

# EDOUARD VUILLARD

1868 - 1940

Jill Newhouse Gallery  
4 East 81st Street  
New York, NY 10028  
[www.jillnewhouse.com](http://www.jillnewhouse.com)

*Oil Lamp*, 1888  
(La lampe à pétrole)

Oil on canvas  
6 1/8 × 6 3/4 inches (15.5 × 17.0 cm)  
Signed lower right

Provenance: Artist's studio  
Galerie Paul Vallotton, Switzerland  
J.P.L. Fine Arts, London  
Private collection, US (circa 1985).

Exhibitions: Lausanne, Vallotton, 1978-79, no. 4, 1981-82, no. 56  
London, JPL Fine Arts, 1985, no.1.

Literature: Salomon, Antoine and Cogeval, Guy, *Catalogue Raisonné of Paintings and Pastels*, Skira-Wildenstein Institute: Italy, 2003, Vol. I, no. 25.

In a 1907 Vuillard made a resume in his journal of the events which had the greatest effect on his early years as a painter. In remembering the year 1887 when the artist moved to the rue de Miromesnil, Vuillard noted that he was painting “still lives for the dining room...” in reference to a series of mostly small paintings executed at this period. The largest example of these still lives is the *Still Life with Salad Bowl* (c.1887-8) in the Musée d'Orsay, while the smaller works often appear on the walls in painted interiors of the period including *Mme Vuillard in the Dining Room, rue Truffaut* (1900) in the collection of the Staatsgalerie, Stuttgart.

This painting, done in the late 1880's, shows the influence of Chardin in its seemingly casual arrangement of intimate household objects. Vuillard would use such personal subject matter as the main theme of his work throughout his career.



Inquire

*The Artist's Grandmother, 10 rue Miromesnil, 1887-91*  
(*La grandmère de l'artiste, 10 rue Miromesnil*)

Watercolor on paper  
7 1/8 × 6 1/4 inches (18.0 × 16.0 cm)  
Stamped with initials lower right

Provenance: Artist's studio

Exhibitions: Glasgow, Sheffield and Amsterdam, The South Bank Centre,  
*Vuillard: A National Touring Exhibition, 1991-92, p. 19, illus.*



Inquire

*Woman in Profile*, c. 1890  
(Profil de femme)

Pastel on paper  
9½ × 4½ inches (24.0 × 11.5 cm)  
Stamped lower right

Provenance: Artist's studio



Inquire

*Seated Nude*, c. 1891

(Nu au divan assis)

Oil on card laid on canvas

9¼ × 11¼ inches (23.5 × 28.5 cm) Oval

Stamped with signature lower right: Lugt 909a

Provenance: Artist's studio

Baron de Montesquiou-Fézensac, Neuilly-sur-Seine, France

Sale, Sotheby's, London, 30 June 1982, lot 26

Neffe-Degandt Fine Art, London

Exhibition: JPL Fine Arts, London, 1985, no. 4 (illus)

Tolarno Gallery, Melbourne/Stadia Graphics, Sydney, Australia, 1985, no. 31  
(illus)

Galerie Salis, Salzburg/JPL Fine Arts, London, 1991, no. 5 (illus)

South Bank Centre, *Vuillard-A National Touring Exhibition*, 1991-2,

Glasgow-Sheffield-Amsterdam, 1991-2, no. 14, (illus)

Literature: Salomon-Guy Cogeval, *Catalogue Raisonné of Paintings and*

*Pastels*, Antoine Skira-Wildenstein Institute, 2003, Vol. I, II-118, p. 139





Inquire

*Portrait of the Actress Marguerite Moreno on Stage, 1890*

Ink and ink wash on paper  
5 1/4 x 4 1/8 in. (13.4 x 10.6 cm)  
Stamped lower left

Provenance: Artist's studio  
Private collection, New York.

The subject of our drawing has only recently been identified by newly discovered documents in the Vuillard archives as the actress Marguerite Moreno in performance at the Comédie Française. Moreno was a close friend and confidant of the poet Stéphane Mallarmé as well as the actor Coquelin Cadet and inspired many of the poets and writers of the Symboliste theater movement.



Inquire

*The Singer*, 1891  
(La chanteuse)

Pen and ink on paper  
6¾ × 4¼ inches (17.2 × 10.8 cm.)  
Stamped lower right

Provenance: Artist's studio

This work relates to the Vuillard painting *At the Café-Concert*,  
*May Belfort* (III-54).



verso



Inquire

*The Blue Sink*, c. 1908  
(La petite cuisine)

Oil on canvas  
8½ × 5 7/8 inches (21.6 × 14.9 cm)  
Stamped with signature lower right

Provenance: Artist's studio  
Private Collection, Paris  
JPL Fine Arts, London, 1985  
Private Collection, London  
Neffe-Degandt Fine Arts, London.

Exhibitions: JPL Fine Arts, London, 1985, no. 7 (col. illus.)

Literature: Antoine Salomon-Guy Cogeval, *Catalogue Raisonné of Paintings and Pastels*, Skira-Wildenstein Institute, 2003, Vol. II, IX-79, p. 1064.

This painting is of the little kitchen in the studio rented by Vuillard at 112 Boulevard Malesherbes from the autumn of 1907 until 1933.



Inquire

*The Gardens at the Champs-Elysées*, 1908-1910  
(Le Jardin des Champs-Elysées)

Pastel and graphite on paper  
4 3/8 x 3 1/2 in. (11.2 x 9 cm)  
Stamped lower right

Provenance: Artist's studio

This pastel is a study for the painting *The Rond-Point des Champs-Elysée*, 1908-10 (VII-528).







Inquire

*Studies of Madame Vuillard and Foliage*, c. 1895  
(Madame Vuillard et feuillage)

Pencil on paper  
6 7/8 × 4 1/8 inches (17.5 × 10.5 cm)  
Stamped with initials lower left

Provenance: Artist's studio



Inquire

*Woman in a Hat*, c. 1920  
(Femme au chapeau)

Pencil on paper  
4 5/8 × 8 1/8 inches (11.7 × 20.5 cm)  
Stamped with initials lower right

Provenance: Artist's studio



Inquire

*Bouquet of Flowers in a Vase*, c. 1920  
(Bouquet de fleurs dans une vase)

Pencil on paper  
7<sup>3</sup>/<sub>4</sub> × 5 3/8 inches (19.6 × 13.7 cm)

Provenance: Artist's studio



Inquire

*Madame Hessel on the Telephone, c. 1917*

Pencil on paper

4 × 6 inches (10.2 × 15.2 cm)

Stamped lower right

Provenance: Artist's studio

Private collection, New York.





Inquire

*Woman in a Cloche Hat*, c. 1920  
(Femme au chapeau cloche)

Pencil on paper  
8<sup>1</sup>/<sub>4</sub> × 4 <sup>7</sup>/<sub>8</sub> inches (21.0 × 12.5 cm)  
Stamped with initials lower right

Provenance: Artist's studio



Inquire

*Portrait of Thierry Bloch, 1928*

Pastel on paper

12 3/4 x 9 13/16 in. (32.5 x 25 cm)

Stamped lower left

Provenance: Artist's studio

M. Payelle, Paris

Renou et Poyet, Paris

E.J. Van Wisselingh, Amsterdam

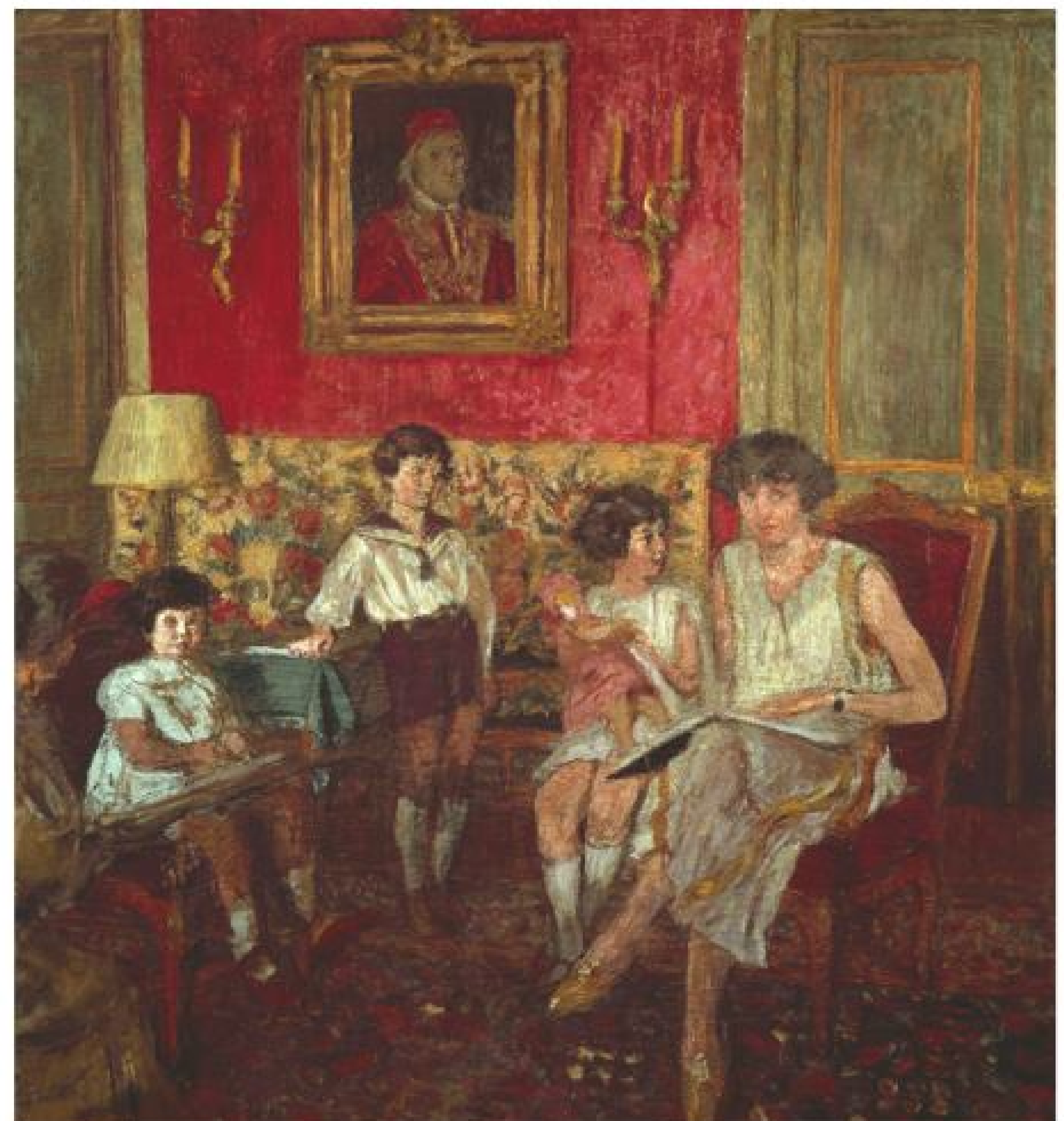
Harriet Jones & David B. Findlay

by descent to Jones Findlay, Connecticut

Private Collection, New York, as of 2003.

This pastel of Thierry Bloch is in preparation for the nearly life-sized family portrait painting *Mme. Jean Bloch and her Children, 1927-1929*. It is specifically mentioned by Vuillard in his journal entry of February 16, 1928: *jeudi 16 croquis de Thierry Bloch pastel, assez content, (...)*

Jean Bloch made his fortune manufacturing kitchen and bathroom fixtures for the Parisian market. In 1927, he commissioned a painting of his wife and children, with their governess, from Vuillard. In 1929 Vuillard finished this version of the painting and delivered it to the Bloch family. The next year, Bloch requested a second version which included the youngest child, born while the first version was being completed. Once Vuillard finished the second version of the painting, the Blochs returned the first version to Vuillard with whom it remained until his death.





Inquire

*Study of Nude in the Studio*, c. 1909-11  
(Etude de nu dans l'atelier)

Pencil on paper  
8¼ × 5 inches (21.0 × 12.5 cm)  
Stamped lower right

Provenance: Artist's studio  
Private collection, Texas (since c. 1985)



Inquire

*Gleaners in the Field*, c. 1891

Verso: *Study of Trees*

(Glaneuses dans un verger, Verso: Etude de feuillages)

Purple ink on paper

5 5/16 x 8 5/16 in. (13.6 x 21.2 cm)

Stamped lower right, recto

Provenance: Artist's studio

Private collection



verso





Inquire

