

# COLNAGHI

Est. 1760



Pablo Gargallo  
(Maella 1881 - 1934 Reus)

## *Small pierrot mask*

1927

bronze

11 x 11 x 4.5 cm.;

4 3/8 x 4 3/8 x 1 3/4 in.

numbered 1/7

foundry: F \*C

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### Provenance

Louis Carré Collection, Paris;  
Private collection, Barcelona.

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### Literature

P. Courthion & P. Anguera Gargallo, *L'œuvre complet de Pablo Gargallo*, Paris 1973, no. 110, reproduced on p. 150;  
J. Anguera, *Gargallo*, Paris 1979, reproduced on the cover and on p. 126.

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### Exhibited

Paris, Musée Rodin, *Pablo Gargallo*, 1970 (cat. no. 56);  
Madrid, Museo Español de Arte Contemporáneo, *Gargallo 1881-1934*, October - November 1971 (cat. no. 46);  
Barcelona, Palau de la Virreina, *Gargallo 1881-1934*, December 1971 - January 1972 (cat. no. 46, reproduced on p. 75);  
Paris, Musée d'Art Moderne de la Ville, *Pablo Gargallo 1881-1934*, 18 December 1980 - 1 March 1981 (cat. no. 78);

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Barcelona, Palau de la Virreina, *Gargallo 1881-1981*, April - May 1981 (cat. no. 73);  
Tokyo, Fuji Television Gallery, *Pablo Gargallo*, 10 January - 1 February 1986 (cat. no. 22, reproduced on the cover);  
London, Gimpel Fils, *Pablo Gargallo 1881-1934*, 24 June - 6 September 1986 (cat. no. 28);  
New York, Arnold Herstand & Co, *Pablo Gargallo. Sculpture*, 26 February - 4 April 1987 (cat. no. 10);  
Paris, Grand Palais, Galeria Theo, *Fiac 88. Art Contemporain*, 22 - 30 October 1988;  
Tokyo, The Seibu Museum of Art, *Spanish Masterpieces of the 20th Century. Picasso, Miró, Dalí and Their Time*, 29 April - 11 June 1989 (cat. no. 15);  
Amagasaki, Seibu Tsukashin Hall, *Spanish Masterpieces of the 20th Century. Picasso, Miró, Dalí and Their Time*, 17 June - 23 July 1989 (cat. no. 15);  
Madrid, Galería Malborough, *Pablo Gargallo. Mármoles, terracotas y metales. 1900-1934*, 26 January - 26 February 1994 (cat. no. 7, reproduced on p. 22);  
Zaragoza, Museo Pablo Gargallo, *Gargallo y los metales*, 24 April - 29 May 1994 (cat. no. 21, reproduced on p. 32).

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The present sculpture was created by Pablo Gargallo during an important moment in his career. *Small pierrot mask* preserves, or rather recovers, the convex structure of the works of the early copper period, to which some clear references to a certain type of African art that had a considerable influence on artists working in the first decades of the century have been added.

The melancholic expression of the face, the large arches that form the eyebrows and nose, and the protruding ear and the concise mouth are some of the features that define and differentiate this undeniably interesting sculpture. Its small size is extraordinary within Gargallo's *oeuvre*.