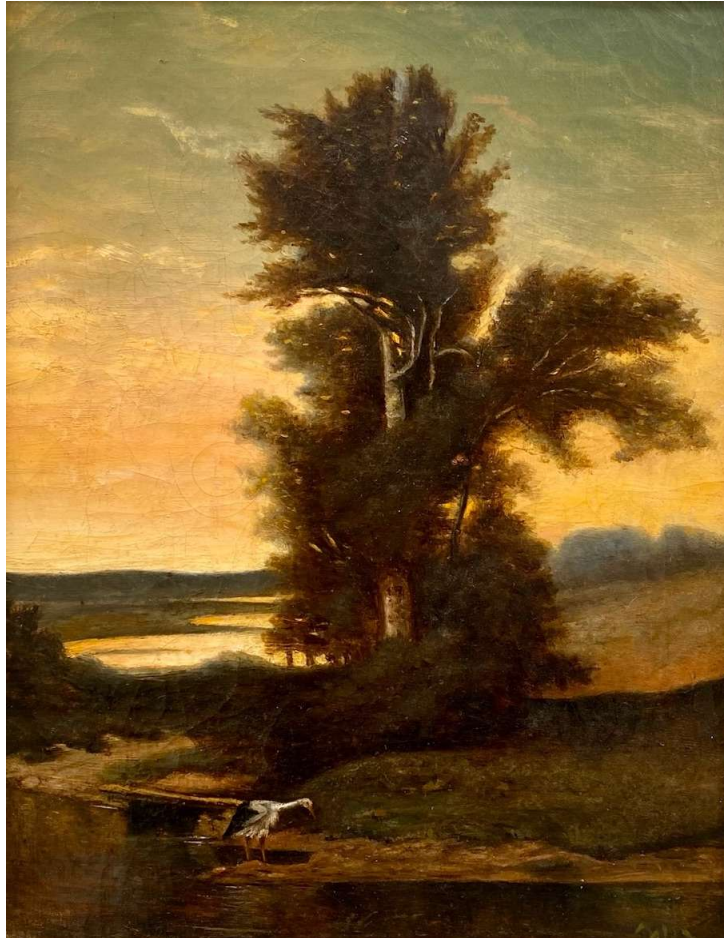


Nine Favourite Pieces

1. The Heron



The Heron, ca 1860: oil on canvas, 35 x 27 cm, £ 1000/Eur 1200/ USD 1260

One wonderful thing about this painting is its light. It's pitch-perfect: if it were a tad darker, it would be gloomy; a tad lighter, and it there would be less to discover. The joy of the fading sun is that it makes you look at things more intently. As your eyes follow the river into the distance and then meander back across the fields, you actually feel like you are right there, within of the scene, in nature. Rare is a painting that allows you to travel into a different world, and here is one of them.

The work is unsigned. Its stretcher bars of the painting bear the stamp of Etienne-Francois Haro "Fils", a highly reputed Paris colour merchant, who was also a close friend of Eugène Delacroix. Haro used this particular stamp between 1849 and 1882, when he passed on the business to his sons. It to my mind certain that the work was painted by and established Paris-based artist in the 1850s or 60s – but by whom? My top contender would be Louis-Auguste Lapito (1803-1974), a friend of Corot who regularly painted in the forest of Fontainebleau and who was, according to Baudelaire in his essay "On nature", one of the naturalist painters who unconsciously idealised nature. But this of course is only a hypothesis – I wish I could check with Baudelaire!

2. The Fauve



Georges Dufrenoy, Toulon Harbour, ca 1910, 54 x 65 cm, £3200/Eur 3850/USD 4000

Like all great art, this painting works on many levels. You can enjoy the bold, fauve composition as a whole, or focus on different parts of the painting, where there is so much to discover. I can't get enough of studying the figures in the foreground, all individual and dynamic: the couple and their little girl, the lady with the veil, the people on the jetty, the sailor on his boat.

On the hill in the background, the houses are gorgeous abstracted patchwork of shades of green, orange, brown and white, heralding cubism.



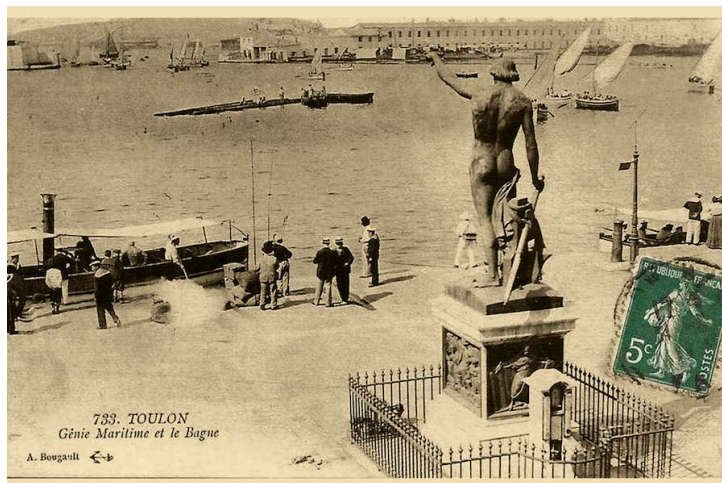
Georges Dufrénoy (1870-1943) was an artist who cared deeply about art. He was not interested in fame, gimmicks, or building a cult around his personality. He decided to become a painter aged 17, after some hesitating between architecture and art. Note how his interest in architecture is evident from the construction of this painting. Dufrénoy initially studied with Jean-Paul Laurens at the Académie Julian in Paris from 1887, and subsequently became the only pupil of Désiré Laugier. His early works, which he started exhibiting in 1895, were very much influenced by Impressionism.

His gallerist from then on was Druet, who had artists such as Bonnard, Derain, Friesz, Marquet, and Vuillard under contract.

Our view of the heart of the *Port de Toulon* dates from this period, circa 1910. As you can see, Toulon is really just a fishing harbour! Look at it a few years later and you'll find a major port with ocean liners, battleships, and even submarines.

As it happens, I have a drawing from the 1930s depicting the very same spot! You can it here, and find out all about the Cul-vers-ville statue which people are admiring on the quay:

<https://www.sellingantiques.co.uk/781269/day-to-day-activity-around-a-military-port-large-french-master-drawing-naval-base-arsenal-of-toulon>

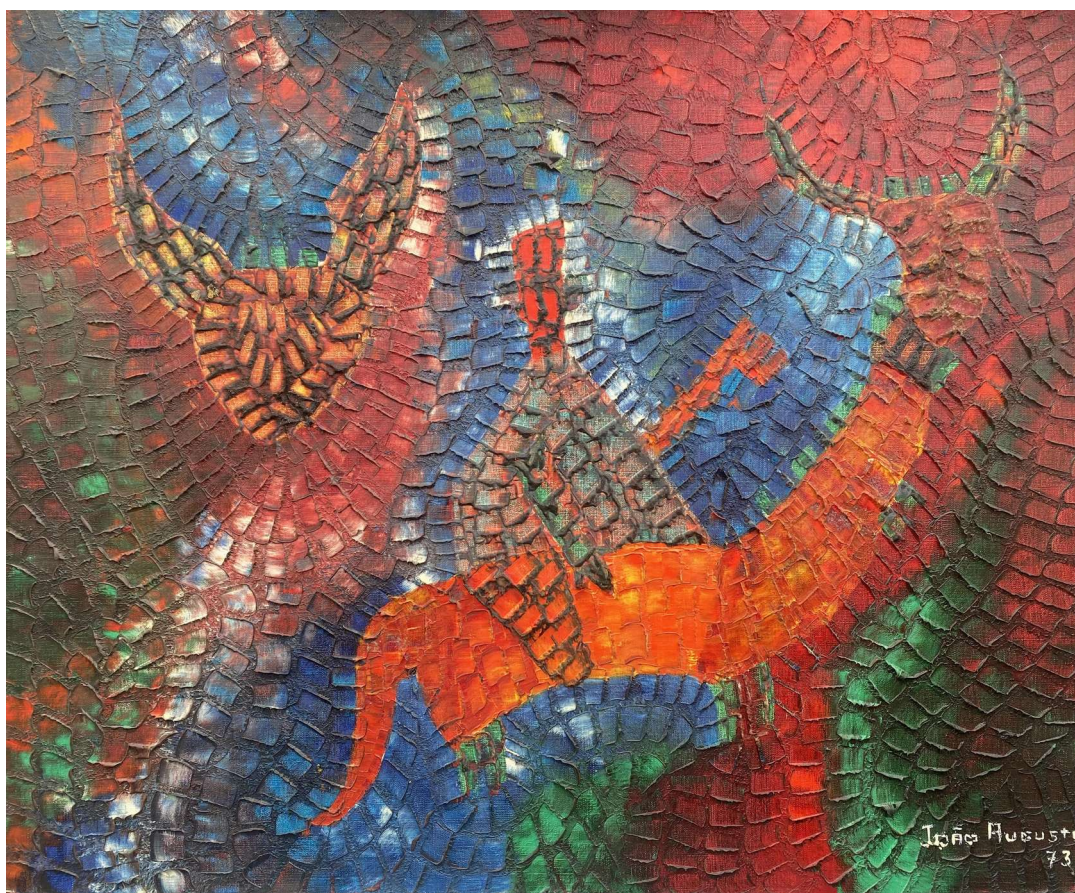


Works by Georges Dufrénoy are in the collections of the Pompidou Centre in France, the Pushkin Museum in Moscow and the Hermitage in St Petersburg, the Royal Museum of Modern Art in Brussels, The National Museum of Modern Art in Algiers, the Carnegie Museum of Art in Pittsburgh and the Birmingham Museum and Art Gallery in the UK, to name but few.

Our work by Dufrénoy is presented in a very special frame. It previously housed a painting by Seurat from Alexandre Roudinescu's collection, exhibited in Paris and in Prague in the 1930s. A label of the Paris exhibition are still attached to the verso. You can see photos the framed picture(s) in the Appendix at the end of the newsletter.



3. The Rider



Joao Austusto: The Rider, oil and mixed media on canvas, 60 x 73 cm, £1800/Eur 2180/USD 2260

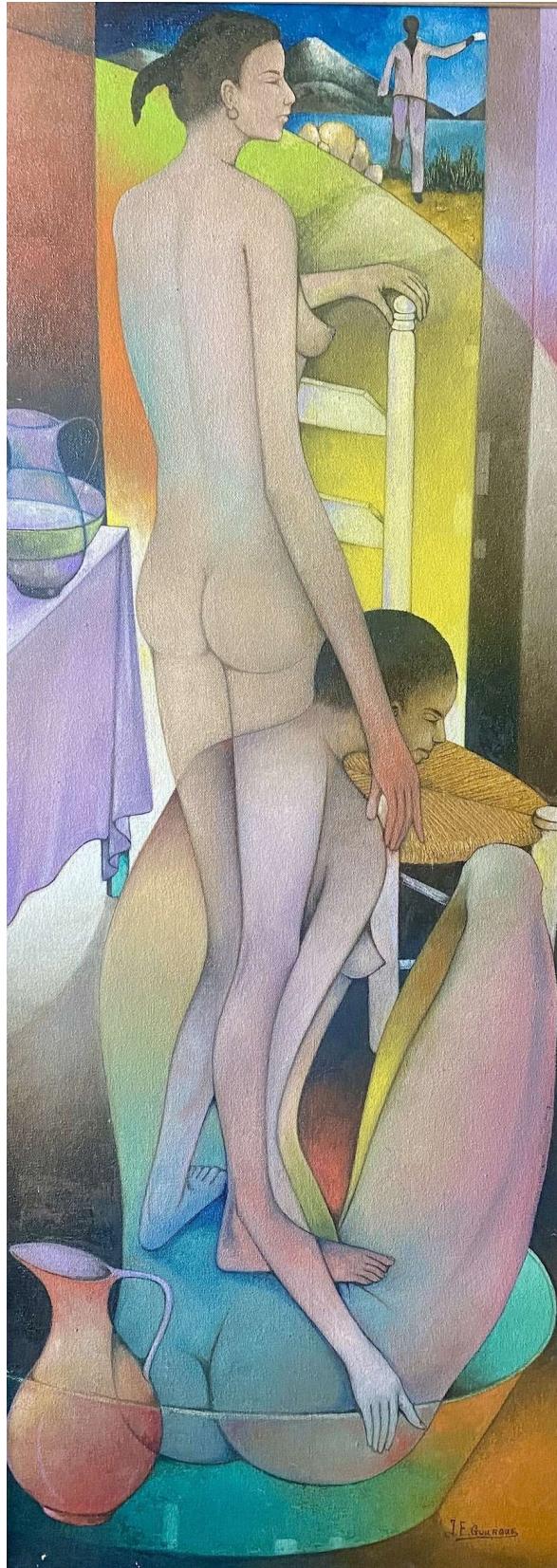
I have never seen anything like this painting before, and finding it produced an emotional high for which I will be forever grateful. The texture, the colours, the rhythmicity: it's pure unbridled joy and deeply human. Near abstract, this rider on his fantastical animal evokes in me the freedom of modern jazz and the creativity of the Lascaux cave paintings.

It is a work by a Brazilian artist, João Augusto Cerqueira de Moraes (born 1933) who arrived in Europe in 1957. He settled and became part of a group of abstract artists that included similarly free spirits Antônio Bandeira and Camille Bryen. He was close to He Emilio Vedova, whose studio in Venice he visited regularly.

Joao Augusto exhibited regularly in Geneva, Saint Tropez, Rome, Venice and Paris, but also often returned to Brasil to create monumental works there. He returned to life in South America and in 1997 created the "Museum of the Imaginary Object" in his native Salvador. Works by Joao Augusto's work feature in the collections of the Sao Paulo Museum of Modern art, and in the Bahia State Museums.

At its best, Modern Latin and Central American art brings such boldness, freshness and imagination that I have been a great fan of it for over two decades. One of the most beautiful examples in my collection at present is the following work by Jacques Enguerrand Gorgue (1930- 1996).

4. *The Couple*



Jacques Enguerrand Gourgue: *The Couple*, oil on canvas, 100 x 38 cm, £ 2000/ Eur 2400/ USD 2520

Born in Port au Prince, Gourgue began painting at an early age and eventually had his works exhibited throughout Europe and the Americas. His father was a French psychiatrist, and his mother said to have been a Haitian vodou priestess.

After a turbulent and troubled childhood, Gourgue came to Centre d'Art in Port-au-Prince in 1947. Having received no formal training previously, Gourgue developed a personal style that managed to combine surrealism and naive art.

In 1949, his painting "The Magic Table" was exhibited at the Museum of Modern Art in New York, and it is still part of its permanent collection. In 1949, Gourgue won the gold medal of an exhibition commemorating the bicentennial of the founding of Port au Prince. During the 1950s and 1960s, his style was influenced by Pablo Picasso, in what became known as his Spanish period. Our stunning "couple" dates from this time.

Gourgue had moved to Madrid, where he married a Spanish woman and had a daughter. He exhibited his work throughout Europe and North America to great acclaim.

5. The Family



Yo(Ser)Mayer: The Family, 1939, oil on board, 60 x 80 cm, £1800/Eur 2180/ USD 2260

Families, uh? In 1910, having separated from her first husband, artist's model Jeanne Chastagnier Serré had a relationship with the surrealist Marcel Duchamp: you know, the one of the porcelain urinal fame.

Young Yvonne, nicknamed Yo, was born nine months later, in 1911. Her mother Jeanne told Duchamp neither about her pregnancy nor the birth: she only mentioned his paternity to him in passing, when one day she ran into him by chance eight years later. And she asked nothing of him.

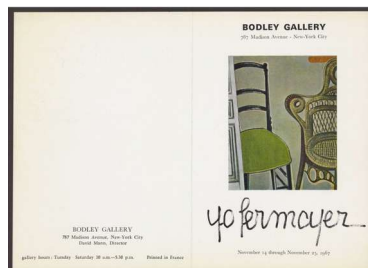
Jeanne remarried a Monsieur Mayer, who adopted little Yo. Duchamp was clearly not at all interested in a domestic life, but it is believed that he kept an eye on young Yo's development. It was Yo's mother however who encouraged Yo to become an artist. Yo studied at the Academie de la Grande Chaumière, and subsequently with William van Hasselt and the cubist André Lhote.

In the present work, dating from 1939, Lhote's influence can be lightly felt in the use of primary colours and very pure lines.



I do not know if our "Family" is based on an actual gathering. As you will notice, men are (almost) conspicuously absent. One young lady is holding a scroll – I wonder if this may be self portrait of Yo, having won and award or obtained a diploma. The house must have had its own dovecote, and the birds add a very special lightness and serenity to the scene.

But what happened with Yo and her father? Well, they met for the first time in 1966, when Yo is 55 and Marcel 79. Yo was not looking for a new Dad at that point – and so they talked about art, not family. Visiting Yo's studio in Montmartre, Marcel was impressed enough to suggest a joint exhibition with her at the Bodley Gallery in New York, where Warhol, Ernst, Leger and Picasso were showing their work.



Yo would continue to thrive: aged 72, she had a solo show at the Kunsthalle in Bern, which revealed her to the general public. At almost ninety years old, Yo also had a show at the Museum of Modern and Contemporary Art in Geneva. With a number of fathers and a husband, she became known under a number of names: Yo Mayer, YoSermayer, and Yo Savy.

6. The Mediterranean



Maurice Ghiglion-Green: The Mediterranean, oil on canvas, 33 x 46 cm, £ 640 / Eur 775 / USD 805

Not your usual Mediterranean scene, and I love the painting for it! The composition, so deceptively simple, is stunning, leaving room for the viewer to explore sea, sky and sand on his own terms. It shows that in art, just as in conversation, it is never wrong to leave space for the other to breathe.

The artist, Maurice Ghiglion Green, is an old friend, whose work I have shown you before. Born in 1913, this self-taught artist worked as a croupier in a casino until 1952s, after which he started to devote himself exclusively to painting. He exhibited as early as 1955 in France, Switzerland, the UK and the United States.

He is a magnificent, delicate tonalist with an uncanny ability to capture light at a particular a moment in time.

Here, Ghiglion-Green depicts the construction of the Port Pierre-Canto in his native Cannes. Located at the end of La Croisette, the port was inaugurated in 1965. Ghiglion Green however, we feel, is interested in the locals working, the daily activity, the morning sun, and so we get a sense of the real South of France

7. A Walk in the Park

Gabriel Dauchot is another artist many of you will already be familiar with, as I have sold his work to a number of my favourite customers. Gabriel was the quintessential Montmartre artist: unworldly, bohemian, romantic, frequently drunk. Dauchot painted as if his life depended on it, with nervous brushstrokes and an almost feverish energy. His work shows and feels all the pathos of the human condition.



Gabriel Dauchot: A Walk in the Park, oil on canvas, 19 x 47 cm £ 540 /€650 /USD 680

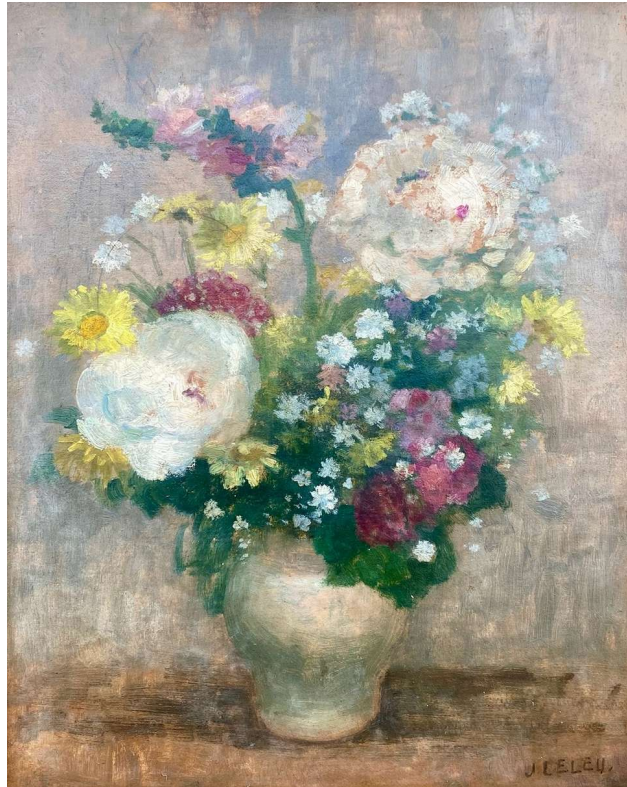
The work presented here shows us the idyllic scene of a Parisian park in springtime, with leisurely *flâneurs*, elegant ladies and a horse drawn carriage, but it feels that the delicate figures are walking on thin ice: beauty is very fragile.

Often called "the painter of the human comedy", Dauchot admired Maurice Utrillo and Chaim Soutine. He studied with Yves Brayer and Othon-Friez and received enormous acclaim, being hailed as one of the most important artists of his generation.

In 1951 Dauchot was awarded the Prize of the Society of Art Collectors. He exhibited at the prestigious Galleries Durand-Ruel and Katia Granoff in Paris and internationally, with Hattfield Gallery in Los Angeles, Juster Gallery in New York, and the O'Hana Gallery in London. The former French president and avid art collector Jacques Chirac praised Dauchot's work in a speech; pianist Arthur Rubinstein and actress Greta Garbo were known collectors of his work.



8. Peonies (from an Ocean liner!)



Jules Leleu: Floral Still Life for the Ile de France, oil on board, 41 x 33 cm £ 860/Eur 1030/URD 1080

This charming and exuberant posy of peonies is a work by the ultimate master of art deco, Jules Leleu (1883-1961). Leleu is particularly well known for designing luxurious interiors of ocean liners, and this is what makes our painting so special: it actually graced the walls of the mythical art deco ocean liner "Ile de France".

The "Ile de France", delivered in 1927, became for a time the most beautiful liner in the Atlantic. On board, the carefree atmosphere of the Roaring Twenties and the interwar period reigned. In the United States, the ship was nicknamed "The longest gangplank" during Prohibition, because alcohol, forbidden on American liners, flowed abundantly.

Just to give you a feel for the place... here is a photo of the Ile de France's First Class Lounge!



Pure luxury...

The ship – and our painting - belonged to the French General Maritime Company (CGM) who sold its collections in 1981 at a prestige sale at the Paris auction house Guy Loudmer.

The painting presented here featured in the sale, with the auction house label still on the verso of the original frame. Having studied painting, Leleu came to specialise in design and opened a Paris gallery, Maison Leleu, in 1924. He exhibited at the 1925 International Exhibition of Modern Decorative and Industrial Arts, where he won a grand prize. Leleu designed the Grand Salon of the Ambassadors at the Society of Nations in Geneva and numerous French Embassies around the world.

9. Pottery, Flowers and Fruit

I shall finish this selection of current favourites with a large, gently glowing abstracted still life by Pierre Tritsch.



Pierre Tritsch: Still Life with Fruit and Pottery, oil on canvas, 61x 93 cm, £880/EUR 1060/USD 1110

Pierre Tritsch was born in Algiers, Algeria in 1929, and studied in his home town at the Fine Art Academy under Louis Fernez. Later, at the Ecole des Beaux Arts in Paris, he worked with Roger Chapelin-Midi. Tritsch was awarded the prestigious Prize of Rome in 1959.

The work presented here is part of a series of still lifes that Tritsch executed between 1961 and 1963. A number of them were exhibited at the Salon d'Automne and Salon des Tuileries in Paris and met with great success. Two of them were acquired by the French State, such as the analogous painting below, which at present is on loan to the Academy of Versailles.

Pierre TRITSCH Nationalité française (algérienne à la naissance) 1929, Alger (Algérie)
Nature morte vers 1963
Peinture Huile sur toile 106 x 146 cm S.M.G.: Tritsch
Achat en salon à l'artiste en 1963 (Salon d'Automne) Inv.: FNAC 28361
En dépôt depuis le 24/11/1994: Rectorat de l'académie de Versailles
Centre national des arts plastiques
© droits réservés
Crédit photographique : Service photographique



Our painting by Trisch has lovely provenance: it was purchased from the prestigious Galerie Romanet on rue de Seine and bears the gallery's label on the stretcher bars.

Please feel free to request further images or information on any of the artworks. All of the paintings described above are framed, with some of the frames being quite exceptional quality. You will find details in the Appendix below – and of course you will find more art from me at

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

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

With my best wishes to you all for 2025,

Tamara

To subscribe or to unsubscribe, please contact:
skippingsfinearts@gmail.com

Appendix:

The Heron:: overall size 45 x 37cm in a gold leaf frame



Joao Augusto: overall size 77 x 90 cm in its original tropical hardwood frame



Yo Sermayer: overall size 71 x 90 cm in its original whitened oak frame



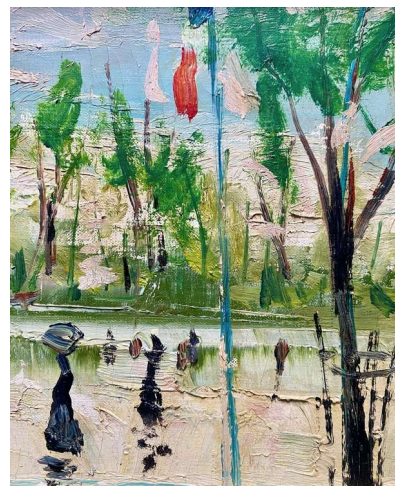
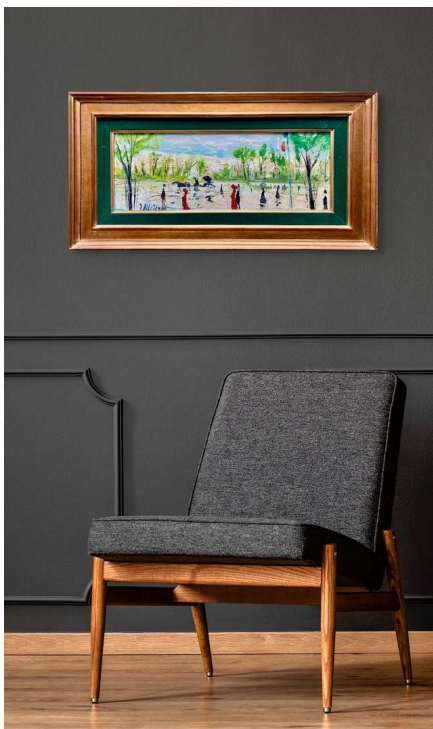
Jacques Enguerrand Gourgue: overall size 42 x 104 cm in a simple frame



Maurice Ghiglion-Green: overall size 50 x 63 cm in a frame by Paris master framers Delf



Gabriel Dauchot: overall size 33 x 61 cm in an elegant French frame with a velvet liner



Jules Leleu: overall size 57 x 49 cm in its original frame



Pierre Tritsch: overall size 61.5 x 93.5 cm in an artist strip frame



Georges Dufrenoy: framed size 71 x 82 cm in a period frame that previously belonged to a Seurat

