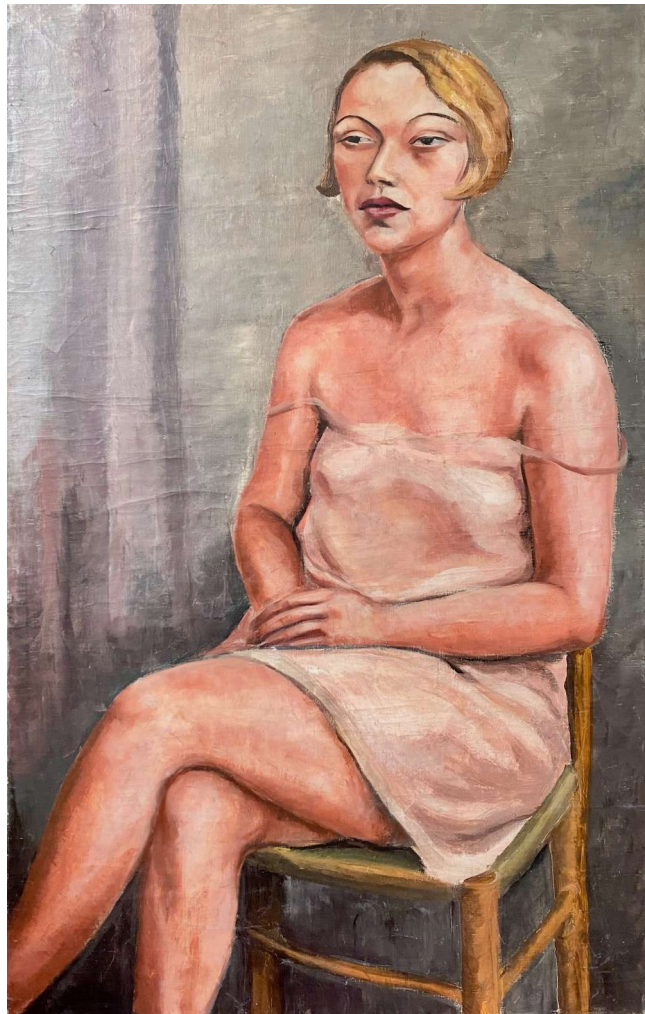


Alice Kohn, a Woman Artist of the 1930s



Alice Kohn, *La Nuisette*, ca 1930, oil on canvas, unsigned, 115 x 73 cm, £1600/EUR 1850

Alice Kohn (1902-1990) must have been around the same age as her subject when she painted the young woman in “*La Nuisette*”, above. Perhaps the two of them were friends – at any rate, it is not hard to imagine a certain camaraderie, complicity or even friendship between the artist and the sitter. Her model is poised, but also very much at ease. To me, she seems to be listening: perhaps Alice is chattering away while she works. What I love about the painting is that it is not just depicting “some woman in her undergarments”: rather, it tells of female friendship and connection.

Almost life sized, the anonymous girl with her haircut *à la garçon*ne is good company and a distinct presence. The painting would be wonderful in a dressing room, for example. For those whose French has become a bit rusty, a “*nuisette*” is a nightie ... except it sounds a lot better! My mum would call it a “*negligee*”, but this word is actually not used in French at all, except to denote “neglected”!



Alice Kohn, *Anemones*, ca 1930, oil on canvas signed lower right, 65 x 54 cm - SOLD

Note how Alice uses the same palette of colours, mauves and violets and soft greys, in this floral composition. Painted with beautiful simplicity, the work has a lovely art deco feel to it. It has been difficult to unearth personal information about the artist, but Alice resembled her painting: confident, generous, and free spirited.

Born into a provincial middle class Jewish family in 1902, Alice painted and exhibited while moonlighting as an actress and singer on stage and on the radio. She modeled for Picasso and fought undercover in the Resistance during WW2!

Alice initially studied with fellow woman artist Madeleine Plantais before enrolling at the École des Beaux-Arts from Lyon. She exhibited as early as 1926 at the Salon de Sud Est as well as at the Galerie Pouillé-Lecoutre and Galerie des Archers.

With her friends René Dumas, Pierre Pelloux, Antoine Chartres, and Henri Vieilly she created the artistic group "Les Nouveaux": the New Ones!

"Les Nouveaux" first exhibited together in 1931. Critics greatly praised Kohn's works shown at the 1931 Salon d'Automne in Paris. The Galerie Saint-Pierre in Lyon organised her first solo exhibition in 1933.

Like every great figurative artist, Alice makes you see the world through her eyes. In her landscapes, she takes us with her on her travels. Her sensibility and curiosity are our guide. Take our next painting: it has a lovely holiday sky: translucent blue, like stained glass lit up from behind. And doesn't the sun make the colours of the hay and the spread-out laundry pop!

I love how the eye is drawn to the path that leads down the hill, past the olive tree – how wonderful it would be to be able to go and explore the surrounding countryside!



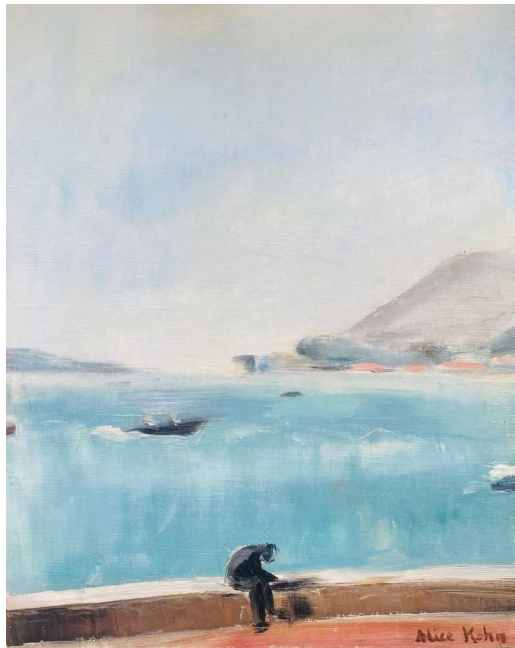
Alice Kohn, *Farmhouse in the South of France*, ca 1935, oil on canvas, signed lower right, £560/EUR 650

The next work, also a *provençal* scene, almost has a degree of abstraction. Alice's artist's gaze is intrigued by shapes and shades and juxtapositions of colours. The painting is dominated by warm, earthy tones: sandy yellows, ochres, and reddish browns for the ground, with deep greens and cool blues for the trees and the distant hills. Note how the painting renders the heat of a summer's day in Provence perfectly: the sky is a pale blue-grey, suggesting the intense midday light which can wash out colors and create a high contrast between light and shadow.



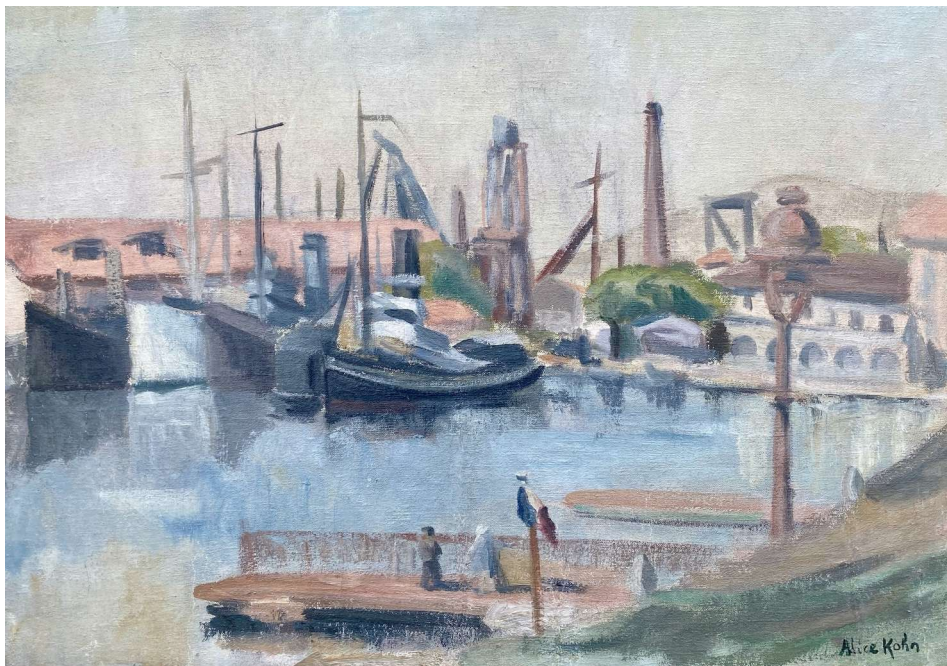
Alice Kohn: *Roman Ruins in Provence*, ca 1935, oil on canvas, unsigned 46 x 65 cm, £380/EUR 440

In the following scene, a local is reading his newspaper on the seafront. Alice is a visitor who observes discreetly. Once again we see that the rendition of light is a key interest.



Alice Kohn, *On The Seafront*, ca 1940, oil on canvas, signed lower right, 41 x 30 cm, £320/ EUR 360

Alice's painting is joyous, even on an overcast day. Her palette is gentle: her colours never shout. Here is a French harbour, where she observes figures on the jetty. Once again, it's as if we were right there, looking over her shoulder.



Alice Kohn, *The Jetty*, ca 1938, oil on canvas, signed lower right, 50 x 65 cm, £500/EUR 580

And with this, we conclude our journey into Alice's world, in which she captured the spirit of the French landscape, translating light, industry, and emotion into a truly timeless art.

But continue reading.....

Brigitte Coudrain – Three Etchings

In the winter of 1959, the Paris Review wrote an article on woman artist Brigitte Coudrain which started with the words: “*Brigitte Coudrain was born 26 years ago in Paris. She lives there still*”.

Writing today, to the best of my knowledge, Brigitte Coudrain was born 90 years ago in Paris...and lives there still. My mother discovered this extraordinary woman engraver in the 1960s, during an exhibition of the latter in a gallery in Germany. As a young teacher she had little money to spare, but was so taken with Coudrain’s art that she spent a big chunk of her salary to buy an engraving. This is a work I am intent to keep, but in later years, I bought three other engravings by Coudrain, and it is for these that I am seeking a good home.



Brigitte Coudrain: *Seed Pod/Seed Head*, ca 1965, Etching and aquatint, Artist’s Proof.
Plate size 27 x 25.5 cm, framed size in a leaf gold frame with a marquetry liner: 45 x 40 cm. £ 300/EUR 345.

Brigitte Coudrain uses etching and aquatint to create a unique blend of line work and tonal areas. Her artistic lineage is significant; she was a student of the renowned printmaker Johnny Friedlaender, who later became her partner. Coudrain’s work frequently explores organic and natural forms—flowers, fruits, plants, and even human figures—but she presents them in a way that is dreamlike and sometimes fragmented.

The above engraving is a perfect example of her surrealist work: it does not represent a single, recognizable object but rather a composite of natural forms. It likely explores themes of the life cycle of plants and the juxtaposition of organic and geometric forms, all within a dreamlike and contemplative visual language.

The following work by Coudrain focusses on a musical instrument, a flute or clarinet, which she has deconstructed and re-contextualized.

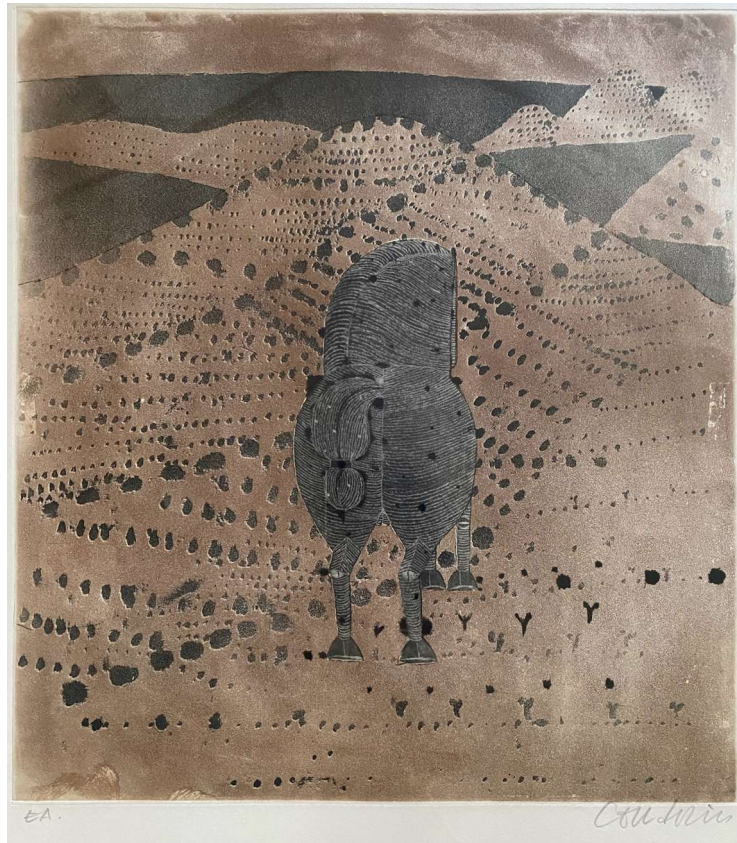


Brigitte Coudrain, *Clarinet and Pumpkin*, ca 1970, Etching and aquatint, numbered 36/80, plate size 18X 18 cm, framed size 61 x 49 cm: £180/EUR 200

As you can see, Coudrain has a keen eye for realistic detail, but she places these details into a fragmented, surreal landscape. The most striking aspect of this particular work is the improbable pairing of an instrument and a pumpkin/gourd. The surface of the organic object is rendered with a mix of etched lines and a tonal brown aquatint, giving it a tactile, earthy quality.

Brigitte Coudrain's work is in the collections of the Bibliothèque Nationale de France, the Centre Pompidou, the Smithsonian in Washington, the Metropolitan Museum of Art in New York, the Minneapolis Institute of Art, among others. She took part in major international engraving biennials such as those in Ljubljana, the Triennale de Grenchen in Switzerland, and the Biella in Italy, and exhibited at the Salon de Mai in Paris.

Here is the final and the largest of the three works:



Brigitte Coudrain, *Desert Horse*, ca 1965, Etching and aquatint, Artist's Proof, plate size 47 x 34 cm, frame 80 x 60 cm, £ 340 / EUR 390

Given that we've now reached the 1960s.....might one of you be in the market for a Space Age coffee table, which is a real work of art? I would keep it if only I had room for it.



Knut Hesterberg (1941-2016) *Snake Coffee Table*, 1965, Aluminium and Glass, Diameter: 99cm, £ 940

Knut Hesterberg was a sculptor as well as a furniture designer. The son of master founder Werner Hesterberg, he grew up in Maulburg, Germany. After graduating, he initially trained in the family foundry before attending the Basel School of Decorative Arts.

The artist realized his intuitive ideas in plastic representations, compact bodies, or rhythmically rotating surfaces. In many of his works, Hesterberg considered statics as a "momentary phase of dynamics." He wanted changes to be understood as a "function of duration," and that "as long as something moves, it continues to exist and develop additively."

Knut Hesterberg's constructivist sculptures have been exhibited in public buildings and spaces in numerous German cities. His furniture designs, including sculptural coffee tables made of steel, aluminum, and glass, as well as armchairs in the style of 1950s modernism, were manufactured under license by renowned manufacturers, including Ronald Schmitt. Our Snake Coffee Table is an original from 1965, edited by Schmitt.

Please find photos of all the artworks with their frames and in situ below in the Appendix. Also, please do not hesitate to ask for an iCloud album with additional photos or even a video. You can will find more art from me at

<http://www.sellingantiques.co.uk/skippingsfinearts/>

where new 19th and 20th Century works of art are added regularly.

Wishing you all a good *Rentrée*, and hoping for an Indian summer,

Tamara



Alice Kohn: La Nuisette, 115 x 73 cm, presented unframed



Hesterberg Coffee Table viewed from above



Alice Kohn: Farmhouse in the South of France 61 x 78 cm in its original frame



Alice Kohn: Roman Ruins in Provence 48 x 67 cm in its simple patinated pear wood frame



Alice Kohn: On the Seafront 43 x 32 cm in its patinated pear wood frame



Alice Kohn: The Jetty 61 x 76 cm in a gilded wooden frame



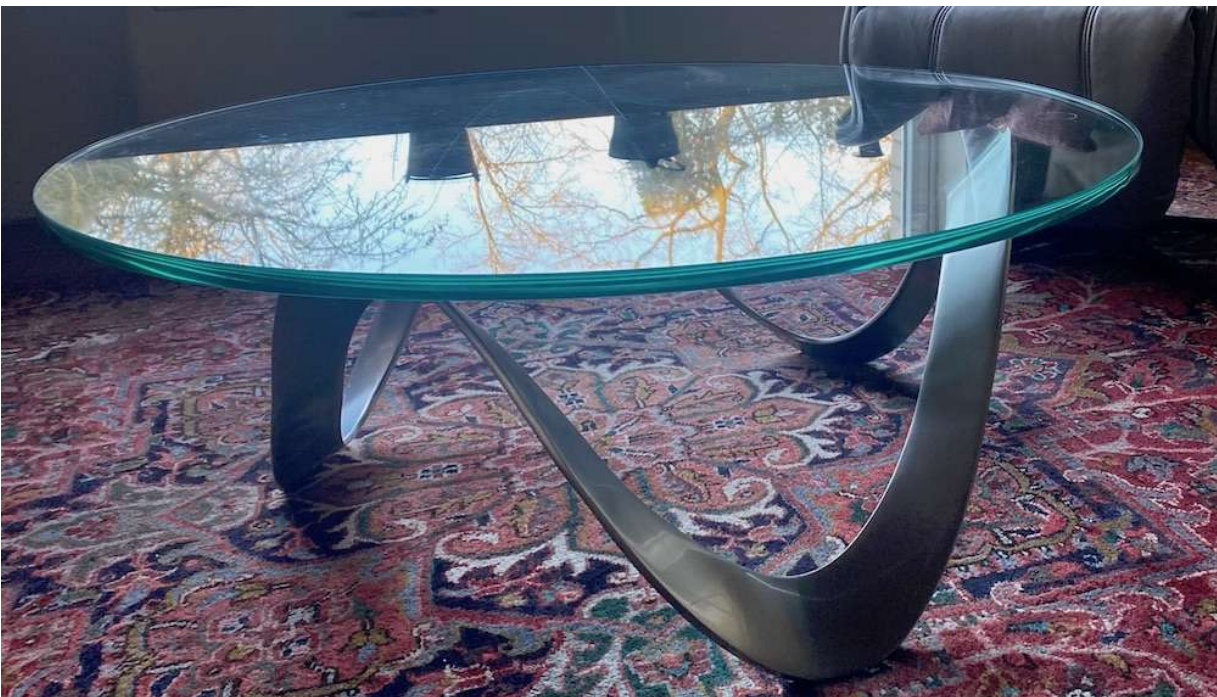
Brigitte Coudrain: Seed Pod/Seed Head 45 x 40 cm in a leaf gold and marquetry frame



Brigitte Coudrain: Clarinet and Pumpkin, 61 x 49 cm in an artisanal wooden frame



Brigitte Coudrain: Desert Horse, 80 x 60 cm in a metal frame



Knut Hesterberg: Snake Coffee Table edited by Ronald Schmitt, 1965, diameter 100 cm