

W.Kozlowski - Renoir Specialist - Art & Antique Research

<http://www.artrenoir.com/>

<http://kozlowski-wolfgang.dgusv.de/>

Subject: FBI New York "Art Crime Team"
frn-legatt-mb01@state.gov

Christies New York – Chef of Staff – General manager **URGEND**

Mindblowing Art Fake 35.000.000 Mio \$ at Christies today 5.November 2014 Viewing Time 10 am – 12 pm. Auction Time 7 pm Lots 1 – 40. Watch Lot 16 in New York

Art forgery at the Auction on November 5, 2014 at Christie's New York.

<http://www.christies.com/lotfinder/paintings/edouard-manet-le-printemps-5840859-details.aspx?from=searchresults&intObjectID=5840859&sid=13e9fa66-6225-49ed-9580-33fcbc94c032>

Dear Ladies and Gentlemen

just hered 2 Days ago for the Manet auction. Yesterday performed with Mr. Hochholdinger from the FBI a detailed phone call. I explained the situation that the auction house Christie's in New York Wednesday, November 5, 2014 so today ! a painting for up to \$ 35,000,000 million or more will be auctioned by creating without knowing a crime. The painting is not by Edouard Manet but from Pierre-Auguste Renoir (1841-1919). As one of the worlds leading Spezialist for Renoir i found some evidence that the painting in reality was painted by Edouard Manets friend Renoir.

It may be that Manet also painted an oil painting of this woman, but this one sell today at auction at Christie's today for \$ 35 million is definitely 100% not from Manet.

This i declare as an official acceptet Specialist for underwritings.

If the signature with the name Manet 1881 on the painting is changed from Renoir to Manet or a total faken i dont know. However, I do not know when the signature was forged, I can not see this on the computer. This test can give only by a sample of material from the black color of the signature and others. I just can see that there some strange movements of the bruchs and the color.

It may be that Manet has painted the same motif but it is not intended here to the modell Jeanne de Marsy like you see in the explanation why this is impossible.

It's known that Renoir and Manet sometimes used the easel on which the canvases were, which have the same motives and the same person painted both painters Renoir and Manet. This fact can be found in Renoir's biographies again http://de.wikipedia.org/wiki/Pierre-Auguste_Renoir


This fraud can only be stopped immediately if they examine the painting at Christie's with an infrared camera and takes just max. 1 Hour.

With Christie's is now the second case. Two 1/2 years ago who have already auctioned off a fake for little less than \$ 20,000,000 million \$ like you see below.

It is also a false Attribution and I really don't know why they don't want to listen ? !

PAUL CEZANNE (1839-1906) JOUEUR DE CARTES

SHARE PRINT EMAIL



Price Realized ?
\$19,122,500 Set Currency

Estimate
\$15,000,000 - \$20,000,000

Sale Information
SALE 2554 —
IMPRESSIONIST AND MODERN ART
EVENING SALE
1 May 2012
New York, Rockefeller Plaza

Contact The Department

<http://www.christies.com/lotfinder/drawings-watercolors/paul-cezanne-joueur-de-cartes-5553447-details.aspx?from=searchresults&intObjectID=5553447&sid=82e64454-c673-48b8-8bb1-f99dda4673b2>

A lawyer whom I called 3 days before the auction, I told him that Christie's is going to sell a fake. The lawyer refused to sound the alarm because he earns money from Christie's for he is or was working as a lawyer at this time. That's why he doesn't want to call the Police for investigation. He said that he gets into conflicts with by Christie's.

Let me introduce myself to you. I am a recognized and Certified Expert for Pierre-Auguste Renoir (1841-1919). Director of ArtRenoir with the new leading technique for investigation in artworks. <http://www.artrenoir.com/index.html>

Next I am an expert in the study of art & antiques for hidden features <http://kozlowski-wolfgang.dgusv.de/>

I have several years experience in the examination of works of art, special for the artist Renoir. With the Doc Moses method for the study of works of art, we have succeeded as world's first art based on digital photos – Software to investigate and thereby filter out features lead to the artist. Our pilot project is the artist Pierre-Auguste Renoir devoted, because of its high productivity - about 6000 paintings and countless Chinese porcelain and other works of art the world has left a wealth of art works.

I am directly in charge in founding with our method artworks worth 50.000.000 Mio \$ up to 100.000.000 Mio \$.

We have made it a task to carry us a collection of Renoir his life's work together and waiting in Banksafes to be handet out to a great museum ort grand art collector.

On our website they can see a selection of artefacts that were discovered with the Doc Moses method and filtered out of about 250,000 artworks worldwide or even more in more 10.000 hours of research.

With our method, and the pilot project Renoir we are one of the most successful art treasure hunters of all time.

As regards the classification of the method and the hunt for hidden art works, so before us, no one has so successfully sought and found treasures in different continents.

The Wildenstein Institute and Bernheim - Jeune in Paris, the publisher of the working books of Renoir directories have listed only 1/3 of all the paintings of Renoir.

Will a man artwork Renoir ascribe so there are only two methods;

1. The Wildenstein Institute and Bernheim – Jeune etc. will see the artwork with bare eyes and hiding into office and lathwer make a decision and rely on information from the previous owner.

It comes occasionally that fakes will pass or incorrect attributions cause that sometimes these "fake" end up in the catalogs and be auctioned at Christie's or Sotheby's, etc. For sometimes millions of \$.

The Wildenstein Institute tell on their Homepage that they are **NO EXPERTS !**

The Wildenstein Institute as a cartel is responsible that our profoen Renoirs do not get at Christies and Sothebys because the all working together in the cartel and they block us so we cut not earn at least \$ 50 million through the sale of our Renoir Collection by auction at Christie's or Sotheby's etc. They all tell you the same nonsens and working very well in the cartel and dont think about it.

The Wildenstein Institute and his colleague Bernheim – Jeune both in Paris and New York refuse to take our substantiated Renoir artworks in the work directory for Renoir, even they are genuine.

If the Wildenstein Institute would respect only 1 Renoir of us in the catalog record so would the Wildenstein Institute acknowledge our research method and we can take in all the Renoir we own in the catalog.

If they have a Renoir once recognized for us as the leading Renoir spezialistst www.

ArtRenoir.com then the Cartell Wildenstein breaks into peaces and they will this reason for do nothing at all for us. We paid allready about 10.000 \$ after we find out that they just took our Money and played games with us.

Christies and Sothebys etc. selling only what comes from Wildenstein because they are a part of the Cartel. If the leading auctionhouses know about our secure method the may will change there mind because the customers are being protectet by the Doc Moses methode.

To make similar proof your work of art they have to go in the scientific laboratory to investigate the age and conduct an investigation of the artwork and before or after with the Doc Moses method and find features in your artwork for example for Renoir or others.

Has a proven ancient artwork from the time Renoir worked these features like we introduce at our homepage or here so the artwork is an original.

A work of art without features and signs from Renoir like I am talking about, therefore cut not be an original.

So not the Wildenstein eyes or Bernheim – Jeune explains what real is, the proven Doc Moses method what leads to the goal can tell you all secrets of your artworks.

In the future, our method practically applied to all artists at the question of authenticity. We are working from time to time on a version for the professionals of the industry of the art scene - all the experts for the artist from A – Z and even the Wildenstein Institute and Bernheim . Jeune can profit from our special experience as Renoir Specialists.

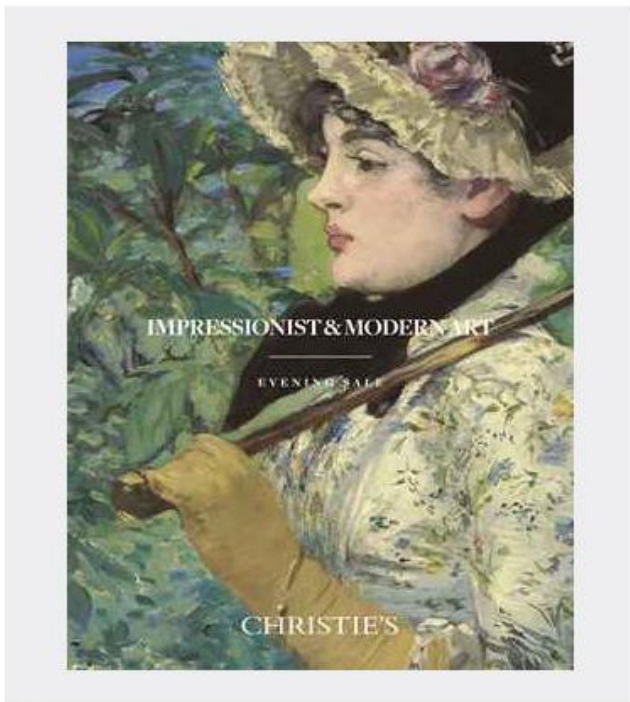
Furthermore users will be Next to the Art Crime Team of the FBI, the police - Museums – restorers and everybody whom likes to investigate his own property of Art & Antiques.

The Doc Moses method can save up to Millions \$ and insure you while investing money in Art. The auction houses such as Christie's and Sotheby's as the worldwide leading ones and others etc. can benefit for their customers and prevent the customers spend partially millions and millions for counterfeiting and lose their money.

Since our method is universal, we also recovered paintings by other famous artists such as discoveries

1. Signed oil painting by Edvard Munch December 12, 1863 - † 23 January 1944th
2. Signed painting of Marc Chagall June / July 6, 1887 † 28 March 1985.
3. Signed Oil Painting of Alfred Sisley 30 October 1839 † January 29, 1899.
4. A signed painting by Franz Marc 8 February 1880 † 4 March 1916th

All these discoveries and attributions would not have been possible without our Pioneering Doc Moses method and it works for all artist and not only Renoir.



IMPRESSIONIST & MODERN EVENING SALE

SALE 2888 | SALE INFO

New York, Rockefeller Plaza
5 November 2014

ADD TO CALENDAR GALLERY GUIDE SHARE

Explore all Impressionist and Modern Art New York Auctions >

RELATED CONTENT

RELEASE: CHRISTIE'S NOVEMBER 5 EVENING SALE IN NEW YORK PRESENTS MASTERWORKS OF THE IMPRESSIONIST & MODERN MOVEMENTS

RELEASE: FROM THE SALON TO THE AUCTION ROOM CELEBRATED MANET PORTRAIT FROM THE 1882 SALON TO BE OFFERED FOR THE FIRST TIME AT AUCTION, AFTER MORE THAN 100 YEARS IN A PRIVATE COLLECTION

RELEASE: FROM THE SALON TO THE AUCTION ROOM

ARTICLE: THE BELLE EPOQUE'S FIRST COVER GIRL

SALE INFO

Auction Times

Nov 5, 7:00pm, Lots 1-40

Sale Location

Christie's Saleroom
20 Rockefeller Plaza, New York

Viewing Times

New York, Rockefeller Center

Nov 1, 10am - 5pm
Nov 2, 1pm - 5pm
Nov 3, 10am - 5pm
Nov 4, 10am - 5pm
Nov 5, 10am - 12pm

CONTACT INFO

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Brooke Lampley
blampley@christies.com
+1 212 636 2091

<http://www.christies.com/salelanding/index.aspx?intSaleID=24477>

SALE 2888 Lot 16 Auction November 5 - 2014

The Library of Nineteenth-Century Photo

Jeanne de Marsy

Jeanne de Marsy (1865-1937) was a successful and popular actress in Paris during the 1880s and 1890s. However, it is on her role as a model for Manet and Renoir that her fame rests. In 1881 she sat for Manet as his model for a painting entitled *Spring*, now in a private collection, and she appears again as one of the figures standing in the background of his famous *A Bar at the Folies-Bergères* (1882), now in the Courtauld in London. She was also the subject of Renoir's *Portrait of Mlle de Marsy*, painted in 1882 and now in a private collection.

Her real name was Anne Darlaud, and she was born in 1865, the daughter of a book-binder and a brocade maker. Her elder sister Eugénie-Marie was also an artist's model and actress. The gossip columnists of the time remarked on how both girls were able to take on powerful protectors, while simultaneously retaining their elegant lovers. When Eugénie-Marie died in 1914, she left half a million francs to Jeanne.

Photographed by Chalot of Paris.



www.19thcenturyphotos.com/Jeanne-de-Marsy-123629.htm

<http://www.19thcenturyphotos.com/Jeanne-de-Marsy-123629.htm>

Red haired Jeanne de Marsy shut be the paintmodell of the Manet



Jeanne de Marsy stil Red haired and no Black hair

<http://www.pinterest.com/pin/449445237787037870/>



<https://www.etsy.com/listing/126762145/jeanne-de-marsy-artists-model-for>

And again, Jeanne de Marsy stil Red and not a black Hair Woman



Pierre-Auguste Renoir (1841-1919)

Unknown Black Hair Woman at Christie's

<http://www.christies.com/lotfinder/paintings/edouard-manet-le-printemps-5840859-details.aspx?from=searchresults&intObjectID=5840859&sid=13e9fa66-6225-49ed-9580-33fcbc94c032>



www.paulfrecker.com/pictureDetails.cfm?pagetype=home&typeID=4&ID=4826

Jeanne de Marsy

<http://www.paulfrecker.com/pictureDetails.cfm?pagetype=home&typeID=4&ID=4826>



Jeanne de Marsy

October 6, 1865 in Limoges as Anne Darlaud; † 1937 in Paris



Anyone but definitely not Jeanne de Marsy!

1. Earlobe twice as thick
2. Eyebrows 3 Multiple distance to the eye
3. Original Red hair and no black hair
4. Nose on painting too pointed and nostrils too small
5. It is missing 2 "hair on the ear are just gone!
6. The person in the painting is not Jeanne de Marsy!

Grand Photo see above !

The ear inbetween down below is completely differend at both pictures

<http://www.paulfrecker.com/pictureDetails.cfm?pagetype=home&typeID=4&ID=4826>



The ear of the woman in the photograph belongs to Jeanne de Marsy, according to Christies the paintmodel of alleged painter Manet in the auction, want to sell for 35.000.000 Mio. \$ Never ever and under no circumstances and according to the Morelli method fits both ears together. Nobody with understanding in science of Art will be blind to believe what Christies want in her Catalogue make the people believe.

The Morelli method is worldwide recognized in the art scene and forensics world. The Morelli method compares with the similarity of face - ears - etc. to see hands to see if it is in the comparison to the painter or not. You can, without being an expert recognize the inside of the ears etc. That the ears of the photo don't fit to the ears in Painting.

Giovanni Morelli ([Verona](#) 25 February 1816 – 28 February 1891 [Milan](#)) was an Italian art critic and [political figure](#).^[1] As an art historian, he developed the "Morellian" technique of scholarship, identifying the characteristic "hands" of painters through scrutiny of diagnostic minor details that revealed artists' scarcely conscious shorthand and conventions for portraying, for example, ears.

Morelli studied medicine in Switzerland and Germany where he, although he never practiced, taught anatomy at the [University of Munich](#). During this time he also studied the [Goethe's morphology](#), [Lavater's physiognomy](#), [F. Schelling's](#) natural philosophy and befriended [Bettina von Arnim](#). With his return to Italy he acted as a conduit for intellectual

life of the North. His fully developed technique was published as *Die Werke Italienischer Meister*, ("The work of the Italian masters"); it appeared under the anagrammatic pseudonym "Ivan Lermolieff".[2]

The Morellian method is based on clues offered by trifling details rather than identities of composition and subject matter or other broad treatments that are more likely to be seized upon by students, copyists and imitators. Instead, as Carlo Ginzburg analysed the Morellian method,[3] the art historian operates in the manner of a detective, "each discovering, from clues unnoticed by others, the author in one case of a crime, in the other of a painting". These unconscious traces— in the shorthand for rendering the folds of an ear in secondary figures of a composition, for example— are unlikely to be imitated and, once deciphered, serve as fingerprints do at the scene of the crime. The identity of the artist is expressed most reliably in the details that are least attended to.[4] The Morellian method has its nearest roots in Morelli's own discipline of medicine, with its identification of disease through numerous symptoms, each of which may be apparently trivial in itself.[5]

Morelli's [connoisseurship](#) was developed to a high degree by [Bernard Berenson](#), who met Morelli in 1890. The first generation of Morellian scholars also included [Gustavo Frizzoni](#), [Jean Paul Richter](#), [Adolfo Venturi](#) and [Constance Jocelyn Ffoulkes](#). Morellian scholarship penetrated the English field from 1893, with the translation of his master work. The Morellian technique of connoisseurship was extended to the study of [Attic vase-painters](#) by [J.D. Beazley](#)[6] and by [Michael Roaf](#) to the study of the [Persepolis](#) reliefs, with

results that further confirmed its validity. Morellian recognition of "handling" in undocumented fifteenth and sixteenth-century sculpture, in the hands of scholars like [John Pope-Hennessy](#), have resulted in a broad corpus of securely attributed work. At the same time, modern examination of [Classical Greek sculpture](#), in the wake of pioneering reassessments by [Brunilde Sismondo Ridgway](#), has also turned away from attributions based on broad aspects of subject and style that are reflected in copies and later Roman classicising pastiche.

The complementary field of document-supported [art history](#) traces its origins to the somewhat earlier work of [Joseph Archer Crowe](#) and [Giovanni Battista Cavalcaselle](#).

The Morellian method of finding essence and hidden meaning in details had also a much wider cultural influence. There are references to his work in the [Sherlock Holmes](#) novels by [Arthur Conan Doyle](#)[3] and in the works of [Sigmund Freud](#). Like Morelli, both Freud and Doyle had a medical background)

Morellian method was re-examined by R. Wollheim, "Giovanni Morelli and the origins of scientific connoisseurship", *On Art and the Mind: Essays and Lectures*, 1973.

http://en.wikipedia.org/wiki/Giovanni_Morelli

*) Manets Anteil ist deutlicher in den „Champs Elysees“, einem Bild in Breitformat, das die Volksmenge zur Zeit der Weltausstellung von 1867 unter den Bäumen der „Champs Elysees“ schildert. Ohne die Signatur würde man im ersten Augenblick schwerlich auf Renoir schließen ; freilich, ebensowenig auf Manet, dessen ähnliche Motive sicher als Anreger dienten. Erst allmählich erkennt man in dem weichen Grün der Bäume und in der Art, wie Einzelheiten der Menge charakterisiert sind, Ansätze zu dem späteren Renoir. Kurios sind die unvermittelten roten Akzente in der Menge. Das Bild gehört dem Prinzen Wagram und hängt gegenwärtig in der Galerie Barbazanges. Auch in der „Grenouillere“ der Sammlung Theo Behrens in Hamburg, die gleichzeitig mit dem Bilde Monets gleichen Titels entstand, ist der Einfluß Manets zu spüren.

15

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Übersetzen

Manet's share is clearly in the "Champs Elysees", an image in Wide format under the crowd during the Great Exhibition of 1867 the trees of the "Champs Elysees" portrays. Without the signature would be in close first moment hardly to Renoir; of course, any more on Manet, its similar motifs safe as stimulators were used.



Full text of "Auguste Renoir"

JO)

Im JULIUS MEIER-GRAEFE

AUGUST RENOIR

Mit 100 Abbildungen

ND

553

R45M4

1920

IC. 1

ROBARTS

MÜNCHEN / R. PIPER & CO. / VERLAG

archive.org/stream/augusterenoir00meieuoft/augusterenoir00meieuoft_djvu.txt

http://archive.org/stream/augusterenoir00meieuoft/augusterenoir00meieuoft_djvu.txt

Jeanne Demarsy

Jeanne Demarsy (auch **Jane Demarsy** oder **Jeanne de Marsy**) (* 6. Oktober 1865 in Limoges als *Anne Darlaud*; † 1937 in Paris)^[1] war eine französische Schauspielerin, die in den 1880er und 1890er Jahren an verschiedenen Pariser Theatern auftrat. Zuvor stand sie den Malern Pierre-Auguste Renoir und Édouard Manet Modell.



Jeanne de Marsy was born in Limoges as Renoir and both were friends, but that does not mean that the lady in the painting of Christies are Jeanne de Marsy .

http://de.wikipedia.org/wiki/Jeanne_Demarsy

Renoirs impressionistische Phase [Bearbeiten]

Nach dem Krieg nimmt er bald wieder Kontakt zu seinen Freunden Monet und Sisley auf und verbringt in den Sommern der 1870er viel gemeinsame Zeit mit ihnen und mit Édouard Manet. Ein sehr bekanntes Gemälde von ihm aus jener Zeit zeigt die Familie Monet im Garten ihres Hauses in Argenteuil. Von Manet gibt es eine eigene Interpretation des gleichen Themas. Beide, Manet und Renoir, hatten ihre Staffeleien nebeneinander gestellt und die gleiche Szene gemalt.

de.wikipedia.org/wiki/Pierre-Auguste_Renoir



After the war, he soon takes back in touch with his friends Monet and Sisley, and spends the summers in the 1870s a lot of time together with them and with Édouard Manet. A well-known painting of him from that time shows the Monet family in the garden of their house in Argenteuil. From Manet has its own interpretation of the same subject. Both Manet and Renoir had put their easels side by side and the same scene painted.

http://de.wikipedia.org/wiki/Pierre-Auguste_Renoir



Pierre-Auguste Renoir:
"Portrait der Mademoiselle Demarsy, 1882

http://de.wikipedia.org/wiki/Jeanne_Demarsy

Even Renoir paint in his strong impressionistic way Jeanne de Marsy with Red Hair !

The comparison between this painting from Renoir to the Christie's painting (Manet 1881) is not possible because Renoir handles out another impressionway.

However, it is very important to see the model above in her red hair and not in black hair like in the Christies painting.

Notice *Wildenstein Institute*

Presentation Collection of Documents **Publications** Exhibition No

> Home > Publications > Catalogue Raisonné, Critical Catalogue

Publications

During the process of elaboration of a critical catalogue, consultative committees play an essential role in deciding whether or not a work should be included. Our committees are formed of art historians, and/or the descendents or legal beneficiaries of the painter concerned, and of the author(s) of the catalogue. They meet periodically to discuss the works that have been submitted for examination. After examination, and based on the opinion of the members of the committee, a recommendation is made in the form of the intention to include or not to include the work under study; a third possibility also exists, that of continuing the examination of the work. **Under no circumstance is a recommendation to be considered as a certificate of authenticity or appraisal, and no justification will be provided for said recommendation**

To be considered for examination by a committee, a written request must be submitted. This request will be used by SARL Wildenstein Institute Publications to set up a file for the work in question and establish the way in which the procedure will be invoiced.

The works remain the responsibility of their owners during the periods of transport and of consignment; they must be presented directly to the committee's meeting place or delivered by an authorized shipping agent within the deadlines stipulated. Under no circumstances will a work sent by post be accepted.

Whatever the committee's recommendation, the work will be returned upon presentation of the consignment receipt.

We guarantee the confidentiality of all of our procedures.

Wildenstein Institut in charge for Manet tell they; We are no Experts !

And this Institute wants to tell the Artworld what is real and what is a fake, a s a non expert ?!

Catalogue Raisonné, Critical Catalogue [Info](#)

If they really want to know how the editor of Manet - Monet - Renoir etc. catalog raisonné, the Wildenstein Institute in Paris works, then they must see in any case the video of the BBC.

If you have seen the video I guarantee they that they understand that the police the FBI - and all state institutions have to stop this ongoing theater, before the auction houses such as Christie's - Sothebys and others elling without knowing forgeries for hundreds of millions at a decate to unsuspecting customers and the non professionals and publisher of the work directories

like the Wildenstein Institute whom is in charge for 70 wellknown artits who claims that they are non experts control the art market worldwide like a Cartel.

The Wildenstein Institute is responsible as editor of the artist directories for 70 well-known artists in the responsibility. They say of themselves; **We are no experts!** and at the same time, these nonexperts decide de facto about what is to be genuine and will bring in the auction houses up to \$ 1,000,000 million - \$ 10,000,000 million or as in Manet Auction on November 5, 2014 to \$ 35,000,000 million to contribute. This is simply stupid.

If nonexperts like the Wildenstein Institute and Bernheim – Jeune control the art market and holding tide together with the Auctionhouses and let no real specialists in whom can lift up mistakes, the monopoly as a Cartel, then this is nothing else than a kind of a criminal matter.

Moreover, the Wildenstein Institut has in its artist catalogs wrong Renoir and Monet's that been told as fakes in the lists of works. What does man still as proof, that this is a huge international disaster.

BBC documentary 58 min. Source [Info](#)

Claude Monet and his wife by Renoir

Another Renoir we found whis our method

<http://www.artrenoir.com/the-hard-life.html>

Clic following Link and see real proved Renoirs from our company www.ArtRenoir.com

<http://www.artrenoir.com/kryptologic-1.html>

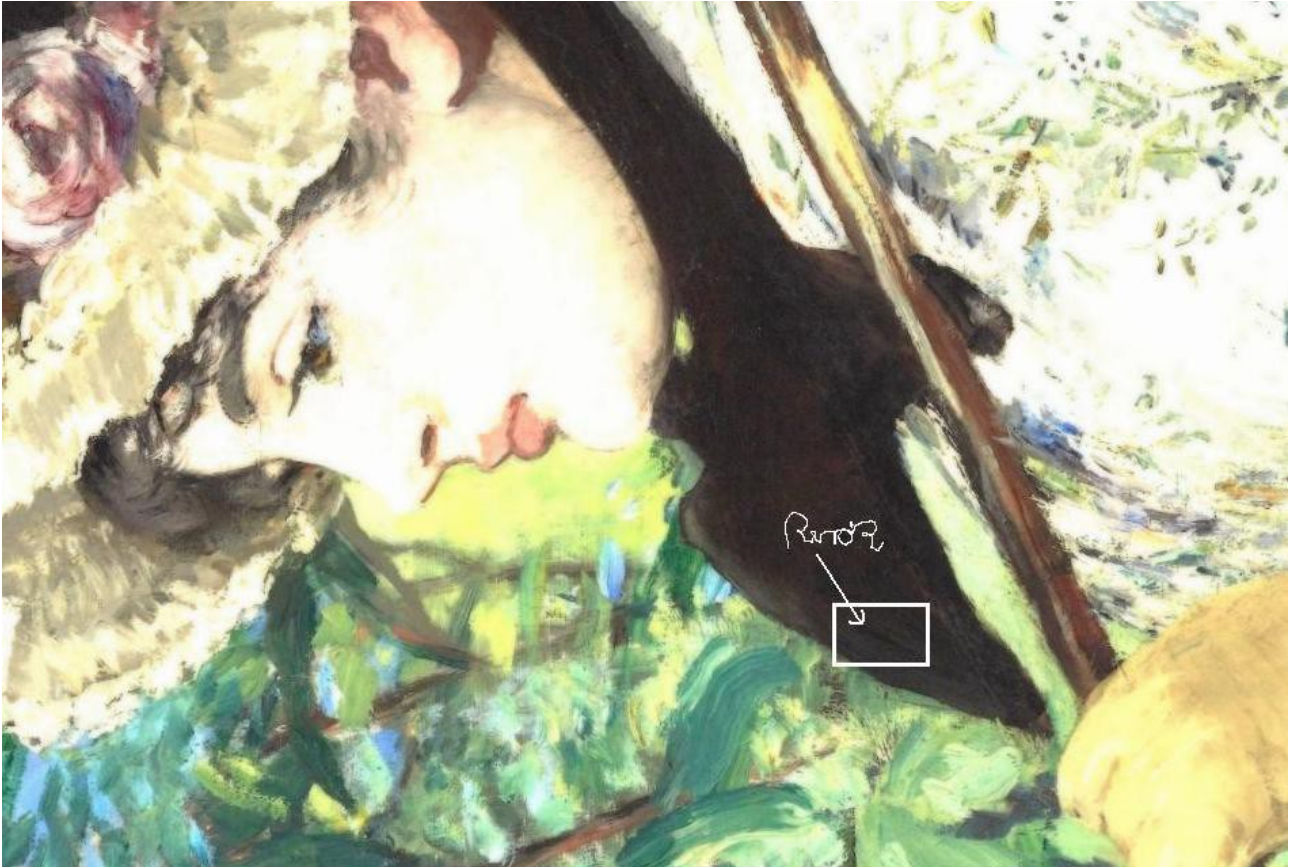


Under the signature Manet 1881 is a small signature ARenoir



A signature of A Renoir below a signature of Manet, and nobody cares !

I took the photo/signature slightly out of focus so the contours of the signature A Renoir fall on better.



Under the black scarf is a hidden Renoir signature.

The photo was turned 90 ° in the investigation. Only the dark black had to be brightened so the Doc Moses method worked better.

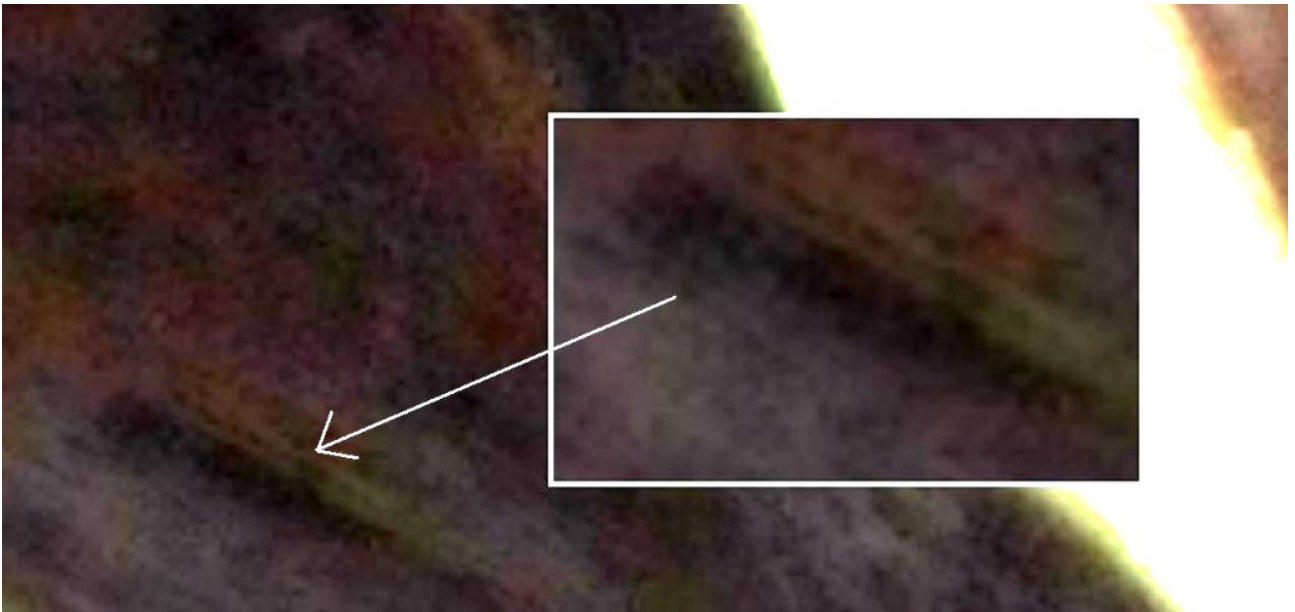
For Black it is the most difficult color to identify features and to bring out.

The contours of the discovered signatures are not really sharp but an expert recognizes it when the photos are viewed in a dark room on the computer. In daylight the monitor - display reflects too much because of the small signs. The brightness prevents the eyes from focusing on the photos easily.

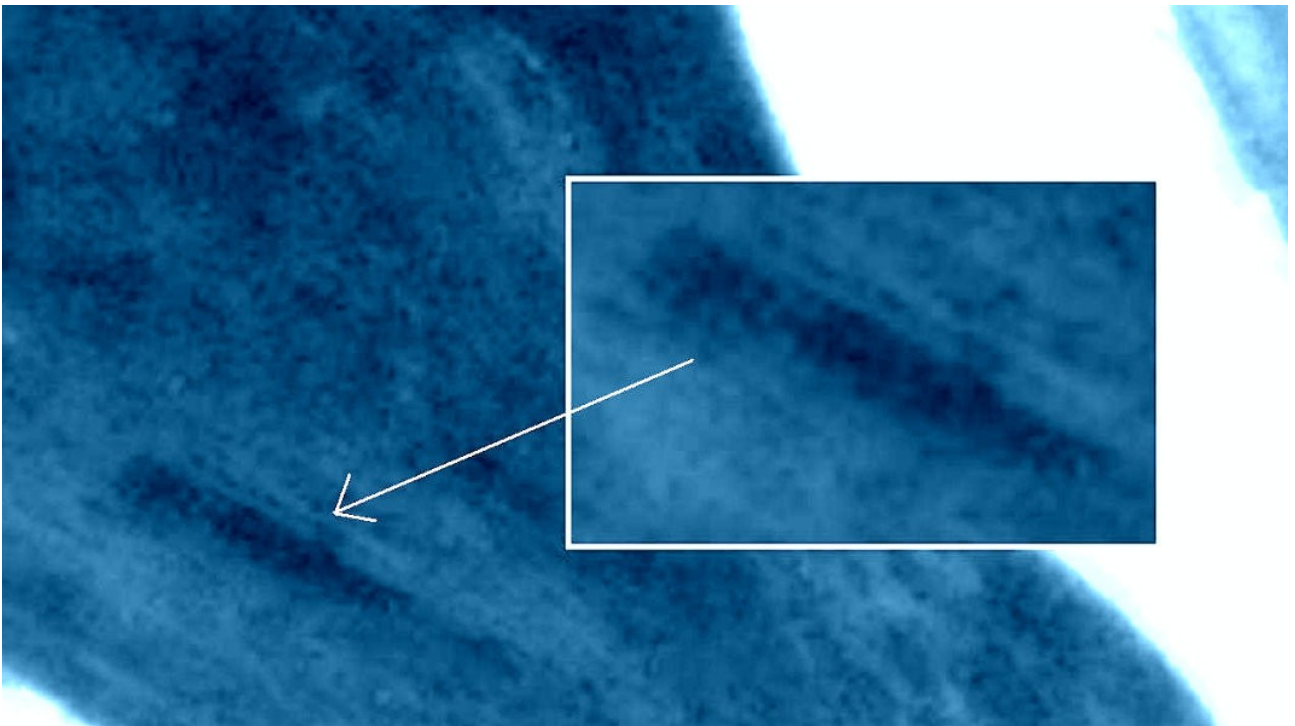
The position is very clearly marked. They only have to look at the painting with an infrared camera and have no problem recognizing the small signature of Renoir with a macro lens.

Just use a real infrared camera for infrared reflectography art studies and not a modified camera.

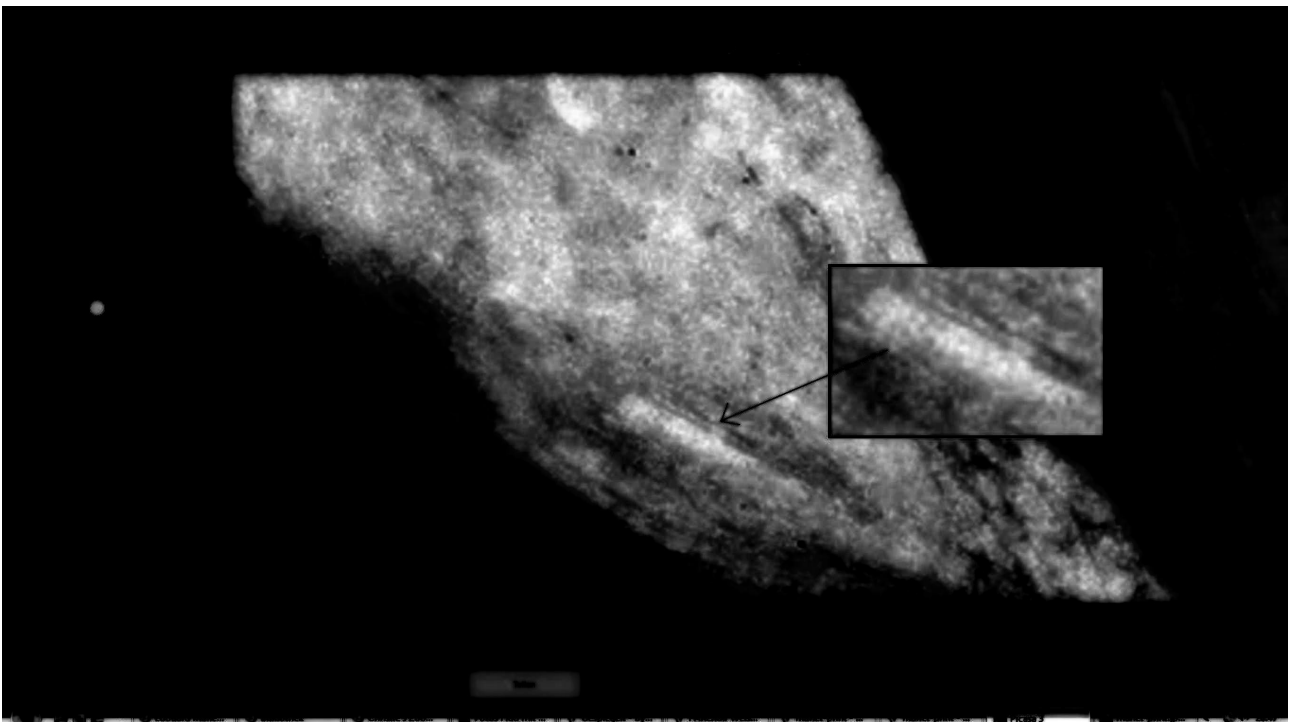
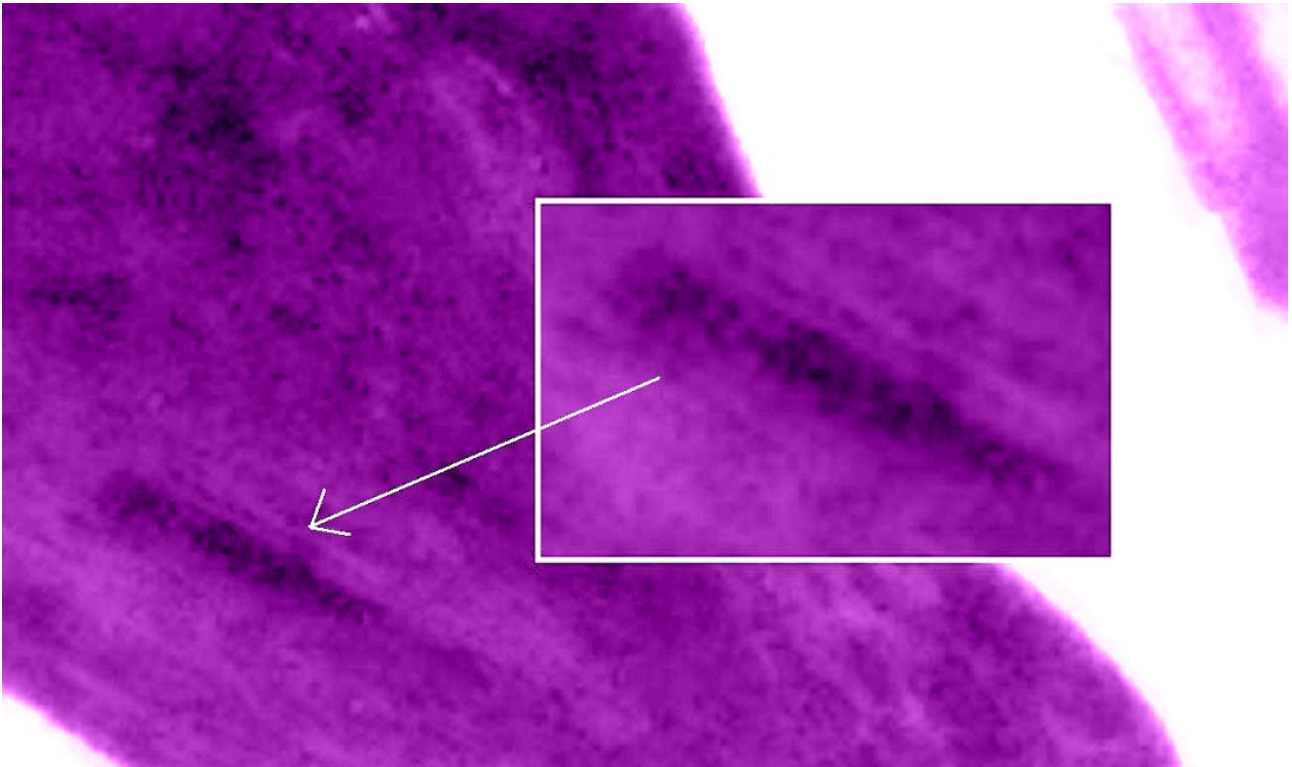
Best cameras are the Osiris from Opus Instruments <http://www.opusinstruments.com/osiris/>
You can take also a camera from FLIR. The camera should have a large pixel resolution and a macro lens.



The dark spots are the signature



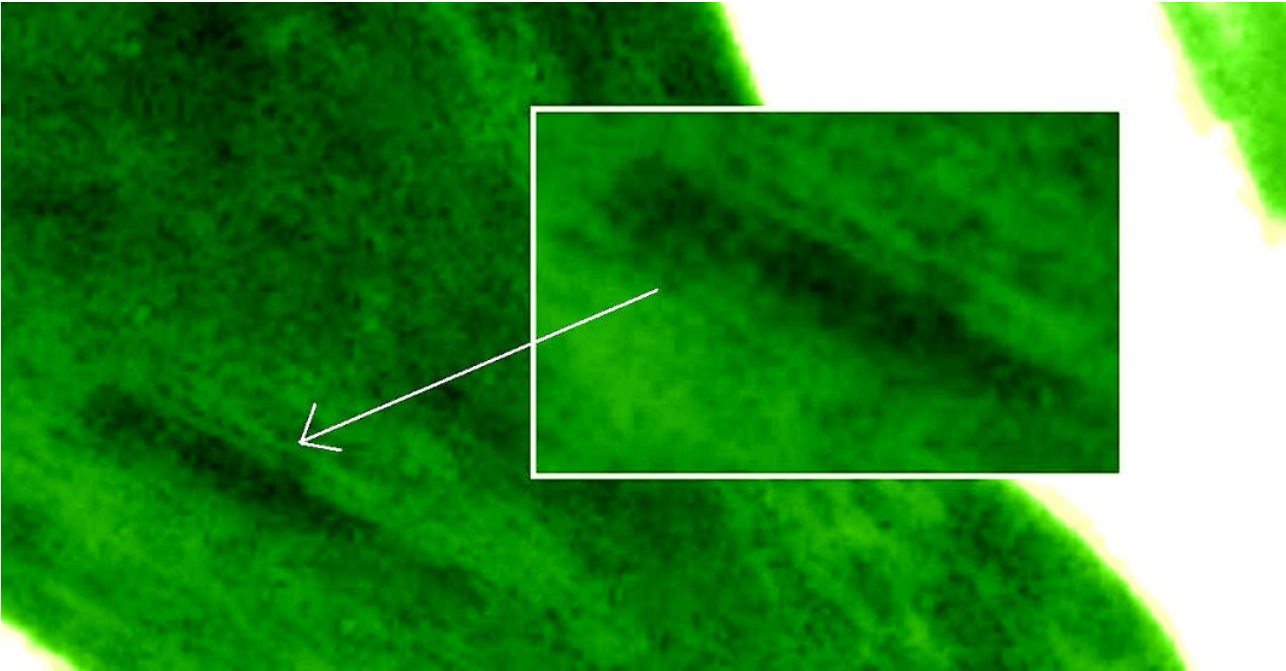
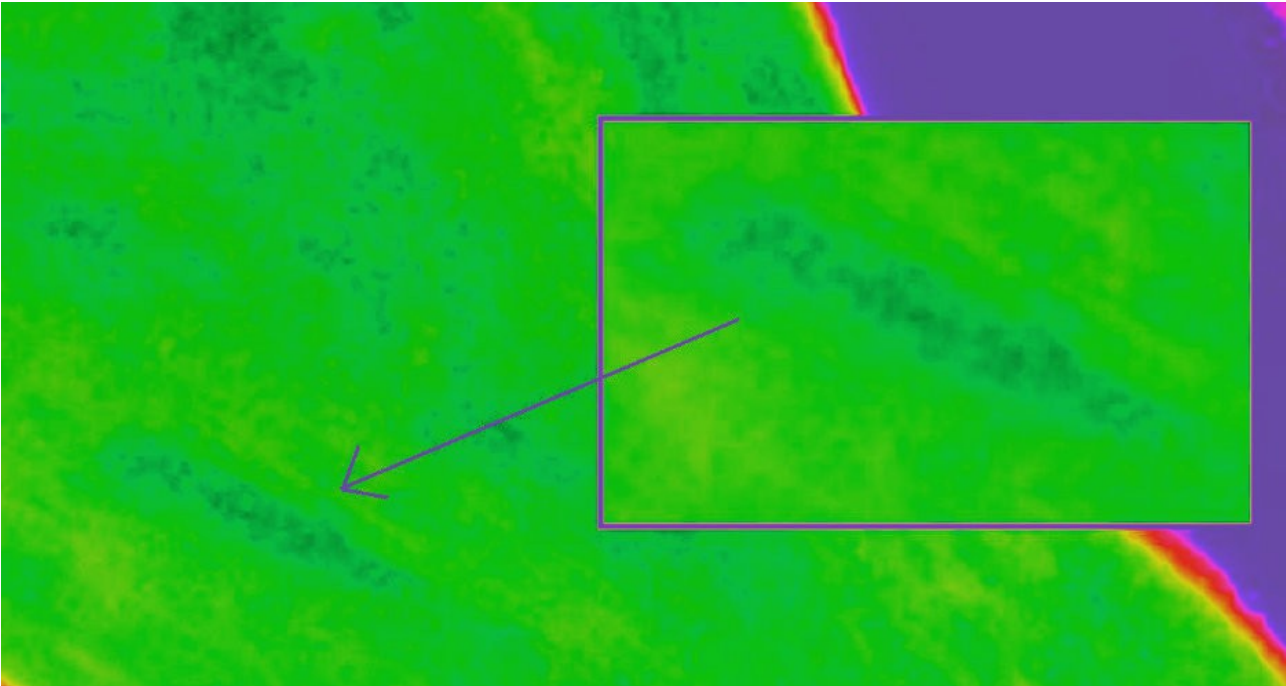
Just another color

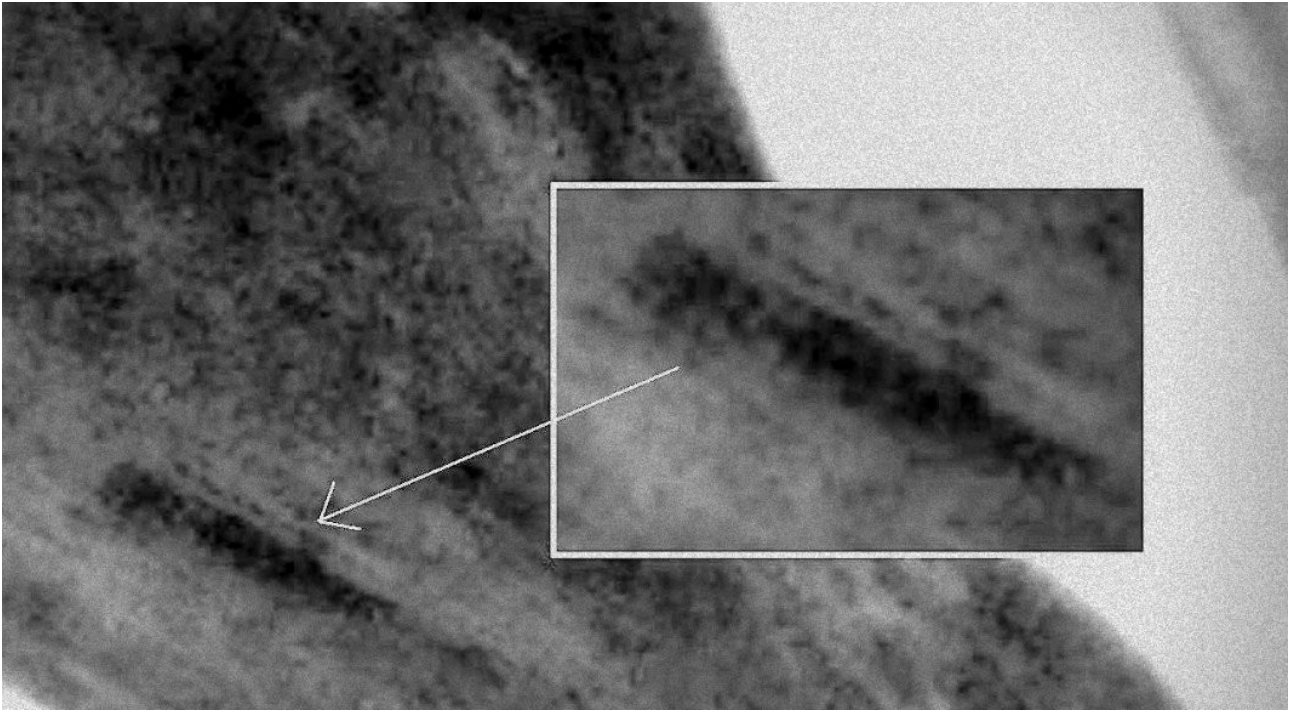


All white that shine are the Renoir signature

Check out photos of a Renoir we found and see the lightning of the signature

<http://www.artrenoir.com/the-lilymadonna.html>





A. Renoir Renoir Renoir
 Renoir Renoir Renoir
 Renoir Renoir Renoir. 1916.
 Renoir. A. Renoir Renoir
 Renoir. Renoir Renoir
 Renoir. 81 Renoir. 76 Renoir.
 Renoir.

Renoir signatures



Christies Painting

Following paintings from Renoirs repertoire to show simularity compare to renoirs painting style and the Christies painting. The complete works and other sources

<http://www.pierre-auguste-renoir.org/>



Portrait Of Lise

 [Pierre Auguste Renoir](http://www.pierre-auguste-renoir.org/)

By the Seashore



Artist: [Pierre-Auguste Renoir](#)

Completion Date: 1883

Style: [Impressionism](#)

Period: [Rejection of Impressionism](#)

Genre: [portrait](#)

Gallery: Metropolitan Museum of Art, New York City



Young Girl with a Parasol
(Aline Nunès) 1883



The Umbrellas

Young Girl In A White Hat Aka Woman
Leaning On Her Hand

Pierre Auguste Renoir



The Gypsy Girl Aka Summer

Pierre Auguste Renoir

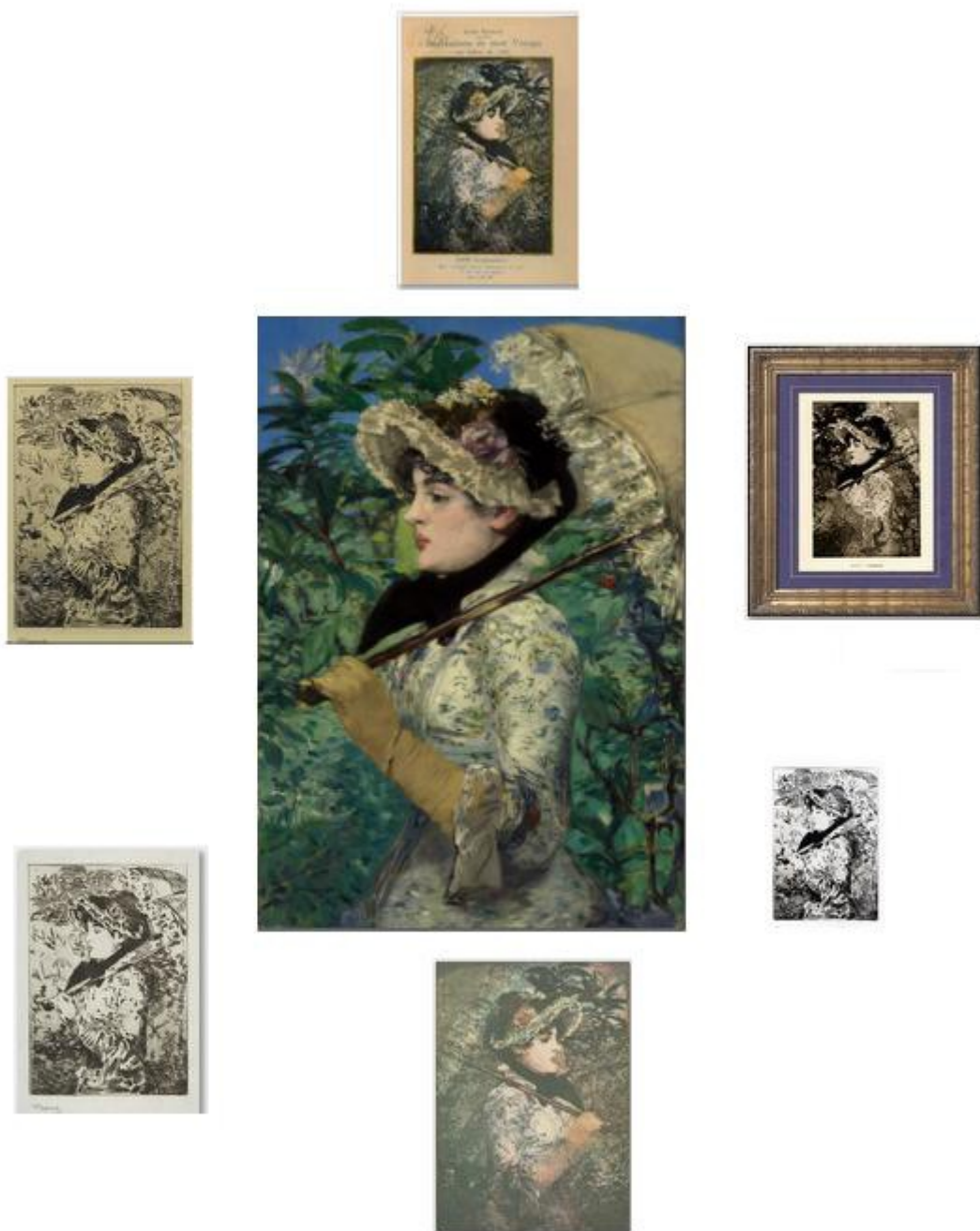


Gabrielle with an open blouse

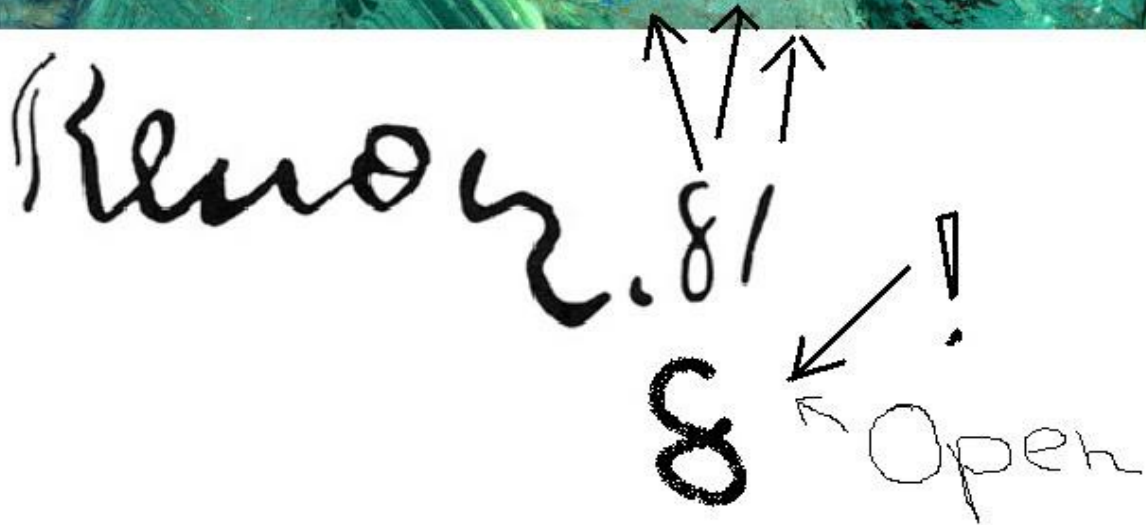
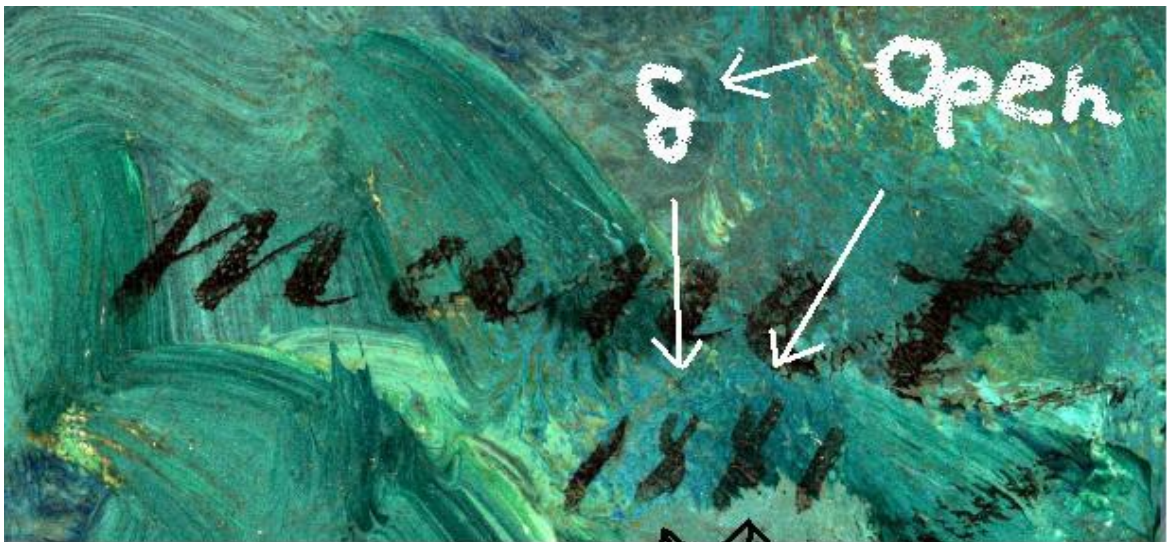
Pierre Auguste Renoir

courtesy of www.pierre-auguste-renoir.org

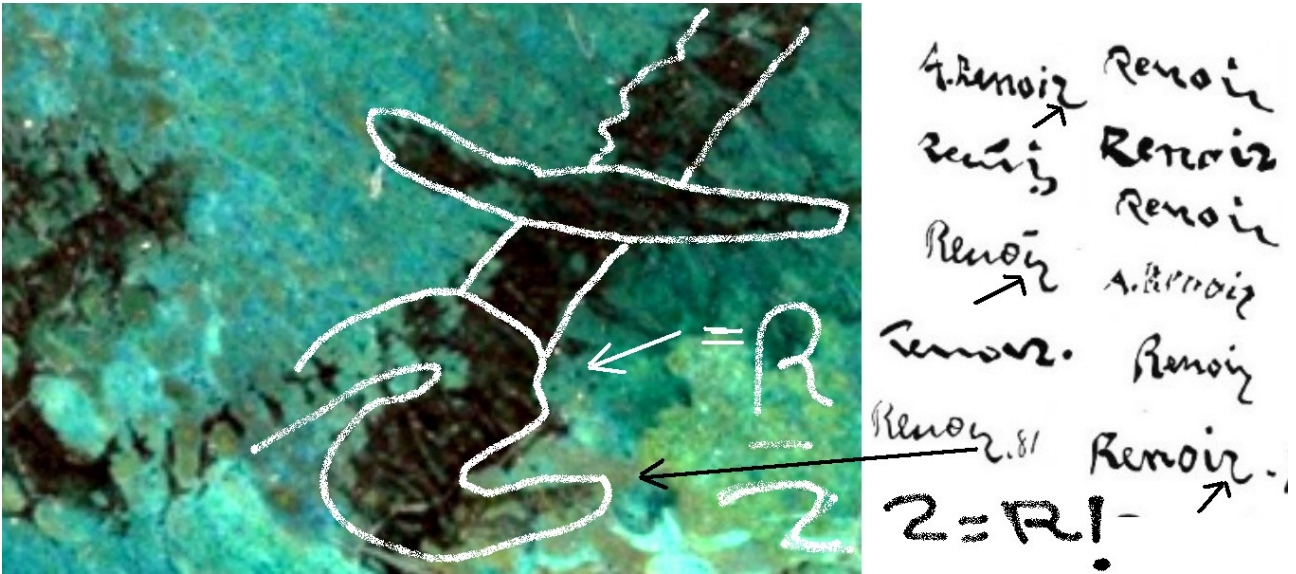




On the Internet, different versions of drawings were black and white and in others colored, discovered for the painting. The view is different some left to right and others right to the left. In the middle of the bundle is the painting out of the Christies Auction



Same writing like Renoirs numbers of the 8 above open and the 1



It was an R before and it was changed into an t. There are also two different dark colors. The R is dark brown and the t above most of it is black. For me this is a faken signature i have no other answer.



Take a closer look to the strange writing – a bowe maby ? it was an r (R) check above

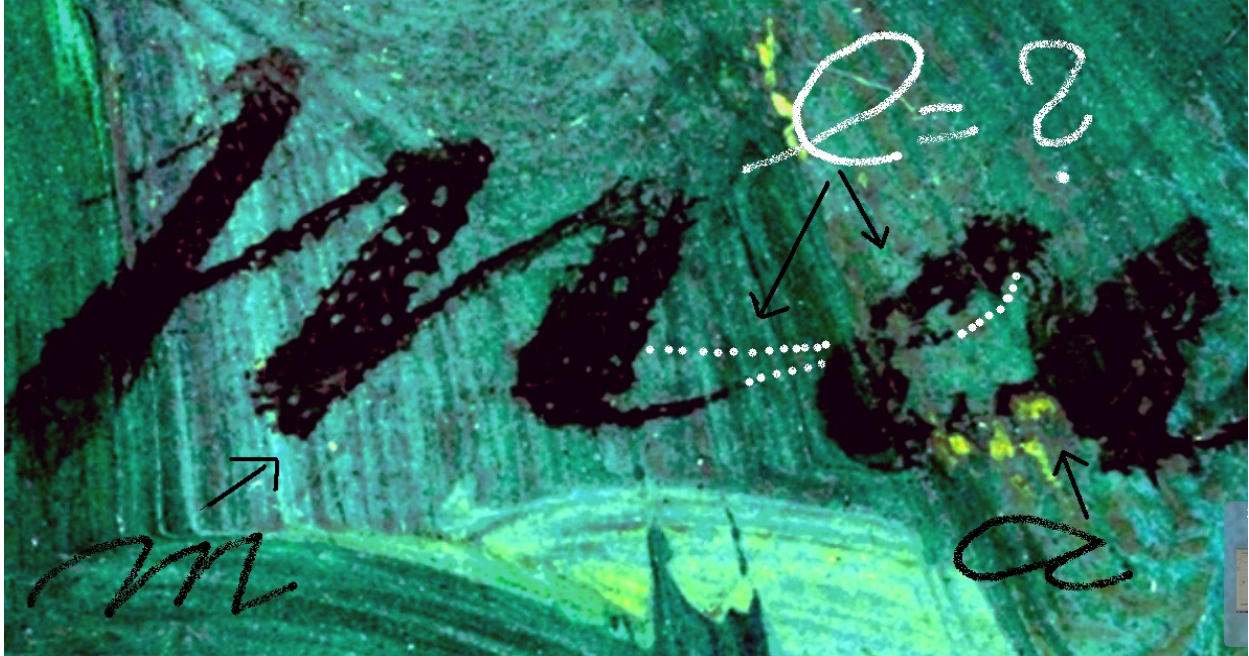


A. Renoir Renoir Renoir Renoir Renoir
Renoy Renoir Renoir. 1876. Renoir Renour
Renoir A. Renoir Renoir Renoir. Renoy
Renour. Renoir. 76 Renoy. 81

Signature samples Renoir
www.artrenoir.com/renoir-religious.html

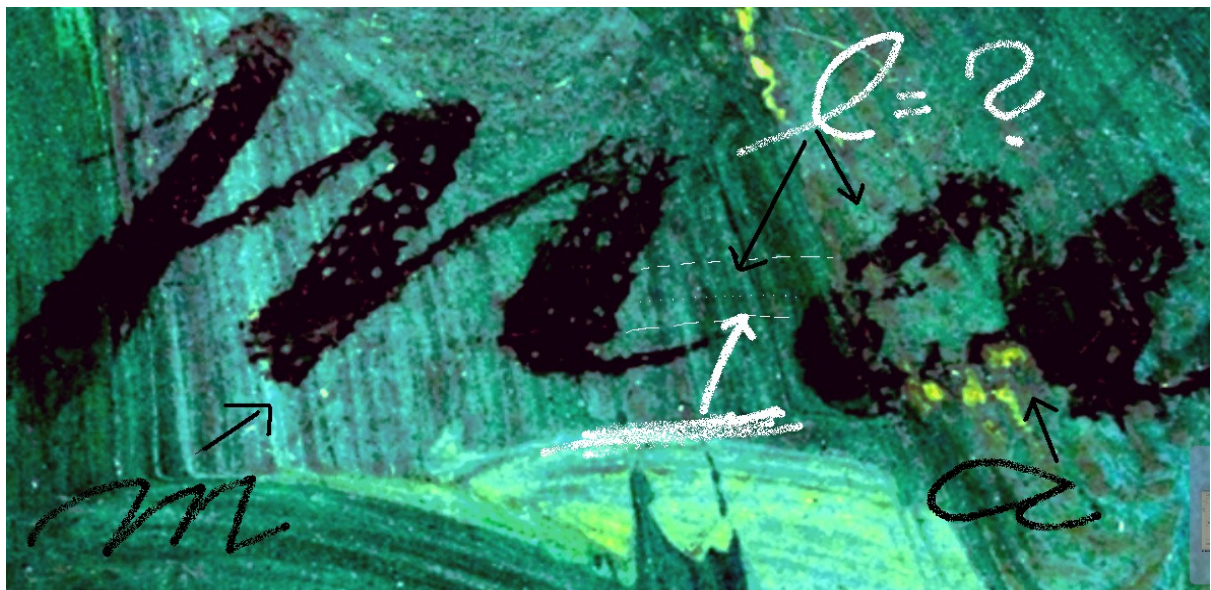
This is what i did, i turned it back like i beleave it whas this way bevore and changed it from Manet to Renoir see above.

But this al is just an idear and a Chemical analysis of the color can proove if this is realy a fake. But it strongly looks alike and the 81 is exactly the way Renoir signed a painting in 1881 see above.



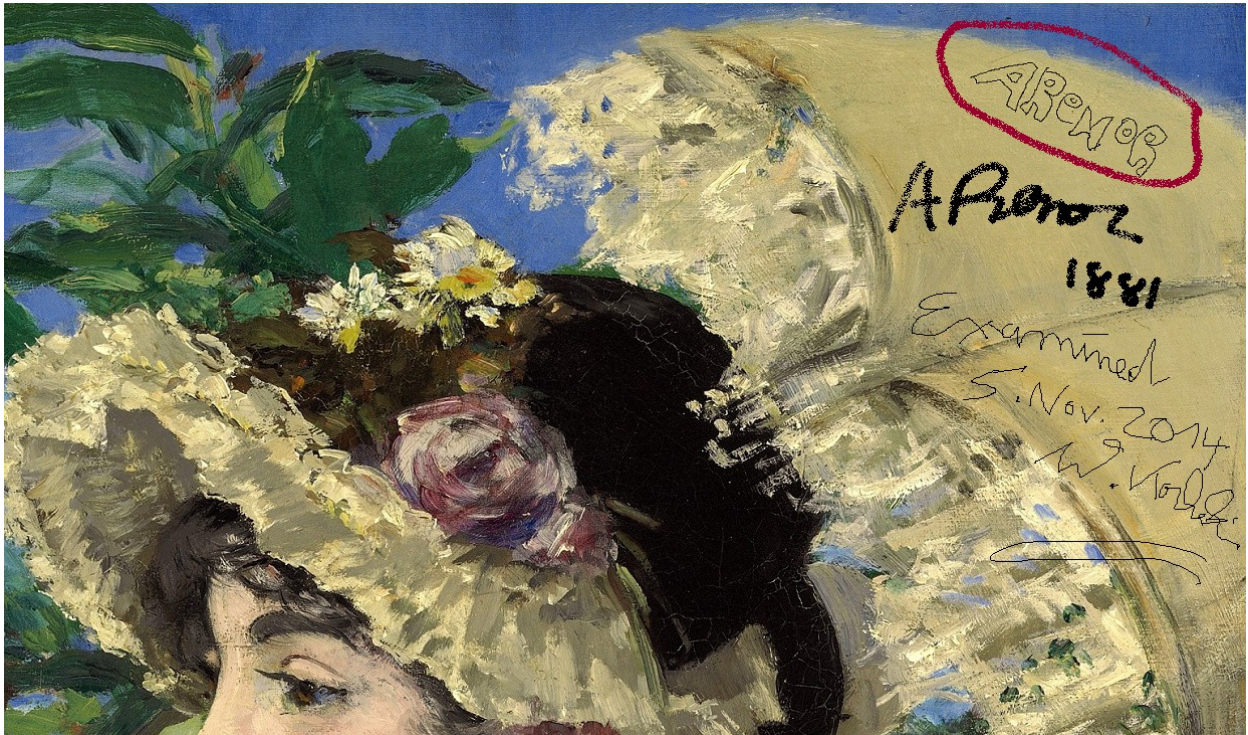
m & a

The second letter looks strange almost like it is have an e, so it cut be that this is another letter maybe whas changed to an a.



Dark fine line cut be overpaint - whas the bridge (M) from the R to (a) the e like Re (noir) ?

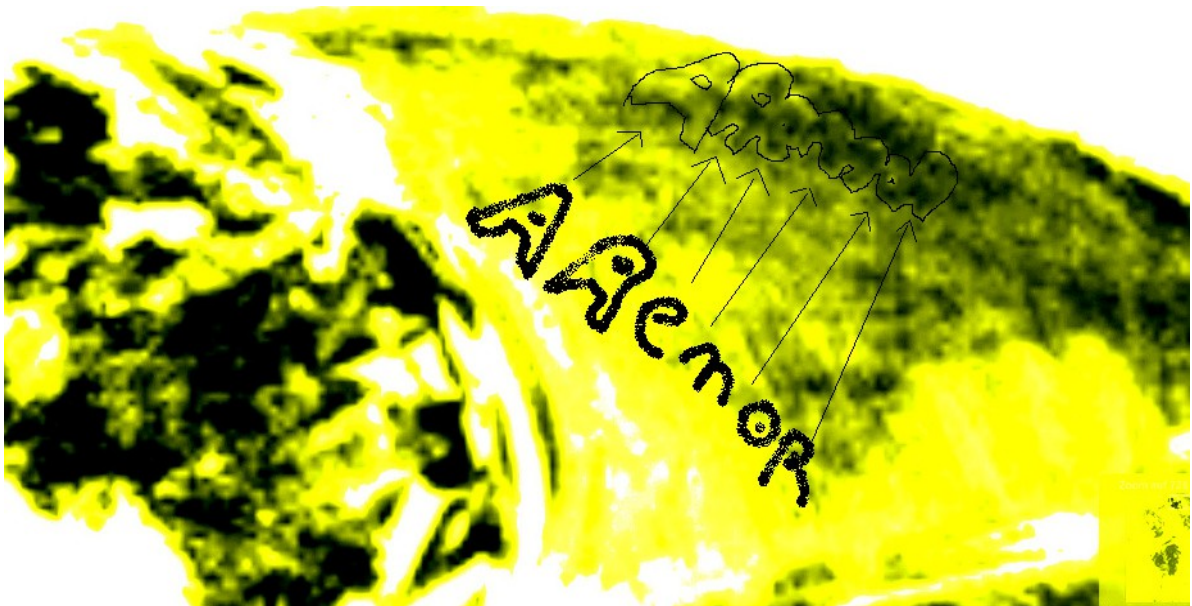


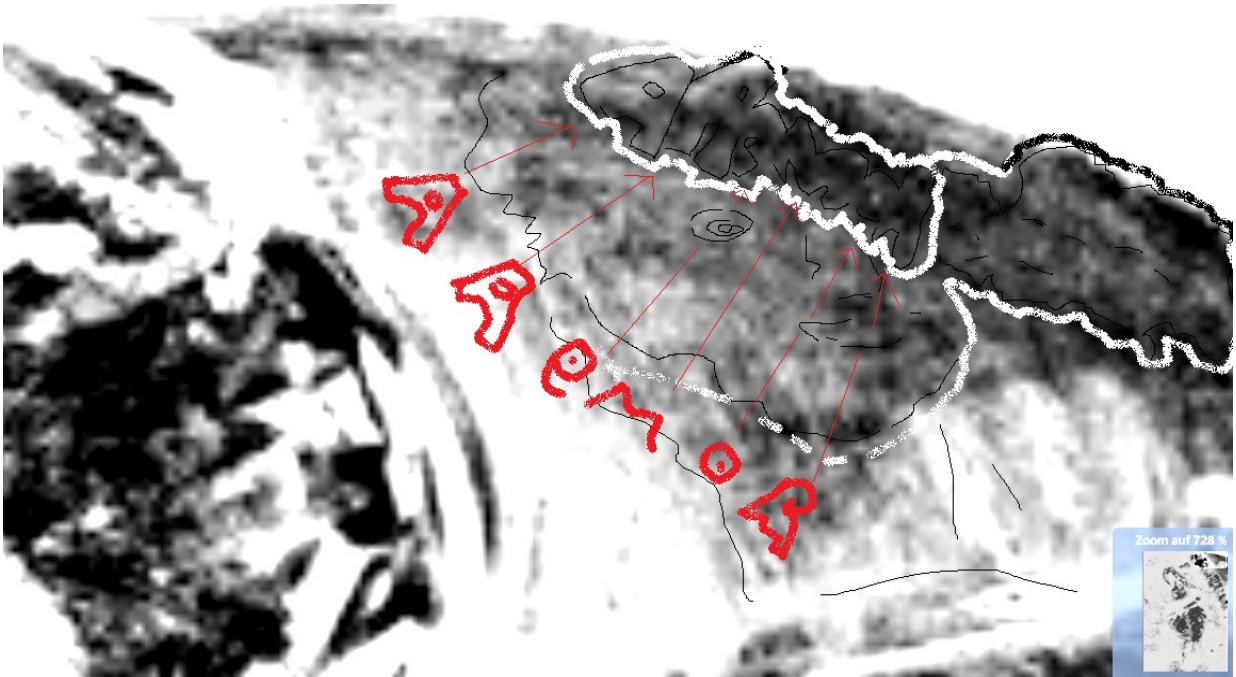


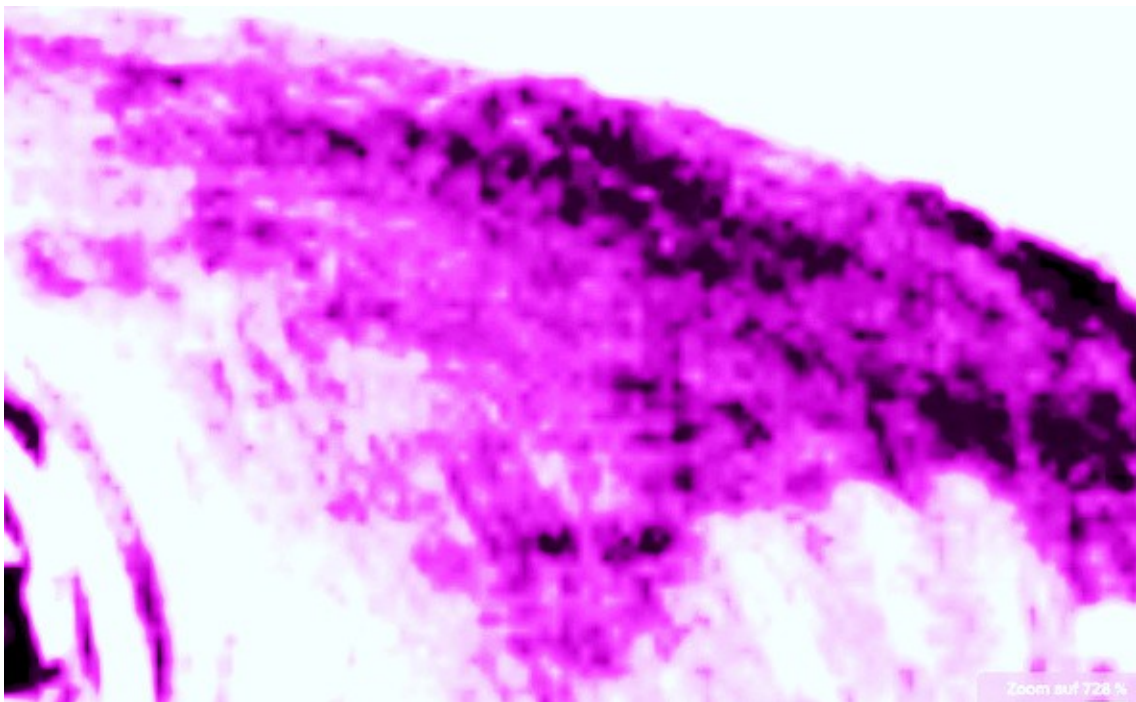
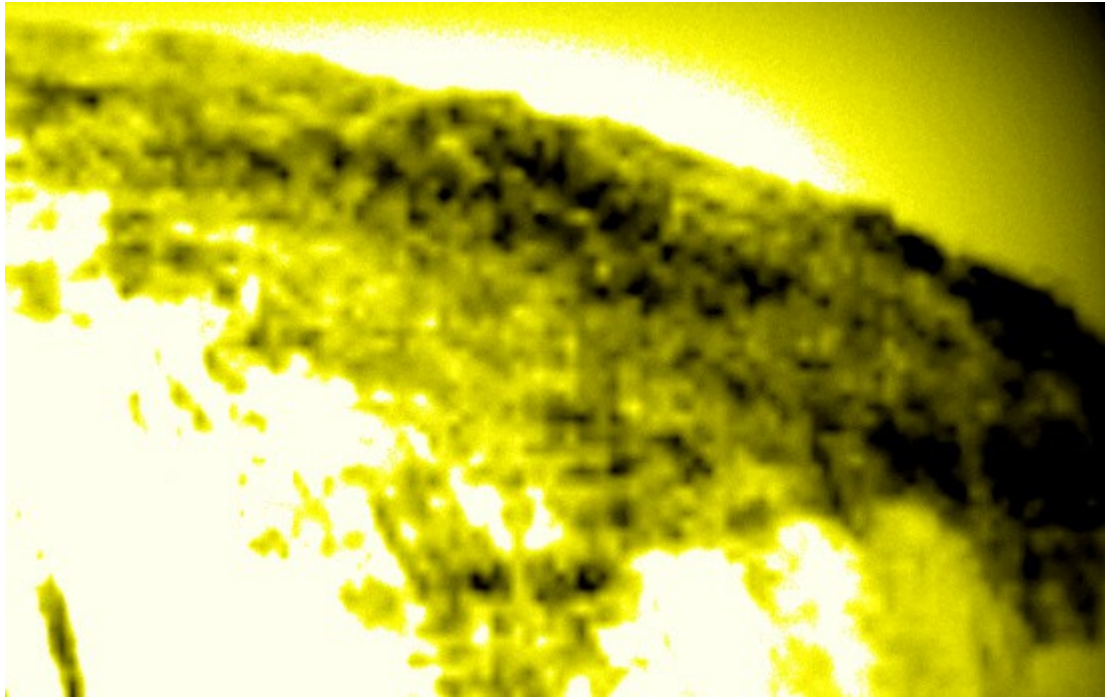
Under the red circle are the signature from Pierre-Auguste Renoir (1841-1919)

Renoir left his signature in about 3,5 – 5 inch big A Renoir

There are also several faces paint.









W. Kozłowski

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Germany 5.November.2014