

The Prints of Jacques Villon

Vol. 1 Interpretation works



Jacques Villon

Miguel Orozco

*La figure postée jaune
Les fleurs violettes comme l'épreuve /
bien nettoyable de table entre les roses rouges
ne peut servir le soir plus fort*

*Bon état pour 200 éps - numérotés
téléphone 20 éps - roses -
et 10 éps - 7' aut. 100 numérotés
le 29 Août 1925
Huni - mati 55*

The Prints of Jacques Villon

Vol. 1 Interpretation works

Miguel Orozco

Completed under Covid 19 confinement on April 11, 2020

Published in <https://ucm.academia.edu/MiguelOrozco>

Texts can be used and reproduced by citing the source

Cover: *L'Espagnole* Aquatint and roulette with etching in colors after Henri Matisse, 1925

Contents:**Introduction**

Intaglio and lithography	7
Cubism and the Puteaux group	12
The armory Show of 1913	13
War and difficulties	15
Late life success	18
Catalogue raisonné or digest ?	19

Jacques Villon prints after:

Edouard Manet	22
Pierre-Auguste Renoir	44
Henri Rousseau Le Douanier	55
Vincent Van Gogh	58
Paul Cézanne	68
Henri Matisse	79
Pablo Picasso	98
Georges Braque	108
Albert Gleizes	114
Jean Metzinger	119
Jacques Villon	122
Marcel Duchamp	124
Suzanne Duchamp	129
Katherine Sophie Dreier	131
Jean Crotti	134

Amedeo Modigliani	138
Pierre Bonnard	147
Paul Signac	180
Fernand Léger	186
André Derain	195
Raoul Dufy	198
Maurice Utrillo	201
Maurice de Vlaminck	205
Marie Laurencin	209
Kees Van Dongen	213
Émile Othon Friesz	218
Albert Marquet	222
Gaston de Villers	224
Félix Vallotton	225
André-Charles Mare	227
Maximilien Luce	229
Marcel Gromaire	231
Bibliography	233

Introduction

Many painters and art critics have said that Jacques Villon (1875-1963 real name Gaston Émile Duchamp) was perhaps the most underappreciated painter of the masters of the School of Paris and also of the twentieth century. They are right, and world museums owe the Norman painter an apology in the form of a major retrospective –or a series of them that would take his best works throughout the world. We are not tackling here Villon's painting, but another aspect of his work, his activities as engraver. Stanley William Hayter, founder of the *Atelier 17* printworks in Paris and New York and the most important printmaker of the Anglo-Saxon world, used to say that Jacques Villon was the "unacknowledged father of modern printmaking." He was right, and had good reasons to know, since it was Villon who initiated him to engraving in 1926. Villon's graphic work oeuvre comprises nearly 1000 prints, which puts him, together with Picasso, Miró and Chagall at the lead of the genre. In 1955, the Museum of Modern Art of New York dedicated to him a major retrospective (*Jacques Villon. His Graphic Art* (October 19 - November 5, 1955; National Gallery of Canada 18 Nov. 1955 to 13 May 1956). But the MoMA initiative, headed by William S. Lieberman, Curator of the Abby Aldrich Rockefeller Print Room of the Museum and perhaps the best promoter of prints in the Americas, missed some of the best Villon prints, as it concentrated mainly in the 1899-1910 production.

Jacques Villon was the eldest of a family that became famous, the Duchamp-Villon (Marcel Duchamp, Suzanne Duchamp-Crotti and the sculptor

Raymond Duchamp-Villon) children of the cultivated and artistic Norman bourgeoisie. His father was a notary 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 since 1942– invented conceptual art, changed the rules of the art game and turned a simple water fountain into a modern-art masterpiece. His brother Raymond was one of the first artists to apply Cubism to sculpture. Jacques, for his part added vivid colors to cubism, creating a new school often referred to as "cubist impressionism". And at the same time he turned



printmaking upside down.

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

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

him on weekends at his home in Rouen when he was a boarder at Lycée Corneille. "At an early age I was accustomed to handling copper plates, to the smell of etching acid and the sound of melting varnish" Villon would recall later¹. 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

¹ 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

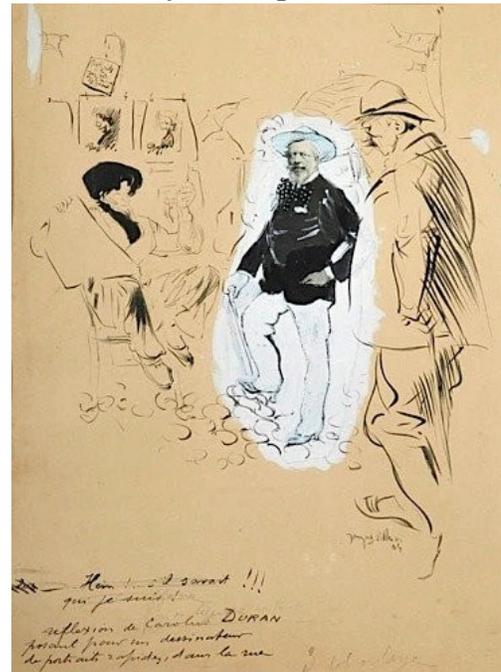
that I did no more etching until 1899"². Emile-Frédéric Nicolle was more than just an amateur, and had a very elaborate technique. Many of his plates are today preserved at the Chalcographie du Louvre.

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 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!!!, encre, gouache et collage sur papier. Illustration pour Le courrier français, n°41, du 9 octobre 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



² Lieberman 1953, p. 3

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.

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

Lithography had been invented by a German actor and playwright, Aloys Senefelder, who in 1796, in search of a cheap method of reproducing the scores of his songs and plays, developed a printing technique using a polished limestone painted with a fatty material. The stone is then treated with a mixture of nitric acid and gum arabic, which attacks the stone but not the fatty parts. The stone is then humidified and a hydrophobic ink is passed on, which is only fixed on the greasy parts. It suffices to place a paper on top and press so that the image of the drawing be reflected on the paper. The procedure is applied already in the nineteenth century to printing in colors, needing of course a stone for each color. The same paper is then passed through the successive stones of each color. To match the color impressions, the stones are marked with registration crosses that ensure the centering on the paper. The technique was used with great success by French painters like Gericault, Delacroix and Daumier.

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

that in the nineteenth century the cost of the extraordinarily skilled labor required by the lithographic technique was ridiculously low, while the struggles of the workers greatly increased this cost. But the abandonment of industrial lithography for photogravure left the field again free for artists, who returned to lithography to produce posters. One of the first –and the most prolific– to use it was British-trained Jules Chéret, the master of *Belle*



Époque poster art who also invented poster collectionism with his *Maîtres de l’Affiche* collection, an art publication of small size (38 x 28 cm) with the best posters by ninety-seven Parisian artists. The modern poster arose in the Paris of Napoleon III, a newly rebuilt city with large buildings and wide boulevards. On the walls of this new city appeared the striking prints of Jules Chéret, who was awarded with the *Legion d’Honneur* for the creation of a new branch of art, and Henri de Toulouse-Lautrec.

Jules Chéret poster for Le Courrier français (1892)

Thus, from 1890, many artists, following in the footsteps of Chéret, worked on the creation of posters. They were for example Théophile-Alexandre

Steinlen, Adolphe Willette, Alphonse Mucha, Eugène Grasset, Pierre Bonnard, Albert Guillaume, and of course Toulouse-Lautrec. For the fine prints collector, Toulouse-Lautrec, Bonnard, Cezanne, Denis, Renoir, Signac and Vuillard also produced single color lithographs as well as portfolios and illustrated books. Pablo Picasso himself did not escape this poster fever either. In 1899 he tried to obtain the job of designing the one that would announce the Carnival festivities in Barcelona for 1900. He participated in the call for tender but his design was not chosen. The newspaper *La Publicidad* said of the Picasso project: "Too bad the appearance of the poster is dirty and not very expressive!". His next bid, also a failed one, was to design the advertising poster for the restaurant *Els Quatre Gats*, which opened its doors in 1897 and where he held his first Barcelona exhibitions. But Pere Romeu, the manager, finally gave the job to Ramón Casas, who portrayed Pere Romeu at the bar and even included his name in the poster in

large characters. The andalusian's design was finally used as cover of the restaurant's menu. Always seeking paid jobs, Picasso submitted in 1900 two proposals for advertising posters for the Barcelona insurance company Caja de Previsión y Socorro. Without any result³.

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

His publisher Edmond Sagot had no trouble distributing Villon's *joie de vivre* and *Belle Époque* productions that Bill Lieberman said had "the boldness and brilliance of Toulouse-Lautrec touched with the elegance and charm of Paul-César Helleu"⁴.

Jacques had found a style, a formula and a niche and could have been content with such easy success. But he quickly felt the limits of this pleasant art, which encloses and condemns him to a form of repetition. He later even deplored having produced –and not having destroyed– these beautiful engravings. Basically because they did not respond to the research spirit that always animated him.

La femme au chevalet

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



³ Orozco, Miguel Catalogue Raisonné of Picasso Posters, Academia.edu 2019, p. 12

⁴ Lieberman 1953, p. 4

was so extreme that his publisher Edmond Sagot refused to continue to sell his prints.

*La table servie,
drypoint 1913*

Villon had continued to paint while doing the *joie de vivre* engravings painting. 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.

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.

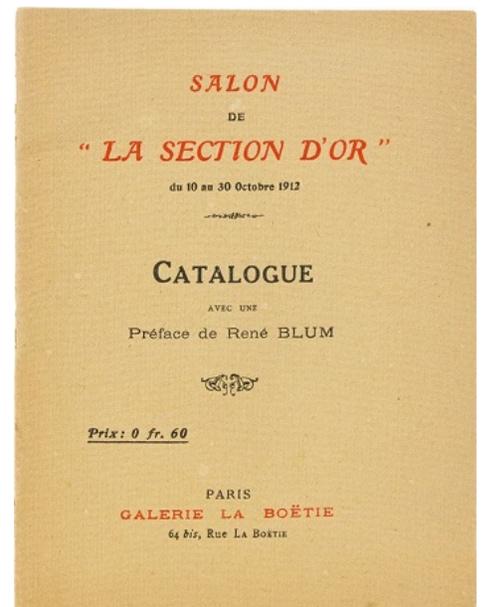
Cubism and the Puteaux group

Villon had discovered cubism in contact with his friends Apollinaire, Léger, Metzinger and Gleizes who regularly came to see him in his studio in Puteaux. He was not looking for a new style or a new fashion. He was attracted to cubism because he first saw in it the possibility of deepening his art: an approach based on rigor, order, the search for a sculptural and volumetric effect and no longer on the simple "representation" of the subject. He stated later that what attracted him to cubism was the search for creation, the discipline that leads to the voluntary, scheduled painting, where there is no longer room for chance.⁵

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 Paris⁶. 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.

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 brother Marcel Duchamp, much more outspoken



⁵ "Ce qui m'a séduit dans le cubisme, c'est la recherche de la création, la discipline qui conduit au tableau volontaire, ordonné, 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.

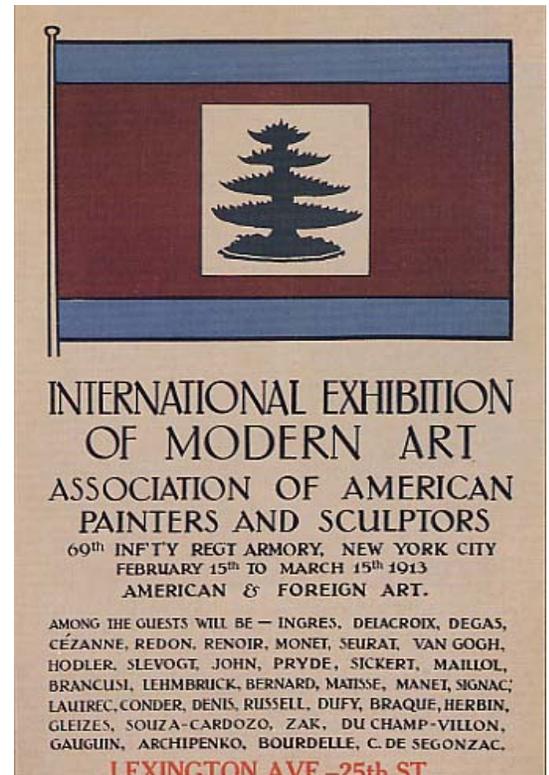
⁶ Now constituting the ultra-modern high-rise business area of *La Défense*.

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 actually 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 n° 1* at the *Salon des Indépendants* in the spring of 1911 and the exhibition of futurist painters at Bernheim-Jeune in February 1912, Villon and his friends chose to organize in the fall of 1912 a large non-market exhibition without intermediaries, *Le Salon de La Section d'Or* at the *Galerie de la Boétie* in Paris, organized in parallel to the *Salon d'Automne* held at the Petit Palais and in which many of Villon's group painters were also represented. 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 Cézanne⁷. But they soon discovered that art in Europe had discovered new paths. They found them in the *La Section d'Or* exhibition, from which they selected many works for the New York showcase. Walt Kuhn also met Picasso and asked him to suggest painters who represented the new avantgarde. Picasso made for Kuhn a list of ten artists, out of which six were members of Jacques Villon's *groupe de Puteaux*: Jean Metzinger, Albert Gleizes, Fernand Léger, Marcel Duchamp, Henri Le Fauconnier and Roger de La Fresnaye.

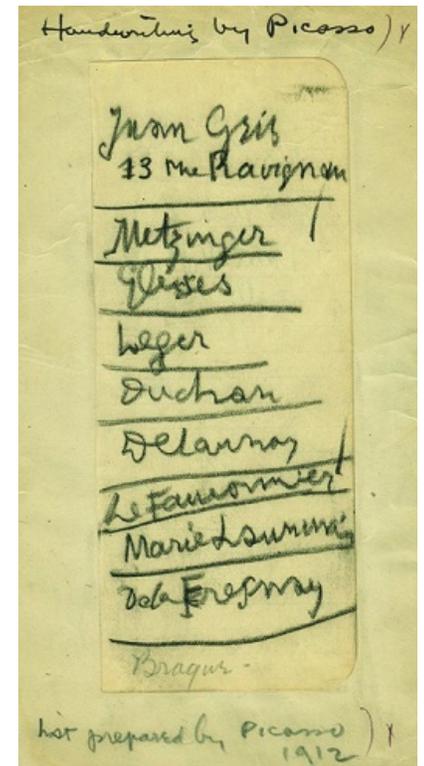
The exhibition finally took place in New York City's 69th Regiment Armory, on Lexington Avenue between 25th and 26th Streets, from February 17 until March 15, 1913. It went on to the Art Institute of Chicago and then to The Copley Society of Art in Boston. And Jacques Villon was represented there with 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 \$270⁸. Eddy was a prominent member of the first generation of American Modern art collectors.

Girl at the Piano (Fille 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; *Fille au piano (Girl at the Piano)* for \$270; and *Étude pour fillette au piano (Study for Girl at the Piano)* for \$135. John Quinn



⁷ 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.

⁸ \$ 7,054 in 2020 taking inflation into account

was the father of modern art collectionism in the United States, as it was him who managed to 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. 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.

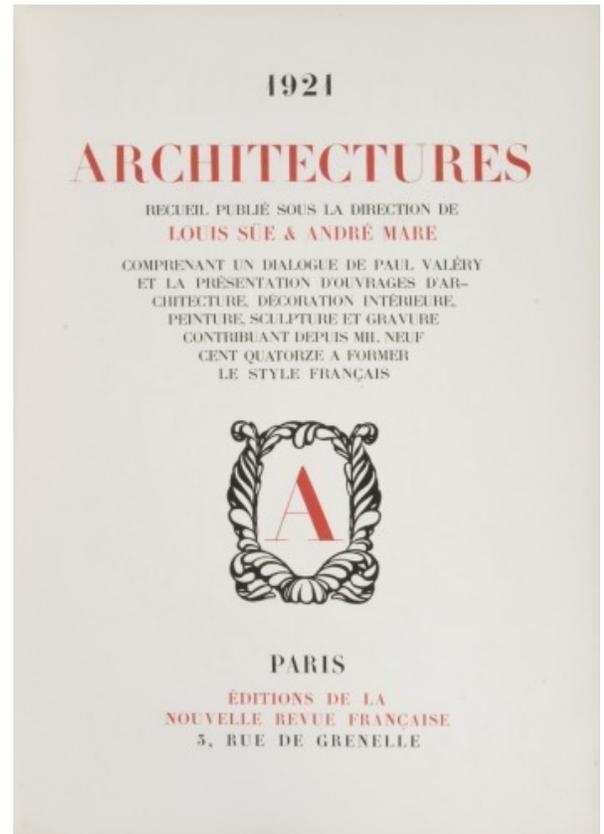
War and difficulties

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

Villon, 40 years old, served in the war from 1914 in the front and later as a camouflage artist, and was not able to return to Paris until 1920. Without a stock of paintings, since he had no artistic activity for six years, and with no regular source of income, in these years of material difficulties, the painter was forced to accept two burdensome projects which consumed most of his time during the next decade. The first job came in 1920 from the publisher *Éditions de la Nouvelle Revue Française*, which asked Villon to engrave in

black and white for its review *Architectures* thirty-six very complex architectural drawings made by Andre Mare, Louis Sue and Paul Vera. The second, and far more arduous, project was an offer from the publishing branch of the Galerie Bernheim-Jeune, *Bernheim-Jeune Éditions*, which, with the purpose of promoting Impressionism and supporting contemporary creation, commissioned Villon to make engravings of interpretation, aquatints in color, based on the works of Cézanne, Renoir, Van Gogh, Bonnard, Braque, Raoul Dufy, Van Dongen, Matisse, Modigliani, Picasso, Signac, Vlaminck, Utrillo and other painters, including Villon himself⁹. The painter knew of the initiative through his brother-in-law Jean Crotti, who was obviously aware of his financial difficulties¹⁰. 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 decalced onto a third plate. If a fourth copper plate is necessary, Villon will make a decal onto it of a proof combining the first three plates. Time now for Villon to return to the first plate for the black color, where he completes the drawing, and for printing a first color proof which is, necessarily, unsatisfactory in its resemblance to the painting. The engraver has now before him weeks or months to change the copper plates with more acid, roulette, burin, brush, etc. to bring the print closer to the original painting. Some of the prints required a preparation of six months. And when the optimal result is finally achieved, Villon can finally start the also long



⁹ 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

¹⁰ Mourlot, Fernand, *Gravés dans ma memoire*, Éditions Robert Laffont-Opera Mundi, Paris 1979, p. 153

process of printing proofs, since no more than three or four proofs can be printed in one day¹¹.

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 little time for his own paintings or graphic work. He etched in the 1920's less than twenty plates, all printed in black and white.

The job brought with itself a certain dose of humiliation for a 50-years-old painter that had participated in major exhibitions with other major painters, like Picasso, Van Gogh or Matisse. The printer Fernand Mourlot revealed in his second book of memoirs that Villon himself had described how Matisse, whom he had known for 40 years and was only six years older than him, treated the painter-engraver. The Bernheim brothers Josse and Gaston had warned Villon that the job implied going personally to see the highly demanding Matisse –whom they represented as exclusive dealers, retaining 75 % of the sale price of each canvas– to his studio at 132 boulevard Montparnasse. When he was there, Villon dared say at a moment of the conversation: "Listen, Matisse..." He was cut short by his interlocutor, who admonished him: "Call me Mr. Matisse"¹².

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

¹¹ Valançay, Robert [Visite à Jacques Villon](#) Revue Sang Nouveau, Charleroi, 1929

¹² Mourlot 1979, p. 154

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

Late life success

In 1932 Villon joined and began to exhibit with the *Abstraction-Création* group, a loose association of artists formed to counteract the influence of the Surrealist group led by André Breton. 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. But Paris is not the best place to paint landscapes. He will have however the opportunity to do so when, after the French capitulation, to Nazi Germany, Villon spent the summer and autumn of 1940 in La Brunié, in the département of Tarn, southern France, with his friends Anne-Françoise –his goddaughter, daughter of painter André Mare– and her husband, the architect Marc Vène. 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."

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

American painter Cleve Gray, who became very close to Villon after the liberation of France, explains how his master built his paintings: "as his color combination emerges, Villon develops the linear structure of the painting, conceived as rhythms, that is to say regular returns of accented elements. He invariably begins with a simple and geometric division of the canvas, a division suggested to him by dynamic symmetry ...



Villon believes that a judicious division –in horizontal, vertical and diagonal lines– first of the canvas, then of the subject that we put in there, leads to a satisfactory dynamic balance. In other words, he reshapes the very substance of his subject, which his numerous drawings had elaborated; he likens his “starting point” to the construction lines determined by the format of the canvas”¹³.

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 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 a cathedral in Metz, France, along with Marc Chagall and Roger Bissière.

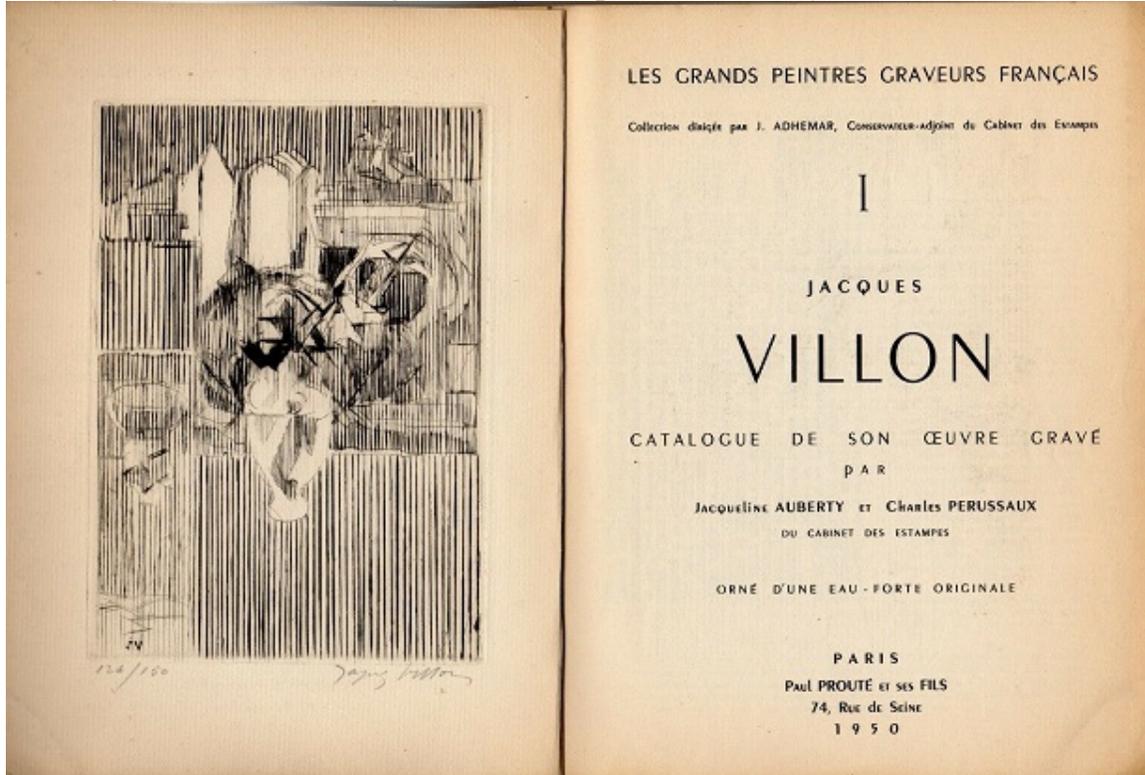
The paintings of Jacques Villon are part of the permanent collections of major world museums, like the Musée national d'art moderne (Centre Pompidou), Musée d'Art moderne de la ville de Paris, Museum of Modern Art, New York, National Gallery of Art, Washington, Art Institute of Chicago; Museum of Fine 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

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 oeuvre graphique always scared me. There are

¹³ <http://setibo.chez-alice.fr/histoire/Villon.html>

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 art¹⁴ 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 oeuvre graphique, however, there were only two works: *Jacques Villon. Catalogue de son oeuvre gravé*, by Jacqueline Auberty & Charles



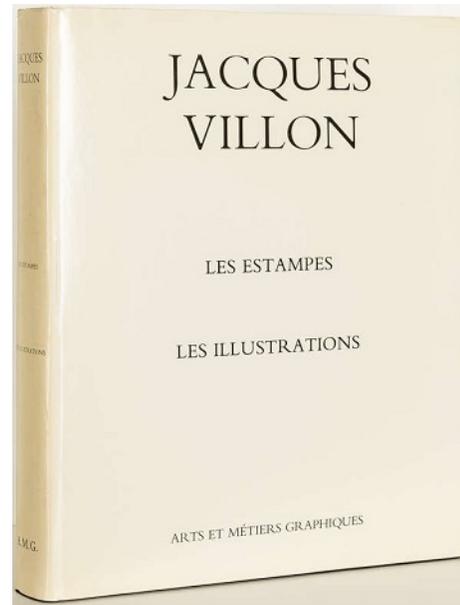
Perussaux, published in 1950, and *Jacques Villon. Les estampes et les illustrations, catalogue raisonné*, by Colette de Ginestet & Catherine Pouillon, published in 1979. The second reason is that Villon's graphic production covers a long span of time dating back over one hundred years, which means that the information available for many of them is scarce or imprecise. Even the reputed Ginestet & Pouillon catalogue *Jacques Villon. Les estampes et les illustrations* 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

¹⁴ Orozco, Miguel *Picasso litógrafo y militante*, Fundación Picasso, Málaga 2016; *Picasso lithographer and activist*, Academia.edu 2018; *The Complete Prints of Georges Braque. Catalogue raisonné*, Academia.edu 2018; *Picasso: 70 years of book illustration. Catalogue Raisonné*, Academia.edu 2018; *Catalogue Raisonné of Picasso Posters*, Academia.edu 2019; etc.

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 extremely 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 if it 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.

Although the most logical way to organize Villon's prints is the chronological order –the one I followed in general for Picasso's, Braque's or Francis Bacon's catalogues raisonnées– in the case of Villon I have been forced to split the catalogue into pieces, as otherwise the job would have been too difficult. And the fact that the first volume to be published be the one relating to pure works of interpretation is also the result of an attempt to simplify the arduous work. This is the most compact and easily identifiable part of Villon's graphic oeuvre, and tackling it first gives me confidence in the sense that it will be complete and will contain less errors than the forthcoming volumes relating to lithographs, etchings, etc.



Miguel Orozco
Brussels, April 2020

Jacques Villon prints after Edouard Manet:

Complement to No. : 1

Title: Olympia

Date: 1856-1863

Type: Oil on canvas

Measurements: 130 x 190 cm

Current owner or museum: Paris, Musée d'Orsay. Numéro(s) d'inventaire RF 644



Provenance: Offered to the French State by public subscription initiated by Claude Monet, 1890

Note: Manet was also a skilled engraver and produced nearly a hundred etchings, lithographs and woodcuts-, taking up the subjects from some of his paintings. He devoted himself to it regularly until 1869 and returned there episodically thereafter. Prints and reprints were also made after his death. Among them we can note The Guitarero (1861), The Drinker of Absinthe (1861-1862), Lola de Valence (1862), The Tragic Actor (1866), Olympia (1867), The Execution of Maximilien (1868, lithograph), Le Torero mort (1868), La Barricade et Guerre civil (1871, lithographs), Berthe Morisot (1872) and Le

Polichinelle (his only color lithograph in 1876). We reproduce here his etching version of Olympia in its first and final states (plate 8,7 × 20,7 cm, sheet 16 x 23 or 32 x 45 cm):



Etat. sur le planche originale. 1876. 1000 exemplaires.

No. : 1

Ginestet & Pouillon: E 647**Type:** Drypoint, Aquatint and roulette in colors after Edouard Manet**Title:** Olympia**Date:** 1926**Publisher:** Bernheim Jeune Éditeurs, Paris**Printer:** Jacques Villon**Paper:** Vélin d'Arches**Plate size:** 40,6 x 58,4 cm**Sheet size:** 56,5 x 76,5 cm

Print run: Only 200 proofs numbered and hand signed by Jacques Villon (Ginestet & Pouillon). In fact, there were also 10 numbered *épreuves d'artiste* signed by Villon; an unknown number of unnumbered *épreuves d'artiste* that Villon kept or sold; 25 proofs numbered and signed by Villon with hand watercolor remarques by Villon of Manet themes like Polichinelle, Le Matador saluant, etc.; an unknown number of unnumbered proofs in black of the 1st, 2nd, 3rd, states, both signed and unsigned. And finally an unknown number of proofs in color of the Chalcographie du Louvre edition.

Comment: Does not have any inscription engraved in the plate. We illustrate here the proof with *the Bon à tirer* by Villon, dated February 9, 1926.

Price achieved in Auctions:

Sotheby's: *Prints*. 30-31 Octobre 2008 - New York Lot 112. Jacques Villon after Edouard Manet. Olympia (Ginestet/Pouillon 647) Estimation 5,000 — 7,000 USD Lot. Vendu 5,625 USD (Prix d'adjudication avec commission acheteur). Etching and aquatint printed in colors, 1926, signed and dated in pencil by Villon, inscribed 'Bon a Tirer', a proof aside from the numbered edition of 200, published by Bernheim-Jeune, Paris, on wove paper, with wide margins, in good condition apart from mat stain, occasional fox marks, framed. sheet 540 by 685 mm 21 1/4 by 27 in.

Sotheby's : *Prints & Contemporary Prints*. 31 october 2003 - 01 november 2003 New York Lot 484 Jacques Villon after Edouard Manet) Olympia (Ginestet/Pouillon E647) Estimate 8,000 — 12,000 USD Lot SOLD. 9,000 USD Aquatint printed in colors with touches of hand coloring, 1929, signed and dated in ink, numbered 5/25 in pencil (total edition 200), with the watercolor remarque in the lower margin, on Japan paper, with large margins, in good condition apart from the margins with very faint mat stain, a few soft handling creases, and occasional pale surface soiling. plate: 404 by 584 mm. 15 15/16 by 23 in. sheet: 568 by 745 mm. 22 3/8 by 29 5/16 in.

No. : 2

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Drypoint, Aquatint and roulette in colors after Edouard Manet

Title: Olympia

Date: 1926

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 40,6 x 58,4 cm

Sheet size: 56,5 x 76,5 cm

Print run: Unknown number of épreuves d'etat (trial proofs) like this signed one.

Comment: Does not have any inscription engraved in the plate. Villon tried here a different color palette that he did not retain for the final state.



Price achieved in Auctions:

Swann Galleries: *19th & 20th Century Prints & Drawings* 22 Sep 2016 New York, Lot number 52, Édouard Manet (after) Olympia . Color aquatint and etching, 1926. 407x585 mm; 16 1/8x23 1/8 inches, full margins. Artist's proof, aside the edition of 200. Signed by Villon and inscribed "Epreuve d'etat" and "apres Manet" in pencil, lower margin. Etched by Jacques Villon. Published by Galerie Bernheim-Jeune, Paris. A superb impression of this scarce proof with vibrant colors. Ginestet/Pouillon 647 (Villon). Estimate: US\$3,000 - US\$5,000 Price realised: US\$2,750

No. : 3

Ginestet & Pouillon:

Not in Ginestet & Pouillon

Type: Drypoint, Aquatint and roulette in colors after Edouard Manet

Title: Olympia (trial proofs).

Date: 1926

Publisher:

Bernheim Jeune

Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 40,6 x 58,4 cm

Sheet size: 56,5 x 76,5 cm

Print run:

Unknown number of épreuves d'état (trial proofs).

Comment: Do not have any inscription engraved in the plate. Villon tried in these three examples different color palettes.





No. : 4

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Drypoint, Aquatint and roulette in colors after Edouard Manet with remarques

Title: Olympia (with remarques)

Date: 1926

Publisher: Bernheim Jeune Éditeurs,
Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 40,6 x 58,4 cm

Sheet size: 56,5 x 76,5 cm

Print run: 25 proofs numbered and signed by Villon with hand watercolor remarques by Villon of Manet themes like Polichinelle, Le Matador saluant, etc.

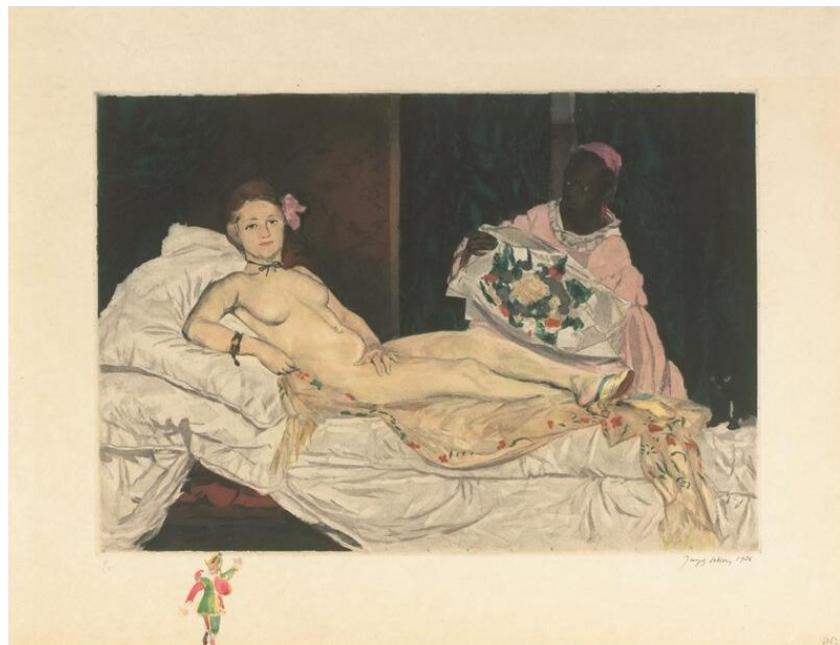
Price achieved in Auctions:

Swann's Sale 1969 *Old Master Through Contemporary Prints* May 01, 2003 - Lot 613 Jacques-Villon-(After-Manet)—Olympia Sale 1969 - Lot 613 Color aquatint and etching on imitation Japan paper, 1926. 407x585 mm; 161/8x231/8 inches, wide

margins. Signed and dated in ink, lower right, and numbered 1/25 in pencil, lower left.

With the watercolor remarqué lower left. Published by Bernheim-Jeune, Paris. Pale time and mat stain. A superb, dark impression. Ginestet/Pouillon 647. Price Realized: \$ 3,220 Estimate: \$ 3,000 - \$ 5,000

Sotheby's 2: *Prints & Contemporary Prints* 31 October - 01 November 2003 New York Lot 484 Jacques Villon after Edouard Manet) Olympia (Ginestet/Pouillon E647). Aquatint printed in colors with touches of hand coloring, 1929, signed and dated in ink, numbered 5/25 in pencil (total edition 200), with the watercolor remarque in the lower margin, on Japan paper, with large margins, in good condition apart from the margins with very faint mat stain, a few soft handling creases, and occasional pale surface soiling. plate: 404 by 584 mm. 15 15/16 by 23 in. sheet: 568 by 745 mm. 22 3/8 by 29 5/16 in. Estimate 8,000-12,000 USD Sold 9,000 USD



Sotheby's Prints.
 30 April - 01 May
 2004 New York.
 Lot 269 Jacques
 Villon after
 Edouard Manet.
 Olympia (G./P.
 647) Aquatint
 printed in colors,
 with touches of
 hand-coloring,
 1929, signed and
 dated in ink,
 numbered 8/25 in
 pencil (total edition
 was 200), with the
 watercolor
 remarque in the
 lower margin, on
 simili-Japan, with
 wide margins, in
 good condition



apart from creasing and light surface soiling in the margins. 404 by 584 mm 15 5/8 by 22 3/4 in. Estimate 7,000 — 9,000 USD Lot Sold. 13,200 USD



Doyle's Books & Prints 2 May 2007
 New York. Jacques Villon after
 Edouard Manet. Lot number 4422
 Olympia Hand-colored color
 aquatint and drypoint
 (Ginestet/Pouillon E647) Hand-
 colored color aquatint and drypoint,
 1926, signed and dated in ink,
 numbered 2/25 and with watercolor
 remarque (a proof aside from the
 edition of 200 without remarque),
 with faint Chalcographie du Louvre
 blindstamp, on wove paper,
 lightstain, affixed at sheet edges
 verso to a support sheet (with some
 associated creasing in the margins
 and rippling), scattered small foxing
 spots, otherwise in good condition,

with wide margins, framed. 16 x 22 3/4 inches; 406 x 578 mm. Sheet 22 3/8 x 28 15/16 inches; 568 x 735 mm. Estate of Ernest Shapiro. Estimate: US\$4,000 - US\$6,000 Price realised: US\$3,600

Doyle's Books and Prints 30
Apr 2008 New York Jacques
Villon after Edouard Manet
Olympia Hand-colored color
aquatint and drypoint Estimate:
US\$3,000 - US\$4,000
Price realised: US\$6,875 Lot
number 459,



No. : 5
Ginestet & Pouillon: E 647

Type:
Drypoint,
Aquatint and
roulette in
colors after
Edouard
Manet

Title:
Olympia
Date: 1950
?

Publisher:
Chalcographie
du Louvre

Printer:
Chalcographie
du Louvre

Paper:
Vélin
d'Arches

Plate size: 40,6 x 58,4 cm

Sheet size: 56,5 x 76,5 cm

Print run: unknown number of unnumbered proofs, some signed by Villon

Comment: Bears three engraved notices "Ed Manet Pinxt", "L'Olympia" and "Jacques Villon Sc" at the lower left, center and right hand side of the plate. No inscription "Chalcographie du Louvre". Dry stamp of the Chalcographie du Louvre.

Price achieved in Auctions:



No. : 6

Ginestet & Pouillon:

E 647

Type:
Drypoint
after
Edouard
Manet

Title:
Olympia.
First state

Date:
1926

Publisher:
Bernheim
Jeune
Éditeurs,
Paris

Printer:
Jacques
Villon

Paper:
Vélin
d'Arches

Plate size: 40,6 x 58,4 cm

Sheet size: 56,5 x 76,5 cm

Print run: unknown number of proofs of first state

Comment: Does not have any inscription engraved in the plate.



No. : 7

Ginestet & Pouillon: E 647

Type: Drypoint after Edouard
Manet

Title: Olympia. Second state

Date: 1926

Publisher: Bernheim Jeune
Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 40,6 x 58,4 cm

Sheet size: 56,5 x 76,5 cm

Print run: unknown number of
proofs of second state

Comment: Does not have any
inscription engraved in the plate.



No. : 8

Ginestet &

Pouillon: E 647

Type: Drypoint

after Edouard

Manet

Title: Olympia.

Third state

Date: 1926

Publisher:

Bernheim Jeune

Éditeurs, Paris

Printer: Jacques

Villon

Paper: Vélin

d'Arches

Plate size: 40,6 x

58,4 cm

Sheet size: 56,5 x

76,5 cm

Print run:

unknown number of proofs of third state

Comment: Does not have any inscription engraved in the plate.



No. : 9

Ginestet & Pouillon:

E 647

Type: Drypoint

after Edouard

Manet.

Fourth state

Date: 1926

Publisher: Bernheim

Jeune Éditeurs, Paris

Printer: Jacques

Villon

Paper: Vélin

d'Arches

Plate size: 40,6 x

58,4 cm

Sheet size: 56,5 x

76,5 cm

Print run: unknown

number of proofs of fourth state

Comment: Does not have any inscription engraved in the plate.



No. : 10

Ginestet & Pouillon:

E 647

Type: Drypoint after
Edouard Manet

Title: Olympia. Fifth
state

Date: 1926

Publisher: Bernheim
Jeune Éditeurs, Paris

Printer: Jacques
Villon

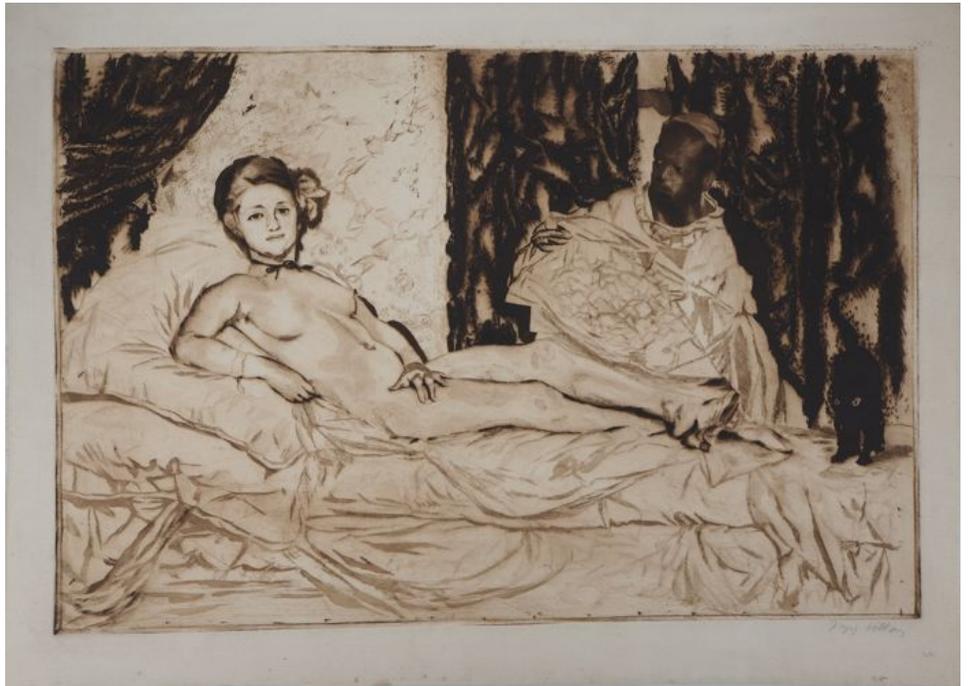
Paper: Vélin
d'Arches

Plate size: 40,6 x
58,4 cm

Sheet size: 56,5 x
76,5 cm

Print run: unknown
number of proofs of
fifth state.

Comment: Does not have any inscription engraved in the plate.



Complement to No. : 11

Title: Le déjeuner sur l'herbe

Date: 1863

Type: Oil on canvas

Measurements: 208 x 264,5 cm

Current owner or museum: Musée d'Orsay, Paris. Numéro d'inventaire RF 1668



Provenance:

de 1878 à 1898, dans la collection Jean-Baptiste Faure, Paris, acquis de l'artiste

de 1898 à 1900, dans la collection Durand-Ruel, Paris

de 1900 à 1906, dans la collection Etienne Moreau-Nélaton, Paris

1906, accepté par l'Etat à titre de donation d'Etienne Moreau-Nélaton (donation du 27 juillet 1906)

1906, attribué au musée du Louvre, Paris

de 1907 à 1934, musée des Arts décoratifs, Paris

de 1934 à 1947, musée du Louvre, Paris

de 1947 à 1986, musée du Louvre, galerie du Jeu de Paume, Paris

1986, affecté au musée d'Orsay, Paris

Comment:

Rejected by the jury of the 1863 Salon, Manet exhibited *Le déjeuner sur l'herbe* under the title *Le Bain* at the Salon des Refusés (initiated the same year by Napoléon III) where it became the principal attraction, generating both laughter and scandal.

Yet in *Le déjeuner sur l'herbe*, Manet was paying tribute to Europe's artistic heritage, borrowing his subject from the *Concert champêtre* – a painting by Titian attributed at the time to Giorgione (Louvre) – and taking his inspiration for the composition of the central group from the Marcantonio Raimondi engraving after Raphael's *Judgement of Paris*. But the classical references were counterbalanced by Manet's boldness. The presence of a nude woman among clothed men is justified neither by mythological nor allegorical precedents. This, and the contemporary dress, rendered the strange and almost unreal scene obscene in the eyes of the public of the day. Manet himself jokingly nicknamed his painting "la partie carrée".

In those days, Manet's style and treatment were considered as shocking as the subject itself. He made no transition between the light and dark elements of the picture, abandoning the usual subtle gradations in favour of brutal contrasts, thereby drawing reproaches for his "mania for seeing in blocks". And the characters seem to fit uncomfortably in the sketchy background of woods from which Manet has deliberately excluded both depth and perspective. *Le déjeuner sur l'herbe* - testimony to Manet's refusal to conform to convention and his initiation of a new freedom from traditional subjects and modes of representation - can perhaps be considered as the departure point for Modern Art.

Grand Palais(Musée d'Orsay)

Early Exhibitions:

Salon des refusés, Paris, France, 1863. Lieu : ville.

Tableaux de M. Edouard Manet, Paris, France, 1867. Lieu : Exposition Universelle, pavillon Manet.

Exposition des oeuvres de Edouard Manet, Paris, France, 1884. Lieu : Ecole nationale supérieure des Beaux-Arts.

Exposition Universelle - Exposition centennale rétrospective de l'Art français de 1800 à 1889, 1900. Lieu : Galeries nationales du Grand Palais.

Manet : 1832-1883, Paris, France, 1983. Lieu : Galeries nationales du Grand Palais.

The Hidden Face of Manet, Londres, Royaume-Uni, 1986. Lieu : Courtauld Institute of Art.

De Corot aux impressionnistes, donations Moreau-Nélaton, Paris, France, 1991. Lieu : Galeries nationales du Grand Palais.



No. : 11

Ginestet & Pouillon: E 668

Type: Color aquatint after Edouard Manet

Title: Le déjeuner sur l'herbe

Date: 1929

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 50 x 63 cm

Sheet size: 61,3 x 77,8 cm

Print run: 200 proofs numbered and hand signed by Jacques Villon; an unknown number of *épreuves d'artiste*, and the Chalcographie edition.

Comment: Bears the engraved notices "Gravé par Jacques Villon 1929" at the upper left side of the plate and "E. Manet" at the lower left side of the plate.

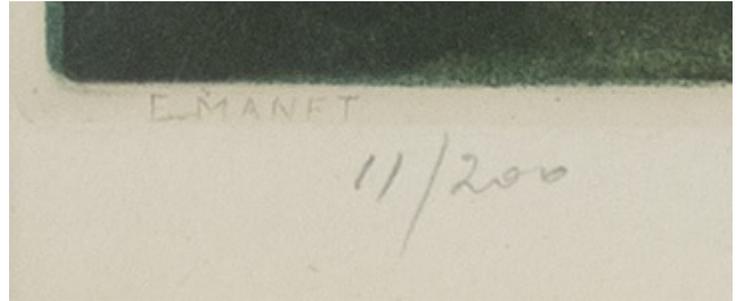


"E. Manet" at the lower left side of the plate.

For sale early 2020:

Artsy (Joseph Grossman Fine Art Gallery) 230 Hearst Avenue. San Francisco, CA 94131

josephgrossmangallery@yahoo.com



This aquatint in colors is a work by Jacques Villon (1875-1963) after a painting by Edouard Manet (1832-1883). The painting is titled "Le déjeuner sur l'herbe" (English- Luncheon in the Grass). Manet painted this work in 1863. It was controversial then; it is famous today – perhaps his most famous work. Jacques Villon's aquatint of this work is exquisite. It was published in 1929 by Galerie Bernheim-Jeune. In 1922, the Galerie Bernheim-Jeune commissioned Villon to produce a series of color aquatints after 38 major nineteenth- and twentieth-century paintings. This series included works by Pierre Auguste Renoir, Henri Matisse, Pablo Picasso, Paul Cezanne, Georges Braque, Raoul Dufy, Amadeo Modigliani, Edouard Manet, Pierre Bonnard, and others. Artists who were alive at the time of the printing collaborated with Villon, and signed the prints. The project took ten years to complete. Several of these prints are valued highly today. The particular print that is offered here is one of those highly valued prints. It is not one of the later photo-etchings that were published years later by the Louvre Museum. In the definitive reference work on Jacques Villon's prints and illustrations by Ginestet and Pouillon, this work is E668.

This work measures approximately, Plate- 19 1/2 x 24 3/8 in. (494 x 619 mm.) Sheet 24 1/8 x 30 5/8 in. (613 x 778 mm. Framed – 32 3/4 x 37 3/4 in. (830 mm x 960 mm). It is numbered (111/200) and signed "Jacques Villon" in the lower left in pencil. It bears "Manet" in very small letters in the plate lower left. In the upper left, just above the image, in the plate it bears, "Graves par Jacques Villon 1929" all in caps, with the "S" in Villon inverted. Hand-signed by artist, Signed and numbered in pencil, lower left. Signed, dated in plate upper left. Arches paper 32 3/4 x 37 3/4 x 1 1/2 in 83.2 x 95.9 x 3.8 cm Edition 111/200 This is part of a limited edition set. \$6,000

Price achieved in Auctions:

Christie's Sale 1897 Prints and Multiples. New York 30 - 31 October 2007 Lot 460. Jacques Villon (1875-1963) *Le déjeuner sur l'herbe*, after Edouard Manet (Ginestet & Pouillon E668) *Le déjeuner sur l'herbe*, after Edouard Manet (Ginestet & Pouillon E668) aquatint in colors, 1929, on Arches, signed in pencil, numbered 179/200, with wide margins, surface soiling, occasional soft rubbing, the paper thinned along the platemark, an old moisture stain along the left margin edge, four skillfully repaired tears at the upper margin edge (not affecting the image), otherwise in good condition P. 19 1/4 x 24 3/8 in.

(489 x 619 mm.)S. 24 1/8 x 30 5/8 in. (613 x 778 mm.)Price realised USD 3,750
Estimate USD 3,000 - USD 5,000

Christie's Sale 2187 *Prints & Multiples* New York 22 July 2009 Lot 27 Property of the San Francisco Museum of Modern Art, Sold to benefit the Acquisitions Fund

After Edouard Manet (1832-1883) by Jacques Villon. Olympia (g. & p. E647). aquatint in colors, 1926, on Arches, signed in pencil by Villon, annotated 'épreuve d'artiste' (an artist's proof, the edition was 200), published by Bernheim-Jeune, Paris, with wide margins, occasional foxing throughout, soft creasing at the left sheet edge, tape remains in places at the reverse of the sheet edges, otherwise in good condition, framed; together with Le déjeuner sur l'herbe (G. & P. E668), aquatint in colors, 1929, on Arches, signed in pencil by Villon, annotated '1/10 epreuve d'artiste' (an artist's proof apart from the edition of 200) P. 16 x 23 in. (406 x 584 mm.) S. 22 1/4 x 30 1/8 in. (565 x 765 mm.)
Price realised USD 8,750 Estimate USD 2,500 - USD 3,500

Doyle's Sale 15PM01 *Prints & Multiples* Tue, Apr 28, 2015 Lot 104. After Edouard Manet by Jacques Villon. Le Dejeuner Sur L'herbe (Ginestet/Pouillon 668). Color etching and aquatint, 1929, on Arches, signed and numbered 95/200 in pencil, published by Galerie Bernheim-Jeune, Paris, very pale matstain, timestain and minor soiling at sheet edges, some creasing and a few tears at sheet edges (longest 2 inches with old tape verso), some staining at top right sheet edge, a small stamp affixed near bottom sheet edge verso, otherwise in good condition, with full margins, framed. 19 3/4 x 24 3/4 inches; 502 x 629 mm.Sheet 25 5/8 x 32 3/8 inches; 651 x 822 mm.Estimate: \$1,000 - \$1,500 Sold for \$1,750 (includes buyer's premium)

No. : 12

Ginestet & Pouillon: E 668

Type: Aquatint in black after Edouard Manet

Title: Le déjeuner sur l'herbe (State proofs)

Date: 1929

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 50 x 63 cm



Sheet size: 61,3 x 77,8 cm

Print run: Unknown number of state proofs.

Comment: We reproduce here the first, second and third state proofs.



No. : 13

Ginestet & Pouillon: E 668

Type: Color aquatint after Edouard Manet

Title: Le déjeuner sur l'herbe



D

ate: 1950 ?

Publisher: Chalcographie du Louvre, Paris

Printer: Chalcographie du Louvre, Paris

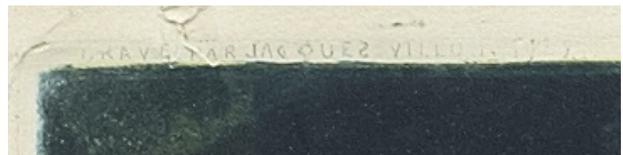
Paper: Vélín d'Arches

Plate size: 50 x 63 cm

Sheet size: 61,3 x 77,8 cm

Print run: Unknown number of proofs.

Comment: Bears the engraved notice "Gravé par Jacques Villon 1929" at the upper left side of the plate. It bears also three engraved notices "E. Manet Pinxt", "Chalcographie du Louvre" and "Jacques Villon Sci" at the lower left, center and right hand side of the plate.



Price achieved in Auctions:

Uppsala Auktions Kammare. Box 184 751 04 Uppsala, Sweden *Decorative sale* 27 September 2016. Lot number 1220. Jacques Villon France 1875-1963 "Luncheon on the Grass". Märkt i trycket Manet Pinxi, Jacques Villon sci samt engraved by Jaques Villon Färgetsning 1929, 50 x 62. Estimate: SEK1,000 - SEK2,000 ca. US\$117 - US\$234 Price realised: n. a.

Uppsala Auktions Kammare. Box 184 751 04 Uppsala, Sweden. *Decorative sale* 16 August 2016. Lot number 1088, Jacques Villon France 1875-1963 "Luncheon on the Grass". Märkt i trycket Manet Pinxi, Jacques Villon sci samt engraved by Jaques Villon Färgetsning 1929, 50 x 62. Estimate: SEK2,000 - SEK3,000 ca. US\$236 - US\$354 Price realised: n. a.

Jacques Villon prints after Pierre-Auguste Renoir:**Complement to No. :** 14**Title:** La Loge (The Theatre Box)**Date:** 1874**Type:** oil on canvas**Measurements:** 80 × 63.5 cm**Current owner or museum:** The Courtauld Gallery, London. The Samuel Courtauld Trust. Acquisition: Courtauld, Samuel; bequest; 1948. Inventory No. P.1948.SC.338**Comment:**

Pierre-Auguste Renoir's *La Loge (The Theatre Box)*, 1874, is one of the masterpieces of Impressionism and a major highlight of The Courtauld Gallery's collection. Its depiction of an elegant couple on display in a loge, or box at the theatre, epitomises the Impressionists' interest in the spectacle of modern life. In celebration of The Courtauld Institute of Art's



75th anniversary the exhibition *Renoir at the Theatre: Looking at 'La Loge'*, on view from 21 February to 25 May 2008, unites *La Loge* for the first time with Renoir's other treatments of the subject and logepaintings by contemporaries, including Mary Cassatt and Edgar Degas. Concentrating on the early years of Impressionism during the 1870s, the exhibition explores how these artists used the loge to capture the excitement and changing nature of fashionable Parisian society.

La Loge was Renoir's principal exhibit in the first Impressionist exhibition in Paris in 1874. The complexity of its subject matter and its virtuoso technique helped to establish the artist's reputation as one of the leaders of this radical new movement in French art. Renoir's brother Edmond and Nini Lopez, a model from Montmartre known as 'Fish-face', posed for this ambitious composition. At the heart of the painting is the complex play of gazes enacted by these two figures seated in a theatre box. The elegantly dressed woman lowers her opera glasses, revealing herself to admirers in the theatre, whilst her

male companion trains his gaze elsewhere in the audience. In turning away from the performance, Renoir focused instead upon the theatre as a social stage where status and relationships were on public display.

Theatre in Paris was a rapidly expanding industry during the 19th century, dominating the cultural life of the city. At the time of *La Loge* it was estimated that over 200,000 theatre tickets were sold every week in Paris. Theatres ranged from the popular variety act venues to the fashionable elegance of the great opera houses. The burgeoning wealth of the middle classes meant that the loges of the premier theatres were no longer the preserve of high society. From the 1830s onwards celebrated caricaturists such as Honoré Daumier (1808-79) and Paul Gavarni (1804-66) seized upon the theatre box as a rich theme for social satire. By the 1870s leering men with over-sized opera glasses, middle-aged women struggling to maintain their appeal, fathers parading their elegant daughters, and gauche visitors from the provinces had emerged as stock types in weekly magazines such as *Le Petit Journal pour Rire*. The interest in the theatre, and particularly the loge as a space for social display, was also harnessed by the booming fashion industry which catered to the aspirational and newly wealthy middle class. Lavishly produced journals such as *La Mode Illustrée* included fine hand-coloured engravings showing the latest fashions modelled by elegant ladies in theatre boxes. A rich selection of this little-known graphic material from contemporary Parisian journals is also on display in the exhibition.

As the first artist to make the theatre box a subject for modern painting, Renoir drew on this popular visual culture, which would also have shaped the context in which his paintings were viewed. At the time of the first Impressionist exhibition Renoir had been particularly concerned with the loge and, in addition to the Courtauld picture, produced two smaller canvases, both of which will be displayed in the exhibition. Renoir returned to the theme in two later canvases. *At the Theatre, 1876-7*, (National Gallery, London) takes an oblique view of a theatre box, setting a young woman and her companion off against the blurred mass of the audience. *At the Concert, 1880*, (The Sterling and Francine Clark Art Institute, Williamstown) is one of Renoir's most monumental treatments of the subject. This work started as a portrait of the family of Monsieur Turquet, the under-secretary of state for the fine arts, posed in their opulent theatre box. Renoir subsequently altered the composition, painting out his male patron who was originally shown in the background, and transforming the image into a fashionable but anonymous genre scene.

A major highlight of the exhibition is a small version of the Courtauld Gallery's *La Loge* which was recently sold at auction in London and was one of the sensations of the sale, doubling its pre-auction estimate. Renoir seems to have painted it in 1874, perhaps in response to the critical success of the larger picture at exhibition, but this is the first time the two have been exhibited together.

Renoir at the Theatre will be the first exhibition to focus on this group of works. It will also display a number of important loge paintings by Renoir's Impressionist contemporaries to explore alternative ways in which this subject was approached. Two major paintings by Mary Cassatt present contrasting views of women in their theatre boxes. *Woman with a Pearl Necklace, 1879*, (Philadelphia Museum of Art) shows a beautifully dressed woman in the sparkling interior of a theatre box as the passive recipient of admiring gazes. In *La Loge, 1878*, is a very different representation where a

soberly attired woman assertively surveys the theatre through her opera glasses as an active participant in the play of gazes that surrounds her. In Degas's treatments of the subject the artist explores different 'snapshot' viewpoints of the loge, as if capturing a fleeting glance. This is epitomised by his ambitious pastel *La Loge*, 1880 (private collection), in which the viewer is placed in the theatre stalls looking up at the head of a lone woman who emerges from the gilded surround of a loge, her pale face caught momentarily in a pool of light.

Renoir's *La Loge* received enthusiastic reviews when it was first exhibited in Paris in 1874 and later that year it travelled to London for an exhibition organised by his dealer Durand-Ruel, making it one of the first major Impressionist paintings to be shown in this country. However, the painting did not sell at either exhibition and was bought inexpensively the following year by the minor dealer 'Père' Martin for 425 francs, providing Renoir with much needed funds to pay the rent. When Samuel Courtauld purchased it in 1925 the status of the painting had risen considerably along with the price which was now £22,600 and one of Courtauld's most expensive acquisitions. Today *La Loge* is celebrated as one of the most important paintings of the Impressionist movement. This exhibition will cast new light upon Renoir's masterpiece and the spectacle of the Parisian theatre which it captures.

The Courtauld Institute of Art

No. : 14

Ginestet & Pouillon:

E 661

Type: Color aquatint
after Pierre-Auguste
Renoir

Title: La Loge (Bon à
tirer)

Date: 1928

Publisher: Bernheim
Jeune, Paris

Printer: Jacques
Villon

Paper: Vélin d'Arches

Plate size: 27,8 x 21,2
cm

Sheet size: 50 x 38,4
cm

Print run: 200

numbered and signed by
Jacques Villon and
marked "Controlée par
Pierre Renoir", with 10
épreuves d'artiste and a
number of unsigned and
unnumbered proofs for
Villon. And a second
edition, unsigned, in
1950, both published by
the Chalcographie du
Louvre.

Comment: Does not
bear any engraved
notice "Gravé par
Jacques Villon 1928" or

"Edité par Bernheim-Jeune 83 Fauburg Saint-Honoré, Paris".

Price achieved in Auctions:



Doyle: Sale 11BP02 Catalogue: *Books, Photographs & Prints*. Books, Photographs & Prints Mon, Nov 07, 2011 Lot 517 After Pierre-Auguste Renoir by Jacques Villon La Loge (G./P. E 661) Color aquatint, 1928, signed and inscribed Bon a tirer/pour deux cents/épreuves and épreuve acceptée and with some notes to the printer by Villon in pencil, lightstain and matstain, some foxing and other discoloration in the margins and verso, a few unobtrusive faint (rolling?) creases, otherwise in good condition, with full margins. 10 5/8 x 8 1/2 inches; 270 x 216 mm. Sheet 20 x 15 1/8 inches; 508 x 384 mm. Estimate: \$600 - \$800 Sold for \$2,000 (includes buyer's premium)

Artcurial: Sale Prints and Illustrated Books - 01 december 2010 /Lot 15 D'après Auguste Renoir La Loge, 1928 Aquarelle en couleurs, exécutée par Villon, signée par lui et annotée de sa main "Etat d'après Renoir " 57 x 37,8 cm Superbe épreuve très riche en couleurs Giestet-Pouillon E 661 Estimation 1 500 - 2 000 € Sold 1,845 € including buyer's fees and taxes.

Christie's Sale 7063. Old Master, Modern and Contemporary Prints. London 29 June 2005 Lot 396 After Pierre-Auguste Renoir, by Jacques Villon La Loge (G. & P. 661). aquatint in colour, 1928, on wove paper, signed in pencil, inscribed 'controlé par Pierre Renoir', numbered 171/200, published by Bernheim-Jeune, Paris, with wide margins, a deckle edge below, some pale mount staining in the margins, otherwise in good condition P. 270 x 212 mm., S. 510 x 385 mm. Price realised GBP 1,920 Estimate GBP 1,000 - GBP 1,500



No. : 15

Ginestet & Pouillon: E 661

Type: Color aquatint

Title: La Loge (trial proofs in black)

Date: 1928

Publisher: Chalcographie du Louvre, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 27,8 x 21,2 cm

Sheet size: 50 x 38,4 cm

Comment: These trial proofs were reproduced by Ginestet & Pouillon in their catalogue.



No. : 16

Ginestet & Pouillon: E 661

Type: Color aquatint after Pierre-Auguste Renoir

Title: La Loge (Bon à tirer)

Date: 1950 ?

Publisher: Chalcographie du Louvre, Paris

Printer: Chalcographie du Louvre, Paris

Paper: Vélín d'Arches with the Chalcographie du Louvre blind stamp.

Plate size: 27,8 x 21,2 cm

Sheet size: 46,4 x 37,4 cm

Print run: Unknown number of proofs, some signed by Jacques Villon.

Comment: Bears three engraved notices "Renoir Pinxt", "Chalcographie du Louvre" and "Jacques Villon Sci" at the lower left, center and right hand side of the plate.

For sale early 2020:

Champetier: La loge 1928 Aquatint, realized by Jacques Villon after a painting by Auguste Renoir. Edition of the Chalcography of the Louvre, Paris.

Dry stamp. Edition : Unknown Number :

Unnumbered Paper : Wove paper Illustration size : 21,2 x 27,8 cm

Paper size (or piece size) : 37,4 x 46,4 cm Reference : Ginestet-Pouillon n°E661

Condition : Light clear foxing marks, a small sinking in the right margin, otherwise good state. Price : 800 euros



No. : 17

Ginestet & Pouillon: E 637

Type: Color
aquatint after Pierre-
Auguste Renoir

Title: Nu

Date: 1923

Publisher:

Bernheim Jeune
Éditeurs, Paris

Printer: Jacques
Villon

Paper: Vélin
d'Arches

Plate size: 59,4 x
44,5 cm

Sheet size: 62,2 x
47,6 cm

Print run: 200
proofs in color
inscribed "controlée
par Pierre Renoir"
and numbered in
pencil.

Comment: Bears
the engraved notice
"Gravé par Jacques
Villon 1923" at the
lower left side of the
plate.

**For sale early in
2020:**

**Georgetown Frame
Shoppe** (2902½ M
Street, N.W.
Washington DC
20007

TEL: +1 (202) 338):

Jacques Villon Nu
Artist: Jacques Villon

after Pierre-Auguste Renoir

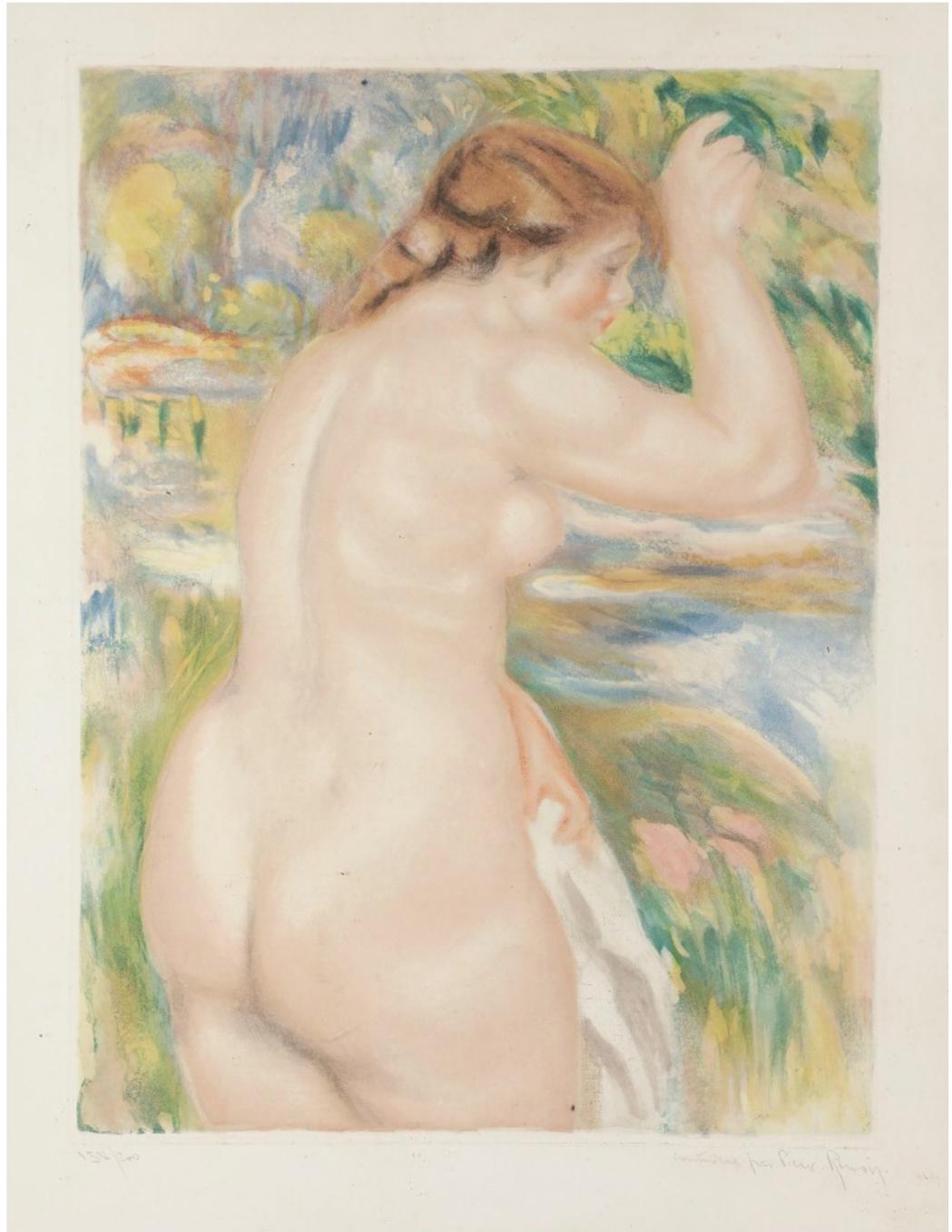
Medium: Original aquatint and etching

Title: Nu

Year: 1923

Edition: 200

Sheet Size: 28" x 21"



Call for Value peter@georgetownframeshoppe.com

Price achieved in Auctions:

Doyle: Sale 10BP01 *Books, Photographs & Prints* Wed, Apr 28, 2010 Lot 508 Estate of Esther Rothman. Jacques Villon (1875-1963) after Pierre-Auguste Renoir Nu (Ginestet/Pouillon 637) Color aquatint, 1923, inscribed controlee par Pierre Renoir and numbered 94/200 in pencil, published by Galerie Bernheim-Jeune, Paris, lightstain and matstain, some dampstaining at bottom sheet edge, some staining at top sheet edge verso, a 1 1/8 inch tear at right sheet edge, otherwise in good condition, with margins, framed. 23 3/8 x 17 1/2 inches; 594 x 445 mm. Sheet 24 1/2 x 18 3/4 inches; 622 x 476 mm. Estimate: \$2,000 - \$3,000 Sold for \$1,920 (includes buyer's premium)

Adel: Estampes Anciennes et Modernes - 2ème partie. Vendredi 20 Mai 2016 14:00 Salle des ventes Favart, 3, rue Favart 75002 Paris Lot 417 Estimation 600 - 800 EUR Résultat : 600 EUR. Pierre-Auguste Renoir (1841-1919) (d'après) Nu. 1923-1924. Gravé par J. Villon. 443 x 590. Ginestet et Pouillon 637. Impression en couleurs. Très belle épreuve sur vélin, numérotée au crayon et annotée par le fils de l'artiste « Contrôlé par



Pierre Renoir ». Rousseurs claires éparses. Fine bande d'oxydation au bord droit. Toutes marges. Tirage à 200 épreuves. Bernheim-Jeune éd. Cadre.

No. : 18

Ginestet & Pouillon: E 637

Type: Aquatint in black

Title: Nu (First State)

Date: 1923

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 59,4 x 44,5 cm

Sheet size: 62,2 x 47,6 cm

Print run: 21 proofs in black.



No. : 19

Ginestet & Pouillon: E 637

Type: Color aquatint after
Pierre-Auguste Renoir

Title: Nu

Date: 1950 ?

Publisher: Chalcographie du
Louvre

Printer: Chalcographie du
Louvre

Paper: Vélin d'Arches

Plate size: 59,4 x 44,5 cm

Sheet size: 68.6 x 50.8 cm

Print run: unknown number
of proofs in color, some signed
by Jacques Villon

Comment: Bears three
engraved notices "Renoir
Pinxt", "Chalcographie du
Louvre" and "Jacques Villon
Sci" at the lower left, center
and right hand side of the plate.

For sale early in 2020:

Masterworks of Fine Art (

13470 Campus Drive

Oakland Hills, California USA

94619 Telephone 510-777-

9970 / 800-805-7060: Jacques

Villon, Nu (Nude), after Pierre-
Auguste Renoir. Artist:

Jacques Villon (1875 - 1963)

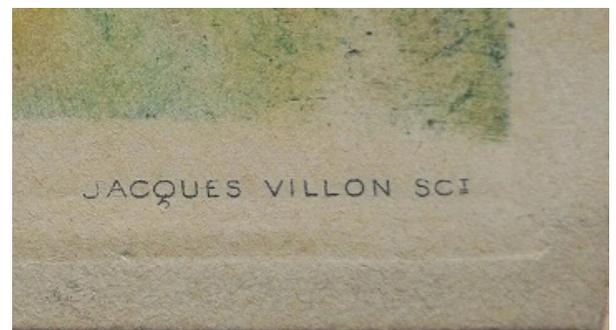
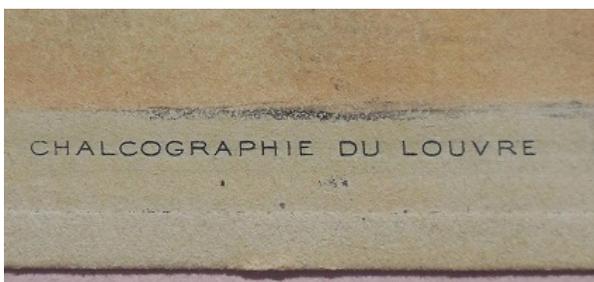
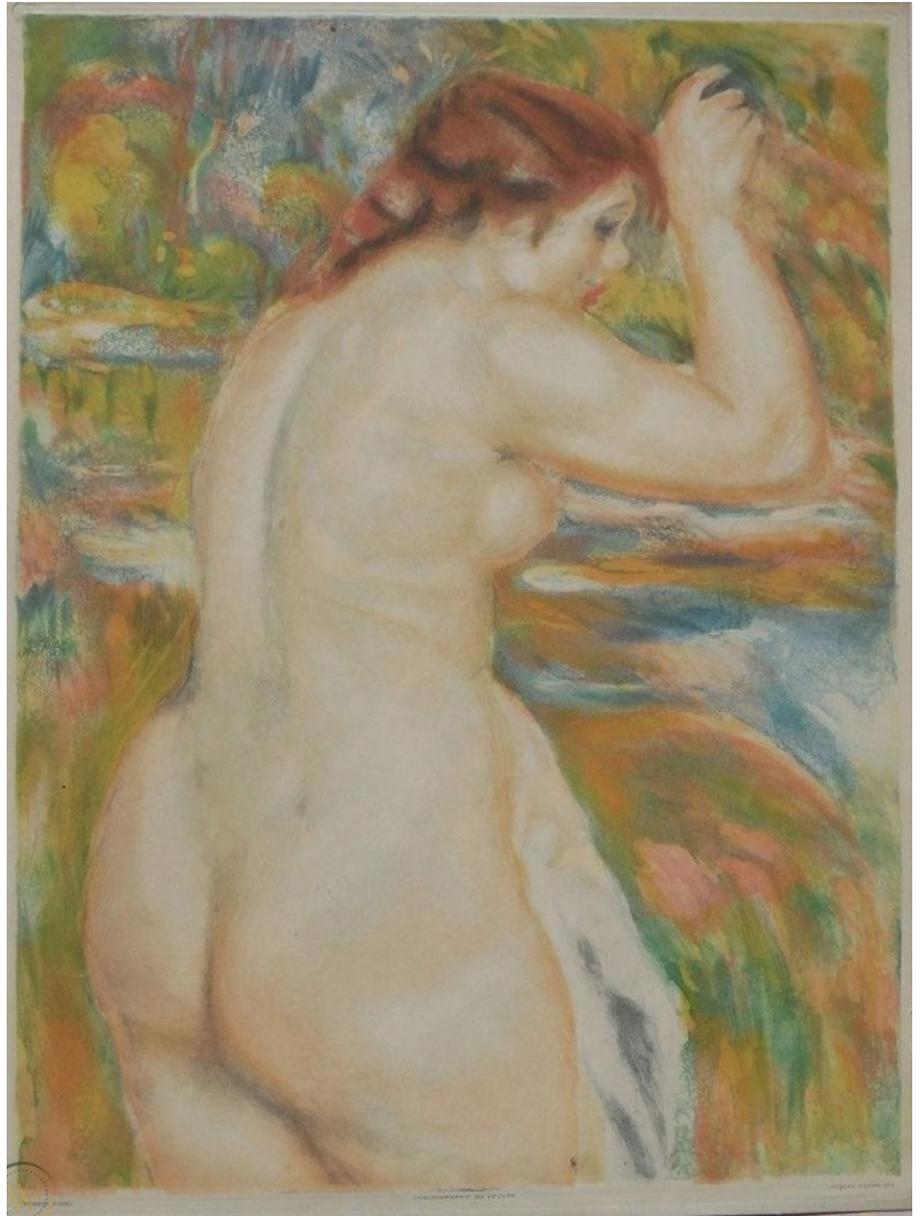
Title: Nu (Nude), after Pierre-
Auguste Renoir Reference:

Ginestet/Pouillon E617 Medium: Original color aquatint Image: 23.2 in x 17.4 in (59 cm

x 44.3 cm) Sheet: approx 27 in x 20 in (68.6 cm x 50.8 cm) Framed: 45 in x 37 1/4

in (114.3 cm x 94.6 cm) Condition: Expert conservation has been performed to ease
creasing within the sheet and minor tearing in the margins, not affecting the image.

Price on Request info@masterworksfineart.com ID #w-2423



No. : 20

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: aquatint in black

Title: Nu

Date: ?

Publisher: Chalcographie du
Louvre

Printer: Chalcographie du Louvre

Paper: Vélín d'Arches

Plate size: 40,5 × 32,2 cm

Sheet size: 65 x 50 cm

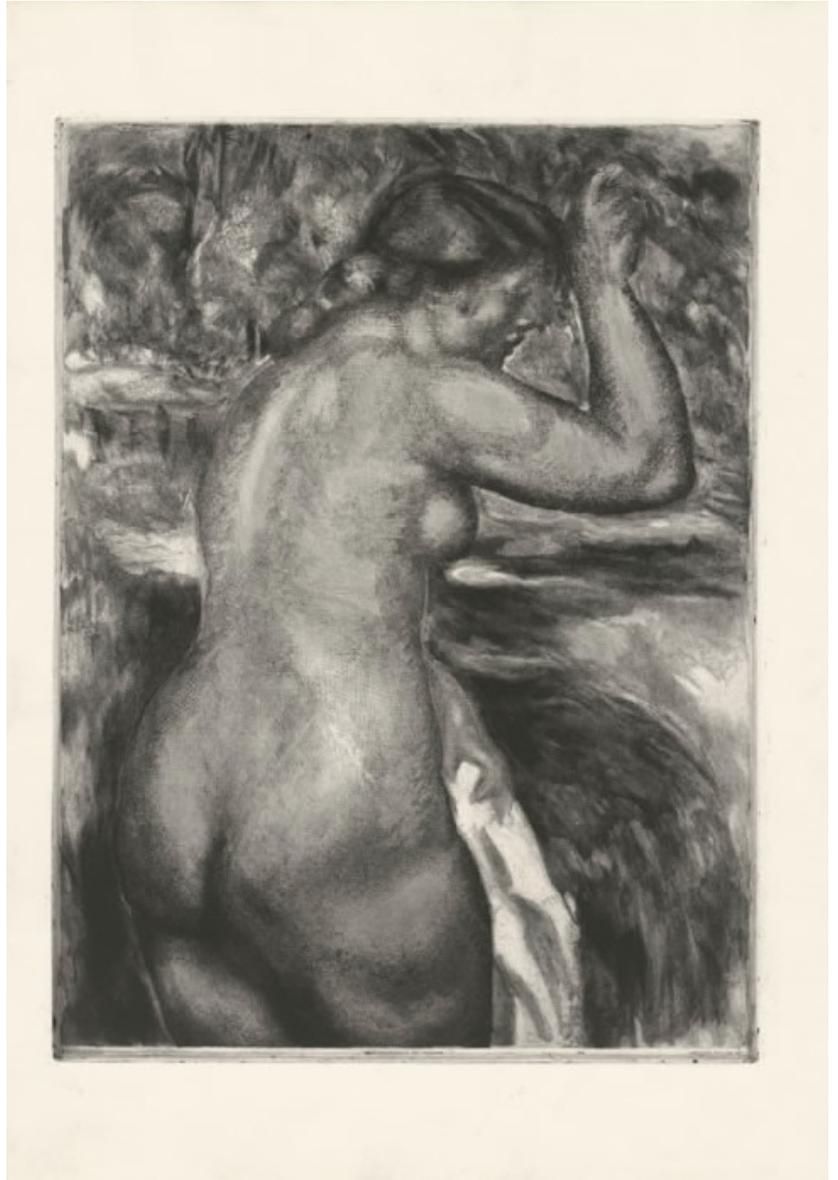
Print run: unknown number of
proofs

For sale early in 2020:

Ateliers d'Art des Musées nationaux
– Chalcographie du Louvre.

Référence catalogue KM006901

ateliersdart@rmngp.fr



Jacques Villon prints after Henri Rousseau:

Complement to No. : 21

Title:

Éclaireurs
attaqués par
un tigre
(Scout
Attacked by
a Tiger)

Date:

1904

Catalogue

Raisonné:

Le Douanier
Rousseau en
son temps:
biographie
et catalogue
raisonné.

Vol. 1.

Tokyo:

Bunkaza i
Kenkyujyo,
Co., 1984,
no. 208

Type: Oil
on canvas



Measurements: 121.6 x 161.9 cm

Current owner or museum: The Barnes Foundation, Philadelphia, Pennsylvania.

Accession Number BF584

Comment:

Self-taught artist Henri Rousseau created his enormous jungle scenes by studying the plants and taxidermy animals in Paris's natural history museums. Painted at the height of the colonial period, such works were popular with Parisian audiences for their theatrical presentation of France's faraway territories as exotic and violent.

Early Exhibition History:

Paris, "20me Salon de la Société des Artistes Indépendants," 1904, no. 2025.

Galerie Bernheim-Jeune, Paris, 1912.

Hôtel Drouot, Paris, May 16, 1914.

Galerie Bernheim-Jeune, Paris, "Collection Herbert Kullmann (de Manchester): Trois jours d'Exposition," May 13–15, 1914, no. 10.

Galerie Paul Rosenberg, Paris, June 15-30, 1923, no. 14.

La Société des Artistes Indépendants, Paris, "Trente ans d'art Indépendant," 1926, no. 3182.

Lefevre Gallery, London, 1927, no. 8.

No. : 21

Ginestet & Pouillon: E 641

Type: Etching With Aquatint after Henri Rousseau

Title: La chasse au tigre



Date: 1924

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 37,4 x 50 cm

Sheet size: 52 x 64 cm

Print run: 200 proofs in color numbered and signed by Jacques Villon.

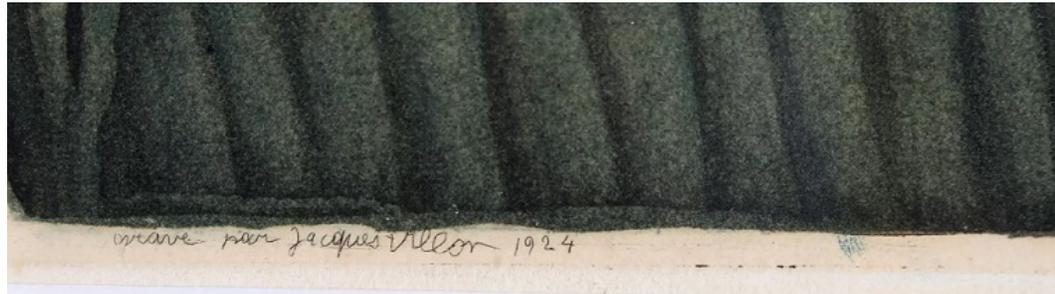
Comment: Bears the engraved notice "Gravé par Jacques Villon 1924" at the lower left side of the plate.

Price achieved in Auctions:

Christie's: Sale 7063. Old Master, Modern and Contemporary Prints. London 29 June 2005 Lot 401 After Henri Rousseau (1844-1910), by Jacques Villon Chasse au Tigre (Ginestet & Pouillon 641) Price realised GBP 1,200 Estimate GBP 1,000 - GBP 1,200

aquatint in colours, 1924-25, on Rives, numbered 97/200, published by Bernheim-Jeune, Paris, with wide margins, a deckle edge above, a small (10 mm.) repaired area in the upper left of the subject, two short repaired tears at the left sheet edge away from the subject, a soft crease at the tip of the lower left corner P. 370 x 500 mm., S. 497 x 645 mm.

Bonhams: *Prints* 5 Nov 2008, San Francisco. Lot 190 After Henri Rousseau, Le Douanier by Jacques Villon La chasse au tigre Estimated US\$ 1,500 - 2,500 (€ 1,400 - 2,300) La chasse au tigre (G./P. 641), 1924 Aquatint in colors on wove paper, signed in pencil, numbered 3/10 and annotated 'Epreuve d'Artiste' (aside from the edition of 200), published by Galerie Bernheim-Jeune, Paris, with full margins, in good condition aside from specks of foxing, scuffs and minor pressure marks in margins, traces of surface soiling, handling creases. 14 3/4 x 19 5/8in sheet 19 3/4 x 26in



No. : 22

Ginestet & Pouillon: E 641

Type: Etching With Aquatint after Henri Rousseau

Title: La chasse au tigre (1st state)

Date: 1924

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 37,4 x 50 cm

Sheet size: 52 x 64 cm

Print run: unknown number of proofs in black



Jacques Villon prints after Vincent Van Gogh:

Complement to No. : 23

Title: Still Life: Vase with Roses

Date: Saint-Rémy: May, 1890

Type: Oil on Canvas



Measurements: 71 cm × 90 cm

Current owner or museum: National Gallery of Art, Washington D.C., Gift of Pamela Harriman in memory of W. Averell Harriman 1991.67.1 Not on View

Provenance:

Paul Gallimard [1850-1929], Paris, 1905.

In the private collection of Bernheim-Jeune, Paris, from at least 1917;

sold 1929 to (Alex Reid & Lefèvre, London);

half share with (M. Knoedler & Co., New York);

sold January 1930 to W. Averell Harriman [1891-1986];

Mr. and Mrs. W. Averell Harriman, New York; gift 1991 to NGA.

Exhibitions:

1895 Possibly first Van Gogh exhibition, Ambroise Vollard, Paris, June 4-30, 1895, no cat.

1904 Paul Cassirer VII/II, Berlin, November 22 – December 16, 1904, no. 45 as Rosen.

- 1908 Cent Tableaux par van Gogh, Bernheim-Jeune, Paris, January 1908, no. 76.
1917 Französische Kunst des XIX. und XX. Jahrhunderts, Kunsthaus, Zürich, 1917, no. 111.
1925 Les Grandes influences au dix-neuvième siècle (d'Ingres à Cézanne). Galerie Paul Rosenberg, Paris, 1925, no. 8, as Roses carolines.
1926 Trente ans d'art indépendant 1884-1914, Société des artistes indépendants, Grand Palais des Champs-Élysées, Paris, 1926, no. 2957.
1927 Galerie d'art Bernheim-Jeune, Paris, 1927, no cat.
1929 Exposition de Peintures de l'École Impressionniste et Néoimpressionniste, Lucerne, 1929, no. 24.
1929 Masterpieces by Nineteenth Century French Painters, Alex. Reid & Lefevre, London, June 1929, no. 3, repro.
1929 Ten Masterpieces of 19th Century French Painting, Alex Reid & Lefevre, Glasgow, 1929.
1930 Exhibition Commemorating the Twenty-fifth Anniversary of the Opening of the Albright Art Gallery, The Buffalo Fine Arts Academy, 1930, no.66, repro.

No. : 23

Ginestet & Pouillon: E 651

Type: Drypoint and color aquatint after Vincent Van Gogh

Title: Les roses

Date: 1927



Publisher: Bernheim Jeune, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches with Bernheim Jeune watermark

Plate size: 38 x 50 cm

Sheet size: 53 x 65 cm; 53 x 65 cm

Print run: 200 proofs numbered and signed by Jacques Villon, 19 numbered proofs in black signed by Villon.

Comment: Bears the engraved notices "Edité par Bernheim-Jeune 83 Fauburg Saint-Honoré, Paris" at the upper left hand side, "Gravé par Jacques Villon 1927" at the upper right side and "Van Gogh" at the lower right side of the plate.

Price achieved in Auctions:

Sotheby's Mid Season Prints. 26 September 2007 New York. Lot 62 Property from the estate of Samuel P. Reed. Vincent van Gogh (After) Les Roses Ginestet - Pouillon 351) Aquatint printed in colors, by Jacques Villon, c. 1928, signed by Villon and numbered 9/200, on japon nacré, with wide margins, in good condition apart from pale light stain, slight surface dirt in the outer margins, framed. sheet 585 by 787 mm 23 by 31 in. Estimate 800 — 1,200 USD Lot Sold. 2,813 USD

No. : 24

Ginestet & Pouillon:

E 651

Type: Drypoint
after Vincent Van
Gogh

Title: Les roses
(First state)

Date: 1927

Publisher:
Bernheim Jeune,
Paris

Printer: Jacques
Villon

Paper: Vélin
d'Arches

Plate size: 38 x 50
cm

Sheet size: 53 x 65
cm

Print run:

unknown number of proofs of the first state



No. : 25

Ginestet & Pouillon: E 651

Type: Aquatint in black after Vincent Van Gogh

Title: Les roses

Date: 1927



Publisher: Bernheim Jeune, Paris

Printer: Jacques Villon

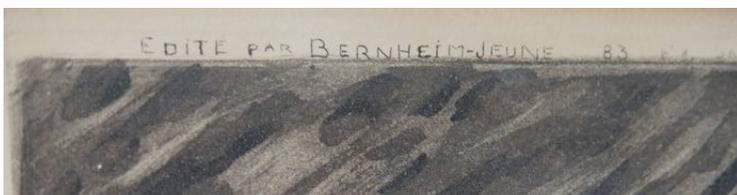
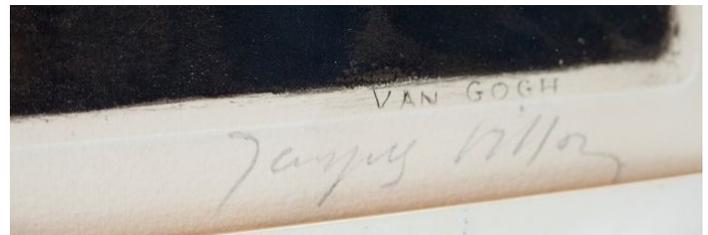
Paper: Vélin d'Arches with Bernheim Jeune watermark

Plate size: 38 x 50 cm

Sheet size: 53 x 65 cm

Print run: 19 numbered proofs in black signed by Villon

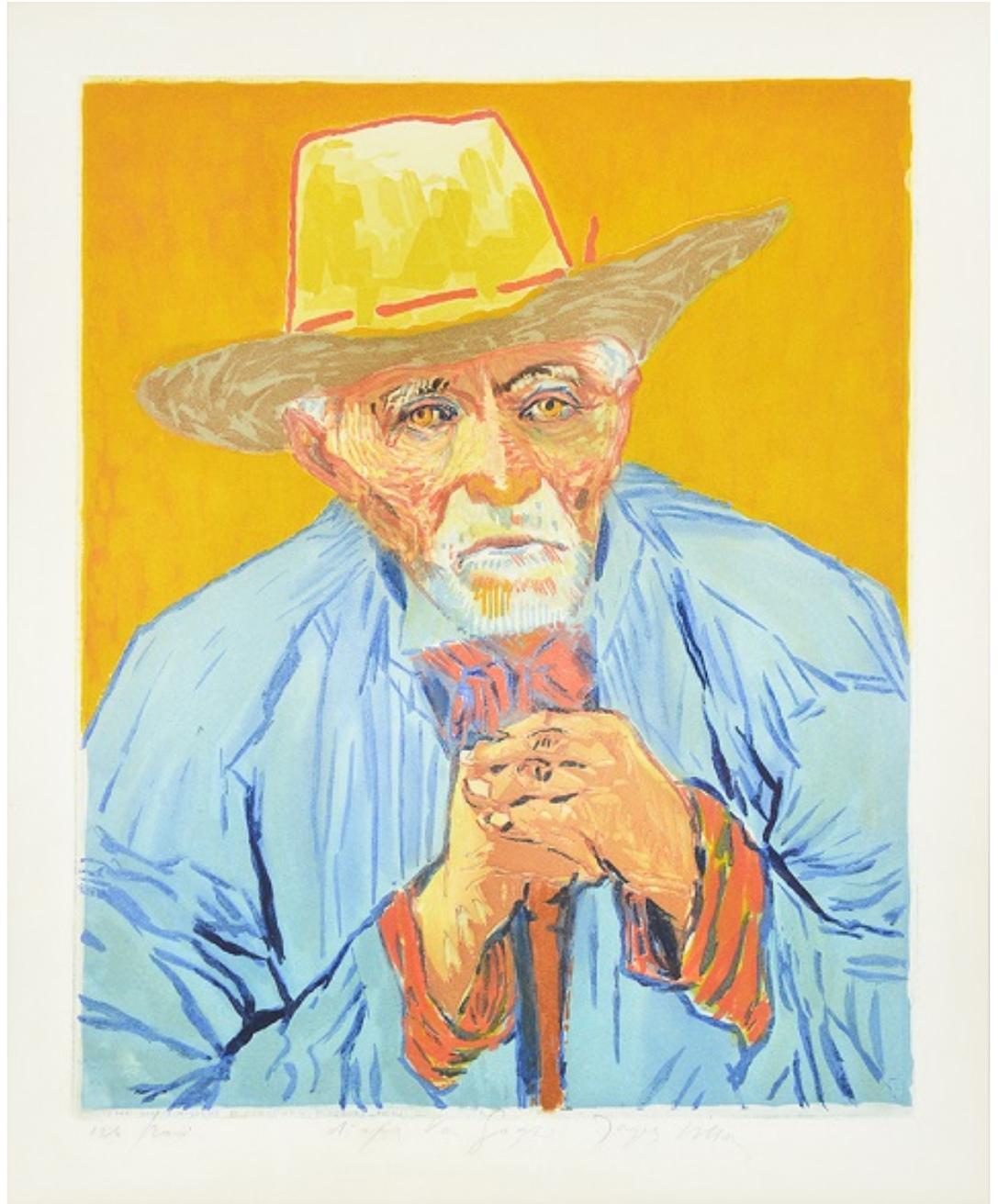
Comment: Bears the engraved notices "Edité par Bernheim-Jeune 83 Fauburg Saint-Honoré, Paris" at the upper left hand side, "Gravé par Jacques Villon 1927" at the upper right side and "Van Gogh" at the lower right side of the plate.



Complement to No. : 26
Title: Vieux paysan provençal
(Patience Escalier)
Date: 1888
Catalogue Raisonné:
Type: Oil on canvas
Measurements: 58 x 70 cm
Current owner or museum:
Stavros Niarchos Collection



No. : 26
Ginestet & Pouillon: E 653
Type: Color aquatint after Vincent van Gogh
Title: Le Paysan (The Farmer)
Date: 1927
Publisher: Bernheim Jeune, Paris
Printer: Jacques Villon
Paper: Vélín d'Arches with Bernheim Jeune watermark at the lower right corner of the plate
Plate size: 39.7 × 31.6 cm
Sheet size: 60 x 50 cm
Print run: 200 proofs numbered and signed by Jacques Villon; a number of unnumbered trial proofs; a



number of unnumbered proofs for Jacques Villon; and the Chalcographie proofs.

Comment: Bears the engraved notices "Gravé par Jacques Villon 1927" at the upper left side of the plate and "Edité par Bernheim-Jeune 83 Fauburg Saint-Honoré, Paris" at the lower left hand side.



For sale early 2020 at: Masterworks Fine Art Gallery. 13470 Campus Drive, Oakland Hills, California USA 94619: Vincent

van Gogh, Jacques Villon Le Paysan (The Peasant), 1927, After Van Gogh. Reference: G/P E.653 Color aquatint on wove paper

Image: 15 1/2 in x 12 1/2 in (39.4 cm x 31.8 cm) Sheet: 22 3/8 in x 17 1/8 in (56.8 cm x 43.5 cm) Framed: approx. 33 3/8 in x 28 1/8 in (84.8 cm x 71.4 cm) Edition: Numbered from the edition of 200 in pencil; published by Bernheim-Jeune, Paris. Signature: This work is hand signed by Jacques Villon (Eure, 1975 – Puteaux, 1963) in pencil and inscribed with 'd'apres Van Gogh'. ID #W-5865 Price on Request

Price achieved in Auctions:

Christie's Sale 5831 Prints and Multiples. London, South Kensington 2 June 2005 Lot 159 Jacques Villon, after Vincent Van Gogh (1875 - 1963) Le Paysan (Ginestet & Pouillon E653) aquatint in colours, 1927, on wove paper, signed and titled in pencil, numbered 91/200, published by the Louvre Museum, Paris, with full margins, soft creasing and surface dirt in the margins, a vertical band of pale discoloration in the right margin, otherwise generally in good condition P. 400 x 318mm., S. 615 x 505mm. Price realised GBP 1,800. Estimate GBP 1,500 - GBP 2,000

No. : 27

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Color aquatint
after Vincent van Gogh

Title: Le Paysan /
The Farmer (Harvard)

Date: 1927

Publisher: Bernheim
Jeune, Paris

Printer: Jacques
Villon

Paper: Vélin d'Arches
with Bernheim Jeune
watermark at the lower
right corner of the plate

Plate size: 39.7 × 31.6
cm

Sheet size: 60 x 50
cm

Print run: Unknown
number of unnumbered
trial proofs signed by
Villon.

Comment: Does not
bear the engraved
notices "Gravé par
Jacques Villon 1927"
and "Edité par
Bernheim-Jeune 83
Fauburg Saint-Honoré,
Paris".

Image Credit

Information

Image Number:

INV145470

Accession Number:

M12095

Artist: After Gogh, Vincent van; Villon, Jacques

Title: The Farmer

Date: 1927

Credit Line: Harvard Art Museums/Fogg Museum, Bequest of Howard S. Gans

Copyright: © Jacques Villon / Artist Rights Society, New York

Photo: © President and Fellows of Harvard College



No. : 28

Ginestet & Pouillon: E 653

Type: Color aquatint after Vincent van Gogh

Title: Le Paysan (The Farmer)

Date: 1950 ?

Publisher: Chalcographie du Louvre

Printer: Chalcographie du Louvre

Paper: Vélin d'Arches

Plate size: 39.7 × 31.6 cm

Sheet size: 60 x 50 cm

Print run: Unknown number of proofs.

Comment: Bears three engraved notices "Van Gogh Pinxt", "Chalcographie du Louvre" and "Jacques Villon Sci" at the lower left, center and right hand side of the plate. Dry stamp of the Chalcographie du Louvre

For sale early 2020 at:

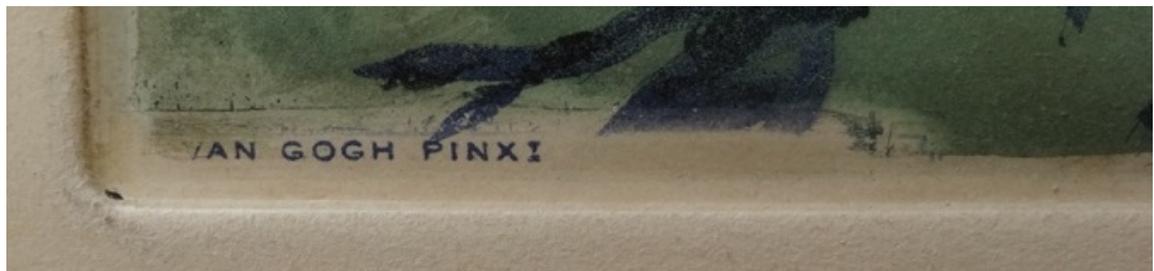
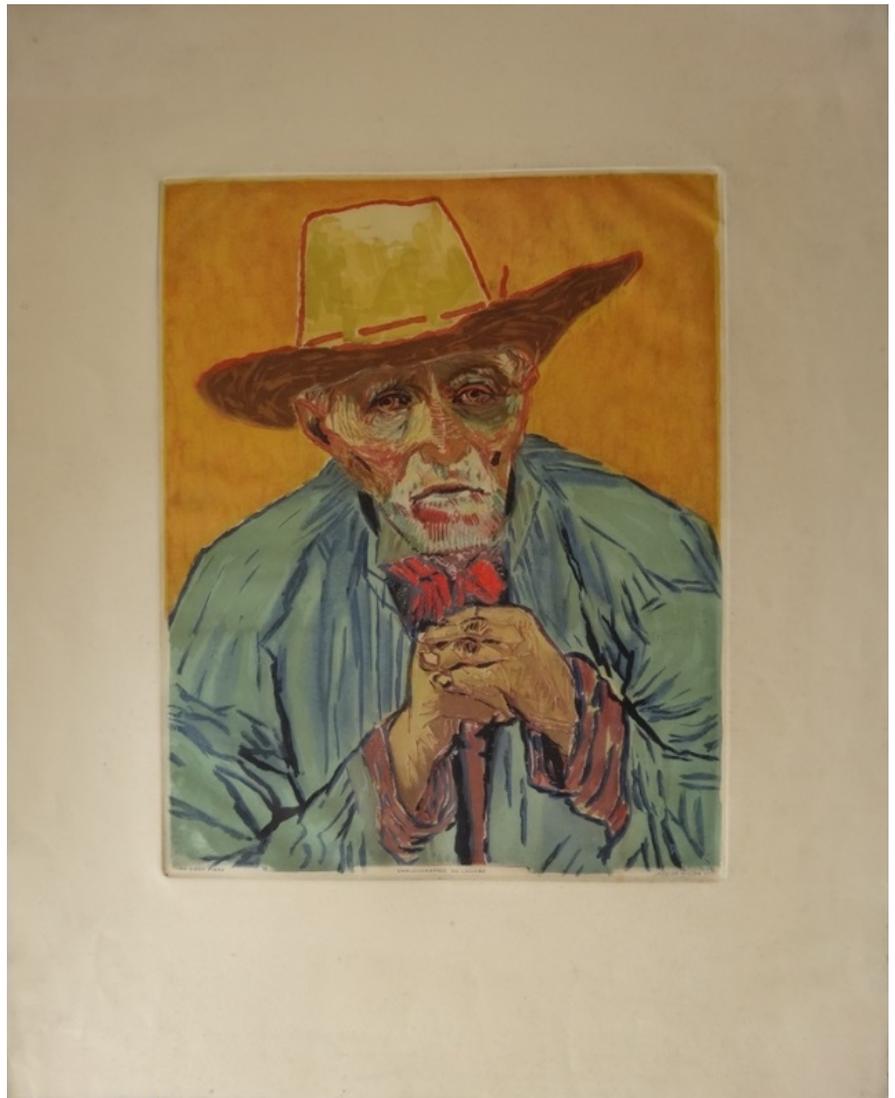
Galerie Michelle

Champetier 52 avenue Saint-Jean 06400 Cannes

mc@mchampetier.com The Farmer after Van Gogh 1928 Aquatint, after Van Gogh, executed by Jacques Villon, printed by the Chalcography of the Louvre, Paris. Edition

: Unknown Number :

Without Paper : Arches Illustration size : 31,6 x 40 cm Paper size (or piece size) : 40,3 x 50,6 cm Reference : Ginestet/Pouillon n°653. Condition : Laid down on cardboard, margins shortened, paper toned. Price : 500 euros



Jacques Villon prints after Paul Cezanne:

Complement to No. : 29

Title: Les Joueurs de cartes (The Card Players)

Date: 1890–92

Type: Oil on canvas

Measurements: 65 × 81 cm



Current owner or museum: The Metropolitan Museum of Art, New York. Credit Line: Bequest of Stephen C. Clark, 1960. Accession Number:61.101.1

Comment:

Cézanne was in his fifties when he undertook a painting campaign devoted to giving memorable form to a subject that inspired the likes of Caravaggio and Chardin. He was determined from the start—as we see in this sturdy Provençal scene—to make it his own. Cézanne carefully crafted this composition from figure studies he had made of local farmhands. Once he had puzzled-out his conception, he continued to fine-tune the poses and positions of the card players, until they—like the four pipes hanging on the wall behind them—each fell perfectly into place. Cézanne channeled the quiet authority he achieved here into a much larger variant (Barnes Foundation, Philadelphia) and punctuated the series with three works in which he pared away extraneous details to focus his gaze on a pair of players.

The Metropolitan Museum of Art

No. : 29

Ginestet & Pouillon: E 662

Type: Color
Aquatint after
Paul Cézanne

Title: Les
joueurs de cartes

Date: 1929

Publisher:
Bernheim Jeune
Éditeurs, Paris

Printer:
Jacques Villon

Paper: Vélin
d'Arches

Plate size: 48,5
x 59,8 cm

Sheet size: 62,2
x 73,7 cm

Print run: 200
proofs hand
signed by Jaques
Villon, 21 proofs
in black. And the
Chalcographie
proofs



Comment: Bears the engraved notices "Gravé par Jacques Villon 1929" and "Bernheim-Jeune editeurs d'art 83 Faub. St Honoré Paris" and at the lower left side of the plate.



Price achieved in Auctions:

Sotheby's Prints 28 - 29 April 2006 New York. Lot 58 Paul Cezanne (After) Les Joueurs De Cartes (Ginestet / Pouillon E 662) Aquatint printed in colors, 1929, etched and signed in pencil by Jacques Villon, numbered 61/200, on wove paper, printed by Bernheim-Jeune, published by the Chalcographie de Louvre, with full margins, in good condition apart from pale mat stain, a small crease at the upper right sheet corner 485 by 600 mm 19 1/8 by 23 5/8 in Estimate 4,000 — 5,000 USD Lot Sold. 4,800 USD

No. : 30

Ginestet & Pouillon: E 662

Type: Aquatint in black after Paul Cézanne (First state)

Title: Les joueurs de cartes

Date: 1929

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 48,5 x 59,8 cm

Sheet size: 62,2 x 73,7 cm

Print run: A total of 21 state proofs in black (Ginestet & Pouillon). There were probably a number of state proofs and 21 numbered and signed proofs of the 3rd state in black.



No. : 31

Ginestet & Pouillon: E 662

Type: Aquatint in black after Paul Cézanne (Second state)

Title: Les joueurs de cartes

Date: 1929

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 48,5 x 59,8 cm

Sheet size: 62,2 x 73,7 cm

Print run: A total of 21 state proofs in black (Ginestet & Pouillon). There were probably a number of state proofs and 21 numbered and signed proofs of the 3rd state in black.



No. : 32

Ginestet & Pouillon: E 662

Type: Aquatint in black after Paul Cézanne (Third state)

Title: Les joueurs de cartes

Date: 1929

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 48,5 x 59,8 cm

Sheet size: 62,2 x 73,7 cm



Print run: A total of 21 state proofs in black (Ginestet & Pouillon). There were probably a number of state proofs and 21 numbered and signed proofs of the 3rd state in black.

Comment: Bears the engraved notices "Gravé par Jacques Villon 1929" at the lower left side of the plate.



No. : 33

Ginestet & Pouillon: E 662

Type: Color aquatint after Paul Cézanne

Title: Les joueurs de cartes

Date: 1950 ?

Publisher:

Chalcographie
du Louvre,
Paris

Printer:

Chalcographie
du Louvre,
Paris

Paper: Vélín
d'Arches with
the
Chalcographie
du Louvre blind
stamp.

Plate size:

48,5 x 59,8 cm

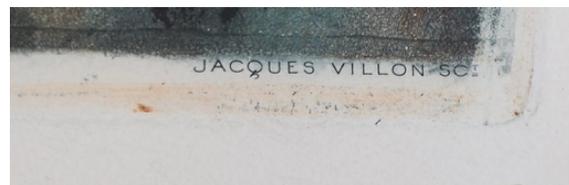
Sheet size: 63
x 79 cm

Print run:

Unknown
number of

proofs, some signed by Jacques Villon.

Comment: Bears three engraved notices "Cezanne Pinxt", "Chalcographie du Louvre" and "Jacques Villon Sci" at the lower left, center and right hand side of the plate.



For Sale early 2020:

Plazzart: Paul CÉZANNE (d'après) [Les joueurs de cartes](#), 1929 Gravure et aquatinte sur vélin Arches (Gravée par Jacques Villon d'après le tableau de Cézanne) 63 x 79 cm

Catalogue raisonné Ginestet-Pouillon #662 Cette gravure fait partie d'une série initiée par la Galerie Bernheim Jeune en 1929 et dont les cuivres ont été donnés au Musée du Louvre. Ici une épreuve de l'édition de la Chalcographie du Louvre, portant le cachet. Bon état général, les bords de marges présentant d'importants défauts de surface n'affectant pas l'image d'une grande fraîcheur. Cet objet est proposé par un expert du marché de l'art. Son authenticité est garantie. Prix : 1275 € TTC Frais et Taxes compris

Complement to No. : 34

Title: La Montagne Sainte Victoire au Grand Pin /(Montagne Sainte-Victoire with Large Pine) by Paul Cézanne

Date: 1887

Type: Oil on canvas

Measurements: 67 cm × 92 cm

Current owner or museum: The Samuel Courtauld Trust, The Courtauld Gallery, London



No. : 35

Ginestet & Pouillon: E 639

Type: Etching and aquatint after Paul Cézanne

Title: La Montagne Sainte-Victoire

Date: 1928



Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 43,7 x 60,4 cm

Sheet size: 58,8 x 76,5 cm

Print run: 200 proofs in color numbered and hand signed in pencil with the name of Paul Cézanne. 10 artist proofs not mentioned by Ginestet & Pouillon.

Comment: Bears the engraved notice "Gravé par Jacques Villon 1923" at the lower left side of the plate.

Price achieved in Auctions:

Forum Auctions Ltd: *Editions and Works on Paper.*

Wednesday 25th September 2019: 11:00am BST Lot 82 Paul Cézanne (1839-1906)

(after) by Jacques Villon (1875-1963) La Montagne Sainte-Victoire (Ginestet & Pouillon)



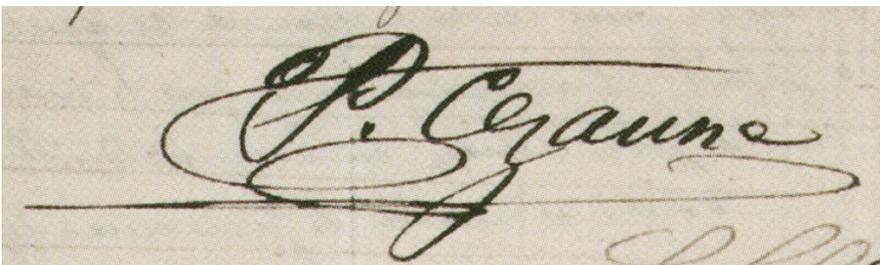
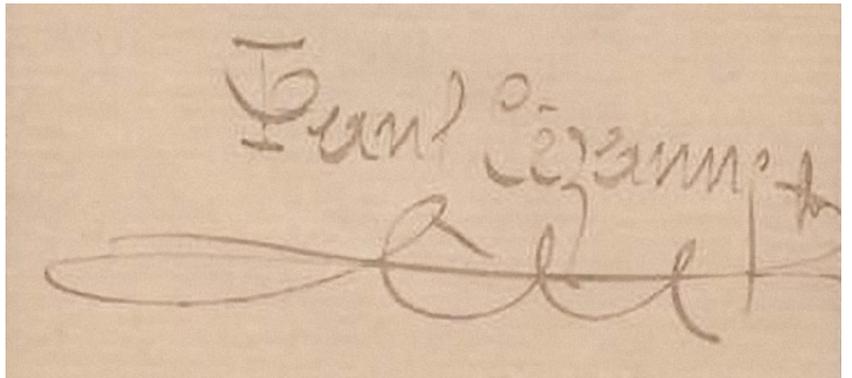
E639) Aquatint printed in colours, 1923, signed, inscribed 'Paul Cezanne' and numbered from the edition of 200 in brown ink, on Arches wove paper, published by Bernheim Jeune, Paris, with margins, plate 438 x 603mm (17 1/4 x 23 3/4in) (unframed) Estimate: £1,500 - 2,000 Hammer Price: £2,400

Christie's : Sale 5451 *Old Master, Decorative, Modern & Contemporary Prints* London, South Kensington 19 April 2011 Lot 221 Jacques Villon (1875-1963), after Paul Cezanne La Montagne Sainte-Victoire (Ginestet & Pouillon E639) Price realised GBP 938 Estimate GBP 800 - GBP 1,200 aquatint in colours, 1923, on watermarked Arches paper, signed 'Paul Cezanne', inscribed 'Epreuve d'artiste' in brown ink by another hand, numbered 5/10 (there were also 200 impressions), with deckle edges to all four sides, very pale light and time staining, otherwise in good condition

P. 435 x 605 mm., S. 560 x 750 mm.

Bonhams: *Prints* 15 Dec 2009, Londres, New Bond Street. Lot 134 Jacques Villon (French, 1875-1963) La Montagne Sainte-Victoire Aquatint, 1923-24, after Paul Cezanne, printed in colours, on BFK Rives, signed and numbered 154/200 in pencil, published by Galerie Bernheim-Jeune, Paris, 440 x 605mm (17 1/4 x 23 3/4in) (PL) Sold for £ 960 (€ 1,147) suplemento incl.

Note: The Ginestet & Pouillon catalogue does not explain who signed the prints, but we have discovered that they were hand signed by Paul Cezanne Jr., the son of the painter. We incorporate here, in addition to the signature in the print, a photo of Cezanne Jr.'s signature in a letter thanking Dr. Edmond Bonniot for his condolences over the death of his father. As the reader can see, the two signatures are identical. We also include a copy of the signature of the painter, to discard the possibility of someone, other than his son, having signed imitating the artist's signature.



No. : 36

Ginestet & Pouillon: E 639

Type: Etching and aquatint after Paul Cézanne

Title: La Montagne Sainte-Victoire

Date: 1950 ?



Jacques Villon

Publisher: ?

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 43,7 x 60,4 cm

Sheet size: 58,8 x 76,5 cm

Print run: unknown number of proofs unnumbered and signed in pencil by Jacques Villon.

Comment: Bears the engraved notice "Cezanne Pinxt" at the lower left side of the plate and "Jacques Villon Sci" at the lower right side. There is no engraved note "Chalcographie du Louvre".

Note: It seems that in the Cézanne case, Villon opted for a limited print run of proofs of the plate before engraving the name of the Chalcographie du Louvre.

No. : 37
Ginestet & Pouillon:
 E 639
Type:
 Etching and
 aquatint
 after Paul
 Cézanne
Title: La
 Montagne
 Sainte-
 Victoire
Date:
 1950 ?
Publisher:



Chalcographie du Louvre

Printer: Chalcographie du Louvre

Paper: Vélín d'Arches

Plate size: 43,7 x 60,4 cm

Sheet size: 58,8 x 76,5 cm

Print run: unknown number of unnumbered and unsigned proofs

Comment: Bears three engraved notices "Cézanne Pinxt", "Chalcographie du Louvre" and "Jacques Villon Sci" at the lower left, center and right hand side of the plate.

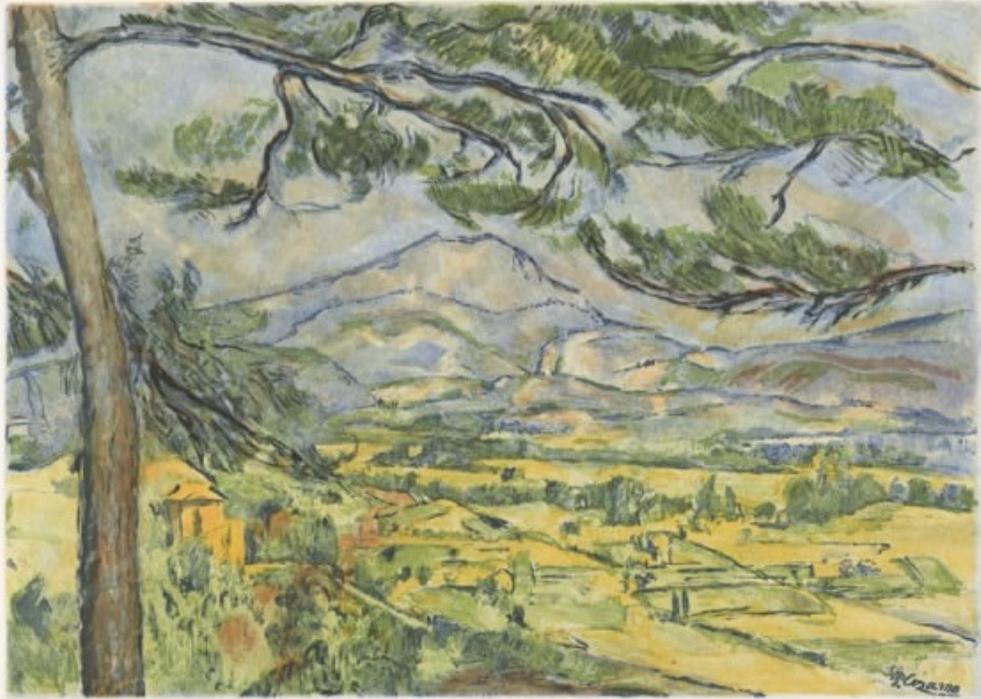
Price achieved in Auctions:

Ketterer: *Modern Art*, April 19. 2013 in Munich Lot 15 Paul Cézanne. La Montagne Sainte-Victoire, 1887. Etching and aquatint Estimate:€ 1,000 / \$ 1,100 Sold:€ 1,250 / \$ 1.375 (incl. 25% surcharge)Signed by Jaques Villon. Inscribed "Cézanne pinxi" and "Jacques Villon sci[...]" in plate. From an edition of 200 copies. On wove paper. 43,7 x 60,4 cm (17,2 x 23,7 in). Sheet: 58,8 x 76,5 cm (23,1 x 30,1 in). Etched by Jaques Villon 1924, the oil painting by Paul Cézanne (Ginestet/Pouillon E 639. Auberty/Pérussaux 506) served as model. Printed by Chalcographie du Louvre. Published by Bernheim-Jeune. [KP].

No. : 38

Ginestet & Pouillon: E 639

Type: Etching and aquatint after Paul Cézanne



Title: La Montagne Sainte-Victoire

Date: ?

Publisher: Chalcographie du Louvre

Printer: Chalcographie du Louvre

Paper: Vélín d'Arches

Plate size: 44,2 x 61 cm

Sheet size: 63 x 90 cm

Print run: unknown number of unnumbered and unsigned proofs

Chalcographie: La montagne Sainte-Victoire.

Comment: The *Chalcographie du musée du Louvre et de la Réunion des musées nationaux*, Paris keeps the plates for this print (C.F : 5929 Catalogue reference KM006900) and may print more proofs in the future. Bears three engraved notices "Cezanne Pinxt", "Chalcographie du Louvre" and "Jacques Villon Sci" at the lower left, center and right hand side of the plate.

Jacques Villon prints after Henri Matisse:

Complement to No. : 39

Title: Deux odalisques
/ La terrasse (Two
Odalisques / The
Terrace)

Date: 1921

Catalogue Raisonné:

Type: Oil on canvas

Measurements: 81 x
102 cm

**Current owner or
museum:** Private
collection

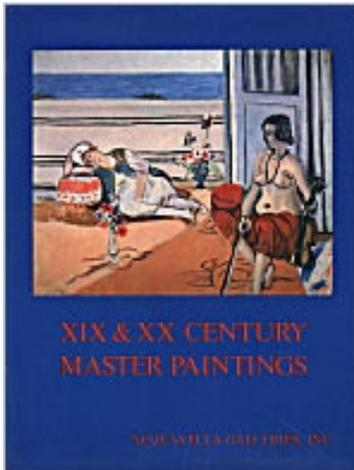
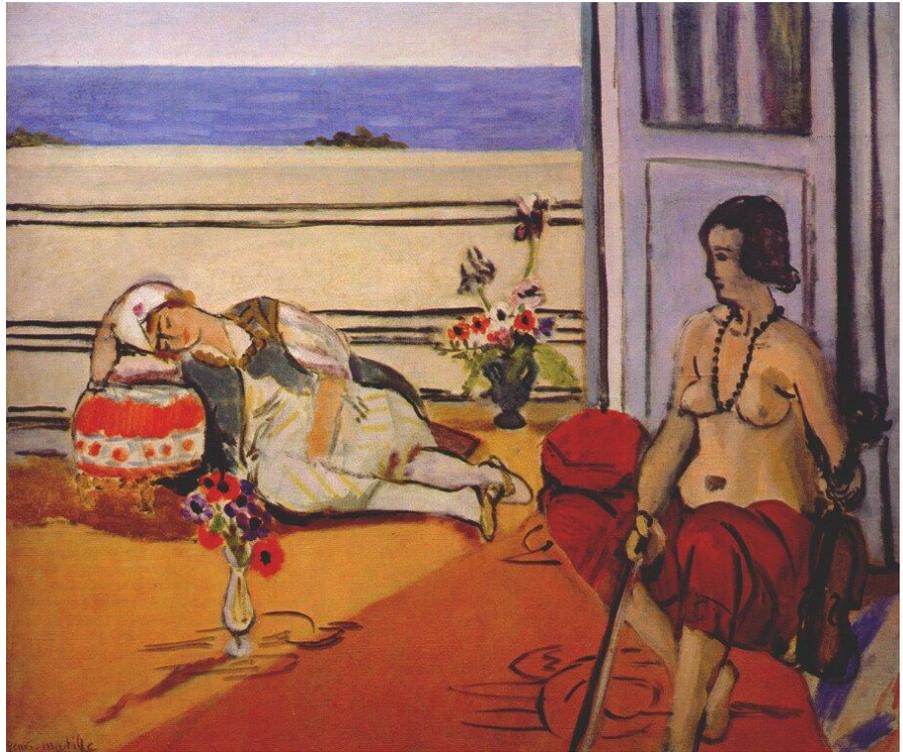
Provenance:

Acquavella Galleries.
New York (Fall 1979)

Collection Hester

Diamond, New York

Comment:



Exhibitions: *Fall 1979 XIX & XX Century Master
Paintings.* Acquavella Galleries. New York

Selected Literature:

No. : 39

Ginestet & Pouillon: E 633

Other references:

Type: Aquatinte
after Henri Matisse

Title: Odalisque
sur la Terrasse
(Odalisque on the
Terrace) (First state
in black)

Date: 1922

Publisher:

Bernheim Jeune,
Paris

Printer: Jacques
Villon

Paper: Vélín
d'Arches

Plate size: 48.6 x
60.2cm

Sheet size: 63 x
90cm

Print run: 21
proofs of the first
state

Comment: Bears the engraved notice "Gravé par Jacques Villon 1922" at the lower
right side of the plate

Price achieved in Auctions:



No. : 40
Ginestet & Pouillon:
 E 633
Other references:
Type:
 Aquatinte in colors after Henri Matisse
Title:
 Odalisque sur la Terrasse
 (Odalisque on the Terrace).
 Color variant within the print-run of 200 signed proofs.
Date:
 1922



Publisher: Bernheim Jeune, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 48.6 x 60.2cm

Sheet size: 63 x 90cm

Print run: 200 proofs of the final state justified and signed by Matisse lower right (many also signed by Villon lower left); 10 *épreuves d'artiste* for Matisse; 10 *épreuves d'artiste* for Villon

Comment: Bears the engraved notice "Gravé par Jacques Villon 1922" at the lower right side of the plate. Etched and aquatinted by Jacques Villon after the specially prepared maquette by Matisse and with Matisse's close collaboration and supervision.

Price achieved in Auctions:

Sotheby's: *Prints and Multiples online 2019* Lot 100 Jacques Villon after Henri Matisse | Odalisque sur la terrasse (Ginestet & Pouillon E 633) Estimate: 8,000 - 12,000 GBP LOT Sold: 10,000 GBP. Aquatint printed in colours, 1922, signed in black ink by Matisse, numbered 21/200, published by Galerie Bernheim-Jeune, Paris, on Arches wove paper, unframed. plate: 485 by 604mm 19 by 23³/₄in sheet: 613 by 770mm 24¹/₈ by 30³/₈in

No. : 41

Ginestet & Pouillon: E 633

Other references:

Type: Aquatinte in colors after Henri Matisse

Title: Odalisque sur la Terrasse (Odalisque on the Terrace) Color variant

Date: 1922



Publisher: Bernheim Jeune, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 48.6 x 60.2cm

Sheet size: 63 x 90cm

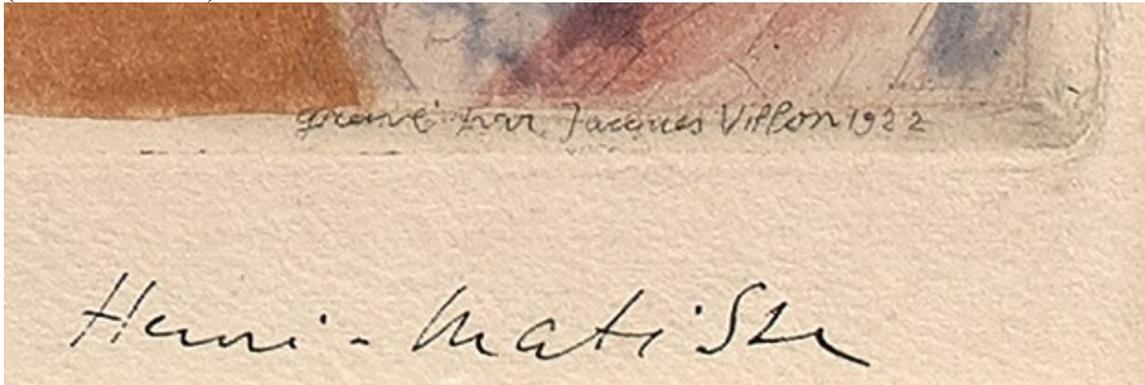
Print run: 200 proofs of the final state justified and signed by Matisse lower right (many also signed by Villon lower left); 10 *épreuves d'artiste* for Matisse; 10 *épreuves d'artiste* for Villon

Comment: Bears the engraved notice "Gravé par Jacques Villon 1922" at the lower right side of the plate. Etched and aquatinted by Jacques Villon after the specially prepared maquette by Matisse and with Matisse's close collaboration and supervision.

The color different with the previous entry cannot be explained by a simple decoloration of that proof. We have seen several proofs of both variants and none with a scaled decoloration, as it happens in many other prints.

Price achieved in Auctions:

Christie's Sale 2351 *Prints & Multiples Including Property from The Collection of Max Palevsky* New York 26 - 27 October 2010 Lot 105. After Henri Matisse by Jacques Villon (1875-1963) *Odalisque sur la Terrasse* (Ginestet & Pouillon E633). Price realised USD 17,500 Estimate USD 8,000 - USD 12,000. Aquatint in colors, 1922, on Arches, signed in ink by Matisse, numbered 161/200 (there were also 20 artist's proofs), published by Bernheim-Jeune, Paris, with wide margins, the extreme sheet corner made-up, otherwise in good condition, framed P. 19 x 23³/₄ in. (485 x 605 mm.) S. 22 x 26³/₄ in. (560 x 682 mm.)



Complement to No. : 42

Title: Espagnole
(Buste)

Date: 1922

Type: Oil on canvas

Measurements: 50.5 x
34.5 cm

**Current owner or
museum:** Private
collection

Provenance:

Sold by **Sotheby's** at its
Sale *Impressionist &*

Modern Art Evening
Sale 7 November 2007

New York. Lot 44.

Property From a New
England Private

Collection. Henri
Matisse. Espagnole

(Buste) Estimate

12,000,000 —

16,000,000 USD Lot

Sold. 10,121,000 USD

Signed Henri Matisse

(lower left); signed Henri

Matisse no. III on the

stretcher. Oil on canvas

19 7/8 by 13 5/8 in. 50.5

by 34.5 cm. Painted in

1922.

Provenance

Bernheim-Jeune, Paris

Robert Treat Paine II,

Boston (acquired in Paris
the 1920s)

Elizabeth Paine Metcalf,

Boston (by descent from
the above)

Thence by descent

Exhibited

Paris, Salon d'Automne, 1922, no. 1222 (titled *Tête d'Espagnole*)

New York, The Museum of Modern Art, *Painting in Paris from American Collections*,
1930, no. 61

Cambridge, Massachusetts, Harvard Society of Contemporary Art, *Derain, Matisse,
Picasso, Despiau*, 1929, no. 16



Boston, Museum of Fine Arts

Literature

Bernheim-Jeune, *Bulletin de la vie artistique*, Paris, November 1, 1922, illustrated
 Elie Faure, Jules Romains, Charles Vildrac, and Léon Werth, *Henri-Matisse*, Paris, 1923, no. 33, illustrated

Bernheim-Jeune, 1922-1923: *Seize tableaux de Henri Matisse*, Paris, 1923, no. 3

Giuseppe Marchiori, *Matisse*, 1967, no. 72, illustrated

Guy-Patrice and Michel Dauberville, *Henri Matisse: Chez Bernheim-Jeune*, vol. 2, Paris, 1995, no. 541, illustrated p. 1101

Sotheby's Catalogue Note:

Espagnole is one of the finest portraits from Matisse's Nice period of the 1920s, when his skills as a colorist were at their most expressive. This is one of his more intimate compositions that allows for a close engagement with the lovely young model, who is dressed in the exotic costume of a Spanish lady. Matisse's best pictures of this period focused on "the harmonious, light-filled, and often profusely decorated interiors, with languorous and seductive models" (John Elderfield, "The Early Years at Nice," *Henri Matisse: A Retrospective* (exhibition catalogue), The Museum of Modern Art, New York, 1992, p. 289). This splendidly painted work is a product of that rich artistic vocabulary and is a rare portrayal of one of those "seductive" models at close range.

Matisse painted this work in the apartment that he rented on the third floor of 1, Place Charles Félix in Nice. This would be the site of some of his most lavish interior scenes between September 1921 until 1928. The flat had a view of the Baie des Anges, and the light that streamed through the window provided excellent illumination of the tapestries and textiles in his studio. The architectural and decorative details of this interior were an added bonus, and they often featured in the background of many of the artist's compositions. Jack Cowart noted that "a densely and strangely patterned wallpaper and frescoed ceiling decorated the room... Matisse now had large demountable frames that would support the selected decorative fabrics he used as backdrops. In effect the artist had a portable theatre in these spaces" (Jack Cowart, "The Place of Silvered light: An expanded, illustrated catalogue of Matisse in the South of France, 1916-1932," *Henri Matisse, The Early Years in Nice* (exhibition catalogue), National Gallery of Art, Washington D.C., 1986-87, p. 30).

Espagnole (buste) is an extraordinary example of Matisse's ability to combine the genre of portraiture with his penchant for depicting wildly colorful interior space and ornate costumes. Despite the eye-catching details of the background and the figure's elaborate headdress and shawls, the model's face remains the center of attention. Her gestures and her direct gaze focus our attention, and her pale skin, angular cheek bones, pursed red lips, and large brown, almond-shaped eyes provide a sharp contrast to the deep reds and ornate patterning of the background. John Elderfield has compared Matisse's technique to that of Vermeer, who also effectively preserved the serenity and intimacy of his models in the midst of a richly decorated setting: "The kind of order he emulates here is indeed that of a Vermeer, or a Chardin, except that he shows us an unabashed sensuality quite foreign to any such earlier bourgeois vision. He looks also to Renoir and Courbet, and frankly enjoys the seductiveness with which he surrounds himself. The paradisaical world he previously only imagined is here made real. The naturalism of these paintings

is therefore not ironic (unlike Picasso's and others' at this time), but sincere and entirely unashamed" (John Elderfield, *op. cit.*).

This is not the first time that Matisse would explore the theme of the alluring Espagnole in his paintings. In 1923, the artist executed several works of the model dressed in Spanish costume including *Espagnole, harmonie bleue* in the collection at The Metropolitan Museum of Art. Unlike *Espagnole, harmonie bleue*, the present work depicts the model from a closer viewpoint and emphasizes the contours of her face. The model in this picture is most likely Henriette Darricarrère who worked with Matisse throughout the 1920s (see fig. 1). Henriette was one of Matisse's principal inspirations during his years in Nice from 1920 to 1927 and she is portrayed frequently in his work of this period in a variety of costumes. Matisse first encountered the young woman on the outskirts of Nice at the Studios de la Victorine where she was cast as an extra in a film. Henriette was a ballerina and violinist, and Matisse was immediately drawn to her "innate dignity, her athlete's carriage, the graceful way her head sat on her neck" (Hilary Spurling, *Matisse The Master, A Life of Henri Matisse, The Conquest of Colour, 1909-1954*, New York, 2005, p. 241).

Espagnole was acquired in the 1920s by Robert Treat Paine II (1861-1943), the distinguished collector from New England. Paine was a descendant of Robert Treat Paine (1731-1814), a signer of the Declaration of Independence, and other members of his family were celebrated philanthropists and social reformers. Robert Treat Paine II served as director of General Electric for forty years and was an avid art collector. He built an outstanding collection of Impressionist and Modern masterpieces, including works by Monet, Degas and van Gogh, which were bequeathed to the Museum of Fine Arts, Boston.

No. : 42

Ginestet & Pouillon: E 645

Type: Aquatint and roulette with etching in colors after Henri Matisse

Title: L'Espagnole



747/12407

La figure au coup formée
Les fleurs violettes comme d'habitude /
L'ensemble de la table avec la robe rouge
ne peut servir le soir plus fort

Bon état pour 200 fr. - marquée
tableau 200 fr. - marquée -
et 10 fr. - 7' marquée - marquée
le 29 Août 1925
Hume - marquée 55

Date: 1925

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 39,6 x 27,5 cm (Ginestet & Pouillon)

Sheet size: 65 x 50 cm

Print run: Single *Bon à tirer* proof signed by Henri Matisse and Jacques Villon. We guess that Villon signed after Matisse returned the proof to him. He would not have liked to approve the printing of the etching on a proof already signed by Villon. Matisse indications: "The figure not too yellow. The purple flowers as in the proof. Clean well the tablecloth between the red lines. Do not make the black stronger. Bon à tirer for 200 numbered proofs, 20 black proofs and 10 numbered artist proofs. The 29th of April, 1925. Henri Matisse". Instead of saying that he approved all the colors, Matisse says "do not change". And he only mentions 10 artist proofs, of course for him. None for Villon.

Comment: Does not contain the engraved notice "Bernheim-Jeune editeurs d'art 83 Faub. St Honoré Paris" at the bottom of the plate. But it has in the upper left side of the plate the inscription "Gravé par Jacques Villon 1925".



Note: This exceptional proof, by which Matisse approved the printing of this etching was sold by **Christie's** at its Sale 2044 *Prints and Multiples* New York 28 - 29 October 2008 Lot 145 Various Properties. After Henri Matisse by Jacques Villon. L'espagnole (G. & P. 645) Price realised USD 40,000 Estimate USD 20,000 - USD 30,000 Aquatint and roulette with etching in colors, 1925, on wove paper, signed by Villon and Matisse in pencil, dated and annotated '**bon à tirer**' (the 'right to print' proof before the edition of 200 published by Bernheim-Jeune, Paris), with extensive instructions regarding the edition by Matisse, with full margins, stray ink, soft creasing, and foxmarks throughout, time staining, a pinhole at the lower right of the image, otherwise in good condition, framed . P. 15 5/8 x 11 in. (397 x 279 mm.) S. 24 x 19 1/8 in. (610 x 486 mm.)

No. : 43

Ginestet & Pouillon: E 645

Type: Aquatint and roulette with etching in colors after Henri Matisse

Title: L'Espagnole



Date: 1925

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 39,6 x 27,5 cm

Sheet size: 52,8 x 39,1 cm; 58,7 x 44,6 cm; 61,6 x 42,5 cm

Print run: Only 200 proofs hand signed by Henri Matisse according to Ginestet & Pouillon. In fact, there were also 10 numbered and signed *épreuves d'artiste* in colors; an unknown number of additional *épreuves d'artiste* in colors for Matisse; an unknown number of additional *épreuves d'artiste* in colors for Villon; an unknown number of first state proofs in black; an unknown number of *épreuves d'artiste in black* for Matisse; an unknown number of additional *épreuves d'artiste in black* for Villon and an unknown number of *épreuves d'essai* proofs in black for Matisse.

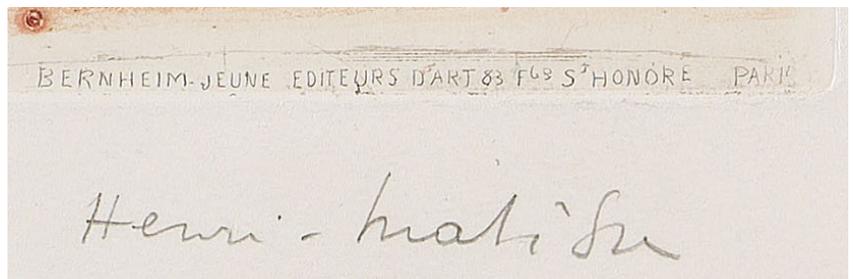
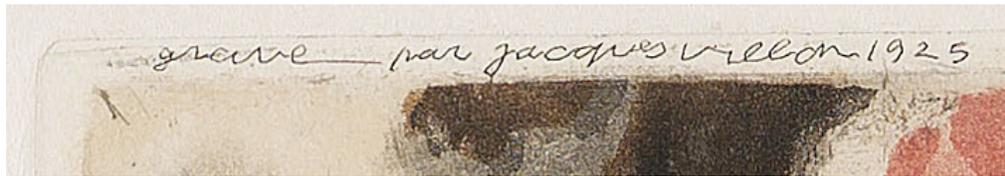
Comment: Bears the engraved notices "Gravé par Jacques Villon 1925" at the upper left side and "Bernheim-Jeune editeurs d'art 83 Faub. St Honoré Paris" at the lower right side of the plate.

Price achieved in Auctions: Ketterer Kunst Sale: 409 / *Modern Art and Sidelines of the German Avantgarde*, Dec. 06. 2013 in Munich Lot 61 Henri Matisse – L'Espagnole à la Mantille.

1925. Color Etching and aquatint. Duthuit-Matisse II. Signed. Inscribed "gravé par Jacques Villon 1925" in plate. One of 200 copies. On wove paper. 39,7 x 27,7 cm (15,6 x 10,9 in). Sheet: 52,8 x 39,1 cm (20,7 x 15,3 in). Etched by Jacques Villon, see Ginestet/Pouillon E 645. Cf. the painting "L'Espagnole", painted by Henri Matisse in Nice in 1922. With engraved publisher's address in lower platemark. Printed by Chalographie du Louvre, Paris. Published by Galerie Bernheim-Jeune, Paris. Estimate: € 18,000 / \$ 20,520 Sold: € 22,500 / \$ 25.649 (incl. 25% surcharge)

Ketterer Title: *Moderne Kunst* Date of the auction: 8 Dec 2012 München Estimate: €20,000 ca. US\$26,238 Price realised: €51,240 ca. US\$67,223 Lot number 79 Espagnole à la mantille. 1922/1925. Farbige Aquatintaradiierung. Duthuit-Matisse II. Signiert, bezeichnet und gewidmet. In der Platte bezeichnet "gravé par Jaques Villon 1925" und mit der Verlegeradresse. Probeexemplar außerhalb der Auflage von 200. Auf Velin von Arches (mit dem angeschnittenen Wasserzeichen). 39,6 x 27,6 cm (15,5 x 10,8 in). Papier: 58,7 x 44,6 cm (23,1 x 17,5 in). Radiert von Jacques Villon, siehe Ginestet/Pouillon E 645. Vergleiche das Gemälde "L'Espagnole", von Henri Matisse 1922 in Nizza gemalt.

Artcurial: Sale: 2772 Prints & Illustrated Books Date: 03 June 2015 / Lot 98 D'après Henri Matisse Espagnole a La Mantille – 1925 Aquatinte en couleurs, exécutée par Villon, signée par Matisse et numérotée 105/200. 61,6 x 42,5 cm Ginestet-Pouillon 645 Estimation 5 000 - 7 000 € Sold 9,375 € including buyer's fees and taxes.



No. : 44

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Aquatint and roulette with
etching in colors after Henri
Matisse

Title: L'Espagnole

Date: 1925

Publisher: Bernheim Jeune
Éditeurs, Paris

Printer: Jacques Villon

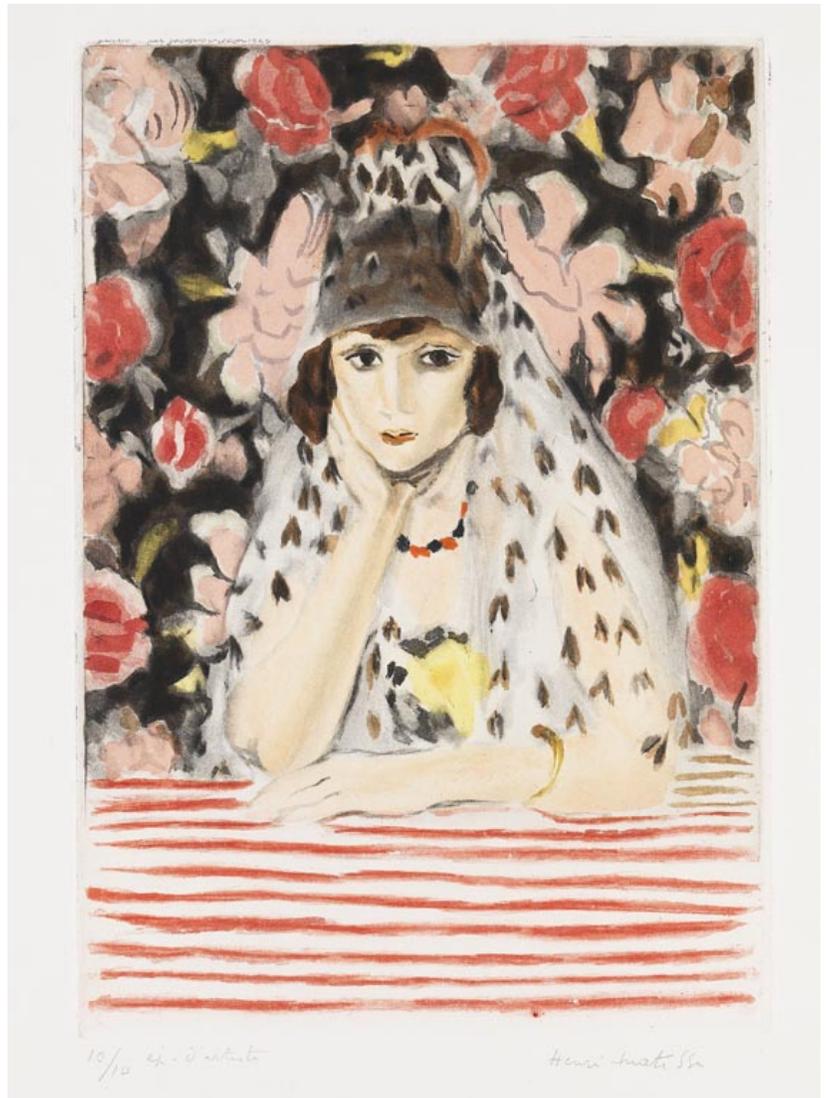
Paper: Vélín d'Arches

Plate size: 39,6 x 27,5 cm

Sheet size: 52,8 x 39,1 cm; 58,7
x 44,6 cm; 61,6 x 42,5 cm

Print run: 10 *épreuves d'artiste*
proofs hand signed by Henri
Matisse (the present one 10/10).
Although Ginestet & Pouillon do
not mention any artist proofs, the
Bon à tirer by Matisse (see above)
actually mentions 10 artist proofs
numbered 1 to 10.

Comment: Bears the engraved
notices "Gravé par Jacques Villon
1925" at the upper left side and
"Bernheim-Jeune editeurs d'art 83
Faub. St Honoré Paris" at the
lower right side of the plate.



No. : 45

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Aquatint and roulette with
etching in colors after Henri Matisse

Title: L'Espagnole

Date: 1925

Publisher: Bernheim Jeune
Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 39,6 x 27,5 cm

Sheet size: 52,8 x 39,1 cm; 58,7 x
44,6 cm; 61,6 x 42,5 cm

Print run: unknown number of
épreuves d'essai proofs hand signed
by Henri Matisse or unsigned.

Although Ginestet & Pouillon do not mention any artist or trial proofs, it is obvious that, being so satisfied with this print, Matisse asked Villon to provide him with more proofs outside the commercial edition of 200 and the 10 artist proofs –like the one illustrated here. Villon also printed for himself to trade them under the counter, many proofs although he abstained from signing them, probably out of fear that Matisse would see any of those.

Comment: Bears the engraved notices "Gravé par Jacques Villon 1925" at the upper left side and "Bernheim-Jeune editeurs d'art 83 Faub. St Honoré Paris" at the lower right side of the plate.

Price achieved in Auctions:

Ketterer Kunst: *Moderne Kunst* 8 Dec 2012 München. Espagnole à la mantille. 1922/1925. Colored aquatint etching. Signed, unnumbered, inscribed and dedicated. Sample copy outside the edition of 200. On Arches wove paper (with the watermark cut). 39.6 x 27.6 cm (15.5 x 10.8 in). Paper: 58.7 x 44.6 cm (23.1 x 17.5 in). Etched by Jacques Villon, see Ginestet / Pouillon E 645. Estimate: €20,000 ca. US\$26,238 Price realised: €51,240 ca. US\$67,223.

Christie's: Sale 2215 Prints & Multiples New York 27 - 28 October 2009 Lot 106 After Henri Matisse By Jacques Villon Matisse, L'Espagnole (G. & P.E645) Price realised USD 13,750 Estimate USD 8,000 - USD 12,000 aquatint in colors, 1925, on Arches, signed in ink by Matisse, (presumably a proof aside from the edition of 200), P. 15½ x 11 in. (395 x 278 mm.) S. 25 5/8 x 19¾ in. (652 x 500 mm.)



No. : 46

Ginestet & Pouillon: E 645

Type: Aquatint and roulette with etching in colors after Henri Matisse

Title: L'Espagnole

Date: 1950 ?

Publisher: Chalcographie du Louvre

Printer: Chalcographie du Louvre

Paper: Vélín d'Arches

Plate size: 39.4cm x 27.9cm

Sheet size: 45.9 x 33.7 cm

Print run: unknown number of unsigned proofs

Comment: Bears three engraved notices "H. Matisse Pinxt", "Chalcographie du Louvre" and "Jacques Villon Sci" at the lower left, center and right hand side of the plate. Dry stamp of the Chalcographie du Louvre.

Price achieved in Auctions:

Bonhams: *Old Master, Modern and Contemporary Prints*. 12 Nov 2007, London, New Bond Street. Lot 528 (n/a) Jacques Villon (French, 1875-1963) L'Espagnole Aquatint, 1928, printed in colours, after Henri Matisse, on wove, unsigned, the edition was 200, published by

Chalcographie du Louvre, Paris; apparently in good condition, unexamined out of the frame, 396 x 275mm (15 2/3 x 10 3/4in)(PL) Sold for £ 1,500 (€ 1,796) supplement incl.



No. : 47

Ginestet & Pouillon: E 645

Type: Aquatint and roulette with etching
in colors after Henri Matisse

Title: L'Espagnole

Date: ?

Publisher: Chalcographie du Louvre

Printer: Chalcographie du Louvre

Paper: Vélin d'Arches

Plate size: 40 × 27.7 cm

Sheet size: 56 × 38 cm

Print run: unknown number of unsigned
proofs

Comment: Bears three engraved notices
"H. Matisse Pinxt", "Chalcographie du
Louvre" and "Jacques Villon Sci" at the
lower left, center and right hand side of the
plate. Dry stamp of the Chalcographie du
Louvre.

Note: The *Chalcographie du musée du
Louvre et de la Réunion des musées
nationaux*, Paris keeps the plates for this
print (Catalogue reference KM006910) and
may print more proofs in the future.



No. : 48

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Aquatint and roulette with
etching after Henri Matisse (first state)

Title: L'Espagnole

Date: 1925

Publisher: Bernheim Jeune Éditeurs,
Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 39,8 x 27,5 cm

Sheet size: 49,2 x 35,8 cm

Print run: unknown number of first
state proofs in black, the one
illustrated signed by Jacques Villon.

Comment: Does not bear the
engraved notices "Gravé par Jacques
Villon 1925" at the upper left side and
"Bernheim-Jeune editeurs d'art 83
Faub. St Honoré Paris" at the lower
right side of the plate. We have located
this exceptional proof at the Musée
national des beaux-arts du Québec
(Numéro d'inventaire 1987.363. Don
de Charles S.N. Parent)



No. : 49

Ginestet & Pouillon:

Not in Ginestet & Pouillon

Type: Aquatint and roulette with etching after Henri Matisse (black)

Title: L'Espagnole

Date: 1925

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 39,8 x 27,5 cm

Sheet size: 65.7 x 50.9 cm

Print run: unknown number of unnumbered *épreuves d'artiste* proofs in black. Some were handed over by Villon to Matisse like the one put for sale by Swann Galleries.

Comment: Does not bear the engraved notices "Gravé par Jacques Villon 1925" at the upper left side and "Bernheim-Jeune editeurs d'art 83 Faub. St Honoré Paris" at the lower right side of the plate.

Price achieved in

Auctions:

Swann Auction Galleries. Sale 2485 - Lot 401. September 20, 2018

New York, NY, US Henri Matisse (after) L'Espagnole à la Mantille. Aquatint, 1925. 442x298 mm; 17 3/8x11 3/4 inches, full margins. Artist's proof, aside from the edition of 200 printed in colors. Signed by Matisse and inscribed "e.a." in pencil, lower margin. Etched by Jacques Villon. Published by Galerie Bernheim-Jeune, Paris. A superb impression of this very scarce proof. Duthuit II; Ginestet/Pouillon (Villon) 645. Estimate: \$ 7,000 - \$ 10,000. Unsold



No. : 50

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Aquatint and roulette
with etching after Henri Matisse
(black)

Title: L'Espagnole

Date: 1925

Publisher: Bernheim Jeune
Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches with
Ambroise Vollard watermark

Plate size: 39,8 x 27,5 cm

Sheet size: 65.7 x 50.9 cm

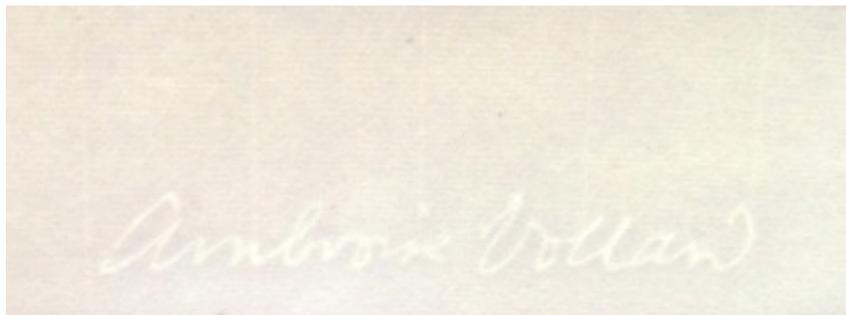
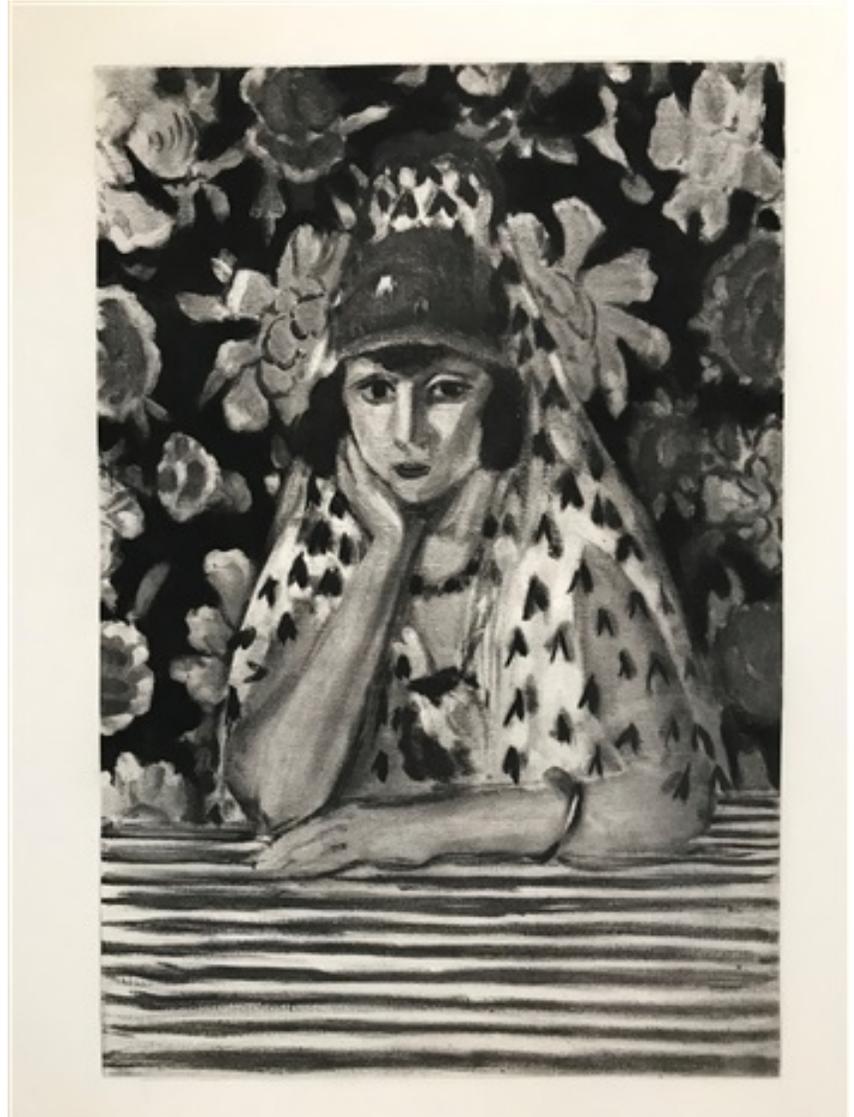
Print run: unknown number of
proofs in black. Some were
handed over by Villon to Matisse
(like the one put for sale by
Swann Galleries), and some were
probably kept by Villon, like the
one now on sale in Holland.

Comment: Does not bear the
engraved notices "Gravé par
Jacques Villon 1925" at the
upper left side and "Bernheim-
Jeune editeurs d'art 83 Faub. St
Honoré Paris" at the lower right
side of the plate.

**For sale early 2020: Van der
Vorst- Art Zeist.** Henri Matisse.
L'Espagnole a la Mantille, 1925
65.7 x 50.9 cm. (25.9 x 20 in.)

After Henri Matisse (French, 1869–1954) L'Espagnole a la Mantille, 1925. etching &
aquatint on Arches paper with watermark of Ambroise Vollard Size: 65.7 x 50.9 cm.
(25.9 x 20 in.)

Papersize: 65,7 x
50,9 cm. Price on
Request Email:
[info@vandervorst-
art.com](mailto:info@vandervorst-art.com) Phone:
0031-654230503



Jacques Villon prints after Pablo Picasso:

Complement to No. : 51

Title: Mère et enfant
(Maternité) / Mother and child

Catalogue: Christian Zervos 109,
vol. I, p. 55, Mère et Enfant

Date: 1901

Type: Oil on canvas

Measurements:

Current owner or museum:

Private Collection

Provenance:

Sold by Christie's New York on
Nov. 14, 1988 for \$24,750,000

Comment: Following his visit to
the Saint-Lazare prison-hospital,
an institution for Parisian
prostitutes with venereal disease,
Picasso produced a number of
paintings of destitute mothers
embracing their small children.



No. : 51

Ginestet & Pouillon: E
670

Type: Color etching and
aquatint after Pablo Picasso

Title: Maternité

Date: 1930

Publisher: Bernheim
Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 65 x 42,5 cm

Sheet size: 78 x 56,3 cm

Print run: 200 proofs
numbered and hand signed
by Picasso; an unknown
number of épreuves
d'artiste for Picasso and for
Villon, and the
Chalcographie edition.

Comment: Bears the
engraved notice "Gravé par
Jacques Villon 1930" at the
lower left side of the plate.

Price achieved in

Auctions:

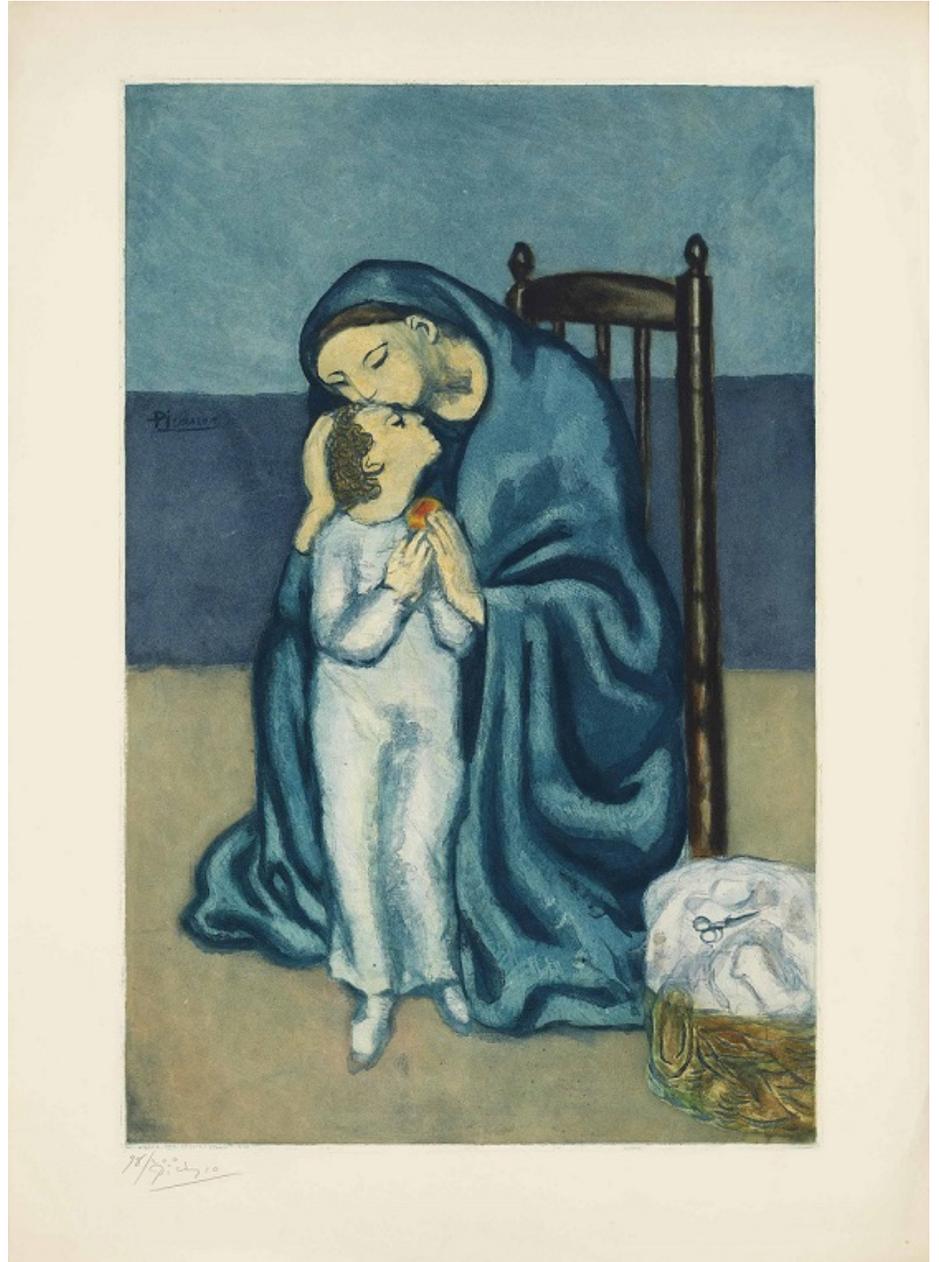
Phillips Editions 21

November 2010 New York
Lot 61. After Pablo Picasso
By Jacques Villon.

Maternité, Aquatint in
colors, on wove paper,
with margins, I. 25 5/8 x 16
1/2 in. (65.1 x 41.9 cm); S.
30 1/2 x 21 in. (77.5 x 53.3
cm) signed and annotated

'Essai' in pencil (a proof, the edition was 200), published by Galerie Bernheim-Jeune, Paris, the palest mat staining, occasional soft handling creases, minor soiling and soft rubbing in the margins, a flattened crease and minor compound crease at lower left margin, otherwise in good condition, unframed. Estimate \$12,000 - 16,000 Sold for \$15,000

Christie's Sale 2548 Prints & Multiples New York|24 - 25 April 2012 Lot 128
After Pablo Picasso By Jacques Villon (1875-1963) Maternité (Ginestet & Pouillon E670) etching and aquatint in colors, 1930, on Arches, signed in pencil, numbered 10/200, published by Galerie Bernheim-Jeune, Paris, with full margins, generally in very



good condition, framed P. 25 5/8 x 16 3/4 in. (651 x 426 mm.) S. 32 3/8 x 24 7/8 in. (822 x 632 mm.) Price realised USD 15,000 Estimate USD 7,000 - USD 10,000

Christie's Sale 1516 *Old Master, Modern & Contemporary Prints* London 19 March

2014 Lot 314 After Pablo

Picasso by Jacques Villon

Maternité (Ginestet & Pouillon

E670) etching and aquatint in

colours, 1930, on Arches wove

paper, signed in pencil by

Picasso, numbered 98/200,

published by Galerie

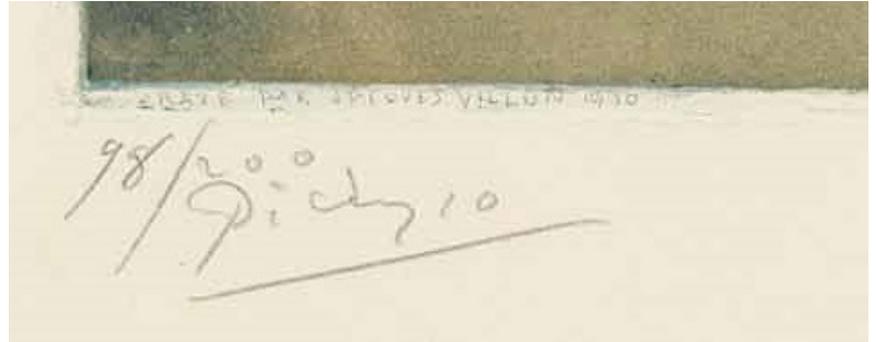
Bernheim-Jeune, Paris, with

margins, the colours bright, the

sheet reduced on all sides, occasional pinpoint foxmarks, soft creasing at the sheet edges

P. 655 x 425 mm., S. 780 x 563 mm. Price realised GBP 8,750 Estimate GBP 6,000 -

GBP 8,000



No. : 52

Ginestet & Pouillon: E 670

Type: etching and aquatint after Pablo Picasso

Title: Maternité (First and second states)

Date: 1930

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 65 x 42,5 cm

Sheet size: 78 x 56,3 cm

Print run: unknown number of proofs of the first and second states



No. : 53

Ginestet & Pouillon: E 670

Type: Color etching and aquatint after Pablo Picasso

Title: Maternité

Date: 1950 ?

Publisher: Chalcographie du Louvre, Paris

Printer: Chalcographie du Louvre, Paris

Paper: Vélín d'Arches with dry stamp of the Chalcographie

Plate size: 65 x 42,5 cm

Sheet size: 71 x 48 cm

Print run: Unknown number of proof of the Chalcographie edition.

Comment: Does not bear any the engraved notice.

Price achieved in Auctions:

Skinner Auctions Boston MA Sale 2560B *American & European Paintings & Prints* 09-09-2011 09-09-2011 Lot # 165

Jacques Villon (French, 1875-1963), After Pablo Picasso (Spanish, 1881-1973) *Maternité*. Jacques Villon (French, 1875-1963), After Pablo Picasso (Spanish, 1881-1973)

Maternité, 1930, edition of 200 (Ginestet & Pouillon, 670).

Unsigned, identified within the plate, Musée du Louvre

Chalcographie dry stamp l.c.

Color etching with aquatint on

paper, plate size 25 5/8 x 16 3/4 in. (65.0 x 42.5 cm), framed. Estimate \$700-900. Sold for: \$1,838

Cornette de Saint Cyr Estampes et Multiples Lundi 23 Mars 2015 Hôtel des Ventes - 6, avenue Hoche, Paris VIIIème Lot n° 30. *Maternité* (Ginestet & Pouillon, E 670)

Aquatinte gravée par Jacques Villon L'une des planches rééditées par la Chalcographie du Louvres après les années 60 Épreuve d'essai sur vélín. Porte une signature apocryphe. Galerie Bernheim-Jeune Editeur, Paris Chalcographie du Louvre Imprimeur (Réédition)

Image : 65 x 42,5 cm Feuille : 76,2 x 52,5 cm (marges coupées) Estimation 800 - 1 200

EUR Résultat: 5 410 EUR



Complement to No. : 54

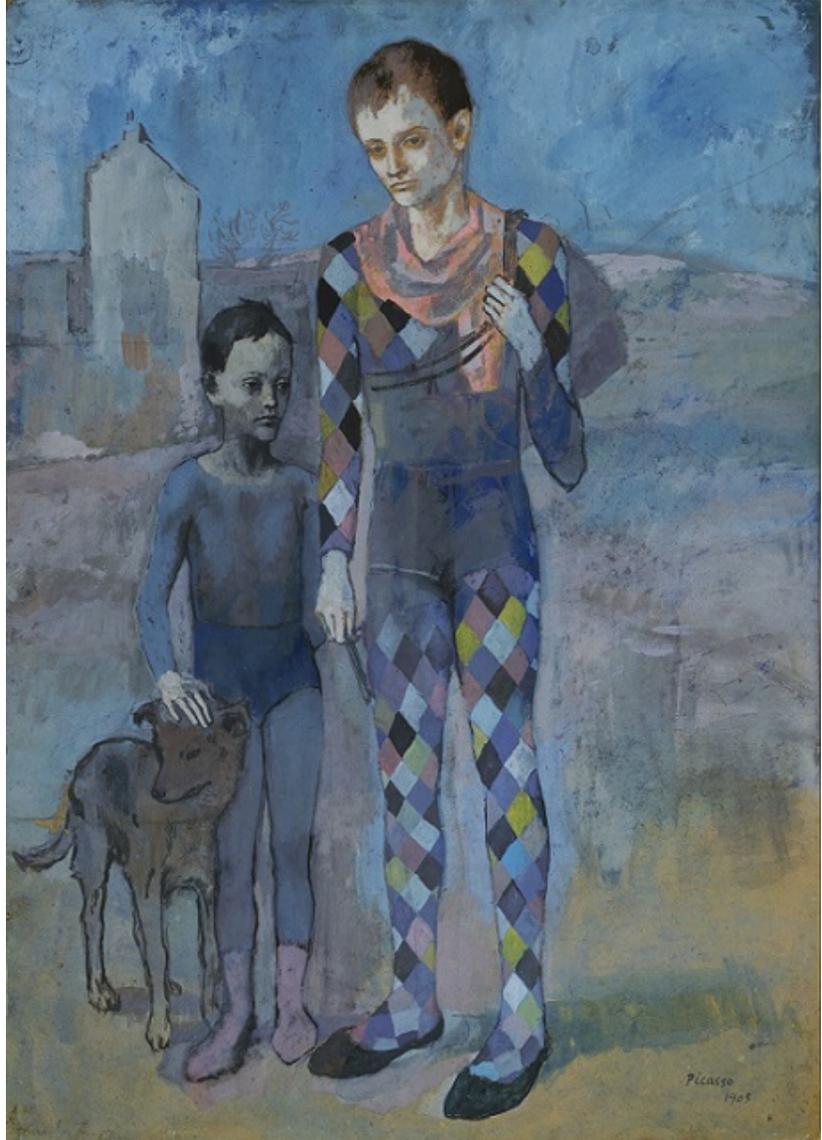
Title: Deux saltimbanques avec un chien (Two Acrobats with a Dog)

Date: 1905

Catalogue Raisonné:

Type: Gouache on board

Measurements:



105.5 x 75 cm

Current owner or museum: The Museum of Modern Art, New York. MoMA Drawings and Prints Object number 223.1985

Provenance: Gift of Mr. and Mrs. William A.M. Burden

No. : 54

Ginestet & Pouillon: E 634

Other references:

Type: Aquatint with roulette

Title: Les Saltimbanques (Acrobats)

Date: 1922

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 60.2 x 42.8 cm

Sheet size: 71.9 x 53.8 cm

Print run: 200 proofs in color justified and signed by Picasso

Comment: Bears the engraved notice "Gravé par Jacques Villon 1922" at the lower left side of the plate.

Price achieved in

Auctions:

Christie's Sale 7063 *Old Master, Modern and Contemporary Prints*. London 29 June 2005 Lot 374 After Pablo Picasso, by Jacques Villon *Les Saltimbanques* (G. & P. 634)

Price realised GBP

10,800 Estimate GBP 6,000 - GBP 8,000 etching and aquatint in colours, 1922, on

Arches, signed by Picasso in pencil, inscribed '3-10 épreuve d'artiste', an artist's proof aside from the editions of two hundred and of 22 in black only, published by Bernheim-Jeune, Paris, with full margins, a deckle edge left and right, some mount staining, some



unobtrusive soft creasing at the sheet edges, otherwise in good condition, framed P. 600 x 425 mm., S. 920 x 630 mm.



Lempertz: *Auction 972, Modern Art, 03.12.2010, 00:00, Cologne* After After Pablo Picasso, *Les Saltimbanques* Lot 220 R Estimated price €4.000 - €5.000 Result: €9.600 Etching (aquatinta) by Jacques Villon on ivory colored wove paper 60.1 x 42.3 cm (71.3/71.6 x 53,4/53 cm), framed under glass. Signed by Pablo Picasso lower right as well as numbered lower left. Proof 146/200. Édition Bernheim-Jeune, Paris. - The colors somewhat faded; the wide margins with variously strong light-stains; browned within former mat opening. Ginestet/Pouillon E 634
 Print by Jacques Villon after the painting "Deux saltimbanques avec un chien" by Pablo Picasso, dated 1905 (Museum of Modern Art, New York).

No. : 55

Ginestet & Pouillon: E 634

Other references:

Type: Aquatint with roulette

Title: *Les Saltimbanques* (Acrobats)

First state

Date: 1922

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 60.2 x 42.8 cm

Sheet size: 71.9 x 53.8 cm

Print run: 22 proofs of the first state in black

Comment: Bears the engraved notice "Gravé par Jacques Villon 1922" at the lower left side of the plate. We have not located any proof of the first state. We illustrate therefore a gray version of the color proof.



Complement to No. : 56

Title: Le tapis rouge

Date: 1924

Catalogue Raisonné: Zervos Volume 5 No. 364

Type: Oil on canvas

Measurements: 98,5 x 131,5 cm

Current owner or museum: Private Collection

Provenance: Miss Micheline Rosenberg



No. : 56

Ginestet & Pouillon: E 652

Type: Color aquatint after Pablo Picasso

Title: Nature Morte

Date: 1927-28

Publisher: Bernheim Jeune, Paris



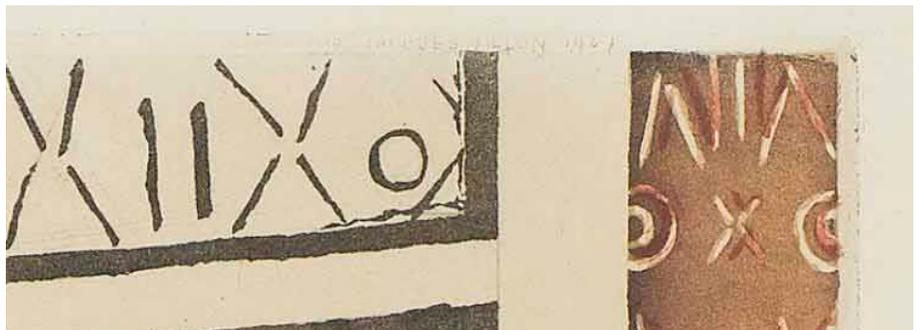
Printer: Jacques Villon

Paper: Vélin d'Arches

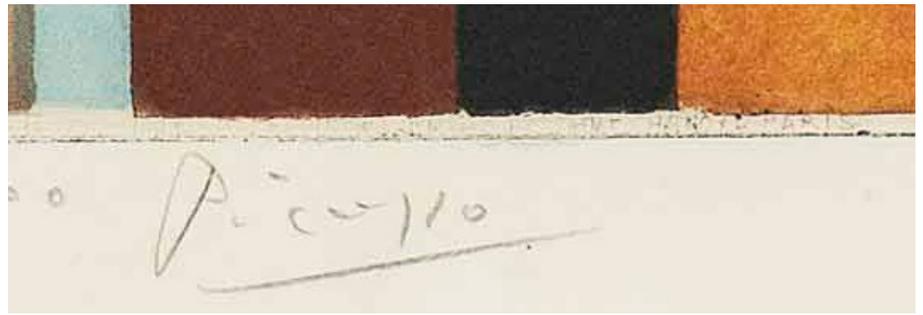
Plate size: 37,3 x 50 cm

Sheet size: 50,2 x 65,7 cm

Print run: 200 proofs
numbered and signed by
Picasso; 9 proofs in black
(we haven't located any of
these); 10 numbered and
signed *épreuves d'artiste* for



Picasso; a number of unnumbered proofs for Picasso; and a number of unnumbered, unsigned proofs for Jacques Villon. No Chalcographie du Louvre edition.



Comment: Although practically unnoticeable in most of the prints we have examined, the print bears the engraved notices "Gravé par Jacques Villon 1927" at the upper right side of the plate and "Edité par Bernheim-Jeune 83 Fauburg Saint-Honoré, Paris" at the lower left hand side.

Price achieved in Auctions:

Christie's SALE 2740 *Prints & Multiples*. New York 29 - 30 October 2013 Lot 94 | After Pablo Picasso by Jacques Villon. Nature morte. aquatint in colors, 1927-28, on wove paper, signed in pencil, numbered 66/200 (there were also 10 artist's proofs), published by Galerie Bernheim-Jeune, Paris, with wide margins, generally in very good condition, framed Image: 14 5/8 x 19 5/8 in. (372 x 499 mm.) Sheet: 19 3/8 x 23 3/4 in. (482 x 584 mm.) Price realised USD 16,250 Estimate USD 10,000 - USD 15,000

Bonhams (See photo below): *Prints & Multiples* 21 Oct 2014, San Francisco Lot 140 After Pablo Picasso

(1881-1973) by Jacques Villon (1875-1963) Nature Morte (G./P. E652), 1927. Aquatint in colors on wove paper, signed in pencil and annotated '10/10 épreuves d'artiste' (aside from the edition of 200), published by Galerie Bernheim-Jeune, Paris, with full margins, framed. 14 3/4 x 19 5/8 in sheet 19 5/8 x 26 in Sold for US\$ 16,250 (€ 14,334) suppl. incl.

Artcurial: Sale *Limited Edition* - 28 may 2019 /Lot 296 d'après Pablo PICASSO par Jacques VILLON Nature morte - 1967 Aquatinte en couleurs Signée par Picasso et numérotée "47/200" Aquatint in colors; signed and numbered Bibliographie : Ginestet & Pouillon 652 Estimation 1 500 - 2 000 € Sold 14,300 € including buyer's fees and taxes. Sale: 3918 Date: 28 may 2019 20:00 Auctioneer: Arnaud Oliveux



Jacques Villon prints after Georges Braque:

Complement to No. : 57

Title: Nature Morte: Le Guéridon (Guitar and Still Life on a Guéridon)

Date: 1922

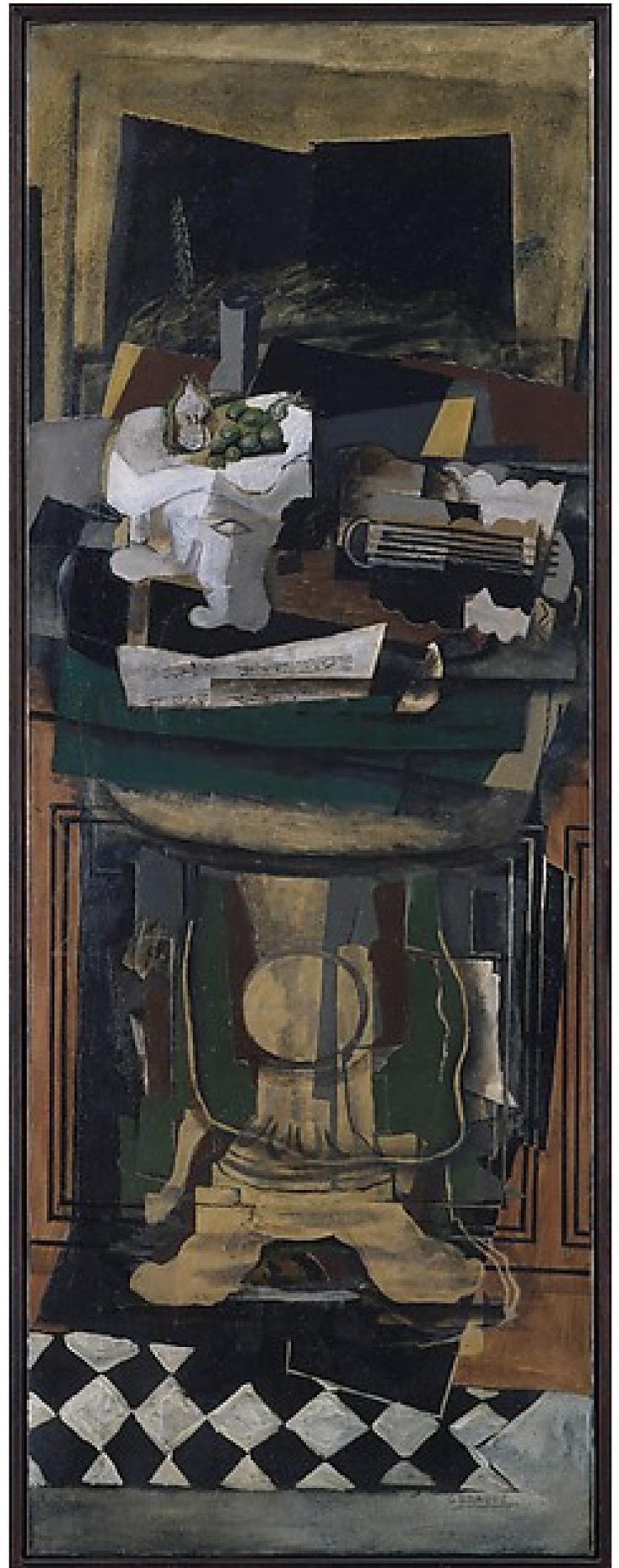
Type: Oil with sand on canvas

Measurements: 191.1 × 70.8 cm

Current owner or museum: The Metropolitan Museum of New York.

Accession Number: 1979.481

Provenance: Léonce Rosenberg, Paris; comte Etienne de Beaumont, Paris; comte Jean de Beaumont, Garches; Prince A. Poniatowski, Paris; Galerie des Arts Anciens et Modernes, Schaan, Liechtenstein, until 1960; sold half share on July 25, 1960 to Knoedler; Knoedler & Co., New York, 1960–61; stock no. A 7698; sold on January 6, 1961 to Smith; Louise Reinhardt Smith, New York (1961–79); partial gift of Louise Reinhardt Smith, in honor of William S. Lieberman, 1979



The prints of Jacques Villon

No. : 57

Ginestet & Pouillon: E 636

Type: Aquatint and roulette

Title: Nature morte

Date: 1923

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin de Rives BFK

Plate size: 59.1 x 22cm

Sheet size: 75.8 x 38.1cm

Print run: 200 proofs in color justified and signed by Braque.

Comment: Bears the engraved notice "Gravé par Jacques Villon 1923" at the lower left side of the plate. No engraved notice "Bernheim-Jeune, Éditeurs, 83 Fb S-Honoré, Paris"

Price achieved in Auctions:

Christie's : Sale 13878 Prints & Multiples London|29 March 2017 Lot 123 Property from a private american collection.

After Georges Braque (1882-1963) by Jacques Villon (1875-1963) Nature Morte Price realised GBP 1,188 Estimate GBP 1,000 - GBP 1,500 Nature Morte aquatint in colours, 1922-23, on BFK Rives wove paper, signed in pencil, numbered 20/200, the full sheet, a deckle edge at right, with light- and mount staining, framed Plate 580 x 217 mm., Sheet 640 x 367 mm.



No. : 58

Ginestet & Pouillon: E 636

Type: Aquatint and roulette

Title: Nature morte

Date: 1923

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin de Rives BFK

Plate size: 59.1 x 22cm

Sheet size: 75.8 x 38.1cm

Print run: 200 proofs in color justified and signed by Braque.

Comment: Bears the engraved notices "Gravé par Jacques Villon 1923" and "Bernheim-Jeune, Éditeurs, 83 Fb S-Honoré, Paris" at the lower left and right sides of the plate.

For sale early 2020:

Artsy: Heather James Fine Art, Palm Desert, Jackson Hole, New York, San Francisco, Montecito: [Nature Morte after Georges Braque](#), 1923. Etching and aquatint 23 1/4 x 8 5/8 in 59.1 x 21.9 cm Edition 108/200 This is part of a limited edition set. Price \$9,000. Ships from Palm Desert, CA, US image: 23 1/4 x 8 5/8 in. sheet: 26 1/8 x 11 3/4 in. Etched by Villon, image created after Braque. Hand-signed by artist, Signed in pencil lower right, "G Braque". Numbered in pencil lower left, "108/200" Certificate of authenticity Included



No. : 59

Ginestet & Pouillon: E 636

Type: Aquatint and roulette

Title: Nature morte. First state in black

Date: 1923

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélín de Rives BFK

Plate size: 59.1 x 22cm

Sheet size: 75.8 x 38.1cm

Print run: 21 proofs in black justified and signed by Braque.

Comment: Bears the engraved notice "Gravé par Jacques Villon 1923" at the lower left side of the plate.

Price achieved in Auctions:

Christie's: Sale 2019 Prints and Multiples. New York 31 July 2008 Lot 63. After Georges Braque by Jacques Villon . Nature morte (G. & P. E636). Price realised USD 1,625 Estimate USD 800 - USD 1,000. Aquatint, 1922-23, on Arches, signed in pencil, numbered 18/21 (there was also an edition of 200 in colors), published by Bernheim-Jeune, Paris, with full margins, pale mat staining, surface soiling and occasional stains in the margins, otherwise in good condition, framed. P. 23 3/8 x 8 5/8 in. (594 x 220 mm.) S. 29 5/8 x 14 3/8 in. (753 x 365 mm.)



No. : 60

Ginestet & Pouillon: E 636

Type: Aquatint and roulette

Title: Nature morte

Date: circa 1950

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Chalcographie du Louvre, Paris

Paper: Vélin de Rives BFK

Plate size: 59.1 x 22cm

Sheet size: 75.8 x 38.1cm

Print run: Unknown number of proofs in color, some signed by Villon.

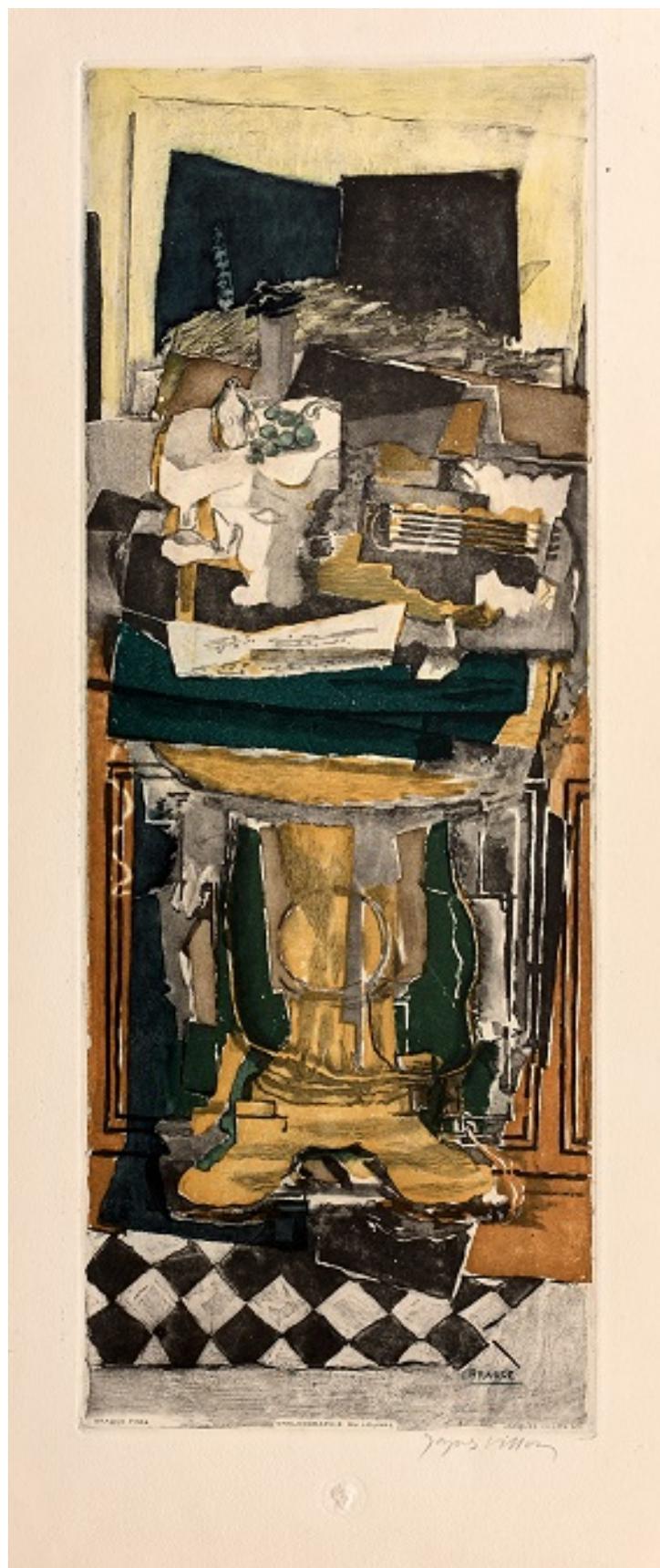
Comment: Bears three engraved notices "Braque Pinxt", "Chalcographie du Louvre" and "Jacques Villon Sci" at the lower left, center and right hand side of the plate.

For sale early 2020: Heather James Fine Art. Palm Desert, Jackson Hole Palm Desert, CA, US Nature Morte after Georges Braque, 1923. Etching and aquatint 23 1/4 x 8 5/8 in 59.1 x 21.9 cm. Edition 108/200. This is part of a limited edition set. \$9,000. sheet: 26 1/8 x 11 3/4 in. Etched by Villon, image created after Braque. Signed by both artists. Hand-signed by artist, Signed in pencil lower right, "G Braque". Numbered in pencil lower left, "108/200" (**Note:** The proof advertised by Heather James Fine Art –not the one illustrated here– is a Chalcographie proof, and the numbering and signatures seem fake)

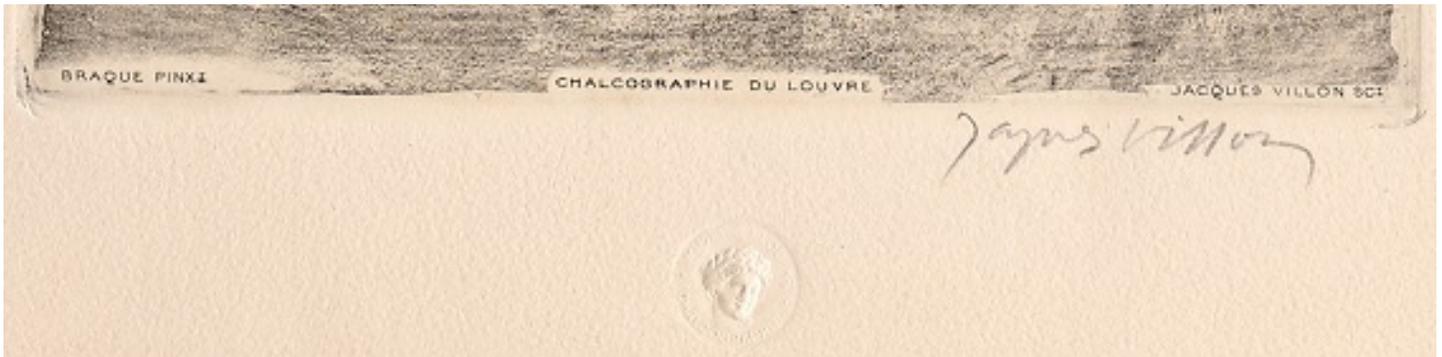
Price achieved in Auctions:

Bonhams: SoMa Estate Auction April 19, 2009 San Francisco. Lot 4144. After Georges Braque (French, 1882-1963), by Jacques Villon. Nature Morte. Sold for US\$ 732 (€ 678). After Georges Braque (French, 1882-1963), by Jacques Villon

Nature Morte (G./P. E636), 1922-23. Color aquatint on Arches paper, not signed or numbered, from the edition of 200 in colors (there was also an edition of 21 in black), published by Bernheim-Jeune, Paris, with the blindstamp of the printer, Chalcographie du Louvre, Paris, with full margins, in generally good condition aside from light-, mat- and backboard staining, surface rub in lower right



margin corner, creasing along sheet edges, especially in upper left margin, a few tiny specks of foxing, verso, framed. 23 3/8 x 8 5/8 in
sheet 30 1/8 x 14 1/8 in



Jacques Villon prints after Albert Gleizes:

Complement to No. : 61

Title: Paysage avec un moulin à vent
(Landscape with Windmill)

Date: 1913

Type: oil on canvas

Measurements: 56.5 by 39.4cm

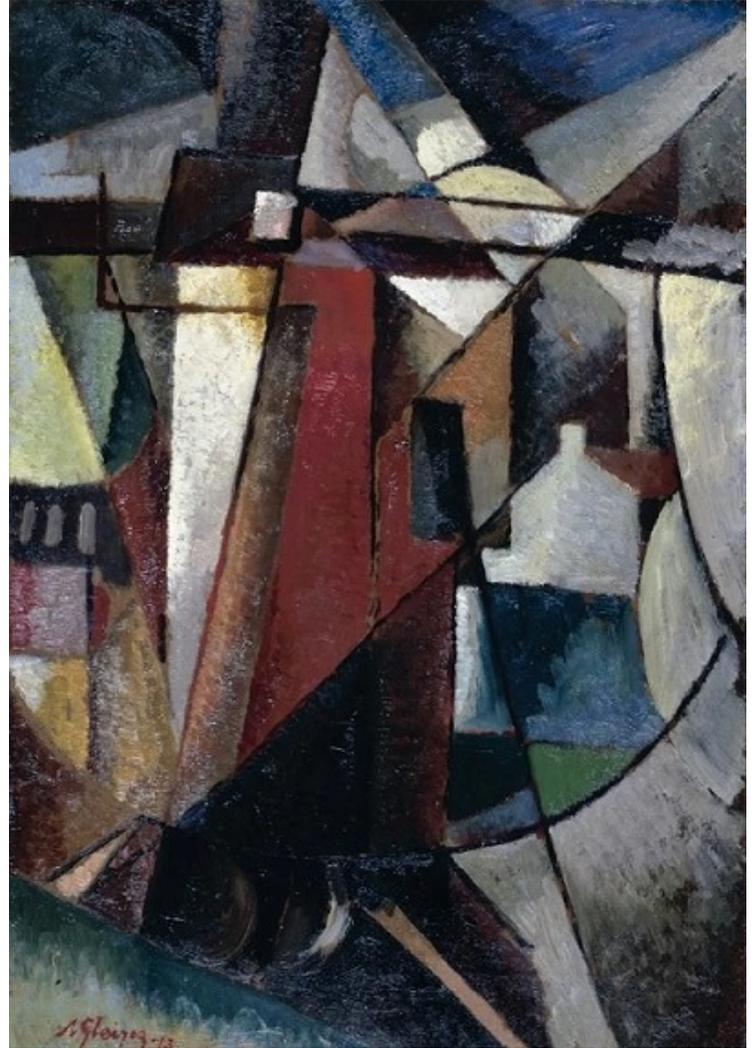
Current owner or museum: Private collection

Provenance:

E.V. Thaw & Co., New York; Harriet K. Ewing; Sold by Sotheby's at its *Impressionist and Modern Art, Day Sale*. 22 June 2004 London. Lot 176. Property from the estate of Harriet K. Ewing. Albert Gleizes. Paysage au moulin à vent Estimate 60,000-80,000 GBP LOT SOLD. 89,600 GBP signed and dated A. Gleizes 13 (lower left); signed, titled and dated Albert Gleizes 1913 on the reverse. oil on canvas. 56.5 by 39.4cm., 22 1/4 by 15 1/2 in.

Exhibitions: Providence, Rhode Island School of Design Museum of Art, 1900 to Now: Modern Art from Modern Art Collections, 1988

Comment: We reproduce here the comment about a sister painting with the same title and from the same year held by the Museo Nacional Centro de Arte Reina Sofía in Madrid (MNCARS Register No AD04801, oil on canvas 56.5 x 39.4 cm): Paysage avec moulin exemplifies and contains the main Cubist principles set out by Albert Gleizes in 1913: the initial balance, established in the compositional structure by means of the interaction of lines, surfaces and volumes, the relationship exerted by some forms onto others by virtue of their spatial situation on the canvas, and the way the object is not considered from one fixed viewpoint but is definitively reconstructed according to aspects discovered as the viewer actually moves. Paysage avec moulin thus forms part of the most authentically Cubist of the artist's periods, and is one of a small series of paintings done in 1913, which all share the same name and subject matter. At one time, one of the works in the small group belonged to Jacques Villon, perhaps the most important member of the Puteaux Group, to which Gleizes also belonged in 1912.



Paloma Esteban Leal
Museo Nacional Centro de Arte Reina Sofía, Madrid

No. : 61

Ginestet & Pouillon: E 665

Type: Color aquatint after Albert Gleizes

Title: Paysage

Date: 1929

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 48,5 x 33,3 cm

Sheet size: 66 x 50 cm

Print run: 200 proofs numbered and hand signed by Albert Gleizes;

11 numbered and signed *épreuves d'artiste*. No Chalcographie edition.

Comment: Does not bear the engraved notice "Gravé par Jacques Villon 1929" at the lower left side of the plate.

Note: We illustrate here too the *Bon à tirer* signed by Gleizes



No. : 62

Ginestet & Pouillon: E 665

Type: Aquatint after Albert Gleizes

Title: Paysage (First and second states in black)

Date: 1929

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

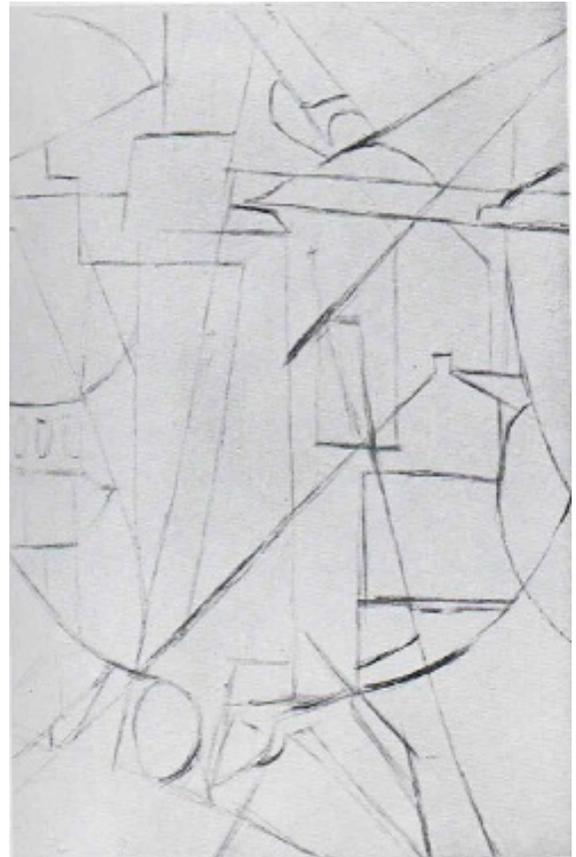
Paper: Vélin d'Arches

Plate size: 48,5 x 33,3 cm

Sheet size: 66 x 50 cm

Print run: Unknown number of state proofs.

Comment: Does not bear the engraved notice "Gravé par Jacques Villon 1929" at the lower left side of the plate.



No. : 63

Ginestet & Pouillon: E 665

Type: Color aquatint after Albert Gleizes (Color decomposition of the final state)

Title: Paysage

Date: 1929

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

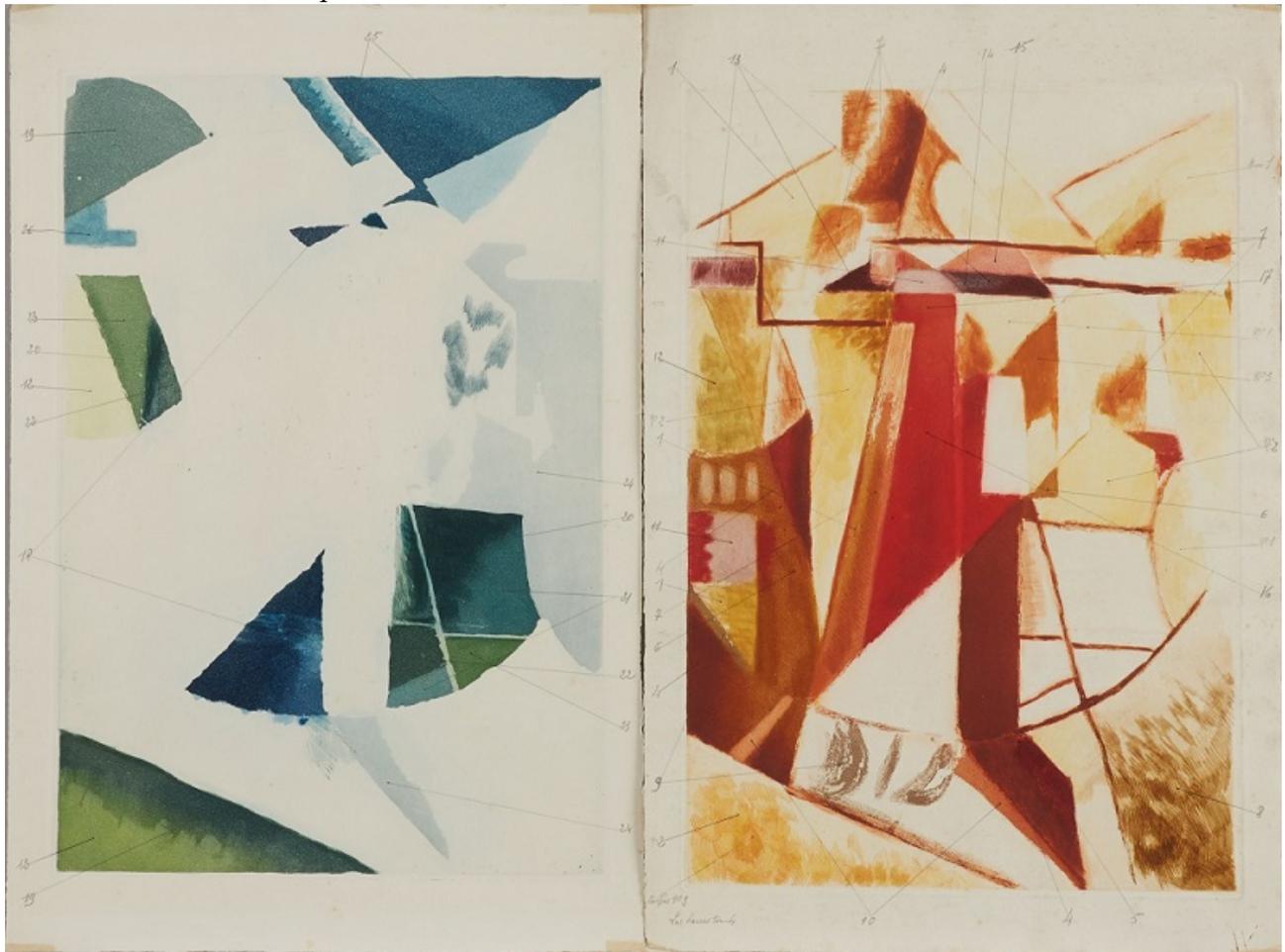
Paper: Vélin d'Arches

Plate size: 48,5 x 33,3 cm

Sheet size: 66 x 50 cm

Print run: Unknown number of proofs.

Comment: Does not bear the engraved notice "Gravé par Jacques Villon 1929" at the lower left side of the plate.



Price achieved in Auctions:

Stockholms Auktionsverk Magasin Onlineauktion Frihamnen, Stockholm. Trial proofs after Albert Gleizes . Lot number 441499 Lot description Albert Gleizes (France, 1881-1953), after, Paysage - four proofs, conducted by Jacques Villon 1929 after painted model of Gleizes 1913, test prints executed in aquatint printed in colors, in various stages of the printing process, with pencil notes in the viewing area and margins,

a sheet signed and dated in the plate A. Gleizes –13. LITERATURE: Ginestet / Pouillon E665 Condition Partly yellowed, spots, discolorations 2017-02-19 Hammer price SEK: 2 400 236 EUR, 262 USD Estimate SEK: 4 000



Jacques Villon prints after Jean Metzinger:

Complement to No. : 64

Title: Tea Time
(Woman with a
Teaspoon)

Date: 1911

Type: Oil on
cardboard

Measurements: 75.9
x 70.2 cm

**Current owner or
museum:**
Philadelphia Museum
of Art. Gallery 272,
Modern and
Contemporary Art,
second floor.

Accession Number:
1950-134-139. Credit
Line: The Louise and
Walter Arensberg
Collection, 1950

Provenance:
R. Auclair, Paris, in
1912. Possibly Pierre
Faure, Paris, by 1930.
Unidentified dealer, c.
1936; sold to Louise
and Walter C.
Arensberg, Los
Angeles, through
Marcel Duchamp as
agent, 1936; gift to PMA, 1950.



Comment:

When this painting was first shown at the 1911 Salon d'Automne in Paris, the prominent art critic André Salmon dubbed it "The Mona Lisa of Cubism." While Pablo Picasso and Georges Braque were moving even further toward the dematerialization of the figure in their canvases of 1911, Metzinger remained resolutely committed to legibility in *Tea Time*, where a seated woman, holding a teaspoon suspended between cup and mouth, is clearly discernible within a geometric environment. The artist does, however, show the teacup in profile and from above to demonstrate the new art's mobile perspectives.

Philadelphia Museum of Art

No. : 64

Ginestet & Pouillon: E 666

Type: Colour aquatint after Jean Metzinger

Title: La tasse de thé

Date: 1929

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 47,6 x 44,3 cm

Sheet size: 68 x 56.5 cm

Print run: 200 proofs numbered and hand signed, some by Jean Metzinger, some by Metzinger and Jacques Villon, some only by Metzinger or Villon; an unknown number of épreuves d'artiste for both Metzinger and Villon, and the Chalcographie edition.

Comment: Bears the engraved notice "Gravé par Jacques Villon 1929" at the lower left side of the plate.

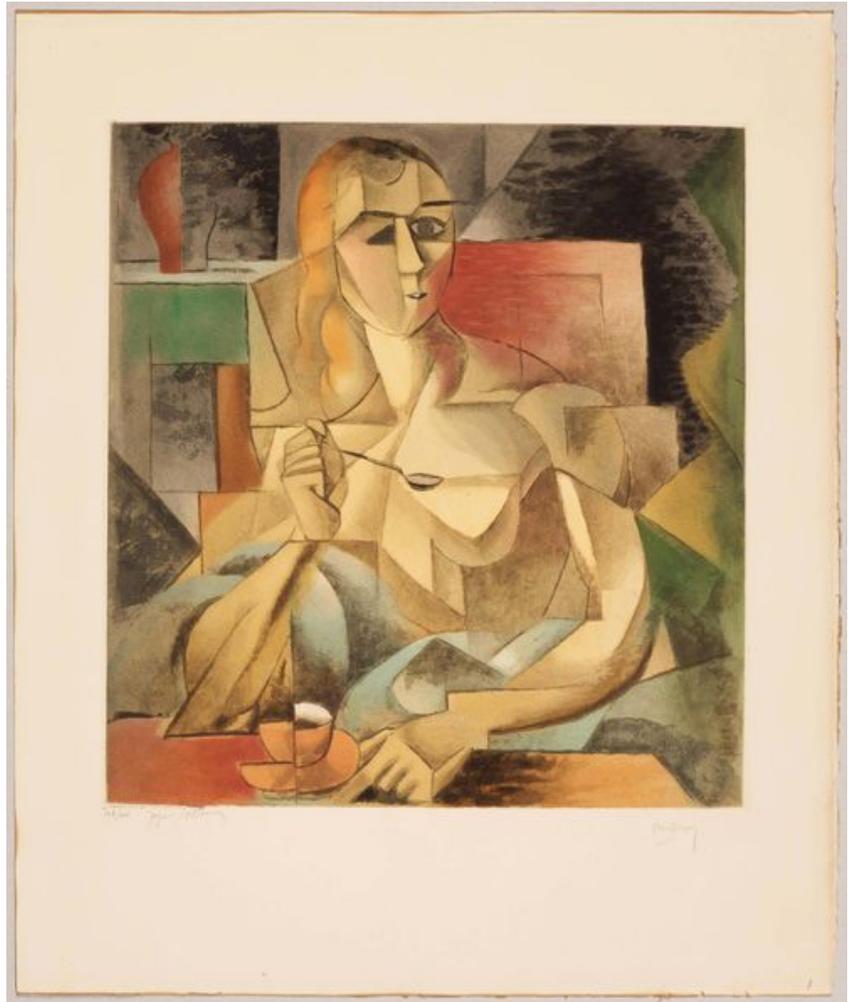
Price achieved in Auctions:

Kollerauktionen.ch: Sale Z36 Prints & Multiples - Saturday, 28. June 2014, Lot 3622

Villon, Jacques (Damville 1875 -

1963 Puteaux) Metzinger. La tasse de thé. 1929. Colour aquatint. 143/200. Signed lower left: Jacques Villon, as well as inscribed lower right: Metzinger. Inscribed in the stone lower left: GRAVE PAR JACQUES VILLON. Image 47.6 x 44.3 cm on wove paper 68 x 56.5 cm. Published by Bernheim-Jeune, Paris. Printed by Chalcographie du Louvre (with blind stamp). After the painting "Le goûter" by Jean Metzinger from the year 1911.

Catalogue raisonné: Ginestet/Pouillon, no. E666. CHF 1 500 / 2 000 € 1 320 / 1 750 Sold for CHF 1 700 (including buyer's premium)



No. : 65

Ginestet & Pouillon: E 666

Type: Colour aquatint after
Jean Metzinger

Title: La tasse de thé

Date: 1950 ?

Publisher: Chalcographie du
Louvre, Paris

Printer: Chalcographie du
Louvre, Paris

Paper: Vélin d'Arches

Plate size: 47,6 x 44,3 cm

Sheet size: 65 x 50 cm

Print run: Unknown number
of proofs

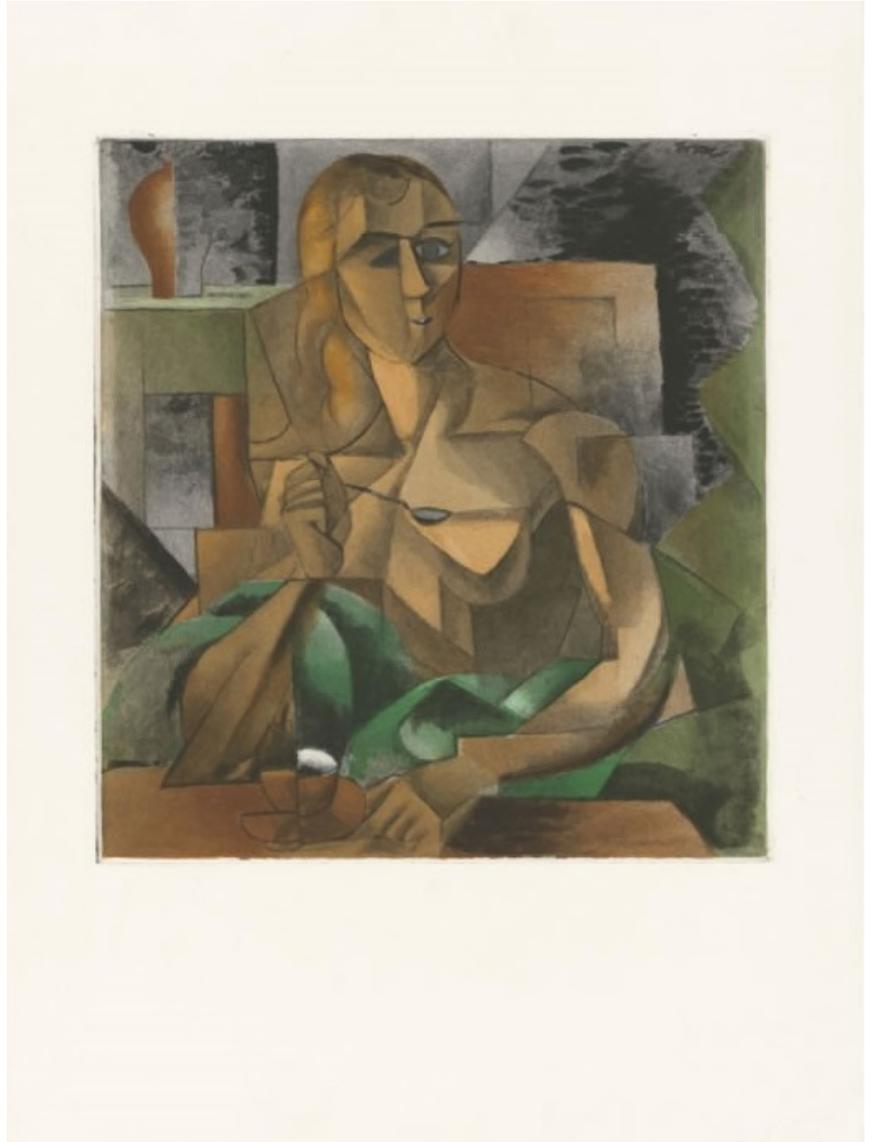
Note: The *Chalcographie du
musée du Louvre et de la
Réunion des musées nationaux*,
Paris keeps the plates for this
print ([Catalogue reference
KM010512](#)) and may print
more proofs in the future.

Price achieved in Auctions:

Ader: Estampes. Jeudi 13 Juin
2013 Salle des Ventes Favart,
3, rue Favart - 75002 Paris Lot
n° 133 Jean Metzinger (1883-
1956) (D'après) La Tasse de
thé. 1929. Gravé par J. Villon.
440 x 470. Ginestet et Pouillon
666. Impression en couleurs.

Très belle épreuve sur vélin

blanc, du tirage de la Chalcographie du Louvre, avec le timbre sec. Marges. Cadre 180 -
200 EUR Résultat : 350 EUR



Jacques Villon prints after himself:**No. :** 66**Ginestet & Pouillon:** E 660**Type:** Color Aquatint after Jacques Villon**Title:** Composition**Date:** 1928**Publisher:** Bernheim Jeune Éditeurs, Paris**Printer:** Jacques Villon**Paper:** Vélín 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".**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

Price achieved in 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. : 67

Ginestet & Pouillon: E 660

Type: Color Aquatint after Jacques Villon

Title: Composition

Date: 1950 ?

Publisher: Chalcographie du Louvre, Paris

Printer: Chalcographie du Louvre, Paris

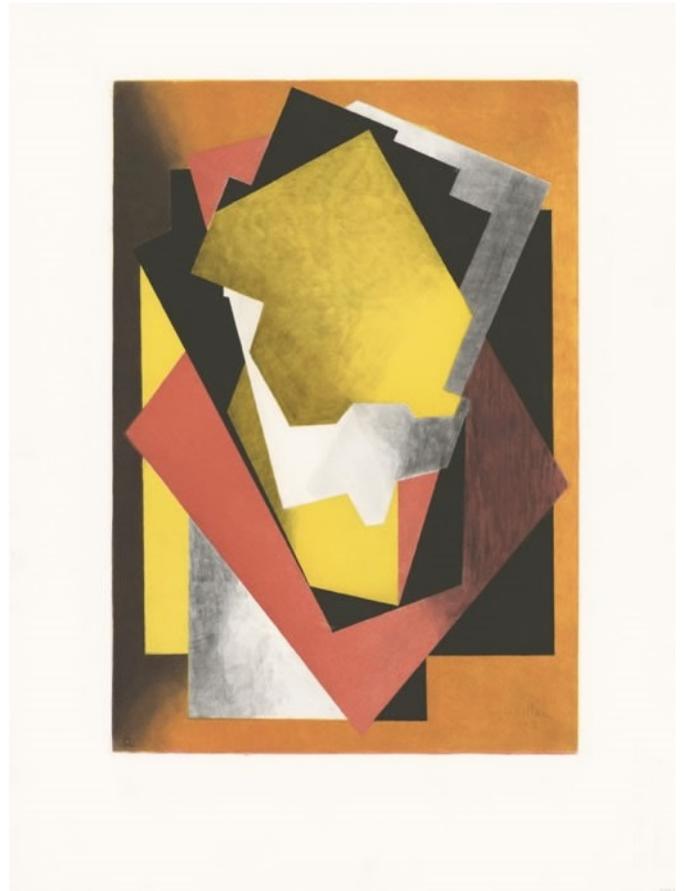
Paper: Vélin d'Arches

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.



Jacques Villon prints after Marcel Duchamp:

Complement to No. : 68

Title: La Mariée (The Bride)

Date: 1912

Type: Oil on canvas

Measurements: 89.5 x 55.6cm

Current owner or museum:

Philadelphia Museum of Art. Gallery 282, Modern and Contemporary Art, second floor (d'Harnoncourt Gallery). Accession Number: 1950-134-65. Credit Line: The Louise and Walter Arensberg Collection, 1950

Provenance:

Gift from the artist to Francis Picabia, 1912;
Paul Eluard (by sale or exchange);
André Breton, sold at the birth of his daughter Aube, 1936;
with Julien Levy Gallery, New York, as of 1936;
sold to Louise and Walter C. Arensberg, Los Angeles, April 1937 (See letter from Julien Levy to Walter Arensberg postmarked August 20, 1951. PMA, Arensberg Archives, CA Use Tax 1951, Box 30);
gift to PMA, 1950. 1.



No. : 68

Ginestet & Pouillon: E 672

Type: Color aquatint after
Marcel Duchamp

Title: La Mariée (The Bride)

Date: 1934

Publisher: Bernheim Jeune
Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 50 x 31.5 cm

Sheet size: 59 x 41.2 cm; 60
× 40.9 cm

Print run: 200 proofs
numbered and hand signed by
Marcel Duchamp and Jacques
Villon, a number of artist
proofs for Duchamp and Villon
and 20 proofs on Japan paper
(G.&P., actually Arches) with
a remarque by Duchamp.

Comment: Does not bears any
engraved notice.

This print is based on a 1912
painting by Duchamp, who
reduced his "bride" to a
dehumanized, mechanized
abstraction in a typically
provocative jab at established
art norms. The etcher, Jacques
Villon, was Duchamp's
brother.

The Bride was a companion
painting to Duchamp's Nude
Descending a Staircase, the
furor-inducing canvas that
scandalized New York
audiences at the 1913 Armory

Show. In spite of the outrage, Duchamp sold four paintings, which encouraged him to immigrate to the US in 1915. He connected with adventurous collector Katherine Dreier and the experimental painter Man Ray, and together they established the Société Anonyme in 1920 to promote the avant-garde.

Indianapolis Museum of Art

Price achieved in Auctions:

Koller Auktionen: Lot 3429 - Z31 Prints & Multiples - Friday, 09. December 2011, Villon, Jacques Marcel Duchamp. La Mariée. 1934. Colour aquatint etching. 26/200.



Signed lower left: Jacques Villon, also signed lower left: Marcel Duchamp. Plate 50 x 31.5 cm on thick paper 59 x 41.2 cm. Pub by Galerie Bernheim Jeune. After a painting by Marcel Duchamp. Minor professional restoration. Catalogue raisonné: - Ginestet/Pouillon, No.E672. Esatimate CHF 7 000 / 9 000 € 6 140 / 7 890 Sold for CHF 10 000 (including buyer's premium)

Sotheby's: Jacques Villon, After Marcel Duchamp *Le Mariée* (Ginestet & Pouillon E672), 1934 Aquatint printed in colors 23 3/5 × 16 1/10 in 60 × 40.9 cm. Property from the Estate of an Important Collector, Chicago, Illinois. Signed in pencil by Villon and Duchamp and numbered 19/200, on Arches wove paper, framed. plate: 500 by 315 mm 19 5/8 by 12 3/8 in sheet: 600 by 409 mm 23 5/8 by 16 1/8 in

Christie's Sale 12206 Prints & Multiples featuring The Gilbert E. Kaplan Collection of Surrealist Prints New York 1 - 2 November 2016 Lot 115 Property from an east coast estate after Marcel Duchamp (1887-1968) Jacques Villon (1875-1963) *La Mariée*. aquatint in colors, on Arches paper, 1934, signed by the artist and Marcel Duchamp in pencil, numbered 164/200 (there were also 20 proofs on Japon paper), with full margins, light- and uneven mat staining, framed. Image: 19 1/2 x 12 in. (495 x 305 mm.) Sheet: 25 7/8 x 19 3/4 in. (657 x 502 mm.) Price realised USD 10,625 Estimate USD 12,000 - USD 18,000

No. : 69

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Color aquatint after Marcel Duchamp with remarque

Title: *La Mariée* (The Bride)

Date: 1934

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 49 x 30.5 cm

Sheet size: 65 x 50 cm;

Print run: 20 proofs numbered and hand signed by Marcel Duchamp and Jacques Villon, a number of artist proofs for Duchamp and Villon and 20 proofs on Japon paper with a remarque by Duchamp.



Complement to No. : 68

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Pochoir after Marcel Duchamp

Title: La Mariée (The Bride)

Date: 1937

Publisher: Rose Sélavy, Paris

Printer: Unknown

Plate size: 30,5 x 19,4 cm

Sheet size: 33,7 x 19,5 cm

Print run: Unknown number of proofs hand signed by Marcel Duchamp in the stamp.

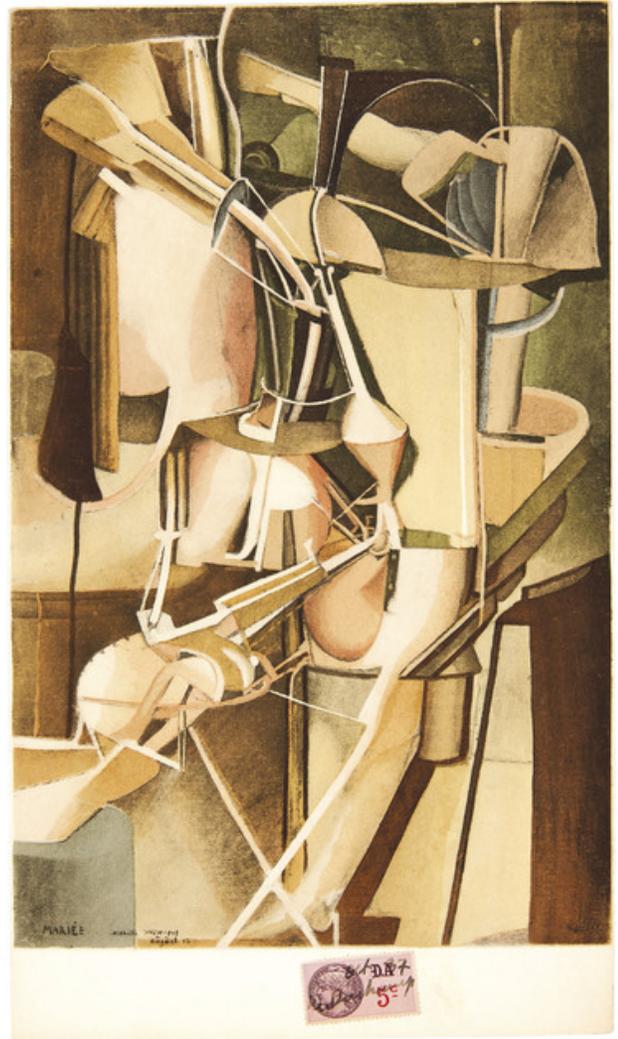
Price achieved in Auctions:

Sotheby's: *Collection Arthur Brandt : Dada, Surréalisme Et Au-Delà* 21 October 2017 Paris. Lot 104 Marcel Duchamp Mariée (Bride). Signed M. Duchamp and dated Oct 37 on a five-centime revenue stamp (lower right). pochoir-coloured reproduction of Marcel Duchamp's painting Mariée, 1912 33.6 x 19.5 cm; 13 1/4 x 7 5/8 in. Executed in October 1937. Estimate 40,000 — 60,000 EUR Lot Sold. 106,250 EUR This work has been authenticated by the Association Marcel Duchamp. Provenance: Julien Levy, New York

Sale: Tajan, Paris, Hommage à Julien Levy, October 5, 2004, lot 24; Acquired at the above sale by Dr. Arthur Brandt. Exhibited: Ithaca, Herbert F. Johnson Museum of Art, *A Private Eye: Dada, Surrealism and More from the Brandt Collection*, 2006, illustrated in the catalogue p. 40. Catalogue Note:

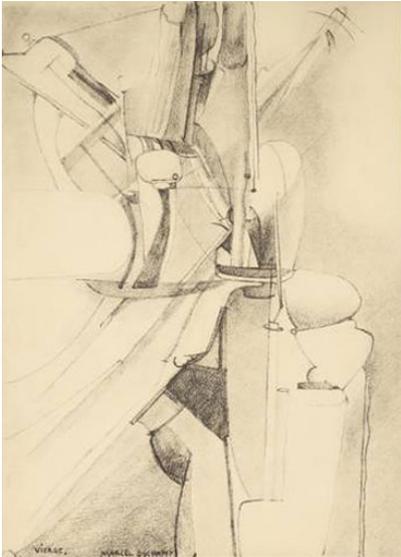
This is a pochoir hand-coloured reproduction of Duchamp's celebrated 1912 oil Mariée (Bride) (Philadelphia Museum of Art) that was printed for inclusion in Duchamp's *De ou par Marcel Duchamp ou Rose Sélavy (Boîte-en-valise) / From or by Marcel Duchamp or Rose Sélavy (The Box in a Valise)* (lot 103). A number of untrimmed examples of the reproduction were certified with a five-centime French revenue stamp, signed and dated by the artist. The present example was among 205 copies of the work sent to the New York art dealer Julien Levy, ostensibly with the idea of selling them through his gallery for \$1 each. Levy sold only a few examples and, because of a flood at his country home, most were destroyed and are today consequently very rare.

Christie's: Sale 16388. *Prints & Multiples* New York 23-25 October 2018 Lot 184 The Estate Of Jacquelyn Miller Matisse La Mariée (Bride) pochoir reproduction in colors with 5-centime revenue stamp, on wove paper, 1937, signed and dated 'Oct. 37' in black ink over the French revenue stamp, one of a small number of impressions, with full margins, in very good condition. Image: 305 x 194 mm. Sheet: 337 x 195 mm. Price realised USD 87,500 Estimate USD 15,000 - USD 25,000 Provenance: Marcel Duchamp; Alexina (Teeny) Duchamp; Pierre Noel Matisse, Jacquelyn Miller Matisse, by descent from the above.



Complement to No. : 68

Comment: The subject of the cubist bride was used by Marcel Duchamp in various other works. We illustrate here some of them:



La Vierge, 1912

**Vierge (Gallatin) Gelatin
silver print 1912- printed
1933 Duchamp, Man Ray 11
½ x 8 ¼ in**



**1934 La Mariée mise a
nu par ses célibataires même (La Boite Verte)**

**La Mariee,
1965 (The
Bride)
Gravure
premier
état**



Jacques Villon prints after Suzanne Duchamp:**No. :** 70**Ginestet & Pouillon:** E
667**Type:** Etching and
aquatint after Suzanne
Duchamp**Title:** Fleurs (Bouquet
de fleurs)**Date:** 1929**Publisher:** Bernheim
Jeune Éditeurs, Paris**Printer:** Jacques Villon**Paper:** Vélín d'Arches**Plate size:** 30,7 x 45
cm**Sheet size:** 43,5 x 57
cm**Print run:** 200 proofsnumbered and hand signed by Suzanne Duchamp, some by Suzanne Duchamp and Jacques Villon; an unknown number of *épreuves d'artiste*, and the Chalcographie edition.**Comment:** Bears the engraved notices "Gravé par Jacques Villon 1929" at the upper left side of the plate and "Suzanne Duchamp" at the lower left side of the plate.**For sale early 2020:**

Galerie Raasch, Scharrenberger Strasse 11 – 13 D-42699 Solingen. Villon, Jacques. Suzanne Duchamp. Pot of Flowers (Farblithografie with Jacques Villon) (1929) (Art. Nr. 02170) Price 3.200,00 EUR Signiert in der Platte Suzanne Duchamp, mit Stift signiert Jaques, Villon Format: Rahmen: 54 x 40 cm / Motiv: ca. 40 x 31 Zustand: Leicht feuchtfleckig

Price achieved in Auctions:*Ades Estampes Anciennes & Modernes - 2e Vacation* Jeudi 06 Décembre 2018 14:00 Salle des ventes Favart, 3, rue Favart 75002 Paris: Lot n° 439 Estimation 180 - 200 EUR Jacques Villon (Gaston Duchamp, Dit) (1875-1963) Fleurs. 1929. Gravé à l'eau-forte et à l'aquatinte d'après Suzanne Duchamp. 450 x 310. Ginestet et Pouillon 667. Impression en couleurs. Très belle *épreuve* sur vélin, numérotée et signée au crayon par Suzanne Duchamp. Courts plis de manipulation et plis cassés aux bords du feuillet. Toutes marges. Suzanne Duchamp (1889-1963) était la plus jeune sœur de la famille Duchamp-Villon, qui comptait également les artistes Jacques Villon, graveur, Raymond Duchamp-Villon (1876-1918), sculpteur, et Marcel Duchamp (1887-1968). La notoriété de ses frères lui valut une exposition majeure dès l'âge de 22 ans au Salon des Indépendants à Paris. Elle épousa par la suite l'artiste Jean Crotti (1878-1958) dont elle influença beaucoup la peinture.

No. : 70

Ginestet & Pouillon: E 667

Type: Etching and aquatint after Suzanne Duchamp

Title: Fleurs (Bouquet de fleurs)

Date: 1950 ?

Publisher:

Chalcographie du
Louvre, Paris

Printer:

Chalcographie du
Louvre, Paris

Paper: Vélín
d'Arches

Plate size: 30,7 x 45
cm

Sheet size: 65 x 40
cm

Print run: Unknown
number of proofs

Comment: Bears the
engraved notices

"Gravé par Jacques
Villon 1929" at the
upper left side of the
plate and "Suzanne
Duchamp" at the lower left side of the plate.

Note: The *Chalcographie du musée du Louvre et de la Réunion des musées nationaux*, Paris keeps the plates for this print ([Catalogue reference KM006898](#)) and may print more proofs in the future.

Price achieved in Auctions:

De Baecque: *Regard sur le XXe Siècle*. Vendredi 29 Novembre 2019 14:00

Salle 4 - Drouot-Richelieu, 9, rue Drouot 75009 Paris. Lot n° 86 Suzanne Duchamp (1889-1963) Bouquet de fleurs Eau-forte et aquatinte, signée dans la planche en bas à gauche H. 43,5 cm - L. 57 cm Estimation 50 - 100 EUR Résultats sans frais Résultat : 50 EUR

Normandy Auction: *Vente Aux Encheres Publiques Au Profit De RCF*. Samedi 1er Decembre 2018 14h30 à l'Espace du Moineau, 41, route de Neufchatel 76000 ROUEN Lot n° 51 200 - 300 EUR Jacques Villon. Lot de 2 lithographies : Suzanne Duchamp Le bouquet de fleurs Epoque Art Déco Indiqué Suzanne Duchamp, gravée par Jacques VILLON, daté 1929 31 x 44 cm Musée du Louvre chalcographiée



Jacques Villon prints after Katherine Sophie Dreier:

Complement to No. : 71

Title: Zwei Welten (Two Worlds)

Date: 1930

Type: Oil on canvas

Measurements: 71.8 × 91.7 cm

Current owner or museum: Yale University Art Gallery. Inventory No. 1941.438

Provenance: Gift of Collection Société Anonyme

Selected Literature:

Ruth L. Bohan et al., *The Société Anonyme: Modernism for America*, ed. Jennifer Gross,



exh. cat. (New Haven, Conn.: Yale University Art Gallery, 2006), 129, fig. 10.

Rachel Palacios, “Involving Us Again for the First Time,” *Art New England* 33, no. 5 (September/October 2012): 3, ill.

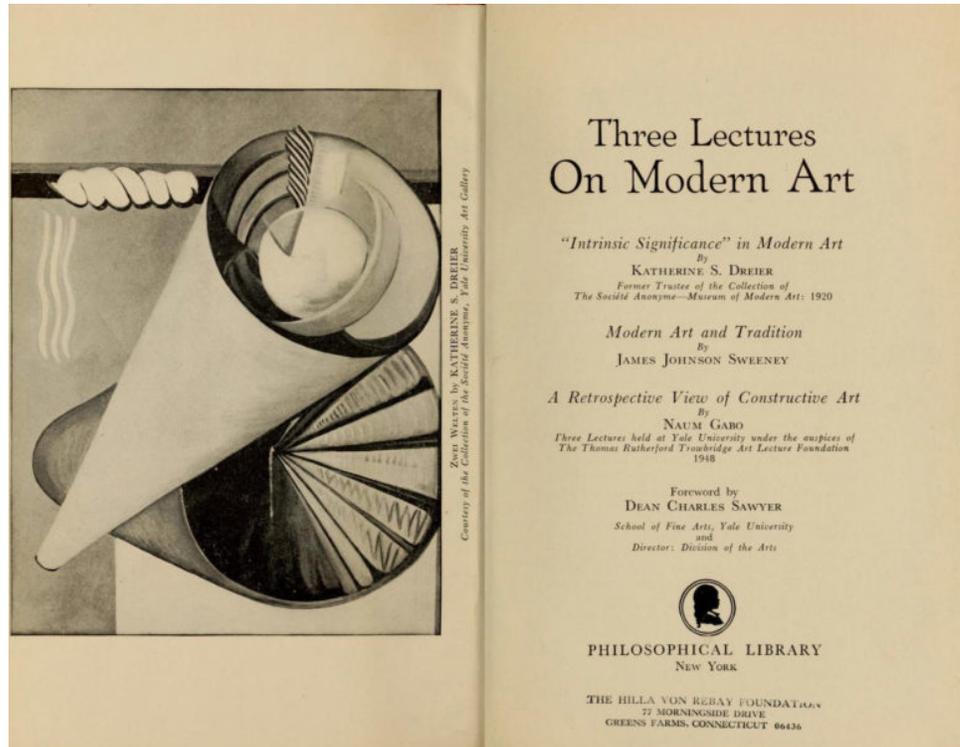
Comment:

Though she never achieved the name recognition of her contemporaries, Katherine Sophie Dreier (1877–1952) first joined the modern art world of the early 20th century as a painter. She later became more prominent as a collector, educator, and scholar, of whom the critic Aline Saarinen wrote, “Modern Art has known no other so fervent a propagandist.”

Initially trained academically under the influence of her Post-Impressionist older sister Dorothea, Katherine studied at Pratt Institute, Brooklyn, and in London and Munich, her work growing more abstract each year. She exhibited at the watershed 1913 Armory show in New York, where her long acquaintance with Marcel Duchamp began after she saw his *Nude Descending a Staircase* (*Nu descendant l'escalier*, 1912) on display among works by Alexander Archipenko, Constantin Brancusi, Georges Braque, Robert Delaunay, Francis Picabia, Pablo Picasso, and many others.

A robust and earnest person, Dreier was a natural organizer and soon became an integral, if unlikely, part of avant-garde New York. In 1916, she, Duchamp, Man Ray, and others founded the Society of Independent Artists, the American version of the French *Société des artistes*

indépendants, which was linked to abstract art movements from Impressionism to Orphism. The society aimed to counter academic gatekeeping by allowing any artist who had paid the entry fee to participate in its annual exhibition. Duchamp and Dreier left the society, however, when Duchamp's pseudonymously submitted



Fountain (1917) was rejected by the committee.

In 1920, Dreier, Duchamp, and Man Ray founded the *Société Anonyme, Inc.: Museum of Modern Art 1920*, which they initially intended as a “reference library” of works embodying the new movements. Dreier hoped their rigorous approach would defend modern art from claims of novelty and charlatanism. Its name embodied this aim, separating the art from the cult of personality around any one practitioner. In true playful Dadaist and Surrealist fashion, the term “*Société Anonyme*” is also the French equivalent of “corporation,” making the group’s name a redundant sendup of industrialized capitalism. While it never had a permanent home, the *Société Anonyme* was the first collection in the United States to be called a “museum of modern art.” In 1923, the *Société Anonyme* organized Kandinsky’s first solo show in New York—also his first in the United States—and he became the group’s vice president in absentia, the cornerstone of a friendship with Dreier that would last until his death.

Solomon R. Guggenheim Museum

No. : 71

Ginestet & Pouillon: E 671

Type: Color Aquatint after Katherine Sophie Dreier (erroneously identified as "Catherine Drayer" by Ginestet & Pouillon)

Title: Composition



Date: 1930

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

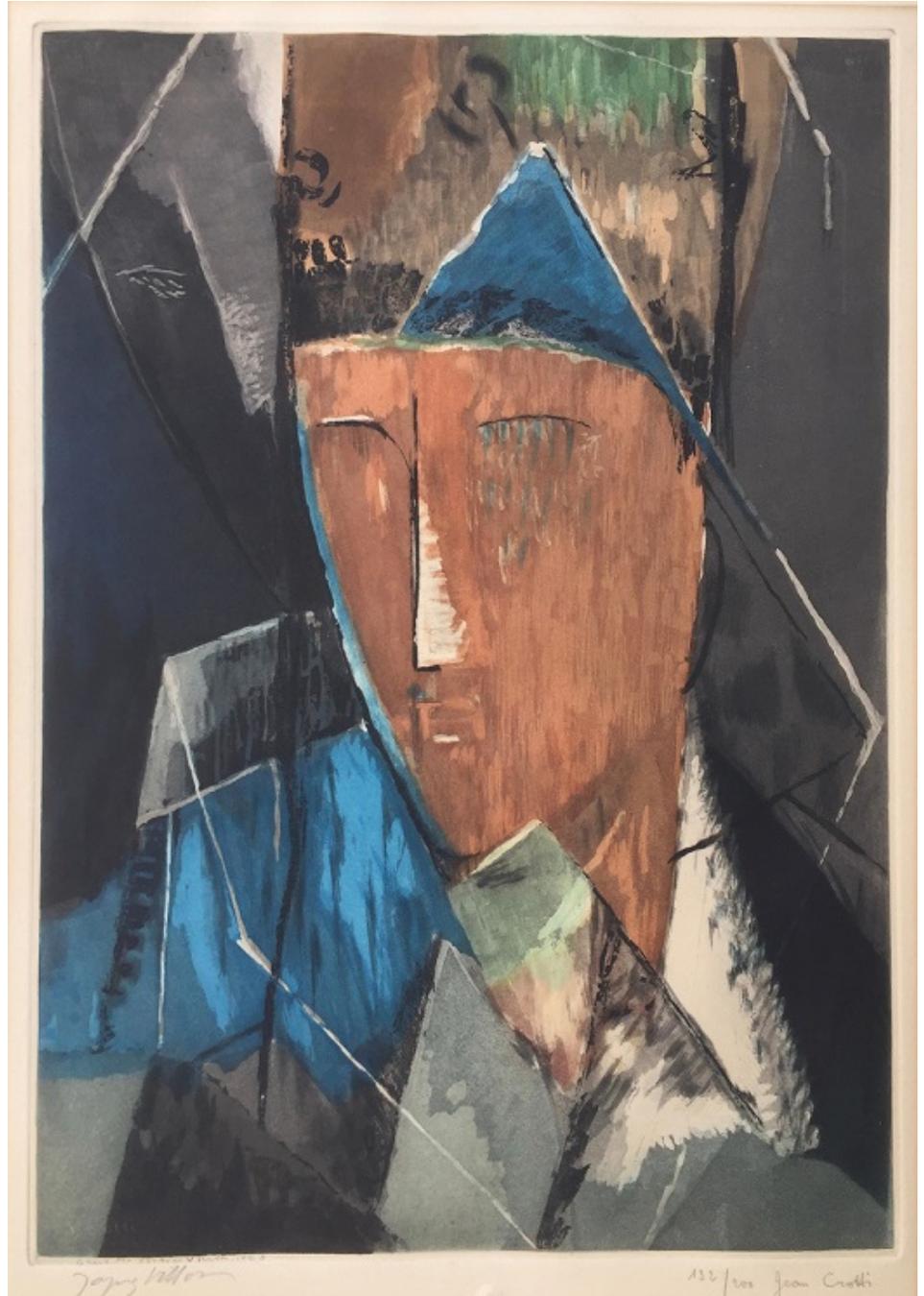
Paper: Vélin d'Arches

Plate size: 46,8 x 60,3 cm

Sheet size: 56.5 × 76.2 cm

Print run: 200 proofs numbered and hand signed by either Katherine Sophie Dreier and Jacques Villon or by Jacques Villon alone.

Comment: Bears the engraved notice "Gravé par Jacques Villon 1930" at the lower left side of the plate.

Jacques Villon prints after Jean Crotti:**No. :** 72**Ginestet & Pouillon:** E 658**Type:** Color aquatint
after Jean Crotti**Title:** Portrait d'homme**Date:** 1928**Publisher:** Bernheim
Jeune, Paris**Printer:** Jacques Villon**Paper:** Vélín d'Arches
with the Chalcographie du
Louvre blind stamp.**Plate size:** 46,3 x 32,6
cm**Sheet size:** 63.2 x 49.7
cm**Print run:** According to
Ginestet & Pouillon, there
were 100 proofs –published
by Bernheim Jeune–
numbered and signed by
Jean Crotti and the
Chalcographie proofs. But
the presence of the
Chalcographie du Louvre
blind stamp in this proof
introduces a doubt. In any
case, there were 200 and
not 100 signed proofs (by
both Crotti and his brother
in law Jacques Villon) and
a second edition, unsigned,
in 1950, published by the
Chalcographie du Louvre.**Comment:** Bears the
engraved notice "Gravé par
Jacques Villon 1928" at the
lower left side of the plate.
No inscription "Edité par
Bernheim-Jeune 83
Fauburg Saint-Honoré, Paris".

No. : 73

Ginestet & Pouillon: E 658

Type: Color aquatint after Jean Crotti

Title: Portrait d'homme

Date: 1950 ?

Publisher: Chalcographie du Louvre, Paris

Printer: Chalcographie du Louvre, Paris

Paper: Vélín d'Arches with the
Chalcographie du Louvre blind stamp.

Plate size: 46,3 x 32,6 cm

Sheet size: 63.2 × 49.7 cm

Print run: Unknown number of proofs,
some signed by Jacques Villon.



No. : 74

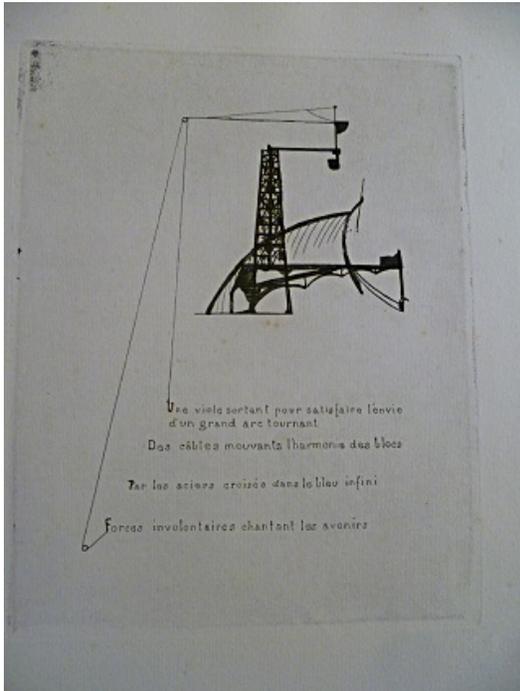
Ginestet & Pouillon: E 673 to E 685 (Not illustrated)

Type: 13 Etching illustrations after Jean Crotti:

E 673 Frontispiece

E 674 Confidences par résonance vitesse 21,5 x 27,5 cm

E 675 Un viole sortant... 27,5 x 21,5 cm



E 676
Musique
de Ballet

27,5 x
21,5 cm

E 677
Tabu
Dada

27,5 x
21,5 cm

E 678
Microbe
galvano-
plastique

27,5 x
21,5 cm

E 679

Tabu's par influence 30,5 x 21,5 cm

E 680 Un vers, deux oublis solitaires 27,5 x

21,5 cm

E 681 Ballade sucrée et œil de verre 27,5 x 21,5 cm

E 682 Composition 13,7 x 10,7 cm

E 683 Portraits des grands silences 30,5 x 21,5

E 684 Profil perdu 30,5 x 21,5 cm

E 685 Composition 11,5 x 11,5 cm

Title: Tabu Dada – Courants d'air sur le chemin de ma vie 1916-1921

Date: 1941

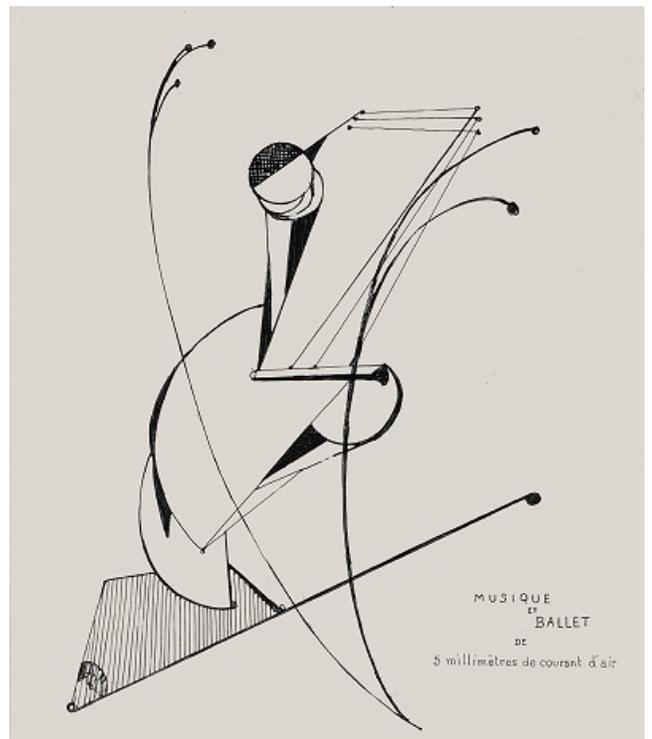
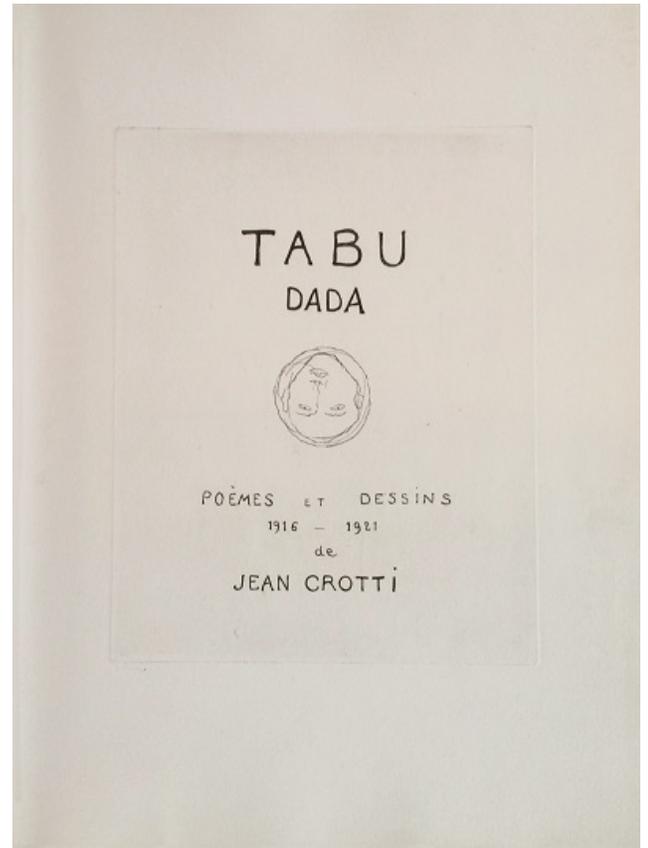
Publisher: Leblanc et Trautmann, Editeurs, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Sheet size: 44,5 x 34,5 cm

Print run: 60 copies of the book, 50 of them on Vélin d'Arches



Une oeuvre clé de Tabu dada, par Jean Crotti

Courants d'air sur le chemin de ma vie est un livre oeuvre réalisé entre 1916 et 1921 par Jean Crotti, grand ami de Marcel Duchamp et précurseur du surréalisme. Tiré à seulement 60 exemplaires, l'ouvrage est une production rare qui fait alterner textes issus de l'écriture automatique chère aux dadaïstes et aux surréalistes et dessins à l'encre noire.

Tabu Dada Jean Crotti page de titre

La mise en page des poèmes est un bel exemple des jeux sur la typographie amorcés par les dadaïstes. Crotti les met en forme comme des dessins, travaillant sur la police des mots et leur emplacement pour amener le lecteur/regardeur à voyager sur la page, sans sens de lecture imposé.

Au fil des planches, c'est une poésie de la modernité du début du XXème siècle qui transparait, avec des matériaux – le fer, l'acier – des architectures – les arches, les angles, les parallèles... – et des énergies – notamment l'électricité.

Courants d'air...est aussi empreint de la mystique

personnelle de l'auteur, peintre et poète « des grands silences », de « l'invisible », des astres et de « l'incompréhensible ». L'ouvrage est en effet une pièce importante du mouvement créé par Crotti, le mouvement Tabu, par lequel il se démarqua de Dada.

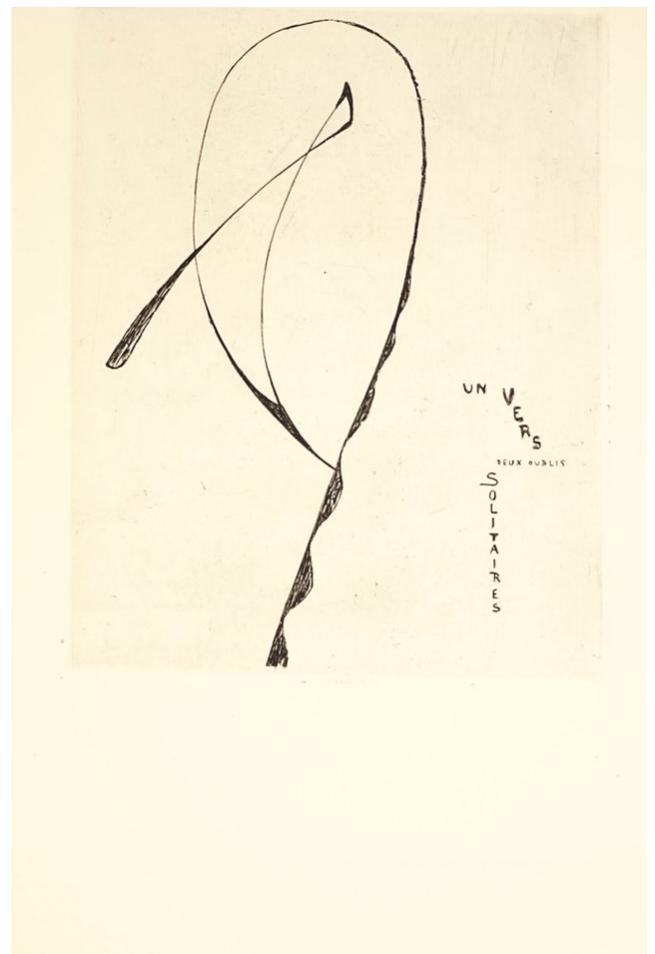
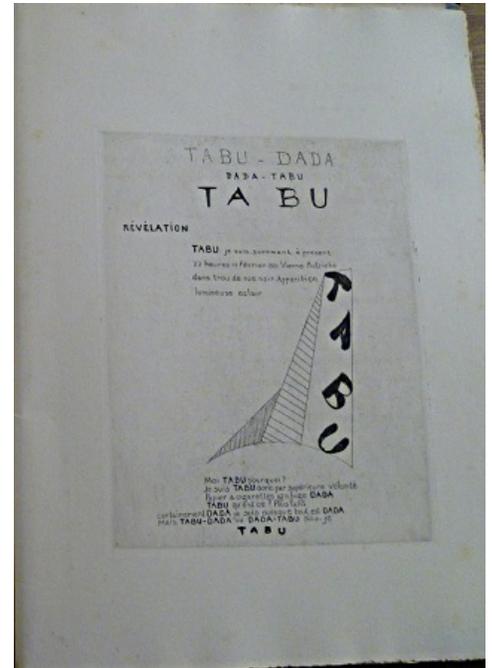
Attentif au mystère de ce qui échappe au regard, Crotti développera dans des oeuvres abstraites faites de larges plans colorés, de disques, d'arcs de cercle, une vision cosmique influencée par la pensée orientale et le bouddhisme.

Bruno Foligné

Librairie Abraxas-Libris

Price achieved in Auctions:

Christie's: Sale 17875 *Bibliothèque Paul Destribats - 1ère partie* Paris 3 - 5 July 2019 Lot number 538. Crotti, Jean et Jacques Villon Tabu Dada – Courants d'air sur le chemin de ma vie 1916-1921 Paris, Leblanc et Trautmann / Fequet et Baudier, 1941 Edition Originale In-folio (445 x 339 mm), broché. TIRAGE : un des 50 exemplaires sur vélin d'arches, celui-ci n° 21 Illustration : une vignette de titre et 12 cuivres gravés en taille-douce par Jacques Villon, son beau-frère Envoi autographe signé de l'auteur. Le nom du destinataire a été gratté. Rare publication de l'artiste suisse Jean Crotti sur son expérience Tabu Dada, « religion » créée par Crotti après une expérience mystique à Vienne en 1921. Estimate: €1,000 - €1,500 ca. US\$1,128 - US\$1,692 Price realised: €2,500 ca. US\$2,820



Jacques Villon prints after Amedeo Modigliani:

Complement to No. : 75

Title: Maternità (Gitane et son bébé / Gypsy Woman with Baby)

Date: 1919

Type: Oil on canvas

Measurements: 115.9 x 73 cm

Current owner or museum: National Gallery of Art, Washington. Chester Dale Collection. 1963.10.174 On View East Building, Ground Level - Gallery 103A

Provenance:

Bing et Cie, Paris;

Paul Guillaume and Bernheim Jeune, Paris

sold April 1928 to Chester Dale [1883-1962], New York;

bequest 1963 to NGA.

Exhibitions:

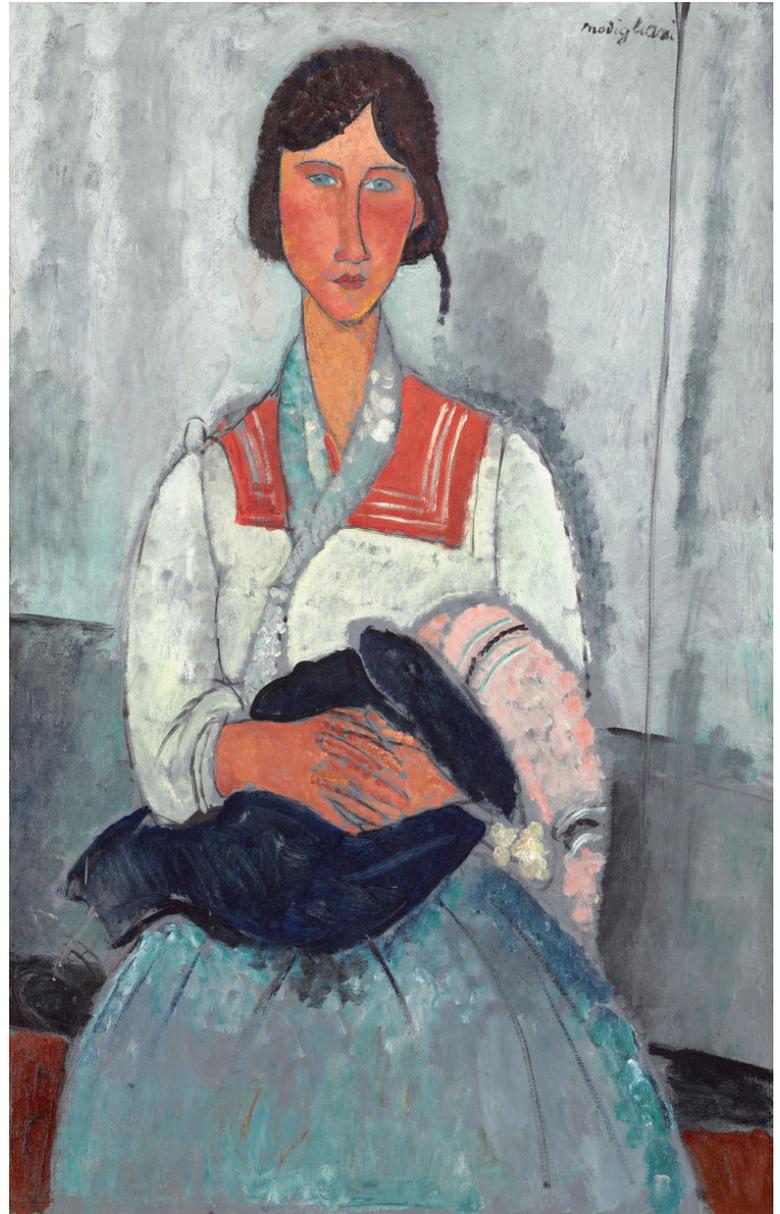
1922 XIII Esposizione Internazionale d'Arte, Venice, 1922, no. 12.

1928 Loan Exhibition of Modern French Art from the Chester Dale Collection for the Benefit of the French Hospital of New York, Wildenstein Galleries, 1928, No. 28

1929 Exhibition of French Painting of the Nineteenth and Twentieth Centuries, Fogg Art Museum, Cambridge, 1929, no.64, repro

1929 Loan Exhibition Held by New York University Gallery of Living Art: Contemporary Paintings, Brummer Gallery, New York, 1929, no. 38.

1930 XVII Esposizione Biennale Internazionale d'Arte, Venice, 1930, no. 19, as Maternità.



No. : 75

Ginestet & Pouillon:

Type: Aquatint in black after Amedeo Modigliani (Trial proof before markings)

Title: L'Italienne

Date: 1927

Publisher: Bernheim Jeune, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 49,5 x 30,8 cm

Sheet size: 65.3 x 49.7 cm;

Print run: unknown number of unnumbered, unsigned trial proofs before the addition of the signature of Modigliani in the plate and the engraved indications "Gravé par Jacques Villon 1926" at the upper left side and "Edité par Bernheim-Jeune 83 Fauburg Saint-Honoré, Paris" at the lower right hand side of the plate.

Comment: Bears no engraved notices.



No. : 76

Ginestet & Pouillon:

Type: Aquatint in black after Amedeo Modigliani (Trial proof after markings)

Title: L'Italienne

Date: 1927

Publisher:

Bernheim Jeune,
Paris

Printer: Jacques Villon

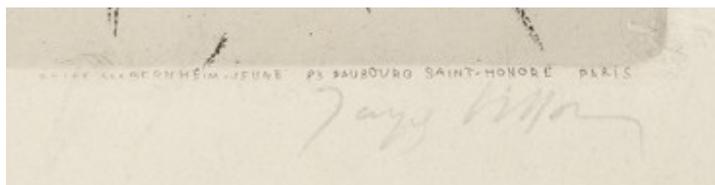
Paper: Vélin d'Arches

Plate size: 49,5 x 30,8 cm

Sheet size: 65.3 x 49.7 cm;

Print run: 10 numbered *épreuves d'essai d'artiste* (trial proofs) signed by Jacques Villon

Comment: Bears the signature of Modigliani in the plate, and the engraved notices "Gravé par Jacques Villon 1926" at the upper left side and "Edité par Bernheim-Jeune 83 Fauburg Saint-Honoré, Paris" at the lower right hand side of the plate.



No. : 77

Ginestet & Pouillon: E
650

Type: Color aquatint
after Amedeo Modigliani

Title: L'Italienne

Date: 1927

Publisher: Bernheim
Jeune, Paris

Printer: Jacques Villon

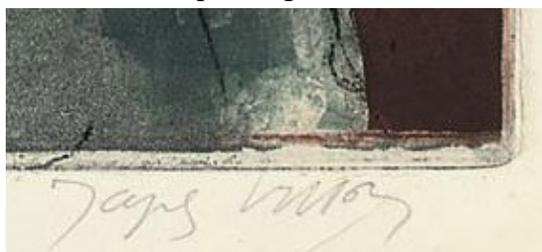
Paper: Vélin d'Arches

Plate size: 49,5 x 30,8
cm

Sheet size: 65.3 x 49.7
cm; 63,5 x 44,5 cm

Print run: Unknown
number of unnumbered
trial proofs, some signed
by Villon, like the present
one. The proof (not
reproduced) that bears the
Bon à tirer by Jacques
Villon (photo included) is
also an *épreuve d'essai*
before the addition of the
engraved notices .

Comment: Do not bear
the engraved notices
"Gravé par Jacques Villon
1926" at the upper left side
and "Edité par Bernheim-
Jeune 83 Fauburg Saint-
Honoré, Paris" at the
lower right hand side of
the plate. They were added
after Villon approved the
printing.

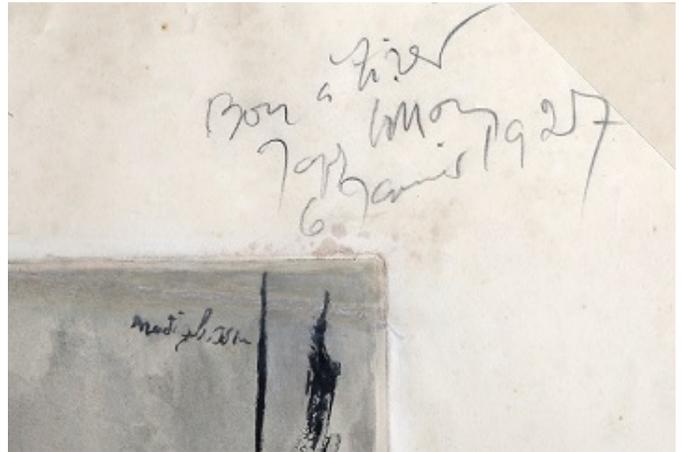


Price achieved in Auctions:

Christie's Sale 5610 Prints and Multiples London, South

Kensington|14 September 2010 LOT250 After Amedeo Modigliani (1884-1920), by Jacques Villon

L'Italienne (Genistet & Poullion 650) aquatint in colours, 1926, on wove paper, signed and annotated in pencil, a proof aside from the published edition of 200, with margins, a few scattered foxmarks, otherwise apparently in very good condition, unexamined out of the frame P. 500 x 310 mm. Price realised GBP 3,250 Estimate GBP 1,500 - GBP 2,000



No. : 78

Ginestet & Pouillon:

Type: Color aquatint after Amedeo Modigliani

Title: L'Italienne

Date: 1927

Publisher: Bernheim Jeune, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 49,5 x 30,8 cm

Sheet size: 65.3 x 49.7 cm; 63,5 x 44,5 cm

Print run: 200 proofs numbered with the stamp signature of Amedeo Modigliani, 10 numbered *épreuves d'essai d'artiste* signed by Villon; and an unknown number of other *épreuves*.

Comment: Bears the engraved notice "Gravé par Jacques Villon 1926" at the upper left side and "Edité par Bernheim-

Jeune 83
Fauburg
Saint-
Honoré,
Paris" at the lower



right hand side of the plate.

Price achieved in Auctions:

Christie's: Sale 13878 *Prints & Multiples*

London 29 March 2017 Lot 127

Property from a private american

collection. After Amedeo Modigliani (1875-1963), By Jacques Villon (1875-1963)

L'Italienne. aquatint in colours, 1926-27, on wove paper, with the stamped signature (as issued), numbered 161/200, published by Berheim-Jeune, Paris, with wide margins, the sheet trimmed, with light and mount staining, framed Plate 498 x 310 mm., Sheet 635 x 445 mm. Price realised GBP 3,250 Estimate GBP 1,000 - GBP 1,500

Bonhams: Old Master, Modern and Contemporary Prints 12 Nov 2007, London, New Bond Street LOT 529 Jacques Villon (French, 1875-1963) L'Italienne (Ginestat-Pouillon 650) Aquatint, 1926, printed in colours, after Modigliani, on wove, a good impression with fresh colours and wide margins, with Modigliani's printed signature, numbered 185/200 in pencil, published by Bernheim-Jeune, Paris; minor time and mount staining, 493 x 307mm (19 1/3 x 12 1/6in. Sold for £ 4,200 (€ 4,991) suppl incl.



No. : 79

Ginestet & Pouillon:

Type: Color
aquatint after
Amedeo Modigliani

Title: L'Italienne

Date: 1950 ?

Publisher:

Chalcographie du
Louvre

Printer:

Chalcographie du
Louvre

Paper: Vélín
d'Arches

Plate size: 49,5 x
30,8 cm

Sheet size: 65.3 x
49.7 cm;

Print run:

unknown number of
proofs, some signed
by Jacques Villon

Comment: Bears
three engraved
notices "Modigliani
Pinxt",
"Chalcographie du
Louvre" and "Jacques
Villon Sci" at the
lower left, center and
right hand side of the
plate. Dry stamp of
the Chalcographie du
Louvre

Price achieved in

Auctions:

Westport Auction

Westport , CT, USA Lot 0136 After Amadeo Modigliani), ca. 1926-27 Color aquatint and etching, Signed in the plate, 'Modigliani,' upper righ, annotated, 'Modigliani Pinxi,' lower margin left, 'Chalcographie Du Louvre,' lower margin middle, and, 'Jacques Villon Sci.,' lower margin right. Published by Chalcographie Du Louvre, "The first edition was 200 impressions, signed with a stamp signature authorized by Modigliani's estate, and numbered in pencil. The plate was subsequently deposited with the archive of the Chalcographie du Louvre, who printed a further edition, unsigned and with no numbering."



No. : 80

Ginestet & Pouillon:

Type: Color aquatint after Amedeo Modigliani

Title: L'Italienne

Date: 1950 ?

Publisher: Chalcographie du Louvre

Printer: Chalcographie du Louvre

Paper: Vélín d'Arches

Plate size: 49,5 x 30,8 cm

Sheet size: 65.3 x 49.7 cm;

Print run: unknown number of proofs. We have located several without the central inscription.

Comment: Bears two engraved notices "Modigliani Pinxt", and "Jacques Villon Sci" at the lower left and right hand side of the plate. No track of the engraved mention "Chalcographie du Louvre" in the center. The fact that Villon signed some of the Chalcographie proofs means that there was some involvement of the engraver in the operation. He might have engraved the notices in two steps.

Price achieved in Auctions:

Swann: Sale 2357 *19th & 20th Century Prints & Drawings* Lot 551

Amedeo Modigliani (after) L'Italienne. Color aquatint and etching, 1926-27. 495x308 mm; 19 1/2x12 1/8 inches, full margins. Etched by Jacques Villon. Published by the Chalcographie du Louvre, Paris. A very good impression with strong colors. Based on

Modigliani's oil *Gypsy Woman with Baby*, 1919, now in the National Gallery of Art, Washington, DC. Ginestet/Pouillon 650 (Villon). Estimate \$1,200 - 1,800 Price Realized (with Buyer's Premium) \$2,304



No. : 81

Ginestet & Pouillon:

Type: Color aquatint after
Amedeo Modigliani

Title: L'Italienne

Date: ?

Publisher: Chalcographie du
Louvre

Printer: Chalcographie du
Louvre

Paper: Vélín d'Arches

Plate size: 50,2 x 31 cm

Sheet size: 65 x 50 cm;

Print run: unknown number
of unsigned proofs

Comment: Bears three
engraved notices "Modigliani
Pinxt", "Chalcographie du
Louvre" and "Jacques Villon
Sci" at the lower left, center and
right hand side of the plate. Dry
stamp of the Chalcographie du
Louvre

Note: The *Chalcographie du
musée du Louvre et de la
Réunion des musées nationaux*,
Paris keeps the plates for this
print (Catalogue reference
KM006904) and may print more
proofs in the future.



Jacques Villon prints after Pierre Bonnard:

Complement to No. : 82

Title: Woman with Dog

Date: 1924

Catalogue Raisonné:

Type: oil on canvas

Measurements: 78.7 x 39,7 cm

Current owner or museum:

Detroit Institute of Arts (On View Modern N221, Level 2).

Credit Line: Gift of Mr. and Mrs. Abraham L. Bienstock.

Accession Number 59.443

Provenance

Galerie Bernheim Jeune, Paris;

George Lurcy;

bequeathed to Abraham L.

Bienstock (New York);

1959-present, gift to the Detroit

Institute of Arts (Detroit)

Published References

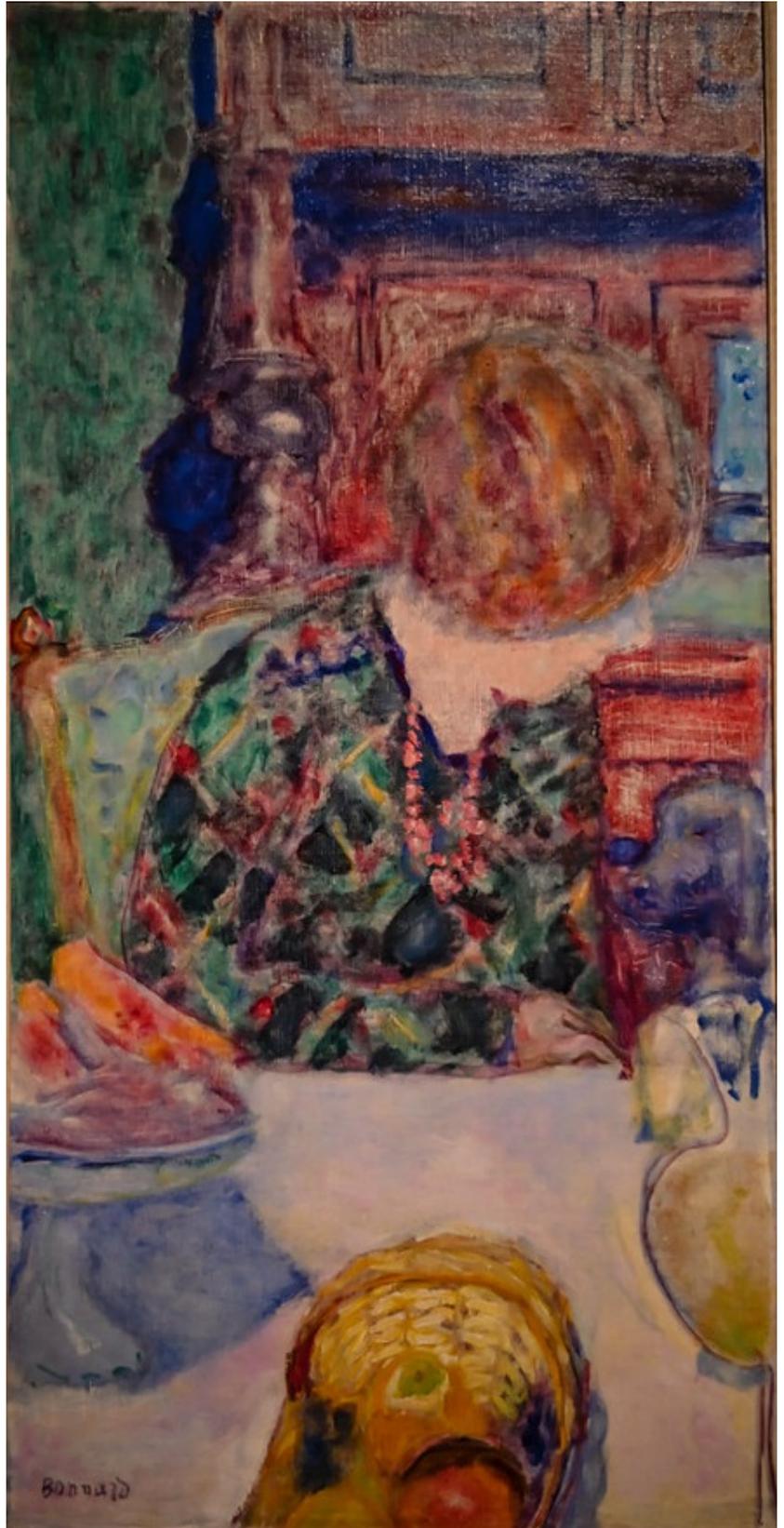
Bulletin of the DIA 40, 1 (1960): pp. 10-11 (ill.).

Masterpieces from the Detroit

Institute of Arts. Exh. cat.,

Bunkamura Museum of Art.

Tokyo, 1989, no. 79 (ill.).



No. : 82

Ginestet & Pouillon: E 643

Type: Etching with aquatint in colors after Pierre Bonnard

Title: La Femme au Chien

Date: 1924

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin de Rives BFK

Plate size: 50 x 24 cm

Sheet size: 62.3 x 50 cm

Print run: 200 proofs hand signed by Pierre Bonnard

Comment: Bears the engraved notices "Bernheim-Jeune editeurs d'art 83 Faub. St Honoré Paris" and "1924 Gravé par Jacques Villon" at the lower left and right sides of the plate.

For Sale early 2020:

William Weston

Gallery : Pierre Bonnard, La Femme au chien. Woman with a Dog.

1924 Aquatint with

etching and mixed techniques in colours.

1924. Signed in pencil

by Bonnard. Etched on the plates by Jacques Villon, under Bonnard's supervision, 1924.

Numbered in pencil from the edition of 200. First issue. Also signed in the plate by Bonnard. Issued by Galerie Bernheim- Jeune, Paris 1924-25. (With etched annotation: '1924 gravé par Jacques Villon').Ref: Ginestet- Villon Bonnard no E 643



Excellent impression with brilliant unfaded colours. On pale cream BFK Rives wove paper. Excellent condition. Full margins. Sheet: 630x400mm. Plate: 502x245mm. 19 3/4 x 9 5/8ins.

Price achieved in Auctions:

Christie's: Sale 6833. *Old Master, Modern and Contemporary Prints*. London 2 December 2003. Lot 327. Jacques Villon. Bonnard, la Femme au Chien, after Pierre Bonnard (G. & P. E643) Price realised GBP 1,673 Estimate GBP 1,500 - GBP 2,000 aquatint in colours, 1924, on wove paper, second (final) state in colours, signed in pencil, numbered 117/200 (there were nine impressions in the first state in black only), published by Bernheim-Jeune, Paris, with margins, a deckle edge at the top, some pale light-staining, a few foxmarks in the margins, otherwise generally in good condition P. 503 x 245 mm., S. 624 x 448 mm.

Bukowskis: *Modern Autumn Sale* 192743, Stockholm. Lot 356. Pierre Bonnard, (After) (1867-1947) Pierre Bonnard (after). "La femme au chien". Aquatint in colours, 1925, on BFK Rives paper, by Jacques Villon after Pierre Bonnard, signed in pencil 170/200, printed by Chalcographie du Louvre, Paris, published by Bernheim-Jeune, Paris. P. 50,1 x 24,5 cm. L. 62,7 x 40 cm. Pale time staining, damp staining at lower edge of sheet.

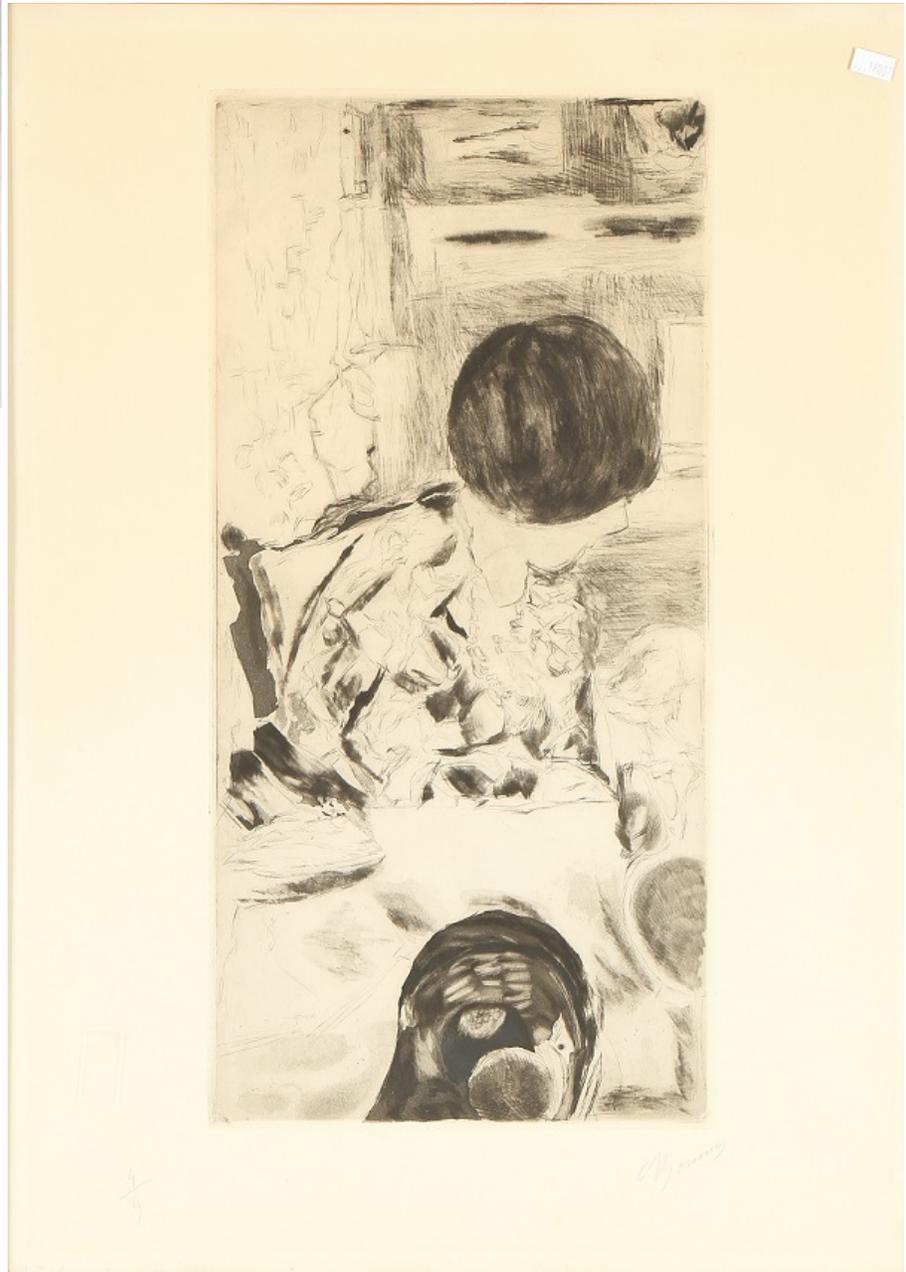
Estimate: 12 000 - 15 000 SEK 1 297 - 1 622 EUR Hammer price: 13 000 SEK





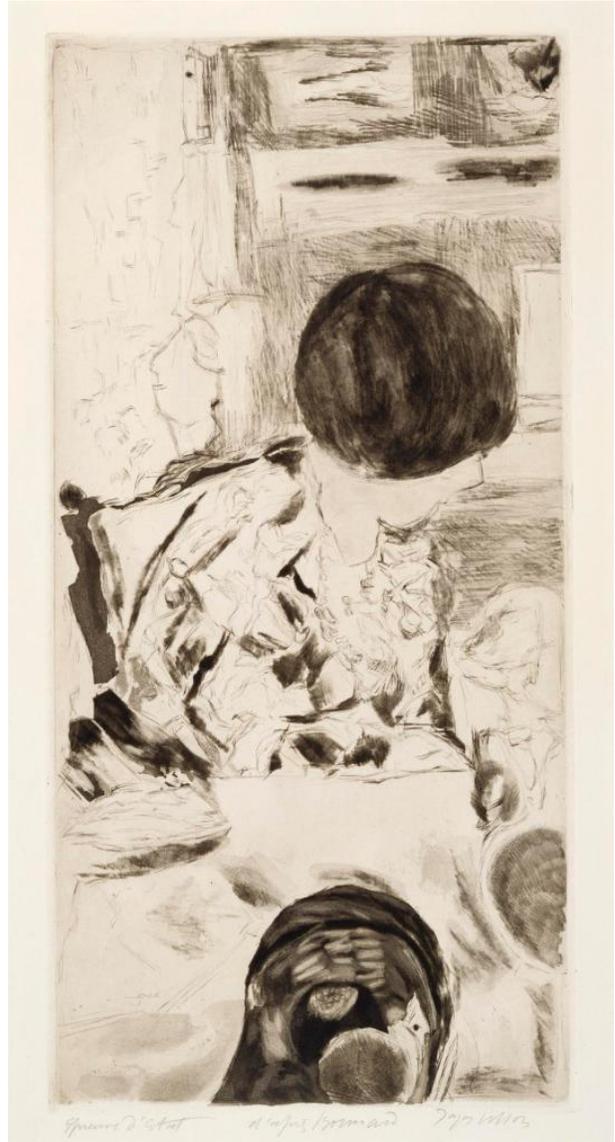
No. : 83
Ginestet & Pouillon: E 643
Type: Etching with aquatint after Pierre Bonnard,
First state in black
Title: La Femme au Chien
Date: 1924
Publisher: Bernheim Jeune Éditeurs, Paris
Printer: Jacques Villon
Paper: Vélín de Rives BFK
Plate size: 50 x 24 cm
Sheet size: 62.3 x 50 cm
Print run: Unknown number of proofs or first
state

No. : 84
Ginestet & Pouillon: E 643
Type: Etching with aquatint
after Pierre Bonnard, Second
state in black
Title: La Femme au Chien
Date: 1924
Publisher: Bernheim Jeune
Éditeurs, Paris
Printer: Jacques Villon
Paper: Vélín de Rives BFK
Plate size: 50 x 24 cm
Sheet size: 62.3 x 50 cm
Print run: 9 proofs hand
signed by Pierre Bonnard
(G&P). plus some *épreuves*



d'artiste for Bonnard and Villon (see below)

Comment: Does not have the engraved notices " Bernheim-Jeune editeurs d'art 83 Faub. St Honoré Paris" and "1924 Gravé par Jacques Villon" that the final state will have at the lower left and right sides of the plate.



No. : 85

Ginestet & Pouillon: E 643

Type: Etching with aquatint in colors after Pierre Bonnard

Title: La Femme au Chien

Date: 1950 ?

Publisher: Chalcographie du Louvre

Printer: Chalcographie du Louvre

Paper: Vélín de Rives BFK

Plate size: 50 x 24 cm

Sheet size: 62.3 x 50 cm

Print run: unknown number of proofs, some signed by Jacques Villon

Comment: Bears three engraved notices "Bonnard Pinxt", "Chalcographie du Louvre" and "Jacques Villon Sci" at the lower left, center and right hand side of the plate. Dry stamp of the Chalcographie du Louvre.



Complement to No. : 86

Ginestet & Pouillon: E 686 to 696

Type: Portfolio

Title: Album Pierre Bonnard

Date: April 1972

Publisher: F. Hazan, éditeur / Louis Carré, Paris

Printer: Atelier Hazan in Paris for the text and Jacques Villon for the lithographs

Illustrations: 10 (+1) lithographs by Jacques Villon after Pierre Bonnard

Paper: Japon crème

Measurements: Grand in Folio 70 x 56 cm

Print run: 80 copies of the Album with 10 lithographs (17 of them with the extra lithograph)

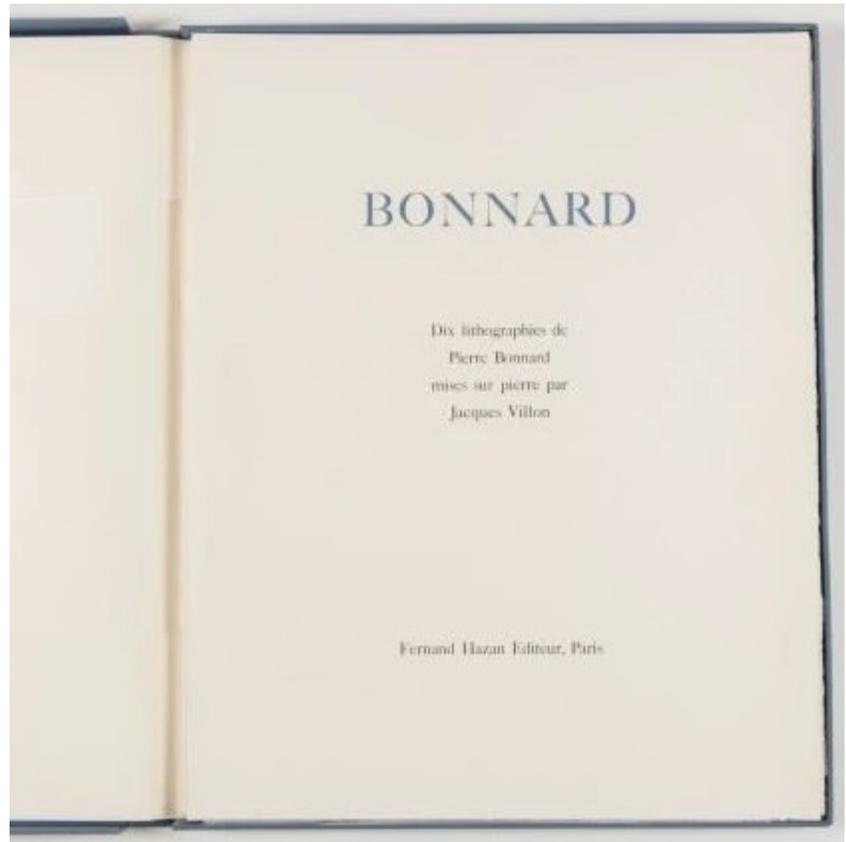
Comment: Text by Antoine Terrasse

Price achieved in Auctions:

Drouot (Henri Godts):

Bibliophilie Imagerie Dessins & gravures anciens. mardi 19 juin 2012. Lot n° 436 Bonnard. Dix lithographies de Pierre Bonnard mises sur pierre par Jacques Villon. Paris, Fernand Hazan, (avril 1972). Gr. in-f° carré (70 X 56 cm). En ff., sous couv. Sous emboîtage d'édition en toile bleu ardoise. Est.: 10 lithographies réalisées d'après les modèles peints à la gouache par Pierre Bonnard (1867-1947) qui assista Villon dans le travail entre 1942 et 1945. Texte d'Antoine Terrasse. Tirage à 80 ex. sur vélin d'Arches, ex. du tirage courant (n° 30) avec les 10 lithographies tirées sur Japon crème, toutes justifiées et monogrammées par l'artiste à la mine de graphite. Résultat : Non Communiqué

Christie's Sale 9244 Nineteenth and Twentieth Century Prints. New York|2 - 3 November 1999. Lot 41 Jacques Villon. Album Pierre Bonnard, after Pierre Bonnard (G. and P. E686-96). The complete set of ten initialled and numbered lithographs in colors, circa 1942-5, on smooth wove paper, hors-texte, text folders, and title/justification folder, on Arches, copy 70 of 80 (copies 1-17 with an additional plate; copies 18-80 as here; there are also 20 hors commerce lettered A-T), the full sheets, loose, very pale time staining, otherwise generally in very good condition, original wrapper (very minor surface soiling), blue fabric-covered portfolio box with stamped title (slight wear). all S. 20 x 25.7/8 in. (527 x 658 mm.) the set (10) Price realised USD 29,900 Estimate USD 25,000 - USD 30,000



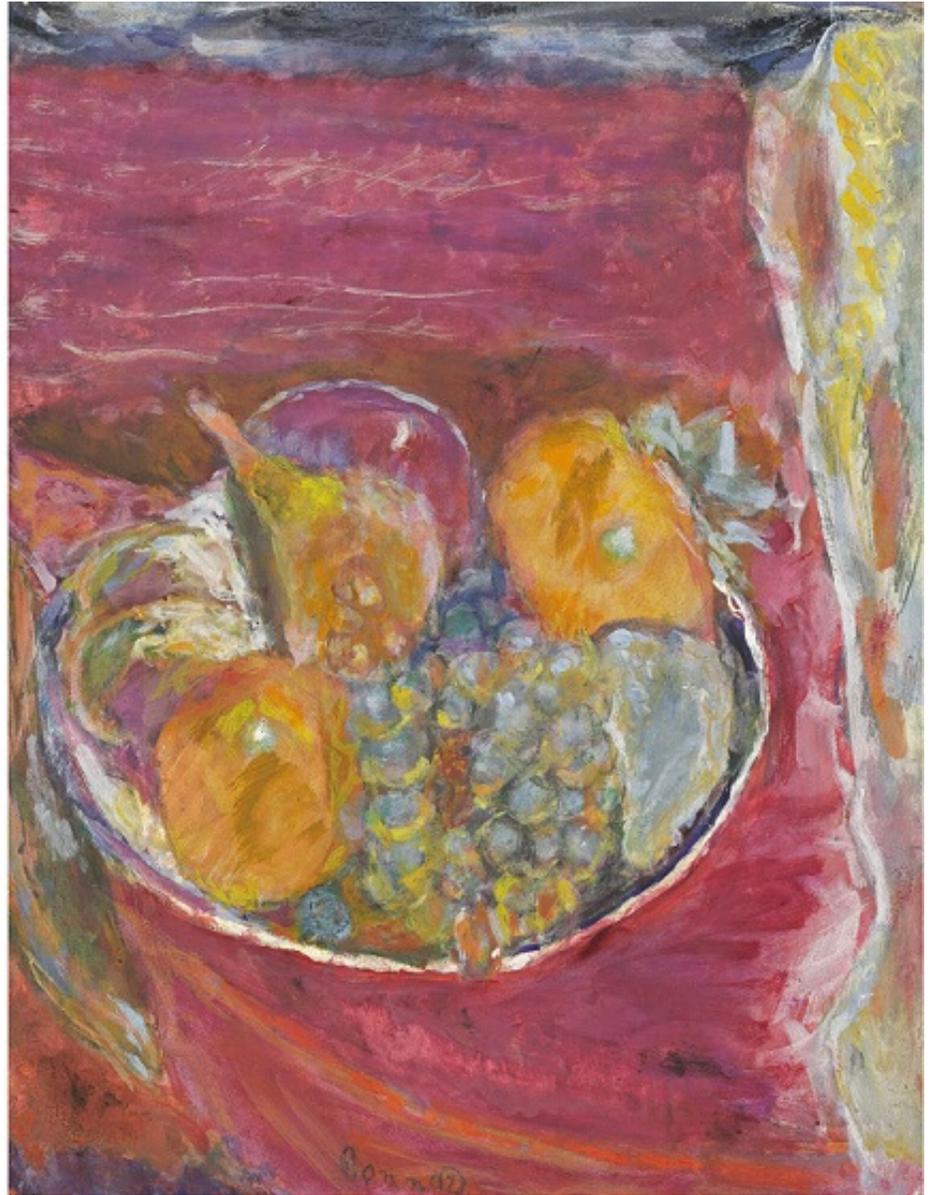
Complement to No. : 86**Title:** Les raisins**Date:** 1942-44**Type:** Gouache on paper mounted on canvas**Measurements:** 33.7 by 25.7 cm**Current owner or museum:** Private Collection**Provenance:**

Galerie Louis Carré & Co., Paris

Sold 2012 by **Sotheby's** in its Sale *Impressionist & Modern Art Day Sale* 03 May 2012New York. Lot 150 Property from an important Private Collection, New York. Pierre Bonnard *Les Raisins*. Signed Bonnard (lower center)

Gouache on paper mounted on canvas. 13 1/4 by 10 1/8 in. 33.7 by 25.7 cm. Executed circa 1942-45. The authenticity of this work has kindly been confirmed by Guy-Patrice and Michel Dauberville. The present work is an original gouache that Bonnard created for an edition of color lithographs executed between 1942 and 1943.

Bonnard worked with Jacques Villon to transfer his original images onto lithograph stones.

The edition was printed at the Atelier Hazan in Paris and later distributed by Louis Carré. The print is recorded under no. 116 in Francis Bouvet, *Bonnard: The Complete Graphic Work*, London, 1981. Estimation 180,000 — 250,000 USD. Lot. Vendu 278,500 USD (Prix d'adjudication avec commission acheteur)

No. : 86

Ginestet & Pouillon: E
686

Type: Lithograph after
Pierre Bonnard

Title: Les raisins

Date: 1942-44 (execution);
1972 (publication)

Publisher: F. Hazan,
éditeur / Louis Carré, Paris

Printer: Jacques Villon

Paper: Vélin M.R.

Vidalon with watermark and
Japon crème

Plate size: 33 x 25,3 cm

Sheet size: 66 x 53 cm

Print run: 80 numbered
proofs monogrammed by
Bonnard and 20 extra proofs,
also numbered (A to T) and
signed by Bonnard in
monogramme.

For sale early 2020 at :

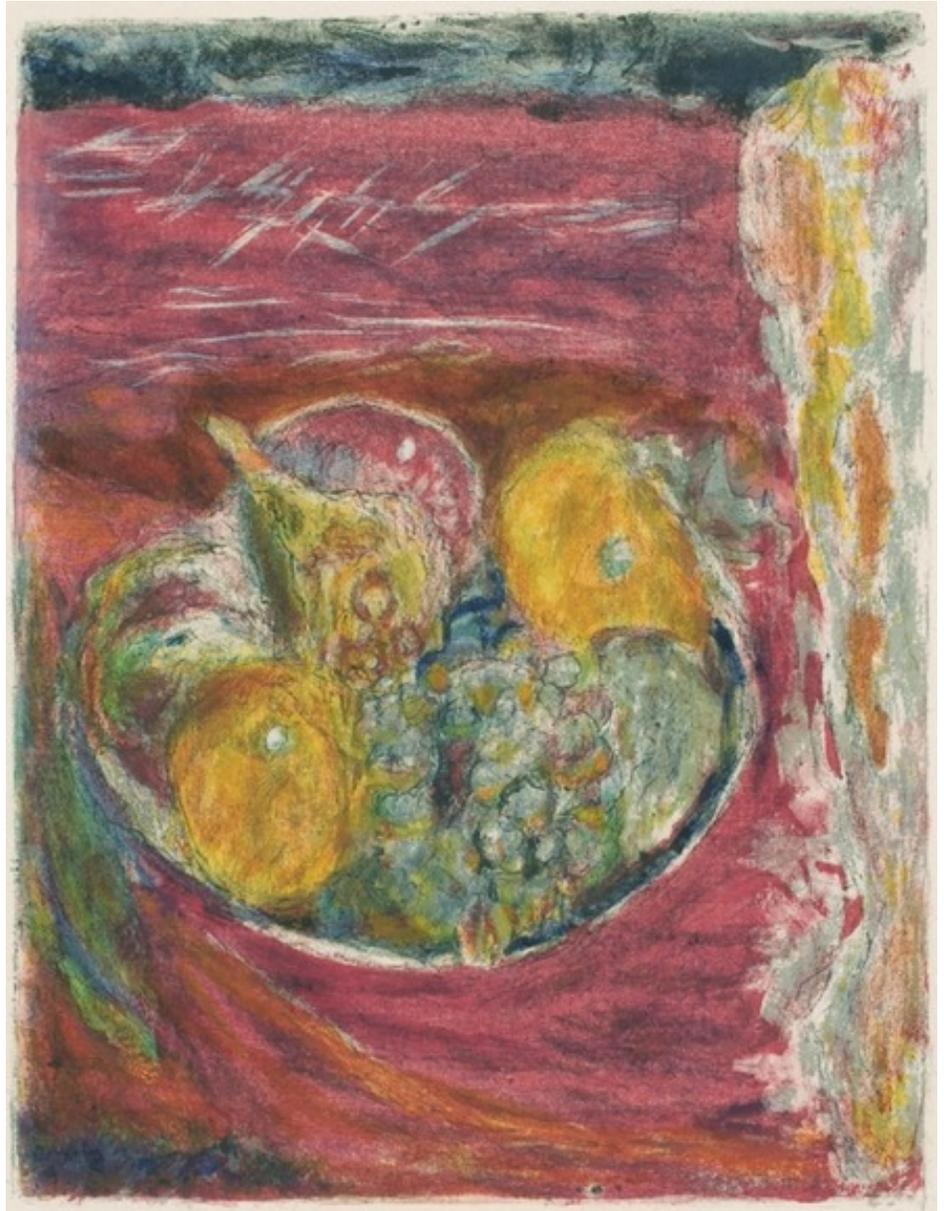
Bouquinerie de l'Institut,
12, rue de Seine, 75006 Paris
– France Tél : +33 1 55 42
62 42. Email :

[contact@bouquinerie-
institut.com](mailto:contact@bouquinerie-
institut.com)

Pierre Bonnard,
Les raisins 2 000 €.

Lithographie en couleurs de
Jacques Villon d'après Pierre
Bonnard pour l'album «
Pierre Bonnard » composé

de 10 lithographies de Pierre Bonnard mise sur pierre par Jacques Villon. Bonnard, à la demande de Louis Carré qui avait eu l'idée de cette réalisation, en suivit le travail et la progression état par état, annotant les couleurs, portant de nombreuses indications dans les marges. Une collaboration constante s'était ainsi établit entre les deux artistes de 1942 à 1945. Il a été tiré de cet album 80 exemplaires numérotés de 1 à 80. Les exemplaires numérotés de 1 à 17 contiennent un planche supplémentaire, « Jardin du Canet ». Toutes les planches ont été signées par l'artiste de son monogramme. En outre il a été tiré des planches 1, 3, 4, 5 et 7, 20 exemplaires également signés par l'artiste de son monogramme, justifiés de A à T. Texte d'Antoine Terrasse. F. Hazan, éditeur, Paris 1972. Une importante correspondance entre Pierre Bonnard et Jacques Villon confirme le travail de Villon à ces lithographies. Dimensions sujet : 33 x 25,3 cm. Dimensions support : 66 x 53 cm Réf : A.M.G.E.686



Complement to No. : 87**Title:** Port de pêche**Date:** 1942**Type:** Gouache and pencil on paper**Measurements:** 32.5 x 49.9 cm**Current owner or museum:**

Private Collection

Provenance:

Louis Carré, Paris (acquired from the artist in 1942)

Sold Piasa

Artcurial, Paris,

December 10,

2002, lot 205;

Sale: Christie's,

London, June 24, 2003, lot 64;

Acquired at the above sale by Jan Krugier;

Sold by Sotheby's in its *Impressionist & Modern Art Day Sale*. 08 May 2014 New York Lot 303. Property From The Estate Of Jan Krugier. Pierre Bonnard. Port de peche.

Gouache and pencil on paper 32.5 by 49.9 cm. Signed Bonnard (lower right). Executed circa 1942. The authenticity of this work has kindly been confirmed by Guy-Patrice and Michel Dauberville. Estimate 80,000 — 120,000 USD Lot Sold. 275,000 USD

Sotheby's Catalogue Note: Pierre Bonnard began his career not as a fine artist but as an illustrator, designing posters and advertisements to earn his keep. One of his early commissions was to design the front cover of a piano book for a new piece of music, which he excitedly wrote home about: "I have a new job to do for the champagne producer, a title-page for sheet music. It is an advertisement waltz which has just been composed" (in a letter to his mother dated March 13, 1891, quoted in Antoine Terrasse, *Pierre Bonnard, Illustrator*, London, 1989, p. 12). Toward the end of his career, Bonnard returned once again to the medium of print when Louis Carré approached him to produce a series of lithographs with his friend and fellow artist, Jaques Villon. The partnership proved ideal, with Bonnard composing the gouaches and Villon transferring them onto stones. The result was a suite of eleven lithographs known as the Bonnard-Villon album. The present work was chosen by Bonnard and Villon to be the subject of one of these exclusive prints and the original gouache was given to Louis Carré, the patron and instigator of popular collaboration.

The present work typifies the studied delicacy with which Bonnard painted. The insistent strokes of pink and yellow form a soft mosaic of the sky, full of warmth and shimmer, while the vertical lines of the fishing boat masts jut vertically across the horizon line. It is of little wonder that such a fine composition was one of the limited few chosen by the



artist to be reproduced. For Bonnard, the most important goal was to create an appealing aesthetic—a composition in which the viewer or owner would find comfort and pleasure: "painting must above all be decorative. Talent will reveal itself in the way lines are arranged. I do not belong to any schools. I am only trying to do something personal" (Pierre Bonnard, quoted in Jorg Zutter, *Pierre Bonnard, Observing Nature*, Melbourne, 2003). In the present work, the artist has achieved exactly that, executing every masterful stroke with musical precision and attention to harmony.

No. : 87
Ginestet & Pouillon: E 687
Type: Lithograph after Pierre Bonnard
Title: Port de pêche
Date: 1942
Publisher: F. Hazan, éditeur / Louis Carré, Paris
Printer: Jacques Villon
Paper: Vélin M.R. Vidalon with watermark and Japon crème



Plate size: 32 x 50 cm

Sheet size: 49,7 x 65,1 cm

Print run: 80 numbered proofs monogrammed by Bonnard

Price achieved in Auctions:

Ketterer Kunst: Sale: 318 / Modern Art, March 30. 2007 Lot 35. Pierre Bonnard - Port de pêche. 1942-46. Lithograph in colours by Jacques Villon nach einer Gouache von Pierre Bonnard. Bouvet 117. Monogrammiert und nummeriert. Im Stein signiert. Exemplar 35/80. Auf Velin von M. R. Vidalon (mit Wz.). 32,8 : 50,5 cm (12,9 : 19,8 in). Papier: 49,7 x 65,1 cm (19,5 x 25,6 in). Bl. 2 der Folge "Bonnard - Villon Lithografien". [ME] Guter Gesamteindruck. Darstellung im Passepartout schwach gebräunt. Im Rand mit schwachen Griffknicken. Insgesamt minimal knittig. Estimate:€ 1,500 / \$ 1,710 Sold:€ 1,680 / \$ 1.915 (incl. 20% surcharge)

Complement to No. : 88**Title:** Vase de fleurs**Date:** 1942**Type:** Gouache and pencil on paper**Measurements:** 62 x 38,5 cm**Current owner or museum:** Private Collection**Provenance:**

Louis Carré, Paris (acquired from the artist in 1942)

Sold Piasa Artcurial, Paris, December 9,

2002, lot 11. Pierre Bonnard 1867-1947.

Vase de fleurs. Gouache sur papier signée en bas au centre 62 x 38,5 cm (24 1/2 X 15 1/4 in).

Un certificat de Monsieur Antoine Terrasse sera remis à l'acquéreur. Une lithographie en couleurs intitulée "Pierre Bonnard, les fleurs" de Jacques Villon a été tirée d'après cette gouache. La gravure reproduite dans l'ouvrage "Jacques Villon, les estampes, les illustrations, catalogue raisonné" par Colette de Ginestet et Catherine Pouillon, Arts et Métiers graphiques, Paris, 1979, sous le no 688, page 421 et dans l'ouvrage "Bonnard l'œuvre gravé" par Francis Bouvet, Édition Flammarion, Paris, 1981, no 118 reproduit page 292. Estimation 100 000 / 130 000 €

Piasa's comment:

Arthur Hahnloser, an intimate friend of the artist and a famous Swiss collector,

encouraged Bonnard to go back to painting in gouache while undergoing treatment in a nursing home in 1930. From this time on, highly personal works began to emerge, executed in pure gouache that was sometimes diluted for a watercolor effect. This technique was ideal for Bonnard, who used it for all types of subjects - landscapes, bouquets, nudes, and indoor scenes. Guy Amoureux writes in *L'Univers de Bonnard*:

"Gouache has a kind of exceptionally pure atmosphere, a sort of jubilation reminiscent not only of the pleasure of painting but also the pleasure of being the viewer. With a sure hand, Bonnard applies broad swathes and small pearly touches of color that punctuate the entire surface of the canvas and create a remarkable luminous vibration...".

Vase de fleurs is an outdoor bouquet that enchants our gaze through the luminous colors of the flowers themselves and the organization of different chromatic layers around the bouquet. The painter uses a wavy touch to generate the mesmerizing lines of the flowers, while the rest of the painting is defined by smooth volumes with straight edges - the book, wall, and a table. The beauty of the canvas lies in the contrast between form and subject as well as the juxtaposition of different yet complementary pictorial textures. We



are enthralled by a harmony of colors using variations of pink combined with garnet-red, yellow, and blue, as well as the almost invisible touch of dark tones in the foreground.

Bonnard said of his own gouaches that “[they are] equivalent to my oil paintings.” We can conclude by saying that Louis Carré asked Bonnard to produce a series of color lithographs, transferred to the lithographic stone by Jacques Villon in 1942.

Exhibitions:

L'Isle-sur-la-Sorgue, Campredon Art et Culture, “Louis Carré, Histoire et actualité”, 11 mars - 11 juin 2000, reproduit page 68

No. : 88

Ginestet & Pouillon: E 688

Type: Lithograph after Pierre Bonnard

Title: Les fleurs

Date: 1942

Publisher: F. Hazan, éditeur / Louis Carré, Paris

Printer: Jacques Villon

Paper: Vélin M.R. Vidalon with watermark and Japon crème

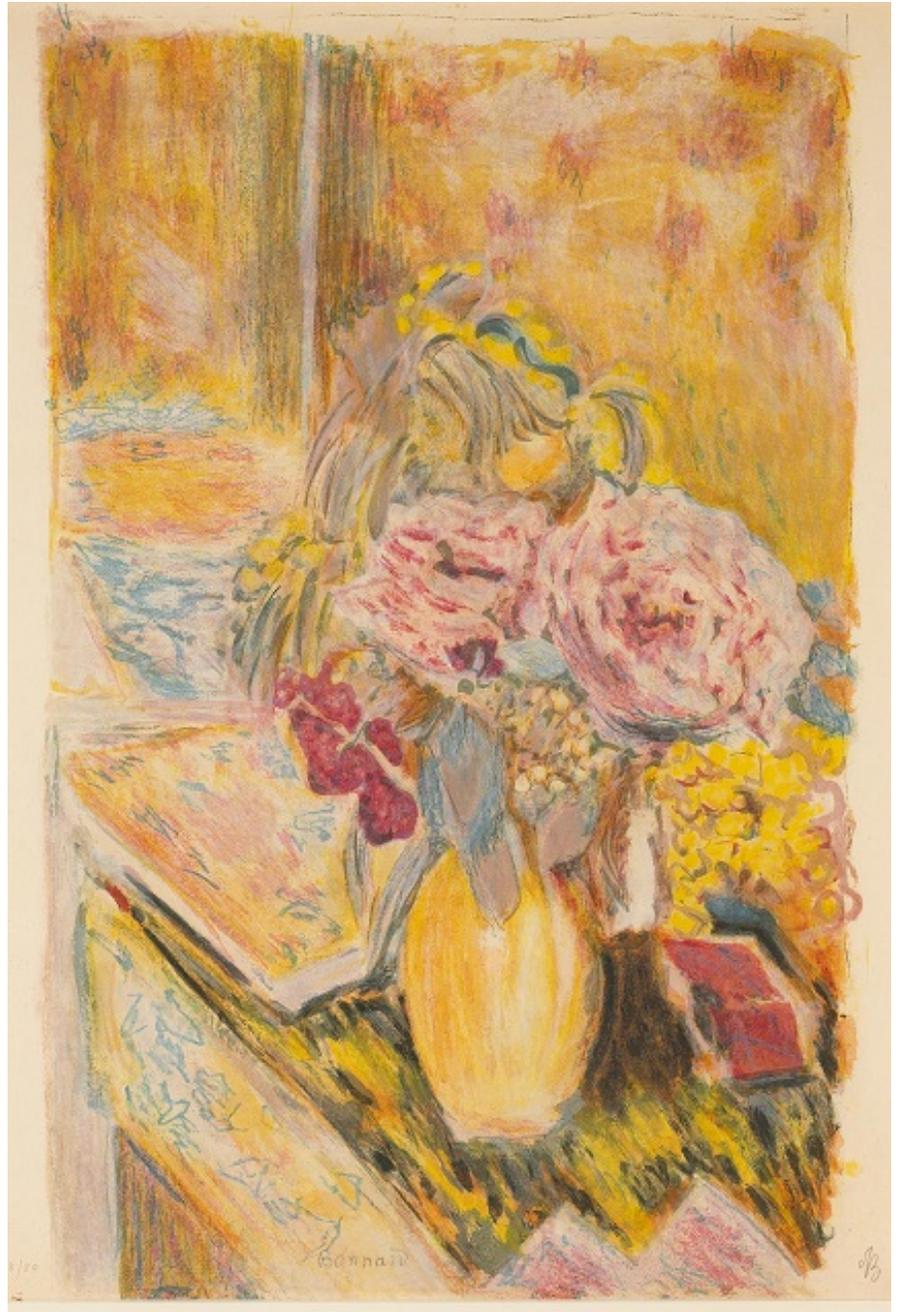
Plate size: 64 x 41 cm

Sheet size: 66 X 52,7 cm

Print run: 80 numbered proofs monogrammed by Bonnard and 20 extra proofs, also numbered (A to T) and signed by Bonnard in monogramme.

For sale early 2020: Michel Fillion Galerie 4 Rue James Close 06600 Antibes - France - Email : mfillion@wanadoo.fr Tel : 04 92 91 15 44 / Mobile : 06 62 89 64 97: "Les fleurs".

Lithographie de Jacques Villon d'après Bonnard, 1942, épreuve non signée, provenant de l'album "Album Pierre Bonnard" comportant 10 lithographies de Villon d'après des gouaches de Bonnard. Edition de l'album à 80 exemplaires. Dimensions de la lithographie : 65 X 50 cm Editeur : Hazan. Référence catalogue AMG "Les estampes de Jacques Villon" n° E686 . Quelques traces de manipulation



dans le papier, 2 anciennes traces de scotch dans les angles supérieurs droits et gauches, couleurs fraîches. Présentation de l'oeuvre dans le catalogue raisonné : "10 lithographies de Pierre Bonnard mises sur pierre par Jacques Villon. C'est d'après des modèles peints à la gouache de Pierre Bonnard que les lithographies ont été mises sur pierre par Jacques Villon. Bonnard, à la demande de Louis Carré qui avait eu l'idée de cette réalisation, en suivit le travail et la progression état par état, annotant les couleurs, portant de nombreuses indications dans les marges. Une collaboration constante s'était ainsi établie entre les deux artistes de 1942 à 1945. Une importante correspondance entre Pierre Bonnard et Jacques Villon confirme le travail de Jacques Villon à ces lithographies."

Price achieved in Auctions:

Bonhams London: Prints 26 Oct 2010 After Pierre Bonnard, by Jacques Villon. Lot number 36. Les Fleurs, from Suite de 10 Lithographies en Couleurs (B. 118; G./P. 688), 1942-45 Lithograph in colors on M.R. Vidalon wove paper, initialed in pencil by Pierre Bonnard and numbered 28/80, with full margins, in very good condition aside from light staining, surface rubs and soiling in margins, soft handling creases, 2 1/2in printing crease in right margin extending into image, 19in soft handling crease showing through to recto, framed. 25 1/4 x 16 1/4in sheet 25 7/8 x 20 3/4in. Price realised: US\$3,050

Complement to No. : 89

Title: Marthe entrant le salon (Marthe Entering the Room)

Date: 1942

Type: Gouache and pencil on paper

Measurements: 65.1 x 50.2 cm

Current owner or museum:

Arkansas Arts Center, Little Rock. Arkansas Arts Center Foundation Collection, Purchase, Fred W. Allsopp Memorial Acquisition Fund

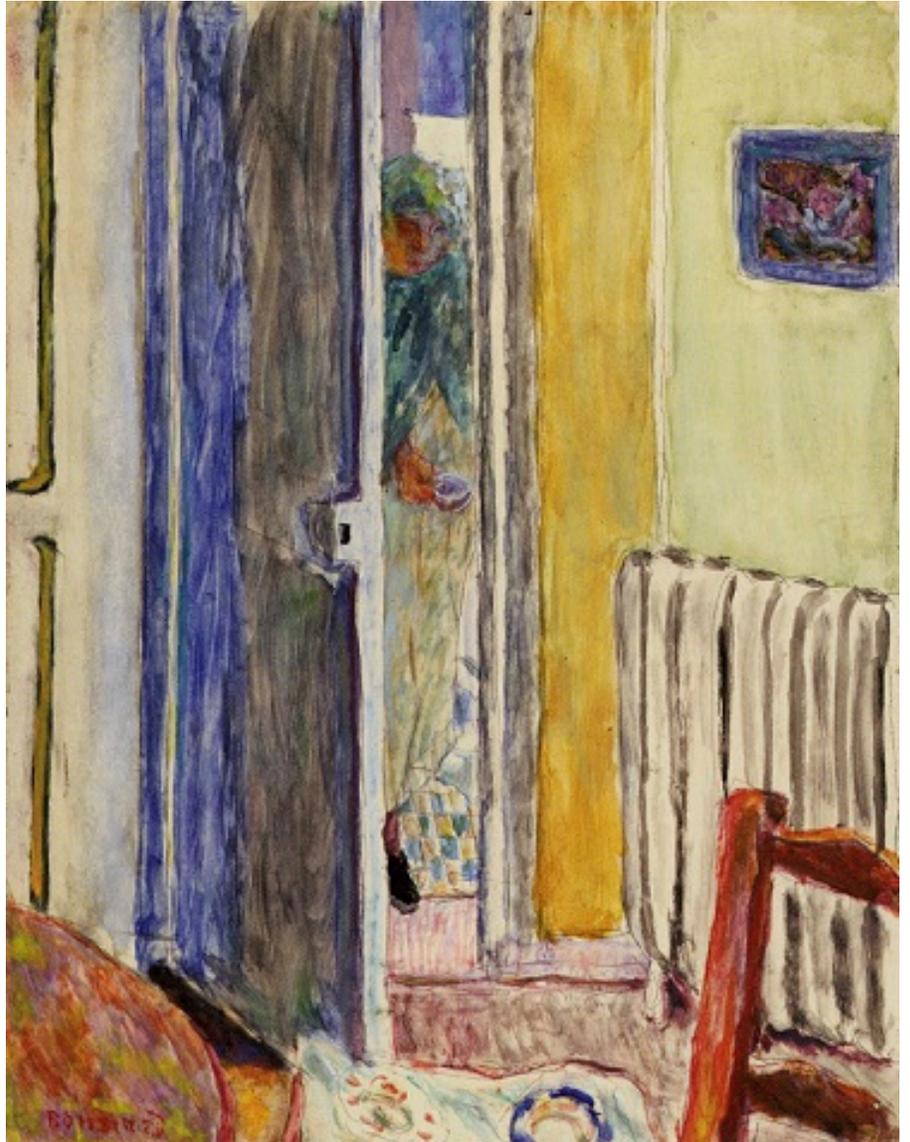
Provenance:

Acquired from the artist by Louis Carré, Paris; Louis Carré's estate James Kirkman, Ltd., London

Bought by the Arkansas Arts Center Foundation, 1983

Exhibitions:

2009 Pierre Bonnard: The Late Interiors, Nr. 73



No. : 89

Ginestet & Pouillon: E
689

Type: Lithograph after
Pierre Bonnard

Title: Le radiateur

Date: 1943

Publisher: F. Hazan,
éditeur / Louis Carré,
Paris

Printer: Jacques Villon

Paper: Vélín M.R.
Vidalon with watermark
and Japon crème

Plate size: 65 x 50

Sheet size: 66 x 50

Print run: 80

numbered proofs
monogrammed by
Bonnard and 20 extra
proofs, also numbered (A
to T) and signed by
Bonnard in
monogramme.

For sale early 2020:

The Annex Galleries:

604 College Avenue,
Santa Rosa, CA 95404.

707.546.7352 · fax

707.546.7924

Le
radiateur (Plate 4 from
the "Suite de 10
Lithographies en



Couleurs). Pierre Bonnard color lithograph Image Size 25 5/8 x 19 5/8" pencil signed by Bonnard with his monogram in lower right Edition Size 28/80; there were 20 additional proofs.

Reference Bouvet 119 Paper simile vellum wove Publisher Louis Carre Inventory ID BYMC205 Price \$4,000.00 This lithograph is from a suite of 10 color lithographs that was accompanied with text by Antoine Terrasse. The project was a collaboration between Pierre Bonnard and Jacques Villon with Villon recording Bonnard's gouaches on the stones. The maquette was retouched and reworked by Bonnard until he was satisfied. The idea was conceived by Bonnard's dealer, Louis Carre, and the lithographs were executed between 1942 and 1946. Bonnard did not wish to travel to Paris from Le Cannet to use a litho press, but agreed to collaborate with Villon, whom he admired. Villon had equal admiration of Bonnard's work and they were able to work together until Bonnard got

what he wanted. Each color lithograph is signed by Bonnard with his monogram and was published in an edition of 80.

Fillion Galerie 4 Rue James Close 06600 Antibes - France mfillion@wanadoo.fr Tel : 04 92 91 15 44 / Mobile : 06 62 89 64 97: "Le radiateur". Lithographie de Jacques Villon d'après Bonnard, 1942, épreuve non signée, provenant de l'album "Album Pierre Bonnard" comportant 10 lithographies de Villon d'après des gouaches de Bonnard. Edition de l'album à 80 exemplaires. Dimensions de la lithographie : 65 X 50 cm Editeur : Hazan. Référence catalogue AMG "Les estampes de Jacques Villon" n° E686 . Quelques traces de manipulation dans le papier, 2 anciennes traces de scotch dans les angles supérieurs droits et gauches, couleurs fraîches.

"10 lithographies de Pierre Bonnard mises sur pierre par Jacques Villon. C'est d'après des modèles peints à la gouache de Pierre Bonnard que les lithographies ont été mises sur pierre par Jacques Villon. Bonnard, à la demande de Louis Carré qui avait eu l'idée de cette réalisation, en suivit le travail et la progression état par état, annotant les couleurs, portant de nombreuses indications dans les marges. Une collaboration constante s'était ainsi établie entre les deux artistes de 1942 à 1945. Une importante correspondance entre Pierre Bonnard et Jacques Villon confirme le travail de Jacques Villon à ces lithographies."

Price achieved in Auctions:

Sotheby's: Prints & Multiples 23 - 24 November 2015 New York Lot 22 Jacques Villon after Pierre Bonnard. Album Pierre Bonnard: Two Prints (Ginistet & Pouillon E 689 And E 695). Two lithographs printed in colors, 1942-1946, each initialed in pencil, numbered 75/80, on wove paper, printed by Jacques Villon, Paris, published by Louis Carré, Paris, framed. first image: 655 by 595 mm 25 3/4 by 23 3/8 in second image: 500 by 645 mm 19 5/8 by 25 3/8 in Estimate 5,000 — 6,000 USD LOT SOLD. 3,750 USD

Complement to No. : 90

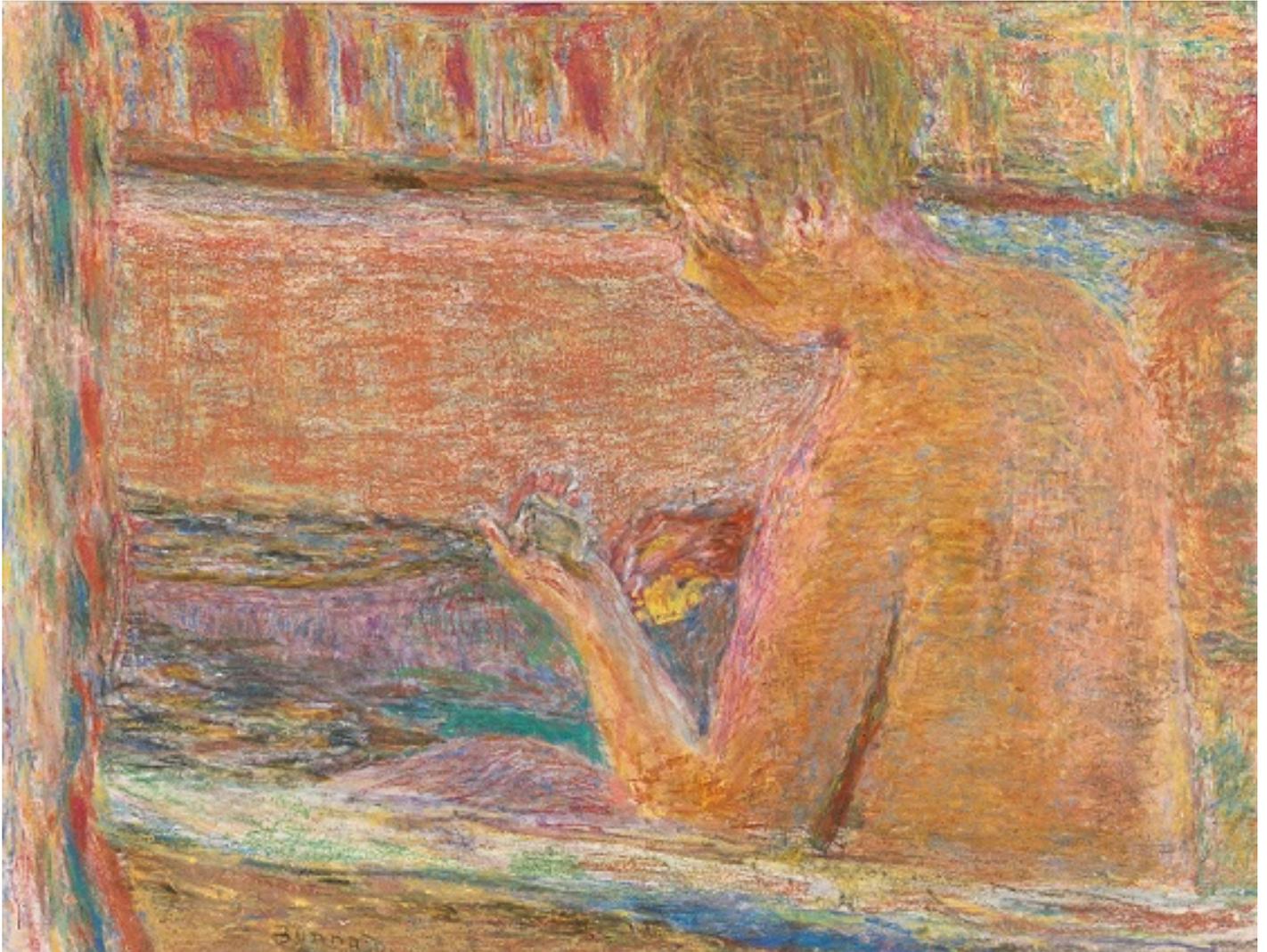
Title: La Baignoire

Date: 1942

Type: Gouache, pastel and colored crayon on paper

Measurements: 50.2 by 65.4 cm

Current owner or museum: Private collection



Provenance:

Louis Carré, Paris

JPL Fine Arts, London

Mr. J. Dellal (until at least 1998)

Neffe-Degandt Fine Art, London

Acquired from the above by the 2015 owner

Sold by Sotheby's **in** its *Impressionist & Modern Art Day Sale* 06 November 2015 New York Lot 199. Property from a New York Collection-. Pierre Bonnard. La baignoire.

Signed Bonnard (lower left) Gouache, pastel and colored crayon on paper 19 3/4 by 25 3/4 in. 50.2 by 65.4 cm Executed in 1942. The authenticity of this work has kindly been

confirmed by Florian Dauberville and Guy-Patrice Dauberville. Estimate 400,000 — 600,000 USD Lot Sold. 538,000 USD

Exhibitions:

London, Hayward Gallery, Bonnard at Le Bosquet, 1994, no. 41

London, Tate Gallery, Bonnard, 1998, no. 110, illustrated in color in the catalogue

Sotheby's Catalogue Note

La Baignoire, executed in 1942, is an exquisite rendition of the most important subject of Bonnard's mature career. From the turn of the century until his death, the artist continuously returned to depicting the female figure in the intimate setting of the bathroom. Executed in luminous tones of yellows and pinks, the present work is a superbly rare work on paper. Bonnard's female figures were usually posed in domestic settings in various states of undress—preparing for or after their bath. Commenting on the present work, Sargy Mann has described it as being: "an exceptional work in Bonnard's oeuvre; a gouache completely reworked in pastel" (quoted in Bonnard at Le Bosquet (exhibition catalogue), Hayward Gallery, London, 1994, p. 93).

In La Baignoire Bonnard has created a strong composition by cropping the scene to focus on his main subject, his female sitter. The surface of the sheet is enlivened by the decorative pattern created by the curtain which creates a foil for the chequered tiles in the background and the scintillating body of the figure emerging in the foreground. Between these bold designs, the bather is interposed; her body refracted by the water, her nudity emphasized and sensualized. As stated by Sarah Whitfield in her discussion of Bonnard's art: "Bonnard's paintings are about the intimacy of contact: the contact made by the eye and the hand, the contact of light as it catches of brushes a surface, the intimacy of the contact between painter and paint" (quoted in Bonnard (exhibition catalogue), Tate Gallery, London & The Museum of Modern Art, New York, 1998, p. 25). The voyeurism of the present work and the exploration of the nude in the bathroom, an interest in the unselfconscious woman in her own domestic space, is element in Bonnard's work shared with the iconic interpretations of Edgar Degas and Pierre-Auguste Renoir.

La Baignoire is one of eleven gouaches commissioned by Louis Carré in 1942 for a set of lithographs put onto stone created by Jacques Villon between 1942 and 1946.

No. : 90

Ginestet & Pouillon: E 690

Type: Lithograph after Pierre Bonnard

Title: La baignoire



Date: 1946 ?

Publisher: F. Hazan, éditeur / Louis Carré, Paris

Printer: Jacques Villon

Paper: Vélín M.R. Vidalon with watermark and Japon crème

Plate size: 50 x 65 cm

Sheet size: 50 x 66 cm

Print run: 80 numbered proofs monogrammed by Bonnard and 20 extra proofs, also numbered (A to T) and signed by Bonnard in monogramme.

For sale early 2020:

Michel Fillion Galerie 4 Rue James Close 06600 Antibes - France - Email : mfillion@wanadoo.fr Tel : 04 92 91 15 44 / Mobile : 06 62 89 64 97: "La baignoire". Lithographie de Jacques Villon d'après Bonnard, 1942, épreuve non signée, provenant de l'album "Album Pierre Bonnard" comportant 10 lithographies de Villon d'après des gouaches de Bonnard. Edition de l'album à 80 exemplaires. Dimensions de la lithographie : 65 X 50 cm Editeur : Hazan. Référence catalogue AMG "Les estampes de Jacques Villon" n° E686 . Quelques traces de manipulation dans le papier, 2 anciennes traces de scotch dans les angles supérieurs droits et gauches, couleurs fraîches. "10 lithographies de Pierre Bonnard mises sur pierre par Jacques Villon. C'est d'après des modèles peints à la gouache de Pierre Bonnard que les lithographies ont été mises sur pierre par Jacques Villon. Bonnard, à la demande de Louis Carré qui avait eu l'idée de cette réalisation, en suivit le travail et la progression état par état, annotant les couleurs, portant de nombreuses indications dans les marges. Une collaboration constante s'était ainsi établie entre les deux artistes de 1942 à 1945. Une importante correspondance entre Pierre Bonnard et Jacques Villon confirme le travail de Jacques Villon à ces lithographies."

Price achieved in Auctions:

Doyle: Sale 16PM02 *Prints & Multiples* Tue, Oct 18, 2016 Lot 12 After Pierre Bonnard by Jacques Villon (1875-1963) La Baignoire (b. 120; Ginestet/Pouillon 690). Color lithograph, 1946, numbered 32/80 in pencil, published by Louis Carre, Paris, the full sheet, framed. Sheet 21 x 25 7/8 inches; 533 x 657 mm. Estimate: \$600 - \$800 Sold for \$406 (includes buyer's premium)

No. : 91

Ginestet & Pouillon: E 691

Type: Lithograph in colors

Title: La Plage



Date: 1942-45

Publisher: F. Hazan, éditeur / Louis Carré, Paris

Printer: Jacques Villon

Paper: Vélín M.R. Vidalon with watermark and Japon crème

Plate size: 33 x 50 cm **Sheet size:** 53 x 66 cm

Print run: 80 numbered proofs monogrammed by Bonnard.

Price achieved in Auctions:

Christie's Sale 5279. Prints and Multiples London, South Kensington 16 April 2014. Lot 115 The Property of a private Swiss Collector Jacques Villon (1875-1963) After Pierre Bonnard (1867-1947) La Plage, from: Album Pierre Bonnard (Ginestet & Pouillon 691). lithograph in colours, 1942-45, on watermarked Mir Vidalon paper, signed by Pierre Bonnard with initials in pencil, numbered 50/80 (there were also twenty artist's proofs), published by Fernand Hazan, Paris, the full sheet with a deckle edge on two sides, pale time and mount staining across the sheet, colours slightly attenuated, otherwise in good condition L. 332 x 500 mm., S. 530 x 660 mm. Price realised GBP 1,000 Estimate GBP 1,000 - GBP 1,500

Complement to No. : 92

Title: Vue panoramique de Cannet or la montagne bleue / Panoramic View of Cannet (The Blue Mountain)

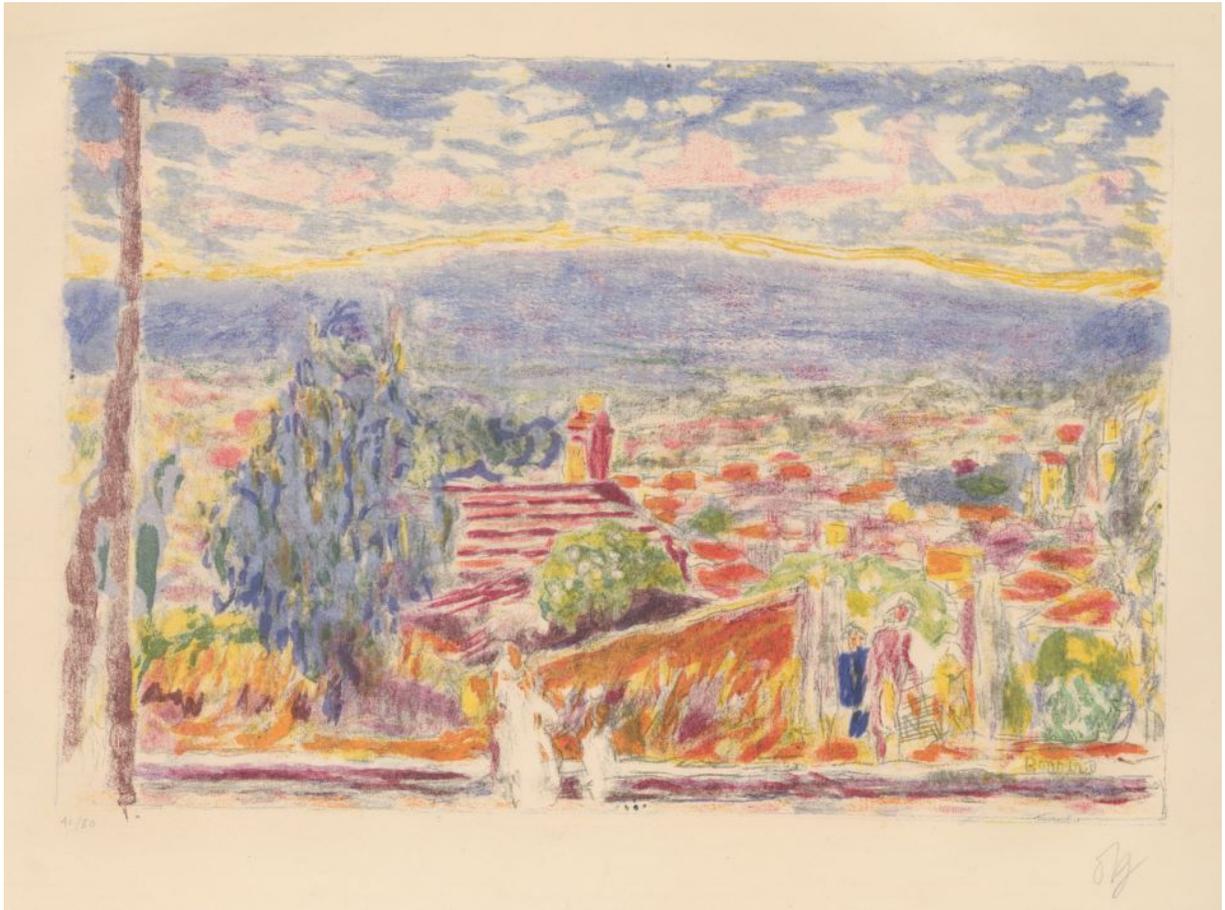
Date: 1942 – 1944

Type: Gouache and Watercolor

Measurements: 34,3 x 50,2

Current owner or museum: Private collection





No. : 92

Ginestet & Pouillon: 692

Type: Color lithograph

Title: La montagne bleue (The Blue Mountain)

Date: 1942-45

Publisher: F. Hazan, éditeur / Louis Carré, Paris

Printer: Jacques Villon

Paper: Vélín M.R. Vidalon with watermark and Japon crème

Plate size: 33 x 50 cm

Sheet size: 52 x 66 cm; 71 x 57.5 cm (Denver Art Museum 1980.170.7)

Print run: 80 numbered proofs monogrammed by Bonnard and 20 extra proofs, also numbered (A to T) and signed by Bonnard in monogramme.

Price achieved in Auctions:

Plate size: 33 x 50 cm **Sheet size:** 53 x 66 cm

Print run: 80 numbered proofs monogrammed by Bonnard.

Price achieved in Auctions:

Drouot - Fauve Paris: *Vente pas courante*. samedi 14 septembre 2019 – Live Salle Fauve - 49, rue Saint-Sabin – 75011. Pierre Bonnard Paysage marin (Sic) Sale Date: September 14, 2019 Auction Closed Lot n° 46 Pierre Bonnard (1867-1917) Vente terminée Paysage marin Lithographie sur papier signé dans la planche en bas à droite, monogrammé au crayon en bas à droite et numéroté 41/80 en bas à gauche 52,5 x 66 cm

Complement to No. : 93

Title: Jeune fille,
vue de dos

Date: 1942–1945

Type: Gouache and
watercolor

Measurements: 65.7
x 51.4 cm

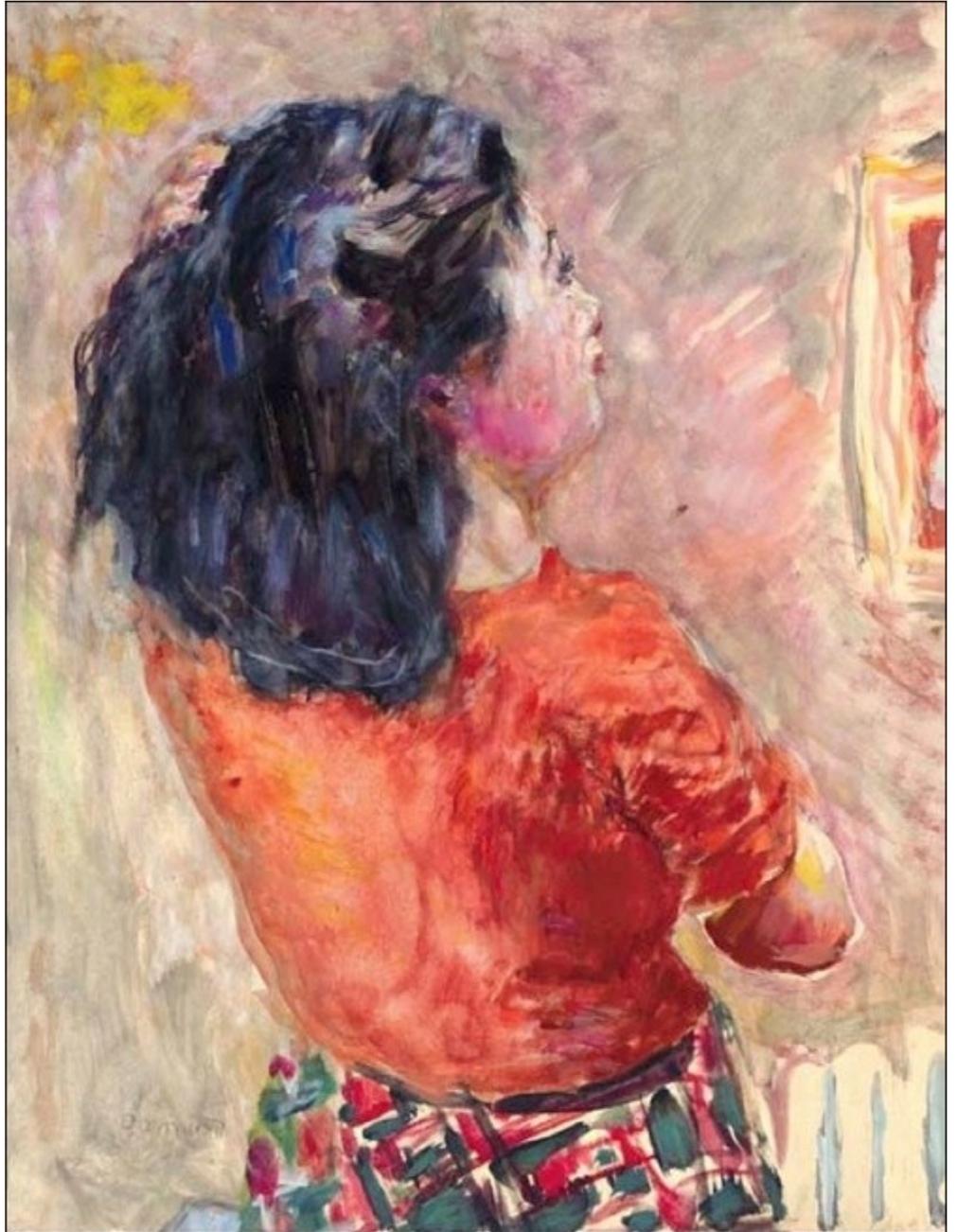
**Current owner or
museum:** Private
Collection

Provenance:

Sold by Christie's at
its Sale 1724.

*Impressionist and
Modern Works on
Paper*, 9 November
2006, New York Sale
Total: 13,769,000
(USD) Lot 152.

Pierre Bonnard
(1867-1947) Jeune
fille, vue de dos
gouache and
watercolor on paper
25 7/8 x 20¼ in. (65.7
x 51.4 cm.) Estimate
\$60,000 - \$80,000
Price Realized
\$114,000



No. : 93

Ginestet & Pouillon:

E 693

Type: Color lithograph

Title: La montagne bleue (The Blue Mountain)

Date: 1942-46

Publisher: F. Hazan, éditeur / Louis Carré, Paris

Printer: Jacques Villon

Paper: Vélín M.R. Vidalon with watermark and Japon crème

Plate size: 65 x 52 cm

Sheet size: 66 x 52 cm

Print run: 80

numbered proofs monogrammed by Bonnard

Price achieved in

Auctions:

Ketterer Kunst: Sale:

324 / *Modern Art*, Oct.

26. 2007 in Hamburg

Lot 47 Pierre Bonnard.

Jeune fille vue de dos,

1942. Lithograph in

colours. Farblithografie

von Jacques Villon nach

einer Gouache von Pierre

Bonnard. Bouvet 123.

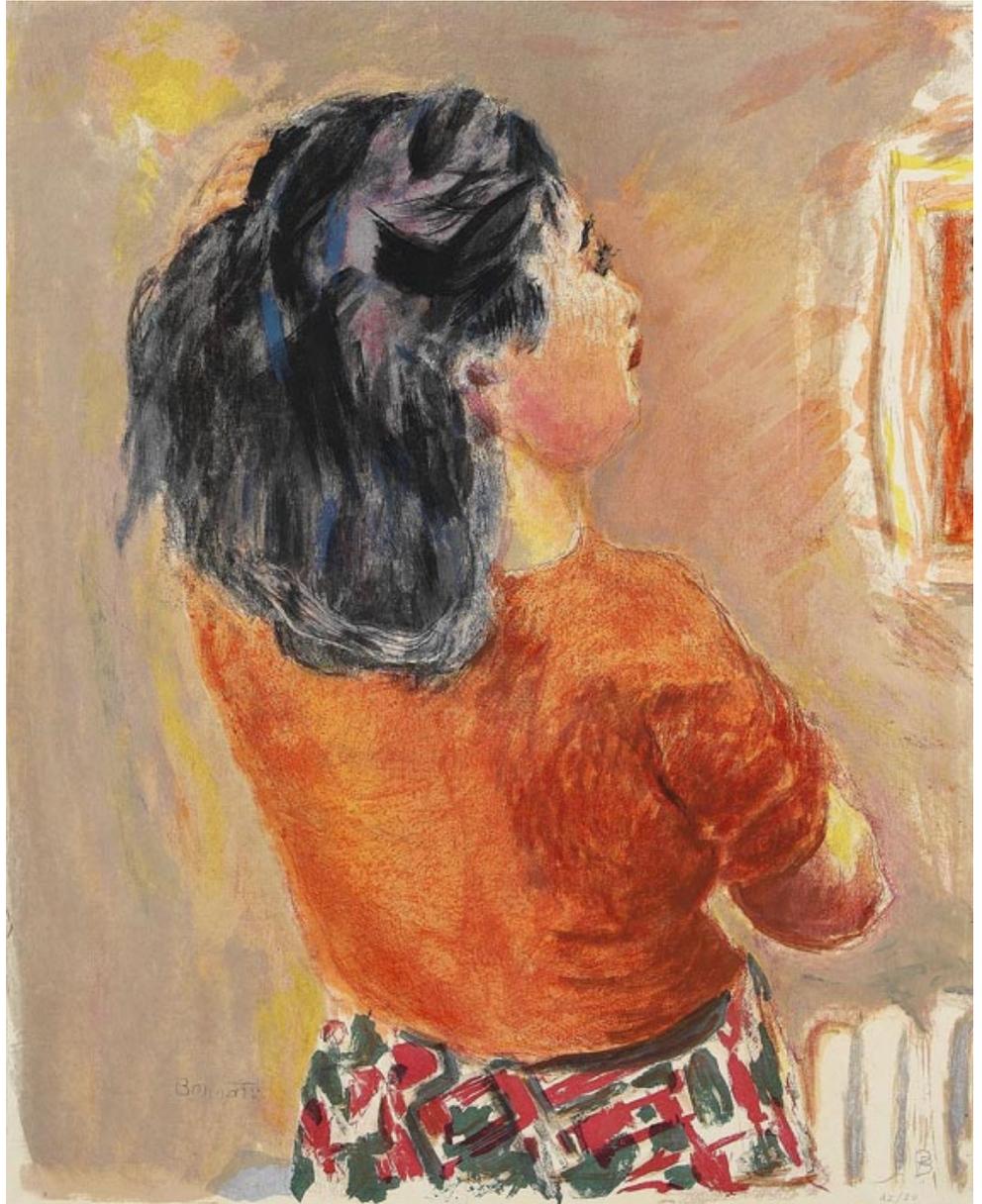
Monogrammiert und

nummeriert. Exemplar

42/80. Auf glattem Velin.

66 : 53 cm (25,9 : 20,8 in), Blattgröße.

Estimate:€ 2,400 / \$ 2,640 Sold:€ 2,640 / \$ 2.904(incl. 20% surcharge)



No. : 94

Ginestet & Pouillon: E 694

Type: Color lithograph

Title: La Chambre Jaune

Date: 1942-46

Publisher: F. Hazan, éditeur / Louis Carré, Paris

Printer: Jacques Villon

Paper: Vélín M.R. Vidalon with watermark and Japon crème

Plate size: 50 x 65 cm

Sheet size: 53 x 66 cm

Print run: 80 numbered proofs monogrammed by Bonnard



Comment:

Bonnard's subject matter was strikingly original in two main ways: his predilection for the uncomposed, and the wide, often very wide, angle views that he was struck by and therefore drew and painted. 'What I am after is the first impression ... I want to show all

one sees on first entering a room... What the eye takes in at first glance', he wrote. Thanks to the generosity of M. Michel Terrasse, Bonnard's great-nephew, I have been able to visit the Villa 'Le Bosquet', Bonnard's house in Le Cannet. Again and again whilst there I found that drawings had been made from doorways, or on rounding a corner, or from wherever

Bonnard had happened to be sitting or slouching (Michel Terrasse told me that Bonnard always looked, and was, uncomfortable). In no instance did it seem that he had 'set up' or arranged anything, or got into a special position to get a particular view. I had gone with the painter and photographer Tom Espley, in the hope of carefully reconstructing Bonnard's motifs and photographing them from the precise spot from



which he had drawn them. In almost all cases we needed a wide angle lens. For Bonnard, to represent a field of view of 60 degrees was quite common, and eighty to ninety degrees

not unusual. I found that two paintings each spanned an incredible 130 degrees from left to right. Fig. 1 shows the drawing from which Bonnard made the gouache which was the study for the lithograph 'The Yellow Room', 1942-1946, one of the series put on stone by Jacques Villon. Fig. 2 is our photograph. Bonnard could not have been standing further back as he had just come through a door. The field of view of the drawing is 87 degrees from left to right and the photograph was taken in daylight.



Sargy Mann

November 30, 2017

Price achieved in Auctions:

Stockholms Auktionsverk Nybrogatan 32, Stockholm *Moderna* 28 april 2014 Lot 957. Pierre Bonnard, Le Chambre Jaune. Färglitografi utförd av Jaques Villon efter Bonnard, 1942-46, signerad och numrerad PB 69/80. Editerad av Louis Carré, Paris. I. S. 53 x 66 cm Colour lithograph, signed and numbered. Light stained, in generally good condition. Litteratur: Bouvet 124, Ginestet/Pouillon E694. Utrop: 15 000-20 000 SEK 1 700-2 300 €

Cornette de Saint Cyr Estampes, Lithographies ...Lundi 7 Mars 2011 Drouot - Richelieu - Salle 2 Lot n° 1 1 000 - 1 500 EUR Résultat: 2 800 EUR Pierre Bonnard (1867-1947) Jacques Villon (1875-1963) La chambre jaune, 1942-1943 (Bouvet 124) Lithographie en couleurs sur Arches Signée dans la pierre Mongrammée et numérotée 41/80 52,5 x 65,5 cm "C'est d'après les originaux à la gouache de Pierre Bonnard que ces lithographies ont été mises sur pierre par Jacques Villon. Bonnard, à la demande de Louis Carré qui avait eu l'idée de cette réalisation, en suivit le travail et la progression, état par état, annotant les couleurs, portant de nombreuses indications dans les marges. Une collaboration constante s'était ainsi établie entre les deux artistes de 1942 à 1946."

No. : 95

Ginestet & Pouillon:

Type: Color lithograph

Title: Le Tapis Rouge (The Red Tablecloth)



Date: 1942-46

Publisher: F. Hazan, éditeur / Louis Carré, Paris

Printer: Jacques Villon

Paper: Vélín M.R. Vidalon with watermark and Japon crème

Plate size: 50 x 65 cm

Sheet size: 53 x 66 cm

Print run: 80 numbered proofs monogrammed by Bonnard

Price achieved in Auctions:

Sotheby's: *Prints & Multiples*. 23 - 24 November 2015 New York. Lot 22. Jacques Villon after Pierre Bonnard. Album Pierre Bonnard: Two Prints (Ginestet & Pouillon E 689 AND E 695). Two lithographs printed in colors, 1942-1946, each initialed in pencil, numbered 75/80, on wove paper, printed by Jacques Villon, Paris, published by Louis Carré, Paris, framed. first image: 655 by 595 mm 25 3/4 by 23 3/8 in. second image: 500 by 645 mm 19 5/8 by 25 3/8 in Estimate 5,000 — 6,000 USD Lot Sold. 3,750 USD

Complement to No. : 96

Title: Le Jardin au Cannet (Le Chemin Rose)

Date: 1939-1942

Type: Gouache, pencil and watercolour on paper

Measurements: 63,6 x 42,8 cm

Current owner or museum: Sheffield Galleries and Museums Trust, UK. Inventory: VIS.5132

Provenance:

Estate of Louis Carre

JPL Fine Art, 24 Davies Street London W1

Purchased from JPLFA with V&A Purchase Grant Fund (£16250), 1983 for £33,800

Comment: This gouache with another group of ten was used for the project of an album of lithographs commissioned by Louis Carre. Between 1942-1946 the lithographs were put onto stone by Jacques Villon after the original gouaches by Bonnard. Bonnard followed the progress of work through every state, annotating the colours and making numerous marginal notes. In this way, between 1942-1946, a close working relationship was established between the two artists. Printed in an edition of eighty, only No.1 to No.17 include a special additional plate...'Le Jardin au Cannet'



Exhibitions:

Arts Council of Great Britain exhibition *Three exhibitions about painting light* 1983 cat no. 40

Arts Council South Bank Centre Hayward Gallery London exhibition *Moments of Being* 1988 cat no. 5

Hayward Gallery London exhibition *Bonnard at le Bosquet* 1994 cat no. Ex-catalogue *'The Enchanted Garden 1850-1950'* Laing Art Gallery, Newcastle, 23 June- 7 Oct 2018. *'Pierre Bonnard: the colour of memory'* Bank Austria Kunstforum, Vienna. 10 October 2019- 12 January 2020.

'Pierre Bonnard: The Colour of Memory' Ny Carlsberg Glyptotek, 6 June - 22 September 2019.

An Earthly Paradise: Gardens in Art. Graves Gallery, Sheffield. Saturday 25 March 2017 - Saturday 12 August 2017

No. : 96

Ginestet & Pouillon:

Other references:

Type: Color
lithograph

Title: Jardin au
Canet

Date: 1942-46

Publisher: F.
Hazan, éditeur /
Louis Carré, Paris

Printer: Jacques
Villon

Paper: Vélín M.R.
Vidalon with
watermark and Japon
crème

Plate size: 65 x 40
cm

Sheet size: 66 x 53
cm

Print run: 17
numbered proofs
(1/17 to 17/17)
monogrammed by
Bonnard. Included in
album Nos. 1/80 to
17/80.

**For Sale early 2020
at:**

Michel Fillion

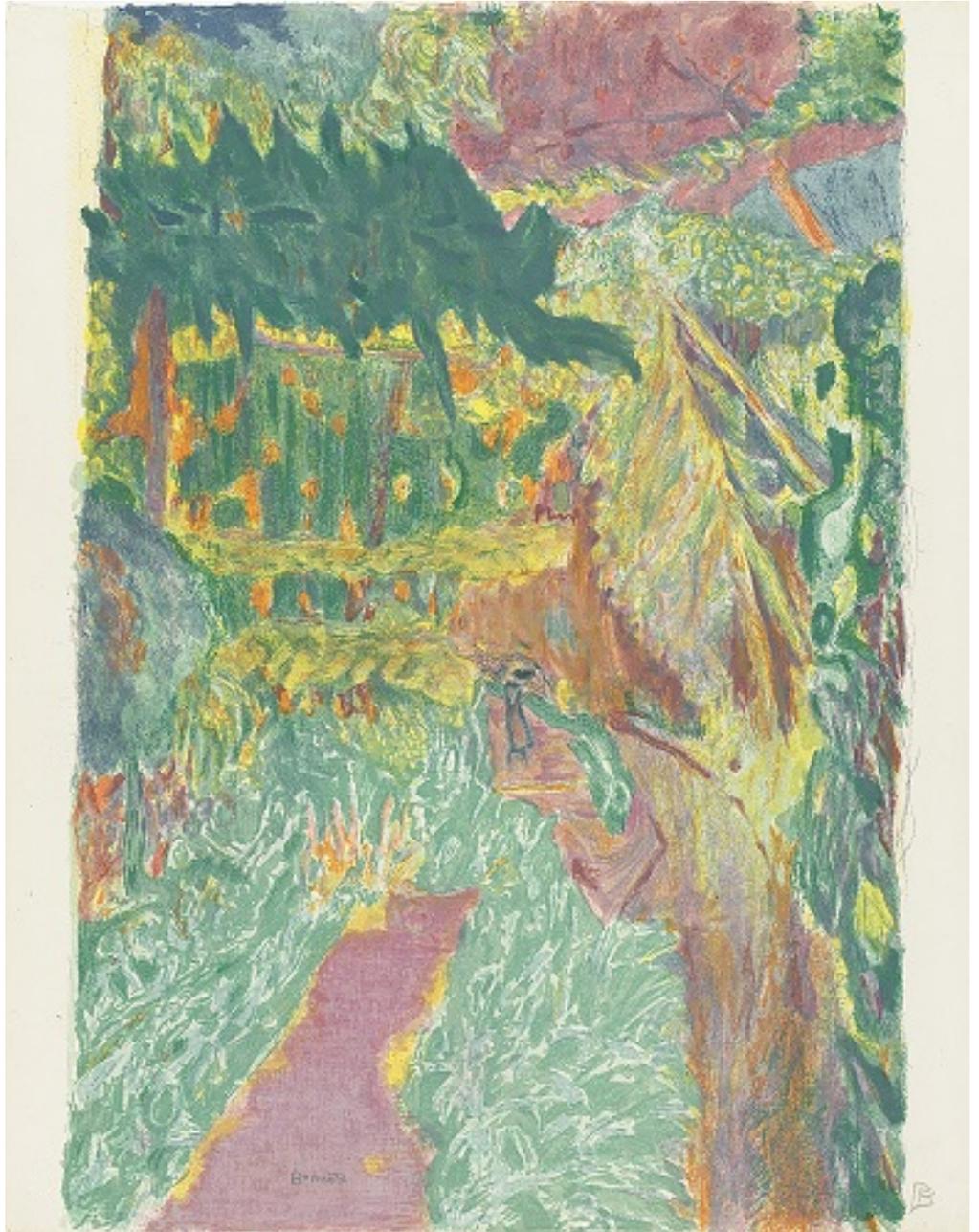
**Galerie 4 Rue James
Close 06600 Antibes
- France - Email :**

mfillion@wanadoo.fr

Tel : 04 92 91 15 44 /

Mobile : 06 62 89 64 97: "Jardin au Canet".

Lithographie de Jacques Villon d'après Bonnard, 1942, épreuve non signée, provenant de l'album "Album Pierre Bonnard" comportant 10 lithographies de Villon d'après des gouaches de Bonnard. Edition de l'album à 80 exemplaires. (Mais cette lithographie ne figurait que dans les exemplaires de tête de l'album, son tirage n'est donc que de 17 exemplaires). Dimensions de la lithographie : 65 X 50 cm Editeur : Hazan. Référence catalogue AMG "Les estampes de Jacques Villon" n° E686 .Quelques traces de manipulation dans le papier, 2 anciennes traces de scotch dans les angles supérieurs droits et gauches, couleurs fraîches.



"10 lithographies de Pierre Bonnard mises sur pierre par Jacques Villon. C'est d'après des modèles peints à la gouache de Pierre Bonnard que les lithographies ont été mises sur pierre par Jacques Villon. Bonnard, à la demande de Louis Carré qui avait eu l'idée de cette réalisation, en suivit le travail et la progression état par état, annotant les couleurs, portant de nombreuses indications dans les marges. Une collaboration constante s'était ainsi établie entre les deux artistes de 1942 à 1945. Une importante correspondance entre Pierre Bonnard et Jacques Villon confirme le travail de Jacques Villon à ces lithographies."

Price achieved in Auctions:

Skinner Auctions: Sale 2635B *American & European Works of Art* Skinner Auctions Boston MA February 1, 2013 Lot 33. After Pierre Bonnard (French, 1867-1947), Jacques Villon (French, 1875-1963) *Jardin au Cannet*, c. 1944, from BONNARD-VILLON LITHOGRAPHIES, edition of 80 (Bouvet, 126). Initialed "PB" in pencil l.r., signed within the matrix, numbered "12/17" in pencil l.l. Color lithograph on paper, image size 25 1/2 x 17 1/2 in. (64.6 x 44.4 cm), framed. Condition: Not examined out of frame. Provenance: Purchased from the William Weston Gallery, London, February 15, 1984, by the present owner. Estimate: US\$800 - US\$1,200 Price realised: US\$1,320.

Jacques Villon prints after Paul Signac:

No. : 97

Ginestet & Pouillon: E 644

Type: Aquatint in colors after Paul Signac

Title: Le Port de la Rochelle

Date: 1928 (Ginestet & Pouillon). Engraved 1925



Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

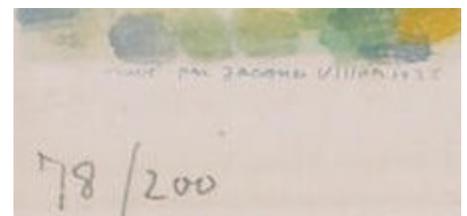
Paper: Vélin d'Arches

Plate size: 45,5 x 59,5 cm

Sheet size: 57 x 74,6 cm

Print run: 200 proofs hand signed by Paul Signac. Although Ginestet & Pouillon do not mention any artist proofs, the Bon à tirer by Signac (see below) actually mentions 10 artist proofs numbered 1 to 10.

Comment: Bears the engraved notices "Gravé par Jacques Villon 1925" and "Bernheim-Jeune editeurs d'art 83 Faub. St Honoré Paris" at the lower left and right sides of the plate.



**Price achieved in Auctions:**

Bonhams: *Prints* 3 Nov 2009, San Francisco Lot 161. After Paul Signac (1863-1935) by Jacques Villon. Le Port de la Rochelle. Sold for US\$ 2,440 (€ 2,193) suppl. incl.

Le Port de la Rochelle (G./P. 644), 1925 Aquatint in colors on Arches paper, signed in pencil by Signac and numbered 78/200 (there were also 10 artist's proofs), published by Galerie Bernheim-Jeune, Paris, with full margins, in good condition aside from uneven light-, mat- and backboard staining, spots of foxing in margin, tape residue, tape staining and spots of skinning along upper sheet edge, surface soiling, framed. 18 1/8 x 23 5/8in sheet 22 1/2 x 29 3/8in.

Christie's : Sale 1368 *Prints and Multiples* New York|28 - 29 April 2004 Lot 239

After Paul Signac (1863-1945) Le Port de la Rochelle, by Jacques Villon (Ginestet & Pouillon E644) Price realised USD 8,365 Estimate USD 3,000 - USD 5,000. Aquatint in colors, 1925, on Arches, signed in pencil by Signac and Villon, dated '11 Mars 1925', inscribed 'Bon a tirer pour 200 epreuves numeroters de 1 a 200 et puis 10 epreuves d'artiste numerotes 1 a 10' (the edition was 200), with full margins, minor surface soiling and small areas of stray printing ink in the margins and on the reverse, occasional soft handling creases, a 1/2-in. skillfully repaired vertical tear at the upper left margin edge (backed), otherwise in good condition, framed P. 17½ x 23 3/8 in. (444 x 594 mm.) S. 22 x 29 in. (559 x 736 mm.)



No. : 98

Ginestet & Pouillon: E 644

Type:

Aquatint in
colors after
Paul Signac

Title: Le
Port de la
Rochelle

Date: 1928
(Ginestet &
Pouillon).
Engraved
1925

Publisher:

Bernheim
Jeune
Éditeurs, Paris

Printer:

Jacques Villon

Paper:

Vélin
d'Arches

Plate size:

45,5 x 59,5
cm

Sheet size:

57 x 74,6 cm

Print run: 200 proofs hand signed by Paul Signac

Comment: Bears only the engraved notices "Gravé par Jacques Villon 1925" at the lower left side of the plate. There is no trace of the notice "Bernheim-Jeune editeurs d'art 83 Faub. St Honoré Paris" that appeared in the previous entry. It seems however to belong to the Bernheim-Jeune edition, some of which would have the two notices and some –including this one and No. 47/200– just one.

Price achieved in Auctions:

DeBacque: Art Moderne & Contemporain - Partie Du Fonds D'atelier de G. Manzanara-Pissarro - Lundi 13 Juin 2016 Drouot Richelieu - Salle 1 - salle 1 - 9, rue Drouot 75009 Paris Lot n° 183 Estimation 2 000 - 2 500 EUR Résultat : 2 000 EUR Jacques Villon (1863-1963) Le port de La Rochelle, d'après Paul SIGNAC Aquatinte en couleurs, éditée par Bernheim-Jeune. Cf. Ginestet et Pouillon E. 644. Très belle épreuve sur vélin, signée au crayon par Signac et numérotée 8/200. H. 45,5 cm - L. 59,5 cm. (à vue, avec les marges: H. 55 cm - L. 75 cm) AC



No. : 99

Ginestet & Pouillon: E 644

Type: Aquatint in colors after Paul Signac

Title: Le Port de la Rochelle

Date: 1928 (Ginestet & Pouillon). Engraved 1925

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon



Paper: Vélín d'Arches

Plate size: 45,5 x 59,5 cm

Sheet size: 57 x 74,6 cm

Print run: unknown number of unnumbered and unsigned proofs

Comment: This proof does not bear any of the two engraved notices "Gravé par Jacques Villon 1925" and "Bernheim-Jeune editeurs d'art 83 Faub. St Honoré Paris" at the lower left and right sides of the plate. Probably part of the artist proofs that Villon printed for himself and Signac before engraving the notices for the Bernheim edition.

No. : 100

Ginestet & Pouillon: E 644

Type: Aquatint in colors after Paul Signac

Title: Le Port de la Rochelle



Date: 1950 ?

Publisher: Chalcographie du Louvre

Printer: Chalcographie du Louvre

Paper: Vélín de Rives BFK

Plate size: 45,5 x 59,5 cm

Sheet size: 57 x 74,6 cm

Print run: unknown number of unsigned proofs

Comment: Bears three engraved notices "P. Signac Pinxt", "Chalcographie du Louvre" and "Jacques Villon Sci" at the lower left, center and right hand side of the plate. Dry stamp of the Chalcographie du Louvre.

Price achieved in Auctions:

Skinner Auctions : Boston MA 2598B *American & European Paintings & Prints* May 18, 2012 Boston Lot # 145. Jacques Villon (French, 1875-1963), After Paul Signac

(French, 1863-1935) Le Port de la Rochelle 28.7K Sold for: \$2,607 E 644 Le Port de la Rochelle, 1928, from the edition published by the Chalcographie du Louvre (Ginestet & Pouillon, E644). Identified within the plate. Color aquatint on paper, plate size 18 x 23 1/2 in. (45.7 x 59.7 cm), framed. Condition: Visible margins of 1/2 inch, subtle toning, rippling, not examined out of frame.

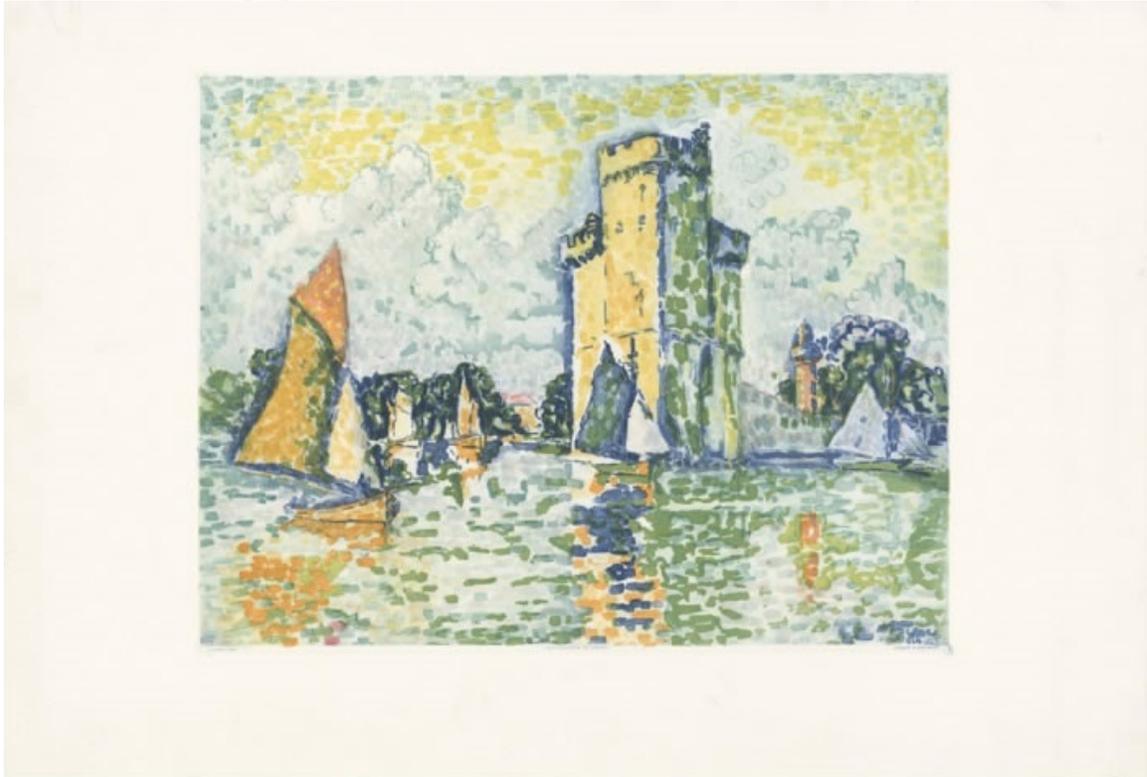
No. : 101

Ginestet & Pouillon: E 644

Type: Aquatint in colors after Paul Signac

Title: Le Port de la Rochelle

Publisher: Chalcographie du Louvre



Printer: Chalcographie du Louvre

Paper: Vélín de Rives BFK

Plate size: 46.2 × 60.2 cm

Sheet size: 63 x 90 cm

Print run: unknown number of unsigned proofs

Comment: Bears three engraved notices "P. Signac Pinxt", "Chalcographie du Louvre" and "Jacques Villon Sci" at the lower left, center and right hand side of the plate. Dry stamp of the Chalcographie du Louvre.

Note: The *Chalcographie du musée du Louvre et de la Réunion des musées nationaux*, Paris keeps the plates for this print (Catalogue reference KM006911) and may print more proofs in the future.

Jacques Villon prints after Fernand Léger:**Complement to No. :** 102**Title:** Femme tenant un vase (état définitif) / Woman Holding a Vase (definitive state)**Date:** 1927**Type:** Oil on canvas**Measurements:** 146.4 x 97.5 cm**Current owner or museum:**

Solomon R. Guggenheim Museum, New York. Accession No. 58.1508

Comment:

Woman Holding a Vase (definitive state) (Femme tenant un vase [état définitif])

Fernand Léger's use of streamlined forms derived from mechanical imagery dates from World War I, when he served in the French army. His predilection for military hardware and its gleaming surfaces coincided with his feelings of solidarity with the foot soldiers surrounding him in the trenches. The machine aesthetic he adopted at this time reflected his hopes of creating a truly popular art form that would describe and inspire modern life. After the war, he turned away from the experiments with pure abstraction that characterized his earlier work and infused social meaning into his art; quasi-representational motifs emerged in lively paintings depicting soldiers, factory workers, bargemen, and pulsating urban environments. In works such as *The City* of 1919 and *The Mechanic* of 1920, Léger incorporated elements of Cubist fragmentation into his new pristine, mechanical syntax to evoke the energy of contemporary experience.

As a call to order resounded throughout postwar French society, Léger introduced the monumental, classical figure into his art. The absolute calm and stasis of *Woman Holding a Vase* demonstrates his affinities with the neo-antique depictions of women by



his contemporaries Pablo Picasso and Gino Severini. It also shows Léger's sympathies with the Purist ideals of Amedée Ozenfant and Le Corbusier, who called for a revival of classical aesthetic consonance as a symbol of renewed social harmony. Léger's palette of blue, yellow, red, and black is indebted to Piet Mondrian's concurrent De Stijl paintings, further evincing Léger's identification with utopian and reconstructivist ideals of the 1920s and 1930s.

The result of over one hundred preparatory studies dating from as early as 1947, *The Great Parade* is a defining work within the artist's oeuvre. The joyful parade motif evolved out of several preceding themes in Léger's oeuvre—including cyclists, country outings, and the circus—that celebrated the leisure activities of the working class. The circus in particular is an accessible arena in which all spectators are equal, brought together in their delight over the clowns, trapeze artists, and animal acts. In this mural-size canvas—conceived on a scale appropriate to mass viewing—the interlocking figures perform their inspired feats along a horizontal swathe of blue, which is punctuated by a large red C for cirque. The final version of *The Great Parade*, painted one year before the artist's death, is the culmination of his career-long endeavor to both represent and reach a public beyond the small circle of connoisseurs familiar with fine art.

Nancy Spector

Solomon R. Guggenheim Museum

Note: This is without any doubt the painting that Jacques Villon saw and used to make his etching. But in fact it was based on another prior Léger painting of 1924. And the painter used this image earlier and later on, as we see in the following complements:

Complement to No. : 102

Title: La femme au vase (Woman with a Vase)

Date: 1924

Type: Oil on canvas

Measurements: 92 x 65 cm

Current owner or museum: National Gallery of Denmark. Inventory number KMS6627



Complement to No. : 102

Title: Femme au Vase

Date: 1920

Catalogue Raisonné:

Type: Lithograph

Measurements: 28 x 22 cm

Current owner or museum: For sale at Amorosart (Blavignac Art Dealer & Expertise)

Comment: This was used as cover of the New Year's greetings by Nadia Léger and Georges Banquier –whom she married after Léger's death in 1955.



Complement to No. : 102

Title: Femme au vase

Date: 1925

Catalogue Raisonné:

Type: Gouache, watercolour and pencil on paper

Measurements: 31.3 x 24 cm

Current owner or museum: Private collection

Provenance:

Maja Sacher-Hoffmann, Basel, acquired directly from the artist.

Werner Düggelin, Basel.

Thomas Ammann Fine Art, Zurich.

Acquired from above by 2012 owner.

Sold by Christie's in its Sale 8054 *Living With Art - A Private European Collection, Evening Sale*. Léger. *Femme au vase*.

London 9 February 2012 Lot 609. Price realised GBP 1,004,450. Estimate GBP 250,000 - GBP 350,000.

Christie's Lot Essay

Executed in 1925, Fernand Léger's *Femme au vase* perfectly encapsulates the atmosphere of rationality, harmony and beauty that characterised his involvement with the so-called *Rappel à l'ordre*, which came in the wake of the turmoil of the First World War. Léger himself had fought in the conflict, and therefore had all the more vested an interest in promoting an idea of art as a reflection of the new age of the machine, of science and technology. In this picture, he has managed to combine the crisp geometry of the background, which recalls both the paintings of Piet Mondrian and the blueprints of industrial design, with a subject that is infused with timelessness and classicism. The woman holding the vase has been rendered using circles, arcs and lines which have a machine-like precision, invoking the world of modernity which Léger's pictures so eloquently celebrate.

Femme au vase takes as its motif a subject that clearly meant a great deal to Léger as he had already explored it and would return to it again several times in the following years; examples in oils are held by the Statens Museum for Kunst in Copenhagen, which holds a 1924 work, as well as by the Solomon R. Guggenheim Museum in New York, which is home to a similar oil from 1927. Intriguingly, several of these better-known images show the woman against a blank background, whereas *Femme au vase* is filled with Art Deco stylings, revealing Léger's interest in architecture as well as art itself. This formed a part of his belief in the interconnectedness of these disciplines in creating the environments in which we live and work. In 1925, Léger's enthusiasm for this led to his becoming a cause célèbre in Paris, when at the Exposition Internationale des Arts Décoratifs, he had been commissioned to create a wall design for a model interior of a French embassy. His use of an essentially abstract, colourful design provoked strong responses from conservative elements which themselves were countered by a vigorous debate in which Léger was thrust into the limelight, becoming a key figure associated with modern art in the public eye.

Complement to No. : 102

Title: *Femme au vase*

Date: 1927

Type: Pencil on paper

Measurements: 24.1 x 17.1 cm (drawing); 31.4 x 24.1 cm (sheet)

Current owner or museum: Private collection

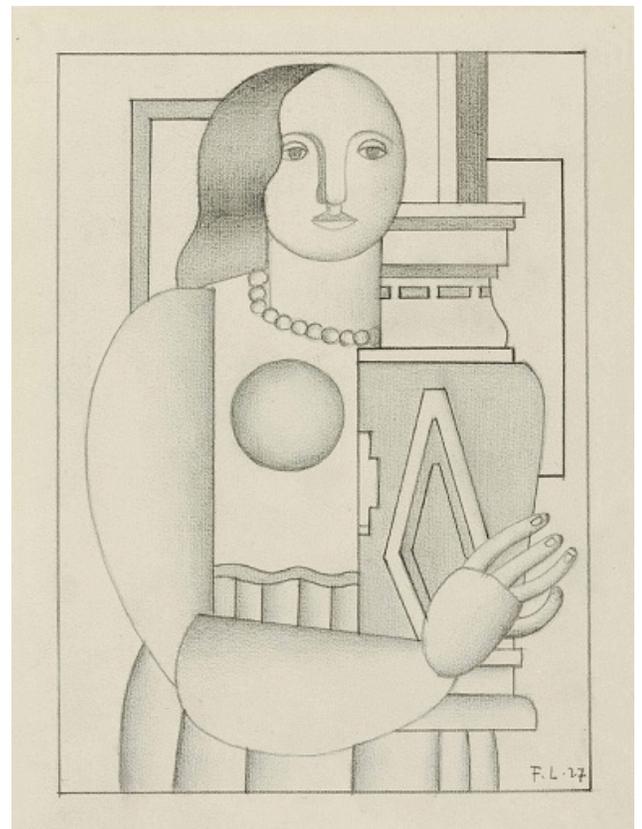
Provenance:

Julien Levy, New York.

Albert Robin, Chicago (by 1999).

Bequest from the above to the Museum of Contemporary Art, Chicago, 2011.

Sold by Christie's in its Sale 2555 Impressionist and Modern Art Works on Paper. New York 2 May 2012 Lot 208 *Property Belonging to the Museum of Contemporary Art, Chicago, Through the Generosity of Albert Robin, Sold to Benefit the Museum's Programs and Acquisitions Fund.*



Femme au vase. Price realised USD 338,500. Estimate USD 250,000 - USD 350,000

Christie's Lot Essay

Executed in 1927, Léger's *Femme au vase* encapsulates the atmosphere of rationality, harmony and beauty that characterized his involvement with the so-called *Rappel à l'ordre*, which came in the wake of the turmoil of the First World War. Léger himself fought in the conflict, inspiring an interest in art reflecting the new age of the machine, science and technology. In the present composition, the artist combines the crisp geometry of the background with the rounded, classical feminine form by which he set great store: "every object that has the circle as its basic form is always sought as an attractive force...roundness satisfies the human eye: it is complete, there is no break in continuity. The ball, the sphere are enormous plastic vales" (quoted in J. Cassou and J. Leymarie, *Fernand Léger, Drawings and Gouaches*, Greenwich, 1973, pp. 88-89). The striking figure has been rendered using arcs and rigid lines with their machine-like precision, invoking the world of modernity which Léger's pictures so eloquently celebrate.

Léger would explore and return to the present motif throughout the mid-1920s; examples in oil are held by the Statens Museum for Kunst in Copenhagen, as well as by the Solomon R. Guggenheim Museum in New York. Interestingly, several of these better-known images show the woman against an entirely blank background, whereas the present *Femme au vase* is set off by Art Deco stylings, reflecting Léger's interest in architecture as well as art itself.

Complement to No. : 102

Title: *Femme tenant un vase* (Woman holding a vase)

Date: 1928

Type: Lithograph published by Éditions Cahiers d'Art, Paris

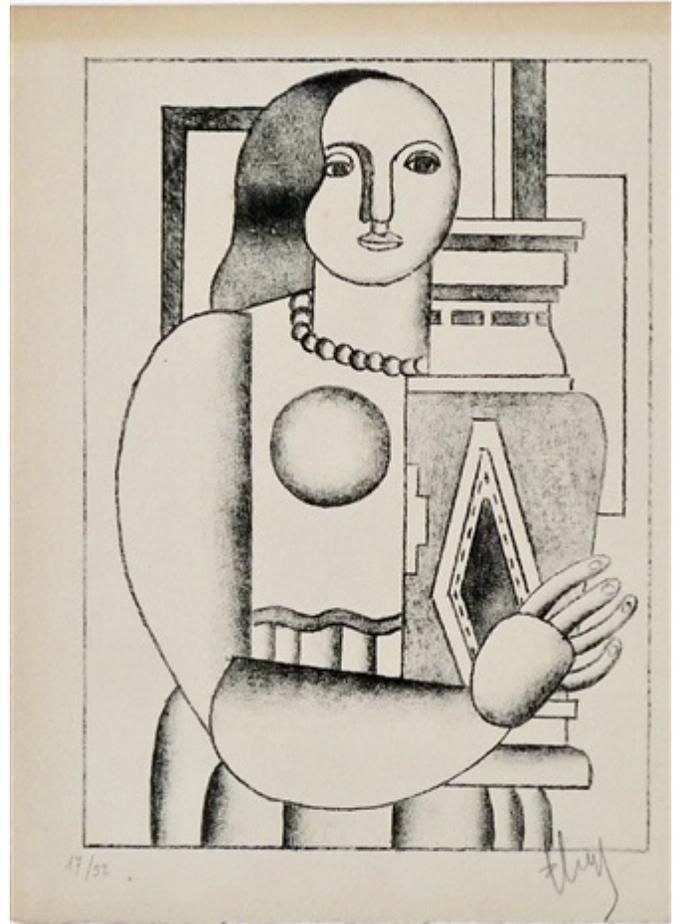
Measurements: 24,1 x 17,2 cm.(Plate); 27,9 x 22,5 cm (Sheet)

Comment: an edition of 40 on wove paper and 12 printed on Japon Impérial paper

Price achieved in Auctions:

Christie's Prints & Multiples 17 - 18 Apr 2019
New York FERNAND LÉGER (1881-1955)

Femme tenant un vase lithograph, on Japon Impérial paper, 1928, signed in pencil, numbered 4/52, published by Éditions Cahiers d'Art, Paris, with wide margins, in good condition, framed Image: 9 ½ x 6 ¾ in. (241 x 172 mm.) Sheet: 11 x 8 7/8 in. (279 x 225 mm) Lot #: 232 Estimate: US\$15,000 - US\$20,000



No. : 102

Ginestet & Pouillon: E 657

Type: Color aquatint, engraving and roulette after Fernand Léger

Title: Femme a la cruche (Woman with Jug)

Date: 1928

Publisher:

Bernheim

Jeune, Paris

Printer:

Jacques Villon

Paper: Vélin

d'Arches

Plate size:

47,5 x 31,3 cm

Sheet size:

64.2 x 49.5 cm

Print run 200

proofs

numbered and

monogramed

by Fernand

Léger and the

Chalcographie

proofs.

Comment:

Bears the

engraved notice

"Gravé par

Jacques Villon

1928" at the

lower left side

of the plate. No

trace of

inscription

"Edité par

Bernheim-

Jeune 83

Fauburg Saint-

Honoré, Paris".

For sale early

2020 at:

Masterworks

FA: Fernand

Léger, Femme a la Cruche (Woman with Jug), 1928 Ginestet 657 Color Aquatint on Arches Paper Image: 18 1/2 in x 12 1/4 in (47 cm x 31cm) Sheet: 25 1/4 in x 19 1/2 in (64.2 cm x 49.5 cm). Numbered from the edition of 200 in pencil in the lower right



margin. This work is hand-signed by Fernand Léger (Argentan, 1881 – Gif-sur-Yvette, 1955) in pencil in the lower right margin. ID # W-5409

Price achieved in Auctions:

Lempertz: Auction 1051, Modern Art, 29.05.2015, 18:00, Cologne Lot 420

Jacques (Gaston Duchamp) Villon Nach Fernand Léger, Femme à la cruche. Lot 420 R
Estimated price €2.800 Result: €4.092 Jacques (Gaston Duchamp) Villon, Femme à la cruche, 1928, Auction 1051 Modern Art. Colour aquatint and etching on heavy chamois coloured Japon nacré after a motif by Fernand Léger. 47.4 x 31.4 cm (63 x 45.5/45.6 cm). Framed under glass. Signed and numbered by Fernand Léger and with the signature of Jacques Villon in the plate. Proof 8/200. Édition Galerie Bernheim-Jeune, Paris. - Minor defects in the wide margins, a narrow light trace on the left plate margin. The paper minimally browned in the mat opening. Fine impression, the colours fresh.
Ginestet/Pouillon E 657 After Fernand Legér's paintings "Femme tenant un vase" which exist in several variants, corresponding most with the version of 1927 to be found in the New York Guggenheim Museum today (Bauquier vol. III, 528)

No. : 103

Ginestet & Pouillon: E 657

Type: Color aquatint, engraving and roulette after Fernand Léger

Title: Femme a la cruche (Woman with Jug)

Date: 1950?

Publisher: Chalcographie du Louvre

Printer: Chalcographie du Louvre

Paper: Vélín de Rives BFK dry stamp of the Chalcographie du Louvre

Plate size: 46.9 x 31.3 cm

Sheet size: 66 x 50 cm

Print run: unknown number of unnumbered and unsigned proofs. This edition might be larger than others of the Chalcographie, given the number of proofs we have located in auctions.

Comment: Bears the engraved notice "Gravé par Jacques Villon 1928" at the lower left side of the plate. No trace of inscriptions "Fernand Léger Pinxt" or "Chalcographie du Louvre". But the Chalcographie dry stamp is present.

For sale early 2020 at: Champetier Femme à la cruche 1928 Gravure en couleurs, aquatinte, d'après Fernand Léger, exécutée par Jacques Villon. Edition de la Chalcographie du Louvre (Paris), postérieure à l'édition de la Galerie Bernheim Jeune, Paris. Tirage :

Inconnu Numéro : Sans Papier : Arches Dimensions de l'illustration : 31 x 47 cm

Dimensions du papier (ou de la pièce) : 50 x 66 cm Référence :

Ginestet n°E 657, Saphire p. 249

Etat : Marges un peu brunies, sinon très bon état. Prix : 1200 euros

Price achieved in Auctions:

Cornette de Saint Cyr *Estampes* Mercredi 05 Novembre 2014 6, avenue Hoche - 75008 Paris Lot n° 7 Estimation 800 - 1 000 EUR D'après Fernand Leger (1881-1955). Femme a la cruche, 1928 (Ginestet, n°E 660; Saphire, p. 249) Aquatinte en couleurs sur Arches signée par



Fernand Léger (signature légèrement effacée) et réalisée par Jacques Villon Edition de la Chalcographie du Louvre, Paris, postérieure à l'édition de la Galerie Bernheim Jeune, Paris 50,5 x 66 cm

Doyle: Sale 11BP01 *Books, Photographs & Prints* Lot 382 The Collection of Professor and Mrs. George Heard Hamilton After Fernand Léger FEMME A LA CRUCHE Color aquatint, engraving and roulette by Jacques Villon Lot 382 Color aquatint, engraving and roulette by Jacques Villon, 1928, on Arches, published by the Chalcographie du Louvre, Paris and with their blindstamp, lightstain and matstain, two pinholes in the image, some rippling, some unobtrusive handling creases in the margins, a few specks of paper affixed (when printed?) in the image, minor printer's ink and foxing, otherwise in good condition, with good margins, framed. 18 5/8 x 12 3/8 inches; 473 x 314 mm. Sheet 26 1/4 x 19 1/8 inches; 667 x 486 mm. Estimate: \$1,000 - \$1,500 Unsold

No. : 104

Ginestet & Pouillon: E 657

Type: Color aquatint, engraving and roulette after Fernand Léger

Title: Femme a la cruche
(Woman with Jug)

Date: ?

Publisher: Chalcographie du Louvre

Printer: Chalcographie du Louvre

Paper: Vélín de Rives BFK dry stamp of the Chalcographie du Louvre

Plate size: 48 x 31.6 cm

Sheet size: 65 x 50 cm

Print run: unknown number of unnumbered and unsigned proofs.

Comment: Bears the engraved notice "Gravé par Jacques Villon 1928" at the lower left side of the plate. No trace of inscriptions "Chalcographie du Louvre" or "Jacques Villon Sci".

Note: The *Chalcographie du musée du Louvre et de la Réunion des musées nationaux*, Paris keeps the plates for this print ([Catalogue reference KM006897](#)) and may print more proofs in the future.



Jacques Villon prints after André Derain:

Complement to No. : 105

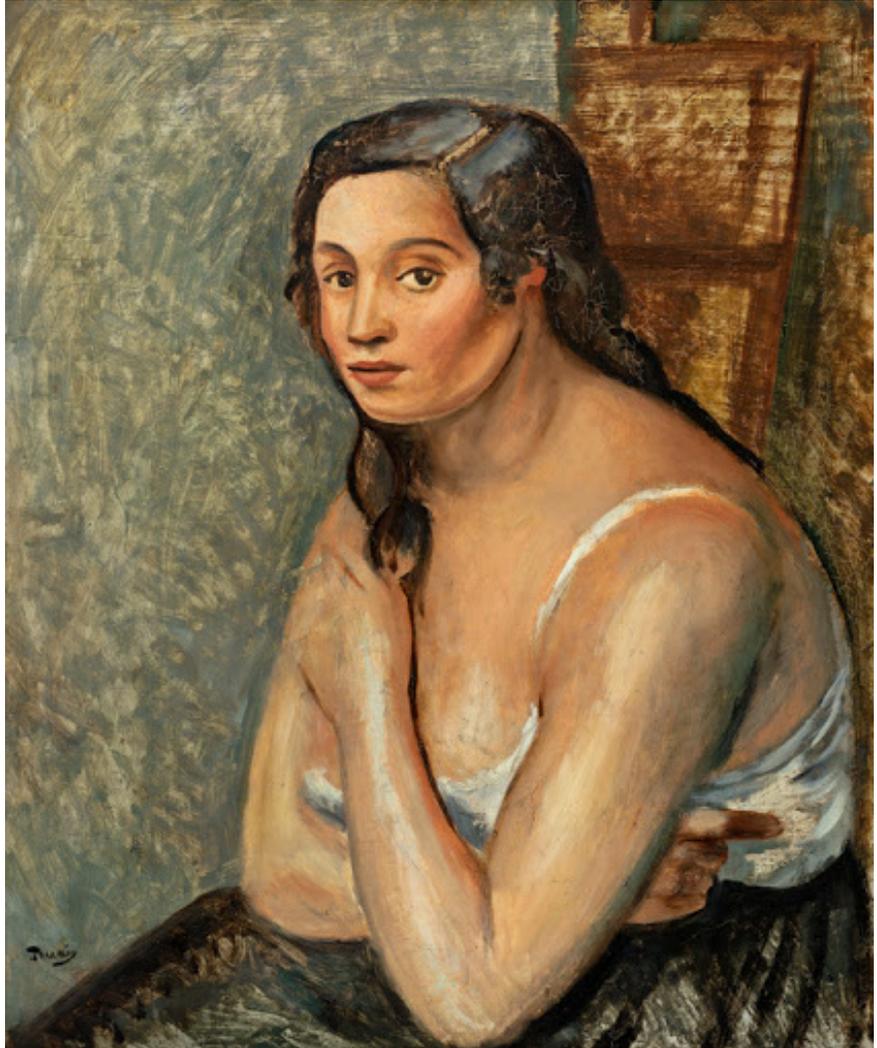
Title: Seated Nude (André Derain)

Date: 1920

Type: Oil on canvas

Measurements:

**Current owner or
museum:** Národní
galerie v Praze / National
Gallery Prague - Kinský
Palace



No. : 105

Ginestet & Pouillon: E 635

Type: Aquatint after André Derain

Title: Buste de femme

Date: 1922

Publisher: Bernheim Jeune Éditeurs,
Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 59,7 x 48,7 cm

Sheet size: 63,7 x 51,7 cm

Print run: 200 proofs in color
justified and signed by Derain and a
number of épreuves d'artiste not
mentioned by Ginestet & Pouillon.

Comment: Bears the engraved notice
"Gravé par Jacques Villon 1922" at the
lower right side of the plate.

Price achieved in Auctions:

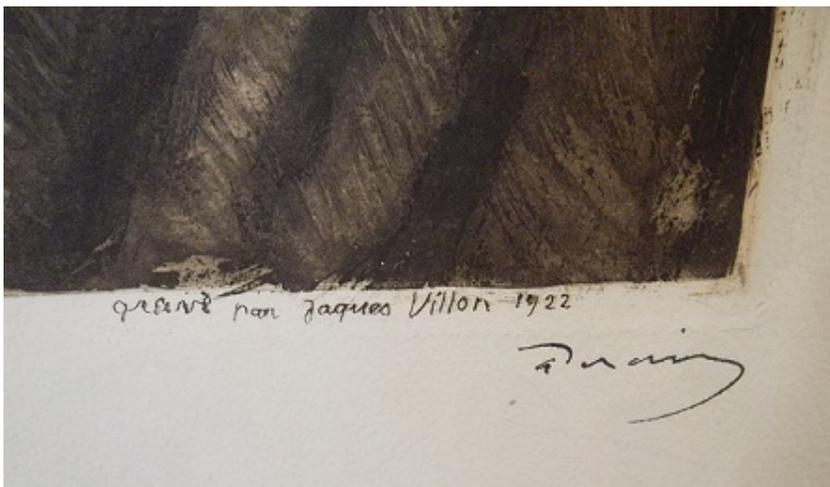
Christie's: Sale 1200. *Prints and
Multiples*. 13 February 2003, New
York Lot 63

After Andre Derain (1880-1954) Buste
de Femme, by Jacques Villon
(Ginestet and Pouillon E635) P. 23½ x
19¼ in. (597 x 489 mm.) S. 30¼ x 24
7/8 in. (768 x 632 mm.)

Estimate \$600 - \$800 Price Realized
\$717

Bonhams London: *Prints & Multiples*
23.10.2012 After André Derain (1880-

1954), by Jacques Villon. Estimation : 1.500 \$ - 2.500 \$ Lot-Nr. 71, Buste de Femme (G. & P. E635), 1922 Aquatint in colors on Arches paper, signed in ink by Derain and numbered 12/200 (aside from the edition of 19 in black), published by Bernheim-Jeune, Paris, with full margins. 23 1/2 x 19 1/4in sheet 30 x 24 5/8in.



Million: *Art Moderne & Ecole
de Paris*. Mercredi 20 Juin 2018
Hôtel Drouot Salle 5. Lot 131.
Estimation: 600 - 800 EUR
D'après André DERAINE et
Jacques VILLON. Portrait de
femme Lithographie 59 x 47,5
cm à la vue Signé en bas à droite
Jacques Villon, 1922
Numéroté 112/200

No. : 106

Ginestet & Pouillon: E 635

Other references:

Type: Aquatint after André Derain

Title: Buste de femme First state

Date: 1922

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 59,7 x 48,7 cm

Sheet size: 63,7 x 51,7 cm

Print run: 22 proofs in black

Comment: Bears the engraved notice "Gravé par Jacques Villon 1922" at the lower right side of the plate.



Jacques Villon prints after Raoul Dufy:

Complement to No. : 107

Title: Fête nautique au Havre

Date: 1925

Type: Oil on canvas

Measurements: 88 x 98 cm

Current owner or museum: Musée d'Art moderne de Paris. Numéro d'inventaire: AMVP 1910.

Provenance: Donation de Malthide Amos (Paris), 1955

Exhibitions:

Raoul Dufy, collections du Musée d'Art Moderne de la Ville de Paris - un choix. Musée de l'Ermitage, Saint-Petersbourg novembre - décembre 1994; Musée Pouchkine, Moscou



janvier - février 1995

Collections du Musée d'Art Moderne, un choix de Picasso à Soulages : São Paulo (Brésil), Museu de Arte Moderna de Sao Paulo, 14 juillet 1998-13 septembre 1998

Paris Moderne: Art Deco Furniture and Paintings from the Musée d'art moderne de la Ville de Paris : Jackson (États-Unis), Mississippi Museum of Art, 06 mars 2004-06 septembre 2004 // Miami (États-Unis), Bass Museum of Art, 01 octobre 2004-17 janvier 2005

No. : 107

Ginestet &

Pouillon: E 649

Type: Colour
aquatint after Raoul
Dufy

Title: Fête
Nautique

Date: 1926

Publisher:

Bernheim Jeune
Éditeurs, Paris

Printer: Jacques
Villon

Paper: Vélín
d'Arches with
watermark

Plate size: 46,5 x
53 cm

Sheet size: 55,5 x
67 cm

Print run: 200
proofs numbered
and hand signed by
Raoul Dufy, plus
an unknown
number of *épreuves*

d'artiste, épreuves d'imprimeur, etc.

Comment: Bears the engraved notice "Gravé par Jacques Villon 26" at the lower right hand side of the plate.

For sale early 2020 at: Gilden's Arts Gallery, 74 Heath Street Hampstead, London NW3 1DN Nautical Festival | Fête nautique DUFY, Raoul (1877-1953) Price: \$6,000.00

Technique: Hand Signed and Numbered Aquatint in Colours on Arches Wove Paper
Paper size: 57.2 x 68.3 cm. / 22.5 x 26.9 in. Image size: 46.5 x 53 cm. / 18.3 x 20.9 in.

Additional Information: This work is hand signed in pencil by the artist "Raoul Dufy" at the lower left margin. It is also hand numbered in pencil from the edition of 200, at the lower left margin. It is further inscribed "Gravé par Jacques Villon 1926" in the lower right platemark.

Price achieved in Auctions:



Christie's Sale 7248 Old Master, Modern and Contemporary Prints. London 29 March 2006 Lot 118 After Raoul Dufy by Jacques Villon (1875-1963) Fête Nautique (Ginestet & Pouillon E 649) Price realised GBP 4,440 Estimate GBP 2,500 - GBP 3,500 colour aquatint, 1926, on Arches, signed in pencil, numbered 89/200, published by Bernheim-Jeune, Paris, with wide margins, foxed (visible mainly in the margins and verso), otherwise in good condition, framed
P. 465 x 530 mm, S. 555 x 670 mm.

**Jacques Villon
prints after
Maurice Utrillo:**

No. : 108

**Ginestet &
Pouillon:** E 654

Other references:

Type: Color
aquatint after
Maurice Utrillo

Title: L'église de
Limours

Date: 1927-28

Publisher:
Bernheim Jeune,
Paris

Printer: Jacques
Villon

Paper: Vélin
d'Arches

Plate size: 49,5 x
28 cm

Sheet size: 64 x
46 cm

Print run:

200 proofs
numbered and
signed by Utrillo
and the
Chalcographie
proofs. In addition,
there were 19
proofs in black
numbered and
signed by Utrillo
and an unknown
number of
unnumbered and
unsigned proofs for
Utrillo and Villon.

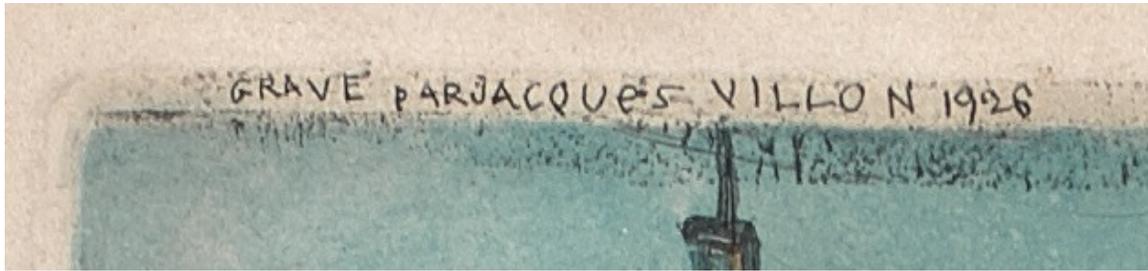
Comment: Bears
the engraved notice
"Gravé par Jacques
Villon 1926" at the



upper left side of the plate.

Price achieved in Auctions:

Swann Galleries, Inc.: *19th & 20th Century Prints & Drawings* 5 March 2015. Lot number 407 Maurice Utrillo (after) L'Église de Limours . Color aquatint and etching, 1927-28. 496x280 mm; 19 1/2x11 inches, wide margins. Signed by Utrillo and numbered 20/200 in pencil, lower right. Etched by Jacques Villon. Published by Galerie Bernheim-Jeune, Paris. A very good impression, with strong colors. Ginestet/Pouillon 654 (Villon). Estimate: US\$3,000 - US\$5,000 Price realised: US\$3,250



No. : 109

Ginestet & Pouillon: E 654

Other references:

Type: Aquatint in black after Maurice Utrillo

Title: L'église de Limours

Date: 1927-28

Publisher: Bernheim Jeune, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 49,5 x 28 cm

Sheet size: 64 x 46 cm

Print run: 19 proofs in black numbered and signed by Utrillo

Comment: Bears the engraved notice "Gravé par Jacques Villon 1926" at the upper left side of the plate.



No. : 110

Ginestet & Pouillon: E 654

Other references:

Type: Color aquatint after Maurice Utrillo

Title: L'église de Limours

Date: 1950 ?

Publisher: Chalcographie du Louvre

Printer: Chalcographie du Louvre

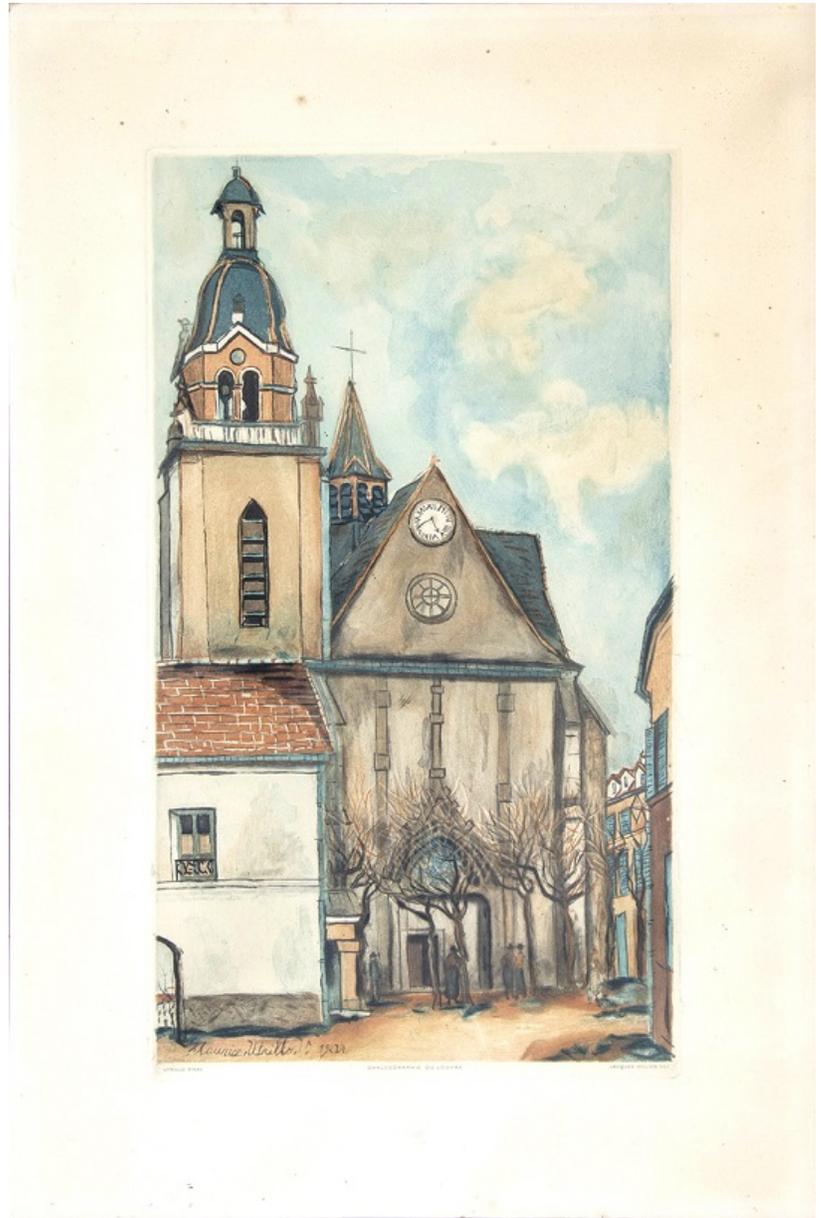
Paper: Vélín d'Arches with dry stamp of the Chalcographie du Louvre

Plate size: 49,5 x 28 cm

Sheet size: 67 x 44 cm

Print run: Unknown number of proofs.

Comment: Bears three engraved notices "Utrillo Pinxt", "Chalcographie du Louvre" and "Jacques Villon Sci" at the lower left, center and right hand side of the plate.



No. : 111

Ginestet & Pouillon: E 654

Other references:

Type: Color aquatint after Maurice Utrillo

Title: L'église de Limours

Date: 1950 ?

Publisher: Chalcographie du Louvre

Printer: Chalcographie du Louvre

Paper: Vélin d'Arches

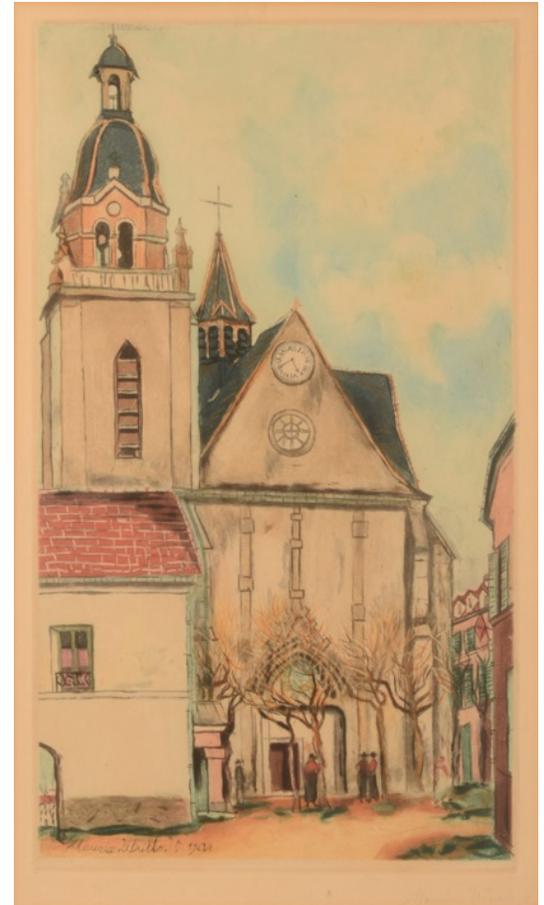


Plate size: 49,5 x 28 cm

Sheet size: 67 x 44 cm

Print run: Unknown
number of unnumbered
proofs.

Comment: Bear either
two engraved notices
"Utrillo Pinxt" and
"Jacques Villon Sci" at the
lower left, and right hand
side of the plate, or no
engraved notices at all.

Jacques Villon prints after Maurice de Vlaminck:

No. : 112

Ginestet & Pouillon: E 638

Type: Aquatint after Vlaminck in colors

Title: Le village d'Hérouville d'après Vlaminck

Date: 1923



Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 48 x 60,3 cm

Sheet size: 63 x 90 cm

Print run: 200 proofs in color numbered and signed by Maurice de Vlaminck.

Comment: Bears the engraved notice "Gravé par Jacques Villon 1923" at the lower left side of the plate.

Available for sale early 2020: from Heather James Fine Art (Palm Desert, Jackson Hole, New York, San Francisco, Montecito) Maurice de Vlaminck, Le Village d'Hérouville after de Vlaminck, by Villon (ca. 1924), Color aquatint, Color aquatint 18 1/2 × 23 3/4 in 47 × 60.3 cm Edition of 200 This is part of a limited edition set.

\$15,000

Price achieved in Auctions:

Ader: Estampes Anciennes et Modernes. Mardi 08 Novembre 2011 Drouot Richelieu - Salle 9. Lot 297 Estimation 300 - 400 EUR Résultat : 450 EUR. Maurice De Vlaminck (1876-1958) (D'APRÈS) Le Village d'Hérouville. 1923-1924. Gravé à l'aquatinte par Villon. 603 x 480. Ginestet et Pouillon 638. Impression en couleurs. Très belle épreuve sur vélin blanc, avant les inscriptions gravées dans le cuivre en pied, annotée à la mine de plomb «d'après de Vlaminck» et signée. Courtes traces de plis et léger empoussiérage aux bords du feuillet. Toutes marges. Tirage définitif à 200 épreuves, édition de la Galerie Bernheim-Jeune. (avant le tirage à nombre pour la Chalcographie du Louvre).

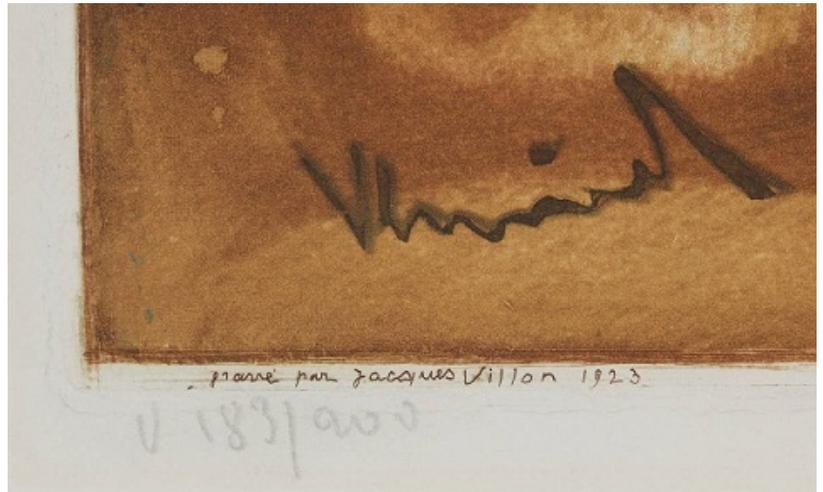
Doyle: SALE 17FD07 Doyle at Home Wed, Sep 27, 2017 Lot 109. After Maurice de Vlaminck by Jacques Villon LE VILLAGE D'HEROUILLE

(GINESTET/POUILLON

E638)Color aquatint, circa 1923, signed and numbered 13/200 in

pencil, published by Bernheim-Jeune, Paris. 19 x 23 7/8 inchesC Estimate: \$300 - \$500
Unsold

Pale foxing, a diagonal light scratch extending 2 inches into the image top right, otherwise in apparently good condition, with margins, framed (unexamined out of the frame).



No. : 113

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Aquatint after Vlaminck in colors



Title: Le village d'Hérouville d'après Vlaminck

Date: 1923

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 48 x 60,3 cm

Sheet size: 63 x 90 cm

Print run: Unknown number of proofs in color without numbering. With the written inscription in pencil "D'après de Vlaminck" and signed by Jacques Villon.

Comment: This print does not bear the engraved notice "Gravé par Jacques Villon 1923" at the lower left side of the plate. It would seem that Villon printed a number of artist proofs for himself before adding the inscription for the Bernheim-Jeune edition.

No. : 114
Ginestet & Pouillon: E 638
Type: Aquatint after Vlamincck in colors
Title: Le village d'Hérouville d'après Vlamincck
Date: 1950?
Publisher: Chalcographie du Louvre
Printer: Chalcographie du Louvre
Paper: Vélín d'Arches
Plate size: 48 x 60,3 cm
Sheet size: 63 x 90 cm
Print run:



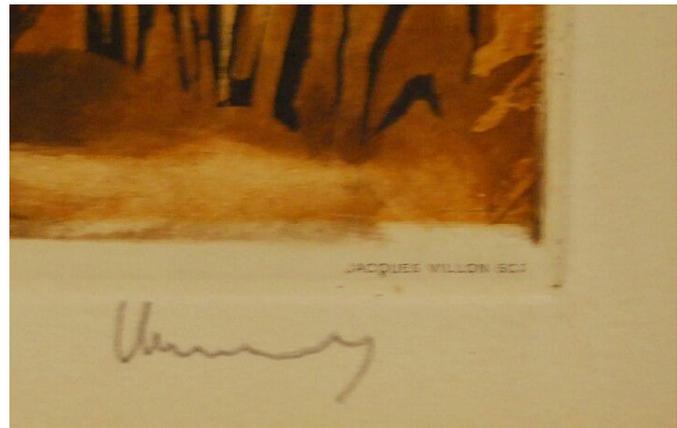
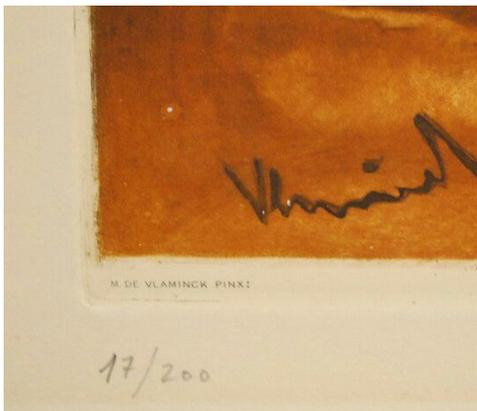
unknown number of proofs in color, some signed by Jacques Villon

Comment: Bears three engraved notices "M. de Vlamincck Pinxt Pinxt", "Chalcographie du Louvre" and "Jacques Villon Sci" at the lower left, center and right hand side of the plate.

Price achieved in Auctions:

Skinner Auctions Marlborough MA: Discovery | Studio Paintings July 18, 2012 2:00PM Lot # 239 Jacques Villon (French, 1875-1963), After Maurice de Vlaminck (French, 1876-1958) Le Village d'Herouville 28.7K Estimate \$1,000-1,500 Le Village d'Herouville, 1923, published by the Chalcographie du Louvre (Ginestet/Pouillon, E638). Bears signature and number in pencil beneath the plate mark, identified within the plate, Louvre dry stamp l.c. Color aquatint on Arches paper with watermark, plate size 18 7/8 x 23 5/8 in., unmatted, unframed. Condition: Margins 3 inches or

more, side margins folded under 3 3/4 inches outside of the plate mark, gentle mat burn, and light striking. (**Note:** We believe the number and Vlaminck signature in this print were fake, but the print was a true Chalcographie one).



Jacques Villon prints after Marie Laurencin:

No. : 115
Ginestet & Pouillon:
 E 642
Type: Aquatint
 after Marie Laurencin
Title: La Femme
 au Hamac
Date: 1924
 (Ginestet & Pouillon
 mentions 1928)
Publisher:
 Bernheim Jeune
 Éditeurs, Paris
Printer: Jacques
 Villon
Paper: Vélín
 d'Arches
Plate size: 34,5 x
 54,5 cm
Sheet size: 55,8 x
 64,7 cm



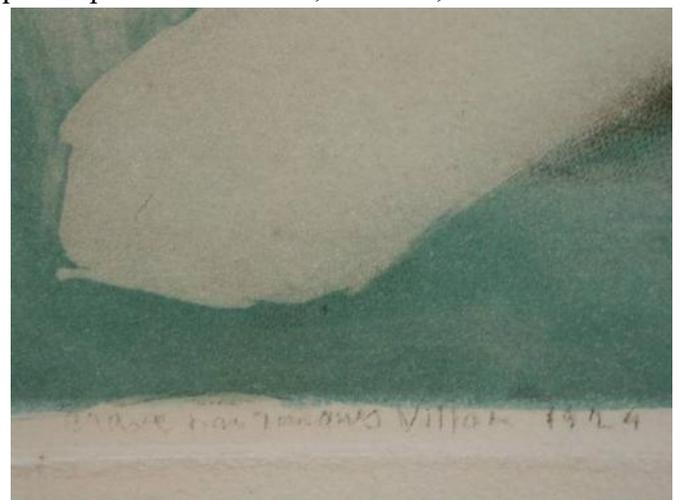
Print run: 200 proofs hand signed by Marie Laurencin
Comment: Bears the engraved notice "Gravé par Jacques Villon 1924" at the lower left side of the plate.

For sale early 2020:

Kunsthandel Juffermans info@juffermans.nl. Marie LAURENCIN - La Femme au Hamac Aquatint, 1928 Edition 200 copies Handsigned by Laurencin and Jacques Villon. Size: 54 x 43 Catalogue Reference: Ginestet & Pouillon. Year 1928 Aquatint. Image size 54,0 x 43,0 cm / 21.3 x 16.9 in Edition 200 Price On demand

Price achieved in Auctions:

Sotheby's: Old Master, Modern & Contemporary Prints. 28 March 2006 London. Lot 140 (after) Marie Laurencin by Jacques Villon. La Femme au Hamac (Ginestet & Pouillon E.642) Estimate 2,500 — 3,000 GBP. Aquatint printed in colours, 1922-24, signed in pencil by both artists and numbered 146/200, published by Bernheim-Jeune; and an aquatint by Germain Richier, circa 1950, signed in pencil and numbered 99/100, both on wove paper, with margins, with light-staining and occasional scattered foxmarks, the Laurencin with a repaired tear in upper right corner, both laid down. Sheet 558 by 647mm; 22 by 25 1/2 in 380 by 535mm; 15 by 21 1/8 in





No. : 116

Ginestet & Pouillon: E 642

Type: Aquatint after Marie Laurencin

Title: La Femme au Hamac

Date: 1924

Publisher: Chalcographie du Louvre

Printer: Chalcographie du Louvre

Paper: Vélín d'Arches

Plate size: 34,5 x 54,5 cm **Sheet size:** 55,8 x 64,7 cm

Print run: unknown number of proofs, some signed by Jacques Villon

Comment: Bears three engraved notices "Marie Laurencin Pinxt", "Chalcographie du Louvre" and "Jacques Villon Sci" at the lower left, center and right hand side of the plate. Dry stamp of the Chalcographie du Louvre

Price achieved in Auctions:

Waddington McLean & Company Ltd (275 King Street East, 2nd Floor Toronto, Ontario, Canada): International Arts Print Online Auction March 05, 2009. Lot 39 Jacques Villon (1875-1963) La Femme Au Hamac (After Marie Laurencin) Colour aquatint with roulette; Chalcographie du Louvre edition Plate 16.5" x 21.3" — 42 x 54 cm. Estimate \$300-\$500 Realised: \$360 Includes Buyer's Premium

No. : 117

Ginestet & Pouillon: E 648

Type: Color aquatint after Marie Laurencin

Title: La Femme au Singe

Date: 1926

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin de Rives BFK with watermark

Plate size: 32,7 x 26 cm

Sheet size: 51.8 x 37.7 cm

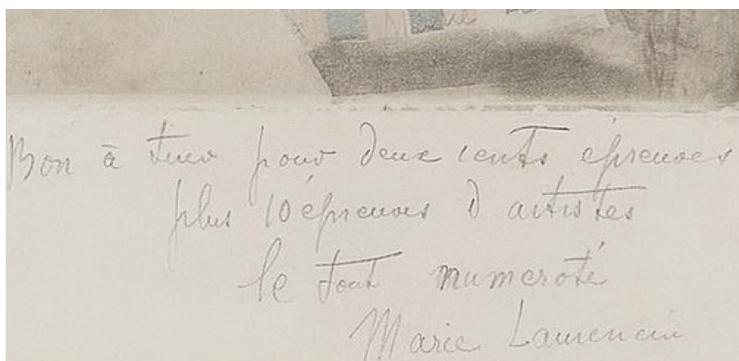
Print run: Only 200 proofs numbered and hand signed by Marie Laurencin (Ginestet & Pouillon). In fact, there were also 10 numbered *épreuves d'artiste* signed by Laurencin (see *bon à tirer* below) and an unknown number of proofs in color of the Chalcographie du Louvre edition.

Comment: Bears the engraved notices "Jacques Villon GR 26" at the upper left side and "Bernheim-Jne edit 83 Fb. St Honoré Paris" at the lower right side of the plate.

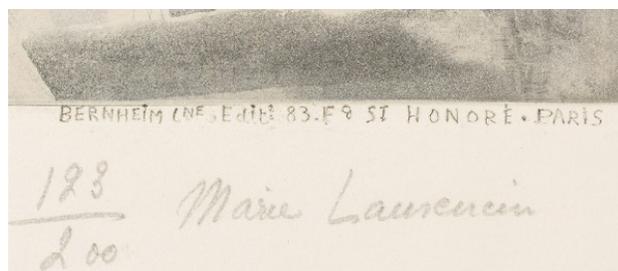
Price achieved in Auctions:

Bonhams: Period Art & Design, San Francisco 20 January 2013 Lot 3148 After Marie Laurencin by Jacques Villon La Femme au Singe (G. & P. E648), c. 1926.

Color aquatint on wove paper, signed in pencil by Laurencin and numbered 143/200, published by Galerie Bernheim-Jeune, Paris, with margins, in good condition aside from foxing, a 1/4in tear along left sheet edge, waterstaining in lower margin, mat- and backboard staining, hinge remains verso, framed. 13 x 10 3/8in sheet 19 1/8



x 14 5/8in
Sold for
US\$ 275
(€ 254)
suppl incl.



No. : 118

Ginestet & Pouillon: E 648

Type: Color aquatint after Marie Laurencin

Title: La Femme au Singe

Date: 1950 ?

Publisher: Chalcographie du Louvre

Printer: Chalcographie du Louvre

Paper: Vélín d'Arches

Plate size: 32,7 x 26 cm

Sheet size: 50 x 37.2 cm

Print run: unknown number of proofs, some signed by Jacques Villon

Comment: Bears three engraved notices "Marie Laurencin Pinxt", "Chalcographie du Louvre" and "Jacques Villon Sci" at the lower left, center and right hand side of the plate. Dry stamp of the Chalcographie du Louvre



Jacques Villon prints after Kees van Dongen:**Complement to No. :** 119**Title:** Avenue du bois de Boulogne**Date:** Circa 1954**Type:** Oil on canvas**Measurements:** 54 x 65 cm**Current owner or museum:** Private collection**Provenance:**

This painting was sold by Auction house Coutau-Bégarie in its Sale Tableaux anciens et modernes, mobilier et objets d'art. 27 novembre 2019 Salle 5-6 - Drouot-Richelieu - 9, rue Drouot, Paris. Lot n° 189 Kees Van Dongen (1877-1968) Avenue du bois de Boulogne. Huile sur toile. Signée en bas au centre.

Estimation : 300 000/400 000

€ Result with fees: 450 800 EUR. Titrée Avenue du bois de Boulogne et monogrammée VD au dos de la toile. Inscription à la craie bleu Fiacre au dos de la toile Étiquette ancienne collée sur le châssis de la Galerie Paul Pétridès rue de la Boétie à Paris. 54 x 65 cm

Circa 1954 Provenance: Collection particulière française. Certificat de la Galerie Pétridès en date du 16 novembre 1959. Un avis d'inclusion au catalogue raisonné numérique en préparation par le Wildenstein Plattner Institute sera remis à l'acquéreur. Une photographie du peintre exécutant le tableau dans son atelier sera remise à l'acquéreur.

Au long de l'avenue du Bois (rebaptisée depuis avenue Foch), sous des flocons de nuages légers, d'élégantes silhouettes flânent, circulent ou se posent accompagnées d'une petite fille et d'un caniche. Une calèche remonte l'avenue vers l'Arc de Triomphe tandis qu'au loin des cavaliers au grand galop la dévalent.

Dans l'œuvre de Van Dongen des variantes de cette composition avaient déjà été traitées dans Porte Dauphine, 1924-1925, huile sur toile (ancienne collection Mme Jenny).

Également dans une aquarelle Avenue du bois de Boulogne, 1928 (Juffermans, JE5) et une lithographie Arc de Triomphe, 1949 (Juffermans JL 19).

Comment: The present painting, executed almost 30 years after the etching, proves the inability of van Dongen to change his style.



No. : 119

Ginestet & Pouillon: E 656

Type: Color aquatint after Kees Van Dongen

Title: Avenue du Bois

Date: 1928

Publisher: Bernheim Jeune,
Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 48 x 36,5 cm

Sheet size: 64,3 x 50 cm

Print run 200 proofs numbered
and signed by Kees Van Dongen
and the Chalcographie proofs.

Comment: Bears the engraved
notice "Gravé par Jacques Villon
1928" at the upper left side of the
plate. No trace of inscription
"Edité par Bernheim-Jeune 83
Faubourg Saint-Honoré, Paris".

For sale early 2020: Van der
Vorst- Art, Zeist, Netherlands:

info@vandervorst-art.com

Phone: 0031-654230503. Kees
Van Dongen - Avenue du bois de
Boulogne. Kees van Dongen-
Avenue du bois de Boulogne.
Aquatint in color, 1928, Made by
Jaques Villon. Copy without
margins. Paper size: 466 x 359
mm. Beautiful bright colors.

Dimensions du papier 46,0 x
36,0 cm / 18.1 x 14.2 in Tirage
200. Prix Sur demande

Price achieved in Auctions:

Christie's Sale 2309 *Prints &
Multiples*. New York 26 - 27 April 2010. Lot 233
After Kees Van Dongen (1879-1968) by Jacques
Villon (1875-1963) Avenue du Bois (Ginestet &
Pouillon 656). Avenue du Bois (Ginestet & Pouillon
656)

aquatint in colors, 1928, on wove paper, signed in



pencil by Van Dongen, numbered 8/200, published by Bernheim-Jeune, Paris, with margins, pale light- and mat staining, soft handling creases and unobtrusive skinning in places in the margins, otherwise in good condition, framed P. 19 x 14½ in. (483 x 368 mm.) S. 25½ x 19 in. (648 x 483 mm.)

Price realised USD 8,125 Estimate USD 3,000 - USD 5,000

Cornette de Saint Cyr: Estampes & Multiples Lot n° 25. D'après Kees Van Dongen (1877-1968) Avenue du bois, 1928 (Juffermans, JE 5; Ginestet-Pouillon, 656). Aquatinte en couleurs sur vélin crème Arches gravée par Jacques Villon. Signée par van Dongen et numérotée 98/200. Bernheim Jeune Editeur, Paris 64,3 x 50 cm. Estimation 3 500 - 4 000 EUR Résultats avec frais Résultat: 4 508 EUR

No. : 120

Ginestet & Pouillon: E 656

Type: Aquatint in black after Kees Van Dongen

Title: Avenue du Bois (First state)

Date: 1928

Publisher: Bernheim Jeune, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 48 x 36,5 cm

Sheet size: 64,3 x 50 cm

Print run: Unknown number of proofs of the 1st state.



No. : 121

Ginestet & Pouillon: E 656

Type: Color aquatint after Kees Van Dongen

Title: Avenue du Bois

Date: 1950 ?

Publisher:

Chalcographie du Louvre

Printer:

Chalcographie du Louvre

Paper: Vélín d'Arches with dry stamp of the Chalcographie du Louvre

Plate size: 48 x 36,5 cm

Sheet size: 64,3 x 50 cm

Print run:

Unknown number of proofs.

Comment: Bears three engraved notices "Van dongen Pinxt", "Chalcographie du Louvre" and "Jacques Villon Sci" at the lower left, center and right hand side of the plate.

Price achieved in

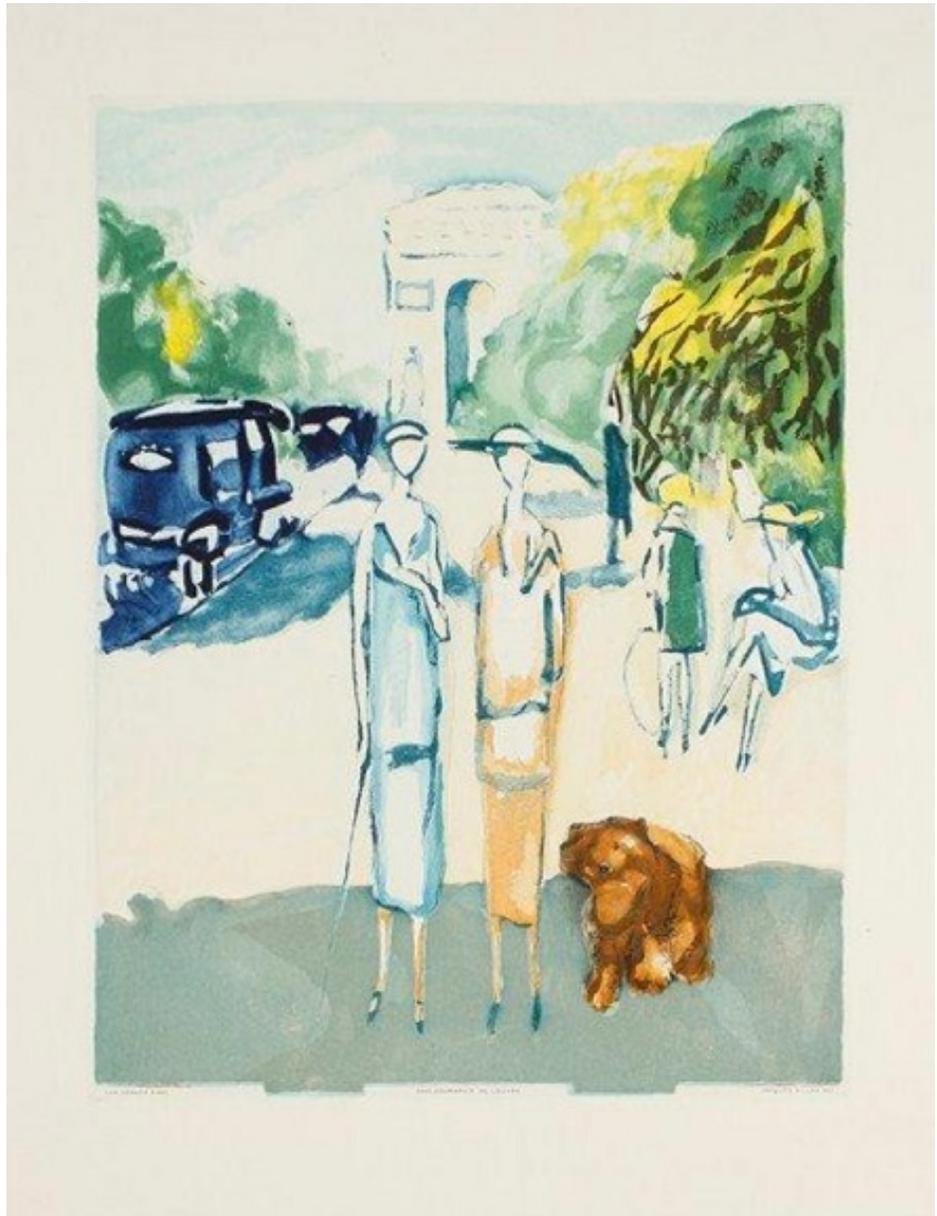
Auctions:

Ader: Estampes

Anciennes et Modernes – Dessins. Mercredi 12 Décembre 2012 14:00

Drouot - Richelieu - Salle 2, Paris. Lot n° 127 Kees Van Dongen (1877-1968)

(d'après)Avenue du Bois. 1928. Eau-forte et aquatinte par J. Villon. 370 x 483. Ginestet et Pouillon 656; Juffermans (2003) E5. Impression en couleurs. Parfaite épreuve sur vélín. Toutes marges. Timbre sec: Chalcographie du Louvre. Estimation 180 - 200 EUR
Résultat : 300 EUR



No. : 122

Ginestet & Pouillon: E 656

Type: Color aquatint after Kees Van Dongen

Title: Avenue du Bois

Date: ?

Publisher: Chalcographie du Louvre

Printer: Chalcographie du Louvre

Paper: Vélín d'Arches with dry stamp of the Chalcographie du Louvre

Plate size: 48,5 x 37 cm

Sheet size: 65 x 50 cm

Print run: Unknown number of proofs.

Comment: Bears three engraved notices "Van dongen Pinxt", "Chalcographie du Louvre" and "Jacques Villon Sci" at the lower left, center and right hand side of the plate.

Note: The *Chalcographie du musée du Louvre et de la Réunion des musées nationaux*, Paris keeps the plates for this print (Catalogue reference KM006895) and may print more proofs in the future.



Jacques Villon prints after Émile Othon Friesz:

Complement to No. : 123

Title: Les vendanges dans le Midi

Date: 1924

Type: oil on canvas

Measurements: 46 x 55 cm

Current owner or museum: Private collection



Provenance:

This painting by Émile Othon Friesz, which seems to be a version of the one reproduced by Villon, was sold in auction by Rossini SVV, rue Rossini 7, 75009 Paris in its Sale *Tableaux et sculptures - Atelier Liberaki et artistes Grecs XIXe, modernes et contemporains* 28 November 2017. Lot number 76 FRIESZ Émile Othon, Les vendanges dans le Midi, 1924 huile sur toile signée et datée en bas à droite 46x55 cm. Estimate: €7,000 - €10,000 ca. US\$8,295 - US\$11,851 Price realised: €7,656 ca. US\$9,073

No. : 123

Ginestet & Pouillon: E 646

Type: Color drypoint with aquatint and roulette after Émile Othon Friesz

Title: Les vendanges

Date: 1926

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 40.2 × 54 cm

Sheet size: 65 x 50 cm

Print run: 200 proofs numbered and hand signed by Émile Othon Friesz; 21 proofs in black

Comment: Bears the engraved inscription "Gravé par Jacques Villon" at the upper right corner of the plate.

Price achieved in Auctions:

Rossini: *Tableaux Modernes, Dessins, Sculptures* Lot n° 19. 250 - 400 EUR Résultat: 300 EUR Jacques Villon, d'après Émile Othon Friesz Les vendanges Gravure en couleurs n°84 / 200, Bernheim Jeune Éditeurs, signée en bas à gauche dans la planche, signée et datée en bas à droite, 39,5 x 53 cm.

Adér: Estampes Anciennes et Modernes - 2ème Partie Vendredi 20 Mai 2016 Salle des ventes Favart, 3, rue Favart 75002 Paris Lot n° 591. 200 - 300 EUR Résultat : 250 EUR ÉMILE OTHON-FRIESZ (1879-1949) (D'APRÈS) Les Vendanges. 1926. Gravé par J. Villon. 540 x 403. Ginestet et Pouillon 646. Impression en couleurs. Très belle épreuve sur vélín, numérotée et signée au crayon par Friesz. Quelques rousseurs claires. Léger empoussiérage en pied. Petites traces de colle et reste d'onglets en tête au verso. Toutes marges. Tirage à 200 épreuves. Bernheim-Jeune éd.



No. : 124

Ginestet & Pouillon: E 646

Type: drypoint after Émile Othon Friesz

Title: Les vendanges (First state)

Date: 1926

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 40.2 × 54 cm

Sheet size: 65 x 50 cm

Print run: 21 proofs in black

Comment: Bears the engraved inscription "Gravé par Jacques Villon" at the upper right corner of the plate.



No. : 125

Ginestet & Pouillon: E 646

Type: Color drypoint with aquatint and roulette after Émile Othon Friesz

Title: Les vendanges

Date: 1926



Publisher: Chalcographie du Louvre

Printer: Chalcographie du Louvre

Paper: Vélin d'Arches

Plate size: 40.2 × 54 cm

Sheet size: 65 x 50 cm

Print run: unknown number of unnumbered proofs, some signed by Villon

Comment: Bears three engraved notices " Friesz Pinxt", "Chalcographie du Louvre" and "Jacques Villon Sci" at the lower left, center and right hand side of the plate. Dry stamp of the Chalcographie du Louvre.

Jacques Villon prints after Albert Marquet:

No. : 126

Ginestet & Pouillon: E 640

Type: Aquatint after Albert Marquet

Title: Port de Marseille

Date: 1924

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

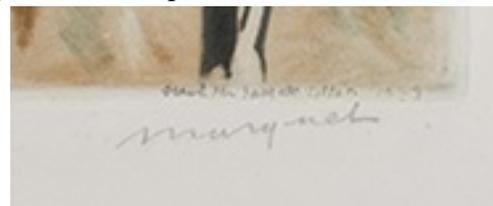


Plate size: 40 x 50 cm

Sheet size: 45 x 54,8 cm

Print run: 200 proofs in color numbered and signed by Albert Marquet. Some also signed by Jacques Villon.

Comment: Bears the engraved notice "Gravé par Jacques Villon 1923" at the lower right side of the plate.



No. : 127

Ginestet & Pouillon: E 640

Type: Aquatint after Albert Marquet

Title: Port de Marseille (First state in black)

Date: 1924

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 40 x 50 cm

Sheet size: 45 x 54,8 cm

Print run: 19 proofs in black numbered and signed by Albert Marquet.



Jacques Villon prints after Gaston de Villers:**No. :** 128**Ginestet & Pouillon:** E 655**Type:** Aquatint in colors after Gaston de Villers**Title:** Le Bain de Deauville**Date:** 1928**Publisher:**Bernheim Jeune,
Paris**Printer:** Jacques
Villon**Paper:** Vélin
d'Arches with
Bernheim-Jeune
watermark**Plate size:** 38.5 x
46.8 cm**Sheet size:** 54,5 x
73,5 cm**Print run:** 200
proofs numbered
and signed by
Gaston de Villers
and the
Chalcographie
proofs. We have not
been able in our
comprehensive
search to locate one
single copy of the
Chalcographie

edition proofs. We wonder whether the Chalcographie did such an edition or not.

Comment: Bears the engraved notices "Gravé par Jacques Villon 1928" at the upper left side of the plate and "Edité par Bernheim-Jeune 83 Fauburg Saint-Honoré, Paris" at the lower left hand side.**Price achieved in Auctions:**

Koller Zürich: Z36 Prints & Multiples - Saturday, 28. June 2014 Lot 3630

Jacques Villon (French, 1875–1963) Title: G. de Villers. E 655 Le Bain de Deauville , 1928 Medium: color aquatint Size: 38.5 x 46.8 cm. (15.2 x 18.4 in.) Colour aquatint. From an edition of 200. Inscribed lower right: de Villers. Image 38.5 x 46.8 cm on Arches wove paper (with watermark) 54.5 x 73.5 cm. Published by Bernheim-Jeune, Paris. Printed by Chalcographie du Louvre. After a painting by G. de Villers. Catalogue raisonné: Ginestet/Pouillon, no. E655. CHF 500 / 600 € 440 / 530 Sold for CHF 500 (including buyer's premium)



Jacques Villon prints after Félix Vallotton:

No. : 129

Ginestet & Pouillon: E 659

Type: Aquatint after
Félix Vallotton

Title: Paysage

Date: 1928

Publisher: Bernheim
Jeune, Paris

Printer: Jacques Villon

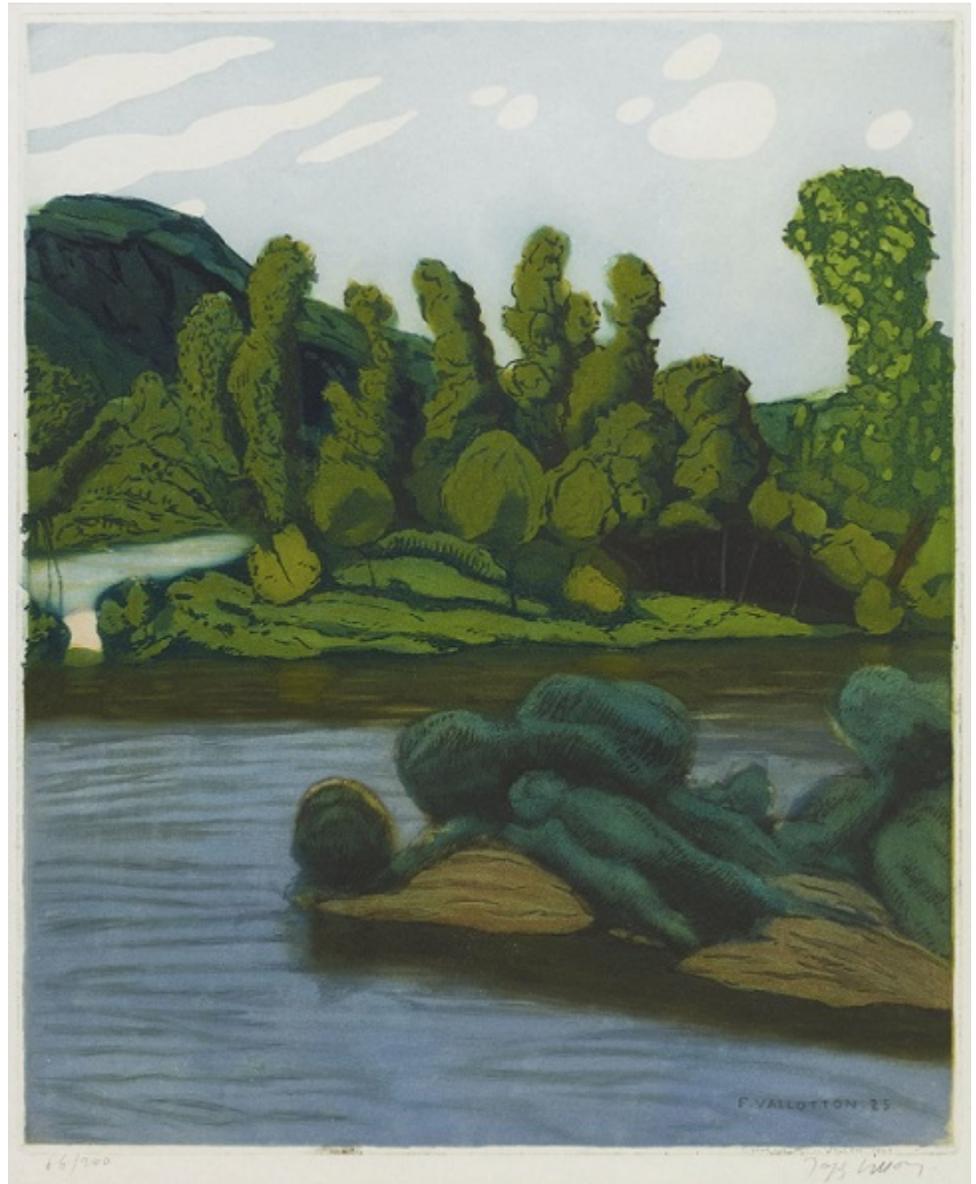
Paper: Vélín d'Arches

Plate size: 44,8 x 37 cm

Sheet size: 65 x 50 cm

Print run: 200 proofs
numbered and signed by
Jacques Villon and the
Chalcographie proofs.

Comment: Bears the
engraved notice "Gravé par
Jacques Villon 1928" at the
lower right side of the
plate. No inscription "Edité
par Bernheim-Jeune 83
Fauburg Saint-Honoré,
Paris".



No. : 130

Ginestet & Pouillon: E 659

Type: Aquatint after Félix Vallotton

Title: Paysage

Date: 1950

Publisher: Chalcographie du Louvre, Paris

Printer: Chalcographie du Louvre, Paris

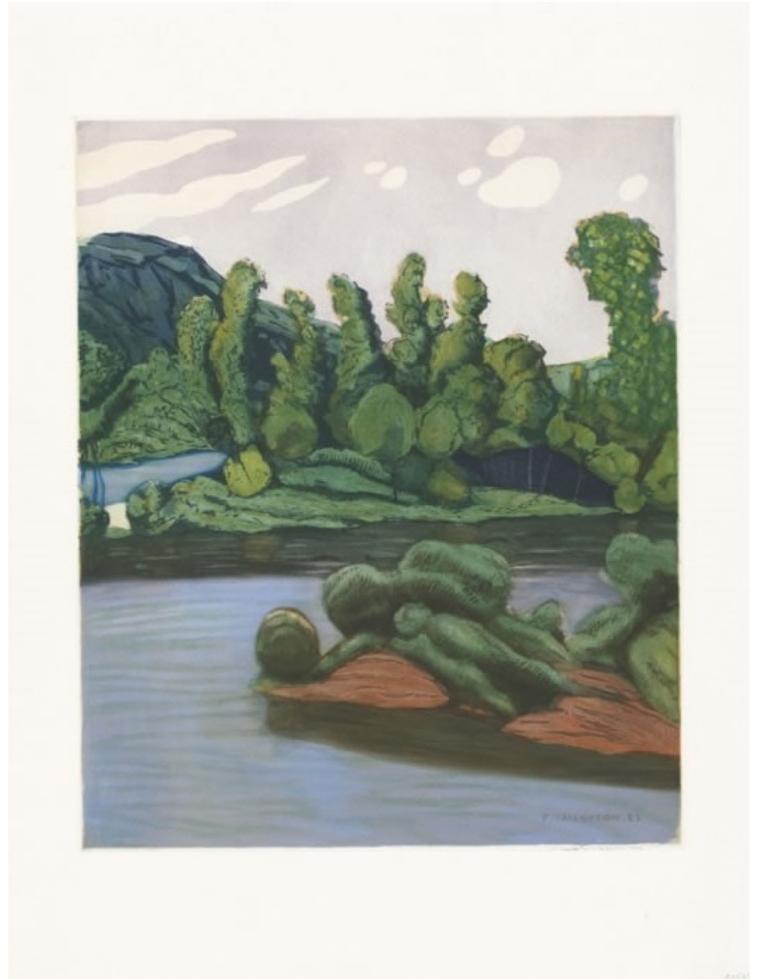
Paper: Vélín

Plate size: 44,8 x 37 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 KM010511](#)) and may print more proofs in the future.



Jacques Villon prints after André-Charles Mare:

Complement to No. : 131

Title: Funérailles du maréchal Foch, André-Charles Mare (1885-1932)

Date: 1930

Type: Oil on canvas

Measurements: 210 x 270 cm

Current owner or museum: Versailles, châteaux de Versailles et de Trianon



No. : 131

Ginestet & Pouillon: E 669

Type: Color Aquatint after André Mare

Title: Les Funérailles du Maréchal Foch (The Marshal Foch Memorial Picture)

Date: 1929

Publisher:

Bernheim

Jeune

Éditeurs, Paris

Printer:

Jacques Villon

Paper:

Vélin

d'Arches

Plate size:

57,5 x 74,8

cm

Sheet size:

74.5 x 99 cm

Print run:

60 numbered

proofs signed

by both André

Mare and

Jacques Villon

and the

Chalcographie du Louvre proofs

Comment: Jacques Villon and André Mare, who died in Paris in 1932, were close friends throughout their lives. In 1939 Villon took refuge with Madame André Mare in Bernay, and then with her daughter at La Brunié in the Tarn region.

Price achieved in Auctions:



Tessier Sarrou, 8, rue Saint-Marc, 75002 Paris Dans le cadre des Journées Marteau :
Affiches Anciennes et de Collection. Dimanche 19 Novembre 2006 Drouot-Richelieu
Lot n° 380 Villon Jacques The Marshal Foch Memorial...Les Funérailles du Maréchal
Foch.Mare Andre 74.5 x 99 cm Aff. N.E. B.E. B + Petites déchirures dans les marges.
Taches d'humidité. Salissures. / Small tears in the margins. Water stains. Dust stains. –
Estimation 400 - 800 EUR. 2620/5250 FF

Jacques Villon prints after Maximilien Luce:

No. : 132

Ginestet & Pouillon: E 663

Type: Color Aquatint after Maximilien Luce

Title: Le port de Londres



Date: 1929

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 36 x 51,7 cm

Sheet size: 50 x 66 cm

Print run: 200 proofs hand signed by Jaques Villon, 10 épreuves d'artiste numbered and signed. And the Chalcographie proofs

Comment: Bears the engraved notice "Gravé par Jacques Villon 1929" at the lower left side of the plate.

Note: We have not been able to locate any proof or sale of the Chalcographie du Louvre edition.

Price achieved in Auctions:

Bonhams *Prints and Photographs*. 23 May 2007, San Francisco. Lot 123. After Maximilien Luce by Jacques Villon Londres (G./P. 663), 1929 Aquatint printed in colors on Arches paper, signed in pencil and numbered 157/200 (there were also 10 artist's proofs), published by Bernheim-Jeune, Paris, with full margins, in very good condition aside from 5in vertical surface rub at right half of image, 3 x 1 1/2in and 1 1/2 x 1in water stains at each left margin corner, foxing and light surface soiling in margins, framed. 14 1/4 x 20 3/8in sheet 19 1/2 x 26 1/8in. US\$ 2,500 - 3,000 € 2,300 - 2,700

No. : 133

Ginestet & Pouillon: E
663

Type:
Aquatint after
Maximilien
Luce

Title: Le port
de Londres
(First state in
black)

Date: 1929

Publisher:
Bernheim Jeune
Éditeurs, Paris

Printer:
Jacques Villon

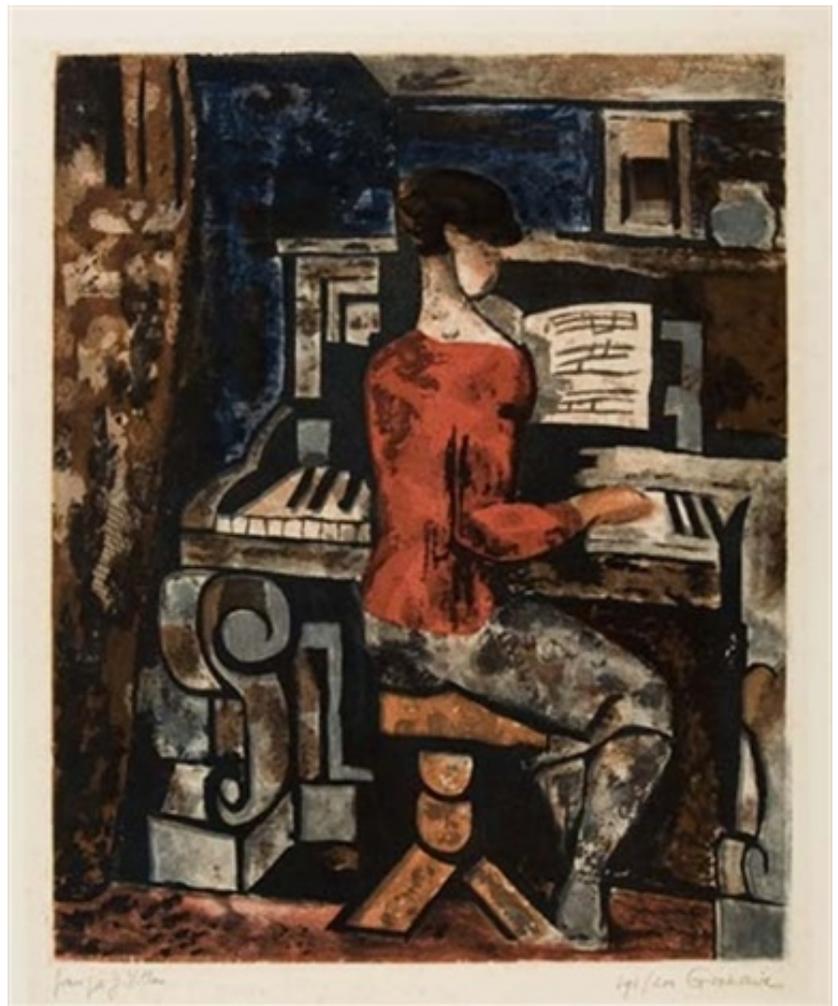
Paper: Vélín
d'Arches

Plate size: 36 x 51,7 cm

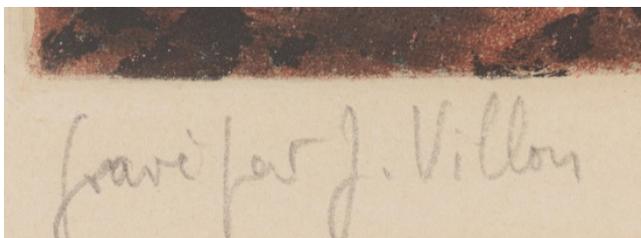
Sheet size: 50 x 66 cm

Print run: Unknown number of proofs of first state



Jacques Villon prints after Marcel Gromaire:**No. :** 134**Ginestet & Pouillon:** E 664**Type:** Color aquatint after Marcel Gromaire**Title:** La Femme au Piano (Woman at the Piano)**Date:** 1929**Publisher:** Bernheim Jeune Éditeurs, Paris**Printer:** Jacques Villon**Paper:** Vélin d'Arches**Plate size:** 47,5 x 38,5 cm**Sheet size:** 63,5 x 50,5 cm**Print run:** 200 proofs hand signed by Jaques Villon, and the Chalcographie proofs**Comment:** Does not bear the engraved notice "Gravé par Jacques Villon 1929" at the lower left side of the plate. But Jacques Villon inscribed in pencil "Gravé par J. Villon" in each proof.**Price achieved in Auctions:****Ketterer Kunst:** Sale: 299 *Art of the 19th and 20th Century / Marine Art*, March 31. 2006 Lot 592 Marcel Gromaire - Femme au Piano 1929. Etching and aquatint in colours.

De Ginestet/Pouillon E 664. Adhémar/Auberty/Perussaux 529. Signed. Inscribed in the plate 'Gravé par Jacques Villon 1929'. One of 200 copies. On Arches (with watermark).



47 : 38 cm (18,5 : 14,9 in). Etched by Jacques Villon Estimate: € 400 / \$ 440 Sold € 238 / \$ 261 (incl. 19% surcharge)

Christie's: Sale 9844 *Prints and Multiples* London, South Kensington | 3 June 2004. Lot 211. Jacques Villon

after Marcel Gromaire La Femme au Piano (G & P. E664) aquatint in colours, 1928, on Arches, signed in pencil, numbered 187/200, published by Bernheim-Jeune, Paris, with full margins, light-staining, a short tear and a little paper loss to the upper right sheet edge, otherwise in good condition P. 475 x 385mm., S. 635 x 505mm. Price realised GBP 418 Estimate GBP 400 - GBP 600

No. : 135

Ginestet & Pouillon: E 664

Type: Color aquatint after Marcel Gromaire

Title: La Femme au Piano (Woman at the Piano)

Date: 1950 ?

Publisher: Chalcographie du Louvre, Paris

Printer: Chalcographie du Louvre, Paris

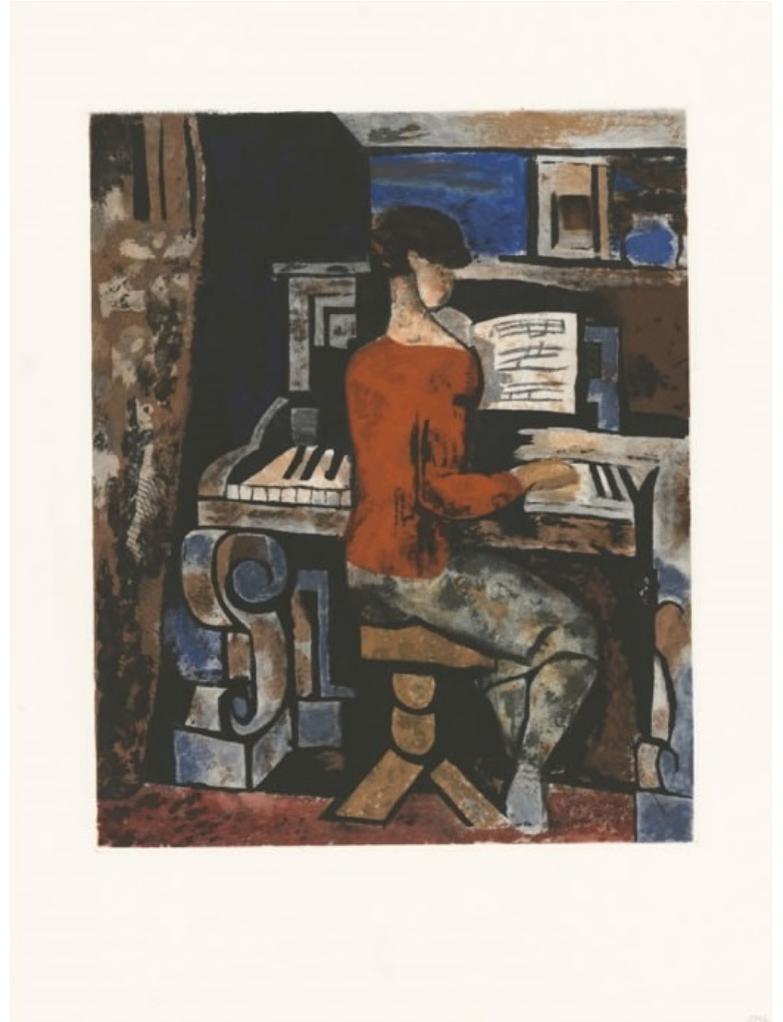
Paper: Vélín d'Arches

Plate size: 48 x 38,9 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 KM006896](#)) and may print more proofs in the future.



Bibliography

- Adhémar, Jean *Jacques Villon*, Paris, Louis Carré 1954
- Adhémar, Jean : *Villon et le cubisme impressionniste*. Paris, Bibliothèque Nationale, 1959
- Auberty, Jacqueline, Perussaux, Charles *Jacques Villon. Catalogue de son oeuvre gravé*. Paris, Paul Prouté et ses Fils, 1950
- Barrer, Patrick-F. *L'histoire du Salon d'automne de 1903 à nos jours*, Arts et Images du Monde, 1992.
- Bazin, Germain *Jacques Villon, L'Amour de l'art*, Paris, 1933.
- Cabanne, Pierre *Les 3 Duchamp*, Neuchâtel, Ides et Calendes 1975
- Cassou, Jean *Jacques Villon*, Paris, Musée national d'art moderne 1951
- Charbonnier, Georges *Le monologue du peintre*, Julliard, 1959.
- Cogniat, Raymond *Jacques Villon*, Venise, XXVIIIe Biennale di Venezia 1956
 – *Villon. Peintures*, Paris, Fernand Hazan 1963
- Corbel, Pierre-Yves, Conservateur en chef du patrimoine [Jacques Villon graveur](#), Centre national des arts plastiques, Paris La Défense.
- Crespelle, Jean-Paul *Villon*, collection « Bibliothèque aldine des arts », Hazan, 1958.
- D'Harnencourt, Anne *Jacques Villon and His Cubist prints*, Philadelphia Museum of Art, Philadelphie, 2001
- Dorival, Bernard *Les étapes de la peinture française contemporaine*, Gallimard, 1944-1946.
 – *Villon: les grands peintres*, Genève, Editions René Kirster 1956
- Eluard, Paul *Jacques Villon ou l'art glorieux*, Paris, Louis Carré 1958

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

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

Ginestet, Colette de. *Géométrie poétique et secrète de Jacques Villon* , Revue du Tarn, no 121, Fédération des sociétés Intellectuelles du Tarn, printemps 1986.

Goldschmidt, Lucien *Jacques Villon at Gravelines*, Print Quarterly, vol. VII, no 1, 1990.

Harambourg, Lydia *L'École de Paris, 1945-1965 - Dictionnaire des peintres*, Ides et Calendes, Neuchâtel, 1993.

Leissring, Jack C. *Jacques Villon-Cubist Work on Paper* Santa Rosa, CA, J.C. Leissring Fine Art (2013)

Lassaigne, Jacques *Jacques Villon*, Paris, Editions de Beaune 1950

– *Eloge de Jacques Villon*, Paris, Manuel Brucker 1950

Lespinasse, François *La Normandie vue par les peintres*, Edita S.A., Lausanne, 1988.

Lieberman, William S. *Jacques Villon: His Graphic Art* The Bulletin of the Museum of Modern Art Vol. 21, No. 1, New York, Autumn, 1953), pp. 3-24

Mellquist, Jerome *Jacques Villon*, New York, Louis Carré Gallery 1949

– *Les caricatures de Jacques Villon*, Genève, Editions Pierre Cailler 1960

Monod, Luc *Manuel de l'amateur de livres illustrés modernes, 1875-1975*, Ides et Calendes, Neuchâtel, 1992.

Osterwalder, Marcus *Dictionnaire des illustrateurs, 1800-1914*, Ides et Calendes, Neuchâtel, 1989.

Pach ,Walter *Villon*, New York, Galleries of the Société Anonyme 1922

– *Villon*, New York, Brummer Gallery 1928

– *Exhibition of Paintings and etchings by Jacques Villon*, Chicago, the Arts Club 1933

Pressat, Roland *Jacques Villon: l'œuvre gravé, exposition autour d'une collection*. Gravelines : Musée du dessin et de l'estampe originale, 1989.

René-Jean *Jacques Villon*, Paris, Braun, 1945

Revol, Jean *Braque et Villon - Message vivant du cubisme* , Nouvelle Revue française, août-septembre 1961.

Robbins, Daniel *Jacques Villon*, Cambridge, Fogg Art Museum & New York, The Roy R. Neuberger Museum 1976

Schmit, Dorothée *Jacques Villon, Raumbegriff und Raumkonzeption im malerischen Werk*, Oberhausen, Athena 2003

Shoemaker, Innis Howe. *Jacques Villon and his cubist prints*. Philadelphia : Philadelphia Museum of Arts, 2001

Tardieu, Jean *Jacques Villon*, Galerie Louis Carré, 1961. Schmitt, Christian *Les Vitraux de Jacques Villon*, cathédrale Saint-Étienne de Metz, Éditions des Paraiges, 2014

Vallier, Dora *Jacques Villon, œuvres de 1897 à 1956*, Paris, Editions Cahiers d'Art 1957

– *Jacques Villon*, Rouen, Musée des Beaux-arts & Paris, Grand Palais 1975

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

Venturi, Lionello *Jacques Villon*, Venise, XXVe Biennale di Venezia, 1950

– *Jacques Villon*, Paris, Louis Carré, 1962

Viatte, Germain *Jacques Villon, d'une guerre à l'autre*, Carcassonne, Musée des Beaux-arts – Millau, Musée de Millau 2010

– *Jacques Villon, né Gaston Duchamp (1875–1963)*, Paris, Expressions contemporaines, 2012.

Vieillard, Roger *Les gravures de Jacques Villon*, Jardin des arts, n°55, mars 1959.

Wick, Peter; Cassou, Jean; Fri, Simone *Jacques Villon: master of graphic art (1875-1963)*. Boston : Museum of Fine Arts, 1964.