

MODERN ART
IN BLACK AND WHITE
an exhibition by
GILDEN'S
ARTS GALLERY



MODERN ART IN BLACK AND WHITE



GILDEN'S ART'S GALLERY

APRIL 2013

Gilden's Arts Gallery is proud to present its new exhibition: **Modern Art in Black and White.**

Modern Art in Black and White explore the remarkable use of black and white in printmaking.

Printmaking started in Europe with black and white woodcuts and engravings around 1430's. Colours were used shortly after this period, with techniques learnt from Japanese and Chinese printmakers who invented the process much earlier in the 5th century.

All artists throughout the 20th century investigated the use of black and white not only as a return to the origins of the process but also to develop their own artistic language.

In 1920s, German artist's like Campendonk or Felixmuller explored the possibility of the black and white most notably in woodcuts: this ancient technique was seen as a return to natural material. German expressionism members were keen on promoting an art which would show harmony between animals, the landscape, and man.

During this period, Marc Chagall began to investigate printmaking in black and white. The result is a motif built with extremely delicate lines which may be seen in *The Female Rider* and *Appearance of the Angel* (page 17 and page 18)"

In 1933, Pablo Picasso purged any colour from his work when he made his most exquisite etching series “Vol-lard Suite entirely in Black and White (page 27 to page 33). This minimal palette strictly reduced to tones of grey, black and white, correlates to his obsessive interest in line and form, drawing, and monochromatic and tonal values, while developing a complex language of pictorial and sculptural signs.

The recurrent motif of black, white, and grey is evident in his Blue and Rose periods, pioneering investigations into Cubism, neoclassical figurative paintings, and returns to Surrealism. Even in his later works that depict the atrocities of war, allegorical still-lives, vivid interpretations of art-historical masterpieces, and his sensual canvases created during his twilight years, he continued to apply a reduction of colour. The graphic quality of Picasso’s black-and-white works harks back to Palaeolithic cave paintings created from charcoal and simple mineral pigments to the tradition of grisaille, and to European drawing. Picasso used this distinctive motif to explore a centuries-long tradition of Spanish masters, such as El Greco, José de Ribera, Francisco de Zurbarán, Diego Velázquez, and Francisco de Goya, whose use of black and grey was predominant.

On the other hand, the Master draftsman Henri Matisse, started in 1915 to express a strong interest in drawing technique. Matisse would focus on fine lines to depict his sensual Odalisque Women. It would lead him to realise one of the finest lithographs – all done in black and white – he ever realised (page 24).

Finally we will display a few early works by the Spanish artist Joan Miró (page 44 and page 45) . It might also be correct that the quintessential essence of the artist works is colour but it is special to admire two examples of his masterpieces in black and white. Admiring them we can see the origin of the artist's surrealism and his technical ability.

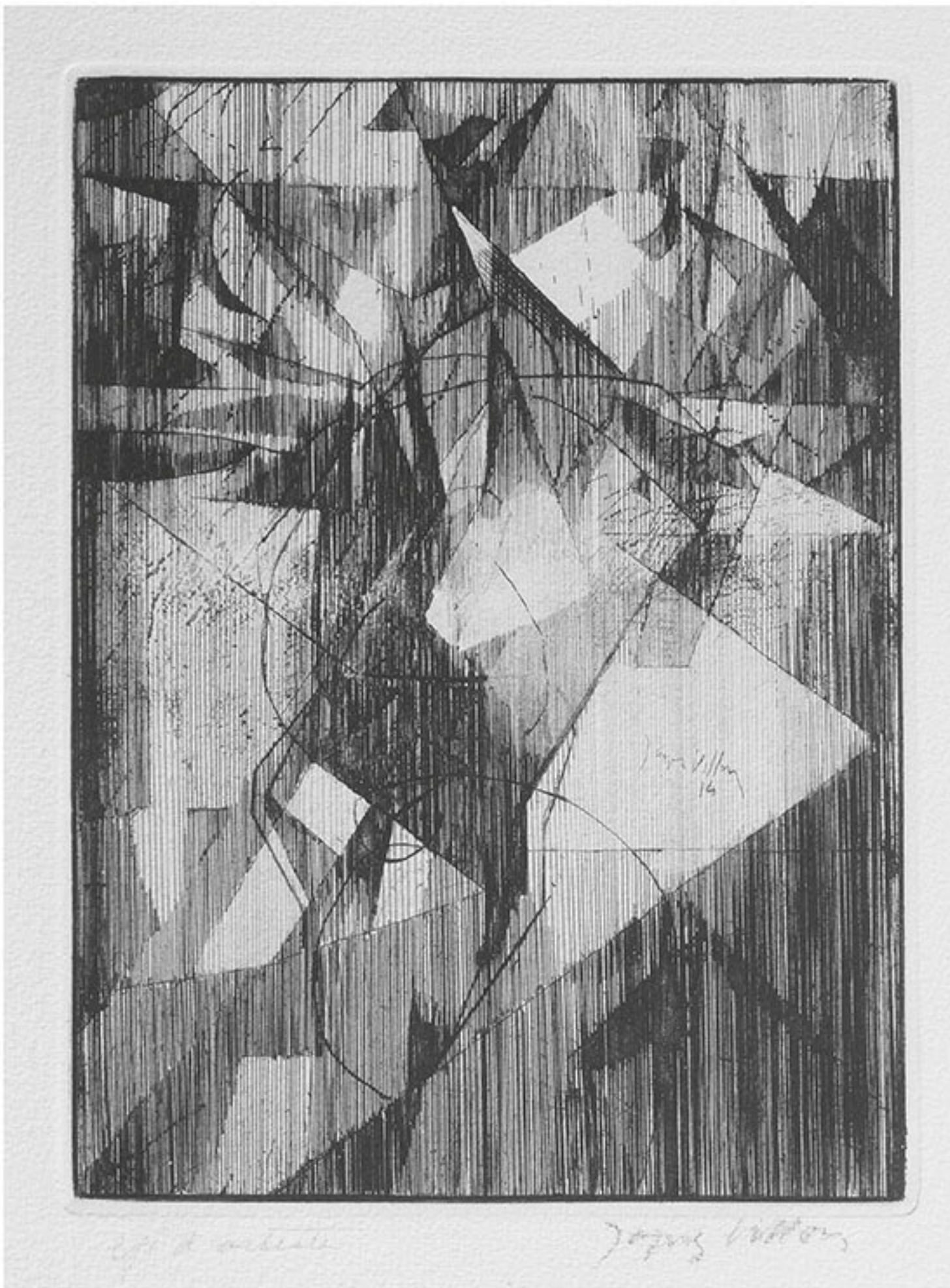
It is interesting to investigate some contemporary works by the British artist David Hockney (page 52 and page 53), alongside the modern masterpieces in the previous pages.

All works in the catalogue are for sale, with prices ranging from £350 to £46.000. Each work is accompanied by the gallery's certificate of authenticity.

We are looking forward to welcoming you in our gallery in Hampstead!

Kind regards,

Daniela, Emmanuelle , Amy and Ofer



Provenance: This is an early work by Villon dated from 1914. It was part of the collection of Olga Carré-Burel, formally known as the collection of Louis Carré. This was one of the most important collections of Villon's work in the world if not the most important one.

Olga Carré (born Burel) was the wife of the important Paris Gallery owner and Collector Louis Carré. He passed away in 1977 and so his wife, Olga Carré, inherited his collection. Louis Carré was the main dealer of Jacques Villon and exhibited his works regularly in his galleries in Paris and New York. Most of their collection was bought directly from the artists.

JACQUES VILLON 1875-1963

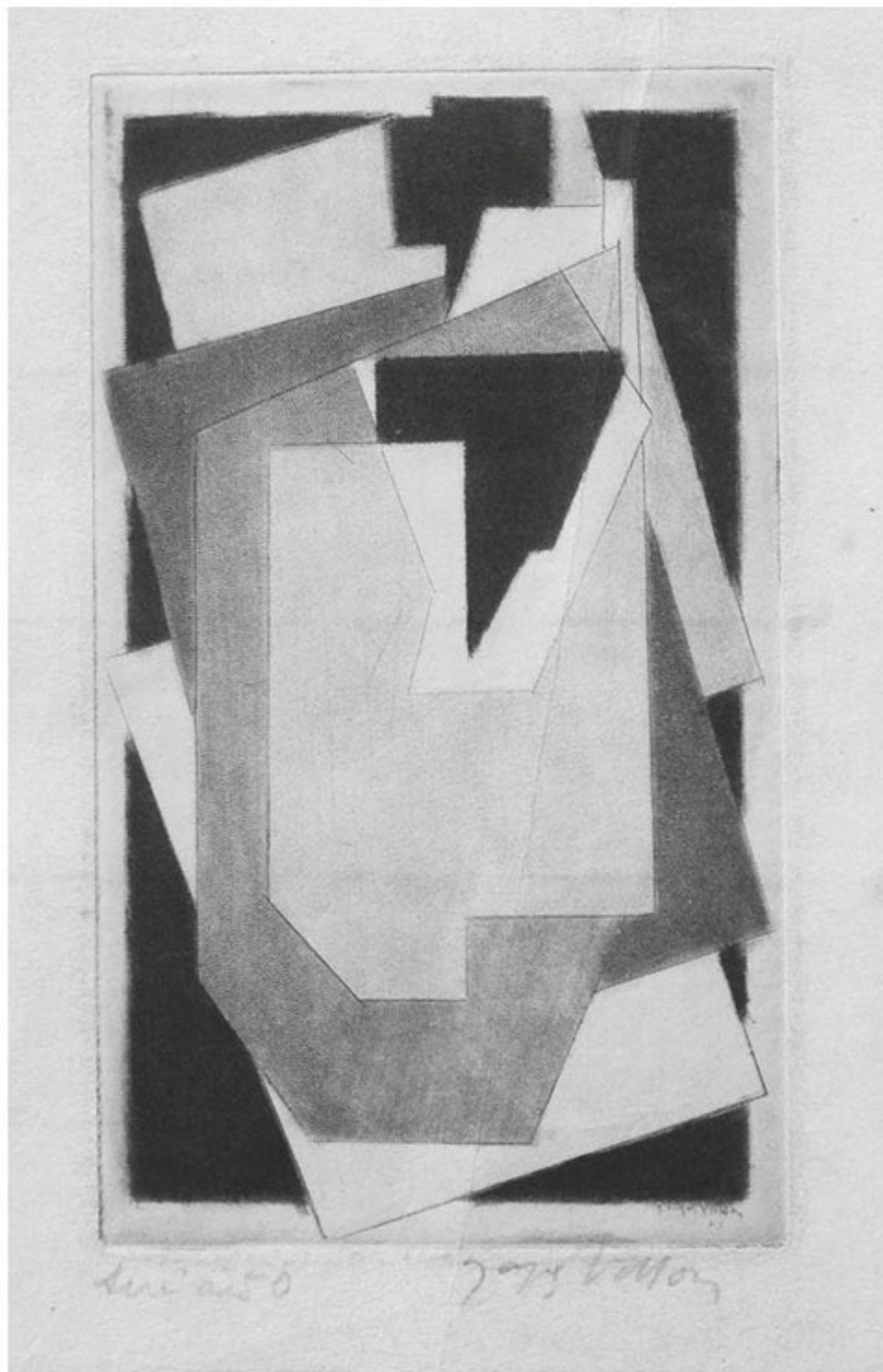
LE PETIT EQUILIBRISTE, 1914

Original Hand Signed and Numbered Etching on Watermarked Paper

38.5 x 28.5 cm / 15.1 x 11.2 in

French artist Jacques Villon (1875 - 1963), the master of Cubist printmaking, was the elder brother of artists Raymond Duchamp-Villon (1876 - 1918) and Marcel Duchamp (1887 - 1968). The most reserved personality of the three, Jacques had a gentle demeanour, accompanied by a devotion to precise analysis and a meticulous attention to process and craftsmanship. A printmaker throughout his career, he also began painting seriously in about 1910 and continued as a painter until his death.

"My passage from one form of art to another, from expressive drawing to analytical Cubism took place a little before 1910."



JACQUES VILLON 1875-1963

NOBLESSE, 1921

Original Hand Signed and Dated Etching on handmade paper

24 x 12.5 cm / 9.5 x 4.9 in



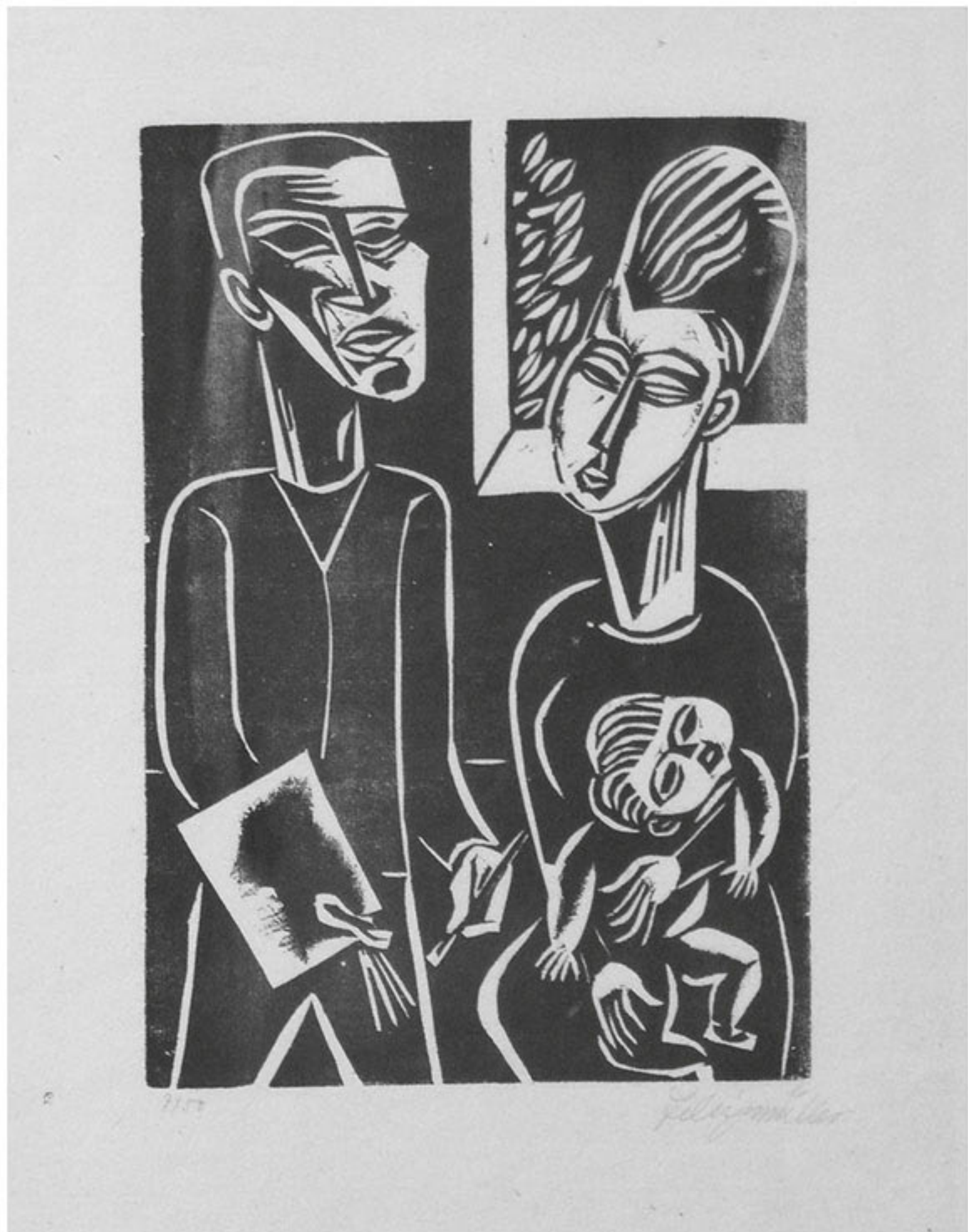
Heinrich Campendonk was a painter and a very skilled printmaker. He first gained prominence within the Blaue Reiter circle, which he entered in 1911 showing three of his paintings in their first exhibition that same year. He quickly became known for his lyrical, sometimes fairy tale-like works, envisioning a mystical harmony among animals, the untamed landscape, and man. He took inspiration in particular from Franz Marc's animal subject matter and prismatic forms and colours, as well as from Bavarian folk art. He made a total of seventy-seven prints, like this one, all black-and-white woodcuts, approximately one-third of them from 1916 to 1917, when woodcutting was a major preoccupation for him.

HEINRICH CAMPENDONK 1889 – 1957

INTERIOR WITH TWO NUDES, 1918

Original Hand Signed Woodcut on wove paper

40.2 x 34 cm / 15.8 x 13.3 in



KONRAD FELIXMÜLLER 1897 – 1977

THE PAINTER'S FAMILY, 1920

Original Hand Signed and Numbered Woodcut on Brownish Wove paper

41.2 x 27.5 cm / 16.2 x 10.8 in



During the 1920s and early '30s, under the influence of the post-war movement in German art, Die Neue Sachlichkeit (New Objectivity), the artist made a significant number of drawings and prints of a more descriptive kind, among them "Bearded Man". Stylistically, the lithograph reflects the artist's tenure at the Bauhaus. Paul Klee taught at this experimental school of art, founded in Germany after World War I, from 1921 to 1931. The Bauhaus emphasis on system prompted him to give greater rigor and consistency to his works by limiting the variety of forms and techniques in each. "Bearded Man" is created entirely of short flecks, as if the figure were seen through a mist.

PAUL KLEE 1879-1940

BEARDED HEAD / KOPF (BÄRTIGER MANN), 1925

Original Hand Signed Lithograph on paper

46 x 31.5 cm / 18.1 x 12.4 in

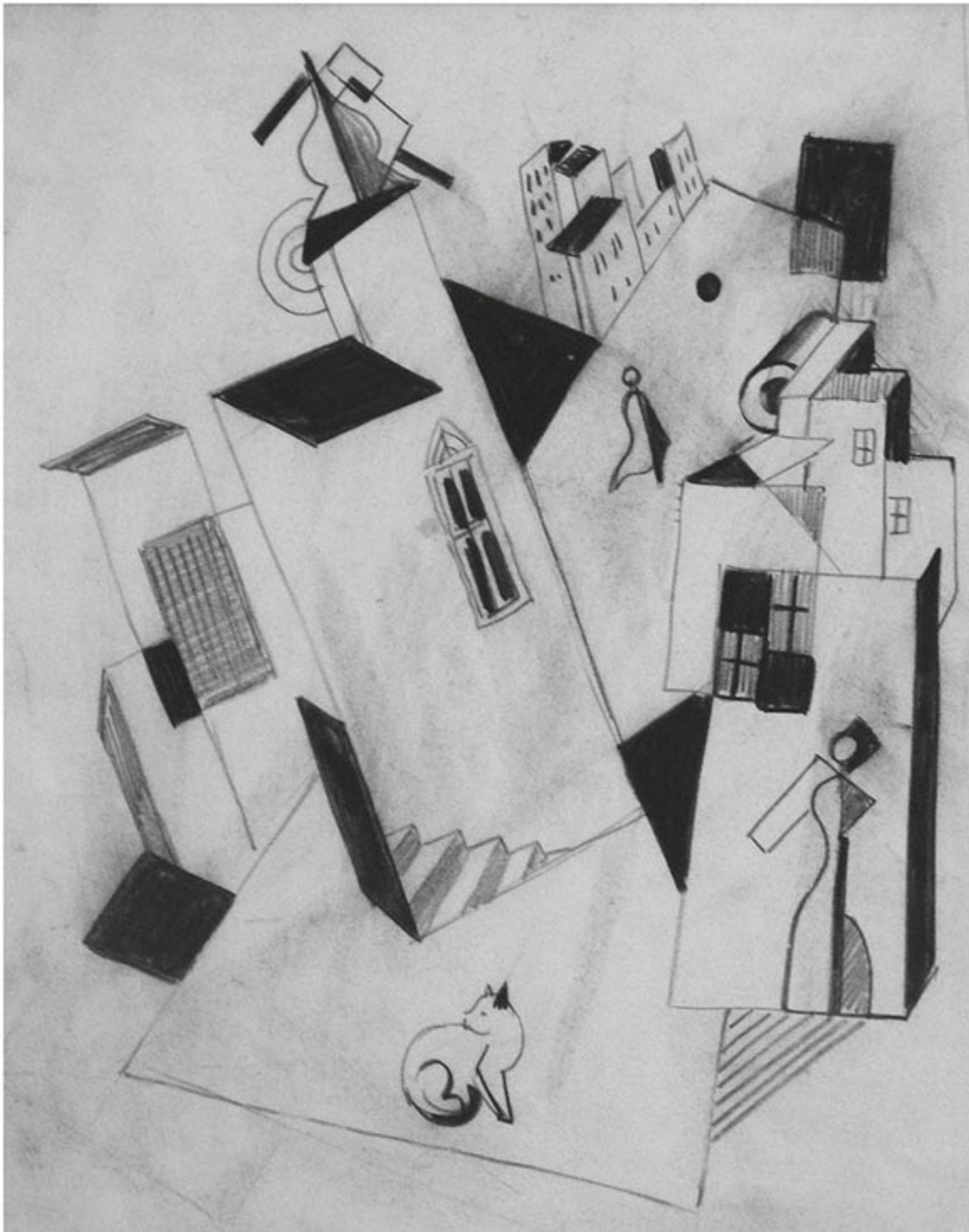


OSCAR KOKOSCHKA 1886-1980

WOMAN WRITING, CIRCA 1920'S

Original Hand Signed with the Initials Black Ink Drawing on Brown Paper

49.5 x 35.8 cm / 19.5 x 14.1 in



Béla Kádár (1877–1956) was a Hungarian painter influenced by art movements such as the Blaue Reiter and Cubism, particularly in his early artworks he realised in 1920's. Kádár visited Paris and Berlin in 1910 and by 1918 he had moved to western Europe. He had his first important exhibition in October 1923 in Herwarth Walden's Galerie Der Sturm in Berlin, showing work in an expressionist style.

BELA KADAR 1877-1956

CUBISTIC CITYSCAPE WITH A CHURCH AND CAT, CIRCA 1920'S

Original Charcoal Drawing on paper

24.6 x 20.3 cm / 9.6 x 7.9 in



BELA KADAR 1877-1956
CONSTRUCTIVIST CITYSCAPE WITH MOTHER, CHILD AND A DOG, LATE 1920'S
Original Black Charcoal Drawing on paper
22.8 x 15 cm / 8.9 x 5.9 in



Soul L. Fox, MD, Beverly Hills, CA
Thence by descent to present owner

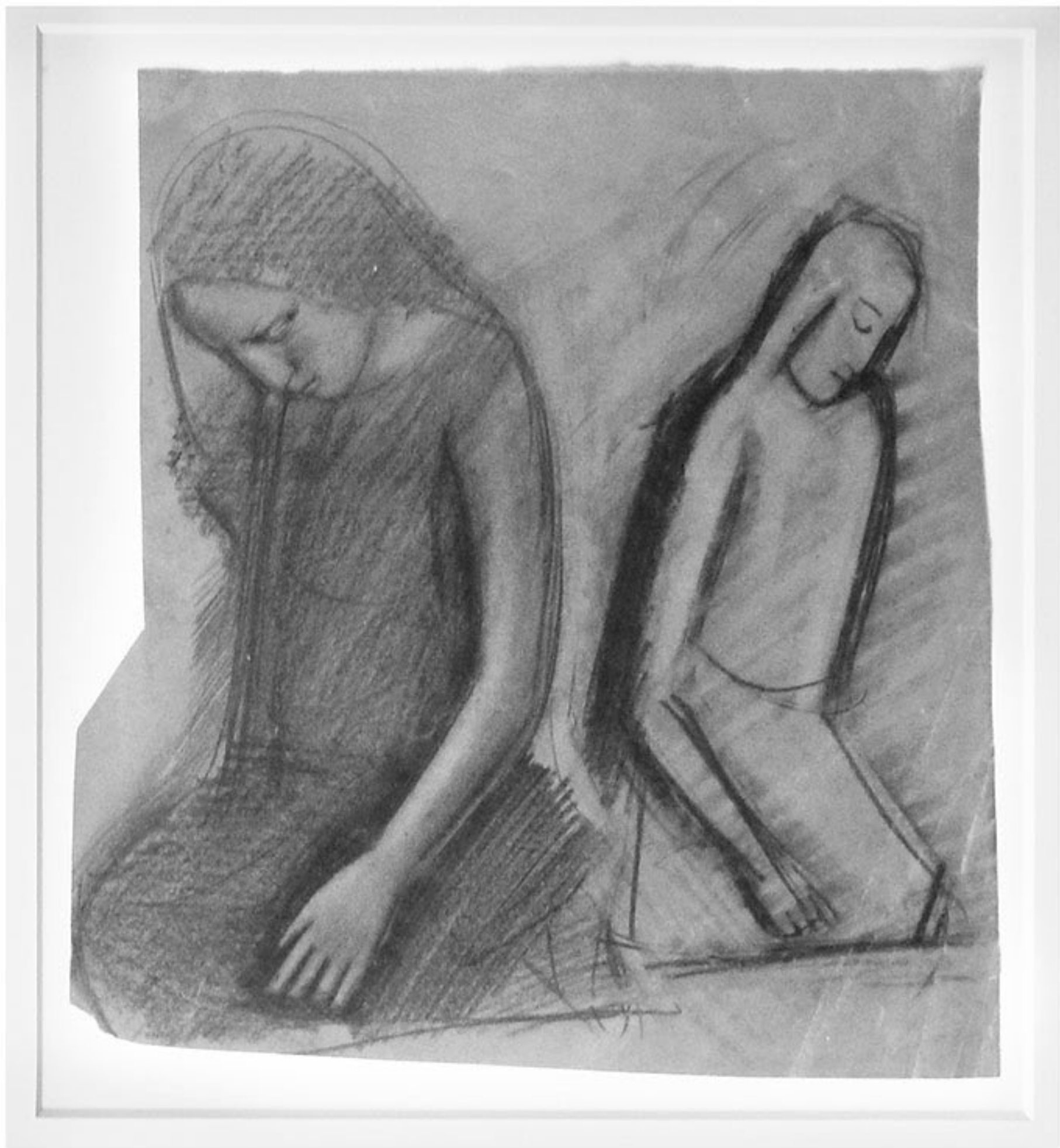
Mario Sironi belonged to the art movement "Novecento Italiano", founded in Milan for the purpose of promoting the work of a group of young artists through exhibits, newspaper columns and magazine articles. The year was 1922, a time when Italy was still reeling from the devastation of World War I; the organizers were Lino Pesaro, the owner of a private gallery interested in modern art and publisher of beautifully illustrated catalogues, and Margherita Sarfatti, a renowned art critic and writer. Several artists were in the original group. All of them were anxious to take on the old establishment and create an art that, buoyed by the heroic rhetoric of the fascist era, in the words of Mario Sironi, *"would not imitate the world created by God but would be inspired by it."* He predicted that *"future generations will speak about the Novecento as we now speak of the Quattrocento or the Cinquecento"*.

MARIO SIRONI 1894-1972

THREE FEMALE NUDES IN A LANDSCAPE

Original Hand Signed Pencil Drawing on paper

14 x 23 cm / 5.5. x 9.1 in



MARIO SIRONI 1894-1972

TWO WOMEN KNEELING

Original Hand Signed Pencil Drawing on brown paper

26.5 x 26.8 cm / 10.4 x 10.6 cm



The subject of nearly all of Aristide Maillol's mature work is the female body, treated with a classical emphasis on stable forms. The figurative style of his large bodies, often made of bronze, is perceived as an important precursor to the greater simplifications of Henry Moore, and his serene classicism set a standard for European and American figure sculpture until the end of World War II.

ARISTIDE MAILLOL 1861-1944

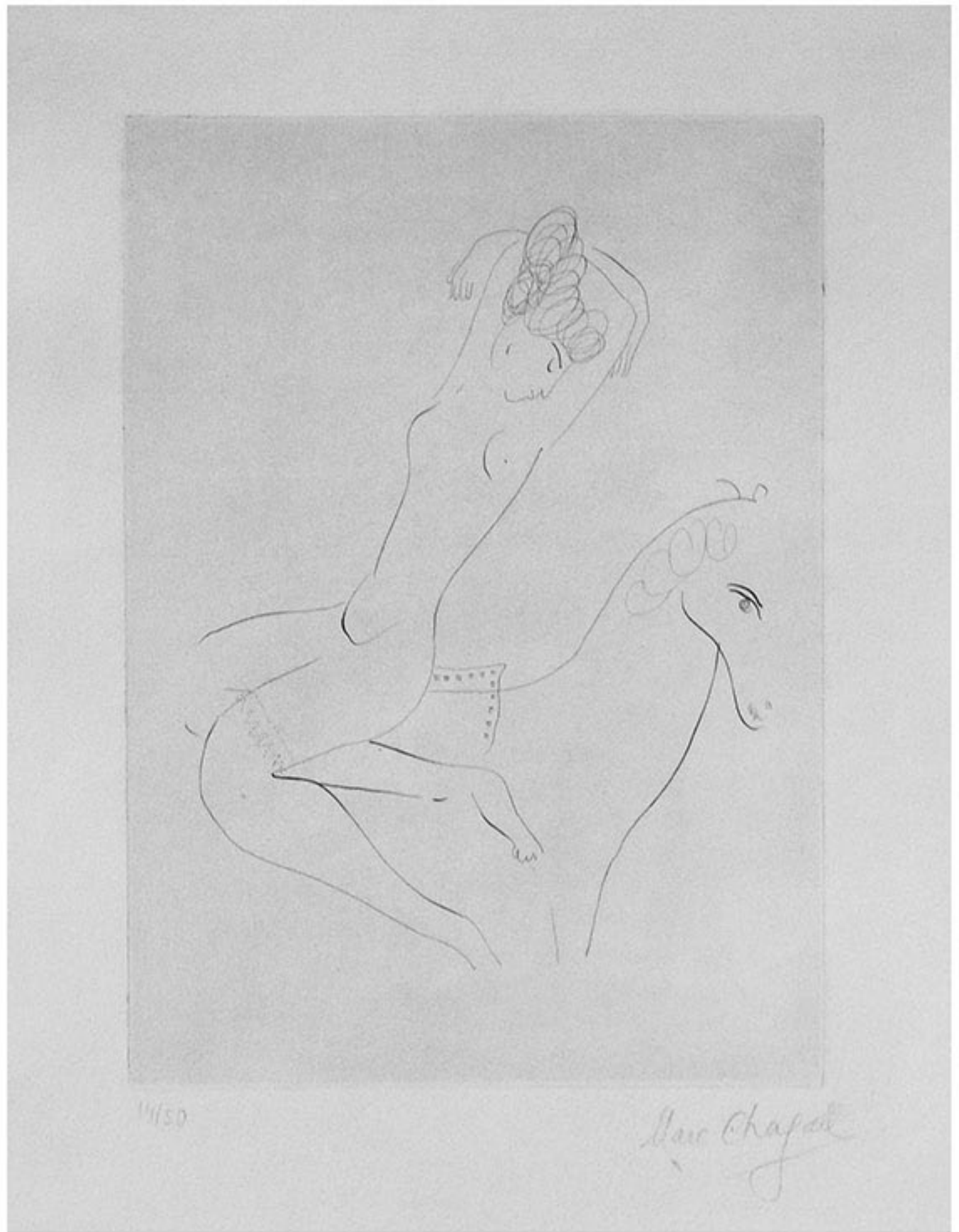
TWO WOMEN IN THE GRASS, 1926

Original Hand Signed and Numbered Lithograph on White Vergé Montval paper

34 x 39.7 cm / 13.3 x 15.6 in

Marc Chagall did not begin making etchings until 1921. The artist fell in love with printmaking, trying his hand with not only etchings but also woodcuts and lithography.

His early technique, full of exquisite simple lines, was elaborate. The rider, directly inspired from the circus which Chagall would often attend, is a recurrent subject in his oeuvre, symbol of dream and poetry.



MARC CHAGALL 1887-1985

THE FEMALE RIDER, 1926-27/1963

Original Hand Signed and Numbered Etching on Verge d'Auvergne "Richard de Bas" paper

55.8 x 40.5 cm / 21.9 x 15.8 in



According to the Chagall catalogue raisonné of engraved work that was written by Eberhard Kornfeld, there are only 4 known proofs printed of the first state before Chagall re-worked the plate and before the final edition.

Of these 4 proofs only one is in black and white, like this one, while the other three are hand coloured.

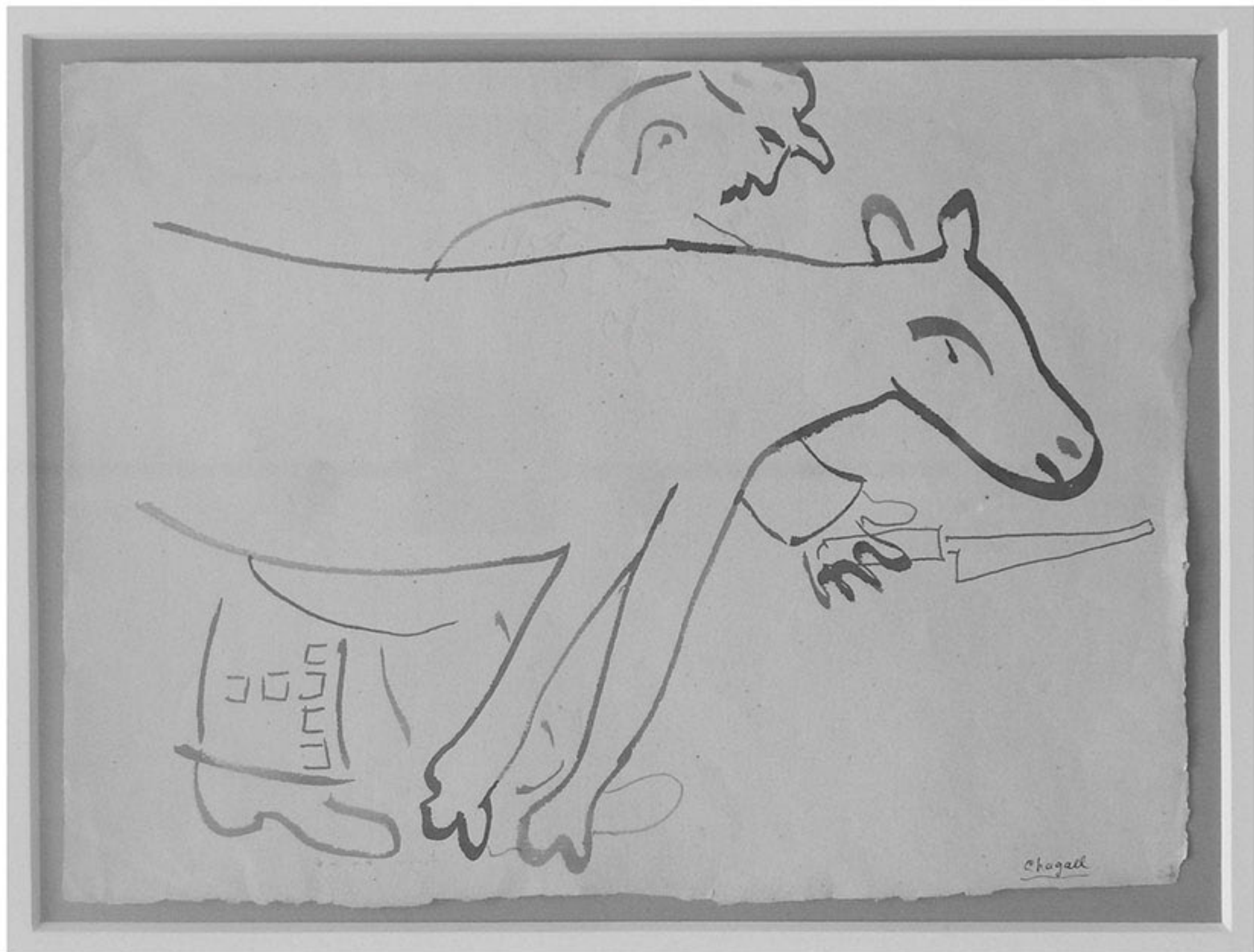
Our impression is an extremely rare additional proof of this state and the only other black and white proof is now in the collection of the Chagall Archives in Saint-Paul-de-Vence.

MARC CHAGALL 1887-1985

THE APPEARANCE OF THE ANGEL I, 1924/1925

Original Hand Signed and Inscribed Etching with Aquatint on old Arches paper

53 x 37.5 cm / 20.8 x 14.7 in



Provenance: David McNeil (The artists son), Paris, by decent

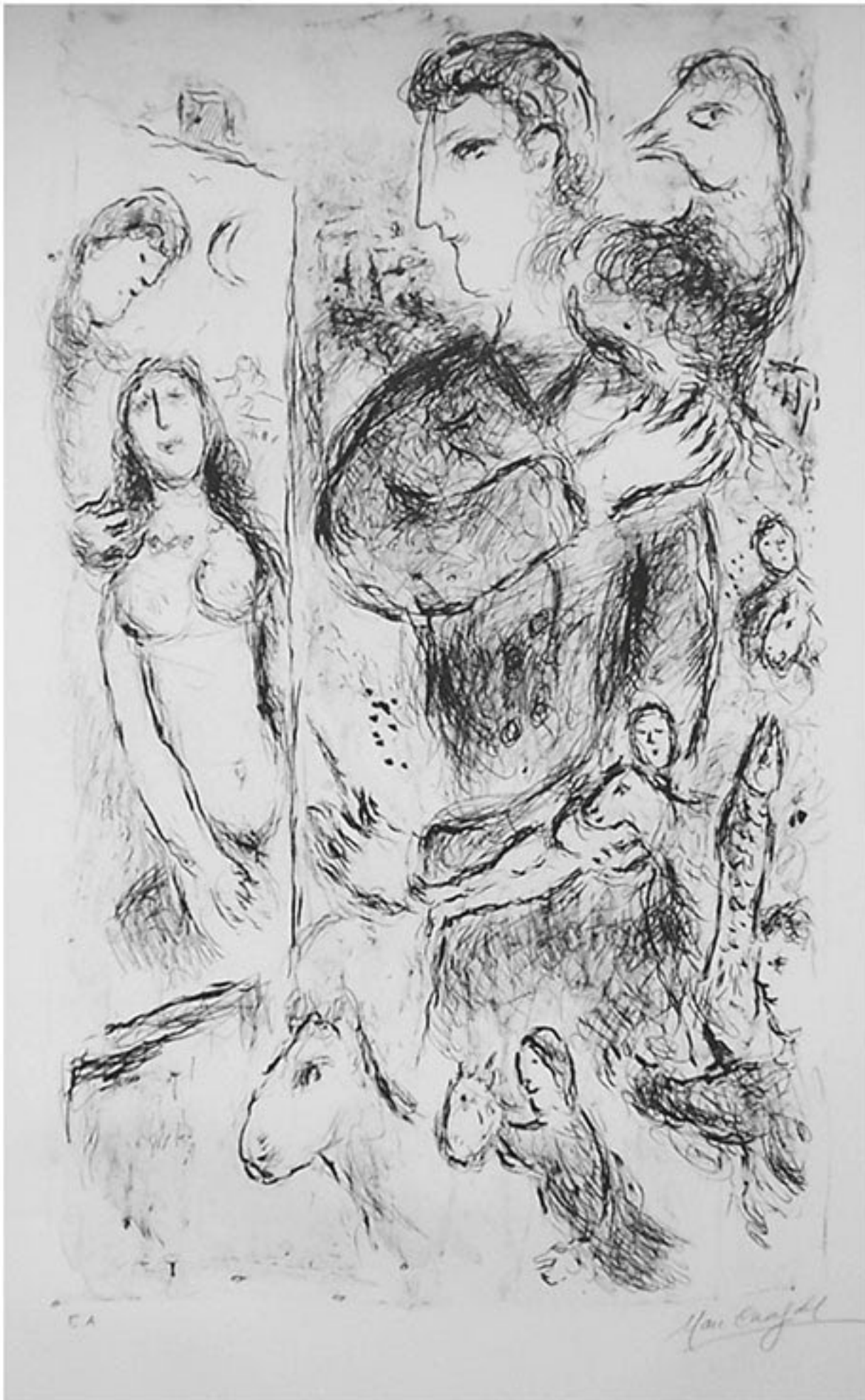
Chagall's first wife, Bella, died tragically at a young age in 1944. For months after her death Chagall could not work but was helped through the crisis by his daughter, Ida. Ida hired an English French speaking maid called Virginia McNeil to take care of her father and Virginia became the artist's muse until 1951. She was the mother of David McNeil from whose inheritance this present work comes.

MARC CHAGALL 1887-1985

THE BUTCHER, CA. 1930

Original Hand Signed Brush and Ink Drawing on paper

22.4 x 28.3 cm / 8.8 x 11.4 in



This work is part of a series of 12 lithographs, which were the largest in size the Master ever realised. It is fascinating to think he was then ninety three years old.

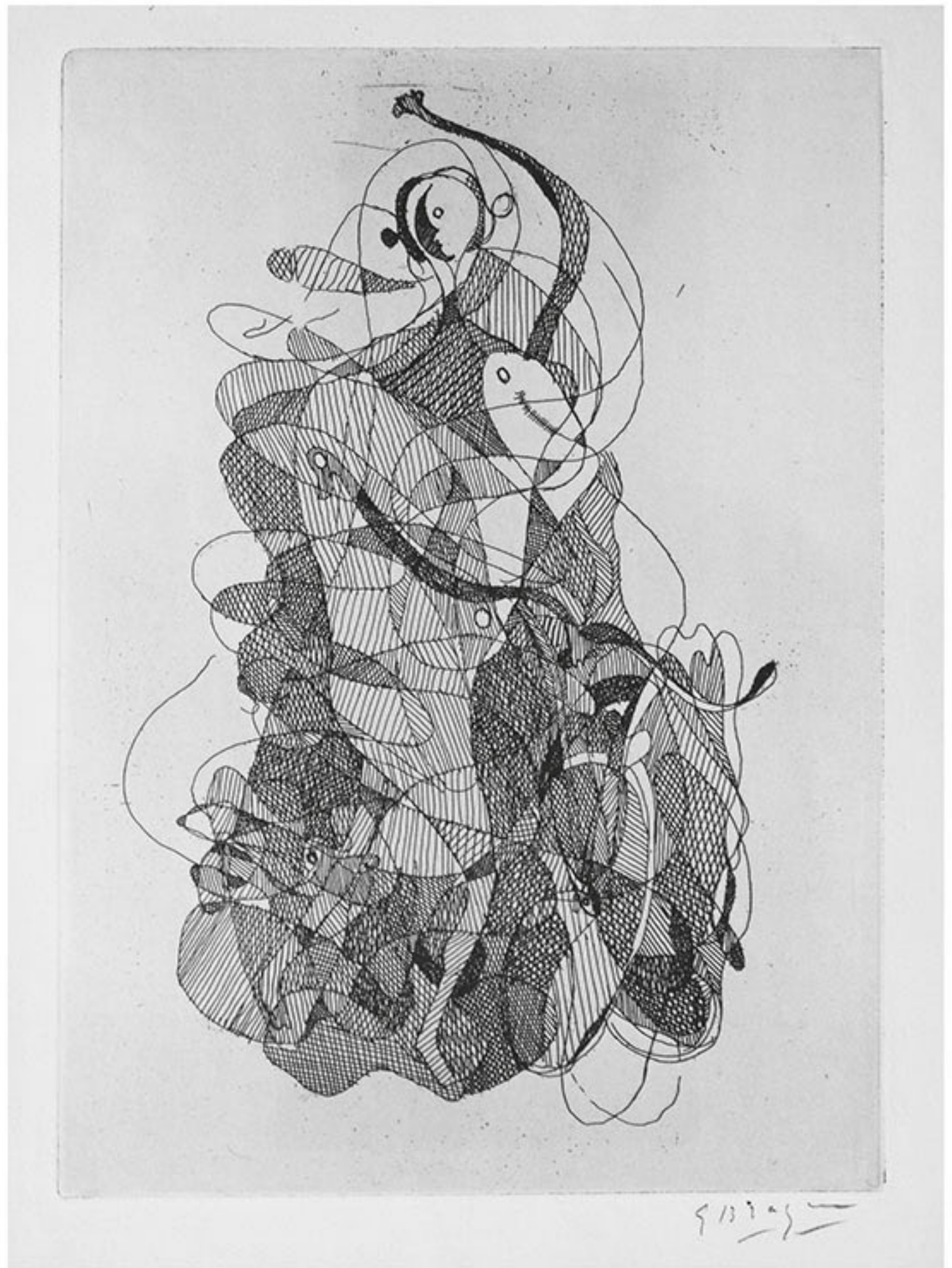
MARC CHAGALL 1887-1985

CREATION, 1980

Original Hand Signed and Inscribed Lithograph on Arches vellum paper

118.5 x 76 cm / 46.7 x 29.9 in

This exquisite etching comes from a series Braque realised in 1934. It was published by Carl Einstein who was an influential German Jewish writer, art historian, and critic. Regarded as one of the first critics to appreciate the development of Cubism, as well as for his work on African art and its influence on the European avant-garde, Einstein was a friend and colleague of such figures as George Grosz, Georges Braque, Pablo Picasso and Daniel-Henry Kahnweiler.



GEORGES BRAQUE 1882-1963

THE DANCE, 1934

Original Hand Signed Etching with Aquatint on paper

27.3 x 22 cm / 10.7 x 8.6 in



Käthe Kollwitz was a German painter as well as a printmaker and a sculptor. She offered an eloquent and often searing account of the human condition, and tragedy of war, in the first half of the 20th century. Her empathy for the less fortunate, expressed most famously through the graphic means of etching, lithography, and woodcut, embraced the victims of poverty, hunger, and war.

KATHE KOLLWITZ 1867-1945

TWO GOSSIPING WOMEN WITH TWO CHILDREN, 1930

Original Hand Signed Lithograph on thick vellum paper

48 x 35.5 cm / 18 x 13.9 in

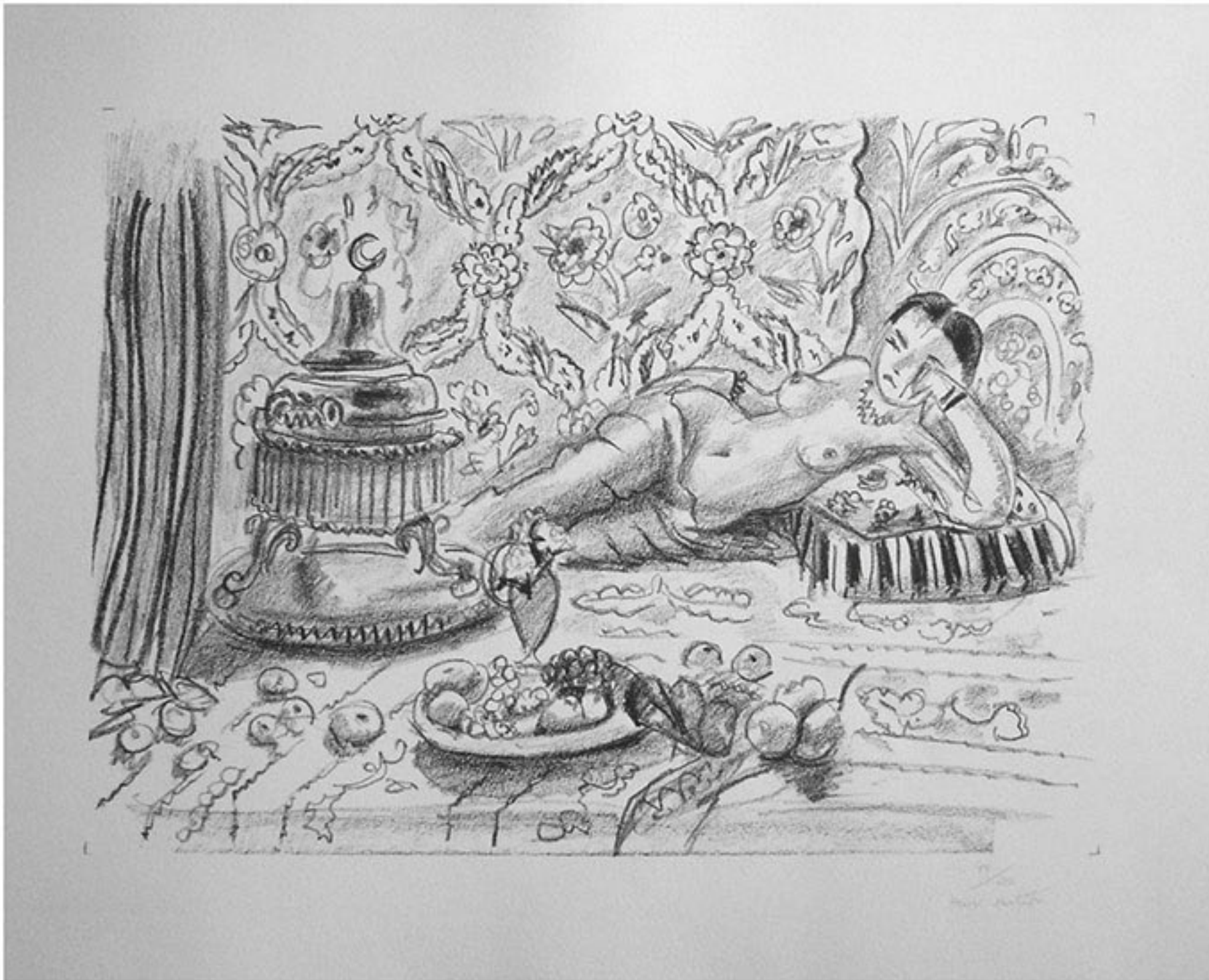


HENRI MATISSE 1869-1954

THE YELLOW DRESS WITH BLACK RIBBON, 1922

Original Hand Signed and Numbered Lithograph on chine paper

49.5 x 35 cm / 19.5 x 13.8



An odalisque was a female concubine in an Ottoman seraglio, especially the Imperial Harem of the sultan. The Odalisque became a highly inspiring subject for painters during the 19th century. The motif even contributed to an art movement called Orientalism. This term was used to qualify paintings that depicted lifestyle in Middle East. Delacroix is one artist often associated with Orientalism. Henri Matisse visited the French colonies in North Africa (Algeria in 1906 and Morocco in 1912–13) where the brilliant light, exotic environment and Moorish architecture inspired a new body of work. His odalisques have been described by art historian Roger Benjamin as 'elaborate fictions' in which the artist re-created the image of the Islamic harem using French models posed in his Nice apartment. The fabrics, screens, carpets, furnishings and costumes recalled the exoticism of the 'Orient' and provided a theme for Matisse's preoccupation with the figure and elaborate pattern.

HENRI MATISSE 1869-1954

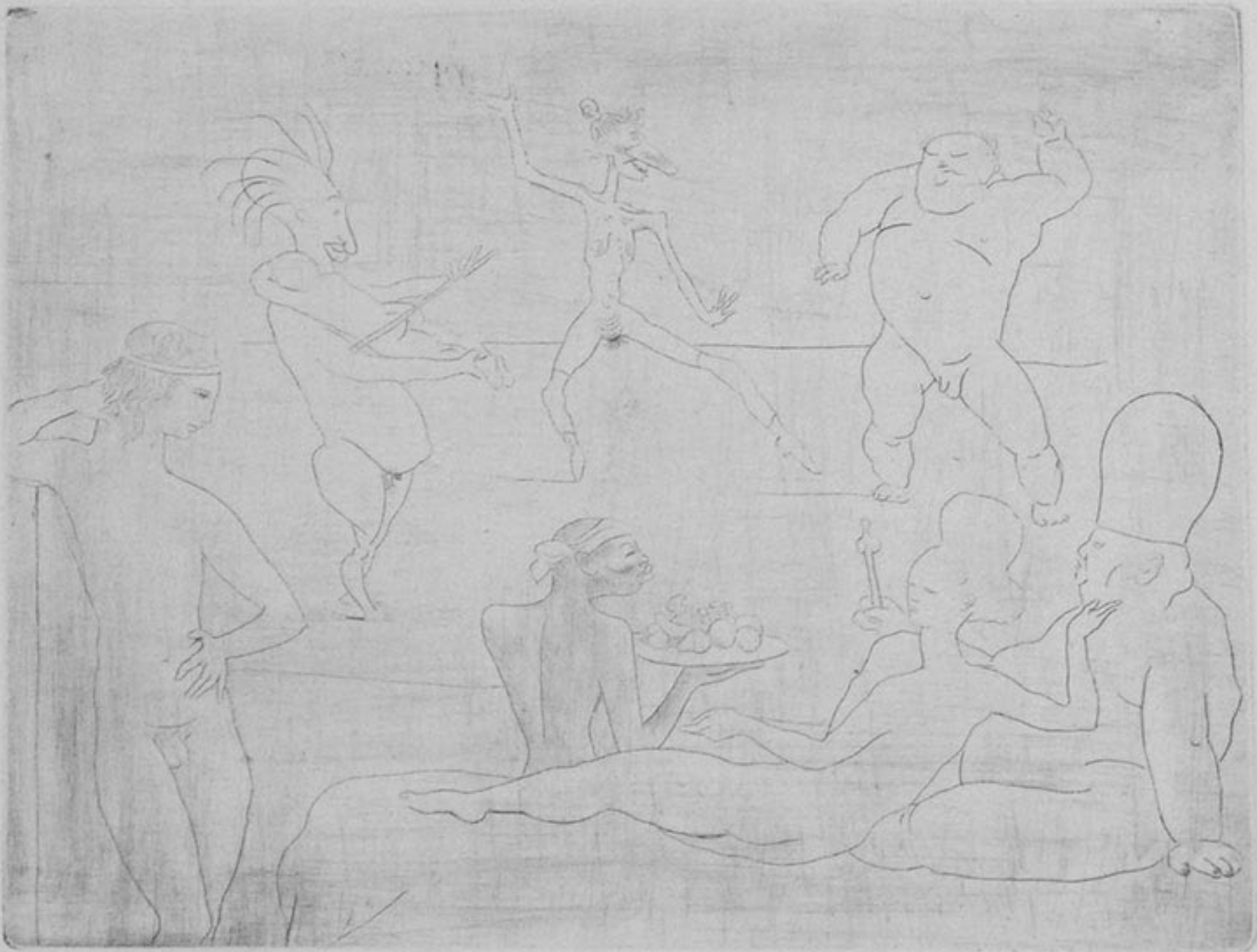
ODALISQUE WITH BRASERO AND BOWL OF FRUITS, 1929

Original Hand Signed and Numbered Lithograph on Arches paper

38 x 57.2 cm / 14.9 x 22 in



HENRI MATISSE 1869-1954
SEATED NUDE (LEFT ARM ON HER HEAD), 1929
Original Hand Signed and Numbered Lithograph on Japon paper
65 x 50 cm / 16 x 12.7 in



PABLO PICASSO 1881-1973

THE BARBAROUS DANCE, 1905/1913

Original Drypoint Etching on vellum Van Gelder paper

29 x 33 cm / 11.4 x 12.9 in

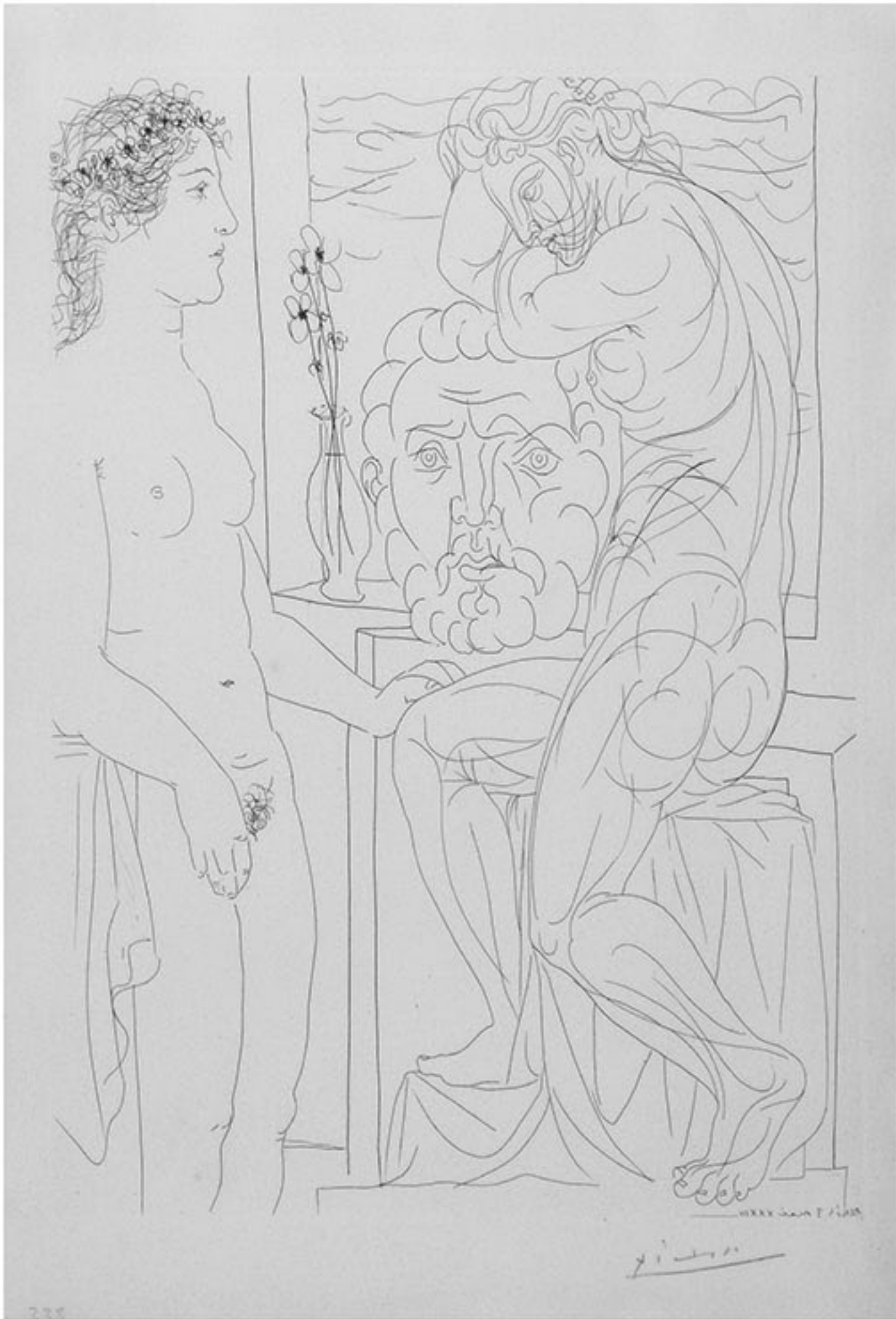
VOLLARD SUITE

Vollard Suite, the most celebrated etching suites by Pablo Picasso, was created between 1930-37. It was named after its publisher, the French art dealer and critic Ambroise Vollard. Picasso and Vollard shared a close working relationship up until 1910; however, after this date Vollard was no longer Picasso's dealer though the two continued to collaborate on publishing projects.

In 1930, Vollard, encouraged by the success of two earlier ventures, ambitiously commissioned 100 plates from Picasso and by 1937 the plates were completed and given to master printer Roger Lacouriere to print. The entire edition comprises 3 copies on parchment, 50 copies on larger format Montval paper (50 x 38 cm) and 250 on smaller format Montval paper (44.5 x 34.0). Tragically, Ambroise Vollard died in a car crash 22 July 1939, leaving the project temporarily suspended, until a greater part of the edition was purchased by the print dealer Henri Petiet.

After World War II Petiet engaged Picasso to sign a certain number of sets, and this continued up until 1969 but ceased with the publication of the 347 Series. Hence, a large number of the prints from the edition of 250 remain unsigned.

An exhibition of the complete suite (100 plates) was organised by the British Museum in London last year.



This print was made when Picasso was involved in a passionate affair with his muse and model, Marie-Thérèse Walter, whose classical features are a recurrent presence in the series.

The predominant theme of the Vollard Suite is the Sculptor's Studio (46 etchings), which deals with Picasso's engagement with classical sculpture. At this point he was making sculpture at his new home and studio, the Château de Boisgeloup outside Paris.

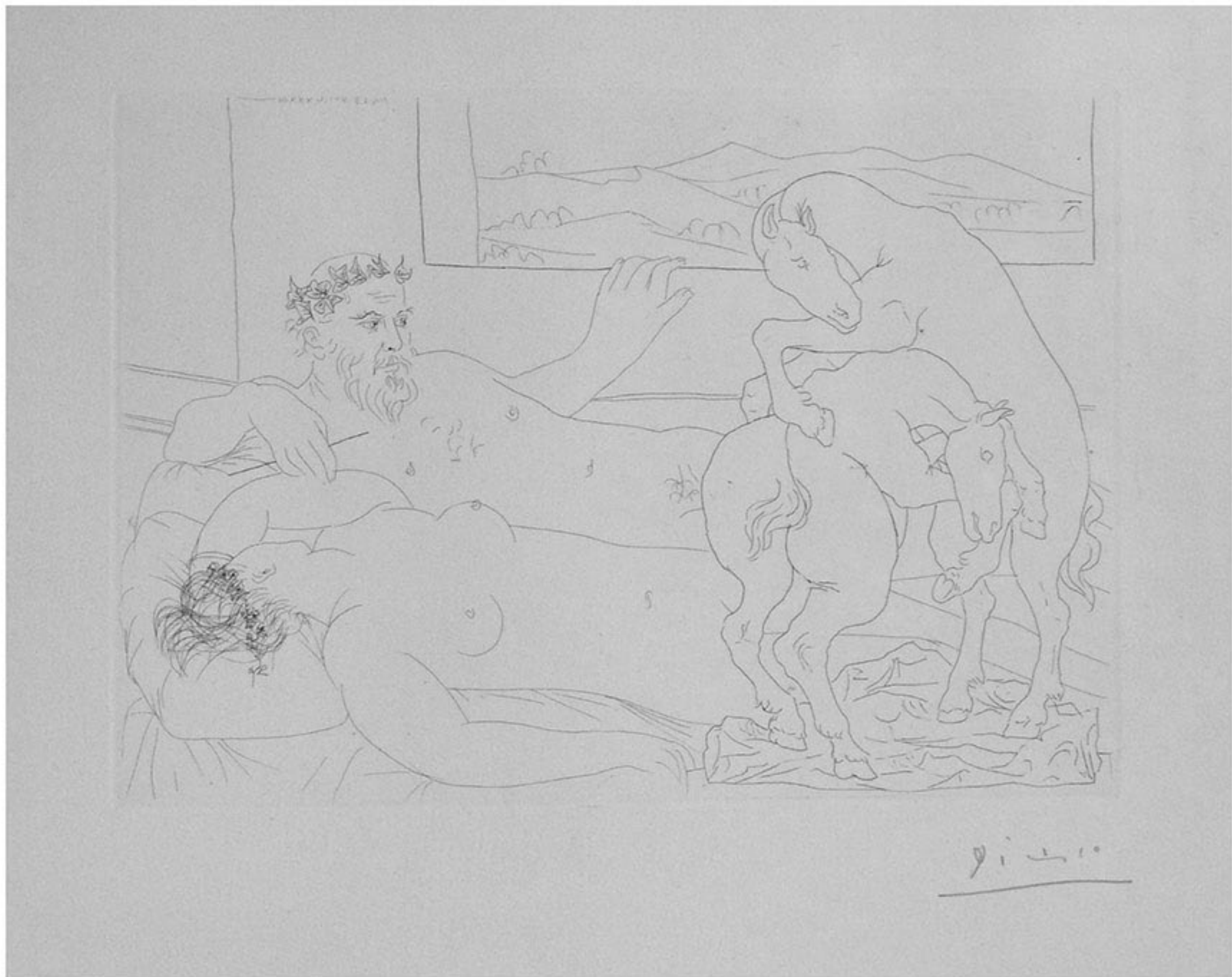
The etchings of his young model represent a dialogue alternating between the artist and his creation and between the artist and his model.

PABLO PICASSO 1881-1973

NUDE MODEL WITH SCULPTURES FROM THE VOLLARD SUITE, 1933

Original Hand Signed Etching on Verge de Montval paper with the Picasso watermark

44.5 x 33.5 cm / 17.5 x 13.1 in

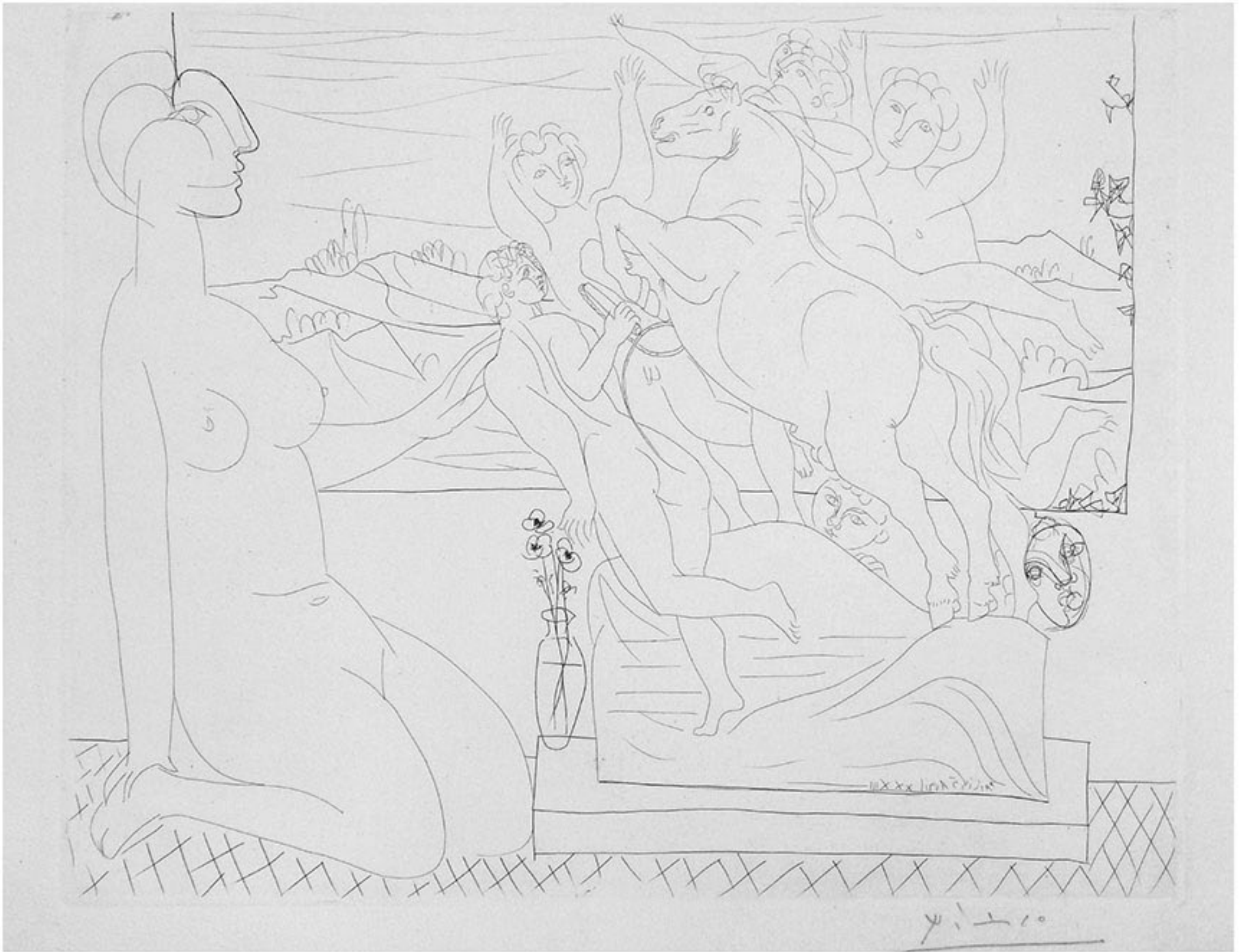


PABLO PICASSO 1881-1973

RESTING SCULPTOR III FROM THE VOLLARD SUITE, 1933

Original Hand Signed Etching on montval paper with Picasso watermark

34 x 44.4cm / 13.4 x 17.5 in

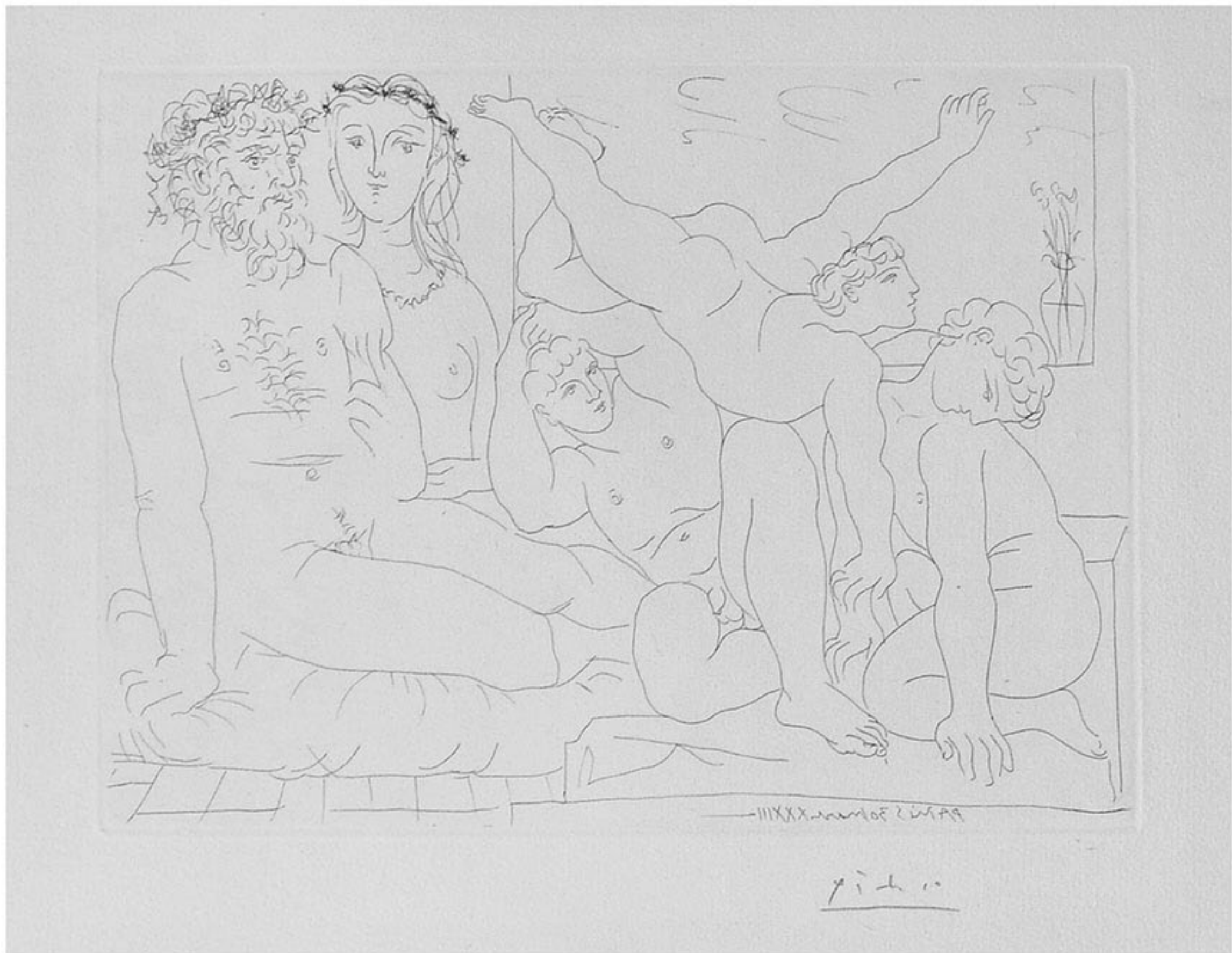


PABLO PICASSO 1881-1973

MARIE-THÉRÈSE KNEELING, STUDYING A SCULPTED GROUP FROM THE VOLLARD SUITE, 1933

Original Hand Signed Etching on Verge de Montval paper.

33.6 x 44.2 cm / 13.2 x 17.4 in



PABLO PICASSO 1881-1973
FAMILY OF SALTIMBANQUES FROM THE VOLLARD SUITE, 1933
Original Hand Signed Etching on Montval laid paper
38.5 x 50.3 cm / 15.2 x 19.8 in

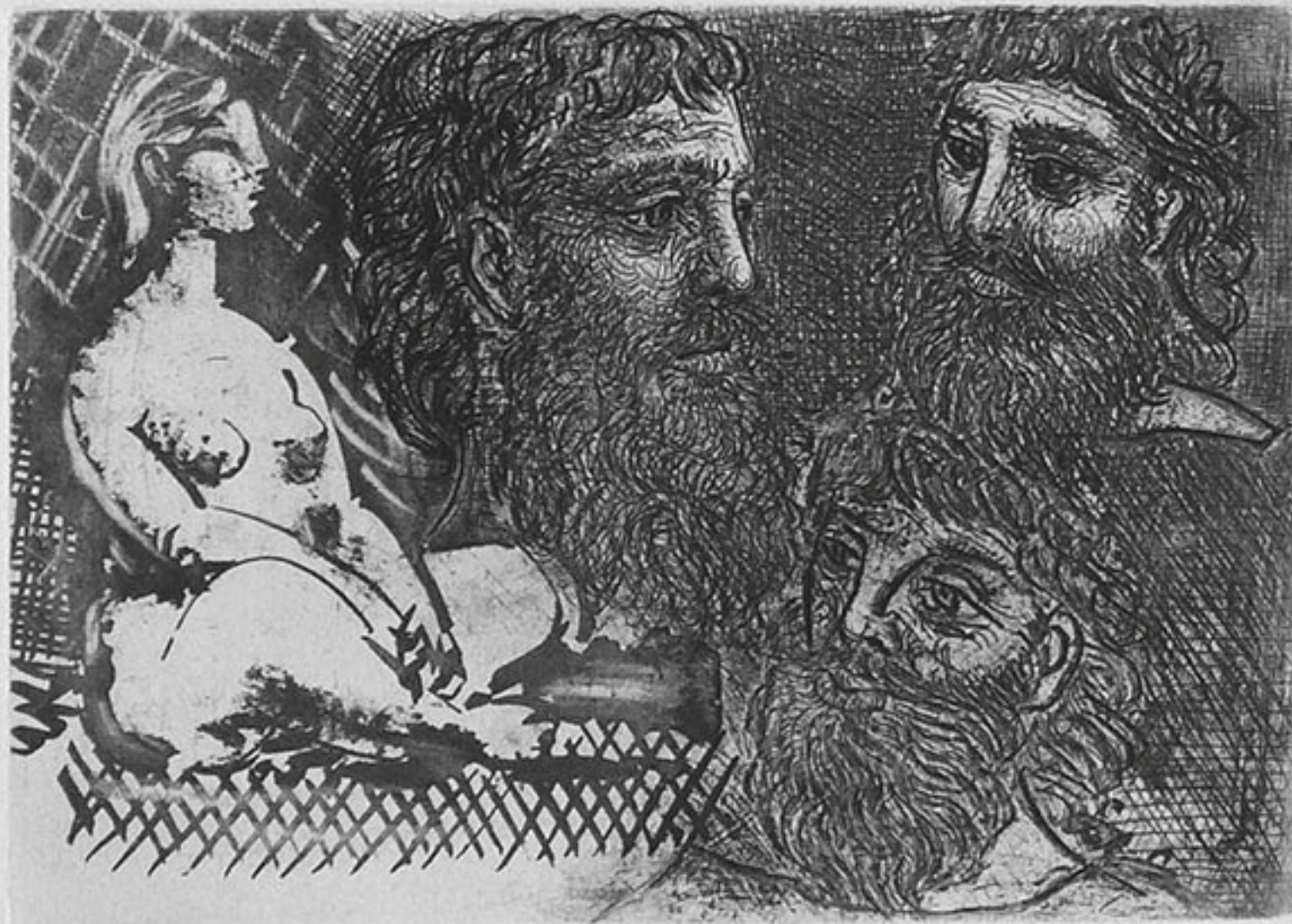


PABLO PICASSO 1881-1973

FOUR NUDE WOMEN AND A SCULPTED HEAD, FROM THE VOLLARD SUITE, 1934

Original Hand Signed Etching on Montval paper with the Vollard watermark

44.5 x 34.5 cm / 17.5 x 13.6 in



Picasso

PABLO PICASSO 1881-1973

SEATED WOMAN AND THREE BEARDED HEADS FROM THE VOLLARD SUITE, 1934

Original Hand Signed Etching on Montval paper with the Picasso watermark

33.4 x 43 cm / 13.4 x 16.9 in



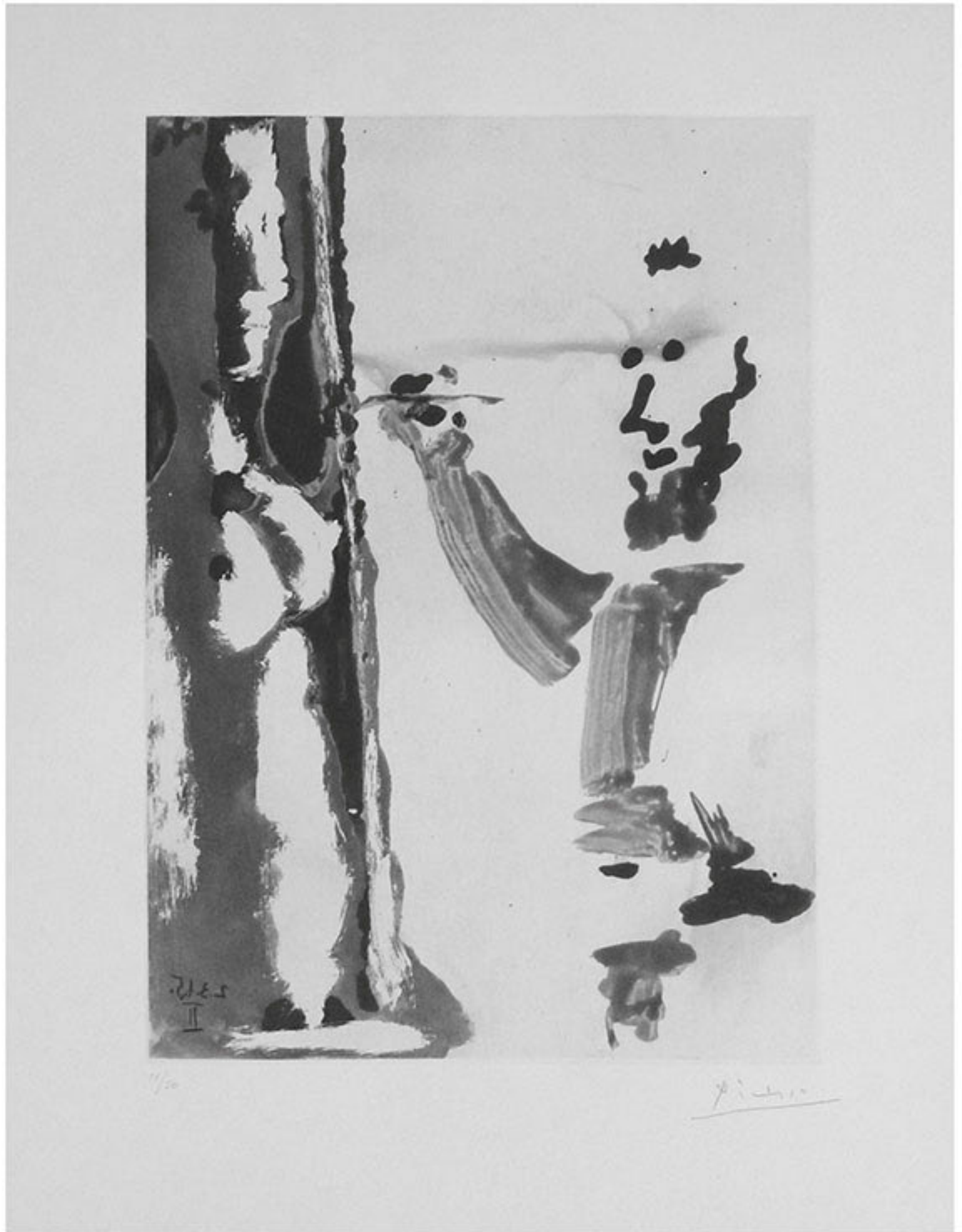
Provenance: Provenance: The Montclair Art Museum, Montclair, New Jersey (deaccession)

PABLO PICASSO 1881-1973

PAGE FROM A SKETCHBOOK (HEADS OF CHILDREN AND HORSES), 1945

Original Hand Signed and Numbered Lithograph on Arches wove paper.

32.5 x 44 cm / 12.7 x 17.3 in



Provenance: The Hirshhorn Museum and Sculpture Garden, Washington, D.C (deaccession for future acquisition program)

PABLO PICASSO 1881-1973

PAINTER WORKING, 1965

Original Hand Signed and Numbered Aquatint on Richard de Bas wove paper

57.2 x 44 cm / 22.5 x 17.3 in



Despite wartime privations, Picasso began creating lithographs in 1945. Although their subjects varied, their star was Françoise Gilot, whom he had met two years before. This portrait of Françoise is one of his finest lithographs.

Though more than two decades past the peak of his neoclassical period, these elegant portraits of Françoise have their roots firmly planted in that Picassian tradition.

PABLO PICASSO 1881-1973

GRAND PROFIL - PORTRAIT DE FRANÇOISE, 1947

Original Hand Signed and Numbered Lithograph on Arches vellum paper

65 x 50 cm / 28.6 x 19.7 in

Provenance: Given directly by Fernand Mourlot to his friend, Rolande Bouillot in the 1950's. Thence by decent to her grandson.

The motif of this print was also used as the frontispiece in "Une Visite a Vallauris", a book written by Rene Batigne and published by Le Musee de Vallauris in 1950. 500 lithographs copies were made but these were printed on smaller folded paper.



PABLO PICASSO 1881-1973

FLOWERS IN A VASE, 1950

Original Lithograph on Arches paper with wide margins

45 x 32.2 cm / 17.7 x 12.6 in



During the late 1940s and early 1950s, Picasso devoted hundreds of paintings, drawings, and numerous prints like ours to the depiction of his two youngest children, Claude and Paloma, born to his companion Françoise Gilot in 1947 and 1949, respectively. Picasso's new family left deep imprints on his pictorial language. The private sphere became crucially important in his art. As a result, there are hundreds of paintings and works on paper that reveal the artist's loving study of children and their behaviour, especially his.

PABLO PICASSO 1881-1973

TWO CHILDREN PLAYING AND A WOMAN LYING, 1953/1961

Original Stamped Signed and Numbered Etching and Aquatint on Vergé d'Arches teinté paper

37.2 x 52.3 cm / 14.6 x 20.5 in



PABLO PICASSO 1881 - 1973

PALOMA, 1952

Original Hand Signed and Numbered Lithograph on Arches wove paper.

40 x 32 cm / 15.7 x 12.6 in



PABLO PICASSO 1881 - 1973

THE DANCE OF THE FAUNS, 1957

Original Stamped Signed Lithograph on Arches wove paper.

48.3 x 64.3 cm / 19.1 x 24.3 in



Following the Suite 347 printed in 1968, Picasso realised his monumental printmaking: a series of 156 etchings, later named the 156 Suites. These final etchings by Pablo Picasso were a last window into one of history's greatest artistic innovators and talents.

PABLO PICASSO 1881-1973

WOMAN, CHILD AND OBSERVERS VIEWING PAINTING, 1970

Original Stamp Signed and Hand Numbered Etching on Rives paper

63.5 x 76.5 cm / 25 x 30.1 in



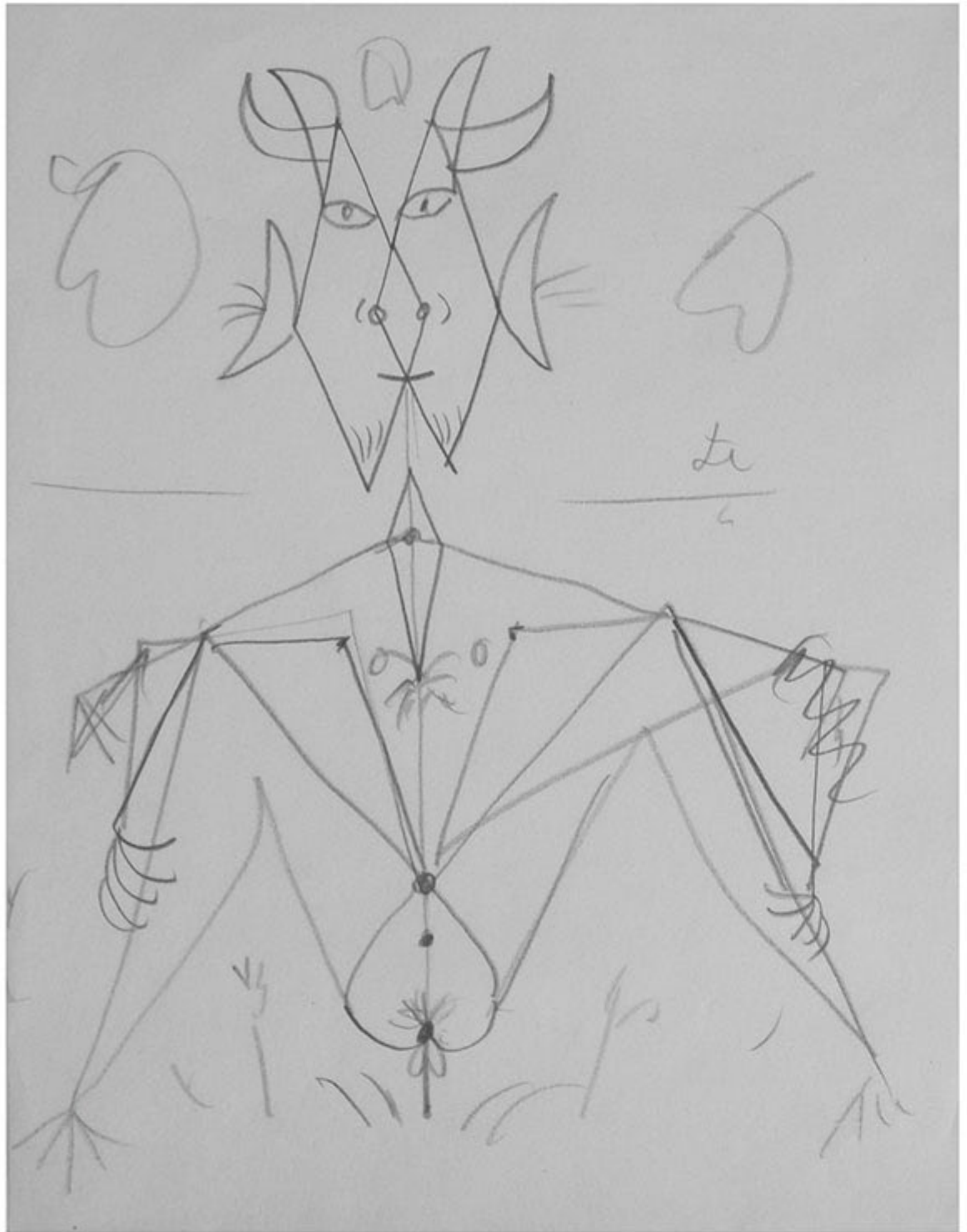
JEAN COCTEAU 1889-1963

PROFILE OF A MAN WITH A BULL, CIRCA 1962

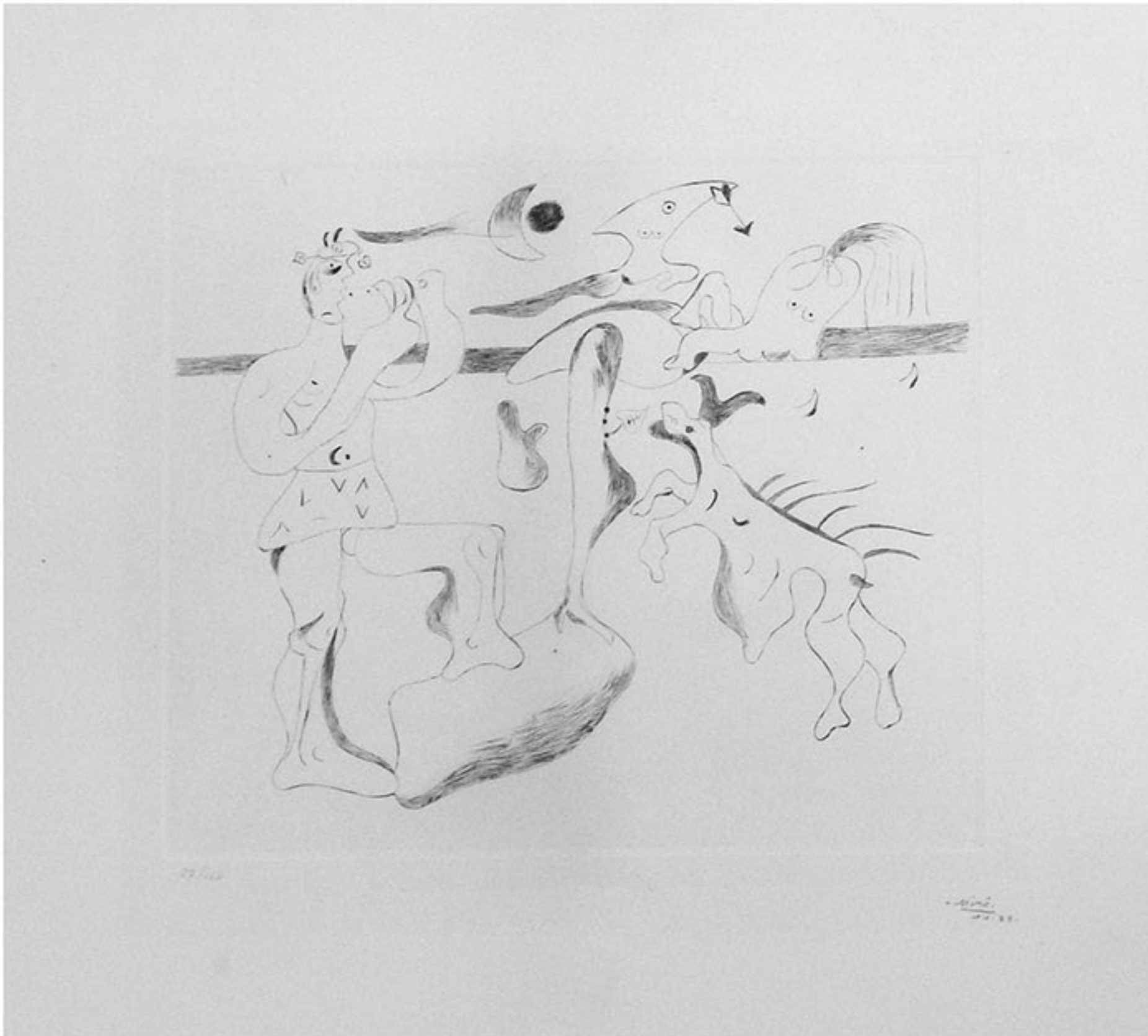
Original Wax Crayon Drawing on paper

26.2 x 20.5 cm / 10.5 x 8.1 in

The French artist, filmmaker, poet, dramatist, playwright, and designer Jean Cocteau was an incredibly prolific avant-garde "Renaissance Man," integral to many highly important developments within Modernism. In addition to his beautiful drawings, which are characterized by his signature lyrical line, Cocteau produced approximately 20 theatrical plays, 11 films, 6 screenplays, 6 novels, and numerous works of poetry and criticism.



JEAN COCTEAU 1889-1963
THE AFTERNOON OF A FAUNE, 1957
Original Hand Signed Pencil Drawing on paper
27 x 21 cm / 10.6 x 8.3 in



This etching, realised in 1933 for the periodical *Le Minotaure*, is inspired by the classical myth of Daphnis and Chloe. The Surrealist poets and painters Joan Miró met in Paris in the 1920s deeply affected his visual language of signs. With curvilinear lines and biomorphic shapes, he sought to meld the realm of the unconscious to essential life forms, veering toward abstraction but always maintaining links to humanity, nature, and the cosmos.

JOAN MIRO 1893-1983

DAPHNIS AND CHLOE, 1933

Original Hand Signed, Dated and Numbered Etching on Arches vellum paper

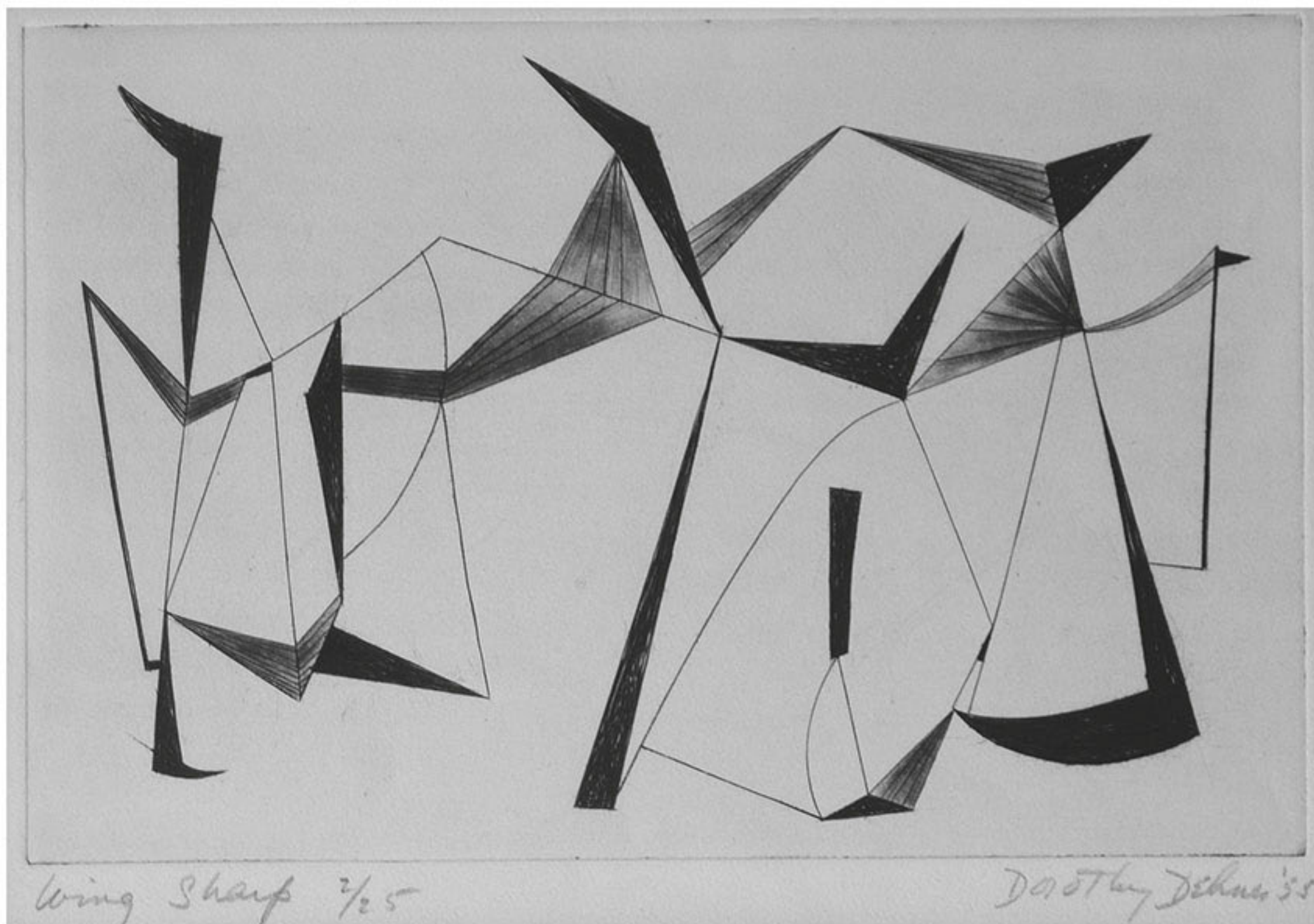
64 x 50 cm / 25.1 x 19.6 in



Miró continued his exploration of black and white through intaglio techniques at Stanley William Hayter's Atelier 17 workshop in New York in the 1940s. Miró concentrated on symbolism. His works, like this *Woman and Bird in Front of the Moon*, revealed a shifting focus to the subject of women, birds, and the moon, which would dominate his iconography for much of the rest of his career.

JOAN MIRO 1893-1983

WOMAN AND BIRD IN FRONT OF THE MOON, 1947
Original Hand Signed and Numbered Aquatint on Arches paper
21 x 25.5 cm / 8.3 x 10 in



Dorothy Dehner was a gifted sculptor of Surrealist and geometric abstractions in bronze and wood.

She was born in Cleveland in 1901. She studied painting with three of her aunts, amateur artists, and dance with a former member of the experimental Denishawn company.

She married fellow artist David Smith in 1927.

DOROTHY DEHNER 1901-1994

WING SHARP, 1955

Original Hand Signed and Numbered Etching on vellum paper

22.5 x 31 cm / 8.9 x 12.2 in

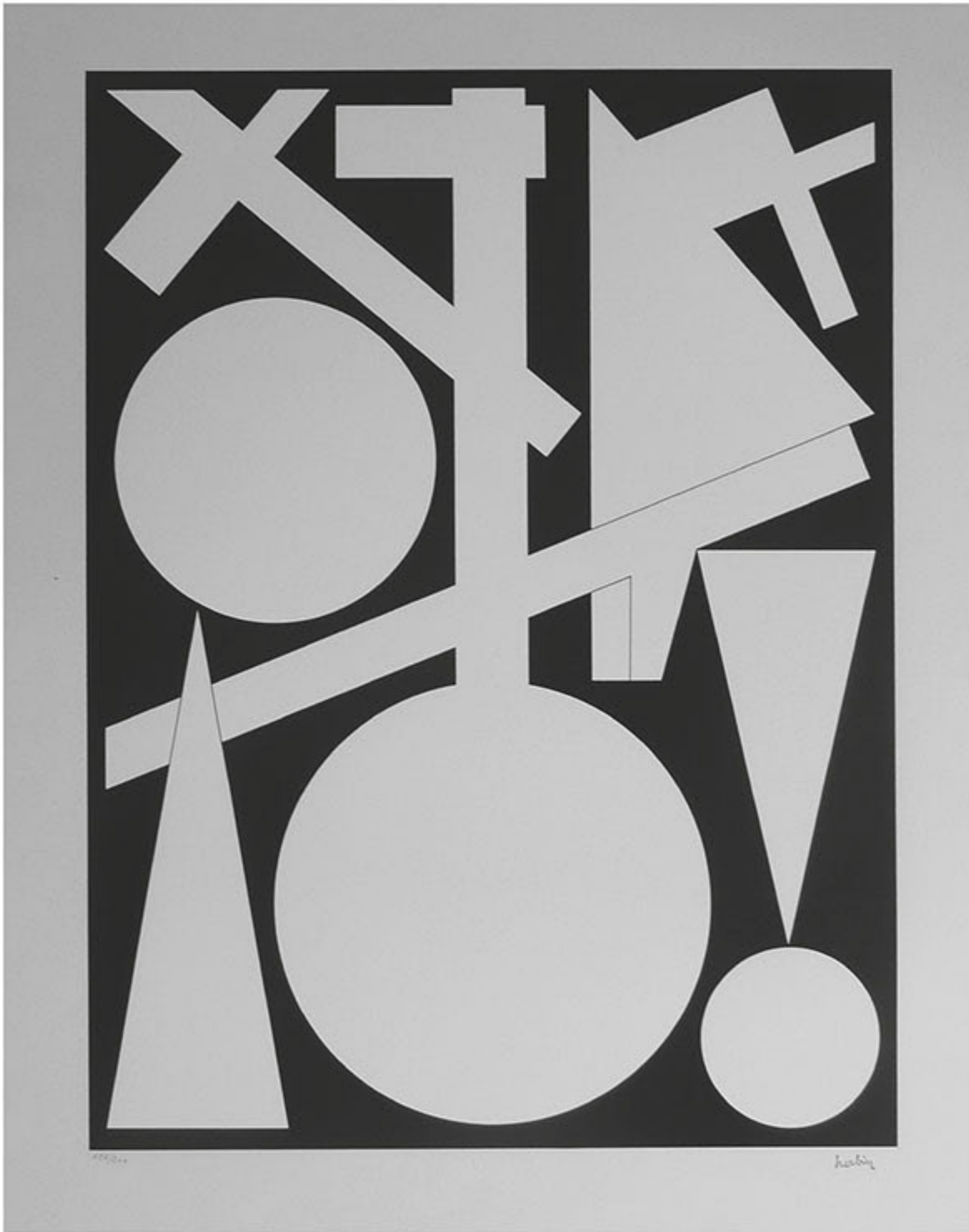


SONIA DELAUNAY 1885-1979

COMPOSITION IN BLACK AND WHITE, 1933-1969

Original Hand Signed and Numbered Lithograph on vellum paper

65 x 50 cm / 25.5 x 19.6 in



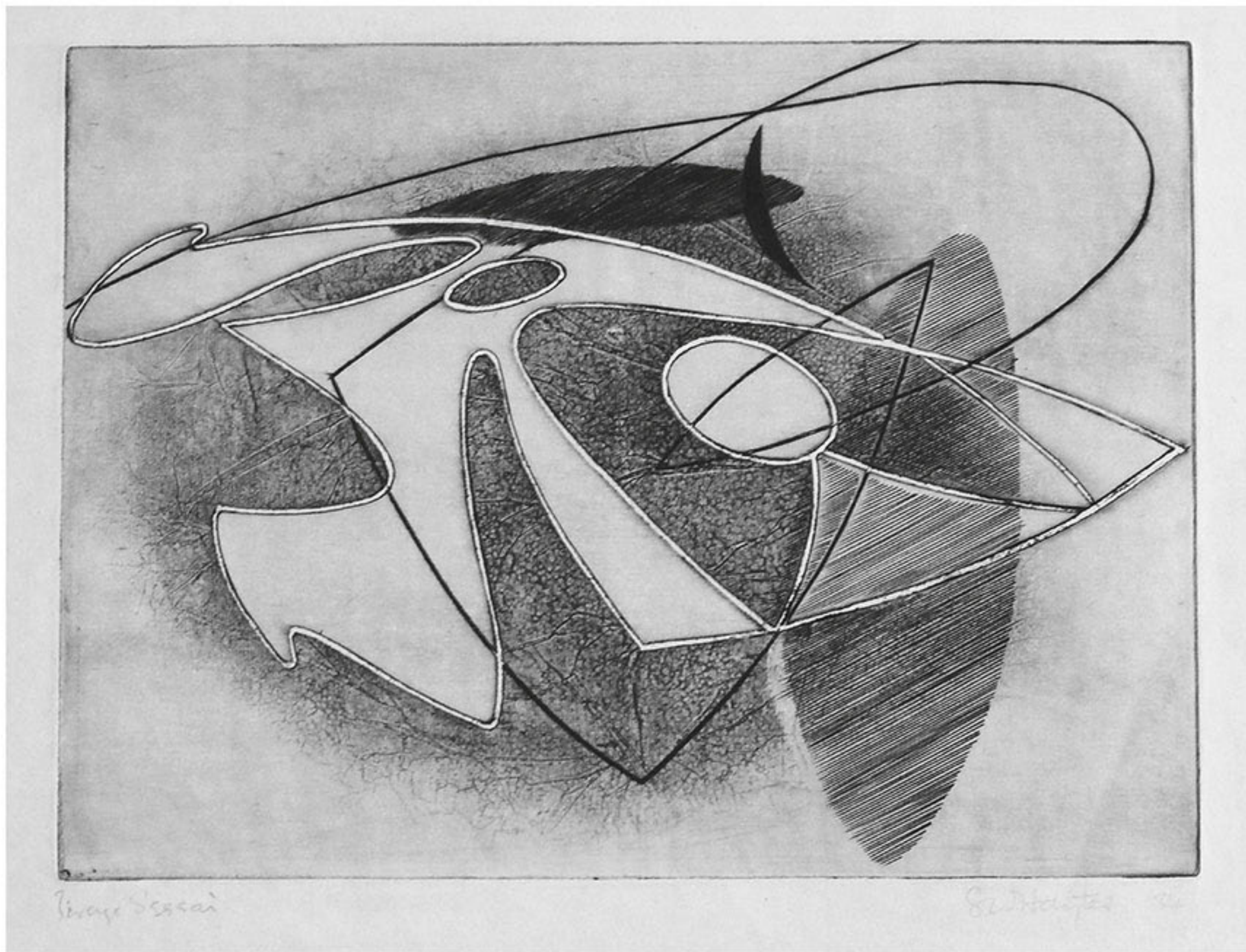
AUGUSTE HERBIN 1882-1960

THE END / LA FIN, CA. 1960

Original Stamp Signed and Numbered Silkscreen on vellum paper

82 x 66 cm / 32.3 x 26 in

BRITISH ART



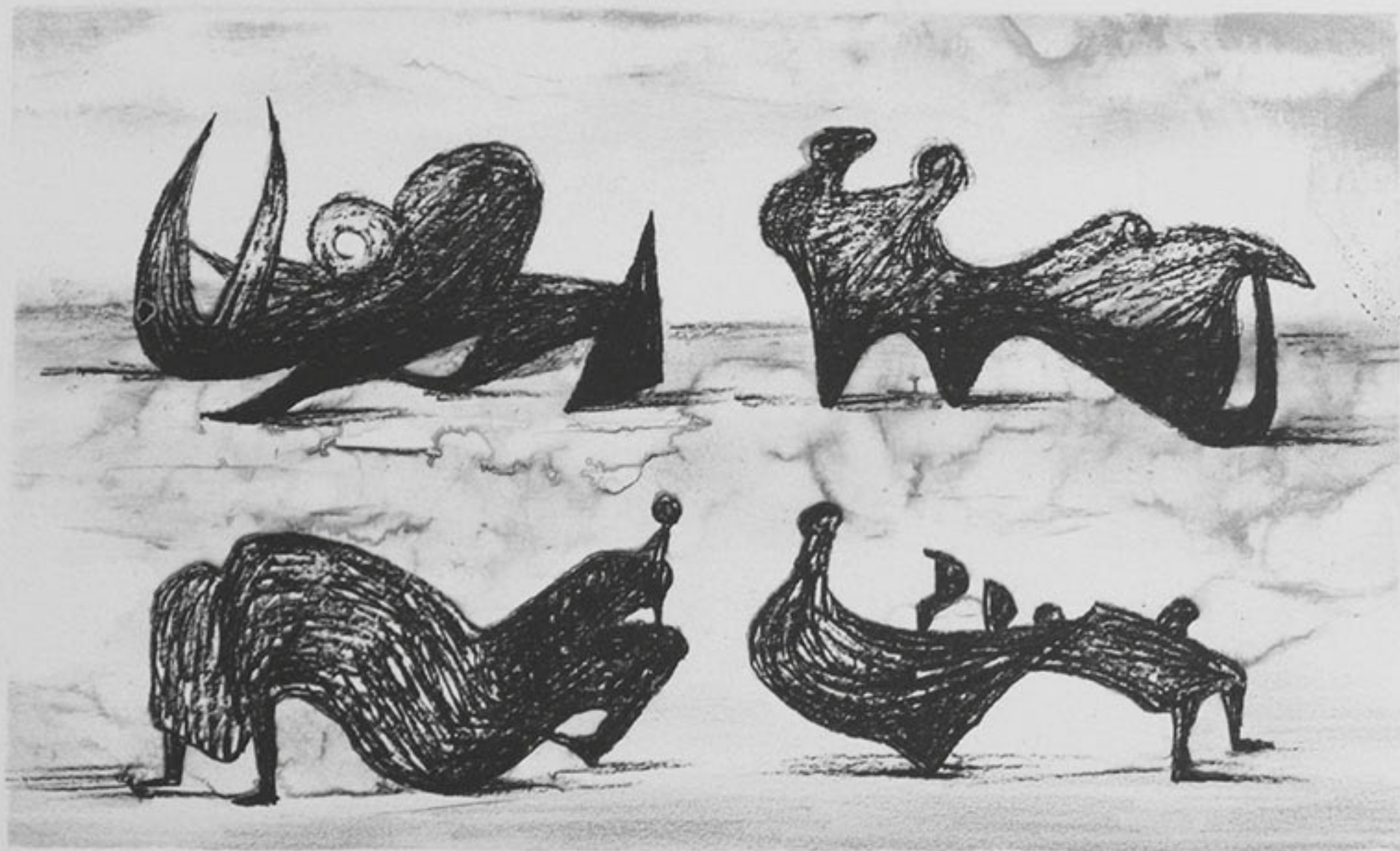
This impression is one of the rare trial proofs that were printed before the regular edition of 30.

STANLEY WILLIAM HAYTER 1901-1988

WOMAN IN A NET, 1934

Original Hand Signed, Dated and Inscribed Engraving with Scorper and Soft Ground Etching on wove paper

30.5 x 40 cm / 12 x 15.7 in



HENRY MOORE 1898-1986

FOUR SILHOUETTE FIGURES, 1973

Original Lithograph in black on Vellum paper

33 x 45 cm / 12.9 x 17.7 in



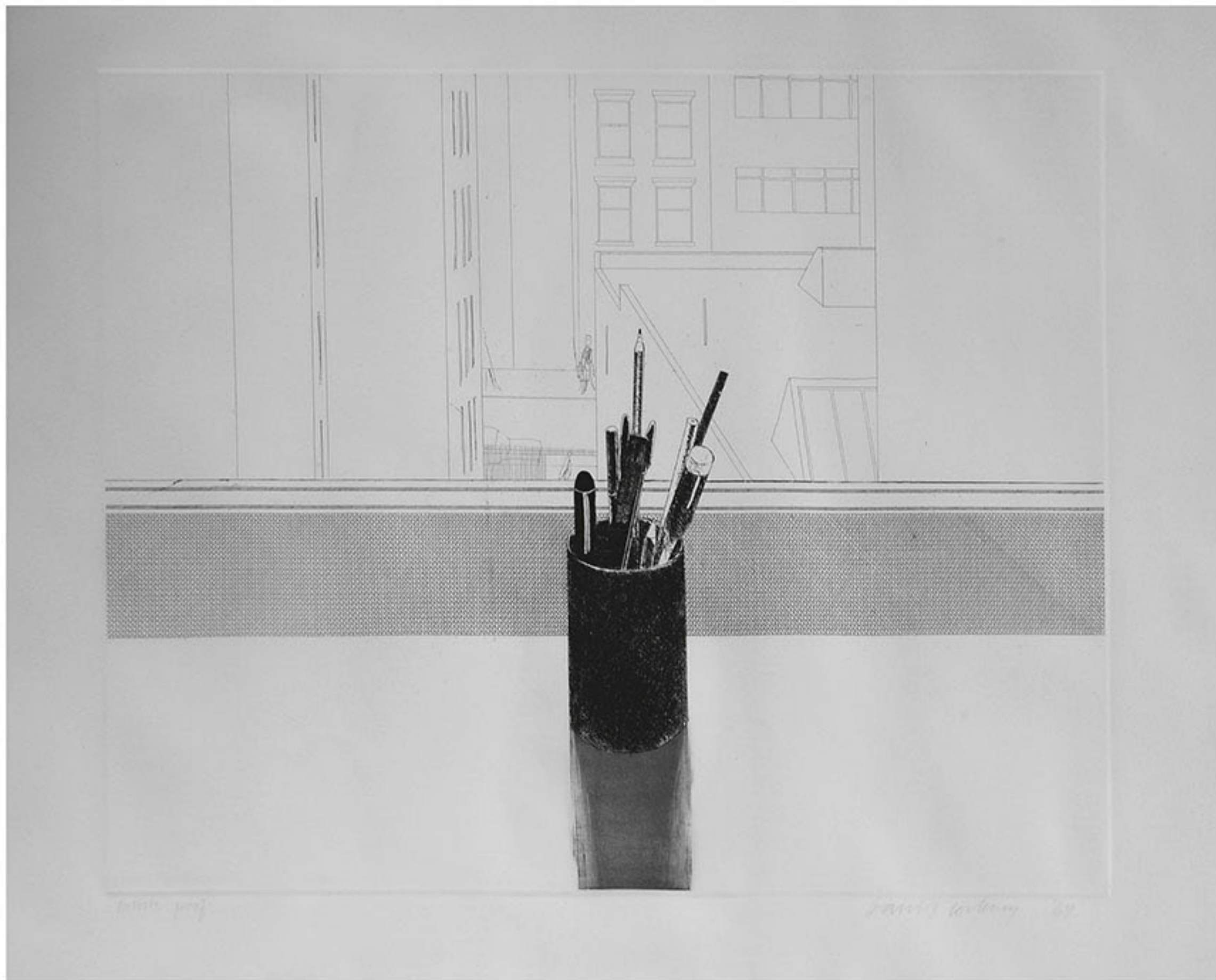
SAMPLE COPY

HENRY MOORE 1898-1986

HANDS II, 1973

Original Lithograph on Arches paper

65 x 50 cm / 25.5 x 19.6 in



DAVID HOCKNEY b.1937

STILL LIFE, 1969

Original Hand Signed and Dated Etching with Aquatint on J. Green mould-made paper

70.5 x 92.5 cm / 27.8 x 36.4 in

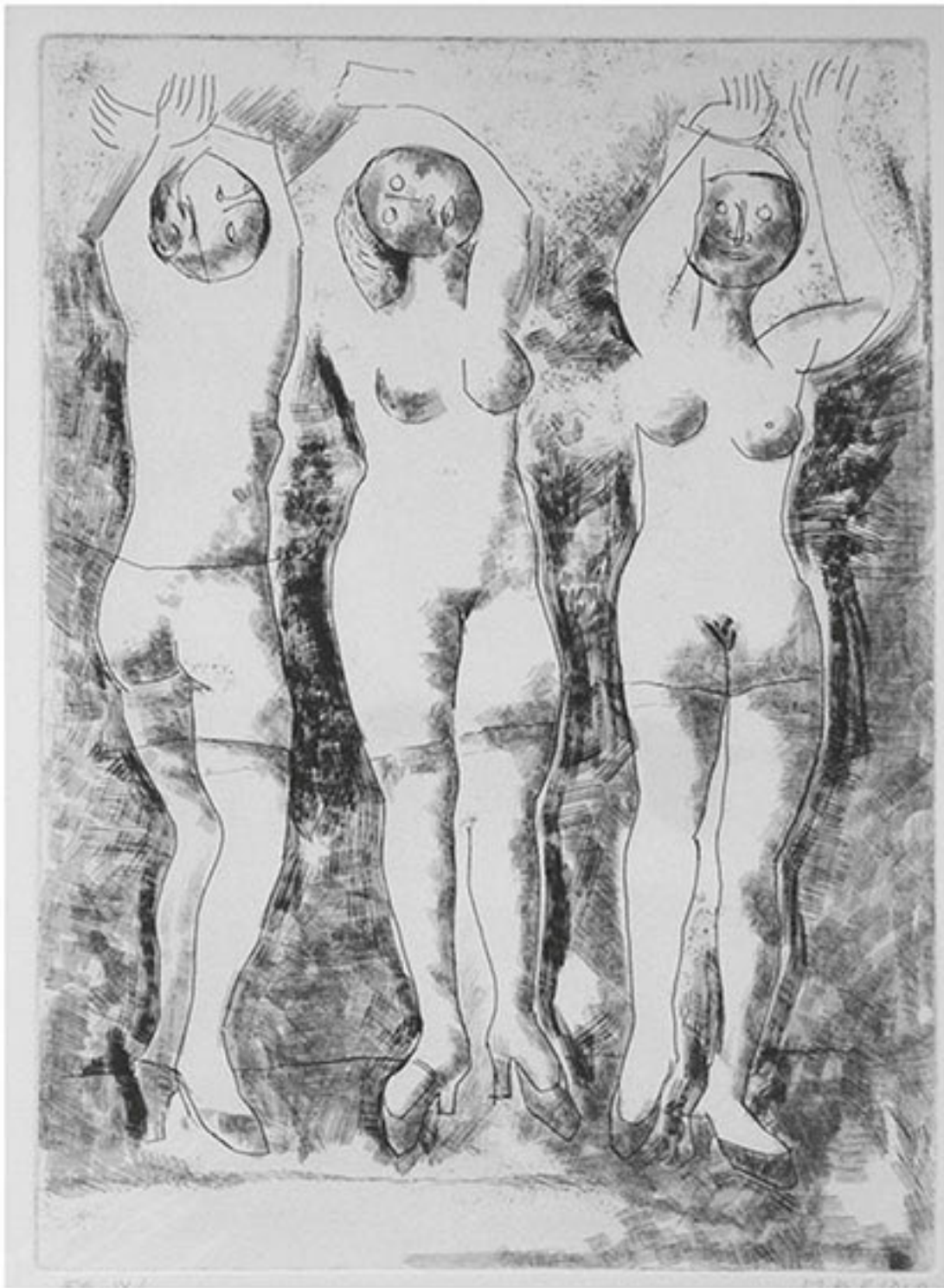


DAVID HOCKNEY b.1937

SUNFLOWERS II, 1995

Original Hand Signed, Dated and Numbered Etching with Aquatint on Arches paper

68.6 x 57.2 cm / 27 x 22.4 in



MARINO MARINI 1901-1980

GRAPHIC WORK / OPERA GRAFICA, 1972

Set of 20 Original Hand Signed and Numbered Etchings and Drypoints on BFK Rives paper and Arches wove paper

69.8 x 50.4 cm / 27.5 x 19.8 in



Provenance: The Estate of the Artist
 Man Ray Sale, Part II, Sotheby's London,
 23 March 1995.

MAN RAY 1890-1976
 MIRROR FOR LAUGHTER / MIROIR POUR RIRE, CA. 1970
 Original Inscribed Ink and Pencil Drawing on paper
 18x 13 cm / 7.1 x 5.1 in

JACOB GILDOR, B. 1948



From left to right and from top to bottom:

1. WOMAN WITH BLACK HORSE AT THE WINDOW, 1970
Original Hand Signed and Numbered Woodcut on paper
56 x 49.3 cm

2. WOMAN STILL LIFE AND BIRDS, 1969
Original Hand Signed and Numbered Woodcut on paper
32.7 x 47.5 cm

3. CAFÉ IN JAFFA, 1983
Original Hand Signed and Numbered Woodcut on paper
34x54.3 cm

4. THE WAITER FROM PARIS, 1983
Original Hand Signed and Numbered Woodcut on paper
29.1x39.9 cm



KEES VAN DONGEN 1877-1968

TWO RESTING MEN, 1894

Original Hand Signed and Dated Charcoal and Pencil Drawing on paper

18.5 x 12.5 cm / 7.3 x 4.9 in



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