

WILLOW GALLERY

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Pierre-Auguste Renoir 1841 - 1919

“Portrait de Femme (Gabrielle Renard)”

Nationality: French

Canvas size: 20” by 16”

Frame size: 30” by 26”

Oil on canvas, signed. Painted c.1912

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

Pierre-Auguste Renoir

1841 - 1919

Portrait de Femme (Gabrielle Renard)

Oil on canvas, signed. Painted c.1912

Canvas size: 20 x 16in / 51 x 41cm

Frame size: 30 x 26in / 76 x 66cm

Provenance:

Galerie Bernheim-Jeune, Paris (acquired from the artist in 1919)

Mrs. Dübi-Müller, Solothurn, Switzerland

Private Collection (sold: Christie's, New York, 12th May 1987, lot 35)

Bentley Gallery, Scottsdale, Arizona

The Estate of Elizabeth Green Romano (acquired from the above in 2003)

Literature:

Guy-Patrice & Michel Dauberville, Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, Paris, 2014, vol. V, no. 4100, illustrated p. 276

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming Renoir Digital Catalogue raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute.

Willow Gallery are delighted to be exhibiting this portrait of Gabrielle Renard by Renoir at BRAFA 2022. By the time Renoir painted it, he was renowned as the finest portrait painter of the Impressionist circle. During the course of his career, he painted portraits of a wide range of sitters, including fellow artists, society figures, patrons and dealers. However, it is specifically the portraits of his family and close intimate circle wherein Renoir explored his capacity for greater Impressionist effect.

The present work depicts Gabrielle Renard, his wife's cousin as well as long-term nanny for the Renoir children. She was much loved by the household and remained particularly close to Jean, the artist's son, even relocating to live nearer him when her own husband died. There is a tangible sense of love and intimacy that underpins Renoir's many portraits of Gabrielle and infuses them with a particular warmth, captured not only in the palette but also in the exuberant freedom of the brushwork. This particular work is exemplary of Renoir's pre-eminence at rendering light as it fell upon the human form, a key feature of his mature portraiture and testament to his lifelong objective to become - as he explained to Claude Monet in 1884 - "a painter of figures".

Willow Gallery, Stand 71

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Maurice de Vlaminck 1876 - 1958

“Village près de la Rivière”

Nationality: French

Canvas size: 28.5” by 36”

Frame size: 36.5” by 44”

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: 28.5 x 36in / 73 x 92cm

Frame size: 36.5 x 44in / 93 x 112cm

Provenance:

Ambroise Vollard, Paris.

Galerie Alex Maguy, Paris

Galerie de l'Elysée (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 from the Wildenstein Plattner Institute, and will be included in the forthcoming digital catalogue raisonné.

This landscape, which will be exhibited by Willow Gallery at BRAFA 2022 is an excellent example of Vlaminck's work during a period when he was exploring which direction his painting should take following his years as a founding member of the Fauves. Fauvism itself only lasted for a few years between c.1905-c.1908, but it was a hugely influential movement. Cézanne in turn influenced the Fauves, and eventually also the Cubist artists. In 1907 Vlaminck saw the posthumous retrospective of Cézanne's work, and was so impressed with it that for several years he introduced similar structures into his own paintings such as this one. While Vlaminck briefly leant towards Cubism, he decided that it was not the correct route for painting to take and he blamed Picasso "for dragging French painting into a wretched dead end and state of confusion" and instead followed his own path. Paintings such as this by Vlaminck are rare, and this particular example was owned by the Kimbell Art Museum in Fort Worth, Texas.

