

CONTENTS

- **DETAIL** IMAGES
- MARKET ANALYSIS
- TOP PAINTINGS SOLD AT AUCTION
- --- MUSEUM COLLECTIONS
- HISTORY



PIERRE BONNARD (1867-1947)

Soleil Couchant 1920 Signed lower left, "Bonnard" oil on canvas 14 ½ x 22 ½ in. (36.8 x 57.1 cm)



PROVENANCE

Bernheim-Jeune, Paris, purchased from artist, 1920 Georges Besnard, purchased from above Bernheim-Jeune, Paris, purchased from above, 1927 Mr. Charles Worcester, Chicago, purchased from above, 1929 The Art Institute, Chicago, gift of the preceding, 1935 E. & A. Silberman Galleries, New York, 1955 Mr. Max Miller, Sutton Place, New York Knoedler Gallery, New York, 1960 Mr. Max Miller, New York, 1964 Michael J. Miller, Cleveland, 1988 Salander O'Reilly Gallery, New York Private collection Sotheby's New York, Impressionist & Modern Art Day Sale, November 3, 2011, lot 381 Private collection Mitchell-Innes & Nash, New York **Private Collection**

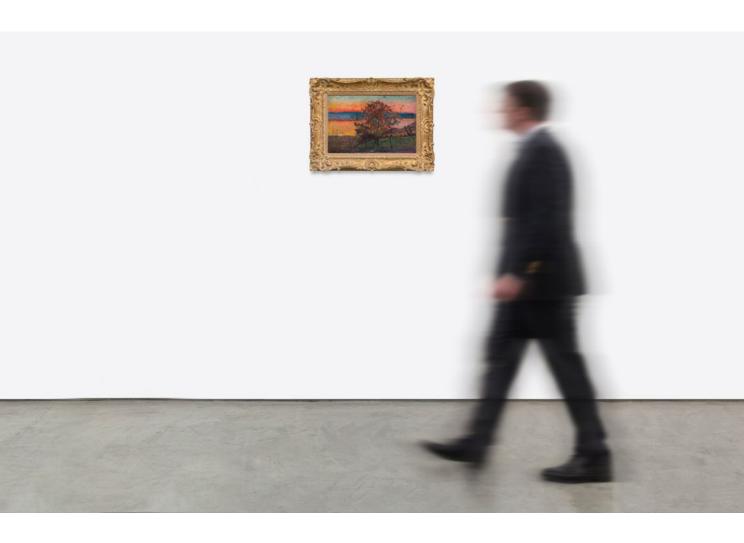
LITERATURE

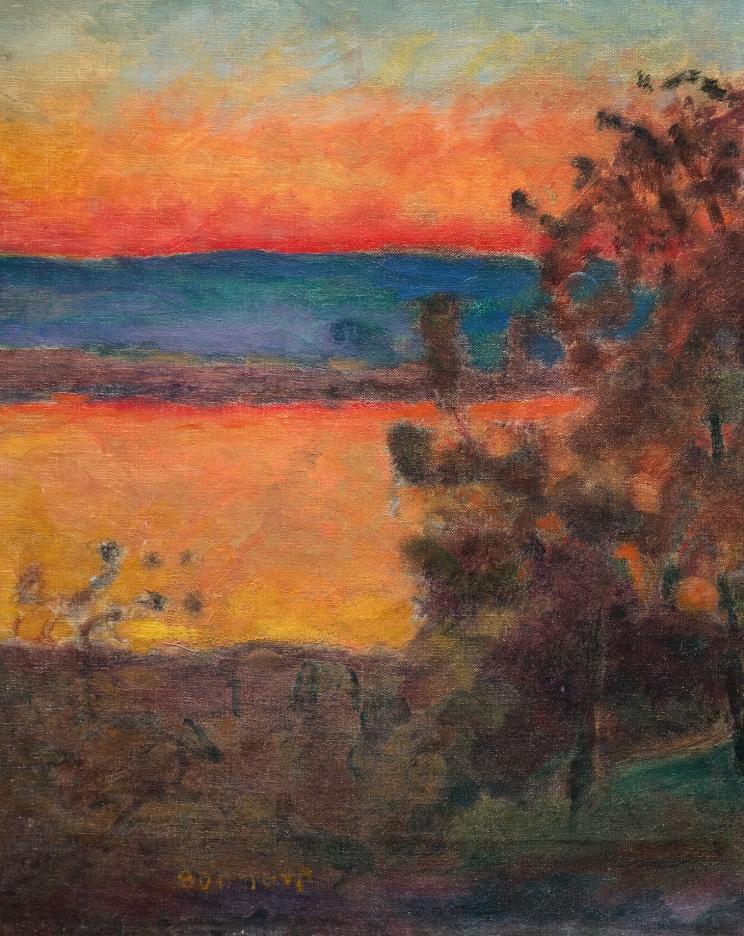
Jean & Henry Dauberville, Bonnard, Catalogue raisonné de l'oeuvre peint 1920-1939, vol. III, Paris, 1973, no. 998, ill. p. 36

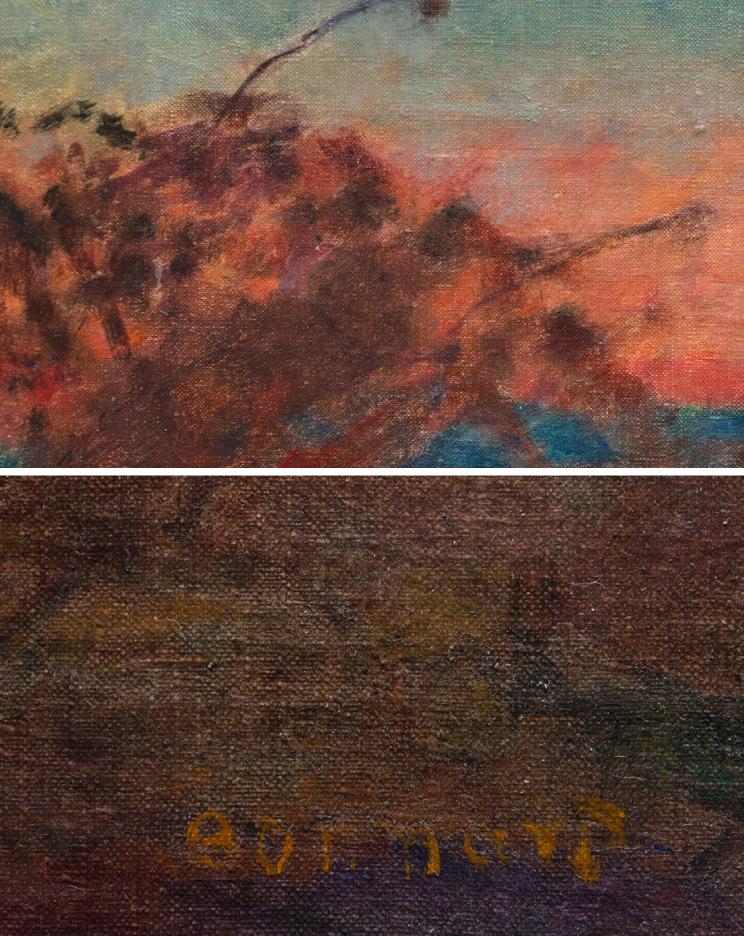
-IMPORTANT FACTS

- From 1910 onward, Bonnard spent a great deal of time on the coasts of St. Tropez, Cannes, Antibes. *Soleil Couchant* is presumed to have been painted near one of these coastal towns.
- Bonnard was fascinated by patterns, but color is really the subject of Soliel Couchant. It relies on a simple formal arrangement of horizontal bands or strata, all of which bear the application of strikingly, bold layers of paint in calculated, layered chroma hues.
- The rate of return for the Bonnard Art Index since 1976 is 401.2%. Bonnard has proven to be a consistent performer at auction, and on the private market.

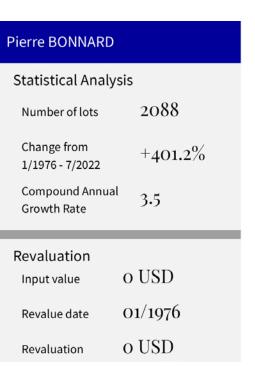
DETAIL IMAGES

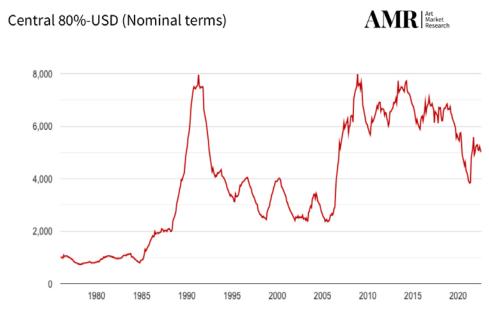






MARKET ANALYSIS





The rate of return for the Bonnard Art Index since 1976 is 401.2%. Bonnard has proven to be a consistent performer at auction, and on the private market.

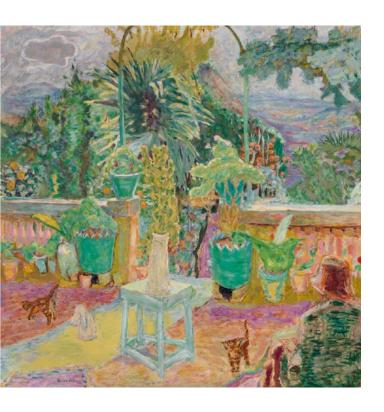
Bonnard was a central figure of the Nabis group, he iis cemented in the canon of art history.

Bonnard is represented in several dozen prominent Museum collections, as well as some of the top private art collections internationally.

Bonnard is part of an elite group of artists to sell for more than 15 Million, USD.

His painting La Terrasse ou Une terrasse à Grasse (1912), oil on canvas, 49 % x 56 in. Sold at Christie's New York: 13 May 2019 for \$19,570,000 USD

TOP PAINTINGS SOLD AT AUCTION

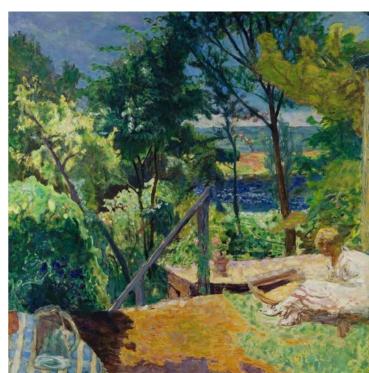


La Terrasse ou Une terrasse à Grasse 1912 oil on canvas $\frac{1}{2} \times 56$ in. (125.3 x 134.4 cm)

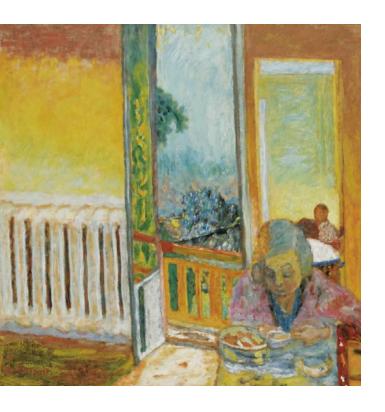
Sold at Christie's New York: May 2019 for \$19,570,000

Terrasse à Vernon 1923 oil on canvas $47 \frac{1}{4} \times 41 \frac{1}{2}$ in. (120 x 105 cm)

Sold at Christie's London: February 2011 for \$11,598,000



TOP PAINTINGS SOLD AT AUCTION

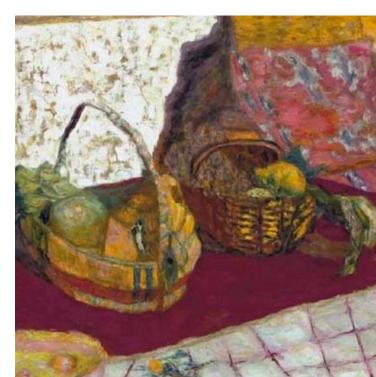


Le petit déjeuner, radiateur c. 1930 oil on canvas 28 ½ x 33 in. (72 x 84 cm)

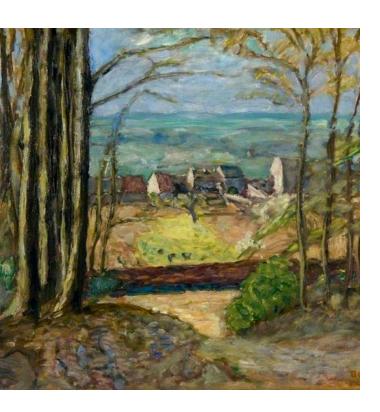
Sold at Sotheby's London: June 2010 for \$9,207,000

Deux corbeilles de fruits 1906-1907 oil on canvas 40 x 46 in. (60.2 x 81 cm)

Sold at Sotheby's London: June 2006 for \$7,637,909



BONNARD PAINTINGS IN MUSEUM COLLECTIONS

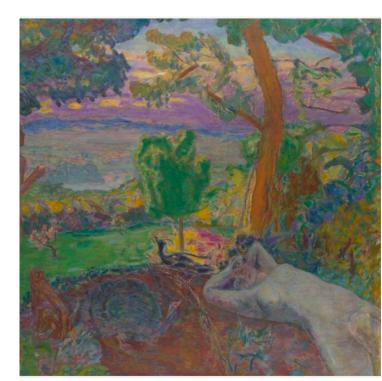


The Glasgow Museum Scotland

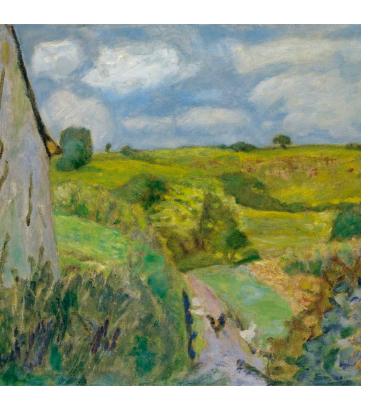
The Edge of the Forest c. 1918 oil on canvas 14 ¾ x 18 in. (37.3 x 45.9 cm)

The Art Institute Chicago

Earthly Paradise 1916-1920 oil on canvas $51 \frac{1}{4} \times 63$ in. $(130 \times 160 \text{ cm})$



BONNARD PAINTINGS IN MUSEUM COLLECTIONS

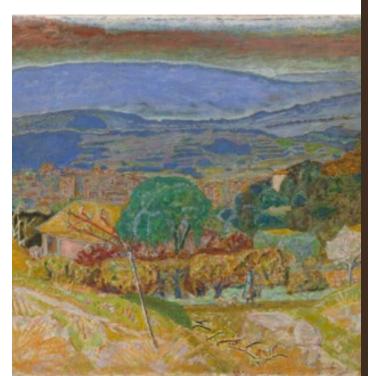


Thyssen-Bornemisza Museum Madrid

The Dipping Path c. 1922 oil over pencil on canvas 28 % x 29 in. (46.3 x 55.3 cm)

The Kimbell Art Museum Fort Worth

Landscape at Le Cannet 1928 oil on canvas $50 \frac{1}{2} \times 109 \frac{1}{2}$ in. (128 x 278.2 cm)



"A painting that is well composed is half finished."

Pierre Bonnard

HISTORY



Pierre Bonnard, circa 1892

Pierre Bonnard moved on artistically when Les Nabis, the group of artists who ushered Impressionist into the 20th century and modernism disbanded by 1900. Yet the influence of those early years never completely dissipated. *Soleil Couchant*, painted two decades later, takes us back to a time when Paul Sérusier shared with Bonnard a brightly colored, nearly abstract sketch he had painted under the watchful eye of Paul Gauguin. That sketch, *Le Talisman*, emulated the expressive color and bold patterns of Gauguin, emphasized decorative unity, and most importantly for Bonnard, represented

not a representation of a scene, but a painter's visual sensations. More importantly, perhaps, it was Bonnard who acquired the nickname "le Nabi trés Japonard," or, "the ultra-Japanese Nabi." He had been introduced to Ukiyo-e woodblock prints at Goupil Gallery and became infatuated with their decorative contours. flattened color, asymmetrical compositions, and Bokashi, the graduated color transitions that are probably the Ukiyo-e's most evocative recognizable technique. and Japonisme, a French artist's interpretations of the aesthetic, liberated Bonnard from western conventions and enabled him to produce intimate works reflecting his personal temperament.

From 1910 onward, Bonnard spent a great deal of time on the coasts of St. Tropez, Cannes, Antibes. *Soleil Couchant* is presumed to have



Ando Hiroshige, Utagawa, from the series, Fifty-three stations of the Tokaida Road, 1833-34

Pierre Bonnard, *The Barge 'St. Tropez' in the Harbor of Cannes*, 1926, National Gallery of Art, Washington, D.C.



been painted near one of these coastal towns. Rather than work in the open air in the manner of the Impressionists, Bonnard mastered an ability to paint from sketches, photographs, and the power of his imagination. He was also renowned for retouching paintings and constantly subjecting them to changes, sometimes radical changing his original conception. He was obsessive in this behavior, so much so that on a visit to the Luxemburg Museum, he persuaded his friend Vuillard to distract the guards while he surreptitiously retouched one of his paintings that had been the collection for several years.

Bonnard was fascinated by patterns, but color is really the subject of *Soliel Couchant*. It relies on a simple formal arrangement of horizontal bands or strata, all of which bear the application of strikingly, bold layers of paint in calculated, layered chroma hues. Bonnard's unique contribution as a colorist is that he did not wish to respond to nature but was responding to his place in it. If his mood changed or new insights happened, so too would the color or the image. *Soliel Couchant* is a powerfully impactful painting and not simply because of a collision of sensory overload. Like Mark Rothko who refined techniques for creating complex zones of color using thinned pigment, Bonnard is among the most remarkable colorists in art history. And like Rothko, Bonnard is a master of controlling chroma intensity, using in this case, applications of dappled and smudged paint layered upon equal, or slightly subservient values: yellow or blue.

Soliel Couchant is listed in Bonnard, Catalogue raisonné de l'oeuvre peint 1920-1939, vol. III, Paris, 1973, no. 998, illustrated p. 36