black
Museum: **Museum of Modern Art**, New York**:** Concert on the Beach (Croquis de plage, mère et enfant) 1907 Etching and aquatint plate: 8 11/16 x 7 13/16" (22 x 19.9 cm); sheet: 12 7/16 x 9 3/16" (31.6 x 23.3 cm) Edition15 Credit Larry Aldrich Fund Object number 459.1954
Auction: Swann Galleries: Old Master Through Modern Prints May 02, 2017 - Sale 2445 Lot 405 JACQUES VILLON Le Concert sur la Plage. Unsold Estimate: $ 2,000 - $ 3,000 Aquatint and etching, 1907. 222x200 mm; 8 3/4x7 7/8 inches, full margins. Edition of 50. Signed in pencil, lower right. A superb, early impression of this scarce print. Ginestet/Pouillon 177.



No. : 252
Ginestet-Pouillon : E. 177
Title: Le concert sur la plage (Musicians on the Beach). Darker version
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 22,2 x 20 cm
Sheet size: 31.6 x 23.3 cm
Print run: One trial proof in colour; 50 proofs in black
Auctions: Prints and Multiples at Cornette de Saint Cyr Paris Lot 12 - LE CONCERT SUR LA PLAGE, 1907 - Auction on the 07 November 2016 (Ginestet & Pouillon, E. 177) Eau forte et aquatinte sur vélin crème Epreuve signée Sujet: 21,7 x 19,5 cm

No. : 253
Ginestet-Pouillon : E. 178
Title: La mer vient à nous tandis que la montagne / Sur le galet, les vieux
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24,2 x 17,5 cm
Sheet size:
Print run: 50 proofs
Auction: Ader: Ancient and Modern Prints chez Ader, 75002 Paris End of sale: the 09 July 2021 Lot 250 - Jacques Villon (Gaston Duchamp, dit) (1875-1963) - La Mer vient à nous tandis que la montagne…, ou Sur le galet, les vieux. 1907. Pointe sèche et aquatinte. 175 x 238. Ginestet et Pouillon 178. Très belle épreuve sur vergé, numérotée (« n°1 ») et signée au crayon, puis titrée en pied. Rousseurs éparses. Toutes marges. Tirage à 50 épreuves. Estimate : 600 € / 800 €



No. : 254
Ginestet-Pouillon : E. 179
Title: Croquis de plage, mère et enfant (first state)
Medium: Aquatint
Date: 1 907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 20 x 14,9 cm
Sheet size:
Print run: Some proofs of the 1st state; 15 proofs of the final state

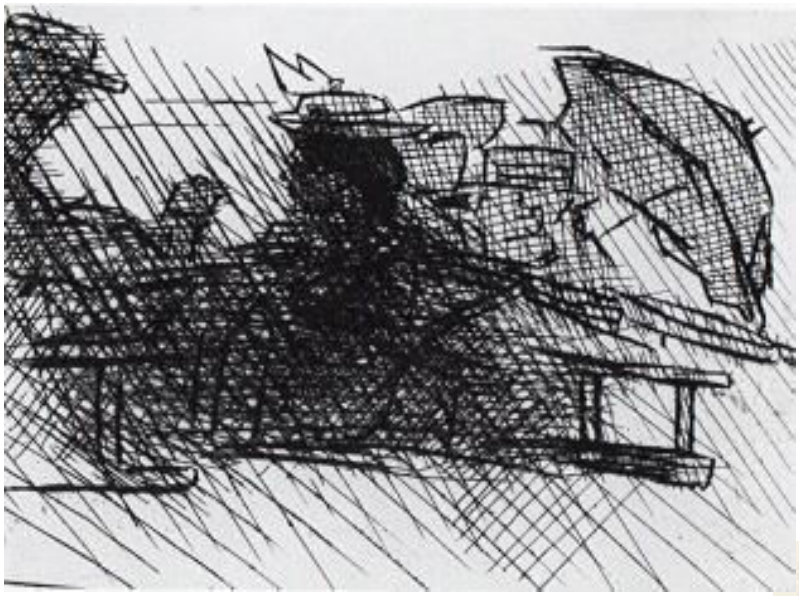




No. : 255
Ginestet-Pouillon : E. 179
Title: Croquis de plage, mère et enfant (Final state)
Medium: Aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 20 x 14,9 cm
Print run: Some proofs of the 1st state; 15 proofs of the final state
Auction: **Sale Select Modern & Contemporary Editions and Artist's Books**
Croquis de Plage, Mère et Enfant (Ginstet/Pouillon 179)
Aquatint, 1907, signed in pencil, an artist's proof aside from the edition of 15, on BFK Rives paper, with full margins, plate 200 x 149mm (8 x 6in) (unframed) 31 Oct 2018 LocationUK, London



No. : 256
Ginestet-Pouillon : E. 179
Title: Croquis de plage, mère et enfant (Final state, darker version as in Ginestet-Pouillon)
Medium: Aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 20 x 14,9 cm
Print run: Some proofs of the 1st state; 15 proofs of the final state
Auction: Skinner American & European Paintings & Prints September 9, 2011, Boston, MA, US Jacques Villon (French, 1875-1963) Croquis de plage, mère et enfant, 1907, second state of two, edition of 15 (Ginestet & Pouillon, Lot 162: Jacques Villon (French, 1875-1963) Croquis de plage, mère et enfant, 1907, second state of two, edition of 15 (Ginestet & Pouillon, Signed "Jacques Villon" in pencil l.r., and signed in the plate. Etching with aquatint on laid paper, plate size 7 7/8 x 5 7/8 in. (20.0 x 14.7 cm), matted, unframed. Condition: Margins 3/4 inches or more with deckled edges, subtle soiling. The sheet is a heavy laid paper, and measures 10 1/2 x 7 1/2 inches. There is subtle soiling to the sheet, more so to the verso.



No. : 257
Ginestet-Pouillon : E. 180
Title: Croquis sur la plage
Medium: Etching
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 12,5 x 16,5 cm
Print run: around ten proofs



No. : 258
Ginestet-Pouillon : E. 181
Title: La nurse
Medium: Etching
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,6 x 11,1 cm
Sheet size:
Print run: 10 proofs
Selected Literature:
Auctions: Sold in Auction on May 20, 2016



No. : 259
Ginestet-Pouillon : E. 182
Title: Le nain Auguste (1st state)
Medium: Etching (1st state);
Date: 1907. Printed in 1960 and 1964
Publisher: Guilde Internationale de la Gravure, Lausanne (1964)
Printer: Eugène Delâtre
Plate size: 22,8 x 16,8 cm
Print run: A few proofs in 1907; 12 proofs in 1960 and 60 in 1964
Sold in auction on May 20, 2016
Auctions:



No. : 260
Ginestet-Pouillon : E. 182
Title: Le nain Auguste (2nd state)
Medium: aquatint (final state)
Date: 1907. Printed in 1960 and 1964
Publisher: Guilde Internationale de la Gravure, Lausanne (1964)
Printer: Eugène Delâtre
Plate size: 22,8 x 16,8 cm
Print run: A few proofs in 1907; 12 proofs in 1960 and 60 in 1964
Sold in auction on Dec 09, 2017



No. : 261
Ginestet-Pouillon : E. 182
Title: Le nain Auguste
Medium: aquatint (final state)
Date: 1907. Printed in 1960 and 1964
Publisher: Guilde Internationale de la Gravure, Lausanne (1964)
Printer: Eugène Delâtre
Plate size: 22,8 x 16,8 cm
Sheet size:
Print run: A few proofs in 1907; 12 proofs in 1960 and 60 in 1964
For Sale 2022

(https://www.ebay.com/itm/112698216612?mkevt=1&mkcid=1&mkrid=711-53200-19255-0&campid=5338722076&customid=&toolid=10050): Price:
US $400.00 This original etching is by French artist, Jacques Villon, and is titled Le Nain Auguste, for the famous French chansonnier, Auguste Tuaillon (1873-1907). This piece is plate signed and numbered from the limited edition of 60. Publishers blind stamp is shown in the lower left. Image measures approximately 5.5" x 4". Frame measures 24.25" x 20.5".

Complement to etching No. 262 E. 183 (No. 376 in Miguel Orozco's *The paintings of Jacques Villon*)
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



Complement to etching No. 262 E. 183 (No. 377 in Miguel Orozco's *The paintings of Jacques Villon*)



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. : 262
Ginestet-Pouillon : E. 183
Title: Renée au canapé (Renée at the Sofa)
Medium: Drypoint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 49,5 x 39,8 cm
Sheet size: 65,8 × 50,7 cm
Print run: 50
For sale 2022 Colletti Gallery (illustration) (https://collettigallery.com/collections/fine-prints/products/b-jacques-villon-b-br-renee-au-canape-circa-1907-br).
RENEE AU CANAPE, CIRCA 1907. $7,800.00 Rennee Au Canape 1907 Dry Point Etching 24 1/8" x 17 1/4" IN 4182
Museum: **Art Institute of Chicago** Renée on a Sofa 1907. Drypoint on ivory laid paper. 490 × 400 mm (plate); 658 × 507 mm (sheet) Credit Line The Joseph Brooks Fair Collection. Reference Number 1958.213
Auctions:
Sotheby's Prints and Multiples online: Lot 78 RENÉE AU CANAPÉ (GINESTET & POUILLON E 183) Estimate: 800 - 1,200 USD From an Important American Collection
Drypoint, 1907, signed in pencil and numbered 39/50, on Arches laid paper, unframed plate: 495 by 398 mm 19½ by 15⅝ in sheet: 647 by 495 mm 25½ by 19½ in
Swann: Sale 2160 - Lot 536 Unsold Estimate: $ 2,500 - $ 3,500 Renée au Canapé. Drypoint, 1907. 485x400 mm; 19 1/4x15 3/4 inches, full margins. Artist's proof, aside from the edition of 50. Signed in pencil, lower right. A superb, dark impression with richly-inked burr. With--An impression from the cancelled plate, signed in pencil lower right. Ginestet/Pouillon 183.
Bonhams: LOT 216 Renée au canapé US$ 1,500 - 2,000 € 1,300 - 1,800 Prints 11 May 2009, San Francisco Drypoint on Arches laid paper, signed in pencil, a proof (aside from the edition of 50), with margins, in good condition aside from very pale light staining, soft handling creases throughout, surface soiling. 19 5/8 x 15 3/4in sheet 21 x 17in
Ketterer : Sale: 324 / Modern Art, Oct. 26. 2007 in Hamburg Lot 449 Jacques Villon - Renée at the Sofa Renée au canapé . 1907. Etching. Estimate:€ 1,200 / $ 1,392 Sold:€ 1,440 / $ 1.670 Ginestet / Pouillon E 183. Signed and numbered. Once more signed and dated on the plate. Copy 33/50. On Arches wove paper (with watermark). 49.5: 39.8 cm (19.4: 15.6 in). Paper: 65.5 x 50.5 cm (25.8 x 19.9 in). [KR]

No. : 263
Ginestet-Pouillon : E. 129
Title: Petite Boudeuse
Medium: Drypoint and aquatint
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 34,7 x 22,9 cm
Sheet size: 46,8 x 35,3 cm
Print run: 50 plus sanguine & bistre proofs
Museum: **Musée national des beaux-arts du Québec** Petite Boudeuse 1906. Pointe sèche et aquatinte. 46,8 x 35,3 cm (papier); 34,7 x 22,9 cm (image) Numéro d'inventaire 1987.283 Don de Charles S.N. Parent



No. : 264
Ginestet-Pouillon : E. 129
Title: Petite Boudeuse (sanguine)
Medium: Drypoint and aquatint



Date: 1906

Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 34,7 x 22,9 cm
Sheet size: 46,8 x 35,3 cm
Print run: 50 plus sanguine & bistre proofs
Sold by Andrew Jones Auctions: Design for the Home and Garden, Day 1 Los Angeles, CA, US Lot 221 Petite Boudeuse (G./P. 129), 1906, Drypoint And Aquatint In Sepia On Wove Paper, 14 3/4 X 9 3/4in Sold: $400.00 Estimate: $800 - $1,200 May 18, 2019 Los Angeles, CA, US. drypoint and aquatint in sepia on wove paper signed in pencil, with the blindstamp of the publisher, Sagot, Paris, with margins, framed (not examined out of frame).14 3/4 x 9 3/4in (37.5 x 24.75xm)
Provenance: Property from a Private Collection.

No. : 265
Ginestet-Pouillon : E. 129
Title: Petite Boudeuse (bistre)
Medium: Drypoint and aquatint
Date: 1906
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 34,7 x 22,9 cm
Sheet size: 46,8 x 35,3 cm
Print run: 50 plus sanguine & bistre proofs
Sold by Conrad R. Graeber Fine Art Art
(https://www.artsy.net/artwork/jacques-villon-petite-boudeuse) Petite boudeuse, 1905 Drypoint and aquatint
13 3/4 × 9 in 34.9 × 22.9 cm
One of a few proofs, prior to the edition of 50. A very fine, delicate impression in fine condition. Full margins. Signature Hand-signed by artist, Signed in pencil, lower right.



No. : 266
Ginestet-Pouillon : E. 184
Title: La grande boudeuse (1st state)
Medium: Aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 38,5 x 28,5
Print run: A few proofs





No. : 267
Ginestet-Pouillon : E. 184
Title: La grande boudeuse (final state)
Medium: Aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 38,5 x 28,5
Print run: A few proofs

Complement to etching No. 268 E. 186 & 232 (No. 530 in Miguel Orozco's *The paintings of Jacques Villon*)

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. : 268

Ginestet-Pouillon : E. 186

Title: Minne étendue dans un rocking-chair, le repos (first state)

Medium: Etcing with aquatint

Date: 1907

Publisher: Sagot éditeur Paris

Printer: Eugène Delâtre

Plate size: 17 x 24,5 cm

Sheet size: 25,4 x 32,9 cm

Print run: A few proofs

No. : 269
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Minne étendue dans un rocking-chair, le repos (second state)
Medium: Etching with aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 17 x 24,5 cm
Sheet size: 25,4 x 32,9 cm
Print run: 50 of the final state





No. : 270
Ginestet-Pouillon : E. 186
Title: Minne étendue dans un rocking-chair, le repos (final state)
Medium: Etching with aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 17 x 24,5 cm
Sheet size: 25,4 x 32,9 cm
Print run: 50 of the final state
Museum: Musée national des beaux-arts du Québec
Minne étendue sur un rocking-chair, le repos 1907 Eau-forte et aquatinte, E.A. 25,4 x 32,9 cm (papier); 16,9 x 24,7 cm (image) Numéro d'inventaire 1987.291 Don de Charles S.N. Parent
Auctions:
Skinner: American & European Works of Art - 2581B 02-03-2012 02-04-2012 Skinner AuctionsBoston MA February 3, 2012 Lot # 174 Jacques Villon (French, 1875-1963) Minne étendue dans un rocking-chair, le repos Sold for:$830 Auction: Location: Boston



Date / Time: February 03, 2012 12:00PM Minne étendue dans un rocking-chair, le repos, 1907 (Ginestet & Pouillon, E186). Signed "Jacques Villon" in pencil l.r., inscribed "epreuve d'artiste" in pencil l.l., annotations to lower margin and verso. Etching with aquatint on fine paper, plate size 6 5/8 x 9 5/8 in. (16.7 x 24.3 cm),matted, unframed.
Condition: Subtle toning and soiling. Estimate $700-900

No. : 271
Ginestet-Pouillon : E. 187
Title: Minne étendue dans un rocking-chair, variant 1
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,9 x 22,7 cm
Sheet size:
Print run: Only a few trial proofs
Auctions: **Forum Auctions:** Prints & Editions - Forum Auctions In auction Jacques Villon, 'Minne Étendue dans un Rocking Chair (Variante 1) (Ginestet et Pouillon E 187)', 1907, Print, Two working proofs of this rare etching with drypoint, Forum Auctions each signed and inscribed Essai in pencil there was no published edition on Arches and Van Gelder Zonen laid paper with full margins each 16.9 × 22.7 cm (6 5/8 x 8 7/8 in) (unframed)





No. : 272
Ginestet-Pouillon : E. 188
Title: Minne étendue dans un rocking-chair, variant 2
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,9 x 22,7 cm
Sheet size:
Print run: Only a few trial proofs

No. : 273
Ginestet-Pouillon : E. 232
Title: Fillette étendue
Medium: Etching
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 17 x 24,9
Sheet size:
Print run: 60
Auctions:
Ader: Estampes Anciennes et Modernes - 2ème Partie chez Ader Lot 553 - Fillette étendue. 1908.[...] Vente le 20 mai 2016



Eau-forte. 248 x 170. Ginestet et Pouillon 232. Très belle épreuve sur vélin blanc, signée au crayon. Quelques infimes rousseurs et salissures. Toutes marges. Tirage à 60 épreuves.



No. : 274
Ginestet-Pouillon : E. 189
Title: Minne réfléchissant
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24 x 16,7 cm
Sheet size:
Print run: 30 (50 according to Ginestet-Pouillon)
Museum: **Victoria and Albert Museum**, London**,** Minne reflechissant 1907 (printed) Le Bain de Minne (series title) Etching and aquatint 'Minne reflechissant'. Print from the series of 13 plates entitled 'Le Bain de Minne'. Etching and aquatint by Jacques Villon, 1907. Height: 23.8cm Width: 16.8cm Accessions 1963. London: HMSO, 1964. COPY NUMBER 3 of 30. 'Toilette de Minne No 4' Literature: Victoria and Albert Museum Department of Prints and Drawings and Department of Paintings, Accessions 1963 . London: HMSO, 1964. Prints, Drawings & Paintings Collection ACC. No. E.1306-1963
Auction: **Ader Estampes Modernes** : Henri M. Petiet chez Ader Lot 333 Vente le 20 octobre 2016 Eau-forte, pointe sèche et aquatinte. 239 x 168. Très belle épreuve sur japon vergé mince, numérotée et signée au crayon. Toutes marges. Tirage à 30 épreuves. Joint : même sujet. épreuve sur japon pelure, du 4e état (sur 6 selon Ginestet et Pouillon), avant de nouveaux travaux, annotée « état » et signée au crayon, en outre annotée par H.-M. Petiet en pied. Traces de plis aux bords du feuillet en pied. Toutes marges. Ens. 2 p.

No. : 275
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Minne réfléchissant (state proof)
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24 x 16,7 cm
Print run: A few proofs



No. : 276
Ginestet-Pouillon : E. 190
Title: Minne jouant avec un chien dans un palier
Medium: Etching, drypoint and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24,8 x 16,8 cm
Sheet size: 34,1 x 22,2 cm
Print run: 50 proofs on wove paper and 6 on China





No. : 277

Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Minne jouant avec un chien dans un palier (cancelled plate)
Medium: Etching, drypoint and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24,8 x 16,8 cm
Sheet size: 34,1 x 22,2 cm
Print run: A few proofs
Museum: Musée national des beaux-arts du Québec
Minne jouant avec un chien dans un panier 1907 Eau-forte et aquatinte, épreuve d'annulation 34,1 x 22,2 cm (papier); 24,8 x 17 cm (image) Numéro d'inventaire 1987.292 Don de Charles S.N. Parent

No. : 278
Ginestet-Pouillon : E. 191
Title: Minne et le chats buvant
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24 x 17 cm
Sheet size: 33,7 x 27,7 cm
Print run: 30 proofs (50 for Ginestet-Pouillon) on Japan and a few on China





No. : 279
Ginestet-Pouillon : Not in Ginestet-Pouillon **Title: Minne et le chats buvant (cancelled plate)**
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24 x 17 cm
Sheet size: 33,7 x 27,7 cm
Print run: A few proofs
Museum: Musée national des beaux-arts du Québec Minne et les chats buvant 1907 Eau-forte et aquatinte, épreuve d'annulation 33,9 x 28 cm (papier); 23,7 x 16,5 cm (image) Numéro d'inventaire 1987.293 Don de Charles S.N. Parent

No. : 280
Ginestet-Pouillon : E. 192
Title: Minne jouant avec un chat / Renée au chat blanc
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24 x 17 cm
Sheet size: 33,7 x 27,7 cm
Print run: 30 proofs (50 for Ginestet-Pouillon) on Japan and a few on China





No. : 281
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Minne jouant avec un chat / Renée au chat blanc (cancelled plate)
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24 x 17 cm
Sheet size: 33,7 x 27,7 cm
Print run: A few proofs
Museum: **Musée national des beaux-arts du Québec** Minne jouant avec un chat 1907 Eau-forte et aquatinte, épreuve d'annulation. 33,7 x 27,7 cm (papier); 23,7 x 16,7 cm (image) Numéro d'inventaire 1987.294. Don de Charles S.N. Parent

Miguel Orozco

No**. : 282**
Ginestet-Pouillon : E. 193
Title: Les poupées de Minne
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24 x 17 cm
Sheet size: 29.1 x 21.8 cm
Print run: 30 proofs (50 for Ginestet-Pouillon)
Museum: **Museum of Modern Art,** New York Minne Playing with her Dolls (Les Poupées de Minne) 1907 Etching plate: 23.7 x 16.9 cm); sheet: 29.1 x 21.8 cm) Edition approx. 50 Credit Larry Aldrich Fund Object number 194.1954





No. : 283
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Les poupées de Minne (working proof)
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24 x 17 cm
Sheet size: 29.1 x 21.8 cm
Print run: 5 working proofs

No. : 284
Ginestet-Pouillon : E. 193
Title: Les poupées de Minne (cancelled plate)
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24 x 17 cm
Sheet size: 33,7 x 27,6 cm
Print run: A few proofs
Museum: Musée national des beaux-arts du Québec Les Poupées de Minne 1907 Eau-forte et aquatinte, épreuve d'annulation 33,7 x 27,6 cm (papier); 23,7 x 16,7 cm (image) Numéro d'inventaire 1987.295 Don de Charles S.N. Parent



No. : 285
Ginestet-Pouillon : E. 185
Title: L'enfant au tub
Medium: Drypoint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 22,8 x 19,1 cm
Sheet size: 32.6 x 25 cm
Print run: Only a few proofs
Museum: Museum of Modern Art, New York Child in a Tub (Enfant au tub) 1907 Drypoint plate: 22.8 x 19.1 cm); sheet: 32.6 x 25 cm) Edition one of a few proofs Credit Given anonymously Object number 263.1951





Complement to etching No. 285 E. 185
Title: Minne au Tub (preparatory drawing)
Medium: Pencil on paper
Date: 1907
Size: 18,2 x 14,5 cm
Musée national des beaux-arts du Québec
Minne au tub. 1907. Fusain sur papier collé sur carton. Numéro d'inventaire 1987.255
Catégorie: Don de Charles S.N. Parent



Complement to etching No. 286 E. 185 (No. 532 in Miguel Orozco's *The paintings of Jacques Villon*)
Title: ***Le Tub***
Date: 1909
Medium: Oil on canvas
Dimensions: 55 x 38 cm
Literature: Dora Vallier, Jacques Villon OEuvres de 1897 à 1956, Editions Cahiers d'Art, 1957, rep p.38

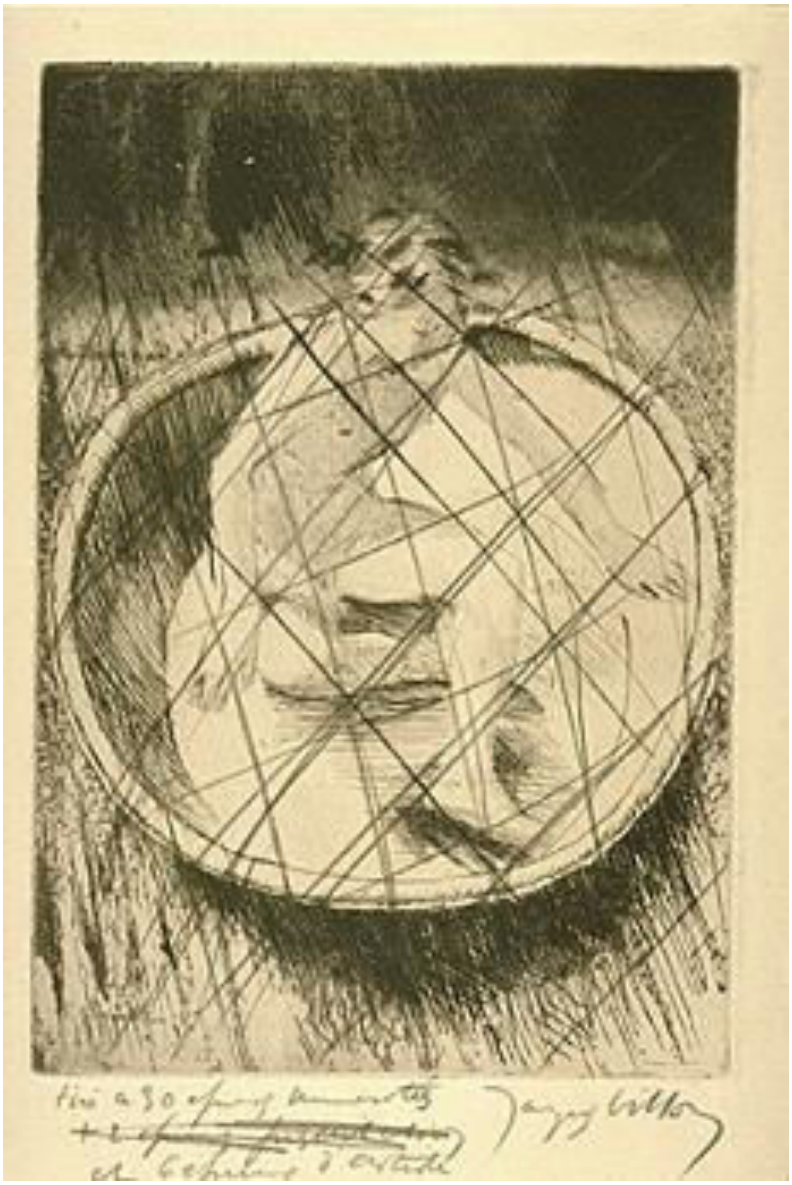
No. : 286
Ginestet-Pouillon : E. 194
Title: Minne au Tub
Medium: Etching with aquatint
Date: 1907



Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24 x 16,7 cm
Sheet size: 34 x 27,9 cm
Print run: 9 working proofs, 30 final state proofs (50 for Ginestet-Pouillon)
Museum: **Art Institute of Chicago:** Minne in Tub, from Minne's Bath 1907 Etching in black on cream Japanese paper. Dimensions 238 × 167 mm (image/plate); 335 × 246 mm (sheet) Credit Line Gift of Henri M. Petiet Reference Number 2017.46
Rijksmuseum Portrait of Minne in the bath-Minne au tub (original title) Minne at her bath (series title) Object number RP-P-2004-923 stamped: Lugt 2228 collector's mark, verso: Lugt 5031 handwritten in pencil: 'Tiré a 30 epreuves numorités [...]/ 6 epreuves d'artiste'1907 etching, aquatint and drypoint; 236 mm × 167 mm credit line 2004 Donation from Mr. and Mrs. Van der Vossen-Delbrück, Amsterdam
Walker Art Center Minne Au Tub

1907 13-7/8 x 11-1/2 inches sheet Center Acquisition Fund, 1959 etching on paper Accession No. 1959.1 Credit Line Art

No. : 287
Ginestet-Pouillon : E. 194
Title: Minne au Tub (cancelled plate)
Medium: Etching with aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24 x 16,7 cm
Sheet size: 34 x 27,9 cm
Print run: A few proofs
Museum: Musée national des beaux-arts du Québec Minne au tub 1907 Eau-forte et aquatinte, épreuve d'annulation 34 x 27,9 cm (papier); 23,7 x 16,5 cm (image) Numéro d'inventaire 1987.296 Don de Charles S.N. Parent



No. : 288
Ginestet-Pouillon : E. 231
Title: Fillette assise dans un tub
Medium: etching and drypoint
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Paper:
Plate size: 24 x 20,3 cm
Sheet size: 61 x 51.6 cm
Print run: 35 proofs
Comment: We have located, in addition to the 'bon à tirer' proof (illustrated here) several trial and unmarked proofs, both signed and sithout signature, but all coinciding exactly with the 'bon à tirer'



For Sale 2022 at Conrad R. Graeber Fine Art (https://conradgraeber.com/european/jacques-villon-fillette-assise-dans-un-tub) Jacques Villon, Fillette assise dans un tub $ 6,500.00. Fillette assise dans un tub, etching and drypoint, 1908. Ginestet/Pouillon 231, only state. The “bon à tirer" impression before the edition of only 35. 9 5/16 x 7 7/8 inches. Signed and inscribed in pencil. Ex. collection: Henri M. Petiet.Auctions**:**
Auctions:
Piasa: Estampes Henri Petiet 19 ème vente chez Piasa. Drouot Richelieu, salle 9 - 9, rue Drouot 75009 - Paris 30 septembre 1999 Lot 195 Jacques villon Fillette assise dans un tub. 1908. Vente le 30 septembre 1999 Jacques villon Fillette assise dans un tub. 1908. Eau-forte et pointe sèche. 240 x 203. G. et P. 231. Très belle et rare épreuve sur vélin fort, d'un 1er état non décrit, avant la signature et la date gravées en bas à droite, annotée : « bon a tirer a 15 (?) » et signée. Empoussiérage, rousseurs, salissures et plis de manipulation. Toutes marges non ébarbées. Tirage total à 35 épreuves
Swann Galleries: Sale 2206 - Lot 546 Price Realized: $ 1,680 Estimate: $ 1,200 - $ 1,800 Fillette Assise dans un Tub. Etching and drypoint, circa 1908. 240x203 mm; 9 1/2x8 inches. Artist's proof, aside from the edition of 35. Signed and inscribed "essai" in pencil, lower margin. With--Les Vingt ans Fiers, etching and drypoint, 1931. 150x212 mm; 5 7/8x8 3/8 inches, full margins. Artist's proof, aside from the edition of 50. Signed and inscribed "ep d'artiste 10/0" in pencil, lower margin. Ginestet/Pouillon 231 and 337.
Harris Schrank Fine Prints Fillette Assise Dans un Tub – A Signed Proof Before Letters Fillette Assise Dans un Tub, etching and drypoint, 1908, signed in pencil lower right and inscribed “essai” lower left margin. Reference: Ginestet and Pouillon E 231, before the edition of 35. In excellent condition, printed in black on a heavy cream wove paper, 9 1/2 x 8, the sheet 12 3/4 x 9 7/8 inches. A fine impression, before Villon’s name and date in the plate lower right (and thus a first state of 2). In the final state Villon darkened the etching and

drypoint work in addition to adding his name and date. This impression is a more delicately rendered version of the subject, printed with a veil of plate tone. This is from the Minne series, a group of prints made by Villon in 1907-8, portraying the young daughter of a friend in various poses. Minne's real name was Renee, and she achieved a sort of fame four years later when Villon made his landmark cubist prints of her. In this modernist/expressionist portrait Villon explores the enigmatic character of a young girl, a subject which held much fascination for him at this early stage in his career. Villon made two other etchings of Minne in a tub, in 1907 – these were somewhat sketchier and tentative; it is also interesting that we can see that Minne has grown a bit since those earlier efforts.

No. : 289
Ginestet-Pouillon : E. 195
Title: La Pédicure
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24 x 17 cm
Sheet size: 41 x 30 cm
Print run: At least 5 trial proofs; 50 of the final state (confirmed, Ginestet-Pouillon had doubts about number)
For sale 2022 at Jan Johnson Old Master & Modern Prints (https://www.artsy.net/artwork/jacques-villon-la-pedicure-1) La Pédicure, 1907 Etching, soft-ground etching and drypoint 9 2/5 × 6 1/2 in 24 × 16.5 cm Edition of 13/50
from Le Bain de Minne. Ginestet and Pouillon 195, sixth state of six. Signed and numbered 13/50 in pencil. Published by Editions Sagot, Paris, with their blind-stamp.
A fine impression on laid paper, with full margins, in good condition. 240 x 165mm.$1,800
Put for sale at: **Sarl Boisseau Pomez**: Tableaux Anciens & Modernes. Samedi 22 Novembre 2014 LOT 77 620 - Villon Jacques (1875-1963) : Toilette De Minne N° 3 : La Pédicure, 1907. E.F. Signée, Justifiée 24/50. Planche 23,5 X 16,5. A VUE 41 X 30. VILLON Jacques (1875-1963) : Toilette de Minne n°...Estimation : 300 € à 400 €
E. 195 Le Pedicure Etching,; Ed. 50 No.30





No. : 290
Ginestet-Pouillon : E. 196
Title: Minne Assise a Terre / Nu jambe repliée
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24 x 17 cm
Sheet size: 34,1 x 27,7 cm
Print run: At least 5 state proofs; 30 of the final state (confirmed, Ginestet-Pouillon had doubts about number)
Auction: Paintings and XXth Century Decorative Arts at Jean-Marc Delvaux. Drouot Richelieu - Salle 10 - 9, rue Drouot 75009 Paris 16 November 2015
Lot 1 - MINNE ASSISE À TERRE[...]Auction on the 16 November 2015
Eau-forte et pointe-sèche sur papier Japon, signée en bas à droite et numérotée 2/30 en bas à gauche, datée 1907 sur le passe-partout et titrée



Toilette de Minne n°6.
32 x 24,5 cm.

No. : 291
Ginestet-Pouillon : E. 196
Title: Minne Assise a Terre / Nu jambe repliée (cancelled plate)
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24 x 17 cm
Sheet size: 34,1 x 27,7 cm
Print run: A few proofs
Museum: Musée national des beaux-arts du Québec Minne assise à terre 1907 Eau-forte et aquatinte, épreuve d'annulation 34,1 x 27,7 cm (papier); 23,7 x 16,7 cm (image)
Numéro d'inventaire 1987.297 Don de Charles S.N. Parent

No: 292
Ginestet-Pouillon : E. 197
Title: Minne aux Poupees / Renée de dos aux trois poupées (state proof)
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 25 x 17 cm
Sheet size: 34,4 x 22 cm
Print run: At least 7 state proofs





No. : 293
Ginestet-Pouillon : E. 197
Title: Minne aux Poupees / Renée de dos aux trois poupées (final state)
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 25 x 17 cm
Sheet size: 34,4 x 22 cm
Print run: 30 proofs of the final state (confirmed, Ginestet-Pouillon had doubts about number)
Museum: MiA Minneapolis Institute of Art:
Minne aux poupées 1907 9 13/16 x 6 11/16 in. (24.92 x 16.99 cm) (plate) 10 7/16 x 7 3/16 in. (26.51 x 18.26 cm) (sight)
CreditGift of Barbara Mackey Kaerwer Accession Number 2004.21.4. Provenance Barbara M. Kaerwer, Eden Prairie, Minn.; given to MIA, 2004.

No. : 294
Ginestet-Pouillon : E. 197
Title: Minne aux Poupees / Renée de dos aux trois poupées (cancelled plate)
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 25 x 17 cm
Sheet size: 34,4 x 22 cm
Print run: A few proofs
Museum: **Musée national des beaux-arts du Québec** Minne aux poupées1907Eau-forte et aquatinte, épreuve d'annulation34,4 x 22 cm (papier); 24,8 x 17 cm (image)Numéro d'inventaire 1987.298Don de Charles S.N. Parent



No. : 295
Ginestet-Pouillon : E. 198
Title: Minne Appuyée au Fauteuil (final state)
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 25 x 17 cm
Sheet size: 34,3 x 22,3 cm
Print run: 30 proofs on Japon of the final state (confirmed, Ginestet-Pouillon had doubts about number); 4 on China
Auction: Ader: Estampes Anciennes et Modernes - 2ème Partie chez Ader. Salle des ventes Favart - 3 rue Favart 75002 Paris 20 mai 2016. Lot 548 Minne appuyée au fauteuil. 1907. Eau-forte et aquatinte. 170 x 248. Ginestet et Pouillon 198. Très belle épreuve sur japon vergé mince, numérotée et signée au crayon.



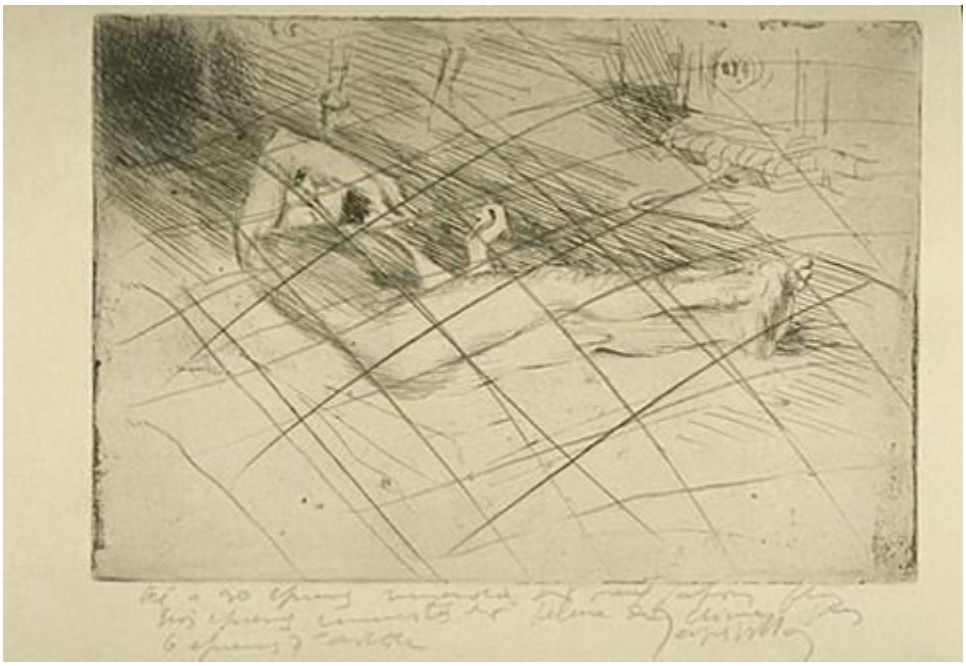
Toutes marges. Tirage à 30 épreuves.



No. : 296
Ginestet-Pouillon : E. 198
Title: Minne Appuyée au Fauteuil (cancelled plate)
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 25 x 17 cm
Sheet size: 34,3 x 22,3 cm
Print run: A few proofs
Museum: Musée national des beaux-arts du Québec
Minne appuyée au fauteuil 1907 Eau-forte et aquatinte, épreuve d'annulation 34,3 x 22,3 cm (papier); 24,9 x 17 cm (image) Numéro d'inventaire1987.299 Don de Charles S.N. Parent
No. : 297



Ginestet-Pouillon : E. 199
Title: Minne Etendue Sur le Dos (final state)
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 17 x 25 cm
Sheet size: 22,2 x 34,1 cm
Print run: 3 state proofs without the heater; 30 proofs on Japon of the final state (confirmed, Ginestet-Pouillon had doubts about number); 4 on China
Auction: Ader: Jacques Villon (Gaston Duchamp, dit) (1875-1963) Minne étendue sur le dos près d'un poêle. 1907. Eau-forte et aquatinte. 249 x 170. Ginestet et Pouillon 199. Très belle épreuve sur japon vergé mince, numérotée et signée au crayon, anciennement lavée (ces inscriptions affaiblies). Toutes marges. Tirage à 30 épreuves.



No. : 298
Ginestet-Pouillon : E. 199
Title: Minne Etendue Sur le Dos (cancelled plate)
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 17 x 25 cm
Sheet size: 22,2 x 34,1 cm
Print run: A few proofs
Museum: Musée national des beaux-arts du Québec
Minne étendue sur le dos près d'un poêle 1907 Eau-forte et aquatinte, épreuve d'annulation 22,2 x 34,1 cm (papier); 17 x 24,8 cm (image) Numéro d'inventaire 1987.300 Don de Charles S.N. Parent



No. : 299
Ginestet-Pouillon : E. 200
Title: Minne a La Jambe Étendue (state proof)
Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 24 x 17 cm **Sheet**: 32.3 x 22.8 cm
Print run: 7 state proofs; 30 proofs on Japon of the final state (confirmed, Ginestet-Pouillon had doubts on number); 3 on China
Museum: **Museum of Modern Art, New York** Minne, Leg Outstretched (Minne a la jambe étendue) 1907 Etching plate: 23.8 x 16.9 cm); sheet: 32.3 x 22.8 cm)Edition approx. 50 Credit Gift of Samuel A. Berger Object number 463.1954

No. : 300
Ginestet-Pouillon : E. 200
Title: Minne a La Jambe Étendue (state proof)
Medium: Etching and aquatint
Date: 1907



Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 24 x 17 cm **Sheet**: 32.3 x 22.8 cm
Print run: 7 state proofs
Auction: Ader: Estampes Modernes : Collection h. M. Petiet.Galerie sagot-le garrec
10, rue de Buci - 75006 Paris lot 340 850 EUR Résultats sans frais : 1 000EUR
Minne à la jambe étendue. 1907. Eau-forte, pointe sèche et aquatinte. 236 x 170. Ginestet et Pouillon 200. Exceptionnelle réunion de 7 épreuves d'état successifs, dont une tirée sur le cuivre biffé, abondamment annotée en pied au crayon par l'artiste (justificatif de tirage), sur vergé fort, l'épreuve de l'état définitif sur japon vergé mince, numérotée, toutes signées au crayon, une annotée « etat », en outre annotées en pied par H.-M. Petiet. Salissures, taches d'encre et léger empoussiérage. Toutes marges. Tirage définitif à 30 épreuves.
No. : 301
Ginestet-Pouillon : E. 200

Title: Minne a La Jambe Étendue (final state in Ginestet-Pouillon)

Medium: Etching and aquatint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24 x 17 cm
Sheet size: 32.3 x 22.8 cm
Print run: 7 state proofs; 30 proofs on Japon of the final state (confirmed, Ginestet-Pouillon had doubts on number); 3 on China



No. : 302
Ginestet-Pouillon : E. 201
Title: Minne de face
Medium: Etching
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 22,8 x 16,7 cm
Print run: Only a few trial proofs





No. : 303
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Minne de face
Medium: Etching
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 22,8 x 16,7 cm
Print run: Unknown number of proofs



No. : 304
Ginestet-Pouillon : E. 202
Title: 202 L'aide gracieuse (2nd state trial proof)
Medium: Etching and Drypoint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 19,7 x 14,7 cm
Sheet size: 23 x 16,4 cm
Print run: 4 state proofs and 30 final proofs
Museum:
Art Gallery of NSW, Sydney Gracious help(1907) L'aide gracieuse etching and drypoint. Edition iv of 4 states, 25/30 19.7 x 14.7 cm image; 25.7 x 22.4 cm sheet (irreg.) Credit Purchased 1985 Accession number 211.1985



No. : 305
Ginestet-Pouillon : E. 202
Title: 202 L'aide gracieuse (final state)
Medium: Etching and Drypoint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 19,7 x 14,7 cm
Sheet size: 23 x 16,4 cm
Print run: 4 state proofs and 30 final proofs
Museum:
Musée national des beaux-arts du Québec L'Aide gracieuse 1907 Eau-forte et pointe sèche, 25/30 23 x 16,4 cm (papier); 19,8 x 14,7 cm (image) Numéro d'inventaire1987.301 Don de Charles S.N. Parent

No. : 306
Ginestet-Pouillon : E. 203
Title: Trois Femmes Sur L'Herbe
Medium: Etching
Date: 1907



Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,7 x 24,6 cm
Sheet size: 21.5 x 28 cm
Print run: 30 (Ginestet-Pouillon says some proofs are numbered out of 50)
Museums:
Museum of Modern Art, New York Three Women on the Grass (Trois femmes sur l'herbe) 1907 Etching plate: 16.7 x 24.6 cm); sheet: 21.5 x 28 cm) Publisher Edmond-Honoré Sagot, Paris. Printer
Ed Sagot Edition 30 Credit Gift of the Curt Valentin Estate (by exchange) Object number 78.1957
Musée national des beaux-arts du Québec
Trois Femmes sur l'herbe ou Repos sur l'herbe 1907 Eau-forte, E.A. 25,5 x 32,7 cm (papier); 16,9 x 24,5 cm (image) Numéro d'inventaire1987.302 Don de Charles S.N. Parent

No. : 307
Ginestet-Pouillon : E. 204
Title: Les Femmes de Thrace (1st version)
Medium: Etching and Drypoint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24,9 x 16,8 cm
Print run: At least two trial proofs



No. : 308
Ginestet-Pouillon : E. 205
Title: Les Femmes de Thrace
Medium: Etching



Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 21,8 x 16,8 cm
Sheet size: 25.4 x 21.6 cm
Print run: 30
Museum:
Museum of Modern Art, New York The Women of Thrace (Les Femmes de thrace) 1907 Etching plate: 21.7 x 16.7 cm); sheet: 25.4 x 21.6 cm) Edition 30 Credit: Gift of the Curt Valentin Estate (by exchange) Object number 79.1957
Musée national des beaux-arts du Québec Les Femmes de Thrace 1907 Eau-forte, 10/30 25,6 x 22,4 cm (papier); 21,7 x 16,7 cm (image) Numéro d'inventaire1987.303 Don de Charles S.N. Parent

No. : 309
Ginestet-Pouillon : E. 206
Title: Femmes sur l'herbe
Medium: Etching
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 12,9 x 20 cm



Print run: one or two trial proofs



Print run: Some proofs printed in 1907

No. : 310
Ginestet-Pouillon : E. 207
Title: La Laitière (2nd state)
Medium: Etching
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,9 x 22,5 cm



No. : 311
Ginestet-Pouillon : E. 207
Title: La Laitière (final state)
Medium: Etching
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,9 x 22,5 cm
Print run: Some proofs printed in 1907; 12 signed proofs XII signed proofs printed in 1960; 60 unsigned proofs printed in 1966 for the Guilde Internationale de la Gravure, Lausanne
For Sale 2022 at C. & J. Goodfriend Drawings and Prints New York, NY (**http://www.drawingsandprints.com/SearchInventory/SearchDetails.cfm?id=18190**) La Laitière 1907 etching. Ginestet & Pouillon E-207 iii/iii; Auberty & Pérussaux N.D.; 167 x 225 cm Price: $1,500.00. ine proof impression, printed with plate tone, on Arches laid paper with full margins, inky finger marks in the margin and clearly an early (1907) printing, signed in pencil. There was a later edition of 12 in 1960 and an unsigned edition of 60 in 1966 for the Guilde de la Gravure, Lausanne. The plate was then cancelled.

No. : 312
Ginestet-Pouillon : E. 208
Title: L'enfant et la chèvre (1st state
Medium: drypoint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,8 x 27,3 cm
Sheet size:
Print run: A few proofs of each of four states





No. : 313
Ginestet-Pouillon : E. 208
Title: L'enfant et la chèvre
Medium: Etching and drypoint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,8 x 27,3 cm
Sheet size:
Print run: A few proofs of each of four states
Auction: **Thierry de Maigret** Estampes Anciennes & Modernes - Tableaux Des Xixème Et Xxème Siècles vendredi 24 mars 2017 13:30 Salle 11 - Drouot-Richelieu, 9, rue Drouot 75009 Paris Lot n° 266 250 - 300 EUR Résultats avec frais : 255EUR
L'enfant et la chèvre, 1907 - Reine le modèle, 1908 (Ginestet et Pouillon E 208, 233). 190 x 272. 249 x 169. Eau-forte et burin. Épreuves signées de l'état définitif, tirage à un petit nombre d'exemplaires ou à une soixantaine d'exemplaires. Petites ou bonnes marges aux deux planches.



No. : 314
Ginestet-Pouillon : E. 209
Title: Voitures de chevre (Final state)
Medium: Etching
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 20,8 x 29,8 cm
Sheet size:
Print run: Two signed and numbered proofs



No. : 315
Ginestet-Pouillon : E. 210
Title: Voitures de chevre (2nd version state proof)
Medium: Etching
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 20,8 x 29,8 cm
Sheet size:
Print run: Two trial proofs
For Sale 2022 at Conrad R. Graeber Fine Art (IFPDA) (https://www.printed-editions.com/artist/jacques-villon/voitures-de-ch%C3%A8vre-1re-version-conrad-r-graeber-fine-art-ifpda/)Etching 1907 One of only two impressions. Image Size: 8 1/4 x 11 3/4 inches Sheet Size: 11 3/8 x 17 3/8 inches Signed Condition: Excellent $3,600.00 Ex. collection: Henri M. Petiet.

No. : **316**
Ginestet-Pouillon : E. 210
Title: Voitures de chevre (2nd version Final state)
Medium: Etching
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 20,8 x 29,8 cm
Sheet size:
Print run: Some trial proofs and 60 of the final state (Ginestet-Pouillon)





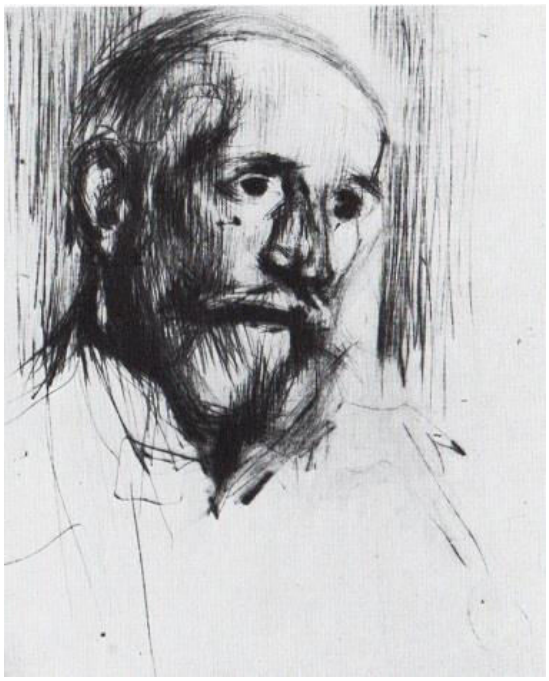
No. : 317
Ginestet-Pouillon : E. 211
Title: D'apres Rubens
Medium: Drypòint
Date: 1907
Printer: Eugène Delâtre
Plate size: 19,8 x 14,8 cm
Sheet size: 22.1 x 19.4 cm
Print run: 30 proofs of the final state
Comment: Menu for the 16th of May 1907 for the first communion of Pierre Delacour
Museum: **Philadelphia Museum of Art:** Menu Design, after Rubens 1907 Another impression of this print is inscribed to Villon's young cousin Pierre Delacour on the occasion of his first communion. Villon's signature in the plate, which is not present in this trial proof, humorously acknowledges Peter Paul Rubens as the inspiration for this work: "Jacques Villon rubenxit." Title: Menu Design, after Rubens 1907 Drypoint and etching, with hand coloring Plate: 7 11/16 x 5 13/16 inches (19.5 x 14.8 cm) Sheet: 8 11/16 x 7 5/8 inches (22.1 x 19.4 cm) Credit Line: Purchased with the Alice Newton Osborn Fund and with funds contributed by David M. Gwinn and Louis H. Aricson, 1974 Accession Number: 1974-71-1



No. : 318
Ginestet-Pouillon : E. 222
Title: Croquis Suzanne
Medium: Drypoint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16 x 13,2 cm
Sheet size:
Print run: a few proofs



No. : 319
Ginestet-Pouillon : E. 223
Title: Suzanne
Medium: Drypoint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 19,7 x 12,2 cm
Print run: a few proofs



No. : 320
Ginestet-Pouillon : E. 224
Title: Croquis Père
Medium: Drypoint
Date: 1907
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 17 x 14 cm
Print run: a few proofs

No. : 321
Ginestet-Pouillon : E. 225
Title: Yvonne aux mains croisées
Medium: Drypoint
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 39,6 x 30,4 cm **Sheet**: 63 x 43,5 cm
Print run: 25
Comment: Un portrait probant de la soeur de l'artiste, Yvonne, avec des relents psychologiques raffinés. pointe sèche, 1908, sur chine volant, une belle et délicate épreuve, avec de riches barbes, le seul état connu, avec grandes marges, signée en bas à droite au crayon, deux très courtes déchirures (qq. mm.) au coin supérieur droit et dans le bord du feuillet à droit, autrement en excellente condition P. 396x304mm., F. 630x435mm. Provenance: l'atelier de l'artiste. Cette belle estampe représente la soeur de l'artiste, Yvonne, avec un traitement probant et sensible de la jeune femme, l'un de ses portraits les plus émouvants. Ginestet & Pouillon notent 25 impressions, bien qu'il y ait manque de clarté en ce qui concerne l'édition de cette estampe.



No. : 322
Ginestet-Pouillon : E. 226
Title: Madeleine au Fauteuil / Petite Mutine
Medium: Drypoint on thin Japan paper
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 39,3 x 30,7 cm
Sheet size: 53,5 x 36,8 cm
Print run: 25
Museum: Musée national des beaux-arts du Québec Madeleine au fauteuil 1908. Pointe sèche, E.A. 53,5 x 36,8 cm (papier); 39,3 x 30,7 cm (image) No. d'inventaire 1987.305 Don de C. S.N. Parent



No. : 323
Ginestet-Pouillon : E. 227
Title: La bonne Gaby
Medium**: Drypoint**
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre



Plate size: 40,5 x 30,2 cm
Print run: 30
Auctions: **Swann:** 69●JACQUES VILLONLa Bonne Gaby.Drypoint on cream wove paper, 1908.405x302 mm; 16x12 inches, wide margins.Edition of 30. Signed in pencil, lowerright. Edition of 30. Published by Sagot,Paris, with the blind stamp (Lugt 2254,lower right).[1,000/1,500]
Ader: Estampes Anciennes & Modernes - 2nd Vacation - Lots 381 À 774. vendredi 25 mai 2018 Salle des ventes Favart, 3, rue Favart 75002 ParisJacques Villon (Gaston Duchamp, dit) (1875-1963)La Bonne Gaby. 1908. Pointe sèche. 300 x 400. Ginestet et Pouillon 227. Très belle épreuve sur japon, signée au crayon. Courts plis de manipulation aux bords du feuillet. Toutes marges non ébarbées. Tirage à 30 épreuves. Timbre sec : Ed. Sagot éd. (Lugt 2254).



No. : 324
Ginestet-Pouillon : E. 228
Title: Deux pauvres
Medium: Softground etching
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 30,7 x 18,8 cm
Print run: A few proofs

No. : 325
Ginestet-Pouillon : E. 229
Title: Petites Baigneuses / Les mignonettes
Medium: Drypoint and Softground etching
Date: 1908
Publisher: Sagot-Le Garrec Edition Paris
Printer: Eugène Delâtre
Plate size: 27 x 35,7 cm
Print run: A few proofs of the first state, before steelfacing. Then ten proofs and 25 proofs of the final state, in sanguine and bistre
Rijks Museum, Amsterdam.
Three girls bathing in a pool Petites baigneuses (original title)Les Mignonnettes (original title) Object number RP-P-1997-212. Edition 9/25 collector's mark,: Lugt handwritten in pencil: 'Petite Baigneuses' drypoint, etching and aquatint in black and red



Techniccolor etching / drypoint / aquatint Dimensions plate edge: height 268 mm × width 355 mm Donation from Mr. and Mrs. Van der Vossen-Delbrück, Amsterdam 1997
For Sale 2022 at Michel Fillion (https://www.michelfillion.com/detail.php?titre=villon-baigneuses-gravure) "Petites baigneuses ou les mignonnettes".Gravure originale sur papier chine, 1908, épreuve signée du premier état d'un tirage à 10 exemplaires. Papier : 31 X 44 cm.Dimensions de la gravure : 27 X 35.5 cm.
For sale 2022 at Gallery Michelle Champetier, Cannes (https://www.mchampetier.com/Drypoint-Jacques-Villon-42414-work.html)
Petites baigneuses ou Les Mignonnettes1908Original etching, drypoint and soft ground, signed in pencil by the artist, dry stamp of the publisher. Sagot-Le Garrec Edition, Paris. Edition : 10 proofs in black and 25 proofs in red chalk and sepiaNumber : 22/25 Paper : Strong wove paper Illustration size : 35,7 x 27 cm 50 x 32,6 cm: 2200 euros

No. : 326
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Fillette Agenouille / Appuyée a une console / Petit Nu (1st state)
Medium: Drypoint and etching
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15 x 29 cm
Sheet size: 25,7 x 32,8 cm
Print run: 50 (Ginestet-Pouillon do not mention any state or trial proofs, but he have located several of them)



No. : 327
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Fillette Agenouille / Appuyée a une console / Petit Nu (2nd state)
Medium: Drypoint and etching
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15 x 29 cm
Sheet size: 25,7 x 32,8 cm
Print run: 50 (Ginestet-Pouillon do not mention any state or trial proofs, but he have located several of them)
For Sale 2022 at Childs Gallery (https://childsgallery.com/work/fillette-agenouill-e-or-appuy-e-a-une-console-or-petit-nu/) $3,500



No. : 328
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Fillette Agenouille / Appuyée a une console / Petit Nu (trial proof)
Medium: Drypoint and etching
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15 x 29 cm
Sheet size: 25,7 x 32,8 cm
Print run: 50 (Ginestet-Pouillon do not mention any state or trial proofs, but he have located several of them)
Auction: Swann Galleries: Sale 2126 - Lot 523 Price Realized: $ 2,400 Estimate: $ 2,500 - $ 3,500 JACQUES VILLON Fillette agenouillée. Drypoint and etching, 2 impressions, 1908. Both 150x200 mm; 6x8 inches, full margins. Both artist's proofs, aside form the edition of 50. Both signed and inscribed "essai" in pencil, lower margin. Very good impressions. Ginestet/Pouillon 230.



No. : 329
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Fillette Agenouille / Appuyée a une console / Petit Nu (state proof No. 9)
Medium: Drypoint and etching
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15 x 29 cm
Sheet size: 25,7 x 32,8 cm
Print run: 50 (Ginestet-Pouillon do not mention any state or trial proofs, but he have located several of them)
Museum: **Musée national des beaux-arts du Québec**
Fillette agenouillée, appuyée à une console 1908 Eau-forte et pointe sèche 25,7 x 32,8 cm (papier); 15 x 20 cm (image) Numéro d'inventaire 1987.307 Don de Charles S.N. Parent





No. : 330
Ginestet-Pouillon : E. 230
Title: Fillette Agenouille / Appuyée a une console / Petit Nu (proof illustrated by Ginestet-Pouillon)
Medium: Drypoint and etching
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15 x 29 cm
Sheet size: 25,7 x 32,8 cm
Print run: 50 (Ginestet-Pouillon do not mention any state or trial proofs, but he have located several of them)



No. : 331
Ginestet-Pouillon : E. 233
Title: Reine le modèle
Medium: Etching
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24,9 x 16,9 cm
Sheet size: 45 x 33 cm
Print run: 60
For Sale 2022 Galerie Raasch D-42699 Solingen (https://www.grafik-galerie-online.de/shop/de/Villon--Jacques----Akt-Signiert--ArtNr2159.html) Artist: Villon, Jacques Title: Akt. Technique: Drypoint on wove paper. Signature: Signed in the plate. Signed by hand. Inscribed : e233 pure le modele Format: Sheet: 45 x 33 Motif: 25 x 17. 480.00 EUR
Auctions: Piasa: Lot 196 Reine le modèle. 1908. Eau-forte. 249 x 169. Piasa Drouot Richelieu, salle 9 - 9, rue Drouot 75009 - Paris 30 September 1999Eau-forte. 249 x 169. G. et P. 233. Bonne épreuve d'atelier tirée de guingois sur vélin fort, signée. Rousseurs, empoussiérage et salissures aux bords du feuillet recto et verso. Toutes marges non ébarbées. Tirage total à 60 épreuves.
Ader Gravures Modernes, 50e et dernière vente Petiet 25 novembre 2017: Lot n° 296 180 - 180 EUR Résultats avec frais Résultat : 500EUR Reine le modèle. 1908. Eau-forte. 249 x 170. Ginestet et Pouillon 233. Très belle épreuve d'essai tirée de guingois sur vélin blanc fort, signée au crayon.

No. : 332
Ginestet-Pouillon : E. 234
Title: La chèvre (2nd state)
Medium: Drypoint
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 13,9 x 17,8 cm



No. : 333
Ginestet-Pouillon : E. 234
Title: La chèvre (16th state)
Medium: Drypoint
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 13,9 x 17,8 cm
Sheet size: 17 working trial states



No. : 334
Ginestet-Pouillon : E. 234
Title: La chèvre (final state)
Medium: Drypoint
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 13,9 x 17,8 cm
Print run: Ginestet-Pouillon, quoting Sagot, says there were 17 working trial states, of which 6 before the extension of the tail of the goat, the 17th state being before the inclusion of the engraved signature. And 30 proofs of the final state.
Auctions: **Ader** Estampes anciennes et modernes: Lot 164 180 - 200 EUR Résultat : 200EUR Jacques Villon (Gaston Duchamp, dit) (1875-1963) La Chèvre. 1908. Pointe sèche. 178 x 136. Ginestet et Pouillon 234. Très belle épreuve sur vélin blanc fort, signée à la mine de plomb. Petite tache claire circulaire sur la signature. Toutes marges. Tirage définitif à 30 épreuves. Timbre sec: Ed. Sagot éditeur, Paris (Lugt 2254) Cadre





No. : 335
Ginestet-Pouillon : E. 235
Title: **Miss** Évelyne (Madame Villon)
Medium: Drypoint
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 55,3 x 41,8 cm
Sheet size: 70,8 x 54,6 cm
Print run: Some proofs of the 1st state before steel facing; then 15 proofs on Japon with engraved signature and date; 50 proofs of final state without date.
Museum: **Musée national des beaux-arts du Québec** Miss Évelyne1908 Pointe sèche, 39/50 71,8 x 55,3 cm (papier); 55,3 x 41,6 cm (image) Numéro d'inventaire 1987.308 Don de Charles S.N. Parent
Auctions:
Tajan: Ancient & Modern Prints November 17, 2015 Paris, France Lot 492 MISS EVELYN. 1906. Estimate: 350 € - 500 € 563 x 415. Pointe sèche sur vergé sans doute doublée. Épreuve signée en bas à droite, légères oxydations, infimes enfoncements, minuscules taches. Petites marges. Feuillet : 600 x 450.
Christie's (**illustrated here**) 4 Nov - 18 Nov 2021 | Online Auction 20567 A Graphic Century - 1875-1975 Lot 114 JACQUES VILLON (1875-1963) Miss Évelyne Price Realised USD 1,250 Estimate USD 1,000 - USD 1,500 drypoint, on Arches laid paper, 1908, the third (final) state, signed in pencil, numbered 'No. 15' (from the edition of 50), with wide margins, framed Image: 215⁄8 x 161⁄8 in. (550 x 412 mm.) Sheet: 277⁄8 x 211⁄2 in. (708 x 546 mm.)

No. : 336
Ginestet-Pouillon : E. 236
Title: Le banc de pierre / Au jardin (1st state)
Medium: Drypoint on Arches cream laid paper
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 53,8 x 42 cm
Sheet size: 81.6 x 66.36 cm
Print run: According to Ginestet-Pouillon, there would be 2 proofs of the first state (without the bench); 2 of the 2nd state with the bench and darkening of the coat; 25 proofs of the third state; 20 proofs of the final state with the signature on the bench)
Museum: University of Michigan Museum of Art (UMMA) Accession Number 2008/2.419 Le Banc de Pierre au Jardin drypoint on Arches cream laid paper 32 1/8 in. x 26 1/8 in. (81.6 cm x 66.36 cm) Credit Line Gift of Ruth W. and Clarence J. Boldt, Jr. First impression of first state. Paper size: h 71 1/2cm x w 55 2/5cm. Plate size: lh 53 2/5cm & rh 53 3/5cm x w 41 2/5cm. Image size: h 52 7/10cm x tw 40 3/5cm & bw 40 4/5cm.





No**. : 337**
Ginestet-Pouillon : E. 236
Title: Le banc de pierre / Au jardin (2nd state)
Medium: Drypoint on velin
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 53,8 x 42 cm
Sheet size: 81.6 x 66.36 cm
Print run: According to Ginestet-Pouillon, there would be 2 proofs of the first state (without the bench); 2 of the 2nd state with the bench and darkening of the coat; 25 proofs of the third state; 20 proofs of the final state with the signature on the bench)

No**. : 338**
Ginestet-Pouillon : E. 236
Title: Le banc de pierre / Au jardin (3rd state)
Medium: Drypoint on velin
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 53,8 x 42 cm
Sheet size: 81.6 x 66.36 cm
Print run: According to Ginestet-Pouillon, there would be 2 proofs of the first state (without the bench); 2 of the 2nd state with the bench and darkening of the coat; 25 proofs of the third state; 20 proofs of the final state with the signature on the bench)



No. : 339
Ginestet-Pouillon : E. 236
Title: Le banc de pierre / Au jardin (final state)

Medium: Drypoint on velin
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 53,8 x 42 cm
Sheet size: 81.6 x 66.36 cm
Print run: According to Ginestet-Pouillon, there would be 2 proofs of the first state (without the bench); 2 of the 2nd state with the bench and darkening of the coat; 25 proofs of the third state; 20 proofs of the final state with the signature on the bench)



No. : 340
Ginestet-Pouillon : E. 237
Title: Jeune femme au piano
Medium: Drypoint
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 50,9 x 39,5 cm
Sheet size:
Print run: 25
Auctions:
Cornette de Saint Cyr: Estampes Modernes et Contemporaines Lot n° 69 2 500 - 3 000 EURJACQUES VILLON (1975-1963)JEUNE FEMME AU PIANO, 1908 (Ginestet-Pouillon, E.237) Pointe-sèche Signée et numérotée 7-25 36 x 49,5 cm



Sotheby's: Prints & Multiples /Lot 157Estimate4,000 - 6,000 USDJeune femme au piano and Devant un guignol (Ginestet/Pouillon 237 and 241) Etching 18 x 13 1/2 inches Two drypoints, 1908 and 1909, each signed in pencil, the first numbered 13/25, the second numbered 'No. 17', from the total edition of 50, on laid paper, the second with the blindstamp of the publisher, Ed. Sagot, Paris, framed (2 prints)

No. : 341
Ginestet-Pouillon : E. 238
Title: Suzanne au piano (state proof)
Medium: Drypoint (with aquatint)
Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 53,5 x 41,8 cm
Sheet size: 65 x 49,9 cm
Print run: Several states; 25 proofs of the final one



No. : 342
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Suzanne au piano (final state)
Medium: Drypoint (with aquatint)



Date: 1908
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 53,5 x 41,8 cm
Sheet size: 65 x 49,9 cm
Print run: Several states; 25 proofs of the final one
Museum: **Musée national des beaux-arts du Québec** Suzanne au piano 1908 Pointe sèche et aquatinte 65 x 49,9 cm (papier); 53,9 x 41,9 cm (image) Numéro d'inventaire 1987.309 Don de Charles S.N. Parent
Auctions: **Swann:** 19th & 20th Century Prints & Drawings Sep 20, 2007 - Sale 2121 Lot 655 Unsold Estimate: $ 3,000 - $ 5,000 Drypoint, 1908. 540x420 mm; 21 1/4x16 1/2 inches, full margins. Edition of 25. Signed in pencil, lower right. A very good impression. Ginestet/Pouillon 238.

No. : 343
Ginestet-Pouillon : E. 239
Title: Enfant au piano
Medium: Drypoint
Date: 1909
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 40 x 30,4 cm
Sheet size: 60,5 x 43,6 xm
Print run: 16 proofs
For Sale 2022 (https://www.printed-editions.com/artist/jacques-villon/enfant-au-piano-stanza-del-borgo-ifpda/) **at** **Stanza del Borgo** (IFPDA)
Enfant Au Piano by Jacques Villon Drypoint 1909 Edition Size: 1/16 Sheet Size: 60,5 x 43,6 cm Signed Condition: Pristine. Price on Application.
To the plate-mark 400 x 304 mm, the entire sheet measuring 605 x 436 mm
Drypoint, signed in the plate Jacques Villon, signed in pencil at bottom right
Jacques Villon, numbered at bottom left 1/16, inscribed in pencil lower right Bon à tirer / 16 épreuves



A fine impression, printed with tone on laid paper with arches watermark. With full, uncut margins, in very good condition.
Jacques Villon (born Gaston Duchamp), master of Cubist printmaking, was the elder brother of artists Raymond Duchamp – Villon and Marcel Duchamp. Villon had a spare and gentle demeanour, accompanied by a devotion to precise analysis and a meticulous attention to process and craftsmanship. A printmaker throughout his career, he also began painting seriously in about 1910 and continued as a painter until his death. Villon closely analyzed his subjects, fragmenting them into Cubist facets, dividing them into stacked planes viewed from above, or infusing them with what he called an inner line of movement. While he had an unsurpassed ability to suggest volume and tone with the black-and-white lines of an etching, he demonstrated an equally acute and subtle sense of color in his paintings.
Jacques Villon learned the methods of intaglio printmaking from his maternal grandfather Émile Nicolle. The young artist portrayed his grandfather in one of his first etchings in 1891.

Villon moved to Paris to study law in 1894, and he soon began submitting drawings to illustrated newspapers. He simultaneously started producing superb color aquatints in the sophisticated manner of the Belle Époque, many of which were inspired by the French artists Henri de Toulouse-Lautrec and Paul Helleu.
Around 1907, Villon began to make black-and-white etchings and drypoints almost exclusively, abandoning the colour aquatints he had previously preferred. Soon he eliminated detail and simplified the forms in his compositions, shifting radically away from the elegant Belle Époque manner. The spare Young Girl at the Piano is among the earliest examples of Villon's new style. He continued to portray the cabaret subjects typical of his earlier work, however, rather than describing the figures in detail, he began reducing their forms to simplified patches of parallel strokes, a method that prefigures the segmented, faceted planes in which he rendered the characters in his Cubist prints.
In 2001, the Philadelphia Museum of Art organized an exhibition devoted to Villon, presenting 33 prints and one drawing donated to the museum by the Judith de Rothschild Foundation. The exhibition included an example of our drypoint.
Auctions:
Rossini (illustrated): 19th-20thC Drawings, Paintings and Sculptures by Rossini Maison de Ventes aux Enchères June 25, 2009 Child Playing Piano, Drypoint On Paper By Jacques Villon. Signed On The Lower Right. Sold: €800 Estimate: €800 - €1,200 June 25, 2009
Enfant au piano, 1909 Pointe sèche sur vergé, n° 11 / 16 (traces de plis principalement en marge, lavée), signée en bas à gauche dans la planche, signée en bas à droite,
40 x 30 cm (feuille : 56 x 38 cm).
Ader: Estampes Anciennes et Modernes - 2ème Partie chez Ader Salle des ventes Favart - 3 rue Favart 75002 Paris Paris 20 mai 2016 Lot 554 - Enfant au piano. 1909. Pointe[...] Enfant au piano. 1909. Pointe sèche. 300 x 400. Ginestet et Pouillon 239. Très belle épreuve sur vergé ivoire, numérotée et signée au crayon. Rousseurs claires. Plis obliques au bord droit du feuillet. Courte déchirure en pied. Toutes marges. Rare. Tirage à 16 épreuves.



No. : 344
Ginestet-Pouillon : E. 241
Title: Devant un gignol (1st state G-P)
Medium: Drypoint
Date: 1909
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 40,2 x 30,3 cm
Sheet size: 50,7 x 36,3 cm
Print run: 5 states, the fifth being printed at least by 50 proofs (Ginestet-Pouillon), actually 25 proofs

No. : 345
Ginestet-Pouillon : E. 241
Title: Devant un gignol (1st state 2 plates not in G-P)
Medium: Drypoint
Date: 1909
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 40,2 x 30,3 cm
Sheet size: 50,7 x 36,3 cm
Print run: 5 states, the fifth being printed at least by 50 proofs (Ginestet-Pouillon), actually 25 proofs





No. : 346
Ginestet-Pouillon : E. 241
Title: Devant un gignol (additional 1st state proof not in G-P)
Medium: Drypoint
Date: 1909
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 40,2 x 30,3 cm
Sheet size: 50,7 x 36,3 cm
Print run: 5 states, the fifth being printed at least by 50 proofs (Ginestet-Pouillon), actually 25 proofs



No. : 347
Ginestet-Pouillon : E. 241
Title: Devant un gignol (2nd state G-P)
Medium: Drypoint
Date: 1909
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 40,2 x 30,3 cm **Sheet**: 50,7 x 36,3 cm
Print run: 5 states, the fifth being printed at least by 50 proofs (Ginestet-Pouillon), actually 25 proofs



No. : 348
Ginestet-Pouillon : E. 241
Title: Devant un gignol (3rd state G-P)
Medium: Drypoint
Date: 1909
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 40,2 x 30,3 cm **Sheet**: 50,7 x 36,3 cm
Print run: 5 states, the fifth being printed at least by 50 proofs (Ginestet-Pouillon), actually 25 proofs



No. : 349
Ginestet-Pouillon : Not in Ginestet-Pouillon E. 241
Title: Devant un gignol (3rd state not in G-P Note the lines crossing the gentleman's shoulders)
Medium: Drypoint
Date: 1909
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 40,2 x 30,3 cm
Sheet size: 50,7 x 36,3 cm
Print run: 5 states, the fifth being printed at least by 50 proofs (Ginestet-Pouillon), actually 25 proofs
Museum: **Musée national des beaux-arts du Québec**
Devant un guignol 1909 Pointe sè4che, 3e état (4e épreuve) 50,7 x 36,7 cm (papier); 39,4 x 29,4 cm (image) Numéro d'inventaire1998.30 Don de Charles S.N. Parent

No**. : 350**
Ginestet-Pouillon : E. 241
Title: Devant un gignol (final state
Medium: Drypoint
Date: 1909
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 40,2 x 30,3 cm
Sheet size: 50,7 x 36,3 cm
Print run: 5 states, the fifth being printed at least by 50 proofs (Ginestet-Pouillon), actually 25 proofs
Museum:
Fine Arts Museums of San Francisco Devant un Guignol 1909. Drypoint In Two Tones Image: 401 x 300 mm (15 13/16 x 11 13/16 in.); Sheet: 507 x 363 mm (19 15/16 x 14 5/16 in.) Department: Achenbach Foundation Accession Number:1975.1.249 Acquisition Date:1975-01-01 Credit Line:Museum purchase, Mrs. Prentis Cobb Hale Memorial Fund Exhibition History: CPLH, Animals Real and Imagined, Nov 21, 1981 - Feb 7, 1982.

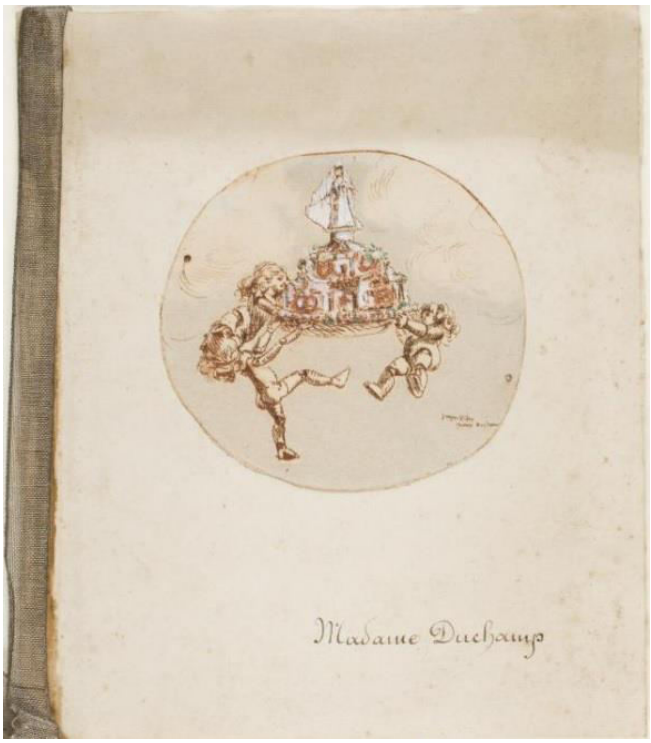


Auctions:
Christie's 2010 | Live Auction 5039 Old Master & Decorative, Modern & Contemporary Prints Lot 433 Devant un guignol (Ginestit & Pouillon 241) Price realisedGBP 2,375EstimateGBP 1,200 - GBP 1,800 Closed: 8 Dec 2010 drypoint in black and sepia, 1909, on laid paper, fifth (final) state, signed in pencil and inscribed 'No. 5', from the edition of approx. 50, with the blindstamp of the publisher Ed Sagot, Paris (Lugt 2254), the full sheet, in very good condition aside from some pale unobtrusive foxing P. 398 x 301 mm., S. 505 x 361 mm.
Bonhams: LOT 200 JACQUES VILLON Devant un guignol 1909; US$ 6,000 - 8,000 € 5,300 - 7,100 20 May 2008, 10:00 PDT San Francisco Drypoint printed on laid paper in black and sepia, fifth (final) state, signed in pencil and inscribed 'No. 11', from the edition of approx. 50, with the blindstamp of the publisher Ed Sagot, Paris (Lugt 2254), with full margins, in very good condition aside from a small expertly repaired hole in dog's back, pale discoloration in margins, pale backboard staining, light surface soiling in margins, Japanese paper hinges at upper sheet edge, verso.15 5/8 x 11 7/8in sheet 19 7/8 x 14 1/8in

No. : 351
Ginestet-Pouillon : E. 242
Title: L'Epingle a Chapeau
Medium: Drypoint
Date: 1909
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 40 x 31,7 cm
Sheet size: 45.5 x 36.4 cm
Print run: 20 proofs only
Museum: **National Gallery of Art**, Washington The Hatpin (L'épingle à chapeau), 1909. drypoint in black on laid paper plate: 40 x 31.7 cm (15 3/4 x 12 1/2 in.) sheet: 45.5 x 36.4 cm (17 15/16 x 14 5/16 in.) Credit Line Ailsa Mellon Bruce Fund. Accession Number 1988.61.1 Exhibition History: Six Centuries/Six Artists, National Gallery of Art, Washington, 1997.
Auction Modern and Contemporary Art at Mercier & Cie Hôtel des ventes de Lille 23 October 20215- Jacques VILLON (1875-1963) Lot 5 L'épingle à chapeau, 1909
Pointe sèche sur papier, signée au crayon en bas à droite, justifiée sur 20 ex. 40 x 31,7 cm
Insolé. Bibliographie : Auberty & Pérussaux, n° 160 (repr.) Ginestet & Pouillon, n° E242, pp. 150-151 (repr.).



For Sale 2022 at Childs Gallery (https://childsgallery.com/work/lepingle-a-chapeau-the-hat-pin/) $ 1,800
For Sale 2022 at New England Art Exchange (https://www.neartexchange.com/index.php/product/lepingle-chapeau-hat-pin) L'Epingle A Chapeau, The Hat Pin. A fine example of the Drypoint work of French artist Jacques VIllon. The title of this work is :"L'Epingle A Chapeau", the hat pin. This image was created and printed in 1909. The image is editioned lower left as 12/20. A rare image. The drypoint measures 15X12 inches, printed on a medium weight, watermarked, laid type paper. very fine condition, a rich impression showing a velvet burr of ink throughout the figure. This drypoint is clearly signed in pencil by the artist lower right border. $1400.00



No. : 352
Ginestet-Pouillon : E. 243
Title: Menu de première communion
Medium: Drypoint
Date: 1909
Printer: Eugène Delâtre
Plate size: 9,1 x 10 cm (21 x 13,7 cm the cut plate)
Sheet size:
Print run: Some trial proofs gefore cutting the plate and some afterwards, some painted with gouache
Comment: Made jointly by Jacques Villon and his brother Marcel Duchamp (the latter drawing the cake)
Museum: Philadelphia Museum of Art: First Communion Menu (Menu de Première Communion) 1909. Jacques Villon (Gaston Duchamp), French, 1875 - 1963, and Marcel Duchamp, Villon collaborated on this plate with his brother Marcel Duchamp, and both of them signed it. When asked about this composition many years later, Duchamp said "maybe I did the cake." Drypoint with hand coloring Plate diameter: 3 1/2 inches (8.9 cm) Sheet: 9 3/4 x 6 5/8 inches (24.8 x 16.8 cm) Credit Line: Gift of Jacqueline, Paul, and Peter Matisse in memory of their mother, Alexina Duchamp, 1998. Accession Number: 1998-4-3



No. : 353
Ginestet-Pouillon : E. 243
Title: Menu de première communion
Medium: Drypoint
Date: 1909
Printer: Eugène Delâtre
Plate size: 9,1 x 10 cm (21 x 13,7 cm the cut plate)
Sheet size:
Print run: Some trial proofs gefore cutting the plate and some afterwards, some painted with gouache
Comment: Made jointly by Jacques Villon and his brother Marcel Duchamp (the latter drawing the cake)
Auctions: Piasa: Estampes Anciennes, Modernes et Contemporaines chez Piasa, Paris
Fin de la vente: le 06 novembre 2003Lot 84 - Marcel Duchamp et Jacques Villon - Menu de première communion (Sujet circulaire, diamètre 98-100, sur cuivre rectangulaire 168 x 249). Rouen, 1908. Eau-forte. Schwarz 124 (a ?) ; Ginestet et Pouillon 243. L'une des quelques épreuves d'essai du 1er état (?) tirée à l'aide de deux cuivres sur vélin fort chamois, signée par Jacques Villon, reprise à la gouache blanche. Forte oxydation du feuillet. Rousseurs. Traces d'adhésif au verso. Selon Ginestet et Pouillon,

“gravure réalisée par les deux frères ; le bas a sans doute été fait par Jacques Villon, le gâteau par Marcel Duchamp”. De toute rareté. Tous états confondus, Schwarz ne recense que 9 épreuves de cette planche.
1 500 / 1 800 €



No. : 354
Ginestet-Pouillon : E. 243
Title: Menu de première communion
Medium: Drypoint
Date: 1909
Printer: Eugène Delâtre
Plate size: 9,1 x 10 cm (21 x 13,7 cm the cut plate)
Sheet size:
Print run: Some trial proofs gefore cutting the plate and some afterwards, some painted with gouache
Auction: Jacques Villon (Damville 1875-Puteaux 1963) - "Menu de première Communion" Puntasecca - Signed - Prova di stampa - without frame - 1909
Drypoint, circular plate diameter 9.5x10 cm, on sheet with imprint of rectangular copper of 24.5x16.8 cm Artist’s signature and his brother Marcel Duchamp’s signature, collaborating to the making of the work, engraved and by Villon in pencil with annotation 'essai'. Printed on beautiful laid paper.
De Ginestet-Pouillon n. 243.



No. : 355
Ginestet-Pouillon : E. 244
Title: Dans La Foret / La belle et la bête (1st state)
Medium: Drypoint with etching
Date: 1909
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 40 x 31,5 cm
Print run: A few proofs

No. : 356
Ginestet-Pouillon : E. 244
Title: Dans La Foret / La belle et la bête (final state)
Medium: Drypoint with etching



Date: 1909
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 40 x 31,5 cm
Print run: A few proofs of 1st state without background and 10 proofs of final state
Auctions: Skinner: 2673B Boston September 20, 2013 American & European Works of Art Lot #170 Dans la forêt Sold for:$960 Dans la forêt, alternatively titled La belle et la bête, 1909, final state of 2, edition of 10 (Ginestet & Pouillon, E244). Signed "Jacques Villon" in pencil l.r. Etching and drypoint on Arches laid paper with watermark, plate size 15 3/4 x 12 1/2 in. (39.9 x 31.6 cm),matted, unframed. Condition: Margins 2 1/2 inches or more with deckled edges, soiling to margins, pencil annotations to lower edge.
Estimate $500-700



No. : 357
Ginestet-Pouillon : E. 245
Title: Nu Debout Bras en l'Air
Medium: Drypoint and etching
Date: 1909
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 55 x 41,5 cm
Sheet size: 72 x 55 cm
Print run: 23
Auctions:
Christie's: 2012 | Live Auction 6755 Prints & Multiples Including an Important Collection by Henry Moore. Lot 64 Jacques Villon (1875-1963) Nu debout bras en l'air (Ginestet & Pouillon E245) Price realised GBP 875 Estimate GBP 800 - GBP 1,200 Closed: 20 Sep 2012 etching with drypoint, 1909-10, on watermarked laid paper, signed in pencil, numbered 3/23, with wide margins, some tears running from the sheet edges to the image, creasing mainly in the margins, light and time stained, some paper loss and other surface defects; with Le Cheval (G & P E295), etching, 1921, on wove paper, signed, dated and inscribed 'tir /50' in pencil, and Le Grand Dessinateur Assis (Ginestet & Pouillon E385) etching with drypoint, 1935, on laid paper, a good impression with much burr, signed in pencil, numbered 10/50, with wide margins, mount stained, two pencil annotations at the lower left sheet edge, otherwise in good condition; with Portrait de Racine77 from Cantique Spirituel (G & P E484), etching with drypoint, 1945, on watermarked wove paper, a good impression printing with burr, signed in pencil, aside from the book edition of 250, wide margins, unobtrusive creasing throughout, minor scattered foxing and soiling in the margins and verso P. 550 x 410 mm., S. 720 x 550 mm. (and smaller) (4). Provenance Walter Pach (1883-1958), New York; then by descent to the 2012 owners
Cohen: Important Prints and Engravings from the XXth Century Collection (First part) Collection Jacqueline et Bernard Gheerbrant Fondateur de la Librairie-Galerie La Hune Estampes et Gravures du XXe Siècle at Calmels Cohen Drouot Richelieu - Salle 7 - 9, rue Drouot - 75009 Paris 31 May 2005 Lot 9 Jacques Villon - Nu debout bras en l'air , 1909-1910 Eau-forte et pointe sèche, signée dans la planche ; signée et numérotée 11/23 63,8 x 48,9 cm GPE 245 400 / 500 euros

No. : 358
Ginestet-Pouillon : E. 246
Title: Nu couché
Medium: drypoint and aquatint on arches
Date: 1909-1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 34,6 x 45,7 cm
Sheet size: 44.4 × 60.8 cm
Print run: 20
Museum**:** Yale University Art Gallery Nu couché (Reclining Nude) 1910 Etching and drypoint**.** platemark: 34.6 × 45.6 cm (13 5/8 × 17 15/16 in.) sheet: 44.4 × 60.8 cm (17 1/2



For Sale 2022 at Childs Gallery (https://childsgallery.com/work/nu-couch/) $ 6,500



No. : 359
Ginestet-Pouillon : E. 247
Title: Femme assise nue
Medium: Drypoint
Date: 1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 39,2 x 30,6 cm
Sheet size: 55.6 x 37 cm
Print run: 15
Museums:
Museum of Modern Art, New York Seated Nude (Femme assis nue) 1910 Drypoint plate: 39.1 x 30.4 cm); sheet 55.6 x 37 cm) Edition 15 Credit Larry Aldrich Fund Object number 195.1954
Rijks Museum, Amsterdam Femme assise nue (original title on object) Object numberRP-P-2004-925 collector's mark, verso, stamped: Lugt 2228 collector's mark, verso, stamped: Lugt 5031Technicdry needle / plate tone. Dimensionsplate edge: height 391 mm × width 304 mm credit line Donation from Mr. and Mrs. Van der Vossen-Delbrück, Amsterdam 2004 donation
Auctions:
Cohen: Important Prints and Engravings from the XXth Century Collection (First part) at Calmels Cohen. Drouot Richelieu - Salle 7 - 9, rue Drouot - 75009 Paris 31 May 2005. Lot 7 Jacques Villon - Femme assise nue, 1909-1910. Pointe sèche signée dans la planche, signée et numérotée 6/15 56 x 37,5 cm GPE 247 500 / 700 euros
Piasa: Petiet's Prints chez Piasa, Paris End of sale: the 13 June 2002 Lot 214 - Jacques VILLON - Femme assise nue. 1910. Pointe sèche. 392 x 306. Ginestet et Pouillon 247. Très belle épreuve tirée avec teinte de fond sur vergé crème, numérotée et signée. Légères salissures, traces de plis et rousseurs claires aux bords du feuillet. Toutes marges. Rare. Tirage à 15 épreuves. 1000 €



No. : 360
Ginestet-Pouillon : E. 248
Title: Femme Debout de Dos
Medium: Etching
Date: 1909-1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 31,8 x 19,3 cm **Sheet**: 55,5 x 37,4 cm
Print run: 15
Auctions:
Cohen: Important Prints and Engravings from the XXth Century Collection (First part) at Calmels Cohen Drouot Richelieu - Salle 7 - 9, rue Drouot - 75009 Paris 31 May 2005
Lot 8 Jacques Villon - Femme debout de dos, 1909-1910 Eau-forte signée dans la planche ; signée et numérotée 13/15 au crayon 55,5 x 37,4 cm GPE 248 Modèle fréquemment utilisé par Villon et Duchamp, rue Caulaincourt ces années 1910, et sans doute par Picasso 500 / 700 euros



No. : 361
Ginestet-Pouillon : E. 248
Title: Femme Debout de Dos (cancelled plate)
Medium: Etching
Date: 1909-1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 31,8 x 19,3 cm
Sheet size: 55,5 x 37,4 cm
Print run: A few proofs
For Sale 2022: Galerie Xavier Seydoux (http://www.galerie-seydoux.fr/jacques-villon-femme-debout-de-dos-1909-1910/)
Femme debout de dos, 1909-1910Eau-forte originale et pointe sèche 318 [553] x 192 [375] 500 €Ginestet et Pouillon n°248. Belle épreuve sur vergé, annotée et signée, imprimée sur le cuivre rayé. Petite tache verte dans la lettre; traces de plis de manipulation marginales. Tirage à 15 épreuves. Rare.



No. : 362
Ginestet-Pouillon : E. 249
Title: Bal du Moulin Rouge (1st state)
Medium: Etching
Date: 1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 39,2 x 30 cm
Print run: a few proofs



No. : 363
Ginestet-Pouillon : E. 249
Title: Bal du Moulin Rouge (2nd state)
Medium: Etching
Date: 1910
Publisher: Sagot éditeur
Printer: Eugène Delâtre
Plate size: 39,2 x 30 cm
Print run: Two proofs

No. : 364
Ginestet-Pouillon : E. 249
Title: Bal du Moulin Rouge (third state)
Medium: Etching
Date: 1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 23,3 x 30 cm
Sheet size: 29.2 x 45.9cm
Print run: 2 proofs
Museum: **Philadelphia Museum of Art: Ball at the Moulin Rouge**



1910 Jacques Villon (Gaston Duchamp), French, 1875 – 1963 Villon made three versions of this composition. The initial print depicted a vast interior space filled with

dancers, an orchestra, and a lone soldier looking down from a balcony. Villon made the print shown here by cutting off part of the plate, removing the upper part of the dance hall and bringing the orchestra and dancers into closer range. He then cut the plate again and intentionally eliminated the visual logic of the space, suspending the dancers in an ambiguous area framed by the balcony and the orchestra box. Villon's removal of traditional perspective from the composition with the second reduction of the plate suggests his budding interest in Cubist spatial construction, in which the figures can be seen from multiple points of view. His method of drawing the figures in simplified, angular planes also foreshadows the style he used in his Cubist prints. Title: Ball at the Moulin Rouge 1910 Etching Plate: 9 1/8 × 11 7/8 inches (23.2 × 30.2 cm) Sheet: 11 1/2 x 18 1/16inches (29.2 x 45.9cm) Credit Line: 125th Anniversary Acquisition. Gift of The Judith Rothschild Foundation, 2001 Accession Number: 2001-9-2



No. : 365
Ginestet-Pouillon : E. 249
Title: Bal du Moulin Rouge (4th state Guard)
Medium: Etching
Date: 1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 23,3 x 9,7 cm
Sheet: 38 x 28 cm
Print run: A few proofs in 1910 and later a large number to accompany a book
Museum:
Fine Arts Museums of San Francisco
Bal du Moulin Rouge 1910 Etching In Olive Green 22.8 x 9.5 cm (image) Department:Achenbach Foundation Accession Number:1962.97.1 Acquisition Date:1962-01-01 Credit Line:Museum purchase, Achenbach Foundation for Graphic Arts Endowment Fund **Artnet**: Bal du Moulin Rouge , 1910–1910 Medium: Etching 23.7 x 30.5 cm
For Sale 2022 Plazzart (illustrated) (https://www.plazzart.com/fr_FR/achat/art-moderne/jacques-villon-le-garde-du-bal-du-moulin-rouge-gravure-originale-signee-470692) Le garde du bal du Moulin rouge - Gravure originale Signée 2 Le garde du bal du Moulin rouge, 1910 Gravure originale Signée au crayon en bas à droite Sur vélin 38 x 28 cm - Hauteur : 38 cm - Largeur : 28 cm En vente Prix : 290 € TTC Frais et Taxes compris
For Sale 2022 at Davidson Galleries (https://www.davidsongalleries.com/products/le-garde-for-bal-du-moulin-rouge-on-grey-stock-bal-du-moulin-rouge) Le Garde Municipale De Moulin Rouge Regular price $475.00 USD Series: Bal du Moulin Rouge Etching on heavy tan wove paper Dimensions: 8 1/2 x 3 1/2 inches Signed Reference: E. 249 iv #15753

For Sale 2022 at Sylvan Cole Gallery (https://www.printed-editions.com/artist/jacques-villon/bal-du-moulin-rouge-le-garde-sylvan-cole-gallery/) Bal Du Moulin Rouge: Le Garde Etching Print1910 Edition Size: "quelques épreuves" / "a few proofs" Image Size: 23.3 x 9.7 cm Sheet Size: 33 x 25.2 cm Reference: Ginestet & Pouillon E 249 iv/IV
Signed Condition: Pristine Price on Application An excellent impression on very fine wove paper on this rare print. (There exist many unsigned impressions, printed later, with smaller margins.) Signed in pencil by the artist. Some mat burn (restorable), otherwise in perfect condition.



No. : 366
Ginestet-Pouillon : E. 249
Title: Bal du Moulin Rouge (4th state Guard in olive green)
Medium: Etching
Date: 1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 23,3 x 9,7 cm
Sheet: 38 x 28 cm
Print run: A few proofs in 1910 and later a large number to accompany a book
Auction: Cohen: Important Prints and Engravings from the XXth Century Collection (First part) at Calmels Cohen Drouot Richelieu - Salle 7 - 9, rue Drouot - 75009 Paris 31 May 2005 Lot 15 - Bal du moulin rouge- 4ème état, 1910 Auction on the 31 May 2005 Eau-forte après découpe du cuivre, signée au stylo-bille 32,6 x 25 cm GPE 249 Encore un détail révélateur : dans ses autres planches représentatives du Moulin Rouge, Villon offre au spectateur un instant figé ; mais qui voit le spectacle dans son étendue et sa durée ? Le garde municipal ! 250 / 300 euros

No. : 367
Ginestet-Pouillon : E. 249
Title: Bal du Moulin Rouge (4th state Guard in brown)
Medium: Etching
Date: 1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 23,3 x 9,7 cm
Sheet: 38 x 28 cm
Print run: A few proofs in 1910 and later a large number to accompany a book



No. : 368



Ginestet-Pouillon : E. 249
Title: Bal du Moulin Rouge (4th state Theater)
Medium: Etching
Date: 1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 17,2 x 20,3 cm
Print run: 3 proofs



No. : 369
Ginestet-Pouillon : E. 250
Title: Les Cent bibliophiles
Medium: Drypoint
Date: 1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 23,9 x 17,9 cm
Sheet size: 26 x 19.5 cm
Print run: 100 proofs on vergé paper, half the print run including a dinner menu
For Sale 2022 at Galerie Raasch (https://www.grafik-galerie-online.de/shop/de/Villon--Jacques----8222-Les-Cent-Bibliophiles--8220-Original--Radierung-.html) D-42699 Solingen . Villon, Jacques. Les Cent Bibliophiles. 1910. Drypoint etching on laid paper. Signed on the plate. 4th state (v.4). One of 100 copies. 23.8 x 17.8 on 26 x 19.5 cm. Crease marks. Yellowed at the edges. 700.00 EUR
For Sale 2022 at Paramour Fine Arts (http://www.paramourfinearts.com/list_works.asp?id=172&t=1)
"Les Cent Bibliophiles"Drypoint, 1910 9 3/8 in. x 7 in. (238 mm x 178 mm) No stated edition Catalogue Reference: Ginestet and Pouillon E.250 Availability: In Stock Price: $750
A fine impression of this early image by the artist with small but adequate margins
E. 251 Les Cent bibliophiles Suite successions collection… / Lot N° 256 - Jacques VILLON (1875-1963) "Menu pour les cent bibliophiles"… La Gazette Drouot N°44- 10 décembre 2021 Lot n° 256 "Menu pour les cent bibliophiles" Epreuve avant la lettre (rare). Signée dans la planche en bas à gauche. Exposition: Gravelines - 1989, n° 15 du catalogue, p 46 (*)



No. : 370
Ginestet-Pouillon : E. 251
Title: Les Cent bibliophiles
Medium: Drypoint
Date: 1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 21,8 x 16,9 cm **Sheet**: 26 x 19.5 cm
Print run: A few proofs for the menu

No. : 371
Ginestet-Pouillon : E. 252
Title: La sœur aîné / La câline
Medium: Drypoint and aquatint
Date: 1910
Publisher: Sagot éditeur
Printer: Eugène Delâtre
Plate size: 29,8 x 21 cm
Print run: A few proofs



sœur

Paris



No. : 372
Ginestet-Pouillon : E. 253
Title: La lecture sur l'herbe (1st state)
Medium: Drypoint
Date: 1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 30,2 x 40 cm
Sheet size: 43,9 x 55,3 cm
Print run: A few proofs

No. : 373
Ginestet-Pouillon : E. 253
Title: La lecture sur l'herbe (2nd state colour)
Medium: Drypoint and aquatint
Date: 1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 30,2 x 40 cm
Sheet size: 43,9 x 55,3 cm
Print run: A few proofs



No. : 374
Ginestet-Pouillon : E. 253



Title: La lecture sur l'herbe (final state black)
Medium: Drypoint
Date: 1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 30,2 x 40 cm
Sheet size: 43,9 x 55,3 cm
Print run: A few proofs



No. : 375
Ginestet-Pouillon : E. 254
Title: La lecture sur l'herbe
Medium: Soft-ground etching and aquatint
Date: 1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 30,5 x 39 cm
Print run: A few proofs
Musée national des beaux-arts du Québec La Lecture sur l'herbe1910 Eau-forte, vernis mou et aquatinte 42,4 x 57,1 cm (papier); 30,5 x 39 cm (image) Numéro d'inventaire1987.311 Don de Charles S.N. Parent
Cohen (illustrated): Collection Jacqueline et Bernard Gheerbrant, Estampes et Gravures du XXe Siècle chez Calmels Cohen Drouot Richelieu - Salle 7 - 9, rue Drouot - 75009 Paris Paris 31 mai 2005 Lot 10 Jacques Villon - La lecture sur l'herbe, 1910-1911
Vernis mou en noir et crème, signé Quelques épreuves 43,9 x 55,3 cm GPE 254. Villon emploie ici la technique du vernis mou, dite en manière de crayon : c'est peut-être , dans une atmosphère de songe, comme une réplique au " Déjeuner sur l'herbe " de Manet : ne peut-on, en dehors d'un repas, se rencontrer dans l'herbe autour d'un livre ? 400 / 500 euros



No. : 376
Ginestet-Pouillon : E. 255
Title: La lecture sur l'herbe (2nd state black state)
Medium: Drypoint
Date: 1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15 x 19,8 cm
Print run: A few proofs

No. : 377
Ginestet-Pouillon : E. 256
Title: La lecture sur l'herbe
Medium: Soft-ground etching
Date: 1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 30,2 x 40 cm
Print run: A few proofs





No. : 378
Ginestet-Pouillon : E. 257
Title: La lecture sur l'herbe
Medium: Soft-ground etching
Date: 1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 34,7 x 45,5 cm
Print run: A few proofs

No. : 379
Ginestet-Pouillon : E. 258
Title: Bords de Seine
Medium: Etching
Date: 1910
Publisher: Societé des Amis des Livres
Printer: Eugène Delâtre
Plate size: 19 x 30,4 cm
Print run: 3 proofs



No. : 380
Ginestet-Pouillon : E. 259
Title: Au Café de la Paix
Medium: Drypoint
Date: 1910
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,6 x 14,6





Complement to etchings No. 381-382 E. 260-261
Title: Renée de Face
Medium: Preparatory drawing
Date: 1911
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Size: 28 x 21,5 cm
Auction: Ader: Vente Online : Tableaux, Dessins, Estampes - Art Moderne Et Contemporain Lot 304 - Ader Lot n° 304 300 - 500 EURRésultats sans frais Résultat : 630 EUR Pierre noire sur vélin. Signée à la plume et à l'encre sépia en bas à droite.
(Plusieurs longues fentes ou déchirures en travers du sujet, maladroitement raboutées. Manque dans l'angle supérieur gauche, refait. Petit accroc sur un trait en pied du sujet). 28 x 21,5 cm. Provenance : Galerie Louis Carré, Paris (étiquette au verso). Dessin préparatoire à la gravure à la pointe sèche (Ginestet et Pouillon 260) et à l'eau-forte (G. et P. 261), toutes deux tirées à 30 épreuves.



No. : 381
Ginestet-Pouillon : E. 260
Title: Renée de Face
Medium: Drypoint
Date: 1911
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 45,5 x 34,7 cm
Sheet size: 64.5 x 48 cm
Print run: 30
For Sale at Conrad R. Graeber Fine Art (https://conradgraeber.com/european/jacques-villon-rene-de-face) Renée de face, $ 9,500.00 Jacques Villon, French (1875-1963) Renée de face, drypoint, 1911. Ginestet/Pouillon 260. Edition of only 30. 17 7/8 x 13 5/8 inches. Signed in pencil.

No. : 382
Ginestet-Pouillon : E. 261
Title: Renée de Face
Medium: Etching
Date: 1911
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 27,8 x 19 cm
Sheet size: 36,7 x 26,8 cm
Print run: 30
Auctions:
Christie's 2006 | Live Auction 1780 Property from the Collection of Francey and Dr. Martin L. Gecht. Lot 164 Renée de face (petite planche) ou Portrait d'enfant (G. & P. E261) Price realised USD 4,200 Estimate USD 3,000 - USD 5,000 Closed: 3 May 2006 etching, 1911, on Arches, a rich impression, signed in pencil, numbered 7/30, with margins, pale light-staining, minor surface soiling, otherwise in good condition, framed P. 10 15/16 x 7½ in. (276 x 190 mm.)S. 14 1/8 x 10 13/16 in. (367 x 268 mm.) Provenance: Emmanuel Jacobson, Chicago.Fred Baker, Inc., Chicago. Acquired from the above by the 2006 owner, 2000



Ader: Ancient and Modern Prints, Manuscripts, Drawings at Ader Drouot Richelieu - Salle 9 - 9, rue Drouot - 75009 Paris Paris 22 May 2012 Lot 276 Jacques Villon - Renée de face (petite planche). 1911 Auction on the 22 May 2012 Eau-forte. 190 x 277. Ginestet et Pouillon 261. Très belle épreuve sur vergé, soigneusement lavée, numérotée et signée à la mine de plomb.Toutes marges.Rare.Tirage à 30 épreuves. Timbre de collection non identifié.

Complement to etchings No. 381-182 E. 260-261 (No. 386 in Miguel Orozco's *The paintings of Jacques Villon*)



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 21¼ 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. : 383
Ginestet-Pouillon : E. 262
Title: Renée de trois quarts
Medium: Drypoint
Date: 1911
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 55 x 41 cm
Sheet size: 65.3 x 50 cm
Print run: 30
Museums:
Museum of Modern Art, New York
Renée, Three Quarters (Renée de trois quarts) 1911 Drypoint plate: 55 x 41.5 cm); sheet 65.3 x 50 cm) Publisher Clovis Sagot, Paris
Printer Unknown
Edition 40 Credit Purchase Object number 255.1951

A painter and prolific printmaker, Jacques Villon made his first print with the guidance of his grandfather, an engraver. He was a member of an artistic family that included siblings Marcel Duchamp, Raymond Duchamp-Villon, and Suzanne Duchamp. Villon started his own career designing illustrations for Parisian journals, as well as posters and prints in the style largely made popular by Henri de Toulouse-Lautrec in the 1890s. With the help of printer Eugène Delâtre and publisher Clovis Sagot, he produced nearly two hundred fifty intaglio prints by 1910, often working through multiple states, combining techniques and printing multicolor or single-color variants.

Renée, Three Quarters View is one of forty intaglio prints from 1910 to 1913 that mark a point of transition in Villon's overall oeuvre toward greater abstraction. At this time he traveled in a circle of artists working in a Cubist style, which led to a change in his approach

to figure-ground relationships, relying on straight, parallel, and cross-hatched lines to present his subjects as faceted volumes in flattened space. As was often his practice, Villon returned here to an earlier subject, a family member whom he had rendered as a seductively posed child years before. This version of Renée as a dour adult is closely based on Villon's painting of the same title and date. It also relates to an earlier drypoint in which Renée faces forward, as well as to two smaller, subsequently etched versions of this sitter.
For the remainder of his five-decade career, Villon continued to create intaglio prints. Sought after for his skills as a printmaker, he also made color aquatints and lithographs after paintings by established artists as a means of earning income. In all, he completed seven hundred prints, including one hundred such reproductive prints and nearly seventy-five illustrations for book projects.

The Museum of Modern Art

(excerpt from essay by Jennifer Roberts, in Deborah Wye, *Artists and Prints: Masterworks from The Museum of Modern Art, New York*: The Museum of Modern Art, 2004, p. 76.

National Gallery of Victoria Renée, three quarter view (Renée de trois quarts) 1911 Jacques VILLON drypoint 54.0 × 45.5 cm (image) 55.1 × 41.6 cm (plate) 65.3 × 50.1 cm 11/30 published by Sagot Accession Number P24-1979 Credit Line National Gallery of Victoria, Melbourne Purchased through The Art Foundation of Victoria with the assistance of the Bank of New South Wales, Governor, 1979

Auctions:

Forum Auctions: Editions and Works on Paper at Forum Auctions. The Westbury Hotel 37 Conduit Street London 26 June 2019 Lot 53 Renée de trois quarts (Ginestet & Pouillon E 262) Starting price 4 200 £ Drypoint,1911, signed in pencil, a working proof before the edition of 30 with the engraved signature at bottom right, on Arches laid paper, with full margins, sheet 646 x 502mm (25 1/2 x 19 3/4in) (unframed)

Sotheby's Prints and Multiples Online: Lot 77. JACQUES VILLON | RENÉE DE TROIS QUARTS (GINESTET & POUILLON E 262). Estimate: 3,000 - 5,000 USD
From an Important American Collection Drypoint, 1911, signed in pencil and numbered 8/30, on Arches laid paper, unframed plate: 546 by 414 mm 21½ by 16¼ in sheet: 645 by 492 mm 25⅜ by 19⅜ in



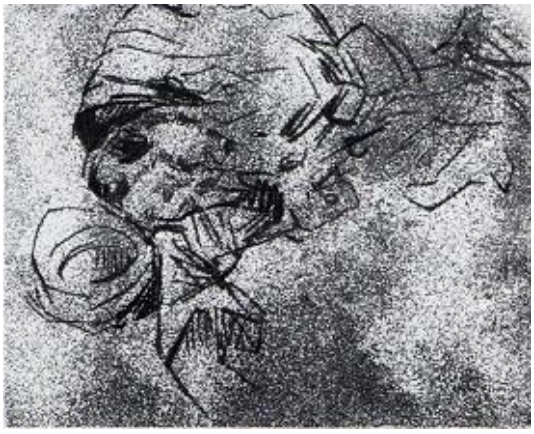
No. : 384
Ginestet-Pouillon : E. 263
Title: La petite mulâtresse
Medium: Etching
Date: 1911
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 23 x 19 cm
Sheet size: 35.9 x 27.5 cm
Print run: 30
Museums:
Museum of Modern Art, New York Young Mulatto (La Petite mulâtresse) 1911 Etching plate: 22.9 x 18.8cm);sheet: 35.9 x 27.5 cm) Edition 30 Credit Purchase Object number 247.1951
For sale 2022 at Childs Gallery Boston (https://www.artsy.net/artwork/jacques-villon-la-petite-mulatresse) 'La Petite Mulatresse', 1911, Print, Etching, Ginestet & Pouillon E 263. Number 6 in an edition of 30. Numbered in pencil lower left margin: "6/30"; signed in pencil lower right margin: "Jacques Villon". A fine impression in fine condition. Sheet measures 14 1/4 x 10 3/4 inches.Hand-signed by artist 14 1/4 in 36.2 cm Edition 6/30/30 This work is part of a limited edition set.US$4,800
Auctions:
Swann: Featuring Sale 2537 Old Master Through Modern Prints. Old Master Works from the Collection of Matthew Rutenberg May 21, 2020 - Lot 66 JACQUES VILLON La Petite Mulâtresse.JACQUES VILLON La Petite Mulâtresse. Price Realized: $ 2,375 Estimate: $ 3,000 - $ 5,000 Etching, 1911. 230x190 mm; 9 1/8x7 1/2 inches, small margins. Edition of 30. Signed in pencil, lower right. A very good impression of this scarce, early etching. Ginestet/Pouillon 263.
Doyle: SALE 20PM02 | LOT 176 Catalogue: Prints & Multiples Lot 176 Jacques Villon (1875-1963) LA PETITE MULÂTRESSE (GINESTE/POUILLON E263)Etching, 1911, on laid paper, signed and numbered 6/30 in pencil, with full margins, framed. Plate 9 x 7 1/2 inches; 229 x 191 mm.Sheet 14 1/4 x 10 3/4 inches; 362 x 273 mm.
Estimate: $800 - $1,200 Sold for $1,500 (includes buyer's premium)

No. : 385
Ginestet-Pouillon : E. 264
Title: L'oiseau bleu
Medium: Etching and aquatint
Date: 1911
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 23,5 x 16,2 cm
Sheet size: 35,8 x 29,7 cm
Print run: 50 proofs for wedding menu
For sale 2022 at Galerie Xavier Seydoux (https://www.galerie-seydoux.fr/artiste-oeuvre-107-40/?lang=en#more-9695) Jacques VILLON – L'Oiseau bleu, 1911 Etching and aquatint 231 [297] x 158 [358] 500 € Ginestet et Pouillon nr 264. Very good impression on laid paper printed in colors, with the engraved letters but before the menu text, signed. Good margins. Rare. Menu for the artist's sister wedding, Suzanne Duchamp Villon (?), the august 24, 1911.





No. : 386
Ginestet-Pouillon : E. 265
Title: Territorial à la pipe
Medium: Softground Etching
Date: 1911
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 21,9 x 19,4 cm **Sheet**: 29,7 x 35,8 cm
Print run: 50



No. : 387
Ginestet-Pouillon : E. 266
Title: Territorial dormant
Medium: Softground Etching
Date: 1911
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 17,5 x 21 cm
Print run: 50



No. : 388
Ginestet-Pouillon : E. 267
Title: Territorial au quart
Medium: Softground Etching
Date: 1911
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 17,5 x 21 cm
Print run: 50



No. : 389
Ginestet-Pouillon : E. 268
Title: Les territoriaux
Medium: Softground Etching
Date: 1911
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 25.8 x 39cm cm
Print run: 50
Museum: The British Museum: Museum No. 1949,0411.2709 Les territoriaux Soft-ground etching 1911 25,2 x 38,4 cm annotated "tiré à 25". Verso titled. Bequeathed by: Campbell Dodgson 1949 purchased from the artist on 12 July 1937



No**. : 390**
Ginestet-Pouillon : E. 270
Title: Musicienns chez le Bistrot (2nd state)
Medium: Etching and aquatint
Date: 1912
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 27,1 x 23,7 cm
Sheet size: 43.6 x 30.3 cm
Print run: Unknown number of proofs

No. : 391
Ginestet-Pouillon : E. 270
Title: Musicienns chez le Bistrot (3rd state)
Medium: Etching and aquatint
Date: 1912
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 27,1 x 23,7 cm
Sheet size: 43.6 x 30.3 cm
Print run: Unknown number of proofs





No. : 392
Ginestet-Pouillon : E. 270
Title: Musicienns chez le Bistrot (4th state)
Medium: Etching and aquatint
Date: 1912
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 27,1 x 23,7 cm
Sheet size: 43.6 x 30.3 cm
Print run: Unknown number of proofs

No. : 393
Ginestet-Pouillon : E. 270
Title: Musicienns chez le Bistrot (final state)
Medium: Etching and aquatint



Date: 1912
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 27,1 x 23,7 cm
Sheet size: 43.6 x 30.3 cm
Print run: 50 proofs of the final state
Museum: **Museum of Modern Art**, New York Musicians at a Café (Musiciens chez le bistrot) 1912 Etching plate: 26.8 x 23.5cm); sheet: 43.6 x 30.3cm) Edition 50 Credit Purchase Object number 318.1952
Auctions: Ader: Ancient and Modern Paintings at Ader. Salle des Ventes Favart - 3, rue Favart 75009 Paris 25 May 2018 Lot 592 Jacques Villon (Gaston Duchamp, dit) (1875-1963) - Musiciens chez le bistrot. 1912. [...] Musiciens chez le bistrot. 1912. Eau-forte. 234 x 270. Ginestet et Pouillon 270. épreuve sur vergé crème, signée et numérotée au crayon. Infimes salissures en pied. Toutes marges. Tirage à 50 épreuves.



No. : 394
Ginestet-Pouillon : E. 271
Title: Vase soutenu par des enfants
Medium: woodcut
Date: 1912
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 11,3 x 10,2 cm
Print run: Cul-de-lampe for art catalog and for menu



No. : 395
Ginestet-Pouillon : E. 272
Title: Les chèvres aux Champs Elysees (1st state)
Medium: Etching
Date: 1912
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 25 x 38 cm **Sheet**: 30,5 x 40,7 cm
Print run: A few proofs of each state



No. : 396
Ginestet-Pouillon : E. 272
Title: Les chèvres aux Champs Elysees (Second state)
Medium: Etching
Date: 1912
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 25 x 38 cm
Sheet: 30,5 x 40,7 cm
Print run: A few proofs of each state

No. : 397
Ginestet-Pouillon : E. 272
Title: Les chèvres aux Champs Elysees (final state)
Medium: Etching
Date: 1912
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 25 x 38 cm
Sheet: 30,5 x 40,7 cm
Print run: A few proofs of each state
Auction: **Cohen** Important Prints and Engravings from the XXth Century Collection (First part) at Calmels Cohen Drouot Richelieu - Salle 7 - 9, rue Drouot - 75009 Paris Auction on the 31 May 2005Lot 17 Jacques Villon - Les chèvres aux Champs-Elysées, 1912-1913 Eau-forte ; épreuve signée de l'état définitif (avec la signature gravée) Quelques épreuves 30,5 x 40,7 cm 250 / 300 euros



No. : 398
Ginestet-Pouillon : E. 273
Title: Marchands des quatre saisons
Medium: Etching and aquatint
Date: 1912
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 30,5 x 39 cm
Sheet: 40 x 60 cm
Print run: 25 proofs of the final state
Auction: **Swann**: 19th & 20th Century Prints & Drawings



Sep 24, 2015 - Sale 2392 Lot 355 JACQUES VILLON Manège rue Caulaincourt (Le Petit Manège aux Chevaux de Bois). Unsold Estimate: $ 2,000 - $ 3,000 JACQUES VILLON Manège rue Caulaincourt (Le Petit Manège aux Chevaux de Bois). Color etching and aquatint, 1905. 390x495 mm; 15 3/8x19 1/2 inches, full margins. Artist's proof, aside from the edition of 50. Signed and inscribed "Ep. 2 artiste" in pencil, lower margin. A very good impression. Ginestet/Pouillon 111. With--Marchands des Quatre Saisons, etching and aquatint, 1912-13. Signed and numbered 12/25 in pencil, lower margin. A very good, dark impression. Ginestet/Pouillon E 273 * Espace, watercolor on cream wove paper, 1930. Signed and dated in pencil, lower right recto. Various sizes and conditions. Ex-collection Lucien Goldschmidt, New York; thence by descent.



Comment: there is also a colour lithograph of the same subject:



No. : 399
Ginestet-Pouillon : E. 274
Title: Marchands des quatre saisons (first state)
Medium: Soft-ground Etching and aquatint
Date: 1912
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 32 x 39 cm
Sheet:
Print run: 1 or 2 proofs of the 1st state; 10 proofs of the final state in colour and 25 proofs in black



No. : 400
Ginestet-Pouillon : E. 274
Title: Marchands des quatre saisons (final state)
Medium: Soft-ground Etching and aquatint
Date: 1912
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 32 x 39 cm
Sheet:
Print run: 1 or 2 proofs of the 1st state; 10 proofs of the final state in colour and 25 proofs in black (Ginestet-Pouillon, actually 10 in black)
Auction: Ader: Estampes Anciennes et Modernes chez Ader, 75002 Paris Fin de la vente: le 09 juillet 2021
Lot 253 - Jacques Villon (Gaston Duchamp, dit) (1875-1963) - Marchands des quatre saisons. [...] Estimation : 600 € / 800 € Adjugé 1 408 € Marchands des quatre saisons. 1913. Vernis mou et aquatinte. 390 x 316. Ginestet et Pouillon 274. Très belle épreuve tirée en noir sur vergé, numérotée et signée au crayon, puis titrée en bas à gauche : « Voiture des quatre saisons ». Quelques petites rousseurs et infimes traces de plis marginales. Rare. Tirage à 10 épreuves.

Complement to Nos 401 & 402 (E. 275 & 276)
Title: Félix Barré
Medium: Chalk and colored pencil on paper
Date: 1912
Size: 37.5 × 33.8 cm



The Metropolitan Museum of Art Félix Barré 1912 Chalk and colored pencil on paper 37.5 × 33.8 cm Credit Line: Rogers Fund, 1963. Accession Number: 63.4.
Provenance:
[Stephen Hahn, New York, until 1954; sold in 1954 to Goldschmidt and Deitsch]; [Lucien Goldschmidt and Peter Deitsch, New York, 1954–ca. 1955; sold ca. 1954/55 to Macmillan]; Louis Macmillan, New York (ca. 1954/55–1962; sold in 1962 to Deitsch); [Peter H. Deitsch, New York, 1962–63; sold to MMA]
Exhibition History
New York. Solomon R. Guggenheim Museum. "20th Century Master Drawings," November 6, 1963–January 5, 1964, no. 119 (as "Portrait of Felix Barre").
Minneapolis. University Gallery, University of Minnesota. "20th Century Master Drawings," February 3–March 15, 1964, no. 119.
Cambridge. Fogg Art Museum, Harvard University. "20th Century Master Drawings," April 6–May 24, 1964, no. 119.
Paris. Cabinet des dessins, Musée du Louvre. "Dessins français du Metropolitan Museum of Art, New York de David à Picasso," October 25, 1973–January 7, 1974, no. 93.
Cambridge, Mass. Fogg Art Museum. "Jacques Villon," January 17–February 29, 1976, no. 49 (as "Portrait de Félix Barré").
Purchase, N. Y. Roy R. Neuberger Museum. "Jacques Villon," March 23–May 23, 1976, no. 49.
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. 174 (as "Félix Barre").

No. : 401
Ginestet-Pouillon : E. 275
Title: Portrait de Félix Barré
Medium: Soft-ground Etching and aquatint
Date: 1913
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,7 x 13,7 cm
Sheet: 24.7 x 16.2 cm
Print run: 50 proofs (Ginestet-Pouillon talk of a mazimum of 35)
Museums:
Museum of Modern Art, New York Felix Barré 1913 Etching plate: 16.7 x 13.7 cm); sheet: 24.7 x 16.2 cm) Edition 50 Credit Given anonymously Object number 264.1951
Art Gallery of NSW, Sydney Portrait de Félix Barré 1913 drypoint Edition of 50 16.7 x 13.7 cm platemark; 24.6 x 16.3 cm sheet Signed l.l., pencil "Jacques Villon". Not dated. Credit Gift of Pamela and Hans Schüttler 2012 Accession number 103.2012
Musée national des beaux-arts du Québec Félix Barré 1913 Pointe sèche et eau-forte 23,2 x 16,8 cm (papier); 1,9 x 14 cm (image) Numéro d'inventaire1987.314 Don de Charles S.N. Parent



No. : 402
Ginestet-Pouillon : E. 276
Title: Félix Barré
Medium: Burin
Date: 1913
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 20,3 x 14,9 cm
Sheet: 33 x 25 cm
Print run: 50
Auction: Tajan: Antique and Modern Prints June 27, 2013 Paris, France Lot 330 JACQUES VILLON FELIX BARRÉ. 1913. (G. et P. E 276). 202 x 146. Burin. Épreuve de l'état définitif sur vergé signée en bas à droite, ...Estimate: 400 € - 500 € Passed
202 x 146. Burin. Épreuve de l'état définitif sur vergé signée en bas à droite, numérotée 10/50. Infimes piqûres. Feuillet : 330 x 250.



No. : 403
Ginestet-Pouillon : E. 277
Title: Portrait E.D.
Medium: Drypoint
Date: 1913
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 23,5 x 16 cm
Sheet: 32.5 x 24.8 cm
Print run: 26
Museum: Museum of Modern Art, New York
Portrait of E.D. 1913 Drypoint plate: 23.5 x 16cm); sheet: 32.5 x 24.8cm) Edition 26 Credit Gift of the Curt Valentin Estate (by exchange) Object number 80.1957
For sale 2022



(https://www.1stdibs.com/art/prints-works-on-paper/portrait-prints-works-on-paper/jacques-villon-portrait-ed/id-a_1024473/) Portrait of E.D. 1913 €9,948.48 Ships From: Chicago, IL
This impression is signed and numbered 24/25. The references for this work are: Auberty & Perussaux 191 and Ginestet & Pouillon E. 277.
This is one of Jacques Villon's great 1913 drypoints, a portrait of the artist's father, Eugene Duchamp.



No. : 404
Ginestet-Pouillon : E. 278
Title: Portrait Suzanne D.
Medium: Drypoint
Date: 1913
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 14 x 12,5 cm
Sheet: 30,1 × 21,4 cm
Print run: 13 proofs
Museum: Art Institue of Chicago: Portrait of Suzanne D. 1913 Drypoint on cream laid paper 140 × 124 mm (plate); 301 × 214 mm (sheet) Credit Line Purchased with funds provided by Frank B. HubachekReference Number 1976.49
Auction: Swann: 19th & 20th Century Prints & Drawings Sep 23, 2014 - Sale 2357 Lot 541 JACQUES VILLON Portrait de Suzanne D.JACQUES VILLON Portrait de Suzanne D. Price Realized: $ 3,328 Estimate: $ 3,000 - $ 5,000 Drypoint, 1913. 140x125 mm; 5 1/2x4 7/8 inches, full margins. Signed and numbered 3/13 in pencil, lower margin. A very good impression of this extremely scarce drypoint. We have found only 4 other impressions at auction in the past 25 years. Ginestet/Pouillon 278.



No. : 405
Ginestet-Pouillon : E. 279
Title: Jeune fille de profil
Medium: Woodcut
Date: 1913
Plate size: 16 x 11,8 cm
Print run: a few proofs

Complement to etchings No. 404-406 E. 278-280 (No. 396 in Miguel Orozco's *The paintings of Jacques Villon*)
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."

Complement to etchings No. 404-406 E. 278-280 (No. 397 in Miguel Orozco's *The paintings of Jacques Villon*)
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. : 406
Ginestet-Pouillon : E. 280
Title: Yvonne D. de Profil
Medium: Drypoint
Date: 1913
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 55 x 41,5 cm
Sheet: 64.9 x 49.8 cm
Print run: 23 proofs of the final state
Museums:
Museum of Modern Art, New York Yvonne D. in Profile (Yvonne D. de profil) 1913 Drypoint Plate 54.8 x 41.3 cm) Sheet 64.9 x 49.8 cm) Edition 10 Credit Given in memory of Peter H. Deitsch Object number 459.1971
National Gallery of Art, Washington Yvonne D. in Profile (Yvonne Duchamp), 1913 drypoint in black on laid paper plate: 54.6 x 41.3 cm (21 1/2 x 16 1/4 in.)
sheet: 65 x 49.8 cm (25 9/16 x 19 5/8 in.)Credit Line Collection of Mr. and Mrs. Paul Mellon Accession Number 1985.64.186



Art Institue of Chicago: Yvonne D. in Profile 1913 Drypoint on ivory laid paper 546 × 411 mm (plate); 647 × 495 mm (sheet) Credit Line Purchased with funds provided by Frank B. Hubachek Reference Number 1960.326
Auction:
Christie's 2013 | Live Auction 2740 Prints & Multiples Lot 54 Jacques Villon (1875-1963) Property From An Important Private Collection Yvonne D. de profil Price realised USD 43,750 Estimate USD 40,000 - USD 60,000 Closed: 30 Oct 2013 drypoint, 1913, on Rives BFK paper, watermark Eug Delâtre, the third (final) state, signed in pencil, numbered 21/23, with full margins, generally in very good condition, framed Image: 21½ x 16¼ in. (546 x 413 mm.) Sheet: 25 3/8 x 19½ in. (648 x 495 mm.)

No. : 407
Ginestet-Pouillon : E. 281
Title: Yvonne D. de face



Medium: Drypoint
Date: 1913
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 55 x 41,5 cm
Sheet: 69,4 × 57 cm
Print run: 28 proofs of the final state
Museums:
Museum of Modern Art, New York Front View of Yvonne D. (Yvonne D. de face) 1913 Drypoint Edition 28 Credit Given in memory of Peter H. Deitsch Object number 460.1971
Art Institue of Chicago: Yvonne D., Full Face 1913 Drypoint on paper on white wove paper 550 × 415 mm (plate); 694 × 574 mm (sheet) Credit LineGift of the Print and Drawing Club Reference Number 1956.14
National Gallery of Art, Washington: Yvonne D. from the Front, 1913 drypoint plate: 55.1 x 41.2 cm (21 11/16 x 16 1/4 in.) sheet: 63.9 x 59.5 cm (25 3/16 x 23 7/16 in.) Credit Line Gift of The Judith Rothschild Foundation in Honor of Andrew Robison Accession Number 2007.108.3 Provenance: (Galerie Sagot le Garrec); private collection of David Tunick, New York, by 1991; The Judith Rothschild Foundation, April 1996; gift to NGA in 2007. Exhibition History:
Fine Prints from the Collection of David Tunick, '66. Williams College Museum of Art, Williamstown, MA, 1991, no. 94.
Encounters with Modern Art: Works from the Rothschild Family Collections, National Gallery of Art, Washington; Philadelphia Museum of Art; San Francisco Museum of Modern Art, 1996-1997.

Medieval to Modern: Recent Acquisitions of Drawings, Prints, and Illustrated Books, National Gallery of Art, Washington, 2008, no. 155.
National Galleries Scotland: Yvonne D. de Face [Portrait of Yvonne D.] 1913 Drypoint and etching on paper (6/28) 55.20 x 41.40 cm (paper 64.40 x 45.00 cm) Credit line: Purchased 1981 Accession number:GMA 2286 Gallery: Scottish National Gallery Of Modern Art (Modern Two)(Print Room)
Philadelphia Museum of Art: Yvonne Duchamp, Full-Face 1913 Drypoint
55.2 × 41.4 cm Sheet: 64.5 × 49.8 cm.Credit Line: 125th Anniversary Acquisition. Gift of The Judith Rothschild Foundation, 2001 Accession Number: 2001-9-13 Of the three monumental drypoint portraits of his sister Yvonne, this is the one in which Villon used the most radical application of his system of constructing space and volumes of pyramidal shapes. This system was based on Villon's reading of Leonardo da Vinci's Treatise on Painting. Here, his method of dividing the composition into geometric segments of various shapes allows the almost seamless merging of the figure and the background. Although the sitter's head and body may still clearly be discerned in the patchwork of shapes, they may equally be read as part and parcel of their surroundings.
Brooklyn Museum: Yvonne D. from the Front (Yvonne D. de face) Drypoint on Arches paper 1913 55.5 x 41.5 cm) (Signed, "Jack Villon" lower right margin in pencil ACCESSION NUMBER 63.11 EDITION Edition: 23/28 CREDIT LINE Caroline A.L. Pratt Fund Brooklyn Museum, Caroline A.L. Pratt Fund, 63.11.
For Sale 2022 at Harris Schrank Fine Prints (https://harrisschrank.com/yvonne-d-deface-yvonne-duchamp-full-face-1913-proof-before-steelfacing.htm)
Yvonne D. de face (Yvonne Duchamp, Full-Face), 1913 proof before steelfacing
Yvonne D. de face (Yvonne Duchamp, Full-Face), 1913, drypoint, signed in pencil lower right, and inscribed “ep d’artiste avant ebarbage”. Reference: Ginestet and Pouillon E 281, a proof impression before steelfacing (first state, of 2, see below), in very good condition, on Arches wove paper,21 1/2 x 16 1/4, the sheet 25 1/8 by 23 3/8 inches.
A very fine rare proof impression of this cubist landmark, with the substantial drypoint burr before the drypoint was burnished and the plate was steelfaced.
This is one of the few proofs of Yvonne D. de Face that Villon created before burnishing the drypoint, adding his signature in the plate itself, and steelfacing it. Another such impression is in the Philadelphia Museum of Art. There is also an impression (at the Bibliotheque Nationale in Paris) in which the bottom third of the print has yet to be completed.
After burnishing of the drypoint, addition of the signature and steelfacing an edition of 28 impressions was printed. The prints from the edition, though of course still spectacular, lack the richness and depth of the proof impressions.
Innis Howe Shoemaker (*Jacques Villon and his Cubist Prints*) points out that of Villon’s three monumental drypoint portraits of his sister Yvonne from 1913 the present work is the one in which he used the most radical application of pyramidal construction, which was ultimately derived from his reading of Leonardo da Vinci’s Trattoro della pittura. Here the figure and ground merge into each other; the separations are created by sets of parallel lines going in different directions, so the segments appear as volumetric planes. Shoemaker notes: “In this respect *Yvonne de Face* surpasses the other two portraits of Yvonne, for Villon has employed a purely graphic technique not only to achieve a clearer integration of figure and space but also to express the idea of Cubist simultaneity: ‘the concurrent and coexisting plurality of points of view organized into a plastic whole'”

Yvonne was the sister of Jacques Villon and the other two Duchamp brothers Marcel Duchamp and the sculptor Raymond Duchamp-Villon (Jacques and Raymond changed their names).

No. : 408
Ginestet-Pouillon : E. 282
Title: Portrait de Jeune femme
Medium: Drypoint
Date: 1913
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 55 x 41,5 cm
Sheet: 69,4 × 57 cm
Print run: Up to 32 proofs of the final state
Museums:
Museum of Modern Art, New York Portrait of a Young Woman (Portrait de jeune femme) 1913 Drypoint Edition 25 Credit Given in memory of Peter H. Deitsch Object number 458.1971
Yale University Art Gallery: Portrait de jeune femme (Portrait of a Young Woman) 1913Drypoint image: 54.8 × 41.2 cm (21 9/16 × 16 1/4 in.)
sheet: 64.5 × 49.5 cm (25 3/8 × 19 1/2 in.)
Gift of Collection Société Anonyme 1941.758





No. : 409
Ginestet-Pouillon : E. 283
Title: Portrait d'acteur / L'acteur
Medium: Drypoint
Date: 1913
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 40 x 31,5 cm
Sheet: 48.5 x 35.9 cm
Print run: 32 plus 2 of the cancelled plate
Museums:
Museum of Modern Art, New York Portrait of an Actor (Félix Barré) [Portrait de un acteur (Félix Barré)] 1913 Drypoint Plate 40.1 x 31.4 cm Sheet 48.5 x 35.9 cm)Edition 32 Credit Given in memory of Peter H. Deitsch Object number 462.1971
Detroit Institute of Arts: Portrait d'acteur, 1913 drypoint printed in black ink on cream laid paper. Plate: 15 3/4 × 12 3/8 inches (40 × 31.4 cm) Sheet: 19 3/8 × 14 1/4 inches (49.2 × 36.2 cm) Credit Line Museum Purchase with funds from Graphic Arts Council Purchase Fund Accession Number 2005.24 Signed Signed, in plate, lower right: Jacques Villon Signed, in pencil, lower right: Jacques VillonMarks Watermark, lower left: "RIVES" Watermark, lower right: "Eug. Delatre" Inscriptions Inscribed, in pencil, lower left: 25(?)/32 Provenance 2005-present, purchase by the Detroit Institute of Arts (Detroit, Michigan, USA)
In his early career, Villon specialized in creating large color etchings of well-to-do women and children. But revolutionary theories of composition were shaking the intellectual underpinnings of art during the first decade of the twentieth century. Between 1909 and 1911, exposure to these new ways of thinking caused Villon to drop the conventions of realism and embrace abstraction. If not for the anchoring gaze of the sitter, the figure in this print would dissolve into an unrecognizable series of lines, arcs, and angles. Villon's aggressive drawing style adds to the sense of dynamism. He used firm, fast strokes to incise the etching plate with lines that nearly verge out of control. Their boldness reveals the sensibilities of a daring printmaker who truly understood his medium. This drypoint dates to the high point of the cubist era, a period in which very few prints were made.
Christie's: 2013 | Live Auction 2740 Prints & Multiples ot 56 JACQUES VILLON (1875-1963)Portrait d'Acteur ou L'Acteur Price realised USD 40,000 Estimate USD 40,000 - USD 60,000 Closed: 30 Oct 2013 drypoint, 1913, a fine, rich impression, on laid paper, watermark

'E. Delarte', signed in pencil, numbered 26/32, with full margins, in very good condition, framed Image: 15¾ x 12 3/8 in. (400 x 315 mm.) Sheet: 19¼ x 14¼ in. (488 x 361 mm.) Literature Ginestet and Pouillon E283 This print is a portrait of the actor Felix Barré, the subject of several other cubist prints by Villon.
Cohen: Collection Jacqueline et Bernard Gheerbrant, Estampes et Gravures du XXe Siècle chez Calmels Cohen Drouot Richelieu - Salle 7 - 9, rue Drouot - 75009 Paris Paris 31 mai 2005 Lot 18 Jacques Villon - Portrait d'un acteur, 1913 Pointe sèche, 1 des 32 épreuves avec la signature gravée Signée, titrée, datée " 1913 " et numérotée 3/32 de la main de Villon GPE 283 14 000 / 18 000 euros

No. : 410
Ginestet-Pouillon : E. 283
Title: Portrait d'acteur / L'acteur (cancelled plate)
Medium: Drypoint
Date: 1913
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 40 x 31,5 cm
Sheet: 48.5 x 35.9 cm
Print run: 32 plus 2 of the cancelled state
Museum:
Musée national des beaux-arts du Québec Portrait d'acteur ou L'Acteur 1913 Pointe sèche 49,7 x 36,4 cm (papier); 40,1 x 31,7 cm (image) Numéro d'inventaire 1987.315 Don de Charles S.N. Parent
Swann: Old Master Through Modern Prints Nov 12, 2020 - Sale 2550 Lot 338 Portrait dActeur.JACQUES VILLON Portrait dActeur. Unsold Estimate: $ 5,000 - $ 8,000 Drypoint, 1913. 400x315 mm; 16x12 1/2 inches, full margins. Second state (of 2), after cancellation. One of only two known proofs in this state, aside from the edition of 32 (the other impression is in the Musée National des Beaux-Arts du Québec, Canada). Signed and inscribed "tiré a 32 épreuves numerotes plus 2 épreuves d'Essai" in pencil, lower margin. Ex-collection Lucien Goldschmidt, Inc., New York; private collection, Massachusetts; Sotheby's, New York, November 14, 1987, sale 5634, lot 667. A brilliant, richly-inked impression of this extremely scarce, important print. Ginestet/Pouillon 283.



Complement to etching No. 411 E. 284
Title: (Composition) Etude pour Monsieur D. Lisant
Medium: Crayon and pencil on paper
Date: 1913
Size: 35.3 x 27.3 cm
Auction: Monsieur D. lisant 22 x 16 in. (55.9 x 40.6 cm.) Provenance and Exhibition History Estimate Realized Price +90% above mid-estimate Sale Date May 03, 2006



Complement to etching No. 411 E. 284
Title: (Composition) Etude pour Monsieur D. Lisant
Medium: Crayon and pencil on paper
Date: 1913

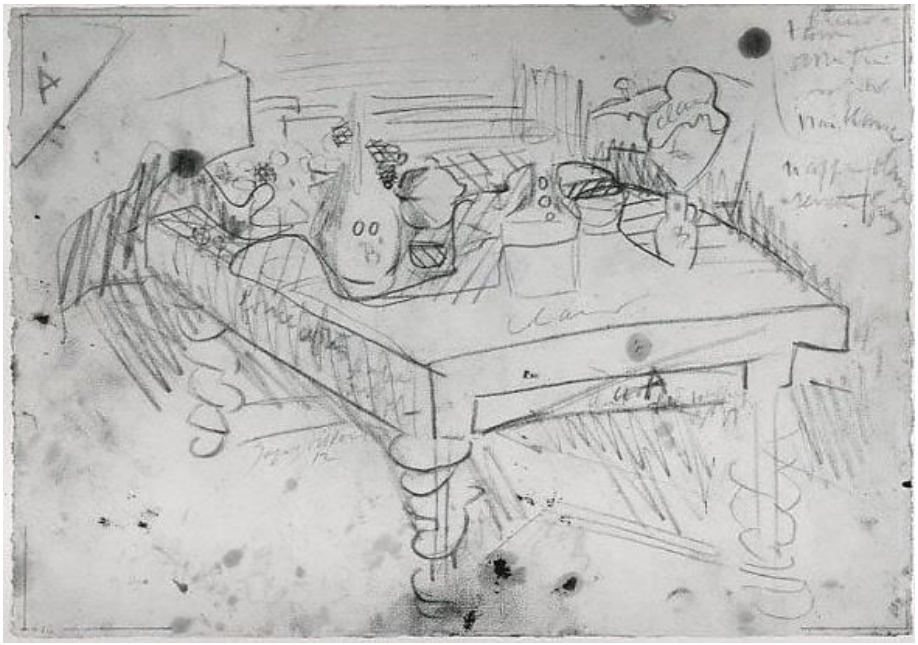


Size: 35.3 x 27.3 cm
Christie's: 2011 | Live Auction 6434 Impressionist/Modern Lot 205 Composition Price realised GBP 32,450 EstimateGBP 2,000 - GBP 3,000 Closed: 24 Jun 2011
signed with the artist's initials 'J V' (lower centre right) pencil on paper, unframed 13 7/8 x 10¾in. (35.3 x 27.3cm.) Please note that Patrick Bongers has kindly confirmed the authenticity of this work.
For sale 2022: at Rosenberg & Co. New York (http://www.artnet.com/artists/jacques-villon/etude-pour-monsieur-d-lisant-a-JN3K6ZJRmSZDDlueE4Cuzg2) JACQUES VILLON Etude pour Monsieur D. Lisant, 1913 etude pour monsieur d. lisant by jacques villon Jacques Villon Etude pour Monsieur D. Lisant, 1913 13.9 x 10.75 in. (35.3 x 27.3 cm.) Crayon and pencil on paper Size: 13.9 x 10.75 in. (35.3 x 27.3 cm.) Price on Request Signed with monogram JV lower right.

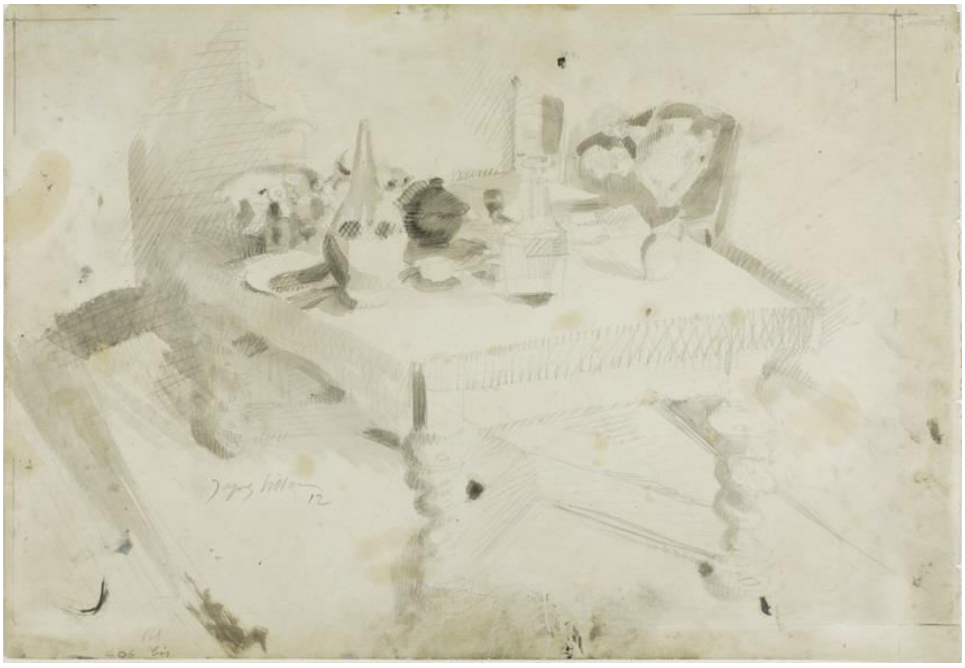


No. : 411
Ginestet-Pouillon : E. 284
Title: Monsieur D. lissant
Medium: Drypoint
Date: 1913
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 39 x 29,5 cm
Print run: 32
Auction: Swann: Old Master Through Modern Prints May 21, 2020 - Sale 2537
Featuring Old Master Works from the Collection of Matthew Rutenberg
Search Lot 417
JACQUES VILLON Monsieur D. Lisant.JACQUES VILLON Monsieur D. Lisant.
Price Realized: $ 30,000 Estimate: $ 25,000 - $ 35,000 Drypoint, 1913. 390x293 mm; 15 3/8x11 1/2 inches, full margins. Artist's proof, aside from the edition of 32. Signed and inscribed "ep. d'artiste" in pencil, lower margin. A brilliant, richly-inked impression of this scarce, early Cubist print. Ex-collection Francey and Dr. Martin L. Gecht, Chicago; sold Christie's New York, May 3, 2006, sale 1780, lot 169.
Exhibited "Graphic Modernism---Works on Paper from the Collection of Francey & Dr. Martin L. Gecht," Art Institute of Chicago, November 15, 2003-January 11, 2004.
Villon (1875-1963), born Gaston Duchamp) the oldest of four artist siblings (Marcel Duchamp; Raymond Villon-Duchamp and Suzanne Duchamp) learned engraving from his grandfather at age 16 and began his career as a Belle Epoque illustrator. Achieving success as an illustrator, he started to create fine art prints and, as he gained prominence in Paris, began expanding his artistic profile. He was an organizer of the first Salon d'Automne in 1903, which included artists such as Henri Matisse, Albert Gleizes, Pierre Bonnard and Édouard Vuillard, as well as a posthumous showing in homage to Paul Gauguin.
By 1910, Villon's work had become more expressive, signalling his break from commercial illustration and, in 1911, both he and Duchamp prticipated in the famous Salon d'Automne that incited the "Cubist Scandal" and introduced Cubism to France (and the world) in a widespread manner. The current work, a portrait of the artist's father (Monsieur Duchamp) is among the last of the major Cubist prints Villon created between 1911 and 1914 (one of the earliest is La Petite Mulâtresse, 1911, see lot 66) and highlights an oeuvre of Cubist prints from these formative years rivalled only by Pablo Picasso and Georges Braque.
Ginestet/Pouillon 284.

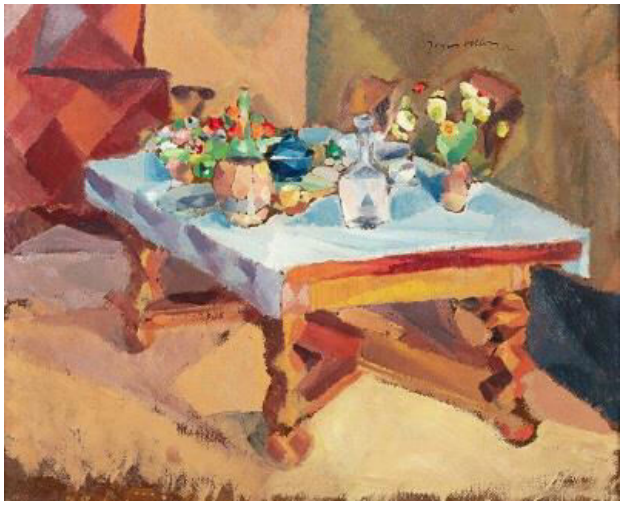
Complement to etching No. 412-413 E. 285 (No. in Miguel Orozco's *The paintings of Jacques Villon*)
Title: Étude pour La table servie
Medium:
Date: 1912
Size: 30.5 x 44.5 cm
Museum: **The Metropolitan Museum, New York**
Study for "The Dining Table" 1912 Graphite and pastel on paper 30.5 x 44.5 cm
Credit Line: Purchase, Joseph Pulitzer Bequest, by exchange, 1983; Accession Number: 1983.169.2



Complement to etching No. 412-413 E. 285
Title: La table servie
Medium: Graphite and brush and gray wash on cream wove paper
Date: 1912
Size: 34,2 × 49,7 cm
The Art Institute of Chicago: La table servie 1912 Graphite and brush and gray wash on cream wove paper Signed recto, lower left, in graphite: "Jacques Villon/12" 342 × 497 mm Credit Line Gift of Frank B. Hubachek Reference Number 1964.237.



Complement to etching No. 412-413 E. 285 (No. 296 in Miguel Orozco's *The paintings of Jacques Villon*)



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. Sotheby's Collection de Monsieur & Madame Robert Schmit | Œuvres choisies – Session I 8 December 2021 • 18:00 CET • Paris Lot 51. La table servie. Estimate: 20,000 - 30,000 EUR oil on cardboard Painted in 1912. 38,2 x 48,5 cm; 15 x 19⅛ in.

Complement to etching No. 412-413 E. 285 (No. 297 in Miguel Orozco's *The paintings of Jacques Villon*)



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

No. : 412
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: La table servie (before plate cut)
Medium: Drypoint
Date: 1913
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 28,5 x 38,5 cm
Sheet: 42.4 × 58.4 cm
Print run: 30 of the 1st state plus 30 of the 2nd state
Auctions:
Cohen: Important Prints and Engravings from the XXth Century Collection (First part) at

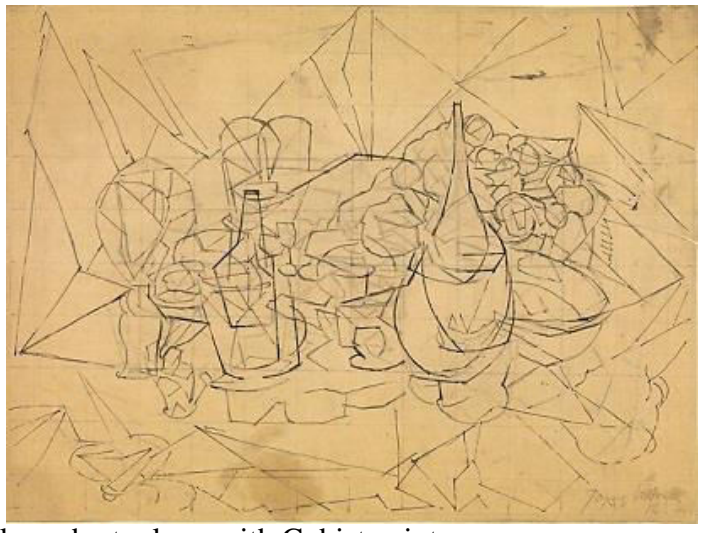


Calmels Cohen Drouot Richelieu - Salle 7 - 9, rue Drouot - 75009 Paris Paris 31 May 2005Lot 21 La table servie, 1913. Epreuve du 1er état avant ébarbage (coupure) de la plaque. Pointe sèche signée dans la planche ; signée et annotée " tirée à 30 épreuves" au crayon 32 x 44 cm GPE 285 Cette planche est dominée par une pyramide qui correspond au bouchon de la bouteille principale. La 2ème pyramide à droite a été aussi tronquée 6 000 / 8 000 euros

No. : 413
Ginestet-Pouillon : E. 285
Title: La table servie
Medium: Drypoint
Date: 1913
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 28,5 x 38,5 cm
Sheet: 42.4 × 58.4 cm
Print run: 30 of the 1st state plus 30 of the 2nd state
Museums:
Museum of Modern Art, New York



The Dinner Table (La Table servie) 1913 Drypoint plate: 28.3 x 38.1 cm) Publisher Unknown Printer Unknown Edition 30 Credit Abby Aldrich Rockefeller Fund Object number 263.1935
Museum of Fine Arts, Boston: The Set Table (La Table Servie) Dry point CREDIT LINESophie M. Friedman Fund ACCESSION NUMBER64.59 Auberty and Pérussaux 196, First state INSCRIPTIONS1/30 PROVENANCE Exhibited at Salon d'Automne, 1913
Yale University Art Gallery: La table servie (The Set Table)1913 Drypoint platemark: 28.3 × 38 cm (11 1/8 × 14 15/16 in.) sheet: 42.4 × 58.4 cm (16 11/16 × 23 in.) Gift of Collection Société Anonyme 1941.760



Complement to etching No. 412-413 E. 285
Title: La table servie
Medium: Graphite and black ink, squared in graphite
Date: 1913
Size: 29.1 x 39.2 cm
The Metropolitan Museum, New York La table servie, Jacques Villon , Graphite and black ink, squared in graphite, French Dimensions: 29.1 x 39.2 cm) Credit Line: Robert Lehman Collection, 1975 Accession Number: 1975.1.753.
Brother to the influential Dada artist Marcel Duchamp and the Cubist sculptor Raymond Duchamp-Villon, Gaston Duchamp [later Jacques Villon] was an accomplished illustrator and printmaker who took up with Cubist painters following an exhibition of their work at the Salon d'Automne in 1911. Cubists emphasized the two-dimensionality of imagery, fracturing objects into geometric forms and then realigning them in shallow, relief-like spaces.
"La table servie" is one of a fascinating series of paintings and works on paper preoccupied with the dining table set for lunch. Villon's subject evolved from a distant view of a table with objects resting on it to multiple views of the objects described in true Cubist fashion. On the unfolded tablecloth a meal is arranged, with an assortment of overlapping objects that undergo a thorough Cubist analysis: a carafe, a Chianti bottle, a bowl, a cup and saucer, a pitcher, a plate, and a bouquet of flowers. As distinct from other working sketches of the still life, the Lehman drawing is primarily a linear exercise, a study of line as it passes rhythmically through objects and space. The squared grid was used to transfer the complex distribution of objects to one of the related paintings in the series.



Complement to etching No. 412-413 E. 285 (No. 298 in Miguel Orozco's *The paintings of Jacques Villon*)
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 Villion, 1912–20;
Societe Anonyme, 1920–41;
Gift of Collection Société Anonyme 1941 to Yale University Art Gallery, New Haven, Conn.
No. : 414
Ginestet-Pouillon : E. 286



Title: L'équilibriste
Medium: Drypoint
Date: 1913
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 40 x 30 cm
Sheet: 48.1 x 36.2 cm
Print run: 28
Museum: Museum of Modern Art, New York The Equilibrist (L'Equilibriste) 1913 Drypoint Plate 40.0 x 30.0 cm) Sheet 48.1 x 36.2 cm) Edition 28 Credit Given in memory of Peter H. Deitsch Object number 461.1971
Auction: **Artcurial**: Sale 1829 Prints & Illustrated Books - 31 may 2010 /Lot 33 Jacques VILLON (1875-1963) L'EQUILIBRISTE, 1913 Pointe-sèche en noir, signée dans la planche; signée au crayon et numérotée 22/28 (la numérotation preque invisible) 49,4 x 36,2 cm Le papier jauni, l'image en assez bon état. Drypoint printed in black, signed on the plate; signed in pencil and numbered 22/28 (numbering almost invisible)
Yellowed paper, impression in gratifying condition. Estimation 400 - 600 €
Sold 1,530 € including buyer's fees and taxes.

No. : 415
Ginestet-Pouillon : E. 287
Title: Le Petite équilibriste (1914)



Medium: Drypoint
Date: 1914
Publisher: Manuel Bruker Editeur
Printer: Eugène Delâtre
Plate size: 22 x 16,4 cm
Sheet: 32.4 x 24.8 cm
Print run: 50 proofs in 1913 plus additional print run of 200 for Eloge the Jacques Villon (1955)
Museums:
Museum of Modern Art, New York The Small Equilibrist (Le Petite équilibriste) 1914 Etching plate: 22 x 16.2 cm); sheet: 32.4 x 24.8 cm)Edition 50 Credit Gift of Victor S. Riesenfeld Object number 378.1948
Sold by Sarah Sauvin: Pointe sèche, 220 x 162 mm. Ginestet et Pouillon 287. Impression du 1er tirage, à 50 épreuves.
Très belle épreuve imprimée sur papier vergé, justifiée par Villon à la mine de plomb « tiré à 50 » en bas à gauche et signée en bas à droite. Grandes marges (feuille : 325 x 250 mm). Rares rousseurs pâles marginales. Très bel état.
Forum Auctions: Forum Auctions: Editions and Works on Paper (December 2017) - LoadingJacques Villon, 'Le Petit Équilibriste', 1914, Print, Etching with drypoint, on wove paper, Le Petit Équilibriste, 1914 Etching with drypoint, on wove paper
22 × 16.4 cm Signed and inscribed 'HC' in pencil, an hors commerce impression aside from the edition of 50, with full margins, sheet 220 x 164mm (8 5/8 x 6 1/2 in) (PL) (unframed)

No. : 416
Ginestet-Pouillon : E. 287
Title: Le Petite équilibriste (1955 impression)
Medium: Drypoint
Date: 1914 - 1955
Publisher: Manuel Bruker Editeur, Paris
Plate size: 22 x 16,4 cm
Sheet: 32,5 x 25 cm
Print run: 200 proofs in the book *Éloge de Jacques Villon*, 1955, the first 20 with a suite of the ten etchings on Vélin de Rives
Museums:
The Museum of Fine Arts, Houston: L'Équilibriste (The Tightrope) PUBLISHER Manuel Bruker Paris, from the portfolio Éloge de Jacques Villon (In Praise of Jacques Villon) 1955 Etching on wove paper Plate: 8 3/4 × 6 3/8 in. (22.2 × 16.2 cm) Sheet (Folded): 12 7/8 × 9 7/8 in. (32.7 × 25.1 cm) CREDIT LINE Gift of Mr. and Mrs. Alvin S. Romansky OBJECT NUMBER 84.75.4



Musée national des beaux-arts du Québec: L'Équilibriste, du livre illustré «Éloge de Jacques Villon» 1914, tirage 1955 Eau-forte, 111/200 32,5 x 25 cm (papier); 22 x 16,5 cm (coup de planche); 1,6 x 16 cm (image) Numéro d'inventaire1987.381.04 Don de Charles S.N. Parent

Complement to etching No. 415-416 E. 287 (No. 32 in Miguel Orozco's *The paintings of Jacques Villon*)
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)
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 set 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 educed 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 Danses, 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. : 417
Ginestet-Pouillon : E. 288
Title: Les daims surpris
Medium: Etching
Date: 1914
Printer: Eugène Delâtre
Plate size: 22,7 x 19 cm
Print run: printed as a supplement to the revue Montjoie



Complement to etching No. 418 E. 289
Title: Étude pour atelier de mécanique
Medium: Mine graphite sur papier
Date: 1914
Dimensions: 24,6 x 33 cm
Centre Pompidou: Acquisition Achat, 2017 N° d'inventaire AM 2017-272
Note: The drawing has been flipped horizontally to anticipate the inversion of the plate into the print

No. : 418
Ginestet-Pouillon : E. 289
Title: Le petit atelier mécanique
Medium: Etching
Date: 1914
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16 x 19,7 cm
Sheet: 24.8 x 32 cm
Print run: 50
Museum: **Museum of Modern Art, New York** The Mechanic's Workshop (Le Petit atelier de mécanique) 1914 Etching plate15.9 x 19.7 cm); sheet: 24.8 x 32 cm) Edition 50 Credit Purchase Object number 256.1951
For Sale 2022 at Roulot Fine Prints LLC:



(http://roulotfineprints.com/jacques-villon-le-petit-atelier-de-mecanique.html) Le Petit Atelier de Mécanique (The Little Machine Shop) etching eau-forte1914 Second state of two Etching 16.0 x 19.7 cm) $10,000

A very beautiful, richly inked impression on cream laid paper. Signed and with the inscription 'épreuve d'artiste - L'atelier de mécanique' (artist's proof - The machine shop) in pencil. Full margins. Edition of 50. At the beginning of the twentieth century, Jacques Villon and his brother Marcel Duchamp were both fascinated with machines. In fact, Villon even worked in a machine workshop for a period of time. In this important, early Cubist etching, Villon is interested in the evocation of mechanical motion, which he renders with an elaborate composition of triangular planes and the use of a screen of fine parallel lines to create areas of light and shadows.Literature:C. de Ginestet, C. Pouillon, 'Jacques Villon, Les Estampes et les Illustrations, Catalogue Raisonné', Paris, 1979.I. H. Shoemaker, 'Jacques Villon and his Cubist Prints', Philadelphia, 2001.
For Sale 2022 Gilden's Art Gallery London (https://www.gildensarts.com/artwork/the-small-mechanical-workshop-le-petit-atelier-de-mecanique/) The Small Mechanical Workshop | Le petit atelier de mécanique Price: $6,000.00 Year: 1914 Artist: VILLON, Jacques (1875-1963) Original Hand Signed and Numbered Etching on Arches Laid Paper Paper size: 24 x 32 cm. / 9.4 x 12.6 in. Image size: 16.4 x 19.7 cm. / 6.3 x 7.8 in.
This etching is hand signed in by the artist in pencil “Jacques Villon” at the lower right margin. It is also signed and dated in the lower image. It is also numbered from the edition of 50, in the lower left margin. This is the first example of Villon’s use of dividing the surface of the plate with pyramidal shapes, a key component of the Cubist style. Provenance: The Collection of Olga Carré-Burel formally known as the Collection of Louis Carré. Condition: Very good condition. Very soft fold across the lower right corner.
Auctions: Sotheby's Prints & Multiples Day Sale 30 April 2019 • 10:00 EDT • New York Lot 76 JACQUES VILLON | LE PETIT ATELIER DE MÉCANIQUE GINESTET POUILLON E 289) Estimate:3,000 - 5,000 USD Lot sold: 3,000 USD Property of an Important Private Collection, Chicago Etching, 1914-20, signed in pencil and inscribed 'tiré a 50', from the edition of 50 (total edition includes a few artist's proofs), on Arches laid paper, framed plate: 158 by 197 mm 6¼ by 7¾ in sheet: 250 by 320 mm 9¾ by 12⅝ in
Swann: Old Master Through Contemporary Prints May 05, 2005 - Sale 2042 Lot 725 JACQUES VILLON Le petit Atelier de mécanique.JACQUES VILLON Le petit Atelier de mécanique. Price Realized: $ 3,450 Estimate: $ 4,000 - $ 6,000 Etching, 1914. 158x195 mm; 61/4x73/4 inches, full margins. Edition of 50. Signed and inscribed "tiré a 50" in pencil, lower margin. A very good, richly-inked impression. Ginestet/Pouillon 289.
Sold by Armstrong Fine Art.: Le Petit Atelier de Mecanique 1914 Etching printed on Arches laid paper. Ref: Ginestet & Pouillon E 289 Edition of 50 Signed and annotated "Tire 50" in pencil Provenance: R.S. Johonson, Chicago, IL. 6 1/4 x 7 3/4 inches

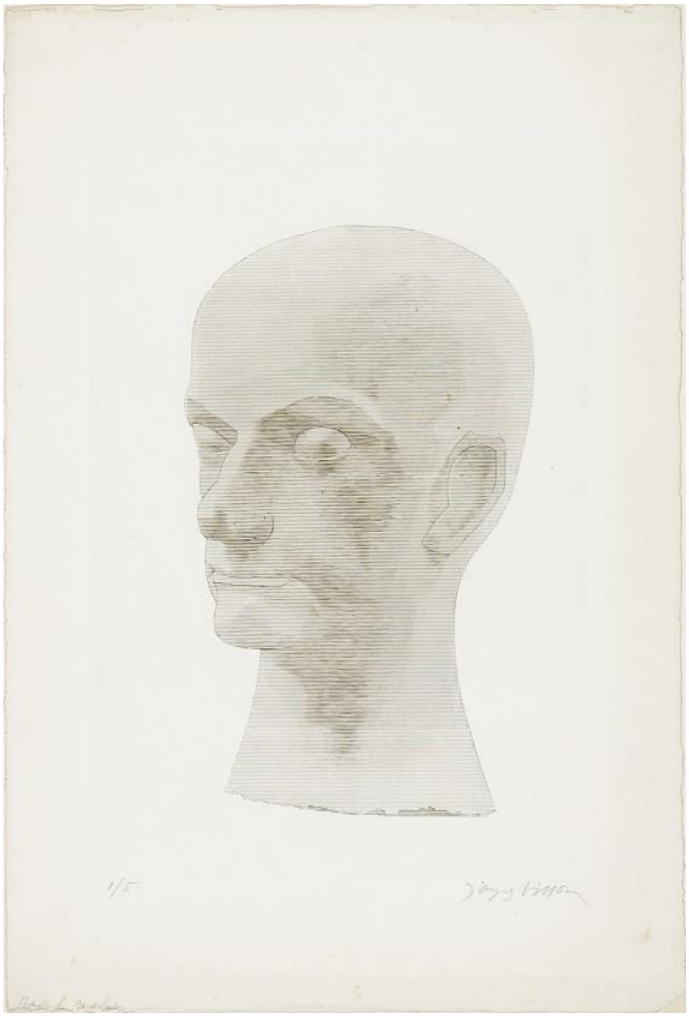
Complement to etching No. 418 E. 289 (No. 33 in Miguel Orozco's *The paintings of Jacques Villon*)
Title: ***L'Atelier de mécanique - The Workshop of a Mechanic***
Date: 1914
Medium: Oil on canvas
Dimensions: 71.76 x 92.71 cm
Current owner or museum: Columbus Museum of Art, 480 East Broad Street, Columbus, OH 43215,
Provenance:
Gift of Ferdinand Howald. 1931.095
Comment: Cette huile sur toile est la représentation cubiste d'un garage. Exposée au Salon des indépendants de 1914.



No. : 419
Ginestet-Pouillon : E. 290
Title: Baudelaire au socle
Medium: Etching
Date: 1920
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 41,5 x 28,1 cm
Sheet: 62.2 x 44.7 cm
Print run: 50
Museum: Museum of Modern Art, New York Baudelaire with a Pedestal (Baudelaire avec le socle) c. 1920 Etching plate: 41.4 x 28 cm); sheet: 62.2 x 44.7 cm) Edition 50 Credit Gift of Victor S. Riesenfeld Object number 379.1948

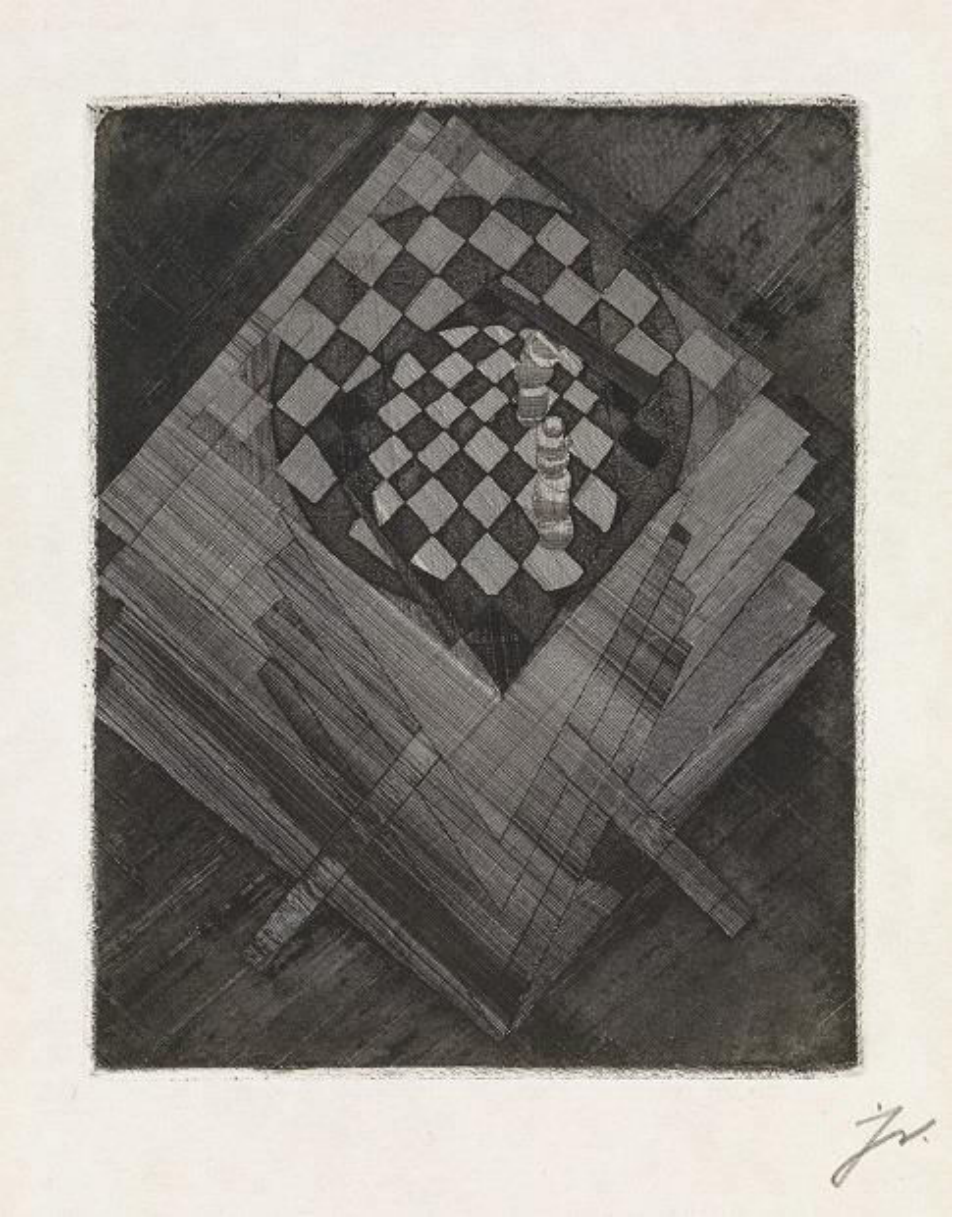


No. : 420
Ginestet-Pouillon : E. 291
Title: Baudelaire sans Le Socle



Medium: Etching
Date: 1920
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 41.8 x 28.3 cm
Sheet: 56.9 x 38.3 cm
Print run: 5 signed proofs 'avant la lettre' and an unknown number of copies for the Revue Architecture
Museum Museum of Modern Art, New York Baudelaire without a Pedestal [Baudelaire (Sans le socle)] c. 1920 Etching plate: 41.8 x 28.3 cm); sheet: 56.9 x 38.3 cm) Publisher Éditions de la Nouvelle Revue Française, Paris Edition 5 or 6 proofs before letters Credit Abby Aldrich Rockefeller Fund Object number 264.1935

No**. : 421**
Ginestet-Pouillon : E. 292
Title: Table D'Echecs
Medium: Etching
Date: 1920
Publisher: Die Shaffenden
Printer: Eugène Delâtre
Plate size: 20 x 16 cm
Sheet: 40.6 x 30.8 cm
Print run: 125 proofs for German review Die Shaffenden
Museum: Museum of Modern Art, New York Chess Board (Table d'échecs) from Die Schaffenden 1920 Etching from a portfolio of four etchings, five lithographs and one woodcut. Plate: 20.1 x 16 cm); sheet: 40.6 x 30.8 cm) Publisher Verlag Gustav Kiepenheuer, Potsdam Edition 125 Credit Gift of Ludwig Charell Object number 69.1952
Auction: Christie's: 2017 | Live Auction 13878 Prints & Multiples Lot 121 JACQUES VILLON (1875-1963) Table d’échecs (Das Schachbrett)



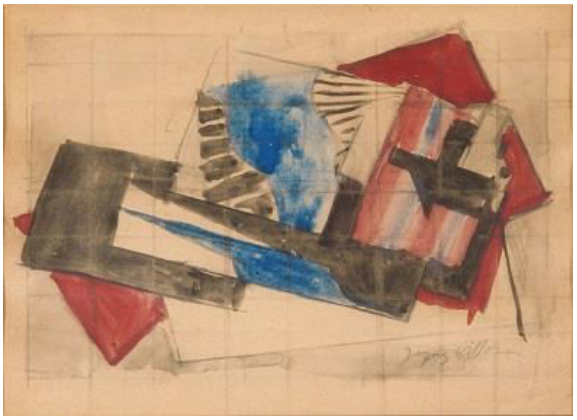
Price realised GBP 4,000 Estimate GBP 2,500 - GBP 3,500 Closed: 29 Mar 2017 etching, 1920, on cream wove paper, initialled in pencil; with Albert Gleizes, Centre noir, lithograph, 1921, on cream wove paper, initialled in pencil; very good impressions, from the edition of one hundred (there were also 25 on Japan paper), published in Die Schaffenden (year 3, vol. IV), by Paul Westheim and Gustav Kiepenheuer, Weimar, 1922, with the publication's blindstamp, the full sheets, in very good condition (2) Plate 200 x 160 mm., Sheet 406 x 308 mm. (Villon) Image 361 x 266 mm., Sheet 410 x 308 mm. (Gleizes)

No. : 422
Ginestet-Pouillon : E. 293
Title: L'oiseau
Medium: Etching
Date: 1921
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 10,1 x 16,8 cm
Sheet: 32.7 × 25.1 cm
Print run: 50 proofs in 1921 plus 200 for the book Eloge de Jacques Villon in 1955
For Sale 2022
Gilden's Art Gallery



London (https://www.gildensarts.com/artwork/the-bird-loiseau/)The Bird | L'Oiseau, 1921 Original Hand Signed Etching on Arches Laid Paper 16 × 25 cm US$1,300 Title: The Bird | L'Oiseau, 1921 Technique: Original Hand Signed Etching on Arches Laid Paper Paper size: 16 x 25 cm. / 6.3 x 9.8 in. Image size: 10 x 16.8 cm. / 3.9 x 6.6 in. This original etching is hand signed in pencil by the artist "Jacques Villon" at the lower right margin. It is also inscribed "tiré à 50" [pull of 50], at the lower left margin. Our impression is one of 50 impressions printed in 1921. They were annotated but not numbered. Villon reprinted the same etching in 1955 in the book Eloge de Jacques Villon by Jacques Lassaigne in an edition of 200. The work is additionally signed and dated in the lower left image. The paper bears a partial Arches watermark in the lower right margin. Literature: de Ginestet, C. & Pouillon, C. (1979). Jacques Villon-Les Estampes, Les Illustrations-Catalogue Raisonne. Paris: Arts et Métiers Graphiques. Reference: Ginestet et Pouillon E. 293.

Complement to etching No. 422 E. 293 (No. 48 in Miguel Orozco's *The paintings of Jacques Villon*)
Title: ***L'oiseau*** 1921
Medium: Aquarelle et fusain sur papier
Dimensions: 13,5 x 19 cm
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 €1 300



Complement to etching No. 423 E. 294 (No. 42 in Miguel Orozco's *The paintings of Jacques Villon*)
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. : 423

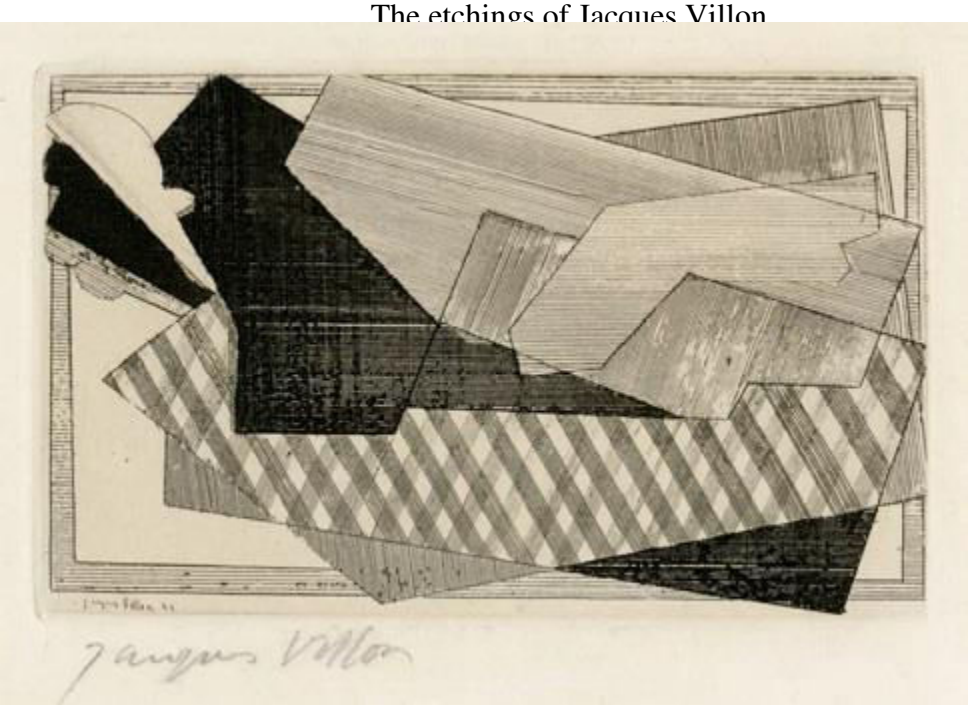


Ginestet-Pouillon : E. 294
Title: Noblesse
Medium: Etching
Date: 1921
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 14,4 x 8,4 cm
Sheet: 24.8 x 16.1 cm
Print run: 50
Museums:
Museum of Modern Art, New York
Noblesse 1921 Roulette and etching plate14.2 x 8.2 cm); sheet: 24.8 x 16.1 cm) Edition 50 Credit Gift of Mrs. Bertha M. Slattery Object number 313.1952
Museum of New Zealand: The bird (L'oiseau)1921 drypoint and etching DimensionsImage: 170mm (width), 104mm (height) Registration Number1982-0031-4
Credit linePurchased 1982 with New Zealand Lottery Board funds
For Sale 2022 Gilden's Art Gallery London

(https://www.gildensarts.com/artwork/noblesse/)Noblesse Price: $4,000.00 Noblesse JACQUES VILLON 1875-1963 (Gaston Duchamp) Damville 1875-1963 Paris (French) Title: Noblesse, 1921 Technique: Original Hand Signed and Dated Etching on handmade paper. Paper Size: 24 x 12.5 cm / 9.5 x 4.9 in Plate Size: 14.5 x 8.5 cm / 5.7 x 3.4 in This work is hand signed by the artist in pencil “Jacques Villon” at the lower right margin. It is Hand Inscribed “tire a 50” (printed in an edition of 50 impressions) in pencil at the lower left margin. This Etching is also dated in pencil “1921” in the upper right corner. The etching is additionally signed in the plate by the artist “Jacques Villon” at the lower right corner. Provenance: The Collection of Olga Carre-Burel The Collection of Louis Carre. This work belonged to the Collection of Olga Carre-Burel formally known as the Collection of Louis Carre. It was one of the most important collections of Villon’s work in the world if not the most important one. Olga Carre (born Burel) was the wife of the important Paris Gallery owner and Collector Louis Carre. He passed away in 1977 and so his wife, Olga Carre, inherited his collection. Louis Carre was the main dealer of Jacques Villon and exhibited his works regularly in his Gallery in Paris and New York. Most of their collection was bought directly from the artists.
Literature: Jacques Villon-Les Estampes,Les Illustrations-Catalogue Raisonne, by Colette de Ginestet and Catherine Pouillon, published by Arts et Metiers Graphiques. Reference: Ginestet et Pouillon nA.-P. 205, illustrated in page 189. Condition: Good condition, light discoloration of the paper. Light handling creases and fold. Light foxing.

No. : 424
Title: Noblesse
Medium: silkscreen after the etching
Date: 1953
Publisher: Editions d'Art d'Aujourd'hui, Boulogne
Printer: studio Arcay
Sheet: 30,5 x 23 cm
Print run: Unknown
For sale 2022 at Affordable art:
(https://www.affordableart101.com/Jacques-Villon-silkscreen-Noblesse-p/2290.htm) Jacques Villon silkscreen "Noblesse" $500
Item Code: 2290 Medium: silkscreen (after the etching). Printed in Paris at the studio Arcay and published in 1953 by Editions d'Art d'Aujourd'hui, of Boulogne. Sheet size, including margins: 12 x 9 inches (305 x 230mm). A richly inked impression, as usual from this now rare series. Signed in the plate, not by hand. Condition: there is minor scuffing to the surface.





No. : 425
Ginestet-Pouillon : E. 295
Title: Le Cheval
Medium: Etching
Date: 1921
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 8 x 13 cm
Sheet: 25.5 × 20,9 cm
Print run: 50 proofs in 1921 plus 435 in 1947 for "Du Cubisme"
For Sale 2022 at Thomas French Fine Art

(http://www.thomasfrenchfineart.com/inventory/view/219-jacques-villon-gaston-duchamp/6613-le-cheval): Le Cheval Etching 1921 Dimensions: Plate: 3 1/8 x 5 1/16, Sheet: 10 1/16 x 8 1/4" Signed in pencil lower left Edition: Signed edition of 50 (as here), Unsigned edition is 400 for the book Du Cubisme Printer: R. Girard et Cie. Printed on Lana "pur Fil" paper Good, slight stains in margins verso and recto Price: (US) $3,250.00 Inventory Number: FA10796



No. : 426
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Le Cheval
Medium: Etching
Date: 1921
Publisher: Compagnie Française des Arts Graphiques, Paris
Printer: Eugène Delâtre
Plate size: 8 x 13 cm
Sheet: 25 × 20.5 cm
Print run: 435 proofs in the portfolio Du Cubisme, with 11 etchings, drypoints, and aquatints (1947)
Museums:
Museum of Modern Art, New York Du Cubisme Albert Gleizes, Jean Metzinger
Georges Braque, André Derain, Marcel Duchamp, Albert Gleizes, Juan Gris, Marie
Laurencin, Fernand Léger, Jean Metzinger, Francis Picabia, Pablo Picasso, Jacques Villon seven etchings (two with engraving, onewith drypoint, one with both), three drypoints, two aquatint and engravings, and a supplementary suite of twenty-two plates. page (each): 9 13/16 × 8 1/16" (25 × 20.5 cm); overall; (closed): 10 1/8 × 8 1/4 ×

13/16" (25.7 × 20.9 × 2 cm) Publisher Compagnie Française des Arts Graphiques, Paris Edition 35 CreditThe Louis E. Stern Collection Object number 1102.1964.A-B
The Museum of Fine Arts, Houston Le Cheval 1921 Etching on wove paper, second edition of three published in "Du Cubisme" Plate: (7.8 × 12.7 cm) Sheet: (25.4 × 18.8 cm) CREDIT LINE Gift of Mr. Alvin S. Romansky OBJECT NUMBER89.59
Fine Arts Museums of San Francisco Achenbach Foundation Accession Number: 1999.165.42.10 Acquisition Date: 1999-12-31 Credit Line: Gift of the Reva and David Logan Foundation
Musée national des beaux-arts du Québec:: Le Cheval 1921 Eau-forte, 11/50 25,3 x 32,7 cm (papier); 7,9 x 12,9 cm (image) Numéro d'inventaire 1987.317 Don de Charles S.N. Parent
Auctions:
TGP Auction: Arman, Lewitt, Francis, Dali, Leger, Christo, JR, Fairey... Contemporary & Pop Art chez TGP Auction.Vente Online 2000 Neuchâtel Du 21 Decembre au 10 Janvier 21h Lot 115 Jacques Villon - Le Cheval 1946 Limited edition of 400 ex Original drypoint on [...]Prix de départ 800 CHF Original drypoint on wove paper 25.5 x 21 cm Extracted from "Du Cubisme" portfolio published by Compagnie Française des Arts Graphiques in 1947.

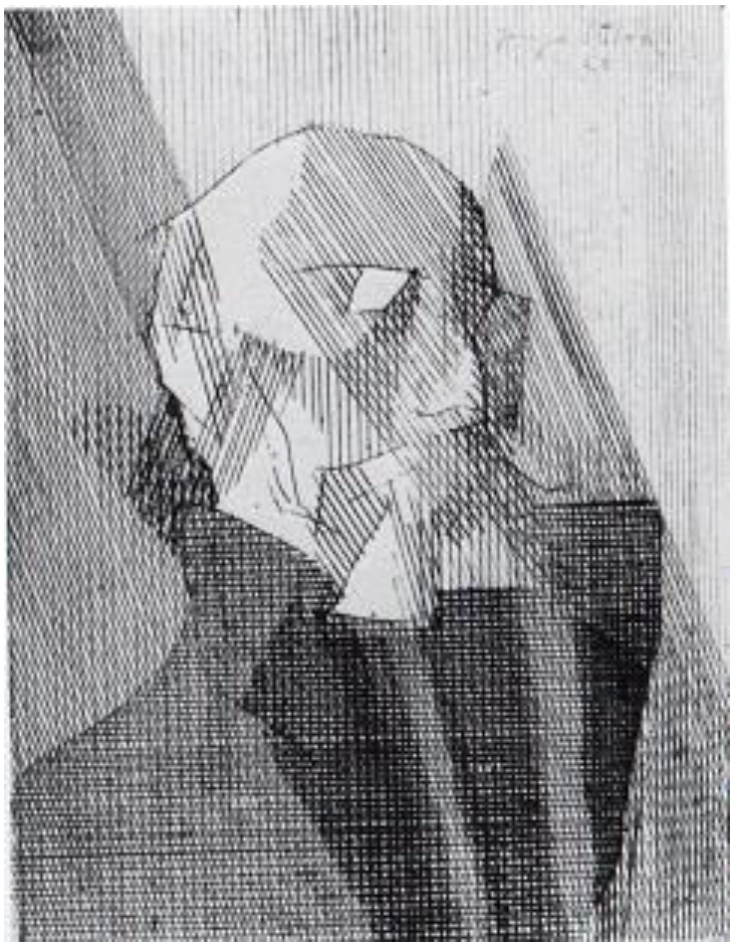
No. : 427
Ginestet-Pouillon : E. 296
Title: Portrait D (final)
Medium: Etching
Date: 1926
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 14,1 x 11 cm
Print run: 50 proofs



No. : 428
Ginestet-Pouillon : E. 297
Title: Le magistrat (final state in Ginestet-Pouillon)
Medium: Etching
Date: 1926
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 14,1 x 11,1 cm
Sheet: 32,1 × 25,3 cm
Print run: 50 proofs
Art Institue of Chicago: The Magistrate 1926 Etching on ivory wove paper 140 × 110 mm (plate); 321 × 253 mm (sheet) Credit Line Gift of Frank B. Hubachek Reference Number 1964.240
Millon: Petites Œuvres de Grands Maitres - Tableaux modernes et contemporains Vendredi 9 juin 2017 Lot 61 180 - 200 EUR Résultats sans frais: 180 EUR
Le magistrat. 1926. Eau forte. 140 x 109. Ginestet et Pouillon 297. Très belle épreuve numérotée : « 12/50 » et signée au crayon. Salissures marginales. Cadre. Ce lot est présenté sur le procès verbal de la SVV Jean-Jacques Mathias Jacques Villon Sale Date Jun 29, 1999



No. : 429
Ginestet-Pouillon : E. 297
Title: Le magistrat (state)
Medium: Etching
Date: 1926
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 14,1 x 11,1 cm
Sheet: 32,1 × 25,3 cm
Print run: A few proofs



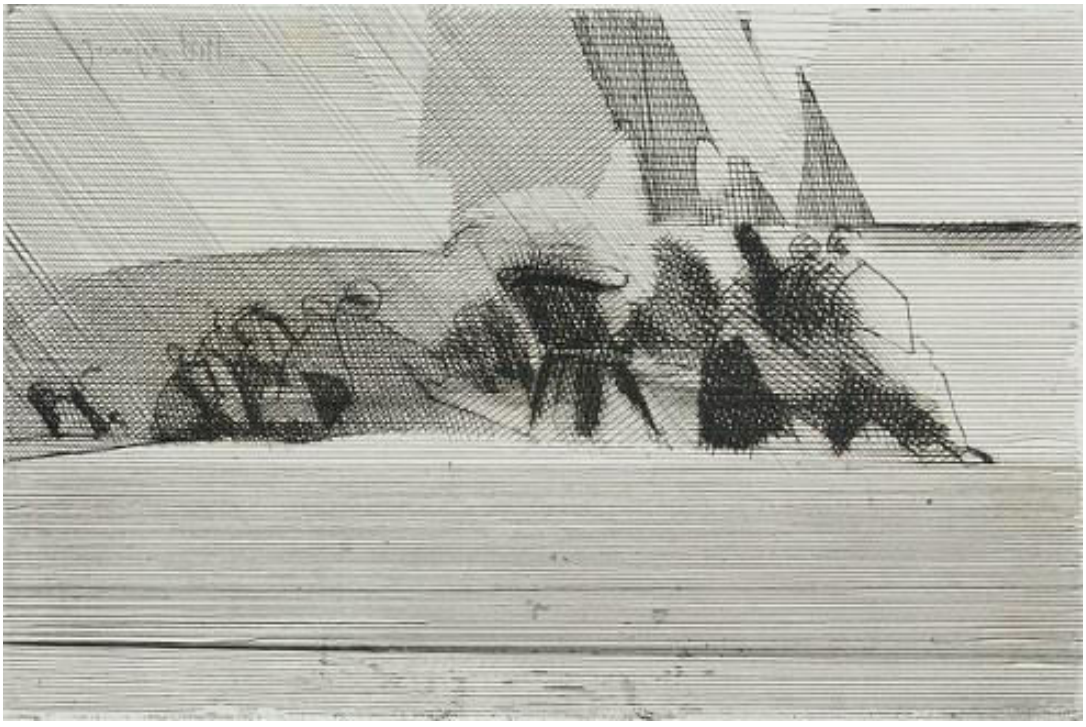


No.: 430
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Le magistrat (1st state)
Medium: Etching
Date: 1926
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 14,1 x 11,1 cm
Sheet: 32,1 × 25,3 cm
Print run: A few proofs

No. : 431
Ginestet-Pouillon : E. 298
Title: Petit bouquet
Medium: Etching
Date: 1926
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 13,9 x 9 cm
Sheet: 24 x 15.5 cm
Print run: 50 proofs
Auctions:
Christie's 2010 | Live Auction 5620 Collection de Madame Darthea Speyer, une Américaine à Paris Lot 125 Petit bouquet (Ginestet et Pouillon 298) Price realised EUR 375 Estimate EUR 500 - EUR 700 Closed: 7 Jul 2010 burin, 1926, sur vélin, signé et daté au crayon, et numéroté 29/50, (il y a aussi quelques épreuves d'état), non examiné hors de son cadre F. 24 x 15.5 cm. (9½ x 6 in.) I. 13.9 x 9 cm. (5½ X 3½ in.) Engraving, 1926, on wove paper, signed and dated in pencil, and numbered 29/50,
Ader: Estampes Collection Petiet - 50e et dernière vente - 1re vacation Gravures Modernes, 50e Et Derniere Vente Petiet Vente A Paris - Opéra Comique (Place Boieldieu - 75002 Paris) Le samedi 25 novembre 2017 Lot n° 299 300 - 300 EUR Résultats avec frais: 375EUR Parfaite épreuve sur vergé, annotée « épreuve d'artiste » et signée. Toutes marges. Tirage définitif à 50 épreuves.

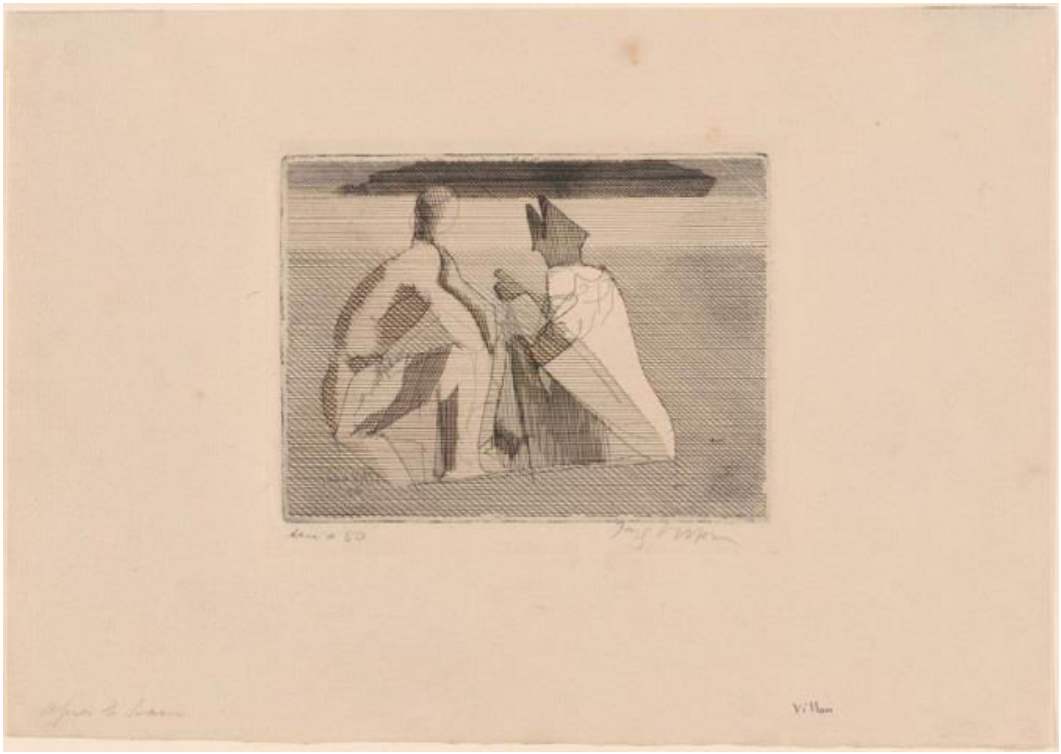


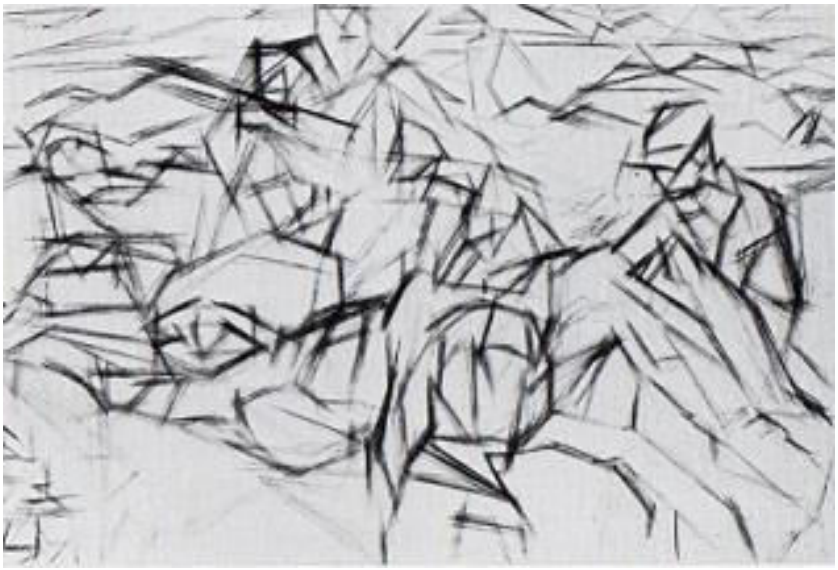
No. : 432
Ginestet-Pouillon : E. 299
Title: Bord de mer



Medium: Etching
Date: 1926
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 11,1 x 16,9 cm
Sheet: 25,6 x 32,6 cm
Print run: 40 proofs
Sold by Galerie Sagot – Le Garrec
Bord de mer
Œuvre à retrouver dans le cadre de l'exposition Hommage à Jean-Claude Romand, dès le 17 juin 2016. 1 '500.00 €
1926 Eau-forte. 111 x 169 mm – [256 x 326 mm] Très belle épreuve sur vélin, annotée : « Ep. d'artiste » et signée au crayon. Toutes marges.

No. : 433
Ginestet-Pouillon : E. 300
Title: Après le bain
Medium: Etching
Date: 1926
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 11,2 x 14,7 cm
Sheet: 22 × 31.8 cm
Print run: 50 proofs. Reprinted in 1955 for the book Éloge de Jacques Villon
Museum: **Philadelphia Museum of Art**: Après le Bain 1926 Etching
Dimensions: Plate: 4 3/8 × 5 13/16 inches (11.1 × 14.7 cm) Sheet: 8 11/16 × 12 1/2 inches (22 × 31.8 cm)
Credit Line: Print Club of Philadelphia Permanent Collection, 1950 Accession Number: 1950-69-15
Auction:
Cohen: Important Prints and Engravings from the XXth Century Collection (First part) at Calmels Cohen. Drouot Richelieu - Salle 7 - 9, rue Drouot - 75009 Paris 31 May 2005
Lot Après le bain, 1926 Eau-forte en noir, sur Vergé, signée et annotée " épreuve d'artiste 27,5 x 34,3 cm GPE 300 150 / 200 euros





No. : 434
Ginestet-Pouillon : E. 301
Title: En vacances sur les rochers (1st state)
Medium: Etching
Date: 1927
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 17,5 x 25,5 cm
Sheet: 29,7 x 40,1 cm
Print run: A few proofs

No. : 435
Ginestet-Pouillon : E. 301
Title: En vacances sur les rochers (2nd state)
Medium: Etching
Date: 1927
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 17,5 x 25,5 cm
Sheet: 29,7 x 40,1 cm
Print run: A few proofs
Auction: Swann: Sale 2184 - Lot 384 Unsold Estimate: $ 1,000 - $ 1,500 En Vacances sur les Rochers. Etchings, 2 impressions, 1927. Both 175x255 mm; 7x10 inches, full margins. Both artist's proofs, aside from the edition of 50. Both signed in pencil. Very good impressions. Ginestet/Pouillon 301.



No. : 436
Ginestet-Pouillon : E. 301
Title: En vacances sur les rochers (final state)
Medium: Etching
Date: 1927
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 17,5 x 25,5 cm
Sheet: 29,7 x 40,1 cm
Print run: 50
Musée national des beaux-arts du Québec:: En vacances sur les rochers 1927 Eau-forte, 11/50 29,7 x 40,1 cm (papier); 17,7 x 25,8 cm (image) Numéro d'inventaire1987.318 Don de Charles S.N. Parent



Auction: Ader: Estampes Modernes - Henri M. Petiet chez Ader, 75009 Paris Fin de la vente: le 10 décembre 2015 Lot 322 - Jacques VILLON - En vacances sur les rochers. 1927. Eau-forte. 177 x 258. Ginestet et Pouillon 301. Très belle épreuve sur vergé de Montval, numérotée et signée au crayon puis titrée en pied. Toutes marges. Tirage à 50 épreuves.

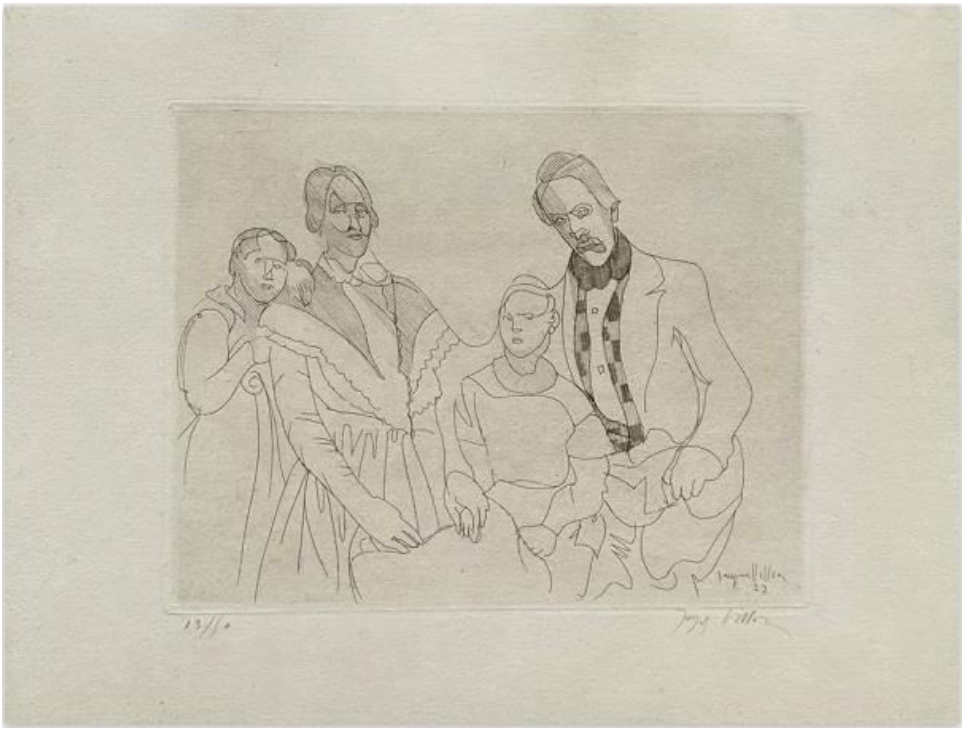
No. : 437
Ginestet-Pouillon : E. 302
Title: Daguerréotype Nº 1 (1st state)
Medium: Etching
Date: 1927
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16 x 22 cm
Sheet: 24,7 × 34,1 cm
Print run: One or two signed proofs
Auction: Ader Paris Estampes anciennes et modernes Hôtel Drouot - Salle 9 Mardi 8 novembre Lot 294 100 - 120 EURRésultats sans fraisRésultat : 130EUR Daguerréotype n° 1. 1927. Eau-forte (d'après un daguerréotype représentant les grands-parents de l'artiste). 217 x 160. Ginestet et Pouillon 302. Belle épreuve sur vergé, numérotée, dédicacée et signée à la mine de plomb. Marges. Tirage définitif à 50 épreuves..



No. : 438
Ginestet-Pouillon : E. 302
Title: Daguerréotype Nº 1 final state
Medium: Etching
Date: 1927
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16 x 22 cm
Sheet: 24,7 × 34,1 cm
Print run: 50
Museum: Art Institute of Chicago: Daguerrotype No. 1 1927 Etching on white laid paper 159 × 218 mm (plate); 247 × 341 mm (sheet) Credit Line Purchased with funds provided by Frank B. Hubachek Reference Number 1969.40
No. : 439



Ginestet-Pouillon : E. 303
Title: Daguerréotype Nº 2
Medium: Etching
Date: 1927
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 17,3 x 22,4 cm
Sheet: 25.3 x 33.9 cm
Print run: 50
Museums: Museum of Modern Art, New York Daguerreotype No. 2 (Daguerréotype No. 2) 1927 Etching plate: 17.1 x 22.2 cm); sheet: 25.3 x 33.9 cm) Edition 50 Credit Gift of Mr. and Mrs. Walter Bareiss, in memory of Peter H. Deitsch Object number 518.1971



Museum of Fine Arts, Boston: Daguerreotype No. 2 Etching CREDIT LINEGift of Mr. and Mrs. Peter A. Wick ACCESSION NUMBER56.1134 CATALOGUE RAISONNÉAuberty and Pérussaux 215
For Sale at Place des Arts, Paris (illustrated): (https://place-des-arts.com/fr/artist/Jacques-VILLON/MZBGFbX2t55RepsPB/Daguereotype-n2/YmgdP6mPuPasNnQRR)
DAGUEREOTYPE N°2 1927 gravure sur papier vergé signé(e) et numéroté(e) au crayon 26 x 34 cm illustration : 17 x 22 cm catalogue raisonné : Ginestet Pouillon E303 tirage : 50 ex. en très bon état 300 €

No. : 440
Ginestet-Pouillon : E. 304
Title: Daguerréotype Nº 2 final state
Medium: Etching
Date: 1927
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 17,3 x 22,4 cm
Sheet: 25 × 34 cm
Print run: Actually a 1st state of the previous entry. No proofs



No**. : 441**
Ginestet-Pouillon : E. 305
Title: Bébé dormant
Medium: Etching
Date: 1927
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 17,2 x 12,4 cm
Print run: 25 proofs

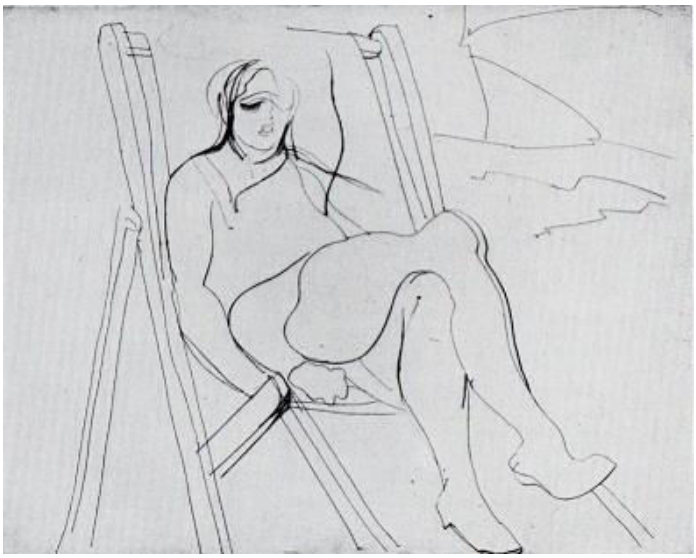


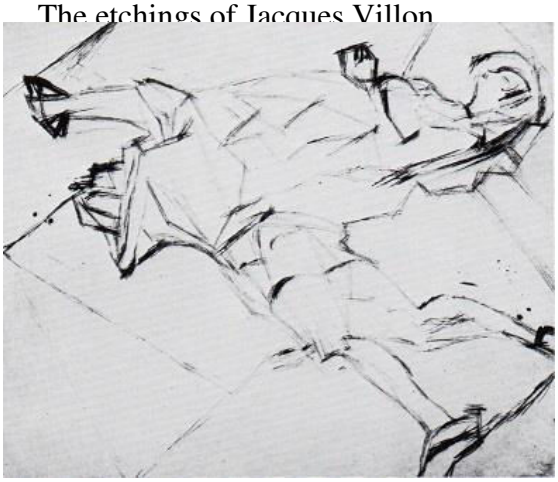


Print run: No proofs

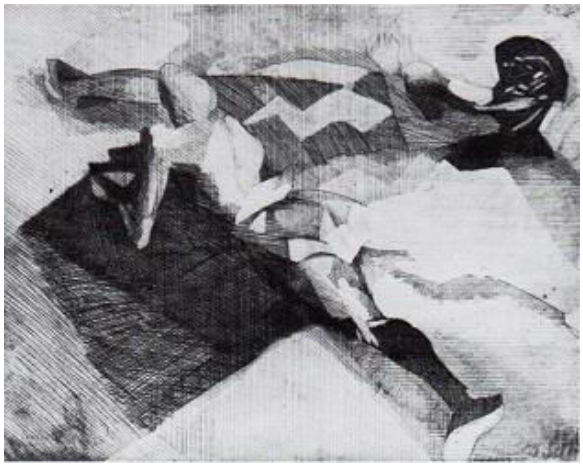
No. : 442
Ginestet-Pouillon : E. 306
Title: Le transatlantique
Medium: Drypoint
Date: 1927
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15 x 23,6 cm

No. : 443
Ginestet-Pouillon : E. 307
Title: Le transatlantique
Medium: Drypoint
Date: 1927
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,2 x 22,4 cm
Print run: No proofs





No. : 444
Ginestet-Pouillon : E. 319
Title: Sur les rochers (1st state)
Medium: Etching
Date: 1927
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 22,4 x 28 cm **Sheet**: 29.4 x 39.7 cm
Print run: 10 proofs of 1st state



No. : 445
Ginestet-Pouillon : E. 319
Title: Sur les rochers (2nd state)
Medium: Etching
Date: 1927
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 22,4 x 28 cm **Sheet**: 29.4 x 39.7 cm
Print run: a few proofs of the 2nd and 50of the final state

No. : 446
Ginestet-Pouillon : E. 319
Title: Sur les rochers (final state)
Medium: Etching
Date: 1927
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 22,4 x 28 cm
Sheet: 29.4 x 39.7 cm
Print run: 10 proofs of 1st state, a few of the 2nd and 50 of the final state



Museum of Modern Art, New York On the Rocks (Sur les rochers) 1927 plate: 22.4 x 17.8 cm; sheet: 29.4 x 39.7 cm Edition 50 Credit Purchase Object number 319.1952
Fine Arts Museums of San Francisco:
Sur les rochers (On the Rocks) 1927 Etching Image: 223 x 276 mm (8 3/4 x 10 7/8 in.)

Department:Achenbach Foundation Accession Number:1971.28.45 Acquisition Date:1971-01-12 Credit Line:Bruno and Sadie Adriani Collection Exhibition History:
CPLH, Cubist Primnts/ Cubist Books, 22 Sept - 30 Dec 1984.
Auction:
Cohen: Important Prints and Engravings from the XXth Century Collection (First part) at Calmels Cohen. Drouot Richelieu - Salle 7 - 9, rue Drouot - 75009 Paris 31 May 2005 Lot 28 Jacques Villon - Sur les rochers, 1928-1929Eau-forte de l'état définitif, signée et numérotée 11/50 30,7 x 39,2 cm GPE 319 180 / 200 euros

No. : 447
Ginestet-Pouillon : E. 320
Title: Sur les rochers (1st state)
Medium: Etching
Date: 1927
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 12,4 x 17 cm
Print run: 4 states but no commercial proofs



No. : 448



Ginestet-Pouillon : E. 320
Title: Sur les rochers (2nd state)
Medium: Etching
Date: 1927
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 12,4 x 17 cm
Print run: 4 states but no commercial proofs



No. : 449
Ginestet-Pouillon : E. 320
Title: Sur les rochers (3rd state)
Medium: Etching
Date: 1927
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 12,4 x 17 cm
Print run: 4 states but no commercial proofs

No. : 450

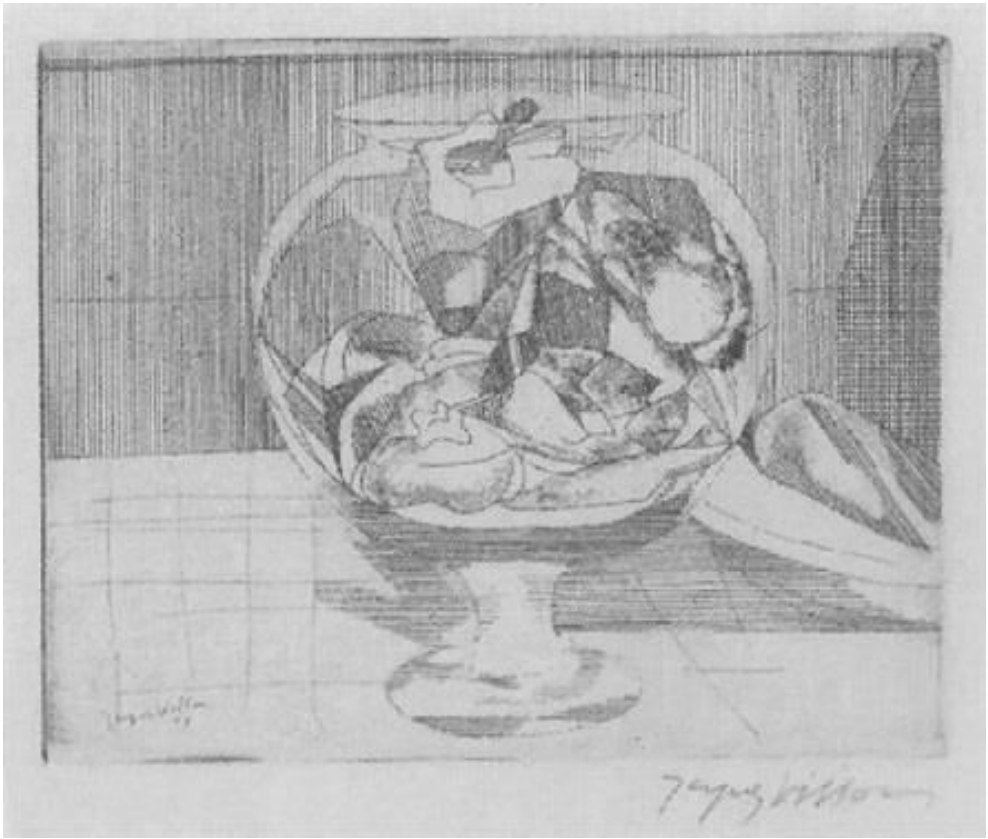
Ginestet-Pouillon : E. 320
Title: Sur les rochers (final state)
Medium: Etching
Date: 1927
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 12,4 x 17 cm
Print run: 4 states but no commercial proofs

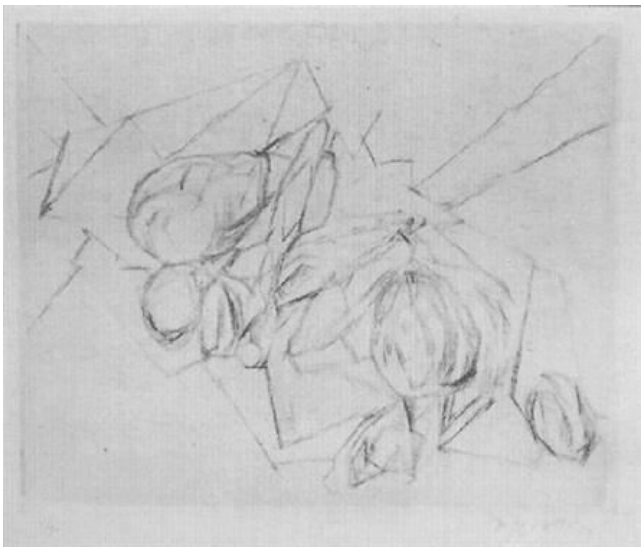


No. : 451
Ginestet-Pouillon : E. 321
Title: Étude de personnages sur la plage
Medium: Drypoint
Date: 1927
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15 x 21,2 cm
Print run: no commercial proofs



No. : 452
Ginestet-Pouillon : E. 322
Title: Coupe
Medium: Drypoint
Date: 1920
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,1 x 19 cm
Print run: no commercial proofs





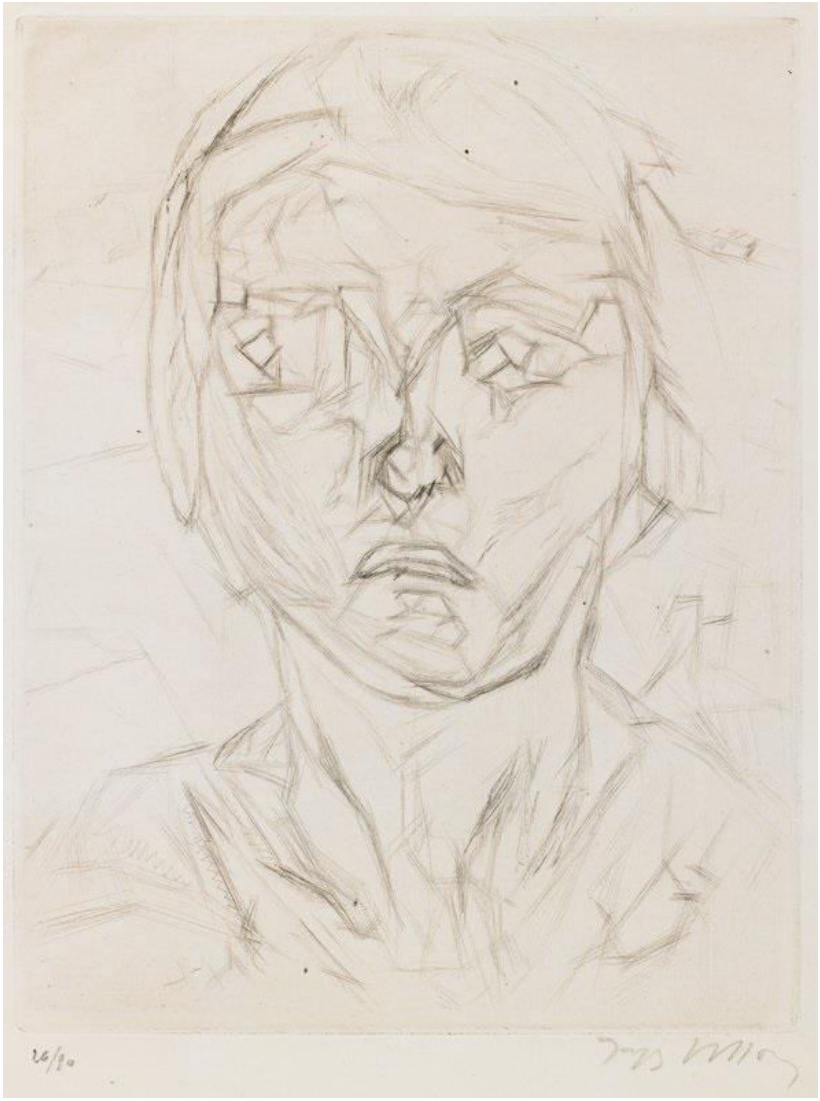
No. : 453
Ginestet-Pouillon : E. 323
Title: Nature morte aux noix / Still life in walnuts (1st state)
Medium: Etching
Date: 1929
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 22,3 x 27,7 cm
Sheet: 35,5 x 44,8 cm
Print run: 50 proofs of the 1st state and also 50 of the final state



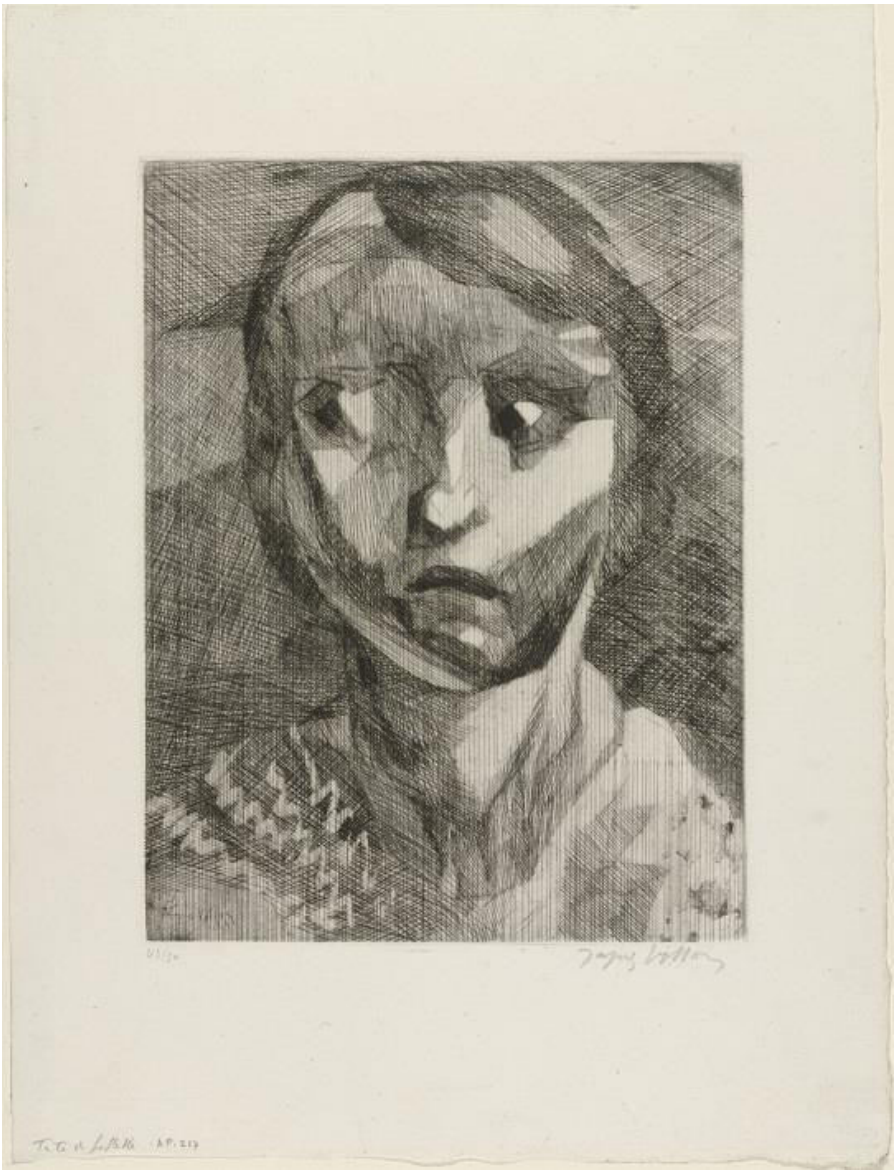
No. : 454
Ginestet-Pouillon : E. 323
Title: Nature morte aux noix / Still life in walnuts (final state)
Medium: Etching
Date: 1929
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 22,3 x 27,7 cm
Sheet: 35,5 x 44,8 cm
Print run: 50 proofs of the 1st state and also 50 of the final state
Museums: **Museum of Fine Arts, Boston**: Nature Morte aux Noix Etching CREDIT LINE Gift of Peter A. Wick ACCESSION NUMBER 53.2214 Auberty and Pérussaux 220, II PROVENANCE Peter A. Wick, Boston; by whom given to MFA, 10/8/1953
Musée national des beaux-arts du Québec: Nature morte aux noix 1929 Eau-forte et roulette sur pointe sèche, 5/50 35,5 x 44,8 cm (papier); 22,3 x 27,7 cm (image) Numéro d'inventaire 1987.319 Don de Charles S.N. Parent
Arts Council England. Arts Council Collection: Nature morte aux noix 1929Jacques Villon 29.5 x 30cm Image, 22.5 x 27.2cm EDITION: 24/50 etching CREDIT LINE: ACCESSION NUMBER: PR457

Auctions: Christie's (illustrated) : 2012 | Live Auction 7572 Lot 188 Still Life with Walnuts (Graphic Arts and Crafts 323) final price GBP 1,000 Appraisal GBP 1,000 - GBP 1,500
Lot ends auction: 5 December 2012 Nature Morte aux Noix (Arts et Métiers Graphiques 323) etching, 1929, on wove paper, signed in pencil, artist proof aside from the published edition of 50, together with a further four etchings, 1929-1931, including (M.245), (M.333), (M.347) (M.349), all signed, on various papers, all sheets in generally good conditionS. 295 x 400 mm. (and similar) (5) Provenance: Walter Pach (1883-1958), New York; then by descent to the present owners
For sate 2022 Champetier: (https://www.mchampetier.com/Etching-Jacques-Villon-75557-work.html)1929Original etching and drypoint, signed in pencil by the artist. Signed and dated in the plate. 50 signed proofs Number : 28/50 Paper : Chinese paper
Illustration size : 22,3 x 27,7 cm Paper size (or piece size) : 30,2 X 40,2 cm Reference : Ginestet Pouillon n°323Condition : Light skinning and mat straining, otherwise good.
Price : 2500

No. : 455
Ginestet-Pouillon : E. 324
Title: Tête de fillette (1st state)
Medium: Drypoint and Etching
Date: 1929
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 27,7 x 21,3 cm
Sheet: 45.09 x 33.97 cm
Print run: 30 proofs of the 1st state
Museum: MiA Minneapolis Institute of Art: Tête de Fillette 1929 Department Prints and Drawings 10 7/8 x 8 7/16 in. (27.62 x 21.43 cm) (plate) 17 3/4 x 13 3/8 in. (45.09 x 33.97 cm) (sheet) CreditGift of the Print and Drawing Curatorial Council. Accession Number 2005.67.1 Drypoint and etching



No. : 456
Ginestet-Pouillon : E. 324
Title: Tête de fillette (final state)
Medium: Drypoint and Etching
Date: 1929
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 27,7 x 21,3 cm
Sheet: 40.2 x 30.5 cm
Print run: 30 proofs of the 1st state and 50 of the final state
Museums: Museum of Modern Art, New York: MoMA Head of a Young Girl (Tête de fillette) 1929 Etching plate: (27.5 x 26 cm) sheet: 40.2 x 30.5 cm) Edition 50 Credit Larry Aldrich Fund Object number 460.1954
Musée national des beaux-arts du Québec:: Tête de fillette 1929 Eau-forte et pointe sèche, 9/50, 2e état (sur 2) 40,4 x 30,2 cm (papier); 27,7 x 21,4 cm (image) Numéro d'inventaire 1991.144 Don de Charles S.N. Parent
Davison Art Center, Wesleyan University: Head of a Girl (Tête de Fillette) 1929
Etching and drypoint State: Second of two states Edition: Number 11 from edition of 50. The first state was in drypoint only. Signed Bibliography: Auberty and Perussaux 217; Museum of Fine Arts, Boston. Credit Line: Purchase funds, 1956 Accession Number: 1956.26.3 Purchase funds, 1956.



Auctions: Swann: Jun 18, 2009 - Sale 2184 Tête de Fillette.JACQUES VILLON. Lot 385 Price Realized: $ 1,320 Estimate: $ 1,000 - $ 1,500 Etching and drypoint, 1929. 277x213 mm; 11x8 1/2 inches, full margins. Artist's proof, aside from the edition of 50. Signed and inscribed "epreuve d'artiste" in pencil, lower margin. A very good impression. Ginestet/Pouillon 324.
Ader: Estampes Anciennes et Modernes - 2ème Vacation chez Ader. Salle des Ventes Favart - 3, rue Favart 75009 Paris 09 juillet 2020 Lot 350 Tête de fillette. 1929. Pointe sèche et eau-forte. 210 x 270. Ginestet et Pouillon 324. Très belle épreuve sur vergé de Montval, numérotée et signée au crayon. Toutes marges. Tirage à 50 épreuves.



No. : 457
Ginestet-Pouillon : E. 325
Title: Homme lisant
Medium: Etching
Date: 1929
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 27,5 x 22,1 cm
Sheet: 40 x 30 cm
Print run: 16 artist proofs and 50 numbered and signed proofds
Museums: **Fine Arts Museums of San Francisco**: Homme Lisant (Reading Man) 1929 Etching 27.6 x 22.1 cm (image) Department:Achenbach Foundation Accession Number:1971.28.86 Acquisition Date:1971-01-12 Credit Line:Bruno and Sadie Adriani Collection
Auctions: Christie's : 2012 | Live Auction 7572 Old Master, Decorative, Modern & Contemporary Prints including an Important Private Collection by Lill Tschudi Lot 189 Homme Lisant (Arts et Métiers Graphiques 325) Price realisedGBP 1,000 Estimate GBP 1,000 - GBP 1,500 Closed: 5 Dec 2012 etching, 1929, on wove paper, signed artist's proof aside from the edition of 50, in good condition, together with a further four etchings and drypoints, 1929-1934, including (M.365-367) and (M.380), all signed, on various papers, all sheets in generally good condition S. 400 x 300 mm. Provenance: Walter Pach (1883-1958), New York; then by descent to the present owners
Roseberys London: Modern & Contemporary Prints, Photography, Multiples & Editions 21/11/2015 Lot 247 "Homme Lisant" (G.P. E 325); etching, signed and dated 29 within the plate, signed and inscribed 'Ep d'artiste' in pencil, 27x21.3cm (may be subject to Droit de Suite) Provenance: The Estate of the Late Mrs Eugene Rosenberg Successful bid: £620 Estimate: £300 - £400

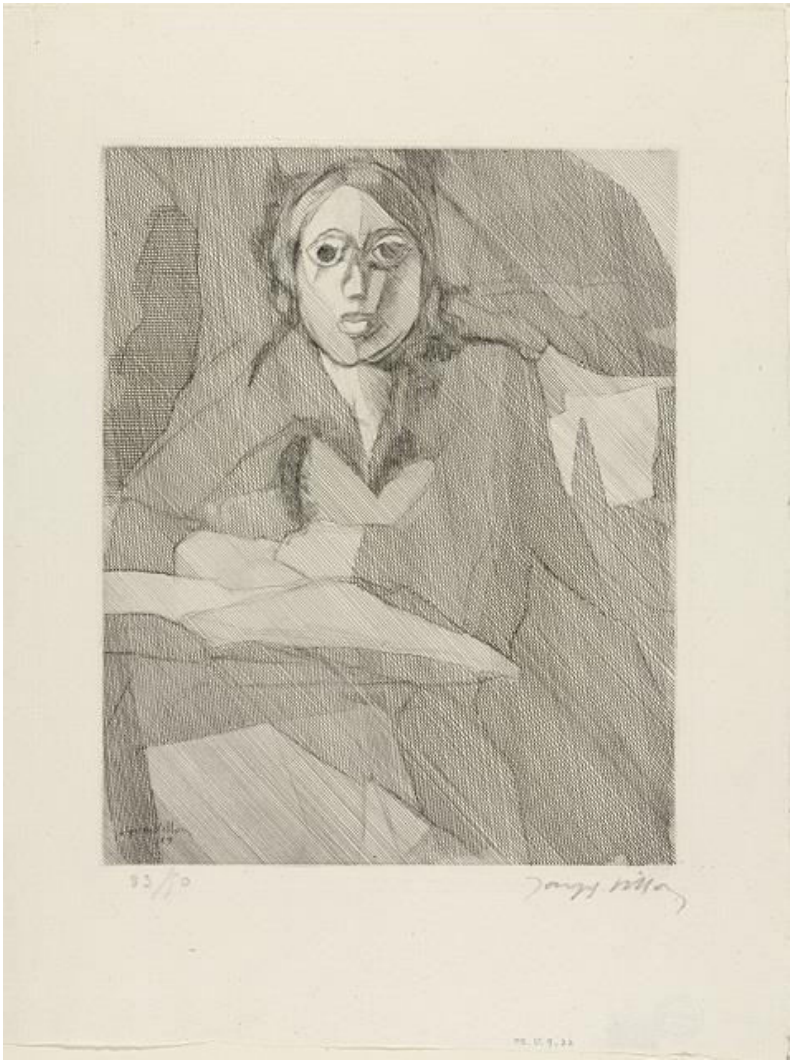


Complement to etching No. 457 E. 325 (No. 58 in Miguel Orozco's *The paintings of Jacques Villon*)
Title: ***Homme lisant***
Date: 1926
Medium: Oil on Canvas
Dimensions: 81 x 65 cm
Current owner or museum: Private collection
Provenance: Neumeister Münchener Kunstauktionshaus auction 61, Modern, Post 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)



No. : 458
Ginestet-Pouillon : E. 326
Title: Écolière lisant (1st state)
Medium: Drypoint
Date: 1929
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 27,8 x 22,3 cm
Sheet: 40 x 30,1 cm
Print run: A few proofs

No. : 459
Ginestet-Pouillon : E. 326
Title: Écolière lisant (Final state)
Medium: Etching
Date: 1929
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 27,8 x 22,3 cm
Sheet: 40 x 30,1 cm
Print run: 50 proofs
Museums: Museum of Modern Art, New York Student reading (Écolière lisant) 1929 Etching plate: 27.8 x 22.3 cm); sheet 40 x 30.1 cm) Edition 50 Credit Acquired through the Lillie P. Bliss Bequest (by exchange) Object number 455.1949
McNay Art Museum : L'Ecoliere Lisant (Schoolgirl Reading) 1929 Etching Measurements 10 7/8 x 8 3/4in (27.6 x 22.2cm) Credit line Mary and Sylvan Lang Collection Accession number 1975.101 Documentation The Sylvan and Mary Lang Collection: An Exhibition on the Occasion of the Opening of the Sylvan and Mary Lang Galleries, March, 1973; 1973; no. 85 Inscribed in pencil l.l.: ep d'artiste



Auctions: Ader: Estampes Modernes : Henri M. Petiet - 50ème et Dernière Vente chez Ader. Opéra Comique - Place Boieldieu 75002 Paris 25 novembre 2017 Lot 300 Jacques VILLON - Écolière lisant. 1929. - Eau-forte. 279 x 223. Ginestet et Pouillon 326. Parfaite épreuve sur vergé filigrané « Gaspard Maillol », numérotée et signée au crayon. Toutes marges.Tirage à 50 épreuves. Estimation : 300 Invendu



No. : 460
Ginestet-Pouillon : E. 327
Title: Enfants A La Pomme (1st state)
Medium: Drypoint
Date: 1929
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,6 x 13,7 cm
Sheet: 39.4 × 30.2 cm
Print run: A few proofs

No. : 461
Ginestet-Pouillon : E. 327
Title: Enfants A La Pomme (final state)
Medium: Etching
Date: 1929
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,6 x 13,7 cm
Sheet: 39.4 × 30.2 cm
Print run: 50 proofs
Museum: **Herbert F. Johnson Museum of Art, Cornell University**: Enfants a la pomme 1929 Etching on wove paper Plate: 7 1/4 × 5 3/8 inches (18.4 × 13.7 cm); Sheet: 15 1/2 × 11 7/8 inches (39.4 × 30.2 cm) CREDIT LINE Gift of Aaron H. Esman, Class of 1945, MD 1947, and Rosa M. Esman OBJECT NUMBER2005.070.003
Auction: Ader: Estampes Collection Petiet - 50e et derniere vente - 1re vacation
Gravures modernes, 50e et derniere vente petiet Paris - opéra comique (Place Boieldieu - 75002 Paris) Le dimanche 26 novembre 2017 Lot 301 250 - 250 EUR Résultats avec frais Résultat : 250EUR
Enfants à la pomme. 1929. Eau-forte. 186 x 137. Ginestet et Pouillon 327. Parfaite épreuve sur vergé filigrané « Gaspard Maillol », numérotée et signée au crayon. Toutes marges. Tirage à 50 épreuves.





No. : 462
Ginestet-Pouillon : E. 328
Title: Nu à genoux / Naked with knees (1st state)
Medium: Drypoint
Date: 1929
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 22,3 x 16,4 cm
Sheet: 32.5 x 25 cm
Print run: A few proofs

No.: 463
Ginestet-Pouillon : E. 328
Title: Nu à genoux / Naked with knees (final state)
Medium: Etching
Date: 1929
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 22,3 x 16,4 cm
Sheet: 32.5 x 25 cm
Print run: 50 proofs
Museums:
British Museum: Museum number 1949,0411.2716 Nu à genoux 1929 Etching Height: 222 millimetres Width: 162 millimetres Signed and dated on plate. Signed and annotated: "épreuve d'artiste". See S. Coppel, 'Printmaking in Paris: Picasso and his Contemporaries', (Exhib. Cat.), BMP, 1997, no.87. Bequeathed by Campbell Dodgson
Acquisition date1949 presented by the artist on 28 November 1932 Registration number 1949,0411.2716
Rijks Museum, Amsterdam: Nu a genoux Object numberRP-P-2000-371 Edition48/50 collector's mark: Lugt 2228 drypoint / etching Measurementsheight 223 mm × width 164 mm Credit line Gift of Mr and Mrs Van der Vossen-

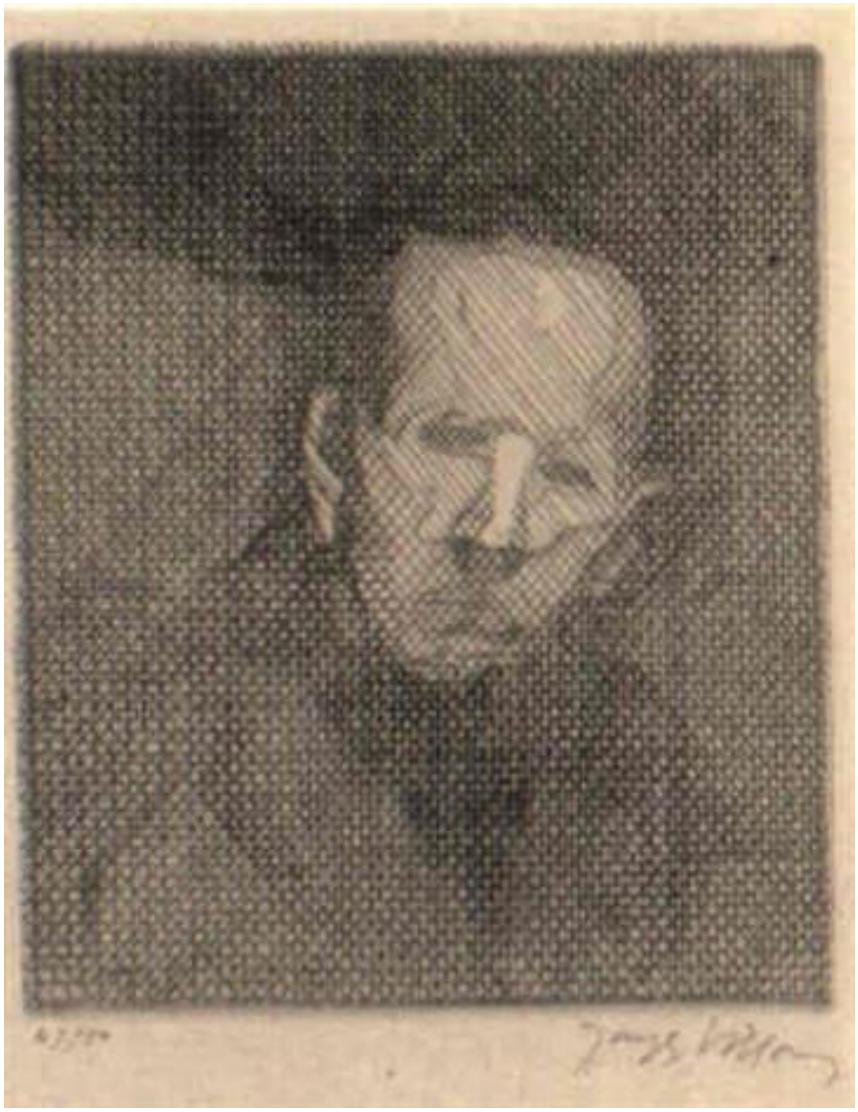


Delbrück, Amsterdam Acquisition gift 2000
Iris & B. Gerald Cantor Center for Visual Arts at Stanford University (illustrated) Nu à Genoux 1929 12 13/16 x 9 13/16 in. (32.5 x 25 cm) Etching and drypoint Credit Line: Gift of Mrs. Philip N. Lilienthal, Jr. Accession Number: 1957.73
For sale 2022 at Champetier: (https://www.mchampetier.com/Etching-Jacques-Villon-75552-work.html)1929 Original etching and drypoint, signed in pencil by the artist. 50 signed proofs Number : 42/50 size : 22,3 x 16,4 cm Paper size (or piece size) : 38 x 28 cm Condition : Good Price : 1200 euros
Auctions: Skinner: American & European Paintings 09-10-2004 09-11-2004 Skinner Auctions Boston MA September 10, 2004 Lot #165 Nu a Genoux, c. 1929, edition of 50 (Ginestet & Pouillon, 328). Inscribed, dedicated and signed "Epreuve d'artiste par mein Lieber 1933 Jacques Villon" in pencil beneath image. Engraving on paper, plate size 8 3/4 x 6 1/2 in. (22.2 x 16.5 cm),framed. Estimate $700-900 Sold for: $1,528
Cohen: Catherine and Pierre Descargues, " Glances and Witnesses", Third Vacation at Calmels Cohen. Drouot Richelieu - Salles 8 & 9 - 9, rue Drouot - 75009 Paris Paris 08 October 2005Lot 651 Villon Jacques : Nu à genoux 1929 Eau-forte, 225 x 163 mm Une des 50 sur vélin (325 x 250 mm) justifiée et signée. Piqûres, pli en angle. 500 / 600 €
Sold by William P. Carl Fine Prints, Durham Nu a Genoux - JACQUES VILLON etchingEtching, 1929, de Ginestet & Pouillon 328 (ii/II), edition 50. 8 3/4 x 6 1/2 in. Signed in pencil and also inscribed "epreuve d'artiste" (also with a pencil dedication). A fine impression. Lower right corner margin missing otherwise fine overall. SOLD



No. : 464
Ginestet-Pouillon : E. 329
Title: Tête d'homme (1st state)
Medium: Drypoint
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,4 x 15,5 cm
Sheet: 38,7 x 28,7 cm
Print run: A few proofs

No. : 465
Ginestet-Pouillon : E. 329
Title: Tête d'homme (final state)



Medium: Etching
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,4 x 15,5 cm
Sheet: 38,7 x 28,7 cm
Print run: 50 proofs
Museums:
Musée national des beaux-arts du Québec: Tête d'homme 1930 Pointe sèche et eau-forte, 5/50 38,7 x 28,7 cm (papier); 18,4 x 15,5 cm (image) Numéro d'inventaire 1987.320 Don de Charles S.N. Parent
British Museum: Museum number 1949,0411.2718 Tête d'homme 1930 etching drypoint Height: 185 millimetres Width: 154 millimetres Signed and dated on plate. Signed and numbered 24/50. Verso titled. Bequeathed by: Campbell Dodgson 1949 purchased from the artist on 12 July 1937 Registration number1949,0411.2718

No. : 466
Ginestet-Pouillon : E. 330
Title: Le Philosophe (1st state)
Medium: Drypoint
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 21,3 x 15,3 cm
Sheet: 32.3 x 25.1 cm
Print run: A few proofs





No. : 467
Ginestet-Pouillon : E. 330
Title: Le Philosophe (2nd state)
Medium: Drypoint and Etching
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 21,3 x 15,3 cm
Sheet: 32.3 x 25.1 cm
Print run: A few proofs

No. : 468
Ginestet-Pouillon : E. 330
Title: Le Philosophe (final state)
Medium: Drypoint and Etching
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 21,3 x 15,3 cm
Sheet: 32.3 x 25.1 cm (39,1 × 29,7 cm)
Print run: 50 proofs
Museums:
Museum of Modern Art, New York The Philosopher (Le Philosophe) 1930 Etching plate: 21.4 x 15.3 cm); sheet: 32.3 x 25.1 cm)Edition 50 Credit Purchase Object number 171.1949
Art Institute of Chicago: The Philosopher 1930 Etching and drypoint on ivory laid paper 212 × 153 mm (plate); 391 × 297 mm (sheet) Credit LineGift of Frank B. Hubachek Reference Number1963.7
Fine Arts Museums of San Francisco: Le Philosophe (The Philosopher) 1930 Etching 21.2 x 15.2 cm (image) Department:Achenbach Foundation Accession Number: 1964.142.137 Acquisition Date:1964-01-01 Credit Line:Museum purchase, Achenbach Foundation for Graphic Arts Endowment Fund



Musée national des beaux-arts du Québec: Le Philosophe 1930 Pointe sèche et eau-forte, E.A. 40,2 x 30,1 cm (papier); 21,3 x 15,3 cm (image) Numéro d'inventaire1987.321 Don de Charles S.N. Parent
For Sale 2022 at Childs Gallery, Boston (https://childsgallery.com/work/le-philosophe/) $ 2,800 Le Philosophe, 1930 Etching and drypoint 21.6 × 15.2 cm Edition 28 in an edition of 50. US$2,800
Auctions: Philocale: Tableaux, Objets d'Art, Mobilier chez Philocale. Vente à huit clos 45140 Saint-Jean-de-la-Ruelle 14 février 2021 Lot 3 Jacques VILLON (1875 – 1963). Le Philosophe, 1930. - Eau-forte sur vergé. Épreuve d'artiste signée. Sujet : 21,3 x15,3 cm. Feuillet : 39,5 x 30 cm. Légers plis, infimes rousseurs. Bonnes marges
Swann: 19th & 20th Century Prints & Drawings Mar 04, 2003 - Sale 1962 Le Philosophe.JACQUES VILLON Le Philosophie. Lot 609 Price Realized: $ 1,265
Estimate: $ 700 - $ 1,000 Etching, 1930. 213x153 mm; 8 3/8x6 inches, full margins. Third state (of 3). Signed and numbered 47/50 in pencil, lower margin. A fine impression. Ginestet/Pouillon 330.

Complement to etching No. 468 E. 330 (No. 506 in Miguel Orozco's *The paintings of Jacques Villon*)



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 painting blends geometric and organic intersecting hard- and softedged powerful, enveloping white planes with the contours of a developed out of muscular body and its drapery. Although this work 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

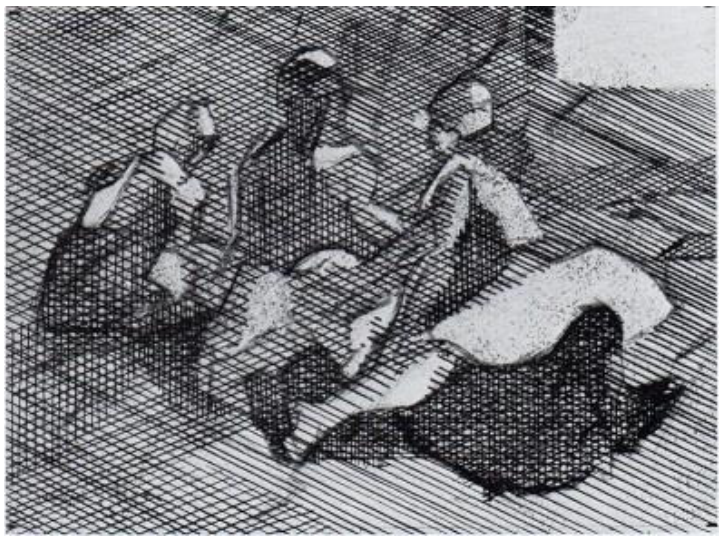
Complement to etching No. 468 E. 330 (No. 507 in Miguel Orozco's *The paintings of Jacques Villon*)



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. : 469
Ginestet-Pouillon : E. 331
Title: Sur la plage (2nd state)
Medium: Drypoint
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 11,2 x 15,1 cm
Print run: A few proofs



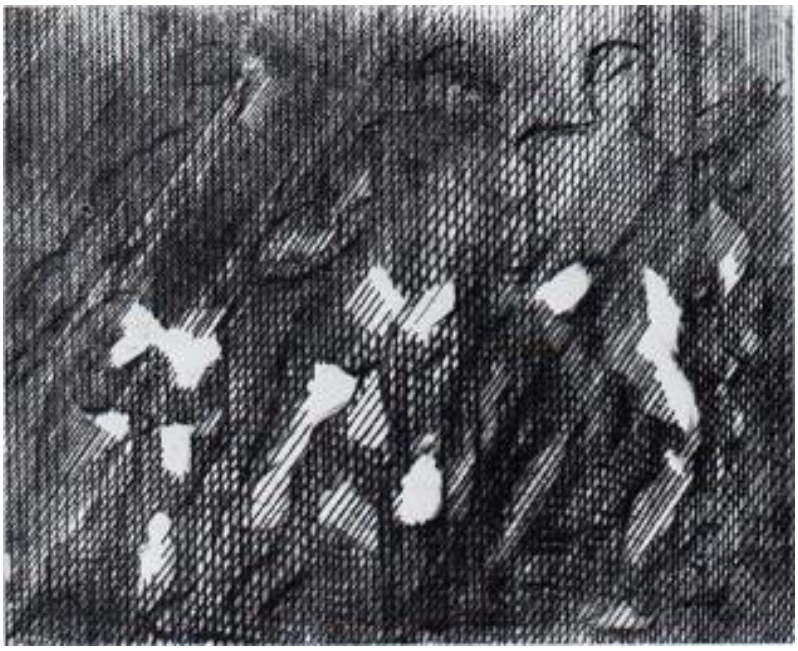


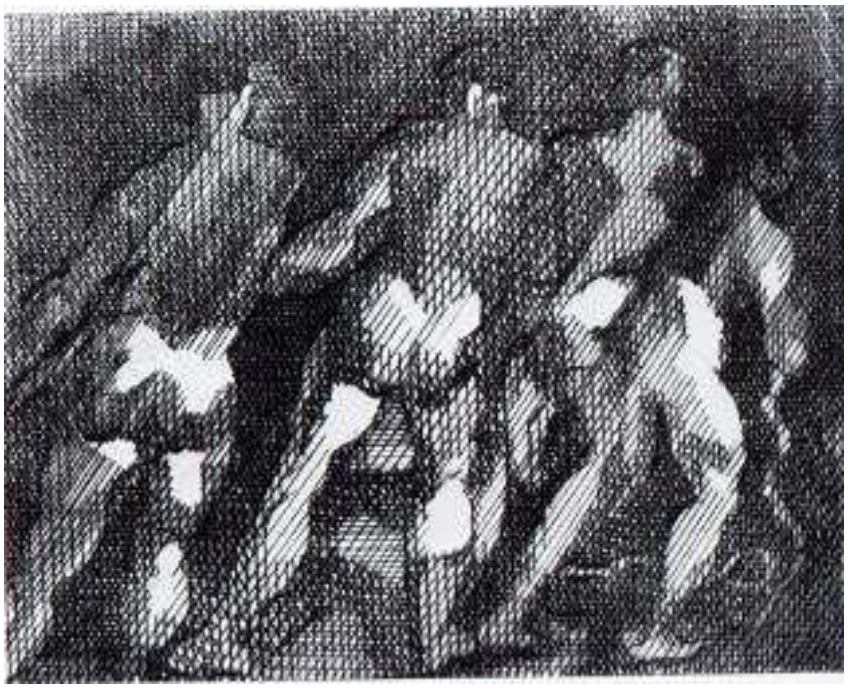
No. : 470
Ginestet-Pouillon : E. 331
Title: Sur la plage (final state)
Medium: Drypoint and Etching
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 11,2 x 15,1 cm
Print run: 10 proofs

No. : 471
Ginestet-Pouillon : E. 332
Title: Les Haleurs (1st state)
Medium: Drypoint
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,1 x 22,2 cm
Sheet: 30.1 x 39.3 cm
Print run: A few proofs



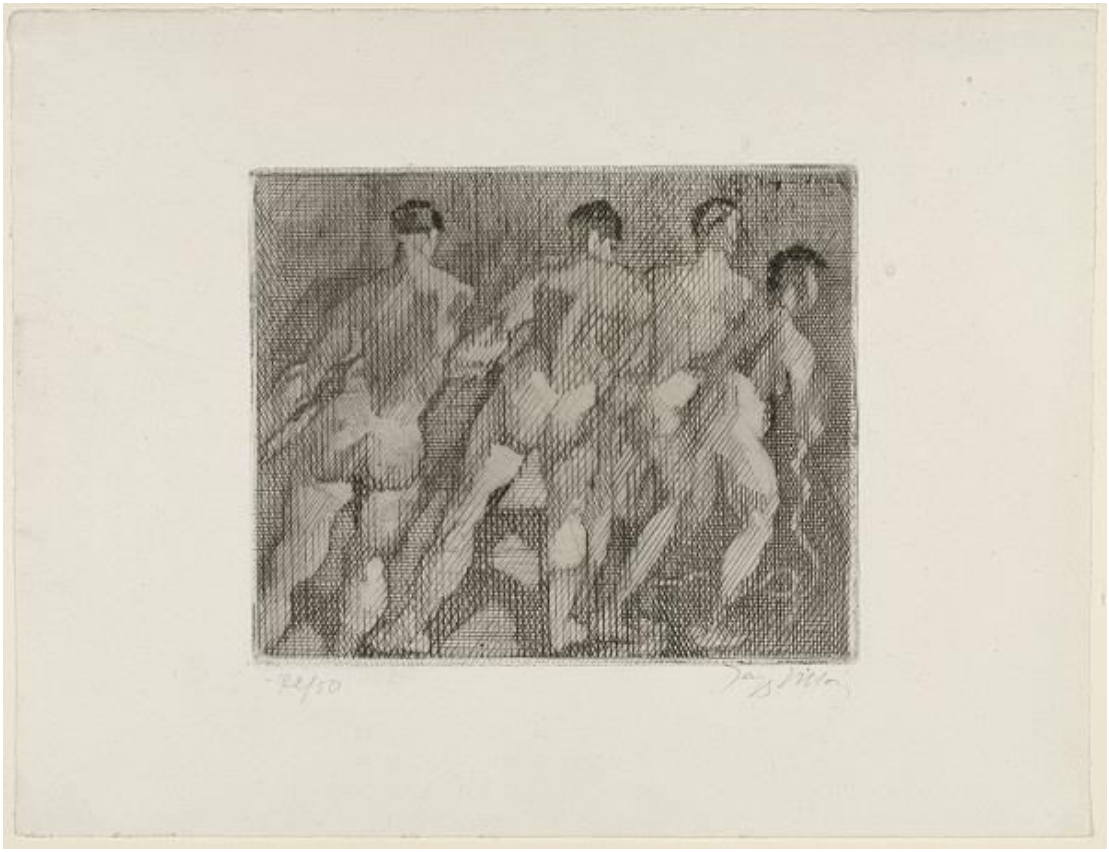
No. : 472
Ginestet-Pouillon : E. 332
Title: Les Haleurs (2nd state)
Medium: Drypoint and Etching
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,1 x 22,2 cm
Sheet: 30.1 x 39.3 cm
Print run: A few proofs





No. : 473
Ginestet-Pouillon : E. 332
Title: Les Haleurs (3rd state)
Medium: Drypoint and Etching
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,1 x 22,2 cm
Sheet: 30.1 x 39.3 cm
Print run: A few proofs

No. : 474
Ginestet-Pouillon : E. 332
Title: Les Haleurs (final state)
Medium: Drypoint and Etching
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,1 x 22,2 cm
Sheet: 30.1 x 39.3 cm
Print run: 50 proofs
Museums:
Museum of Modern Art, New York The Haulers (Les Haleurs) 1930 Drypoint and etching plate: 7 3/16 x 8 3/4" (18.3 x 22.2 cm); sheet: 11 7/8 x 15 1/2" (30.1 x 39.3 cm) Edition 50 Credit Purchase Object number 257.1951



For Sale 2022: (https://www.1stdibs.com/art/prints-works-on-paper/figurative-prints-works-on-paper/jacques-villon-les-haleurs/id-a_4992471/)LES HALEURS 1930
$3,875 GP E-332. Etching and drypoint, 1930.Final state. Edition of 50, numbered 34/50 and signed in pencil. 7 1/8 x 8 5/8 inches, 181 x 222 mm. (plate). excellent condition.
Height: 17 in. (43.18 cm) Width: 18 in. (45.72 cm) Gallery Location Portland, ME
Reference Number Seller: 12871 1stDibs: LU36734992471
For Sale 2022 Childs Gallery, Boston: (https://childsgallery.com/work/les-haleurs/)
Les Haleurs, 1930 Drypoint and etching 8 5/8 × 7 in 21.9 × 17.8 cm US$5,000–US$7,500

Complement to etching No. 474 E. 332 (No. 582 in Miguel Orozco's *The paintings of Jacques Villon*)

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 $

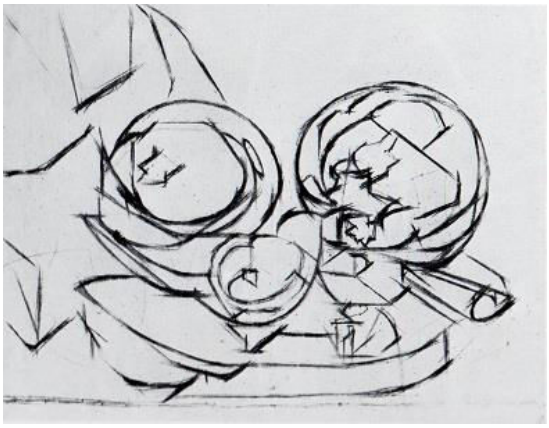


Selected Literature:- Daniel Robbins, “Jacques Villon”, 1976, catalogue de l'exposition réalisée au Fogg Art Museum, Harvard University Cambridge, Massachusetts, n°20 a, reproduit page 43
Ce tableau sera répertorié et reproduit au catalogue raisonné de l'œuvre peint de Jacques Villon, à paraître prochainement aux éditions Louis Carré & Cie.
Un certificat de Monsieur Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur

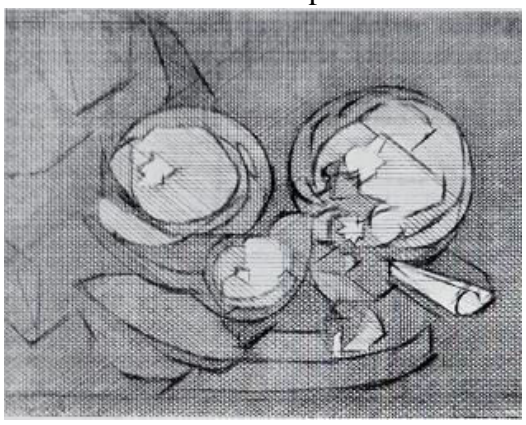
Complement to etching No. 474 E. 332 (No. 583 in Miguel Orozco's *The paintings of Jacques Villon*)

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



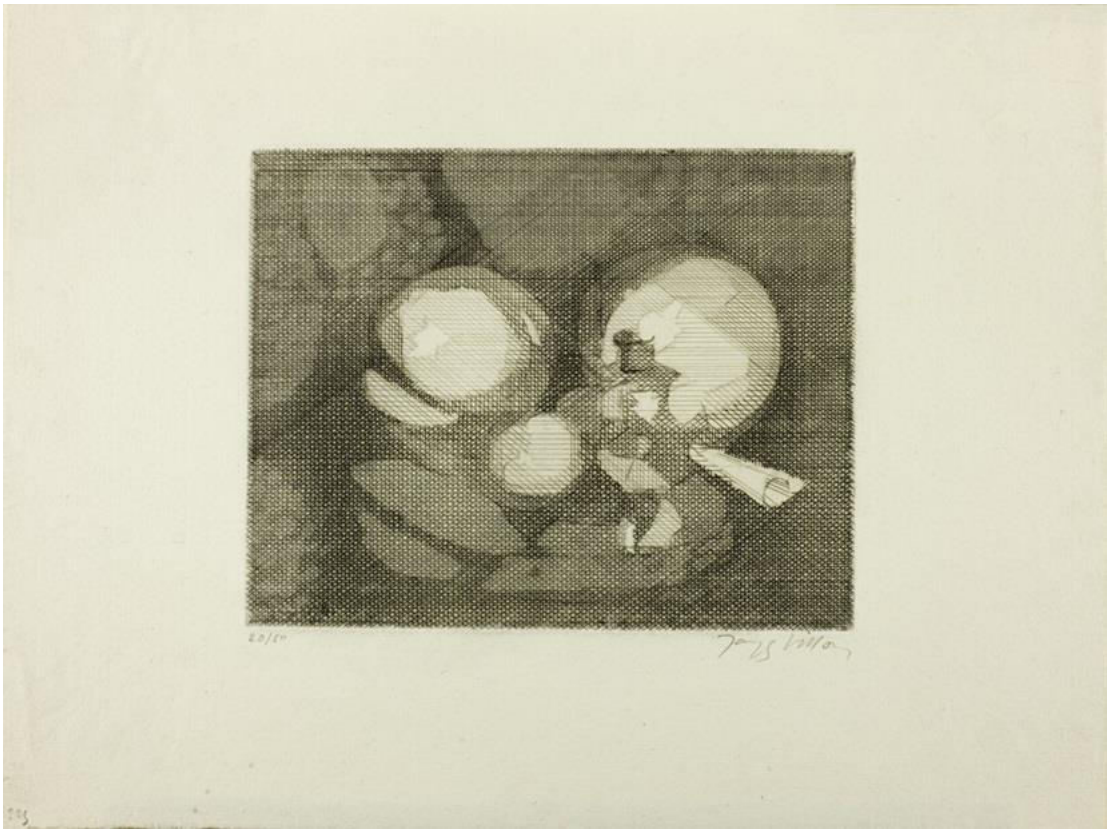


No. : 475
Ginestet-Pouillon : E. 333
Title: Globes (1st state)
Medium: Drypoint
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 17,2 x 21,8 cm
Sheet: 29,5 × 39,5 cm
Print run: A few proofs



No. : 476
Ginestet-Pouillon : E. 333
Title: Globes (2nd state)
Medium: Drypoint and etching
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 17,2 x 21,8 cm
Sheet: 29,5 × 39,5 cm
Print run: A few proofs

No. : 477
Ginestet-Pouillon : E. 333
Title: Globes (final state)
Medium: Drypoint and etching
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 17,2 x 21,8 cm
Sheet: 29,5 × 39,5 cm
Print run: 50 proofs
Museums: **Art Institute of**



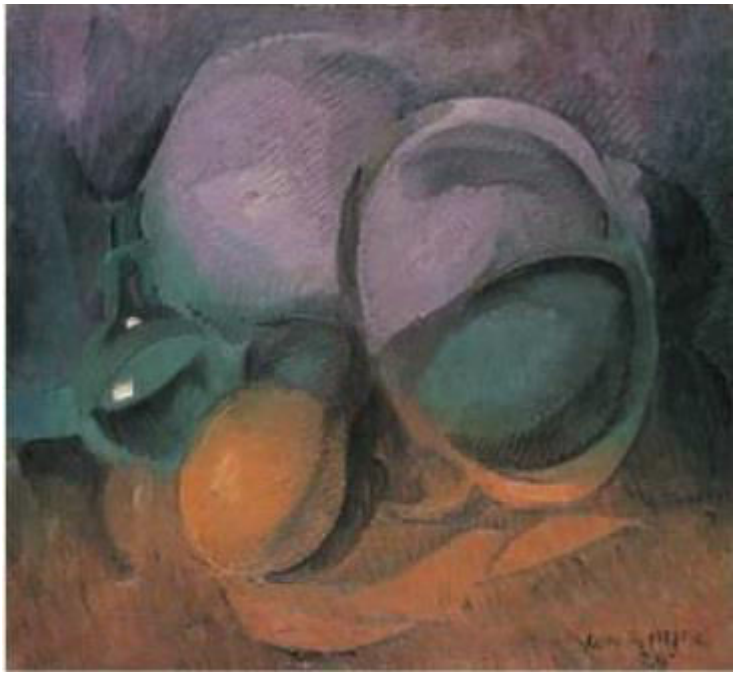
Chicago: Globes 1930 Etching and drypoint on ivory laid paper
171 × 216 mm (plate); 295 × 395 mm (sheet) Credit LineJohn H. Wrenn Memorial Collection Reference Number 1957.354
Fralin Museum of Art - The University of Virginia Globes 1930 Etching on paper, 11 5/16 x 15 3/4 in. Bequest of T. Catesby Jones to the University of Virginia Library, 1947; transferred to the Fralin Museum of Art, 1975.43.69
British Museum: Museum number 1949,0411.2715 Globes 1930 Etching and drypoint Drypoint Height: 172 millimetres Width: 218 millimetres. Signed and annotated: "épreuve d'artiste". Verso annotated: "Les deux globes (le ciel et la terre)".
Bequeathed by: Campbell Dodgson 1949, purchased from the artist on 12 July 1937
Auctions: Artcurial: Vente Collection Gérard Oury - Partie 2 - 21 avril 2009 /Lot 168 Jacques VILLON (1875-1963) GLOBES, 1930Pointe-sèche et eau-forte, signée et numérotée 44/50 25,50 x 30 cm (à vue) – encadrée Ginestet-Pouillon E 333 Provenance : Collection Gérard Oury Par descendance à l'actuel propriétaire Estimation 200 - 220 €
Vendu 319 €
Ader: Estampes Modernes : Henri M. Petiet - 50ème et Dernière Vente chez Ader. OPÉRA COMIQUE - Place Boieldieu 75002 Paris 25 novembre 2017 Lot 303 Globes. 1930. Pointe sèche et eau-forte. 172 x 218. Ginestet et Pouillon 333. Parfaite épreuve sur vergé filigrané « Gaspard Maillol », numérotée et signée au crayon. Toutes marges. Tirage à 50 épreuves.

Complement to etching No. 477 E. 333 (No. 314 in Miguel Orozco's *The paintings of Jacques Villon*)

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 12¾in. (24.5 x 32.3cm.) Painted in 1927. Estimate GBP 3,000 - GBP 5,000. Price realised GBP 8,750



Complement to etching No. 477 E. 333 (No. 316 in Miguel Orozco's *The paintings of Jacques Villon*)
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 €



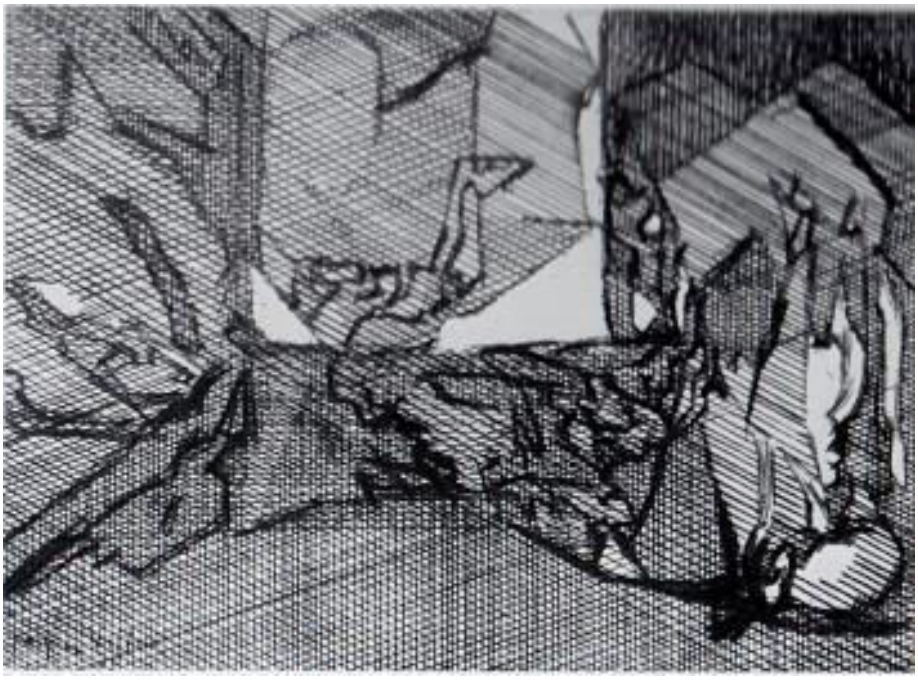
Complement to etching No. 477 E. 333 (No. 315 in Miguel Orozco's *The paintings of Jacques Villon*)
Title: ***Ciel et terre***
Date: 1930
Medium: Oil on Canvas
Dimensions: 60 x 73 cm
Current owner or museum: Private collection
Provenance:
Acquired from the artist by Louis Carré, Paris
By descent to his 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 €



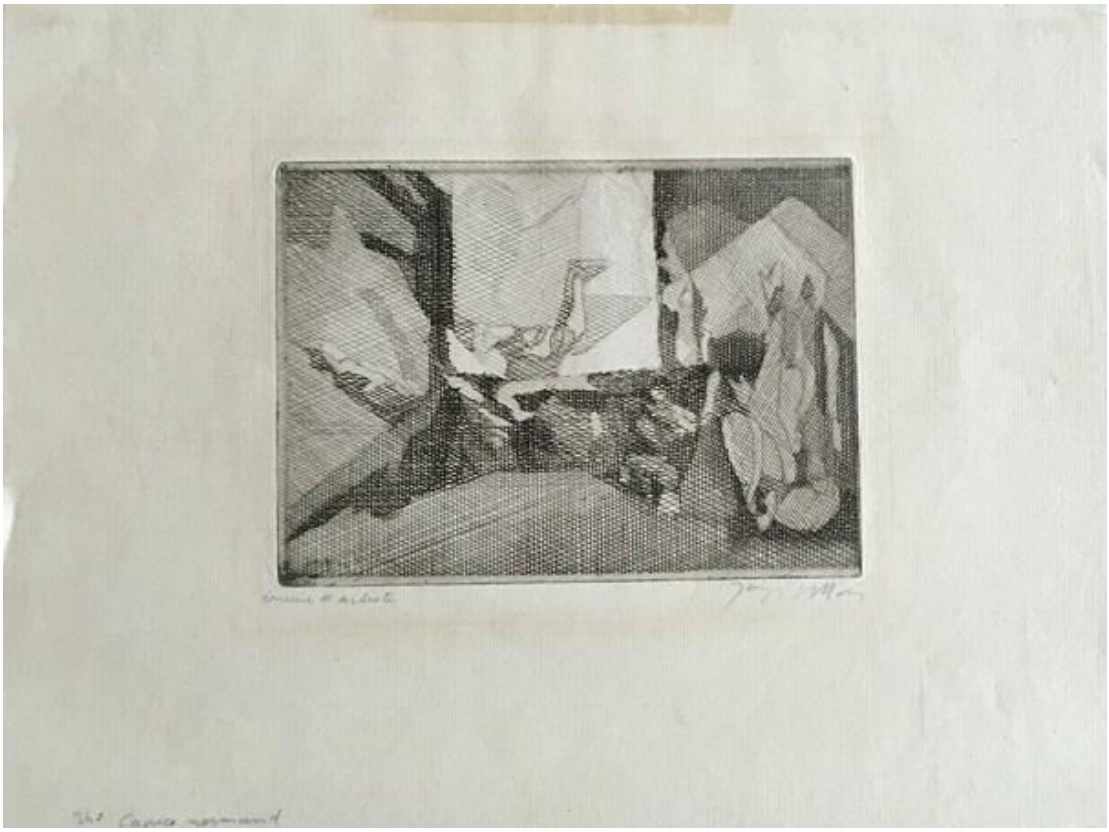
No. : 478
Ginestet-Pouillon : E. 334
Title: Caprice normand (1st state)
Medium: Drypoint
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 13,4 x 18,3 cm
Sheet: 26.9 x 35.2 cm
Print run: 20 proofs



No. : 479
Ginestet-Pouillon : E. 334
Title: Caprice normand (2nd state)
Medium: Drypoint and etching
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 13,4 x 18,3 cm
Sheet: 26.9 x 35.2 cm
Print run: A few proofs



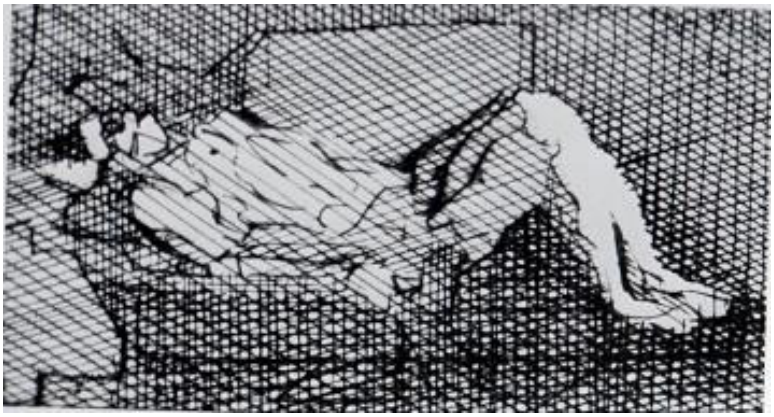
No. : 480
Ginestet-Pouillon : E. 334
Title: Caprice normand (2nd state)
Medium: Drypoint and etching
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 13,4 x 18,3 cm
Sheet: 26.9 x 35.2 cm
Print run: 50 proofs
Museum: Stanley Museum of Art at the University of Iowa: Caprice Normand 1930 3rd and final state Drypoint Etching Sheet: Overall: 10 5/8 x 13 7/8 inches (26.99 x 35.24 cm) Image: 5 1/4 x 7 1/4 inches (13.34 x 18.42 cm) Signed in pencil "epreuve d artiste" in the plate, lower left: "Jacques Villon 50" Provenance Collection of Mr. and Mrs. Peter O. Stamats; R.G. Michel, Paris, 1956. Exhibition History: The Other Cubists, The University of Iowa Museum of Art, Iowa City, Iowa, August 31 - October 13, 1985. Creditline Gift of Mr. and Mrs. Peter O. Stamats Accession Number 1977.112



For sale 2022 eBay: (https://www.ebay.com/itm/185064097170?hash=item2b16ae0592:g:qRoAAOSw3eZhSlCn) 1934 Caprice Normand 13.4 x 18.3 cm (plate) Drypoint & Etching Edition Artist Proof (Final State) Cat. # GP E334 There were 3 states of this print. 1st state, 20 proofs. 2nd state, a few proofs. Final state, 50 proofs. AU $595.00 Approximately US $431.17
For sale 2022 Childs Gallery (https://childsgallery.com/work/caprice-normand/) $ 1800
Ader: GRAVURES MODERNES, 50e et dernière vente PETIET VENTE À PARIS - OPÉRA COMIQUE (Place Boieldieu - 75002 Paris)Le dimanche 26 novembre 2017 lot 304 200 - 200 EUR Result with fees : 250EUR Caprice normand. 1930. Pointe sèche et eau-forte. 134 x 184. Ginestet et Pouillon 334. Très belle épreuve sur vergé blanc mince, numérotée et signée au crayon. Rousseurs claires éparses. Toutes marges. Tirage à 50 épreuves.

No. : 481
Ginestet-Pouillon : E. 335
Title: Petit nu étendu (1st state)
Medium: Drypoint
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 5,4 x 9,7 cm
Sheet: 10 x 13,7 cm
Print run: 22 proofs



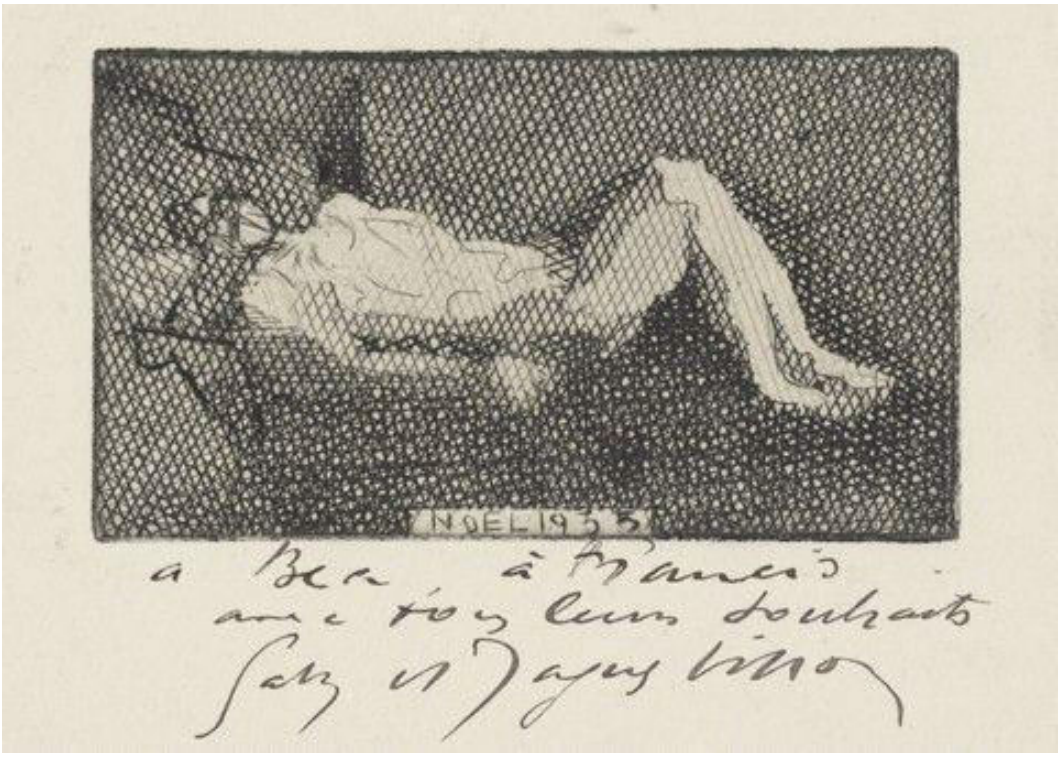


No. : 482
Ginestet-Pouillon : E. 335
Title: Petit nu étendu (2nd state)
Medium: Drypoint and etching
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 5,4 x 9,7 cm
Sheet: 10 x 13,7 cm
Print run: 20 proofs

No. : 483
Ginestet-Pouillon : E. 335
Title: Petit nu étendu (3rd state)
Medium: Drypoint and etching
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 5,4 x 9,7 cm
Sheet: 10 x 13,7 cm
Print run: 22 proofs



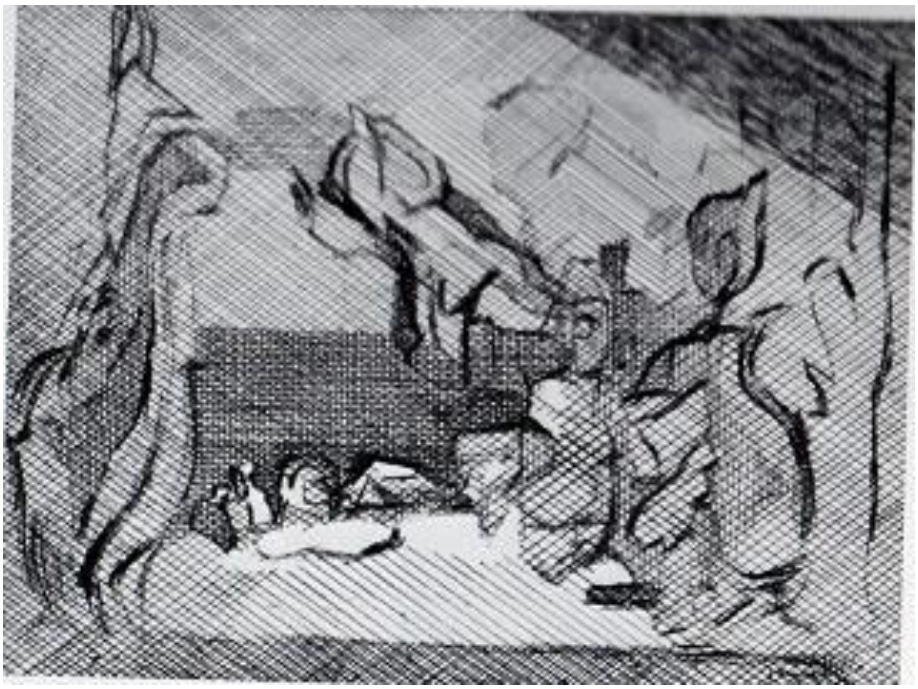
No. : 484
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Petit nu étendu (Christmas card)
Medium: Drypoint and etching
Date: 1930
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 5,4 x 9,7 cm
Sheet: 10 x 13,7 cm
Print run: 100 proofs for Christmas card
Museums:
Yale University Art Gallery



Petit nu étendu (Small Nude Lying Down) 1931 Engraving and etching sheet: 5.5 × 9.5 cm (2 3/16 × 3 3/4 in.) Gift of Mr. and Mrs. Francis Steegmuller 2001.121.7
Musée national des beaux-arts du Québec:: Petit Nu étendu 1930 Eau-forte 10 x 13,7 cm (papier); 5,4 x 9,2 cm (image) Numéro d'inventaire1987.323 Don de Charles S.N. Parent
Auction: **Ader**: GRAVURES MODERNES, 50e et dernière vente PETIET VENTE À PARIS - OPÉRA COMIQUE (Place Boieldieu - 75002 Paris) Le dimanche 26 novembre 2017 Lot 305 Estimation : 150 Adjudication : 437 € Petit nu étendu. 1930. Eau-forte. 54 x 97. Ginestet et Pouillon 335. Très belle épreuve sur vélin fort, du tirage en carte de vœux avec l'inscription gravée « Noël 1933 », annotée à la plume et à l'encre « Pour H. Petiet » et signée. Toutes marges.

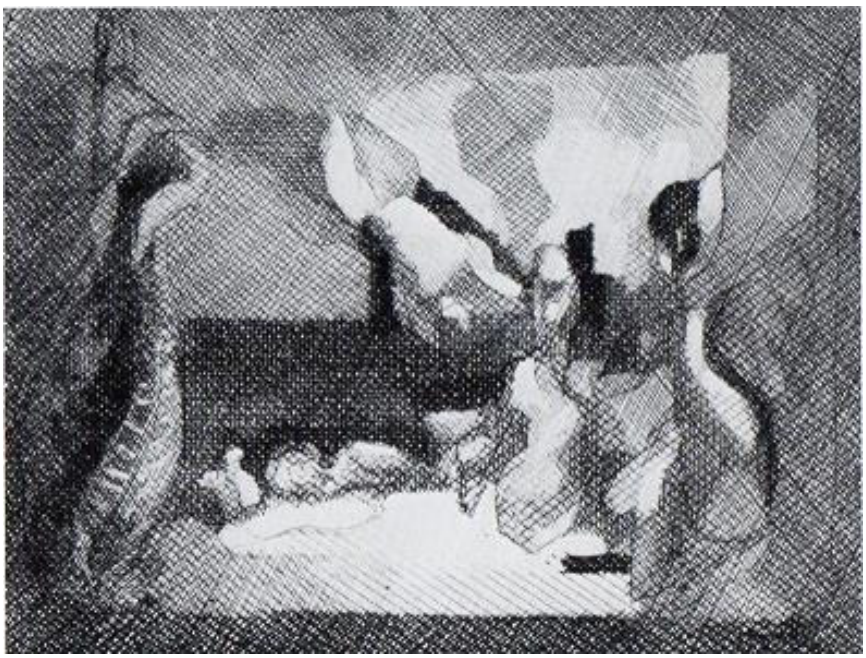
No. : 485
Ginestet-Pouillon : E. 336
Title: Jilek (1st state)
Medium: Drypoint
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,8 x 21,8 cm
Print run: A few proofs





No. : 486
Ginestet-Pouillon : E. 336
Title: Jilek (2nd state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,8 x 21,8 cm
Print run: A few proofs

No. : 487
Ginestet-Pouillon : E. 336
Title: Jilek (Final state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,8 x 21,8 cm
Print run: 50 proofs



Complement to etching No. 487 E. 336
Title: Jilek
Medium: India ink with watercolor and gouache on translucent papier
Date: 1931
Size: 16 x 15 cm
Auctioned by Pierre Bergé & Associés Art Moderne Et Contemporain 12 Juin 2019 - 15:00 (CEST) –Lot N° 69 - Jilek, 1931 Encre de…- La Gazette Drouot Lot n° 69 Est. 600 - 800 € Résultats avec frais: 585EUR Jilek, 1931 Encre de Chine avec rehauts d'aquarelle et de gouache sur papier claque. Signée, datée en bas à droite. India ink with watercolor and gouache on translucent papier. H_16,5 cm L_15 cm. Prov. Galerie Louis Carré, Paris



Complement to etching No. 490 E. 337 (No. 584 in Miguel Orozco's *The paintings of Jacques Villon*)



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 (91/2 X 13 in). Estimation 1 500 / 2 000 €



No. : 488
Ginestet-Pouillon : E. 337
Title: Les Vingt Ans Fiers (1st state)
Medium: Drypoint
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15 x 21,2 cm
Sheet: 25.4 x 32.7 cm
Print run: A few proofs



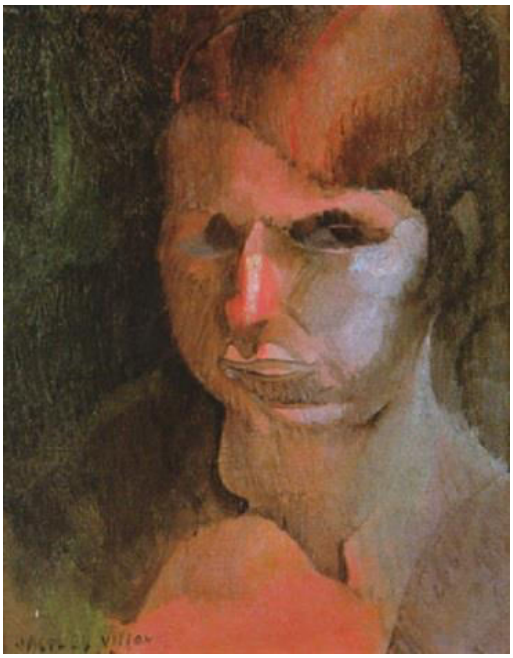
No. : 489
Ginestet-Pouillon : E. 337
Title: Les Vingt Ans Fiers (2nd state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15 x 21,2 cm
Sheet: 25.4 x 32.7 cm
Print run: A few proofs

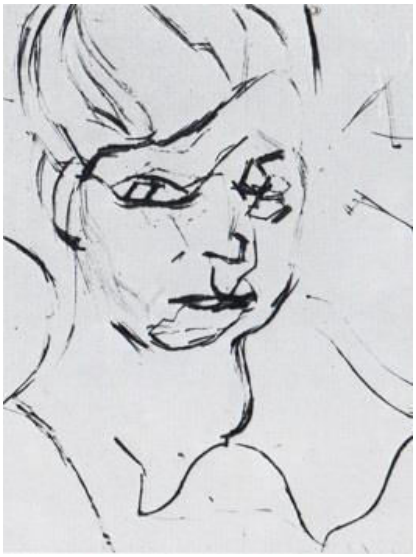
No. : 490
Ginestet-Pouillon : E. 337
Title: Les Vingt Ans Fiers (Final state)



Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugene Delatre
Plate: 15 x 21,2 cm
Sheet: 25.4 x 32.7 cm
Print run: 50 proofs
Museums:
Fine Arts Museums of San Francisco: Les Vingt Ans Fiers (The Wild Twenty Years) 1930–1931 Etching And Drypoint 14.9 x 21 cm (image) Department:Achenbach Foundation Accession Number:1971.28.46 Acquisition Date:1971-01-12 Credit Line: Bruno and Sadie Adriani Collection
MiA Minneapolis Institute of Art: Les vingt ans fiers, 1931 Etching, drypoint 5 3/4 x 8 3/8 in. (14.61 x 21.27 cm) (plate) 10 x 12 7/8 in. (25.4 x 32.7 cm) (sheet) 32.7 cm 25.4 cm Credit Gift of Don J. and Diana Lee Lucker Accession Number P.91.41.12 Provenance Don and Diana Lucker, chanhassan, Minn.; given to MIA, 1991.
Los Angeles County Museum of Art: Les Vingt ans fiers Edition: 1 of 50 1930 Etching Sheet: 10 3/4 × 13 3/4 in. (27.31 × 34.93 cm) Image: 5 7/8 × 8 1/4 in. (14.92 × 20.96 cm) Gift of Mrs. Harold M. English, in memory of Harold M. English (58.23.21).
For sale 2022 at Harris Schrank Fine Prints: (https://harrisschrank.com/les-vingt-ans-fier-the-wild-twenty-years.htm) Les Vingt Ans Fier (The Wild Twenty Years), etching and drypoint, 1931, signed in pencil lower right and annotated “e p d’artiste 10/0 (also signed in the plate). Ginestet and Pouillon 337, third state (of 3), a proof impression outside of the edition of 50. In very good condition, slight discoloration at bottom and top margin edges, printed with full margin s on a cream BFK Rives wove paper, with deckle edges, 5 7/8 x 8 3/8, the sheet 9 7/8 x 12 7/8 inches. A fine impression. Les Vingt Ans Fier is based on lines from a poem by Francis Vielé-Griffin (published in a volume called La Partenza, 1899), in which the author takes leave of his youth, muses on his past, moves through a period of despair and hints of future joys.

Complement to etching No. 492 E. 338 (No. 401 in Miguel Orozco's *The paintings of Jacques Villon*)
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. : 491
Ginestet-Pouillon : E. 338
Title: Tête de petite fille (1st state)
Medium: Drypoint
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 9,7 x 7,5 cm
Sheet: 14 x 10,5 cm
Print run: A few proofs



No. : 492
Ginestet-Pouillon : E. 338
Title: Tête de petite fille (2nd state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 9,7 x 7,5 cm
Sheet: 14 x 10,5 cm
Print run: A few proofs

No. : 493
Ginestet-Pouillon : E. 338
Title: Tête de petite fille (3rd state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 9,7 x 7,5 cm
Sheet: 14 x 10,5 cm
Print run: 50 proofs
Museum: British Museum: Museum number 1949,0411.2714 Tête de petite fille1931 Etching and drypoint Height: 97 mm Width: 75 mm "épreuve d'artiste" Bequeathed by: Campbell Dodgson 1949, purchased from artist on 12 July 1937
Auction: Ader: Estampes Anciennes Et Modernes - 2ème Partie vendredi 20 mai 2016 14:00 Salle des ventes Favart, 3, rue Favart 75002 Paris Lot n° 563 150 - 180 EUR Résultats sans frais : 150EUR Jacques Villon (Gaston Duchamp, dit) (1875-1963) Tête de petite fille. 1931. Pointe sèche et eau-forte. 75 x 95. Ginestet et Pouillon 338. Belle épreuve sur vergé mince, numérotée et signée au crayon. Pli oblique médian traversant le sujet. Innombrables rousseurs claires éparses. Toutes marges. Tirage à 50 épreuves.



No. : 494
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Tête de petite fille (4th state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 9,7 x 7,5 cm
Sheet: 14 x 10,5 cm
Print run: Unknown number of proofs
Museum: **Musée national des beaux-arts du Québec:**: Tête de petite fille 1931 Pointe sèche et eau-forte 14 x 10,5 cm (papier); 9,7 x 7,5 cm (image) Numéro d'inventaire 1987.324 Don de Charles S.N. Parent



No. : 495
Ginestet-Pouillon : E. 339
Title: Nu (1st state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 10,4 x 15,4 cm
Sheet:
Print run: A few proofs



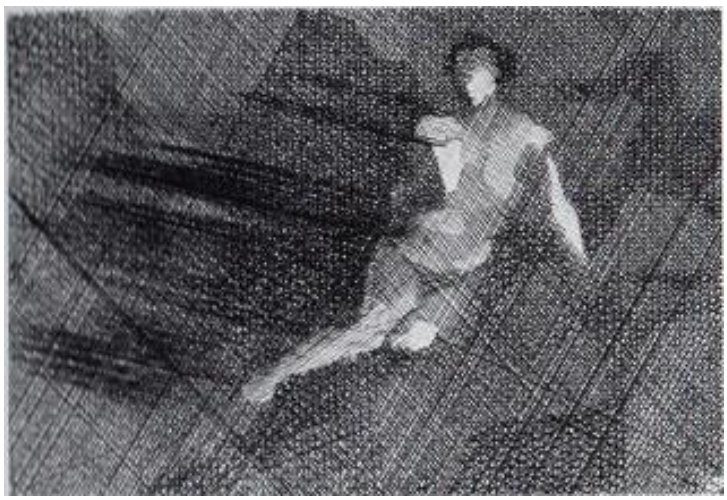


No. : 496
Ginestet-Pouillon : E. 339
Title: Nu (2nd state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 10,4 x 15,4 cm
Sheet:
Print run: A few proofs



No. : 497
Ginestet-Pouillon : E. 339
Title: Nu (3rd state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 10,4 x 15,4 cm
Sheet:
Print run: A few proofs

No. : 498
Ginestet-Pouillon : E. 339
Title: Nu (4th state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 10,4 x 15,4 cm
Sheet:
Print run: A few proofs





No. : 499
Ginestet-Pouillon : E. 339
Title: Nu (5th state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 10,4 x 15,4 cm
Sheet:
Print run: A few proofs

No. : 500
Ginestet-Pouillon : E. 339
Title: Nu (Final state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 10,4 x 15,4 cm
Sheet:
Print run: 21 proofs





No. : 501
Ginestet-Pouillon : E. 340
Title: Le modèle debout / après la douche (1st state)
Medium: Drypoint
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre



Plate: 13,9 x 9,3 cm **Sheet**: 17,8 x 15,4 cm
Print run: 10 proofs

No. : 502
Ginestet-Pouillon : E. 340
Title: Le modèle debout / après la douche (2nd state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 13,9 x 9,3 cm **Sheet**: 17,8 x 15,4 cm
Print run: A few proofs

No. : 503
Ginestet-Pouillon : E. 340
Title: Le modèle debout / après la douche (Final state)
Medium: Drypoint and etching
Date: 1931 plate reworked 1960
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 13,9 x 9,3 cm
Sheet: 17,8 x 15,4 cm
Print run: XX proofs on Japan, XX proofs on Rives and 150 proofs (Ginestet-Pouillon mention 50 instead) accompanying the book *Les caricatures de Jacques Villon Ou la Marge de l'indulgence*, Geneve, Switzerland: Editions Pierre Cailler, 1960.
Musée national des beaux-arts du Québec: Le Modèle debout 1931 Pointe sèche et eau-forte, 111/150 17,8 x 15,4 cm (papier); 14,1 x 9,3 cm (image) Numéro d'inventaire 1987.325 Don de Charles S.N. Parent
Rijks Museum: Le modèle debout

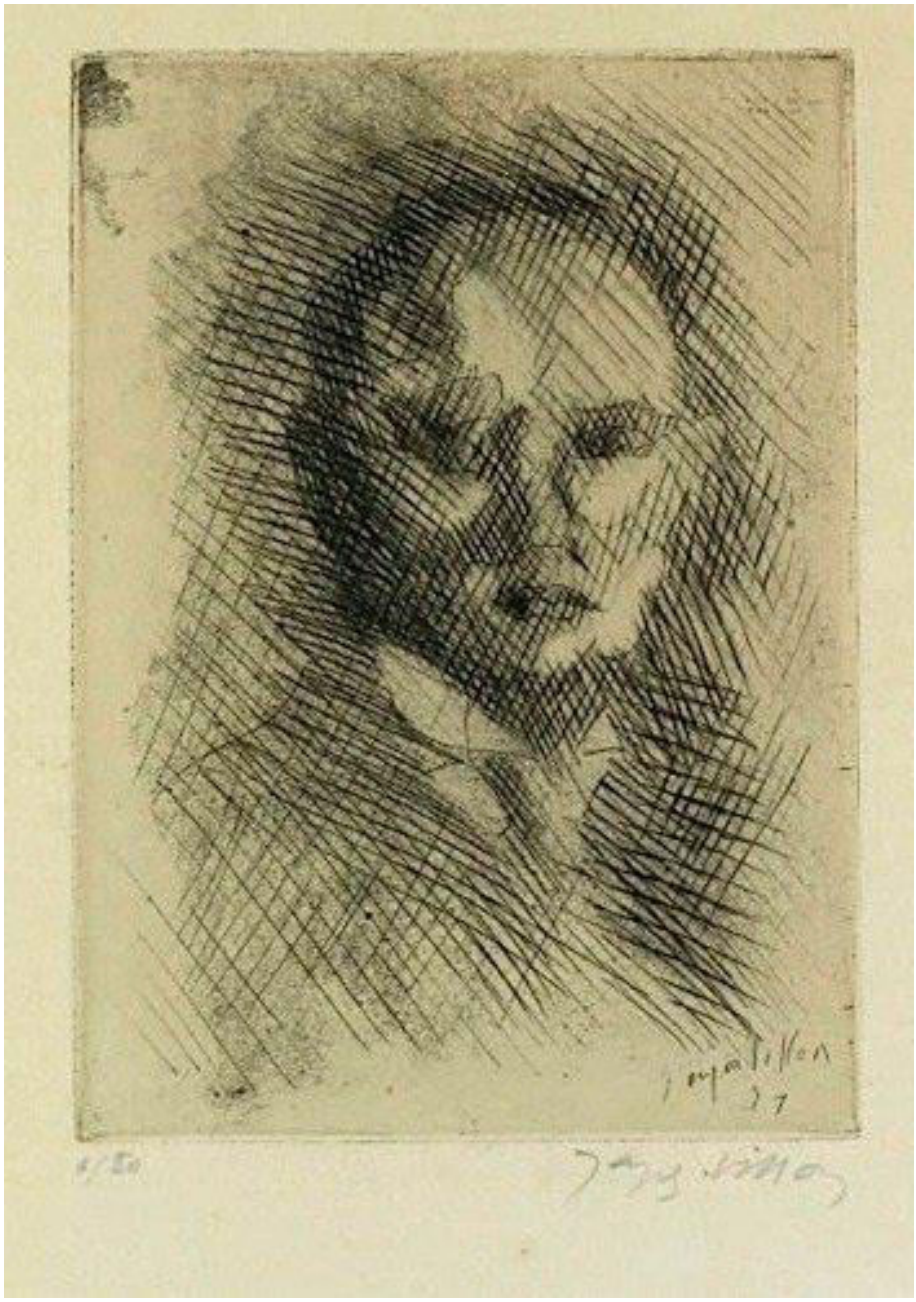


Object numberRP-P-1987-149 Edition10/10 collector's mark: Lugt 2228 1931 drypoint / etching height 141 mm × width 93 mm
Credit line Gift of Mr and Mrs Van der Vossen-Delbrück, Amsterdam 1987
Sold by: Gilden's Arts, London, UK The Standing Model or after the Shower / Le Modele Debout ou Apres la Douche Etching 1931 Image Size14 x 9.4 cm / 5.5 x 3.7 in
Sheet Size18 x 15.3 cm / 7 x 6 in This work is hand signed in pencil by the artist "Jacques Villon" at the lower right margin. It is hand numbered "106/150" in pencil in the lower left margin. The etching was first engraved in 1931 and printed in 2 small editions of 10 proofs and 20 proofs.
In 1960, Villon reworked the plate and created the third and last state that was issued with the book edited by Pierre Caillet "Les Caricatures de Jacques Villon" in a limited edition of 150 hand signed and numbered impressions.
Ginestet and Pouillon mistakenly list the edition of the third state as 50 impressions.
Literature: Jacques Villon-Les Estampes,Les Illustrations-Catalogue Raisonne, by Colette de Ginestet and Catherine Pouillon, published by Arts et Metiers Graphiques.
Reference: Ginestet et Pouillon no. 340 III.
Price £312.00*
Ader: Estampes Anciennes Et Modernes - 2ème partie Du lot 374 à 764 18 mai Lot 564 150 - 180 EURRésultats sans fraisRésultat : 130EUR Jacques Villon Le Modèle debout, ou Après la douche. 1931. Pointe sèche et eau-forte. 92 x 138. Ginestet et Pouillon 340. Très belle et fraîche épreuve sur vélin, annotée « essai » et signée au crayon puis titrée en pied. Toutes marges. (Pl. ensuite tirée pour accompagner l'ouvrage de J. Mellquist, Les Caricatures de J. Villon, P. Cailler éd., 1960.)

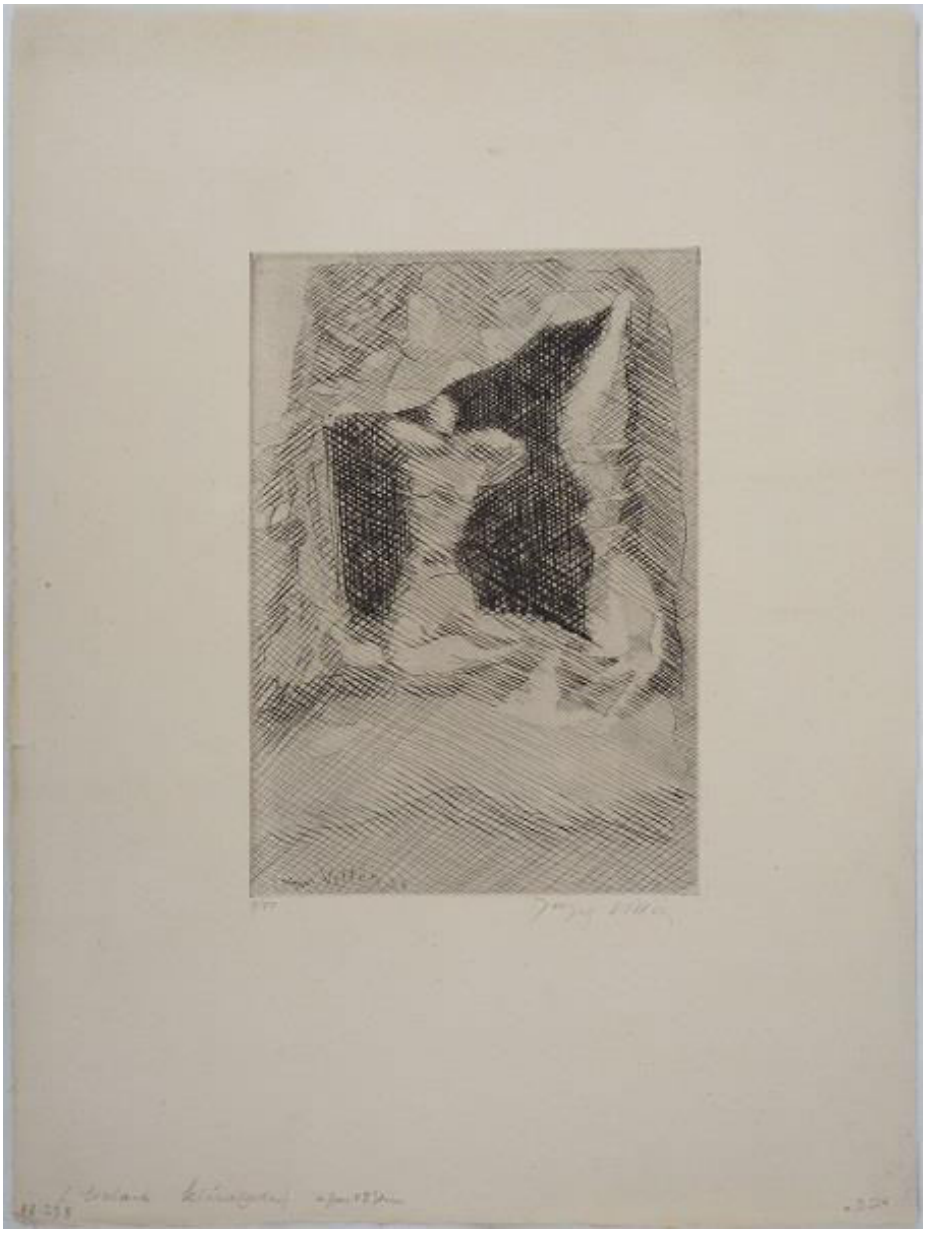


No. : 504
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Portrait de J.P. (1st state on Rives)
Medium: Drypoint and burin
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,3 x 13 cm
Sheet: 32.5 x 25.5 cm
Print run: 20 proofs on China, 20 on Japan and 50 (Ginestet-Pouillon mention 30) final proofs
Auction: Ader: Estampes Anciennes et Modernes chez Ader- Salle des Ventes Favart - 3, rue Favart 75009 Paris 25 mai 2018 Portrait de J. P. (M. Patrelle) ; [...] Lot 596 Vente le 25 mai 2018 Construction. 1931-1932. Pointe sèche et burin. 268 x 181. Ginestet et Pouillon 341 et 361. Exceptionnelle et vraisemblablement unique

épreuve d'essai sur vélin fort, des deux sujets en épreuves d'état, avant de nouveaux travaux, et avant coupure du cuivre en deux, signée au crayon. Petites maculatures normales. Toutes marges.



No. : 505
Ginestet-Pouillon : E. 341
Title: Portrait de J.P. (final state
Medium: Drypoint and burin
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,3 x 13 cm
Sheet: 32.5 x 25.5 cm
Print run: 20 proofs on China, 20 on Japan and 50 (Ginestet-Pouillon mention 30) final proofs
Auctions: Artcurial: Sale Gérard Oury Collection - Part 2 - 21 april 2009 /Lot 169 Jacques VILLON (1875-1963) PORTRAIT DE J. P. , 1931 Pointe-sèche et burin, signé et numérotée 6/50, également signée et datée "31" dans la planche 34,30 x 24 x 30 (à vue) – encadrée Ginestet-Pouillon E 341 Provenance : Collection Gérard OuryPar descendance à l'actuel propriétaire Estimation 150 - 200 € Sold 319 €
Sold by Plazzart: Sold Jacques VILLON : Portrait de J. Patrelle - Gravure Originale Signée, 1931 Signée dans la planche Numérotée sur / 50 exemplaires Sur papier vélin 32.5 x 25.5 cm



No. : 506
Ginestet-Pouillon : E. 342
Title: L'esclave
Medium: burin
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 23,8 x 16,3 cm
Sheet: 44 x 32.5 cm
Print run: 50 proofs
Auctions:
Ader: Estampes Dessins Tableaux Mercredi 3 Fevrier 2010 A 14 Heures - Drouot Richelieu - Salle 7 Lot n° 98 120 - 150 EUR Résultats sans frais: 150EUR Jacques Villon (1875-1963). L'Esclave ; Nature morte aux noix. 1931 et 1929. Eau-forte. 162 x 235 et 274 x 220. Ginestet et Pouillon 342 et 323. Belles épreuves sur vergé, numérotées et signées à la mine de plomb, la 2e en outre titrée. Rousseurs claires. Toutes marges. Tirage à 50 épreuves. Ens. 2 p.
Plazzart: Déshabillé, 1931 Gravure Signée dans la plancheNumérotée sur / 50 exemplaires Sur papier vélin 44 x 32.5 cmTrès bon état, petits défauts dans les marges
RÉFÉRENCE : Catalogue raisonné Ginestet & Pouillon #E. 342



No. : 507
Ginestet-Pouillon : E. 343
Title: Le peintre (1st state)
Medium: Drypoint
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,6 x 14,3 cm
Sheet:
Print run: A few proofs
AuctionAder: Ancient and Modern Paintings - 2nd Vacation at Ader Salle des Ventes Favart - 3, rue Favart 75009 Paris 24 May 2019 Lot 529 Le Peintre. 1931. Pointe sèche et eau-forte. 142 x 184. Ginestet et Pouillon 343. Réunion de 2 très belles épreuves des 1er et 2e états (sur 2), annotées et signées au crayon. Toutes marges. Tirage définitif à 50 épreuves. Ens. 2 p.



No. : 508
Ginestet-Pouillon : E. 343
Title: Le peintre (2nd state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,6 x 14,3 cm
Sheet:
Print run: A few proofs

No. : 509
Ginestet-Pouillon : E. 343
Title: Le peintre (Final state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,6 x 14,3 cm
Sheet:
Print run: 20 proofs
Museum: Fine Arts Museums of San Francisco: Le Peintre (The Painter) 1931 Etching 18.3 x 14 cm (image) Department:Achenbach Foundation Accession Number: 1965.68.221 Acquisition Date: 1965-01-01 Credit Line:Museum purchase, Achenbach Foundation for Graphic Arts Endowment Fund
Ader: ESTAMPES ANCIENNES ET MODERNES - 2ème partie Du lot 374 à 764 Salle des Ventes Favart Mercredi 18 mai Lot n° 566 200 - 300 EURRésultats sans fra8isRésultat : 200EUR

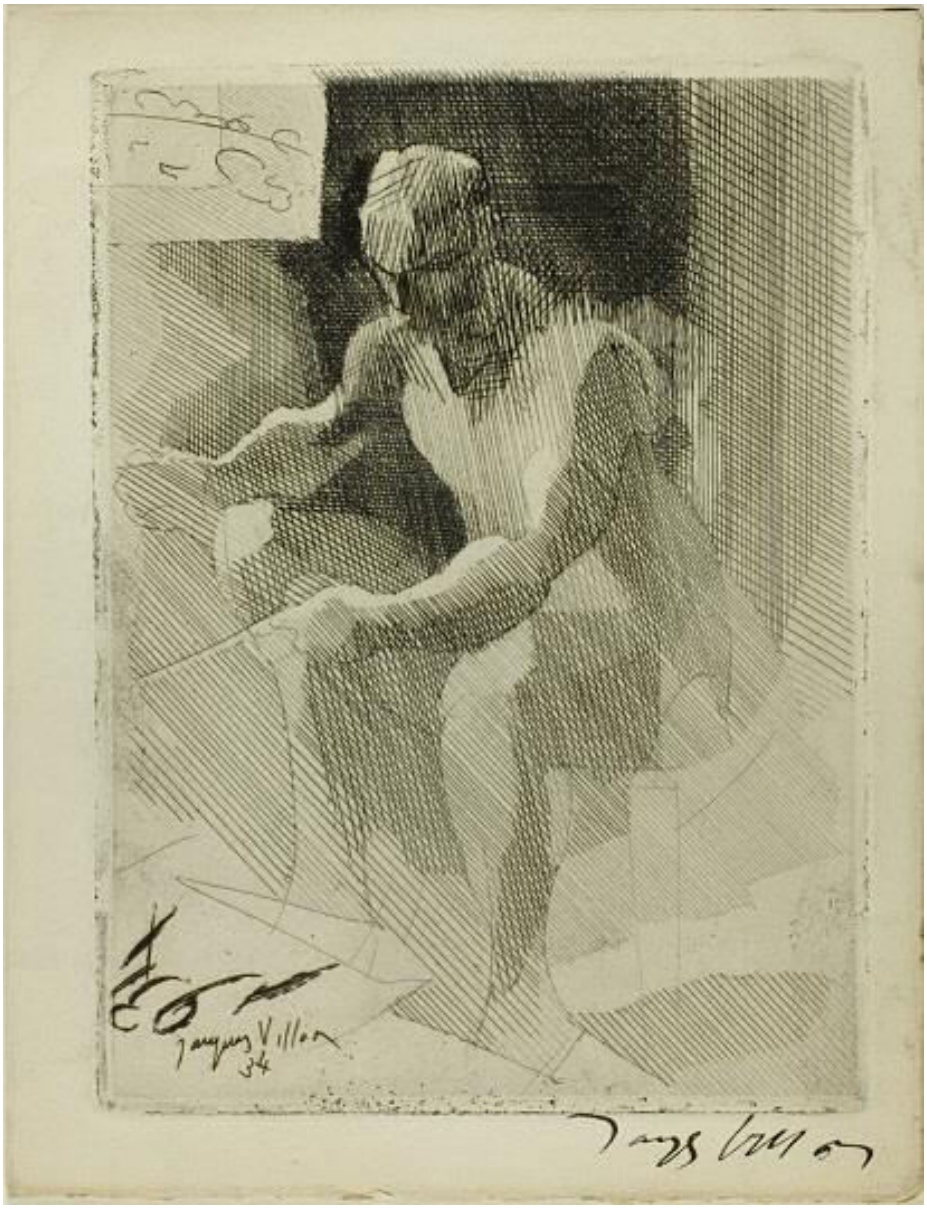


Jacques Villon (Gaston Duchamp, dit) (1875-1963) Le Peintre. 1931. Eau-forte et pointe sèche. 139 x 185. Ginestet et Pouillon 343. Parfaite épreuve sur vélin, numérotée et signée au crayon. Toutes marges. Tirage à 50 épreuves.



No. : 510
Ginestet-Pouillon : E. 344
Title: Le peintre décorateur (1st state)
Medium: Drypoint
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 18,65 x 13,5 cm **Sheet**: 20,8 × 32 cm
Print run: A few proofs

No. : 511
Ginestet-Pouillon : E. 344
Title: Le peintre décorateur (final state)



Medium: Drypoint
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,65 x 13,5 cm
Sheet: 20,8 × 32 cm
Print run: 20 proofs in 1931 and 100 proofs in 1934 for a greeting card
Museum:
Art Institute of Chicago The Painter Decorater 1931 Drypoint and etching on ivory wove paper 184 × 137 mm (plate); 208 × 320 mm (sheet) Credit LineGift of Frank B. Hubachek Reference Number 1971.928
Rossini: Tableaux Modernes Et Sculptures Lot n° 48 lot 48 400 - 500 EUR Jacques VILLON Le peintre décorateur, 1931 Pointe sèche sur vélin, signée et dédicacée à Robert et Henriette Valançay par Gaby et Jacques Villon. 18,5 x 13,5 cm. Ginestet et Pouillon E344. HISTORIQUE: Reprise du cuivre en 1934 pour une carte de voeux tirée à une centaine d'exemplaires.



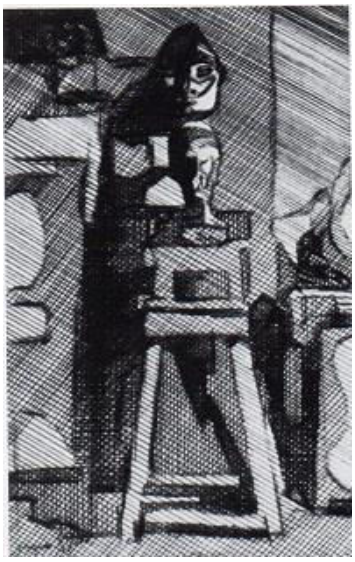
No. : 512
Ginestet-Pouillon : E. 345
Title: Mythologie (1st state)
Medium: Drypoint
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 11,9 x 15,2 cm
Sheet: 27 x 35,3 cm
Print run: 20 proofs

No. : 513
Ginestet-Pouillon : E. 345
Title: Mythologie (final state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 11,9 x 15,2 cm
Sheet: 27 x 35,3 cm
Print run: 20 proofs of the first stsate, 50 proofs of the final state
Auction:
De Baecque: Mobilier & Objets D'art Jeudi 13 Février 2020 13:30 Salle 15 - Drouot-Richelieu, 9, rue Drouot 75009 Paris. De Baecque et Associés Lot n° 49 50 - 80 EUR Résultats sans: 40EUR Nu assis et Composition Réunion de 2 eaux-fortes, signées en bas à droite et justifiées épreuve d'artiste en bas à gauche H. 25,3 cm - L. 32,5 cm et H. 27 cm - L. 35,3 cm DV On joint : Noblesse, 1922. Gouache au pochoir éditée en 1953, monogrammée en bas à droite (Importantes rayures) H. 31 cm - L. 24 cm





No. : 514
Ginestet-Pouillon : E. 346
Title: Mythologie (1st state)
Medium: Drypoint
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 19 x 12,2 cm **Sheet**: 32.9 x 25.5 cm
Print run: 10 proofs



No. : 515
Ginestet-Pouillon : E. 346
Title: Mythologie (2nd state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 19 x 12,2 cm **Sheet**: 32.9 x 25.5 cm

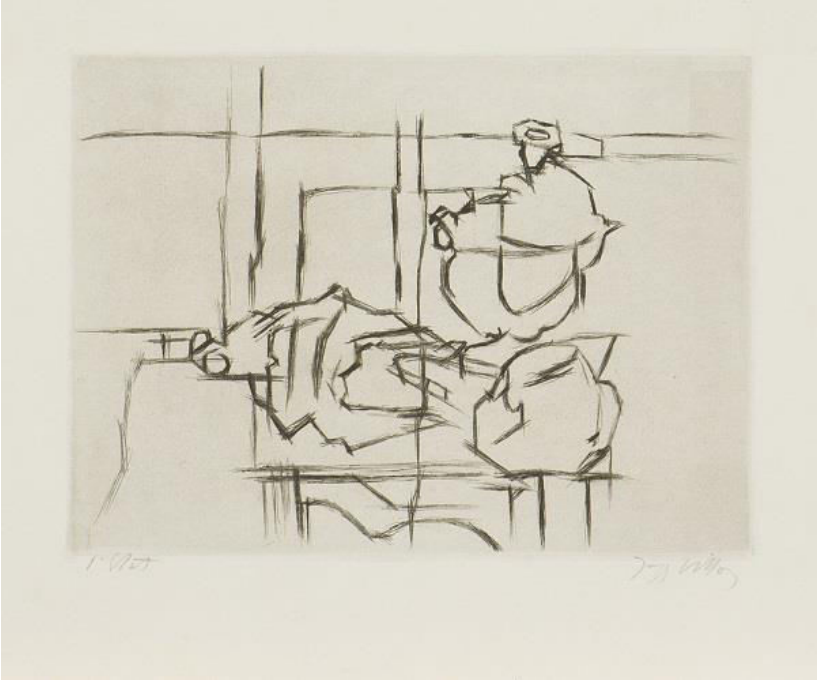


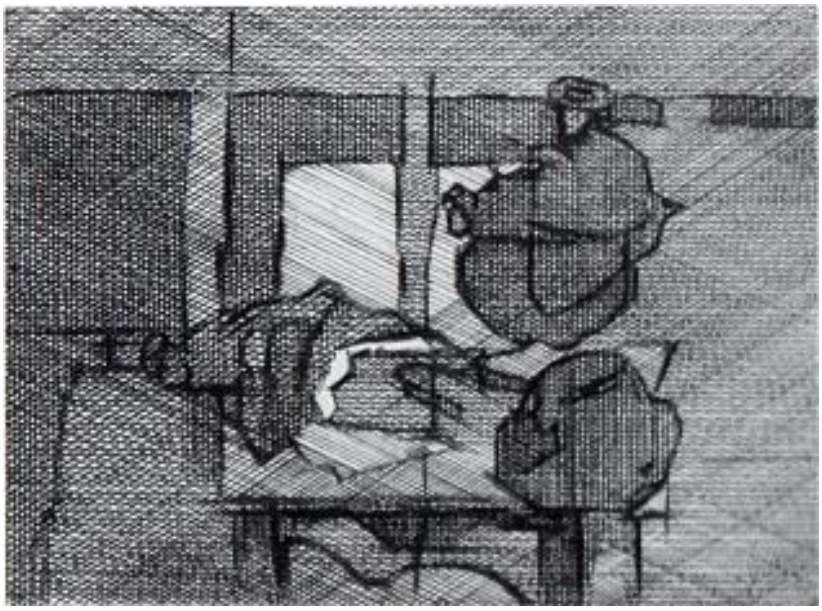
Print run: 10 proofs

No. : 516
Ginestet-Pouillon : E. 346
Title: Mythologie (final state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 19 x 12,2 cm
Sheet: 32.9 x 25.5 cm
Print run: 10 proofs of the 1st state, 10 proofs of the 2nd state and 50 proofs of the final state
Museums: **Museum of Modern Art, New York** Sculptures 1931 Etching plate: 18.8 x 12 cm); sheet: 32.9 x 25.5 cm) Edition 50 Credit Larry Aldrich Fund Object number 461.1954
The Art Institute of Chicago: Sculptures1931 Etching and drypoint on white wove paper 188 × 120 mm (plate); 327 × 257 mm (sheet) Credit LinePurchased with funds provided by Frank B.

Hubachek Reference Number1966.62
Auction: Rossini: Estampes Dessins Sculptures Peintures Xixe Siècle Modernes Contemporains Salle des Ventes Rossini 7, rue Rossini - 75009 Paris Mardi 30 mars 2010 Lot n° 50 180 - 250 EURRésultats sans frais: 220EUR Sculptures, 1931 Pointe sèche et eau-forte n° 15 / 50, signée en bas à gauche dans la planche, signée en bas à droite. 18 x 11,5 cm. Ginestet et Pouillon E 346.

No. : 517
Ginestet-Pouillon : E. 347
Title: Nature morte au samovar (1st state)
Medium: Drypoint
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,5 x 22,3 cm
Sheet:
Print run: 20 proofs



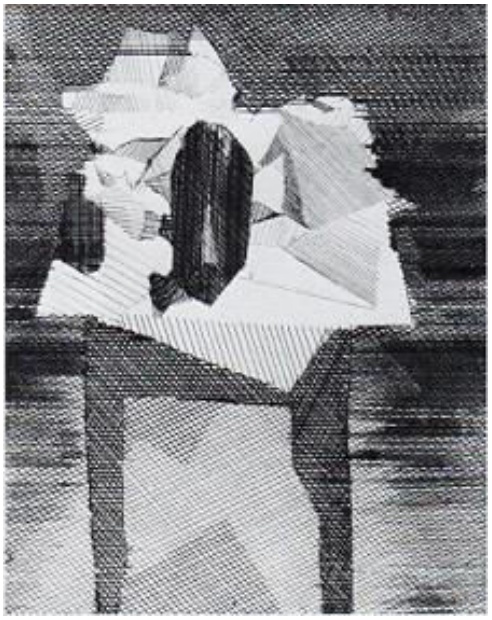


No. : 518
Ginestet-Pouillon : E. 347
Title: Nature morte au samovar (2nd state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,5 x 22,3 cm
Sheet:
Print run: 20 proofs

No. : 519
Ginestet-Pouillon : E. 347
Title: Nature morte au samovar (final state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,5 x 22,3 cm
Sheet:
Print run: 20 proofs of the 1st state, 20 proofs of the 2nd state and 50 proofs of the final state



Auction: Ader: Estampes Anciennes Et Modernes - 2ème Vacation (LOT 346 À 737)vendredi 24 mai 2019 Salle des ventes Favart, 3, rue Favart 75002 Paris Lot n° 530 180 - 200 EURRésultats avec fraisRésultat : 192EUR Nature morte au samovar. 1931. Pointe sèche et eau-forte. 223 x 165. Ginestet et Pouillon 347. Très belle épreuve sur vélin blanc, signée au crayon. Infimes rousseurs claires. Toutes marges. Tirage à 50 épreuves.
Ader 2: Estampes Anciennes et Modernes chez Ader, 75009 Paris Fin de la vente: le 25 mai 2018 Lot 597 - Jacques Villon (Gaston Duchamp, dit) (1875-1963) - Nature morte au samovar. 1931. Pointe sèche et eau-forte. 222 x 162. Ginestet et Pouillon 347. Très belles épreuves, l'une sur vélin, du 1er état (sur 2), avant de nouveaux travaux, l'autre de l'état définitif, justifiées et signées au crayon. Toutes marges. Tirage définitif à 50 épreuves. Ens. 2 p.



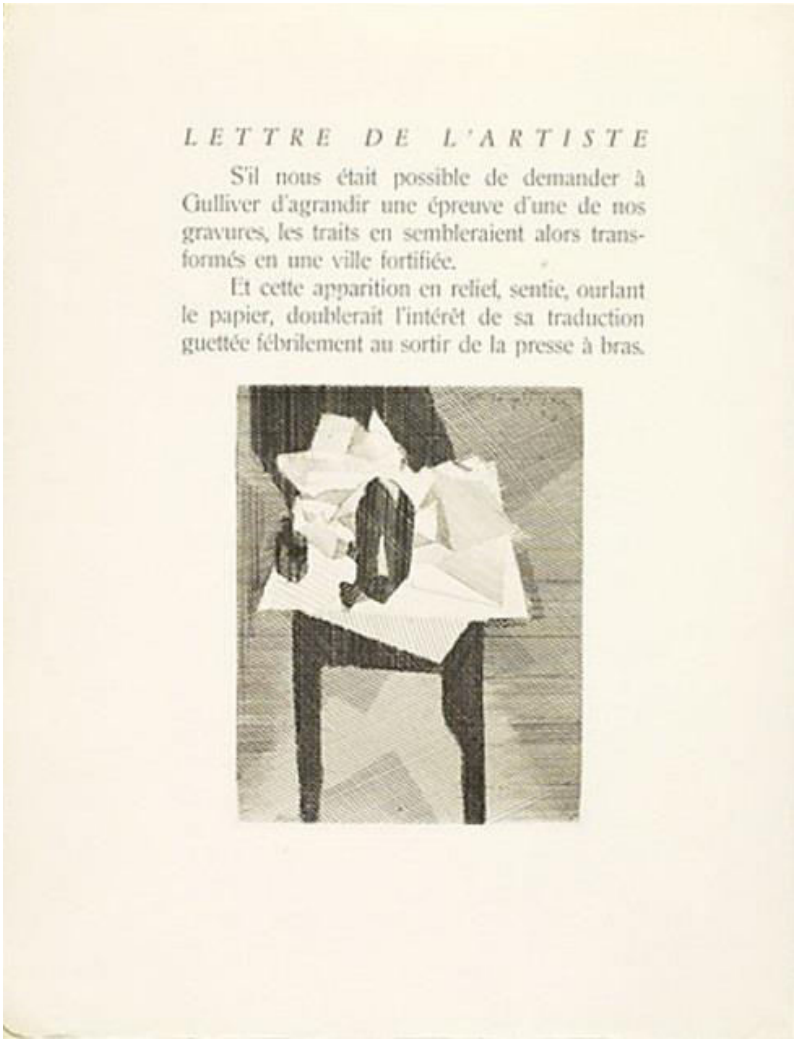
No. : 520
Ginestet-Pouillon : E. 348
Title: La Table Au Tampon Noir (1st state)
Medium: Drypoint
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 14,1 x 11,2 cm **Sheet**: 25,3 x 19,3 cm
Print run: A few proofs in 1931

No. : 521
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: La Table Au Tampon Noir (2nd state)
Medium: Drypoint
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 14,1 x 11,2 cm
Sheet: 25,3 x 19,3 cm
Print run: A few proofs in 1931, plus 200 proofs (reprint) in the book Éloge de Jacques Villon, 1955
Auction: Christie's: 2014 | Live Auction 2889 Impressionist & Modern Works on Paper Sale Lot 240 Cubisme: Property From The Melamed Family Collection. La table au tampon noir Price realised USD 2,750 Estimate USD 800 - USD 1,200 Closed: 6 Nov 2014 annotated 'ep d'artiste' and signed 'Jacques Villon' in pencil in the lower margin
drypoint on wove paper Image: 5½ x 4 3/8 in. (14 x 11.1 cm.) Sheet: 10 3/8 x 7 3/8 in. (26.4 x 18.7 cm.) Executed in 1926. The first state (of three). This is one of only a few proofs in this state. An edition of fifty was printed in the third (final) state. Literature
C. de Ginestet and C. Pouillon, Jacques Villon: Les estampes et les illustrations: pp. 228-229, no. 348 (another example from the edition illustrated in black and white). Exhibited:
Washington, D.C., The National Gallery of Art; Santa Barbara, University Art Museum, University of California and The Toledo Museum of Art, The Cubist Print, October 1981-June 1982, p. 160, no. 87 (illustrated).



No. : 522
Ginestet-Pouillon : E. 348
Title: La Table Au Tampon Noir (final state)
Medium: Drypoint
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 14,1 x 11,2 cm
Sheet: 25,3 x 19,3 cm
Print run: 50 proofs in 1931, plus 200 proofs (reprint) in the book Éloge de Jacques Villon, 1955



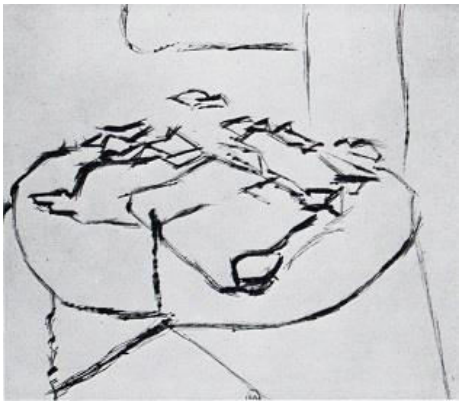


LETTRE DE L'ARTISTE

S'il nous était possible de demander à Gulliver d'agrandir une épreuve d'une de nos gravures, les traits en sembleraient alors transformés en une ville fortifiée.

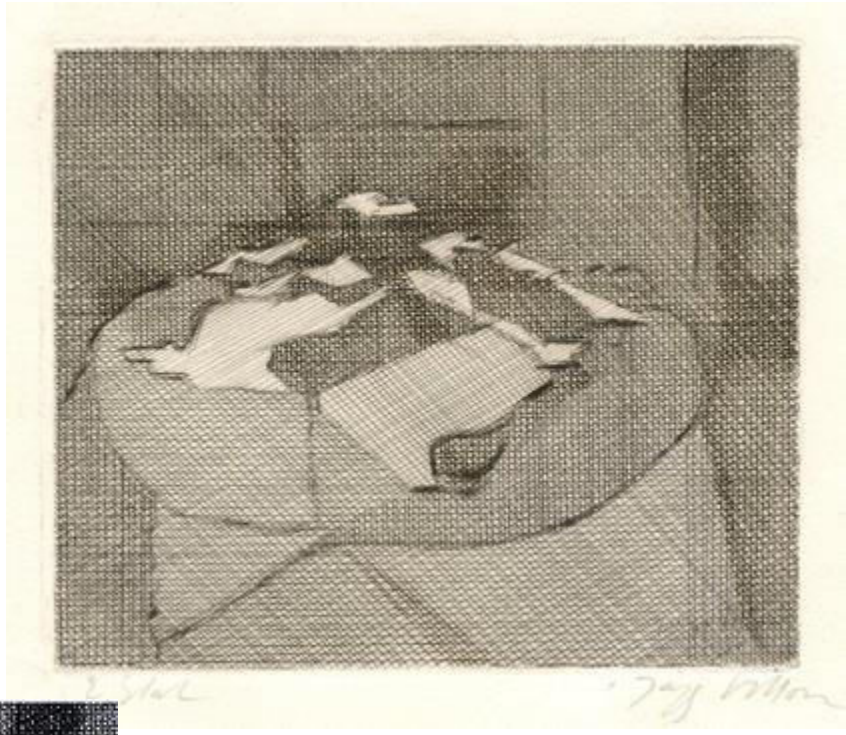
Et cette apparition en relief, sentie, ourlant le papier, doublerait l'intérêt de sa traduction guettée fébrilement au sortir de la presse à bras.

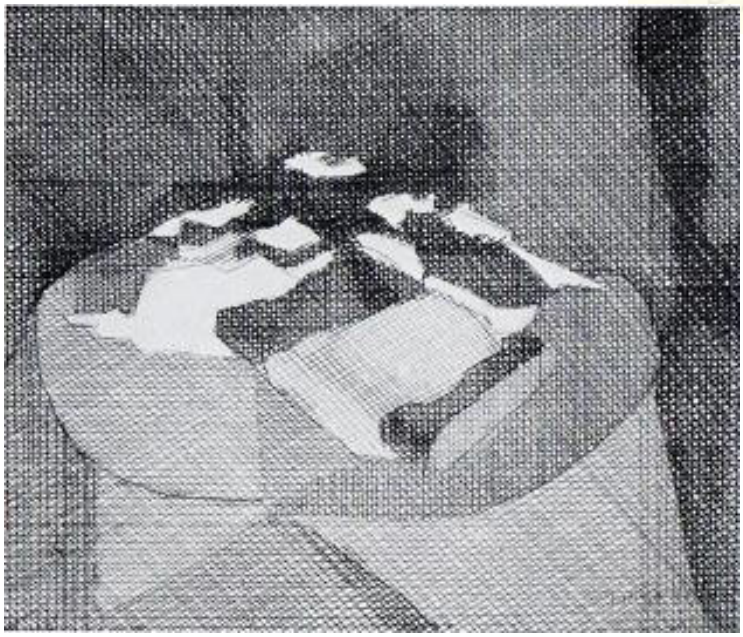
No. : 523
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: La Table Au Tampon Noir (final state 1931)
Medium: Drypoint and etching
Date: 1955
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 14,1 x 11,2 cm **Sheet**: 25,3 x 19,3 cm
Print run: 200 proofs (reprint) in the book Éloge de Jacques Villon, 1955
Musée national des beaux-arts du Québec : La Table au tampon noir 1926 Eau-forte et pointe sèche, E.A. 25,3 x 19,3 cm (papier); 14 x 11 cm (image) Numéro d'inventaire 1995.18 Don de Charles S.N. Parent



No**. : 524**
Ginestet-Pouillon : E. 349
Title: Papiers sur une table (1st state)
Medium: Drypoint
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 13 x 15,7 cm
Sheet: 25,4 x 33 cm
Print run: 20 proofs

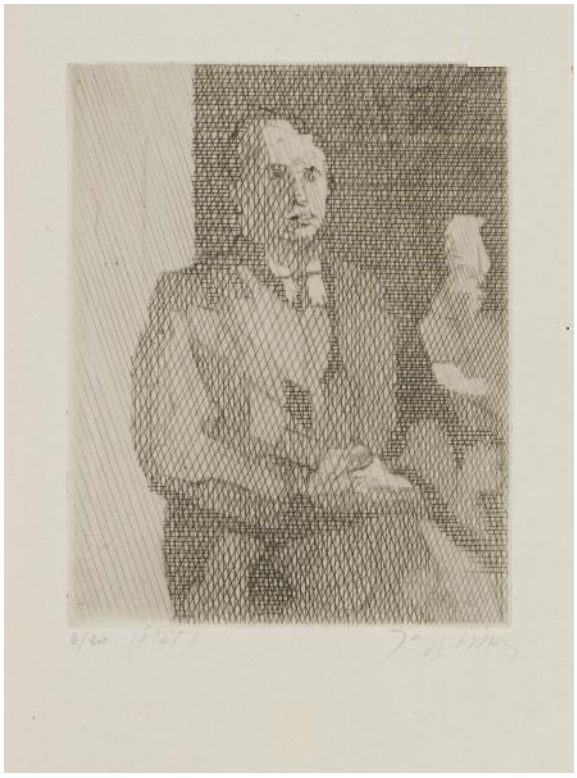
No. : 525
Ginestet-Pouillon : E. 349
Title: Papiers sur une table (2nd state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 13 x 15,7 cm
Sheet: 25,4 x 33 cm
Print run: 20 proofs of the 2nd state
Sold by Conrad R. Graeber Fine Art
(IFPDA) Papiers Sur Une Table Drypoint 1931
One of twenty impressions this state, prior to the edition of fifty. Image Size: 5 3/16 x 6 3/16 inches Sheet Size: 10 x 13 inches Reference: Ginestet/Pouillon 349, ii/III. Signed





No. : 526
Ginestet-Pouillon : E. 349
Title: Papiers sur une table (final state)
Medium: Drypoint and etching
Date: 1931
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 13 x 15,7 cm **Sheet**: 25,4 x 33 cm
Print run: 20 proofs of the 1st state, 20 proofs of the 2nd state and 50 proofs of the final state

No. : 527
Ginestet-Pouillon : E. 356
Title: Monsieur Patrelle (2nd state)
Medium: Drypoint and etching
Date: 1932
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,3 x 14,5 cm
Sheet: 50,8 x 40,6 cm
Print run: 20 proofs of the 2nd state



No. : 528
Ginestet-Pouillon : E. 356



Title: Monsieur Patrelle (final state)
Medium: Drypoint and etching
Date: 1932
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,3 x 14,5 cm
Sheet: 50,8 x 40,6 cm
Print run: 20 proofs of the 1st state, 20 proofs of the 2nd state and 50 proofs of the final state
Museum: **British Museum**: Museum number1949,0411.2717 Monsieur Patrelle Etching and drypoint, on light grey paper 1932 Height: 182 millimetres Width: 147 millimetres Signed and dated on plate. Signed and numbered 4/50. Bequeathed by: Campbell Dodgson 1949, purchased from the artist on 12 July 1937
For Sale 2022
(https://www.1stdibs.com/art/prints-works-on-paper/portrait-prints-works-on-paper/jacques-villon-monsieur-patrelle/id-a_5589912/) MONSIEUR PATRELLE 1932 €877.32 MONSIEUR PATRELLE.

Etching, 1932. G&P E356. 3rd State of three. Edition of 50. Signed in pencil and numbered 8/50. In excellent condition. Height: 20 in. (50.8 cm) Width: 16 in. (40.64 cm) Gallery Location Portland, ME Reference Seller: 11917 1stDibs: LU36735589912
Ader: Ancient and Modern Paintings at Ader. Salle des Ventes Favart - 3, rue Favart 75009 Paris 25 May 2018 Lot 598 Jacques Villon (Gaston Duchamp, dit) (1875-1963) Monsieur Patrelle. 1932. Pointe sèche et eau-forte. 145 x 181. Très belles épreuves sur vergé, l'une du 1er état (sur 2) tiré à 20 épreuves, avant de nouveaux travaux, l'autre de l'état définitif tiré à 50 épreuves, justifiées et signées au crayon. Petites taches rousses en marge inférieure à la 2e. Toutes marges. Ens. 2 p. M. Patrelle, connu par Villon pendant une période militaire, retrouvé à la guerre de 1914 et par la suite, était clerc principal chez Me Léguyer, notaire. Marcoussis s'inspira de la trame que Villon applique ici au portrait, et reconnaissait sa dette envers lui, disant toujours : « Je t'ai pillé ».
Skinner: American & European Works of Art - 2702T Prints & Photography - Online online Boston February 3, 2014 Lot # 271 Jacques Villon (French, 1875-1963) Monsieur Patrelle Sold for:$246. Monsieur Patrelle, 1932, final state of three, edition of 50 (Ginestet & Pouillon, E356). Signed "Jacques Villon" in pencil l.r., numbered "8/50" in pencil l.l. within the plate, identified on a label from Retina, Boston, affixed to the backing. Etching on paper, plate size 18.1 x 14.1 cm,framed. Estimate $400-600



No. : 529
Ginestet-Pouillon : E. 357
Title: Visage
Medium: Drypoint and etching
Date: 1932
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,5 x 11,4 cm
Sheet: 17,6 x 15,1 cm
Print run: XX proofs on Japan, XX proofs on Rives and 150 proofs (Ginestet-Pouillon mention 50 instead) accompanying the book *Les caricatures de Jacques Villon Ou la Marge de l'indulgence*, Geneve, Switzerland: Editions Pierre Cailler, 1960.
Musée national des beaux-arts du Québec: Visage 1932 Eau-forte, 20/20 17,6 x 15,1 cm (papier); 15,4 x 11,4 cm (image) Numéro d'inventaire 1987.327 Don de Charles S.N. Parent
For Sale 2022 at Libreria Antiquaria Prandi (https://www.amorosart.com/oeuvre-villon-visage-85575.html)Eau-Forte Villon - Visage 1932 Eau-forte Dimensions de l'image15,0 x 11,0 cm / 5.9 x 4.3 in Dimensions du papier0,0 x 0,0 cm / 0.0 x 0.0 in TirageXX PrixSur demande Référence Acquaforte. Tirata nel 1960 a XX esemplari numerati e firmati a matita oltre a 50 numerazione araba



No. : 530
Ginestet-Pouillon : E. 358
Title: Le juif errant
Medium: Drypoint
Date: 1932
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 22,9 x 16,3 cm
Sheet:
Print run: A few proofs

Complement to etching No. 533 E. 359 (No. 322 in Miguel Orozco's *The paintings of Jacques Villon*)
Title: La brouette aux souvenirs
Medium: Épreuve à la gélatine argentique et rehauts d'huile
Size: 11,4 x 17,2 cm
Musée national des beaux-arts du Québec: La Brouette aux souvenirs 1932. Épreuve à la gélatine argentique et rehauts d'huile 11,4 x 17,2 cm Nº inventaire 1987.251 Don de Charles S.N. Parent



No. : 531
Ginestet-Pouillon : E. 359
Title: La brouette aux souvenirs (1st state)
Medium: Drypoint
Date: 1932-33
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,5 x 26,2 cm
Sheet: 34,3 x 45,1 cm
Print run: 20 proofs of the 1st state
Musée national des beaux-arts du Québec: La Brouette aux souvenirs 1932 Pointe sèche et eau-forte, 14e état (sur 20) 34,3 x 45,1 cm (papier); 15,5 x 26,2 cm (image) Numéro d'inventaire1987.328 Don de Charles S.N. Parent



No. : 532
Ginestet-Pouillon : E. 359
Title: La brouette aux souvenirs (3rd state)
Medium: Drypoint and etching
Date: 1932-33
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,5 x 26,2 cm
Sheet: 34,3 x 45,1 cm
Print run: 20 proofs of the 1st state, 20 proofs of the 2nd state and 50 proofs of the 3rd state
Museum:
Yale University Art Gallery: La brouette aux souvenirs (The Wheelbarrow with Memories)1932–1933 Engraving and etching (artist's proof) sheet: 15.5 × 26 cm (6 1/8 × 10 1/4 in.) Gift of Mr. and Mrs. Francis Steegmuller 2001.121.8



No. : 533
Ginestet-Pouillon : E. 359
Title: La brouette aux souvenirs (final state)
Medium: Drypoint and etching
Date: 1932-33
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,5 x 26,2 cm
Sheet: 34,3 x 45,1 cm
Print run: A few proofs only





Complement to etching No. 534 E. 360
Title: Le départ (sketch)
Medium: pen and ink and lead
Date: 1932
Size: 19,5 : 25,7 cm
Sold in auction: Sale Date Dec 08, 2007

No. : 534
Ginestet-Pouillon : E. 360
Title: Le départ 3rd state)
Medium: Drypoint and etching
Date: 1932-33
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 14,9 x 20 cm
Sheet: 20,5 × 32,3 cm
Print run: 20 proofs of the 1st state, 20 proofs of the 2nd state and 50 proofs of the 3rd state. A few proofs of the final state

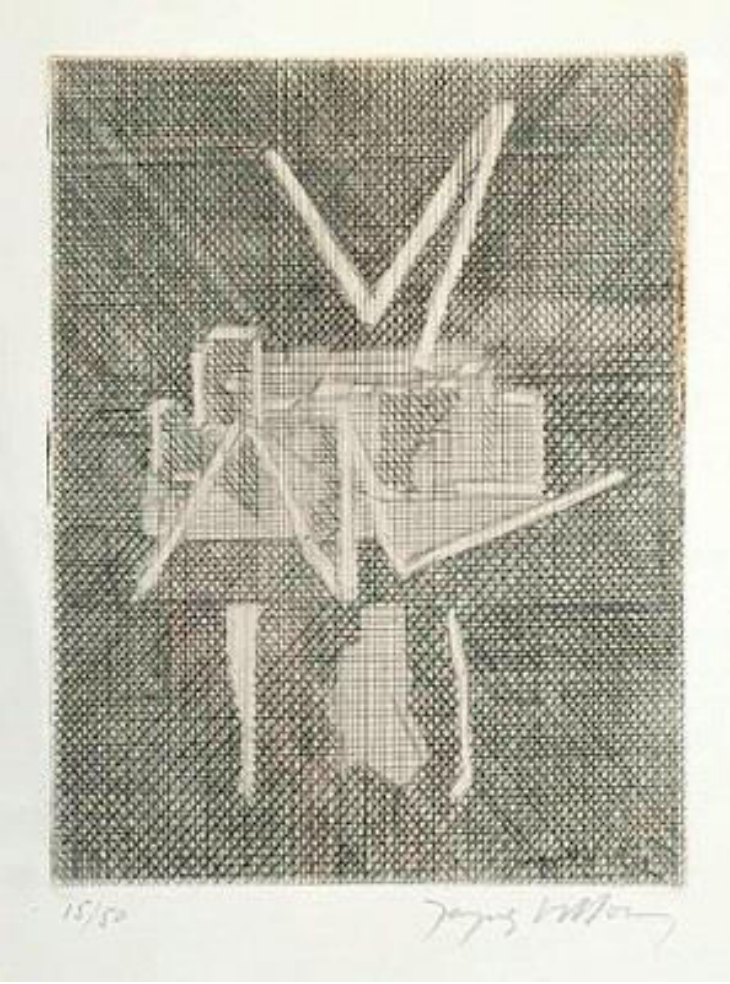


Museum: Art Institute of Chicago: The Departure 1932 Etching and drypoint on ivory wove paper 150 × 200 mm (plate); 205 × 323 mm (sheet)
Credit Line Prints and Drawings
Purchase Fund Reference Number 1968.1062
For Sale 2022 at R.E. Lewis & Daughter P.O. Box 6126 San Rafael, CA (https://www.relewis.com/villon-le_depart.html)LE DÉPART (THE DEPARTURE). 1932. Ginestet & Pouillon 360iii (of iv). Etching and drypoint, 149 x 209 mm (5.87 x 8.22"), with full margins on a large sheet of laid paper with a watermark of initials. Signed and numbered "7/50" in pencil. A fine impression printed with plate tone in excellent condition. $2,000.

Complement to etching No. 535 E. 361 (No. 75 in Miguel Orozco's *The paintings of Jacques Villon*)
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. : 535
Ginestet-Pouillon : E. 361
Title: Construction
Medium: etching
Date: 1932
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,3 x 13,9 cm
Sheet: 29 x 21,5 cm
Print run: 50 proofs
Auction: Artcurial: Sale Gérard Oury Collection - Part 2 - 21 april 2009 /Lot 170 Jacques VILLON (1875-1963) CONSTRUCTION, 1932 Eau-forte en noir, signée et numérotée 15/50 29 x 21,50 cm (à vue)- encadréeGinestet-Pouillon E 361Défaut à l'extrémité droite de l'image Provenance : Collection Gérard Oury Par descendance à l'actuel propriétaire
Estimation 200 - 300 € Sold 383 €





No. : 536
Ginestet-Pouillon : E. 362
Title: Nature Morte au Perroquet (1st state)
Medium: Drypoint
Date: 1932
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,3 x 13,9 cm
Sheet: 22,4 x 28,3 cm
Print run: Some proofs of the 1st state

No. : 537
Ginestet-Pouillon : E. 362
Title: Nature Morte au Perroquet (2nd state)
Medium: Drypoint and etching
Date: 1932
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,3 x 13,9 cm
Sheet: 22,4 x 28,3 cm
Print run: 15 proofs of the 2nd state
Museum of Modern Art, New York (2nd state) Still Life with Parrot (Nature morte au perroquet) 1932 Etching and drypoint plate: 22.4 x 28.2 cm); sheet: 29.5 x 39.8 cm) Edition proof before the edition of 15 Credit Gift of Edgar Kaufmann, Jr.Object number 173.1951





No. : 538
Ginestet-Pouillon : E. 362
Title: Nature Morte au Perroquet (3rd state)
Medium: Drypoint and etching
Date: 1932
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 18,3 x 13,9 cm **Sheet**: 22,4 x 28,3 cm
Print run: Some some proofs of the 3rd state



No. : 539
Ginestet-Pouillon : E. 362
Title: Nature Morte au Perroquet (Final state)
Medium: Drypoint and etching
Date: 1932
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 18,3 x 13,9 cm **Sheet**: 22,4 x 28,3 cm
Print run: Some proofs of the 1st state, 15 proofs of the 2nd state, some proofs of the 3rd state and 15 proofs of the final state state
Museum of Modern Art, New York (3rd and final state) Still Life with Parrot (Nature morte au perroquet) 1932 Etching plate: 22.2 x 28.2 cm); sheet: 27.9 x 40.6 cm)Edition 15 Credit Gift of Edgar Kaufmann, Jr. Object number 174.1951
Ader: Estampes Anciennes et Modernes chez Ader. Salle des Ventes Favart - 3, rue Favart 75009 Paris 25 mai 2018 Lot 599 Nature morte au perroquet, ou Nature morte à la poussière. 1932. Pointe sèche, eau-forte et roulette. 280 x 220. Ginestet et Pouillon 362. Belle épreuve sur vergé ancien mince, numérotée et signée au crayon. Plusieurs longs fins plis cassés aux bords du feuillet. Rousseurs claires dans l'angle inférieur droit. Toutes marges. Rare. Tirage à 15 épreuves.
Ader: ESTAMPES ANCIENNES ET MODERNES - 2ÈME PARTIE vendredi 20 mai 2016 14:00 Salle des ventes Favart, 3, rue Favart 75002 Paris Lot n° 570 300 - 400 EUR
Nature morte au perroquet ou Nature morte à la poussière. 1932. Pointe sèche, eau-forte et manière noire. 278 x 220. Ginestet et Pouillon 362. Très belle épreuve sur vélin mince, numérotée et signée au crayon. Toutes marges. Tirage à 15 épreuves.
Thierry de Maigret: ESTAMPES ANCIENNES & MODERNES - TABLEAUX DES XIXÈME ET XXÈME SIÈCLES vendredi 24 mars 2017 Salle 11 - Drouot-Richelieu, 9, rue Drouot 75009 Paris Lot n° 267 400 - 500 EUR Résultats avec: 319EUR Jacques VILLON (1875-1963) Nature morte au perroquet ou Nature morte à la poussière, 1932 (Ginestet et Pouillon E 362). 220 x 280.Pointe sèche, eau-forte et manière noire. Épreuve sur vélin signée et annotée «épreuve d'état» pour l'état définitif, tirage à une quinzaine d'épreuves environ. Bonnes marges.

Complement to etching No. 539 E. 362 (No. 326 in Miguel Orozco's *The paintings of Jacques Villon*)



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

Complement to etching No. 539 E. 362 (No. 327 in Miguel Orozco's *The paintings of Jacques Villon*)



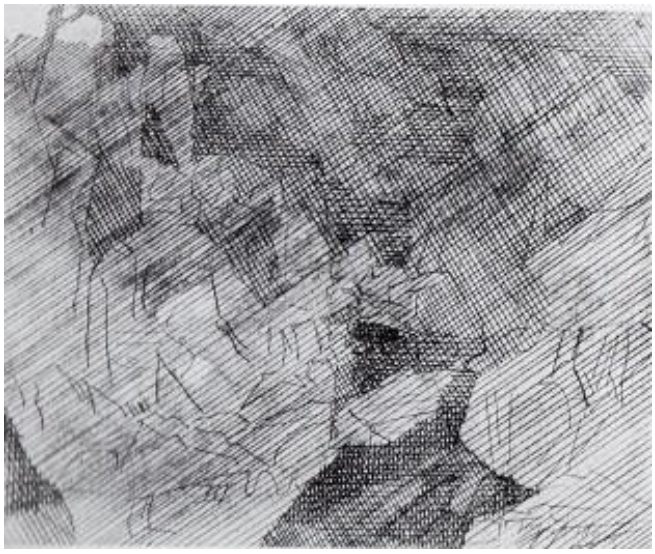
Title: ***Mélodies***
Date: 1935
Medium: oil on canvas
Dimensions: 32,6 x 40,7 cm
Current owner or museum: Private collection
Provenance:
Philippe Bembert, Paris & Lausanne
Thence by descent to the 2018 owner
Sotheby's Sale Art Impressionniste et Moderne. March 23, 2018 Paris Lot 209. Property from the Collection of Philippe Bemberg 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



Complement to etching No. 540 E. 363
Title: Église d'Hébuterne
Medium: Pencil and ink on paper on cardboard
Date: 1915
Size: 14 x 20,7 cm
Sold by: Stiftung Sammlung Kamm 6301 Zug, Switzerland: 1915 L' Église d'Hébuterne. Pencil and ink on paper on cardboard 14 x 20,7 cm Inventory KZ 337

No. : 540
Ginestet-Pouillon : E. 363
Title: Église d'Hébuterne
Medium: Drypoint and etching
Date: 1932
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,8 x 16,7 cm
Print run: 25 or 30 proofs

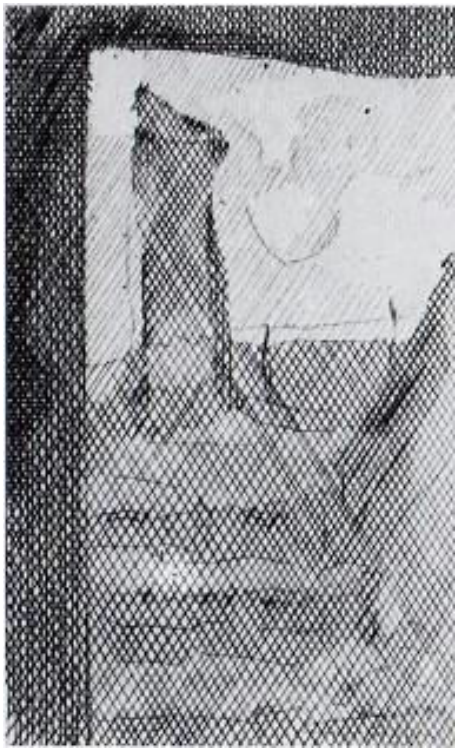




No. : 541

Ginestet-Pouillon : E. 364
Title: A Hébuterne
Medium: etching
Date: 1932
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 17 x 20,5 cm
Print run: A few proofs

No. : 542
Ginestet-Pouillon : E. 365
Title: Guerite au camp des prisoniers
Medium: Drypoint and etching
Date: 1932
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,3 x 10,7 cm
Sheet:
Print run: 20 proofs of the 1st state and 50 proofs of the final state



No. : 543
Ginestet-Pouillon : E. 366
Title: Dans une cave a Hébuterne
Medium: Drypoint and etching
Date: 1932
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 12,8 x 20,7 cm
Sheet:
Print run: 20 proofs of the 1st state, some proofs of the 2nd state, and 50 proofs of the final state state



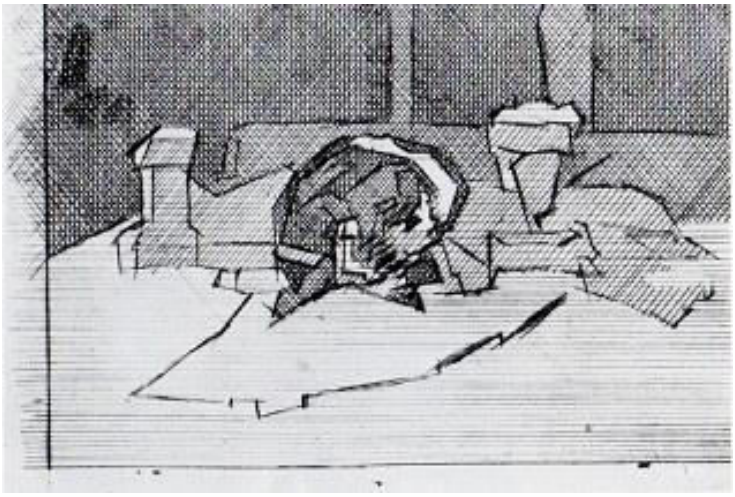


Complement to etching No. 545 E. 367
Title: Etude pour le coquillage
Medium: Oil on canvas
Date: 1931
Size: 27 x 35 cm
Sold in auction: **Artfox**: Tableaux Modernes Et Contemporains Lot.140 Jacques VILLON (1875-1963) Etude pour le coquillage, 1931. Huile sur toile signée et datée en bas à droite 27 x 35 cm Provenance: - Galerie Louis Carré, Paris Starting price EUR2,500 Estimate EUR 2,500 ～3,500

Complement to etching No. 545 E. 367 (No. 323 in Miguel Orozco's *The paintings of Jacques Villon*)
Title: Coquillage



Medium: Oil on canvas
Date: 1932
Size: 73 X 92 cm
Sold in auction: **Piasa**. Olga Carré's Succession, Borned Burel, Ancient Louis Carré's Succession : Sale 4 at Piasa. Drouot Richelieu - Salle 9 - 9, rue Drouot - 75009 Paris 03 July 2003 Lot 32 Coquillage, 1932 Huile sur toile signée, datée en bas à gauche : «Jacques Villon 32» 73 X 92 cm (29 X 361/2 in) 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 18 000 / 22 000 €



No. : 544
Ginestet-Pouillon : E. 367
Title: Le coquillage (2nd state)
Medium: Drypoint and etching
Date: 1932
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 14,3 x 20,1 cm
Sheet:
Print run: 20 proofs of the 2nd state

No. : 545
Ginestet-Pouillon : E. 367
Title: Le coquillage (Final state)
Medium: Drypoint and etching



Date: 1932
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 14,3 x 20,1 cm
Sheet: 33,5 x 45 cm
Print run: Some proofs of the 1st state, 20 proofs of the 2nd state, and 50 proofs of the final state state
Museum: Art Institute of Chicago
Shellfish 1932 Etching and drypoint on ivory laid paper 142 × 206 mm (plate); 335 × 450 mm (sheet) Credit Line Gift of Frank B. Hubachek Reference Number
1960.340



Complement to etching No. 551 E. 368
Title: Le savant (J.P. Dubray)
Medium: Pencil draft
Date: 1933
Size: 27.3 x 20.32 cm



No. : 546
Ginestet-Pouillon : E. 368
Title: Le savant (state)
Medium: etching
Date: 1933
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 27,7 x 20,8 cm
Print run: Some proofs of the trial states



No. : 547
Ginestet-Pouillon : E. 368
Title: Le savant (state)
Medium: etching
Date: 1933
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 27,7 x 20,8 cm
Sheet: 39 x 31 cm
Print run: Some proofs of the trial states

No : 548
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Le savant (state)
Medium: etching
Date: 1933
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 27,7 x 20,8 cm
Sheet: 39 x 31 cm
Print run: Some proofs of the trial states





No. : 549

Ginestet-Pouillon : E. 368
Title: Le savant (state)
Medium: etching
Date: 1933
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 27,7 x 20,8 cm
Sheet: 39 x 31 cm
Print run: Some proofs of the trial states

No. : 550
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Le savant (state)
Medium: etching
Date: 1933
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 27,7 x 20,8 cm
Sheet: 31,1 x 24 ,1 cm
Print run: Some proofs of the trial states
Musée national des beaux-arts du Québec: Le Savant1933 Eau-forte 31,1 x 24,1 cm (papier); 27,8 x 20,7 cm (image) Numéro d'inventaire1987.329
Don de Charles S.N. Parent





No. : 551
Ginestet-Pouillon : E. 368
Title: Le savant (Final state)
Medium: etching
Date: 1933
Publisher: Sagot éditeur
Printer: Eugène Delâtre
Plate size: 27,7 x 20,8 cm
Sheet: 38.7 x 30.7 cm
Print run: Some proofs of the trial states, 50 proofs of the final state
Museum of Modern Art, New York The Savant (Le Savant) 1933 Etching and engraving plate: 27.6 x 20.8 cm); sheet: 38.7 x 30.7 cm)Edition 50 Credit Purchase Object No 320.1952
Musée d'Art moderne de Paris: Le Savant: Signature - S.B.DR. : "Jacques Villon" N.B.G. : "4/50" No d'inventaire: AME 779
Ader: Estampes Anciennes Et Modernes - 2ème partie Du lot 374 à 764 Mercredi 18 mai Lot 571 lot 571 400 - 500 EUR Jacques Villon Le Savant ; Le Poète. 1933. Eau-forte. 210 x 277 et 235 x 285. Ginestet et Pouillon 368 et 369. Très belles épreuves, respectivement sur vergé de Montval et sur vélin, numérotées et signées au crayon. Toutes marges. Tirage à 50 épreuves. Ens. 2 p.
Doyle: SALE 9911031 | LOT 515 Jacques Villon Catalogue: Books & Prints Wed, Nov 03, 1999 Lot 515LE SAVANT (GP.368) Etching, 1934, signed in pencil, numbered 3/50, lightstain and slight matstain, a couple of short tears in the right margin, otherwise in good condition, with good margins. 10 7/8 x 8 1/4 inches; 277 x 210 mm. Estimate: $300 - $400 Sold for $275 (includes buyer's premium)
Ader 2018: Estampes Anciennes et Modernes chez Ader, 75009 Paris
Fin de la vente: le 25 mai 2018 Lot 600 - Jacques Villon - Le Savant (le graveur J.-P. Dubray). 1933. Pointe sèche et eau-forte. 205 x 275. Ginestet et Pouillon 368. Exceptionnelle réunion de 3 épreuves sur différents papiers, dont 2 d'état et d'essai, signées au crayon, la dernière de l'état définitif tiré à 50 épreuves, numérotée et signée au crayon. Ondulations dues au tirage. Courte déchirure au bord droit à la 2e. Toutes marges.

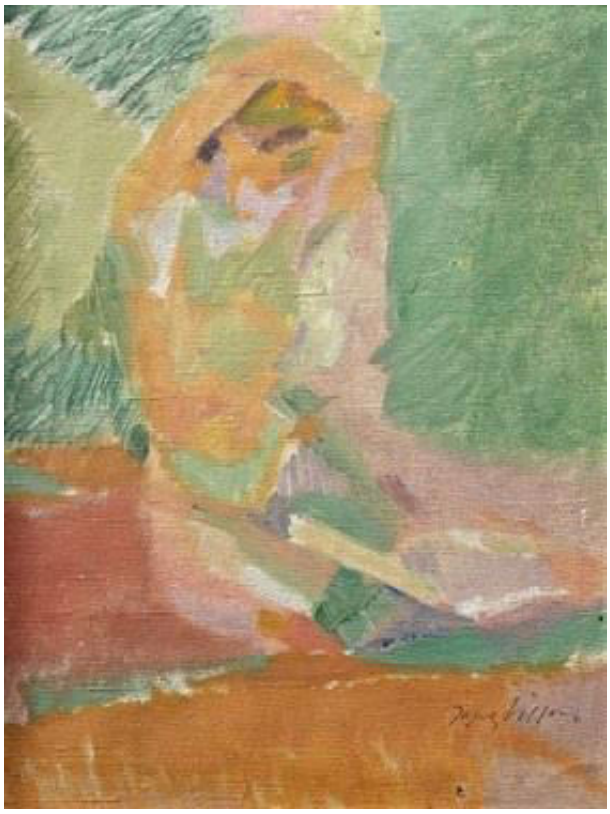
No. : 552
Ginestet-Pouillon : E. 369
Title: Le poète (Final state)
Medium: etching
Date: 1933
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 28,5 x 23,3 cm
Sheet: 40.5 x 32.9 cm
Print run: Some proofs of the first state, 50 proofs of the final state
Museums:
Museum of Modern Art, New York The Poet (Le Poète) 1933 Etching plate: 28.7 x 23.2 cm); sheet: 40.5 x 32.9 cm)
Edition 50 Credit Gift of Victor S. Riesenfeld Object number 381.1948
Musée national des beaux-arts du Québec: Le Poète 1933 Eau-forte 45,9 x 32,3 cm (papier); 28,9 x 23,2 cm (image) Numéro d'inventaire 1987.330 Don de Charles S.N. Parent
Hammer Museum : Le Savant (J.P. Dubray) , 1933 Etching Plate: 11 3/8 x 9 1/8 in. (28.9 x 23.2 cm) Sheet: 19 11/16 x 15 5/8 in. (50 x 39.7 cm) Credit Line Collection UCLA Grunwald Center for the Graphic Arts, Hammer Museum. Gift of Mr. and Mrs. Stanley I. Talpis. Accession No. 1972.36.3 Edition 28/50
Munson-Williams-Proctor Arts Institute:J. P. Dubray, No. 2 (Le Savant) 1933 Etching on paper Overall: 19 7/8 x 15 3/4in. (50.5 x 40cm) Image: 11 5/16 x 9 1/16in. (28.7 x 23cm) Plate: 14 1/8 x 11 3/16in. (35.9 x 28.4cm)Credit Line:Museum Purchase Object number: 53.436
Auctions:
Herbette: Drawings, Photographs, Engravings at SARL SVV Denis Herbette. 19 rue André Tempez 80600 Doullens 08 October 2020 Lot 416 Jacques Villon (1875-1963) le poète (1933), 29/23cm., signée bas droite, num.46/50, marges jaunies. (Ginestet-E369)



No. : 553
Ginestet-Pouillon : E. 370
Title: Nu se coiffant
Medium: Drypoint
Date: 1933
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 29,5 x 20,6 cm
Sheet: 40 x 28 cm
Print run: 30 proofs
Museums:
National Gallery of Art, Washington: Nude Fixing Her Hair (Nu se coiffant), 1933 Drypoint Credit Line Rosenwald Collection Accession Number 1950.16.281 Bibliography Auberty, Jacqueline and Charles Pérussaux. Jacques Villon: Catalogue de son oeuvre gravé. Paris: Paul Prouté, 1950. Ginestet, Colette de and Catherine Pouillon. Jacques Villon: les estampes et les illustrations: catalogue raisonne. Paris: Arts et Metiers Graphiques, 1979.
Fine Arts Museums of San Francisco: Nu se coiffant (Nude doing her Hair) 1933 Drypoint 28.8 x 20.5 cm (image) Department:Achenbach Foundation Accession Number: 1971.28.44 Acquisition Date:1971-01-12 Credit Line:Bruno and Sadie Adriani Collection
Museo de Arte Carrillo Gil, Ciudad de México: Nu se coiffant, sin fecha Grabado 44.4 x 32.2 cm Colección Museo de Arte Carrillo Gil / INBAL / Secretaría de Cultura. PROCEDENCIA Colección Alvar y Carmen T. De Carrillo Gil, 1972.
Auction: Artcurial: Sale Gérard Oury Collection - Part 2 - 21 april 2009 /Lot 171 NU SE COIFFANT, 1933 Pointe-sèche en noir, épreuve d'artiste signée et dédicacée "A Marcelle Oury" Pointe-sèche en noir, épreuve d'artiste signée et dédicacée "A Marcelle Oury" 40 x 28 cm (à vue) – encadrée Ginestet-Pouillon E 370 Provenance : Collection Gérard Oury Par descendance à l'actuel propriétaire Estimation 200 - 300 € Sold 574 €



Complement to etching No. 553 E. 370 (No. 540 in Miguel Orozco's *The paintings of Jacques Villon*)
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 €





Complement to etching No. 553 E. 370 (No. 546 in Miguel Orozco's *The paintings of Jacques Villon*)
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. : 554
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Mëlancolie (1st state)
Medium: Etching
Date: 1933
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24,1 x 16,7 cm
Sheet: 40 x 28 cm
Print run: Some proofs



No. : 555
Ginestet-Pouillon : E. 371
Title: Mëlancolie (state)
Medium: Etching
Date: 1933
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24,1 x 16,7 cm
Sheet: 40 x 28 cm
Print run: Some proofs



No. : 556
Ginestet-Pouillon : E. 371
Title: Mëlancolie (state)
Medium: Etching
Date: 1933
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24,1 x 16,7 cm
Sheet: 40 x 28 cm
Print run: Some proofs



No. : 557
Ginestet-Pouillon : E. 371
Title: Mëlancolie
Medium: Etching
Date: 1933
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 24,1 x 16,7 cm
Sheet: 40 x 28 cm
Print run: Some proofs of each of the trial states and 50 proofs of the final state
Auction:
Ader: Estampes Anciennes Et Modernes - 2e Vacation Vente sur 2 jours : Mercredi 8 et jeudi 9 juillet 2020 Mercredi 4 juillet : lots 1 à 222 Jeudi 5 juillet Lot 352 - Ader Lot n° 352 Mélancolie. 1933. Pointe sèche et eau-forte. 162 x 240. Ginestet et Pouillon 371. Réunion de 2 épreuves, la 1re du 1er état sur vergé de Montval, la 2e de l'état définitif sur vélin, justifiées et signées au crayon. Semis de minuscules rousseurs à la 2e. Toutes marges. Tirage définitif à 50 épreuves.
Ader: Estampes Anciennes Et Modernes - 2ème partie Du lot 374 à 764? vendredi 20 mai 2016 Lot n° 572 150 - 180 EURRésultats sans fraisRésultat : 150EUR Jacques Villon (Gaston Duchamp, dit) (1875-1963) Mélancolie. 1933. Eau-forte. 160 x 235. Ginestet et Pouillon 371. Très belle épreuve sur vélin blanc, numérotée et signée au crayon. Toutes marges. Tirage à 50 épreuves.



No. : 558
Ginestet-Pouillon : E. 372
Title: Gravure pour une série d'assiettes, Bouquet
Medium: Etching
Date: 1933
Plate size:
Print run: Unknown number of proofs



No. : 559
Ginestet-Pouillon : E. 373
Title: Gravure pour une série d'assiettes (1st state)
Medium: Etching
Date: 1933
Plate size: 24,1 x 16,5 cm
Print run: Unknown number of proofs of 1st state or final state



No. : 560
Ginestet-Pouillon : E. 373
Title: Gravure pour une série d'assiettes (2nd state)
Medium: Etching
Date: 1933
Plate size: 24,1 x 16,5 cm
Print run: Unknown number of proofs of 1st state or final state

No. : 561
Ginestet-Pouillon : E. 374
Title: Le plongeon (1st state)
Medium: Etching and burin
Date: 1933
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 21,6 x 28,2 cm
Sheet: 28 x 39,4 cm
Print run: Some proofs of the 1st state



No. : 562
Ginestet-Pouillon : E. 374
Title: Le plongeon (2nd state)
Medium: Etching and burin
Date: 1933
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 21,6 x 28,2 cm
Sheet: 28 x 39,4 cm
Print run: Some proofs of the 2nd state



No. : 563
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Le plongeon (3rd state)
Medium: Etching and burin
Date: 1933
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 21,6 x 28,2 cm
Sheet: 28 x 39,4 cm
Print run: Some proofs of the 3rd state
For Sale 2022 at Childs Gallery (https://childsgallery.com/work/le-plongeon/) $ 1,500



No. : 564
Ginestet-Pouillon : E. 374
Title: Le plongeon (Final state)
Medium: Etching and burin
Date: 1933
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 21,6 x 28,2 cm
Sheet: 28 x 39,4 cm
Print run: Some proofs of the 1st state, some proofs of the 2nd state, and 50 proofs of the final state state
Auctions:
Ader: Estampes Anciennes Et Modernes - 2ème Partie vendredi 20 mai 2016 14:00 Salle des ventes Favart, 3, rue Favart 75002 Paris. Lot n° 573 180 - 200 EUR Jacques Villon (Gaston Duchamp, dit) (1875-1963)



Le Plongeon. 1934. Eau-forte et burin. 282 x 215. Ginestet et Pouillon 374. Belle épreuve sur vergé, numérotée et signée au crayon. Légère oxydation et traces de plis aux bords du feuillet. Toutes marges. Tirage à 50 épreuves.
Sold by Paramour Fine Art: "Le Plongeon" Eching, 1934 8 3/8 in. x 11 1/8 in. (213 mm x 283 mm) Edition of 20 Catalogue Reference: Ginestet & Pouillon E. 374



No. : 565
Ginestet-Pouillon : E. 375
Title: Calypso
Medium: Etching and Drypoint
Date: 1933
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 21,7 x 17,2 cm
Sheet:
Print run: Right hand part of the previous print. 20 proofs
Some proofs of the 1st state, some proofs of the 2nd state, and 50 proofs of the final state
Sold in auction on Jun 29, 1999

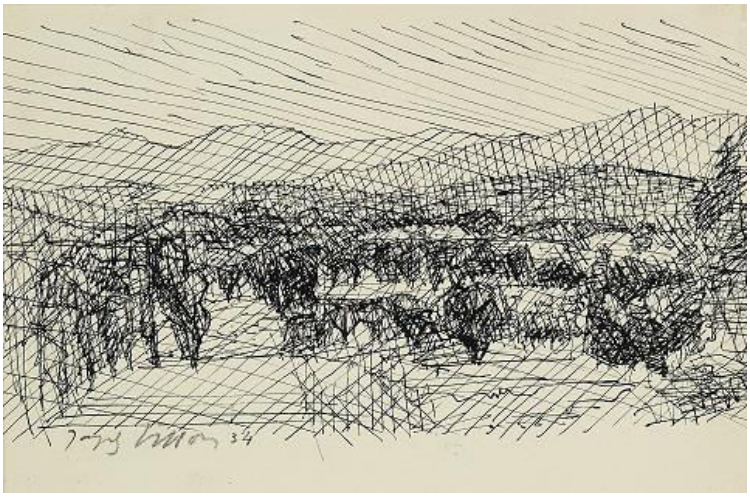


No. : 566
Ginestet-Pouillon : Not in Ginestet-Pouillon (E. 376)
Title: Miss Bea (1st state)
Medium: Etching and Drypoint
Date: 1934
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,4 x 13,9 cm
Sheet: 34,1 × 22 cm
Print run: A few proofs
Auction Ader: Estampes Anciennes Et Modernes - 2e Vacation jeudi 9 juillet 2020 Lot n° 353 Result with feesResult : 358EUR Miss Bea. 1934. Pointe sèche et eau-forte. 140 x 182. Ginestet et Pouillon 376. Réunion de 3 très belles épreuves d'états différents, justifiées et signées au crayon, la 1re titrée en pied. Toutes marges. Tirage définitif à 50 épreuves.

No**. : 567**
Ginestet-Pouillon : E. 376
Title: Miss Bea (final state)
Medium: Etching and Drypoint
Date: 1934
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,4 x 13,9 cm
Sheet: 34,1 × 22 cm
Print run: 50 proofs
Museums:
The National Gallery of Art, Washington: Miss Bea, 1934 etching and drypoint
Credit Line Rosenwald Collection
Accession Number1954.12.36
Art Istitute of Chicago: Miss Bea 1934 Etching and drypoint on ivory laid paper
180 × 140 mm (plate); 341 × 220 mm (sheet) Credit Line Gift of Mr. Frank B. Hubachek
Reference Number 1946.866
British Museum: Museum number 1949,0411.2713 Miss Bea Etching and drypoint 1934 Height: 185 millimetres Width: 140 millimetres numbered 23/50. Bequeathed by Campbell Dodgson 1949 purchased from the artist on 12 July 1937
Musée national des beaux-arts du Québec: Miss Bea 1934 pointe sèche et eau-forte, E.A. 27,3 x 20,9 cm (papier); 18,3 x 14 cm (image)
Numéro d'inventaire1987.331 Don de Charles S.N. Parent

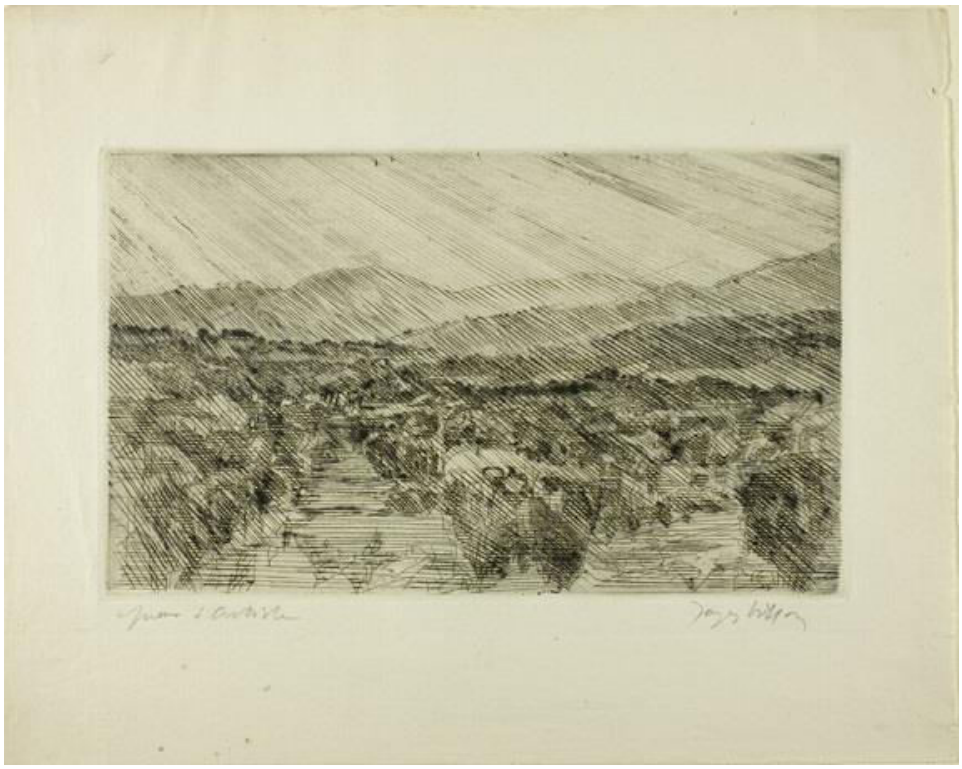


Auction: **Ferri**: DESSINS, ESTAMPES ANCIENNES ET MODERNES, TIMBRES
Vendredi 23 novembre 2018 à 14 h Drouot - Richelieu, salle 11 9, rue Drouot - 75009 Paris.
Lot n° 321 350 EURMiss Bea, 1934. Eau-forte. Belle épreuve tirée en bistre sur vergé, signée et numérotée 12/50. 190 x 140 mm. A. et P. 261. Lég. trace d'ancien montage Joint : Madame Paul Petit, 1935. Eau-forte et pointe-sèche. Signée et numérotée (E. 388).



Complement to etching No. 568 E. 377
Title: La plaine entre Cannes et Mougins
Medium: pen and ink on paper
Date: 1934
Size: 18.2 x 26.7 cm
Sold by Christie's: 2012 | Live Auction 4420Impressionist/Modern Lot 4 Property From The Walter Pach Collection La plaine entre Cannes et Mougin Price realised GBP 1,375 Estimate GBP 400 - GBP 600 Closed: 10 Feb 2012 signed and dated 'Jacques Villon 34' (lower left) pen and ink on paper 7 1/8 x 10½ in. (18.2 x 26.7 cm.) Drawn in 1934 A gift from the artist to the late owner.

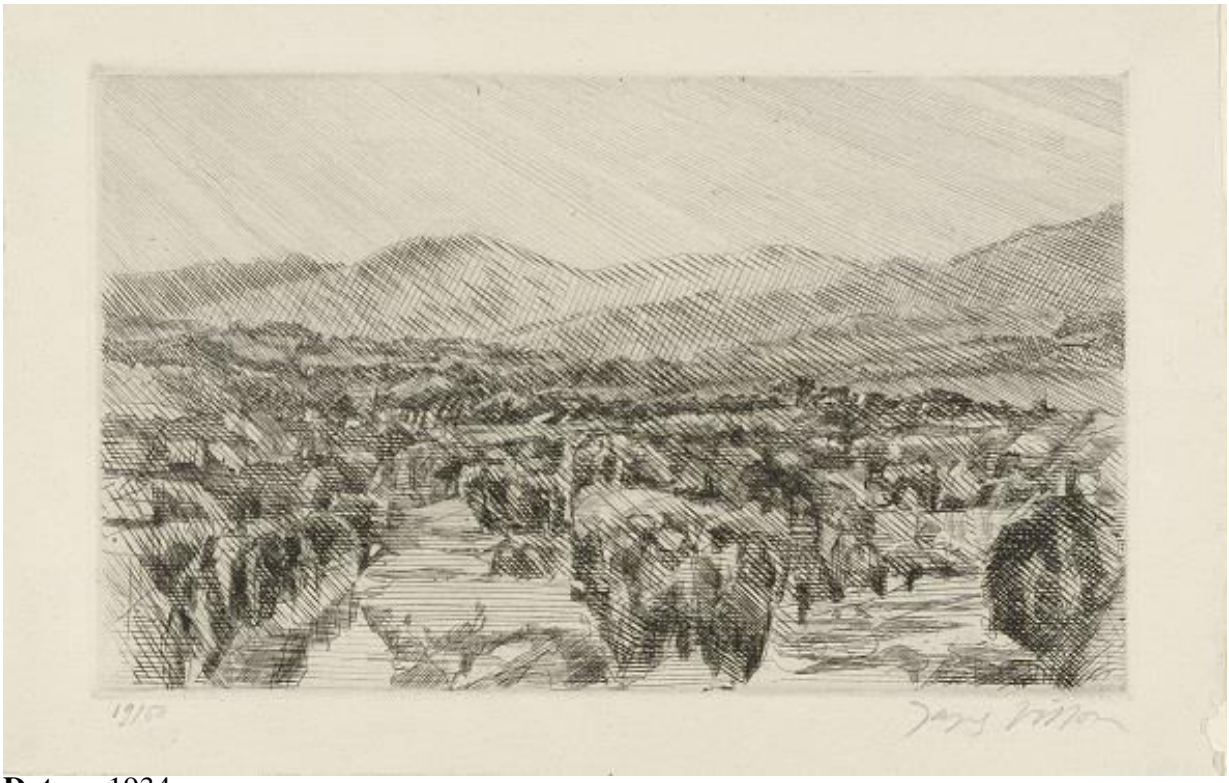
No. : 568
Ginestet-Pouillon : E. 377
Title: La Plaine Entre Cannes et Mougins (2nd state)
Medium: Etching
Date: 1934
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,4 x 27 cm
Sheet: 28,4 x 34,9 cm
Print run: Some proofs of the 1st and 2nd states, 10 proofs of the 3rd state, and 50 proofs of the final state.



Art Institute of Chicago: The Laundry between Cannes et Mougins (Sic) 1934 Etching and drypoint on white laid paper 162 × 266 mm (plate); 267 × 340 mm (sheet) Credit LinePurchased with funds provided by Frank B. Hubachek Reference Number1964.221 Auberty & Pérussaux 260 Ginestet, de, & Pouillon 377
Auctions: Ader: Estampes Anciennes Et Modernes - 2ème partie. Du lot 374 à 764 Salle des Ventes Favart Mercredi 18 mai Lot n° 574 400 - 500 EUR Result 400EUR La Plaine entre Cannes et Mougins ; Le Village de Mougins. 1934. Eau-forte. 245 x 160 et 268 x 163. Parfaites épreuves sur vergé, signées et numérotées au crayon. Toutes marges.

No. : 569

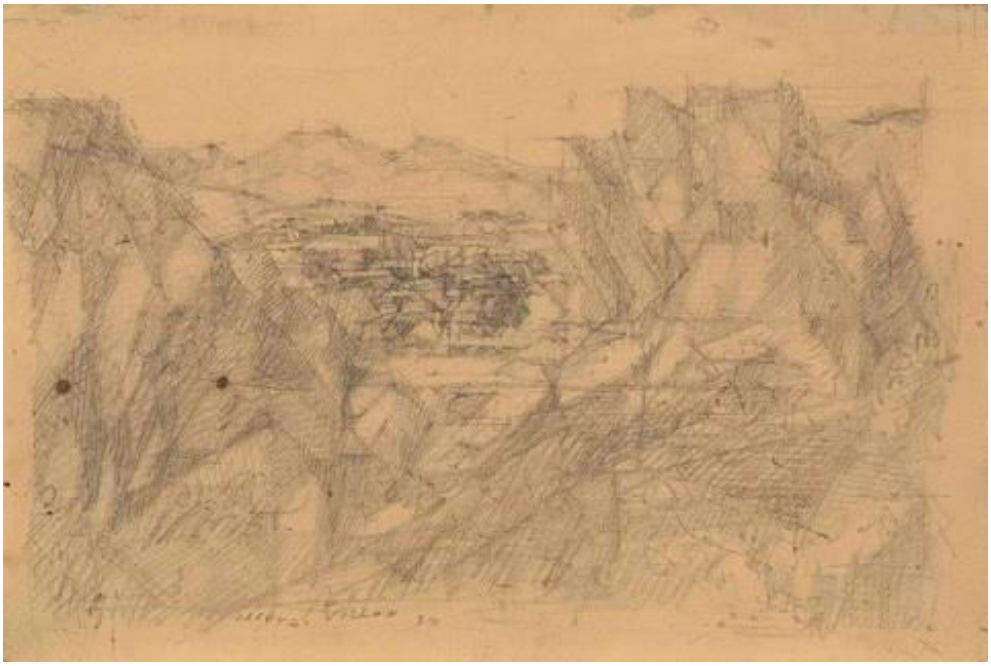
Ginestet-Pouillon : E. 377
Title: La Plaine Entre Cannes et Mougins (Final state)
Medium: Etching



Date: 1934
Publisher: Sagot éditeur Paris **Printer**: Eugène Delâtre
Plate size: 16,4 x 27 cm **Sheet**: 28,4 x 34,9 cm
Print run: Some proofs of the 1st and 2nd states, 10 proofs of the 3rd state, and 50 proofs of the final state.
Museum of Modern Art, New York The Plain Between Cannes and Mougins (La Plaine entre cannes et mougins) 1934 Etching plate: 16.4 x 27 cm); sheet: 20.4 x 31.5 cm) Edition 50 Credit Gift of Mrs. Bertha M. Slattery Object number 186.1951
Musée national des beaux-arts du Québec: La Plaine entre Cannes et Mougins 1934 Eau-forte 28,4 x 34,9 cm (papier); 16,5 x 26,7 cm (image) Numéro d'inventaire1987.332 Don de Charles S.N. Parent
Davison Art Center, Wesleyan University:; La Plaine entre Cannes et Mougins 1934 Etching Edition: 49/50 Bibliography: Auberty and Perussaux 258. Credit Line: Insurance funds, 1956 Accession Number: 1956.1.1
Ader: Estampes anciennes et modernes Vente au profit du Comité National de l'Estampe et de sa revue Les Nouvelles de l'Estampe (pour les lots n 1 à 74) Lot n° 444 150 - 180 EURRésultats sans fraisRésultat : 350EUR Jacques Villon (Gaston Duchamp, dit) (1875-1963) La Plaine entre Cannes et Mougins. 1934. Pointe sèche. 265 x 160. Ginestet et Pouillon 377. Belle épreuve sur vélin, numérotée, annotée «3eme état» et signée à la mine de plomb. Marges. Tirage définitif à 50 épreuves. Cadre

Complement to etching No. 571 E. 378

Title: Blanchisserie entre Cannes et Mougins
Medium: Pencil on paper
Date: 1934
Size: 16.9 × 25.2 cm
Sold in auction



No. : 570
Ginestet-Pouillon : E. 378
Title: Blanchisserie Entre Cannes et Mougins (2nd state)
Medium: Etching
Date: 1934
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 14,9 x 23 cm
Sheet: 27.3 x 35.5 cm
Print run: Some proofs of the 1st and 2nd states with larger plate (16,6 x 24 cm), 50 proofs of the final state.



No. : 571
Ginestet-Pouillon : E. 378
Title: Blanchisserie Entre Cannes et Mougins (Final state)
Medium: Etching
Date: 1934



Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 14,9 x 23 cm
Sheet: 27.3 x 35.5 cm
Print run: Some proofs of the 1st and 2nd states with larger plate (16,6 x 24 cm), 50 proofs of the final state.
The Yale University Art Gallery: Blanchisserie entre Cannes et Mougins (Laundry between Cannes and Mougins) Date: 1934 Engraving and drypoint Accession Number: 2001.121.4
Auction: **Cornette**: Prints at Cornette de Saint Cyr Paris. Hôtel Drouot - salle 15 - 9, rue Drouot – 75009 Paris 75008 Paris (France) 17 June 2013 Lot 55 La Blanchisserie Entre Cannes Et Mougins, 1934 Eau-forte en noir sur papier Etat définitif signé et daté dans la pierre Contresignée, titrée et numérotée 9/50 20 x 31 cm...Price: €120 - €150 ca. US$158 - US$197 Price realised: €200 ca. US$263

Complement to etching No. 571 E. 378 (No. 183 in Miguel Orozco's *The paintings of Jacques Villon*)



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 (211/2 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

Complement to etching No. 571 E. 378 (No. 184 in Miguel Orozco's *The paintings of Jacques Villon*)



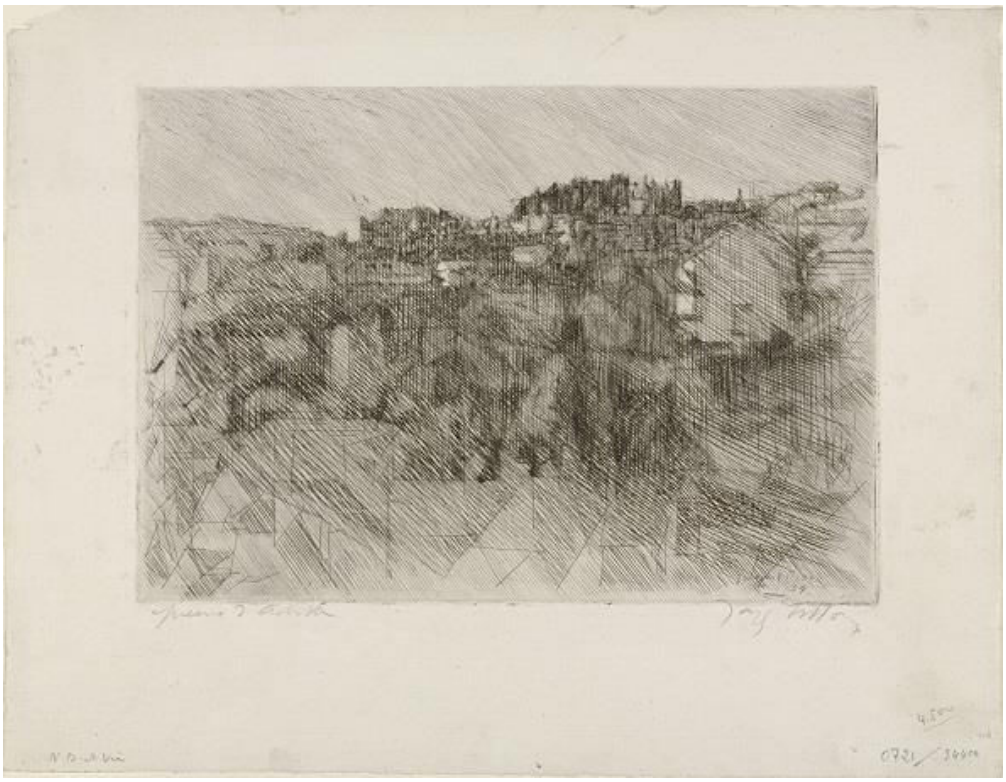
Title: ***Paysage aux environs de Cannes***
Date: 1934
Medium: Oil on cloth-lined paperboard
Dimensions: 32.5 x 39.5 cm
Current owner or museum: Private collector
Provenance:
Auctioned on August 1, 2006

Complement to etching No. 572 E. 379 (No. 169 in Miguel Orozco's *The paintings of Jacques Villon*)
Title: ***Notre Dame de Vie***
Date: 1944
Medium: oil on canvas
Dimensions: 59.7 x 91.4 cm



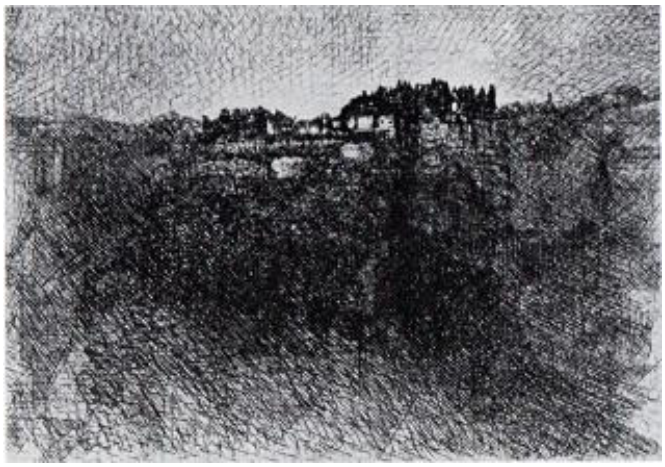
Current owner or museum: Private collection
Provenance:
Sold by Sotheby's in its Sale Impressionist and Modern Art, Part Two. 5 November 2004 New York Lot 425 Jacques Villon Notre Dame de Vie. Signed Jacques Villon (lower right); signed and titled on the reverse Estimate 25,000 — 35,000 USD Lot Sold.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

No. : 572
Ginestet-Pouillon : E. 379
Title: Notre-Dame de Vie (1st state)
Medium: Etching
Date: 1934
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 18,3 x 26 cm
Sheet: 27.3 x 35.5 cm
Print run: 30 proofs of the 1st state, two proofs of the 2nd state.



Museum of Modern Art, New York Notre Dame de Vie 1934 Etching plate: 18.3 x 26.4 cm); sheet: 27.3 x 35.5 cm) Edition proof before the edition of 30 Credit Purchase Object number 390.1951
Art Institute of Chicago: Notre Dame de Vie 1934 Etching on ivory laid paper 183 × 260 mm (plate); 275 × 381 mm (sheet) Credit LineThe Joseph Brooks Fair Collection
Reference Number 1944.589
Musée national des beaux-arts du Québec: Notre-Dame-de-Vie 1934 Eau-forte et pointe sèche, 9/50 28,3 x 38,2 cm (papier); 18,4 x 26,1 cm (image) Numéro d'inventaire1987.333 Don de Charles S.N. Parent
Auction: Cohen: Important Prints and Engravings from the XXth Century Collection (First part) at Calmels Cohen. Collection Jacqueline & Bernard Gheerbrant. Drouot Richelieu - Salle 7 - 9, rue Drouot Paris 31 May 2005 Lot 34 Notre-Dame-de-vie (Sic), 1935 Eau-forte signée et justifiée " 4ème état 4/8 " 22,5 x 34,1 cm GPE 381 500/600€

No. : 573
Ginestet-Pouillon : E. 379
Title: Notre-Dame de Vie (2nd state)
Medium: Etching
Date: 1934
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 18,3 x 26 cm **Sheet**: 27.3 x 35.5 cm
Print run: 30 proofs of the 1st state, two proofs of the 2nd state.
No. : 574

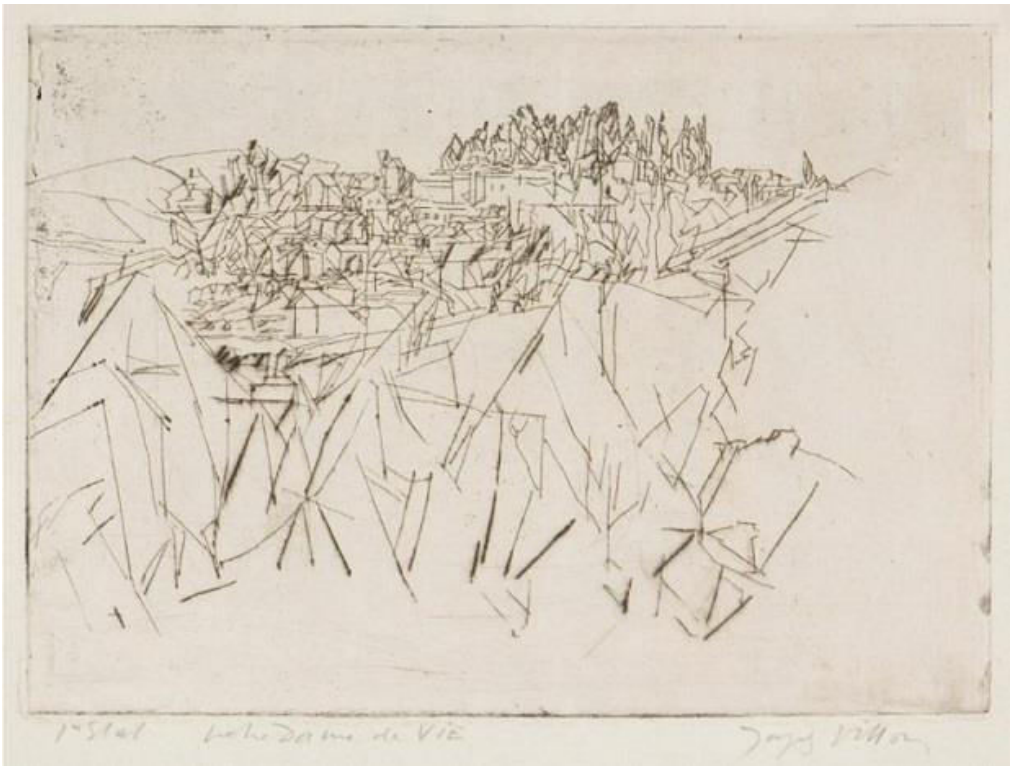


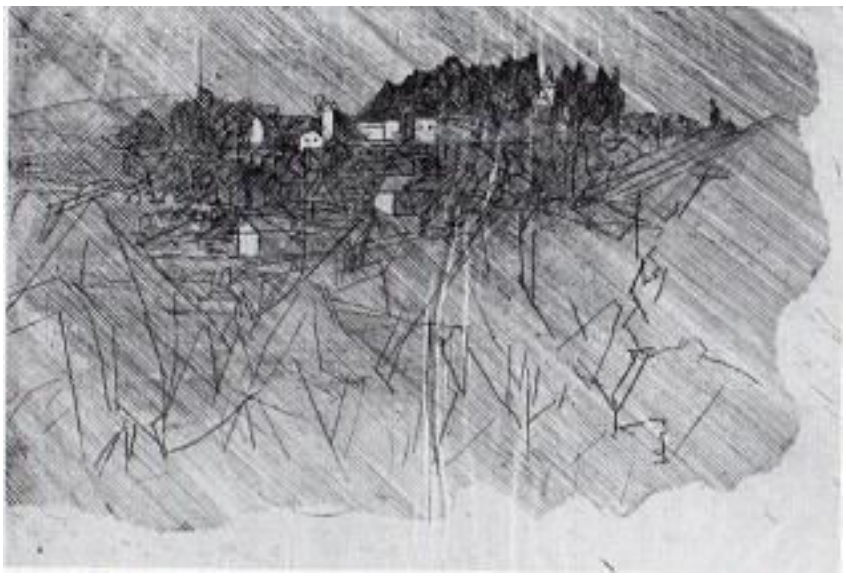
Ginestet-Pouillon : E. 380
Title: Le village de Mougins (Final state)
Medium: Etching
Date: 1934
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,6 x 24,6 cm
Sheet: 31 x 47 cm
Print run: 10 proofs of the 1st state, 50 proofs of the final state.



National Gallery of Art, Washington: The Village of Mougins (Le Village de Mougins), 1934 etching Credit Line Rosenwald Collection Accession Number 1950.16.283
The Art Institute of Chicago: The Plain Between Cannes and Mougins 1934 Etching on ivory laid paper 157 × 247 mm (plate); 201 × 313 mm (sheet) Credit Line Purchased with funds provided by Frank B. Hubachek Reference Number 1961.351
Fine Arts Museums of San Francisco: Le Village de Mougins (The Village of Mougins)1934 Drypoint 15.7 x 24.6 cm (image) Department:Achenbach Foundation Accession Number:1971.57 Acquisition Date:1971-01-12 Credit Line:Bruno and Sadie Adriani Collection
Ader: ESTAMPES ANCIENNES & MODERNES - 2ND VACATION - LOTS 381 À 774 vendredi 25 mai 2018 Salle des ventes Favart, 3, rue Favart 75002 Paris Lot n° 604 1000 - 1200 EURRésultats avec fraisRésultat : 1 625EUR Le Village de Mougins. 1934. Pointe sèche et burin (et non eau-forte comme indiqué au catalogue raisonné). 262 x 158. Ginestet et Pouillon 380. Exceptionnelle réunion de 5 épreuves de décomposition des états (du 1er au 3e, et 2 épreuves de l'état définitif), sur différents types de vergé, justifiées, annotées et signées au crayon. Petites maculatures normales. Toutes marges. Tirage définitif à 50 épreuves.
Piasa: Estampes Anciennes et Modernes chez Piasa. Drouot Richelieu - Salle 9 - 9, rue Drouot - 75009 Paris 28 octobre 2004 Lot 309 Le Village de Mougins. 1934. Eau-forte. G. et P. 380. Très belle épreuve sur vélin, numérotée et signée. Toutes marges non ébarbées. Tirage à 50 épreuves. 350 / 400 €

No. : 575
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Notre-Dame de Vie, les cyprès (1st state)
Medium: Etching
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,2 x 24 cm
Sheet: 27.3 x 35.5 cm
Print run: A few proofs of trial proofs of large plate (16,2 x 24 cm)
Ader: ESTAMPES ANCIENNES & MODERNES - 2ND VACATION - LOTS 381 À 774 vendredi 25 mai 2018 Salle des ventes Favart, 3, rue Favart 75002 Paris Lot 605 - Ader Lot n° 605 1500 - 1800 EURRésultats avec fraisRésultat : 3 500EUR Notre-Dame-de-Vie, les cyprès. 1935. Pointe sèche et burin. 240 x 165 puis 196 x 126 (à partir du 4e état). Ginestet et Pouillon 381. Exceptionnelle réunion de 9 épreuves de décomposition des états (du 1er au 6e), sur différents papiers, diversement justifiées, annotées et signées au crayon. Petites maculatures normales. Toutes marges. Tirage définitif à 20 épreuves.





No. : 576
Ginestet-Pouillon : E. 381
Title: Notre-Dame de Vie, les cyprès (2nd state)
Medium: Etching
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 16,2 x 24 cm
Sheet: 27.3 x 35.5 cm
Print run: A few proofs of trial proofs of large plate (16,2 x 24 cm)

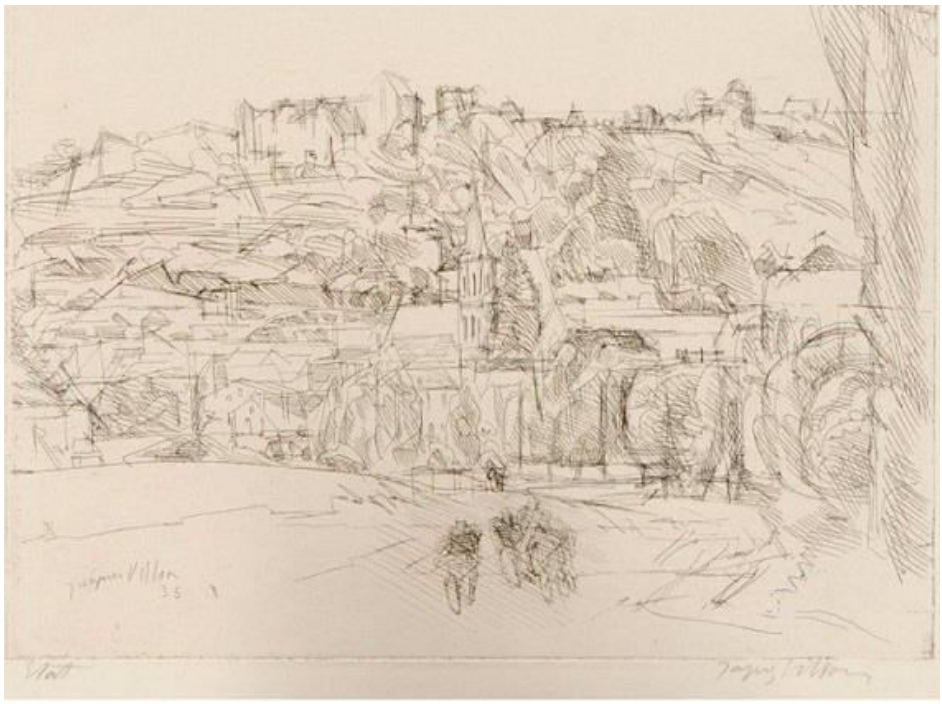
No**. : 577**
Ginestet-Pouillon : E. 381
Title: Notre-Dame de Vie, les cyprès (4th state)
Medium: Etching
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 13 x 20 cm
Sheet: 27.3 x 35.5 cm
Print run: 8 proofs of 4th state (cut plate)
Cohen: Important Prints and Engravings from the XXth Century Collection (First part) at Calmels Cohen. Drouot Richelieu - Salle 7 - 9, rue Drouot - 75009 Paris 31 May 2005 Lot 34 Jacques Villon - Notre-Dame-de-vie, 1935 Eau-forte signée et justifiée " 4ème état 4/8 "22,5 x 34,1 cm GPE 381Il revient à Notre-Dame-de-Vie qui semble l'inspirer, puisqu'il y consacre six états : il recoupe le cuivre du 3ème état pour centrer le sujet et son 4ème état sera le plus réussi : la propriété entourée de cyprès domine une plaine plus animée par des hachures pyramidales. 500 / 600 euros



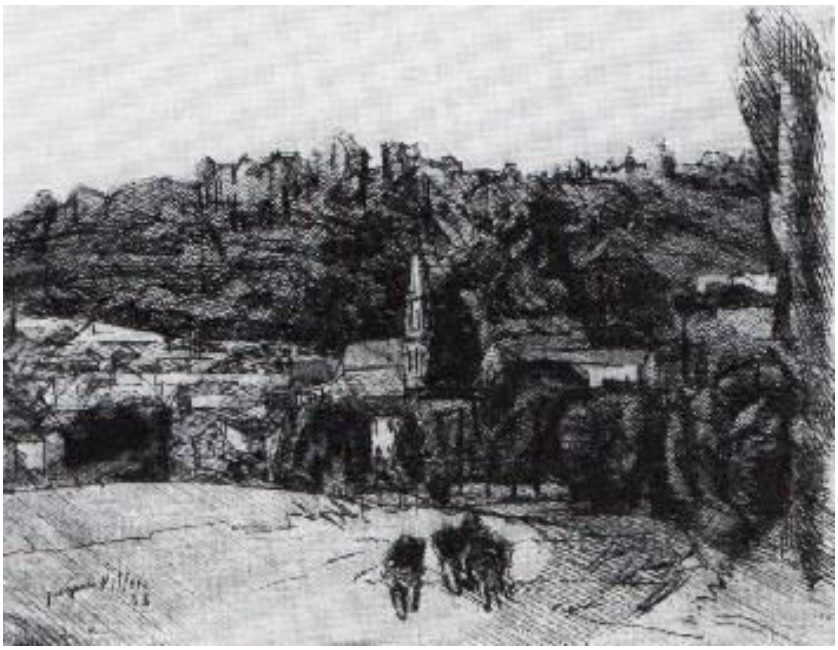
No. : 578
Ginestet-Pouillon : E. 381
Title: Notre-Dame de Vie, les cyprès (Final state)
Medium: Etching
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 13 x 20 cm
Sheet: 27.3 x 35.5 cm
Print run: 50 proofs of the final state.
Piasa: Estampes Modernes - Henri M. Petiet (26ème vente) chez Piasa, Fin de la vente: le 12 décembre 2002 Lot 184 - Jacques VILLON - Notre-Dame de Vie, les cyprès. 1935. Notre-Dame de Vie, les cyprès. 1935. Eau-forte. 130 x 200. G. et P. 381.Très belle épreuve sur vélin crème filigrané «B F K Rives», numérotée et signée, et titrée en pied par l'artiste. Toutes marges. Tirage à 50 épreuves. 350 €



No. : 579
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Chevreuse (1st state)
Medium: Etching
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 20,8 x 26,8 cm
Sheet: 33 x 50.2 cm
Print run: Up to 35 proofs of the 1st state (Ginestet-Pouillon), 25 proofs of the final state.
Auction: Ader: Estampes anciennes et modernes Expositions publiques : À la Salle des Ventes Favart (Étude Ader) Du lundi 25 au mercredi 27 mai. Lot n° 367 400 - 500 EUR Notre-Dame-de-Vie, les cyprès. 1935. Eau-forte.200 x 128. Ginestet et Pouillon 381. Parfaite épreuve sur vélin, annotée « 6e état tiré à 20 » et signée au crayon. Toutes marges. Tirage définitif à 50 épreuves. Joint : Chevreuse. 1935. Eau-forte. 268 x 210. Ginestet et Pouillon 382. Très belle épreuve sur vélin, avant effaçage des cyclistes, annotée « état » et signée au crayon. Toutes marges. Tirage définitif à 25 épreuves



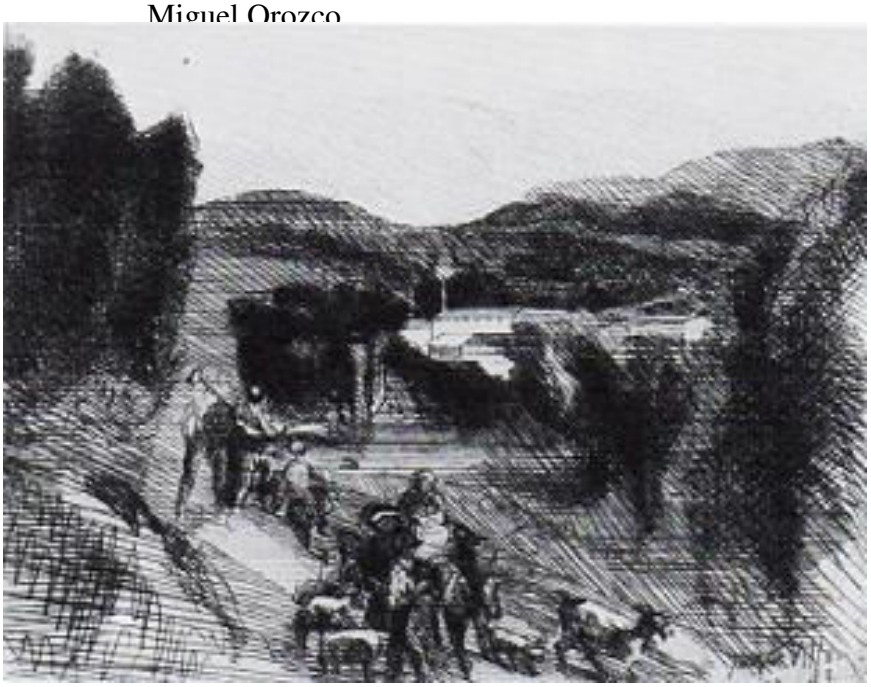
No. : 580
Ginestet-Pouillon : E. 382
Title: Chevreuse (2nd state, 1st for Ginestet-Pouillon)
Medium: Etching
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 20,8 x 26,8 cm
Sheet: 33 x 50.2 cm
Print run: Up to 35 proofs of the 1st state, 25 proofs of the final state.



No**. : 581**
Ginestet-Pouillon : E. 382
Title: Chevreuse (Final state)
Medium: Etching
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 20,8 x 26,8 cm
Sheet: 33 x 50.2 cm
Print run: Up to 35 proofs of the 1st state, 25 proofs of the final state.



Museums:
Art Institute of Chicago: Chevreuse 1935 Etching on ivory wove paper 209 × 268 mm (plate); 319 × 400 mm (sheet) Credit LineGift of Frank B. Hubachek Reference Number1968.452 Auberty & Pérussaux 272 II/II Ginestet, de, & Pouillon 382
Cleveland Museum of Art: Chevreuse 1935 Etching on Wove paper Sheet: 33 x 50.2 cm (13 x 19 3/4 in.); Platemark: 20.8 x 26.8 cm (8 3/16 x 10 9/16 in.) Gift in memory of Helen Borowitz 2013.267 Catalogue raisonné: Ginestet 382 State: II/II
National Gallery of Canada: Chevreuse 1935 etching on wove paper 31.1 x 40.1 cm; plate: 21 x 26.9 cm Credit linePurchased 1961 Accession number 9702
Musée national des beaux-arts du Québec: Chevreuse 1935 Eau-forte et pointe sèche, 15/25 32,8 x 40,2 cm (papier); 21 x 26,9 cm (image) Numéro d'inventaire 1987.334 Don de Charles S.N. Parent



No. : 582
Ginestet-Pouillon : E. 383
Title: L'usine (1st state Ginestet-Pouillon)
Medium: Etching
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 20,9 x 26,9 cm
Sheet: 31,4 x 47,5 cm
Print run: 30 proofs of the 1st state, 25 proofs of the final state**.**

No. : 583
Ginestet-Pouillon : Not in Ginestet-Pouillon

Title: L'usine (state)
Medium: Etching
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 20,9 x 26,9 cm
Sheet: 31,4 x 47,5 cm
Print run: 30 proofs of the 1st state, 25 proofs of the final state**.**



Yale University Art Gallery: L'usine (The Factory)1935 Etching platemark: 21.1 × 27.2 cm (8 5/16 × 10 11/16 in.) Gift of the Stein family in memory of Beatrice Stein Steegmuller 2019.51.5 Provenance: Stein/Goldfrank family collection, New York; Yale University Art Gallery, New Haven, Conn.
Ader: Estampes Anciennes Et Modernes - 2ème partie Du lot 374 à 764 18 mai Lot n° 576 500 - 500 EUR L'Usine. 1935. Eau-forte. 268 x 208. G & P 383. Réunion de 3 épreuves d'états sur vélin, signées au crayon, la 1re numérotée, la 2e avec le personnage de gauche effacé, la 3e de l'état définitif, ces deux dernières annotées respectivement « effaçage » et « épreuve d'artiste ». Rousseurs à la 1re. Toutes marges.
Piasa: Estampes Anciennes et Modernes. Drouot Richelieu- 29 avril 2004 Lot 327 1er état (sur 2), avant de nouveaux travaux dans les personnages, numérotée et signée 600/700 €

No. : 584
Ginestet-Pouillon : E. 383

Title: L'usine (Final state)
Medium: Etching
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 20,9 x 26,9 cm
Sheet: 31,4 x 47,5 cm
Print run: 30 proofs of the 1st state, 25 proofs of the final state**.**
Musée national des beaux-arts du Québec: L'Usine 1935 Eau-forte 31,4 x 47,5 cm (papier); 20,7 x 26,8 cm (image) Numéro d'inventaire 1987.335 Don de Charles S.N. Parent



No. : 585
Ginestet-Pouillon : E. 384
Title: Mon vieux Luxembourg (1st state)
Medium: Etching and drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 25,5 x 39,7 cm
Sheet: 36,3 x 49,6 cm
Print run: A few proofs of trial states, 40 proofs of the final state**.**



No. : 586
Ginestet-Pouillon : E. 384
Title: Mon vieux Luxembourg (2nd state)
Medium: Etching and drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 25,5 x 39,7 cm
Sheet: 36,3 x 49,6 cm
Print run: A few proofs of trial states, 40 proofs of the final state**.**



No. : 587
Ginestet-Pouillon : E. 384
Title: Mon vieux Luxembourg (3rd state)
Medium: Etching and drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 25,5 x 39,7 cm
Sheet: 36,3 x 49,6 cm
Print run: A few proofs of trial states, 40 proofs of the final state**.**



No. : 588
Ginestet-Pouillon : E. 384
Title: Mon vieux Luxembourg (4th state)
Medium: Etching and drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 25,5 x 39,7 cm
Sheet: 36,3 x 49,6 cm
Print run: A few proofs of trial states, 40 proofs of the final state**.**





No. : 589
Ginestet-Pouillon : E. 384
Title: Mon vieux Luxembourg (5th state)
Medium: Etching and drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate 25,5 x 39,7 cm
Sheet: 36,3 x 49,6 cm
Print run: A few proofs**.**

No. : 590
Ginestet-Pouillon : E. 384
Title: Mon vieux Luxembourg (Final state)
Medium: Etching and drypoint
Date: 1935
Publisher: Sagot éditeur
Printer: Eugène Delâtre
Plate size: 25,5 x 39,7 cm
Sheet: 36,3 x 49,6 cm
Musée d'Art moderne de Paris: Estampe Signature - S.B.DR. : "Jacques Villon"T.M.DR. : "1895-1935 Mon vieux Luxembourg "N.B.G. : "9/40" Nº d'inventaire: AME 695

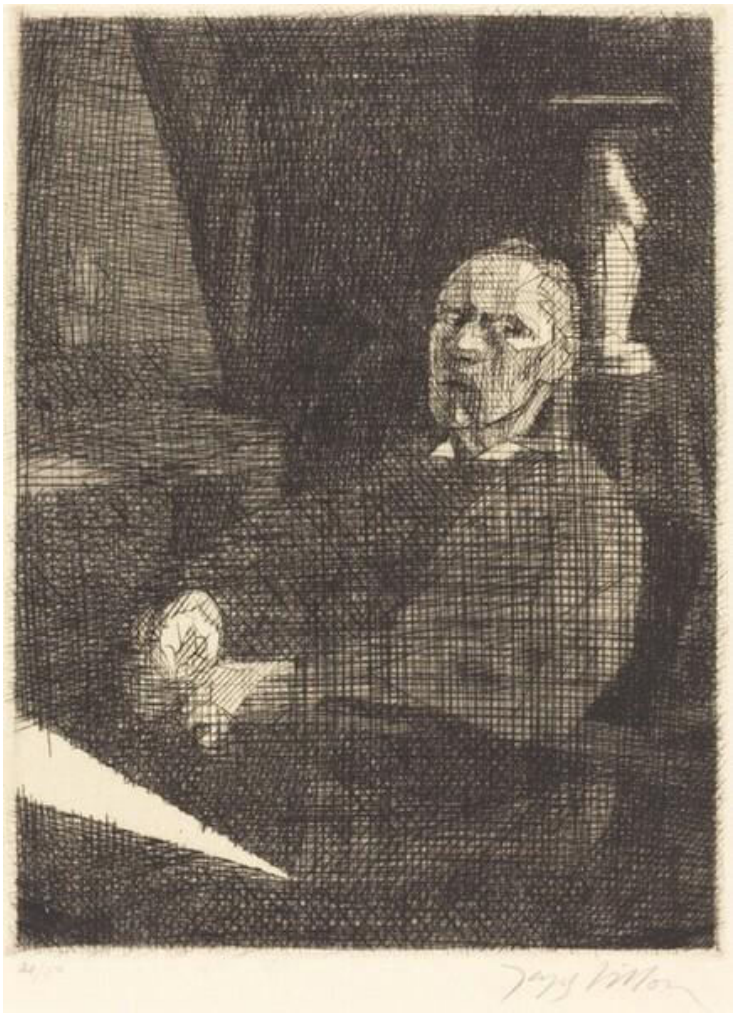


Musée national des beaux-arts du Québec: Mon vieux Luxembourg 1935 Pointe sèche et eau-forte, E.A. 36,3 x 49,6 cm (papier); 25,5 x 39,8 cm (image) Numéro d'inventaire1987.336 Don de Charles S.N. Parent
Auction: vente aux enchères mercredi 22 février 2017 VENDUMon vieux Luxembourg Gravure signée au crayon en bas à droite et justifiée "Epreuve d'artiste" en bas à gauche et titrée dans la planche.Planche : 25 x 39 cm - Feuille : 49 x 64 cm (à vue)
Ader: ESTAMPES MODERNES - COLLECTION HENRI M. PETIETGalerie Sagot-Le Garrec Salle des ventes Favart 3, rue Favart - 75002 Paris. Lot n° 324 Estimation 650 - 650 EURRésultats sans fraisRésultat : 600EURMon Vieux Luxembourg. 1935. Eau-forte et pointe sèche. 254 x 401. Ginestet et Pouillon 384. Parfaite épreuve sur vélin blanc fort, annotée au crayon « ep. d?artiste », numérotée et signée. Toutes marges. Tirage total à environ 50 épreuves

No. : 591
Ginestet-Pouillon : E. 385
Title: Le grand dessinateur assis (1st state)
Medium: Etching and drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 26,5 x 20 cm
Sheet: 40,9 x 31,5 cm
Print run: 5 proofs of the 1st state, 50 proofs of the final state**.**



No. : 592
Ginestet-Pouillon : E. 385
Title: Le grand dessinateur assis (Final state)
Medium: Etching and drypoint



Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 26,5 x 20 cm
Sheet: 40,9 x 31,5 cm
Print run: 5 proofs of the 1st state, 50 proofs of the final state**.**
National Gallery of Art, Washington: The Great Draftsman Seated (Le grand dessinateur assis), 1935 etching Credit LineRosenwald Collection Accession Number1950.16.284
Musée national des beaux-arts du Québec: Le Grand Dessinateur assis 1935 Eau-forte, 20/50 40,9 x 31,5 cm (papier); 27 x 20,5 cm (coup de planche); 26,3 x 19,7 cm (image) Numéro d'inventaire 1994.22 Don de Charles S.N. Parent
Sold by R. S. Johnson gallery Le Grand Dessinateur Assis (Auto-Portrait), 1935 The Great Draughtsman, Sitting (Self-Portrait) Etching and drypoint 265 x 200 mm.; 10 1/2 x 7 7/8 inches Signed and numbered

No. : 593

Ginestet-Pouillon : E. 386
Title: Homme dessinant
Medium: Etching and drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 21,1 x 15,9 cm
Sheet: 40,9 x 31,5 cm
Print run: Only a few trial proofs
Auction: Ader: Estampes Anciennes Et Modernes - 2ème Vacation (Lot 346 À 737)vendredi 24 mai 2019 14:00 Salle des ventes Favart, 3, rue Favart 75002 Paris. Lot n° 533 300 - 400 EURRésultats avec fraisRésultat : 384EUR Homme dessinant. 1935. Eau-forte. 158 x 210. Ginestet et Pouillon 386. Très belle épreuve sur vélin crème, annotée « Essai » et signée au crayon. Fin pli oblique et courte déchirure associée dans la marge gauche. Autre court pli en marge droite. Toutes marges. Rare. Tirage à quelques épreuves d'essai seulement.



No. : 594
Ginestet-Pouillon : E. 387
Title: L'Aventure (1st state)
Medium: Etching and drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 32 x 21,2 cm
Sheet: 42.8 x 34.7 cm
Print run: 5 proofs of the 1st, 2nd and 3rd states, 108 proofs of the final state**.**



No. : 595



Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: L'Aventure (unrecorded state)
Medium: Etching and drypoint on BFK Rives paper
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 32 x 21,2 cm
Sheet: 42.8 x 34.7 cm
Print run: 5 proofs of the 1st, 2nd and 3rd states, 108 proofs of the final state**.**
Sold by Childs Gallery
(https://childsgallery.com/work/laventure/)
Unrecorded proof between 1st and second states.
From the collection of Professor Daniel Bell, Cambridge, MA

No. : 596
Ginestet-Pouillon : E. 387
Title: L'Aventure (2nd state)
Medium: Etching and drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 32 x 21,2 cm
Sheet: 42.8 x 34.7 cm
Print run: 5 proofs of the 1st, 2nd and 3rd states, 108 proofs of the final state**.**





No. : 597
Ginestet-Pouillon : E. 387
Title: L'Aventure (3rd state)
Medium: Etching and drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 32 x 21,2 cm
Sheet: 42.8 x 34.7 cm
Print run: 5 proofs of the 1st, 2nd and 3rd states, 108 proofs of the final state**.**
Ader: Estampes Anciennes & Modernes jeudi 14 décembre 2017 14:00 Salle des ventes Favart, 3, rue Favart 75002 Paris Lot n° 524 300 - 400 EUR Jacques Villon (Gaston Duchamp, dit) (1875-1963) L'Aventure. 1935. Eau-forte. 210 x 320. Ginestet et Pouillon 387. Très belle épreuve sur vergé ancien mince, du 3e état (sur 4), avant de nouveaux travaux dans le visage, justifiée et signée au crayon. Toutes marges. Tirage définitif à 108 épreuves pour la Société des Peintres-Graveurs (timbre sec : Lugt 1195a).



No. : 598
Ginestet-Pouillon : E. 387
Title: L'Aventure (Final state)
Medium: Etching and drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 32 x 21,2 cm
Sheet: 42.8 x 34.7 cm
Print run: 5 proofs of the 1st, 2nd and 3rd states, 108 proofs of the final state**.**
Musée des beaux-arts du Canada: L'aventure 1935 etching with drypoint on laid paper
42.8 x 34.7 cm; plate: 31.7 x 21 cm
Acheté en 1972 Numéro d'acquisition 17083
Nouvelle Etude: Tableaux - Mobilier - Objets D'art Et De Collection. Hôtel Drouot - Salle 2 9, rue Drouot 75009 Paris Vendredi 2 juillet 2021 à 14h Lot n° 20 150 - 200 EURRésultats avec fraisRésultat : 343EUR
L'Aventure. 1935. Eau-forte et pointe sèche. Epreuve signée et numérotée 107/108, éditée par la Société des Peintres Graveurs (avec le timbre sec). Bonnes marges. Cadre. (Ginestet et Pouillon E 387). 31,6 x 21cm.
Sold by Childs Gallery (unrecorded proof)
For Sale 2022 at 1stDibs.com, Inc. (https://www.1stdibs.com/art/prints-works-on-paper/figurative-prints-works-on-paper/jacques-villon-laventure-1930s-jacques-villon-etching-modern/id-a_3505341/) L'Aventure - 1930s - Jacques Villon - Etching - Modern 1935 Price: $10,089.16 Hand Signed. Edition of 108 prints. Cat. Prouté, 1973, n.250. Provenance: Prouté 31/3/'73. 1935 Height: 15.75 in. (40 cm) Width: 12.21 in. (31 cm) Etching Gallery Location Roma, IT Reference Number Seller: J-55941 1stDibs: LU65033505341 Ships From: Monaco
Skinner: Sale 2673B Boston September 20, 2013 Lot #172 Jacques Villon (French, 1875-1963) L'Aventure Sold for:$390 Auction: American & European Works of Art - 2673B Location: Boston September 20, 2013 10:00AML'Aventure, 1935, final state of four, edition of 108 (Ginestet & Pouillon, E387). Signed "Jacques Villon" in pencil l.r., numbered "16/108" in pencil l.l. Etching with drypoint on paper, plate size 12 1/2 x 8 1/4 in. (32.0 x 21.0 cm),framed. Condition: Gentle rippling, not examined out of frame.
Estimate $300-500



No.: 599
Ginestet-Pouillon : App. 63
Title: Observe bien et comme il convient les jours que nous donne Zeus (*Les travaux et le jours* 22)
Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 27 x 20,9 cm
Sheet: 38 x 28,4 cm
Print run of the book *Les travaux et le jours*:
180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon



Complement to previous etchings E. 387 & 453 and App. 63 (No. 438 in Miguel Orozco's *The paintings of Jacques Villon*)
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



Complement to previous etchings E. 387 & App. 63
Sketch 1935 L'aventure L'homme au petit bateau , Pencil 31,8 x 21,6 cm

Complement to previous etchings E. 387 & 453 and App. 63 (No. 439 in Miguel Orozco's *The paintings of Jacques Villon*)



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'Et at, 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

Complement to etchings E. 387 & 453 and App. 63
Title: L'homme Au Petit Bateau / L'aventure
Medium: mixed media on tracing paper
Year: 1941



Size: 34.9 x 22.5cm

Auction: Freeman's (Drawing): May 12, 2012 Modern & Contemporary Works of Art
Lot 19 Jacques Villon "L'homme Au Petit Bateau / L'aventure" Signed and dated 34 in pencil bottom left, mixed media on tracing paper 13 3/4 x 9 in. (34.9 x 22.5cm) Provenance: Galerie Louis Carré & Cie, Paris, France. Property from the Estate of Janet Brown, Oyster Bay, New York. Sold for $1,625 Estimated at $1,200 - $1,800. Signed and dated 34 in pencil bottom left, mixed media on tracing paper Provenance: Galerie Louis Carré & Cie, Paris, France. Property from the Estate of Janet Brown, Oyster Bay, New York.



No. : 600
Ginestet-Pouillon : E. 453
Title: : L'homme Au Petit Bateau
Medium: Etching with burin
Date: 1941
Printer: Atelier Georges Leblanc
Plate size: 20,9 x 13,4 cm
Sheet: 32,3 x 25 cm
Print run: 10 artist proofs and 35 trade proofs
For Sale 2022 at Childs Gallery for $ 2,800 (https://childsgallery.com/work/lhomme-au-petit-bateau/)
Christie's: 2017 | Live Auction 13435 Interiors Lot 37 JACQUES VILLON (1875- 1963) Sculptures (Ginestet et Pouillon E.346); L'Homme au petit bateau (G.P. E.453) Price realised EUR 1,500 Estimate EUR 1,200 - EUR 1,800 Closed: 21 Feb 2017 Sculptures (Ginestet et Pouillon E.346); L'Homme au petit bateau (G.P. E.453) Ensemble comprenant une pointe-sèche et un burin, 1931 et 1942, sur vélin, signés au crayon, la première en feuille, le deuxième encadré. 31,8 x 24,5 cm ; 32,3 x 25 cm
Ader: Ancient and Modern Prints - 2nd Part at Ader. Salle des ventes Favart - 3 rue Favart 75002 Paris 20 May 2016 Lot 580 L'Homme au petit bateau. 1941. Burin. 132 x 208. Ginestet et Pouillon 453. Très belle épreuve sur vélin, numérotée et signée à la plume et à l'encre. Quelques rousseurs claires. Toutes marges. Tirage à 35 épreuves.
Ader 2: Estampes Anciennes Et Modernes (lots 308 à 595) Lot n° 469 200 - 300 EURRésultats avec fraisRésultat : 375EUR L'Homme au petit bateau. 1941. Burin. 135 x 205. Ginestet et Pouillon 453. Parfaite épreuve sur vélin, l'une des 10 annotées « épreuve d'artiste », numérotée à la plume et à l'encre puis signée au crayon. Toutes marges. Tirage définitif à 35 épreuves.



Complement to previoous etchings E. 387 & 453 and App. 63 (No. 440 in Miguel Orozco's *The paintings of Jacques Villon*)
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. June 15, 2005 Importants Dessins, Tableaux et Sculptures des XIXe et XXe Siècles chez Lot 15 -– 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

Complement to following etchings E. 388
Title: Portrait de Madame Paul Petit
Medium: Pencil on paper
Date: 1935
Size: 24 x 17 cm
Sold in auction Damien Libert (Drawing): Vin, Livres, Timbres, Tableaux, Mobilier, Objets D'art, Tapis & Tapisserie Lot n° 92 150 - 200 EUR Portrait de Madame Paul Petit, 1935. Dessin au crayon noir, signé et daté 35 en bas vers la gauche. Haut. : 24 cm - Larg. : 17 cm. Expert : Agnès Sevestre-Barbé et Amaury de Louvencourt - 01.42.89.50.20



No. : 601
Ginestet-Pouillon : E. 388
Title: Madame Paul Petit (1st state)
Medium: Etching and drypoint



Date: 1935

Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 22,4 x 14,9 cm
Sheet: 34.3 x 27.7 cm
Print run: 5 proofs of the 1st state, 50 proofs of the 2nd state, 45 proofs of the final state (Ginestet-Pouillon)**.**
Ader: Estampes Anciennes et Modernes chez Ader. Salle des Ventes Favart - 3, rue Favart 75009 Paris 25 mai 2018 Lot 607 Jacques Villon (Gaston Duchamp, dit) (1875-1963) - Madame Paul Petit. 1935. Pointe sèche et eau-forte. 147 x 223. Ginestet et Pouillon 388. Réunion de 3 très belles épreuves sur différents papiers, justifiées et signées au crayon, dont une du 1er état à la seule pointe sèche et une d'essai de l'état définitif, chargée de barbes, la dernière du tirage à 50 épreuves. Toutes marges.
Ader: Estampes Anciennes et Modernes chez Ader. Salle Des Ventes Favart - 3, rue Favart - 75002 Paris 29 mai 2015 Lot 369 Jacques Villon (Gaston Duchamp, dit) (1875-1963) - Madame Paul Petit. 1935. Eau-forte et pointe sèche. 150 x 225. Ginestet et Pouillon 388. Réunion de 3 très belles et fraîches épreuves d'états, notamment du rare 1er état à la seule pointe sèche, tiré à 5 épreuves, sur vélin blanc et sur

vergé, annotées et signées au crayon. Toutes marges. Tirage définitif à 50 épreuves (avant un autre tirage à 45 après de nouveaux travaux). Ens. 3 p.



No. : 602
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Madame Paul Petit (Unrecorded state)
Medium: Etching and drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate: 22,4 x 14,9 **Sheet**: 34.3 x 27.7 cm
Print run: 50 proofs of this unrecorded state
Note: It would seem that there is another state in addition to the three recorded by Ginestet-Pouillon. It seems obvious that despite of both being printed in editions of 50, the prints of the Minneapolis Institute of Art on one hand and of the Museum of Modern Art, New York and the Art Institute of Chicago on the other, are quite different, the latter coinciding with the 2nd state in the G-P catalog.
MiA Minneapolis Institute of Art: Madame Paul Petit, 1935 Etching and drypoint 22.38 × 14.92 cm (plate) 24.77 × 16.51 cm (sight)
Credit Gift of Raymond A. and Ruth A. Reister Accession Number 2016.136.9
Provenance Ruth A. Reister, Minneapolis; Estate of Ruth A. Reister; bequethed to MIA, 2016
Musée national des beaux-arts du Québec: Madame Paul Petit 1935 Eau-forte et pointe sèche, 14/50 31,5 x 20,2 cm (papier); 22,5 x 15 cm (image) Numéro d'inventaire 1987.337 Don de Charles S.N. Parent
Rossini: Prints, Drawings, Sculptures, Paintings from the XIX and Modern at Rossini. Salle Rossini - 7, rue Rossini - 75009 Paris 21 October 2008 Lot 21 Madame Paul Petit, 1935(G. et P. 388) Pointe sèche et eau forte, épreuve d'artiste du deuxième état, signée en bas à droite sur vergé mince, annotée, petites rousseurs, quelques traces de plis, bonnes marges, 22,7 x 15 cm.
Auction: Madame Paul Petit, 1935 Etching with drypoint on cream laid paper 224x149 mm; 8 7/8x5 7/8 inches Signed, 35/50 Sale Date Sep 23, 2014

No. : 603
Ginestet-Pouillon : E. 388
Title: Madame Paul Petit (2nd state)
Medium: Etching and drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 22,4 x 14,9 cm
Sheet: 34.3 x 27.7 cm
Print run: 5 proofs of the 1st state, 50 proofs of the 2nd state, 45 proofs of the final state (Ginestet-Pouillon).
Museum of Modern Art, New York Madame Paul Petit 1935 Etching and drypoint plate: 22.5 x 14.9 cm); sheet: 34.3 x 27.7 cm) Edition 50 Credit Gift of Curt Valentin Object number 542.1951
Art Institute of Chicago: Madame Paul Petit 1935 Etching and drypoint on ivory laid paper 223 × 148 mm (plate); 338 × 272 mm (sheet) Credit LineGift of Mr. Frank B. Hubachek Reference Number 1946.867





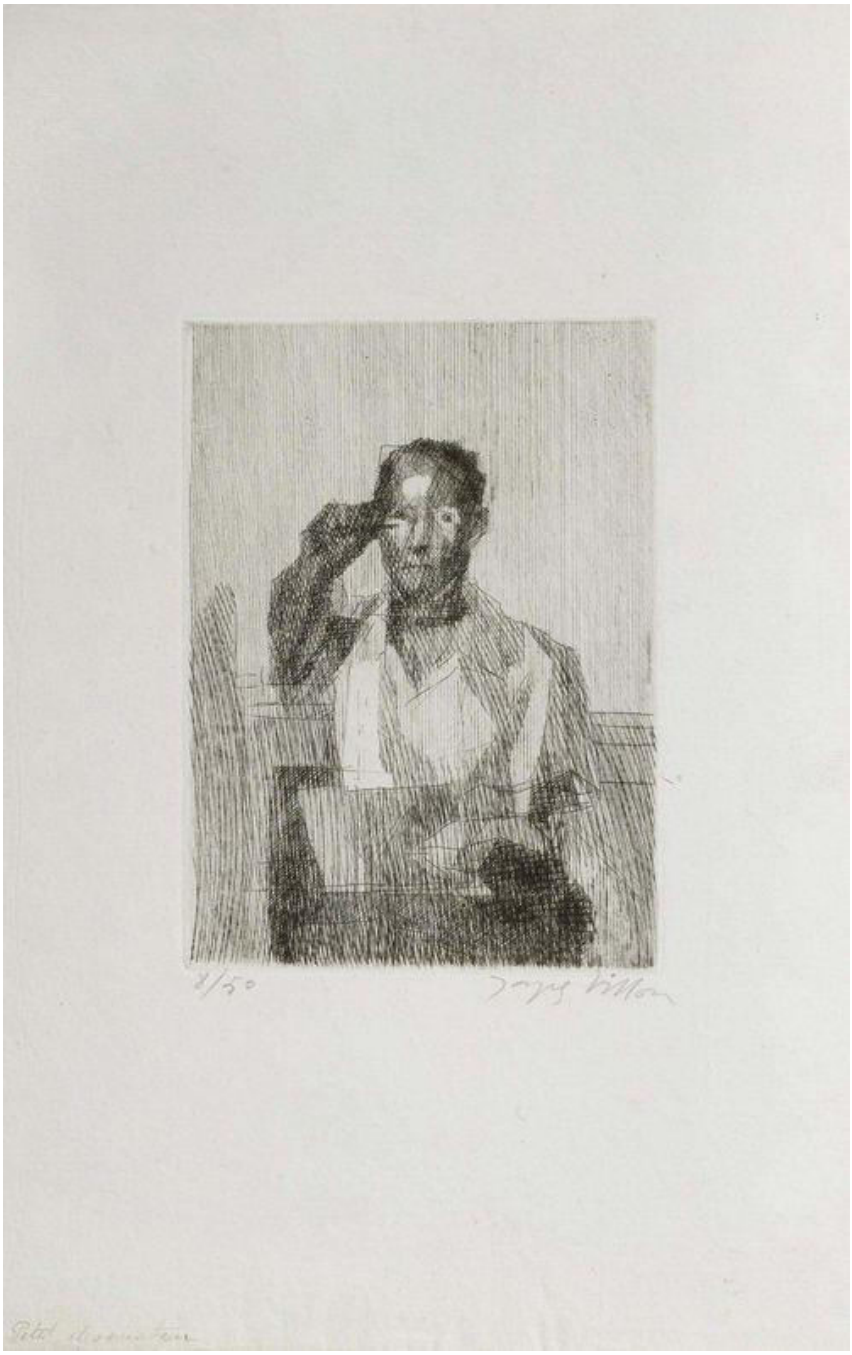
No. : 604
Ginestet-Pouillon : E. 388
Title: Madame Paul Petit (Final state)
Medium: Etching and drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 22,4 x 14,9 cm
Sheet: 34.3 x 27.7 cm
Print run: 5 proofs of the 1st state, 50 proofs of the 2nd state, 45 proofs of the final state.

Complement to etching No. 606 E. 389
Title: Le petit dessinateur (preparatory drawing)
Medium: Pen an China ink and pencil
Date: 1935
Size: 17 x 13,5 cm
Ader: Dessins Anciens & Modernes Hôtel des ventes de Drouot, salle 6. Lot n° 184 400 - 600 EURRésultats avec frais: 1 250EUR Jacques VILLON (1875-1963) Le Petit dessinateur, 1935 Plume et encre de chine sur calque avec traits de mine de plomb. Signée et datée en bas à gauche au crayon. 17 x 13,5 cm Provenance : Galerie Louis Carré, Paris (étiquette au verso). Exposition : Musée des Jacobins, Morlaix, 1988, n° 21.
Dessin préparatoire à l'eau-forte (Ginestet et Pouillon 389), tirée à 50 épreuves.



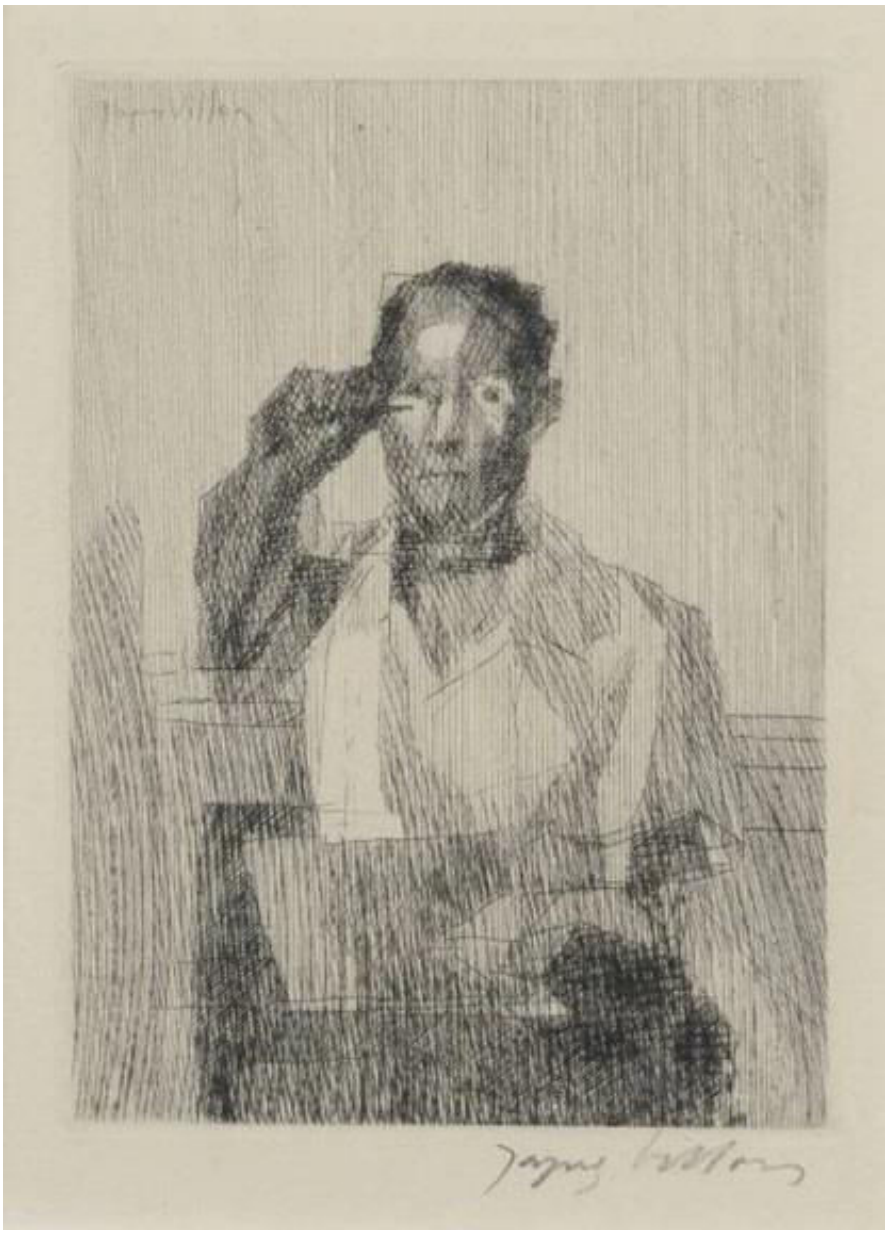


No. : 605
Ginestet-Pouillon : E. 389
Title: Le petit dessinateur (3rd state)
Medium: Etching
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,2 x 11,6 cm
Sheet: 34.3 x 27.7 cm
Print run: 11 proofs of the 3rd state

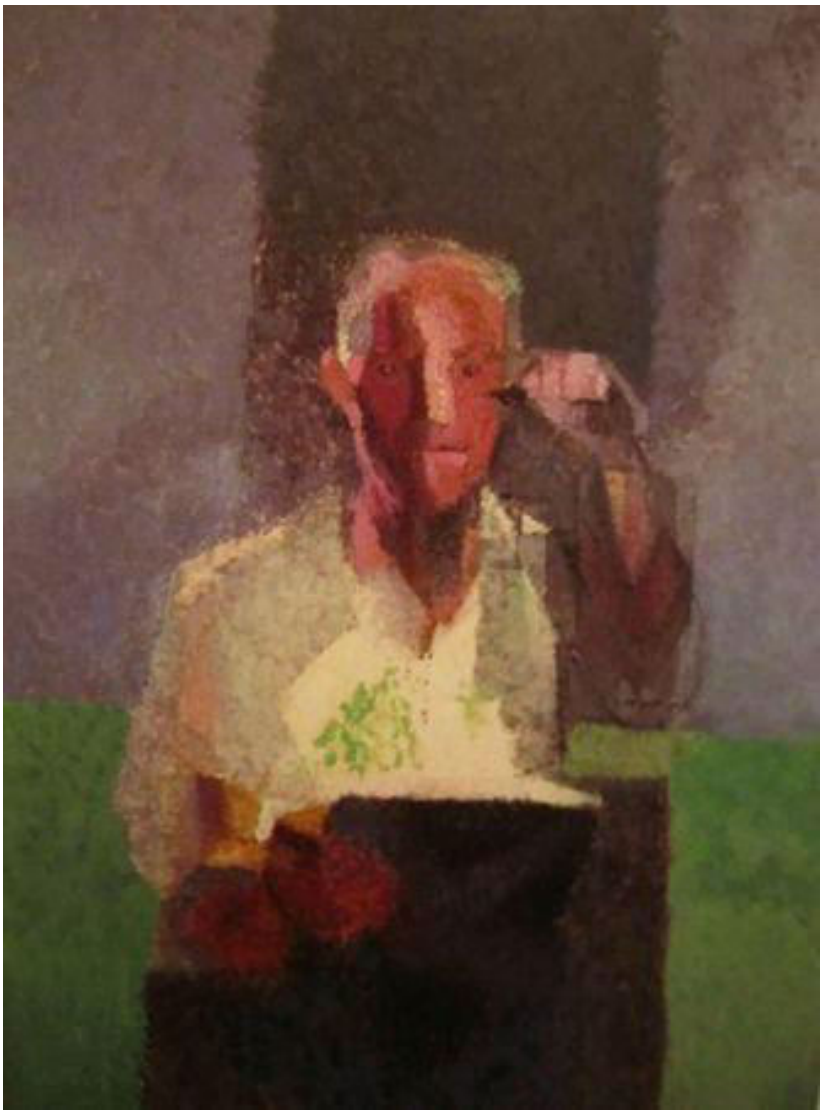


No**. : 606**
Ginestet-Pouillon : E. 389
Title: Le petit dessinateur (Final state)
Medium: Etching
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,2 x 11,6 cm
Sheet: 34.3 x 27.7 cm
Print run: 11 proofs of the 3rd state, 50 proofs of the final state. 40 additional proofs printed in 1948 for the frontispiece of the luxury edition of the book *Jacques Villon ou l'art glorieux*.
Ader: Estampes Anciennes Et Modernes - 2ème Vacation (Lot 346 À 737)vendredi 24 mai 2019 14:00 Salle des ventes Favart, 3, rue Favart 75002 Paris. Lot n° 534
200 - 300 EURRésultats avec fraisRésultat : 256EUR Le Petit dessinateur. 1935. Eau-forte. 120 x 162. Ginestet et Pouillon 389. Très belle épreuve sur vergé ancien mince, numérotée et signée au crayon. Rousseurs claires éparses. Petits restes de kraft gommé aux bords du feuillet au verso. Toutes marges.
Koller: Lot 3724 - Z27 Graphics & Multiples - Friday, December 04, 2009, The little designer. Woman figure. 1935 and 1951. Two erasures. Drypoint 8/50 signed lower right: Jacques Villon. With a handwritten note in the lower margin. Status print in front of the engraved signature. Plate 16.5 x 12 cm on laid paper 34 x 22.7 cm. "Figure de femme" signed and dated in the print: Jacques Villon 51. Plate 24.7 x 19.3 cm on Vélin Rives 31.5 x 24.7 cm. Catalog raisonné: Ginestet / Pouillon No. E 389 and E 525. CHF 400 / 600 € 370 / 560 Sold for CHF 600 (including buyer's premium).

No. : 607
Ginestet-Pouillon : E. 389
Title: Le petit dessinateur (book edition)
Medium: Etching
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,2 x 11,6 cm
Sheet: 34.3 x 27.7 cm
Print run: 40 proofs printed in 1948 for the frontispiece of the luxury edition of the book *Jacques Villon ou l'art glorieux*.
Koller: Lot 3724 - Z27 Graphics & Multiples - Friday, December 04, 2009, The little designer. Woman figure. 1935 and 1951. Two erasures. Drypoint 8/50 signed lower right: Jacques Villon. With a handwritten note in the lower margin. Status print in front of the engraved signature. Plate 16.5 x 12 cm on laid paper 34 x 22.7 cm. "Figure de femme" signed and dated in the print: Jacques Villon 51. Plate 24.7 x 19.3 cm on Vélin Rives 31.5 x 24.7 cm. Catalog raisonné: Ginestet / Pouillon No. E 389 and E 525. CHF 400 / 600 € 370 / 560 Sold for CHF 600 (including buyer's premium).



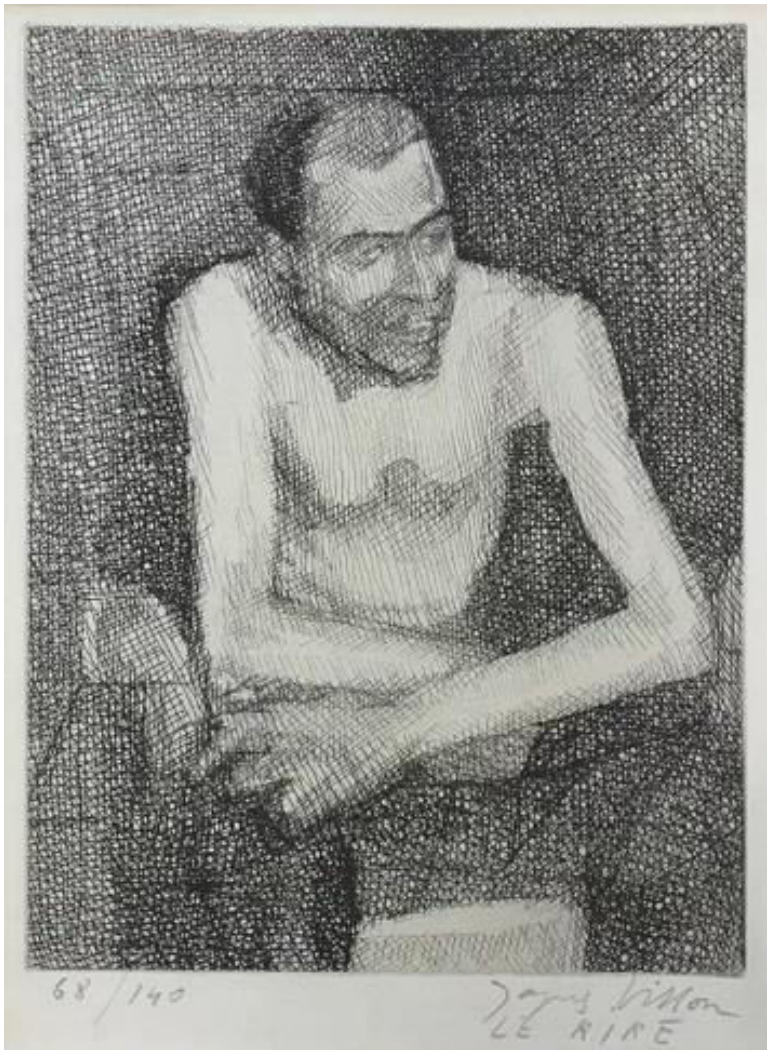
Complement to etching No. 606 E. 389 (No. 510 in Miguel Orozco's *The paintings of Jacques Villon*)
Title: ***Homme dessinant (portrait de l'artiste)***
Date: 1935
Medium: Oil on canvas
Dimensions: 116 x 81cm
Current owner or museum:
Private collection
Provenance:
Acquired from the artist by Louis Carré, 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 €

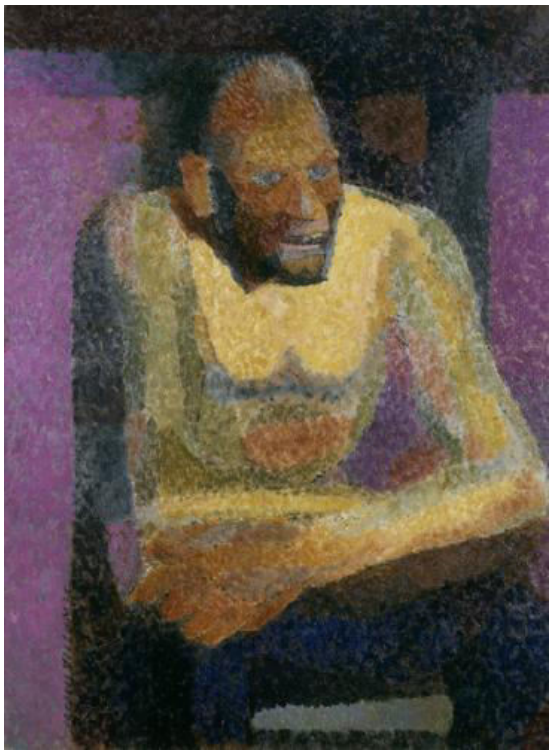


Comment:
In his book Les 3 Duchamp, Pierre Cabanne writes about Jacques Villon as follows:
"His paintings are accompanied by many drawings. […] Engravings preceded or completed the paintings, enabling the artist to push his pictorial development to the extreme using all the professional resources he 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

No. : 608
Ginestet-Pouillon : E. 390
Title: Le rire
Medium: Etching
Date: 1936
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 21 x 15,7 cm
Print run: 175 proofs, out of which 140 for catalog *Peintres Graveurs*
E. 390 Le rire
For Sale 2022 at Aventura Gallery: (https://www.artsy.net/artwork/jacques-villon-le-rire)LE RIRE, 1935 ETCHING 27.2 × 17.8 cmEdition of 140 US$750 Ships from Aventura, FL, US This work includes a certificate of authenticity.
Ader: Collection Lydie Lachenal et Ken Ritter - Collections Surréalistes chez Ader. Drouot Richelieu - Salle 1 - 9, rue Drouot - 75009 Paris 21 mars 2007 Lot 366 Jacques Villon Le Rire, 1935.Eau-forte.155 x 205 mm.Ginestet et Pouillon 390. Très belle épreuve sur vélin, numérotée et signée à la mine de plomb, titrée en pied.
Toutes marges.Tirage à 175 épreuves.



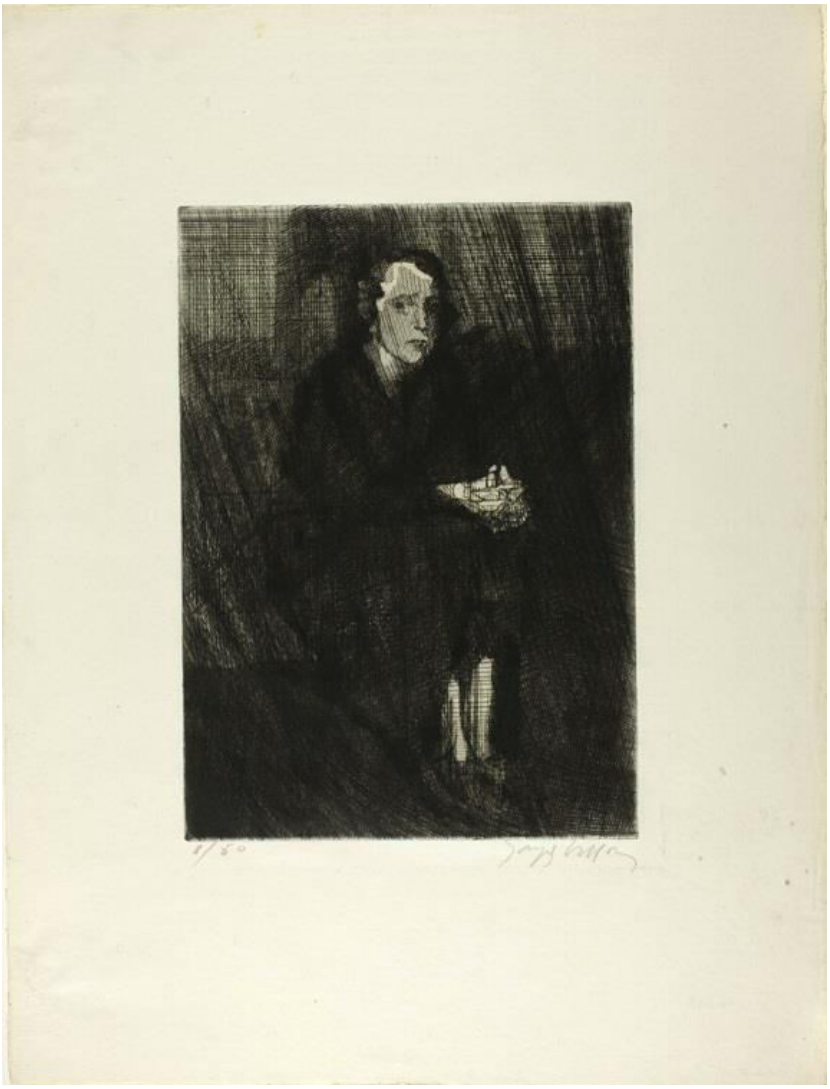


Complement to etching No. 608 E. 390 (No. 442 in Miguel Orozco's *The paintings of Jacques Villon*)
Title: ***Le rire - Laughing Man***
Date: 1936
Medium: oil on canvas
Dimensions: 81 x 60 cm
Current owner or museum: Musee d'Art Moderne de la Ville de Paris, Inventory No. : AMVP 1204
Provenance: Achat en 1937
Exhibitions:
L'Art en guerre : Bilbao (Espagne), Guggenheim Museo Bilbao, 19 mars 2013-08 septembre 2013



No. : 609
Ginestet-Pouillon : E. 391
Title: Madeleine (1st state)
Medium: Drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 26,3 x 18,8 cm
Sheet: 45,1 × 34 cm
Print run: 5 proofs of the 1st state and 40 proos of the final state

No. : 610
Ginestet-Pouillon : E. 391
Title: Madeleine (Final state)



Medium: Drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 26,3 x 18,8 cm
Sheet: 45,1 × 34 cm
Print run: 5 proofs of the 1st state and 40 proos of the final state
Art Institute of Chicago: Madeleine 1935 Drypoint and etching on cream laid paper 263 × 188 mm (plate); 451 × 340 mm (sheet) Credit LineGift of Mr. Frank B. Hubachek Reference Number 1946.868
Piasa: Estampes : H.M Petiet chez Piasa. Drouot Richelieu - Salle 9 - 9, rue Drouot - 75009 Paris 11 décembre 2003 Lot 176 Madeleine. 1935 ; Jeune femme. 1942.
Pointe sèche, et pointe sèche et burin. 263 x 188 et 283 x 208. G. et P. 391 et 455.
Très belles et fraîches épreuves, respectivement sur vergé et vélin blanc, numérotées et signées. Toutes marges. Tirage à respectivement 40 et 50 épreuves. Ens. 2 p. 850 €
No. : 611

Ginestet-Pouillon : E. 392
Title: Francis M. Steegmuller
Medium: Drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 26,9 x 20,9 cm
Sheet: 38.9 × 28.2 cm
Print run: 40 proofs
Art Institute of Chicago: Francis (Monsieur Steegmuller) 1935 Etching on ivory laid paper 266 × 207 mm (plate); 450 × 338 mm (sheet) Credit Line Gift of Frank B. Hubachek Reference Number 1959.222
Carnegie Museum of Art: Francis Steegmuller 1935 etching and drypoint on paper sheet15 5/16 × 11 1/8 in38.90 × 28.26 cm image10 9/16 × 8 3/16 in26.83 × 20.80 cm Credit: Leisser Art Fund Accession number:52.6.3
Ader: Estampes Anciennes Et Modernes - 2ème Vacation (Lot 346 À 737)vendredi 24 mai 2019 14:00 Salle des ventes Favart, 3, rue Favart 75002 Paris. Lot n° 535 180 - 200 EUR Résultats avec frais : 256EUR Francis (M. Steegmuller). 1935. Eau-forte. 208 x 268. Ginestet et Pouillon 392. Très belle épreuve sur vélin crème, signée au crayon. Infimes accrocs aux bords du feuillet. Toutes marges. Tirage à 40 épreuves.
Cornette: ESTAMPES MODERNES ET CONTEMPORAINESHôtel Drouot Salle 2 9, rue Drouot -75009 Paris Lot n° 88 550 - 650 EUR Francis (M. Steegmuller, 1935) Eau forte sur vélin, signée et numérotée 10/50 Francis Steegmuller, écrivain américain, est l'auteur d'ouvrage sur Flaubert et Maupassant 44, 5 x 34 cm La Lutte, 1957 (G. /P. App. 97) Lithographie en couleurs sur Arches, signée et datée dans la pierre Contresignée et numérotée, 70/250 dans la marge Édition avant la lettre Mourlot imprimeur 75 x 52, 5 cm



L'Aigle quitte Prométée, 1960/62 (G. /P. App. 160) Lithographie en noir sur Arches, signée à l'encre 57 x 38 cm

Yale: Francis Steegmuller collection of Jacques Villon

Call Number: GEN MSS 388

Beinecke Rare Book and Manuscript Library

The Francis Steegmuller Collection of Jacques Villon consists of correspondence, photographs and other materials collected by Francis Steegmuller, which document the life and work of Jacques Villon. The collection has been arranged into three series: Correspondence, Photographs, and Additional Materials.

Series I, Correspondence , contains twenty-seven folders of letters to Francis Steegmuller and his wife, Beatrice Stein Steegmuller, from Jacques and Gaby Villon. Both the Villons often wrote long notes to the Steegmullers on each other's letters. These letters have been filed under the principal author of the letter. Also included are letters from Louis Carré, Marcel Duchamp, Walter Pach and others. The correspondence with Louis Carré includes a typescript article about Villon by Lionello Venturi. The letters discuss Villon's life and work, exhibitions of art by Villon and others, the Villons' experiences in France during World War II, and the lives of friends of the Villons and the Steegmullers, including Jean and Jeanne Bailhache, Louis Carré, Cleve Gray, Charlotte Mare, Mary Reynolds, and Villon's siblings. This series also contains several letters written by Villon to members of the Stein family, and one letter to Roger Vieillard.

Series II, Photographs , contains photographs of Jacques and Gaby Villon, Beatrice Stein Steegmuller and others, as well as photographs of works by Villon. Several photographs can also be found in Series I.

Series III, Additional Materials , contains sketches and paintings done by Beatrice Stein Steegmuller while she was a student of Jacques Villon. Also included are notes about Villon, probably in the hand of Francis Steegmuller, and two pocket chess sets, used by Villon during his service in World War I.



Complement to etching No. 613 E. 393
Title: La petite mendiante - The little beggar (preparatory drawing)
Medium: Pencil on paper
Date: 1934
Size: 24.1 x 17.1 cm
Sold in Auction



No. : 612
Ginestet-Pouillon : E. 393
Title: La petite mendiante (1st state)
Medium: Etching and Drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 19,5 x 13,7 cm
Sheet: 38.9 × 28.2 cm
Print run: A few proofs of first state, 45 proofs of final state



No. : 613
Ginestet-Pouillon : E. 393
Title: La petite mendiante (Final state)
Medium: Etching and Drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 19,5 x 13,7 cm
Sheet: 38.9 × 28.2 cm
Print run: A few proofs of first state, 45 proofs of final state
Victoria & Albert Museum: La Petite Mendiante 1935 Print, signed in pencil 'Jacques Villon' and numbered '18/45'. Etching and drypoint Height: 19.37cm Width: 13.97cm
Taken from Department of Prints and Drawings and Department of Paintings Accessions 1954 London: HMSO 1963
BIBLIOGRAPHIC REFERENCE
Victoria and Albert Museum Department of Prints and Drawings and Department of Paintings Accessions 1954 London: HMSO, 1963
COLLECTION Prints, Drawings & Paintings Collection
ACCESSION NUMBER E.1536-1954
Ader: Estampes Anciennes Et Modernes - 2ème Vacation (Lot 346 À 737)vendredi 24 mai 2019 14:00 Salle des ventes Favart, 3, rue Favart 75002 Paris. Lot n° 536
180 - 200 EURRésultats avec fraisRésultat : 192EUR La Petite mendiante. 1935. Pointe sèche et eau-forte. 138 x 195. Ginestet et Pouillon 393. Très belle épreuve sur vélin fort ivoire, justifiée « épreuve d'artiste » et signée au crayon. Rousseurs claires à peine perceptibles. Toutes marges. Tirage à 45 épreuves.
Brunel – Dejean: Funds from a historic Parisian gallery : drawings, paintings, prints chez Brunel - Dejean de La Bâtie, 75009 Paris. sale: the 30 April 2021. Lot 226 - Jacques Villon (Gaston Duchamp, dit) (1875-1963) La Petite mendiante. 1935. Eau-forte [...]
Estimate : 180 € / 200 € Hammer price 300 € La Petite mendiante. 1935. Eau-forte et pointe sèche. 135 x 193. Ginestet et Pouillon 393. Parfaite épreuve sur vélin, signée au crayon. Toutes marges. Tirage à 45 épreuves.
Sold by Hindman, Chicago, IL 60607 Fine Prints by Hindman Live Sep 29, 2014 - Sep 30, 2014, La petite mendiante Lot 28 etching edition 23/45, signed Jacques Villon (lower right) 7 1/2 x 5 1/2 inches. Estimate $ 700-900 Hammer Price Premium (%) $4,000,001



No. : 614
Ginestet-Pouillon : Not illustrated in Ginestet-Pouillon
Title: Madame Steegmuller (1st state)
Medium: Etching
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 26,9 x 20,9 cm
Sheet: 39.3 × 29.2 cm
Print run: 15 proofs of first state, 50 proofs of final state
Carnegie Museum of Art: Madame Steegmuller 1935 etching on paper sheet15 1/2 × 11 1/2 in 39.37 × 29.21 cm image10 9/16 × 8 1/4 in 26.83 × 20.96 cm Credit:Morgan B. Schiller Fund Accession number:51.4.1 Department:Fine Arts



No. : 615
Ginestet-Pouillon : E. 394
Title: Madame Steegmuller (Final state)
Medium: Etching
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 26,9 x 20,9 cm
Sheet: 39.3 × 29.2 cm
Print run: 15 proofs of first state, 50 proofs of final state
Yale University Art Gallery: Madame Steegmuller 1935 Etching platemark: 26.9 × 21 cm (10 9/16 × 8 1/4 in.) Gift of the Stein family in memory of Beatrice Stein Steegmuller
2019.51.1 Provenance: Louis Carré, Paris, until 1978; Carré auction, Paris, 1978; Stein/Goldfrank family collection, New York; Yale University Art Gallery, New Haven, Conn.

No. : 616
Ginestet-Pouillon : E. 395
Title: Le Marche aux Chevaux
Medium: Etching
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 14,4 x 19,1 cm
Print run: 45 proofs





No. : 617
Ginestet-Pouillon : E. 396
Title: Ensemble de nus
Medium: Etching
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 14,1 x 16,5 cm
Print run: Only some trial proofs

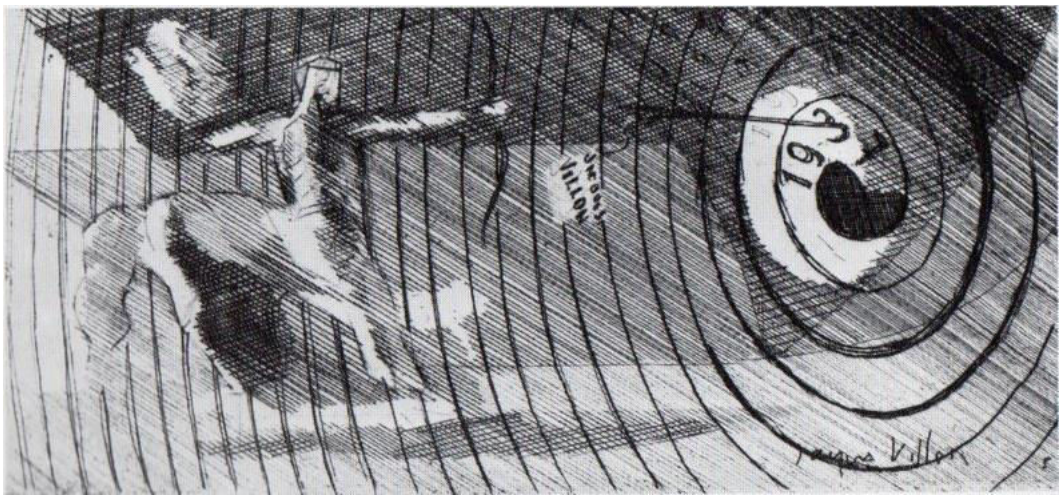
No. : 618
Ginestet-Pouillon : E. 397
Title: Petit nu
Medium: Drypoint
Date: 1935
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 13,4 x 10 cm
Print run: 21 proofs

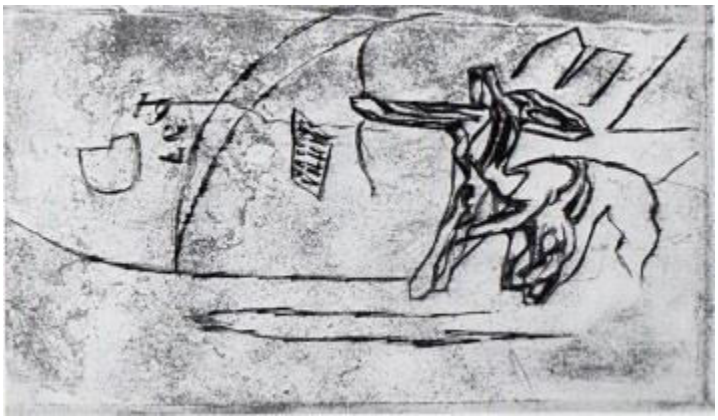


No. : 619
Ginestet-Pouillon : E. 401
Title: La foule / Les masques
Medium: Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 10,8 x 16,2 cm
Print run: 40 proofs
Auction: Morel: Tableaux, Mobilier Et Objets D'art, Estampes, Bijoux, Argenterie... Vendredi 24 Juin 2016 – Live Salle 13 - Hôtel Drouot – 75009 Morel , Lot n° 27 Jacques VILLON (1875- 1963) LA FOULE ou LES MASQUES. 1937 (Ginestet et Pouillon E.401) Eau-forte. Epreuve signée numérotée 38/ 40. Bonnes marges. Sujet : 11 x 16,2cm.



No. : 620
Ginestet-Pouillon : E. 402
Title: Le Centaure
Medium: Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 7,3 x 15 cm
Print run: Unknown number of proofs. In our opinion, this Ginestet-Pouillon entry could be a preparatory drawing for the greeting card of the next one





No. : 621
Ginestet-Pouillon : E. 403
Title: Le Centaure (1st state)
Medium: Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 8,4 x 14,5 cm
Sheet: 12 x 17,3 cm
Print run: A few proofs of the 1st state and around 100 proofs of the greeting card.

No. : 622
Ginestet-Pouillon : E. 403
Title: Le Centaure (greeting card)



Medium: Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 8,4 x 14,5 cm
Sheet: 12 x 17,3 cm
Print run: A few proofs of the 1st state and around 100 proofs of the greeting card.
Art Institute of Chicago: The Centaur 1937 Etching and aquatint on ivory wove paper 84 × 143 mm (plate); 120 × 173 mm (sheet) Credit Line Gift of Frank B. Hubachek Reference Number 1971.930 CATALOGUES Auberty & Pérussaux 282; Ginestet, de, & Pouillon 403
Philadelphia Museum of Art: Le Centaure Christmas Card 1937 Etching (holiday card) Plate: 3 5/16 × 5 11/16 inches (8.4 × 14.4 cm) Sheet: 4 3/4 × 6 3/4 inches (12.1 × 17.1 cm) Credit Line: The Louise and Walter Arensberg Collection, 1950 Accession Number: 1950-134-1028
Yale University Art Gallery Le centaure 1937 Engraving and etching sheet: 8.5 × 14 cm (3 3/8 × 5 1/2 in.) Gift of Mr. and Mrs. Francis Steegmuller 2001.121.6
Musée national des beaux-arts du Québec: Le Centaure 1937 Eau-forte 12,3 x 17,7 cm (papier); 8,5 x 14,5 cm (image) Numéro d'inventaire1987.340 Don de Charles S.N. Parent

No. : 623
Ginestet-Pouillon : E. 404
Title: Projet de frontispice pour un livre de Ribemont-Dessaignes (1st state)
Medium: Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 27,8 x 18 cm
Print run: One or two proofs of the 1st state and a few proofs of the final state.





No. : 624
Ginestet-Pouillon : E. 404
Title: Projet de frontispice pour un livre de Ribemont-Dessaignes (Final state)
Medium: Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 19,3 x 15,1 cm
Print run: One or two proofs of the 1st state and a few proofs of the final state.



No. : 625
Ginestet-Pouillon : E. 405
Title: Projet de frontispice pour un livre de Ribemont-Dessaignes (essai)
Medium: Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 20,5 x 13,9 cm
Print run: One trial proof

No**. : 626**
Ginestet-Pouillon : E. 406
Title: Baccarat (1st state)
Medium: Drypoint and Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 10,1 x 13,7 cm
Print run: One or two proofs of the 1st state and a around ten numbered proofs of the final state.



No. : 627
Ginestet-Pouillon : E. 406
Title: Baccarat (2nd state)
Medium: Drypoint and Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 10,1 x 13,7 cm
Print run: One or two proofs of the 1st state and a around ten numbered proofs of the final state.



No. : 628
Ginestet-Pouillon : E. 407
Title: Confidences / L'été (1st state)
Medium: Drypoint and Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,9 x 21 cm
Print run: A few proofs of the 1st state, a few proofs of the 2nd state and a round 40 proofs of the final state.



No. : 629



Ginestet-Pouillon : E. 407
Title: Confidences / L'été (2nd state)
Medium: Drypoint and Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,9 x 21 cm
Print run: A few proofs of the 1st state, a few proofs of the 2nd state and a round 40 proofs of the final state.

No. : 630
Ginestet-Pouillon : E. 407
Title: Confidences / L'été (Final state)
Medium: Drypoint and Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,9 x 21 cm
Print run: A few proofs of the 1st state, a few proofs of the 2nd state and a round 40 proofs of the final state.



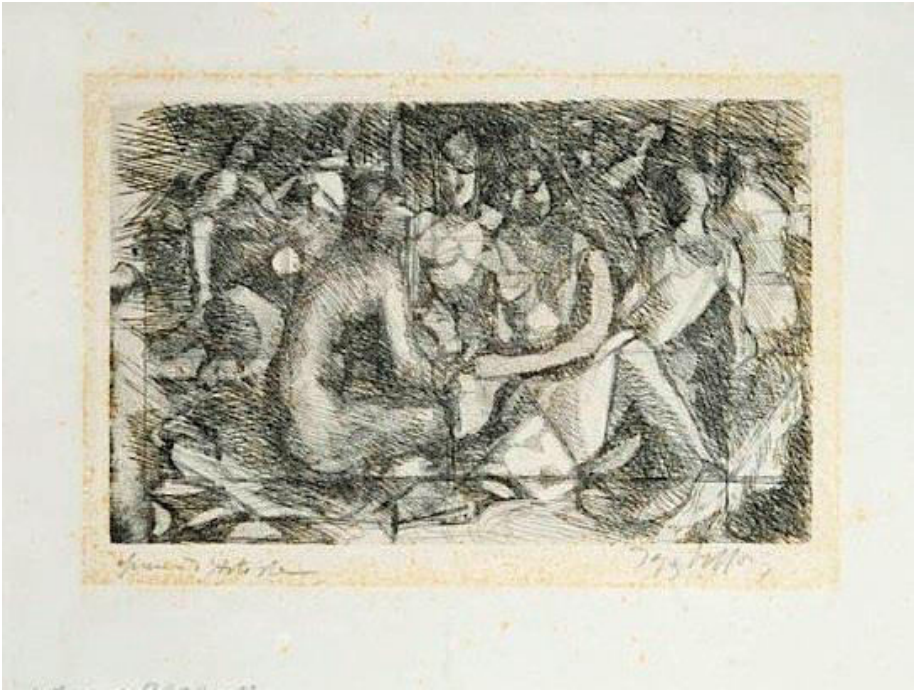


No. : 631
Ginestet-Pouillon : E. 408
Title: Les trois parques (1st state)
Medium: Drypoint and Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,3 x 24,1 cm
Sheet: 23,7 x 30,7 cm
Print run: A few proofs of the 1st state, and a round 40 proofs of the final state.

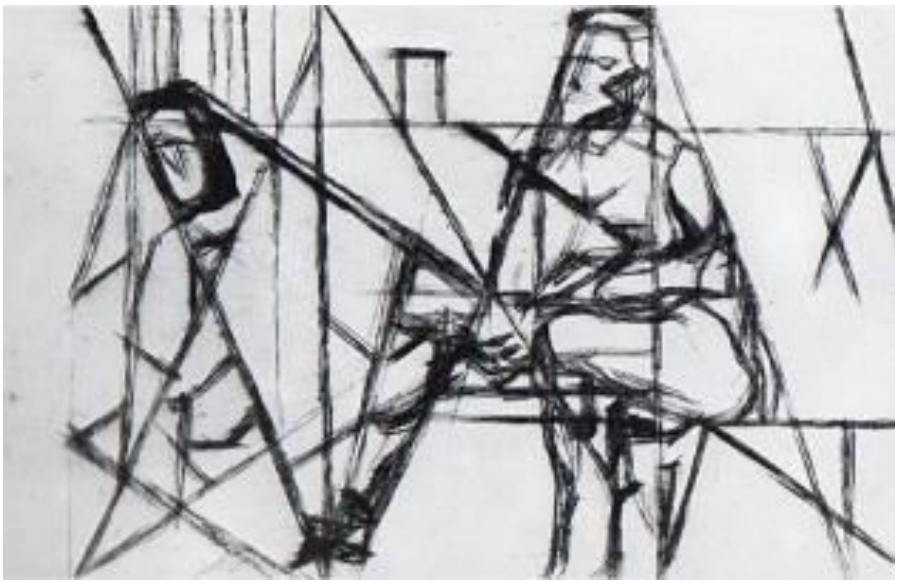


No. : 632
Ginestet-Pouillon : E. 408
Title: Les trois parques (Final state)
Medium: Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,3 x 24,1 cm
Sheet: 23,7 x 30,7 cm
Print run: Around 40 proofs of the final state.

No. : 633
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Les trois parques (unrecorded state)
Medium: Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,3 x 24,1 cm
Sheet: 23,7 x 30,7 cm
Print run: Unknown.
Auction: **Artcurial:** Vente Collection Gérard Oury - Partie 2 - 21 avril 2009 /Lot 172 LES TROIS PARQUES, 1937 Pointe-sèche et eau-forte en noir, épreuve d'artiste signée et titrée dans la marge inférieure 23,70 x 30,70 cm (à vue) – encadrée Estimation 300 - 400 € Vendu 383 €



No. : 634
Ginestet-Pouillon : E. 409
Title: Le peintre nu et son modèle drapé (1st state)
Medium: Drypoint and Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,4 x 24,1 cm
Print run: A few proofs of the 1st state, and 40 proofs of the final state.



No. : 635
Ginestet-Pouillon : E. 409
Title: Le peintre nu et son modèle drapé (final state)
Medium: Drypoint and Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,4 x 24,1 cm
Print run: A few proofs of the 1st state, and 40 proofs of the final state.





No. : 636
Ginestet-Pouillon : E. 410
Title: Le pansage (1st state)
Medium: Drypoint and Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,4 x 24,1 cm
Print run: A few proofs of the 1st state, and 40 proofs of the final state.



No. : 637
Ginestet-Pouillon : E. 410
Title: Le pansage (Final state)
Medium: Drypoint and Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 15,4 x 24,1 cm
Sheet: 22,7 x 31,4 cm
Print run: A few proofs of the 1st state, and 40 proofs of the final state.
Artcurial: Vente Collection Gérard Oury - Partie 2 - 21 avril 2009 /Lot 173 Jacques VILLON (1875-1963) LE PANSAGE, 1937 Pointe-sèche et eau-forte en noir, signée et numérotée 34/40 22,70 x 31, 40 (à vue) – encadrée Provenance : Collection Gérard Oury Par descendance à l'actuel propriétaire
Estimation 200 - 300 €



No. : 638
Ginestet-Pouillon : E. 411
Title: Groupe de nus
Medium: Drypoint
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 22 x 28 cm
Print run: A few proofs

No. : 639
Ginestet-Pouillon : E. 412
Title: Vincent
Medium: Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 9,2 x 7,5 cm
Print run: 50 proofs
Auction: Christie's London, South Kensington 5 Dec 2012Estimate: £1,800 - £2,500
ca. US$2,906 - US$4,037 Price realised: £1,250 ca. US$2,018 Lot number 190, Jacques Villon (1875-1963) Vincent (Arts et Métiers Graphiques 412) etching, circa , 1937, on watermarked BFK Rives paper, signed in pencil, with a later dedication to Magda and Walther Pach, numbered 45/50, creasing in the top and lower margins, otherwise in good condition, together with a further eight etchings and drypoints, 1927-1937, including (M.303), (M.326), (M.369), (M.329), (M.338), (M.302), (M.356) and (M.341), all signed, on various papers, two impressions in total are dedicated to Walter and Magda Pach respectively, all sheets in generally good condition P. 286 x 232 mm., S. 404 x 299 mm. (and smaller) (9)

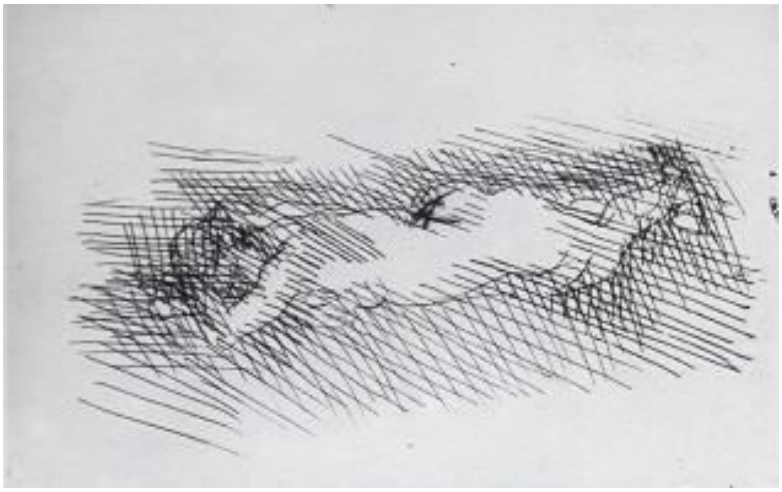


The Tovell family of Toronto, in particular Harold Murchison Tovell (1887–1947), Ruth Massey Tovell (1889–1961) and their son Vincent Massey Tovell (b. 1922), was active in art circles in Toronto for several decades following the First World War. Harold Tovell and Ruth Massey married in 1910 and in 1913–1914 travelled in Europe, visiting the major art galleries. Returning to Toronto, they lived on the eastern edge of the city in Dentonia Park, the Massey estate, until 1936 when they moved to the city centre. The Tovells built a collection of works by Canadian and European artists. In France in 1926 they met French painter Marcel Duchamp (1887–1968) through their friend American author and artist Walter Pach (1883–1958). In 1928 they purchased a painting by Duchamp's older half-brother Jacques Villon (1875–1963) at an exhibition in New York. They met Jacques and Gaby Villon in Paris in 1930 and corresponded with them until the 1960s. The Villons befriended Vincent who

visited them in France in the years before the Second World War. From 1941 to 1947, the Tovells lived near Port Hope, Ontario. After her husband's death, Mrs Tovell returned to live in Toronto. Harold and Ruth Tovell had three other sons: Walter (b. 1916), a geologist and Director of the Royal Ontario Museum 1972–1975, Freeman (b. 1918), diplomat and historian, and Harold (1919–2002), a physician. They bequeathed many of their artworks to the Royal Ontario Museum, the National Gallery of Canada and the Art Gallery of Ontario.

Art Gallery of Ontario
E. P. Taylor Research Library

No. : 640
Ginestet-Pouillon : E. 413
Title: Nu couché sur le ventre
Medium: Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 10,7 x 16,4 cm
Print run: 20 proofs





No. : 641
Ginestet-Pouillon : E. 414
Title: Jeune femme à genoux
Medium: Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 13,6 x 10,1 cm
Print run: 21 proofs

No. : 642
Ginestet-Pouillon : E. 415
Title: Nu assis
Medium: Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 10,9 x 15,2 cm
Sheet: 25,3 x 32,5 cm
Print run: 21 proofs plus some on China. Plate cut and proofs were printed in 1938 for the invitation card to an exhibition



Auction: De Baecque: Arts Décoratifs Du Xxe, Art Moderne Et Contemporain, Design Vendredi 29 Novembre 2019 - 14:00 (CET) – Live Salle 4 - Hôtel Drouot – 75009 De Baecque et AssociésLot n° 82 Jacques VILLON (1875-1963)Nu assis – Composition Réunion de 2 eaux-fortes, signées en bas à droite et justifiées épreuve d'artiste en bas à gaucheH. 25,3 cm - L. 32,5 cm et H. 27 cm - L. 35,3 cm On joint: Noblesse, 1922Gouache au pochoir éditée en 1953, monogrammée en bas à droite (importantes rayures), H. 31 cm - L. 24 cm
De Baecque: MOBILIER & OBJETS D'ART Jeudi 13 Février 2020 13:30
Salle 15 - Drouot-Richelieu, 9, rue Drouot 75009 Paris. De Baecque et Associés Lot n° 49 50 - 80 EUR Résultats sans: 40EUR Nu assis et Composition Réunion de 2 eaux-fortes, signées en bas à droite et justifiées épreuve d'artiste en bas à gauche H. 25,3 cm - L. 32,5 cm et H. 27 cm - L. 35,3 cm DV On joint : Noblesse, 1922. Gouache au pochoir éditée en 1953, monogrammée en bas à droite (Importantes rayures) H. 31 cm - L. 24 cm



No. : 643
Ginestet-Pouillon : E. 416
Title: Nus (Trial proof)
Medium: Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 14 x 16,1 cm
Sheet: 15,3 x 18,1 cm
Print run: 10 trial proofs in 1937 and then XX proofs on Japan, XX proofs on Rives and 150 proofs (Ginestet-Pouillon mention 50 instead) accompanying the book *Les caricatures de Jacques Villon Ou la Marge de l'indulgence*, Geneve, Switzerland: Editions Pierre Cailler, 1960.
For Sale 2022 at Childs Gallery: (https://childsgallery.com/work/nus/) 1,500 $
Nus , 1937 Etching Size: 14 x 16 cm. (5.5 x 6.3 in.)
Auction: Swann: Jun 18, 2009 - Sale 2184 Lot 386 Price Realized: $ 1,140 Show Hammer Price? Estimate: $ 800 - $ 1,200 JACQUES VILLON Nus. Etchings, 2 impressions, 1937. Both 140x161 mm; 5 1/2x6 3/8 inches, full margins. Both artist's proofs, aside from the edition of 50. Both signed and annotated in pencil, lower margin. Ginestet/Pouillon 416.

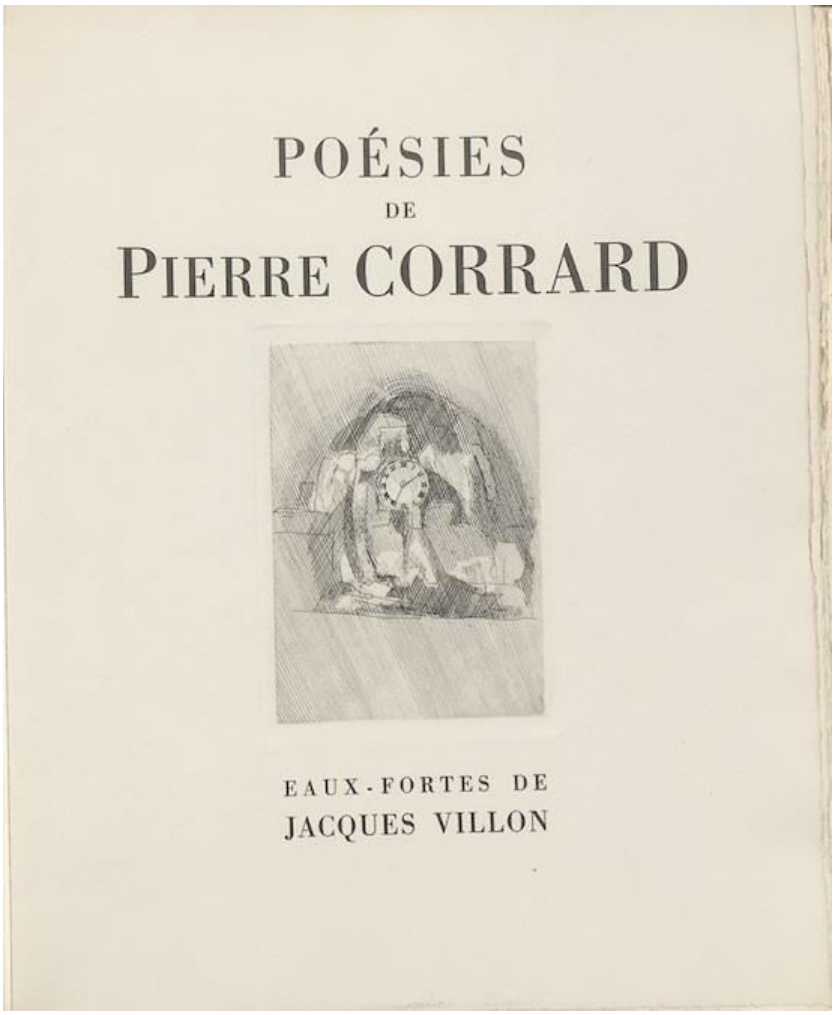


No. : 644
Ginestet-Pouillon : E. 416
Title: Nus (final state)
Medium: Etching
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 14 x 16,1 cm
Sheet: 15,3 x 18,1 cm
Print run: 10 trial proofs in 1937 and then XX proofs on Japan, XX proofs on Rives and 150 proofs (Ginestet-Pouillon mention 50 instead) accompanying the book *Les caricatures de Jacques Villon Ou la Marge de l'indulgence*, Geneve, Switzerland: Editions Pierre Cailler, 1960.
Museum: Musée national des beaux-arts du Québec: Nus 1937 Eau-forte, 20/20 15,3 x 18,1 cm (papier); 14 x 16,1 cm (image) Numéro d'inventaire1987.341 Don de Charles S.N. Parent

No. : 645
Ginestet-Pouillon : E. 417
Title: La petite espagnole
Medium: Drypoint
Date: 1937
Publisher: Sagot éditeur Paris
Printer: Eugène Delâtre
Plate size: 27,9 x 18,3 cm
Print run: 5 proofs



No. : 646
Ginestet-Pouillon : E. 418
Title: Pendule (Frontispiece of *Poésies de Pierre Corrard*)
Medium: Etching
Date: 1937
Publisher: J. Meynial Paris
Printer: Atelier Georges Leblanc
Plate size: 11,5 x 8,5 cm
Sheet: 27.9 x 22.9 cm
Print run: The print run of the book with 16 etchings was: 10 copies on Japan paper with double states of the engravings plus the 1st and 2nd states; and 90 copies on Johannot paper.
Note: For the 16 etchings of this book (E. 418 to E. 433) we have omitted the states previous to the final one, as including them seemed cumbersome and unnecessary
Hammer Museum Los Angeles, CA: Poésies de Pierre Corrard , 1937 From Poésies de Pierre Corrard Book with sixteen etchings Plate: 4 3/16 x 3 5/16 in. (10.6 x 8.4 cm) Sheet: 11 x 9 in. (27.9 x 22.9 cm) Credit Line Collection UCLA Grunwald Center for the Graphic Arts, Hammer Museum. Gift of Mr. and Mrs. Fred Grunwald. Accession No.1956.5.111 Edition 58/100 Cat. RaisonneNos. 287-303; Ginestet.418-433 Inscriptions All images signed by the artist and initialled by the printer below the colophon



Rijks Museum: Pendule Poésies (series title) Object numberRP-P-2000-406 Ginestet&Pouillon 418-E DescriptionPendule. Boven de prent de titel van het album: Poésies de Pierre Corrard. printer: Leblanc & Trautmann printer: Ducros et Colas publisher: J. Meynial Place Paris 1937 etching Measurementsheight 114 mm × width 86 mm Credit line Gift of Mr and Mrs Van der Vossen-Delbrück, Amsterdam Acquisitiongift 2000
Auction: Artcurial Vente Bibliothèque d'un amateur Artcurial 7, rond-point des Champs-Élysées 75008 Paris 15 May 2009 Price realised: €6,710 ca. US$9,159
Lot number 39 CORRARD (Pierre) Poésies Eaux-fortes de Jacques Villon Paris, J Meynial, 1937 In-4, box noir orné sur le premier plat d'un décor en perspective selon quatre pans, suggérant l'angle d'une pièce avec l'embrasure d'une fenêtre et son ombre, mosaïqué en box crème et dans trois tons de gris, et dont chaque surface est entièrement recouverte de jeux de filets entrecroisés poussés également en perspective à l'oeser blanc, noir et gris; reprise du décor inversé sur le second plat; dos sans nerfs portant les noms de l'auteur et de l'artiste ainsi

que le titre de l'ouvrage mosaïqués en maroquin blanc; doublures bord à bord et gardes de box gris, tranches dorées sur brochure, couverture imprimée Chemise, étui (Pierre-Lucien Martin, 1962) Édition originale, publiée par la veuve de l'auteur à la mémoire de Pierre Corrard engagé volontaire tombé en Argonne le 21 novembre 1914 L'ouvrage est illustré par Jacques Villon de 16 eaux-fortes originales et d'un dessin in texte reproduit au trait Tirage limité à 100 exemplaires num

.

No. : 647

Ginestet-Pouillon : E. 419

Title: Le Jardin de Septembre (*Poésies de Pierre Corrard*)

Medium: Etching

Date: 1937

Publisher: J. Meynial Paris

Printer: Atelier Georges Leblanc

Plate size: 12,4 x 16,3

Sheet: 27.9 x 22.9 cm



Print run: The print run of the book with 16 etchings was: 10 copies on Japan paper with double states of the engravings plus the 1st and 2nd states; and 90 copies on Johannot paper.

Note: For the 16 etchings of this book (E. 418 to E. 433) we have omitted the states previous to the final one, as including them seemed cumbersome and unnecessary

No. : 648
Ginestet-Pouillon : E. 420
Title: L'Adolescent dur la Greve (*Poésies de Pierre Corrard*)
Medium: Etching
Date: 1937
Publisher: J. Meynial Paris
Printer: Atelier Georges Leblanc
Plate size: 22,7 x 16,1 cm
Sheet: 27.9 x 22.9 cm
Print run: The print run of the book with 16 etchings was: 10 copies on Japan paper with double states of the engravings plus the 1st and 2nd states; and 90 copies on Johannot paper.
Note: For the 16 etchings of this book (E. 418 to E. 433) we have omitted the states previous to the final one, as including them seemed cumbersome and unnecessary





No. : 649

Ginestet-Pouillon : E. 421
Title: Jeune femme buvant (*Poésies de Pierre Corrard*)
Medium: Etching
Date: 1937
Publisher: J. Meynial Paris
Printer: Atelier Georges Leblanc
Plate size: 22 x 15,8 cm
Sheet: 27.9 x 22.9 cm
Print run: The print run of the book with 16 etchings was: 10 copies on Japan paper with double states of the engravings plus the 1st and 2nd states; and 90 copies on Johannot paper.
Note: For the 16 etchings of this book (E. 418 to E. 433) we have omitted the states previous to the final one, as including them seemed cumbersome and unnecessary

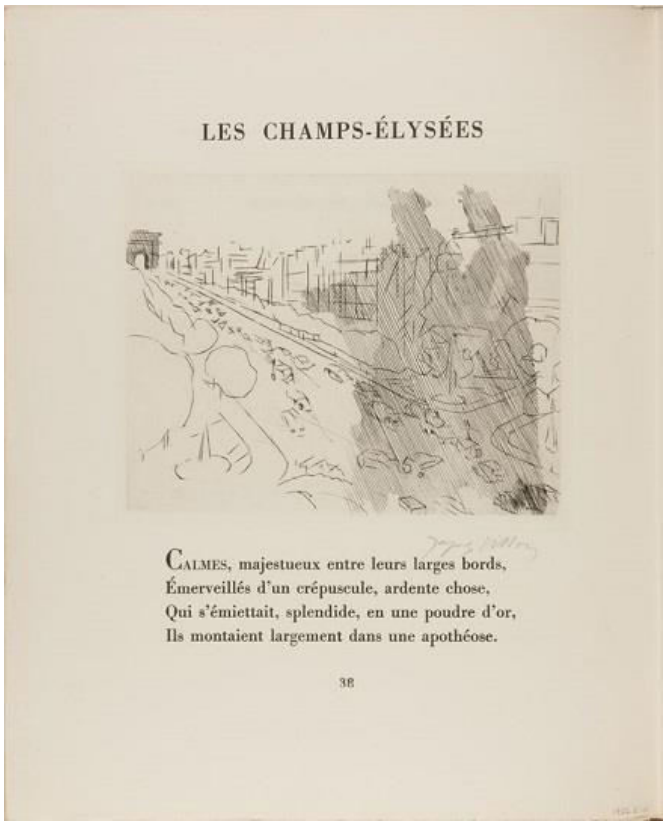
No. : 650
Ginestet-Pouillon : E. 422
Title: Bacchanales (*Poésies de Pierre Corrard*)
Medium: Etching
Date: 1937
Publisher: J. Meynial Paris
Printer: Atelier Georges Leblanc
Plate size: 8,5 x 15,3 cm
Sheet: 27.9 x 22.9 cm
Print run: The print run of the book with 16 etchings was: 10 copies on Japan paper with double states of the engravings plus the 1st and 2nd states; and 90 copies on Johannot paper.
Note: For the 16 etchings of this book (E. 418 to E. 433) we have omitted the states previous to the final one, as including them seemed cumbersome and unnecessary



No. : 651
Ginestet-Pouillon : E. 423
Title: Je Voudrais (*Poésies de Pierre Corrard*)
Medium: Etching
Date: 1937
Publisher: J. Meynial Paris
Printer: Atelier Georges Leblanc
Plate size: 22,7 x 16 cm
Sheet: 27.9 x 22.9 cm
Print run: The print run of the book with 16 etchings was: 10 copies on Japan paper with double states of the engravings plus the 1st and 2nd states; and 90 copies on Johannot paper.
Note: For the 16 etchings of this book (E. 418 to E. 433) we have omitted the states previous to the final one, as including them seemed cumbersome and unnecessary



No. : 652
Ginestet-Pouillon : E. 424
Title: Le Champs-Elysees (*Poésies de Pierre Corrard*)
Medium: Etching
Date: 1937
Publisher: J. Meynial Paris
Printer: Atelier Georges Leblanc
Plate size: 12,6 x 15,8 cm
Sheet: 27.9 x 22.9 cm
Print run: The print run of the book with 16 etchings was: 10 copies on Japan paper with double states of the engravings plus the 1st and 2nd states; and 90 copies on Johannot paper.
Note: For the 16 etchings of this book (E. 418 to E. 433) we have omitted the states previous to the final one, as including them seemed cumbersome and unnecessary


LES CHAMPS-ÉLYSÉES

CALMES, majestueux entre leurs larges bords,
Émerveillés d'un crépuscule, ardente chose,
Qui s'émiettait, splendide, en une poudre d'or,
Ils montaient largement dans une apothéose.

38



No. : 653
Ginestet-Pouillon : E. 425
Title: L'Etang, La Plaine, La Montagne (*Poésies de Pierre Corrard*)
Medium: Etching
Date: 1937
Publisher: J. Meynial Paris
Printer: Atelier Georges Leblanc
Plate size: 22 x 12,2 cm
Sheet: 27.9 x 22.9 cm
Print run: The print run of the book with 16 etchings was: 10 copies on Japan paper with double states of the engravings plus the 1st and 2nd states; and 90 copies on Johannot paper.
Note: For the 16 etchings of this book (E. 418 to E. 433) we have omitted the states previous to the final one, as including them seemed cumbersome and unnecessary

No. : 654
Ginestet-Pouillon : E. 426
Title: Les Insomnies Voluptueuses (*Poésies de Pierre Corrard*)

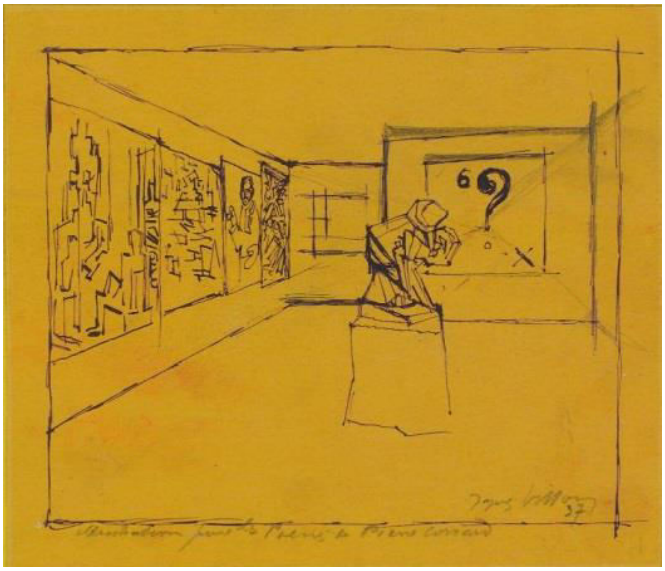


Medium: Etching
Date: 1937
Publisher: J. Meynial Paris
Printer: Atelier Georges Leblanc
Plate: 10 x 27,6 cm **Sheet**: 27.9 x 22.9 cm
Print run: The print run of the book with 16 etchings was: 10 copies on Japan paper with double states of the engravings plus the 1st and 2nd states; and 90 copies on Johannot paper.
Note: For the 16 etchings of this book (E. 418 to E. 433) we have omitted the states previous to the final one, as including them seemed cumbersome and unnecessary

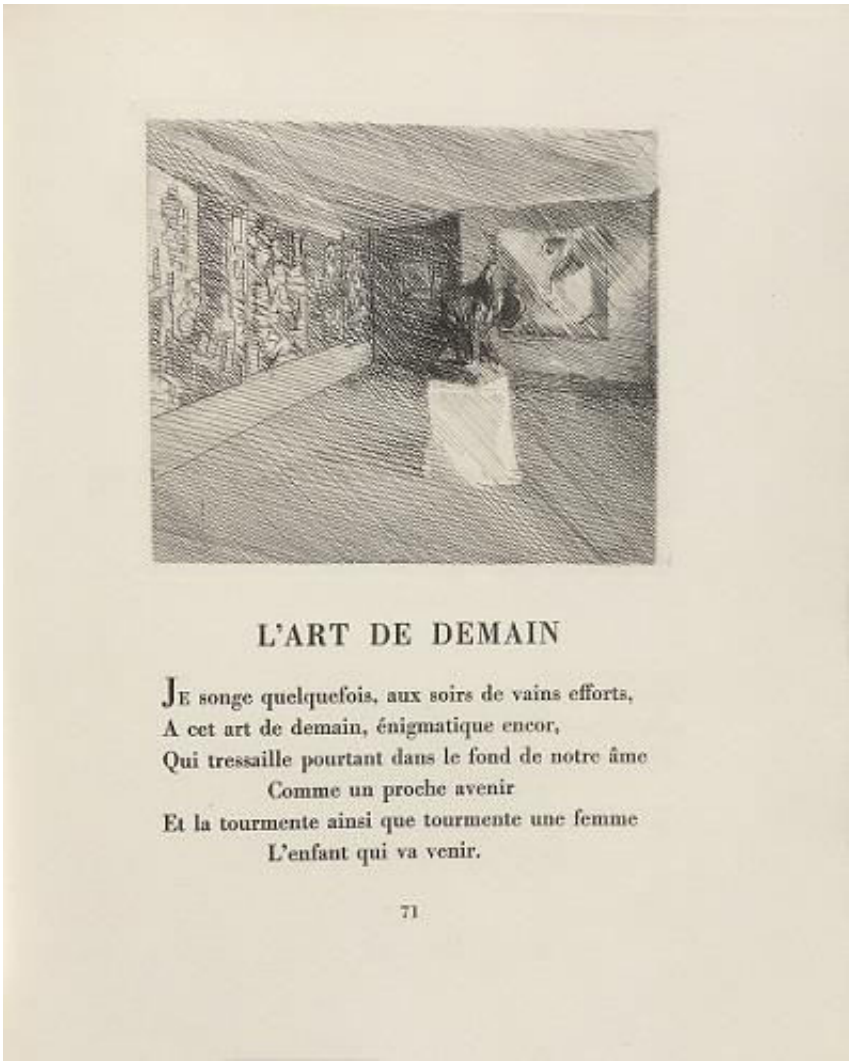


No. : 655
Ginestet-Pouillon : E. 427
Title: Les Pres, Les Dunes, impressions crépusculaires (*Poésies de Pierre Corrard*)
Medium: Etching
Date: 1937
Publisher: J. Meynial Paris
Printer: Atelier Georges Leblanc
Plate: 22 x 12,2 cm **Sheet**: 27.9 x 22.9 cm
Print run: print run of the book: 10 copies on Japan paper with double states of the engravings plus the 1st and 2nd states; and 90 copies on Johannot paper.
Note: For the 16 etchings of this book (E. 418 to E. 433) we have omitted the states previous to the final one, as including them seemed cumbersome and unnecessary

Complement to etching No. 656 E. 428
Title: L'art de demain
Medium: Drawing (Mine graphite, encre violette sur calque contrecollé sur papier)
Size: 13,8 x 16 cm
Centre Pompidou, Praris: Acquisition Achat, 1979 N° d'inventaire AM 1979-354
Cabinet d'art graphique



No. : 656
Ginestet-Pouillon : E. 428
Title: L'Art de Demain (*Poésies de Pierre Corrard*)
Medium: Etching
Date: 1937
Publisher: J. Meynial Paris
Printer: Atelier Georges Leblanc
Plate size: 12 x 14 cm
Sheet: 27.9 x 22.9 cm
Print run: The print run of the book with 16 etchings was: 10 copies on Japan paper with double states of the engravings plus the 1st and 2nd states; and 90 copies on Johannot paper.
Note: For the 16 etchings of this book (E. 418 to E. 433) we have omitted the states previous to the final one, as including them seemed cumbersome and unnecessary



L'ART DE DEMAIN

Je songe quelquefois, aux soirs de vains efforts,
A cet art de demain, énigmatique encor,
Qui tressaille pourtant dans le fond de notre âme
Comme un proche avenir
Et la tourmente ainsi que tourmente une femme
L'enfant qui va venir.

71

No. : 657
Ginestet-Pouillon : E. 429
Title: Les Horizons Nouveaux (*Poésies de Pierre Corrard*)
Medium: Etching
Date: 1937
Publisher: J. Meynial Paris
Printer: Atelier Georges Leblanc
Plate size: 22,5 x 15,8 cm
Sheet: 27.9 x 22.9 cm
Print run: The print run of the book with 16 etchings was: 10 copies on Japan paper with double states of the engravings plus the 1st and 2nd states; and 90 copies on Johannot paper.
Note: For the 16 etchings of this book (E. 418 to E. 433) we have omitted the states previous to the final one, as including them seemed cumbersome and unnecessary





No. : 658
Ginestet-Pouillon : E. 430
Title: Femme Nue (*Poésies de Pierre Corrard*)
Medium: Etching
Date: 1937
Publisher: J. Meynial Paris
Printer: Atelier Georges Leblanc
Plate size: 19,3 x 14,8 cm
Sheet: 27.9 x 22.9 cm
Print run: The print run of the book with 16 etchings was: 10 copies on Japan paper with double states of the engravings plus the 1st and 2nd states; and 90 copies on Johannot paper.
Note: For the 16 etchings of this book (E. 418 to E. 433) we have omitted the states previous to the final one, as including them seemed cumbersome and unnecessary

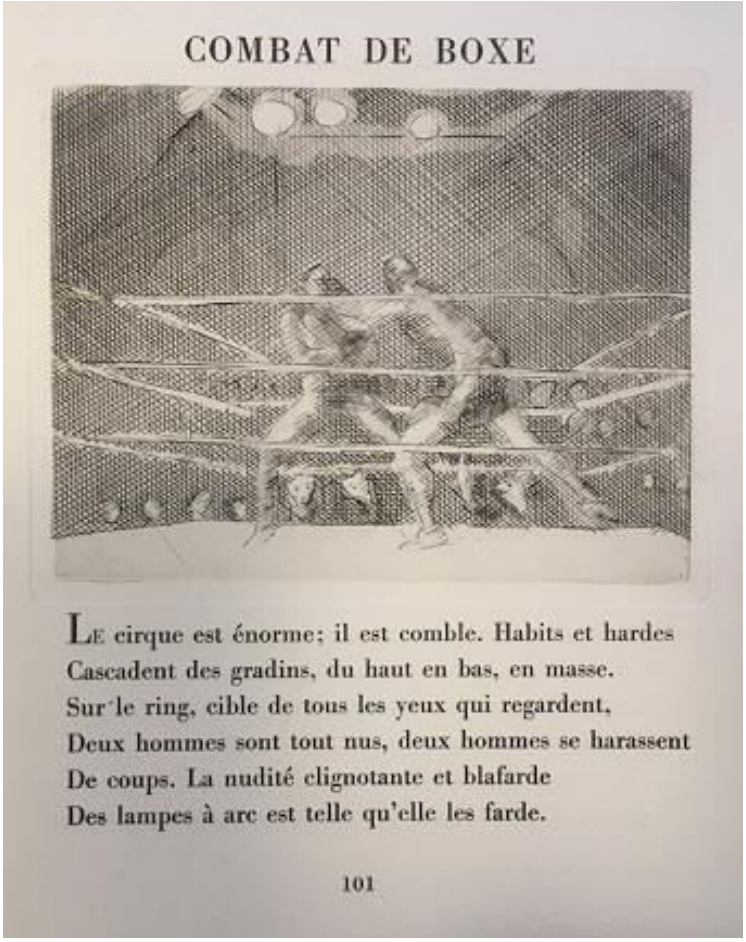
No. : 659
Ginestet-Pouillon : E. 431
Title: Nudité Surprise (*Poésies de Pierre Corrard*)
Medium: Etching
Date: 1937
Publisher: J. Meynial Paris
Printer: Atelier Georges Leblanc
Plate size: 8,6 x 14,3 cm
Sheet: 27.9 x 22.9 cm
Print run: The print run of the book with 16 etchings was: 10 copies on Japan paper with double states of the engravings plus the 1st and 2nd states; and 90 copies on Johannot paper.
Note: For the 16 etchings of this book (E. 418 to E. 433) we have omitted the states previous to the final one, as including them seemed cumbersome and unnecessary



No. : 660
Ginestet-Pouillon : E. 432
Title: Dernier Entretien (*Poésies de Pierre Corrard*)
Medium: Etching
Date: 1937
Publisher: J. Meynial Paris
Printer: Atelier Georges Leblanc
Plate size: 22,7 x 16,2
Sheet: 27.9 x 22.9 cm
Print run: The print run of the book with 16 etchings was: 10 copies on Japan paper with double states of the engravings plus the 1st and 2nd states; and 90 copies on Johannot paper.
Note: For the 16 etchings of this book (E. 418 to E. 433) we have omitted the states previous to the final one, as including them seemed cumbersome and unnecessary



No. : 661
Ginestet-Pouillon : E. 433
Title: Combat de Boxe (*Poésies de Pierre Corrard*)
Medium: Etching
Date: 1937
Publisher: J. Meynial Paris
Printer: Atelier Georges Leblanc
Plate size: 12,2 x 15,6 cm
Sheet: 27.9 x 22.9 cm
Print run: The print run of the book with 16 etchings was: 10 copies on Japan paper with double states of the engravings plus the 1st and 2nd states; and 90 copies on Johannot paper.
Note: For the 16 etchings of this book (E. 418 to E. 433) we have omitted the states previous to the final one, as including them seemed cumbersome and unnecessary


COMBAT DE BOXE

LE cirque est énorme; il est comble. Habits et hardes
Cascadent des gradins, du haut en bas, en masse.
Sur le ring, cible de tous les yeux qui regardent,
Deux hommes sont tout nus, deux hommes se harassent
De coups. La nudité clignotante et blafarde
Des lampes à arc est telle qu'elle les farde.

101

No. : 662
Ginestet-Pouillon : E. 434
Title: Combat de Boxe (2nd version 1st state)
Medium: Etching and drypoint
Date: 1937
Printer: Atelier Georges Leblanc
Plate size: 11,3 x 14 cm
Print run: A few proofs of first and final states



No. : 663
Ginestet-Pouillon : E. 434
Title: Combat de Boxe (2nd version. Final state)
Medium: Etching and drypoint
Date: 1937
Printer: Atelier Georges Leblanc
Plate size: 11,3 x 14 cm
Print run: A few proofs of first and final states



No. : 664
Ginestet-Pouillon : E. 435
Title: Le buste
Medium: Etching
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 11,3 x 14 cm
Sheet: 28,5 x 21,4 cm
Print run: A few proofs of first state and 35 proofs of the final state
Art Institute of Chicago: Bust 1938 Etching and drypoint on paper 159 × 103 mm (plate); 277 × 187 mm (sheet) Credit Line Gift of Frank B. Hubachek
Reference Number 1971.931
Auction: Cohen: Art Moderne : estampes, multiples, tableaux, sculptures chez Calmels-Chambre-Cohen. Drouot Richelieu - 9, rue Drouot 75009 - Paris - salle 5 18 octobre 1998. Lot 84 Jacques VILLON (1875-1963). Ensemble de 3 eaux-fortes. Le buste, 1938. Épreuve d'état (?) signée et dédicacée. 28,5 x 21,4 cm Ginestet-Pouillon E435. 2 eaux-fortes d'interprétation exécutées par Fiorini d'après des dessins de l'artiste. Tête de lapin, 1959.Épreuve signée et numérotée 38/60. 25,4 x 35,1 cm.Ginestet-Pouillon App 23. Création du Monde, 1959. Épreuve signée et numérotée 53/60. 25 x 34,9 cm L'ensemble en bon état. 1 200 / 1 500 FF



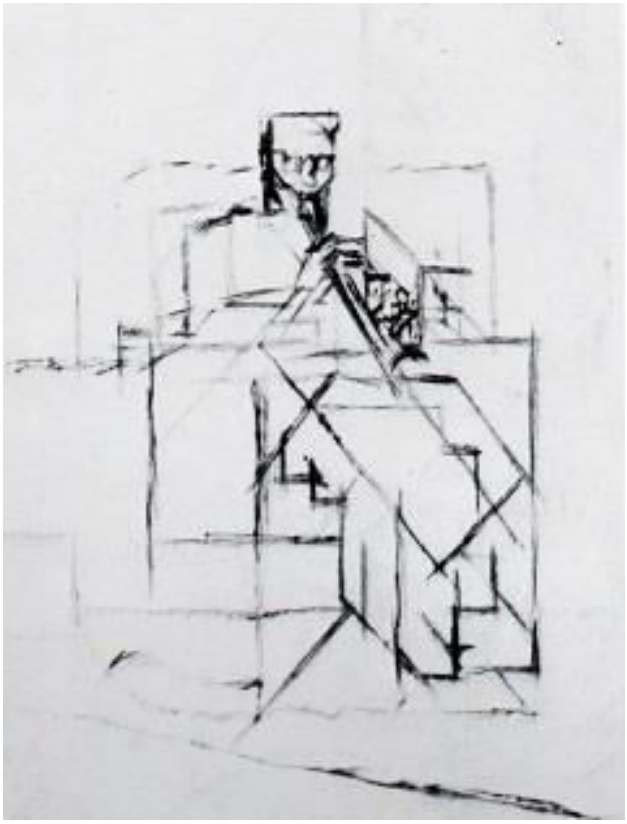
No. : 665
Ginestet-Pouillon : E. 436
Title: Maternité (1st state)
Medium: Etching
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 17,8 x 9,9 cm
Print run: A few proofs of first state and 50 proofs of the final state

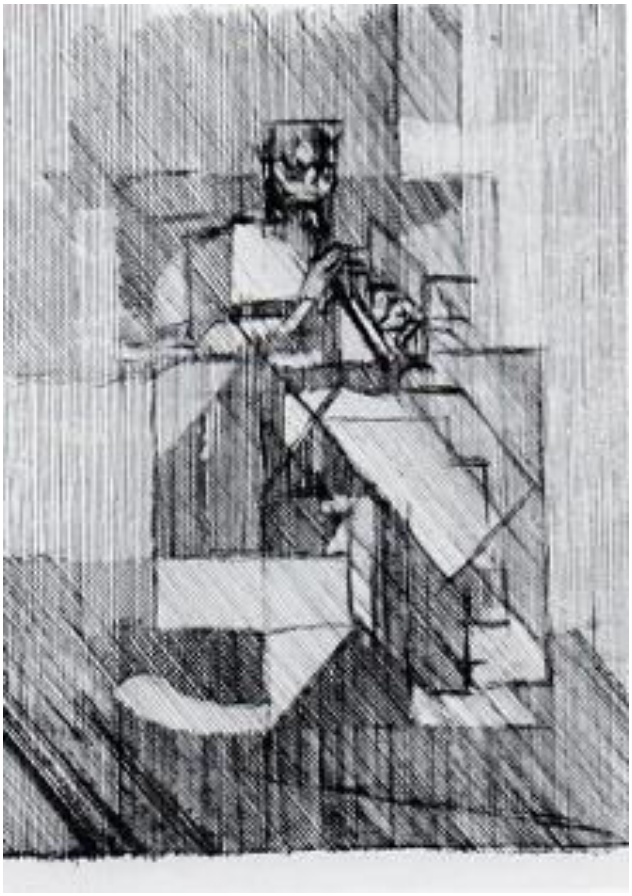




No. : 666
Ginestet-Pouillon : E. 436
Title: Maternité (final state)
Medium: Etching
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 17,8 x 9,9 cm
Print run: A few proofs of first state and 50 proofs of the final state

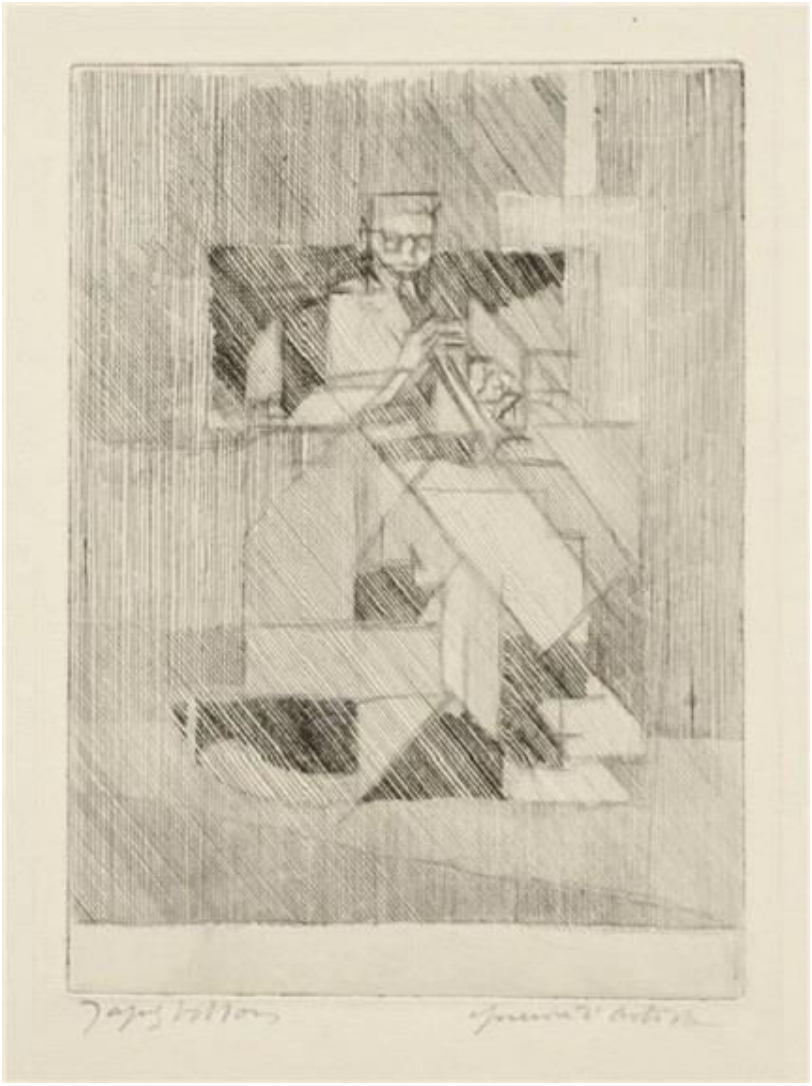
No. : 667
Ginestet-Pouillon : E. 437
Title: Le joueur de flageolet (1st state)
Medium: Etching and drypoint
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 21,5 x 16 cm
Sheet: 31 x 23.5 cm
Print run: 2 proofs of first state, 5 proofs of the 2nd state and 10 proofs of the final state



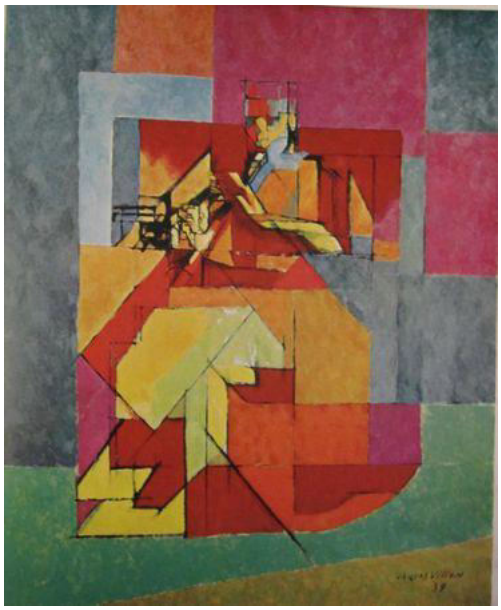


No. :
668
Ginestet-Pouillon : E. 437
Title: Le joueur de flageolet (2nd state)
Medium: Etching and drypoint
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 21,5 x 16 cm
Sheet: 31 x 23.5 cm
Print run: 2 proofs of first state, 5 proofs of the 2nd state and 10 proofs of the final state

No. : 669
Ginestet-Pouillon : E. 437
Title: Le joueur de flageolet (Final state)
Medium: Etching and drypoint
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 21,5 x 16 cm
Sheet: 31 x 23.5 cm
Print run: 2 proofs of first state, 5 proofs of the 2nd state and 10 proofs of the final state
Auction: **Librairie " Les Neuf Muses"** Prints, Old And Modern Books Lot n° 82 200 - 300 EURResult without feesResult : 150EUR Joueur de flageolet, 1938, etching, 22 x 16 cm, margins 31 x 23.5 cm (Ginestet et Pouillon E437 iii/iii), beautiful and rare artist's proof signed, edition of 10 proofs, slight trace of passe-partout, provenance: Dr. Oscar Stern (Paris, Hôtel Drouot, 23 November 1962, no. 57). We enclose from La Mère et Portrait, etchings (G. and P.493 ii/ii and 546), and 4th Bucolic, Pollion et Oiseau II (G. and P. E564 and App. 98), colour lithographs, beautiful signed proofs.Set of 5.

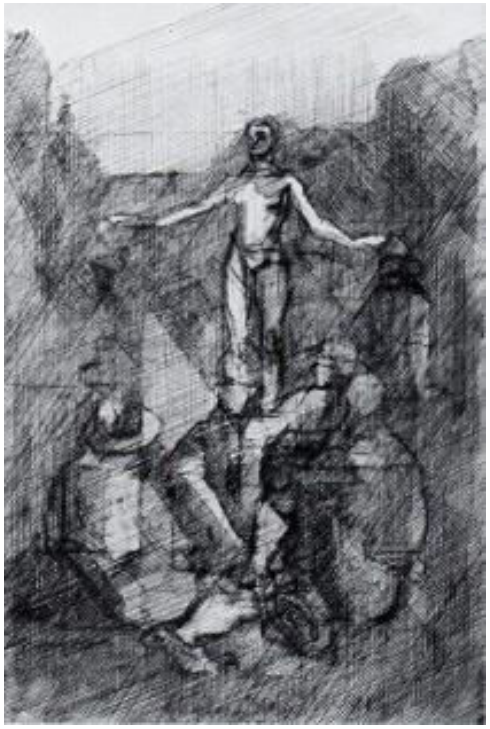


Complement to etching No. 669 E. 437
Title: Le joueur de flageolet
Medium: Oil on canvas
Date: 1938
Size and location: Unknown





No. : 670
Ginestet-Pouillon : **E. 438**
Title: L'appel de la vie (Les garçons) (1st state)
Medium: Etching and drypoint
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 38,7 x 28,4 cm
Sheet: 50,5 × 39,7 cm
Print run: A few proofs of first to 4th states, 35 proofs of the final state for La Société des Amateurs d'Art



No. : 671
Ginestet-Pouillon : E. 438
Title: L'appel de la vie (Les garçons) (2nd state)
Medium: Etching and drypoint
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 38,7 x 28,4 cm
Sheet: 50,5 × 39,7 cm
Print run: A few proofs of first to 4th states, 35 proofs of the final state for La Société des Amateurs d'Art



No. : 672
Ginestet-Pouillon : E. 438
Title: L'appel de la vie (Les garçons) (3rd state)
Medium: Etching and drypoint
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 38,7 x 28,4 cm
Sheet: 50,5 × 39,7 cm
Print run: A few proofs of first to 4th states, 35 proofs of the final state for La Société des Amateurs d'Art

No. : 673
Ginestet-Pouillon : E. 438
Title: L'appel de la vie (Les garçons) (4th state)
Medium: Etching and drypoint
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 38,7 x 28,4 cm
Sheet: 50,5 × 39,7 cm
Print run: A few proofs of first to 4th states, 35 proofs of the final state for La Société des Amateurs d'Art





No. : 674
Ginestet-Pouillon : E. 438
Title: L'appel de la vie (Les garçons) (Final state)
Medium: Etching and drypoint
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 38,7 x 28,4 cm
Sheet: 50,5 × 39,7 cm
Print run: A few proofs of first to 4th states, 35 proofs of the final state for La Société des Amateurs d'Art



No. : 675
Ginestet-Pouillon : E. 439
Title: L'appel de la vie (Les filles) (1st state)
Medium: Etching and drypoint
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 37,7 x 28,4 cm
Sheet: 50,5 × 39,7 cm
Print run: A few proofs of first to 43rd states, 40 proofs of the final state



No. : 676
Ginestet-Pouillon : E. 439
Title: L'appel de la vie (Les filles) (2nd state)
Medium: Etching and drypoint
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 37,7 x 28,4 cm
Sheet: 50,5 × 39,7 cm
Print run: A few proofs of first to 43rd states, 40 proofs of the final state



No. : 677
Ginestet-Pouillon : E. 439
Title: L'appel de la vie (Les filles) (3rd state)
Medium: Etching and drypoint
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 37,7 x 28,4 cm
Sheet: 50,5 × 39,7 cm
Print run: A few proofs of first to 43rd states, 40 proofs of the final state

No. : 678
Ginestet-Pouillon : E. 439
Title: L'appel de la vie (Les filles) (Final state)
Medium: Etching and drypoint
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 37,7 x 28,4 cm
Sheet: 50,5 × 39,7 cm
Print run: A few proofs of first to 43rd states, 40 proofs of the final state



Art Institute of Chicago: The Call of Life: The Girls 1938
Etching and drypoint on paper 377 × 283 mm (plate); 585 × 457 mm (sheet) Credit Line Gift of Frank B. Hubachek Reference Number 1963.10
Carnegie Museum of Art: L'Appel de la Vie - Les Filles 1938 etching and drypoint
sheet19 7/8 × 15 5/8 in 50.48 × 39.69 cm image14 13/16 × 11 1/16 in37.63 × 28.10 cm
Credit:Leisser Art Fund
Accession number:52.6.4
Musée national des beaux-arts du Québec: L'Appel de la vie (Les Filles)1938
Pointe sèche et eau-forte 57,2 x 40,2 cm (papier); 37,7 x 28,4 cm (image) Numéro d'inventaire 1987.342 Don de Charles S.N. Parent

No. : 679
Ginestet-Pouillon : E. 440
Title: La femme à l'arc
Medium: Etching
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 20 x 15,3 cm
Sheet: 25 x 20 cm
Print run: 3 proofs of first state, 75 proofs of the final state for a lunch menu of the Peintres Graveurs
Auctions:
Prints at Tajan. Drouot Richelieu - Salle 14 - 9, rue Drouot - 75009 Paris 22 April 2005 JACQUES VILLON - La femme à l'arc, 1938 Auction on the 22 April 2005 lot 339
La femme à l'arc, 1938Eau-forte. 200 x 153, marges 250 x 200 (Ginestet-Pouillon 440)
Belle épreuve signée et numérotée 41/75. Estampe tirée pour un menu des Peintres-Graveurs. Cadre.300 €



Rossini: Prints at Rossini. Salle Rossini - 7, rue Rossini 75009 Paris 22 September 2015 Lot 322 VILLON Jacques, 1875-1963, La femme à l'arc, eau-forte en noir n°17/75 (très légère insolation), signée en bas à droite, 19,5x15 cm

No. : 680
Ginestet-Pouillon : E. 441
Title: La Baie du Petit Salon
Medium: Etching
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 27,3 x 21,8 cm
Sheet: 56,7 x 38,4 cm
Print run: 50 proofs
Musée national des beaux-arts du Québec: La Baie du petit salon 1938 Eau-forte, 13/50 56,7 x 38,4 cm (papier); 27,3 x 21,8 cm (image) Numéro d'inventaire1987.343 Don de Charles S.N. Parent
Auctions: Ader: Estampes Anciennes et Modernes - 2ème Partie chez Ader. Salle des ventes Favart - 3 rue Favart 75002 Paris 20 mai 2016 Lot 578 Jacques Villon (Gaston Duchamp, dit) (1875-1963)La Baie du petit salon. 1938 ; La Lutte. 1939. Eau-forte. 220 x 270 et 245 x 285. Ginestet et Pouillon 441 et 445. Belles épreuves sur vélin fort et vélin mince, numérotées et signées au crayon. Rousseurs claires éparses à la 1re. Courte déchirure au bord droit à la 2e. Toutes marges. Tirage à 50 épreuves. Ens. 2 p.





Complement to etching No. 680 E. 441 (No. 305 in Miguel Orozco's *The paintings of Jacques Villon*)
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))

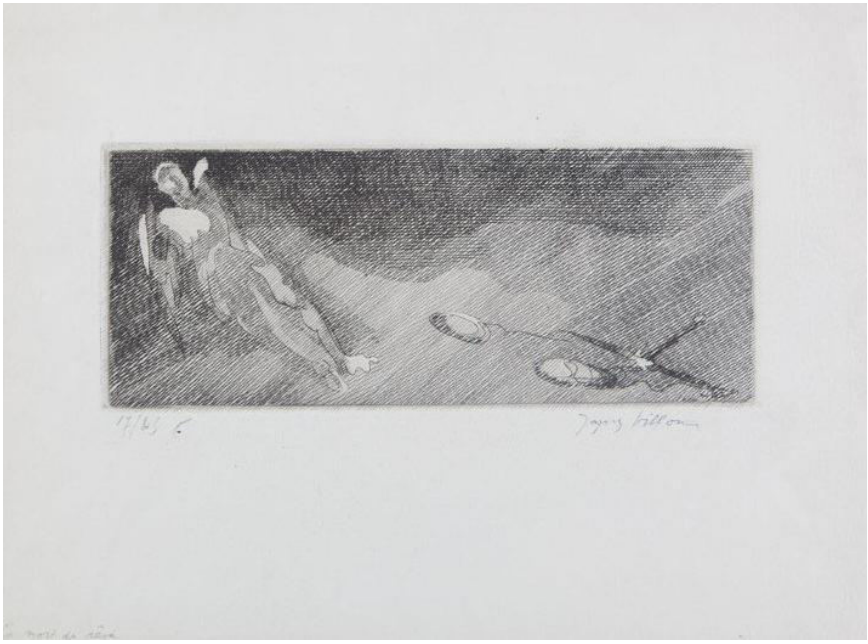
Complement to etching No. 680 E. 441 (No. 335 in Miguel Orozco's *The paintings of Jacques Villon*)
Title: La Baie du Petit Salon



Medium: Oil on canvas
Date: 1949
Size: 100.3 x 81.5 cm
Ketterter: Oil Sale: 522 / Modern Art II, Dec. 11. 2021 in Munich Lot 450 Jacques Villon - La Baie du Petit Salon Oil on canvas.Bottom right signed and dated. 100.3 x 81.5 cm (39.4 x 32 in). Estimate:€ 50,000 / $ 58,000 Sold:€ 62,500 / $ 72.500 Provenance: Louis Carré, Paris (1949, with the label on the reverse).Galerie Charpentier, Paris (1961, with the label on the reverse). Private collection Paris. Private collection Northern Germany (since 2008). Exhibition: Villon, Louis Carré Gallery, New York, April 26 - May 14, 1949, no. 6 (with the label on the reverse).; XXV. Biennale Internazionale d'Arte, Venice, May 31 - September 30, 1950, no. 10 (with the label on the reverse); Jacques Villon, Musée National d' Art Moderne, Paris, February 5 - March 25, 1951, no. 56; Jacques Villon, Louis Moilliet, Kunsthalle Bern, May 5 - June 3, 1951, no. 31 (with the label on the reverse); Rythmes et Couleurs, Musée Cantonal des Beaux-Arts, Lausanne, June 20 - September 14, 1952, no. 68; Peintres d'aujourd'hui, Palazzo Belle Arti, Turin, September - October 1953; Jacques Villon, Kunstnernes Hus, Oslo, November 14, 1959 - January 3, 1960, no. 34 (with illu. p. 24); Jacques Villon: maleri, Bergens Kunstforening, Bergen, January 15 - February 7, 1960, no. 30; Jacques Villon: Maleri och Grafik, 1902-1959, Moderna Museet, Stockholm, March 1960, no. 38 Cent Tableaux de Jacques Villon, Galerie Charpentier, Paris, April 27 - June 22, 1961, no. 50 (with illu.) (with the label on the reverse); Neuf peintres autour de Jacques Villon, Musée des Beaux-Arts, Tours, 1963, no. 3 (with illu.); Salon Asnières: Hommage à Jacques Villon, Salle des Fêtes, Asnières, October 5 - October 20, 1963, no. 5 (with illu.);



Complement to etchin No. 681 (E. 442)
Title: La mort du Rêve
Medium: Pencil and ink on paper
Date: 1939
Size: 23,5 x 18,5 cm
Sold by Metayer: Résultats Jacques VILLON (1875-1963) La mort du Rêve... - Lot 116 Métayer Maison de Ventes aux Enchères Paris Lot n° 116 600 - 800 EUR Encre et crayon sur papier. Signé, titré et daté. Légère déchirure en haut à droite. H_ 23,5 cm L_18,5 cm (à vue).



No. : 681
Ginestet-Pouillon : E. 442
Title: La mort du Rêve
Medium: Etching
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 11,6 x 28,4 cm
Sheet: 27.4 x 37.4 cm
Print run: 45 proofs
Museum: Museo De Arte Carrillo Gil, Ciudad de Mexico
La mort du reve, sin fecha Aguafuerte sobre papel 27.4 x 37.4 cm Colección Museo de Arte Carrillo Gil / INBAL / Secretaría de Cultura. Procedencia Colección Alvar y Carmen T. De Carrillo Gil, 1972.
For sale 2022
(https://www.abebooks.com/art-prints/Jacques-Villon-mort-R%C3%AAve-Table-Ronde/30899941263/bd) The Death of the Dream Published by La Table Ronde, Paris, 1945 From Kees van Dongen - Art (Raamsdonksveer, Netherlands)
Price: US$ 289.52 A design by Jacques Villon for La Table Ronde. Title: La Mort du Rêve. '39 Edition: 2,150 copies. Copynr: 1875/2150. Protective sheet is still on. Seller Inventory # 000302
Auction: Artcurial: Sale Gérard Oury Collection - Part 2 - 21 april 2009 /Lot 174 Jacques Villon (1875-1963) LA MORT DU REVE, 1938 Eau-forte en noir, épreuve d'artiste signée 21,30 x 35,50 cm (à vue) – encadrée Provenance : Collection Gérard Oury Par descendance à l'actuel propriétaire Estimation 100 - 200 € Sold 191 € including buyer's fees and taxes.

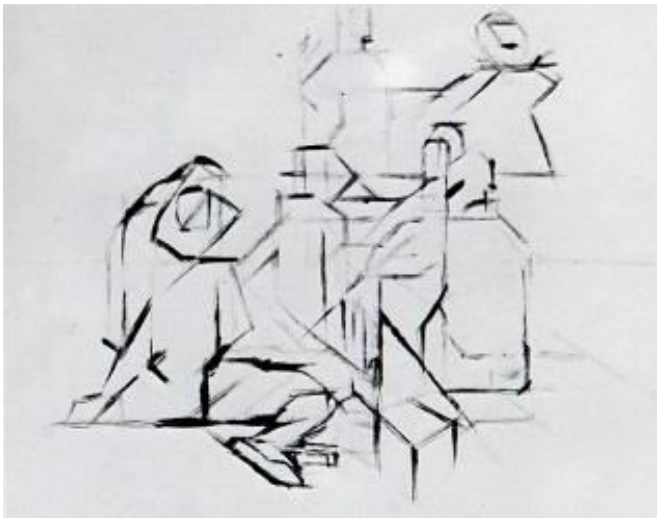
No. : 682
Ginestet-Pouillon : E. 443
Title: Toro (1st state)
Medium: Etching
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 16 x 28,4 cm
Print run: Some proofs of the 1st state and 45 proofs of the final state



No. : 683
Ginestet-Pouillon : E. 443
Title: Toro (Final state)
Medium: Etching
Date: 1938
Printer: Atelier Georges Leblanc
Plate size: 16 x 28,4 cm
Print run: Some proofs of the 1st state and 45 proofs of the final state



Auctions: Millon: Tableaux Modernes Provenance Vallotton Villon Jacques Toro ex. 18/45, 1936 Eau... - Lot 2243 - Millon Lot n° 2243 150 - 200 EUR 28 x 12 cm Signé en bas à droite
Ader: Ancient and Modern Paintings - 2nd Vacation at Ader. Salle des Ventes Favart - 3, rue Favart 75009 Paris 09 July 2020 Lot 356 Toro. 1938. Pointe sèche et eau-forte. 280 x 110. Ginestet et Pouillon 443. Réunion de 2 très belles épreuves sur vélin fort, la 1re du 1er état (sur 2), la 2e de l'état définitif, justifiées et signées au crayon. Toutes marges. Tirage définitif à 45 épreuves.



No. : 684
Ginestet-Pouillon : E. 444
Title: D'Ou L'On Tourne L'Epaule a la Vie (1st state)
Medium: Etching and drypoint
Date: 1939
Printer: Atelier Georges Leblanc
Plate: 22,1 x 27,5 cm **Sheet**: 31,3 × 43,2 cm
Print run: Some proofs of the 1st state and 40 proofs of the final state

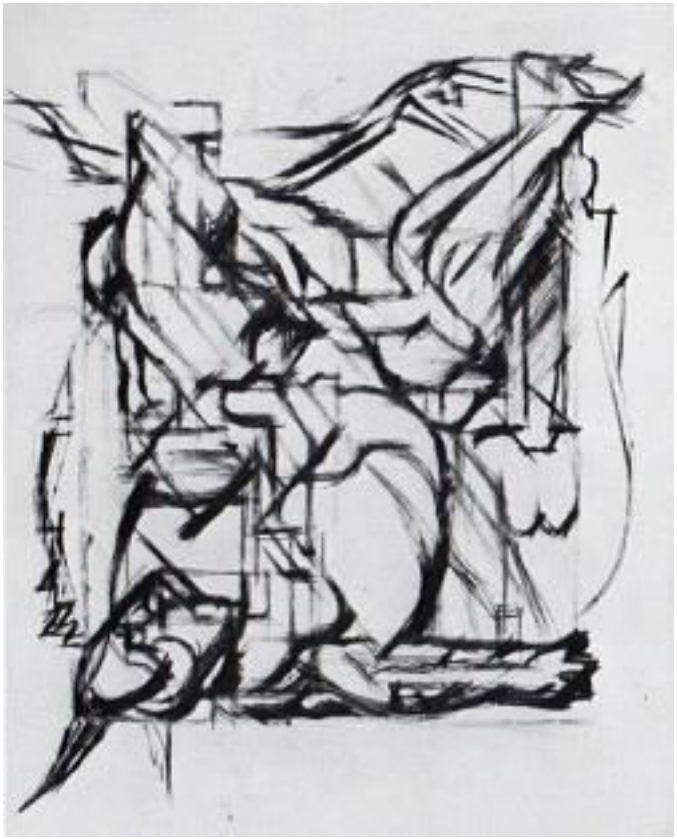
No. : 685
Ginestet-Pouillon : E. 444
Title: D'Ou L'On Tourne L'Epaule a la Vie (final state)
Medium: Etching and drypoint



Date: 1939
Printer: Atelier Georges Leblanc
Plate size: 22,1 x 27,5 cm

Sheet: 31,3 × 43,2 cm
Print run: Some proofs of the 1st state and 40 proofs of the final state
Museums:
Museum of Modern Art, New York D'ou on tourne à l'épaule de la vie 1939 Etching plate: 22.3 x 27.5 cm); sheet: 34 x 42.5 cm) Edition 40 Credit Purchase Object number 322.1952
Fine Arts Museums of San Francisco: D'ou l'on tourne l'epaule a la vie (from where one turns the shoulder to life: an allegory inspired by "Fenetres" a poem by Stephane Mallarme) 1939 Etching22.1 x 27.1 cm (image) Department:Achenbach Foundation Accession Number:1971.28.49 Acquisition Date:1971-01-12 Credit Line:Bruno and Sadie Adriani Collection
Virginia Museum of Fine Arts: D'ou l'on tourne l'epaule a la vie (Primary Title) 1939 etching on wove paper Collection: Modern and Contemporary Art Sheet: 12 5/16 × 17 in. (31.27 × 43.18 cm) Object Number: 89.129
Musée national des beaux-arts du Québec: D'où l'on tourne l'épaule à la vie 1939 Pointe sèche et eau-forte 31,2 x 37,9 cm (papier); 22,2 x 27,5 cm (image) Numéro d'inventaire1987.344 Don de Charles S.N. Parent
Auction: Ader: Estampes Anciennes & Modernes - 1ère vacation - Lots 1 à 380 Lot n° 211 400 - 500 EURResult with feesResult : 500EUR Jacques Villon (Gaston Duchamp, dit) (1875-1963)... - Lot 211 – Ader D'où l'on tourne l'épaule à la vie. 1939. Pointe sèche et eau-forte. 275 x 218. Ginestet et Pouillon 444. Très belle épreuve sur simili-japon fort, numérotée et signée au crayon. Toutes marges. Tirage à 40 épreuves.

No. : 686
Ginestet-Pouillon : E. 445
Title: La Lutte (1state)
Medium: Etching and drypoint
Date: 1939
Printer: Atelier Georges Leblanc
Plate size: 28,1 x 24,9 cm
Sheet: 45.9 x 36.2 cm
Print run: Some proofs of the 1st state



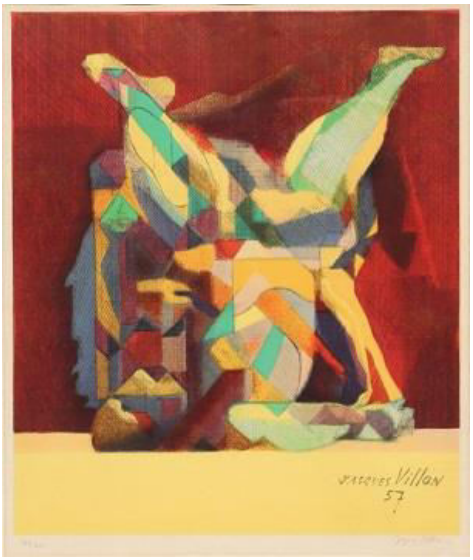
No. : 687
Ginestet-Pouillon : E. 445
Title: La Lutte (final state)
Medium: Etching and drypoint
Date: 1939
Printer: Atelier Georges Leblanc
Plate: 28,1 x 24,9 cm
Sheet: 45.9 x 36.2 cm
Print run: Some proofs of the 1st state and 40 proofs (Ginestet-Pouillon mentions 50)plus 10 artist proofs of the final state
Museums:
Museum of Modern Art, New York Wrestling (La Lutte) 1939 Etching and drypoint plate: 28.1 x 24.8 cm); sheet 45.9 x 36.2 cm) Edition proof before the edition of 50 Credit Purchase Object number 323.1952
Fine Arts Museums of San Francisco: La Lutte (The Contest)1939 Etching With Drypoint Department:Achenbach Foundation Accession Number:1971.28.48 Acquisition Date:1971-01-12 Credit Line:Bruno and Sadie Adriani Collection
Auctions: Cornette: Prints & Multiples at Cornette de Saint Cyr Paris. Hôtel Salomon de Rothschild - Petit Salon - 11, rue Berryer - 75008 Paris 08 April 2014 Lot 7 JACQUES VILLON (1875-1963) LA LUTTE, 1939(Eau-forte et pointe sèche sur Vergé Epreuve signée et numérotée 4/50 27,7 x 24,2 cm
Tajan: Modern & Contemporary Prints 2 mars 2021 Lot 132 Estimate: 300 € - 500 € Passed 2 mars 2021 Eau-forte sur vergé Signée et numérotée 24/50 Bonnes marges Etching on laid paper; signed and numbered 24/50 Sujet : 28 x 24,7 cm ; Feuillet : 45,5 x 36,5 cm - Image : 11 x 9 3/4 in. ; Sheet : 17 7/8 x 14 3/8 in. €300-500 Bibliographie Ginestet et Pouillon E 445, II/II



Complement to etching No. 687 E. 445 (No. 576 in Miguel Orozco's *The paintings of Jacques Villon*)



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, Olso, 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. : 688
Ginestet-Pouillon : E. 446
Title: L'effort -Drame (1st state)
Medium: Burin
Date: 1939
Printer: Atelier Georges Leblanc
Plate size: 29,7 x 23,9 cm
Sheet: 42 x 32 cm
Print run: Some proofs of the 1st state and 50 proofs of the final state



No. : 689
Ginestet-Pouillon : E. 446
Title: L'effort -Drame (final state)



Medium: Burin
Date: 1939
Printer: Atelier Georges Leblanc
Plate size: 29,7 x 23,9 cm
Sheet: 42 x 32 cm
Print run: Some proofs of the 1st state and 50 proofs of the final state
Auctions:
Piasa: Estampes Anciennes, Modernes et Contemporaines chez Piasa Drouot Richelieu - Salle 9 - 9, rue Drouot - 75009 Paris Lot 379 L'Effort ou Drame. 1939. Burin. 240 x 302. G. et P. 446. Très belle épreuve sur vélin blanc, signée. Légères traces d'oxydation au bord gauche du feuillet. Toutes marges. Tirage à 50 épreuves. 400 / 500 €
Ader: Estampes, Dessins et Tableaux Céramiques Provenant des collections André LEJARS, DUROUX et GUTMANN Lot n° 40 200 - 300 EURRésultats sans fraisRésultat : 400 EUR L'Effort ou Drame. 1939. Burin. 237 x 297. G. et P. 446. Très belle épreuve sur vélin blanc, numérotée et signée à la mine de plomb. Quelques très claires rousseurs. Courte déchirure au bord droit. Légères traces de plis. Toutes marges. Tirage à 50 épreuves. Collection André LEJARD
Yann le Mouel: Tableaux Mobilier - Objets D'art -Bijoux - Argenterie – Objets De Vitrine.- Lot n° 45 100 - 150 EURResult without feesResult : 180EURJacques VILLON (1875-1963)L'effort ou drame, eau forte signée et datée 39 dans la planche et signée numéroté au crayon 12/50
Sold by Plazzart: L'Effort ou Le Drame (1939)Eau-forte au burin.Signée et datée 1939 dans la planche en bas à gauche.Rare et très belle épreuve sur vélin blanc, signée à la mine de plomb en bas à droite et annotée en bas à gauche "épreuve pour un graveur".
Toutes marges. Quelques rousseurs visibles au dos de la feuille.Tirage standard à 50 épreuves.Dimension (feuille) : 42 x 32 cm Dimension (cuvette) : 30 x 23,5 cm

Complement to etching No. 690 E. 447
Title: Le Pont de Beaugency
Medium: Pencil and India ink on paper
Date: 1939
Size: 31,5 x 23,5 cm
Sold in an auction





No. : 690

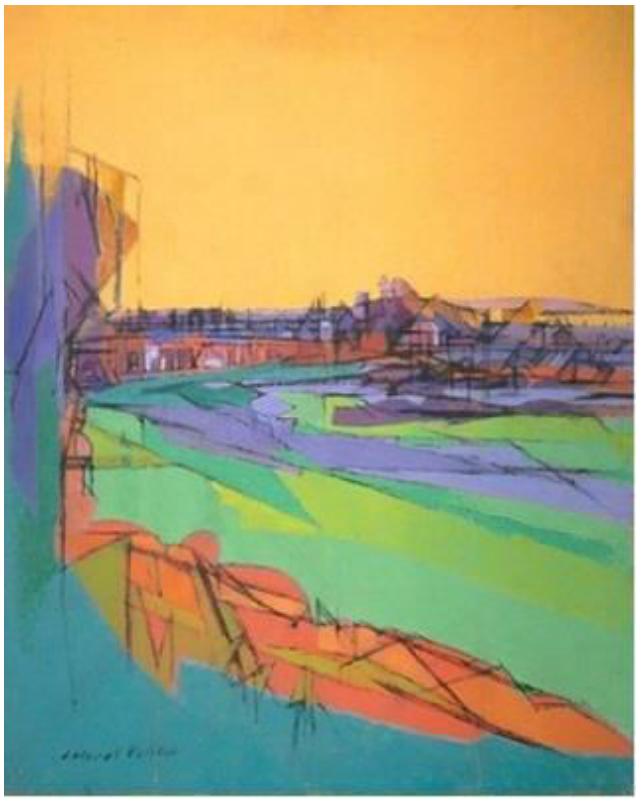
Ginestet-Pouillon : E. 447
Title: Le Pont de Beaugency (1st state)
Medium: Etching
Date: 1939
Printer: Atelier Georges Leblanc
Plate size: 31,5 x 22 cm
Sheet: 45.7 x 32.6 cm
Print run: Some proofs of the 1st state and 45 proofs of the final state

No. : 691
Ginestet-Pouillon : E. 447
Title: Le Pont de Beaugency (final state)
Medium: Etching
Date: 1939
Printer: Atelier Georges Leblanc
Plate size: 31,5 x 22 cm
Sheet: 45.7 x 32.6 cm
Print run: Some proofs of the 1st state and 45 proofs of the final state
Museums:
Museum of Modern Art, New York Bridge at Beaugency (Le Pont de Beaugency) 1939 Etching plate: 31.6 x 21.7 cm); sheet: 45.7 x 32.6 cm) Edition 45 Credit Purchase Object number 321.1952
Musée national des beaux-arts du Québec: L Pont de Beaugency1939 Eau-forte et pointe sèche 45,5 x 32,3 cm (papier); 31,8 x 21,9 cm (image) Numéro d'inventaire 1987.347 Don de Charles S.N. Parent
Rossini: Tableaux Modernes et Sculptures chez Rossini. Salle Rossini - 7, rue Rossini - 75009 Paris 29 octobre 2012 Lot 26 Le pont de Beaugency, 1939 eau forte sur Vergé, épreuve d'artiste (lavée), signée en bas à droite, feuille : 45 x 32,5 cm ; planche : 32 x 22 cm.

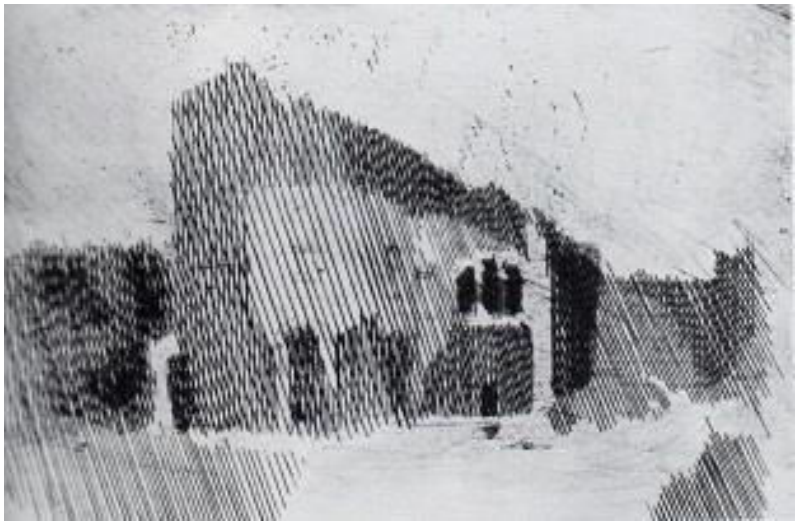


Complement to etching No. 691 E. 447 (No. 165 in Miguel Orozco's *The paintings of Jacques Villon*)

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. : 692
Ginestet-Pouillon : E. 448
Title: L'eglise de Beaugency (2nd state)
Medium: Etching
Date: 1939
Printer: Atelier Georges Leblanc
Plate size: 11 x 15,8 cm
Print run: Some proofs of the first three states and 50 proofs of the final state

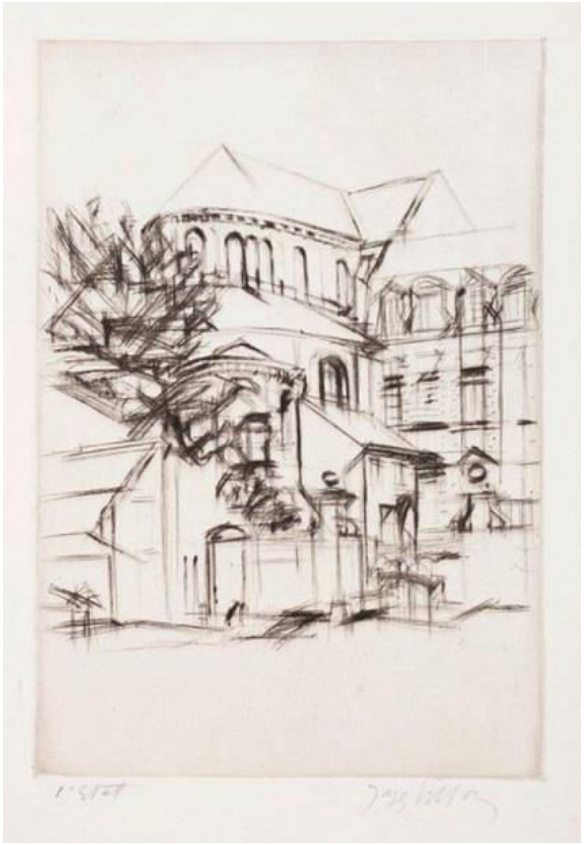


No. : 693
Ginestet-Pouillon : E. 448
Title: L'eglise de Beaugency (final state)
Medium: Etching
Date: 1939
Printer: Atelier Georges Leblanc
Plate size: 11 x 15,8 cm
Print run: Some proofs of the first three states and 50 proofs of the final state



Yale University Art Gallery: L’église de Beaugency (The Church of Beaugency) 1939 Etching over drypoint image: 11 × 14.8 cm (4 5/16 × 5 13/16 in.) Gift of Eric A. Greenleaf in memory of Ellen and William Greenleaf 1987.77.1
For sale in Amazon: Villon,Jacques. L'EGLISE DE BEAUGENCY. G/P 448. 4 3/8 x 6 1/4 inches; 110 x 158 mm. Fourth state of four. Edition of 50,inscribed "4 etat" and signed in pencil. A very good impression in excellent condition. Product information ASIN B00DP4BGF6

No. : 694
Ginestet-Pouillon : Not illustrated in Ginestet-Pouillon
Title: L'abside de L'eglise de Beaugency /L'hotel Beaugency / L'autel – (1st state)
Medium: Etching and drypoint
Date: 1939
Printer: Atelier Georges Leblanc
Plate size: 23,1 x 15,9 cm
Sheet: 38.2 x 27.9 cm
Print run: 50 proofs of the final state



No. : 695
Ginestet-Pouillon : E. 449
Title: L'abside de L'eglise de Beaugency /L'hotel Beaugency / L'autel – (Final state)
Medium: Etching and drypoint
Date: 1939
Printer: Atelier Georges Leblanc
Plate size: 23,1 x 15,9 cm
Sheet: 38.2 x 27.9 cm



Print run: 50 proofs of the final state
Museum of Modern Art, New York Apse of the Church at Beaugency (L'Abside de l'église de Beaugency) 1939 Etching plate 22.9 x 16.1 cm); sheet 38.2 x 27.9 cm) Edition 50 Credit In memory of Ludwig Charell, Gift of Mrs. Joseph G. Mayer and Miss. Grace M. Mayer Object number 839.1956
Auction: Ader: ESTAMPES ANCIENNES ET MODERNES - 2e Vacation. Vente sur 2 jours : Mercredi 8 et jeudi 9 juillet 2020. Lot n° 357
Result with feesResult : 768EUR
Abside de l'église de Beaugency. 1939. Pointe sèche et eau-forte. 158 x 228. Exceptionnelle réunion de 5 épreuves de décomposition des états, du 1er au 5e (sur 5), sur vélin, justifiées et signées au crayon. Toutes marges. Tirage définitif à 50 épreuves.

No. : 696
Ginestet-Pouillon : E. 450
Title: Les trois ordres (Final state)
Medium: Etching
Date: 1939
Printer: Atelier Georges Leblanc
Plate size: 28.3 x 18.8 cm
Sheet: 40,4 x 26,4 cm
Print run: 50 proofs of the final state
Museums:
Museum of Modern Art, New York The Three Orders (Les Trois ordres)1939 Etching plate: 28.3 x 18.7 cm); sheet: 41.3 x 28.9 cm) Edition 50 Credit Larry Aldrich Fund Object number 462.1954
Fine Arts Museums of San Francisco: Les trois ordres (The three orders: The Castle, the Church, the Country)1939 Etching 28 x 18.7 cm (image)Department:Achenbach FoundationAccession Number:1971.28.40 Acquisition Date:1971-01-12 Credit Line:Bruno and Sadie Adriani Collection
Rijks Museum: Les trois ordres (original title on object) Object number RP-P-1997-264 Edition38/50 Ginestet&Pouillon 450-6(6) collector's mark: Lugt 2228 etching / drypoint
283 mm × width 186 mm Credit lineGift of Mr and Mrs Van der Vossen-Delbrück, AmsterdamAcquisition gift 1997
Musée national des beaux-arts du Québec: Les Trois Ordres 1939 Eau-forte et pointe sèche, 27/50 40,4 x 26,4 cm (papier); 28,4 x 18,9 cm (image) Numéro d'inventaire 1991.146 Don de Charles S.N. Parent



Complement to etching No. 696 E. 450 (No. 168 in Miguel Orozco's *The paintings of Jacques Villon*)



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. : 697
Ginestet-Pouillon : E. 451
Title: Quartier de bœuf
Medium: Burin
Date: 1941
Printer: Atelier Georges Leblanc
Plate size: 20,8 x 13,4 cm
Sheet: 38 x 28 cm
Print run: 45 proofs
Auction: **Millon**: - Vente Online - Bijoux, Argenterie, Tableaux, Mobilier & Objets D'art Lot n° 223 200 - 300 EUR Quartier de bœuf Burin et pointe sèche. Signé en bas à droite et numéroté 39/45 en bas à gauche. A vue : 25 x 16.5 cm





No. : 698
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Quartier de bœuf (darker version)
Medium: Burin
Date: 1941
Printer: Atelier Georges Leblanc
Plate size: 20,8 x 13,4 cm
Sheet: 38 x 28 cm
Print run: 45 proofs
Auction: **Paris Enchères - Collin du Bocage**: ARTS DU XXE SIÈCLE Lot n° 30 150 - 250 EUR Le quartier de bœuf. Eau forte Contresigné au crayon en bas à droite et justifié 41/45. 38 x 28 cm

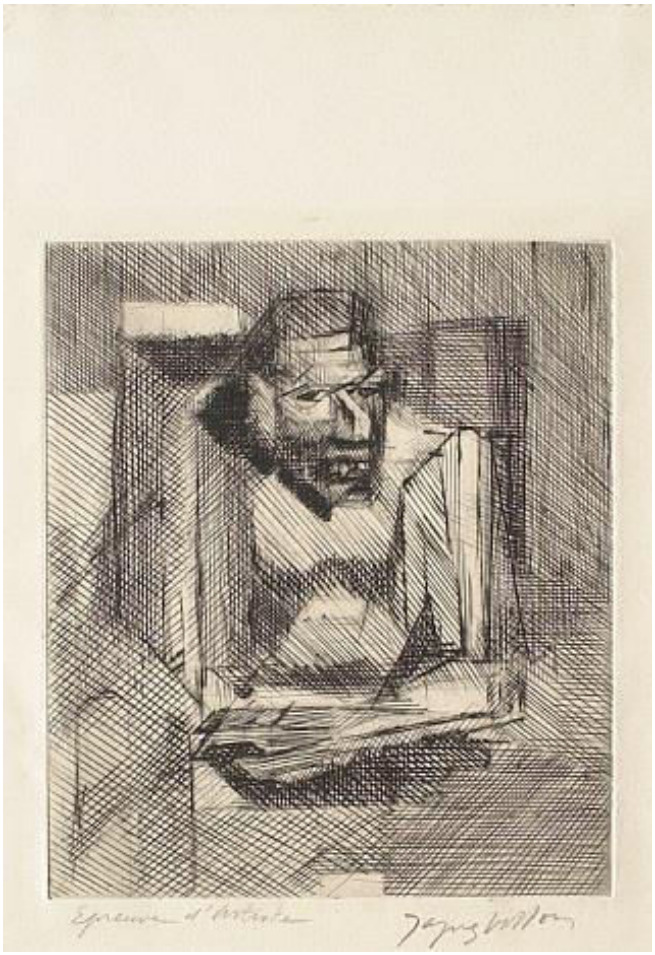
No. : 699
Ginestet-Pouillon : E. 452
Title: Catherine
Medium: Etching with burin
Date: 1941
Printer: Atelier Georges Leblanc
Plate size: 8,1 x 6,3 cm
Print run: 35 proofs



Complement to etching No. 700 E. 454 (No. 446 in Miguel Orozco's *The paintings of Jacques Villon*)



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



No. : 700
Ginestet-Pouillon : E. 454
Title: Caliban
Medium: Etching with burin
Date: 1941
Printer: Atelier Georges Leblanc
Plate size: 20,5 x 17,3 cm
Sheet: 37.6 x 27.7 cm
Print run: 10 artist proofs and 40 trade proofs
Museums:
Museum of Modern Art, New York Caliban 1941 Drypoint plate: 20.4 x 17.3 cm); sheet: 37.6 x 27.7 cm) Edition 40 Credit Purchase Object number 170.1949
The Clark Art Institute, Williamstown, MA: Caliban 1941 Drypoint on wove paper image: 8 1/16 x 6 7/8 in. (20.5 x 17.5 cm) plate: 8 1/16 x 6 7/8 in. (20.5 x 17.5 cm) sheet: 15 1/16 x 11 in. (38.2 x 28 cm) Object Number 1988.202 Acquired by the Clark, 1988
Smart Museum of Art | The University of Chicago: Caliban 1941 Drypoint on wove paper Plate: 20.5 x 17.3 cm CREDIT LINE The R. Branson Frevert Memorial Collection OBJECT NUMBER1971.4
Auction:Artcurial: Sale Gérard Oury Collection - Part 2 - 21 april 2009. Sale 1672 /Lot 175 CALIBAN, 1941-1942 Burin en noir, signé et justifié "épreuve d'artiste 4/10" à l'encre 28, 50 x 25 cm (à vue) – encadré Provenance : Collection Gérard Oury Par descendance à l'actuel propriétaire Estimation 150 - 200 € Sold 191 €

No. : 701
Ginestet-Pouillon : E. 455
Title: Jeune Femme
Medium: Etching with burin
Date: 1941–1942
Printer: Atelier Georges Leblanc
Plate size: 28,3 x 20,8 cm
Print run: Some trial proofs and 40 trade proofs





No. : 702
Ginestet-Pouillon : E. 456
Title: Jeune Fille
Medium: Etching with burin
Date: 1941–1942
Printer: Atelier Georges Leblanc
Plate size: 28,3 x 20,8 cm
Print run: Some trial proofs and 40 trade proofs
Auction: Ader: Estampes Anciennes Et Modernes - 2ème Partie vendredi 20 mai 2016 14:00 Salle des ventes Favart, 3, rue Favart 75002 Paris. Lot n° 581 200 - 300 EUR Résultats sans fraisRésultat : 600EUR Jeune fille. 1942. Burin. 208 x 284. Ginestet et Pouillon 456. Parfaite épreuve sur vélin, numérotée et signée au crayon puis titrée en pied « Une femme ». Toutes marges. Tirage à 40 épreuves.

Complement to etching No. 705 E. 457 (No. 206 in Miguel Orozco's *The paintings of Jacques Villon*)



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. : 703
Ginestet-Pouillon : E. 457
Title: Le potager aux citrouilles (1st state)
Medium: Etching
Date: 1942
Printer: Atelier Georges Leblanc
Plate size: 28,4 x 37,5 cm
Sheet: 51 x 40 cm
Print run: Some proofs of first and second states and 108 trade proofs for *Les Peintres Graveurs*



No. : 704
Ginestet-Pouillon : E. 457
Title: Le potager aux citrouilles (2nd state)
Medium: Etching
Date: 1942
Printer: Atelier Georges Leblanc
Plate size: 28,4 x 37,5 cm
Sheet: 51 x 40 cm
Print run: Some proofs of first and second states and 108 trade proofs for *Les Peintres Graveurs*



No. : 705
Ginestet-Pouillon : E. 457
Title: Le potager aux citrouilles (Final state)
Medium: Etching
Date: 1942
Printer: Atelier Georges Leblanc
Plate size: 28,4 x 37,5 cm
Sheet: 51 x 40 cm
Print run: Some proofs of first and second states and 108 trade proofs for *Les Peintres Graveurs*
For Sale 2022 at Michel Fillion
(https://www.michelfillion.com/detail.php?titre=Le%20potager%20aux%20citrouilles)
Le Potager Aux Citrouilles Eau-forte originale sur Arches, 1942, signée et numérotée d'un tirage à 108 exemplaires. Dim. du papier : 51 X 40 cm Dim. du cuivre : 37 X 28 cm
Réf. Cat. Ginestet E457. Traces de manipulations mais état satisfaisant.

No. : 706
Ginestet-Pouillon : E. 458
Title: Travaux des champs
Medium: Etching
Date: 1942
Printer: Atelier Georges Leblanc
Plate size: 19,8 x 27,4 cm
Print run: Some trial proofs in 1942 and a second printing in 1960 La Guilde de la Gravure (XII signed proofs)

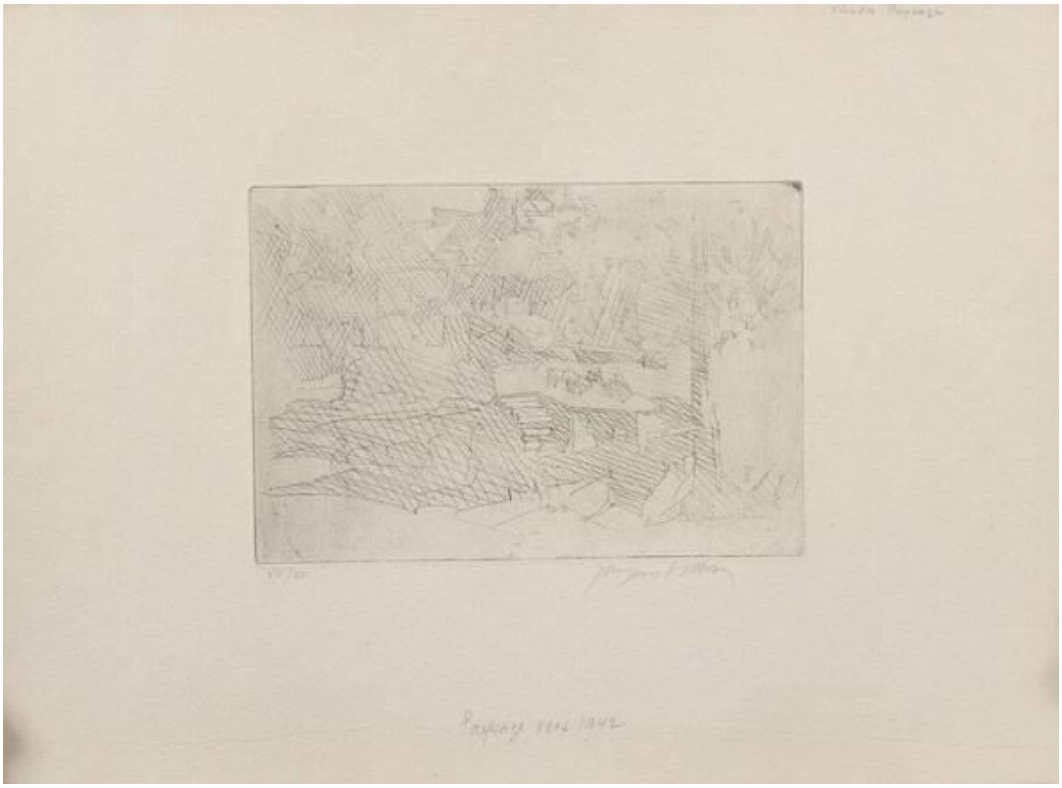


for

No. : 707
Ginestet-Pouillon : E. 459
Title: La maison Frigault à Chartres-sur Cher
Medium: Etching
Date: 1942
Printer: Atelier Georges Leblanc
Plate size: 13,2 x 15,8 cm
Print run: Some trial proofs only



No. : 708
Ginestet-Pouillon : E. 460
Title: Le tank abandoné
Medium: Etching
Date: 1942
Printer: Atelier Georges Leblanc
Plate size: 18,8 x 27,5 cm
Print run: Some trial proofs in 1942 and a second printing in 1960 for La Guilde de la Gravure (XII signed proofs). Further printing in 1970 of 60 proofs
Auction: **Lot art**: Jacques VILLON (1875-1963), "Le Tank abandonné, 1942". Etching, signed in margin and justified on



12 copies. 19 x 27 cm from the plate. Etching, Large margins. Slightly browned in the margins. Bibliography for a similar ex.: Catalogue de la galerie La Gravure, n° 11 (repr.) ; Catalogue raisonné estampes et illustrations, n° E460 p. 317. Date21 Jun 2020 Catalogue Modern Paintings and Engravings, Ancient Paintings, Jewelry and Silverware, Furniture and Works of Art, Asian Art

No. : 709
Ginestet-Pouillon : E. 461
Title: Le Canal à Chatres-sur-Cher
Medium: Etching
Date: 1942
Printer: Atelier Georges Leblanc
Plate size: 26,5 x 8,5 cm
Print run: Some trial proofs





No. : 710
Ginestet-Pouillon : E. 462
Title: Le ruisseau sous bois
Medium: Etching
Date: 1942
Printer: Atelier Georges Leblanc
Plate size: 21,9 x 8,5 cm
Print run: 40 proofs



No. : 711
Ginestet-Pouillon : E. 472
Title: Portrait G.
Medium: Etching
Date: 1943
Printer: Atelier Georges Leblanc
Plate size: 27,8 x 21,8 cm
Print run: Some trial proofs



No. : 712
Ginestet-Pouillon : E. 473
Title: Intérieur
Medium: Etching
Date: 1943
Printer: Atelier Georges Leblanc
Plate size: 26,7 x 21,7 cm
Sheet: 45.1 x 33.2 cm
Print run: Some trial proofs in bistre and 40 trade proofs in black
Museum of Modern Art, New York Interior (Intérieur) 1943 Etching plate: 26.5 x 21.7 cm); sheet: 45.1 x 33.2 cm) Edition 40 Credit Gift of Curt Valentin Object number 543.1951
Auctions:
Ader: Estampes Anciennes et Modernes chez Ader. Salle des Ventes Favart - 3, rue Favart 75009 Paris 25 mai 2018 Lot 612 Intérieur. 1943. Eau-forte. 215 x 265. Ginestet et Pouillon 473. Parfaite épreuve sur vélin blanc, l'une des 10 annotées « épreuve d'artiste », numérotée et signée au crayon. Toutes marges. Tirage définitif à 40 épreuves.
Rieunier-Bailly-Pommery: Dessins, Tableaux anciens, modernes, Bijoux, Mobilier & Objets d'art, ... chez Rieunier-Bailly-Pommery. Drouot Richelieu, salles 1 et 7 - 9, rue Drouot 75009 - Paris 24 mars 1999 Lot 52 Jacques VILLON (1875-1963). INTÉRIEUR. Dessin à la plume, signé deux fois à mi-hauteur à droite et traces de signature en bas à droite.30 x 23 cm J. 5.000/6.000



No. : 713
Ginestet-Pouillon : E. 474
Title: Croquis sur le bords de la Seine
Medium: Etching
Date: 1943
Printer: Atelier Georges Leblanc
Plate size: 14 x 14,3 cm
Print run: Some trial proofs

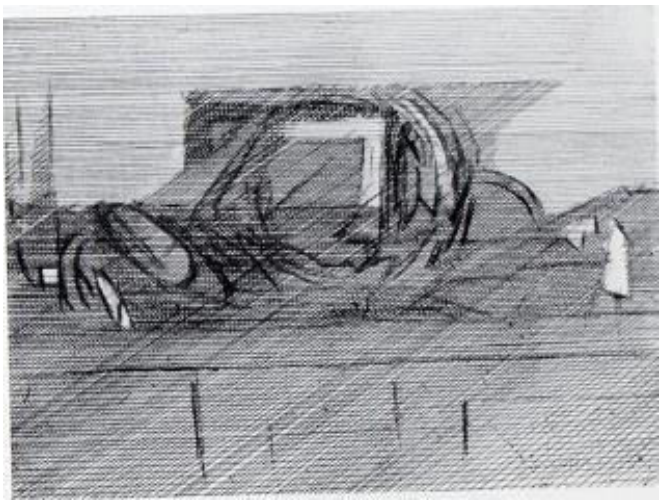
No. : 714
Ginestet-Pouillon : E. 475
Title: Une Grand-mère
Medium: Etching
Date: 1943
Printer: Atelier Georges Leblanc
Plate size: 24 x 17,8 cm
Sheet: 37.8 x 24.1 cm
Print run: 45 proofs
Museum of Modern Art, New York A Grandmother (Une Grand-mère) 1943 Drypoint and etching plate: 24 x 17.8 cm); sheet: 37.8 x 24.1 cm) Edition 45 Credit Purchase Object number 258.1951
Auctions:
Rossini: Modern Paintings and Sculptures at Rossini. Salle Rossini - 7, rue Rossini - 75009 Paris 29 October 2012 Lot 32b Une grand-mère, 1943 burin, signé et daté en bas à gauche dans la planche, signé en bas à droite, feuille : 38,5 x 28 cm ; planche : 24 x 18 cm. Literature: C. de Ginestet et C. Pouillon, Éditions Arts et Métiers Graphiques, 1979, un sujet similaire est reproduit p. 323 et décrit p. 322, sous le n° E475. A et P n° 341.
Stair, Hudson, NY: Prints from the Collection of Lois B. Torf by Stair Live Dec 1, 2021. Lot 30 Une Grand-mère; and Tete de fillette Two drypoints in black on laid and wove paper, both signed in pencil, numbered 31/45 and 8/50.9 3/8 x 7 in. (plate), 18 x 15 in. (frame), 10 5/8 x 8 1/8 in. (plate), 18 1/2 x 14 1/2 in. (frame). Literature: Ginestat et Pouillon E475 and E324. Both with margins. Grand-mère with pale staining. Fillette with scattered foxing. Not examined out of frame.Not withstanding this report or any discussion concerning condition of a lot, all lots are offered and sold "as is" in accordance with our conditions of sale. Estimate:$600 - $900 Lot sold $600



No. : 715
Ginestet-Pouillon : E. 476
Title: Frontispice pour 'Les mystères de Paris'
Medium: Drypoint
Date: 1944
Printer: Atelier Georges Leblanc
Plate size: 23,9 x 17 cm
Print run: Some trial proofs; 210 proofs for the book
Auctions:
Swann: Art, Press & Illustrated Books Nov 24, 2015 - Sale 2400 Lot Les Mystères de Paris.VILLON, JACQUES; and André Frenaud. Unsold Estimate: $ 600 - $ 900



VILLON, JACQUES; and André Frenaud. Les Mystères de Paris. Preface by Paul Eluard. 2 drypoint etching frontispieces by Villon, one of which is numbered 7/10 and signed in pencil by villon, lower margin, 237x180mm; 9 3/8x7 1/8 inches, narrow margins. 8vo, 1/2 black morocco over blue paper-covered boards, lettered in gilt along spine, by Daniel Henri Mercher. number 7 on vélin d'arches from an edition of only 10, inscribed and signed by frenaud with a manuscript poem "Printemps" dated 5 May 1942 (the inscription dated 8 July 1945), on half-title. From a total edition of 210. (Paris): Éditions de Seuil, (1943)



No. : 716
Ginestet-Pouillon : E. 477
Title: Trophée au cor de Chasse (2nd state)
Medium: Etching and drypoint
Date: 1943-1944
Printer: Atelier Georges Leblanc
Plate size: 17,8 x 24 cm
Print run: Some trial proofs of frist state; 45 signed proofs. In 1960 60 unsigned proofs for Le Guilde de la Gravure

No. : 717
Ginestet-Pouillon : E. 477
Title: Trophée au cor de Chasse (final state)
Medium: Etching and drypoint
Date: 1943-1944
Printer: Atelier Georges Leblanc
Plate size: 17,8 x 24 cm
Print run: Some trial proofs of frist state; 45 signed proofs. In 1960 60 unsigned proofs for Le Guilde de la Gravure
Auctions:
Blanchet: Ancient and Modern Prints, Drawings, Watercolors and Modern Paintings at Blanchet & Associés. Drouot Richelieu - Salle 9 - 9, rue Drouot - 75009 Paris 25 September 2007 Lot 167 Jacques VILLON (1875-1963). "Trophée au cor de chasse". Eau forte et pointe sèche, 1943 (Ginestet et Pouillon n° E 477).
Très belle épreuve sur vélin, signée et numérotée; toutes marges.

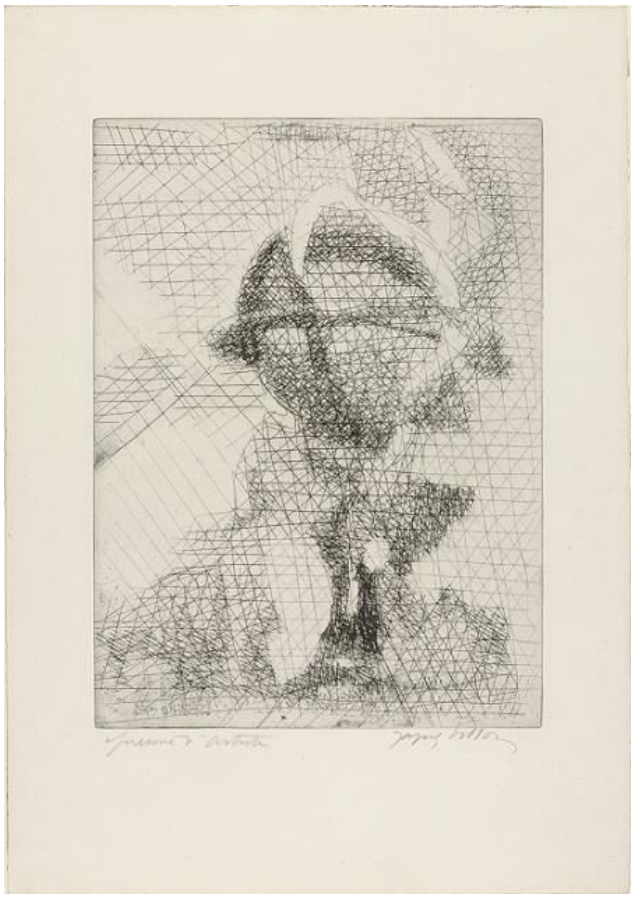


Christophe Morel: Dessins et tableaux modernes at Drouot Richelieu - Salle 6, 9, rue drouot - 75009 Paris. Vendredi 21 octobre 2016. Lot 2. Trophée au cor de chasse. 1943-44.Deux exemplaires (Ginestet et Pouillon E 477) Eau-forte et pointe sèche. Épreuves de l'état définitif d'un tirage ultérieur par la Guilde de la Gravure en 1968 avec le cachet sec de l'éditeur, le cachet de la signature L'une est numérotée 14/60, l'autre annotée « épreuve d'artiste » 17,5 x 23,7 cm Infimes traces de plis ondulés, bonnes marges. Provenance : - Collection particulière, France 200/400 €



No. : 718
Ginestet-Pouillon : E. 478
Title: Phedre et Hippolyte
Medium: Etching
Date: 1943-1944
Printer: Atelier Georges Leblanc
Plate size: 23,9 x 17,9 cm
Print run: 35 proofs

No.: 719
Ginestet-Pouillon : E. 479
Title: Globe Céleste, le ciel
Medium: Etching
Date: 1944
Printer: Atelier Georges Leblanc
Plate size: 28 x 20,8 cm
Sheet: 41.2 x 28.9 cm
Print run: 45 proofs



Museum of Modern Art, New York Globe (Globe céleste, le ciel) 1944 Etching plate: 28.4 x 20.8 cm); sheet: 41.2 x 28.9 cm) Edition proof before the edition of 45 Credit Purchase Object number 259.1951
Museum of Fine Arts, Boston: Globe Celeste, Le Ciel 1944 Etching Credit Line Sophie M. Friedman Fund Accession Number 64.58 Catalogue Raisonné Auberty and Pérussaux 347 Trial proof
Musée national des beaux-arts du Québec: Globe céleste, le ciel 1944Eau-forte, 21/45
41,7 x 31,2 cm (papier); 28,2 x 20,9 cm (image)Numéro d'inventaire1987.352 Don de Charles S.N. Parent
Musées d'art et d'histoire de Genève: Globe céleste 1944cuvette: 280 x 208 mm feuille: 445 x 307 mm Eau-forte MAH Musée d'art et d'histoire, Ville de Genève. Achat, 1962 Numéro D'inventaire Est 1330
Auctions: Swann: 19th & 20th Century Prints & Drawings. Sep 19, 2002 - Sale 1942 Lot 812 JACQUES VILLON Two prints.JACQUES VILLON Two prints. Unsold Estimate: $ 1,500 - $ 2,500 Globe Céleste, Le Ciel, etching, circa 1944. 280x208 mm; 11x8 5/8 inches,

full margins. Signed and numbered 18/45 in pencil, lower margin * La Lutte, color lithograph, 1957. 515x440 mm; 20 1/4x17 1/4 inches, full margins. Signed and numbered 132/250 in pencil, lower margin. Printed by Mourlot, Paris. Both very good impressions. Ginestet/Pouillon 479 and A97.
Leclere: Estampes Anciennes et Modernes chez Leclere - Maison de Ventes. Drouot Richelieu - Salle 2 - 9, rue Drouot 75009 Paris 01 avril 2016 Lot 218 Globe céleste, le ciel. 1944. Eau-forte. 282 x 206 mm (c. de pl.) ; 445 x 309 mm (feuille). Ginest-Pouillon n° E. 479. Belle épreuve sur vélin, signée et numérotée à la mine de plomb. Légère marque d'oxydation à l'ouverture d'un ancien montage. Toutes marges. Tirage à 95 épreuves. On joint : Minne étendue sur le dos près d'un poêle ; Minne et les chats buvant. c. 1910. Réunion de 2 eaux-fortes et aquatintes. Respectivement : 170 x 250 mm et 250 x 170 mm (c. de pl.) ; 320 x 233 mm et 320 x 233 (feuilles). Ginest-Pouillon n° E. 199 et E. 191. Bonnes épreuves sur japon, signées, titrées et numérotées à la mine de plomb. Quelques marques d'adhésif sur les bords des feuillets. Bonnes marges. Tirage à 30 épreuves. On joint encore : Le tank abandonné. Eau-forte. 188 x 278 mm (c. de pl.) ; 284 x 377 mm (feuille). Ginestet-Pouillon n° E. 460. Bonne épreuve sur vélin Rives, du tirage exécuté pour la Guilde de la Gravure (1970). Léger empoussiérage et traces de plis sur les bords du feuillet. Tirage à 60 épreuves. Ens. 4 pl.
Ader: Estampes Anciennes Et Modernes - 2ème Partie vendredi 20 mai Salle des ventes Favart, 3, rue Favart 75002 Paris Lot n° 583 150 - 180 EURRésultats sans fraisRésultat : 180EUR Globe céleste, le ciel. 1944. Eau-forte. 205 x 282. Ginestet et Pouillon 479. Très belle épreuve sur vergé ancien azuré, annotée « épreuve d'artiste » et signée au crayon. Toutes marges. Tirage définitif à 45 épreuves.



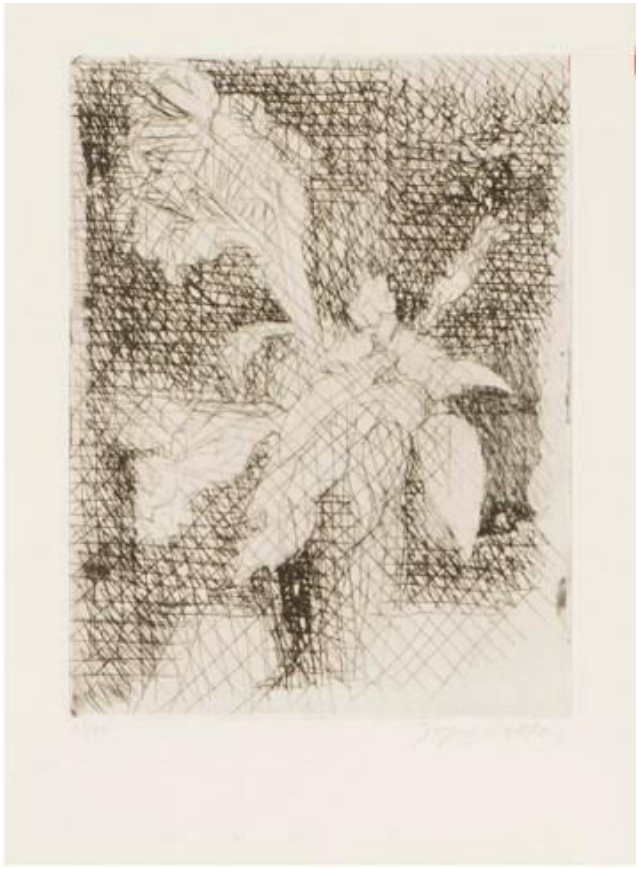
No.: 720
Ginestet-Pouillon : E. 491
Title: Le ciel et la terre / Don Quichotte et Sancho Pança (1st state)
Medium: Etching
Date: 1945
Printer: Atelier Georges Leblanc
Plate size: 22,7 x 16,4 cm
Sheet: 32.8 x 24.7 cm
Print run: Some proofs of the first state, unknown number of proofs of the final state printed for the revue *La Table Ronde*

No.: 721
Ginestet-Pouillon : E. 491
Title: Le ciel et la terre / Don Quichotte et Sancho Pança (final state)
Medium: Etching
Date: 1945
Printer: Atelier Georges Leblanc
Plate size: 22,7 x 16,4 cm
Sheet: 32.8 x 24.7 cm
Print run: Some proofs of the first state, unknown number of proofs of the final state printed for the revue *La Table Ronde*



Museums:
Museum of Modern Art, New York The Sky and the Earth (Le Ciel et la terre) 1945 Etching plate: 22.7 x 16.5 cm); sheet: 32.8 x 24.7 cm)CreditGift of James LordObject number 544.1953
Detroit Institute of Arts Museum: Le ciel et la terre, 1945. Don Quichotte et Sancho Panca (alternate title) The Sky and Earth Plate: 22.5 × 16.5 cm Sheet: 30.8 × 24.1 cm Credit Line Gift of John S. Newberry Accession Number 59.81 Provenance: John S. Newberry; 1959-present, gift to the Detroit Institute of Arts (Detroit, Michigan, USA)
Auction: Sadde : Lithographs and Ceramics. Sale exclusively on internet. at Sadde – Dijon. Vente online 21000 Dijon 26 October 2017. Lot 198 Don Quichotte et Sancho Pança (Ou le Ciel et la Terre).Eau-forte sur Vélin. Signée dans la planche. 160 exemplaires 28 x 21 cm

No.: 722
Ginestet-Pouillon : E. 480
Title: Fleurs
Medium: Etching
Date: 1944
Printer: Atelier Georges Leblanc
Plate size: 23,9 x 17,9 cm
Print run: 40 proofs
Auction: **Ader**: Estampes Anciennes & Modernes - 2nd Vacation - Lots 381 À 774
vendredi 25 mai 2018 Salle des ventes Favart, 3, rue Favart 75002 Paris Lot n° 613
200 - 300 EURRésultats avec fraisRésultat : 350 EUR Fleurs. 1943-1944. Eau-forte. 177 x 237. Ginestet et Pouillon 480. Parfaite épreuve sur vélin, numérotée et signée au crayon. Toutes marges. Tirage à 40 épreuves.



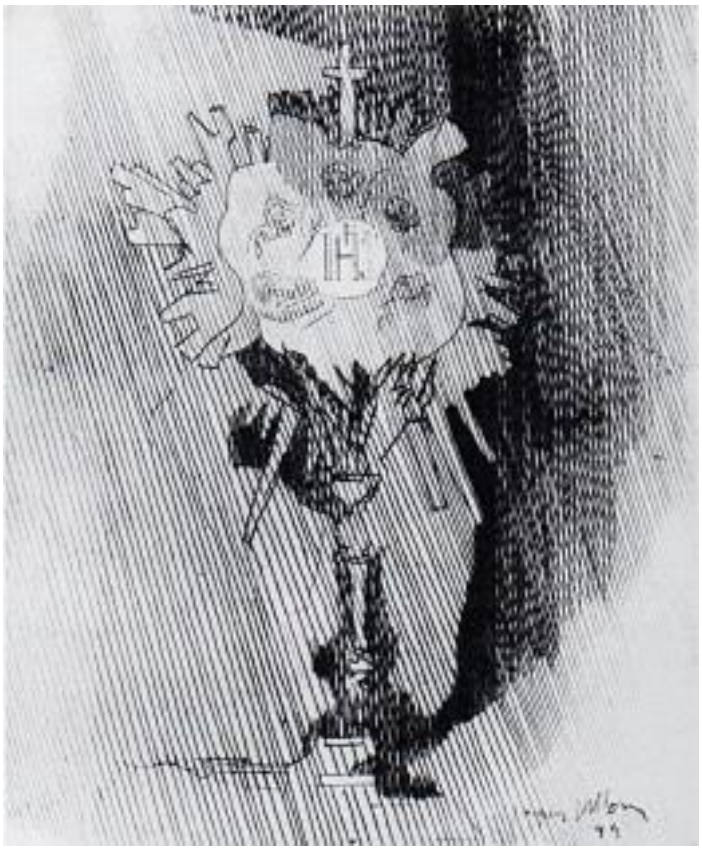
No.: 723
Ginestet-Pouillon : E. 481
Title: Fonts baptismaux (1st state)
Medium: Etching and drypoint
Date: 1944
Printer: Atelier Georges Leblanc
Plate size: 18 x 13,2 cm
Print run: A few proofs of the first and 2nd states





No.: 724
Ginestet-Pouillon : E. 481
Title: Fonts baptismaux (final state)
Medium: Etching and drypoint
Date: 1944
Printer: Atelier Georges Leblanc
Plate size: 18 x 13,2 cm
Print run: A few proofs of the first and 2nd states

No.: 725
Ginestet-Pouillon : E. 482
Title: L'ostensoir
Medium: Etching
Date: 1944
Printer: Atelier Georges Leblanc
Plate size: 32,2 x 26,6 cm
Print run: A few trial proofs for Cantique Spririuel





No.: 726
Ginestet-Pouillon : E. 483
Title: Le vase sacré
Medium: Etching
Date: 1944
Printer: Atelier Georges Leblanc
Plate size: 28,5 x 20,6 cm
Print run: 10 proofs

No.: 727
Ginestet-Pouillon : E. 484
Title: Portrait de Racine (Cantique Spirituel)
Medium: Etching
Date: 1944
Printer: Atelier Georges Leblanc
Plate size: 32,2 x 26,6 cm
Sheet: 42.9 x 32.4 cm
Print run: 225 proofs for the book *Cantique Spirituel*, the first five comprising a suite of the etchings on Japan paper
Museums:
Art Institute of Chicago: Spiritual Song (Cantique Spirituel) 1945 written by Jean Racine (French, 1639-1699) published by Raoul Mortier (French, 20th century) Book with five etchings and letterpress in black on ivory wove paper Dimensions
435 × 340 × 10 mm Credit Line: Gift of Dorothy Braude Edinburg in memory of Bessie Kisloff Braude, Esq. Reference Number 2014.569



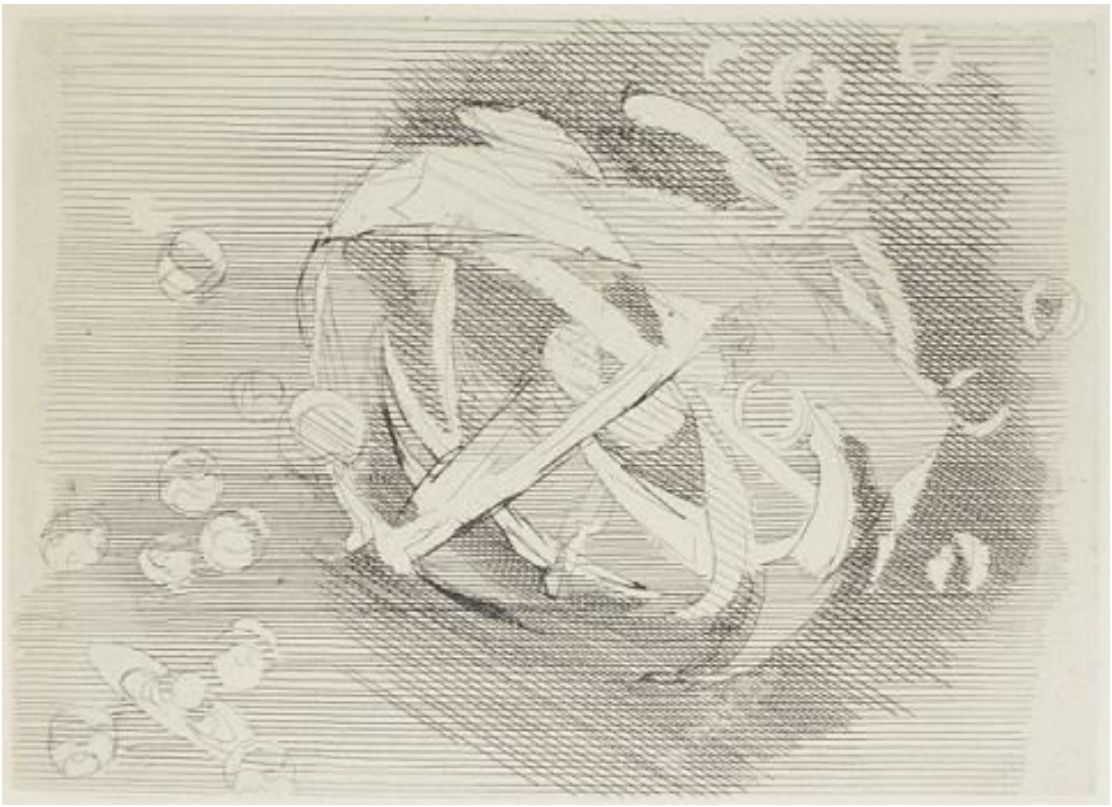
Hammer Museum, Los Angeles, CA: Portrait of Racine , 1945 From Cantique Spirituel
Etching on Velin d'Arches paper Plate: 12 9/16 x 9 7/8 in. (31.9 x 25.1 cm) Sheet: 16 7/8 x 12 3/4 in. (42.9 x 32.4 cm) Credit Line: Collection UCLA Grunwald Center for the Graphic Arts, Hammer Museum. Gift of Mr. and Mrs. Fred Grunwald. Accession No.1956.2.155A Edition 18/225 Cat. Raisonne: Auberty-Perussaux.349-353; Ginestet.484
Musée national des beaux-arts du Québec: livre d'artiste «Cantique spirituel» 1945 Eau-forte, 157/225 42,8 x 32,8 cm (papier); 17,5 x 13 cm (coup de planche); 17 x 12,5 cm (image) Numéro d'inventaire1987.379.09 Don de Charles S.N. Parent
Auctions: Sotheby's Livres et Manuscrits / Lot 115 Villon, Jacques -- Jean Racine Estimate 3,000 - 5,000 EUR Sold 10,000 EUR Cantique spirituel. Paris, Imprimerie Union pour Raoul Mortier, 1945. Ink, leather and paper Spectaculaire reliure de Germaine de Coster et Hélène Dumas.In-folio (428 x 322 mm). Box et maroquin gris perle, décor irradiant figurant des astres en mouvement, mosaïqués de 27 couleurs et rehaussés de filets dorés, doublure et gardes de daim gris et amarante, chemise et étui bordé (Germaine de Coster, Hélène Dumas, A. Jeanne dor., 1963). 4 eaux-fortes originales de Jacques Villon dont un frontispice, 2 hors-textes et 2 vignettes ; le frontispice est signé à la mine de plomb. Un des 225 exemplaires sur vélin d'Arches (n° 115), signé par Jacques Villon et Germaine de Coster. Exemplaire enrichi

du dessin original du frontispice (portrait de Jean Racine), à l'encre de Chine sur papier calque (290 x 245 mm), signé. Expositions : "La reliure originale française", Museum of ontemporary Craft, New-York (1964). -- Grand Palais, Paris (1964). -- "24 reliures sur les livres illustrés par J. Villon", Librairie A. Blaizot (1964). -- "La reliure originale", bibliothèque nationale (1965). -- Exposition universelle, Ascona (1968). Références : Germaine de Coster, Hélène Dumas : reliures, 1981, n° 191 (l'une des 3 reliures réalisées pour cet ouvrage), repr. pl. XII.



No.: 728
Ginestet-Pouillon : E. 485
Title: L'ostensoir (Cantique Spirituel)
Medium: Etching
Date: 1944
Printer: Atelier Georges Leblanc
Plate size: 32,2 x 26,6 cm
Sheet: 42.9 x 32.4 cm
Print run: 225 proofs for the book *Cantique Spirituel*, the first five comprising a suite of the etchings on Japan paper
Portland Art Museum: L'ostensoir pour le Cantique Spirituel 1944 etching with engraving on Velin d'Arches paper plate: 12 11/16 in x 10 7/16 in intaglio print
Credit Line Gift of Mr. William Hund Accession Number 1999.68.3
Hammer Museum, Los Angeles, CA: The Monstrance , 1945 From Cantique Spirituel
Etching plate: 31.8 x 26 cm Sheet: 42.9 x 32.4 cm Credit Line: Collection UCLA Grunwald Center for the Graphic Arts, Hammer Museum. Gift of Mr. and Mrs. Fred Grunwald. Accession No.1956.2.155B
Hill Museum, Saint John's University Collegeville, MN: Collection Arca Artium (HMML)HMML Proj. Num. AAP0180TitleThe monstrance, from Cantique Spirituel Alternate TitleL'ostensoir pour le Cantique Spirituel 1945 Dimensions 31.75 x 25.7 cm Medium Etching with engraving on wove paper Etching with engraving depicting a monstrance surrounded by faint angelic figures. One of five etchings from: Jean Racine. Cantique Spirituel (Paris: Mortier, 1945). From an edition of 225. Provenance Collection of Frank Kacmarcik
No.: 729

Ginestet-Pouillon : E. 486 (See also App. 26)
Title: Le cosmos (Cantique Spirituel)
Medium: Etching
Date: 1944
Printer: Atelier Georges Leblanc
Plate size: 17,1 x 23,7 cm
Sheet: 42.9 x 32.4 cm
Print run: 225 proofs for the book *Cantique Spirituel*, the first five comprising a suite of the etchings on Japan paper
Hammer Museum, Los Angeles, CA:



Le Cosmos , 1945 From Cantique Spirituel Etching on Velin d'Arches paper Plate: 16.8 x 23.3 cm Sheet: 42.9 x 32.4 cm Credit Line: Collection UCLA Grunwald Center for the Graphic Arts, Hammer Museum. Gift of Mr. and Mrs. Fred Grunwald. Accession No. 1956.2.155C Edition 18/225

Complement to etching No. 729 App. 26 (No. 597 in Miguel Orozco's *The paintings of Jacques Villon*)
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.: 730
Ginestet-Pouillon : E. 487
Title: Christ en croix (Cantique Spirituel)
Medium: Etching
Date: 1944
Printer: Atelier Georges Leblanc
Plate size: 33,3 x 26,1 cm
Sheet: 42.9 x 32.4 cm
Print run: 225 proofs for the book *Cantique Spirituel*, the first five comprising a suite of the etchings on Japan paper
Hammer Museum, Los Angeles, CA: Christ on the Cross , 1945 From Cantique Spirituel Etching on Velin d'Arches paper Plate: 13 x 10 1/8 in. (33 x 25.7 cm) Sheet: 16 7/8 x 12 3/4 in. (42.9 x 32.4 cm) Credit Line: Collection UCLA Grunwald Center for the Graphic Arts, Hammer Museum. Gift of Mr. and Mrs. Fred Grunwald. Accession No. 1956.2.155D



No.: 731
Ginestet-Pouillon : E. 488
Title: Fonts baptismaux (Cantique Spirituel)
Medium: Etching
Date: 1944
Printer: Atelier Georges Leblanc
Plate size: 17,5 x 13 cm
Sheet: 42.9 x 32.4 cm
Print run: 225 proofs for the book *Cantique Spirituel*, the first five comprising a suite of the etchings on Japan paper
Hammer Museum, Los Angeles, CA: Baptismal Founts , 1945 From Cantique Spirituel Etching on Velin d'Arches paperPlate: 6 3/4 x 5 in. (17.1 x 12.7 cm) Sheet: 16 7/8 x 12 3/4 in. (42.9 x 32.4 cm) Credit Line: Collection UCLA Grunwald Center for the Graphic Arts, Hammer Museum. Gift of Mr. and Mrs. Fred Grunwald. Accession No.1956.2.155E



Complement to etching No. 732 E. 489
Title: Paris Libéré
Medium: Encre sur papier
Date: 1944
Centre Pompidou, Paris:
Dimensions: 12,3 x 21,5 cm
Acquisition: Don de Alexina Duchamp et Pierre Jullien, 1987
N° d'inventaire: AM 1987-441



No.: 732
Ginestet-Pouillon : E. 489
Title: Paris Libéré
Medium: Etching
Date: 1944
Printer: Atelier Georges Leblanc
Plate size: 17,5 x 24,2 cm
Sheet: 34,2 x 42 cm
Print run: Up to 45 proofs engraved for *La Jeune Gravure contemporaine*
Musée national des beaux-arts du Québec: Paris libéré 1944 Eau-forte, 3/30 34,2 x 42 cm (papier); 17,5 x 24,3 cm (image) Numéro d'inventaire 1987.353 Don de Charles S.N. Parent



Quinn's Auction Galleries: Prints: Old Masters & Modern March 16, 2016. Lot #32 Paris Libere, Etching, 1944. Price Realized 210.00 USD Sold 3/16/2016 Estimate 300.00 - 500.00 USD Etching by Jacques Villon (France, 1875-1963). Signed in plate and pencil. 6 7/8" x 9 ½", paper 13 7/8" x 17 5/8".



No.: 733
Ginestet-Pouillon : E. 490
Title: Echec à Don Quichotte (1st state)
Medium: Etching and aquatint
Date: 1945
Printer: Atelier Georges Leblanc
Plate size: 17,5 x 24,2 cm
Print run: Some proofs of the first state, 40 proofs of the final state

No.: 734



Ginestet-Pouillon : E. 490
Title: Echec à Don Quichotte (final state)
Medium: Etching and aquatint
Date: 1945
Printer: Atelier Georges Leblanc
Plate size: 17,5 x 24,2 cm
Print run: Some proofs of the first state, 40 proofs of the final state
Musée national des beaux-arts du Québec: Échec à Don Quichotte 1945 Eau-forte et aquatinte, E.A. 33,6 x 25,2 cm (papier); 27,1 x 19 cm (image) Numéro d'inventaire 1987.354 Don de Charles S.N. Parent
Auctions:
Piasa: Estampes anciennes et modernes chez Piasa, Paris 29 février 2000. Lot 187 - Jacques VILLON Echec à Don Quichotte. 1945. Eau-forte et aquatinte. 277 x 187. (De G. et P. 490). Très belle épreuve sur vélin de Rives, signée. Toutes marges. Courte déchirure de 10 mm dans la marge supérieure. Tirage définitif à 40 ex. 800
Auction: Echec à Don Quichotte, 1945. Line and surface of the plate
27,8 x 18,7 cm Signed. Sale Date Jun 20, 2014

No.: 735
Ginestet-Pouillon : E. 492
Title: Têtes de pipes
Medium: Etching
Date: 1945
Printer: Atelier Georges Leblanc
Plate size: 19,9 x 27,9 cm
Sheet: 32.8 x 24.7 cm
Print run: 108 proofs for Les Peintres-Graveurs Français
Auction: Blanchet & Associés **: Tableaux Modernes et Contemporains chez Blanchet & Associés. Drouot Richelieu - Salle 6 - 9, rue Drouot-Salle 7 - 75009 Paris 21 octobre 2011. Lot 82 Jacques VILLON (1875-1963)« Têtes de pipes » 1945.**



Eau-forte (GPE 492), signée et numérotée : 18/108.Timbre sec des Peintres Graveurs Français. 31 x 48,5 cm.

No.: 736
Ginestet-Pouillon : E. 493
Title: La Mère (1st state)
Medium: Burin
Date: 1945
Printer: Atelier Georges Leblanc
Plate size: 24 x 17,9 cm
Sheet: 38 x 28,5 cm
Print run: Some proofs of the first state in 1945, 108 proofs for Les Peintres-Graveurs Français in 1949



No.: 737
Ginestet-Pouillon : E. 493
Title: La Mère (final state)
Medium: Burin
Date: 1945
Printer: Atelier Georges Leblanc
Plate size: 24 x 17,9 cm
Sheet: 38 x 28,5 cm
Print run: Some proofs of the first state in 1945, 108 proofs for Les Peintres-Graveurs Français in 1949
For Sale 2022 at Galerie Michelle Champetier, Cannes: La Mère 1945-1949 Original engraving, signed in pencil by the artist. Drystamp of the publisher "Les eintres-Graveurs", Paris. Edition : 108 signed proofs Number : 5/108 Paper : Wove paper Illustration size : 17,9 x 24 cm Paper size (or piece size) : 28,5 x 38 cm Reference : Ginestet n° 493 Condition : Very good Price : 500 euros
https://www.mchampetier.com/Engraving-Jacques-Villon-87830-work.html



Complement to etching No. 737 E. 493 (No. 449 in Miguel Orozco's *The paintings of Jacques Villon*)



Title: ***Madame de Bernay (Madame André Mare)***
Date: 1940
Medium: China ink on paper
Dimensions: 26 x 23 cm
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 (101/4 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 €

Complement to etching No. 737 E. 493 (No. 450 in Miguel Orozco's *The paintings of Jacques Villon*)



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.: 738
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Camille Renault (2nd state)
Medium: Etching and Burin
Date: 1945
Printer: Atelier Georges Leblanc
Plate size: 40 x 31,6 cm
Sheet: 62.6 x 47.7 cm
Print run: Some proofs of the first state in 1945, 35 proofs of th second state, 40 proofs of the final state in 1947 and a further 100 proofs for La Société des Amateurs d'Art
Museums:
Museum of Modern Art, New York Camille Renault 1945 Etching plate: 40.2 x 31.6 cm); sheet: 62.6 x 47.7 cm) Edition 35 Credit Gift of Victor S. Riesenfeld Object number 382.1948
Musée national des beaux-arts du Québec: Camille Renault 1945 Eau-forte et burin, 1er état (3/10) 65,1 x 50,5 cm (papier); 40,3 x 31,6 cm (image) Numéro d'inventaire 1992.116 Don d'Antoine Blanchette



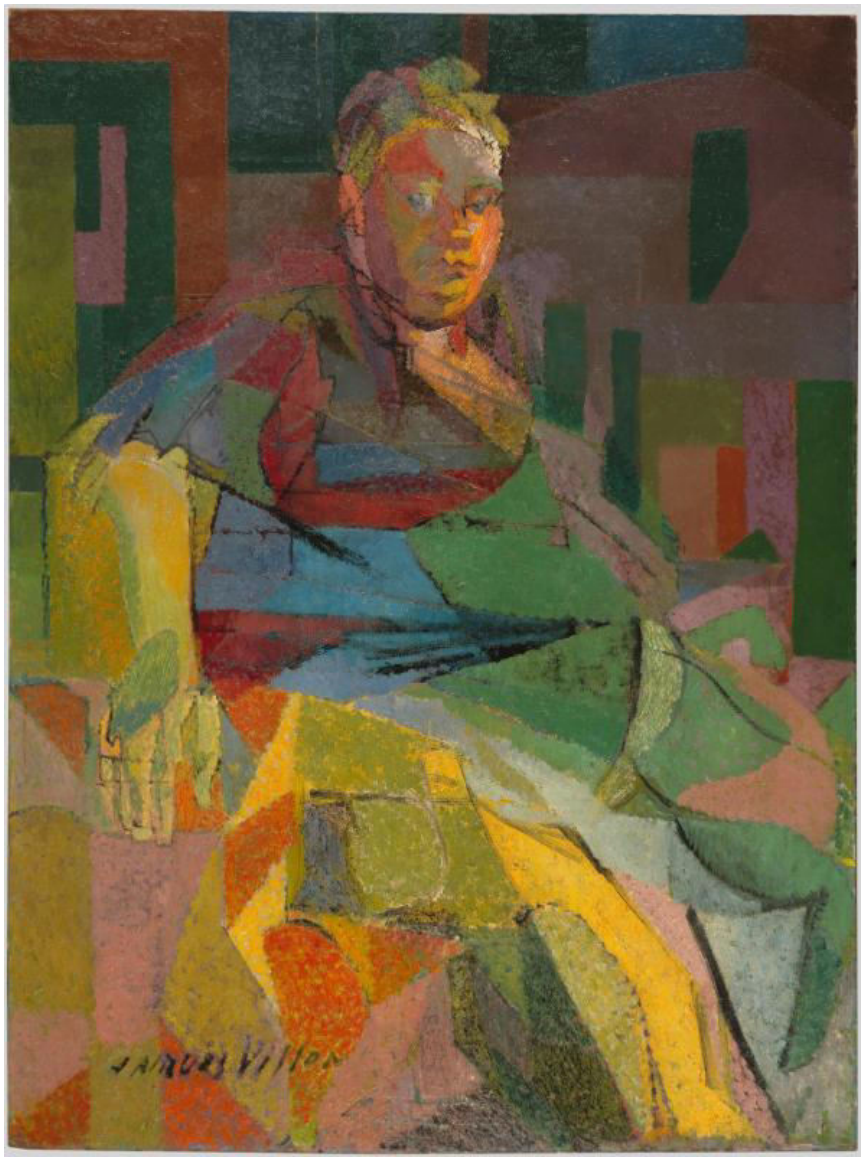
Artcurial: Spring Sale 3944 - 30 april 2019. Salle Rossini, Paris Date: 30 apr. 2019 /Lot 255
Jacques VILLON (1875- 1963) Portrait de Camille Renault Eau forte. 1/2 : "2eme état" et signée en bas à droite Dos porte une inscription: Portrait de Camille Renault
Eau forte et burin 1945, 2eme état signé. 2/2: Exemplaire non signé h: 65 w: 50,50 cm
Estimation 10 - 20 € Sold 195 €

No.: 739
Ginestet-Pouillon : E. 494
Title: Camille Renault (final state)
Medium: Etching and Burin
Date: 1945
Printer: Atelier Georges Leblanc
Plate size: 40 x 31,6 cm
Sheet: 62.6 x 47.7 cm
Print run: Some proofs of the first state in 1945, 40 proofs of the final state in 1947 and a further 100 proofs for La Société des Amateurs d'Art
Museums:
The Art Institute of Chicago: Camille Renault 1945 Etching and engraving on ivory wove paper 403 × 315 mm (plate); 600 × 455 mm (sheet) Credit Line: Gift of Frank B. Hubachek Reference Number 1958.212 Catalogues Raisonnés: Auberty & Pérussaux 358 I/III Ginestet, de, & Pouillon 494 III/III
For Sale 2022 at Galerie Michelle Champetier, Cannes: 1946-1947 Original etching and engraving, signed in pencil by the artist. Edition : 100 signed proofs Number : Not numbered Paper : BFK Rives Illustration size : 31,8 x 40 cm Paper size (or piece size) : 50,5 x 65 cm Reference : Ginestet Pouillon n° E494 Condition : Few handling creases in the lower margin, otherwise good. Price : 900 euros https://www.mchampetier.com/Etching-Jacques-Villon-62085-work.html



Complement to etching No. 739 E. 494 (No. 455 in Miguel Orozco's *The paintings of Jacques Villon*)

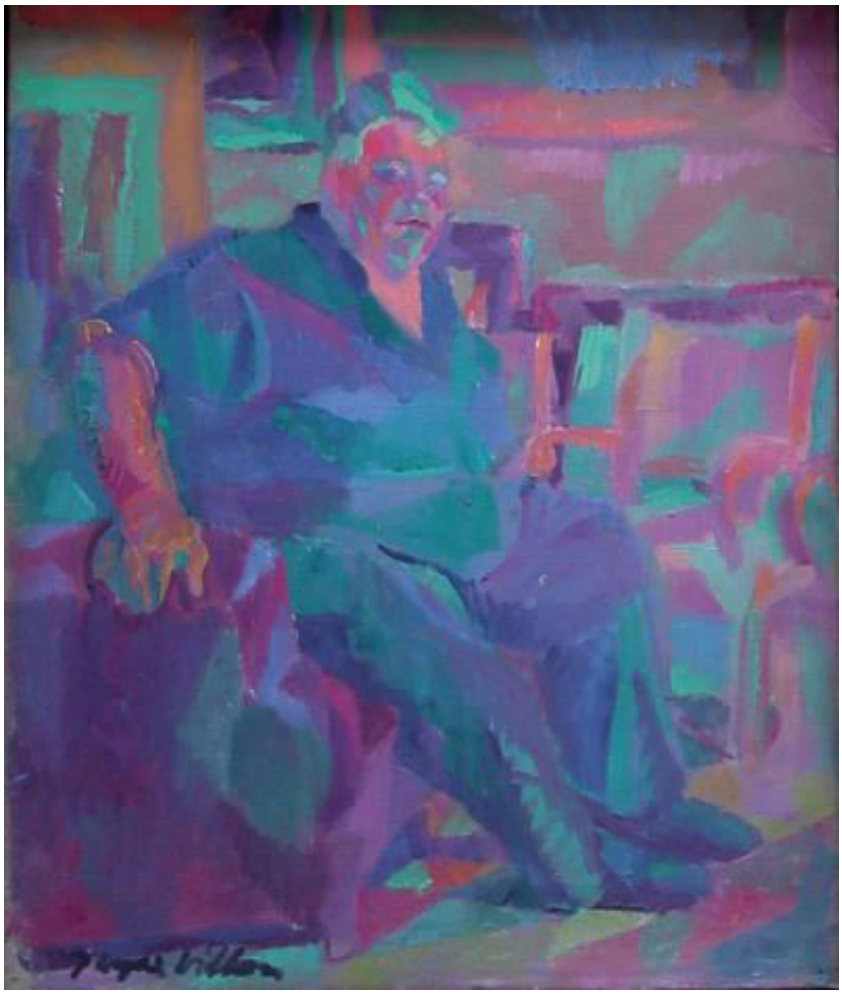
Title: ***Portrait de Camille Renault***
Date: 1944
Medium: Oil on canvas
Dimensions: 130 x 97 cm
Current owner or museum:
Musée des beaux-arts de Rouen**.**
Musée national d'Art Moderne, Centre Georges Pompidou, Paris (n° d'inventaire AM 1987-1066)
Provenance:
Dation, 1987. Dépôt du Centre Pompidou, 1987
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.



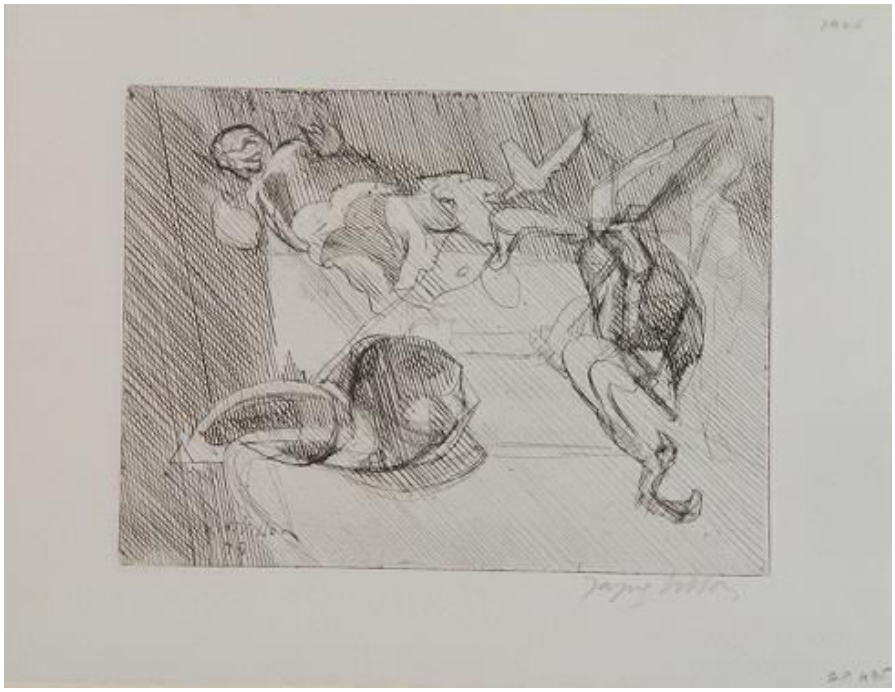


Complement to etching No. 739 E. 494 (No. 456 in Miguel Orozco's *The paintings of Jacques Villon*)

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.: 740
Ginestet-Pouillon : Not illustrated in Ginestet-Pouillon
Title: Comme il vous plairá nº 1 / Cauchemar ou rêve (1946 with engraved date)
Medium: Etching
Date: 1945
Printer: Atelier Georges Leblanc
Plate size: 17,8 x 23,9 cm
Print run: Some proofs in 1946 (with engraved date) , 20 or 25 proofs in 1950 (with engraved date)
Sold by Rachel Davis Fine Arts Cleveland, OH, US Prints & Drawings at Auction - Sale 215. June 8, 2019 Lot 120: Jacques Villon etching and drypoint Jacques Villon (French 1875-1963)- "Comme il Vous Plaira No. 1 (Cauchemar ou Reve)" (Ginestet & Pouillon E495)- etching and drypoint, 1946, signed in pencil, edition of 20 or 25 printed in 1950. 6 7/8 x 9 3/8"



No.: 741
Ginestet-Pouillon : E. 495
Title: Comme il vous plairá nº 1 / Cauchemar ou rêve (1950)
Medium: Etching
Date: 1945
Printer: Atelier Georges Leblanc
Plate size: 17,8 x 23,9 cm
Print run: Some proofs in 1946 (with engraved date) , 20 or 25 proofs in 1950 (with engraved date)
Sold By Georgetown Frame Shoppe Washington DC. Comme il vous plaira (No. 1) Artist: Jacques Villon Medium: Original etching Signed: Hand signed in pencil



Complement to etching No. 741 E. 495 (No. 101 in Miguel Orozco's *The paintings of Jacques Villon*)



Title: ***Comme vous voudrait***
Date: 1956
Medium: Oil on canvas
Dimensions:
Current owner or museum: Unknown

No.: 742
Ginestet-Pouillon : E. 496
Title: Comme il vous plairá nº 2 / rêve ou Cauchemar
Medium: Etching and drypoint
Date: 1946
Printer: Atelier Georges Leblanc
Plate size: 17,8 x 23,9 cm
Sheet: 25.2 x 32.4 cm
Print run: 25 proofs
Hammer Museum, Los Angeles, CA: ID: 1956.2.157 Title: Comme il vous Plaira No 2 (Rêve ou cauchemar) As You Like It No 2 (Dream or Nightmare) Date: 1946 Medium: Etching and drypoint Plate: 7 x 9 3/8 in. (17.8 x 23.8 cm) Sheet: 9 15/16 x 12 3/4 in. (25.2 x 32.4 cm) Collection UCLA Grunwald Center for the Graphic Arts, Hammer Museum. Gift of Mr. and Mrs. Fred Grunwald.



No.: 743
Ginestet-Pouillon : E. 497
Title: Portrait de Madame R.
Medium: Etching and drypoint
Date: 1946
Printer: Atelier Georges Leblanc
Plate size: 40,5 x 31,8 cm
Print run: 10 proofs on Japan paper and 40 on Rives paper
Auction: Ader: Ancient and Modern Paintings at Ader. Salle des Ventes Favart - 3, rue Favart 75009 Paris 25 May 2018 Lot 614 Portrait de Mme R. 1947. Eau-forte. 314 x 408. Ginestet et Pouillon 497. Très belle épreuve sur vélin, numérotée et signée au crayon. Courts plis souples aux bords du feuillet. Toutes marges. Tirage à 40 épreuves.



No.: 744
Ginestet-Pouillon : E. 498
Title: Portrait de Mademoiselle Goerg (1st state)
Medium: Etching
Date: 1946
Printer: Atelier Georges Leblanc
Plate size: 22 x 15,8 cm
Print run: A few proofs





No.: 745
Ginestet-Pouillon : E. 498
Title: Portrait de Mademoiselle Goerg (final state)
Medium: Etching
Date: 1946
Printer: Atelier Georges Leblanc
Plate size: 22 x 15,8 cm
Print run: 50 proofs

Complement to etching No. 745 E. 498 (No. 465 in Miguel Orozco's *The paintings of Jacques Villon*)
Title: ***Portrait de Claude-Lise Goerg***
Date: 1947
Medium: oil on canvas
Dimensions: 81 x 60 cm



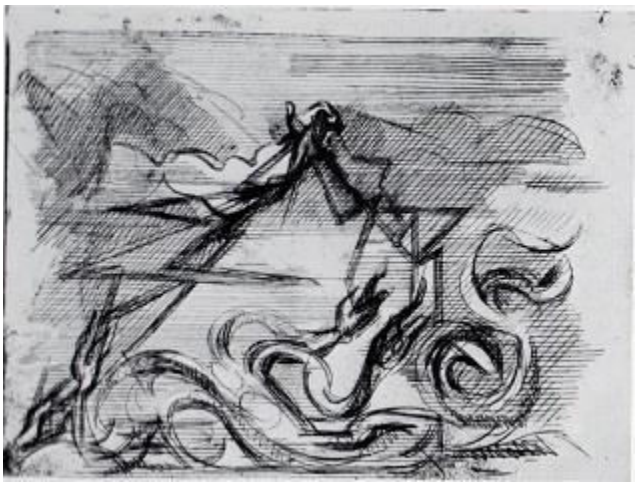
Current owner or museum: Private collection
Provenance:
By descent in the family of Claude-Lise Goerg
Auctioned by Audap & Mirabaud, Drouot Richelieu - Salle 5 - 9, rue Drouot Paris June 22, 2016 Dessins et Tableaux Modernes Sculptures Arts Décoratifs Lot 133 "Portrait de Claude-Lise Goerg", 1947 Huile 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.: 746
Ginestet-Pouillon : E. 499
Title: Les arpètes (1st state)
Medium: Etching
Date: 1947
Printer: Atelier Georges Leblanc
Plate size: 26,7 x 18,8 cm
Print run: A few proofs





No.: 747
Ginestet-Pouillon : E. 499
Title: Les arpètes (final state)
Medium: Etching
Date: 1946
Printer: Atelier Georges Leblanc
Plate size: 24 x 18,8 cm
Print run: 25 or 30 proofs of the final state
Museum: Cantor Arts Center, Stanford University: Les Arpetes1947 Medium: Etching Credit Line: Gift of Mrs. Philip N. Lilienthal, Jr. Accession Number: 1957.74



No.: 748
Ginestet-Pouillon : E. 500
Title: La Main Qui Châtie (state)
Medium: Etching
Date: 1946
Printer: Atelier Georges Leblanc
Plate size: 20,9 x 28,3 cm
Sheet: 24.8 x 32.9 cm
Print run: A few proofs

No.: 749
Ginestet-Pouillon : E. 500
Title: La Main Qui Châtie (Final state)
Medium: Etching
Date: 1946
Printer: Atelier Georges Leblanc
Plate size: 18,9 x 25,5 cm
Sheet: 24.8 x 32.9 cm
Print run: Unknown number of proofs of the final state, printed for the revue *Alternances*.



University of Michigan Museum of Art: La Main Qui Châtie Accession Number 2003/1.361 Title La Main qui Châtie 1946-1947 etching on paper 9 3/4 in x 12 15/16 in (24.77 cm x 32.86 cm) Credit Line: Gift of Marvin Eisenberg in memory of Paul Grigaut
This black and white etching includes a sort of pyramid form, central to the image, with other smaller triangular forms towards the top. Along the bottom are several swirling forms. Faint cloud shapes appear throughout the background. The entire image is done with distinct cross-hatched etching lines.
Rossini: Tableaux Modernes Et Sculptures mardi 08 juin 2010 . Salle des ventes Rossini 7, rue Rossini 75009 Paris. Lot n° 53 60 - 100 EUR. La main qui châtie, 1947 Eau-forte en noir, signée en haut à droite dans la planche. 18,5 x 25 cm. Ginestet et Pouillon E. 500.

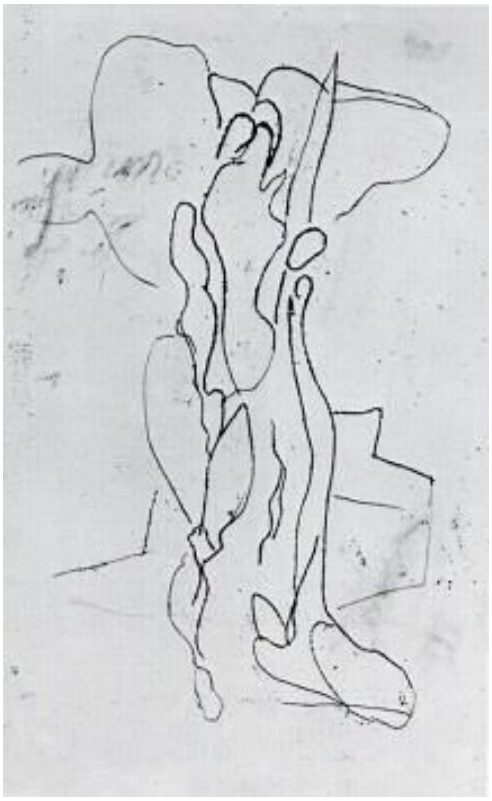
No.: 750
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: La Main Qui Châtie (late edition)
Medium: Etching
Date: Unknown
Printer: Atelier Georges Leblanc
Plate size: 18,9 x 25,5 cm
Sheet: 24.8 x 32.9 cm
Print run: 300 proofs
For sale at ebay: Jacques Villon Original Gravure À L'Eau-forte 4345678



(https://www.ebay.fr/itm/382898589929?hash=item592688d0e9:g:KUoAAOSw5WVf4jCe)1946 Gravure À L'eau-forte Édition 300 Réimpression originale/sous licence:

No.: 751
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: La Main Qui Châtie (sanguine)
Medium: Etching
Date: 1946
Printer: Atelier Georges Leblanc
Plate size: 20,9 x 28,3 cm
Sheet: 24.8 x 32.9 cm
Print run: 75 proofs





No.: 752
Ginestet-Pouillon : E. 502
Title: La retape (first state)
Medium: Etching
Date: 1947
Printer: Atelier Georges Leblanc
Plate size: 21,8 x 15,9 cm
Print run: A few proofs of the first state. For the final state 5 proofs on Japan, 3 on China, 45 proofs; 6 proofs printed in blue; in 1960, XII proofs numbered and signed with wide margins. In 1964, 60 proofs for *La Guilde de la Gravure*.

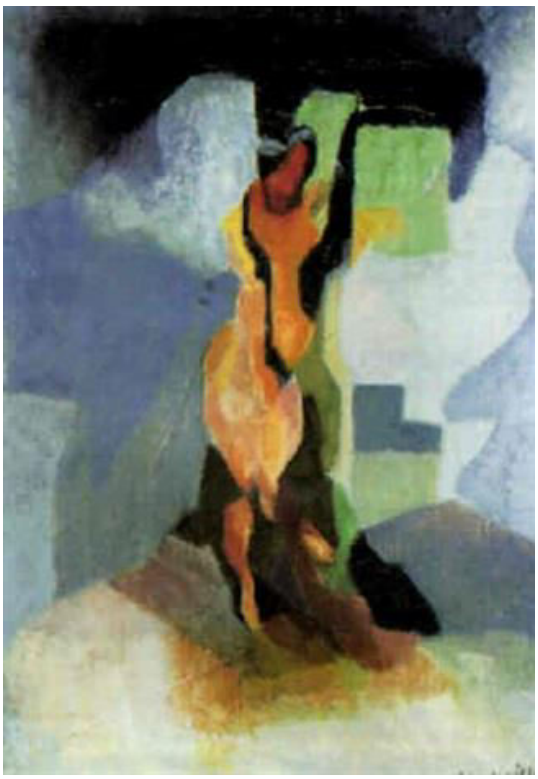


No.: 753
Ginestet-Pouillon : E. 502
Title: La retape (final state)
Medium: Etching
Date: 1947
Printer: Atelier Georges Leblanc
Plate size: 23,1 x 14,7 cm
Print run: A few proofs of the first state. For the final state 5 proofs on Japan, 3 on China, 45 proofs; 6 proofs printed in blue; in 1960, XII proofs numbered and signed with wide margins. In 1964, 60 proofs for *La Guilde de la Gravure*.
Museo de Arte Carrillo Gil, Ciudad de Mexico: La retape, sin fecha
Punta seca y buril. 32.3 x 24.7 cm.
Colección Museo de Arte Carrillo Gil / INBAL / Secretaría de Cultura.
Procedencia Colección Alvar y Carmen T. De Carrillo Gil, 1972.

Complement to etching No. 753 E. 502 (No. 547 in Miguel Orozco's *The paintings of Jacques Villon*)



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



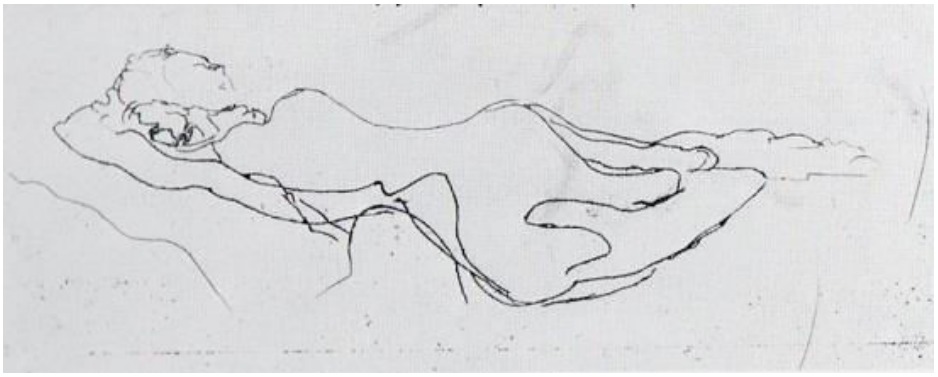
Complement to etching No. 753 E. 502 (No. 548 in Miguel Orozco's *The paintings of Jacques Villon*)
Title: ***Femme***
Date: 1930
Medium: Oil on Canvas
Dimensions: 55 x 38 cm
Current owner or museum: Private collection
Provenance:
Auctioned on November 29, 1996 and March 27, 1997

Complement to etching No. 754 E. 503 (No. 544 in Miguel Orozco's *The paintings of Jacques Villon*)



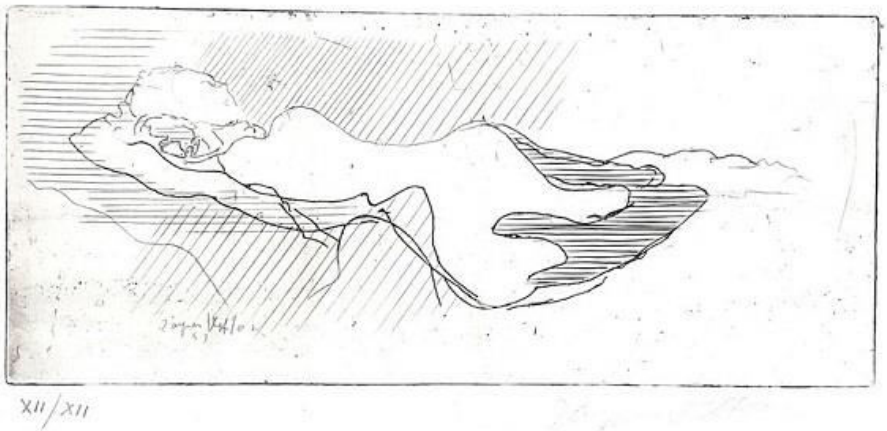
Title: ***Nu allongé***
Date: 1935
Medium: Oil on canvas
Dimensions: 27,5 x 40,5 cm
Current owner or museum: Private collection
Provenance:
Auctioned by Millon - Maison de ventes aux enchères, rue Grange Batelière 19 75009 Paris. Art Moderne & Ecole de Paris Sale Date: June 21, 2017 Lot 121. Nu allongé 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.: 754



Ginestet-Pouillon : E. 503
Title: Paresse (first state)
Medium: Etching
Date: 1947
Printer: Atelier Georges Leblanc
Plate size: 11,2 x 26,1 cm
Print run: A few proofs of the first state.

No.: 755



Ginestet-Pouillon : E. 503
Title: Paresse (final state)
Medium: Etching
Date: 1947
Printer: Atelier Georges Leblanc
Plate size: 11,2 x 26,1 cm
Print run: A few proofs of the first state. For the final state, 45 proofs; 6 proofs printed in blue; in 1960, XII proofs numbered and signed. In 1964, 60 proofs for *La Guilde de la Gravure*.

No.: 756
Ginestet-Pouillon : E. 504
Title: Nu De Dos (first state)
Medium: Etching
Date: 1947
Printer: Atelier Georges Leblanc
Plate size: 15,8 x 21,7 cm
Print run: A few proofs of the first state.

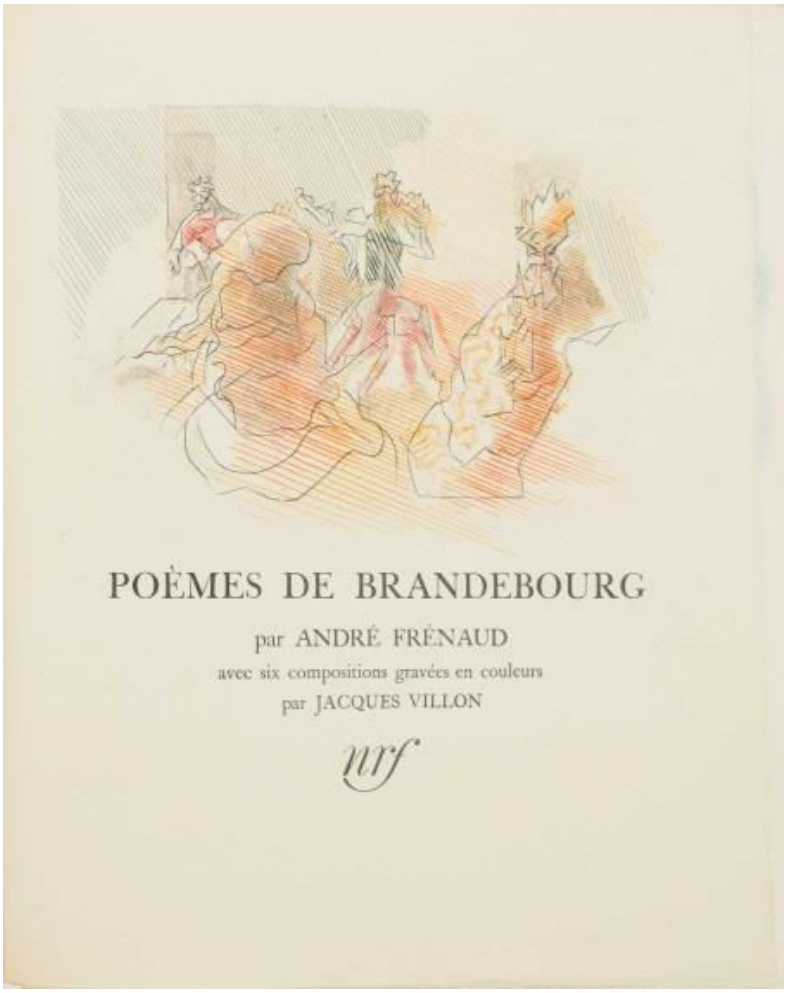


No.: 757
Ginestet-Pouillon : E. 504
Title: Nu De Dos (final state)
Medium: Etching
Date: 1947
Printer: Atelier Georges Leblanc
Plate size: 15,8 x 21,7 cm
Sheet: 25 x 32,7 cm
Print run: A few proofs of the first state. For the final state, 45 proofs; 6 proofs printed in blue; in 1960, XII proofs numbered and signed. In 1964, 60 proofs for *La Guilde de la Gravure*.



Sold By Georgetown Frame Shoppe Washington DC. Nue de Dos Artist: Jacques Villon Medium: Original etching Title: Nue de Dos Edition: 43/60
For Sale 2022 at Pamono GmbH.(https://www.pamono.fr/jacques-villon-sleeping-nude-original-etching-circa-1950) Gravure à l'Eau-Forte originale Jacques Villon - Sleeping Nude Circa 1950 Jacques Villon - Nu endormi - Gravure originale circa 1950 Signée au crayon Edition de 45. 32.7*25cm 1950 - 1959Code Produit XAB-719147 Couleur Gris Longueur 25 cm Largeur1 cm Hauteur 32.7 cm

No.: 758
Ginestet-Pouillon : E. 505
Title: Three Magi with Mary (Poèmes de Brandebourg)
Medium: Etching
Date: 1947
Printer: Atelier Georges Leblanc
Plate size: 13 x 18,5 cm
Sheet: 28,3 × 22,6 cm
Print run: 190 proofs for the book *Poèmes de Brandebourg*: 1 to 20 with suite, 21 to 170 on vélin pur fil des papeteries du Marais and et 20 hors-commerce.



Museums:
Art Institute of Chicago: Poems of Brandenburg (Poèmes de Brandebourg) Date: 1947 poetry by André Frénaud (French, 1907-1993) published by Librairie Gallimard (French, 20th century) Book with six color drypoints on ivory wove paper, in slipcase 296 × 239 × 25 mm (slipcase); 283 × 226 × 15 mm (book) Credit Line: Gift of Dorothy Braude Edinburg in memory of Bessie Kisloff Braude, Esq. Reference Number: 2014.567
The Cleveland Museum of Art: “Poemes de Brandeberg” 1947 Jacques Villon Color etchings Department: Prints Credit line: Bequest of Elizabeth Carroll Shearer
Musée national des beaux-arts du Québec: Livre d'artiste «Poèmes de Brandebourg» 1947 Eau-forte, 20/190 28,3 x 22,1 cm (papier); 13 x 19 cm (image) Numéro d'inventaire 1987.380.05 Don de Charles S.N. Parent
Auctions:
Christie's: 2001 | Live Auction 1039. Lot 288 [VILLON, Jacques]. Frénaud, André. Poèmes de Brandebourg. Paris: Gallimard, 1947. In-folio (279 x 225 mm.). En feuilles sous couverture, chemise et étui. ILLUSTRATIONS: 6 gravures en couleurs de Jacques VILLON, dont 5 à pleine page. EDITION ORIGINALE. Tirage limité à 190 exemplaires sur papier vélin pur fil du Marais à la forme, un des 150 suivant les 20 exemplaires de tête, enrichi d'une carte illustrée d'une lithographie de Villon annotée par l'artiste "1954, voques Villon, Jacques Villon, Jacques. ".final price EUR 1,164 Appraisal EUR 1,220-EUR 1,524 ILLUSTRATIONS: 6 gravures en couleurs de Jacques VILLON, dont 5 à pleine page. EDITION ORIGINALE. Tirage limité à 190 exemplaires sur papier vélin pur fil du Marais à la forme, un des 150 suivant les 20 exemplaires de tête, enrichi d'une carte illustrée d'une

lithographie de Villon annotégraphe de Villon annotégraphe 'artiste "1954, voeux, Jacques Villon.".
Artcurial: Sale: 1441 20 may 2008 Prints and Illustrated Books - 20 may 2008 /Lot 85 Jacques VILLON - André FRENAUD POEMES DE BRANDEBOURG S.l. (Paris), Nrf, s.d. (1947) In-4° (285 x 230), S.l. (Paris), Nrf, s.d. (1947)In-4° (285 x 230), relié, sous couverture de maroquin mauve, chemise et étui, couverture et dos conservés 6 eaux-fortes, pointes-sèches et aquatintes en couleurs dont 5 hors-textes 1 suite des planches en noir sur Japon Edition totale à 190, celui-ci exemplaire justifié "H.C. 4", 1 des 8 exemplaires avec suite réservé à l'auteur et aux collaborateurs, agrémenté d'une longue dédidace du poète à Claude et Colette Gallimard, datée de 1984 Très bon exemplaire Ginestet-Pouillon E. 505 à 510 Estimation 1 000 - 1 500 € Sold 1,487 €

No.: 759
Ginestet-Pouillon : E. 506
Title: Three Magi with Gifts (Poèmes de Brandebourg)
Medium: Etching
Date: 1947
Printer: Atelier Georges Leblanc
Plate size: 23,5 x 21 cm
Sheet: 28,3 × 22,6 cm
Print run: 190 proofs for the book *Poèmes de Brandebourg*: 1 to 20 with suite, 21 to 170 on vélin pur fil des papeteries du Marais and et 20 hors-commerce.



No.: 760
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Untitled (Poèmes de Brandebourg cover)
Medium: Etching in black
Date: 1947
Printer: Atelier Georges Leblanc
Plate size: 23,5 x 21 cm
Sheet: 28,3 × 22,6 cm
Print run: 190 proofs for the book *Poèmes de Brandebourg*





No.: 761
Ginestet-Pouillon : E. 507
Title: Untitled (Poèmes de Brandebourg)
Medium: Etching in colour
Date: 1947
Printer: Atelier Georges Leblanc
Plate size: 23,5 x 21 cm
Sheet: 28,3 × 22,6 cm
Print run: 190 proofs for the book *Poèmes de Brandebourg*: 1 to 20 with suite, 21 to 170 on vélin pur fil des papeteries du Marais and et 20 hors-commerce.

No.: 762
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Untitled (Poèmes de Brandebourg cover)
Medium: Etching in black
Date: 1947
Printer: Atelier Georges Leblanc
Plate size: 23,5 x 21 cm
Sheet: 28,3 × 22,6 cm
Print run: 190 proofs for the book *Poèmes de Brandebourg*



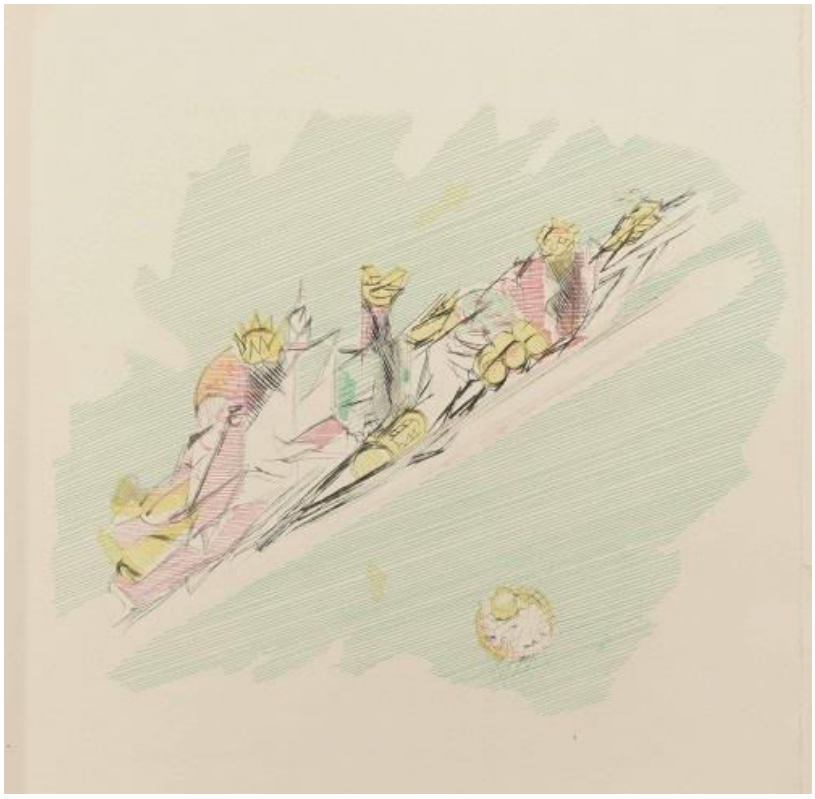


No.: 763
Ginestet-Pouillon : E. 508
Title: Untitled (Poèmes de Brandebourg)
Medium: Etching
Date: 1947
Printer: Atelier Georges Leblanc
Plate size: 23,5 x 21 cm
Sheet: 28,3 × 22,6 cm
Print run: 190 proofs for the book *Poèmes de Brandebourg*: 1 to 20 with suite, 21 to 170 on vélin pur fil des papeteries du Marais and et 20 hors-commerce.

No.: 764
Ginestet-Pouillon : E. 509
Title: Untitled (Poèmes de Brandebourg)
Medium: Etching
Date: 1947
Printer: Atelier Georges Leblanc
Plate size: 23,5 x 21 cm
Sheet: 28,3 × 22,6 cm
Print run: 190 proofs for the book *Poèmes de Brandebourg*: 1 to 20 with suite, 21 to 170 on vélin pur fil des papeteries du Marais and et 20 hors-commerce.



No.: 765
Ginestet-Pouillon : E. 510
Title: Untitled (Poèmes de Brandebourg)
Medium: Etching
Date: 1947
Printer: Atelier Georges Leblanc
Plate size: 23,5 x 21 cm
Sheet: 28,3 × 22,6 cm
Print run: 190 proofs for the book *Poèmes de Brandebourg*: 1 to 20 with suite, 21 to 170 on vélin pur fil des papeteries du Marais and et 20 hors-commerce.
Additional Museum: **The Metropolitan Museum of Art, New York**: 1947
Jacques Villon Color etchings Dimensions: 11 1/8 × 9 in. (28.3 × 22.9 cm) Classification: Prints Credit Line: Gift of Lucille Bunin Askin, 1980



Accession Number: 1980.566.2 Inscription: Signed (lower right): Jacques Villon; inscribed (bottom left): 143/170. Provenance: Lucille Bunin Askin, Scarsdale, N.Y. (until 1980; her gift to MMA) References: Jacqueline Auberty and Charles Perussaux. Jacques Villon: Catalogue de son oeuvre gravé. Paris, 1950, p. 32, no. 369, ill. n.p.
Colette de Ginestet and Catherine Pouillon. Jacques Villon: Les Estampes et les illustrations: catalogue raisonné. Paris, 1979, pp. 340–41, no. E 510, ill.,.

Complement to etching No. 765 E. 510
Title: Study for the etching "The Three Kings" Poèmes de Brandebourg
Medium: Ink on paper
Date: 1947
Size: 64.8 × 45.7 cm
Museum: The Metropolitan Museum of Art, New York: Study for the etching "The Three Kings" 1947 Ink on paper (64.8 × 45.7 cm) Classification: Drawings Credit Line: Gift of Lucille Bunin Askin, 1980 Accession Number: 1980.566.1. Provenance Lucille Bunin Askin, Scarsdale, N.Y. (until 1980; her gift to MMA)





No.: 766
Ginestet-Pouillon : E. 511
Title: La Cathedrale de Rouen (1st state)
Medium: Etching
Date: 1948
Printer: Atelier Georges Leblanc
Plate size: 29,8 x 19,9 cm
Sheet: 37.7 x 27.9 cm
Print run: 2 or 3 proofs



No.: 767
Ginestet-Pouillon : E. 511
Title: La Cathedrale de Rouen (final state)
Medium: Etching
Date: 1948
Printer: Atelier Georges Leblanc
Plate size: 29,8 x 19,9 cm
Sheet: 37.7 x 27.9 cm
Print run: 2 or 3 proofs of the first state and 50 proofs of the final state.
Museum of Modern Art, New York Rouen Cathedral (La Cathédrale de rouen)1948 Etching and drypoint plate 29.5 x 19.8 cm); sheet: 37.7 x 27.9 cm) Credit Purchase Object number 260.1951
Centre national des arts plastiques, F-92911 Paris La Défense
Auctions: Piasa: Estampes Anciennes et Modernes chez Piasa, Paris Fin de la vente: le 17 avril 2008 Lot 427 - Jacques VILLON - La Cathédrale de Rouen. 1948. Eau-forte. 200 x 297. Ginestet et Pouillon 511. Belle épreuve sur vélin, numérotée et signée à la mine de plomb. Traces d'oxydation marginales. Toutes marges.

Complement to etching No. 768 E. 512
Title: La construction du Sacré-Cœur
Medium: Ink and watercolor on paper
Date: 1899 1900
Size: 26,3 x 45 cm
Museum: Centre Pompidou, Paris: La construction du Sacré-C
œur 1899 – 1900 Dessin. Encre, lavis d'encre, aquarelle sur papier gris-beige 26,3 x 45 cm. Acquisition Achat, 1957. N° d'inventaire AM 1934 D Titre principal La construction du Sacré-Coeur InscriptionsS.D.B.DR. : 99-1900 JACQUES VILLON En dépôt Musée d'art et d'histoire (Saint-Denis) depuis le 30-07-1957



No.: 768
Ginestet-Pouillon : E. 512
Title: Le Sacré Coeur
Medium: Etching
Date: 1948
Printer: Atelier Georges Leblanc
Plate size: 19,7 x 28 cm
Print run: 45 proofs
For Sale 2022 at Galerie des Annonciades - Saint-Ursanne



(https://www.galeriedesannonciades.ch/en/oeuvres-en-vente/peintures-abstraites/villon-jacques-detail) Le Sacré Coeur en 1900 750,00 CHF Gravure signée au crayon Épreuve d'artiste (E/A) 20 cm x 28 cm En parfait étatA été acheté en 1984 à la galerie Valotton à Lausanne

No.: 769
Ginestet-Pouillon : E. 513
Title: La machine a battre
Medium: Burin
Date: 1948
Printer: Atelier Georges Leblanc
Plate size: 13,9 x 23,9 cm
Sheet: 28 x 38,2 cm
Print run: 50 proofs
Museum: Musée Le Compa, Chartres: Numéro d'inventaire: 81.01.16 Titre: La machine à battre Mode 'Acquisition: Achat Date d'acquisition: 1981



Collection: Compa 1949 papier, encre (Eau forte) signature (crayon, b.d.), inscriptions (dos, crayon à papier)Dimensions: H. 14, l. 24 (cuvette) ; H. 27.8, l. 28.5 (feuille)
For Sale 2022 at France Art Invest:
(https://franceartinvest.com/catalogueproduit.php?produit=3914&nom_produit=La%20machine%20%C3%A0%20battre%20(bon%20%C3%A0%20tirer)%20/%20Jacques%20Villon)
La machine à battre (bon à tirer) / Jacques Villon Gravure à la pointe sèche encadrée représentant "La machine à battre" (1949) par Jacques Villon (Damville 1875 - Puteaux 1963). Épreuve unique pour bon à tirer signée en bas à droite. A partir de ce bon à tirer, seules 50 épreuves définitives ont été tirées sur vélin de Rives. Prix sur demande.
Auctions:
Christie's: 2013 | Live Auction 2718. First Impression Prints and Multiples Lot 178 JACQUES VILLON (1875-1963) La Machine a Battre Price realised USD 375 EstimateUSD 400 - USD 600 Closed: 16 Jul 2013 etching, 1949, on wove paper, signed in pencil, presumably from the edition of 50; together with Bal du Moulin Rouge: one print, etching, 1910 Image: 5½ x 9 3/8 in. (140 x 236 mm.) Sheet: 11 x 15 1/8 in. (280 x 382 mm.) (2)
Ader: Estampes: Lot n° 379 200 - 300 EUR Jacques Villon (Gaston-Émile Duchamp, dit) (1875-1963) La Machine à battre. 1948-1949. Burin. 237 x 137. Ginestet et Pouillon 513. Parfaite épreuve sur vélin blanc, signée à la mine de plomb. Toutes marges. Tirage à 50 épreuves

No.: 770
Ginestet-Pouillon : E. 514
Title: Petit vase de fleurs
Medium: Etching
Date: 1948
Printer: Atelier Georges Leblanc
Plate size: 19,8 x 13,6 cm
Sheet: 26.8 x 19.5 cm
Print run: 10 artist proofs and 150 proofs accompanying the book *Jacques Villon, catalogue de son oeuvre gravé*

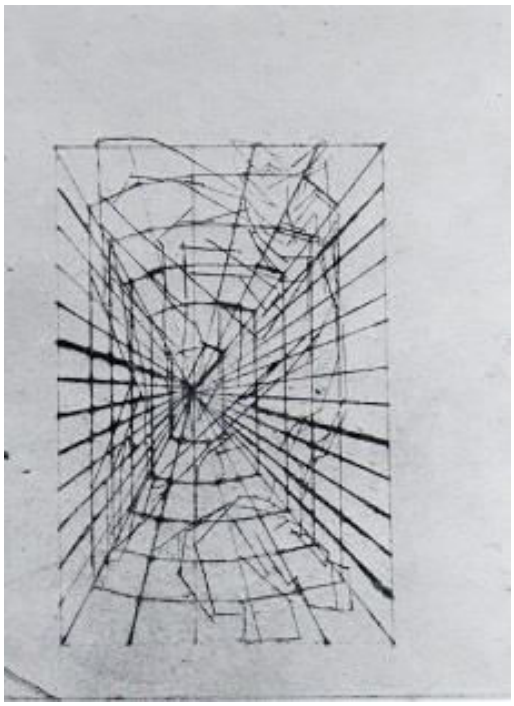


Museum of Modern Art, New York Little Vase of Flowers (Petit vase de fleurs) 1949 Etching and drypoint plate: 19.6 x 13.8 cm); sheet: 26.8 x 19.5 cm) Edition 150 Credit Transferred from the Museum Library Object number 550.1951
National Gallery of Art, Washington: Small Vase of Flowers (Petite vase de fleurs), 1949 etching & drypoint Credit Line Rosenwald Collection Accession No 1980.45.1466
Yale University Art Gallery: Petit vase de fleurs (Little Vase of Flowers) 1950 Drypoint sheet: 19.5 × 13.5 cm (7 11/16 × 5 5/16 in.) Gift of Mr. and Mrs. Francis Steegmuller 2001.121.5
Nickle Galleries eMuseum - University of Calgary
For Sale 2022 at Michel Fillion (https://www.michelfillion.com/detail_eng.php?titre=Petit%20vase%20de%20fleurs,%20etching) Petit Vase De Fleurs, Etching Ask for the price. Original etching signed on Rives paper from an edition of 160 copies. 1948. Publusher : Prouté. Size of paper : 32.5 X 25 cm. Size of copperplate : 19.5 X 14 cm.Réf. Cat. Ginestet 514 Good condition.

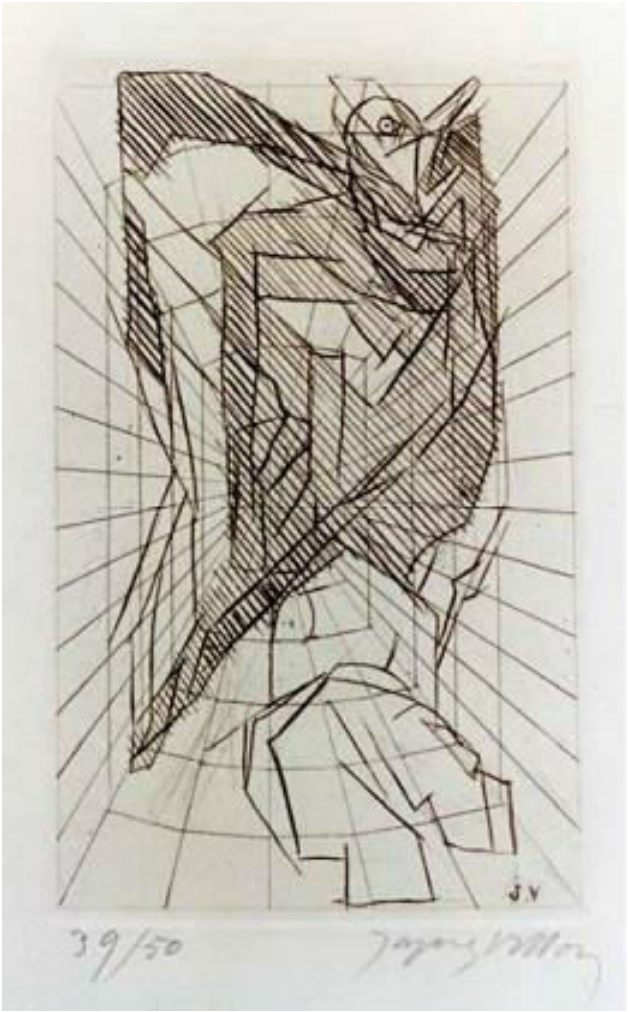
Complement to etching No. 770 E. 514 (No. 344 in Miguel Orozco's *The paintings of Jacques Villon*)

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.: 771
Ginestet-Pouillon : E. 515
Title: L'oiseau en cage / Composition (1st state)
Medium: Etching and Burin
Date: 1949
Printer: Atelier Georges Leblanc
Plate size: 17,5 x 13 cm
Sheet: 25,3 x 32,5 cm
Print run: 10 artist proofs and 39 trade of the first state



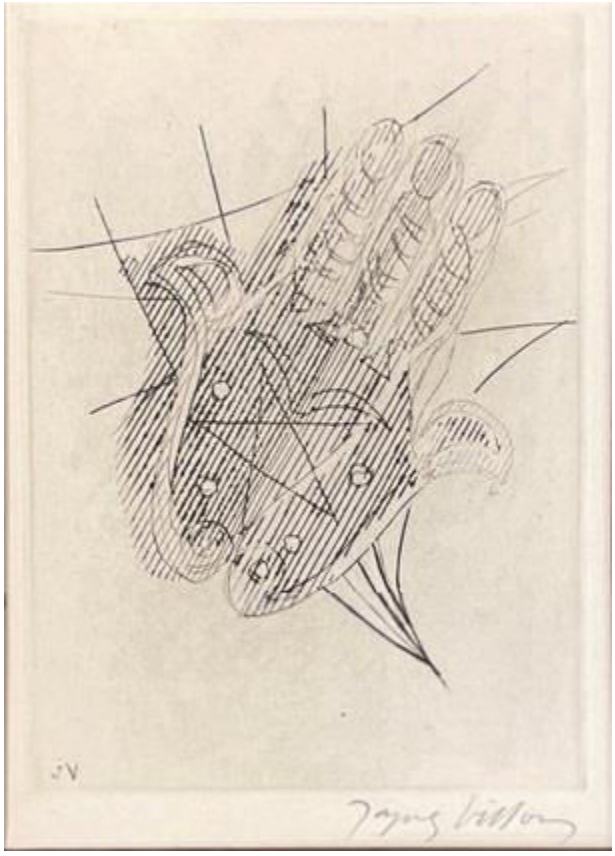
No.: 772
Ginestet-Pouillon : E. 515
Title: L'oiseau en cage / Composition (final state)
Medium: Etching and Burin
Date: 1949
Printer: Atelier Georges Leblanc
Plate size: 13,1 x 8,5 cm
Sheet: 25,3 x 32,5 cm
Print run: 10 artist proofs and 39 trade of the first state (plate 17,5 x 13 cm) and 50 proofs accompanying the book *Les mots tracent,* 1951
For Sale 2022 At Michelle Campetier: Price : 200 euros https://www.mchampetier.com/Etching-Jacques-Villon-89166-work.html?PHPSESSID=ec7d7de09a5de30cc06a4fbe97ff6e51
L'oiseau en cage1949 Original etching and engraving, monogrammed in the copper, realized for the book "Les mots tracent".Edition : 39 signed proofs + 50 proofs with wide margins unsigned and unnumbered Number : Proof with wide margins Paper : Vergé (grey) Illustration size : 8,6 x 13,3 cm Paper size (or piece size) : 25,3 x 32,5 cm Reference : Ginestet n° E 515 Condition : Very good

Complement to etching No. 772 E. 515 (No. 100 in Miguel Orozco's *The paintings of Jacques Villon*)



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.: 773



Ginestet-Pouillon : E. 516
Title: La Bonne aventure
Medium: Etching
Date: 1949
Printer: Atelier Georges Leblanc
Plate size: 17,6 x 12,9 cm
Print run: 164 proofs for Graphis, illustration of *A la gloire de la main*, 1949
For Sale at Washington Color Gallery, Bethesda (https://washingtoncolor.com/works/villon-aventure/)
The Good Adventure [La Bonne Aventure], 1948 Etching on Velin d'Arches
17.8 × 12.7 cm Edition 9/26 US$2,500 Make offer. Ships from Washington, DC, US
This work is number 9 from the edition of 26 printed on Velin d'Arches, separate from the 134 copies printed on verge d'Arches. This etching, showing a hand in the form of a Hamsa with a star in the palm, is among the most imaginative of Villon, whose work is celebrated but less well-known than that of his … Excellent condition, without flaw.
Hand-signed by artist, signed in plate, in pencil, en recto lower right. Also initialed in the plate. Series Aux Gloire de la Main Publisher Aux Depens d'un Amateur

Complement to etching No. 775 E. 517 (No. 44 in Miguel Orozco's *The paintings of Jacques Villon*)



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. Paut-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 témoind 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

Complement to etching No. 775 E. 517 (No. M. 302 in Miguel Orozco's *Lithographs and monotypes of Jacques Villon*)

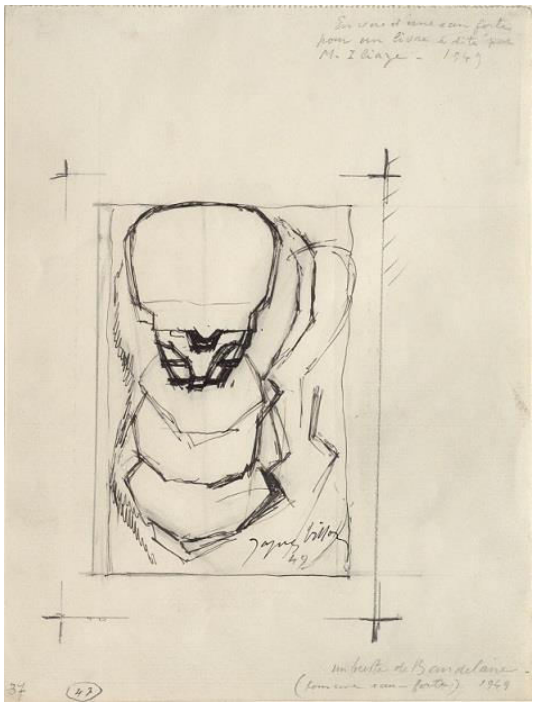


Type: Monotype
Title: Buste de Baudelaire
Date: 1942
Printer: Jacques Villon
Size: 30,2 x 21,5 cm.
Comment: The two same-titled monotypes from 1942 relate to the artist's same-titled 1920 etchings (see Ginestet/Pouillon 290 and 291), which in turn were based on Villon's brother's, Raymond Duchamp-Villon, Cubist sculpture from 1911.
Location: Sold by Swann Galleries in its auction *A Selection of Works From The Collection of Eric Carlson. 19th & 20th Century Prints & Drawings*. March 2, 2017. 104 E. 25th Street New York Lot 48: Jacques Villon, Buste de Baudelaire, color monotype, 1942. Color monotype on thick, beige wove paper, 1942. 302 x 215 mm; 11 7/8x8 1/2 inches. Signed and dated in blue ink, lower right. Sold for $5,460.

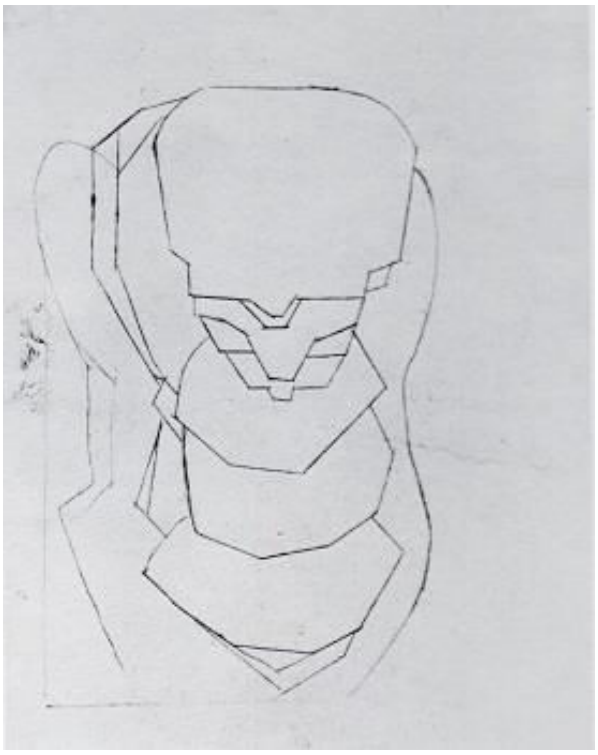
Complement to etching No. 775 E. 517 (No. M. 303 in Miguel Orozco's *Lithographs and monotypes of Jacques Villon*)



Type: Monotype
Title: Buste de Baudelaire
Date: 1942
Printer: Jacques Villon
Size: 23.7 x 15.9 cm
Comment: The two same-titled monotypes from 1942 relate to the artist's same-titled 1920 etchings (see Ginestet/Pouillon 290 and 291), which in turn were based on Villon's brother's, Raymond Duchamp-Villon, Cubist sculpture from 1911.
Location: The Clark Art Institute, Williamstown, MA. Accession Number 2005.11.3. Gift of Lola and Edwin Jaffe, 2005

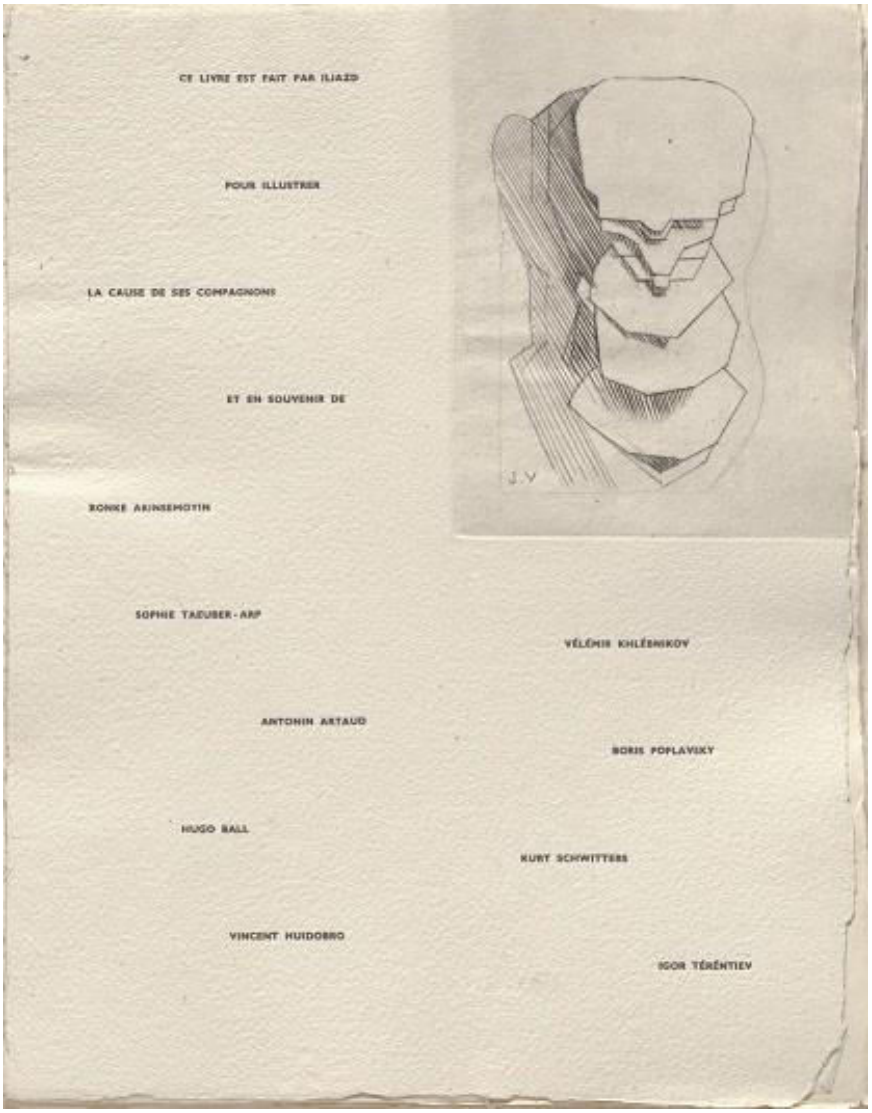


Complement to etching No. 775 E. 517
Title: Bust of Baudelaire
Medium: Pen and ink with charcoal on white laid paper
Date: 1949
Size: 23.8 x 18.1 cm
Museum: **The Clark Art Institute**, Williamstown, MA 01267: Bust of Baudelaire 1949 Medium Pen and ink with charcoal on white laid paper. Dimensions sheet H: 23.80 cm, sheet W: 18.10 cm Object Number 2005.11.1 Acquisition Gift of Lola and Edwin Jaffe, 2005 The Clark Art Institute, 2005.11.1.

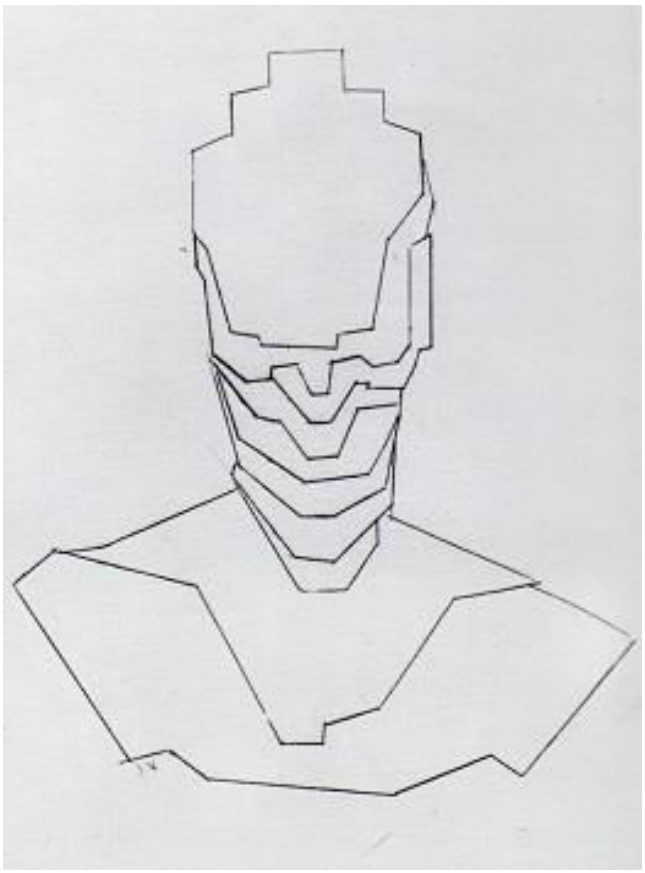


No.: 774
Ginestet-Pouillon : E. 517
Title: Un buste (1st state)
Medium: Etching
Date: 1949
Printer: Atelier Georges Leblanc
Plate size: 15,9 x 12 cm
Sheet: 32 × 25 cm
Print run: 157 proofs for *Poésie de mots inconnus* 1949

No.: 775
Ginestet-Pouillon : E. 517
Title: Un buste (Final state)
Medium: Etching
Date: 1949
Printer: Atelier Georges Leblanc
Plate size: 15,9 x 12 cm
Sheet: 32 × 25 cm
Print run: 157 proofs for *Poésie de mots inconnus* 1949
Note: See also App. 22 Buste (Dents de lait, dents de loup)
Museum of Modern Art, New York A Bust (in-text plate, table of artists) from Poésie de mots inconnus 1949
Various Authors. Etching and engraving from an illustrated book with seven woodcuts,
seven etchings (two with aquatint, one with engraving), six lithographs, three drypoints, two engravings, one aquatint, and one linoleum cut. (Jean (Hans) Arp, Camille Bryen, Georges Braque, Marc Chagall, Oscar Domínguez, Serge (Comte Serge Jastrebzoff) Férat, Alberto Giacometti, Albert Gleizes, Raoul Hausmann, Henri Laurens, Fernand Léger, Alberto Magnelli, André Masson, Henri Matisse, Jean Metzinger, Joan Miró, Pablo Picasso, Léopold Survage, Sophie Taeuber-Arp, Edgard Tytgat, Jacques Villon) plate (partial): 6 1/4 x 4 5/8" (15.8 x 11.7cm); page: 12 5/8 × 9 13/16" (32 × 25 cm) Publisher Le Degré 41 (Iliazd), Paris Printer Lacourière, Paris Edition 115 Credit The Louis E. Stern CollectionObject number 992.1964.2



No.: 776
Ginestet-Pouillon : E. 518
Title: Buste
Medium: Etching
Date: 1949
Printer: Atelier Georges Leblanc
Plate size: 23,9 x 17,7 cm
Print run: 30 proofs with "JV" signature engraved





No.: 777
Ginestet-Pouillon : E. 519
Title: Les rois mages
Medium: Etching
Date: 1949
Printer: Atelier Georges Leblanc
Plate size: 14,4 x 20,7 cm
Print run: Unknown number proofs printed for Villon's family

No.: 778
Ginestet-Pouillon : E. 520
Title: Les Deux Vases
Medium: Burin
Date: 1949
Printer: Atelier Georges Leblanc
Plate size: 21 x 15,5 cm
Sheet: 32.7 × 25.1 cm
Print run: 40 proofs printed in 1950. Reprint of 200 proofs in the book Éloge de Jacques Villon, 1955
For Sale 2022 at Galerie Philia (https://www.artsy.net/artwork/jacques-villon-original-etching-two-cubist-vases-by-jacques-villon) €1,400 Two Cubist Vases - Original Etching 1946. Original Etching 1950 Signed in pencil Edition of 40 Jacques Villon (1875 - 1963) This vintage item remains fully functional, but it shows sign of age through scuffs, dings, faded finishes, minimal upholstery defects, or visible repairs. Width 28 cm Height 38 cm



Complement to etching No. 778 E. 520 (No. 348 in Miguel Orozco's *The paintings of Jacques Villon*)
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.: 779
Ginestet-Pouillon : E. 523
Title: Haute école (first state)
Medium: Etching
Date: 1950
Printer: Atelier Georges Leblanc
Plate size: 21,9 x 32,7 cm
Print run: 10 proofs of first state



No.: 780
Ginestet-Pouillon : E. 523
Title: Haute école (final state)
Medium: Etching
Date: 1950
Printer: Atelier Georges Leblanc
Plate size: 21,9 x 32,7 cm
Print run: 10 proofs of first state and 40 proofs of the final state. In 1960 XII numbered and signed proofs for the Guilde de la Gravure
Auction:
Christie's: 2005 | Live Auction 1555 Prints and Multiples Lot 641 JACQUES VILLON (1875-1963) Haute École (Ginestet & Pouillon E523) Price realisedUSD 4,200 EstimateUSD 1,500 - USD 2,500 Closed: 29 Sep 2005 etching, 1951, on Auvergne, signed in pencil, numbered X/XII, from the 1960 edition, with wide margins; and AFTER METZINGER, La Tasse de Thé (G. & P. E666)--aquatint in colors, 1929, on Arches, bears signature, with margins; and [Untitled; and Untitled] (not in G. & P.)--two etchings, on Japon, both signed in pencil and numbered 21/30, all with varying degrees of soiling, creasing, foxing or staining, otherwise all in good condition, framed



Complement to etching No. 780 E. 523 (No. 281 among others in Miguel Orozco's *The paintings of Jacques Villon*)

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

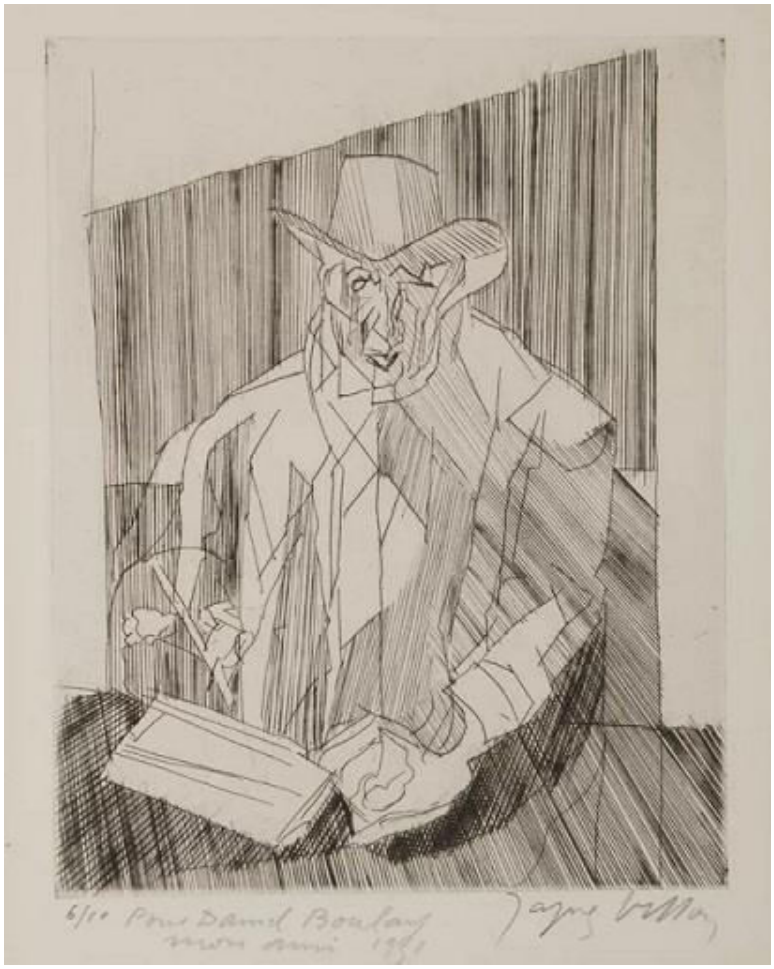
Comment: Toile signée Contresignée, titrée et datée au dos 1951



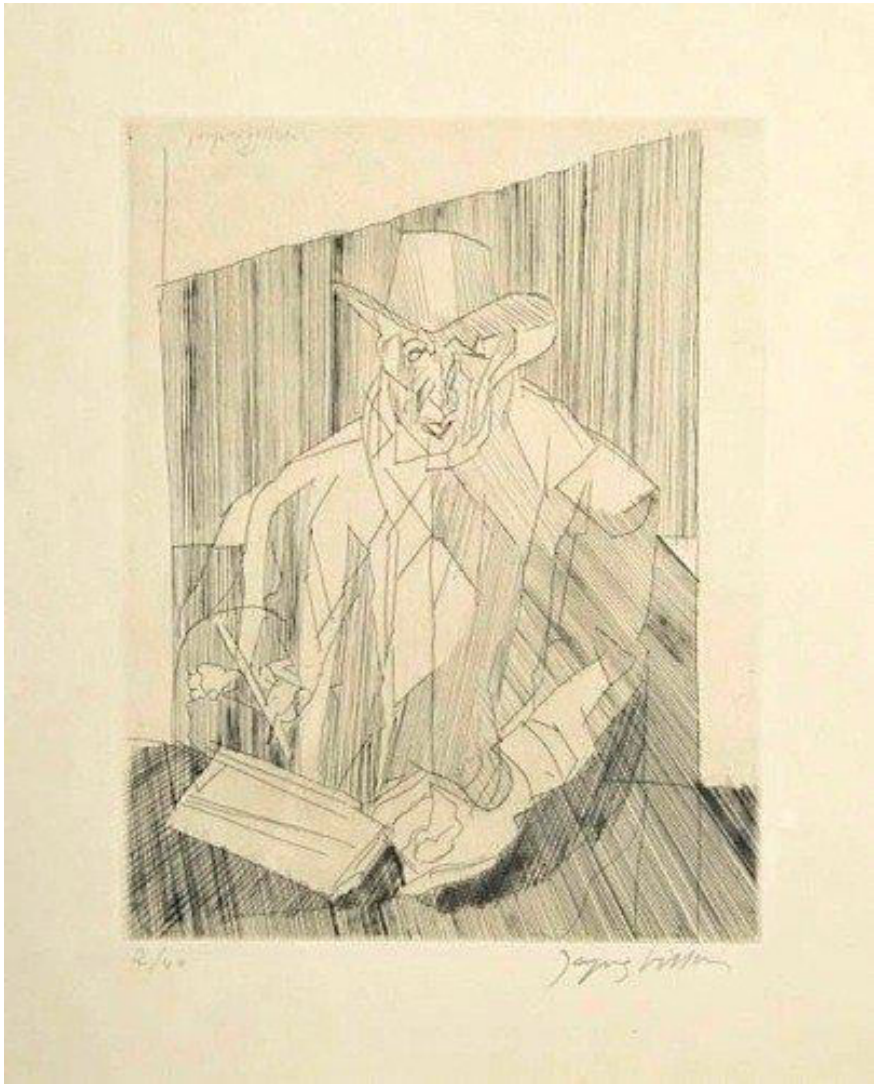
No.: 781
Ginestet-Pouillon : 524
Title: La signature (first state)
Medium: Etching
Date: 1950
Printer: Atelier Georges Leblanc
Plate size: 20,9 x 16,4 cm
Sheet: 31 x 23,30 cm
Print run: A few proofs

No.: 782
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: La signature (2nd state without engraved signature)
Medium: Etching
Date: 1950
Printer: Atelier Georges Leblanc

Plate size: 20,9 x 16,4 cm
Sheet: 31 x 23,30 cm
Print run: 10 proofs
For Sale 2022 at Childs Gallery, Boston:
(https://www.artsy.net/artwork/jacques-villon-la-signature) La Signature, 1951 Etching 20.6 × 16.2 cm Edition of 6 of 10 proofs
This work is part of a limited edition set. US$2,000 Ginestet Pouillon 524 i-ii/II. Number 6 of 10 proofs between the 1st and 2nd states, with shading added, but before the signature and date were added to the plate at upper left. Numbered and inscribed in pencil lower left margin: "6/10 Pour Daniel Boulay / mon ami 1951"; signed in pencil lower right margin: "Jacques Villon". Printed on BFK Rives. Sheet measures 14 3/4 x 11 inches. From the collection of Professor and Mrs. Daniel Bell, Cambridge, MA. A fine impression in fine condition, aside from mat burn. Hand-signed by artist, Signed in pencil.



No.: 783
Ginestet-Pouillon : E. 524
Title: La signature (final state)
Medium: Etching
Date: 1950
Printer: Atelier Georges Leblanc
Plate size: 20,9 x 16,4 cm
Sheet: 31 x 23,30 cm
Print run: 50 proofs (Ginestet-Pouillon). We have found proofs with the engraved signature (upper left side) numbered out of 40 and out of 50)
Rijks Museum: La Signature (original title on object) Object numberRP-P-1994-177 Ginestet&Pouillon 524-2(2) collector's mark: Lugt 2228 print maker: Jacques Villon (signed by artist) 1951 etching / drypoint t 207 mm × 164 mm Credit line Gift of Mr and Mrs Van der Vossen-Delbrück, Amsterdam Acquisition gift 1994
Artcurial: Sale 1672 Gérard Oury Collection - Part 2 - 21 april 2009 /Lot 176 Jacques VILLON (1875-1963) LA SIGNATURE, 1951 Eaux -forte en noir, signée et numérotée 2/40, imprimée sur Japon Ancien Signée et datée "51" dans la planche 31 x 23,30 cm (à vue) – encadrée Ginestet-Pouillon E 524 Provenance : Collection Gérard Oury. Par descendance à l'actuel propriétaire Estimation 1 000 - 1 500 € Sold 1,275 €
Auction: La Signature (autoportrait), 1951 Etching 20,9 x 16,4 cm Signed Sale Date Jun 20, 2014





No.: 784
Ginestet-Pouillon : 544
Title: Portrait de l'artiste (Éloge de Jacques Villon -1st state)
Medium: drypoint
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 23,5 x 17,5 cm
Sheet: 32.7 × 25.1 cm
Print run: A few proofs

No.: 785
Ginestet-Pouillon : 544
Title: Portrait de l'artiste (Éloge de Jacques Villon -final state)
Medium: Etching and drypoint
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 23,5 x 17,5 cm
Sheet: 32.7 × 25.1 cm
Print run: 200 proofs in the book Éloge de Jacques Villon, 1955, the first 20 with a suite of the ten etchings on Vélin de Rives. Plus 80 numbered proofs.



The Museum of Fine Arts, Houston: Portrait de L'Artiste (Portrait of the Artist)
AUTHOR Jacques Lassaigne PUBLISHER Manuel BrukerParis, France from the portfolio Éloge de Jacques Villon (In Praise of Jacques Villon) 1955 Engraving with aquatint in brown, blue, and yellow on wove paper Plate: 9 3/8 × 7 in. (23.8 × 17.8 cm)
Sheet (Folded): 12 7/8 × 9 7/8 in. (32.7 × 25.1 cm) CREDIT LINE Gift of Mr. and Mrs. Alvin S. Romansky OBJECT NUMBER84.75.1
Musée national des beaux-arts du Québec (illustrated): Éloge de Jacques Villon. Livre illustré incluant dix estampes de Jacques Villon et un texte de Jacques Lassaigne, 111/200 1955. 32,8 x 25,5 cm. Numéro d'inventaire 1987.381 Don de Charles S.N. Parent

Complement to etching No. 785 E. 544 (No. 517 in Miguel Orozco's *The paintings of Jacques Villon*)
Title: ***La conférence (Portrait d'homme)***
Date: 1949
Medium: ink and watercolor
Dimensi ons: 25,5 x 20 cm
Current owner or museum: Private collection





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)

Complement to etching No. 785 E. 544 (No. 518 in Miguel Orozco's *The paintings of Jacques Villon*)
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.

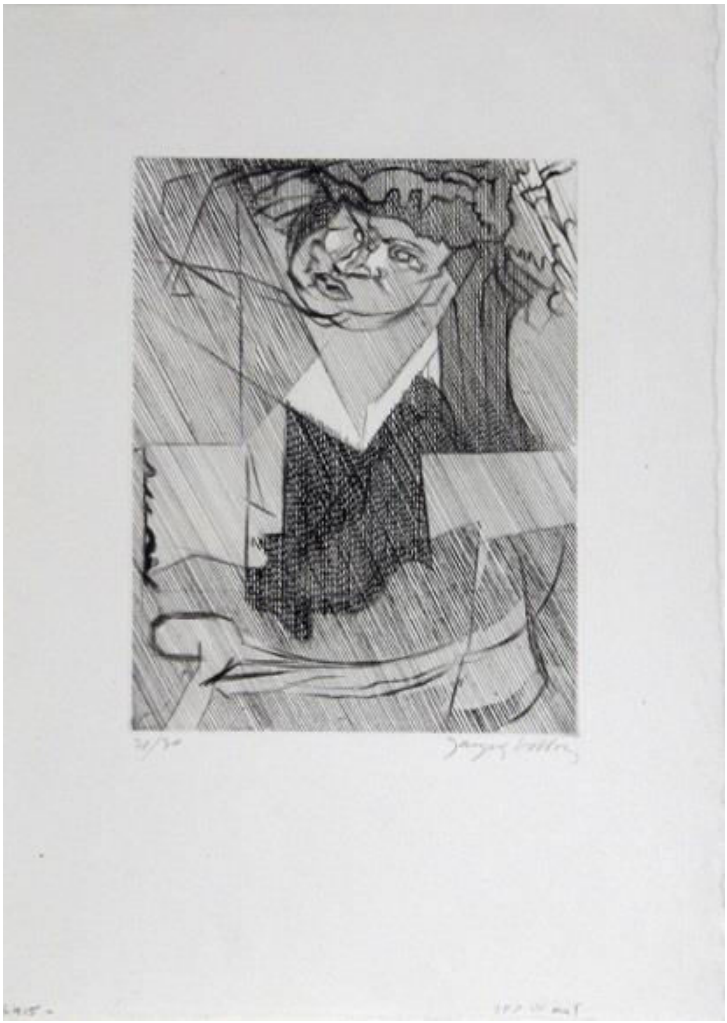


Complement to etching No. 785 E. 544 (No. 519 in Miguel Orozco's *The paintings of Jacques Villon*)

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.: 786
Ginestet-Pouillon : 525
Title: Figure de Femme
Medium: Etching
Date: 1950
Printer: Atelier Georges Leblanc
Plate size: 24,7 x 19,3 cm
Sheet: 31.5 x 24.7 cm
Print run: 30 proofs
For Sale 2022:
(https://www.1stdibs.com/furniture/wall-decorations/prints/jacques-villon-cubist-original-etching-1951-figure-de-femme/id-f_13358131/) Jacques Villon Cubist Original Etching, 1951, “Figure de Femme” €1,628.45 Ships From: Phoenix, AZ Jacques Villon original etching “Figure de Femme” in the Cubist Surreal style. Hand signed and numbered. Small Edition, created 1951. Edition of 30 of which this print is no. 21. Unmatted and unframed. Measures: 9 3/4" H x 7 1/2" W - image size. In excellent condition. Height: 9.75 in. (24.77 cm) Width: 7.5 in. (19.05 cm) Depth: .02 in. (0.51 mm)
Reference Number Seller: p4573; 1stDibs: LU1875313358131
Auction: Koller: Lot 3724 - Z27 Graphics & Multiples - Friday, December 04, 2009, 10:00 a.m.Le petit dessinateur. Figure de femme. 1935 and 1951. Two erasures. Drypoint 8/50 signed lower right: Jacques Villon. With a handwritten note in the lower margin. Status print in front of the engraved signature. Plate 16.5 x 12 cm on laid paper 34 x 22.7 cm. "Figure de femme" signed and dated in the print: Jacques Villon 51. Plate 24.7 x 19.3 cm on Vélin Rives 31.5 x 24.7 cm. Catalog raisonné: Ginestet / Pouillon No. E 389 and E 525. CHF 400/600-€ 370/560 Sold for CHF 600 (including buyer's premium).



No.: 787
Ginestet-Pouillon : 526
Title: La faucheuse / Moissons (1st state)
Medium: Etching
Date: 1951
Publisher: Guilde Internationale de la Gravure
Printer: Atelier Georges Leblanc
Plate size: 25,4 x 33,4 cm
Sheet: 38 x 58,5 cm
Print run: A few proofs of 1st and 2nd states



No.: 788
Ginestet-Pouillon : 526
Title: La faucheuse / Moissons (2nd state)
Medium: Etching
Date: 1951
Publisher: Guilde Internationale de la Gravure
Printer: Atelier Georges Leblanc
Plate size: 25,4 x 33,4 cm
Sheet: 38 x 58,5 cm
Print run: A few proofs of 1st and 2nd states



No.: 789
Ginestet-Pouillon : 526
Title: La faucheuse / Moissons (Final state)
Medium: Etching
Date: 1951
Publisher: Guilde Internationale de la Gravure
Printer: Atelier Georges Leblanc
Plate size: 25,4 x 33,4 cm
Sheet: 38 x 58,5 cm
Print run: A few proofs of 1st and 2nd states; 40 proofs of final state, according to Ginestet-Pouillon, who do not mention the later edition by the Guilde Internationale de la Gravure of 350 numbered but unsigned proofs, which is the only one we have located



Museum of Modern Art, New York Horsemen (La Faucheuse) 1951 Etching plate: 25.9 x 33.7 cm); sheet: 37.8 x 56.7 cm) Publisher Guilde Internationale de la Gravure Credit Gift of Richard S. Zeisler Object number 199.1954
For Sale 2022 at Janisch Fine Art (https://janischfineart.com/en/shop/la-faucheuse-ou-moissons/) La Faucheuse ou Moissons Etching numbered by hand, signed and dated in print 1951 Edition: 350 with a blindstamp in the lower left corner 'Guilde de la Gravure' Sheet size: 14.96 x 23.03 in (38 x 58,5 cm) Image size: 10.24 x 13.39 in (26 x 34 cm) Condition: a crease in the lower margin, moisture stains and foxing
Skinner Auctions Boston MA: American & European Paintings & Prints. Sale 2371 September 7, 2007 Lot # 249 Jacques Villon (French, 1875-1963) La faucheuse ou moissons Sold for:$294 La faucheuse ou moissons, 1951, third state of three (Ginestet & Pouillon, E526). Signed "Jacques Villon" in pencil l.r. Drypoint on paper, plate size 10 1/4 x 13 1/4 in. (26.0 x 33.5 cm),framed. Estimate $500-700
Christie's: 1996 | Live Auction 2321 Modern and Contemporary Art. Lot 47 La Faucheuse or Moissons (Ginestet/Pouillon E526) Price realised NLG 346 Estimate NLG 600 - NLG 800 Closed: 10 Dec 1996 La Faucheuse or Moissons (Ginestet/Pouillon E526) etching, 1951, second (and final state, probably a late edition), on Arches, signed in pencil and numbered 200/350 (Ginestet/Pouillon states an edition of 40 in this state), with margins, published by Guilde de la Gravure, with their blindstamp, a few minor defects, laid down with strips of brown papertape along the reverse upper edge, otherwise generally in very good condition P. 260 x 232 mm.; S. 380 x 565 mm.;
Provenance C.A. Groenendijk, Amsterdam

Complement to etching No. 791 E. 527 (No. 353 in Miguel Orozco's *The paintings of Jacques Villon*)

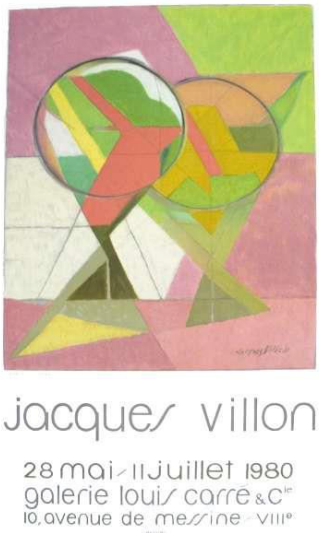


Title: ***Terre et ciel***
Date: 1947
Medium: Oil on canvas
Dimensions: 41.3 x 33 cm
Current owner or museum: Private collection
Provenance:
Galerie Louis Carré, Paris (acquis auprès de l'artiste).
Svensk-Franska Konstgalleriet, Stockholm.
Marika Paula, Stockholm.
Ragnar Moltzau, Oslo.
By descent to 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)

Complement to etching No. 791 E. 527 (No. 354 in Miguel Orozco's *The paintings of Jacques Villon*)



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**:**

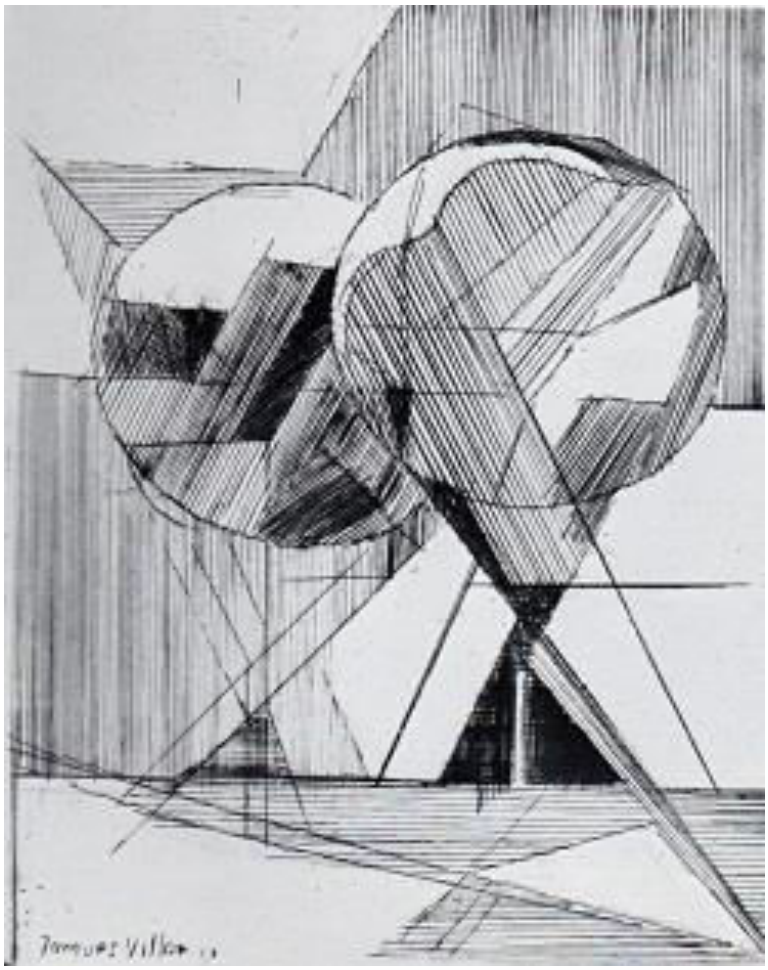


Orozco Lithographs No. L 294 (Not in Ginestet & Pouillon)
Composition aux ballons

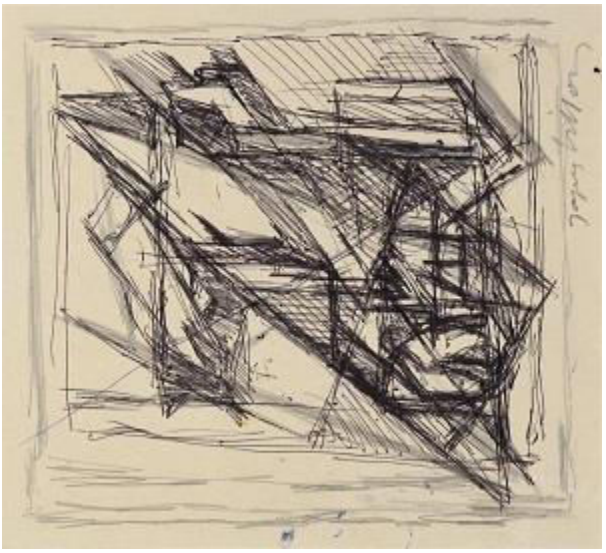


No.: 790
Ginestet-Pouillon : 527
Title: Terre et ciel (1st state)
Medium: Etching
Date: 1951
Printer: Atelier Georges Leblanc
Plate size: 20,8 x 16,3 cm
Print run: A few proofs of 1st and 2nd states; 10 artist proofs and 25 trade proofs of final state.

No.: 791
Ginestet-Pouillon : 527
Title: Terre et ciel (Final state)
Medium: Etching
Date: 1951
Printer: Atelier Georges Leblanc
Plate size: 20,8 x 16,3 cm
Print run: A few proofs of 1st and 2nd states; 10 artist proofs and 25 trade proofs of final state.



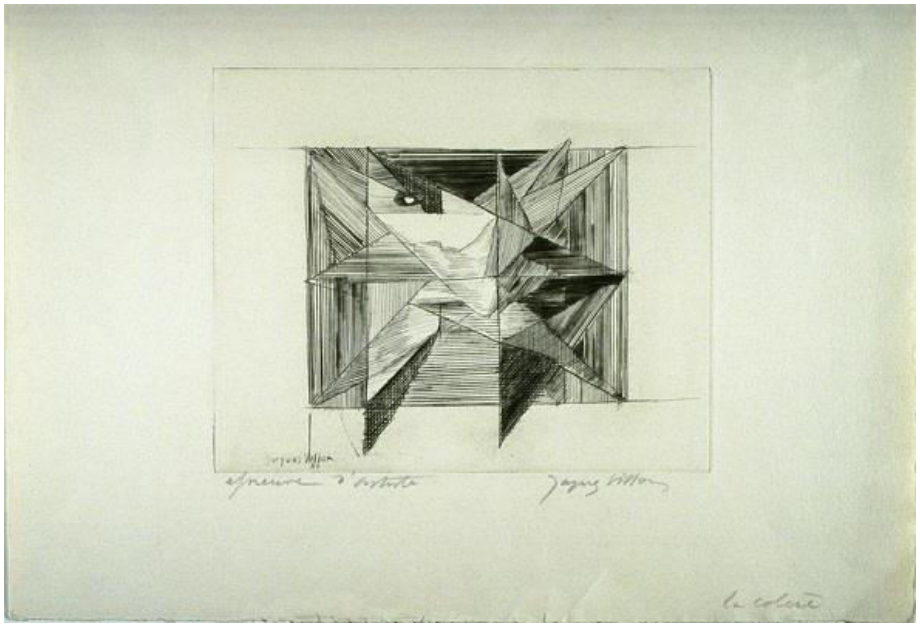
Complement to etching No.: 792 (E. 528)
Title: La Colère
Medium: Ink and pencil on paper
Date: 1940 ?
Size: 19,5 x 17,5 cm
Auction: Debaecque: A look on the twentieth century # 19 : Design and Contemporary Art - Part I at De Baecque & Associes Lyon. 70 Rue Vendôme 69006 Lyon 16 March 2019 171 La Colère Dessin à l'encre et à la mine de plomb, signé en bas à droite et titré au dos du montage H. 19,5 cm - 17,5 cm Provenance : Galerie J. Le Chapelin, Paris (étiquette au dos du montage, datant notre feuille de 1940)



Lot

L.

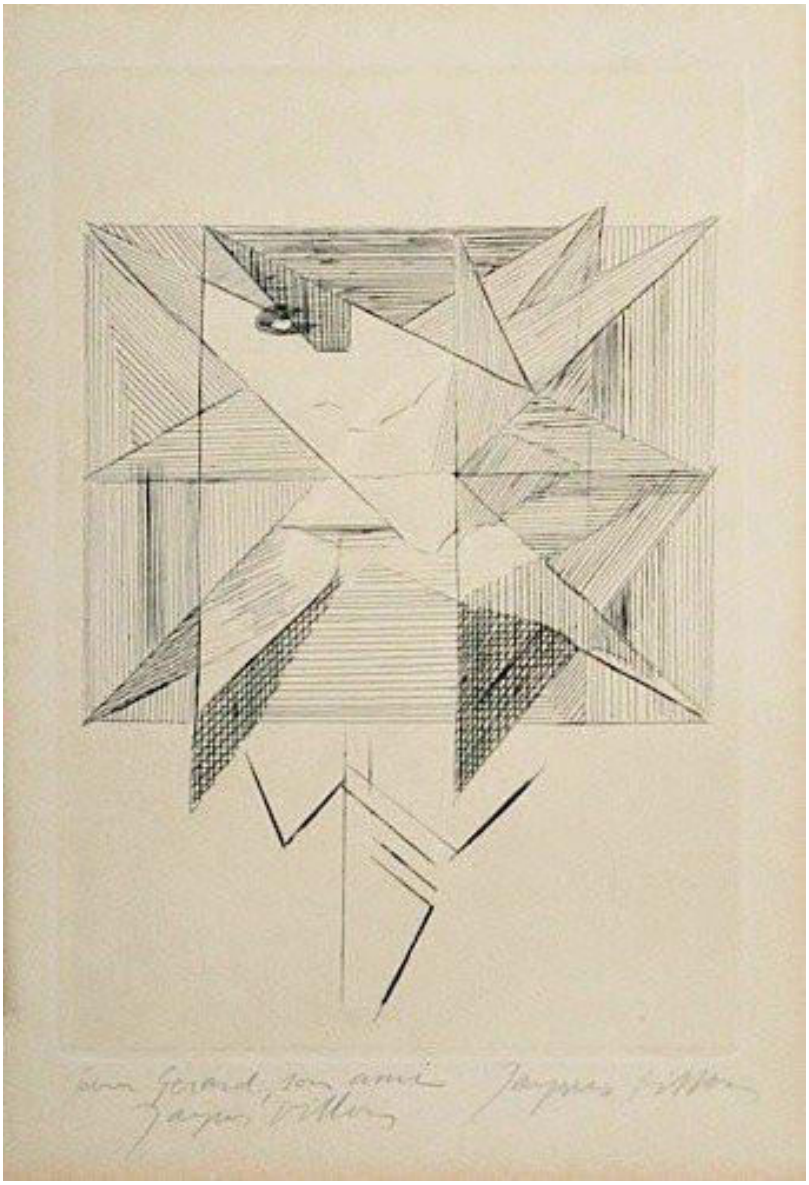
No.: 792
Ginestet-Pouillon : 528
Title: Colère (Final state)
Medium: Burin
Date: 1951
Printer: Atelier Georges Leblanc
Plate size: 16,2 x 21 cm
Sheet: 28 x 38.2 cm
Print run: A few proofs of 1st state; 10 proofs of 2nd state; 60 proofs of final state
Art Institute of Chicago: Composition 1951 Etching and drypoint on white wove paper
Dimensions 168 × 208 mm (plate); 279 × 375 mm (sheet) Credit Line Gift of Frank B. Hubachek. Reference Number 1960.341



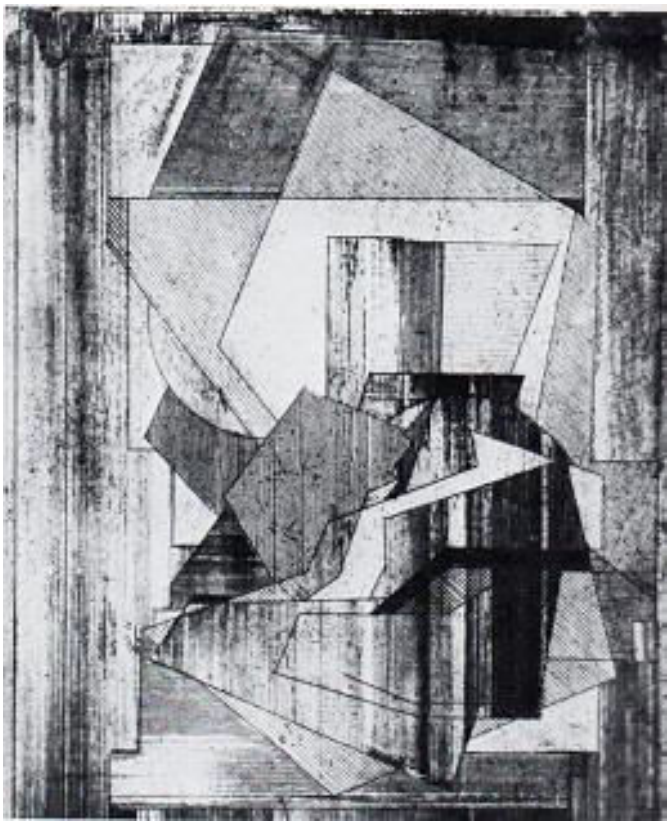
University of Michigan Museum of Art: Accession Number 1983/1.261 Anger (La Colère)1951 etching on paper 28 x 38.2 cm Credit Line Gift of the Marvin Felheim Collection

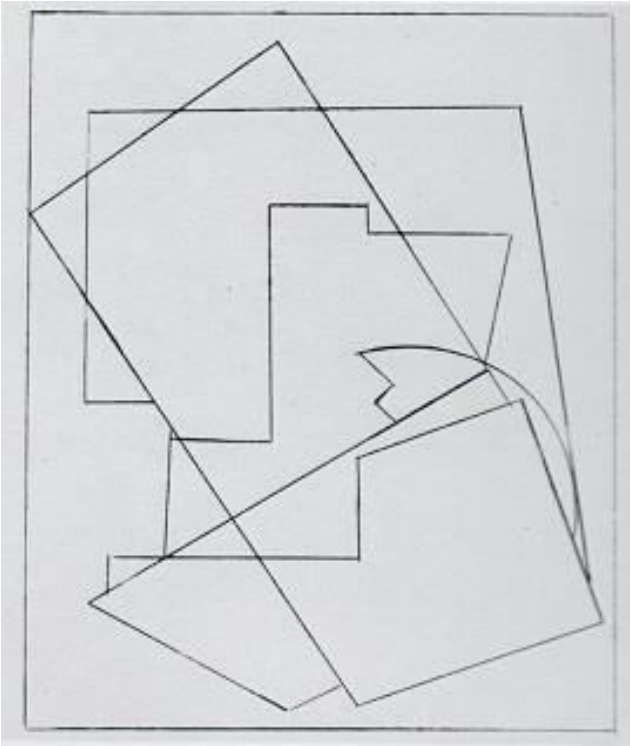
No.: 793
Ginestet-Pouillon : App. 17

Title: La colère (Œuvre poétique)
Medium: Etching
Date: 1951
Publisher: Marcel Sautier, Paris
Printer: Atelier Georges Leblanc
Plate size: 18,8 x 13 cm
Sheet: 27,5 x 18,6 cm
Print run: Book Œuvre poétique, 1957: 10 copies on Imperial Japan with one suite of the first state and of the final state in sanguine; 25 on Vélin d'Arches with a suite en sanguine and the first state of the frontispiece; 150 copies on Vélin pur fil du Marais with the 8 etchings
The Cleveland Museum of Art: Illustration for Oeuvre Poetique by Robert Ganzo
Date unknown Etching and aquatint
Gift of Mr. and Mrs. Robert D. Milne 1972.270
Musée national des beaux-arts du Québec: Sans titre, du livre d'artiste «Oeuvre poétique» 1957 Eau-forte et burin, 118/185 27,5 x 18,5 cm (papier); 18,8 x 13 cm (coup de planche); 18,5 x 12,6 cm (image) Numéro d'inventaire 1987.377.08 Don de Charles S.N. Parent
Artcurial: Sale Gérard Oury Collection - Part 2 - 21 april 2009 /Lot 179 Jacques Villon (1875-1963) La Colere, 1957- Eau-forte en noir, signé et dédicacé "Pour Gérard son ami Jacques Villon" 22,50 x 16 cm (à vue) – encadrée Une des huit eaux-fortes figurant dans l'ouvrage "Oeuvre poétique" de Robert Ganzo Il s'agit de la reprise d'une gravure de 1951 (E 528) Ginestet-Pouillon APP 17 Papier jauni Provenance : Collection Gérard Oury. Par descendance à l'actuel propriétaire Estimation 300 - 400 € Estimation 300 - 400 € [$]

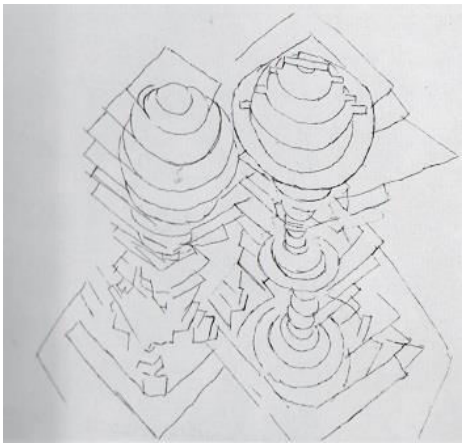


No.: 794
Ginestet-Pouillon : 529
Title: Géométrie / Architecture par plans (final state)
Medium: Etching
Date: 1951
Printer: Atelier Georges Leblanc
Plate size: 23,2 x 20 cm
Print run: 30 proofs of unfinished etching





No.: 795
Ginestet-Pouillon : 530
Title: La poupée (1st draft of the previous etching)
Medium: Etching
Date: 1951
Printer: Atelier Georges Leblanc
Plate size: 22 x 18 cm
Print run: 10 proofs



No.: 796
Ginestet-Pouillon : 531
Title: Les Lampes (1st state)
Medium: Burin
Date: 1951
Printer: Atelier Georges Leblanc
Plate: 24,5 x 27,3 cm **Sheet**: 40 x 51 cm
Print run: A few proofs of 1st state

No.: 797



Ginestet-Pouillon : 531
Title: Les Lampes (Final state)
Medium: Etching and aquatint
Date: 1951
Printer: Atelier Georges Leblanc
Plate size: 24,5 x 27,3 cm
Sheet: 40 x 51 cm
Print run: A few proofs of 1st state; 10 proofs of 2nd state in colour on Japan and 10 artist proofs; 10 artist and 40 trade proofs of final state in colour
Museum of Modern Art, New York The Lamp (Les Lampes) 1951 Aquatint and etching plate: 24.7 x 27.3 cm); sheet: 38 x 41.8 cm) Edition 10 Credit Purchase Object number 261.1951
Art Institute of Chicago: Lamps 1951 Etching and aquatint on cream wove paper 247 × 273 mm (plate); 400 × 510 mm (sheet) Credit Line: Gift of the Print and Drawing Club Reference No: 1952.233
Fine Arts Museums of San Francisco: Les Lampes (The Lamps) 1951 Etching And Aquatint Printed In Colors 24.6 x 27.5 cm (image) Department: Achenbach Foundation Accession No:1971.28.42 Acquisition Date:1971-01-12 Credit Line:Bruno and Sadie Adriani Collection
For Sale 2022 at Studio Fabrizio Pazzaglia. Urbino: (http://www.studiofabriziopazzaglia.it/opere/jacques-villon-les-lampes/) LES LAMPES 1951 Acquaforte, mm 245×274 (398×410 il foglio). Stato: II/II Acquaforte e acquatinta a colori in perfetto stato di conservazione. Esemplare numero 32/40, firmata a matita in basso a destra e in lastra. Di questo soggetto esiste un primo stato senza la firma in lastra tirato a 10 esemplari.Euro: 700
Auction: Cohen: Important Prints and Engravings from the XXth Century Collection (First part) at Calmels Cohen. Drouot Richelieu - Salle 7 - 9, rue Drouot - 75009 Paris 31 May 2005 Lot 38 Les lampes, 1951. Eau-forte et aquatinte en couleurs sur Japon Ancien, signée et annotée " épreuve avant signature (10) " de sa main 38 x 41,7 cm. Est. 100 / 150 euros

No.: 798
Ginestet-Pouillon : 532
Title: La poupée (Final state)
Medium: Etching and aquatint
Date: 1951
Printer: Atelier Georges Leblanc
Plate size: 26,7 x 19,3 cm
Sheet: 49,2 x 32,2 cm
Print run: A few proofs of 1st state; 10 proofs of 2nd state in colour; 7 artist and 40 trade proofs of final state in colour
For Sale 2022 by Forlaget Cordelia - Hans Moestrup (https://www.amorosart.com/oeuvre-villon-la_poupee-11168.html) Aquatinte Villon - La Poupee 1951 Dimensions de l'image 26,7 x 19,4 cm / 10.5 x 7.6 in Dimensions du papier 49,2 x 32,2 cm / 19.4 x 12.7 in Tirage 40 Prix 370 euros (€)Original aquatint in colours 1951, numbered and signed in pencil from an edition of 40 copies. Discolouration from previous passepartout



Complement to etching No. 800 E. 533 (No. 301 in Miguel Orozco's *The paintings of Jacques Villon*)

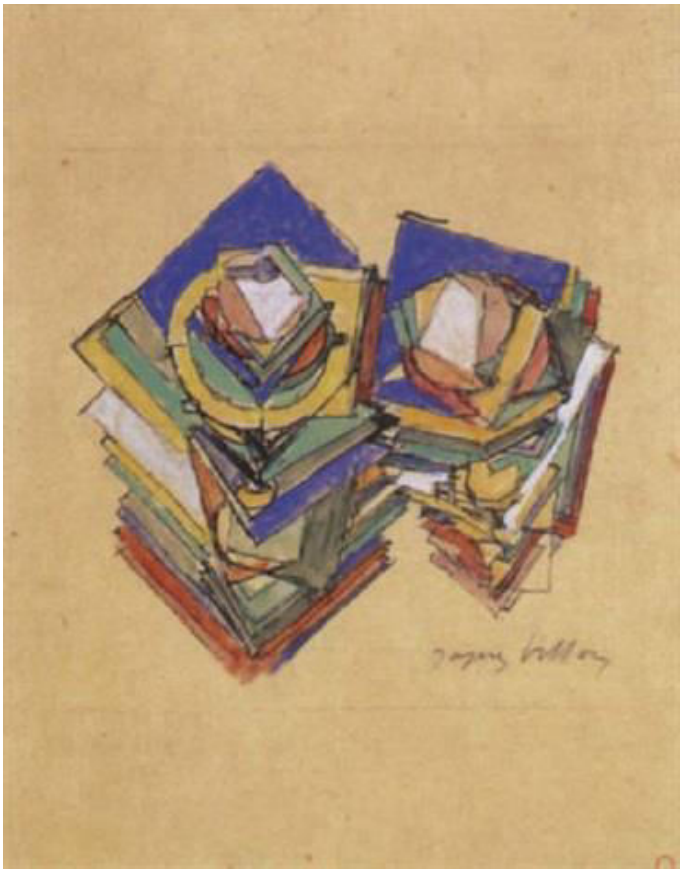
Title: ***Espaces - Spaces***
Date: 1920
Medium: Oil on canvas
Dimensions: 73 x 91.6 cm
Current owner or museum: Peggy Guggenheim Collection, Venice
Provenance:
Credit line: Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York). Accession No. 76.2553 PG 23
Comment: Suggestion 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

Complement to etching No. 800 E. 533 (No. 302 in Miguel Orozco's *The paintings of Jacques Villon*)

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-Elysées - 75008 - Paris 10 décembre 2002. Vente dirigée par Jean-Louis Picard



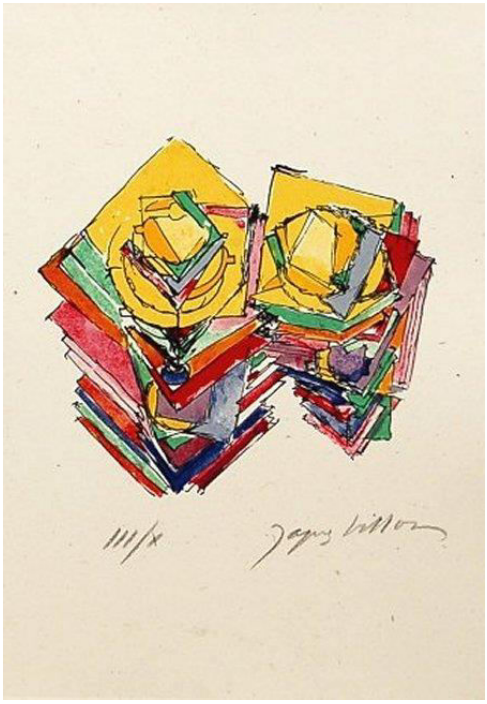
en collaboration avec Artcurail-Briest-Poulain-Le Fur. Lot 90 - Jacques Villon 1875-1963 - l'univers, circa 1951 Aquarelle sur papier calque signée vers le bas à droite 21,5 X 16,5 cm (81/2 X 61/2 in). Estimation 500 / 600 €

Exhibitions:

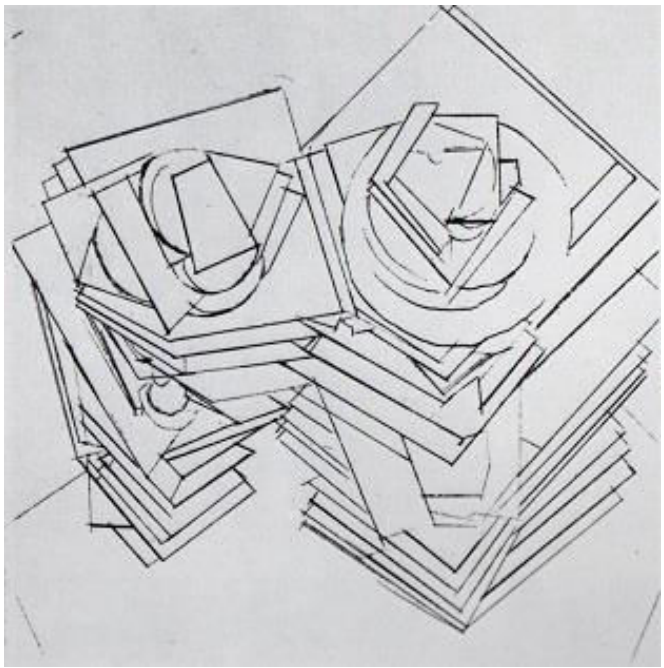
Selected Literature:

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.: 799
Ginestet-Pouillon : 533
Title: L'univers (1st state)
Medium: Etching and aquatint
Date: 1951
Printer: Atelier Georges Leblanc
Plate size: 18,3 x 17,4 cm (24.7 x 27.3 cm MoMA)
Sheet: 38,5 x 27,5 cm
Print run: A few proofs of 1st state





No.: 800
Ginestet-Pouillon : 533
Title: L'univers (Final state)
Medium: Etching and aquatint
Date: 1951
Printer: Atelier Georges Leblanc
Plate size: 18,3 x 17,4 cm (24.7 x 27.3 cm MoMA)
Sheet: 38,5 x 27,5 cm
Print run: A few proofs of 1st state; 10 artist proofs of 2nd state in colour; 10 artist and 40 trade proofs of final state in colour
Museum of Modern Art, New York The Universe (L'Univers) 1951 Etching, aquatint, and roulette plate: 24.7 x 27.3 cm); sheet: 38 x 41.8 cm)Edition40CreditPurchaseObject number569.1951
Risd Museum: L'Univers 1951 color aquatint; etching; Roulette Medium weight off-white wove paper 18.3 x 17.5 cm (plate) Lettered on plate, LL: "Jacques Villon 51" Inscribed in graphite: "epreuve d'artiste" and "Jacques Villon" CREDIT Twentieth Century Graphic Arts Fund OBJECT NUMBER 71.066
Sold by Itineris Casa d'Aste: (https://www.artsy.net/artwork/jacques-villon-lunivers)
L'Univers, 1951. Acquatinta acquaforte 38 × 28 cm Edition 8/10 Bidding closed
Cornette: ESTAMPES MODERNES ET CONTEMPORAINES Lot n° 99
300 - 500 EURResult without feesResult : 1 000EUR
L'UNIVERS, 1951 (Ginestet/Pouillon 533) Eau-forte et aquatinte en couleurs sur Arches Signée et numérotée 6/10 Edition totale à 50 exemplaires 38,5 x 27,5 cm



No.: 801
Ginestet-Pouillon : 534
Title: Maternité (1st state)
Medium: Etching
Date: 1952
Printer: Atelier Georges Leblanc
Plate size: 28 x 19 cm
Sheet: 43 x 26,8 cm
Print run: A few proofs of 1st state (8 of drypoint in blqack and some on brown paper); 10 artist proofs of 2nd state; 10 artist and 75 trade proofs of final state



No.: 802
Ginestet-Pouillon : 534
Title: Maternité (2nd state)
Medium: Etching
Date: 1952
Printer: Atelier Georges Leblanc
Plate size: 28 x 19 cm
Sheet: 43 x 26,8 cm
Print run: A few proofs of 1st state (8 of drypoint in blqack and some on brown paper); 10 artist proofs of 2nd state; 10 artist and 75 trade proofs of final state



No.: 803
Ginestet-Pouillon : 534
Title: Maternité (3rd state)
Medium: Etching
Date: 1952
Printer: Atelier Georges Leblanc
Plate size: 28 x 19 cm
Sheet: 43 x 26,8 cm
Print run: A few proofs of 1st state (8 of drypoint in blqack and some on brown paper); 10 artist proofs of 2nd state; 10 artist and 75 trade proofs of final state



No.: 804
Ginestet-Pouillon : 534
Title: Maternité (Final state)
Medium: Etching
Date: 1952
Printer: Atelier Georges Leblanc
Plate size: 28 x 19 cm
Sheet: 43 x 26,8 cm
Print run: A few proofs of 1st state (8 of drypoint in black and some on brown paper); 10 artist proofs of 2nd state; 10 artist and 75 trade proofs of final state
Musée du Louvre (Atelier de la chalcographie) Maternité VILLON Jacques Inventory number10487 C/1 Recto Former inventory number:CH 13765 Collection Département des Arts graphiques C. F : 5929 - cuivre aciéré DimensionsH. 0,657 m ; L. 0,43 m
Aquatinte roulette
Musée national des beaux-arts du Québec: Maternité 1952 Eau-forte 43 x 26,8 cm (papier); 28 x 18,9 cm (image) Numéro d'inventaire 1987.355 Don de Charles S.N. Parent
For sale at eBay: Jacques Villon, Maternite, Etching, signed in pencil

(https://www.ebay.com/itm/143772339711 Price: US $1,450.00
Located in Long Island City, New York, 1952 40.64 x 33.02 cm
Auctions: Sotheby's Prints & Multiples online Lot 82. Jacques Villon | Maternité Ginestet & Pouillon E 534). Estimate:600 - 800 USD Etching, 1952, signed in pencil and numbered 47/75 (total edition includes ten artist's proofs), on Rives BFK wove paper, unframed plate: 279 by 188 mm 11 by 7⅜ in sheet: 479 by 327 mm 18⅞ by 12⅞ in With full margins, in good condition apart from two tiny tears in the sheet edges and handling creases, mostly in the margins. The verso with traces of surface soiling and old hinge remnants in the corners, pressing slightly through and with a few spots of associated skinning.

Complement to etching No. 804 E. 534 (No. 469 in Miguel Orozco's *The paintings of Jacques Villon*)

Title: ***Maternitè - 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



Complement to etching No. 804 E. 534 (No. 470 in Miguel Orozco's *The paintings of Jacques Villon*)
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 EURRésultat : 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.

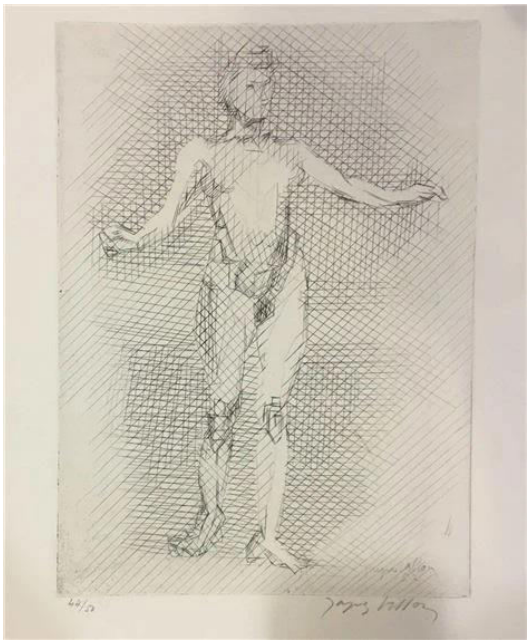




Complement to etching No. 804 E. 534 (No. 471 in Miguel Orozco's *The paintings of Jacques Villon*)
Title: ***Grande maternité***
Date: 1948
Medium: Oil on canvas
Dimensions: 146 x 114 cm
Current owner or museum: Henie Onstad Kunstsenter. Identification number HOS00232
Provenance:
Sold to the museum by Galerie Louis Carré
Niels Onstad Foundation
Collection of Sonja Henie-Niels Onstad Foundation



Complement to etching No.: 805 E. 535
Title: Eve
Medium: Ink on paper
Date: 1952
Size: 26 x 19 cm
Auction: **Artcurial**: Sale 1672 Gérard Oury Collection - Part 2 - 21 april 2009 /Lot 102 Jacques VILLON (1875-1963) EVE, 1952 Encre sur papier signé en bas à droite h: 26 w: 19 cm Provenance : Collection Gérard Oury Par descendance à l'actuel propriétaire. A rapprocher de "Eve", 1952 - Eau-forte - 26,7 x 19,5 cm. (AMG E 535, page 355) Cette oeuvre figure dans les archives de la galerie Louis Carré & Cie Un certificat de Monsieur Patrick Bongers sera remis à l'acquéreur Estimation 800 - 1 000 € Sold 1,020 €



No.: 805
Ginestet-Pouillon : 535
Title: Eve
Medium: Etching
Date: 1952
Printer: Atelier Georges Leblanc
Plate size: 26,7 x 19,5 cm
Sheet: 50 x 32,5 cm
Print run: 10 artist proofs and 50 trade proofs
Auction: "Eve", 1952 50x38 cm 44/50 Sale DateJul 31, 2020 - Sep 16, 2020
Christie's 2014 | Live Auction 1516 Old Master, Modern & Contemporary Prints
Lot 235 Jacques Villon (1875-1963) A collection of four prints Price realised GBP 4,375 Estimate GBP 4,000 - GBP 6,000 Closed: 19 Mar 2014 comprising Les Femmes D'Ouessant (Ginestet & Puillon 81), aquatint in colours, 1903, on wove paper, signed in pencil, second, final state, aside from the edition of fifty, with wide margins, pale pinpoint foxing, a crease at the lower right sheet edge; Chapeau (G. & P. 173), drypoint in colours, 1830, on Arches laid paper, signed in pencil, inscribed tiree à 30 épreuve, from the edition of thirty, the second, final state, the full sheet, pale light- staining, scattered foxing in the margins, particularly at lower right; Eve (G. & P. 535), etching, 1952, on wove paper, signed in pencil, numbered 33/50 (there were also ten artist's proofs), the full sheet, generally in very good condition; Marcel Duchamp (G. & P. 538), etching, 1953-1954, on Auvergne laid paper, signed in pencil, numbered 3/60 (there were also 10 artist's proofs), the full sheet, generally in very good condition. G. & P. 81: P. 270 x 380 mm., S. 380 x 563 mm; G. & P. 173: P. 490 x 355 mm., S. 610 x 438 mm; G. & P. 535: P. 270 x 195 mm., S. 500 x 325 mm; G. & P. 538: P. 323 x 425 mm., S. 520 x 330 mm.

No.: 806
Ginestet-Pouillon : 536
Title: Bacchus
Medium: Engraving on gelatine plate
Date: 1952
Printer: Atelier Georges Leblanc
Plate size: 23,7 x 15,5 cm
Print run: A few proofs



Complement to etchings Nos. 807-809 E. 537-8 & 578 (No. 476 in Miguel Orozco's *The paintings of Jacques Villon*)

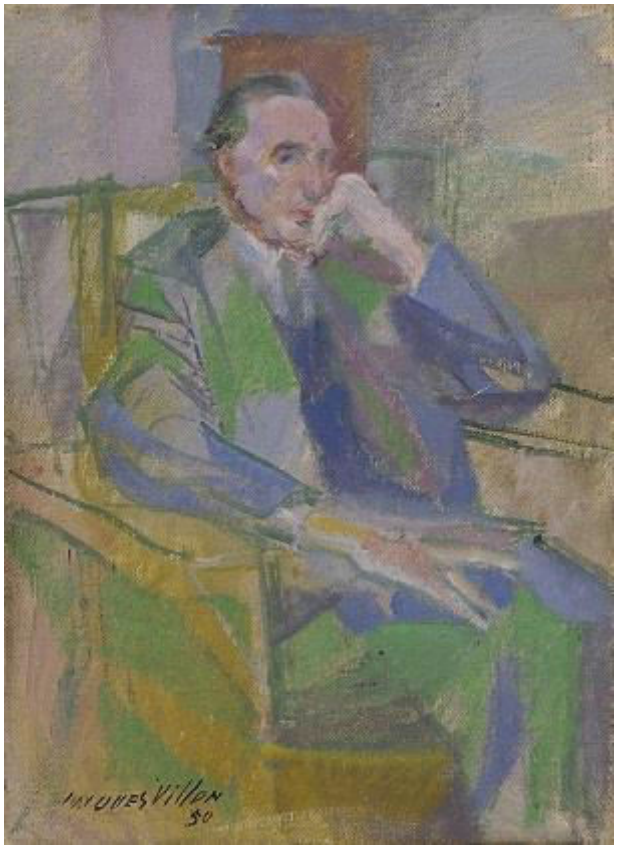


Title: ***Portrait de marcel duchamp***
Date: 1950
Medium: Indian ink on tracing paper
Dimensions: 47,5 x 35,5 cm
Current owner or museum: Private collection
Provenance:
Acquired from the artist by Louis Carré, Paris
By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon
Her posthumous sale, Paris, 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) Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur

Complement to etchings Nos. 807-809 E. 537-8 & 578



Title: Marcel Duchamp
Medium: Pen and black ink
Date: 1953
Size: 32,3 × 24,9 cm
Art Institute of Chicago: Portrait of Marcel Duchamp 1953 Medium Pen and black ink, with touches of white gouache, with incising, over graphite, on tan wove tracing paper
Signed recto, lower left, in pen and black ink: "Jacques Villon" 323 × 249 mm
Credit Line: Gift of Dorothy Braude Edinburg to the Harry B. and Bessie K. Braude Memorial Collection Reference Number 2013.1040



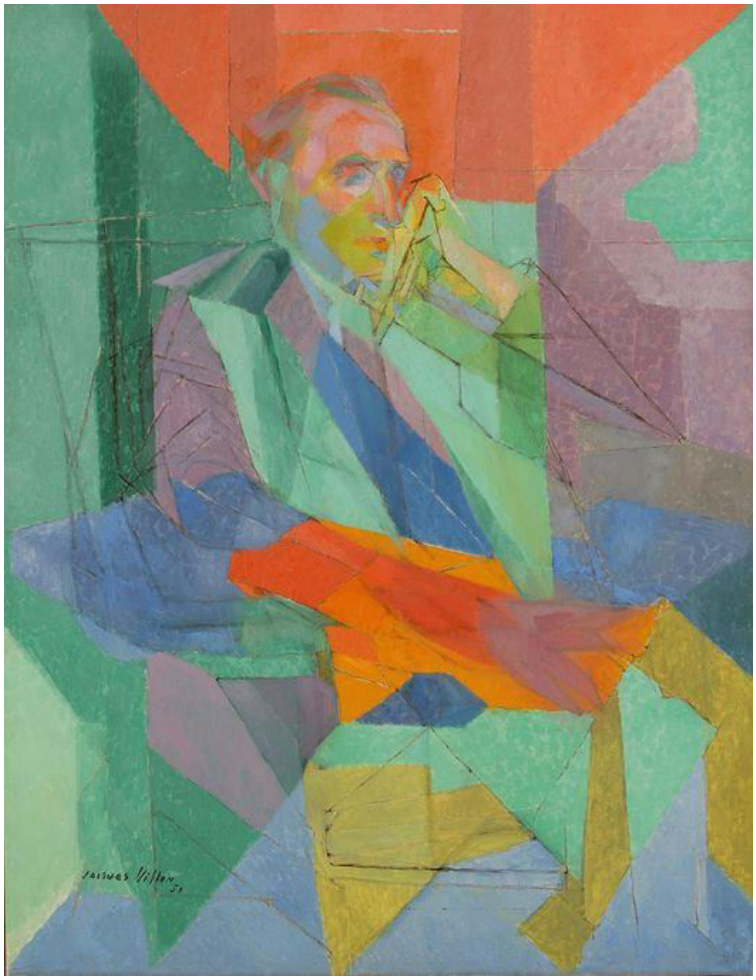
Complement to etchings Nos. 807-809 E. 537-8 & 578 (No. 477 in Miguel Orozco's *The paintings of Jacques Villon*)
Title: ***Portrait of Marcel Duchamp***
Date: 1950
Medium: Oil on canvas
Dimensions: 33,5 x 24,1 cm
Current owner or museum: Art Institute Chicago. Reference No. 1978.406 Bequest of Maxine 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.

Complement to etchings Nos. 807-809 E. 537-8 & 578 (No. 478 in Miguel Orozco's *The paintings of Jacques Villon*)
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.



Complement to etchings Nos. 807-809 E. 537-8 &

578 (No. 479 in Miguel Orozco's *The paintings of Jacques Villon*)
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



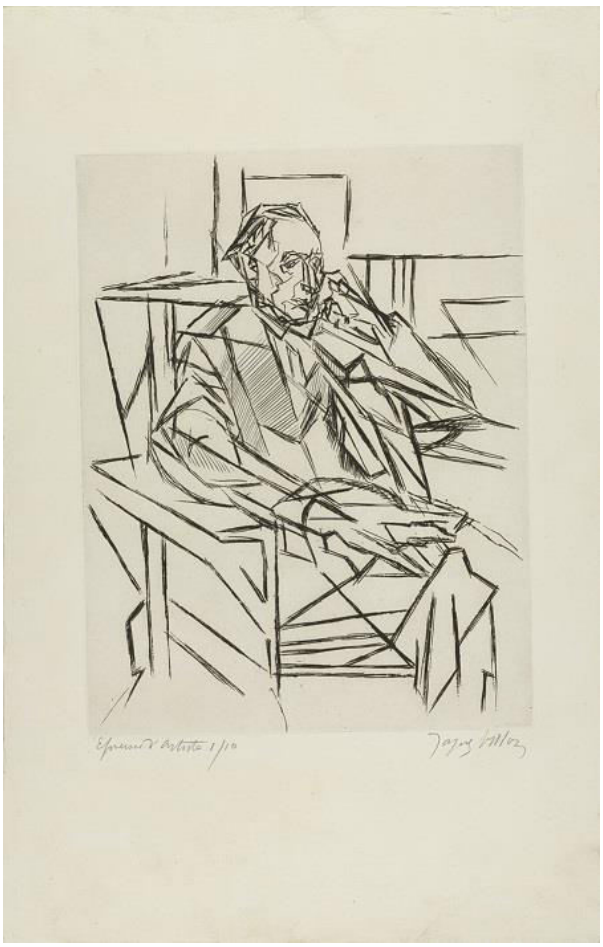
Comment: "J'ai, profité de l'un des voyages à Paris de mon frère Marcel qui réside aux USA pour garder ce souvenir de lui. J'ai voulu par une certaine interprétation plastique du modèle, rappeler le rôle que joua Marcel Duchamp dans l'esthétique cubiste." Dans le visage, le bleu donne l'ombre, puis les 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)



Complement to etchings Nos. 807-809 E. 537-8 & 578 (No. 480 in Miguel Orozco's *The paintings of Jacques Villon*)
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 (Reflexion, 1951Huile et encre sur toile signée et datée "JACQUES VILLON 51' en bas à gauche, titrée, contresignée et datée au dos "Reflexion 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

No.: 807
Ginestet-Pouillon : 537
Title: Marcel Duchamp (1st state)
Medium: Etching
Date: 1953
Printer: Atelier Georges Leblanc
Plate size: 21,8 x 16,5 cm
Print run: Some trial proofs in 1953 and WII proofs numbered and signed printed in 1960 fot the Guilde de la Gravure.
Auction: Millon: Mon Chez Moi Exposition publique : Mardi 26 février 2019, de 11h à 18h Mercredi 27 février 2019 Lot n° 68 120 - 150 EURRésultats sans frais Résultat : 200EUR Jacques VILLON (1875 - 1963) Paysage - Marcel Duchamp Deux eaux fortes 21,5 x 16,5 et 18,5 x 27 cm Signées au crayon en bas à droite. Légers accidents, papier froissé





No.: 808
Ginestet-Pouillon : 538
Title: Marcel Duchamp (Final state)
Medium: Etching
Date: 1953
Printer: Atelier Georges Leblanc
Plate size: 32,3 x 24,5 cm
Sheet: 51.8 x 33.2 cm
Print run: 10 artist proofs and 60 trade proofs.
Museum of Modern Art, New York Marcel Duchamp 1953 Etching plate: 32.3 x 24.6 cm); sheet: 51.8 x 33.2 cm) Edition proof before the edition of 60 Credit Gift of Louis Carré Object number 200.1954
Auction: Brunel - Dejean de La Bâtie: Fonds d'une galerie parisienne historique : dessins, tableaux, estampes chez Brunel - Dejean de La Bâtie. Drouot

Richelieu - 9 rue Drouot - Salle 6 75009 Paris 30 avril 202. Lot 229
Jacques Villon (Gaston Duchamp, dit) (1875-1963) Marcel Duchamp. 1953. Eau-forte. 245 x 320. Ginestet et Pouillon 538. Très belle épreuve sur vélin, numérotée et signée au crayon. Petits restes de kraft gommé et légères épidermures dans les angles au verso. Toutes marges. Tirage à 60 épreuves.
Swann: 19th & 20th Century Prints & Drawings. Sep 19, 2019 - Sale 2516 Lot 310 Price Realized: $ 1,250 Estimate: $ 1,500 - $ 2,500 Marcel Duchamp. Etching, 1953. 320x245 mm; full margins. Artist's proof, aside from the edition of 60. Signed and inscribed "epreuve d'artiste" in pencil.



No.: 809
Ginestet-Pouillon : **578**
Title: Marcel Duchamp
Medium: Etching
Date: 1956
Printer: Atelier Georges Leblanc
Plate size: 24,8 x 19,5 cm
Sheet: 40,5 x 34 cm
Print run: 50 proofs
Museum: Art Gallery of NSW, Sydney: Marcel Duchamp 1956 etching Edition of 50 24.5 x 19.4 cm platemark; 41.0 x 34.0 cm sheet Signed l.r., pencil "Jacques Villon". Not dated. Credit:Gift of Pamela and Hans Schüttler 2012 Accession number 105.2012
For sale 2022 at The Court Gallery: (https://www.courtgallery.com/artists/415-jacques-villon/works/10032/) PORTRAIT OF MARCEL DUCHAMP, 1956 Etching 10 x 7.75 inches Signed in pencil and numbered 31 from the edition of 50 PROVENANCE Private Collection
Auction: Tajan: Modern & Contemporary Prints 27 octobre 2020. Lot 139 Jacques Villon (1875-1963) Portrait De Marcel Duchamp, 1956 Estimate: 500 € - 700 €Passed. Eau-forte sur vergé Signée et numérotée 41/50 Légères taches et légers plis ondulés
Etching on laid paper; signed and numbered 41/50 Sujet : 25 x 19,5 cm ; Feuillet : 40,5 x 34 cm - Image : 9 7/8 x 7 5/8 in. ; Sheet : 16 x 13 3/8 in.

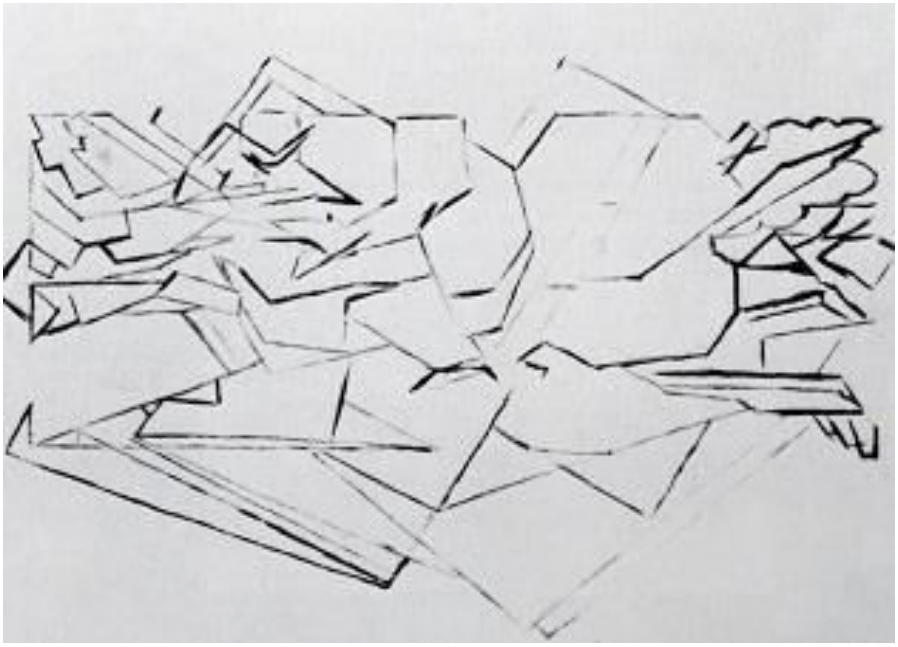
Complement to etchings Nos. 807-809 E. 537-8 & 578 (No. 475 in Miguel Orozco's *The paintings of Jacques Villon*)
Title: ***Pour un portrait***
Date: 1950 circa
Medium: oil on canvas 26.7 x 18.5 cm
Private collection
Provenance: Auctioned on July 12, 2007



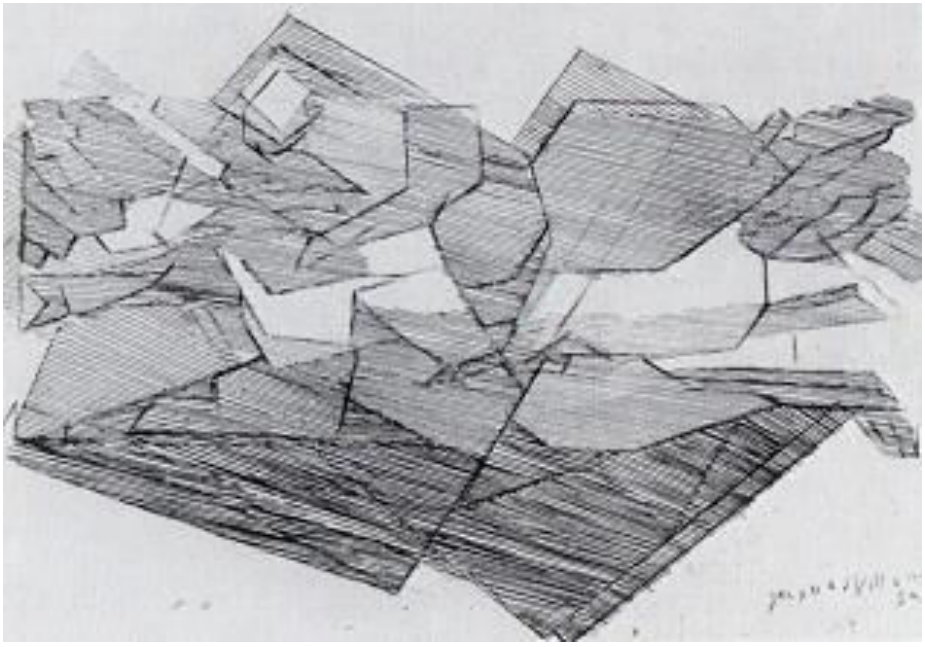


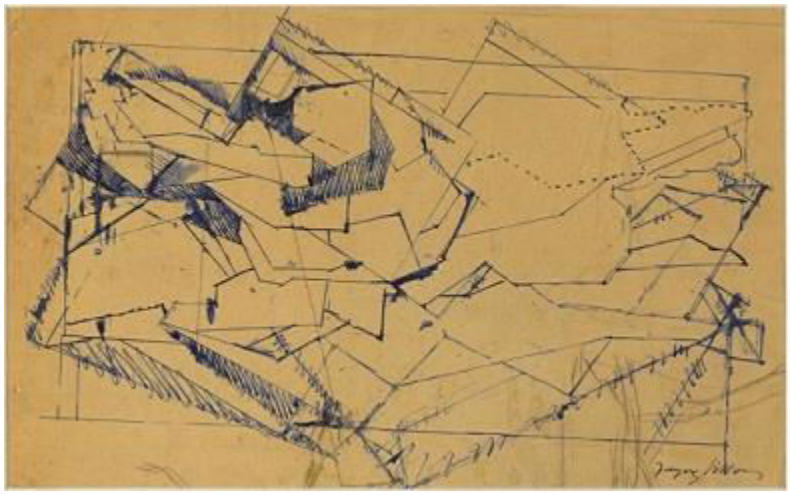
No.: 810
Ginestet-Pouillon : 539
Title: Bebé debout
Medium: Etching
Date: 1953
Printer: Atelier Georges Leblanc
Plate size: 25 x 19,4 cm
Sheet: 52 x 33 cm
Print run: Some trial proofs and 30 proofs for La Jeune Gravure Contemporaine.
Auction: Drouot: SUCCESSION ROGER PASSERON (2ÈME PARTIE)...Lot 83 Live
Jacques VILLON (1875-1963) : Bébé debout. Eau-forte. SUCCESSION Roger PASSERON (2ème partie) 18 Oct 2021 France, Blois. Lot 83 Jacques VILLON (1875-1963) : Bébé debout. Eau-forte. Signé en bas à droite. Numéroté 4/30. 52 x 33 cm.

No.: 811
Ginestet-Pouillon : 540
Title: Cavalier (1st state)
Medium: Etching
Date: 1954
Printer: Atelier Georges Leblanc
Plate size: 27,7 x 38,7 cm
Print run: Some trial proofs and 30 proofs for a Swiss watchmaker



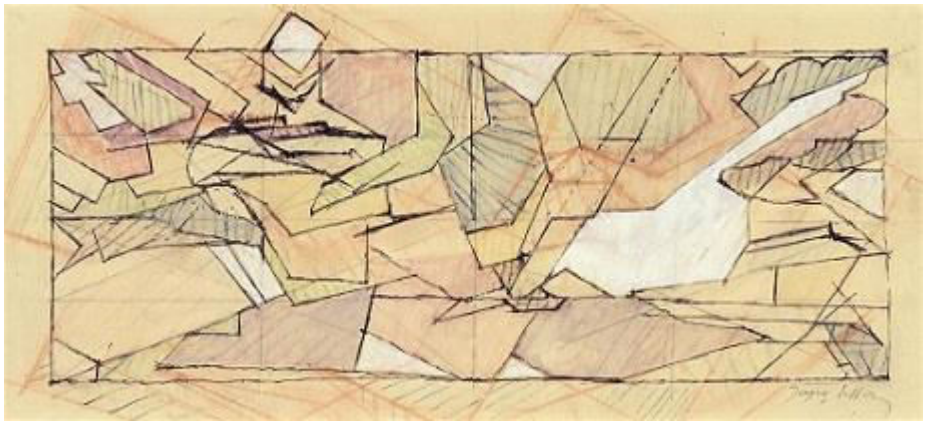
No.: 812
Ginestet-Pouillon : 540
Title: Cavalier (Final state)
Medium: Etching
Date: 1954
Printer: Atelier Georges Leblanc
Plate size: 27,7 x 38,7 cm
Print run: Some trial proofs and 30 proofs for a Swiss watchmaker





Complement to etching No. 812 E. 540
Title: Cheval et son Cavalier
Medium: Pencil and blue ink on transfer paper
Date: 1921
Size: 26,6 x 42,8 cm
Museum:
Centre Pompìdou, Paris : Cheval et son Cavalier. 1921 Domaine Dessin. Mine graphite, encre bleue sur papier calque 26,6 x 42,8 cm Acquisition Achat, 1979 N° d'inventaire AM 1979-353

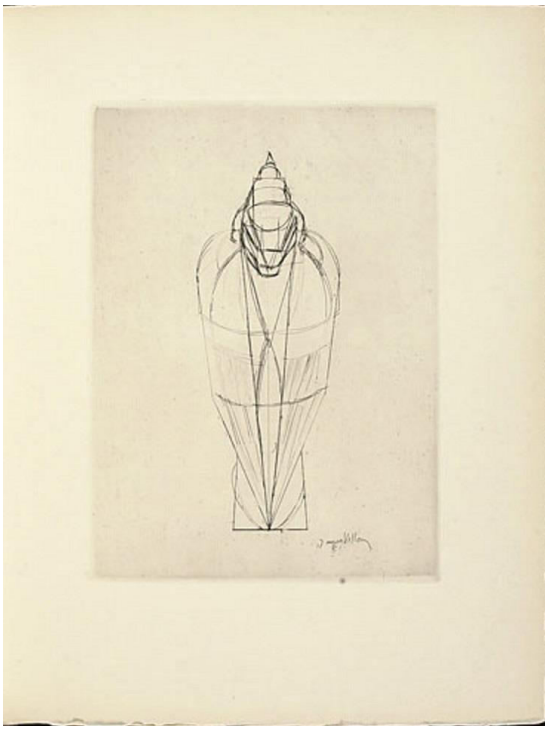
Complement to etching No. 812 E. 540 (No. 270 in Miguel Orozco's *The paintings of Jacques Villon*)



Title: Le Jockey (Galop)
Date: 1921
Medium: color pencil and India ink
Dimensions: 18 x 40 cm
Current owner or museum: Private collection
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



Complement to etching No. 812 E. 540 (No. 273 in Miguel Orozco's *The paintings of Jacques Villon*)
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



No.: 813
Ginestet-Pouillon : E. 501
Title: Une colombe, une áme (La soif du jonc)
Medium: Drypoint
Date: 1947
Printer: Atelier Georges Leblanc
Plate size: 21,8 x 15,9 cm
Sheet: 32,8 x 25 cm
Print run: 40 proofs plus 10 artist proofs in 1947. Another print run of 200 proofs for the book *La Soif du Jonc* (7 proofs on Vélin d'Arches numbered A to G with double suite of the prints, plus 4, plus 200 sur Vélin de Rives)
Musée national des beaux-arts du Québec:
Sans titre, du livre d'artiste «La Soif du jonc» 1955 Pointe sèche, 101/201 32,8 x 25 cm (papier); 23,7 x 16 cm (coup de planche); 23 x 15,5 cm (image) Numéro d'inventaire 1987.382.02 Don de Charles S.N. Parent
For Sale 2022 at William Reese Company:
(https://www.williamreesecompany.com/pages/books/WRCLIT57703/jacques-villon-tiggie-ghika/le-soif-du-jonc-poeme) Le Soif Du Jonc Poème. [Villon, Jacques (illus)]: Ghika, Tiggie: Paris: Editions "Cahiers d'Art," [1955]. Quarto. Printed wrapper over stiff wrappers. Three plates hors-texte. Wrappers very faintly edgeworn, one wrapper corner bumped, else a very good, internally fine copy. Item #WRCLIT57703
First edition of this translation by Jacques Dupin, illustrated with three original dry- point etchings, signed in the plate, by Jacques Villon. From a total edition of 207 copies, this is one of two hundred copies on vélin de Rives. This copy is signed by Villon in pencil on the colophon. MONOD 5327. Price: $1,200.00
For Sale 2022 at Galerie Arenthon, Paris (https://galeriearenthon.com/en/oeuvre/jacques-villon-la-soif-du-jonc/) La Soif du jonc (The Thirst of the Rush) Jacques Villon 1955. Éditions "Cahiers d'Art", Paris, 40 pages
Dimensions : 33,7 x 26 cm Original edition of Tiggie Ghika's poem translated by Jacques Dupin, illustrated with 3 original drypoints in black by Jacques Villon, signed in copper, in off-text. Volume in-4, in sheets, cream cover filled with the title in black on the 1st plate and on the spine Tirage : 7 sur Vélin d'Arches de A à G avec une double suite des gravures, plus 4, plus 200 sur Vélin de Rives One of the 200 copies, signed by the artist and numbered Condition: Very good 600€
Auction: Atcurial: Vente Estampes et livres illustrés - 01 décembre 2010 /Lot 432 Jacques Villon - Tiggie Ghika La Soif Du Jonc Traduit par Jacques Dupin. Paris, Cahiers d'art, 1955 In-4° (350 x 260) , en feuilles, sous couverture crème repliée à rabats 3 pointes-sèches en noir signées dans la planche. Edition totale à 211 exemplaires, celui-ci n°119, 1 des 200 sur vélin de Rives, signé au crayon par l'artiste au colophon Estimation 150 - 200 €



No.: 814
Ginestet-Pouillon : 541
Title: Création du monde (La soif du jonc)
Medium: Drypoint
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 23,7 x 15,9 cm
Sheet: 32,8 x 25 cm
Print run: The book was printed at 111 copies, with 7 proofs on Vélin d'Arches numbered A to G with double suite of the prints, plus 200 sur Vélin de Rives
Musée national des beaux-arts du Québec: Sans titre, du livre d'artiste «La Soif du jonc» 1955 Pointe sèche, 101/201 32,8 x 25 cm (papier); 23,7 x 16 cm (coup de planche); 23 x 15,5 cm (image) Numéro d'inventaire 1987.382.01 Don de Charles S.N. Parent
For Sale 2022 at William Reese Company See above): Price: $1,200.00
For Sale 2022 at Galerie Arenthon, Paris (https://galeriearenthon.com/en/oeuvre/jacques-villon-la-soif-du-jonc/) La Soif du jonc (The Thirst of the Rush) Jacques Villon 1955. 600€

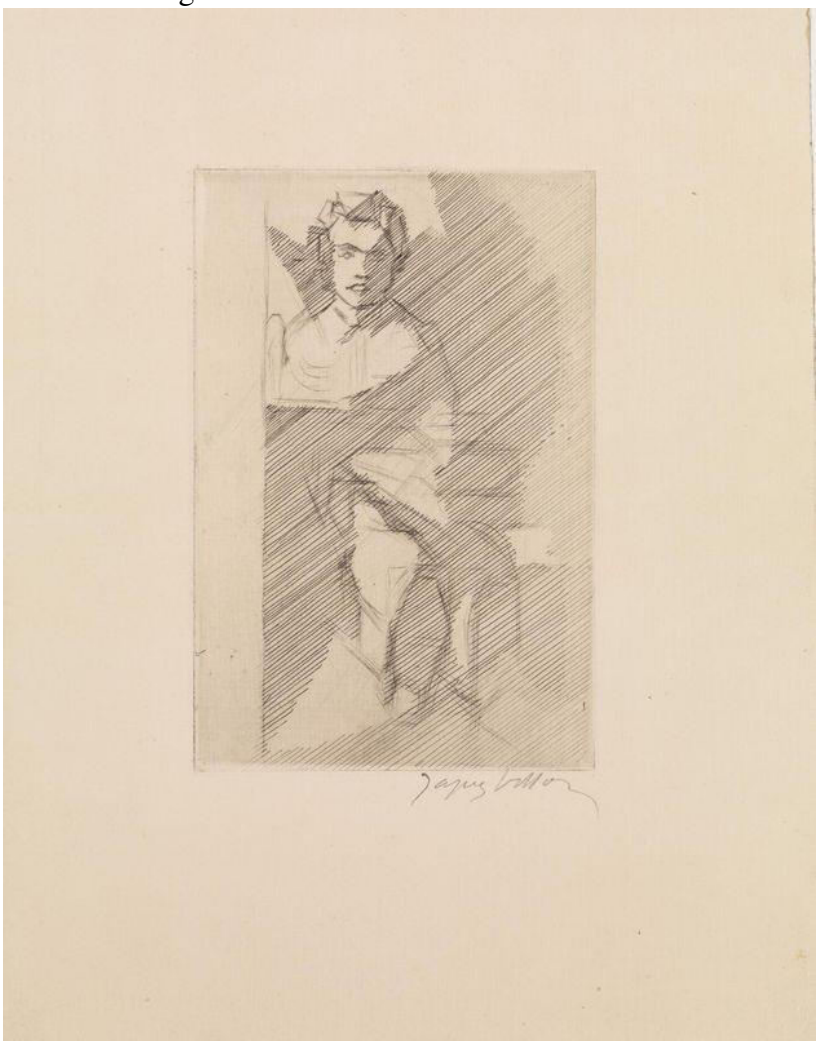


No.: 815
Ginestet-Pouillon : 542
Title: Buste (La soif du jonc)
Medium: Drypoint
Date: 1955
Printer: Atelier Georges Leblanc
Plate 23 x 11,2 cm **Sheet**: 32,8 x 25 cm
Print run: The book was printed at 111 copies, with 7 proofs on Vélin d'Arches numbered A to G with double suite of the prints, plus 200 sur Vélin de Rives
Musée national des beaux-arts du Québec: Sans titre, du livre d'artiste «La Soif du jonc» 1955 Pointe sèche, 101/201 32,8 x 25 cm (papier); 23,7 x 16 cm (coup de planche); 23 x 15,5 cm (image) Numéro d'inventaire 1987.382.03 Don de Charles S.N. Parent
For Sale 2022 at William Reese Company (See above): Price: $1,200.00
For Sale 2022 at Galerie Arenthon, Paris (https://galeriearenthon.com/en/oeuvre/jacques-villon-la-soif-du-jonc/) La Soif du jonc (The Thirst of the Rush) Jacques Villon 1955. 600€
No.: 816



Ginestet-Pouillon : 543
Title: La lecture (1st atate)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 18,8 x 12,4 cm
Print run: Some proofs of the fist state drypoint

No.: 817
Ginestet-Pouillon : 543
Title: La lecture (final atate)
Medium: Etching

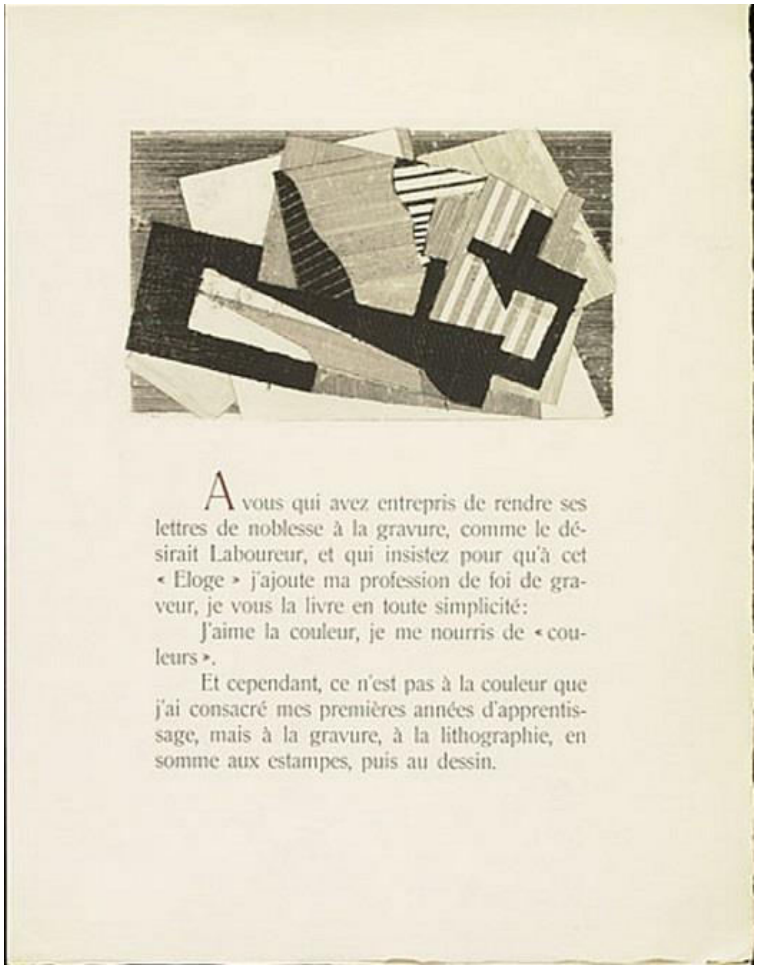


Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 18,8 x 12,4 cm
Print run: Some proofs of the fist state and of the final state (some signed) and 500 proofs of the final state as greeting card for the Compagnie Française des Pétroles
Auction: La Lecture, 1955 Drypoint and etching 122 x 187 Signed Sale Date Apr 30, 2021 **Pandolfini Casa d'Aste.** Title:STAMPE E DISEGNI DAL XVI AL XX SECOLO - LIBRI ANTICHI E RARI Date of the auction: 22 Nov 2016 Villon, Jacques (Damville 1875 – Puteaux 1963) LA LECTURE. 1955 Puntasecca e acquaforte. mm 189x125. Foglio: mm 335x260. De Ginestet/Pouillon, E543. Firmata a matita. Prova nel II stato su 3 prima... Price: €400 - €600 ca. US$431 - US$647

No. : **818**
Ginestet-Pouillon : E. 139
Title: Au Café de la Place Blanche (final state, book)
Medium: Etching with aquatint in brown on wove paper
Date: 1905
Publisher: Manuel Bruker Paris
Plate size: 24,7 x 17 cm
Sheet size: 32.7 × 25.1 cm
Print run: 200 proofs in the book *Éloge de Jacques Villon*, 1955, the first 20 with a suite of the ten etchings on Vélin de Rives
Auctions:
Museum:
The Museum of Fine Arts, Houston: A la Place Blanche (At the Place Blanche) AUTHOR Jacques Lassaigne PUBLISHER Manuel Bruker Paris, from the portfolio Éloge de Jacques Villon (In Praise of Jacques Villon)1955Engraving with aquatint in brown on wove paper Plate: 9 1/16 × 6 9/16 in. (23 × 16.6 cm) Sheet (Folded): 12 7/8 × 9 7/8 in. (32.7 × 25.1 cm) CREDIT LINE Gift of Mr. and Mrs. Alvin S. Romansky
OBJECT NUMBER84.75.2
Musée national des beaux-arts du Québec (illustrated): Éloge de Jacques Villon. Livre illustré incluant dix estampes de Jacques Villon et un texte de Jacques Lassaigne, 111/200 1955. 32,8 x 25,5 cm. Numéro d'inventaire 1987.381 Don de Charles S.N. Parent



No**. : 819**
Ginestet-Pouillon : E. 293
Title: L'oiseau
Medium: Etching
Date: 1955
Publisher: Manuel Bruker Editeur, Paris
Printer: Eugène Delâtre
Plate size: 10,1 x 16,8 cm
Sheet: 32.7 × 25.1 cm
Print run: 50 proofs in 1921 plus 200 proofs in the book *Éloge de Jacques Villon*, 1955, the first 20 with a suite of the ten etchings on Vélin de Rives
Museums:
The Museum of Fine Arts, Houston: L'Oiseau (The Bird) AUTHOR Jacques Lassaigne PUBLISHER Manuel Bruker, Paris, France from the portfolio Éloge de Jacques Villon (In Praise of Jacques Villon) 1955 Engraving on wove paper Plate: 4 × 6 3/4 in. (10.2 × 17.1 cm) Sheet (Folded): 12 7/8 × 9 7/8 in. (32.7 × 25.1 cm) CREDIT LINE Gift of Mr. and Mrs. Alvin S. Romansky OBJECT NUMBER84.75.9



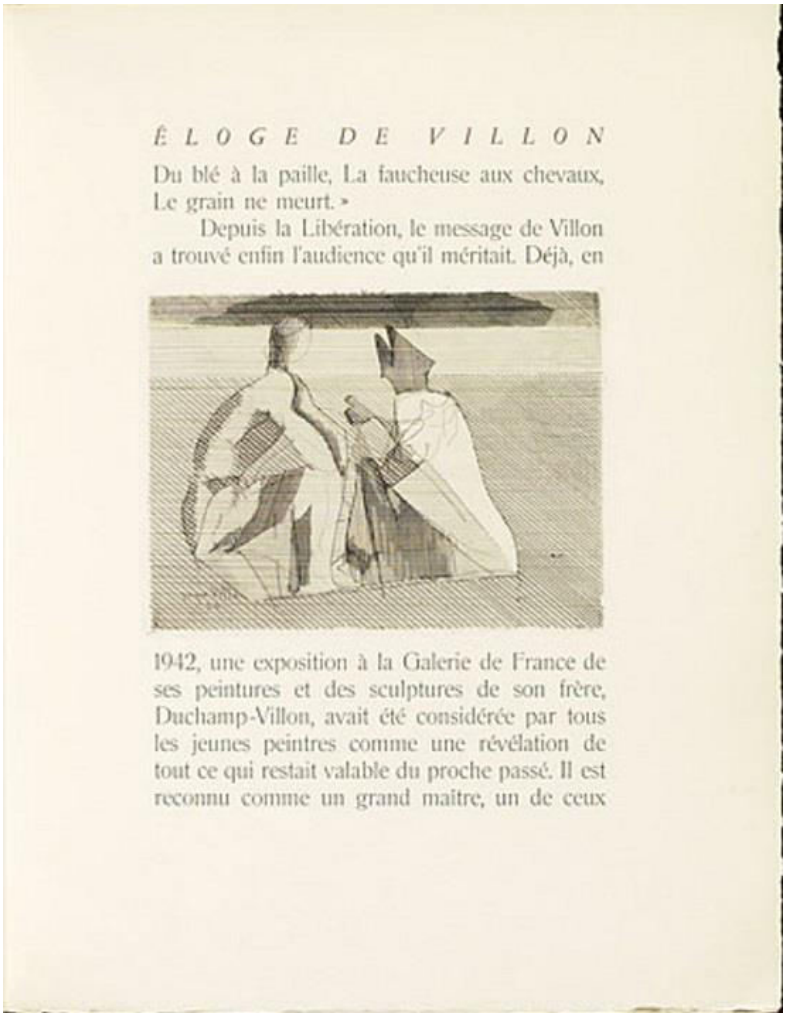
A vous qui avez entrepris de rendre ses lettres de noblesse à la gravure, comme le désirait Laboureur, et qui insistez pour qu'à cet « Eloge » j'ajoute ma profession de foi de graveur, je vous la livre en toute simplicité:

J'aime la couleur, je me nourris de « couleurs ».

Et cependant, ce n'est pas à la couleur que j'ai consacré mes premières années d'apprentissage, mais à la gravure, à la lithographie, en somme aux estampes, puis au dessin.

Musée national des beaux-arts du Québec:: L'Oiseau, du livre illustré «Éloge de Jacques Villon» 1921, tirage 1955 Eau-forte, 111/200 32,5 x 25 cm (papier); 10,4 x 17 cm (coup de planche); 9,9 x 16,5 cm (image) Numéro d'inventaire1987.381.09 Don de Charles S.N. Parent

No. : 820
Ginestet-Pouillon : E. 300
Title: Après le bain
Medium: Etching
Date: 1955
Publisher: Manuel Bruker, Paris
Printer: Eugène Delâtre
Plate size: 11,1 x 16,9 cm
Sheet: 32.7 × 25.1 cm
Print run: 200 proofs in the book Éloge de Jacques Villon, 1955, the first 20 with a suite of the ten etchings on Vélin de Rives
Museums:
The Museum of Fine Arts, Houston: Sur la Plage (On the Beach) (Sic) AUTHOR Jacques Lassaigne PUBLISHER Manuel BrukerParis, France from the portfolio Éloge de Jacques Villon (In Praise of Jacques Villon) 1955 Engraving on wove paper Plate: 4 3/8 × 5 7/8 in. (11.1 × 14.9 cm) Sheet (Folded): 12 7/8 × 9 7/8 in. (32.7 × 25.1 cm) CREDIT LINE Gift of Mr. and Mrs. Alvin S. Romansky OBJECT NUMBER 84.75.7


ÉLOGE DE VILLON

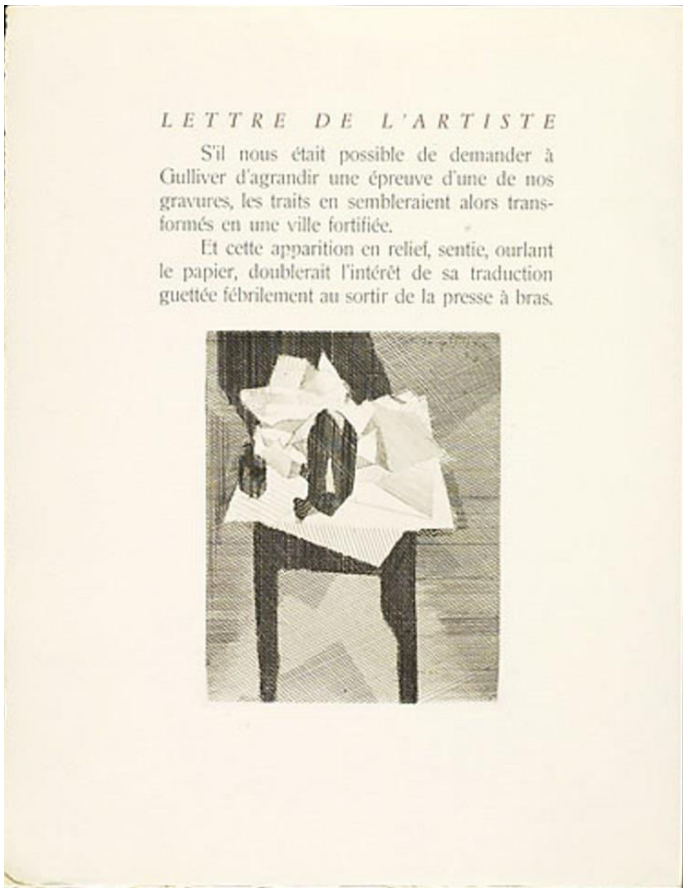
Du blé à la paille, La faucheuse aux chevaux, Le grain ne meurt.»

Depuis la Libération, le message de Villon a trouvé enfin l'audience qu'il méritait. Déjà, en

1942, une exposition à la Galerie de France de ses peintures et des sculptures de son frère, Duchamp-Villon, avait été considérée par tous les jeunes peintres comme une révélation de tout ce qui restait valable du proche passé. Il est reconnu comme un grand maître, un de ceux

Musée national des beaux-arts du Québec: Éloge de Jacques Villon. Livre illustré incluant dix estampes de Jacques Villon et un texte de Jacques Lassaigne, 111/200 1955. 32,8 x 25,5 cm. Numéro d'inventaire 1987.381 Don de Charles S.N. Parent

No. : 821
Ginestet-Pouillon : E. 348
Title: La Table Au Tampon Noir (final state 1955)
Medium: Drypoint and etching
Date: 1931
Publisher: Manuel Bruker Paris
Printer: Eugène Delâtre
Plate size: 14,1 x 11,2 cm
Sheet: 32.7 × 25.1 cm
Print run: 50 proofs in 1931, 200 proofs in the book Éloge de Jacques Villon, 1955, the first 20 with a suite of the ten etchings on Vélin de Rives



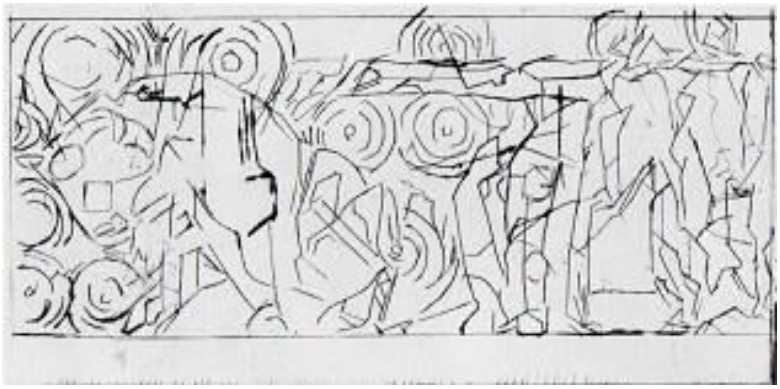
Musée national des beaux-arts du Québec : Table au tampon noir, du livre illustré «Éloge de Jacques Villon» 1926, tirage 1955 Eau-forte, 111/200 32,5 x 25 cm (papier); 14 x 11,2 cm (coup de planche); 13,7 x 10,8 cm (image) Numéro d'inventaire 1987.381.10 Don de Charles S.N. Parent
The Museum of Fine Arts, Houston: Table au Tampon Noir (Table at the Tampon Noir) Author Jacques Lassaigne Publisher Manuel Bruker Paris, France from the portfolio Éloge de Jacques Villon (In Praise of Jacques Villon) 1955 Engraving on wove paper Plate: 5 1/2 × 4 3/8 in. (14 × 11.1 cm) Sheet (Folded): 12 7/8 × 9 7/8 in. (32.7 × 25.1 cm) Credit Line Gift of Mr. and Mrs. Alvin S. Romansky Object Number 84.75.10
Fine Arts Museums of San Francisco Table au tampon noir, tail piece vignette for Lettre de l'artiste à l'éditeur, and plate 10 in the book Éloge de Jacques Villon by Jacques Lassaigne([Paris]: Manuel Bruker, 1955) Author:Jacques Lassaigne Date:1928 Etching On Rives Paper Sheet: 325 x 250 mm (12 13/16 x 9 13/16 in.); Plate: 138 x 112 mm (5 7/16 x 4 7/16 in.) Department:Achenbach Foundation Accession Number: 1971.28.55.10 Credit Line:Bruno and Sadie Adriani Collection
The Yale University Art Gallery. Publisher: Manuel Bruker, Paris La table au tampon noir (The Table with Black Wad), illustration for Jacques Lassaigne's Eloge de Jacques Villon 1931, printed 1955 Etching and drypoint (proof) platemark: 14.1 × 11.2 cm (5 9/16 × 4 7/16 in.) sheet: 32.5 × 25.1 cm (12 13/16 × 9 7/8 in.) Lawrence and Regina Dubin Family Collection, Gift of Regina and Dr. Lawrence Dubin, B.S. 1955, M.D. 1958 2010.54.1

No.: 822
Ginestet-Pouillon : E. 520
Title: Les Vases
Medium: Burin
Date: 1949
Printer: Atelier Georges Leblanc
Plate size: 21 x 15,5 cm
Sheet: 32.7 × 25.1 cm
Print run: 40 proofs printed in 1950. Reprint of 200 proofs in the book Éloge de Jacques Villon, 1955, the first 20 with a suite of the ten etchings on Vélin de Rives



The Museum of Fine Arts, Houston: Les Vases (The Vases) PUBLISHER Manuel Bruker Paris, Les Vases (The Vases) from the portfolio Éloge de Jacques Villon (In Praise of Jacques Villon) 1955 Engraving on wove paper. Plate 20.6 × 15.9 cm Sheet (Folded): 32.7 × 25.1 cm CREDIT LINE Gift of Mr. and Mrs. Alvin S. Romansky OBJECT NUMBER 84.75.3
Musée national des beaux-arts du Québec: Les Vases, du livre illustré «Éloge de Jacques Villon» 1955 Eau-forte et pointe sèche, 111/200 32,5 x 25 cm (papier); 20,8 x 16 cm (coup de planche); 20,4 x 15,5 cm (image) Numéro d'inventaire 1987.381.03 Don de Charles S.N. Parent
For Sale 2022 at Galerie Philia (https://www.artsy.net/artwork/jacques-villon-original-etching-two-cubist-vases-by-jacques-villon) €1,400 Two Cubist Vases - Original Etching 1946. Original Etching 1950 Signed in pencil Edition of 40 Jacques Villon (1875 - 1963) This vintage item remains fully functional, but it shows sign of age through scuffs, dings, faded finishes, minimal upholstery defects, or visible repairs.
Width 28 cm Height 38 cm

No.: 823
Ginestet-Pouillon : 545
Title: Zodiaque (Éloge de Jacques Villon -first state)
Medium: drypoint
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 9,2 x 18 cm
Sheet: 32.7 × 25.1 cm
Print run: A few proofs



No.: 824
Ginestet-Pouillon : 545
Title: Zodiaque (Éloge de Jacques Villon -final state)
Medium: Etching and drypoint
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 7 x 18 cm
Sheet: 32.7 × 25.1 cm
Print run: 200 proofs in the book Éloge de Jacques Villon, 1955, the first 20 with a suite of the ten etchings on Vélin de Rives.

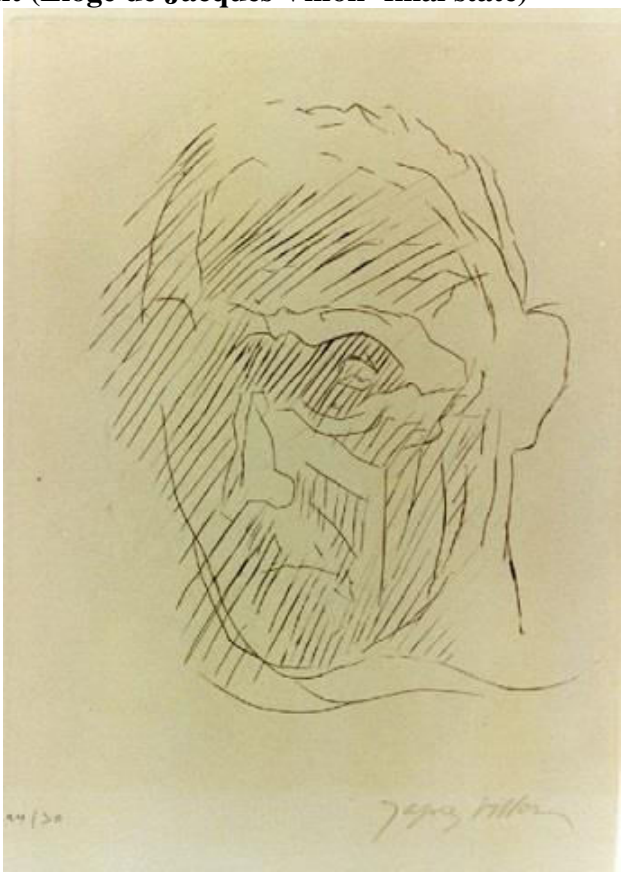


The Museum of Fine Arts, Houston: Zodiaque (Zodiac) AUTHOR Jacques Lassaigne PUBLISHER Manuel Bruker Paris, France from the portfolio Éloge de Jacques Villon (In Praise of Jacques Villon) 1955 Engraving on wove paper Plate: 3 1/4 × 7 in. (8.3 × 17.8 cm) Sheet (Folded): 12 7/8 × 9 7/8 in. (32.7 × 25.1 cm) CREDIT LINE: Gift of Mr. and Mrs. Alvin S. Romansky OBJECT NUMBER 84.75.8
Swann Galleries: 19th & 20th Century Art Mar 04, 2021 - Sale 2560 Lot 258 JACQUES VILLON Éloge de Jacques Villon. Unsold Estimate: $ 2,500 - $ 3,500Volume with complete text, 10 etchings (2 printed in colors; 5 hors-texte and 5 en-texte) and an additional suite of 9 etchings (1 printed in colors and 8 signed in pencil), 1955. 325x250 mm; 12 7/8x10 inches (sheets), full margins, loose as issued. One of 200 numbered copies on vélin de Rives; a deluxe edition with the additional suite, though not one of the first 20 numbered deluxe copies. Numbered 123 on the justification page. Eight of the etchings signed in pencil, lower right. Printed by Daragnès, Paris. Published by Manuel Bruker, Paris. Original printed paper wrappers. Ginestet/Pouillon 139, 287, 293, 300, 348, 520 and 544-547.



No.: 825
Ginestet-Pouillon : 546
Title: Portrait (Éloge de Jacques Villon -first state)
Medium: drypoint
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 21,7 x 17,4 cm
Sheet: 32.7 × 25.1 cm
Print run: A few proofs.

No.: 826
Ginestet-Pouillon : 546
Title: Portrait (Éloge de Jacques Villon -final state)
Medium:
drypoint
Date: 1955

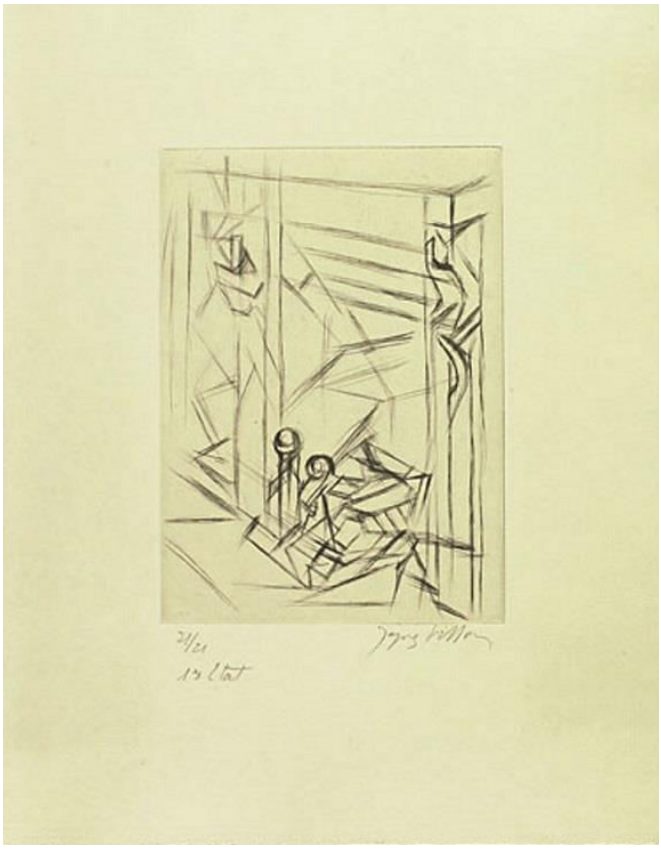


Printer: Atelier Georges Leblanc
Plate size: 21,7 x 17,4 cm
Sheet: 32.7 × 25.1 cm
Print run: 200 proofs in the book Éloge de Jacques Villon, 1955, the first 20 with a suite of the ten etchings on Vélin de Rives (Ginestet-Pouillon). We have however found numbered and signed proofs of a sepoarate print run of 30.
The Museum of Fine Arts, Houston: Portrait AUTHOR Jacques LassaigneFrench, 1911–1983 PUBLISHER Manuel BrukerParis, France from the portfolio Éloge de Jacques Villon (In Praise of Jacques Villon) 1955
Engraving on wove paper Plate: 8 1/2 × 7 in. (21.6 × 17.8 cm) Sheet (Folded): 12 7/8 × 9 7/8 in. (32.7 × 25.1 cm) CREDIT LINEGift of Mr. and Mrs. Alvin S. Romansky OBJECT NUMBER84.75.5
Musée national des beaux-arts du Québec (illustrated): Éloge de Jacques Villon. Livre illustré incluant dix estampes de Jacques Villon et un texte de Jacques Lassaigne, 111/200 1955. 32,8 x 25,5 cm. Numéro d'inventaire 1987.381 Don de Charles S.N. Parent

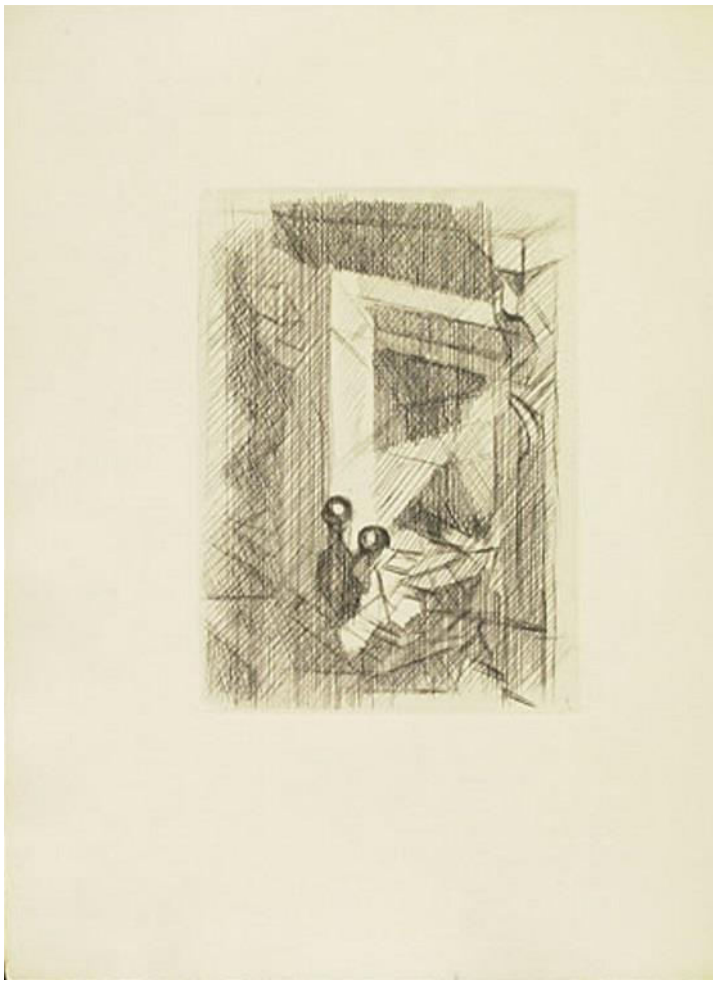
No.: 827
Ginestet-Pouillon : 547
Title: Homme debout (Éloge de Jacques Villon -final state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 28 x 21,8 cm
Sheet: 32.7 × 25.1 cm
Print run: 200 proofs in the book Éloge de Jacques Villon, 1955, the first 20 with a suite of the ten etchings on Vélin de Rives. 50 additional numbered proofs



The Museum of Fine Arts, Houston: Homme Prêchant (Man Preaching) AUTHOR Jacques LassaigneFrench, 1911–1983 PUBLISHERManuel BrukerParis, France from the portfolio Éloge de Jacques Villon (In Praise of Jacques Villon) Homme Prêchant (Man Preaching) 1955 Engraving on wove paper Plate: 10 7/8 × 8 1/8 in. (27.6 × 20.6 cm)
Sheet (Folded): 12 7/8 × 9 7/8 in. (32.7 × 25.1 cm) CREDIT LINEGift of Mr. and Mrs. Alvin S. Romansky OBJECT NUMBER84.75.6
Musée national des beaux-arts du Québec (illustrated): Éloge de Jacques Villon. Livre illustré incluant dix estampes de Jacques Villon et un texte de Jacques Lassaigne, 111/200 1955. 32,8 x 25,5 cm. Numéro d'inventaire 1987.381 Don de Charles S.N. Parent

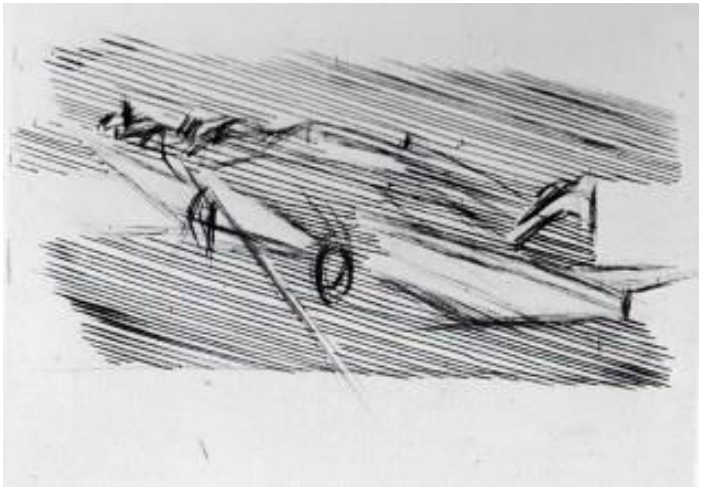


No.: 828
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Untitled (Miennes 1 – 1st state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 17,6 x 12,7 cm
Sheet: 32 x 25 cm
Print run: 21 proofs on Japon ancien paper
Musée national des beaux-arts du Québec: Sans titre, du livre d'artiste «Miennes» 1955 Eau-forte, 1er état (21/21) 32 x 25 cm (papier); 17,8 x 12,9 cm (image) Numéro d'inventaire 1987.385.08 Don de Charles S.N. Parent

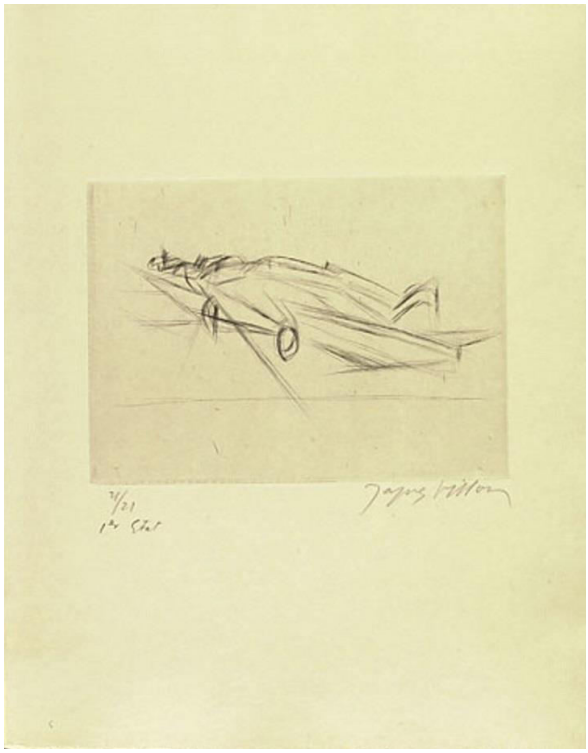


No.: 829
Ginestet-Pouillon : 548
Title: Untitled (Miennes 1 – final state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 17,6 x 12,7 cm
Sheet: 33,2 x 24,5 cm
Print run: Book printed at 21 copies on Montval paper with suite of first states and 80 copies on Pur Fil Johannot plus 10 hors commerce copies
Musée national des beaux-arts du Québec: Sans titre, du livre d'artiste «Miennes» 1955 Eau-forte, 21/101 33,2 x 24,5 cm (papier); 17,8 x 12,9 cm (coup de planche); 17,6 x 12,7 cm (image) Numéro d'inventaire 1987.385.01 Don de Charles S.N. Parent

No.: 830
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Untitled (Miennes 2 – 1st state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate: 12,9 x 17,8 cm **Sheet**: 32 x 25 cm
Print run: 21 proofs on Japon ancien paper
Musée national des beaux-arts du Québec: Sans titre, du livre d'artiste «Miennes» 1955
Eau-forte, 1er état (21/21) 32 x 25 cm (papier); 17,8 x 12,9 cm (image) Numéro d'inventaire 1987.385.09
Don de Charles S.N. Parent



Print run: A few proofs

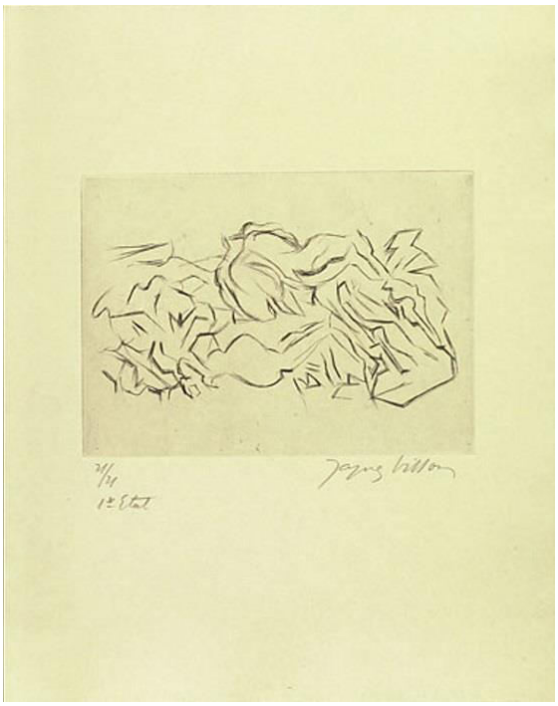


No.: 831
Ginestet-Pouillon : 549
Title: Untitled (Miennes 2 – 2nd state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 12,9 x 17,8 cm
Sheet: 32 x 25 cm

No.: 832
Ginestet-Pouillon : 549
Title: Untitled (Miennes 2 – final state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate: 12,9 x 17,8 cm **Sheet**: 32 x 25 cm
Print run: Book printed at 21 copies on Montval paper with suite of first states and 80 copies on Pur Fil Johannot plus 10 hors commerce copies
Musée national des beaux-arts du Québec: Sans titre, du livre d'artiste «Miennes» 1955 Eau-forte, 21/101 33,2 x 24,5 cm (papier); 17,8 x 12,9 cm (coup de planche); 17,6 x 12,7 cm (image) Numéro d'inventaire 1987.385.02
Don de Charles S.N. Parent



No.: 833
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Untitled (Miennes 3 – 1st state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 12,8 x 18 cm **Sheet**: 32 x 25 cm
Print run: 21 proofs on Japon ancien paper
Musée national des beaux-arts du Québec: Sans titre, du livre d'artiste «Miennes» 1955
Eau-forte, 1er état (21/21) 32 x 25 cm (papier); 17,8 x 12,9 cm (image) Numéro d'inventaire 1987.385.10 Don de Charles S.N. Parent



No.: 834



Ginestet-Pouillon : 550
Title: Untitled (Miennes 3 – 2nd state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate: 12,8 x 18 cm **Sheet**: 32 x 25 cm
Print run: 21 proofs on Japon ancien paper
Note: Ginestet-Pouillon reproduce this etching upside down

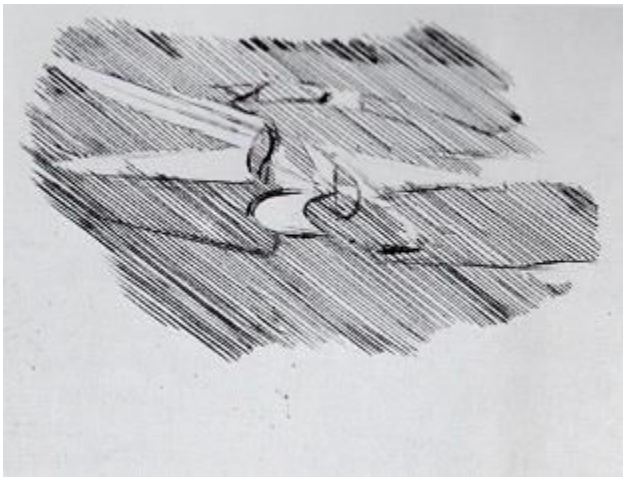
No.: 835



Ginestet-Pouillon : 550
Title: Untitled (Miennes 3 – final state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 12,9 x 17,8 cm **Sheet**: 32 x 25 cm
Print run: Book printed at 21 copies on Montval paper with suite of first states and 80 copies on Pur Fil Johannot plus 10 hors commerce copies
Note: Ginestet-Pouillon reproduce this etching upside down
Musée national des beaux-arts du Québec: Sans titre, du livre d'artiste «Miennes»
1955 Eau-forte, 21/101 33,2 x 24,5 cm (papier); 17,8 x 12,9 cm (coup de planche); 17,6 x 12,7 cm (image) Numéro d'inventaire 1987.385.03 Don de Charles S.N. Parent



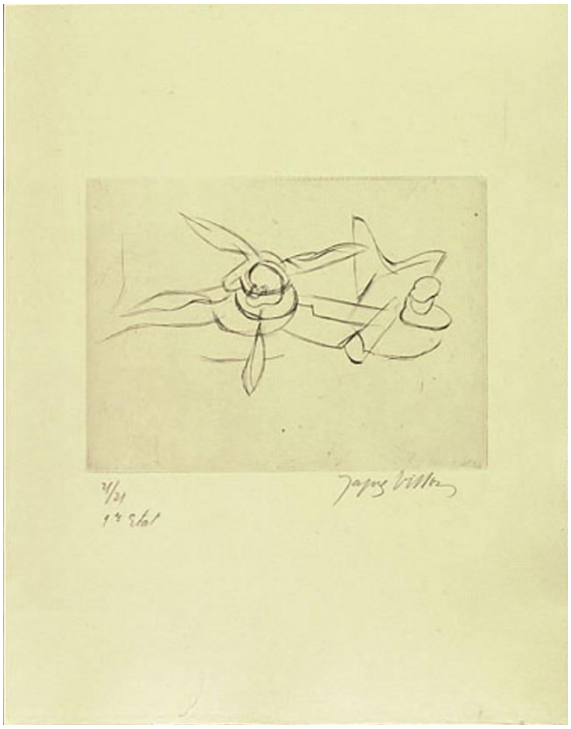
No.: 836
Ginestet-Pouillon : 551
Title: Untitled (Miennes 4 – 1st state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 12,8 x 17,8 cm
Sheet: 32 x 25 cm
Print run: 21 proofs on Japon ancien paper
Musée national des beaux-arts du Québec: Sans titre, du livre d'artiste «Miennes» 1955
Eau-forte, 1er état (21/21) 32 x 25 cm (papier); 17,8 x 12,9 cm (image) Numéro d'inventaire 1987.385.11 Don de Charles S.N. Parent



No.: 837
Ginestet-Pouillon : 551
Title: Untitled (Miennes 4 – 2nd state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 12,8 x 17,8 cm
Sheet: 32 x 25 cm
Print run: A few proofs

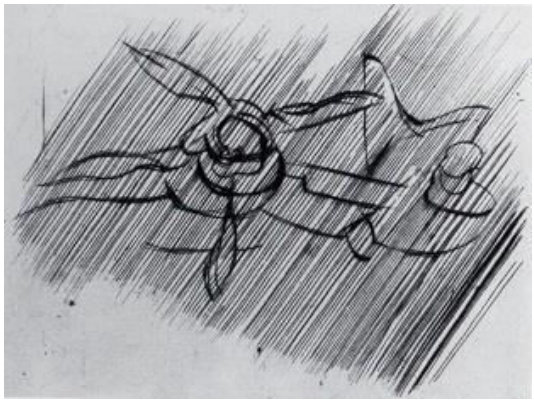


No.: 838
Ginestet-Pouillon : 551
Title: Untitled (Miennes 4 – final state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 12,9 x 17,8 cm
Sheet: 32 x 25 cm
Print run: Book printed at 21 copies on Montval paper with suite of first states and 80 copies on Pur Fil Johannot plus 10 hors commerce copies
Musée national des beaux-arts du Québec: Sans titre, du livre d'artiste «Miennes»
1955 Eau-forte, 21/101 33,2 x 24,5 cm (papier); 17,8 x 12,9 cm (coup de planche); 17,6 x 12,7 cm (image) Numéro d'inventaire 1987.385.04 Don de Charles S.N. Parent



No.: 839
Ginestet-Pouillon : 552
Title: Untitled (Miennes 5 – 1st state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 12,8 x 17,8 cm
Sheet: 32 x 25 cm
Print run: 21 proofs on Japon ancien paper
Musée national des beaux-arts du Québec: Sans titre, du livre d'artiste «Miennes» 1955
Eau-forte, 1er état (21/21) 32 x 25 cm (papier); 17,8 x 12,9 cm (image) Numéro d'inventaire 1987.385.12 Don de Charles S.N. Parent

No.: 840



Ginestet-Pouillon : 552
Title: Untitled (Miennes 5 – 2nd state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 12,8 x 17,8 cm
Sheet: 32 x 25 cm
Print run: A few proofs



No.: 841
Ginestet-Pouillon : 552
Title: Untitled (Miennes 5 – final state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate: 12,9 x 17,8 cm **Sheet**: 32 x 25 cm
Print run: Book printed at 21 copies on Montval paper with suite of first states and 80 copies on Pur Fil Johannot plus 10 hors commerce copies
Musée national des beaux-arts du Québec: Sans titre, du livre d'artiste «Miennes»
1955 Eau-forte, 21/101 33,2 x 24,5 cm (papier); 17,8 x 12,9 cm (coup de planche); 17,6 x 12,7 cm (image) Numéro d'inventaire 1987.385.05 Don de Charles S.N. Parent



No.: 842
Ginestet-Pouillon : 553
Title: Untitled (Miennes 6 – 1st state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 17,7 x 13 cm
Sheet: 32 x 25 cm
Print run: 21 proofs on Japon ancien paper
Musée national des beaux-arts du Québec: Sans titre, du livre d'artiste «Miennes» 1955
Eau-forte, 1er état (21/21) 32 x 25 cm (papier); 17,8 x 12,9 cm (image) Numéro d'inventaire 1987.385.13 Don de Charles S.N. Parent



No.: 843
Ginestet-Pouillon : 553
Title: Untitled (Miennes 6 – 2nd state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 17,7 x 13 cm
Sheet: 32 x 25 cm
Print run: A few proofs

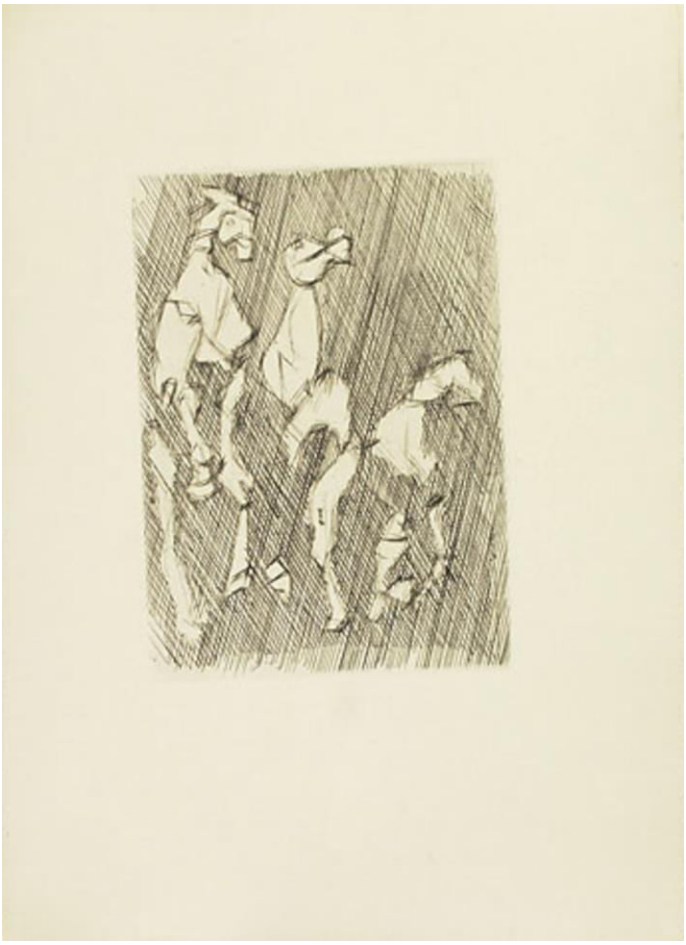


No.: 844
Ginestet-Pouillon : 553
Title: Untitled (Miennes 6 – final state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate: 12,9 x 17,8 cm **Sheet**: 32 x 25 cm
Print run: Book printed at 21 copies on Montval paper with suite of first states and 80 copies on Pur Fil Johannot plus 10 hors commerce copies
Musée national des beaux-arts du Québec: Sans titre, du livre d'artiste «Miennes»
1955 Eau-forte, 21/101 33,2 x 24,5 cm (papier); 17,8 x 12,9 cm (coup de planche); 17,6 x 12,7 cm (image) Numéro d'inventaire 1987.385.06 Don de Charles S.N. Parent

No.: 845
Ginestet-Pouillon : 554
Title: Untitled (Miennes 7 – 1st state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 17,6 x 12,5 cm
Sheet: 32 x 25 cm
Print run: 21 proofs on Japon ancien paper
Musée national des beaux-arts du Québec: Sans titre, du livre d'artiste «Miennes» 1955
Eau-forte, 1er état (21/21) 32 x 25 cm (papier); 17,8 x 12,9 cm (image) Numéro d'inventaire 1987.385.14 Don de Charles S.N. Parent



No.: 846
Ginestet-Pouillon : 554
Title: Untitled (Miennes 7 – final state)
Medium: Etching
Date: 1955
Printer: Atelier Georges Leblanc
Plate size: 17,6 x 12,5 cm
Sheet: 32 x 25 cm
Print run: Book printed at 21 copies on Montval paper with suite of first states and 80 copies on Pur Fil Johannot plus 10 hors commerce copies
Musée national des beaux-arts du Québec: Sans titre, du livre d'artiste «Miennes» 1955 Eau-forte, 21/101 33,2 x 24,5 cm (papier); 17,8 x 12,9 cm (coup de planche); 17,6 x 12,7 cm (image) Numéro d'inventaire 1987.385.07 Don de Charles S.N. Parent
E. 554 Miennes 7
Musée national des beaux-arts du Québec: Sans titre, du livre d'artiste «Miennes» 1955 Eau-forte, 21/101 33 x 24,5 cm (papier); 12,9 x 17,8 cm (coup de planche); 7,6 x 12,7 cm (image) Numéro d'inventaire 1987.385.07 Don de Charles S.N. Parent



No.: 847
Ginestet-Pouillon : 579
Title: Bélier
Medium: Engraving on gelatine plate
Date: 1956
Printer: Atelier Georges Leblanc
Plate size: 9 x 4,4 cm
Sheet: 17,5 x 11,8 cm
Print run: 48 proofs (25 with "JV" monogram plus 24 with Villon's signature)

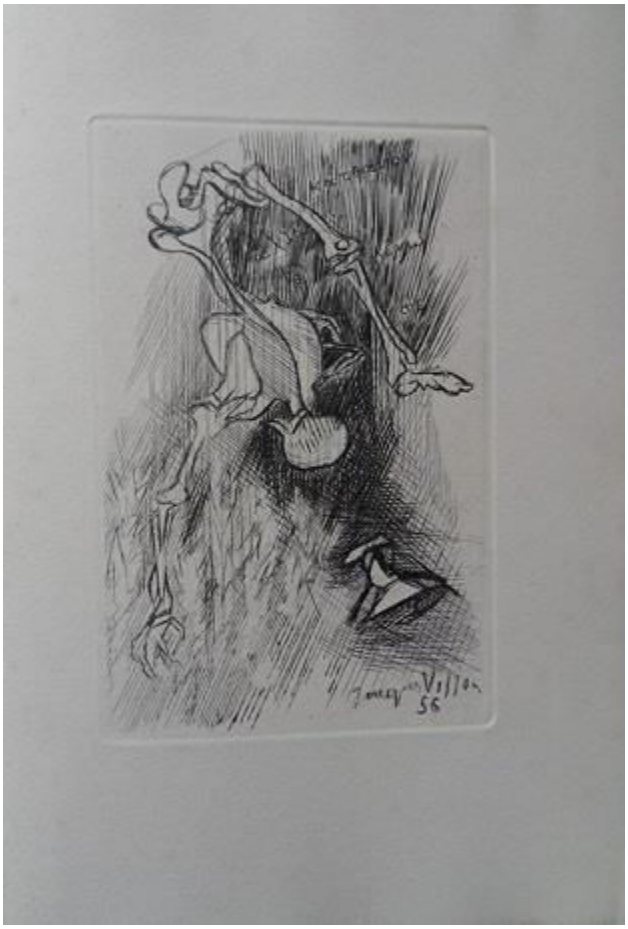


Rijksmuseum Amsterdam : A immoler / poème de P.A. Benoît, gravure de Jacques Villon.by Benoît, Pierre-André, 1921-1993 | Villon, Jacques [graveur].
Publication details: [Alès] : [Louis Broder et Pab éditeurs], 1956
Rijksmuseum Call number: 310 H 3 (AG).
Auction: Christie's 2000 | Live Auction 1279 Livres Illustres Modernes Lot 166
BENOIT, Pierre André. A Immoler. Paris: PAB, 1956. In-16 (175x118 mm.). Reliure de box rose et sable, chaque plat partagé horizontalement et orné d'un décor abstrait de deux fines lamelles de liège laissant apparaître la couleur du box en transparence. Le premier plat est orné du titre de l'ouvrage au palladium et à l'oeserr, le dos recouvert de la même lamelleden liège, avec le titre dans une réserve de box rose, le nom de l'auteur et celui de l'artiste. Doublures et gardes de papier bois. Couvertures et dos conservés. Tête au palladium. (Reliure signée de Rose Adler et daté 1958, doreur Ch. Collet 1958). Price realised CHF 30,550 Estimate CHF 15,000 - CHF 20,000 Closed: 13 Nov 2000 1 eau-forte de Jacques VILLON non signée, la même en suite signée. Édition originale, ornée d'une gravure sur celluloïd de Jacques Villon. Tirage limité à 24 exemplaires sur Auvergne, celui-ci numéroté et signé par l'éditeur (n° 13) contient deux états de la gravure : un état monogrammé JV, le deuxième portant en plus la signature autographe au crayon de Jacques Villon. Références : Les Livres réalisés par P.A. Benoit, 1971, n° 280.



No.: 848
Ginestet-Pouillon : 580
Title: Frontispice pour Épitaphes Grecques (1st state)
Medium: Etching
Date: 1956
Printer: Atelier Georges Leblanc
Plate size: 18 x 11,8 cm
Sheet: 27,5 x 18,9 cm
Print run:

No.: 849
Ginestet-Pouillon : 580
Title: Frontispice pour Épitaphes Grecques
Medium: Etching
Date: 1956
Printer: Atelier Georges Leblanc
Plate size: 18 x 11,8 cm
Sheet: 27,5 x 18,9 cm
Print run: Book printed at 25 de luxe copies on Lana Pur chiffon paper with a suite , 25 with the prints and 70 of the current edition. 20 copies reserved for collaborators. 18 suites on China paper of the first state of the illustrations.



Auction: Boisgirard: Ancient and Modern Books, Jewels, Siverware, Ancient and Modern Paintings - Furniture - Works of Art, Design, Wines at Boisgirard Antonini Nice. 40 - Lot 148 - Épitaphes Grecques. Frontispice de Jacques Villon et pointes sèches de M. Bardet. Paris. Les Impénitents, 1956. Grand in-8°. En feuilles, sous chemise et étui de l'éditeur. Frontispice de Jacques Villon et pointes sèches de M. Bardet. Tirage limité à 140 exemplaires numérotés sur pur chiffon de Lana. Celui-ci enrichi d'une carte de vœux illustrée, signée et justifiée 27/150 et d'une estampe signée et justifiée 27/65. In-8 (27,5 x 18,9 cm), box gris, plats ornés d'un large décor au trait à l'œser noir et s'insérant dans un rectangle central, également à l'œser noir, dos lisse avec titre à la chinoise à l'œser noir, doublures de peau velours bleu encadrées par un listel de veau blanc, gardes de peau velours bleu, tête dorée, couvertures et dos conservés, chemise et étui (Gauduchon-Blin - 1989). Tirage limité à 140 exemplaires ; l'un des 25 sur papier Lana pur chiffon (n° 41) contenant une estampe originale signée sur papier de Hollande van Gelder. Estimation 500 - 800 €Sold 253 €

No.: 850
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Les yeux fertiles (1st state in black)
Medium: Etching
Date: 1956
Printer: Roger Lacourière
Plate size: 15,2 x 14,6 cm
Print run: 6 proofs in black on China paper, VI proofs in black on Rives



No.: 851
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Les yeux fertiles (1st state)
Medium: Etching
Date: 1956
Printer: Roger Lacourière
Plate size: 15,2 x 14,6 cm
Print run: 6 proofs in black on China paper, VI proofs in black on Rives



No.: 852
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Les yeux fertiles (final state in colour)
Medium: Etching
Date: 1956
Printer: Roger Lacourière
Plate size: 15,2 x 14,6 cm
Sheet:
Print run: X proofs





No.: 853
Ginestet-Pouillon : 581
Title: Les yeux fertiles (final state in colour)
Medium: Etching
Date: 1956
Printer: Roger Lacourière
Plate size: 15,2 x 14,6 cm
Sheet: 47 x 33,5 cm
Print run: 40 proofs of the final state in colour.

No.: 854
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Les yeux fertiles (Un Poème dans chaque livre)
Medium: Etching
Date: 1956
Printer: Roger Lacourière

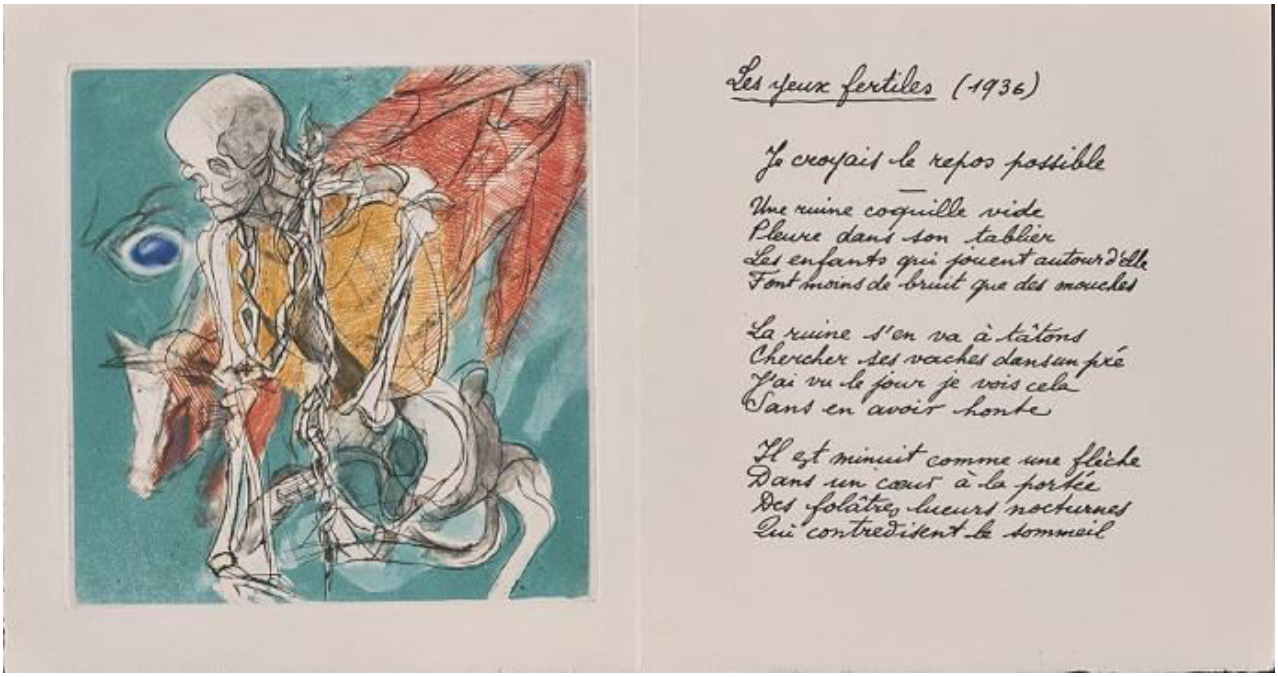
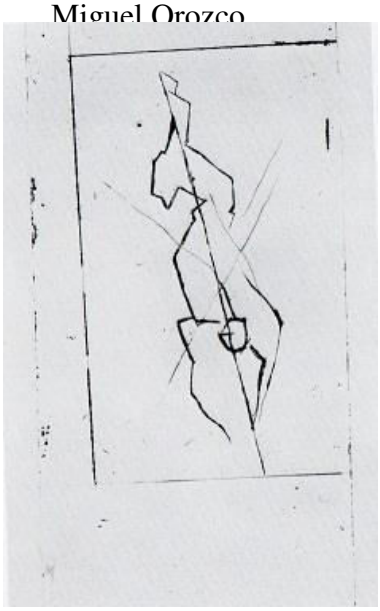


Plate size: 15,2 x 14,6 cm
Sheet: 19 × 18 cm
Print run: 6 proofs in black on China paper, VI proofs in black on Rives, 2 proofs of yellow and red; two proofs in green, 40 proofs of the final state in colour. As illustration of the book *Un Poème dans chaque livre*, 120 proofs
Museum of Modern Art, New York Un Poème dans chaque livre 1953–56, published 1956 Collaborating artists: Jean (Hans) Arp, André Beaudin, Oscar Domínguez, Georges Braque, Marc Chagall, Max Ernst, Alberto Giacometti, Valentine Hugo, Henri Laurens, Fernand Léger, André Masson, Joan Miró, Pablo Picasso, Yves Tanguy, Jacques Villon
Illustrated book with seven etchings (three with aquatint, one with aquatint, drypoint, engraving, and roulette), three drypoints (one with engraving), two aquatints, two woodcuts, one engraving, and one lithograph . The Fertile Eyes (Les Yeux fertiles) (plate) from Un Poème dans chaque livre. Etching, aquatint, drypoint, and engraving with roulette . plate: 15.4 × 14.8 cm; page: 19 × 18 cm Printer Lacourière, Paris, Georges Visat, Paris Edition100. CreditThe Louis E. Stern Collection Object number1100.1964.1-16
Fine Arts Museums of San Francisco: "Les yeux fertiles" by Eluard in the book Un poeme dans chaque livre (A Poem for Each Book) by Paul Eluard (Paris: Louis Broder, 1956). Printer: Roger Lacourière Engraving (colors) On Rives Wove Paper Sheet: 190 x 182 mm (7 1/2 x 7 3/16 in.); Plate: 155 x 149 mm (6 1/8 x 5 7/8 in.) Department: Achenbach Foundation Accession Number:2000.200.22.13 Acquisition Date:2000-12-31
Credit Line:Gift of the Reva and David Logan Foundation

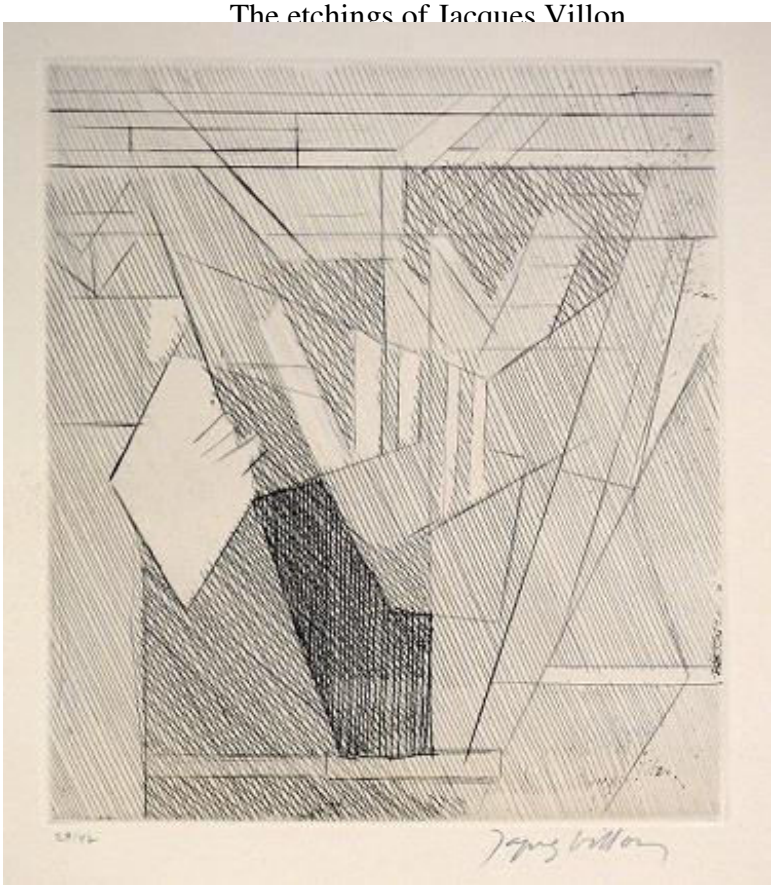
Rijksmuseum Amsterdam : Human Skeleton for a Cow, Jacques Villon, 1956 etching, aquatint and roulette in colour, h 152mm × w 146mm Object number RP-P-2004-927 Edition 32/40 Ginestet&Pouillon 581 stamped: Lugt 2228 etching, aquatint and roulette in color height 152 mm × width 146 mm. Credit line: Donation from Mr. and Mrs. Van der Vossen-Delbrück, Amsterdam 2004
Auctions: Christie's: 1999 | Live Auction 1263 Collection Albert Skira Lot 67, ELUARD, Paul. Les yeux fertiles. Paris: G.L.M., 1936. In-8 (190 x 115mm). Broch, chemise et tui de relieur en demi-maroquin vert (Hiltbrunner).Price realised CHF 1,150Estimate SFr.1'000-Closed: 19 May 1999 ILLUSTRATIONS: portrait en frontispice et 4 reproductions de Pablo PICASSO.Tirage limit 1500 exemplaires. Un des 200 hors commerce sur alfa teint. Bel exemplaire
Auction: Les yeux fertiles, 1957 Sale Date: February 15, 2010 color engraving and aquatint Taille : 47 x 33,5 cm.
Gilden's Arts UK Ltd. / Modern Fine Art: Paintings & Original Prints 2006 Mar 15 /: Les Yeux Fertiles / Fertile Eyes. Original Hand Signed and Hand Inscribed Color Etching with full margins on watermarked Velin (wove) paper. Paper Size: 51.5 X 33 cm / 20.2 X 13 inch . Image Size : 15 X 14.5 cm / 5.9 X 5.8 inch. Inscribed "epreuve d'artiste"=(Artist Proof) in pencil at the lower left margin.The work was printed by G.Leblanc, Paris and edited by Louis Broder, Paris.The work belonged to The Collection of Olga Carre-Burel formally known as the Collection of Louis Carre. This was one of the most important collections of Villon's work in the world if not the most important one. Olga Carre (born Burel) was the wife of the important Paris Gallery owner and Collector Louis Carre. He passed away in 1977 and so his wife, Olga Carre, inherited his collection. Louis Carre was the main dealer of Jacques Villon and exhibited his works regularly in his Gallery in Paris and New York. Most of their collection was bought directly from the artists.



No.: 855
Ginestet-Pouillon : 582
Title: L'équilibriste (Passage de la visitation 1st state)
Medium: Etching
Date: 1956
Printer: Atelier Georges Leblanc
Plate size: 16,5 x 9,7 cm
Sheet: 21 x 14,4 cm
Print run: A few trial prooofs of first state (drypoint 24,6 x 12,3 cm)



No.: 856
Ginestet-Pouillon : 582
Title: L'équilibriste (Passage de la visitation final state)
Medium: Etching
Date: 1956
Printer: Atelier Georges Leblanc (Roger Lacourière?)
Plate: 16,5 x 9,7 cm **Sheet**: 21 x 14,4 cm
Print run: A few trial prooofs of first state (drypoint 24,6 x 12,3 cm); 50 final proofs to illustrate the de luxe copies of the book *Passage de la visitation*.
Musée national des beaux-arts du Québec: Sans titre, du livre illustré «Passage de la Visitation»1956 Eau-forte, 19/50 21 x 14,4 cm (papier); 16,8 x 10 cm (image) Numéro d'inventaire 1989.136.01 Don de Charles S.N. Parent
Auction: Christie's: 3 May - 10 May 2021 | Online Auction 19970 Livres rares et Manuscrits Lot 174 VILLON, Jacques (1875-1963) et AndréFRÉNAUD (1907-1993) Passage de la visitation. Paris : G[uy] L[évis] M[ano], 1956 Price Realised EUR 875 Estimate EUR 700 - EUR 1,000 Exemplaire de tête avec la gravure originale, celui de Pierre-Lucien Martin, qui en a exécutéla reliure. Les poèmes qui composent l'ouvrage ont été écrits entre 1939 et 1955. Coron, GLM, n°408. In-8 (210 x 141 mm). Édition originale. Un des 50 exemplaires de tête sur vélin d'Arches (n° 22), les seuls à comprendre 1 eau-forte originale signée de Jacques Villon en frontispice (comme toujours, report de la gravure sur la page de titre). Reliure signée de Pierre-Lucien Martin en box ébène à bande, au centre des plats large bande verticale de papier ivoire billant, incrustée de triangles rectangles de papier gris et de filets obliques noirs et gris, dos lisse avec lettre dorée, doublure de papier ivoire, garde de papier gris, tête dorée sur témoins, couverture et dos conservés, chemise, étui. Provenance : envoi autographe signé : "Pour P. L. Martin, qui a su parfaire le passage, cordialement. André Frénaud » -- ex-libris "J-P G". Deluxe copy, with the original signed etching –bookbinder Pierre-Lucien Martin's personal inscribed copy.

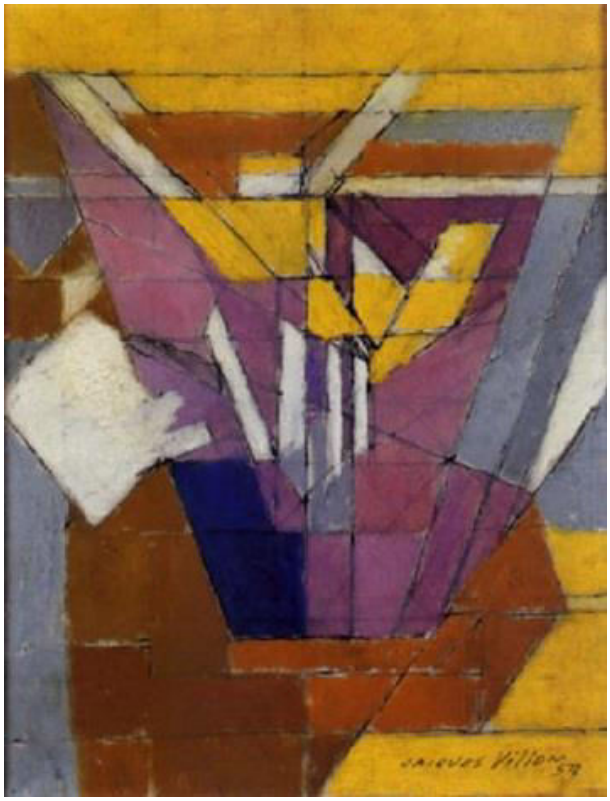


No.: 857
Ginestet-Pouillon : 583
Title: Composition, Signe I
Medium: Etching
Date: 1957
Printer: Atelier Georges Leblanc
Plate size: 21 x 18,4 cm
Sheet: 24,7 x 33,3 cm
Print run: 60 prooofs (15 on Vélin de Rives, 15 on China, 15 on Japon nacré and 15on Japon Imperial) published at the launch of the Book *Jacques Villon*, by Dora Vallier (Ginestet-Pouillon). It should be noted also that there was an additional print run of 42 signed proofs in 1962 for the the Galerie Mesure, 4 rue Clément Paris 6, for the exhibition "Signe" presented by Imre Pan.
For Sale 2022 at Galerie Michelle Champetier, Cannes 1932-1962 Original etching, signed in pencil, engraved in 1932 and printed in 1957 for the monograph "Jacques Villon" by Dora Vallier, then in 1962 for the "Signe I" (3rd series) of Imre Pan, Paris. Presented in its original publisher's double page layout. Edition : 60 unsigned proofs (Dora Vallier) + 42 signed proofs (Imre Pan) Number : 7/42 Paper : Arches Illustration size : 18,4 x 21 cm Paper size (or piece size) : 24,7 x 33,3 cm Reference : Ginestet-Pouillon n°E583 (edition of 1957) Price : 500 euros
https://www.mchampetier.com/Etching-Jacques-Villon-63482-work.html
For Sale 2022 at Davidson Galleries, Seattle, WA (https://www.davidsongalleries.com/collections/all/products/composition-signe-i)
JACQUES VILLON Composition Regular price $500.00 USD Series: Signe I Medium: Etching and engraving Dimensions: 8 x 7 inches Signed Date of impression: 1962 Edition: 29/42; total edition of 102 Publisher: Imre Pan, Paris #46372



Complement to etching No. 857 E. 583 (No. 112 in Miguel Orozco's *The paintings of Jacques Villon*)
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

Complement to etching No. 857 E. 583 (No. 113 in Miguel Orozco's *The paintings of Jacques Villon*)

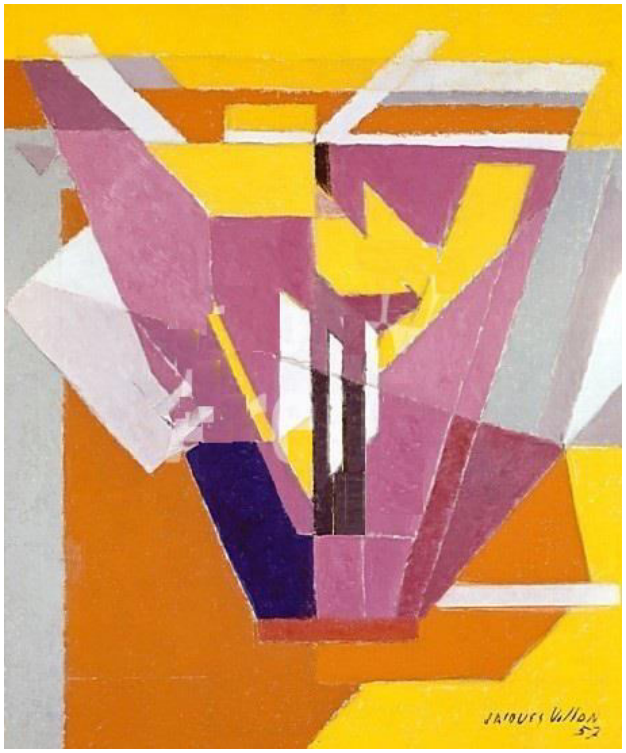


Title: ***Ascension, comme il vous plaira***
Date: 1957
Medium: Oil on Canvas
Dimensions: 34 x 27 cm
Current owner or museum:
Provenance:
Offered by the artist to the 2003 owner
Artcurial Sale Art Moderne : Collection Perrot-Moore (Partie I), à Divers et Collection S chez Artcurial Hôtel Dassault 7-9 Rond Point des Champs-Elysées, 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



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.

Complement to etching No. 857 E. 583 (No. 115 in Miguel Orozco's *The paintings of Jacques Villon*)

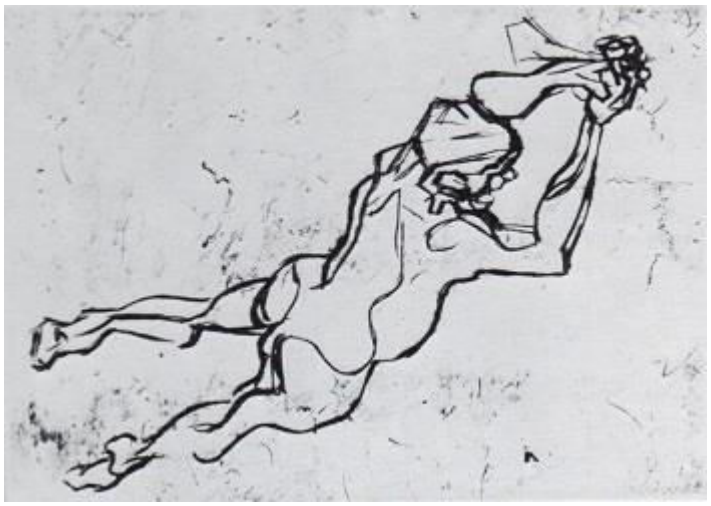


Title: ***Triomphe - Triumph***
Date: 1957
Medium: Oil on canvas
Dimensions: 73 x 60 cm
Current owner or museum: Private collection

Complement to etching No. 857 E. 583 (No. 116 in Miguel Orozco's *The paintings of Jacques Villon*)

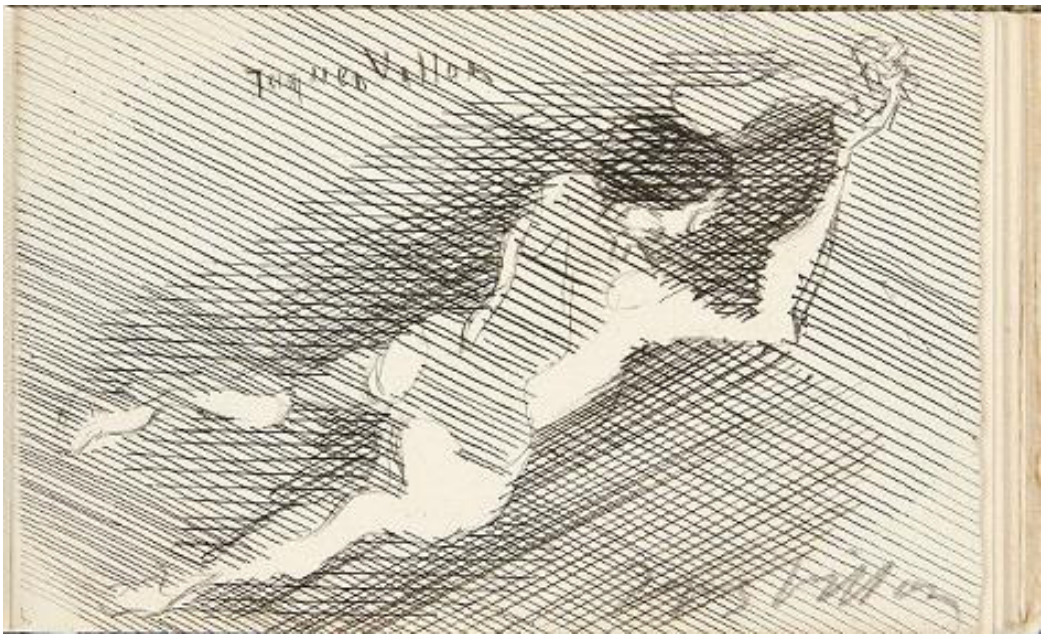
Title: ***Comme il vous plaira. Ascension***
Date: 1957
Medium: Oil on canvas
Dimensions:
Current owner or museum: Private collection
Exhibitions:
Jacques Villon Vingt-deux Peintures 1939-1961 Galerie Bonnier. 12, Grand'rue, Genève -Mars-Avril 1973. Catalogue No. 18 - Comme il vous plaira: Ascension. Illustrated in color.





No.: 858
Ginestet-Pouillon : 584
Title: Nu étendu de dos (first state)
Medium: Etching and drypoint
Date: 1958
Printer: Atelier Georges Leblanc
Plate size: 9 x 13 cm
Sheet: 9 x 13 cm
Print run: A few proofs of the first state.

No.: 859
Ginestet-Pouillon : 584
Title: Nu étendu de dos
Medium: Etching and drypoint
Date: 1958
Printer: Atelier Georges Leblanc
Plate: 9 x 13 cm **Sheet**: 9 x 13 cm
Print run: A few proofs of the first state. 33 proofs of the final state published in the book *Galets abandonnés sur la plage* (publisher P. A. Benoit). 12 proofs with wide margins.



Artcurial: Maurice Houdayer Library - Part 2 at Artcurial. Hôtel Dassault - 7 Rond Point des Champs-Elysées 75008 Paris 21 September 2021 Lot 410 [VILLON].- MASSOT (Pierre de) Galets abandonnés sur la plage. Alès, PAB, 1958. Estimation 200 - 300 € In-16 oblong (8,3 x 13 cm) monté sur onglets, peau de varan du Nil vert olive, sur les plats décor géométrique de pièces mosaïquées en veau bleu cobalt et box aubergine, éclats de mica et de nacre agglomérés et incrustés, titre au palladium sur les plats, dos lisse avec titre au palladium, doublures et gardes de suédine vert kaki, couvertures conservées, chemise et étui (A. Devauchelle - 1992).Édition originale illustrée d'une eau-forte en frontispice signée de Jacques Villon. Tirage à 33 exemplaires numérotés, celui-ci le n° 22 signé par l'éditeur. Exemplaire enrichi, sur le faux-titre, d'un envoi autographe signé de l'auteur daté de janvier 1958, à un correspondant non identifié : " ces galets abandonnés sur la page afin qu'il les rejette à la mer. Massot. "Bibliographie : Les livres réalisés par P. A. Benoit, n° 313.

No.: 860
Ginestet-Pouillon : 585
Title: Carte de vœux
Medium: Etching and drypoint
Date: 1958
Printer: Atelier Georges Leblanc
Plate size: 19 x 13 cm
Sheet: 9 x 13 cm
Print run: Unknown number of proofs of this Sagot greeting card
Auction: Ader: Estampes Anciennes et Modernes - 2ème Vacation chez Ader. Salle des Ventes Favart - 3, rue Favart 75009 Paris 05 décembre 2019 Lot 398 Jacques Villon - L'Élégante au chapeau rouge (carte de vœux). 1898-1958. Pointe sèche, eau-forte et aquatinte. 130 x 188. Ginestet et Pouillon 585. Impression en couleurs. Parfaite épreuve sur japon, signée au crayon. Toutes marges.
Joint : Carte adresse Sagot. 1904. Eau-forte et aquatinte. 185 x 237. Ginestet et Pouillon 112. Impression en gris bleuté. Très belle épreuve sur vélin. Toutes marges. Ens. 2 p.



Complement to etching No. 863 E. 586
Title: L'Effort (Study for etching)
Medium: Watercolor-gouache on Wove Paper
Date: 1958
Size: 50 x 32 cm
Museum: Musée National d'Art Moderne, Geneva
Provenance: Galerie Motte, Geneva





No.: 861
Ginestet-Pouillon : 586
Title: L'Effort (1st state)
Medium: Etching and drypoint
Date: 1958
Printer: Atelier Georges Leblanc
Plate size: 26 x 19 cm
Sheet: 39 x 27 cm
Print run: A few proofs of the first state.

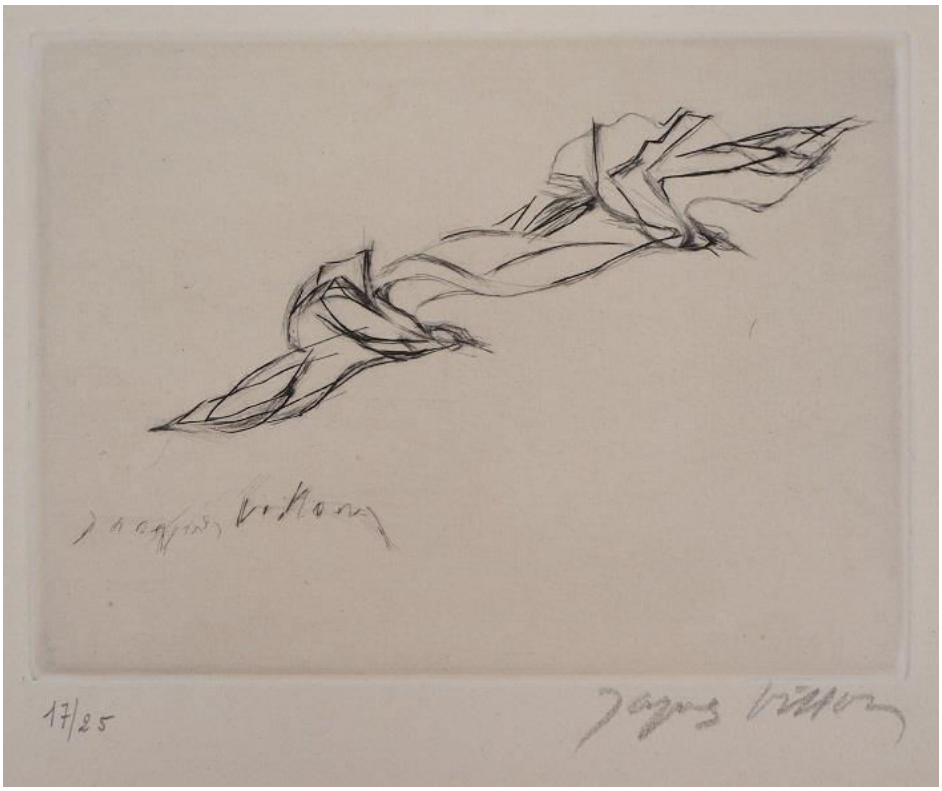


No.: 862
Ginestet-Pouillon : 586
Title: L'Effort
(2nd state)
Medium: Etching and drypoint
Date: 1958
Printer: Atelier Georges Leblanc
Plate size: 26 x 19 cm
Sheet: 39 x 27 cm
Print run: A few proofs of the second state.



No.: 863
Ginestet-Pouillon : 586
Title: L'Effort(final state)
Medium: Etching and drypoint
Date: 1958
Printer: Atelier Georges Leblanc
Plate size: 26 x 19 cm
Sheet: 39 x 27 cm
Print run: A few proofs of the first state. Unknown number of final state proofs in the poem of the same title published by La Rosa Vera, Barcelona, Spain (reproduced proof numbered P/9)
For sale 2022 at Librería El Astillero: Librería El Astillero Documentos y Libros de Arte Contemporáneo (https://libreriaelastillero.com/trabajos/leffort-eau-forte-et-pointe-seche-jacques-villon.html) L'Effort - eau-forte et pointe sèche - Jacques Villon [1958]
Año de publicación: [1958] Editorial: Les Editions de La Rosa Vera - Gravure et Poesie de ce Temps Edición: 1ª Edición Formato: Pliego de dos hojas de 39x54 (abierto) Encuadernación: Original Lugar de publicación: [Barcelona] "P/A" – prueba de autor - firmada a lápiz. Acompañado de un texto de André Frénaud firmado a tinta. Pliego de 2 hojas montado sobre paspartú 500€

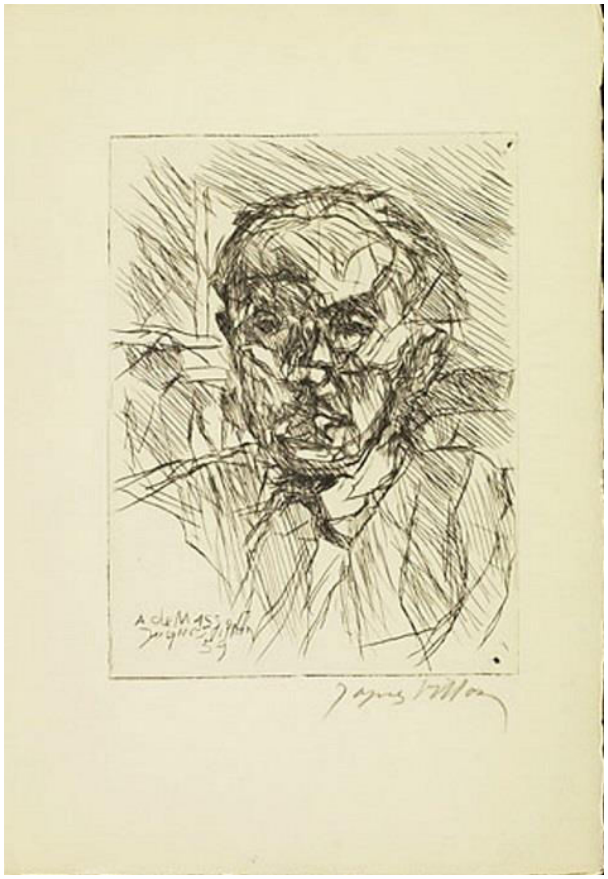
No.: 864
Ginestet-Pouillon : 587
Title: Les deux colombes
Medium: drypoint
Date: 1958
Printer: Atelier Georges Leblanc
Plate size: 11 x 15 cm
Sheet: 25 x 32 cm
Print run: 9 proofs becore cutting the copper plate and 25 after cutting, published by Marcel Guiot. Meant to be frontispiece of book on the city of Metz.



Sold by Plazzart: Jacques VILLON (1875-1963) Les deux colombes Gravure originale Signée au crayon en bas à droite Signée dans la planche Numérotée sur / 25 exemplaires Sur vélin 25 x 32 cm Très bon état, petite déchirure dans l'angle supérieur gauche Catalogue raisonné Ginestet & Pouillon #E.587
Then auctioned by Sadde: Dali, Buffet, Chagall, Matisse, Warhol : Art Moderne, Post-War et Pop chez Sadde - Dijon, 29 avril 2020 Lot 201 - Jacques VILLON (1875-1963) Les deux colombes Original engraving Signed in pencil bottom right Signed in the plate Numbered out of 25 copies On Vellum Dimensions: 25 x 32 cm Very good condition, small tear in the upper left corner Reference: Catalogue raisonné Ginestet & Pouillon # E.587



No.: 865
Ginestet-Pouillon : 588
Title: Portrait de P. de Massot (in green)
Medium: Etching
Date: 1959
Printer: Atelier Georges Leblanc
Plate size: 15,1 x 11,8 cm
Sheet: 25 x 16,5 cm
Print run: 8 proofs in green
Auction: Skinner Sale 2635B: American & European Works of Art Skinner Auctions Boston MA
February 1, 2013 Lot #198 Jacques Villon (French, 1875-1963) Portrait de P. de Massot Unsold Portrait de P. de Massot, 1959, **edition of 8** (Ginestet & Pouillon, E588). Signed "Jacques Villon" in pencil l.r., numbered "6/8" in pencil l.l., signed, inscribed, and dated within the plate. Etching printed in green on paper, plate size 6 x 4 5/8 in. (15.2 x 11.5 cm),framed. Condition: Not examined out of frame. Estimate $400-600

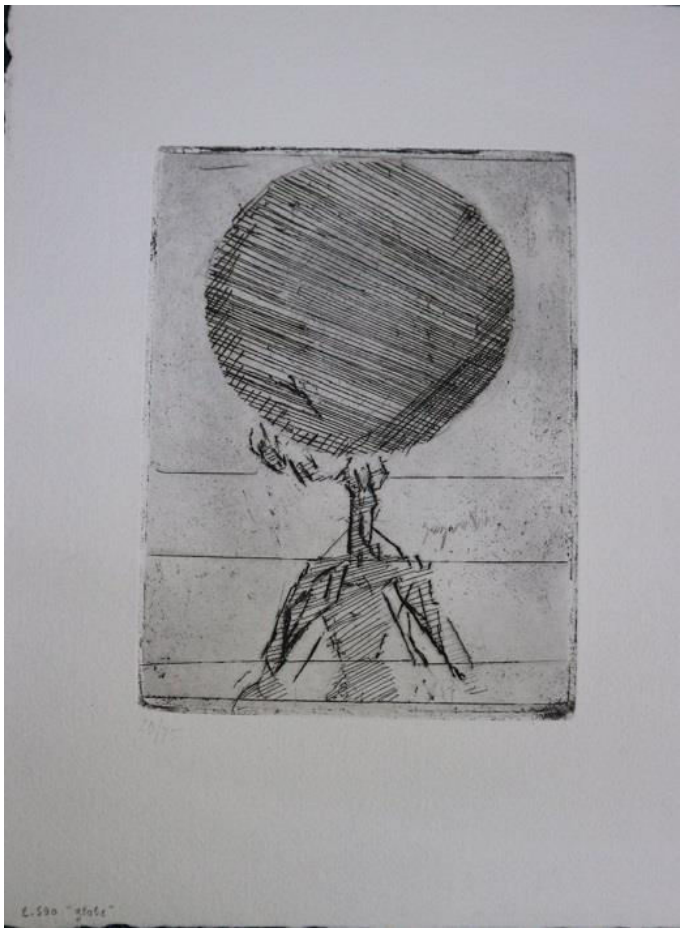


No.: 866
Ginestet-Pouillon : 588
Title: Portrait de P. de Massot
Medium: Etching
Date: 1959
Printer: Atelier Georges Leblanc
Plate size: 15,1 x 11,8 cm
Sheet: 25 x 16,5 cm
Print run: 8 proofs in green, accompanying a print run of 55 of the book *Mon corps, ce doux démon*
Musée national des beaux-arts du Québec: Pierre de Massot, du livre illustré «Mon corps, ce doux démon» 1932 Eau-forte, 21/55 25 x 16,5 cm (papier); 15,4 x 11,6 cm (image) Numéro d'inventaire1987.387.01 Don de Charles S.N. Parent
For Sale 2022 at Abe: (https://www.abebooks.fr/rechercher-livre/titre/corps-doux-d%E9mon/auteur/massot-pierre/): 1. Mon Corps, ce Doux Démon MASSOT Pierre De. Edité par Editions P.A.B., Alès, 1959 Vendeur Pascal Coudert, Paris, France EUR 580 Couverture souple. Etat : Très bon. Edition originale tirée à 55 exemplaires sur Vélin d' Arches

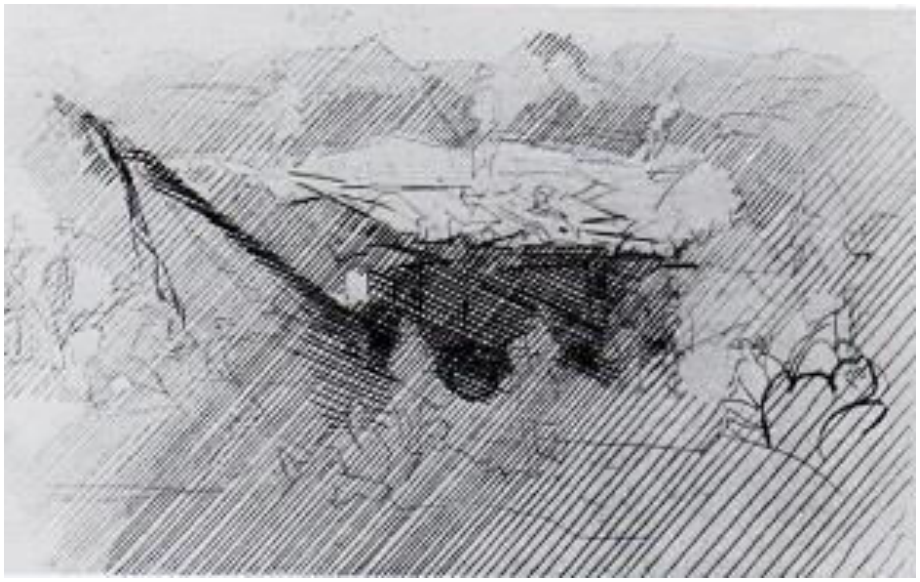
(celui-ci n° 26). Portrait de l' auteur en frontispice composé d' un dessin gravé à l' eau-forte SIGNé par Jacques VILLON. Avec une lettre-préface d' André GIDE. Ce livre a été écrit en 1932 dans le port de Cannes sur le yacht de Francis Picabia "L' Horizon" (note de l' éditeur). S.L.N.D. ; Couverture à rabats, 66 pages. A noter : petite déchirure sans manque sur le premier plat mais rien de grave. Signé par l' Artiste.
2. Mon corps, ce doux démon. MASSOT (Pierre de).Edité par PAB, Alès, 1959 Vendeur Librairie Blaizot, Paris, France EUR 700 In-8, broché, couverture imprimée.Edition originale de ce texte écrit sur le yacht de Picabia à Cannes en 1932, précédé d'un avant-propos d'André Gide et publié sans mention d'éditeur. L'auteur, qui fit partie du mouvement Dada, relate ses expériences sexuelles diverses (homosexualité, pédophilie, commerce avec les prostituées) et décrit les milieux artistiques et littéraires de Montparnasse, avec de nombreux souvenirs sur Jacques Rigaut, Eric Satie et Marcel Duchamp. Tirage unique limité à 55 exemplaires numérotés, accompagnés en frontispice d'une pointe sèche originale signée de Jacques Villon représentant un portrait de l'auteur.
3. MON CORPS, CE DOUX DEMON.MASSOT Pierre de.Edité par PAB, 1959 Vendeur Librairie Dutel, PARIS, FR, France EUR 1 000 Couverture souple. Etat : Bon. Etat de la jaquette : Bon. Edition originale. MASSOT Pierre de. MON CORPS, CE DOUX DEMON. [Alès, PAB, 1959]. In-4 en feuilles (253 x 165 mm) de 67 pp., [3] ff., couverture à rabats en papier vert pâle imprimée en noir (infimes taches). Chemise-étui en demi-buffle vert d¿eau. Édition originale publiée à Alès en 1959 par Pierre-André Benoit. Tirage : Ce livre, écrit en 1932 dans le port de Cannes sur le yacht de Francis Picabia, « L¿Horizon », a été imprimé 200 et 20 fois pour l¿auteur et quelques amis. Exemplaire¿ Tirage : 20 ex. sur vélin d¿Arches. 200 ex. sur un mauvais vélin, tous numérotés à la plume. UN DES 20 PREMIERS EXEMPLAIRES (N° XVI) SUR VELIN D¿ARCHES, ENRICHI DU PROSPECTUS DE PARUTION. Il est indiqué sur le prospectus : L¿édition originale de « Mon corps ce doux démon », publiée par quelques amis de l¿auteur, est limitée à 200 exemplaires numérotés. Prix de souscription : 30 n. f. Il a été tiré en outre 20 exemplaires numérotés sur Arches. Prix de souscription : 90 n. f. Un second tirage a été effectué un peu plus tard : 55 ex. sur vélin d¿Arches (ornés d¿une gravure originale de Jacques Villon, contresignée au crayon : portrait de l¿auteur. Couverture blanche). Tirage : Ce livre, écrit en 1932 dans le port de Cannes sur le yacht de Francis Picabia, « L¿Horizon », a été imprimé 50 et 5 fois avec un portrait, gravé par Jacques Villon, de l¿auteur pour ce dernier et quelques amis. Exemplaire¿ Confession audacieuse où Pierre de Massot « ose tout dire » et montre son c¿ur à nu, évocation par ailleurs, des milieux artistiques et littéraires du Montparnasse d¿entre les deux guerres. De cette époque l¿auteur ne veut retenir que certaines amitiés « précieuses entre toutes » : celle de « l¿extraordinaire » Marcel Duchamp, de Francis Picabia, d¿Edouard de Max, de Jacques Rigaut (c¿est Pierre de Massot qui mettra entre ses mains le revolver avec lequel il devait se suicider), d¿Erik Satie et de Jacques Villon. De Massot s¿adonne, dans les années 30, à diverses drogues (héroïne, morphine, cocaïne, opium, éther, haschich) ainsi qu¿à l¿alcool. Quelques tentatives de désintoxication ne viendront pas à bout de ce tempérament excessif et foncièrement désespéré. Malgré le soutien de sa compagne Robbie ¿ qui dut ce surnom à Marcel Duchamp ¿ (de son vrai nom Eliga Helen Stewart Robertson, une jeune femme écossaise que lui présenta Man Ray en 1922), de Massot ne rencontre que peu de répit dans son existence contrainte par une situation financière qui désormais ne s¿améliorera plus. Sa rencontre avec André Breton fut stricto sensu fracassante : lors de la Soirée du C¿ur à barbe au Théâtre Michel le 6 juillet 1923 où Massot jouait un rôle dans la pièce de Francis Picabia, C¿UR A GAZ, les futurs surréalistes déclenchèrent une rixe de leur manière, Massot s¿en

sortit avec un bras cassé par André Breton. Première rencontre ? Il n¿en rejoindra pas moins le mouvement surréaliste quelques années plus tard et consacrera, sur le tard, en 1967, un texte à son chef de file : ANDRE BRETON OU LE SEPTEMBRISEUR. UN DES 20 PREMIERS EXEMPLAIRES, ENRICHI DU PROSPECTUS DE PARUTION Très rare exemplaire (le seul rencontré depuis 40 ans !) dans un étui-chemise non signé mais de B. Bichon. (chemise légèrement tachée) 1000 .

No.: 867
Ginestet-Pouillon : 590
Title: Globe
Medium: Etching
Date: 1959
Printer: Atelier Georges Leblanc
Plate size: 19,8 x 14,8 cm
Sheet: 32 x 25 cm
Print run: One single copy of the first state, 15 Hors Commerce proofs of the final state.A further 75 proofs were printed in 1979 to acompany the Ginestet-Pouillon Villon prints catalogue
EBay: Jacques Villon Catalogue Raisonne Estampes et des Illustrations par Colette de Ginestet et Catherine Pouillon Editions Arts et Metiers Graphiques, 1979 avec gravure 75ex 1979 Unsold See similar items EUR 1.150,00 Location: Aschères le Marché, FR, Item: 255134209262 Reliure toilé, 37x30cm, jaquette, sous emboitageLe tirage, 75 epreuves justifiées du dernier cuivre gravé par Jacques Villon "Globe", n° 590 du present catalogue accompagne 75 exemplaires de cet ouvrageGravure a part numerotée 29/75 (dimension 32x25cm)Estampes, monotypes, gravures de reproduction, illustrations de journaux, livres illustrés, expositions d'estampes/correspondancesLivre en excellent etat (3-4 rares petites rousseurs), dos de la jaquette un peu brunie, leger accident sur l'emboitage



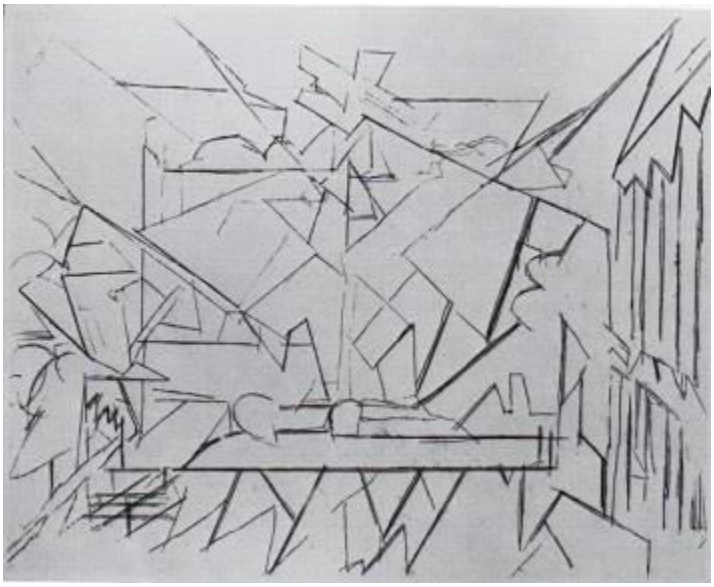
No.: 868
Ginestet-Pouillon : 591
Title: Machine a battre
Medium: Etching
Date: Unknown
Printer: Atelier Georges Leblanc
Plate size: 16 x 26 cm
Sheet:
Print run: Unknown
Auction: **Piasa**: Estampes anciennes et modernes chez Piasa. Drouot Richelieu - salle 16 - 9, rue Drouot 75009 - Paris 29 février 2000 Lot 197 Jacques VILLON Machine à battre. Vers 1962. Eau-forte. 160 x 260. (De G. et P. 591). Très belle épreuve sur vélin, signée ; tirage indéterminé. Toutes marges. 800



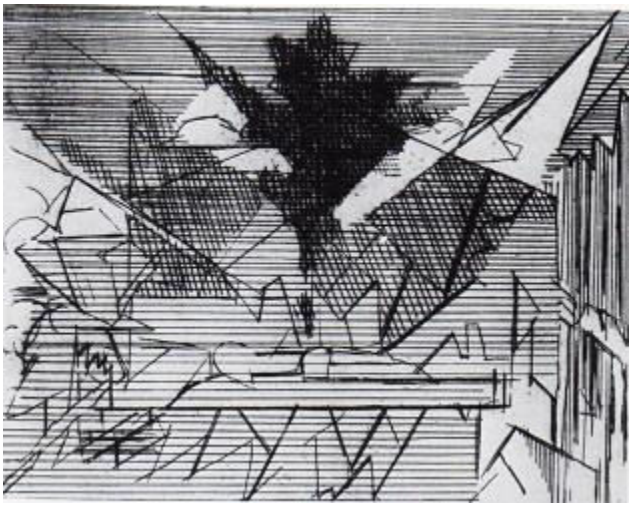
No.: 869
Ginestet-Pouillon : 592
Title: Le globe de mariée
Medium: Etching
Date: Unknown
Printer: Atelier Georges Leblanc
Plate size: 16,6 x 12,3 cm
Sheet:
Print run: Only some trial proofs, signed



No.: 870
Ginestet-Pouillon : 593
Title: Jardin à la française (1st state)
Medium: Etching
Date: Unknown
Printer: Atelier Georges Leblanc
Plate size: 16,5 x 21 cm
Sheet:
Print run: Some trial proofs of the 1st state, signed. Unknown print run of final state.



No.: 871
Ginestet-Pouillon : 593
Title: Jardin à la française (final state)
Medium: Etching
Date: Unknown
Printer: Atelier Georges Leblanc
Plate size: 16,5 x 21 cm
Sheet:
Print run: Some trial proofs of the 1st state, signed. Unknown print run of final state.



E. 593 Jardin à la française
Ver 1947 Jardin à la française oil on canvas Piasa Succession Daniel Carasso

Complement to etching No. 871 E. 593 (No. 224 in Miguel Orozco's *The paintings of Jacques Villon*)
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 »

Complement to etching No. 871 E. 593 (No. 225 in Miguel Orozco's *The paintings of Jacques Villon*)
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



Complement to etching No. 872 E. 660 (No. 47 in Miguel Orozco's *The paintings of Jacques Villon*)



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

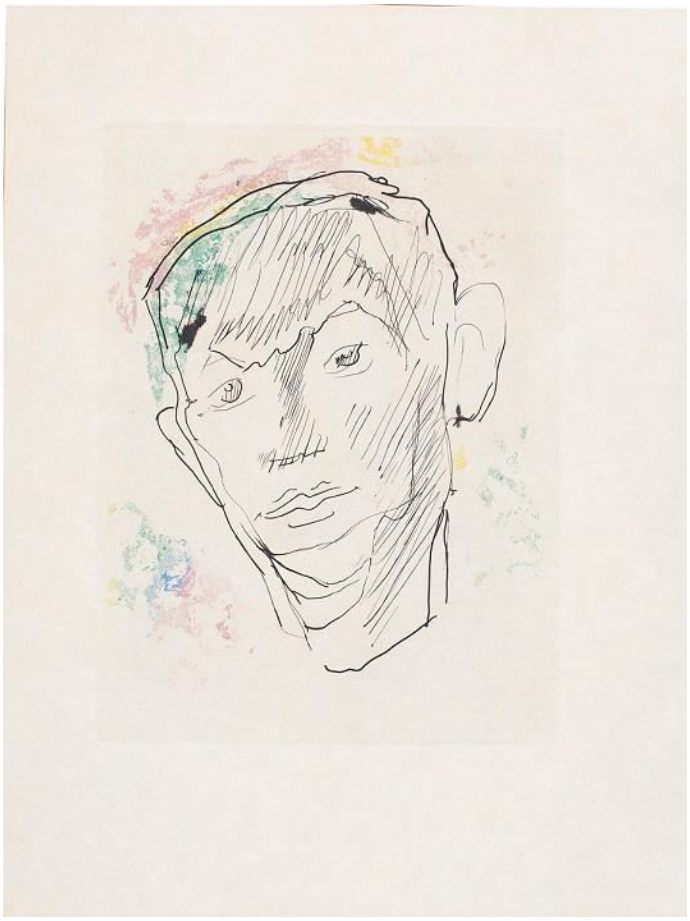


No. : **872**
Ginestet & Pouillon: 660
Type: Color Aquatint after Jacques Villon
Title: Composition
Date: 1928
Publisher: Bernheim Jeune Éditeurs, Paris
Printer: Jacques Villon
Paper: Vélin d'Arches
Plate size: 50 x 34,3 cm
Sheet size: 66 x 50 cm
Print run: 200 proofs numbered and signed by Jacques Villon, and the Chalcographie proofs.
Comment: Does not bear any engraved notice "Gravé par Jacques Villon 1928" or "Edité par Bernheim-Jeune 83 Fauburg Saint-Honoré, Paris".
Museum of Modern Art, New York
Composition 1927 Aquatint and roulette plate: 49.8 x 34.3cm); sheet: 73.1 x 56.5cm) Publisher Galerie Bernheim-Jeune, Paris Printer Jacques Villon Edition 200 Credit Gift of Victor S. Riesenfeld Object number 380.1948
For sale early 2020 at:

Galerie Michelle Champetier 52 avenue Saint-Jean 06400 Cannes mc@mchampetier.com
Composition II 1928. Original aquatint, signed in pencil by the artist. Bernheim-jeune Ed., Paris. Edition : 200 signed proofs. Number : 4/200
Paper : Wove paper. Illustration size : 34,3 x 50 cm Paper size (or piece size) : 56,2 x 75,7 cm. Reference : Ginestet - Pouillon n°E660. Condition : Light folds in the corners, otherwise very good state. Price : 2200 euros
Auctions:
Swann Galleries, Inc. New York, *Old Master Through Modern Prints*. 8 May 2018 Lot number 396, JACQUES VILLON Composition . Color aquatint, 1928. 490x340 mm; 19 1/4x13 3/8 inches, wide margins. Signed and numbered 147/200 in pencil, lower margin. Published by Galerie Bernheim-Jeune, Paris. A very good impression of this color aquatint by Villon after one of his own paintings. Ginestet/Pouillon 660. Estimate: US$1,500 - US$2,500 Price realised: US$3,000
Swann Galleries, Inc. New York, *19th & 20th Century Prints & Drawings*. 13 Mar 2018 Lot number 295, JACQUES VILLON Composition . Color aquatint, 1928. 490x340 mm; 19 1/4x13 3/8 inches, full margins. Signed and numbered 190/200 in pencil, lower margin. Published by Galerie Bernheim-Jeune, Paris. A very good impression of this color aquatint by Villon after one of his own paintings. Ginestet/Pouillon 660.
Estimate: US$2,000 - US$3,000 Price realised: US$2,250

No. : 873
Ginestet & Pouillon: Not in Ginestet & Pouillon
Type: Color Aquatint after Jacques Villon
Title: Composition
Date: 1950 ?
Publisher: Chalcographie du Louvre, Paris
Printer: Chalcographie du Louvre, Paris
Paper: Vélin d'Arches
Plate size: 50 x 34,3 cm
Sheet size: 65 x 50 cm
Print run: Unknown number of proofs
Note: The *Chalcographie du musée du Louvre et de la Réunion des musées nationaux*, Paris keeps the plates for this print (Catalogue reference KM010514) and may print more proofs in the future.





No.: 874
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Portrait
Medium: Etching in colour
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate: 21,7 x 16,2 cm **Sheet**: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: 150 copies, the first 15 with a suite on Japon Imperial anad a suite on China, 20 copies numbered I to XX with a suite in noir on Chine appliqué and a decomposition of the first etching, 6 copies hors commerce on Imperial with a suite on Montval in sanguine, a suite in black on China and a complete suite on nacré paper.
Toledo Museum of Art: Laus Veneris Publisher Manuel Bruker, [Paris, 1956] Printer text: Daragnès, [Paris]; etchings: Leblanc , [Paris] Author Algernon Charles Swinburne (British, 1837-1909) 1956 Slipcase: H340 mm); W: 264 mm); Depth: 38 mm). Page (untrimmed): H: 12 7/8 in. (327 mm); W: 9 3/4 in. (248 mm). Original prints: 11 etchings with aquatint (some in colors), incl. frontispiece and suite cover; plus 2 additional suites of 10 etchings each, 1 on buff Imperial Japan and 1 on white China laid paper. Text: letterpress in black with sanguine. Paper: Arches cream wove paper.
Credit Line Gift of Molly and Walter Bareiss Object Number 1984.1173
Rijks Museum, Amsterdam: Object number RP-P-1990-225A Ginestet&Pouillon 1 t/m 10-App. Loose-leaf album in box with poems by AC Swinburne, translated by E. Vielé-Griffin and illustrated with ten etchings by Jacques Villon in collaboration with Marcel Fiorini. engraver: Jacques Villon (signed by artist) and Marcel Fiorini Algernon Charles Swinburne (mentioned on object) printer: Georges Leblanc (mentioned on object)
1956 height 330 mm × width 252 mm Credit line Gift of Mr and Mrs Van der Vossen-Delbrück, Amsterdam 1990
The Yale University Art Gallery: Laus Veneris (Praise of Venus) 1956 Book with ten etchings sheet: 34 × 26.3 cm (13 3/8 × 10 3/8 in.) The Ernest C. Steefel Collection of Graphic Art, Gift of Ernest C. Steefel 1958.52.179
The Morgan Library and Museum, New York: Accession Number: PML 65911 Author: Swinburne, Algernon Charles, 1837-1909. Published: [Paris] Éditions Manuel Bruker [1956] 3 p.l., 9-56 p., 2 l. incl. plates (part col.) 35 cm. Illustrations: 10 etchings (9 full-page, including one in color on cover, and one half-page) by Jacques Villon in collaboration with Marcel Fiorini; printed in 1956 by Georges Leblanc.One of 170 copies; an additional Villon etching bound in.

No.: 875
Ginestet-Pouillon : App. 1
Title: Portrait
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 21,7 x 16,2 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above





No.: 876
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Standing Nude
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 21 x 13,8 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above



No.: 877
Ginestet-Pouillon : App. 2
Title: Standing Nude (without background)
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 21 x 13,8 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above

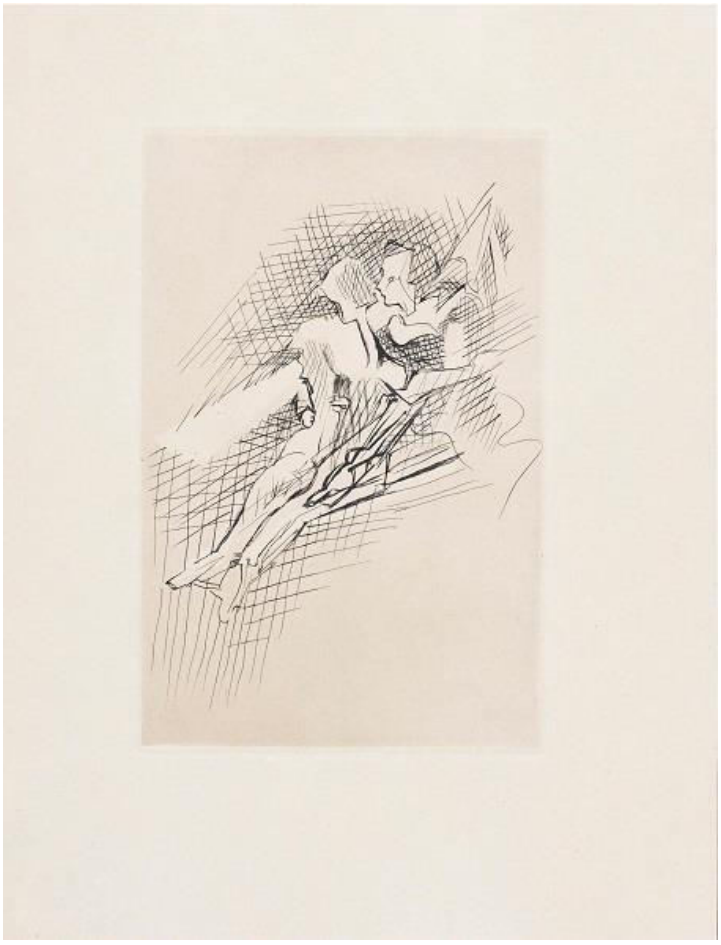
No.: 878
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Reclining Nude
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 13,8 x 21 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above





No.: 879
Ginestet-Pouillon : App. 3
Title: Reclining Nude (without background)
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 13,8 x 21 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above

No.: 880
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Kissing Couple
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 21 x 13,8 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above

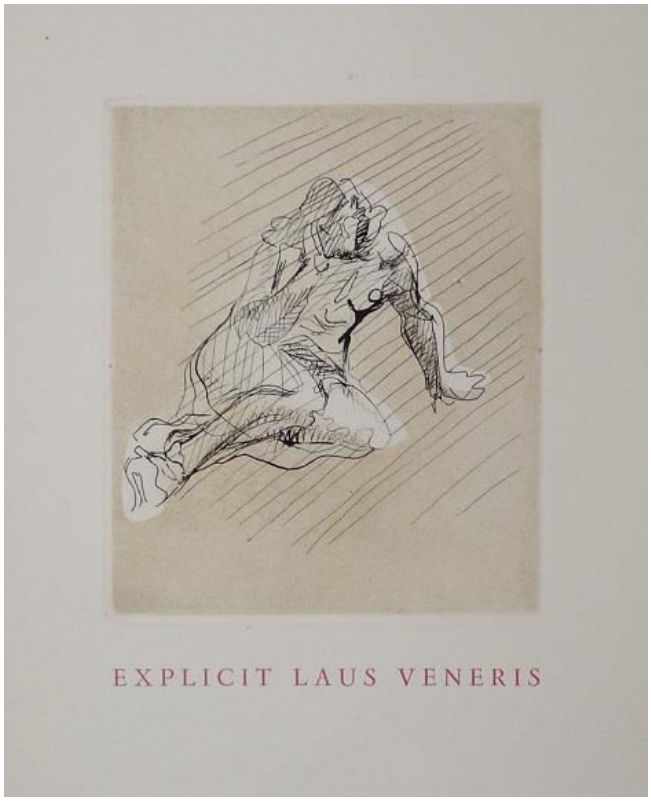




No.: 881
Ginestet-Pouillon : App. 4
Title: Kissing Couple (without background)
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 21 x 13,8 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above

No.: 882
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Explicit Laus Veneris
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 21 x 16,8 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above





No.: 883

Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Explicit Laus Veneris (with text)
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 21 x 16,8 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above



No.: 884
Ginestet-Pouillon : App. 5
Title: Explicit Laus Veneris (without background)
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 21 x 16,8 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above

No.: 885
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Seated Nude
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 21,8 x 13,8 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above





No.: 886
Ginestet-Pouillon : App. 6
Title: Seated Nude (without background)
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 21,8 x 13,8 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above

No.: 887
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Seated Nude
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 21 x 13,8 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above





No.: 888
Ginestet-Pouillon : App 7
Title: Seated Nude (without background)
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 21 x 13,8 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above

No.: 889
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Nude Walking
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 21 x 13,8 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above

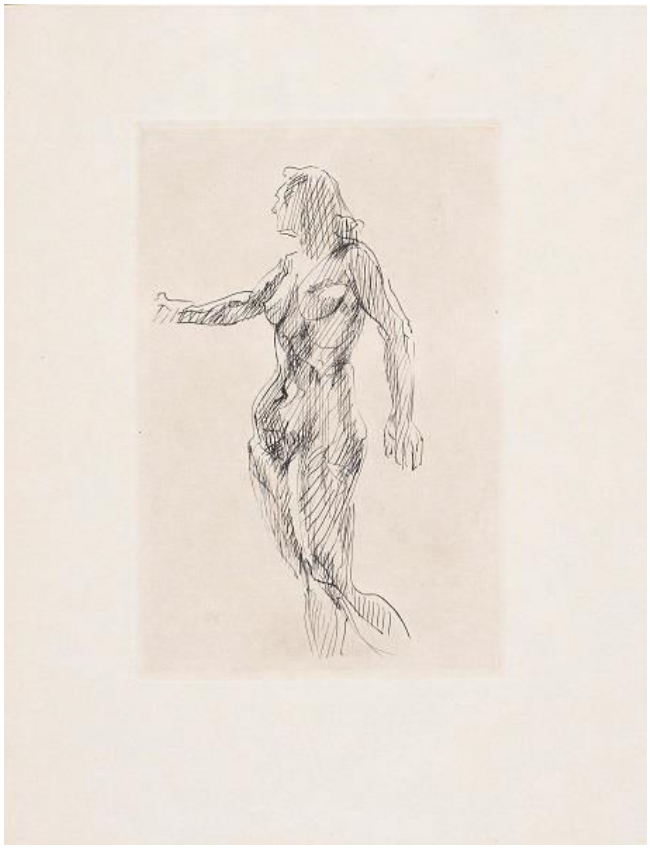




No.: 890

Ginestet-Pouillon : App. 8
Title: Nude Walking (without background)
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 21 x 13,8 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above

No.: 891
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Standing Nude
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 21 x 13,8 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above
Delaware Art Museum Standing Nude from "Laus Veneris" 1956 plate: 21.1 × 13.2 cm) sheet: 32.4 × 24.8 cm Credit Line Gift of Helen Farr Sloan, 1978 Object No. 1978-164





No.: 892
Ginestet-Pouillon : App. 9
Title: Standing Nude (without background)
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 21 x 13,8 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above

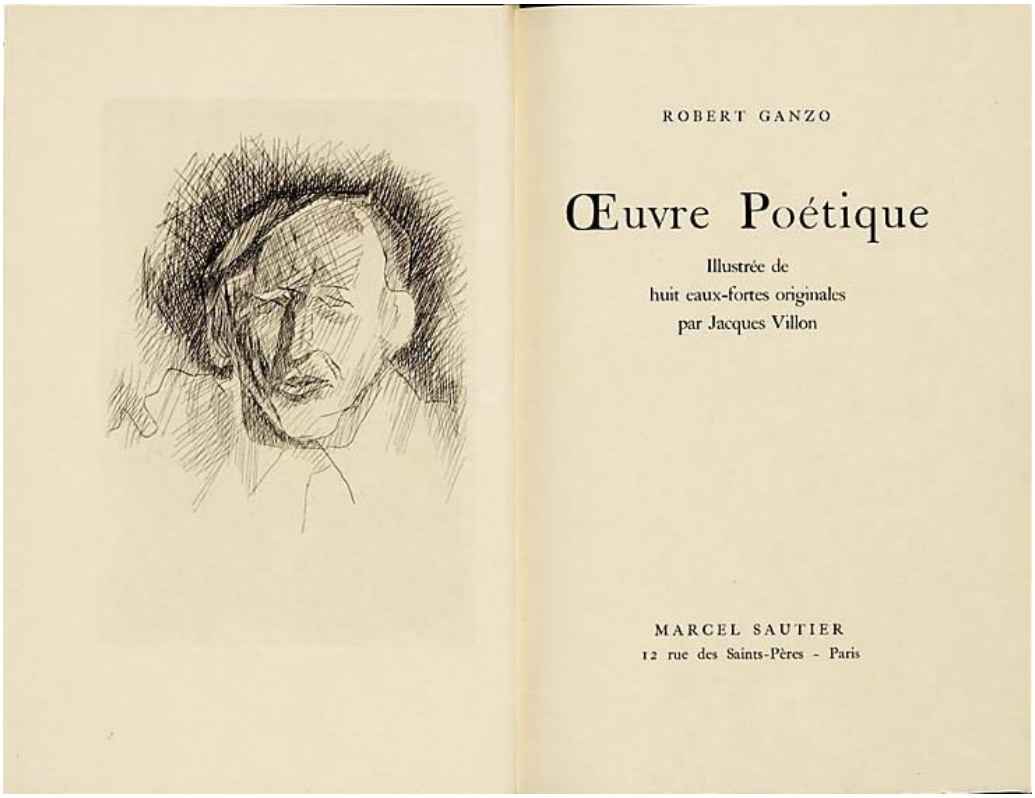
No.: 893
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Seated Nude
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 21 x 13,8 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above





No.: 894
Ginestet-Pouillon : App. 10
Title: Seated Nude (without background)
Medium: Etching in black
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 21 x 13,8 cm
Sheet: 32,7 x 24,8 cm
Print run of the book *Laus Veneris*: See above

No.: 895
Ginestet-Pouillon : App. 11
Title: Portrait du poète (Œuvre poétique)
Medium: Etching in black
Date: 1957
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 18,8 x 13 cm **Sheet**: 27,5 x 18,7 cm
Print run of the book *Œuvre poétique*: 10 copies on ancient Japan with an original drawing, one copper plate, a suite of the first state and one suite in sanguine; 25 copies on Vélin d'Arches with the first state of the frontispiece and a suite in sanguine; and 150 copies on Vélin pur fil du Marais.

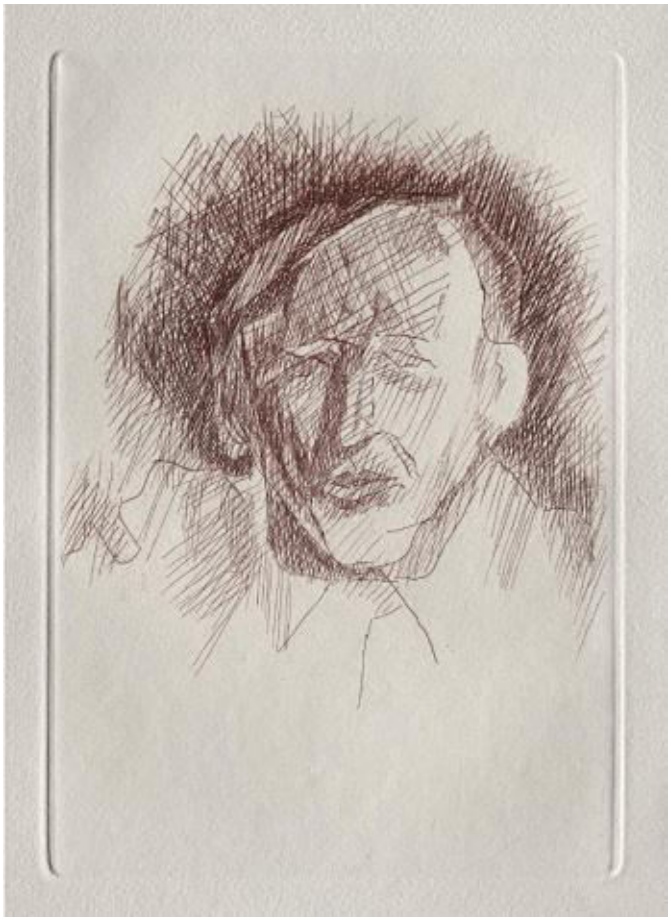


Museums:
Art Institute of Chicago: Poetic Works (Oeuvre Poétique) 1957 poetry by Robert Ganzo (French, born Venezuela, 1898-1995) published by Marcel Sautier (French, active 1947-1963) Book with eight etchings, six in black and two in color, some with aquatint, on off-white wove paper, in slipcase 292 × 202 × 43 mm (slipcase); 280 × 194 × 32 mm (book) Credit Line Gift of Dorothy Braude Edinburg in memory of Bessie Kisloff Braude, Esq. Reference Number 2014.568
The Cleveland Museum of Art: Illustration for Oeuvre Poetique by Robert Ganzo Etching and aquatint Gift of Mr. and Mrs. Robert D. Milne 1972.263 and 1972.264
Musée national des beaux-arts du Québec: Oeuvre poétique 1957 Livre d'artiste incluant neuf estampes de Jacques Villon et des poèmes de Robert Ganzo, 118/185 29,1 x 20,1 cm Numéro d'inventaire 1987.377 Don de Charles S.N. Parent
Koninklijke Bibliotheek (National Librarey of The Netherlands): Collection Koopman. Oeuvre poétique / Robert Ganzo ; ill. de huit eaux-fortes orig. par Jacques Villon. - Paris : Sautier, 1957. - [129] p. : ill. ; 29 cm Imprimeur: Jean Paul Vibert (texte) Georges Leblanc (gravures) Tirage: 185 exemplaires Exemplaire: No. 8 des 10 sur papier japon impérial Caractère: Caslon Relieur: Henri Mercher (1960) Note: Avec un dessin original, un

cuivre, une suite du premier état et une suite en sanguine Signé par l'auteur et l'artiste Bibliographie: Bénézit 14-254 ; Monod-5115 ; Prout II-57-04 Cotation: KW Koopm K 316
Comment: Oeuvre poétique, le recueil des œuvres du poète Robert Ganzo, illustré par le célèbre 'peintre-graveur' Jacques Villon, est qualifié d'ouvrage majeur, dans divers travaux traitant des livres d'artistes. Il estfort apprécié lors des ventes aux enchères. L'exemplaire que possède la Collection Koopman est d'autant plus particulier qu'il est l'un des dix exemplaires seulement sur papier japon impérial. Il contient de plus un dessin original de Villon pour l'estampe illustrant le poème 'Résurgences' (p. 118), ainsi que des tirages supplémentaires des gravures à l'arrière du livre, également reliés (une suite en premier état et une suite en sanguine). Ce volume comprend donc un nombre total de 24 eaux-fortes; on y a également joint un cuivre original au début, celui de la gravure en couleur illustrant le poème 'Domaine' (p. 75). Tout ce tirage a été signé par l'auteur et par l'artiste.
Pour l'Oeuvre poétique, Villon réalisa huit eaux-fortes, dont deux en couleur. La variété de ces gravures en fait un travail sublime, du point de vue technique comme du point de vue esthétique. Il y a non seulement des gravures en couleur et des gravures bleu-vert, mais les sujets représentés sont également divers: un portrait du poète, des esquisses de nus féminins et des composition abstraites. L'exemplaire de la Collection Koopman est un exemplaire de luxe, les textes tout comme les estampes sont imprimés sur papier japon.

National Library of The Netherlands

No.: 896
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Portrait du poète (Œuvre poétique) (sanguine)
Medium: Etching in sanguine
Date: 1957
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 18,8 x 13 cm
Sheet: 27,5 x 18,7 cm
Print run of the book *Œuvre poétique*: See above



No.: 897
Ginestet-Pouillon : App. 12
Title: Orénoque (Œuvre poétique)
Medium: Etching in sanguine
Date: 1957
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 18,8 x 13 cm
Sheet: 27,5 x 18,7 cm
Print run of the book *Œuvre poétique*: See above





No.: 898
Ginestet-Pouillon : App. 12
Title: Orénoque (Œuvre poétique) (sanguine)
Medium: Etching in sanguine
Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 18,8 x 13 cm
Sheet: 27,5 x 18,7 cm
Print run of the book *Œuvre poétique*: See above
The Cleveland Museum of Art: Illustration for Oeuvre Poetique by Robert Ganzo Etching and aquatint Gift of Mr. and Mrs. Robert D. Milne 1972.265

No.: 899
Ginestet-Pouillon : App. 13
Title: Lespuge (Œuvre poétique)
Medium: Etching
Date: 1957
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 18,8 x 13 cm
Sheet: 27,5 x 18,7 cm
Print run of the book *Œuvre poétique*: See above



No.: 900
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Lespuge (Œuvre poétique) (sanguine)
Medium: Etching in sanguine



Date: 1956
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 18,8 x 13 cm
Sheet: 27,5 x 18,7 cm
Print run of the book *Œuvre poétique*: See above
The Cleveland Museum of Art: Illustration for Oeuvre Poetique by Robert Ganzo Etching and aquatint Gift of Mr. and Mrs. Robert D. Milne 1972.266



No.: 901
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Lespuge (Œuvre poétique) (cancelled plate)
Medium: Etching
Date: 1957
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 18,8 x 13 cm
Sheet: 27,5 x 18,7 cm
Print run of the book *Œuvre poétique*: See above
Musée national des beaux-arts du Québec (rayé): Sans titre, du livre d'artiste «Oeuvre poétique»1957 Eau-forte, 118/185 27,5 x 18,6 cm (papier); 18,6 x 13 cm (coup de planche); 8,5 x 12,8 cm (image) Numéro d'inventaire1987.377.01 Don de Charles S.N. Parent



No.: 902
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Lespuge (Œuvre poétique) (1st state)
Medium: Etching (Unique Trial Proof)
Date: 1957
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 18,8 x 13 cm
Sheet: 27,5 x 18,7 cm
Print run of the book *Œuvre poétique*: See above



Complement to etching No. 899-901 App. 13 (Orozco Villon paintings 532)
Title: ***Le Tub***
Date: 1909
Medium: Oil on canvas
Dimensions: 55 x 38 cm
Literature: Dora Vallier, Jacques Villon OEuvres de 1897 à 1956, Editions Cahiers d'Art, 1957, rep p.38

No.: 903
Ginestet-Pouillon : App. 14
Title: Rivière / Les poissons (Œuvre poétique)
Medium: Etching
Date: 1957
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 18,8 x 13 cm
Sheet: 27,5 x 18,7 cm
Print run of the book *Œuvre poétique*: See above



No.: 904
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Rivière / Les poissons (Œuvre poétique) (sanguine)
Medium: Etching



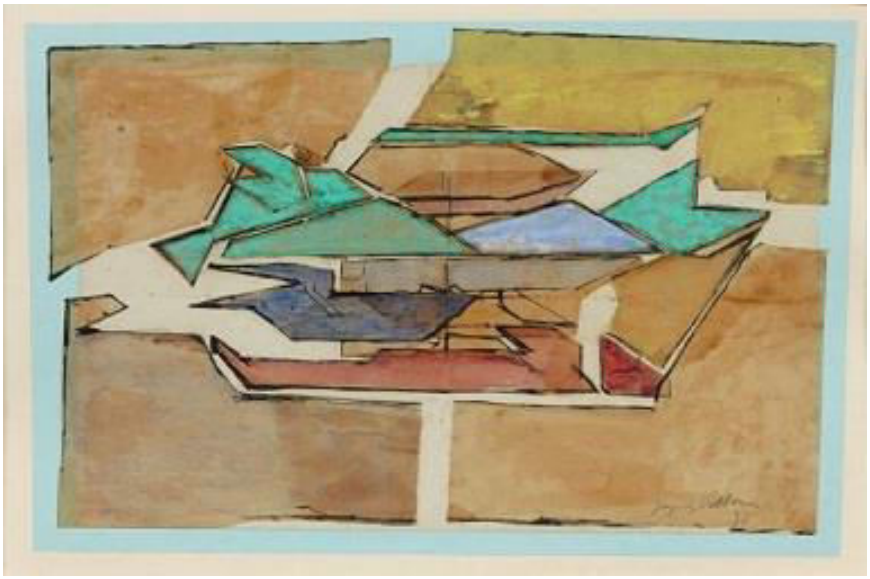
Date: 1957
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 18,8 x 13 cm
Sheet: 27,5 x 18,7 cm
Print run of the book *Œuvre poétique*: See above
The Cleveland Museum of Art: Illustration for Oeuvre Poetique by Robert Ganzo Etching and aquatint Gift of Mr. and Mrs. Robert D. Milne 1972.267

Complement to etching No. 903 App. 14 (No. 317 in Miguel Orozco's *The paintings of Jacques Villon*)



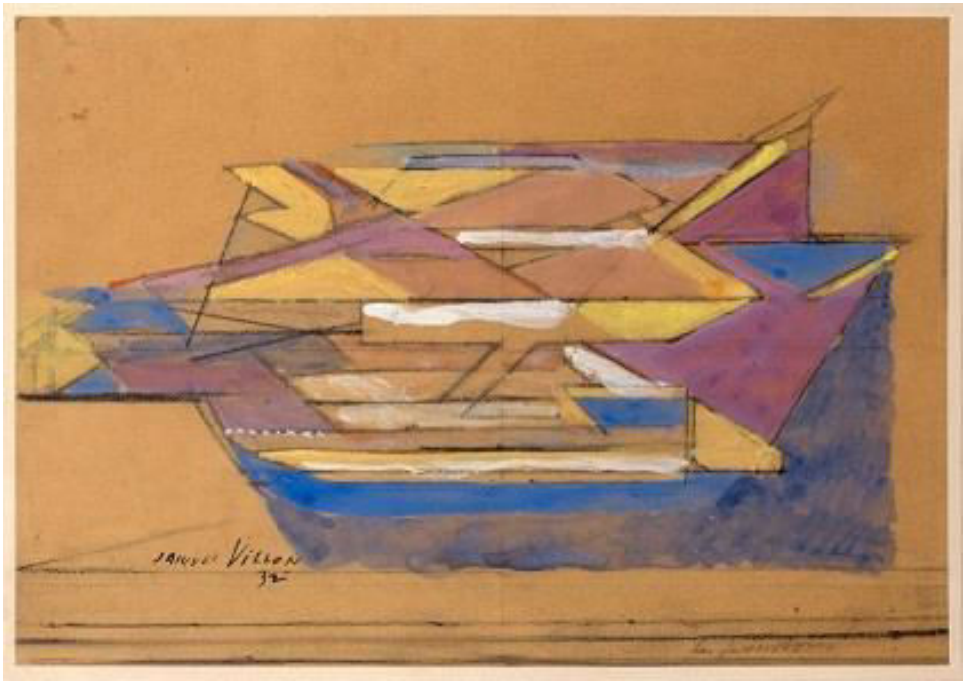
Title: ***Les poissons***
Date: 1930
Medium: Oil on canvas
Dimensions: 16 x 22 cm
Current owner or museum: Private collection
Provenance:
Collection Villon, France
Collection particulière, France (Jean-Henri Guerrier)
Vente Morel. Dessins et Tableaux Modernes. vendredi 21 octobre 2016 - 15:00 - Live
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.

Complement to etching No. 903 App. 14 (No. 320 in Miguel Orozco's *The paintings of Jacques Villon*)



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 €

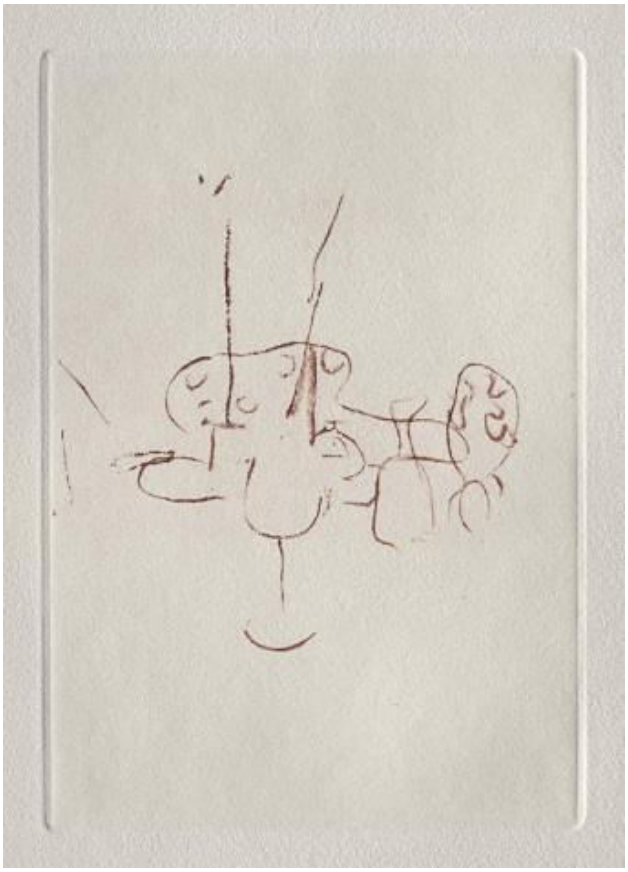
Complement to etching No. 903 App. 14 (No. 321 in Miguel Orozco's *The paintings of Jacques Villon*)
Title: ***Etude pour 'Les poissons'***
Date: 1932
Medium: Gouache and pencil on paper
Dimensions: 21,80 x 31,80 cm
Current owner or museum: Private collection
Provenance:
Collection Marteau, Paris
Collection 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.: 905
Ginestet-Pouillon : App. 15
Title: Table servie (Œuvre poétique)
Medium: Softground etching
Date: 1957
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 18,8 x 13 cm
Sheet: 27,5 x 18,7 cm
Print run of the book *Œuvre poétique*: See above



No.: 906
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Table servie (Œuvre poétique) (sanguine)
Medium: Softground etching
Date: 1957
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 18,8 x 13 cm
Sheet: 27,5 x 18,7 cm
Print run of the book *Œuvre poétique*: See above
The Cleveland Museum of Art: Illustration for Oeuvre Poetique by Robert Ganzo Etching and aquatint Gift of Mr. and Mrs. Robert D. Milne 1972.268 Catalogue raisonné: Ginestet + Pouillon appendix 17 (Sic) Credit line: Gift of Mr. and Mrs. Robert D. Milne

Complement to etching No. 907 App. 16 (No. 18 in Miguel Orozco's *The paintings of Jacques Villon*)



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.: 907
Ginestet-Pouillon : App. 16
Title: L'amandier (Œuvre poétique)
Medium: etching
Date: 1957
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 18,8 x 13 cm
Sheet: 27,5 x 18,7 cm
Print run of the book *Œuvre poétique*: See above
Ackland Art Museum, Chapel Hill, North Carolina: The Almond Tree (L'amandier), from Robert Ganzo, Oeuvre Poétique 1957 intaglio (18 x 12.2 cm) CREDIT LINE Ackland Fund OBJECT NUMBER 70.24.1



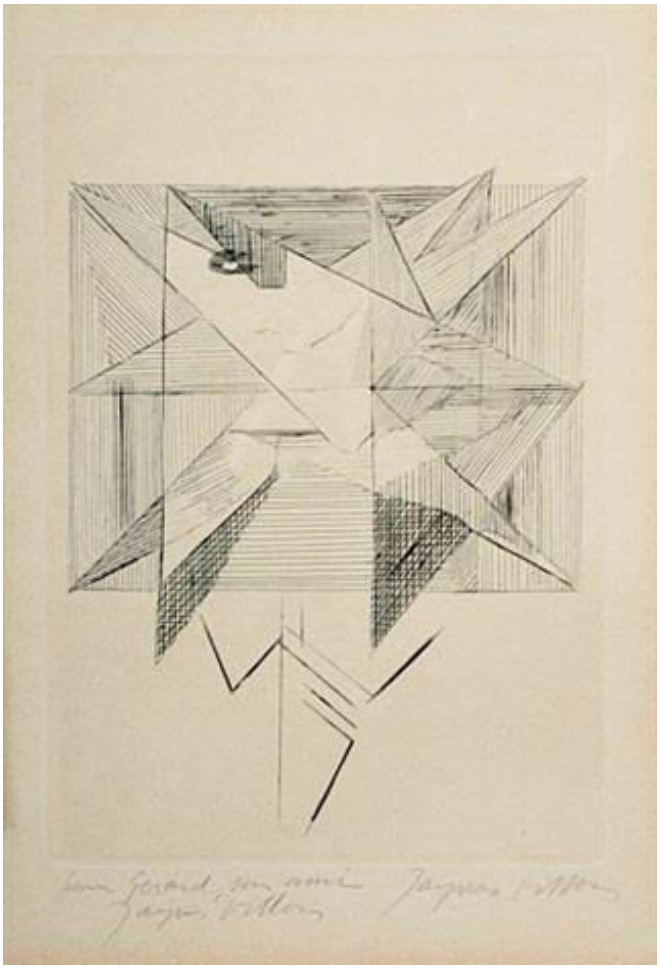
No.: 908
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: L'amandier (Œuvre poétique) (sanguine)
Medium: etching
Date: 1957
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 18,8 x 13 cm
Sheet: 27,5 x 18,7 cm
Print run of the book *Œuvre poétique*: See above
The Cleveland Museum of Art: Illustration for Oeuvre Poetique by Robert Ganzo Etching and aquatint Gift of Mr. and Mrs. Robert D. Milne 1972.269

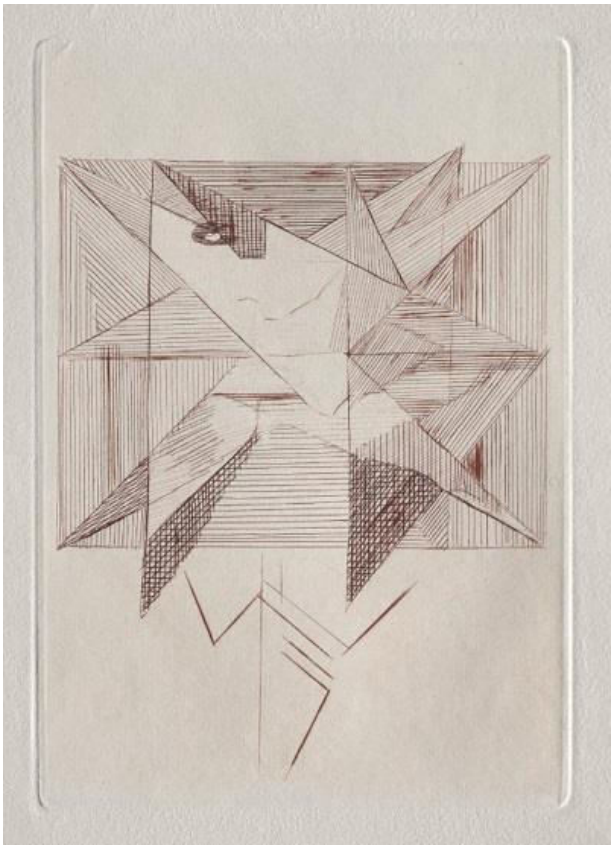




Complement to etching No. 907 App 16
Title: L'amandier (Œuvre poétique)
Medium: copper plate
Date: 1957
Printer: engraved by Jacques Villon in cooperation with Marcel Fiorini
Plate size: 18,8 x 13 cm

No.: 909
Ginestet-Pouillon : App. 17
Title: La colère (Œuvre poétique)
Note: See under Ginestet-Pouillon 528 (Colère) Burin 27,5 x 18,7 cm





No.: 910
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: La colère (Œuvre poétique) (sanguine)
Medium: etching
Date: 1957
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 18,8 x 13 cm
Sheet: 27,5 x 18,7 cm
Print run of the book *Œuvre poétique*: See above

No.: 911
Ginestet-Pouillon : App. 18
Title: Résurgence (Œuvre poétique)
Medium: etching
Date: 1957
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 18,8 x 13 cm
Sheet: 27,5 x 18,7 cm
Print run of the book *Œuvre poétique*: See above



No.: 912



Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Résurgence (Œuvre poétique) (sanguine)
Medium: etching
Date: 1957
Printer: Atelier Georges Leblanc (engraved by Jacques Villon in cooperation with Marcel Fiorini)
Plate size: 18,8 x 13 cm
Sheet: 27,5 x 18,7 cm
Print run of the book *Œuvre poétique*: See above
The Cleveland Museum of Art: Illustration for Oeuvre Poetique by Robert Ganzo Etching and aquatint Gift of Mr. and Mrs. Robert D. Milne 1972.271

No.: 913
Ginestet-Pouillon : App. 19
Title: Vase de fleurs (Dents de lait, dents de loup)
Medium: etching
Date: 1959
Printer: Atelier Georges Leblanc (engraved by Marcel Fiorini from Jacques Villon drawings)
Plate size: 34,4 x 24,8 cm
Sheet: 37 x 28,5 cm



Print run of the book *Dents de lait, dents de loup*: One copy on Vélin anglais with the cancelled copper plates used to print a colour proof, the *bon à tirer* thereof and three seuites of all the prints on Japon ancien, Vélin d'Arches and Japon nacré; 3 copies on Japon nacré of a double composition with the *bon à tirer* thereof, a suite of the double plates on parchemin vélin anglais and two suites of all the plates on Vélin ancien and Vélin d'Arches; 7 copies on Japon nacré with a cancelled plate with the *bon à tirer* thereof, a suite of the double plates in black on parchemin vélin anglais and a suite of all the plates on Japon angien; 15 copies on Grand Vélin de Rives à la cuve with a suite of all the plates on Vélin d'Arches, and a suite of the double plates in black on Japon nacré; 50 copies on Grand Vélin de Rives à la cuve with a suite of the double plates in black and in colour on Vélin d'Arches; and 135 copies on Grand Vélin de Rives with the final states of the illustrations. Also printed were 60 suites on Japon ancien with wide margins and a few prints for the collaborators (publisher, engraver, printer, etc)

Fine Arts Museums of San Francisco: Dents de lait, dents du loup (Baby Teeth, Wolf Teeth) by Henri Pichette (Paris: Pierre de Tartas, 1959) Printer:Georges Leblanc Publisher: Pierre de Tartas Date:1959 Unbound Book In Portfolio Box And Paper Cover With 13 Images On Rives Paper, Some On Double Pages Object: 400 x 310 x 49 mm (15 3/4 x 12 3/16 x 1 15/16 in.) Department:Achenbach Foundation Accession No. 1998.219.1.1-13 Acquisition:1998-12-31 Gifto of Herta Weinstein and the estate of Dr. Harry S. Weinstein. Exhibition: CPLH, Recent Acquisitions of Artists" Books, 1 July - 22 Oct 2000.

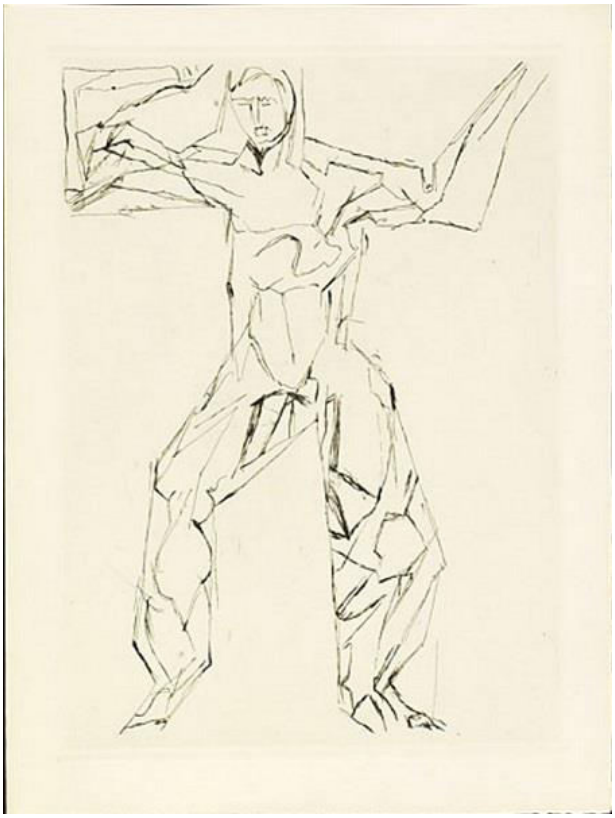
Rijks Museum, Amsterdam: Cassette containing 'Dents de lait, dents de loup', texts by Henri Pichette with prints after Jacques Villon Object numberRP-P-1990-235A Edition148/200 The slipcase contains a cover containing the loose-leaf publication of poems by Henri Pichette, dated between 1942 and 1959, illustrated with thirteen etchings by Marcel Fiorini after drawings by Jacques Villon. printer: Georges Leblanc publisher: Pierre de

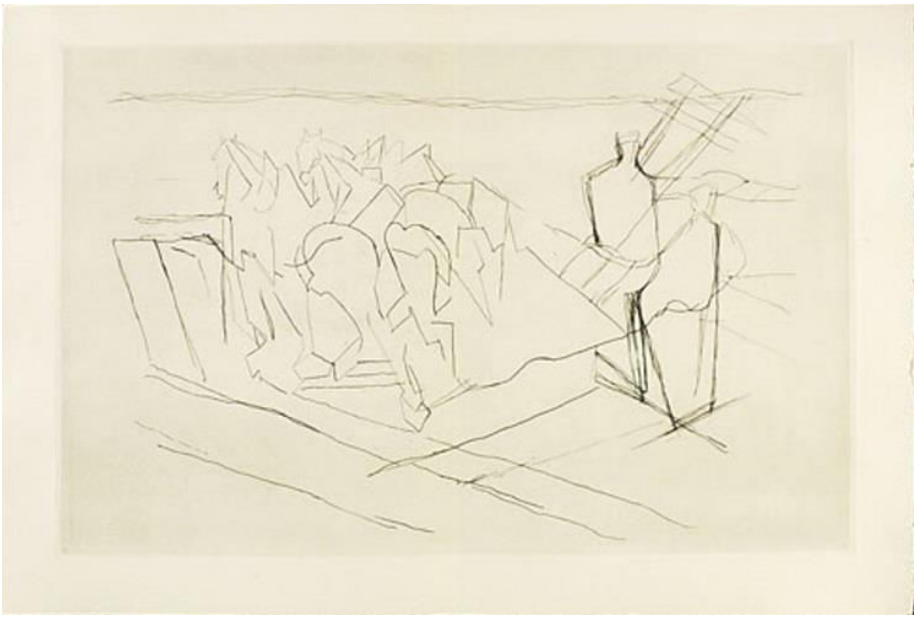
Tartas Nov-1959 height 370 mm × width 285 mm × thickness 46 mm × width 620 mm. Credit lineGift of Mr and Mrs Van der Vossen-Delbrück, Amsterdam 1990
Musée national des beaux-arts du Québec : Dents de lait. Dents de loup 1959 Livre d'artiste incluant treize estampes de Jacques Villon et un texte d'Henri Pichette, 155/200 40,5 x 30,5 cm Numéro d'inventaire 1987.407 Don de Charles S.N. Parent
Auctions: **Artcurial:** Vente Estampes, multiples et livres illustrés - 06 décembre 2011 /Lot 387 Jacques VILLON - James PICHETTE DENTS DE LAIT, DENTS DE LOUP Paris, Pierre de Tartas, s.d.(1961) In-4°(375 x 283), en feuilles, sous couverture de Vergé crème illustré de la 1ère eau-forte sur le front, emboîtage toilé Nombreuses eaux-fortes en noir et en couleurs in et hors-texte Edition à 200 exemplaires numérotés, celui-ci n°123 signé par l'artiste, l'auteur et l'éditeur au colophon et un envoi signé sur la page de titre Ginestet-Pouillon page 429 Estimation 300 - 500 €
For Sale 2022 at ABE: (https://www.abebooks.com/servlet/SearchResults?cm_sp=sort-_-SRP-_-Results&ds=20&kn=Dents%20Lait%20Loup&sortby=1) Dents de lait, dents de loup. PICHETTE (Henri). Published by Pierre de Tartas, Paris, 1959 Seller: Librairie Blaizot, Paris, France US$ 1,166.66 **EUR 1.000**,00) In-4, en feuilles, couverture illustrée (emboîtage de l'éditeur).Edition originale, illustrée par Jacques Villon de 13 gravures originales sur cuivre dont 4 en couleurs (2 sur double page, un hors-texte et un in-texte) et 9 en noir (un sur la couverture, 2 sur double page, 2 hors-texte et 4 in-texte). Tirage limité à 211 exemplaires numérotés et signés par l'auteur, l'artiste et l'éditeur. Un des 135 exemplaires sur grand vélin de Rives.
For Sale 2022 at Galerie Champetier :Vase of flowers 1959 Etching after Jacques Villon signed in pencil by the artist, extracted from the book "Dents de lait, dents de loup". Pierre de Tartas Ed., Paris. Edition : Total 210 signed copies + Few E.A. Number : E.A. (Artist's proof) Paper : Vélin de Rives Illustration size : 24,6 x 35,2 cm Paper size (or piece size) : Unknown (under passe-partout) Reference : Ginestet n°APP. 19, p. 428 and 429 Condition : Fixed on paperboard and under passe-partout, otherwise very good. Price : 400 euros https://www.mchampetier.com/Etching-Jacques-Villon-30759-work.html
For Sale 2022 at Librairie L'Abac Dents de lait - Dents de loup. Le peintre-graveur Jacques Villon illustre de compositions sur cuivre ces poèmes de Henri Pichette. VILLON. PICHETTE Henri. Seller: Librairie L'Abac / Gimmic SRL, Bruxelles, Belgium First Edition Signed US$ 933.33 **EUR 800**,00) Paris, Pierre de Tartas, MCMLIX [1959]. Édition originale, illustrée de 13 compositions dessinées et gravées sur cuivre par Jacques Villon, tirées par Georges Leblanc. Très bon état



Complement to etching No. 913 App. 19 (No. 338 in Miguel Orozco's *The paintings of Jacques Villon*)
Title: ***Bouquet de fleurs***
Date: 1940s
Medium: Watercolor
Dimensions: 34,5 x 25 cm
Current owner or museum: Unknown whereabouts

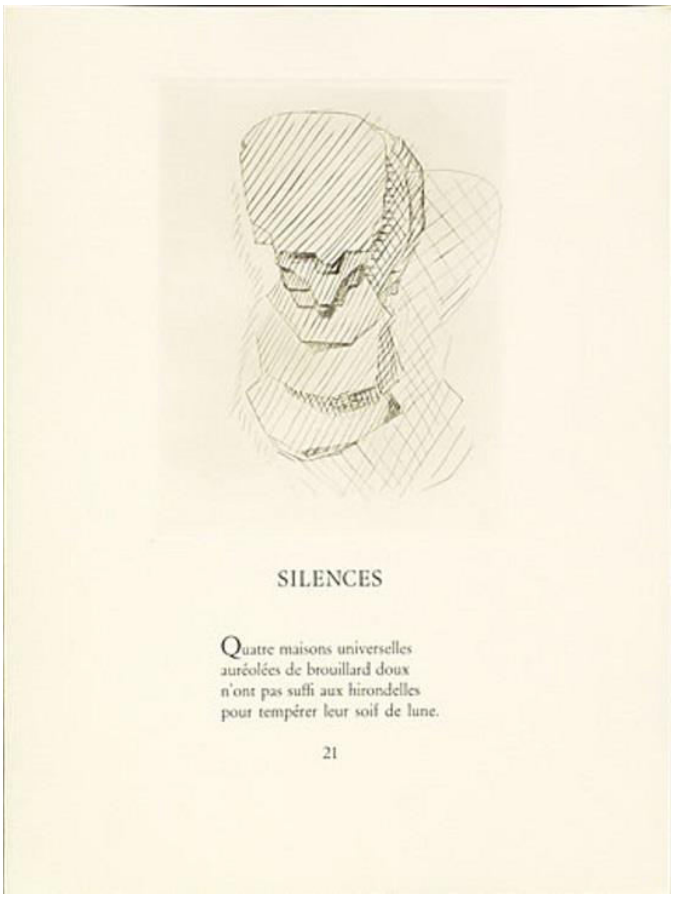
No.: 914
Ginestet-Pouillon : App. 20
Title: La colère (Dents de lait, dents de loup)
Medium: etching
Date: 1959
Printer: Atelier Georges Leblanc (engraved by Marcel Fiorini from Jacques Villon drawings)
Plate size: 32,3 x 23,6 cm
Sheet: 37 x 27,6 cm
Print run of the book *Dents de lait, dents de loup*: See above



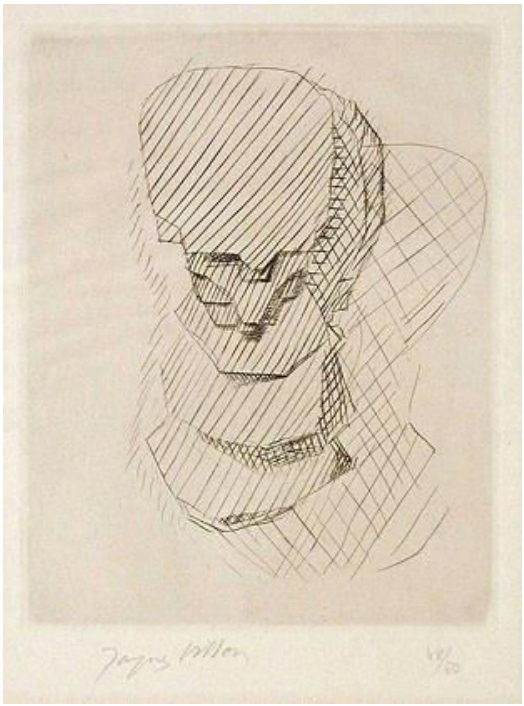


No.: 915
Ginestet-Pouillon : App. 21
Title: La faucheuse (Dents de lait, dents de loup)
Medium: etching
Date: 1959
Printer: Atelier Georges Leblanc (engraved by Marcel Fiorini from Jacques Villon drawings)
Plate size: 31,2 x 48,3 cm
Sheet: 37 x 55,4 cm
Print run of the book *Dents de lait, dents de loup*: See above

No.: 916
Ginestet-Pouillon : App. 22
Title: Buste (Dents de lait, dents de loup)
Medium: etching
Date: 1959
Printer: Atelier Georges Leblanc (engraved by Marcel Fiorini from Jacques Villon drawings)
Plate size: 19,1 x 15 cm
Sheet: 37 x 27,6 cm
Print run of the book *Dents de lait, dents de loup*: See above

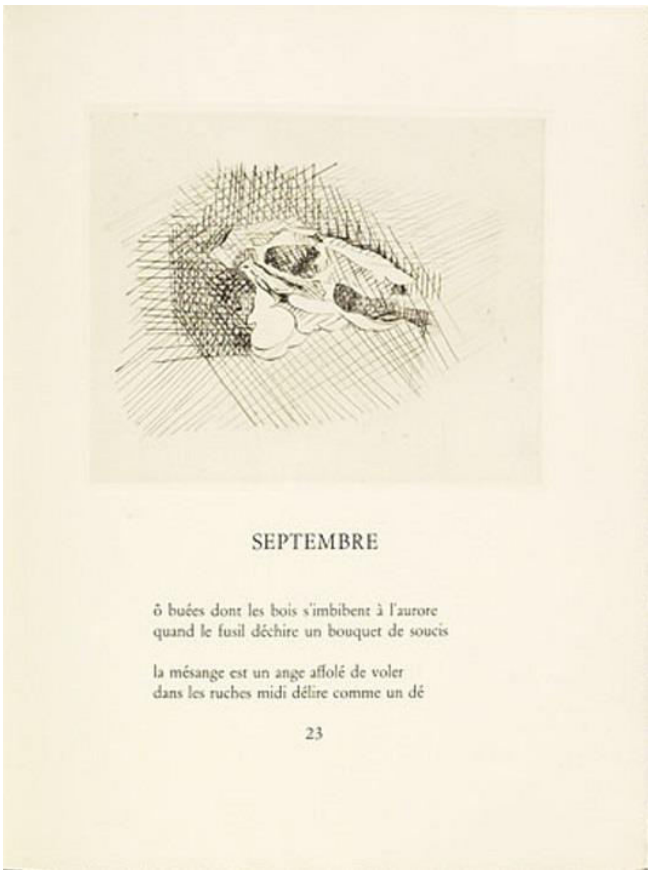


No.: 917
Ginestet-Pouillon : App. 22

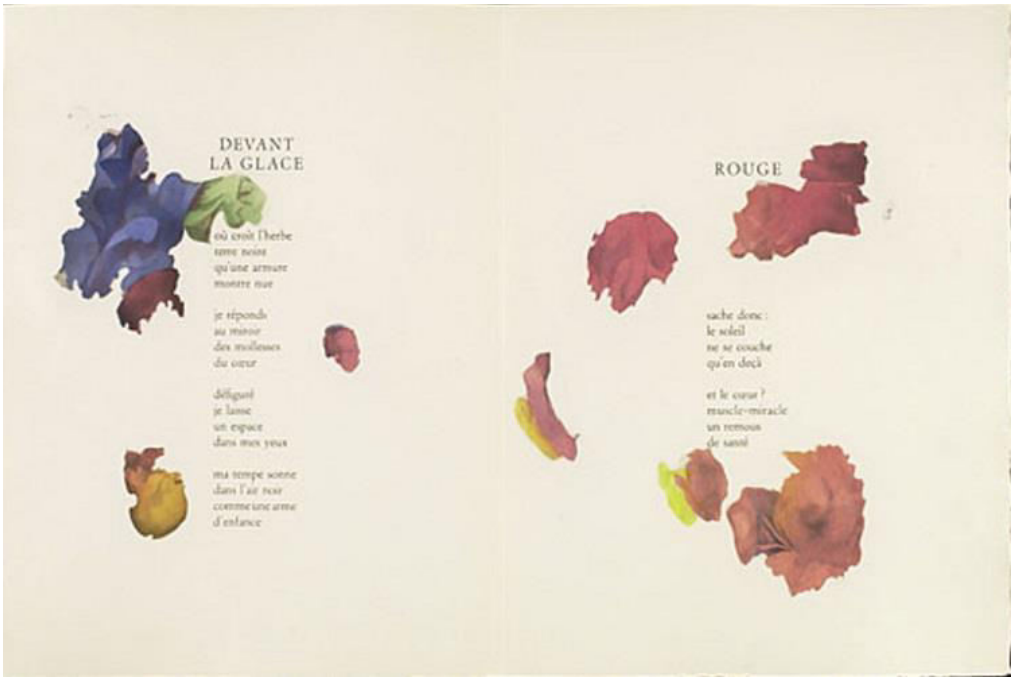


Title: Buste (Dents de lait, dents de loup – Suite of 60 on Japan ancien)
Medium: etching
Date: 1959
Printer: Atelier Georges Leblanc (engraved by Marcel Fiorini from Jacques Villon drawings)
Plate size: 19,1 x 15 cm
Sheet: 55 × 44 cm
Print run of the book *Dents de lait, dents de loup*: See above
Indianapolis Museum of Art: Head from Dents de Lait, Dents de Loup Etching signed in pencil, below image, L.L.: Jacques Villon | inscribed in pencil, below image, L.R.: 48/50 accession number72.20.2 credit line:Director's Discretionary Fund
For Sale 2022 at Samhart Gallery, Neuchâtel, Gstaad, Villars-sur-Ollon https://www.artsy.net/artwork/jacques-villon-buste) Buste, 1959 Original etching on Rives paper 21 7/10 × 17 3/10 in 55 × 44 cm €600 Extracted from portfolio numbered 75/135 ex Publisher Pierre de Tartas, Paris

No.: 918
Ginestet-Pouillon : App. 23
Title: Tête de lapin (Dents de lait, dents de loup)
Medium: etching
Date: 1959
Printer: Atelier Georges Leblanc (engraved by Marcel Fiorini from Jacques Villon drawings)
Plate size: 16,4 x 19,7 cm
Sheet: 37 x 27,6 cm
Print run of the book *Dents de lait, dents de loup*: See above

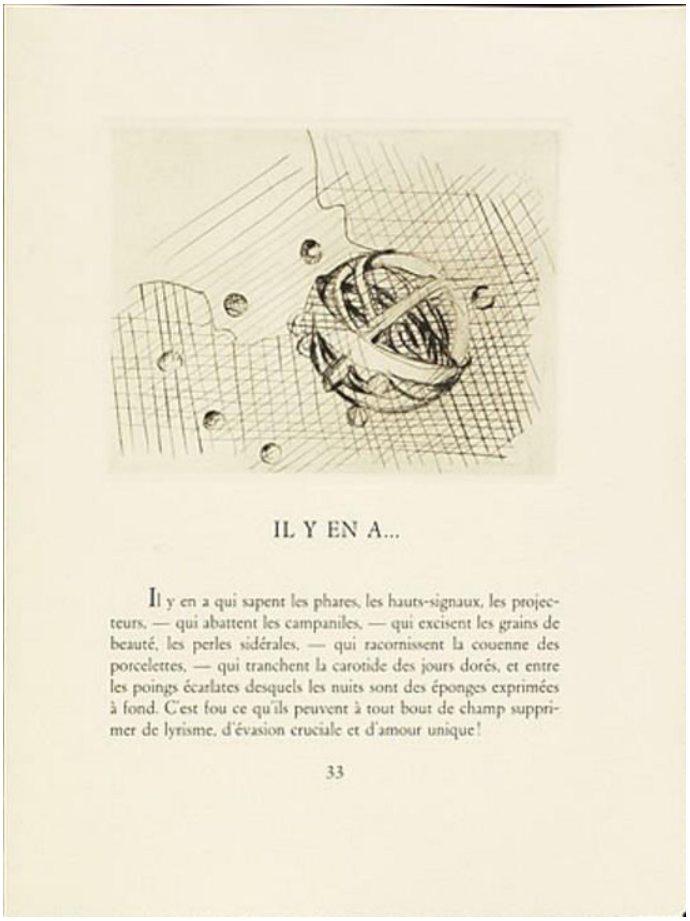


No.: 919
Ginestet-Pouillon : App. 24
Title: Untitled (Dents de lait, dents de loup)
Medium: etching
Date: 1959
Printer: Atelier Georges Leblanc (engraved by Marcel Fiorini from Jacques Villon drawings)
Plate size:
Sheet: 37 x 58 cm
Print run of the book *Dents de lait, dents de loup*: See above



No.: 920
Ginestet-Pouillon : App. 25
Title: Untitled (Dents de lait, dents de loup)
Medium: etching
Date: 1959
Printer: Atelier Georges Leblanc (engraved by Marcel Fiorini from Jacques Villon drawings)
Plate size: 31,2 x 48,3 cm
Sheet: 36,8 x 55,2 cm
Print run of the book *Dents de lait, dents de loup*: See above





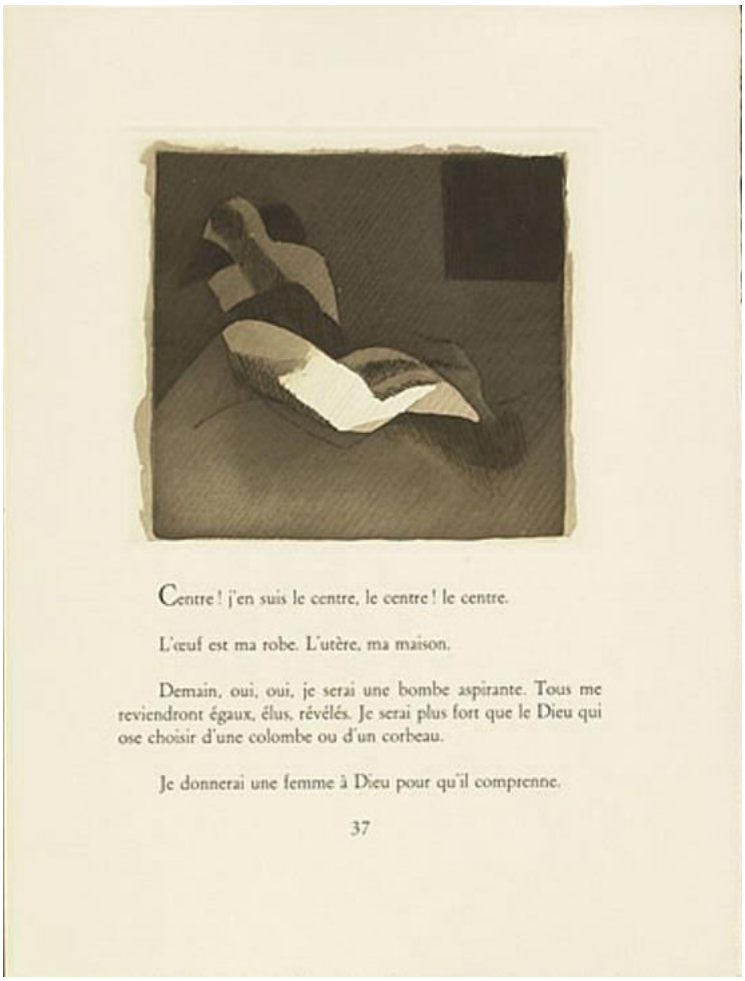
IL Y EN A...

Il y en a qui sapent les phares, les hauts-signaux, les projecteurs, — qui abattent les campaniles, — qui excisent les grains de beauté, les perles sidérales, — qui racornissent la couenne des porcelettes, — qui tranchent la carotide des jours dorés, et entre les poings écarlates desquels les nuits sont des éponges exprimées à fond. C'est fou ce qu'ils peuvent à tout bout de champ supprimer de lyrisme, d'évasion cruciale et d'amour unique!

33

No.: 921
Ginestet-Pouillon : App. 26 (See also E. 486)
Title: Création du monde (Dents de lait, dents de loup)
Medium: etching
Date: 1959
Printer: Atelier Georges Leblanc (engraved by Marcel Fiorini from Jacques Villon drawings)
Plate size: 16,4 x 20,7 cm
Sheet: 37 x 27,6 cm
Print run of the book *Dents de lait, dents de loup*: See above

No.: 922
Ginestet-Pouillon : App. 27
Title: Le baiser (Dents de lait, dents de loup)
Medium: etching
Date: 1959
Printer: Atelier Georges Leblanc (engraved by Marcel Fiorini from Jacques Villon drawings)
Plate size: 16 x 18 cm
Sheet: 36,8 x 27,5 cm
Print run of the book *Dents de lait, dents de loup*: See above



Centre ! j'en suis le centre, le centre ! le centre.

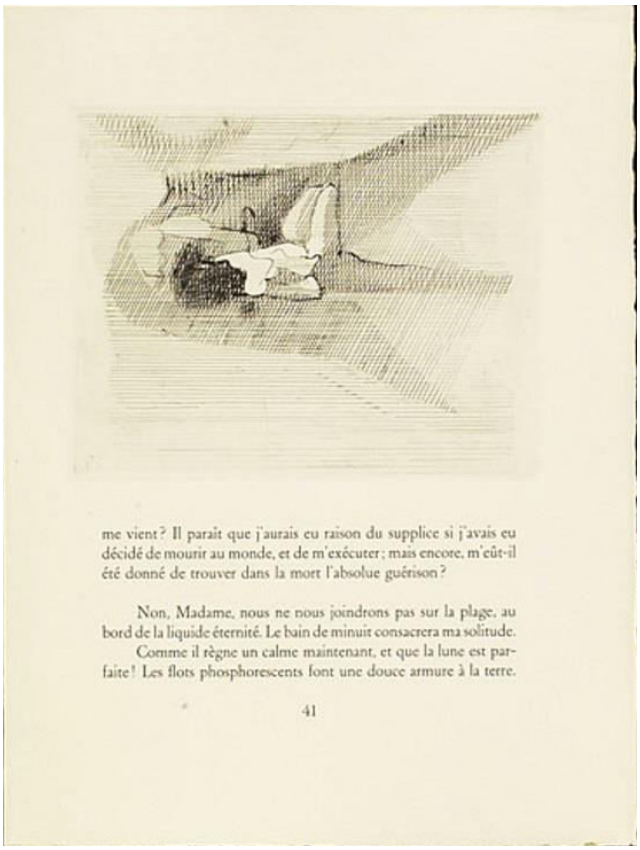
L'œuf est ma robe. L'utère, ma maison.

Demain, oui, oui, je serai une bombe aspirante. Tous me reviendront égaux, élus, révélés. Je serai plus fort que le Dieu qui ose choisir d'une colombe ou d'un corbeau.

Je donnerai une femme à Dieu pour qu'il comprenne.

37

No.: 923
Ginestet-Pouillon : App. 28
Title: Nu couché (Dents de lait, dents de loup)
Medium: etching
Date: 1959
Printer: Atelier Georges Leblanc (engraved by Marcel Fiorini from Jacques Villon drawings)
Plate size: 16,4 x 20,7 cm
Sheet: 37 x 27,6 cm
Print run of the book *Dents de lait, dents de loup*: See above



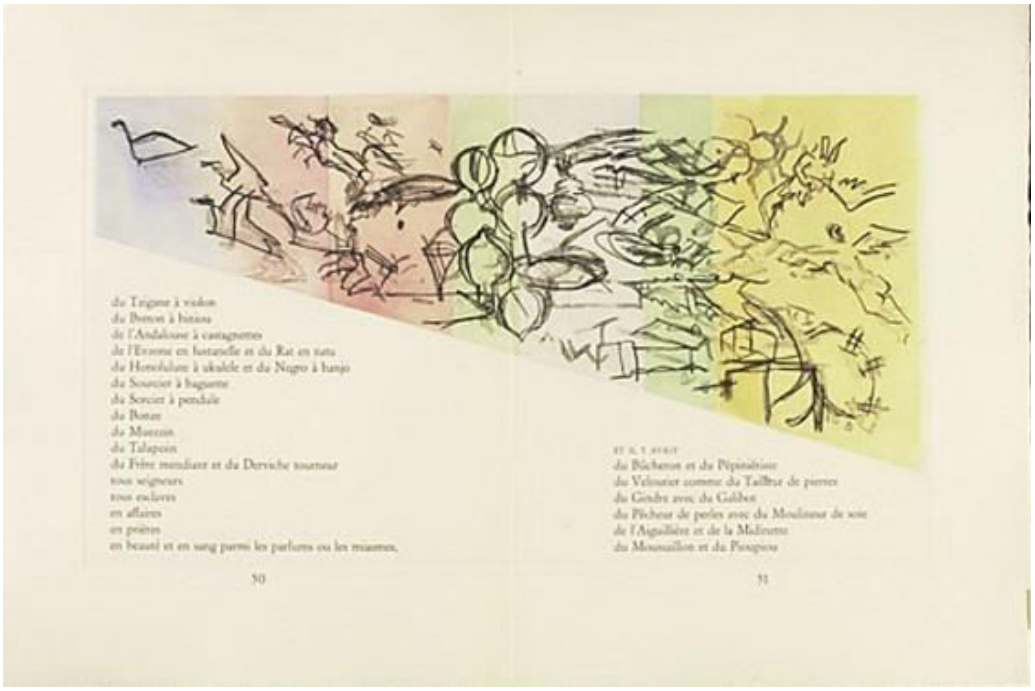
No.: 924
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: Nu couché (Dents de lait, dents de loup loup – Suite of 60 on Japan ancien)
Medium: etching
Date: 1959
Printer: Atelier Georges Leblanc (engraved by Marcel Fiorini from Jacques Villon drawings)
Plate size: 16,4 x 20,7 cm
Sheet: 38 x 28,2 cm
Print run of the book *Dents de lait, dents de loup*: See above
For sale 2022 at Champetier 1959 Print of interpretation (Fiorini) after a drawing by Jacques Villon, etching signed in ink by the artist, realized for the book "Dents de lait, dents de loup". Ed. Pierre de Tartas, Paris. Edition : 60 signed proofs on Japanese paper + Few proofs of collaborators on various papers Number : Collaborator proof Paper : Arches Illustration size : 20,7 x 16,4 cm Paper size (or piece size) : 38 x 28,2 cm Reference : Ginestet-Pouillon n°App 28 Condition : Good Price : 700 euros https://www.mchampetier.com/Etching-Jacques-Villon-42424-work.html



No.: 925
Ginestet-Pouillon : App. 29
Title: La Barrière (Dents de lait, dents de loup)
Medium: etching
Date: 1959
Printer: Atelier Georges Leblanc (engraved by Marcel Fiorini from Jacques Villon drawings)
Plate size: 25,6 x 19,4 cm
Sheet: 36,8 x 27,5 cm
Print run of the book *Dents de lait, dents de loup*: See above



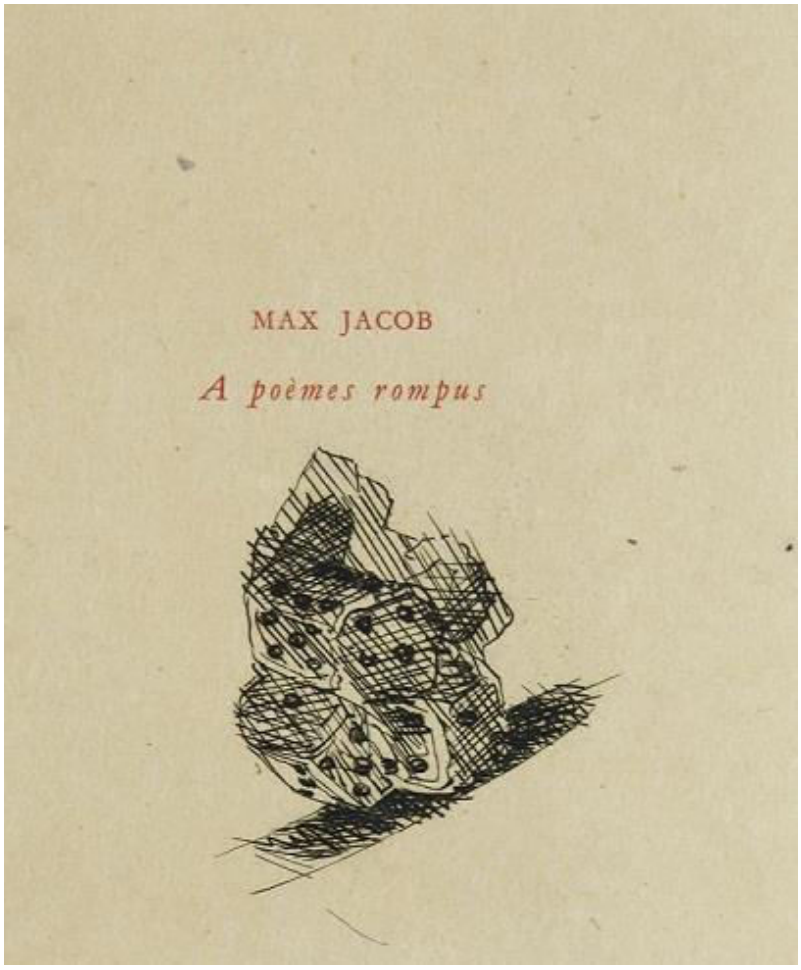
No.: 926
Ginestet-Pouillon : App. 30
Title: La lanterne magique (Dents de lait, dents de loup)
Medium: etching
Date: 1959
Printer: Atelier Georges Leblanc (engraved by Marcel Fiorini from Jacques Villon drawings)
Plate size: 25,7 x 45,5 cm
Sheet: 37 x 55,4 cm
Print run of the book *Dents de lait, dents de loup*: See above



No.: 927
Ginestet-Pouillon : App. 31
Title: La dame espagnole (Dents de lait, dents de loup)
Medium: etching
Date: 1959
Printer: Atelier Georges Leblanc (engraved by Marcel Fiorini from Jacques Villon drawings)
Plate size: 26 x 18,3 cm
Sheet: 36,8 x 27,5 cm
Print run of the book *Dents de lait, dents de loup*: See above



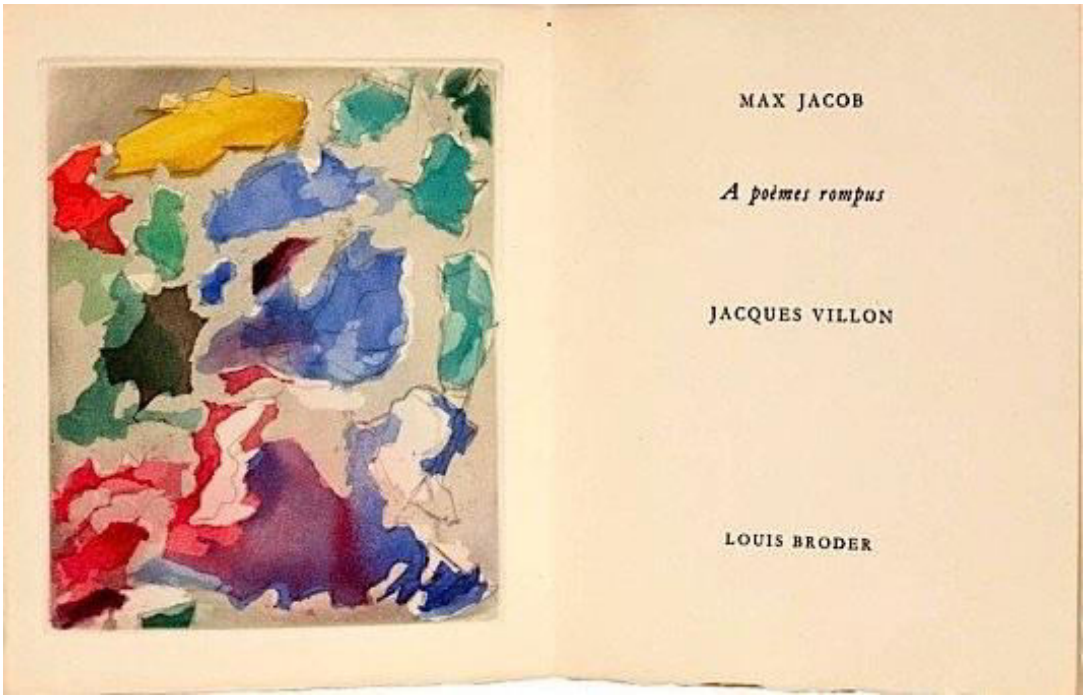
No.: 928
Ginestet-Pouillon : 589
Title: Les dés (*À Poèmes Rompus*)
Medium: Etching
Date: 1960
Printer: Atelier Georges Leblanc (engraved by Jacques Villon)
Plate size: 19 x 14 cm
Sheet: 29.5 x 25.4 cm
Print run: X proofs on Japan, and as frontispiece of the book *À poèmes rompus* by Max Jacob 135 copies on Vélin de Rives, numbered 1 to 115 and I to XX.



Museums having a copy of *A poèmes rompus*:
Museum of Modern Art, New York À Poèmes Rompus 1960 Author 1 etching (wrapper front); and 5 etchings and aquatints (4 with roulette) page 6 1/2 x 5 5/16" (16 x 13.5 cm) Prints: various dimensions. Publisher Louis Broder, Paris Printer Atelier Georges Leblanc, Paris EditionBook: 135 (115 numbered 1-115; 20 numbered I-XX); Suite: 50 (numbered 1-50) Credit Gift of Mr. and Mrs. Donald B. Straus in memory of Monroe Wheeler Object number 392.1988.1-6
Museum of Fine Arts, Boston: A poèmes rompus. Author: Max Jacob (French, 1876–1944). Publisher: Louis Broder (French, 20th century). Printer: Georges Leblanc (French, 20th century)1960 Illustrated book with five color etching and aquatints, plus etching on cover Overall: 16.7 x 14.4 x 2.3 cm (6 9/16 x 5 11/16 x 7/8 in.) CREDIT LINEWilliam A. Sargent Fund ACCESSION NUMBER 64.984 Octavo, unbound; 55 pp. [2 ff.]; original publisher's pictorial wrappers, original black slipcase (gray paper spine).
Graphite on justification page: "Jacques Villon" PROVENANCEGalerie Gérald Cramer, Geneva, from whom purchased by MFA, June 8, 1964.
Minneapolis Institute of Art: A poèms rompus (Broken Poems), 1960 Jacques Villon; Author: Max Jacobs; Publisher: Louis Broder Color soft-ground etching and letterpress, with black-and-white etching on cover; bound volume Gift Of Ruth And Bruce Dayto 2002.189.1A-V Gaston Duchamp liked literature so much that he adopted the name Jacques Villon, after the early French poet François Villon. Usually regarded as a Cubist printmaker, Villon took a surprising turn with the prose poetry of Max Jacob, who had died in 1944 in a German prison camp. Clearly enchanted with Jacob's comical-mystical verse, Villon created small abstractions using multiple plates superimposed over faintly drawn lines. Department Prints and Drawings 7 7/8 x 6 3/4 x 1 11/16 in. (20 x 17.15 x 4.29 cm) (overall, closed) 17.2

cm 20 cm 4.3 cm CreditGift of Ruth and Bruce Dayton Accession Number2002.189.1a-v ProvenanceRuth and Bruce Dayton, Wayzata, Minn.; given to MIA, 2002.
Rijks Museum, Amsterdam: A poèmes rompus (title on object) picture albumpoetry collection Object numberRP-P-1988-441A Catalog reference Ginestet&Pouillon **589-E** Ginestet&Pouillon 32 to 37-App. Loose-leaf album with poems by Max Jacb, illustrated with 6 etchings by Jacques Villon. printmaker: Marcel Fiorini poet: Max Jacob (mentioned on object) printer: Georges Leblanc publisher: Louis Broder (listed on object) Dimensionsalbum: height 170 mm × width 151 mm credit lineDonation from Mr. and Mrs. Van der Vossen-Delbrück, Amsterdam
Musée national des beaux-arts du Québec: À poèmes rompus 1960. Livre d'artiste incluant trois estampes de Jacques Villon et des poèmes de Max Jacob, 27/135 17,8 x 15,4 cm Numéro d'inventaire 1987.384 Don de Charles S.N. Parent
For Sale 2022 at eBay:
(https://www.ebay.fr/itm/133942147496?hash=item1f2f92f9a8:g:7EQAAOSw9Q1hm3Zs)
Auctions:
Christie's: 2000 | Live Auction 9512. 19th and 20th Century Prints Lot 449 Property From A European Collection Illustrated Books And Related Material Jacques Villon: Poemes Rompus Max Jacob, Poèmes rompus, Paris, Louis Broder, 1960 (not in G. & P.) Price realisedUSD 1,175EstimateUSD 1,000 - USD 2,000 Closed: 1 Nov 2000 the complete set of six unsigned etchings in color, hors texte, title page, text, signed in pencil on the justification, on BFK Rives, an 'exemplaire d'exposition', copy III of III (apart from the edition of 135 numbered 1-115 and I-XX), the full sheets, loose (as issued), occassional very pale time staining, otherwise in excellent condition, original Japan paper-covered folded Montval wrapper with an etching in black and the title printed in red, original grey laid paper-covered cover with the title printed in red on the spine, original cardboard portfolio covered in black laid paper (minor scuffs). 177 x 154 mm. the set (6)
Artcurial: Vente 1672 Collection Gérard Oury - Partie 2 - 21 avril 2009 /Lot 280 [J. Villon] Max Jacob A poèmes rompus. Louis Broder, 1960. In-12, en ff., étui, chemise. E.O., tirage à 135 ex. num. sur vélin de Rives, celui-ci ex. n° 2/10 de chapelle. Illustré de 5 EAU-FORTES en couleurs de Jacques Villon (12,5 x 14 cm), dont une en frontispice. Recouvrante sur japon illustrée d'une pointe-sèche en noir. Ex. signé à la mine de plomb au colophon et dédicacé "A Marcelle Oury, 1960" à l'encre. Provenance : Collection Gérard Oury Par descendance à l'actuel propriétaire Estimation 500 - 600 € Vendu 1367€

No.: 929
Ginestet-Pouillon : App. 32
Title: A poèmes rompus 1
Medium: etching and aquatint engraved by Marcel Fiorini from a Jacques Villon's palette
Date: 1960
Printer: Atelier Georges Leblanc
Plate size: 13,8 x 11,3 cm
Sheet: 16,8 x 13,6 cm
Print run of the book *A poèmes rompus*: 135 copies on Vélin de Rives, numbered 1 to 115 and I to XX; 50 suites of the colour etchings numbered and signed.



No.: 930
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: A poèmes rompus 1 (trial proof)
Medium: etching and aquatint engraved by Marcel Fiorini from a Jacques Villon's palette
Date: 1960
Printer: Atelier Georges Leblanc
Plate size: 13,8 x 11,3 cm
Sheet: 16,8 x 13,6 cm
Print run: 5 trial proofs





No.: 931
Ginestet-Pouillon : App. 33
Title: A poèmes rompus 2
Medium: etching and aquatint engraved by Marcel Fiorini from a Jacques Villon's palette
Date: 1960
Printer: Atelier Georges Leblanc
Plate size: 13,8 x 11,3 cm
Sheet: 16,6 x 13,6 cm
Print run of the book *A poèmes rompus*: 135 copies on Vélin de Rives, numbered 1 to 115 and I to XX; 50 suites of the colour etchings numbered and signed.

No.: 932
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: A poèmes rompus 2 (Hors Commerce proof)
Medium: etching and aquatint engraved by Marcel Fiorini from a Jacques Villon's palette



Date: 1960
Printer: Atelier Georges Leblanc
Plate size: 13,8 x 11,3 cm
Sheet: 16,6 x 13,6 cm
Print run : Unknown number of Hors Commerce proofs.
Auction: **Arcurial**: Sale 1441 Prints and Illustrated Books - 20 may 2008 /Lot 419 Jacques VILLON (1875-1963) ENSEMBLE DE 4 GRAVURES - Paris Libéré, 1945 - Eau-forte en noir, signée et annotée " épreuve d'imprimeur " - 30 x 45 cm - Ginestet-Pouillon E. 489 - Les Arpètes, 1947 - Eau-forte en noir signée - 38,2 x 27,7 cm - Ginestet-Pouillon E. 499 - A Poèmes Rompus - 2 planches, 1960 - 6 eaux-fortes et aquatintes en couleurs, chacune signée et justifiée " épreuve H.C. " - 37,8 x 28,1 cm l'une - Ginestet-Pouillon App. 33 et 34. L'ensemble en très bon état. Estimation 400 - 600 € Sold 434 €

No.: 933
Ginestet-Pouillon : App. 34
Title: A poèmes rompus 3
Medium: etching and aquatint engraved by Marcel Fiorini from a Jacques Villon's palette
Date: 1960
Printer: Atelier Georges Leblanc
Plate size: 13,8 x 11,3 cm
Sheet: 16,7 x 13,7 cm
Print run of the book *A poèmes rompus*: 135 copies on Vélin de Rives, numbered 1 to 115 and I to XX; 50 suites of the colour etchings numbered and signed.





No.: 934
Ginestet-Pouillon : App. 35
Title: A poèmes rompus 4
Medium: etching and aquatint engraved by Marcel Fiorini from a Jacques Villon's palette
Date: 1960
Printer: Atelier Georges Leblanc
Plate size: 13,8 x 11,3 cm
Sheet: 16,7 x 13,7 cm
Print run of the book *A poèmes rompus*: 135 copies on Vélin de Rives, numbered 1 to 115 and I to XX; 50 suites of the colour etchings numbered and signed.

No.: 935
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: A poèmes rompus 4 (suite of 50)
Medium: etching and aquatint engraved by Marcel Fiorini from a Jacques Villon's palette
Date: 1960
Printer: Atelier Georges Leblanc
Plate size: 13,8 x 11,3 cm
Sheet: 38 x 28 cm
Print run of the book *A poèmes rompus*: 50 suites.
Germann Auction House Ltd., 8002 Zurich, Switzerland: LOT 669 / International Prints And Multiples (A - Z)Wednesday, 27 May 2009, Jacques Villon, Sheet from "A poèmes rompus" Lot 669 Jacques Villon, 1875-1963 (FR) Sheet from "A poèmes rompus", 1960 Etching printed in colors and aquatint. H 380 mm W 280 mm. (Frame). 31/50. Signed. CHF200 / 300 EUR 170 / 260 Hammer Price: CHF 200.





Another proof



No.: 936
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: A poèmes rompus 4 (another proof of suite of 50)
Medium: etching and aquatint engraved by Marcel Fiorini from a Jacques Villon's palette
Date: 1960
Printer: Atelier Georges Leblanc
Plate size: 13,8 x 11,3 cm
Sheet: 38 x 28 cm
Print run of the book *A poèmes rompus*: 50 suites.

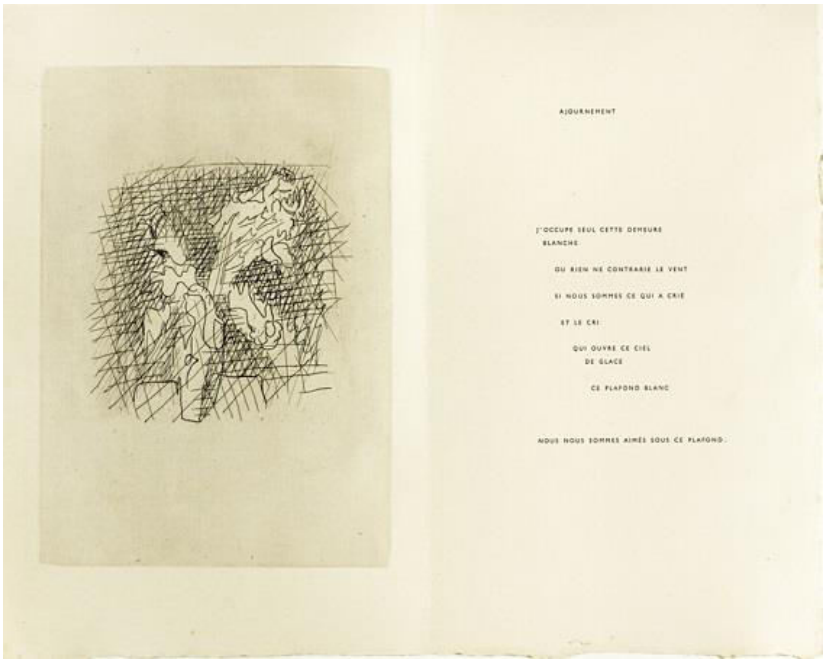
No.: 937
Ginestet-Pouillon : App. 36
Title: A poèmes rompus 5
Medium: etching and aquatint engraved by Marcel Fiorini from a Jacques Villon's palette
Date: 1960
Printer: Atelier Georges Leblanc
Plate size: 13,8 x 11,3 cm
Sheet: 16,6 x 13,5 cm
Print run of the book *A poèmes rompus*: 135 copies on Vélin de Rives, numbered 1 to 115 and I to XX; 50 suites of the colour etchings numbered and signed.





No.: 938
Ginestet-Pouillon : Not in Ginestet-Pouillon
Title: A poèmes rompus 5 (suite of 50)
Medium: etching and aquatint engraved by Marcel Fiorini from a Jacques Villon's palette
Date: 1960
Printer: Atelier Georges Leblanc
Plate size: 13,8 x 11,3 cm
Sheet: 38 x 28 cm
Print run of the book *A poèmes rompus*: 50 suites

No.: 939
Ginestet-Pouillon : App. 37
Title: Ajournement 1
Medium: etching engraved by Marcel Fiorini from a Jacques Villon's drawing
Date: 1960
Printer: Atelier Georges Leblanc
Plate size: 31,5 x 22,5 cm
Sheet: 44 x 26 cm
Print run of the book *Ajournement*: 32 copies on vieux China and 19 copies on vieux Japon



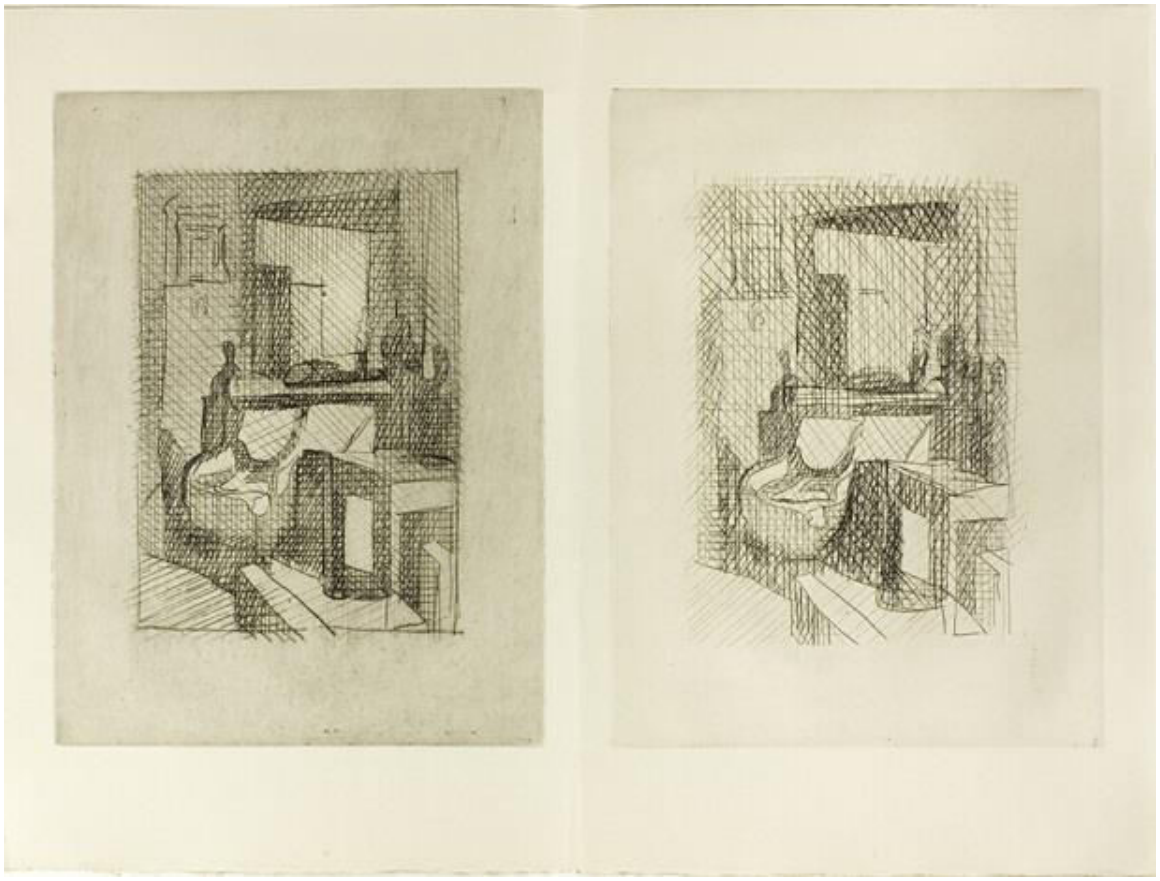
Museum: Art Institute of Chicago: Ajournement 1960 Marcel Fiorini (Algerian, b. 1922) after drawings by Jacques Gaston Duchamp Villon (French, 1875-1963) poetry by Du Douchet, André (French, b. 1914/1924) designed by Iliazd (French, 1894-1975, b. Russia) published by Iliazd (French, 1894-1975, b. Russia) Lithograph on paper Dimensions 410 × 523 mm (sheet, folded) Credit Line As a Gift from Mr. Frank B. Hubacheck Reference Number1960.550.1
Christie's: 2020 | Live Auction 18401 Paul Destribats : Bibliothèque des avant-gardes. Partie II Lot 261 ILIAZD, Ilia Zdanevitch dit, André du BOUCHET et Jacques VILLON. Ajournement. Paris, Iliazd, "l'éditeur qui ne fait pas aciérer les planches de cuivre", 21 juin 1960 Price realisedEUR 4,000EstimateEUR 1,500 - EUR 2,000 Closed: 4 Feb 2020 In-folio (440 x 295 mm), en feuilles TIRAGE : un des 32 exemplaires sur vieux chine, celui-ci le n°21, signé au crayon par l'auteur, l'illustrateur et l'éditeur ILLUSTRATION : 7 eaux-fortes originales de Jacques Villon, dont le frontispice et 6 hors-texte Couverture rempliée de parchemin avec titre noir sur le premier plat, chemise et étui toilés écru de l'éditeur
Artcurial: Collection of Louis and Lucie Barnier - Union Printing Office at Artcurial. Hôtel Dassault - 7-9 Rond Point des Champs-Elysées - 75008 - Paris 08 November 2005 Lot 56 du bouchet andre. Villon jacques. Ajournement Orné de gravures à l'eau-forte par Jacques Villon. Paris, A l'éditeur qui ne fait pas aciérer les planches de cuivre [Iliazd], 1960 ; in-folio, en feuilles, couverture parchemin rempliée avec titre imprimé. Édition originale limitée à 51 exemplaires. Un des 32 exemplaires numérotés sur vieux Chine, signés par André du Bouchet, Jacques Villon et Iliazd. 5 eaux-fortes de Jacques Villon dont 2 en deux états. Imprimerie Union. 3 500 €

Complement to etching No. 939 App. 37 (No. 345 in Miguel Orozco's *The paintings of Jacques Villon*)

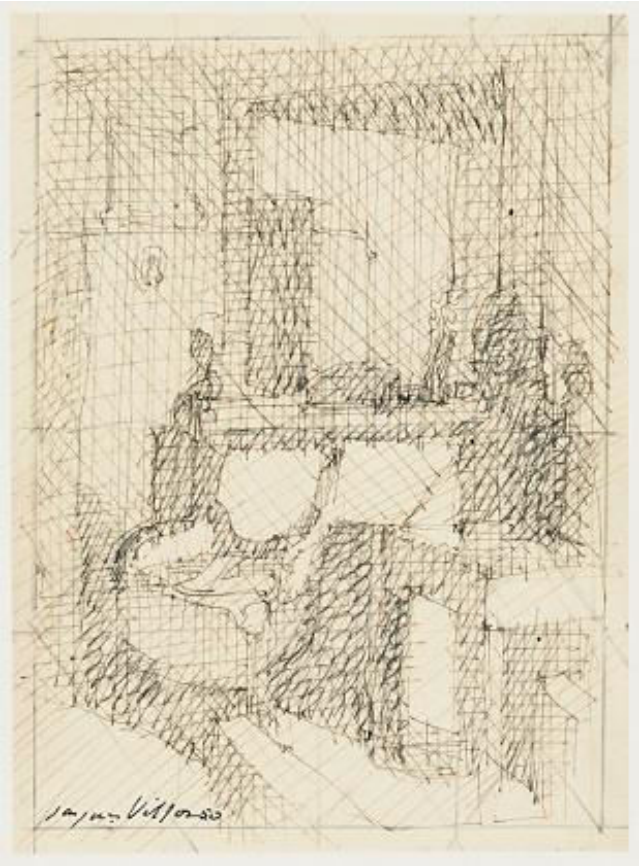
Title: ***Fleurs dans un vase***
Date: 1947
Medium: oil on paper laid on canvas
Dimensions: 25 x 19 cm
Current owner or museum: Private collection
Provenance:
Auctioned on December 6, 2005



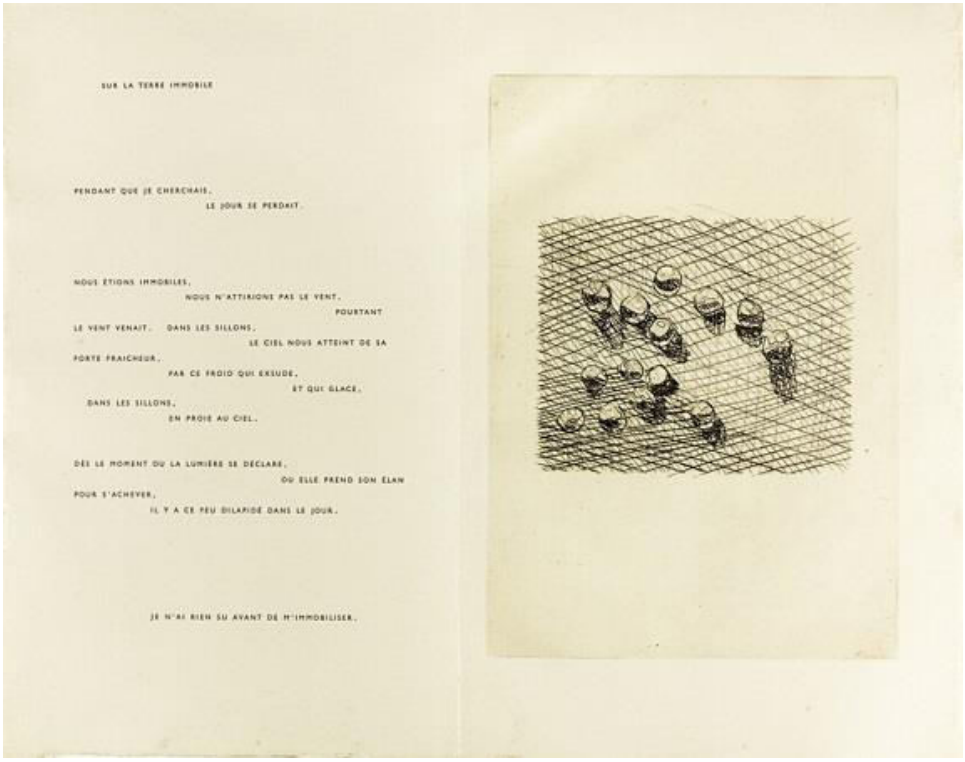
No.: 940
Ginestet-Pouillon : App. 38
Title: Ajournement 2
Medium: etching engraved by Marcel Fiorini from a Jacques Villon's drawing
Date: 1960
Printer: Atelier Georges Leblanc
Plate size: 31,5 x 23,8 cm
Sheet: 44 x 26 cm
Print run of the book *Ajournement*: 32 copies on vieux China and 19 copies on vieux Japon
Note: This print is the one placed at the left hand side of the following illustration:



No.: 941
Ginestet-Pouillon : App. 38 bis
Title: Ajournement 3
Medium: etching engraved by Marcel Fiorini from a Jacques Villon's drawing
Date: 1960
Printer: Atelier Georges Leblanc
Plate size: 31,5 x 23,8 cm **Sheet**: 44 x 26 cm
Print run of the book *Ajournement*: 32 copies on vieux China and 19 copies on vieux Japon
Note: This print is the one placed at the right hand side of the previous illustration



Complement to etchings 940 & 941
App. 2
Title: Interior
Medium: Ink on paper
Date: 1950
Size: 23.1 x 16.9 cm
Museum of Modern Art, New York
Credit: Gift of John S. Newberry. Object number 632.1963



No.: 942
Ginestet-Pouillon :
App. 39
Title: Ajournement 4
Medium: etching engraved by Marcel Fiorini from a Jacques Villon's drawing
Date: 1960
Printer: Atelier Georges Leblanc
Plate size: 31,7 x 22,5 cm
Sheet: 44 x 26 cm
Print run of the book *Ajournement*: 32 copies on vieux China and 19 copies on vieux Japon

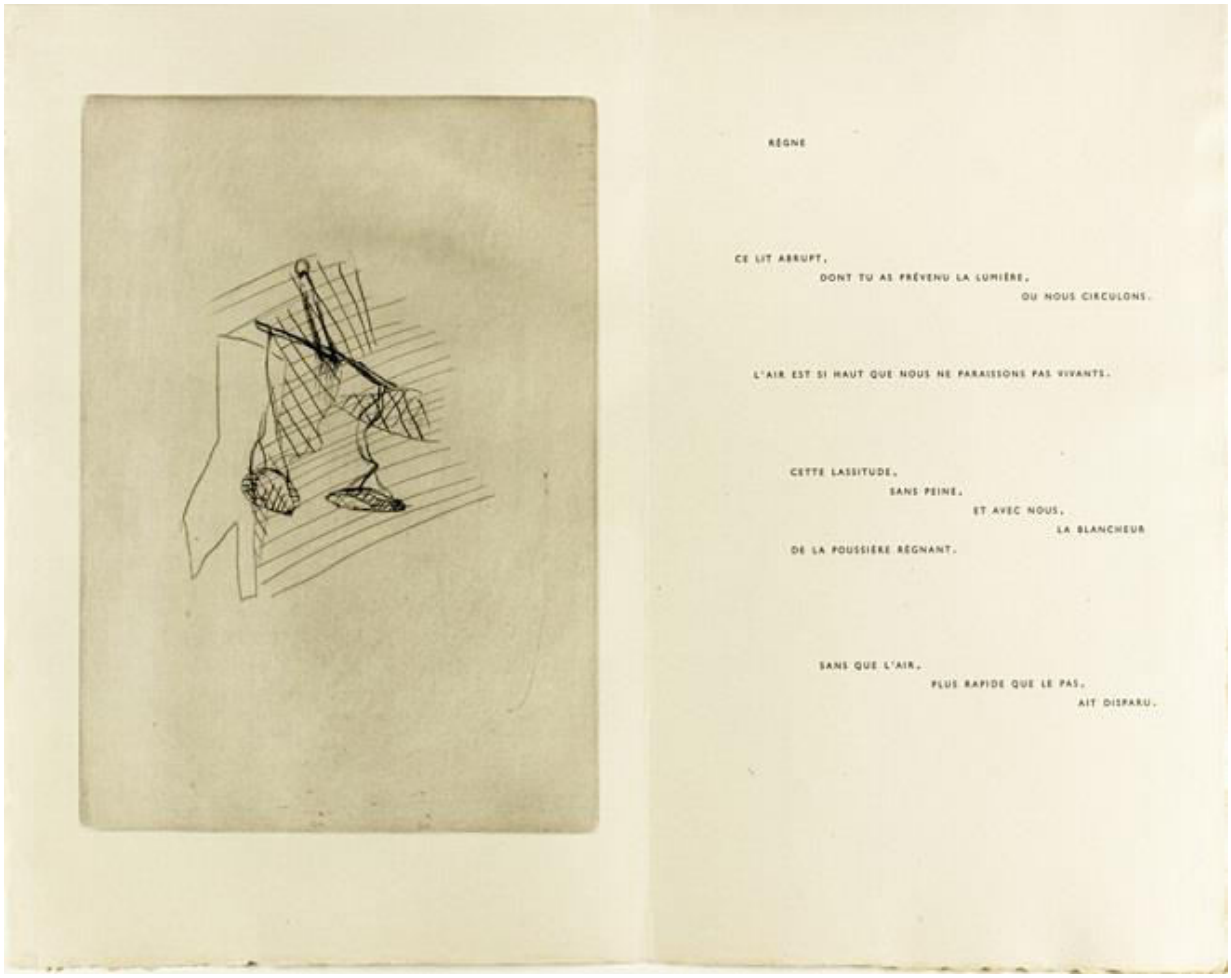
No.: 943
Ginestet-Pouillon : App. 40
Title: Ajournement 5
Medium: etching engraved by Marcel Fiorini from a Jacques Villon's drawing
Date: 1960
Printer: Atelier Georges Leblanc
Plate size: 31,5 x 23,8 cm
Sheet: 44 x 26 cm
Print run of the book *Ajournement*: 32 copies on vieux China and 19 copies on vieux Japon
Note: This print is the one placed at the left hand side of the following illustration:



No.:

944
Ginestet-Pouillon : App. 40 bis
Title: Ajournement 6
Medium: etching engraved by Marcel Fiorini from a Jacques Villon's drawing
Date: 1960
Printer: Atelier Georges Leblanc
Plate size: 31,5 x 23,8 cm
Sheet: 44 x 26 cm
Print run of the book *Ajournement*: 32 copies on vieux China and 19 copies on vieux Japon
Note: This print is the one placed at the right hand side of the previous illustration

No.: 945
Ginestet-Pouillon : App. 41
Title: Ajournement 7
Medium: etching engraved by Marcel Fiorini from a Jacques Villon's drawing
Date: 1960
Printer: Atelier Georges Leblanc
Plate size: 31,5 x 22,3 cm
Sheet: 44 x 26 cm
Print run of the book *Ajournement*: 32 copies on vieux China and 19 copies on vieux Japon

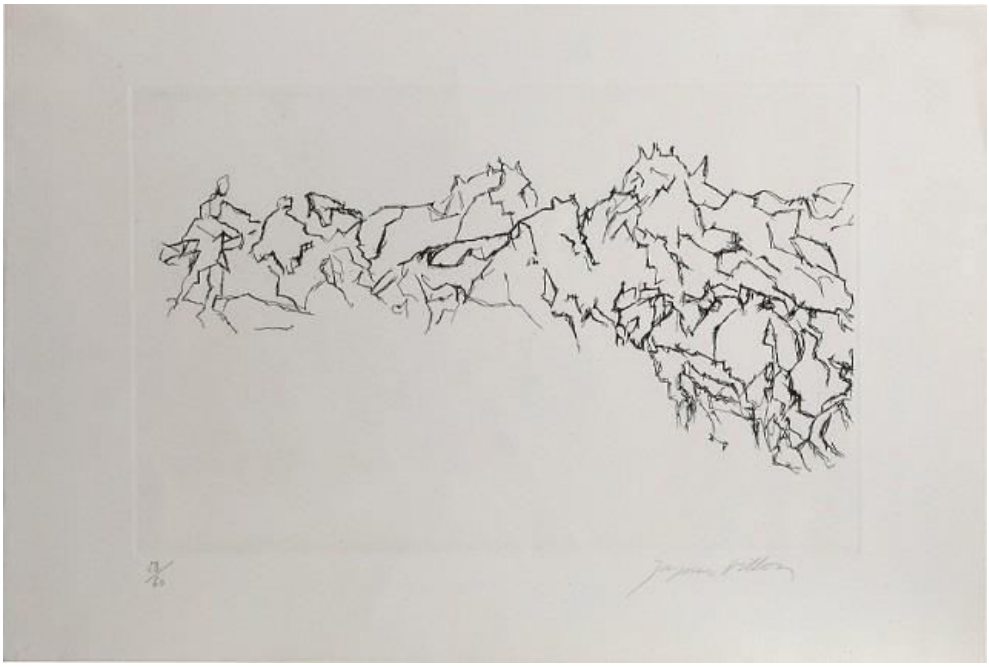




No.: 946
Ginestet-Pouillon : App. 42
Title: Frontispiece (*Les travaux et le jours* 1)
Medium: etching
Date: 1962
Publisher: Tériade, Paris (Éditions Verve)
Printer: Atelier Crommelynck
Plate size: 27 x 21 cm
Sheet: 38 x 28,5 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon
Musée national des beaux-arts du Québec: Les Travaux et les jours 1962 Livre d'artiste incluant 23 estampes de Jacques Villon et un poème didactique d'Hésiode, 174/180 40,2 x 30,2 cm Numéro d'inventaire1987.404 Don de Charles S.N. Parent
For sale 2022 at Royoung Bookseller, Ardsley, NY 10502 Le Travaux Et Les Jours; Eaux-Fortes Originales De Jacques Villon Hesiode Paris: Teriade/Editions Verve, 1962. Villon, Jacques. First edition. Hardcover. 63 pages. Folio, 38 x 28 cm. Limited edition, copy 140 of 180 signed on velin de Rives signed in pencil by Villon. Illustrated with 23 etched illustrations by Jacques Villon, 19 in black and white, of which 12 are double-page, and 4 in colours, of which 3 are double-page. Among Villon's greatest achievements as a printmaker was his creation of a purely graphic language for cubism ??" an accomplishment that no other printmaker, including his fellow cubists Pablo Picasso or Georges Braque, could claim. Hesiod a Greek poet generally thought by scholars to have been active between 750 and 650 BC, around the same time as Homer. Wide text margins, bright very clean copy. Orig. contents loose as issued in stiff printed wrappers. Fine in very good cloth backed brown portfolio housed in matching very good nicked slipcase. Item #21675 Price: $1,975.00 (https://www.royoung.com/pages/books/21675/hesiode/le-travaux-et-les-jours-eaux-fortes-originales-de-jacques-villon)
For sale 2022 at ABE (Wittenborn Art Books, San Francisco, CA): Les Travaux et les jours. Eaux-fortes de Jacques Villon. Hésiode (author) and Jacques Villon (illustrator) Edité par Paris: Tériade., 1962 Etat : Good EUR 3 836,11 Etat : Good. Folio (290 x 385 mm) Original wraps, chemise and slipcase. One of 200 signed and numbered copies on vélin de Rives. 19 etchings in black and 4 in color, hors texte and 64 pages of text, Unbound as issued. Kornfeld, Tériade Editeur, 1978, no33; Hommage à Tériade, Grand Palias, 1973, p. 147; Ginestet & Pouillon, App. 42-64.

(https://www.abebooks.fr/servlet/BookDetailsPL?bi=16593802159&searchurl=an%3Dvillon%2Bjacques%2Bhesiode%26sortby%3D17%26tn%3Dtravaux%2Bjours&cm_sp=snippet-_-srp1-_-title2)
Sotheby's Auction PF1334 / 2013. Hommage à Aldo Crommelynck : De Picasso à George Condo 25 Feb 2013 Sotheby's Paris Lot 17 Jacques Villon – Hésiode Estimate 500 - 800 EUR Sold 1,875 EUR Les travaux et les jours Ginestet & Pouillon App. 42-64) Gravures sur cuivre de Jacques Villon. Paris, Tériade éditeur, 1962. Texte d'Hésiode d'après la traduction d'E. Bergougnan. In- 4 (597 x 410 mm) en feuilles. Etui en carton de couleur chair, imprimé sur le dos. Edition illustrée de 23 eaux-fortes, signées et annotées H.C., impression Atelier Crommelynck pour 15 eaux-fortes en couleurs, impression des 7 eaux-fortes en noir par Georges Leblanc. Une suite hors commerce, en dehors des 60 suites numérotées, sur papier vélin de Rives

No.: 947
Ginestet-Pouillon : App. 43
Title: Ce fut la Nuit ténébreuse qui l'enfanta, et le Cronide, qui siège dans l'éther, sur son trône élevé, la plaça aux raines de la terre (*Les travaux et le jours* 2)
Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 27 x 42 cm
Sheet: 38,2 x 57 cm



Print run of the book *Les travaux et le jours*:
180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon

No.: 948
Ginestet-Pouillon : App. 44
Title: Autrefois les tribus des hommes vivaient, sur la terre, à l'abri des maux, de la pénible fatigue et des maladies douloureuses qui donnent la mort aux humains (*Les travaux et le jours* 3)
Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 27 x 42 cm
Sheet: 38 x 56,7 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon



No.: 949
Ginestet-Pouillon : App. 45
Title: C'est en or que fut formée la première race d'hommes mortels par les éternels habitants de l'Olympe (*Les travaux et le jours* 4)
Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 27 x 21 cm
Sheet: 38 x 28,2 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon



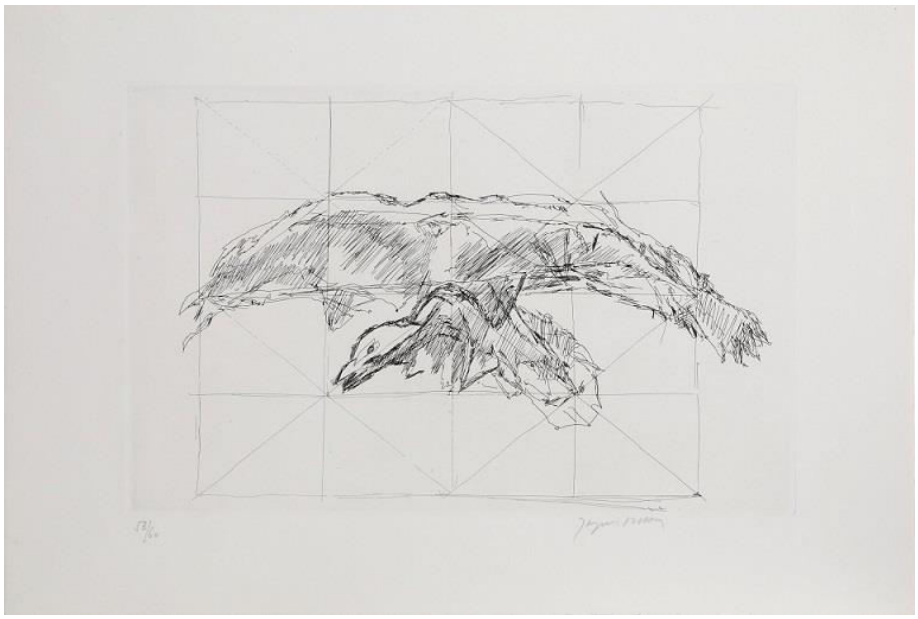
No.: 950
Ginestet-Pouillon : App. 46
Title: Des Génies bienveillants qui habitent sur la terre, protecteurs des mortels et distributeurs de richesses (*Les travaux et le jours* 5)
Medium: etching
Date: 1962
Printer: Atelier Crommelynck
Plate size: 27 x 42 cm
Sheet: 38,4 x 57 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon



No.: 951
Ginestet-Pouillon : App. 47
Title: Héros fortunés : pour eux la glèbe féconde porte, trois fois par an, une récolte florissante, douce comme le miel (*Les travaux et le jours* 6)
Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 27 x 42 cm
Sheet: 38,2 x 56,8 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon



No.: 952
Ginestet-Pouillon : App. 48
Title: Ainsi parla l'épervier au vol rapide, l'oiseau aux ailes étendues (*Les travaux et le jours* 7)
Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 27 x 42 cm
Sheet: 38 x 56,8 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon



No.: 953
Ginestet-Pouillon : App. 49
Title: Sur eux, du haut du ciel, le fils de Cronos lance un grand fléau, la famine avec la peste (*Les travaux et le jours* 8)
Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 27 x 42 cm
Sheet: 38 x 56,8 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon



No.: 954
Ginestet-Pouillon : App. 50
Title: Mais, sur la route de la vertu, les dieux immortels ont mis la sueur (*Les travaux et le jours* 9)
Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 27 x 21 cm
Sheet: 38 x 28,2 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon



No.: 955
Ginestet-Pouillon : App. 51
Title: Tu seras l'ami de l'auguste Déméter à la riche couronne, et elle remplira ta grange de provisions (*Les travaux et le jours* 10)
Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 27 x 42 cm
Sheet: 38,2 x 56,8 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon



No.: 956
Ginestet-Pouillon : App. 52
Title: (*Les travaux et le jours* 11)
Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 27 x 42 cm
Sheet: 38,2 x 56,8 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon
Fine Arts Museums of San Francisco: Plate X from: Hesiode, Les Travaux et les Jours (Hesiodos, The Works and Days) Sugar Lift Aquatint 26.9 x 41.8 cm (image) Department: Achenbach Foundation Accession Number:1964.142.138 Acquisition Date:1964-01-01 Credit Line: Museum purchase, Achenbach Foundation for Graphic Arts Endowment Fund



No.: 957
Ginestet-Pouillon : App. 53
Title: Car si tu déposes un peu sur un peu, et que tu fasses cela souvent, bientôt ce peu deviendra beaucoup (*Les travaux et le jours* 12)
Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 27 x 21 cm
Sheet: 38 x 28,2 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon





No.: 958
Ginestet-Pouillon : App. 54
Title: Quand se lèvent les Pléiades, filles d'Atlas, il faut commencer la moisson (*Les travaux et le jours* 13)
Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 27 x 21 cm
Sheet: 38 x 28,5 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon



No.: 959
Ginestet-Pouillon : App. 55
Title: C'est le soin qui fait prospérer l'ouvrage (*Les travaux et le jours* 14)
Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 27 x 21 cm
Sheet: 38 x 28,5 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon

No.: 960
Ginestet-Pouillon : App. 56
Title: Celui-là s'appliquera au travail et mènera un sillon droit (*Les travaux et le jours* 15)



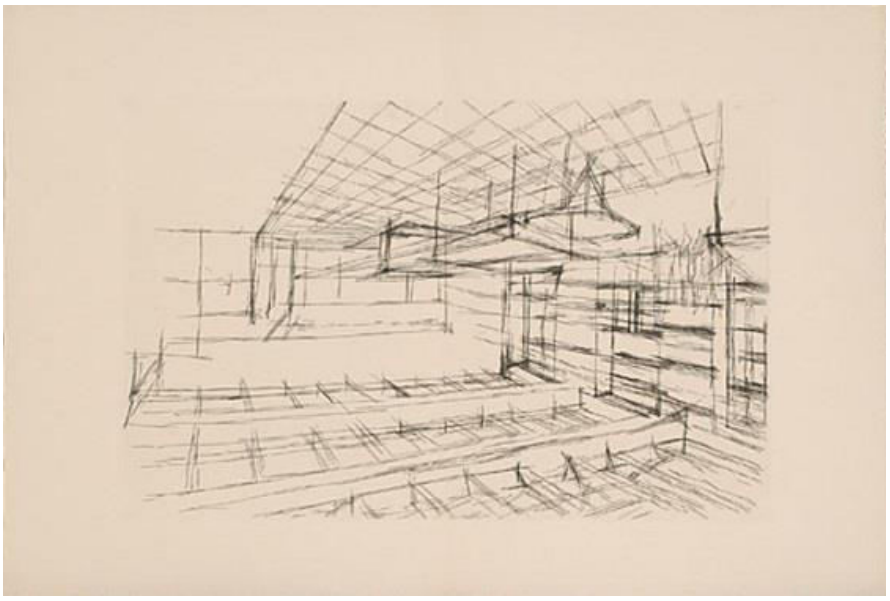
Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 27 x 42 cm
Sheet: 38 x 56,8 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon

No.: 961
Ginestet-Pouillon : App. 57
Title: Seules, les brebis, à cause de leur abondante toison, ne sont pas atteintes par la force pénétrante de Borée (*Les travaux et le jours* 16)

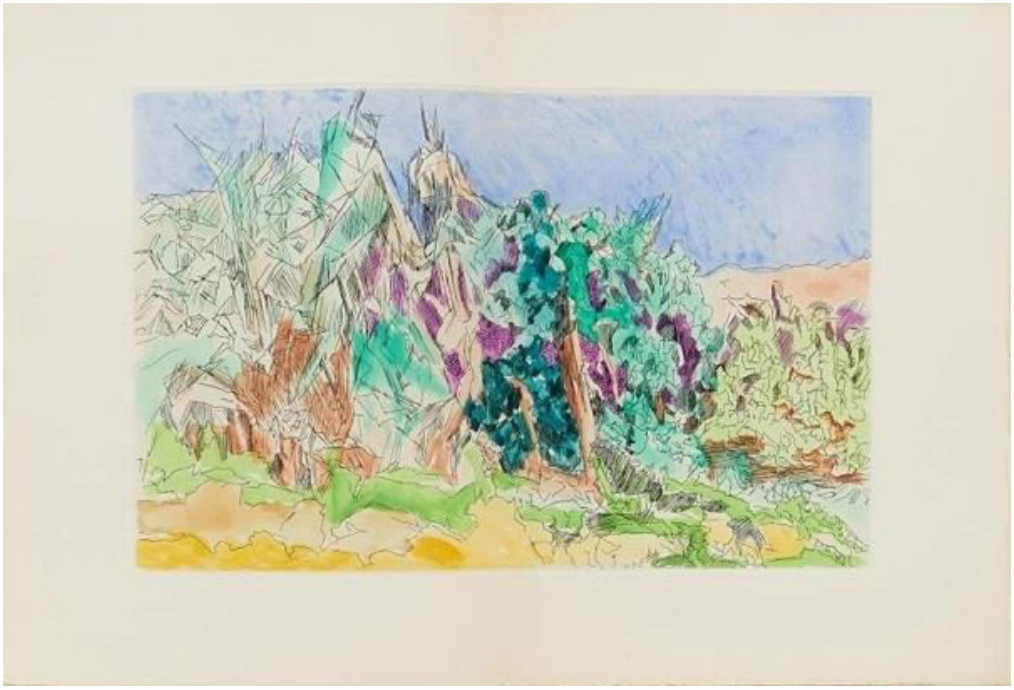


Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 27 x 39 cm
Sheet: 38,2 x 56,8 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon

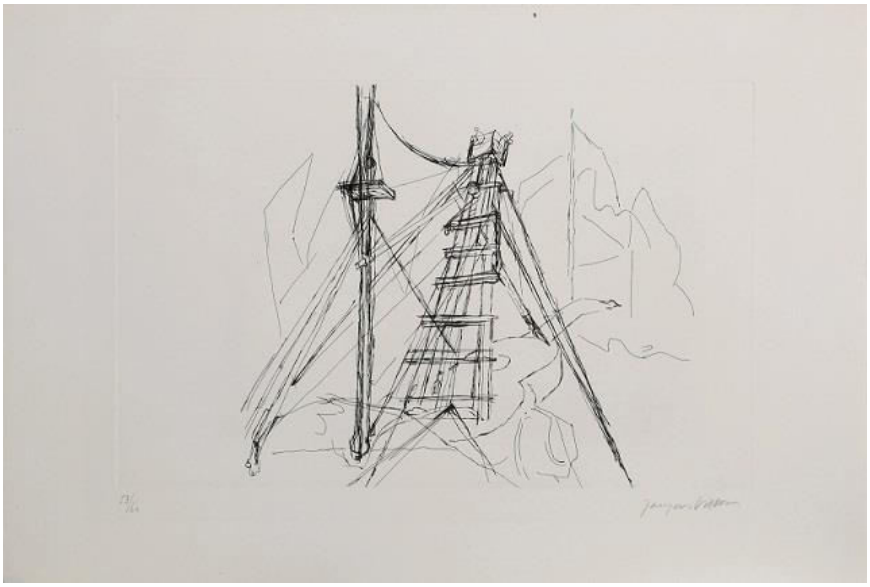
No.: 962
Ginestet-Pouillon : App. 58
Title: Alors que le Sans-os ronge son pied, dans sa maison sans feu et son misérable logis (*Les travaux et le jours* 17)
Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 27 x 42 cm
Sheet: 38 x 56,8 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon



No.: 963
Ginestet-Pouillon : App. 59
Title: Persès, cueille et porte chez toi tes raisins (*Les travaux et le jours* 18)
Medium: etching
Date: 1962
Printer: Atelier Crommelynck
Plate size: 27 x 42 cm
Sheet: 38,2 x 56,8 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon



No.: 964
Ginestet-Pouillon : App. 60
Title: N'attends pas l'époque du vin nouveau, ni l'automne pluvieux, ni l'approche de l'hiver avec le souffle redoutable du Notos (*Les travaux et le jours* 19)
Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 21 x 27 cm
Sheet: 38 x 28,5 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon



No.: 965
Ginestet-Pouillon : App. 61
Title: Tire à la mer le vaisseau rapide (*Les travaux et le jours* 20)
Medium: etching
Date: 1962
Printer: Atelier Crommelynck
Plate size: 27 x 42 cm
Sheet: 38,2 x 57 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon
North Carolina Museum of Art: Les Travaux Les Jours Dimensions: 14 7/8 x 22 1/5 in. (37.8 x 56.4 cm) Medium: Color etching and aquatint on paper Credit Line: Purchased with funds from the North Carolina State Art Society (Robert F. Phifer Bequest) – Kinston members of the NCAS Object Number: G.63.46.1



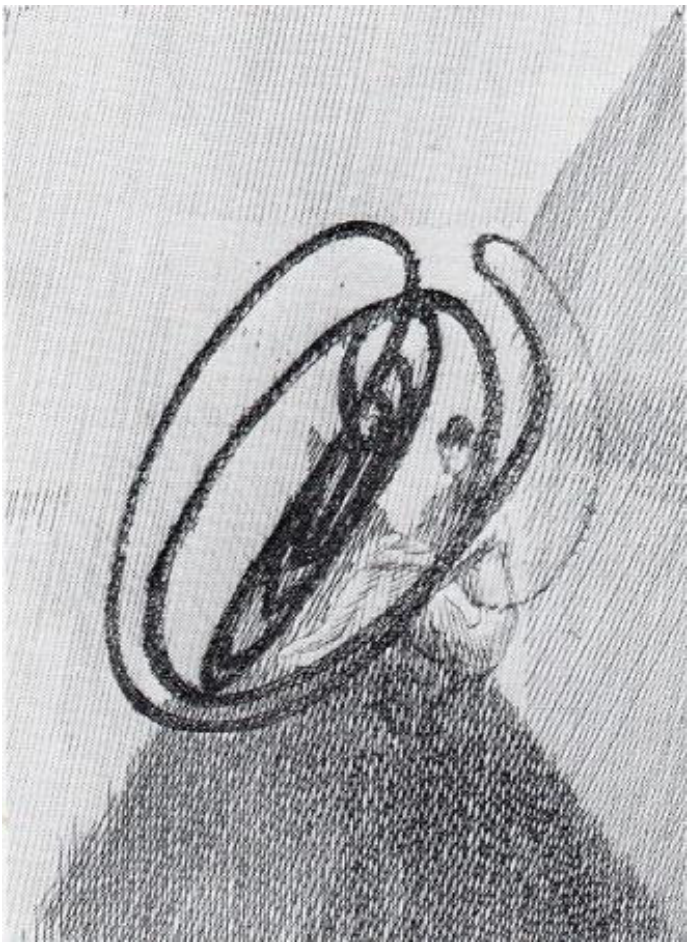
No.: 966
Ginestet-Pouillon : App. 62
Title: C'est à l'âge propice qu'il faut conduire une épouse chez toi (*Les travaux et le jours* 21)
Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 21 x 27 cm
Sheet: 38 x 28,7 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon



No.: 967
Ginestet-Pouillon : App. 63
Title: N'urine pas debout, tourné vers le soleil (*Les travaux et le jours* 22)



Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 27 x 21 cm
Sheet: 38 x 28,4 cm
Print run of the book *Les travaux et le jours*: 180 copies on Vélin de Rives, XX copies for the collaborators; 60 suites of the 23 etchings signed by Villon
Smart Museum of Art | The University of Chicago: Les Travaux les Jours Jacques Villon 1962 Etching on wove paper Plate: 10 5/8 x 8 1/4 in. (27 x 21 cm) Matted frame: 10-1/2 x 8 in. (26.7 x 20.3 cm) Credit LineThe R. Branson Frevert Memorial Collection Object Number 1971.5



No.: 968
Ginestet-Pouillon : App. 121
Title: Le Piège
Medium: etching
Date: 1962
Printer: Atelier Georges Leblanc
Plate size: 23,6 x 17,8 cm
Print run: 50 signed proofs

Complement to etching No. 968 App. 121 (No. 69 in Miguel Orozco's *The paintings of Jacques Villon*)
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 régir 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 t(riangle 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 jeune, 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

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Conversion table Ginestet-Pouillon/ Orozco (prints in brackets are not included or not illustrated in Ginestet-Pouillon). Missing G-P numbers are not etchings

Orozco	Ginestet-Pouillon	Orozco	Ginestet-Pouillon	Orozco	Ginestet-Pouillon
1	1	45	61	86	79
2	2	46	62	87	80
3	21	47	(62)	88	80
4	22	48	68	89	81
5	23	30	69	90	(81)
6	23	31	70	91	(81)
7	24	49	71	92	(81)
8	24	50	(71)	93	82
9	25	51	72	94	83
10	26	5 2	73	95	84
11	26	53	74 a	96	85
12	27	54	(74)	97	87
13	37	55	(74)	98	88
14	38	56	(74)	99	89
15	39	57	74 b	100	90
16	39	58	(74)	101	(91)
17	40	59	(74)	102	(91)
18	40	60	(74)	102 bis	91
19	41	61	(74)	103	92
20	(41)	62	(74)	104	93
21	42	63	(74)	105	93
22	43	64	74 c	106	(93)
23	44	65	74 c	107	(93)
24	45	66	(74)	108	94
25	46	67	(74)	109	(94)
26	46	68	74 d	110	95
27	47	69	(74)	111	(95)
28	47	70	(74)	112	95
29	(47)	71	74	113	95
32	48	72	(74)	114	(95)
33	49	73	(74)	115	96
34	50	74	(74)	116	96
35	51	75	(74)	117	96
36	52	76	(74)	118	96
37	53	77	(74)	119	97
38	57	78	(74)	120	(97)
39	57	79	(74)	121	(97)
40	58	80	75	122	97
41	(58)	81	76	123	98
42	59	82	77	124	99
43	(59)	83	78	125	100
44	60	84	78	126	101
		85	78	127	102

Orozco	Ginestet-Pouillon	Orozco	Ginestet-Pouillon	Orozco	Ginestet-Pouillon
128	**(102)**	**167**	**(134)**	**214**	**(158)**
129	**102**	**168**	**(134)**	**215**	**(158)**
130	**103**	**169**	**134**	**216**	**(158)**
131	**104**	**172**	**(135)**	**217**	**158**
132	**104**	**173**	**135**	**218**	**159**
133	**(105)**	**174**	**136**	**219**	**(159)**
134	**106**	**175**	**(136)**	**220**	**159**
135	**107**	**176**	**137**	**221**	**159**
136	**108**	**177**	**(137)**	**222**	**159**
136 bis	**(108)**	**178**	**138**	**223**	**159**
137	**109**	**179**	**(139)**	**224**	**(159)**
138	**109**	**180**	**(139)**	**225**	**159 bis**
139	**110**	**181**	**(139)**	**226**	**159 bis**
140	**(110)**	**182**	**(139)**	**227**	**159 bis**
141	**(110)**	**183**	**(139)**	**228**	**159 bis**
142	**(110)**	**184**	**(139)**	**229**	**160**
143	**(110)**	**185**	**139**	**230**	**(161)**
144	**(110)**	**818**	**139**	**231**	**161**
170	**(111)**	**186**	**(140)**	**232**	**161**
171	**111**	**187**	**(140)**	**233**	**161**
145	**112**	**188**	**140**	**234**	**161**
146	**113**	**189**	**(140)**	**235**	**161**
147	**114**	**190**	**141**	**236**	**(162)**
148	**115**	**191**	**(142)**	**237**	**162**
149	**124**	**192**	**142**	**238**	**163**
150	**124**	**193**	**143**	**239**	**164**
151	**(125)**	**194**	**144**	**240**	**165**
152	**125**	**195**	**145**	**241**	**166**
153	**126**	**196**	**(146)**	**242**	**167**
154	**(126)**	**197**	**146**	**198**	**171**
155	**127**	**199**	**147**	**243**	**172**
156	**128**	**200**	**151**	**244**	**173**
263	**129**	**201**	**151**	**245**	**(173)**
264	**(129)**	**202**	**152**	**246**	**174**
265	**(129)**	**203**	**153**	**247**	**175**
157	**130**	**204**	**154**	**250**	**176**
158	**(130)**	**205**	**155**	**251**	**177**
159	**131**	**206**	**156**	**252**	**(177)**
160	**(131)**	**207**	**156**	**253**	**178**
161	**131**	**208**	**(156)**	**254**	**179**
162	**132**	**209**	**(156)**	**255**	**(179)**
163	**(133)**	**210**	**156**	**256**	**179**
164	**(133)**	**211**	**157**	**257**	**180**
165	**133**	**212**	**(158)**	**258**	**181**
166	**(134)**	**213**	**(158)**	**259**	**182**

Orozco	Ginestet-Pouillon	Orozco	Ginestet-Pouillon	Orozco	Ginestet-Pouillon
260	182	310	207	351	242
261	182	311	207	352	(243)
262	183	312	208	353	(243)
266	184	313	208	354	243
267	184	314	209	355	244
285	185	315	(210)	356	(244)
268	186	316	210	357	245
269	(186)	317	(211)	358	246
270	186	318	222	359	247
271	187	319	223	360	248
272	188	320	224	361	(248)
274	189	321	225	362	249
275	(189)	322	226	363	249
276	190	323	227	364	249
277	(190)	324	228	365	249
278	191	325	229	366	(249)
279	(191)	326	(230)	367	249
280	192	327	(230)	368	249
281	(192)	328	(230)	369	250
282	193	329	(230)	370	251
283	(193)	330	230	371	252
284	(193)	288	231	372	253
286	194	273	232	373	253
287	(194)	331	233	374	253
289	195	332	234	375	254
290	196	333	(234)	376	255
291	(196)	334	234	377	256
292	197	335	235	378	257
293	197	336	236	379	258
294	(197)	337	236	380	259
295	198	338	236	381	260
296	(198)	339	236	382	261
297	199	340	237	383	262
298	(199)	341	238	384	263
299	(200)	3 42	(238)	385	264
300	(200)	343	239	386	265
301	200	248	240	387	266
302	201	249	(240	388	267
303	(201)	344	241	389	268
304	202	345	241	390	270
305	202	346	(241)	391	270
306	203	347	241	392	270
307	204	348	241	393	270
308	205	349	(241)	394	271
309	206	350	241	395	272

Orozco	Ginestet-Pouillon	Orozco	Ginestet-Pouillon	Orozco	Ginestet-Pouillon
396	272	439	303	484	(335)
397	272	440	304	485	336
398	273	441	305	486	336
399	274	442	306	487	336
400	274	443	307	488	337
401	275	444	319	489	337
402	276	445	319	490	337
403	277	446	319	491	338
404	278	447	320	492	338
405	279	448	320	493	338
406	280	449	320	494	(338)
407	281	450	320	495	339
408	282	451	321	496	339
409	283	452	322	497	339
410	(283)	453	323	498	339
411	284	454	323	499	339
412	(285)	455	324	500	339
413	285	456	324	501	340
414	286	457	325	502	340
415	287	458	326	503	340
416	(287)	459	326	504	(341)
417	288	460	327	505	341
418	289	461	327	506	342
419	290	462	328	507	343
420	291	463	328	508	343
421	292	464	329	509	343
819	293	465	329	510	344
422	293	466	330	511	344
423	294	467	330	512	345
424	(294)	468	330	513	345
425	295	469	331	514	346
426	(295)	470	331	515	346
427	296	471	332	516	346
428	297	472	332	517	347
429	297	473	332	518	347
430	(297)	474	332	519	347
431	298	475	333	520	348
432	299	476	333	521	(348)
433	300	477	333	522	348
820	300	478	334	523	(348)
434	301	479	334	821	348
435	301	480	334	524	349
436	301	481	335	525	349
437	302	482	335	526	349
438	302	483	335	527	356

Orozco	Ginestet-Pouillon	Orozco	Ginestet-Pouillon	Orozco	Ginestet-Pouillon
528	356	573	379	620	402
529	357	574	380	621	403
530	358	575	(381)	622	403
531	359	576	381	623	404
532	359	577	381	624	404
533	359	578	381	625	405
534	360	579	(382)	626	406
535	361	580	382	627	406
536	362	581	382	628	407
537	362	582	383	629	407
538	362	583	(383)	630	407
539	362	584	383	631	408
540	363	585	384	632	408
541	364	586	384	633	(408)
542	365	587	384	634	409
543	366	588	384	635	409
544	367	589	384	636	410
545	367	590	384	637	410
546	368	591	385	638	411
547	368	592	385	639	412
548	(368)	593	386	640	413
549	368	594	387	641	414
550	(368)	595	(387)	642	415
551	368	596	387	643	(416)
552	369	597	387	644	416
553	370	598	387	645	417
554	(371)	601	388	646	418
555	371	602	(388)	647	419
556	371	603	388	648	420
557	371	604	388	649	421
558	372	605	389	650	422
559	373	606	389	651	423
560	373	607	(389)	652	424
561	374	608	390	653	425
562	374	609	391	654	426
563	(374)	610	391	655	427
564	374	611	392	656	428
565	375	612	393	657	439
566	(376)	613	393	658	430
567	376	614	(394)	659	431
568	377	615	394	660	432
569	377	616	395	661	433
570	378	617	396	662	434
571	378	618	397	663	434
572	379	619	401	664	435

Orozco	Ginestet-Pouillon	Orozco	Ginestet-Pouillon	Orozco	Ginestet-Pouillon
665	436	709	461	753	502
666	436	710	462	754	503
667	437	711	472	755	503
668	437	712	473	756	504
669	437	713	474	757	504
670	438	714	475	758	505
671	438	715	476	759	506
672	438	716	477	760	(507)
673	438	717	477	761	507
674	438	718	478	762	(508)
675	439	719	479	763	508
676	439	722	480	764	509
677	439	723	481	765	510
678	439	724	481	766	511
679	440	725	482	767	511
680	441	726	483	768	512
681	442	727	484	769	513
682	443	728	485	770	514
683	443	729	486	771	515
684	444	730	487	772	515
685	444	731	488	773	516
686	445	732	489	774	517
687	445	733	490	775	517
688	446	734	490	776	518
689	446	720	491	777	519
690	447	721	491	778	520
691	447	735	492	779	523
692	448	736	493	780	523
693	448	737	493	781	524
694	(449)	738	(494)	782	(524)
695	449	739	494	783	524
696	450	740	(495)	784	544
697	451	741	495	785	544
698	(451)	742	496	786	525
699	452	743	497	787	526
600	453	744	498	788	526
700	454	745	498	789	526
701	455	746	499	790	527
702	456	747	499	791	527
703	457	748	500	792	528
704	457	749	500	794	529
705	457	750	(500)	795	530
706	458	751	(500)	796	531
707	459	813	501	797	531
708	460	752	502	798	532

Orozco	Ginestet-Pouillon	Orozco	Ginestet-Pouillon	Orozco	Ginestet-Pouillon
799	533	849	580	893	(App. 10)
800	533	850	(581)	894	App. 10
801	534	851	(581)	895	App. 11
802	534	852	(581)	896	(App 11)
803	534	853	581	897	App. 12
804	534	854	(581)	898	(App. 12)
805	535	855	582	899	App. 13
806	536	856	582	900	(App. 13)
807	537	857	583	901	(App. 13)
808	538	858	584	902	(App. 13)
810	539	859	584	903	App. 14
811	540	860	585	904	(App. 14)
812	540	861	586	905	App. 15
814	541	862	586	906	(App. 15)
815	542	863	586	907	App. 16
816	543	864	587	908	(App. 16)
817	543	865	(588)	793	App. 17
822	520	866	588	909	App 17
823	545	928	589	910	(App 17)
824	545	867	590	911	App. 18
825	546	868	591	912	(App. 18)
826	546	869	592	913	App. 19
827	547	870	593	914	App. 20
828	(548)	871	593	915	App. 21
829	548	872	660	916	App. 22
830	(549)	873	(660)	917	App. 22
831	549	874	(App. 1)	918	App. 23
832	549	875	App. 1	919	App. 24
833	(550)	876	(App.2)	920	App. 25
834	550	877	App. 2	921	App. 26
835	550	878	(App. 3)	922	App. 27
836	551	879	App. 3	923	App. 28
837	551	880	(App. 4)	924	(App. 28)
838	551	881	App. 4	925	App. 29
839	552	882	(App. 5)	926	App. 30
840	552	883	(App. 5)	927	App. 31
841	552	884	App. 5	929	App. 32
842	553	885	(App. 6)	930	(App. 32)
843	553	886	App. 6	931	App. 33
844	553	887	(App. 7)	932	(App. 33)
845	554	888	App. 7	933	App. 34
846	554	889	(App. 8)	934	App. 35
809	578	890	App. 8	935	(App. 35)
847	579	891	(App. 9)	936	(App. 35)
848	580	892	App. 9	937	App. 36

Orozco	Ginestet-Pouillon	Orozco	Ginestet-Pouillon	Orozco	Ginestet-Pouillon
938	**(App. 36)**	**949**	**App. 45**	**960**	**App. 56**
939	**App. 37**	**950**	**App. 46**	**961**	**App. 57**
940	**App. 38**	**951**	**App. 47**	**962**	**App. 58**
941	**App. 38bis**	**952**	**App. 48**	**963**	**App. 59**
942	**App. 39**	**953**	**App. 49**	**964**	**App. 60**
943	**App. 40**	**954**	**App. 50**	**965**	**App. 61**
944	**App. 40bis**	**955**	**App. 51**	**966**	**App. 62**
945	**App. 41**	**956**	**App. 52**	**967**	**App. 63**
946	**App. 42**	**957**	**App. 53**	**599**	**App. 63**
947	**App. 43**	**958**	**App. 54**	**968**	**App. 121**
948	**App. 44**	**959**	**App. 55**		

Conversion table Orozco/Ginestet-Pouillon (in brackets prints not included or not illustrated in Ginestet-Pouillon). Missing G-P numbers are not etchings

Orozco	Ginestet-Pouillon
1	1
2	2
3, 3 bis	21
4	22
5	23
6	23
7	24
8	24
9	25
10	26
11	26
12	27
13, 13 bis	37
14	38
15	39
16	39
17	40
18	40
19	41
20	(41)
21	42
22	43
23	44
24	45
25	46
26	46
27	47
28	47
29	(47)
30	69
31	70
32	48
33	49
34	50
35	51
36	52
37	53
38	57
39	57
40	58
41	(58)
42	59
Orozco	**Ginestet-Pouillon**
43	(59)

44	**60**
45	**61**
46	**62**
47	**(62)**
48	**68**
49	**71**
50	**(71)**
51	**72**
52	**73**
53	**74 a**
54	**(74)**
55	**(74)**
56	**(74)**
57	**74 b**
58	**(74)**
59	**(74)**
60	**(74)**
61	**(74)**
62	**(74)**
63	**(74)**
64	**74 c**
65	**74 c**
66	**(74)**
67	**(74)**
68	**74 d**
69	**(74)**
70	**(74)**
71	**74**
72	**(74)**
73	**(74)**
74	**(74)**
75	**(74)**
76	**(74)**
77	**(74)**
78	**(74)**
79	**(74)**
80	**75**
81	**76**
82	**77**
83	**78**
84	**78**

Orozco	**Ginestet-Pouillon**
85	**78**
86	**79**
87	**80**
88	**80**

89	**81**
90	**(81)**
91	**(81)**
92	**(81)**
93	**82**
94	**83**
95	**84**
96	**85**
97	**87**
98	**88**
99	**89**
100	**90**
101	**(91)**
102	**(91)**
102 bis	**91**
103	**92**
104	**93**
105	**93**
106	**(93)**
107	**(93)**
108	**94**
109	**(94)**
110	**95**
111	**(95)**
112	**95**
113	**95**
114	**(95)**
115	**96**
116	**96**
117	**96**
118	**96**
119	**97**
120	**(97)**
121	**(97)**
122	**97**
123	**98**
124	**99**
125	**100**

Orozco	**Ginestet-Pouillon**
126	**101**
127	**102**
128	**(102)**
129	**102**
130	**103**
131	**104**
132	**104**

133	**(105)**
134	**106**
135	**107**
136	**108**
136 bis	**(108)**
137	**109**
138	**109**
139	**110**
140	**(110)**
141	**(110)**
142	**(110)**
143	**(110)**
144	**(110)**
145	**112**
146	**113**
147	**114**
148	**115**
149	**124**
150	**124**
151	**(125)**
152	**125**
153	**126**
154	**(126)**
155	**127**
156	**128**
157	**130**
158	**(130)**
159	**131**
160	**(131)**
161	**131**
162	**132**
163	**(133)**
164	**(133)**
165	**133**
166	**(134)**
167	**(134)**
168	**(134)**
169	**134**

Orozco	**Ginestet-Pouillon**
170	**(111)**
171	**111**
172	**(135)**
173	**135**
174	**136**
175	**(136)**
176	**137**

177	**(137)**
178	**138**
179	**(139)**
180	**(139)**
181	**(139)**
182	**(139)**
183	**(139)**
184	**(139)**
185	**139**
186	**(140)**
187	**(140)**
188	**140**
189	**(140)**
190	**141**
191	**(142)**
192	**142**
193	**143**
194	**144**
195	**145**
196	**(146)**
197	**146**
198	**171**
199	**147**
200	**151**
201	**151**
202	**152**
203	**153**
204	**154**
205	**155**
206	**156**
207	**156**
208	**(156)**
209	**(156)**
210	**156**
211	**157**
212	**(158)**
213	**(158)**
214	**(158)**

Orozco	**Ginestet-Pouillon**
215	**(158)**
216	**(158)**
217	**158**
218	**159**
219	**(159)**
220	**159**
221	**159**

222	**159**
223	**159**
224	**(159)**
225	**159 bis**
226	**159 bis**
227	**159 bis**
228	**159 bis**
229	**160**
230	**(161)**
231	**161**
232	**161**
233	**161**
234	**161**
235	**161**
236	**(162)**
237	**162**
238	**163**
239	**164**
240	**165**
241	**166**
242	**167**
243	**172**
244	**173**
245	**(173)**
246	**174**
247	**175**
248	**240**
249	**(240**
250	**176**
251	**177**
252	**(177)**
253	**178**
254	**179**
255	**(179)**
256	**179**
257	**180**
258	**181**
259	**182**
Orozco	**Ginestet-Pouillon**
260	**182**
261	**182**
262	**183**
263	**129**
264	**(129)**
265	**(129)**
266	**184**

267	**184**
268	**186**
269	**(186)**
270	**186**
271	**187**
272	**188**
273	**232**
274	**189**
275	**(189)**
276	**190**
277	**(190)**
278	**191**
279	**(191)**
280	**192**
281	**(192)**
282	**193**
283	**(193)**
284	**(193)**
285	**185**
286	**194**
287	**(194)**
288	**231**
289	**195**
290	**196**
291	**(196)**
292	**197**
293	**197**
294	**(197)**
295	**198**
296	**(198)**
297	**199**
298	**(199)**
299	**(200)**
300	**(200)**
301	**200**
302	**201**
303	**(201)**
304	**202**

Orozco	**Ginestet-Pouillon**
305	**202**
306	**203**
307	**204**
308	**205**
309	**206**
310	**207**
311	**207**

312	**208**
313	**208**
314	**209**
315	**(210)**
316	**210**
317	**(211)**
318	**222**
319	**223**
320	**224**
321	**225**
322	**226**
323	**227**
324	**228**
325	**229**
326	**(230)**
327	**(230)**
328	**(230)**
329	**(230)**
330	**230**
331	**233**
332	**234**
333	**(234)**
334	**234**
335	**235**
336	**236**
337	**236**
338	**236**
339	**236**
340	**237**
341	**238**
342	**(238)**
343	**239**
344	**241**
345	**241**
346	**(241)**
347	**241**
348	**241**
349	**(241)**

Orozco	**Ginestet-Pouillon**
350	**241**
351	**242**
352	**(243)**
353	**(243)**
354	**243**
355	**244**
356	**(244)**

357	**245**
358	**246**
359	**247**
360	**248**
361	**(248)**
362	**249**
363	**249**
364	**249**
365	**249**
366	**(249)**
367	**249**
368	**249**
369	**250**
370	**251**
371	**252**
372	**253**
373	**253**
374	**253**
375	**254**
376	**255**
377	**256**
378	**257**
379	**258**
380	**259**
381	**260**
382	**261**
383	**262**
384	**263**
385	**264**
386	**265**
387	**266**
388	**267**
389	**268**
390	**270**
391	**270**
392	**270**
393	**270**
394	**271**

Orozco	**Ginestet-Pouillon**
395	**272**
396	**272**
397	**272**
398	**273**
399	**274**
400	**274**
401	**275**

402	**276**
403	**277**
404	**278**
405	**279**
406	**280**
407	**281**
408	**282**
409	**283**
410	**(283)**
411	**284**
412	**(285)**
413	**285**
414	**286**
415	**287**
416	**(287)**
417	**288**
418	**289**
419	**290**
420	**291**
421	**292**
422	**293**
423	**294**
424	**-**
425	**295**
426	**(295)**
427	**296**
428	**297**
429	**297**
430	**(297)**
431	**298**
432	**299**
433	**300**
434	**301**
435	**301**
436	**301**
437	**302**
438	**302**
439	**303**

Orozco	**Ginestet-Pouillon**
440	**304**
441	**305**
442	**306**
443	**307**
444	**319**
445	**319**
446	**319**

447	**320**
448	**320**
449	**320**
450	**320**
451	**321**
452	**322**
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455	**324**
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460	**327**
461	**327**
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466	**330**
467	**330**
468	**330**
469	**331**
470	**331**
471	**332**
472	**332**
473	**332**
474	**332**
475	**333**
476	**333**
477	**333**
478	**334**
479	**334**
480	**334**
481	**335**
482	**335**
483	**335**
484	**(335)**
Orozco	**Ginestet-Pouillon**
485	**336**
486	**336**
487	**336**
488	**337**
489	**337**
490	**337**
491	**338**

492	**338**
493	**338**
494	**(338)**
495	**339**
496	**339**
497	**339**
498	**339**
499	**339**
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501	**340**
502	**340**
503	**340**
504	**(341)**
505	**341**
506	**342**
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517	**347**
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519	**347**
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521	**(348)**
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523	**(348)**
524	**349**
525	**349**
526	**349**
527	**356**
528	**356**
529	**357**

Orozco	**Ginestet-Pouillon**
530	**358**
531	**359**
532	**359**
533	**359**
534	**360**
535	**361**
536	**362**

537	**362**
538	**362**
539	**362**
540	**363**
541	**364**
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548	**(368)**
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550	**(368)**
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554	**(371)**
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560	**373**
561	**374**
562	**374**
563	**(374)**
564	**374**
565	**375**
566	**(376)**
567	**376**
568	**377**
569	**377**
570	**378**
571	**378**
572	**379**
573	**379**
574	**380**
Orozco	**Ginestet-Pouillon**
575	**(381)**
576	**381**
577	**381**
578	**381**
579	**(382)**
580	**382**
581	**382**

582	**383**
583	**(383)**
584	**383**
585	**384**
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589	**384**
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591	**385**
592	**385**
593	**386**
594	**387**
595	**(387)**
596	**387**
597	**387**
598	**387**
599	**App. 63**
600	**453**
601	**388**
602	**(388)**
603	**388**
604	**388**
605	**389**
606	**389**
607	**(389)**
608	**390**
609	**391**
610	**391**
611	**392**
612	**393**
613	**393**
614	**(394)**
615	**394**
616	**395**
617	**396**
618	**397**
619	**401**
Orozco	**Ginestet-Pouillon**
620	**402**
621	**403**
622	**403**
623	**404**
624	**404**
625	**405**
626	**406**

627	**406**
628	**407**
629	**407**
630	**407**
631	**408**
632	**408**
633	**(408)**
634	**409**
635	**409**
636	**410**
637	**410**
638	**411**
639	**412**
640	**413**
641	**414**
642	**415**
643	**(416)**
644	**416**
645	**417**
646	**418**
647	**419**
648	**420**
649	**421**
650	**422**
651	**423**
652	**424**
653	**425**
654	**426**
655	**427**
656	**428**
657	**439**
658	**430**
659	**431**
660	**432**
661	**433**
662	**434**
663	**434**
664	**435**

Orozco	**Ginestet-Pouillon**
665	**436**
666	**436**
667	**437**
668	**437**
669	**437**
670	**438**
671	**438**

672	**438**
673	**438**
674	**438**
675	**439**
676	**439**
677	**439**
678	**439**
679	**440**
680	**441**
681	**442**
682	**443**
683	**443**
684	**444**
685	**444**
686	**445**
687	**445**
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Orozco	**Ginestet-Pouillon**
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Orozco	**Ginestet-Pouillon**
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Orozco	**Ginestet-Pouillon**
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818	**139**
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822	**520**
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Orozco	**Ginestet-Pouillon**
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878 (App. 3)
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880 (App. 4)
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Orozco Ginestet-Pouillon

890 App. 8
891 (App. 9)
892 App. 9
893 (App. 10)
894 App. 10
895 App. 11
896 (App 11)

897	**App. 12**
898	**(App. 12)**
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Orozco Ginestet-Pouillon

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936	**(App. 35)**
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938	**(App. 36)**
939	**App. 37**
940	**App. 38**
941	**App. 38 bis**

942	**App. 39**
943	**App. 40**
944	**App. 40 bis**
945	**App. 41**
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968	**App. 121**