

WILLOW GALLERY

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www.willowgallery.com enquiries@willowgallery.com

Highlights selection for BRAFA 2020

Willow Gallery's selection at BRAFA 2020 will consist of excellent examples of paintings by Impressionist and Post-Impressionist artists, all chosen due to their quality and condition.



Maurice de Vlaminck
1876 - 1958

Village près de la Rivière

*Oil on canvas, signed. Painted 1911 - 1912
Canvas size: 29 x 36in / 74 x 92cm
Frame size: 41 x 48in / 104 x 122cm*



Henri Lebasque
1865 - 1937

"Madame Lebasque et sa fille au bord de la Marne"

*Oil on canvas, signed, painted circa 1900.
Canvas size: 29 x 46in / 74 x 117cm
Frame size: 36 x 53in / 91 x 134cm*



Henri Martin
1860 - 1943

"La Vallée du Lot Vue Depuis la Maison de St Cirq Lapopie"

*Oil on canvas, signed.
Canvas size: 29.5 x 37in / 75 x 94cm
Frame size: 37 x 44.5in / 94 x 113cm*



Marc Chagall
1887 - 1985

"Autour Du 'Cirque'"

*Oil, India ink, pastel and ink on canvasboard, stamped with artist's signature.
Painted in 1967.
Image size: 9 x 6.5in / 22 x 16cm
Frame size: 16.5 x 14in / 42 x 36cm*

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Maurice de Vlaminck 1876 - 1958

“Village près de la Rivière”

Nationality: French

Canvas size: 29” by 36”

Frame size: 41” by 48”

Oil on canvas, signed. Painted 1911-1912

Willow Gallery, 40 – 41 Duke Street, St James’s, London, SW1Y 6DF

Maurice de Vlaminck

1876 - 1958

Village près de la Rivière

Oil on canvas, signed. Painted 1911 - 1912

Canvas size: 29 x 36in / 74 x 92cm

Frame size: 41 x 48in / 104 x 122cm

Provenance:

Ambroise Vollard, Paris.

Galerie Alex Maguy, Paris

Galerie de l'Élysée (Alex Maguy), Paris (1961).

Sale, Mes Ader, Picard et Tajan, Paris, 20 June 1974, lot E.

Georges Bernheim, Paris.

Galerie Urban, Paris.

Mildred J. Langston, Rumson, New Jersey.

Private Collection, USA (by descent)

Sale, Sotheby Parke Bernet, Inc., New York, 19 October 1977, lot 37 (titled 'Bougival').

Private Collection (acquired at the above).

Sale, Sotheby's, New York, 14 November 1990, lot 398. (titled 'Bougival')

Collection of Nancy Lee and Perry B. Bass.

Exhibited:

Fort Worth, Kimbell Art Museum, The Collection of Nancy Lee and Perry R. Bass, March-May 2015, p. 72, no. 35 (illustrated in colour p. 73; titled 'Bougival'; dated 'circa 1910').

Literature:

This painting is sold with a certificate of inclusion, ref. no. 20124 from the Wildenstein Plattner Institute, and will be included in the forthcoming digital catalogue raisonné

Maurice de Vlaminck was born in Paris into a musical family. He himself achieved a high standard in playing the violin and double-bass. He spent part of his childhood in Le Vésinet near Paris and later in Chatou on the Seine. In 1892 he bought his first racing bicycle, planning to make a living as a professional racing cyclist. However, in 1893 he was driven by the urge to paint and took drawing lessons from Henri Regal. A year later Vlaminck married Suzanne Berly and became a racing cyclist to support his family. His career as a cyclist ended in 1896 after contracting typhoid fever. In the same year he began his military service in Brittany.

The turning point in his life was meeting the young artist André Derain who supported Vlaminck's artistic ambitions. Both artists set up studio together on the Ile-de-Chatou which was later recognised as the birthplace of the Fauve movement. At the same time Vlaminck discovered he could write, and several of his novels were illustrated by Derain.

At the Van Gogh exhibition in 1900, Derain introduced Vlaminck to Henri Matisse, but it was the exuberant paint application and vibrant use of colour displayed in Van Gogh's paintings that inspired Vlaminck the most. He poured this new inspiration into his work.

Vlaminck was proud of not having had an academic art training. Primitive artifacts from Africa and elsewhere at the Paris Trocadéro (today it is part of the Musée de l'Homme) excited him as works of art, an interest he shared with Matisse and Picasso. Violent and sharp colours reflected the new insecure art, a mirror of modern man's instability and desperate search for a new ideal in painting and life. It was the Fauvist movement, of which Vlaminck was an integral part, that was perhaps one of the most radical and impatient movements to complete the transformation of painting, to arrive at a simpler and more direct way of expression.

In 1904 Vlaminck exhibited his work for the first time at the Gallery Berthe Weill in Paris, followed by an exhibition at the Salon des Independents in 1905 and in the same year he was included in the 'Cage aux Fauves' at the Salon d'Automne in the company of Matisse, Derain, Roualt, Manguin and others. In 1906 the renowned art dealer Ambroise Vollard purchased all of Vlaminck's paintings and offered him a five year contract, which enabled him to buy a house in Bougival, just west of Paris, and devote himself to painting full time.

During the Fauve years Vlaminck largely exhibited with the other Fauves. After 1908 he was more and more influenced by Cezanne's work, harmonising his compositions, simplifying form, and leaning briefly towards Cubism. Acting on a suggestion from Vollard, Vlaminck made his first trip to London in 1911 to paint along the Thames.

Maurice Vlaminck served in World War I in the reserves. During that time he began writing poetry. After the war ended he settled in Rueil-la Gadeliere with his second wife Berthe Combes. He travelled extensively in France but the majority of his work was painted around Paris. His work was represented in numerous exhibitions. The Second-Post-Impressionist Exhibition in London and the Blaue Reiter exhibition in Munich included his work, both taking place in 1912. Increasing interest in his work prompted further exhibitions in France. An exhibition devoted to the Fauves at Druet in 1919 included many of his paintings.

From 1917 at Valmondois, where he bought a house, Vlaminck painted canvases that summarized his whole way of seeing. They show his favourite subjects under a violent light: a road, a few houses, trees tossed in the wind. The same country roads appear repeatedly in his paintings, executed in Ile-de-France and later in the Perche region. He consistently accentuated their lyrical character, loading his skies with the threat of a storm or a tempest. It is in its dramatic representation of nature that Vlaminck's painting of the period can be characterized as landscape Expressionism, evident also in its equally vehement use of gouache and watercolour.

His late work is dominated by colorful and brooding still lifes and landscapes. His palette became darker, punctuated by contrasting strokes charged with pure emotions.

Vlaminck continued to travel with Derain during the later years of his life and published dozens of autobiographical accounts of his life and his experiences with other artists. In addition to painting, he produced some fine lithographs, etchings and woodcuts, and authored and illustrated a number of books. Maurice de Vlaminck died on the 11th of October 1958.

The interest into his work has not diminished to this day and most leading museums and galleries in the world pride themselves in including his work in their collection.

'Village près de la Rivière' was painted during the period of Vlaminck's career just after the brief period of Fauvism. In 1907 he had seen the posthumous retrospective of Cézanne's work, and was so impressed with it that he introduced similar structures into his own paintings. His colour palette was also changing from the intensity of the Fauves to a more subdued tonality, giving a peacefulness to his work that was soon to be shattered by the outbreak of World War 1.

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Henri Lebasque 1865 - 1937

“Madame Lebasque et sa fille au bord de la Marne”

Nationality: French

Canvas size: 29” by 46”

Frame size: 36” by 53”

Oil on canvas, signed, painted circa 1900.

Willow Gallery, 40 – 41 Duke Street, St James’s, London, SW1Y 6DF

Henri Lebasque

1865 - 1937

Madame Lebasque et sa fille au bord de la Marne

Oil on canvas, signed, painted circa 1900.

Canvas size: 29 x 46in / 74 x 117cm

Frame size: 36 x 53in / 91 x 134cm

Provenance:

Collection of the artist

Calvi Collection, Le Cannet

Anonymous Collection

Sale Christie's, New York, 8 May 2003

Private Collection

Sale Christie's, New York, 2 May 2012

Literature:

Denise Bazetoux, Henri Lebasque, Catalogue Raisonné, Neuilly-sur-Marne, 2008, vol. I, p. 95, repr. # 184

Henri Lebasque was a French landscape and genre painter. Born in Champigné, he went to Paris in 1885 to study at under August Joseph Truphème and the portraitist Léon Bonnat. Joining Bonnat at his studio, Lebasque started exhibiting at annual art society exhibitions and the Salon des Indépendants. He also worked on the frescoes in the Panthéon with Ferdinand Humbert.

During this time he made the acquaintance of Camille Pissaro, Georges Seurat, Maximilien Luce, and Paul Signac. From Seurat he learnt to explore the significance of colour theory in the form of dots of intense colour. However, Lebasque soon grew tired of the systematic and monotonous Pointillism. It was Pissarro, a true Impressionist, who had a lasting influence on Lebasque. Contact with other painters like Edouard Vuillard and Pierre Bonnard influenced his vision further. Lebasque and his friend Henri Matisse were the co-founders of the Salon d'Automne which opened in 1903 and artists including Matisse, Vuillard, Derain and Rouault, exhibited there two years later.

At the beginning of the 20th century he settled for five years in Lagny, where he painted landscapes. In 1906 Lebasque's work underwent a marked transformation in the way in which he applied colour to his canvases and interpreted light. This change was motivated by his visit to the South of France with his friend Manguin and by the effect that the southern light had on him. Over the next few years he worked in Normandy, Brittany, and Vendée, and also in Saint Tropez, Saint Maxime, Nice and Le Cannet, where he settled around 1924 near Pierre Bonnard. In this period the subjects of his paintings were the objects and people around him:

portraits of his wife and children, interiors and gardens, river banks as well as views of the Provence, the Côte d'Azur, orchards and olive groves. He remained in Le Cannet until his death in 1937, the same year his works were shown at the Exhibition of the Maîtres d'Art Indépendants at the Petit-Palais.

Lebasque stood out for his bright, fresh, colourful palette, and subjects that were similar to genre scenes: women reading in the garden, children at play and so on. He often painted intimate family scenes in green, leafy, almost luxuriant settings. However, he also produced a number of ceramic pieces with Rouault and Valloton, as well as theatre sets, which further consolidated his reputation with Paris galleries. One, the Eugène Druet gallery, exhibited his work between 1922 and 1930. The Musée des Ponchettes in Nice held a retrospective exhibition in 1957 and in 1981 his work was shown in St Paul-de-Vence.

His paintings are represented in a number of French museums, the Musée d'Art Moderne in Paris, the Musée des Beaux-Arts in Lille, and a number of museums around the world.

This painting depicts Lebasque's wife Catherine, named Ella, and their four-year-old daughter Martha.

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Henri Martin 1860 - 1943

“La Vallée du Lot Vue Depuis la Maison de St Cirq Lapopie”

Nationality: French
Canvas size: 29.5” by 37”
Frame size: 37” by 44.5”
Oil on canvas, signed.

Willow Gallery, 40 – 41 Duke Street, St James’s, London, SW1Y 6DF

Henri Martin

1860 - 1943

La Vallée du Lot Vue Depuis la Maison de St Cirq Lapopie

Oil on canvas, signed.

Canvas size: 29.5 x 37in / 75 x 94cm

Frame size: 37 x 44.5in / 94 x 113cm

Provenance:

Private Collection, France

Literature:

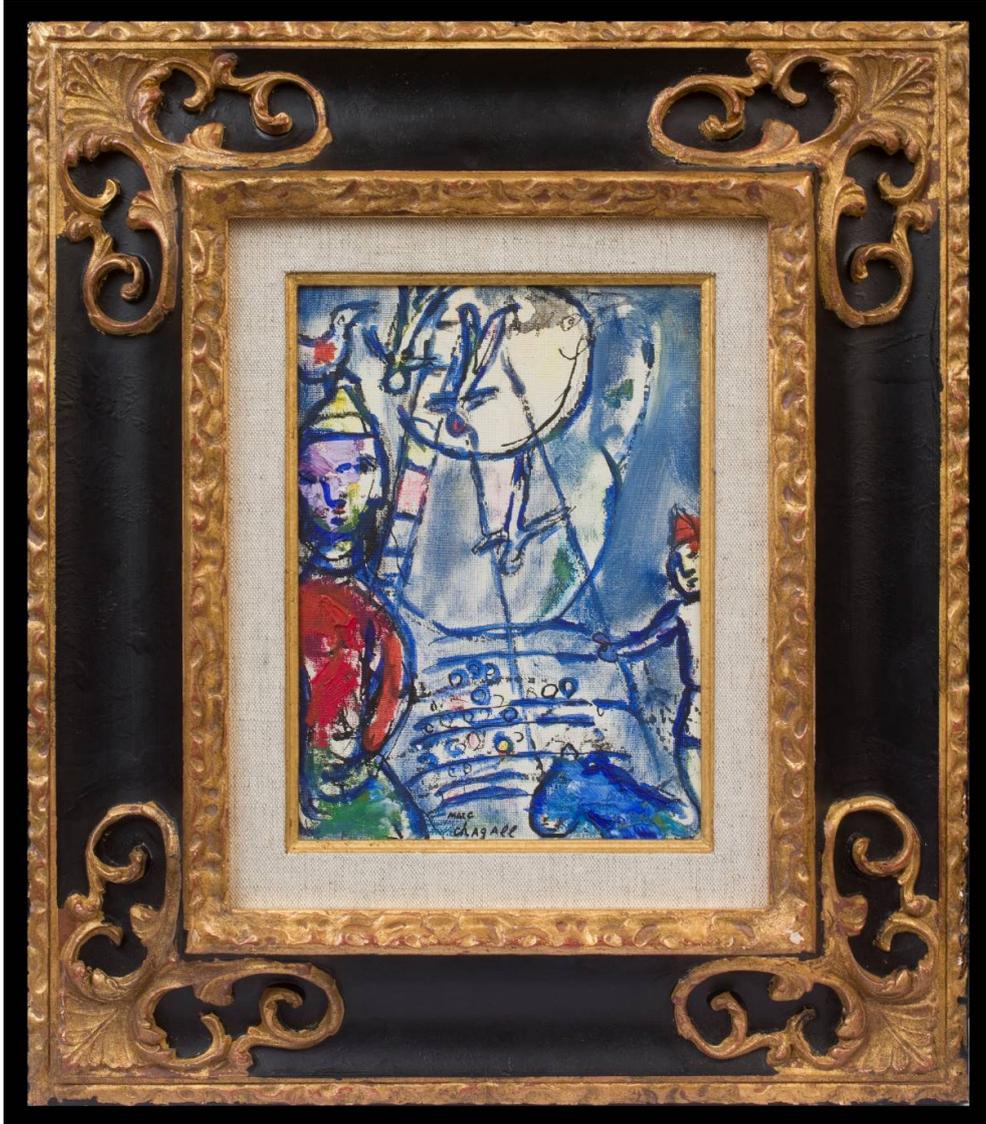
This painting is accompanied by a certificate from Marie-Anne Destrebecq-Martin and will be included in the forthcoming catalogue raisonné.

Henri Martin was born in 1860. After persuading his parents that his future lay in painting, he enrolled at the Ecole des Beaux-Arts in Toulouse, after which he completed his training in Paris. Martin received a solid academic training there, which heavily influenced the first part of his career. After five years of submitting traditional paintings to the Salon, during which he was awarded a first-class medal, Martin received a grant to study in Italy where he became a huge admirer of Pre-Renaissance and Renaissance painters such as Giotto and Raphael. Unusually, Martin was also becoming influenced by Seurat and the other Neo-Impressionist painters, which led him to briefly pursue a fusion of conservative Academic imagery with the short divisionist brushwork of Seurat and his followers. This period of stylistic soul searching led to several years of producing Symbolist works, which in turn led to the long series of mural commissions which made his name.

However, the big change of Martin's career can be traced to his purchase of a property in Labastide-du-Vert, north of Cahors, in 1900. Very quickly Martin abandoned the allegory and myth of Symbolist art and began to use nature as his inspiration. Alongside a continuous stream of mural commissions, he started to paint canvases in his now habitual Neo-Impressionist manner predominantly of the countryside and villages in the south of France. These paintings are now considered as among his most successful works and he continued to produce them until his death in 1943.

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Marc Chagall 1887 – 1985

“Autour Du ‘Cirque’”

Nationality: Russian/French

Image size: 9” by 6.5”

Frame size: 16.5” by 14”

Oil, India ink, pastel and ink on canvasboard, stamped with artist’s signature. Painted in 1967.

Willow Gallery, 40 – 41 Duke Street, St James’s, London, SW1Y 6DF

Marc Chagall

1887 - 1985

Autour Du ‘Cirque’

Oil, India ink, pastel and ink on canvasboard, stamped with artist's signature. Painted in 1967.

Image size: 9 x 6.5in / 22 x 16cm

Frame size: 16.5 x 14in / 42 x 36cm

Provenance:

Estate of the artist

Private collection

Literature:

This painting is accompanied by a certificate of authenticity from the Comité Marc Chagall, Number 2019014

Marc Chagall was a Russian-French artist. An early modernist, he was associated with several major artistic styles and created works in virtually every artistic medium, including painting, book illustrations, stained glass, stage sets, ceramic, tapestries and fine art prints.

Art critic Robert Hughes referred to Chagall as "the quintessential Jewish artist of the twentieth century" (though Chagall saw his work as "not the dream of one people but of all humanity"). According to art historian Michael J. Lewis, Chagall was considered to be "the last survivor of the first generation of European modernists". For decades, he "had also been respected as the world's preeminent Jewish artist". Using the medium of stained glass, he produced windows for the cathedrals of Reims and Metz, windows for the UN, and the Jerusalem Windows in Israel. He also did large-scale paintings, including part of the ceiling of the Paris Opéra.

Before World War I, he traveled between St. Petersburg, Paris, and Berlin. During this period he created his own mixture and style of modern art based on his idea of Eastern European Jewish folk culture. He spent the wartime years in Soviet Belarus, becoming one of the country's most distinguished artists and a member of the modernist avant-garde, founding the Vitebsk Arts College before leaving again for Paris in 1922.

He had two basic reputations, writes Lewis: as a pioneer of modernism and as a major Jewish artist. He experienced modernism's "golden age" in Paris, where "he synthesized the art forms of Cubism, Symbolism, and Fauvism, and the influence of Fauvism gave rise to Surrealism". Yet throughout these phases of his style "he remained most emphatically a Jewish artist, whose work was one long dreamy reverie of life in his native village of Vitebsk."

"When Matisse dies," Pablo Picasso remarked in the 1950s, "Chagall will be the only painter left who understands what colour really is". "For me, a circus is a magic show that appears and disappears like a world," Marc Chagall wrote in 1966. "These clowns, bareback riders, and acrobats have made themselves at home in my visions. Why? Why am I so touched by their make-up and their grimaces? With them, I can move towards new horizons."