Guarisco Gallery

Claude-Emile Schuffenecker
French, 1851-1934
Le Square (au Luxembourg), 1885
43″ x 49½″ fr., o/c

Guarisco Gallery has recently opened a 2nd Location

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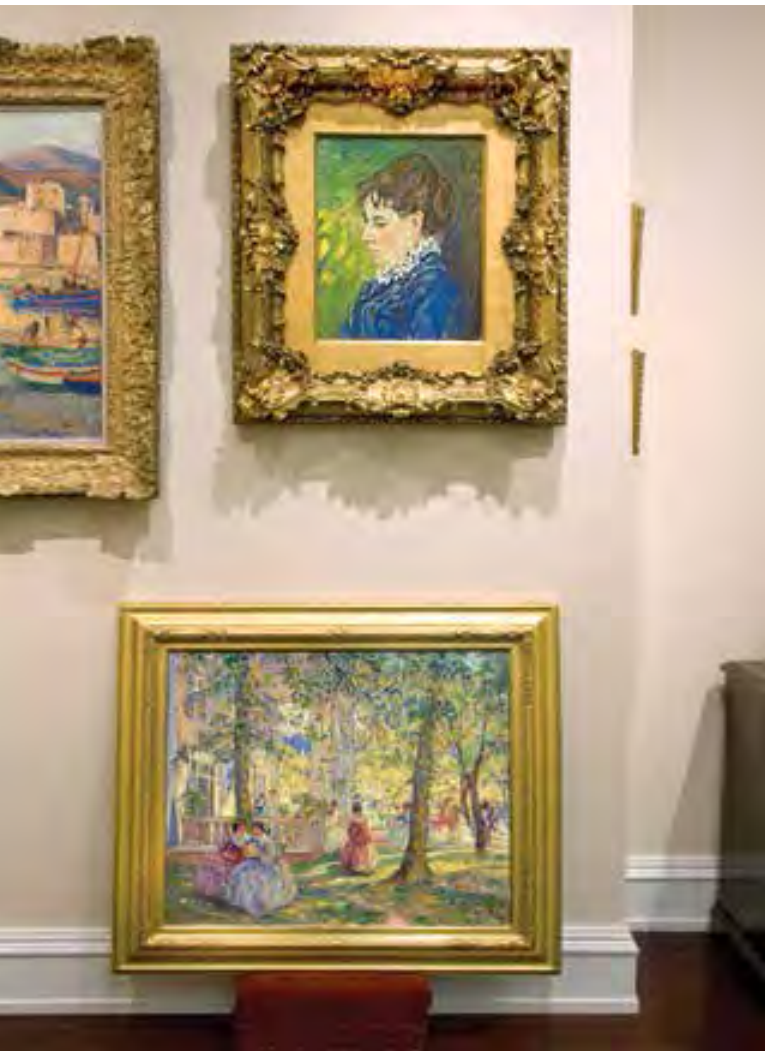
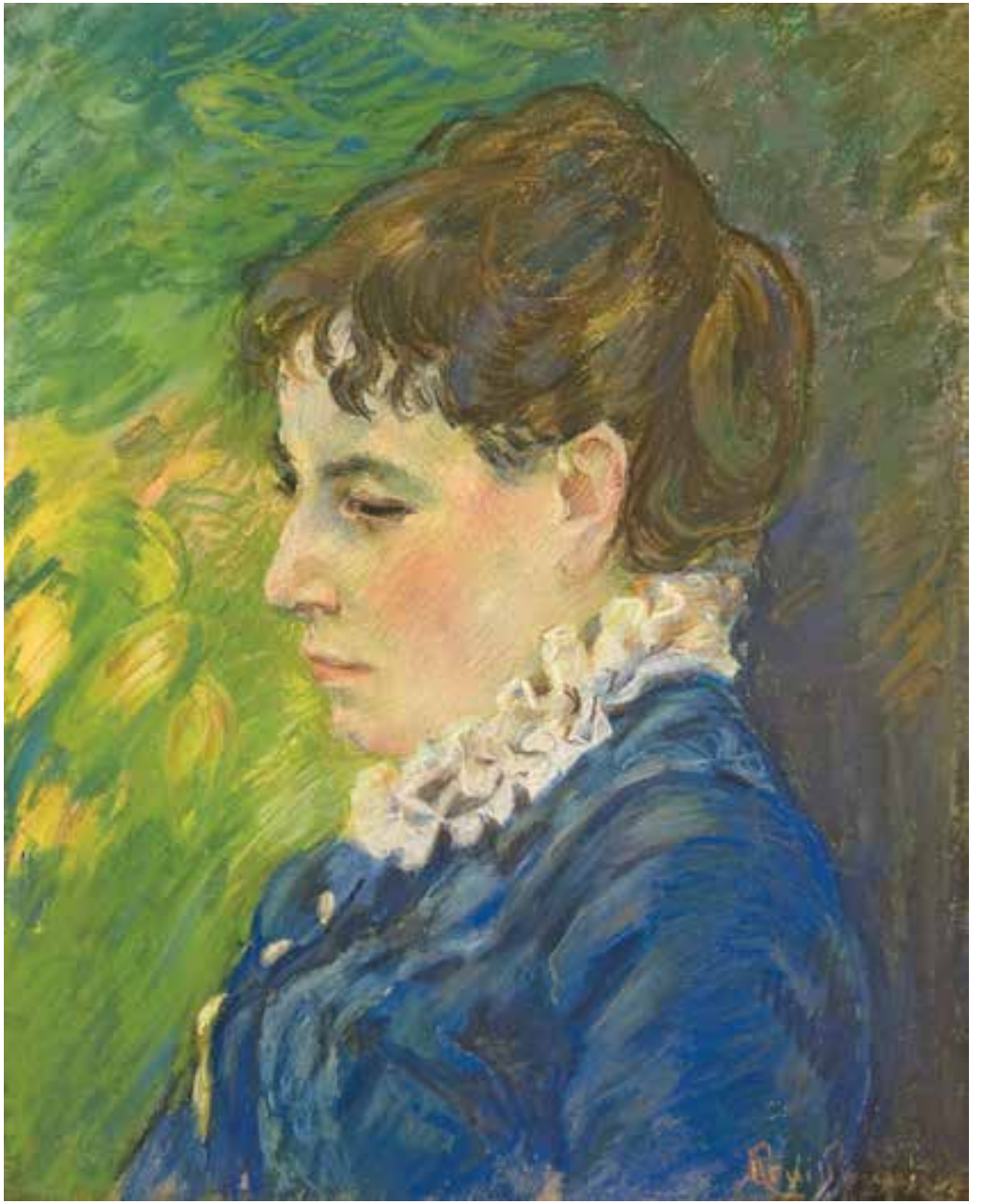
ARMAND GUILLAUMIN, one of the founding members of the Impressionists, was the most loyal to the tenets of the movement–a bright palette, vigorous brushwork, contemporary subject, and *en plein air* painting. Guillaumin has recently been "rediscovered" and acknowledged for his importance within the Impressionist 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
12¼″ 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 41¼″ 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 ⅓″ 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 Bagnois-sur-Cèze André was in charge of the museums 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 ¾″ x 32 ¾″ fr.
Signed L.R.

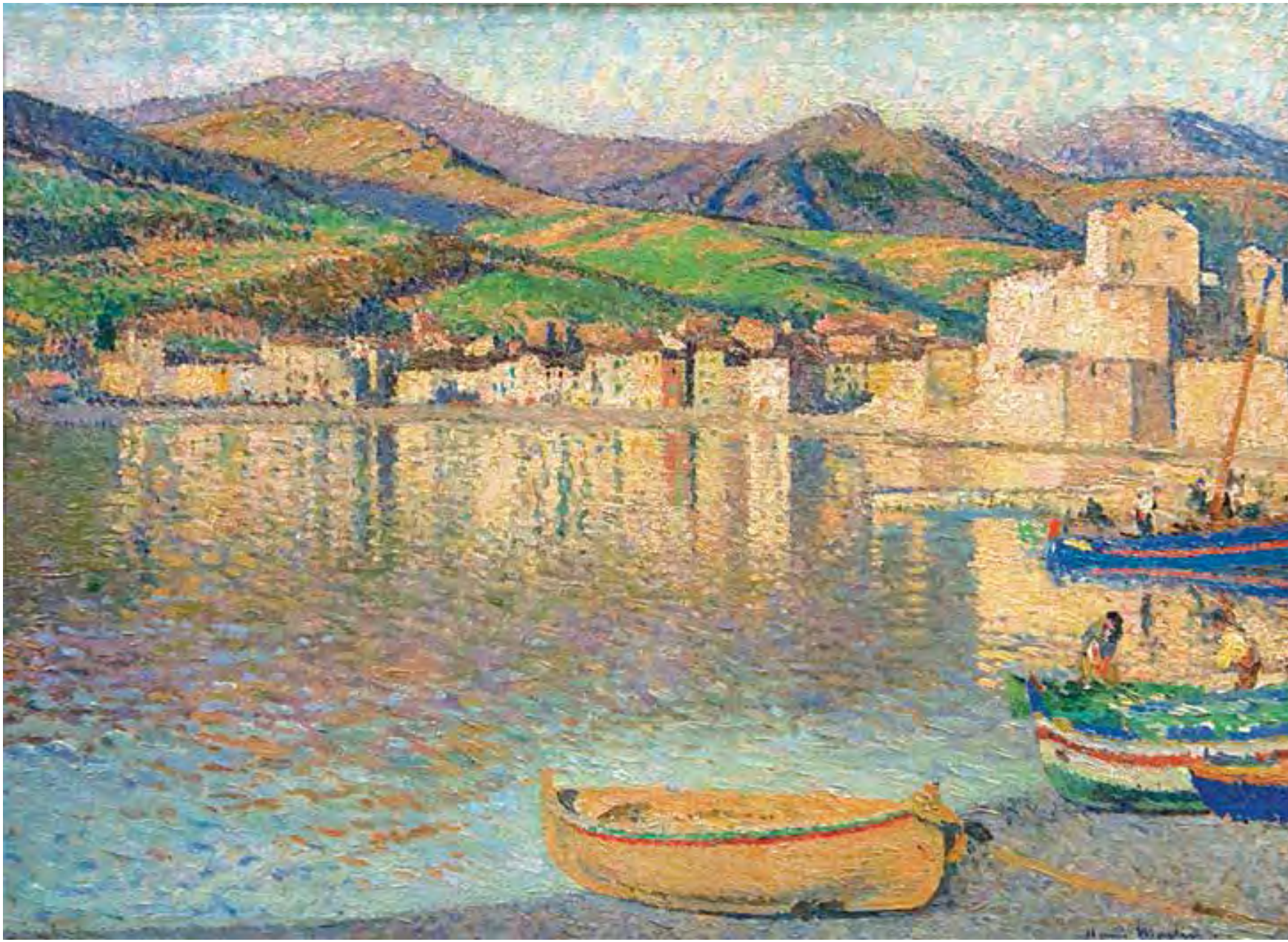
Stylistically, André's brushwork often celebrated the color and light theories of the great Impressionists, but also continued to absorb the themes from many of the evolving styles of the early 20th century---- especially the techniques of Cézanne, van Gogh, and the Fauves.

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 ⅝″ x 44 ¼″ 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 ¼″ 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
Scène de plage (méditéranéen), ca. 1923
34″ x 37″ fr.
Signed L.R., o/c

Henri Lebasque
French, 1865-1937
Nu derrière les volets ,ca. 1920–25
27″x 21½″ 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.

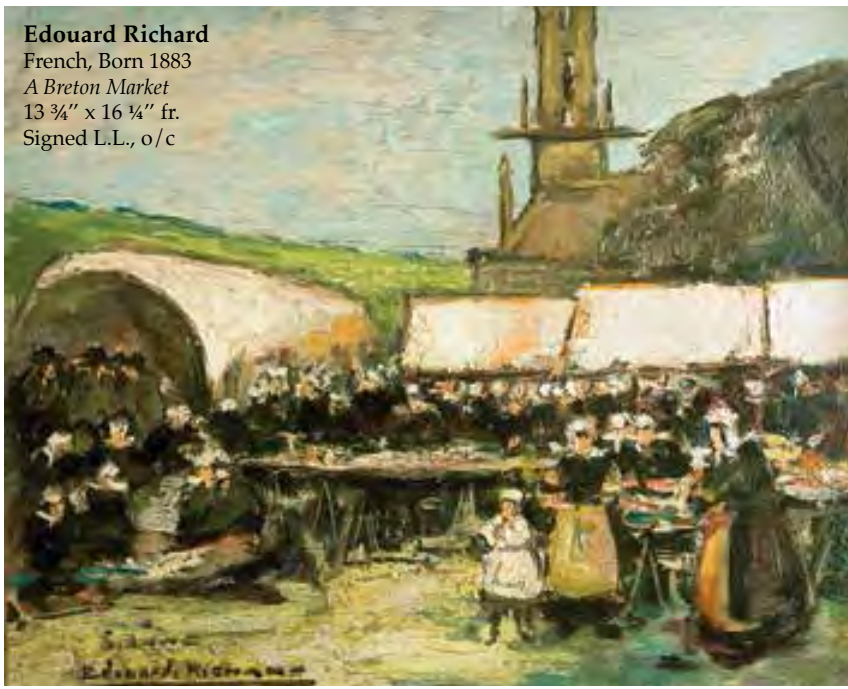
(right)
Désirée Manfred was a favorite model of the artist between 1900 and 1905. Blanche painted approximately twenty portraits of his muse mainly seated in a chair in a satin dress or looking at herself in a mirror. The writer Maurice Barrès, who frequented the artist's studio, called the model Bérénice 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 ¾″ x 16 ¼″ fr.
Signed L.L., o/c

Georges D'Espagnat
French, 1870-1950
Enfant dans un berceau
25 ⅜" x 29" fr.
Signed U.L., o/c

Georges D'Espagnat
French, 1870-1950
Pommes et poires
11 ½" x 13 ½" 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.

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-lifes, 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)

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

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

Pennsylvania Academy of the Fine Arts	*est. 1805*	*Philadelphia*
National Academy of Design	*est. 1825*	*New York*
Art Institute of Chicago	*est. 1866*	*Chicago*
Art Students League	*est. 1875*	*New York*
Corcoran School of Art	*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 ¾″ x 47 ½″ 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

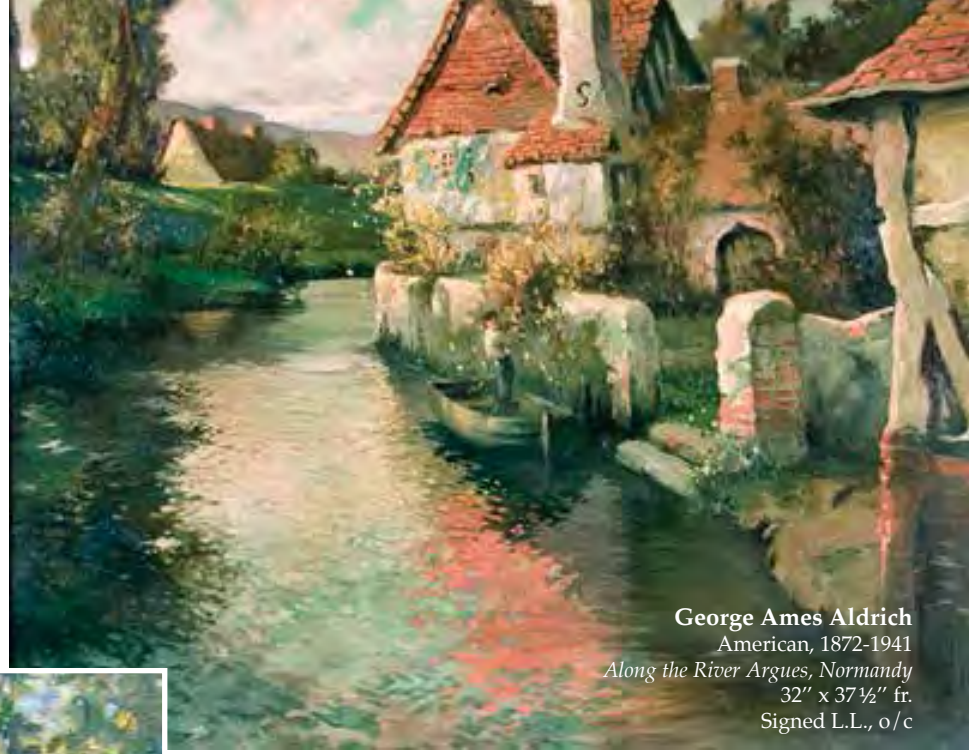
Literature:
Austin, *Artists of the Litchfield Hills* (Waterbury, Conn., 2003), pg. 64 (illus.)

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 37½″ fr.
Signed L.L., o/c

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

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

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

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.*

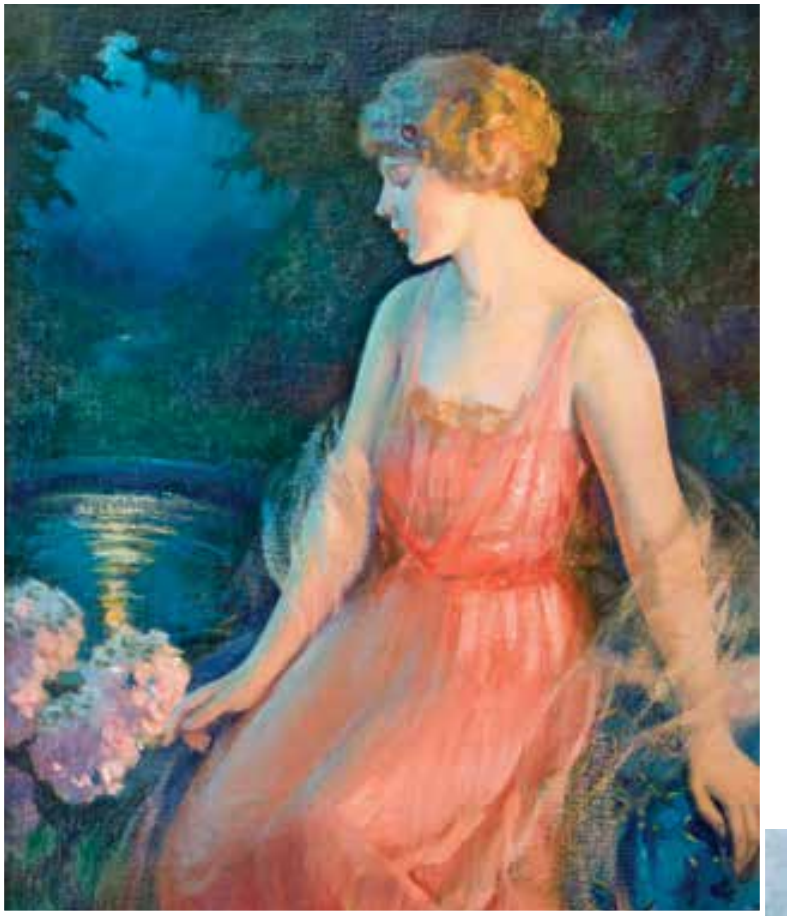
Wilson Irvine
American, 1869-1936
The Tea Party with the Artist's Daughter, Lois

41 ½" x 39 ½" fr.
Signed L.R., o/c

IIrvine 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.

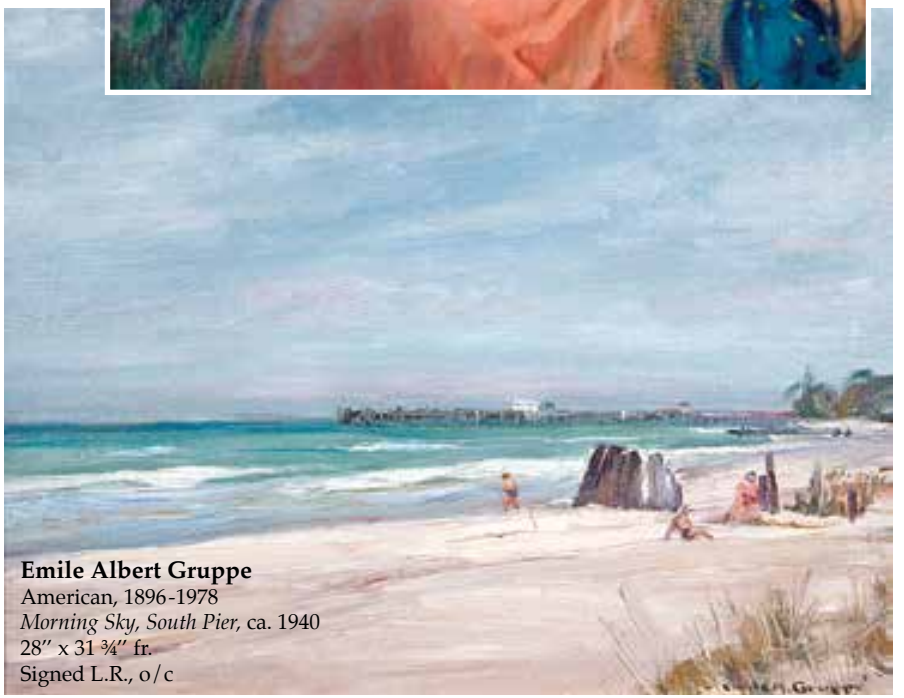
Wilson Irvine
American, 1869-1936
Spring Thaw
29 ½" x 34 ½" fr.
Signed L.R., o/c

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 ¾″ 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 ½″ fr.
Signed L.R., o/c

Edmund Adler
Austrian, 1871-1965
Feeding the Young
29″ x 34″ fr.
Signed L.R., o/c

Edmund Adler
Austrian, 1871-1965
The Young Artist
29 ½″ x 35″ 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 Karssen
Dutch, b. 1945
Three Pups at Play
13 ¾″ x 19 ¾″ unframed
Signed L.L., o/c

Anton Karssen
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 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
La fillette et sa nourrisse
21 ½" x 16" fr.
Signed L.R., o/c

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

45 3/8″ x 58″ fr.
Signed L.R., o/c

Henry Malfroy
French, 1895-1944
St. Chamas, Provence
25″ x 32 ½″ fr.
Signed L.R., o/c

John Henry Dolph
American, 1835-1903

Kittens at Play
20 ⅛′ x 26 ¼″ 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 & Eugéne Verboeckhoven
Belgian, 1820-1893, 1799-1881
Watching over the Herd
37 ½″ x 54 ¼″ fr.
Singed 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
61½" x 55½" 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.

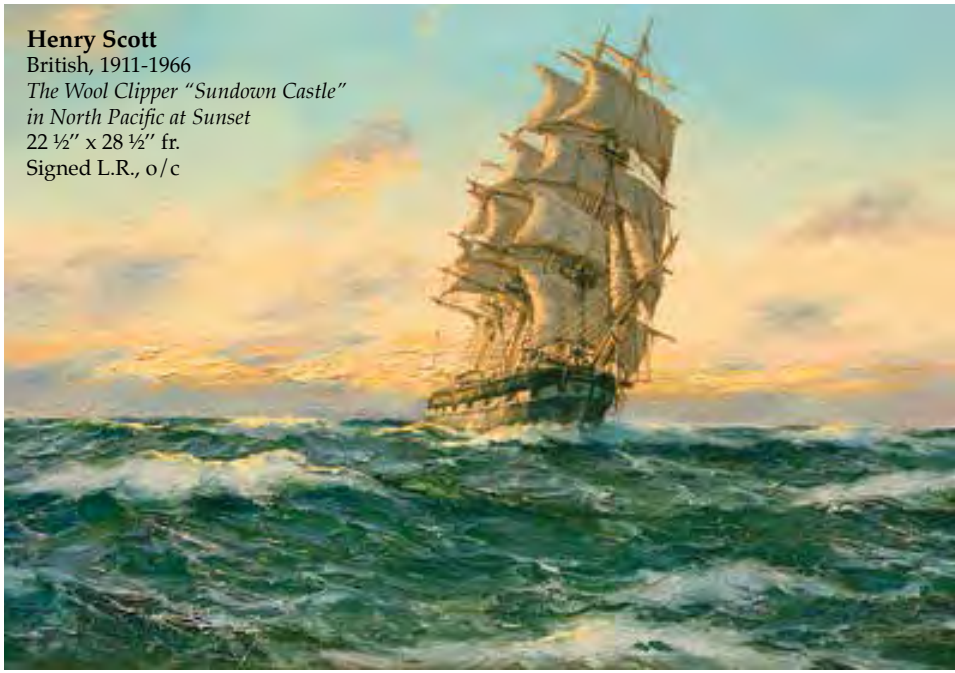
Gustave De Jonghe
Belgian, 1829-1893
Afternoon Repose
45 ½″ x 37 ½″ fr.
Signed L.R., o/c

Harry Brooker
British, 1848-1940
The Treasured Volume, 1879
36″ x 41″ fr.
Singed 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 ½″ fr.
Signed L.L., o/c



Henry Scott
British, 1911-1966
The Wool Clipper "Sundown Castle" in North Pacific at Sunset
22 ½″ x 28 ½″ 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 ½″ x 15 ½″ 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

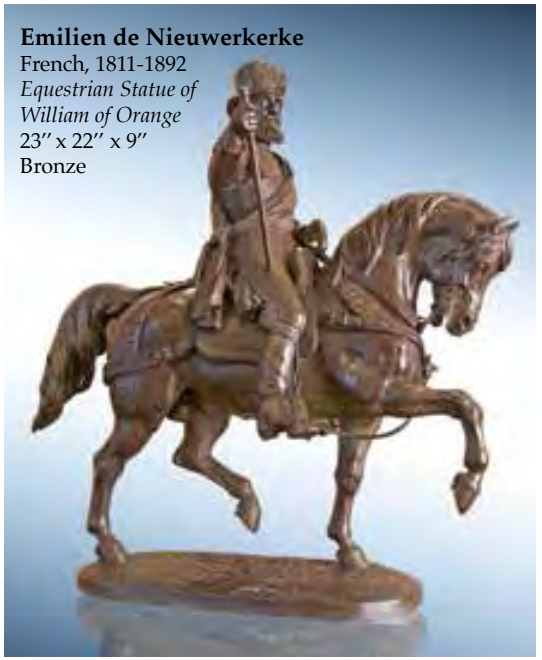
Jules de Bonnemaison
French, 1809-1863
Un Amazone
46″ x 38 ½″ fr.
Signed L.L., o/c

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

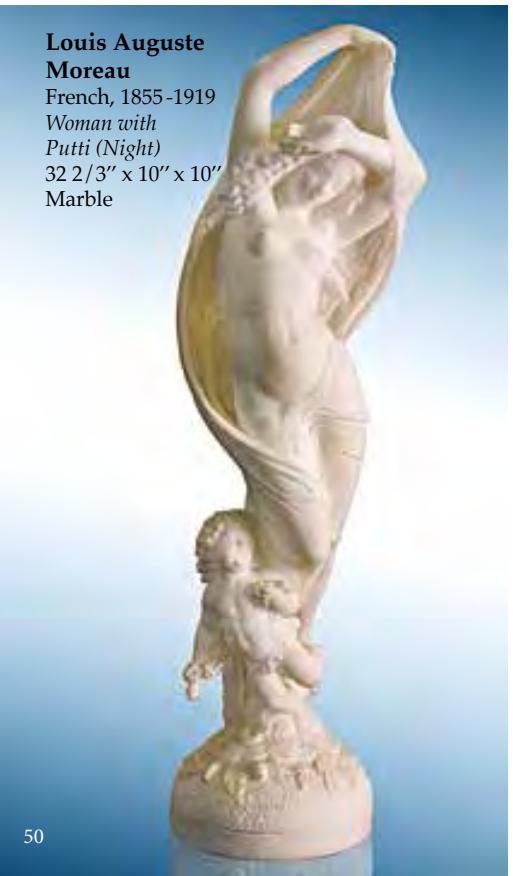
Sculpture



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 ½″ x 17″ x 6″
Bronze

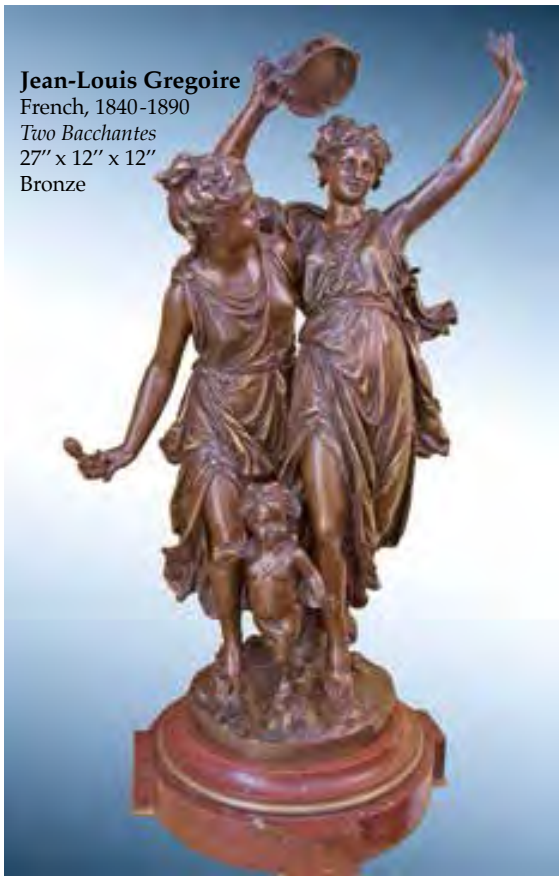
Fortunato Gori
Italian/French,
Active 1895-1925
La danseuse orientale àla boule
26″ x 14 ¼″ x 5 ½″
Bronze, Silver Gilt



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 ½″ x 13 ½″ x 7″
Bronze

Anna Hyatt Huntington
American, 1876-1956
Goat Bookends, 1925
7 ½″ x 7 ¾″ x 5 ¼″
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

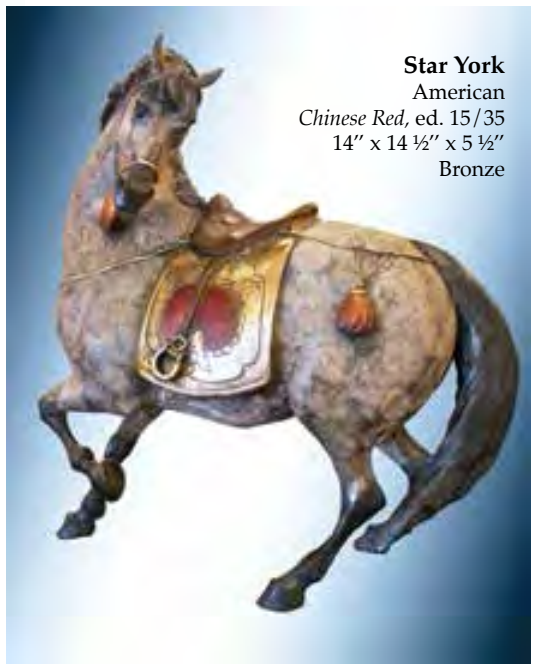
Alfred Barye
French,
1839-1882
Elephant de Cochinchine
8″ x 10″ x 3″
Bronze

Star York
American

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

Charles Valton
French, 1851-1918
A Chained Mastiff
11 ½″ x 8 ½″ x 7″
Bronze

Anna Hyatt Huntington
American, 1876-1956
Mother Bear and Cub at Play
6 ⅛″ x 3 ½″ x 6 ¼″
Bronze



Star York
American
Chinese Red, ed. 15/35
14″ x 14 ½″ x 5 ½″
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.

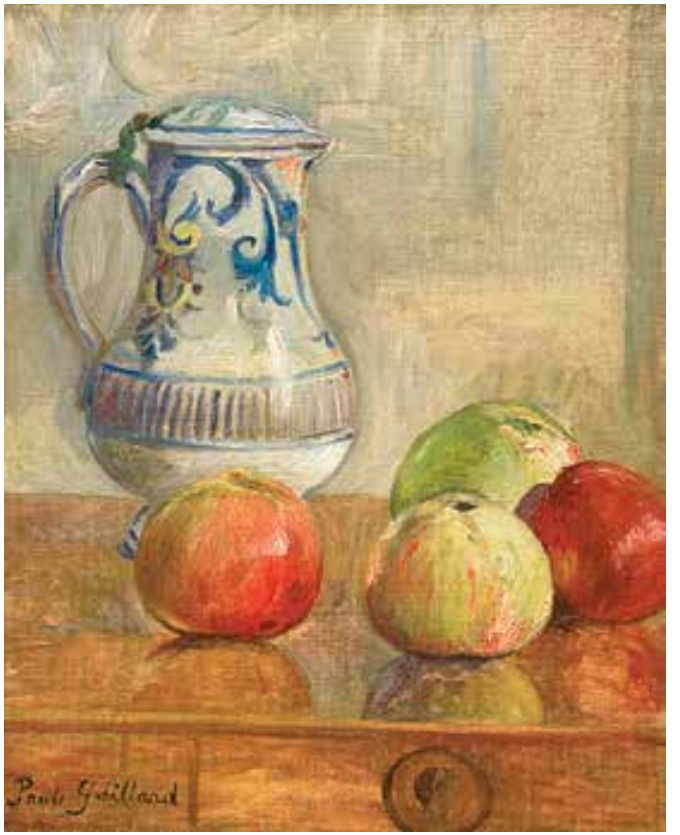
Odilon Redon
French, 1840-1916
Soucis, bleuets et roses dans un vas blanc, ca. 1900
31 ⅛″ x 26 ¾″ fr.
Signed L.R., o/b

Moïse Kisling
Polish/French, 1891-1953
Bouquet de pensées, 1918
22″ x 25 ¾″ 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 ½″ fr.
Signed L.R.
Oil and Mixed Media on Canvas

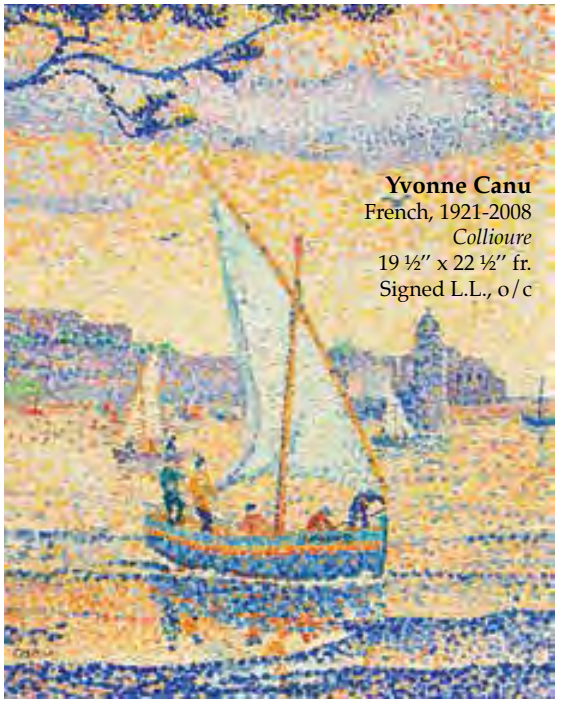
Emil Holzhauer
American, 1887-1986
Brooklyn Bridge, c. 1940
49″ x 39″ fr.
Signed L.R., o/c

Kerogan
French, Early 20th Century

Port of St. Tropez
25 ¾″ x 30″ fr.
Signed L.L., o/c

Marcel Dyf
French, 1899-1985

Poem in Repose
36 ½″ x 31 ½″ 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″
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.,

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 ½″ fr.
Signed L.L., o/c

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

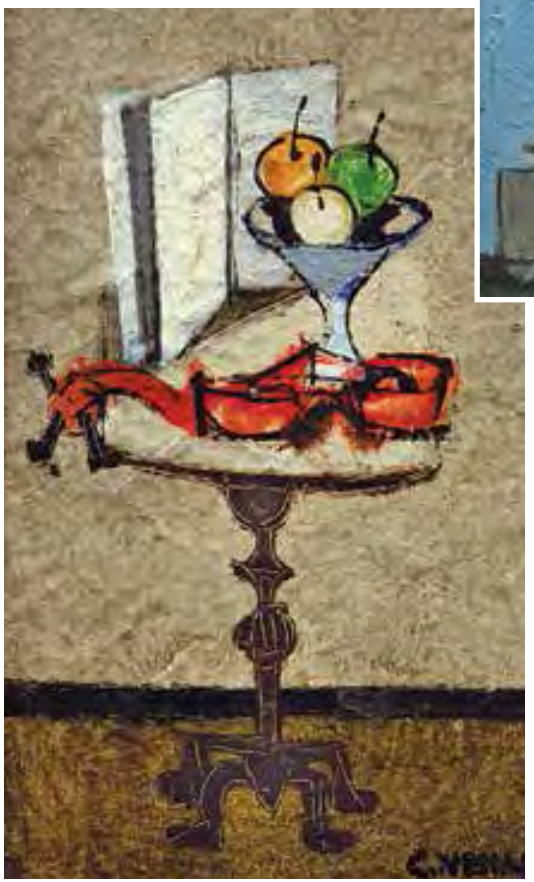
Claude Vénard
French, 1913-1999

Still-life with Trombone, 1940
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

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

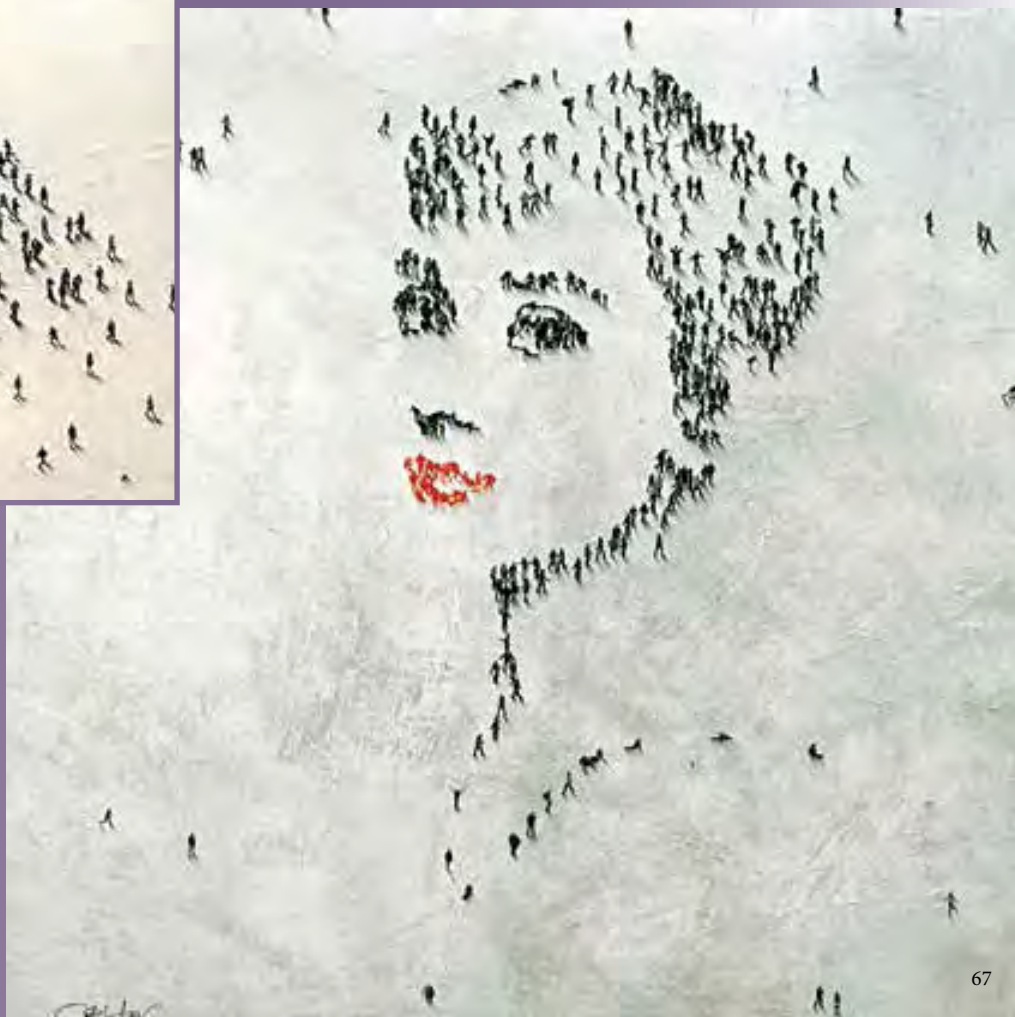
Craig Alan

"Populus Series"

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

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.”

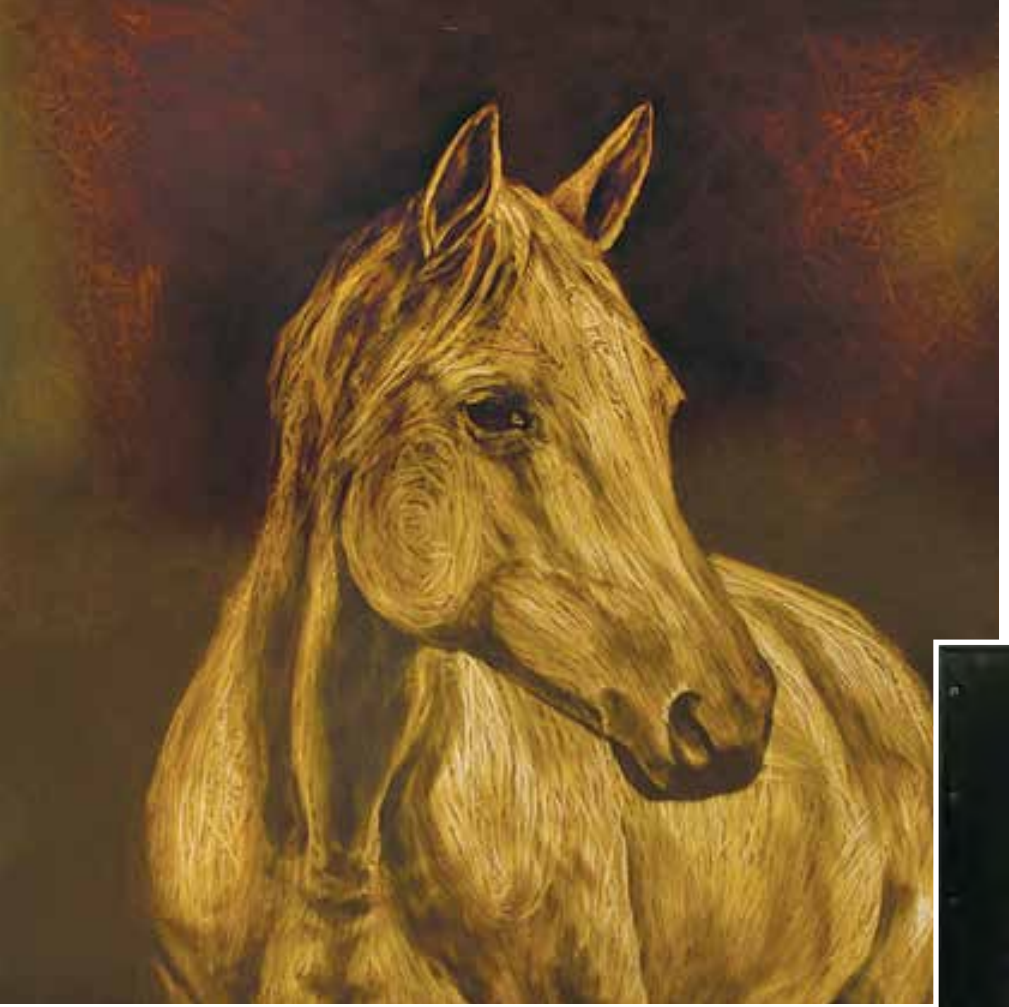


Craig Alan
American b. 1971
“Pure” Audrey on Iridescent Background
54″ x 54″ fr.
Signed L.L., o/c

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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