

GILDEN'S ARTS GALLERY

AQUATINT: PRINTING IN SHADES

April – June 2015



Director: Ofer Gildor Text and Concept: Daniela Boi and Veronica Czeisler Gallery Assistant: Costanza Sciascia Design: Steve Hayes

AQUATINT: PRINTING IN SHADES

In its ongoing goal to research and promote works on paper and the art of printmaking, Gilden's Arts Gallery is glad to present its new exhibition Aquatint: Printing in Shades.

Aquatint was first invented in 1650 by the printmaker Jan van de Velde (1593-1641) in Amsterdam. The technique was soon forgotten until the 18th century, when a French artist, Jean Baptiste Le Prince (1734-1781), rediscovers a way of achieving tone on a copper plate without the hard labour involved in mezzotint. It was however not in France but in England where this technique spread and flourished. Paul Sandby (1731 - 1809) refined the technique and coined the term Aquatint to describe the medium's capacity to create the effects of ink and colour washes. He and other British artists used Aquatint to capture the pictorial quality and tonal complexities of watercolour and painting.

DESCRIPTION OF THE TECHNIQUE

The main purpose of the Aquatint technique is to create a gradation of tonal values which add depth of expression to a print.

The first step is to cover the metal plate with a uniform layer of resin or bitumen powder. Using heat or alcohol, this powder is made to adhere to the plate. After protecting with varnish the areas of the matrix that are to remain white, the plate is immersed in acid (known as aqua fortis). This part of the process, known as "biting" the plate, is the most delicate, as it is by controlling the immersion times that the acid carves more or less into the metal around the grains of resin. The first immersion creates an overall soft bite, which results in the lighter tones. The areas that are to maintain this tone are protected by a coat of varnish before the subsequent plunges in acid, each resulting in a darker tonal area when printed.

These tonal gradations made by Aquatint may be added to a printing plate that has already been worked with engraved, etched, or drypoint lines.

AQUATINT IN THE 20TH CENTURY

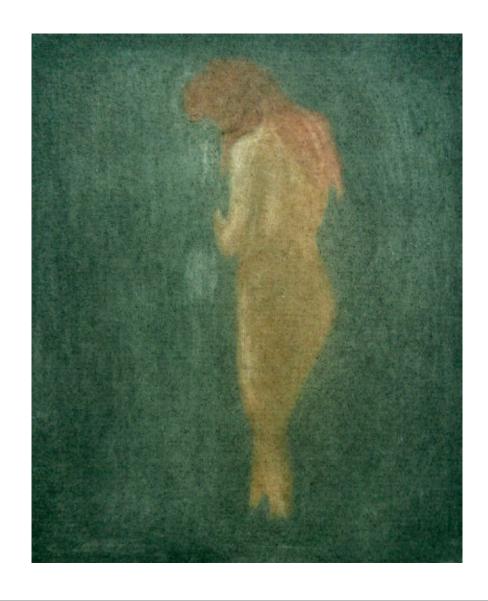
Like with many of the other printing techniques, the artists in the 20th Century embraced Aquatint and looked to shape it to suit their particular creative needs.

Picasso became a master of a technique known as Sugar-lift Aquatint which allowed him a more direct approach when creating the plate which better suited his temperament.

Miro used Aquatint to exploit bold colour in conjunction to his intense and important experimentation of the Carborundum etching technique, which added a rich texture to the surface of the paper.

Matisse also utilised the intensity of the black that could be achieved by Aquatint. He applied this process to mirror the effects he achieved using thick strokes of Indian ink in his minimalist and poetic portraits of his later years.

Mastering a new technique such as Aquatint, understanding its limitations and moving beyond them becomes an exciting challenge to these great Modern Masters.



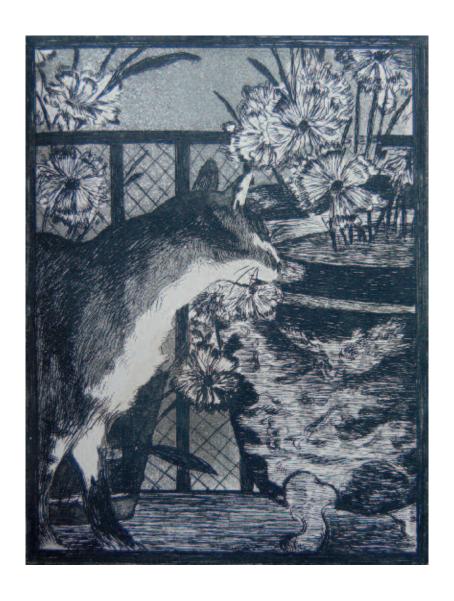
EDVARD MUNCH 1863-1944 Standing Nude, 1896 Original Aquatint and Drypoint with burnishing, inked "a la poupee", orange and olive-green on Arches laid paper with a partial watermark $40.5 \times 28.7 \text{ cm} / 15.9 \times 11.3 \text{ in}$

In the spring of 1896 **Edvard Munch (1863 – 1944)** left Berlin and settled down in Paris, where he began devoting himself to printmaking, at the expense of painting. It was between 1896 and 1897, that Munch completed a number of very fine prints in burnished aquatint. This aquatint by Munch is an example of the artist's very first forays into this most subtle and poetic of printmaking methods.

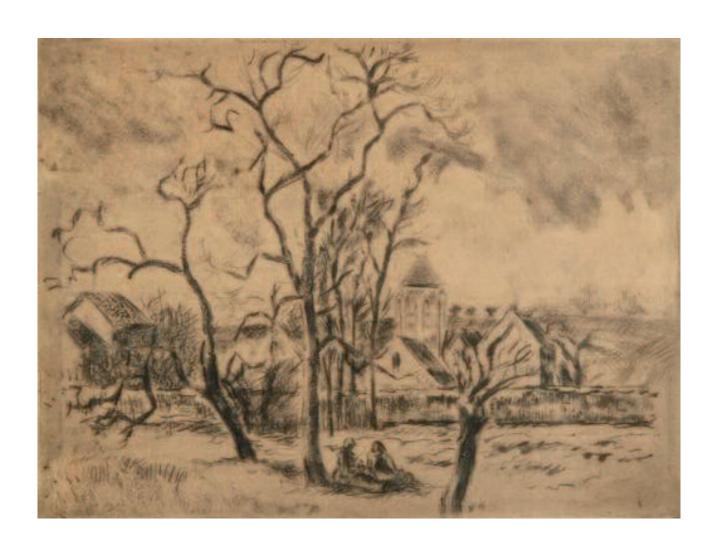
In order to achieve this effect, Munch bought zinc plates which were already prepared with an aquatint ground. If printed as such, the plate would produce a completely black print. Working from dark to light, Munch would use tools to burnish his melancholic motifs and give shape to the plate.

He then inked his plates à la poupée ("with the doll" which describes the small ball-shaped compress of fabric used) a method of applying different colours to selected areas of a single plate. The inked plate is then printed in a single pass through the press. Every print would be different since the plate had to be re-inked for each impression. Munch created only a small number of colour aquatints in this fashion, and they are amongst the rarest of all his printed works.

Provenance: This impression, once belonging to the Norwegian dealer Harald Holst Halvorsen, is not recorded in the catalogue raisonné by Gerd Woll. Of the nine coloured, early impressions printed in 1896 cited by Woll, six are in public collections (four in the Munch Museum, Oslo; one in the Kupferstichkabinett der Staatlichen Museen, Berlin; one in the Kunsthalle Hamburg). Two others have appeared on the art market, one other is in the Epstein family collection.



EDOUARD MANET 1832-1883 Cat and Flowers, 1869 Original Etching and Aquatint on wove paper 21.5 \times 14.8 cm / 8.5 \times 5.8 in



CAMILLE PISSARRO 1830-1903 Osny Church Original Hand Signed, Titled and Inscribed Etching and Aquatint on paper 12 \times 16 cm / 4.8 \times 6.3 in



Käthe Kollwitz's (1867-1945) major cycle of works was the Peasant War, which occupied her from 1902 to 1908. The German Peasants' War was a violent revolution which took place in early 1525, due to the compulsory labour and crippling taxes enforced on the peasantry. Kollwitz found a parallel with the plight of the contemporary working class and she seeks to give voice to the voiceless, as she did with the Weaver's Revolt. In the Peasants' War, she also breaks with tradition by telling most of the story from the viewpoint of the women involved. The artist identified with the character of Black Anna, a revolutionary woman cited as a protagonist in the uprising. When completed, the Peasant War consisted of seven pieces in etching, aquatint, and soft ground. All the works were technically very impressive, owing to their greater size and dramatic command of light and shadow achieved through aquatint. They are Kollwitz's highest achievements as an etcher.



KATHE KOLLWITZ 1867-1945 Woman with Bowed Head, 1905/1921 Original Hand Signed Etching and Aquatint on Japon paper 52.7 \times 43.3 cm / 20.7 \times 17 in

Jacques Villon (1875 - 1963), pseudonym of Gaston Émile Duchamp, was the brother of the artists Suzanne Duchamp, Raymond Duchamp-Villon, and Marcel Duchamp.

He learnt engraving at the age of sixteen from his maternal grandfather, Emile-Frédéric Nicolle (1830–94), and began printmaking in earnest during the 1890s when colour was paramount to French prints. Between 1899 and 1905 he produced prints that portrayed the fashionable *Belle Epoque* in the velvet textures that only aquatint can bring to paper. The large quantity of trial proofs that exist for his colour prints like "**The Carousel at Rue Caulaincourt, 1904**" and "**The Fishermen, 1906**" evidence Villon's obvious enjoyment in experimentation and striking changes of colour.

In 1894 Villon went to Paris to study law, but, once there, he became more interested in art. In 1903 he was one of the founders of the Salon d'Automne, an exhibiting association that was created as an alternative to the traditional Salon. He began to study painting in 1904 and soon devoted himself fully to his artistic pursuits.

Although Villon adopted a Neo-Impressionist style in his first paintings, around 1910 he began combining a Cubist use of flat, geometric shapes with a palette of luminous colours. He and other Cubist-influenced artists (including his two brothers) formed a group called the Section d'Or ("Golden Section") in 1912; Villon suggested the name to emphasise the group's interest in geometric proportions.

Villon's work was well received when he exhibited a number of paintings in 1913 at the New York City Armory Show, which helped to promote his international reputation. The following year marked the onset of World War I, and Villon served in the French army. The extraordinary technical skills Villon developed early in his career were later, in the 1920s, turned to the production of colour aquatints that interpretatively reproduced paintings by his contemporaries: Matisse, Picasso, Braque, and others. He continuously improved the technique to become without any doubt one of the most skilled engravers of all times.

After World War II, Villon became widely recognized as an important artist and a prolific printmaker. Two retrospective shows of his paintings and prints were held in New York City in 1953, and he won the Grand Prix at the Venice Biennale in 1956.





A B

Original Hand Signed and Numbered Etching and Aquatint in bistre (A) and sanguine (B) on BFK Rives vellum paper 50×65 cm / 19.6×25.6 in









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JACQUES VILLON 1875-1963 The Fishermen, 1906 Original Hand Signed and Dated Ad

Original Hand Signed and Dated Aquatint on Vellum paper A.A double sided proof of the second state B.A trial proof of the final state $72.3 \times 46 \text{ cm} / 28.5 \times 18.1 \text{ in}$



JACQUES VILLON 1875-1963

Minne Playing with dog, 1907 Original Signed and Dated Etching and Aquatint on paper A. Proof of the second state B. Proof of the third state C. Proof of the fourth state D. Trial proof of the final state E. Impression of the cancelled plate Approx. 19.5 × 28.3 cm / 7.7 × 11.1 in



HENRI MATISSE 1869-1954 Odalisque on the Terrace, 1922 Hand Signed and Numbered Aquatint in Colours on Arches paper 59.2 \times 77.8 cm / 23.3 \times 30.7 in



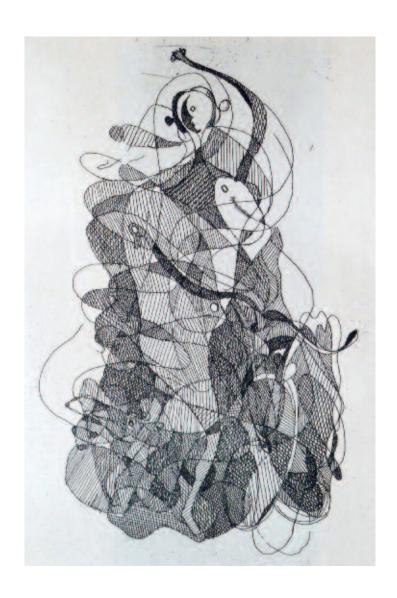
PABLO PICASSO 1881-1973 Acrobats, 1905-1922 Hand Signed and Numbered Etching and Aquatint on Arches vellum paper $66.8\times48~cm$ / 26.3×18.9 in



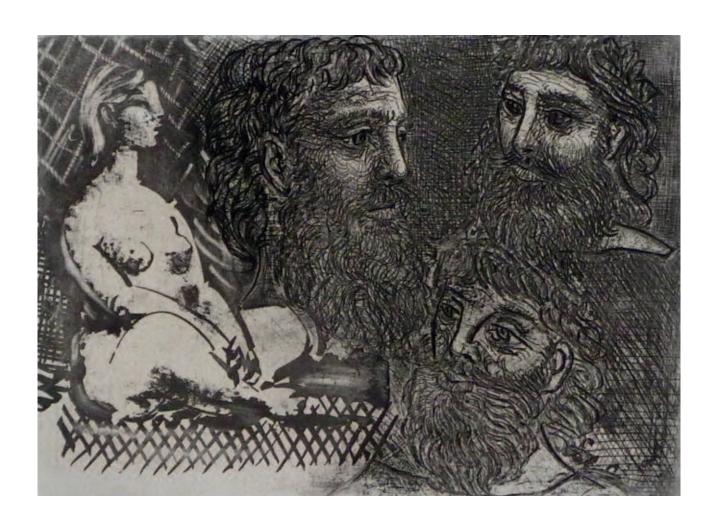
ERICH HECKEL 1883-1970 Handstand, 1924 Original Hand Signed and Dated Etching and Aquatint on hand made Laid Japan paper 56.5×42.5 cm / 22.2×16.6 in



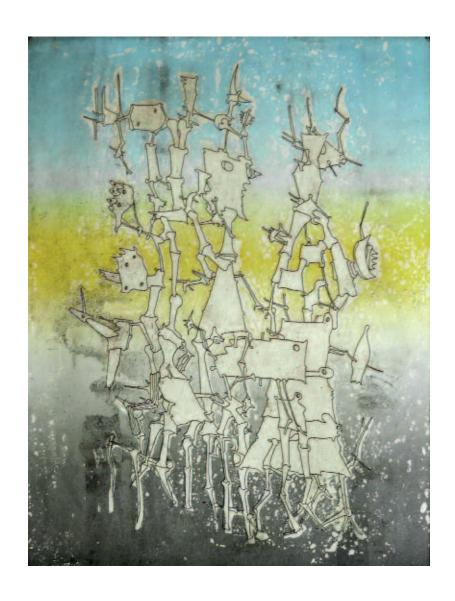
MARC CHAGALL 1887-1985 The Appearance of the Angel I, 1924/1925 Original Hand Signed and Inscribed Etching and Aquatint on old Arches paper $53\times37.5~\rm cm$ / $20.8\times14.7~\rm in$



GEORGES BRAQUE 1882-1963 The Dance, 1934 Original Hand Signed Etching and Aquatint on paper 27.3×22 cm / 10.7×8.6 in



PABLO PICASSO 1881-1973 Seated Woman and Three Bearded Heads, 1934 Original Hand Signed Etching and Aquatint on Montval paper with the Picasso watermark 33.4 \times 43 cm / 13.4 \times 16.9 in



YVESTANGUY 1900-1955 Rhabdomancie, 1947 Original Hand Signed and Dated Etching and Aquatint in colours on wove paper 31 \times 24 cm / 12.2 \times 9.4 in



Later in life, Matisse created highly simplified portraits using a thick brush and black ink, largely influenced by oriental calligraphy. To translate this effect to print between 1946 and 1952, he created a group of about 50 aquatints. While aquatint is traditionally used to add shade, depth and tone to a primary printing method like etching, Matisse employed the technique in an exclusively painterly fashion, using broad, bold, brushstrokes to give the basic compositional elements of his subject.

HENRI MATISSE 1869-1954 Sharp Mask, 1948 Original Hand Signed and Numbered Aquatint on Rives BFK paper 55.9×38.1 cm / 22×15 in



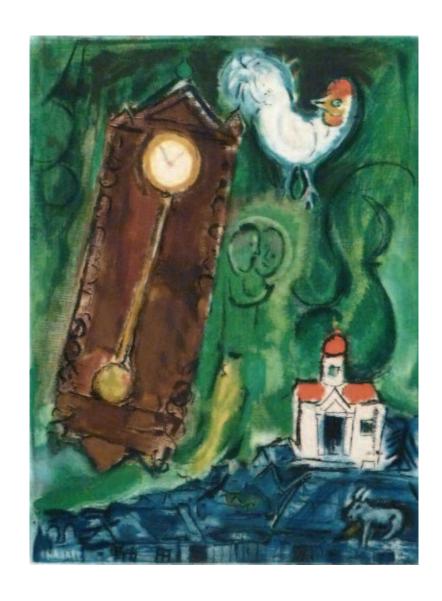
GEORGES BRAQUE Multicolour Bird, circa 1950 Hand Signed and Numbered Colour Etching and Aquatint on Vellum Rives BFK paper 40.5 \times 62 cm / 16 \times 24.4 in



GEORGES BRAQUE 1882-1963 Foliage in Colour, 1956 Original Hand Signed, Numbered and Dedicated Colour Etching and Aquatint with a Drawing in Pencil on cream Rives BFK paper $66.6 \times 50.8 \text{ cm} / 26.2 \times 20 \text{ in}$



FERNAND LEGER 1881-1955 Red Bird in the Woods, 1953 Hand Signed and Dedicated Aquatint in Colours on BFK Rives paper 55.6×76 cm / 21.8×29.9 in



MARC CHAGALL 1887-1985 The Rooster and the Clock, circa 1956 Hand Signed and Numbered Etching and Aquatint on BFK Rives paper 55.2×38 cm / 21.7×14.9 in



PABLO PICASSO 1881-1973 Composition with Glass and Fruit Bowl, ca 1965 Hand Signed and Numbered Etching and Aquatint on Arches paper $63.7\times83.9~{\rm cm}$ / $25.1\times33~{\rm in}$



PABLO PICASSO 1881-1973 La Corrida, ca 1956 Hand Signed and Numbered Etching and Aquatint on BFK Rives vellum paper 50 \times 65.5 cm / 19.7 \times 25.5 in

PICASSO AND SUGAR-LIFT AQUATINT

Pablo Picasso (1881-1973) met the printer Roger Lacourière in the early 1930's and thus began a creative relationship marked by experimentation and a desire to push the limits of classical printing techniques. Under Lacourière's tutelage Picasso mastered aquatint and sugar-lift aquatint. Although it was very difficult to control, Picasso liked the medium since it allowed him to spontaneously draw with a brush on the metal plate.

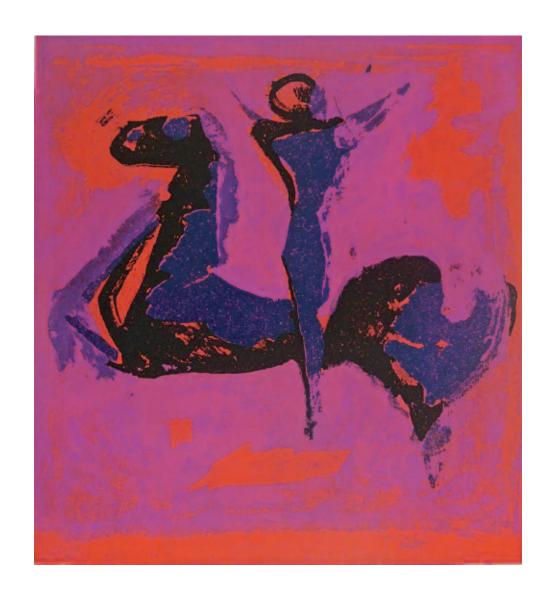
To create a sugar-lift, Picasso would draw directly on the metal plate with a black watery ink thickened by the addition of dissolved sugar and gum Arabic. After it dried, the plate was coated with varnish and immersed in a hot water bath. The sugar solution underneath dissolves, leaving the painted areas exposed. To achieve textures like brushstrokes Picasso would lay down an aquatint ground on the lifted design. This resin ground now covered the bare metal of the open lines or brush stokes lifted from the first ground and provides well defined textures and tones. Picasso became a master of this expressive technique and it appears often in his prints from 1934.



PABLO PICASSO 1881-1973 Smoking Man V , 1964 Original Hand Signed and Numbered Sugar-Lift Aquatint on laid Richard de Bas paper 57×40.8 cm / 22.4×16 in



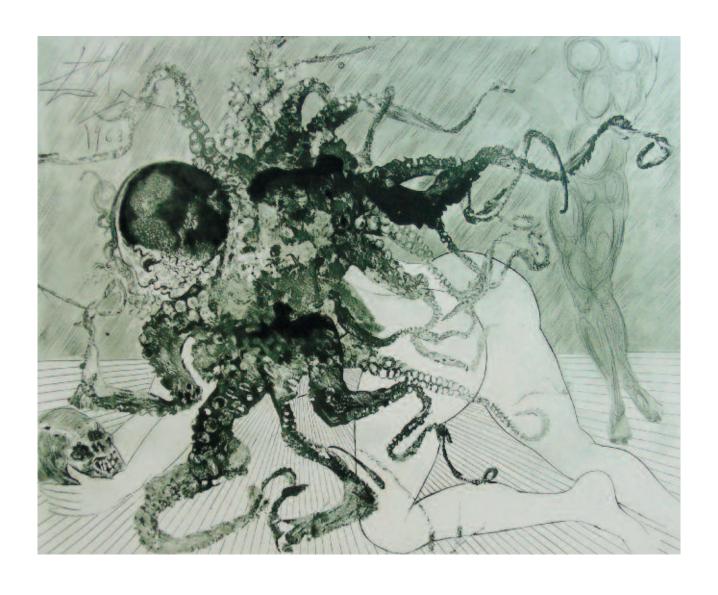
PABLO PICASSO 1881-1973 The Circus: Horsewoman, Clown and Pierrot, from the Suite 347, 1968 Original Hand Signed and Numbered Sugar-Lift Aquatint on Rives paper 31.6 \times 39.1 cm / 12.5 \times 15.3 in



 $\label{eq:Marino Marini 1901-1980} MARINO \; MARINI \; 1901-1980 \\ Cavaliere \; II, \; 1972 \\ Original \; Hand \; Signed \; and \; Numbered \; Aquatint \; in \; Colours \; on \; Charta \; Goya \; wove \; paper \\ 71 \times 50 \; cm \; / \; 28 \times 19.7 \; in \; Numbered \; Numbered$

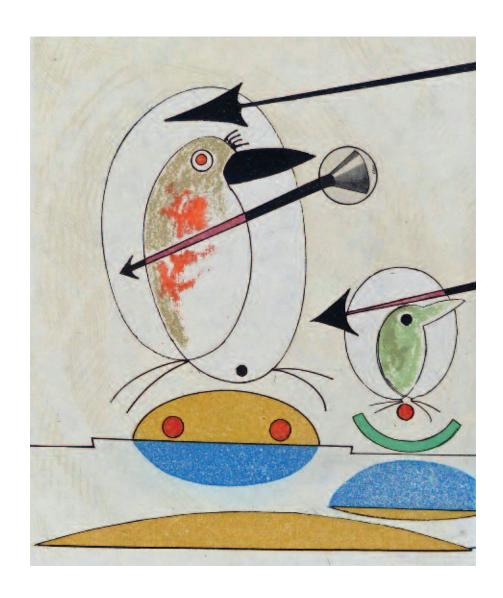


SALVADOR DALI 1904-1989 Icarus, from Mythologie, 1963 Original Hand Signed, Dated and Numbered Etching and Aquatint on Arches vellum paper 75.5 \times 56.5 cm / 29.8 \times 22.3 in



SALVADOR DALI 1904-1989 Medusa, from Mythologie, 1963-65 Original Hand Signed and Numbered Drypoint, Photogravure and Aquatint on Arches vellum paper $76.3\times56.5~\text{cm}\ /\ 30\times22.3~\text{in}$





 $\begin{array}{c} {\rm MAX~ERNST~1891-1976}\\ {\rm Birds~in~Danger;~1975}\\ {\rm Hand~Signed~and~Numbered~Aquatint~in~Colours~with~Collage~on~Japan~paper}\\ {\rm 54.5~x~41.5~cm~/~21.5~x~16.3~in} \end{array}$

JOAN MIRO AND CARBORUNDUM ETCHINGS

"For me, engraving is a major means of expression. It has been a means of liberation, expansion and discovery. Even though, at the beginning, I was a prisoner if its constraints, its "cuisine", its traditional tools and recipes. I had to resist them, and then an immense field of possibilities opened up to the eye and hand..."

Throughout his life, **Joan Miro (1893-1983)** worked in several printmaking processes, including engraving, lithography and etching, as well as the use of stencils (called pochoir). Miro stated that printmaking made his paintings richer, and gave him new ideas for his art.

A major breakthrough for Miro's graphic work arrived through an introduction, by renowned master printmaker Robert Dutrou, to carborundum (silicon carbide engraving) in 1967. The carborundum printmaking process, pioneered by Henri Goetz, is an engraving technique requiring the use of an abrasive ground (carborundum) added to the etching plate to create a granulated or textured surface.

Miro found that by combining this new technique with other etching methods, especially aquatint, he could invent images to rival any painting, thereby ennobling the art of printmaking. The etchings and aquatints with carborundum, created from 1967 through 1969, set an incomparable standard for quality and indicated to the artist the incredible possibilities inherent to the carborundum technique, which Joan Miro would continue to explore throughout the remainder of his career. The importance of this series of carborundum aquatints conceived from 1967 through 1969 was recognized by the Museum of Modern Art, New York in 1970 with a special exhibition devoted to them titled Joan Miro: Fifty Recent Prints.

In the final decade of Miro's life, he devoted himself primarily to the art of printmaking, literally throwing himself headlong into project after project. Miro's retreat from painting was not due to any weakening of his creative abilities or fertile imagination, but rather a focus especially on etching as the chosen means to an end.



JOAN MIRO 1893-1983 The Wind's Work I, 1962 Original Hand Signed and Numbered Aquatint in colours on Rives vellum paper 51.5 \times 80.5 cm / 20.3 \times 31.7 in



JOAN MIRO 1893-1983 The Great Wind, 1960 Original Hand Signed and Numbered Etching and Aquatint in colours on Rives vellum paper 62.9 \times 88.3 cm / 24.8 \times 34.7 in



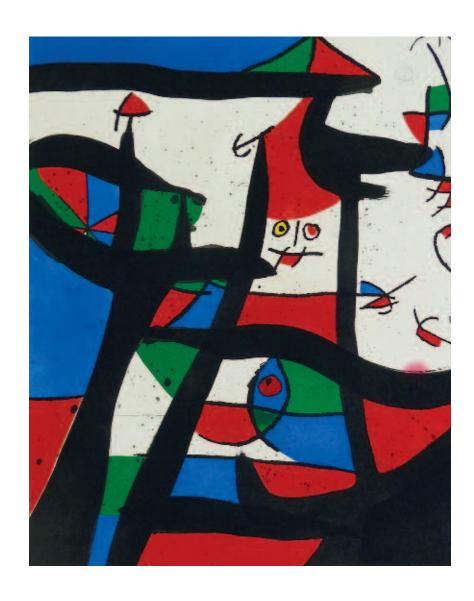
JOAN MIRO 1893-1983 The Sorceress, 1969 Original Hand Signed and Numbered Etching and Aquatint with Carborundum in colours on Arches paper 106.2×70.4 cm / 41.8×27.7 in



JOAN MIRO 1893-1983 Plate I from Quatre Colors Aparien el Mon, 1975 Original Hand Signed and Numbered Etching and Aquatint with Carborundum in colours on Arches vellum paper 90 \times 63.5 cm / 35.5 \times 25 in



JOAN MIRO 1893-1983 Espriu-Miro. Plate 6, 1975 Original Hand Signed and Numbered Etching and Aquatint with Carborundum on Guarro paper 106×90 cm / 41.8×35.5 in



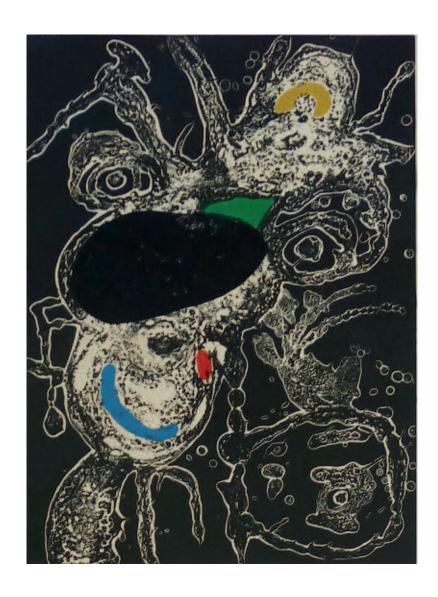
JOAN MIRO 1893-1983 In the Salt Attic, 1975 Original Hand Signed and Numbered Etching and Aquatint in colours on Arches paper 75.9 \times 54.9 cm / 29.9 \times 21.6 in



JOAN MIRO 1893-1983 Untitled from Passage de l'Egyptienne, 1975 Original Hand Signed and Numbered Etching and Aquatint on Japon paper 60 \times 42.3 cm / 17.3 \times 26.1 in



JOAN MIRO 1893-1983 Gaudi No. 4, 1979 Original Hand Signed and Numbered Etching and Aquatint on vellum Arches paper 65.2 \times 50 cm / 25.6 \times 19.6 in



JOAN MIRO 1893-1983 Espriu-Miro. Plate 3, 1975 Original Hand Signed and Numbered Etching and Aquatint with Carborundum on Guarro paper $88.8\times70.5~cm$ / $34.8\times27.8~in$



JOAN MIRO 1893-1983 Cave Paintings VI, 1979 Original Hand Signed and Numbered Etching and Aquatint on Arches paper 76×56 cm / 30×22 in



Born in 1921 in Beijing, **Zao Wou-Ki** recently passed away in April of 2013. A student of Lin Fengmian, a pioneer of modern Chinese paintings, Zao studied at Hangzhou National College of Art before he left for Paris in 1948. Although his style is clearly a marriage of Eastern and Western art, Zao felt a certain uneasiness with his Chinese roots and artistic teachings. He was strongly influenced by the art of Paul Klee, but soon his work became increasingly gestural and his compositions more abstract. Zao was to become one of the leading figures of the Lyrical Abstraction movement in Europe.

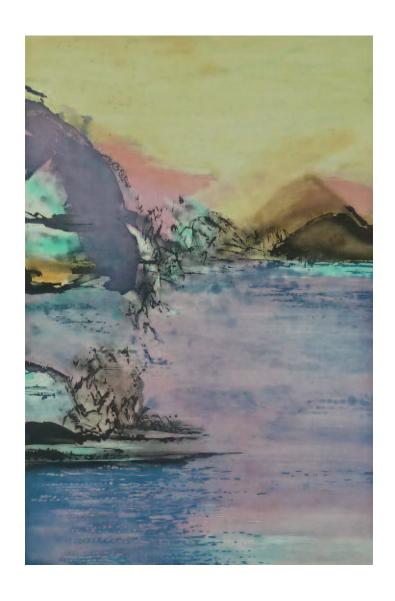
Under the tutelage of Edmond Desjobert in 1949, Zao experimented with lithography. But it was the aquatints produced after 1957 which embody the style for which he is best known. Zao attempts to create the same sense of the spontaneity of painting, but in printmaking every placement of line and colour must be planned in advance. Zao's aquatint layers are translucent, to allow for new colour combinations in the finished work. The complexity of the process is obscured by the subtlety and poetry of the final composition.



ZAO WOU-KI 1921- 2013 Etching No.191, 1968 Original Hand Signed, Dated and Numbered Etching and Aquatint in colours on BFK Rives paper 56.3×75.2 cm / 22.2×29.6 in



ZAO WOU-KI 1921- 2013 Canto Pisan No. 6, 1972 Original Hand Signed and Numbered Etching and Aquatint in colours on wove paper 50.1 \times 32.7 cm / 19.7 \times 12.9 in



ZAO WOU-KI 1921- 2013 Etching No. 327, 1986 Original Hand Signed and Numbered Etching and Aquatint in colours on Guarro paper 76.5 \times 57.5 cm / 30.1 \times 22.6 in



ZAO WOU-KI 1921- 2013 Etching No. 325, 1986 Original Hand Signed and Numbered Etching and Aquatint in colours on Guarro paper 57.5 \times 76.5 cm / 22.6 \times 30.1 in



ZAO WOU-KI 1921- 2013 Etching No. 326, 1986 Original Hand Signed and Numbered Etching and Aquatint in colours on Guarro paper 57.2×76 cm / 22.5×30 in





Jean Signovert (1919-1981) was a widely acclaimed exponent of Post-War Abstraction in Paris.

His tremendous energy and erudition on abstract art brought Signovert great respect. Admired by Jean Fautrier who became a lifelong friend; he became associated with the Avant-garde elite such as de Staël, Giacometti, Calder, Poliakoff, Braque, Villon, and Henri-Georges Adam, with whom he shared a passion for engraving as a medium.









Clockwise:

JEAN SIGNOVERT

Squids and Jellyfish, 1972

Original Hand Signed, Dated and Inscribed

Etching and Aquatint on vellum paper

41 × 59.5 cm / 16.1 × 23.4 in

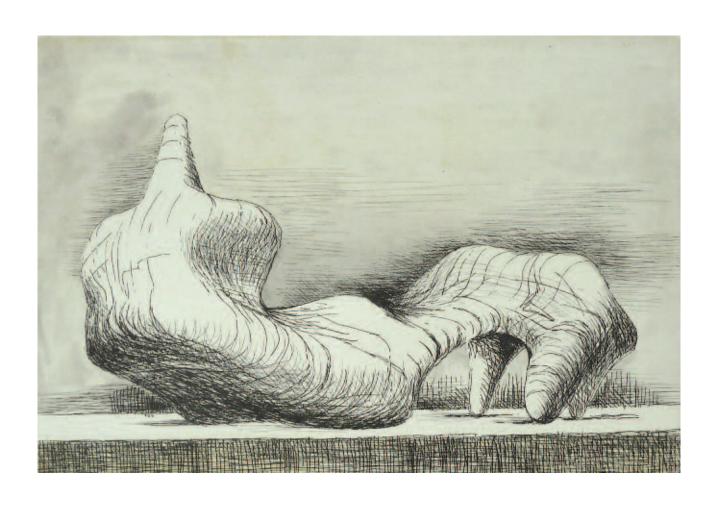
Abstraction with Round Shape in Centre, 1972 Original Hand Signed and Inscribed Etching and Aquatint on vellum paper 50×65 cm / 19.7×25.6 in

Cosmos, 1973 Original Hand Signed, Dated and Inscribed Etching and Aquatint on vellum paper 74.2×53.3 cm / 29.1×20 in

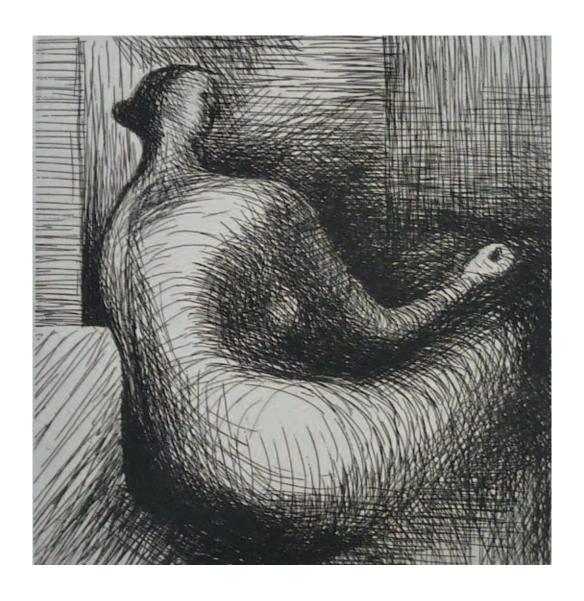
Lysie, 1971 Original Hand Signed, Dated and Inscribed Etching and Aquatint on vellum paper $54.4 \times 42.5 \text{ cm} / 21 \times 16.7 \text{ in}$



BEN NICHOLSON 1894-1982 Still Life with Curves, 1965 Original Hand Signed, Dated and Numbered Etching and Aquatint on wove paper 42.5 \times 37.8 cm / 12.8 \times 10.6 in



 $\label{eq:HENRY MOORE 1898-1986} HENRY MOORE 1898-1986\\ Reclining Figure Point, 1976\\ Original Hand Signed and Numbered Etching and Aquatint in colours on wove paper 34.5 <math display="inline">\times$ 39.5 cm / 13.6 \times 15.5 in



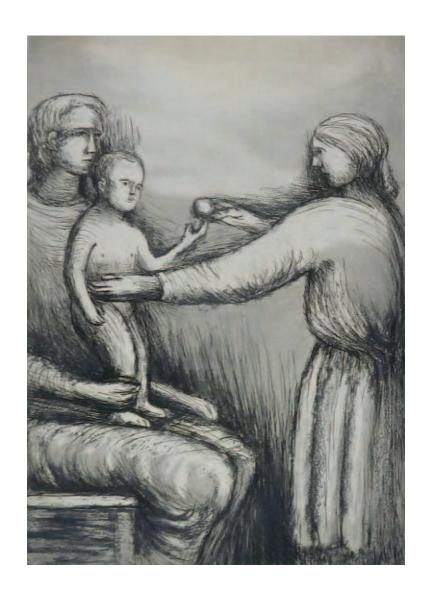
HENRY MOORE 1898-1986 Seated Figure with Architectural Background, 1979 Original Hand Signed and Numbered Etching and Aquatint on Rives wove paper 41.7 \times 37.5 cm / 16.5 \times 14.8 in



 $\label{eq:HENRY MOORE 1898-1986} HeNRY MOORE 1898-1986\\ Mother and Child XV, 1983\\ Original Hand Signed, Inscribed and Numbered Etching and Aquatint on Arches vellum paper 44 <math display="inline">\times$ 52 cm / 17.3 \times 20.5 in



HENRY MOORE 1898-1986 Mother and Child IX, 1983 Original Hand Signed, Inscribed and Numbered Etching and Aquatint on Arches vellum paper 51.5×44 cm / 20.3×17.3 in



 $\begin{array}{c} \text{HENRY MOORE 1898-1986} \\ \text{Mother and Child XXI, 1983} \\ \text{Original Hand Signed, Inscribed and Numbered Etching and Aquatint in colours on Arches vellum paper} \\ \text{62} \times 51.5 \text{cm} \, / \, 24.4 \times 20.3 \text{ in} \end{array}$



FRANCIS BACON 1909-1992 Triptych,1986-1987 Set of three Hand Signed and Numbered Etchings and Aquatints on Guarro paper 89.5 \times 62.7 cm / 35.2 \times 24.7 in (each)





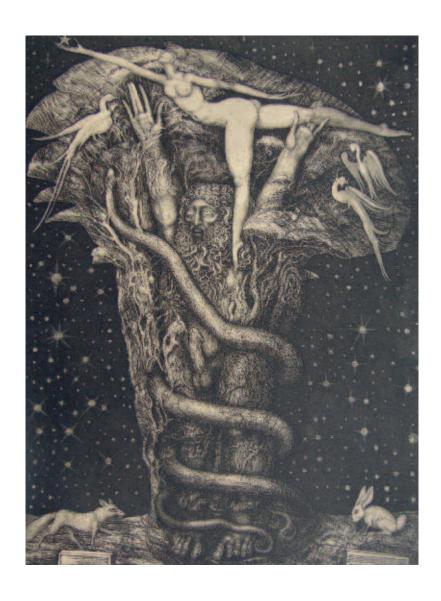


SAM FRANCIS 1923-1994 Untitled, 1985 Original Hand Signed and Numbered Aquatint in colours on vellum paper 43×36 cm / 16.9×14.1 in

Front Fords (hours 1020)
Ernst Fuchs (born 1930) was one of the founders of the Vienna School of Fantastic Realism. During the 1950s, Fuchs lived in Paris with artist Friedensreich Hundertwasser. He immersed himself in the classics and absorbed works by Nietzsche Meyrink, Lao-Tze, and Freud. His paintings from the late 50s to the present day have extraordinary visionary power exploring
the roots of middle-eastern religious experience.
In 1970, he began to work on monumental sculptures, one of which adorns his friend Dali's Cadillac in his museum in Figueres Later in 1972, he acquired the Otto Wagner Villa in Vienna, which he subsequently restored and eventually transformed into the Ernst Fuchs Museum. In the 1980s, he had a number of international exhibitions including a retrospective in Venice. In 1993 he had a major retrospective in Russia — one of the first major western artists to do so.



ERNST FUCHS b. 1930 Adam's Destruction and Promise, 1969/70 Original Hand Signed and Numbered Etching and Aquatint in colours on BFK Rives paper 65.5×50 cm / 25.8×19.7 in



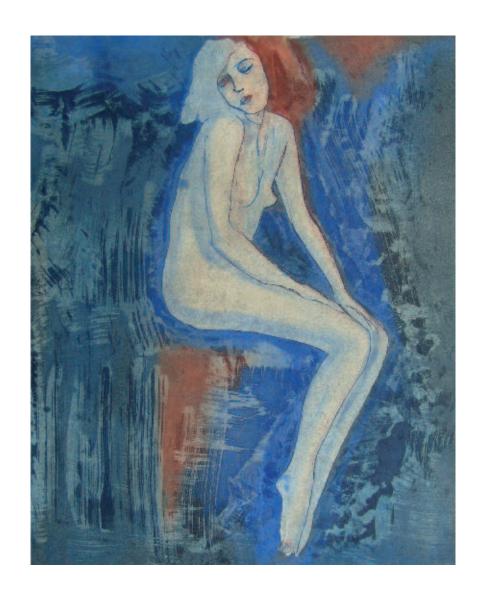
ERNST FUCHS b. 1930 Adam's Dream, 1969 Original Hand Signed and Numbered Etching with Aquatint in colours on BFK Rives paper 65.5 \times 50 cm / 25.8 \times 19.7 in

Me and my wife, Hava, met Ernst Fuchs in Vienna in the summer of 1972, in an art class of students from all over the world. Fuchs and his group of artists of "The Fantastic Realism" were showing a large exhibition in Tel Aviv Museum in Israel, 1969, and as a young artist I was amazed by the fantastic world discovered in their canvases and prints, as well as the unbelievable techniques of painting and etching. I decided to find a way to study these magical secrets.

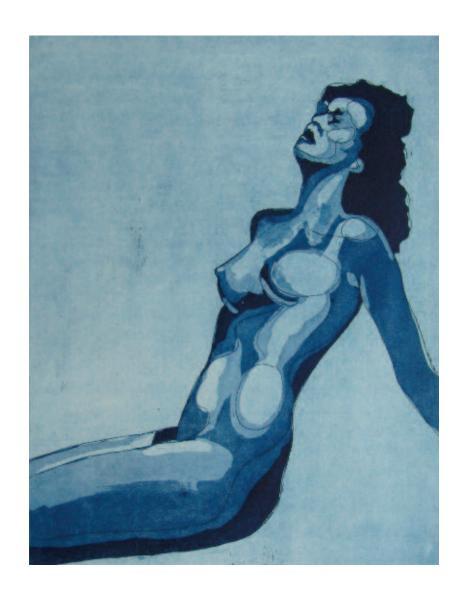
Ernst Fuchs was using the old masters technique of painting in egg-tempera and glazes of oil, and a printing technique using a very fine needle to engrave, combined with aquatint, which gave the print its wonderful tenderness and three dimensional form by the use different tones.

In my aquatints, unlike Fuchs, (who worked on cooper plates), I am working on iron plates. These need to be worked with a strong tool using expressive lines and aggressive acid to dominate the hardness of the iron plate and give it its powerful lines and the tenderness of the aquatint.

Jacob Gildor



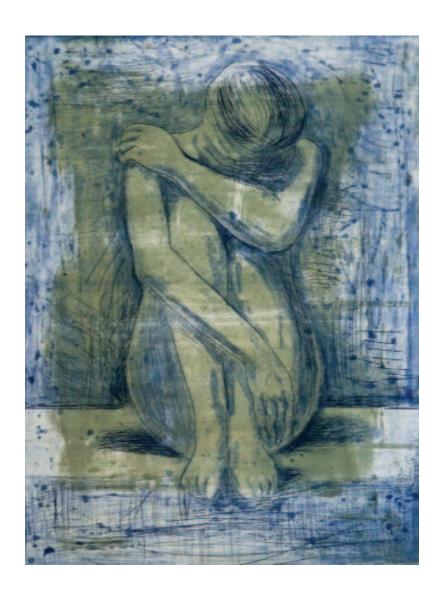
JACOB GILDOR b.1948 Floating Nude , 1996-98 Original Hand Signed and Numbered Etching and Aquatint in colours on Arches vellum paper $65\times50~\text{cm}$ / 25.6×19.7 in



JACOB GILDOR b. 1948 Woman with Her Head Leaning, 1996 Original Hand Signed and Numbered Etching and Aquatint in colours on vellum paper 66×50 cm / 25.9×19.6 in



JACOB GILDOR b. 1948 Two Women in Bath, 1996 Original Hand Signed and Numbered Etching and Aquatint in colours on Arches vellum paper 90 \times 118 cm / 35.4 \times 46.6 in



JACOB GILDOR b. 1948 Seated Woman in Green, 2010 Original Hand Signed and Numbered Etching and Aquatint in colours on Arches vellum paper 117.5 \times 87 cm / 46.3 \times 34.3 in

