

Art | Basel

June 13-16, 2024

MAYORAL



A curated selection of paintings,
sculpture and works on paper by
Spanish masters from the post-
war period accompanied by texts
selected by curator and poet
Vicenç Altaió from the following:

JOAN MIRÓ
SALVADOR DALÍ
ANTONI TÀPIES
JOAQUÍN TORRES-GARCÍA
FERNANDO ZÓBEL
MANOLO MILLARES
EDUARDO CHILLIDA
ANTONIO SAURA
JUANA FRANCÉS

Texts by

JACQUES DUPIN
SALVADOR DALÍ
ANTONIO MACHADO & J.M. SERRAT
RAIMON
JOAN BROSSA
JOAQUÍN TORRES-GARCÍA
MARÍA ZAMBRANO
FRANK O'HARA
GABRIEL FERRATER
OCTAVIO PAZ
JOSÉ-MIGUEL ULLÁN
CAMILO JOSÉ CELA



Barcelona - 20th Century



Barcelona - 21st Century



Paris

When we were 5 and 7 years old respectively, our father, our mother and our sister Cristina went to Basel for a few days. They told us they would visit the best fair in the world, and we stayed with our grandparents for a couple of nights. When our father, mother and sister returned, they told us that the art fair had been spectacular.

From then on, Basel has been part of our lives and of our dreams, because our great dream has been to exhibit at Art Basel.

Happily, this moment has arrived and we are immensely excited to be able to show a memorable selection of 15 pieces that represent the best of MAYORAL.

Key artworks by Miró and Dalí. Masterpieces by Chillida, Tàpies, Millares and Saura. Unforgettable paintings by Torres-García and Francés.

It was our big dream and we are thrilled to share it with you. We are ready and we ask you to take these 15 works into account for your collection.

Jordi and Eduard Mayoral

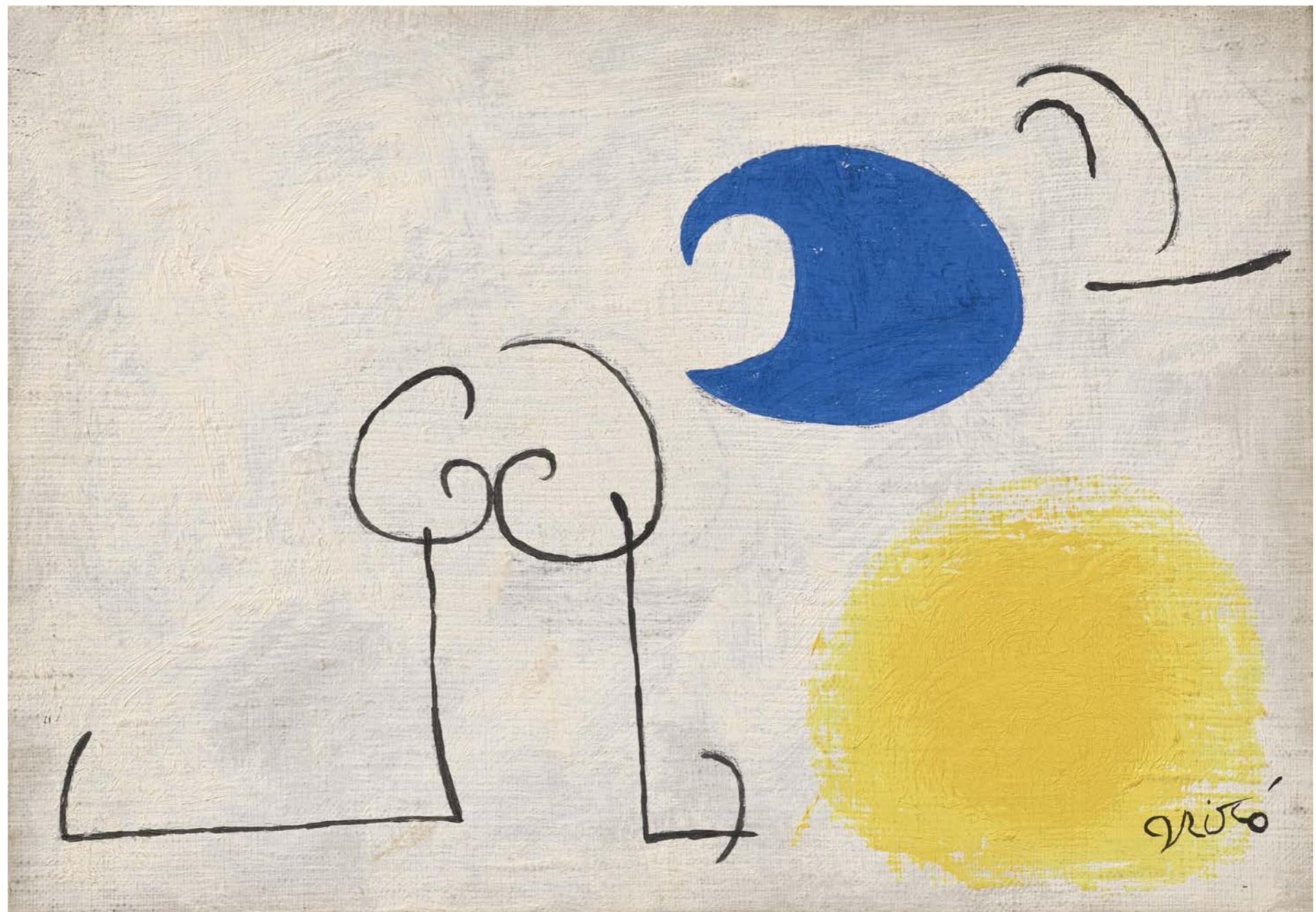
JOAN MIRÓ

(Barcelona, 1893 – Palma de Mallorca, 1983)

*Personnage, lune, oiseau (Figure, Moon, Bird)*Signed Miró (lower right); signed MIRÓ, dated
5/III/76 and titled *Personnage, lune, oiseau* (on the
reverse)Painted on 5th March 1976

Oil on canvas

24.5 × 35.1 cm (9 5/8 × 13 7/8 in.)



“Il travaille sans relâche, il travaille en communion avec la terre et avec le ciel. (...) Il ne se situe pas devant la nature, c'est-à-dire dehors d'elle, mais s'y trouve intégré, si bien qu'il faut faire effort et obtenir ce qu'il appelle “la tension d'esprit” pour émerger du réel et le dominer, et trouver ainsi la distance nécessaire à l'acte créateur. Il ne va vers la nature, il en émane.”

Jacques Dupin

SALVADOR DALÍ

(Figueres, 1904 – 1989)

Surrealist Object that Functions Symbolically, also known as Gala's Shoe, and Escatological Object with Symbolic Functioning [Gala's Shoe]

Assemblage with shoe, white marble, photographs, a glass containing wax, a gibbet, a matchbox, hair and a wooden scraper.

This work is an artist's proof

53 x 34 x 23 cm (20 7/8 x 13 3/8 x 9 in.)

Executed in 1973 from the original copy of 1931, thus dated 1931/1973.

On són els litres

on són els quilos

de Gala

perquè Gala

ets la taula de la meva set

i el fonògraf de la meva gana

i la bragueta diürna

de la meva set

i de la meva gana.

Salvador Dalí





Detail of the work

JOAN MIRÓ

(Barcelona, 1893 – Palma de Mallorca, 1983)

Homenaje a Antonio Machado (*Tribute to Antonio Machado*)

Signed Miró (lower left), dated 1965 (centre right) and titled *Homenaje a Antonio Machado* (lower centre)

Gouache on paper
69 x 48 cm (27 1/8 x 18 7/8 in.)
Executed in 1965

CANTARES

Todo pasa y todo queda,
pero lo nuestro es pasar,
pasar haciendo caminos,
caminos sobre la mar.

Nunca perseguí la gloria,
ni dejar en la memoria
de los hombres mi canción;
yo amo los mundos sutiles,
ingrávidos y gentiles,
como pompas de jabón.

Me gusta verlos pintarse
de sol y grana, volar
bajo el cielo azul, temblar
súbitamente y quebrarse...
Nunca perseguí la gloria.

Caminante, son tus huellas
el camino y nada más;
caminante, no hay camino,
se hace camino al andar.

Al andar se hace camino
y al volver la vista atrás
se ve la senda que nunca
se ha de volver a pisar.

Caminante no hay camino
sino estelas en la mar...

Hace algún tiempo en ese lugar
donde hoy los bosques se visten de espinos
se oyó la voz de un poeta gritar:
«Caminante no hay camino,
se hace camino al andar...»

golpe a golpe, verso a verso...

Murió el poeta lejos del hogar.
Le cubre el polvo de un país vecino.
Al alejarse le vieron llorar.
«Caminante no hay camino,
se hace camino al andar...»

golpe a golpe, verso a verso...

Cuando el jilguero no puede cantar,
cuando el poeta es un peregrino,
cuando de nada nos sirve rezar.
«Caminante no hay camino,
se hace camino al andar...»
golpe a golpe, verso a verso.

Antonio Machado & J.M. Serrat
Music by J.M. Serrat



JOAN MIRÓ

(Barcelona, 1893 – Palma de Mallorca, 1983)

Painting-Object

Signed and dated in 1974, on the side of the log:
11/II/41. Miró/III/74.

Pastel and oil on olive wood log
26 x 12,5 x 7 cm (10 1/4 x 5 x 2 3/4 in.)

Painted on February 11, 1941 - March 1974



JOAN MIRÓ

(Barcelona, 1893 – Palma de Mallorca, 1983)

*Femme et oiseau V/X (Woman and Bird V/X)*Signed with the initial *M* (lower left); signed *Miró*, dated
14/5/60, titled *Femme et oiseau* and numbered *V/X*
(on the reverse)Oil on burlap
54 × 42 cm (21 1/4 × 16 1/2 in.)
Painted on 14th May 1960

A JOAN MIRÓ

D'un roig encès
voldria les cançons.D'un roig encès
voldria la vida.D'un roig encès
tots els amors.D'un roig encès
aquest racó tan perillós;
la gent d'ací i la de fora
que fossen tots
d'un roig encès.D'un roig encès
voldria el món,
i dir les coses
tal com són.**Lyrics and music by Raimon**



Jacques Prévert standing before *Femme et oiseau V/X* and other works from the series at Galerie Maeght, Paris in 1961. The monumental triptych *Bleu I, II, III* (1960-61) was also exhibited.



Femme et oiseau V/X at Miró's studio in Palma de Mallorca, circa 1960. Photo by Joaquim Gomis. Arxiu Nacional de Catalunya. © Hereus de Joaquim Gomis. Fundació Joan Miró, Barcelona 2022

ANTONI TÀPIES

(Barcelona, 1923 – 2012)

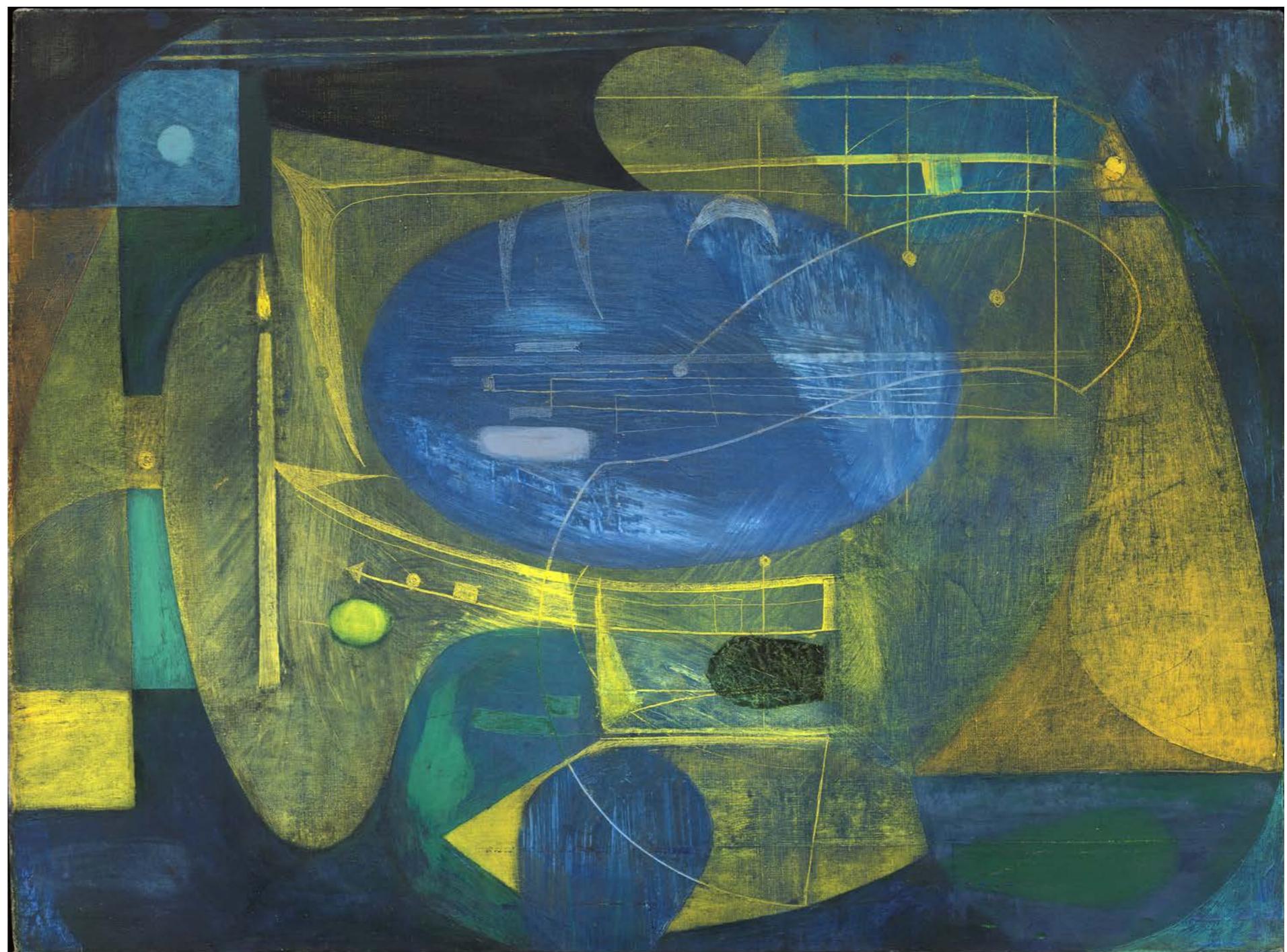
Composició en Grisos Groguenç (Composition in Yellowish Greys)

Signed Tàpies (on the reverse)

Oil on canvas

60.3 x 81.6 cm (23 3/4 x 32 1/8 in.)

Executed in 1953

**ESPAÑA DE 1953**

Treu de damunt el mar munts de diaris!
No res sinó el meu front davant la llum.
Que batí un xàfec contra aquests desvaris:
Tal pàtria és gàbia que em consum.

Joan Brossa

JOAQUÍN TORRES-GARCÍA

(Montevideo, 1874 - 1949)

Constructivo piramidal (La pareja y su mundo)
(*Pyramidal Construction (The couple and their world)*)

Signed JTG (lower left) and dated 43 (lower center)

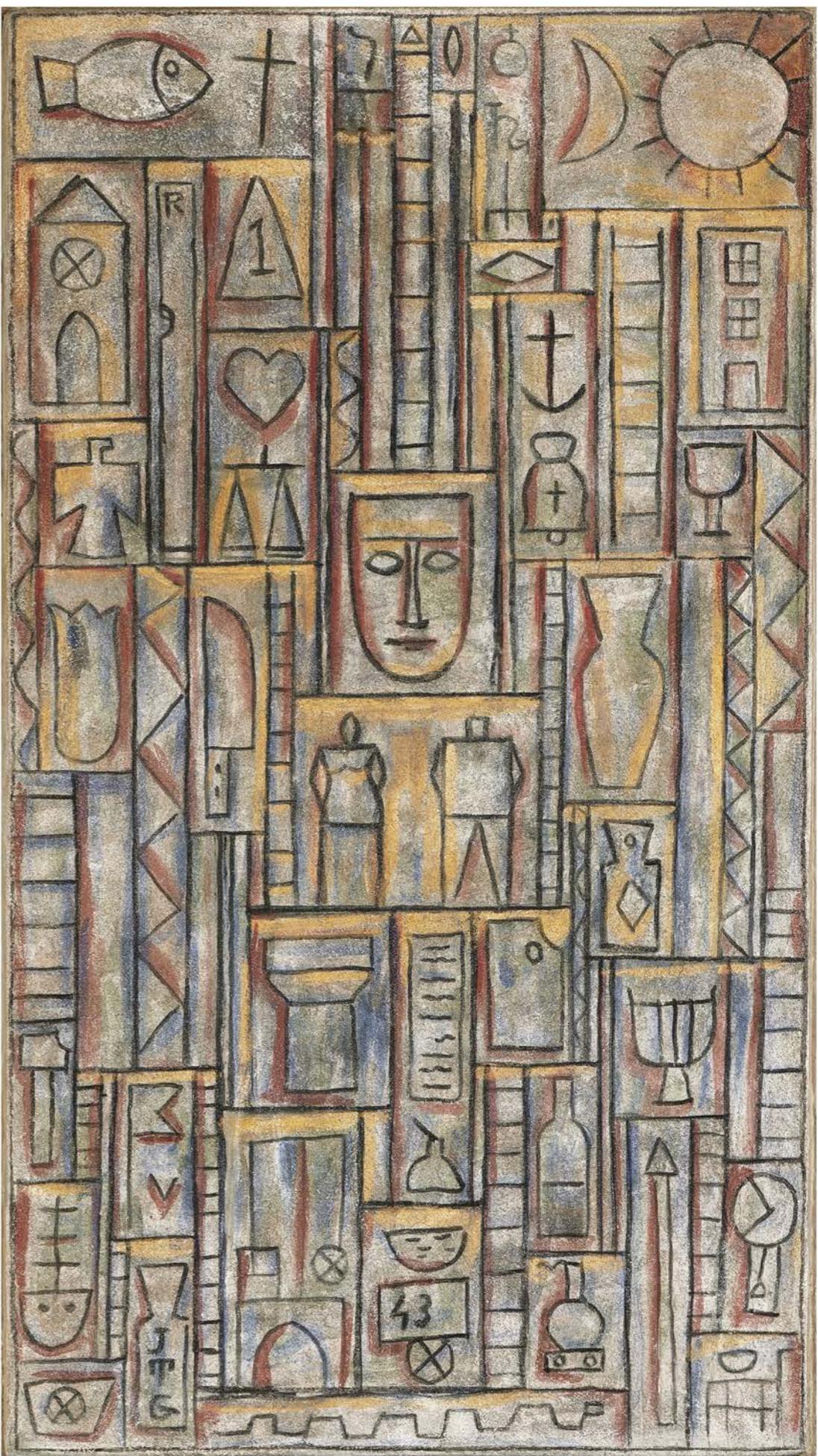
Fresco painting on a cement slab with a wooden and iron stretcher

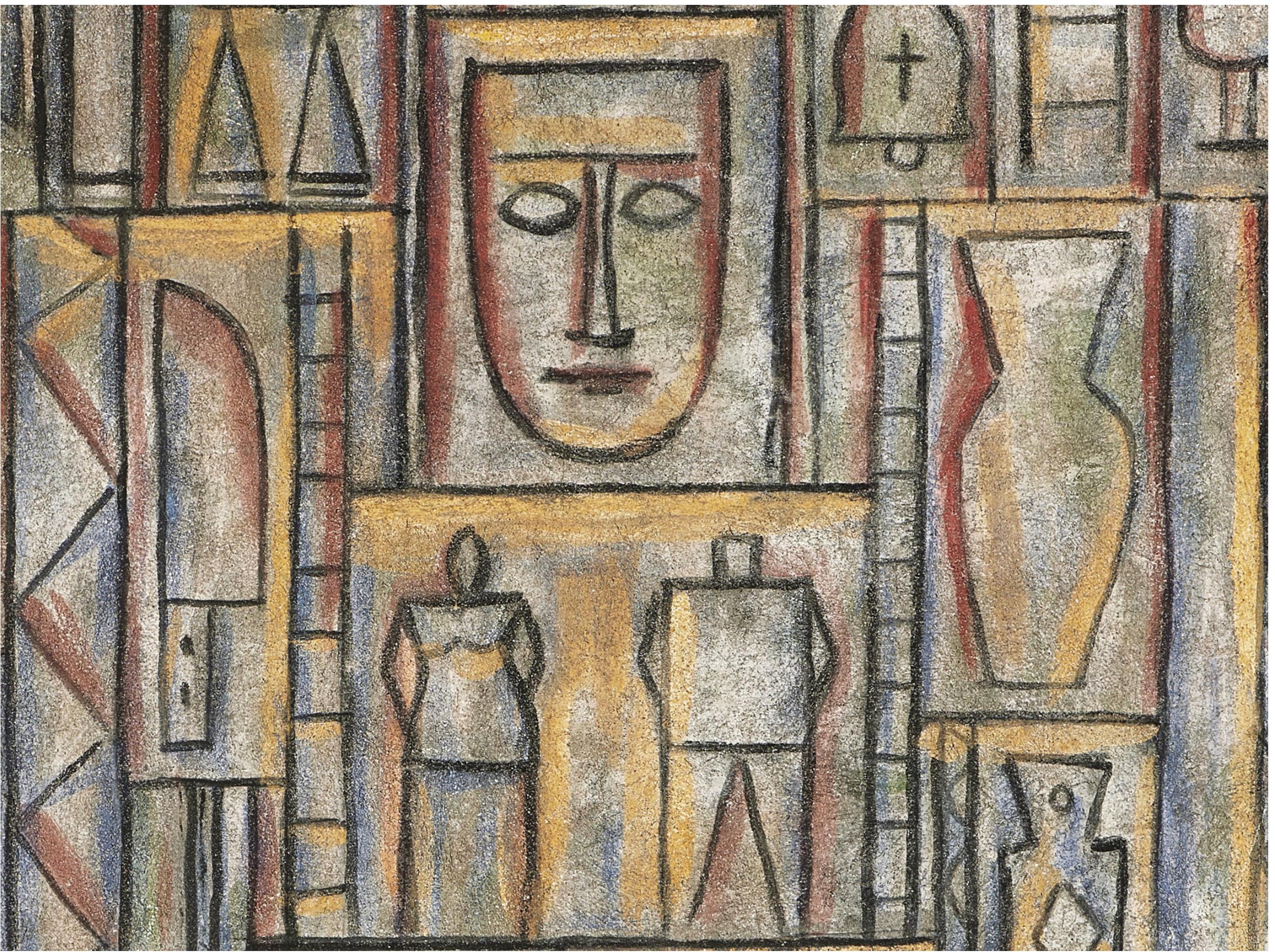
161.3 x 90.2 x 7 cm (63 1/2 x 35 1/2 x 2 3/4 in.)

Executed in 1943

“He dicho Escuela del Sur, porque en realidad, nuestro norte es el Sur. No debe haber norte, para nosotros, sino por oposición a nuestro Sur. Por eso ahora ponemos el mapa al revés, y entonces ya tenemos justa idea de nuestra posición, y no como quieren en el resto del mundo. La punta de América, desde ahora, prolongándose, señala insistenteamente el Sur, nuestro norte.”

Joaquín Torres-García





Detail of the work

ANTONI TÀPIES

(Barcelona, 1923 – 2012)

Pols de vellut vermell i collage (Red Velvet Powder and Collage)

Signed *Tàpies* (on the reverse)

Mixed media on canvas

131 x 81.5 cm (51 1/2 x 32 in.)

Executed in 1967

“Un tableau de Tàpies nous frappe de plein fouet. Sans précautions, sans détours, sans méditation. Il nous cloue sur place, nous assaille abruptement, nous constraint à le regarder en face. Proche et silencieux. (...). Flagrant et nu. Avec l’impact de la réalité même, non de la réalité filtrée, ou niée, ou recomposée selon quelque schème esthétique. La réalité immédiate sous son aspect le plus concret, le plus commun, le plus indéfini : la matière. Tout l’art de Tàpies consiste à faire naître et monter la matière, à libérer son énergie et sa durée, à la laisser vivre et s’exprimer.”

Jacques Dupin



FERNANDO ZÓBEL

(Manila, 1924 – Rome, 1984)

Celina

Signed Øóbel, dated *Julio 18/59*, titled *Celina* and numbered #296 (on the reverse)

Oil on canvas

72 × 98 cm (28 3/4 × 38 5/8 in.)

Painted between 8th June and 18th July 1959



“La pintura, ya que es de por sí un extraño fluir que permanece, un río temporal que se queda; no una forma de estar, sino del pasar; del pasar al ser o hacia el ser, más que hacia la realidad.”

María Zambrano

MANOLO MILLARES

(Las Palmas de Gran Canaria, 1926 – Madrid, 1972)

Cuadro 96 (Painting 96)Signed *Millares* (lower left); signed *Millares*, dated 1960
and titled *Cuadro 96* (on the stretcher)Mixed media on burlap
149.8 x 200.5 cm (59 x 79 in.)
Executed in 1960

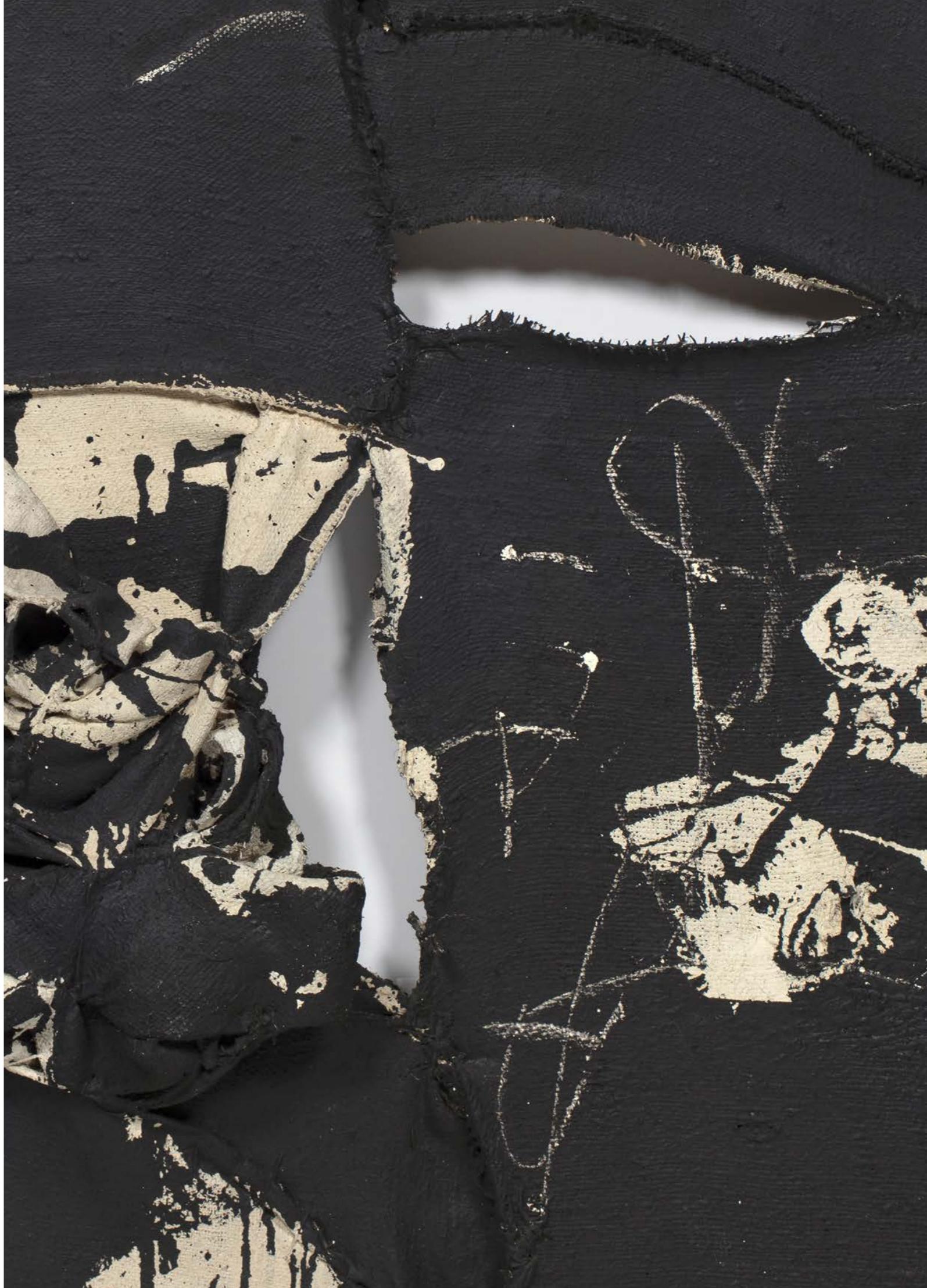
“Began to examine the torn canvas,
stitching over the voids, creating harsh
and enigmatic encrustations from burlap
dipped in whiting, or bandage-like
swathes, painted and splattered (...), his
works have more and more taken on the
aspect of ceremonial vestiges (...)"

Frank O'Hara



Cuadro 96 exhibited during *New Spanish Painting & Sculpture* at The Museum of Modern Art in 1960.
© MoMA Archives, New York. Photographs by George Barrows

Detail of the work



EDUARDO CHILLIDA

(San Sebastián, 1924 – 2002)

Hierros de temblor III (Trembling Irons III)

Inscribed with the artist's monogram, numbered 2/3 and stamped with the foundry mark

Bronze

27 x 72 x 41 cm (10 5/8 x 28 3/8 x 16 1/8 in.)

Conceived and cast in 1957





Hierros de temblor III exhibited in the 29th Venice Biennale, 1958. Archivio Storico della Biennale di Venezia - ASAC, Fototeca, Arti visive. Photo: © Giacomelli

ANTONI TÀPIES

(Barcelona, 1923 – 2012)

Pintura amb manilles (Painting with Handcuffs)

Signed Tàpies (on the reverse)

Oil and assembly on canvas

130 × 162 cm (51 1/8 × 63 3/4 in.)

Executed in 1970

**LA VIDA FURTIVA**

Segurament serà com ara. Estaré despert,
aniré amunt i avall pel corredor. Com un minador
que surt d'un pou, em pujarà
des del silenci de tota la casa, brusc,
el ronc de l'ascensor. M'aturaré a escoltar
el bufeteig de portes de metall, i els passos
del replà, i endevinaré l'instant
que arrencarà a tremolar l'angúnia del timbre.
Sabré qui són. Els obriré de seguida. Tot percut,
que entrin aquests, a qui ho hauré de dir tot.

Gabriel Ferrater

ANTONIO SAURA

(Huesca, 1930 – Cuenca, 1998)

*Metamorfosis (Metamorphosis)*Signed *Saura* (lower right)

Oil on canvas

202 x 373.5 cm (79 1/2 x 147 in.)

Executed in 1985



“Dans le baroque espagnol et chez les grands poètes du temps il y a une transfiguration du corps. Cette transfiguration assume la forme du sacrifice par le feu, par l’or. La flamme sous ses deux formes : dans sa forme dorée, resplendissante, l’or ; et dans sa forme noire, la cendre, la matière brûlée.”

Octavio Paz



EDUARDO CHILLIDA

(San Sebastián, 1924 – 2002)

Pizarra (Slate)

Inscribed with the artist's monogram

Slate

23 × 25 × 7 cm (9 × 9 7/8 × 2 3/4 in)

Executed in 1965

“De ahí su fuerza: más allá que la voz y, a menudo, anunciándola.

El eco se hace fuerza al mostrarse.

El yunque en su morada exterior.

Chillida

Golpea para ser transformado, no para transformar. Golpea para desligarse, no para desligar a la razón de hielo. Golpea con azar deliberado y con libre intención.

Golpea para que el dado incluya un laberinto. Golpea como música en plena duermevela. Golpea con el fin de desterrar la imagen fija, prefijada, para quebrar su soledad de barro, su salud de hierro, su espejismo de arena, su volubilidad de papel.”

José-Miguel Ullán

JUANA FRANCÉS

(Alicante, 1924 – Madrid, 1990)

Sin título (Untitled)

Signed J. Francés, dated 1958, numbered c.n. 11 and inscribed Orellana-6 Madrid-4 (on the reverse)

Oil and mixed media on canvas

194 × 130 cm (74 3/4 × 51 1/4 in.)

Executed in 1958

“La pintura de Juana Francés tiene sus raíces tanto en la tierra como en el aire, en la dura tierra de España y en el trágico y literario aire de España, esas dos fuentes de sentimiento en la que bebieron, siempre devoradores insaciable, Francisco de Goya y Pablo Picasso, entre otros tarados de glorioso recuerdo.”

Camilo José Cela

Translations

"He works tirelessly, he works in communion with the earth and with the sky. (...) He does not stand in front of nature, that is, outside nature, but is integrated into it, so that it takes effort and what he names «tension of spirit» to emerge from what is real and dominate it, and thus find the necessary distance for the creative act. He does not go towards nature, but he emanates from it."

Jacques Dupin
(«Les dernières années», in *Miró*, p. 347)

p. 4

Where are the litres
Where are the kilos
of Gala
because Gala
you are the table of my thirst
and the phonograph of my hunger
and the daytime fly
of my thirst
and of my hunger.

Salvador Dalí
(Fragment of «Em menjo Gala», in *obra completa vol. III, poesia, prosa, teatre i cinema*, 2004, p.248)

p. 6

SONGS

Todo pasa y todo queda,
pero lo nuestro es pasar,
pasar haciendo caminos,
caminos sobre la mar.

All things pass and all things remain;
except for us, we pass,
we pass making paths,
paths over the sea.
I never pursued glory,
nor leave in the memory
of men my song;
I love the subtle worlds,
as weightless and gentle
as soap bubbles.

I like to watch them paint themselves
in sunshine and scarlet, fly
below the blue sky, tremble
suddenly and break...
I never pursued glory.

Wanderer, your footprints
are the path, and nothing else;
wanderer, there is no path,
the path is made by walking.

The path is made by walking,
and when one looks back,
one sees the path that is never
to be trodden again.

Wanderer, there is no path,
just wakes in the sea.
Some time ago, in that place
where today the forests are dressed in hawthorns,
the voice of a poet was heard to cry out:
«Wanderer, there is no path,
just wakes in the sea...»

Blow by blow, verse by verse...

The poet died far from home.
The dust of a neighboring country covers him.
As he walked away, they saw him crying.
«Wanderer, there is no path,
the path is made by walking...»

Blow by blow, verse by verse...

When the goldfinch can't sing,
when the poet is a pilgrim,
when praying is of no use.
«Wanderer, there is no path,
the path is made by walking...»

Blow by blow, verse by verse.

Antonio Machado and J.M. Serrat
Music by J.M. Serrat

p. 10

TO JOAN MIRÓ

Of a flaming red
I would like the songs

Of a flaming red
I would want life

Of a flaming red
All the loves

Of a flaming red
This little place so dangerous;
The people here and the people outside
May they all be
Of a flaming red

Of a flaming red
I would want the world,
And to tell it
Like it is.

Lyrics and music by Raimon

p. 14

SPAIN OF 1953

Get rid of the sea lots of newspapers!
Nothing but my forehead in front of the light.
Let a downpour beat against these ravings:
Such a homeland is a cage that consumes me.

Joan Brossa
(Fragment of poem within *Catalunya i selva*, 1953-54, p. 686)

p. 18

"I said School of the South, because in fact, our north is the South. There should be no north for us, but in opposition to our South. That is why we now turn the map upside down, and then we have the right idea of our position, and not as they want in the rest of the world. The tip of America, from now on, prolonging itself, points insistently to the South, our North."

Joaquín Torres-García
(*Círculo y Cuadrado*, 1, 1936)

p. 20

"A painting by Tàpies strikes us with full force. Without caution, without detours, without meditation. It astonishes us, it assails us abruptly, it forces us to look at it in the face. Close and silent (...). Blatant and naked. With the impact of reality itself, not of a reality filtered, or denied, or recomposed according to some aesthetic scheme. The immediate reality in its most concrete, most common, most undefined form: matter. All the art of Tàpies consists in bringing matter into being and making it rise, in freeing its energy and duration, in letting it live and express itself."

Jacques Dupin
(*Derrière le Miroir*, no 168, 1967)

p. 24

"The art of painting, since it is in itself a strange flow that remains, a temporary river that stays; not a way of being, but of passing; of passing to being or towards being, rather than towards reality."

María Zambrano
(*Obras completas. II. Libros (1940-1950)*, 2016, p. 200)

p. 26

"He began to examine the torn canvas, stitching over the voids, creating harsh and enigmatic encrustations from burlap dipped in whiting, or bandage-like swathes, painted and splattered (...), his works have more and more taken on the aspect of ceremonial vestiges (...)."

Frank O'Hara
(*New Spanish Painting and Sculpture*, MoMA, NY, 1960)

p. 28

THE FURTIVE LIFE

It will probably be like this. I will be awake, I will go up and down the corridor. Like a miner that comes out of a pit, the snore of the lift, brusque, will come up to me from the silence of the whole house. I will stop to listen to the slapping of metal doors, and to the steps on the landing, and I will guess the instant when the anguish of the bell will start to tremble. I will know who they are. I will open them right away. All lost, let them come in, these people to whom I'll have to tell everything.

Gabriel Ferrater
(Barcelona: J. Horta, 1962, p. 30)

p. 36

"In the Spanish Baroque and among the great poets of the time, there is a transfiguration of the body. This transfiguration takes the form of sacrifice by fire, by gold. The flame in its two forms: in its golden, resplendent form, the gold; and in its black form, the ash, the burnt matter."

Octavio Paz
(*Solo à deux voix, entretiens avec Julián Ríos*, p. 56)

p. 38

"Hence its strength: beyond the voice and often announcing it.

The echo becomes strength in showing itself.
The anvil in its external dwelling.
Chillida

He strikes to be transformed, not to transform. He strikes to disengage himself, not to disengage reason from ice. He strikes with deliberate chance and with free intention. He strikes so that the die includes a labyrinth. He strikes as music in the middle of a light sleep. He strikes in order to banish the fixed image, the prefixed image, to break his solitude of clay, his iron health, his mirage of sand, his volubility of paper."

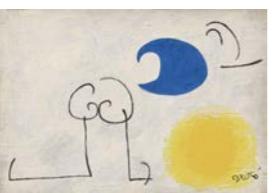
José-Miguel Ullán
(In *Autrement dit, Chillida. Cat- F JM p.20*)

p. 42

"Juana Francés's painting is rooted both in the earth and in the air, in the hard soil of Spain and in the tragic and literary air of Spain, those two sources of feeling from which also drank, always insatiable devourers, Francisco de Goya and Pablo Picasso, among other fools of glorious memory."

Camilo José Cela
(p. 44)

List of Works



p. 5



p. 7



p. 11



p. 13



p. 15



p. 19



p. 21



p. 25



p. 27



p. 29



p. 33



p. 37



p. 41



p. 43



p. 45



If you have any questions
in the meantime, please
do let us know.

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