

Salvador Dali

The Argillet Era

And Surrealists

PIERRE ARGILLET

Pierre Argillet was an avid collector of works by futurists, dadaists and surrealists, and very early on, met the major artists of the 20th century. In 1930, at the age of twenty, Argillet was deeply impressed by the “Chants de Maldoror “ of Lautreamont. He began a spiritual journey along a path that was originated by Rimbaud and later pursued by Lautreamont, Marinetti, Andre Breton, Tzara and Chirico. He counted Duchamp and Jean Arp among his acquaintances, but when he met Dali, complicity led to a life-long friendship that lasted until the painter’s death in 1989.

Be it luck or fate, Dali’s delirious vision led to a long and fruitful collaboration between artist and publisher. They produced nearly 200 etchings. To name a few: *la Mythologie* (16 planches), *le Christ*, *Sainte-Anne*, *l’Incantation*. In 1966, Dali reworked 7 pieces of the *Bullfight* set of Picasso, giving them the Dali touch. He continued to reinterpret the works of his fellow Catalanian, overlaying them with his macabre, yet humorous vision. He ridicules bishops’ benedictions. Images hidden in the crowd and arena suggest the skull of a bull fighter. In another etching, a galloping giraffe catches fire as if in a tragicomedy. His subjects vary from windmills, parrots, fish and a statue of a woman occupy another arena. In 1968, Dali illustrated “ *la Nuit de Walpurgis* “ of Faust (21 pieces) using rubies and diamonds as engraving tools, a technique that lent an incomparable delicacy to the design ; next came the “ *Poemes* “ of Ronsard (18 pieces) and Apollinaire (18 pieces) . In 1969, Dali created “ *Venus a la fourrure* “ after Sacher Masoch (20 pieces), and between 1970-71, the *Suites of Don Juan* (3 pieces) and *Hippies* (11 pieces).

In 1974, artist and publisher parted their ways. Pierre Argillet would only accept etchings done in the traditional way, on copper, and refused to go along with Dali’s desire to make photo-based lithographs. But by using this process, Dali went on to produce a large number of works that appealed to a more widespread audience than ever before, but they were also subject to more criticism.

The Pierre Argillet Collection demonstrates high standards of quality, and the impassioned collaboration between an artist and his publisher. This ensemble of works has appeared in the best-known museums in the world. Musée Boymans, Rotterdam 1971; Musée Pushkin, Moscou, 1988; Reynolds-Morse Foundation, St Petersburg, Florida; Kunsthaus, Zürich and Staatsgalerie, Stuttgart 1989; Isetan Museum of Art in Tokyo, Daimaru Art Museum, Osaka and the Hiroshima Prefectural Museum of Art, Japan, 1990. This collection’s permanent home is at the Museum of Surrealism in Melun, France and the Dali Museum in Figueras, Spain.

SALVADOR DALI (1904-1989)



Spanish painter; born in Figueras, Catalonia, where he died in 1989. Trained at Madrid's school of fine arts, he was drawn simultaneously to Academicism, Impressionism, Futurism, and Cubism; after reading Freud, his passions turned to dreams and the unconscious.

In 1928, he met Picasso and Breton and joined the Surrealists. He also met Gala Eluard, who became his companion and muse. In 1929, he began formulating the "paranoid-critical" method, which would provide the foundations for most of his paintings.

After a stay in the United States from 1940 to 1948, where his influence was felt on fashion, advertising, and ballet sets, he went back to Spain to undergo a religious crisis and returned to the baroque traditions and landscapes of his youth, in harmony with his temperament.

It soon became apparent, however, that there was an inherent contradiction in Dalí's approach between what he himself described as 'critical paranoia' - which lent itself to systematic interpretation - and the element of automatism

upon which his method depended. Dalí's extreme statements on political matters, in particular his fascination

for Hitler, struck a false note in the context of the Surrealist ethic and his relations with the rest of the group became increasingly strained after 1934. In the eyes of the public he was, increasingly as time went by, the Surrealist par excellence, and he did his utmost to maintain, by way of excessive exhibitionism in every area, this enviable reputation.

SALVADOR DALI

CHANTS DE MALDOROR

Dali was originally commissioned by the publisher Skira in 1934 to produce 44 heliogravures reworked in drypoint to illustrate Lautreamont's 1868 *Chants de Maldoror* text. Due to financial difficulties, only 100 suites were published, all of them unsigned. In 1971, the publisher Pierre Argillet purchased the 42 plates from Baron Petiet, in Paris. Dali, in a burst of enthusiasm, decided to rework 8 of the plates, and in this manner he added an elaborated vision of his traumas from childhood. Under the terms of an agreement, signed in 1973 by Salvador Dali, Pierre Argillet and Albert Skira, it was decided to publish these 50 prints together with the 100 even-numbered books not published in 1934.

Edition: 100 sets of 50 original etchings on Arches paper. All signed and numbered individually. 13 x 10 inches.



Obsession of Angelus



Something Has Taken Place

SALVADOR DALI - CHANTS DE MALDOROR



Memory of Music



Carnal Infiltrations



Carnal Transfigurations



Crepusclar Couple



Cannibal Love



Cross Cliff



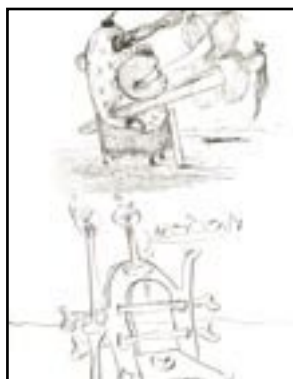
Desire for Softness



Dream of Reconciliation



Adios Amigos



Exalted Penetrations



Excess of the Couple



Exquisite Cadaver

SALVADOR DALI - CHANTS DE MALDOROR



Family Tree



Fertile Eyes I



Fertile Eyes II



Fertile Eyes III



Flower of the Beyond



Fragmented Body



From Castration to Love



Hedonistic Entanglement



Identification with Brother



Implements of the Crossing



In the Beginning



Journey in Time

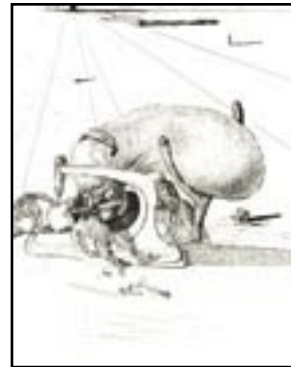
SALVADOR DALI - CHANTS DE MALDOROR



*Lovers Trouncing
one Another*



Nuptuals



On the Seizure of Life



*Once There Was
the Beginning*



Original Castration



Outbidding of the Body



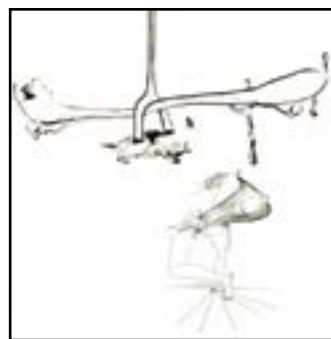
Pegged Body



Phallic Saucer



*Presence of the
Here and There*



*Pull Me Out of
This Nightmare*



Put to Death



*Redemption of
the Essential*

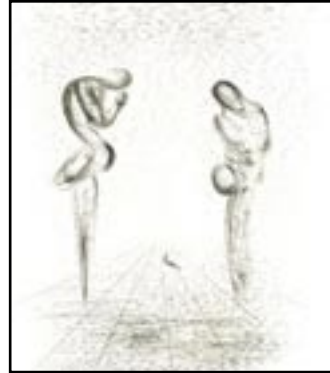
SALVADOR DALI - CHANTS DE MALDOROR



*Remains of a
Carnal Bond*



Set of Knucklebones



Silence of the Same



Speed Stop



*Sublimation of The
Grain of Wheat*



*Suspended in
Contemplation*



The Exaltant Body



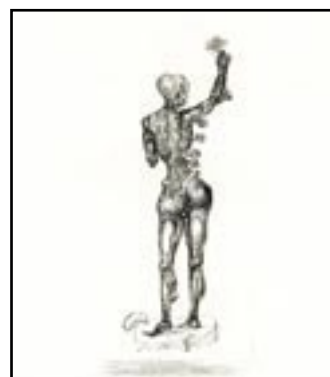
The Flow of Time



*The Future and
it's Enigma*



The Knight of Death



The Triumph of the Rose



Utopia of the Embrace

SALVADOR DALI

MYTHOLOGIE

Dali illustrated Mythology by drawing very closely upon the symbolism of the ancient Greek legends. Using what he called “hasard objectif”(the meaningful manifestation of chance), he would often start with an abstract smudge, created in a single motion, and he developed his theme from this sign of Fate, like the Pythia of Delphi who interpreted the Oracle from the smoke coming out of the cave. This is particularly noticeable in his etchings entitled: “Oedipus and Sphinx”, “Theseus and Minotaurus”, “Jupiter”, “Pegasus”, and “The Milky Way”.

When Dali worked on these plates, he experimented with all kinds of unusual tools like chisels, nails or wheels for the “Birth of Venus”, even a real octopus immersed in acid, which left its imprint on his “Medusa”.

16 mixed media prints incorporating engraving and drypoint etching, some hand colored. 22 x 30 inches. Published between 1963 and 1965



Argus: Prestel 116. A further 50 impressions of Argus were printed on Japanese paper and hand colored.



Pegasus: Prestel 128



Medusa: Prestel 131



Hypnos: Prestel 127

SALVADOR DALI - MYTHOLOGIE



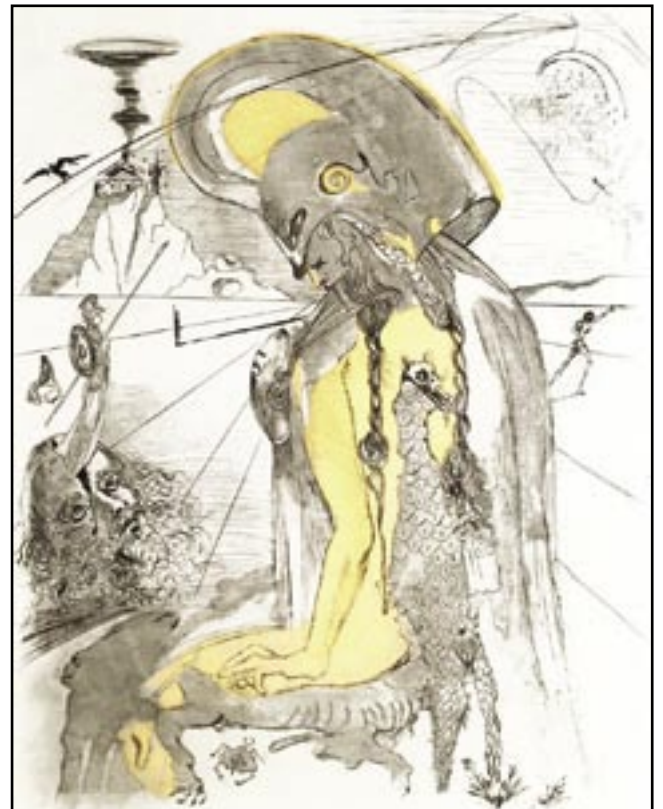
The Judgement of Paris: Prestel 123



Leda and the Swan: Prestel 126



Narcissus: Prestel 124



Athena: Prestel 130

SALVADOR DALI - MYTHOLOGIE



Flight and Fall of Icarus: Prestel 121



Oedipus and Sphinx: Prestel 120



Theseus & Minotaur: Prestel 122



Birth of Venus: Prestel 117

SALVADOR DALI - MYTHOLOGIE



Zeus: Prestel 125



Saturn: Prestel 118



Poseidone (Neptune): Prestel 119



Milky Way: Prestel 129

SALVADOR DALI

SURREALISTIC BULLFIGHT

Inspired from Picasso's "Tauromachie", these etchings epitomize Dali's style with their burlesque touches. Bishops are seen blessing macabre parades, where the bull ends up in a grand piano, while a hallucinogenic matador, like a sad clown, gazes at the audience. Parrots and fish turn into toreadors, while a burning giraffe, a lion or a statue stand in the arena. Lastly, a huge monster coming out of a television set devours the whole scene. A catalan theme revisited by Picasso, then "dalinized", the "Surrealist Bullfight" is seen as a ghoulish, delirious farce.

Suite of 7 original etchings reworked in drypoint, and-colored with stencil. Published in 1966-1967. 20 x 26 inches. I – C on Japanese paper, 1 – 150 on Arches teinte.



Statue: Prestel 154



Piano under the Snow Prestel 156



Windmills: Prestel 155

SALVADOR DALI - SURREALISTIC BULLFIGHT



The Parrots: Prestel 157



Television: Prestel 158



Giraffe on Fire: Prestel 159



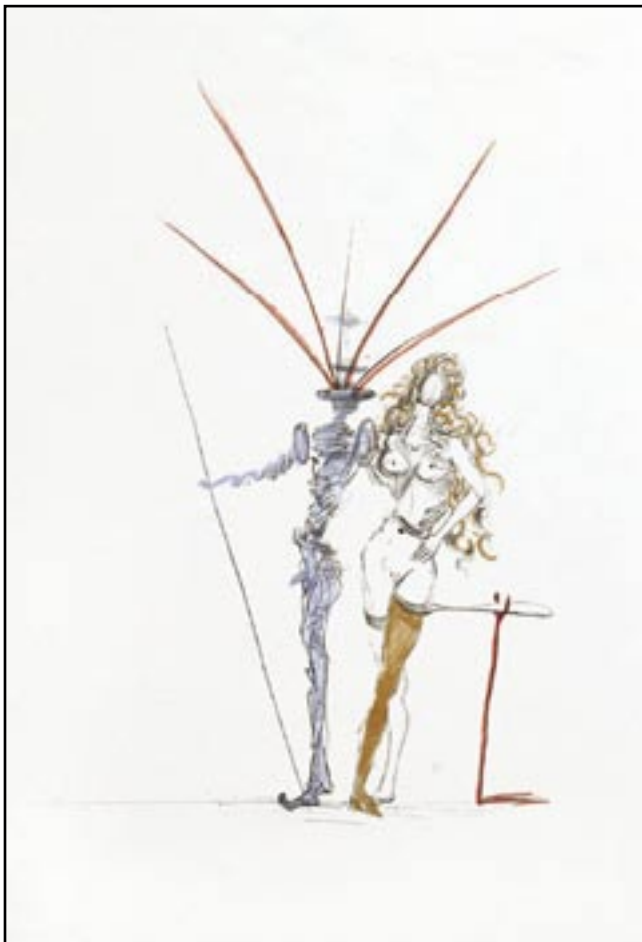
Bullfight in a Drawer: Prestel 160

SALVADOR DALI SECRET POEMS BY APOLLINAIRE

Dali's initial plan was to illustrate a number of songs by Georges Brassens, shown with his guitar on the first etchings, singing the feminine body. However, the singer's agent recommended so many changes, that Dali shifted themes, and turned "Les Tranchées" into a military ground, where time seems at a standstill, like a "Montre Molle" rock.

Seeing in the plates a correlation with the 1914-1918 war, Pierre Argillet suggested that Dali illustrate instead the "Poèmes Secrets" by Apollinaire. From then on, the series took a more unconventional, more Surrealist turn, with compositions like "La Femme à l'Escargot", "La Femme à la Fontaine" covered by giant ants, and "L'Homme au Tiroir", who ends up devouring his guitar.

Suite of 18 original etchings reworked in drypoint of which 10 are 15 x 11 inches and 8 are vignettes. Published in 1967. There was also a separate edition of 145 on Japanese paper, watercolored. The vignettes were published in a separate edition titled *Petits nus d'Apollinaire* in an edition of 95. Some were used as Christmas cards.



Frontispiece: Prestel 189



The Drawers: Prestel 190

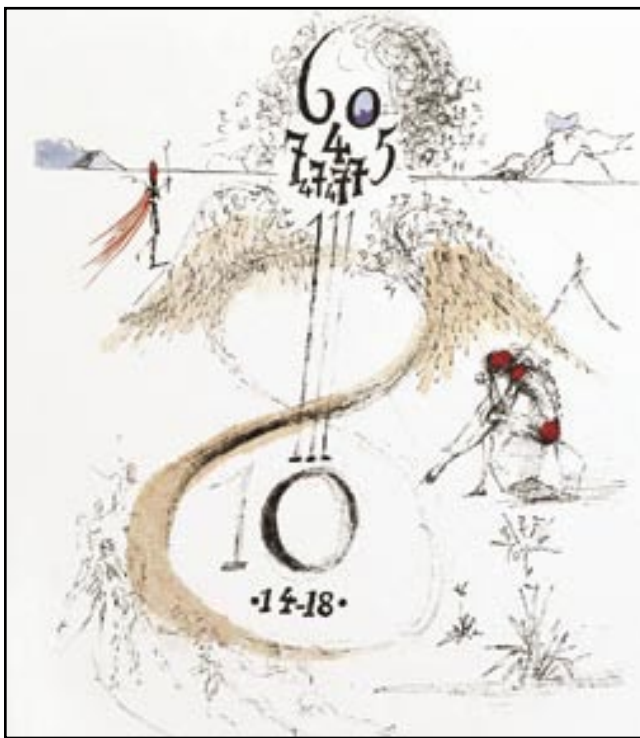
SALVADOR DALI - SECRET POEMS BY APOLLINAIRE



The Beach at Sete: Prestel 191



The Trenches: Prestel 192



The War: Prestel 193



Woman with Guitar: Prestel 194

SALVADOR DALI - SECRET POEMS BY APOLLINAIRE



Woman with Snail: Prestel 195



Woman with Parrot: Prestel 196



Woman Horse and Death: Prestel 197



Woman with Fountain: Prestel 198

SALVADOR DALI

POEMS BY MAO ZEDONG

In the midst of the Cultural Revolution in China, soon followed by the May 1968 riots in France, Pierre Argillet brought the book of “Poems” by Mao Zedong to Dali. Tickled, the artist decided to create eight illustrations, some of which were political satires.

The “Hundred Flowers” are shown as towering fleurs-de-lis, symbols of royalty, with people attempting to reach them. Crowns emerge from the “River of Plenty.” When Argillet asked Dali why his “Bust of Mao” was a headless Chinese uniform, Dali replied: “Well, the man is so tall that he didn’t fit on the page!”. – “And what about these small dancing “Demons?” – “To the Chinese, they are Japanese!”.

The “Dragon” is a female monster, the “Three Mountains of Peace” are hardly larger than rocks, and the “Tortoise Mounts”, shown as gigantic, antediluvian animals, wander in the midst of excrements resembling the Yin and Yang symbol. As to the splendid “Small Horses”, their pirouettes call to mind the Renaissance period, but also the longing for freedom.

Suite of 8 original etchings reworked in drypoint published in 1967. 15 x 11 inches.

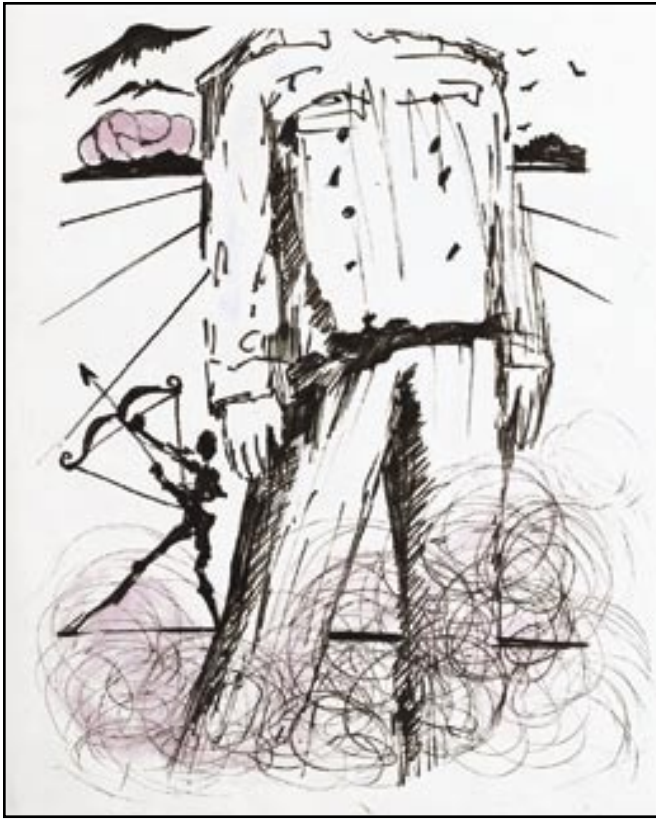


The Horses of Mao: Prestel 209

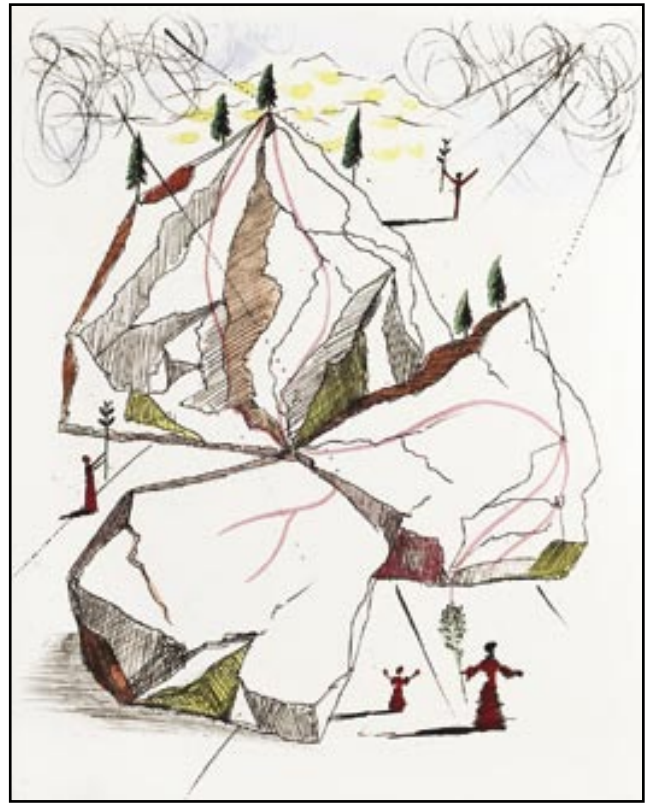


The Dragon: Prestel 210

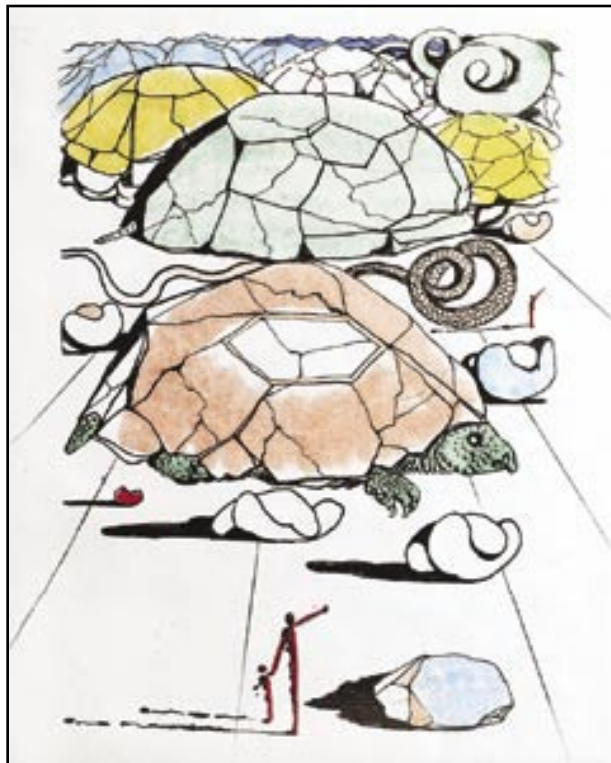
SALVADOR DALI - POEMS BY MAO ZEDONG



Bust of Mao: Prestel 215

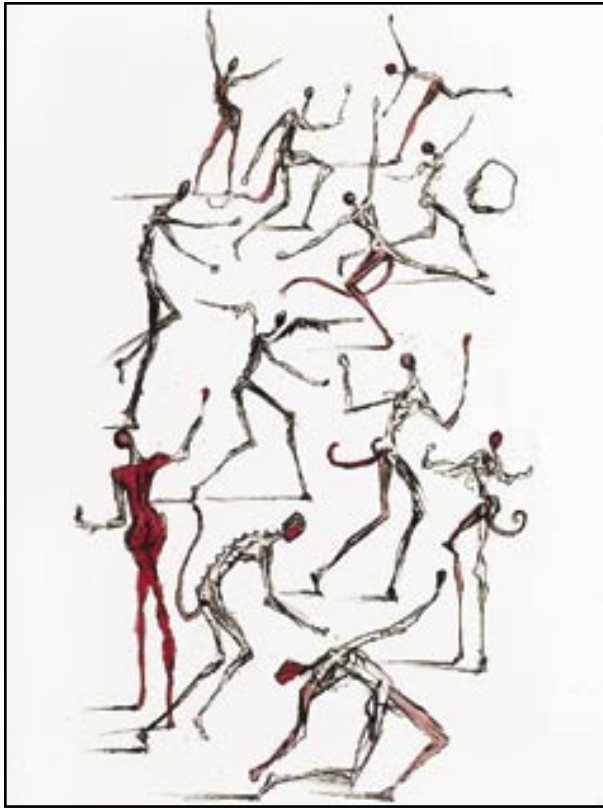


Mountain of Peace: Prestel 216

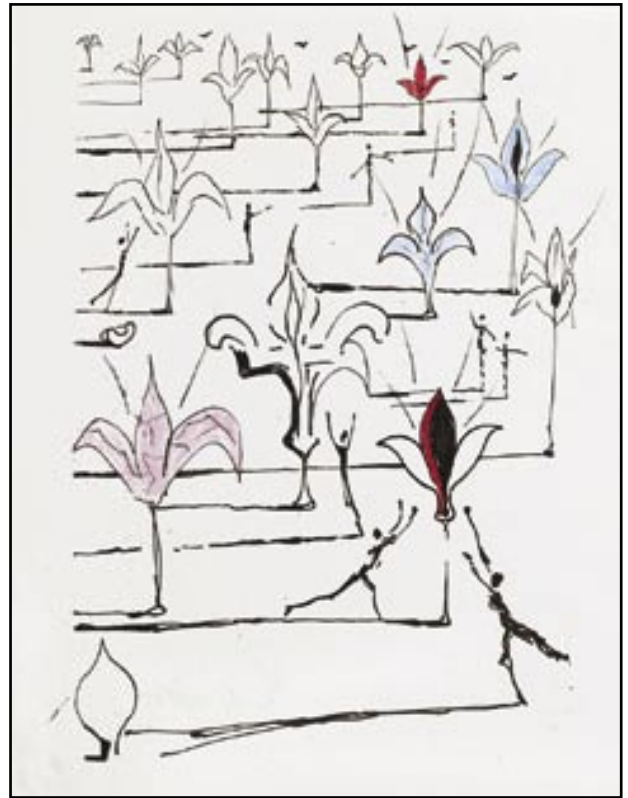


The Tortoise: Prestel 214

SALVADOR DALI - POEMS BY MAO ZEDONG



The Demons: Prestel 211



100 Flowers: Prestel 212



River of Plenty: Prestel 213

SALVADOR DALI

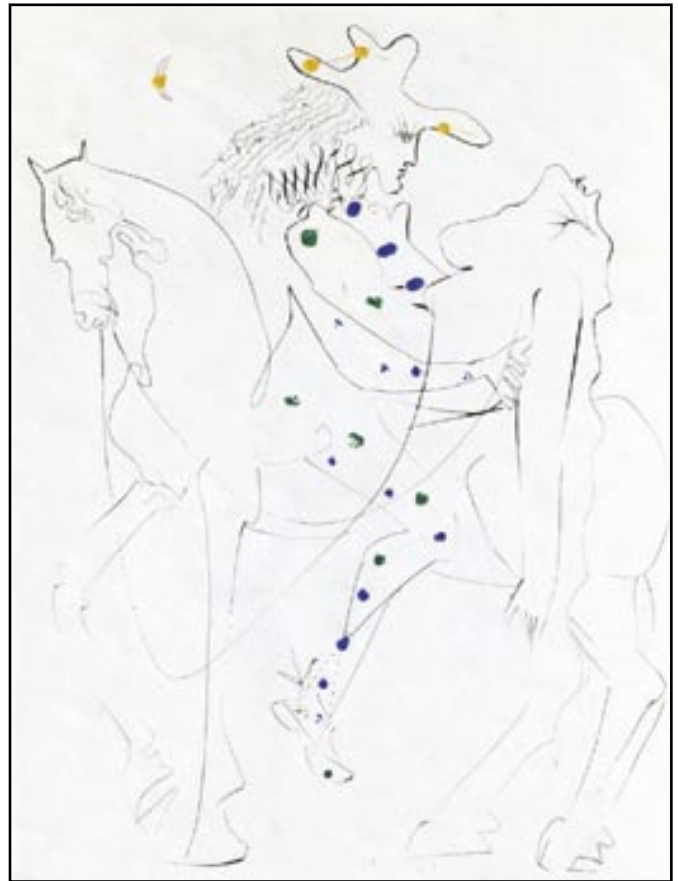
LES AMOURS DE CASSANDRE

In his rendition of “Les Amours de Cassandre” by Ronsard, Dali illustrates the favorite themes of the famous poet and humanist from the French Renaissance. His wonderful portrait of Ronsard, wearing a toga and a wreath of laurel, is a humorous reminder of the “Carpe diem” of Epicurus. Love, Death and the passing of time, expressed with much refinement and harmony in their association with the cycles of nature, remind us of our vulnerability as mortal beings. In “L’Art Poétique”, Ronsard compared poetry with painting: “The ear is the judge of the structure of verse, while the eye is the judge of brushstrokes”. Intuitively, he had opened the way to a dalinian interpretation.

Suite of 18 original etchings, some reworked in drypoint, of which 10 are 15 x 11 inches and 8 are vignettes, published in 1968. 1-34 on Japanese paper, 35 – 134 on Arches, 135 – 299 on Arches blanc



Portrait of Ronsard: Prestel 298



Picasso's Horse: Prestel 249

SALVADOR DALI - LES AMOURS DE CASSANDRE



Weeping Willow: Prestel 253



Bicephalous: Prestel 255



Woman with Torch: Prestel 252



Woman with Page: Prestel 254

SALVADOR DALI - LES AMOURS DE CASSANDRE



Nude: Prestel 250



Couple with Candle: Prestel 251



The Angler: Prestel 256



The Fairy: Prestel 257

SALVADOR DALI

FAUST

In the “Walpurgis Night”, brilliantly illustrated by Dali, the various scenes appear within a magic circle, in a chiaroscuro whose acme is most likely the stunning portrait of “Faust Lisant”, evocative of Rembrandt’s etchings. Alchemical signs, formed by Dali’s inverted signature, add an esoteric dimension to this exceptional interpretation of Goethe’s “Faust”.

Suite of 21 original etchings with roulette, published in 1968-1969. 15 x 11 inches, of which 10 are vignettes. French and German book editions were printed with further editions apart from the book.



Faust Reading: Prestel 312

SALVADOR DALI - FAUST



Woman with Pig: Prestel 299



Sorcières au Balai: Prestel 300



Kneeling Knight: Prestel 305

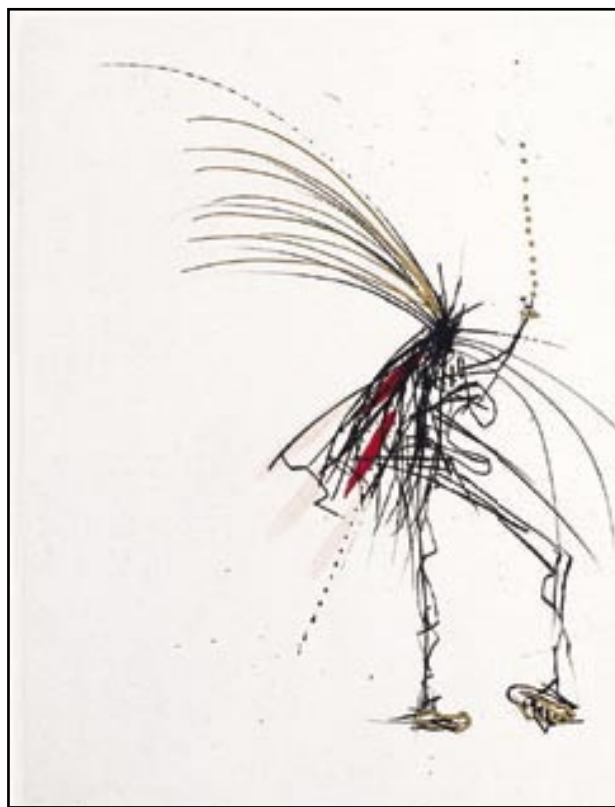


Knight and Death: Prestel 307

SALVADOR DALI - FAUST



Hen Woman: Prestel 308



Silhouette: Prestel 313



The Bust: Prestel 301

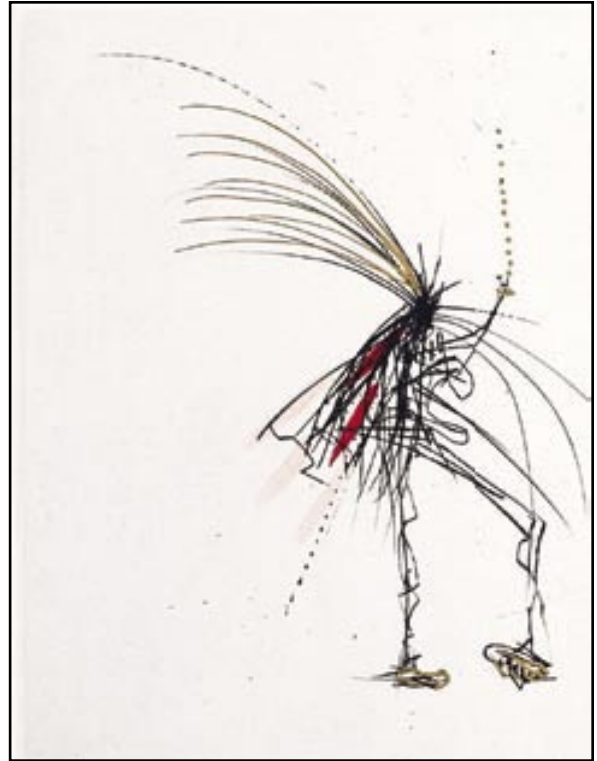


Woman with Page: Prestel 302

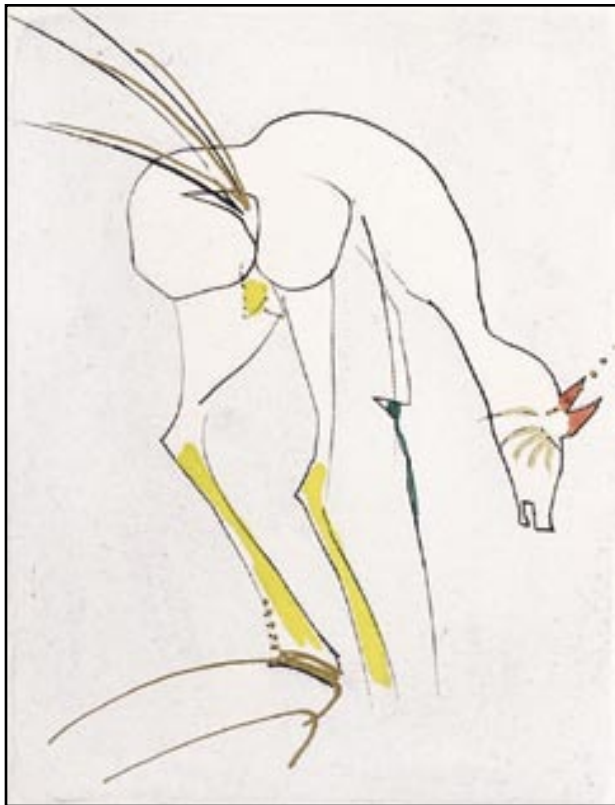
SALVADOR DALI - FAUST



Spectre and Rose: Prestel 315



Sator: Prestel 304



The Doe: Prestel 310



Golden Veal: Prestel 306

SALVADOR DALI - FAUST



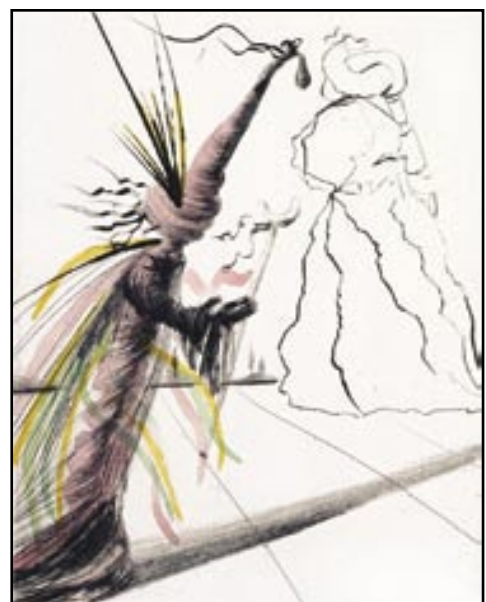
Portrait of Marguerite : Prestel 298



Grotesque: Prestel 314



Magic Circle: Prestel 313

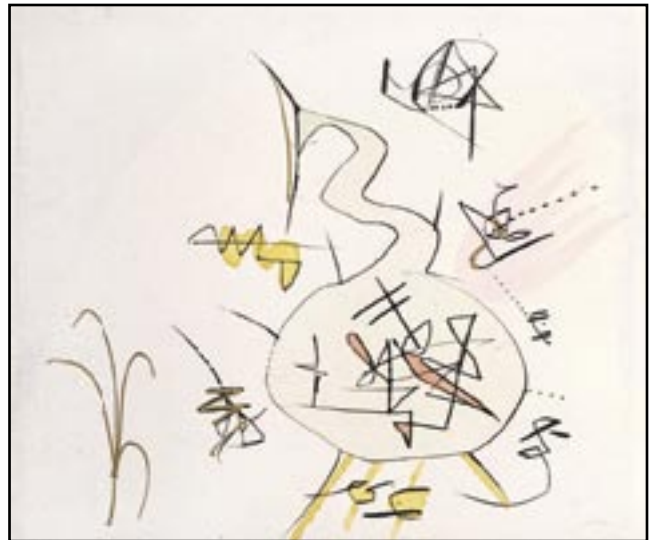


The Illusionist: Prestel 309

SALVADOR DALI - FAUST



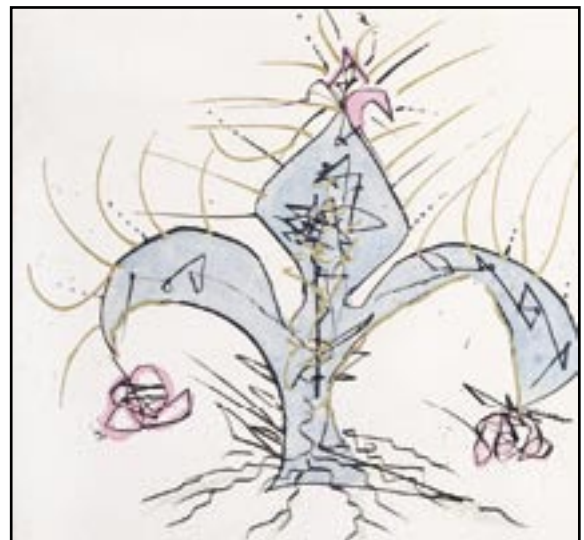
Faust et Marguerite: Prestel 311



The Phiole: Prestel 318



Old Faust: Prestel 311



Lily Flower: Prestel 316

SALVADOR DALI

THE HISTORY OF ABUSSON TAPESTRY

The art of tapestry making is one of the French traditions that over the centuries greatly contributed to the embellishment of patrimony. Aubusson tapestry, according to folklore, was introduced by the Saracens surviving the Battle of Poitiers (732 AD) and who, legend has it, asked for the protection of the Lord of Aubusson. They hence set up several weaving workshops in the Creuse valley where the waters have the renowned property of rendering the colors very pure in tone.

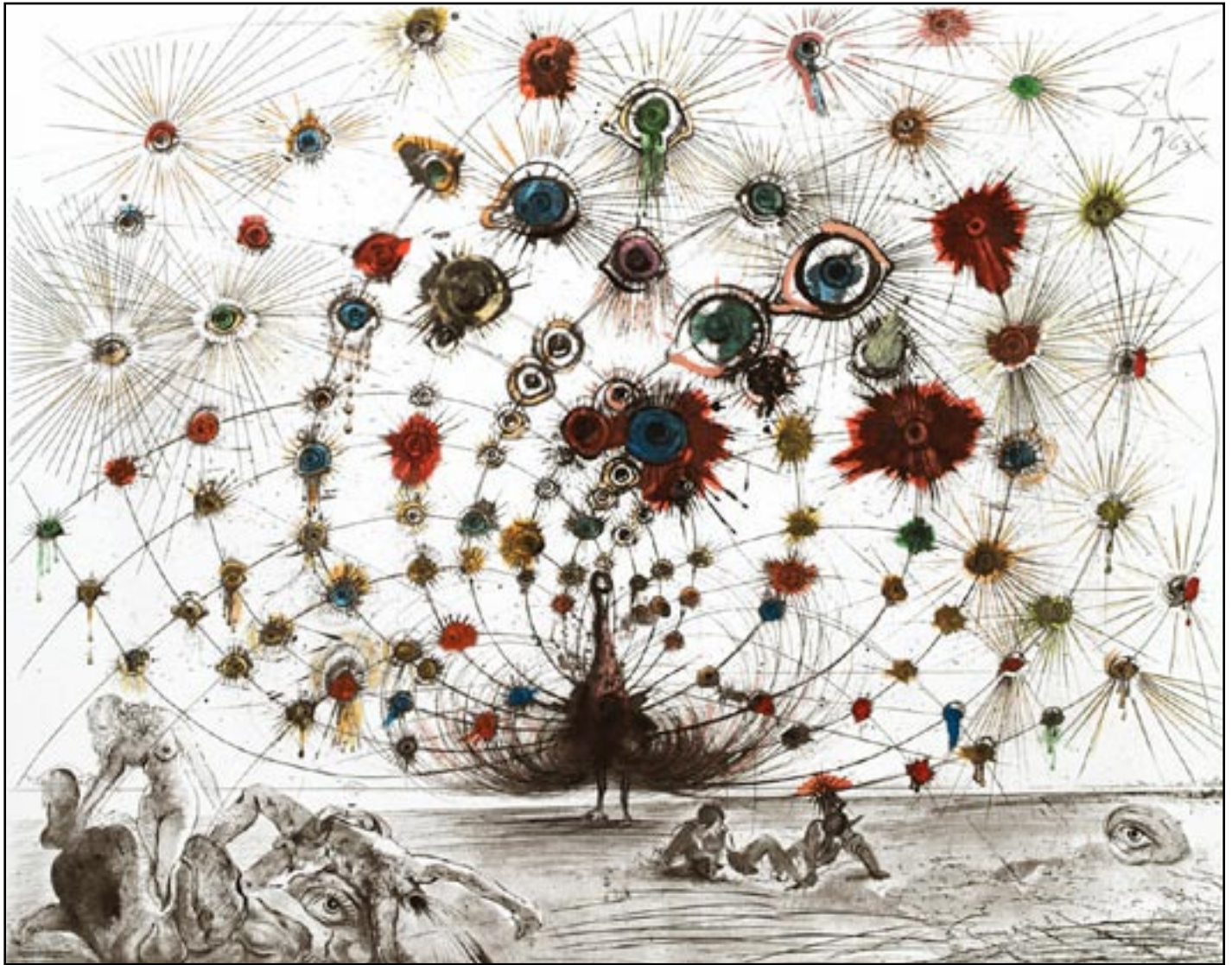
It was somewhere around 1662, that the French Prime Minister Colbert gave Aubusson his aristocratic title, making the tapestries of royal manufacture. Workshops abounded and the prized works spread throughout Europe. There was a great diversity in the different themes treated : religion, pastoral, countrysides dotted with people and or animals, floral designs. The French revolution unfortunately put an end to the masterful creativity of tapestries with the destruction and theft of numerous works.

At the end of the 19th century, the Aubusson workshops opened a school of weaving and design, which later became The National School of Decorative Arts. After World War II, tapestry experienced a real rebirth and Aubusson workshops updated their technology. It was Jean Lurçat who was to become the instrument of a truly new art. In fact, he understood that the tonal opulence of the golden tapestry period was thanks to a wise knowledge of economizing very pure tones and that the monumental effect of the works was due to the clarity of the designs. Hatched contrasting tones were used rather than degrading ones; the range of different colors was reduced and those chosen were brighter.

Pierre Argillet and Salvador Dali actually decided to produce Dali's work in tapestry because they wanted to produce art in a very large format to decorate the enormous walls of the castles they had individually built as their respective museums.



SALVADOR DALI - ABUSSON TAPESTRY



Argus, 98" x 121"

SALVADOR DALI - ABUSSON TAPESTRY



Flower Women with Soft Piano, 63" x 50"

SALVADOR DALI - ABUSSON TAPESTRY



Piano in the Snow, 64" x 85"

SALVADOR DALI - ABUSSON TAPESTRY



Giraffe on Fire, 67" x 87"

SALVADOR DALI VENUS IN FURS

Joining in the sadomasochistic game suggested by the text from Sacher Masoch, Salvador Dali found liberation and often portrayed himself as a man, a woman or a hermaphrodite, either in pain or inflicting pain, in a setting where Eros and Thanatos are laughing at each other. A major, powerful work, where Dali's freedom of line and thought are best expressed.

20 original drypoint etchings with roulette, of which 16 are 15 x 11 inches and 4 are vignettes. Published in 1969 in an edition of 294 on a combination of Japanese and Arches paper. There is also a separate edition of 145 on Japanese paper with water-color.



Woman with Whip: Prestel 357



Woman Holding Veil: Prestel 358

SALVADOR DALI - VENUS IN FURS



Head: Prestel 369



Woman with Crutch: Prestel 370



Winged Demon: Prestel 371



Man Kissing Shoe: Prestel 372

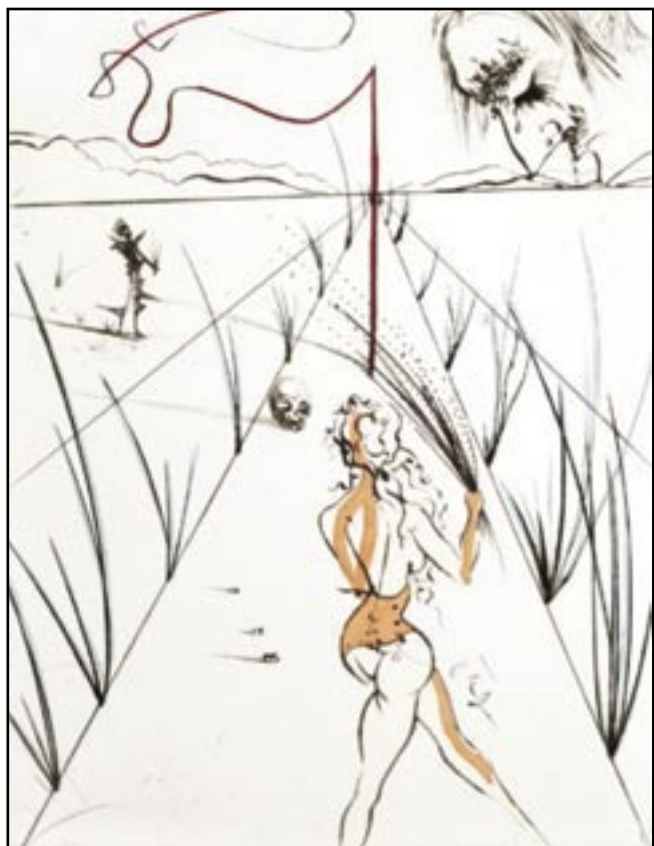
SALVADOR DALI - VENUS IN FURS



Leaf Woman: Prestel 364



The Egrets: Prestel 366



Whips Alley: Prestel 357



Piquants Buttocks: Prestel 368

SALVADOR DALI - VENUS IN FURS



The Violet Boot: Prestel 359



Woman with Shoe: Prestel 360



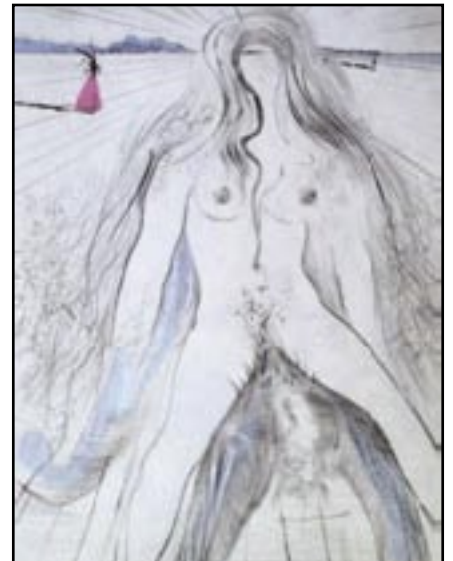
Kneeling Woman: Prestel 361



The Torso: Prestel 362



Negresses: Prestel 363



Woman on Horseback: Prestel 364

SALVADOR DALI

HIPPIES

In 1969, Pierre Argillet came back from India with many photographs, which Dali used as groundwork to create his series entitled “Les Hippies”, his own interpretation of the “Love and Peace” years. The etchings reveal the superb, spontaneous and consummate technique of the artist at the peak of his maturity. Outlandish, surrealist characters or situations appear through intricate whirls or golden halos.

Suite of 11 original drypoint etchings published in 1969 – 1970. 25 x 20 inches. Noted 1- 145 on Arches, hand-colored and I – C on Japanese paper, hand-colored.



Woman in the Waves: Prestel 377

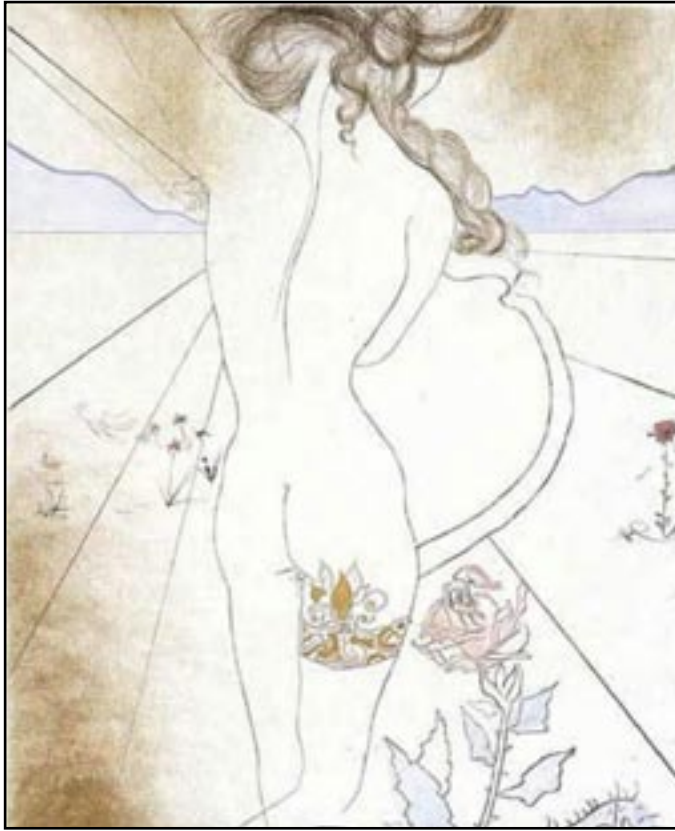


Corridor of Kathmandou: Prestel 378

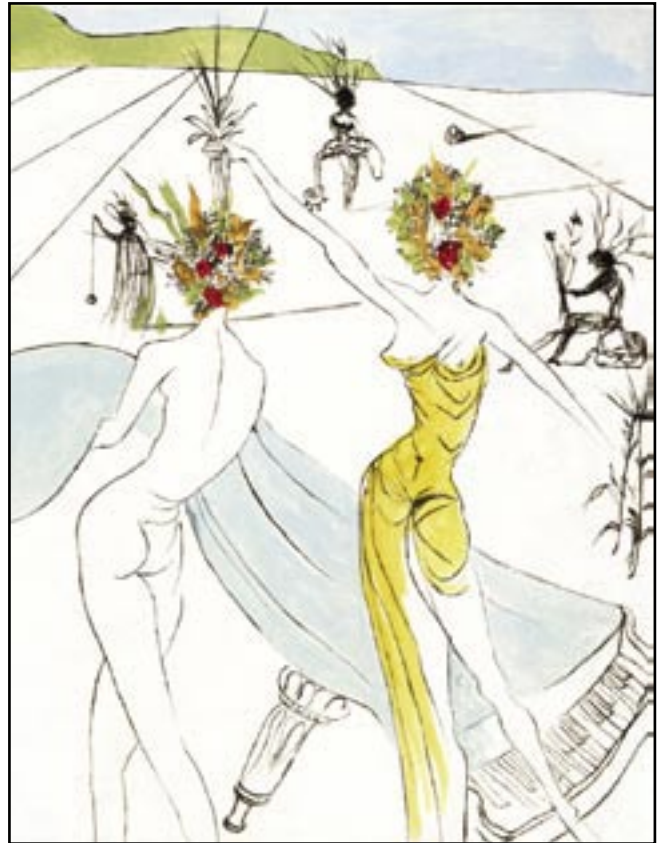


Corridor of Kathmandou: Prestel 378

SALVADOR DALI - HIPPIES



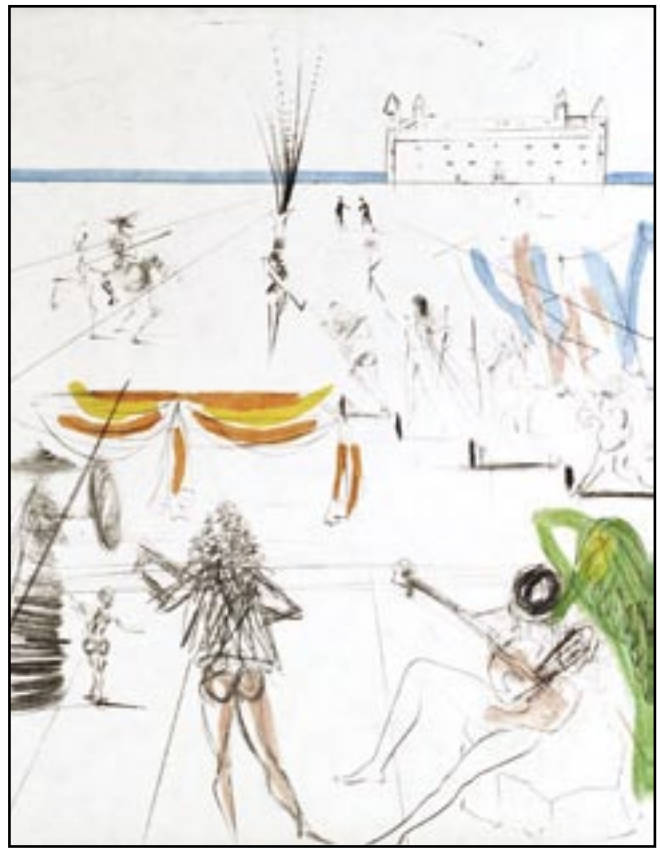
Nude with Garter: Prestel 381



Flower Woman at the Piano: Prestel 385



The Cosmonaut: Prestel 380

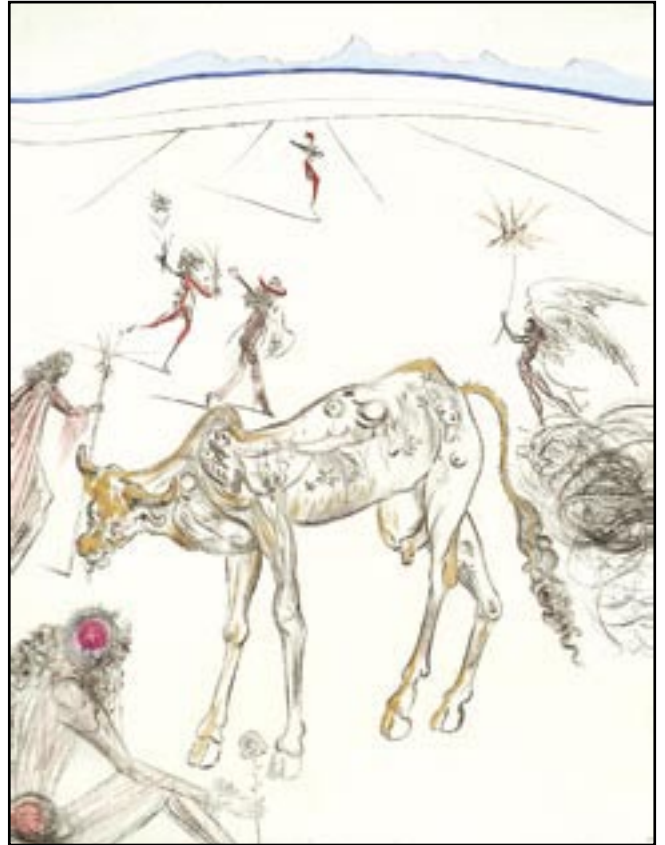


Santiago de Compostella: Prestel 382

SALVADOR DALI - HIPPIES



The Old Hippy: Prestel 384



The Sacred Cow: Prestel 383



The Sun: Prestel 386



Woman on a Cushion: Prestel 387

SALVADOR DALI

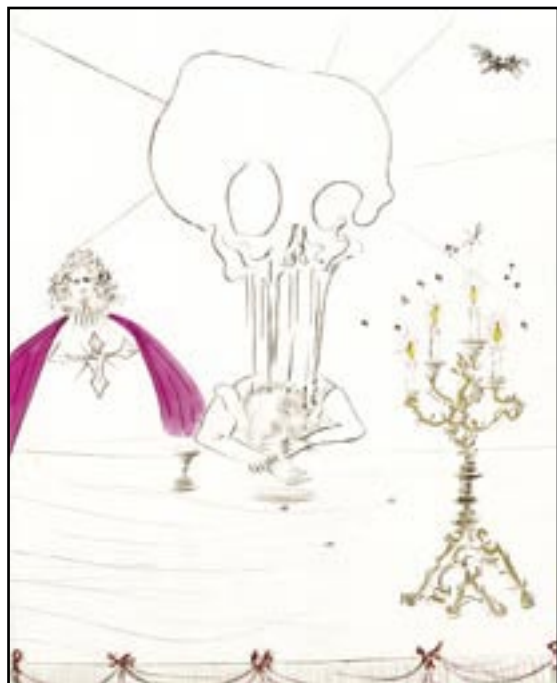
DON JUAN

Three etchings based on the themes of Seduction, Love and Death

Suite of 3 hand-colored original drypoint etchings published in 1970. 25 x 20 inches. Noted 1-250 on Arches and I – C on Japanese paper.



The Marquis: Prestel 432



The Banquet: Prestel 433



The Marquis: Prestel 432

SALVADOR DALI

INDIVIDUAL ETCHINGS

1960-1972. 242 original copper etchings.

The spirit of Dali is bigger than life, as exemplified by various interpretations.

Dali's views and visual imagery make him a work of art.

Tauromachie Individuelle,
Color Painted Original Etching
with Stencil Published in 1966, 1965.
20" x 25" Prestel 153.
1 - 250 on Arches, I - C on Japanese
Paper.



Place Furstenberg,
Original Drypoint Etching
Published in 1971. 25" x 20"
Prestel 462.
1 - 150 on Arches, I - C on Japanese
Paper.



SALVADOR DALI - INDIVIDUAL ETCHINGS



Diane de Poitiers,
Original Hand-Colored Drypoint Etching,
Published in 1971. 25" x 20" Prestel 462.
1 - 150 on Arches, I - C on Japanese Paper.



Saint Anne,
Original Etching, Reworked in Drypoint
Published in 1965. 30" x 22" Prestel 432.
1 - 150 on Arches, I - C on Japanese Paper.



Saint Julien le Pauvre,
Original Hand-Colored Drypoint Etching,
Published in 1971. 25" x 20"
Prestel 460.
1 - 250 on Arches, I - C on Japanese Paper.

SALVADOR DALI - INDIVIDUAL ETCHINGS



Nu Sanguine,
Original Etching, Published in 1968.
22" x 15" Prestel 260.
1 - 50 on Arches, I - C on Japanese Paper.



Sexe,
Original Hand-Colored Drypoint Etching,
Published in 1967. 25" x 20" Prestel 218.
1 - 250 on Arches, I - C on Japanese Paper.



Marilyn Monroe,
Original Hand-Colored Drypoint Etching,
Published in 1967. 25" x 20" Prestel 218.
1 - 250 on Arches, I - C on Japanese Paper.

SALVADOR DALI - INDIVIDUAL ETCHINGS

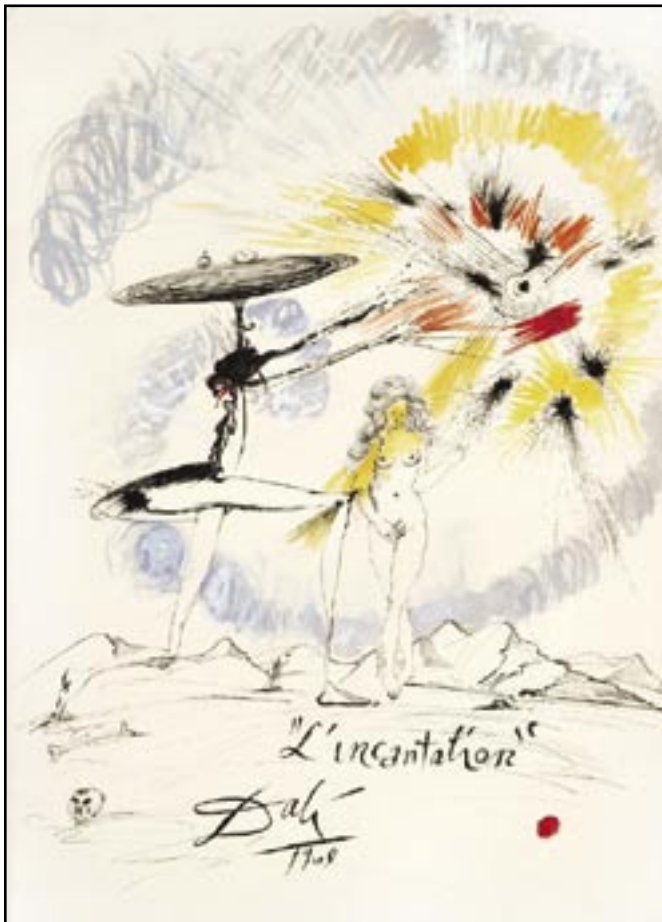


Le Vitrail,
Hand-Colored Original Etching,
Published in 1969. 15" x 11" Prestel 334
I - C on Japanese Paper, 1 - 250 on Arches.



Pieta,
Original Etching, Published in 1960, 15" x 11",
Prestel 81, I - X on Japanese Paper plus additional suite,
XI - XXX on Auvergne plus additional suite, XXXI - XC
on Arches Teinte, 91 - 180 on Arches Blanc. Published
in an edition of Les Rois Mages by Rimbaud which also
contained graphic works by Bellmer, Cocteau and Fini.
Apart from the book edition, there was a separate pub-
lished edition of each numbered: I - C on Japanese Paper,
1 - 250 on Arches Paper

SALVADOR DALI - INDIVIDUAL ETCHINGS



Incantation,
Original Etching reworked in Drypoint,
Published in 1960. 15" x 11" Prestel 83. Edition of 350,
I - C on Japanese Paper, 1 - 250 on Arches.



Le Christ,
Original Etching , Published in 1964.
30" x 22" Prestel 97. I - C in Sepia on Japanese Paper,
1 - 150 on Arches, 100 impressions in black on Japanese Paper.

SALVADOR DALI - INDIVIDUAL ETCHINGS



Notre Dame de Paris,
Original Drypoint Etching with
Aquatint, Reworked in Drypoint,
Published in 1969. 30'' x 22''
Prestel 341



The Warrior's Repose,
Hand-Colored Original Etching,
Published in 1969. 15'' x 22''
Prestel 338
I - C on Japanese Paper, 1 - 250 on
Arches Teinte.

JEAN ARP (1886-1966)



This rare diptych includes a bronze bas relief sculpture and original copper etching that was created by Arp in 1960 to accompany a major portfolio of Surrealist artwork. The project was never realized and therefore, the work not released. This exhibition marks the first time the work has been released for acquisition.

Untitled - Original copper etching published in 1960. 15 x 11 inches. Bronze bas relief sculpture, approx. 13 x 9 inches, created in 1960, each in an edition of 70



Untitled

HANS BELLMER (1902-1975)



Hans Bellmer was born in Kattowitz in 1902. At his father's insistence, he worked in a steel factory and a coal mine after finishing the examinations qualifying for university admittance. Nevertheless, Bellmer managed to do some art work and exhibit it in Poland in 1922/23. The work led to his arrest. While studying engineering at Berlin Polytechnic, Bellmer met John Heartfield, Rudolf Schlichter and George Grosz. In 1924 Bellmer dropped out of engineering, worked as a book printer and then as an illustrator for Malik Verlag. That winter Bellmer took his first trip to Paris. After his marriage in 1927, Hans Bellmer worked as a commercial artist, attended lectures at the Bauhaus in the early 1930s and travelled to Italy and Tunisia.

He refused to continue working as a sign of resistance to Fascism in 1933. To show his repudiation of Fascism and the aesthetic it propagated, Bellmer began to construct girlish three-dimensional dolls, which he photographed in erotic poses. Some

of these works were published by Bellmer at his own expense in 1934, others appeared in the Surrealist journal 'Le Minotaure', ensuring Bellmer important ranking among Paris Surrealists. In 1938 Hans Bellmer emigrated to Paris and was interned with Max Ernst on the outbreak of the second world war in the 'Les Mille' camp near Aix-en-Provence.

On being discharged from the camp, Bellmer renounced German nationality in 1941 and fled to Castres, where he married his second wife that same year. During the war years Bellmer did drawings, developing an increasingly

distinctive figurative style after initial essays in abstraction. In 1943 Bellmer had his first one-man show at the 'Librairie Trentin', a bookshop in Toulouse. It was followed by numerous international Surrealist group shows.

In the post-war era Bellmer succeeded in rendering the subconscious aspect of sexuality in intoxicatingly hallucinatory dream pictures, working with the precision of the Old Masters and soon supplementing this approach

with an infusion of Mannerist influences and beautiful, fluid line which recalls Jugendstil/Art Nouveau.

In Bellmer's mature late work, line is refined to a filigree tracery, the eroticism is even more pronounced, partly because death is now included as the opposite pole of lust.

Hans Bellmer died in February 1975, bequeathing an oeuvre informed by obsession and comprising objects, photography, drawings, some prints and oil paintings, in which the representation of obscenity expresses a rebellion against society, conventional rationality and the Zeitgeist of the times in which the artist lived.

THE SONGS OF MALDOROR

Published by Pierre Argillet between 1967 and 1971, the 17 original copper etchings represented here are part of a collection of 33 etchings by Hans Bellmer from the erotic series The Songs of Maldoror.

"Entirely feminine in depiction, the art of bellmer is not about women, woman or a woman, not even in the historical constructs of femininity. Rather, this collection (and Bellmer's overall oeuvre) expresses the masculine anxieties inspired by the female sex and its perceived lack", notes Sue Taylor in her remarkable study "Hans Bellmer, the anatomy of anxiety" (2000).

17 original etchings published 1967-1971 in editions of 100. 15 x 22 inches.

HANS BELLMER



The Three Sisters



The Underground



Girl with Hoop



The Columns



Interlacing

HANS BELLMER



The Lowest Strata



Maldoror



The Ball-Joint



The Sketch Table

HANS BELLMER



Toppling Over



The Garter



Meditation

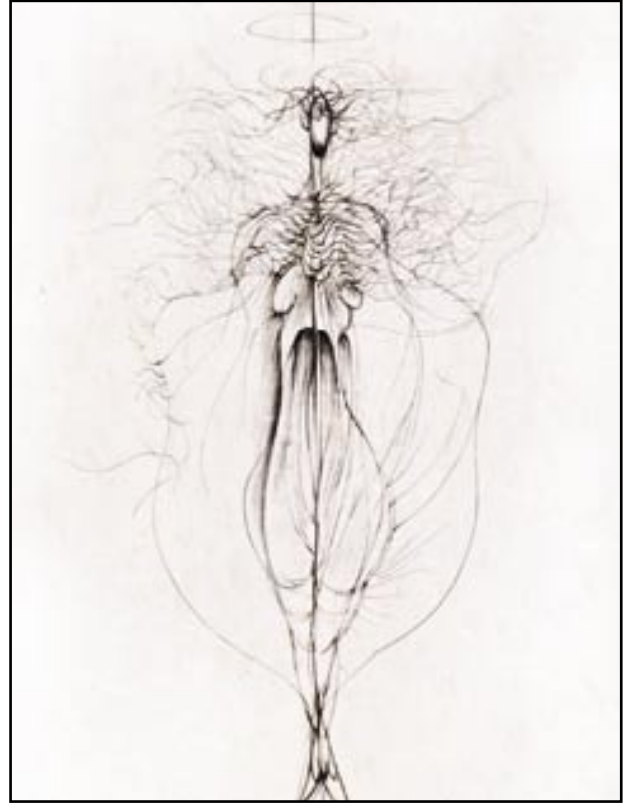


In Herself

HANS BELLMER



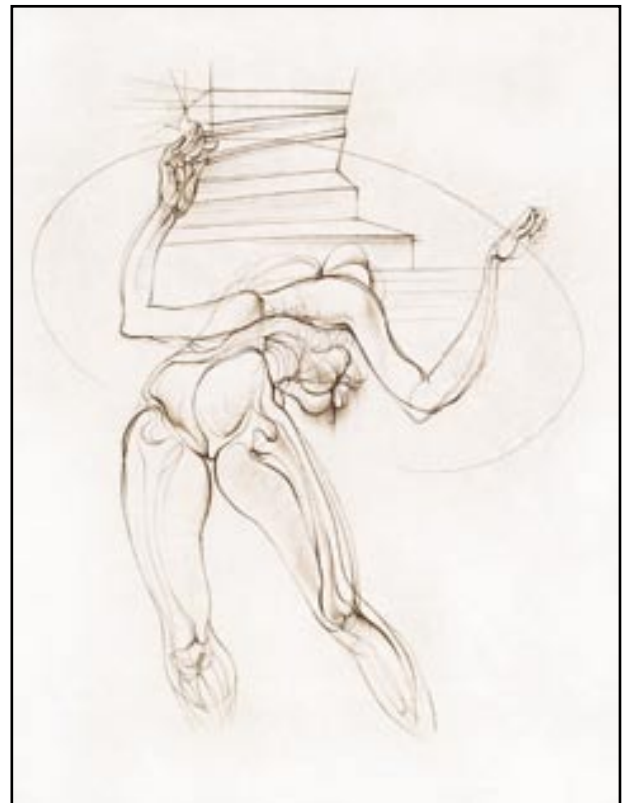
Taking Flight



Religious



The Shell



The Juggler

LEANOR FINI (1908-1996)



Leonor Fini was born in Buenos Aires, Argentina, and raised in Trieste, Italy. She grew up in a wealthy family, where intellectual activities were part of everyday life. She met the Futurists group, right before moving to Paris, at the age of 17. Fini was an autodidact and never attended any art school. Independent, rebellious and domineering, she refused to be part of the Surrealist group, due to the anti-feminist attitudes of André Breton and many others, though she often exhibited with them.

Leonor Fini, an artist of the unconscious, created a surreal world in which women are powerful and where men play a secondary role, captive of their own rituals. She plays off the femininity of independent women versus patriarchal femininity, Lilith versus Eve, initiation and cosmic maternity versus physical motherhood. Leonor Fini designed settings and costumes for ballet, opera and theater.

COUNCIL OF LOVE SUITE

In 1970, she created all the costumes and scenery for the erotic and freethinking play “The Council of Love” by Oskar Panizza. The day following the representation, Pierre Argillet, publisher of numerous Surrealists, asked her to illustrate the play. “The Council of Love” is a series of 22 original copper etchings, where friars and bishops are represented in comic, even ridiculous situations. Women, as Manifestation of Beauty, stand in the center, dressed in spectacular, vaporous and airy feather costumes. Their faces are highlighted by mysterious cat-like eyes and a sensuous mouth. Symbols of regeneration and rebirth appear in a kind of magic scenery where nature prevails and characters are transformed through a poetic play. Original copper etchings published in 1975 in an edition of 100. 15 x 22 inches.

LEONOR FINI



Untitled



Untitled



Untitled

LEONOR FINI



Untitled



Untitled



Untitled

LEONOR FINI



Untitled



Untitled



Untitled

LEONOR FINI



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Untitled

LEONOR FINI



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Untitled



Untitled

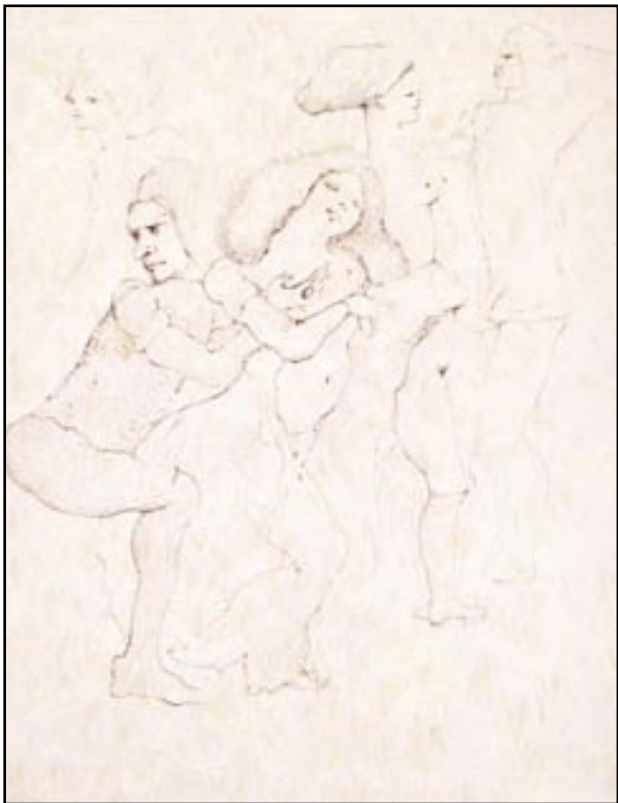
LEONOR FINI



Untitled



Untitled



Untitled

WASSILY KANDINSKY (1904-1989)



Born in Moscow, Kandinsky spent his early childhood in Odessa. His parents played the piano and the zither and Kandinsky himself learned the piano and cello at an early age. The influence of music in his paintings cannot be overstated, down to the names of his paintings *Improvisations*, *Impressions*, and *Compositions*. In 1886, he enrolled at the University of Moscow, chose to study law and economics, and went on to lecture at the Moscow Faculty of Law. He wrote extensively on spirituality, a subject that remained of great interest and ultimately exerted substantial influence in his work.

In 1895, Kandinsky attended a French Impressionist exhibition where he saw Monet's *Haystacks at Giverny*. At the age of thirty, Kandinsky left Moscow and went to Munich to study life-drawing, sketching and anatomy, regarded then as basic for an artistic education. Ironically, Kandinsky's work moved in a direction that was of much greater abstraction than that which was pioneered by the Impressionists. It was not long before his talent surpassed the constraints of art school and he

began exploring his own ideas of painting.

Now considered to be the founder of abstract art, his work was exhibited throughout Europe from 1903 onwards, and often caused controversy among the public, the art critics, and his contemporaries. An active participant in several of the most influential and controversial art movements of the 20th century, among them the Blue Rider which he founded along with Franz Marc and the Bauhaus which also attracted Klee, Lyonel Feininger (1871-1956), and Schonberg, Kandinsky continued to further express and define his form of art, both on canvas and in his theoretical writings. His reputation became firmly established in the United States through numerous exhibitions and his work was introduced to Solomon Guggenheim, who became one of his most enthusiastic supporters.

In 1933, Kandinsky left Germany and settled near Paris, in Neuilly. The paintings from these later years were again the subject of controversy. Though out of favor with many of the patriarchs of Paris's artistic community, younger artists admired Kandinsky. His studio was visited regularly by Miro, Arp, Magnelli and Sophie Tauber. Kandinsky continued painting almost until his death in June, 1944. his unrelenting quest for new forms which carried him to the very extremes of geometric abstraction have provided us with an unparalleled collection of abstract art.

Original copper etchings published in 1975 in an edition of 100. 15 x 22 inches.

WASSILY KANDINSKY



5 Personnages



Maison et Cavalier



Le Cavalier Bleu



Maison et Cavalier



Maison et Cavalier



Aventure



Printemps



Porquoi!