

**FRENCH
PAINTING
TODAY**

*A Loan Exhibition
arranged between
the French and
Australian Governments
for showing in
Hobart, Sydney
Brisbane, Melbourne
Adelaide and Perth.
January - September 1953*

FRENCH PAINTING TODAY

Peintres Vivants de l'Ecole de Paris

An exhibition

arranged between the French and Australian Governments
through the Boards of Trustees of the National Art Galleries of Australia
for exhibition in the Commonwealth

JANUARY — SEPTEMBER

1953

PATRONS

His Excellency the Ambassador of France in Australia, M. Louis Roché

His Excellency the Right Honourable Sir William McKell, G.C.M.G.

and l'Association Française d'Action Artistique

TASMANIAN MUSEUM & ART GALLERY, HOBART

January – February

DIRECTOR: DR. JOSEPH PEARSON

THE NATIONAL ART GALLERY OF NEW SOUTH WALES

March – April

DIRECTOR: MR. HAL MISSINGHAM

THE QUEENSLAND NATIONAL ART GALLERY

April – May

DIRECTOR: MR. ROBERT HAINES

THE NATIONAL GALLERY OF VICTORIA

June – July

DIRECTOR: MR. DARYL LINDSAY

THE NATIONAL GALLERY OF SOUTH AUSTRALIA

August

DIRECTOR: MR. ROBERT CAMPBELL

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MUSEUM AND ART GALLERY OF WESTERN AUSTRALIA

September

DIRECTOR: MR. LAURENCE THOMAS

*A number of the paintings in the exhibition are for sale.
All enquiries should be addressed to M. Claude Bonin-Pissarro
c/o National Art Gallery of New South Wales, Sydney*

FOREWORD

Sir Charles Lloyd Jones, whilst abroad in 1949, wrote to the President of the Board of Trustees of the National Art Gallery of New South Wales, that he had taken the first steps in bringing to fruition a long-cherished plan; to arrange for an important exhibition of French painting to visit Australia.

Through his good offices in pressing the idea with M. Joxe, le Conseiller d'Etat et Directeur Général des Relations Culturelles; M. Jacques Jaujard, Direction Général des Arts et des Lettres, and M. P. D'Erlanger, Directeur d'Association d'Action Artistique, the French and Australian Governments agreed to co-operate in making the exhibition possible. The French Government most generously undertook a large share of the financial commitments which such an important collection was bound to entail. Its generosity embraced the assembly, packing and transport of the exhibition to Australia, insurance during the whole of the tour from the moment it left France until its return, and the travelling and other expenses of M. Claude Bonin-Pissarro, Representative of the French Galleries appointed by the Association Française d'Action Artistique, to accompany the exhibition throughout the Commonwealth.

Australia on its part was to bear the costs of all internal travel and organising expenses, the printing of the catalogues from material supplied, and the return transport of the exhibition to France.

The State National Galleries of Australia at once enthusiastically agreed to accept the exhibition and Sir Charles Lloyd Jones handed over the organisation to them to carry the idea forward to reality.

As individual State Galleries have insufficient funds for projects of such magnitude, it was agreed that a united appeal be made to the Commonwealth Government through the Prime Minister for financial assistance to enable important exhibitions to be brought to Australia from overseas as opportunity offered.

The late Mr. J. B. Chifley, then Prime Minister of Australia, guaranteed the return freight on behalf of his Government. On the election of Mr. Robert Menzies to the Prime Ministership he immediately agreed that the Commonwealth

Government would subscribe equally with State Galleries in the total costs of the venture, provided that its share did not exceed a sum of £1,500.

As Organising Director responsible to the combined Australian Galleries, I then began what was to be, in the event, the long task of bringing the exhibition to Australia. Almost three-and-a-half years were to pass before its first showing in Hobart. It was originally hoped that the exhibition would arrive in 1950, but it was not until my visit to Europe in 1951 on behalf of the New South Wales Board of Trustees that it began to look as though the exhibition would get beyond the paper stage.

While in Paris M. D'Erlanger and I agreed that to ensure the highest possible standard and representation of the works sent, we should enlist the services of Mr. Peter Bellew of the Arts and Letters Division of U.N.E.S.C.O., and Mr. Frank McKewan, Fine Arts Officer of the British Council in Paris, to assist in the arduous task of collection and selection.

The exhibition covers approximately the past fifty years of French painting and will almost certainly be a tremendous event in the lives of Australian artists, students and the public generally. It should prove of great cultural and educational benefit to all.

M. Jean Cassou in his Introduction to the Catalogue points out that what is called modern French painting has been going on for a century and a half, and that the greater part of it belongs to history, having already been judged, studied and understood; a period which exactly coincides with the term of Australian development as a nation.

Visual habits once acquired are not easily lost or changed. Practically the whole vision of the Australian public has been conditioned by acquaintanceship with the paintings of the late Victorians, a period when our National Galleries were established throughout the Commonwealth.

Here in this exhibition of over one hundred paintings is a vision of another kind. We hope that it will lead to an increase in perception and enjoyment, and through that to a closer bond between the people of the two countries.

HAL MISSINGHAM
Director, National Art Gallery of New South Wales

INTRODUCTION

C'est sans doute une entreprise difficile que de présenter une exposition de la peinture française contemporaine à un pays que tant de mers séparent de nous et auquel nos rumeurs, nos controverses, nos travaux, nos succès, toute notre actualité, tout notre quotidien ne parviennent que de façon étouffée et confuse. Aussi devons-nous, en ce cas, faire un effort particulier pour mettre quelque ordre dans nos idées et nos productions et composer, de cette fameuse peinture moderne, un bilan qui soit aussi clair et significatif que possible. Il nous faut nous essayer à anticiper sur le temps et à opérer déjà les jugements et les classifications qui lui sont réservés.

Cependant ces jugements et ces classifications, on peut, sans trop de risques, en prévoir déjà une ébauche, car ce qu'on appelle la peinture française moderne dure depuis un siècle et demi et la plus grande partie en appartient à l'histoire: cela est déjà jugé, étudié compris; cela se présente avec une sorte de logique et de nécessité intérieures qui ressemblent à une méthode et s'imposent à la méthode des historiens.

C'est dans une lumière merveilleusement compréhensible qu'au rigoureux classicisme de David, puis d'Ingres succèdent la révolution romantique, puis le réalisme, l'impressionnisme, enfin les révolutions accomplies par ces trois singuliers et fascinants génies que furent Cézanne, Gauguin et Van Gogh. Tout ce qui s'en est suivi découle de cette succession; nous disposons, pour le considérer et le comprendre, de sources et de repères; nous savons à quoi rapporter, à quelles origines, à quelles raisons, ou à quel point de contradiction, telle invention plastique récente, peut-être surprenante, mais nullement arbitraire ni gratuite et qui répond à une vivante nécessité.

Donc un mouvement aussi fondé et aussi assuré que celui de la peinture française moderne doit nous offrir, dans la période actuelle, des figures de maîtres aussi incontestables que leurs plus renommés devanciers. Et c'est ainsi qu'au-dessus de cet incessant foisonnement, aujourd'hui plus complexe que jamais, on distingue des créateurs qui, par leur âge et toute, l'évolution et l'accomplissement de leur oeuvre, ont atteint une gloire indubitablement durable: Braque, Chagall, Dufy, Léger, Matisse, Picasso, Rouault,

Villon. L'admiration les discerne, les situe, les mesure. Et l'intelligence discerne, situe et mesure les mouvements esthétiques et les écoles qui sentent opposées durant cette période d'un demi-siècle, de 1900 à 1950: fauvisme, cubisme, expressionisme, surréalisme, retour à la réalité, art naïf, art abstrait. Demisiècle prodigieusement tumultueux et fécond, où le génie français a brillé d'un si fascinant éclat qu'il a attiré dans son orbite les plus impatients et audacieux artistes du monde entier, et que l'école française actuelle doit être considérée non seulement comme une expression de notre génie national, mais comme un phénomène de culture universelle et c'est dans ce sens qu'elle porte le nom désormais illustre d'Ecole de Paris.

Nous espérons que le public australien, que nous savons, en dépit de la distance, si curieux et déjà si averti de tout ce qui s'est fait et se fait en France dans le domaine des arts, saura, dans le choix que nous avons l'honneur de lui présenter, image réduite, mais expressive d'une vaste et multiple production, distinguer les divers courants et les figures capitales de cette production. Surtout, ce que nous souhaitons, c'est qu'il sente tout ce que cette production, par ses conflits et ses contrastes mêmes, manifeste de vivant; c'est qu'il sente toute la passion profonde dont elle témoigne. On peut prendre parti pour ou contre l'art abstrait, goûter l'orientation intellectualiste, rationnaliste et constructive que le cubisme a imprimée à l'art d'aujourd'hui, de préférence à la constante et vivace tradition de couleur et de mouvement que représenta le fauvisme. La meilleure façon de montrer que l'on comprend la signification et la portée d'un débat spirituel, c'est, assurément, de s'y engager soi-même selon son propre tempérament, selon qu'on se sent inspiré par l'esprit de géométrie ou par l'esprit de finesse, par les principes de la raison ou par les intuitions du dynamisme vital. Mais aussi, par delà ses propres préférences, le spectateur de bonne volonté éprouvera le sentiment que ces préférences mêmes et celles à quoi elles s'opposent sont un signe de vie.

Dans toute cette aventure spirituelle qu'est notre histoire de la peinture moderne, il y a débat, il y a diversité il y a perpétuel renouvellement, donc vie. C'est cette permanence de l'énergie créatrice de notre nation que nous voudrions que l'on reconnût dans la présente exposition, organisée par la Direction des Relations Culturelles et l'Association Française d'Action Artistique à l'intention

d'un grand pays lointain, que nous savons être l'un des plus jeunes, des plus neufs, des plus chargés d'avenir, qui se voit appelé aujourd'hui à concourir à l'oeuvre universelle de la civilisation.

Nous sommes très reconnaissants à Son Excellence Sir William McKell, Gouverneur Général de l'Australie, et au Premier Ministre du Commonwealth, M. Robert Gordon Menzies, qui ont marqué tout l'intérêt qu'ils portent à cette exposition, à laquelle ils ont assuré l'appui des autorités du Commonwealth, rendant ainsi possible sa réalisation.

Nous remercions également Sir Charles Lloyd Jones, Vice-Président de la "National Art Gallery" de Nouvelle Galles du Sud, ainsi que les directeurs et les trustees des musées nationaux d'Australie pour lesquels M. Hal Missingham, directeur de la "National Art Gallery" de Nouvelle Galles du Sud a préparé et organisé cette manifestation.

Conservateur en Chef du Musée National d'Art Moderne

JEAN CASSOU

INTRODUCTION

It is certainly a difficult undertaking to present an exhibition of French contemporary painting to a country separated from us by such an expanse of sea and which only hears confused and distant murmurs of our controversies, our works, our successes and all our daily doings. We must therefore make a special effort to instil order into our ideas and works and draw up as clear and significant a balance sheet as possible. We must try to anticipate posterity and classify and judge it now.

In spite of these classifications and judgements one can, without undue risk, hazard a rough outline, because what is called modern French painting has been going on for a century and a half and the greater part of it belongs to history; it has already been judged, studied and understood; it is presented with a

kind of internal logic and necessity which resembles a method and asserts itself over the methods of historians.

It is in a wonderfully comprehensible light that the rigorous classicism first of David, then of Ingres, was followed by the romantic revolution, then realism, impressionism, and finally the revolutions accomplished by those three strange and fascinating geniuses, Cézanne, Gauguin and Van Gogh. Everything which followed stems from this heritage. We have sources and references at our disposal to consider and understand it. We know to what origins, reasons, or contradictions to relate some recent plastic invention, perhaps surprising but in no way arbitrary or gratuitous and which responds to a living necessity.

Therefore a movement so well established and assured as that of modern French painting should offer us, in this period, figures as indubitably masters as their most famous predecessors. And it is thus that above this unceasing production, today more complex than ever, creators can be distinguished who by their age and the whole evolution and accomplishment of their work, have attained lasting glory: Braque, Chagall, Dufy, Léger, Matisse, Picasso, Rouault, Villon. Admiration picks them out, places and judges the æsthetic movements and schools opposed to each other during this half-century from 1900 to 1950: fauvism, cubism, expressionism, surrealism, return to realism, naïve art, abstract art. A half-century tremendously tumultuous and prolific, during which French genius has shone with such arresting brilliance that it has drawn into its orbit the most impatient and audacious artists from all over the world. The present French school must be considered not only as an expression of our national genius but as a phenomenon of universal culture, and it is in this sense that it bears the henceforth illustrious name of The School of Paris.

We hope that the Australian public, who in spite of being so far away we know to be keenly interested in and aware of everything that has been and is being done in France in the realm of the arts, will be able to distinguish the different currents and the leading figures of this work in the selection which we have the honour to present to them on a small scale, but which is expressive of a vast and multiple output. What we particularly hope is that they may feel how very much alive this production is through its very conflicts

and contrasts, and that they may feel all the deep passion which it reveals. One may take sides for or against abstract art, taste the intellectualist, rationalist, and constructive orientation which cubism has impressed on present-day art, in preference to the constant and vivacious tradition of colour and movement which fauvism represented. The best way to show that one understands the significance and implication of a spiritual debate is, assuredly, to take part in it oneself according to one's own temperament, according as to whether one feels oneself inspired by the spirit of geometry or by delicacy of execution, by the principles of reason, or the intuitions of vital dynamism. But also, beyond his own personal preferences, the open-minded person will feel that these very preferences and those to which they are opposed are a sign of life.

In all this spiritual adventure which is our history of modern painting, there is debate, diversity and constant renewal, therefore life. It is this permanence of the creative energy of our nation which we would like people to recognise in this exhibition, organised by the "Direction des Relations Culturelles et l'Association Française d'Action Artistique," for a great, far-distant country which we know to be one of the youngest and with the most promising future, called upon today to take part in the universal task of civilization.

We are indeed grateful to His Excellency the Governor-General of Australia, Sir William McKell, and to the Prime Minister, the Right Honourable Robert Gordon Menzies, for showing such interest in this exhibition, and for assuring us of the support for it of the Commonwealth authorities, thus making its realisation possible.

We likewise thank Sir Charles Lloyd Jones, Vice-President of the Board of Trustees of the National Art Gallery of New South Wales, and the Directors and Trustees of the National Galleries of Australia for whom Mr. Hal Missingham, Director of The National Art Gallery of New South Wales, has prepared and organised this exhibition.

JEAN CASSOU
Conservateur en Chef du Musée National d'Art Moderne

CATALOGUE

ACKNOWLEDGEMENTS: In arranging an exhibition of this kind there are naturally a great number of people who have helped, some in major degree, some in slight, but one and all most necessary to its success. In thanking them, particular mention must be accorded the Direction Général des Relations Culturelles, and the Association Française d'Action Artistique; to M. George Salles, Directeur des Musées de France; to M. Louis Joxe, Conseiller d'Etat, Directeur Général des Relations Culturelles; M. Jacques Jaujard, Directeur Général des Arts et des Lettres; to the late M. G. Padovani, Ambassador for France in Australia when the exhibition was planned, and to His Excellency M. Louis Roché, the present Ambassador; to M. P. D'Erlanger, Directeur de l'Association d'Action Artistique, for his support, advice and assistance of every kind in the work of assembling the exhibition; to Sir Charles Lloyd Jones, Vice-President of the Board of Trustees of the National Art Gallery of New South Wales, for his imagination and interest in proposing the exhibition; to Mr. Peter Bellew of the Arts and Letters Division of U.N.E.S.C.O., Paris (himself an Australian), and Mr. Frank McKewan, Fine Arts Officer of the British Council in Paris, for their help in choosing the artists to be represented and in selecting the paintings to be sent; to M. Jean Cassou, Conservateur en Chef du Musée National d'Art Moderne, for his concise and brilliant introduction to the Catalogue, and to M. J. Strauss, Consul General for France in Australia.

The Directors and Boards of Trustees of all participating Australian National Galleries also thank the many official and private galleries and individuals who have so generously deprived themselves of their treasures for over a year, and those who have helped in many ways so that the exhibition would be as important and comprehensible as possible.

The biographical notes have been prepared by M. Yves Sjöberg, translated by Mlle. Thibaud.

*N.B. 1—Works other than specified are oil paintings on canvas.
2—Works not followed by the name of a gallery or a collector have been lent by the artists themselves.
3—Sizes are in metres.*

ALIX Yves

Born on the 29th August, 1890, at Fontainebleau. Attended the Julian and Ranson Académies. His painting was originally influenced by André Lhote's cubism and le Fauconnier's expressionism. After the 1st World War, he became a teacher at the Ranson Academy. He helped in the decoration of the liners *Normandie* and the *Ile de France*. His work as an engraver is well known.

- 1 Taking in the nets (*La rentrée des filets*) 1948
0.89 x 1.16

ARNOULD Reynold

Born at the Havre, on the 7th December, 1919. Secondary studies at the Lycée Corneille and evening classes at the School of Fine Arts in Rouen. In 1937 he entered the School of Fine Arts in Paris, and in 1939 he won the Grand Prix de Rome, which did not, however, alter his admiration for Cézanne and Gauguin. In 1939, he took part in the 50th Anniversary Exhibition of the Pont-Aven painters. Up till the Liberation he revised his ideas on space, perspective and colour. In 1949, attention was drawn to him at the exhibition in the Billiet-Caputo Gallery, *History of a Portrait*, which later toured the United States, where in 1951, *Birth of an Idol*, a film based on it, was made. Seeking a new technique for frescos.

- 2 Bucks (*Boucs*) 1952 Galerie de France
1.62 x 0.81

AUJAME Jean

Born on the 12th May, 1905, at Aubusson (Creuse) of an old Auvergne family. His inextinguishable love of nature goes back to the days of his childhood in the country. Secondary studies of the Lycée Michelet where he became a friend of René Huyghe. Has admitted the following influences: Elie Faure and his pantheistic conception of art, Renoir, the lands of the sun, Spain, Morocco, Algeria, the Canary Islands, Portugal. In 1935, winner of the Paul Guillaume 1st Prize. Exhibits at the Indépendants, the Tuileries, the Salon d'Automne, and takes part in all the official French exhibitions overseas. Decorations: Palais de la Découverte, 1937. Lycée of Valenciennes, Salle des Mariages at the Town Hall of St. Germain en Laye (1947). Stairway of the Conservatoire, dining room of the *Liberty* (1948). Liner *Marseillaise* (1949).

- 3 Nude with chrysanthemums (*Nu aux Chrysanthèmes*) 1949
1.30 x 0.97

BAUCHANT André

Born at Chateaurenault (Indre et Loire) on the 24th April, 1873. Son of a vine-grower, lives in Touraine, where he cultivates fruit trees and painting, which he took up at the age of 49. First exhibition at the Salon d'Automne in 1921, was then noticed by Jeanne Bucher. In 1927, Diaghilev commissioned him to make the costumes and decor for Appollo Musagète of Stravinsky. In 1949, retrospective collection at the Charpentier Gallery. Bauchant is the portrait painter of imaginary and real flowers, succulent fruit, and rural scenes. Self-taught, he has also depicted with sly humour scenes from the Bible and from greco-roman antiquity.

- 4 Bridge on the Loire River (*Le Pont sur la Loire*) 1939 Galerie Bignou
0.875 x 1.46
5 Butcher's shop (*La Boucherie*) 1940 Galerie Bignou
1.50 x 1.60

BEAUDIN André

Born at Mennecey (Seine et Oise) on the 3rd February, 1895. Studied at the School of Decorative Arts until 1951. After the 1914-1918 war he met Juan Gris who had a great influence on him. Exhibits at the Percier, Georges Bernheim, Zurmer, Simon Galleries, and regularly at the Louise Leiris Gallery.

- 6 Notre Dame (*Notre Dame*) 1948 Galerie Louise Leiris
1.00 x 0.65

BERCOT Paul

Born in 1898 at Boulogny (Haute-Saône). His ancestors were farmers and his father a school teacher. Secondary studies at the Lycée of Vesoul. Only started to paint in 1928 after having tried several professions. An admirer of Picasso and Matisse, he worked with Walch. But Gromaire's influence is the most marked. Bercot's work, where reality mingles with the imaginary, is inspired by his childhood in the country. Bercot has made two stained glass windows for the Chapel of Issy (Haute-Savoie). Has exhibited at the Salon d'Automne, the Temps Present, Tuileries, Jeune Peinture, and at the Braun and Louis Carré Galleries.

- 7 The flute (*La flûte*) 1945 Galerie Louis Carré
0.81 x 1.00
8 The painter (*Le Peintre*) 1951 Galerie de France
1.08 x 0.46

BEZOMBES Roger

Born in Paris in 1913. Winner of the State Travelling Scholarship and the Prix National. Has been exhibiting since 1937 at the Salons d'Automne, Indépendants and Tuileries. Private exhibition at the Charpentier Gallery and since 1950 at the André Weil Gallery. Has been participating since 1937 in the official exhibitions of French art overseas. Among his notable decorations let us mention the Sacred Heart Chapel in the Church of la Courneuve, the President of the Republic's suite on the liner *Ile de France* and collection of Aubusson tapestries synthetising the exotism of the four corners of the world at the Maison de la France d'Outre Mer (200 m²). Bezombes' painting expresses the joy of living while attempting to combine the modern vision of the West with the eternal East.

- 9 Portrait of Maria Casares (*Portrait de Maria Casares*) 1951
1.16 x 0.89

BOMBOIS Camille

Born at Vénarey-les-Laumes (Côte d'Or) in 1883. Son of a boatman, he spent the first years of his life on a barge. From the age of 16 his ambition was to be a painter, but he became in succession a wrestler, a labourer and a well-digger. In 1907 he came to Paris to work on the construction of the underground railway. He then worked at night so as to paint during the day. About 1925 he was able to devote himself entirely to painting. He sold his works at the "Foire aux Croutes" where he was discovered by Florent Fels, and then helped by Uhdé, Matho and Bing. His tireless labour, his love of "la bel ouvrage," made him appreciated in Switzerland, Germany, America and France. Though he thinks he is simply copying the appearance of the material world, Bombois creates works of great lyricism. Exhibitions: in 1944, Pétridès Gallery; in 1951, Bing Gallery.

- 10 Washerwomen (*Lavandières*) Private Collection
0.54 x 0.65

BORES Francisco

Born in Madrid on the 6th May, 1898. Studied at a Madrid Academy conducted by a professor from the Ecole des Beaux-Arts. In 1925 he came to France where he worked independently. Exhibits in various galleries in Paris and abroad. His art, influenced by cubism is, however, conscious of the problems of the orchestration of colour and the symphony of tones.

- 11 Still life with chicken (*Nature morte au poulet*) 1951 Galerie Louis Carré
0.60 x 0.73
- 12 Small girl in an interior (*Fillette dans un intérieur*) 1951 Galerie Louis Carré
0.89 x 1.16

BRAQUE Georges

Born at Argenteuil on the 13th of May, 1882, his father, a house-painting contractor, gave him his first lessons in painting. His first paintings were in the style of "Les Fauves," but after his trip to La Ciotat with his fellow-countryman, Friesz, his æsthetic ideas changed under Cézanne's influence. In 1908 his paintings made a sensation at the Salon d'Automne, and the art critic Vauxelles wrote the following in *Gil Blas*: "he scorns true shape, reduces everything to a geometrical pattern, to cubes." Cubism was born. Braque's cubism was to evolve towards abstraction, and return later towards the form of the subject; it was to become a more and more personal search for mystery. In 1948 he received the international Grand Prix de la Peinture at the Biennial Exhibition of Venice.

- 13 Still life (*Nature morte*) 1913 Private Collection
0.73 x 0.54 (oval canvas)

BRAUNER Victor

Born at Pietra Neamtz (in the Carpathians) on the 15th of June, 1903. He acquired a personal artistic training and associated with modern art groups and the surrealists until 1948. A complete period of his work from 1927 up to 1938 revealed an unconscious obsession, and a few paintings prophesied the loss of his left eye. The period extending from 1938 to 1942 has been called the "Lycanthropic" period to which the "wax painting" and "candle drawing" period succeeded (1943-1948). Brauner participated in many exhibitions of contemporaneous or surrealist art, both in France and abroad, namely: in Paris, 1947; in Avignon, 1948; in Lyons, 1949; in Sarrebruck, 1952. His last private exhibition at the Galerie de France (October, 1952) revealed the coming of a new period in which the third dimension appears.

- 14 Oppression of the object (*Oppression de l'objet*)
0.89 x 1.16

BRAYER Yves

Born in Versailles in 1907. In 1927 he was deeply influenced by his first trip to Spain. The Grand Prix de Rome in 1930 took him to Italy for a prolonged stay. These last years he has been working in Provence and Camargue, then again in Castille and in Italy. With the simplicity and purity of line he expresses the light, poetry and solitude of these peaceful scenes. Creator of decors and costumes for the Opera Ballets, cartoons for the Gobelin tapestries, he has illustrated a number of books, including one of Montherlant and one of Claudel.

- 15 The asylum of Saint Paul de Mausole (*L'Asile St-Paul de Mausole*)
0.81 x 1.00

BRIANCHON Maurice

Born on the 3rd of January, 1899, at Fresnay-sur-Sarthe. Studied at the school of Decorative Arts with Oudot and Legueult. Shared a studio in Montparnasse with the latter. Was first influenced by Manet and Bonnard. Made settings for ballets at the Opera, decorative panels for the Lycée Janson, for the music foyer of the Palais Chaillot and for the Conservatorium, and tapestry cartoons for the Compagnie des Arts Français (Adnet). In 1934, Blumenthal Prize. In 1939, Carnegie Prize.

- 16 Fancy dress (*Travestis*) Musée National d'Art Moderne
0.89 x 1.30

BUFFET Bernard

Born in Paris, in 1928, of a bourgeois family. After his primary studies he attended courses at the school of Fine Arts. Was then strongly influenced by Gruber. Exhibited at Drouant-David, at the Salon d'Automne, and at the Salon of the Indépendants. In 1948 he received the "Prix de la Critique" together with Bernard Lorjou which signified that he belonged to the young French expressionist school. In 1951 his exhibition at Drouant-David displayed large religious compositions characterized by their realistic sharp lines.

- 17 The painter (*Le Peintre*) 1949 Galerie Drouant-David
2.00 x 1.00

CAPRON Jean-Pierre

Born on the 4th of August, 1921, in Cannes (Alpes Maritimes). After his secondary studies, started learning architecture at the University of Lausanne. In 1945 devoted all his time to painting, and attended the school of Fine Arts for eight months, then studied at the Academy of the Grande Chaumière, and chiefly alone. In 1950, first private exhibition at the Galerie Visconti. In 1951 he won the Eugène Carrière Prize. For the last four years has been exhibiting his paintings at the Salon d'Automne and at the Salon de la Jeune Peinture; he participated in the groups of the galleries Drouant-David, Jeanne Castel, Visconti, Bignou, Saint-Placide.

- 18 Fishing port near Venice (*Port de Pêche en Vénétie*)
0.97 x 1.46

CARZOU

Born on the 7th of January, 1907. Started drawing when a child. After his secondary studies won a fellowship to the Special School of Architecture. When leaving this school in 1929 he devoted his time to painting. In 1932 he made several decorative panels for Marcel L'Herbier's flat. Until the war he lived amidst a world of journalists, art critics, and painters, and illustrated reviews and papers. In 1944 he returned to Paris and participated in many group exhibitions. From 1946 on he displayed his paintings at the Galerie Drouant-David. In 1950 held several exhibitions of his paintings in Egypt and Lebanon. Participated in the Biennial Exhibitions of Sao-Paulo, Genoa, etc. In 1952 made the setting for Rameau's opera *Les Indes Galantes*. Carzou expressed a personal poetry rather than a surrealistic theory in his landscapes of dead cities with jagged wreckage shrouded in moonlight.

- 19 The invaded city (*La cité envahie*) 1951
0.97 x 1.30

CHAGALL Marc

Born on the 7th July, 1887, at Witebsk (Russia). First attended the school of Fine Arts of St. Petersburg, then came to Paris in 1910, studied in private academies, lived in La Ruche, associated with critics and artists then in fame and worked with fierce individuality. From 1914 to 1922 he stayed in Russia and then returned to France. From 1939 to 1947 he lived in the United States. In 1947 large retrospective exhibition at the National Modern Art Museum in Paris. In 1948 won the international prize of engraving at the Biennial Exhibition of Venice. Has made theatre settings and costumes, also illustrated the Bible, and La Fontaine's fables with etchings. The secret of his composition and colours lies in the illogical nature of dream and feeling, but his vision enlarges into a universal lyricism, a belief in the fraternity of man and nature, expressed in a very personal way.

- 20 Trough with two pigs (*L'Auge aux deux cochons*) M. Marcel Kapférer
0.63 x 0.50 (gouache)
- 21 The black glove (*Le Gant Noir*) 1948
1.12 x 0.81

CHAPELAIN-MIDY Roger

Born on the 24th August, 1904, in Paris, of a family originating from the Beauce Plain. After his secondary studies he attended the Montparnasse Academies. In 1930 decorated one of the Paris Town Halls. Won the prize of the Muses which enabled him to travel in Europe and Morocco. In 1937 decorated the foyer of the Palais de Chaillot theatre and the amphitheatre of the Institut Agronomique. In 1938 won the Carnegie Prize in Pittsburg. In 1939 travelled to the West Indies and South America. In 1948 stayed in Egypt. In 1952 made the settings for Rameau's opera *Les Indes Galantes*. Always searching for equilibrium and harmony, Chapelain is considered to be a true classicist.

- 22 Still life with owl (*Nature morte à la Chouette*)
0.73 x 1.00

CHASTEL André

Born on the 25th of March, 1897, in Paris, of a bourgeois family. After his secondary studies he attended the school of Fine Arts and the Ranson and Julian Academies. Chastel then led an artistic and independent life; he was a great admirer of the plastic school for their love of exact construction, and of the exotic or primitive arts. In 1932 exhibited at Georges Bernheim's and received the Grand Prix de la Peinture. In 1937 decorated the Tourist stand at the International Exhibition. Decorated the Palace of the League of Nations in Geneva, and the Post Office in Sanary. From 1930 to 1949 exhibited at Jeanne Castel's, Paul Guillaume's, at the Petit Palais, at the Carnegie Foundation, at the Venice biennial exhibition, at the Maeght Gallery, and in the Salons. Chastel is considering painting more and more as a form of expression which is an end in itself.

- 23 Evening (*La Veillée*)
1.65 x 1.90

CHESNAY Denise

Born in 1923 at Versailles. Started studying painting when 13 in Algiers. Has been working alone since the age of 18. Participated in the group exhibitions of the Maeght Gallery. Exhibited at the Salon des Réalités Nouvelles (1947-1951), at the Salon de Mai (1950-1951-1952) and in the Paris Galleries (Lydia Conti,

Beaune) and in the Algiers Gallery. The problem of the divorce between the concrete reality and the abstract simply does not exist for Denise Chesnay. Any real object is a sign which she interprets with sharp lines and generous splashes of paint.

- 24 The Tree (*L'Arbre*) 1951
1.16 x 0.89

COUTAUD Lucien

Born 13th December, 1904, at Meynes (Gard) of a family of cabinet makers. After attending the Ecole des Beaux-Arts at Nimes he frequented the free Academies of Montparnasse. In 1928 he made his artistic debut in Paris. A long stay in Italy led to his discovering Piero della Francesca. For sixteen years he worked alone parallel to the surrealist movement. In 1937 he decorated the Palace of Discovery, the Deaf and Dumb Institute and the Faculty of Pharmacy. He painted tapestry cartoons for the Gobelins factory, Madame Cuttoli and the Compagnie des Arts Français (Adnet). He also does scenery and costumes for the Atelier and Vieux Colombier theatres and the Comédie Française. In 1945 he founded the Salon de Mai and exhibited in Brussels. In 1948 he published his first etchings with Maeght. He reads Rimbaud, Lautréamont, Raymond Roussel and creates an eerie and cruel world, peopled by lacerated puppets.

- 25 Memories (*Souvenir*)
0.81 x 1.30

DERAIN André

Born at Chatou (Seine), 10th June, 1880. His father was a pastrycook who intended him to be an engineer. He began to study for the Ecole Polytechnique but started to paint at the age of 15. In 1899 he attended the Académie Carrière where he met Matisse and Vlaminck, who was older than him and also lived at Chatou. At the beginning of the twentieth century he was painting landscapes near Chatou, on the outskirts of Paris, at Pecq, at Saint-Germain-en-Laye, and at Carrières Saint Denis. After the period of "fauve" landscapes he turned to a constructive stylisation. The year 1912 was his Gothic period. After the war he painted numerous landscapes in the South of France, then portraits and nudes. He won the Carnegie Foundation Prize with *La Chasse*. He has done many theatre settings, has taken part in the Biennials at Venice, and has had many exhibitions abroad. In March, 1949, he exhibited some nudes, which are among his best works, at the Galerie de Berri.

- 26 The forest (*La Forêt*) 1928 Musée National d'Art Moderne
0.43 x 0.65

DESNOYER François

Born 30th September, 1894, at Montauban in Languedoc, called "red" on account of the colour of the soil. Like André Lhote, he first received lessons in sculpture from Bourdelle at Montauban. He was a pupil at the Ecole des Arts Decoratifs where he later taught. A friend of Marquet, Gromaire, Villon, Goerg, Walch and Lotiron, he often exhibits with them. In 1924 he won the Grand Prix Blumenthal for French thought and art, and in 1937 the Gold Medal of the International Exhibition. His latest exhibitions have been at Marcel Guiot's. Fauvism with its contrast of pure tones, and cubism which divides objects into their geometric elements, both mingle in Desnoyer's work. Desnoyer melts these

two tendencies and produces a plastic language coloured by the ardour of his native soil.

27 Factory scene (*Paysage d'usine*) 1948
1.30 x 0.97

28 Portrait of Helene with hat (*Portrait d'Hélène au Chapeau*) 1950
0.92 x 0.73

DESPIERRE Jacques

Born 7th March, 1912, at Saint-Etienne of a good middle-class family. After secondary schooling he entered the Académie Colarossi where he worked with Ceria. He then attended the Académie Scandinave where he was taught by Dufresne and Friesz. He exhibited at the Salon de l'Oeuvre Unique in 1935 and at the Tuileries in 1938. He won the Paul Guillaume Prize. He did some decoration for the Blanc Mesnil School in 1937, some theatre settings, illustrations for *Promenades et Souvenirs* (Walks and Memories) by Gérard de Nerval, published by Daragnes, and decorative panels for the Faculty of Pharmacy. In 1947 he went to Italy, from where he brought back some luminous and well-balanced canvases. In 1950 he decorated the liners *Liberté* and *Marseillaise* and was a member of the selection committee of the Salon des Tuileries at the Charpentier Gallery. Despierre, following the example of the Italian decorators of the sixteenth and seventeenth centuries, likes spacious and well-ordered compositions grouping a certain number of figures connected by a common action, and also a rich subject through which a cursive design, heir to cubism, shows.

29 Market in Provence (*Marché Provençal*) 1952
1.30 x 1.95

DOMINGUEZ Oscar

Born 7th January, 1906, at Tenerife in the Canary Islands. His father who was an amateur painter, and a doctor who was mad on psychoanalysis, were his first masters. In 1927 he came to Paris where he copied the masterpieces of the Louvre and drew at the Academy of la Grande Chaumière. In 1935 he attached himself to the surrealists, André Breton, Paul Eluard, Peret and Masson and took part in nearly all their exhibitions. He collaborated in the *Minotaure*. In 1938 Dr. Wolssen of Copenhagen acquired the products of his so-called "cosmic" period. He has held private exhibitions at Carré's (1942), at the Henschell Gallery in Paris, at the Hugo Gallery in New York (1945), the Galerie de France in Paris, and Galerie Moos in Geneva (1951).

30 Workshop (*Atelier*) 1950
0.89 x 1.16

Galerie de France

DUFY Raoul (died 23/3/1953)

Born 3rd June, 1877, at Le Havre, one of eight children. Fellow student with Friesz at the Beaux-Arts at Rouen and Paris, his seaboard origin and the Havre circles in which his youth was spent had a great influence on his art. The complementary, if not opposed, lessons of the impressionists and Matisse, directed his painting towards an expression at the same time free and coloured, where graphism and arabesque of line play a decisive part in the midst of areas of pure tones which recall Japanese prints and popular imagery. He has made much use of watercolour, whose fluidity suits his impulsive temperament; friend of light and shade. Like Léger, but in a different spirit, Dufy has worked for the applied arts, particularly materials and ceramics, and has invented processes



FERNAND LÉGER Branch on a black background – Galerie Louise Leiris, Paris



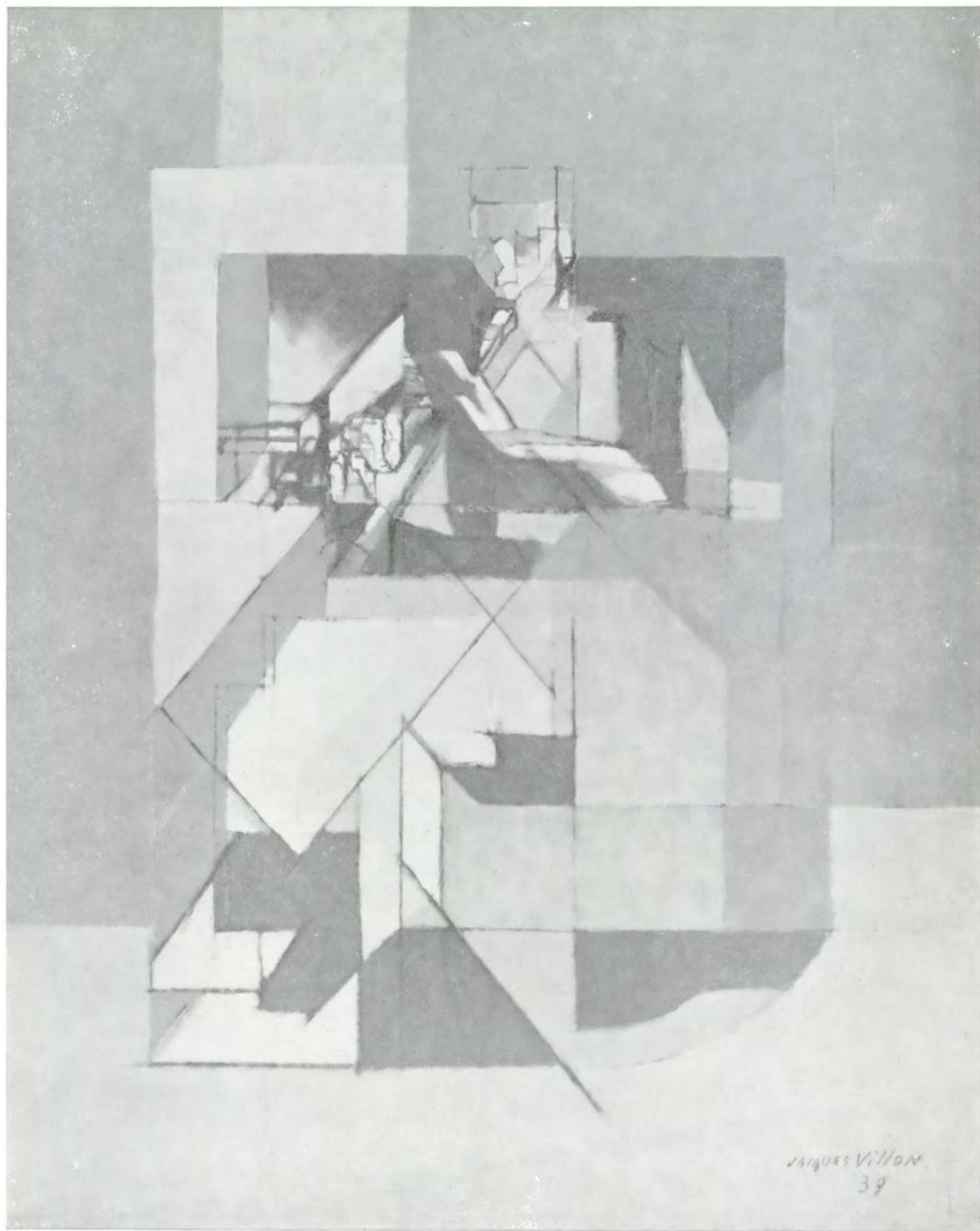
HENRI MATISSE *Nude on a yellow chaise-longue – Monsieur Henri Matisse*



ANDRÉ MASSON *The Port of La Rochelle in yellow, orange and red – Galerie Louise Leiris, Paris*



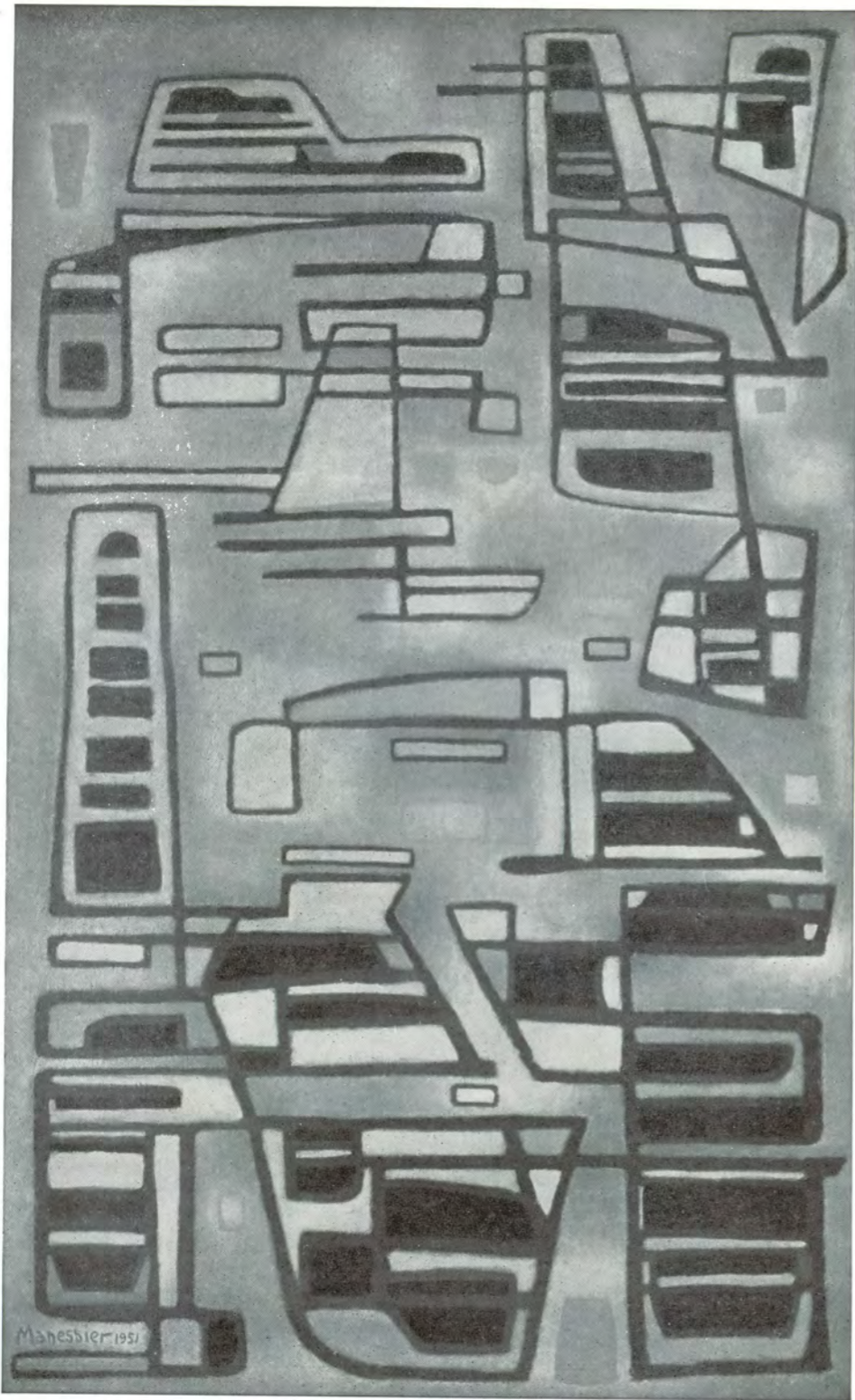
PABLO PICASSO *The orange bodice – Galerie Louise Leiris, Paris*



JACQUES VILLON *The flageolet player* — *Galerie Louis Carré*



GUSTAVE SINGIER *The bullfight* — *Galerie de France*



ALFRED MANESSIER *The sleeping harbour – Galerie de France*



ANDRÉ MARCHAND *Spring – Monsieur André Marchand*



MARIO PRASSINOS *Herd – Galerie de France*



GEORGES ROUAULT The little sorceress — *Private Collection*

for printing direct on to linen. In 1952 he won the International Grand Prix for painting at the Biennial at Venice.

- 31 Still life with bananas (*Nature morte aux bananes*) 1910-1912
0.81 x 0.65
- 32 The yellow sideboard (*Le Buffet jaune*) 1925
0.92 x 0.73
- 33 Nude (*Nu*) 1942
0.81 x 0.65

DUNOYER DE SEGONZAC André

Born 6th July, 1884, at Boressy Saint-Antoine, in Ile-de-France, of a noble family from Quercy and Franche-Comté. It was intended that he should attend the military academy of Saint-Cyr, but in 1901 he entered the Ecole des Beaux-Arts and later frequented the academies of Montparnasse. In 1906 he worked on his own, sharing a studio with Boussingault and going to paint with him at Saint-Tropez. This short impressionist period was followed by a more personal period with the large painting of the *Drinkers*, full of subject, and in muted tones. From 1920 to 1926 he spent the summers at Chaville and painted landscapes in Ile-de-France. He also painted nudes in the open air. After 1926 he returned to Saint Tropez; his palette became lighter and he painted in watercolours. The influence of Provence grew in his canvases without ever obliterating that of Ile-de-France. Among the large number of his engraved works the *Georgics* (1937) should be mentioned. In 1948 he held a retrospective exhibition at the Charpentier Gallery. Dunoyer de Segonzac has turned to advantage his very limitations as a colourist and given an aristocratic savour to restrained harmonies.

- 34 The Aire farm at Saint-Tropez (*Ferme de l'Aire à Saint-Tropez*) 1928
0.35 x 0.80 Musée National d'Art Moderne

ERNST Max

Born 2nd April, 1891, at Cologne. He studied at the University in this town, then became a member of the expressionist group "Der Turm." He was first of all influenced by Picasso then in 1919 by Archipenko and Chirico. The same year he founded the Dadaist movement in Cologne. Max Ernst played an important part in Dadaism and later in Surrealism with the technique of stuck-on paper. In 1922 Max Ernst met the writers Paul Eluard, Tristan Tzara and André Breton in Paris. He became one of the most active artists of the surrealist group with the series of collage books and the *Forêts* (1926-1927). Since this period Max Ernst has evolved towards a more and more plastic conception of the world, using new forms akin to the parts of flowers, forests and birds, and making the poetry of liberation, which is the essence of surrealism, gush forth from them.

- 35 The year 1955 (*L'an 1955*) 1925
0.60 x 0.73

ESTEVE Maurice

Born at Culan (Cher) in 1904. After spending a year in Spain in 1925 he worked at the Académie Colorossi until 1927. He collaborated in decorating the Railways and Aviation pavilions at the 1937 Exhibition with a team directed by Delaunay. He has been exhibiting at the Louis Carré Gallery for several years.

He is a cubist preoccupied with colour, but who will not sacrifice either rhythm or constructive synthesis to it.

- 36 The game of cards (*La partie de cartes*) 1935 Galerie Louis Carré
0.81 x 1.00
- 37 Vivarium (*Le Vivarium*) 1947 Galerie Louis Carré
0.81 x 0.65

GISCHIA Léon

Born 8th June, 1903, at Dax (Landes) of a comfortably-off family. He studied literature, history of art, archæology. He devoted himself to painting from 1923 and was a pupil of Othon Friesz, then of Fernand Léger at the Académie Moderne. He paid many visits to Spain and Italy. He stayed in the United States from 1927 to 1930 and did not paint between 1927 and 1937. From 1936 to 1951 he held private exhibitions, notably in the Jeanne Bucher and Billiet-Caputo Galleries. He took part in a number of group exhibitions in France, Belgium and Switzerland, as well as in official exhibitions of French painting abroad. He is a member of the Committee of the Salon de Mai. He collaborated with Fernand Léger and Le Corbusier in the decoration of the Modern Times Pavilion at the Paris International Exhibition in 1937. He designed the settings and costumes for T. S. Eliot's *Murder in the Cathedral* at the Théâtre du Vieux Colombier in Paris in 1945. He also designed the costumes for Montherlant's *Pasiphae* and André Gide's *Oedipus*.

- 38 Three vases (*Les Trois vases*) 1948 Galerie de France
0.73 x 1.16

GLEIZES Albert

Born in Paris on the 8th December, 1881. His father was a commercial artist from Ariege, his mother Flemish. Secondary studies, and then artistic formation in his father's studio. Gleize was a member of the Abbaye de Créteil with R. Arcos, G. Duhamel and Charles Vildrac. Was first of all influenced by the impressionists, but he revolted against the predominance of feeling over form. He was one of the creators of cubism, expounding its theory in a collection of works on cubism, the first in collaboration with M. Metzinger. His works are to be found in all the most important museums and collections in the world, particularly in New York (Guggenheim Foundation).

- 39 Crucifixion (*Crucifixion*) 1935
1.22 x 0.78

GOERG Edouard

Born on 9th June, 1893, in Sydney (N.S.W.) of French parents settled in Australia. Went to France in 1900. From 1912 to 1941 he attended lectures given by Maurice Denis at the Ranson Academy. Goya, Daumier, and then Rouault in turn influenced him. Travelled in India, Italy and Greece, then Turkey, and after the 1914-1918 war, in Belgium, Holland and Germany. Has been exhibiting at the Indépendants (since 1920), at the Tuileries, and with the Independent Artists-Engravers, and often in the U.S.A. Between 1934 and 1938 his work had a visionary character in the style of Jerome Bosch and Breughel, influenced by contemporary events: the war in Spain, the invasion of Abyssinia, foreknowledge of the second World War. In 1948: exhibition of 20 years of painting at the Drouant-David. In 1950: selection of his work at the Galerie Visconti. His

engravings are numerous: *Apocalypse and Fleurs du Mal* (lithographs): *Book of Job*, and the *Inferno of Dante* (etchings).

- 40 Promenade (*La Promenade*) 1929 M. Henri Petit
0.73 x 0.92
- 41 Flower market (*Le marché aux fleurs*) 1951
0.92 x 0.73

GROMAIRE Marcel

Born on 2nd July, 1892, at Noyelle sur Sambre. Completed his secondary studies in Paris and attended lectures at the free Academies in Montparnasse. Later travelled in Northern Europe. After 1920 sombre expressionism akin to that of Fauconnier and the Flemish movement. After 1923 his palette lightened and he chose themes from every-day life. Gromaire took part in the revival of tapestry in France, with Lurçat and Saint-Saens, principally at Aubusson. His forms are vigorously constructed, darkly outlined, in crowded compositions, and have the dense sonority of the Flemish palette. Exhibitions at the Louis Carré Gallery (1947 and after).

- 42 Portrait of Jeanne Gromaire (*Portrait de Jeanne Gromaire*) 1923 Galerie "Espace"
1.16 x 0.89
- 43 Evening in a rugged valley (*Soir sur une vallée abrupte*) 1948 Galerie Louis Carré
0.81 x 1.00

HARTUNG Hans

Born in Leipzig. Father a doctor. Studied classics at Dresden from 1915 to 1924. After 1922 his painting was completely abstract, and yet the existence of this school was only revealed to him by a lecture by Kandinsky at Dresden in 1925. Pursued his studies, however, at the Ecole des Beaux-Arts and Universities of Leipzig, Dresden and Munich until 1928. Travelled in Europe till 1935 when he settled permanently in Paris. Since 1945 has frequently given private exhibitions or participated in exhibitions in France, Switzerland, Denmark, Norway, Germany, England, Brazil and the Argentine. Exhibitions at the Denise René Gallery and the Louis Carré Gallery.

- 44 Γ. 50-21 (1950) Galerie Louis Carré
0.50 x 0.65
- 45 T. 50-50 (1950) Galerie Louis Carré
0.73 x 0.92
- 46 T. 51-23 (1951) Galerie Louis Carré
0.38 x 0.61

KERMADEC Eugène Nestor de

Born in Paris on the 21st May, 1899. Spent his childhood in Guadeloupe, his father's native country. Studied sculpture at the Ecole des Beaux-Arts in Paris, then decided to take up painting. One can discern three stages in his works: the "fauve"; then the abstract, very geometrical; and lastly the present stage, very direct and spontaneous. Exhibits at the Indépendants, and the Simon, Chéron and Louise Leiris Galleries.

- 47 Light and the nude (*La lumière et le nu*) 1950 Galerie Louise Leiris
0.92 x 0.65

LABISSE Félix

Born on the 9th March, 1905, at Douai (Nord). In 1927 he came to Ostende where he met James Ensor and worked with him. In 1932 he went to Paris and settled there permanently. Private collections in 1938 at the Palais de Beaux-Arts in Brussels; in 1945 at the Hentschel Gallery in Paris; in 1950, in Rio, Sao Paulo and Buenos Aires. Exhibits in all the important salons and contributes to official manifestations abroad. Has illustrated books by Robert Desnos, Marcel Schwob, Pierre Seghers, Robert Mallet. Labisse has made numerous decors for the Atelier Theatre (1935), the Comédie Française, the Marigny Theatre, the Antoine Theatre, the Opéra and the Comic Opera.

48 The bee (*L'Abeille*) 1949 Galerie de France
0.61 x 0.50

LAGRANGE Jacques

Born on the 28th July, 1917, in Paris. Secondary studies at the Lakanal Lycée. In 1934 entered the School of Decorative Arts where he was taught by the painter Legueult. In 1938 he won the prize of the "Grand Masse" after a short period at the school of Fine Arts. Did not paint during the war. In 1945, he exhibited gouaches with Guignebert at the J. Castel Gallery. In 1946 he exhibited at the Anglo-French Art Centre in London and at the Apollo Gallery in Brussels. Since then has been making tapestry cartoons and participating in the exhibitions of "French tapestry" at the Musée d'Arts Moderne, in Paris, and abroad. In 1948: exhibition with Dayez at the Galerie de France. In 1951: exhibition of gouaches at the Galanis Gallery.

49 The guests of Arcueil (*Les Invités d'Arcueil*) 1952 Galerie de France
2.00 x 1.45

LANSKOY André Mikhailovitch

Born in Moscow on the 31st March, 1902, of a family belonging to the nobility. Was a member of the College of Pages in St. Petersburg. In 1919 took refuge in Kiev where he began to paint. In 1921 he went to Paris where he worked with the "avant-garde" of Russian painters, Bart and Soudiéckine, at the same time being influenced by Van Gogh, Velasquez, El Greco, the Italian primitives, the Venetians and the Douanier Rousseau. After 1925 Wilhelm Uhdé bought his works. Using his fingers and a short, thick brush (1926), his palette lightened under the influence of the impressionists (1928); then grey became predominant (1929). He was then influenced by Klee and Kandinsky. After 1937 he turned towards the abstract. In 1948 exhibitions at the Louis Carré Gallery. In 1949 took part in the Salon de Mai and exhibits at the Galerie des Garets.

50 The scent of water (*L'Odeur de l'eau*) 1951 Galerie Louis Carré
0.60 x 0.81

51 Prolonged desire (*Désir prolongé*) 1951 Galerie Louis Carré
0.60 x 0.73

LAPICQUE Charles

Born on the 6th October, 1898, at Theizé (Rhône). He studied painting in the free schools. In his early paintings the influences of the following can be traced: Pre-Colombian America, Ancient China, Africa and Oceania, twelfth century stained glass and enamels, ancient tapestries, and decorative art of the eighteenth century. Since 1939 has leaned more towards Cézanne, cubism and "fauvism." In 1937 decorative panels for the Palais de la Découverte. Private exhibitions:

Galerie Jeanne Bucher (1941), Galerie Louis Carré (1947), Galerie Denise René (1951).

52 The war-horse (*Cheval de bataille*) 1943 Galerie Louis Carré
1.00 x 0.65

53 Windows on the sea (*Les croisées sur la mer*) 1946 Galerie Louis Carré
0.65 x 0.92

LAPOUJADE Robert

Born in 1921 at Montauban (Tarn). His parents were bakers. After having worked at various occupations, once as a miner, Lapoujade held his first important exhibition, figurative in spirit, at the Jeanne Castel Gallery in 1947. In 1949 he exhibited sketches and portraits of literary personalities at the Chardin Gallery. In 1950, at the Galerie de Mai, he gave his first abstract exhibition and published a theoretical work on form — *Le Mal à Voir*. In 1952 he inaugurated the Babylon Galleries with an exhibition of formal paintings under the title of *Compositions*. At the end of the year he exhibited at the Arnaud Gallery *Hell and the Mine*, accompanied by a manifesto. His solid art seeks to throw into relief, out of a substance in the making, structures satisfying to the mind.

54 Formal Composition (*Composition formelle*) 1951
1.30 x 1.95

LE CORBUSIER (Charles Edouard Jeanneret)

Born on the 6th of October, 1887, at La Chaux-de-Fonds (Switzerland) of a family of French origin. When 13 he passed his only diploma, the certificat d'études (primary certificate). When 17 built his first house. He then came to France and entered the Peret Brothers' workshops. He visited libraries and museums, and travelled in Europe for a long time. His work as an architect and an urbanist is enormous. In 1933 the Zurich University awarded him the degree of Doctor *honoris causa* for his research work on proportions. In 1937 he won the first prize for the building of the Palace of the League of Nations in Geneva. In 1946 won the Great International Prize for Architecture in Brazil. From 1923 to 1952 Le Corbusier painted continuously without exhibiting but his works could still be seen at the public exhibitions: of the Kunsthaus of Zurich (1938), of the Museum of Amsterdam (1947), and of the Rosenberg Gallery in New York (1948). From 1948 to 1950 the Institute of Contemporary Art, Boston, had an exhibition of his works displayed in eight great museums of the States. This display was at the opening of the Sao Paulo Modern Art Museum, and is now touring the principal European capitals. His "Cité Radieuse," a housing unit, has been recently opened in Marseilles (October, 1952).

55 Woman with a book (*La Femme au Livre*) 1935
1.30 x 0.89

56 The two sisters (*Les deux soeurs*) 1932-42-47
1.00 x 0.81

57 Two hands and a golden apple (*Deux mains et pomme d'or*) 1948
1.00 x 0.81 (painted on wood)

LEFRANC Jules

Born on the 12th of May, 1887, at Laval (Mayenne) of a Norman father. Secondary studies at Laval and in Paris. Claude Monet initiated him to painting in Saint Malo and Giverny but he did not develop along any regular line. He greatly admired Fouquet, le Maître de Moulins, Cranach, Clouet, Breughel, and

the so-called naive group of the modern painters. Until the age of 48 he remained an amateur painter, making his living from industrial metallurgical drawings. Lefranc exhibited in the Salon of the "Surindépendants."

- 58 Saumur castle (*Le Château de Saumur*) 1951
0.46 x 0.65

LEGER Fernand

Born in 1881 at Argentan (Orne). First worked in Paris as an architectural designer and did photographic retouching. In 1908 he became acquainted with Braque and Picasso; it was the period of the "contrast of forms" but with him the object remains a plastic and even physical reality. War, artillery, inspired him with a mechanical dynamism. In 1924 his stay in Ravenna and Venice confirmed him in his research for stylisation. Since then Léger has developed a more static way of painting, more respectful of the integrity of the subject. His simple and direct art, so powerfully decorative is in full accordance with the spirit of his time. He is a leader in the field of decoration, posters, typography, and even movies (Mechanical Ballet, 1924). In 1949 large retrospective exhibition at the National Museum of Modern Art.

- 59 Red shell (*Coquillage rouge*) 1930
0.89 x 1.30
- 60 Composition on two flowers (*Composition aux deux fleurs*) 1935
0.92 x 0.73 Galerie Louise Leiris
- 61 Branch on a black background (*La branche sur fond noir*) 1948
0.92 x 0.73 Galerie Louise Leiris

LEGUEULT Raymond

Born in Paris on the 10th May, 1898. In 1914 attended the National School of Decorative Arts, in Eugene Morand's studio, together with Brianchon. He was first influenced by Matisse. In 1923 visited Spain. In 1925 was appointed teacher at the National School of Decorative Arts. He collaborated with Brianchon in the settings of *Grisélidis* (1925) and of *La naissance de la lyre*, both for the Opera. In 1948 important exhibition at the Galerie Louis Carré.

- 62 Feathered hat (*Le chapeau à plumes*) 1945 Galerie Louis Carré
0.73 x 1.00

LE MOAL Jean

Born on the 30th October, 1909, at Authon du Perche (Eure et Loire). Attended the School of Fine Arts in Lyon. Worked in the "Témoignage" group with Manessier, Bertholle, Martin, and exhibited with them. Between 1934 and 1946 exhibited with Singier and Manessier in the René Drouin and France Galleries. In 1937, decoration for the International Exhibition in Paris. In 1939 he carried out a State order for decorating the School of Eaubonne. Decorative works for the French Pavilion at the New York Exhibition. Le Moal made settings for the Quatre Saisons Theatre (1939 and 1941) and for the Champs Elysées studio. In 1945, *The Wretched in Paradise*; in 1952, *The Wedding of Blood*. Participated in all the exhibitions abroad.

- 63 Figure in a garden (*Figure dans un jardin*) 1947 Galerie de France
0.98 x 0.81
- 64 Archæology (*Archéologie*) 1949 Galerie de France
0.92 x 0.73

LHOTE André

Born on the 15th of July, 1855, in Bordeaux. At the age of 13 worked with a decorative sculptor. Wood carving, which he did up to the age of 21, and Gauguin's paintings influenced his early works, which are characterized by the same preoccupations as "les fauves" in Paris. In 1911 he first saw Cézanne's paintings which impressed him greatly, and he associated himself with the cubist groups. Exhibited at the Salon des Indépendants, at the Salon d'Automne, and in several foreign countries. In 1948 retrospective exhibition at the Galerie de France. André Lhote's French cubism, likewise La Fresnaye's and Maria Blanchard's, tends to what Jacques Riviere called "the reconstructed representation of objects." As a teacher at the Modern and Ranson Academies, as an art critic in the Nouvelle Revue Française, and as a well-known lecturer both in France and abroad, André Lhote greatly influenced the youth of France through his lessons, his writing and his paintings.

- 65 Homage to Watteau (*Hommage à Watteau*) 1920
1.16 x 0.89

LUKA Madeleine

Born at Montsoul-Mafflier (Seine et Oise) of a mother of creole stock. Has been painting since a child and has never had a teacher. Since 1923 has been exhibiting at the Salon d'Automne, at the Salon des Tuileries and at the Salon des Indépendants. After a neo-primitive (1921 to 1923) and a neo-Louis Philippe period (1925-1935), Madeleine Luka began painting family and child portraits. Her acquaintance with Francis Jammes whose *Poete rustique* she illustrated, infused her paintings with poetry.

- 66 The Cadet from Saint-Cyr (*Le Saint-Cyrien*)
(mon père et ma grand'mère)
0.92 x 0.73

MALVAUX Henri

Born on the 27th of April, 1908, at Beuzes-sur-Aire (Meuse). His parents were bakers who came to live in Paris in 1919 to provide him with better artistic opportunities. Attended the School of Decorative Arts from 1925 to 1930. Appointed art teacher in secondary schools he lived in Macon from 1932 to 1942, continuing both to teach and paint. In 1942 held his first private exhibition in Lyon (Galerie Folklore), and in Paris (Galerie Saint-Placide). Since 1942 has been the Director of the National School of Fine and Industrial Arts at Bourges. At the present time he is working on a decoration (3m. x 10m.) for the Bourges Girls' Boarding School. Often goes painting in a village in the wine-growing district north of Bourges (near Sancerre). Made a colour movie inspired by the thirteenth century stained glass of the Bourges Cathedral. In 1952, exhibition at the Galerie Saint-Placide in Paris: acquisition of one of his works by the State.

- 67 Still life (*Nature morte*)
0.73 x 0.92

MANESSIER Alfred

Born on the 5th of December, 1911, at Saint-Ouen (Somme) of a family of artisans. Came to Paris in 1931. Attended the School of Fine Arts of Paris (Architecture). At the same time was going to the Louvre where he met Le Moal and the Montparnasse Academies painters. Met Bissiere at the Ranson Academy, in 1935, and under his influence broke away from imitative painting. In 1937 decorated

the Railway and Airways stands (International Exhibition of Paris). Since the Liberation of France has been participating in all the large exhibitions of French paintings abroad. Exhibited in Paris in the René Drouin, Billiet-Caputo, and France Galleries. In 1949, *Lithographs on the themes of Easter* at the Jeanne Bucher Gallery. In 1951 participated in the exhibition of religious art at the National Museum of Modern Art. Says the artist himself: "I wish to express more and more the inner prayer of man, reach the sacred arts. My subjects are generally a religious and cosmic impression of man confronting the world. In any case my canvases are to be the witnesses of something felt by the heart, and not an imitation of something seen by the eye."

- 68 Late October (*Fin octobre*) 1948 Galerie de France
1.69 x 0.60
- 69 The sleeping harbour (*Port endormi*) 1951 Galerie de France
1.62 x 0.97

MARCHAND André

Born on the 10th of February, 1907, at Aix-en-Provence, of a Provençal mother and a Flemish father who was a teacher of mathematics. Secondary studies at Aix. Painted from the age of 12. Acquired his training through his association with the Masters of the Louvre Museum, and was influenced by the group of "les fauves." Made several trips in Europe. Marchand composed tapestry cartoons for Adnet, settings and costumes for Darius Milhaud's *Suite Provençale* and for Mireille at the Comic Opera. Has participated in all the official exhibitions of French painting abroad. In 1948 comprehensive exhibition at the Kunsthhaus of Zurich. Marchand tries to give his paintings the richness of substance and the expressive stylisation of the Primitive and Far-Eastern Arts.

- 70 Spring (*Le Printemps*) 1948
1.30 x 1.95

MASSON André

Born at Balagny (Oise) on the 4th of January, 1896. His first landscapes showed Derain's influence. Then, from 1924 to 1928, his works are characterized by surrealistic theories. During his stay in the United States he became interested in Indian painting, and his exhibition at the Louise Leiris Gallery, on his return to Paris, showed the effect of this influence. He settled at Aix-en-Provence where the southern light softened his sharp lines; in the meantime his stay in Venice revealed to him the effect of mist on the diffusion of light.

- 71 Day diagram (*Diagramme d'une journée*) 1947 Galerie Louise Leiris
1.58 x 1.01
- 72 The port of La Rochelle in yellow, orange and red
(*La Rochelle, jaune, orange et rouge*) 1947 Galerie Louise Leiris
0.83 x 0.96

MATISSE Henri

Born on the 31st of December, 1869, at Cateau-Cambresis (Nord). His parents wanted him to be a lawyer, but the urge to paint was stronger. Together with Rouault and Desvallières, was Gustave Moreau's pupil. He concentrated his efforts to free the colour from the modulations which had been devised by the Impressionist and Pointilliste schools. A tireless worker, he sought for a simplified form of art where only the essential was expressed. His paintings are a balance of pure colours. For him, Cézanne and the Eastern painters are only starting

points. In his decorative compositions and his canvases he created a form of art in which the expression of the outward world reached the same subtle harmony as music and poetry. Matisse travelled in Spain, Italy, Germany, Russia, Algeria, Morocco and England, drawing deeply personal themes from the scenes he saw. Historically he greatly contributed to the triumph of "fauvism"—in other words, of the use of pure colour. Because of his constant creative work and his colourful harmonies he deserves to be placed in a foremost position among the French painters. In 1950 Matisse received the International Grand Prix de la Peinture at the Biennial Exhibition of Venice; and in 1951 his exhibitions in Tokyo and New York were extremely successful and won him wide acclaim.

- 73 Seascape at The Cap d'Antibes (*Paysage du Cap d'Antibes*)
0.50 x 0.61
- 74 Saint Michel Quay (*Quai Saint Michel*)
0.59 x 0.72
- 75 Nude on a yellow chaise-longue (*Nu à la chaise-longue jaune*)
0.56 x 0.84

METZINGER Jean

Born at Nantes on the 24th of June, 1883. His interest in art was aroused at the Museum of Nantes and he began painting when a college student. In 1903 settled in Paris, and his painting was influenced by Seurat. First an impressionist, then a divisionist, Metzinger was slightly influenced by "les fauves." In 1909 he shifted to cubism and became a theoretician of that school. In 1911 he participated in the Salon des Indépendants, and in 1912 in the Salon of the Section d'or, leading the struggle with Braque, Gleizes, Gris, Léger, Picasso, Villon. He taught at the Académie de la Palette, with Segonzac and Le Fauconnier, and at the Arenius Academy. Between 1921 and 1924 he reverted to a representative form of art which he called "constructive realism," and since has been alternately painting purely abstract compositions and classical canvases. In 1952, retrospective exhibition at the Galerie "Art Vivant" in Paris. Metzinger humanized cubism, interpreting nature more as a source of spiritual emotion than as a dictionary of geometric forms.

- 76 Still life with pipe (*Nature morte à la pipe*) Galerie "Art Vivant"
0.81 x 0.65
- 77 Woman with a mirror (*Femme au miroir*) Galerie "Art Vivant"
1.00 x 0.73

MINAUX André

Born in Paris on the 5th of September, 1923. His father was an ex-student of the Boule school. Secondary studies. Attended the school of Decorative Arts (1941-1945) where he became acquainted with the professors Brianchon, Oudot and Charlemagne. His first paintings showed a curious similarity to the paintings of La Patellière which he had never seen. In 1948 he spent his holidays in Italy. He also visited Brittany, Provence, Belgium and Spain, which inspired his great painting of the 1951 Salon d'Automne. His canvases are marked by the geometric patterns of cubism and yet are always infused with a search for beautiful substance and a deep inner feeling. In 1949 received the Prix de la Critique.

- 78 Country still life (*Nature morte campagnarde*)
1.46 x 0.89

MIRO Jean

Born in Barcelona on the 20th of April, 1893. When 18 he entered the Gali Academy in Barcelona where he was obliged to draw subjects which he had only been permitted to feel and not to see. In 1919 Miro came to Paris. After an objective period his art became more and more esoteric. Miro ranks among the surrealist painters in fame. He then made paintings and sculptures. In 1928 Miro collaborated with Max Ernst on the scale models for *Romeo and Juliet* ballet staged by Serge de Diaghilev, and in 1932 for the *Jeux d'Enfants* ballet staged by the Russian Ballets of Monte-Carlo. He illustrated surrealist books and composed tapestry cartoons for Mrs. Cuttoli. Miro exhibited mainly in Parisian galleries: *La Licorne* (1921), *Pierre* (1925), *G. Bernheim* (1928). In 1949 his return to Paris was marked by an exhibition of paintings and ceramics. Miro transposed the surrealist thought into plastic motives derived from the patterns of archaic ceramics of the Mediterranean, or of the New World.

- 79 Penguin (*Le Pingouin*) M. Lefèbre-Foinet
0.85 x 0.81 (gouache)
- 80 Forty-eight (*Quarante-Huit*) 1927 Private Collection
1.51 x 1.12

MONTANIER Francis

Born in Lyon on the 18th of November, 1895, of a family from Savoy. He won the Rome prize for engraving which enabled him to pursue his researches in painting. In his first works influenced by Cézanne and Van Gogh, he strove for the greatest harmony of composition on the canvas and for the maximum vividness of colour. Then under the influence of Braque and chiefly of the young abstract painters, he somehow simplified his style, making a greater use of symbolic characters in subdued colours. Exhibited in the Jeanne Castel and France Galleries.

- 81 Two goats under a tree (*Les deux chèvres sous l'arbre*)
1.46 x 1.14

MORAND Guillemette

Born on the 1st of June, 1913, in Paris, a daughter of the literary poet René Morand, grand-daughter of a Parisian doctor and of a brewer of Cambrai (Nord). After her secondary studies worked at painting alone, but frequented the studio of Francisco Durrio, a friend of Gauguin and of Suzanne Valadon. She was influenced by the Primitives, Gauguin, and Van Gogh. Decorated the Jules Ferry Lyceum, the Sports and Amusements Pavilion at the 1937 exhibition. In 1947 received the Antral Prize (City of Paris). Exhibited in the Salons des Indépendants, D'Automne, des Tuileries, de Mai. In 1950 held a private exhibition at the Drouant-David Gallery. In 1951, at Berne and in Geneva. She expresses a violent and barbaric vision of her time, and yet is very mindful of colour and style.

- 82 Still life with ewer (*Nature morte à l'aiguère*)
0.81 x 1.16

PAGAVA Vera

Born at Tiflis (Georgia). Came to Paris in 1923, studied painting at the Ranson Academy. In 1938 exhibited in the Zak Gallery. She was "discovered" by Jeanne Bucher who exhibited her works in 1944 and in 1947. Vera Pagava did murals for the Schools of the City of Paris, religious compositions, landscape fantasies,

and scenes of ancient battles. Her art combines a surrealist atmosphere with traditional Byzantine painting through the stylisation of forms and refinement of colours.

- 83 The Battle of Marathon (*La Bataille de Marathon*) 1949
1.14 x 1.46
- 84 Still life (*Nature morte*) 1951
0.60 x 0.73

PICABIA Francis

Born in Paris on the 22nd of January, 1879, of a French mother and a Spanish father from Cuba. A bad student he soon set himself to painting and presented his first painting at the Salon of French Artists in 1896. Was Cormon's pupil at the School of Fine Arts, which, however, did not prevent him from painting abstracts as early as 1912. Often travelled in Spain and in the South of France. In 1913-1914 Picabia was in the United States where he met Marcel Duchamp with whom he produced the magazine *291*, a forerunner of the Dada movement. In 1924 made the settings for the Swedish ballet *Release* by Rolf de Mare. Then followed a long period during which he painted figurative works with stylised characters in transparent overlays, and academic nudes. In 1945 he reverted to abstraction with all the dash of an old stager who has been through every experience — Picabia, the "Christopher Columbus of modern painting" as Jean Arp called him.

- 85 Negro ball (*Bal nègre*) 1947
1.54 x 1.11

PICASSO Pablo Ruiz

Born on the 25th October, 1881, at Malaga (Spain) of Basque extraction on his father's side and Genoese on his mother's. The most individualistic painter of his day. Came to Paris in 1900, after his classical studies. Ignored the Impressionist and Symbolistic schools but took notice of Gauguin's, Van Gogh's, and Toulouse Lautrec's lessons. His move to Paris developed extremely his natural craving for experiment and change. Several works stand out as landmarks in the successive "fauves" "blue," and "pink" periods, up to the time when, under the influence of Negro sculpture, he invented cubism in conjunction with George Braque. From abstract and intellectual compositions he passed to realistic subjects, and to the tall nudes inspired by ancient statuary. During the 1939-1945 war he would tear and distort objects, but since the armistice he appears to have reverted to more human feelings. These last two years he has been working on ceramics at Vallauris and gave the Antibes Museum (Alpes Maritimes) an important collection of decorative works on pastoral themes.

- 86 The orange bodice (*Le corsage orange*) 1940 Galerie Louise Leiris
0.73 x 0.60
- 87 The lady with the green bodice (*La Dame au Corsage vert*) 1943
0.65 x 0.54 Galerie Louise Leiris

PIGNON Edouard

Born at Marles les Mines (Pas-de-Calais), in 1905. Was first a pupil of the sculptors Wlerick and Arnold. He then studied painting alone. From 1932 on he had been exhibiting at the Salons of the Indépendants, Surindépendants and Tuileries. In 1939, decorated the Girls' School at Creil. Since the Liberation, Pignon has been exhibiting at the René Drouin (1945), France (1946), Billiet-

Caputo (1948) Galleries, and in the Palace of Fine Arts in Brussels. In 1947 he stayed at Ostende painting sails and nets. Listed among the main periods of his work are: 1942-43, *Maternities*; 1944, *Fish — Seated women*; 1945-46, *The Catalan (journey in North-East Spain)*; 1947, *The Port of Ostende*; 1949, *Miners*; 1950, *Olive-trees*. In 1951 he received a prize at the Biennial Exhibition in Sao-Paulo. In 1952, exhibition in London. His work can be defined as a search for balance between popular expressionism and the intellectual constructivism derived from Matisse and the cubist school.

- 88 Ostende (*Ostende*) 1947 Galerie de France
1.00 x 0.81
- 89 Mother and child in swaddling clothes (*Maternité au Lange*) 1947 Galerie "Espace"
1.00 x 0.81

PLANSON André

Born on the 10th of April, 1898, at La Ferté-sous-Jouarre (Seine et Marne). His parents were wine-growers in Champagne. The Ranson Academy and the lessons of the landscapist Paul Meslé moulded his style. Planson is the painter of the landscapes of the Ile-de-France, Provence, and Brittany, rejuvenating Courbet with a touch of "Fauvism." Prize of the Blumenthal Foundation (1932).

- 90 Springtime at La Ferté (*Printemps à la Ferté*) Musée National d'Art Moderne
0.92 x 0.73

PRASSINOS Mario

Born on the 30th of July, 1916, in Constantinople. His father was a teacher and a promoter of the Neo-Greek literary movement. He came to Paris in 1922, did his secondary studies and started at the school of Oriental languages, which he left for painting. In 1934 he associated with the surrealists, whom he later forsook for Jean Lasne, Pignon and Fourgeron. Exhibited his paintings at the Billiet-Caputo Gallery (1948), his engravings at the La Hune Bookshop (1949). Among his book illustrations let us mention Bandello's, Charles Nocier's, Apollinaire's, and Sartre's. In 1947 made the costumes for *Tobie and Sara*, by Paul Claudel (Dramatic Art Festival in the Palais des Papes at Avignon). If Prassinos admits the successive influences of Jérôme de Bosche, Van Gogh, Seurat, and naturally of Braque, Picasso or Léger on his paintings, he is also greatly indebted to abstract art, towards which he decidedly leans.

- 91 Herd (*Troupeau*) 1952 Galerie de France
1.30 x 0.97

ROGER Suzanne

Born in Paris in 1899. Studied painting at the Ranson Academy. Between 1923 and 1926 exhibited at the Simon Gallery for which she illustrated Vulcan's Crown (Max Jacob) with lithographs. In March the Louise Leiris Gallery arranged a private exhibition of her works.

- 92 Red foliage (*Les feuillages roux*) 1930 Galerie Louise Leiris
1.00 x 0.81

ROUAULT Georges

Born in Paris (Belleville) on the 27th of May, 1871, during the Commune Government. His father, a Breton, was a cabinet-maker, and his mother a Parisian. He was born in a cellar during the bombardment of Versailles. He first was an apprentice to an artist in stained glass. Entered the School of Fine

Arts when 18 and for five years was Gustave Moreau's student, but failed in competition for the Rome Prize. In 1898 Rouault was appointed curator of the Gustave Moreau Museum on the death of the founder. A friend of Leon Bloy and Huysmans he, like them, used to visit the Ligugé monastery in Poitou. Forsaking academic subjects he began painting nocturnal landscapes, and in 1905, scenes inspired by the world of the circus, travelling theatre, and low life. In 1910 he held his first exhibition at Druet. In 1916 the well-known merchant, Ambroise Vollard took him in his charge. On Vollard's death he won a famous case against his heirs. His engravings comprise among others: *Miserere et Guerre* and *reincarnations du Père Ubu*. Rouault created a personal technique of oil painting; he would work through successive layers of paint until he achieved a very strong relief, outlining objects and faces with heavy black strokes which enhance the colours, as the lead frames do for stained glass. But this thick paint reveals Rouault's spiritual universe, his conception of the world, a highly dramatic conception in which sin and grace face each other in a merciless struggle. He ruthlessly sketches the weaknesses of human nature but in contrast to the "Poètes Maudits," Baudelaire, Rimbaud, he still retains the hope of Redemption, and an Apocalyptic sky illuminates his characters. In 1952 a large retrospective exhibition of his work was held at the National Museum of Modern Art.

- 93 Exodus — The road is long (*Exode — La route est longue*) Private collection
0.65 x 0.50
- 94 Tiberias (*Tibériade*) 1947 Private collection
0.71 x 0.51
- 95 Passion (*Passion*) Private collection
0.85 x 0.65
- 96 The little sorceress (*La petite magicienne*) Private collection
0.85 x 0.65

SINGIER Gustave

Born on the 11th February, 1909, at Warneton (Flanders). Father a carpenter and mother a weaver. In 1918 he went to Paris where he attended lectures on decoration at the Ecole de Boule, from 1925 to 1927. Up till 1936 he worked as designer and decorative artist while painting from nature and at the Louvre. Singier has exhibited mainly at the René Drouin Gallery (1946) with Le Moal and Manessier, at the Billiet-Caputo Gallery, (1949-1950), and the Galerie de France in 1952. His tapestry *Le départ des Voiliers*, at the "Mobilier National," is symptomatic of a pictorial conception which he shares with Manessier, whereas his last exhibitions show that he is leaning towards abstract art.

- 97 Bullfight (*Tauromachie*) 1948 Galerie de France
1.62 x 1.30

SOULAGES Pierre

Born on the 24th December, 1919, at Rodez (Aveyron). Secondary studies at the Lycée in that city. He devoted his spare time to painting. Interested in Roman art and in excavating dolmens in that region. In 1928, after a try at the Ecole des Beaux-Arts, he decided to work alone. During the war he worked on the land so as to avoid compulsory service in Germany. In 1947 he settled permanently in Paris. His painting, removed from visible reality, has become abstract. Since 1947 Soulages has participated in numerous collective exhibitions in France and abroad, particularly in 1951 at the travelling exhibition organised for the

American Federation of Art by Louis Carré Gallery in New York, and in 1952 at the Biennial in Venice. Soulages has made the theatre settings and costumes for *Héloïse et Abélard* of Roger Vaillant, for *Abraham* to music by Delannoy, for *The Power and the Glory* by Graham Greene, for Louis Jouvet.

- 98 The 3rd December (*3 décembre*) 1950 Galerie Carré
0.73 x 1.00
- 99 The 25th November (*25 novembre*) 1950 Galerie Carré
1.30 x 0.89

STAEL Nicolas de

Born on 5th January, 1914, at St. Petersburg. His father was a cavalry general. In 1920 went to Brussels where he studied Classics and then attended the Fine Arts Academy. In 1930 he travelled to Holland and discovered Vermeer. In 1932 he painted theatre settings, discovered the Belgium expressionists and settled in Paris. From 1935 to 1940 he visited Spain, Morocco, Algeria, Italy, Switzerland and returned to Paris where he became a friend of Braque (1943). In 1945 he exhibited at the Jeanne Bucher Gallery; in 1948 in Montevideo and in 1950 at the Jacques Dubourg Gallery in Paris. His first canvases, red and black, at the Jeanne Bucher Gallery, had a violence which made them a kind of expressionism of abstraction. Since then he has adopted a less complicated form.

- 100 Composition (*Composition*) 1950 Galerie Jacques Dubourg
0.73 x 0.60
- 101 Landscape (*Paysage*) Galerie Jacques Dubourg
0.38 x 0.55

TAILLEUX Francis

Born in Paris on the 13th March, 1913. Secondary studies at Dieppe. When he was thirteen he exhibited at the Salon de la Nationale by faking his age. Studies at the Royal College of Art in London and the Scandinavian Academy in Paris. He made mural paintings for the Deaf and Dumb Institute in 1937. Exhibited at the Leicester Galleries in London (1938), and participated in the exhibition in Liège (1939). From 1941 to 1944 Tailleux lived in Aix-en-Provence at the Chateau Noir — Cézanne's property — with Tal Coat. He exhibited at the Galerie de France in April, 1945, and at the Palais des Beaux-Arts in Brussels, in May, 1945. He spent two years at Saint Briac, in Brittany, and exhibited again at the Galerie de France in May, 1948, where he won the Prix National de la Jeune Peinture. Tailleux absorbs all innovations and styles, from Matisse to Dufy, from Van Gogh to Picasso; and makes them his own by mixing them energetically, sometimes even on the same canvas.

- 102 The window (*La fenêtre*) 1951 Galerie de France
0.92 x 0.73

TAL COAT Pierre

Born on the 12th December, 1905, at Clohars-Carnoet near Pouldu in Brittany; his parents, fisher-folk. Under the influence of visiting painters his artistic talent was quickly aroused. He devoted himself first to sculpture, then drew sketches for Quimper pottery. Went to Paris at the age of 19 and spent his time between the capital and Brittany with trips to Burgundy and later to Provence. In 1936 won the Paul Guillaume Prize. From 1940 to 1944 lived at Aix-en-Provence, at the Chateau Noir, Cézanne's former home. Then took part in all the important exhibitions grouping the young independent painters of the Ecole de Paris, and

in the manifestations of French art abroad. Private exhibitions at the Galerie de France (1943, 1945, 1948). Self taught and a tireless worker, Tal Coat, starting with reality, has now reached the frontiers of pure abstractions, while, however, not losing his deep feeling for nature.

- 103 The red horse (*Le Cheval Rouge*) 1946 Galerie de France
1.16 x 0.89

TANGUY Yves

Born on the 5th January, 1900, in Paris. Educated himself by his own means and began to paint in 1926. He mixed with surrealists and exhibited with the painters of this school, and also at the Salon des Surindépendants. Has contributed to the publication "Révolution Surréaliste," etc., and to various others of the same nature, and has signed all the surrealist manifestos since 1926. Tanguy settled in the United States before the 1939-1945 war and has not since returned to Europe.

- 104 The dark Garden (*Le Jardin sombre*) 1927 M. André Breton
0.73 x 0.92

UTRILLO Maurice

Born Montmartre on the 26th December, 1883, the illegitimate son of Suzanne Valadon. It was in order to rid him of his habit of drinking, which he had contracted when 10 years old, that his mother gave him his taste for painting. His ideas were taken from post cards and he painted scenes of Paris and its outskirts, the Ile-de-France and later Lyon and the Rhone region. Before the 1914 war his work showed the three periods, Montmagny, impressionist and white. During the last twenty years the somewhat harsh precision of his canvases is reminiscent of Canaletto. For some time now Utrillo has taken refuge in his memories and his paintings are inspired more by memory than by feeling.

- 105 Gilles' rabbit (*Le Lapin à Gilles*) Galerie Pétridés
0.82 x 0.89
- 106 La Courneuve (Seine) (*La Courneuve (Seine)*) Galerie Pétridés
0.71 x 0.90

VAN DONGEN Kees

Born on the 26th January, 1877, at Delfshaven, near Rotterdam. Came to Paris in 1897 and led a Bohemian life at Montmartre. He lived in the famous wooden house at No. 13 Ravignan Square, and mixed with the artists and writers of Picasso's circle. His trips to Morocco, Spain and Egypt increased his sources of inspiration. After the 1914-1918 war he became the portrait painter of the theatrical and fashionable worlds, from Deauville to the Riviera, while continuing to paint Versailles, the Bois de Boulogne and Paris. The large retrospective exhibition in 1948 at the Charpentier Gallery revealed the diversity of his work where the freest personal fantasy acquires new strength in the keenest observation of nature.

- 107 The boat between Le Havre and Trouville
(*Le bateau du Havre à Trouville*) 1920 Musée National d'Art Moderne
0.33 x 0.53

VIERA DA SILVA

Born in Lisbon in 1908 she went to Paris in 1928. When very young learned the craftsmanship of painting, devoted herself to sculpture and only returned to painting after a visit to Italy. Exhibited in Paris at the Jeanne Bucher Gallery

in 1933, 1937 and in 1949 at the Pierre Gallery. Exhibited in New York, Rio de Janeiro and Lisbon. Has taken part for the last two years in official French exhibitions abroad. In her canvases, surrealist in appearance, geometry and fantasy mingle and are exalted.

- 108 City perspectives (*Perspectives urbaines*)
0.97 x 1.30

VILLON Jacques

Born 31st July, 1875, at Damville (Eure). His real name is Gaston Duchamp and he belongs to a family of artists which includes the sculptor Raymond Duchamp and the cubist and surrealist painter Marcel Duchamp. His first cubist pictures were painted in 1912. In his studio at Puteaux the "La Section d'Or" group was formed comprising Picabia, Metzinger, Gleizes, Léger, etc. His work then developed towards a greater abstraction, while he devoted himself to colour engraving by a process revived from one invented by Debucourt in the eighteenth century. In this manner he engraved the modern paintings of the Bernheim Gallery and worked for the chalcographic department of the Louvre. Jacques Villon, who has described himself as "a cubist impressionist," catches nature in the snare of a network of black threads which serve to spread diaphanous screens where volume is born in the breaking up of the solar spectrum. In 1950 he won the first prize for painting given by the Carnegie Institute of Pittsburg. In 1951 held a large retrospective exhibition in the National Museum of Modern Art in Paris.

- 109 The flageolet player (*Le joueur de flageolet*) 1939 Galerie Louis Carré
1.62 x 1.30
110 Orange trees (*Les orangers*) 1944 Galerie Louis Carré
0.65 x 0.92
111 Acrobat somersaulting (*Acrobate au saut périlleux*) 1945 Galerie Louis Carré
0.73 x 0.92

VLAMINCK Maurice de

Born 4th April, 1876, in Paris. His ancestors were Dutch seamen and his parents music teachers. Vlaminck was first of all a racing cyclist between Paris-Roubaix and Paris-Bordeaux. In 1900 he earned his living by playing the violin in the cafes-chantant of Montmartre. Self taught, he only decided to earn his living from painting towards the age of 35. About 1900 Vlaminck and Derain, while working in the same studio at Chatou, influenced Matisse, and the "fauve" movement grew out of their common interests. Up to 1919 Vlaminck painted principally the banks of the Seine and the neighbouring heights, then in 1925 he retired to his estate at Rueil-la-Gadelière near Verneuil-sur-Avre (Eure-et-Loire), where he divides his time between farming and painting the harsh and violent aspects of the countryside. In 1933 held a large retrospective exhibition at the Bernheim Gallery in Paris and at the Palais des Beaux-Arts in Brussels. In 1950-1951 held exhibitions at the Elysée and Modern Art Galleries.

- 112 Haystacks in the Beauce plain (*Meules en Beauce*) 1947 Galerie de l'Elysée
0.30 x 0.65
113 Still life with grapes (*Nature morte aux raisins*)
0.62 x 1.28 Musée National d'Art Moderne
114 Still life with onions (*Nature morte aux oignons*)
0.62 x 1.28 Musée National d'Art Moderne

VULLIAMY Gerard

Born in Paris on 3rd March, 1909, of Swiss parents. He was educated in Paris. He exhibited in 1928 at the Autumn Salon. From 1928 to 1931 he attended the André Lhote Academy. In 1932 he painted his first abstract canvases and belonged to the Abstraction-Creation group, where he met Miro, Arp, Delaunay, Calder, Mondrian and Herbin. Between 1936 and 1943 Vulliamy's work is marked by surrealism. In 1945 Vulliamy returned to more abstract painting, and in 1948 his exhibition at Jeanne Bucher's showed him to be definitely committed to abstraction while searching for spatial movement. He exhibited at the Salon des Réalités Nouvelles, then at the Salon de Mai. From 1949 to 1952 his exhibitions at the Kunsthalle in Berne, and Basle, the Salon de Mai, and the Galerie Roque, marked his efforts to integrate colour in abstraction.

- 115 Landscape of Saint-Tropez (*Paysage de St-Tropez*) 1951
0.89 x 1.16

WAROQUIER Henry de

Born in Paris on 8th January, 1881. In his youth he was influenced by Far-Eastern art and impressionism. He was a pupil at the School of Decorative Arts and then passed the examination for Professor of Decorative Composition of the Ecole Estienne. He visited Brittany frequently between 1901 and 1914 and interpreted it in the spirit of stylisation of Japanese artists. He also visited the Valley of Chamonix and Saint-Tropez. The period of white and ochre harmonies, influenced by the primitive landscape painters and Italian frescoes, was followed by sombre landscapes inspired by the Lakes of Coromandel. His large composition, *The Tragedy*, in the theatre of the Palace of Chaillot, marks the growing place which the human figure expressing suffering takes henceforth in his work. Held a retrospective exhibition at the Autumn Salon in 1951.

- 116 Sorrow (*Douleur*)
0.46 x 0.38
117 Head of a man (*Visage Homme*)
118 Cruciform landscape (*Paysage Crucifere*)

ZAO-WOU-KI

Born in Pekin, 20th February, 1920. At 15 he entered the National School of Fine Arts at Hongchow where he taught from 1941 to 1947. He came to Paris in 1948. In 1949 he exhibited at the Creuze Gallery, in 1950 at the La Hune Library and the Galerie Pierre. In 1952 he took part in the exhibition of young painters of the Paris School, organised in England by the Paris Branch of the British Council. In 1950 he received a prize for painting at the International Biennial at Geneva. Bernard Dorival has said of him: "The pictures he paints subtly unite the modern French contribution with the Chinese secular tradition."

- 119 The Mountain—Savoy (*La Montagne—Savoie*) Galerie Pierre
0.81 x 1.00

T A P E S T R I E S

DUFY Raoul

(SEE PAGE 18)

- 120 The beautiful Summer (*Le Bel été*) Atelier Tabard — Aubusson 1951
2.49 x 4.43

GROMAIRE Marcel

(SEE PAGE 21)

- 121 The earth (*La Terre*)
Cartoon done in 1940 — wool and silk — natural dye — Gobelins 1943
3.60 x 5.05

LURCAT Jean

Born on the 1st of July, 1892, at Bruyeres (Vosges) of a family of Spanish origin. First studied Medicine and Philosophy before taking up painting in Paris. After the 1914-1918 war, travelled in Africa, Europe and the United States. Picasso, the cubist school, the desert of the Sahara marked his first paintings. He then depicted Arcachon and its maritime constructions, and made large decorations, tapestry cartoons for Pierre David-Weil and Mrs. Cuttoli, settings for the Russian ballets, and murals for the Villejuif college refectory. Lurçat regenerated the craft of tapestry-making by restoring to fashion the Middle Ages technique of the gros point and of the use of a small number of colours. He drew his decorative themes from cubism and from the symbolistic devices of surrealism. By composing tapestry cartoons and by himself supervising their execution, as well as through his teaching and his principles of craft organization, Lurçat greatly contributed to the rise of the Aubusson workshops. In 1952 large retrospective exhibition at the "Maison de la Pense Française."

- 122 The tapestry of the Great Fear (*La Tapisserie de la Grande Peur*)
Cartoon of February, 1952 — weaving finished on the 15th June, 1952 —
Tabard workshops — Aubusson
3.00 x 6.50

MATISSE Henri

(SEE PAGE 26)

- 123 Polynesia (*Polynésie*)
Cartoon done in 1946 — wool and flax — synthetic dye — weaving
finished at Beauvais 1947-48.
1.95 x 3.15

