

FINE ARTS
LA BIENNALE

FAB

PARIS

GRAND PALAIS ÉPHÉMÈRE
22 – 26 NOVEMBRE

DAVID LÉVY
MODERN & POSTWAR ART

STAND A02B

LOBO – ESTÈVE

FAB PARIS

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We are delighted to present the exhibition *Lobo-Estève*, devoted to the work of two iconic artists of the Ecole de Paris. **Baltasar Lobo** (1910 - 1993) and **Maurice Estève** (1904 - 2001) first met in Paris in 1945, during the first *Salon de mai*, dedicated to the young Parisian art scene that developed during the war. Later, in the early 1950s, they would both work with the gallery Villand et Galanis in Paris, until the 1960s.

This encounter between the two artists set the basis of a friendship characterized by deep respect and appreciation, which flourished even more when they both were represented by the Neue Gallery in Zurich, from 1967. We are pleased today to be able to gather side by side, once again, the work of these two great friends.





Maurice ESTÈVE (1904 – 2001)

Composition au pichet

Le verre blanc

1942

Oil on canvas

Signed lower right *Estève*

Signed and dated on the reverse *Estève 38*

73 x 50 cm (28 ³/₄ x 19 ³/₄ in)





Baltasar LOBO (1910 – 1993)

Maternité (Esquisse pour Caracas)

1953 – cast in 1970

Bronze cast with a brown gold patina

Signed and numbered *LOBO 0/3*

Foundry mark *Susse Fondeur, Paris*

Edition pf 4 + 4 artist's proof

72 x 79 x 40 cm (28 3/8 x 31 1/8 x 15 6/8 in)



Maurice ESTÈVE (1904 – 2001)

Aquarelle A – 140

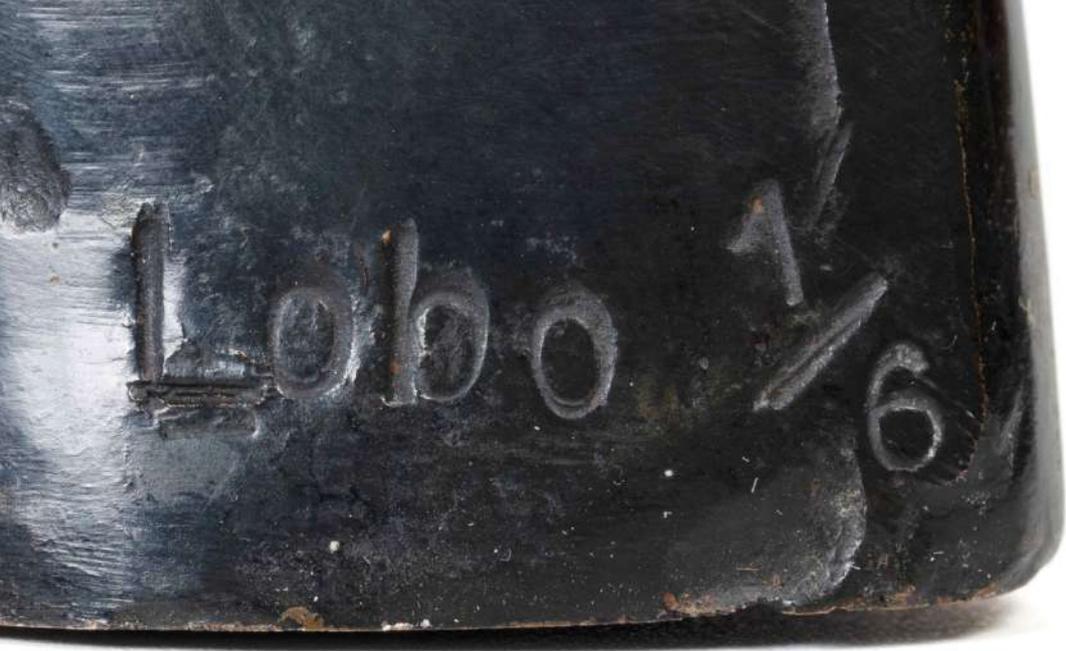
1954

Watercolour on paper

Signed lower left Estève

52 x 40,5 cm (20 ½ x 16 in)







Baltasar LOBO (1910 – 1993)

Contemplation

1956 – Cast in 1960

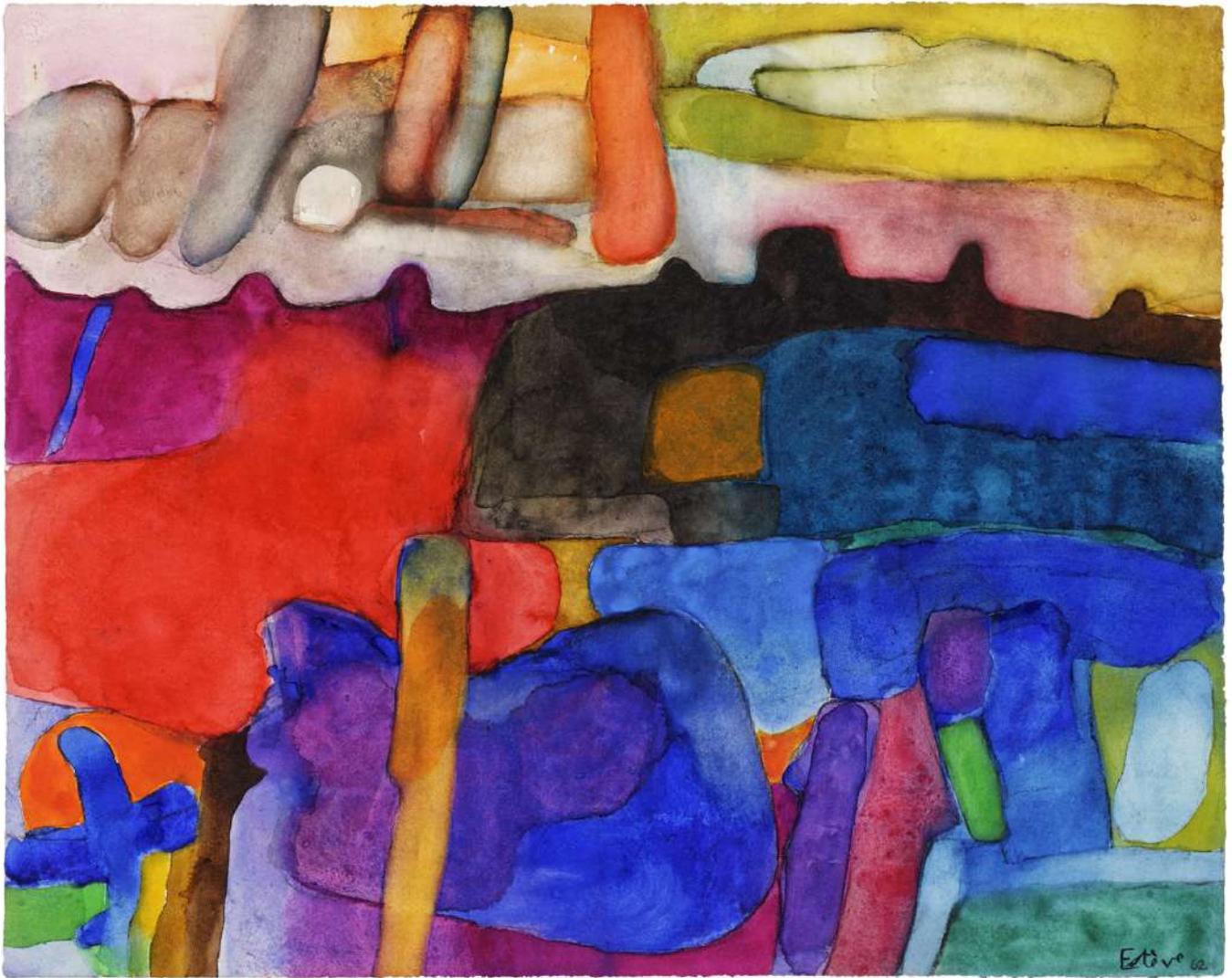
Bronze

Signed *Lobo* and numbered 1/6

Edition of 6 + 4 artist's proofs + 2 off-the-shelf by the foundry Susse Frères, Paris

28 x 35 x 15 cm (11 x 13 ³/₄ x 5 ³/₄ in)





Maurice ESTÈVE (1904 – 2001)

L'Orient (Aquarelle A – 788)

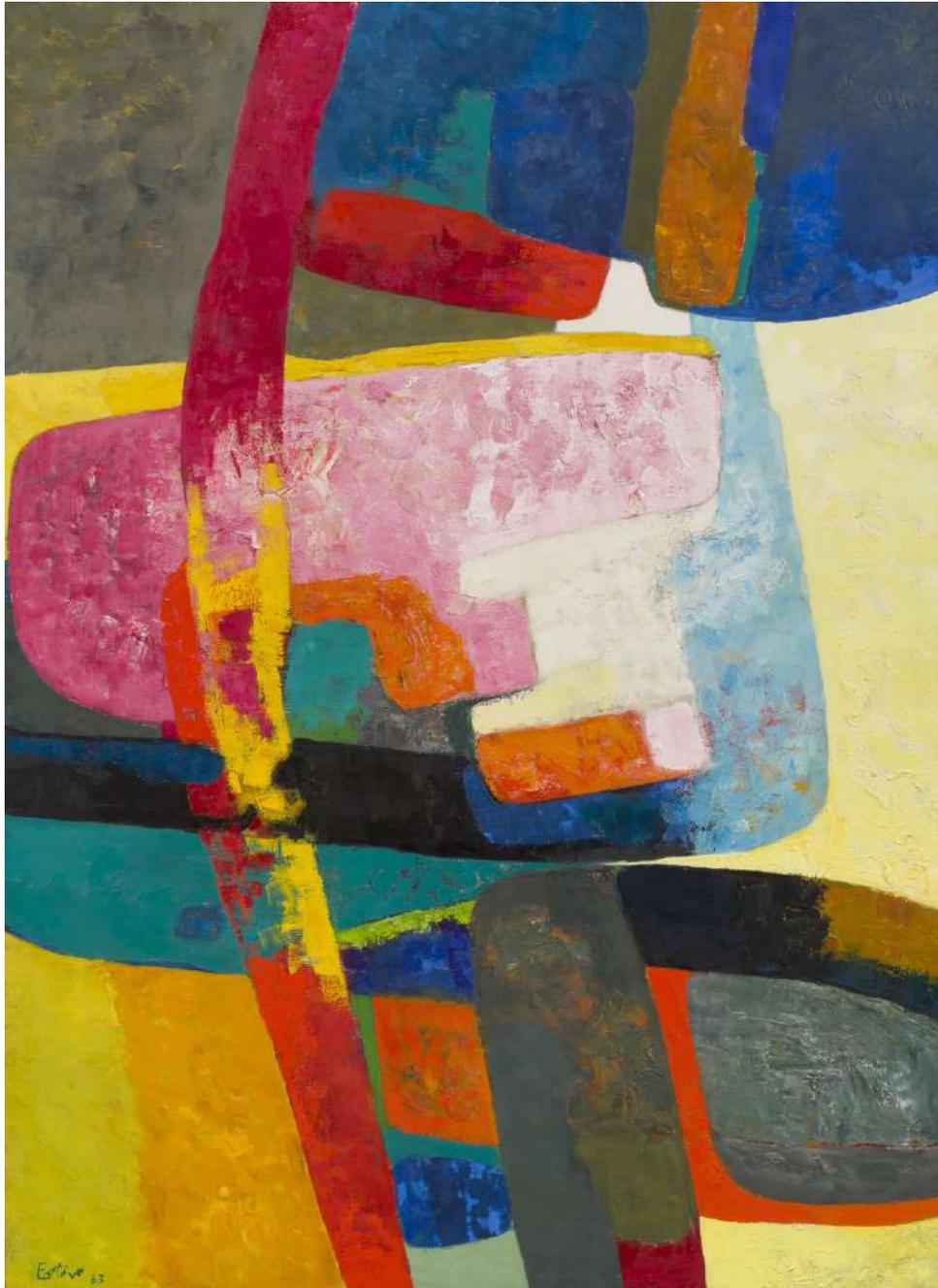
1962

Watercolour on paper

Signed and dated lower right Estève 62

49,5 x 61,8 cm (19 ½ x 20 ¼ in)





Maurice ESTÈVE (1904 – 2001)

Montavent

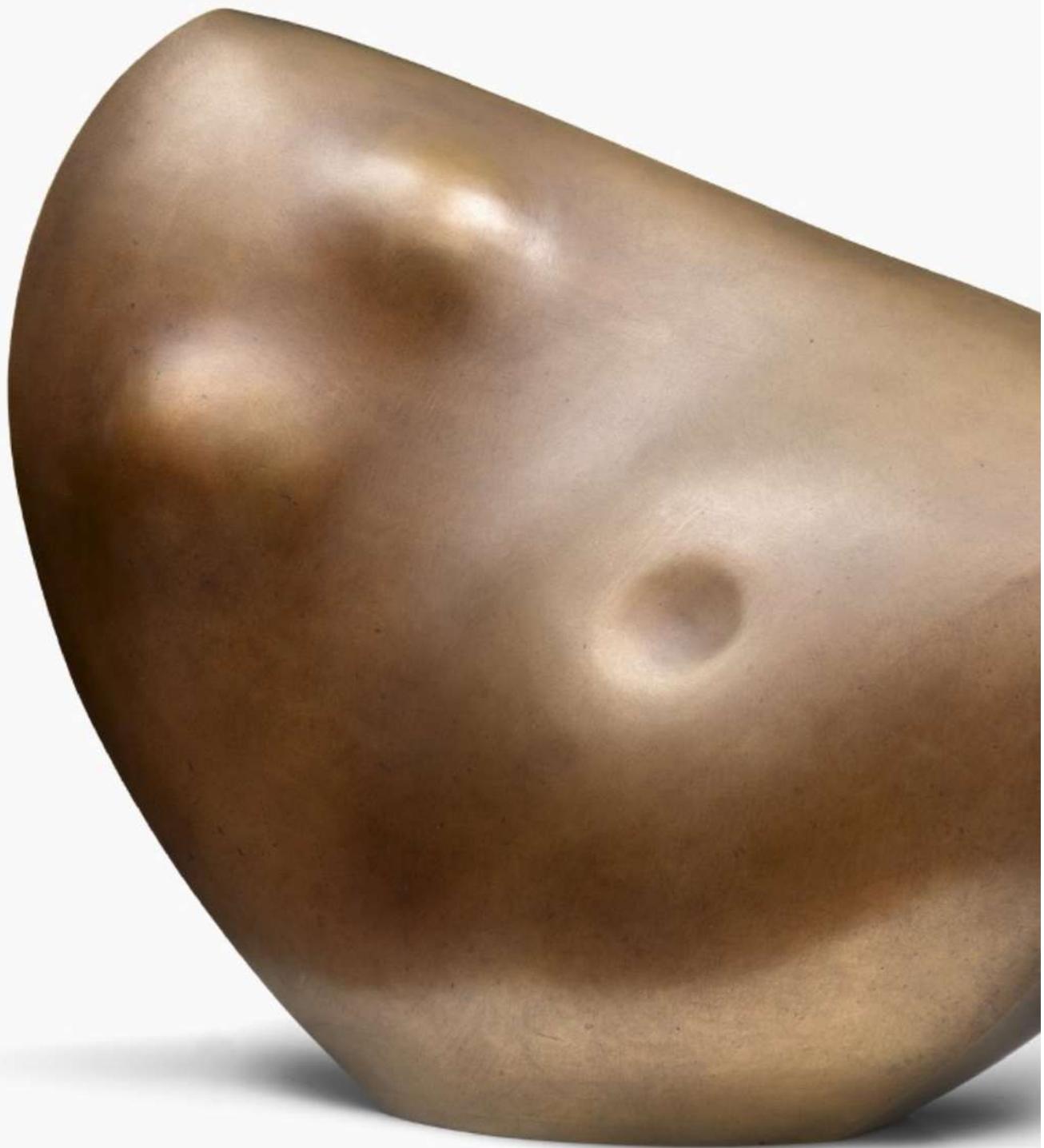
1963

Oil on canvas

Signed and dated lower right *Estève 63*

Signed, dated and titled on the reverse

100 x 73 cm (39 ½ x 28 ¾ in)





Baltasar LOBO (1910 – 1993)

Torse au Soleil

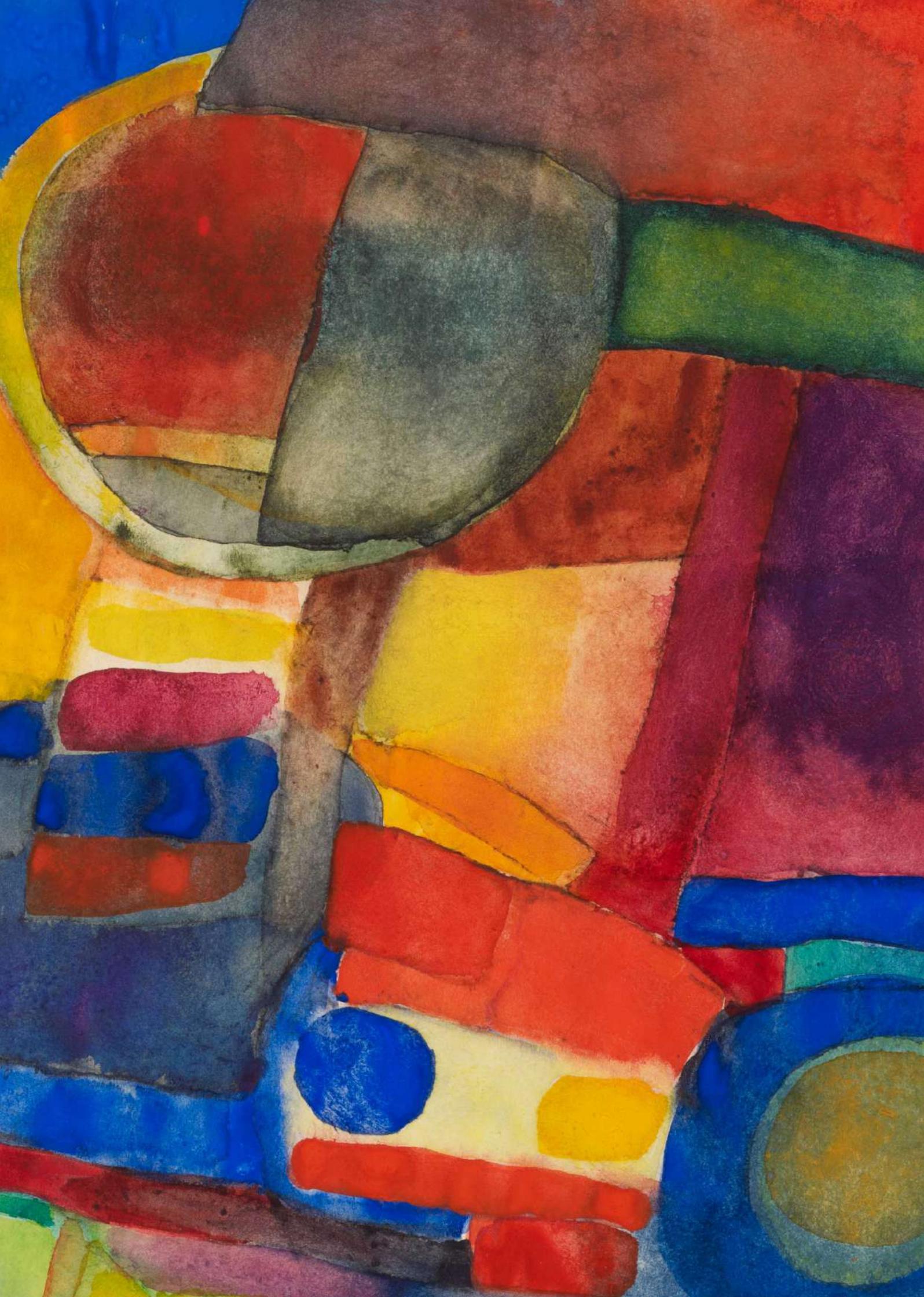
1973 – Cast in 1979

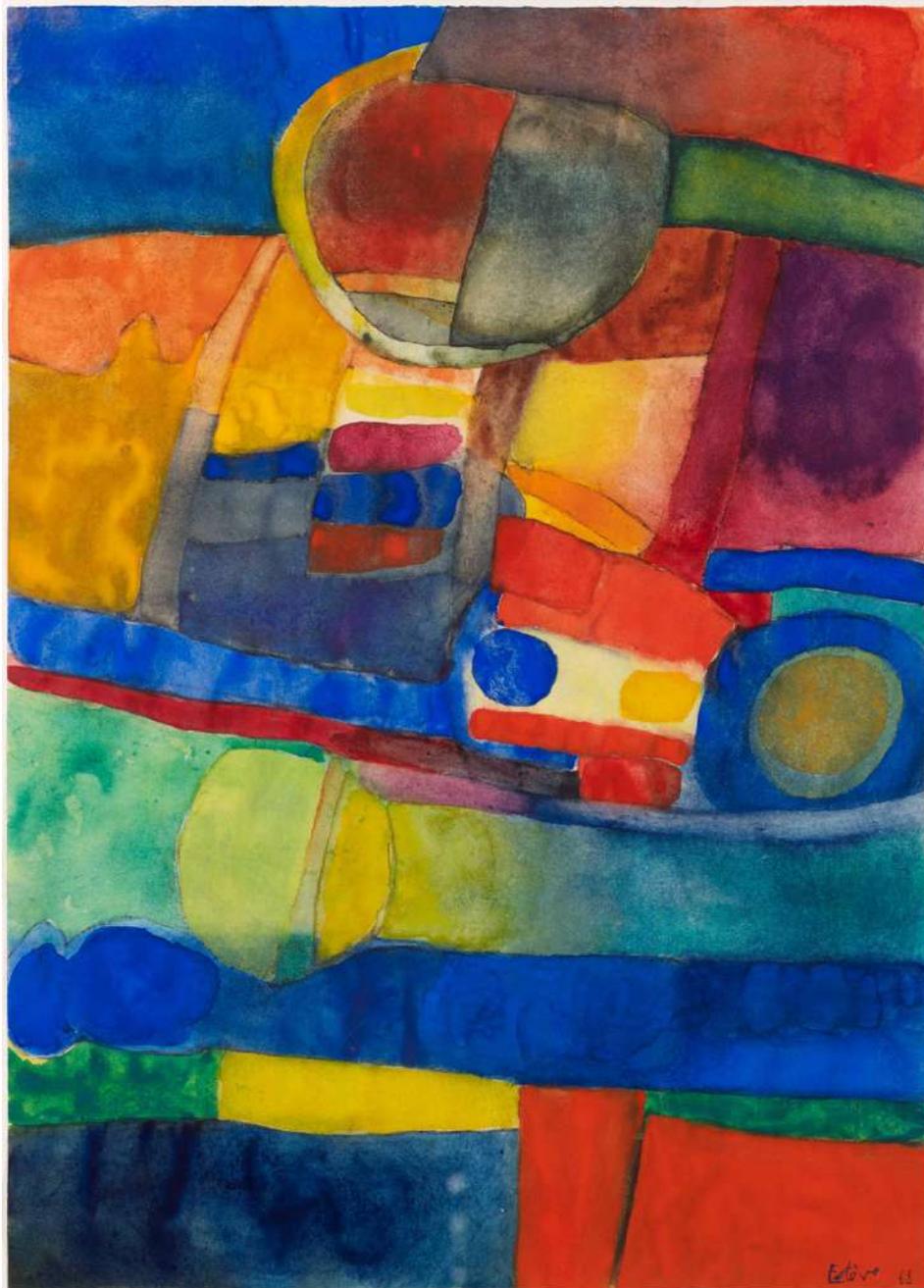
Bronze with golden brown patina

Signed *Lobo* and numbered 7/8

Edition of 8 + 4 artist's proofs

45 x 52 x 20 cm (17 ³/₄ x 20 ¹/₂ x 8 in)





Maurice ESTÈVE (1904 – 2001)

Aquarelle A – 990

1968

Watercolour on paper

Signed and dated lower right *Estève 68*

52 x 37 cm (20 ½ x 14 ½ in)





Baltasar LOBO (1910 – 1993)

Sieste

1979

White marble

Signed

Unique piece

16 x 26 x 12 cm (6 ¼ x 10 ¼ x 3 ¾ in)



Maurice ESTÈVE (1904 – 2001)

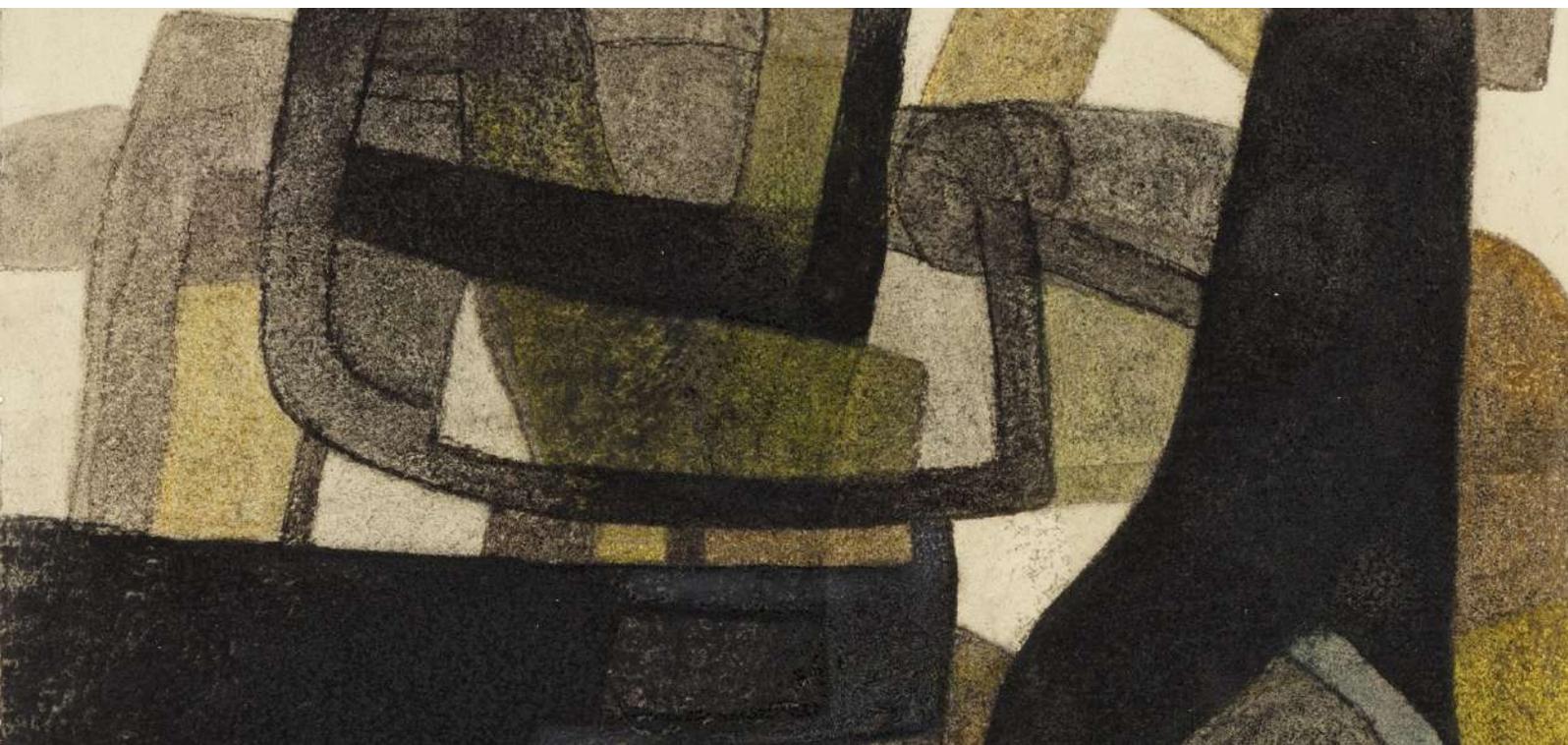
Composition 1967 – D

1975

Charcoal and pencil on paper

Signed and dated lower right *Estève 75*

64,7 x 47 cm (25 ½ x 18 ½ in)







Baltasar LOBO (1910 – 1993)

Au soleil sur socle

1988 – Cast in 1993

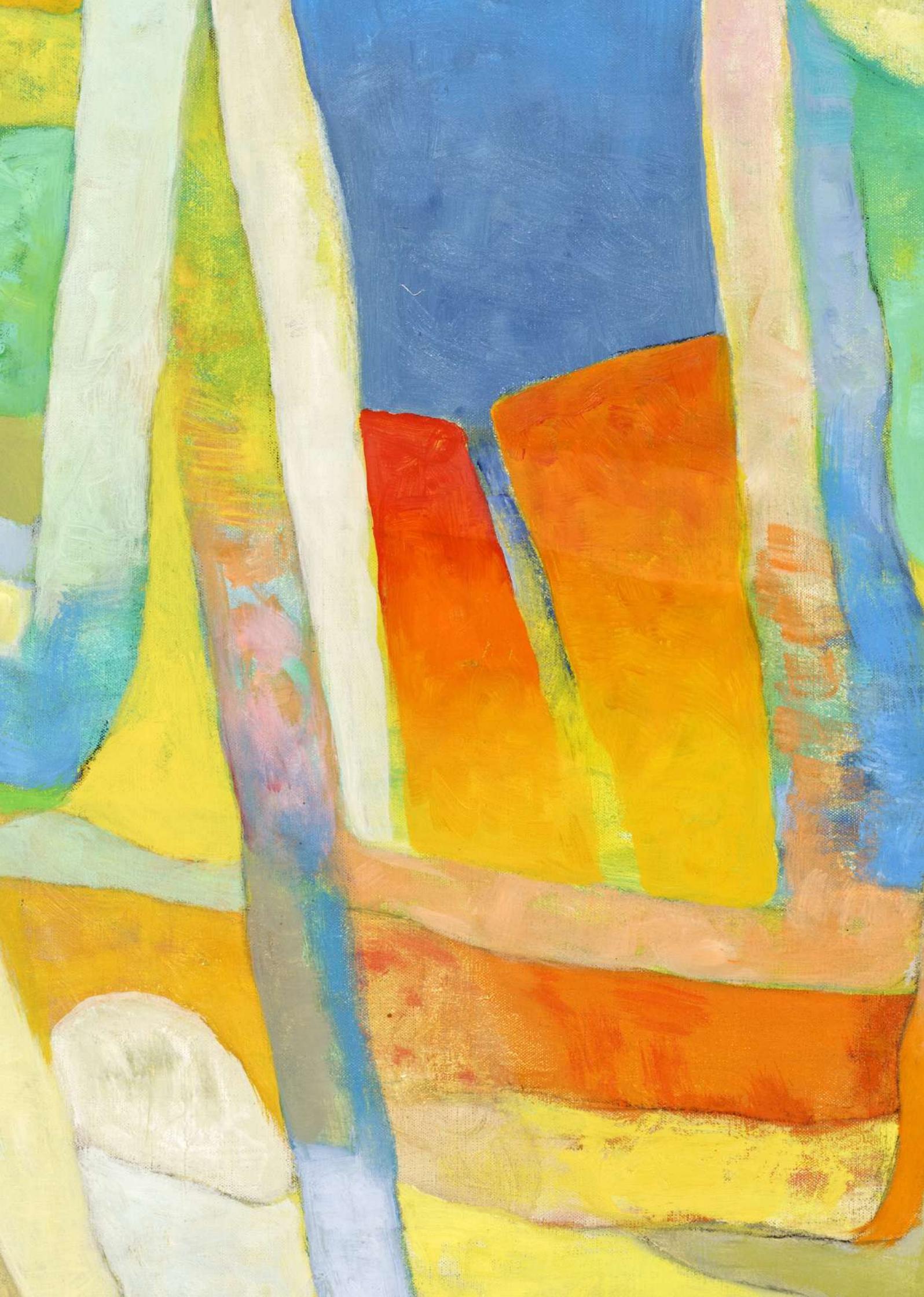
Bronze

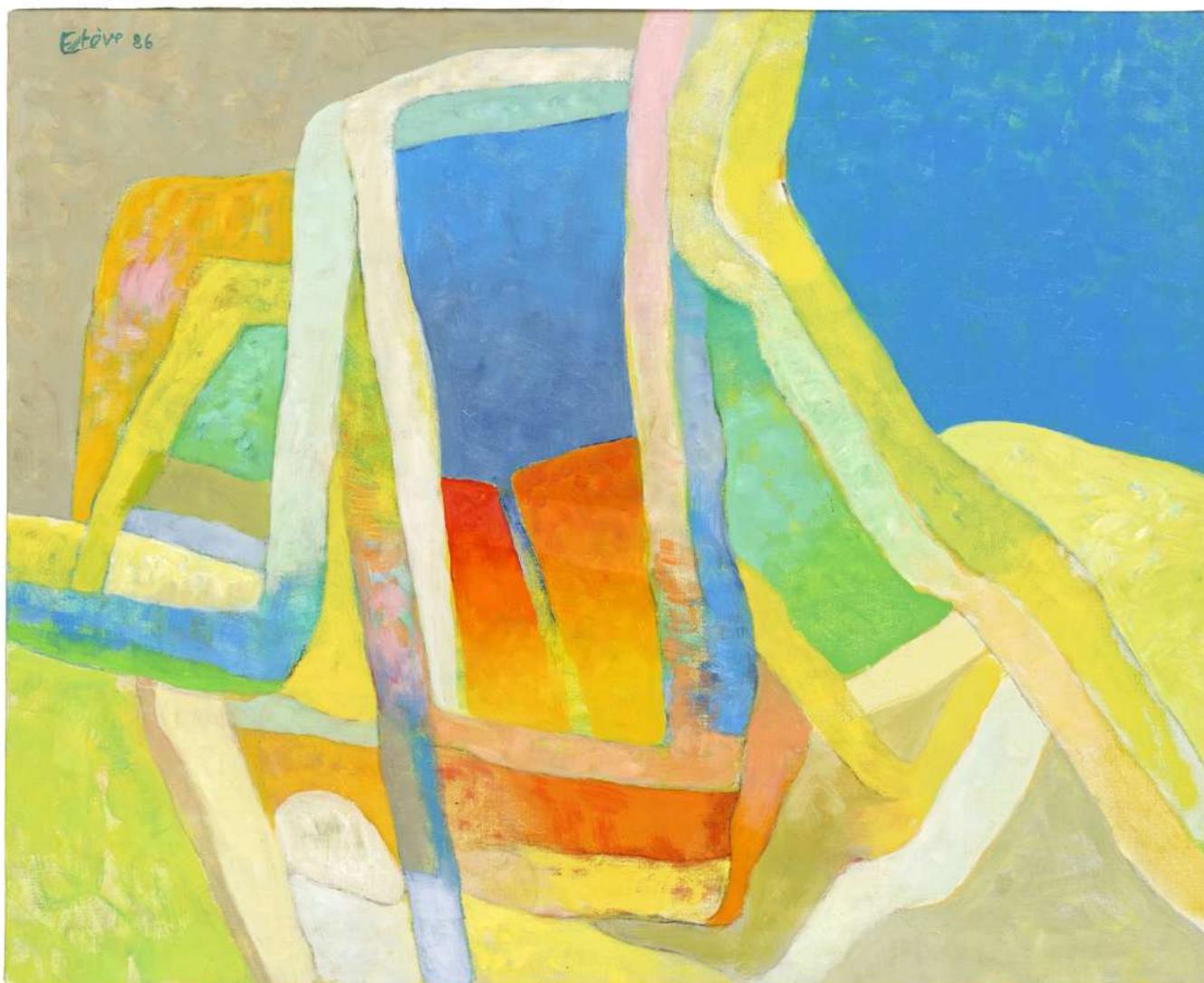
Signed *Lobo* and numbered 5/8

Foundry mark *Fonderia Art F.LLI Bovincini Somma Campagna*

Edition of 8 + 4 artist's proofs

72 x 70 x 29 cm (28 ¼ x 27 ½ x 11 ½ in)





Maurice ESTÈVE (1904 – 2001)

Korelle

1986

Oil on canvas

Signed and dated upper left Estève 86

54 x 65 cm (21 ¼ x 25 ¾ in)

Baltasar LOBO

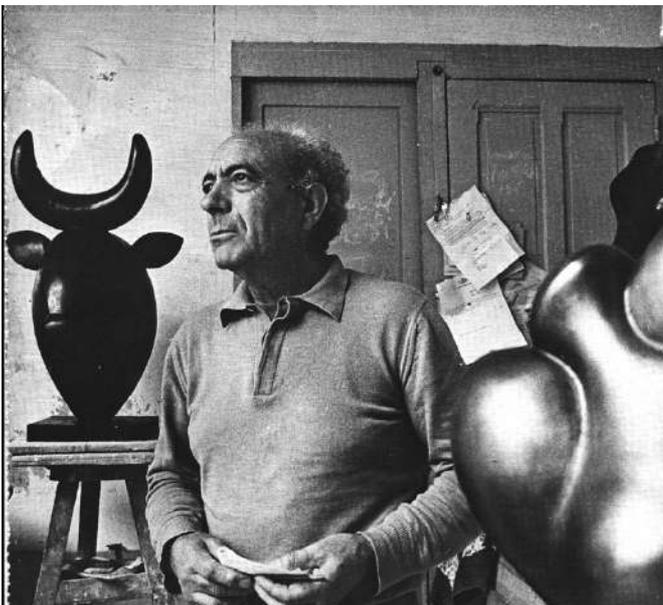
1910 – 1993

Baltasar Lobo was born in 1910 into a modest family of peasants and artisans in a small Catalan village near Zamora. When he was 12, he entered Ramon Núñez's Art Workshop as an apprentice and, since 1923 he attended sculpture modelling courses at the Museum of Fine Arts of Valladolid. At the age of 17, he obtained a scholarship for the San Fernando Academy of Fine Arts in Madrid but dropped out a few months later, although he continued to take night lessons at the School of Arts and Crafts. At this time, he earned a living by sculpting gravestones.

During the Civil War, a bombing caused the death of his father, destroying Lobo's studio. With his wife Mercedes, he joined the Republican side and the Catalan group "Tierra y libertad," which shared his anarchistic leanings and his attachment to popular traditions. In 1939, the couple escaped to France and settled down in Montparnasse. There, he met Picasso and Henri Laurens, to whom he became an apprentice. At a collective exhibition at the Vendôme Gallery of Paris, and side by side with artists such as Matisse, Picasso and Leger, he gained interest from the public and the critics.

His first solo exhibition was opened at Stockholm's Blanche Gallery in 1951. Thanks to the order of the *Maternité* sculpture for the Central University of Venezuela in Caracas, he started a close relationship with this country that would last for his entire life.

Until his death in 1993, Lobo lived in Paris. His work travels around the world in numerous exhibitions. Villand Galanis in Paris, Nathan in Zürich, Nichido in Tokyo, Freites in Caracas and Daniel Malingue in Paris are some of the galleries currently exhibiting the artist's work. It was in 1984 that hometown Zamora finally dedicated an exhibition to his work. The Baltasar Lobo de Zamora Museum was then created, housing an important collection of works donated by the artist and his descendants.



Baltasar Lobo in his studio

Maurice ESTÈVE

1904 – 2001

Maurice Estève, born in 1904 in Culan, a village in the center of France, came from a modest background. Self-taught, he worked at a number of trades and spent all his spare time in the Louvre, walking down its halls and drawing. He had his first solo exhibition in 1930 at the Yvargot Gallery. In 1937, Robert and Sonia Delaunay invited him to participate in decorating the *Pavillon des Chemins de fer et de l'Aviation* (the Pavilion of Railroads and Aviation) at the Exposition universelle. That same year, following Braque's advice, he was asked by the Franco-Swedish Gallery in Stockholm to take part in the important exhibition *Peinture française* along with Picasso, Gris, Matisse, and Léger.

In 1941, Estève decided to dedicate himself entirely to his art and participated with Bazaine, Lopicque, Manessier, Tal Coat, Édouard Pignon and others in the show at the Braun Gallery *Vingt jeunes peintres de tradition française* (Twenty Young Painters of the French Tradition), which was considered the manifesto of what became known as the "Nouvelle école de Paris". He entered into a verbal agreement with Louis Carré, who was his gallerist until 1949. It was the era in which the embrace of Bonnard's colours was at its height.

In 1956, he participated in his first large exhibition outside France, at the Statens Museum for Kunst in Copenhagen. Estève became internationally known and had solo and group shows around the world. He then began working with the Villand-Galanis Gallery, which unveiled his watercolours and drawings to the public in 1955. They were immensely successful; in 1956, Pierre Francastel wrote the first monograph on his work, and after that, the shows came one after the other (Stockholm, Basel, Düsseldorf, Copenhagen and Oslo among others).

After his spouse died in 1965, he took refuge in the intimacy of his studio and kept working privately. In 1967, he began a collaboration with the Neue Galerie in Zurich and at Claude Bernard's in Paris, starting to show again his work to the public. From then on, his work continued to gain importance became inscribed in the history of 20th-century art as one of the essential links in the turn toward abstraction.



Maurice Estève in his studio

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