

Sothebys London Old Master Paintings Sale

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simpson explores the production purpose and meaning of the haft awrang seven thrones providing historical documentation about its princely patron and artists and analysing its contents she focuses in particular on the iconography of the seven poems

exactly when matisse and picasso first met is open to debate their earliest encounter may have taken place during the matisse retrospective at galerie druet right before the 1906 salon des indpendants the latter marked the first time all the fauves exhibited the centerpiece was matisse s monumental le bonheur de vivre leo stein bought the painting while the salon was still running regarding it as the most important work of our time this opinion undoubtedly annoyed picasso jealousy of the other man s success goaded him to greater innovations in his view the new art would have to match the sense of endless discovery that science and technology were offering the 1900 exposition universelle had already shown the latest marvels in engineering if painting wanted to keep the public s attention instead of merely reproducing what the eye saw it had to generate its own reality on the surface of the canvas a reality more vivid than and bearing only the most cursory resemblance to anything found in nature matisse was also a catalyst in that he was the one who introduced picasso to african sculptures max jacob recalls matisse took a black wooden statuette from a table and showed it to picasso it was the first piece of negro wooden art picasso held onto it all evening the next morning when i arrived at the studio the floor was strewn with sheets of paper and on each sheet was drawn the head of a woman all of them were more or less the same one eye an oversized nose attached to the mouth and a lock of hair on the shoulders cubism was thus born cited in janine warnod washboat days new york grossman publishers warnod 1972 p 128

although pablo picasso spotted dora maar at a cafe in january 1936 it is highly likely that she had come to his attention prior as brassa a hungarian french photographer recalled it was at les deux magots that one day in autumn 1935 he met dora on an earlier day he had already noticed the grave drawn face of the young woman at a nearby table the attentive look in her light colored eyes sometimes disturbing in its fixity when picasso saw her in the same cafe in the company of the surrealist poet paul ouard who knew her the poet introduced her to picasso brassa a k a gyula hal sz conversations with picasso

university of chicago press 1999 tinged with a seductive mix of violence and dark eroticism this first meeting has attained mythical status in the story of the artist s life it reads like an unreal fantasy a mysterious and feline beauty which man ray had captured in the pictures he took of her a companion of georges bataille dora was an accomplished photographer close to the surrealists revolutionary aesthetics picasso addressed her in french which he assumed to be her language she replied in spanish which she knew to be his for the next decade the painter would translate not just his fascination with the woman who had seduced him on the spot but also his desire to escape the grip of someone who for the first time could intellectually aspire to be his equal dora would appear in his works as a female minotaur a sphinx a lunar goddess and a muse because of her intense artistic sensibility her poetic gifts and her ability to participate in suffering she was especially qualified to resonate picasso s own inner torments during these troubled years

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