

PABLO PICASSO AND JOAN MIRÓ:



THE SPANISH PIONEERS OF MODERN PRINTMAKING



Gilden's Arts Gallery is proud to present our new exhibition "Pablo Picasso and Joan Miró: The Spanish Pioneers of Modern Printmaking"

The Exhibition will feature a selection of works by Picasso and Miró who beyond being two of the foremost Spanish artists of the 20th century, they were crucial figures in the development of Modernism internationally. Pablo Picasso and Joan Miró expressed their creativity throughout a wide variety of media and printmaking was one of the most impressive ways. It is not only the technical ability but also the incomparable expressiveness imbued in this media that is so fascinating. All works in the catalogue are for sale, with prices ranging from £1200 to £44,000. Each work is accompanied by the gallery's certificate of authenticity.

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

Best regards,

Daniela, Emmanuelle and Ofer

Pablo Picasso (1891-1973) created around 2,000 different prints in a variety of techniques from etchings to lithographs. We will show, among other exceptional works, the rare Pochoir "Young Girl with a Hoop", 1919. The work was part of a series of 10 pochoirs, which were printed in a limited hand signed edition of 100 impressions by Editions Galerie Rosenberg (page 3).

Pochoir is a refined stencil-based technique employed to create prints or to add colour to pre-existing prints. It was most popular from the late 19th century through the 1930's with its centre of activity in Paris. The use of stencils dates back to as early as 500 C.E. and was also used in Europe from the 1500's onward. It was, however, the increase in popularity of Japanese prints in the middle of the 19th century that spurred the refinement of the use of stencils culminating in the development of Pochoir.

Picasso's genius mastered different printing techniques: from etchings to lithographs, together with the fine and delicate Pochoirs and the Linocuts. The "Linocut" is a printmaking technique similar to that of the woodcut, the difference being that the image is engraved on linoleum instead of wood. Since linoleum offers an easier surface for working, linocuts offer more precision and a greater variety of effects than woodcuts. Long disparaged by serious artists as not challenging enough, the linocut came into its own after artists like Picasso began to work in that technique. An interesting example of this fine technique is "Nude Woman Seating", 1962 (page 15).

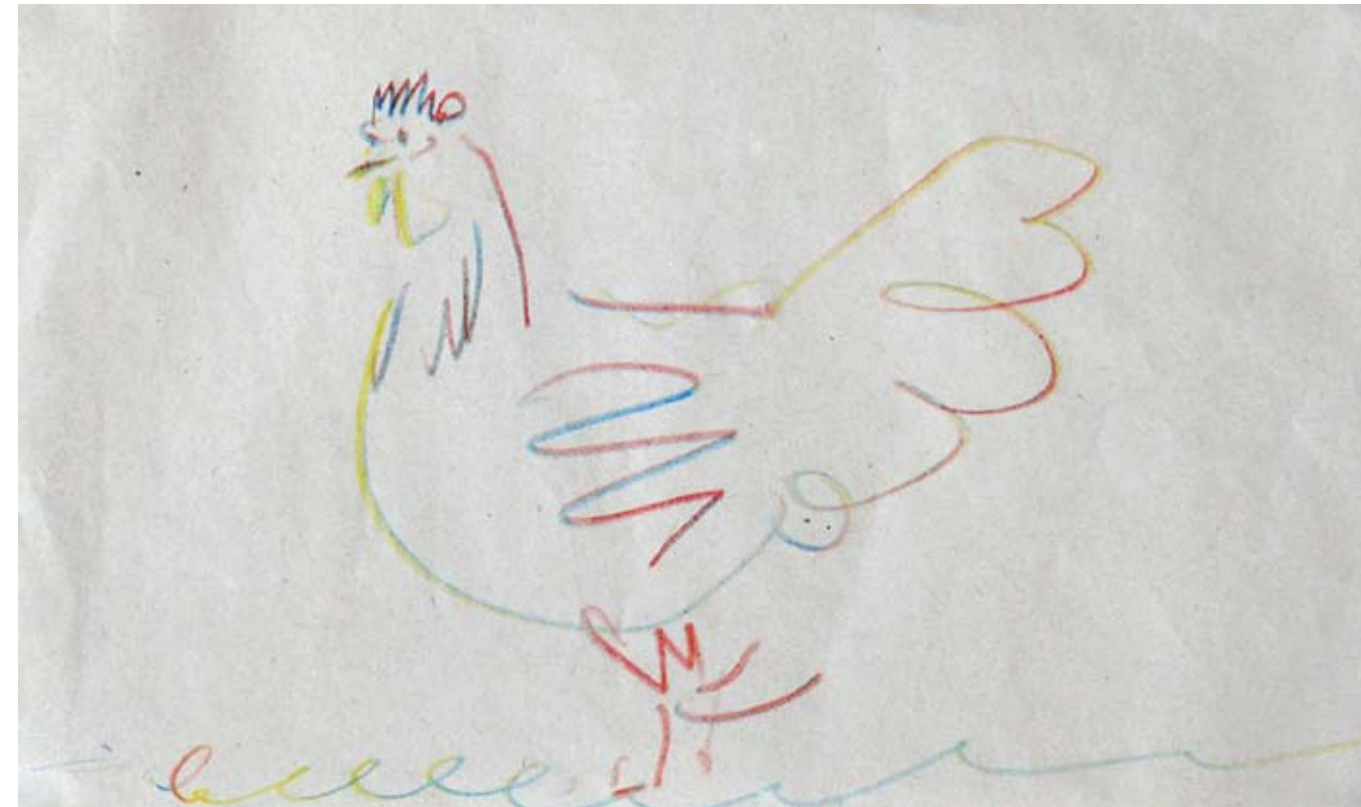




This rare pochoir was realised on the basis of Picasso's painting of the same title dated 1919, now in the Picasso's estate. It was part of a series of 10 pochoirs, which were printed in a limited hand signed edition of 100 impressions by Editions Galerie Rosenberg.

Paul Rosenberg (1881–1959), a French art dealer and collector with galleries in Paris and in New York, is best known for his role in promoting early modern painters in France and facilitating the migration of French pictures to the United States during the first half of the last century.

PABLO PICASSO 1881-1973
Young Girl with a Hoop, 1919
Original Hand Signed Pochoir on paper
33,4 x 22.6 cm / 13.1 x 8.6 in



PABLO PICASSO 1881-1973
The Cock
Original Drawing with Harlequin crayon (Crayon with different colours)
13 x 20.5 cm / 5 x 8 in
Accompanied by Maya Picasso's certificate of authenticity.





The work is based on Picasso's gouache painting of early 1905 which is now in the collection of The Museum of Modern Art, New York. After the First World War, Jacques Villon engraved a series of aquatints after paintings by Modern Masters: this print was part of this series

From late 1904 to the beginning of 1906, Picasso's work centred on a single theme: the "Saltimbanque", or itinerant circus performer. The theme of the circus and the circus performer had a long tradition in art and in literature. A more immediate inspiration for Picasso came from performances of the Cirque Médrano, a circus in Montmartre that the artist attended frequently.

PABLO PICASSO 1881-1973

Acrobats / Les Saltimbanques, 1905-1922

Hand Signed and Numbered Etching and Aquatint on Arches vellum paper

66.8 x 48 cm / 26.3 x 18.9 in



PABLO PICASSO 1881-1973

Venus and Cupid (after Cranach), Second variation, 1949

Original Hand Signed and Numbered Lithograph on Arches vellum paper

76.2 x 56 cm / 30 x 22 in





PABLO PICASSO 1881-1973
 Grand Profil - Portrait of Françoise, 1947
 Original Hand Signed and Numbered Lithograph on Arches vellum paper
 65 x 50 cm / 28.6 x 19.7 in



PABLO PICASSO 1881-1973
 Young Woman (Françoise), 1949
 Original Hand Signed and Numbered Lithograph on Arches wove paper
 65.5 x 50.3 cm / 25.8 x 19.8 in





PABLO PICASSO 1881-1973
Nude Viewing Man Writing and Character Studies, from the "Series 347", 1968
Original Hand Signed and Numbered etching on Rives BFK
14.6 x 22.2 cm / 5.8 x 8.7 in



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





PABLO PICASSO 1881-1973
The Pike, 1959
Original Hand Signed and Numbered Lithograph on Arches vellum paper
50.5 x 65.8 cm / 19.8 x 25.9 in



Picasso created many ceramic pieces between 1947 and 1971. These have exclusive rights by Madoura Pottery in Vallauris, where Suzanne and Georges Ramié welcomed and provided him with their vast knowledge of the craft.

Two methods were applied. The first one is the authentic replica of an original by exact repeating of volumes and illuminations. The second method is the transfer from an original subject engraved on a hardened plaster matrix, by applying a fresh sheet to take clay impression.

This second method, called "Empreinte Originale de Picasso", is authenticated by a stamp engraved on the reverse side of each piece. These two methods combined are commonly called Ceramic editions of Picasso. In both cases, pieces so edited are certified by an edition monogram or a graphic sign that appears on the reverse side, neck or base; and for some of them by the piece number within a production series.

PABLO PICASSO 1881-1973
Bullfighting Scene, 1954
Original Painted and Partially Glazed Ceramic Earthenware Bowl
17.5 cm / 6.9 in (diameter)



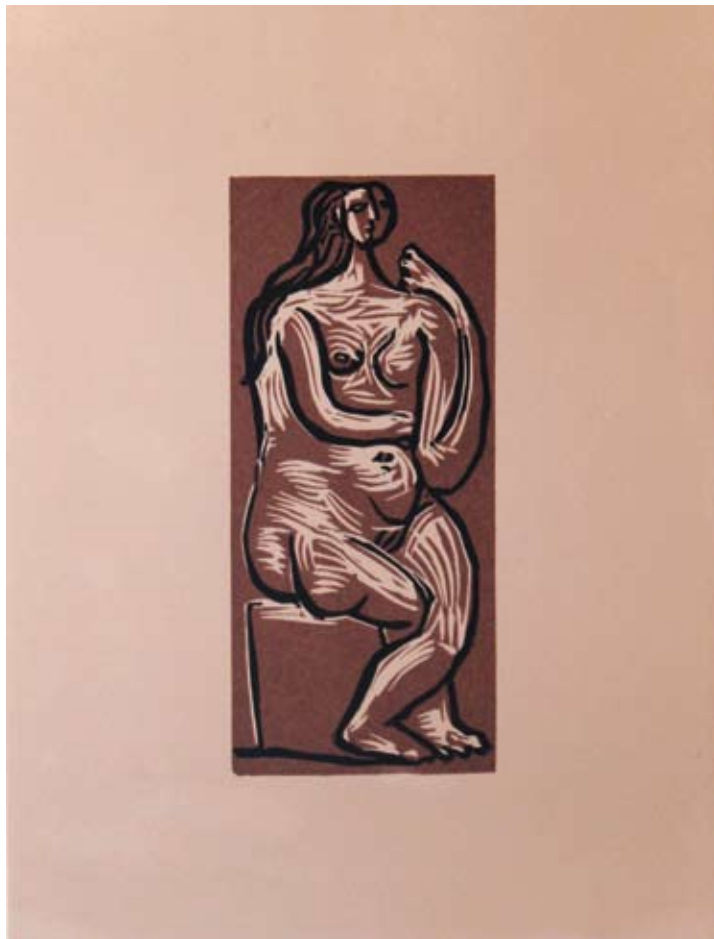


PABLO PICASSO 1881-1973
 Still Life with Bust and Mandolin, 1927
 Hand Signed and Numbered Aquatint on Arches vellum paper
 50.3 x 66 cm / 19.8 x 26 in



PABLO PICASSO
 Composition with Glass and Fruit Bowl, ca 1965
 Hand Signed and Numbered Etching with Aquatint on Arches paper
 61.3 x 71.1 cm / 24.1 x 28 in





Picasso's linocuts are rare and exquisite works of art. They were made by gouging out a sheet of linoleum which had been fused onto a harder block of wood. Using gouges, he would cut out the areas of his intended image that were to be absent of colour. The relief areas that remain would be inked, usually with a brayer. Paper would be put on the inked linoleum block and pressure applied, after which the inked image is transferred to the paper. If there were to be multiple colours,

Picasso would create a separate linoleum block. This is how he worked since his first linocuts were created in 1958. In later years he became more ingenious, inventing the technique of printing multiple colours from a single linoleum block by printing the linocut, cutting out more of the block, inking it again and printing it a second time in a second colour on the earlier printed single-color example, successively adding colours while continuing the process.

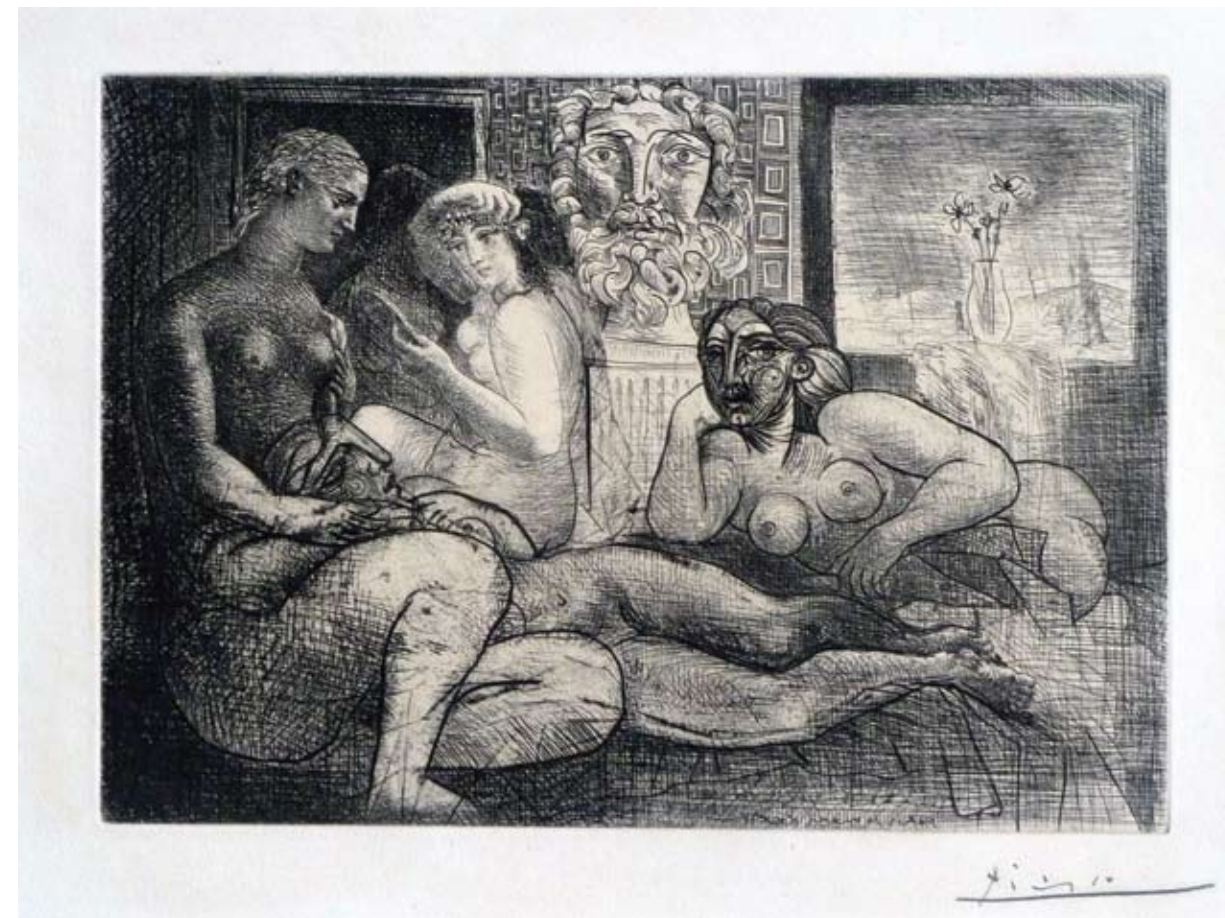
The "Nude Woman Seating", created with three colours, is an example of Picasso's exceptional linocut technique.

PABLO PICASSO 1881-1973

Nude Woman Seating, 1962

Original Hand Signed and Numbered Linocut in colours on Arches paper

62.3 x 44 cm / 24.5 x 17.3 in



This outstanding etching is one of the most technically ambitious impressions from Picasso's important series known as the Suite Vollard, created between 1930 and 1937 and named after its publisher, the French art dealer Ambroise Vollard.

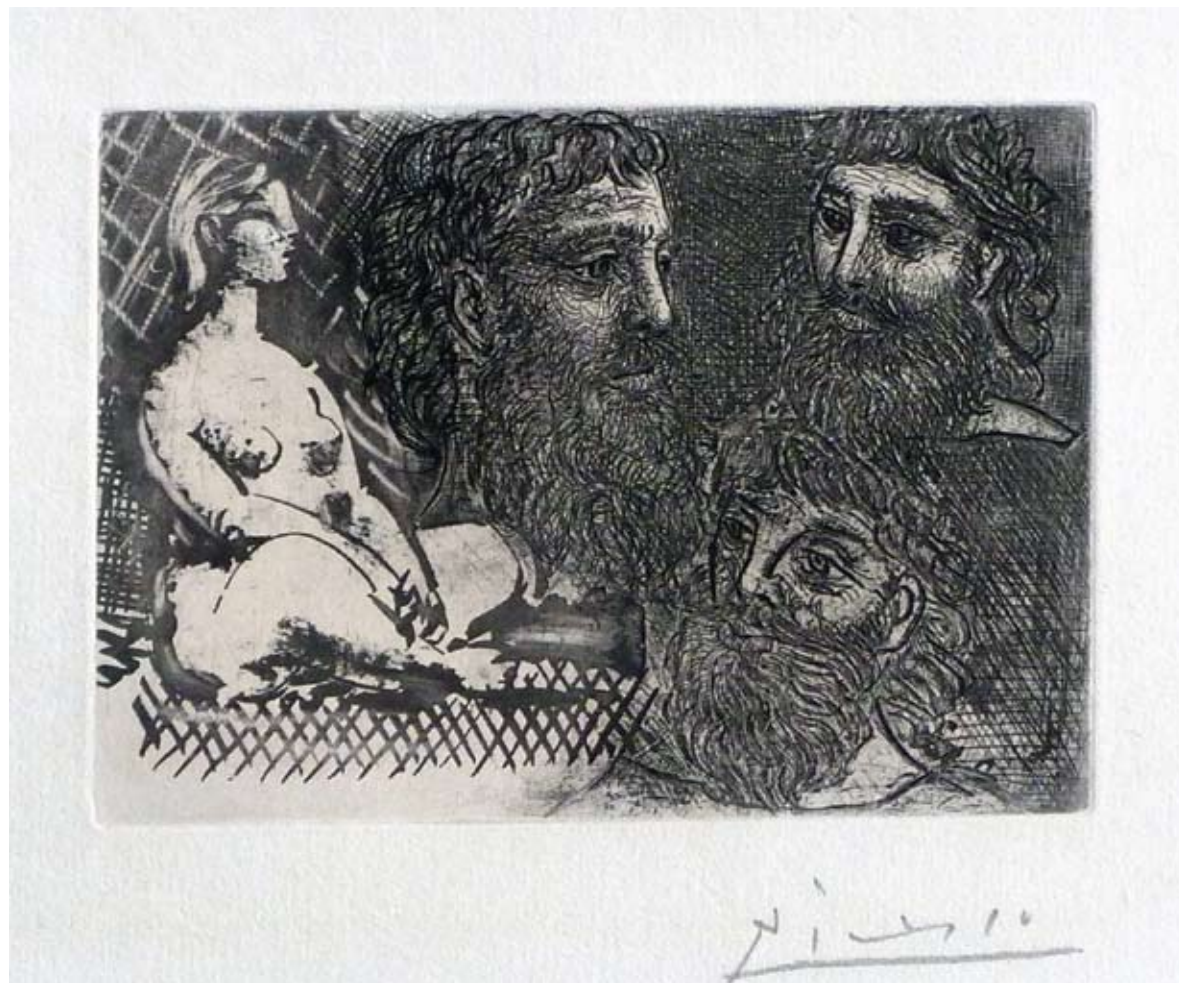
PABLO PICASSO 1881-1973

Four Nude Women and a Sculpted Head (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





PABLO PICASSO 1881-1973
 Seated Woman and Three Bearded Heads, (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



PABLO PICASSO 1881-1973
 Two Women III, 1965
 Original Hand Signed Original Etching on Richard de Bas paper
 33 x 45 cm / 13 x 17.7 in





Left: PABLO PICASSO 1881-1973
Flowers in a Vase, 1950
Original Lithograph on Arches paper
45 x 32.2 cm / 17.7 x 12.6 in



Right: PABLO PICASSO
Flowers in a Glass N.6, 1947
Original Lithograph on Renage wove paper
32 x 24.5 cm / 12.5 x 9.6 in



PABLO PICASSO 1881-1973
The Painter in front of the Easel, 1927
Original Hand Signed and Numbered Etching on Van Gelder Zonen paper
38.5 x 49.4 cm / 15.2 x 19.4 in



Joan Miró (1893-1983) used a language of symbols to reflect his personal vision, sense of freedom, and energy in the Arts. He expressed himself as a Surrealist through poetry, with no obligation of showing recognisable objects.

Miró published his first prints in 1928 when he was thirty five years old. For the next half century he used virtually every technique of the printer's art to expand his creativity, breaking rules and defining new directions every step along the way. His unique iconographic images represent a simplicity and humanity that are universally recognised and appreciated.

Miró's oeuvre is based on a deep attachment to his native Catalogne, its people and its tradition. We hope this selection can give an introduction to the artist universe with his women, birds and stars. We can start with the lithograph "Women, Birds, Star", dated 1949, (page 23). Women represent an important reference to fertility and sexuality and therefore traditions. Birds' flight is poetical and magical at the same time and for Miró this represented an important symbol of mystery. The stars connect the earth and the sky. These elements exemplify Miró's ability to combine simple imagery with ancient symbolism and make contact with deeply held instincts. The artist emphasised the harmonious and elemental relationship between man and nature, which he felt was threatened by modern civilisation.

In the following pages we can admire interesting examples of the Miró printmaking, such as the original hand signed and numbered aquatint "The Yellow Lunar Bird", dated 1963, (page 24). "Fundacio Miró" (page 40), is a fine lithograph, created by Miró especially for his exhibition at the Fundacio Joan Miró in 1975. It was printed in this deluxe edition without the text by "La Poligrafa S.A." in Barcelona.



JOAN MIRÓ 1893-1983

Woman, Birds, Star, 1949/1968

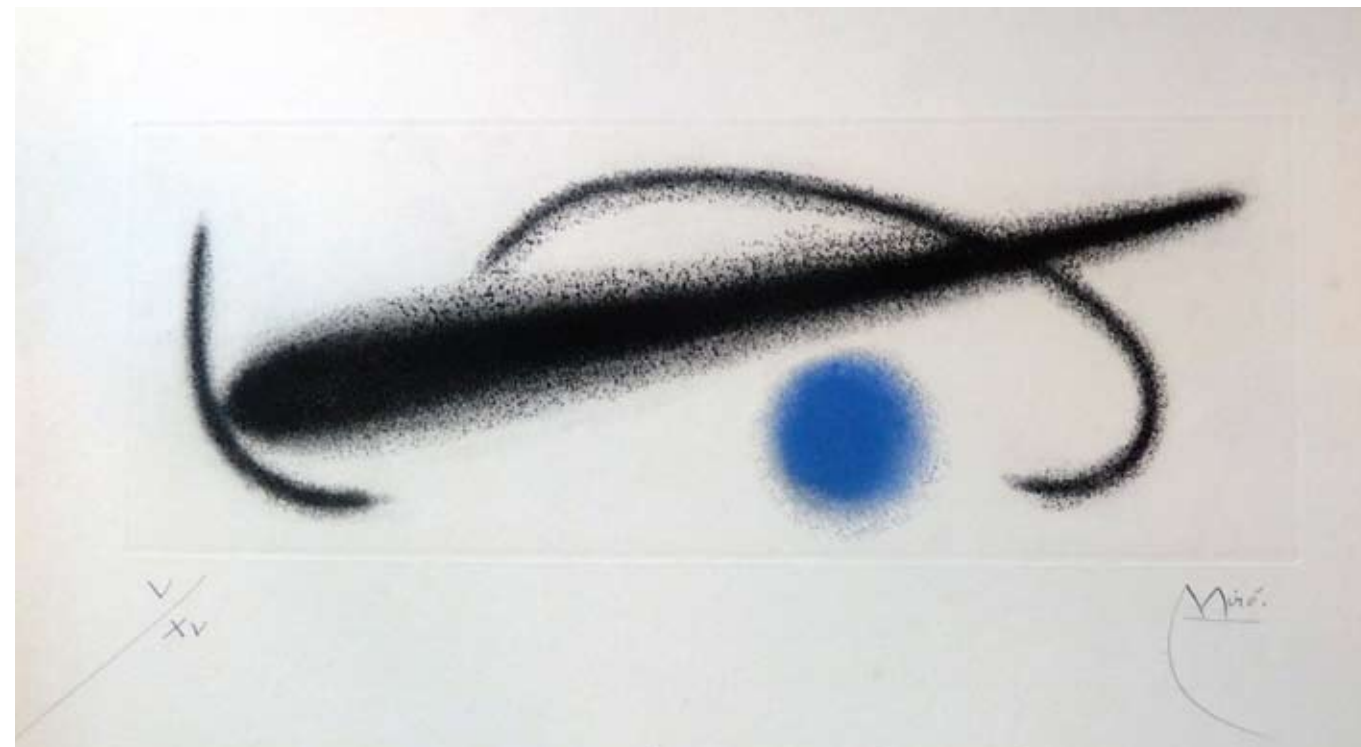
Hand Signed and Numbered Lithograph in colours on Rives BFK paper

75.7 x 54.6 cm / 29.8 x 21.5 in





JOAN MIRÓ 1893-1983
 The Yellow Lunar Bird, 1963
 Original Hand Signed and Numbered Aquatint in colours on vellum paper
 75 x 105 cm / 29.5 x 41.3 in



JOAN MIRÓ 1893-1983
 Nous Avons, 1959
 Original Hand Signed and Numbered Etching in colours on BFK Rives paper
 32.5 x 50.5 cm / 12.8 x 19.9 in





“I try to apply colours like words that shape poems, like notes that shape music”.

Joan Miró

JOAN MIRÓ 1893-1983
Enchantments with Variations in Miró's Garden, 1975
Original Hand Signed and Numbered Lithograph in colours on BFK Rives paper
50 x 71 cm / 19.7 x 28.3 in



JOAN MIRÓ 1893-1983
Birds, 1956
Original Hand Signed and Numbered Lithograph in colours on Arches vellum paper
57 x 76 cm / 22.4 x 29.9 in





JOAN MIRÓ 1893-1983
 Figure with Red Sun I, 1950
 Original Hand Signed and Numbered Lithograph in Colours on Arches vellum paper
 64 x 50 cm / 25.2 x 19.6 in



Left to right:
 JOAN MIRÓ 1893-1983
 Plate 13 & 14 from "The Lithographs II", 1975
 Original Hand Signed and Numbered Lithographs in Colours on Arches vellum paper
 Ca. 45 x 37 cm / 17.8 x 14.6 in





JOAN MIRÓ 1893-1983
Plate 7 from "The Lithographs IV", 1981
Original Hand Signed and Inscribed Lithograph in Colours on Arches vellum paper
45 x 37.2 cm / 17.7 x 14.6 in



This etching was part of the series "Fete Galante" that was conceived by Miró and included 16 prints with their parade of The Cricket, The Scarabs, The Scorpion, etc.

This series again establishes Miró's interest and predilection - since the earliest paintings - in tiny creatures, in the earth's smallest inhabitants, our friends in play and fables.

JOAN MIRÓ 1893-1983
The Cricket under the Moon, 1978
Original Hand Signed and Numbered Etching with Aquatint on Arches vellum paper
63.3 x 46 cm / 24.9 x 18.1 in





“Le Marteau sans Maître” (The hammer without a master) is a composition by the French composer Pierre Boulez. It is a setting of the surrealist poetry of René Char for alto and six instrumentalists. It was first performed in 1955.

When Miró set about illustrating - or rather accompanying - René Char’s first major book, “Le Maître sans Maître”, he produced in his favour, far more plates than planned, or rather what they had felt would ensure a harmonious structure to the book.

Both artist and writer agreed to use the additional 10 prints to accompany a limited edition of Char next book “Dehors la nuit est gouvernée”. However, this never materialised and they were used for a different project.

JOAN MIRÓ 1893-1983

The Hammer without a Master, 1976

Original Hand Signed and Numbered Etching with Aquatint on Japan paper

44 x 33 cm / 17.3 x 12.9 in



JOAN MIRÓ 1893-1983

Plate 1 from “The Lithographs IV”, 1976

Original Hand Signed and Inscribed Lithographs on Arches vellum paper

44 x 36 cm / 17.3 x 14.2 in





JOAN MIRÓ 1893-1983
 Plate 3 from "The Lithographs IV", 1976
 Original Hand Signed and Inscribed Lithographs on Arches vellum paper
 44 x 36 cm / 17.3 x 14.2 in



JOAN MIRÓ 1893-1983
 Plate 5 from "The Lithographs IV", 1976
 Original Hand Signed and Inscribed Lithographs on Arches vellum paper
 44 x 36 cm / 17.3 x 14.2 in





JOAN MIRÓ 1893-1983
Plate 8 from "The Lithographs IV", 1976
Original Hand Signed and Inscribed Lithographs on Arches vellum paper
44 x 36 cm / 17.3 x 14.2 in



JOAN MIRÓ 1893-1983
Souvenir and Artist Portraits or Jaillie du Calcaire, 1972
Original Hand Signed and Inscribed Lithograph on Arches vellum paper
44 x 36 cm / 17.3 x 14.2 in





JOAN MIRÓ 1893-1983

Cloudy Figure, 1955

Original Hand Signed, Dated and Numbered Lithograph in colours on Arches vellum paper
76 x 56.2 cm / 29.9 x 22.1 in



JOAN MIRÓ 1893-1983

The Solar Bird, the Lunar Bird, Sparks, 1967

Original Hand Signed and Numbered Lithograph in colours on Vélín Lana paper
65 x 49 cm / 25 x 19.2 in





This lithograph was created by Miró especially for his exhibition at the Fundacio Joan Miró in 1975. It was printed in this deluxe edition without the text by "La Poligrafa S.A." in Barcelona.

JOAN MIRÓ 1893-1983
Fundacio Joan Miró, 1975
Original Hand Signed and Numbered Lithograph in colours on Arches vellum paper
70 x 50 cm / 27.5 x 19.7 in



JOAN MIRÓ 1893-1983
The Land of Great Fire, 1960
Original Hand Signed and Numbered Lithograph in colours on Arches vellum paper
48 x 65 cm / 18.8 x 25.5 in





JOAN MIRÓ 1893-1983
 Daphnis and Chloe, 1933
 Original Hand Signed and Inscribed Drypoint on Arches vellum paper
 50 x 64cm / 19.7 x 25.2 in



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