

# Guarisco Gallery



Claude-Emile Schuffenecker  
French, 1851-1934  
*Le Square (au Luxembourg)*, 1885  
43" x 49 1/2" fr, o/c



# *Guarisco Gallery* has recently opened a 2nd Location

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**ARMAND GUILLAUMIN**, one of the founding members of the Impressionists, was the most loyal to the tenets of the movement—a bright palette, vigorous brushwork, contemporary subject, and *en plein air* painting. Guillaumin has recently been “rediscovered” and acknowledged for his importance within the Impressionist movement and as a major influence on Post-Impressionists including van Gogh, Paul Signac, and Henri Matisse.

*Here, Guillaumin creates an intimate portrait of his wife in pastel. The use of pastel was popular in the 17th century, but was re-introduced by the Impressionists in the 19th century, most notably by Edgar Degas, Mary Cassatt, and Henri Toulouse Lautrec.*



**Armand Guillaumin**  
French, 1841-1927

*La Femme de l'artiste*  
23" x 20" fr.  
Signed L.R., Pastel







# Pointillism

The Post-Impressionist period was a hothouse of varied artistic philosophies, including Pointillism, Symbolism, and Fauvism. Branching from Impressionism, Seurat and Signac developed this technique in 1886. Pointillism, also known as divisionism, is a mode of painting in which small, distinct dots of pure color are applied in patterns to form an image. Unlike the academic artists who blended colors on the palette before applying paint to canvas, this new modern movement relied on the ability of the eye and mind of the viewer to blend color spots into clearer and more defined forms.



In 1884, Emile Schuffenecker, along with Seurat, Cross, Redon, Valtat, and Signac founded the avant-garde *Groupe des Artistes Indépendants*. *Le Square (au Luxembourg)* was exhibited at the *Salon des Indépendants* in 1885.



### *Le Square, au Luxembourg*

was one of ten paintings by Schuffenecker exhibited at the Volpini Exhibition at the Café des Arts in Paris in 1889. The Volpini Exhibition was a watershed event in art history. Organized by Schuffenecker, it brought together for the first time works by artist who would eventually be known as the **Post-Impressionists**, including GAUGUIN and EMILE BERNARD.

### Provenance:

Hammer Gallery, New York  
Private collection, U.S., acquired in 1964  
Private collection, Europe  
Guarisco Gallery, Washington, D.C.

### Literature:

Édouard-Joesph, *Dictionnaire Biographique des Artistes Contemporains, 1910–1930* (1934), vol. 3, p. 272  
*Connoisseur*, no. 155 (February 1964), no. 624 (illus.)  
Monneret, *L'Impressionisme et son époque: dictionnaire international* (1979), vol. 2, p. 231  
Grossvogel, *Claude-Emile Schuffenecker, 1851–1934* (exh. cat., 1980), p. 24, 30, 31  
Mattauer, "Schuffenecker, cet inconnu," *L'Alsace* (19 September 1995) illus.  
Grossvogel, *Claude-Emile Schuffenecker Catalogue Raisonné* (2000), p. xxvii (color illus.), 193 (no. 519)





## French Impressionism

The blossoming of **Impressionism** in France in the 1870s was the beginning of Modern art. Several technical and scientific developments influenced this new approach to painting. The growing **use of the camera** helped change the depiction of composition and subject. The **invention of paint in tubes** allowed artists to paint *en plein air* (out-of-doors) rather than in traditional academic studios. The **discovery of new dyes** allowed the Impressionists to extend their color range. The understanding of the **science of light and the prism** enabled artists to break from the academic technique of color blending on the palette, instead allowing the eye to blend the colors once on the canvas.

**Post-Impressionism** is an imperfect term describing a period from 1886–1910. It encompasses a variety of styles and is a term used to describe the evolution of the Modern movement after Impressionism.

### THE FOUNDING MEMBERS OF THE IMPRESSIONISTS

Include: Eugène Boudin • Edgar Degas • Armand Guillaumin  
Claude Monet • Berthe Morisot • Camille Pissarro  
Pierre-Auguste Renoir • Paul Cézanne

*The Impressionist group held eight exhibitions spanning the period from 1874 to 1886*

### Pierre-Auguste Renoir

French, 1841-1919

Roses

12 ¼" x 15" fr.

Signed L.L., o/c





## *Renoir*

*Renoir was a founding member of the Impressionists, participating in four of the eight Impressionist group exhibitions*

Renoir is perhaps the best loved of all the Impressionists. His subjects have an instant appeal—pretty children, arrangements of fruit and flowers, beautiful women, intimate family life—portraying happiness and beauty. Renoir was also recognized by the critics as one of the greatest and most independent painters of his period. Renoir was known for the harmony of his lines, the brilliance of his color and the intimate charm of his subjects.



**Pierre-Auguste Renoir**  
French, 1841-1919

*Femme endormie*, ca. 1890/94  
10½" x 11" fr.  
Initialed L.R., o/c

**Provenance:**

The Pirelli Collection  
David Grice, Anvers, France  
Private collection  
Guarisco Gallery, Washington, D.C.

**Literature:**

Dauberville, G.P. and M., *Renoir Catalogue raisonné des tableaux, pastels, dessins et aquarelles, Volume 2: 1882-1894* (Paris, 2007), p. 314, no. 1188 (illus.)



**Henry Moret**  
French, 1856-1913  
*Paysage de Bretagne.* 1906  
36" x 41 ¼" fr.  
Signed L.L., o/c



**Provenance:**

Durand Ruel, Paris (no. 8277)  
Chester H. Johnson Gallery, Chicago (no. 97)  
Galerie Salis und Vertez, Salzburg, Austria  
Private collection, Salzburg  
Guarisco Gallery, Washington, D.C., 2006

**Literature:**

Dauberville, G.P. and M., *Renoir Catalogue raisonné des tableaux, pastels, dessins et aquarelles*,  
*Volume 2: 1882-1894* (Paris, 2007), p. 314, no. 1188 (illus.)





**Albert André**  
French, 1869-1954  
*Femme à la promenade*  
46" x 35 1/3" unframed  
Signed L.L., o/c

**Albert André**, a major French Post-Impressionist painter, first began his studies at the Academie Julian under the famous Academic painter William Bouguereau. In 1894, Andre exhibited five paintings at the avant-garde Salon des Indépendants, where he caught the attention of Renoir, who became a good friend and mentor to André. As curator of the Museum of Bagnols-sur-Cèze André was in charge of the museum's collection of works by Bonnard, Vuillard, Matisse, Manet, and Lautrec.

**MUSEUM COLLECTIONS:**

Museum of Modern Art, Musée d'Orsay, The Phillips Collection, The Barnes Collection, Art Institute of Chicago, Galerie Rienzo, Musée Albert-André



**Albert André**  
French, 1869-1954  
*Nature morte au compotier, pommes, et fleurs*  
28 3/4" x 32 3/4" fr.  
Signed L.R.

*Stylistically, André's brushwork often celebrated the color and light theories of the great Impressionists, but also continued to absorb the themes from many of the evolving styles of the early 20th century---especially the techniques of Cézanne, van Gogh, and the Fauves.*





**Pierre De Belay**  
 French, 1890-1947  
*Nature morte aux poissons*, 1946  
 23 ½" x 31" fr.  
 Signed L.L., o/c

**FRANCOIS GUIGUET**, depicted Impressionist-inspired subjects, such as landscapes, daily activities, and domestic interiors in a non-Impressionist manner. Instead, his style is infused with elements from the various movements, particularly that of Symbolism. He produced soft tonal paintings inspired by the fresco technique of the Italian Quattrocento Renaissance masters.



**Francois Guiguet**  
 French, 1860-1937

*Sur le balcon*, 1893  
 40 ½" x 30" fr.  
 Signed L.C., o/c





**Henri Martin**  
French, 1860-1943

*le Port de Collioure*  
39" x 49 ½" fr.  
Signed L.R., o/c

**Literature:** Accompanied by a photo-certificate from Cyrille Martin dated 11 January 2006.





**Pierre Eugène Montézin**  
French, 1874-18946

*Bord de la rivière en automne*, ca. 1900  
33 ¼" x 38 ¼" fr.  
Signed L.R., o/c





**Pierre Eugène Montézin**  
French, 1874-1946  
*Deux pêcheurs dans un paysage*  
27 ½" x 32" fr.  
Signed L.R., o/c

*Just as the Academic tradition continued long after the emergence of Impressionism, so did the Impressionistic technique continue to be utilized long after the new Modernist movements came into being. Artists such as Georges Manzana Pissarro, son of Camille Pissarro, and Jac Martin-Ferrières, son of Henri Martin, truly represent the term **"Second Generation"** Impressionists.*

**Georges Manzana Pissarro**  
French, 1871-1961  
*Bateau au port*  
26" x 21" fr.  
Signed L.L., Pastel



# Le Basque

Lebasque experimented with several Post-Impressionist innovations including, Pointillism, Fauvism, and Intimism, before creating a style uniquely his own. The artist combined the bright and boldly contrasting colors of Matisse's Fauves with the intimate domestic scenes of Pierre Bonnard and the planar compositions of Cézanne to create a truly individual and early Modern style.



## Henri Lebasque

French, 1865-1937  
*Tennis sur la terrasse, Préfailles, 1922*  
33 5/8" x 44 1/4" fr.  
Signed L.L., o/c

**(above)** The picturesque coastal town of Préfailles was one of Lebasque's favorite summer places to paint. His fondness for family life, and his love of peace and quiet, are apparent in many of his pictures. The terrace became a recurring subject for Lebasque, allowing him to construct sophisticated multi-planar compositions characteristic of the early Modernists.



## Henri Lebasque

French, 1865-1937  
*Nu sur un divan, ca. 1930*  
27" x 37 1/4" fr.  
Signed L.R., Oil on Paper



Henri Lebasque is one of the most collectable, and sought-after Post-Impressionists today!



**Henri Lebasque**  
French, 1865-1937  
*Nu derrière les volets*, ca. 1920-25  
27" x 21 1/2" fr.  
Signed L.R., o/c

**Henri Lebasque**  
French, 1865-1937  
*Scène de plage (méditerranéenne)*, ca. 1923  
34" x 37" fr.  
Signed L.R., o/c

**Literature:** Bazetoux, *Henri Lebasque: Catalogue raisonné* (2008), pg. 273 (no. 1094) (illus)



# Maufra

Upon traveling to Great Britain in 1881 and experiencing the works of J.M.W. Turner, Maxime Maufra forever moved away from traditional painting techniques and followed the same evolutionary path as Monet and Pissarro. Later, in 1892, greatly moved by Gauguin's Impressionist works and motivated by his peers of the Nabis School (Maurice Denis and Emile Bernard), Maufra changed his focus again to Impressionism and Synthetism. Maufra was a prolific landscape, marine, and still life painter. Equally masterful in both oils and watercolor, Maufra's painting was characterized by his interest in capturing the essence of what he observed and penetrating its hidden meaning. (Exhibitions: Paris Salon, Carnegie Institute, Panama-Pacific Exposition in San Francisco, Salon des Indépendants, Musée de Pont-Aven, Musée de Nantes).



**Maxime Maufra**  
French, 1861-1918  
*La Baie de Douarnenez*  
23 ½" x 26 ½" fr.  
Signed L.R., o/c

*Maxime Maufra's works are distinguished by his thick impasto, bold and vigorous brushwork and often brilliant, Fauve-like colors. Favorite subjects include landscapes, marines and the rocky coastline of Brittany.*



**Maxime Maufra**  
French, 1861-1918  
*Gelée blanche en automne*, 1902  
29 ½" x 34 ½" fr.  
Signed L.L., o/c





**Maxime Maufra**  
French, 1861-1918

*Rentrée d'un bateau de pêche, Sables d'Olonne, Jetée de la Chaume, 1905*  
38 ½" x 46" fr.  
Signed L.R., o/c





**Marie Gabriel Biessy**  
French, 1854-1935  
*Portrait of Marthe Biessy, 1893*  
32 ¼" x 28 ¼" fr.  
Signed L.L., o/c

**JACQUES-ÉMILE BLANCHE** was a portrait, landscape, and still-life painter active in London and Paris at the turn-of-the-twentieth-century. He was friends with and depicted many of the same subjects and sitters as James McNeil Whistler, John Singer Sargent, and Walter Sickert.

**(right)**

*Désirée Manfred was a favorite model of the artist between 1900 and 1905. Blanche painted approximately twenty portraits of his muse mainly seated in a chair in a satin dress or looking at herself in a mirror. The writer Maurice Barrès, who frequented the artist's studio, called the model Bérénice after the heroine of his novel "Le Jardin de Bérénice."*



**Arthur Fillon**  
French, 1900-1974  
*Ile de la Cité, Paris*  
30 ½" x 34 ½" fr.  
Signed L.L., o/c



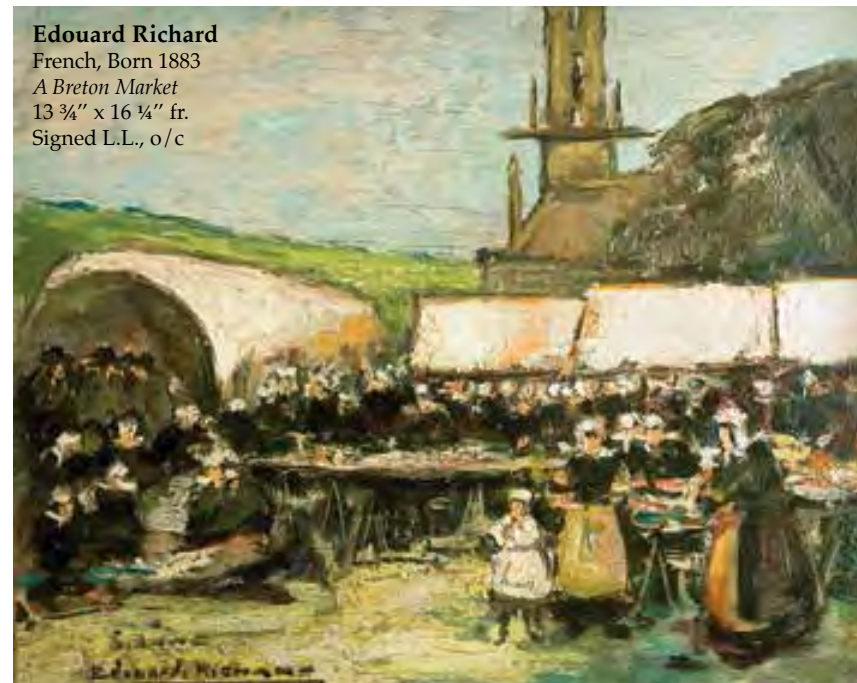


**Jacques-Èmile Blanche**  
French, 1861-1942

*In the Mirror (Désirée Manfred or Bérénice)*, ca. 1904  
57" x 41" fr.  
Signed L.C., o/c



**Louis Abel-Truchet**  
French, 1857-1919  
*Les collectionneuses*  
31" x 27" fr.  
Signed L.L., o/c



**Edouard Richard**  
French, Born 1883  
*A Breton Market*  
13 3/4" x 16 1/4" fr.  
Signed L.L., o/c





**Georges D'Espagnat**  
French, 1870-1950  
*Enfant dans un berceau*  
25  $\frac{3}{8}$ " x 29" fr.  
Signed U.L., o/c

**Georges D'Espagnat**  
French, 1870-1950  
*Pommes et poires*  
11  $\frac{1}{2}$ " x 13  $\frac{1}{2}$ " fr.  
Signed L.L., o/c

*D'Espagnat's style reflects the variety of influences in the Post-Impressionist period and can be described as a mix of Impressionism and Fauvism. While his genre pieces have softer, smoother, paint surfaces, his still-lives are bolder with heavy impasto reminiscent of Cézanne.*







**Georges D'Espagnat**  
French, 1870-1950  
*Nature-morte avec roses sur fond blanc*  
33" x 28" fr.  
Signed L.R., o/c

D'Espagnat's genre pieces are executed with controlled brushwork giving his forms solidity and a firm outline. The artist often simplified the features in the faces of his models, however, they retain a softness and sweetness and are charming.

**Georges D'Espagnat**  
French, 1870-1950  
*Femme lisant dans un jardin*  
31 ½" x 37 ¾" fr.  
Signed L.R., o/c



## D'ESPAGNAT

George D'Espagnat has a firm place among the masters of French art. A painter and an engraver of great renown, the artist specialized in floral still-lives, landscapes and genre scenes of beautiful young women and children. The artist helped found the Salon d'Automne in 1903, the venue for the Fauves controversial debut, and was represented by Galerie Durand-Ruel in Paris—the leading gallery for the Impressionists and Post-Impressionists at the time.

(MUSEUMS: Musée d'Orsay, Musée d'Art Moderne de la ville de Paris, National Museum of Western Art, Tokyo)



# American Impressionism

**Of the numerous national movements that followed French Impressionism, American Impressionism is closest in spirit.**

## AMERICANS ABOARD

Early in America's history, the formal training offered by American art academies lacked the breadth and depth of the artistic education available in Europe. It was necessary for artists to travel abroad to receive a complete technical training. Many of America's premiere Impressionists made pilgrimages to France, including Theodore Robinson, Theodore Butler, Richard Miller, Karl Buehr, John Henry Twachtman and Childe Hassam.

## AMERICANS AT HOME

The establishment of the Pennsylvania Academy of the Fine Arts in 1805 and the National Academy of Design in 1825, provided the first American academic venues for artists. By the end of the 19th century their annual exhibitions, and those of the Art Institute of Chicago were attracting widespread public attention and led to a greater acceptance of American artists.

### *The American Academies*

<i>Pennsylvania Academy of the Fine Arts</i>	est. 1805	Philadelphia
<i>National Academy of Design</i>	est. 1825	New York
<i>Art Institute of Chicago</i>	est. 1866	Chicago
<i>Art Students League</i>	est. 1875	New York
<i>Corcoran School of Art</i>	est. 1875	Washington, D.C.







**Rae Sloan Bredin**  
American, 1881-1933  
*Afternoon Hours*  
45" x 53" fr.  
Signed L.R., o/c





# Hitchcock

George Hitchcock is an American Impressionist painter best known for his brilliantly colored pictures of Dutch tulip fields, peasant women, and mystical religious scenes. Hitchcock studied in London, Paris, and The Hague, before establishing himself in the small town of *Edmond-aan-Zee*, where he became known as the Impressionist interpreter of the Dutch landscape.

## *The White Lilies*

*A prime example of the artist's work, it was executed at the height of his career. Beautiful brushwork and expressive impasto convey the many different textures of the garden, house, and young woman's clothes. The high-keyed palette of white, yellow, green, and purple contribute to the luminosity of the outdoor scene. The patterning on the young woman's skirt, the embroidery on the blouse, and the swirling pansies and upright lilies enliven the otherwise tranquil composition.*

**George Hitchcock**  
American, 1850-1913  
*The White Lilies*, ca. 1895  
55  $\frac{3}{4}$ " x 47  $\frac{1}{2}$ " fr.  
Signed L.R., o/c



# BUEHR

## An American Impressionist at Giverny and Chicago:

Karl Albert Buehr studied at the Art Institute of Chicago from 1888 until 1889, being cited in 1897 as one of the Institute's most accomplished pupils. After fighting in the Spanish-American War, Buehr traveled widely in Europe eventually settling in Giverny. Like Monet, many expatriates used the gardens of Giverny as primary subjects or figural settings.

## *Young Hostess & Holy Rocks*

*Working alongside Monet and Frederick Carl Frieseke, Buehr learned to use the high-keyed Impressionist palette, expressive brushwork, and an interest in depicting fleeting light effects. In his paintings of women at leisure, Buehr used parasols or other props to reflect the sun's rays and refract the light, thereby enhancing the surface pattern of the image.*

### **Exhibited:**

National Academy of Design, New York, 1919,  
no. 91, *The Young Hostess and the Hollyhocks*

Art Institute of Chicago, 1920, no. 54,  
*The Young Hostess*

Pennsylvania Academy of the Fine Arts, 1921,  
no. 39, *The Young Hostess*



**Karl Albert Buehr**  
American, 1866-1952  
*The Young Hostess and the Hollyhocks*  
45" x 37" unframed  
Signed L.L., o/c





**George Laurence Nelson**  
American, 1887-1978  
*Helen in her Garden, Flanders,  
Conn.*, ca. 1919-20  
67 ½" x 46 ½" fr.  
Signed L.R., o/c

**Literature:**

Austin, *Artists of the Litchfield Hills* (Waterbury, Conn., 2003), pg. 64 (illus.)

**Exhibited:**

*Picture Perfect: Images of Northwest Connecticut*, Mattatuck Museum,  
Waterbury, Connecticut, 2003

**Pauline Palmer**

American, 1865-1938

*Girl in a Green Dress with Bouquet*

34 ¾" x 29 ¾" fr.

Signed L.R., o/c

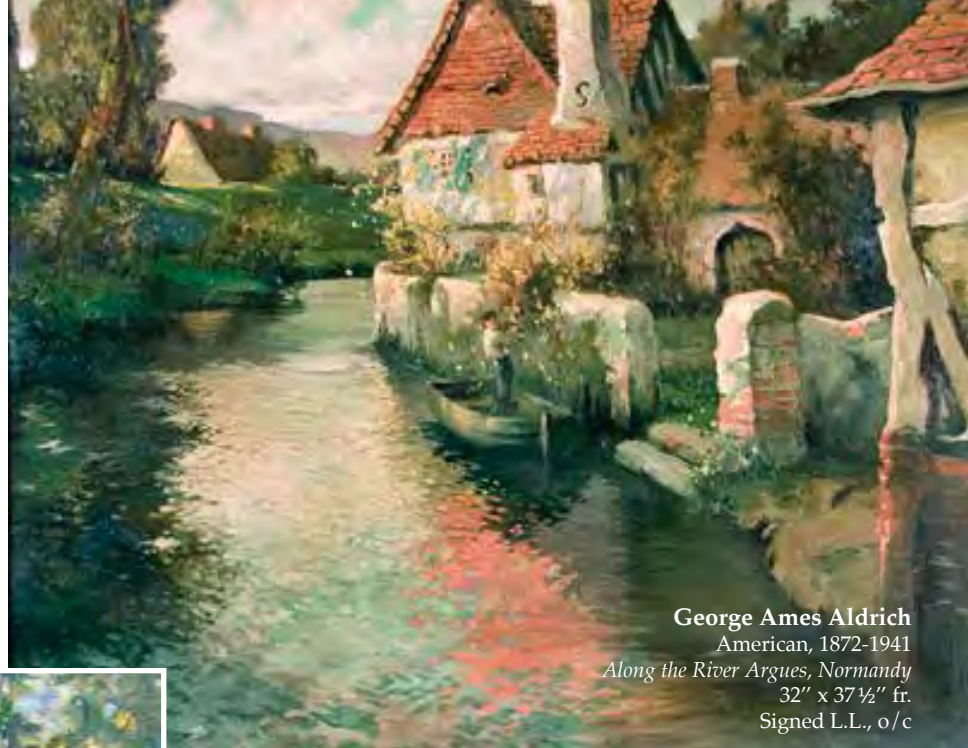






**Colin Campbell Cooper**  
American, 1856-1937

*La Rochelle*, 1901  
25 ¼" x 37" fr.  
Signed L.R., o/c



**George Ames Aldrich**  
American, 1872-1941  
*Along the River Argues, Normandy*  
32" x 37 ½" fr.  
Signed L.L., o/c



**Pauline Palmer**  
American, 1865-1938  
*Colonial Days*, 1919  
34" x 39" fr.  
Signed L.R., o/c

**Martha Walter**  
American, 1876-1976  
*Gloucester*  
27" x 32" fr.  
Signed L.R.  
Watercolor



**Edward Dufner**  
American, 1871-1957  
*Evening Song*, ca. 1915  
46 ¼" x 56 ¼" fr.  
Signed L.L., o/c





**Edward Dufner**  
American, 1871-1957  
*Bathers*, ca. 1933  
50 ¼" x 40 ½" fr.  
Signed L.L., o/c



**Theodore Earl Butler**  
American, 1861-1936  
*Marthe at her Desk*,  
1904  
29" x 33 ¼" fr., o/c



**George Loftus  
Noyes**  
American, 1864-1951  
*Indian Summer:  
Haystacks*, ca. 1942  
22 ¾" x ¾" fr.  
Signed L.R., o/b





**Wilson Irvine**  
 American, 1869-1936  
*The Tea Party with the Artist's Daughter, Lois*

41 1/2" x 39 1/2" fr.  
 Signed L.R., o/c

*Irvine regularly used his daughter Lois as a model for his intimate interior views in which she is often depicted reading or in a pensive mood. Here, the artist depicts Lois setting the table outside for a garden tea party. Executed circa 1930, this picture is one of Irvine's most monumental and beautifully executed versions of a Lois portrait.*

## IRVINE

### American Impressionist and Post-Impressionist Founder of the Prismatic style of Painting

Wilson Henry Irvine was one of the foremost landscape, still-life and figurative painters in late nineteenth-century American. Irvine was among one of the first artists associated with the American Impressionist art colony at Old Lyme, Connecticut. There he painted alongside other American artists in the light-filled, loose manner of the French Impressionists. He exhibited in many of the major venues of his day, including the Carnegie Institute, the Art Institute of Chicago, the National Academy of Design, and the Lyme Art Association.

### Prismatic Painting

Irvine pioneered "*Prismatic Painting*." The concept behind this approach is for the artist to view the subject through a glass prism; his brush is then guided by what he observes through the prism. Works created in the manner have no sharp edges. Instead, light, color, and line are diffused and the emphasis is on the play of light on the edges of objects. *Irvine first exhibited prismatic works in 1930 at the Grand Central Art Galleries in New York.*



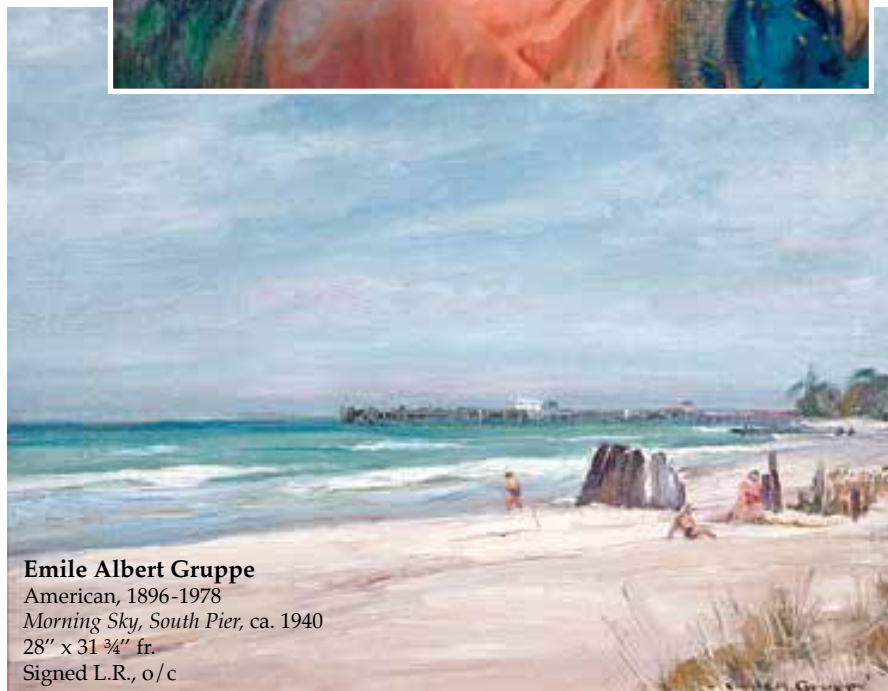
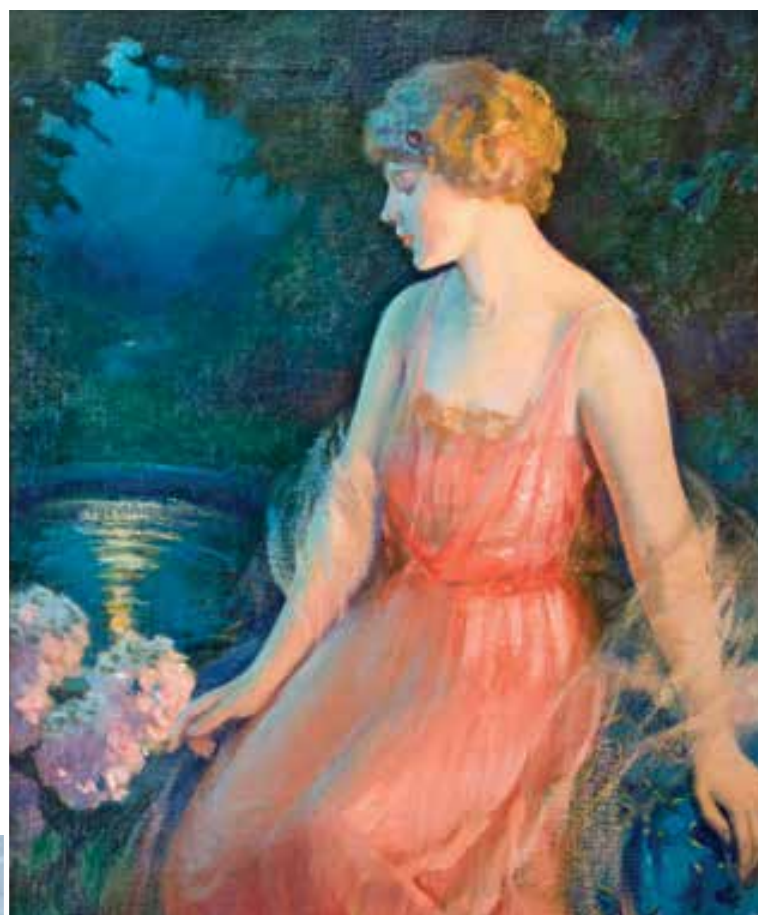
**Wilson Irvine**  
 American, 1869-1936  
*Spring Thaw*  
 29 1/2" x 34 1/2" fr.  
 Signed L.R., o/c





**Harry B. Lachman**  
American, 1886-1975  
*Grey Day, Brittany*  
17" x 20" fr.  
Signed L.R., o/p

**Frank Desch**  
American, 1873-1934  
*Woman in a Pink Dress in  
the Moonlight*  
Signed L.R., o/c



**Richards Creifelds**  
American, 1853-1939  
*A Quiet Afternoon in the Park*  
Signed L.L., o/c



**Emile Albert Gruppe**  
American, 1896-1978  
*Morning Sky, South Pier*, ca. 1940  
28" x 31 3/4" fr.  
Signed L.R., o/c





**Anthony Thieme**  
American, 1888-1954  
*Magagnosc, Provence*  
33" x 39" fr.  
Signed L.R., o/c



**Anthony Thieme**  
American, 1888-1954  
*Le Jardin classique à Grasse*  
39" x 45" fr.  
Signed L.R., o/c



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# Academic Paintings

The term Academic denotes a traditional style of painting based on the realistic interpretation of subject matter and specifically references the highly finished style of painting taught at the official art academies of Europe. Admission to the academies was highly competitive and artists had to follow a rigorous course of training based on a foundation of drawing. The 19th century was the “Golden Age” of the academies and witnessed the fullest expression of Academic Art. In France, talented Academic painters were exhibited at the official Salon in Paris, where they might receive subsequent endorsement by the state through awards and purchase their artwork.







Eugene de Blaas  
Austrian, 1843-1931  
*The Serenade*, 1910  
48" x 54 1/2" fr.  
Signed L.R., o/c





**Edmund Adler**  
Austrian, 1871-1965  
*Feeding the Young*

29" x 34" fr.  
Signed L.R., o/c



**Horatio Henry Couldery**  
British, 1832 – after 1910  
*Sitting Pretty (Chow Pups)*, 1901

18 ¼" x 22 ¼" fr.  
Signed L.L., o/c



**Anton Karszen**  
Dutch, b. 1945  
*Three Pups at Play*

13 ¾" x 19 ¾" unframed  
Signed L.L., o/c



**Edmund Adler**  
Austrian, 1871-1965  
*The Young Artist*  
29 ½" x 35" fr.  
Signed L.L., o/c



**Anton Karszen**  
Dutch, b. 1945  
*Two Pups Watching a Snail*

15 ¾" x 23 ½" unframed  
Signed L.R., o/c





**Gustave Jean Jacquet**  
French, 1846-1909  
*Portrait of a Young Woman*, 1876  
19 ½" x 16 ½" fr.  
Signed L.R., o/b



**William Thorne**  
American, 1864-1956  
*In the Artist's Studio*, 1888  
23 ¼" x 25 ½" fr.  
Signed L.R., o/p



**Eugène Henri Cauchois**  
French, 1850-1911  
*Bouquet de fleurs*  
53" x 36 ½" fr.  
Signed L.R., o/c



**Alfred de Breanski, Jr.**  
British, 1877-1957  
*Snowdon from the Glaslyn River*  
24" x 36" unframed  
Signed L.R., o/c



# Geoffroy

Henry Jean Jules Geoffroy's unique and easily recognizable style features charming round-cheeked Breton children excitedly engaged in various situations. Though his works are invariably charming, the artist never sought to idealize his subjects. Rather, Geoffroy achieved the picturesque by capturing the spontaneous actions and fresh points of view unique to childhood. (His works are often signed simply 'Geo').

*Although Geoffroy's work predates Norman Rockwell's by several decades, both artists mastered the depiction of uncontrolled and pure joy found in youth. The spirit found in Rockwell's iconic images of American youngsters closely resembles that which imbues Geoffroy's earlier portrayals of Breton children.*



## Henry Jean Jules Geoffroy

French, 1853-1924  
*La fillette et sa nourrisse*  
21 ½" x 16" fr.  
Signed L.R., o/c



## Henry Jean Jules Geoffroy

French, 1853-1924  
*La leçon de couture*  
20 ½" x 20" fr.  
20 ½" x 20" fr.  
Signed L.R., Watercolor



## Henry Jean Jules Geoffroy

French, 1853-1924  
*Portrait d'enfant*  
20 ⅝" x 14 ½" unframed  
Signed L.R., Watercolor





**Henry Jean Jules Geoffroy**  
French, 1853-1924  
*L'heure du goûter*

45 3/8" x 58" fr.  
Signed L.R., o/c





**Henry Malfroy**  
French, 1895-1944  
*St. Chamas, Provence*  
25" x 32 1/2" fr.  
Signed L.R., o/c



**John Henry Dolph**  
American, 1835-1903

*Kittens at Play*  
20 1/8" x 26 1/4" fr.  
Signed L.L., o/c

**James Francis Day**  
American, 1863-1942  
*Light of Love*, 1906  
39" x 33" fr.  
Signed L.R., o/c





**Delphin Enjolras**  
French, 1865-1949  
*The Murmur of the Sea*

35" x 44" fr.  
Signed L.R., Pastel on Canvas







**Frederick W. Hulme**  
British, 1816-1884  
*Sweet Summer Time, 1860*

54 ¼" x 84 ¼" fr.  
Signed L.C.  
Oil on Canvas



**Frans Keelhoff & Eugène  
Verboeckhoven**  
Belgian, 1820-1893, 1799-1881  
*Watching over the Herd*  
37 ½" x 54 ¼" fr.  
Signed L.L., o/c



**Thomas Sidney Cooper**  
British, 1803-1902  
*Highland Sheep*, 1849  
27" x 30 ½" fr.  
Signed L.L., o/b



**Briton Riviere**  
British, 1840-1920 *Vying for  
Attention*, 1881  
61 ½" x 55 ½" fr.  
Signed L.R., o/c  
Oil on Canvas





## Elegant Genre

Following the Industrial Revolution, the new privileged classes built large, beautiful homes as a display of their wealth. As they greatly cherished the idea of home, themes such as the gentle wife lounging in the tranquility of her beautiful surroundings were appealing to both newly rich-patrons and artists alike. The wife, as a subject, is free from domestic toil and is often seen enjoying leisurely pursuits, such as lounging with her beloved children and adorable pets. Details were carefully executed in the rendering of luxurious domestic fabrics and decorative items which symbolized the new social and financial status of their owners.



**Gustave De Jonghe**  
Belgian, 1829-1893  
*Afternoon Repose*  
45 ½" x 37 ½" fr.  
Signed L.R., o/c

**Harry Brooker**  
British, 1848-1940  
*The Treasured Volume*, 1879  
36" x 41" fr.  
Signed L.R., o/c

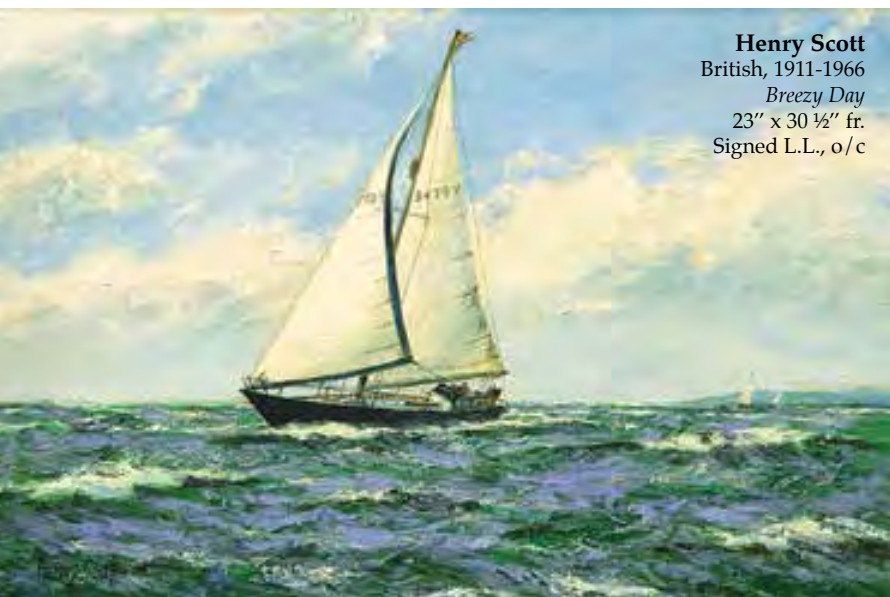




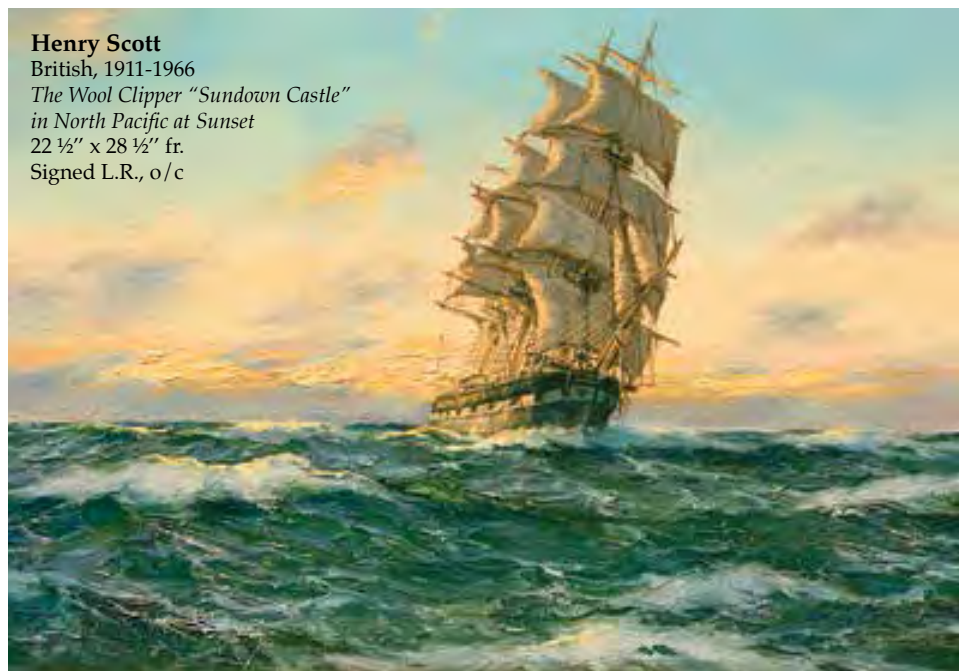
**Jean-Baptiste Olive**  
French, 1848-1936

*Venise, Palais des Doges*  
35 ½" x 44 ¼" fr.  
Signed L.L., o/c





**Henry Scott**  
British, 1911-1966  
*Breezy Day*  
23" x 30 1/2" fr.  
Signed L.L., o/c



**Henry Scott**  
British, 1911-1966  
*The Wool Clipper "Sundown Castle"*  
*in North Pacific at Sunset*  
22 1/2" x 28 1/2" fr.  
Signed L.R., o/c



**Gerald Leake**  
American, 1885-1975  
*Sailboats*  
31" x 31" fr.  
Signed L.R., o/c



**William Broome**  
British, 1838-1892  
*Off the Cliffs of Kent (PAIR)*  
17 1/2" x 15 1/2" fr., o/b







**Phillip Sanders**  
British, b. 1938

*A Burst of Color*, 1986  
31 ½" x 25 ½" fr.  
Signed L.L., o/c



**Jay Boyd Kirkman**  
British, b. 1958  
*Unsaddling at Windsor*, 1988

36" x 26" fr.  
Signed L.R., o/c



**William Henderson**  
British, 1844-1904  
*English Foxhounds (PAIR)*  
18" x 20" fr.  
Signed L.R., o/c



**Milton Menasco**  
American, 1890-1974  
*"Dancer's Image"*  
*Winning the 1968 Kentucky Derby*  
25" x 40 ¾" fr.  
Signed L.L., o/c





**Jules de Bonnemaïson**  
French, 1809-1863  
*Un Amazone*  
46" x 38 ½" fr.  
Signed L.L., o/c



**Zygmunt Rozwadowski**  
Polish, 1870-1950

*Chasing the Quarry*, 1933  
26 ¾" x 32 ¾" fr.  
Signed L.R., o/b



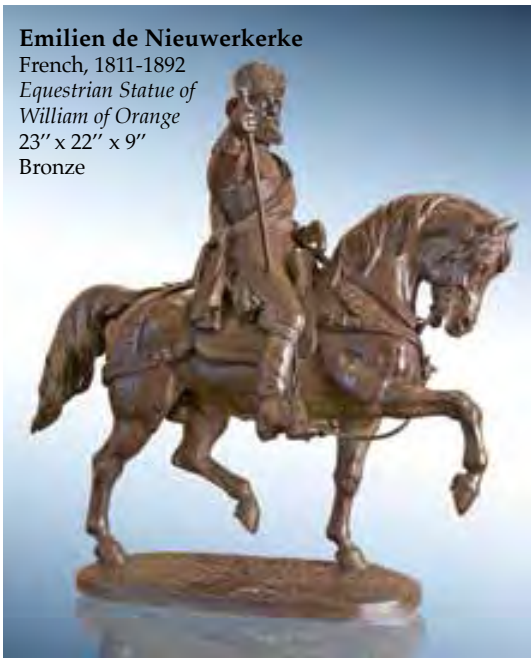
**Olivier Penne**  
British, 1831-1897  
*La Chasse*  
38 ¼" x 33" fr.  
Signed L.R., o/c



# Sculpture

**Emilien de Nieuwerkerke**

French, 1811-1892  
*Equestrian Statue of William of Orange*  
 23" x 22" x 9"  
 Bronze



**Edouard Drouot**

French, 1859-1945  
*Polish Hunter on Horseback*



12 1/2" x 17" x 6"  
 Bronze

**Fortunato Gori**

Italian/French,  
 Active 1895-1925  
*La danseuse orientale à la boule*  
 26" x 14 1/4" x 5 1/2"  
 Bronze, Silver Gilt



**Louis Auguste Moreau**

French, 1855-1919  
*Woman with Putti (Night)*  
 32 2/3" x 10" x 10"  
 Marble



**Alfred Jacquemart**

French, 1824-1896  
*Groupe de boeufs*,  
 ca. 1875  
 7 1/2" x 13 1/2" x 7"  
 Bronze



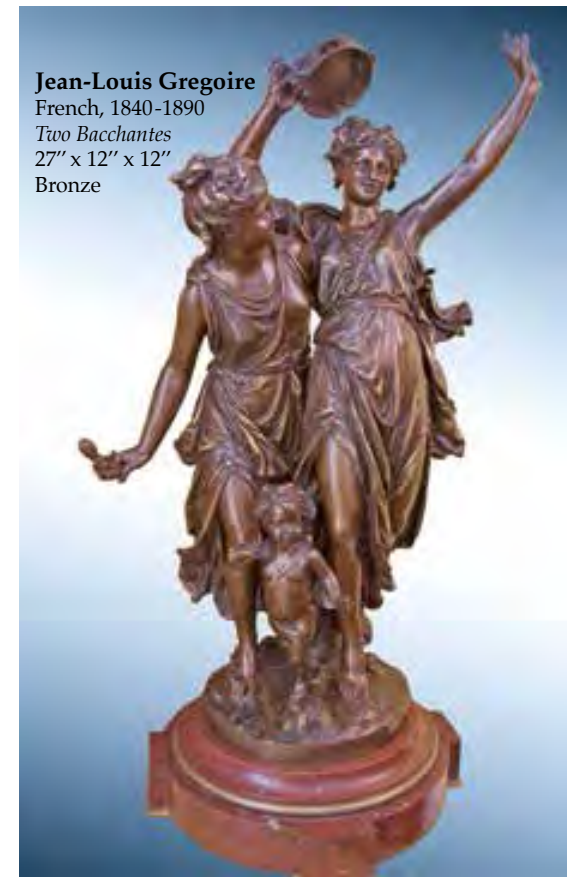
**Anna Hyatt Huntington**

*Goat Bookends*, 1925  
 7 1/2" x 7 3/4" x 5 1/4"  
 Bronze



**Jean-Louis Gregoire**

French, 1840-1890  
*Two Bacchantes*  
 27" x 12" x 12"  
 Bronze







**Antonin Mercié**  
French, 1845-1916  
*Gloria Victis*  
37" x 23" x 18"  
Bronze



**Pierre-Jules Mêne**  
French, 1810-1879

*Chasse au lièvre dans les vignes*  
8" x 15" x 8"  
Bronze

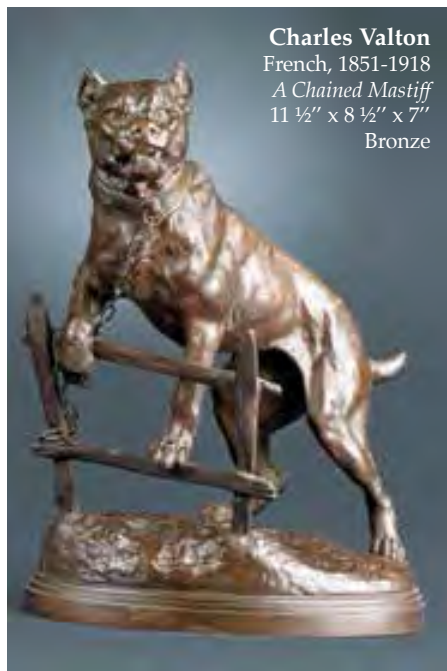


**Star York**  
American

*Homage Da Vinci*, ed. 14/35  
36" x 27" x 11"  
Bronze

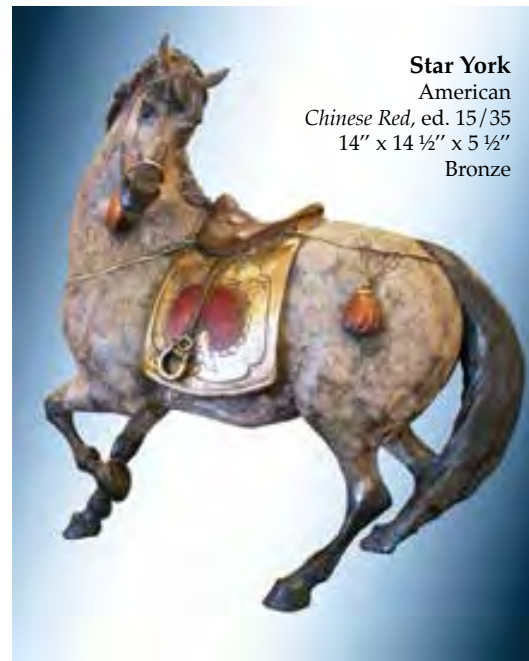


**Alfred Barye**  
French,  
1839-1882  
*Elephant de Cochinchine*  
8" x 10" x 3"  
Bronze



**Charles Valton**  
French, 1851-1918  
*A Chained Mastiff*  
11 1/2" x 8 1/2" x 7"  
Bronze

**Anna Hyatt  
Huntington**  
American, 1876-1956  
*Mother Bear and Cub at Play*  
6 1/8" x 3 1/2" x 6 1/4"  
Bronze



**Star York**  
American  
*Chinese Red*, ed. 15/35  
14" x 14 1/2" x 5 1/2"  
Bronze



# Modern & Contemporary

**Odilon Redon**, one of the most influential of the French Symbolist artists during the last two decades of the 19th century, rebelled against the traditional style of Academism and the fashionable style of the Impressionists. Redon's methods, mysticism, and, later, his bold and enterprising use of color, inspired artists in subsequent movements. Redon often collaborated with some of the foremost Post-Impressionist such as Seurat, Signac, Cézanne and Toulouse-Lautrec.

After 1900, Redon focused on the depiction of color, and found flowers to be the subject that best facilitated this vision. Redon is still most noted for his vibrant bouquets in vases that seem to float in an undetermined space lacking any connection with the ground.

**Symbolism:** Originating in France in the 1870s, Symbolism avoided naturalistic and realistic representation and subject matter, and instead drew on the *imaginary*, *musical*, and *poetic* for inspiration. The artwork of the Symbolists was intended to appeal to the senses, the imagination, and emotions. Redon, alongside Gustave Moreau and Puvis de Chavannes was one of the most famous of the French Symbolist artists. He was also given the largest single representation by any artist at the New York Armory Show, which introduced Americans to European Modernism in 1913.

**Odilon Redon**

French, 1840-1916

*Soucis, bleuets et roses dans un vas blanc*, ca. 1900

31 1/8" x 26 3/4" fr.

Signed L.R., o/b







**Moïse Kisling**  
Polish/French, 1891-1953  
*Bouquet de pensées*, 1918  
22" x 25 3/4" fr.  
Signed U.R., o/c

**Anders Osterlind**  
French, 1887-1960  
*Bouquet de fleurs*  
37" x 32" fr.  
Signed U.R., o/c





**Jacqueline Marval**  
French, 1866-1932  
*L'Automne*, c. 1905  
67" x 67" fr.  
Signed L.R., o/c



**Jacqueline Marval's** talent was quickly recognized after her first exhibition at the *Salon des Indépendants* in 1901. Marval was sensitive to the “female” qualifier and refused to exhibit exclusively with her female colleagues, as was customary. Instead, she frequently showed alongside many fellow artists: Henri Matisse, Georges Rouault, Albert Marquet, and Marie Laurencin. Marval also lived and worked alongside her close friend, the early Modernist painter, Kees van Dongen.



**Paule Gobillard**  
French, 1869-1946  
*Nature morte*, ca. 1900  
24" x 20" fr.  
Signed L.R., o/c

**Exhibited:**

Société des Artistes Indépendants, Paris, 1905

**Literature:**

Roussier, *Marval, 1866–1932* (Grenoble: ed. Didier Richard, 1987), p. 63 (illus.)

Roussier, *Marval, 1866–1932* (Italy, ed. Thalia, 2008), p. 64, 68 (illus.)

**Constantine Kluge**

French, 1912-2003  
*Bazouges sur-le-Loire*  
39 ¾" x 39 ¾" fr.  
Signed L.R., o/c





**Pierre Dubois**  
 French, b. 1922  
*Portrait de Mme Legrand*  
 38" x 29 1/2" fr.  
 Signed L.R.  
 Oil and Mixed Media on Canvas



**Emil Holzauer**  
 American, 1887-1986  
*Brooklyn Bridge*, c. 1940  
 49" x 39" fr.  
 Signed L.R., o/c



**Kerogan**  
 French, Early 20<sup>th</sup> Century

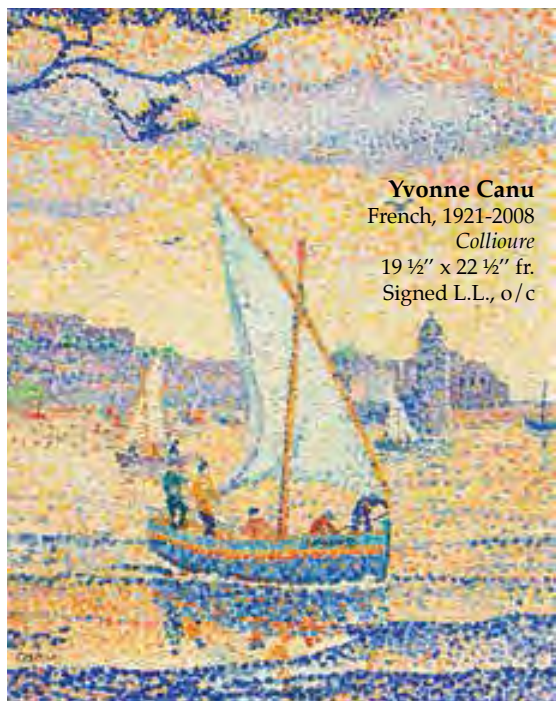
*Port of St. Tropez*  
 25 3/4" x 30" fr.  
 Signed L.L., o/c



**Marcel Dyf**  
 French, 1899-1985

*Poem in Repose*  
 36 1/2" x 31 1/2" fr.  
 Signed L.R., o/c





**Yvonne Canu**  
French, 1921-2008  
*Collioure*  
19 ½" x 22 ½" fr.  
Signed L.L., o/c



**Madeleine Berly-Vlaminick**  
French, 1896-1953  
*Les Deux Soeurs*  
31 ½" x 25 ¼" fr.  
Signed L.L.  
Pencil on paper on panel



**Jean Dufy**  
French, 1888-1964  
*Clowns, Musiciens* Ca. 1946-48  
29" x 36" fr.  
Signed L.L.  
Watercolor and gouache on paper



**Madeleine Berly-Vlaminick**  
French, 1896-1953  
*Jeune femme à la colerette blanche*  
21 ½" x 18 ¼" fr.  
Signed L.R.  
Pastel on Panel



**Madeleine Berly-Vlaminick**  
French, 1896-1953  
*Sophie*  
18 ¼" x 15 ⅞" fr.  
Signed L.L.  
Pastel on Panel



# Cassigneul

## COLLECTION

Jean-Pierre Cassigneul is a master of French contemporary figurative art. Born into a Parisian family, the artist was exposed to elegant women and Parisian *haute couture* through the fashion house—Jean Dessès—founded by his grandfather. Over the past five decades, Cassigneul has studied women and fashion; and with strong lines and brilliant color he renders his subjects boldly, in solemn mystery.



**Jean-Pierre Cassigneul**  
French, b. 1935  
*Devant la mer*, 1993  
43 ¾" x 31 ¼" fr.  
Signed L.R., o/c



**Jean-Pierre Cassigneul**  
French, b. 1935  
*Deauville à la robe jaune*  
21 ¾" x 18" unframed  
Signed L.L.,



**Jean- Pierre Cassigneul**

French, b. 1935

*Sacha au bouquet*, 2013

40 ½" x 33 ½" fr.

Signed L.R., o/c



**Jean- Pierre Cassigneul**

French, b. 1935

*Les Citrons*, 1971

46" x 36" fr.

Signed L.C., o/c



# VÉNARD

## COLLECTION

Claude Vénard is a major post-Cubist painter and one of the founders of the French avant-garde group the *Forces Nouvelles*. His career spans four decades and although his style gradually changes over his career, his interest in certain subjects remains constant.



**Claude Vénard**

French, 1913-1999

*Nature morte aux poires*, 1980

25 ½" x 32" fr.

Signed L.L., o/c



*Nature morte la compote* (Still-life with Compote), 1948, dates from the start of Vénard's career. In the 1940s and 50s, the artist executed still-life paintings in which he experimented with incorporating mixed media into his oils, including sand and cinders to provide texture and depth.

**Claude Vénard**

French, 1913-1999

*Nature morte la compote*, 1948

47 ½" x 47 ½" fr.

Signed L.L., o/c





**Claude Vénard**  
French, 1913-1999  
*Paris, Montmartre with  
Sacre Coeur*, 1958  
45" x 55 1/2" fr.  
Signed L.L., o/c

C. VÉNARD





**Claude Vénard**  
 French, 1913-1999  
*Locomotive*, 1954  
 61½" x 61½" fr.  
 Signed and dated, o/c



**Claude Vénard**      *Still-life with Trombone*, 1940  
 French, 1913-1999      15 ¼" x 12 ¾" fr.  
    Signed L.R., o/c



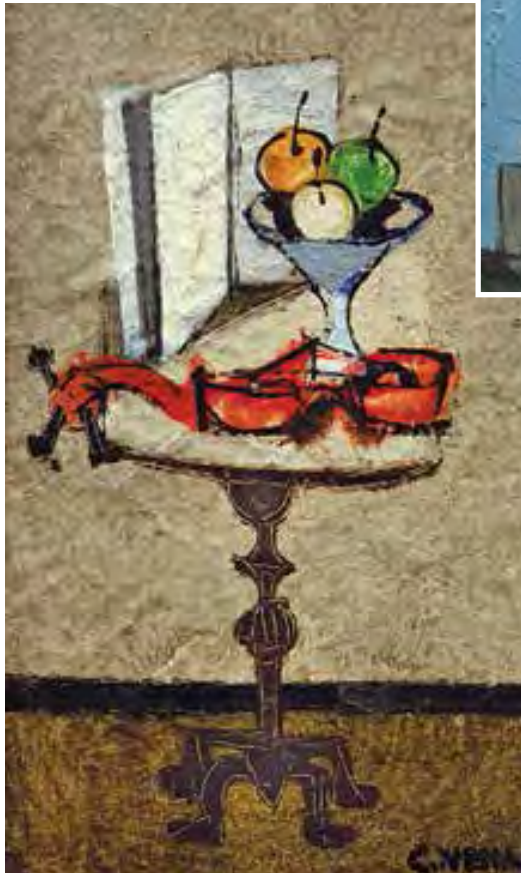
**Claude Vénard**  
 French, 1913-1999  
*Locomotive ouest*, 1958  
 27" x 31" fr.  
 Signed L.R., o/c



**Claude Vénard**  
French, 1913-1999  
*Bi-plane over Paris*, 1955  
40 ½" x 53 ½" fr.  
Signed L.R., o/c



**Claude Vénard**  
French, 1913-1999  
*Still-life with Violin*, 1940  
9" x 6" unframed  
Signed L.R.  
Oil on masonite



**Vénard was fascinated by different modes of transportation—  
biplanes, dirigibles, sailboats, canal boats, and trains.  
Throughout his career, he often depicted them in and around  
his beloved Paris.**





**Claude Vénard**  
French, 1913-1999  
*Roi et Joker*, 1973  
51" x 51" fr.  
Signed L.L., o/c





**Claude Vénard**  
 French, 1913-1999  
*Still-life with wine and fruit*, 1953  
 37" x 27" fr.  
 Signed L.R.  
 Oil on masonite



**Claude Vénard**  
 French, 1913-1999  
*Peniche et Voiliers, Paris*, 1989  
 39-½" x 32" unframed  
 Signed L.L., o/c



**Claude Vénard**  
 French, 1913-1999  
*Nature morte, les poissons et les fruits*, 1980  
 27 ½" x 33" fr.  
 Signed L.R., o/c

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### MUSEUM COLLECTIONS

Metropolitan Museum of Art, New York  
 Museum of Modern Art, New York  
 Musée d'Art Moderne de la ville de Paris  
 Tate Modern, London  
 Museu d'Arte, São Paulo

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**Craig Alan**  
American b. 1971  
*U.S. Capitol*  
54 ½" x 54 ½"  
Signed L.R., o/c

# Craig Alan

“Populus Series”







**Craig Alan**

American b. 1971

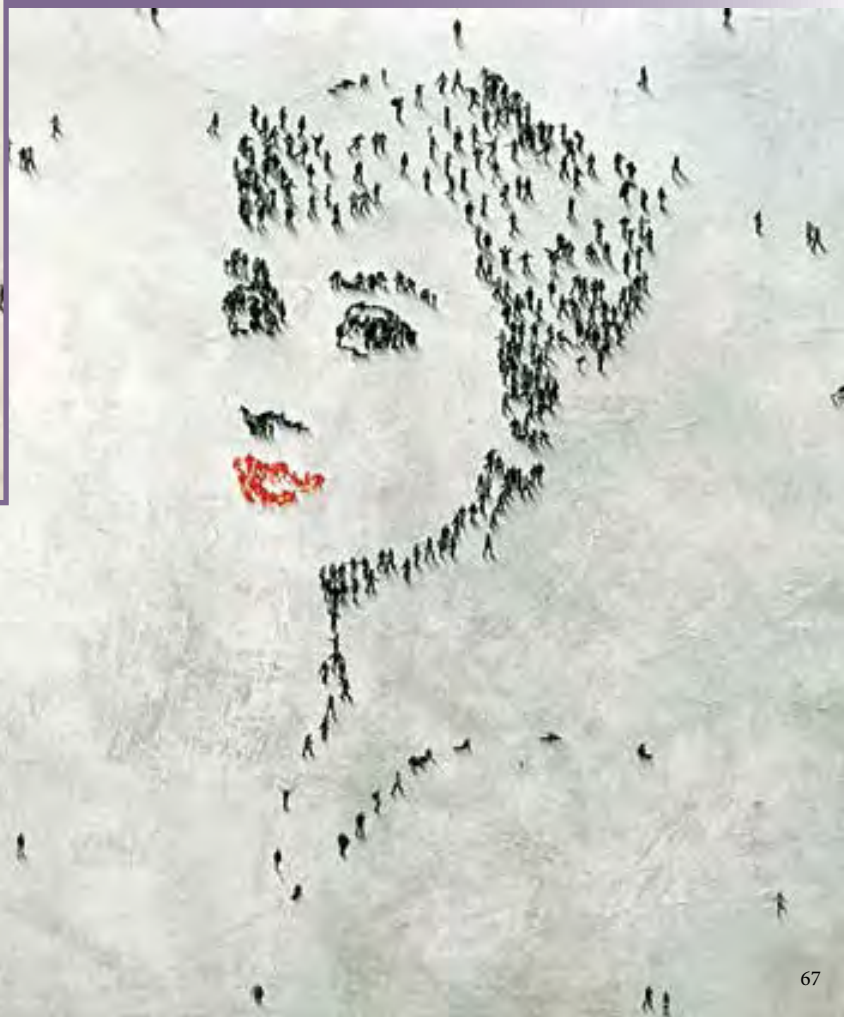
*Populous: Marilyn on*

*White Background 'Rapture'*

40 ½" x 40 ½" fr.

Signed L.L., o/c

“I was at my mom’s condo, taking pictures of people on the beach from her balcony. She’s on the sixth floor. It was a nice day, a bunch of people were on the beach. One of the shots I took through the camera’s eye ended up looking like an eyeball. I kept studying the picture, and I kept coming back to it...saying, there has got to be some way I can translate this in my own way. And it was probably a year and a half later that through studying materials, I was able to create a method that I could use to come up with THE POPULUS.”



**Craig Alan**

American b. 1971

*“Pure” Audrey on Iridescent Background*

54" x 54" fr.

Signed L.L., o/c



# Craig Alan

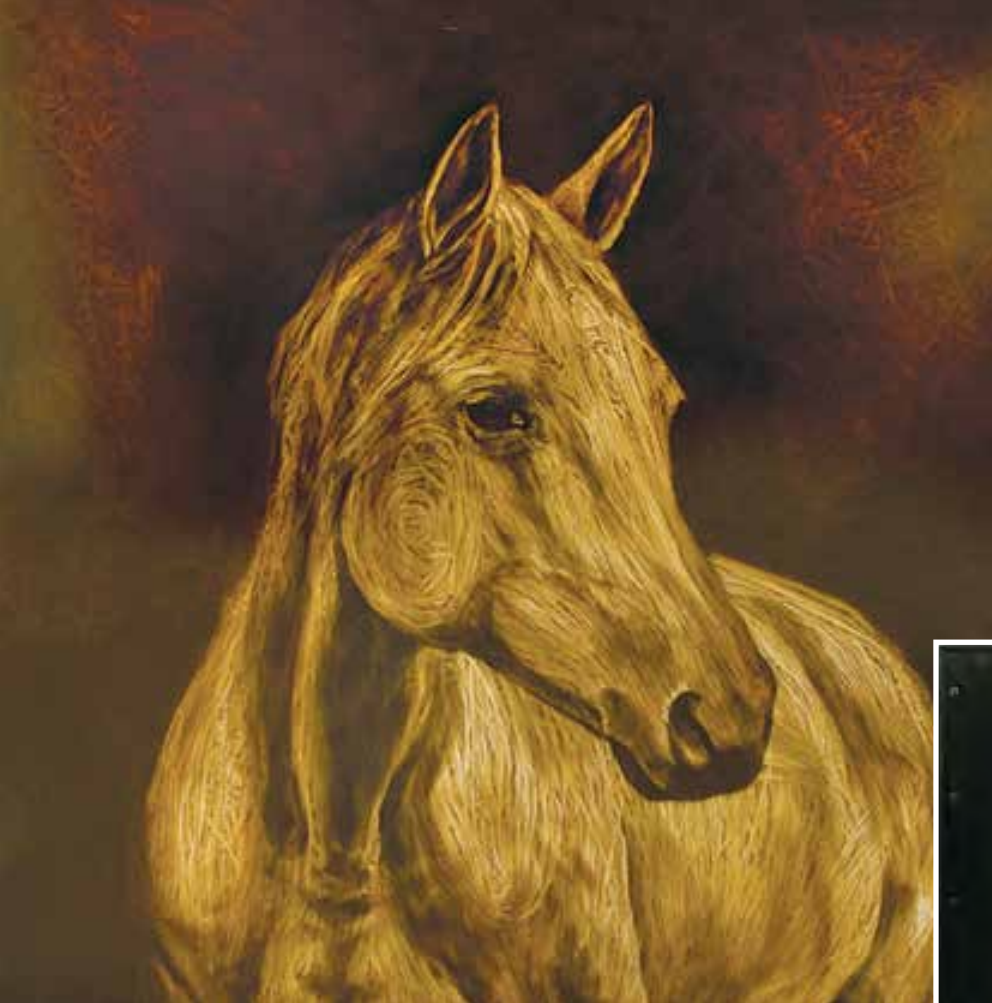
“Narrative Series”



**Craig Alan**  
American b. 1971  
*Love Story (White Fan Dress)*  
60 ¾" x 48 ¾"  
Signed L.R.  
Mixed media







**Craig Alan**  
American b. 1971  
*Narrative: Hay Horse 'Scout' (Unbridled)*  
49" x 49"  
Signed L.R.  
Mixed media

“I am taking materials you encounter everyday and allowing the viewer to see them in a completely different light. Each piece is a little stage created to tell a different story and articulate a mood.”



**Craig Alan**  
American b. 1971  
*Lotus Flower*  
49" x 49"  
Signed L.R.  
Mixed media



# Jamali



## JAMALI

Pakistani / American b. 1944

*Noya*

67" x 48 ½" fr.

Pastel on canvas

## JAMALI

Pakistani / American b. 1944

*Heavenly Gaze*

59 ½" x 53 ½" fr.

Pastel on canvas





# *Guarisco Gallery*





**Alain Gazier**  
French b. 1956  
*Salon Bleu*  
76" x 38" unframed  
Signed L.R., o/c



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