

ART BASEL

June 18 - 21, 2026

Booth F12



TornabuoniArt

ALIGHIERO **BOETTI**
ALBERTO **BURRI**
GIORGIO **DE CHIRICO**
PIERO **DORAZIO**
LUCIO **FONTANA**
CLAUDIO **PARMIGGIANI**
PABLO **PICASSO**

ALIGHIERO BOETTI

TURIN, 1940 – ROME, 1994

Alighiero Boetti—or Alighiero e Boetti as he liked to sign his works from 1971—first emerged within Arte Povera before charting a singular course through Conceptual art. His unique ability to translate rigorous conceptual systems into visually poetic works established him one of the most influential artists of his generation.

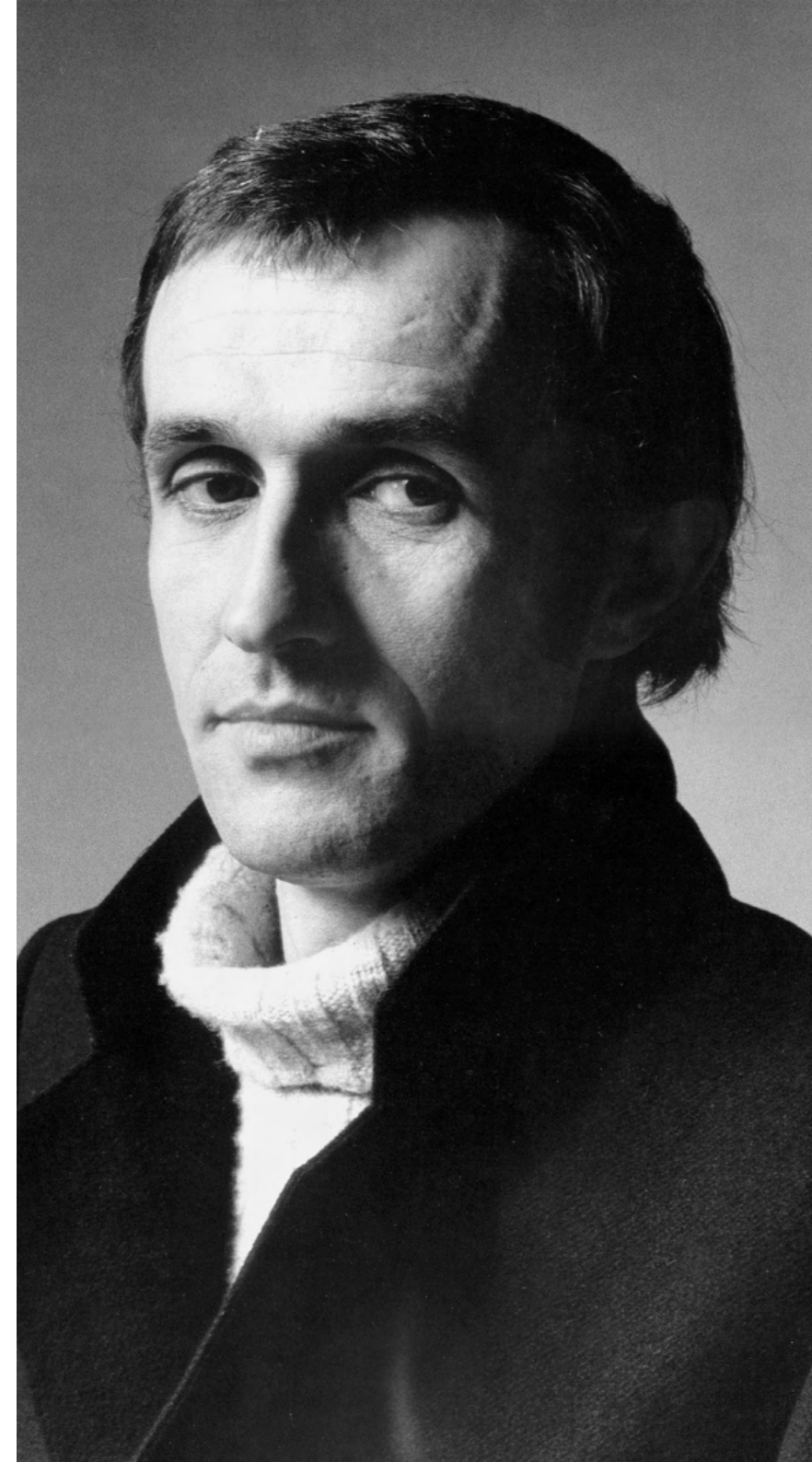
He began his career in the early 1960s as a self-taught artist, after having briefly studied Business and Economics. In 1967, the Christian Stein gallery in Turin offered Boetti his first solo show, within a context marked by the recent birth of Arte Povera. The young artist was subsequently invited to take part in all exhibitions about the movement, which paved the way for total freedom of artistic expression, and in shows on Conceptual art such as *When Attitudes Become Form* at the Kunsthalle Basel in 1969. The latter marked Boetti's detachment from Arte Povera in favor of conceptual experimentation. His works then focused on codes of classification and communication, working with numbers, maps and alphabets, while playing with a variety of materials and techniques, reminiscent of ancient Asian craftsmanship.

Boetti's passion for Afghanistan began in the early 1970s with a few trips that later turned into long stays, and in 1971 Boetti and his wife Annemarie Sauzeau-Boetti opened the "One Hotel" in Kabul. During this time Boetti began working on the *Mappe* (Maps), entrusting the realization of his famous

tapestries to Afghan female embroiderers. The colors and shapes of the flags changed according to the world's geopolitical context at the time of the realization (1971-1994). Kabul inspired more textile works around language, shapes and numbers, all of them involving an element of participation and chance.

In Rome, where he lived from 1972, Boetti also produced a breadth of participatory and system-driven works, such as the *Biro*, made with a ballpoint pen, and the iconic *Aerei* (Aeroplanes) series. His more personal practice encompasses a large body of inventive drawings and collages, as well as meticulous studies on language and permutations. His final work, a bronze fountain depicting the artist pouring water over his own head to create a cloud of vapor, is a metaphor for a mind teeming with ideas and is now housed in the Pinault Collection.

Boetti has been at the center of multiple major exhibitions, such as *Game Plan* organized by MoMA, Museo Reina Sofia and Tate Modern in 2012 and *MINIMUM/MAXIMUM*, an exhibition organized by Tornabuoni Art and curated by Luca Massimo Barbero at the Fondazione Cini during the 57th Venice Biennale. His work can be found in the most prestigious museum collections worldwide.



ALIGHIERO BOETTI

Mappa, 1984

embroidery on cloth
115 x 175 cm - 45,27 x 68,89 in
reverse: signed in pencil, lower center.

certificate of authenticity by the Archivio Alighiero Boetti, Rome, no. 7047, 9 July 2012.



PROVENANCE

Daniela Betta Collection, Brescia, Italy.
Private Collection, Paris.

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THE GOSPEL OF JOHN

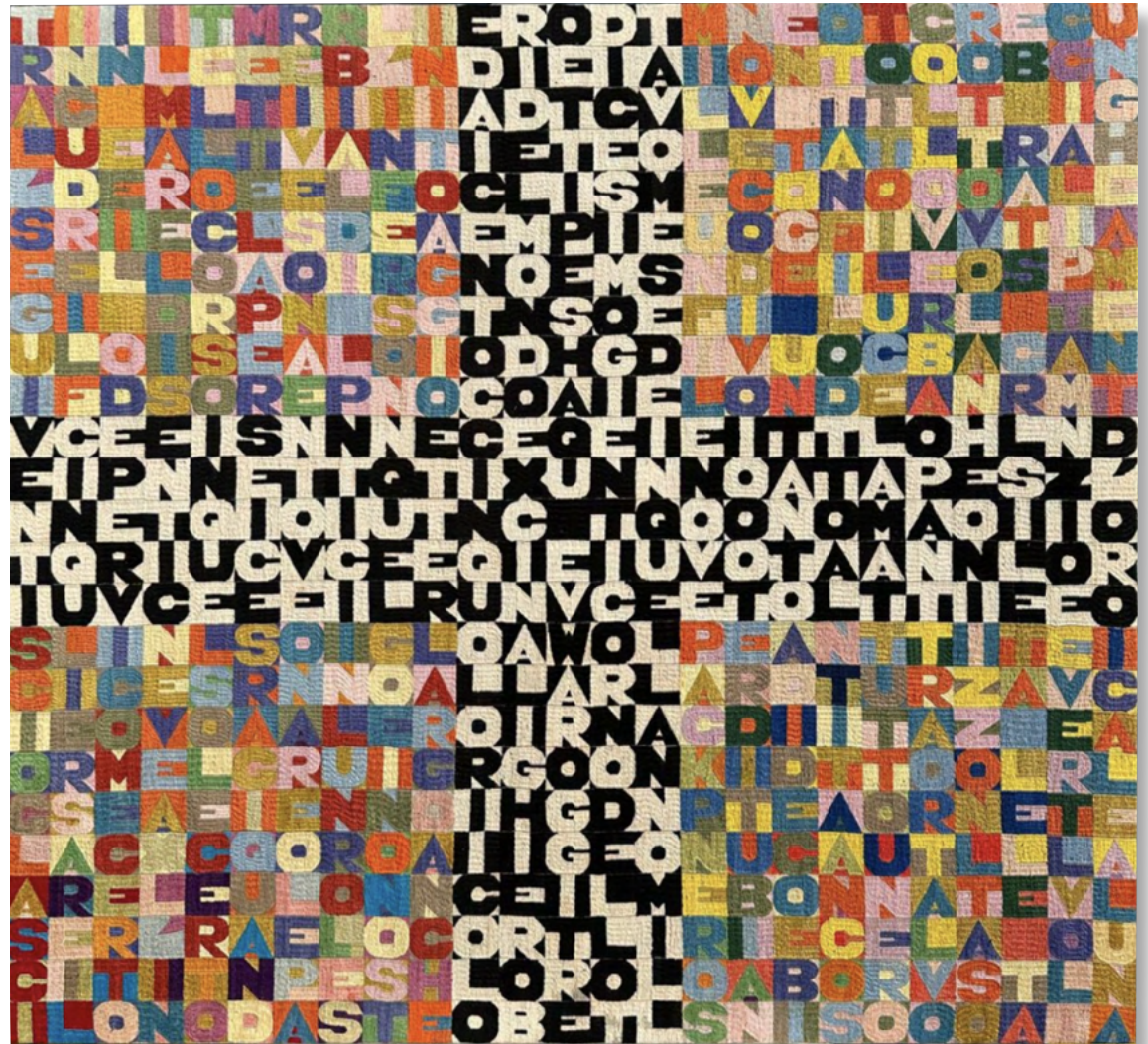


MOVIMENTOSUONOESPLOSIONEFUOCOFUORI

ALIGHIERO BOETTI

*Oggi tredicesimo giorno dell'ottavo mese dell'anno mille nove
100 ottantotto all'amato pantheon, 1988*

embroidery on cloth
107 x 114 cm - 42,12 x 44,88 in
reverse: signed on the overlap.



PROVENANCE

Private Collection (acquired directly from the artist).
Private Collection, Europe.

BIBLIOGRAPHY

"Alighiero e Boetti", exhibition catalogue, Museum für Moderne kunst, Frankfurt, 1998, p. 255 (illustrated).
"Alighiero Boetti. Catalogo Generale", vol. 4/1, 2025, no. 2605, p. 142 (illustrated in colour).

EXHIBITIONS

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ALBERTO BURRI

CITTÀ DI CASTELLO, 1915 – NICE, 1995

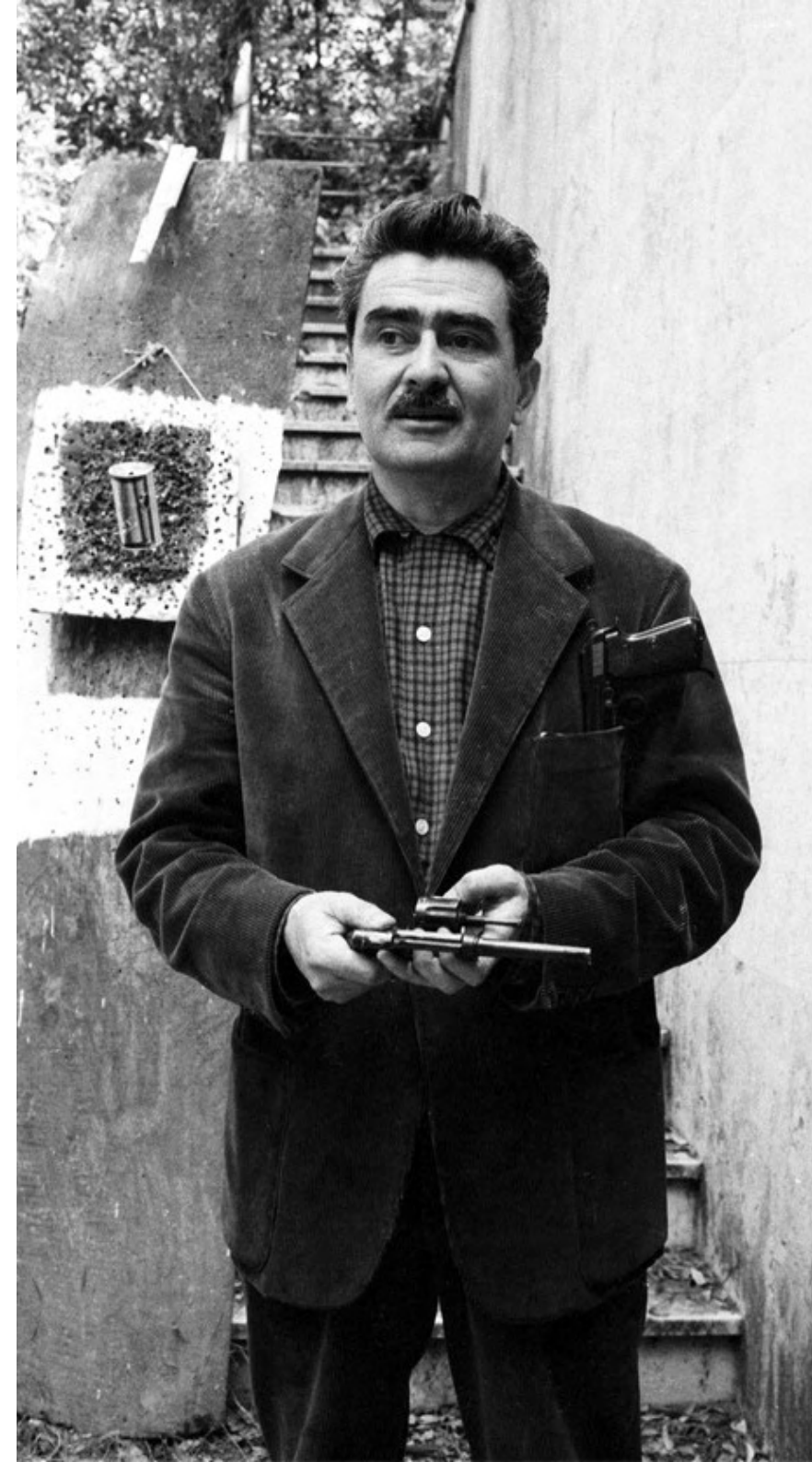
Alberto Burri was born near Perugia in 1915. Trained as a doctor, he was called to arms in 1940, but was captured four years into the war and sent to a prisoner of war camp in Texas. There, he began painting on burlap sacks and after his release in 1946, Burri abandoned the medical profession to dedicate himself entirely to art. Burri's first solo exhibition, featuring mostly figurative paintings, was held in Rome in 1947. By the end of the year, his compositions had become entirely abstract and he soon began incorporating a number of unusual materials such as tar, Vinavil and sand. His first *Sacchi* (Sacks), works made with burlap sacks containing cereal that were distributed by American soldiers as part of the Marshall Plan, appeared in 1949.

In 1951, he exhibited with the short-lived Gruppo Origine, which advocated for an expressive, rather than decorative form of abstraction. In 1953, Burri came to the attention of the American public through his inclusion in the exhibition *Younger European Painters* at the Solomon R. Guggenheim museum in New York, which was followed by a period of prolific experimentation that yielded the celebrated *Combustioni* (Combustions, 1957), *Ferri* (Irons, 1958), and *Legni* (Woods, 1959) cycles. Burri's artistic production focused increasingly on materials and their processes of transformation. The *Plastiche* (Plastics) from the 1960s, works

made of sheets of plastic partly burned away by the artist, are some of the most eloquent examples of this new approach to painting.

In the 1970s, Burri began making the *Cretti* (Cracks), large, monochrome expanses of a mixture of his own invention, which dried into arborescent fissures reminiscent of arid landscapes. These remain among the most recognizable of the artist's works, thanks also to the life-size version Burri began creating in 1984 out of concrete to commemorate the site of the village of Gibellina in Sicily, which had been destroyed in an earthquake. The *Grande Cretto* is one of the most ambitious and remarkable examples of Land Art worldwide.

In spite of the strongly independent character of his creations, Burri has ties with some of the major artistic movements of his time, including Art Informel, Spatialism, Arte Povera and Robert Rauschenberg's Assemblage art. During his lifetime, Burri took part in the 1952 Venice Biennale and received personal exhibitions at the Musée National d'Art Moderne, Paris (1972); Tate Gallery, London (1974), and Museo Nazionale di Arte Moderna in Rome (1976). In 1981 the Alberto Burri Foundation was inaugurated to house the collection of works that the artist donated to his hometown.



ALBERTO BURRI

Sabbia, 1952

oil, sand, and PVA glue on canvas

55 x 83 cm - 21,65 x 32,67 in

reverse: signed and dated Burri 52; label Galleria Marescalchi, Bologna

certificate of authenticity by Galleria Marescalchi, Bologna.



PROVENANCE

Mr. and Mrs. Walter Bareiss Collection, Greenwich.
Private Collection, Florence.
Private Collection, Bologna.
Galleria Marescalchi, Bologna.

BIBLIOGRAPHY

"Burri", edited by Cesare Brandi, Editalia, Rome, 1963, Tav. b/n n° 10.
"Macchia e Materia: Fautrier, Wols, Dubuffet, Burri, Tapes", by Franz Meyer, in "L'arte moderna", n. 105, Fratelli Fabbri Editori, Milan, 1967, Vol. 36, p. 221.
"La crisi dell'immagine e della forma", by Nello Ponente, in "L'arte moderna", n° 93, Fratello Fabbri Editori, Milan, 1967, p. 146.
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"Alberto Burri, Sabbia, 1952", by Sara Fontana, in "L'arte moderna in Intesa Sanpaolo. Il secondo dopoguerra", Mondadori Electa, Milan, 2012, p. 137.
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"Alberto Burri. Catalogo generale", edited by Bruno Corà, Fondazione Palazzo Albizzini Collezione Burri, Città di Castello, 2015, Tomo I, p. 97, n° 185, Tomo VI, p. 59. (i.5249)

EXHIBITIONS

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GIORGIO DE CHIRICO

VOLOS, 1888 – ROME, 1972

Giorgio de Chirico was born in Greece to Italian parents. From a very young age he showed a natural gift for drawing and attended classes on drawing and painting at the Polytechnic School in Athens. Between 1906 and 1908 he studied at the Academy of Fine Arts in Munich, where he discovered philosophers such as Nietzsche and Schopenhauer. Their writings had a strong impact on the young painter and inspired his first self-portraits and metaphysical landscapes.

From 1911 to 1915 de Chirico lived and worked in Paris, where he met avant-garde artists and writers. In 1913, Guillaume Apollinaire, fascinated and intrigued by Chirico's universe, introduced him to his circle of friends, including Pablo Picasso, André Derain, Max Jacob, Georges Braque, Francis Picabia and especially André Breton.

De Chirico's first solo exhibition took place in 1919. The Surrealists were particularly sensitive to his "metaphysical painting", which prefigured their movement. Moving beyond the physical, the tangible, de Chirico's oeuvre is permeated with an atmosphere of mystery and longing. He plays with appearances to transport viewers to a world where dream and imagination reign supreme. Throughout his career, he placed enigma at the centre of his work.

From the 1920s on, the artist started adopting a more traditional style, as well as techniques inspired by ancient masters. He lived in Paris again between 1924 and 1929. In 1926 he joined the Novecento movement, which was taking a position against modernism; this drew widespread criticism and many of his artistic connections turned their back on him. In the 1940s he came back to a more titanic style of painting by making allusions to Veronese, but always with a certain humour and irony, as when he represented himself as a painter or a bull-fighter. These late works drove surrealist artists to renounce him definitely.

In 1944 he moved back to Rome with his wife and lived there the rest of his life. Giorgio de Chirico died in 1978 in Rome. His works are now housed in prestigious institutions throughout the world, including the Museum of Modern Art in New York, the Centre Pompidou in Paris, the Tate Modern in London and the National Gallery in Rome.



GIORGIO DE CHIRICO

L'ora metafisica, 1959

oil on canvas
50 x 40 cm - 19,68 x 15,74 in

certificate of authenticity by Claudio Bruni Sakraischik, Rome, on
photograph, n° 246/81.



PROVENANCE

Giuseppe Bruni Tedeschi Collection, Rome.
Claudio Bruni Sakraischik Collection, Rome.

BIBLIOGRAPHY

"Giorgio de Chirico. Opere dal 1951 al 1974", catalogue raisonné edited
by Claudio Bruni Sakraischik, Electa, Milan, 1983, vol. 7, n° 1105.



GIORGIO DE CHIRICO

Il Trovatore, 1968

oil on canvas
80 x 60 cm - 31,49 x 23,62 in
front: signed in the bottom left corner g. de Chirico

certificate of authenticity by Fondazione Giorgio e Isa de Chirico, Rome,
on photograph, n° 022/06/22 OT.

PROVENANCE

Private Collection, L'Aquila.
Galleria Gissi, Milan.
Galleria Annunciata, Milan.

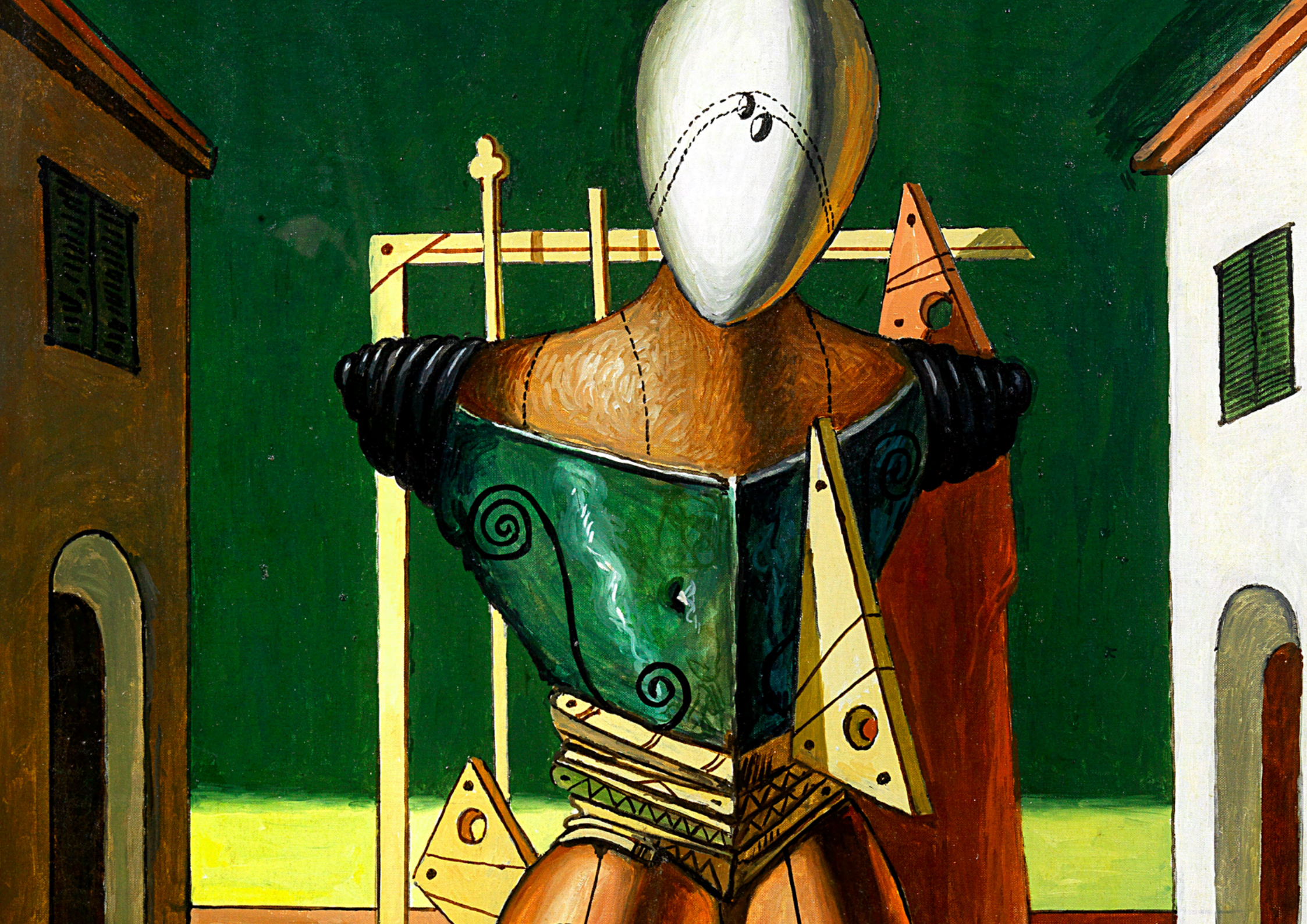
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EXHIBITIONS

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"Casorati. Silenzi e assonanze", Tornabuoni Art Milan, May - July 2025.





Le soleil d'automne, tiède et sans amour, illuminait la statue ainsi que la façade du temple. J'ai alors eu l'étrange impression de voir tout pour la première fois. La composition de ma peinture m'est venue et chaque fois que je la regarde, je revs ce moment encore une fois.

The autumn sun, lukewarm and without love, lit the statue and the facade of the temple. I then had the strange impression that I was seeing everything for the first time. The composition of my painting came to me and every time I look at it I live this moment once again.

Giorgio de Chirico, *Meditations of a painter*, 1912



PIERO DORAZIO

ROME, 1927 - PERUGIA 205

Piero Dorazio first trained as an architect before quickly turning to the visual arts, and painting in particular.

At the age of 20, he abandoned figuration and contributed to the "Forma I" manifesto, which formed the basis for the eponymous group he co-founded in 1947, alongside Pietro Consagra, Achille Perelli, Carla Accardi and Giulio Turcato. Strongly inspired by Futurism and expressing leftist political views, the manifesto contrasted with the ideals of Socialist Realism, as illustrated by Renato Guttuso. This early artistic experience marks Dorazio's first contact with abstract art and would form a guideline for the rest of his career. Indeed he would become one of the main proponents of abstraction in postwar Italy.

In the 1950s, Dorazio began collaborating with several art journals, and in 1955, he published *The Fantasy of Art in Modern Life*. A painter, an art critic, a lecturer as well as a curator, he became in 1984 the official art critic for the largest Italian newspaper, *Il Corriere della Sera*.

The system of «meshes» Dorazio developed by superimposing chromatic structures, was directly inspired by Giacomo Balla's Divisionist period. He acknowledged the deep influence Balla had on his practice by working to revive the Futurist's

reputation and bringing his work to New York in 1951. Dorazio continued to experiment with texture and color interference throughout his career, most notably in the grids of the 1960s. That same year he received a solo room at the Venice Biennale, where he exhibited again in 1966.

Dorazio traveled widely throughout his life, making a series of trips to France-where he met George Braque, Jean Arp, Fernand Léger and Le Corbusier-and to the United States, where he frequented the studios of artists of the New York School, including Hans Richter, Robert Motherwell, Willem De Kooning and Jackson Pollock. He also taught in the USA throughout the early 1970s.

In 1974, Dorazio moved his studio from Rome to Todi, from where he continued to write, work and organize exhibitions until his passing in 2005. His works are housed in the collections of major museums in Italy, France, Switzerland, England and the United States.



Piero Dorazio

Senza titolo, 1962

oil on canvas
101 x 81 cm - 39,76 x 31,88 in
reverse: signed and dated Piero Dorazio 1962

certificate of authenticity by Archivio Opera Piero Dorazio, Todi, on
photograph, n° 62 120411 152239 023, dated 12/04/2012.

PROVENANCE

Gian Enzo Sperone, New York.

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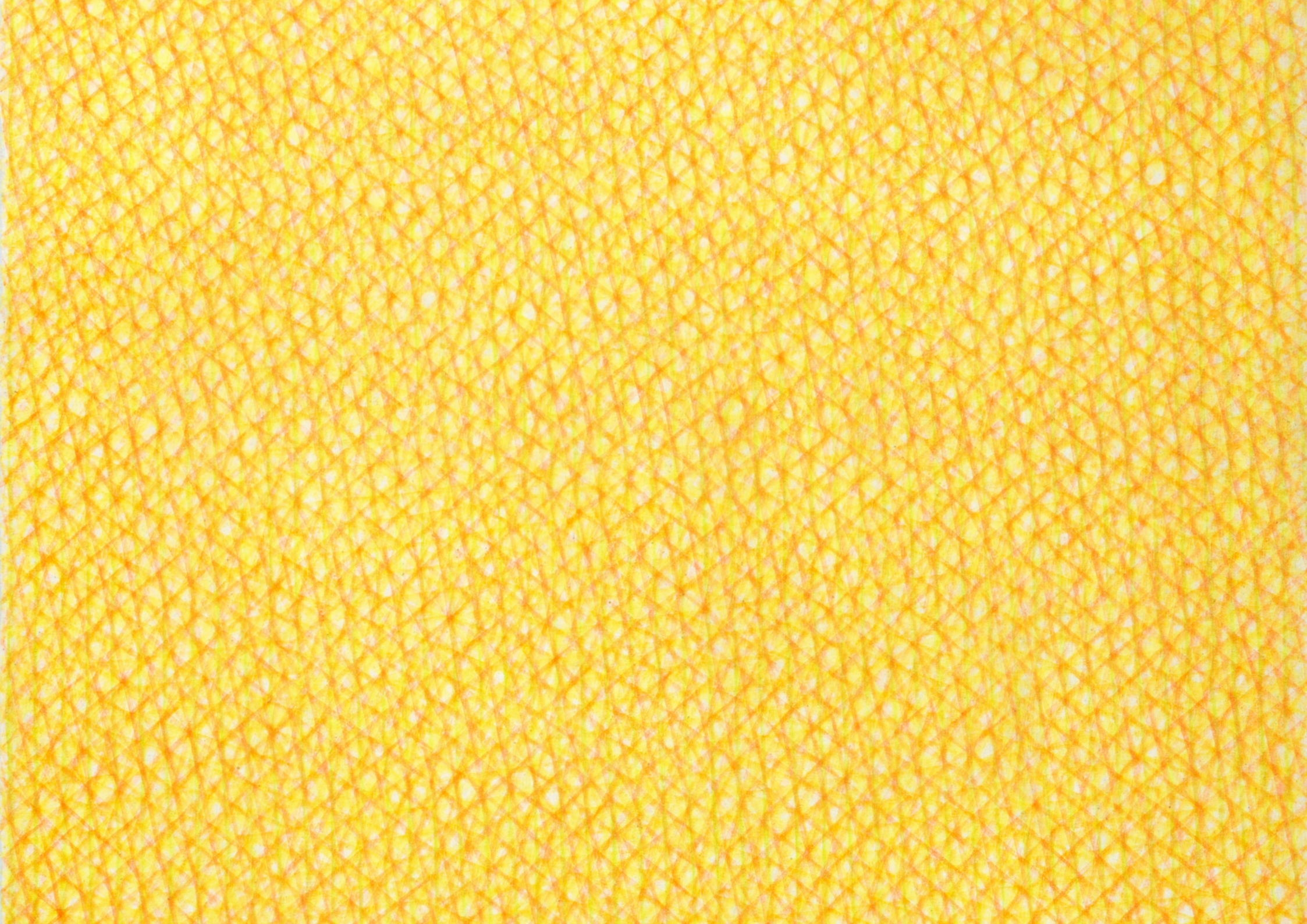
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EXHIBITIONS

"20x20. Venti capolavori per venti artisti", Tornabuoni Art, Milan, April -
June 2024.





LUCIO FONTANA

ROSARIO SANTA FE, 1899 – VARESE, 1968

A visionary artist, Lucio Fontana is widely considered to be the spiritual father of Italian contemporary art. When he pierced the canvas for the first time, he heralded a new beginning for art in the postwar era, opening up a new dimension and encouraging experimentation beyond the confines of the canvas.

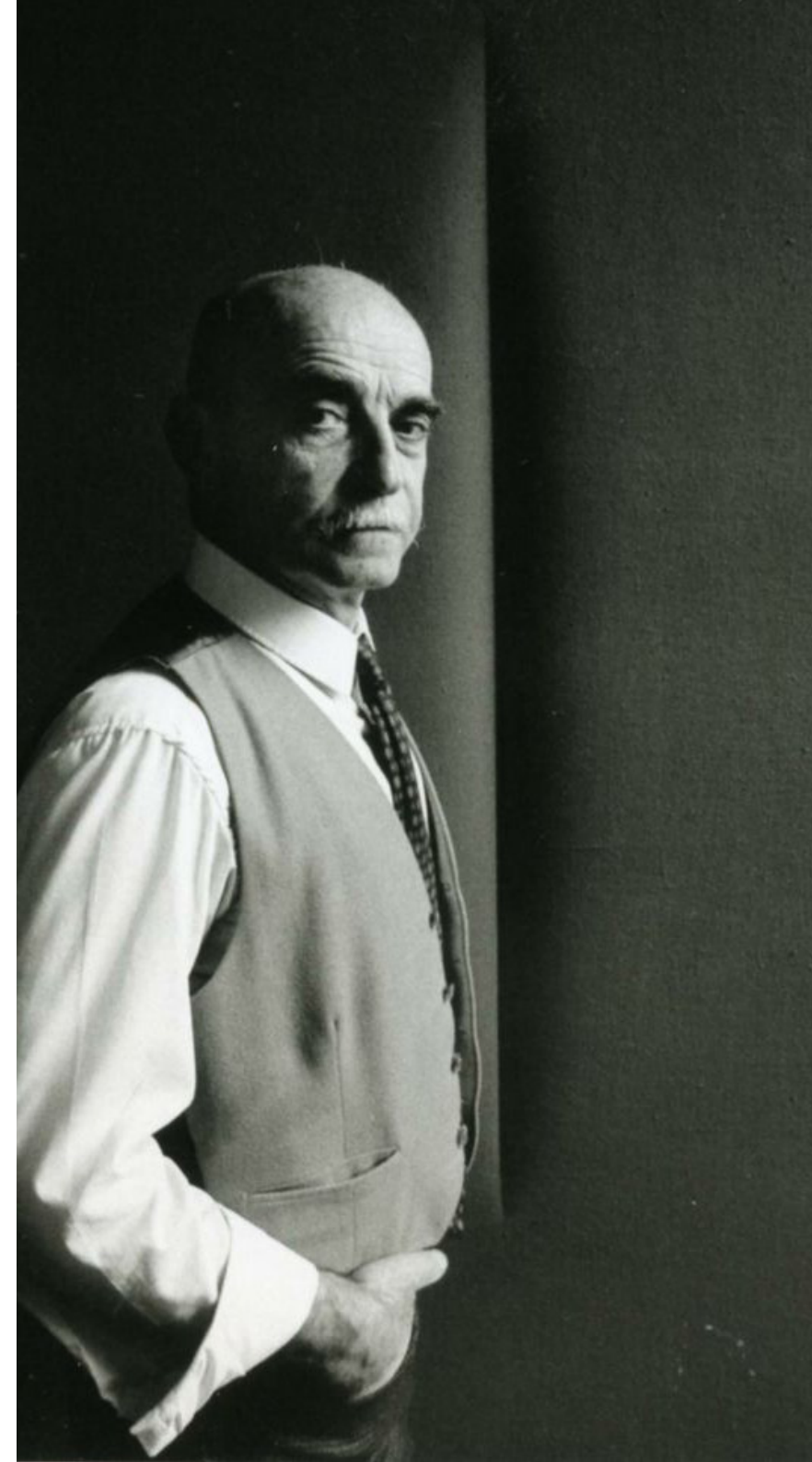
Fontana spent his youth between his hometown in Argentina and Milan, Italy, where his parents were born. In 1927, he followed in his father's footsteps and enrolled at the Accademia di Brera in Milan to study sculpture and ceramics. He soon exhibited at the Venice Biennale (1930) and Milan Triennale (1933), but returned to Argentina at the outbreak of World War II.

In Buenos Aires, Fontana co-founded the Altamira Academy, an avant-garde art school, where he penned, alongside fellow professors and students, the first iteration of the *Manifiesto Blanco* (White Manifesto, 1946). This foundational text laid out the principles of a new kind of art for the modern age: "Color, the element of space; sound, the element of time and movement, which develops in time and space. These are fundamental to the new art which encompasses the four dimensions of existence." Fontana aimed to go beyond representation, portraying real space rather than an illusion. On his return to Italy, in 1947, he punctured the

canvas for the first time. This action, repeated over various series of works all titled *Concetto Spaziale* (Spatial Concept) announced the birth of the Spatialist movement. In time, the holes evolved into the world-famous monochrome slashed paintings, which Fontana called *Concetto Spaziale, Attese* (Spatial Concept, Waiting, 1957-68). As he described them: "my slashes are above all a philosophical expression, an act of faith in the infinite, an affirmation of spirituality."

Contemporaneous series include the *Teatrini* (Little Theaters, 1964-66), which explore the relationship between frame and canvas; and the *Ambienti Spaziali* (Spatial Environments, 1962-68) made of light. Fontana's practice culminated in the iconoclastic *Fine di Dio* (End of God, 1963-64)—egg-shaped paintings, which according to the artist symbolized the end of representation, or "the principle of nothingness".

In 1966, two years before his passing, Fontana received the First Prize for painting at the Venice Biennale. His works can now be found in the collections of all leading modern art institutions, many of which have dedicated broad retrospectives to his oeuvre. Among them, the Centre Pompidou, Paris (1987), Musée d'Art Moderne, Paris (2012), The Metropolitan Museum of Art, New York (2019) and Musée Soulages, Rodez (2024).



Fontana, Lucio 1959-60

LUCIO FONTANA

Rosario Santa Fè 1899 - Comabbio 1968

Concetto Spaziale, Natura, 1959-60

bronze with laceration
80 cm - 31,49 in

certificate of authenticity by Fondazione Fontana, Milan, no. 4590/1



PROVENANCE

Private collection, San Lazzaro di Savena.
Cardi Gallery, Milan.

BIBLIOGRAPHY

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"Lucio Fontana Spatialismens grundare", essay by Tyra Lundgren, in "Konstrevy", n° 5-6, a. XXXIX, Stockholm, 1963, p. 167.

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"Lucio fontana and his influence", essay by Gillo Dorfles, in "Abstract Art since 1945", Thames and Hudson, London, 1971, p. 144, fig. 145.

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"Lucio Fontana", essay by Guido Ballo, Palazzo Reale, Milan, 1972, p. 197, fig. 149. (bronze)

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"Fontana", by Ethel Martínez Sobrado, in "Pintores Argentinos del Siglo XX", n° 79, Centro Editor de América Latina, Buenos Aires, 1981, n° 1, p. 4. (terracotta version)

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"Fontana. Catalogo generale", edited by Enrico Crispolti, Electa, Milan, 1986, vol. 1. p. 352. (terracotta version)

"Il Giornale dell'Arte", n° 75, February 1990, p. 65. (terracotta version)

"L'avventura artistica di Albisola 1920/1990", essays by Luciano and Margherita Gallo Pecca, Editrice Liguria, Savona, 1993, p. 251. (bronze, Lungomare degli Artisti)

"Lucio Fontana. Retrospektive", Schirn Kunsthalle, Frankfurt am Main, 1996, pp. 203, 223, n° 163. (bronze)

"Città Natura. Mostra internazionale di arte contemporanea", edited by Maria Grazia Tolomeo, Fratelli Palombi, Rome, 1997, p. 55. (bronze, Lungomare degli Artisti)

"Lucio Fontana. Una retrospettiva", by Roberto Ciaccio, in "Il Veltro", a. XLI, n° 2-4, Rome, March - August 1997.

"Lucio Fontana. Œuvres. Ugo Mulas Photographies", Galerie Pascal Retelet, Saint-Paul de Vence, 2000, pp. 94-95, 158, (bronze); pp. 96-97. (terracotta version, historical picture)

"Lucio Fontana", De Pury & Luxembourg, Zurich, 2002, n° 44.

"Part Object, Part Sculpture", edited by Helen Molesworth, Wexner Center for the Arts, Columbus, 2005, p. 77.

"Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni", edited by Enrico Crispolti, Skira, Milan, 2006, Vol. 1, p. 530, n° 59-60 N 7.

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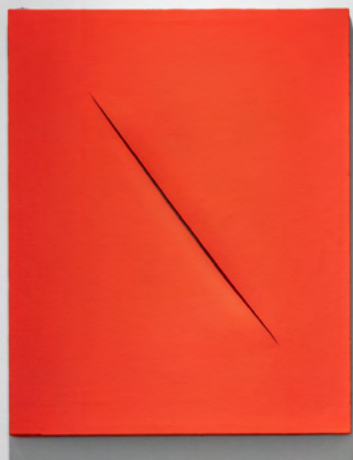
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«Nascita della materia. Lucio Fontana e Albisola», MuDA, Albissola Marina; Museo d'Arte di Palazzo Gavotti e Museo della Ceramica, Savona, agosto - dicembre 2018.

"Au-Delà. Morandi / Fontana", a cura di Sergio Risaliti, Tornabuoni Art, Parigi, ottobre 2025 - gennaio 2026.





Exhibition view, *Au-Delà. Morandi / Fontana*,
Tornabuoni Art Paris, October - January 2026

LUCIO FONTANA

[Concetto spaziale], 1968

water-based paint and graffiti on canvas

93 x 73 cm - 36,61 x 28,74 in

front: signed in the bottom right corner L.Fontana

reverse: signed and titled I. Fontana "Concetto spaziale".

PROVENANCE

Marlborough Galleria d'Arte, Rome.

Studio Bellini, Milan.

Private Collection, Milan.

Galleria Il Mappamondo, Milan.

Matteo Lampertico Arte Antica, Milan.

Austin Desmond Fine Art, London.

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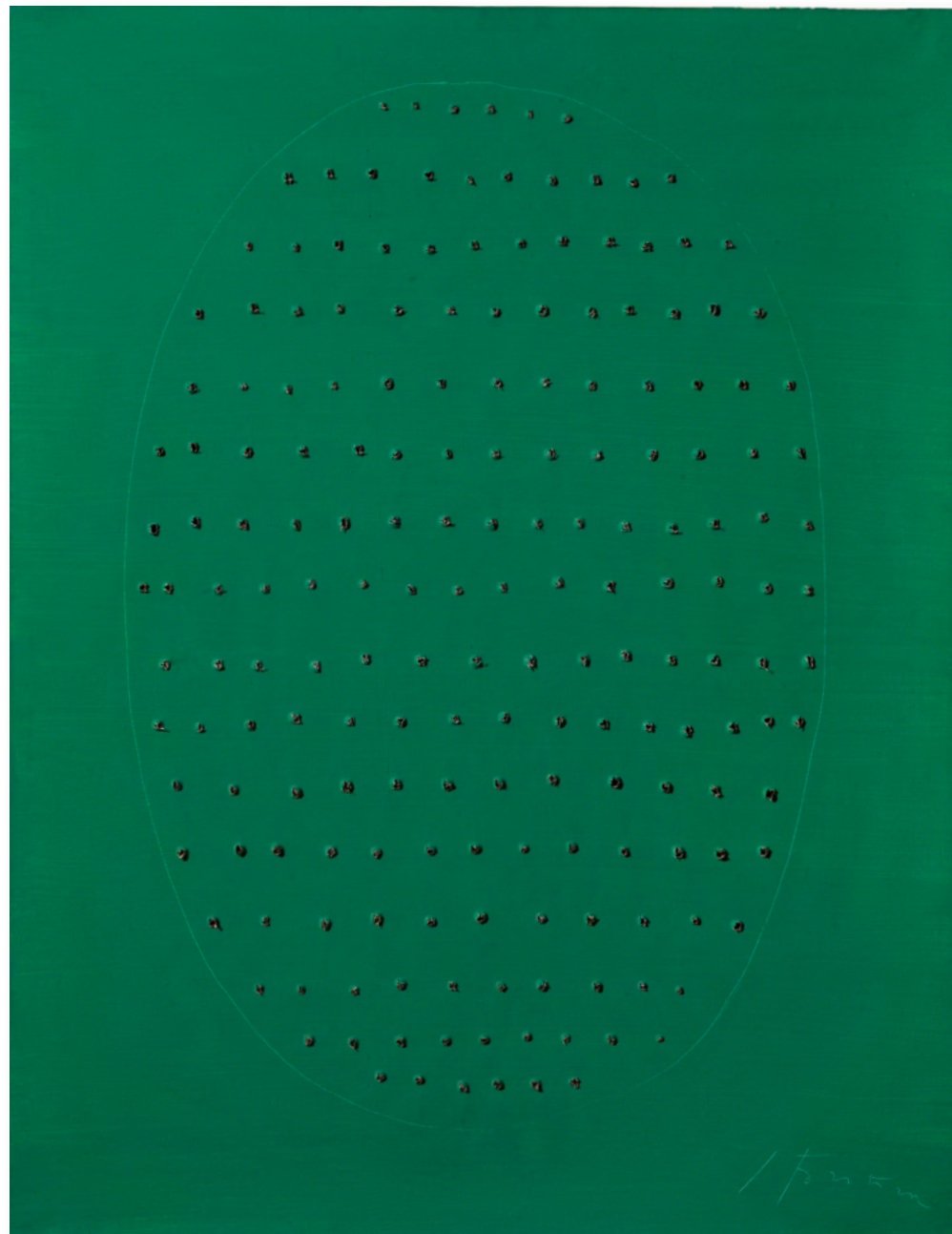
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"Lucio Fontana", Tornabuoni Art, London, October - December 2015.

"Lucio Fontana", Tornabuoni Arte, Rome, April - July 2023.

"Carla Lonzi: Autoportrait d'une génération", Tornabuoni Art, Paris, February - April 2024.





Exhibition view, *Autoportrait d'une génération*,
Tornabuoni Art Paris, February - Avril 2024

LUCIO FONTANA

Concetto Spaziale, Attese, 1968

water-based paint on canvas

73 x 92 cm - 28,74 x 36,22 in

reverse: signed, titled and inscribed *Concetto Spaziale / ATTESE /*
Chi ha ucciso Cristo? / io e Giovanni

PROVENANCE

Galerie Senatore, Stuttgart, Germany.

Studio Casoli, Milan.

Private Collection, Milan.

Private Collection, Zurich.

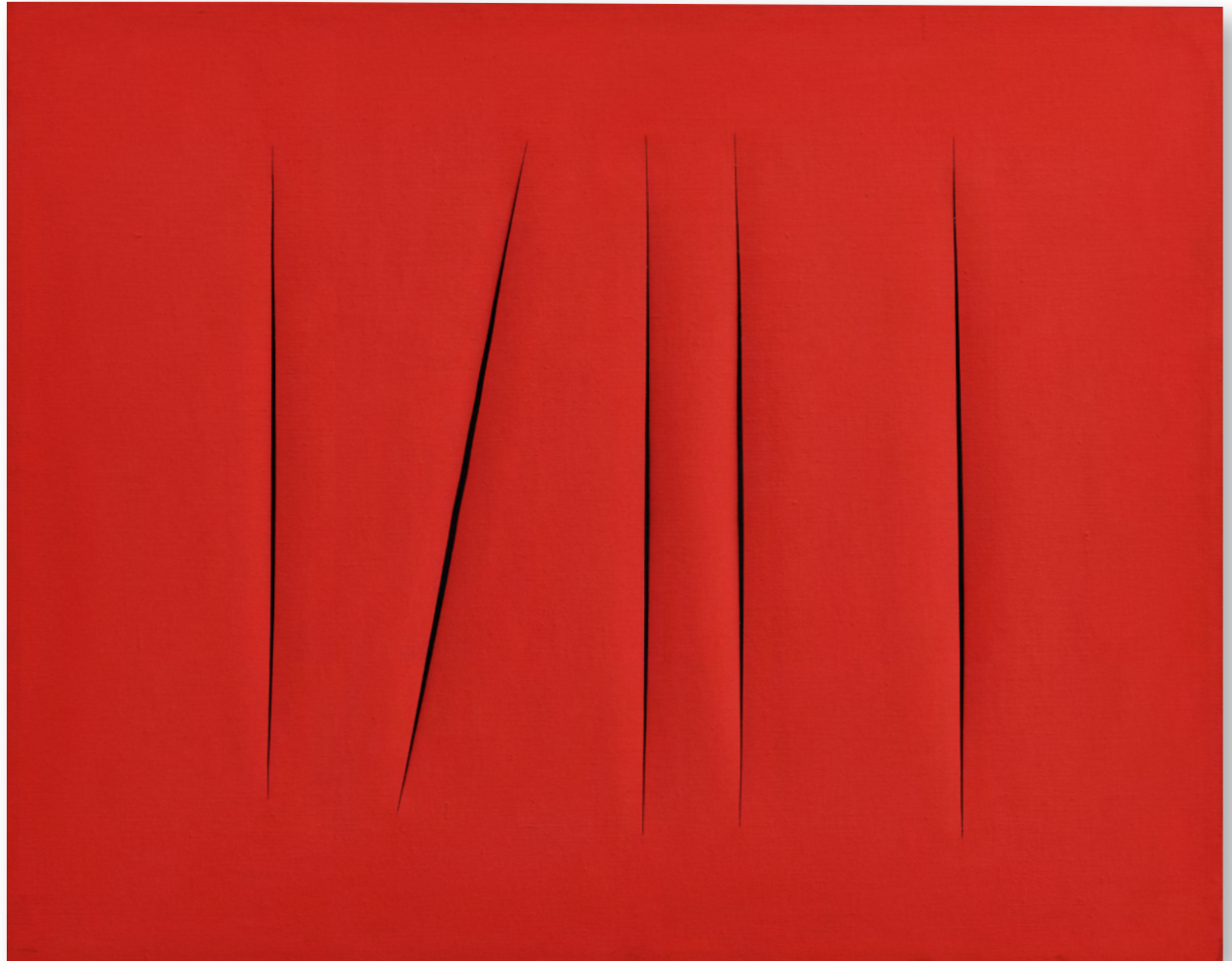
Private Collection, Paris.

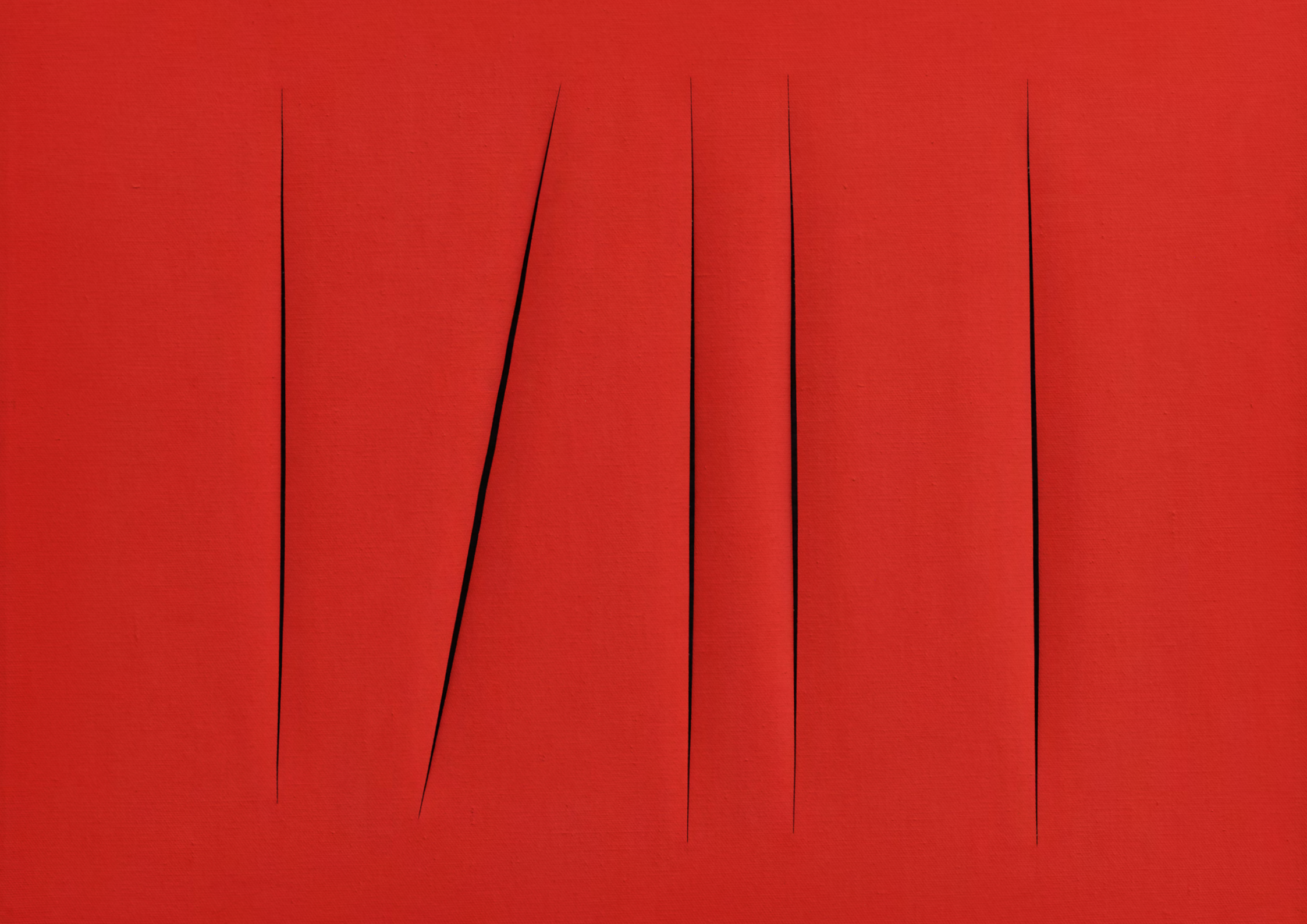
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CLAUDIO PARMIGGIANI

LUZZARA, 1943

Associated throughout his career with the Povera and Conceptual Art movements, Claudio Parmiggiani's work resists any substantial connection to either. He studied at the Istituto di Belle Arti in Modena while often visiting the studio of Giorgio Morandi, who had a strong ethical - rather than stylistic - influence on his work.

Parmiggiani began to use painted plaster moulds in his works, which he called "sculpted paintings". His first exhibition was held at the Feltrinelli bookstore in Bologna in 1965: this was the period of Gruppo 63 and the poets associated with the literary magazine *Il Verri* by Luciano Anceschi, with which Parmiggiani was closely involved.

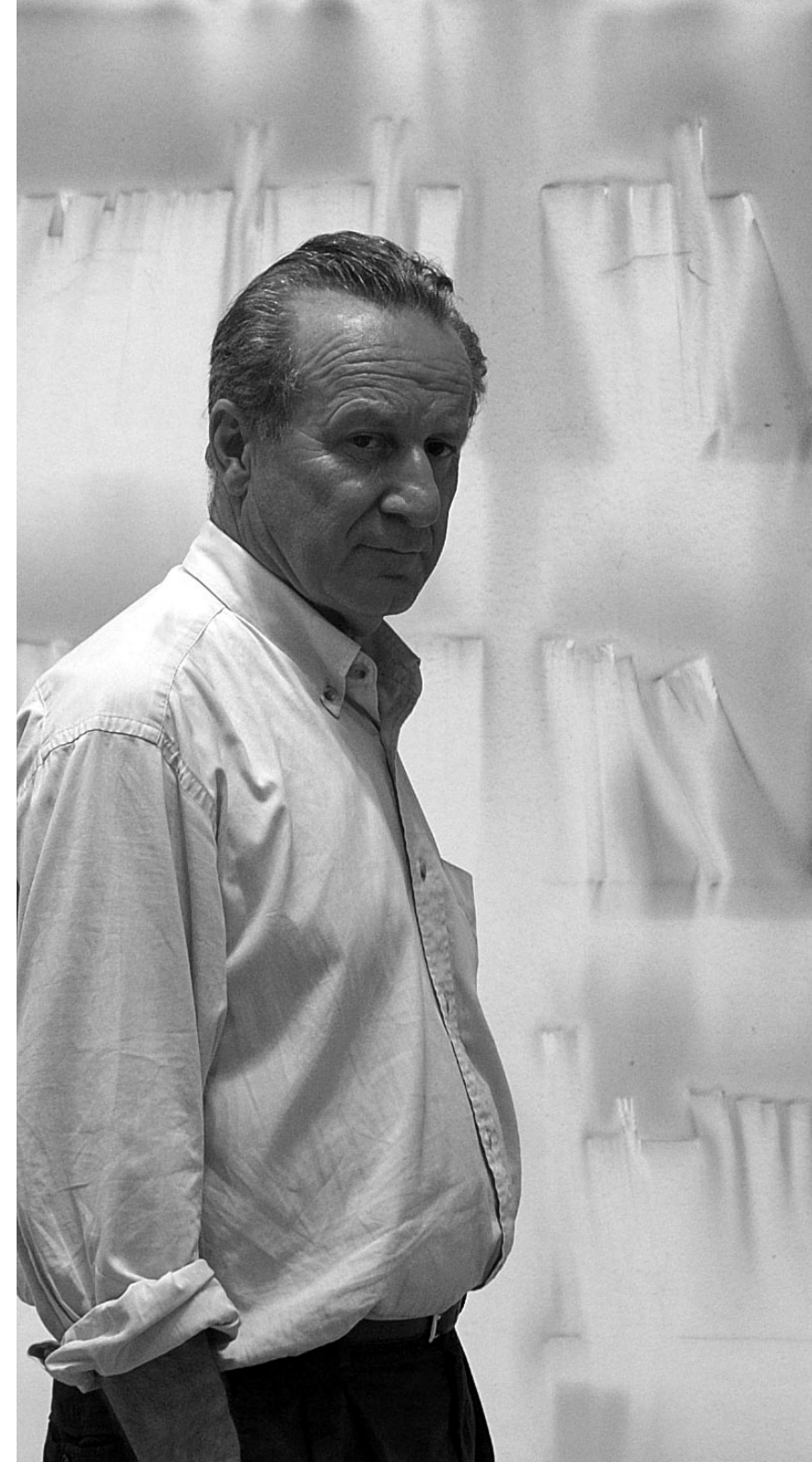
A radically iconoclastic spirit pervaded all his work since the 1960s and in 1970 he produced his first *Delocazione*, a work of shadow and imprints created using fire, dust and smoke. These works have an extremely strong visual and emotional impact as seen in the installations he created for the Musée d'Art Moderne et Contemporain in Geneva (1995), the Centre Pompidou in Paris (1997), the Promotrice delle Belle Arti in Turin (1988), the Tel Aviv Museum of Art (2003), and the Collège des Bernardins in Paris (2008).

In the early 1980s Parmiggiani began a series of major institutional projects, including *Terra* (1988),

a sphere showing the handprints of the artist, which is buried in the cloister of the Musée des Beaux-Arts in Lyon. Creating a dialogue with its surroundings, the absent work constitutes an expression of the artist's spirituality: invisible yet almost tangible.

More exhibitions of Parmiggiani's works have been held at the Institut Mathildenhöhe in Darmstadt (1992) and the Prague City Gallery. More recently, major surveys of his work have taken place in Cuba (2006), Moscow (2017), Nashville (2019) and London (2025).

His work has been shown in a number of renowned international exhibitions, both public and private. Among his most significant installations we note *Faro d'Islanda* (2000), *Ex-voto* (2007) at the Louvre, *Porta Speciosa* (2013) for the Hermitage in Camaldoli and his artwork in the Camera degli Amori in Villa Medici in Rome (2015).



CLAUDIO PARMIGGIANI

Senza titolo, 2019

soot and smoke on panel
70 x 60 cm - 27,55 x 23,62 in

certificate of authenticity by Archivio Claudio Parmiggiani on
photograph.



PROVENANCE

Artist's studio, Parma.

CLAUDIO PARMIGGIANI

Senza titolo, 2019

smoke and soot on panel
150 x 250 cm - 59,05 x 98,42 in



PROVENANCE
Artist's studio, Parma.



PABLO PICASSO

MALAGA, 1881 - MOUGINS, 1973

Son of a painter who was specialized in naturalist painting, Pablo Picasso had, so to speak, colours in his blood, and showed an extraordinary and early talent for drawing. He spent his childhood between Malaga and La Coruña and visited Barcelona. Then he settled in France.

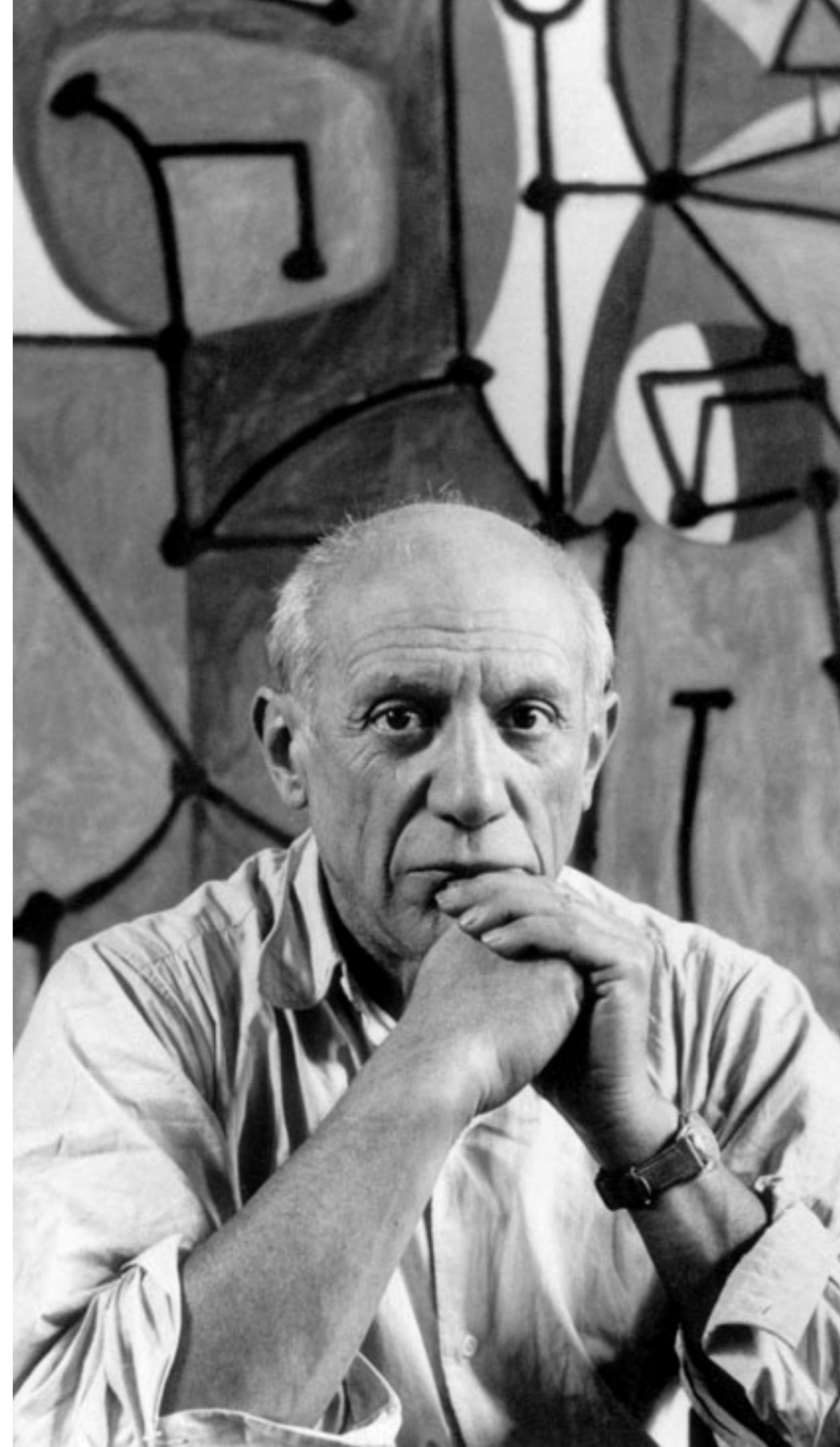
The paintings of his early period, such as the touching *Science et charité*, testify to a great skill, and a certain attachment to tradition, learned from his father. It was the Parisian environment that made his talent flourish during his first experiments of the "Blue Period", (1901-1904). His palette was almost entirely composed of cold tones and he focused on the outcasts and the excluded as the main subjects for his paintings. A great melancholy emanates from the paintings, as in *La Vie* in 1903 or in *Le Repas de l'aveugle*, of the same year.

In 1905, his palette turns to warmer tones as he enters his "Pink Period", where he deepens his sea-rich for volumes and stages a large parade of circus characters, as in the *Famille des saltimbanques* of 1905 or *Arlequin assis*. The taste for primitivism and the influences of African art broke out in *Les Demoiselles d'Avignon* of 1907, one of the points of no return for modern art, where they cross the simplification of forms, the pre-eminence of the mental image on the physical image and Cubist research.

Between 1910 and 1914, Picasso first experienced analytical cubism in *Jeune fille à la mandoline* and then synthetic cubism with his collages. Between 1916 and the late 1930s, he adapted to the climate of the return to order, with works of great classicism, such as the *Femme assise en chemise* from 1923 or *Deux femmes courant sur la plage* in 1922.

During the 1930s, surrealist influences materialized in the figures of the Minotaures and the upheaval also appeared in *Guernica* in 1937. During the war, he remained in Paris and devoted himself to sculpture, painting and ceramics. In 1949, he created another icon of the 20th century, the famous *Dove of Peace*, with its simple and unforgettable features.

During the 1950s, he continued to produce at a superhuman pace, approaching a systematic work of re-reading classics and tradition. Its dozens of versions of *Las Meniñas* by Velasquez are the best known testimony. During the 60s and 70s, he feverishly devoted himself to his simplification of the forms that preceded neo-expressionism. The modernity of his career, his exceptional importance, all his vision can be found in his statement: "At eight years old, I was Raphaël. It took a lifetime to paint like a child."



PABLO PICASSO

Tasse et paquet de tabac, 1922

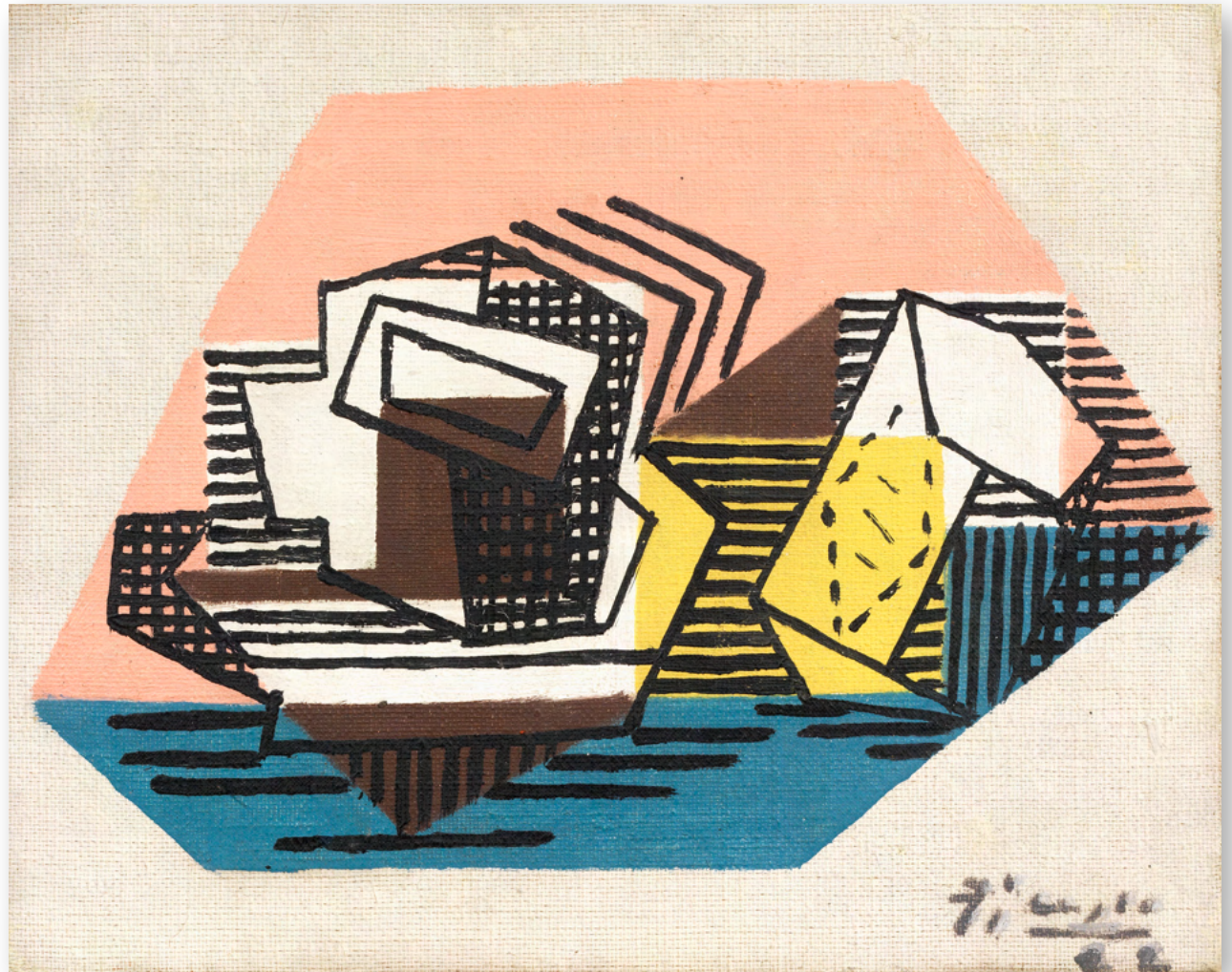
oil on canvas

19 x 24 cm - 7,48 x 9,44 in

front: signed and dated in the bottom right corner Picasso / 22

reverse: label Cherasco, Palazzo Salmatoris, I Grandi maestri della

pittura internazionale da Picasso a Fontana, 2003



PROVENANCE

Rosenberg Collection, Paris.

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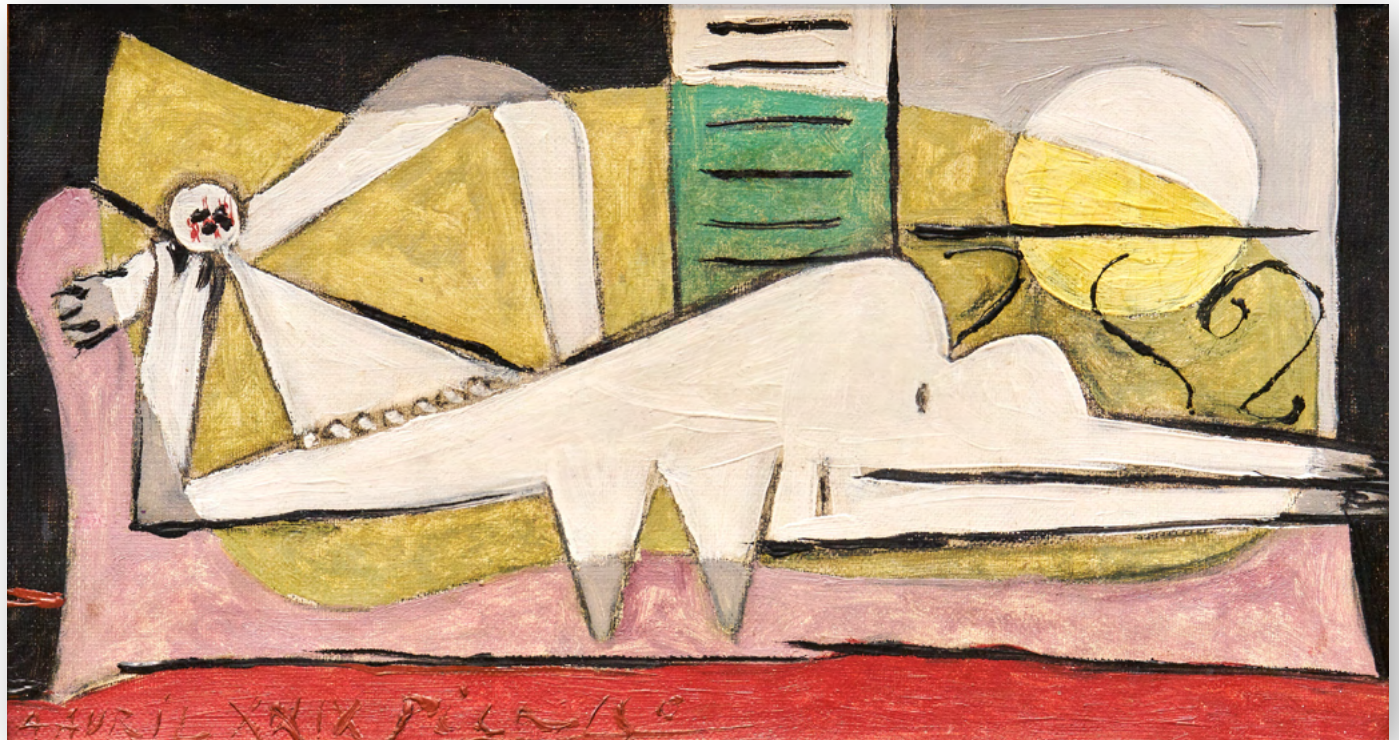


PABLO PICASSO

Femme nue couchée, 1929

oil on canvas
19 x 35 cm - 7,48 x 13,77 in
front: signed and dated 4 Avril XXIX in the bottom left corner
reverse: dated and inscribed Paris 4 Avril XXIX on the stretcher

certificate of authenticity by Maya Widmaier - Picasso, Paris dated
October 4, 2009.



PROVENANCE

Alfred Vallotton Collection, Lausanne.
Dr. and Mrs. Susi Guggenheim-Weil Collection.
Private Collection, Paris.

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