

French Paintings and Pastels, 1600–1945

The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor



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The Nelson-Atkins Museum of Art | French Paintings and Pastels, 1600–1945

Paul Gauguin, *Landscape in Le Pouldu*, 1894

Artist	Paul Gauguin, French, 1848–1903
Title	<i>Landscape in Le Pouldu</i>
Object Date	1894
Alternate and Variant Titles	<i>Brittany Landscape; Paysage et son chien près d'une barriere; paysage, au premier plan un homme debout devant une barrière</i>
Medium	Oil on canvas
Dimensions (Unframed)	36 1/4 x 27 1/2 in. (92.1 x 69.9 cm)
Signature	Signed and dated lower left: P. Gauguin. 94
Credit Line	The Nelson-Atkins Museum of Art. Purchase: acquired through the generosity of an anonymous donor, F77-32

doi: 10.37764/78973.5.718

Catalogue Entry

Citation

Chicago:

Elizabeth C. Childs, "Paul Gauguin, *Landscape in Le Pouldu*, 1894," catalogue entry in *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan (Kansas City: The Nelson-Atkins Museum of Art, 2022), <https://doi.org/10.37764/78973.5.718.5407>.

MLA:

Childs, Elizabeth C. "Paul Gauguin, *Landscape in Le Pouldu*, 1894," catalogue entry. *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, edited by Aimee Marcereau DeGalan, Nelson-Atkins Museum of Art, 2022. doi: 10.37764/78973.5.718.5407.

Between 1891 and 1893, Gauguin took up residence in Tahiti. That period in his career was shaped greatly both

by his experience as a privileged French colonial visitor and as a Symbolist artist in search of what to him were novel, tropical subjects not already known by his artistic circle in France. In Tahiti, he remained largely marginalized from the Polynesian culture that he had so idealized from afar. The significant body of art he produced there was informed by his highly individualized perceptions of cross-cultural and gender differences, notions of spiritual mystery, and nostalgia for an allegedly fading Indigenous culture.¹

In 1893 he returned to France, ready to promote his recent work within the Parisian avant-garde milieu he regarded as his true audience. He exhibited some forty-one of his Tahitian works in Paris in the fall of 1893 and suffered great disappointment when the reaction was mixed and the sales very limited.² Discouraged, he left Paris in April 1894, to return to a rural area where he expected to feel very much at home: Le Pouldu and in Pont-Aven in Brittany, the northwesternmost province of France, where he had worked off and on during the five years before his departure for Polynesia. This time, however, on a visit to Concarneau in May with fellow artists, he fell into a major brawl that left him with a

broken leg, in pain and unable to work for two months. The present canvas probably dates to a period of resumed activity in the early fall of 1894, when he was able to once again paint the landscape he so loved before he returned to Paris in November.³

The vibrant chromatic choices Gauguin used to compose this rural scene suggest early fall foliage, although for Gauguin and other symbolists, color was not always indexical to reality. The ground cover is applied in varying shades of green, but the golden yellow in the land and in the tallest trees, which bear the suggestion of a rustling breeze, draw attention to the coming changes. Livestock grazes in a pasture beyond the fence; at the center of the canvas, a small construction suggests an edifice built for food and/or shelter for the animals. The subject is thus a classic pastoral—an idealized scene of content animals accompanied by a human caretaker in a Breton field. But the intense color, applied to a highly textured support, directs our attention away from the subject (and the geographic locale of Brittany) to the means of painting.

Having recently returned from Tahiti, where he had moved away from the one large town to embrace village life, Gauguin tended to idealize rural settings, especially in contrast to Paris, where he kept a studio at this time. Responding to the ambience of “wildness and primitiveness” he claimed to have discovered in Brittany on previous trips,⁴ Gauguin chose to work on a rough canvas that resembles coarsely woven burlap. That surface of the support remains assertively visible in several places in this work under the layers of paint.⁵ This is particularly noticeable at the lower left, where a preliminary layer of salmon pink sits directly on top of the canvas. It is in turn occluded by brilliant green strokes, but beneath these vibrant layers, the uneven fabric of the loosely woven cloth breaks through, adding additional texture and movement to the painting’s surface as the eye traverses the painted landscape.

Near the center foreground is a walking man whose banded round hat, workpants patched at the knee, and colorful vest mark him as a local and a worker of the land. He holds a kind of sack, perhaps full of feed for the animals in the pasture he is approaching. Much of his form is outlined in a distinctive blue that emphasizes his singular presence in this countryside. A male dog follows close behind him, and much of its form is outlined in the same dark blue hue. The dog’s conspicuously blue tail demonstrates the liberties Gauguin took with local color, even in this most familiar of subjects.

The dog, so closely aligned in color and form to the man, is a common motif for the artist: a singular dog accompanies humans in many of Gauguin’s works of the period, both in Brittany and in Tahiti.⁶ On the one hand, such domesticated animals suggest the harmonious integration of the human and animal worlds, a symbiosis that Gauguin promotes as part of his personal ideal of beauty. But this lone dog, shadowing the one human in the scene, may also serve as a proxy for the artist himself, echoing the presence of the man as a second form of his being and as an instinctual companion to the human world of work and thought referenced by the image of the rural worker. If so, this is a symbiotic relationship, one given to the satisfactions of solitude.

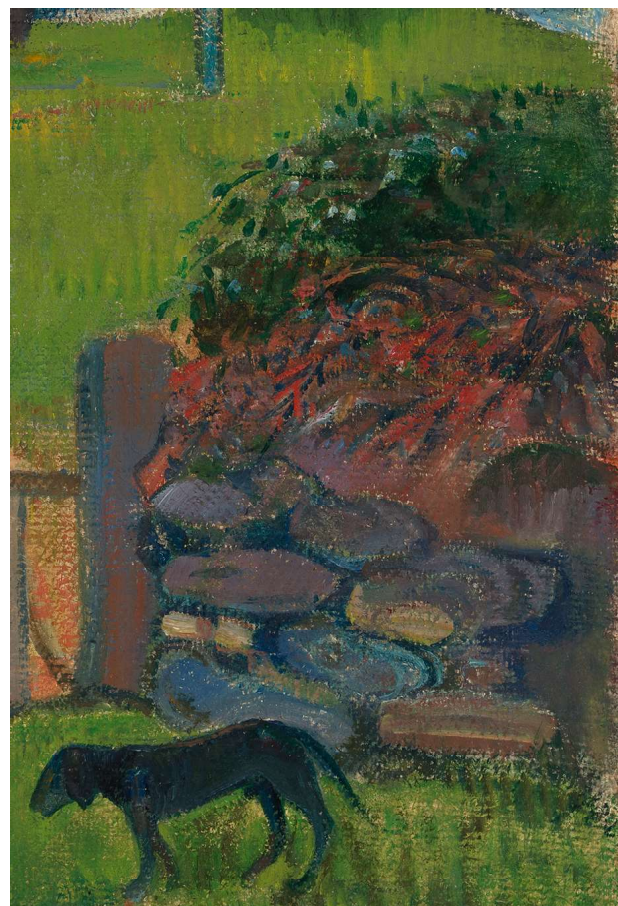


Fig. 1. Detail of the rock and plant formation at right edge of Gauguin, *Landscape in Le Pouldu* (1894)

This notion of the sufficiency of isolation and the call of a seemingly “simpler” existence lived out of the city may reflect the artist’s restive period during the summer 1894, when he was both recovering from the unexpected injuries he suffered in Brittany and experiencing acute frustration over the lack of commercial success in his

career. It was at this moment that he was making the key decision to remove himself from France once again in search of a different, and distinctive, life as an avant-garde French artist residing in the colonies in Polynesia.⁷ He was drawn yet again to a self-imposed exile, intentionally distancing himself from the Parisian world of culture that he knew so well to return to a place that had generated such a productive period in his art.⁸ In dreaming of a return to Tahiti, he envisioned himself seeking fresh encounters with both the cultural and natural worlds of Oceania, surely taking for granted all of the financial, social, and political advantages that had accrued to him there as a French colonial visitor. For him, Tahiti beckoned again as a place of both relative ease and continuing mystery. It was with this ongoing attraction to highly distinctive natural locales that still promised, in his view, a unique “wildness and primitiveness” that he turned to the scenery at hand in fall 1894.⁹

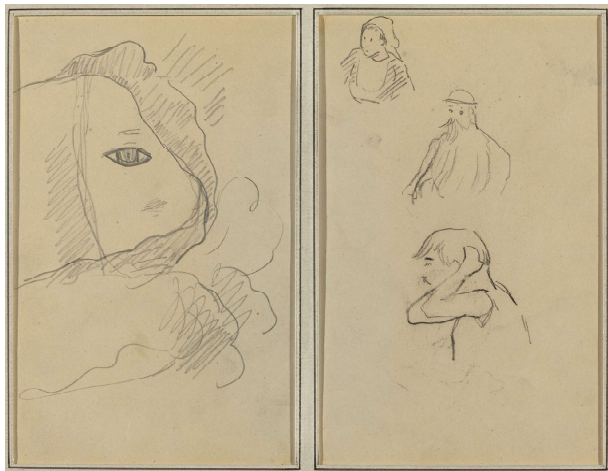


Fig. 2. Paul Gauguin, *Eye and Part of Face* (verso); *A Breton Woman and Two Men* (recto), 1884–1888, graphite and crayon on wove paper, 6 5/8 x 8 15/16 in. (16.9 x 22.7 cm), The Armand Hammer Collection, National Gallery of Art, Washington DC, 1991.217.51.a

The Breton landscape he paints holds elements of mystery and even grotesque surprise. The prominent barrier fence leads our eyes from the left foreground to a large vertical stone or wood pillar at right. There we confront a pile of stones of varying sizes and hues, topped by layers of vegetation: fiery red sprigs that suggest fall foliage with a verdant cover of green leaves (Fig. 1). This shape, combining stones, turf, and greenery, prompts ambiguous readings. One might see simply an imposing pile of rough stones and plant cover.

But on second glance, the rocks may seem to coalesce into the nose, mouth, and jaw of a giant, monstrous face in profile. One set of roots may be a staring eye, another an arching eyebrow. The green turf at the top may be a thick head of hair—not of any identifiable person or type of person, but rather one of the mysterious ancient spirits that run through the Celtic mythology of Brittany.¹⁰ One perceives that the natural scene here is energized, amid the brilliant fall foliage, by the animations of spirits of the fields, the country, and, most emphatically, of the viewer’s imagination.



Fig. 3. Paul Gauguin, *Children Wrestling*, 1888, oil on canvas, 36 7/8 x 28 3/4 in. (93 x 73 cm), Louvre Abu Dhabi, LAD 2010.001

This kind of anthropomorphizing of natural forms is found in some of Gauguin’s most intriguing landscapes from the late 1880s onward. There are drawings that playfully fuse head and land (Fig. 2), as do, arguably, several paintings from his earlier Breton period (for example, note the possible presence of a face in the upper left corner of Fig. 3).¹¹ Gauguin continued to introduce perceptual play into elements of stone and foliage in some of the works he executed in Tahiti, including during the year before he painted *Landscape in Le Pouldu*.¹² In these works, the viewer may switch back

and forth between recognizing the forms as human or geological. This oscillation of perception destabilizes the viewing experience and signals that multiple realities (and multiple forms of knowledge) feed the imagination and the senses, even within the seeming predictability of an ordinary landscape. Gauguin frequently criticized the limits of Impressionism, which he found to be too facile in its devotion to rendering the optical sensations gathered in observing the natural world. Here, instead, he mines the rural landscape to open up how the artist may render both empirical and more mysterious, non-empirical insights at the same time. It was, after all, in Brittany that Gauguin arrived at one of his most significant (and frequently quoted) insights: "Some advice: do not paint too much after nature. Art is an abstraction; derive this abstraction from nature while dreaming before it, and think more of the creation which will result than of nature."¹³

When Gauguin left France for Tahiti for a second time in June 1895, he left many recent paintings with colleagues who could represent him effectively to Parisian galleries. His hope was that sales of the work would fund his second sojourn in Polynesia. Among his agents was fellow artist Georges Chaudet (1870–1899), whom Gauguin had met in Pont-Aven in 1894, the year he produced this work. Sometime in the following five years, Chaudet placed *Landscape in Le Pouldu* on consignment with Paris art dealer Ambroise Vollard (1867–1939), who took a speculative interest in Gauguin's art and, by 1899, became the key financial supporter of Gauguin's career in Polynesia.¹⁴ Around 1900, Vollard acquired many Gauguin works he thought would build his stock and attract a Parisian market, including some landscapes painted in oil on burlap that recall the textured surfaces of the coarsely woven canvas of the Nelson-Atkins work.¹⁵ For example, Vollard also acquired Gauguin's *Landscape with Horse* of 1899 (Fig. 4), painted on the rough burlap sackcloth easily available to Gauguin in Papeete, Tahiti's capital city, because of its use in the booming colonial trade in coconut products, particularly copra, which was used to produce a popular coconut oil. This Tahitian work reprises the physicality and textured variation of the roughly woven canvas found in *Landscape in Le Pouldu*.



Fig. 4. Gauguin, *Landscape with Horse*, 1899, oil on burlap, 27 7/8 x 17 1/2 in. (70.8 x 44.5 cm), St. Louis Art Museum, Gift of Sydney M. Shoenberg Sr., 27.1974

This canvas looks both backward and forward in Gauguin's career. On the one hand, it repurposes one of his favored motifs of the 1880s: a calm Breton landscape populated by ordinary farm animals and a villager, and yet made more curious and stimulating by the presence of such unique features as the physiognomic rocks. But Gauguin's sojourn to Brittany in 1894 also offered him the chance to explore new physical aspects of his materials, such as the effects of layered oil paint over coarsely woven, demanding textured supports. He repeated these experiments from Brittany when, several years later and halfway around the globe, he produced more pastoral scenes for the Parisian art market, albeit now in his favored Tahitian idiom. Here again, the robust surface of a crude and bumpy cloth under diverse applications of paint actively demands the viewer's attention, inviting the movement of the eye across

insistent surfaces as we encounter the quietude of a lush landscape inhabited by only a very few beings. Such a fusion of disparate experiences—of motion and of quiet, of the disruptive roughness of the support with the coherence of a still, composed scene—characterizes the dualism of many of Gauguin’s landscapes. In works such as this, Gauguin’s compelling and illusory imagery competes with the insistent materiality of the object itself. The viewer, then and now, is called to attend to both.

Elizabeth C. Childs
March 2022

Notes

1. For more on this idea, see Elizabeth C. Childs, *Vanishing Paradise: Art and Exoticism in Colonial Tahiti* (Berkeley: University of California Press, 2013).
2. The works were shown at the Galeries Durand-Ruel in Paris, November 9–25, 1893. The best study of the critical response to this show remains Karyn Esielonis, “Gauguin’s Tahiti: The Politics of Exoticism” (PhD diss., Harvard University, 1993).
3. A detailed biographical account of this period is found in David Sweetman, *Paul Gauguin: A Life* (New York: Simon and Schuster, 1996), 387–95.
4. See Gauguin’s letter to Emile Schuffenecker, February 1888, translated and quoted in Belinda Thomson, ed., *Gauguin by Himself* (London: Time Warner Books, 2004), 62.
5. See accompanying technical entry by Mary Schafer.
6. A very similar animal in profile appears in a Breton work of the same year, *Paysage de Bretagne, Le Moulin David* (1894; Musée d’Orsay, Paris). In the earlier Tahitian works, a similar dog (albeit red) inhabits the foreground of Gauguin’s *Arearea* (1892; Musée d’Orsay, Paris).
7. On Gauguin hatching plans from Pont-Aven in late summer 1894 to return to Polynesia, see his letter to William Molard, late August 1894 in Thomson, *Gauguin by Himself*, 130.
8. In August of 1894, he had imagined taking two artist comrades—Armand Seguin and Roderic O’Conor—with him from Pont-Aven to Tahiti, but their plans to accompany him failed to materialize. See Sweetman, *Paul Gauguin: A Life*, 387–95.
9. “I like Brittany, I find a certain wildness and primitiveness here.” Gauguin to Schuffenecker, February 1888, in Thomson, *Gauguin by Himself*, 62.
10. For more on the Celtic influence in Gauguin’s work, see Griselda Pollock and Fred Orton, “Les Donées Bretonnantes/La Prairie de la Répresentation,” *Art History* 3, no. 3 (September 1980): 314–44.
11. One example of Gauguin’s work from the later 1880s that introduces an anthropomorphic form into the landscape is *Arlésiennes (Mistral)* (late 1888–1889; Art Institute of Chicago). Here, in the large bush in the left foreground, appear details of a monstrous face with discernible eyes, nose, and moustache; the figure is understood by some as an embedded self-portrait of the artist. See Douglas Druick and Peter Zegers, “Gauguin Cat. 10, *Arlésiennes (Mistral)*—1934.391: Descriptive Analysis,” in *Gauguin Paintings, Sculpture, and Graphic Works at the Art Institute of Chicago*, ed. Gloria Groom and Genevieve Westerby (Art Institute of Chicago, 2016), para 4, <https://publications.artic.edu/gauguin/reader/gauguinart/section/140235>. On this general phenomenon in Gauguin’s art, see Dario Gamboni, *Paul Gauguin: The Mysterious Center of Thought* (London: Reaktion Books, 2013), esp. chapter 3, “You Are What You See.”
12. This notably occurs in the rocky background of the waterfall in *Pape Moe (Mysterious Waters)* (1893; private collection, Zurich, Switzerland).
13. Gauguin to Schuffenecker, August 14, 1888: “Un conseil, ne copiez pas trop d’après nature. L’art est une abstraction: tirez-la de la nature en rêvant devant et pensez plus à la création qu’au résultat.” In Victor Merlhès, *Correspondance de Paul Gauguin: Documents, Témoignages* (Paris: Foundation Singer-Polignac, 1984), 172, letter 159.
14. See Suzanne Diffre and Marie-Josèphe Lesieur, “Gauguin in the Vollard Archives,” in George Shackelford and Claire Frèsches-Thory, eds., *Gauguin Tahiti*, exh. cat. (Boston: Museum of Fine Arts, 2004), 305–11.

15. In 1900, George-Daniel de Monfreid (1856–1929) sold, on consignment to Vollard, Gauguin’s Tahitian work *Landscape with Horse*, 1899, oil on burlap (Saint Louis Art Museum). On the provenance of this work, see “Petit paysage avec un cheval, 1889,” in *Gauguin: Catalogue Raisonné of the Paintings 1891–1903*, ed. Daniel Wildenstein, Sylvie Crussard, and Richard R. Brettell (New York: Wildenstein-Plattner Institute, 2020), accessed March 20, 2022, <https://digitalprojects.wpi.art/artworks/gauguin/detail/71761-petit-paysage-avec-un-cheval?all=landscape%20with%20hors>.

Technical Entry

Citation

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Mary Schafer, “Paul Gauguin, *Landscape in Le Pouldu*, 1894,” technical entry in *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan (Kansas City: The Nelson-Atkins Museum of Art, 2022), <https://doi.org/10.37764/78973.5.718.2088>.

MLA:

Schafer, Mary. “Paul Gauguin, *Landscape in Le Pouldu*, 1894,” technical entry. *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, edited by Aimee Marcereau DeGalan, Nelson-Atkins Museum of Art, 2022. doi: 10.37764/78973.5.718.2088.

During his brief return to Brittany in 1894, Paul Gauguin painted *Landscape in Le Pouldu* on a fairly open, plain-weave canvas that resembles the coarsely woven structure of burlap. Although the dimensions of the painting are close in size to that of a standard-format no. 30 *figure* canvas,¹ it is unclear if the six-member stretcher, estimated to be pine with mortise-and-tenon joinery, is original.² The artist applied, white ground does not continue onto the tacking margins, and its somewhat porous, granular appearance is consistent with the chalk-glue grounds that Gauguin favored (Fig. 5).³ The thin application of the ground layer allows the coarse canvas, with its pronounced horizontal threads, numerous weave irregularities, and strong cusping at all four edges, to become the prevailing texture across the landscape (Fig. 6).⁴



Fig. 5. Photomicrograph of *Landscape in Le Pouldu* (1894), showing the granular appearance of the white ground

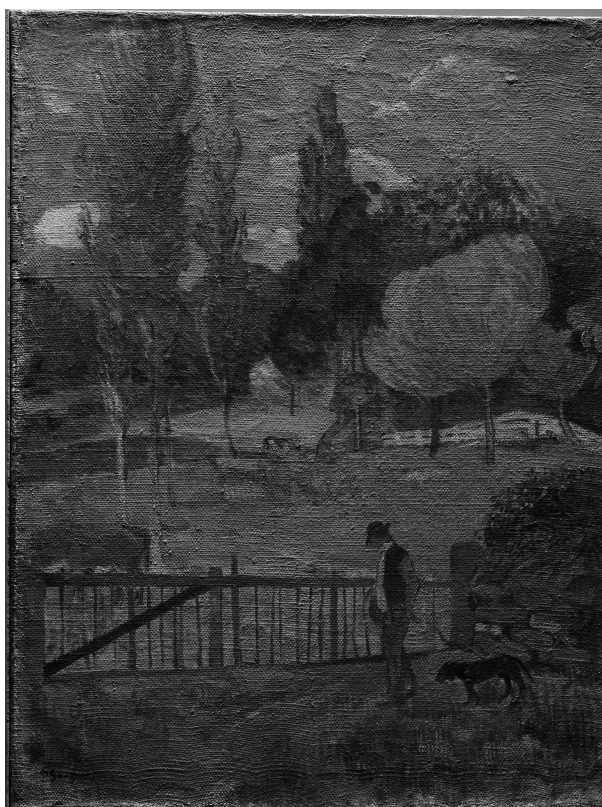


Fig. 6. Raking illumination photograph of *Landscape in Le Pouldu* (1894)

Above the white ground, Gauguin loosely marked compositional elements with blue paint strokes, many of which were left uncovered by subsequent paint and are visible to the naked eye (Fig. 7). Following the placement of this loosely rendered sketch, Gauguin blocked in the trees and foreground with thin washes of color (Fig. 8).⁵

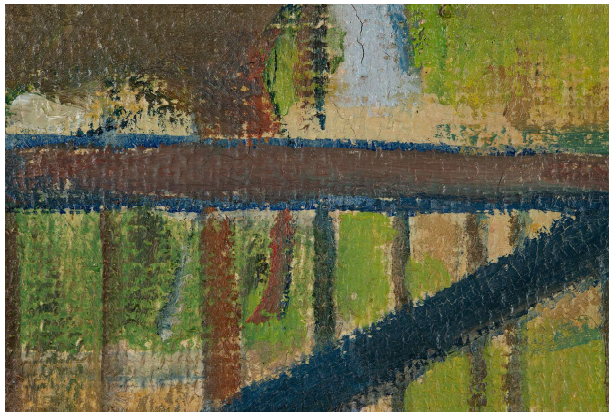


Fig. 7. Detail of *Landscape in Le Pouldu* (1894), revealing the blue painted lines of the preliminary underdrawing

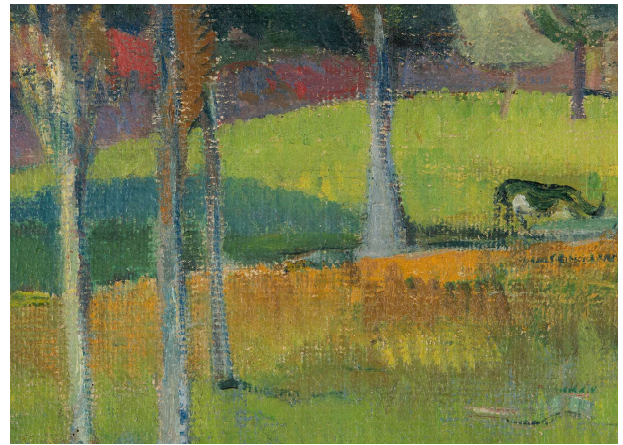


Fig. 9. Detail of *Landscape in Le Pouldu* (1894), showing Gauguin's use of parallel, vertical brushstrokes



Fig. 8. Photomicrograph with slightly raking illumination, *Landscape in Le Pouldu* (1894), showing the green wash beneath the upper right tree



Fig. 10. Detail of wet-over-dry brushwork in the trees of *Landscape in Le Pouldu* (1894)

The upper paint layers were opaque and thinly applied with minimal impasto, allowing the coarse canvas to impart texture across the entire landscape. There are no indications that Gauguin used a palette knife to scrape the paint, although he utilized this tool frequently in the 1890s.⁶ Gauguin laid in the lower half of the landscape with somewhat flat areas of color, some of which were enlivened with groupings of parallel, vertical strokes (Fig. 9). The majority of the landscape was painted wet-over-dry, and in some cases, brushstrokes skipped across the surface, emphasizing the canvas weave and allowing underlying paint colors to remain visible (Fig. 10). Only a small amount of wet-over-wet painting is evident (Fig. 11), and a few paint strokes have a variegated appearance, the result of only partial mixing on the loaded brush (Fig. 12).



Fig. 11. Photomicrograph of the distant cow in *Landscape in Le Pouldu* (1894), painted wet-over-wet on top of the already dry paint of the green field

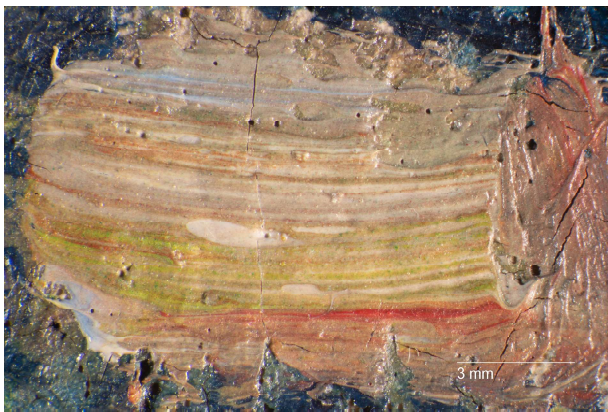


Fig. 12. Photomicrograph of *Landscape in Le Pouldu* (1894), revealing the partially mixed colors of a single horizontal stroke, located at the base of the stone wall

The sky and trees appear to have been painted in unison, but as the landscape progressed, the color of the sky was modified with additions of brighter blue that overlap many of the upper tree branches (Fig. 13). A distant cow near the second fence line was introduced at a later stage in the painting process, without reliance on an underlying sketch. In addition, Gauguin partially covered the bright red path or road in the foreground with green paint, perhaps eliminating this strong diagonal element to emphasize the angle of the fence instead (Fig. 14). Few other changes to the composition are evident.

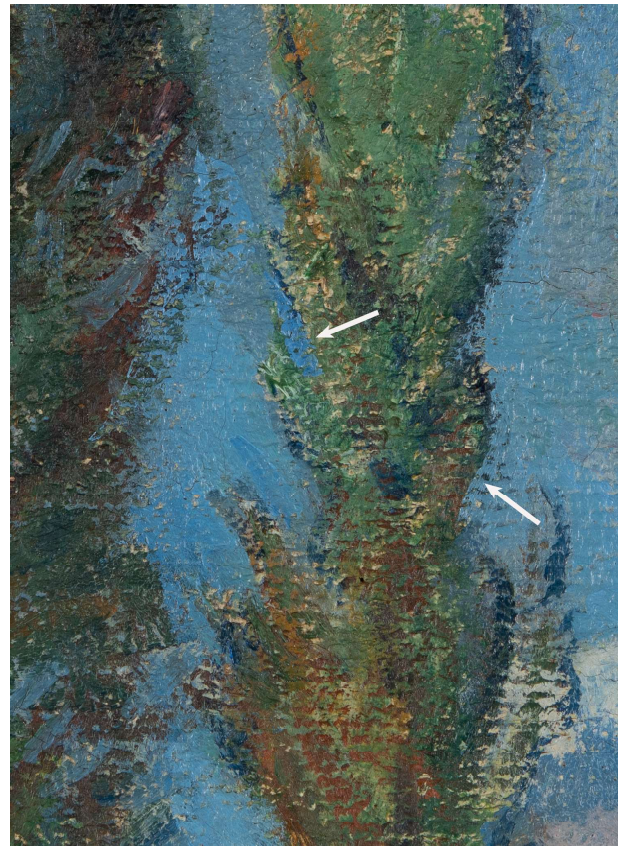


Fig. 13. Detail of *Landscape in Le Pouldu* (1894), showing the additions of bright blue paint to the sky



Fig. 14. Detail of the foreground, *Landscape in Le Pouldu* (1894)

Gauguin's use of complementary colors is most obvious in his depiction of the bright red path and the green foreground. More discreet uses of complementary colors are found elsewhere in the landscape, such as the blue and orange colors of the figure's jacket and the red-purple hatched brushwork applied to the right edge of the pale green tree at the center right (Fig. 15).

A rectangular shape, approximately five by two centimeters, is present at the center left edge, formed where the upper paint layers stop short of the painting's edge, as if an easel clamp or other barrier covered the area during a later stage of painting (Fig. 16). Its off-center location is curious, and there is no matching feature on the opposite edge.



Fig. 15. Detail of the red-purple strokes on the right edge of the pale green tree at center right, *Landscape in Le Pouldu* (1894)

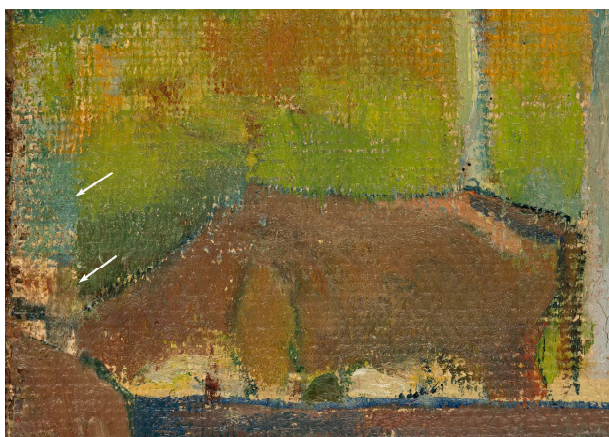


Fig. 16. Detail of the lower left edge, *Landscape in Le Pouldu* (1894). Arrows mark the edge of the vertical shape where the upper paint layers abruptly end.

Despite the inherent weakness of the original canvas, the landscape is in excellent condition. Prior to entering the Nelson-Atkins collection, the tacking edges of the unlined canvas were strip lined with a wax-based adhesive. Although Gauguin's palette during this period included red lake pigments that were susceptible to fading, there are no signs of color change at the painting's outermost edges, a location that can sometimes reveal brighter, original colors that have been protected from light. Areas of lifting paint and loss were addressed in 1986,⁷ and a glossy synthetic varnish was removed in 2005.⁸ Using an absorbent ground combined with *peinture à l'essence*, Gauguin explored ways to produce quick-drying, matte paint. In order to retain these surface effects and avoid color shifts caused by a discolored varnish, he preferred an unvarnished paint surface.⁹ During the 2005 treatment, a low concentration of varnish was applied to improve saturation, retain the sheen variation among individual paint layers, and impart an unvarnished appearance. Pigmented wax fills and retouching are present at the outermost edges and covering a scratch (3.6 centimeters) at the upper left, while more discreet, pinpoint-size retouching is scattered across the painting.

Mary Schafer
November 2021

Notes

1. David Bomford, Jo Kirby, John Leighton, and Ashok Roy, *Art in the Making: Impressionism* (London: Yale University Press, 1991), 45.
2. Although there is little documentation available on the artist's stretchers, two potential original stretchers—*Haystacks* (1889; Courtauld Institute of Art) and *The Invocation* (1903; National Gallery of Art, Washington, DC)—are described as "rather thin five-member pine specimens, with butt joins." Charlotte Hale, "A Study of Paul Gauguin's Correspondence Relating to His Painting Materials and Techniques, with Specific Reference to His Works in the Courtauld Collection" (Third Year Project, The Courtauld Institute of Art, 1982), 28, cited in Carol Christensen, "The Painting Materials and Techniques of Paul Gauguin," *Studies in the History of Art* 41 (1993): 88.
3. Christensen, "The Painting Materials and Technique of Paul Gauguin," 71. See also Vojtěch Jirat-Wasiutyński and H. Travers Newton,

Technique and Meaning in the Paintings of Paul Gauguin (Cambridge: Cambridge University Press, 2000), 53. To date, no analysis of the Nelson-Atkins painting has been undertaken.

4. Gauguin used the coarse canvas to create a dry, textural effect that gave his paintings a “rough, primitivizing appearance.” See Jirat-Wasiutyński and Newton, *Technique and Meaning in the Paintings of Paul Gauguin*, 116–17.
5. A similar construction is evident beneath the paint layers of *Faaturuma (Melancholic)* (1891) and *Autumn in Brittany (The Willow Tree)* (1889). See the technical entries by Mary Schafer for “Paul Gauguin, *Faaturuma (Melancholic)*, 1891,” and “Paul Gauguin, *Autumn in Brittany (The Willow Tree)*, 1889,” in this catalogue, <https://doi.org/10.37764/78973.5.716.2088> and <https://doi.org/10.37764/78973.5.714.2088>.
6. Christensen, “The Painting Materials and Technique of Paul Gauguin,” 75.
7. Forrest Bailey, September 11, 1986, treatment report, Nelson-Atkins conservation file, no. F77-32.
8. Mary Schafer, October 5, 2005, treatment report, Nelson-Atkins conservation file, no. F77-32.
9. Christensen, “The Painting Materials and Technique of Paul Gauguin,” 92.

Documentation

Citation

Chicago:

Glynnis Stevenson, “Paul Gauguin, *Landscape in Le Pouldu*, 1894,” documentation in *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan (Kansas City: The Nelson-Atkins Museum of Art, 2022), <https://doi.org/10.37764/78973.5.718.4033>.

MLA:

Stevenson, Glynnis. “Paul Gauguin, *Landscape in Le Pouldu*, 1894,” documentation. *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, edited by Aimee Marcereau

DeGalan, Nelson-Atkins Museum of Art, 2022. doi: 10.37764/78973.5.718.4033.

Provenance

Consigned by the artist to Georges Chaudet (1870–1899), Paris, by June 1895–no later than September 1899 [1];

Purchased from Chaudet by Ambroise Vollard, Paris, Stockbook A, no. 3958, as *paysage; au premier plan un homme debout devant une barrière*, by September 1899–1900 [2];

Exchanged between Vollard and Bernheim-Jeune et Cie, Paris, April 3, 1900 [3];

Auguste Pellerin (1853–1929), Paris, by May 6, 1907;

Exchanged between Pellerin and Ambroise Vollard, Paris, May 6, 1907 [4];

Acquired from Vollard by Gabriel Frizeau (1870–1938), Bordeaux, December 21, 1908 at the earliest [5];

Possibly purchased from Frizeau, either through André Lhote, by Galerie Vildrac, Paris, by June 26, 1913, or through Ary Leblond, by Jos Hessel, 26, rue la Boetie, Paris, by April 1, 1921 [6];

Juliette Lecomte (née Pellerin, 1893–1987), Neuilly-sur-Seine, France, by June 8, 1956;

Purchased from her sale, *Important Ensemble de Tableaux Modernes: quatre peintures et trois aquarelles par Paul Cézanne; Œuvres de Boudin, Bonnard, Corot, Degas, Dufy, Gauguin, Jongkind, Monet, Renoir, Segonzac, Toulouse-Lautrec, Utrillo, Vuillard, provenant pour la plupart d'une grande collection parisienne*, Galerie Charpentier, Paris, June 8, 1956, lot 10, as *Paysan et son chien près d'une barrière* [7];

With Acquavella Galleries, New York [8];

Elinor Winifred Hill Ingersoll (née Dorrance, 1907–1977), Newport, RI, by January 9, 1977 [9];

With Acquavella Galleries, New York, and E. V. Thaw and Co., New York, by August 12, 1977 [10];

Purchased from E. V. Thaw and Co. by The Nelson-Atkins Museum of Art, Kansas City, MO, 1977.

Notes

[1] Georges Chaudet was an artist whom Gauguin met in Pont-Aven in the summer of 1894. When Gauguin left France for the last time to go to Tahiti in June 1895, he

left his atelier in Chaudet's control with the instruction to try and sell the paintings. Chaudet's name is listed in Vollard Stockbook A, but the date that he sold *Landscape* to Vollard is unclear. Vollard Stockbook A covers the period from 1899 to April 1904. Since Chaudet died in September 1899 at the age of 29, Vollard had *Landscape* by then at the latest. However, Chaudet regularly consigned works to Vollard between 1895 and his death in 1899.

[2] A brown paper label on the center of the stretcher shows the number "395[8]" in thick black typewriter ink. This is an Ambroise Vollard label; see for comparison the Vollard label on the stretcher of the museum's Paul Cézanne, *Man with a Pipe* (2015.13.6).

[3] See no. 3958, *paysage; au premier plan un homme debout devant une barrière*, Vollard Stockbook A (1899–April 1904), The Getty Research Institute, Los Angeles.

[4] Auguste Pellerin's agenda for May 6, 1907 notes that Pellerin exchanged Gauguin's *Landscape* along with two other paintings for a Cézanne from Ambroise Vollard. See email from Moritz de Chaisemartin to Glynnis Stevenson, Nelson-Atkins, December 13, 2018, NAMA curatorial files. The Cézanne that Pellerin received in return appears to be *La Femme à l'hermine, d'après le Greco* (1885–1886) (Feilchenfeldt catalogue raisonné no. 472), which becomes part of the Pellerin collection on May 6, 1907. See Vollard's Agenda for May 6–7, 1907, Fonds Vollard B.M.N MS421 [5,2], 77, Musée d'Orsay, Paris, where the picture is listed as "un paysage."

[5] See letter from Gabriel Frizeau, Bordeaux, to Ary ([Aimé Merlo], 1880–1958) and Marius ([Georges Athénas], 1887–1953) Leblond, Paris, December 13, 1908, cited in Jean-François Moueix, "Un Amateur d'Art Éclairé à Bordeaux: Gabriel Frizeau, 1870–1938" (PhD diss., Université de Bordeaux, 1969), 1:450–51. Eight days after the letter is sent, Frizeau acquires several paintings from Vollard. Denise Delouche believes the Brittany landscape Frizeau is discussing in this letter is *Ferme en Bretagne* (1889; Wildenstein catalogue raisonné no. 372, Bührle private collection, Zurich). Her assessment is based on a sketch of that painting made by André Lhote (1885–1962) in the margin of a November 11, 1908 letter to Frizeau after he saw the work at Vollard's gallery. See Denise Delouche, *Gauguin et la Bretagne* (Rennes, France: Éditions Apogée, 1996), 118. It is not proven that *Ferme en Bretagne* was the work sent in Vollard's shipment the following month, and no other source identifies this painting as having been in Frizeau's collection. Moueix places the Nelson-Atkins picture in the Frizeau collection in 1908 at the earliest.

[6] A letter from Gabriel Frizeau to André Lhote dated June 26, 1913 states that two of his Gauguins are officially with the dealer Léon Marseille of Galerie Vildrac. One of these is likely *Femme tahitienne*, which Marseille sold to the Danish collector Wilhelm Hansen and is now in the Ordrupgaard collection. It is unclear what the other painting is. On the other hand, Claire Frêches-Thory, Musée d'Orsay, believes that the Nelson-Atkins picture is cited in a letter Gabriel Frizeau sent to André Lhote on December 21, 1916, where he mentions that Jos Hessel approached him about buying a "paysage de Bretagne de 1894." Frizeau refused this offer in 1916. See *Rencontres Gauguin à Tahiti: Actes du Colloque, 20 et 21 Juin 1989* (Papeete, Tahiti: Aurea, [1989]), 56. However, Moueix's dissertation lists two separate Brittany scenes from 1894 in Frizeau's collection. The 1916 letter says Hessel was interested in the 1894 landscape "between the two windows." There are no specifics on which landscape that is. By April 1, 1921, Frizeau has sold the last of his Gauguins through Jos Hessel. Neither study is conclusive as to when the Nelson-Atkins painting was sold.

[7] The private collector is identified only as "Mme X" in the Galerie Charpentier auction catalogue, but documents at the Musée d'Orsay confirm that Mme. X is Juliette Lecomte. See email from Estelle Bégué, Musée d'Orsay, Paris, to Glynnis Stevenson, the Nelson-Atkins, October 21, 2018, NAMA curatorial files.

[8] See invoice from E. V. Thaw and Co., August 12, 1977, NAMA curatorial files, for mention of Acquavella. See emails to Jennifer Tonkovich, Eugene and Clare Thaw Curator, The Morgan Library and Museum, New York, to Glynnis Stevenson, the Nelson-Atkins, October 29, 2018, May 21, 2020, and May 3, 2021, NAMA curatorial files.

[9] Elinor Dorrance's first husband, Nathaniel Peter Hill, passed away on August 10, 1965. She married Stuart Howe Ingersoll on June 14, 1968. She was a frequent customer of Acquavella Galleries and may have bought the painting from them.

[10] See invoice from E. V. Thaw and Co., August 12, 1977, NAMA curatorial files. *Landscape* was likely consigned to Acquavella Galleries and E. V. Thaw and Co. jointly by the estate of Elinor Hill Ingersoll.

Related Works

Paul Gauguin, *Brittany Landscape*, 1894, oil on canvas, 36 1/2 x 29 in. (92.8 x 73.7 cm), private collection.

Paul Gauguin, *A Farm in Brittany*, 1894, oil on canvas, 28 1/2 x 35 5/8 in. (72.4 x 90.5 cm), The Metropolitan Museum of Art, New York.

Paul Gauguin, *The David Mill*, 1894, oil on canvas, 28 3/4 x 36 1/4 in. (73.0 x 92.0 cm), Musée d'Orsay, Paris (held at Musée des Arts décoratifs, Paris).

Paul Gauguin, *Drama in the Village*, 1894, oil on canvas, 28 3/4 x 36 1/4 in. (73.0 x 92.0 cm), location unknown, illustrated in Henri Dorra, *The Symbolism of Paul Gauguin: Erotica, Exotica, and the Great Dilemmas of Humanity* (Berkeley: University of California Press, 2007), 87.

Paul Gauguin, *Breton Peasant Women*, 1894, oil on canvas, 25 15/16 x 36 1/2 in. (66 x 92.5 cm), Musée d'Orsay, Paris.

Preparatory Works

Paul Gauguin, *Bonjour Monsieur Gauguin*, 1889, oil on canvas laid down on wood, 29 7/16 x 54 7/16 in. (74.9 x 54.8 cm), Hammer Museum, Los Angeles.

Paul Gauguin, *Bonjour Monsieur Gauguin*, 1889, oil on canvas, 44 7/16 x 36 13/16 (113.0 x 92.0 cm), Národní Galerie, Prague.

Paul Gauguin, *The Red Cow*, 1889, oil on canvas, 36 13/16 x 28 3/4 in. (92.0 x 73.0 cm), Los Angeles County Museum of Art.

Paul Gauguin, *The Barrier*, 1889, oil on canvas, 36 7/16 x 28 3/4 in. (92.5 x 73.0 cm), Kunsthaus Zürich.

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A Bountiful Decade: Selected Acquisitions 1977–1987, The Nelson-Atkins Museum of Art, Kansas City, MO, October 14–December 6, 1987, no. 43, as *Landscape (Paysan avec un chien près d'une barrière)*.

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