



PIERRE BONNARD
AFFINITIES

PIERRE BONNARD

Affinities

Contemporary works
curated by Karen Wilkin

Jill Newhouse Gallery

4 East 81st Street New York, NY

Tel (212) 249-9216

email: info@jillnewhouse.com

This catalogue accompanies an exhibition in The Art Show
Booth D22, February 27–March 4, 2018
and at the gallery March 6–16, 2018

Pierre Bonnard: Affinities

Jill Newhouse Gallery

4 East 81st Street New York, NY 10028

Tel (212) 249-9216

email:info@jillnewhouse.com

www.jillnewhouse.com

COVER: *La Roulotte at Vernonnet* (detail, cat. 24)

ACKNOWLEDGEMENTS

Special thanks to Karen Wilkin who curated the contemporary works in this exhibition and wrote the essay. Our gallery has been privileged to benefit from her friendship, her deep knowledge of art and her intellectual generosity for many years. Over twenty years ago, Christian Neffe introduced me to the market for works by Bonnard, and to him I am eternally grateful. Thanks to Jacques Terrasse and to my colleagues Art Cuellar-Nathan, Ryan Green, and Stephen Ongpin Fine Art who have loaned works to this exhibition. I am very grateful to the numerous collectors who have been lenders and who prefer to remain anonymous.

Many thanks to the artists and their gallerists who generously agreed to participate: Katherine Bradford, and CANADA, New York; Julian Hatton; Cecily Kahn; Graham Nickson, and Betty Cuninghame Gallery, New York; Larry Poons, and Yares Art, New York; Rachel Rickert; Jackie Saccoccio, and Dorsey Waxter, Van Doren Waxter Gallery, New York.

My deepest thanks to gallery director Christa Savino and gallery registrar Liliya Lifanova without whom none of this would be possible.

– J. N.



Pierre Bonnard and Friends

The name “Pierre Bonnard” conjures up a wealth of images: sun-dappled landscapes, economical streetscapes, domestic interiors, casual still lifes, and, perhaps above all, women bathing or performing private ablutions. There are a few fierce self-portraits from the last years of the artist’s life, but for the most part, Bonnard’s subject matter was less directly self-revealing. Rather, it was intimate but dispassionate—quotidian, and notably unremarkable. The events and places of his everyday existence were made notably remarkable by the way he translated them into shape and color. A seemingly accidental view of people walking in the city, a banal dining room in Southern France, an exuberantly undisciplined garden, or a tiled bathroom with a long tub, all become memorable in Bonnard’s work by being distilled into unpredictably placed, essential near-silhouettes or by being transubstantiated into pulsing expanses of saturated, interpenetrating hues that hover on the brink of abstraction.

Nothing is quite what it first seems to be. In Bonnard’s early streetscapes, minimally indicated pedestrians seem about to escape the boundaries of the image. In his later works, everything scintillates, threatening to elude our perception. We slowly discover the figures who inhabit his

spaces, half-engulfed by sheets of broken hues. We begin to intuit the layout of the garden before us or recognize a distant view of the sea. We are gradually transported into an idyllic, albeit domestic world and then everything slips into instability again. Bonnard's black and white drawings share these qualities. The varied lines and scribbles in these nervous, urgent images seem to be equivalents for color. The drawings appear to be at once unpremeditated, immediate responses to things seen and careful notations for future reference, yet they are also very complete and evocative.

Whatever Bonnard's medium, the settings of his images, especially in his mature paintings and drawings, suggest a kind of contemporary Arcadia or, as one of his canvases from about 1920 is titled, an earthly paradise—a place of perfect weather, radiant light, and leisure. Only the nymphs and shepherds of Classical pastoral poetry are absent. Even in Bonnard's early, more crisply presented cityscapes, the clarity and inevitability of the elegant relationships among pedestrians and the accoutrements of the street can make late 19th century Paris seem like an urban utopia.

Bonnard's distinctive approach to subject matter, his equally distinctive manner of constructing with staccato touches of contrasting hues, and

what we might call his particular world view, have present day resonance, in very diverse ways, in the work of the contemporary painters (and one sculptor) included in this exhibition. Like Bonnard, they explore, with differing degrees of specificity, the potential of scenes of domesticity, of bathers, of their immediate surroundings, even of Arcadian themes, while at the same time, they test the expressive potential of expanses of complex, richly orchestrated color. These modern day artists, [Julian Hatton](#), [Cecily Kahn](#), [Graham Nickson](#), [Larry Poons](#), [Rachel Rickert](#), [Jackie Saccoccio](#), [Katherine Bradford](#), and [George Segal](#), belong to different generations and work from widely divergent sets of assumptions. Some are uncompromising abstract painters, fascinated by the physical characteristics and the behavior of their chosen medium, while others are just as fascinated by the possibilities of working from perception, although never in a literal fashion. Their affinities with Bonnard are often palpable, yet there's never a sense that direct homage is being paid to the work of their French predecessor. Their admiration or acknowledgement of his legacy seems tacit. Nonetheless, their efforts could be accurately described as provocatively updating and expanding of the implications of Bonnard's ideas about subject matter and the way color can function. Yet it's also true that all of these artists' work could be described, just as accurately, as presenting challenges to those notions.

Julian Hatton, Graham Nickson, Rachel Rickert, and Katherine Bradford all work from perception. **Julian Hatton's** exuberant paintings often read as abstractions, at first acquaintance, because of the audacity with which he uses color, but we slowly become aware of their basis in an awareness of specific places and the character of particular trees, fields, hedges, and the like; this connection with actuality can be almost imperceptible but its subtle logic informs the pictures, like the hard to hear but vital continuo in a Baroque concerto. Like Bonnard's luminous improvisations on the landscapes surrounding his home or the places where he spent time, Hatton's bold responses to his own environment, are explosive, light-filled, and apparently idyllic—an upstate New York Arcadia?

There's no ambiguity in the relationship of **Graham Nickson's** beach scenes and the idealized world of pastoral poetry. Nickson's terrestrial paradise is an expanse of sand by the ocean in East Coast America, inhabited by fit, athletic bathers. His personages are recognizable members of our own society: unequivocally modern individuals who practice Yoga poses, dry themselves, fold beach chairs, and spread towels. Yet Nickson's saturated, superheated, unreal color moves us out of the present and into an alternative, more perfect world where the long light of



Julian Hatton *Beach*, 2017 (cat. no. 29)



Rachel Rickert *Soft Boundaries*, 2017 (cat. no. 35)



Graham Nickson *Edge Bathers*, 1983–2005
Acrylic on canvas, 120 x 267 inches (304.8 x 678.2 cm.)
Image courtesy of The William Louis-Dreyfus Foundation Inc.

a late summer afternoon, reflected off the sea, turns everything into a kind of ritual or theater. His beach scenes are as still and harmoniously organized as Classical friezes, but assertively about the present day.

Rachel Rickert observes women in private moments with no less acuity or sympathy than Bonnard did, in his celebrated images of Marthe bathing or drying herself, but the fact that Rickert is female and het-

erosexual changes everything. Bonnard's contemplation of his life-long companion is obviously informed, at some level, by male desire, whether current or recollected. Rickert's dispassionate gaze reveals women who stand in the shower, pull off clothing, or struggle with towels. Often we feel we are being shown a fragment captured in a mirror at an unexpected angle—like an inadvertent self-portrait. Rickert's energetic touch and flickering patches of tone and color help to dissolve her images, suggesting mobility and action. Her subjects do not passively present themselves for observation, but are vigorously engaged. One of Bonnard's principal themes appears to have been claimed for independent minded feminists.

Katherine Bradford's agile, minimally indicated swimmers, extended horizontally in pools or defying surf, their particulars filtered through memory, seem tenuously balanced between reference and abstractness. Like Nickson's bathers, they inhabit an idealized world of lush color, sometimes patterned with waves, stars, clouds, and the like. The swimmers, with limbs fully extended or floating in luminous hues, are so economically indicated that we sometimes imagine that Bradford allowed, rather than willed a gesture to become a figure. Yet despite their almost schematic simplicity, they often remind us of Marthe, with her



Katherine Bradford *Floaters*, 2015

Acrylic on canvas 22 x 28 inches (55.88 x 71.12 cm.) Courtesy of the artist and CANADA, New York



Larry Poons *Sudden Feral*, 2017

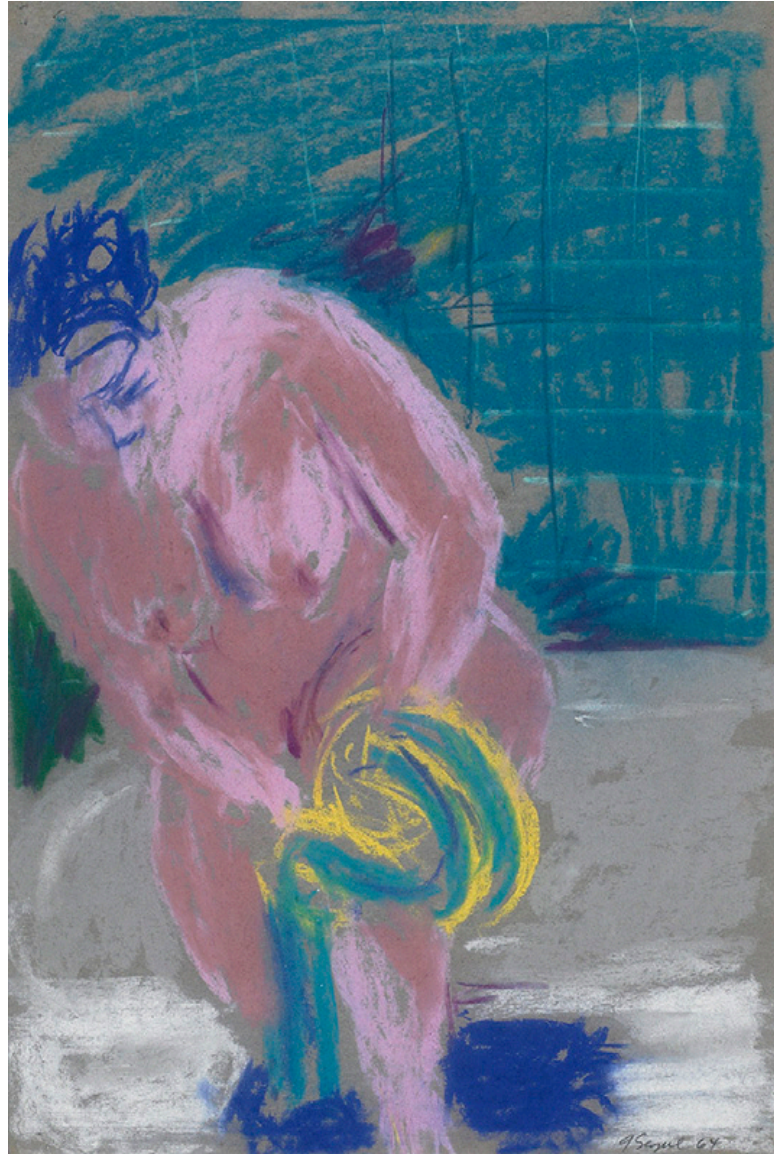
Acrylic on canvas, 66½ x 177 inches (161.3 x 86.4 cm.) Image courtesy Yares Art



long limbs filling the tub in which her husband often depicted her. Bradford's swimmers, however, unconstrained by architecture or domestic accoutrements, hover in expansive, indeterminate seas of color. The smallness of Bradford's figures against their surroundings can emphasize their freedom, but it can also, like Bonnard's images of Marthe in the tub, convey a sense of isolation and mystery.

George Segal's vigorously scrawled pastel returns us to Bonnard's contemplation of Marthe, but in contrast to the French painter's essentially passive subject, the American sculptor's model seems to be in lively motion. Like Bonnard, Segal plays the subtly indicated grid of the wall tiles against the robust volumes of a voluptuous nude, but where Bonnard often subsumes Marthe's slender form with surrounding veils of color, Segal emphasizes the mass and weight of his model's body, reminding us, should we have forgotten, that no matter how pictorial the tableaux he constructed, he was someone who thought in three dimensions.

Larry Poons, Jackie Saccoccio, and Cecily Kahn are all abstract painters whose works are about the history of their own making, about the agency of the artist, and about the sensuous physicality of paint. Most of all, like Bonnard, the three painters revel in the power of color to



George Segal *Untitled Series IV # 2*, 1964 (cat. no. 38)

stir our emotions, our associations, and our intellect, wordlessly and eloquently. Poons's recent paintings test the limits of our vision. They demand that we give ourselves over to their swirling, pulsing skeins and sweeps of disjunctive chroma, often applied in seductive, varied gestures against washes of thin, luminous hues, the way Renaissance Venetian painters worked against warm grounds. Poons's clusters of strokes are as unstable as breaking surf. They can seem to fray apart, coalesce momentarily, and then shift into new configurations. These mesmerizing paintings are unequivocally personal, but at the same time, they seem to honor such precedents as Jackson Pollock's all-over poured and dripped expanses, Claude Monet's ambiguous evocations of water, reflections, and waterlilies, and Bonnard's scintillating color. It's as if Poons were exploring the unrealized implications of all of these artists' work, internalizing them, and using them as the basis for a newly invented, fresh, and personal kind of abstraction celebrating the expressive potency of color and light.

Both Jackie Saccoccio and Cecily Kahn have co-opted the force of gravity, among other things, as a drawing tool—as Poons did in his thrown paintings of the 1970s and 1980s—but the results are more delicate and intimate. Both women explore the ability of liquid paint to flow



Jackie Saccoccio *Apocalypse Confetti*, 2017 (cat. no. 37)

and, it seems, to respond to both the laws of physics and the artist's will. Both artists take full advantage of a wide range of gestures and applications—slender rivulets, blots, pours, layers, and, I suspect, wipes and erasures—to create lush, complex inter-weavings of rich hues.

Saccoccio's canvases toggle between all-overness and an almost aggressive frontality. Often they seem to demand our attention like oversized heads, so it's not surprising to learn that they have sometimes been termed "abstract portraits." Yet despite this sense of confrontation, we become engrossed by the traces of how the works were made: the changing directions of runs of paint, for example, that make us imagine how the artist manipulated her canvas, simultaneously controlling the flow of thin pigment and remaining alert to the unexpected. Saccoccio's paintings could be described as graphs or maps of her process, magically stilled records of her enthusiasm for her chosen materials and for the way they embody her intentions.

Kahn's paintings could be described in similar terms, yet the result is quite different. The density of the zones she "weaves" with her layered, diverse, multidirectional paint application invites comparison with the complexities of tribal carpets, with their lush patterns and resonant color.



Cecily Kahn *Untitled*, 2010 (cat. no. 30)

Yet this suggests a kind of airlessness and inertness, while Kahn's paintings, quite the contrary, seem to imply potential flux and movement, probably because of the variousness of her color, which can range from fully saturated deep tones to fresco-like pastels. Combined with this multivalence of pattern, density, and color, the intimate scale of most of her work provokes associations with Islamic miniature painting or perhaps even tilework, but we soon are back in the light-struck world of exuberant 20th century modernism, with overtones of natural phenomena and landscape—back in the world of Bonnard, that is.

Karen Wilkin
New York, January 2018



Pierre Bonnard
Study for "Nature Morte"
c. 1932 (cat. no. 21)

PIERRE BONNARD

{1867-1947}

I.

The Little Street or Boulevard des Batignolles

c. 1903

Oil on canvas

12 $\frac{1}{8}$ × 8 $\frac{1}{2}$ inches (30.7 × 21.6 cm.)

Signed lower right

PROVENANCE

Private Collection, Paris;

with Jill Newhouse Gallery, 2012;

Private Collection.

LITERATURE

Jean and Henri Dauberville, *Bonnard catalogue raisonné de l'oeuvre peint*, Paris, 1966, Vol. I, 1888–1905, no. 296, p. 276.

EXHIBITIONS

London, Wildenstein, *Paris in the Nineties*, May 12–June 23, 1954, no. 5;

Vevey, Musée Jenisch, *Paris 1900*, July 17–Sept 26, 1954, no. 4;

Paris, Musée d'Art Moderne, *Bonnard, Vuillard, et les Nabis*, 1955, no catalogue;

Paris, Galerie Huguette Beres, *Bonnard, Roussel, Vuillard*, May 8–June 6, 1957, no. 13;

Paris, Musée Jacquemart-Andre, *100 Chefs d'oeuvres des collections privées*, July 12–Sept 12, 1961, no. 106.

Legend has it that the 26 year old Bonnard met the 16 year old Marthe de Méligny when he helped her cross a Paris street in 1893. Marthe had just moved to Paris after leaving her hometown of Saint-Amand-Montrond, south of Bourges, and was working in a shop making artificial flowers. Marthe became the muse and constant subject matter for Bonnard. Their relationship lasted until Marthe's death in 1942, although the couple did not marry until 1925.



2.

Portraits of the Artists Edouard Vuillard and Paul Sérusier
Verso: Three Nudes

c. 1910

Pencil on paper

11 x 8⅞ inches (27.9 x 20.6 cm.)

PROVENANCE

Kyra Gerard and Alfred Ayrton;

JPL Fine Arts, London;

Estate of Elaine Sargent.

EXHIBITIONS

Geneva, Musée d'Art et d'Histoire. *Dessins de Pierre Bonnard, Collection Alfred Ayrton*, April 8–September 24, 1976, no. 16;

London, Arts Council of Great Britain, *Drawings of Bonnard, Exhibition of 114 works from the Collection of Alfred Ayrton*, May 27–July 29, 1984, at Nottingham Castle Museum and other locations through November, 1985, cat. no. 14, p. 31, illustrated.

Bonnard, Vuillard, Sérusier and Denis had worked together since the 1890s as members of the Nabi school of painters.



verso



3.

Standing Nude

c. 1910

Pencil on graph paper

6 x 3⁵/₈ inches (15.2 x 9.3 cm.)

PROVENANCE

Neffe Degandt Fine Art, London;

Jill Newhouse Gallery 2009;

Private Collection.

Bonnard was a constant draughtsman, sketching Marthe doing all sorts of activities and in all aspects of life, bathing, cooking, dining and gardening. He used these drawings to construct painted compositions, therefore most can be reliably dated.



4.

Standing Nude

Pencil on paper

14³/₄ × 9 inches (37.5 × 22.9 cm.)

Signed lower right

PROVENANCE

Private Collection, New York.



Bombard

5.

Nude at the Bath

c. 1912

Pencil on paper

7¼ x 4⅞ inches (18.5 x 12.3 cm.)

PROVENANCE

Neffe Degandt Fine Art, London.



6.

Nude at the Bath

c. 1915

Pencil on paper

5³/₈ x 3⁷/₈ inches (13.7 x 9.7 cm.)

PROVENANCE

Neffe Degandt Fine Art, London.

In many of Bonnard's interiors, he uses mirrors to expand or abstract the space. In this drawing, he experiments with a figure and a pile of clothes as it is reflected in a mirror, creating a separate deep space which is a reflection of the action behind the artist and the viewer.



7.

Marthe with her dog Ubu

1910–15

Pencil on paper

3⁷/₈ x 6⁷/₈ inches (10 x 17.5 cm.)

PROVENANCE

JPL Fine Arts, London;

Private Collection, UK.

Our drawing of Bonnard's two favorite subjects together at the table is a familiar scene, similar to their depiction in *La Nappe à carreaux rouges*, 1910, Private Collection, Switzerland.



37



75

1215

8.

Woman in a Tub, with Studies of Cats

c. 1908–16

Pencil on paper

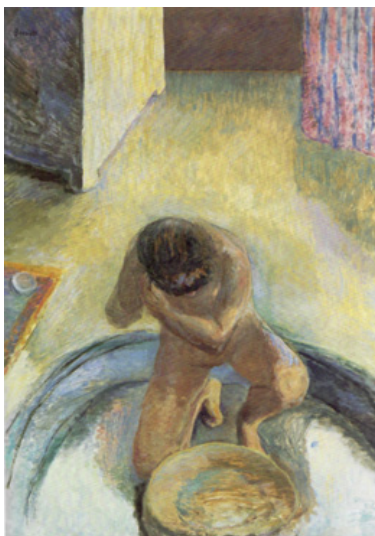
6⁵/₈ x 8¹/₄ inches (17 x 21 cm.)

PROVENANCE

Michel Terrasse;

Sale, Dobiaschofsky Berne, 2008.

Bonnard absorbed the influence of Degas in viewing the model from above as she bathed in a round tub. Our drawing is closest to a painting of 1916 titled *Nude in the Tub*, Private Collection.





9.

Nude at the Bath
Verso: Landscape

c. 1924

Pencil on paper

9¾ x 6⅞ inches (25 x 17.5 cm.)

Signed lower left

PROVENANCE

JPL Fine Arts, London;
Private Collection, UK.

LITERATURE

Nicholas Watkins, *Bonnard*, London: Phaidon Press, 1994, no. 139, p. 184, illustrated.

This drawing is a study for *Nu, jambe droite levée* of 1924, Private Collection.





10.

Study for "Piazza Del Popolo, Rome"

1921

Pencil on paper

5½ x 6⅛ inches (14 x 15.6 cm.)

Stamped lower left

PROVENANCE

Collection Antoine Terrasse;

His sale, Osenat, Fontainebleau, March 2015, Lot no. 42;

Private Collection, New York.

This drawing was done during a two-week trip to Rome in 1921, which resulted the following year in the painting *Piazza Del Popolo, Rome*, 1922, Private Collection.





BA

D-1108-
T III

11.

House in the Valley

c. 1922

Watercolor, oil, gouache and pencil on paper

11 x 15³/₈ inches (28 x 39 cm.)

Signed lower left

PROVENANCE

James Kirkman, London;

Neffe Degandt Fine Art, London;

Jill Newhouse Gallery, 2006;

Private Collection.

From 1910 to 1938, Bonnard lived in a house he named *Ma Roulotte (My Gypsy Caravan)* in the town of Vernon close to Giverny. Of the numerous landscapes he produced there, our work is closest to *Champs* of 1922, Private Collection.



12.

Basket of Fruit

Pencil on paper

6 x 4³/₈ inches (15.5 x 11.3 cm.)

PROVENANCE

JPL Fine Arts, London;

Private Collection.

This basket of peaches and grapes appears in a 1918 painting titled *Raisins noirs et pêches*.





13.

Young Woman in the Bath

c. 1924

Pencil on paper

9½ x 7½ inches (24 x 19 cm.)

Stamped lower center

PROVENANCE

Neffe Degandt Fine Art, London;

Jill Newhouse Gallery, 2002;

Private Collection, New York.

LOAN PRIVATE COLLECTION

This drawing is a study for a painting titled *Pink Nude in the Bathtub*, 1924, Private Collection, US.





14.

The Docks at Deauville

Verso: Port Scene

c. 1925

Watercolor over pencil on paper

4¼ x 5 inches (11 x 13 cm.)

Bonnard began visiting and painting in the south of France in 1909 and made annual visits there until 1926 when he purchased his house in Le Cannet.



verso



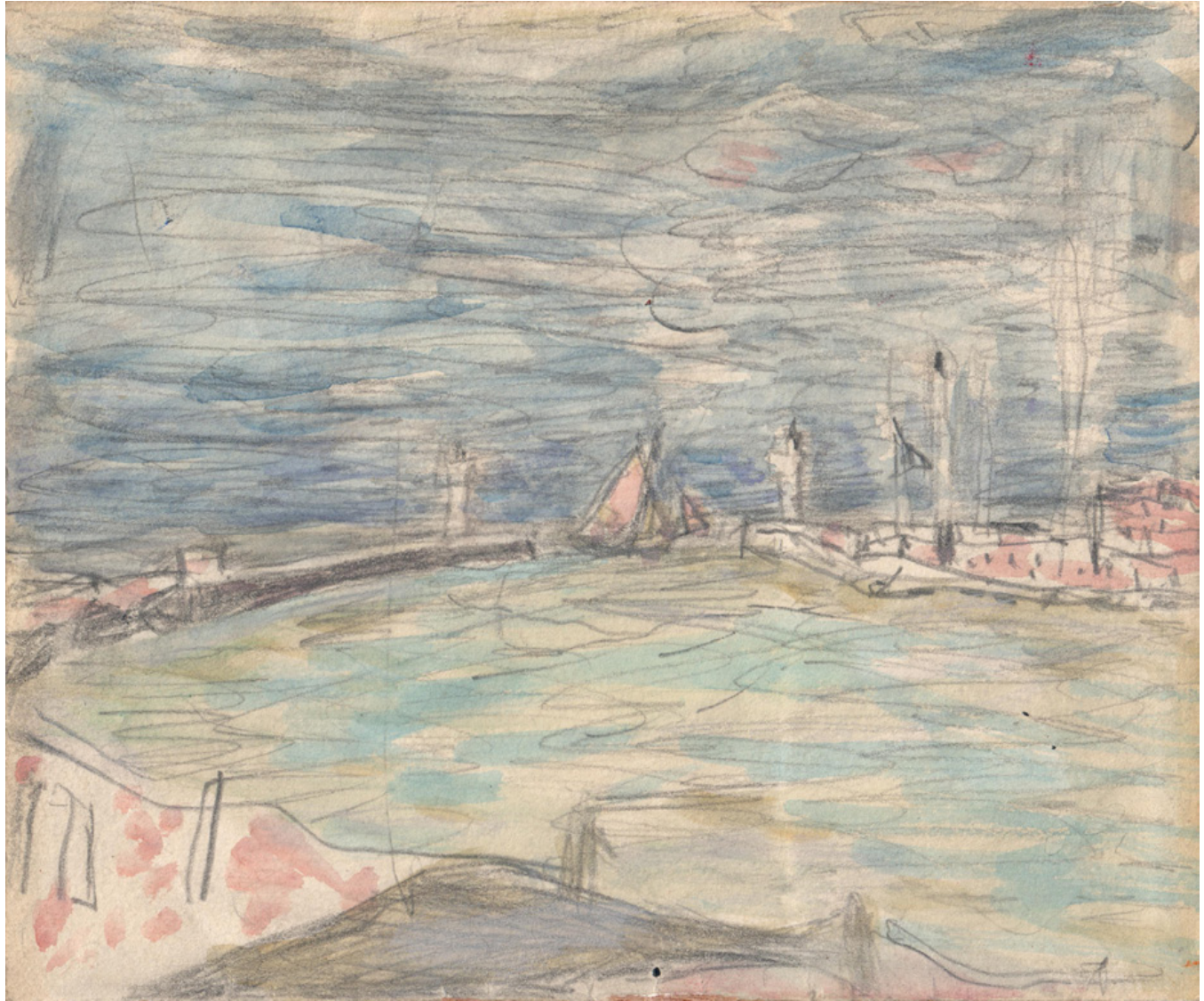
15.

Sailboats at the Entrance to the Port

c. 1925

Watercolor over pencil on paper

4¼ x 5 inches (11 x 13 cm.)



16.

Boat in the Port

Pencil with watercolor on paper

5 x 8¼ inches (13 x 21 cm.)

PROVENANCE

Michel Terrasse



17.

Study of Sea and Sky

Watercolor, gouache and pencil on paper
5 $\frac{1}{8}$ x 7 $\frac{1}{4}$ inches (13 x 18.4 cm.)

PROVENANCE

The artist's nephew, Charles Terrasse, Paris;
Thence by descent.

EXHIBITIONS

Milan, Palazzo Reale, *Pierre Bonnard*, 1988–1989, illustrated
upside down on p. 140 (where dated 1930);
Grenoble, Musée Hébert, *Pierre Bonnard (1867–1947) Aquarelles
et Dessins*, 1995, no. 20;
Toulouse, Fondation Bemberg, *Bonnard retrouvé*, 1997, p. 23,
illustrated;
Lisbon, Fundação Arpad Szenes-Vieira da Silva, *Pierre Bonnard*,
2001, p. 59, illustrated.



18.

Study for "Salle à manger au parasol"

Verso: Four Sketches

c. 1932

Pencil on paper

9¼ x 12½ inches (23.5 x 31.8 cm.)

Stamped on verso

PROVENANCE

Kyra Gerard and Alfred Ayrton;

JPL Fine Arts, London;

Estate of Elaine Sargent, New York.

EXHIBITIONS

Rome, Galleria Nazionale d'Arte Moderna, *Soprintendenza alle Gallerie Roma II, Arte Contemporanea*, November 18, 1971–January, 1972;

Rome, Galleria Civica d'Arte Moderna, *Bonnard: 1867-1947*, January 31–February 27, 1972, cat. no. 48, illustrated;

Saint Paul de Vence, Fondation Maeght, *Bonnard dans Lumière*, July 12–September 28, 1975, no. 140, p. 135, illustrated;

Geneva, Musée d'Art et d'Histoire, *Dessins de Pierre Bonnard, Collection Alfred Ayrton*, April 8–September 24, 1976, no. 96, p. 24, illustrated;

London, Arts Council of Great Britain, *Drawings of Bonnard, Exhibition of 114 works from the collection of Alfred Ayrton*, May 27–July 29, 1984, at Nottingham Castle Museum and other locations through November, 1985, cat. no. 75, p. 92, illustrated.

This drawing is a study for a painting which depicts Marthe in the dining room of their house in Le Cannet.



19.

Basket of Fruit

1932

Gouache and pencil on paper

15 × 21¹/₈ inches (38.0 × 53.5 cm.)

Signed upper right

PROVENANCE

Galerie Bernheim-Jeune, Paris (acquired from the artist, February 15, 1932);

Private Collection, Paris (acquired from the above, February 22, 1932);

Thence by descent;

Sale, Paris, Christie's, December 2, 2008;

Sold by Jill Newhouse Gallery to

Private Collection.

LOAN PRIVATE COLLECTION — CATALOGUE ONLY



20.

Two Studies for "Le Petit Déjeuner"

c. 1930–32

Pencil on paper

9¹³/₁₆ x 6⁷/₁₆ inches (24.9 x 16.4 cm.)

PROVENANCE

Kyra Gerard and Alfred Ayrton;

JPL Fine Art, London;

Estate of Elaine Sargent, New York.

EXHIBITIONS

New York, The American Federation of Arts, *Bonnard, Drawings from 1893-1946*

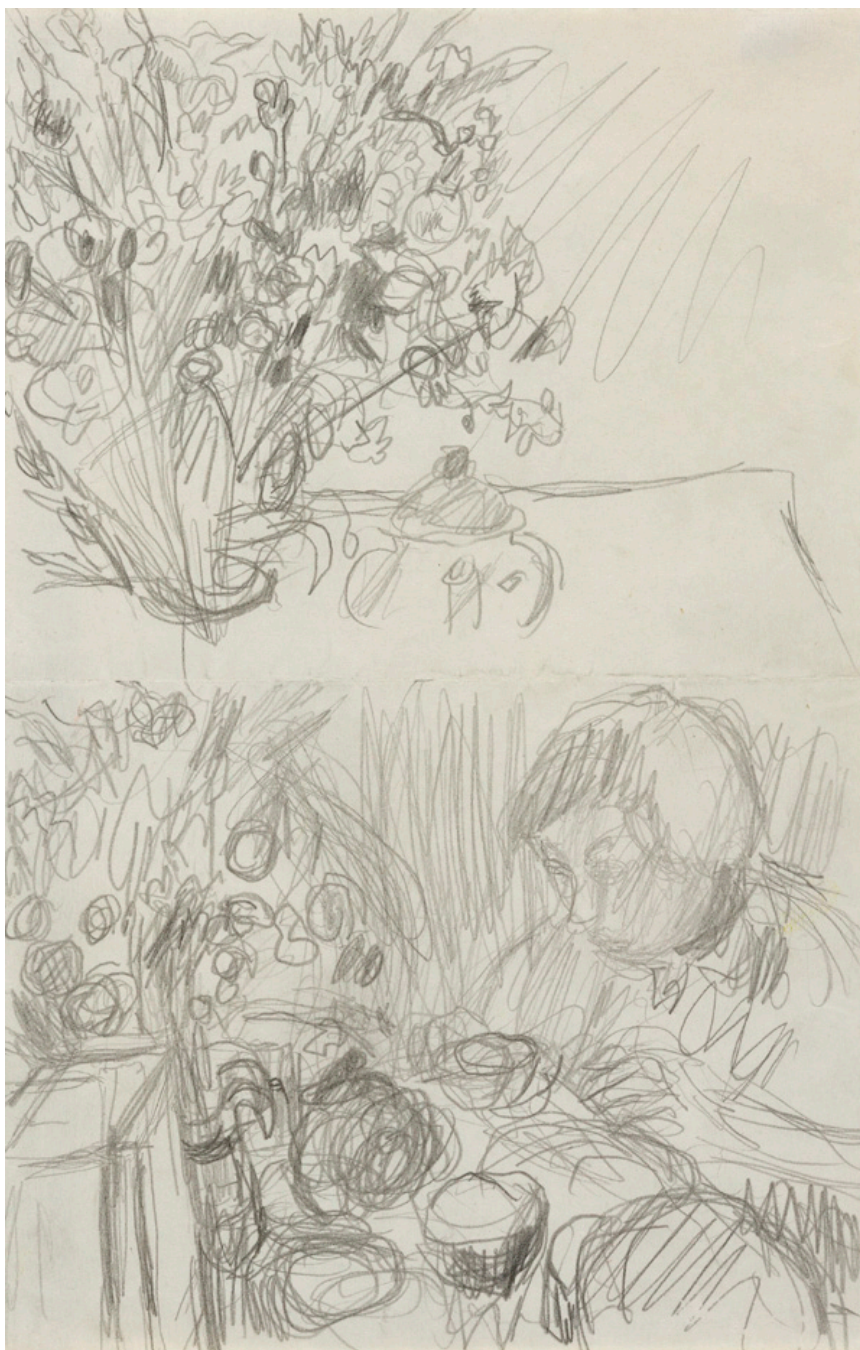
(circulating exhibition), October 1972–October 1974, no. 75, illustrated;

Geneva, Musée d'Art et d'Histoire, *Dessins de Pierre Bonnard, Collection Alfred Ayrton*,
April 8–September 24, 1976, no. 85;

London, Arts Council of Great Britain, *Drawings of Bonnard, Exhibition of 114 works
from the collection of Alfred Ayrton*, May 27–July 29, 1984, at Nottingham Castle Mu-
seum and other locations through November, 1985, cat. no. 76, p. 93, illustrated.

This drawing is a study for *Lunch or Breakfast* of 1932, currently in the collection of
the Musée d'Art Moderne de la Ville de Paris.





21.

Study for "Nature Morte"

c. 1932

Pencil on paper

4½ x 6¾ inches (11.4 x 17.1 cm.)

Stamped lower right

PROVENANCE

Hammer Galleries;

Kyra Gerrard and Alfred Ayrton;

Patricia Learmonth, New York;

The Estate of Barbara and Bernard Mars, Pittsburgh, PA.

This drawing is a study for *Nature Morte*, 1932 currently in the collection of the Musée d'Art Moderne, Belgrade.



22.

The Terrace at Vernon

c. 1918

Pen and ink on paper

9⁵/₈ x 12¹/₂ inches (24.5 x 32 cm.)

PROVENANCE

Private Collection, London, c. 1950–present.

Bonnard purchased his beloved home in Vernon which he called *Ma Roulotte* in 1912 and worked and painted there until 1939. This drawing and catalogue no. 23 are views from that house and are closest in composition to the 1918 painting *Le Jardin Sauvage* or *La Grande Terrasse (Ma Roulotte à Vernonnet)*, in the Phillips Collection, Washington D.C.





23.

View from the Terrace at Vernon

c. 1918

Pen and ink on paper

9 $\frac{3}{4}$ x 12 $\frac{3}{4}$ inches (24.8 x 32.4 cm.)

Stamped lower right

PROVENANCE

Private Collection, France.



24.

La Roulotte at Vernonnet

c. 1930

Watercolor and pencil on paper, on canvas

13¾ x 17 inches (34.9 x 43.2 cm.)

Signed lower center

Stamped lower left

LOAN PRIVATE COLLECTION

PROVENANCE

Estate of the artist;

Charles Zadok, New York;

Private collection, since 1980;

Jill Newhouse Gallery, 2011;

Private Collection.

EXHIBITIONS

Munich, Haus der Kunst, *Bonnard*, 1966-67, no. 153, illustrated;

Paris, Orangerie des Tuileries, *Pierre Bonnard, Centenaire de sa naissance*, 1967, no. 164, illustrated;

New York, Acquavella Galleries, *Bonnard Exhibition*, 1977, no. 16;

Basel, Galerie Beyeler, *Bonnard*, 1977, no. 16, illustrated.

LITERATURE

Raymond Cogniat, *Bonnard*, 1968, p. 46, illustrated.

This watercolor is closest in composition to the 1928 version of *La Terrasse de Vernon* in the Kunstsammlung Nordrhein-Westfalen, Dusseldorf.



25.

View of Bordeaux with Basilica of Saint Michael and Pont de Pierre

c. 1930-31

Pencil on paper

5 x 6⁵/₁₆ inches (12.7 x 16 cm.)

Stamped lower left

PROVENANCE

Hammer Galleries, New York;

Kyra Gerrard and Alfred Ayrton;

Patricia Learmonth, New York;

Estate of Barbara and Bernard Mars, Pittsburgh, PA.

In 1930, Bonnard travelled to Arcachon, stopping in Bordeaux to change trains. This view of the Basilica of Saint Michael would have been a short walking distance from the old train station.



26.

Nude in the Bath

c. 1936

Brown and black chalk and pencil on buff paper

12⁵/₈ x 19³/₄ inches (32.1 x 50.2 cm.)

Stamped lower left

PROVENANCE

Estate of the artist;

Daniel Wildenstein, Paris and New York;

Private Collection, Pennsylvania.

LITERATURE

Michel Terrasse, *Bonnard: du dessin au tableau*, Paris, 1996, p. 254, illustrated;

Sarah Whitfield, *Bonnard*, exhibition catalogue, London and New York, 1998, p. 202, fig. 114, under no. 75;

Emily Braun et al., *New York Collects: Drawings and Watercolors 1900-1950*, exhibition catalogue, New York, 1999, p. 38, note 3, under no. 3 (entry by Jack Flam).

Bonnard began depicting Marthe lying fully stretched in the bath as early as 1925, and made numerous painted and drawn versions of this subject throughout his lifetime. The present sheet is related to Bonnard's large painting *Nude in the Bath* (*Nu dans le bain*), 1936, in the collection of the Musée d'Art Moderne de la Ville de Paris.



27.

The Bath

1942

Gouache, pastel and colored crayon on paper

19¾ x 25⅝ inches (50.2 x 65.4 cm.)

Signed lower left

PROVENANCE

Louis Carré, Paris;

JPL Fine Arts, London;

Mr. J. Dellal, until at least 1998;

Neffe Degandt Fine Art, London;

Private Collection

EXHIBITIONS

London, Hayward Gallery, *Bonnard at Le Bosquet*, 1994, No. 41;

London, Tate Gallery, *Bonnard*, 1998, No. 110, illustrated;

New York, Michael Altman Fine Art, *In Pursuit of Timeless Quality*, 2016, p. 12,
illustrated.

This work is one of eleven gouaches commissioned by the French publisher Louis Carré from 1942–46 to be made into lithographs by Jacques Villon.



CONTEMPORARY WORKS

Julian Hatton

(American, born 1956)

28.

Middle Mist

2017

Oil on canvas on panel

24 x 24 inches (61 x 61 cm.)

Image courtesy of the artist

Julian Hatton is a graduate of Harvard. He has had numerous solo exhibitions with Elizabeth Harris Gallery in New York and his work is in many collections, including The Metropolitan Museum of Art, The Addison Gallery of American Art; The Steve Wynn Collection; the U.S. Department of State; Citibank; the Langone Medical Center and many others.

In his own words: “I was raised in Grand Haven, Michigan, a small town along the banks of the Grand River where it meets Lake Michigan. I was educated in the east; came to New York City after college to pursue a career in the ne arts; attended the New York Studio School from 1980–82; tried to gure out what to paint for a couple years; fell in love with painting from nature, first in Maine, then Prospect Park (1984–92) and other environs. All this took place from around 1984 thru 1995. My approach to landscape has always been idiosyncratic and abstract, such that I am often considered an abstract painter. Around 1997 my wife and I bought property in upstate New York and that affected my immersion in nature, as now I had a place where I could wander the woods and fields just outside my studio. To this day I continue to paint and draw both inside and outdoors, both upstate as well as New York City. My obsession with landscape could be attributed to a condition nicknamed by biologist E. O. Wilson as ‘biophilia’—a love of, and keen sensitivity to, the outdoor environment.”



Julian Hatton

(American, born 1956)

29.

Beach

2017

Oil on canvas

60 x 60 inches (152.4 x 152.4 cm.)

Image courtesy of the artist

CATALOGUE ONLY



Cecily Kahn

(American, born 1959)

30.

Untitled

2010

Oil on linen

26 x 32 inches (66 x 81.3 cm.)

Image courtesy the artist

Cecily Kahn is a native New Yorker whose paintings reflect both the angularity of the city as well as the chaos of city life. Cecily received a BFA from Rhode Island School of Design, and went on to study printmaking in Italy for two years at the Calcografia Nazionale in Rome and the Segnio Graphica in Venice. She is represented in New York by Lohin Geduld Gallery and in Atlanta by Thomas Deans Gallery. Her work has been exhibited at The National Academy, The Painting Center, Katherina Rich Perlow Gallery, and Sideshow Gallery. Her work has also been shown at The Center for Maine Contemporary Art, The New Britain Museum of American Art, The Hillwood Art Museum, and The Museum of Modern Art, in Bogota, Colombia. Her work has been included in the exchange shows between The Painting Center and artists groups in Ireland, Barcelona and Colombia. She has received reviews in *Art in America*, *The New York Times*, *The Brooklyn Rail*, *d'Art International*, *REVIEW Magazine*, and in *Abstract Art Online*.

Cecily is a current member of the American Abstract Artists group, and is Chair of the Advisory Board of The Painting Center.



Cecily Kahn

(American, born 1959)

31.

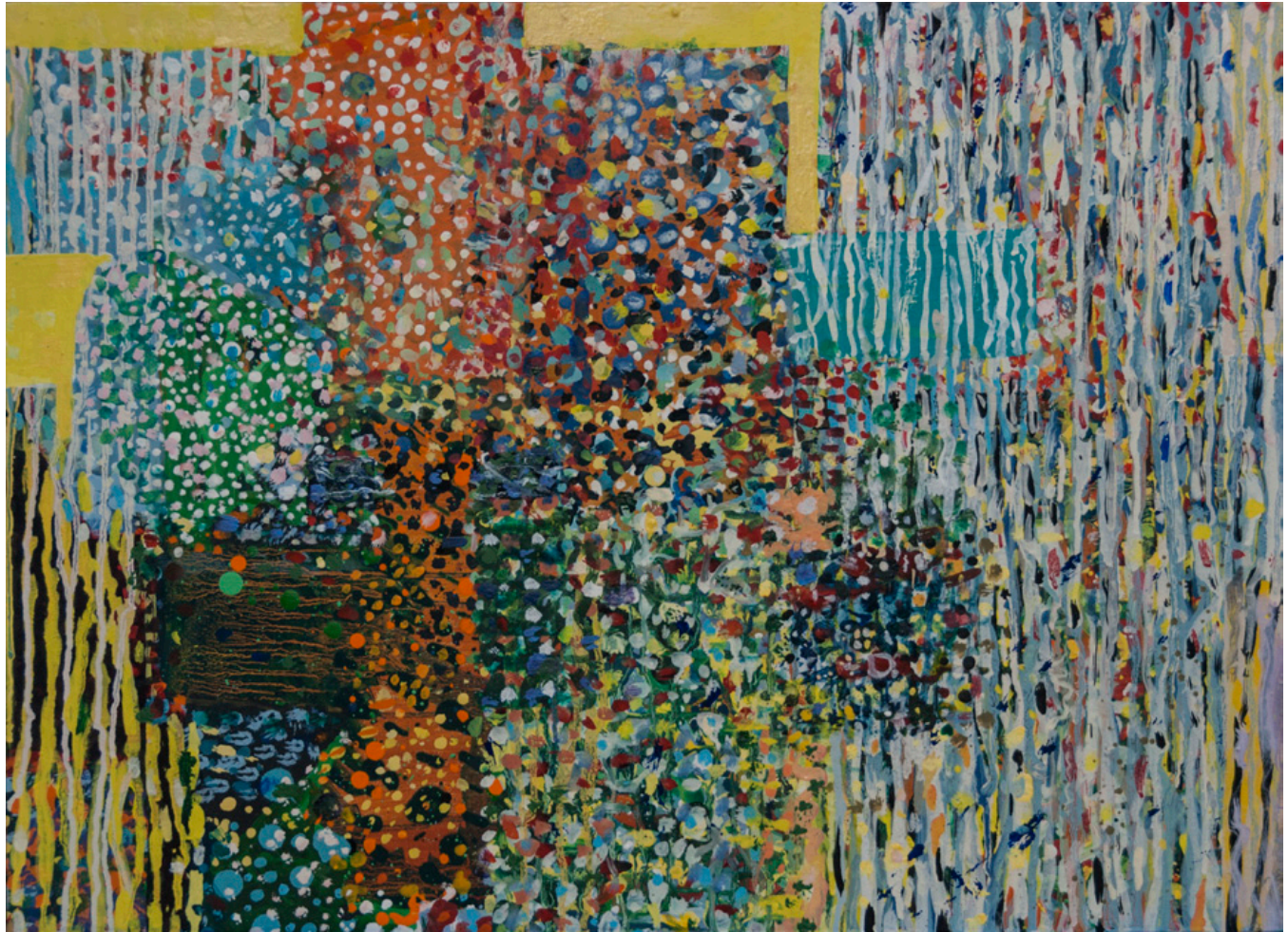
Untitled

2017

Oil on wood panel

18 x 24 inches (45.7 x 61 cm.)

Image courtesy of the artist



Graham Nickson

(British, born 1946)

32.

Georgica Bathers: Yellow and Black

1993

Acrylic on canvas

22½ x 40½ inches (57.1 x 102.9 cm.)

Image courtesy of the artist

Graham Nickson was born in England and since 1976 has resided in New York City. He has worked, traveled and exhibited extensively in the United States and abroad, and is the recipient of the Prix de Rome (1972-74), The Harkness Fellowship at Yale University (1976-78), the Guggenheim Fellowship (1989), and the Ingram Merrill Fellowship (1993). Recent Solo exhibitions include *Graham Nickson: Private Myths* at the Naples Museum of Art, FL (2007), *Graham Nickson: Works from Private Collections* at the Boca Raton Museum of Art, FL (2006), *Paintings* (2005) and *Watercolors* (2006) at Salander-O'Reilly Galleries, NY, and *Meeting and Passing* at the Lillehammer Art Museum in Norway (2007). His work is in the permanent collections of many institutions including The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; The National Gallery, DC; The Harvard Art Museums, Mass.; The Albright Knox Gallery, New York; The Neuberger Museum of Art, NY; The Frye Art Museum, Seattle; The Lillehammer Art Museum, Norway; and The Boca Raton Museum of Art, Fla. He has been a faculty member and Dean of the New York Studio School of Drawing, Painting and Sculpture since 1988 and is the originator of the internationally renowned "Drawing Marathon."



Larry Poons

(American, born 1937)

33.

Came and Went

2017

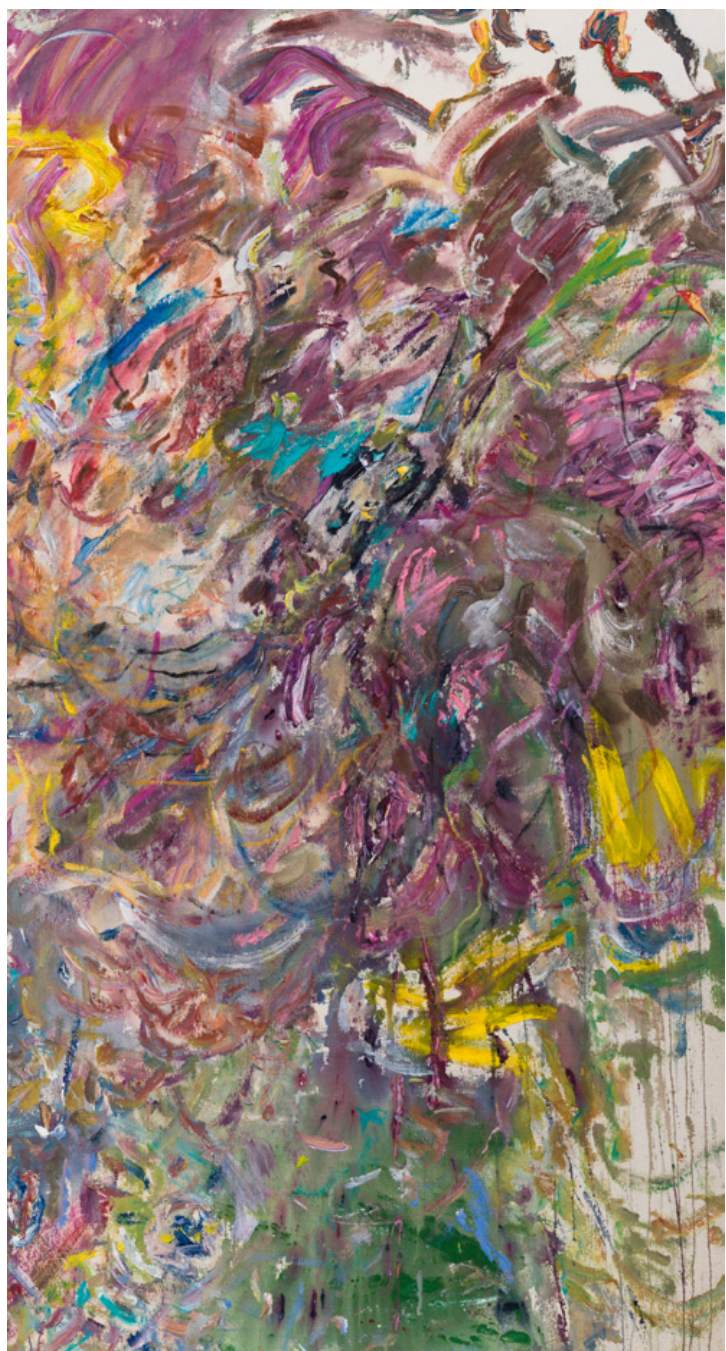
Acrylic on canvas

63½ x 34 inches (167.6 x 449.6 cm.)

Image courtesy of Yares Art

Larry Poons' early paintings from the 1960s are optical arrangements of dots and ellipses that float against monochromatic backgrounds, with formal elements determined by plotting points on a gridded matrix according to predetermined mathematical principles. In the 1970s, Poons began pouring, throwing, and splashing paint onto the surface of the canvas. In the 1980s, he began to build the surface of his paintings with foam, rope, and onionskin paper, extending the paintings dramatically into space. In the early 1990s, Poons returned to his use of the paintbrush, and his work continues in this vein today. Working in the surround, he paints on an entire roll of canvas hung on a circular framework that stretches the length of his studio. He then crops from the roll to create finished paintings.

Larry Poons' work is included in major museum and private collections including The Albright-Knox Gallery, Buffalo; Art Gallery of Ontario, Toronto; The Denver Art Museum; The Hirschhorn Museum and Sculpture Garden, Washington, D.C.; The Los Angeles County Museum of Art; Museum of Fine Art, Boston; Museum of Fine Art, Houston; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; Philadelphia Museum of Art, Philadelphia; Solomon R. Guggenheim Museum, New York; The Tate Gallery, London; and The Whitney Museum of American Art, New York.



Rachel Rickert

(American, born 1990)

34.

Veil

2017

Oil on canvas

26 x 26 inches (66 x 66 cm.)

Image courtesy of the artist

Rachel Rickert is a Brooklyn-based artist whose subject matters, like Bonnard's, are figures engaged in everyday routines and domestic rituals. These depictions express the tension between what is revealed and what is hidden.

Rickert received her MFA from the New York Studio School in 2015, and her BFA from Washington University in St. Louis in 2012. She was the recipient of the Mercedes Matter/ Ambassador Middendorf Award at the 2017 *Alumni Invitational* New York Studio School, selected by Irving Sandler, Robert Storr, and Walter Robinson. In 2017 she also received the James O'Brian Award for her work in the *60th Chautauqua Annual Exhibition of Contemporary Art: 60 Works Celebrating 60 Years*. Rickert has had two solo shows with E.Tay Gallery, NYC, in June 2016 and September of 2017.



Rachel Rickert

(American, born 1990)

35.

Soft Boundaries

2017

Oil on canvas

63 x 56½ inches (160 x 143.5 cm.)

Image courtesy of the artist

CATALOGUE ONLY



Jackie Saccoccio

(American, born 1963)

36.

Portrait (Untitled 19)

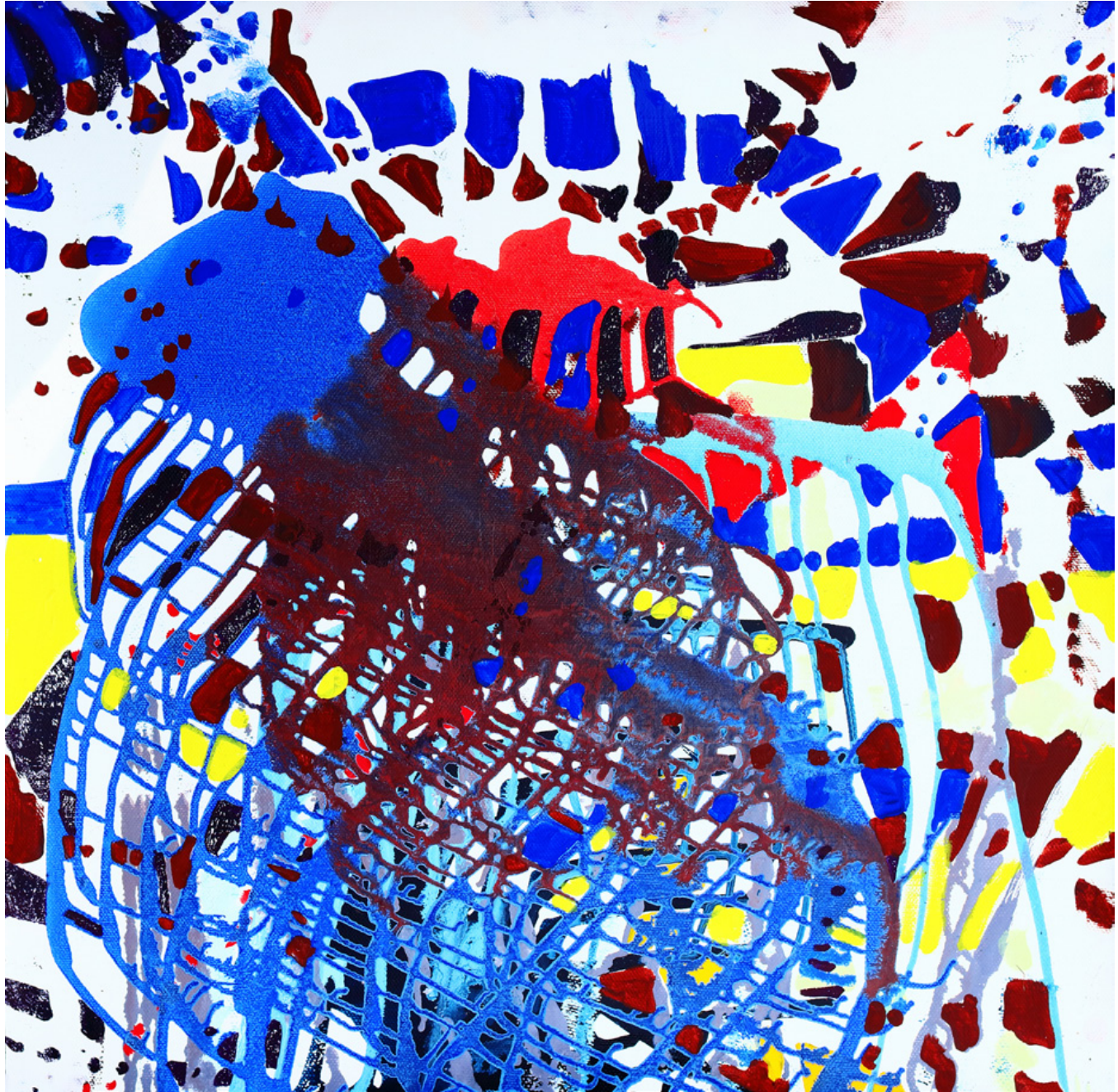
2017

Oil and mica on linen mounted on wood panel

22¼ x 22¾ inches (56.5 x 57.8 cm.)

Image courtesy of the artist and Van Doren Waxter Gallery

Jackie Saccoccio lives and works in Connecticut and New York. She is the recipient of numerous awards and grants, including The Rome Prize at the American Academy in Rome; a John Simon Guggenheim Foundation Grant; a Fulbright Foundation Grant; an Art Production Fund / Claude Monet Foundation Artists in Giverny residency; the 2015 Artadia NADA Award; the Stein Prize from MOCA Jacksonville; and most recently, a Civitella Ranieri Fellowship. Saccoccio has exhibited nationally and abroad for the last 20 years. Recent solo and two-person exhibitions include a 2-venue show at IIR, New York, and Van Doren Waxter, New York; Corbett vs. Dempsey, Chicago, IL; Nerman Museum of Contemporary Art, Overland Park, KS; and Museo d'Arte Contemporanea di Villa Croce, Genoa. Recent group exhibitions include Marlborough Contemporary, London; Annet Gelink, Amsterdam; Rhona Hoffman Gallery, Chicago, IL; and The Rose Art Museum, Brandeis University, Waltham, MA, among others. Saccoccio's exhibitions have been reviewed in *The New York Times*, *The New York Observer*, *Time Out*, *Brooklyn Rail*, *The New Yorker*, and *Artforum*.



Jackie Saccoccio

(American, born 1963)

37.

Apocalypse Confetti

2017

Oil and mica on linen, on two panels

108 x 158 inches (274.3 x 401.3 cm.)

Image courtesy of the artist

CATALOGUE ONLY



George Segal

(American, 1924–2000)

38.

Untitled Series IV # 2 (Nude on Tub)

1964

Pastel on paper

18 x 12 inches (45.7 x 30.5 cm.)

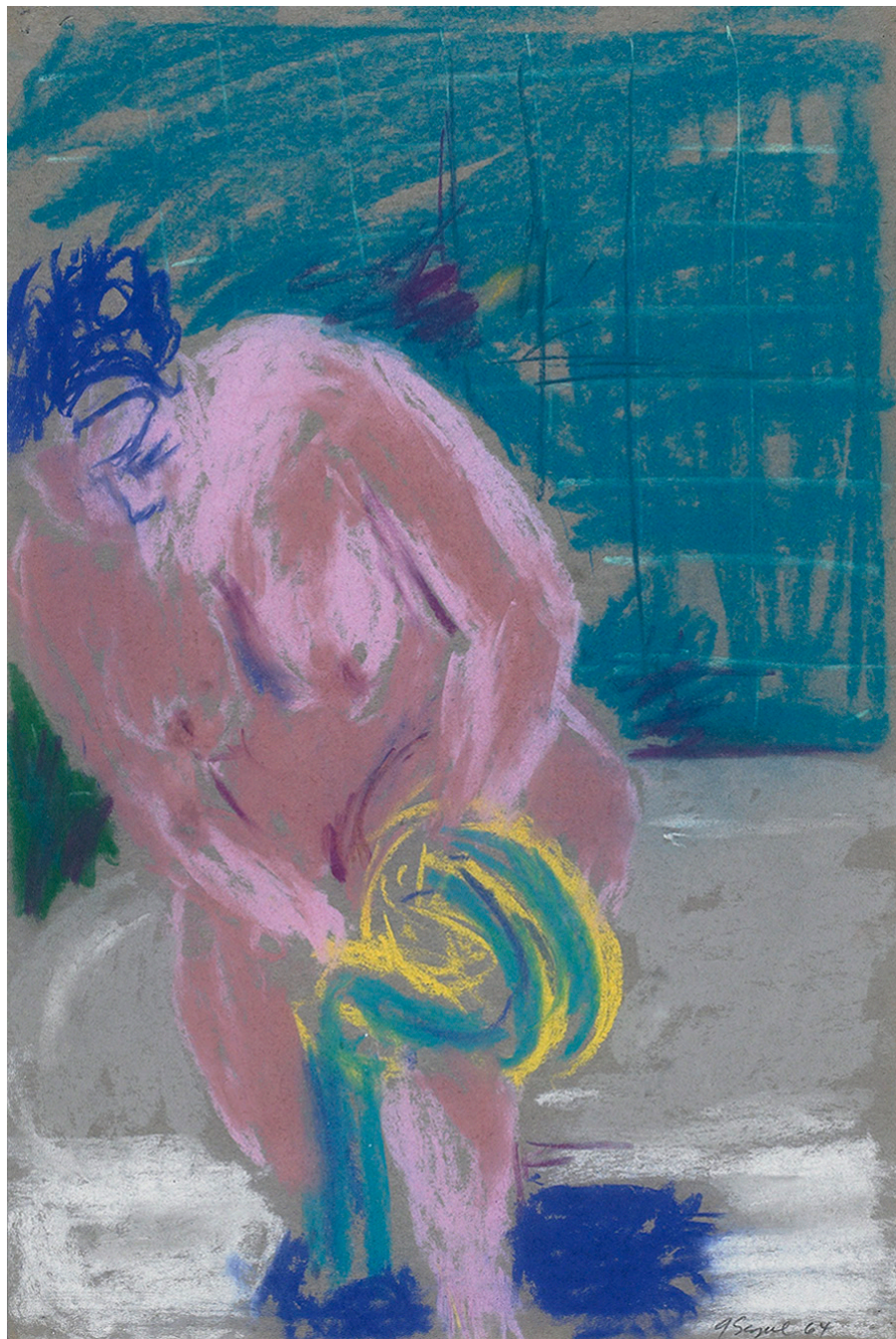
Signed and dated lower right

PROVENANCE

Estate of the artist.

Although best known as a sculptor in white plaster, Segal worked in pastel and made drawings throughout his career. His early pastels are reminiscent of Bonnard's work in his choice of intimate subject matter and in his vibrant use of color. In a 1977 interview Segal said, "I like plaster because plaster is infinite and you can do anything. I like pastels because you get a big box with every color in it. You just pick up the color you like."

Initially, he approached pastel as a way to give himself an outlet for his love of color which, at that time, was not reflected in his stark, white, sculpture. His early pastels are reminiscent of Bonnard's work in his choice of intimate subject matter and in his vibrant use of color.



ADAM
member

PADA
SPECIALISTS IN FINE ART

COPYRIGHT 2018 JILL NEWHOUSE LLC
PHOTOGRAPHY BY LIGHT BLUE STUDIO
DESIGN BY LAWRENCE SUNDEN, INC.

WWW.JILLNEWHOUSE.COM