

# Walmsley Fine Art Advisory

## Auction Data Sheet Assessment Sample 2b

*Purpose of Assessment: to assess the risk to a buyer wishing to bid/acquire this artwork.*

Auction Data Sheet assessed: [REDACTED] Impressionist & Modern Art Evening Sale, New York – [see Sample 2a for initial assessment.](#)

### Document Key:

- Comments in **Green** – show the original content present on the [REDACTED] Sales Catalogue
- Comments in **Black** - show the original content present in the 2008 Catalogue Raisonne
- Comments in **Blue** – are the additional comments from our assessment. **'ON FILE'** means we have obtained the document.
- Comments in **Red** – Show past cataloguing errors
- Comments with **Yellow highlights**. - show high risk areas
- Areas that have been [REDACTED] blacked out – are to protect confidential information.

## Maurice de Vlaminck – Landscape Fauve

(Canvas no. [REDACTED] in Databank)  
Larger images to be attached.

**TITLES as listed in all  
Exhibition Catalogues & Literature  
X-Checked**

[REDACTED]  
Signed *Vlaminck* (lower right)  
Oil on canvas

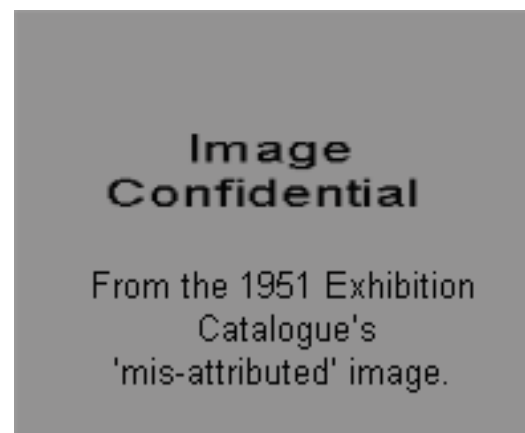
[REDACTED]  
Painted in 1905.  
([REDACTED] catalogue [REDACTED])

[REDACTED]  
1905  
Oil on canvas

[REDACTED]  
Signed: lower right Vlaminck  
**Countersigned on the back:  
Vlaminck / juin 1953**  
(Catalogue Raisonne 2008)

Sous-bois, 1905  
(2008)

Paysage, 1905 huile sur toile, 62 x 75 cm  
**Cataloguing error on dimensions**  
Sign en bas a droite: Vlaminck  
(Catalogue ref: 2001)



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Paysage, 1904-05, Huile sur toile, [REDACTED] cm Signee en bas et a droite: Vlaminck  
(Catalogue ref: 2000-01)

Reference needed *PENDING CHECK*

(Newspaper Ref: 1998)

*Paysage 1904, huile sur toile, 99 x 72.5 cm Cataloguing error on dimensions repeated it seems from the 1989 catalogue below*  
(1991)

Paysage (Landscape) c. 1904 oil on canvas, 28 9/16 x 39 inches (72.5 x 99 cm) *Cataloguing error on dimensions repeated it seems from the 1989 catalogue below*  
(Catalogue ref: 1990-91)

Reference needed, *PENDING CHECK PARIS*

(Catalogue ref:1990)

Landscape, 1904 Oil on canvas, 72.5 x 99 cm *Cataloguing error on dimensions*  
Signed lower right: Vlaminck  
(Catalogue ref: 1989)

Reference needed, *PENDING CHECK PARIS*

(Catalogue ref:1987-88)

Paysage, Huile sur toile, H. [REDACTED] cm – L. [REDACTED] cm Signe en bas a droite, peint en 1904  
(Catalogue Ref: 1987)

Reference needed *V&A get confirmation of entry emailed 20/05/19*

(Catalogue ref: 1968)

Fauve Landscape 1905, oil, [REDACTED] inches  
(Catalogue ref: 1966)

Landscape Circa 1904 [REDACTED] inches, oil on canvas  
(Catalogue ref: 1960)

Landscape, oil [REDACTED] inches  
(Catalogue ref: 1959)

Sous – Bois, 1908, 92 x 73 cm, signe en bas, a droite. *'La photographie que nous avons en mains porte la mention << Cette toile a ete peinte par moi en 1905 et contresignee et signee en 1953 >> Malgre cette declaration, nous maintenons notre date de 1908.' / 'The photograph we have in hand bears the mention "This painting was painted by me in 1905 and countersigned and signed in 1953." Despite this statement, we maintain our date of 1908' Cataloguing error on dimensions, who produced this photograph is unclear, where this photographic document is, is unclear.*  
(Catalogue ref:1956)

[REDACTED]  
Huile sur toile. [REDACTED]  
signe dans l'angle inferieur droit.

(Catalogue ref: 1951, The painting is shown and illustrated as a Valtat, within the Valtat section of this exhibition.)

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## Provenance shown on Auction House Data Sheet:

- **No pre-1951 Ownership could indicate shallow or problematic provenance for the painting.**
- Private Collection, Paris (acquired circa 1951) Owner, acquisition and sales data to be established, we have scheduled to recover archives in Paris that should show us who owned the 'mis-attributed' painting in 1951.
- Jean Metthey, Paris (acquired in June 1953) acquisition and sales data to be established. Jean Metthey, Paris is not a private owner, he was a Dealer, Owner of Galerie de l'Élysée, 69 rue du Faubourg St-Honoré along with Alex Maguy.
- Jacques Lindon, New York & Paris acquisition and sales data to be established. Jacques Lindon, also a dealer rather than a private owner, took over the Galerie Knoedler's Paris branch in 1971.
- Knoedler & Co., New York (acquired from the above in April 1954) acquisition and sales data to be accurately established. We keep Knoedler Galerie Administration records on file in our Dealer Archive, this stock no. can be easily verified, checked against Commission Books, Sales Books, Artist Inventory Cards, Client Cards etc..
- [REDACTED] (acquired from the above on March [REDACTED], 1954) acquisition and sales data to accurately be established.
- [REDACTED] (acquired by descent from the above circa [REDACTED])
- Acquired by descent from the above in [REDACTED] acquisition and sales data to be established.

## Provenance shown in 2008 Catalogue Raisonne

- **No previous Provenance ownership indicated before 1951, could indicate shallow or problematic provenance for the painting.**
- Knoedler NY, stock no. **CA4567** (no date provided) We keep Knoedler Galerie Administration records on file in our Dealer Archive, this stock no. can be easily verified, checked against Commission Books, Sales Books, Artist Inventory Cards, Client Cards etc.. This Catalogue Raisonne entry seems to indicate that the painting sold from Knoedler Galerie before 1951, this is not what the Auction House's provenance says. **This is a cataloguing error from the Catalogue Raisonne writer who has not fact checked the stock no. CA4567. This information has been directly copied from the Catalogues in 1987, 1989 and 2001 which also reference Knoedler having the painting in 1945, this information can be proven.**
- Sold to private collection paris c.1951 This is the first point recorded on the Auction House's Provenance section.
- [REDACTED] acquired in June 1953 This is recorded on the Auction House's Provenance section. Further catalogue & literature assessment shows this owner in (1960)(1966)
- [REDACTED] **This is NOT recorded on the Auction House's Provenance section in this order, this client obtains the painting from Knoedler Galerie according to Sotheby's not as it appears in the Catalogue Raisonne, directly from Jean Metthey.**
- Marlborough-Gerson Gallery, New York **This is NOT recorded on the Auction House's Provenance section, information recorded in 2001 Musée de Lodève exhibition catalogue**
- Daniel Malingue, Paris to a private collection in France (-/ 2006) **This is NOT recorded on the Auction House's Provenance section, information recorded in 2001 Musée de Lodève exhibition catalogue – it appears Galerie Malingue's involvement was before 2001 and seems to have a number allocated to the painting - no. 27.**
- 'by descent, private collection 2007'. **This is NOT recorded on the Auction House's Provenance**

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**section in this chronology.**

*There is conflicting provenance data shown in the Catalogue Raisonne entry and the provenance records shown by the auction house. Therefore, the provenance data should be built using only the factual documents available for this painting. This is the only way to have any confidence in the ownership history of this painting.*

## SALES

- Auction sales the painting may have featured in before 1951 as a 'Vlaminck'
  - Our Art Market Index Archive allowed us to look into indexes published between 1905 – 25 & 1939 – 1951. A total of 4 separate Art Market indexes were x-checked.
    - In 1939 there is 1 painting by Vlaminck with a possible title match and matching dimensions
    - In 1940 there is 1 painting by Vlaminck with a possible title match and possible matching dimensions
    - In 1945-46 there is 1 painting by Vlaminck with a possible title match and possible matching dimensions
    - In 1948 there is 1 painting by Vlaminck with a possible title match and possible matching dimensions
    - In 1950 there is 1 painting by Vlaminck with a possible title match and possible matching dimensions

*The auction catalogues for all the sales shown in the indexes can be checked to rule out if the painting was previously auctioned before 1951 as a 'Vlaminck.'*

- Auction sales the painting may have featured in before 1951 as a 'Valtat' **TO CHECK**

## EXHIBITIONS & LITERATURE

**Note:** Our Library holds the largest collection of Fauve exhibition catalogues and literature both for group and solo artists of the Fauve period. It is strongly recommended to check all pre-1951 Fauve group, Vlaminck specific and Valtat specific texts to clarify the owners and movements of this artwork pre-1951. **TO CHECK**

## EXHIBITIONS

- 1951 Paris, Musee National d'Art Moderne, *Le Fauvisme*, 1951, catalogue no. 116 (titled Arbres and incorrectly attributed to Louis Valtat) **ON FILE PAINTING CLEARLY SHOWS L.V SIGNATURE BOTTOM RIGHT dimensions of the painting are [REDACTED] paintings image is credited to 'Photo Vizzavona'. SOTHEBY'S COMMENT ' (titled Arbres and incorrectly attributed to Louis Valtat) IS WRITTEN AS A STATEMENT OF FACT, it echoes the 'Wrongly attributed' statement of fact published in the 2008 critical catalogue.**
  - **NOTE: Louis Valtat died January 2, 1952**
- 1959 Dallas Museum of Art, *Les Fauves*, no. [REDACTED] **ON FILE the painting is shown in here.**
  - **NOTE: this exhibition is after Vlaminck's Death Oct 1958**
- 1960 The Museum of Fine Arts Houston, *From Gauguin to Gorky in Cullinan Hall*, 1960, no. [REDACTED] illustrated in the catalogue (dated circa 1904) **ON FILE the painting is shown in here.**
- 1966 New York, **Paul Rosenberg & Co.**, *Seven Decades 1895-1965: Crosscurrents in Modern Art*, no. [REDACTED], illustrated in the catalogue **ON FILE shown in the section on Knoedler & Co.**

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- 1968 New York, **Perls Galleries**, *Vlaminck (1876-1958) His Fauve Period: (1903-1907)*, 1968, no. ■■■ illustrated in the catalogue (titled *Paysage Fauve*) **ON FILE** the painting is shown in here. **V&A get confirmation of entry emailed 20/05/19 PENDING RESULT.**
- 1987 Paris, Galerie de La Presidence, *Maurice Vlaminck*, 1987, no. ■■■, illustrated in color in the catalogue (titled *Paysage* and dated 1904) **ON FILE, as confirmation page by archivist painting is listed in here, indicating provenance 'Ancienne collection Knoedler & Co., 1945'**
- 1987-88 Chartres, Musée des Beaux-Arts & Aosta, Centro Saint-Benin, *Vlaminck, le peintre et la critique*, 1987-88, no. ■■■, illustrated in color in the catalogue (dated 1904) **TO CHECK BNF only <https://catalogue.bnf.fr/ark:/12148/cb40381428c>**
- 1989 Tokyo, Mitsukoshi; Osaka, Mitsukoshi; Takamatsu, Mitsukoshi; Sapporo, Mitsukoshi; Kokura, Izutsuya & Okayama, Temmaya, *Exposition Vlaminck, pionnier du fauvisme*, 1989, no. ■■■, illustrated in color in the catalogue (dated 1904) **ON FILE, as confirmation page by archivist 'Provenance: Knoedler Galleries, 1945; private collection, France' appears to be a provenance cataloguing error copied directly from the 1987 Paris, Galerie de La Presidence catalogue.**
- 1990 Los Angeles County Museum of Art; New York, Metropolitan Museum of Art & London, Royal Academy of Arts, *The Fauve Landscape: Matisse, Derain, Braque and their Circle, 1904-1908*, 1990-91, no. ■■■, illustrated in color in the catalogue (dated 1904) **ON FILE**
- 2000-01 Barcelona, Centre Cultural Caixa Catalunya, *Els anys fauves / Les Années Fauves, 1904-1908*, 2000-01, no. ■■■, illustrated in color in the catalogue (dated 1904-05) **ON FILE painting is listed in here, indicating provenance 'Ancienne collection Knoedler, 1945 ; collection particuliere, France' appears to be a provenance cataloguing error copied directly from the 1987 Paris, Galerie de La Presidence catalogue.**
- 2001 Musée de Lodève, *Derain et Vlaminck, 1900-1915*, 2001, no. ■■■, illustrated in color in the catalogue **ON FILE, as confirmation page by archivist 'Provenance: Knoedler Galleries, 1945...' also used, under the Expositions section is written 'Le Fauvisme, Paris, Musée National d'Art Moderne, 1951 no. 116 repr p 38 (Abres) (L'oeuvre est signée L. V. et présentée comme une oeuvre de Louis Valtat / The work is signed L. V. and presented as a work of Louis Valtat) THIS ENTRY IS WRITTEN BY VLAMINCK'S CATALOGUER Maïthé Vallès-Bled, so this confirms she has seen the 1951 catalogue entry, however she does not acknowledge that the photographic plate used in the 1951 catalogue is marked Vizzavona.**
- 2001 São Paulo, Musée d'Art Brésilien, Fondation Armando Alvares Penteado, *Vlaminck 1876-1958*, 2001, no. ■■■, illustrated in color in the catalogue **TO CHECK PARIS-INHA <http://www.sudoc.fr/169084760>**

## LITERATURE

- 1956 Marcel Sauvage, *Vlaminck, sa vie et son message*, Geneva, 1956, no. ■■■, illustrated p. ■■■ **ON FILE it has an interesting catalogue entry: underneath the listed painting (that has incorrect dimensions and date) the following is written: 'La photographie que nous avons en mains porte la mention << Cette toile a été peinte par moi en 1905 et contresignée et signée en 1953 >> Malgré cette déclaration, nous maintenons notre date de 1908.' / 'The photograph we have in hand bears the mention "This painting was painted by me in 1905 and countersigned and signed in 1953." Despite this statement, we maintain our date of 1908' Despite this catalogue being produced in Vlaminck's life time, who provided the photograph and in accurate information about the painting to Mr Savage is not clear. The date 1908, does not correlate to Vlaminck paintings that were produced in 1908. This catalogue does not strengthen the attribution of the painting to Vlaminck, the physical observation of the painting did not occur, the entry was based on an annotated photograph from an unknown source.**
- 1976 Ellen G. Oppler, *Fauvism Reexamined*, New York & London, 1976, illustrated p. ■■■ **ON FILE**

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*painting is not listed in here, cataloging error?*

- 1990 Massimo Carrà, *Vlaminck*, Milan, 1990, no. ■■■, illustrated in color (dated 1904) **this book is also published (same Author and same title in 1965, 1990 PENDING CHECK Paris, 1993, 1996) ON FILE version 1965**, the painting is not present in here, and therefore was likely added to the 1990 edition .
- 1991 Maïthé Vallès-Bled, *Maurice de Vlaminck, oeuvres 1900-1956*, Paris, 1991, no. 9, illustrated in color (dated 1904) **ON FILE, as confirmation pages by archivist the painting is listed here** *Cataloguing error on dimensions* would indicate that Maïthé Vallès-Bled had not physically seen the painting.
- 1998 *Der Spiegel*, 'Bluhende Phantasie' repr p 174 **TO CHECK** according to the 2001 Musée de Lodève exhibition catalogue
- 2008 *Vlaminck, Un instinct fauve* (exhibition catalogue), Musée du Luxembourg, 2008, Paris, n.n., illustrated in color p. ■■■ **ON FILE** the painting is listed here.
- 2008 Maïthé Vallès-Bled, *Vlaminck: Critical Catalogue of Fauve Paintings and Ceramics, The Fauve Period 1900-1907*, Paris, 2008, no. ■■■, illustrated in color p. ■■■ **ON FILE** the painting is listed here, Under the exhibition section it is written 'Paris, 1951 no. 116 (ill, title Arbres, wrongly attributed to Louis Valtat)' *Cataloguing statement of fact, where is the proof?*

## ARCHIVES IDENTIFIED TO BE CONSULTED

- **Vollard Archives:**
  - Financial Ledgers 1904 (possibly too early check Valtat technique) **TO CHECK**
  - Stock Book B – (June 1904 – December 1907) **TO CHECK**
  - Stock Book 1 1904 – 1909 'For Gerard White' **TO CHECK**
  - Stock Book 1904-1909 'Wildenstein Copy' **TO CHECK**
  - There appears to be no known stock books dating between 1909 and 1917
- **Vizzavona Photographic Archives** **TO CHECK** *This is a critical element to check, the photograph for the painting shown in the 1951 Paris Fauve exhibition was credited to 'Vizzavona'. Given the date of the paintings creation c. 1904-05, it is highly likely that the photographic plate was originally taken by Eugene Druet. François Antoine Vizzavona bought the entire photographic archive from Eugène Druet 's widow in 1939, a total of 30,000 plaques, although only 15,000 appear to have survived and are checkable.*
- **Exhibition administration records:**
  - Paris, Musée National d'Art Moderne for *Le Fauvisme*, 1951 – **TO CHECK** *These are the most important records to access and should provide details of the owner of the painting in 1951, the provenance could then be traced backwards.*
- **Jean Metthey, Paris**
  - *Business records for Galerie de l'Élysée* – **TO VERIFY EXISTENCE**
  - *Personal records of his collection - a report of objects stolen from his collection during the Nazi Occupation* **Obtainable. TO CHECK**
- **Marcel Sauvage Archives - TO VERIFY EXISTENCE**
- **Galerie Knoedler & Co, Paris & New York** (for stock: no. CA4567) **TO CHECK,**
  - *Copies of the Knoedler Galerie administration records are kept in our Dealer Archive. The 'CA' before the number 4567 shows that the painting was a 'shared' acquisition that meant Knoedler Galerie owed 'Commission' to the person / company that had a share in the painting. It is highly likely that Jacques Lindon was the person with a share in the painting. This is because*

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*commissions were inventoried with CA before the number after January 1928. Therefore the following elements of their administration records can be checked:*

- *Stock books from 1942 onwards*
- *Sales Books from 1942 onwards*
- *Inventory cards for clients and for artists (Vlaminck / Valtat)*
- *Commission books from 1942 onwards*
- **Jacques Lindon, New York & Archives TO CHECK**
  - *He worked for Galerie Jacques Dubourg in Paris before WWII. Business records for Galerie Jacques Dubourg – TO VERIFY EXISTENCE*
  - *He took over the Knoedler Paris branch in 1971*
- **The Perls Archives TO CHECK**
  - *The 1968 Exhibition photographic records we hold in our Dealer Archive should confirm the ownership of the painting in 1968.*
- **Marlborough-Gerson Gallery New York Archives TO CHECK** *according to the 2008 Catalogue Raisonne and the 2001 Musée de Lodève catalogue - the Marlborough-Gerson Gallery dealt with the painting, this requires exploration and confirmation.*
- **The Malingue Galerie Archives TO CHECK** *according to the 2008 Catalogue Raisonne the Malingue Galerie dealt with the painting c. 2006, this requires exploration and confirmation, In the 2001 Musée de Lodève catalogue the reference to the Malingue Galerie includes '(no.27)'.*

## Risk Areas & Concerns

- **When did the painting have the Valtat 'LV' signature present in 1951 Vizzavona photographic plate changed to a 'Vlaminck' signature? Which Dealer Metthey / Lindon / Knoedler were response for this?**
- We have no idea about the current condition of this painting. Auction House Condition Report to be provided.
- When & where was the painting was during the war years in not 100% clear at the moment.
- If the painting is a Valtat rather than a Vlaminck, what is the actual estimated value of the painting?
- Forensic Check of the painting advisable, this should show the presence of the 'LV' Valtat signature underneath the 'Vlaminck' signature.
- Our current understanding of the painting would indicate that a Collector wishing to approach this painting for potential acquisition would require further clarification that the painting was a Vlaminck rather than a Valtat.
- **Given the conflicting and very troubling provenance of this painting, we would strongly advise not to progress to bid on this artwork until further research has been concluded.**