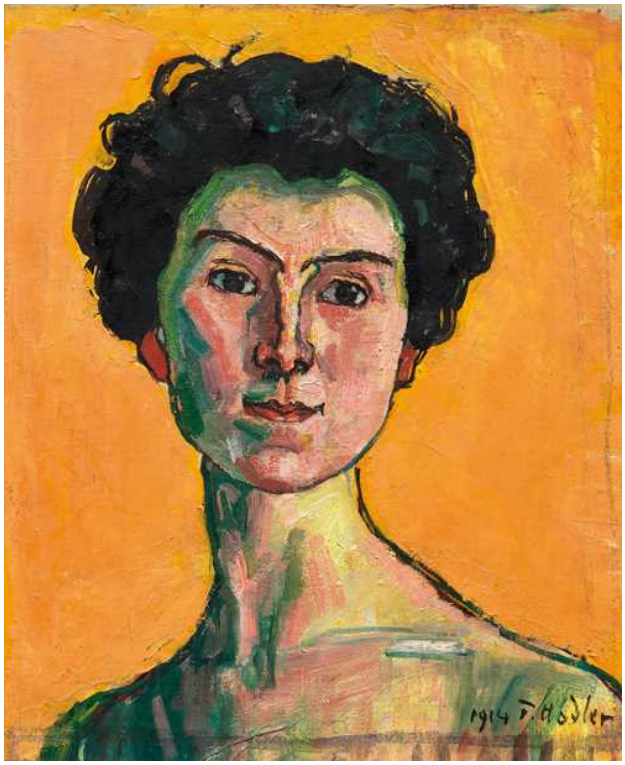


FERDINAND HODLER

(Bern 1853-1918 Geneva)

Portrait of Clara Pasche-Battié. 1914.

Oil on canvas.

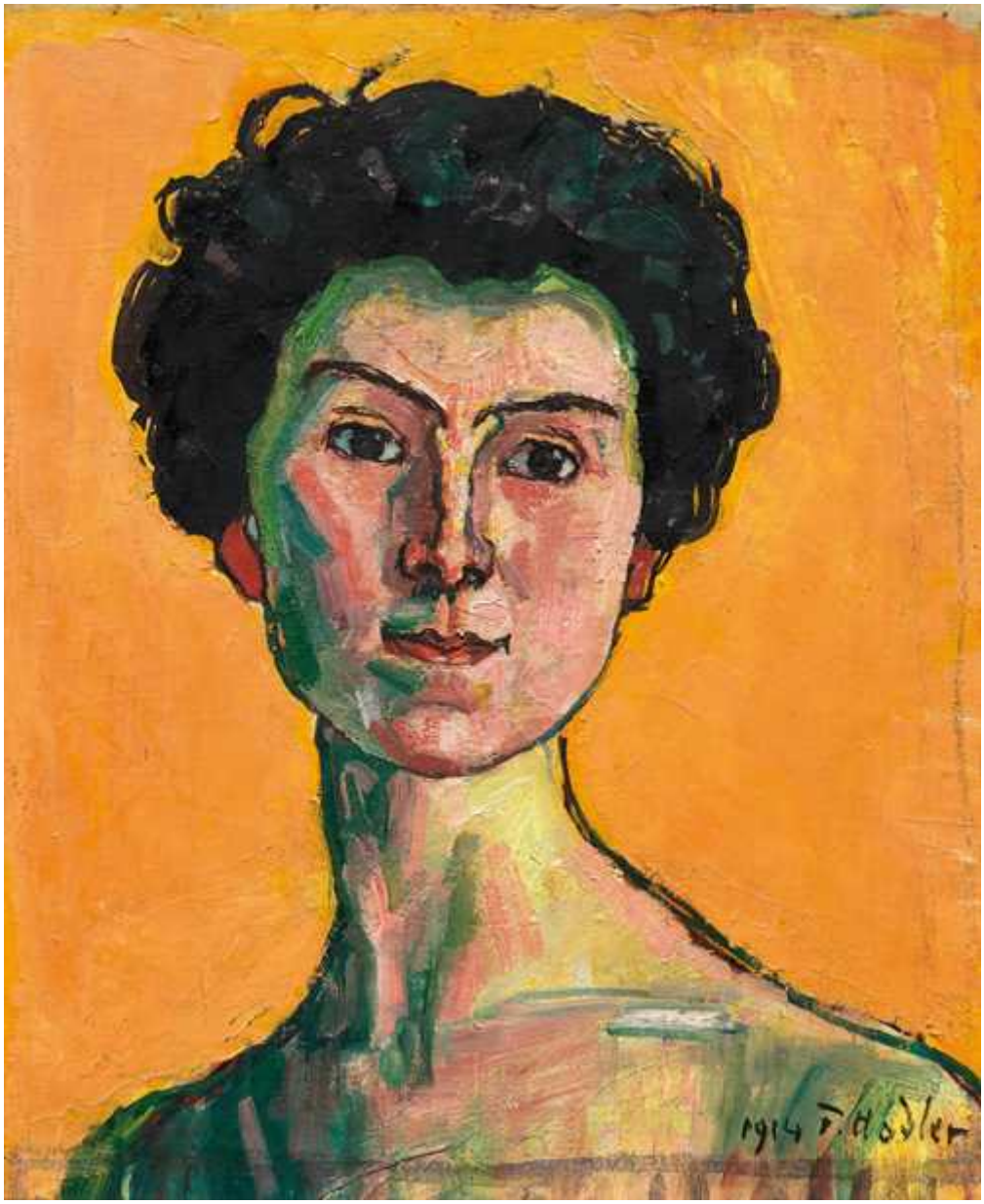
Signed and dated lower right: 1914 F. Hodler.

47.5 × 39.5 cm.

Provenance: - François Monnard, Geneva, 1921–1946. - Swiss private collection, from 1946. In the same family until 2012. - Private collection, USA. Exhibited: - Bern 1921, Hodler-Gedächtnis-Ausstellung, Kunstmuseum Bern, 20.8.–23.10.1921, no. 505, as 'Frauenkopf mit schwarzen Haaren, 1914'. - Bern 1936, Ferdinand Hodler. Kunsthalle Bern. 9.5.–5.7.1936, no. 121, as 'Frauenkopf'. - Geneva 1938, F. Hodler. Exposition commémorative à l’occasion du XXe anniversaire de sa mort. Galerie Moos, 19.5.–19.6.

1938, no. 98, as 'Portrait Mme Pasche'. - Carouge 1966, Cent ans de peinture genevoise, 1830–1930. Collection privées carougeoises. Salle de fêtes, 13.5.–3.6.1966, no. 46. - Carouge 1991, René-Louis Piachaud 1896-1941. Cinquantième anniversaire de sa mort 1991. Musée de Carouge, 2.10.–10.11.1991, no. 97, as 'Portrait Mme Pasche-Bathier'. Literature: - Carl Albert Loosli: Generalkatalog in: Ferdinand Hodler. Leben, Werk und Nachlass, Suter 1921–24, no. 1040, as 'Italienerin (Kopf mit schwarzen Haaren), 1914'. - Exh. cat. René-Louis Piachaud 1896-1941. Cinquantième anniversaire de sa mort 1991, Musée de Carouge: René-Louis Piachaud. Cinquantième anniversaire de sa mort 1921, Carouge 1991, no. 97, as 'Portrait de Mme Pasche-Bathier'. - Oskar Bätschmann and Paul Müller: Ferdinand Hodler. Catalogue raisonné der Gemälde, vol. II, Die Bildnisse, Zurich 2012, p. 286, no. 946 (with ill.). Hodler had previously portrayed Clara Battié in 1898, when she was still a young art student. Starting in 1913, as a 32-year-old married woman, she posed as a model for him again, this time for the large-format composition 'Blick in die Unendlichkeit' (View to Infinity). In both the Hahnloser and Kunsthaus Zurich versions she appears as the central figure. Whereas the individuality of the sitters was reduced in support of conveying a universal statement in the aforementioned monumental paintings, it is heightened through expressive means in the present portrait, which is fully independent of the multi-figure composition. In its colourful modelling of the facial features and play of light and shadow through the use of complimentary red and green, the portrait offered here is reminiscent of the German Expressionists and the Fauves in France. With its orange background, which is rare for Hodler, and his impasto handling of paint, it is also among the most modern portraits from the artist's hand.

CHF 350 000 / 500 000
€ 360 820 / 515 460


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