



ÉDOUARD VUILLARD

(Cuiseaux 1868–1940 La Baule)

Femme devant un vitrage. Circa 1891.

Oil on cardboard on panel.

With the signature stamp lower right: E. Vuillard.

19.3 x 17.2 cm.

Provenance: - Artist's studio. - Louis Carré, Paris. - Albert Skira, Geneva. - Galerie Rosengart, Lucerne (label on the reverse). - Fred Uhler collection, Neuchâtel, circa 1945. - Swiss private collection, by descent to the present owners. Exhibited: - Basel 1949, Kunsthalle, no. 31 (as "Devant la porte", dated circa 1898). - Neuchâtel 1956, Exposition des collection neuchâteloises, Musée des Beaux-Arts, Spring 1956, no. 190 (label on the reverse). - Neuchâtel 1975, Musée

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d'Art et d'Histoire, no. 97. Literature: Antoine Salomon und Guy Cogeval: Vuillard. Le Regard innombrable. Catalogue critique des peintures et pastels, vol. I, Paris 2003, p. 126, no. II-97 (with ill.). "The paintings from this period, inspired by the Talisman, are small works, which slowly but inexorably radiate their own inner sonority, [. . .] Many of the works produced by the visionary Nabi [Vuillard] are mysteries that have to be solved, works whose rhythm and line imposed themselves on his consciousness like a kind of automatic writing" (Vuillard, exh. cat., National Gallery of Art, Washington, D.C., 2003, p. 53). The present, small painting is a wonderful example of Vuillard's work from his Nabi period. The Nabi artist group including Vuillard, Vallotton, Bonnard, Denis, and Sérusier among others, was at its peak in 1891/92. Their characteristic compositions were inspired by the structured interiors of the Belle Époque. Vuillard had spent considerable time in his mother's tailoring atelier watching the women at work in the dimly lit rooms. Mysterious outlines of enigmatic figures, mostly shown from behind and barely illuminated, emerge amidst richly contrasting surfaces.

CHF 30 000 / 50 000

€ 30 930 / 51 550

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