



Catalogue

Tracing Time
by Trois Crayons

Frieze No. 9 Cork Street, London

June 26 – July 5, 2025

AB
ALIX BASIER
GALLERY

LÉONARD SARLUIS

(The Hague 1874 – 1949 Paris)

Mysteries of the Orient (?)

Black chalk and white gouache on paper

57 x 43 cm (22.44 x 16.93 in)

Dedicated to 'Robert de Bédarieux',
signed 'Sarluis' and dated '1942' upper left



Related work

Léonard Sarluis, *Egyptian goddess in front of a Babylonian king*, 1926, drawing (Art Curial sale, 26 September 2017)

Salomon Léon Sarluis, known as Léonard Sarluis, was born in 1874 in The Hague. He studied at the Royal Academy of Fine Arts in his native city from 1891 to 1893. Early in his career, he adopted the forename "Léonard" in homage to Leonardo da Vinci, thereby signalling the profound influence of the Italian Renaissance on his work.

In 1904, he settled permanently in Paris, becoming a central figure within the capital's artistic milieu. Deeply inspired by the Renaissance and the Pre-Raphaelite movement, his oeuvre is firmly rooted in the Symbolist aesthetic, with a strong inclination toward mystical imagery. He was a regular contributor to prestigious exhibitions such as the Salon des Artistes Français and the Salon de la Rose-Croix, and he also showed his work at the Galerie Georges Petit. The warm reception he received from both artists and writers of the period testifies to his prominence within the literary and artistic circles of his time. In 1923, he illustrated *Voyage au pays de la quatrième dimension* by Gaston de Pawlowski, reaffirming his interest in mysticism and the exploration of imagined and spiritual dimensions.

Sarluis maintained a particularly close artistic and intellectual relationship with Armand Point, a major figure of Symbolism. Their collaboration is

notably embodied in the creation of the poster for the fifth Salon de la Rose-Croix—an emblematic work that reflects their shared ideals and sealed their friendship.

The present work is in keeping with the mystical and Orientalist vein characteristic of the artist. It depicts a male figure with Christ-like features accompanied by a female figure, in a composition imbued with spirituality and the sacred. Its treatment and spatial perspective are reminiscent of *Egyptian goddess in front of a Babylonian king*, a drawing by Sarluis dated 1926 and sold at Artcurial on 26 September 2017.

Created during the Second World War, this composition reveals a desire to transcend the tragic realities of the time through an anchoring in the timeless and the spiritual. The dedication to Robert de Bédarieux highlights the privileged ties Sarluis maintained with literary circles, thus affirming his role as a bridge between the visual arts and literature.

Bibliography

Nicolas Bousser, *Léonard Sarluis*,
"Coupe File Art", 1st June 2023



ARMAND POINT

(Algiers 1860 – 1932 Naples)

Study of Dromedaries

1880

Black ink on paper

32 x 39,5 cm (12.60 x 15.55 in)

Signed and dated 'A. Point 1880'
at lower center



Related work

Armand Point, *Arab Weaver*, 1886, oil on canvas,
Bradford Museums and Galleries

Orientalist, but also a luminist, symbolist, Pre-Raphaelite and landscape painter, Armand Point stands out as one of the most gifted artists of the late nineteenth century.

Both the date and subject of the present work clearly situate it within the artist's Orientalist period—more specifically, within what his biographer Robert Doré describes as the “Algiers and surrounding areas” phase. Between Algiers, Bou Saâda, and the small villages of Bréja and Souk Ahras in Tunisia, Point explored the landscapes and people of the Maghreb. In Bou Saâda, he likely encountered Gustave Guillaumet (1840–1887) and Étienne Dinet (1861–1929), two leading figures of French Orientalism.

Point was only twenty years old when he produced this study of dromedaries. That same year, the Société des Beaux-Arts of Algiers invited him to exhibit several works alongside his mentor, the painter Hippolyte Lazerges. The Algerian press praised him as a promising young talent of the so-called “Algerian School.”

Already at this early stage, the work reveals a confident technique and a vivid sense of observation. These camels, sketched from life, reveal a remarkable natural command of animal studies, particularly with regard to the fauna of North Africa.

As a prominent figure of the Orientalist movement, Armand Point was among the artists commissioned

to help decorate the Algerian Pavilion at the 1889 Exposition Universelle in Paris (the one marked by the construction of the Eiffel Tower).

Several of his Orientalist paintings are now held in public collections, such as *Arab Weaver*, conserved at the Bradford Museums and Galleries.

Originally emerging from the Orientalist movement, Point would later gain distinction for his contributions to Symbolism, his affinity with the Pre-Raphaelite aesthetic, and the establishment of the Atelier de Haute-Claire—a workshop inspired by medieval craft traditions and the ideals of the Arts and Crafts movement. His multifaceted œuvre, steeped in idealism and spiritualism, continues to fascinate both scholars and collectors today—as demonstrated by recent museum acquisitions and his growing presence at leading art fairs such as TEFAF and the Salon du dessin.

Bibliography

R. Doré, *Armand Point : de l'orientalisme au symbolisme*, Bernard Giovanangel, Paris, 2020

R. Doré, *Armand Point et son œuvre (1861-1932)*, Thèse de doctorat, Université Paris 1 Panthéon-Sorbonne, sous la direction d'Éric Darragon, 2007



VALENTIN LE CAMPION

born BITT

(Moscow 1903 – 1952 Le Plessis-Robinson)

Bloody May or Blutmai

1930

Watercolour, black ink, black ink wash, and highlights in gum arabic and silver gouache on paper, underlying graphite lines on paper
29,1 x 36,7 cm (11.46 x 14.45 in)

Signed and dated 'Valentin BITT / 193[0]'

lower right, titled at centre '1 Mai 1929 Berlin'



Related work

George Grosz, *Metropolis*, 1916 –1917, oil on canvas,
Museo Nacional Thyssen-Bornemisza, Madrid

Valentin Le Campion, born Valentin Bitt, was a Franco-Russian wood engraver and illustrator. Initially trained in Russia at the School of Art founded by Feodor Ivanovich Rerberg, he fled the Soviet regime in 1927 and settled in France. In Paris, he studied under Stéphane Pannemaker and began illustrating popular literary works. Among the most notable is his edition of *Les Dieux ont soif* (*The Gods Are Athirst*) by Anatole France, published in 1946 by Éditions littéraires de France, and illustrated with no fewer than 137 wood engravings.

A respected artist, Le Campion exhibited regularly at the Salon des Artistes Français between 1931 and 1951, earning the admiration of his contemporaries. Over the course of his career, he produced more than 1,600 wood engravings, including a significant number of bookplates (ex-libris). A large portion of his output is today preserved in the collections of the Bibliothèque nationale de France and the Hermitage Museum. The present drawing refers to the events of *Blutmai* (Bloody May), the violent clashes that took place in Germany in 1929 between leftist demonstrators and police forces. In the

foreground, scenes of police gunfire recall the fatalities of the riots, in which thirty-three members of the German Communist Party, as well as politically unaffiliated civilians, were killed. Through a compelling visual narrative, Le Campion depicts leftist revolutionaries as embodiments of the struggle for liberty, in an iconography reminiscent of Delacroix's *Liberty Leading the People*. To the right, he alludes to the emerging forces of Nazism, evoking the rising tensions between popular movements and the ruling Social Democratic Party of Germany. Rich in anecdotal detail, this drawing offers a powerful commentary on the ideological divisions and violent upheavals that foreshadowed the collapse of the Weimar Republic.

The composition unmistakably recalls *Metropolis* by George Grosz. Through his treatment of the image, including the framing, the architectural density and the overall structure, Valentin Le Campion consciously evokes Grosz's apocalyptic vision of wartime Berlin, stressing man's alienation as he hurtles toward self-destruction. This deliberate reference significantly reinforces the political dimension of the drawing.



FRANÇOIS BOITARD

(Toulouse c. 1670 – c. 1715 Amsterdam)

The Arrival of Aesculapius in Rome

Circa 1700

Black ink and brown wash on laid paper

25,6 x 36,7 cm (10.08 x 14.45 in)

Signed 'F. Boitard invenit / fecit' lower right

Provenance:

Louis Deglatigny (L.1768a)



Related work

François Boitard, *The Arrival of Aesculapius in Rome*, circa 1700, drawing, National Gallery of Art, Washington DC (no. 1991.226.2)

A pupil of Raymond de La Fage (1656–1684), François Boitard devoted himself exclusively to drawing (1). He excelled in the use of pen and ink, showing both great virtuosity and inventiveness. Boitard travelled in England, the Netherlands and Italy, journeys that helped refine his draughtsmanship and enrich his visual repertoire. This work depicts the epiphany of Aesculapius as recounted by Ovid in the final book of the *Metamorphoses*. Rome, stricken by plague, sends a delegation of senators to Delphi to consult the oracle. Aesculapius, god of medicine and son of Apollo, appears to them in a dream and offers his aid, declaring that he will come to them in the form of a serpent. The next day, the oracle is fulfilled and the metamorphosed god sets sail for Rome. After a long journey across the sea, he

arrives in the Eternal City and lands on the Tiber Island, where he is welcomed by the crowd before resuming his divine form and putting an end to the plague.

The drawing shows Aesculapius in his animal form, amidst the people, upon his arrival in Rome. Therefore, it should be considered in relation to a drawing of the same title and subject held at the National Gallery of Art in Washington.

This sheet once belonged to Louis Deglatigny, a timber merchant and scholar from Rouen.

Bibliography

(1) *Disegno & couleur: dessins italiens et français du XVI^e au XVIII^e siècle* (exh. cat.), Brussels, Royal Museums of Fine Arts of Belgium, 2012



LOUIS GILLOT

(Paris 1867 – 1925)

Study for The Night, Fan Design
1888

Watercolour, black chalk and gold on
industrial watermarked vellum paper
(watermark: J WHATMAN/TURKEY MILL /
1885)

25,5 x 47 cm (10.04 x 18.5 in)

Signed and dated 'E. L. Gillot 88' lower right



Related work

Eugène Louis Gillot, *Sketch for the town hall of Issy-les-Moulineaux: The Seine at Issy-les-Moulineaux*, circa 1901, watercolour, Petit Palais, Musée des Beaux-Arts de la Ville de Paris

Louis Gillot was an Impressionist painter known for his genre scenes and maritime subjects. He studied under Edmond Lechevallier-Chevignard and Charles David at the École des Arts Décoratifs in Paris. He exhibited at the Salon of the Société Nationale des Beaux-Arts from 1900, receiving an honourable mention that same year, and became a full member in 1901. He was appointed official painter to the French Navy and later received the Légion d'honneur. His works are held in numerous public collections, and he contributed to several decorative commissions, notably for the town hall of Issy-les-Moulineaux (south of Paris).

This delicate drawing, probably conceived as a fan design, is a youthful work marked by Symbolist overtones. A veiled female figure, adorned with touches of gold, gently descends into a dawn-lit

sky above a tranquil shoreline. In the upper part of the composition, a scattering of stars appears, along with a crescent moon and a single, luminous star in the upper right corner. The presence of the sea offers an early and poetic glimpse of the theme that would later become central to Gillot's work. The composition is distinguished by its ethereal atmosphere and refined grace, revealing the artist's early sensitivity and aesthetic precision.

Bibliography

P. Jude and C. Carré-Mével, *Eugène-Louis Gillot et les Beaux-arts de la mer*, Marines éditions, Rennes, 2011



PAUL-CÉSAR HELLEU

(Vannes 1859 – 1927 Paris)

Elegant Lady

black, white and red chalk

on watermarked paper

44,4 x 29,3 cm (17.48 x 11.54 in)

signed 'Helleu' lower left

Provenance:

Private collection

The present work is registered in the archives of the Association des Amis de Paul-César Helleu as APCH DE1-8405. We are grateful to them for their assistance.

Celebrated on both sides of the Atlantic during his lifetime, Paul-César Helleu built his reputation on the skillful depiction of fashionable women. As Frédérique de Watrigant observed, “Helleu’s extraordinary success during his lifetime, both in Europe and America, was based on his virtuoso portrayals of the pretty women of high society” (1). A brilliant retrospective held at the Musée d’Orsay in 2023 reaffirmed Helleu’s stature as a painter of the Belle Époque elite—he was notably a close friend of Marcel Proust. Often described as the “painter of women,” Helleu devoted his life to capturing their elegance and individuality with sensitivity and finesse.

This drawing, executed in the *trois crayons* technique, shows a young woman in three-quarter view, absorbed in the simple gesture of lacing



Related work

Paul-César Helleu, *Madame Helleu, seated, seen from behind, holding her daughter close*, drawing, Musée d’Orsay, Paris

her dress. The sheet stands out for its remarkable freshness—the original paper tone is beautifully preserved—highlighting the artist’s delicate touch and mastery of line and texture. With her face turned away, the figure remains anonymous, inviting quiet contemplation.

Carefully preserved, this work embodies the refined intimacy characteristic of Helleu’s art and offers a rare opportunity to appreciate his draughtsmanship in its full subtlety.

Bibliography

(1) F. de Watrigant, *Paul-César Helleu*, Paris, Somogy, 2014



Hutton

1894

LUCIEN LÉVY-DHURMER

born Lucien LÉVY

(Algiers, 1865 – 1953, Le Vésinet)

Horse

Pastel on cardboard

52 x 38 cm (20.47 x 14.96 in)

Signed 'Lévy Dhurmer' lower right



Related work

Lucien Lévy-Dhurmer, *Le Silence*, 1895, pastel, Musée d'Orsay, Paris

Renowned pastellist Lucien Lévy-Dhurmer initially trained under Albert-Charles Wallet and Raphaël Collin, before working as an ornamental painter in a ceramics workshop in Golfe-Juan. Meanwhile, he continued developing his practice as a painter and took part in the 1896 collective exhibition “Peintres de l’âme” (Painters of the Soul), alongside artists such as Alphonse Osbert, Émile Gallé, and Alexandre Séon.

Pastel was undoubtedly Lévy-Dhurmer’s favoured medium: more than any other artist, he succeeded in conjuring the figures of his models from a luminous and poetic haze.

His best-known works are undoubtedly his Symbolist compositions, including *Le Silence* and *Bourrasque*, which were met with widespread critical acclaim.

Lévy-Dhurmer explored the theme of the horse on several occasions. Works such as *Étude de chevaux sellés* (*Study of Saddled Horses*, Hôtel Drouot, 16 June 1985) and *Étude de chevaux* (*Study of Horses*, Hôtel Drouot, 11 May 2011) reveal a remarkable formal rigour in his treatment of the subject.

Bibliography

Pastels (exh. cat.), exhibition at the Musée d'Orsay, 14 March – 2 July 2023, Paris, Éditions du musée d'Orsay / RMN, 2023



LIZINSKA- AIMÉE DE MIRBEL

born RUE

(Cherbourg 1796 – 1849)

Portrait of a Woman

1812

Black chalk and stump on paper

42,5 x 35,4 cm (16.7 x 13.9 in)

Inscribed and dated 'Dessiné d'après
nature par / Livinka élève de J Augustin /
1812' at center left



Related work

Jean-Baptiste-Jacques Augustin, *Bust portrait of Maria Elisabeth Laregnère*, 1799, drawing (Millon sale, 26 November 2021)

Painter to the King and miniature portraitist under Louis XVIII, Charles X, and Louis-Philippe, Lizinska-Aimée de Mirbel was one of the most gifted pupils of Jean-Baptiste Jacques Augustin, whose studio she joined in 1811 (1). She became his collaborator in 1814 and later opened her own successful studio in 1831 (2).

Through her talent and her position at court, Lizinska-Aimée de Mirbel quickly established herself as one of the most important miniature painters of her time. In addition to running her own atelier, several of her works are held in prestigious collections both in France and abroad, including the Wallace Collection and the Nationalmuseum in Stockholm (3).

The drawing presented here is a study that closely reflects the technique of her master. Like Augustin, she renders each element with remarkable clarity, demonstrating exceptional delicacy and precision

that impart subtle sense of relief to the forms. Executed with great accuracy, this work may be compared to Augustin's charcoal studies. The identity of the figure remains uncertain, but the suggestion that this may be a self-portrait is compelling.

Bibliography

- (1) B. Pappe, *Jean-Baptiste Jacques Augustin*, Editions Scirpta, Vérone, 2015
- (2) N. Garnier-Pelle, N. Lemoine-Bouchard and B. Pappe, *Portraits des maisons royales et impériales de France et d'Europe*, Somogy, Paris, 2007
- (3) M. Olausson, *Miniature painting in the Nationalmuseum*, Nationalmuseum, Stockholm, 2021



*Designé d'après Nature par
Léonard de Vinci. H. Augustin
1812*



ALIX BASIER
G A L E R I E