

Contents

Abstract i

List of Figures..... vi

Introduction..... 1

1 The life and work of Gauguin..... 5

1.1 Gauguin's work and first artworks 5

1.2 Gauguin in Tahiti..... 9

1.3 Works of Tehamana 11

1.3.1 Tehamana in '*Nue tahitienne assise avec fleur rouge*' 19

1.3.2 Interpretation of the painting '*Nue tahitienne assise avec fleur rouge*' 24

1.4 Classification of '*Chambre avec vue d'une fenêtre ouverte*' 32

2 Art-technological investigations..... 41

2.1 28.04.2003: First scientific examination of the painting material and the painting technique by Dr. Erhard Jägers 48

2.1.1 12.05.2016: Second scientific investigation of the painting material and painting technique by Dr. Erhard Jäger's..... 51

2.1.2 05.07.2016: Explanation of the characteristics of the “Gauguin painting” by Dr. Erhard Jägers 55

2.2 09.02.2018: Technical report and treatment by Cornelia Peres 57

2.3 24.02.2022: Analysis report on the age determination of the canvas by SIK-ISEA..... 61

2.4 Restoration by Pierre-Antoine Héritier 63

2.4.1 13.09.2022: Condition report before the restoration by Pierre-Antoine Héritier 63

2.4.2 12.08.2024: Condition report after the restoration by Pierre-Antoine Héritier..... 70

3 Provenance research 75

3.1 Provenance '*Nue tahitienne assise avec fleur rouge*' 76

3.1.1 Secured Provenance..... 76

3.1.2 Unsecured Provenance..... 77

3.1.2.1 Period 1938-1979..... 78

3.1.2.2 Period 1938-1941..... 80

3.1.2.3 Period 1895-1938..... 93

3.1.2.4 Period 1892-1895..... 102

3.2	Possibilities and limits of provenance research.....	108
3.3	Expert assessments.....	112
3.3.1	Dr. Elpida Vouitsis	113
3.3.2	Jean-Christophe Vincent.....	114
3.3.3	Frederick Roth.....	115
	Summary.....	116
	Bibliography.....	119
	Primary literature	119
	Secondary literature.....	119
	Internet sources	122
4	Expertise of Dr. Elpida Vouitsis.....	123
	Abstract	125
4.1	Purpose and Scope of Expertise	128
4.2	Early Provenance of Works by Gauguin	128
4.2.1	Gauguin's Return to France (1893-95).....	130
4.2.2	Self-Promotion: Gauguin's Studio Exhibition in December 1894.....	131
4.3	Gauguin's Circle of Dealers after 1895: the Contract with Lévy	134
4.3.1	The Chaudet Inventories	137
4.3.2	The Aftermath of the "Chaudet Affair".....	144
4.3.3	The Gauguin-Vollard Contract: 1900-1903.....	145
4.3.4	After Gauguin's Death.....	151
4.4	Summary of Findings: The early Provenance of Gauguin's Paintings	152
4.5	Gauguin's painted Production (1891-93) and identified Works.....	157
4.6	Unaccounted Items in Chaudet's Inventory of Works by Gauguin	158
4.7	Vollard's Gallery Register (January 1896 - April 1899).....	162
4.8	Vollard's Stock Books and Inventories	163
4.9	Customs Stamp (Verso: ' <i>Chambre avec vue d'une fenêtre ouverte</i> ').....	167
4.10	Customs Stamps on other Paintngs from the 1891-93 Period.....	168
4.11	Provenance and some of its Problems	173
4.11.1	Early Provenance as it relates to this double-sided Painting.....	175
4.11.2	Possible Scenarios as they relate to its early Provenance.....	178
4.12	Summary of early Provenance Possibilities	181

4.13	Recto and Verso: Placement of each Painting in Gauguin’s “Corpus”	187
4.13.1	' <i>Nue tahitienne assise avec fleur rouge</i> ', 1892: Identifying the Sitter	197
4.13.2	Gauguin’s Texts and their Relationship to his Art.....	212
4.13.3	In Gauguin’s own Words: Identifying the Female Sitter in <i>Noa Noa</i>	215
4.13.4	Placement of ' <i>Nue tahitienne assise avec fleur rouge</i> ' in Gauguin’s “Corpus”	221
4.14	Summary of Arguments.....	227
Bibliographical Sources/Primary Documents		232
Appendix 1.....		237
Appendix 1.1		238
Appendix 1.1.1.....		251
Appendix 1.1.2.....		265
Appendix 1.1.3.....		268
Appendix 1.2		276
Appendix 1.3		290
Appendix 1.4.1.....		296
Appendix 1.4.2.....		302
Appendix 2.....		303
Appendix 2.1		304
Appendix 2.2.....		310
Appendix 2.3.1.....		311
Appendix 2.3.2.....		314