

# Stern Pissarro Gallery

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CARLOS NADAL  
(1917 - 1998)

*Salon Rojo*

Oil on canvas

89 x 116 cm (35 x 45 <sup>5</sup>/<sub>8</sub> inches)

Signed lower right, *Nadal*

Signed, titled and dated on the reverse

Executed in 1992

## Provenance

The Bruton St Gallery, London

The Collection of Jerome and Bridget Dobson, Atlanta, GA

## Literature

Anton Bilton, *Carlos Nadal*, 1994, p.85 (illustrated)

## Exhibitions

The Bruton St Gallery, London, *Nadal*, 18 October - 12 November 1994, illustrated in colour

Carlos Nadal's 'Salon Rojo' is an impressive, yet playful, interior scene brimming with colour and full of artistic nods to the context that first inspired it.

In the early 1920s, Santiago Nadal, the artist's father, worked in a commercial design studio, making posters and theatre backdrops. It was this foundational knowledge of artistic architecture and a creative use of space, that translated so well onto the canvas in Nadal's later life. Here, within 'Salon Rojo', we see an interior scene of the artist's lofty art studio or summer house, both of which were based just outside of Barcelona. Having lived a life between Brussels and Barcelona, Spain ultimately became the definitive residence of the French-born artist and his family from the mid-1970s. It was here that Nadal worked from his studio, making paintings that often featured the works of other great artists.

Within 'Salon Rojo', representations of both Pablo Picasso's 'Buste de femme' of 1907 as well as Vincent Van Gogh's 'Night Café' of 1888, can be identified. This practice of including paintings within paintings was a theme that Nadal employed in his work. In fact, Picasso's portrait makes another appearance in an earlier piece of Nadal: 'Interieur Rouge', circa 1968. The two Spanish artists were good friends after having been introduced by Nadal's art dealer, Louis Manteau, in the 1950s, and, as such, their works share many stylistic similarities.

In a single canvas, 'Salon Rojo' captures an air of both Fauvism and Cubism. The scene is strikingly bold, glowing with the red of walls, and yet it also carries echoes of the Cubist style, with its rejection of traditional perspective.

This work is accompanied by a certificate of authenticity from John Duncalfe, from the Comité Nadal.

This [original artwork by Carlos Nadal](#) is available for sale.