

Spanish Masters

Goya • Dalí • Miró • Picasso



227 years after the birth of Spanish master Francisco Goya, Salvador Dali had an idea to transform Goya's *Los Caprichos* and present a new work. Goya's *Los Caprichos* was an artistic experiment exposing the foolish superstitions in 18th century Spanish society. Goya described the series as depicting "the innumerable foibles and follies to be found in any civilized society, and from the common prejudices and deceitful practices which custom, ignorance, or self-interest have made usual". The body of work was withdrawn from public sale before their planned release in 1799. Only a formal order from King Carlos IV kept Goya from being called before the Spanish Inquisition. In 1973 Salvador Dali created a metamorphosis of Goya's suite into a colorful surrealist masterpiece. Each piece is hand signed by Salvador Dali and is a genuine rarity for Dali and Goya admirers.



GOYA Y LUCIENTES, FRANCISCO JOSE DE, 1748-1828
Aveugle enlevé sur les cornes d'un taureau
(Dios de lo Pague a Usted), circa 1810
Etching, aquatint and drypoint.
First edition. Printed by Delatre, Paris. Published by Gazette des Beaux-Arts, Paris. A dark, evenly printed impression. Delteil 24; Harris 25.
#910772. 6 ⁷/₈ x 8 ⁵/₈ inches.

FRANCISCO GOYA AND SALVADOR DALÍ



DALI, SALVADOR, 1904-1989

Una carretilla de carne sangrante, 1977

Etching and aquatint on Rives paper. Signed in pencil lower right, and annotated 'E.A.' lower right. Signed 'Dali' in the plate lower right and signed 'Goya' in the plate lower left. From one of 20 Artist's Proof portfolios of "Les Caprices de Goya" aside from the regular edition of 200. Field 77-3, 55. #909734. 9 x 6 ½ inches



GOYA Y LUCIENTES, FRANCISCO JOSE DE, 1748-1828

Ya Tienen Asiento, circa 1799

Etching and aquatint. Third edition from *Los Caprichos*. A very good impression with all the subtle aquatint tones showing clearly overall. Delteil 63; Harris 61. #910771. 8 ½ x 6 ⅛ inches



GOYA Y LUCIENTES, FRANCISCO JOSE DE, 1748-1828

Al Conde Palatino

Etching and aquatint on heavy wove paper. With margins. From *Los Caprichos*. #130473. 9 ⅛ x 6 ¼ inches



DALI, SALVADOR, 1904-1989 *El gran albino, 1977*

Etching and aquatint on Rives paper. Signed in pencil lower right, and annotated 'E.A.' lower left. Signed 'Dali' in the plate lower right and signed 'Goya' in the plate lower left. From one of 20 Artist's Proof portfolios of "Les Caprices de Goya" aside from the regular edition of 200. The portfolio contains 80 images. Published by Berggruen, Paris. Field 77-3, 49. #909741. 9 x 6 ½ inches

SALVADOR DALÍ 1904-1989

D*on Quixote* is arguably one of the most important and most widely read works of Western literature. Written during Spain's Golden Age, *Don Quixote* was instrumental in the formation of the Spanish language as we know it today. The tale is of Alonso Quixano, a man so enraptured in tales of chivalry and heroes of the past that he appears to have gone mad, living in a world of fantasy and delusion. Likely one of the most iconic images of the epic is that of the Great Don Quixote tilting the windmills of La Mancha, imagining himself a knight fending off a dragon. Dali illustrates the tale in an explosion of color and imagery that rivals the insanity of the legend's protagonist.



*Don Quichotte
Overwhelmed*, 1957
#908506.



Don Quixote, 1957
#908504

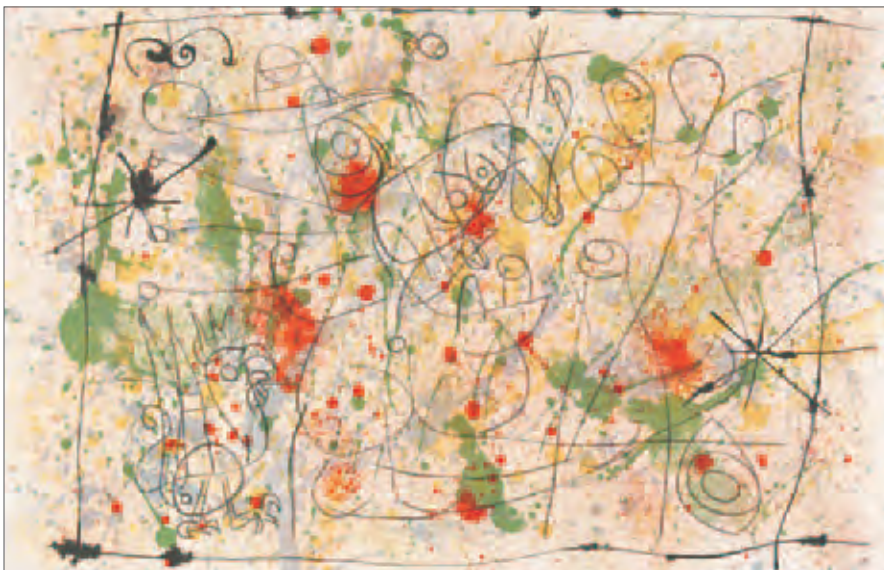
Color Lithographs From Dali's *Don Quixote de la Manche* portfolio. A collaborator's copy, aside from the edition of 118 numbered copies on vélin de Rives, of a total edition of 233. With the printed text "Exemplaire Imprimé Spécialement pour Monsieru Armand Petitjean," verso of the justification page. Published by Joseph Foret, Paris. Michler/Löpsinger 1001-12; Field 57-1. Each page, 25 ½ x 16 inches.

Ubu Roi, written by French author Alfred Jarry, is a satirical story of a power-driven nobleman, Ubu, who plots and successfully

kills the reigning King of Poland and usurps the throne. This specific work struck a chord with Miró as it was not unlike the political takeover and oppression of Spain by dictator Francisco Franco. In this work Miró uses his famous ability to translate the absurd into the beautiful. Despite the grim and dramatic subject matter of the play itself, Miró has transcended convention, portraying these scenes as bursting with life, energy and color. It appears to be an almost comic interpretation as he integrates a childlike, playful quality within the work. It would not be until 1966, after the end of the Franco regime, that Miró would illustrate the Jarry play.



#907917



#907916

“I was swept off my feet by Jarry. And for my work, my point of departure was Ubu and obviously Ubu is a parallel with Franco. Jarry is more relevant today. If my own personages have become increasingly grotesque, it is because we are living in a monstrous epoch.”

– Joan Miró

Ubu Roi, 1966

Color lithographs on Arches wove paper. From Miró's *Ubu Roi* portfolio, comprising of 13 lithographs, with accompanying play written by Alfred Jarry. From the total edition of 205; 180 copies numbered; 25 hors commerce copies reserved for the collaborators, numbered in Roman numerals. All copies are signed by Miro, in pencil on the justification page and numbered 84. Printing: Imprimerie Nationale Paris, for text and typography; Mourlot, Paris for the lithographs. Lithographs published by Tériade Editeur, Paris. Cramer 107. Each, 16 3/8 x 25 1/8 inches

#907919



PABLO PICASSO 1881-1973

Arguably the 20th Century's most important and acclaimed artist, Pablo Picasso's works are undeniably Spanish in both flavor and subject matter. Highly influenced by his predecessors such as Goya, Gaudi and Velasquez, Picasso's works show a pride in

his heritage. Works such as *L'Espagnole* show the beauty of the traditional Spanish costume in a radically modern style. Other works such as *La Grande Corrida* and *Le Picador II* capture the grand drama of the Spanish bull fight.



L'Espagnole, 1962

Color linoleum cut. Signed and numbered 41/50 in pencil, lower margin.

A superb, richly-inked impression with strong colors. Bloch 1095; Baer 1324. #910773. 13 3/4 x 10 5/8 inches

Galerie Michael is proud to present a series of lithographs and original copper plates from Picasso's illustrations of the works of Góngora. Baroque poet Luis de Góngora resided in the canon of great Spanish writers and would have been an integral part of Picasso's childhood education. Best known for his abstract metaphors and strange assembly of words, the Surrealists adopted Góngora as a model for the Modernist writing style. This incredibly rare collection is a peek into the mind of Picasso allowing us to see how the artist created his works.



Gongora - Illustration. Femme Brune de Trois Quarts, 1947

Left- Original copper plate made by the artist to illustrate the book "Vingt Poems de Gongora." This copper plate is the one used to print the page "Illustration. Femme Brune de Trois Quarts," with the date 27 fevrier 47 XII Gongora. The copper plate was cancelled by Jacques Frelaut on April 15, 1983. Bloch 511; Baer 773; Cramer no 51/36. #904279 16 1/8 x 12 1/8 inches

Right- Original aquatint on Marais paper with the Gongora watermark designed by the artist. From the edition of 250. Book edition "209/250." Bloch 511; Baer 773; Cramer no 51/36. #904280. 15 x 11 inches



La Grande Corrida, 1949

Lithograph on Arches paper. A rare proof apart from the signed and numbered edition of 50, with full margins. Provenance: From Picasso's Personal Collection to Mourlot Collection; a rare working proof from the edition of 5+; 1 kept for the Mourlot Collection. Bloch 598, Mourlot 168. #905806. 21 5/8 x 26 3/8 inches



Le Picador II, 1961

Lithograph in color on wove paper. From A *Los Toros avec Picasso* by Jaime Sabartes, French language edition. Published by Andre Sauret, Monte Carlo. Lithographs by Mourlot, Paris. Bloch 1017; Cramer 113. #908316. 10 x 13 inches



DALI, SALVADOR, 1904-1989

Surrealist King, 1971

Photolithograph with gouache and etching on Arches. Signed in pencil lower right, and numbered 'A 60/175' lower left. From the portfolio *Memories of Surrealism* which consists of 12 photolithographs of original gouaches with collage and original etching. From the total edition of 500, with text by Dalí. Field 71-15 (E). #910020. 29 ¾ x 21 inches



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260 N. Rodeo Drive, Beverly Hills, California, 90210

Tel: 310-273-3377

E-mail: art@galeriemichael.com

Fax: 310-273-0879

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