

André Bauchant / Le Corbusier Autodidacts of the Avant-Garde

Regina Barunke



Le Corbusier in his apartment in front of Bauchant's *L'Assomption de la Vierge* (1924), 20 rue Jacob, Paris, 1928 (detail),
Photographer: unknown © FLC/ADAGP



André Bauchant, *Portrait d'André Bauchant par lui-même*, 1938, Oil on canvas, 197 × 190 cm, Zander Collection, Cologne © VG Bild-Kunst, Bonn 2025

As a gardener-painter, André Bauchant stands behind a magnificent flowerbed. His eyes are half-closed, as if reflecting on his life: *Portrait d'André Bauchant par lui-même* (1938) brings together, in an idealized composition, the three central stages of his life. To his right, his birthplace in Château-Renault is depicted. Behind the dense forest, the farmstead with a mill in La Blutière is likely located, where Bauchant lived for nearly ten years. His house in Le Tournebœuf, which he built for himself in 1928, is not visible (as it is situated behind the viewer); however, the Baroque-inspired garden surrounding the house he designed is clearly

shown, complete with a water basin filled with water lilies, a path planted on both sides, and a well-maintained parterre lawn, all enclosed by neatly trimmed hedges. In the background, the panorama of the medieval town of Château-Renault appears. At the top left, the castle, dominated by a keep, looms over the town, with the town hall and, farther to the right, a clock tower. The factory chimneys of the tanneries below allude to Château-Renault's historical importance as the "city of leather;" from there, the houses extend along the hillside and become increasingly dense around the Church of Saint-André.

The square composition is framed by a decorative floral border which alludes to its original context: The painting was created in 1938 as a design for a tapestry commissioned by the French art dealer Marie Cuttoli from Bauchant.¹

Château-Renault

Auguste André Beauchamp (Bauchant) was born on April 24, 1873, at Rue Marceau 8, in the Bas-Pichon district of Château-Renault. His father, Julien Bauchant, was a gardener and winemaker who cultivated fruit trees, while his mother, Adélaïde (born Romian), was a seamstress and worked in a grocery store.

La Blutière

After the war, Bauchant settled in the hamlet of La Blutière, about 15 km from Château-Renault, in 1919—a former fulling mill on the banks of the Brenne, surrounded by forests. Here, he opened a new chapter of his life: he became a painter. His studio was a small room measuring 3 × 6 meters, with small windows and no electricity. In the spring of 1922, Le Corbusier and Pierre Jeanneret visited him at this remote location. Further visits followed, accompanied by purchases directly from the studio, including from Amédée Ozenfant and Maurice Lipchitz, and later from Jeanne Bucher, Sergei Diaghilev, and Serge Lifar. In the magazine *Action* Ozenfant describes their first meeting:

At the Salon of 1921, Maurice Raynal and I noticed some landscapes, genre scenes, and history paintings, executed with fine elegance and charming awkwardness—signed with a name completely unknown at the time: BAUCHANT JEUNE. A friend and I drove in a Ford (Model T) to Auzouer near Château-Renault. Bauchant Jeune was a man in his fifties, with a pointed, long but sparse beard, and the sharp eyes of a countryman, firmly convinced that he was much smarter than all the Parisians put together. He welcomed us into the old mill he lived in, where everything smelled of mildew; all around were his nurseries. As the son of a gardener, he was born at the crossroads of Tours, Amboise, Blois, and

*Vouvray—that gentle Loire countryside once shaped by François I as a royal gardener. He seemed to have stepped out of a scene of rural labor from a 16th-century miniature painting, with the brand-new, white castles in the background. He showed us paintings no one had ever seen, and which the locals did not find very lifelike. He hadn't painted many works because, at the time, he hardly sold anything and painted solely for himself—carefully, and therefore slowly. I set aside the ones I liked the best and asked about the price, which I accepted without discussion, as it was extremely low: about 150 francs at the time, for the astonishing *Périclès pérorant au peuple*, which is now in my collection.*²

Le Tournebœuf

In March 1928, Bauchant moved into his new house in Auzouer-en-Touraine, in the district of Le Tournebœuf (department of Indre-et-Loire), which he had built according to his own plans. The materials for this construction were provided to him—in exchange for paintings—by Le Corbusier: In a letter dated January 22, 1928, he had Pierre Jeanneret inform Bauchant that he would send him building materials from a demolition site in Ville d'Avray. The items listed include: iron shutters, interior doors, marble fireplaces, a terrace railing, and a wrought-iron entrance door.³



Bauchant's studio in Le Tournebœuf, 1928, from the series *La France 1926–1936*. Photographer: André Kertész

Two paintings are known to show the house from the outside (*L'atelier, maison du Tournebœuf*, 1949, and *La maison de l'artiste*, 1952); in addition, there are photographs by André Kertész, who captured the house from the garden shortly after its completion. His interior shots primarily focus on the studio, although it is said that a considerable collection of valuable furniture and objects was found in

his home after his death. Among them was a small collection of classical works: two 17th-century Italian paintings, one attributed to Jusepe de Ribera, the other by Luca Giordano. His library was stored in an old fireplace from the Château de Chaumont and included books, such as Victor Duruy, *Histoire de la Grèce ancienne*, 1862/1874; Jacques-Corentin Royou, *Histoire des empereurs romains*, 1808; Victor-Adolphe Malte-Brun, *La France illustrée*, 1853/82; Constantin François Volney, *Les Ruines, ou Méditations sur les révolutions des empires*, 1789; and Charles Rollin, *Histoire ancienne*, 1834-35. Interspersed were classics from Flammarion, geographical writings by Adolphe Joannes, the *Petit Larousse illustré*, seed catalogues by Georges Truffaut and Clause, and schoolbooks from the bookshelf of the Château de Chaumont. When André Bauchant was asked in an interview with *Flair* magazine in April 1950 about his artistic influences, he did not cite books, which had undoubtedly been an important reference for

him, but rather nature as his primary source of inspiration:

I never had a teacher. I open my window and look at nature. The Creator is my source of inspiration. I never visited the Louvre, nor any other museum, as I did not want to be influenced by other painters. I want to paint my pictures as I see them, without outside influence, and I always return to the country-side for my inspiration. The trees, the fruits, and the birds are all I love. I always start my paintings from the bottom, like plants that, to bloom, must bury their roots deeply in the soil. I mix my own colors and keep the secret of my colors—this is why I never had a student. (...) Sometimes it takes me a long time to complete a painting, sometimes only a little. When you feel like painting, it just flows. When you have no inspiration, it's better to cross your arms and wait. But if I feel a strong desire, I have to follow it. When I'm tired, I freshen up, take my can, and go out for a walk in the countryside. I come back with ideas...⁴



André Bauchant, *Bouquet de fleurs dans un paysage*, 1926, Oil on canvas, 100 × 67,5 cm,
Zander Collection, Cologne © VG Bild-Kunst, Bonn 2025

A trained gardener like André Bauchant, who worked in his profession alongside his artistic pursuits throughout his life, possessed profound botanical knowledge and sensitivity to the plant world. This affinity for flora found its artistic expression in a multitude of floral depictions, whether as bouquets, garlands, or flower baskets, presented in varying colors, sizes and forms. Bauchant's observations also extended to seemingly "simple," uncultivated plants that likely grew by the roadside or in the fields of Touraine. For the edition *Les Simples vus par Violette* of the Galerie Jeanne Bucher, he drew and colored medicinal plants; the design was executed by Art Deco artist and bookbinder Rose Adler.⁵ The small-format painting *Les fleurs bleues* from 1944, which shows a bundle of forget-me-nots, is exemplary of this series.



André Bauchant, *Les fleurs bleues*, 1944, Oil on wood, 19.3 × 13.5 cm, Zander Collection, Cologne © VG Bild-Kunst, Bonn 2025

The paintings *Bouquet de fleurs dans un paysage* from 1926 and *Fleurs dans un vase bleu* from 1928 serve as early examples of a recurring motif throughout the artist's oeuvre: Depicted is an abundant flower bouquet in a vase, placed centrally on a wall or pedestal, set against a perspectively arranged landscape under a radiant blue sky. Often, the bouquet is framed by trees with birds or smaller human figures at the forefront of the picture, reminiscent of medieval donor figures. Leaves and flowers are detailed and can be identified with botanical precision:⁶ *Bouquet de fleurs*

dans un paysage is dominated by lush magnolias, with the lower part consisting of white and red hollyhocks (*Alcea rosea*) and yellow, double-flowered coreopsis (*Coreopsis grandiflora*). In *Fleurs dans un vase bleu*, the vase is filled with multicolored foxglove (*Digitalis purpurea*) and individual branches of coltsfoot (*Tussilago farfara*), yellow goldenrod asters (*Aster linosyris*), and white September flower (*Symphytotrichum ericoides*). In contrast to the massive floral arrangements, the vases of the two bouquets appear simple and functional. Here, the focus is solely on form and volume.



André Bauchant, *Fleurs dans un vase bleu*, 1928, Oil on canvas, 100 × 73 cm, Zander Collection, Cologne © VG Bild-Kunst, Bonn 2025



Le Corbusier in his apartment in front of Bauchant's *Vase de fleurs un paysage* (1927), 20 rue Jacob, Paris, c. 1928. Photographer: Brassai © FLC/ADAGP

In 1927, Le Corbusier purchased two flower bouquet paintings by Bauchant from the same year, of which photographs exist: *Vase de fleurs dans un paysage* hung unframed on the wall of his apartment on Rue Jacob in Paris and was photographed by Brassai; *Bouquet*

Le Corbusier can be seen in photographs by Swiss photographer Erling Mandelmann in the Villa Le Lac, which Le Corbusier built for his parents in 1923 on Lake Geneva.



Living room, Villa Le Lac, Corseaux (Vevey) with Bauchant's *Bouquet Le Corbusier* (1927), 1965. Photographer: Erling Mandelmann © FLC/ADAGP

While the architect had a clear concept for floral plantings on the rooftops of his buildings ("The garden is paved with red bricks, its walls covered with ivy and clematis; large planters of cement or pots contain okubas, spindle trees,

laurels, and thujas, forming clusters; seasonal flowers brighten the scene: a true apartment garden that is easy to maintain"),⁷ flowers in vases are only somewhat suited for indoor spaces: "In the studio that we just left, I will not have any flowers, I won't, because they disturb me. I am a man. But on the other hand, in the shared part of the apartment, flowers add a lively touch."⁸

Bauchant may have also discovered photographic references for his bouquets in the then-popular, richly illustrated garden magazines *Graines d'Elite* by Clause and *Jardinage* from the house of Truffaut. Armand-Albert Truffaut, who took over the management of the flourishing gardening and seed production company in 1870 and modernized the family business, seems to have been important enough to Bauchant that the artist painted two portraits of him (1925 and 1928).⁹ Whether these were commissioned works remains unclear.



André Bauchant, *Le char d'Apollon*, 1928, Oil on canvas, 96.5 × 117 cm,
Zander Collection, Cologne © VG Bild-Kunst, Bonn 2025

In 1927–28, André Bauchant held his first solo exhibition *Fleurs et Paysages* at the Galerie Jeanne Bucher in Paris. During this time, through Bucher, he met Sergei Diaghilev, the founder of the Ballets Russes. During a visit to Touraine with the dancer Serge Lifar, Diaghilev not only acquired works by Bauchant but also commissioned him to design the stage sets and costumes for the ballet *Apollon musagète*. The music and libretto for this ballet were by Igor Stravinsky, and the choreography was by the then 24-year-old George Balanchine:

In two scenes, *Apollon musagète* tells the story of the birth and upbringing of the young god Apollo by the three Muses: Calliope, Muse of epic poetry; Polyhymnia, Muse of hymn poetry; and Terpsichore, Muse of dance. Initially, Apollo dances as a “Muse leader” with them; by the end of the scene, he leads them to Mount Parnassus. The ballet premiered on June

28, 1928, at the Théâtre Sarah Bernhardt in Paris. In a letter dated January 20, Le Corbusier shares this news with his mother:

*My dear little mother, (...) Friend Bauchant is at the pinnacle [of his career]. Diaghilev has just commissioned him for a ballet. Bauchant at the Opera! Suddenly, his name is everywhere. The poor fellow doesn't realize what is happening to him. Bauchant, following in the footsteps of Picasso, Gris, Matisse, Braque, Derain: the crème de la crème. I own a few of his beautiful works. Soon, this man will be out of reach. This time, the dealers are after him. But he still keeps a great deal of trust in me.*¹⁰

Diaghilev understood the performances of the Ballets Russes as a *Gesamtkunstwerk*, and as Le Corbusier mentioned before, he regularly collaborated with prominent artists. Initially, Stravinsky had planned Giorgio de Chirico for

the stage design, but Diaghilev chose André Bauchant. He hoped for a fresh, unconventional take on the ancient world. In a newspaper article published the day before the premiere, Diaghilev is quoted at length:

In painting, among the newcomers, I only see old young, old men who are young, that is to say who have kept a fresh spirit Which emanates from their painting. Bombois... and Bauchant [sic]. I was very pleased to meet the latter. I had been told about a peasant, and I saw a man with a superb Napoleon III head. In Monte Carlo, where I made him come to design the sets for Apollon (they are marvellous, a primitive sky, you will see for yourself next week), he walked to the Casino dressed in pale olive trousers, a black cloth jacket with flowing tails and brown leather gloves, large traveling gloves which he always had with him. There was something else he always had with him: a bulky envelope with photographs of his pictures. He was sometimes introduced to a Princess. Then his first move would be to take the famous envelope out of his pocket of his jacket, show his photographs, and say: "Here is my life's work." What a delicious painter! His large compositions, in such a classical manner, the delicacy of his flowers, the rustic feeling in his landscapes. And always, in everything, a literary point of departure. Then he paints with simplicity. He finds most of his themes in the Larousse dictionary."¹¹



Serge Lifar as Apollo with Alexandra Danilova, Felia Doubrovskaya, and Lubov Tchernicheva as Muses in *Apollon musagète* by Serge Diaghilev's Ballets Russes His Majesty's Theatre, London, June 24, 1928
Photographer: unknown

While Diaghilev's troupe rehearsed in Monte Carlo, he also asked Bauchant to set up a studio there. However, Bauchant only stayed from April 12 to May 9, 1928, and completed his

designs for the ballet in Touraine. Shortly before his departure, an argument arose between Bauchant and Diaghilev, which Nicolas Nabokov recounted:

It appeared that on the morning of my arrival Diaghilev walked into the studio where Bauchant was supposed to be painting the sets for Apollon. He found Bauchant putting the last touches on a nature morte of his own. Looking about, Diaghilev saw a few other "contraband" natures mortes. There wasn't a trace of Apollon around. Bauchant proudly acknowledged having painted the pictures since his arrival two weeks previously in Monte Carlo. Diaghilev got furious; he informed Monsieur Bauchant-jeune that he had not been invited to Monte Carlo to paint pictures but to prepare sets; that he, Diaghilev, was not a provider of free studios for Monsieur Bauchant-jeune and that Monsieur Bauchant-jeune had better stop painting his silly pictures immediately. Bauchant listened carefully to this diatribe and "riposted" with indignation. He said that his pictures weren't silly at all and that if Monsieur de Diaghilev did not understand them it was the fault of that "saltimbanque" Picasso and all the Russian barbarians around Monsieur de Diaghilev in his ballet troupe. Naturally, they could not like his pictures, because one has to understand the whole tradition of French painting to understand what he, Bauchant, does. But the real public enjoys his pictures and they sell very well..."¹²

Bauchant did not carry out his stage designs for *Apollon musagète* himself; they were executed by the Georgian scenographer Aleksandr Konstantinovich Chaba-Sharvashidze—Diaghilev had eliminated the originally planned individuals. The set consisted largely of artificial rocks, designed by Bauchant to resemble the rocky slopes of his native Touraine. The massive central rock was hollow inside and large enough for Serge Lifar, who played Apollo, to emerge from it in the first scene. In the second scene, steps led behind the rock to the final ascent. The sun chariot with four horses, placed on a cloud, was flown into the stage from the right side of the auditorium at the end of the scene. The floral landscape painting *Champs-Élysées*,¹³ which Diaghilev

directly acquired from Bauchant's studio, may have inspired the idea to break a giant vase on stage, which would then transform into a grotto for Apollo's birth. However, for practical reasons, this plan was discarded.

Since Bauchant struggled with designing the costumes, Diaghilev had Apollo's tunic made based on a figure from one of Bauchant's mythological compositions. For the three Muses, Diaghilev initially chose simple tarlatan tutus, which were used only in the first performances. The following year, Diaghilev replaced them with designs by Coco Chanel, as seen in the stage photographs.¹⁴ Chanel dressed Apollo in deep purple silk and decorated his hair with gilded enamel. The Muses wore white tunics, tied with ribbons at three points, and their hair was hidden under tightly fitting white caps, giving them an androgynous, almost otherworldly look.

In 1924, Le Corbusier had already acquired one of the first *Apollon* paintings by Bauchant. In an undated (probably 1928) letter to the painter, he also mentioned a meeting with Diaghilev, who had assessed two more *Apollon* paintings at his place. One of them was probably the painting *Apollon apparaissant aux bergers* from 1925, which shows the god in his chariot with four horses, accompanied by angels over a rocky formation, and may have served as a reference for the stage set.¹⁵

A similar motif appears in the painting *Le char d'Apollon*, which Charlotte Zander acquired for her collection in 1992. Here, Apollo appears in a quadriga pulled by horses. The three Muses, with their attributes—scroll, theater mask, and lyre—rush towards him, led by the goddess Themis, who holds a scale and a laurel wreath. Angels and playful putti bring Apollo his divine lyre and floral garlands. Below, nymphs are depicted bathing, dancing, or resting, attending the spectacle..



André Bauchant, *La Loutre*, 1924, Oil on canvas, 42 × 65 cm, Zander Collection, Cologne © VG Bild-Kunst, Bonn 2025

Among the more than three thousand works in André Bauchant's oeuvre, there are only a few depictions of individual animals. While animals appear frequently in his works—especially birds sitting on branches or wall edges, fighting wolves, or exotic creatures like elephants and camels—they usually appear in groups or amid historically or mythologically charged landscapes. *La Loutre* (The Otter) from 1924 is one of the few individual animal portraits.

The small painting of an otter with brown fur, a light chest area, and a bushy tail is notable because Bauchant focuses on the animal itself. The emphasis is on the detailed portrayal of the otter's head and eyes, particularly its piercing gaze. In contrast, the background, made up of green foliage, is sparsely painted and monochrome. The painting technique resembles that of Bauchant's portraits of people: First, he outlines the figure, and then he fills in the background with flat, monochromatic colors. This approach is captured in a photograph from 1924, which shows the artist sitting at his easel while he paints a portrait of the French painter, art theorist, and confidant of Le Corbusier, Amédée Ozenfant.¹⁶ The otter

painting, which also comes from Ozenfant's collection, is from the same year and is now part of the Zander Collection.



Bauchant in front of *Portrait d'Ozenfant*, 1924.
Photographer : unknown © FLC/ADAGP

Le Corbusier met Ozenfant in May 1918 at a meeting of the Art et Liberté group shortly after he moved from La Chaux-de-Fonds to Paris. Ozenfant, already an important figure in the Parisian art scene at the time, opened up new horizons for the young architect (and artist). Their friendship and productive collaboration lasted until 1925, but during those years, they were highly productive. In December 1918, Ozenfant and Le Corbusier wrote the pamphlet *Après le cubisme*, which is considered the

manifesto of Purism; in 1920, they founded the magazine *L'Esprit Nouveau* with Belgian Dadaist Paul Dermée (in the first issue, Charles-Édouard Jeanneret-Gris first signed as Le Corbusier); and in 1921, they attended the Salon d'Automne, where they were introduced to the works of André Bauchant. To have his portrait painted, Ozenfant invited Bauchant to his Paris studio. He recalls:

He arrived one beautiful morning, with a mischievous look, his goatee forward, carrying a box of paints he had made from planks of the famous hat boxes. I gave him a nice beechwood board to work on, from the

Bazar de l'Hôtel de Ville. He settled in: "You'll see, it'll be done quickly." I posed, and he worked on the board while talking to distract me, of course. After a while, I saw his expression change; he was in a bad mood: "Your wood absorbs much more than a canvas. This wasn't agreed upon, you were supposed to give me a canvas, your wood takes a lot more paint than a canvas. You know, the paints are expensive."¹⁷

In the same year, Bauchant painted two more portraits: one of Le Corbusier and one of his future wife, Yvonne Gallis.

.



André Bauchant, *Adieux de Jeanne d'Arc à sa famille*, 1924, Oil on canvas, 32.4 × 49.3 cm, Zander Collection, Cologne © VG Bild-Kunst, Bonn 2025

When André Bauchant painted *Adieux de Jeanne d'Arc à sa famille* in 1924, it was already the third version of this motif; more would follow.¹⁸

The painting depicts the 13-year-old Jeanne with her family—father, mother, and two younger brothers—who are closely gathered around her. In the background, a knight on horseback with a lance appears, with Jeanne's outstretched arm signaling her upcoming departure. According to tradition, Jeanne d'Arc left her parental home in Domrémy, a village in Lorraine, at the end of 1428 to follow her religious mission and fight as a resistance fighter in the Hundred Years' War, aiming to free France from English occupation. Historical records do not describe the farewell in detail, but it is considered a decisive moment marking the transition from her rural life to the beginning of her divine mission.

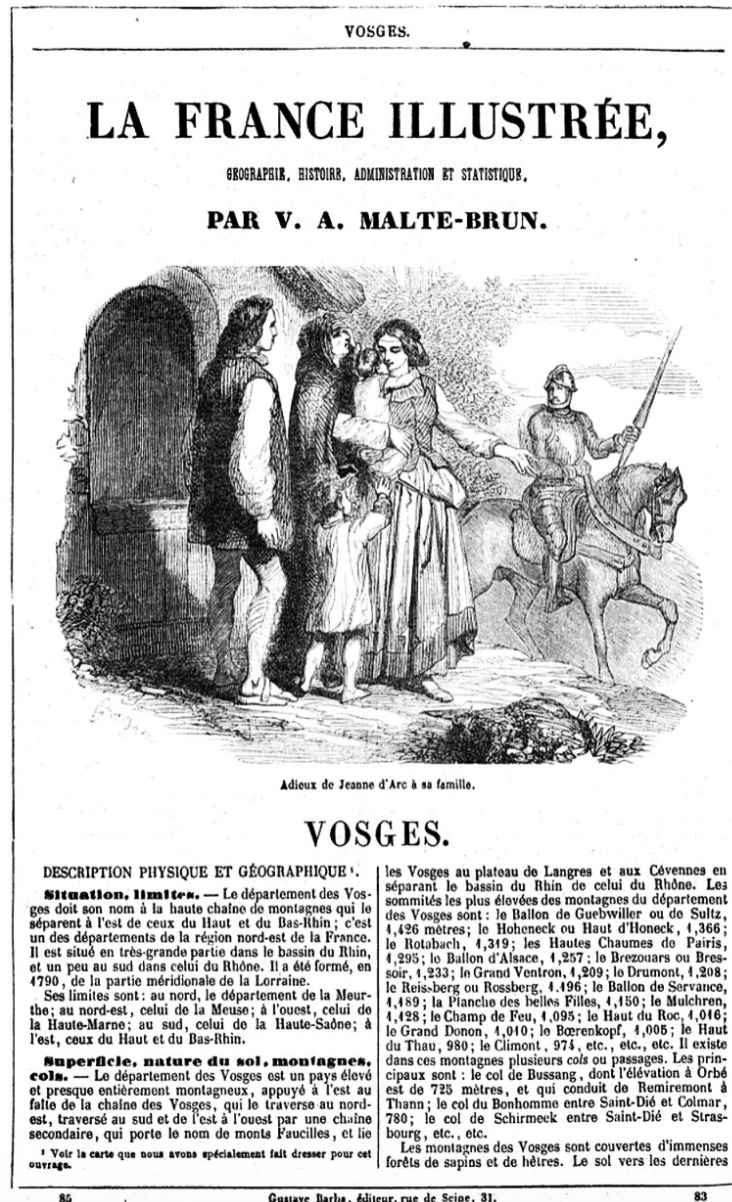
The creation of the painting coincided with a period of heightened interest in the figure of Jeanne d'Arc in France. In 1909, Pope Pius X beatified her, and in 1920, Pope Benedict XV canonized her. These events were accompanied by a national-political appropriation of her

figure by various ideological factions. In this context, Anatole France's biography *La Vie de Jeanne d'Arc* (1908) was published, presenting a critical, rationalist perspective in response to the growing nationalistic veneration of the heroic peasant girl who had become a national myth. Bauchant was likely familiar with France's work, especially since shortly after the author's death in October 1924, Bauchant dedicated two portraits to the Nobel laureate.¹⁹

It appears that the composition of *Adieux de Jeanne d'Arc à sa famille* is based on the copperplate engraving by Hubert Clerget, published in 1855 in Victor-Adolphe Malte-Brun's *La France illustrée. Géographie, histoire, administration et statistique*.²⁰ Bauchant may have drawn inspiration from Clerget's illustration *La Maison de Jeanne d'Arc à Domrémy* for the depiction of Jeanne's family home. Additionally, the artist enriches the scene with further symbolic details, such as the barn door leaning behind Jeanne, which could represent the threshold of her new life, or the white-flowering bush at the right edge of the painting, symbolizing the purity and innocence of the virgin martyr. Bauchant uses a stylized

and compositionally simplified visual language for the overall composition. Depth of space, anatomical accuracy, and perspective construction are sacrificed in favor of a flat, colorfully harmonious buildup. Bauchant's focus here is less on historical accuracy and more on creating an atmospheric intensity and emotional legibility within the scene.

Le Corbusier purchased the painting directly from the artist's studio in Auzouer-en-Touraine in 1924 for his private collection. Later, it passed into the possession of Kunstsalon Wolfsberg in Zurich before being acquired by Charlotte Zander for her Munich-based gallery in 1991, and subsequently entering the Zander Collection.



Hubert Clerget, *Adieux de Jeanne d'Arc à sa famille*, 1855, etching, in: Victor-Adolphe Malte-Brun, *La France illustrée. Géographie, histoire, administration et statistique*, 1879-1884



André Bauchant, *Portrait de Le Corbusier*, 1924, Oil on canvas, 46 × 38 cm,
Fondation Le Corbusier, Paris © FLC/VG Bild-Kunst, Bonn 2025

Le Corbusier could not find much to appreciate in the portrait that Bauchant painted of him in 1924 and did not hold back on his criticism in a letter to the artist dated August 8, 1924:

(...) As for mine, I won't hide at all what I think of this portrait; you know I am a painter and I appreciate fine craftsmanship and what is well done; now, my portrait is

only a sketch, and what interests me is not having my likeness, but a serious piece of painting from you. If you want this portrait to bring you publicity, it would be good if, on your next visit to Paris, you could work on it seriously. Ozenfant's portrait is done very seriously, and I don't ask for more than that.²¹

In the completed portrait, Le Corbusier is depicted seriously, with round glasses, a bow tie, and wearing a black suit against a dark green background. At the same time, he commissioned the portrait of his fiancée Yvonne Gallis, for which he probably provided Bauchant with a professional photograph of her from her modeling days as a reference. With her strictly parted black hair tied with a red ribbon, she wears large gold earrings. A loosely draped, elegantly patterned cloth rests over her shoulders. For the background, Bauchant chose a deep violet tone, which complements the red of her attire and contrasts with the green of the couple's portrait.



André Bauchant, *Portrait de Mme Le Corbusier*, 1924, Oil on canvas, 47 × 38 cm, Fondation Le Corbusier, Paris © FLC/VG Bild-Kunst, Bonn 2025

A few years later, Le Corbusier also commissioned a portrait of his older brother Albert and shared this with his mother in two consecutive letters: “We took Albert with us to Bauchant’s on July 14th. I even gave him his portrait made by the master. Once finished, it will be a poem!” and “Here I saw Bauchant in Auzouer finishing the portrait that I’m giving to Albert. Very nice, resemblance not guaranteed!”²²

Also from 1927 is the group portrait *Édouard, Pierre et Yvonne*. Le Corbusier, easily recognizable by his round glasses and bow tie, stands in front of an idealized mountainous landscape featuring a castle and a bridge—structures that point to his future career as an architect. In this context, it is interesting to note an earlier comment from Le Corbusier from

1921, in which he rejects the title of architect in favor of craftsmanship:

*Architects are puppets (...) my admiration goes without reservation to the engineers who build their phenomenal bridges, who work for the useful, the strong, and the healthy (...) I would like that when through art we want to do as they do, something useful, it be by conceiving the task so solemnly, so seriously, that then, yes, we would dare to hold our heads up and... be [no longer] parasites, but the supreme useful.*²³

At the center of the portrait—between Le Corbusier on the left and Yvonne on the right—is Pierre Jeanneret. He is Le Corbusier’s cousin and a business partner in his Parisian office since 1922, working as an architect and designer. While the two men stand, Yvonne Gallis sits on the ground under olive trees, wearing a summery dress and holding a bouquet of flowers in her hands. Her face is seen in profile, and her gaze is directed upwards towards Le Corbusier and Jeanneret. The future roles and gender positions of the subjects appear clearly defined in this image.



Pierre Jeanneret, André Bauchant, and Charles-Édouard Jeanneret-Gris (Le Corbusier) with Bauchant’s *Adam après son péché* (1925), La Blutière, ca. 1925, Photographer: unknown © FLC/ADAGP



Pierre Jeanneret, André Bauchant, Yvonne Gallis, and Charles-Édouard Jeanneret-Gris (Le Corbusier) with Bauchant’s *Édouard, Pierre et Yvonne* (1927) La Blutière, c. 1927 © FLC/ADAGP

There are a few photographs from Le Corbusier's visits to the studio at La Blutière, including one that shows the artist standing between Pierre Jeanneret, Yvonne Gallis, and Le Corbusier himself behind the newly acquired painting *Édouard, Pierre et Yvonne*.²⁴ On photographs from 1928, the Parisian gallerist Jeanne Bucher can be seen visiting Bauchant at Le Tournebœuf, following Le Corbusier's recommendation. To document this visit and the selection of works for the upcoming solo exhibition at her Paris gallery, Bucher hired the then young Hungarian photographer André Kertész.²⁵ In this exhibition, the renowned German art dealer Wilhelm Uhde met Bauchant:

*Madame Bucher introduced me to the painter, a tall and thin man with a pointed beard, dressed in dark clothes like peasants do when they go to a wedding or a funeral. He stood a little apart and greeted visitors with reserved politeness.*²⁶

Shortly thereafter, Uhde invited Bauchant to exhibit at *Peintres du Cœur sacré* (1928, Galerie Quatre Chemins, Paris), showcasing his works alongside those of Henri Rousseau, Camille Bombois, Séraphine Louis, and Louis Vivin. He also helped sell Bauchant's works to Pierre Andry-Farcy,²⁷ director of the Musée d'Art in Grenoble, who later curated the significant exhibition *Les Maîtres populaires de la réalité* in Paris—subsequently shown in Zurich, London, and MoMA New York.



André Bauchant, *Édouard, Pierre et Yvonne*, 1927, Oil on canvas, doubled, 71 × 108 cm, Fondation Le Corbusier, Paris © FLC/VG Bild-Kunst, Bonn 2025



André Bauchant, *Tritons et naiades*, 1929, Oil on canvas, 38 × 50 cm,
Zander Collection, Cologne © VG Bild-Kunst, Bonn 2025

From the 1920s onwards, Le Corbusier continuously expanded his collection of works by Bauchant. In 1975, Heidi Weber published a selection of these works in the small volume *André Bauchant: 16 Works from the Le Corbusier Collection*, which includes the two paintings now held in the Zander Collection: *Tritons et naiades* and *Adam et Hercule et Omphale*.

Tritons et naiades (1929) reflects Bauchant's ongoing interest in themes from ancient mythology. Triton, the son of Poseidon, half-man and half-fish, blows into his conch shell, which allows him to control the storm. He gazes at a sea nymph (a Nereid) riding on a hippocampus, a mythical creature with the body of a horse and the tail of a fish. Both the open shell behind her and the fluttering red cloth suggest that she may represent Galatea. Bauchant arranges the figures in pairs (another Nereid and a Triton frame the scene) and constructs the overall composition symmetrically, using rocks, the sea, and the sky.

The motif of sea gods, Nereids, and mythical creatures appears again in his works *Neptune* (1929), *Nereides et dauphins* (1930), and *La Grotte des Naiades* (1946).

Omphale et Heracles (1931) depicts the Lydian queen Omphale with Heracles, who holds a spindle in his hand. As punishment for a murder, the gods sentence Heracles to serve as a slave to Omphale, carrying out domestic tasks like spinning and weaving. Omphale, in turn, wears Heracles' lion skin and carries his club. Thus, the exchange of garments signifies a reversal of gender roles, though this seems less of an interest to Bauchant. His pair of figures stands, clothed only in loincloths, in the midst of an idyllic landscape.

Le Corbusier acquired both paintings from the Parisian Galerie Charpentier during Bauchant's major retrospective. 215 works were displayed; Bauchant was 76 years old at the time. This event marks both the beginning and the pinnacle of his international artistic recognition.

In a letter dated October 31, 1949, which was partially reproduced in the exhibition catalog, Le Corbusier expresses his enthusiasm:

*My dear Baughant,
I have learned that the Galerie Charpentier will soon open a major exhibition of your works. Bravo! It is, through various paths, the shining face of your consecration. You are now admitted to Paris, and the fine ladies will come to seek in your varied paintings the flower of poetry that you have tirelessly cultivated. By the way, you are a true Parisian. The city has never known you except as a fleeting traveler; yet the soul of the Parisian is in you, made of the roots of each of us and the fundamental aspirations: a love for nature – the forest, the meadows, the streams – a need for history, which is the foundation of existence, and a taste for legends. Your work is full of goddesses, heroes, sirens, and even God. You are a peasant, but in your veins flows noble blood. A miracle of France, where the nobles and gentlemen knew the shepherdesses...*²⁸

However, Le Corbusier's collecting passion was not limited to fine art. At a young age, during a trip to the Balkans, he developed a keen interest in folk and primitive forms of craftsmanship. In his travel diaries, he lists his finds:

"embroidered blankets, scarves, carpets, plates, Greek terracottas, Persian miniatures, lacquer works"²⁹ and Serbian ceramics. He didn't collect these items just for himself and his family, but also with an eye toward the tastes of his friends and patrons. This marks the beginning of his dual role as a buyer and mentor for his clients,³⁰ which would later justify his regular visits to galleries, antique shops, and home furnishing stores.³¹

In 1934, shortly before moving within Paris—from Rue Jacob No. 20 to Rue Nungesser-et-Coli No. 24—Le Corbusier invited Brassai to document his old apartment. Brassai had expected an "ultra-modern" apartment with "large glass surfaces" and "bare white walls." Instead, he found a "somewhat messy" home "full of rare furniture pieces," an eclectic collection of art and curiosities.³² Alongside Fernand Léger's *Composition avec profil* from 1926/27 and a painting with elephants and lions by the West African artist

Kalifala Sidibé, Baughant's *Vase de fleurs un paysage* (1927) and on the floor *L'Assomption de la Vierge* (1924)³³ hung. But this very clutter of his *collection particulière* was, for Le Corbusier, a source of inspiration, as he described in a 1951 interview with Robert Mallet:

*There are some paintings—they're not arranged like a stamp collection, but carefully set in the right light. And there are some sculptures by my friends, like Henri Laurens, Jacques Lipchitz, etc., as well as some antiques, very modest folk antiques, especially some Greek works, perfectly proportioned, so clear and moving. There are Byzantine objects I picked up here and there in the Balkans, perfectly expressing the style of their time. There are all sorts of things. There's what I call my "personal collection"—wood pieces, chipped flint stones, pine cones, bricks that I use as bases for a statue; there are shells, either whole or broken by the waves, which are fascinating. I could even point out bones from the butcher... washed up by the sea. These are exceptional tools for material meditation, showing the properties of materials, the harmony, and the beauty of natural forms. I'm not ashamed to call it my "personal collection"; it brings me great joy.*³⁴

Le Corbusier's *collection particulière* found its new home in the studio apartment he designed for himself in the Rue Nungesser-et-Coli, which he conceived as an exhibition space from the outset. As early as 1935, a year after moving in, he offered his apartment to the art dealer and curator of African, pre-Columbian, and Oceanic art Louis Carré—who lived two floors below him in the same building—for an exhibition titled *Les Arts dits primitifs dans la maison d'aujourd'hui*. Corbusier supported Carré in juxtaposing contemporary works with ancient and non-European artifacts. The exhibition was met with great enthusiasm. In a letter dated June 23, 1935, to his mother, Le Corbusier reports:

I've lent my apartment to Louis Carré, the tenant of the 4th floor and expert in African and American art, etc., to set up an exhibition here (and also in his apartment). The theme: In an apartment. The studio was

*emptied of its canvases. I was eager to include works by modern artists as well: a magnificent tapestry by Léger, four sculptures by Laurens. I painted an ancient Greek statue with vibrant colors on plaster—the highlight of the exhibition. The whole apartment made a grand impression.*³⁵



Le Corbusier in the bedroom in front of Bauchant's *Le Couronnement de la Vierge* (1924), 24 rue Nungesser-et-Coli, Paris, 1934. Photographer: René Burri © FLC/ADAGP

At the same time, though not as part of the exhibition, Le Corbusier hung *Le Couronnement de la Vierge* (1924)³⁶ over his bed. When Le Corbusier asked René Burri to take a photographic report of his apartment in the early 1960s—published in June 1961 in the Swiss magazine *du*—the painting was visible in the shots. On February 6, 1962, Le Corbusier reacted:

*My dear Burri,
[...] have a serious reproach to make to you. In Du, the article on Le Corbusier, you included a highly misleading photograph in which I appear to be praying to the Virgin Mary in front of a glorification of Bauchant, whereas I am actually turning the lamp to light up the painting. You could have done without this false testimony.*³⁷



André Bauchant, *Hercule et Omphale*, 1931, Oil on canvas, 81 × 65 cm,
Zander Collection, Cologne © VG Bild-Kunst, Bonn 2025

1 The tapestry was intended to have been woven by the Tabard company in Aubusson or in Algeria, where Marie Cuttoli owned weaving workshops. Cuttoli commissioned designs for wall tapestries from well-known artists such as Matisse, Dufy, Rouault, Picasso, Braque, Léger, Miró, Le Corbusier, and Bauchant—many of which were exhibited at Jeanne Bucher's gallery. On December 28, 1938, Bauchant wrote to Maurice Delamain, stating that he had arranged for his tapestry to be shipped from Le Havre to San Francisco; a photograph of the traveling exhibition in San Francisco and New York also exists. After that, its trail was lost. See André Bauchant, *Autoportrait*, 1938, hand-woven wall tapestry in wool and silk, 230 × 186 cm (WVZ 38-31), in Dina Vierny, ed., André Bauchant. Catalogue Raisonné (WVZ) (Wabern/Bern: Benteli, 2005), p. 332.

2 Ozenfant in the journal *Action. Cahiers de philosophie et d'art* (1920–22), quoted from Françoise Bauchant, *André Bauchant. Sa vie, son œuvre*, Tours: Editions La Simarre 2017, pp. 50f.: „Au Salon de 1921, Maurice Raynal et moi-même avions remarqué, signés d'un nom parfaitement inconnu, BAUCHANT JEUNE, des paysages, scènes de genre et d'histoire d'une élégance fine et d'une charmante gaucherie. Une amie et moi partîmes en Ford (modèle T) pour Auzouer, près de Châteaurenault [sic]. Bauchant Jeune était un agricole dans sa cinquantaine, barbiche en pointe, très longue mais clairsemée, l'œil vif du terrien, certain d'être bien plus malin que tous les Parisiens réunis. Il nous reçut dans l'ancien moulin qu'il habitait et où tout sentait le moisi; alentour poussaient ses pépinières. Fils de jardinier, il était né à la croisée des chemins de Tours, d'Amboise, de Blois, de Vouvray, ce doux pays de Loire que François 1^{er} jardinait. Il semblait sorti d'une scène de travaux champêtres des miniaturistes du XVI^{ème} siècle, avec au fond les châteaux tout neufs et tout blancs. Il nous montra des tableaux que personne ne venait jamais voir, et que les gens d'alentour ne trouvaient pas bien ressemblants. Il n'avait pas fait beaucoup de tableaux, car alors, ne vendant rien, il peignait pour lui seul, soigneusement, donc lentement. Je mis de côté ceux que je préférerais et lui demandai son prix que j'acceptais sans discuter, car il était extrêmement bas: quelque 150 francs d'alors pour l'étonnant *Périclès périssant au peuple* de ma collection.“ Ozenfant refers to the work *Périclès justifiant l'emploi des deniers du peuple* from 1921 (Cat. Rais. 21-M04), in Vierny, op. cit., p. 92.

3 Letter from P. Jeanneret to André Bauchant, Paris, January 22, 1928: „Dear Mr. Bauchant, Following the receipt of your recent letter, we have taken all necessary steps to inform you definitively about the shipping of the materials for your future construction. The current situation is as follows: Since last Wednesday, the wagon has been ordered, and we expect it to arrive at the Ville d'Avray station next Wednesday. Furthermore, we have been informed that the transport to Château-Renault will not take more than 5 to 6 days, so if all goes well, you should be able to receive the materials at the

beginning of February. In your last letter, which we received this morning, you mention goods that were promised to you since December 28. Please do not believe for a minute, dear Mr. Bauchant, that the exchange of your paintings has anything to do with this delay; it is simply a matter of the construction site, which has been difficult to finalize and was only decided upon in the last few days. We had to prepare estimates and drawings to figure out what could replace the materials we intended to send you. Now all that work is done, and on Saturday afternoon, we have an on-site meeting with the person responsible for shipping to mark all the items that will be loaded onto the wagon. So, rest assured, and do not think that we have neglected this matter; quite the opposite, as (...) there are difficult questions to solve on a construction site. After this afternoon's visit to Ville d'Avray, we will send you the exact list of the items loaded onto the wagon. Best regards to Mrs. Bauchant, and to you, dear Mr. and friend, our sincere heartfelt greetings, P. Jeanneret“

Translated from French: „Cher Monsieur Bauchant, Au reçu de votre dernière lettre, nous avons de suite fait le nécessaire pour pouvoir vous renseigner définitivement sur l'expédition de matériel de votre future construction. Actuellement, la situation est la suivante: Le wagon est commandé (depuis mercredi dernier) nous pensons l'avoir en gare de Ville d'Avray mercredi prochain. De plus l'on nous affirme que pour Châteaurenault [sic] le transport ne durera pas plus de 5 à 6 jours ce que fait que si tout va bien vous pourrez être en possession du matériel au tout début de février. Dans votre dernière lettre reçue ce matin vous nous parlez de marchandises promises depuis le 28 déc. Ne croyez pas une minute cher Monsieur Bauchant que la question d'échange de vos tableaux intervienne dans ce retard, il ne s'agit là que d'une question de chantier, difficile à mettre au point et décidée seulement ces tous derniers jours. Nous avons dû faire des devis et des dessins pour savoir par quoi pourraient être remplacés les articles que l'on voulait vous céder – Maintenant tout ce travail est terminé, et encore cette après-midi samedi, nous avons rendez-vous sur place avec la personne qui s'occupe de l'expédition pour marquer tous les objets qui seront chargés sur le wagon – Donc rassurez-vous et ne croyez pas que nous avons réglé cette affaire bien au contraire car nous le (...) dans un chantier, il y des questions difficiles à résoudre. À la suite de la visite de cette après-midi à Ville d'Avray nous vous envoyons la liste exacte des pièces chargées sur le wagon. Nos meilleures salutations à Madame Bauchant et pour vous cher Monsieur et ami nos sincères cordialités, P. Jeanneret“.

4 Interview with Bauchant in *Flair* 1/3, April 1950, quoted from Françoise Bauchant, op. cit., p. 135: „Je n'ai jamais eu de maître. J'ouvre ma fenêtre et je regarde la nature. Le Créateur est ma source d'inspiration. Je n'ai jamais visité le Louvre, ni aucun musée comme je n'ai pas désiré être influencé par d'autres peintres. Je veux peindre mes tableaux tels que je les vois, sans influence extérieure, et toujours je retourne à la campagne pour mon inspiration. Les

arbres, les fruits et les oiseaux sont tout ce que j'aime. Je commence toujours mes tableaux par le bas, comme les plantes qui, pour fleurir, doivent enterrer profondément leurs racines dans le sol. Je mélange mes propres couleurs et j'aime garder le secret de mes couleurs et donc je n'ai jamais eu de disciple. (...) Quelquefois, il me faut longtemps pour faire un tableau, quelquefois peu de temps. Quand on a envie de peindre, ça sort. Quand on n'a pas d'inspiration, il vaut mieux croiser les bras et attendre. Mais si j'ai un vif désir, je dois le suivre. Quand je suis fatigué, je fais un brin de toilette, je prends ma canne et je vais me promener dans la campagne. Je reviens avec des idées..."

5 *Les Simples vus par Violette*. Twelve botanical color plates with medicinal plants by André Bauchant. Series 1, Paris: Jeanne Bucher, December 1, 1937, printed by Marcelle Dreux-Barry and André Barry at G. Caboché & Cie, Paris. Edition of 1,100 copies. "Violette" is the pseudonym of Rose Adler, who is also credited with the brief texts. However, notes from the Bibliothèque royale de Belgique regarding a special edition on Japanese paper suggest that the texts may have come from the French botanist and agronomist Louis-Florimond Blaringhem. Two years earlier, Bauchant painted six small wooden panels under the title *Les Simples*, depicting medicinal herbs (Cat. Rais. 35-14), in Vierny, op. cit., p. 315.

6 My special thanks go to my sister, who, together with her students from the State School of Horticulture at the University of Hohenheim/Stuttgart, Germany, identified the flower varieties in Bauchant's bouquets.

7 "Le jardin est dallé de briques rouges, ses murs tapissés de lierre et de clématites ; des okubas, des fusains, des lauriers, des thuyas, font des massifs dans des cuves importantes de ciment ou dans des pots; des fleurs de saison égayaient: véritable jardin d'appartement d'entretien facile." Le Corbusier zit. aus: María Candela Suárez, *The Corbusian Suspended Garden: A Fragment of Nature converted into Architecture*, CITAD Center of Research in Territory, Architecture and Design, January 2024, <https://www.researchgate.net/publication/270760166>.

8 Le Corbusier in an interview with Robert Mallet, in: Ragot and Dion, *Le Corbusier en France*, 1951, p. 176. Quoted in Caroline Maniaque, "Adjusting to Le Corbusier at the Maisons Jaoul in Neuilly," in *Studies in the Decorative Arts* 16, No. 1, Fall-Winter 2008-09, The University of Chicago Press on behalf of the Bard Graduate Center, pp. 107-125, <https://www.jstor.org/stable/10.1086/6528166>.

9 André Bauchant, *Le Père Truffaut*, 1925 (Cat. Rais. 25-M6) in Vierny, op. cit., p. 161, and *Le Père Truffaut*, 1928 (Cat. Rais. 28-047), ibid., p. 201.

10 Letter from Le Corbusier to his mother, dated January 20, 1928: "Ma chère petite maman, (...) L'ami Bauchant est au pinacle. Diaghilev vient de lui

commander un ballet. Bauchant à l'Opéra! Voici tout d'un coup son nom partout. Le bonhomme ne se rend pas compte de ce qui lui arrive. Bauchant à la suite de Picasso, Gris, Matisse, Braque, Derain: la crème. Je possède de lui quelques belles œuvres. Sous peu cet homme sera hors prix. Cette fois-ci les marchands sont dessus. Mais il me garde une grande confiance." In: *Le Corbusier. Correspondance. Lettres à la famille 1926-1946 II*, edited by Rémi Baudouin and Arnaud Dercelles, Fondation Le Corbusier, Gollion: Infolio éditions 2013, pp. 145-146.

11 Alexander Schouvaloff, "André Bauchant. Apollon Musagète," in: *The Art of Ballets Russes. The Serge Lifar Collection of Theater Designs, Costumes, and Paintings*, exhibition catalog, Wadsworth Atheneum, Hartford, Connecticut, New Haven/London: Yale University Press 1997, p. 104.

12 Nicolas Nabokov, "Sergei Diaghilev," in: *The Atlantic Serial*, February 1950, <https://www.theatlantic.com/magazine/archive/1950/02/the-atlantic-serial-sergei-diaghilev/639674/>. The composer Nabokov was working at the same time in Monte Carlo with Diaghilev's Ballet Russes on his ballet-oratorio *Ode*.

13 André Bauchant, *Champs-Élysées*, 1927 (Cat. Rais. 27-08), in Vierny, op. cit., p. 176.

14 Stage photographs of Serge Lifar as Apollo, with Alexandra Danilova, Felia Doubrowska, and Lubov Tchernicheva as the Muses in *Apollon musagète* in the production by Serge Diaghilev's Ballets Russes, His Majesty's Theatre, London, June 24, 1928. Photographer: Unknown.

15 Le Corbusier's *Apollon* paintings include *La Gloire d'Apollon*, 1924 (Cat. Rais. 24-06), in Vierny, op. cit., p. 123, and *Apollon apparaissant aux bergers*, 1925 (Cat. Rais. 25-02), p. 133.

16 André Bauchant, *Portrait d'Ozenfant*, 1924 (Cat. Rais. 24-14), in Vierny, op. cit., p. 125.

17 "Il arriva un beau matin, le coup d'œil malicieux, la barbiche en avant, avec une boîte de couleurs qu'il avait confectionnée avec des planchettes des fameuses caisses à chapeaux. Je lui donnais une belle planche à hacher, en hêtre, du Bazar de l'Hôtel de Ville. Il s'installa: 'Vous allez voir comme ce sera vite fait.' Je posais, il s'affairait sur la planche tout en parlant pour me distraire, bien entendu. Au bout d'un certain temps, je vis son visage changer, il faisait de la mauvaise humeur: 'Votre bois absorbe bien plus qu'une toile, ça n'était pas convenu, vous deviez me donner une toile, votre bois prend beaucoup plus de peinture qu'une toile. Vous avez, ça coûte cher les couleurs.'" Amédée Ozenfant, quoted in Françoise Bauchant, op. cit., p. 54.

18 Farewell scenes of Jeanne d'Arc can also be found in the following paintings: *Départ de Jeanne d'Arc*, 1922 (Cat. Rais. 22-02) in Vierny, a.a.O., p. 93; *Adieux de Jeanne d'Arc à sa famille*, 1923 (Cat. Rais.

23-02), *ibid.*, p. 109; *Les adieux de Jeanne d'Arc à sa famille*, 1924 (Cat. Rais. 24-02), *ibid.*, p. 122.

Additional motifs from Jeanne d'Arc's life are addressed by Bauchant in: *Jeanne d'Arc à Chinon*, 1949 (Cat. Rais. 49-20), *ibid.*, p. 468; *Maison natale de Jeanne d'Arc à Domrémy*, 1949 (Cat. Rais. 49-65), and *Domrémy*, 1949 (Cat. Rais. 49-67), *ibid.*, both p. 476; and *Jeanne d'Arc écoutant des voix*, undated, base de données des Amis d'André Bauchant. On the walls of Bauchant's house in Le Tournebœuf, there were also frescoes depicting three episodes from Jeanne d'Arc's life, which had been covered with wallpaper for over forty years. These were removed and are now displayed in the school canteen of the Collège André Bauchant in Château-Renault.

19 André Bauchant, *Portrait d'Anatole France*, 1925 (Cat. Rais. 25-33), in Vierny, a.a.O., p. 156, and *Portrait d'Anatole France*, 1925, base de données des Amis d'André Bauchant.

20 *La France illustrée*, in two volumes, edited by the geographer Victor-Adolphe Malte-Brun, with an atlas created by Auguste Henri Dufour (1853); second edition (1879-84), in five volumes and an atlas, published by Éditions Rouff.

21 Letter from Le Corbusier to André Bauchant, August 8, 1924: „(...) quant au mien, je ne vous cacherai pas du tout ce que je pense de ce portrait, vous savez que je suis peintre et que j'apprécie le beau métier et ce qui est bien fait; or, mon portrait est juste ébauché et ce qui m'intéresse n'est pas d'avoir ma figure, mais un morceau de peinture sérieuse par vous. Si vous désirez que ce portrait vous fasse de la réclame, il serait bon qu'à votre prochain passage à Paris vous puissiez y travailler sérieusement. Le portrait d'Ozenfant lui est très sérieusement fait et je n'en demande pas davantage". In Baudouin and Dercelles (eds.), *Correspondance de Le Corbusier. Lettres à la famille 1926-1946* II, S. 163.

22 Letter from Le Corbusier to his mother, July 23, 1927: "Nous avons emmené Albert avec nous chez Bauchant le 14 juillet. Je lui ai même offert son portrait fait par le maître. Ce sera fini, un poème!" In Baudouin and Dercelles (eds.), a.a.O., S. 110, and Letter from Le Corbusier to his mother, August 25, 1927: "Hier j'ai vu Bauchant à Auzouer qui terminait le portrait que j'offre à Albert. Très joli, ressemblance non garantie!", p. 116. This painting is not mentioned in either Dina Vierny's catalog or the family database.

23 Letter from Le Corbusier to William Ritter, December 23, 1913: "Les architectes sont des pantins (...) mon admiration va sans réserve aux ingénieurs qui lancent leurs ponts phénoménaux, qui œuvrent pour l'utile, le fort et le sain (...) je voudrais que lorsque par l'art nous voulons faire comme eux, de l'utile, ce soit en concevant la tâche si solennelle, si sérieuse, qu'alors, oui, nous osions redresser la tête et... être [non] plus des parasites, mais les suprêmes utiles." Quoted from Jean-Louis Cohen, *Toward an*

Architecture, Los Angeles: Getty Research Institute, 2007, footnote 25, p. 61.

24 The photograph comes from the Le Corbusier archive, Fondation Le Corbusier, Paris. The photographer is unknown.

25 The mentioned photographs by André Kertész from Jeanne Bucher's 1928 studio visit to Bauchant come from the La France 1926-1936 series.

26 "Madame Bucher me présenta au peintre, un homme grand et maigre avec une barbe en pointe, enfoncé dans des vêtements sombres à la manière de paysans quand ils vont à la noce ou à un enterrement. Il se tenait un peu à l'écart et saluait avec réserve les visiteurs." Wilhelm Uhde, quoted by Michel Troadec, "André Bauchant revisited," in *André Bauchant*, Paris: Fondation Dina Vierny-Musée Maillol, 1995, p. 9.

27 André Bauchant, *Portrait of Andry-Farcy*, 1943 (Cat. Rais. 43-20), in Vierny, a.a.O., p. 373, and *Portrait of Andry Farcy*, 1943 (Cat. Rais. 43-44), *ibid.*, p. 389.

28 Letter from Le Corbusier to André Bauchant, October 31, 1949: "Mon cher Bauchant, J'apprends que la Galerie Charpentier ouvrira sous peu une grande exposition de vos œuvres. Bravo! C'est, par des chemins divers, la face étincelante de votre consécration. Vous voici admis à Paris et les belles dames viendront chercher dans vos tableaux si variés, la fleur de poésie que vous y avez inlassablement cultivée. Au fait, vous êtes un Parisien de forte souche. La ville ne vous vit jamais qu'en voyageur furtif; mais l'âme du Parisien est en vous, faite du terroir des origines de chacun de nous et des aspirations fondamentales: le goût de la nature – la forêt, les prairies, les ruisseaux – le besoin d'histoire qui est le soubassement de l'existence et le goût des légendes, et votre œuvre est pleine de déesses, de héros et de sirènes et de Dieu encore. Vous êtes un paysan, mais dans vos veines fut coulé du sang racé. Miracle de France, où les nobles et gentils-hommes connaissaient les bergères." FLC, Paris.

29 Arthur Rüegg, *Le Corbusier: Möbel und Interieurs 1905-1965*, edited by Fondation Le Corbusier, Paris 2012, p. 39.

30 Le Corbusier acquired the painting *Bouquet Le Corbusier* (1927, Cat. Rais. 27-05, in Vierny, op. cit., p. 176) for his mother and *Ganymède* (1921, Cat. Rais. 21-03, Vierny, op. cit., p. 89) for his brother Albert. The latter appears in a photograph of the living room in the Villa Jeanneret-Raaf in Paris (1927, photographer: Charles Gérard, Fred Boissonnas). Other works were conveyed by Le Corbusier to the Swiss banker Raoul La Roche, to Jean-Pierre de Montmollin, a banker from Neuchâtel, and to Charlotte Perriand, who worked for him for ten years starting in 1927. These transactions are documented in interior photographs of Perriand's apartment in Boulevard Montparnasse, Paris.

31 In 1912, Le Corbusier explored the museums of the capital with the eyes of a "décorateur." In addition to the Musée des Arts Décoratifs, he visited the Louvre, the Château de Versailles, and the showrooms of the decorator and antiques dealer André Groult. See Arthur Rüegg, op. cit., p. 48.

32 Jorge Tárrago Mingo, "20 Rue Jacob. Le Corbusier, The Photographs of Brassai and Ms. Barney," in: *Revista de Arquitectura* 111, p. 43, Servicio de Publicaciones de la Universidad de Navarra, 2009-06: <https://dadun.unav.edu>.

33 André Bauchant, *Vase de fleurs un paysage*, 1927 (Cat. Rais. 27-31), in Vierny, op. cit., p. 182, and *L'Assomption de la Vierge*, 1924 (Cat. Rais. 24-18), op. cit., p. 126.

34 Quoted from Caroline Maniaque, op. cit., pp. 107-25, <https://www.jstor.org/stable/10.1086/652816>.

35 Letter from Le Corbusier to his mother, June 23, 1935, in Baudouï and Dercelles (eds.), op. cit., p. 506, cited from Arthur Rüegg, "Living with Objects – Learning from Objects. Le Corbusier's 'Collection Particulière,'" in: Armando Rabaça (ed.), *Le Corbusier: History and Tradition*, Coimbra: Coimbra University Press, 2017, pp. 79-80.

36 André Bauchant, *Le Couronnement de la Vierge*, 1924 (Cat. Rais. 24-21), in Vierny, op. cit., p. 127.

37 Letter from Le Corbusier to René Burri, February 6, 1962: "J'ai à vous faire un sérieux reproche. Vous avez donné dans „Du“, article sur Le Corbusier, une photo tout à fait tendancieuse dans laquelle j'ai l'air de prier la Sainte Vierge devant une glorification de Bauchant, alors que je suis en train de tourner la lampe pour que le tableau soit éclairé. Vous auriez pu vous passer de ce faux témoignage." FLC, Paris.

The exhibition *André Bauchant / Le Corbusier. Autodidacts of the Avant-Garde* (November 1, 2025–January 31, 2026) is curated by Regina Barunke. It focuses on André Bauchant and Le Corbusier, beginning with their first encounter in the early 1920s and tracing their collaboration and friendship, which spanned more than three decades. In addition to works from the Zander Collection and extensive archival materials, the exhibition includes important loans from the Fondation Le Corbusier in Paris. It is generously supported by the Ministerium für Kunst und Wissenschaft des Landes Nordrhein-Westfalen and the Kunststiftung NRW. A catalogue is being prepared which will feature scholarly essays as well as the previously unpublished correspondence between Bauchant and Le Corbusier.

Published in Germany in 2025 by
Sammlung Zander gGmbH
Jülicher Str. 24A, 50674 Köln
www.sammlung-zander.de

Copyright © 2025, all texts by Regina Barunke and Zander Collection, Cologne

SAMMLUNG ZANDER



Kunststiftung
NRW

Ministerium für
Kultur und Wissenschaft
des Landes Nordrhein-Westfalen



All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior consent of the publishers.