

Elliott Fine Art

Old Masters to Early Modern

THE BELLE
ÉPOQUE:
PAINTING
AND DRAWING
1870 - 1910





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JEAN-JULES LECOMTE DU NOÛY

(Paris 1803–1923)

Head Study of a Woman Wearing a Headscarf,
Looking over her Shoulder

Oil on canvas

22 x 22 cm. (8 ½ x 8 ½ in.)

Provenance:

By descent in the family of the artist until 1999;
Arnauné-Prim, Toulouse, 22 June 1999, lot 460;
Private Collection, Paris, until 2021.



A major figure in his day, and in many ways heir to Jean-Léon Gérôme, Jules Lecomte du Noüy is perhaps best known for his Orientalist scenes. Early in his career, Lecomte du Noüy enjoyed triumphs at the Paris Salon, winning gold medals in 1866 and 1869, a second-class medal in 1872, and the Legion of Honour in 1876, to name only the most significant French governmental distinctions. A veteran of the Salon, he exhibited there almost every year between 1863 and 1923.

Training first with Charles Gleyre, and then for several years with Gérôme, who held the young artist in very high regard, Lecomte du Noüy 'consciously rejected the path of modernism, choosing instead to express himself through an elaborately finished technique applied to compositions that often featured stylised, even slightly mannerist, human figures.'¹ As the artist himself said, 'Gérôme est mon maître et Raphaël mon Dieu.'² He has also been considered to some extent a successor to Jean-Auguste-Dominique Ingres, favouring meticulous painterly craftsmanship over the more freely handled and expressive brushwork originally championed by Delacroix and ultimately developed in various ways by the anti-academics and modernists to whom he was opposed. Indeed, Lecomte du Noüy has been described as 'Ingres faisant du Gérôme',³ although the finished works were distinctly his own.

His earlier paintings were primarily of subjects derived from antiquity, though under the influence of Gérôme and thanks to his own extensive travels in North Africa and the Near East, Lecomte du Noüy increasingly focussed on Orientalist themes. The present oil sketch of a woman with a green and orange head scarf is a fine example of the artist's preparatory studies, demonstrating a rapidity and spontaneity of execution absent from his finished works. Though this study cannot be connected definitively with any known work, it was likely for a secondary figure in harem scene (fig. 1).

We are grateful to Roger Diederer, who has seen the work in person and confirms the attribution to Lecomte du Noüy.



FIG. 1, JULES LECOMTE DU NOÛY, *RAMESSES IN HIS HAREM* (DETAIL), OIL ON CANVAS, 128 X 30 CM, MUSÉE D'ORSAY, PARIS.

1. R. Diederer, *From Homer to the Harem: The Art of Jules Lecomte du Noüy*, New York 2004, p. 9.
2. Paris, Archives du Louvre, Document of 24 March 1926, no. 3830.
3. R. Diederer, p. 10.

JEAN-JULES LECOMTE DU NOÛY

(Paris 1842 – 1923)

Head Study of a Man Wearing a Cap, seen in profile

Signed upper right: *DU. NOÛY*

Oil on canvas

22.5 x 21.5 cm. (8 ¾ x 8 ½ in.)

Provenance:

By descent in the family of the artist until 1999;

Arnauné-Prim, Toulouse, 22 June 1999, lot 460;

Private Collection, Paris, until 2021.





FIG. 1, JULES LECOMTE DU NOÛY, *THE ORIENTALS*, 1885, OIL ON CANVAS, DESTROYED BY FIRE, FORMERLY MUSÉE DE BEAUX-ARTS, CAEN.

See previous catalogue entry for a biography of Jules Lecomte du Noüy.

The present work, likely a preparatory study, is a fine example of the Lecomte du Noüy's oil sketches, and is possibly a study for the figure bending over presenting a plate of decapitated heads in *The Orientals* (fig. 1), exhibited at the Salon of 1885. Another possibility is that it is related to *The Harem's Gate, Souvenir of Cairo* (fig.2), one of the artist's most iconic works, formerly in the collection of Yves Saint Laurent and Pierre Bergé.



FIG. 2, JULES LECOMTE DU NOÛY, *THE HAREM'S GATE, SOUVENIR OF CAIRO* (DETAIL), OIL ON CANVAS, 1876, 75 X 135.5 CM, PRIVATE COLLECTION

GUSTAVE MÉNÉGOZ

(Bienville 1858 – 1934 Fleury-sur-Orne)

Head Study of a Man

Inscribed and signed: *Souvenir respectueusement affectueux. / G. Menegoz*

Charcoal on paper

19.3 x 16.4 cm (7½ x 6½ in.)

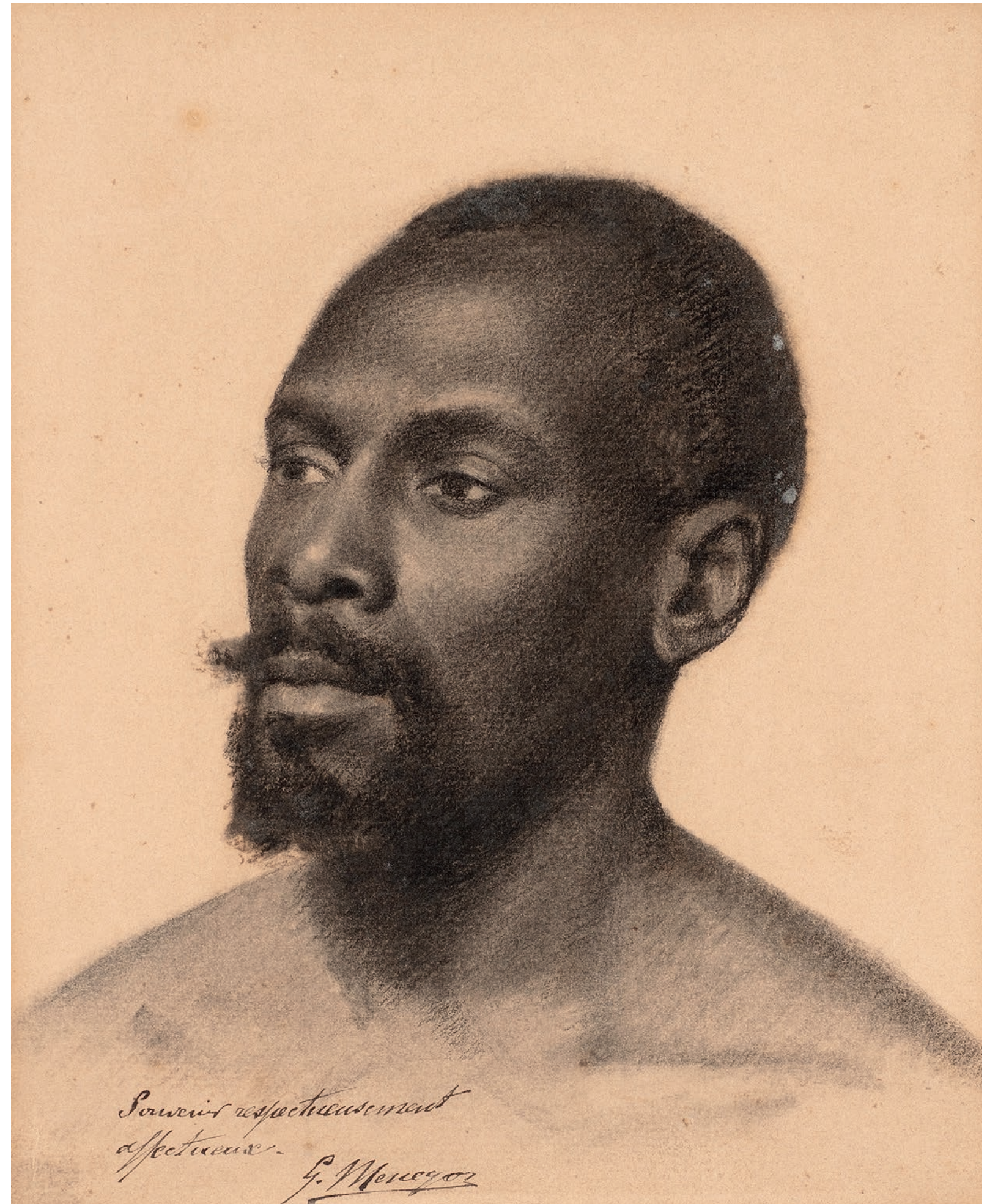




FIG. 1, THÉODORE GÉRICAULT, *Portrait Study of Joseph*, oil on canvas, 47 x 39 cm., [The]. Paul Getty Museum.

This head study of a black man is a rare work by Gustave Ménégos, a little-known sculptor based in Caen. Born in Bienville, 90 kilometers north of Paris, Ménégos went to the capital in 1878, where he studied sculpture at the *École des Beaux-Arts* under Alexandre Falguière and Paul Dubois. He moved to Caen to teach drawing and was later appointed director of the *Musée de Beaux-Arts de Caen*, spending the rest of his life in Normandy.

The primary interest of the present study is the subject, rendered in a refined academic style, with Ménégos building up the volumes and details with a skilful use of charcoal. Though it is impossible to be definitive, the likelihood is that this study was executed in Paris, whilst Ménégos was studying there: though exact figures are hard to come by, Paris had a sizeable black population, certainly far greater than any other city in France. Furthermore, black models were frequently employed in life drawing classes at the *École des Beaux-Arts*.

Though the black population of France at the close of the late 19th century was comparable to that of Great Britain, for example, black models were employed far more frequently in France than in other countries. This interest in black models goes back to Géricault and a Haitian-born model called Joseph. Joseph came to Paris with a troupe of acrobats and was spotted by Géricault, who used him as a model for three black figures in his famous *Raft of the Medusa*, as well as painting an independent portrait study of him (fig. 1). Joseph went on to model for other prominent artists and became a professional model at the *École des Beaux-Arts* in 1832, receiving a salary of 46 francs. No one of Géricault's generation was more highly respected by younger artists, and the example he set may partly account for the sharp increase in the number of images of black models and sitters painted in the Restoration period and over the second half of the 19th century.

Though there is still much we do now know, tremendous strides have been made in understanding the role of black models in France, following the recent exhibition *Le Modèle Noir, de Géricault à Matisse*. Between 1900 and 1930, the registers of the *École de Beaux Arts* lists around 40 black and Asian models amongst a total of 600; a minority but not an insignificant one. And it is worth noting that this is not the totality of black models active in Paris at this time. Like their white counterparts, there were both occasional models, using this activity to supplement an income, and professional models for whom the work was full-time. Painting a black model challenged a young artist, offering them the 'possibility to study, in a different way, the effects of light on the body and the relationship between the figure and the background'.¹

1. E. Bégue and I. Pludermacher, 'Les Modèles Noirs dans le Paris du XIXe siècle et du début du XXe siècle' in *Le Modèle Noir de Géricault à Manet* (exhibition catalogue), Paris 2019, p. 195.

PAUL LEROY

(Paris 1860–1942)

Portrait of the Artist Ferdinand Decap
Wearing a Yellow Turban

Signed, dedicated and dated at the upper left: *A mon Ami F. Decap / Paul Leroy / 1882*

Oil on canvas

40.4 x 32.5 cm. (16 x 12 $\frac{3}{4}$ in.)

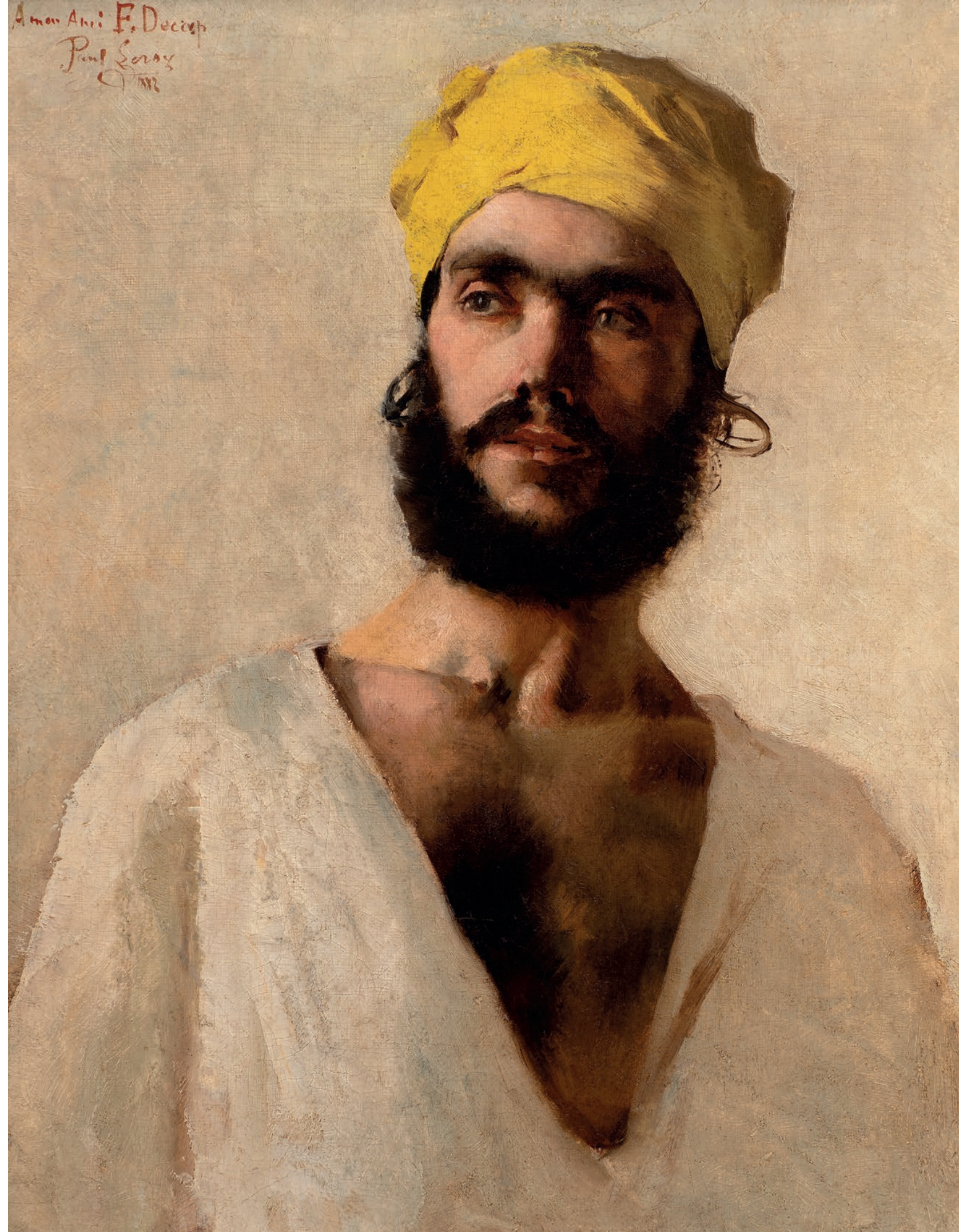




FIG. 1, PAUL LEROY, *SELF-PORTRAIT*, 1883, OIL ON CANVAS, MUSÉE DE BEAUX-ARTS DE QUIMPER.



FIG. 2, PAUL LEROY, *JESUS IN THE HOUSE OF MARTHA*, 1882, OIL ON CANVAS, MUSÉE DE BEAUX-ARTS DE ROUEN.

Unjustly forgotten today, Paul Leroy (fig. 1) was certainly one of the most talented and original French Orientalist painters of the late-nineteenth century. He displayed a deep-seated and genuine interest in the history and culture of North Africa and the Near East, collecting Arab and Berber objects and artworks, as well as learning Arabic, whose script he used effectively in his paintings and lithographs. Leroy was also a founding member of the Société des Peintres Orientalistes Français, a society responsible for the promotion of Orientalist art through mounting exhibitions and aiding French artists travelling in East.

Born in Odessa, though French by birth, Leroy started his artistic education in that city before moving to Paris in 1877 to study at the Académie des Beaux-Arts in the studio of Alexander Cabanel. His interest in the East, perhaps engendered by his upbringing in what is now the Ukraine, was already visible to the French public in his Salon-exhibited and gold medal-winning 1882 depiction of Jesus in the house of Martha (fig. 2), shown to great acclaim and much-admired by Cabanel. The scene takes place in a white-washed generic Near Eastern dwelling, complete with tilework, carpets and ceramics inspired by the Islamic world.

This early success, combined with success in the 1884 Prix de Rome, gave Leroy a 4,000 franc travel grant, allowing him to visit Italy, then Turkey and Egypt in 1885 with his life-long friend the painter Georges Landelle, and finally Tunisia and Algeria in 1886. He would continue to visit the Near and Middle East frequently, going on regular trips to Constantinople, Persia, Egypt and Algeria, the latter of which he returned to a further seven times, being particularly enamoured with the oasis of Biskra on the northern edge of the Sahara.

Ferdinand Decap, the subject of the portrait, was a fellow student in Cabanel's atelier and clearly a close friend of Leroy's, though beyond this very little is known about him. Dated to 1882, three years before Leroy's travels, the portrait, like the contemporaneous *Jesus in the House of Martha*, clearly demonstrates the young artist's interest in Orientalist motifs. The bright yellow turban, jangling hoop earrings and cotton shirt were possibly artistic props found in Cabanel's studio, who was himself interested in Orientalist subject matter (fig. 3). An expression of friendship, Leroy's portrait is the playful result of two young artists enjoying themselves in the studio during the earliest years of their careers.

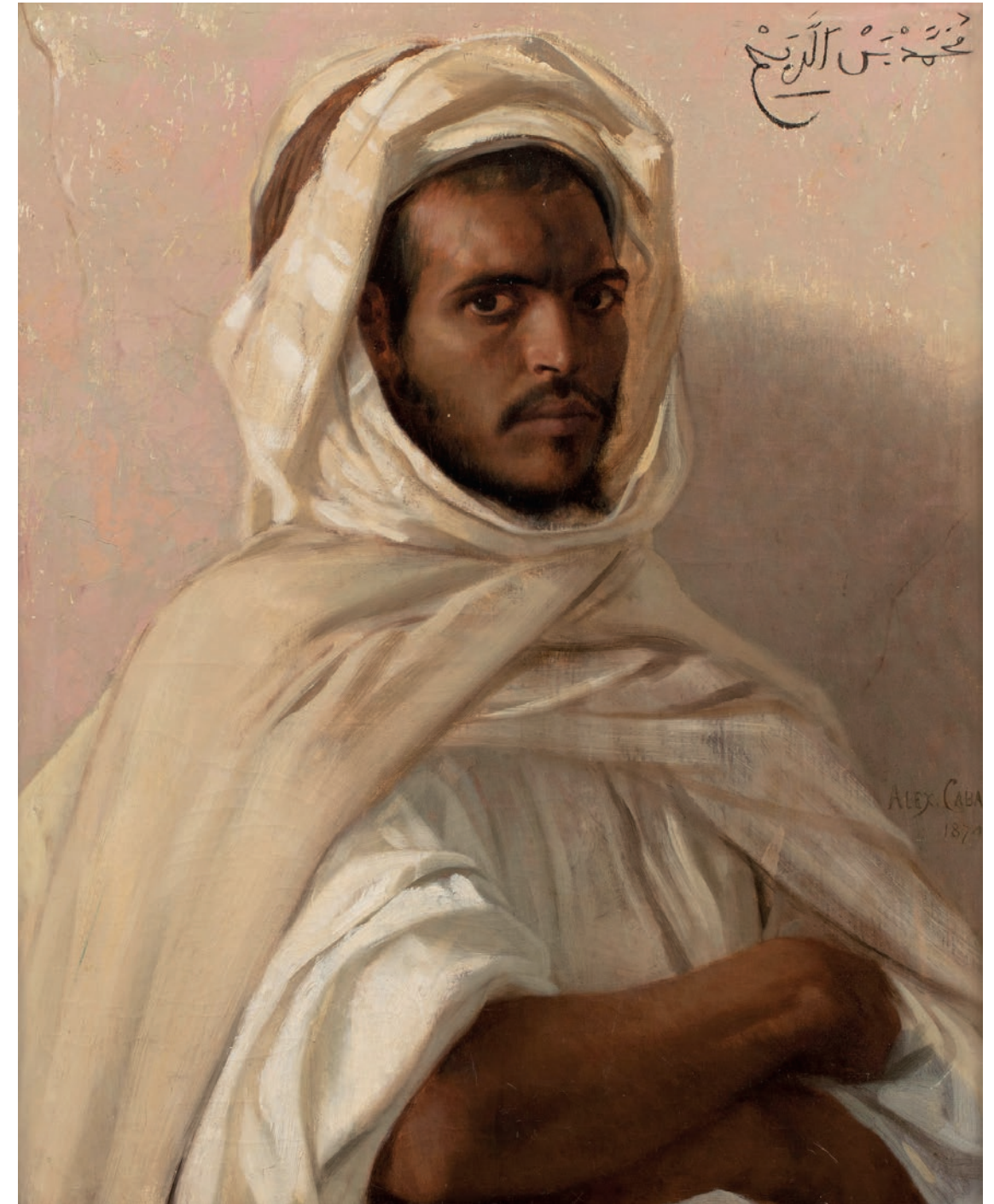


FIG. 3, ALEXANDER CABANEL, *PORTRAIT OF A NORTH AFRICAN*, OIL ON CANVAS, 73 BY 60 CM, PRIVATE COLLECTION..

OSMAR SCHINDLER

(Burkhardtsdorf 1867 – Dresden 1927)

Head of a Bearded Man

Signed and dated lower right: *O. Schindler / 84*

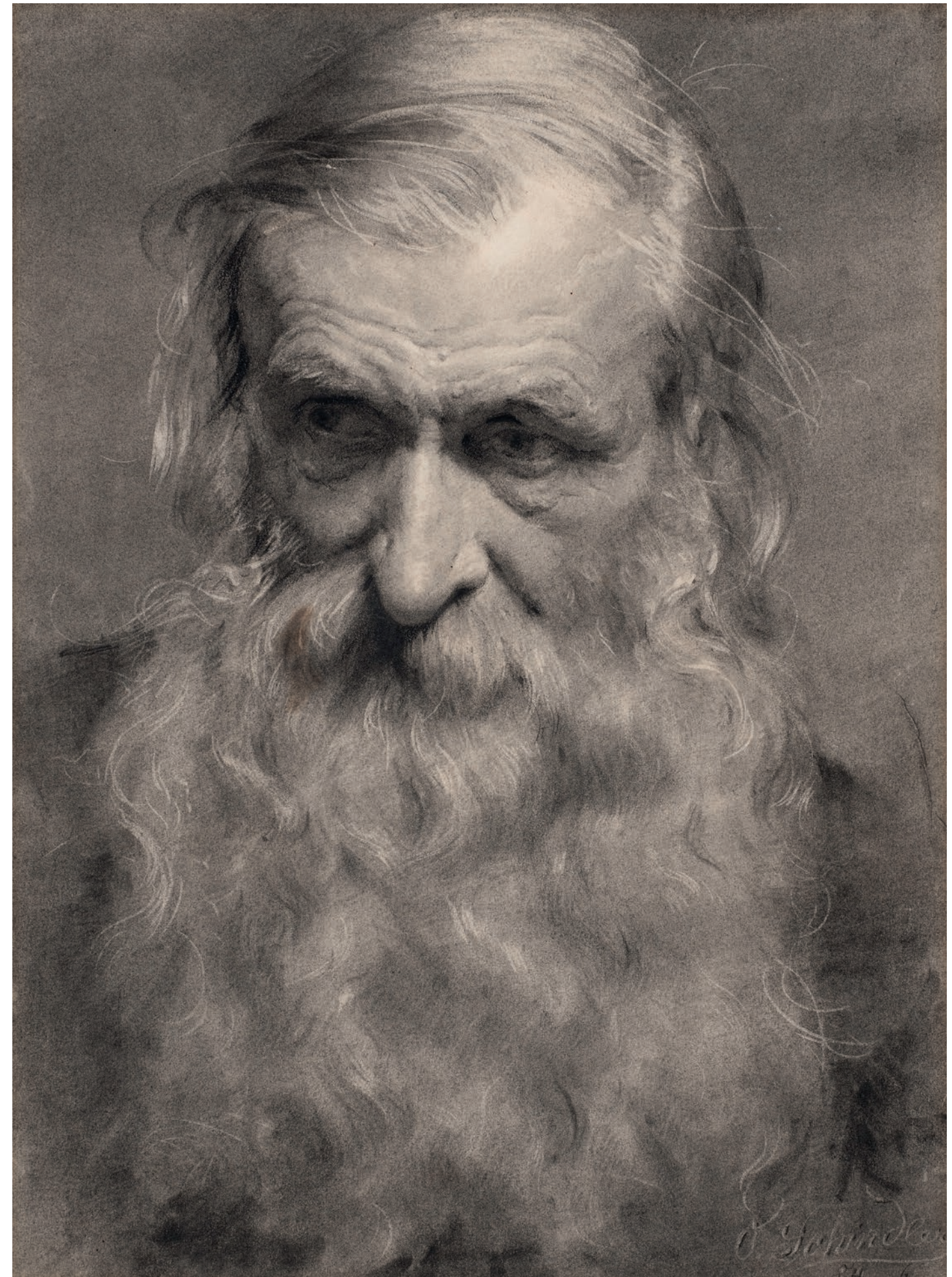
Charcoal and white chalk on paper

43.6 x 33.4 cm. (17 ½ x 13 in.)

Provenance:

Estate of Osmar Schindler, Dresden, 1927;

Thence by descent in his family, Dresden, until 2021.



This highly accomplished chalk study of a bearded man was drawn by Osmar Schindler in 1884, when the artist, then 17 years old, was a student at the Dresden Kunstakademie. The study was no doubt executed during a life drawing class at the Kunstakademie, with the model therefore being a professional. With its attention to detail, and understanding of light, modelling and volume, the drawing is evident of Schindler's precocious talents whilst still a teenager.

At the time, as is still the case today, the Dresden Kunstakademie was one of the most eminent art schools in the newly unified Germany. Fellow students of Schindler included Hans Unger, Richard Müller and Sascha Schneider, like Schindler little-known figures today but at the time important and celebrated practitioners on a European level, who worked in an Art Nouveau and Symbolist style. Schindler was more traditional than these three, usually working using Impressionistic or Realistic idioms, though occasionally exploring more Symbolist and Art Nouveau subjects and techniques. His subject matter was diverse, from portraits and landscapes, to religious and mythological scenes.

Schindler was born in Burckhardtsdorf, a small town 90 kilometres west of Dresden. Losing his father at an early age, Schindler was able to attend the Dresden Kunstakademie thanks to support from his uncle. Dresden was a major economic hub which, when combined with the young artist's technical skill, ensured that there were no shortage of commissions and commercial opportunities for Schindler upon graduation from the Akademie. His success allowed him to travel widely in Europe in the 1890s, and he became particularly enraptured by Italy, returning there often. By 1900, Schindler had been appointed a professor at the Dresden Kunstakademie, remaining there for the rest of his life, teaching many students, the most famous of whom were George Gros and Otto Dix.



FIG. 1, OSMAR SCHINDLER, *SELF-PORTRAIT*, 1886, OIL ON CANVAS, PRIVATE COLLECTION.



FIG. 2, OSMAR SCHINDLER, *THE TRIUMPH OF AURORA*, 1887, WATERCOLOUR ON PAPER, 27.5 X 49.5 CM, PRIVATE COLLECTION.

At the Akademie, Schindler was in charge of the life-drawing class, so the present work is a particularly interesting early drawing, given it was itself produced during a life-drawing class, and is evident of the particular talents for drawing that Schindler had acquired by an early age, and which he would retain throughout his life. As with most traditionally trained artists, drawing remained a cornerstone for Schindler's artistic practice, and he would invariably start any painting with a series of graphic studies (fig. 2).

BRUNO HOPPE

(Ystad 1859 -Malmö 1937)

Self-portrait of the Artist

Signed and dated lower right: *Hoppe / 86*

Oil on canvas

54.4 x 45.5 cm. (21 ½ x 17 ¾ in.)

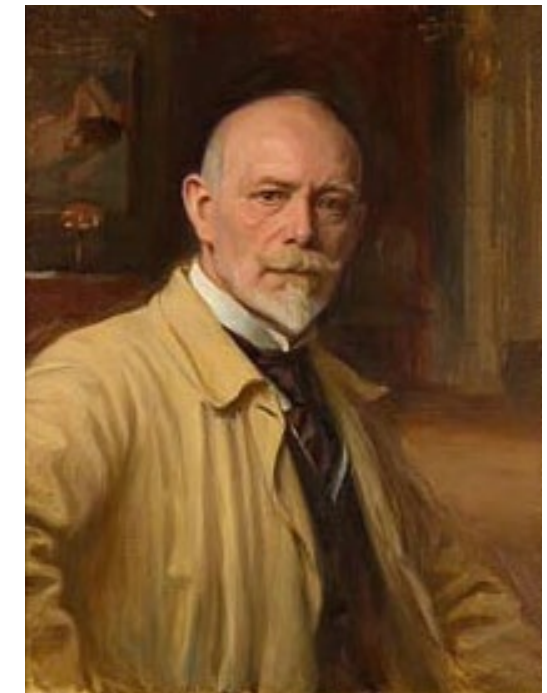




FIG. 1, PHOTOGRAPH OF BRUNO HOPPE, c. 1886.

Staring assertively out at the viewer, Bruno Hoppe depicts himself as a confident and dandyish young man with close-cropped hair and a fashionable pointed beard and moustache. Emerging from a darkened background, Hoppe paints himself with a reduced earthy palette, enlivened by the starched white collar and a flash of pink in the shoulder. A symphony of browns and ochres, the portrait is technically accomplished, combining looser, spontaneous brushwork in the body with a tighter finish in the face, drawing our eyes immediately to this focal point. Dating from 1886, the year he graduated from the Swedish Academy of Fine Arts, we see Hoppe as a self-assured artist about to embark on his career.

That the image is a self-portrait can be confirmed by a near-contemporary photograph of the young artist, in which all the

FIG. 2, BRUNO HOPPE, *SELF-PORTRAIT*, 1925, OIL ON CANVAS, 94. X 74 CM, YSTAD KONSTMUSEUM.

physiognomic features match exactly with the painting. Indeed these features are seen again, albeit with less hair, in a later self-portrait of 1925 now in the Ystad Konstmuseum.

Bror 'Bruno' Christian Hoppe was born in Ystad on the southern tip of Sweden in 1859, the son of a well-known watchmaker, Carl Johann Hoppe. He studied in the Swedish Academy of Fine Arts in Stockholm between 1881 and 1886, continuing his studies in Copenhagen in 1888-1889 and finally Paris in 1889-1890. During the 1890s he ran a well-respected and popular female art school in Malmö. He was comfortable across different subject matter, from landscape and cityscapes to genre scene and still life, though it was as a portraitist that Hoppe had most success.



LUCIE ATTINGER

(Neuchâtel 1859 – Paris 1928)

Mon Atelier



Signed lower left: *ATTINGER*

Inscribed upper left: *A notre très chère... / Encore mille fois merci... Attinger*

Oil on canvas

38.1 x 45.4 cm. (15 x 17 ¾ in.)

Provenance:

Anonymous sale, Christie's London, 24 June 1988, lot 119K.

Private Collection, London, until 2021.

Literature:

Benezit Dictionary of Artists, vol I, Paris 2006, p. 805.

Exhibited:

Salon of 1889, Paris (no. 58, Attinger (Mlle L.). Mon atelier).



FIG. 1, AUGUSTE BACHELIN, *KITCHEN INTERIOR*, OIL ON CANVAS, DIMENSIONS UNKNOWN, LOCATION UNKNOWN.

It is difficult to overestimate the importance of the reappearance of Lucie Attinger's *Mon Atelier* in the emerging study of female artists in Paris during the Belle Époque, for it is one of only two known paintings depicting a women only life class at the Académie Julian, the leading international school for women artists at the time. The other painting is Marie Bashkirtseff's *In the Studio* (fig. 3), which has been well-known and discussed since its execution in 1881. Like Bashkirtseff's picture, *Mon Atelier* is therefore a fundamental work in aiding our understanding of the training of women artists at the close of the 19th century.

What's more, the painting carries a dedication, which though unfortunately not entirely legible, is very likely to a professor at the Académie, as suggested by the parts that can be read: 'A notre très chère' and 'Encore mille fois merci'. This would make it even more significant, displaying as it does the connection and relationship between a female student at the Académie and her professor. Additionally, the painting, which is a rare work by Attinger and which includes a self-portrait of the artist, was exhibited in the Salon of 1889, and is thus an example of the type of success the Académie Julian prepared its students for.

Lucie Attinger

Lucie Charlotte Attinger was born on 1 March 1859 in Neuchâtel, in western Switzerland, to James Attinger, a well-known local book publisher, and Sophie Röthlisberger. Attinger was one of eight children. She studied initially in Neuchâtel with Georges Grisel and Auguste Bachelin (fig. 1), a versatile artist whose oeuvre consists mainly of genre scenes and landscapes, and her work was first exhibited in her hometown in 1880. Attinger subsequently moved to Paris to attend the Académie Julian. In 1893 she married Henri Busquet de Caumont (1859-1937), from an old aristocratic family, and they had two daughters. She died in Neuilly-sur-Seine on 10 June 1929.¹

As a painter, Attinger, despite her talents, does not seem to have been very prolific, exhibiting only once at the Salon, the present work in 1889. Her works are therefore rare on the market, with this being one of only a small handful of paintings to have appeared publicly over the last three decades. The evidence suggests that she was comfortable across diverse subject matter, painting still life, genre scenes and landscapes, amongst other themes. She was also active as an illustrator throughout her career, commissioned to provide work for several Parisian magazines and children's books. In terms of the latter, she worked primarily with the Maison Quantin publishing house, illustrating their stories in the tradition of Épinal prints (fig. 2).

The Académie Julian

The Académie Julian² was founded in 1868, as a preparatory school for the entrance examination of the École des Beaux-Arts, which excluded women until 1897. As the program and professors at the Académie Julian were similar to those of the École des Beaux-Arts, female art students had access for the first time to the same training as men. In fact, the Académie was the pre-eminent art school for women on an international level, achieving a reputation for excellence in academic figure studies, and therefore attracted students from across the western hemisphere. Another pull was the calibre of professors teaching there, which included leading Salon jury members such as Jules Lefebvre, Joseph-Benjamin Constant, Jean-Paul Laurens and William Adolphe Bouguereau.

Women participated in mixed classes with the men for the first few years, though by 1879 separate studios for men and women were established, mainly in response to 'the needs of bourgeois families who...were fearful of mixed classes.'³ Indeed, even when it was possible for women to work in studios with men, some preferred not to. Marie Bashkirtseff, whose posthumously published *Journal* is an important source for the Académie's early years, 'elected to enter the women's atelier not only because the men smoked more but, significantly, because she felt there was no essential differences between the classes, since the woman also drew from the male nude'.⁴ The classes, for both sexes, were often overcrowded, though the women benefited from the services of a *bonne* who ran errands for them. The lessons were almost entirely technical, centred around life classes. Though Julian's fees were generally considered to be modest, the cost of training female artists was about double the cost of men, 'as it was generally believed that women would be able to find an outside family member or sponsor who would pay their expenses'⁵, and was also a way of weeding out amateurs, who were supposedly more numerous amongst women.⁶



FIG. 2, LUCIE ATTINGER, *JEAN L'ÉTOURDI*, 1886, ÉPINAL PRINT, MUSÉE DE L'IMAGE, VILLE D'ÉPINAL

Despite the separation, female artists continued to enjoy opportunities nearly equal to the men, competing directly against them, often winning prizes and awards. Once a month all the students competed together, and the examining professors were not told the name or the sex of the competitors until the results were declared. Julian himself remarked on 'how often women have the best of it in these trials.'⁷ These exams prepared students to compete in the professional world, such as exhibiting at the Salon, which many female alumni of the Académie did successfully.



FIG. 3, MARIE BASHKIRTSEFF, *IN THE STUDIO*, 1881, OIL ON CANVAS, 188 X 154 CM, DNOPROPETROVSK MUSEUM, UKRAINE.

Mon Atelier

Attinger's painting depicts a group of female students undertaking a life class at the Académie Julian, in one of the four studios available to women by 1889. The vibrant blocks of colour owe something to Attinger's knowledge and mastery of Épinal prints (fig. 2), and the busy yet spatially successful composition is somewhat reminiscent the work of her first teacher, Auguste Baschelin (fig. 1).

A bearded model, with a white drape behind him, sits elevated on a platform, surrounded by a group of female students working in oils at easels. Engaged industriously in their task, indicating an atmosphere both collaborative and competitive, and all, bar one, with their attention on the model, the students sit on high-

backed chairs, resting their feet on low stools and their pigment boxes on taller ones. Wearing the latest fashions of the day, the women protect their clothes from paint splashes with aprons, and style their hair up. Palettes, canvasses and a clock, whose hands show a time of 3.05, are hung on the walls. At the far left, wearing a red apron and sketching in her book, Attinger looks out at the viewer, who is presumably the professor, with a half-smile on her face.

Everything conforms with the few known other images of female classes at the Académie, which consist mainly of a handful of photographs and Bashkirtseff's painting. *In the Studio* (fig. 3) was painted by the Ukrainian artist in 1881 and, though on a much larger scale, and with a young boy posing as Saint John the Baptist, contains many of the same elements. Bashkirtseff's

studio, with the stove clearly visible behind the model, is likely one of the four studios at 5 rue de Berri, as a photograph (fig. 4) of a rue de Berri studio published in the June 1893 issue of *Sketch* also contains the stove, just along from the model. Attinger's studio may well be one and the same, with the walls of two-tone grey, though the arrangement does seem different, and the space smaller. Perhaps it is another of the studios at rue de Berri and indeed a photograph of 1889 (fig. 5) shows a smaller studio at the same address, with a bearded model, and it is not impossible that this is both the room and model depicted in Attinger's painting. Also worth mentioning alongside Attinger's and Bashkirtseff's depictions is the Swedish artist Mina Carlson-Bredberg's 1884 painting (fig. 6) of a lunch break in one of the Académie's female studios.

Finally, the inscription at the upper left of the composition is an element which makes Attinger's work unique, for it indicates that the painting was done at Attinger's volition, as a gift to a professor. This distinguishes it from Bashkirtseff's painting, which Rodolphe Julian 'ordered to do as an advertisement for the studio'.⁸ Taken together with the smiling self-portrait, the dedication is evidence of the warm and positive relations that could exist between the female students at the Académie and their professors.

1. The biographical information derives from Benezit (*op cit*) and R. de Caumont, *Busquet de Caumont: Histoire Culturelle, sociologique et patrimonique d'une ancienne famille normande*, Paris 2012, p. 180.
2. For the best discussion on female artists at the Académie Julian, see C. Fehrer, 'Women at the Académie Julian' in *The Burlington Magazine*, Nov 1994, vol. 136, pp. 752-7 and C.G.P. Weisberg and J.R. Becker (eds), *Overcoming All Obstacles. The Women of the Académie Julian*, exhibition catalogue, Rutgers 1999.
3. *Women at the Académie Julian*, p. 753.
4. *Ibid*, p. 753.
5. *Overcoming All Obstacles*, p. 14.
6. J. Bolloch in *Women Artists in Paris, 1850-1900*, exhibition catalogue, Yale 2017, p. 263.
7. *Women at the Académie Julian*, p. 754.
8. B. Alsdorf in *Women Artists in Paris, 1850-1900*, p. 34



FIG. 4, PHOTOGRAPH OF THE ACADEMIE JULIAN, RUE DE BERRI, c.1893.



FIG. 5, PHOTOGRAPH OF THE ACADEMIE JULIAN, RUE DE BERRI, 1889.



FIG. 6, MINA CARLSON-BREDBERG, *ACADEMIE JULIAN, MADAMOISELLE BESON DRINKING FROM A GLASS*, 1884, OIL ON CANVAS, 74.5 X 53 CM, DORSIA HOTEL, GOTHENBURG, SWEDEN.

LUCIE ATTINGER

(Neuchatel 1859 – Paris 1928)

Profile Study of a Native American

Signed upper right: *L. ATTINGER*

Gouache on card

42.6 x 33.4 cm. (16 ³/₄ x 13 ¹/₄ in.)

Provenance:

Private Collection, Switzerland, until 2014;

Swiss Art Market, 2014;

Where acquired by a UK collector.





FIG. 1.
PHOTOGRAPH
FROM CIRCA 1892
DEPICTING A LIFE
MODEL CLASS AT
THE ACADEMIE
JULIAN.



FIG. 2, DETAIL OF FIG. 1.

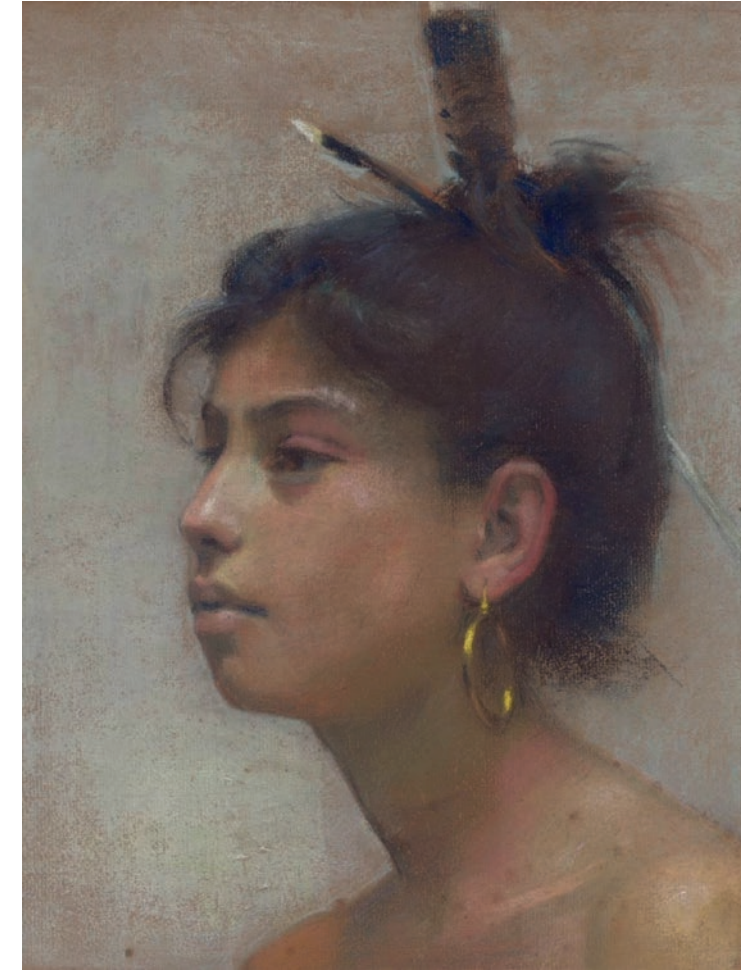


FIG. 3, MARIE-THÉRÈSE DUCHÂTEAU,
HEAD STUDY OF A NATIVE INDIAN,
PASTEL ON PAPER, 27.4 X 35.6 CM,
GILLIS GOLDMAN FINE ART.

Lucie Attinger's study of a model dressed in Native American attire is an exciting reappearance on the market, aiding both our understanding of the Swiss artist's career and output and, fascinatingly, giving an insight into the studio practice at the Académie Julien, a pioneering art school where, for the first time, a woman could be taught with the same opportunities as men. A rare work by Attinger, of fine quality and in excellent condition, this gouache is a captivating rediscovery within the nascent field dedicated to the study of female artists at the Académie.

Remarkably, we can link Attinger's gouache to other works executed in the studios of the Académie Julian, given the existence of a photograph of one of the Académie's ateliers in which two artworks of the same model are clearly visible hanging on the wall at the back (figs. 1 and 2). Furthermore, a

pastel by Marie-Thérèse Duchâteau (fig. 3), a fellow student at the Académie, has recently appeared on the Belgian art market of the same sitter, inscribed on the reverse 1892, and thereby giving a likely date for Attinger's work.

In all these works, the model is dressed as a Native American, as made apparent by her upswept black hair, held in place by two feathers, whose quills cross over each other. In both Attinger and Duchâteau's studies, the sitter wears a gold hooped earring, which probably also appears in the works in the photograph but cannot be seen from that distance. Whilst the other three works depict the model at bust-length and at three-quarters profile, Attinger draws the sitter in profile, and includes the torso, allowing for the inclusion of a quiver of arrows, a bow and a gold arm band.

Attinger's image is also the only one in which the sitter's head is at eye level. In the other three examples, the model is seen slightly from below, in keeping with studio practice at the Académie, where the model was usually seated or stood on a pedestal, with the artist's therefore looking upwards as they rendered the likeness. Furthermore, the students would be instructed by the teacher how much of the model they were to include in the finished work, so Attinger would not have been able to diverge from a head study in the class. Bearing this in mind, it seems likely that Attinger's gouache was executed after a life class, with the artist perhaps using her own bust-length head study as the basis. For whatever reason, Attinger was keen to enlarge the composition and add other elements reinforcing the model's Native American identity.

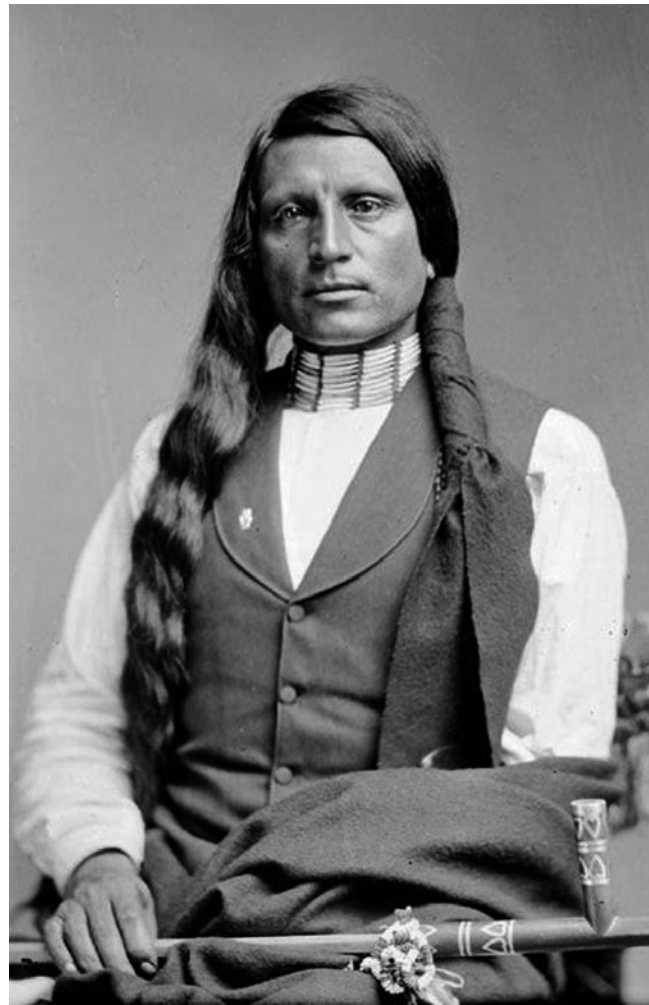


FIG. 4, CHIEF REDSHIRT, CIRCA 1880.

Unanswerable as it stands, but tantalising to consider, is the question of whether the model was indeed a Native American, rather than a European of olive complexion dressed as one. Indeed, around this time there was a noted interest in Native American culture in Paris, thanks to Buffalo Bill's visit to the city in 1889 for the Exposition Universelle. His spectacle, *Buffalo Bill's Wild West*, was presented to great acclaim, drawing unprecedented crowds and garnering pages of press columns. Amongst the 245 performers in the show were many Native Americans, including the famous Oglala Lakota chief Red Shirt (fig. 4), who soon became an international celebrity. It is there entirely plausible that around this time a young Native American woman would be in Paris and was hired as a studio model at the Académie Julian. Hopefully, further studies of the sitter from the Académie may emerge in the future, shedding more light on this question, and providing further context for Attinger's beautiful gouache.



ÉMILE FRIANT

(Dieuze 1863 – Paris 1932)

Portrait of William Rothenstein

Signed, dedicated and dated at the lower right: *à Will / Rothenstein / E. Friant / 91*

Pastel on paper

51 x 32.5 cm. (20 x 12 ¾ in.)

Provenance:

The estate of the artist;

By descent through the Rothenstein family until 2021.





FIG. 1, GEORGE CHARLES BERESFORD, WILLIAM ROTHENSTEIN, 1920, PLATINOTYPE PRINT, 15.3 X 11.1 CM, NATIONAL PORTRAIT GALLERY, LONDON.



FIG. 2, HILLS & SAUNDERS, WILLIAM ROTHENSTEIN, C. 1890, ALBUMIN CABINET CARD, 14.6 X 10.2 CM, NATIONAL PORTRAIT GALLERY, LONDON.

With straight black hair brushed to the side, thin pencil moustache and his trademark spectacles perched on the bridge of his nose, the nineteen year old Will Rothenstein tilts his head at an angle and raises an eyebrow quizzically, as if to scrutinise Émile Friant as the brilliant French painter translates the young Englishman's likeness onto paper. Rothenstein would progressively lose the hair as the years rolled by but kept the spectacles for the remainder of his life, as well as the searching look (fig. 1), rendering the soon-to-be famous artist eminently recognisable even at the end of his teenage years. A photograph of an equally assured Rothenstein from circa 1890 (fig. 2) compares very well to Friant's pastel, down to the white upraised collar and tie. Perhaps these items are one and the same.

Rothenstein had arrived in Paris two years earlier, after leaving Bradford Grammar School at the age of sixteen to study at the Slade, where he was taught by Alfred Legros. Born to a German-Jewish family in Bradford, Rothenstein was the fifth of six children. Two of his brothers, Charles and Albert, were also deeply involved in the arts: Charles, who followed his father Moritz into the wool trade, was an important collector who bequeathed his entire collection to Manchester Art Gallery in 1925; Albert was a painter, illustrator and costume designer. The connection to the arts continued into the next generation, with Rothenstein's sons: John Rothenstein infamously served as director of the Tate from 1938 to 1964; Michael Rothenstein was a painter and printmaker.

Rothenstein spent four years in Paris from 1889 to 1893, studying at the Académie Julian and sharing a studio with Charles Conder in Montmartre.¹ They exhibited together in 1891 on the Boulevard Malsherbes, receiving favourable press attention and encouragement from Edgar Degas and Camillo Pissaro. Rothenstein quickly found his feet in Paris, integrating himself with a network of contemporary French artists such as Henri Toulouse-Lautrec, Louis Anquetin, Jean-Louis Forain and Paul-Albert Besnard. Although the artist claimed to have destroyed much of the work he made in France, some paintings and studies still exist. *Parting at Morning* (fig. 3) from 1891 is the most impressive of Rothenstein's extant Parisian works, though his sketchbook is a more valuable biographical document, which, at over one hundred pages long, shows the range of his interest at this time, from copies of Velázquez and Japanese prints, contemporary street scenes and hazy landscapes, to a vibrant self-portrait (fig. 4) and images of his friends.

Rothenstein returned to London in 1893, commissioned to execute a series of lithographic portraits, though he maintained a strong connection to France, and was seen as an ambassador for French culture, promoting Rodin's London exhibition in 1900 for example. Rothenstein would go on to have a successful career, becoming President of the Royal College of Art from 1920 to 1935. Active in avant-garde social circles, Rothenstein's memoirs are full of anecdotes about many of his famous friends. He was also a noted art historian, writing on subjects as diverse as Goya and Indian sculpture, which remained a life-long passion.



FIG. 3, WILLIAM ROTHENSTEIN, *PARTING AT MORNING*, 1891, CHALK, PASTEL AND BRONZE ON PAPER, 129.5 X 51 CM, TATE..



FIG. 4, WILLIAM ROTHENSTEIN, *SELF-PORTRAIT*, C. 1890, GRAPHITE AND COLOURED CHALK ON PAPER, 37 X 23.8 CM, TATE.



FIG. 5, WILLIAM ROTHENSTEIN, *THE DOLL'S HOUSE*, 1899-1900, OIL ON CANVAS, 90 X 61 CM, TATE.

Friant's intimate portrait is testament to the respect and friendship which developed between the two artists. Despite being a decade older than Rothenstein and 'a bachelor of austere habits'² he was clearly a significant figure during Rothenstein's Parisian years, with the Englishman writing 'Friant's kindness to me as a youngster I could never forget'.¹⁰ The two got to know each other through frequenting Le Rat Mort, a bar of dubious repute much favoured by artists during the fin-de-siècle. Whilst Friant was a painter of the realist school, with a highly polished finished, and Rothenstein much more impressionistic in approach, it does seem that the Frenchman had some artistic impact on the younger foreigner. Indeed the composition of Rothenstein's most famous painting *The Doll's House* (fig. 5), executed in 1899-1900, with the two figures placed emphatically against a stark, monochrome background, has strong echoes of Friant's well-known *Ombres Portées* (fig. 6) now in the Musée d'Orsay. This striking painting dates to 1891, and so may well have been in Friant's studio as Rothenstein sat for this captivating portrait.

1. A full account of Rothenstein's Parisian years can be found in his autobiography: W. Rothenstein, *Men and Memories*, 1872-1900, vol. 1, London 1831, pp. 36-130.
2. *Ibid*, p.59.
3. *Ibid*, p. 262.



FIG. 6, ÉMILE FRIANT, *OMBRES PORTÉES*, 1891, OIL ON CANVAS, 117 X 68 CM, MUSÉE D'ORSAY.

MADELEINE CARPENTIER

(Paris 1865–1949)

Portrait of a Young Woman Holding a Lily

Probably Marie-Paule Carpentier, the sister of the artist

Signed, dedicated and dated at the lower left: *à mon cher / et charmant modèle / Madeleine Carpentier / 1895*

Pastel on canvas

65.6 x 54.5 cm. (25 ½ x 21 in.)

Exhibited:

Probably Salon of 1895 (no. 378, Carpentier (Mlle M.), Portrait de M.C.C...)





FIG. 1, PORTRAIT OF MADELEINE CARPENTIER, FROM PAGE 92 OF JULES MARTIN'S *NOS PEINTRES ET SCULPTEURS*, 1896.



FIG. 2, MADELEINE CARPENTIER, *LES CHANDELLES*, 1896, OIL ON CANVAS, DIMENSIONS UNKNOWN, VILLE DE PARIS.

Madeleine Carpentier's sensitive pastel was very likely the portrait exhibited at the Salon of 1895, with the catalogue for that year's exhibition including a work by the artist entitled 'Portrait de M.C.C.', under number 378. Though the sitter remains yet to be identified definitively, there is reason to believe that it is Carpentier's sister, and pupil, Marie-Paule, who was herself an artist. In this case, 'M.C.C.' would be a typographic error for 'M.P.C.', an understandable mistake in a salon catalogue of over three and a half thousand entries. An identification of the sitter with Marie-Paule rests on a few factors: the intimate dedication to the 'cher et charmant modèle'; the physiognomic similarities with Marie-Paule in a full-length painting of her by Carpentier (fig. 5), now in the Musée de Beaux-Arts de Nantes; and finally the youth of the sitter, which corresponds with Marie-Paule's age of nineteen in 1895. Given the above, Carpentier's portrait, which is in itself a fine work, can be considered an important reappearance, not only within the oeuvre of the artist but also in the growing field of study concerning female artists in Paris during the fin-de-siècle.

Madeleine Carpentier: biography

Madeleine Carpentier (fig. 1) was born in Paris in 1865 on the rue Faubourg Saint Denis, the daughter of Louise Marie Grivot and Louis Joseph Désiré Carpentier. She initially studied with Adrien Bonnefoy, and then under Joseph-Benjamin Constant and Jules Lefebvre at the Académie Julian. The Académie Julian, founded by Rodolphe Julian in 1868, was one of the few places in France, and indeed Europe, where a woman could be taught art to the same level and with the same opportunities as men. She also visited Rodin's studio, practicing sculpture.¹

Carpentier exhibited regularly at the Salon from 1885 onwards, gaining a 'mention honorable' in 1890 and a medal in 1896 for two pictures depicting infants: *Communiantes*, a pastel, and *Les Chandelles* (fig. 2), a painting which was acquired by the city of Paris and was illustrated in the 1905 book *Women Painters of the World*.²



FIG. 3, MADELEINE CARPENTIER, *LES RÉSIGNÉS*, 1909, OIL ON CANVAS, 217 X 320 CM, MUSÉE DE BEAUX-ARTS DE NANTES.

In 1899, another Salon picture, *Le Marchand des Fleurs*, was purchased by the French state. Carpentier joined the *Union des Femmes Peintres et Sculpteurs* (U.F.P.S), an annual salon for female artists founded by the sculptor Hélène Bertaux in 1881, exhibiting regularly, and winning the gold medal at the exhibition of 1905.³ She continued to have success at the Salon over the next few decades, winning the gold medal in the Salon of 1930, and several more of her works were acquired by the French state, such as the monumental *Les Résignés* of 1909 (fig. 3). Overall, there are at least a couple dozen of works by her in French museums, giving some idea of the level of institutional interest in Carpentier during her lifetime. It seems Carpentier did not marry, and worked and exhibited up to her death in 1949. She was buried alongside her sister Marie-Paule in the cimetière du Père-Lachaise.

The portrait and sitter

The portrait depicts a fashionable young lady of around twenty, her hand resting on a cushion and holding a white lily, traditionally an allusion to purity, innocence and youth. Carpentier's skill with pastel, a favoured medium, is evident. The thin material over the shoulders is particularly well-rendered, with lightness and translucency, as is the sitter's face and hair, bathed in a soft light coming from the upper-left of the composition.

There are several reasons, as mentioned above, to believe that the sitter is Carpentier's sister Marie-Paule. Her age of nineteen in 1895 fits and the intimate dedication points to someone Carpentier knew very well. Marie-Paule was also



FIG. 4, MADELEINE CARPENTIER, *Portrait of Marie-Paule Carpentier*, c. 1900, oil on canvas, 200 x 97 cm, Musée de Beaux-Arts de Nantes.

Carpentier's pupil, and the two lived together at number 60 rue du Mauberge in the 9th arrondissement,⁴ so it seems natural that Marie-Paule would have sat for a portrait at some point. Finally, there are strong physiognomic similarities with a full-length portrait of Marie-Paule from around 1900, today in the Musée de Beaux-Arts de Nantes (fig. 4): the brown hair, worn up; the thin, arched eyebrows; the angular face, with high cheekbones; and finally the long nose, curving slightly at the tip.

Marie-Paule's artistic output centred around small-format landscapes in watercolour and larger paintings of nymph-like female figures (fig. 5), which have a thematic debt to Jules Lefebvre, Madeleine's professor at the Académie, as well as a dreaminess reminiscent of the Symbolist painter Luc-Oliver Merson, under whom Marie-Paule herself studied. Like her sister, Marie-Paule exhibited regularly at the Salon. She died at the age of thirty-nine in 1915.



FIG. 5, MARIE-PAULE CARPENTIER, *La Source*, dimensions unknown, Musée Municipal de Liborne.

Context within Madeleine Carpentier's oeuvre

Though best known for her genre scenes of children at play, of which *Les Chandelles* was the most famous example at the time, Carpentier also excelled as a portraitist. The present pastel accords well with Carpentier's best portraits from the fin-de-siècle, which include the aforementioned full-length depiction of Marie-Paule, as well as a currently unlocated oil of an elegant and fashionable lady holding a fan from 1901 (fig. 6). Though perhaps not strictly a portrait, *La Liseuse* (fig. 7), exhibited at the Salon of 1897, can be included with this group. Taken together, these four works depict her proficiency in both pastel and oil, as well as her compositional inventiveness.

Protean in her subjects and technique, Carpentier was aware of artistic developments but incorporated them into her oeuvre in an individual way, the result being a distinct and diverse body of work. Carpentier deserves to be better known amongst the female painters active in Paris around the turn of the century, and hopefully further research may deepen our understanding of her life and career.



FIG. 6, MADELEINE CARPENTIER, *Portrait of a Lady with a Fan*, 1901, dimensions unknown, location unknown.



FIG. 7, MADELEINE CARPENTIER, *La Liseuse*, 1897, 91 x 70 cm, private collection.

1. C. Gonnard and E. Lebovici, *Femmes artistes / Artistes femmes*, Paris 2007, p. 47.
2. W. Shaw Sparrow, *Women Painters of the World*, 1905, p. 244.
3. *Le Monde artiste illustré*, 5 March 1905, p. 158.
4. In the Salon catalogue of 1895 this is given as Carpentier's address, which is the address given for Marie-Paule in the Salon catalogue of 1904, the first time she seems to have exhibited (*Catalogue Illustré du Salon de 1904*, no. 245, *Dans les sapins*, p. IX). The address appears in Salon catalogues for both thereafter.

NILS LARSON

(Sannäs 1872 – Gothenburg 1914)

A Study of the Model Pierre Louis Alexandre

Watercolour on paper

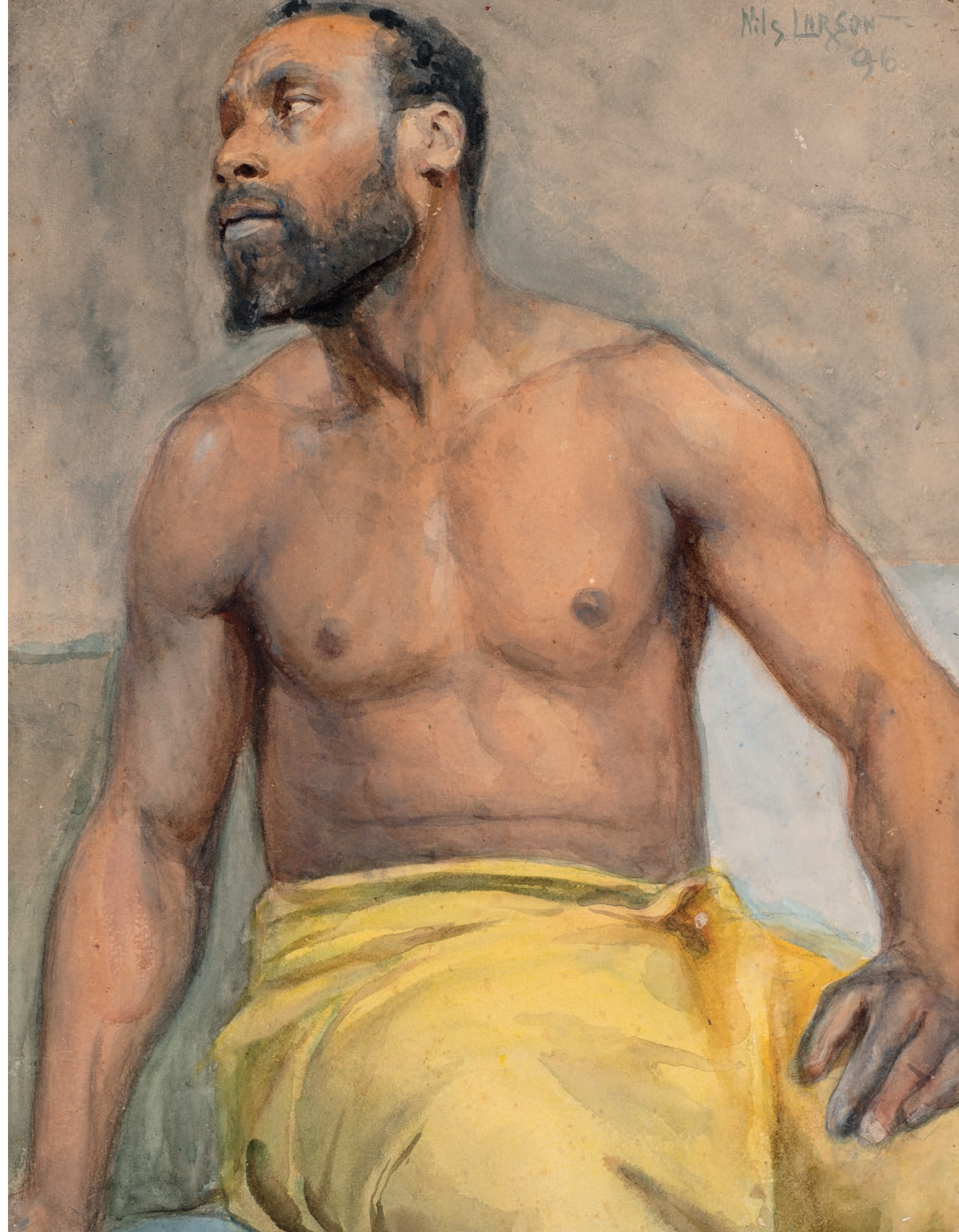
52.8 x 42.1 cm. (20 ¾ x 16 ½ in.)

Provenance:

Private Collection, Gothenburg;

Göteborgs Auktionverk, 9 April 2020;

Mats Werner Collection, Stockholm, until 2021.



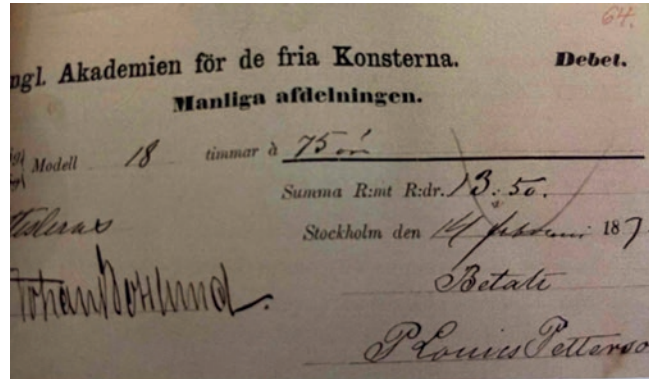


FIG.1, PAYMENT RECEIPT FROM 1878.



FIG.2, ALBERT ENGSTRÖM, CARICATURE OF PIERRE LOUIS ALEXANDRE.

This watercolour depicting the remarkable Pierre Louis Alexander was executed by Nils Larsson in 1896 during a life class at the Royal Swedish Academy of Fine Arts in Stockholm. In fine condition, the watercolour is a rare example of an academic study from late 19th-century Europe in which the identity of a black model is known.

Pierre Louis Alexander had an eventful life. Born in French Guiana in 1843 or 1844, likely into slavery, he arrived in Stockholm in 1863, probably as a stowaway on an American ship with cargo of pork. In the late 19th century, the Atlantic crossing would have taken two to three weeks in good conditions and up to two to three months in inclement weather, giving some indication as to of Pierre's determination and resourcefulness.

On arrival, Pierre found employment as a dock labourer in Stockholm's harbour, though this was seasonal work, as the docks froze over from November to April. To survive over the winter period, Pierre found work as a model at the Academy of Fine Arts. In fact, he was paid much more for his modelling than for his dock labour: an 1878 receipt (fig. 1) shows that Pierre was paid 75 öre to model at the academy, whereas at the dock he would have received an hourly wage of 25 to 30 öre. The first depiction of Pierre dates to 1878 and the last to 1903. In total, there are about forty extant works in which he is the model, a remarkable body of work taken as a whole. He is therefore very likely the black sitter prior to 1900 whom we have the most images.

In the archival sources, Pierre appears with the Swedish surnames 'Pettersson' and 'Alexandersson'. He seems to have married twice, having two children with his first wife, and living at several different address over the years in Södermalm in Stockholm, before dying in 1905 of tuberculosis. Unlike in Britain or France for example, the black presence in Sweden in the late 19th century would have been negligible, so Pierre would certainly have stood out and seems to have been a well-known figure at the docks, depicted by the caricaturist Albert Engström for example in the early 1890s (fig. 2).



FIGS 3 AND 4, PIERRE LOUIS ALEXANDRE MODELLING IN LIFE CLASSES AT THE ROYAL SWEDISH ACADEMY.

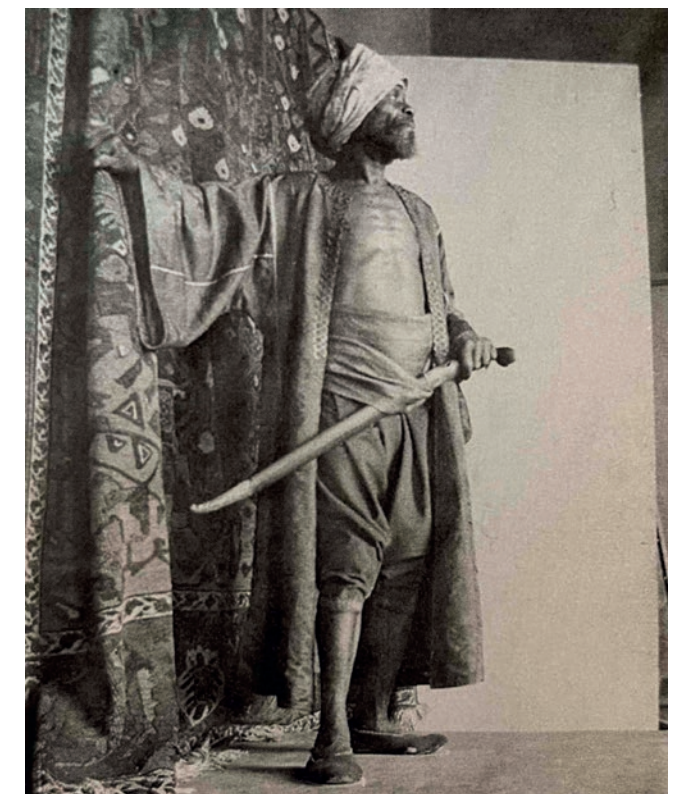




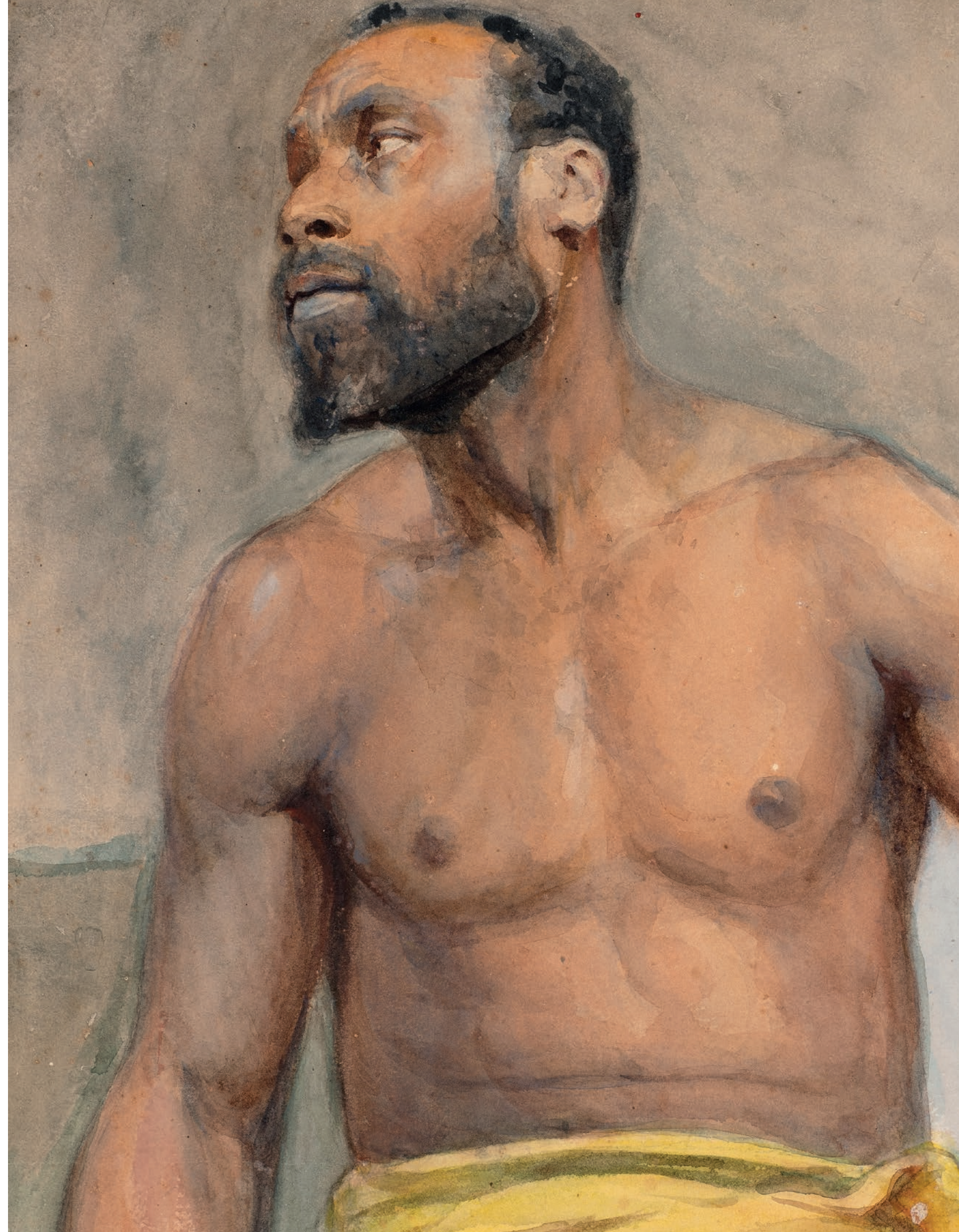
FIG. 5, OSCAR BJÖRCK, PIERRE LOUIS ALEXANDRE, OIL ON CANVAS, 92 X 73 CM, PRIVATE COLLECTION



FIG. 6, NILS LARSON, SELF-PORTRAIT, 1903, WATERCOLOUR, 36 X 27 CM, NATIONALMUSEUM, STOCKHOLM

Working as a model for nearly three decades, Pierre was depicted by many of Sweden's leading late 19th-century artists, such as Anders Zorn and Verner Åkerman. Two photographs exist of him in the studio of the Royal Swedish Academy of Fine Arts: in the first dating to about 1890, he sits bare-chested on a platform with drapery across his lap, surrounded by artists at work (fig. 3); in the second from around 1900 he stands against a carpet, wearing middle eastern garb and holding a scimitar (fig. 4). The yellow cloth Pierre Louis wears in Larson's watercolour seems to have been a longstanding prop, appearing in works from 15 years prior, such as Oscar Björck's depiction from the early 1880s (fig. 5).

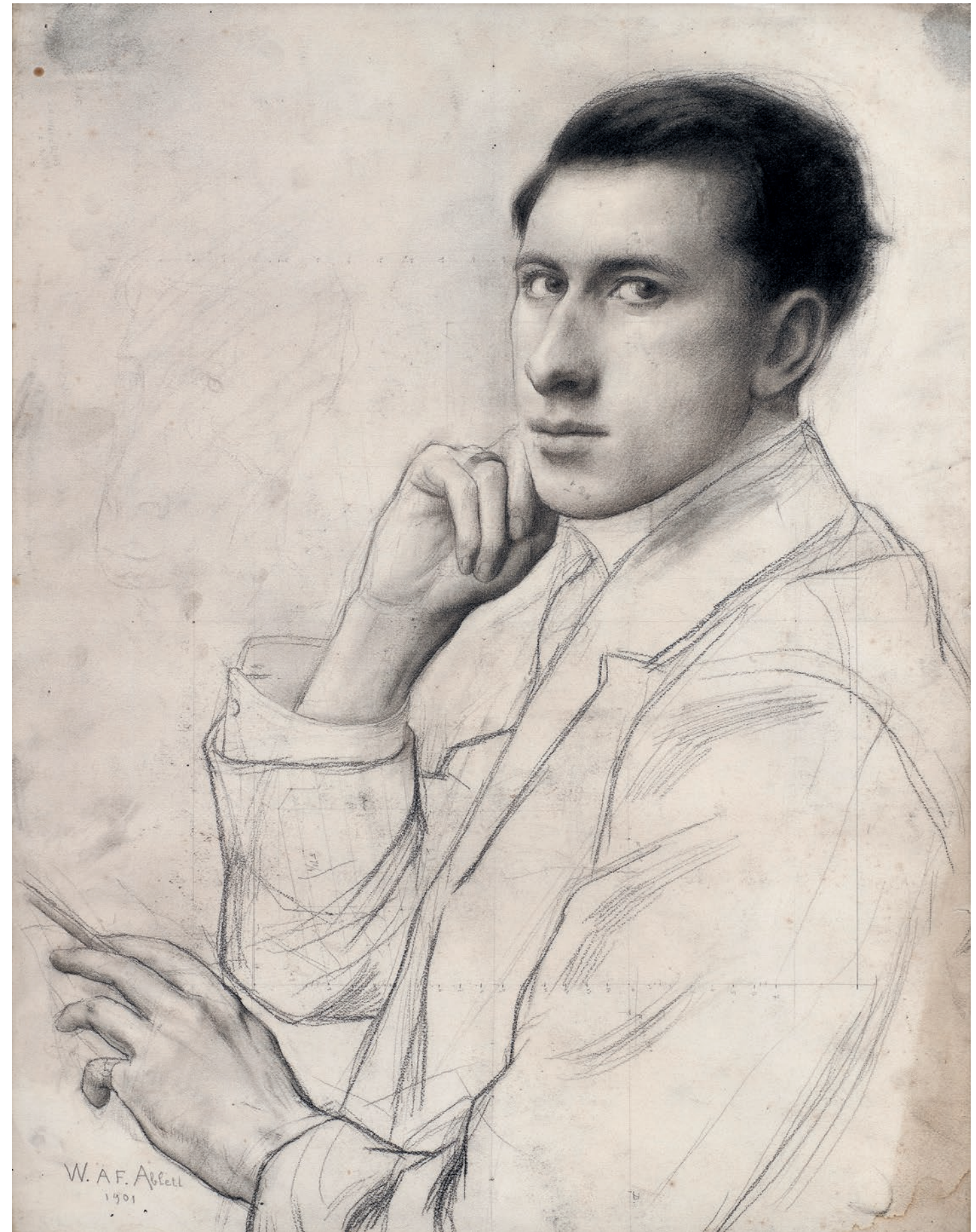
Nils Larson (fig. 6) was born near Gotheburg and undertook his first artistic training in that city, before moving to Stockholm to complete his artistic education at the Royal Swedish Academy, studying there between 1891 and 1896. He received an award in his last year, around the time he completed the present work. Exhibiting regularly in Sweden, his oeuvre consists primarily of landscapes and images of rural workers from Götland, as well as the occasional portrait. Larson was very proficient as a watercolourist, as the depiction of Pierre Louis Alexandre attests, and favoured this medium throughout his life. He died in Gothenburg in 1914 and, as the present work was sold auction in that city in 2020, the watercolour may have remained in Larson's possession at the time of his death.



WILLIAM ABLETT

(Paris 1877–1925)

Self-portrait of the Artist Drawing Himself



Signed and dated lower left: *W.A.F. Ablett / 1901*

Pencil on paper

61.1 x 48 cm. (24 x 18 3/4 in.)



FIG. 1, WILLIAM ABLETT, *IN THE BOUDOIR*, c. 1920, ACQUATINT ENGRAVING, 19 X 15.5 CM, PRIVATE COLLECTION.



FIG. 2, BERNARD BOUTET DE MOVEL, *PORTRAIT OF A YOUNG MAN*, PENCIL ON PAPER, LOCATION UNKNOWN

With his right hand casually propping up his chin and his left hand lightly holding the pencil with which he depicts himself, William Ablett looks out at the viewer with insouciance. Ablett's skill as a draughtsman is evident throughout, building up the form of his jacket with a sparing use of the pencil, whereas the volume of the hands and head are created with dextrous shading. Indeed only the year prior Ablett had won the second prize for the drawn figure at the Salon, though on the basis of this refined self-portrait he was perhaps unlucky not to have carried away the first prize. Either way, his graphic skills had been officially recognised in the most important artistic forum of the time.

Though born to British parents, Ablett spent his whole life in France, entering the *École des Beaux-Arts* in 1897, where he studied under Jean-Léon Gérôme and Albert Aublet, with

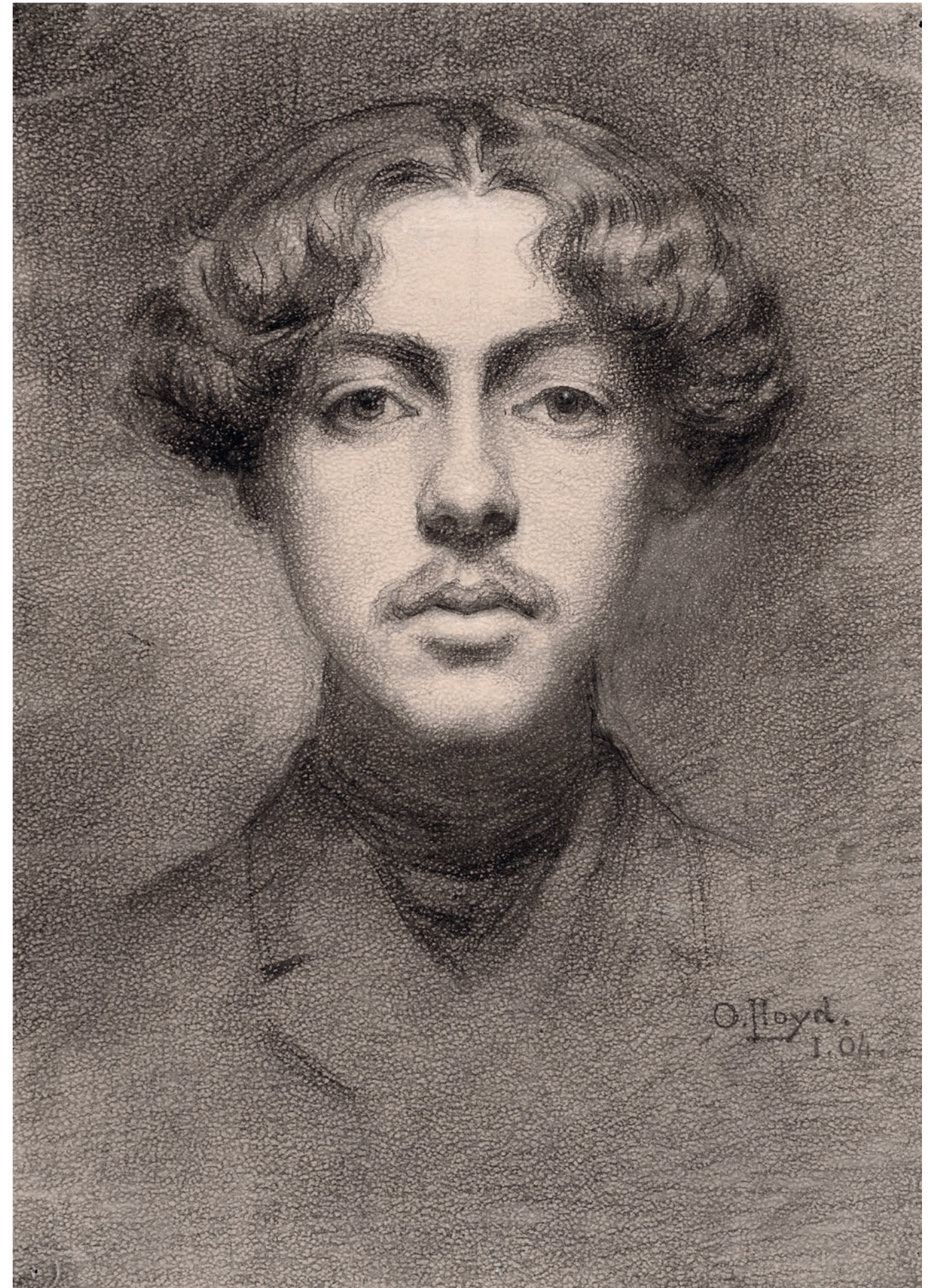
the latter becoming a life-long friend. Exhibiting regularly at the Salon throughout his life, the artist was made a chevalier de la Légion d'honneur in 1930, and was also elected to the British Royal Academy. He was fatally injured in an automobile accident in the Bois de Boulogne in 1936, prematurely ending a successful career.

Today Ablett is best known for his lithographs depicting fashionable Art Deco females (fig. 1) which were extremely popular at the time but which may be considered somewhat gauche by today's standards. Though remaining outside of the avant-garde, it is his interior scenes of daily life and his elegantly stylish portraits which best accord with modern sensibilities. These latter are reminiscent of, though in no way inferior to, Ablett's almost exact contemporary Bernard Boutet de Monvel (fig. 2).

OTHO LLOYD

(London 1885 – Barcelona 1979)

Self-portrait of the Artist



Signed and date lower right: *O. Hlloyd / 1. 04.*

Pencil on paper

29.6 x 21.1 cm. (11 ¾ x 8 ¼ in.)



FIG. 1, PHOTOGRAPH OF OTHO LLOYD, C. 1904.

Otho Lloyd's self-portrait, Symbolist in inspiration, was drawn in January 1904 when the young artist was aged nineteen. With his lapelled collar, neck-tie, thin downy moustache and floppily parted hair, Lloyd is every inch the upper-class dandy. This perhaps comes as no surprise for the nephew of Oscar Wilde. A photograph of approximately the same date shows Lloyd looking just as rakish, though with his hair more tousled and unruly (fig. 1).

Lloyd was born in London in 1885 to a fascinating and eccentric family. His father was the successful lawyer Otho Holland Lloyd, whose sister Constance married Wilde in 1884. Lloyd's mother was a governess called H el ene St Clair, known as Nellie. His parents had married the previous year, despite the reservations of his father's family. The family moved to Switzerland to escape the scandal of Oscar Wilde, where Otho Holland abandoned his new wife in 1887, soon after the birth of their second child, Fabien Avenarius. This was the future Arthur Craven, a 6 foot 7 poet, artist, critic and boxer, who was allegedly expelled from school for spanking a teacher, was KO'd by Jack Johnson in their 1916 bout, and was last seen at the port of Salina Cruz in Mexico in 1918, presumed lost at sea. Nellie sued for divorce and won a substantial settlement, going on to marry a Swiss doctor.

Lloyd was educated in both Switzerland and England, and studied painting with Andr e de Segonzac and Henri Matisse. Prior to World War I, he was based in Munich, living off a substantial remittance from his mother. He met his wife, the Russian emigr ee artist Olga Sacharoff, in Germany. The two moved to Paris in 1912, where they were close to another Russian emigr ee painter, Marie Vassilieff, and became active members of her circle. The outbreak of war forced them to relocate to Spain, initially settling in Mallorca before moving to Barcelona. It was here that Arthur Craven fought Johnson, with Lloyd leading his younger brother to the ring. Sacharoff and Lloyd separated in 1929, though a joint exhibition in New York in 1939 may suggest some form of reconciliation.



FIG. 2, OTHO LLOYD, PLA A DE SANT AUGUST  VELL, BARCELONA, 1946, SILVER GELATIN PRINT, MUSEU NACIONAL D'ART DE CATALUNYA, BARCELONA.

Lloyd was more a dilettante than professional artist for the first fifty years of his life, postponing his career until the 1939 New York show, the moment he finally felt 'fully prepared' to exhibit in public.¹ The exhibition contained eight paintings, all landscapes and cityscapes, from between 1930 and 1938, painted in Paris, South-West France and Catalonia. Lloyd continued to paint landscapes throughout the 1940s. Much more interesting, successful and individual, however, are his photographs, taken throughout the same period, many of which were shown in a 1992 retrospective in Barcelona.² With their soft tonalities, and mastery of light and shade (fig. 2), they are in many ways a natural progression from the 1904 self-portrait.

1. New York, Perls Galleries, *Olga Sacharoff, Otho Lloyd: Two Parisian Painters*, exhibition catalogue, 1939, non-paginated.
2. Barcelona, Sala Sant Jaume, *Otho Lloyd*, 6 May - 14 June 1992.

MINA CARLSON-BREDBERG

(Stockholm 1857–1943)

Study of a Tree in a Field



Signed with monogram and dated lower right: MCB 1919

Watercolour on paper

15.9 x 24.7 cm. (6 ¼ x 9 ¾ in.)



FIG. 1, MINA CARLSON-BREDBERG, *SELF-PORTRAIT*, 1889, OIL ON CANVAS, 91.5 X 75.5 CM, PRINS EUGENS WALDEMARSUDDE, STOCKHOLM.

Born into a wealthy upper-class family of cultural interests, Mina Carlson-Bredberg began her training with two Swedish artists, Kerstin Cardon and Amanda Sidwall, though her studies were interrupted by her marriage to a family friend, the historian Vilhelm Swalin. Caught kissing, convention of the day demanded that the couple must marry and during this time Bredberg turned away from painting. However, the marriage was dissolved in 1884, by which point Bredberg had already arrived in Paris, where she attended the Académie Julian from 1883 to 1887, studying under Jules Lefebvre and Gustave Boulanger. From 1888 to 1890, Bredberg studied under Carolus-Duran.

Her time in Paris was successful from an artistic point of view, exhibiting at the Salon in 1887 and receiving a mention *honorable* at the Exposition Universelle for her confident self-portrait at her easel (fig. 1). Bredberg made lifelong friendships with fellow painters, notably the Swiss-German Louise Breslau and the Swedish artist Elisabeth Keyser. Returning to Stockholm in 1890, Bredberg taught at an art-school established by Keyser and travelled widely in the early years of the 1890s, visiting England, Germany, Austria, Italy, Belgium and France. In 1895 she married Georg Carlson, head of a Swedish government office, who was not sympathetic to her art, with the result that her output was curtailed. According to a relative, the sculptor Anita Brusewitz Hansson, 'Carlson felt that his wife spent too much time painting, thereby neglecting their home, and the artist frequently said to her nieces: 'Girls, remember to think how lucky you are not to be married!''¹

With her husband's death in 1920, Bredberg was able to once again focus on her art and her early style with its emphasis on form gradually developed into a freer idiom, becoming more personal, colourful and expressive. Versatile across different subjects and media, her output encompassed all genres, from portraiture and landscapes, to still life, genre scenes and religious works. The present watercolour, with a lone tree standing in a field and a building in the distance, is particularly vibrant, and may be from a foray outside of Stockholm.



FIG. 2, MINA CARLSON-BREDBERG, *THE GARDEN, BJÖRNHOLMEN*, OIL ON CANVAS, 22.5 X 32 CM, NATIONALMUSEUM, STOCKHOLM.

The Swedish National Museum has a similarly expressionistic watercolour also from 1919², likewise depicting fields and trees, as well as a small painting of the garden at Björneholmen (fig. 2), again where two trees take centre-stage.

1. L. Madeline (ed.). *Women Artists in Paris 1850-900*, exhibition catalogue, Yale 2017, p. 245.
2. Nationalmuseum, inventory no. NMH 304/1937.

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