

THE LEGENDARY

ERTE





ERTÉ IN HOLLYWOOD WITH A COSTUME HE DESIGNED FOR THE BALLET OF PEARLS SCENE IN THE MGM MOVIE PARIS (WHICH WAS NEVER MADE), MGM LATER USED THESE COSTUMES IN THE HOLLYWOOD REVUE OF 1929, THE FIRST ALL TALKING, SINGING AND DANCING MOVIE MUSICAL.



ERTÉ IN HOLLYWOOD, 1925



ERTÉ IN PARIS, 1914



ERTÉ IN MATADOR COSTUME OF HIS OWN DESIGN, FOR A 1924 FANCY DRESS BALL. IN HIS STUDIO IN SEVRES.



Jenkintown Press
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Early Influences

"I was taken [to the opera] for the first time when I was about seven. The opera was Rimsky-Korsakov's *Sadko*, at the Mariinsky Theater, and it was one of the greatest events of my young life. The music, the orchestra, the singing, the drama and, above all, the visual presentation, made a deep impression on me." —ERTÉ

ERTÉ WAS BORN on November 10, 1892 in St. Petersburg, Russia, and named Romain de Tiroff. His father was the Director of the Naval Engineering School, and came from a long line of officers in the Imperial Navy. As a child, Erté (his moniker comes from the French pronunciation of his initials, R.T.) disliked anything military, even toys—upon receiving a gift of a box of wooden soldiers, he burst into tears and threw the box out the window. Instead,



ERTÉ AT THE 1900 PARIS WORLD'S FAIR

he had other interests, creating imaginary ballets with his mother's empty perfume bottles and designing dresses.

"When I was five years old, I designed an evening dress for my mother. She liked it so much that she had Maria (the seamstress) make it up. It was a great success. But I must add that

my mother was extremely beautiful, with blue-black hair worn in a smooth chignon which contrasted with her white skin. I shall always remember one night when I was quite young; she had come to my room to give me a goodnight kiss before going to a ball. She wore a dress of black chantilly lace over pink taffeta; around her décolletage was a garland of real roses. Perhaps this was the beginning of my love for all things connected with beautiful clothes and elegance."

Erté disliked school, finding the boisterous noise and games of the students offensive to his gentle nature. But he was given an education of a more cultural sort through the opera and ballet theaters. "I was taken for the first time when I was about seven. The opera was Rimsky-Korsakov's *Sadko*, at the

Mariinsky Theater, and it was one of the greatest events of my young life. The music, the orchestra, the singing, the drama and, above all, the visual presentation, made a deep impression on me. That night opened up a whole new world for me; it was my first glimpse of the rich cultural life of St. Petersburg during that pre-Revolutionary period. In the ensuing years, I took full advantage of everything it had to offer in opera, ballet, theater, and art exhibitions."

Erté also found enjoyment and inspiration in his growing love for art. "When I was a small boy I had found in my father's library a book containing many reproductions in colour of Indian and Persian miniatures. I cannot remember the title of the book but I shall never forget the illustrations. They were my introduction to the kind of exotic feminine eyes with ascending eyebrows—'des yeux des biche' (the eyes of the doe), as they were called in France—that have always fascinated me. The technical virtuosity and perfection of those miniatures had a tremendous impact on me. Contrary to what many critics later maintained, it was they, rather than the work of Aubrey Beardsley, that profoundly influenced my ultimate style. I did not discover Beardsley until 1913, when I had already been in Paris for a year. Another strong formative influence was the painted Greek vases in the Hermitage Museum. On the days when I did not have to go to school, I would spend hours studying the details of these beautiful paintings. When I returned home, I would spend the evening making highly stylized drawings in the manner of those unknown artists."



Greek Vase with Lid
CA. 540 B.C., ATTRIBUTED TO EXEKIAS

Erté found strong formative influence in the painted Greek vases of the Hermitage Museum. The particular character of the work is evident in the robust shape, the extraordinary precision and vitality in the figures and ornament, and the perfect relationship of the decorative elements to the body beneath.

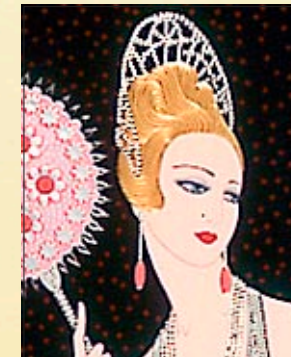


Mariinsky Theater
ST. PETERSBURG, RUSSIA

Erté considered his first experience with opera one of the defining events of his young life. The world-renowned Mariinsky Theater's magnificent decor has survived almost unchanged to the present day. Dazzling white sculptures, lustrous gilt and light blue drapery all combine to create the beautiful and unusual color scheme of the Mariinsky's auditorium.

Golden Fleece
BRONZE SCULPTURE WITH GOLD LEAF AND POLISHED EMBELLISHMENTS, 21 X 10½ X 4½ INCHES

Influence of the Greek vases Erté discovered as a boy can be seen in this bronze sculpture.



As a small boy Erté found a book in his father's library containing illustrations of Indian and Persian miniatures. They were his introduction to the kind of exotic feminine eyes with ascending eyebrows, 'eyes of the doe,' as they were called in France.

Fedora Fan
EMBOSSED SERIGRAPH WITH FOIL STAMPING
39½ X 30½ INCHES

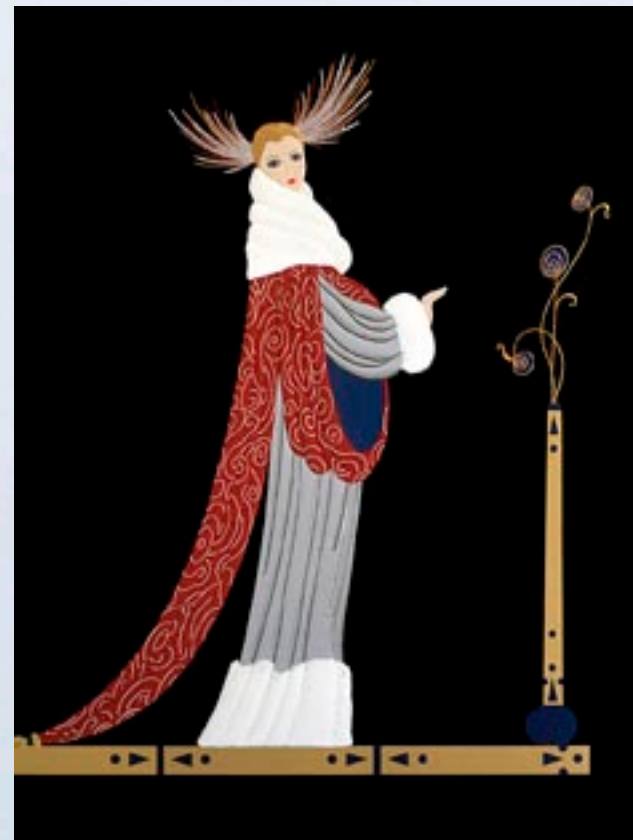


Fashion Design

"When I started out on my fashion career, I believed that a woman's *Three Graces* were beauty, charm and elegance. Of the three, I think, elegance is paramount. Elegance is an innate quality, it cannot be acquired. A woman of humble background can be elegant by virtue of her appearance, her carriage and movements, her way of speaking and a thousand other details. Chic is elegance within a context of what is currently fashionable...a woman can be elegant even if she is dressed in yesterday's fashions, or in a highly personal style." —ERTÉ



NO SUCCESS is ever instant. Would-be movie stars and singers ply their trade and hone their skills sometimes for years before being "discovered" and announced as the next big thing, an overnight sensation. For Erté, his entrée into Paris, gainful employment and recognition of his talents took almost a year. After months of searching, he managed to find a job as a draughtsman in a fashion house named 'Caroline', which unfortunately, or fortunately as was the case, lasted only a month. "You have no talent as an artist," she told him, and advised him to give it up. He gathered the drawings he had done for her—the very ones she had just tossed into the wastebasket—and brought them directly to the fashion house of Paul Poiret, one of Paris' most notable fashion designers. Poiret drew inspiration from the Ballets Russe, and his fashion designs often were influenced by his costume design—a perfect marriage of French couturier and Russian designer. "Since I was much too shy to ask for an appointment," Erté writes, "I simply included a card with my name and address. The following day, January 3, 1913, I was thrilled to

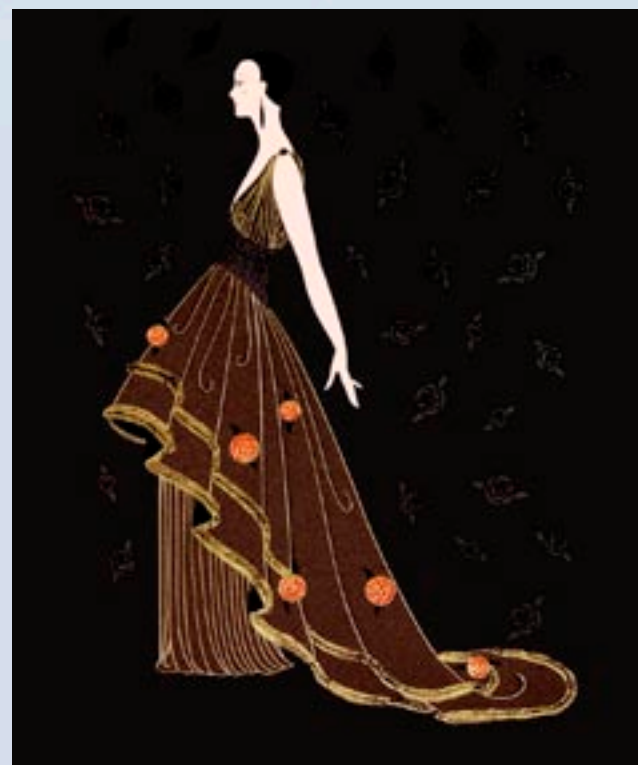


Ermine Brocade, EMBOSSED SERIGRAPH WITH FOIL STAMPING, 40¼ x 28¾ INCHES. ORIGINALLY AN EVENING COAT FOR POIRET IN 1913.

receive a *pneumatique* from Poiret saying that he found my drawings extremely interesting and asking me to come and see him as soon as possible. I rushed over at once."

Erté was hired, and designed dresses, coats, head-dresses and hats. Then Poiret was commissioned to design the décor and costumes for a play entitled *Le Minaret*. At that time, it was common for fashionable couturiers to make the dresses worn by leading actresses in the theater. One of Erté's first assignments was to create a costume for the dancer, Mata Hari.

Erté designed theater costumes, fashion and home decorations for Poiret for 18 months, until war broke out in August of 1914, and Poiret shut down his fashion house. World events determined Erté's fashion design career, leading him to sell drawings to retail and wholesale houses in the United States. At the outbreak of war, France may have not had need of chic dresses or more theater costumes, but America was still interested in fashion...



Roses de Nuit, EMBOSSED SERIGRAPH WITH FOIL STAMPING, 38 x 29¼ INCHES. BASED ON A 1915 EVENING DRESS DESIGN FOR HENRI BENDEL.



New Year's Eve, EMBOSSED SERIGRAPH WITH FOIL STAMPING, 39 x 26¾ INCHES. BASED ON MAY, 1920 DRAWING FOR HARPER'S BAZAAR

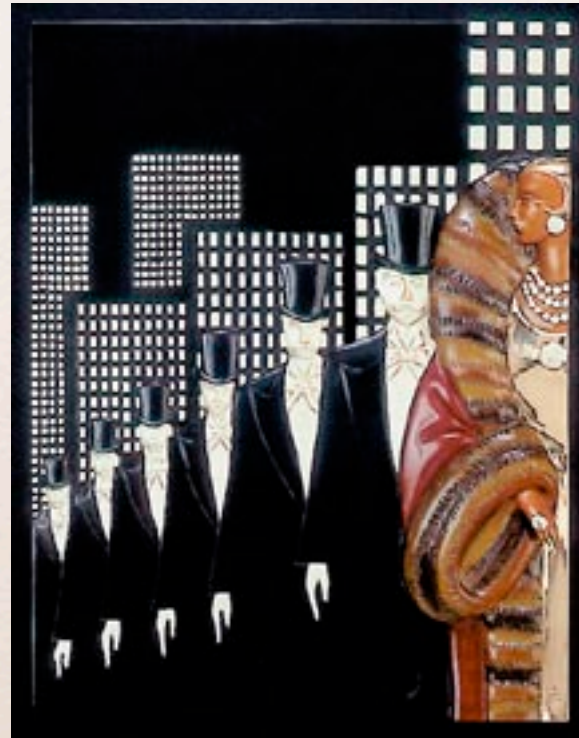
Harper's Bazaar

"The designer for one of the best known New York houses told us the other day that he has obtained more ideas from Erté's drawings in the BAZAAR than from any other source of fashion. Many others, to whom originality, in good taste, means everything, have told us the same thing. From Erté they take a touch here, a touch there, and adapt them to their own needs." —HARPER'S BAZAAR, JANUARY 1918.

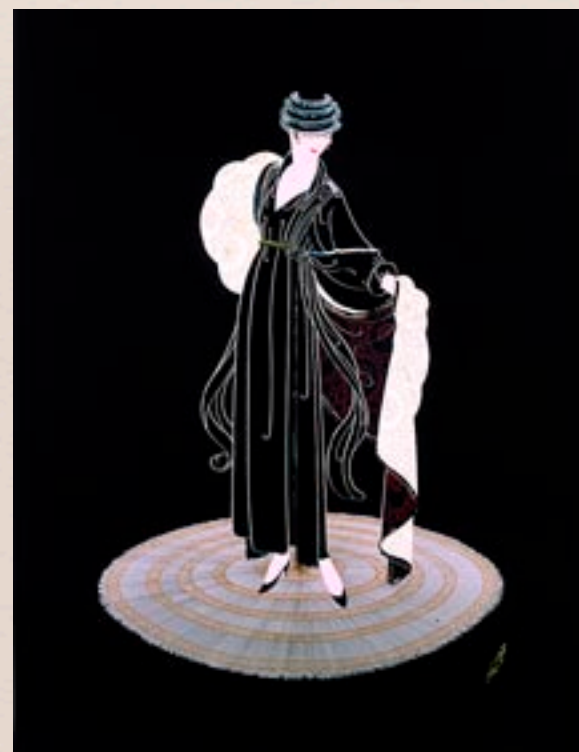
ERTÉ HAD MOVED TO MONTE CARLO, to escape wartime Paris and recuperate from an illness, accompanied by his mother, sister, and cousin Nicolas. Once again, he had to find work to support himself, and decided to submit some original dress designs with an American magazine. His first choices were *Vogue* and *Harper's Bazaar*—he tossed a coin, and *Harper's Bazaar* it was. They received his submission, sent him a check, and asked him to send a set of drawings every month. His first cover design was published in January, 1915, and thus a 22 year collaboration had begun.

Soon William Randolph Hearst, who owned *Harper's Bazaar*, signed Erté for an exclusive ten year contract. Under this arrangement, each issue of the magazine featured his cover design, which turned out to be a great boost at the newsstands. The magazine also included many of his drawings for interior decoration, fashion accessories, and head pieces. The magazine often had editorial comments about his work such as the one quoted above.

For twenty-one years, from January 1915 to December 1936, he contributed to 264 issues, of which 240 carry his covers. He made over 2,500 drawings for the interior pages. But it would be wrong to regard Erté's fashion drawings for *Harper's Bazaar* as dressmaker's designs in any ordinary sense. They are essentially ideas and inventions, full of typical touches of fantasy and the idiosyncratic use of materials—extensions of his sense of drama. It was certainly his work for *Harper's Bazaar* which made Erté's name well known in the United States and which helped to promote his career as a Broadway designer, and later his work in Hollywood.



Top Hats, BAS RELIEF, 15½ x 11¼ x 1¼ INCHES, BASED ON A 1933 DRAWING FOR HARPER'S BAZAAR.



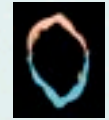
Winter in Paris, EMBOSSED SERIGRAPH WITH FOIL STAMPING, 39¼ x 27½ INCHES, BASED ON A 1919 DRAWING FOR HARPER'S BAZAAR.



Flower Petal Gown, EMBOSSED SERIGRAPH WITH FOIL STAMPING, 38¼ x 29½ INCHES, BASED ON A FASHION DESIGN FOR HARPER'S BAZAAR FROM 1920.

Theater & Film

“If the evening left one with a single unforgettable memory, the credit must go entirely to Erté, that great artist who conceived and realized a veritable fairyland of colours and lines in his costumes which were of astonishing richness and variety.” —La Croix, July 22, 1961, regarding the premiere of the Opera *Castor et Pollux* at the Lyons Festival.



ONE OF ERTÉ'S DEEPEST AMBITIONS was to design for the stage. From the moment he reached Paris he spent any spare money on visiting the theater, the Ballets Russe, the opera, and the music hall. His first opportunity in theater design came through Poiret, and he went on to design costumes and theater sets for music halls, stage productions, operas, and films worldwide. His work appeared in shows at the *Folies Bergère* in Paris, *The Ziegfeld Follies* in New York, George White's *Scandals* in New York, and countless others. Hollywood called, and he designed for such films as the 1925 *Ben Hur* and *La Bohème*, starring Lillian Gish (who refused to wear his designs for the impoverished Mimi because of his choice of fabric. Erté wanted cheap fabrics like wool and cotton, as Mimi would have worn, but Miss Gish wanted “only silk, for her tender skin” claiming that old silk would look more authentic than new cotton).

Erté's great delight in theater design came from two different angles. For fashion magazines, he had always designed contemporary clothes. The theater, however, usually called for imaginative fantasies based on historical and period styles, and Erté was thrilled to be able to add his own brand of theatrical creativity to these often already elaborate or exotic styles. Also, it is well known that he absolutely loved dress balls, and often created incredibly intricate costumes for himself. In *Harper's Bazaar* he once wrote “I will not conceal from my readers that I am very fond of masked balls and I love dressing myself in costumes created by me and for myself, personally.” There is a common element of fantasy in his theatrical work—the very purpose, after all, was escapism and spectacle. Taking his imaginative process to new heights with each production he worked on, he was, in a sense, always designing for himself.

Joie de Vivre, BRONZE SCULPTURE, 23½ x 10½ x 8¼ INCHES.
BASED ON A 1919 COSTUME DESIGN FOR FEDORA, CHICAGO OPERA COMPANY.



ERTÉ EXAMINES HIS COSTUME DESIGN FOR *Ben Hur*
AT METRO-GOLDWYN MAYER IN 1925.



Balinese, EMBOSSED SERIGRAPH WITH FOIL STAMPING, 39 x 27½ INCHES.
BASED ON A COSTUME DESIGN FOR *Les Rois de Legendes* 1919.

Limited Edition Graphics

"I started work in the graphics medium rather late in life. I think that graphics (which includes lithographs and serigraphs) is a form of expression that is very close to my heart because it was the medium with which I made my reappearance in the broad, international world of art." —ERTÉ



AFTER THE 1967 show of his works in New York City, all of which were bought by the Metropolitan Museum of Art, Erté began to think about producing limited edition graphics. His agents felt that his designs, "with their fine, hard lines that define and detail and clean, clear chroma and values in hues that are almost gradiently placed, would especially suit reproduction." That, together with the many requests they would receive for a particular design, led them to commence a graphics program. It began with the lithographic production of the ten *Numerals* in 1968, which was so successful that other series were developed, including *Six Precious Stones*, *Four Seasons*, and *Four Aces*, and then the renowned *Alphabet* series.

Each of these initial editions was limited to a run of seventy-five plus a small number of artist's proofs, but they opened the door to acquisition by a vast audience of eager young collectors who could not afford to purchase original works. The program expanded, with the print runs becoming larger, and it was very exciting for Erté—then over 75 years old—to see his art being accepted by a new generation of admirers.

Erté was personally involved in every step of the print process. He selected the images, choosing those of which he was particularly proud and whose designs lent themselves to accepting further color, embossing, and other printing

techniques that were available. Once a selection was made, it was enlarged to the size that had been determined the print would be, and Erté would make any necessary color adjustments or linear refinements. Sometimes he changed colors from the original to the print, sometimes he made physical adjustments like changing the shape of an arm or the silhouette of a hat. All alterations would be presented to the printer, translated into master screens, and a proof would be made. Erté would review these proofs until he was satisfied, and then sign them *bon a tirer* (good to pull).

To accomplish Erté's aesthetic objectives it was necessary to extend the technical limits of the serigraph process that existed at that time, and to utilize additional techniques, such as embossing and hot-stamping, which also were stretched to their technical limits and beyond. Erté and the printers that produced his graphics made a concentrated effort to exploit fully the available techniques, and experimented with new innovations (for example, the use of black paper), which greatly enhanced the final printed product. In fact, when the available technology was not sensitive enough to create all the effects he had in mind, Erté and his publishers urged the printers to develop a new machine, which could then create much larger images without destroying the underlying delicate serigraph—the equivalent, he said, was "designing a gown of stainless steel and taffeta that is both practical and beautiful."



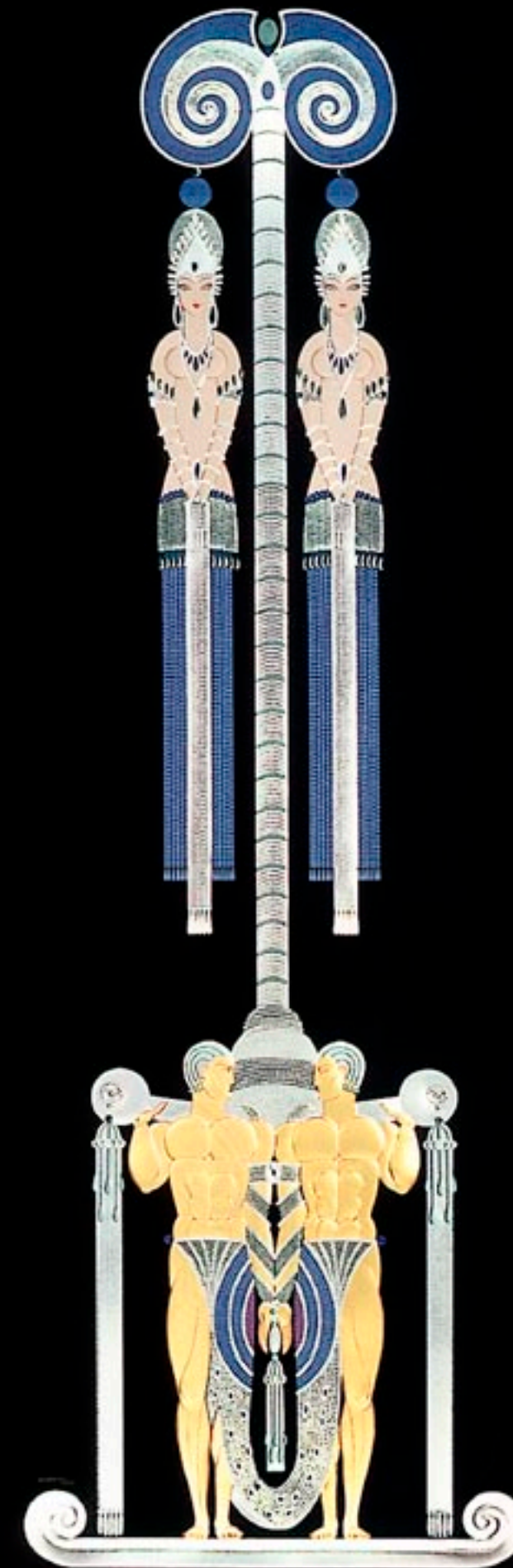
Flapper, EMBOSSED SERIGRAPH WITH FOIL STAMPING, 40¾ X 29¾ INCHES



Summer/Winter, EMBOSSED SERIGRAPH WITH FOIL STAMPING, 37½ X 29½ INCHES



Boudoir, EMBOSSED SERIGRAPH WITH FOIL STAMPING, 41½ X 29½ INCHES



Les Pretresses, EMBOSSED SERIGRAPH WITH FOIL STAMPING, 58½ X 30 INCHES

Bronze Sculpture

"I am filled with a sense of excitement whenever I see and touch a bronze from my sculpture collection, through which I have been able to see my drawings, thoughts, ideas and dreams come to life as never before" —ERTÉ



S ERTÉ'S COLLECTORS clamored for his graphic prints, an idea began to form that perhaps he should expand his vision to the medium of sculpture. This was a natural avenue to pursue, as Erté's two-dimensional work on paper was always designated for three-dimensional application. The prospect of translating many of his designs into permanent three-dimensional form fascinated the artist.

Erté's first foray into sculpture actually began in the early 1960s, when he himself was in his seventies, with a series of works he called his *Formes Picturales*. They were abstract shapes built of cardboard, sheet metal, iron, copper, and wood, and Erté was quite taken with that creative process. Twenty years later, the idea was for figurative bronzes, bringing to life the favorite theater, costume, and graphic designs. Erté chose those images that he felt would best be precisely and accurately rendered in bronze, while maintaining their dynamic and stylistic appeal.

The bronzes are cast in the lost wax method, which involves making a clay model, or maquette. The design stage was most important here, and Erté would often make changes from the graphic to the sculpture,



Chinchilla, BRONZE SCULPTURE, 21½ X 9¼ X 8½ INCHES

changing colors, or perhaps the angle of an arm or leg to make the sculpture more graceful and stable. Once the design was complete, Erté turned his attention to the base, designing each one unique to complement the individual sculpture. A complicated production process, consisting of many steps and refinements, finally produced a mold from which the sculpture would be made. Erté's artistic requirements made this process all the more demanding upon the sculpture artisans, who had to come up with new patination and finishing techniques to satisfy his specifications for color and opacity.

Erté was thrilled with this new phase of artistic development and creativity, saying "the most gratifying feeling I experienced as I entered my nineties came from the immediate success of my sculpture collection, and the realization that I have touched the lives of so many art collectors who might never have known this phase of my work..."



Bal Tabarin
BRONZE SCULPTURE WITH POLISHED GOLD EMBELLISHMENTS
18½ X 10¼ X 9¼ INCHES



Broadway's in Fashion, BRONZE SCULPTURE WITH GOLD LEAF, 24 X 15 X 6 INCHES

Jewelry

"I wanted my art to be seen outside of galleries and private collections. Clothes and jewelry are my great love. Jewelry can make the beautiful wonderful and the ordinary beautiful." —ERTÉ

ERTE WAS INSPIRED to design jewelry from the same source as his fashion designs—his dedication to beautify women. The dress designs paid homage to the form, and the additional adornment of jewelry served to increase the style quotient. As early as 1922, he had made jewelry designs that appeared in *Harper's Bazaar*.

Erté is in good company with artists who also designed jewelry, among them Donatello, Botticelli, Calder, Giacometti, and Picasso. When he began his jewelry designs, in his early 90s, he drew from a lifetime archive of designs. With characteristic energy he threw himself into the task, producing jewelry that was "art to wear."

The idea for the three-piece *Mysteries of the Heart* jewelry collection (shown below) came out of a meeting at Maxime's in Paris, attended by Erté, David and Leslee Rogath and Ray Perman of Sevenarts. Over champagne and caviar, the discussion turned to the topic of jewelry, and Erté suggested that they revisit the fashion illustrations he had done in 1927 for *Harper's Bazaar*, and which later became the *Hearts and Zephyrs* suite of screenprints, published in 1985. Those prints were among the first

to be produced by Erté with both embossing and foil stamping (*mise en relief, et estampe a la feuille*). The stunning effect of this process inspired Erté to produce these three diamond-studded pendants as fully realized articles of jewelry. Rich in symbolism, the pendants embody the spirit of romance and glamour from which they drew their inspiration.

Mysteries of the Heart Collection

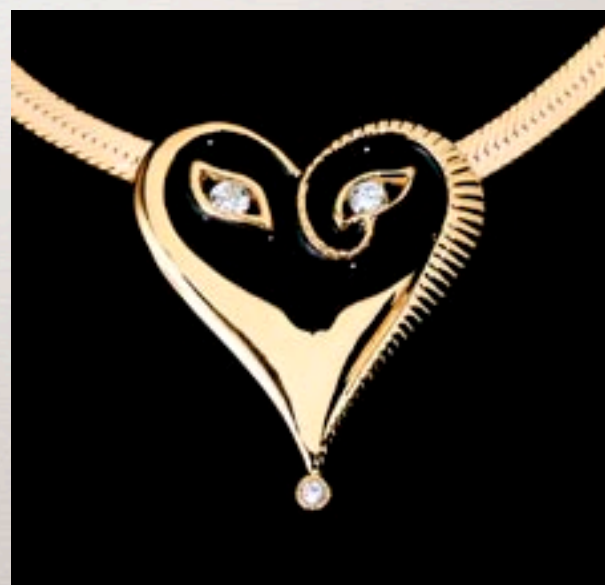
Limited edition mask pendant, 18k gold and adorned with precious stones: diamonds, sapphires and emeralds. Officially stamped with Erté's distinctive signature and numbered. Based on a 1927 fashion illustration for *Harper's Bazaar* and later published as part of the *Hearts and Zephyrs* suite.



EMERALD EYES



SAPPHIRE EYES AND DIAMONDS



DIAMONDS AND ENAMEL



CLAUDETTE COLBERT AND ERTÉ AT HIS 90TH BIRTHDAY.



ERTÉ WITH ZIZI JEANMAIRE



ERTÉ WITH GROUCHO MARX



BARBRA STREISAND WITH ERTÉ IN 1973



ANDY WARHOL, LESLEE ROGATH AND ERTÉ



GLORIA VANDERBILT SEATED WITH ERTÉ

Thoughts on Erté

"There is a word that has almost disappeared from our present-day vocabulary; it is 'tact'. Tact has nothing to do with class or education; a peasant, without realizing it, can be highly endowed with this rare quality. Tact is something you are born with, like elegance; it is, in fact, a certain elegance in the way you feel about things." —ERTÉ

ERTÉ WAS A KIND and gentle man—a true gentleman. He respected women tremendously, was well read, well traveled, and well liked. He found great satisfaction in his work, and claimed it was all the "high" he ever needed—although he associated with flamboyant fashion and theater personalities, and certainly enjoyed an exciting social life, he never touched drugs and led a calm, happy life. He never married, but had several long, wonderful relationships. He loved order and neatness, in his schedule, his work habits, and his dress, and kept himself trim and healthy until the end of his days. His adherence to these habits served him well, and kept that order to his busy life. "I love order. To me disorder is ugly—unless, of course, it is organized disorder, which can be picturesque. But then it is no longer the disorder that is due to carelessness."

"I have always loved working at night. No one interrupts me. No telephone calls disturb my train of thought. I feel I have unlimited time. I have had the same worktable for years; it has been my best friend for more than half a century, and I have spent the happiest years of my life at it. One bright lamp (its bluish light helps me to see the true colors) lights the drawing on which I am working. The rest of the house is plunged in darkness except for a few dimly lit shells, which afford enough light for me to leave my worktable if I have to. Everything is focused on the brightly-lit square of my table—a perfect aid to concentration. I love listening to music when I work. Throughout the long night, while I am at my table, I always have soft music playing in the background, on the radio or on records or tapes. My taste in music is eclectic. Even my cats pretend to be sleeping; they know that I am working.



ERTÉ AT WORK IN HIS PARIS STUDIO WITH HIS CAT, CAMELLE.

Being alone is vitally important for me and my work. I am a solitary person, and this may explain why I have such a great love of cats. Cats and I are very much alike. The cat is a solitary animal, independent and quiet by nature. Like cats who hide themselves away when ill, I dislike people visiting me when I am indisposed. I want to be left alone.

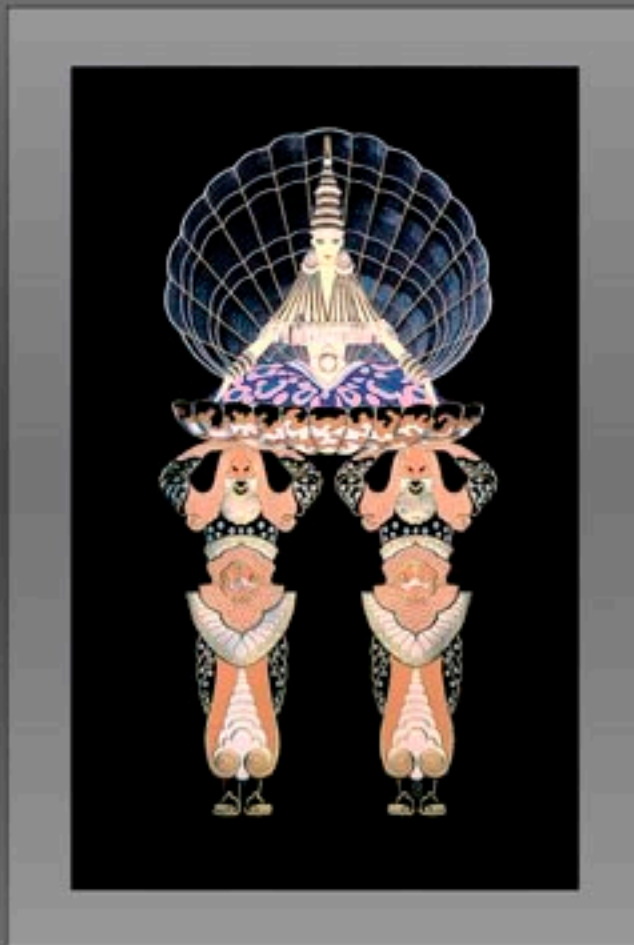
Since I always go to bed late, I get up late in the morning. When I wake up I exercise for fifteen minutes before breakfast. Sometimes I supplement my morning work-out with an additional five minutes before dinner. I have never deviated from this routine, even when I am traveling. The habit of morning exercise goes back to my father's early training, and I have always been grateful to him for this.

I often enjoy long walks, always alone. I need to be alone to create new ideas and work them out in my mind. My morning bath was also a productive time. Many of my best ideas came to me then. All my ideas are worked out in my head, right down to the smallest detail. I find it impossible to sit down at a blank sheet of paper and begin drawing without a previously thought-out plan. But when I start to draw, my designs come out in a flash. I rarely make any preparatory sketches."

Erté, an eminently quotable man, had something to say about many other topics—that which pleased him, and that which did not. This wonderful man was elegant and distinguished. Erté continually delighted and enchanted us for almost 90 years. His philosophy on fashion, which he wrote for *Harper's Bazaar* in 1919 remained with him throughout his life. "I do not blindly follow the current fashion. I love clothes that are luxurious and beautiful and I believe they should enhance the good points of a woman who wears them. They should, in fact, be completely individual. □

- 1892 Born: Romain de Tiroff, St. Petersburg, Russia.
- 1913 First important commission for leading Paris couturier Paul Poiret. Creates costumes for dancer/spy Mata Hari.
- 1915 Begins 22 years with *Harper's Bazaar*, with first cover illustration published in January issue.
- 1919 Begins 11 years with *Folies-Bergère* as main set and costume designer.
- 1920 Designs for opera diva Ganna Walska.
- 1921 Designs for prima ballerina A. Pavlova.
- 1922 Costumes/sets for G. White's *Scandals*.
- 1923 Costumes/sets for *Ziegfeld Follies*, New York City
- 1925 Costumes/sets in Hollywood for MGM, Cecil B. DeMille and William R. Hearst.
- 1933 Designs for the Bal Tabarin, Paris.
- 1945 Costumes/sets for Rossini's *Barber of Seville*, French TV, the Lido and Bal Tabarin.
- 1964 Costumes/sets, *World's Fair*, New York City
- 1966 Featured in *Les Années 25*, Musée des Arts Decoratifs, Paris.
- 1967 NYC exhibition of 170 gouaches, Grosvenor Gallery, purchased by the *Metropolitan Museum of Art*, New York City
- 1968 First lithographs, *The Numerals*.
- 1970 Chevalier du Mérite, Artistique et Culturel awarded by France.
- 1974 First serigraphs introduced.
- 1976 "Officer of Arts and Letters," France.
- 1978 Costumes/sets for Strauss, *Der Rosenkavalier*, Gynedbourne Opera.
- 1979 Erté — *Or a Magician in the 20th Century*, French TV. Smithsonian Institution three-year traveling retrospectives.
- 1980 First sculptures introduced. Erté Retrospective.
- 1985 Awarded France's "Legion of Honor".
- 1989 Costume/set designs for D.C.'s Kennedy Center *Stardust* and 1990 *Easter Show*, Radio City Music Hall, New York City
- 1990 Introduces 50 new sculptures and 50 new serigraphs, all appearing in *Erté, The Last Works* book published by Dutton.
Erté died on April 21, 1990 in Paris.
- 1993 Exhibit at the Grosvenor Gallery, London
- 1996 "The Erté of Excellence Award" created by the fashion industry and awarded to honor the individual having had the greatest impact on the nation's fashion industry each year.
- 2001 Retrospective held at the *Museo del Corso* in Rome, Italy, entitled "Fascino e Seduzione Deco" (Art Deco Charm and Seduction).
- 2003 Original gouache paintings of *The Alphabet Suite* exhibited at the *Centre Pompidou*, Paris, France.
Original costume designs exhibited at the *Los Angeles County Museum of Art*, "Erté—Opera and Ballets Russe."

THE LEGENDARY ERTE



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