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EUROPEAN ART COLLECTORS CHOICE

**Fine Arts Museum of New Mexico**

A Unit of the

**Museum of New Mexico**

Santa Fe, N.M.

**July 14 through August 3, 1961**

**EUROPEAN ART COLLECTORS CHOICE**

## FOREWORD

This exhibition of European art — largely of the 19th and early 20th centuries — has been assembled from two private collections. The intent of this showing is not to demonstrate the course of European art, to trace the romantic movement, or to make any statement regarding the major or minor artists of Europe during the past 150 years. The purpose, if the hanging of pleasant and sometimes significant paintings needs explanation, is simply to show the taste, the devotion, the reward of search of the present-day collector. The role of the patron of fine arts is well known, but the generally accepted feeling today is that all significant collections have been assembled and that only those with a million or so to spend on art need compete on the current market. Actually, the collections being exhibited have been obtained — mostly from primary sources in Europe — during the past ten years. And something far less than a fortune has been expended — notwithstanding that at least three of the paintings are excellent examples of the works of world-renowned artists.

The importance of the collector-museum relationship becomes obvious in any study of the history of museums; without the collector and his feeling of public trust few art museums would exist and even fewer would boast significant collections.

Broadly speaking, with some obvious exceptions, this collection has reference to the romantic movement in painting of the last century. Of this movement it has been said that... "it cannot be denied that after reading Rousseau men saw Nature from a quite different angle. To him was due a wholly new conception of man's relation to the 'objective' world, both in the field of psychology and in that of art; a conception at once richer and wider than that of humanism, involving as it did the liberation of the individual Ego and the growth of an aesthetic of untrammelled sensibility. And, while allotting freedom of expression to the individual, it encouraged man to

identify himself with nature in a new, romantic pantheism."

"Reinforcing the romantic movement, the French Revolution, too, encouraged the artist to set up the concept of the free individual against the static conventions of the past." (Maurice Raynal)

This exhibit of European art includes several major paintings by such well known artists as Camille Corot, Hilaire Edgar Degas, Eugene Delacroix, Jules Dupré, Jean Leon Gérôme, Amédée Modigliani, Claude Monet, Pablo Picasso, Jean-Baptiste Joseph Pater, Theodore Rousseau, Pierre Auguste Renoir, Alfred Sisley, and many others. Many of the paintings are small in size, some of them being studies for larger paintings, but all are representative of an aspect of the various artists' artistic expression.

The exhibition is made up largely of oil paintings but contains several water colors and a charcoal sketch by Modigliani. The early paintings are dated at the opening of the 19th century and the most recent paintings are of the 1950's. Several of the paintings are interesting because of their importance as major works by the artists represented. One of these is the "Danseuse" by Degas. This is a pastel of a ballet dancer near the wings of a stage and is a companion piece to the painting in the Louvre in Paris. This painting was owned by Madame Degas. The "Boatman and the Peasant Woman" by Corot is reproduced in an early biography of the famous French impressionist and was considered by his biographer as one of his significant works. Jean Gérôme's "Interior of a Turkish Harem" is typical of that artist's finely detailed compositions of life in the Near East. "The Pirates" by Eugene Delacroix is an excellent example of studies made of the life along the coastal regions of North Africa during the first half of the 19th century.

Several genre paintings present intimate pictures of peasant life in Europe drawn by the careful hands of such masters as Alfred Schleicher, A. Loretto, Charles Francois Daubigny, Pierre Billet and Eugene Louis Gillot.

In summary, this exhibition presents a wonderful potpourri of European paintings of the era of the romantic artists and a view of several of the prominent impressionists.

The Fine Arts Museum of New Mexico is grateful for this opportunity to exhibit a selection of the paintings from the collections of Mr. and Mrs. W. B. Davis of Duncan, Oklahoma and Mr. John Pogzeba of Denver, Colorado.

JAMES TAYLOR FORREST

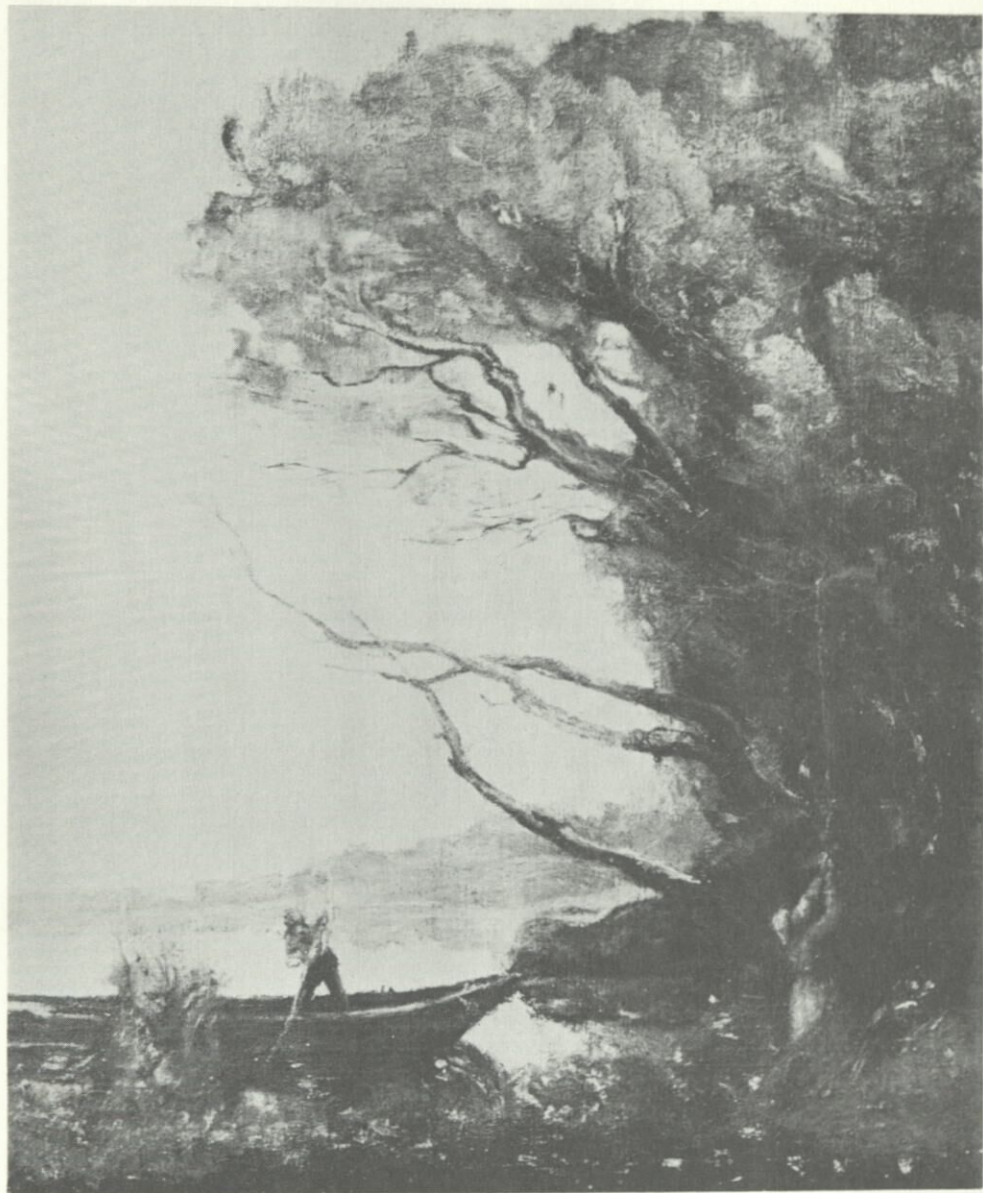
- 1 BILLET, Pierre (French, Barbizon School)  
(Algiers)  
Oil, signed, dated 1884  
16½ x 12
- 2 BISSIÈRE, Roger (Born: Villereal, 1888)  
(Still Life)  
Oil, signed  
23½ x 13½
- 3 COROT, Jean Baptiste Camille (Born: Paris, 1796-1875)  
(Woman in Landscape)  
Oil, signed  
16 x 9½
- 4 "The Boatman and the Peasant Woman"  
Oil, listed in biography  
19 x 23

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"In 1826," as Venturi pertinently observed, "unaided, without a fixed program, and in a quite spontaneous way, Corot bridged fifty years of painting and moved from Neo-Classicism to Impressionism."

Titles in quotation marks; descriptive titles in parentheses.  
Dimensions are given in inches, width before height.



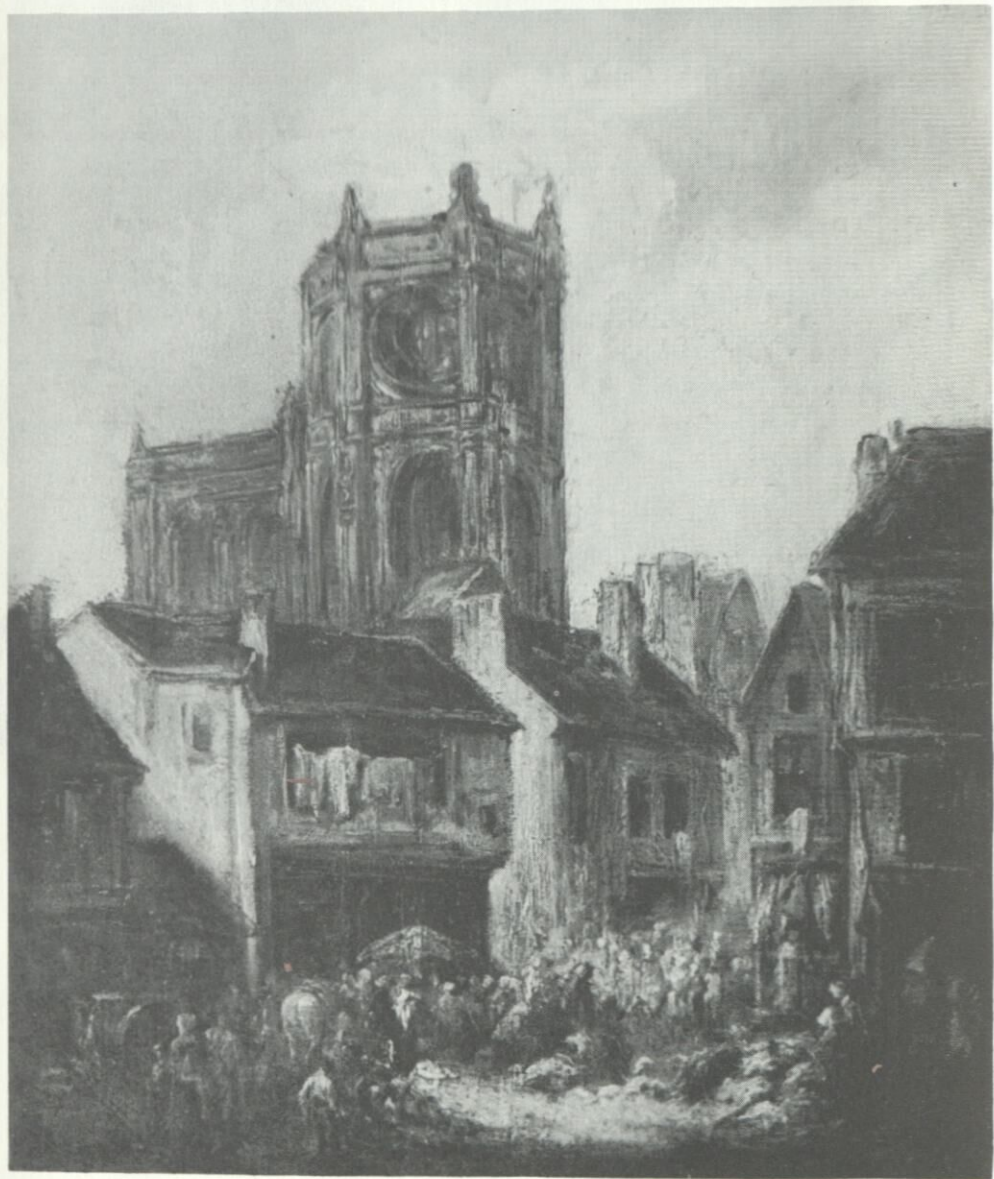
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- 5** DAUBIGNY, Charles Francois (Born: Paris, 1817-1878)  
"The Washerwomen"  
Oil, signed  
6½ x 4½

**6** DECAMPS, Alexandre Gabriel (Born: Paris, 1803-1860)  
"A Street in Rouen"  
Oil, signed  
15 x 18

**7** DEGAS, Hilaire Germain Edgar (Born: Paris, 1834-1917)  
(Danseuse)  
Pastel, signed  
18 x 25

6





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"Degas was always eager to try his hand at subjects involving special problems for the painter; he analyzed the theme in all its details. His unrivaled gift for realistic accuracy served him in good stead; the scene comes vividly to light under his brush, and he combines a quite amazing artistry with dynamism. But Degas never lost sight of the architectural arrangement of the composition; he always kept his technical ingenuity well in hand, however great the temptation to push his methods to extremes."

DELACROIX, Ferdinand Victor Eugene  
(Born: Charenton-Saint Maurice, 1798-1863)

**8** "The Pirates"

Oil, signed  
19½ x 12½

DIAZ DE LA PEÑA, Narcisse Virgillo (Born: Bordeaux, 1807-1876)

**9** (Landscape)

Oil, signed  
10½ x 8½

DUPRÉ, Jules (Born: Nantes, 1811-1889)

**10** (Country Cottage)

Oil  
6 x 5

FALLER, (French, student of Soutine)

**11** (Landscape)

Oil, signed  
13 x 6



"It is noteworthy," Baudelaire says, "and indeed of much importance, that when one looks at a picture by Delacroix from so great a distance that one can not make out the details or even understand the subject, it inspires nonetheless feelings of sumptuousness, of joy or melancholy. It is almost as if, like hypnotics or magicians, his painting can make its thought felt at a distance. This strange phenomenon is due to the artist's marvelous coloristic gift, the perfect harmony of tones and the affinity (predetermined in the painter's plan) between the colors and the subject."



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- 12** FORAIN, Jean Louis (Born: Rheims, 1852-1931)  
(Woman in Landscape)  
Oil  
20½ x 25

"The forest village of Barbizon became the happy hunting-ground of artists on the lookout for 'impressions', and between 1830 and 1875, we find Diaz, Chintreuil, Daubigny, Dupré, Troyon, and others, but above all Millet and Rousseau, who spent the best part of their lives around Fontainebleau and died there. The artists used to forgather at the famous Auberge du Père Ganne, which they only quit to go off to work in the depths of the forest, that wild, unkempt forest in whose likeness they grew their famous bison-beards, which in a popular song of the day was rhymed to 'Barbizon.' 'With Rousseau painting quitted his studio and came out into the open air.'"

- 13** FRANCAIS, Francois Louis (Born: Plombières, Vosges, 1814-1897)  
(Pickers)  
Oil, signed  
10 x 13½
- 14** GÉRÔME, Jean Léon (Born: Vesoul, Haute-Saône, 1824-1904)  
"Interior of Turkish Harem"  
Oil, signed  
12½ x 15½

- 15** GILLOT, Eugene Louis (1867 - ?)  
(Market Scene)  
Oil, signed  
17½ x 14½



15

- 16** GRUPPE, Charles P. (Dutch)  
"A Day by the Seashore"  
Oil, signed  
23 x 15½
- 17** GUILLAUMET, Gustave Achille (Born: Paris, 1840-1887, Barbizon School)  
"On the River Oise"  
Oil, signed  
18 x 11½
- 18** GUILLAUMIN, Jean Baptiste Armand (Born: Paris, 1841-1927)  
(Low Tide)  
Oil, signed  
14 x 9
- 19** HERZOG, H. (Munich School) (German)  
"Fisherman"  
Oil, signed  
12½ x 6½
- 20** HUSTIN, A. (French)  
(Landscape)  
Oil, signed, dated 1879  
13 x 9½

- 21** LEBASQUE, Henri (French, 1865-1937)  
(Harbor Scene)  
Water color, signed  
13 x 9½
- 22** LINQUIST, H. (Barbizon School)  
(Field of Poppies)  
Oil, dated 1891  
13½ x 10
- 23** LORETTO, A. (Born: Milano, Italy, 1835-1892)  
(Donkey Cart)  
Oil, signed  
16½ x 20½
- 24** MODIGLIANI, Amédée (Born: Livorno, Italy, 1884-1920)  
"Woman"  
Charcoal, signed  
12 x 15½

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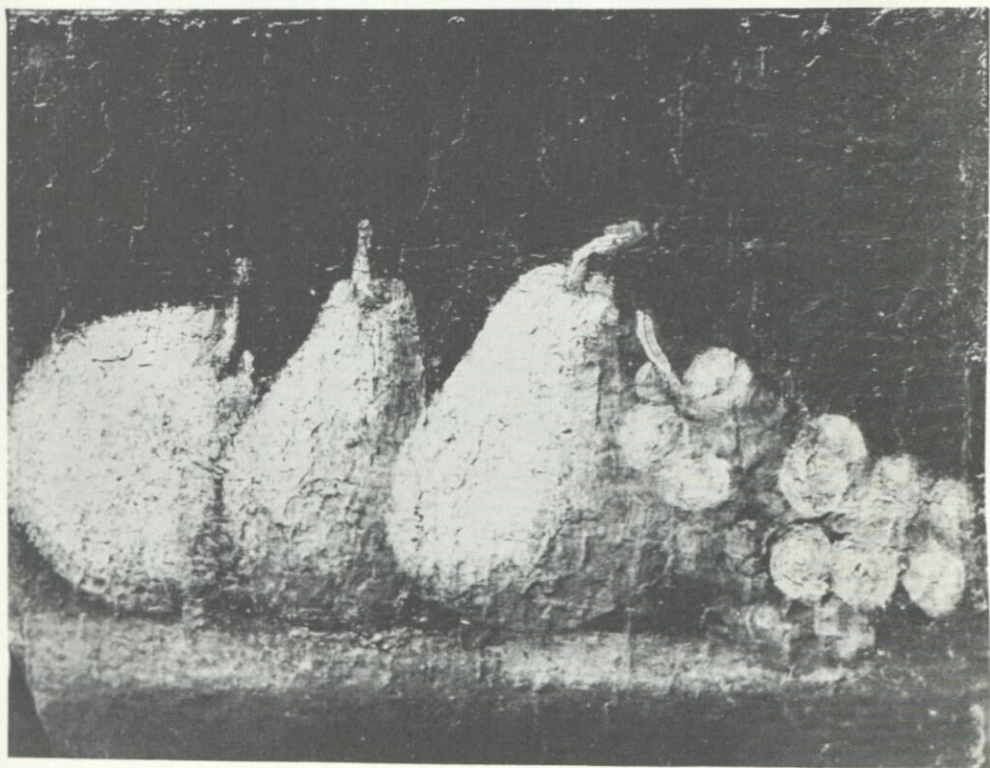


"In spite of the life he led, Modigliani's art showed no trace of the vulgar or banal. The bodies and faces, of the women especially, are done with an eager, flowing brush or a sensuous line retaining some of the delicate, elongated proportions derived from the Negro art of which he was so fond. His restrained color and energetic grace are purely Italian in character. He was a sensitive and intelligent observer and although acquainted with, and somewhat influenced by, Picasso's cubism, he was too great a personality to accept it."

**25** MONET, Claude (Born: Paris, 1840-1926)  
(Still Life)  
Oil, signed  
10 x 8½

"The Impressionist revolution was set on foot by Monet, who evolved the new methods called for, the division of tones, chromatism, the suppression of local color — and all this in the course of a ceaseless study of the play of light on water and its refractions."

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- 26** PASINI, Alberto (Born: Busseto, Italy, 1826-1899)  
(Street in Tripoli)  
Oil, signed  
6 x 9

- 27** PATER, Jean-Baptiste Joseph  
(French, 1695-1736, student of Antoine Watteau)  
(The Hunter)  
Oil, signed  
8 x 10

27





**28** PICASSO, Pablo (Born: Málaga, Spain, 1881)  
(Pen and ink sketch for "Portrait of Mademoiselle D.M. VII")  
Signed, dated  
12 x 18

Gertrude Stein has said of her friend, "The thing that I want to insist upon is that Picasso's gift is completely the gift of a painter and a draughtsman. He is a man who always has need of emptying himself, of completely emptying himself — it is necessary that he should be greatly stimulated so that he could be active enough to empty himself completely."

- 29** (Portrait)  
Oil, dated 1909, signed  
19½ x 23½



- 30** RABUS, Carl (Belgian, presently living in Brussels)  
(Beach Scene)  
Water color, signed, dated 1943  
15 x 11½

- 31** REGNAULT, Alexandre Georges Henri (Born: Paris, 1843-1871)  
(Two Women)  
Oil, signed  
7 x 9

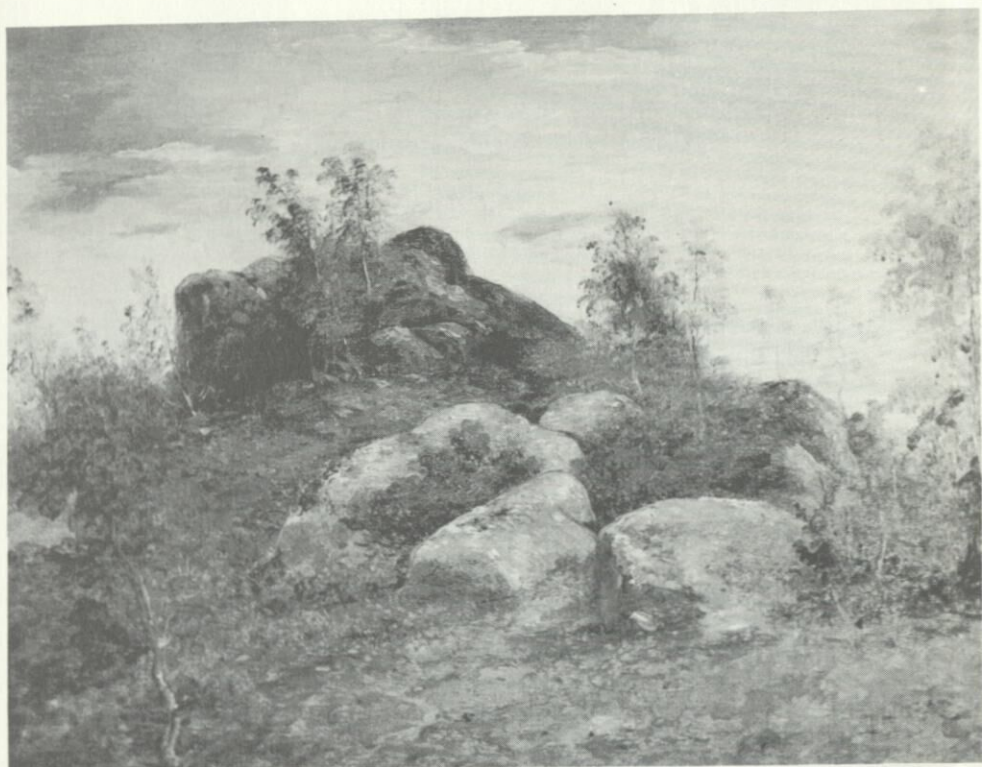


**32** RENOIR, Pierre Auguste (Born: Limoges, 1841-1919)  
(Landscape)  
Oil, signed  
12½ x 6½

32



"Renoir, for his part — though he, like Monet, was fascinated by the broken gleams of light on the Seine — remained faithful to Delacroix and Courbet and was not long in reacting against a technique which at bottom rankled him, limiting as it did the possibilities of expressing form by color. Renoir became a kind of color-smitten Courbet, a lover of sheen and texture, not an innovator in the sense that Monet was, who with unflagging courage pushed the Impressionist experiment to its extreme conclusion — an experiment which brought to a dazzling close a century whose artistic personality was expressed in observations, analysis, and an ardent love of nature."



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- 33** ROUSSEAU, Pierre Etienne Theodore (Born: Paris, 1812-1867)  
(Landscape)  
Oil, signed  
11 x 9

"Bringing new methods to bear, the Impressionists attempted to fix on canvas the momentary aspects of nature's ever-changing scenes, reconstructed with almost scientific precision. And so for a time the pantheistic view of nature was forgotten, but it came back again when the artists, seeing their technical experiments crowned with success, gave free rein to the expression of their sensations."

- 34** SCHLEICHER, Alfred (Born: Leipzig)  
 (The Kibitzers)  
 Oil, signed  
 17½ x 13
- 35** SEBASTIONI, O. (Italian)  
 "Etude de Vuillard"  
 Oil, signed  
 15 x 18
- 36** SISLEY, Alfred (Born: Paris, 1830-1899)  
 (In the Garden)  
 Oil, signed  
 14 x 10

36



- 37** "The Washerwoman"  
 Oil, signed  
 15 x 8½
- WOLFLE, F.  
 (Munich Academician, living in 1958 in Ammer-See, near Munich)
- 38** (Man with Pipe)  
 Oil, signed  
 5½ x 7
- 39** WOLFLE, T. (Daughter of F. Wolfle, living in 1958 in Ammer-See)  
 (Mountain Guide)  
 Oil, signed  
 5½ x 7



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