

THE THREE SPANISH MASTERS: PICASSO, MIRÓ AND DALÍ



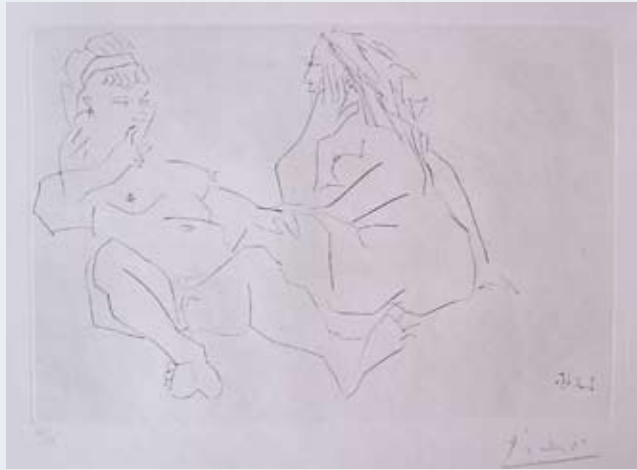
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Gilden's Arts Gallery
20th Century Art Specialists

87 Heath Street, Hampstead, London NW3 6UG, United Kingdom
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THE THREE SPANISH MASTERS: PICASSO, MIRÓ AND DALÍ



Gilden's Arts Gallery is delighted to present a wide selection of works by three major Spanish Masters of the 20th Century: Pablo Picasso, Joan Miró and Salvador Dalí. These artists expressed their creativity through different techniques and we are proud to exhibit a variety of works in various media: ceramics, drawings and prints. The three Catalan artists derived inspiration from local traditions while contributing with their own innovations to international modernism.

Our commitment to promote works by such important figures of Modern Art is ongoing, and we hope that this catalogue will both be inspiring and raise an interest in the three key personalities of 20th Century Spanish Art

All works in the catalogue are for sale, with prices ranging from £350 to £21,000. Each work is accompanied by the gallery's certificate of authenticity.

Pablo Picasso



Pablo Picasso (Málaga 1881–1973 Mougins) was without a doubt a true genius. Foremost Picasso was an individualist. He was a founder of art movements, such as Cubism, but paradoxically refused to do what other people did, and whenever the art world caught up with him and thought they knew what to expect, he would change completely and surprise them.

During his lifetime, Pablo Picasso created around 2,000 different prints in a variety of techniques. For the first forty years the master concentrated on the intaglio prints. The one hundred fine etchings of the Volland Suite are widely considered his the best achievements in printmaking. The series was realised between 1930 and 1937 and it is named after the French art dealer and critic Ambroise Vollard, with whom Picasso had a very close working relationship.

Pablo Picasso

Two Women III, 1965

Original Hand Signed and Numbered Etching
on Richard de Bas paper
33 x 45 cm / 13 x 17.7 in

Study of Marie Thérèse profile and Rembrandt's portrait with Béret, from 'La Suite Vollard', 1934

Original Hand Signed Etching on large Montval paper
50.4 x 38.6 cm / 19.4 x 15.1 in

Pablo Picasso



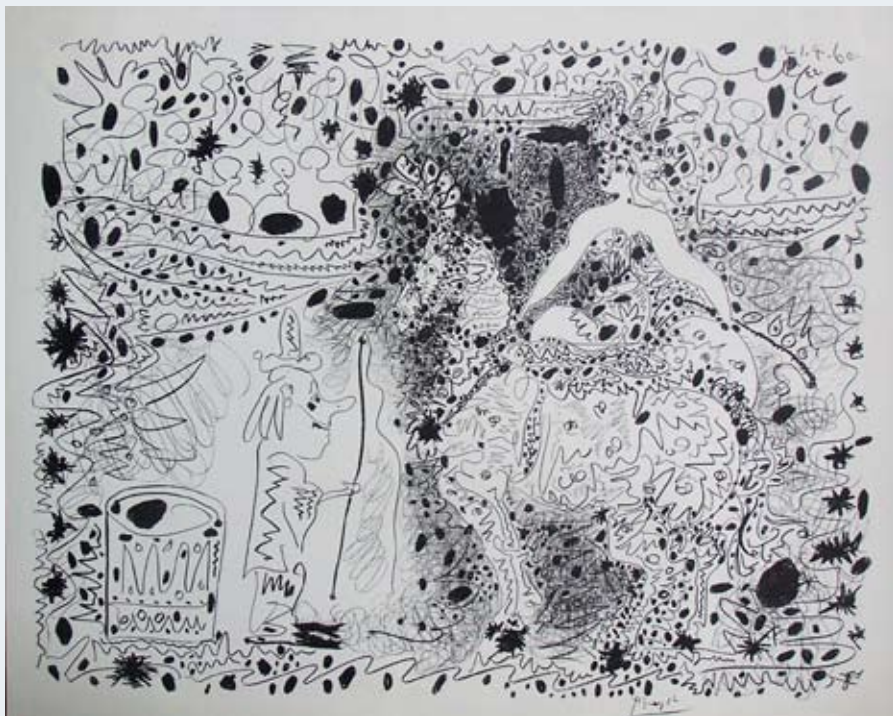
Seated Woman and Woman from the Back, from 'La Suite Vollard', 1934
Original Hand Signed Etching on Montval paper
44.5 x 34.5 cm / 17.5 x 13.6 in

Pablo Picasso



Two Nude Women, One of them in a Tree, 1931
Original Hand Signed and Hand Numbered Etching on Arches vellum paper.
63 x 48.5 cm / 24.8 x 19 in

Pablo Picasso



"All children are artists. The problem is how to remain an artist once he grows up".

Pablo Picasso

***The Equestrienne*, 1960**

Original Plate Signed Lithograph on vellum paper
55 x 69 cm / 21.6 x 27.2 in

Pablo Picasso



i.



ii.



iii.



iv.

Clockwise from top left:

i. ***The Picador II***, 1961; ii. ***The Picador's Pike***, 1961;
iii. ***Banderilles***, 1961; iv. ***Pass with Cape*** 1961

Original lithographs on vellum paper
each 24.5 x 31 cm / 9.4 x 12.2 in

Pablo Picasso



Horse / Donkey

Original Double-Sided Multicolour Crayon Drawing
on paper

12 x 20 cm / 4.68 x 7.80 in

Accompanied by a certificate by Maya Picasso, daughter of the artist

Pablo Picasso



Provenance: The collection of Ines and Gerard Sassier, France.

Picasso had two great confidants in his life: Ines Sassier and Jaume Sabartés. During the time of her acquaintanceship with Picasso, Ines was given a number of works consisting of graphics, illustrated books, autographs, letters and, especially, drawings made by the artist for her son Gerard Sassier. For the most part these consisted of sketches showing childish scenes such as animals, farm life and circuses.

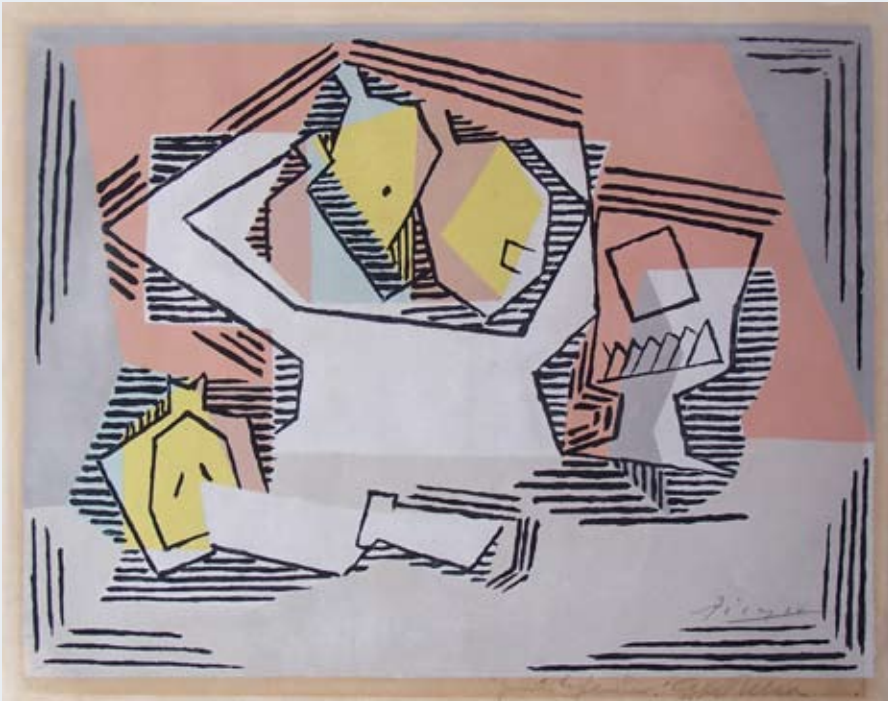
The Cock

Original Multicolour Crayon Drawing
on paper

13 x 20.5 cm / 5 x 8 in

Accompanied by a certificate by Maya Picasso, daughter of the artist

Pablo Picasso



Still Life with Pears, ca. 1925-1926
Hand Signed and Numbered Pochoir in colours
on paper
29 x 37 cm / 11.4 x 14.6 in

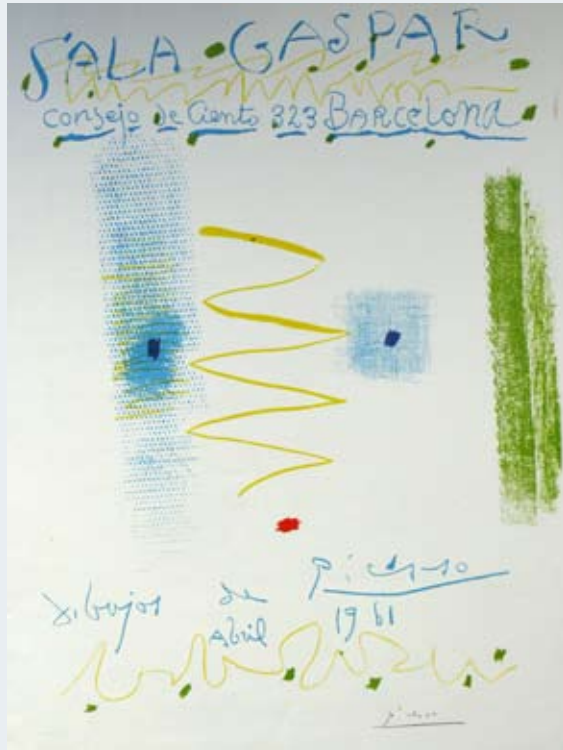
Pablo Picasso



Still life is a crucial motif in Picasso's oeuvre. It is interesting to compare two completely different approaches to the theme. *Still Life with Pears* is a Cubist composition, which reflects the interest in geometry expressed by the artist during his Cubist period. With Georges Braque, Pablo Picasso was the co-founder of the Cubist Movement in 1907. On the contrary, *Still Life with Pitcher and Lemon*, realised in circa 1955, reflects a new interest in classicism, far from the rigors of his Cubist works.

Still Life with Pitcher and Lemon, ca. 1955
Hand Signed and Numbered Etching with Aquatint and Pochoir
on Rives vellum paper
50 x 65.5 cm / 19.7 x 25.5 in

Pablo Picasso



Picasso created a number of art posters for exhibitions and cultural institutions. Posters for his own shows were done for galleries with which he had close ties. The Sala Gaspar in Barcelona deserves to be mentioned as the only gallery in Spain that dared regular shows by the artist despite his proscription by Franco regime.

Affiche, Avril, 1961

Original Hand Signed Lithograph in colours on Rives vellum paper
75 x 52.5 cm / 29.5 x 24.4 in

Pablo Picasso



Campaigners for peace around the world adopted the dove of peace created by Picasso. Doves also had a high personal significance for the artist, going back to the childhood memories of his father painting the doves they had at home. Picasso and Françoise Gilot even named their daughter Paloma, Spanish for "Dove", testifying the importance of doves to the artist.

Málaga 1881-1973 Mougins (Spanish)

20th Anniversary Peace Movement, 1969
Photo Lithography on paper
65 x 69 cm / 25.6 x 27.2 in

Pablo Picasso



***The Knight and the Page*, 1951**
Original Inscribed Lithograph
on Arches wove paper
51.5 x 38 cm / 20.3 x 15 in

Pablo Picasso



The knight is an excellent example of the playful and iconic motifs to be found in Picasso's oeuvre. The main thematic source for the Master was "Don Quixote" by Miguel de Cervantes, the most influential work of literature from the Spanish Golden Age, published between 1605 and 1615.

***The Arrival of the Chevalier*, 1951**
Hand Signed and Numbered Lithograph in colours
on vellum paper
47.5 x 74.5 cm / 18.7 x 29.3 in

Pablo Picasso



The artist's studio is an emblematic motif in Picasso's late oeuvre. For Picasso, this was not only a place to work in, but also a social space to avoid total isolation. Here we present four different interpretations of the theme, dating between 1955 and 1966.

Divine Visitors in the Studio, 1955

Original Hand Signed and Numbered Aquatint
on Arches wove paper
57 x 76 cm / 22.4 x 29 in

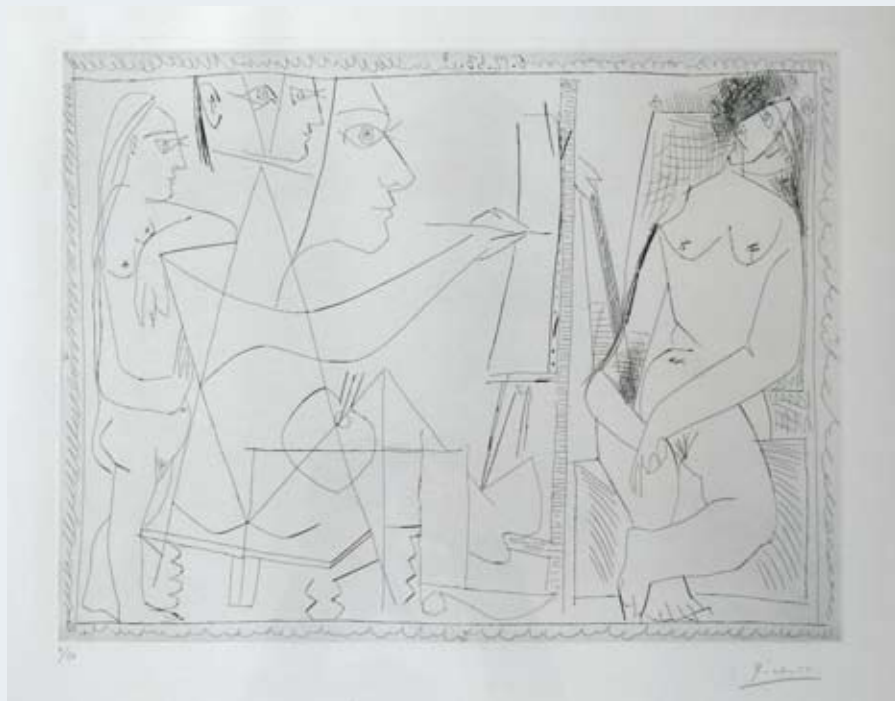
Pablo Picasso



In the Artist's Studio, 1965

Original Hand Signed and Numbered Etching and Aquatint
on vellum paper
39.2 x 52 cm / 12.7 x 20.5 in

Pablo Picasso



In the Artist's Studio, 1963

Original Hand Signed and hand numbered Etching & Drypoint
on wove paper
31.1 x 41.6 cm / 12.3 x 16.4 in

Pablo Picasso



In the Artist's Studio, 1966

Original Hand Signed and Numbered Etching and Aquatint
on BFK vellum paper
49 x 64 cm / 19.3 x 25.2 in

The artist's studio was the place where Picasso talked to collectors, negotiated with merchants, conversed with critics, seduced his muses and lovers, and meditated about art and his life's experiences. The woman is often present in his studies of the studio, not unusually to eroticise the work.

Pablo Picasso



Picasso was a “Bohemian Casanova”. Fernande, Eva, Olga, Marie-Thérèse, Dora, Françoise, Jacqueline: these are some of the women who had crucial role in the art and life of Picasso. They were his driving force, his muses, and he used them all, creating and implementing through them his artistic dynamism in the world of art.

Woman in the Mirror with a Spectator, 1965

Original Hand Signed and hand numbered Etching and Aquatint on thick vellum paper
33 x 45 cm / 13 x 17.7 in

Pablo Picasso



Large Profile - Portrait of Françoise, 1947

Original Hand Signed and Numbered Lithograph on Arches vellum paper
65 x 50 cm / 28.6 x 19.7 in

Joan Miró



Joan Miró (Montroig 1893-1983 Mallorca) fascination and interest in myth starts from his Catalan traditions. In Barcelona, the same place where Picasso started, he inherited the provocateur spirit of the avant-garde movements. This helped him in finding the freedom to express himself, with no obligation of showing recognisable objects, on the way to the expressive anarchy of the Surrealism. The study of the colours was crucial in his oeuvre during all his lifetime. But, especially after the Second World War, Miró experimented with new chromatic solutions.

***The Yellow Moon 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



"What I am seeking... is a motionless movement, something equivalent to what is called the eloquence of silence".

Joan Miró

***I work like a Gardener*, 1963**

Original Hand Signed and Numbered Lithograph in colours
on glossy Japan paper
40.5 x 32.7 cm / 15.9 x 12.9 in

Joan Miró



Plate 2 from "Miró Lithograph I", 1972

Original Hand Signed and Numbered Lithograph in Colours
on Arches wove paper
44.8 x 37 cm / 17.6 x 14.6 in

Joan Miró



Plate 14 from "Miró Lithographs II", 1975

Original Hand Signed and Numbered Lithograph in Colours
on Arches vellum paper
44.5 x 37 cm / 17.5 x 14.6 in

Joan Miró



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

Joan Miró

***The Lizard with Goldfeathers*, 1971**

Original Hand Signed and Inscribed Lithograph in colours
on Kochi-Japon paper
35.5 x 50 cm / 14 x 19.7 in

Joan Miró



***Figure with Red Sun I*, 1950**

Original Hand Signed and Numbered Lithograph in colours
on Arches wove paper
64 x 50 cm / 25.2 x 19.6 in

Joan Miró



***The Demi-Mondaine by the Window*, 1975**

Original Hand Signed and Numbered Etching and Aquatint
in Colours on vellum paper
92 x 63.5 cm / 36.2 x 25 in

Joan Miró



***Woman*, 1958**

Hand Signed and Numbered Lithograph in colours
on Arches vellum paper
65.3 x 47.7 cm / 25.7 x 18.8 in

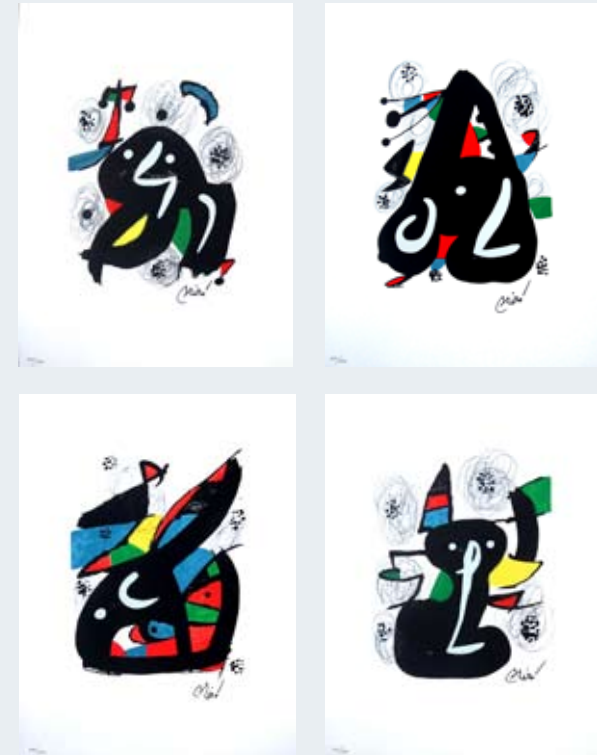
Joan Miró



***Perseids*, 1970**

Original Hand Signed and Hand Numbered Lithograph in colours
on Japan paper
66 x 51 cm / 26 x 20.1 in

Joan Miró



"Little by little, I've reached the stage of using only a small number of forms and colours. It's not the first time that painting has been done with a very narrow range of colours. The frescoes of the tenth century are painted like this. For me, they are magnificent things".

Joan Miró

***La Melodie Acide*, 1980**

4 Original Signed in the Plate and Hand Numbered Lithographs
in colours on Arches vellum paper
33 x 25 cm / 13 x 10 in

Joan Miró



The Book of the Six Senses, plate V, 1981

Original Hand Signed and Numbered Etching and Aquatint
in Colours on Guarro vellum paper
72 x 54 cm / 28.5 x 21.3 in

Joan Miró



Birds, 1956

Original Hand Signed and Numbered Lithograph in Colours
on Arches vellum paper
57 x 76 cm / 22.4 x 29.9 in

This work typifies Miró's sense of wonder of nature, using motifs such as the bird, which became an essential theme in his iconography of the 1940s. Recognisable objects, which were represented as symbols, reflect the artist's belief that a form is never something abstract, but it is always a sign of something.

Joan Miró



Fundació 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



"My characters have undergone the same process of simplification as the colours. Now that they have been simplified, they appear more human and alive than if they had been represented in all their details".

Joan Miró

Miró Sculture, 1974

Original Hand Signed and Numbered Lithograph in colours
on Arches vellum paper
35 x 52 cm / 13.8 x 20.5 in

Joan Miró



This Cubist still life is a very unusual work in the artist's oeuvre. The young Miró was strongly affected by the Cubist Movement in his work before 1920. At that time, he was most influenced by the French painter Paul Cézanne.

Joan Miró



Miró was a Surrealist artist all his life. Surrealism was a fusion of reality and dream, a beyond reality state. Breton, the father of the movement, felt that Miró's work derives from innocence and freedom.

The Coffee Grinder, 1918/1954

Hand Signed, Dated and Numbered Etching and Aquatint in colours on BFK Rives paper
63.5 x 75 cm / 25 x 29.5 in

L'Oiseau Fusée, 1952

Hand Signed, Numbered and Dated Etching with Aquatint in colours on Arches vellum paper
50.5 x 65 cm / 19.9 x 25.6 in

Salvador Dalí



Salvador Dalí (1904 -Figueras- 1989) was the youngest of the three Spanish Masters of the 20th Century. He made his first visit to Paris in 1926, where he met with Pablo Picasso whom the young Dalí revered. Picasso had already heard favourable reports about Dalí from Joan Miró. Throughout his career, Dalí made a number of works heavily influenced by Picasso and Miró, who were always important references within the great creativity of this brilliant genius.

***Body Drape or Crutch*, ca. 1950**

Original Double-Sided Indian Ink and Pencil Drawing
on paper from San Francisco Museum of Modern Art
18.6 x 17.2 cm / 7.3 x 6.8 in

Salvador Dalí



"Drawing is the honesty of the art. There is no possibility of cheating. It is either good or bad".

Salvador Dalí

***Study of Couple Dancing in front of the Joke Shop*, ca. 1935**

Original Pencil Drawing on paper torn from a school notebook
22.5 x 17.2 cm / 8.6 x 6.8 in

Salvador Dalí



Clockwise from top left:
Summer, Autumn, Spring, Winter (From "The Seasons"), 1972
 Original Hand Signed and Numbered Lithographs in Colours
 on handmade wove paper
 Various dimensions

Salvador Dalí



"Surrealism is destructive, but it destroys only what it considers to be shackles limiting our vision".

Salvador Dalí

The Mystery of Sleep (from Surrealistic Visions), 1976
 Original Hand Signed and Inscribed Lithograph in colours
 on Arches paper, printed to the edges
 75 x 54 cm / 29.5 x 21.3 in

Salvador Dalí



***Venus of the Constellation with Picador*, 1975**
Original Hand Signed and Inscribed Drypoint Etching
on Japan paper
76.5 x 57.5 cm / 30.1 x 22.6 in

Salvador Dalí



***Breathing Pneumatic Armchair, from "Imaginations and Objects of the Future"*, 1975/76**
Original Hand Signed and Numbered Etching and Lithograph
with Collage on vellum paper
75 x 55.5 cm / 29.5 x 21.9 in

Salvador Dalí



King, I am Waiting for you in Babylon, 1973

page 44, from left to right: *His Symmetry wasn't due to Chance either...; It's Far Away in Space...; There are Some Soldiers...; Now it's the Evening...; The Sunset Lies Down...; What His Eyes Look Like...;* page 45, from left to right: *Monsoon's Arrival...; Some Kings*

Hung on Trees...; Desert's Track...; The Smelling City...; Alexander Looked at Him...; Darius Swore he Would Hang...

12 Hand Signed and Numbered Original Etchings
on Rives parchment paper
61 x 44 cm / 24 x 17.3 in

Salvador Dalí



i.



iii.



iv.



ii.



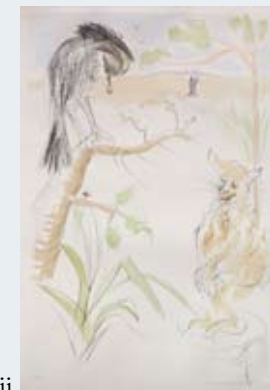
v.



vi.



vii.



viii.



ix.



x.

Dalinistic Bestiary of La Fontaine, 1974

i. *The Lion's Court*; ii. *The Monkey and The Leopard*; iii. *The Coach and The Fly*; iv. *Elephant and Monkey*; v. *The Animals Sick of The Plague*; vi. *The Deer that Shows Itself in the Water*; vii. *The Oak and the Reed*; viii. *The Raven and the Fox*; ix. *The*

Rider and Deer, x. The Horse and the Wolf

12 Hand Signed and Numbered Original Etchings and Pochoirs in colours on Richard de Bas Auvergne paper
Various dimensions



Contact

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Pablo Picasso

Matt Dove, 1948

Original Painted and Partially Glazed White Ceramic Platter
31 x 37.4 cm / 12.2 x 14.7 in

Cover image:

Pablo Picasso

La Corrida, 1956

Hand Signed and Numbered Etching and Aquatint in colours
on vellum paper

56.5 x 75 cm / 22.2 x 29.5 in