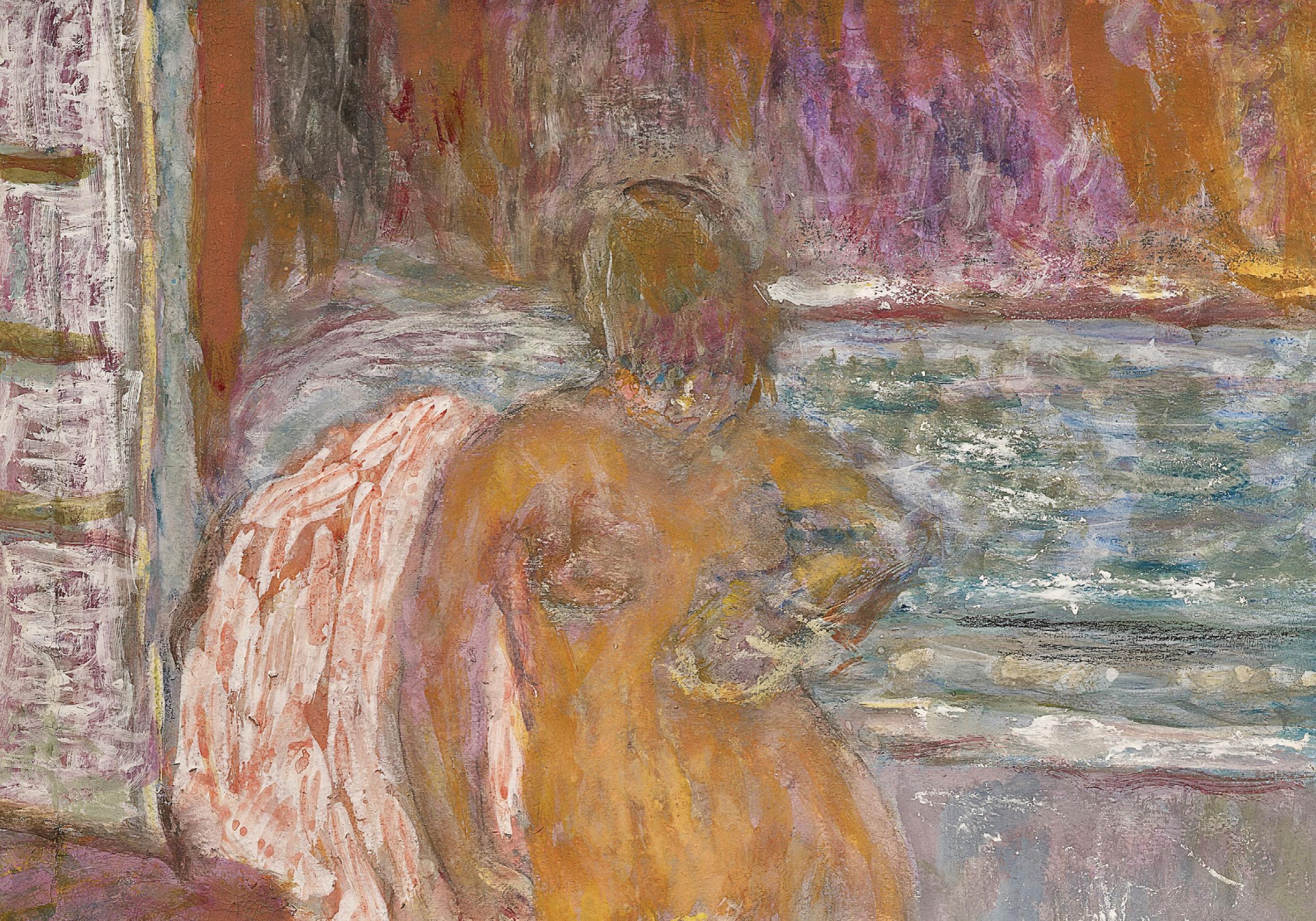
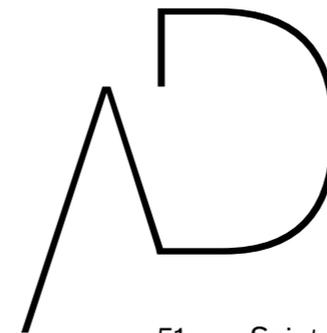


AD



Ambroise Duchemin

Catalogue 2026



51, rue Sainte-Anne
75002 Paris
ambroiseduchemin.com

Cover:
Georges Dorignac (1879 – 1925)
Portrait of Georgette, the Artist's Daughter
1913
Charcoal on paper
520 × 397 mm (20 ½ × 15 ⅝ in)
Signed and dated (lower left): "Georges Dorignac 1913"

Previous page:
Pierre Bonnard (1867 – 1947)
Femme à sa toilette
c. 1933
Gouache and pencil on paper
339 × 289 mm (13 ⅜ × 11 ⅜ in)
Signed (lower left): "Bonnard"

Direction: Carola Scisci

Victor Hugo

Besançon 1802 – 1885 Paris

Memories of the Rhine

c. 1840

Pen and brown ink, wash and white gouache on paper
62 × 193 mm (2 ½ × 7 ⅝ in)

Provenance:
Paul Meurice (1818–1905) Collection, Paris
Thence by descent

Literature:
Jean Massin & Bernadette Grynberg, *Victor Hugo. Œuvre graphique, 1967–1969*, vol. II, no. 916.

Between 1838 and 1840, Victor Hugo undertook three journeys through the Rhine region in the company of his lover, Juliette Drouet. These travels provided the direct inspiration for *Le Rhin*, published in 1842. The book is composed of fragments from the three trips, with the journey of 1840 at its heart. Hugo kept a detailed travel journal, which was complemented by notes in pocket books and in an album. The letters he sent to his wife Adèle, now preserved at the Bibliothèque Nationale de France, are illustrated with rapid sketches of landscapes.

The album and notebooks contain numerous drawings, often topographical, though it is not always possible to distinguish precisely between real sceneries and imagined landscapes. This ambiguity in *Le Rhin* material, created between *Notre-Dame de Paris* (1831) and *Les Misérables* (1845), marks a crucial stage in Hugo's development. The album that documented his excursions along the banks of the Rhine originally contained 42 sheets, of which 35 remain today, while the 1840 notebook is a composite of pocket diaries and loose sheets recorded in the inventory of the notary Gustave Gâtine.

Our drawing belongs to this Rhine series and was probably part of the original album. At the threshold between figuration and abstraction, a town and the arches of a bridge can be discerned as they dissolve into a nocturnal fluvial landscape. Figurative elements surface within what André Breton called Hugo's "ink stains". The drawing is characteristic of Hugo's distinctive technique, in which forms emerge from a mist of ink and wash, and in which the deliberate application of inkblots on the sheet invites imagination to shape the composition. In the manner of his writing, drawing here becomes a means of reading reality and of capturing fleeting visions of water, of a bridge, and of wooded banks by connecting them to the poet's inner reverie.

Our sheet is part of the collection of the descendants of Paul Meurice, a playwright and close friend of Hugo. During the 18 years of exile, Meurice was the artist's trusted confidant and ambassador in Paris: he managed the publication of Hugo's works, his contracts, and the scheduling of plays, all while pursuing his own career. When Hugo returned to Paris, he moved into Meurice's home and appointed him the executor of his literary estate. During his lifetime, Meurice owned the largest and most significant collection, both in quantity and quality, of Hugo's drawings.



Victor Hugo

Besançon 1802 – 1885 Paris

Castle by a Lake

Before 1848

Brown ink and wash on paper

58 × 90 mm (2 ¼ × 3 ½ in)

Signed (lower left): "Victor Hugo"

Inscribed and dated (lower right on the mount): "A mademoiselle Louise Bertin - 1^{er} janvier 1848"

Provenance:

Louise Bertin (1805–1877) Collection, Paris

Thence by descent

This ink drawing by Victor Hugo evokes a sombre Romantic atmosphere through silhouette, contrast, and restraint. A dark castle emerges from a misty landscape, its form mirrored in the surface of a lake. Recalling the journeys he undertook along the banks of the Rhine in the 1840s, the motif of the *burg* - a medieval fortress perched atop a rocky outcrop - is omnipresent in Victor Hugo's graphic œuvre as a major and recurring subject. Diluted ink collapses depth and closes the sky, while scratched marks animate the water.

The drawing was gifted by Hugo to Louise Bertin, likely on New Year's Day 1848, as indicated by Hugo's dedication. Louise was the daughter of Louis-François Bertin, founder and director of the *Journal des débats*. Hugo had known the Bertin family since the late 1820s and quickly became one of their close friends. Whether accompanied by his family or Juliette Drouet, he was a frequent guest at the Château des Roches, the Bertin family residence in Bièvre (now the Maison Littéraire de Victor Hugo). There, the poet set aside the public stature of genius and assumed the role of a devoted friend. His correspondence expresses a respectful affection for Bertin père and a deep attachment to his children, Édouard and Armand, and above all to Louise.

An accomplished composer trained by Antoine Reicha and François-Joseph Fétis, Louise Bertin produced operas, symphonies, and chamber music with notable creative independence. When *Notre-Dame de Paris* was published in 1831, Louise received it with great enthusiasm. Sensing in the novel the potential for a major lyrical drama, and despite feeling daunted by the stature of its author, she almost immediately asked Hugo to allow her to adapt it into an opera libretto. Hugo agreed, granting out of friendship what he would later refuse to reputable composers, such as Gioachino Rossini or Giacomo Meyerbeer. The result was *La Esmeralda* (1836). The work's creation extended over five years and gave rise to an unusually close artistic collaboration between poet and composer.

The gifting of our sheet reflects a relationship founded on intellectual and artistic reciprocity, with Hugo recognising Bertin as a fellow artist whose creativity he respected.



Victor Hugo

Besançon 1802 – 1885 Paris

Cathedral under a Storm

c. 1866

Pen, brown ink, wash and white gouache on paper
62 x 57 mm (2 ½ x 2 ¼ in)

Provenance:
Paul Meurice (1818–1905) Collection, Paris
Thence by descent

Literature:
Jean Massin & Bernadette Grynberg, *Victor Hugo. Œuvre graphique, 1967–1969*, vol. II, no. 907.
Jean-Jacques Lebel & Marie-Laure Prévost, *Victor Hugo: du chaos dans le pinceau*, exh. cat., Madrid, Paris, 2000, p. 232, no. 181.

Exhibited:
Madrid, Museo Nacional Thyssen-Bornemisza, *Victor Hugo: du chaos dans le pinceau*, 2 June–10 September 2000.
Paris, Maison de Victor Hugo, *Victor Hugo: du chaos dans le pinceau*, 12 October 2000–7 January 2001.

A tireless draughtsman, Victor Hugo worked predominantly in pen – the natural extension of the writer's hand. For him, drawing was not a matter of colour but of ink, the means via which light could be wrested from darkness.

In our representation of a *Cathedral under a Storm*, the silhouette of a cathedral in ruins emerges from a tumultuous setting; one can discern the outline of a Gothic cathedral, a quintessentially Romantic motif that became deeply resonant within Hugo's own literary universe. Light and shadow structure the entire composition, imbuing it with a dreamlike quality poised between vision and recollection. The stark contrast animates the imagined burghs and castles with a striking visual force that echoes the impressions gathered during Hugo's travels.

The monument depicted on our sheet remains impossible to identify – transfigured into a spectral tower barely discernible against the night. Nature, rendered as a storm descending upon an unnamed village, becomes the true protagonist. In our nocturnal scene, Hugo explores the full register of brown ink within a single composition with stains, dilutions, and saturations.



Jean-Baptiste Camille Corot

Paris 1796 – 1875 Paris

Study of Saint John the Baptist, preparatory for The Baptism of Christ

1844–1845

Oil on canvas

24 × 16 cm (9 ½ × 6 ¼ in)

Stamped (lower right): "Vente Corot" (L.460)

Wax stamp (on the stretcher): "VENTE COROT"

Provenance:

Estate of the artist

Sale at Hôtel Drouot, Paris, *Vente Corot. Tableaux, dessins curiosités diverses composant sa collection particulière, deuxième partie*, 31 May–4 June 1875, no. 371, as *Un Homme, la tête baissée, il tient un bâton dans la main gauche*

Mr. de Compiègne Collection, acquired at the above sale

Paul Jean Hugues (1891–1972) Collection, Paris

Thence by descent

Private collection, acquired from the above

Literature:

Alfred Robault & Étienne Moreau-Nélaton, *L'Œuvre de Corot*, 1956, vol. II, no. 469.

This study of a man holding a stick is preparatory for the figure of Saint John the Baptist in *The Baptism of Christ* (fig. 1), a major religious composition by Jean-Baptiste Camille Corot commissioned for the Church of Saint-Nicolas-du-Chardonnet in Paris and executed between 1844 and 1845.

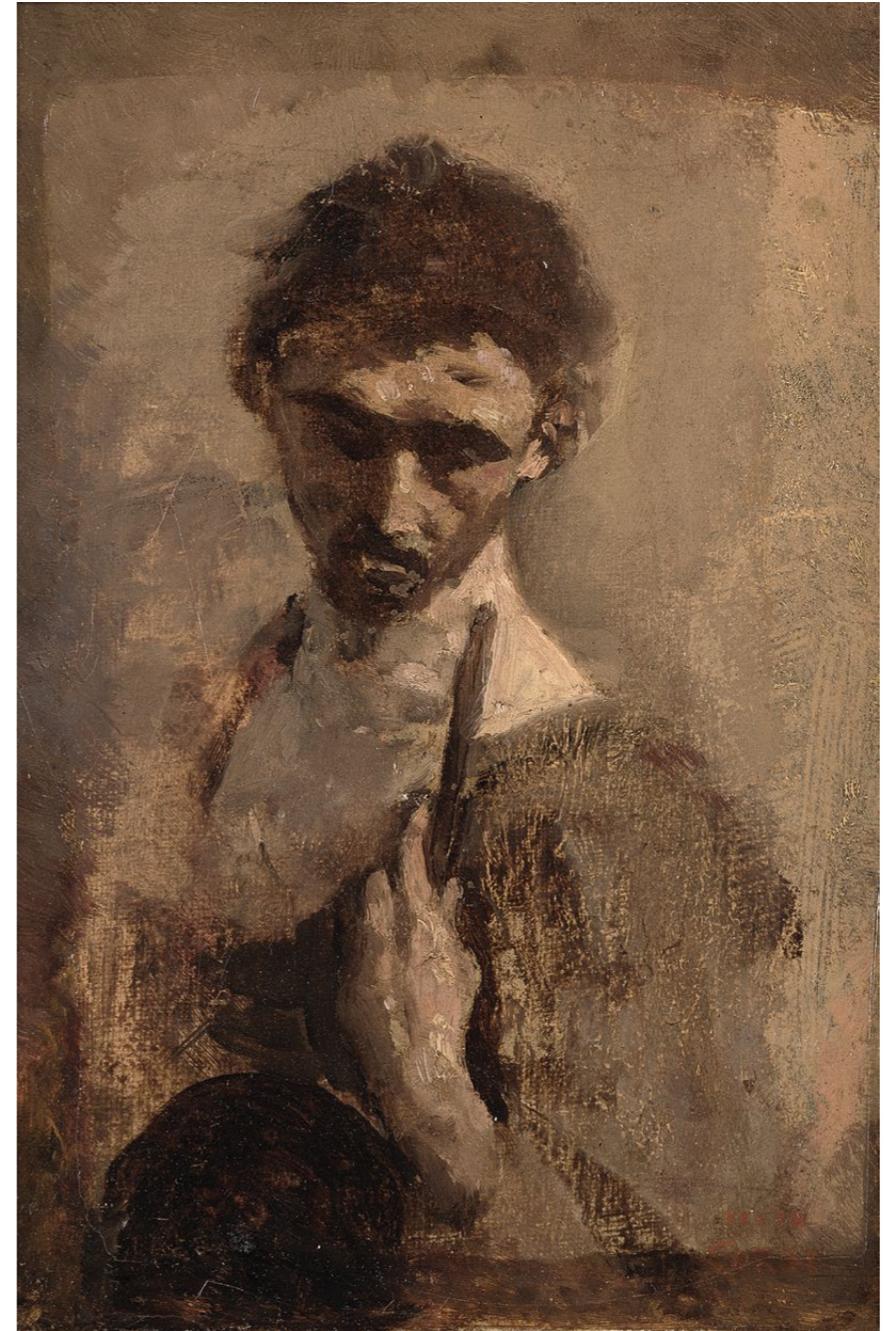


Fig. 1
Jean-Baptiste Camille Corot
The Baptism of Christ
1844–1845
Oil on canvas
390 × 210 cm (153 ½ × 82 ¾ in)
Paris, Église Saint-Nicolas-du-Chardonnet

Corot, today chiefly associated with landscape painting and with the development of a lyrical naturalism that proved influential for later generations, consistently aspired to recognition as a history painter. In the academic hierarchy of genres that still prevailed in mid-19th-century France, such ambitious compositions were regarded as the highest form of artistic achievement and were favoured by official and ecclesiastical patrons. The Parisian commission represented an important opportunity for Corot to demonstrate his talent in this domain. Religious and historical works remain relatively rare within his oeuvre, lending particular significance to this project and the sequence of preparatory studies.

Our oil sketch concentrates on John the Baptist's head and upper body, modelled with broad, fluid brushwork and a restrained chromatic range dominated by browns, ochres, and muted flesh tones punctuated by pale highlights. The body emerges gradually from a softly worked ground, with contours that remain partially unresolved and merge into the surrounding atmosphere. Such handling reflects Corot's habitual practice in landscape painting, here adapted to the study of the human form.

Our canvas occupies a revealing position within the artist's career: it bears witness both to his involvement in a significant ecclesiastical commission and to his attempt to transpose the poetic sensibility of his outdoor scenes into the sphere of sacred narrative.



Jean-François Millet

Gruchy 1814 – 1875 Barbizon

Saint Jerome

c. 1846

Red chalk on paper

254 × 190 mm (10 × 7 ½ in)

Inscribed and monogrammed by Alfred Normand (on the back of the mount): "J. F. Millet / Une des très rares sanguines de Millet qui n'en a fait qu'une dizaine au plus. / Elle tient à côté d'un Tiepolo / ou d'une sanguine de Rembrandt / An."

Provenance:

Alfred Normand (1910–1993) Collection, Paris

W.M. Brady & Co., New York

Private collection, Minnesota

Sale at Revere Auction, St. Paul, Minnesota, *MN Art & History | Fine & Decorative Arts*, 20–21 May 2025, lot 233

Paintings and drawings of religious subjects are rare in Jean-François Millet's œuvre. Among the most ambitious of these early works is *The Temptation of Saint Jerome*, submitted to the Salon of 1846. The painting was refused and, in the following year, Millet cut the canvas to reduce its size and reused it to paint *Œdipus Taken Down from the Tree* (fig. 1), held in the National Gallery of Canada, in Ottawa, thereby effacing the original composition.

Only two preparatory studies for the painting *The Temptation of Saint Jerome* are known: one sold at Christie's, Paris, at the sale *Dessins Anciens et du XIX^e Siècle*, 21 March 2018 (lot 120), and our drawing. More exploratory in character, our sheet records Millet's first thoughts on the subject, before the composition was further elaborated.



Fig. 1
Jean-François Millet
Œdipus Taken down from the Tree
1847
Oil on canvas
135.9 × 77.5 cm (53 ½ × 30 ½ in)
Ottawa, National Gallery of Canada



Executed in red chalk – a medium used only sparingly by Millet and therefore particularly noteworthy within his graphic œuvre – the drawing is marked by the expressive power of the Saint's head. As claimed by Alfred Normand, who owned the drawing in the 20th century, in his inscription on the verso of the drawing, "this is one of the very rare red chalk drawings by the artist, who only made ten or so at most. It is comparable to a Tiepolo or a Rembrandt". Indeed, the compositional vividness and nervous use of red chalk lend the sheet a distinctly Rembrandtesque character which recalls the chiaroscuro effects of 17th-century Dutch painting admired by Millet.

In the absence of the painted version of the composition – of which only the head of the Saint can be discerned in the X-radiograph of the canvas held in Ottawa – our drawing offers rare insight into Millet's creative process at a formative moment in his career and stands as a unique witness to a project otherwise known only through fragmentary evidence.

Gustave Courbet

Ornans 1819 – 1877 La-Tour-de-Peilz

The Foraging

c. 1871

Charcoal on paper
160 × 240 mm (6 ¼ × 9 ½ in)

Provenance:
Sale at Goxe - Belaisch | Hôtel des ventes Enghien, Enghien, *Vente classique*, 29 October 2020, lot 213

Literature:
This drawing will be included in the Institut Gustave Courbet, *Catalogue raisonné de Gustave Courbet*.

This rediscovered drawing belongs to Gustave Courbet's graphic works from the early 1870s. Originally removed from a notebook,¹ our sheet corresponds closely in size, format, and technique to the pages of the Louvre sketchbook (inv. no. 29235).² Its slightly smaller dimensions suggest that the edges were almost trimmed, either when it was taken out of the notebook or later for framing. Among the 12 drawn sheets from the Louvre sketchbook, three display notable iconographic affinities with our drawing, notably the rustic compositions *Two Children and a Woman Nursing Beneath a Tree* (f°9R), *Shepherdess and Her Goats in a Grove* (f°45V, fig. 1) and *Men Riding Bulls and a Pleading Woman* (f°46V, fig. 2). Their horizontal format, their rendering of small groups of figures set within a wooded landscape, and their playful, light-hearted character correspond closely to the spirit of our composition.

The sketchbook also contains nine drawings depicting scenes from the Commune, possibly executed during Courbet's imprisonment in 1871. These records of the tragic events in which the artist played an active role sit alongside the three rustic scenes from the Louvre notebook, likely sketched from memory during his incarceration. Their themes, however, reveal a more intimate strand of Courbet's graphic work.

The technique of our drawing is identical to that of the Louvre sheets: they share the same body proportions, handling of light and foliage, softly smudged modelling, and irregular doubling of contour lines to articulate the silhouettes. Another drawing from one of Courbet's notebooks, *The Federates at the Conciergerie*, currently held in the Metropolitan Museum of Art in New York, shares the same format, style, and thematic kinship with our drawing and the Louvre sketchbook. Its signature, title, and date, which were added later in pen, support the view that several sheets, including ours, were selected and removed from one or more sketchbooks by Courbet himself.



Fig. 1
Gustave Courbet
Shepherdess and Her Goats in a Grove
Charcoal on paper
165 × 265 mm (6 ½ × 10 ¾ in)
Paris, Musée du Louvre



Fig. 1
Gustave Courbet
Men Riding Bulls and a Pleading Woman
Charcoal on paper
165 × 265 mm (6 ½ × 10 ¾ in)
Paris, Musée du Louvre

¹ Its verso has absorbed charcoal and retains the offset of a drawing that once rested against it.
² The Louvre sketchbook's pages measure 165 × 265 mm (6 ½ × 10 ¾ in).

Théodule Ribot

Saint-Nicolas-d'Attez 1823 – 1891 Paris

Sailboat at Dusk

Pen, black ink and wash on paper
118 × 180 mm (4 5/8 × 7 1/8 in)

Provenance:
Aizpiri Collection
Sale at J. P. Osenat, Fontainebleau, *Tableaux Modernes*, 22 September 2019, lot 46
De Bayser, Paris
Private collection

Literature:
Gabriel P. Weisberg, de Bayser, et. al. *Théodule Ribot (1823–1891): Dessins provenant de la Collection Aizpiri*, exh. cat., Paris, 2020, no. 18.

Born in 1823, Théodule Ribot experienced a difficult early life in Normandy before settling in Paris in 1845. After years of modest employment, he trained in the studio of Auguste Glaize and became a leading figure of the Realist movement in the late 1850s, engaging deeply with the legacy of the Spanish masters of the Golden Age and the example of Gustave Courbet. He took part in the 1859 exhibition of artists refused by the Salon alongside Alphonse Legros, James Abbott McNeill Whistler, Henri Fantin-Latour, and Antoine Vollon, and from 1861 onward exhibited regularly at the Salon, gaining recognition for his kitchen scenes. A gifted and prolific draughtsman, Ribot's graphic practice was deeply informed by Rembrandt. His drawings, which often stand as independent works executed in ink and wash, are frequently conceived in small formats and animated by a vibrant spontaneity.

Théodule Ribot often spent time in Normandy and on the Breton coast, where he painted portraits of fishermen and produced a small body of seascapes. Although peripheral within his oeuvre, the theme of the sea holds a significant place in Ribot's production: he illustrated an 1866 edition of Victor Hugo's *The Toilers of the Sea* and, in 1878, wrote a short story entitled *La Marie-Henry. Hot. 25*, recounting the survival of fishermen after a storm in the English Channel.

Our *Sailboat at Dusk*, executed in ink and wash, reflects Ribot's fascination with the dialogue between people and the sea. With spontaneous yet controlled brushstrokes, he depicts sailing boats off Trouville, Normandy, at dusk. The fishing vessels themselves stand in for human figures, their quiet confrontation with the elements lending the scene a poetic resonance. The fluid wash spread across the low horizon, varied in both tone and density, recalls Victor Hugo's graphic experiments on paper.

The boat's tilted hull and taut sails suggest unsettled waters. Yet Ribot's composition does not recall Courbet's dramatic seascapes, but rather his more contemplative views, and above all Eugène Boudin's evocations of coastal light, where serenity and transience prevail over spectacle. In this sensitivity to mood and shifting light, Ribot anticipates the Impressionists. His Trouville scenes reveal a poetic awareness of the balance between human endeavour and natural forces.



Théodule Ribot

Saint-Nicolas-d'Attez 1823 – 1891 Paris

Vanitas

Pen, brown ink and wash on paper
136 × 132 mm (5 3/8 × 5 1/4 in)

Provenance:
Aizpiri Collection
Sale at J. P. Osenat, Fontainebleau, *Tableaux Modernes*, 22 September 2019, lot 45
De Bayser, Paris
Private collection

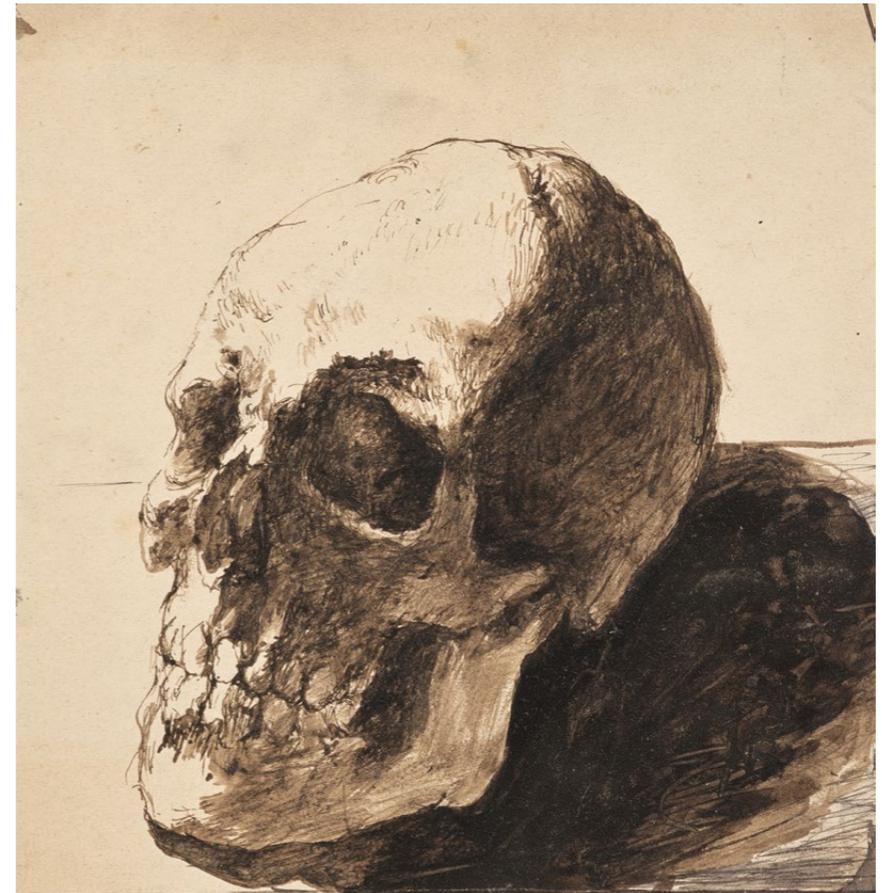
Literature:
Gabriel P. Weisberg, de Bayser, et. al., *Théodule Ribot (1823–1891): Dessins provenant de la Collection Aizpiri*, exh. cat., Paris, 2020, no. 31.

Our drawing of a *Vanitas* belongs to a small group of works in which Ribot explored bones and skulls with uncompromising intensity. On our sheet, dense crosshatching builds volume with remarkable precision, the vigorous strokes and deep shadows lending the cranium both weight and fragility. Few of Ribot's works combine such mastery of execution with the intrinsic violence of the subject, making this one of his most powerful and accomplished drawings.

Vanitas are rare in his œuvre, yet our sheet resonates with his painted studies of animal skulls (fig. 1) and cuts of meat, where mortality is expressed through the raw materiality of flesh and bone. Our *Vanitas* was part of Mr Aizpiri's rich collection of drawings by Ribot, many of which were exhibited at the Hôtel de Ville of Colombes in 1934.



Fig. 1
Théodule Ribot
Sheep Skull
1855–1865
Oil on canvas
37.5 × 46 cm (14 3/4 × 18 1/8 in)
Beauvais, Musée départemental de l'Oise



Antoine Vollon

Lyon 1833 – 1900 Paris

Portrait of a Woman

Charcoal and white chalk highlights on paper
456 × 304 mm (18 × 12 in)
Signed (lower right): "A. Vollon"
Inscribed by a framer (lower right): "3011 Bristol bleu foncé / style / s. v. 59 ½ 44 p. c."

Provenance:
Michel Descours, Paris
Private collection

Born in Lyon, Antoine Vollon trained initially as an engraver before entering, in 1851, the École des Beaux-Arts in his hometown. He settled in Paris in 1859 and soon became a regular visitor to the Louvre, where he deepened his engagement with Old Master painting. From the 1860s onward his work gained recognition within Realist circles, and he was closely connected to figures such as Jean-Baptiste Carpeaux, Théodule Ribot, and Henri Fantin-Latour, who included him in the now-destroyed group portrait *Le Toast* (1865). Vollon exhibited regularly at the Salon, and his works were collected by leading contemporaries, including Alexandre Dumas.

While best known for his still lifes, Vollon's practice also extended to landscapes and figure studies, which were underpinned by draughtsmanship of remarkable strength and assurance. Across media, his practice reveals a dual affinity: the weighty modelling and modern Realist sensibility of his oil paintings recall Édouard Manet, while the tactile richness of his charcoal work and his commitment to direct, unidealised observation align him more closely with Gustave Courbet.

On our sheet, the sitter's face is rendered with striking sobriety and intensity: strong chiaroscuro contrasts achieved through a masterful use of charcoal model the features without embellishment, emphasising the sitter's individuality and psychological presence. Our *Portrait of a Woman* stands as one of Vollon's most accomplished graphic works and can be considered comparable in ambition and visual impact to the finest Realist drawings by Courbet.



Edgar Degas

Paris 1834–1917 Paris

Two Jockeys

c. 1868–1870

Gouache and oil on light brown paper
238 × 311 mm (9 3/8 × 12 1/4 in)
Stamped (lower left): "Degas" (L.658)

Provenance:

Estate of the artist
Sale at Galerie Georges Petit, Paris, *Atelier Edgar Degas, 3ème vente*, 2–4 July 1919, lot 141
Sale at Hôtel Drouot, Paris, *Catalogue des estampes, aquarelles, dessins, pastels*, 9 December 1920, lot 180, as *Deux études de Jockey*
Georges Vaudoyer (1877–1947) Collection, Paris
Walter Feilchenfeldt, Zurich
Private collection, acquired from the above in 1981
Sale at Sotheby's, New York, *The Line of Beauty: Drawings from the Collection of Howard and Saretta Barnett*, 31 January 2018, lot 25
Private collection

Literature:

Paul-André Lemoisne, *Degas et son œuvre*, Paris, 1946, vol. II, p. 77, no. 153.
Important XIX & XX Century Works of Paper, exh. cat., London, 1977, no. 8.
Jean Sutherland Boggs, *Degas at the Races*, exh. cat., Washington, D.C., 1998, no. 45.

Exhibited:

London, The Lefevre Gallery, *Important XIX & XX Century Works of Paper*, 31 March–14 May 1977.
Washington, D.C., National Gallery of Art, *Degas at the Races*, 12 April–12 June 1998.

A passionate observer of modern life, Degas devoted much of his career to two closely related themes: ballet dancers and horse racing. While scenes from the turf appear intermittently in his work of the 1860s and 1870s, he returned to them with increasing frequency from the following decade onwards, responding in part to growing interest among collectors and dealers. In approaching this subject, Degas aligned himself with the 19th-century tradition of equestrian painting associated with Théodore Géricault, Eugène Delacroix, and Alfred de Dreux, as well as with contemporaries such as Édouard Manet and Henri de Toulouse-Lautrec. His attention, however, was directed less towards the spectacle of the race itself than to the marginal moments before and after it, when bodies relax, shift, and regroup.

Our sheet belongs to an important group of mixed-media drawings executed around 1868 to 1870, in which Degas explored the figure of the jockey from multiple viewpoints. In several related works, the same rider appears repeated within a single composition, tested through successive poses. Jean Sutherland Boggs, writing about the series, remarked that the light dissolves the second jockey so that only rudimentary yet highly graphic lines remain, while the foremost figure is constructed through constantly revised contours left visible on the surface, as if vibrating in space. Of the 13 drawings in this series, only one has been identified as preparatory for a painting. They were therefore conceived as autonomous works, although the pose of

our jockey bending over the horse's neck seems to have inspired the depiction of the rider dressed in yellow in the painting *At the Races: Before the Start* (fig. 1), held at the Virginia Museum of Fine Arts and probably painted in the late 1890s. The parallel often drawn between Degas' dancers and his riders is particularly apt in our depiction of *Two Jockeys*. Just as he habitually represented ballerinas during rehearsals or moments of rest, so too our jockeys are depicted in transitional states, absorbed in preparation before the start of the race.



Fig. 1
Edgar Degas
At the Races: Before the Start
c. 1885–1892
Oil on canvas
40 × 90 cm (15 3/4 × 35 3/8 in)
Richmond, Virginia Museum of Fine Arts



Paul Cézanne

Aix-en-Provence 1839 – 1906 Aix-en-Provence

Bather with Outstretched Arms

c. 1876

Oil on canvas
23.5 × 16 cm (9 ¼ × 6 ¼ in)

Provenance:
Ambroise Vollard, Paris
Estate of Ambroise Vollard, Paris
Ms. Edouard Jonas Collection, Paris
Sidney Schoenberg (1881–1975) Collection, St. Louis
Eugene Victor Thaw & Co., New York
James Lord (1922–2009) Collection, Paris
Lambert Fenchurch Collection, London
Sale at Christie's, New York, *Impressionist and 19th Century Art*, 13 May 1999, lot 124
Private collection
Sale at Sotheby's, London, *Modern and Contemporary Day Auction*, 2 March 2023, lot 244
Private collection

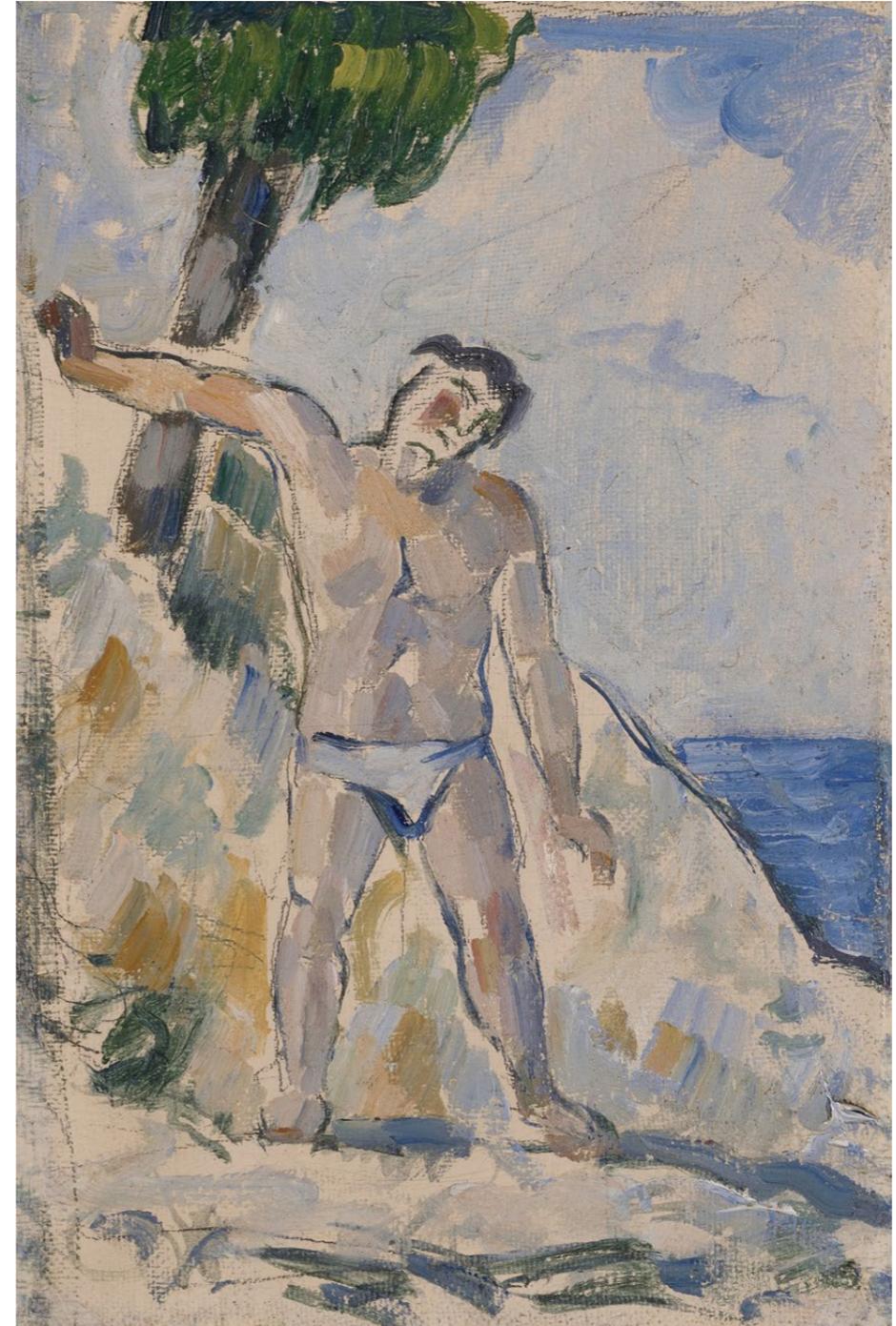
Literature:
Lionello Venturi, *Cézanne: Son Art, Son Œuvre*, Paris, 1936, vol. II, no. 259, as *Baigneur aux bras écartés*.
Paintings from the Vollard Collection, exh. cat., Ottawa, 1950, no. 8.
Theodore Reff, "Cézanne's Bather with Outstretched Arms" in *Gazette des Beaux-Arts*, March 1962, 6th series, vol. 59, mentioned pp. 176-177, 180, 182 & 184.
John Rewald, Walter Feilchenfeldt & Jayne Warman, *The Paintings of Paul Cézanne, A Catalogue Raisonné*, New York, 1996, vol. II, p. 175, no. 255, as *Baigneur aux bras écartés*.
Jodi Hauptman & Samantha Friedman, *Cézanne Drawing*, exh. cat., New York, 2021, p. 90, pl. 94.
Walter Feilchenfeldt, Jayne Warman & David Nash, *The Paintings of Paul Cézanne: An Online Catalogue Raisonné*, no. FWN 912.
The Wildenstein Plattner Institute, *Ambroise Vollard Records*, Photograph Album no. 5, VLD8-5, no. 214.
Cézanne Drawing, exh. cat., New York, 2021, pl. 94.

Exhibited:
Ottawa, National Gallery of Canada, *Paintings from the Vollard Collection*, 7 November–26 November 1950.
New York, Museum of Modern Art, *Cézanne Drawing*, 2021, 6 June–25 September 2021.

During the 1870s and 1880s, Paul Cézanne endeavoured to reduce forms to geometric essentials – cylinder, sphere, and cone – and to use colour to construct volume and depth. This systematic approach extended to his depictions of the human figure, with the motif of the bather gradually becoming central to his work. Through repeated studies of nudes within a landscape – an emblematic theme of the 16th century that had first been revived, in the 19th century, by Édouard Manet –, Cézanne explored the relationship between figure and nature, perception and structure. This investigation resulted in the creation of the iconic painting *Les Grandes Baigneuses* (1899–1906), a synthesis that would exert a profound influence on Henri Matisse and the Fauves' fragmentation of colour, as well as on the Cubist movement developed by Pablo Picasso and Georges Braque.

Our *Bather with Outstretched Arms* belongs to a small but significant group of paintings and drawings devoted to a single male figure. Conceived by the artist between 1874 and 1878, these paintings illuminate Cézanne's highly deliberate approach to composition and his growing fascination with the expressive possibilities of the human form. On our canvas, the figure's pose, adapted from an ancient Roman *Dancing Satyr* in the Louvre, conveys both classical stability and living movement, qualities that resonate through the surface of the canvas. Executed with Cézanne's characteristic staccato brushwork – short, rhythmic, and broken strokes that construct form through colour modulation – and a vibrant palette of ochres, greens, and blues, our painting reveals an artist fully in command of his visual language.

Our painting was first owned by the French art dealer Ambroise Vollard and later belonged to a number of important collectors in Paris and in the United States: it was handled by the New York art dealer and scholar Eugene Victor Thaw, and subsequently owned in Paris by James Lord, the American writer, art critic, and biographer of Alberto Giacometti.



Édouard Manet

Paris 1832 – 1883 Paris

Portrait of Marie Colombier

1880

Ink and pencil on paper
163 × 114 mm (6 3/8 × 4 1/2 in)

Provenance:

Edgar Degas (1834–1917) Collection, Paris
Sale at Galerie Georges Petit, Paris, *Collection Edgar Degas*, 26–27 March 1918, lot 225
Georges Durand-Ruel (1866–1931) Collection, Paris
Paul Durand-Ruel, Paris
Private collection, Paris
Sale at Artcurial, Paris, *Impressionniste & Moderne - Vente du jour*, 7 December 2022, lot 204
Private collection

Literature:

Paul Jamot & Georges Wildenstein, *Manet: Catalogue critique*, Paris, 1932, no. 419.
Adolphe Tabarant, *Manet et ses œuvres*, Paris, 1947, p. 260.
Alain de Leiris, *The Drawings of Édouard Manet*, Berkeley, Los Angeles, London, 1969, mentioned p. 36, no. 510, fig. 383.
Denis Rouart & Daniel Wildenstein, *Édouard Manet: Catalogue raisonné*, Lausanne, Paris, 1975, vol. II, pp. 154–155, no. 421.

Around 1880, drawing and pastel occupied a central place in Édouard Manet's artistic practice. In the final years of his life, increasingly limited by illness, he produced a substantial group of works on paper, which featured numerous portraits of women. Of the approximately sixty pastels of female sitters attributed to Manet, the vast majority date from this late period.

Our drawing, executed around 1880, belongs to this intense moment of graphic experimentation. Many of the women he portrayed moved within the Parisian social circles he frequented, notably Marie Colombier, a well-known figure in the Parisian demi-monde. Colombier, who pursued a career as an actress before becoming a novelist, enjoyed notoriety from the 1860s and moved within prestigious literary circles. She was later involved in a public scandal when she was famously horsewhipped by the actress Sarah Bernhardt following the publication of a malicious libel.



Fig. 1
Édouard Manet
Portrait of Marie Colombier
c. 1880
Pastel on primed linen canvas
559 × 356 mm (22 × 14 in)
Glasgow, Glasgow Museums

Our portrait is preparatory for Manet's pastel *Portrait of Marie Colombier* (fig. 1), also executed in 1880. In the pastel drawing the interplay between finish and suggestion echoes the economy and immediacy present in our drawing. On our sheet, Manet concentrates on the sitter's head, capturing her features and expression with swift, searching lines. The lightly sketched neck and the loosely spiralling strokes framing it underscore the provisional nature of the sketch, which is concerned less with finish than with the immediate recording of pose and character. Such drawings functioned as a crucial preparatory stage in Manet's working process, which allowed him to refine likeness and expression before moving to pastel.

Our *Portrait of Marie Colombier* was formerly in the collection of Edgar Degas, and it was sold during the posthumous sale of his collection on 27 March 1918 at the Galerie Georges Petit. Manet and Degas were closely associated from the early 1860s and moved within the same artistic circle frequented by Henri Fantin-Latour, Berthe Morisot, and Stéphane Mallarmé. Degas owned several paintings and works on paper by Manet, which he retained throughout his life.



Federico Zandomeneghi

Venice 1841 – 1917 Paris

The Bedroom

c. 1886

Pastel on paper
359 × 290 mm (14 1/8 × 11 3/8 in)
Stamped (lower right): "ATELIER ZANDOMENEGHI"

Provenance:
Estate of the artist
Paul Durand-Ruel, Paris, photo inv. no. 19749
Private collection, Milan
Galleria Sacerdoti, Milan
Private collection, acquired from the above
Sale at Christie's, London, *Old Master & 19th Century Paintings, Drawings & Watercolours*, 7 July 2010, lot 372a
Private collection

Literature:
Enrico Piconi, *Zandomeneghi. Catalogo ragionato dell'opera*, Busto Arsizio, 1967, no. 79.
Zandomeneghi, exh. cat., Milan, 1980, no. 28.
Zandomeneghi, exh. cat., Milan, 1984, no. 52.
Federico Zandomeneghi, a Venetian in Paris, exh. cat., Venice, Milan, 1988, no. 22.
Francesca Dini, *Federico Zandomeneghi. La vita e le opere*, Florence, 1989, p. 416.
Enrico Piconi, *Zandomeneghi*, Busto Arsizio, 1991, no. 79.
Degas e gli italiani a Parigi, exh. cat., Ferrara, 2003, no. 71.
Federico Zandomeneghi. Catalogo generale, nuova edizione aggiornata e ampliata, Milan, 2006, p. 226, no. 123.
Federico Zandomeneghi. Un veneziano tra gli impressionisti, exh. cat., Rome, 2006, no. 15.

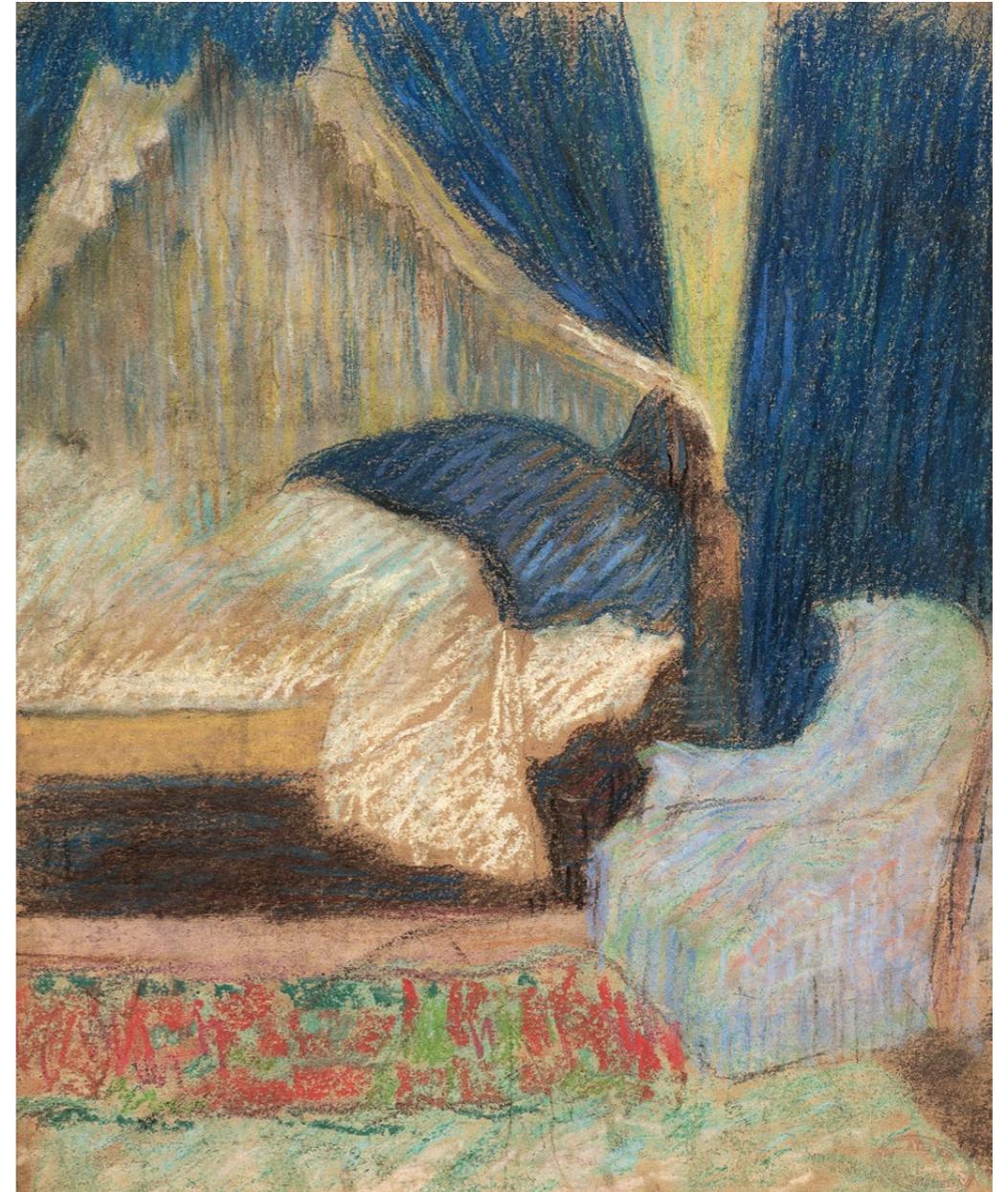
Exhibited:
Milan, Galleria Sacerdoti, October 1980.
Milan, Galleria Sacerdoti, *Federico Zandomeneghi: Mostra Commemorativa*, 18 October–20 December 1984.
Venice, Ca' Pesaro, *Zandomeneghi. Un veneziano a Parigi*, 14 May–21 August 1988.
Milan, Palazzo Reale, *Zandomeneghi. Un veneziano a Parigi*, 13 September–30 October 1988.
Ferrara, Palazzo dei Diamanti, *Degas e gli italiani a Parigi*, 14 September–16 November 2003.
Rome, Chiostro del Bramante, *Federico Zandomeneghi. Un veneziano tra gli impressionisti*, 5 November 2005–5 March 2006.

Born in Venice, Federico Zandomeneghi enrolled at the Accademia delle Belle Arti in Venice in 1856 before continuing his studies in Milan and then moving to Florence, where he encountered the Macchiaioli and adopted their en plein air practice. In 1874 he settled permanently in Paris and entered the circle of the Impressionists, with whom he exhibited on four occasions. The close relationship he established

with Edgar Degas in the 1880s led him to discover pastel drawing – a medium that would become central to his mature production and through which he achieved some of his most subtle and atmospheric effects. Throughout his career, he devoted himself almost exclusively to representations of women shown in intimate domestic settings, developing a distinctive visual language characterised by an introspective mood. Our drawing embodies a refined sensitivity to atmosphere and interiority revealed through its soft, layered pastel strokes and luminous, varied palette. The artist's handling of velvety nuances, which he developed in the later phases of his Parisian career, creates a hushed domestic environment in which pale creams, muted greens, and warm earth tones establish the structure of the interior, while deep blues concentrate visual energy and introduce rhythmic movement across the composition. In our *Bedroom*, Zandomeneghi constructs the setting for *Le Lever* (fig. 1), in which a woman in the nude stretches upon waking before an armchair piled with clothes. The painting belongs to the private universe that so preoccupied the artist: intimate moments of introspection in which everyday life is transformed into poetry through attentive observation.



Fig. 1
Federico Zandomeneghi
Le Lever: femme s'étirant
1886
Oil on canvas
124.8 × 99 cm (49 1/8 × 39 in)
Private collection



Edvard Munch

Ådalsbruk 1863 – 1944 Oslo

Summer Night. Inger on the Beach

1889

Ink wash and pencil on paper
185 × 280 mm (7 ¼ × 11 in)
Signed (lower right): "E. Munch"

Provenance:
Private collection
Sotheby's, London, *Anon. Sale*, 28 March 1984, lot 307a
Christie's, London, *Impressionist and Post-Impressionist Art including Scandinavian Art*, 27 June 2000, lot 118
Dickinson Roundell Inc., New York
Private collection, Sweden, acquired from the above in 2001
Sale at Bukowskis, Stockholm, *Important Winter Sale 669*, 10–12 December 2025, lot 706

Literature:
Edvard Munch - Catalogue raisonné (online), Oslo, Munchmuseet, ref. PE.T.00056.

Exhibited:
Oslo, Kunstneres Hus, *Edvard Munch*, 1951.

From the late 1880s onward, the work of Edvard Munch underwent a profound transformation which marked a decisive break with the naturalism of his early years and the emergence of a more subjective, Symbolist mode of expression. This transitional phase, which coincides with Munch's departure from his youthful training and influences, proved fundamental to the formation of his mature artistic language via which he increasingly sought to convey psychological states, emotional tension, and inner experience.



Fig. 1
Edvard Munch
Summer Night. Inger on the Beach
1889
Oil on canvas
126.5 × 161.5 cm (49 ¾ × 63 ⅝ in)
Bergen, Kode Art Museum

Painted in 1889, *Summer Night. Inger on the Beach* occupies a key position within this pivotal, introspective phase in Munch's career. Set in Åsgårdstrand, the Norwegian coastal town that played a central role in the artist's development, the composition centres on a solitary female figure absorbed in thought. *Summer Night. Inger on the Beach* is a preparatory sketch for the homonymous painting (fig. 1) depicting Munch's sister, Inger, seated alone on a rock by the shoreline. Executed in ink wash and pencil, the drawing captures the essential structure and emotional tenor of the painted composition. Inger's still, introspective pose reflects Munch's growing concern with inner life, while the soft modulation of light contributes to the scene's serene atmosphere. The treatment of her white dress, which echoes the forms and tonal handling of the surrounding rocks, binds Inger and the landscape together and reinforces the sense of unity between her and her environment.

The verso of the sheet was used by Munch to sketch an early idea for the composition of *Two Human Beings. The Lonely Ones* (fig. 2), depicting a couple standing on a beach and looking out at sea. Munch explored this profound motif in several paintings and engravings conceived between the 1890s and the early years of the 20th century.



Fig. 2
Verso of our sheet
Study for *Two Human Beings. The Lonely Ones*
Pencil on paper



Auguste Rodin

Paris 1840 – 1917 Meudon

Woman with Blond Hair

c. 1890

Pencil and watercolour on paper
157 × 100 mm (6 1/8 × 3 7/8 in)

Provenance:
Guillaume Apollinaire (1880–1918) Collection, Paris
Jean & Paule Cailac Collection, Paris
Private collection, acquired from the above
Sale at Sotheby's, Paris, *Œuvres sur papier*, 22 March 2018, lot 44
Private collection

Literature:
This drawing will be included in Christina Buley-Urbe, *Catalogue raisonné des dessins d'Auguste Rodin*, under no. 180301 (i).

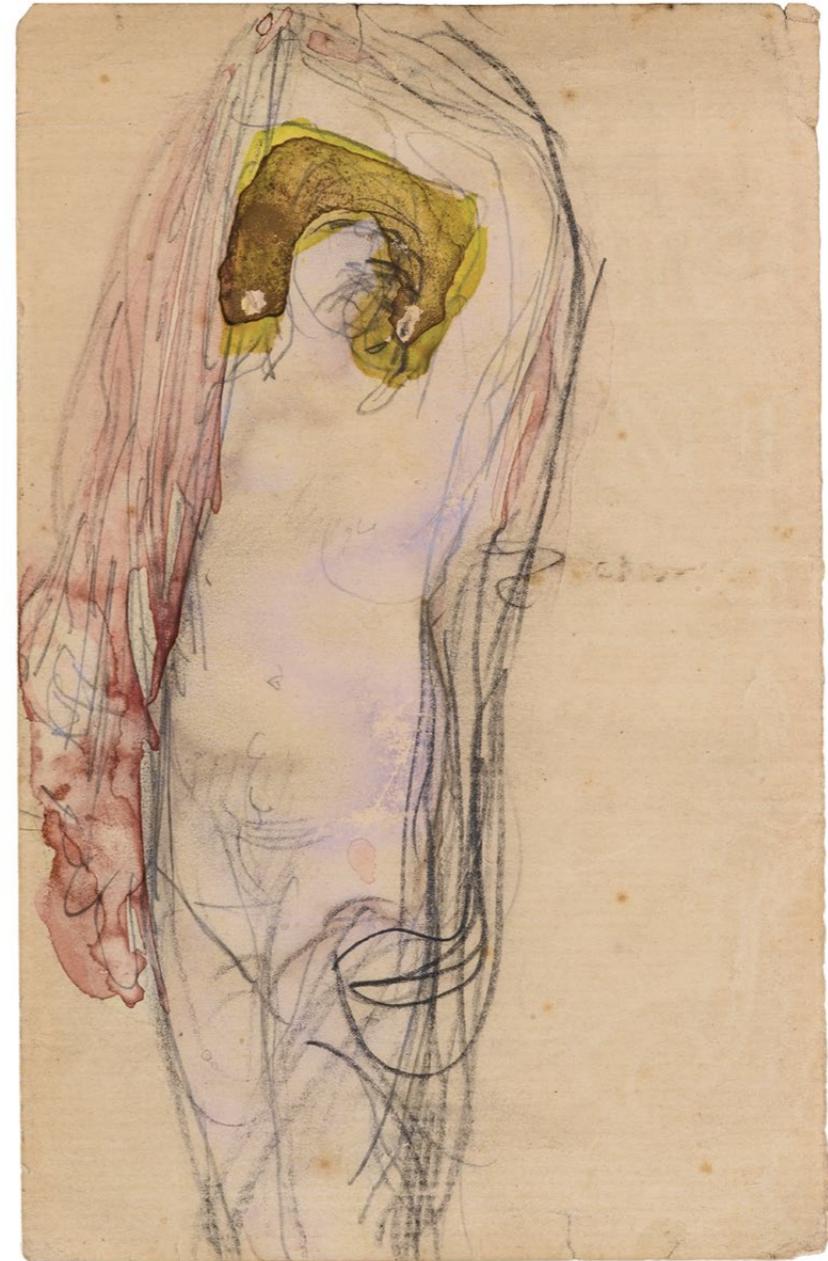
Our *Woman with Blond Hair* belongs to an early phase in the career of Auguste Rodin. It is one of his so-called “transition” drawings, conceived between the 1880s and the early 1890s. Executed at a moment when the artist was intensifying his study of the female figure from life, it already reveals the concerns that would come to define his draughtsmanship, notably an insistence on immediacy, physical presence, and the truthful recording of movement. Rodin described this ambition as an effort to “reproduce the truth” without “correcting nature” by immersing himself in it via the rejection of academic idealisation.

The sheet, likely drawn in 1890, combines pencil with light touches of watercolour applied sparingly to suggest shadow and the fall of hair, while leaving much of the form suspended within rapid, searching lines. The model appears to have been drawn in the course of posing and undressing, an activity Rodin frequently encouraged to observe the succession of fleeting attitudes as garments slipped from the shoulders or fell across the body. The figure is envisaged as a moment seized in motion, with contours deliberately left unresolved and the body emerging from a network of exploratory strokes.

On the verso, a second drawing executed in pencil alone depicts a closely related standing female figure. This repetition suggests that the sheet functioned as a working surface on which Rodin returned to the same motif, testing variations in pose and proportion while exploiting both sides of the paper in the studio.



Fig. 1
Verso of our sheet
Study of a Woman
Pencil on paper



Georges Rasetti

Paris 1851 – 1938 Paris

Wooded Landscape

c. 1891

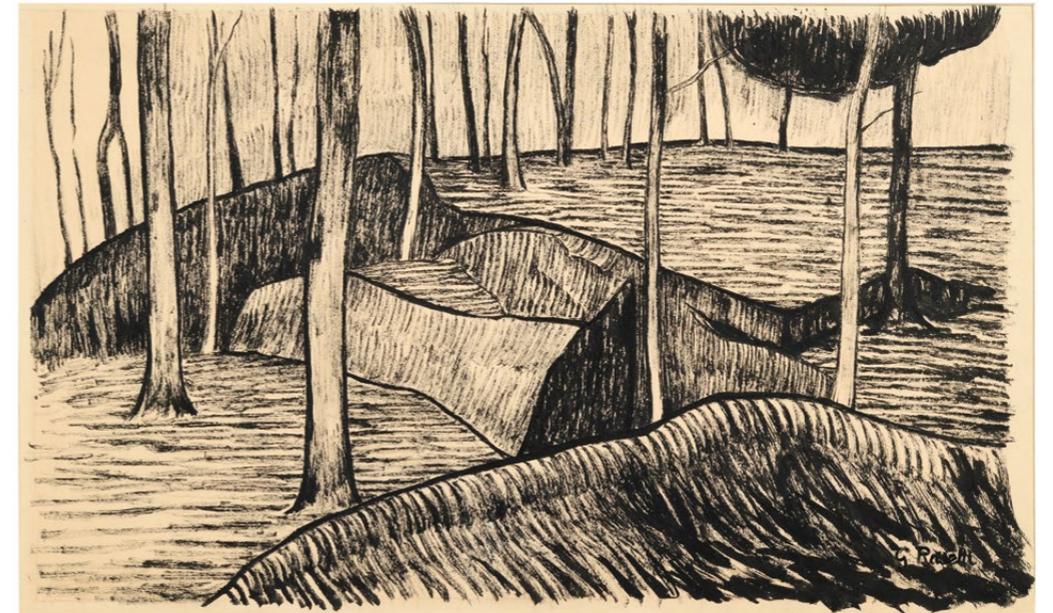
Ink on paper
275 × 445 mm (10 7/8 × 17 1/2 in)
Signed (lower right): "G. Rasetti"

Born in Paris into a family of artists, Georges Rasetti trained at the École des Beaux-Arts and studied under Léon Bonnat and Florent Willems. In 1891, he travelled to Pont-Aven, where he encountered Paul Gauguin and became closely associated with Paul Sérusier, as well as with Aristide Maillol, Charles Filiger, Jan Verkade, and Mogens Ballin. This period placed him at the heart of the Nabi circle, at a moment when the group was formulating a new pictorial language based on synthesis, structure, and on the expressive autonomy of line and surface. Rasetti's work from the 1890s reflects the Nabis' rejection of naturalistic description in favour of compositional rhythm and symbolic resonance.

Alongside painting, Rasetti was deeply engaged with printmaking and ceramics, practices that reinforced his interest in line and graphic clarity. His drawing technique, which was strongly influenced by *Japonisme* and by the aesthetics of woodcuts, favours contour, repetition, and areas of dense hatching evoking the visual logic of engraving.

The motif of the wood or forest holds particular significance within Nabi imagery, where it is associated with introspection and spiritual retreat. Its dense, enclosed structure allowed Nabi artists to suppress perspectival depth and descriptive detail, favouring instead a synthetic organisation of vertical forms and flat colour planes through which paintings and drawings could convey inner experience. Our *Wooded Landscape*, executed in black ink on paper and dating from this formative Nabi period, exemplifies these concerns. The composition is organised through a succession of vertical tree trunks set against simplified ground forms and articulated by dense, directional hatching.

Rasetti's oeuvre is today exceptionally rare, owing in part to his premature death in 1938 following a fire in his studio, which is reported to have destroyed a substantial portion of his work. Nevertheless, despite the limited dissemination of his production during his lifetime and its subsequent scarcity, Rasetti occupies a significant position within the history of the School of Pont-Aven, as he participated in the movement's emergence and contributed actively to the experimental climate from which Nabi aesthetics first took shape.



Henri-Edmond Cross

Douai 1856 – 1910 Saint-Clair

Mediterranean Landscape

c. 1895

Conté crayon on paper
224 × 297 mm (8 7/8 × 11 3/4 in)
Signed (lower left): "HE Cross"

Provenance:
Achim Moeller Fine Art, New York
Galerie du Carrousel, Paris, acquired from the above on 24 October 1990
Private collection
Sale at Beaussant Lefèvre & Associés, Paris, *Arts du XX^e siècle*, 23 May 2025, lot 8

Born Henri-Edmond Delacroix, Cross adopted his pseudonym to distance himself from his famous namesake. After early training in Lille, he settled in Paris in 1878, where his studies with Émile Dupont-Zipcy and François Bonvin initially placed his work within a naturalist tradition. A founding member of the Salon des Indépendants in 1884, he soon came into contact with Georges Seurat and Paul Signac. This encounter gradually led him away from Impressionism toward a more structured pictorial language.

From 1891, Cross fully embraced Neo-Impressionism, adopting Seurat's divisionist principles and turning almost exclusively to landscape. His move to the South of France, first to Cabasson and later to Saint-Clair, provided a setting in which light, space, and calm became central to his artistic concerns. Alongside painting, he developed a distinctive approach to drawing, which was informed by Seurat's black-and-white experiments that were shared by several of his followers. In Cross' graphic oeuvre, Seurat's influence is exemplified by the artist's skilful use of charcoal and pronounced play of chiaroscuro.

Our drawing, executed around 1895, reflects this moment in his career: the *Mediterranean Landscape* is organised through a succession of horizontal planes, with vegetation and water reduced to broad tonal areas that recall the compositional clarity of Japanese prints. The contrast of light and shadow, evocative of Seurat's black drawings, both structures the image and demonstrates Cross' ability to adapt Neo-Impressionist principles to the medium of drawing.



Charles Lacoste

Floirac 1870 – 1959 Paris

Street in Orthez

1895

Oil on paper
400 × 160 mm (15 ¾ × 6 ¼ in)
Located and dated (on the verso): "Orthez, Mai 1895"

Provenance:
André Barbier (1883–1970) Collection, Paris
Thence by descent
Sale at Ader, Hôtel Drouot, Paris, *Tableaux Modernes*, 18 May 2016, lot 29
Private collection

Born in Floirac, in the Gironde, and long based in Bordeaux, Charles Lacoste remained profoundly attached to his native region throughout his career. Largely self-taught, he developed his artistic language working primarily en plein air before reworking his compositions in the studio. In the 1890s, he moved within Parisian and provincial intellectual circles and formed lasting friendships with figures such as Arthur Fontaine and the Rouart brothers. A monographic exhibition at the Salon des Cent in 1898 marked a decisive moment in his career, followed by regular participation in the Salon des Indépendants and, starting in 1903, in the Salon d'Automne, which he co-founded. He later exhibited at the Salon de la Libre Esthétique in Brussels (1907) and at the Salon de la Toison d'Or in Moscow (1908).

The 1890s represent the most accomplished and innovative phase of Lacoste's career. During this decade, his work shows clear affinities with the aesthetic principles of the Nabis, particularly in its synthetic approach to composition, its emphasis on flat areas of colour, and its reduction of forms to their essential structures. Like Félix Vallotton, Lacoste privileged a geometric organisation of space and a restrained, deliberate handling of pictorial means that emphasise order, balance, and clarity. His paintings seem to seek simplicity and purity to convey a vision governed by measure and restraint. After 1898, his style gradually evolved toward a more descriptive and atmospheric mode of expression.

Executed around 1895, our oil on paper dates from Lacoste's most accomplished artistic period. It depicts a *Street in Orthez*, where he stayed while visiting his close friend, the poet Francis Jammes, who had settled there with his family in 1888. Executed during the artist's most successful years, the work exemplifies his synthetic approach to landscape and urban views. Lacoste constructs the composition through simplified geometric forms and flat planes of colour, using a restricted palette of blue, brown, and slate-grey tones. These warm, opaque nuances, combined with the absence of anecdotal detail, bestow upon our work the calm, contemplative stillness that characterises his finest works.

Our *Street in Orthez* belonged to André Barbier, a painter and longtime associate of Lacoste. Barbier was part of the same artistic milieu and shared his interest in synthesis and structural clarity. Their friendship formed within a circle of artists and writers that engaged in redefining pictorial language at the turn of the century.



Armand Seguin

Paris 1869 – 1903 Châteauneuf-du-Faou

Bathers

1896

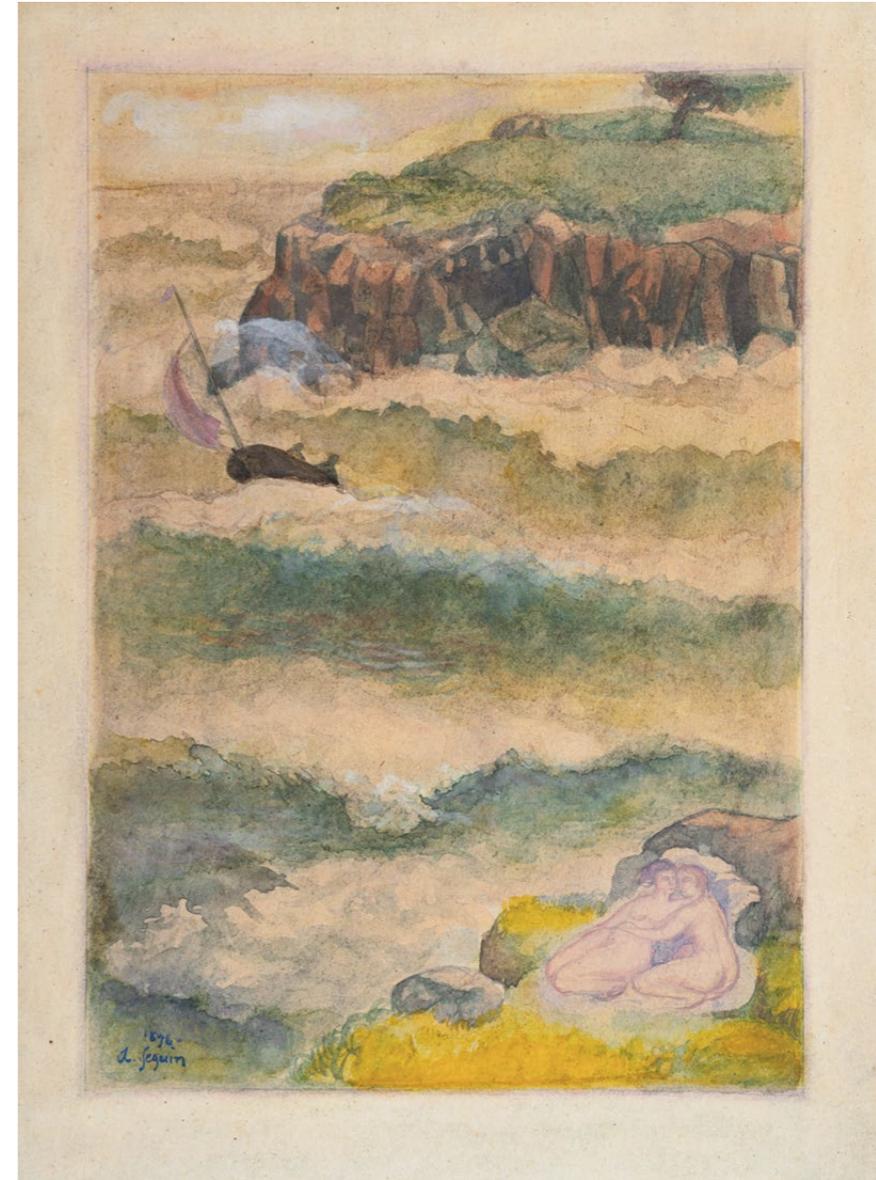
Pencil, gouache and watercolour on paper
365 × 265 mm (14 3/8 × 10 3/8 in)
Dated and signed (lower left): "1896 / a. Seguin"

Provenance:
Paco Durrio (1868–1940) Collection, Paris
Jean Pié (1890–1977) Collection, gifted or inherited from the above
Thence by descent
Sale at Deburau-du Plessis, Hôtel Drouot, Paris, *Vente Classique*, 20 May 2025, lot 55

Born in Paris in 1863, Armand Seguin is a singular figure in late 19th-century art. The words of Maurice Denis, pronounced upon Seguin's premature death in 1903, testify to the refinement and originality of his work: "There has not been enough time, nor enough energy, for him to express the delicacy of his taste, his ingenuity, and all the gifts that we know he had" (L'Occident 1904).¹ Seguin trained at the École des Arts Décoratifs in Paris, where he befriended Henri-Gabriel Ibels, joined the Nabi circle, and came into contact with Paul Sérusier and Maurice Denis. His exposure to the works of Émile Bernard and Paul Gauguin at the 1889 Café Volpini exhibition proved decisive in shaping his visual language. In 1891, he travelled to Pont-Aven and formed a lasting friendship with the Irish artist Roderic O'Conor, who introduced him to etching. In 1893, Seguin established a close relationship with Gauguin, whom he would thereafter regard as his master.

Between 1891 and 1896, the artist experienced his most fertile creative period, which was marked by his participation in the 10th and 11th *Peintres Impressionnistes et Symbolistes* exhibitions at Le Barc de Boutteville in 1895 and 1896. This flourishing phase proved brief: commissions declined, financial pressures increased, and his production slowed, forcing him to turn to modest illustration work. In a letter to O'Conor, he expressed his frustration: "Every day, every night I dream of the paintings that I cannot execute." Our sheet belongs precisely to the latest stages of this fertile period. On our sheet, figures and landscape emerge without strict contour as diluted pigments diffuse into the paper, while muted greens and earth tones lend the composition its calm, luminous atmosphere. In keeping with the rest of his work produced in 1896, our *Bathers* reveal his method of building form through translucent washes.

The work was first owned by Paco Durrio, an important artist and key figure of the Nabi circle. Born Francisco Durrio de Madrón, Durrio was closely associated with Paul Gauguin and played an active role in the dissemination of Nabi ideas across painting, sculpture, ceramics, and the decorative arts. A friend and supporter of Seguin, he was also later connected to Pablo Picasso, whom he met in Paris and whose early work he supported. Our drawing subsequently passed to Jean (or Joan) Pié (1890–1977), who arrived from Spain in 1910 and settled in Paris, where he worked closely with Paco Durrio as his student and apprentice. Pié maintained a direct artistic relationship with Durrio, whose practice had a lasting influence on his own work. The work then remained in the artist's family, passing to his widow Flora Pié upon Jean's death, and stayed in the same family collection until it was sold at auction in 2025.



Pablo Picasso

Málaga 1881 – 1973 Mougins

Nude Self Portrait with a Raised Arm

1902–1903

Pencil on paper
182 × 94 mm (7 1/8 × 3 3/4 in)

Provenance:
Estate of the artist
Marina Picasso (born 1950) Collection, Geneva
Sale at Sotheby's, London, *Impressionist & Modern Art - Day Sale*, 5 February 2020, lot 325
Private collection

Literature:
Christian Zervos, *Pablo Picasso, Supplément aux volumes 1 à 5*, Paris, 1954, vol. VI, p. 62, no. 507.
Josep Palau i Fabre, *Picasso Vivo (1881–1907)*, Barcelona, 1980, p. 320, no. 811.
Gert Schiff, *Picasso at Work at Home, Selections from the Marina Picasso Collection*, exh. cat., Miami, 1985–1986, no. 7.
Exposition Pablo Picasso, Collection Marina Picasso, exh. cat., Tokyo, 1986, no. D-10.
William Rubin, *Picasso and Portraiture. Representation and Transformation*, New York, 1996, p. 128.
Susan Grace Galassi, *Picasso's Variations on the Masters*, New York, 1996, p. 34, no. 2-11.

Exhibited:
Miami, Center for the Fine Arts, *Picasso at Work at Home, Selections from the Marina Picasso Collection*, 19 November 1985–9 March 1986.
Japan, L'Association des Musées d'Art Yomiuri Shimbun Sha, *Exposition Pablo Picasso, Collection Marina Picasso*, November 1986–October 1987.

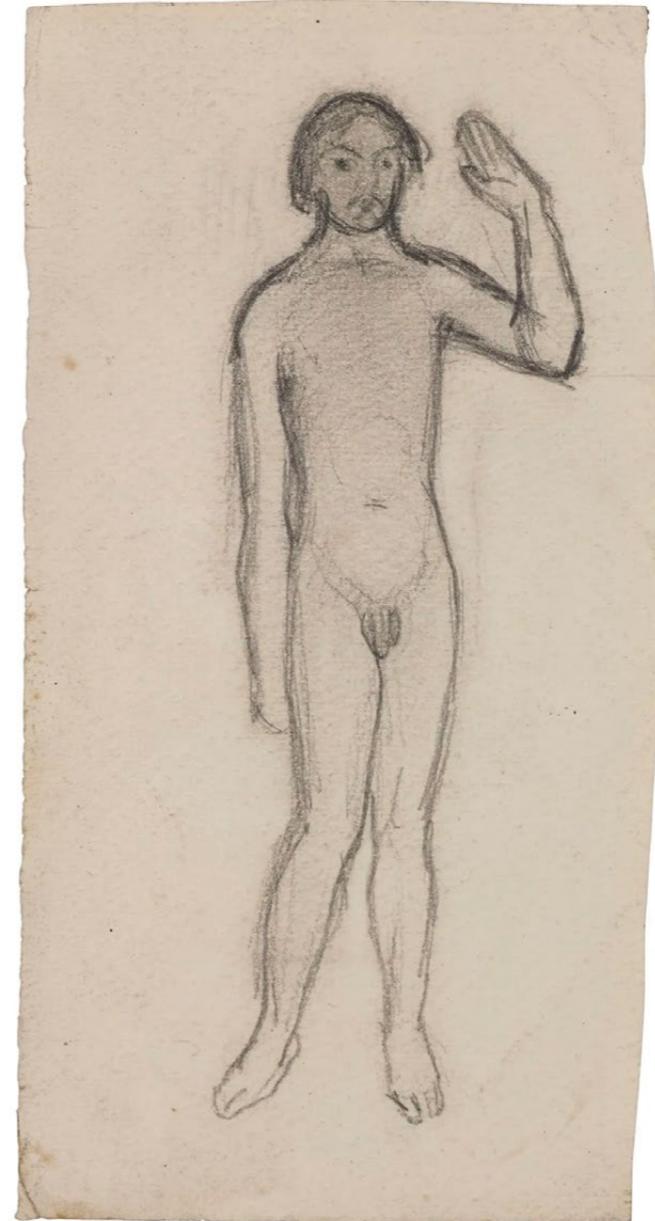
Throughout his career, the Spanish artist worked fluently across a wide range of media while continually reinventing his visual language. This extraordinary stylistic diversity is nowhere more apparent than in his sustained engagement with self-portraiture, which he pursued from adolescence to advanced old age. Our drawing belongs to the early stages of this lifelong investigation. Executed during the crucial years of 1902–1903 in Paris, our intimate *Self Portrait* belongs to a formative moment in Picasso's early career, when the artist, then in his early twenties, was immersed in the introspective mood characteristic of his Blue Period. These years were marked by material hardship and emotional strain, circumstances that profoundly shaped his artistic outlook and fostered a new sobriety of expression.



Fig. 1
Pablo Picasso
Nude Self Portrait with a Raised Arm
1902
Pencil on paper
275 × 202 mm (10 7/8 × 8 in)
Private collection

Drawn in spare, economical pencil lines, our sheet discloses Picasso's sustained preoccupation with the nude figure and with self-scrutiny as a means of artistic inquiry. The elongated proportions, restrained modeling, and frontal presentation shift attention away from physical likeness toward psychological presence. The raised arm, countered by the opposing arm flanking his body, introduces a gesture suggestive of oath-taking or devotional imagery, lending the figure an almost religious tone and a quality of solemn introspection.

The recurrence of this distinctive posture in other drawings from the same period, similarly showing a frontal nude with one arm lifted (fig. 1), suggests Picasso's deliberate testing of the expressive potential of this configuration. Rather than a casual studio pose, it appears as part of a sustained exploration into how this gesture might invest the representation of his naked body with gravity.



Pablo Picasso

Málaga 1881 – 1973 Mougins

Picador with a Broken Nose

c. 1903

Plaster

19 × 14.5 × 12 cm (7 ½ × 5 ¾ × 4 ¾ in)

Provenance:

Estate of the artist

Marina Picasso (born 1950) Collection, Geneva

Jan Krugier & Cie, Geneva

Private collection, acquired from the above

Literature:

Roland Penrose, *The Sculpture of Picasso*, New York, 1967, p. 51, bronze cast illustrated.

Albert E. Elsen, *Origins of Modern Sculpture: Pioneers and Premises*, London, New York, 1974, bronze cast illustrated.

Ron W. Johnson, *The Early Sculpture of Picasso 1901–1914*, New York, 1971–1976, pp. 191–192, bronze cast illustrated.

Josep Palau i Fabre, *Picasso, Life and Work of the Early Years 1881–1907*, Oxford, New York, 1981, p. 361, bronze cast illustrated.

Werner Spies & Christine Piot, *Picasso, Das Plastische Werk*, exh. cat., Berlin, 1983, pp. 19, 326 & 376, no. 3, bronze cast illustrated.

Antonio Saura, Bernard Marcadé & Marie-Maure Bernadac, *Picasso: Toros y Toreros*, exh. cat., Paris, Bayonne, Barcelona, 1993–1994, no. 24.

Werner Spies & Christine Piot, *Picasso: The Catalogue Raisonné of the Sculptures*, Ostfildern, Stuttgart, 2000, p. 25, no. 3 II.

Pablo Picasso Metamorphoses. Works from 1898 to 1973 from the Marina Picasso Collection, exh. cat., New York, 2001, p. 12, p. 122, no. 9.

Marc Fehlmann & Toni Stoos, *Picasso une die Schweiz*, exh. cat., Bern, 2001.

Ann Temkin & Anne Umland, *Picasso, Sculpture*, exh. cat., New York, 2015, pp. 38, 45, bronze cast illustrated.

Claire Bernardi, Stéphanie Molins & Emilia Philippot, *Picasso, bleu et rose*, exh. cat., Paris, 2018, p. 198, bronze cast illustrated.

Enrique Mallen, *Online Picasso Project*, Huntsville, no. OPP.03.057.

Exhibited:

Paris, Musée Picasso, *Picasso Toros y Toreros*, 6 April–28 June 1993.

Bayonne, Musée Bonnat, *Picasso Toros y Toreros*, 9 July–13 September 1993.

Barcelona, Museu Picasso, *Picasso Toros y Toreros*, 6 October 1993–9 January 1994.

Paris, Centre national d'art et de culture Georges Pompidou, *Picasso Sculpteur*, 7 June–25 September 2000.

Geneva, Galerie Jan Krugier, Ditesheim & Cie, *Pablo Picasso Metamorphoses. Œuvres de 1898 à 1973 de la collection Marina Picasso*, 21 March–30 June 2001.

Bern, Kunstmuseum Bern, *Picasso und die Schweiz*, 5 October 2001–6 January 2002.

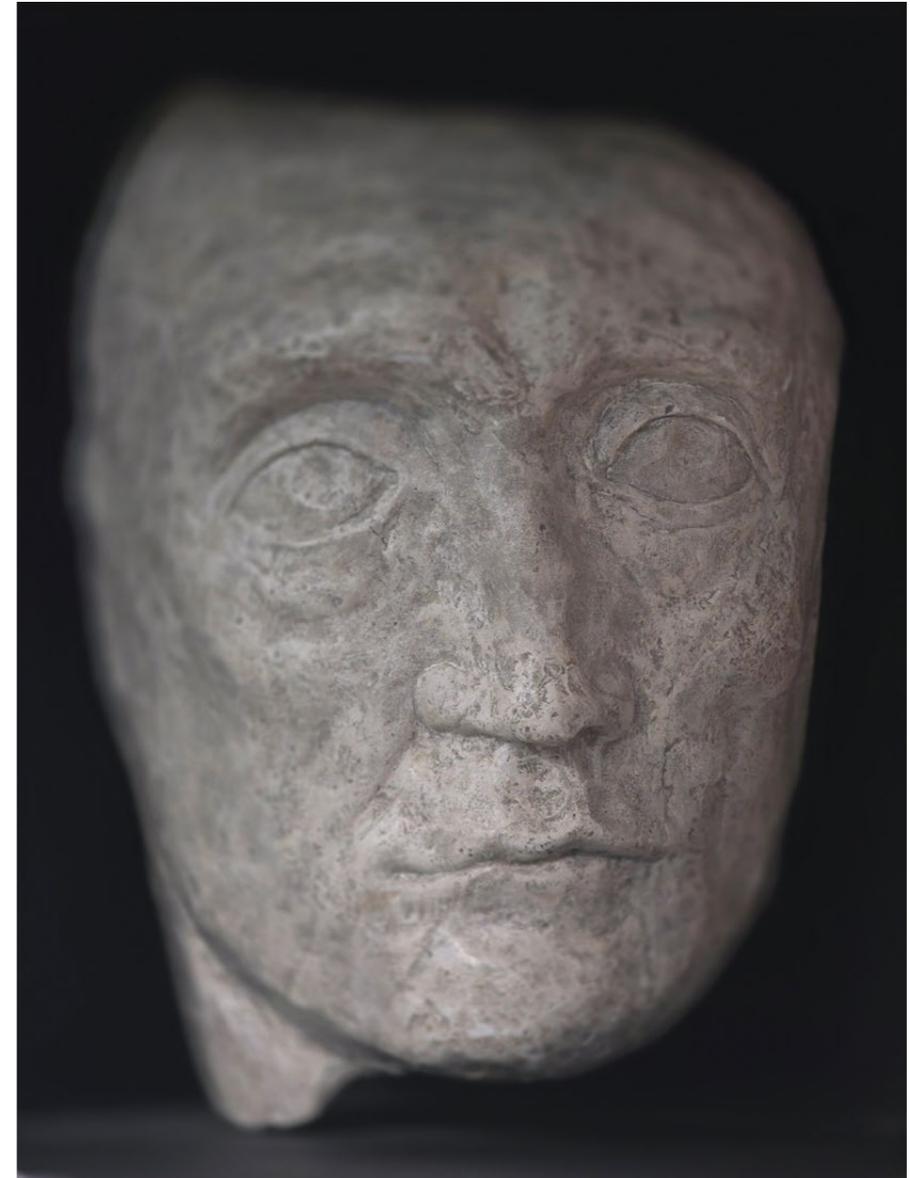
New York, Jan Krugier Gallery, *Pablo Picasso Metamorphoses. Works from 1898 to 1973 from the Marina Picasso Collection*, 10 May–26 July 2002.

Executed around 1903, *Picador with a Broken Nose* is one of Pablo Picasso's earliest surviving sculptures and a work of exceptional importance within the artist's sculptural oeuvre. Modelled during his Blue Period (1901–1904), this unique plaster head stands among the very first moments in which Picasso turned decisively toward three-dimensional form, despite having received no formal training as a sculptor.

The subject of the *Picador* reflects Picasso's lifelong fascination with bullfighting, a theme that had occupied him since childhood in Malaga. At the age of eight, he painted *Le Petit Picador jaune*, and throughout his career the corrida and its protagonists remained powerful vehicles for personal and artistic expression. In our sculpture, the picador's face, marked by a strikingly broken nose, becomes a site of formal experimentation: the deliberate facial asymmetry allows Picasso to explore volume, distortion, and expressive deformation, and ultimately anticipate later sculptural investigations that led to his engagement with mask-like physiognomies.

The head's solemn, almost tragic expression evokes comparisons with Auguste Rodin's *L'Homme au nez cassé* 1883 (fig. 1), as well as Paul Gauguin's *Portrait de l'artiste au Christ jaune* (1890–1891), in which the painter accentuated the asymmetry of his nose. Picasso would have encountered Rodin's work during his first visit to Paris in 1900, notably at the Exposition Universelle. The mask-like treatment of the face also recalls the plaster death mask of Dante Alighieri in Florence, with which it shares a profound sense of pathos and psychological gravity.

Although Picasso is often celebrated for his radical innovations in painting, this sculpture reveals his extraordinary tactile sensitivity as a modeller from a remarkably early stage. From childhood, as recalled by the Catalan artist Jaime Sabartès, Picasso demonstrated a deep attraction to craft and manual labour,



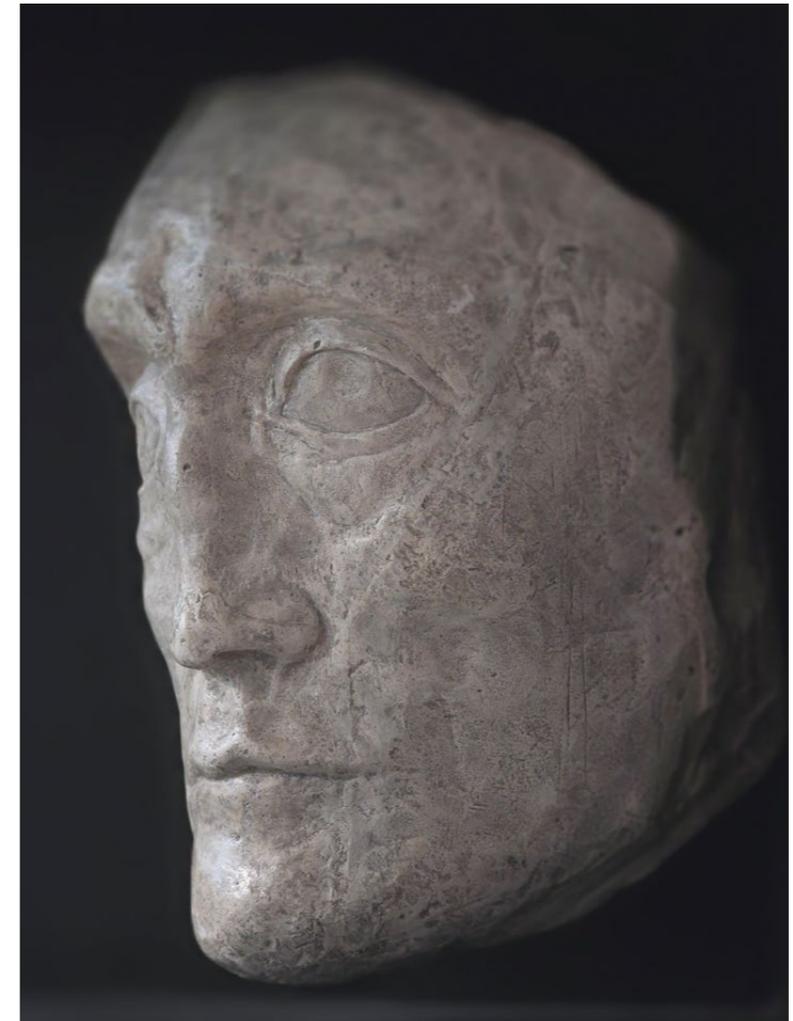
which fuelled a rich production of small sculpted figures. During his years in Barcelona (1895–1904), he frequented the workshop of his friend José Cardona, a sculptor renowned for his small figurines in bronze. The experience in his studio likely encouraged Picasso's experimentation with sculpture. *Tête de Picador au nez cassé* belongs to a small group of only three known sculptures made between 1902 and 1903, alongside *La Femme assise* and *Le Chanteur aveugle*.



Fig. 1
Auguste Rodin
Mask of the Man with a Broken Nose
Conceived before 1881
Cast in March 1883 by Gruet Jeune foundry
Bronze with brown patina, type I, second model
31.5 × 18.4 × 15.8 cm (12 3/8 × 7 1/4 × 6 1/4 in)
Paris, Ambroise Duchemin

Our mask – rediscovered by Picasso in his studio around 1959, at which point he decided to have it cast in bronze by Valsuani in 1960 – served as the model for a small edition of bronze casts. It is therefore unique, as it constitutes the only plaster version of the *Picador*. Its art historical significance is testified by its inclusion in a number of significant exhibitions, notably at the Musée Picasso and at the Centre Pompidou in Paris, and at the Museu Picasso in Barcelona.

As an autonomous sculpture created at the dawn of Picasso's career, *Picador with a Broken Nose* occupies a pivotal position in the understanding of his creative development. Indeed, it foreshadows both his later sculptural language and his sustained interest in non-classical sources, including African and Iberian art. As Daniel-Henry Kahnweiler observed, Picasso's sculpture is inseparable from the totality of his artistic vision, and its importance cannot be overemphasised.



Odilon Redon

Bordeaux 1840 – 1916 Paris

Small Tricolor Bouquet

1905

Pastel on paper
439 × 362 mm (17 ¼ × 14 ¼ in)
Signed (lower right): "ODILON REDON"

Provenance:
Sale at Hôtel Drouot, Paris, 12 May 1939, lot 35
Mr. Prouvost Collection, acquired from the above
Thence by descent
Sale at Sotheby's, London, *Impressionist & Modern Art - Day Sale*, 23 June 2010, lot 116
Private collection

Literature:
Odilon Redon, exh. cat., Paris, 1963, no. 27, as *Vase de fleurs*.
Alec Wildenstein, *Catalogue raisonné de l'Œuvre peint et dessiné*, 1996, vol. III, no. 1426.

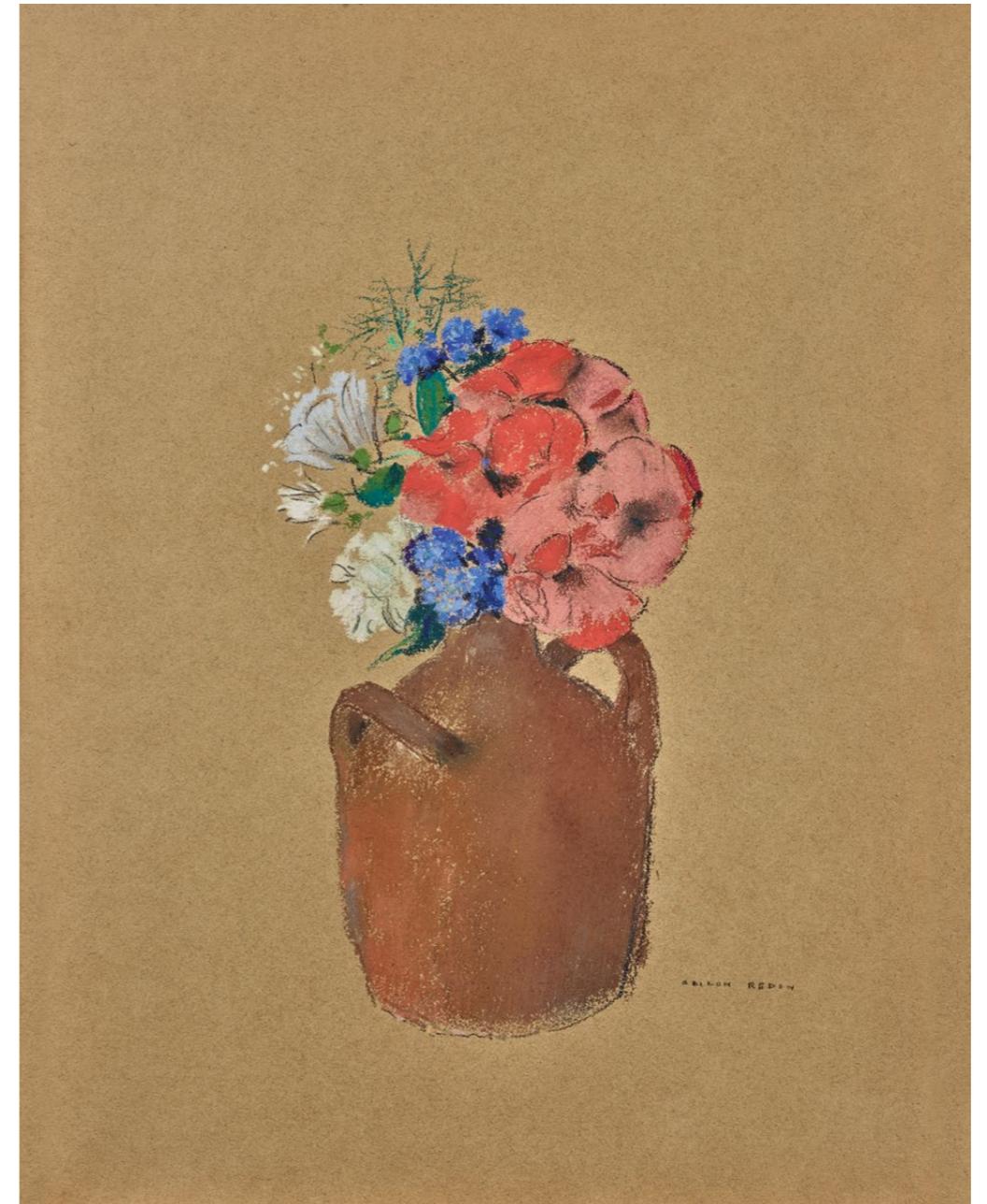
Exhibited:
Paris, Galerie Bernheim Jeune, *Odilon Redon*, 1963.

Born in Bordeaux in 1840, Odilon Redon forged a distinctive trajectory at the intersection of Symbolist thought and emerging forms of modern painting. For much of his early career, he worked primarily in lithography and charcoal, producing the haunting monochrome visions known as his *noirs*. From the 1890s onward, however, colour assumed an increasingly central role in his practice, and by the turn of the century he devoted himself with growing intensity to floral subjects and still lifes, which would become one of the defining components of his late œuvre.

Executed in pastel, our *Small Tricolor Bouquet* demonstrates Redon's mature command of colour and surface. The powdery medium allows for soft transitions and vibrating chromatic passages as the artist exploits the grain of the paper to heighten luminosity. Contrasts between velvety petals and the matte, opaque body of the vase articulate what the critic Bernard Berenson described as "tactile values". Subtle modulations of red tones within the bouquet create what Redon himself termed "the tremor of the coloured surface by tone on tone", an effect that animates our composition without dissolving its structure.

Around 1900, Redon painted a succession of bouquets, several of which were shown at the Durand-Ruel Gallery in 1903 and 1906 and received the praise of Maurice Denis for their author's decisive turn toward chromatic pleasure. Like many painters who embraced the motif of flowers in a vase, from Édouard Manet to David Hockney, Redon treated the subject as a laboratory for pictorial invention.

Our small, unconventional bouquet of cornflowers, carnations, and poppies arranged in a terracotta vase evokes the lyrical beauty of the everyday, making our vibrant pastel a testament to Odilon Redon's draughtsmanship and ability to exalt humble subjects.



Walter Richard Sickert

Munich 1860 – 1942 Bath

The Studio: The Painting of a Nude (Self Portrait)

1906

Oil on canvas

76 × 50 cm (29 7/8 × 19 3/4 in)

Signed (lower left): "Sickert."

Provenance:

Possibly Galerie Bernheim Jeune, Paris

Morton H. Sands (1884–1959) Collection, London

Lieutenant Colonel Mahlon Christopher Sands (1908–2000) Collection, by descent

Sale at Sotheby's, London, *Modern British Paintings, Drawings and Sculpture*, 13 May 1987, lot 91

Browse & Darby, London, acquired at the above sale

Hirschl & Adler Galleries, New York

Private collection, USA

Thence by descent

Sale at Sotheby's, London, *Modern and Post-War British Art*, 17 November 2015, lot 13

Piano Nobile, London

Private collection, London

Literature:

Walter Sickert, exh. cat., London, 1919, no. 41, as *The Studio*.

Lillian Browse, *Sickert*, 1960, p. 78, fig. 74.

Sickert centenary exhibition of pictures from private collections: in aid of the Worfl Refugee Year, exh. cat., London, 1960, no. 61, as *The Model*.

Sickert: Paintings and Drawings, exh. cat., London, 1960, no. 126.

Wendy Dimson, "Four Sickert Exhibitions" in *The Burlington Magazine*, October 1960, vol. 102, p. 440, no. 31.

Sickert, exh. cat., Brighton, 1962, no. 82, as *The Model*.

Wendy Baron, *Sickert*, 1973, pp. 118, 129, 354, no. 160, no. 206.

Wendy Baron, *Sickert - A Loan Exhibition*, exh. cat., London, 1973, no. 68.

Sickert: Paintings, drawings and prints of Walter Richard Sickert, 1860–1942, exh. cat., Hull, Glasgow, Plymouth, 1977, no. 35.

British Art in the Twentieth Century: The Modern Movement, exh. cat., 1987, no. 3.

British and French Paintings and Drawings, exh. cat., London, no. 39.

British Modernist Art: 1905–1930, exh. cat., New York, 1988, no. 34.

Richard Shone, *Walter Sickert*, 1988, no. 36.

Sickert: Paintings, exh. cat., London, 1992, no. 56.

Lisa Tickner, "Walter Sickert: the Camden Town Murder and Tabloid Crime" in *Modern Life and Modern Subjects: British Art in the Early Twentieth Century*, Paul Mellon Centre, 2000, no. 29.

David Peter Corbett, *Walter Sickert*, 2001, p. 21.

Anna Gruetzner Robins, *Sickert and the Paris Art World*, 2005, p. 171, no. 47.

Wendy Baron, *Sickert, Paintings and Drawings*, 2006, pp. 58–59, 321–323, p. 322, no. 270.

Delphine Lévy, *Walter Sickert*, 2016, pp. 79–80, no. 53.

Elena Crippa et al., *All Too Human: Bacon, Freud and a Century of Painting Life*, exh. cat., London, 2018, pp. 16, 29, 69.

Wendy Baron, Luke Farey & Richard Shone, *Sickert: The Theatre of Life*, exh. cat., London, 2021, pp. 66–67, no. 7.

Lisa Tickner et al., *Sickert: Peindre et Transgresser*, exh. cat., Paris, 2023, no. 121.

Exhibited:

Possibly Paris, Galerie Bernheim Jeune, *Exposition Sickert*, 10–19 January 1907, as *Le Grand Miroir*.

Possibly Paris, Galerie Bernheim Jeune, *Vente de 84 œuvres de Walter Sickert*, 18–19 June 1909, as *Le Grand Miroir*.

London, Eldar Gallery, *Walter Sickert*, January–February 1919.

London, Agnews & Sons, *Sickert. Centenary Exhibition of Pictures from Private Collections*, 14 March–14 April 1960.

London, Tate Gallery, *Sickert: Paintings and Drawings*, Arts Council, 18 May–19 June 1960.

Southampton, Southampton City Art Gallery, *Sickert: Paintings and Drawings*, 2–24 July 1960.

Bradford, Bradford City Art Gallery, *Sickert: Paintings and Drawings*, 30 July–20 August 1960.

Brighton, Royal Pavilion, *Sickert*, June 1962.

London, Fine Art Society, *Sickert*, 21 May–8 June 1973.

Edinburgh, Fine Art Society, *Sickert*, 9–30 June 1973.

Hull, Ferens Art Gallery, *Sickert*, Arts Council, 17 December 1977–28 January 1978.

Glasgow, Glasgow Art Gallery, *Sickert*, 11 February–27 March 1978.

Plymouth, Plymouth City Art Museum and Art Gallery, *Sickert*, 8 April–21 May 1978.

London, Royal Academy of Arts, *British Art in the Twentieth Century: The Modern Movement*, 15 January–5 April 1987.

London, Browse & Darby, *British and French Paintings and Drawings*, 24 June 1987–1 August 1987.

New York, Hirschl and Adler, *British Modernist Art: 1905–1930*, 14 November 1987–9 January 1988.

London, Royal Academy of Arts, *Sickert: Paintings*, 20 November 1992–14 February 1993.

Amsterdam, Vincent Van Gogh Museum, *Sickert: Paintings*, 25 February–31 May 1993.

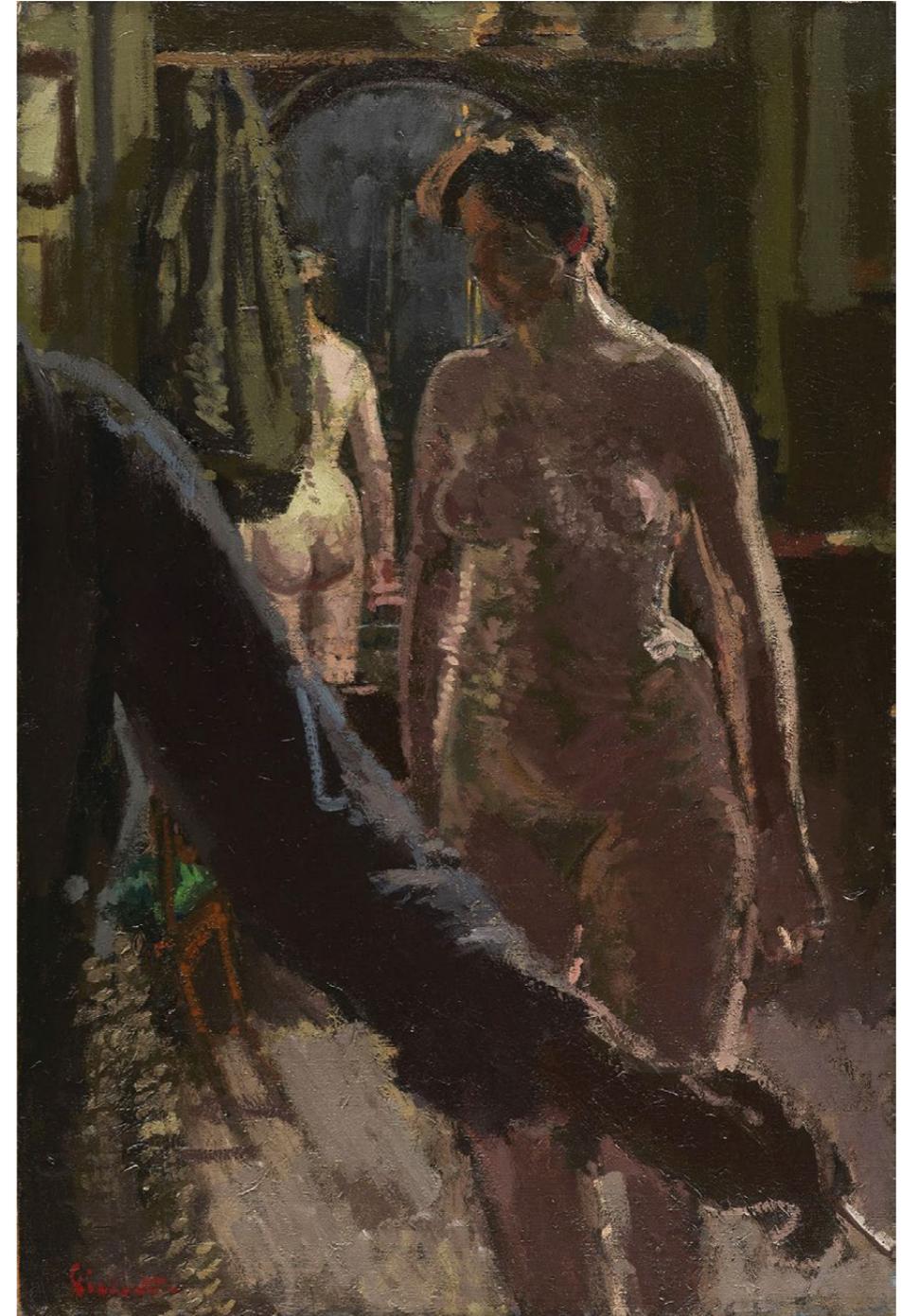
London, Tate Britain, *All Too Human: Bacon, Freud and a Century of Painting Life*, 28 February–27 August 2018.

Budapest, Museum of Fine Arts - Hungarian National Gallery, *All Too Human: Bacon, Freud and a Century of Painting Life*, 9 October 2018–30 January 2019.

London, Piano Nobile, *Sickert: The Theatre of Life*, 24 September–17 December 2021.

London, Tate Britain, *Walter Sickert: Painting and Transgressing*, 25 April–18 September 2023.

Paris, Petit Palais, *Walter Sickert: Peindre et transgresser*, 14 October 2023–29 January 2024.



Born in Munich and raised in London, Walter Richard Sickert trained under James Abbott McNeill Whistler and, while in Paris in 1883, assisted Edgar Degas. A central figure of the Camden Town Group alongside Harold Gilman and Spencer Gore with whom he shared a keen interest in the representation of urban life, Sickert developed a distinctly modern vision rooted in the observation of everyday experience and the theatrical staging of domestic space. His mastery of tone, his exploration of the relationships between painter, model, and spectator, and his use of mirrors to fragment and recompose pictorial space mark him as a precursor to 20th century modernism. In the early 1900s, Sickert painted a remarkable series of female nudes. Produced in his studio in Camden Town, north London, between 1905 and 1913, these radical works were set in modest, often somber interiors, notably cheap lodging houses with iron bedsteads and unadorned walls. Their frank naturalism and psychological immediacy challenged the standardised practice of nude painting in the Western artistic tradition and divided critical opinion. This group of paintings, later termed the *Camden Town Nudes*, redefined the representation of the female body in modern art and became central to Sickert's contribution to British modernism.

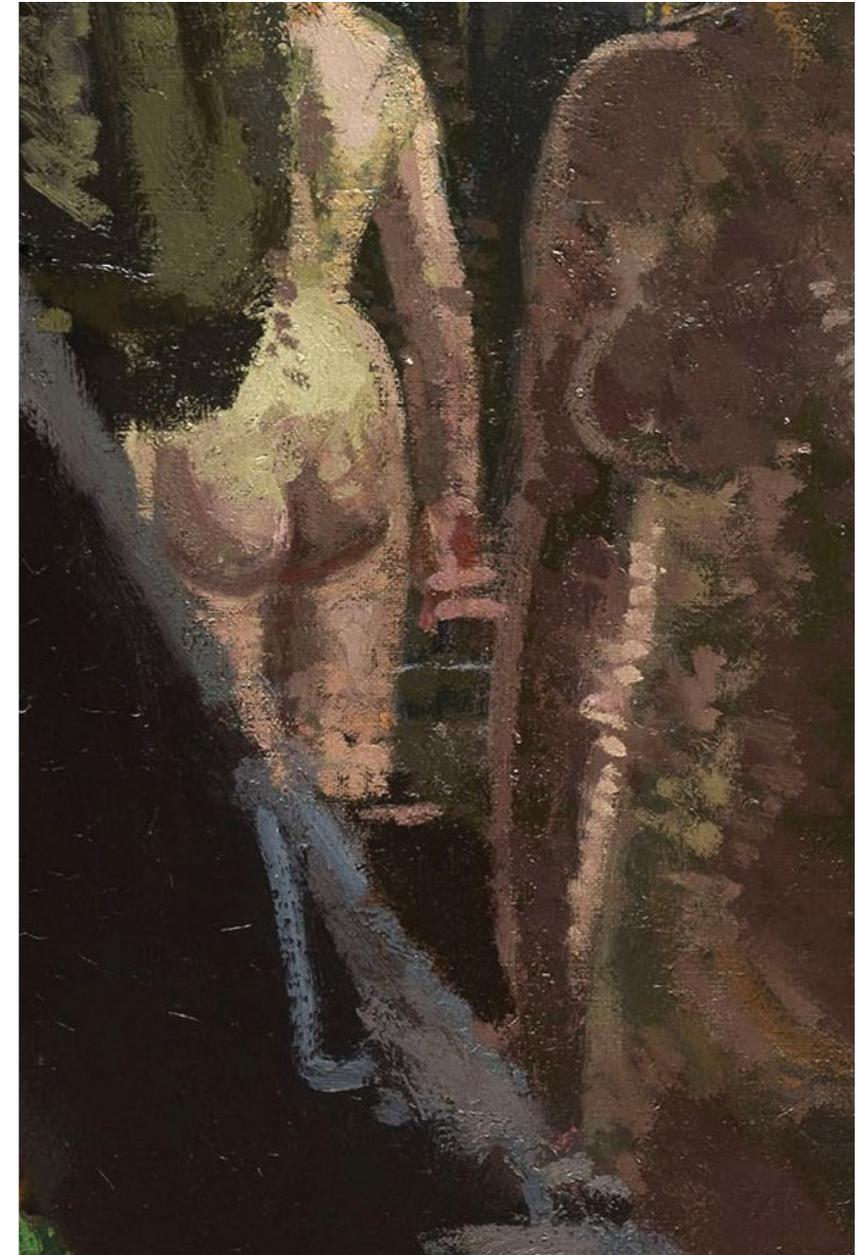
The Studio belongs to this series and stands among the artist's most conceptually and formally ambitious works. What appears at first to be a straightforward interior is, in fact, an intricate construction of reflections. The entire scene is mediated through a mirror image that encloses a second, inverted reflection within it. The picture plane represents a looking glass facing the painter. The artist himself, identified by the assertive diagonal of his arm crossing the foreground, is positioned in front of it, painting the model as she appears to him in the mirror. The model stands giving her back to an arched mirror, perhaps the door of a wardrobe or a cheval glass, which doubles her image and thus offers two simultaneous viewpoints, one seen by the painter and the other by the viewer. By presenting two views of her nude body, the artist creates the impression of a sculpture seen in the round.

Throughout his life Sickert enjoyed playing different roles, at times radically altering his appearance by shaving his head or growing a bushy beard. In his self-portraits, he often adopts a persona, occasionally using props to construct a particular image of himself. Within the Camden Town series, *The Studio* offers a rare form of self-portraiture in which the artist's arm and hand holding a brush situates Sickert firmly within the act of painting while refusing the conventional assertion of identity associated with self-portraiture. The artist, the model, and the viewer are bound together through the logic of reflection, each occupying a different position within a layered visual system. In this way, the interior becomes a reflexive meditation on the act of seeing and painting.



Fig. 1
Walter Richard Sickert
The Mantelpiece
1907
Oil on canvas
76.2 × 50.8 cm (30 × 20 in)
Southampton, Southampton City Art Gallery

Sickert's handling in *The Studio* is extraordinarily varied. He combines broken impasto with thin veils of wash, angular hatching with smooth, viscous passages, dry scumbling with crisp, linear definition. The tension between descriptive precision and painterly improvisation, and between facture and form, reveals a technical assurance characteristic of his most accomplished work. The work's pictorial sophistication led to long-standing uncertainty regarding its date. Previously thought to belong to the height of the Camden Town period, it was re-examined by Wendy Baron, who first suggested a date of around 1911–1912 and later revised it to 1906.¹ Baron proposed that *The Studio* likely corresponds to *Le Grand Miroir*, exhibited at the Galerie Bernheim Jeune in Paris in January 1907 and later included in the Bernheim auction of 1909.² Its low, harmonised tonality supports the earlier dating and connects it to *The Mantelpiece* (fig. 1), held in the Southampton City Art Gallery. The works share the same interior, identified by the arched mirror and hanging jacket, and explore the motif of a nude reflected in a mirror, which appears in several works executed by Sickert in 1906. Likely painted shortly before Sickert's visit to Paris, *The Studio* marks the beginning of his most creative period and anticipates the muted tones, formal experimentation, and intimate realism that would come to define his Camden Town paintings.



¹ Wendy Baron, *Sickert: Paintings and Drawings*, New Haven, London, Yale University Press, 2006.
² Wendy Baron, *Sickert: Paintings and Drawings*, New Haven, London, Yale University Press, 2006.

Auguste Rodin

Paris 1840 – 1917 Meudon

Female Nude

c. 1910

Pencil with stumping on paper
305 × 200 mm (12 × 7 7/8 in)
Inscribed (upper right): "Dorville"

Provenance:
Probably Noël Dorville (1874–1938) Collection, Cosne-Cours-sur-Loire
Sale at Hôtel Drouot, Paris, *Collection André Schoeller*, 14–15 May 1956, lot 27, as *Nu étendu, les bras relevés derrière la tête*; collection stamp on the back of the mount
Private collection
Sale at Ader, Hôtel Drouot, Paris, *Dessins anciens et modernes*, 8 November 2024, lot 157
Private collection

Literature:
This drawing will be included in Christina Buley-Urbe, *Catalogue raisonné des dessins d'Auguste Rodin*, under no. 240503.

Our *Female Nude* shows the elongated figure of a naked woman reclining diagonally across the sheet, her body defined by a delicate interplay of line and softly modulated shadow. Rodin allows the form to emerge gradually from the paper through subtle stumping and restrained heightening which creates an image that is at once intimate and atmospheric. The uneven edge of the sheet is not the result of later trimming but of an earlier cut made as part of the artist's intended framing.

The drawing may be situated around 1910, at a moment when Rodin's graphic language was undergoing a notable refinement. His interest in softened contours and atmospheric transitions was strengthened by the influence of the American pictorialist photographers Frank Eugene, Edward Steichen, and Alfred Stieglitz, whose veiled tonalities and dissolving shadows offered him a new model for pictorial suggestion (fig. 1).¹ The exchange, however, was a two-way process: while Rodin drew inspiration from their photographic aesthetics, these photographers in turn admired his graphic work and sought to champion it within their own artistic networks. Their enthusiasm culminated in 1908, when Steichen and Stieglitz organised an exhibition at the Little Galleries of the Photo-Secession (also known as 291) in New York, where they presented 58 of Rodin's drawings, all of which were female nudes.² Works from this late period often



Fig. 1
Frank Eugene (1865–1936)
Adam and Eve
Photogravure
17.6 × 12.6 cm (6 7/8 × 5 in)
Paris, Musée d'Orsay



Fig. 2
Auguste Rodin
Female Torso
1910
Graphite with stumping on ivory
wove paper
316 × 210 mm (12 1/2 × 8 1/4 in)
Chicago, Art Institute of Chicago

treat the nude as a suspended form quietly emerging through the subtle interplay of pencil, soft blurring, and deliberate erasure. A closely related reclining study held in the Art Institute of Chicago (fig. 2) – almost certainly executed during the same modelling session – shares the same attenuated proportions and gently diffused modelling, and ultimately underscores the coherence of this group. The inscription "Dorville" links the sheet to Noël Dorville, the journalist and draughtsman with whom Rodin maintained a cordial relationship between 1906 and 1909, and identifies him as the intended recipient of the drawing.



¹ Antoinette Le Normand-Romain, *Rodin in the United States: Confronting the Modern*, exh. cat., 2022, pp. 70–71.

² Antoinette Le Normand-Romain, *Rodin in the United States: Confronting the Modern*, exh. cat., 2022, p. 70.

Marguerite Sérusier

Lons-le-Saunier 1879 – 1950 Châteauneuf-du-Faou

Still Life with Butterflies

c. 1910

Oil on canvas
46 × 36.5 cm (18 1/8 × 14 3/8 in)
Stamped (lower right): "PS"

Provenance:
Estate of the artist
Régine & Guy Dulon Collection, Paris
Sale at Binoche & Giquello, Paris, *Collection Régine et Guy Dulon: Œuvres Post-Impressionnistes - Prinner - Art Précolombien*, 19 June 2015, lot 39
Private collection

Literature:
Femmes chez les Nabis: de fil en aiguille, exh. cat., Pont-Aven, 2024, p. 22, fig. 9.
Virginie Foutel, *Marguerite Sérusier: la création spontanée*, Châteaulin, 2025, p. 31.

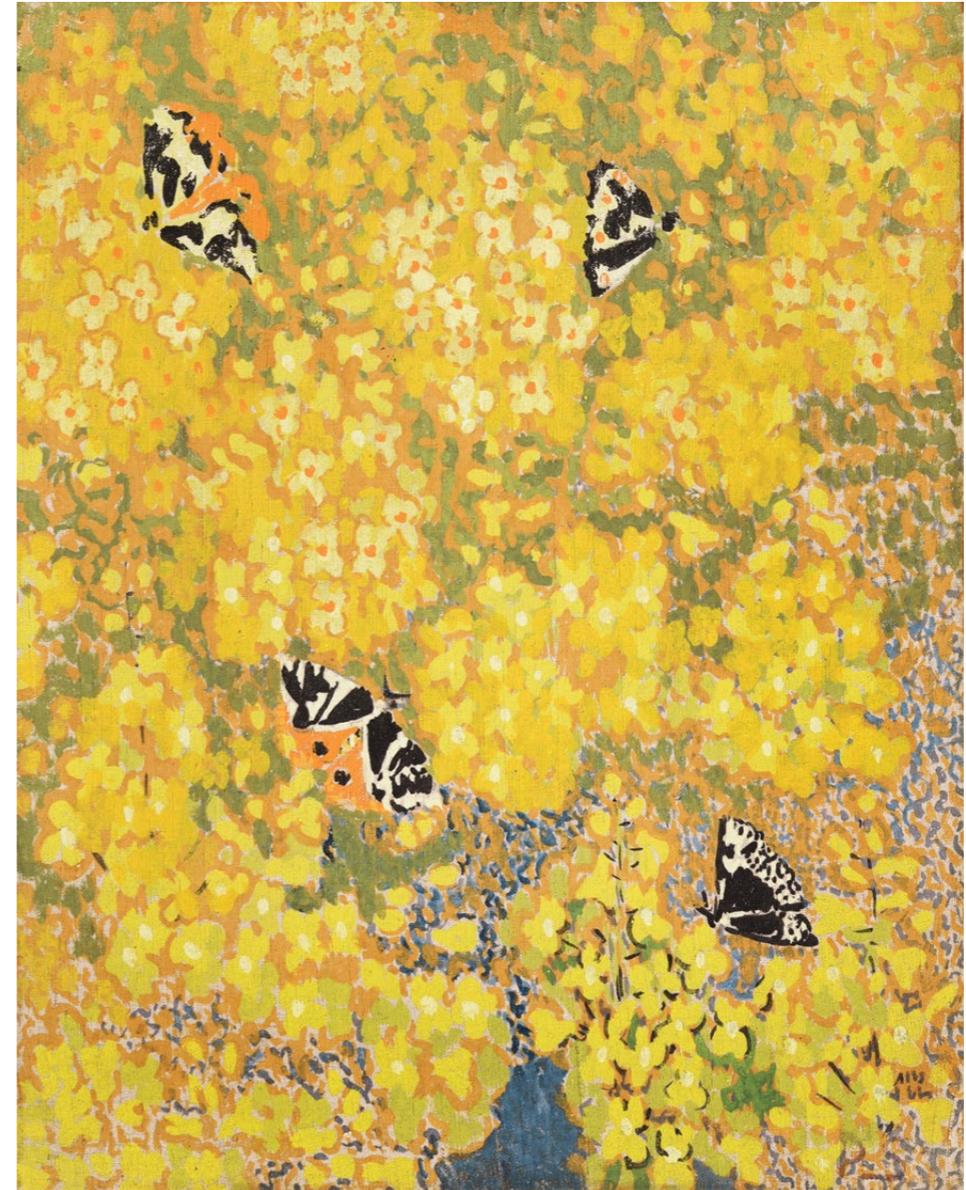
Exhibited:
Pont-Aven, Musée de Pont-Aven, *Femmes chez les Nabis: de fil en aiguille*, 22 June–3 November 2024.

Marguerite Gabriel-Claude, better known as Marguerite Sérusier, was a French artist and art professor active in Paris in the early 20th century. After studying at the École des Beaux-Arts in Paris, she began her professional career teaching drawing in Montargis before becoming a professor within the schools of the City of Paris. In April 1909, she enrolled at the Académie Ranson, where she met Paul Sérusier – one of the leading figures of the Nabis – and dedicated herself to tapestry and embroidery. Following her marriage to Sérusier in 1912, she moved to the small town of Châteauneuf-du-Faou, in Brittany, where she pursued her interest in floral motifs and in the decorative arts.

After her husband's death in 1927, Sérusier played a central role in preserving and promoting his artistic legacy. After settling in Châteauneuf-du-Faou in 1933, she undertook an extensive programme of documentation and dissemination of his work, multiplying exchanges with Maurice Denis, participating in exhibition projects, and opening a Paris studio at 8 rue Falguière in support of this endeavour.

At the same time, the artist maintained an autonomous practice within the shared creative environment of the Nabis, particularly in its emphasis on decoration and the integration of art into everyday life. Drawing inspiration from forest plants, mosses, and marine grasses, she created several designs for carpets, screens, and other decorative elements. This attention to surface and pattern aligns with the Nabi interest in the decorative arts, which is visible in contemporaneous works such as Paul Sérusier's *Tapiserie*, also known as *Les Parques*. As Denis observed, in Châteauneuf-du-Faou Marguerite devoted herself to decorative research, translating botanical observation into ornamental compositions.¹ Working in close collaboration with her husband within the studio, she contributed to the sophisticated decorative projects (fig. 1) and encouraged Sérusier's move towards mural painting as they undertook the decoration of their home.

In our composition, the profusion of stylised blossoms and butterflies is organised across the surface in a manner characteristic of the Nabi pictorial language, privileging pattern over depth and dissolving the distinction between the elements and their surrounding environment. The flattened field of yellow flowers recalls the aesthetics of tapestry and textile design while the butterflies, rendered in simplified black, white, and orange brushstrokes, reinforce the image's affinity with woven or printed fabric. The studio stamp of Paul Sérusier was applied to the canvas during the vacation of the Sérusiers' studio. This misapplication testifies to the close stylistic affinity and comparable quality of their works, while also underscoring how Marguerite's production has long remained in the shadow of her husband's name.



Georges Dorignac

Bordeaux 1879–1925 Paris

Portrait of Georgette, the Artist's Daughter

1913

Charcoal on paper
520 × 397 mm (20 ½ × 15 ⅝ in)
Signed and dated (lower left): "Georges Dorignac 1913"

Provenance:
Estate of the artist
Thence by descent
Sale at Christie's, Paris, *Vente Art Impressionniste et Moderne*, 26 March 2015, lot 78
Fabienne Fiacre, Paris
Private collection

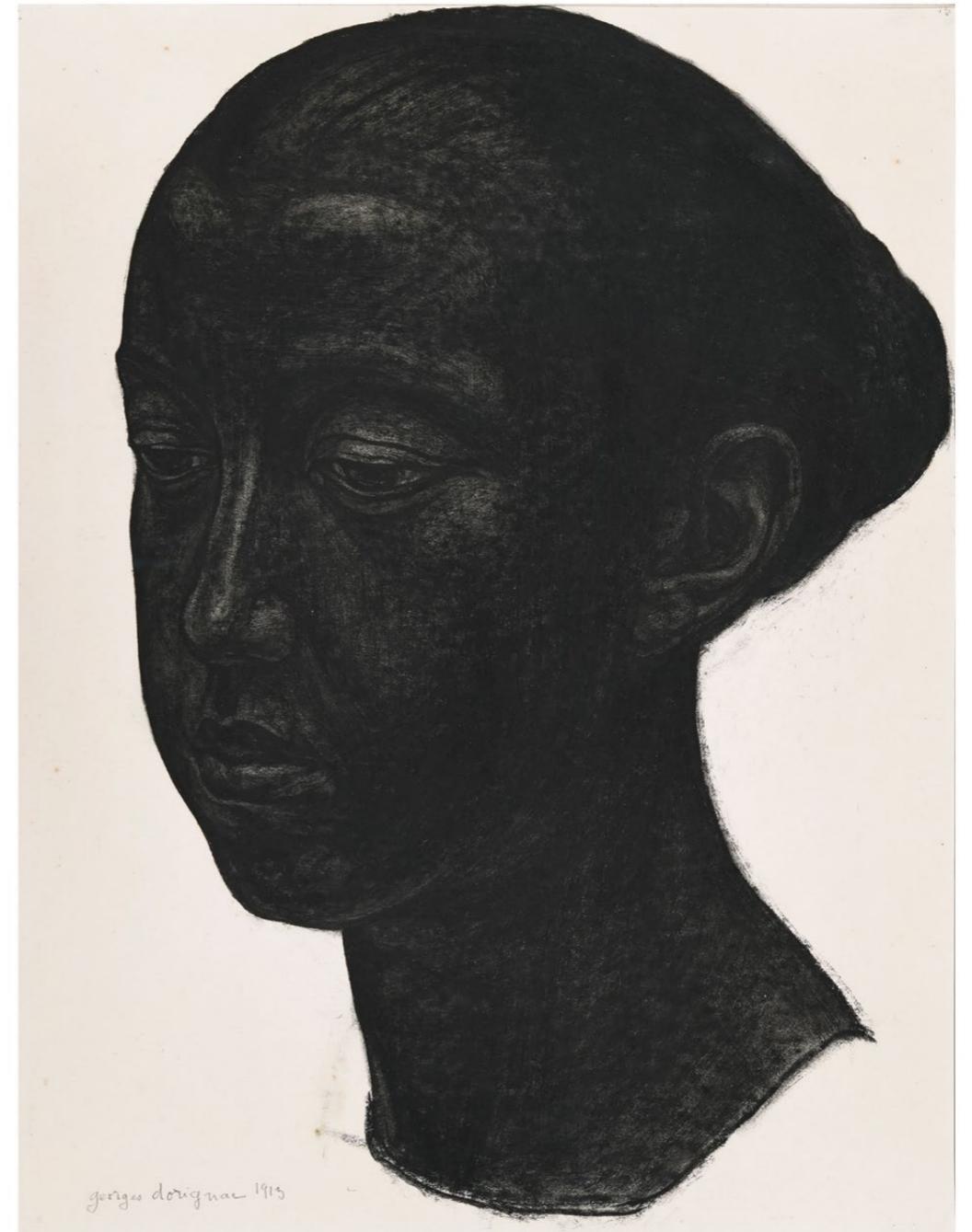
Literature:
Christian Parisot, *Modigliani e i Suoi: Jeanne Hebuterne, Andre Hebuterne, Georges Dorignac, Amedeo Modigliani*, Canale d'Agordo, 2000, p. 170, no. 98.
Marie-Claire Mansencal, *Georges Dorignac: Le Maître des figures noires*, 2016, Paris, no. 63.
Georges Dorignac (1879–1925): Le Trait sculpté, ex. cat., Roubaix, Bordeaux, 2016, p. 127, no. 26.

Exhibited:
Venice, Fondazione Giorgio Cini, *Modigliani e i suoi*, 8 October–24 December 2000.
Roubaix, La Piscine, *Georges Dorignac (1879–1925): Le Trait sculpté*, 19 November 2016–5 March 2017.
Bordeaux, Galerie du musée des Beaux-Arts de Bordeaux, *Georges Dorignac (1879–1925): Le Trait sculpté*, 18 May–17 September 2017.

Georges Dorignac occupies a singular position within the Parisian avant-garde of the early 20th century, owing to his radical rethinking of drawing as a sculptural and expressive medium. After training at the École municipale des Beaux-Arts in Bordeaux, he moved to Paris around 1900 and entered the studio of Léon Bonnat. His early years were marked by stylistic experimentation which, around 1905, culminated in the creation of Impressionist and Neo-impressionist works. A decisive turning point came in 1911 with the artist's move to La Ruche, a vibrant artistic hub in Montparnasse, where he formed close relationships with, amongst others, Amedeo Modigliani and Chaïm Soutine. There, Dorignac developed his *figures noires et rouges*, the monumental black and red chalk drawings that defined his mature period.

Executed in 1913, our *Portrait of Georgette, the Artist's Daughter*, belongs to this pivotal moment in Dorignac's career. Using charcoal with exceptional density and control, he constructs the head almost entirely through black mass, allowing form to emerge through subtle modulations of pressure. The face is modelled as if carved from shadow, recalling sculptural relief while demonstrating Dorignac's ambition to endow drawing with the physical presence of sculpture.

While Dorignac often applied this technique to anonymous or archetypal figures, the choice of his daughter as a model lends the drawing a particular intimacy. The inward gaze and restrained pose reinforce the timeless and monumental character of the image, which is one of his most accomplished. This synthesis of personal subject matter and radical formal language is characteristic of Dorignac's work during these years and underscores the originality of his contribution to modern drawing. The *Portrait of Georgette* stands as a key example of Dorignac's ambition to elevate drawing to rival painting and sculpture in expressive power.



Mela Muter

Warsaw 1876 – 1967 Paris

Brother and Sister

c. 1914

Oil on canvas

Signed (lower left): "Muter"

98 × 81 cm (38 5/8 × 31 7/8 in)

Provenance:

Antonina Gmurzynska, Cologne, 1965

Sale at Grisebach, Berlin, *Selected Works*, 3 June 2010, lot 39

Private collection

Sale at Tajan, Paris, *A Prominent 20th Century European Collection*, 8 December 2015, lot 1

Private collection

Mela Muter occupies a singular position within the history of early 20th-century art. Trained in Warsaw before settling in Paris in 1901, she became one of the most prominent women artists working in the French capital in the decades preceding the First World War. Her participation in important exhibitions in Paris and in Poland positioned her at the intersection of national artistic identity and international modernism, at a time when many foreign artists sought to negotiate cultural autonomy through engagement with the Parisian avant-garde.

Muter developed a practice attentive to the varied realities of modern life, frequently addressing themes of poverty, labour, and social marginalisation. Her portraits, often depicting women, children, or working-class subjects, combine structural clarity with a restrained emotional intensity that resists anecdotal sentimentality. Around 1914, her work assumed a greater formal economy and a heightened concern with volumetric simplification which reflects her engagement with post-Impressionist and early modernist currents, while maintaining a commitment to social observation. In these years, Muter produced a series of portraits and urban scenes that articulate a sober vision of modern existence, informed both by her position as an émigré and by her awareness of the shifting political and social landscape of the early 20th century.



Fig. 1
Verso of our canvas
Still life with Calla Lilies and Cherries
Signed (lower right and upper left): "Muter"

On the verso (fig. 1), the artist depicted a still life composed of calla lilies arranged in a vase alongside a bowl of cherries and a woven stool. Together, recto and verso attest to the artist's sustained engagement with the material and emotional textures of the domestic environment.



Painted in 1914, our intimate depiction of a *Brother and Sister* belongs to a pivotal moment in Muter's work on the eve of the First World War, when her attention increasingly turned towards the affective bonds of childhood and family life. The close embrace of the two figures, rendered through broad, expressive brushwork and a deliberately flattened pictorial space, places emphasis on the physical and psychological proximity that unites them. Muter's use of contrasting colour – notably the deep blue of the girl's dress set against the patterned reds and greens of the younger child's garment – structures the composition while maintaining a decorative sensibility rooted in post-Impressionist practice.

Léonard Tsuguharu Foujita

Tokyo 1886 – 1968 Zurich

Study of the Artist's Glasses

c. 1925

Graphite on paper
145 × 160 mm (5 ¾ × 6 ¼ in)
Signed (lower centre): "Foujita"

Provenance:
Sale at Millon Riviera, Nice, *Collections & successions niçoises: vente d'automne*, 19 November 2025, lot 350

Literature:
This drawing will be included in Sylvie & Casimir Buisson, *Catalogue Général Raisonné de l'Œuvre de Foujita*, vol. III.

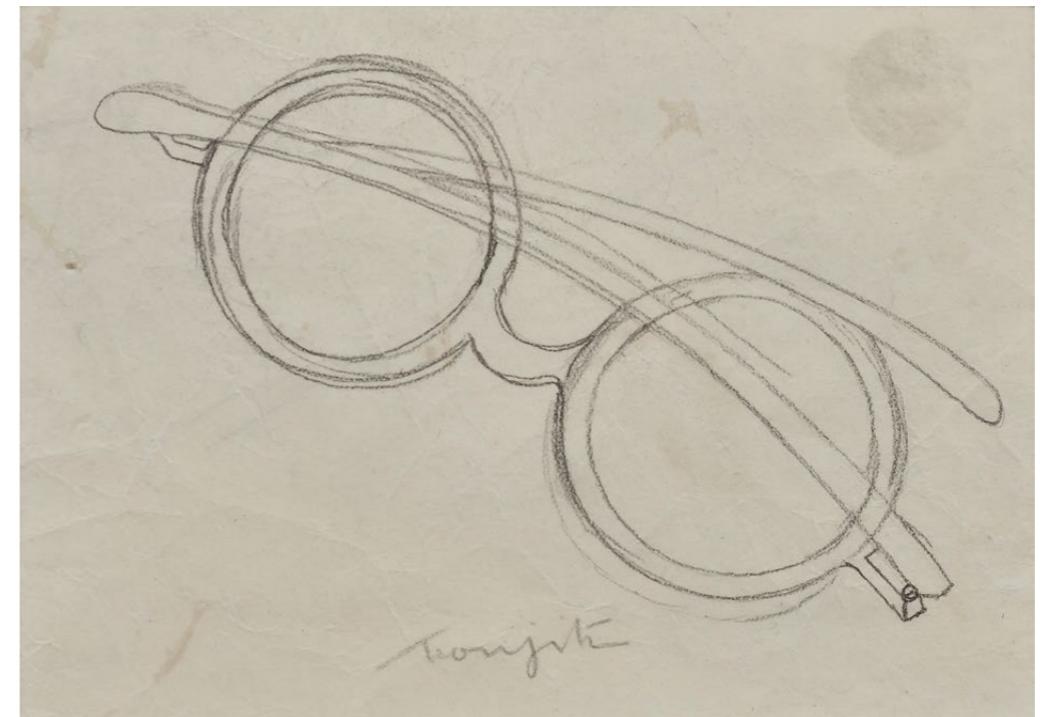
After studying French and Western art at the Tokyo School of Fine Arts in the early years of the 20th century, Tsuguharu Foujita left Japan for Paris seeking broader horizons beyond the conventions of his native culture. This decisive move allowed him to assert himself both personally and artistically, and to develop a highly individual style shaped by the encounter between Japanese tradition and Western modernity.

Upon arriving in Paris, Foujita settled in Montparnasse and became closely associated with the avant-garde circle, forming friendships with artists such as Amedeo Modigliani, Kees Van Dongen, Chaim Soutine, André Derain and Pablo Picasso. His early works combine a stylised form of Cubism with Japanese linearity and a refined sense of surface. An exceptional draughtsman, he favoured precise contours and controlled, economical means, often working with finely applied media that lend his works their distinctive clarity.

After extensive travels in the Americas and Asia during the 1930s, and after a prolonged return to Japan during the war years, he settled permanently in France in 1950. As he resumed his career, he exhibited regularly while remaining firmly attached to figurative art. His fame in Parisian society was inseparable from his carefully constructed public image: Foujita's distinctive appearance, with his straight fringe and round black glasses (fig. 1) became emblematic of Montparnasse during the *Années Folles*.



Fig. 1
Léonard Tsuguharu Foujita
Self Portrait
Oil and gouache on canvas
35 × 27 cm (13 ¾ × 10 ⅞ in)
Paris, Centre Pompidou



On our sheet, the representation of Foujita's glasses evokes the *blason*, a Renaissance poetic form devoted to the praise of a single feature. As with Gustave Courbet's pipe in the 19th century, the object serves as a personal signifier closely associated with the artist's identity. It may thus be read as an oblique form of self-portraiture. Reduced to this familiar accessory, the artist's presence is only suggested while an everyday object is transformed into a concise statement of authorship and self-awareness.

Toshio Bando

Tokushima 1895 – 1973 Boulogne-Billancourt

Angelfish

c. 1926

Black ink on paper
360 × 475 mm (14 1/8 × 18 3/4 in)
Signed (lower right): "Bando"
Stamped (lower right)

Provenance:
Jacques Boutersky Collection, Paris
Sale at Ader, Paris, *Toshio Bando - Collection Jacques Boutersky*, 4 April 2025, lot 84

Toshio Bando, the Japanese painter born in Tokushima moved from Osaka to Paris in 1922, where he became part of the École de Paris. His work, which skilfully blended the subtlety of Japanese aesthetics with the innovations of European modernism, is marked by soft modelling, muted tones, and a distinctly contemplative atmosphere. While his subjects ranged from still lifes to portraits, it is Bando's animal studies that most powerfully express the artist's deeply poetic sensibility.

After settling in Pierrefitte-sur-Seine in 1924, Bando surrounded himself with animals – dogs, cats, birds, and even a monkey – who became his daily companions and artistic models. While animal imagery occupied a meaningful place in his practice, drawn representations like that of our *Angelfish* remain rare within his oeuvre. On our sheet, Bando demonstrates a mastery of ink as a medium capable of conveying texture, movement, and luminosity without sacrificing delicacy. Inspired by calligraphy and by the restricted palette of Japanese drawing, our *Angelfish* reveals the artist's almost meditative artistic discipline.

Our sheet belonged to Jacques Boutersky. More than thirty years ago, Boutersky was entrusted by Toshio Bando's widow with preparing the catalogue raisonné of her husband's work. The project remains ongoing, with more than 300 works already rediscovered and documented.



Pavel Tchelitchev

Dubrovka 1898 – 1957 Grottaferrata

Male Nude Seen from Behind

c. 1928

Pen and brown ink on paper
560 × 440 mm (22 × 17 3/8 in)
Stamped (on the verso)

Provenance:
Estate of the artist
Marie Tchelitchev Collection, by descent
Thence by descent
Sale at Paris Enchères/Collin du Bocage, Paris, *Atelier Pavel Tchelitchev - Phenomena*, 8 July 2025, lot 64

Born in 1898 in Dubrovka, Pavel Tchelitchev left Russia after the October Revolution and received his earliest formal training in Kiev. His flight from the advancing Red Army took him through Odessa, Berlin, and finally Paris in 1923. In the French capital he supported himself through portraiture and theatre design, forming close relationships with Gertrude Stein, Eugène Berman, and Christian Bérard. Stein, an important early patron, encouraged the development of his style, which in those years adopted a more earthen palette and a monumentality reminiscent of Pablo Picasso's Rose Period.

The human body lay at the core of Tchelitchev's artistic preoccupations. *Our Male Nude Seen from Behind* belongs to a concentrated series of male nudes – principally studies of the back – produced by Tchelitchev in the late 1920s. A similar drawing was exhibited by Richard Nathanson in London in 1974 at an exhibition dedicated to the artist. On these sheets, the stark economy of colour is counterbalanced by a near-sculptural attention to volumes, which suggest an inner vitality that remains present despite the absence of the sitter's face. Within this corpus, our drawing relates closely to the male nudes Tchelitchev produced around 1928, notably *Adam* (fig. 1), for which he developed several figure studies. These explorations reveal his attempt to conceive the body as a fully volumetric form, viewed almost in the round, with his treatment of line and contours recalling Pablo Picasso's early drawings.



Fig. 1
Pavel Tchelitchev
Adam
1928
Oil on canvas
130 × 96.5 cm (51 1/8 × 38 in)



Pierre Bonnard

Fontenay-aux-Roses 1867 – 1947 Le Cannet

Femme à sa toilette

c. 1933

Gouache and pencil on paper
339 × 289 mm (13 3/8 × 11 3/8 in)
Signed (lower left): "Bonnard"

Provenance:
Jacques Rodrigues-Henriques, Paris
Jacques Dupont (1908–1988) Collection, Paris, acquired from the above on 21 June 1939
Thence by descent
Sale at Christie's, Paris, *Œuvres modernes sur papier / Art Impressionniste et Moderne*, 14 April 2021, lot 19
Private collection, Paris

Literature:
Madeleine Guynet-Pechadre, *Bonnard*, exh. cat., Nice, 1955, p. 34, no. 52.
Véronique Serrano, *Bonnard et Le Cannet, Dans la lumière de la Méditerranée*, 2011, p. 154, no. 20.
Pierre Bonnard, Centenaire de sa naissance, exh. cat., Munich, Paris, 1967, no. 174.

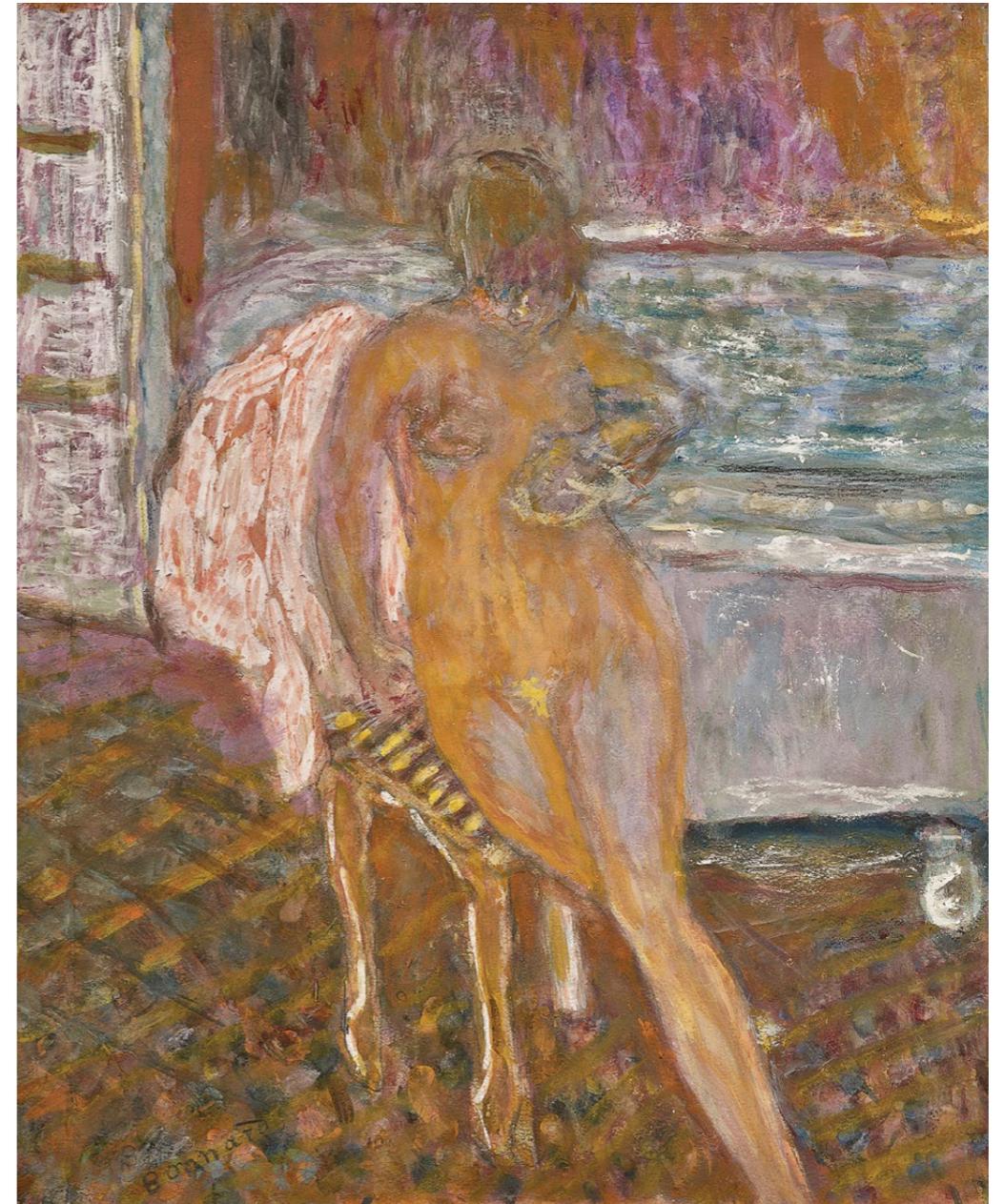
Exhibited:
Paris, Galerie Jacques Rodrigues-Henriques, *Aquarelles, pastels et dessins de Bonnard*, 1–17 June 1939, no. 19.
Nice, Musée des Ponchettes, *Bonnard*, August–September 1955.
Munich, Haus der Kunst, *Pierre Bonnard, Centenaire de sa naissance*, 8 October 1966–1 January 1967.
Paris, Orangerie des Tuileries, *Pierre Bonnard, Centenaire de sa naissance*, 13 January–15 April 1967.
Le Cannet, Musée Bonnard, *Bonnard et Le Cannet, Dans la lumière de la Méditerranée*, June–September 2011.

Executed around 1933, *Femme à sa toilette* is a striking example of one of Pierre Bonnard's most recurrent and intimate themes: the rituals of bathing.

The appearance of the nude in the bath in Bonnard's work is inseparably tied to his encounter, in 1893, with Marthe de Méligny (born Boursin, 1869–1942), the young woman who became his model, muse, and companion. Secretive by nature, she concealed from the artist her age, her true surname, and her humble origins until their marriage in 1925. Of delicate health, Marthe frequently visited thermal resorts for treatment, often accompanied by the painter. At home, she delighted in the long rituals of her toilette, which provided Bonnard with endless opportunities to study the female nude and the play of reflections, light, and colour. These scenes enabled the artist to experiment with architectural elements – most notably shimmering mirrors and richly patterned tiled walls and floors – which frame and intensify his female figure in a multitude of compositions (fig. 1).

By the early 1930s Bonnard was exploring this theme with renewed subtlety, sometimes turning to gouache, a medium that allowed him to heighten the immediacy of his vision.

Our sheet is remarkable for its freshness and rarity: unlike some of his more fragmented compositions, the figure here is treated frontally, with colours whose intensity matches that of his oil paintings (fig. 1). Marthe's body emerges softly amidst iridescent reflections, the light gliding across her skin and echoing against the basin, while the surrounding interior – typically characterised by patterns of tiles – contributes to the sensory effect of the scene.



Soon after its execution in the early 1930s, the work entered the Galerie Jacques Rodrigues-Henriques, in Paris. Jacques Rodrigues-Henriques – son of Gustave Rodrigues-Henriques, a banker and stockbroker, and Gabrielle Bernheim, who later married Félix Vallotton – was himself an art dealer, a collector, and the founder-director of a gallery on Rue Bonaparte. In 1939, the work was acquired by Jacques Dupont (1908–1988), a passionate advocate for the arts. Appointed Inspector of Historic Monuments in 1938, Dupont worked during the Second World War with Jacques Jaujard to safeguard masterpieces from the Louvre and other French museums and, after the country's liberation, served in Germany as Fine Arts Officer alongside Rose Valland. Recognised for his wartime service, he rose to become Inspector General of Historic Monuments and, in 1957, professor at the École des Beaux-Arts. As president of the Société des Amis du Louvre, he enriched the Museum's collections – notably through the acquisition of Georges de La Tour's *Saint Sebastian Tended by Irene* – and organised major exhibitions in Paris. After remaining in the Dupont family for nearly a century, the work entered a private collection in Paris.

Bonnard's bathing scenes have often been compared to those of Edgar Degas and Auguste Renoir. Yet, as demonstrated by our sheet, they remain profoundly personal: rather than displaying staged poses of professional models, they encapsulate a lifelong meditation on Marthe's routine, transformed into a private mythology and a unique universe in Bonnard's œuvre.

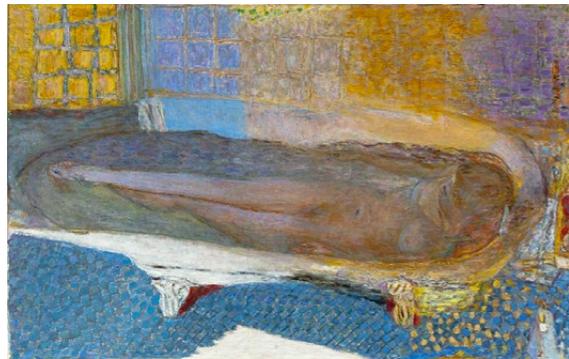
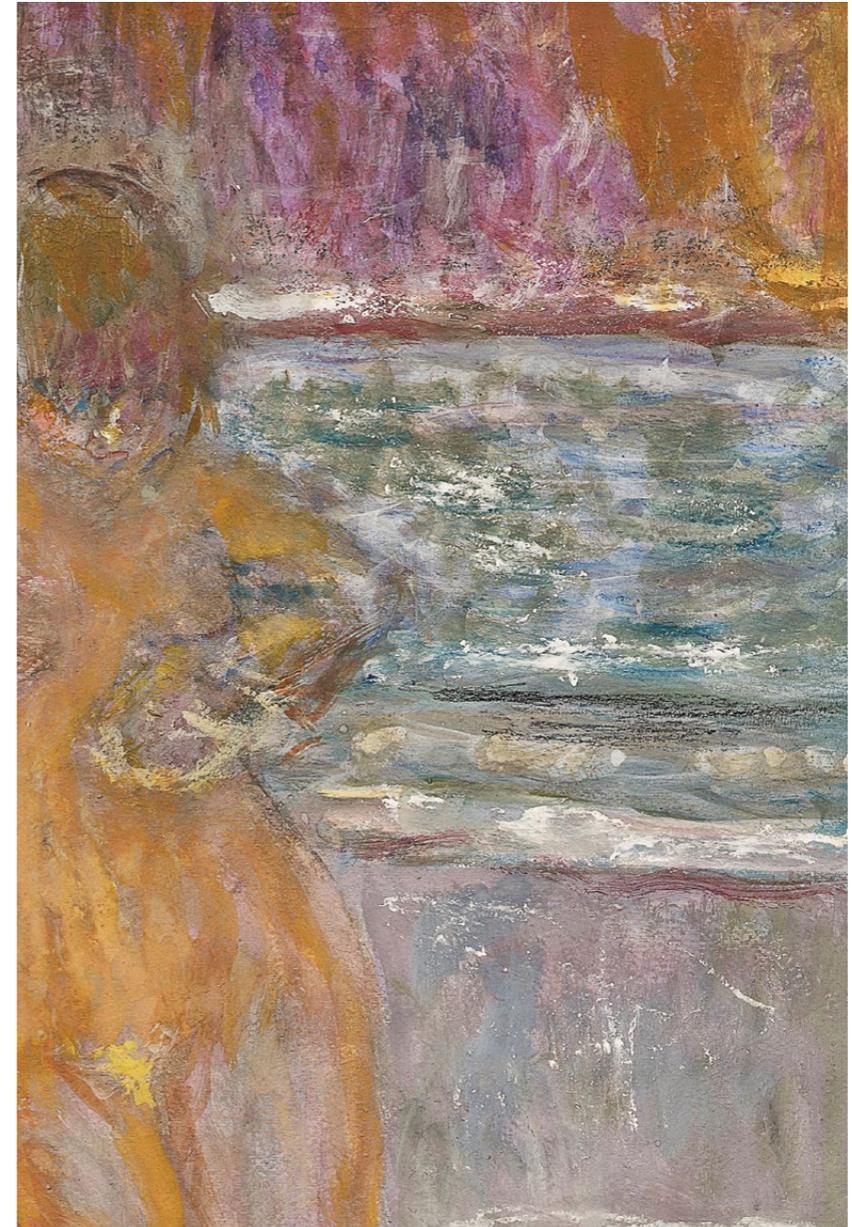


Fig. 1
Pierre Bonnard
Nu dans le bain
1939
Oil on canvas
93 × 147 cm (36 5/8 × 57 7/8 in)
Paris, Musée d'Art Moderne de Paris



Sir Stanley Spencer

Cookham 1891 – 1959 Taplow

Study of a Female Nude

1930s

Pencil on paper
340 × 245 mm (13 3/8 × 9 5/8 in)

Provenance:
Bernard Jacobson, London
Sale at Woolley & Wallis, Salisbury, *Modern British & 20th Century Art*, 11 December 2025, lot 516

Stanley Spencer was born in Cookham, Berkshire, a village that would remain a constant visual and spiritual reference throughout his career. Trained at the Slade School of Fine Art from 1908 under Henry Tonks, he received a rigorous academic formation based on drawing from the live model. This discipline fostered an intense, lifelong engagement with the human figure, which became one of the most radical and revealing aspects of his practice. His work gained early recognition and he emerged as one of the most distinctive and celebrated figurative painters in Britain: he was elected a Royal Academician, awarded a CBE, and knighted in 1959, the year of his death.

Far from academic idealisation, Spencer developed an uncompromisingly direct realism. His nudes, which feature among the most striking in 20th-century British art, are rendered with a frankness that foregrounds physical heft and vulnerability. Flesh, observed closely and unsparingly, is imbued with psychological presence. This approach reaches a culmination in works such as his *Nude Portrait of Hilda*, which is insistently and crudely real and intimate.

Our *Female Nude* exemplifies this sustained commitment to truthful observation from life and may plausibly be understood as a study related to this body of work, whether for the celebrated *Nude, Portrait of Patricia Preece* (1935) (fig. 1) held in the Ferens Art Gallery, or for a comparable painted nude. Cropped tightly on the torso and arms, the composition deliberately avoids narrative and individual likeness, concentrating instead on compression and curvature. The omission of the head further intensifies the focus on the body as a subject of analytical scrutiny, underscoring the intimate and probing nature of Spencer's art.



Fig. 1
Sir Stanley Spencer
Nude, Portrait of Patricia Preece
1935
Oil on canvas
76.2 × 50.8 cm (30 × 20 in)
Hull, Ferens Art Gallery

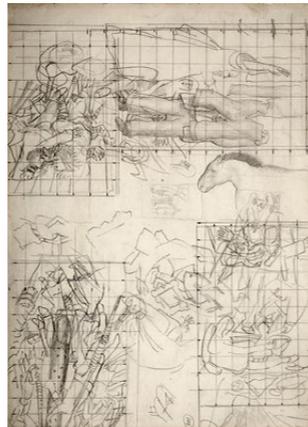
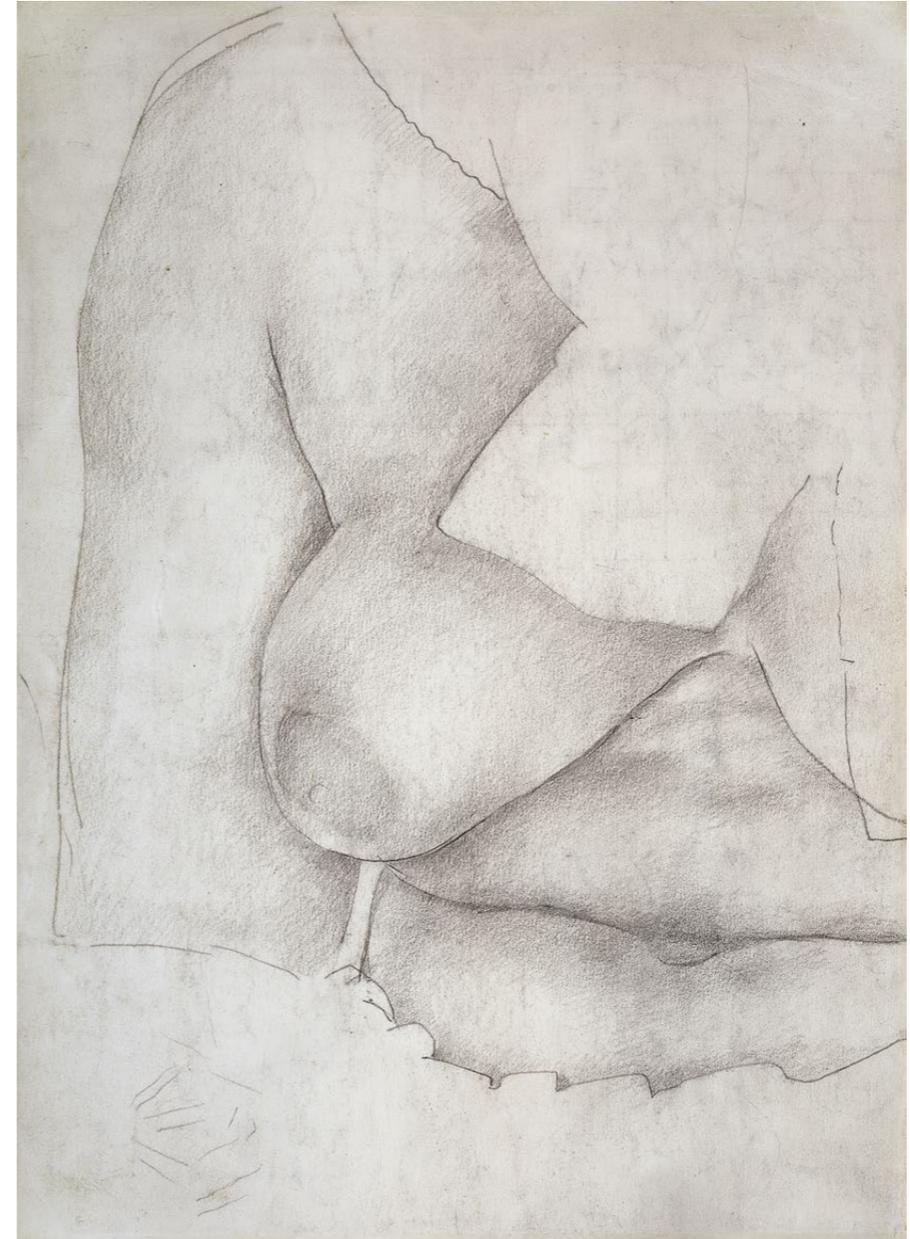


Fig. 2
Verso of our sheet
Assorted Squared Studies
Pencil on paper

On the verso (fig. 2), the sheet bears a series of squared studies that reveal Spencer's method of enlarging compositions for transfer to canvas. These relate to several paintings executed around 1940, notably *The Coming of the Wise Men* and *On the Tiger Rug*, and highlight the central role of drawing as both an investigative and preparatory tool in his work. Spencer's treatment of the body as dense, exposed, and unidealised, anticipates the realism of Lucian Freud, who acknowledged his role as a crucial precursor.



André Masson

Balagny-sur-Thérain 1896 – 1987 Paris

Self Portrait with a Hat

1944

China ink on paper
475 × 365 mm (18 ¾ × 14 ⅜ in)

Provenance:
Estate of the artist
Ghislain Uhry (1932–2025) Collection, Paris
Jacques Bailly, Paris
Private collection

Literature:
This drawing is accompanied by a certificat issued by the Comité André Masson in Paris on the 17 February 2023, under no. 3119.
André Masson: il n'y a pas de monde achevé, exh. cat, Metz, 2024, p. 11, fig. 3.

Exhibited:
Metz, Centre Pompidou-Metz, *André Masson: il n'y a pas de monde achevé*, 2024.

André Masson received his early artistic training in Brussels and Paris. By the early 1920s, he was collaborating with the Kahnweiler Gallery and had become closely involved with leading figures of the Parisian avant-garde, including Louis Aragon, André Breton, and Max Jacob. In 1924, Masson formally joined the Surrealist movement, within which he developed the pioneering practice of automatic drawing, inspired by Breton's theory of automatic writing. This approach sought to bypass conscious control, allowing spontaneous, unconscious forms to emerge directly onto the page. Through this radical method, Masson broke decisively with academic conventions and established a singular position within Surrealism.

Although Masson distanced himself from the Surrealist group in the late 1920s, his engagement with the movement remained significant: he contributed to the influential journal *Le Minotaure* and participated in major exhibitions such as the 1936 *International Surrealist Exhibition* in London and the 1941 *Art Fantastique* exhibition in New York. At the outbreak of the Second World War, Masson fled to the United States, where he reunited with Breton and Marcel Duchamp. He eventually settled in New Preston, Connecticut, among a community of artists that included Alexander Calder and Arshile Gorky. The presence of Surrealist émigrés in the United States played a decisive role in shaping the New York avant-garde, and Masson's experiments with automatism would later exert a strong influence on the development of Abstract Expressionism, and notably on Jackson Pollock.

In our drawing, executed in 1944, hence during his American exile, Masson offers a *Self Portrait with a Hat*. Rendered with swift, agitated brushstrokes that oscillate between figuration and abstraction, the portrait is stripped of colour as to emphasise the narrative potential of the black line. This self-representation reflects the artist's rural surroundings in Connecticut: Masson depicts himself wearing a utilitarian hat associated with outdoor or agricultural labour, suggesting a deliberate identification with a more elemental, grounded existence. As Bernard Noël observed in *Les Têtes d'Ijjetu*, Masson presents himself as a figure prepared for confrontation, yet his gaze remains measured in suggesting a tense balance between defiance and introspection.¹ The sheet's visual economy reinforces the introspective and confrontational character of our *Self Portrait*, which presents identity as a dynamic, unstable construction.



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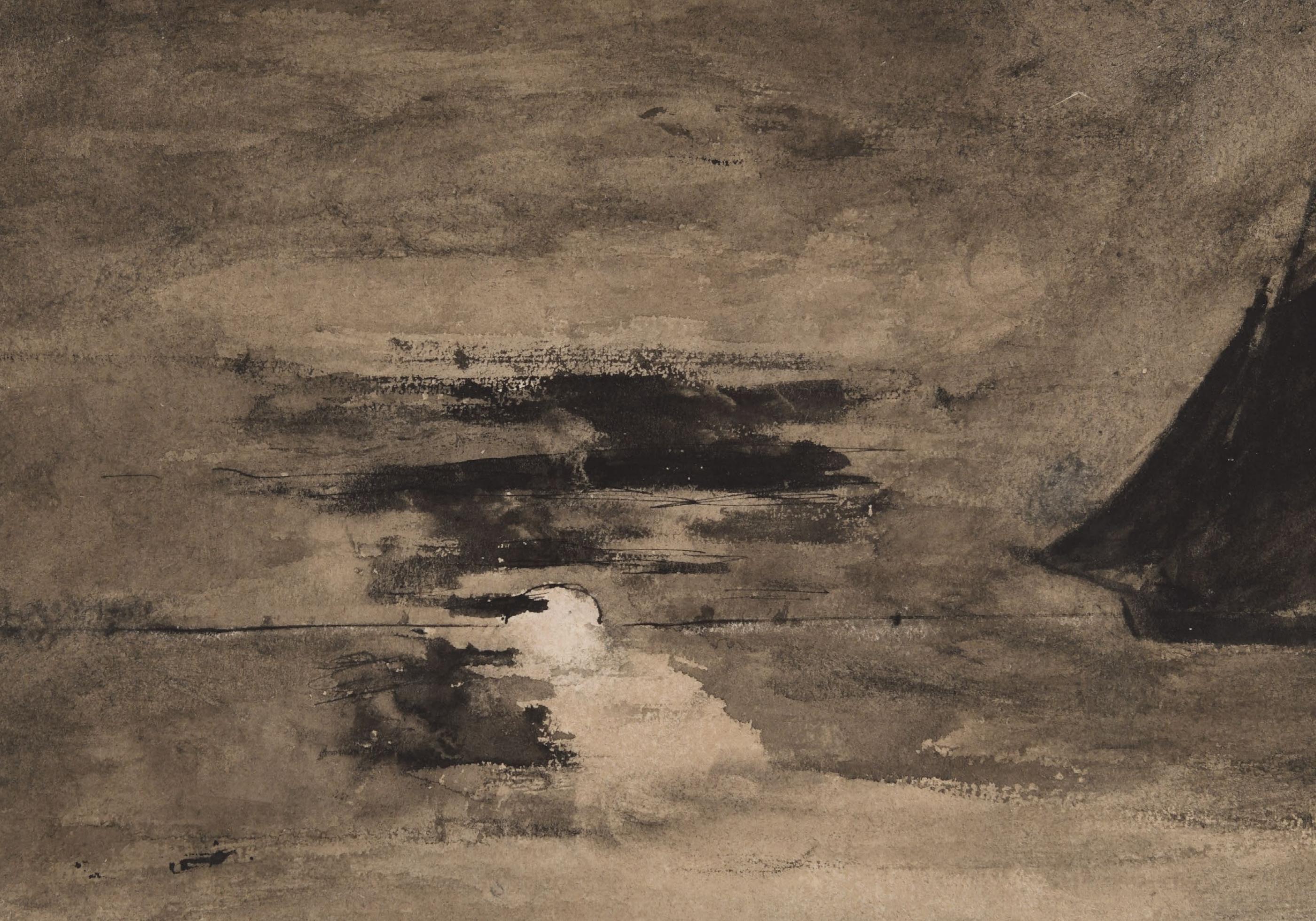
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Next page:
Théodule Ribot (1823–1891)
Sailboat at Dusk
Pen, black ink and wash on paper
118 × 180 mm (4 5/8 × 7 1/8 in)



Ambroise Duchemin
51, rue Sainte-Anne 75002 Paris