





### 136 Pierre-Auguste Renoir

1841 – 1919 French

#### Paysage et maison, Cagnes

oil on canvas, signed and on verso inscribed twice with the Vollard stock #823, on a label and on the stretcher / ST #A358 / registered No. 17238-1 on the Hammer Galleries label, circa 1910  
5 ½ x 9 ¾ in, 14 x 24.8 cm

#### PROVENANCE

Acquired directly from the Artist by Ambroise Vollard, France, before 1919  
Private Collection, Paris  
Hammer Galleries, New York, received on consignment from the above, July 1956  
The Art Emporium, Vancouver  
Acquired from the above by George and Geraldine Biely, January 30, 1974  
Estate of Geraldine Biely, Vancouver, 2015  
A gift from the above to the United Way of the Lower Mainland, Vancouver, 2018

#### LITERATURE

Vollard stock #823, unpublished photo, Vollard Archives, Musée d'Orsay, Paris  
Albert Barnes to Harold Van Doren, September 18, 1924, Barnes Foundation Archives, Philadelphia  
René Gimpel, *Journal d'un collectionneur, marchand de tableaux*, 1963, pages 33 and 34

Dominique Fourcade, "Autres propos de Henri Matisse,"

*Macula*, no. 1, 1976, page 97

Emmanuel Bénézit, *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs*, 1999, page 40

*PAYSAGE ET MAISON, CAGNES* was completed circa 1910, undoubtedly at Cagnes-sur-Mer, where Pierre-Auguste Renoir had moved with his family in the hope that the southern sun would cure his debilitating rheumatoid arthritis (diagnosed in 1897). During several stays in the South of France, the Renoirs were content to lease the Maison de la Poste in Cagnes. Then, in 1908, they acquired the Domaine des Collettes, which gave Renoir the setting for his final artistic period.

On this large property, Renoir wished to inhabit the old farmhouse he had so often painted and whose bucolic image he appreciated, but Aline, his wife, convinced him to have a larger, more comfortable house built. Though a small plot was cultivated, planted in particular with vines, orange trees and rose bushes, the vast majority of the estate remained in its natural state, as Renoir wished. Indeed, unlike his friend Claude Monet, with his ornamental garden, Renoir preferred his landscapes untamed, evoking his own Garden of Eden. It is this paradisiacal nature that he idealized in his paintings and recreated at his leisure, even as he reasoned in this way: "I cannot paint nature. I know this. But the encounter with her amuses me. A painter cannot be great unless he knows the landscape."

Like most of Renoir's Cagnes landscapes, *Paysage et maison, Cagnes* was produced in a small format, its composition organized into several planes, where the dwelling (with its red roof typical

of the South of France) occupies a central location. The Domaine des Collettes included several outbuildings, and it is surely one of these represented in this work, a subject Renoir painted several times. This orderly composition springs from the tradition of classical landscape artists, which Renoir claimed to be, whose architectural elements blend into nature. As he wrote: "Landscape artist: over time, it has become an expression of contempt, especially in the 18th century. And yet, how this beloved century created landscape artists! I am of the 18th century. I humbly consider that my art not only descends from Watteau, Fragonard, and Hubert Robert but that I am one of them."

Protectively enfolding the house, the vegetation is captured quickly with large strokes of solid colour characteristic of Impressionism, certainly, but with a flamboyant palette also reminiscent of the Fauves, who were present in the South of France from the summer of 1905. Clearly modern, the paintings of this period represent the new generation of painters who visited Renoir at Domaine des Collettes, such as Henri Matisse (see lot 118 in this sale), Pierre Bonnard, Louis Valtat, Maurice Denis and Albert Marquet.

Renoir stated, "To paint well, one must paint quickly; this is the only way to give life to the model, and one must avoid dwelling on details." Combining classicism and modernity, this landscape is characteristic of the *dernière manière* of Renoir, who, despite the painful disease contorting his hands, was extremely prolific. One day, Renoir said to Matisse, "Pain passes, Matisse, but beauty remains. I am perfectly happy, and I will not die without completing my masterpiece."

Largely reclaimed by critics today, this period of maturity was also one of recognition for Renoir. His paintings were selling quite well, thanks largely to the art dealer Ambroise Vollard, who listed our painting under the stock #823. This provenance is further affirmed by an unprecedented glass plate photograph from the Vollard Archives preserved at the Musée d'Orsay in Paris.

These later works by Renoir were particularly appreciated by celebrated collectors, such as Maurice Gangnat, Leo Stein and Albert C. Barnes. The latter possessed the largest Renoir collection in the world, including several landscapes similar to *Paysage et maison*. Barnes made the following comment about the artist in a letter from 1924: "As he got older, he [Renoir] had more experience, naturally, and his capacity increased. It could be that he painted his most beautiful works between the 1890s and his death." Never dispersed, today this collection is preserved at the Barnes Foundation in Philadelphia.

Included with this lot is a certificate of clearance from the ALR.

This work will be included in the forthcoming *Pierre-Auguste Renoir Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute Inc.

An original certificate of authenticity from Wildenstein Plattner Institute accompanies this lot, WPI reference #19.01.24 / 20467.

Consignor proceeds from the sale of this lot will benefit the United Way of the Lower Mainland, Vancouver.

**ESTIMATE: \$100,000 – 150,000**



TOP: PIERRE-AUGUSTE RENOIR

**La Ferme**

oil on canvas, 1917  
12 ¾ x 18 ¾ in, 31.3 x 47.2 cm  
Barnes Foundation, Philadelphia, #BF47

Not for sale with this lot

BOTTOM: PIERRE-AUGUSTE RENOIR

**Maisons dans un parc**

oil on canvas, circa 1911  
8 ¾ x 14 ¾ in, 22.2 x 37.2 cm  
Barnes Foundation, Philadelphia, #BF67

Not for sale with this lot