



ANS AZURA

WHY HAVE THERE BEEN NO GREAT EASTERN WOMEN ARTISTS?

The first curated exhibition builds on the same strong belief Ans Azura showcased during the first two auctions in December 2021 – the enormous potential of the CEE and ME artists. This time, our focus is on the great Eastern women artists and their position in the international art scene in the last 50 years. This exhibition is the first from a series Ans Azura is dedicating to them.

Curated by:
Eszter Csillag

ONLINE FROM FEBRUARY 24, 2022

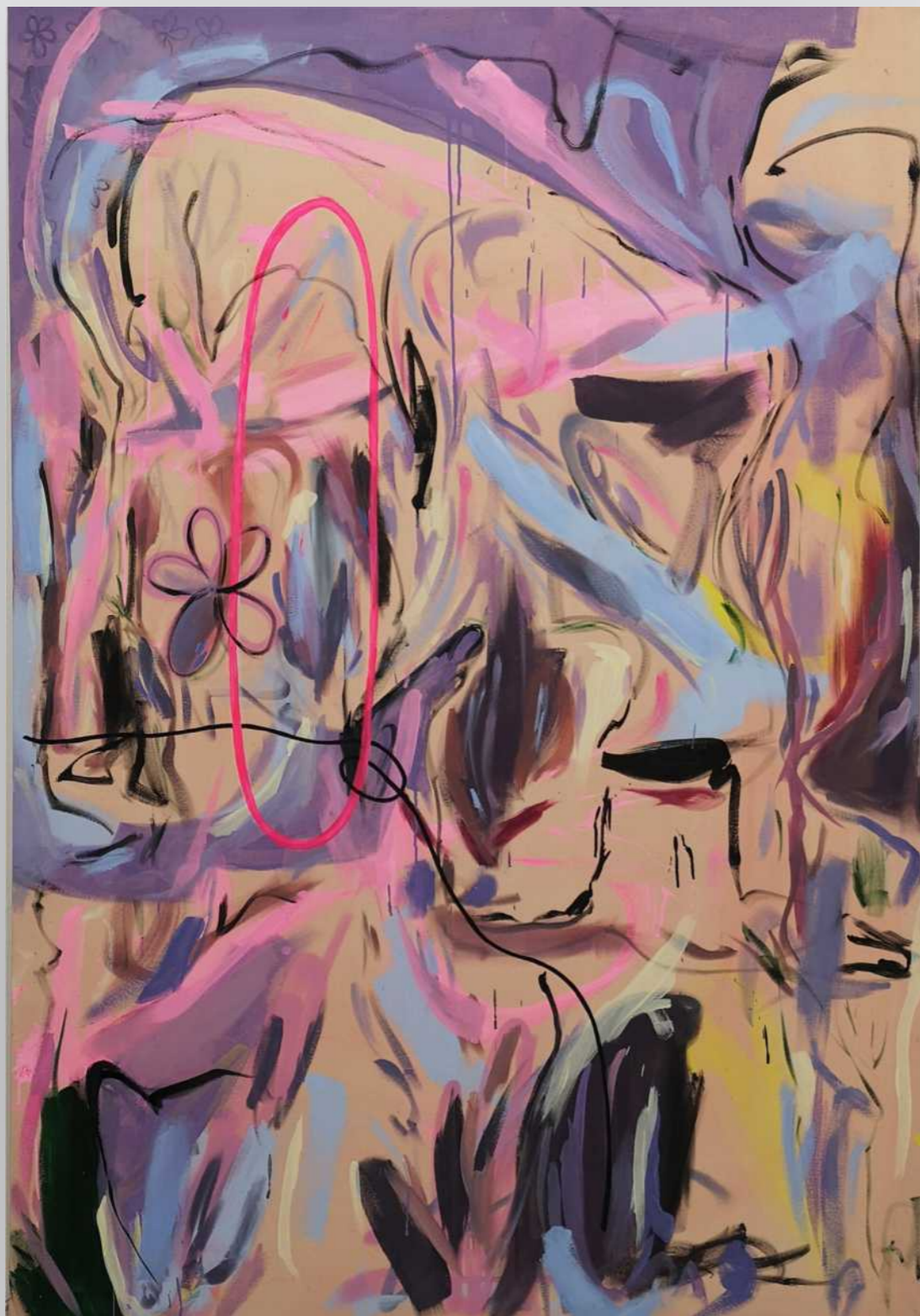
INTRODUCTION

The title refers to the iconic article of Linda Nochlin “Why Here There Been No Great Women Artists?” written in 1971. Since then 50 years have passed by with many changes concerning women artists’ positions in the art scene in general. Yet, it is a question which is worth to be asked from time to time just as it happened with the Magic Mirror in Walt Disney’s Snow White where the Evil Queen asked “Magic mirror in my hand, who is the fairest in the land?”.

At this current online exhibition, the question to be asked is the title itself: “Why Have There Been No Great Eastern Women Artists?”. The question instead of being a continuity of the intellectual task initiated by Linda Nochlin, focuses on the market of women artists from the Eastern regions. Certainly, they are still missing their fullest potential. Being women artists and coming from non-central geographical locations such as Central Eastern Europe or the Middle East means a double challenge to them.

This exhibition is one important step in giving a highlight to these artists whose works stand the challenge.





KISS FRUZZINA

Something Unknown No. 1 (2021)

Fruzsina Kiss studies at the Weissenhof Kunsthochschule in Berlin. Her large-scale canvases attest, nevertheless, to an unusually mature methodology of gestural painting. Kiss's visual world is often grounded in calligraphy; her handwritten notes play an important role in many of her works.

In her paintings, Kiss combines the liberating effect of automatic writing with the visual logic of gestural painting based on complementary colours, patterns that tend toward the abstract form, additional layers interrupted by spatially extensive signs and symbols.

While, similarly to her peers, Kiss's art draws heavily on contemporary fashion and music, her main inspiration lies in her own instinctive painterly logic, which has the capacity to seamlessly fuse several of the sources she draws from.

200 x 140 cm

78.7 x 55.1 in

Acrylic, spray paint on canvas

Price on request

ALINA SZAPOCZNIKOW

Lampe - Fesses (1970)

Alina Szapocznikow was born in Kalisz in 1926. As a teenage girl, during WWII, she underwent deportation to a concentration camp with her mother. She survived deportation but the experience left a huge impact on her later artistic practice. The exposure to seeing dead bodies on the streets changed her relationship with physicality and embodiment. She studied sculpture at the Academy of Fine Arts in Prague and later at the Ecole de Beaux Arts in Paris.

She represented Poland at the 1962 Venice Biennial after which she finally settled down in Paris. She started out as a fairly traditional sculptor, but evolved dramatically over the years, becoming one of the most innovative sculptors of the 20th century. Her deconstruction and reimagining of what sculpture is went hand in hand with experimenting with new materials such as polyester resin, polyurethane foam, textiles, newspaper, and grass.

In her final years she was diagnosed with breast cancer. She started to use her own body to cast and create sculptures, revisiting past traumas in the process of foregrounding the impermanence of the human body. "Derrière / Lampe - Fesses" belongs to a series of pieces the artist completed in the last years of her life, between 1970-1971. The bottom painted in hues of nude turns into a lamp, which is a typical manner in which the artist deconstructed body parts. Turned into artworks, body parts do not lose their natural colours, which emphasizes the fluidity of the divide between reality and art.

28 x 33 x 9 cm

11 x 13 x 3.5 in

Coloured polyester resin, bulb, wiring and metal

Price on request



CODRUȚA CERNEA

Biophilia (2017)

There is a play of texture, brushstroke, and colour in Codruța Cernea's painting, distinct, yet forever feeding into the core of her oeuvre. There is conscious continuity in each of her series, inextricably linked to an overlapping of the personal and artistic realms. She retains this intention of greater compositional complexity for her work to come, hoping to imbue an aesthetic of meditative order with the same aura of enigma and reverie present in her current pictorial exploration.

Codruța Cernea's paintings are improbable scenes of a more optimistic hypothetical tomorrow, which represent delicate homages to the human capacity to develop sophisticated strategies through which one can behave irrationally in a reasonable way.



120 x 158 cm

47.2 x 62.2 in

Acrylic on canvas

Price on request

EWA PARTUM*Self-Identification (1980)*

Ewa Partum is a multifaceted conceptual artist known for her poetry, art, performances and films. In 1965 the artist attended the Academy of Fine Arts in Warsaw where she studied painting. She explores the female subjectivity in her works.

Self-Identification is one of the first consciously feminist Polish artworks. The work is a collage of her nude silhouette superimposed over cityscapes from every day Warsaw. The collage is a manifestation of her specifically female condition in a patriarchal and still conservative society. At the turn of 70s and 80s Ewa was also performing naked in such performances as "Stupid Woman" or "Women, marriage is against you" protesting against the roles that society casted women in.

Her nudity also beckoned to the role of women in art as naked muses. She proclaimed that she will perform naked till this situation changes and women will be receiving equal standing in the art world, as producers of art in their own right.

40 x 50 cm

15.7 x 19.6 in

Gelatin-silver, vintage print/baryta paper

Price on request



MONA HAOTUM*Over my dead body (1988-2002)*

Mona Hatoum was born in Beirut, Lebanon. The outbreak of the war in 1975 caught her abroad, in London, where she decided to stay. She enrolled in the Byam Shaw School of Art and UCL Slade School of Fine Art. Her works tell the story of the individual experience of the self and its connection to society.

Hatoum is considered a feminist artist who works with various media from performance to video and installation. The core of her artistic expression originates in the alienating feeling of war induced exile. The artist also wants the viewer to experience her works first physically and, only then, intellectually and through the senses, until all these levels finally merge in the unconscious. The artist was nominated for the Turner Prize in 1995, had exhibitions in Tate Britain in London and was also included in Documenta 11 in 2002.

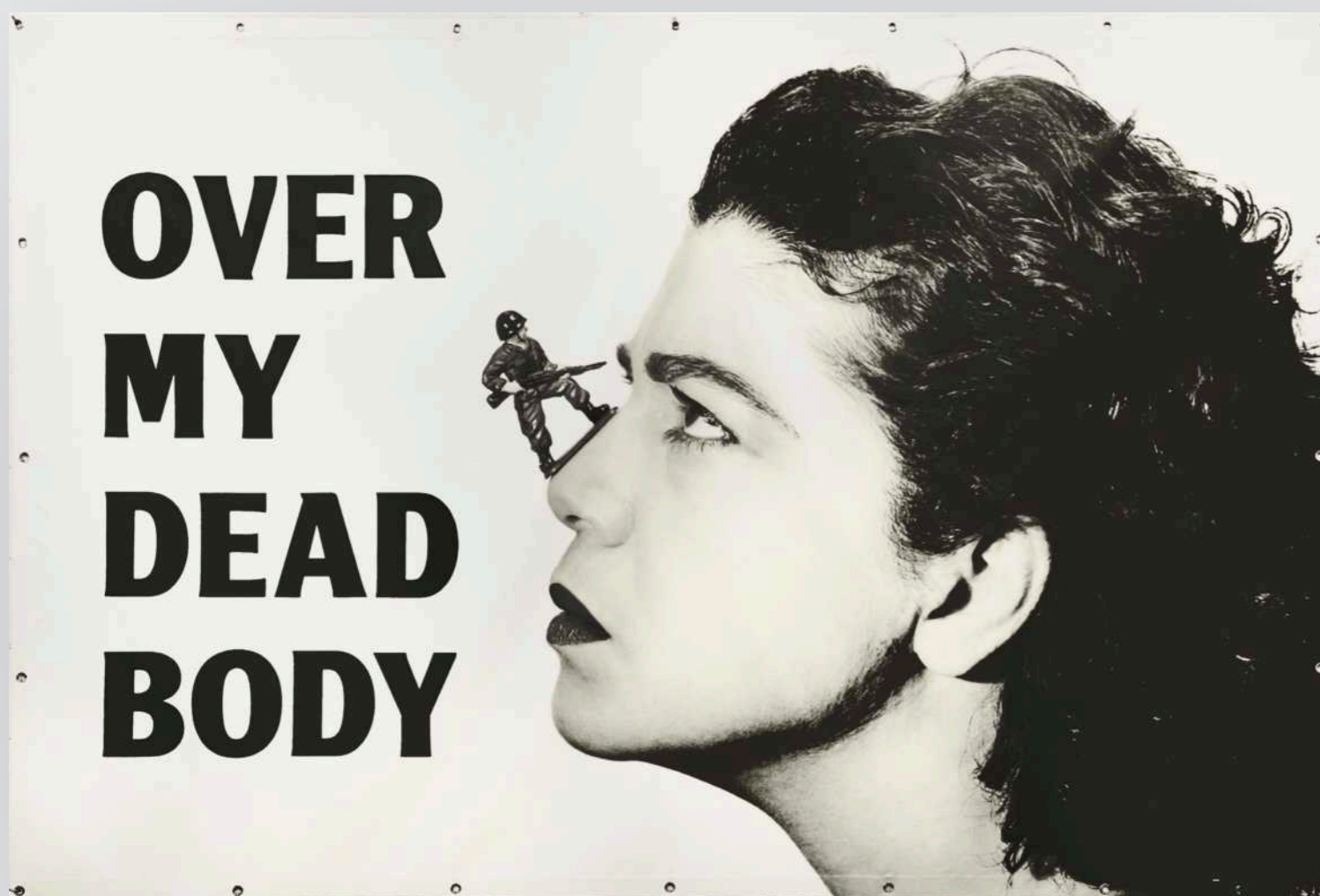
Over My Dead Body is a photography of the artist herself who is fearlessly looking at the little soldier walking on her nose. The text and image together are powerful and leave no doubt to the viewer about the message. Mona Hatoum brilliantly brings together personal and social narratives in her artworks which often speak for themselves.

204.5 x 305 cm

80.5 x 120.1 in

Nkjet ink on PVC

Price on request



ANA VRTAČNIK

Serpent 2 (2020)

Ana Vrtačnik lives and works in Novi Sad. She studied at the Academy of Fine Arts in Novi Sad and she is currently doing a Ph.D. on the subject of visual arts and bio-mimetic formations.

The artist's major medium are sculptural hanging paintings constructed with organic materials. The surface of the works recalls the feel of tactile surfaces of various zoological and botanical species presented with an overly represented off-white colour. She works mainly with thread, which opened a world of its own for the artist. As the artist says, she learned the language of thread and so creation itself is a process of thinking where the material becomes the thought to be thought.

The "Serpent" was inspired by biomorphic and zoomorphic forms which can be found in nature. The work itself is evocative and tactile, at the same time expressive and minimal, beautiful in its simplicity, yet full of emotion. „Serpent“ is a work of art that exists as a living organism that breathes and changes over time as the woolen threads are inevitably arranged differently each time, which revives the work with each re-exhibition. This element of subtle change makes this work look more alive and natural.

The contrast of the two materials - wool and tin - is emphasized in order to achieve a more dynamic contrast between warm and cold, soft and hard, matte and shiny.

170 x 70 x 10 cm

66.9 x 27.5 x 3.9 in

Tin and felted wool

Price on request



ECATERINA VRANA

I'm allowed to drink coffee! (2017)

Ecaterina Vrana was born at the Romanian seaside in Constanta in 1969. Vrana graduated at the Academy of Art in Bucharest in 2014. She lived and worked in Bucharest. Her large sized paintings are traces of the artist biography, they are fragments from her life fused into an imaginary setting.

The works, albeit usually large, contain a few elements placed around the centre of the canvas, while the background is monochrome. Their style oscillates between naïve and pop culture, melded together through the personal vision of the artist.

The two figures, one red and one black, are facing each other and the space in between them is filled with dots. The dots refer to the conversation they have, maybe a casual chat, while drinking coffee. In fact, the cup in between is the coffee itself. At their feet there is a text which says: "I am allowed to drink coffee. So help me God". There are five birds walking below the text. Combining words and numbers with images recurs often in Ecaterina Vrana's paintings.

The two kinds of "signs", the visual and the written, help each other in conveying the decrypted personal narrative of the artist.

170 x 200 cm

66.9 x 78.7 in

Oil on canvas

Price on request



ŠÁRKA KOEDULOVÁ

Our Bodies So Soft, Our Lives So Epic (2019)

Šárka Koedulová was born in České Budějovice and currently she lives and works in Prague. She attended the Academy of Fine Arts in Prague and, for a year, the Academy of Fine Arts in Vienna finishing her studies in 2016. Her current practice involves curatorial works which is typical of the Czech contemporary art scene.

The current work, "Our Bodies So Soft, Our Lives So Epic" has the same title as her solo exhibition in Fait Gallery in Brno. The artist's fascination for jewellery is the centre theme, especially her particular fondness for antique pieces. These objects decorate women's bodies so we can forget about their vulnerability and mortality. They also mark important moments in our lives: they communicate social status, commemorate ancestors who passed away or recall feelings and past loves. Sarka Koedeulova sees them as micro-sculptures. Whoever wears them should be mindful of the fact that the jewellery will outlive them for thousands of years, while "Our Bodies" are easily bruised, scarred and, eventually, die.

150 × 100 cm

59 × 39.4 in

Oil on canvas

Price on request



HALA MATTA*Playtime totem (2021)*

Hala Matta was born in Beirut in 1970. She lives between Beirut and Paris. She turned ceramist at a later stage of her life, after decades of working as a marketing director for Louis Vuitton in the Middle East.

She learned the technique in different workshops around the world which also gave her an insight into the different traditions of ceramic work. Finally, she settled on the Japanese technique from the 16th century called Raku. This technique was mainly used to manufacture tea ceremony bowls; however, Hala Matta applies it to create her rustic and imperfect shaped ceramic art. She identifies herself as a sculptor. The final glaze applied on the surface is of different colours. There are never more than two-three colours used in one work which gives a clean and strong visual experience to the viewer. She has been exhibiting around the world.

3 piece totem

Total height:

57 cm

22.4 in

Stoneware glazed fired at 1200 °C

Price on request



DÓRA MAURER*Situation-Reflective (1990)*

Dóra Maurer is a conceptual multimedia artist known for her printmaking, photography, film, painting and installation. She graduated in 1961 from the Academy of Fine Arts in Budapest.

Besides her own artistic practice, Maurer's pedagogical and curatorial work is also important. Her prints foreground the visual nature of the print itself, which besides documenting the condition of a reality is also a visual object on its own. Most of Maurer's prints were created from events which the artist experienced, whether it is natural phenomena she observed, or changes in materials, or experiments with motion. She articulates these observations in her prints.

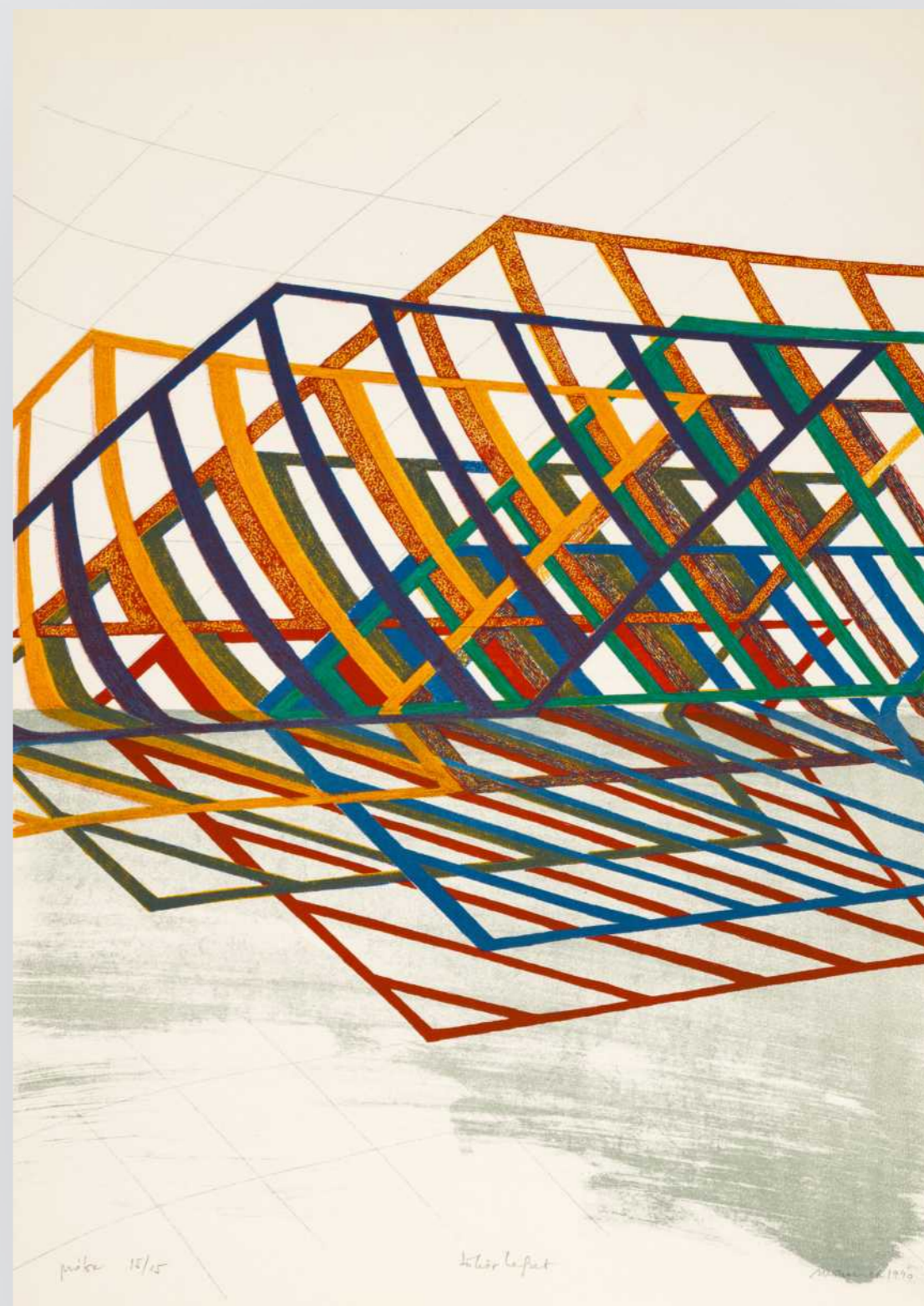
The current lithography is a reflection of shapes, just as the title states it. The layers of grids in different colours are reflected and this is the situation which the artist examined. She had a solo exhibition at Tate Modern in 2019 and recently a retrospective at the Haus Konstruktiv Museum in Zürich in 2021.

60 x 42 cm

23.6 x 16.5 in

Lithography AP 4/15 MD 246

Price on request



PUSHA PETROV

Zabunj (2020)

Pusha Petrov graduated from the art school at the University of Timisoara, after which she studied at École Supérieure d'Art de Lorraine in Metz. She is a photographer, a medium chosen because it helps the artist to explore the world around her. It is through her camera that she looks at everyday objects and personal identities. The private is contextualized in its social environment by accessories and folkloric elements which refer to different ethnicities.

While the artist is interested in identities, her headshots feature people photographed from behind, obscuring the face of the models for the viewer. There is a push to render the subject in generic focus. To do this, she focuses on close-ups of heads that take up all the available space in the photography. The background is almost non-existent, mostly white, so the focus remains on the subject itself. There is no space for distraction. While the social themes explored could be harsh, Pusha Petrov presents them in an aesthetically harmonious way.

Zabunj is the most valuable traditional female garb in a small community in Bulgaria called Banat. The costume is embroidered and ornate and it is manufactured by the women in the family. The artist presents this highly decorative piece of clothing as it were a Buddhist mandala, which similarly to the Zabunj, is created by the monks over long hours of work.

Diameter:

80 cm

31.5 in

Lightbox

Price on request



YVONNE HASSAN

Pairs (1989)

Yvonne Hasan was born in Romania to a Jewish family, in 1925. While she is usually remembered as a professor of art history at the Institute of Fine Arts in Bucharest, she is an artist recently rediscovered.

Yvonne Hasan is, through her theoretical choices and through her strenuous practice, close of the historical avant-garde. Her coloured reliefs provide her with an exclusive status in our contemporary art. Her collages and tapestries, made with apparently poor although not cheap materials, are filled with memories that embed all sorts of ciphered fragments, all recovered from the artist's universe and forming true works of confession for those interested. Romania boasts a rich and variegated regional textile culture which Yvonne Hassan revisited in a contemporary way.

Her works are both figurative and abstract however the tapestries are mainly abstract revealing her interest in Paul Klee's works and his philosophy of colours. The current tapestry, from 1989, has a green background in front of which C shaped brownish colour rings are entangled with each other. The dynamic plasticity of the forms is remarkable.

107 x 137cm

42.1 x 53.9 in

Tapestry

Price on request





LAMIA GEREIYGE

One Night of Sleep 11 (2013)

The visual artist and filmmaker Lamia Joreige was born in Beirut, in 1972. She lives and works in Beirut. She studied at the Rhode Island School of Design.

Her works are an exploration of memory, in the same way archives are repositories of the past. She integrates these narratives with fictional elements to reflect on the overlapping connections between personal story and collective history. The Lebanese war, the way it was experienced by the Lebanese and the trauma it left behind are at the centre of her subject matter. She had major museum shows in Kunsthalle Vienna, at the 9th Sharjah Biennial.

Her works have been collected by Tate and other major museums worldwide. She is a co-founder of the non-profit space of the Beirut Art Center.

180 x 95 cm

70.8 x 37.4 in

Photography

Price on request

JALENA BULAJIC*Thames (2017)*

Jelena Bulajić was born in Vrbas in Serbia in 1990. After a BA at the Academy of Fine Arts in Novi Sad, she completed her MA at the City & Guilds of the London Art School in London. Bulajić was awarded by the City & Guilds of London Art School, the Elizabeth Greenshields Foundation Grant and received Gam MA Fine Art Prize. Currently she lives and works in Belgrade. She had solo exhibitions in the Museum of Contemporary Art of Vojvodina in Novi Sad (Serbia) in 2019 and at Gallery Carlier Gebauer Berlin's space in 2020.

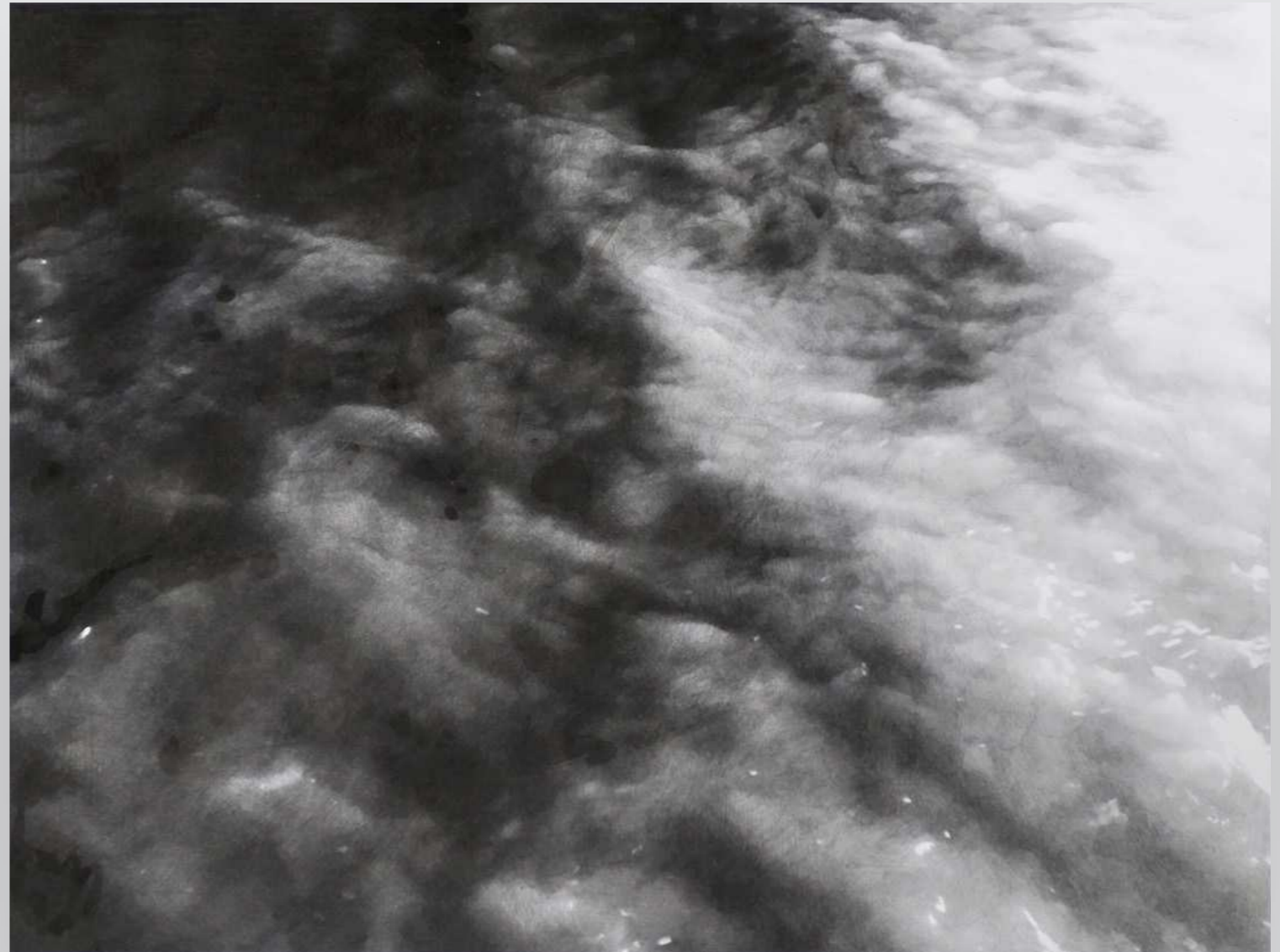
Her black and white works explore the tactility of things' surface such as the foamy clouds, the fur of a sheep or the aged skin of an old woman. This extreme fixation to recreate these textures on canvas required Bulajić to develop her own technique and to use marble dust, ground granite, limestone and kaolin. The infinite layers built on top of each other lead to months of work to finish an art piece. While at a first glance they look hyperrealist, the real interest of the artist is the passage of time. She presents it by maximizing images like an unfamiliar face or a sheep from a Spanish old master painting, or clouds on the sky which apparently are not connected in any ways. What groups them together, though, is that they are all subject to the passing of time, an intangible reality which has been the initiator of so many philosophical ideas for millenniums. Technically the artist uses photographs as a starting point and that step is an important organic part of the making process.

29.7 x 38.1 cm

11.7 x 15 in

Watercolour, ink, graphite on paper

Price on request





LAMIA GEREIYGE

One Night of Sleep 12 (2013)

The visual artist and filmmaker Lamia Joreige was born in Beirut, in 1972. She lives and works in Beirut. She studied at the Rhode Island School of Design.

Her works are an exploration of memory, in the same way archives are repositories of the past. She integrates these narratives with fictional elements to reflect on the overlapping connections between personal story and collective history. The Lebanese war, the way it was experienced by the Lebanese and the trauma it left behind are at the centre of her subject matter. She had major museum shows in Kunsthalle Vienna, at the 9th Sharjah Biennial.

Her works have been collected by Tate and other major museums worldwide. She is a co-founder of the non-profit space of the Beirut Art Center.

180 x 95 cm

70.8 x 37.4 in

Photography

Price on request

LILIANA BASARAB*Braided 1 (2020 - 2021)*

Liliana Basarab uses ceramics knowing too well how this medium is associated with decorative arts and with an empirical, emotional way of working. Her objects are fragile without being precious and are strong precisely because they are manually crafted – sharp technique, no hesitations.

Pieces that could be considered as being feminine are displayed as cult objects and are unapologetically choosing the best exposure spot for themselves. Objects that could be read as masculine are dimensionally reduced, almost toy-like. Together, they form a nature in which anomalies go beyond a critique of patriarchy and manage to even – temporarily – suspend binarism itself. They do this while remaining weightless and genuine, humorously avoiding any traces of strain.

25 x 7 x 50 cm

9.8 x 2.7 x 19.6 in

Glazed ceramic, artificial hair mesh

Price on request



NATALIA LL*The Body Alphabet (1974)*

Natalia Lach-Lachowicz is a conceptual feminist artist who is most known for photography, performances and video art. She studied at the State College of Fine Arts in Wrocław and a year later in 1964 she became a member of the Association of Polish Art Photographers (Związek Polskich Artystów Fotografików). Natalia LL was a senior lecturer at the University of Fine Arts in Poznań between 2004 and 2013. In her practice she is fond of deconstructing single photographs into a series of photographs.

The series are grouped and arranged to reflect the progressive unfolding of an event. Usually, the artist herself is posing in these photos. Her gestures and movements unfurl as a chain of actions. Photography became a meta-reality for Natalia LL where visual illusion is kept at a minimum while emphasizing the female body and its physicality.

Her take on feminism hinges on the need to manifest a feeling of liveliness. The Body Alphabet shows the artist in a series of poses which imitates the order of the alphabet. The naked body in its various poses however is also a reference to sexuality and desire, a leitmotif in Natalia LL's work.

100 x 70 cm

39.3 x 27.5 in

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Price on request

IOANA BĂTRÂNU*Untitled (1994)*

Ioana Bătrânu (b. 1960) lives in Bucharest, Romania. Bătrânu graduated the Fine Arts Institute in Bucharest in 1983. Her intimate works with blurred depictions of objects suggest a fluid overlapping between things.

Her themes are melancholic interiors, enclosed gardens and latrines. Often the interiors are distorted or present only a detail of a place that makes them unrecognizable. There is no horizon but a melancholic niche focus which overwrites every works. The places seem to be frozen in time without any human presence, just what remained after them. The artist through this very personal representation of her subject matters shows the importance of subjectivity which she places into reality. The paintings are charged with the artist's personal emotions and her vision of the world.

She has been exhibiting regionally from the National Museum of Contemporary Art in Bucharest to the Ludwig Museum in Budapest and also in the US at the Institute of Contemporary Art in Philadelphia and the Museum of Contemporary Art in Chicago.

30.5 x 40 cm

12 x 15.7 in

Oil on canvas

Price on request



ANCA MUREȘAN

Das Auge - The Eye (2020 -2021)

Anca Mureșan (works in Bucharest and Düsseldorf) renegotiates painting as a reactive medium inscribed in our inner self. She de-territorializes painting, as she frequently “paints” on canvases and walls with bronzes, aluminium, glazed clay, murals, found objects and chosen words (either haiku-like, calligraphed poetry or La Rochefoucauld-like caustic aphorisms).

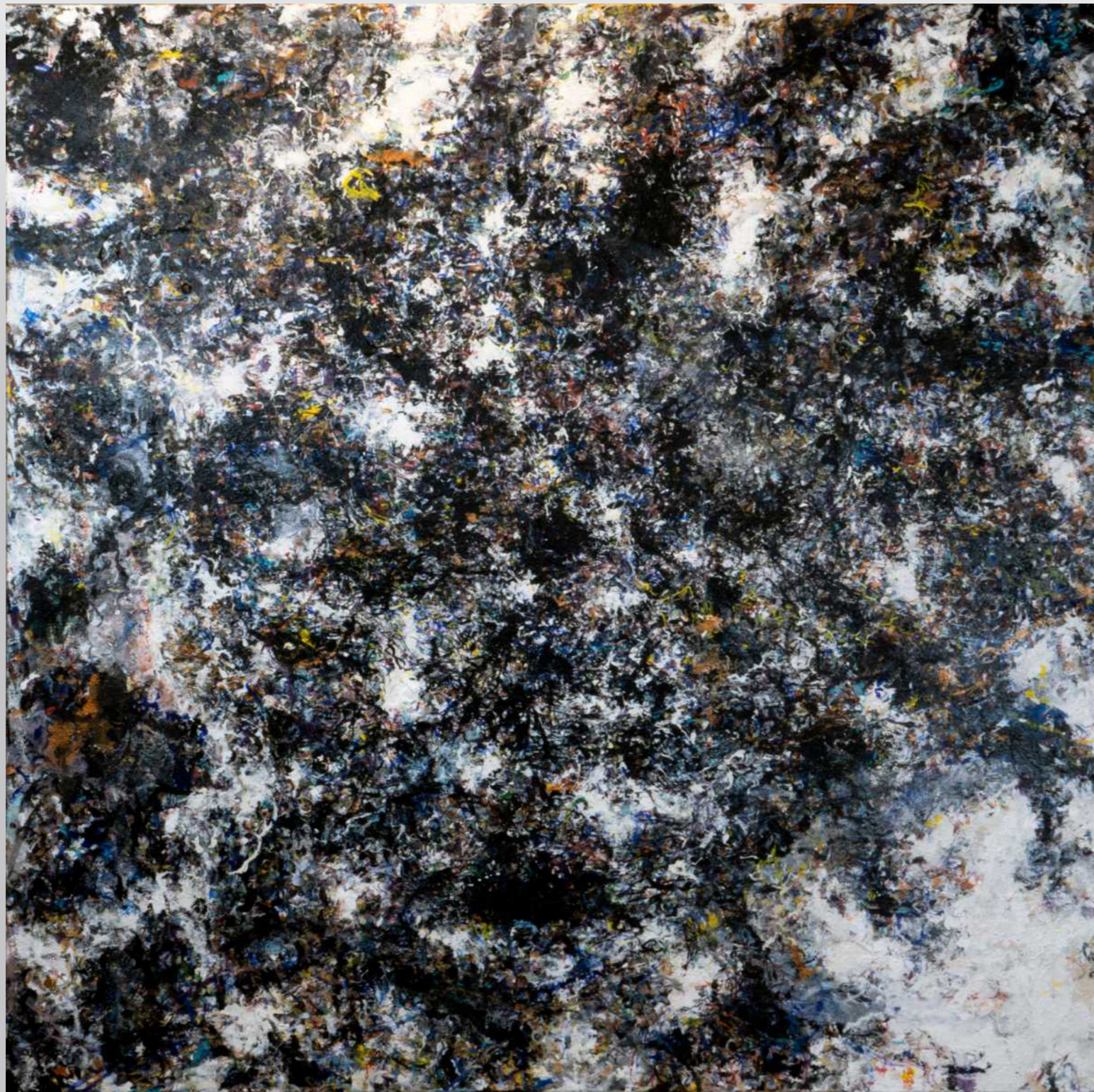
*By rejecting a sole, objective discourse and intermingling cultural narratives, she rather makes worlds than mere works, bringing to life pulsating beings instead of slick images. Time and memory play a key role in her work, that can be better described as an aggregate of contrasting experiences and matters fused together in a dense body of visual energy, following deeper compositional affinities that transcend the apparent heterogeneity. In her own words “Whoever starts with a clear shape or idea, starts with the end. Chaos subverts the underlying concept of order beneath any regular disorder. Providing anti-hierarchical forms and thoughts, I pursue an expanding, vital matter.” *Das Auge* (2021) profited from this perfectly formalized chaotic research - it is a continuously unstable canvas, successively painted while turned on each of its four sides. Each time a new work was achieved, with its own working plan and formal dynamics. Finally, they succeeded to accommodate each other in the same canvas. No single definition of “the work” can be reached. But the cohabitation of the four different points of view and their concomitant functioning as “the work” is the focal point of Anca Muresan’s strive towards “coincidentia oppositorum”.*

160 x 160 cm

63 x 63 in

Acrylic on canvas

Price on request



VERA MOLNAR

Histoire d'I, en Creux et en Relief (1966 - 2005)

"My life is squares, triangles, lines. I am mad about lines."- said Vera Molnár, a Hungarian born artist naturalized French. She studied at the Academy of Fine Arts in Budapest before immigrating to France.

She is the co-founder of GRAV (Groupe de Recherche d'Art Visuel), a group which investigated collaborative approaches to mechanical and kinetic art. First the artist invented the "machine imaginaire", an algorithm which created images with abstract geometric shapes and forms. In 1968 she integrated computers in her artistic practice, becoming one of the first pioneers of computer art. With the computer she was able to input commands which were printed on paper via a plotter.

The "Histoire d'I, en Creux et en Relief" shows the playfulness inherent in a rigid system: the left side of the relief is the negative image of the right side. The squares are exactly at the same place on both sides of the print-out, but on the left side they are hollow and the background is the relief while on the right side the squares are the reliefs and the background is hollowed out. The algorithm was created in 1966 and printed on an aluminium board in 2005.

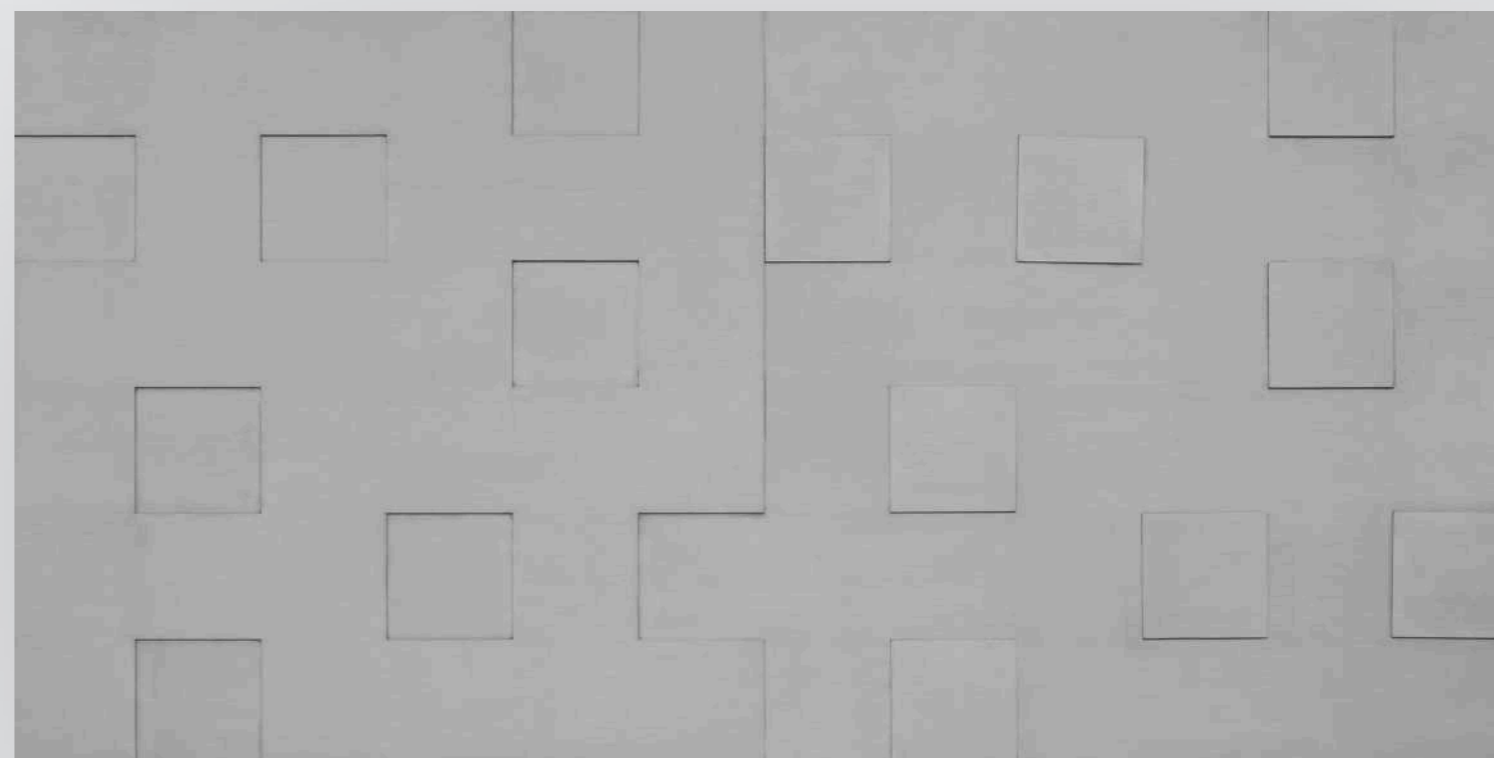
The artist just had a major exhibition at the Museum of Fine Arts in Rennes entitled "Not cold in the eyes". Vera Molnár is the oldest living artist who will be exhibiting at 59th Venice Biennial curated exhibition by Cecilia Alemani "The Milk of Dreams".

35 x 70 cm

13.7 x 27.5 in

Aluminium, ed 1/8, MV647

Price on request



HELEN KHAL*Blue sun (1990)*

Helen Khal was born in Pennsylvania to a family of Lebanese descent. In her early age she was confined to bed by an illness, which is when she started drawing. She attended the Lebanese Academy of Fine Arts in Beirut between 1946 and 1948. She returned shortly to the US but she finally settled down in Lebanon.

Helen Khal co-founded a gallery called Gallery One which was the first contemporary art gallery in the Middle East. The artist had her first solo exhibitions in Lebanon and the US. Besides that, she gave lectures at various universities and also wrote about art in periodicals.

Her paintings are charged with emotion and, in that sense, they are expressionist works. Khal developed this style after having experienced personal loss and grief. The mystical application of colours and their radiation of light is softer than those of Mark Rothko who was also driven to express tragedy in his works.

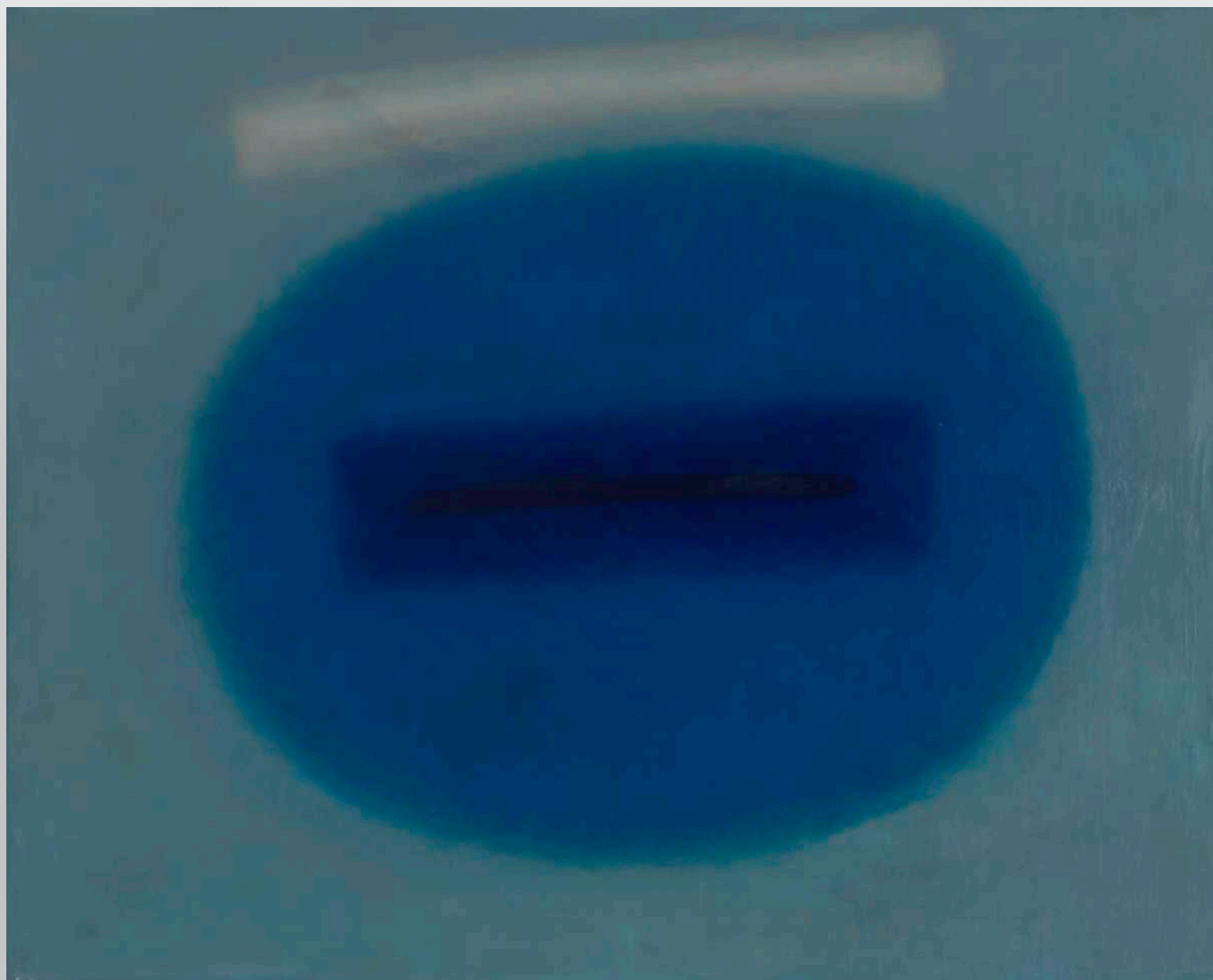
Blue sun is a later work of the artist's oeuvre and while the shape of the sun is recognizable the colouring adds a personal touch to it.

100 x 120 cm

39.3 x 47.2 in

Oil on canvas

Price on request



TEKSA ALEKSIEVA*Drawing to Eco series (1988)*

Tekla Aleksieva was born in Sofia. She enrolled in the Academy of Fine Arts in Sofia and later gained fame with her illustrations for the science fiction series Galaktika Library of the Varna publishing house Georgi Bakalov, a series that was published between 1979 and 1989.

The current drawing is the original cover of a book from the Eco series and belongs to the series of the Galaktika Library. Her illustrations oscillate between surrealism and realism. The objects, such as the house, the figures and the sky are existent realities but how she combines and presents them in an imagined space is surreal. Very clear lines and bright colours make her drawings vivid and positive.

While illustrations are often viewed as a category of applied art, Tekla Aleksieva made them with the idea to encapsulate the text in one image, while also connecting it to the other drawings from the same series. She is an example of female artist whose possibilities were limited in that period of time in Bulgaria. The themes of science fiction are still relevant since, past and present utopias and dystopias, materialism and consumerism are still important issues in society.

15 x 29.5 cm

5.9 x 11.6 in

Mixed media: collage, tempera and aniline dyes on paper

Price on request



NATALIA DUMITRESCO

Ocre jaune, citee bleu (1978-1980)

Natalia Dumitresco was born in Bucharest in 1915. She graduated the Academy of Fine Arts in Bucharest. Her lifelong marriage with the Romanian sculptor Alexandre Istrati made them an important artist couple of the time. They moved to Paris in 1947 where they shared the studio with Constantin Brâncuși with whom they are buried in Montparnasse Cemetery. Her artist friend played an important part in Natalia Dumitresco's recognition and the publication of her monography in 1986. In Paris she was part of the Réalités Nouvelles after the WWII.

Wassily Kandinsky had a major influence on her practice which can be seen in how she created abstract forms with small, coloured squares on her canvases. She received the Kandinsky Prize in 1955. Her method was austere and before moving to France she exclusively used black and white. While her strict austerity did not change and the geometric modulations of squares, grids, rectangles and diamonds remained, she familiarized herself with colour theory and started to use them on her works as well.

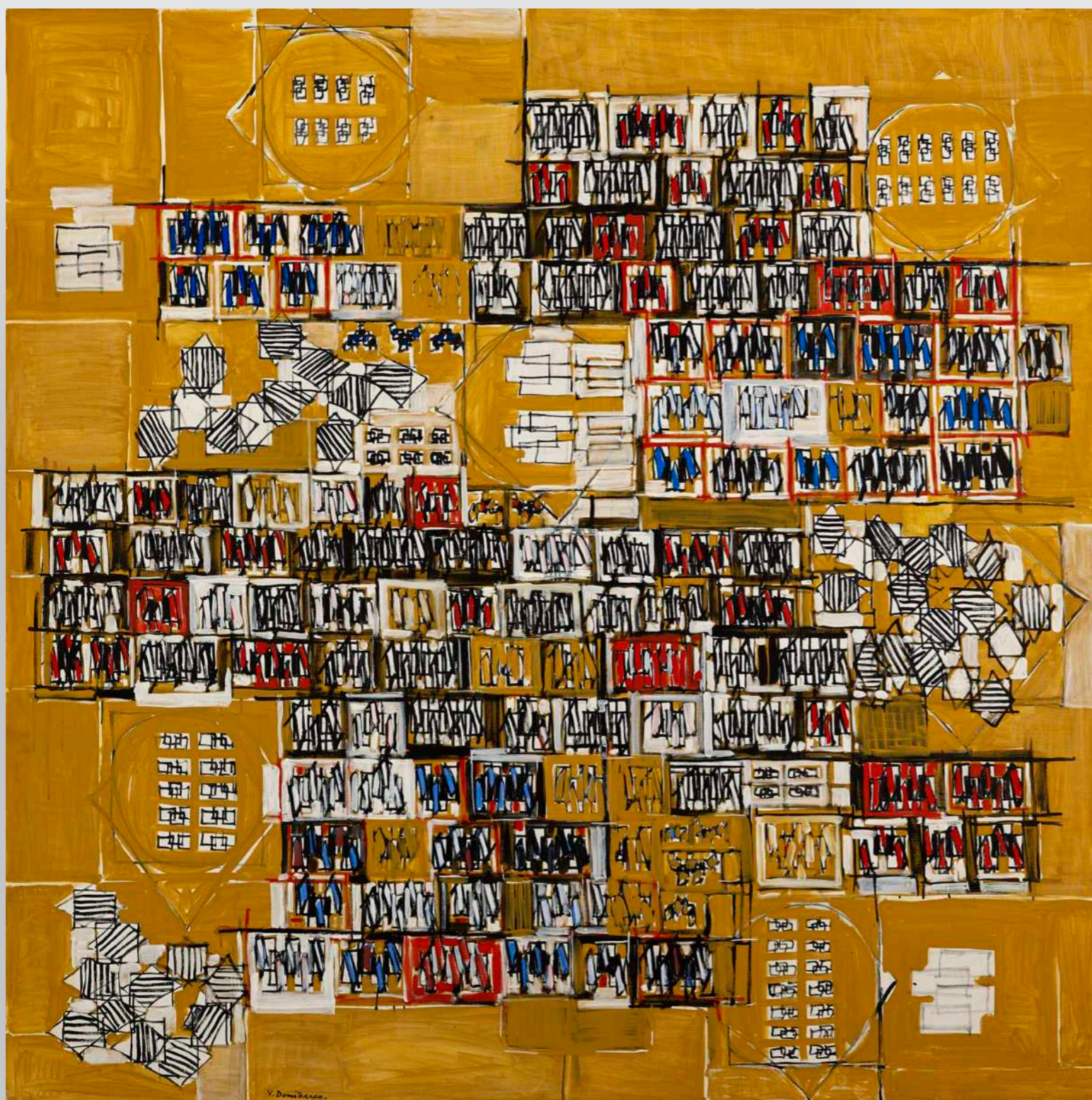
"Ocre jaune, cité bleu" from 1978-1980 is a perfect example of this. The geometric rectangles build up the shape but the fillings of the small modulations are expressionist circular lines of different colours.

195 x 195 cm

76.7 x 76.7 in

Oil on canvas

Price on request



BOSILJKA ZIROJEVIĆ LEČIĆ*B Soft Forms 3 (2017)*

Bosiljka Zirojević Lečić was born in Novi Sad (Serbia) in 1971. She graduated from the Academy of Arts in Novi Sad in 1994. Early on, she engaged in an exploration of traditional and new visual media, their parallels and overlaps.

Painting for her extends in the realm of felted wool, which she uses to create minimalist, precise and simple works. They are often monochrome, or there is another colour which is only there to highlight the delicate changes which occur between one geometric shape and another. The artist wants to create order to balance the chaos that infuses our deconstructed world.

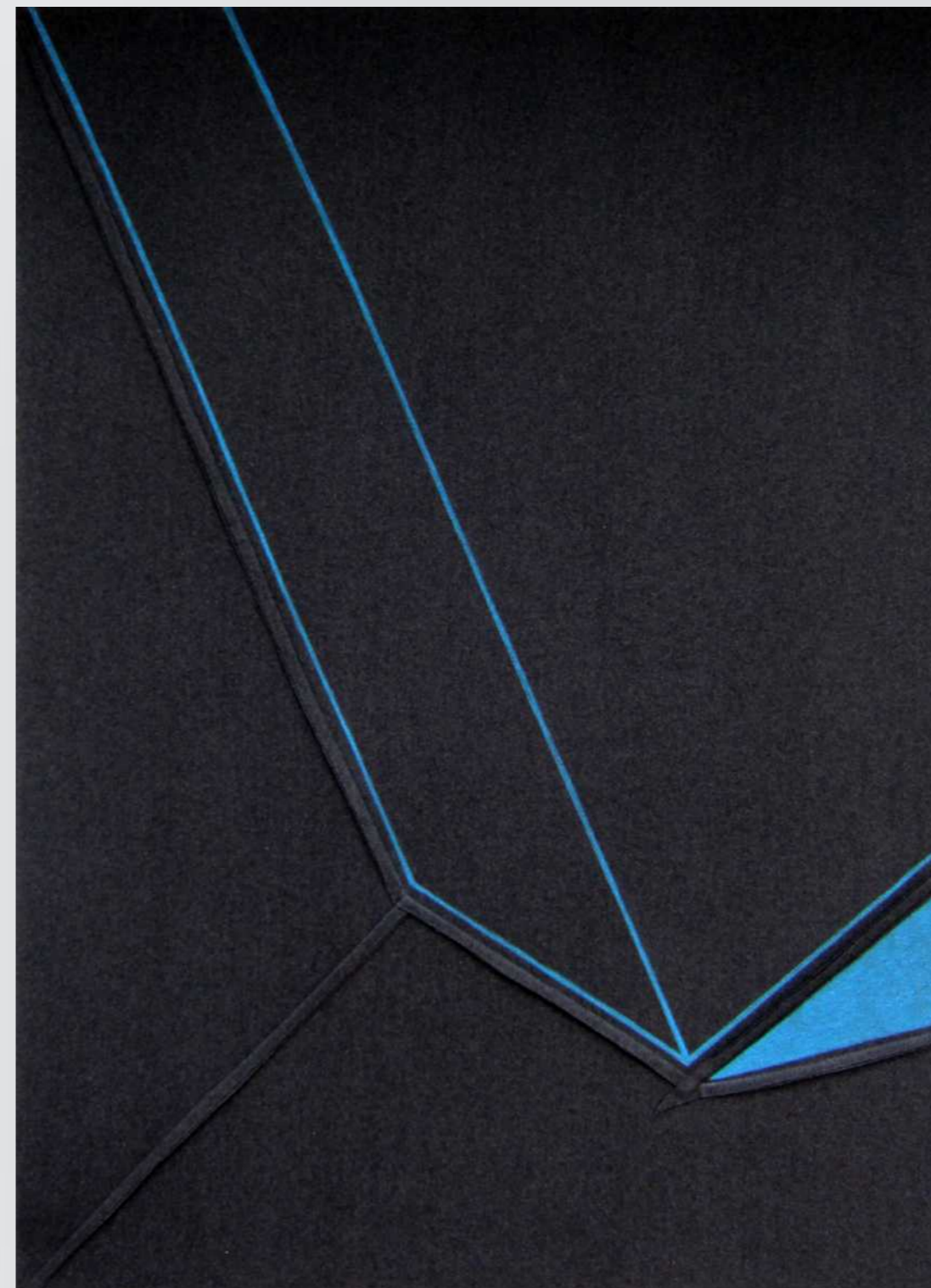
Through her works she is reorganizing the society in crisis in search of harmony and order. Her aesthetic comes from the artistic historical traditions of the early 20th century, namely painters like Malevich, Mondrian and De Stijl. Their works were also a visual criticism of their surroundings and the visual expression of theories which were socially sensitive.

170 x 120 cm

66.9 x 47.2 in

Mixed media: oil pastel on sewn felt

Price on request





SALWA RAWDA CHOUCAIR

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Infinite structure (2014)

Salwa Rawda Choucair was born in Lebanon in 1916. Her affinity to art was present from her childhood, she has been making objects and drawing from an early age. She took art classes only for three months with Omar Onsi in 1942, she is otherwise self-taught. Her learning process involved travel and museum visits in the Middle East and North Africa. Her appreciation of Islamic elements evolved when she integrated them into her sculptures. She started out by painting, shifting her attention towards sculpture later on, which became her major medium. She is known as the first abstract artist in Lebanon.

In the 1950's she lived in Paris where she visited the École Nationale des Beaux Arts and shared a studio for three months with Fernand Léger. In 1950 she participated at the Salon des Réalités Nouvelles in Paris and a year later she had her first solo exhibition as well.

Salwa Rawda Choucair had a retrospective exhibition in Tate in 2013. Her works are held in major museums around the world from Tate to Louvre Abu Dhabi. She passed away at 101 years old in Beirut.

33 x 33 x 95 cm

13 x 13 x 37.4 in

Stone sculpture

Price on request

MAGDALENA ABAKANOWICZ

Iron Head (2004)

Magdalena Abakanowicz was born to a noble family of Tartar descent. She was thirteen years old when she helped as a nurse in Warsaw during WWII. After the war, her family had to move near Gdańsk where she started her artistic education. Later on, she studied at the Academy of Fine Arts where she suffered because of state-sponsored social realism. She became an internationally acclaimed textile artist.

Her practice always navigated around abstract forms, which changed when she veered towards stand-alone sculptures of human figures. In these works, she examined the human condition in history through a series of anonymous figures that remained faceless and genderless. The interchangeable nature of those figures, representing both everyman and nobody, points towards the common conditioning of contemporary individuals, shaped by the same historical age and conditions of existence. From the beginning of the '80s, Magdalena Abakanowicz started to work with more traditional materials such as iron, wood and bronze.

The Head is a stand-alone bronze work where loneliness and alienation are in focus. Together with the material, the shape creates a sense of closure, a lack of openness in any direction, be it outwards or inwards. It is this firm situatedness that makes this head's silence loud.

Height:

95 cm

37.4 in

Base:

35 x 23 cm

13.7 x 9 in

Iron

Price on request





BIBI ZOGBÉ

Chardons (1967)

Bibi Zogbé was born as Labibé Zogbé near the Lebanese seaside in Sahel Alma and emigrated in her teenage years to Argentina in 1906. Her surname, "La Pintora de las Flores" comes from a portrait of her by Tamara de Lempicka, her artist friend from her stay in Paris in the early '20s.

Bibi Zogbé was an artist who took private art classes but never received any formal academic education. She had various solo exhibitions at galleries in Buenos Aires, Chile, Brazil, Paris and Uruguay. Flowers in bouquets are her dominant subject, which she apparently sourced from her own garden.

The painting currently on sale dates from the artist's later years. It shows a radiant and fresh detail from her "Garden of Eden" as she called her garden. The colourful flower heads are beautifully arranged in front of a yellowish background creating a warm atmosphere that radiates from the painting.

75 x 55 cm

29.5 x 21.6 in

Oil on canvas

Price on request



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