

Rueb Modern and Contemporary Art Highlights

For his first participation at BRAFA 2020, Rueb Modern and Contemporary Art, is proud to present among a selection of top quality artworks two highlights:

L'Heure du faune, Carlos Schwabe has a great provenance and *Visage Folle*, Asger Jorn hasn't been seen on the market since 35 years.



CARLOS SCHWABE (SWISS, 1866-1926)

L'Heure du faune

Signed and dated 1920

Sanguine and black crayon on canvas

110 x 145 cm

Provenance:

Alarik d'Ornhjelm (purchased directly from the artist, Alarik was the brother of Ombra d'Ornhjelm, the artist's second wife)

Private Collection, The Netherlands

Exhibited:

Geneva, Galerie Moos, *Carlos Schwab*, 1920, no.26

Paris, Galerie Georges Petit, *Exposition Rétrospective*

Carlos Schwab, 1927, no.47

Literature:

Léon Dunand, 'Carlos Schwab à Genève' in *Tribune de Genève*, 24 March 1920, cited.

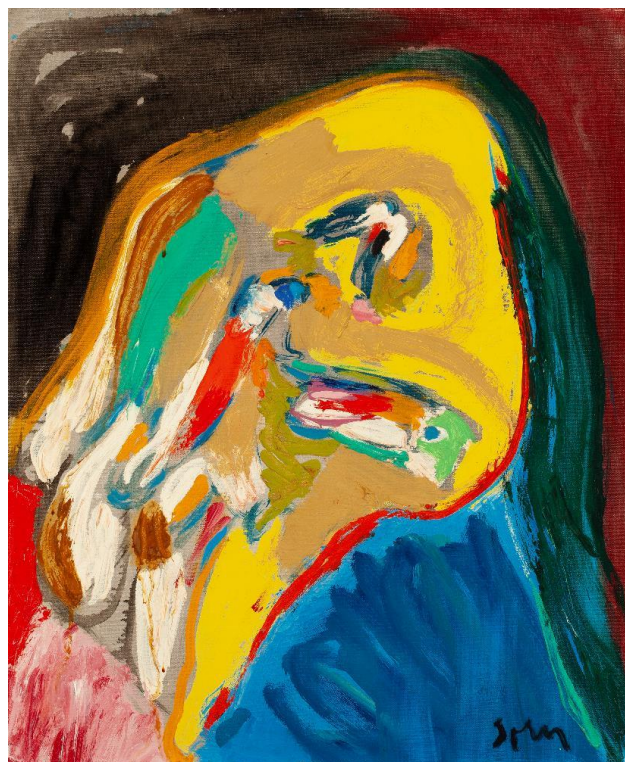
Anne de Herdt a.o. *Un symboliste genevois: Carlos Schwabe*, Genève 1988, compare p.68 no.25

Born in Hamburg, Carlos Schwabe became a Swiss citizen in 1888 and studied at the Ecole des Arts Industriels in Geneva. He later moved to France, living in Paris and near Barbizon. From 1891, he exhibited at the salons de la Société Nationale and with Salon de la Rose+Croix. For the latter Salon he produced the poster for the inaugural exhibition at the Galerie Durand-Ruel in 1892.

Executed in 1920 the present work predates by three years the second version of this subject in the collection of the Musée d'Art et d'Histoire, Geneva. Among Schwabe's most iconic works, *L'heure du faune* is a tour de force of masterful draughtsmanship, showing Schwabe at the height of his artistic capabilities.

While the Geneva version shows the faun walking through a wheatfield in high summer, here Schwabe depicts his faun with an almost photographic realism in a spring meadow, surrounded by open countryside. The glow of the setting sun bathes the solitary faun in a warm light. As a symbol of independence, power, wildness, vitality, fertility and virility and associated with the gods Pan and Dionysus, fauns represent the essence of nature, male sexuality and the energy of life.

Schwabe had first depicted the mythological creature in an illustration for a poem by Albert Samain, *Au jardin de l'enfante* in 1908. The faun theme was likely inspired by Stéphane Mallarmé's *L'après-midi d'un faune* and Debussy's symphonic *Prélude à l'après-midi d'un faune*, which in turn served as the scenario for a ballet *Afternoon of a faun* choreographed to Debussy's score in 1912 by Vaslav Nijinski.



ASGER JORN (1914-1973)

Visage Folle

Signed and signed, titled and dated '72 verso

Acrylics on canvas

64 x 54 cm

Provenance:

Galerie Nova Spectra, The Hague (ca 1983)

Private Collection, The Netherlands

Literature:

Gut Atkins, *Asger Jorn, The final years 1965-1973*, London 1980, ill. No. 1976

Presented by Rueb Modern and Contemporary Art (stand 131a)

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