




Trevor Bell
Andrej Belocvetov
Sandra Blow RA
Youla Chapoval
Serge Charchoune
Jeanne Coppel
Tom Cross
Pierre Dmitrienko
Jun Dobashi
Joe Downing
William Gear RA
René Guiette
Kathleen Guthrie
Adrian Heath
John Hoyland RA
Maurice Jadot
Paul Mansouroff
Bernard Myers
Vladimir Nemukhin
Ben Nicholson OM
Alexandre Orloff
Marcel Pouget
Richard Smith CBE
Anna Staritsky
Eduard Steinberg
Gabriel Weissman
Léon Zack



Postwar to Postmodern:

British and European Abstract Art

23-26 June 2022

 QUAD FINE ART

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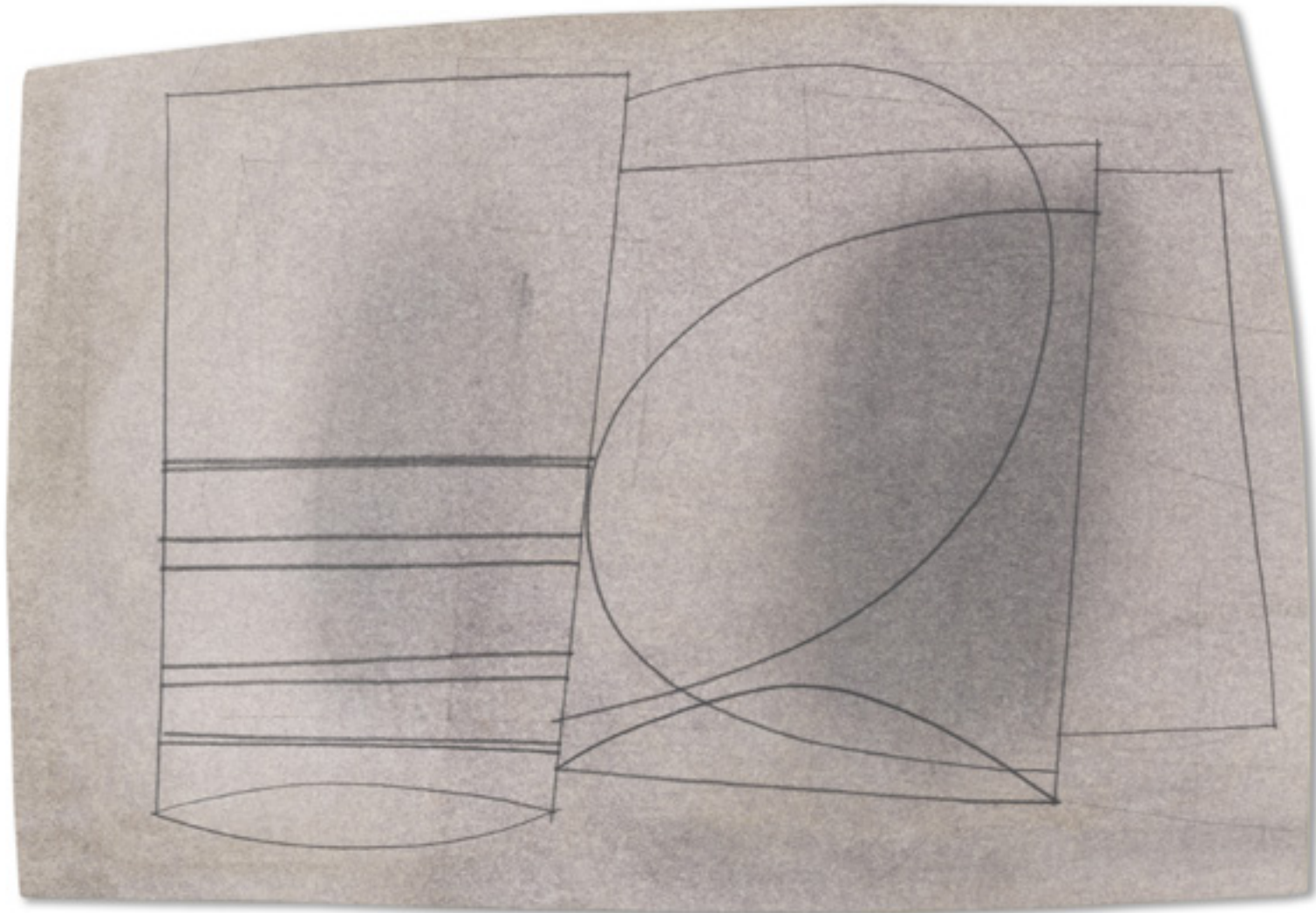
Postwar to Postmodern: British and European Abstract Art

As part of Art & Antiques Fair Olympia 2022, QUAD Fine Art is proud to present Postwar to Postmodern: British and European Abstract Art. The exhibition brings together artists from England, Scotland, France, the Czech Republic, Romania, Ukraine and Russia, many of whom forged important connections that brought Europe, devastated and divided post-1945, closer together through the language of abstraction.

The story of this exhibition begins with a gift. Ben Nicholson gifted an abstract drawing to Jeanne Coppel in 1957, a Romanian artist that left her home country and settled in Paris in 1919. This was also the case for Youla Chapoval and Anna Staritsky, Ukrainian artists that were part of the New School of Paris, alongside Pierre Dmitrienko, born in Paris to a Greek father and a Russian mother, and Léon Zack who emigrated from Russia in 1920. The New School of Paris, also often referred to as the Second School of Paris, developed Lyrical Abstraction - a branch of Tachism and the Parisian answer to New York's Abstract Expressionism, which then travelled from Paris to America and the UK. The English artist John Hoyland is considered one of the key Lyrical Abstractionists. Important cross-continental connections were also made by Sandra Blow as she embraced Italian Arte Povera and by William Gear when he exhibited with Jackson Pollock in New York.

Meanwhile, behind the Iron Curtain, the Czech artist Andrej Belocvetov was fascinated by gestural abstraction. In the 1970s, dedicated to developing a postmodern synthesis of previous styles he is still strongly influenced by the energy of Abstract Expressionism. In the 1950s a new avant-garde emerged in the Soviet Bloc countries. Inspired by Western abstract movements and encouraged by Nikita Khrushchev's 'thaw'-era lenient cultural policies, artists once again began to experiment with abstraction and depart from the ideological imposition of Socialist Realism. Very quickly, however, the 'thaw' ended and a new wave of the avant-garde was pushed into the underground, and Soviet Non-Conformism was born. Eduard Steinberg and Vladimir Nemukhin were part of this movement. One of Nemukhin's sculptures included in the exhibition is dedicated to Steinberg.

The exhibition intends to showcase the breadth and variety of abstract art in the second half of the 20th century while contextualising the personal connections and political dynamics that shaped it.



Ben Nicholson OM
English, 1894-1982

December 1957 (for Jeanne Coppel), 1957

Pencil and oil wash on paper/card.
18×25.5 cm (Fr:35×43)
Signed, dated and dedicated to Jeanne Coppel on verso.

Provenance: The Artist, by whom gifted to Jeanne Coppel, Paris, and thence by descent to her son; His sale; Christie's, Paris, 11 December 2007, lot 192; With Stephen Ongpin Fine Art, London, 2008; Private Collection, Madrid, from whom acquired by the previous owner; Private collection, UK

→ **Ben Nicholson OM**
English, 1894-1982

Abstract rug design, 1930s

Gouache and pencil on paper
16×15.5 cm (Fr:18×17.5)
Inscribed 'Kate from Ben' on verso

Provenance: The Artist; gifted to his daughter Kate; Private collection, UK

A rug of this design from the collection of Stanley Seeger appeared in The Pruskin Gallery sale at Bonhams in March 2012





Jeanne Coppel
Romanian, 1896-1971

Abstract Composition, 1962

Mixed media collage
30×47.5 cm (Fr.56×74)
Signed and dated on lower right

Provenance; Austin Desmond Fine Art, London
Private collection, UK

During the war, Jeanne Coppel did not have access to the materials required for her paintings and this initial need inspired her to develop a practice in collages. Coppel wrote that collages could retain the artist's anonymity, unlike a brush, which always reveals the artist's identity. This freedom of anonymity continued to draw her back to collages after the war

Jeanne Coppel
Romanian, 1896-1971

Untitled (Large Squares), 1951

Oil on canvas
59.5×45 cm (Fr.77×62)
Signed on lower right, further signed and inscribed 'Paris' on verso

Provenance: Austin Desmond Fine Art, London
Private collection, UK

Exhibited: Bienal do Museu de Arte Moderna, Sao Paulo, 1953-54

A student at the Académie Ranson, Jeanne Coppel received an exceptional classical artistic education, however, she also got a very early personal introduction to some of the most exciting avant-garde artists working in Europe. Arriving in Berlin in 1912 Coppel made contact with Diaghilev's Ballets Russes and then studied under Natalia Goncharova and Michel Larionov just as they invented Rayonism. Coppel was also inspired by Sonia Delaunay and dedicated her creative energy to abstract art after 1937





Eduard Steinberg
Russian, 1937-2012

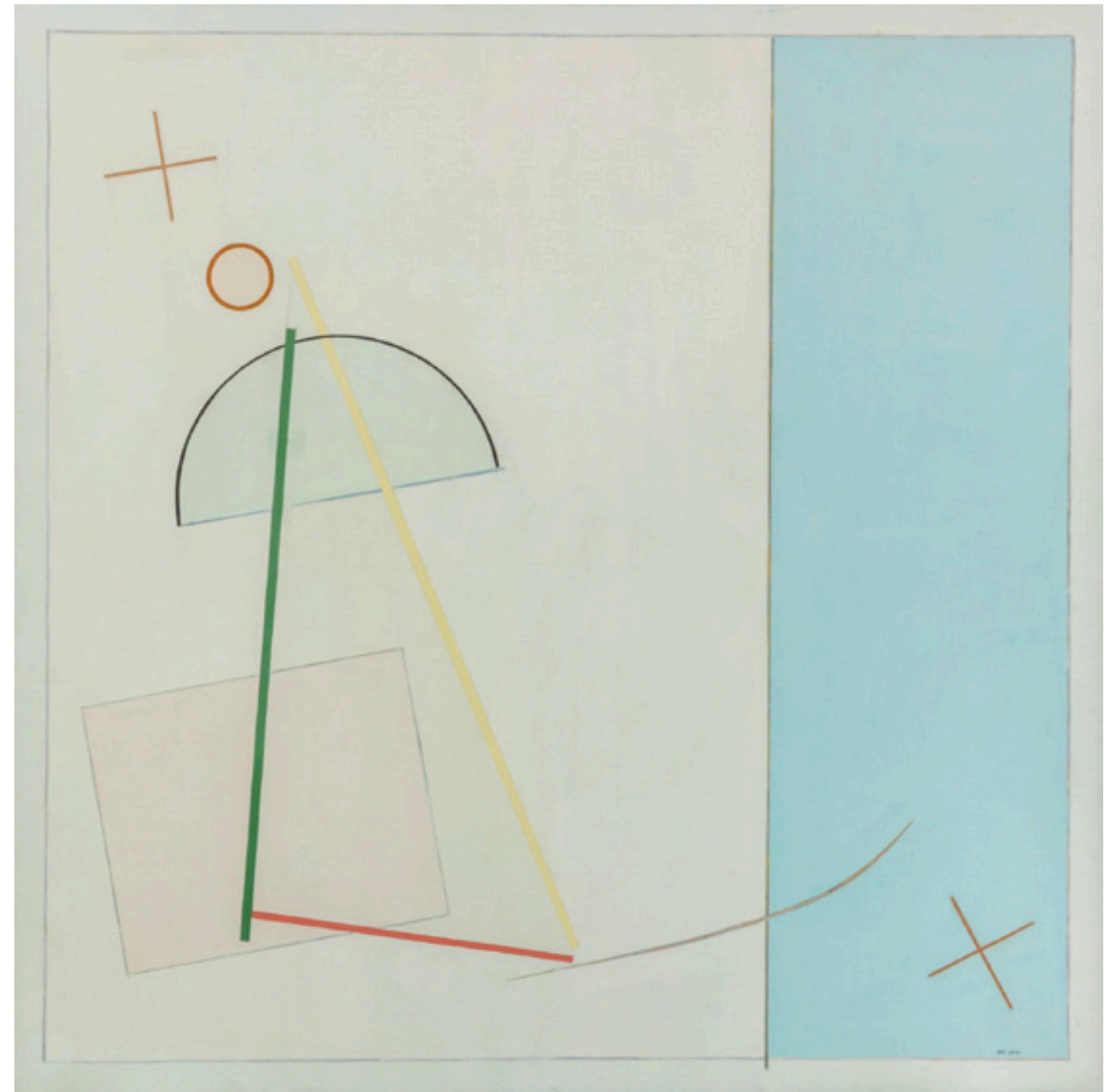
Composition, 1990

Oil on canvas
130×130 cm (Fr:134×134.5)

Signed with initials in Cyrillic and dated 1990 on lower right; further signed, titled, inscribed, dated yanv-1990 and bearing two Galerie Alex Lachmann labels on the reverse.

Provenance: Galerie Alex Lachmann, Cologne. Collection of Dr Bernd Bierfreund, Germany.
Exhibition catalogue Eduard Stejnberg, Cologne: Galerie Alex Lachmann, 1990, p.7 visible in a b/w photograph; p.35, nos.7-9 listed
Exhibition catalogue Das Rote Haus: Zeitgenössische Russische Kunst aus der Sammlung Bierfreund, Cologne: Wienand, 2000, p.183 illustrated. Cologne, Galerie Alex Lachmann, Eduard Stejnberg, 16 November 1990 - 31 January 1991
Bietigheim-Bissingen, Städtische Galerie and Bergisch Gladbach, Städtische Galerie Villa Zanders, Das Rote Haus: Zeitgenössische Russische Kunst aus der Sammlung Bierfreund, 2001-2002

The present composition belongs to the series of works executed during the artist's stay in Söll in January 1990. In the same year, the painting was included in Steinberg's personal exhibition at Galerie Alex Lachmann. Although not illustrated in colour, the work is visible in the black and white photograph





Eduard Steinberg
Russian, 1937-2012

Composition, 1985

Oil on canvas.
96.5×66 cm
(Fr. 101x71)

Provenance: Private
collection, Europe



Gabriel Weissman
English, 1944-1997

Sculpture relief,
undated

Mixed media
18×22.5 cm (Fr: 22.1×27.3)
Unsigned

Provenance: Whitford Fine Art, London
Private collection, UK



Youla Chapoval
Ukrainian, 1919-1951

Le Poisson, 1950

Oil on canvas
27×46 cm (Fr.52×70)
Signed on lower right

Provenance: Bella Chapoval-Moisesco

Exhibited: Youla Chapoval: 1919-1951, Musée d'art moderne de la ville de Paris, Paris, Oct-Nov 1964, No. 47.

Published: Evelyne and Marie-Laure Moisset, Youla Chapoval: Catalogue Raisonné de l'oeuvre peint. Paris: AMATEUR, 2015. No. 570, reproduced in colour on p. 344

Youla Chapoval
Ukrainian, 1919-1951

Lances, 1949

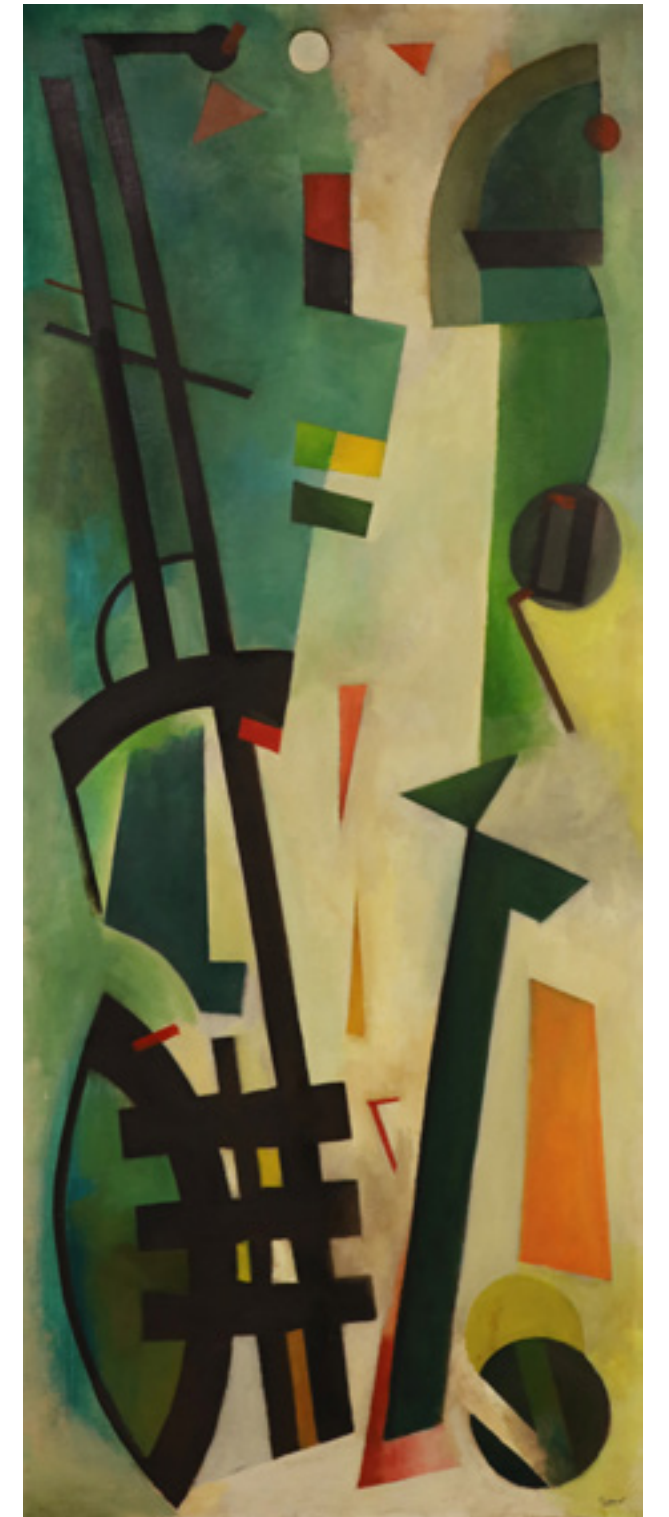
Oil on canvas
130×54 cm (Fr:140×65)
Signed on lower right

Provenance: Bella Chapoval-Moisesco
Galerie Antoine Laurentin, Paris

Exhibited: Youla Chapoval: 1919-1951, Musée d'art moderne de la ville de Paris, Paris, Oct-Nov 1964, No. 41.
Biennale des Antiquaires, Grand Palais, Paris, 11-21 Sep 2008. Reproduced on the cover of the catalogue and on p. 72.

Published: Evelyne and Marie-Laure Moisset, Youla Chapoval: Catalogue Raisonné de l'oeuvre peint. Paris: AMATEUR, 2015. No. 515, reproduced in colour on p. 316.

1949, the year the current painting was created, was very successful for Youla Chapoval. He celebrated more solo shows and won the Prix Kandinsky. While the colour scheme and composition of this painting seem joyous and playful the sharp angles, red accents and lack of order portray a disillusioned postwar reality





Youla Chapoval
Ukrainian, 1919-1951

Composition, 1947

Oil on canvas
46.5×28.5 cm (Fr. 55.5×36.5)
Signed and dated on lower left

Provenance: Galerie Sabine Vazieux, Paris
Private collection, Europe

Published: Evelyne and Marie-Laure Moisset,
Youla Chapoval: Catalogue Raisonné de
l'oeuvre peint. Paris: AMATEUR, 2015. No. 267,
reproduced in colour on p. 207

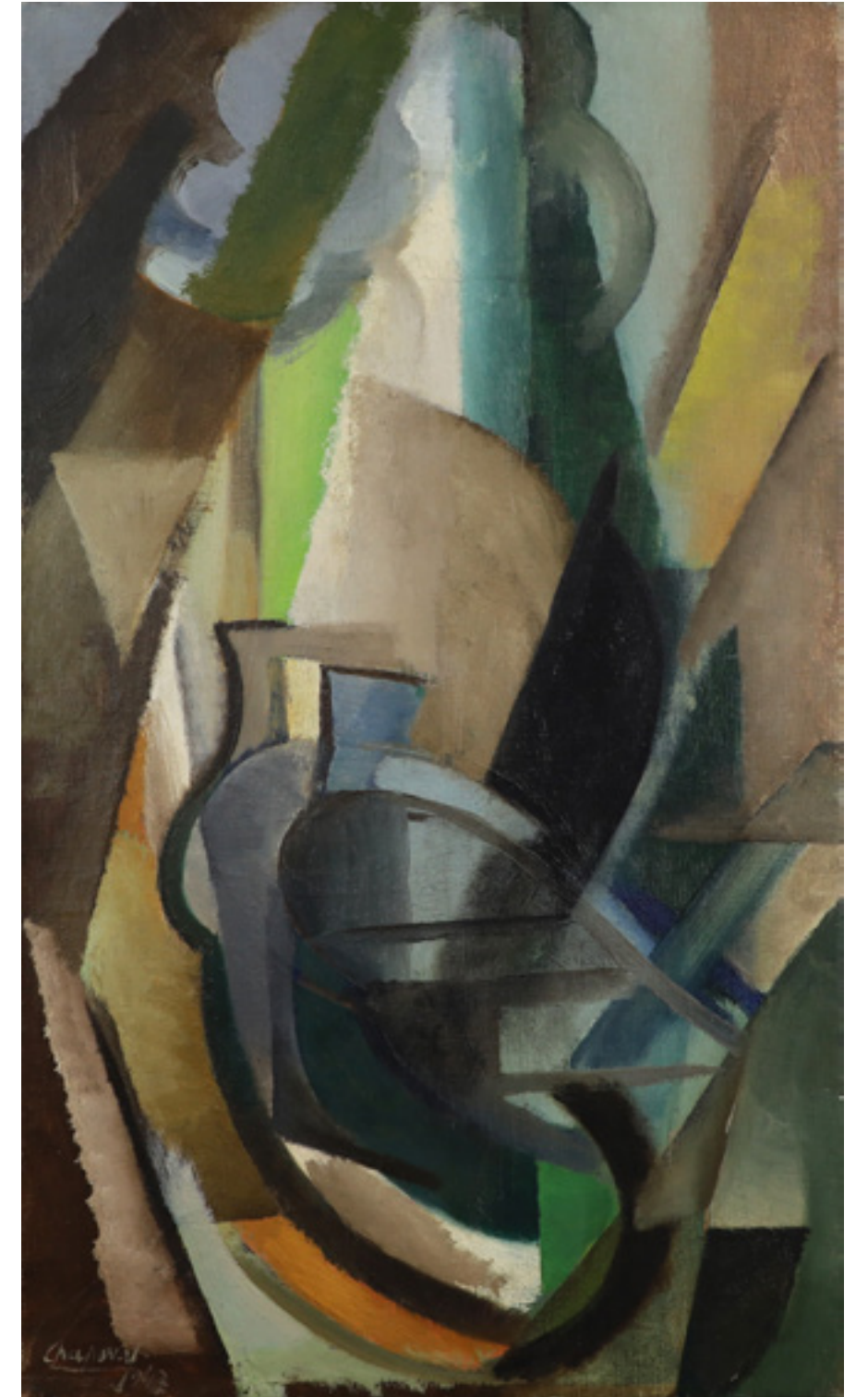
← **Youla Chapoval**
Ukrainian, 1919-1951

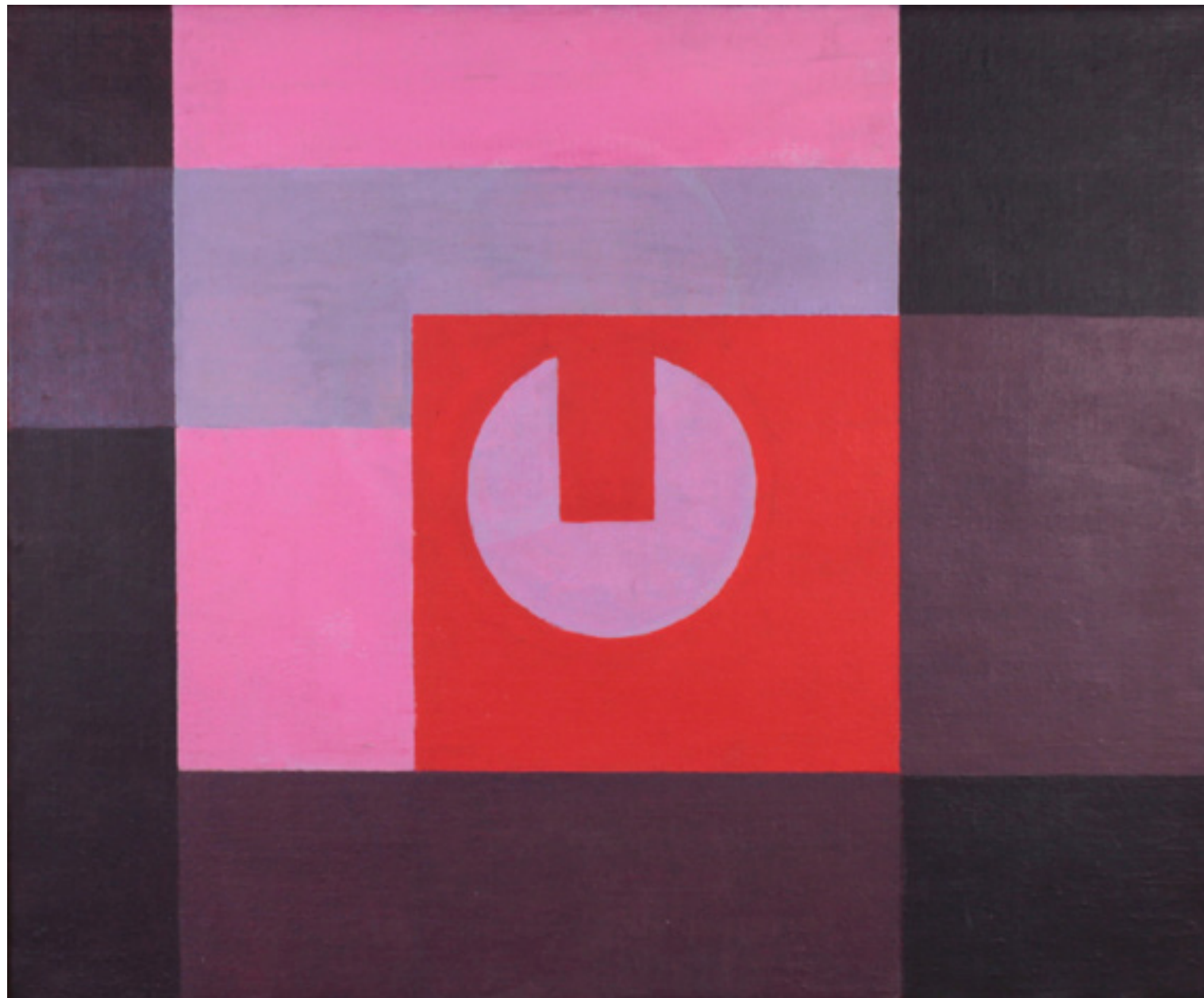
Still life with glass III, 1945

Oil on canvas
55×46 cm (Fr. 59×50)
Signed and dated on upper right

Provenance: Henri Benezit; Private collection,
Germany

Published: Evelyne and Marie-Laure Moisset,
Youla Chapoval: Catalogue Raisonné de l'oeuvre
peint. Paris: AMATEUR, 2015. No. 94, reproduced
in colour on p. 124





Kathleen Guthrie
English, 1905-1981

Red Centre, undated

Oil on canvas.
51×61 cm (Fr:53×63)

Signed and titled on verso

Provenance: Artist's studio, 6 Mall Studios, Tasker Road
Private collection, UK

This painting is an example from Kathleen Guthrie's
'Camelot' series, defined by bold colour-field abstract oils,

gouaches and silkscreen prints. Guthrie was first introduced to silkscreen printing in 1954 and by the 1970s was one of the most accomplished artists working in the medium. The 'Camelot' series was focused on the opportunities offered by silkscreen printing, but each print was preceded by a design on canvas or paper. This work is one such design which went on to become a silkscreen in an edition of 8



Kathleen Guthrie
English, 1905-1981

Original design for 'Grey Squares on Brown', 1960s

Gouache on paper
39×20 cm (Fr:50×31)

Provenance: Artist's Estate
Liss Fine Art, London

Following the breakdown of Kathleen Guthrie's marriage with Robin Guthrie, Kathleen married Cecil Stephenson, a member of the constructivist group of artists led by Ben Nicholson. This design showcases Kathleen Guthrie's embrace of abstraction



Léon Zack
French-Russian,
1892-1980

Gamme Noire, 1960s

Oil on canvas

60×73 cm (Fr.67×80)
Signed on lower right

Provenance: Palais Des Beaux-Arts A.S.B.L.
Charleroi (exhibition sticker on verso)
Collection: Mademoiselle Tatiana Touraou,
Ixelles, Belgium

→ Léon Zack
French-Russian,
1892-1980

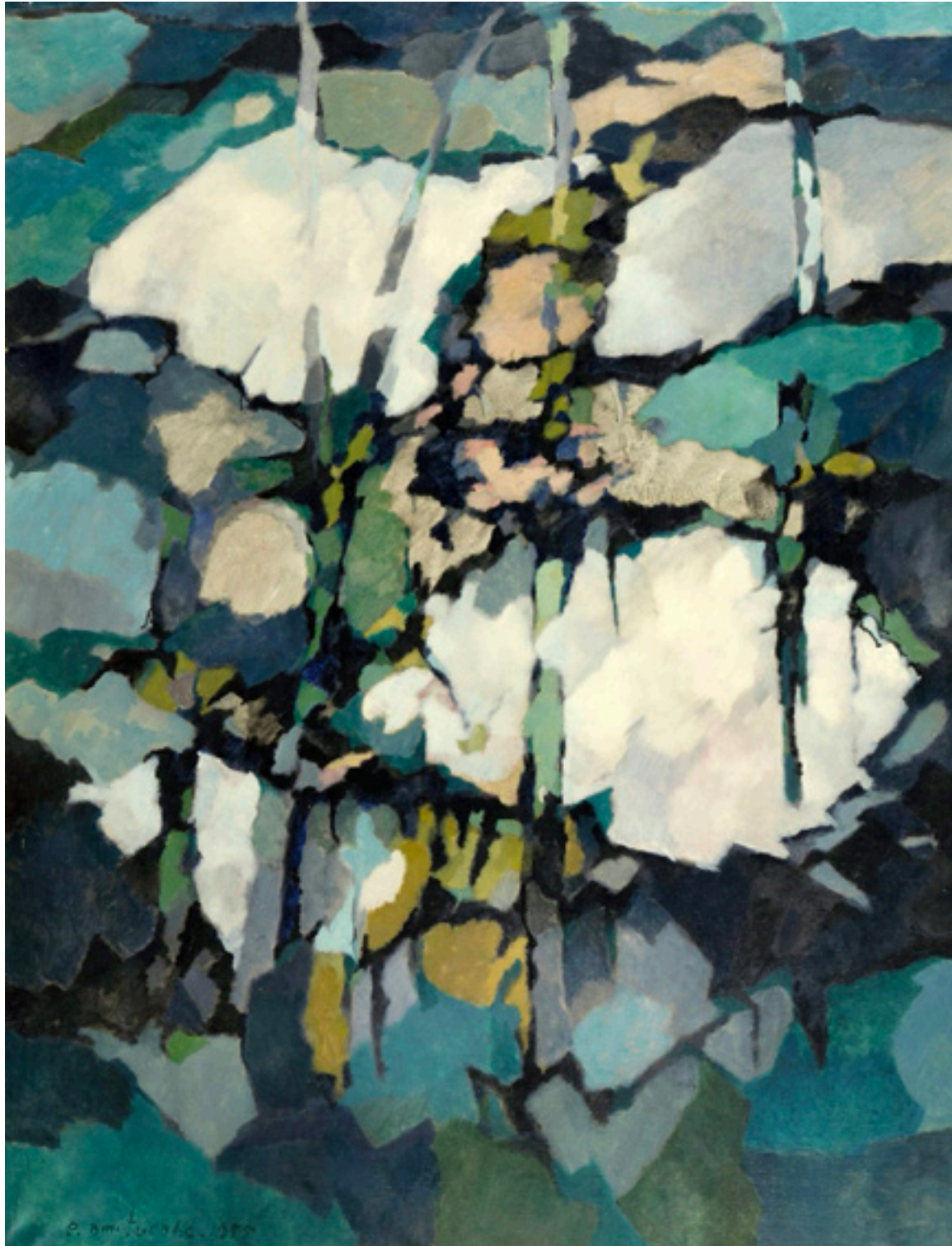
Mistique, 1954

Oil on canvas

100×65 cm (Fr:116×82)
Signed and dated on the lower right.

Provenance: Gift of M. Calatchi (Galerie Mony
Calatchi) and the artist, Paris, 1957. Brought by
Miriam N., 1958





Pierre Dmitrienko
French, 1925-1974

Carrière, 1955

Oil on canvas
116×89 cm (Fr: 118×91)
Signed and dated
by the artist on the lower left
and verso.

Provenance: Galerie Moos,
Geneva; Jack Palance
collection, 2007



Pierre Dmitrienko
French, 1925-1974

Cubist composition,
1953

Oil on canvas
61×38 cm (Fr.77×55)
Signed on lower centre

Provenance: Galerie du
Rhone, Sion, Switzerland
Private collection,
Europe



← Sandra Blow RA
English, 1925-2006

Sea Inlet, 1995

Acrylic, paper collage, cardboard on board
50.5×50.5 cm
Signed and dated on lower right and on
verso

Provenance: The Artist
Private collection, UK

Sandra Blow RA
English, 1925-2006

Untitled, 1970.

Sand and mixed media on paper
19×27 cm (Fr:29.2×38.5)
Signed and dated on lower right, further inscribed 'Love
to Darling Rose on her Birthday/Love Sandra x' verso.

Gift of the Artist to her aunt Rose
Private collection, UK



← Anna Staritsky
Ukrainian, 1908-1981

Personages, 1968

Oil, tempera and collage on paper
70×47 cm (Fr:93×60)

Signed on lower right and further signed on verso. In original framing by the artist

Provenance: The Artist
Private collection, France
Private collection, Europe

Anna Staritsky's experiments with collages in the late 1960s and 70s revolve around her memories of Ukraine and her strong spiritual connection to Ukrainian culture. Roughly defined characters occupy the space of this collage, reduced to near abstraction: a pair of eyes on a blank face, a profile with an open mouth, a raised fist, a hand holding a note. In the context of Cold-War Europe, these actions may symbolise protest and political dissidence

Anna Staritsky
Ukrainian, 1908-1981

Distant Unravelling, 1960s

Oil on canvas
82×130 cm (Fr:84×132)

Signed on lower right
Provenance: Sotheby's, London
Private collection, Europe

In 'Distant Unravelling', 1960s, Anna Staritsky combines in fluid motion tones of blue, green, and brown, resembling grass-covered cliffs rising above the sea. In fact, many of Staritsky's abstract works are landscapes intended to be discovered



← Pierre Grimm
French-Ukrainian, 1898-1979

Composition

Oil on cardboard
26×32 cm
Signed on lower right

Provenance: Collection of Victor Tanguy
Private collection, Europe

Pierre Grimm
French-Ukrainian, 1898-1979

Composition

Gouache and collage on cardboard
36.5×59 cm (Fr.53×73)
Signed on lower right

Provenance: Collection of Victor Tanguy
Private collection, Europe



→ **Richard Smith CBE**
English, 1931-2016

Evening Post, 1982

Charcoal and acrylic on canvas
168.6×132.5 cm
Signed and dated on verso

Provenance: Rosenberg Fine Arts Ltd, Toronto
Private collection, UK

Trevor Bell
English, 1930-2017

Façade in Red, 1959

Mixed media
89×56.5 cm (Fr:106×74)
Signed and dated on lower right, further
inscribed as titled on verso

Provenance: Waddington Galleries, London





Adrian Heath
English, 1920-1992

Untitled, 1971

Pencil, watercolour and gouache on paper.
28×38 cm (Fr:48.2×57.7)
Signed and dated lower right

Provenance: Artist's Estate
Private collection, UK

→ **John Hoyland RA**
English, 1934-2011

Just Once, 1983

Acrylic on canvas
86×71 cm
Signed, dated and
titled on verso

Provenance: Private Collection
Waterhouse & Dodd, London
Private Collection, UK

One of the key proponents of Lyrical Abstraction in the UK, John Hoyland was influenced by both the American and European postwar abstract movements. For Hoyland, non-figurative painting was not about capturing some absolute, each composition conveys a specific event, feeling or emotion. A move toward subjectivity and the portrayal of personal experience in art coincides with the departure of postwar abstract painters from Geometric Abstraction





Tom Cross
English, 1931-2009

Still life Egg and Window, 1979

Gouache on paper
 28.5x39 cm (Fr:48x59)
 Signed and dated on lower left

Provenance: The artist (studio label on the reverse)
 Montpelier Studio, London
 Private collection, UK

In this abstract colour block still life, titled 'Egg and Window', the colours contradict both the real world and the parameters of reality set within the composition, making it a peculiar case of the artist's use of colour. Ties with reality are not fully severed in this work and it represents a particularly recognisable stage in the artist's career - the years 1979 and 1980 - defined by organic abstraction and vibrant use of colour



Bernard Myers
English, 1925-2007

Study for 'Arctic Sea', c.1950

Oil on board
 50.5x76 cm
 Unsigned. Sticker on reverse
 'Bernard Myers Index No. 0293'

Provenance: The Artist's Estate
 Private collection, UK

Both abstract and yet recognisably figurative Bernard Myers's work exceptionally bridges the abstract/figurative divide in mid-20th-century British art. Based in Hammersmith, West London, Myers had a studio overlooking the Thames. Water and skies fascinated him, always there, yet ever-changing



← William Gear RA
Scottish, 1915-1997

Landscape element, 1959

Oil on canvas
60×50 cm (Fr:63×53)
Signed and dated on lower right and on verso

Provenance: The Estate of Denis Bowen
Private collection, UK

William Gear is one of the most recognisable British Modern artists and while abstraction always prevailed in his works, his conception of nature is enlightening in understanding his process: "There was always a link with nature, I never denied nature really. Even in those extreme abstract themes, we have been looking at, there is an equivalence to, observable form"

Andrej Belocvetov
Czech, 1923-1997

Composition, 1974

Mixed media on paper
36×61 cm (Fr:50×76)
Signed and dated on upper left

Provenance: Private collection, Germany



Jun Dobashi
Japanese, 1910-1978

Landscape, 1954

Oil on canvas
60×92 cm (unframed)

Signed and dated on lower left
Provenance: Private collection, France

→ Joe Downing
American, 1925-2007
Composition, undated

Oil on canvas
73×60 cm (Fr.75×62)

Signed on lower right
Provenance: Private collection, France





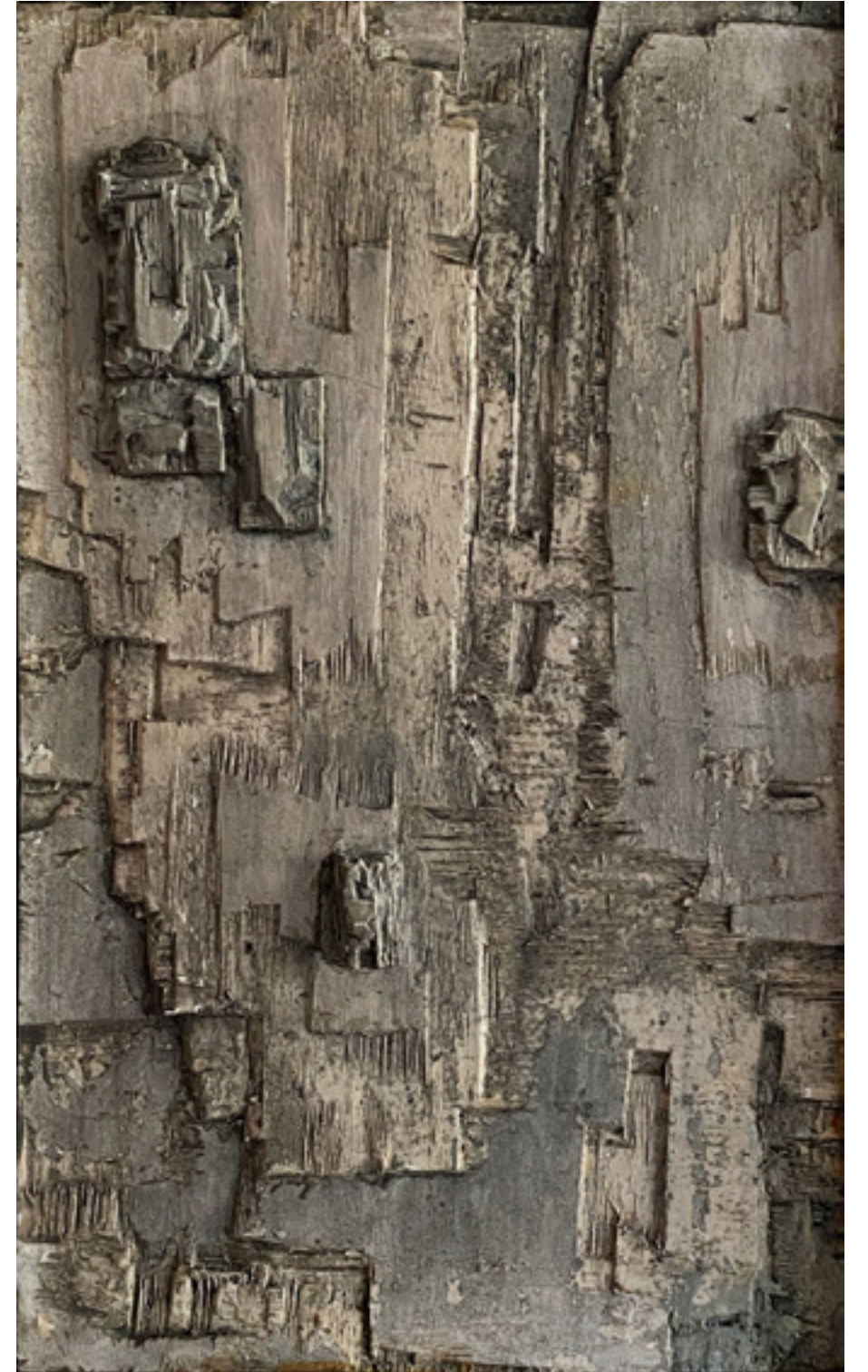
René Guette
Belgian, 1893-1976

Composition, 1959

Watercolour on paper
 29×21 cm (Fr. 60×49)
 Signed and dated on lower centre

Provenance: Private collection, France.

René Guette began painting in 1919 with his style developing and transforming from expressionism to cubism and post-cubism. In his late period, he develops an individual Eastern-inspired abstraction, no doubt drawing on ideas he took up during his studies in Oriental philosophy. This work is one such example, with clearly distinguishable symbols and a mystical presence. The 'artist' and the 'intellectual' are deeply intertwined within René Guette, making him one of the most interesting figures on the 20th-century Belgian art scene



Maurice Jadot
Belgian, 1893-1983

Untitled

Mixed media on board, painted wooden carved relief
 43×26 cm (Fr.44×27)
 Signed on verso

Provenance; Drian Galleries, London
 Private collection, UK



Marcel Pouget
French, 1923-1985

60×73 cm (Fr.77×90)
Signed and dated
centre-left

Still life, 1952

Oil on canvas

Provenance: Private
collection, France



Serge Charchoune
French-Russian, 1888-1975

Galapagos Sunset II, 1973

Oil on canvas
33×55 cm (Fr.48×70)
Signed, dated and titled on lower right

Provenance: Private collection, Europe

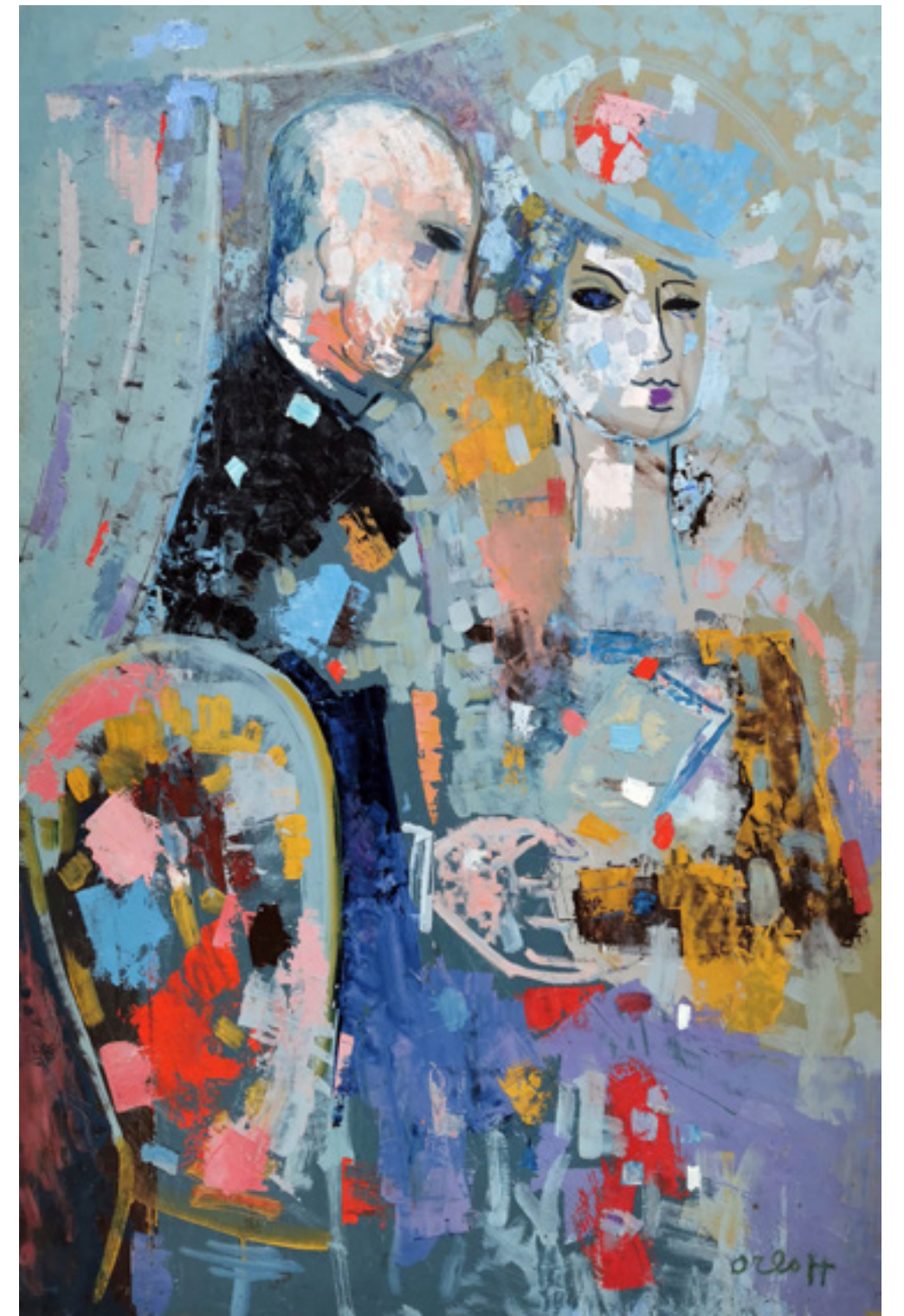


Paul Mansouroff
Russian-French,
1896-1983

Composition, 1960s

Oil on wood panel
110×35 cm (Fr: 121×47)
Signed on lower right

Provenance: Private
collection, France



Alexandre Orloff
French-Russian,
1899-1979

Couple, 1960s

Oil on hardboard
92×60 cm (Fr: 110×78)
Signed on lower right

Provenance: Private
collection, Germany



Vladimir Nemukhin
Russian, 1925-2016

Composition with red Cubus, dedicated to
Eduard Steinberg, 1988

Varnished wood, 19.5×27×27 cm
Signed, dated and dedicated on the base
Limited edition (unnumbered)
Provenance: acquired directly from the Artist

→ Vladimir Nemukhin
Russian, 1925-2016

Composition, dedicated to W. Weisberg, 1988

Varnished wood, 34.5×32×32 cm
Signed, dated and dedicated on the base
Limited edition (unnumbered)
Provenance: acquired directly from the Artist



