

## Pierre Bonnard, Künstler/-in (\*3.10.1867 Fontenay-aux-Roses, +23.1.1947 Le Cannet)



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| Title              | <b>Portrait Ambroise Vollard</b>   |
| Also known as      | <b>Portrait of Ambroise Vollard<br/>Portrait d'Ambroise Vollard [original]</b>   |
| Date               | <b>c. 1904/1905</b>  |
| Medium             | <b>Oil on canvas</b>   |
| Dimensions         | <b>image: 74 x 93 cm</b>   |
| Signature          | <b>inscr. b. r.: Bonnard</b>   |
| Inscription        | -  |
| Catalogue raisonné | <b>Dauberville Bonnard I.282.306</b>   |
| Edition / number   | -  |
| Edition            | -  |
| Inv. No.           | <b>1950/0007</b>   |
| Credit line        | <b>Kunsthhaus Zürich, 1950</b>   |
| Accession year     | <b>1950</b>  |
| Object type        | painting   |
| Classification     | D 1[2] art 20th century worldwide  |
| Description        | <p>Bonnard painted several portraits of the art dealer, publisher and art writer Ambroise Vollard (1865-1939), whom he had met through Maurice Denis in 1893 (see in Jean et Henry Dauberville: Bonnard. Catalogue raisonné de l'oeuvre peint, vol. I: 1888-1905 (Paris 1965, revised and updated edition 1992), vol. I, 1965, nos. 303, 304 (Zurich, Stiftung Sammlung E. G. Bührle); Jean et Henry Dauberville: Bonnard. Catalogue raisonné de l'oeuvre peint, vol. III: 1920-1939 (Paris 1973), vol. III, 1973, nos. 1259, 1260 and vol. IV, 1974, no. 01854). Vollard had Bonnard illustrate a substantial part of the books he published.</p> <p>Cézanne's 'Quatre Baigneuses' from 1879-1882 (Venturi 1936, no. 386) can be seen on the wall, a painting that belonged to Vollard, who had organized the first large Cézanne exhibition in 1895 with over a hundred paintings. In 1901 he hosted the first Picasso exhibition, and in 1904 the first Matisse exhibition.</p> <p>Vollard was also portrayed by Renoir, Cézanne and Picasso.</p> |

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| Provenance           | Pierre Bonnard (*1867 Fontenay-aux-Roses, +1947 Le Cannet) (Künstler/-in)<br>Ambroise Vollard (*1865 Saint-Denis, Réunion, +1939 Versailles) (Sammler/-in), Paris<br>Verbleib unbekannt<br>o.D. – 1950, Dufresne (Sammler/-in), Paris<br>ab 1950, Zürcher Kunstgesellschaft   Kunsthaus Zürich (Museum), Zürich, Kauf  |
| Provenance category  | -  |
| About the provenance | (State of research 01.01.2007)   |
| Literature           | <ul style="list-style-type: none"><li>- Kunsthaus Zürich. Gesamtkatalog der Gemälde und Skulpturen, hrsg. von Zürcher Kunstgesellschaft et al., Sammlungskatalog, Ostfildern: Hatje Cantz, 2007, S. 595.</li><li>- Matisse-Bonnard. Es lebe die Malerei!, hrsg. von Felix Krämer, Ausst.-Kat. Städel Museum, München: Prestel, 2017, No. 4, S. 27.</li><li>- Ursula Perucchi-Petri: Bonnard und Vuillard im Kunsthaus Zürich (Sammlungsheft 3), Sammlungskatalog Kunsthaus Zürich, Zürich, 1972, No. 4, S. 66-71.</li><li>- Ory Dessau: David Nipo. About a Portrait: Ronald Fuhrer, 2012, S. 19.</li><li>- Jean et Henry Dauberville: Bonnard. Catalogue raisonné de l'œuvre peint, Bd. I: 1888-1905, Paris, 1992, No. 306, S. 282.</li><li>- Pierre Bonnard 1867-1947. Peindre l'arcadie, Ausst.-Kat. Fundación MAPFRE/Musée d'Orsay, Paris, 2015, S. 249.</li><li>- Margrit Hahnloser-Ingold: «Die Segelpartie. Vom «Aspect Enchanteur» zum Bild», in: Bonnard, Ausst.-Kat. Kunsthaus Zürich, Zürich, 1984, No. 36 [Text: Marianne Matta].</li><li>- Esprit Montmartre. Die Bohème in Paris um 1900, hrsg. von Ingrid Pfeiffer, Ausst.-Kat. Schirn Kunsthalle Frankfurt, Frankfurt, 2014, S. 286 (ill.)</li></ul> |