

Walmsley Fine Art Advisory

Investigation | Risk Protection | Market Intelligence

Auction Data Sheet Assessment Sample 2a

Purpose of Assessment: to assess the risk to a buyer wishing to bid on this artwork at auction.

For the purpose of this sample, areas have been [REDACTED] blacked out to protect sensitive information.

*Auction Data Sheet Assessed: [REDACTED] Impressionist & Modern Art Evening Sale, New York **our assessment comments are in RED***

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

Estimate: \$[REDACTED],000,000 — [REDACTED],000,000 USD *An assessment of the estimated value can be provided on request.*

Maurice de Vlaminck
1876 - 1958

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

[REDACTED]
Painted in 1905.

Read Condition Report / Saleroom Notice - *Please provide a copy of this documentation to us for the production of a 'Basic Risk Analysis Report'.*

Provenance

- *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.*
- 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 involved with Galerie de l'Élysée 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.*
- [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.*

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Exhibitions

- *No pre-1951 exhibitions could indicate shallow or problematic provenance for the painting.*
- Paris, Musée National d'Art Moderne, *Le Fauvisme*, 1951, no. ■ (titled ■ and incorrectly attributed to Louis Valtat) *needs identifying and artwork x-checking. It seems very odd that this painting would have been 'mis-attributed' in such a major Museum Exhibition when all the Fauve Artists were still alive and would have had knowledge of the paintings in this exhibition.*
- Dallas Museum of Art, *Les Fauves*, 1959, no. ■ *needs identifying and artwork x-checking.*
- The Museum of Fine Arts Houston, *From Gauguin to Gorky in Cullinan Hall*, 1960, no. ■ illustrated in the catalogue (dated circa 1904) *needs identifying and artwork x-checking.*
- New York, Paul Rosenberg & Co., *Seven Decades 1895-1965: Crosscurrents in Modern Art*, 1966, no. ■, illustrated in the catalogue *needs identifying and artwork x-checking.*
- New York, Perls Galleries, *Vlaminck (1876-1958) His Fauve Period: (1903-1907)*, 1968, no. ■, illustrated in the catalogue (titled *Paysage Fauve*) *needs identifying and artwork x-checking.*
- Paris, Galerie de La Présidence, *Maurice Vlaminck*, 1987, no. ■, illustrated in color in the catalogue (titled *Paysage* and dated 1904) *needs identifying and artwork x-checking.*
- 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) *needs identifying and artwork x-checking.*
- 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) *needs identifying and artwork x-checking.*
- 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) *needs identifying and artwork x-checking.*
- 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) *needs identifying and artwork x-checking.*
- Musée de Lodève, *Derain et Vlaminck, 1900-1915*, 2001, no. ■, illustrated in color in the catalogue *needs identifying and artwork x-checking.*
- São Paulo, Musée d'Art Brésilien, Fondation Armando Alvares Penteado, *Vlaminck 1876-1958*, 2001, no. ■, illustrated in color in the catalogue *needs identifying and artwork x-checking.*

Bibliographie

- *No pre-1951 literature references could indicate shallow or problematic provenance for the painting.*
- Marcel Sauvage, *Vlaminck, sa vie et son message*, Geneva, 1956, no. ■, illustrated p. ■ (dated 1908) *needs identifying and artwork x-checking.*
- Ellen C. Oppler, *Fauvism Reexamined*, New York & London, 1976, illustrated p. ■ *needs identifying and artwork x-checking.*

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- Massimo Carrà, *Vlaminck*, Milan, 1990, no. ■, illustrated in color (dated 1904) *needs identifying and artwork x-checking*.
- Maïthé Vallès-Bled, *Maurice de Vlaminck, oeuvres 1900-1956*, Paris, 1991, no. ■ illustrated in color (dated 1904) *needs identifying and artwork x-checking*.
- *Vlaminck, Un instinct fauve* (exhibition catalogue), Musée du Luxembourg, 2008, Paris, n.n., illustrated in color p. ■ *needs identifying and artwork x-checking*.
- Maïthé Vallès-Bled, *Vlaminck: Critical Catalogue of Fauve Paintings and Ceramics, The Fauve Period 1900-1907*, Paris, 2008, no. ■, illustrated in color p. ■ *needs identifying and artwork x-checking*.

Description (*Description used to build confidence in the art historical importance of the painting.*)

Vlaminck's seminal ■ resonates with a passion and exuberance that characterize the greatest Fauve paintings. This work was executed in the summer of 1905 (*statement of fact, what evidence do they have to support this?*), only months before Louis Vauxcelles derided the outrageously colorful canvases of Vlaminck, Matisse and Braque on display at the Salon d'Automne as the rantings of 'wild beasts.' The Fauves, as they came to be known, continued to flood their compositions with bold color for another two years, creating an aesthetic that would later launch the color revolution of the German Expressionists in the following years.

Of all of the Fauve painters, Vlaminck was perhaps one of the most vocal about the trans-sensory impact of vibrant color. He would frequently use musical and visual qualifiers interchangeably in his descriptions of his art, enabling him to express the powerful, multi-sensual experience he attempted to convey in his paintings. "When I had spent a few days without thinking, without doing anything, I would feel a sudden urge to paint" Vlaminck once recalled of this period. "Then I would set up my easel in full sunshine [...] Vermilion alone could render the brilliant red of the tiles on the opposite slope. The orange of the soil, the harsh crude colours of the walls and greenery, the ultramarine and cobalt of the sky achieved an extreme harmony that was sensually and musically ordered. Only the series of colours on the canvas with all their power and vibrancy could, in combination with each other, render the chromatic feeling of that landscape" (quoted in Gaston Diehl, *The Fauves*, New York, 1975, p. 104).

This fascination with brilliant, vibrant colors is magnificently reflected in ■, which probably depicts a scene near Chatou, where Vlaminck lived at the time. The artist rarely left this region during his Fauve years, preferring its surroundings along the Seine over the landscapes of the south of France, favored by Matisse, Derain and Braque. Vlaminck moved to the island of Chatou in 1892, at the age of sixteen, and became deeply attached to this area. He drew inspiration for most of his early landscapes from this region, many of them characterized by the red-tiled roofs typical of the surrounding villages. It was in Chatou, the birth place of André Derain, that the two artists met by chance in 1900, and subsequently formed a partnership that became the core of the Fauve movement. Vlaminck and Derain shared a studio, and over the following years regularly painted together, often depicting the same views of the local landscape.

The present work was acquired in 1954 (*Vlaminck died in October 11, 1958, this purchase (if accurate) was within his lifetime, but what were the circumstances of this transaction?*) ■ an art patron and philanthropist, and has remained with the family for over sixty years.

■ Together, the ■ amassed a comprehensive collection of works ranging from Old Master paintings to Impressionist and Modern masterworks. ■

■ Following her death, the present work was inherited by her ■

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 (statements made to build faith in the provenance of the painting, but does not make the provenance factually stronger.)

[Go to Sample 2b for Basic Risk Analysis Report](#)

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