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STAND N. 3

ARTUR RAMON ART

BARCELONA 1911

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ANTIQUÉ DRAWING

Spanish School

FRANCISCO DE HERRERA EL VIEJO
Seville c. 1590 – Madrid 1654

The betrothal of the Virgin
Pen and sepia ink
220 x 170 mm



ANTONIO DEL CASTILLO
Córdoba 1616 – 1668

Study of old men head
Pen and brown ink
Inscriptions in Spanish
180 x 135 mm

ANTONIO GARCÍA REINOSO
Granada 1623 – Córdoba 1677

Holy Family
Pen ink and grey wash
210 x 150 mm





BARTOLOMÉ ESTEBAN MURILLO
Seville 1617 – 1682

Saint Francis
Pen and brown ink, pencil
167 x 152 mm

Murillo was born in Seville at the end of 1617 in a large family - the last of fourteen siblings. His childhood was marked by the untimely death of both parents and he was brought up from the age of 11 by one of his sisters and her husband. He began his training as a painter around 1635 with Juan del Castillo, married to one of his cousins. According to archive's tracks, he spent few months in Madrid where he certainly came into contact with the great masters of the time, such as Diego Velázquez, Francisco de Zurbarán or Alonso Cano. During this stay, he was also able to see the Palacio Real collections of paintings.

He quickly established himself as the most important painter in Seville and obtained numerous commissions from both the Church and private. In 1660 he founded with Francisco Herrera el Mozo a painting academy for the artists to perfect their technique. He distinguished himself from the great Spanish masters of his time by depicting religious scenes and genre scenes, such as the Young Beggar kept at the Louvre Museum, which was unusual at his time.

His reputation spread far beyond the city of Seville. In his biography of Spanish painters, Antonio Palomino reports that around 1670 King Carlos II offered him the status of court painter in Madrid. Murillo, however, remained in his hometown until the end of his days. After falling from a scaffolding, he succumbed to his wounds. At this time he was painting a large canvas for the altarpiece in the Capuchin Church in Cadiz.

Our drawing represents a saint, who could be Saint Francis of Assisi or another Franciscan saint like Saint Felix of Cantalice. He is represented kneeling on a cloud, his gaze turned towards the sky, his hands in a position similar to that of prayer. We find in this drawing the representation manners developed by Murillo around the 1660s: a vibrant and energetic outline, the representation of shadows by zigzag lines, the use of foreshortening to outline his figures. Another characteristic element of this period that we find in this drawing is the way to represent the eyes by an empty oval shape, relatively large compared to the face. Murillo represents his figures, like this saint, in a state of trance or ecstasy: the saint does not look at reality but towards the beyond, a spiritual world. With a certain economy of means and a nervous outline, the artist confers great expressiveness to his subjects. He reached in these years a certain artistic maturity and consolidates his style. This maturity led him to found in 1660 a drawing academy in Seville.

EUGENIO LUCAS VELÁZQUEZ

Madrid 1817 – 1870



Stain

Ink and brown wash on paper

312 x 474 mm

Eugenio Lucas Velázquez studied at the San Fernando Academy in Madrid and his style was strongly influenced by Spanish masters such as Diego Velázquez, Esteban Murillo and Francisco Goya. He was appointed painter of the chamber and knight of the order of King Carlos III in 1851 and four years later he participated in the Universal Exhibition in Paris receiving great support by French critics. Drawing is the least known facet of his work: he has produced numerous small-format compositions, very far from his pictorial activity. This part of his production took distances from the great Spanish masters who influenced him before, coming closer to the great European masters such as Victor Hugo, Constable or William Turner.

Eugenio Lucas follows the invention of the Russian artist Alexander Cozens (1717–1786), renowned in art history as the inventor of stain-formed drawing. The process adopted by Cozens was to apply drops of ink on the paper and then spread them with a brush in a random fashion, sketching suggestive shapes. Eugenio Lucas, like Goya or Victor Hugo, revisits this technique in a large series of drawings called *Manchas* (Stains), which will lead in the years 1940-1950 to tachism. With these drawings composed of inkblots, Lucas Velázquez stands out as one of the most modern and pioneering artists of the 19th century.

The Prado Museum and the Lázaro Galdiano Museum hold two of the most interesting and representative collections of the artist's work, that can also be found in other museums around the world, such as the Louvre, the Museum of Fine Arts of Lyon, the National Museum of Fine Arts of Cuba, the National Museum of Fine Arts of Buenos Aires, among others.



Series of 16 stains
c. 1847
Ink on paper
87 x 74 mm



Stain
Ink on paper
155 x 230 mm

EUGENIO LUCAS VELÁZQUEZ

Madrid 1817 - 1870



Landscape with boats
Ink on paper
115 x 170 mm

Nativity
Ink on paper
300 x 470 mm



Portrait of a man
Ink on paper
120 x 100 mm

EUGENIO LUCAS VELÁZQUEZ

Madrid 1817 - 1870



Allegorical caprice
Ink and gouache on paper
160 x 110 cm



Allegorical caprice
1850-1870
Reed pen and ink, black wash on paper
440 x 315 mm



Allegorical caprice
Ink on paper
11 x 9.5 cm

Another outstanding facet of Lucas Velázquez's work is the series of allegorical "caprichos". The artist developed an imaginative production, characterised by unleashed passions, fantastic visions and highly dramatic scenes, spiced up with an ingenuous romantic spirit. This is especially evident in the scenes of Inquisition, witchcraft, processions, or bullfights, themes borrowed from Goya, which constitute the most interesting set of his prolific artistic career.

Italian School



BARTOLOMEO SALVESTRINI
Florence, c. 1600 – 1630

Diana and Actaeon
Pencil and sanguine
125 x 102 mm

PIETRO NOVELLI, called Il Monrealese
Monreale 1603 – Palermo 1647

Study of a soldier
Pen and brown ink, wash
205 x 85 mm



SALVATOR ROSA
Naples 1615 – Rome 1673

Bust of philosopher
Naples, c. 1640
Pen and brown ink
200 x 150 mm

Attributed to Salvatore Rosa by Viviana Farina





GIOVANNI BATTISTA CARACCILO
called Battistello
Naples 1578 – 1635

*Madonna with Child and an Angel
carrying a cross*
150 x 115 mm

Provenance:
Naples, collection of Gaspar de Haro y
Guzmán, Seventh Marquis of El Carpio,
Viceroy of Naples (1682-1687);
Barcelona, collection of José Milicua.

Giovanni Battista Caracciolo was one of the founders of the Neapolitan school, along with Ribera. The earliest surviving document records Caracciolo's activity with Belisario Corenzio and Luigi Rodriguez on the facade of Monte di Pietà in 1601. Caracciolo apparently worked for nearly a decade in the mannerist style of Cavaliere d'Arpino, though no works from this period are known to survive. He has been called a pupil of Francesco Imparato and Fabrizio Santafede as well, but the impulse that directed his art came from Caravaggio's sudden presence in Naples in late 1606. He quickly absorbed Caravaggio's naturalism and experimented with the dramatic potential of contrasting lighting.

This work on paper is very similar in style and theme to a *Virgin and Child with an Angel Carrying the Symbols of the Passion* from one of the albums in which the Viceroy of Naples Gaspar de Haro, Seventh Marquis of El Carpio.

The two drawings demonstrate Caracciolo's interest in the particular iconography that illustrates the prefiguring of the death of Christ, though it seems it was not expressed in pictorial form. Our work was published for the first time by Marina Causa Picone. She indicates that José Milicua had a hand in the recompilation and points to the connections with the *Virgin and Child with an Angel Carrying the Symbols of the Passion* published by Prohaska. As a result, in the succinct catalogue note written as a coda to her essay, she states that the *Virgin and Child with an Angel Carrying the Cross* also comes from the collection of the Marquis of El Carpio.



LUCA GIORDANO
Naples 1634 – 1705

The Fall of the Giants

c. 1655

Charcoal and sanguine

Reverse: architectural and historical studies in pen and sanguine

320 x 615 mm

After a training in the Neapolitan workshop of José de Ribera, Luca Giordano travelled in various Italian cities – Rome, Parma, Florence, Venice – to continue learning looking at the great Italian and Flemish masters. He became famous as “Luca fa’ presto” (Luca paints quickly) for the speed with which he copied the works of the great masters, often mistaken for originals. As indicated by Professor Giuseppe Scavizzi, “the study of the drawings of Giordano, between 1650 and 1655 is difficult, due to the abundance of attributions that have been done”. We know with certainty, from De Dominicis’s testimony, that Giordano, in his first years of training, ceaselessly copied the great Renaissance masters through drawing. Of the hundreds of drawings that Giordano completed in his Roman period, only approximately thirty are conserved.

Our unpublished piece, is one of the most ambitious and largest known. In this drawing, Luca Giordano condenses his admiration for Michelangelo, the enduring leading light of the old Roman masters from the mid-16th century, due to the *terribilità* expressed in the torsion of the masculine figures, forced in still mannerist *contrapposti* which he had observed directly in the *Last Judgement* of the Sistine Chapel. Giordano fused the lessons of Michelangelo with his admiration for Rubens, whose work he knew well via reproductions in engravings which he copied in drawings and oils. An old inscription in charcoal, posterior to the execution of the work, which can be read with difficulty in the lower part of the drawing, confirms this attribution.

Professor Giuseppe Scavizzi also confirmed the attribution to Luca Giordano, comparing its style to his first drawings, copies done from Roman frescos, dated around 1655. Nevertheless, it was not possible to identify with certainty the fresco it could be connected with, which leads us to two hypothesis: it is a work in which Giordano copied an original unknown fresco or perhaps the most plausible is that he united fragments from diverse sources in the manner of collage.



CIRO FERRI
Rome 1633 – 1689

Saint Teresa kneeling before Christ
Ink, wash and white chalk
80 x 63 mm

Study by Maria Cristina Paoluzzi

CIRO FERRI
Rome 1633 – 1689

Hannibal
Pen and sepia ink, white
highlights
255 x 288 mm



MODERN AND CONTEMPORARY DRAWING



MARIÀ FORTUNY
Reus 1838 – Rome 1874

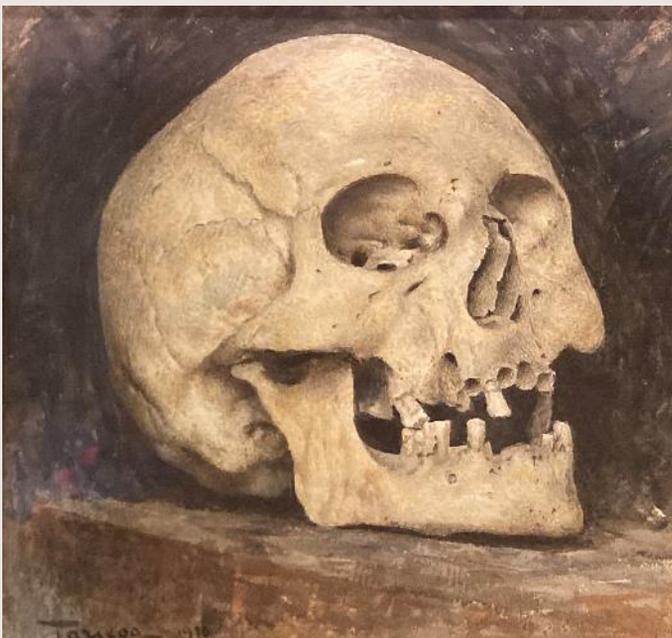
Arab laying
Black pencil and white chalk
12 x 17 cm

Provenance: Collection of the
painter Attilio Simonetti,
disciple of Marià Fortuny.



FERNAND PELEZ, Atr.
Paris 1843 – 1913

Female nude
Sanguine
17 x 8 cm



VICENTE TARREGA HERRÁEZ
1884 – 1938

The eternal truth
1919
Watercolor
28 x 30 cm



MAX JACOB
Quimper 1876 – Drancy 1944

Collioure
1913
Sepia ink and watercolour
20,5 x 27 cm



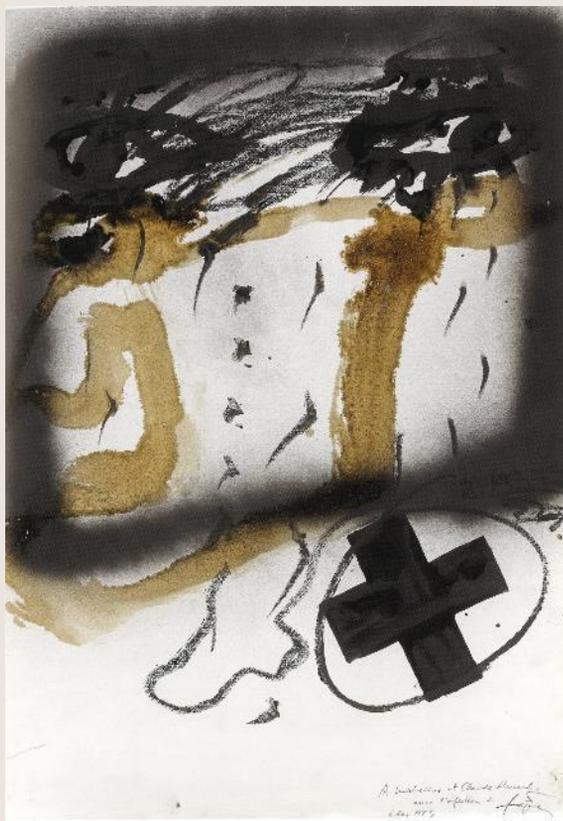
MAX JACOB
Quimper 1876 – Drancy 1944

The market in Douarnenez
1919
Ink and gouache on paper
28 x 36 cm



ZORAN MUSIC
Bukovika 1909 – Venice 2005

Ida
1990
Watercolour and oil pastel on paper
36,5 x 31,5 cm



ANTONI TÀPIES
Barcelona 1923 – 2012

Model for the lithography Sénanque I
1983
Painting, pencil and varnish on paper
70 x 50 cm

Dedicated and dated “A Micheline et Claude Renard avec l'affection de Tàpies / 6 dec 1983”.

Preparatory drawing for the poster of the exhibition *Antoni Tàpies, peintures, encres et vernis 1982-83*, at the Abbaye de Sénanque, Gordes (July 9 - August 29, 1983), Régie nationale des usines Renault. Art and Industry Research.

Catalogue raisonné *Los carteles de Tàpies*, 128

SEAN SCULLY
Dublin, 1945

Yellow Figure
2004
Watercolour
76 x 57 cm



JOSEP SANTILARI & PERE SANTILARI

(Badalona, 1959)

Josep Santilari and Pere Santilari, artists represented exclusively by Artur Ramon Art gallery, are an exceptional case of twins who share the same concept of drawing and painting. Their small-format works, made with a unique technique of extreme skill and precision, are often mistaken for photographs. During the last thirty years, their work has focused on various topics of the history of art, among which still life, the female nude and the vanitas. The Santilari brothers renew these classic themes by inserting subtle and acute commentaries on contemporaneity in their works, and they are recognized on the national and international scene as masters of realism.



“The artist eye” series



Jacques-Louis David , *The Death of Marat*,
1793
Royal Museums of Fine Arts of Belgium

PERE SANTILARI

The dermatologist
2020
Graphite pencil on paper
32 x 36 cm



Parmigianino, *Anthea*, c. 1525
National Museum of Capodimonte, Naples

PERE SANTILARI

Anthea
2020
Graphite pencil on paper
36 x 38 cm





Raffaello Sanzio, *Study for "The Three Graces" of the Psyche loggia, Villa Farnesina (detail), 1793*
Windsor Castle Collection

JOSEP SANTILARI

The painter and the model
2019
Graphite pencil on paper
31 x 35 cm

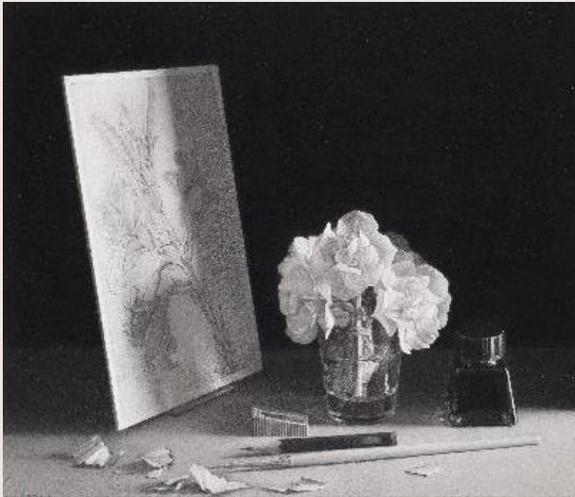


Leonardo da Vinci, *The Virgin and Child stroking a kitten c. 1480*
Uffizi collection, Florencia

PERE SANTILARI

The great artist. The Annunciation
2019
Graphite pencil on paper
38.5 x 35.5 cm

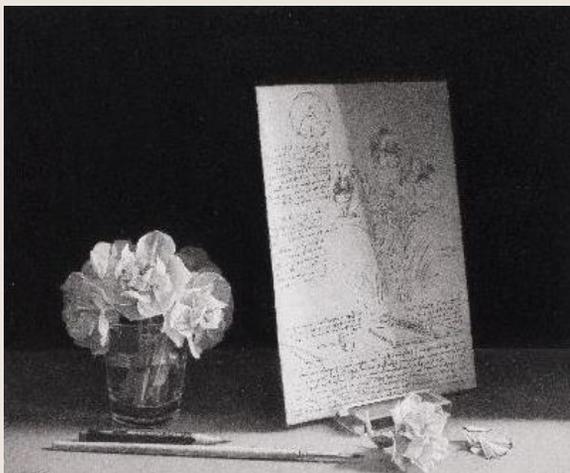




Leonardo da Vinci, *A lily*, c. 1480
Uffizi collection, Florencia

PERE SANTILARI

The great artist. A lily.
2017
Graphite pencil on paper
25 x 29.3 cm



Leonardo da Vinci, *Geometric figure and botanical design of flowers*, c. 1490
Bibliothèque de l'Institut de France, Paris

JOSEP SANTILARI

The great artist II
2017
Graphite pencil on paper
24 x 29 cm

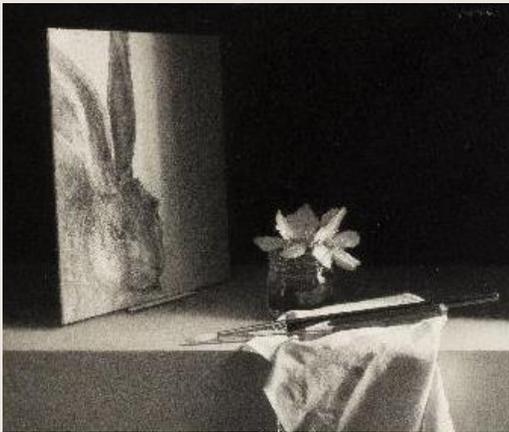




Giovanni Antonio Canal, called Canaletto,
View of a small square in Venice
The Albertina Museum, Wien

JOSEP SANTILARI

The Poet: Joseph Brodsky
2019
Graphite pencil on paper
29 x 29 cm



Albrecht Dürer, *Young Hare (detail)*, 1502
The Albertina Museum, Wien

JOSEP SANTILARI

Dürer The watercolourist
2018-2019
Graphite pencil on paper
23 x 28 cm



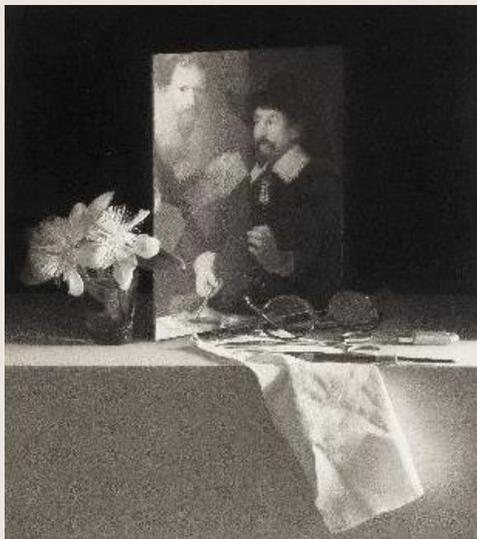


JOSEP SANTILARI

The self-portrait
2018

Graphite pencil on paper
27 x 27 cm

Rembrandt van Rijn, *Self-Portrait in a Velvet Cap with Plume*, 1638
National Gallery of Art, Washington DC



PERE SANTILARI

Crafts. The doctor.

Graphite pencil on paper
45 x 40.5 cm

Rembrandt van Rijn, *The Anatomy Lesson of Dr. Nicolaes Tulp*, 1632
Mauritshuis, The Hague





PERE SANTILARI

The committed artist. Goya.
2019
Graphite pencil on paper
37,5 x 37,5 cm

Francisco Goya, *The Sleep of Reason
Produces Monsters*, c. 1799



ARTUR RAMON ART

BARCELONA 1911

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