

PRESS RELEASE: TEFAF Maastricht | Stand 402

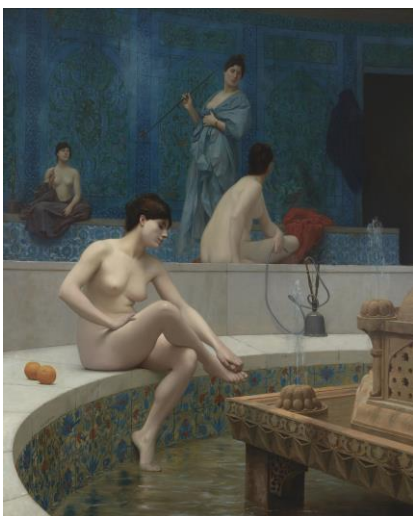
Dickinson presents an impressive group of female nudes and new discoveries

14 - 24 March 2019



Femme nue couchée (Gabrielle) (1903) oil on canvas, 65.3 x 155.3 cm

Dickinson's 2019 TEFAF Maastricht stand will showcase a range of important works from Old Masters through to Impressionist, Modern and Contemporary pieces. The highlights feature an impressive and diverse group of female nudes, including Renoir's monumental late *Femme nue couchée (Gabrielle)*, a luminous 1903 depiction of one of the artist's favourite models.



J.-L. Gérôme, *Les Baigneuses du Harem* (1901), oil on canvas, 99.7 x 80.6 cm

Alongside *Femme nue couchée* and a second, smaller Renoir nude, *Jeune Fille Assise*, Dickinson will exhibit one of Jean-Léon Gérôme's late Turkish bathers, *Les Baigneuses du Harem* (1901); Picasso's drawing of his sleeping lover Geneviève, *La Pause* (1951); and Paul Delvaux's enigmatic *Le Balcon* (1948).

Among the Old Masters on offer are two new discoveries: a terracotta relief of the *Penitent Magdalene* by Andrea Brustolon, and Joseph Wright of Derby's *Portrait of Robert Sutton* (1760). Further highlights include works by Pieter Brueghel II, Frans Francken II and Abraham Govaerts and a view of *The Redentore* by Canaletto painted during his time in London.

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In addition to the group of nudes, the 19th and 20th century rooms feature Gustave Courbet's influential winter landscape *Chasseur dans la Neige* (c. 1864); several theatrical and radically modern figural paintings by Kees van Dongen, including the elegant portrait *Plumes blanches* (c. 1910-12); and Surrealist pieces including Joan Miró's *Group de Personnages*, painted during the turbulent years of the Spanish Civil War (1938), as well as Joseph Cornell's *Blue Medici* (c. 1954). These will be accompanied by significant works on paper by Marc Chagall, Henri Matisse, Paul Klee and Pablo Picasso; and two fine Modern British sculptures by Barbara Hepworth and Henry Moore.

The Postwar period will be represented by two further sculptures, Alexander Calder's kinetic mobile *Black Circle, Black Triangle* (1961); and Jean Dubuffet's abstract *Paysage Amoncelé* (1968); as well as by Dubuffet's gouache and collage piece *Urbi et Orbi* (1962).



Alexander Calder, *Black Circle, Black Triangle* (1961), painted sheet metal and wire, 54 x 220 cm

Simon C. Dickinson Ltd
58 Jermyn Street London
SW1Y 6LX
Registered in England No. 3270566

www.simondickinson.com
London@simondickinson.com
+44 (0) 20 7439 0340
Social media: @DickinsonGallery

For further press information:

Susie Lawson - Director, Branch Arts

susie@branch-arts.com | +44 (0) 7971 007576 | www.branch-arts.com