

COLNAGHI

PRESS RELEASE

FRIEZE MASTERS

Frieze Masters, Gloucester Green, The Regent's Park, London NW1 4HA — 14–18 October 2026

At **Frieze Masters 2026**, Colnaghi will present paintings, drawings and sculpture in a display inspired by the associative character of a collector's interior. Extending from a fourth-century B.C. Greek hydria to works made in Paris during the 1970s, the presentation brings European painting, classical antiquities and African art into dialogue within the setting of an art fair stand. Its premise is that a collection is shaped less by the limits of a category than by the exercise of an eye.

The history of collecting has seldom observed the divisions through which art is now studied and sold. From the Renaissance *studiolo* and the cabinet of curiosities to the artist-collector's home, objects have acquired new force through proximity. Twentieth-century collectors and artist-collectors continued this tradition, bringing together works remote in date or origin through affinities of form, subject and personal association. Drawing on this associative approach, Colnaghi's presentation preserves the distinctions between its objects while asking how each might change the way another is seen.

It also reflects the growing practice of cross-collecting among collectors today, whose interests increasingly extend beyond the boundaries of period, geography and medium.

The presentation is anchored by Anthony van Dyck's *Portrait of a Nobleman*, traditionally identified as Paolo Giordano Orsini, Duke of Bracciano, painted around 1627–32. The nearly two-metre canvas demonstrates how decisively Van Dyck transformed full-length portraiture after his return from Italy. The sitter's illuminated, outstretched hand and a briskly painted red tablecloth animate the restraint of his black dress. Recent conservation removed later additions and overpaint, recovering the original proportions and revealing pentimenti in the legs and costume.

Modern painting offers two contrasting approaches to space and light. In *Cubist Composition* (1917–18), María Blanchard reduces the still life to interlocking planes and fractured contours. It is one of a small group of Cubist paintings made before her return to figuration around 1920, and was exhibited at the Petit Palais in 1937 before travelling to the Moderna Museet, the Julien Levy Gallery and the Wadsworth Atheneum. Émile Claus's *The Afternoon Rest*, painted around 1900 and inscribed Tlemçen, depicts two Gnaoui musicians beside their guembri, qraqeb and drum. Best known for the luminous landscapes of the River Lys, Claus applies the same close study of atmosphere to the hard light and stillness of a North African afternoon.

One wall will be devoted to drawings by Leonor Fini, arranged in a salon-style hanging alongside eighteenth-century Venetian drawings, including works by Tiepolo and Novelli. The grouping brings Fini's Surrealist exploration of the body into dialogue with the fluid line

and theatrical invention of the Venetian tradition. Among the works is *Squellette*, made around 1975 and dedicated to Roman Soloy, in which the skeletal figure becomes at once an anatomical study, a *memento mori* and an image of metamorphosis.

The ancient works extend this conversation. A Campanian terracotta hydria of about 360–330 B.C., attributed to the Whiteface/Frignano Painter, turns a practical vessel into a surface for figuration. A Roman marble *Torso of a Young Satyr* of the first or second century A.D. concentrates attention on the youthful body. Once identified as Hercules, its slender physique and probable panther skin instead associate it with the Dionysiac world. Known by 1912 and published by Salomon Reinach in 1924, the torso embodies both its survival from antiquity and the history of its interpretation.

The African sculptures carry equally significant histories of use and reception. The Fang *Reliquary Head*, or *Añgokh-Nlô-Byeri*, from Gabon was carved in the late nineteenth or early twentieth century as an ancestral presence. Wear around its nose and mouth records its ritual life. Formerly owned by Paul Guillaume, it appeared in *African Negro Art* at the Museum of Modern Art in 1935 and has since been exhibited at the Musée Dapper, the Metropolitan Museum of Art, the Fondation Beyeler and LACMA. A monumental Senufo *Janiform Figure* from Côte d'Ivoire completes the group. Carved with two aspects held within one body, its scale and doubleness find unexpected counterparts in Blanchard's shifting viewpoints and Fini's transformed anatomy.

Fair Information

Title: *Frieze Masters 2026*

Dates: 14–18 October 2026

Location: Stand C04

Opening Hours: Please consult the Frieze Masters website for daily opening times

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Website: <https://www.colnaghi.com/>



Anthony van Dyck (Antwerp 1599–1641 London), Portrait of a Nobleman, traditionally identified as Paolo Giordano Orsini, Duke of Bracciano, c. 1627–32, oil on canvas, 188.5 × 135 cm.



María Blanchard (Santander 1881–1932 Paris), *Cubist Composition*, 1917–18, oil on canvas, 46 x 27 cm.



Émile Claus (Waregem 1849–1924 Astene), *The Afternoon Rest*, c. 1900, signed and inscribed upper left 'Emile Claus Tlemcen', oil on canvas, 65.5 × 100.5 cm.



Leonor Fini (1907–1996), *Squellette*, c. 1975, signed and dedicated lower right 'Leonor Fini pour Roman Soloy', pen, ink and watercolour on paper, 32.7 × 25.2 cm unframed; 64 × 57 cm framed.



Attributed to the Whiteface/Frignano Painter, *Hydria*, Greek, Campanian, c. 360–330 B.C., terracotta, height 50 cm.



Roman, Imperial period, *Torso of a Young Satyr*, c. first–second century A.D., marble, height 78 cm.



Fang artist, Gabon, *Reliquary Head (Añgokh-Nlô-Byeri)*, late nineteenth–early twentieth century, wood, height 31.8 cm.



Senufo artist, Côte d'Ivoire, *Janiform Figure*, late nineteenth–early twentieth century, wood, height 118 cm.