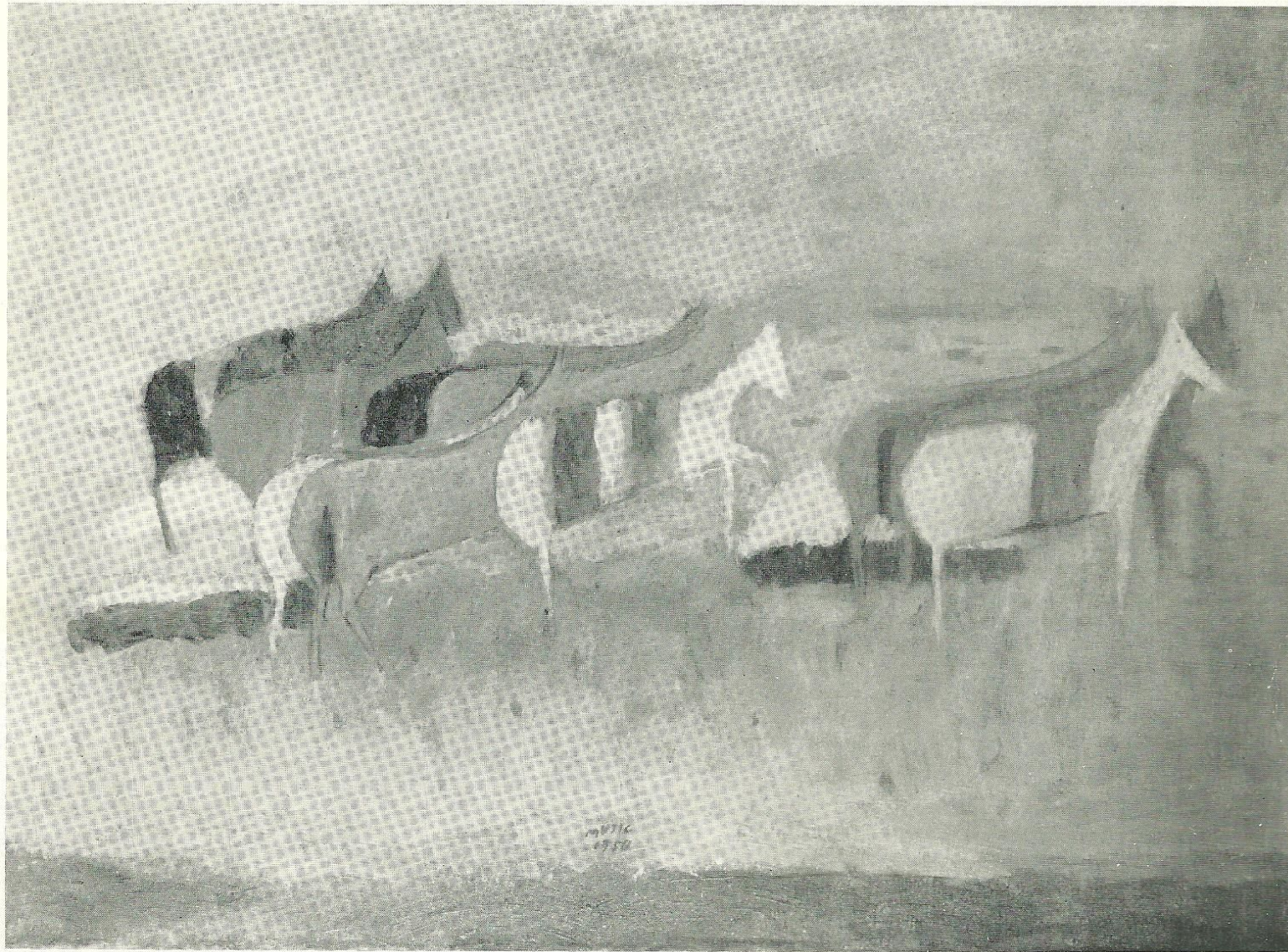


ANTONIO MUSIC

Price Catalogue - File

Season of Italian Art

Retrospective exhibition of paintings, pastels and graphic work from 1949 to 1968



3 Chevaux qui Passent 1950

6-31 May 1969

Grosvenor Gallery

30 Davies Street London W1Y 2JU
telephone 01-629 0891
telegrams Sevenartz London

19.8

*Nothing disturbs more than aristocracy,
whatever its nature.*

'Belos had a very beautiful daughter called Lamia, who reigned in Lydia and on whom Zeus, in recognition of her favours, had conferred the singular gift of being able to remove her eyes from her head and replace them at will.' It is thus that Robert Graves, one of the greatest poets of the England of today, describes her who was also Neith, the goddess of love and war, Neith the sensual and cruel, who joined herself to young men and sucked their blood in their sleep.

But why am I thus tempted to speak of Lamia when I should here be speaking of the painter Music, my friend of many years standing? Perhaps because I have for the past ten years read hardly any other book than that masterly work by Robert Graves 'The Greek Myths,' regaling myself with the legend of the gods and heroes and thus consoling myself for the folly of an age in which anyone will become the object of a cult once the newspapers have become the echo of a pseudo-talent of comedian, singer, or author of scandal-creating novels, or bizarre painters if it is not simply a case of man-eating 'star' or dull-witted millionaire Greek shipowner. Count Gobineau, who was as hard to please as he was impecunious was one of the first to speak of that race of men whom he christened 'Sons of Kings.' If it were necessary today, one hundred years that is to say after Gobineau, to make an enumeration of these Sons of Kings, we should be surprised at the shortness of the list, but let no one doubt that Music, together with the poet Robert Graves, would be found in it. The Sons of Kings are exceptional beings, for it is certain that no king engendered them but that they could be descended from Zeus, so radiant are their presence and their gifts.

I came to know Music at Cortina d'Ampezzo, an Italian and very snobbish winter sports resort, some twenty years ago. The war had not long ended and its consequences were still to be seen. In order to forget them the 'Culture Machine' had been set up, its function being that of spotting talent, of fostering it and wrapping it up in the national flag. There had to be champions of the fine arts, just as there had to be heroes of the art of war. It was the time when atomic scientists and biologists were grabbed hold of, to re-commence the race to progress.

I therefore went to Cortina to award a prize for painting and it struck me as slightly ridiculous to choose from amongst paintings just as one chooses from amongst cattle at an agricultural show. It happened that amongst the pictures there was one work which entranced me. It depicted a herd of horses in front of a landscape of arid hills. The colours were as though faded, a little like the colour of worn frescoes. It was the only work that did not fall in with the contemporary fashion in Italy, in which concessions are made to Socialist realism, to picassoesque deformation or to lyrical or geometrical abstraction. This picture was incontestably alone of its kind. It was the work of a genuine painter equipped with a technique visibly modern through its distribution of light, of planes and his design, but of a painter who had also assimilated the classical and pre-classical heritage. I fell in love with it and was so successful in convincing my friends on the jury that its author won the prize, which consisted of an exhibition in

Paris and a grant to cover his stay there for, I believe, one year. The name of the painter was Music.

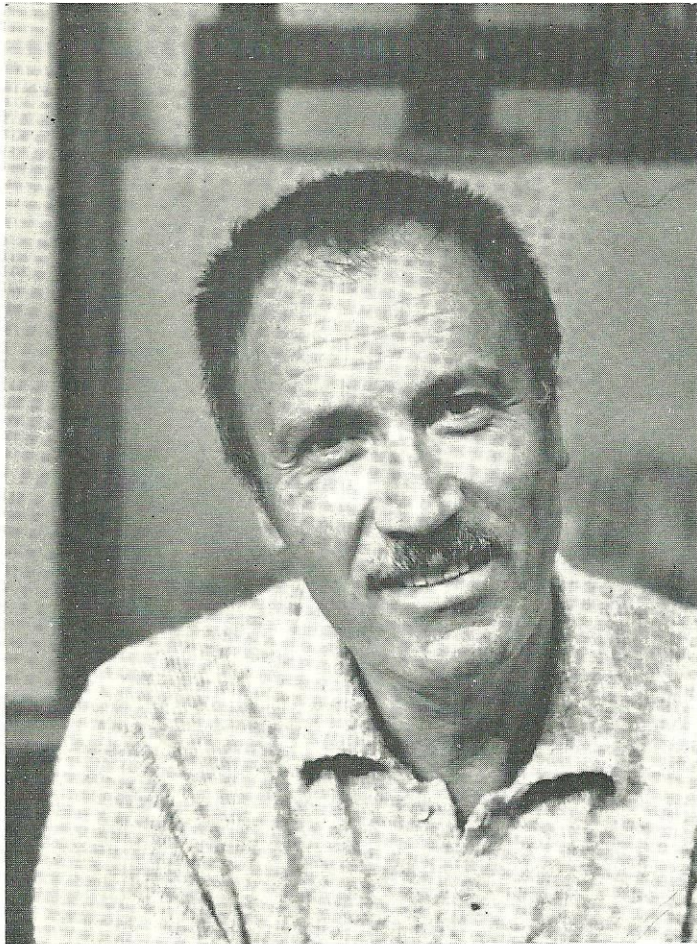
When I saw the man I felt the same attraction as that exerted by the work. He was a sort of lean giant with a slightly Tartar cast of features, a mouth with a sensuous lip overshadowed by a moustache of the type worn by officers of the army of the Medes. In their expression his eyes conveyed all the melancholy of the East. I learned that he had been born on 12 February 1909 at Gorizia, where Charles X had lived after his retirement. I found again this city surrounded by limestone plateaus where vine and mulberry try to grow. I found again its somewhat weary and already Venetian gentleness. I recalled its nostalgia. Music had left it when young for Venice, where he had settled down.

Music's modesty and natural distinction gave me the impression at the very beginning of our friendship that, just like that other friend of mine, Roger Vaillant, he belonged to that race of 'Sons of Kings.'

This was brought home to me in a different fashion when looking with him, through the window of the room I occupied for a time in Venice, at the landing stage on the Grand Canal where, during the war, the Germans had flung him into a boat that was to take him to the railway station and thence to the concentration camp at Dachau. He spoke of this event with the detachment afforded by an absolute moral assurance, without hate, just as he had lived through it sketching those abominable scenes of physical and moral suffering.

In Paris Music was to conquer his place as a creator in little more than a year or two and to establish himself in the very front ranks of his contemporaries, at the side of his Italian elders Severini, Campigli, Magnelli, who had, like him, chosen that capital to produce their works. Purifying as it developed, reflecting outward appearances, his painting became a sort of song of colour contained in memory-shapes. In Paris, as in Italy, Music joined no school, of which God knows we have no lack. At collective exhibitions like the 'Salon de Mai' or the 'Peintres de l'Ecole de Paris' at Charpentier's his contributions radiated that spiritual warmth which is contained in matter handled with unwonted delicacy of touch. This brings me back to Lamia, with whom these lines began. Robert Graves says in his commentary that he felt that the fact of removal of the eyes from the head was no doubt equivalent to the possibility of conferring the gift of mystical vision on the chosen, who then remain on a different plane from other human beings or other gods. Now it is this mystical vision which creates the painter and thanks to which he becomes the interceder between the secular and the sacred. This is more commonly called 'the gift' and the gift belongs to the 'Sons of Kings,' amongst whom I place Music.

All this may seem over subtle and it is certainly simpler to content oneself with admiring a painting the materiality of which can also give pleasure through optical play. It is therefore up to the spectator to make his choice. I, for my part, have chosen the man through his painting. Music, serious and sensitive at the same time. Music, forever re-creating the landscape of his youth, colouring it mauve, pink, ochre and grey, while the horses gallop, the peasants go to market along the valley road beneath their standard umbrella, the ground



displaying its ancient upheavals and weeping its rocks rounded off like pebbles. Music dreams of the myths in which his childhood was stepped: Astarte, Leda, Phaeton . . . who were no doubt for the people from whom his ancestors are descended myths of weakness because they were Scythians and only believed in the winds that swept away the smoke of burning lands. Music the patrician, the kind of patrician that Michel Ange or Tiepolo might be, an aristocrat who is rather aloof and smiles without judging, but who scorns and loves at one and the same time.

Jean Bouret
March 69

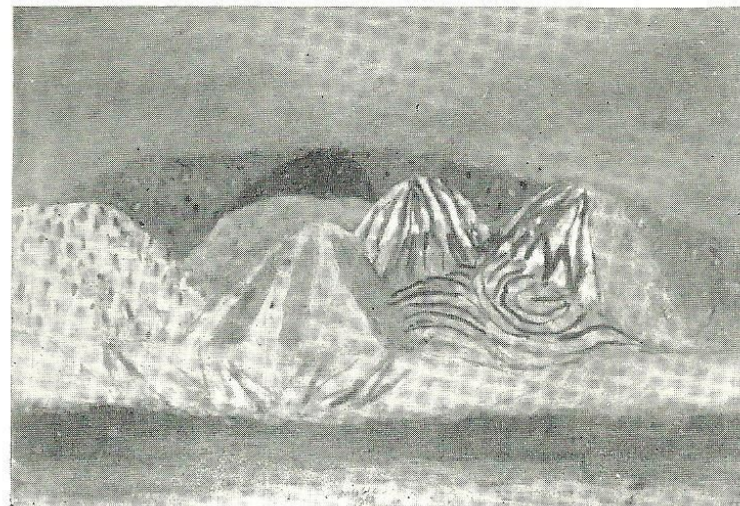
ZORAN ANTONIO MUSIC

- 1909 Born in Gorizia (Italian). After completing High School, studied at the Academy of Fine Arts at Zagreb.
- 1933 Studied in Spain until the beginning of the Civil War.
- 1935-40 Returned to Dalmatia.
- 1940 Settled in Venice. Painted numerous frescos for churches.
- 1943 Interned in Dachau concentration camp.
- 1945 Returned to Venice.
- 1950 Premio Guliano at Venice Biennale.
- 1951 Prix de Paris jointly with Corpora.
- 1953 Settled in Paris, but retained Venice studio.
- 1956 First Graphic Prize at Venice Biennale.
- 1957 Ljubljana Prize at 2nd International exhibition of Graphic Art in Ljubljana.
- 1960 Unesco-Prize at Venice Biennale.
Now lives partly in Paris and Venice.

ONE MAN SHOWS

- 1948 Rome, Galleria dell'Obelisco
Zurich, Galerie Chichio Haller
- 1949 Milan, Galleria del Naviglio
Venice, Galleria del Cavallino
Geneva, Galerie Georges Moos
- 1950 Rome, Galleria dell'Obelisco
- 1952 Paris, Galerie de France
- 1953 New York, Gallery Cadby Birch
- 1954 Paris, Galerie de France
Brussels, Galerie Ex Libris.
Philadelphia, Gallery Coleman
- 1955 London, Arthur Jeffress
Rome, Quadriennale
- 1956 Paris, Galerie de France
Venice, Biennale (Graphic)
- 1958 Paris, Galerie de France
- 1960 Paris, Galerie de France
Venice, Biennale (Italian Pavilion)
Ljubljana, Mala galerija (Gouaches)
Zagreb, Gradska galerija (Gouaches)
- 1961 Zurich, Galerie Lienhard
London, Gallery One
Düren, Leopold-Hoesch-Museum
Wuppertal-Elberfeld, Städtisches Museum
Milan, Galleria Lorenzelli
- 1962 Saarbrücken, Saarland-Museum
Munich, Kunst-Kabinett Klihm
Oslo, Galerie 27
Braunschweig, Städtisches Museum

- 1963 Venice, Galleria del Leone
Marseille, Galerie Garibaldi
- 1964 Paris, Galerie de France
Basel, Galerie Handschin
Basel, Kunstmuseum
Baden-Baden, Kunsthalle
- 1965 Kassel, Kasseler Kunstverein
Mannheim, Galerie Margarete Lauter
Rijeka, Moderna Galerija
- 1966 Lübeck, Overbeck-Gesellschaft
Braunschweig, Galerie Schmücking
Graz, Neue Galerie am Landesmuseum Joanneum (Trigon)
- 1967 Milan, Galleria del Naviglio
Ljubljana, Moderna Galerija
Nürnberg, Kunsthalle
Düsseldorf, Kunstverein für die Rheinlande Westfalen
- 1968 Paris, Galerie de France



7 Paysage Italien 1952

Pastel 1951 18 $\frac{3}{4}$ " x 25 $\frac{3}{4}$ "



4 Motivo Dalmata 1951



PRICES

PRICES

Stock No.

Price	Description	Year	H x W	Notes	Stock No.
780	Oil on canvas				
785	1 Paesaggio Senese	1949	23 1/2 x 36 inches	Stock No. 14309 - PRTE	14309
780	2 Punta Nera	1950	35 x 46 inches	14312	14312
1400	3 Chevaux qui Passent	1950	28 1/2 x 39 inches		
1500	4 Motivo Dalmata	1951	31 1/2 x 39 inches		241
700	5 Paesaggio Senese	1951	21 x 32 inches		
780	6 Paesaggio Dalmata	1952	25 1/2 x 36 inches		
675	7 Paysage Italien	1952	20 x 29 inches	SOLD	
800	8 Montagna Nera	1952	23 1/2 x 28 1/2 inches		
1450	9 Donne Dalmata	1953	32 x 39 1/2 inches		
780	10 Suite Italienne FM	1963	32 x 39 1/2 inches		
NFS	11 Point de Repere 3	1963	39 1/2 x 32 inches	WXH Bviers G	
870	12 Motif Italien 3 - 63	1963	45 3/4 x 32 inches		
NFS	13 Motif Italien R	1963	45 3/4 x 35 inches		
NFS	14 Motif Italien 2	1963	45 3/4 x 35 inches		
780	15 Motivo Carsico	1966	28 3/4 x 39 1/4 inches	Pastel 1967 15" x 22"	
780	16 Collina Dalmata	1966	32 1/4 x 39 1/2 inches		
780	17 Collina Dalmata	1966	32 x 39 1/2 inches		
780	18 Collina Dalmata	1966	32 x 39 1/2 inches	HxW	
800	19 Collines Dalmates I	1966	35 x 45 1/2 inches		
800	20 Collines Dalmates II	1966	32 x 36 inches		
555	21 Motivo Carsico	1966	23 3/4 x 32 inches	9 Donne Dalmata 1953	
670	22 Motivo Dalmata	1966	28 1/2 x 36 inches	SOLD	
670	23 Motivo Dalmata	1966	28 3/4 x 36 inches		
400	24 Motivo Dalmata	1966	18 x 15 inches		
400	25 Collina Dalmata	1966	18 x 15 inches		
400	26 Collina Dalmata	1966	18 x 15 inches		
350	27 Collina Dalmata	1966	16 1/4 x 13 inches	14535	
350	28 Collina Dalmata	1966	16 1/4 x 13 inches		
615	29 Paesaggio Italiano I	1968	36 1/4 x 28 3/4 inches	WXH	
670	30 Paesaggio Italiano II	1968	39 1/2 x 25 1/2 inches		
500	31 Paesaggio Italiano II	1968	28 3/4 x 19 3/4 inches		
450	32 Paesaggio Italiano I	1968	25 1/2 x 18 inches	X	
555	33 Paesaggio Italiano I	1968	32 x 21 1/4 inches	X	
400	34 Paesaggio Italiano I	1968	24 x 15 inches	X	
400	35 Paesaggio Italiano II	1968	24 x 15 inches	X	
400	36 Paesaggio Italiano II	1968	24 x 15 inches	X	
225	37 Paesaggio Italiano II	1968	16 1/4 x 13 inches	X	



ALSO PASTELS, ETCHINGS and LITHOGRAPHS

Boach

CAT. 10 of 11 for sale but not both

EWIAS PURCHASE - Paesaggio Italiano 1969.



16 Collina Dalmata 1966

SOLD

→ Pastels

S/14579 ↓

S/14344
S/14345
S/14340