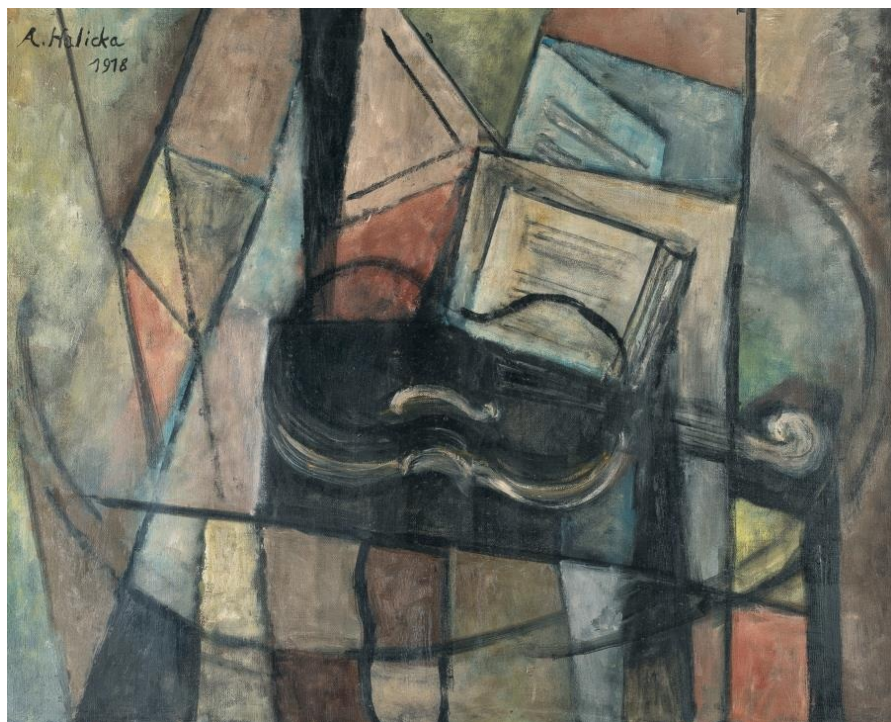


Alice Halicka

Lot 755

Nature Morte



Low estimate :

€ 20,000

High estimate :

€ 25,000

VAT on hammer price :

7 %

Buyers premium incl. VAT :

27 %

VAT over buyers premium :

7 %

Artist

Alice Halicka

1894 Krakau - Paris 1975

Öl auf Leinwand. 1918. Ca. 65 x 81 cm. Signiert und datiert oben links.

Further information

Mit einer Fotoexpertise von Marlène Marcoussis, der Tochter der Künstlerin, vom 25.1.1979.

Provenance

Galerie Gmurzynska, Köln;
Privatbesitz, Schweiz;
Lempertz, Köln 30.11.2019, Los 377;
Privatsammlung, Nordrhein-Westfalen.

- Early work by the artist, clearly stylistically associated with the Parisian avant-garde around 1918
- Created during Halicka's Cubist phase in the period of the First World War, when she was associated with the circle around Picasso and Gris
- Typical Cubist still life with multiple perspectives and a fragmented conception of space

Alice Halicka was born in Krakow in 1894, the daughter of a Jewish doctor. She initially took painting lessons with Simon Hollósy in Munich, before moving to Paris in 1912. There she studied under Paul Sérusier and Maurice Denis, before her works were exhibited in Parisian salons. She interrupted her stay in France with numerous trips to Austria, Great Britain, Spain, Switzerland and Morocco, amongst other places. In 1913, she married the Polish painter Louis Marcoussis (1878–1941), who introduced her in 1912 to the circle of Cubists around Juan Gris, Georges Braque, Pablo Picasso and others. She remained associated with this circle of artists until 1921. Her participation in the Salon des Indépendants in 1914 also brought her to the attention of Guillaume Apollinaire. The phase of Cubist still lifes in her work was limited to the period of the First World War; later, she turned once again to the figurative style of the Surrealists.

Our work also dates from this creative period and is thematically entirely committed to Cubism. With delicate colour gradients and a rigorous linear composition, the painter plays with views of a table featuring a violin, a newspaper or sheet music, allowing the viewer's gaze to jump between different pictorial planes.

Subsequent exhibitions followed, including at the Salon d'Automne, the Salon des Tuileries and the Salon des Surindépendants, as well as international group exhibitions (Berthe Weill, Paris 1921; Bernheim-Jeune, Paris 1923; Kunsthaus, Zurich 1926; Wildenstein, Paris 1947).

