

Koller Auktionen - Lot 3211

A189 Art Impressionniste & Moderne - vendredi 28 juin 2019, 17h00



PIERRE-AUGUSTE RENOIR

(Limoges 1841 - 1919 Cagnes-sur-Mer)

Portrait de Gabrielle en Blouse blanche. Circa 1910.

Oil on canvas.

With the monogram lower right: AR.

30 x 22.5 cm.

The authenticity of the work has been confirmed by the Wildenstein-Plattner Institute, New York, 10 April 2018. Provenance: - Ambroise Vollard, Paris, bought directly from the artist before 1919. - A. Amante, Paris. - Private collection, Lausanne, since 1962 in the same family. Literature: - Vollard, Ambroise: Pierre-Auguste Renoir. Paintings, Pastels and Drawings. Tableaux, Pastels et Dessins, re. ed., San Francisco, 1989, no. 532 (with ill. p. 134). - Dauberville, Guy-Patrice/Dauberville,

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Michel/ Fremontier-Murphy, Camille: Renoir. Catalogue raisonné des tableaux, pastels, dessins et aquarelles, vol. IV, Paris 2012, p. 302, no. 3201 (with ill.). Gabrielle Renard-Slade was the most favoured model of the artist Pierre-Auguste Renoir. She was the cousin of his wife, Aline Renoir, and came as a nanny into their household as a young woman at the age of 16. For Renoir, it was important to paint his models in natural situations and he did not demand, unlike other artists, for them to remain motionless. He painted Gabrielle while she sang songs, while she was freely moving, and also while she took care of the children. One of his most famous pictures shows Gabrielle playing with the young Jean Renoir. As Renoir's illness worsened, Gabrielle assisted the artist in his painting by attaching the brush to his fingers and dipping it into the paint. In 1921, two years after Renoir's death, Gabrielle left the Renoir family in order to marry. On the occasion of the death of Gabrielle Renard, the Neue Zürcher Zeitung wrote in March 1959: "when the news reaches us of the death of a person who in our imagination is connected with the 'world of yesterday', that is before 1914, we are struck by something strangely unreal. So was it also when we learned of the passing of Gabrielle, who for twenty years had been Renoir's housemaid, the nursemaid of his two younger sons, Jean and Claude, and most of all his favourite model. The sons, whom she helped raise, kept a loving memory of their "Ga" until the very end, and they also stayed in personal contact with her. For the rest of the world, on the other hand, Gabrielle lived on in the many pictures in which she sat for Renoir. Some are amongst the most beautiful that Renoir created not only during this period – that is between around 1895 and 1914 – but overall!" (Willi Schuh, Renoir und Gabrielle, article for the Neue Zürcher Zeitung, in the "Literatur und Kunst" supplement, 22nd March 1959, No. 873).

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