

Fondation  
Custodia



121 rue de Lille  
Paris VII

Tous les jours sauf le lundi, de 12h à 18h

*Willem Bastiaan Tholen* 1860  
1931

*Un impressionniste  
néerlandais* du 21  
septembre au  
15 décembre  
2019

Exposition organisée en collaboration avec  
le Dordrechts Museum (Pays-Bas)



Willem Bastiaan Tholen, *Ruelle*, 1896  
Groninger Museum, prêt J. B. Scholtenfonds

En partenariat avec

connaissance  
des arts

LE FIGARO

Télérama



BeauxArts  
Magazine

L'OBJET D'ART





Fondation  
Custodia



121 rue de Lille  
Paris VII

21 septembre

15 décembre

2019

Palézieux

1919 — 2012

Œuvres sur papier

En partenariat avec



Télérama

L'OBJET D'ART

BeauxArts  
Magazine

LE FIGARO

connaissance  
des arts



Musée  
Jenisch  
Vevey



Tous les  
jours sauf le lundi  
12h - 18h

PRESS



RELEASE



## Two exhibitions at the Fondation Custodia from 21 September to 15 December 2019

*Willem Bastiaan Tholen (1860-1931)*  
*A Dutch Impressionist*

*Palézieux (1919-2012). Works on Paper*

True to its mission of 'serving the history of art', the Fondation Custodia and its director Ger Luijten set great store by regularly presenting important artists whose work is little known to the wider French public.

Distinguished in their own countries after a lifetime dedicated to their art, Willem Bastiaan Tholen (Netherlands) and Gérard de Palézieux (Switzerland) have been awarded a place of honour in the Fondation Custodia in Autumn 2019.





## Willem Bastiaan Tholen (1860-1931)

### A Dutch Impressionist

**From 21 September to 15 December 2019**

*In collaboration with the Dordrechts Museum in the Netherlands, the Fondation Custodia presents a major retrospective devoted to Willem Bastiaan Tholen (1860-1931). The work of this Dutch Impressionist painter has never before been shown in France.*

Tholen was a prolific artist who tried his hand at a great variety of subjects. Although his landscapes and seascapes are the most familiar of his works, his urban views and interiors are often more arresting. He was interested above everything else in atmosphere, colour and light. His paintings, oil sketches, drawings and prints bear witness to an artist keen on the truthful representation of nature, who often chose unexpected subjects or original compositions. His work is related to the paintings of the naturalist movement known as the Hague School, and also to those of the Amsterdam Impressionists, yet Tholen enjoyed less attention in his lifetime than some of his contemporaries. This retrospective will provide an opportunity to discover the artist by showing around one hundred works of art which demonstrate his talent.

The exhibition opens with the artist's early works. In 1880, Tholen visited the isolated village of Giethoorn for the first time; it was not far from Kampen where he was a drawing teacher at the time. Tholen was the first artist to study this unusual village with its bridges and canals, where almost all communication was by boat. His views of Giethoorn, as well as his first paintings of the surroundings of Kampen, still show the influence of his teacher Paul Joseph Constantin Gabriël (1828-1903). After Tholen had spent a few



months in 1879 with Gabriël, a Dutch painter of the Hague School who lived in Brussels, the two artists became firm friends and saw each other regularly. Gabriël and Tholen set out to explore the peat bogs around Kampen in a small boat, making numerous drawings and oil sketches in the open air and then producing larger-

format paintings in the studio. Tholen's first taste of success came with these vast landscapes and his picturesque views of Giethoorn.

In 1883, Tholen sent a large river landscape to the International Exhibition in Munich; it probably depicted the surroundings of Kampen and was titled *Dutch Landscape* (fig. 1). It was almost certainly this painting which was also exhibited in 1884 at the Salon de Lyon, where it won a bronze medal. Although Tholen's earliest paintings follow the tradition of the Hague School, with atmospheric landscapes in mostly grey hues, some of his paintings of Giethoorn, which he visited usually in summer, reveal brighter colours and are bathing in sunlight (fig. 2).



In 1885, the artist Willem Witsen (1860-1923) invited Tholen to Ewijkshoeve. Tholen met Witsen during his academic year (1876-1877) at the State Academy of Fine Arts in Amsterdam (Rijksakademie van Beeldende Kunsten). Ewijkshoeve, a large property in a forest, belonged to the Witsen family and was an important meeting place for artists, writers and musicians. Regular visitors included artists of Witsen's generation. This group flourished during the 1880s and was therefore later known as the 'painters of the 1880s'. In spite of their admiration for the painters of the Hague School, considered at the time as the leading upholders of modern art in the country, these artists aspired to a more personal, sensitive style and looked for modern, often urban, subjects to paint.

Tholen explored new motifs while at Ewijkshoeve and produced a large number of paintings, prints and drawings which attract our attention by their unexpected points of view. The paintings he executed during the period 1885-1903 are considered to be the



best and most modern of his output. He took inspiration from his immediate environment, from the poetry of the everyday, the simplest things becoming potential subjects. For example, he was fascinated by the vegetable garden and its cold frames, making a number of paintings and etchings of the scene (figs. 3 and 4).

In 1886, Tholen moved to The Hague where he was to remain for the rest of his life. With his wife, Coba Muller (1843-1918), he lived from 1890 on the first floor of the Kanaalvilla. Bram Arntzenius (1850-1920) resided on the ground floor of the same villa, with his wife and six children. Tholen often drew and painted the Arntzenius children during the 1890s. One of these works is regarded as one of his finest paintings: *The Arntzenius Sisters* now in the Museum Gouda (fig. 5). The informal portrait of the two elder sisters, stretched on the chaise longue reading, is reminiscent of certain paintings of young girls in kimonos which Georges Hendrik Breitner (1857-1923), a contemporary of Tholen, was painting at the same period.



The 1890s were notable for a number of forest views, as well as for the surprising self-portrait of the artist painting in the open air (fig. 6). With its short, lively brushstrokes to render the splashes of light filtering through the foliage of the trees, this painting is one of the best examples of Tholen as an Impressionist.

During these same years, Tholen painted a number of urban views, including the sunlit painting of construction workers in The Hague (fig. 7). Here, the centre of attention would seem to be the shack in pale wood built by the workers as a shelter for themselves. Not only does this painting demonstrate the artist's observational skills, it also shows the way he manages to communicate the beauty of a very ordinary subject such as a building site. The same interest in the world of work can be found in the view of the interior of an abattoir (fig. 8), or the picture of an alleyway where a delivery man is chatting to a domestic servant (fig. 9).







In 1901, Tholen commissioned a traditional sailing boat, the *Eudia*, to be built and sailed it around the Dutch lakes (fig. 10), the Zuiderzee (formerly a bay in the North Sea, now transformed into a lake, the IJsselmeer) and Zeeland. From this time on he concentrated more and more on seascapes and views of fishing villages. It is worth noting that Tholen was not interested in the dress and

customs of these villages, which often preserved their traditions because of their isolation; he preferred to paint the harbours and boats (fig. 11). He used a number of original framing devices to show fairly simple subjects to their advantage, as for example a landing stage with a tight composition (fig. 12). He also tried his hand at more atmospheric views, like the painting '*Dukdalf*' of a pile mooring in the harbour at Enkhuizen (fig. 13).



The final part of the exhibition is devoted to the artist's oil sketches and drawings. A particularly gifted and prolific draughtsman, he filled a large number of sketchbooks, and often sketched *en plein air* (fig. 14). He also executed many more finished drawings and several watercolours which were a great success at the exhibitions of the Dutch Watercolour Society (Hollandsche Teekenmaatschappij) of which he was a member. One watercolour represents a more personal subject (fig. 15): Tholen made a view of himself from the back drawing by the canal which ran beside his house. On the water can be seen the object of his attention: his own sailing boat, the *Eudia*.



Tholen's art is timeless. Movements like De Stijl and Expressionism had no influence on him, in spite of the fact that he continued to work until 1931, the year of his death.



The retrospective, organised jointly by the Fondation Custodia and the Dordrechts Museum, will contain about one hundred works (paintings, drawings, prints), from Dutch museums and private collections as well as from the Fondation Custodia (figs. 10 and 14).

After Paris, the exhibition will be presented in the Netherlands, at the Dordrechts Museum, from 9 February to 31 May 2020.

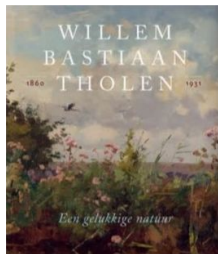
It will be accompanied by an academic catalogue in Dutch, with an introduction and biography translated into French; there will also be a booklet with notes on the paintings in French and English.

Curators of the exhibition: Richard van den Dool (artist, typographer and collector), Marieke Jooren (curator at the museum MORE) and Ger Luijten (director of the Fondation Custodia).

Coordination: Suzanne Harleman (Dordrechts Museum) and Rhea Sylvia Blok (Fondation Custodia).



### Catalogue



Edited by Marieke Jooren  
*Willem Bastiaan Tholen (1860-1931). Een gelukkige natuur*  
Uitgeverij THOTH, Bussum, 2019  
320 pages, 300 colour illustrations  
ISBN: 978 90 6868 792 7 (hardcover) – Price: 39,95 €  
ISBN: 978 90 6868 793 4 (paperback) – Price: 29,95 €

### Practical Information:

*Willem Bastiaan Tholen (1860-1931). A Dutch Impressionist*  
From 21 September to 15 December 2019  
121, rue de Lille 75007 Paris  
[www.fondationcustodia.fr](http://www.fondationcustodia.fr)

Open daily except Monday, from 12 to 6 pm  
Full price 10 €/ Concessions 7 € (the entrance ticket gives access to both exhibitions)

Communication Director:  
Gaëlle de Bernède: [gaelledebenede@gmail.com](mailto:gaelledebenede@gmail.com) – Tel: 01 75 43 46 80





## **Palézieux (1919-2012). Works on Paper**

**From 21 September to 15 December 2019**

*The Fondation Custodia presents works on paper by the Swiss artist Gérard de Palézieux for the first time in France.*

This exhibition – which will also be shown from 7 February to 10 May 2020 at the Musée Jenisch, Vevey – will be housed in the lower ground floor of the Hôtel Lévis-Mirepoix, and will contain more than one hundred works on paper in the techniques favoured by Palézieux: prints, drawings, wash drawings and watercolours. The exhibition presents an opportunity to take stock of the coherence of his work as he dealt with his favourite subjects: landscape, portraits and stilllives.



Born in 1919 in Vevey, Switzerland, Gérard de Palézieux had the chance to study in Florence between 1939 and 1943. His training took place at the fountainhead of the Italian Renaissance and he acquired a sound technical grounding. On his return to Switzerland he settled near Sierre in the Valais, in a small house amongst the vines where he was to live for the rest of his life. In 1947 he began taking a keen interest in etching, relentlessly exploring its possibilities – later, he was to build a collection of the best examples from the past. The five-volume catalogue of his printed oeuvre lists more than 1200 prints made on copper or stone.



At the beginning of the 1960s, following travels in Morocco and Provence, he took up watercolour painting and developed his skill during repeated visits to Venice. The spontaneity offered by the technique gave a new turn to his art. 'Instinctive', 'intuitive', as he described himself, Palézieux stayed true to his emotions when he approached landscape painting which, along with still-life, was to remain his main subject. As he observed the relentless degradation of the places he loved, and faced an unending succession of different aesthetic styles, the artist chose to describe, without nostalgia, the essential elements of his time as they related to the constituent elements of all time.



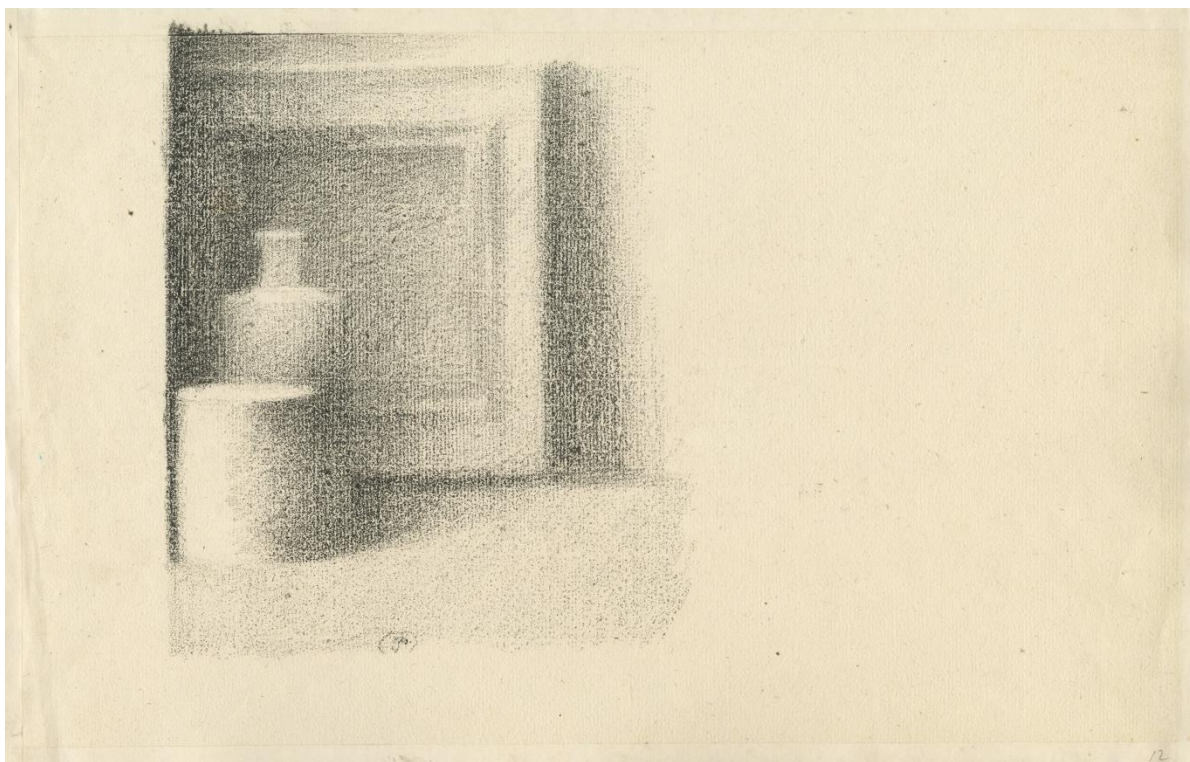
Florian Rodari, curator of the Fondation William Cuendet, writes about Palézieux: *He was painstakingly attentive to technique, yet never constrained by it. Bearing this in mind, we should chart the progress made by the printmaker from his earliest etchings, which owed a great deal to the example of Giorgio Morandi, to his final experiments with aquatint. And we should admire his varied use of the crayon, from the careful work with the pointed tip to the broad strokes of his lithographic crayon which make his skilful compositions on antique or specially prepared papers sing with light. Finally, in the watercolours, the climax of his work on paper, Palézieux captures each moment with overwhelming accuracy. The villages and landscapes of the Valais, wrapped in snow and meaningful silence, Venice and the blue mist of the lagoon, changing skies and light – the painter seems to absent himself in the manner of the artists of the Far East, leaving space to speak for itself.*







Exceptionally retiring by temperament, Palézieux was the subject of very few exhibitions during his lifetime. The Musée Jenisch in Vevey held an exhibition of his work in 1989. In 1993, Skira published the first monograph devoted to him. In 2000, the Museum Het Rembrandthuis, Amsterdam, organised a retrospective exhibition of his prints. Thanks to this act of recognition, his art finally became international. When he died in 2012, he bequeathed his own work and his important collection of engravings to the Fondation William Cuendet & Atelier de Saint-Prex. Both collections are now housed in the Musée Jenisch in his home town, Vevey. A few years before the death of the artist, close contact with him was made by Peter Schatborn, honorary director of the Rijksprentenkabinet in Amsterdam and Ger Luijten, director of the Fondation Custodia, with the intention of establishing a representative collection of his prints in Paris. The current exhibition endorses this promise of a gift, the donated group having now been supplemented by the purchase of a number of drawings and watercolours.





## The 'silent music' of Palézieux

Ger Luijten, director of the Fondation Custodia since 2010, regularly opens its doors to contemporary artists who work in traditional media. These artists, whom Ger Luijten would like to be better known in France, use techniques on paper that echo the techniques of the Old Masters.



© Photo Yannick Pyanee

### How did you get to know Gérard de Palézieux?

In 2000 there was a large exhibition devoted to his work in the Museum Het Rembrandthuis in Amsterdam. He produced large numbers of drawings, prints and watercolours and was also a painter. Visitors to the exhibition in Amsterdam were hugely impressed by it and so was I, so I decided to meet Palézieux. He was famous in Switzerland. I went to visit him in 2012 in Veyras where he worked. He was already old and fragile, he spoke with difficulty but was able to express himself perfectly clearly. I suggested that he should have an exhibition at the Fondation Custodia. He was immediately enthusiastic and offered me a choice of his prints as a donation. It was clear



that because of his health we would probably be unable to organise the exhibition during his lifetime. He accepted the idea without question and said to me: 'It's nice to know that when I am no longer here my work will be presented in Paris, at the Fondation Custodia, after Amsterdam and Vevey'.

Now, one hundred years after his birth, we are paying homage to him with this show focusing on his works on paper. We also intend to follow up with an exhibition entitled *Palézieux Peintre* in a few years' time.

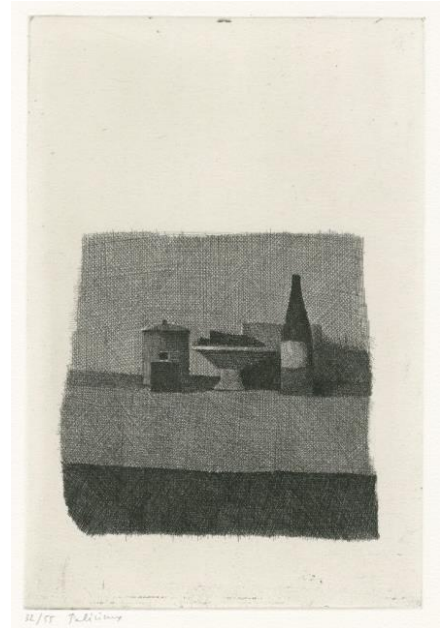




## What struck you most during your visit to his studio in 2012?

The visit made a great impression on me because I was able to go through all of his work. I realised that the drawings, prints and watercolours that I was looking at were linked to the work of the artists of the past. He even used antique paper to lend his work a certain age.

Palézieux had a very keen eye for structure and this can be clearly seen in his drawings and prints. He understood how Rembrandt, Castiglione, Canaletto or Tiepolo used etching to achieve very specific effects. He also met and became friends with Giorgio Morandi, whom he admired for his way of life and for his art. In fact, he said that he had trouble freeing himself from Morandi's graphic vocabulary. However, soft-ground etching, aquatint and monotype led him off in another direction. He also discovered, relatively late, the possibilities of watercolour. At that time, he was inspired by the traditions of Japan and China.



## Did you go back to the studio later?

Yes. Palézieux had to be moved to a nursing home. I came back to prepare the exhibition that is currently at the Fondation Custodia. I once again was admitted into a very personal universe. The materials, the objects in his still-lives, the elements he depicted in his work were all there, almost nonchalantly scattered around.

Behind his chair, which looked out on to the garden, there was a reproduction of the self-portrait by the young Jean-Baptiste Camille Corot, painted when he went to Italy for the first time. When I left the studio, I went to the nursing home where Palézieux was staying and I asked him: 'There are antique sources that state that for the things we do during our lifetime, we have to act as if our best friend were looking at us, because our friend is also our severest critic. Does that explain the presence of the portrait of Corot that I have just seen in your studio?'. With tears in his eyes, Palézieux said: 'Yes, that's exactly it.'

Palézieux creates a dialogue with the artists of the past, without producing pastiches. He was above all a highly original artist who wanted to show where art came from. He died on 21 July 2012 at the age of 93.



## Did he produce a lot of drawings of landscape?

During my most recent visit to him in Switzerland, we walked around his village and I saw some of the places he had made drawings of. Going through his work today, I realise that he made it possible to view this landscape with its mountains, hills and rocks in a different way. He managed to make them legible, a bit like Cézanne with the Montagne Saint-Victoire and the countryside around Aix-en-Provence.

## How should we remember Palézieux?

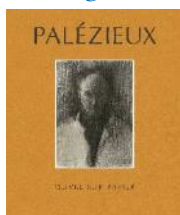
Palézieux loved poetry and his view of reality was poetic and simple. There is no aggression or brute force in his work. His work helps us find tranquillity in the world around us, and in ourselves. When I told my friend Jean-Baptiste Sécheret, the painter and printmaker, that we were preparing an exhibition on Palézieux his rejoinder was: 'Ah! The silent music of Palézieux'. That encapsulates Palézieux for me, the calm of chamber music as opposed to a symphony.



Curators of the exhibition: Florian Rodari (Fondation William Cuendet & Atelier de Saint-Prex) and Ger Luijten (Fondation Custodia).



## Catalogue



Edited by Florian Rodari and Ger Luijten

*Palézieux (1919-2012). Œuvres sur papier*

5 Continents Editions, Milan, 2019

Four volumes, 21 x 25 cm (three volumes of images, one of text), casebound

ISBN: 978 88 7439 907 9 / Price: 49,00 €

## Practical Information:

*Palézieux (1919-2012). Works on Paper*

From 21 September to 15 December 2019

121, rue de Lille 75007 Paris

[www.fondationcustodia.fr](http://www.fondationcustodia.fr)

Open daily except Monday, from 12 to 6 pm

Full price 10 € / Concessions 7 € (the entrance ticket gives access to both exhibitions)





## Practical Information:

### EXHIBITIONS

#### **Willem Bastiaan Tholen (1860-1931), a Dutch Impressionist**

From 21 September to 15 December 2019

#### **Palézieux (1919-2012). Works on Paper**

From 21 September to 15 December 2019

### PRESS OPENING

Friday 20 September 2019 from 10 to 11.30 am

### PUBLIC OPENING

Friday 20 September 2019 from 6 to 8.30 pm

### OPENING HOURS

Every day except Monday, from 12 to 6 pm

### ADMISSION CHARGES

Full price 10 € / Concessions 7 € (the entrance ticket gives access to both exhibitions)

### LOCATION

Fondation Custodia

121, rue de Lille · 75007 Paris

### ACCESS BY PUBLIC TRANSPORT

Métro: Assemblée Nationale (line 12) or Invalides (lines 8 and 13, RER C)

Bus 63, 73, 83, 84, 94: Assemblée Nationale

### COMMUNICATION DIRECTOR

Gaëlle de Bernède

[gaelledebenede@gmail.com](mailto:gaelledebenede@gmail.com)

Tel: +33 (0)1 75 43 46 80

### PRESS CONTACT NETHERLANDS AND BELGIUM

Noepy Testa

[noepy@entesta.nl](mailto:noepy@entesta.nl)

Tel: +31 (0)6 29 14 10 54

### DIRECTOR OF THE FONDATION CUSTODIA

Ger Luijten

[coll.lugt@fondationcustodia.fr](mailto:coll.lugt@fondationcustodia.fr)

Tel: +33 (0)1 47 05 75 19



## Images Available to the Press

### *Willem Bastiaan Tholen (1860-1931)* *A Dutch Impressionist*



1. Willem Bastiaan Tholen (1860-1931)  
*River Landscape*, 1882  
Oil on canvas. – 97 x 149.5 cm  
Museum Gouda, Gouda, inv. no. 10683  
© Photo Tom Haartsen



2. Willem Bastiaan Tholen (1860-1931)  
*Woman Washing Dishes at Giethoorn*, c. 1880-1885  
Oil on canvas. – 86 x 111 cm  
Stichting Gifted Art, Rotterdam



3. Willem Bastiaan Tholen (1860-1931)  
*Vegetable Garden at Emijkshoeve*, 1895  
Oil on canvas on panel. – 32 x 40.2 cm  
Private collection, Dordrecht



4. Willem Bastiaan Tholen (1860-1931)  
*Vegetable Garden at Emijkshoeve*, [1885]  
Etching and drypoint. – 179 x 260 mm (platemark)  
Private collection, Dordrecht  
© Photo P. den Ouden, Van den Dool Sliedrecht





5. Willem Bastiaan Tholen (1860-1931)  
*The Arntzenius Sisters*, 1895  
Oil on canvas. – 38.3 x 58.8 cm  
Museum Gouda, Gouda, inv. no. 55498  
© Photo Tom Haartsen



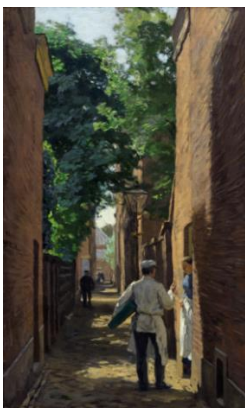
6. Willem Bastiaan Tholen (1860-1931)  
*Self Portrait in a Wooded Landscape*, 1895  
Oil on canvas. – 64 x 89 cm  
Dordrechts Museum, Dordrecht, gift of the Society of Friends of the Museum (*Bedrijfsvrienden*), 2019, inv. no. DM/019/1300



7. Willem Bastiaan Tholen (1860-1931)  
*Houses under Construction*, 1895  
Oil on canvas. – 42 x 66 cm  
Kröller-Müller Museum, Otterlo, inv. no. KM 108.927  
© Photo Rik Klein Gotink



8. Willem Bastiaan Tholen (1860-1931)  
*Abattoir*, [1890]  
Oil on canvas. – 70.5 x 60.5 cm  
Private collection, The Netherlands  
© Photo P. den Ouden, Van den Dool Sliedrecht



9. Willem Bastiaan Tholen (1860-1931)  
*Alleyway*, 1896  
Oil on canvas. – 56 x 33.5 cm  
Groninger Museum, Groningen, on loan from J.B. Scholtenfonds, inv. no. 1969.0053



10. Willem Bastiaan Tholen (1860-1931)  
*View of Oude Wetering*, 1904  
Oil on panel. – 31.8 x 46.2 cm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. no. 2016-S.35



11. Willem Bastiaan Tholen (1860-1931)  
*The Harbour of Volendam*, c. 1926  
Oil on canvas. – 48.5 x 73 cm  
Zuiderzeemuseum, Enkhuizen, inv. no. 007927  
© Photo Wim Zandbergen



12. Willem Bastiaan Tholen (1860-1931)  
*Jetty, Enkhuizen*, 1918  
Oil on canvas on panel. – 30.5 x 40.5 cm  
Private collection, The Netherlands  
© Photo P. den Ouden, Van den Dool Sliedrecht



13. Willem Bastiaan Tholen (1860-1931)  
*'Dukdalf'*, [1918/19]  
Oil on canvas. – 65 x 102.5 cm  
Groninger Museum, Groningen, on loan from  
J.B. Scholtenfonds, inv. no. 1969.0059



14. Willem Bastiaan Tholen (1860-1931)  
*View of Rooftops*  
Black chalk and orange crayon. – 127 x 211 mm  
Fondation Custodia, Collection Frits Lugt, Paris,  
inv. no. 2016-T.125



15. Willem Bastiaan Tholen (1860-1931)  
*Koninginnegracht*, c. 1901-1905  
Watercolour. – 502 x 712 mm  
Kunstmuseum Den Haag, The Hague,  
inv. no. SCH-1954-0412/0553225



16. Willem Bastiaan Tholen (1860-1931)  
*On the Side of the Ditch*  
Oil on canvas on panel. – 32 x 33 cm  
Private collection, Dordrecht  
© Photo P. den Ouden, Van den Dool Sliedrecht





## Images Available to the Press

### *Palézieux (1919-2012)* *Works on Paper*



1. Gérard de Palézieux (1919-2012)

*Still Life, Jug, Vase and Basket*

Lithographic crayon on antique laid paper.

– 246 x 368 mm

Fondation William Cuendet & Atelier de Saint-Prex,  
Vevey

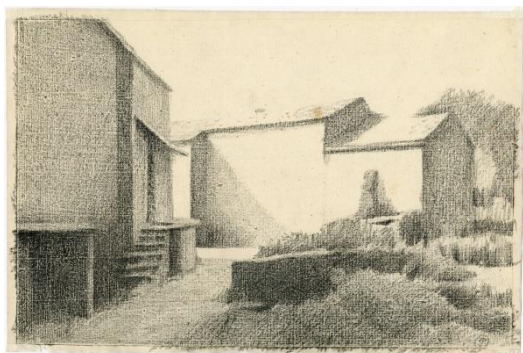


2. Gérard de Palézieux (1919-2012)

*Two Figs*

Watercolour on beige laid paper. – 105 x 156 mm

Fondation William Cuendet & Atelier de Saint-Prex,  
Vevey



3. Gérard de Palézieux (1919-2012)

*Barns at Chippis*

Lithographic crayon on antique laid paper.

– 246 x 368 mm

Fondation William Cuendet & Atelier de Saint-Prex,  
Vevey



4. Gérard de Palézieux (1919-2012)

*Still Life with Demijohn*

Lithographic crayon on laid paper. – 290 x 435 mm

Private collection, Switzerland



5. Gérard de Palézieux (1919-2012)

*The Grammont*

Watercolour on wove paper. – 149 x 149 mm

Fondation William Cuendet & Atelier de Saint-Prex,  
Vevey



6. Gérard de Palézieux (1919-2012)

*Riva degli Schiavoni*, original watercolour no. 21 for  
*Carnet de Venise (Venice Notebook)*, 1975

Watercolour on wove paper. – 136 x 181 mm

Fondation William Cuendet & Atelier de Saint-Prex,  
Vevey



7. Gérard de Palézieux (1919-2012)

*Raspille Valley*

Wash drawing on grey prepared Nepalese paper.  
– 340 x 480 mm

Fondation William Cuendet & Atelier de Saint-Prex,  
Vevey © Photo Julien Gremaud



8. Gérard de Palézieux (1919-2012)

*Raspille Valley*, 1992

Copper plate soft-ground etching and aquatint, on Chine  
collé on wove paper. – 160 x 300 mm (platemark) /  
285 x 340 mm (sheet)

Fondation William Cuendet & Atelier de Saint-Prex,  
Vevey



9. Gérard de Palézieux (1919-2012)

*Still Life with Frame*

Lithographic crayon on ivory white prepared laid paper.  
– 255 x 398 mm

Fondation Custodia, Collection Frits Lugt, Paris



10. Gérard de Palézieux (1919-2012)

*Green Beans*

Silverpoint on grey prepared wove paper.  
– 296 x 431 mm

Fondation William Cuendet & Atelier de Saint-Prex,  
Vevey © Photo Julien Gremaud





11. Gérard de Palézieux (1919-2012)

*Still Life on White Ground*, 1974

Copper plate etching, on Chine collé on wove paper.  
– 298 x 200 mm (platemark) / 574 x 450 mm (sheet)  
Fondation Custodia, Collection Frits Lugt, Paris



12. Gérard de Palézieux (1919-2012)

*Two Peonies*

Wash drawing on antique laid paper. – 320 x 228 mm  
Fondation William Cuendet & Atelier de Saint-Prex,  
Vevey



13. Gérard de Palézieux (1919-2012)

*Still Life with Coffee Pot and Fruit Bowl*, 1981

Lithographic crayon on a background of beige wash  
on wove paper. – 285 x 345 mm  
Musée Jenisch Vevey, Fondation de la Société des  
Beaux-Arts de Vevey



14. Gérard de Palézieux (1919-2012)

*Sardine*

Watercolour on wove paper. – 129 x 174 mm  
Fondation William Cuendet & Atelier de Saint-Prex,  
Vevey