

LEONOR FINI

ATRATA



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tel. \*

Leona Fin  
Leona Fin  
19 marzo - 27 aprile



# LEONOR FINI

## Erotic Drawings

19 March - 27 April

Atrata Paris

*« I am convinced that in any creativity  
there exists the element of revolt.»*

*Leonor Fini*

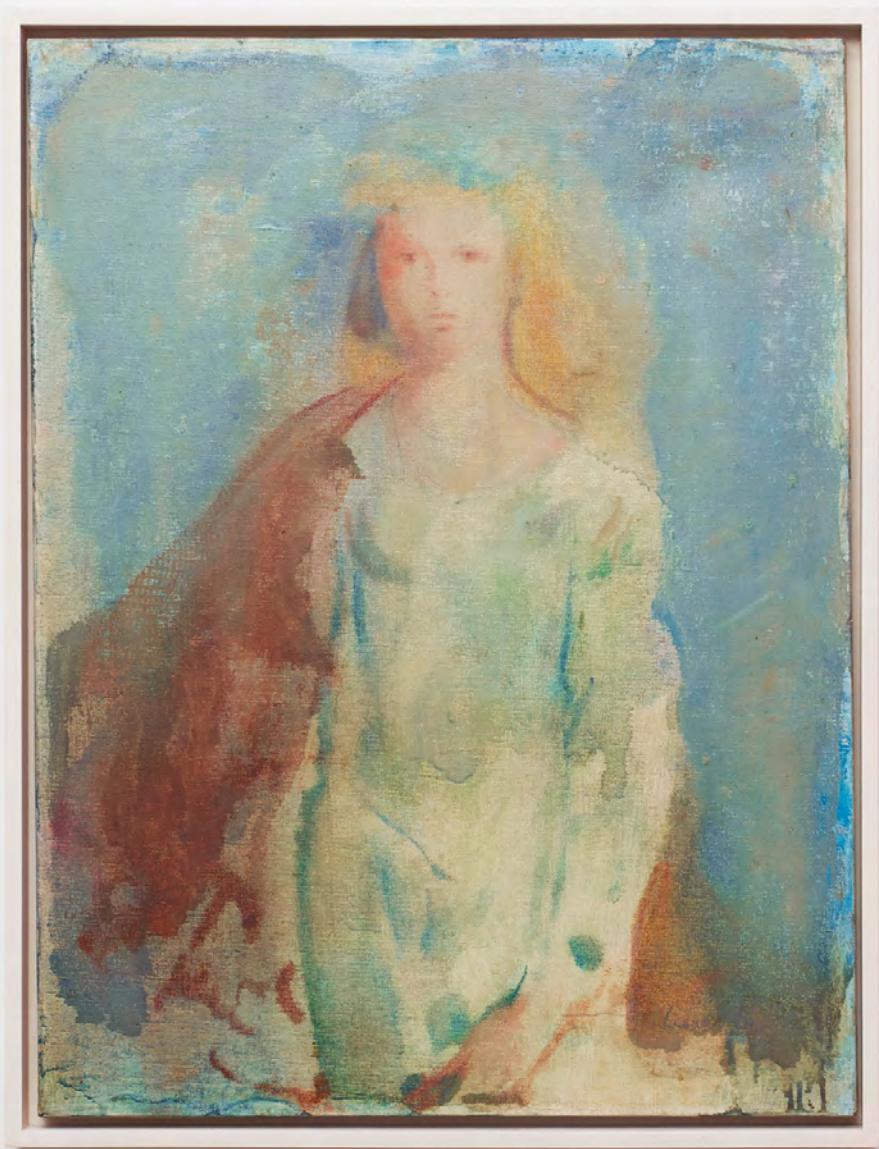
**Leonor Fini** (1907, Buenos-Aires - 1996, Paris), an artist of Argentinian and Italian origin who moved to Paris in the 1930s, cultivated a taste for eroticism both in her life and work, creating an aura of mystery and presenting a dreamlike, fantastical vision of the body and intimate pleasures. While preserving her artistic independence, she was close to the Surrealists and considered herself androgynous, rejecting preconceived notions of what a woman artist should be. With "her physical beauty, her art and her legions of lovers whose names read like a roll call of the literary and artistic talents of that brilliant age" (The London Times), she became a legendary figure of female emancipation and sexuality.

During her lifetime, Leonor Fini was the subject of **retrospective exhibitions** in Belgium (1965), Italy (1983), Japan (1972-73, 1985-86), and France (1986). Posthumous retrospectives were also held at institutions in Italy (2005, 2009), Japan (2005), Germany (1997-98), and Sweden (2014). In 2021, her work was featured in the exhibition *Surrealism Beyond Borders* at Tate Modern in London. In 2022, Leonor Fini work was included in a historical section of the 59th Venice Biennale. Her work will also be part of the upcoming exhibition *Le Surréalisme D'abord et Toujours* at Centre Pompidou, opening in September 2024. Furthermore, a retrospective exhibition dedicated to her figure will be held at the Musée de l'Art Moderne de Paris in 2026-2027.

Leonor Fini's work form part of the **collections** of: Centre Pompidou, Paris; Musée d'Art Moderne de la Ville de Paris, France; Art Institute of Chicago, Illinois; Metropolitan Museum of Art, New York; Peggy Guggenheim Collection, Venice; Tate Modern, London, McNay Art Museum, San Antonio, Texas; Miyazaki Prefectural Art Museum, Japan; Musée de Grenoble, France; Museo Revoltella, Trieste, Italy; and Museum of Modern Art, Brussels, among others.







Leonor Fini  
Aurore, 1970  
Oil on canvas  
63 x 46 cm

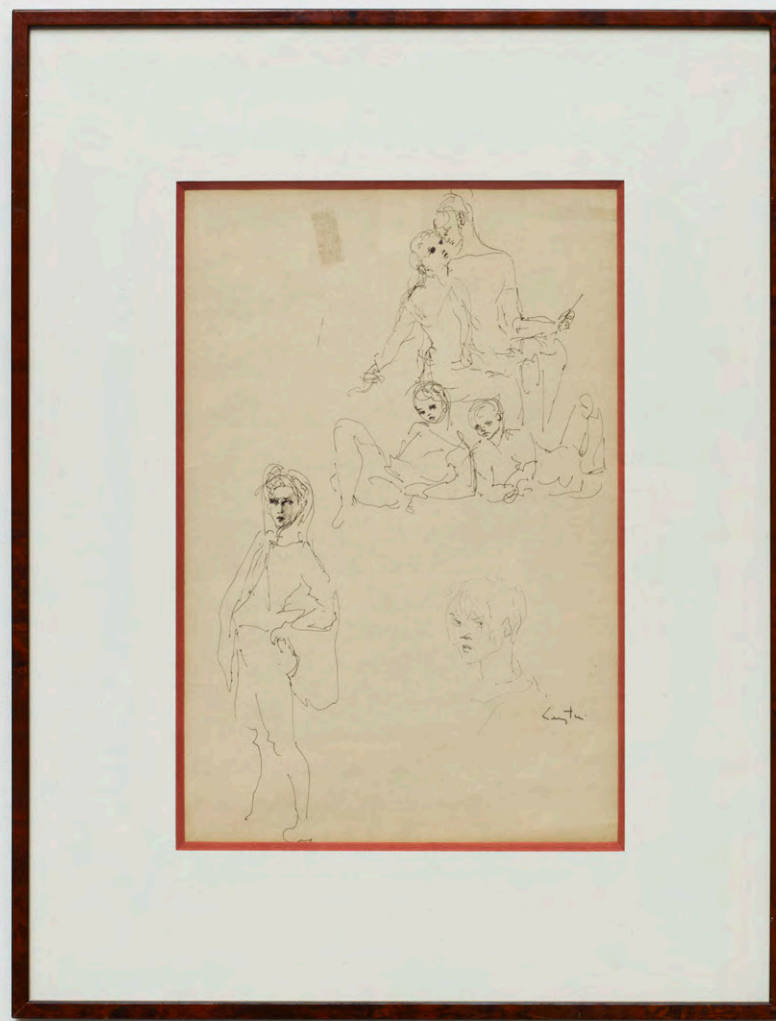
Price upon request







Leonor Fini  
RO88 Erotic Drawing (Special 215), 1953  
Chinese ink on paper  
39 x 28 cm unframed





Conte.



Leonor Fini  
N°379 A, Erotic, The Council of Love  
(Two Characters), 1973  
Chinese ink on paper  
39 x 32.5 cm unframed



Lena Pica



Leonor Fini  
RO74 Erotic Drawing (Special 216), 1953  
Chinese ink on paper  
38 x 29 cm unframed



L.F.

Leonor Fini  
The Sleep of Adamata  
Ink enhanced with gouache on tinted paper  
45 x 34 cm unframed





Henri Matisse





Leonor Fini  
M154 Erotic Scene, 1965  
Sanguine on paper  
37 x 31 cm unframed



Leon Fini



Leonor Fini  
RO97 The Wonders of Nature  
Erotic Drawing: The Deer, 1965  
Chinese ink on paper  
41 x 32 cm unframed



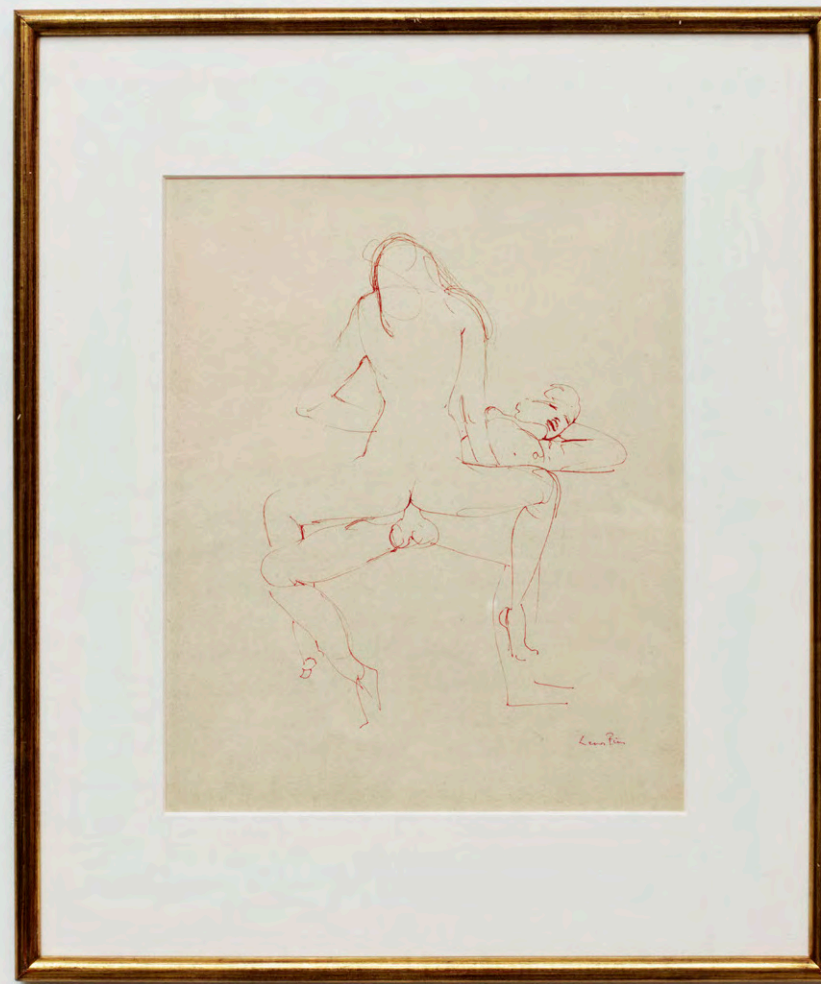


Leonor Fini  
M172 The Bride's Carriage  
Chinese ink on paper  
39 x 29 cm unframed



Leandro

Leonor Fini  
N°366 The Wonders of Nature, Erotic Drawing,  
(Complete I, Special 163), 1980  
Bistre Chinese ink on paper  
37 x 30 cm unframed



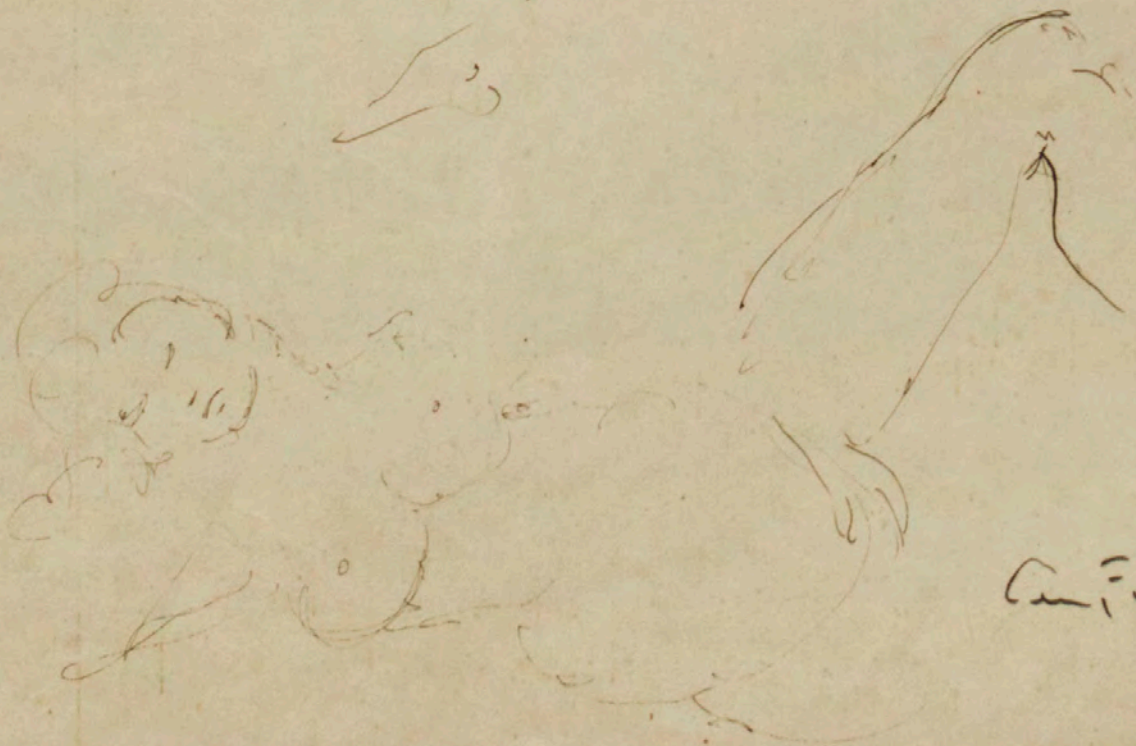


Leon Fin



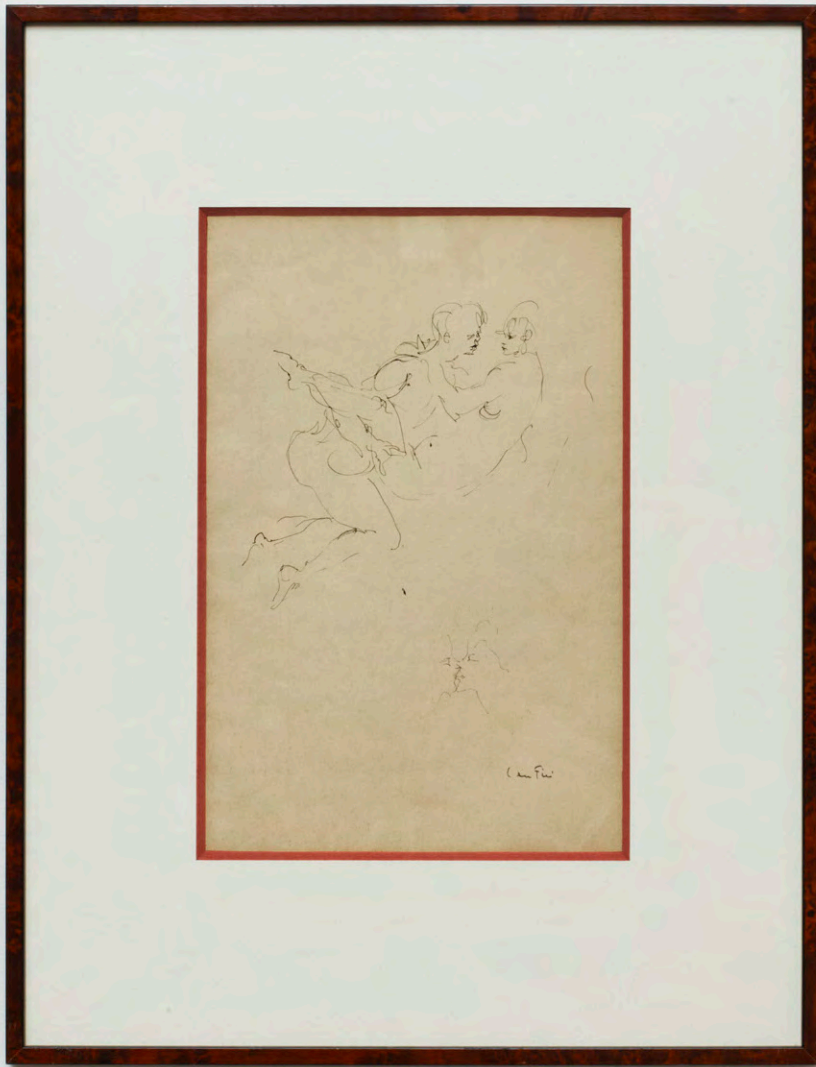


Leonor Fini  
RO78 The Wonders of Nature,  
Erotic Drawing (Special 173), 1953  
Chinese ink on paper  
39 x 28 cm unframed

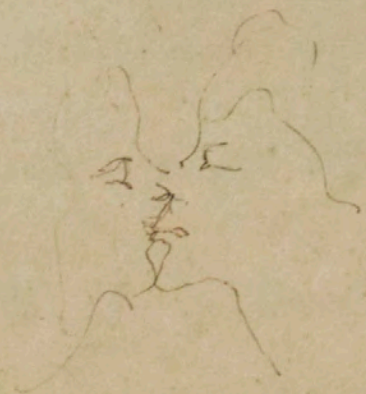


Am. in.





Leonor Fini  
RO73 The Wonders of Nature,  
Erotic drawing (Special 170), 1953  
Chinese ink on paper  
39 x 28 cm unframed



(in Fin)



Leonor Fini  
N°363 Erotic Drawing:  
The Examination III (Special 180), 1969  
Bistre Chinese ink on paper  
30 x 25.5 cm unframed



L.F



Leonor Fini  
ARP 056 HC, Passion Fruits, 1978  
Ink enhanced with gouache on tinted paper  
45 x 34 cm unframed





Leonor Fini  
N°361 Erotic Drawing:  
The Examination I, 1969  
Sepia Chinese Ink on paper  
34 x 27 cm unframed





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Leonor Fini  
RO83 Erotic Drawing (Special 226), 1953  
Chinese ink on paper  
39 x 27.5 cm unframed





Contini

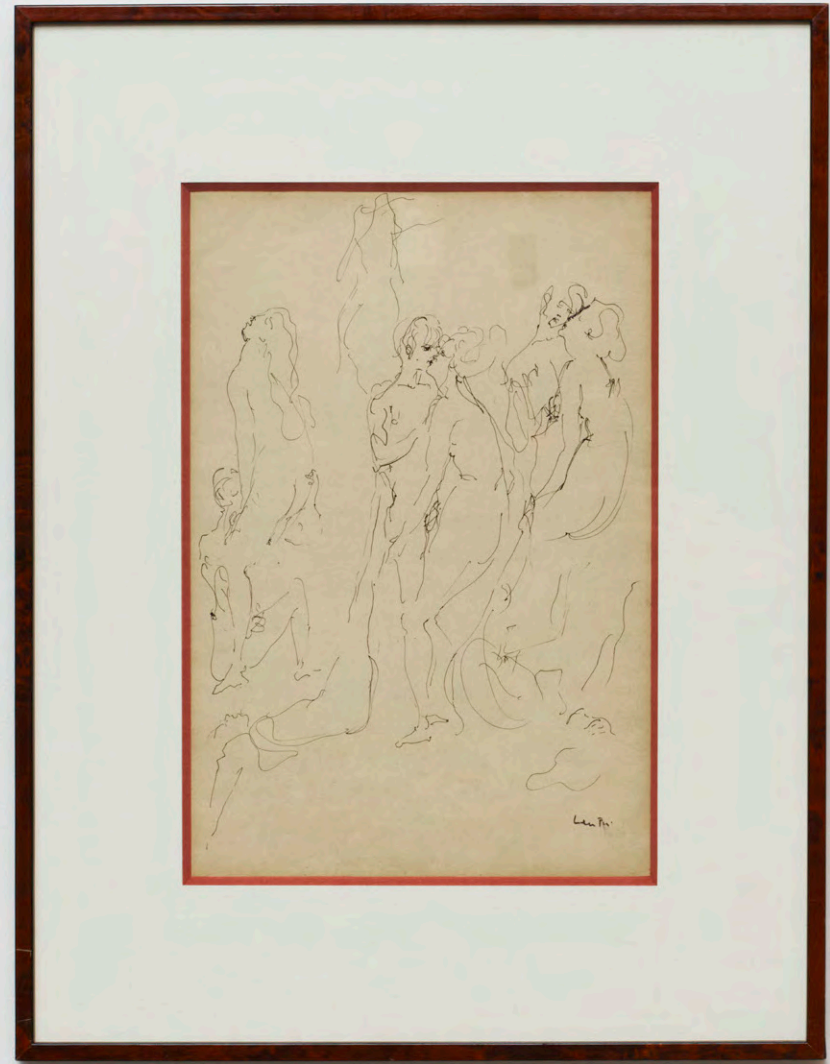
Leonor Fini  
M153 Erotic Drawing: 5 Characters, 1965  
Chinese ink on paper  
36 x 32 cm unframed



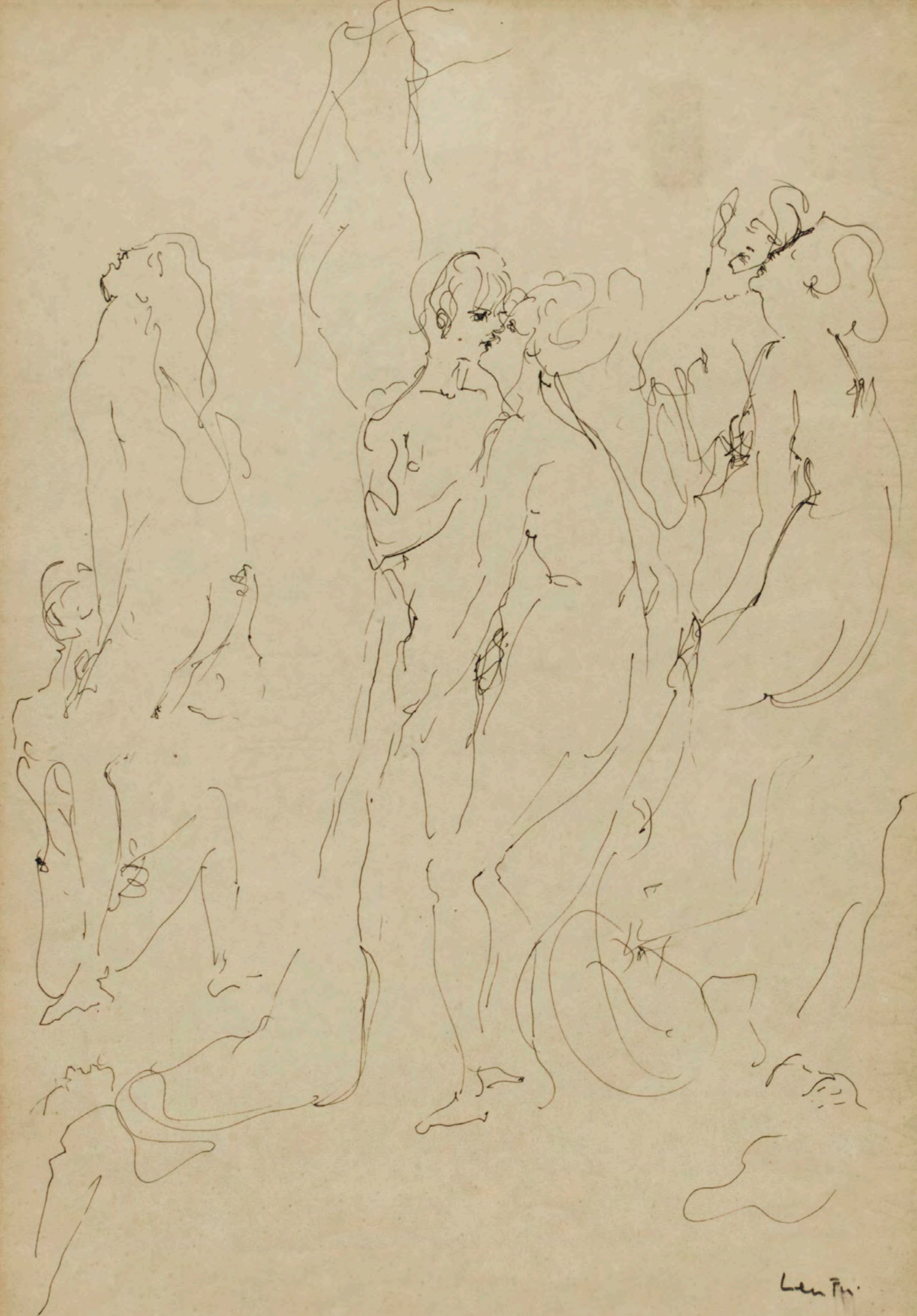


Leon Forni

Leonor Fini  
RO85 Erotic Drawing (Special 226), 1953  
Chinese ink on paper  
39 x 27.5 cm unframed







Len Fin.



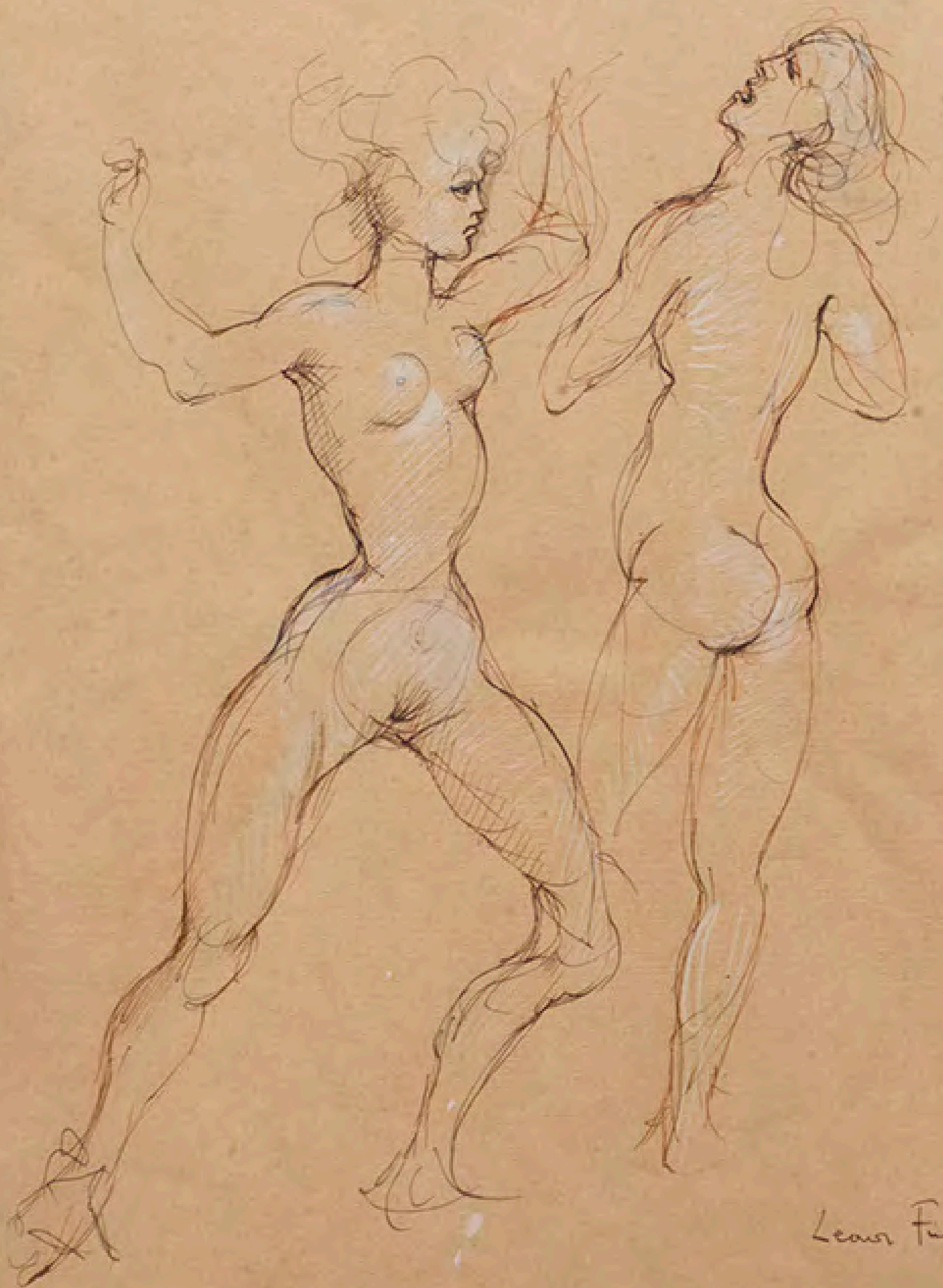
Leonor Fini  
RO92 Erotic Drawing (Special 220), 1953  
Chinese ink on paper  
39 x 27.5 cm unframed



C. F.



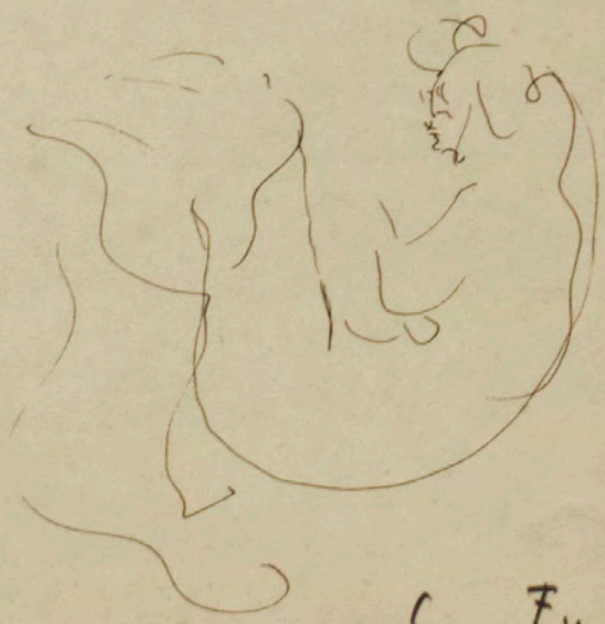
Leonor Fini  
M116 Bis, A Couple, 1975  
Watercolour, Indian ink on pink beige paper  
40 x 30 cm unframed



Leona Fair

Leonor Fini  
RO75 Erotic Drawing (Special 165), 1953  
Chinese ink on paper  
39 x 28 cm unframed





Car. F. u.



Leonor Fini  
RO95 The Wonders of Nature:  
Erotic Drawing (Special 151), 1965  
Chinese ink on paper  
37 x 31 cm unframed





Leon Fain



Leonor Fini  
M152 Erotic Dream, 1953  
Chinese ink on paper  
38 x 31 cm unframed



centro



Leonor Fini  
N°504 Secret parties: Two Characters,  
Chene n°00144  
Pen on paper  
34 x 26 cm unframed



C. F. Tins



# FINANCIAL TIMES

Tefaf Maastricht 2024

Collecting

## Leonor Fini, the Surrealist who rejected Surrealism

The artist's diverse oeuvre and flamboyant lifestyle sometimes obscured her true talent

Kristina Foster MARCH 2 2024

Visitors to Tommaso Calabro's booth at the Tefaf art and antiques fair will find themselves confronted by an enigmatic portrait. A young, olive-skinned woman, chestnut hair piled high, emerging from a sea of pastel brushstrokes. She looks off to one side, self-contained and content in her own dreamlike world.

The portrait's painter, the Italian-Argentine Surrealist Leonor Fini, was similarly self-possessed, a woman who lived and painted on her own terms. An outré figure of the 20th-century Parisian avant-garde, she created hallucinatory canvases and from the 1950s lived in a ménage à trois with the Polish writer Konstanty Jeleński and the Italian painter Stanislao Lepri in a house where her 23 cats roamed the dining table while they ate.

"Everything she did was unprecedented," says Calabro, who exhibits at the fair for the first time with a selection of paintings and works on paper by Fini, Lepri and their friend and fellow Surrealist Fabrizio Clerici. "She managed to conduct a life the way she wanted even if that meant sometimes the art world didn't really see her for the artist that she was back then."

Famous during her lifetime but largely forgotten after her death in 1996, in recent years Fini has re-emerged alongside hitherto under-appreciated female Surrealists such as Leonora Carrington and Dorothea Tanning as a major player in Modernism. In 2021 Sotheby's achieved an auction record for the artist when her 1938 "Autoportrait au scorpio" sold for almost four times its high estimate, at \$2.3m

This renewed interest is particularly welcome to 35-year-old Calabro, who opened his Milan gallery in 2018 to focus on 20th-century art but in the past three years has homed in on underexplored areas of Surrealism. This shift, Calabro explains, was prompted by his admiration for the Egypt-born art dealer Alexander Iolas, “the main gallerist for the Surrealists . . . He was a great friend of Max Ernst, he regularly exhibited works by Magritte, de Chirico and Stanislao Lepri.” After staging an exhibition about Iolas in 2021, Calabro has dedicated shows to both Fini and Lepri.



'Nature Morte' (c1940s) by Leonor Fini © Courtesy Tommaso Calabro



Born in Buenos Aires in 1907, Fini was a toddler when she was whisked away by her mother to her own hometown, Trieste in Italy, to escape her tyrannical father. To foil his many kidnapping attempts, Fini was disguised as a boy in public for several years: this perhaps influenced her penchant for outlandish costumes, which would later cause a stir in Parisian drawing rooms. Moving to the French capital from Milan in 1931, she quickly fell into the Surrealist circle of Jean Cocteau, Paul Eluard, Ernst and Salvador Dalí. But the misogynistic views of the group's leader, André Breton, led Fini to reject the Surrealist label.

“If you think about the Surrealists, it was a group of mostly male artists that were close and closed-minded,” says Calabro. “We refer to Leonor Fini as a Surrealist artist because it's easier to define her this way but historically speaking she wasn't part of that group.”

Although her work was included in major Surrealist surveys, Calabro emphasises that Fini's shape-shifting oeuvre can't be defined by a single movement. “Fini changed the style in which she painted throughout her entire career. If you look at her production in the late 1920s or early 1930s, when she moved from Trieste to Milan, her style back then was very influenced by [Felice] Casorati and the Italian masters of that period,” he says.

The broad spectrum of Fini's influences, which included Mannerism and Flemish Old Masters, comes across in two still lifes presented by the gallery: an early work from 1929 which depicts a scintillating collection of Christmas baubles, and a muted composition from the late 1940s of an animal skull, seashell and jug.

After the second world war broke out, Fini left Paris for Monaco and started working to commission. “Her style became a bit more realistic and she painted incredible figures of high society because she was very well connected,” says Calabro. One of these figures was Ljuba Rosa Rizzoli, the glamorous wife of the Italian publisher Andrea Rizzoli, whose luminescent portrait — the woman emerging from the pastel sea — Calabro brings to the fair.

Through presentations such as these, Calabro — who opens a new Venice location with a show of American painter Harold Stevenson in April — hopes to expand our understanding of Italian Modernism.

“If you think about Italian art in the 1950s and 1960s, you think about [Lucio] Fontana, [Enrico] Castellani, [Alberto] Burri and Arte Povera. Fini didn't really fit into any of these groups and therefore, although she was extremely respected from the 1930s to 1960s, she was gradually forgotten,” he says. “I feel we had some role at least in helping to recognise her importance in the history of art.”



'Tour de force' (1965) by Stanislao Lepri © Courtesy Tommaso Calabro