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*Petit bouquet de fleurs*, 1943

Oil on canvas

21 7/8 by 18 inches (55 x 46 cm)



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Signed and dated "J. Dubuffet, Juin 43" lower right

Provenance: Galerie René Drouin, Paris  
Galerie Beyeler, Basel / Galerie Jeanne Bucher, Paris  
Rudolf Indlekofer, Basel  
Landau Fine Art, Montreal  
Private collection, Switzerland

Literature: Loreau, Max, *Catalogue des travaux de Jean Dubuffet, Fascicule I: Marionettes de la ville et de la campagne*, Jean-Jacques Pauvert, 1966, no. 65, p. 72, illustrated.

While every effort has been made to ensure the accuracy of the information provided above, confirmation of these facts may not always be possible due to the unavailability of primary sources. Please be advised that the work of art described above is subject to changes in availability and price without prior notice.

**EDWARD TYLER NAHEM**

980 Madison Avenue • Suite 305 • New York, NY • 10075 • 212-517-2453 • info@etnahem.com • www.etnahem.com

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With its brilliant palette, raw geometric forms, and vibrant application of paint, Jean Dubuffet's *Petit bouquet de fleurs*, 1943, is a striking still life from a seminal early period of his career. The work's assertive streaks of paint, chalk-like textures, and impulsive layering of pigment bear all the hallmarks of his burgeoning Art Brut style. Painted against the backdrop of occupied Paris during the Second World War, its bright colors, frontal composition, and bold, interlocking shapes bear witness to Dubuffet's desire to create an art rooted in the immediacy of sensation, divorced from prevailing intellectual currents and systems of thought. This appeal to the primal essence of reality, rather than its cultural trappings, became the guiding principle in Dubuffet's oeuvre.

Born into a well-off family of wine merchants, Dubuffet had always dreamed of becoming an artist and produced many paintings, drawings, and gouaches throughout the 1920s and 1930s. In 1937, with his family's business under severe financial pressure, Dubuffet felt his chances of becoming a full-time painter slowly slipping away. Two years later, he was called up to military service; returning to Paris after the armistice, Dubuffet had earned enough to 'treat myself to two or three years of good times (having had hardly any previously)' (J. Dubuffet, 'Biographie au pas de course,' reproduced in *Prospectus et tous écrits suivants*, vol. 4, 1995, pp. 459-538). This was the turning point he had been waiting for, and the works produced over the next few years would firmly establish his position within the Post-War artistic landscape.

With his idiosyncratic style, Dubuffet deliberately strips away the gloss of conventional aesthetics to make compositions that are direct, energetic, and uniquely engaging. *Petit bouquet de fleurs'* complex surface retains a visual charm that reflects the generosity of spirit that fills Dubuffet's paintings.

Similar paintings to *Petit bouquet de fleurs* can be found in museum collections around the world,

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including *Snack for Two*, 1945, The Museum of Modern Art, New York, and *Six Fish and Bird*, 1943, The Tel Aviv Museum of Art, Israel.



Jean Dubuffet, *Snack for Two*, 1945, The Museum of Modern Art, New York



Jean Dubuffet, *Six Fish and Bird*, 1943, The Tel Aviv Museum of Art, Israel