



LEON GASPARD

Siberian Sleighriders

Signed and dated in Latin, lower right, "Leon Gaspard 1921"

oil on canvas on board

46 1/2 x 39 1/2 in. in. (58 3/4 x 51 3/4 x 1 1/2 in.)

1921

29131

PROVENANCE:

Gerald P. Peters, Santa Fe, New Mexico

Berry-Hill Galleries, Inc., New York

Private Collection, Arizona

EXHIBITION:

New York, Leon Gaspard (1882-1964), Berry-Hill Galleries, 6-23 May 1986

LITERATURE:

New York, Leon Gaspard (1882-1964), Berry-Hill Galleries, 6-23 May 1986, no. 9

Russian-born painter Leon Gaspard lived in Taos, New Mexico, for most of his life and traveled extensively to paint. His compositions were typically populated with crowds of people, depicting folk traditions and the bustling landscapes of small towns in Russia, Asia, and the Taos Valley, where he maintained a permanent residence from 1918 until his death in 1964. Unlike many artists who relocated to the American Southwest and incorporated its imagery and scenery into their paintings, Gaspard continued to create paintings of far off places.

"Siberian Sleighriders" from 1921 relates to a two-year excursion to Mongolia, Manchuria, and Siberia. This location was of personal importance to Gaspard. After his marriage to a wealthy American ballerina whom he met in Paris, their honeymoon was a two-year horseback trip through Siberia.

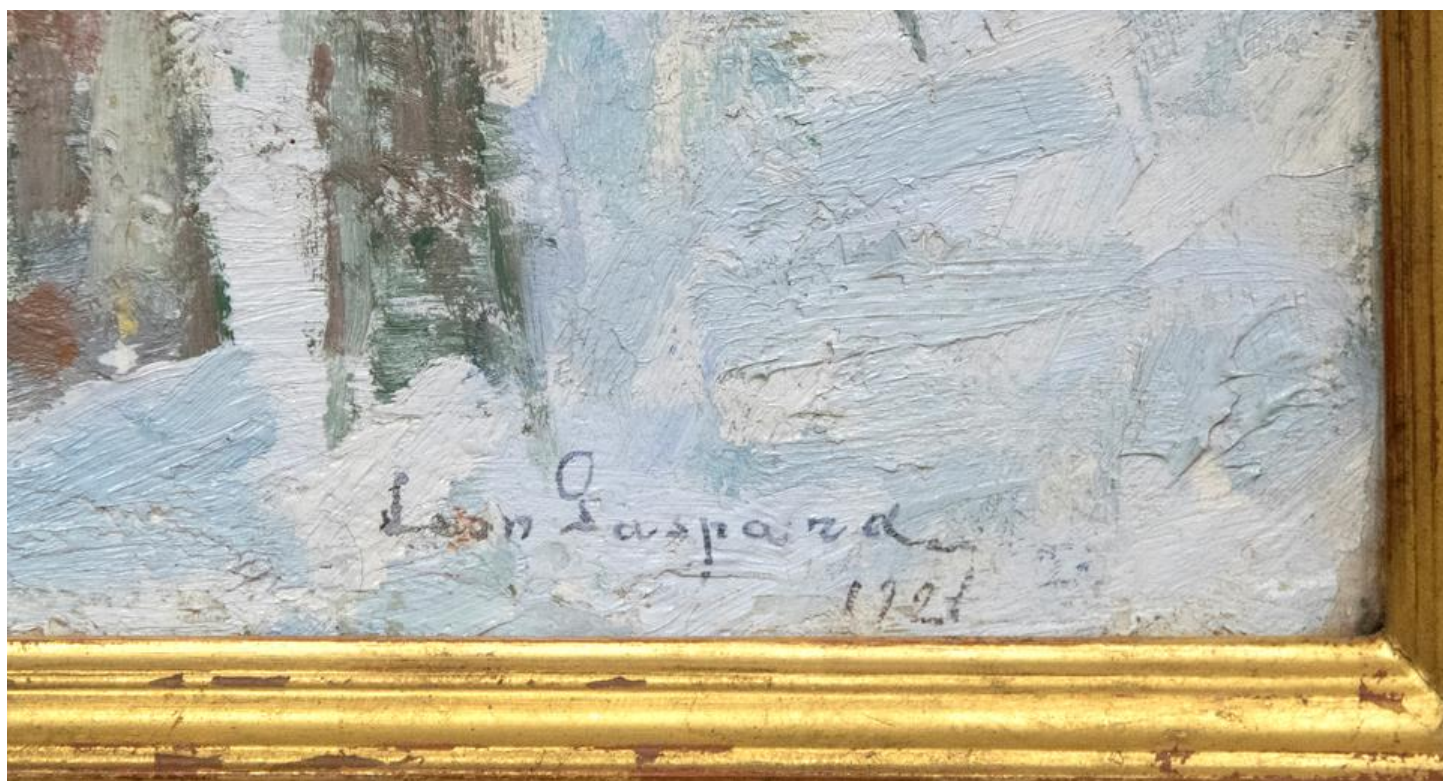
In 1965, the New Mexico Museum of Art held a retrospective exhibition of Gaspard in his memory.

Leon Gaspard (1882 – 1964) was born in Vitebsk, a small Russian village west of Moscow. His father's work as a trader of exotic goods gave him an early exposure to non-Western cultures, a theme that he would pursue throughout his career as an artist. After receiving a formal arts education in Russia, Gaspard began a successful career in Paris in the early 20th century, exhibiting at prestigious shows like the annual Paris Salon and Salon d'Automne. After service in World War I, Gaspard emigrated to the United States and eventually settled in Taos, New Mexico after becoming fascinated with the local indigenous Pueblo community there. His work reflected a fascination with the various communities and cultures he encountered in his lifetime. Like the Impressionists, his paintings used short, lively brushstrokes and bright pigment to capture the shifting effects of light and color. However, he never embraced full abstraction like other modernists of his time. Gaspard's work never abandoned the representational forms that he used to capture western and non-western regional customs and persons.

In 1965, the Museum of New Mexico held a retrospective of Gaspard's work. Since then, Gaspard has been the subject of retrospectives at the Nedra Matteucci Galleries in 1982 and 2013. The Hammer Galleries, New York; Gerald Peters Gallery, Santa Fe; and the Berry-Hills Gallery, New York have also held major exhibitions of his work. At a 2007 Christie's evening sale, Gaspard's 1918 work *The Finish of the Kermesse* sold for \$2,001,000.

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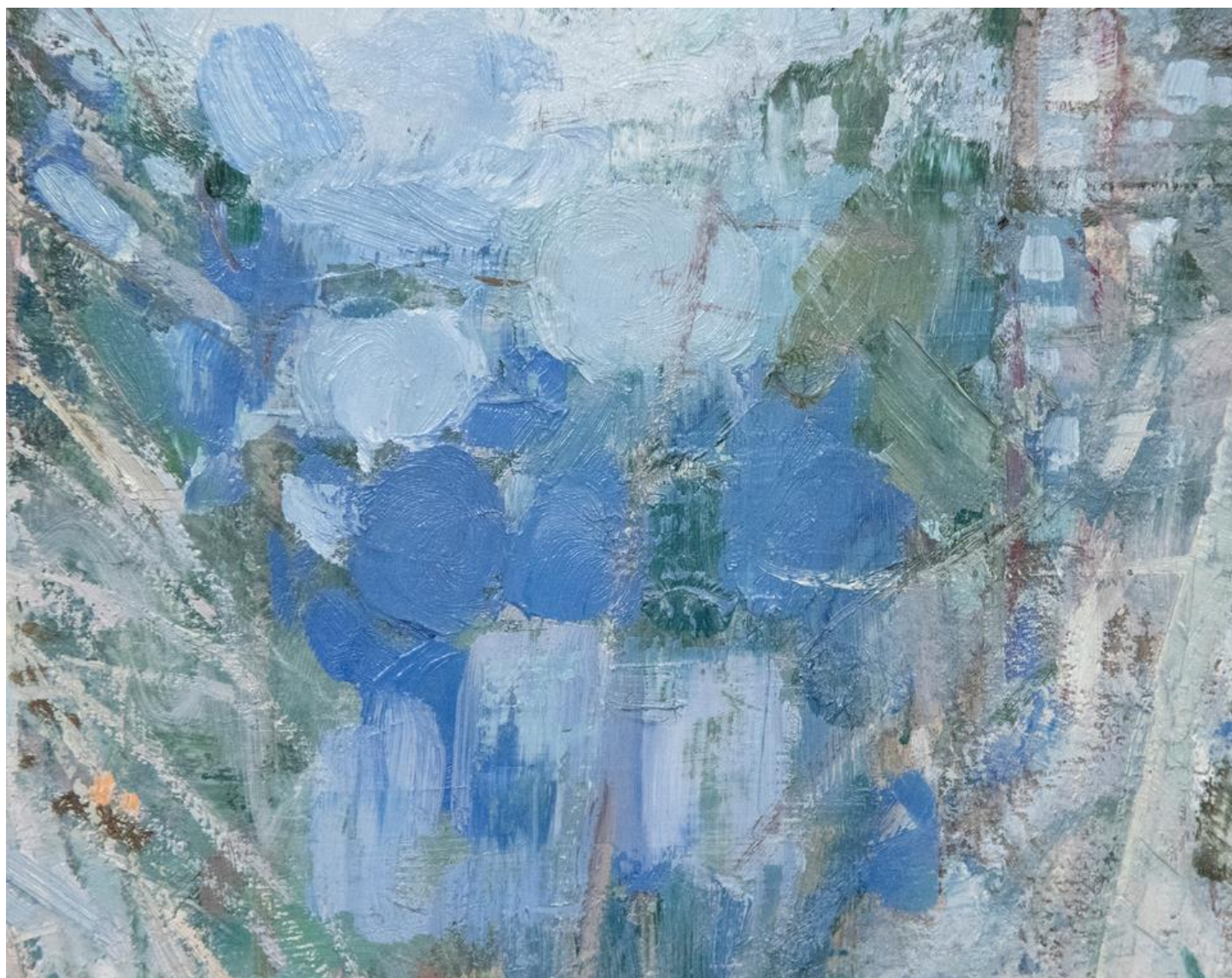
















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