



THE DECAY OF BEAUTY  
THE BEAUTY OF DECAY





**COLNAGHI**

**THE DECAY OF BEAUTY**  
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Conceived and curated  
by Alfred Kren

9 October – 8 November 2024  
Colnaghi London

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ACKNOWLEDGEMENTS

# THE DECAY OF BEAUTY THE BEAUTY OF DECAY

*By Alfred Kren<sup>1</sup>*



Joachim Henne  
(Act. in Germany 1630/1640 – 1707)  
*Death as a drummer, c. 1670-1680*  
Carved elephant ivory  
Height: 23.5 cm (9 1/4 in.)  
Victoria & Albert Museum, London  
© Victoria and Albert Museum, London.

Many years ago, I was attending a wedding celebration with my then spouse Catherine near Mougins in the hills north of Cannes and we used free time for extensive strolls that led us amongst others to a small riverbed in the wild. Accompanied by hot summer temperatures, we waded to a rock in the water and rested there. To our greatest astonishment, we noticed right next to us a dragonfly larva, from which a dragonfly began to hatch. All of this happened as if in slow motion on the one hand, on the other hand like in a time lapse, until the dragonfly flew off. Time had stood still for a moment and we had witnessed an act of creation whose bizarre beauty holds me in its spell to this day. Here, the gracefulness of the airworthy grown dragonfly (*imago*) and there, the crumpled empty larval shell (*exuvia*) – beauty and decay in the course of a complete transformation (metamorphosis).

“From the world of antiquity and the world of the future only beauty survived.”<sup>2</sup>

In his homage to Marilyn Monroe, Pier Paolo Pasolini raised beauty as the one element that outlives past and future. Yet beauty is an ambivalent term. It has many facets and it is both nominal and flexible, which brings us to the fact that not only is it part of a process, but it has also a flip side: decay. Because we project our own norms on objects or beings and thus experience them within our expectations, we lock in meaning as well. What if the process of looking involves a zone where one turns into another?

Metamorphosis was the subject of writings from antiquity: the Roman poet Ovid’s (43 B.C.–17 A.D.) *Metamorphosis* inspired Titian’s paintings based on the theme of ‘change’ (*metamorphoses* means ‘transformations’ in Greek). These mythical tales were as renowned in Titian’s day as Bible stories, and were a popular source of inspiration for many Renaissance artists. More than mere depictions of Ovid’s stories, Titian referred to his mythological paintings as *poesie* – the visual equivalent of poetry.

As death became an everyday companion through the plague (Black Death) and the devastation of the Thirty Years' War (1618-1638), this metamorphosis articulated itself in little death figures, the so-called *Tödlein* – small skeletal figures carved out of ivory or wood, created in the sixteenth and seventeenth centuries. They are reminiscent of earlier *danses macabres* that have decorated the walls of cemetery buildings and monasteries since the fourteenth century.

Concurrently, the genres of *vanitas* and *memento mori* (from the Latin dictum: “remember that you have to die”) appeared that allowed death to sit side by side with humans or to populate still lives through embedded skulls. By the fifteenth century these could be extremely morbid and explicit, reflecting an increased obsession with beauty and decay.

These themes blossomed during the Baroque era, particularly *vanitas*. The Latin word means ‘vanity’ and loosely translated corresponds to the meaninglessness of earthly life and the transient nature of all earthly goods and pursuits.

“The price evolution had us pay for our exquisite consciousness is an awareness of our mortality – an awareness unbearable without the capacity for wonder at the miracle of existing at all. Wonder is the religion nature invented long before we told our first myths of prophets and messiahs.”<sup>3</sup>

The larger prism of history allows us to trace the fluidity of imagery relating to beauty and decay: in ancient Egyptian art we find an effort to arrest decay in sarcophagus masks and paintings that show us an idealised portrait of the deceased. The relatively large limestone *Sarcophagus cover* presented in our exhibition is part of a group of sarcophagi known as the ‘Swollen’ type. They were made from the 26th Dynasty onwards, but the rather austere lines in the current example

push it to the end of the Dynastic and beginning of the Ptolemaic period. What makes this sarcophagus cover so special is the outline of a face that is carved into the inner surface. Its concealment emphasises psychological implications, most likely being of a protective nature. The cover hid a truth that was revealed when Emile Brugsch photographed recently excavated mummies in the 1880s, forever affecting our perception of Egyptian art. It was as if a veil had been lifted from a deep mystery: suddenly we discovered the decay beneath the outstanding beauty of the funerary art. The exhibition also includes a beautiful wooden sarcophagus face which is paired with a photograph by Brugsch of the mummy of Princess Nestanebetisheru, morphing the two in our mind.

A similar thing happened with the discovery of a Roman-era shipwreck off Point Glyphadia on the Greek Island of Antikythera in 1900. Apart from the device many regard as the world’s oldest known analog computer, ancient works of art were found as well. One of these sculptures, the depiction of a boy or young man, shows a perfectly preserved body and head on one side and a severely corroded other side. Left in this state this sculpture presents us with the entanglement of beauty and decay in its most direct form.

The decayed surface on one side of the Roman torso of Asclepius in the exhibition at Colnaghi lends a lyrical spell to this finely carved sculpture dating back to c.100-150 A.D. The sensual touch of the exposed nipple of this male torso finds its echo in the Catherine Murphy painting *Harry’s Nipple* from 2003. The hyper realism of Murphy’s painting in combination with her extreme enlargement of the subject endows this work with a somnambulist aura that undercuts its erotic content.

“And here’s the thing that lasts the whole thing out:  
The eyes of this dead lady speak to me.”<sup>4</sup>

A similar sense of abandonment in a moment that feels like an eternity can be found in the painting *Vanitas* by Angelo Caroselli (1585-1652). And an abandonment of a different sort hangs over the stunning *Portrait Bust of a Royal Lady*, dating from second or third century Gandhara, in Central Asia: the melancholy expression on this beautiful face speaks of an inward gaze that Ezra Pound evokes in his poem *Hugh Selwyn Mauberley*. A more direct, yet also shy and withdrawn gaze graces the face of Clara Pasche-Battié in Ferdinand Hodler's painting dated 1914 that literally seems to glow in the dark, so intense is the orange background and the stark silhouette. Its vibrating presence contrasts sharply with the glacial stillness of the biscuit porcelain bust of *Luise of Prussia* after Schadow from the second half of the nineteenth century. Adding yet another layer to our perception of beauty is the small painting by Ignace Henri Jean Théodore Fantin-Latour that submerges a female figure in a veil of paint thus creating a floating image full of allusions. Its literalness meets a fierce onslaught of bodily sensations in Maria Lassnig's canvas *Blasser Nachtgeist (Pale Night-Spirit)*. Here embodiment meets its own disembowelling, if that were possible.

The furrowed marble *Head of a bearded man, likely Odysseus* (first century B.C.-first century A.D.), projects physical as well as emotional decay, especially when compared with the great marble *Head of a prince* (Greater Gandhara, second or third century) that exudes serene calm and inner composure despite an apprehensive sideways glance.

The subtle effect of time and wear on a work of art finds its counterpart in the violent acts of iconoclasm that leave works in a brutal balance. The French pair of choir stalls dating to around 1475 in the exhibition are a reminder of these forces unleashed that find a delicate answer in Charles LeDray's work *Buttons* from 2000-2002. His intricate carvings out of human bone allude to the passage of time, past lives, and multiple generations of people.

To me, they also echo an aspect of the Holocaust in the most subtle, yet disturbing way. They seem to refute Theodor Adorno writing in his essay *Cultural Criticism and Society* (1949) that “after Auschwitz, to write a poem is barbaric”, just as Paul Celan did by writing his famous poem *Death Fugue*.

A metaphorical contemplation of the dust of time resides in Catherine Murphy's drawing *Swept Up* from 1999. As with *Harry's Nipple*, Murphy focused “on an ordinary yet poignant instant when one order of things is fated to become another”<sup>5</sup>. A similar transformation occurs in Jean Fautrier's painting *Fleurs Noires* from 1926 that turns day into night. Reversing our notion of flowers by turning them into fireworks in a night sky, Fautrier takes us into an otherworldly realm of strange dreamlike beauty.

A massive Chinese *Scholar's Rock* from the seventeenth century, sculpted by the forces of nature over a long period of time, is the remnant of a process that the scholars arrested for the sake of contemplation and reflection. In the exhibition, this *Scholar's Rock* faces a wooden sculpture from the Kamakura period in Japan with traces of polychromy. Depicting Emma-O, this sculpture epitomises the nature of the Kamakura period – at one level threatening, at another, cultured and elegant. As a spiritual image, it is intended to inspire and stir the emotions; it also has a secular purpose as Emma-O warns enemies, both in Japan and abroad, of the reaction to be expected in the event of war. Wearing the robes and headdress of a Chinese judge, Emma-O carries the appropriate staff of office. Chinese and Japanese Buddhists pray to Emma-O for two reasons; the first is to rescue their ancestors from the trials of hell, the second to hope for escape from his terrible verdict when their own time of judgement arrives.

It is no accident that these two works are presented next to a superb and monumental pair of architectural *capricci* paintings by Hubert Robert.

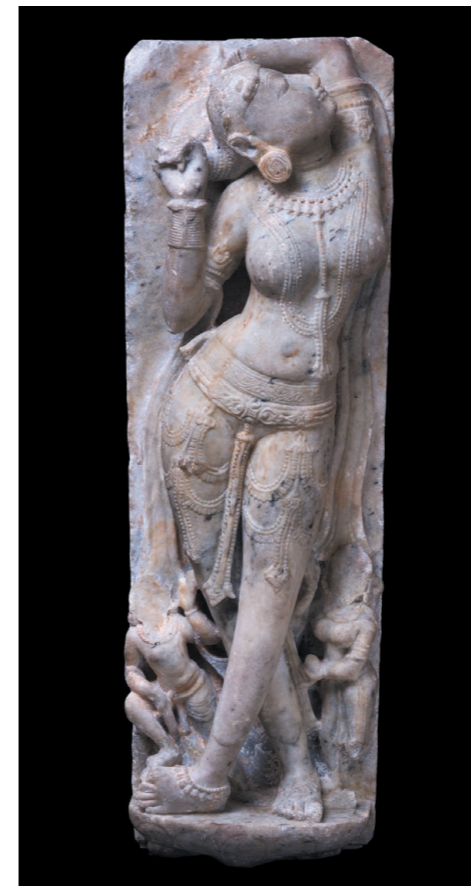
Ruins and ancient statues litter a landscape that reflects antiquity in a playful, but also awe-inspiring way. So as to extend this vista into the past, these paintings dialogue with a *vanitas* by the Dutch Golden Age painter Jan Vermeulen and with a delicate *Trompe-l'oeil* by Louis-Léopold Boilly that shows an ancient sculpture suspended next to a dead herring and a pair of scissors.

Maria Lassnig's painting *Memento mori* mirrors the Vermeulen, but instead of precious objects piling up against the skull, Lassnig puts the skull squarely into the hands of the female figure (a self-portrait of the artist).

Standing out is Sebastiano Ricci's (1659-1734) painting *David with the head of Goliath* in its compression of beauty and decay. Abundant light floods over the muscular naked upper body of a David with a soft, almost childlike face, making him appear larger than life. At the same time, the light turns dark over the head of Goliath, pushing him further into the corner and into oblivion. The sharp contrast between the two heads – one radiating innocence, the other extinguished menace and fury – creates a tangible drama in this canvas that assures us of the victory of beauty.

The same duality of meaning in the same image is evident throughout Asian art, but especially in the mythological Indian figures of Parvati and Chamunda. The terrifying image of Chamunda, suggesting death, decay and destruction, stands in sharp contrast to that of Parvati with its idealised female beauty.

Parvati, known as Uma in southern India, means 'Daughter of the Mountains' as she is the offspring of the minor god Himavan, the personification of the Himalayan range. The name Parvati being less relevant in the south, the more universal name Uma is used, meaning 'goddess' but also implying 'mother', since it replicates what is commonly one of the first sounds a child makes to its mother.



*Sarasundari with two attendants*  
Northwest India, Gujarat or Rajasthan, Solanki period,  
mid-10th to early-11th century  
White marble  
Height: 93 cm (36 3/8 in.)  
Private collection.

Many interpretations of scriptures suggest that Chamunda has the same iconography as Kali, while even Parvati is considered as Kali herself in her ferocious form – thus directly linking beauty and decay. A complex tenth-century three-headed bust and an impressive early eleventh-century large head of Chamunda face a late Chola period bronze sculpture of Shivakami Uma, dating from mid-twelfth century, that exudes grace and beauty. Uma's royal status is in no doubt in this elegant, crowned figure; she radiates the qualities of authority and compassion that the Chola family wished to display to their subjects in their generous donations of bronze statues to the temples. The strong personality of the goddess also reflects the influence of the Chola women on state policy and, more importantly, on the religious affairs of the Empire. A painted *kapala* from sixteenth-century Tibet leads us back into the cycle of life, as it shows a male and a female deity locked in sexual embrace. Since sexual union is the fundamental means by which life comes into existence, Tibetans do not see this as an inappropriate symbol for the sacred mystery of ultimate spiritual communion.

The abundance of skulls that decorate Chamunda in a variety of forms finds its echo, in our exhibition, in a still life painting of skulls by Andrés de Leito from around 1650 to 1660. A painting by Frans Francken the Younger (1581-1642) of *Death and the miser* that shows a skeleton playing the fiddle is mirrored in two dancing skeletons from Mongolia, dating back to the nineteenth century that are carved out of wood and bone. Citipati is a powerful and revered protector deity in Tibetan Buddhism, known for its fierce and fearsome appearance. The deity is depicted as two skeletal figures, one male and one female, whose limbs are intertwined in a wild and frenzied dance. Arguably, the most significant role of Citipati is aiding individuals in accepting impermanence. In a world where attachment to material possessions and fear of death often dominate, Citipati's imagery stands as a stark reminder that all things are fleeting.

Often called Shri Shmashana Adhipati or the Lord of the Charnel Ground, Citipati serves as a potent emblem of metamorphosis. It also circles back to the *danses macabres*. The painting *Death comes to the table of the miser* by Giovanni Martinelli, dating to 1638, completes the cycle.

“The age demanded an image of its accelerated grimace, not, not certainly, the obscure reveries of the inward gaze.”<sup>6</sup>

Looking into the mirror of history all the way to antiquity shows us the timeless tides of the human condition, whilst appealing to our intelligence and consciousness. The latter is our only hope: to cope with climate change, pandemics, wars and the huge movements of people that has just begun to accelerate. Art is an important ingredient of culture and we are well advised to take it in all its different forms and meanings. It opens our inner eyes and unfolds infinity – an infinity of emotions, thoughts, ideas. We will need all of these to survive; beauty will survive anyway.

1. Having been close twice, but as yet unable to realise my concept for a museum exhibition with the title *The Decay of Beauty. The Beauty of Decay*, I was thrilled, when Jorge Coll and Colnaghi entrusted me with curating an exhibition for Colnaghi London based on my original concept. This concept foresaw a succession of seven thematic rooms laying out the interplay of beauty and decay from antiquity to today. In order to accommodate Colnaghi’s gallery space in London’s St. James’s and because of the unavailability of museum loans, I tightened the concept and allowed a more instinctive approach. Therefore reliquaries, tribal African and Oceanic art, Pre-Columbian art and art of the North West Coast Indians, although they all deal with beauty and decay and were in my original concept, are not reflected in this exhibition.
2. Pier Paolo Pasolini, “Marilyn” in *La Rabbia*, 1963.
3. Maria Popova, “The Messiah in the Mountain: Darwin and the Spirituality of Nature”, in *The Marginalian Newsletter*, 19 May 2024.
4. Ezra Pound, extract from *Of Jacopo Del Sellaio*.
5. John Yau, “Catherine Murphy Looks Ahead”, *Hyperallergic*, 2 November 2014.
6. Ezra Pound, extract from *Hugh Selwyn Mauberley*, 1920.



**THE DECAY OF BEAUTY**

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Above: Émile Brugsch, *The Mummy of Princess Nestanebetisheru*, XXI Dynasty, gelatin silver print, 23 x 17 cm (9 x 6 <sup>3</sup>/<sub>4</sub> in.).

Right: *Sarcophagus face*, Egyptian (Thebes), Third Intermediate Period, 22nd Dynasty, c. 942-715 B.C., wood, height: 20 cm (7 <sup>3</sup>/<sub>4</sub> in.).





Above: *Head of a bearded man, likely Odysseus*, Roman, 1st century B.C.-1st century A.D., marble, height: 13 cm (5 1/8 in.).

Right: *Sarcophagus cover*, Egyptian, Late Dynastic Period-Early Ptolemaic Period, c. 350-300 B.C., limestone, height: 57.5 cm (22 5/8 in.).





*Statue of a priest, possibly the Priest of Min, Yuya, Father of Queen Tiy, Egyptian, New Kingdom, 18th Dynasty, Reign of Amenhotep III, 1391-1353 B.C., brown quartzite, 34.9 x 21 x 21.6 cm (13 3/4 x 8 1/4 x 8 1/2 in.).*



Above: Giovanni Martinelli,  
*Death comes to the table of the miser*,  
1638, oil on canvas, 102 x 126 cm  
(40 1/4 x 49 1/2 in.).

Right: Charles LeDray, *Buttons*,  
2000-2002, 130 human bone  
buttons, dimensions variable,  
© Charles LeDray. Courtesy of  
the artist and Peter Freeman, Inc.







Above: *Painted Kapala*, Tibet,  
16th century, polychromy on bone,  
height: 26 cm (10 1/4 in.).

Right: *Citipati, dancing skeletons*,  
Mongolia, 19th century, wood and bone,  
height: 34 cm (13 3/8 in.).





Above: Andrés de Leito,  
*Still life of skulls*, c. 1650/1660,  
oil on canvas, 38.5 x 78 cm  
(15 1/8 x 30 9/8 in.).

Right: Frans Francken the  
Younger, *Death and the miser*,  
oil on copper, 15 x 13 cm  
(5 7/8 x 5 1/8 in.).





Above: Jan Vermeulen, *A Vanitas still life*, oil on panel, 69.5 x 57 cm  
(27 1/2 x 22 1/4 in.).

Right: Maria Lassnig, *Memento mori*, 2002, oil on canvas, 125.2 x 100.5 cm  
(49 1/4 x 39 3/8 in.), © Maria Lassnig Foundation/ Bildrecht Vienna, DACS  
London 2024. Photo: mumok, Vienna / Lisa Rastl, Lena Deinhardstein.





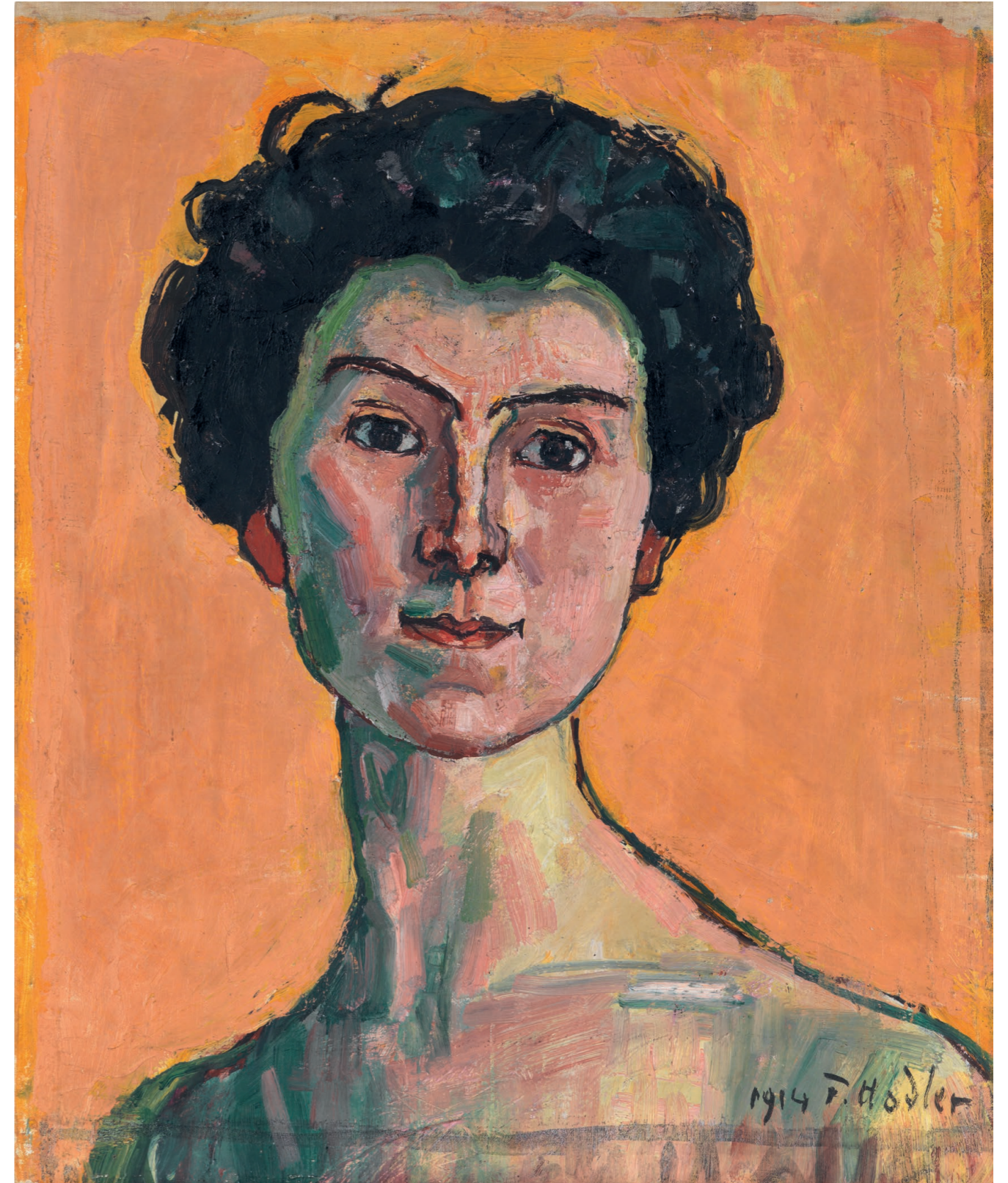
Above: Catherine Murphy,  
*Harry's Nipple*, 2003, oil on canvas,  
117 x 117 cm (46 x 46 in.),  
© Catherine Murphy. Courtesy of  
the artist and Peter Freeman, Inc.

Right: *Statue of Asclepius*, Roman,  
c. 100-150 A.D., marble,  
height: 68 cm (26<sup>3</sup>/<sub>4</sub> in.).





Above: Angelo Caroselli, *Vanitas*, oil on canvas, 71 x 60 cm (27 x 23 3/8 in.).



Right: Ferdinand Hodler, *Portrait of Clara Pasche-Battié*, 1914, oil on canvas, 49.5 x 39 cm (19 1/2 x 15 3/8 in.).



Above: Leonard Tsuguharu Foujita, *Jeune femme en peignoir*,  
c. 1952, watercolour and India ink on paper, 38 x 29 cm  
(15 x 11 3/8 in.).

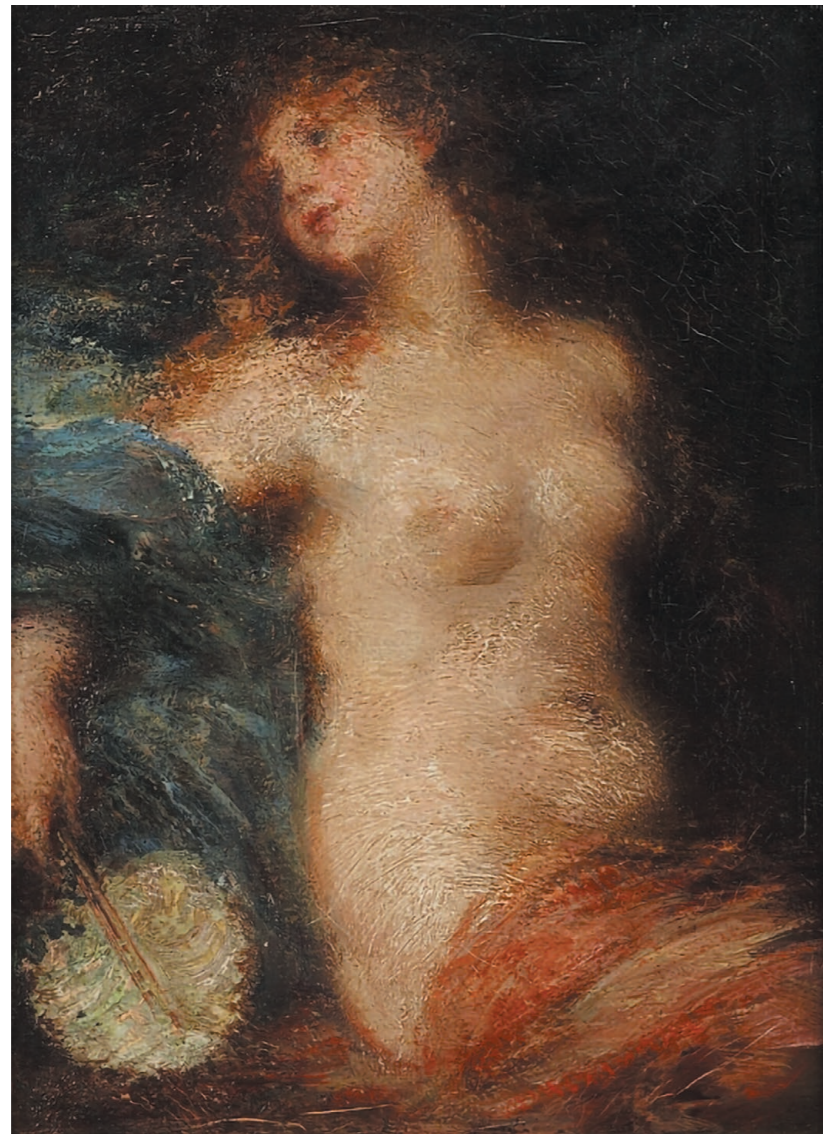
Right: *Head of Hathor*, Egyptian, Third Intermediate Period,  
21st-24th Dynasty, c. 1069-715 B.C., wood and bronze,  
22.2 x 6.5 x 6.9 cm (8 3/4 x 2 1/2 x 2 3/4 in.).





Left: After Johann Gottfried Schadow, *Crown Princess Luise of Prussia*, c. 1874, biscuit porcelain from Königliche Porzellan-Manufaktur, Berlin, 48.5 x 28 x 25 cm (19 1/8 x 11 x 9 7/8 in.).

Above: Jean Fautrier, *Fleurs noires*, 1926, oil on canvas, 81 x 65.5 cm (31 7/8 x 25 3/4 in.).



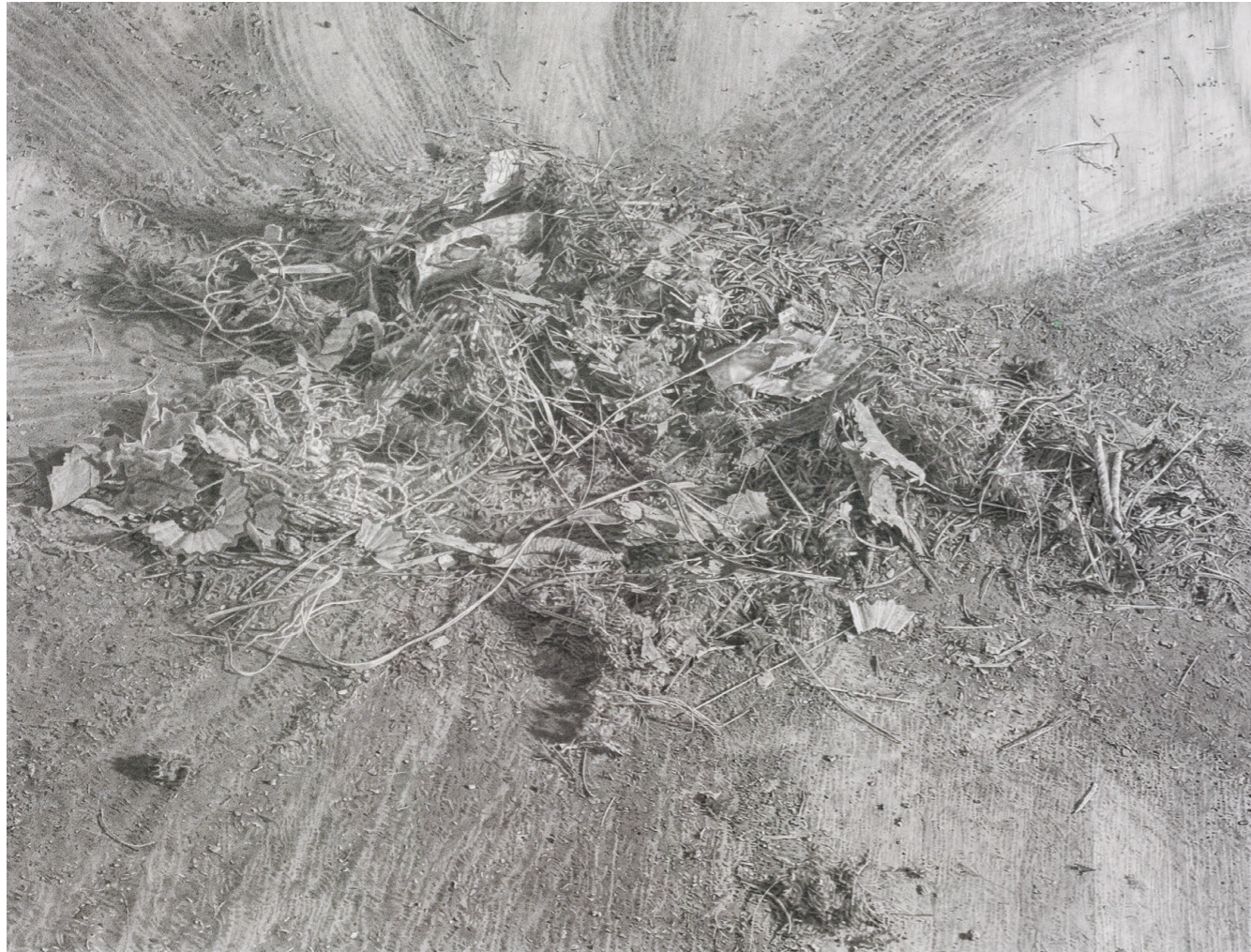
Above: Ignace Henri Jean Théodore Fantin-Latour, *Etude de femme*, oil on canvas, 21.5 x 16 cm (8 1/2 x 6 1/4 in.).

Right: Maria Lassnig, *Blasser Nachtgeist (Pale Night-Spirit)*, c. 1990-1999, oil on canvas, 125.2 x 103 cm (49 1/4 x 40 1/2 in.), © Maria Lassnig Foundation/ Bildrecht Vienna, DACS London 2024.





Right: Sebastiano Ricci, *David with the head of Goliath*, oil on canvas, 106.5 x 87 cm (41 <sup>7</sup>/<sub>8</sub> x 34 <sup>1</sup>/<sub>4</sub> in.).



Above: Catherine Murphy,  
*Swept Up*, 1999, pencil on paper,  
65.1 x 85.1 cm (25 <sup>5</sup>/<sub>8</sub> x 33 <sup>1</sup>/<sub>2</sub> in.),  
© Catherine Murphy. Courtesy of  
the artist and Peter Freeman, Inc.

Right: Louis-Léopold Boilly,  
*Trompe-l'œil*, c. 1785-1788,  
oil on canvas, 69 x 55 cm  
(27 <sup>1</sup>/<sub>8</sub> x 21 <sup>5</sup>/<sub>8</sub> in.).







Above: Hubert Robert, *A capriccio of a villa surrounded by a moat, with a classical statue of a goddess to the left*, 1797, oil on canvas, 242 x 242 cm (95 1/4 x 95 1/4 in.).



Above: Hubert Robert, *A capriccio featuring ancient ruins, a fountain in the foreground, and a self-portrait of the artist at work*, 1797, oil on canvas, 242 x 242 cm (95 1/4 x 95 1/4 in.).



*A pair of massive choir stalls  
brutally defaced with chisels  
and axes, Central France,  
c. 1475, oak,  
each 119.5 x 72.5 x 10 cm  
(47 x 28 1/2 x 4 in.).*





Above: *Large Scholar's Rock*, Taihu, China, 17th to early 18th century, stone, 133 x 44 cm (52 <sup>3</sup>/<sub>8</sub> x 17 <sup>3</sup>/<sub>8</sub> in.).

Right: *Emma-O*, Japan, Kamakura period, first quarter of the 13th century, wood with coloured pigments, height: 82 cm (32 <sup>1</sup>/<sub>4</sub> in.).







Left: *Bust of Chamunda*,  
Central India, Madhya  
Pradesh, Chandela  
period, 10th century, buff  
sandstone, 76 x 64 cm  
(29 <sup>7</sup>/<sub>8</sub> x 25 <sup>1</sup>/<sub>4</sub> in.).

Right: *Shivakami Uma*,  
Southern India, Tamil  
Nadu, Late Chola period,  
mid-12th century, bronze,  
height: 78.5 cm (31 in.).





Left: *Architectural strut with figures beneath a flowering Sal Tree*, Nepal, Kathmandu Valley, late 15th-early 16th century, wood, height: 166 cm (65 <sup>3</sup>/<sub>8</sub> in.).

Right: *Head of Chamunda*, North-west India, Rajasthan, early 11th century, sandstone, height: 45 cm (17 <sup>3</sup>/<sub>4</sub> in.).





## LIST OF OBJECTS

- 18 EMILE BRUGSCH  
(Berlin 1842 – 1930 Nice)  
*The Mummy of Princess Nestanebtisheru, XXI Dynasty*  
Gelatin silver print  
23 x 17 cm (9 x 6 ¾ in.)  
Inscribed lower right: 'La Princesse Nessitanebtsoher XXI dynastie'  
Provenance: Private Collection.
- 19 *Sarcophagus face*  
Egypt (Thebes), Third Intermediate Period,  
22nd Dynasty, c. 942-715 B.C.  
Wood  
Height: 20 cm (7 ¾ in.)  
Provenance: W. Talbot Ready, Rathbone Place, London, UK;  
Lieut-General Fox Pitt-Rivers (1827-1900), Dorset, UK,  
acquired from the above 17th March, 1891, for £1.15.0;  
Pitt-Rivers Museum, Dorset, UK, recorded and  
illustrated in the catalogue of the collection Vol.II, p. 666;  
Sotheby's, London, UK, Antiquities,  
24th February 1975, lot 125;  
Private Collection, UK;  
Karsten Schubert (1961-2019), London, UK;  
Private Collection.
- 20 *Head of a bearded man, likely Odysseus*  
Roman, 1st century B.C.-1st century A.D.  
Marble  
Height: 13 cm (5 ⅙ in.)  
Provenance: Collection of a German archaeologist,  
Germany, acquired prior to 1975;  
H.A.C Kunst der Antike, Basel, Switzerland, 1976;  
Dr. and Mrs. Louk van Roozendaal, Netherlands,  
acquired 1978 or later;  
Private Collection, UK.
- 21 *Sarcophagus cover*  
Egyptian, Late Dynastic Period-Early Ptolemaic  
Period, c. 350-300 B.C.  
Limestone  
Height: 57.5 cm (22 ⅜ in.)  
Provenance: Private Collection, Bochum, Germany;  
acquired prior to WWII, thence by descent.
- 22 *Statue of a priest, possibly the Priest of Min,  
Yuya, Father of Queen Tiy*  
Egyptian, New Kingdom, 18th Dynasty,  
Reign of Amenhotep III, 1391-1353 B.C.  
Brown quartzite  
34.9 x 21 x 21.6 cm (13 ¾ x 8 ¼ x 8 ½ in.)  
Provenance: Fernando Calicó, Spain (1964);  
European Private Collection.
- 24 GIOVANNI MARTINELLI  
(Montevarchi 1600 – 1659 Florence)  
*Death comes to the table of the miser, 1638*  
Oil on canvas  
102 x 126 cm (40 ¼ x 49 ½ in.)  
Provenance: Monsignor Lorenzo Corsi  
(1601-1656), Florence;  
Corsi Salviati Collection, Florence.
- 25 CHARLES LEDRAY  
(b. 1960, Seattle)  
*Buttons, 2000-2002*  
130 human bone buttons  
Dimensions variable  
Provenance: The Artist.

- 28 *Painted Kapala*  
Tibet, 16th century  
Polychromy on bone  
Height: 26 cm (10 ¼ in.)  
Provenance: American Collection to the early 1980s;  
Private Collection.
- 29 *Citipati, dancing skeletons*  
Mongolia, 19th century  
Wood and bone  
Height: 34 cm (13 ⅜ in.)  
Provenance: American Collection to the early 1980s;  
Private Collection.
- 30 ANDRÉS DE LEITO  
(Documented in Segovia and Madrid  
between 1656 and 1663)  
*Still life of skulls, c. 1650-1660*  
Oil on canvas  
38.5 x 78 cm (15 ½ x 30 ⅝ in.)  
Provenance: Private collection, Italy;  
The attribution to Andrés de Leito has been  
confirmed and endorsed by José Gómez Frechina,  
José María Quesada Valera and Ángel Aterido.
- 31 FRANS FRANCKEN THE YOUNGER  
(Antwerp 1581 – 1642)  
*Death and the miser*  
Oil on copper  
15 x 13 cm (5 ⅞ x 5 ⅞ in.)  
Provenance: Private Collection, France.
- 32 JAN VERMEULEN  
(Act c. 1652 – after 1661)  
*A Vanitas still life*  
Oil on panel  
69.5 x 57 cm (27 ½ x 22 ¼ in.)  
Signed, inscribed on the parchment:  
*'MORS OMNIA VINCIT'*  
Provenance: Anonymous sale, Laren N.H.,  
Christie's, 28 October 1975, lot 280.  
Published in Ingvar Bergstrom, *Dutch Still-Life  
Painting*, London, 1956.
- 33 MARIA LASSNIG  
(Kappel am Krappfeld 1919 – 2014 Vienna)  
*Memento mori, 2002*  
Oil on canvas  
125.2 x 100.5 cm (49 ¼ x 39 ⅝ in.)  
Provenance: The Maria Lassnig Foundation.
- 34 CATHERINE MURPHY  
(b. 1946, Cambridge, MA)  
*Harry's Nipple, 2003*  
Oil on canvas  
117 x 117 cm (46 x 46 in.)  
Signed and dated verso, lower right:  
*'C. Murphy © '03'*  
Provenance: The Artist.
- 35 *Statue of Asclepius*  
Roman, c. 100-150 A.D.  
Marble  
Height: 68 cm (26 ¾ in.)  
Provenance: Jacques Bacri (1911-1965),  
Paris, France, inventory number BC19.
- 36 ANGELO CAROSELLI  
(Rome 1585 – 1652)  
*Vanitas*  
Oil on canvas  
71 x 60 cm (27 x 23 ⅝ in.)  
Provenance: European Collection.
- 37 FERDINAND HODLER  
(Bern 1853 – 1918 Geneva)  
*Portrait of Clara Pasche-Battié, 1914*  
Oil on canvas  
49.5 x 39 cm (19 ½ x 15 ⅝ in.)  
Signed and dated lower right: *'1914 F. Hodler'*  
Provenance: François Monnard, Geneva, 1921-1946;  
Swiss private collection, since 1946, in the same  
family until 2012;  
Sotheby's, Zurich, 2008;  
Private collection, USA;  
Koller Auktionen, Zurich, 2022;  
Galerie Michael Haas, Berlin.
- 38 LEONARD TSUGUHARU FOUJITA  
(Tokyo 1886 – 1968 Zürich)  
*Jeune femme en peignoir, c. 1952*  
Watercolour and India ink on paper  
38 x 29 cm (15 x 11 3/8 in.)  
Signed *'Foujita'*  
This work is accompanied by a certificate of  
authenticity issued by Sylvie Buisson, no.  
E52.309.A, dated 15.06.2023.  
Provenance: The Property of an English  
Gentleman.
- 39 *Egyptian head of Hathor*  
Third Intermediate Period, 21st-24th Dynasty,  
c. 1069-715 B.C.  
Wood and bronze  
22.2 x 6.5 x 6.9 cm (8 ¾ x 2 ½ x 2 ¾ in.)  
Provenance: Maurice Bouvier, Alexandria, Egypt,  
exported to Switzerland 1959, thence by descent.
- 40 After JOHANN GOTTFRIED SCHADOW  
(Berlin 1764 – 1850)  
*Crown Princess Luise of Prussia, c. 1874*  
Biscuit porcelain from Königliche Porzellan-  
Manufaktur, Berlin  
48.5 x 28 x 25 cm (19 ⅞ x 11 x 9 ⅞ in.)  
Incised in the interior: 2291 h.; partial paper label.  
Provenance: Possibly Hotel Drouot, 1920s or 1930s;  
Private collection, Saint Cloud, until 2023;  
Audap & Associés, Hotel Drouot, Paris, 6 April  
2023, lot 99.
- 41 JEAN FAUTRIER  
(Paris 1898 – 1964 Châtenay-Malabry)  
*Fleurs noires, 1926*  
Oil on canvas  
81 x 65.5 cm (31 ⅞ x 25 ¾ in.)  
Provenance: Collection Paul Guillaume, Paris;  
Otto Schreiber, Ohio;  
Wiener Kunstauktion, 21 April 1999, lot. 309;  
Galerie Michael Haas, Berlin;  
Galerie Michael Werner, Berlin.
- 42 IGNACE HENRI JEAN THÉODORE  
FANTIN-LATOURE  
(Grenoble 1836 – Buré 1904)  
*Etude de femme*  
Oil on canvas  
21.5 x 16 cm (8 ½ x 6 ¼ in.)  
Signed  
Provenance: Edqin Edwards, London;  
Mr. Jacobs, Fox Rock, Dublin;  
Walter Klinkhoff Gallery, Montreal.
- 43 MARIA LASSNIG  
(Kappel am Krappfeld 1919 – 2014 Vienna)  
*Blasser Nachtgeist (Pale Night-Spirit), c. 1990-1999*  
Oil on canvas  
125.2 x 103 cm (49 ¼ x 40 ½ in.)  
Provenance: The Maria Lassnig Foundation.
- 45 SEBASTIANO RICCI  
(Belluno 1659 – Venice 1734)  
*David with the head of Goliath*  
Oil on canvas  
106.5 x 87 cm (41 ⅞ x 34 ¼ in.)  
Rediscovered in 2013 by Francesca Baldassari  
(*The Victory of David Over Goliath: The Discover of  
a Masterpiece by Sebastiano Ricci*. Florence 2013.)  
Provenance: Private Collection.
- 46 CATHERINE MURPHY  
(b. 1946, Cambridge, MA)  
*Swept Up, 1999*  
Pencil on paper  
65.1 x 85.1 cm (25 ⅝ x 33 ½ in.)  
Provenance: The Artist;  
Collection of Rena Chelouche Fogel.

- 47 LOUIS-LÉOPOLD BOILLY  
(La Bassée 1761 – Paris 1845)  
*Trompe-l'œil*, c. 1785-1788  
Oil on canvas  
69 x 55 cm (27<sup>1</sup>/<sub>8</sub> x 21<sup>5</sup>/<sub>8</sub> in.)  
Provenance: Anonymous sale, Paris (Petit),  
1 March 1924, lot no. 12;  
Galerie Francois Heim, Paris, 1960;  
Anonymous sale, Paris (Ferri), 21 June 1995, lot no. 59;  
Private Collection.
- 50 HUBERT ROBERT  
(Paris, 1733 – 1808)  
*A capriccio of a villa surrounded by a moat, with a classical  
statue of a goddess to the left*, 1797  
Oil on canvas; unframed, on its original stretchers  
242 x 242 cm (95<sup>1</sup>/<sub>4</sub> x 95<sup>1</sup>/<sub>4</sub> in.)  
Signed and dated: 'H. ROBERT / 1797'  
(on the statue's plinth, lower left).  
Provenance: Sale, Paris, Charpentier, 27 April  
1951, lots 45 (consigned by Madame F. Vernez of  
30 Avenue de Messine, Paris) and 46 (consigned  
by Charles Paul Henri Wallon (1875-1958)  
of 86 Avenue de Breteuil, Paris);  
Where acquired by the Riquelme Gallery, Biarritz  
(for 1,200,000 Francs);  
Bartolomé March Servera (1917-1998), Paris;  
By descent to his daughter Leonor March Cencillo,  
Spain, since the 1970s,  
From whom acquired by the present owners.
- 51 HUBERT ROBERT  
(Paris, 1733 – 1808)  
*A capriccio featuring ancient ruins, a fountain in the  
foreground, and a self-portrait of the artist at work*, 1797  
Oil on canvas; unframed, on its original stretchers  
242 x 242 cm (95<sup>1</sup>/<sub>4</sub> x 95<sup>1</sup>/<sub>4</sub> in.)  
Signed and dated: 'Robert / 1797' (on the portfolio  
held by the figure wearing red, lower left).  
Provenance: Sale, Paris, Charpentier, 27 April  
1951, lots 45 (consigned by Madame F. Vernez of  
30 Avenue de Messine, Paris) and 46 (consigned  
by Charles Paul Henri Wallon (1875-1958) of 86  
Avenue de Breteuil, Paris);  
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Bartolomé March Servera (1917-1998), Paris;  
By descent to his daughter Leonor March Cencillo,  
Spain, since the 1970s,  
From whom acquired by the present owners.
- 52 *A pair of massive choir stalls  
brutally defaced with chisels and axes*  
Central France, c. 1475  
Oak; Some splitting to the timber along its grain  
on both stalls; A modern (19th-century) fillet runs  
vertically along one edge of the stall with  
a Dominican monk.  
Each 119.5 x 72.5 x 10 cm (47 x 28<sup>1</sup>/<sub>2</sub> x 4 in.)  
Provenance: Private collection, Suffolk.
- 54 *Large Scholar's Rock*  
Taihu, China, 17th to early 18th century  
Stone  
133 x 44 cm (52<sup>3</sup>/<sub>8</sub> x 17<sup>3</sup>/<sub>8</sub> in.)  
Provenance: Private Collection, UK.
- 55 *Emma-O*  
Japan, Kamakura period,  
First quarter of the 13th century  
Wood with coloured pigments  
Height: 82 cm (32<sup>1</sup>/<sub>4</sub> in.)  
The above date has been corroborated  
by Carbon14 analysis.  
Provenance: Property of a Dutch collector,  
acquired in 2011 in Kyoto.
- 58 *Bust of Chamunda*  
Central India, Madhya Pradesh, Chandela period,  
10th century  
Buff sandstone  
Height: 76 x 64 cm (29<sup>7</sup>/<sub>8</sub> x 25<sup>1</sup>/<sub>4</sub> in.)  
Provenance: Imported into Spain by a retired  
diplomat, probably before 1970;  
Acquired from Mr Eudald Daltabuit, Barcelona, early 1980's;  
Acquired by previous owner in 1998 from collection of  
Mr J. Pons, Barcelona Spain.  
Published and Exhibited: 'A India, portico do norte',  
Auditorio de Galicia, Santiago de Compostela,  
3 October 1998 to 10 January 1999.
- 59 *Shivakami Uma*  
Southern India, Tamil Nadu,  
Late Chola period, Mid-12th century  
Bronze  
Height: 78.5 cm (31 in.)  
The above date has been corroborated  
by Metallurgical analysis.  
Provenance: British collector in Singapore, acquired  
pre-1972.
- 60 *Architectural strut with figures beneath a flowering Sal Tree*  
Nepal, Kathmandu Valley, late 15th-early  
16th century  
Wood, probably Sal (*shorea robusta*),  
Height: 166 cm (65<sup>3</sup>/<sub>8</sub> in.)  
The above date has been corroborated by Carbon14  
analysis.  
Provenance: Private American Collection since  
the early 1980s.
- 61 *Head of Chamunda*  
North-west India, Rajasthan,  
Early 11th century  
Sandstone  
Height: 45 cm (17<sup>3</sup>/<sub>4</sub> in.)  
Provenance: From the collection of the late Dani  
and Anna Ghigo, Turin, since the mid 1970s.

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