



V A N W E Y E N B E R G H

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APPRAISAL TERMS AND POLICIES

The use of abbreviations

RPV = Replacement value gallery value

The replacement value is the amount it would cost to replace an artwork with the same or similar image, and of the same or similar substrate, image size, and edition.

- One of the most common situations for collectors involves appraisal for insurance coverage. With valuable antiques, decorative arts, fine art insurance companies require these items to be appraised separately and to have the amount of coverage supported by an independent appraisal. The type of value that usually is required in this circumstance is replacement value. This means the amount of money that would be required to be paid in the marketplace to replace a property with one of like kind and quality.

- Replacement value includes not only the cost of acquiring or replicating the property, but also all the relevant costs associated with replacement. These other costs may include all applicable taxes and duties, framing and transportation.

The replacement values are all justified and refer to dealers well known in the USA and in England. The address for each dealer is mentioned and his website can be viewed easily by consulting the internet.

These values were considered by comparing the existing furniture or fine art and available information for similar items or similar artists.

FMV= Fair Market Value auction value

Fair market value is the price that property would sell for on the open market.

It is the price that would be agreed on between a willing buyer and a willing seller, with neither being required to act and both having reasonable knowledge of the relevant facts.

We refer usually to results and documentation available on Sotheby's

Or Christie's Website. For this purpose we always add the reference # to the sale and the reference # of the lot as well.

EDUCATION.

Our educational background of our associates includes combined art history degrees from:

[Ecole du Louvre](#), Paris - Art History and Symbolist Painting in Europe.

[Ecole Saint Luc, Brussels](#) -Architecture..

[ULB](#), Universite Libre de Bruxelles- Art History.

EXPERTISE.

As experienced private art brokers and art appraisers dealing with major galleries in Paris, Brussels and New York, and recognized art experts of 19th and 20th Century European paintings we have contacts with auction houses in Europe and the US and a history of work with the experts : Comite Picasso (ex), Les Amis de Miro, Schmitt, Guillon Lafaille, Galerie Bailly, Gros Delettrez, etc.

Art appraisals and art authentication are our specialization for 30 years.

[IFAA](#) (International Fine Art Appraisers, certified appraisers) member.

Gerard Van Weyenbergh works as a museum consultant for the Louvre of Abu Dhabi in the UAE.

DESCRIPTION OF ARTWORK

Drawing

size: 6 $\frac{3}{4}$ x 4 in.

Monogram of the artist , bottom right side



PIERRE BONNARD - BIOGRAPHY – CRITICS

Pierre Bonnard was a member of the [Symbolist](#) group of painters known as [Les Nabis](#) ("prophets" or "seers"), and so subscribed to the Nabi doctrine of abandoning three-dimensional modeling in favor of flat color areas. However, although Bonnard was a member of this group, he was not interested in obscure Symbolist subject matter and was not a mystic. Instead, he was satisfied - even fascinated and delighted by - the scenes of simple daily life around him. Because of this, he has been called an "intimist."

Accomplishments

For Bonnard, color was an end in itself - a way of experiencing the world. Color was so important to Bonnard that when he had mixed a color that was particularly to his liking, he would even go back and touch up other paintings with that color. He once persuaded his friend [Édouard Vuillard](#) to distract one of the guards in a museum while he touched up a work that had been completed years previously.

Bonnard painted many of his scenes from memory, capturing the spirit of the moment rather than the exact person or place. Bonnard did not paint from life but rather drew his subjects - sometimes photographing them as well - and made notes on the colors. He then painted - and especially, colored - the canvas in his studio from his notes.

Bonnard also designed furniture, developed textile patterns, painted screens, created stage sets, made puppets for puppet shows, and illustrated books. Though he is most noted for his paintings, these additional activities also situate him squarely within that part of Nabi art that applied their aesthetic to other art forms; this aspect of his practice reflects both that period's interest in the decorative as a way to unify the environment through largely abstract means and artists' interest in

serving the needs of public spaces, including the burgeoning field of advertising.

Biography of Pierre Bonnard

Childhood, Early Training

Bonnard was born in Fontenay-aux-Roses, Hauts-de-Seine, on October 3, 1867. He was the son of a prominent official of the French Ministry of War, and upon the insistence of his father, Bonnard studied law at the Sorbonne from 1885 to 1888. He graduated with a Baccalaureate, distinguishing himself in the Classics, and briefly practiced as a barrister in a government office. However, he had also attended art classes at the École des Beaux-Arts, where he failed to win the Prix de Rome (which would have allowed him to study at the French Academy in Rome), and so transferred to the Académie Julian in 1889, where he met [Maurice Denis](#), [Paul Sérusier](#), Ker-Xavier Roussel, Paul Ranson, [Félix Vallotton](#), and [Édouard Vuillard](#). He soon decided to become an artist, and in 1890 shared a studio in Montmartre with Denis and Vuillard. Later they were joined by theatrical producer Aurélian Lugné-Poe with whom Bonnard collaborated on productions for the Théâtre de l'Oeuvre in Paris.

Thus, still in his twenties, Bonnard joined Les Nabis, a group of young artists committed to creating work of a symbolic and spiritual nature. His friends nicknamed him a "highly Nipponized Nabi" in reference to the Japanese prints that influenced him. This influence of [Japonism](#) had also been ascribed to the work of the [Impressionists](#) and [Post-Impressionists](#).

Mature Period

In 1891, Bonnard met [Henri de Toulouse-Lautrec](#) and began showing his work at the annual exhibition of the Société des Artistes Indépendants. In the same year, Bonnard also began his association with *La Revue Blanche* for which he and his friend Vuillard designed frontispieces. His lithographs were published in 1895 by the well-known art

dealer [Ambroise Vollard](#), and the same year he designed a stained glass window for Louis Comfort Tiffany. His first one-person show was at Galerie Durand-Ruel in 1896. He illustrated poet Paul Verlaine's book of Symbolist poems *Parallèlement* in 1900. Around this time, he painted landscapes in the style of the [Impressionists](#) and [Paul Gauguin](#) in the countryside between Paris and Normandy.

In 1907, Bonnard traveled extensively though Europe and North Africa, although these excursions seemed not to have affected his art to any great extent. He left Paris in 1910 for the south of France. Aside from a few war-themed sketches, there are no traces of the war's effect on his art either. Bonnard was described by historians and his own friends as a man of "quiet temperament," and one who was unobtrusively independent. His often complex compositions - typically of sunlit interiors of rooms and gardens populated with friends and family members - are both narrative and autobiographical.

His wife Marthe de Méligny, whom he had met in 1893, was an ever-present subject over the course of several decades. It was not until they married 32 years later in 1925 that Bonnard became aware that her real name was Maria Boursin. It is said that she ran away from her home and lied about her age and status for many years. Nevertheless, she became the (sometimes) obsessive subject of his work, with him painting her as many as 385 times. He also took intimate photos of her that he would later incorporate into his paintings.

He also painted several self-portraits, landscapes, street scenes, and many still lifes depicting flowers and fruit. His habit was to work on numerous canvases simultaneously, which he tacked onto the walls of his small studio; in fact, Bonnard had one of the smallest studios in the history of modern art. In this way he could more freely determine the shape of a painting: as he noted, "it would bother me if my canvases were stretched onto a frame. I never know in advance what dimensions I am going to choose."

Late Years

In 1926, Bonnard had moved to Le Cannet near Cannes in the south of France. In his old age, he returned to the dazzling light and color of his earlier work. In 1938, there was a major exhibition of his work along with Vuillard's at the Art Institute of Chicago. During World War II, he maintained his residence in Le Cannet, continuing there as a recluse even after his wife died in 1942. Shortly before his death he completed the large mural *Saint Francis Healing the Sick* (1947) for the Church of Assy. He finished his last painting, *The Almond Tree in Blossom* (1947), a week before his death in his cottage on La Route de Serra Capeou near Le Cannet on the French Riviera. The Museum of Modern Art in New York organized a posthumous retrospective of Bonnard's work in 1948, although originally it was meant to be a celebration of the artist's 80th birthday. Although Bonnard avoided public attention, his work sold well during his life.

The Legacy of Pierre Bonnard

At the time of his death, Bonnard's reputation had already been eclipsed by subsequent avant-garde developments in the art world. Reviewing a retrospective of Bonnard's work in Paris in 1947, the critic Christian Zervos assessed the artist in terms of his relationship to Impressionism and found him wanting: he noted, "in Bonnard's work Impressionism becomes insipid and falls into decline." [Henri Matisse](#) responded by saying; "I maintain that Bonnard is a great artist for our time and, naturally, for posterity." Thus, Bonnard has often been identified as a late Impressionist, but this label falls short of his contributions to painting. Bonnard's work is, rather, characterized by a unique use of color that enriched and heightened the Impressionist palette. His use of overlapping planes of color seems even to prefigure the Cubists' use of planes penetrating one another.

Bonnard has also been cited for his unique expression of wit in and through painting. In a 2009 review of Bonnard in *The New Republic*, Jed Perl saw in Bonnard's work a "quality that might be characterized as perceptual wit - an instinct for what will work in a painting. Almost invariably he recognizes the precise point where his voluptuousness may be getting out of hand, where he needs to introduce an ironic note. Bonnard's wit has everything to do with the eccentric nature of his compositions. He finds it funny to sneak a figure into a corner, or have a cat staring out at the viewer. His metaphoric caprices have a comic edge, as when he turns a figure into a pattern in the wallpaper. And when he imagines a basket of fruit as a heap of emeralds and rubies and diamonds, he does so with the panache of a magician pulling a rabbit out of a hat."

PIERRE BONNARD: AND WOMEN

1/ Femme assoupie sur un lit or L'Indolente [Woman Dozing on a Bed or The Indolent Woman]

A veritable hymn to voluptuousness, The Indolent Woman is a painting which relies on contrasts: the title already clashes with the young woman's posture. Her body with its tense muscles - the left foot is literally hooked on to the right thigh - belies any idea of rest or laziness. Similarly, the modest gesture of the arm across the breasts is contradicted by the spread thighs. Sinuous lines run throughout the composition, materialized by the dark shadows on the sheets still bearing the undulating line of the bodies and the heavy jumble of the bedclothes. The electric blue "smoke" drifting across the woman's thigh and ankle and the sumptuous dark hair spread across the bed accentuate the painting's erotic charge.

This woman spread out for all to see after lovemaking is the epitome of unveiled intimacy, violent, passionate and somber and, in the end, very "fin de siècle". We are also struck by the modernity of the composition seen from above, with its monumental bed which seems to tip towards the viewer. The woman's body, gnawed by shadows, has a tonic vibrant texture which gives it a strong timeless presence.

This is a crucial work in Bonnard's career because it is one of the first nudes he painted, previously showing little interest in the theme. It can be compared with two other canvases from the same period: Blue Nude from the Kaganovitch collection and Man and Woman.

After seeing this painting, the famous art dealer and publisher Ambroise Vollard asked Bonnard to illustrate a collection of Paul Verlaine's poetry, *Parallèlement*, which was published in 1900.



Pierre Bonnard (1867-1947)

Woman Dozing on a Bed or The Indolent Woman

1899

Oil on canvas

H. 96; W. 106 cm

Paris, Musée d'Orsay

© RMN-Grand Palais (Musée d'Orsay) / Thierry Le Mage

2/ In the Musee Bonnard in the hills above Cannes this painting has been on show since last July, one of many paintings celebrating the nude. The naked figure has featured in art especially since the 14th Century and Pierre Bonnard's nudes are among the finest.

Adam and Eve, of course, were the first nudes and they were taken aback when they discovered that they were naked. And this realisation, this guilt-ridden state was a punishment. Why would God want to keep people in the dark? Why would any supposed father-figure not want his children to grow in knowledge? Go figure.

This image, painted in 1900, is of Pierre Bonnard and his partner, whom he met in Montmartre in 1893. She had severed connections with her family, was a shy, withdrawn woman, a reluctant artist's model and she told Bonnard that her name was Marthe.

It was on their wedding day that he discovered his wife's real name was Maria. They were together for more than 40 years.

Though a self-portrait of him and her in their sensuous, red bedroom, Bonnard gives it the more universal, impersonal title *The Man And The Woman*. It is every man, every woman and suggests that the couple has just known intimacy. And yet, in this instance, the man and woman are physically separate and a [phallic?] screen standing tall serves as a severe, dramatic divide. It dissects them and the bed where they make love.

On the left, Maria, eyes cast down, is kneeling on crumpled, beautiful bedclothes and plays with her two young cats; on the right, tall, thin Bonnard is getting dressed.

The female nude is soft, thoughtful not kittenish; the male is standing, strong, angular. Subtly, delicately and warmly lit from the left, the atmosphere is nonetheless sad.

Man and woman make love but the French don't call that most heightened, private, pleasurable of moments "la petite mort" for nothing.

Neither looks at the other. Their thoughts and feelings are locked within themselves. Bonnard believed that "the artist who paints the emotions creates an enclosed world". And the mirror frame, on the left, means the painting is a reflection. It reflects a couple together and apart.

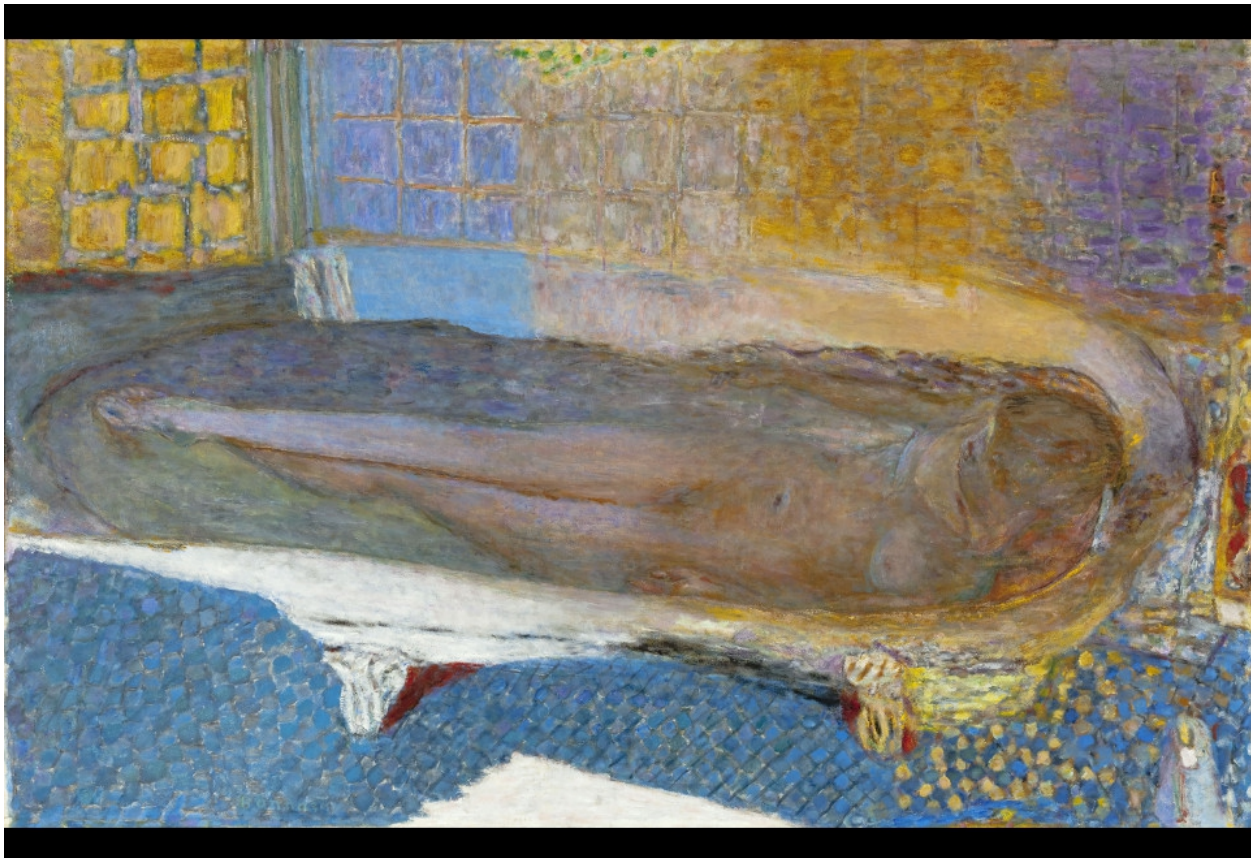


L'homme et la femme

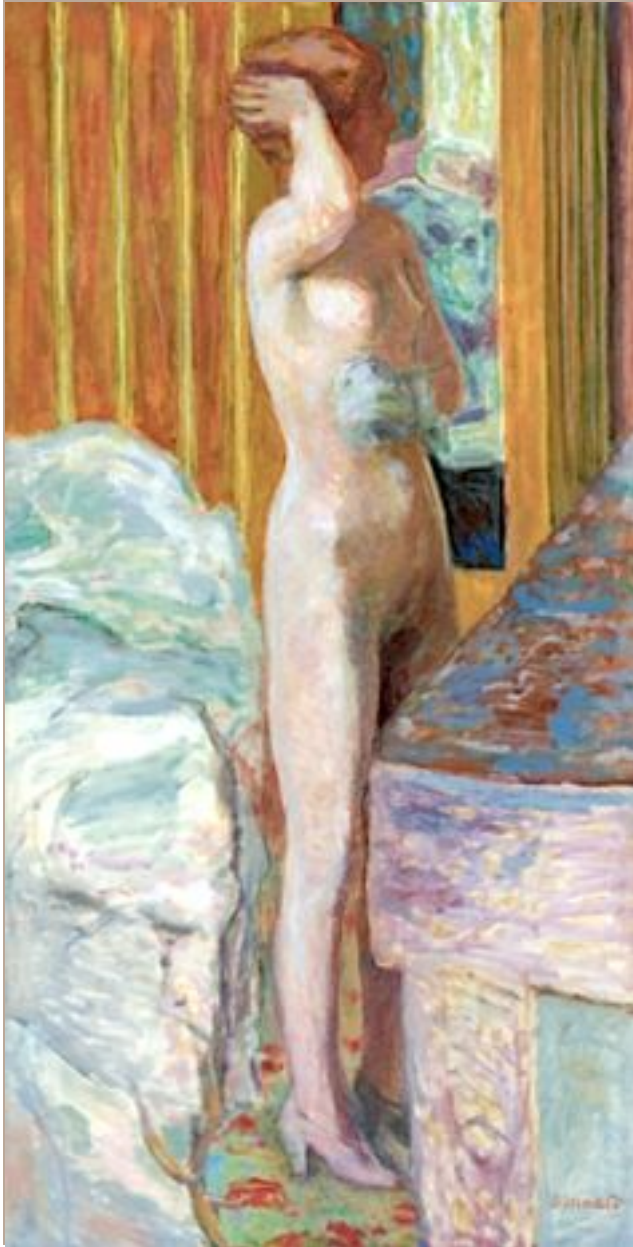
oil on canvas
45 3/10 x 28 1/2 inc
115 x 72.3 cm

Musee d'Orsay

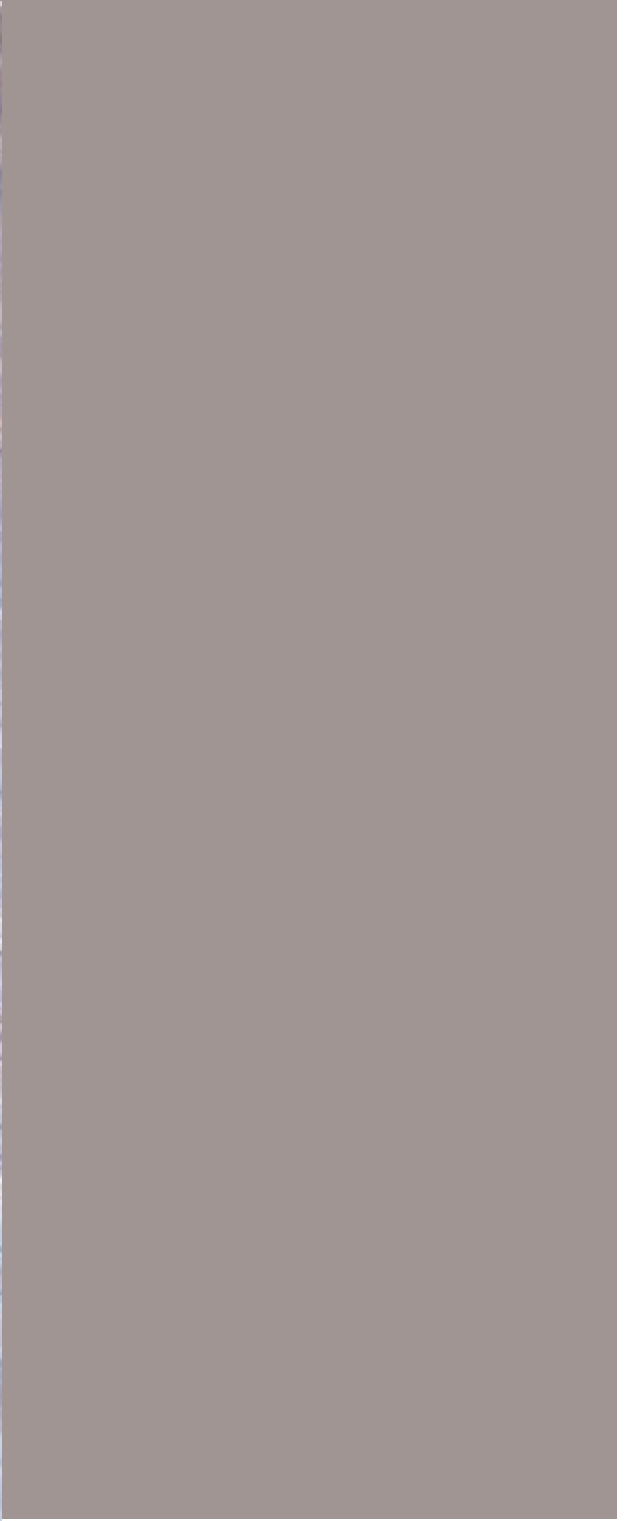
3/ Nude in the Bath , constitutes the most iridescent of the luminous metamorphoses among the five variations of Marthe dans la bain, also testifying to a hand-to-hand combat with the "subject": "Marthe dismembered or floating in the passivity of an almost dead man is the heroine of his most exciting paintings, "writes Linda Nochlin. In this composition, as in an echo chamber, the reflective surfaces (water, wet skin, tiling and reflection of the window, linoleum floor with a diamond pattern) multiply, punctuated by the vertical and horizontal planes. The painter creates the flamboyant reliquary of languid flesh: solar yellow adjoining cooler blues and violet, a color in slow corrosion, with delayed yield, as André Lhote remarks, produce this impression of the body dissolving in light; unless, on the contrary, it reveals it by requiring the gaze to take a necessary exposure time, as if to find the initial dazzling there - sensation, emotion.



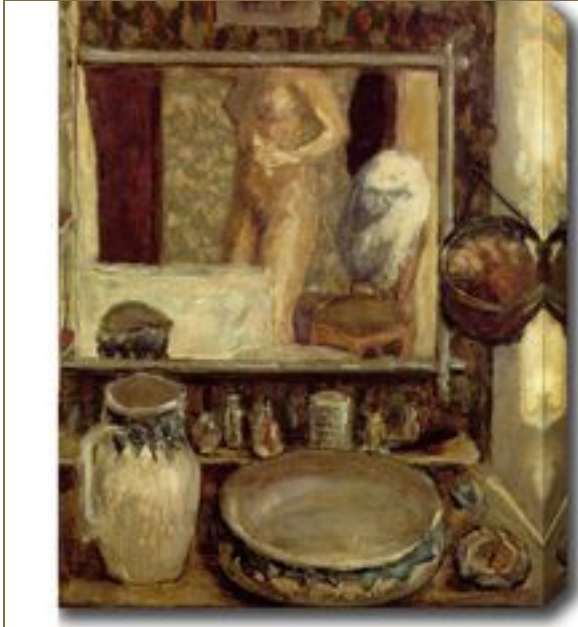
SAMPLES OF PAINTINGS WOMEN







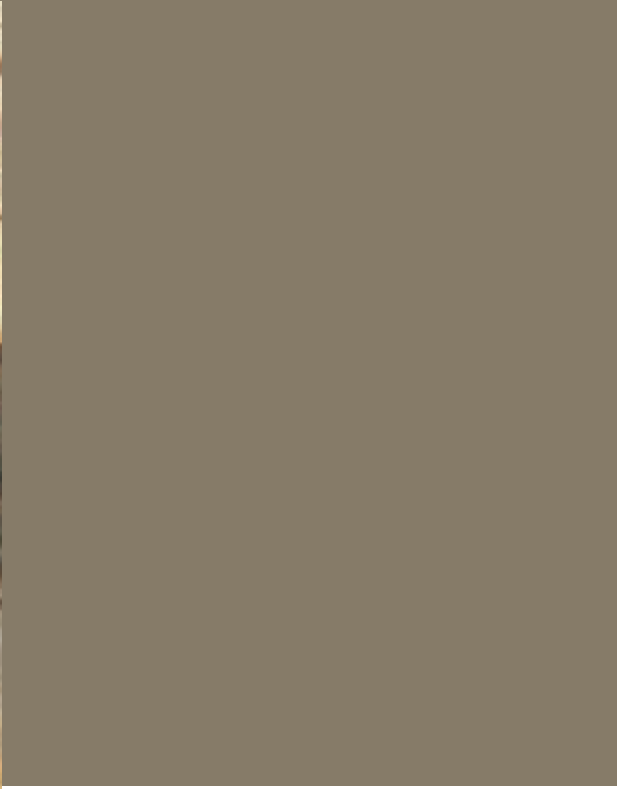


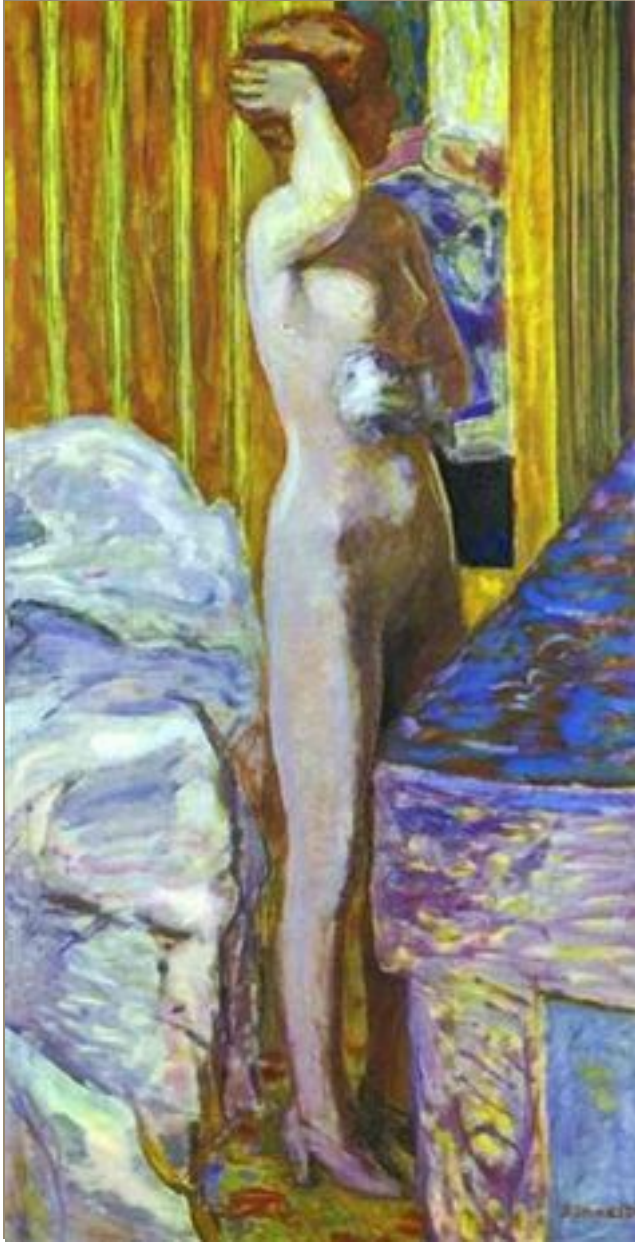


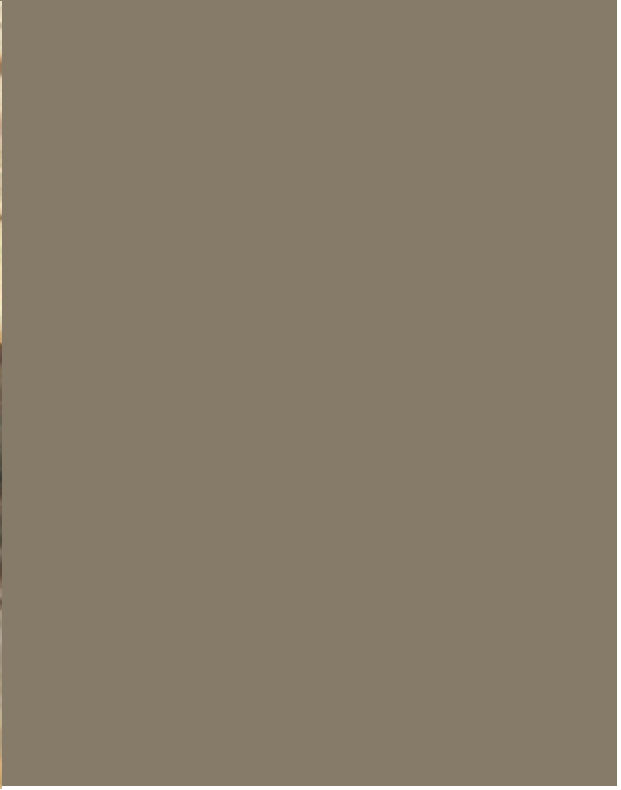












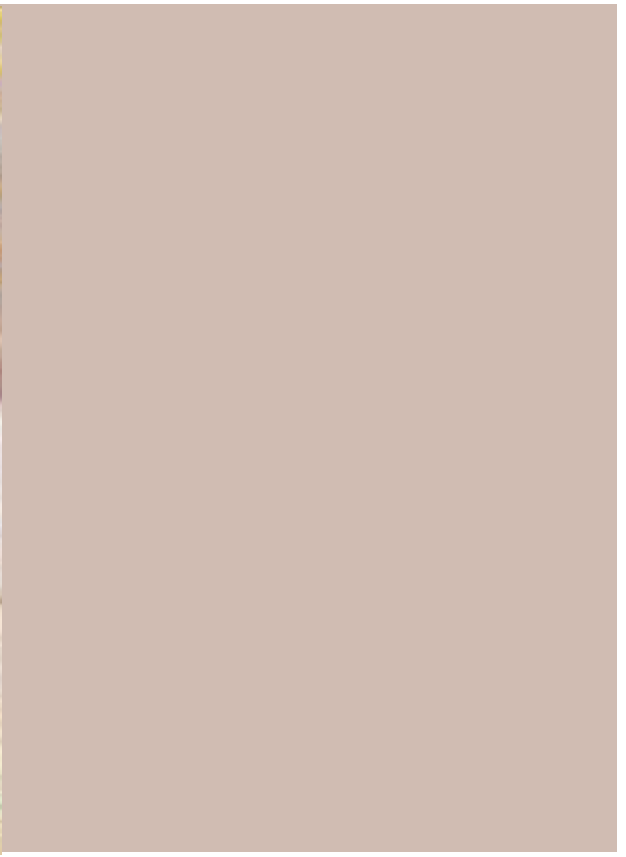


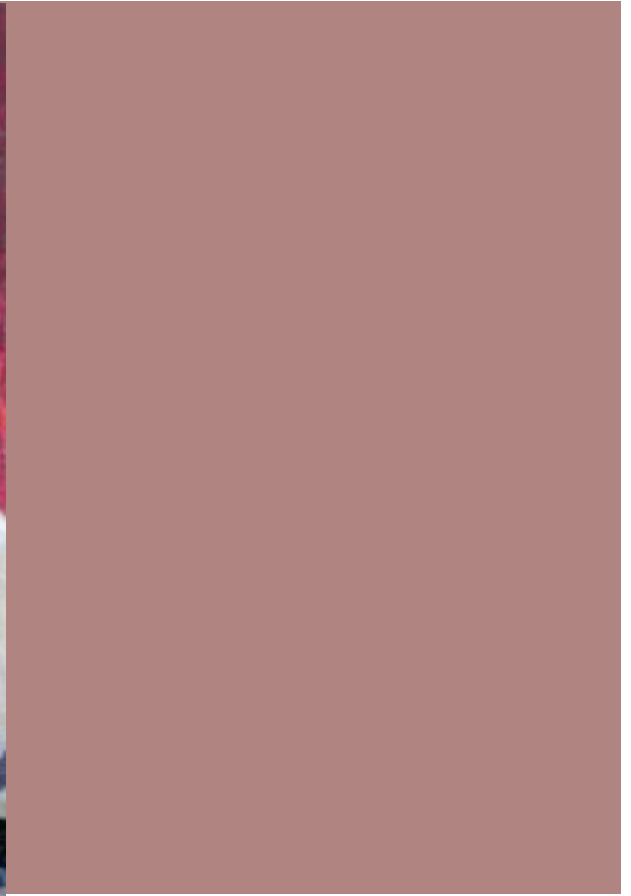
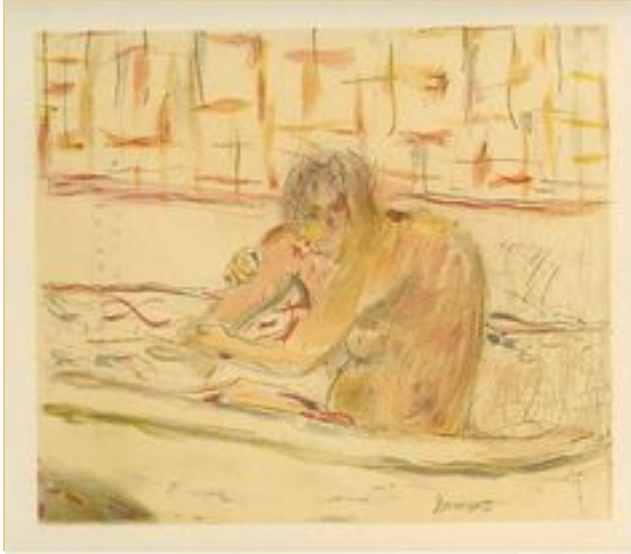












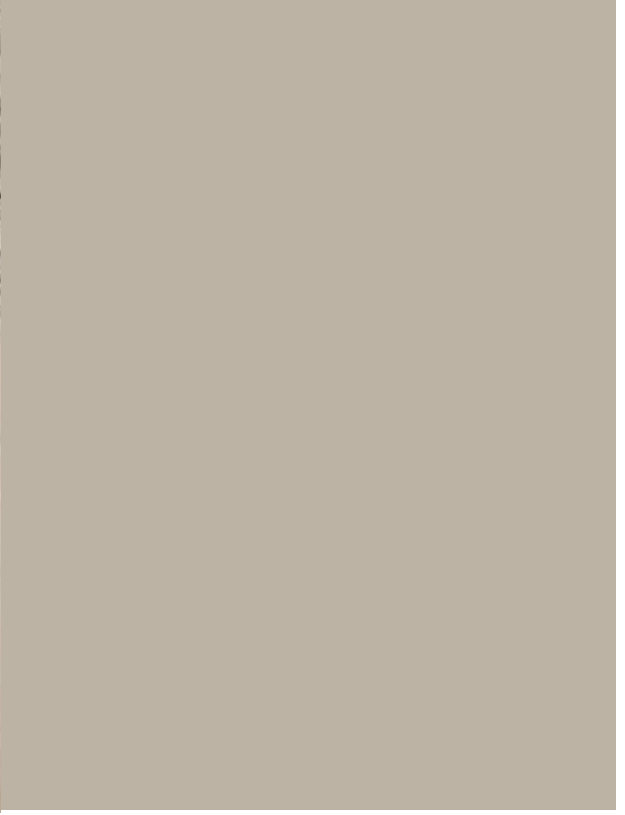


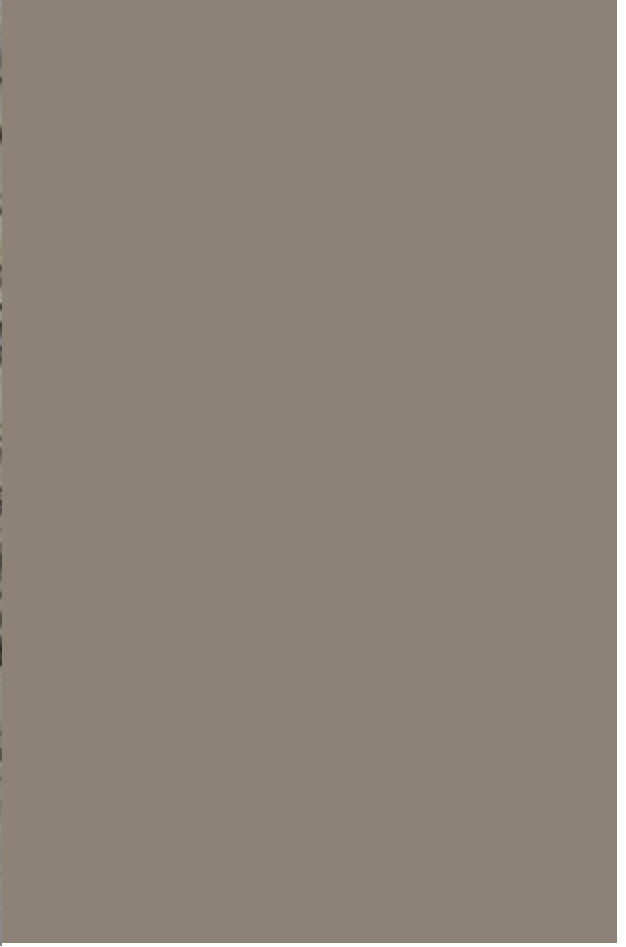


PIERRE BONNARD: DESSINS



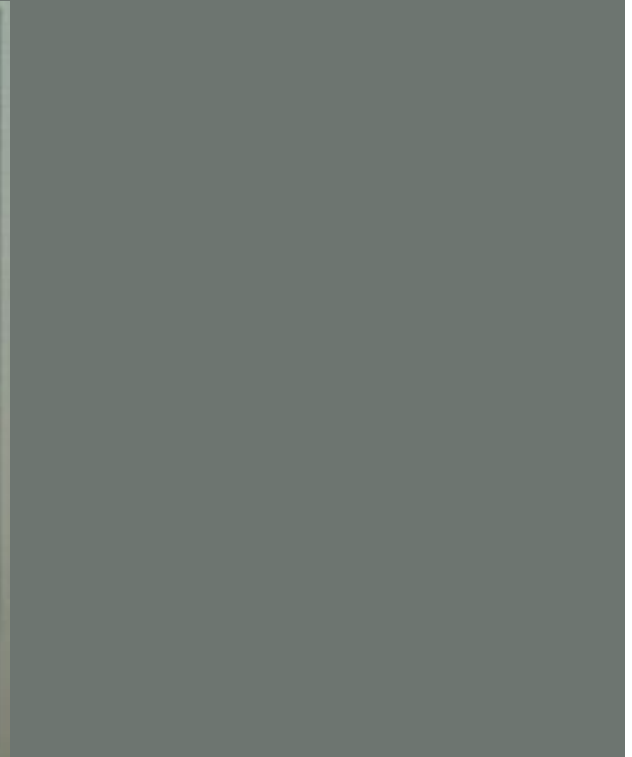




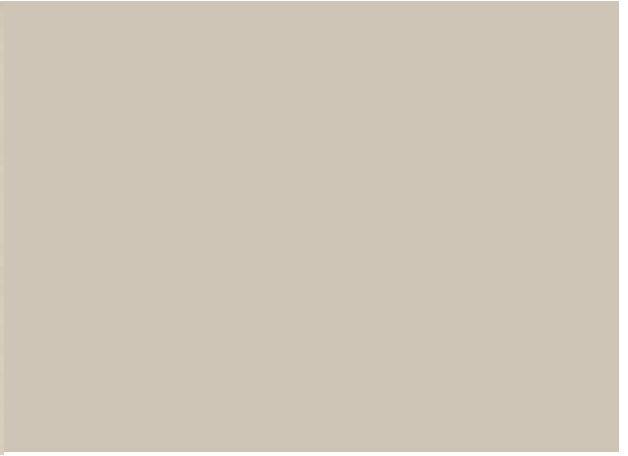
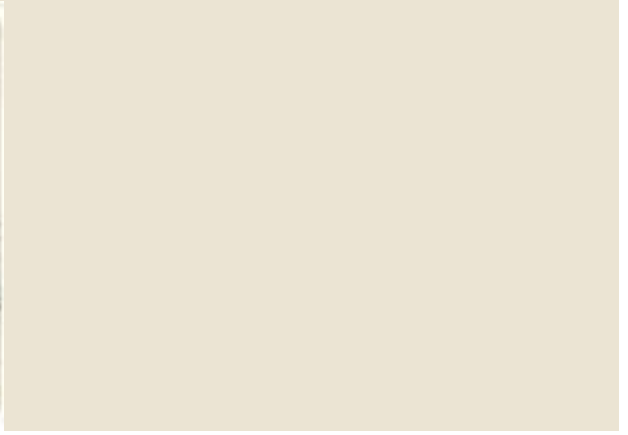




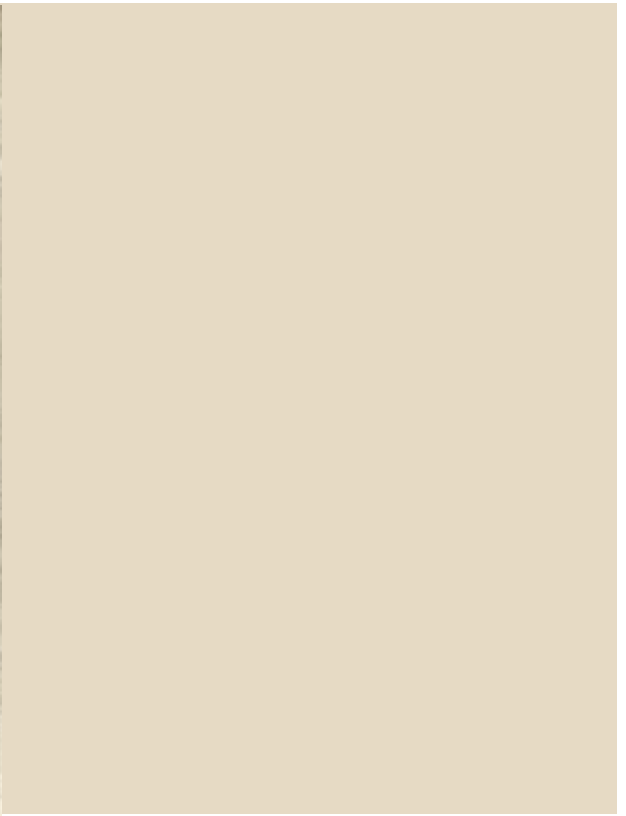


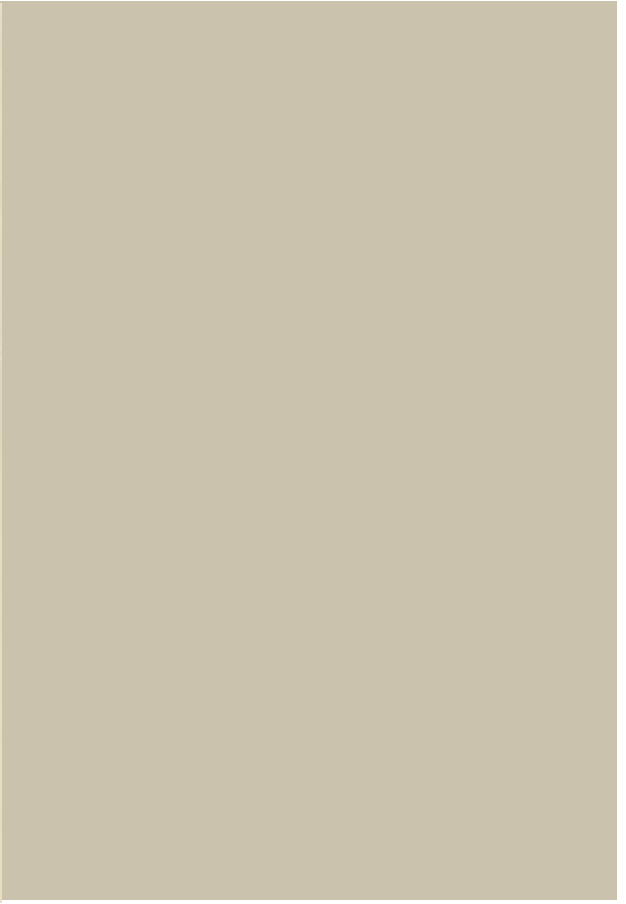


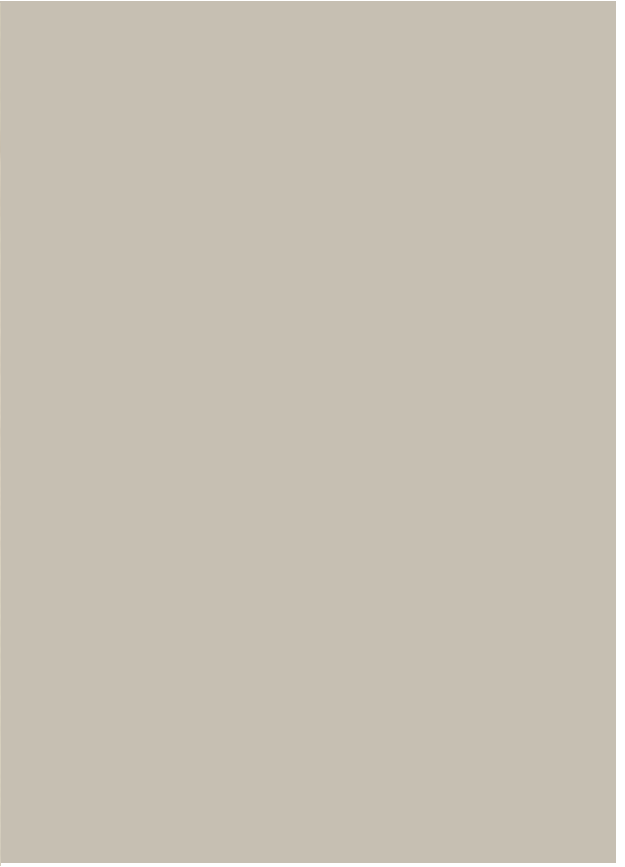






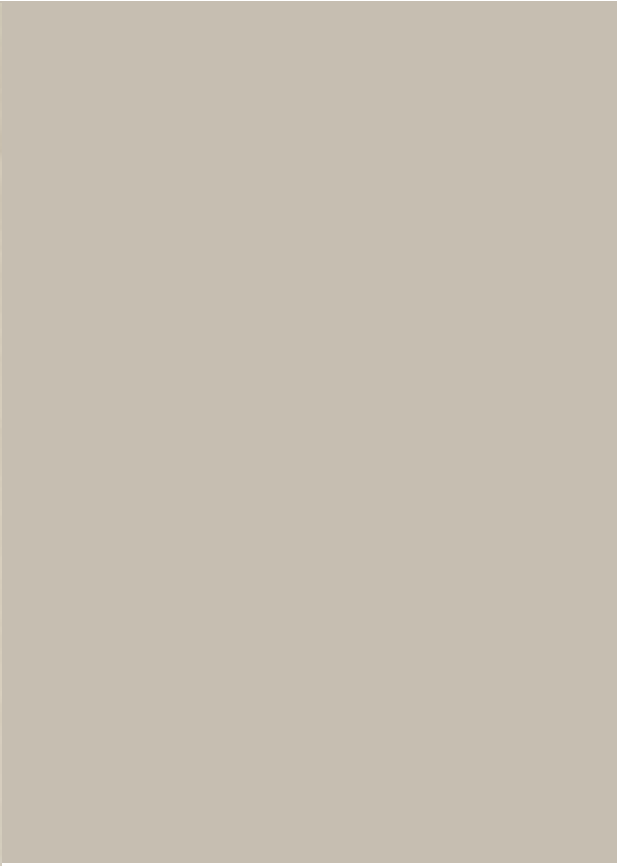
















BONNARD: SIMILAR WORKS IN AUCTION:

Pierre BONNARD (1867-1947)

Femme au tub

Lot # 45

Drawing-Watercolor

Lead pencil, lavis aquarelle/papier

8 1/4 x 6 1/3 in

Hammer price: \$ 27,234 (€ 25,000)

Estimate: \$ 5,446 - \$ 8,714 (€ 5,000 - € 8,000)

Bonnard La Collection d'Antoine Terrasse

29 mar 2015

J.P.Osenat Fontainebleau S.A.S.

Fontainebleau, France

Details

Signed Dedic. "pour Charlot" lower left

Notes: Munich, Haus der Kunst, 1966/67

Provenance: Collection Antoine Terrasse

Illustrated on page 95 of the catalog



2/ Pierre BONNARD (1867-1947)

Nu accroupi

Lot # 2

Drawing-Watercolor

Lead pencil, aquarelle/papier

7 1/4 x 8 1/4 in

Hammer price: \$ 12,693 (€ 10,900)

Price including buyer's premium: \$ 16,120 (€ 13,843)

Estimate: \$ 4,657 - \$ 6,986 (€ 4,000 - € 6,000)

Collection d'une visionnaire parisienne • Art Moderne & Contemporain • Design

31 oct 2020

FauveParis

Paris, France

Details

Signed lower right

Provenance: Galerie Claude Bernard, Paris - Collection d'une visionnaire parisienne

Exhibition: Pierre Bonnard, Dessins, aquarelles, gouaches et pastels, 23 mai - 20 juillet 1991,

Galerie Claude Bernard, Paris

Illustrated on page 2 of the catalog



3/ Pierre BONNARD (1867-1947)
Portrait de jeune fille

Lot # 413

Drawing-Watercolor

Pencil/paper

25 1/6 x 18 1/3 in

Hammer price: \$ 6,370 (€ 3,500)

Estimate: \$ 5,460 - \$ 9,100 (€ 3,000 - € 5,000)

Impressionist & modern watercolours & drawings

01 dec 1987

Christie's

CHRISTIE'S LONDON, London, United Kingdom

Details

Studio stamp lower left

Illustrated on page 144 of the catalog



4/ Pierre BONNARD (1867-1947)
Nu de trois-quarts dos à la serviette (c.1914)

Lot # 49

Drawing-Watercolor

Lead pencil/paper

8 1/4 x 4 7/8 in

Hammer price: \$ 4,357 (€ 4,000)

Estimate: \$ 1,633 - \$ 2,178 (€ 1,500 - € 2,000)

Bonnard La Collection d'Antoine Terrasse

29 mar 2015

J.P.Osenat Fontainebleau S.A.S.

Fontainebleau, France

Details

Seal sale

Provenance: Collection Antoine Terrasse

Illustrated on page 97 of the catalog



5/ Pierre BONNARD (1867-1947)
Femme à la chaise longue (c.1914)

Lot # 67

Drawing-Watercolor

Lead pencil/paper

8 1/4 x 4 7/8 in

Hammer price: \$ 3,812 (€ 3,500)

Estimate: \$ 1,089 - \$ 1,633 (€ 1,000 - € 1,500)

Bonnard La Collection d'Antoine Terrasse

29 mar 2015

J.P.Osenat Fontainebleau S.A.S.

Fontainebleau, France

Details

Seal sale

Provenance: Collection Antoine Terrasse

Illustrated on page 117 of the catalog



6/ Pierre BONNARD (1867-1947)
Tête de femme au sourire (1918)

Lot # 68

Drawing-Watercolor

Lead pencil/paper

5 7/8 x 3 7/8 in

Hammer price: \$ 3,268 (€ 3,000)

Estimate: \$ 1,089 - \$ 1,634 (€ 1,000 - € 1,500)

Bonnard La Collection d'Antoine Terrasse

29 mar 2015

J.P.Osenat Fontainebleau S.A.S.

Fontainebleau, France

Details

Seal sale

Provenance: Collection Antoine Terrasse

Illustrated on page 118 of the catalog



7/ Pierre BONNARD (1867-1947)
Visage de femme

Lot # 33

Drawing-Watercolor

Pencil/paper

7 5/8 x 5 7/8 in

Not sold

Estimate: \$ 9,406 - \$ 14,109 (€ 8,000 - € 12,000)

Tableaux Impressionnistes & Modernes & Peintres d'Asie

23 oct 2017

Aguttes S.A.S

DROUOT-RICHELIEU, Paris, France

Details

Signed lower right

Provenance: Collection privée, Paris

Illustrated on page 65 of the catalog



8/ Pierre BONNARD (1867-1947)
Sur la plage

Lot # 9

Drawing-Watercolor

Ink, pen/paper

6 3/8 x 7 7/8 in

Not sold

Estimate: \$ 4,041 - \$ 5,657 (€ 2,500 - € 3,500)

IMPRESSIONIST & MODERN ART

23 oct 2013

Bonhams

London, United Kingdom

Details

Stamp initial. "PB" lower right

Illustrated on page 10 of the catalog



9/ Pierre BONNARD (1867-1947)
Nude

Lot # 106
Drawing-Watercolor
Pencil/paper (recto/verso)
7 7/8 x 5 1/8 in
Not sold
Estimate: \$ 3,000 - \$ 4,000
18 may 2013
Gene Shapiro Auctions, LLC
New York NY, United States



10/ Pierre BONNARD (1867-1947)
Jeune Fille Sur Un Lit (c.1893/94)

Lot # 288

Drawing-Watercolor

Ink, pen, brush/paper

9 1/2 x 6 1/3 in

Hammer price: \$ 7,702 (€ 6,000)

Price including buyer's premium: \$ 9,165 (€ 7,140)

Estimate: \$ 5,134 - \$ 7,702 (€ 4,000 - € 6,000)

19TH, 20TH AND 21ST CENTURY ART

29 nov 2008

Grisebach

Berlin, Germany

Details

Illustrated on page 165 of the catalog



SIGNATURES PIERRE BONNARD

©Artprice



©Artprice



©Artprice



CONCLUSIONS

About the style:

We see that the technique of drawing a subject is the same as the drawings we have chosen to show in the chapter "Dessins".

About the subject:

We see that Pierre Bonnard loved the subjects around women, in all kind of situations.

we believe that this could be a study for La Femme Indolente.

This research has been made in "Bona Fide".

It is our conviction that the drawing is a preparatory drawing for the important artwork : La Femme Indolente , Dozing woman, important oil on canvas actually in Musee d'Orsay in Paris.

To confirm we will submit the artwork to the sole recognized authenticity expert for Pierre Bonnard in Paris.

Because of Covid 19, offices in Paris are closed until further notice.

Made in Bona Fide, Beverly Hills , January 29 2021

A handwritten signature in black ink, appearing to read "Drebel", with a long, sweeping underline.