



Bol Biegas (1877-1954), *spherical Portrait Of A Woman*, 1918-1925 - Galerie Girard In Paris



24 900 EUR

Signature : Boleslas Biegas (1877-1954)

Period : 20th century

Condition : Bon état

Width : 52

Height : 64

Description

BOLESŁAW BIEGAS (1877-1954) Spherical Portrait of a Woman Oil on panel 50 × 38 cm and 64x52cm with frame Signed lower left, circa 1918-1925 This work belongs to the Sphérisme period, a stylistic innovation developed by Bolesław Biegas beginning in 1918. The woman's face emerges from a dense network of curved and angular geometric planes, organized according to a principle of interlocking circles and arcs. Warm colors (oranges, ochres, yellows, reds) interact with cooler tones (grayish blues, greens, grays), creating a mosaic or stained-glass effect characteristic of this series. The brushwork reveals clearly visible directional strokes, bringing each colored facet to life. The stylized and slightly elongated contours of the face retain a pensive gaze and an inner presence typical of

Dealer

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the artist's spherical portraits. Artist: Boleslaw Biegas (also known as Boleslas Biegas) Title: Spherical Portrait of a Woman (Sphérisme period) Technique: Oil on panel Dimensions: 50 × 38 cm Signature: Signed lower left "B.Biegas." Period: Circa 1918-1925 On the reverse: Original label from Galerie Girard, Paris, with handwritten notes (BOL BIEGAS / 50 × 38 cm / No. 72/14 A 76) Provenance Galerie Girard, Paris, then a major private collection of an Antwerp art collector Biography Boleslaw Biegas (born Biegalski) was born in 1877 in Koziczyn, near Warsaw. Trained at the Academy of Fine Arts in Kraków under Konstanty Laszczka, he settled permanently in Paris at the beginning of the 20th century. A sculptor and painter, he was initially associated with Symbolism through his enigmatic figures and mystical themes (Sphinxes, Vampires, allegories). Beginning in 1918-1919, he developed "Spherism": an original construction of the human figure based on intertwined circles and colored planes. This innovation, exhibited notably at the Pavillon de Magny (1919) and in the Parisian Salons, set him apart from the Cubists and Futurists while engaging in a dialogue with them. His spherical portraits, characterized by great formal coherence, are today among the most sought-after works in his pictorial oeuvre. Biegas died in Paris in 1954. A significant portion of his studio collection was bequeathed to the Polish Historical and Literary Society / Polish Library of Paris.