

# Vu Cao Dam



Vu Cao Dam, Hanoi 1926

Vu Cao Dam, was born January 8<sup>th</sup> 1908 in Hanoi, the son of Vu Dinh Thi and Pham Thi Cuc. He was the 5<sup>th</sup> of 14 children of whom 9 reached adulthood. The family came from Trinh-Xuyen (today Lien Bao) district of Vu Ban, province of Nam Dinh.

His father Vu Dinh Thi (1864-1930) 4<sup>th</sup> of 5 children, was born in a family converted to Catholicism since the XVIII<sup>th</sup> century. The family situation being satisfactory, Vu Cao Dam's father went to school at a very tender age and since early childhood became proficient at Chinese calligraphy. He also studied Latin, Spanish and French, but had a true veneration for Confucius and a great love and knowledge of Chinese literature.

At the time, he was one of the few Vietnamese who perfectly mastered the French language and for that reason he was sent to Paris by the Government on the occasion of the Universal Exhibition in 1889. He was conquered by French people's kind and elegant manners and kept wonderful memories of his stay. Later on, he tried to convey to his children his admiration and taste for French Culture. At the age of 30 he married Pham Thi Cuc (1877-1931) then aged 17, also a Catholic.

He was what French people used to call "*un lettré*". In 1886 he founded and directed all his life the School of Interpreters of Hanoi,

which formed the Mandarins and French teachers for the colonial Regime.

As a family man, according to Vu Cao Dam younger brother Vu Cong Thuyet in a memoir destined to his children, Vu Dinh Thi was the typical patriarch: "*extremely severe with his own children, who wanted absolute obedience. All of them had to work assiduously, get the first places and even the slightest failure deserved physical punishment.*"

However Vu Cao Dam's mother was kindness personified and all her children while fearing their father's presence, worshipped her and always looked for her company, guidance and comfort.

Vu Cao Dam was born in a traditional house built by his father close to the Cathedral and the Rice Market, Ngo Gac street (rue des briques) n° 4, since his mother to whom Vu Cao Dam's father was extremely devoted was a fervent catholic and traded with rice. According to Vu Cong Thuyet: "*Everybody agreed that she had an exceptional intelligence and could do incredibly fast mental calculation even though she could not read or write. She died in May 1930 aged 53 and her husband died in November of the same year aged 66.*"

In 1926 Vu Cao Dam entered the "*École des Beaux-Arts*" of Hanoi. From 1925 to 1945, according to the year, some eight to ten can-



Vu Cao Dam (1908-2000), Portrait of Victor Tardieu, Hanoi 1927, bronze, École des Beaux-Arts, Hanoi

didates were admitted on the 60 to 100 who applied for the selection. There he took drawing, painting and sculpture classes. During the 5 years his studies lasted, Victor Tardieu, Founder of the School, never ceased to encourage him. His main teachers were: Victor Tardieu for painting, Joseph Inguimberty for Decoration, Bateur for Architecture, Dr Phénix for anatomy, and Goloubew for medicine.

Every year a professor of painting or drawing, who held the title of the Indochina Prize, came to teach at the Academy of Fine Arts.

Victor Tardieu dedicated himself totally to his beloved School. Not only did he teach painting and the means to succeed in that field, but he wanted to insure for his pupils the best possible material conditions so they could accomplish their work in utmost serenity.

As Vu Cao Dam himself wrote: "*It would be very hard today to find such a dedicated, enlightened and devoted Master. But this devotion was accompanied by an incredible exactingness and required an exemplary discipline. Students were supposed to work many hours a day and produce works of high quality. Up at 6 o'clock, the day started by a class of academy. In the afternoon: decoration; once a week one hour of anatomy and one hour of perspective. Also classes of modelling, – with "relevé" of pago-*



Vu Gao Dam (1908-2000), Portrait of his father, Vu Dinh Thi, Hanoi 1927, bronze, head: 32 x 18 x 22 cm, socle: 14, 8 x 14, 5 x 14,5 cm, Fundación Yannick y Ben Jakober, Alcadia



From left to right and top to bottom:  
*"Young Girls Playing"*, watercolour on silk, Hanoi 1926-27  
*"Head of a Man with a Mandarin Hat"*, 1930. bronze, H 70 cm, Museum of Fine Arts, Hanoi  
 Vu Cao Dam in front of one of the monumental low-relief, Hanoi 1930 circa  
*"Hen"*, bronze, 1928, H 21 cm  
*"Portrait of a Young Vietnamese"*, bronze, 1928  
 These works were all done in Hanoi during his stay at the École des Beaux-Arts d'Indochine

das, temples and historical monuments (discipline at which Vu Cao Dam excelled according to Jean Tardieu).”

Because of his strict family upbringing, for Vu Cao Dam The “*École des beaux-Arts*” rigorous time-table was certainly not exacting. He even found time before six o’clock to run a few miles or play a game of tennis with another early riser and then face the mandatory nine hours of class.

In spite of his father’s authoritarian character, Vu Cao Dam childhood was a very happy one and since he was among the youngest sons, he never had to bear the strain and responsibility of the eldest. He was surrounded by the affection of his brothers, sisters and of his mother.

According to one of his sisters he was a rather turbulent and gifted child, very clever physically, full of vitality and fantasy, with a passion for sport, in particular soccer, but above all endowed of an incredible appetite for life. He practiced all sports including Chinese Boxing (Boxe chinoise). While still very small, as goes the legend, he stole one of his mother jade rosary and using the beads as marbles he triumphantly came back home having doubled his bet. At the age of 10 he used to go regularly to the velodrome with his bicycle and later on he assiduously practiced tennis at which he soon excelled. In this way he met Bao Dai, with whom he frequently played on public and private courts indifferently. Years later when Bao Dai went to Paris, the sovereign asked for Vu Cao Dam whom he knew to be there and in this way they resumed their tennis games in the French capital. It is at that time that he made his bust, now part of the Musée du Quai Branly collection.

During his studies he executed the bust of his father, heads of young girls among which the “*Young Vietnamese Girl*” now exhibited at the Museum of Fine Arts of Hanoi and who in reality was a young girl named Hue part of the House staff and later on he did Victor Tardieu’s bust. Detecting his precocious and unusual talent as a sculptor the latter advised him to choose that section right from the first year. He was totally at ease in this expression and specialised in portraits.

During these years of formation in Hanoi, the painters he discovered and admired most were: Italian Primitives, Gauguin, Van Gogh, French Impressionists in general and most particularly Renoir, Bonnard, the Fauves and equally Matisse and Modigliani. For sculpture his art had a natural link with Kmer tradition but was especially influenced by Chinese Sculpture.

To help his students economically, at the end



Top: Vu Cao Dam painting from nature, Hanoi 1926-27

Above: Vu Cao Dam, top right, École des Beaux Arts d’Indochine, 1928 circa, in the foreground “Tête de Jeune Fille”, now Musée du Quai Branly, Paris

Top: Vu Gao Dam posing in front of his sculpture “Nude” at the sage of clay. The plaster was exhibited in 1931 at the Colonial Exhibition in Paris, now Musée du Quai Branly, Paris. He is wearing the mourning armband so the picture must have been taken in 1930-31

of every year Victor Tardieu used to organise exhibitions, which allowed them to work without any economical preoccupation and at the same time realise some material benefits.

In 1928 Victor Tardieu organised a collective exhibition with works of Le Pho, Vu Cao Dam and Mai Trung Thu. Among the sculptures of Vu Cao Dam during the period

1926-31, one can mention: “*Head of a Young Vietnamese (Tête d’Indochinoise)*” 1927-28 circa, “*Young Peasant Girl*”, bronze, 1927, “*Head of a man*”, stone, 1927, the bust of his father “*Vu Dinh Thi*”, bronze, 1927, “*Rooster*”, bronze, 1927, “*Hens*”, bronzes 1928, “*Victor Tardieu*”’s bust, bronze, 1928, “*Young Vietnamese*”, bronze, 1928, “*Nude*”, plaster, 1930 circa, “*Man with a Mandarin Hat*”, 1930 circa, and



Mardi de d'Artagnan le 22.11.31.  
 Kient thuan anh chi,  
 Chien luan nay tan si  
 the Colombo.  
 Hon 19 tan dau si  
 Singapore, an co thoi  
 ota thi chet, sau khi  
 khien phung canh la  
 va day lam. Nhe cao  
 5.6 tang, xeo i ho  
 khien lam.  
 Hon i Saigon an co  
 the chet khien chet, hoi  
 th gap khien ng. quen.

gap co thuong thuong  
 hoc tan co boi than an  
 long so co che  
 Em cho cai chieu lam  
 chieu ngua cao bao khien  
 roi, chieu ngua hoi con  
 quan nua khuy. Em  
 the van truong co Reyna  
 Truong si ay cung tra  
 tra chieu ngua, khien  
 la khien hoi khien  
 Em it khien gap qua,  
 khien nit giai chieu anh  
 chi the hoi chet.  
 Dao gap co chieu hoi chet  
 chet an hoi. Chi noi



From top left to right: Vu Cao Dam with Nguyen Tien Phuc (who was doing Vu Cao Dam moulds) and Georges Kahn, in front of a monumental Low Relief later shown at the Colonial Exhibition of Paris in 1931, 1929-30

"Tête de Jeune Fille", 1927 Hanoi, bronze, H 37 cm, Musée du Quai Branly, Paris

Vu Cao Dam's letter to his sister aboard the d'Artagnan on his way to France 24 November 1931

Vu Cao Dam with his sisters Vu Thi Hong and Vu Thi Luu, his niece Lieu and his nephew Thuan aboard the d'Artagnan just before his departure, 1931. He is still wearing the mourning band on his arm

monumental low reliefs, executed with Georges Khanh of the 1925-30 promotion. In 1931 Vu Cao Dam ended his studies and obtained a scholarship, which allowed him to go to France and complete his studies. Both his parents having died he felt that the moment had come for him to pursue his goal

in France. He left in November 1931 and boarded the D'Artagnan. He travelled in company of Colette Reynaud, later Mrs Dernis, the daughter of French Minister Paul Reynaud and during the long journey made her bust. In a short letter sent to his sister from Colombo, he related his journey and mentioned this sculpture.

Once in Paris he first resided at the Cité Universitaire which must still keep one of his sculpture inspired by a Kmer head of a Buddha. He had participated to the Colonial Exhibition in 1931, whose Commissioner was Marshal Lyautey, under the patronage of Paul Reynaud, with Le Pho and Georges Khanh among other artists, so at his arrival his name was already beginning to be known in the artistic circles.

Later on in 1936-37 he shared an apartment Avenue de Saxe with Mai Thu.

Shortly after his arrival in the French capital, he executed the busts of Minister Paul Reynaud. He studied at the École du Louvre in the Extrême-Orient section. He was commissioned the bust of Albert Sarraut then Minister of the Colonies and under his patronage he exhibited his works at the Maison de l'Indochine. He discovered the works of Rodin, Despiau, and later on of Giacometti. His reputation as a sculptor brought him right away numerous commissions: Jacques Stern, Maurice Lehman, then Director of the Châtelet Theatre, the Emperor Bao Dai already mentioned, Colonel de la Brosse, Roger Bourdin —tenor at Paris Opera—, André Bauge, and many others.

To help his finances, in company of other Vietnamese fellow students like Manh Don, he acted as an extra in the Châtelet productions.

At the same time he painted on silk and exhibited as a member at the Salons des Artistes Indépendants, Artistes Français, Salon d'Automne, and of the Tuileries. Many of his works were bought by the State, some of them by the Musée de la France d'Outremer. He was a Member of the jury of the the Competition for the « Meilleur ouvrier de France ».

In 1934, an edition of a bust of the head of a young Vietnamese was produced by the Manufacture of Sèvres.

In 1936 he met Renée Appriou, a young pianist who studied at the Scola Cantorum under the direction of Vincent d'Indy. They married in 1938 and had two children: Michel born in 1941 and Yannick in 1942.

In 1938 they moved to 32 rue Alphonse Bertillon in the 15<sup>th</sup> "arrondissement" where they stayed till after May 1940.

War interrupted his career as a sculptor be-





Opposite page, from left to right and from top to bottom:

*“Colette Reynaud”*, 1931, original plaster

*“Paul Reynaud”* (1878-1966), Paris 1931

*“Albert Sarrant”*, (1872-1962), bronze

*“Head of Buddha”*, Khmer Art Musée Guimet, (XI-XII<sup>e</sup>), “archives photographiques d'Art et d'Histoire”, Paris

Vu Cao Dam posing with the *“Head of a Buddha”* inspired by Jayavarman VII head (Musée Guimet, Paris), H. 160 cm, Cité Universitaire, Paris 1935

*“Portrait of a Young Vietnamese”*, Sèvres, 1934, H 33 cm

*“Bao Dai”* (1913-1997), stone, Paris 1931-32, Musée du quai Branly, gift of Mrs Pasquier in 1937



Vu Cao Dam modelling the bust later on cast in bronze of Maurice Lehman (1895-1974) director of the Châtelet from 1928 to 1966. Notice the miniature head on the left of the table

This page, from left to right and top to bottom:

*“Portrait of Renée”*, painting on silk, 1938, Fundación Yannick y Ben Jakober, Alcudia

Vu Cao Dam in Paris, early thirties

Vu Cao Dam and Mai Thu in the studio they share Avenue de Saxe, 1937

Party at rue de Saxe: first row on the left, Renée Appriou, last row in the middle, Vu Cao dam, second row on the right Mai Thu

In the atelier rue des Favorites: from left to right, Renée Appriou, Vu Cao Dam holding the plaster bust of Jean Tardieu, Andrée a friend, Dr Nguyen Huy Tuoc, General Minh



cause of the impossibility to cast bronze: its fusion was forbidden and the metal requisitioned by Germans.

He therefore dedicated himself entirely to painting and only occasionally realised sculptures modelled in clay, which were then fired and given a special patina. He did a few busts among which the ones of the French poet Jean Tardieu (whom he had met in Hanoi while Victor Tardieu's son was doing his military service in Indochina) and of his wife Marie-Laure in 1937. A strong and lasting friendship will unite the two men till their last days. He frequented a literary and artistic circle that gravitated around the magazine *Les Lettres Françaises*. With his family he moved to 6 rue des Favorites, Paris 15<sup>th</sup> arrondissement in 1942.

During the war his wife and children moved to the countryside to avoid bombardments in a village called Marcilly near Romilly, where a couple of their friends, Dr Doan and his wife were established. Vu Cao Dam lived between Paris and Marcilly where he went by bicycle at night (not to be detected by the enemy) and pedalled 120 km in the dark. His friend Le Pho was Yannick's Godfather, while Dr Nguyen Huy Tuoc was Michel's Godfather.

In 1944 he moved to a big studio and apartment at the 6<sup>th</sup> and 7<sup>th</sup> floor, avenue du Parc Falbret in Vanves, near Paris. His friend Mai Trung Thu, lived on the 5<sup>th</sup> floor of the same building. He frequently saw his friend Dr. Manh Don, with whom he played tennis practically every day. Manh Don was the first doctor to hold a chair of acupuncture in Paris. He also was Matisse's doctor and in his office there was a Matisse drawing with the following dedication: "To Doctor Manh Don my saviour" of which he was rightly very proud.

In 1946 Vu Cao Dam held a one man show at the Galerie Van Rick, Paris. The same year Ho Chi Minh came to Paris, at first staying in a hotel, then as the guest of Mr and Mrs Aubrac at Soisy-sous-Montmorency. At the same time Vu Cao Dam did the bust of Ho Chi Minh, a low relief medallion in terracotta (now lost), and stroke a bronze commemorative medal of Ho Chi Minh at the "Hôtel de la Monnaie" of Paris.

He offered Ho Chi Minh a silk painting "Maternité" who in his turn offered it to Mr and Mrs Aubrac shortly before the birth of their third child (of which Ho Chi Minh will then be the God-father). Mr and Mrs Aubrac kept the painting all their life.

Vu Cao Dam continued to paint compositions and flowers on silk.

The same year he exhibited his paintings on silk and Jeanine Auboyer wrote an laudatory



From left to right and from top to bottom:  
Vu Dam modelling in clay the bust of Ho Chi Minh, Paris 1946  
"Maternity" 1946, painting on silk, Mr and Mrs Aubrac Collection, Paris  
Bronze version of Ho Chi Minh bust, Ho Chi Minh Museum, Hanoi  
In Vu Cao Dam's "atelier", from Left to right, Le Thi Luu, Mai Trung Thu, X, Michel Vu, Yannick Vu, Vu Cao Dam, Paris 1946

article in France Illustration. His Vietnamese artists friends were Le Pho. Mai Thu his neighbour and also Le Thi Lu.

Suffering for years from asthma and since some time seeing his health declining, Vu Cao Dam took the decision in 1949 to leave Paris which climate was not favourable to his condition. His relative Can Do Dinh and his wife Nguyen Thi Kim (Vu Cao Dam's niece Anna) – their two little girls Marguerite and





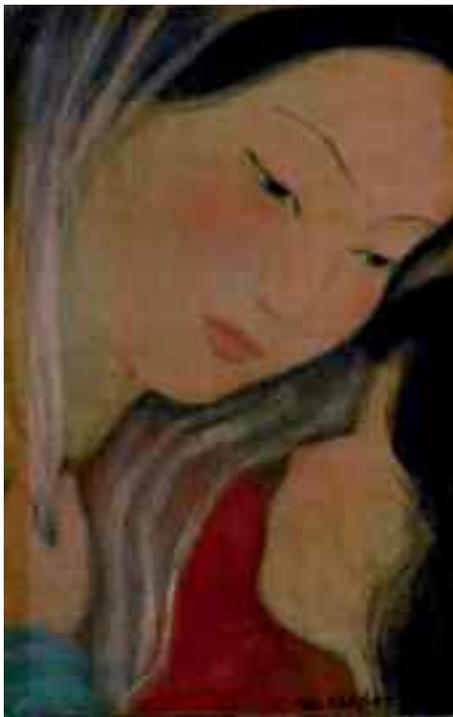
Angèle, joined them having fled Vietnam's hostilities. Together they established themselves in Béziers at the end of 1949.

A few months after they had moved to Béziers, his son Michel fell gravely ill and his wife Renée had to go back to Paris where the child was operated twice. Far from Paris his painting took a more naturalistic turn, probably to meet the demands of a market which was not as sophisticated as the Parisian one. He did a few landscapes and his painting was definitely influenced by the Southern light and French painting of the Renaissance (he then did many paintings with tempera and egg), but mainly he continued to paint scenes reminiscent of Vietnam and his niece Anna who was quite beautiful, certainly inspired him in many compositions of women portraits and maternities. He travelled to Toulouse and exhibited in the area.

After a short journey to the Côte d'Azur in May-June 1952, he met Alphonse Chave and thanks to him, established himself in Vence in July 1952, first at the Villa "Les Cadrans Solitaires" on the Saint-Paul-de-Vence Road where his neighbour was painter Morris Kestelman (1905-1998) who taught at the Royal College of Arts and became a good friend of his. In November he moved to the Villa "Les Heures Claires" on the Road to Saint-Jeannet, close to the Matisse Chapel and not far from the villa "Le Rêve" where Matisse used to live and a kilometre away from the villa "les Collines" where Chagall was then residing.

From that house, he had a beautiful view of the old town of Vence and its ramparts that he would paint a certain number of times, till Jean Dubuffet built his atelier which spoiled a bit the view. His work was then influenced by Chagall and the artists of the École de Paris and he also discovered the "Art Brut" with Dubuffet and Malaval who exhibited at the Chave gallery. Vu Cao Dam befriended Malaval whose talent and originality he appreciated. Vu Cao Dam exhibited in Nîmes Galerie Marcel Gueidan in December 1952. In August 1954 He showed his work in Aix en Provence, galerie "Les Amis des Arts". Vu Cao Dam met Paul Hervieu, who owned a gallery in Nice, rue Pastorelli. He exhibited regularly with him in Nice as well as abroad, mainly in Sweden. Paul Hervieu represented artists such as, Buffet, Clavé, César, Atlan, Herbin, Coignard, etc... In November 1954 he exhibited in Mazamet. He also met Sapone the tailor of the artists whose most famous customer was Pablo Picasso. He exchanged paintings against tailored clothed and if in most cases it was a fair deal in the case of Picasso it definitely was a bonanza for him. From this moment onward he started to paint with oil, technique that he will adopt definitely later on. He exhibited at the Salons of Grasse, Cannes; he participated to the Biennial of Menton and showed regularly at the Galerie Paul Hervieu in Nice and Malmö. For a short period of time he rented the studio of French caricaturist Paul Gavarni (1801-1866) on the Saint-Paul-de-Vence Road. These were fertile and interesting years. His son's health was slowly improving and the artistic milieu of the Côte d'Azur was stimulating. In 1957 he exhibited in La Chaux de Fonds and Langenthal, Switzerland.

In 1959 he established himself definitively in Saint-Paul-de-Vence where he resided till his death in 2000. Chagall also moved to Saint-Paul-de-Vence and that village was a unique place for artists to meet and also a stimulat-



From left to right and from top to bottom:  
Vu Cao Dam, Paris 1947

- "Paysage" (Houses in Béziers), 1950, painting on silk, 22 x 33,5 cm, Fundación Yannick y Ben Jakober, Alcudia
- "Mother crossing the River", 1951, painting on silk, 61 x 45,5 cm, Fundación Yannick y Ben Jakober, Alcudia
- "Mother and Child", 1951, painting on silk, 22 x 14,5 cm
- "Vence", 1954, oil on canvas, 64 x 49 cm, Fundación Yannick y Ben Jakober, Alcudia



From left to right and from top to bottom:

from left to right: Mrs. X., Vu Cao Dam, Jacqueline van der Stratten, Dr. Manh Don, Renée Vu, Patrick van der Stratten, Casa del Sol, Cap d'Antibes, New Year's Eve in the late fifties

From left to right: Vu Cao Dam, Marguerite Maeght, Tal Coat, Dolores Juncosa (Miro's wife), Aimé Maeght, picture taken at Aimé Maeght's house at the occasion of Fondation Maeght's 10<sup>th</sup> birthday, Saint-Paul-de-Vence, Summer 1974

Vu Cao Dam, Saint-Paul-de-Vence, in the seventies

Marie-Laure Tardieu, Vu Cao Dam, Jean Tardieu, Saint-Paul-de-Vence

Vu Cao Dam, Sa Bassa Blanca, Alcudia, Majorca, 1986

"Jeune Femme songeuse", 1944 c., terracotta, 33 x 29 x 23 cm



ing one to work.

In 1960 he exhibited in London at Frost & Reed Gallery, then in Brussels in 1963. At the end of that year he signed a contract with Wally Findlay Gallery with which he exhibited regularly later on in New York, Chicago, Palm Beach and Los Angeles. He never went to States to attend any opening.

It is only in 1985 that he resumed sculpture during one of his stays in Majorca where he went regularly every summer, first in Puerto Pollensa in the seventies, then in Alcudia in the eighties where he did the bust of his daughter Yannick, his son in Law Ben Jakober and of his two grand children Maima and Reza.

During the last years of his life he suffered from hypoglycemia that debilitated him. But he painted till a very old age and also modelled clay well into his late eighties. In 1997 Vu Cao Dam wrote: *"Today when one is going towards a multicultural and multiracial expression, I think that I have been among the first ones to have attempted to conciliate my oriental roots without breaking up with tradition with my perception of the lessons drawn from the study of occidental culture great Masters."* In 2.000 he was made Officer of the order of Merit.

His wife Renée died in 2011. He is survived by his son Michel, also a painter and sculptor, who now lives in Vence, and his daughter Yannick, a painter and sculptor, first married to Italian artist Domenico Gnoli (1933-1970) with whom she resided in Majorca and Rome. In 1972 she married Ben Jakober, also and artist, and together they have founded the "Fundación Yannick y Ben Jakober" in Alcudia, Majorca. One room is dedicated to the work of her father Vu Cao Dam and another one to the drawings of Domenico Gnoli. In an underground space is exhibited part of a unique collection of portraits of Children from the XVI<sup>th</sup> to the XIX<sup>th</sup> century. In another space contemporary art is shown with works of Domenico Gnoli, and a sculpture park with works of Yannick Vu and Ben Jakober on the theme of animals in Art History greets the visitors.



From left to right and top to bottom:

*"Lady in Pink"*, 1938 circa, painting on silk, 55 x 46 cm, previously Pierre Le Tan collection

*"Young Vietnamese Girl"*, 1938 circa, painting on silk

*"Two Women"*, 1938 circa, painting on silk, 88 x 60 cm

*"Five Ladies from Hué"*, 1939, painting on silk, 84 x 113 cm

*"Kneeling Woman"*, 1940-45, terracotta, 27,5 x 21 cm

*"Jeune fille réservée"*, terracotta, h. 30 cm, 1940 circa

*"The Tcheo Actor"*, 1940, painting on silk, 39,5 x 25 cm



From left to right and top to bottom:

*“Portrait of a Vietnamese Mandarin”*, Paris 1942  
circa, painting on silk, 147 x 72 cm

*“Young Lady in blue”*, 1939, painting on silk, 92,5  
x 64,5 cm

*“Elegant conversation”*, Paris 1944, painting on  
silk, 61 x 81,5 cm

Opposite page:

*“Lady in Blue”*, 1939, painting on silk, 92 x 64  
cm

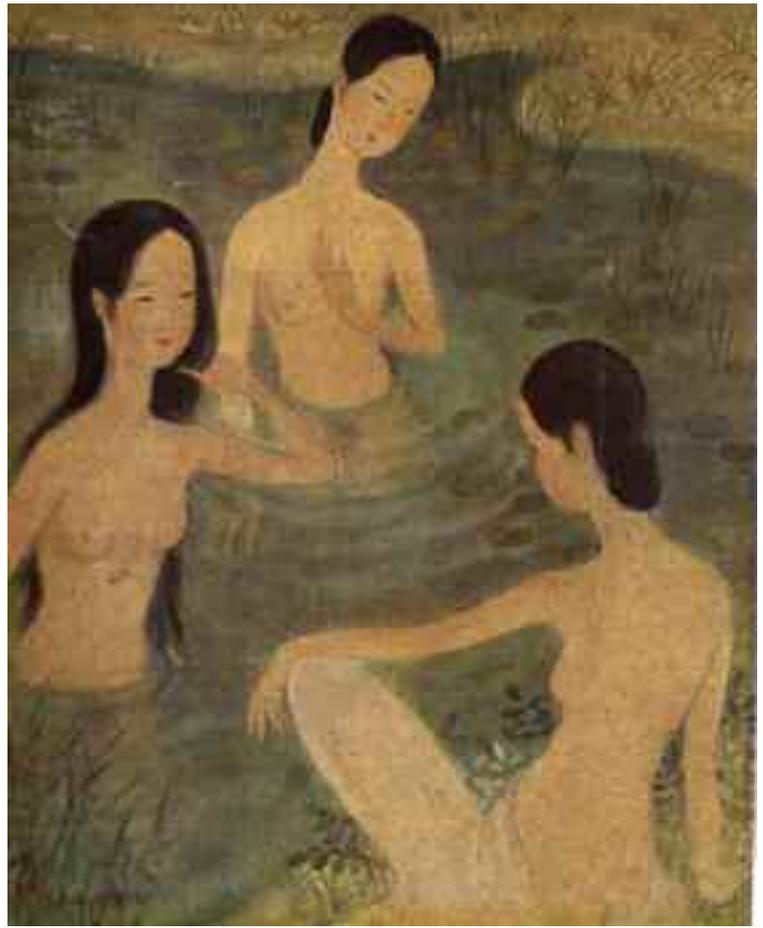
*“Maternity”*, 1939 circa, painting on silk, 59 x 34  
cm

*“Portrait of a Young Girl”*, 1938, painting on silk,  
61 x 46 cm, National Art Gallery, Singapore

*“Portrait of a Scholar”*, 1936 circa, painting on  
silk, 45,50 x 33 cm







From left to right and top to bottom:

“*Maternité*”, Paris 1946, painting on silk

“*La baignade*”, Paris 1946 circa, painting on silk

“*La Dame et Le Cavalier*”, Paris 1946 circa, painting on silk

Opposite page:

“*Poet*”, 1940, painting on silk

“*Jeune Femme Nue*”, 1935 circa, painting on silk, 43 x 66 cm, National Art Gallery, Singapore

“*Portrait of a Man*”, 1941, painting on silk, 32,5 x 24 cm, Fundación Yannick y Ben Jakober, Alcudia

“*Portrait of a little Girl*”, 1940, painting on silk, Fundación Yannick y Ben Jakober, Alcudia





From left to right and top to bottom:

*"Le Cavalier"*, 1946, painting on silk, 55 x 45 cm, Fundación Yannick y Ben Jakober, Alcudia

*"Le jardin d'été"*, 1944 circa, painting on silk, 60 x 45 cm, Fundación Yannick y Ben Jakober, Alcudia

*"Couple"*, 1946, painting on silk, 35 x 27 cm

Opposite page:

*"Liliums"*, 1946/47, painting on silk, 67 x 53 cm, Fundación Yannick y Ben Jakober, Alcudia

*"Pavots"*, 1946/47, painting on silk, 69 x 54 cm, Fundación Yannick y Ben Jakober, Alcudia

*"Pivoines"*, 1946/47, painting on silk, 55 x 46 cm, Fundación Yannick y Ben Jakober, Alcudia

*"Chrysanthèmes"*, 1946/47, painting on silk, 60 x 46 cm, Fundación Yannick y Ben Jakober, Alcudia

