

Cabinet of the Month June 2023



PIERRE MIGNARD

(Troyes 1612 – 1695 Paris)

Allegory of autumn: The triumph of Bacchus with Ariadne on a chariot drawn by panthers, followed by Silenus. Etching by Jean de Poilly after Pierre Mignard, published by Nicolas de Poilly. 48.8:70 cm.

The present work goes back to a cycle of the Four Seasons, which Pierre Mignard had created especially for the Apollo Gallery in Saint Cloud. His drawings are the only evidence of the magnificent tapestries, which were destroyed by fire in the 19th century. The Bacchus motif, as well as its connection to Ariadne, dates back to Greco-Roman antiquity. The divine Bacchus, who is considered the conqueror of Asia, is depicted here with the mortal Ariadne of Crete. These debauched feasts, anecdotally embodied by drinking silenas as well as free-spirited ladies making music, have aptly entered our vocabulary as bacchanals. In the shape of the two protagonists, victory over all worldly limitations seems to have been achieved at the same time. (45131).

CHF 2500.-

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LOUIS-MARIN BONNET

(1736 Paris 1793)

Tête de femme, after Boucher. FBoucher, delin. A Paris, chez Bonnet, rue St. Jacques. No. 144. Copper and etching in chalk manner, printed in 3 colors, red blue and black.

Herold, 111, no. 144.

Bonnet was born into a family of artists and was trained by his brother-in-law Louis LeGrand (1723–1808), among others. Through Le Grand, Bonnet became a pupil of Jean-Charles François in 1756, who developed the wax crayon technique the previous year. This technique allowed the artist to reproduce the effect of the wax crayon drawing. Towards the end of 1757, Bonnet used this technique for the first time to print on blue paper and to use white plates, which greatly increased the effect of a crayon manner. (365007).

CHF 3500.-

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EMANUEL STEINER

(1778 Winterthur 1831)

Pink rose with insects, butterflies and a beetle on a stony bench. Signed and dated: «Emanuel Steiner 1809». Watercolor. Oval 11,6: 8,7 cm.

Comp. literature: Keller, Winterthurer Kleinmeister, 1947, No. 33.

During his youth Steiner saw many places in the world; he studied with Anton Graff in Dresden and worked for three years in Rome and Naples. In 1804 he was working in Paris. After getting married, he returned to Winterthur and when he had to give up engraving due to health reasons, he turned completely to flower-painting in the tradition of Schellenberg, whose student he had been during his youth. Emanuel Steiner executed around 700 studies of single flower paintings. Beside that he also painted large, watercolored flower paintings in the style of Dutch still life painters. No one less than Goethe praised in the magazine «Art and Antiquity» the clear and delicate composition, the skilful distribution of the colors and the exquisitely drawn single flowers and butterflies in Steiners's flower still lives. (40124).

CHF 1800.-

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KARL STAUFFER

(1857 Trubschachen – Florence 1891)

Gottfried Keller, seated. 1887. Etching. 28:38 cm. Rascher u. Co. Verlag, Zürich.

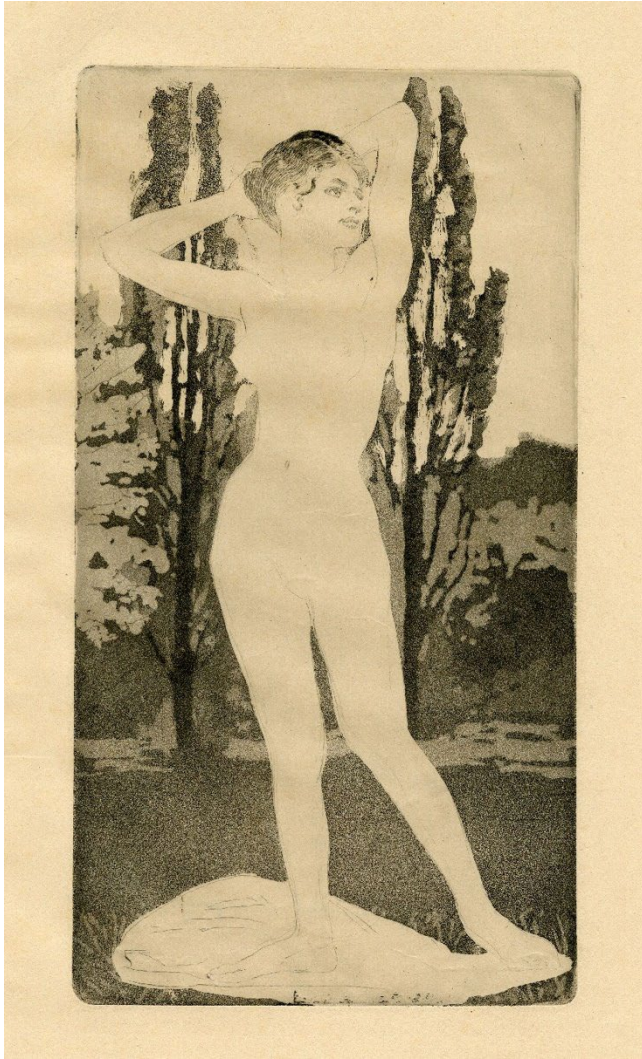
Max Lehrs 31

Restrike in a limited Edition from the original plate, probably printed for the occasion of the Gottfried Keller's exhibition for this 100th birthday. Edited by Rascher u. Co. Verlag, Zürich 1919.

Karl Stauffer Bern is one of the most interesting artist bibliographies of his time and was considered the best etcher in Europe for their technical execution. (41974).

CHF 500.–

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MAX KLINGER

(Leipzig 1857 - 1920 Grossjena bei Naumburg)

Vision. 1919. Verso in pencil annotated. "Max Klinger, Vision, Zustand vor Vollendung der Figur". Aquatint and drypoint on printer's paper. 28:15 cm. Sheetsize: 39,7:26,3 cm. (99045).

Coll.: Otto Dix, Dresden

CHF 2000.-

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MARC CHAGALL

(Witebsk 1887–1985 Saint Paul-de-Vence)

Plate from "Bible 1956". Rachel and Jacob. Etching and aquatint. 29:22,7 cm. (99045).

CHF 1150.-