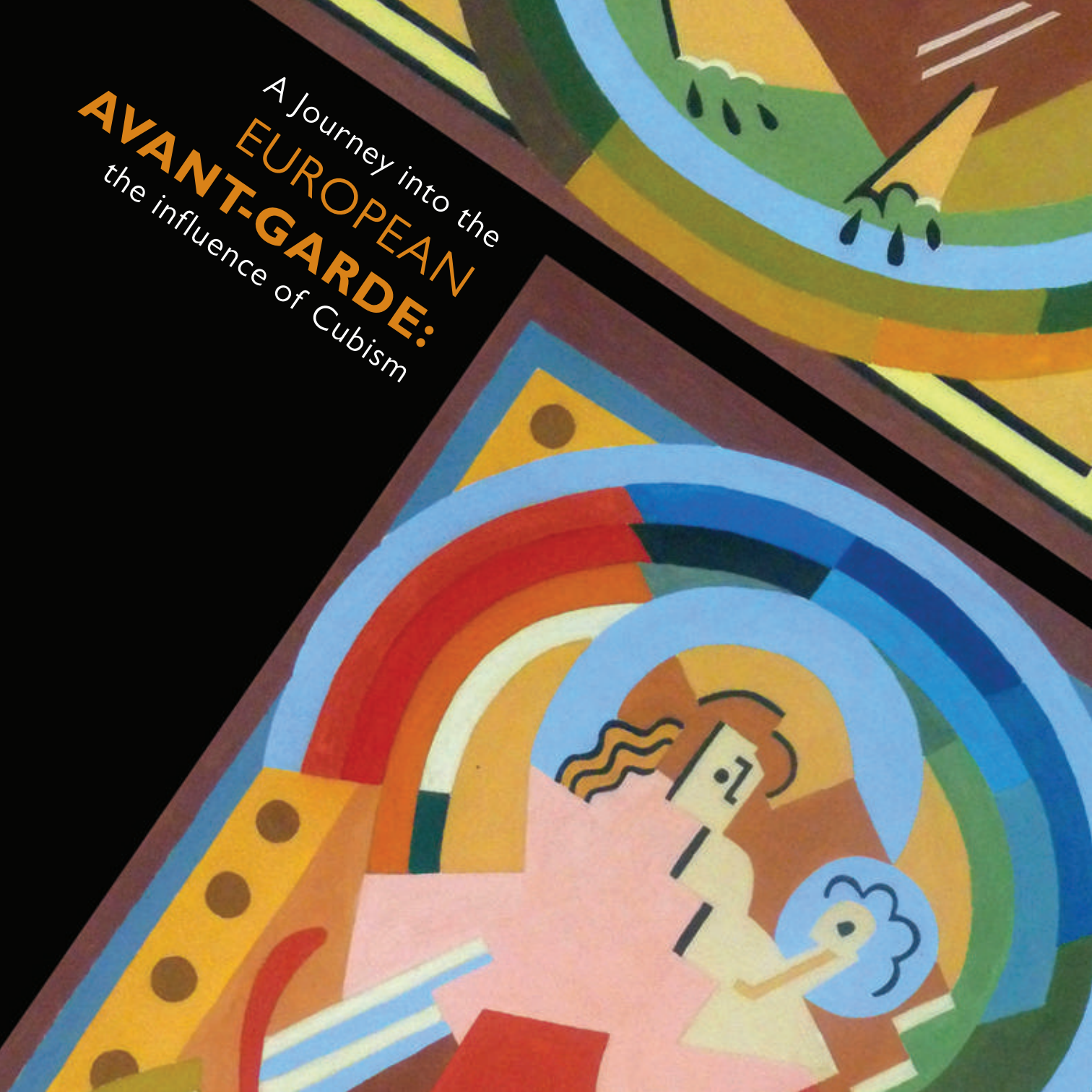
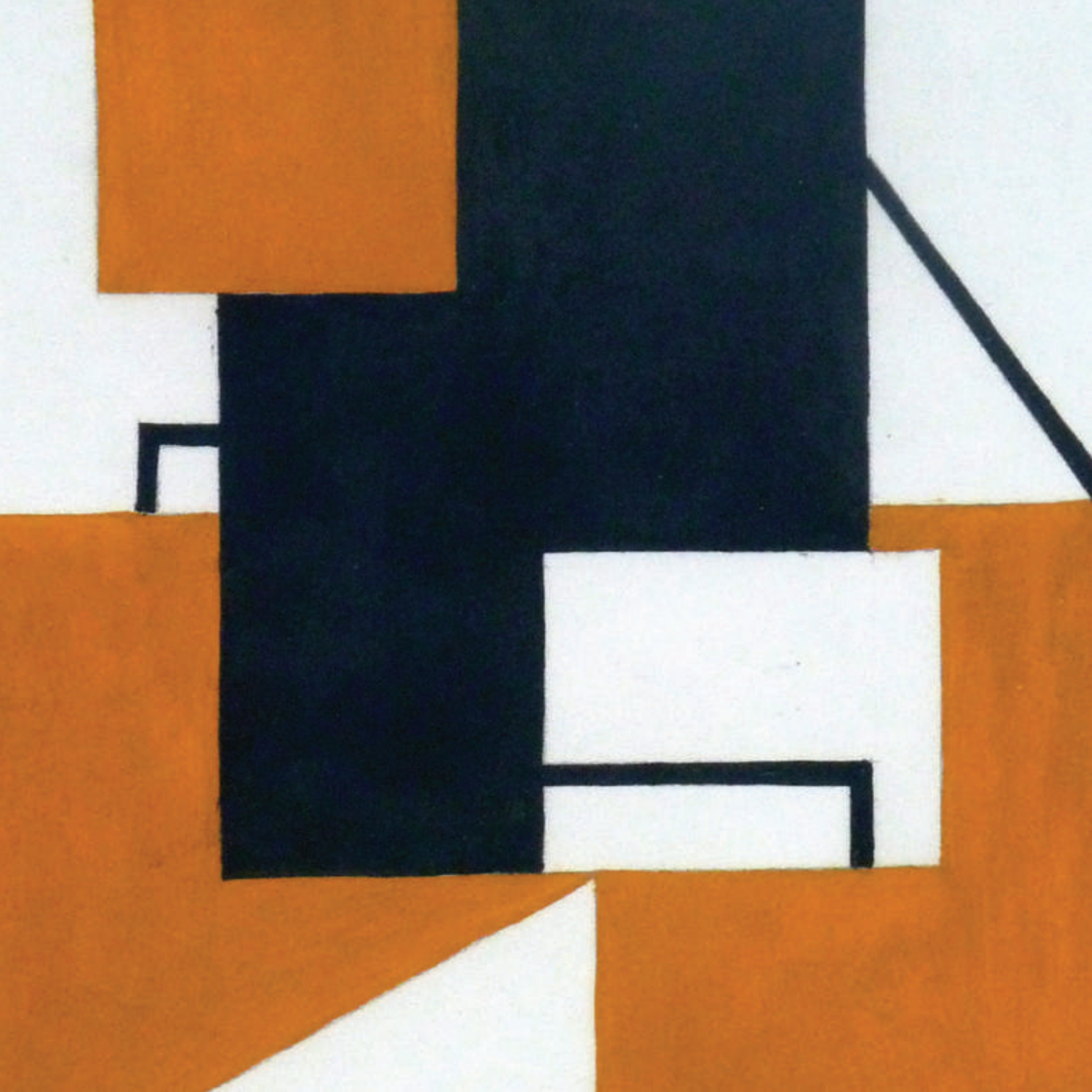


A Journey into the
EUROPEAN
AVANT-GARDE:
the influence of Cubism





GILDEN'S ARTS GALLERY

A JOURNEY INTO THE
EUROPEAN AVANT-GARDE:
THE INFLUENCE OF CUBISM

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A JOURNEY INTO **EUROPEAN AVANT-GARDE:** THE INFLUENCE OF CUBISM

Gilden's Arts Gallery is glad to present its new exhibition "A Journey into the European Avant-Garde: the Influence of Cubism".

Heralded as one of the most original and influential artistic movements of the 20th century, Cubism aggressively challenged Western conceptions of pictorial representation. The impact of these ideas and pictorial forms reverberated throughout Europe and abroad.

Cubism was the first style of abstract art to evolve at the beginning of the 20th century in response to a world that was changing with unprecedented speed. It was an attempt by artists to revitalise the tired traditions of Western art which they believed had run their course. By defying conventional forms of representation, such as perspective, the Cubists developed a new way of seeing which reflected the modern age. This destruction of the traditional Western pictorial system left the door open for radical artistic experimentation that continues to this day.

In Paris, Pablo Picasso and Georges Braque developed their ideas on Cubism around 1907, and their starting point was a common interest in the later paintings of Paul Cézanne. They created a new artistic vocabulary of multiple perspectives, interlocking planes and fractured, flattened masses. The cubist decomposition of the image into geometric shapes was a precursor for much of what followed; painting became more and more abstract as the century progressed.

Picasso and Braque conceived and developed Cubism but other artists also adopted the style, in particular Fernand Leger, Albert Gleizes, and Louis Marcoussis. From its Paris epicentre, cubist ideas quickly spread and profoundly affected the path of the Russian Avant-Garde, Italian Futurism and German Expressionism among others. In the following pages we present a special selection of significant works from the various Avant-Garde movements that have been touched by the prism of Cubism.

FRANCE





Between 1906 and 1910, **GEORGES BRAQUE** made several trips to the south of France and the port at L'Estaque, just west of Marseilles. During his 1907 stay, Braque also became influenced by **PAUL CÉZANNE**, who had come to paint in the same spot in the past. He had admired the master's great retrospective at the Salon d'Automne of 1907. During October Braque painted the first version of the Viaduct, very much in Cézanne's style, with its colourful iridescence and blue horizon.

However, Braque toyed even further with the laws of nature, tilting and compressing the spaces, minimising the colour palette; concepts which became more radical in the following two versions of the Viaduct. It was a turning point for Braque, who two years after finishing this picture, completely abandoned Fauvism for Cubism.

GEORGES BRAQUE 1882-1963

The Viaduct at L'Estaque, 1907

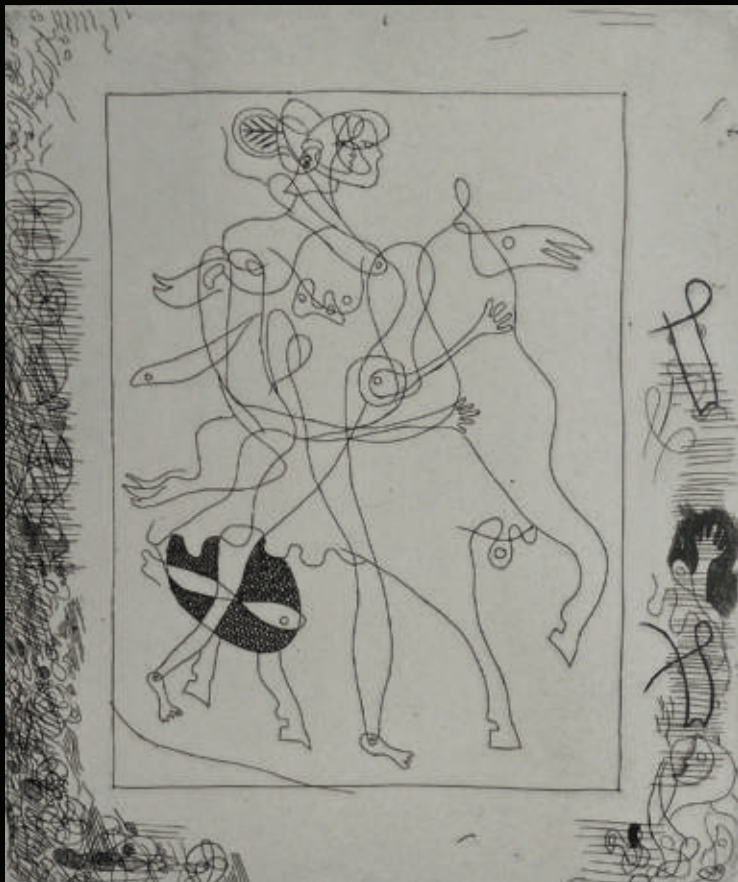
Hand Signed and Numbered Etching with Aquatint in Colours on BFK Rives paper

56.5 x 68.3 cm / 22.3 x 26.8 in



Braque employed the genre of the still life to conduct a lifelong investigation into the nature of perception. The tactile and transitory world of everyday objects exist inside tactile Cubist spaces.

GEORGES BRAQUE 1882-1963
Still Life with Teapot and Grapes, ca. 1950's
Hand Signed and Numbered Aquatint in Colours on Arches paper
56.7 x 76 cm / 22.3 x 29.9 in



Braque never discussed his fascination with Greek themes. But it is known that, in the early 1930s, he first became interested in the art and literature of the very early, and rather unfashionable, Geometric or Protoattic periods, (c.900-600 BC). In 1931 the first motifs relating to Greek Mythology appeared in Braque's work. From this time it is present in all of Braque's reference to Greek Mythology can be found across all of Braque's different techniques: paintings, drawings, sculptures and off course in his graphic art.

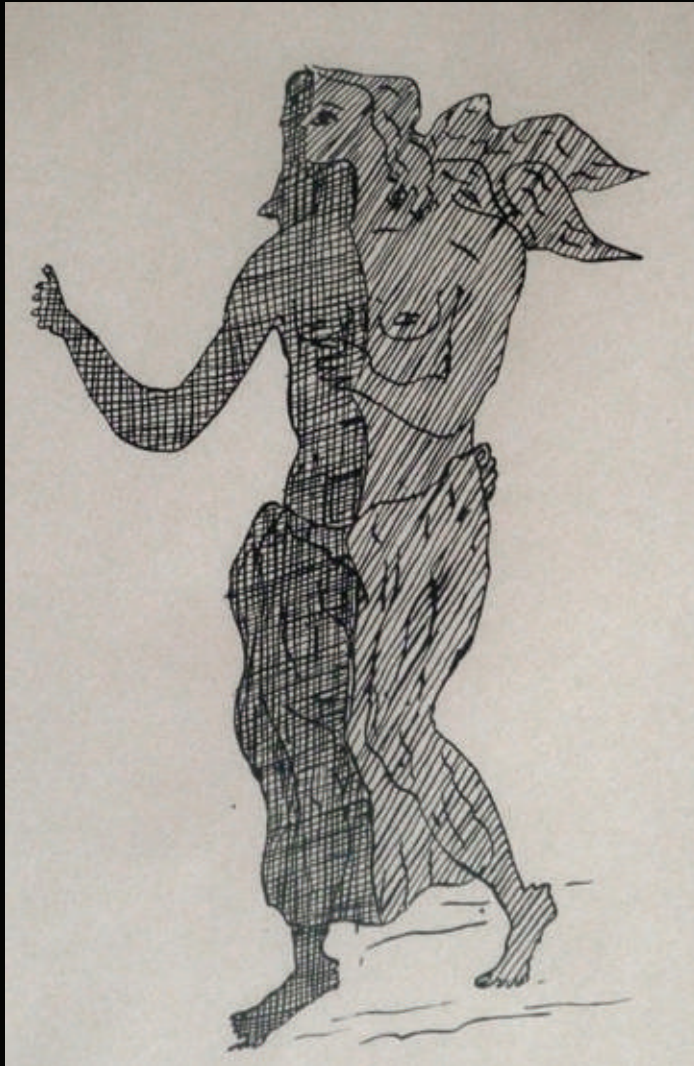
His 1932 series of etchings to illustrate Hesiod's "The Theogony" commission by Ambroise Vollard is considered to be one of his greatest achievements in print making. The subjects also reflected the influence of Surrealism. In the *Théogonie*, Braque used an arabesque etched line that reflects the automatic drawing practised by the Surrealists.

GEORGES BRAQUE 1882-1963

The Theogony of Hesiod, plate 9, 1932

Original Hand Signed and Numbered Etching on Hollande Van Gelder paper

53.2 x 37.6cm / 21 x 14.8 in



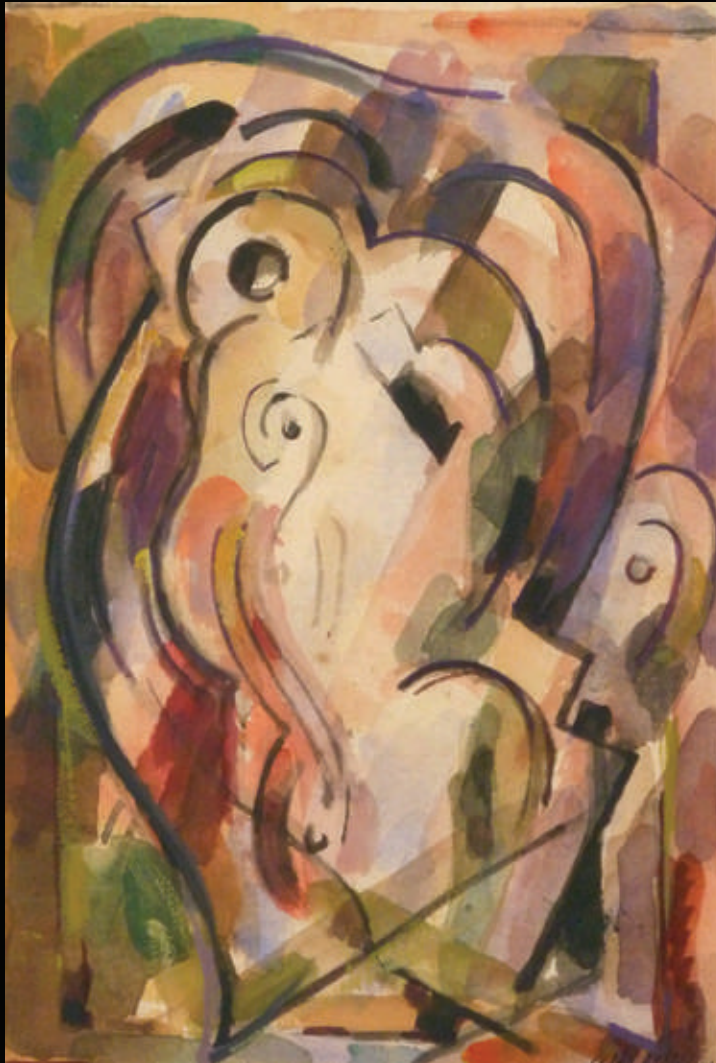
GEORGES BRAQUE 1882-1963
Mythological Figure, 1958
Original Hand Signed and Dated Ink Drawing on paper
40.5 x 26 cm / 15 x 10.3 in



ALBERT GLEIZES 1881-1953
Mother and Child, 1934
Original Hand Signed and Dated Gouache and Pencil on Paper
56.2 x 35 cm / 22.2 x 13.8 in



Born in Paris, **ALBERT GLEIZES** was a painter and theorist associated with the Cubist and abstract movements. After working for several years in his father's fabric design studio, he began to paint on his own in an Impressionist style. He soon developed a more structural approach characterized by geometric simplification. In 1909-10 he met Le Fauconnier and Metzinger, who were working along similar lines. In 1912 he published the famous book "Du Cubisme" with Metzinger, which would put him as one of the foremost theorists of this revolutionary style.



ALBERT GLEIZES 1881-1953
Composition, 1951
Original Hand Signed and Dated Watercolour on paper
30.40 x 21.50 cm / 12 x 9 in



ALBERT GLEIZES 1881-1953
Decoration for the Moscow Train Station, 1927-1929
Hand Signed and Dated Pochoir on BFK Rives paper
65 x 50 cm / 25.5 x 19 in



FERNAND LEGER 1881-1955

Red Bird in the Woods, 1953

Hand Signed and Dedicated Aquatint in Colours on BFK Rives paper

55.6 x 76.0 cm / 21.8 x 29.9 in



FERNAND LEGER 1881-1955

The Reading, 1953

Hand Signed and Numbered Lithograph in Colours on Arches vellum paper

54.5 x 70 cm / 21.5 x 27.6 in



PROVENANCE :

- Fernand Léger
- Nadia Léger, the artist's wife
- Thence by decent to Monsieur Bauquier (Last husband of Mrs Nadia Léger)
- Thence by decent to Madame Bauquier
- Gift from Madame Bauquier to her sister, Mrs Fayollat
- Private Collection, France

FERNAND LEGER 1881-1955

Still Life with Blue Vase or The Table, 1951

Hand Painted, Inscribed and Stamped Glazed Terracotta Plaque

25 x 34 x 3 cm / 9.8 x 13.3 x 1.1 in



MARCEL GROMAIRE was a French Expressionist painter and designer born in Noyelles-sur-Sambre. Gromaire originally studied law in Paris, and even received his diploma, but he was essentially drawn to art. While he was beginning his own independent studies, Gromaire was called away to fight in the war from 1912 until 1916. He continued to draw and sketch while traveling and fighting all over Europe.

Gromaire was essentially a self-taught artist, and he would often frequent the studios in Montparnasse. Matisse had great influence on him, and he was able to study his style briefly at the Academie de la Palette and the Academie Ranson. In 1919, Gromaire return to Paris where he began to receive some notoriety as a painter. During his lifetime, Gromaire exhibited extensively in the United States, Germany and France. He won the Legion of Honor in 1954, and also the National Guggenheim Prize in 1956.

MARCEL GROMAIRE 1892-1971

The Coffee Grinder, 1931

Original Hand Signed and Numbered Etching on Vellum paper

37.8 x 27.8 cm / 14.9 x 11 in

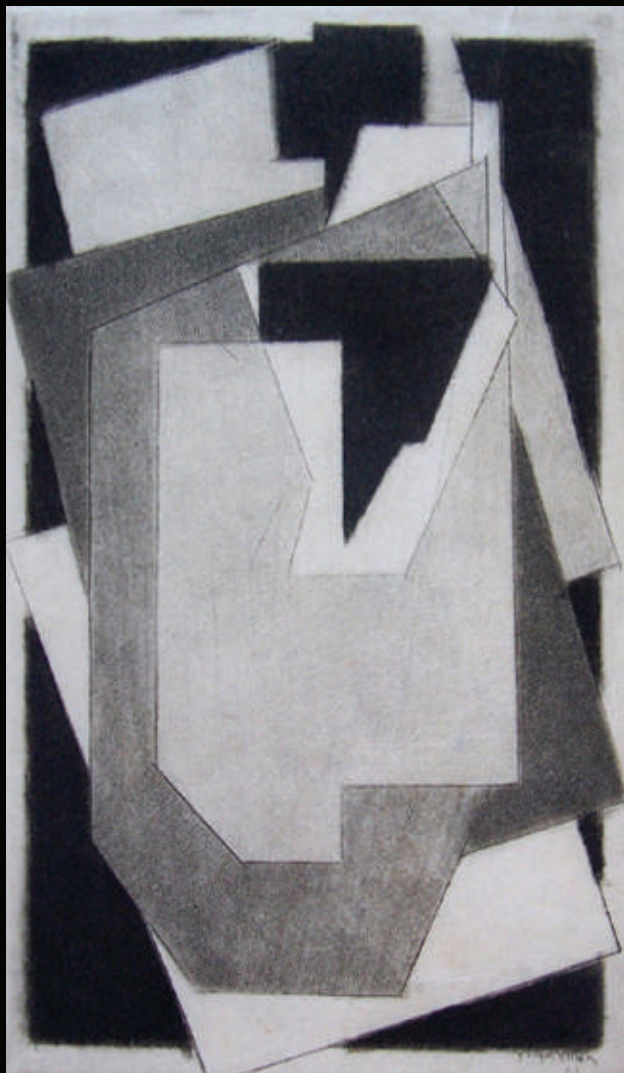


The founder of the group “Les Peintres-Graveurs Indépendants”, **JEAN-ÉMILE LABOUREUR** was one of the most successful and influential printmakers of his day and a man who rode the waves of successive art movements. Born in Nantes in 1877, he went to Paris in 1895 and studied at the Académie Julian. His mentor, the Nantes industrialist and art collector Lotz-Brissoneau, introduced him to the printmaker Auguste Lepère, who taught him the art of wood engraving. In that same year, Laboureur made his first etchings, and also created his first lithographs under the watchful eye of Henri de Toulouse-Lautrec, whom he met at l’Imprimerie Ancourt. Lautrec’s vivacity nor Gauguin’s primitivism truly reflected Laboureur’s inner nature, and he was quickly seduced by the sophistication of Cubism. Jean-Émile Laboureur was the first truly cubist printmaker.

JEAN EMILE LABOUREUR 1877-1943
 The Fishermen and the Cabin Boy, 1924
 Original Hand Signed Colour Lithograph on Vellum paper
 27.6 x 35.6 cm / 10.9 x 14 in

JACQUES VILLON began printmaking during the 1890s when colour was a vital element in French prints. The extraordinary technical skills he developed were later, in the 1920s, turned to the virtuoso production of colour prints that interpretatively reproduced paintings by his contemporaries: Matisse, Picasso, Braque, and others.

Today Villon's accomplishments in colour printing are over-shadowed by his simple and lineal black and white Cubist etchings and drypoints produced between 1911 and 1914. Villon said, "I think that if my Cubism was not harsh it is because I have always preferred the human figure to still life. The human figure being alive, one cannot, one dare not put him in chains!" .

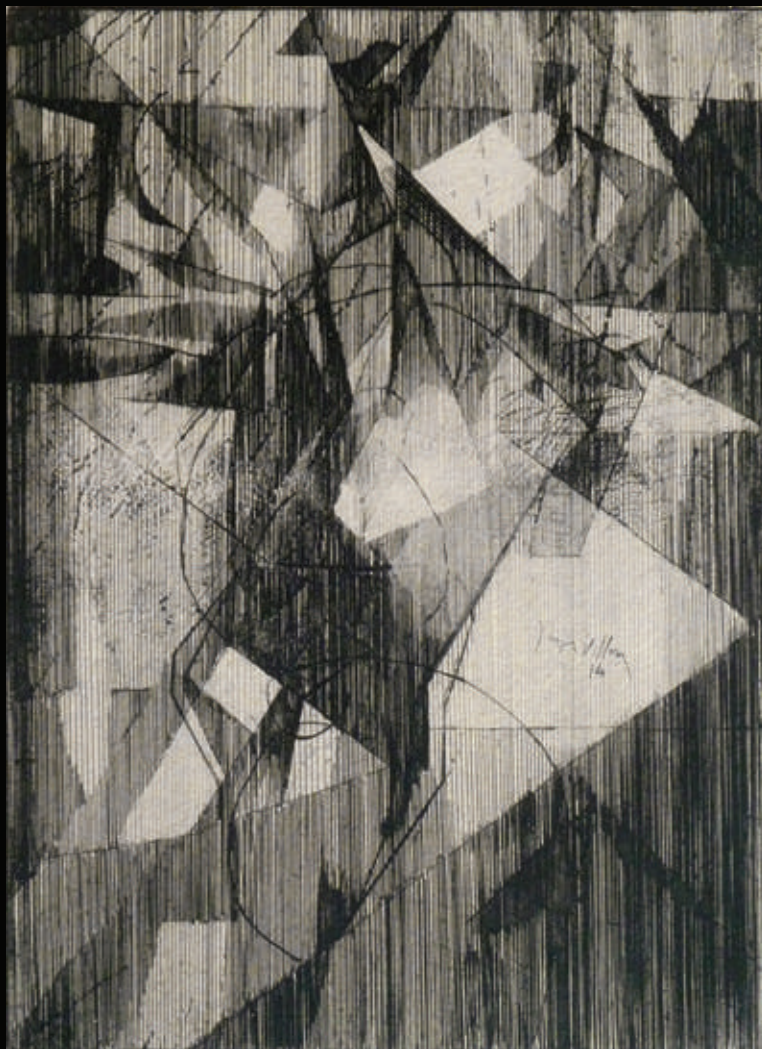


JACQUES VILLON 1875-1963

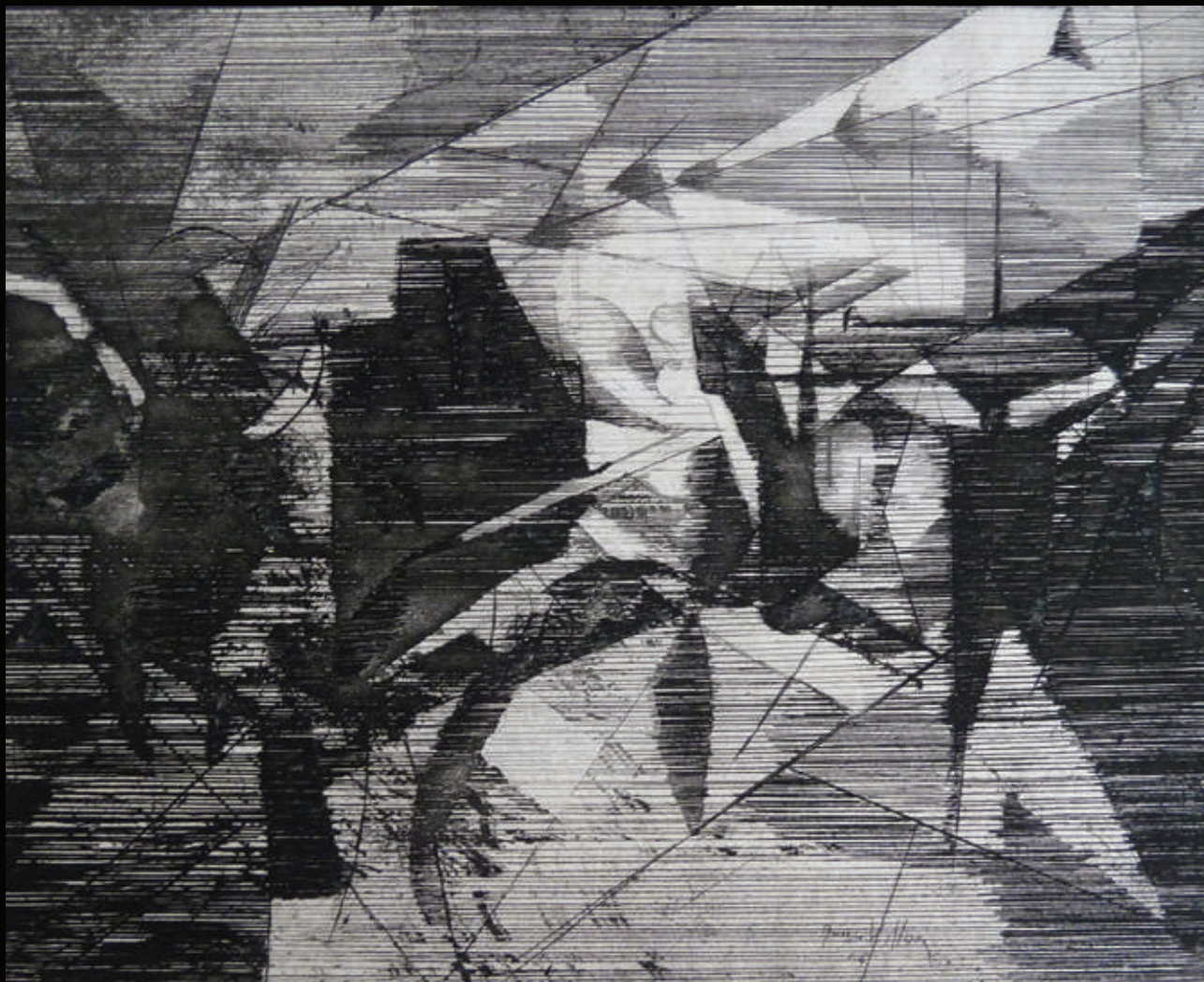
Noblesse , 1921

Original Hand Signed and Dated Etching on Hand Made paper

24 x 12.5 cm / 9.5 x 4.9 in



JACQUES VILLON 1875-1963
Le Petit Équilibriste, 1914
Original Hand Signed and Numbered Etching on paper
38.5 x 28.5 cm / 15.1 x 11.2 in



JACQUES VILLON 1875-1963
Le Petit Atelier de Mécanique
Original Hand Signed Etching on paper
25 x 32 cm / 9.8 x 12.6 in



PROVENANCE:

The artist

-André Suarès (Félix-André-Yves Scantrel 1868 - 1948)

-Mrs Suarès

-Galerie Paul Prouté

-Private French collection (from 1949)

ANDRÉ LHOTE 1885-1962

Saturday, Next to the Hearth, 1909-1910

Original Hand Signed and Titled Ink Drawing on paper

19.7 x 26.5 cm / 7.7 x 10.4 in



ANDRE LHOTE 1885-1962
Reading in the Garden, c. 1950's
Original Tempera Drawing on paper
28.8 x 39 cm / 11.4 x 15.3 in



PROVENANCE:

Henri Marie Petiet Collection.

Henri M. Petiet (1894-1980) was an important Parisian collector, publisher and dealer in prints and drawings of such artists as Bonnard, Vuillard, Luce, Signac, Matisse, Rouault, Villon, Vlaminck, Dufy, Picasso, Laurencin as well as Laboureur.

MAURICE DE VLAMINCK 1876-1958

Montral, 1913

Original Hand Signed Woodcut on Vergé de Hollande van Gelder paper

45.8 x 49.5 cm / 18 x 19.5 in



FÉDOR LÖWENSTEIN 1901-1947
 Portrait of a Man Smoking, 1922
 Original Hand Signed, Titled, Dated and Inscribed Woodcut on thin paper
 26 x 14.5 cm / 10.3 x 5.7 in



FÉDOR LÖWENSTEIN 1901-1947
 Portrait of an Old Man, 1922
 Original Hand Signed, Titled, Dated and Dedicated Woodcut on thin paper
 19.2 x 14.5 cm / 7.5 x 5.7 in

The works on page 28 and 29 are part of the very rare series “Dix Pochoirs” after works by **PABLO PICASSO** of the same period. The portfolio was published by Editions Galerie Rosenberg in Paris around 1920.

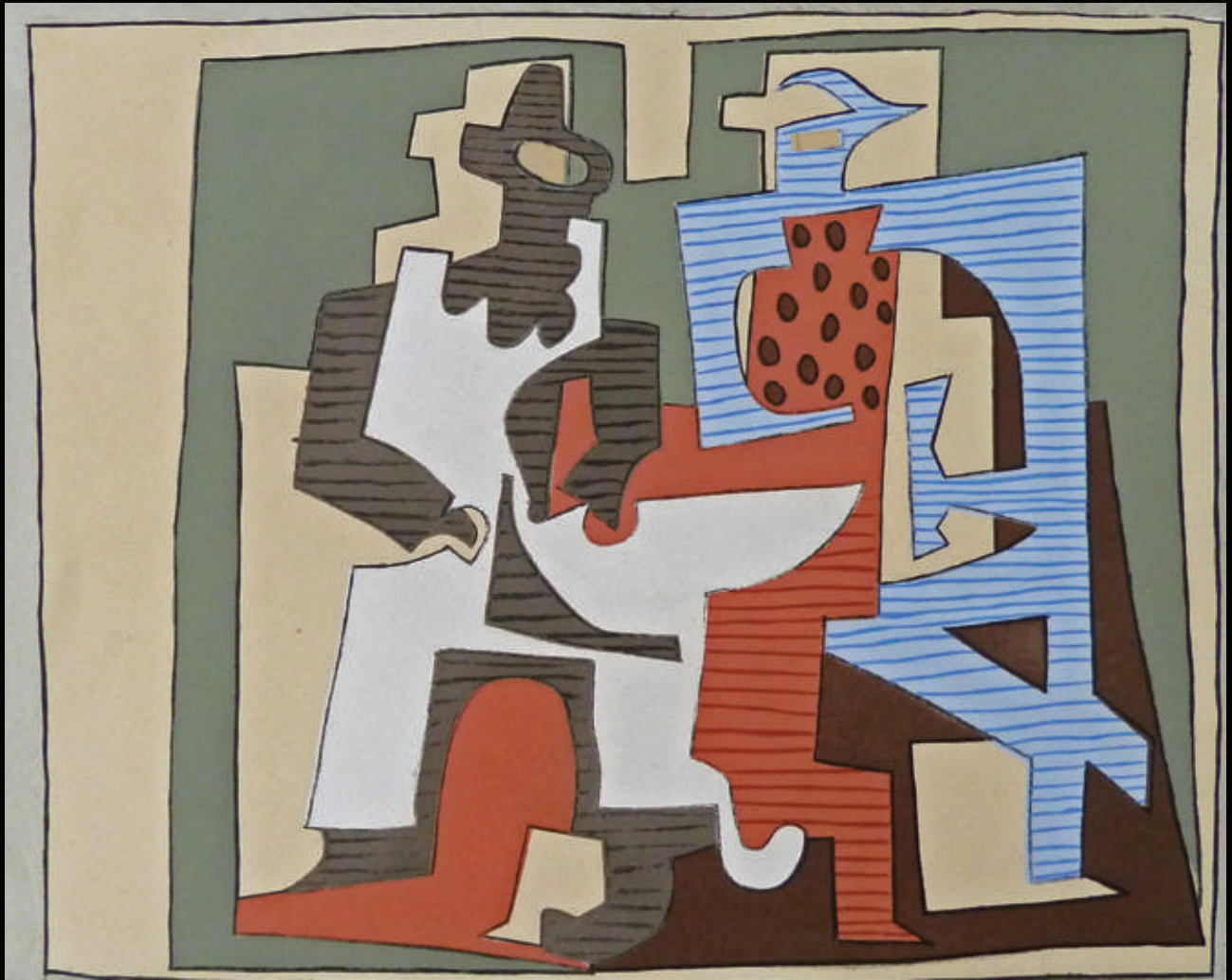
Paul Rosenberg opened his gallery at No. 21 Rue La Boitie in 1911. Seven years later, Picasso moved into an apartment on the same street with his first wife, Olga Khokhlova, and the two men initiated a long personal and professional relationship. In 1919, Rosenberg opened an exhibition of Picasso’s drawings and watercolours related to the artist’s designs for Sergei Diaghilev’s production of the ballet *Le Tricorne*. *Dix Pochoirs* was published around the same time and they bear a strong resemblance to some of Picasso’s set and costume designs for *Parade*, another ballet composed for Diaghilev’s Ballet Russes in 1917. Picasso and many of his contemporaries such as Henri Matisse built a rich tradition of designing for the Ballet Russes, blending their distinctive visual styles with the company’s ground-breaking choreography and music composed by the likes of Eric Satie and Igor Stravinsky.

Provenance: The artist’s collection.

The work bears the stamp in the verso of Marina Picasso Collection. This collection was the private holding of Picasso art inherited by his granddaughter. Marina Picasso is the daughter of Paulo, Picasso’s first child from the painter’s marriage to the Ballets Russes dancer Olga Khokhlova.

An abstract collage featuring various geometric shapes and patterns. A large black diagonal band runs from the top-left to the bottom-right, containing the word "SPAIN" in orange capital letters. The background is composed of several overlapping shapes: a large white area on the left, a red area with horizontal lines on the right, a red area with dark brown dots in the top-right, and a blue area with horizontal lines in the bottom-right. There are also several dark brown shapes, some with horizontal lines, and a yellow shape. The overall style is graphic and modern.

SPAIN



PABLO PICASSO 1881-1973
Pierrot and Harlequin Seated, from Dix Pochoirs, 1920
Hand Signed and Numbered Pochoir in Colours on laid paper
22.7 x 30.7 cm / 9.3 x 11.5 in



PABLO PICASSO 1881-1973
Guitar and Score on Gueridon, from Dix Pochoirs, 1920
Hand Signed and Numbered Pochoir in Colours on laid paper
30.7 x 22.7 cm / 11.5 x 9.3 in



PABLO PICASSO
Composition with Glass and Fruit Bowl, 1924/1965
Hand Signed and Numbered Etching with Aquatint on Arches paper
61.3 x 71.1 cm / 24.1 x 28 in



With this early composition, Miró focuses the viewer's attention through the manipulation of form and limited use of colour. Constructing a highly textured surface, Miró infuses the work with a sense of agitation and movement. Pivotal in the use of collage, this work has an inventive modulation and abstraction of each element that is heightened by the inclusion of the boldly printed advertisement which reads "The Very Best Collection of Souvenir Post Cards of New York City, 30 for 25, The Novelty Shop."

JOAN MIRO 1893-1983
 The Coffee Grinder, 1918/1954
 Hand Signed and Numbered Etching with Aquatint on BFK Rives vellum paper
 63.5 x 75 cm / 25 x 29.8 in

FUTURISM

Futurism began its transformation of Italian culture on February 20th, 1909, with the publication of the Futurist Manifesto, authored by writer Filippo Tommaso Marinetti and artist Umberto Boccioni. It appeared on the front page of Le Figaro, which was then the largest circulation newspaper in France, and the stunt signalled the movement's desire to employ modern, popular means of communication to spread its ideas.

The most important Italian avant-garde art movement of the 20th century, Futurism celebrated advanced technology and urban modernity. From Cubism they learned the lessons in manipulating the formal laws of perspective, but instead of being concerned with forms in static relationships, Futurism is concerned with forms in a kinetic state. Its members, who included Giacomo Balla, Gino Severini, and Carlo Carrà, wished to destroy older forms of culture and to show the dynamism of modern life - the beauty of the machine, speed, youth, violence and change.

An abstract geometric artwork featuring a prominent black diagonal band that runs from the top-left towards the bottom-right. The background is composed of various overlapping geometric shapes in shades of blue, green, purple, and beige. The word "ITALY" is written in a pink, hand-drawn, sans-serif font, positioned diagonally across the black band. The overall style is reminiscent of mid-century modern abstract art.

ITALY



GIACOMO BALLA 1871 -1958
The Cyclist - Study for a Lampshade, 1920
Original Signed Gouache on paper
21 x 31.2 cm / 8.3 x 12.3 in

The Italian painter, graphic artist and sculptor **GINO SEVERINI** was born in Cortona in 1883. After a decisive encounter with Giacomo Balla and Umberto Boccioni, he began working as an artist in 1901.

Severini moved to Paris in 1906 where he studied the Impressionists, was fascinated with Seurat's paintings and met Signac. Beside Modigliani, Picasso, Braque and Gris he further encountered various well-known poets and thinkers of his time.

On February 11th, 1910, Severini signed the 'Manifesto of Futurist Painting' and thus became a co-founder of this style. In contrast to his colleagues, Severini was less interested in the dynamics of machines, and instead focused on the depiction of human bodies in motion.

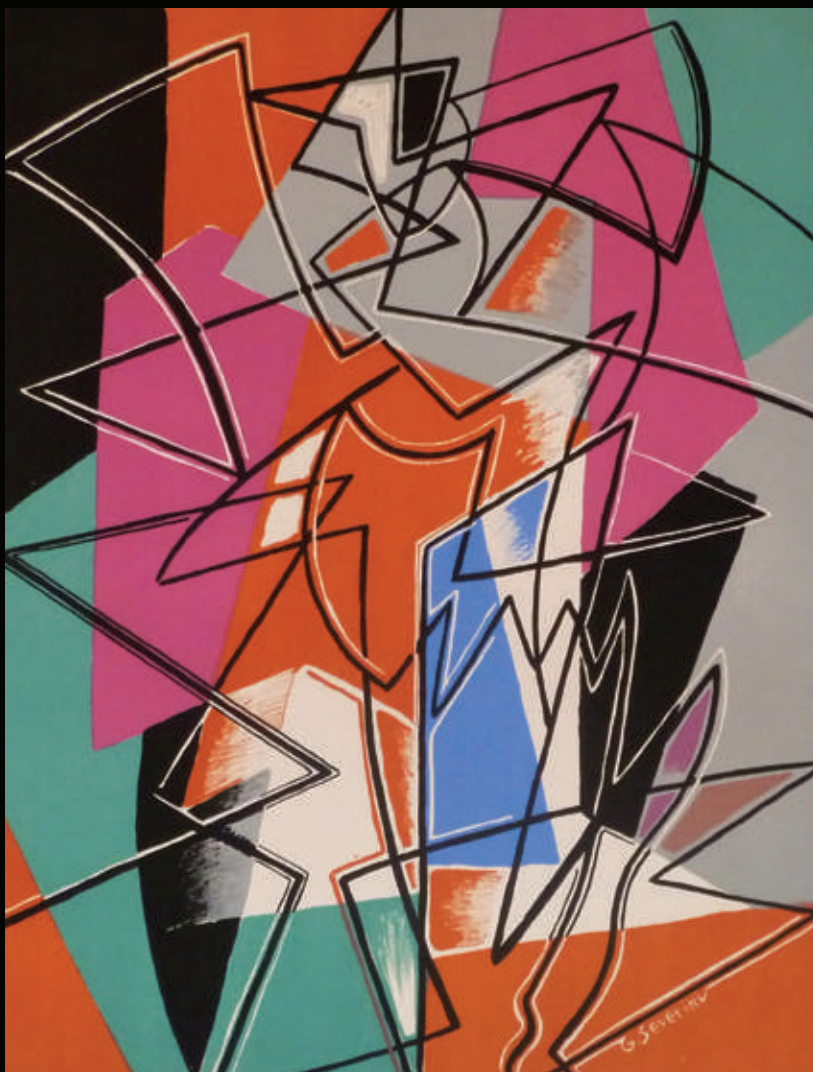


GINO SEVERINI 1883-1966

Homage to Boccioni, 1962

Original Hand Signed and Numbered Lithograph in colours on Rives paper

32.7 x 26 cm / 12.9 x 10.2 in



GINO SEVERINI 1883-1966

Pas de Deux, 1952

Original Hand Signed and Numbered Lithograph in Colours on BFK Rives paper
56 x 38 cm / 22 x 14.9 in



GINO SEVERINI 1883-1966

Brighella and Harlequin, from *Commedia dell'Arte*, 1958

Original Hand Signed and Numbered Lithograph in Colours on BFK Rives paper

69 x 52.5 cm / 27.1 x 20.7 in



GINO SEVERINI 1883-1966
Harlequin and Pierrot, from *Commedia dell'Arte*, 1963-64
Original Hand Signed and Numbered Lithograph in Colours on BFK Rives paper
69 x 56.5 cm / 29.6 x 22.5 in



GINO SEVERINI 1883-1966

Still Life, 1958

Original Hand Signed and Inscribed Lithograph in Colours on BFK Rives paper

49 x 65 cm / 19.2 x 25.5 in



GINO SEVERINI 1883-1966
Poster for the Exhibition at the Berggruen & Cie Gallery, Paris, 1956
Original Hand Signed and Numbered Lithograph in Colours on Arches paper
63.4 x 42.3 cm / 25 x 16.6 in

RUSSIAN AVANT - GARDE

The story of the Russian Avant-Garde art is the story of the journey by rail from Moscow to Paris and back again. Art flowed from Paris to Moscow and artists travelled from Moscow to Paris. From 1896 Russian artists absorbed the new currents of European art—Impressionism, Symbolism, Fauvism, and Cubism. There were also many Russian artists in Europe bringing their own cultural influences, such as Marc Chagall in Paris and Vasily Kandinsky in Germany.

Russian Cubo-Futurism combined Cubism with the works of the Italian Futurists, but was also deeply concerned with the more mystical approach taken from Theosophy. Led by founder David Burliuk, who was particularly interested in the stylistic devices of Cubist painting, these artists believed that this new art would lead to a transcendental reality. Cubo-Futurism was short lived, but it would be a spring-board for numerous avant-garde and abstract movements in Russia.

Natalia Goncharova and Mikhail Larionov would split way from these Theosophical ideas to start their own movement, Rayonism. Their pictures are composed of a mass of slanting lines, depicting rays of light across the picture plane and very close to complete abstractions.

RUSSIA





PROVENANCE:

Estate of the Artist

ISSACHAR RYBACK 1897-1935

Boat and Sun, 1919

Original Signed and Dated Crayon Drawing in Colours on brown paper

14.7 x 10.2 cm / 5.8 x 4 in



PROVENANCE:
Estate of the Artist

ISSACHAR RYBACK 1897-1935
The Russian Village, 1919
Original Signed and Dated Charcoal drawing on brown paper
10.7 x 16.4 cm / 4.2 x 6.5 in

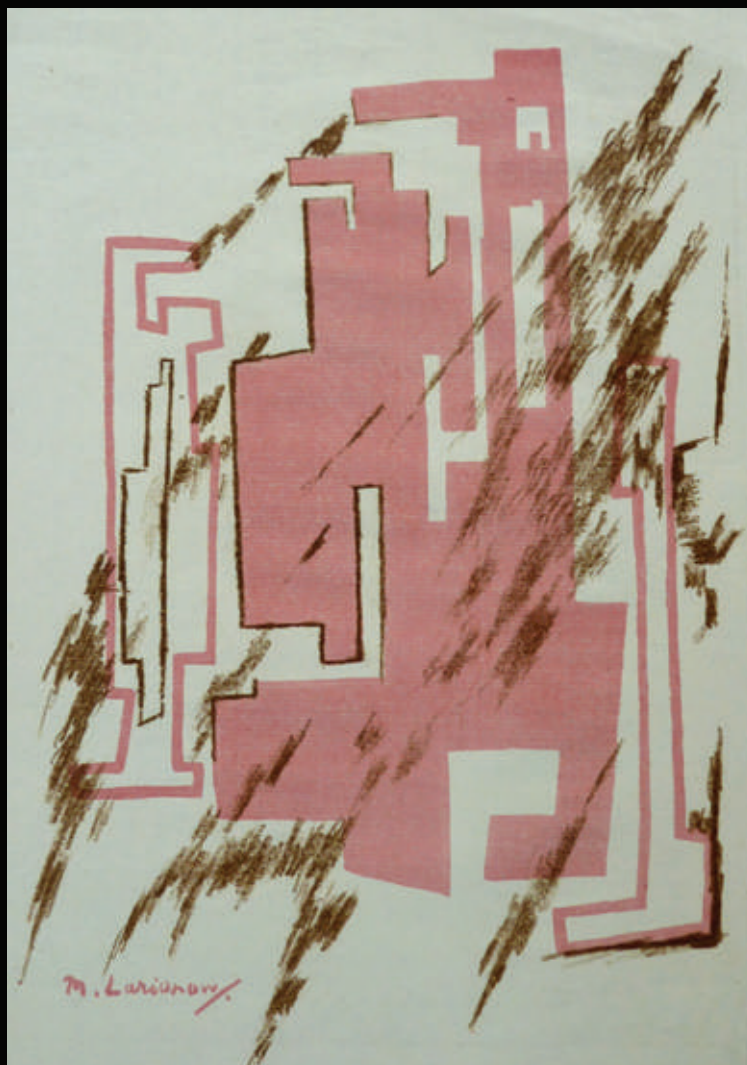


MARC CHAGALL 1887-1985

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



MIKHAIL LARIONOV 1881-1964
Composition, 1923
Original Lithograph in Colours on paper
50 x 34 cm / 19.7 x 13.4 in



SERGE FÉRAT showed his work, with that of other Cubists, at the Salon des Indépendants until 1928, and at La Section d'Or in 1925, cementing his reputation. Férat, who died in 1958, bequeathed his collection to Haba Rousot, his companion for over twenty years. Until her death in 2001, Haba devoted all her energy to promoting Serge Férat's work, showing it across Europe, the United States and Japan.

SERGE FÉRAT 1881-1958
 Working in the Fields, 1920's/1930's
 Original Oil and Gouache Painting on paper laid on canvas
 82.2 x 59.4 cm / 32.2 x 23.3 in



SERGE FÉRAT 1881-1958
Still Life with Guitar on Gueridon, circa 1945
Original Signed Oil Painting on canvas
81 x 60 cm / 31.8 x 23.6 in



MICHAEL GOTTLIEB ARAM 1908-1998
Still life (Hommage to Picasso), 1949
Original Hand Signed and Dated Gouache painting
25 x 32 cm / 9.8 x 12.6 in



PROVENANCE:

Private collection, Geneva, Switzerland

Sothebys, New York, Israeli and International Art, 18th December 2007, lot 65.

Private collection, France.

Exhibited: Galerie Georges Moos, Genève, 1945

CHANA ORLOFF 1888 - 1968

Motherhood, 1944

Original Signed and Dated Carved Wood Sculpture

42.5 x 12.7 x 10 cm / 16.8 x 4.6 x 4 in

GERMAN EXPRESSIONISM

Expressionism experiments in Germany emerged in the early 20th century, to reach their apex in the period between the wars. The movement's three main groups were Der Blaue Reiter (The Blue Rider), Die Brücke (The Bridge), and Die Neue Sachlichkeit (New Objectivity), all which had in common dramatic and compelling portrayals of scenes and people. These emotionally charged images relied on distortion of colour and form to achieve their impact.

These groups found a home at The Sturm art gallery, founded and run by the left-wing German art expert Herwarth Walden, who also founded the Der Sturm magazine (1910-32). The gallery was a centre of the international avant-garde championing Expressionism, yet warmly embracing Cubism, Futurism, Orphism and Abstract Art. Walden was largely responsible for the continuing relationship between German and French art movements through the difficult war years. Ernst Ludwig Kirchner, one of the founders of The Bridge, wrote, "He who renders his inner convictions as he knows he must, and does so with spontaneity and sincerity, is one of us."

GERMANY

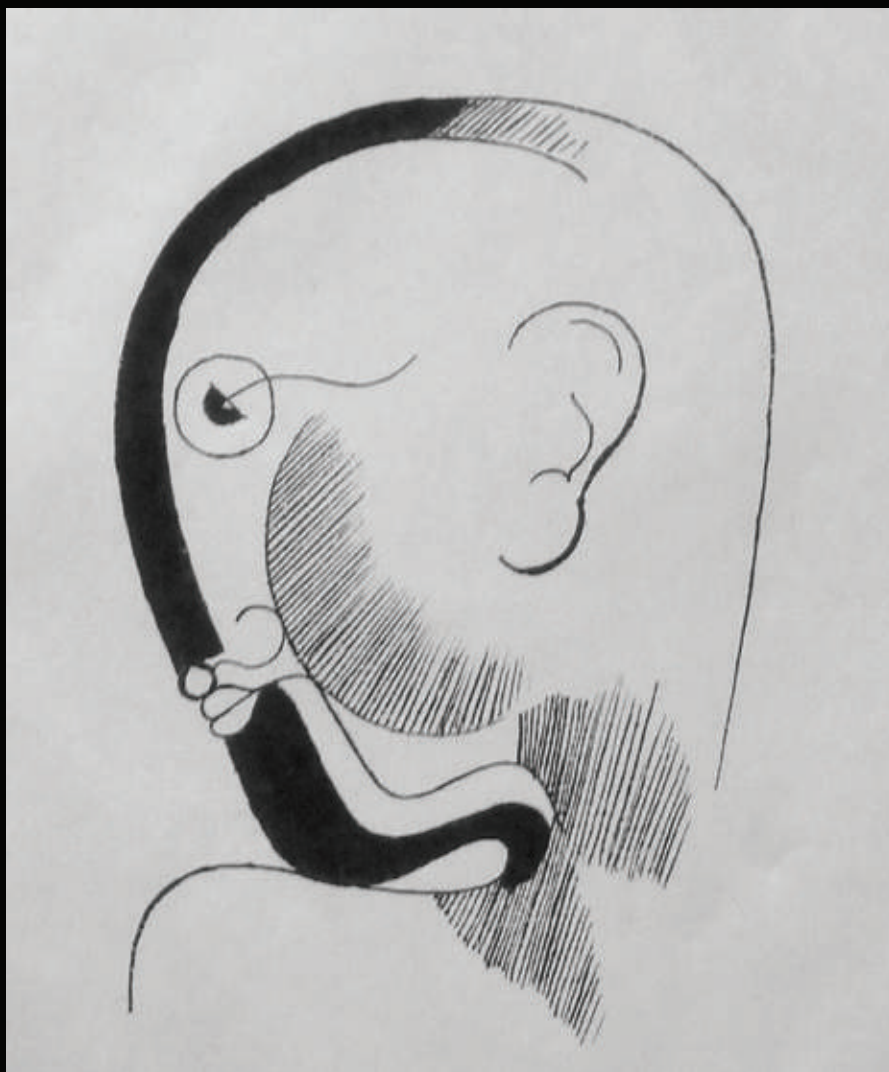




PROVENANCE:

- Estate of the artist (inventory no. FDrelBi41).
- Galerie Nierendorf, Berlin acquired from the above in 1966.
- Galleria La Nuova Pesa, Rome (inventory no. 71c).
- Studio d'Arte Contemporanea Luca Scacchi Gracco, Rome (inventory no. 1907 1927).
- Finarte, Rome, 16th of June 1976, lot 269.
- Collection Giorgio Venturi, Florence.

ERNST LUDWIG KIRCHNER 1880-1938
 The Bar, 1915
 Original Black China Ink Drawing on paper
 16.2 x 16.3 cm / 6.2 x 6.5 in



OSKAR SCHLEMMER 1888-1943
Head in Profile with Black Contours, 1920-21
Original Hand Signed Lithograph on wove paper
41 x 31 cm / 16.1 x 12.2 in



HERMANN MAX PECHSTEIN 1881-1955
After the Bath, from Die Schaffenden, 1920
Original Hand Signed Drypoint with Openbite on cream wove paper
41 x 31 cm / 16.2 x 12.2 in



ERICH HECKEL 1883 - 1970
Lake at the Park, 1914
Original Hand Signed and Dated Drypoint Etching on wove Van Gelder Zanders paper
34.7 x 30 cm / 13.75 x 12 in

BÉLA KÁDÁR is a Hungarian master, specialising in painting and drawing. His painting style reflected many of the artistic movements of the early part of the 20th century including Expressionism, Constructivism and Cubo-Futurism. Yet Kadar incorporated themes of Hungarian folklore and peasant life into his art, making it distinctly his own.

Like many of the artists of his day he was drawn to Paris and Berlin, and by 1910 he had visited both cities twice. In 1923, Kadar rose to fame in Berlin with his exhibition at the Der Sturm Gallery. During a group exhibition at Walden's gallery, Kadar met Katherine Dreier whose Société Anonyme was instrumental in bringing the work of the European avant-garde to New York. She established his international reputation with two major exhibitions of his work at the Brooklyn Museum of Art.

HUNGARY





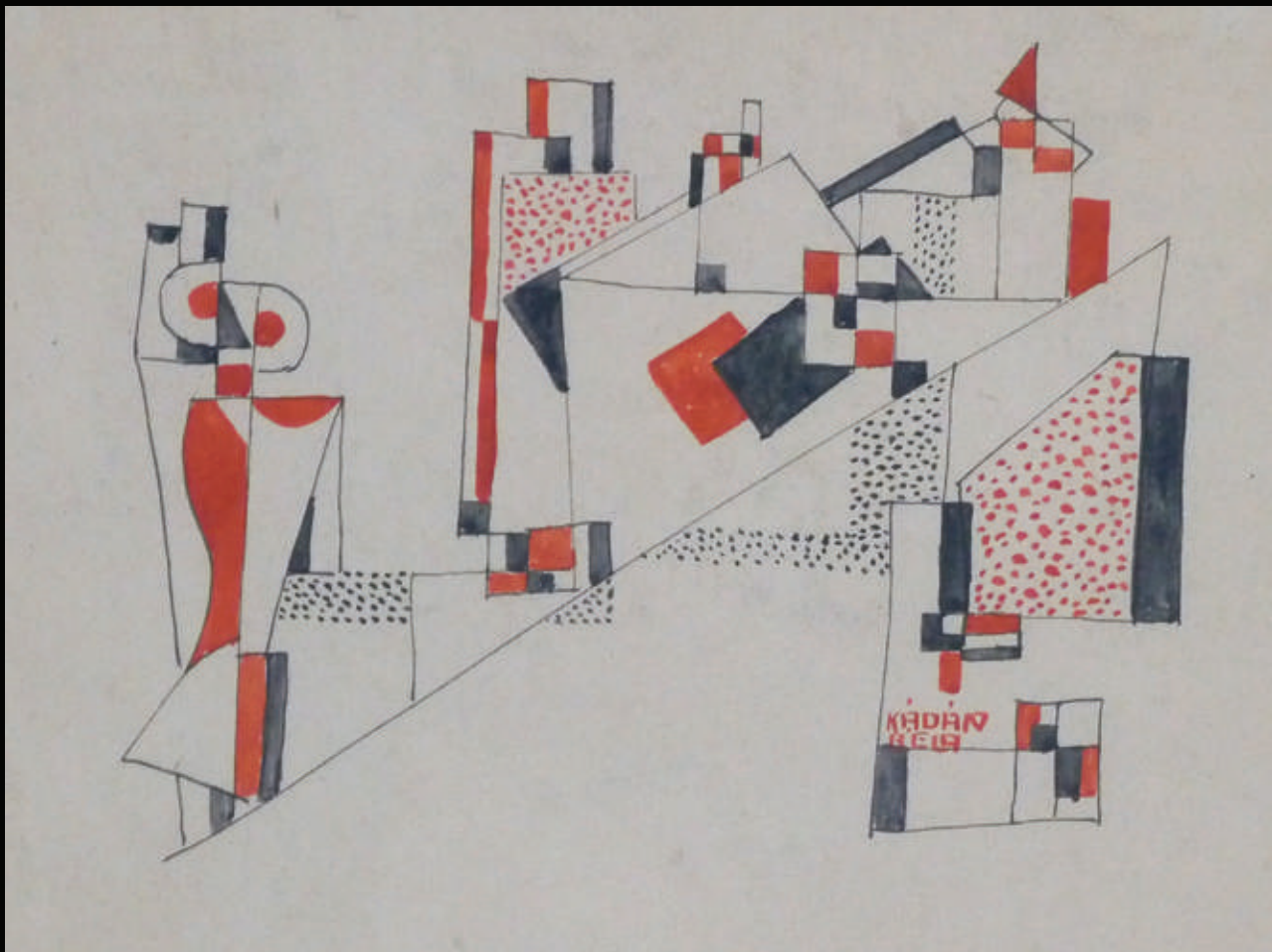
BÉLA KÁDÁR 1877-1956
Fantasy, circa 1940
Original Hand Signed Gouache on paper
46.2 x 29.4 cm / 18.2 x 11.6 in



BÉLA KÁDÁR 1877-1956
Two Waitresses with Wine Trays, 1920's
Original Hand Signed Watercolour and Pencil on paper
35 x 25 cm / 13.8 x 9.9 in



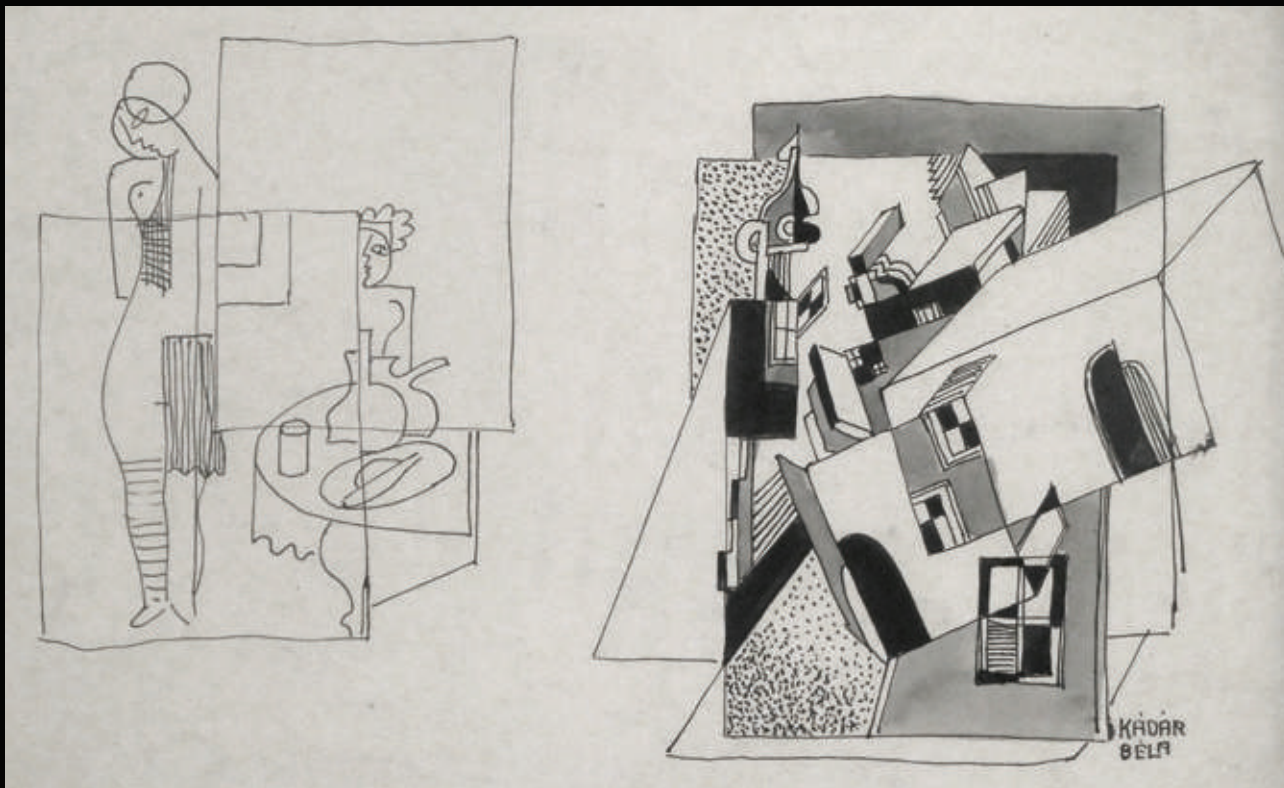
BÉLA KÁDÁR 1877-1956
Cubistic Landscape, early 1920's
Original Gouache on paper
22.8 x 29.7 cm / 22.8 x 11.6 in



BÉLA KÁDÁR 1877-1956
Abstraction with Diagonals, 1917
Original Hand Signed Ink Drawing on paper
22.8 x 30.2 cm / 8.9 x 11.8 in



BÉLA KÁDÁR 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



BÉLA KÁDÁR 1877-1956
 Constructivist Composition with Nude by a Table, circa 1920's
 Original Hand Signed Black Ink Drawing on paper
 23 x 29.2 cm / 9 x 11.4 in



BÉLA KÁDÁR 1877-1956
Garden, circa 1920s
Original Hand Signed Charcoal Drawing on paper
23.5 x 32.2 cm / 9.3 x 12.7 in



BÉLA KÁDÁR 1877-1956
Nocturnal Encounter, ca. 1920's
Original Charcoal Drawing on paper
25 x 35 cm / 9.8 x 13.8 in



BÉLA KÁDÁR 1877-1956
Self Portrait, 1922
Original Inscribed Black Ink Drawing on paper
16 x 10.8 cm / 6.2 x 4.2 in



HUGO SCHEIBER 1873-1950
Circus with Clown, circa 1930
Original Signed Mixed Media (Oil, Watercolour and Pencil) on paper
65.5 x 50.5 cm / 25.8x 19.9 in



HUGO SCHEIBER 1873-1950
Woman at the Bar
Original Signed Gouache and Tempera Painting on paper
54 x 52 cm / 21.3 x 20.5 in



HUGO SCHEIBER 1873-1950
Self Portrait with Cigar, early 1930's
Original Tempera Painting on paper laid on cardboard
47 x 39.2 cm / 18.5 x 15.4 in

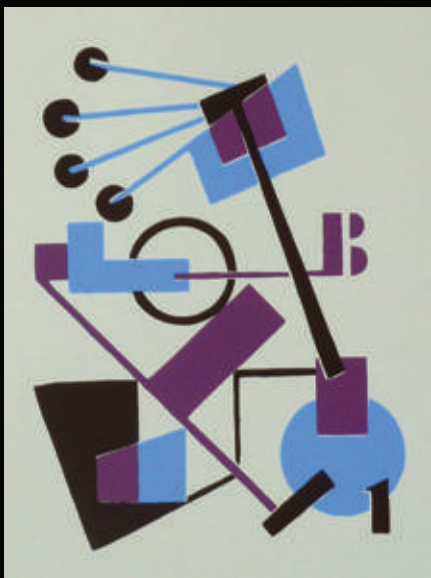
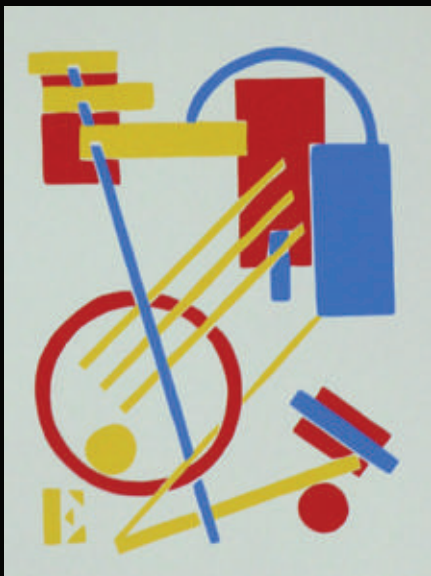


SANDOR BORTNYIK 1893–1976

Album Ma, 1921/1970

Original Hand Signed and Numbered Portfolio including 6 Silkscreens in colours on thick paper

47 x 38.7 cm / 18.5 x 15.3 in

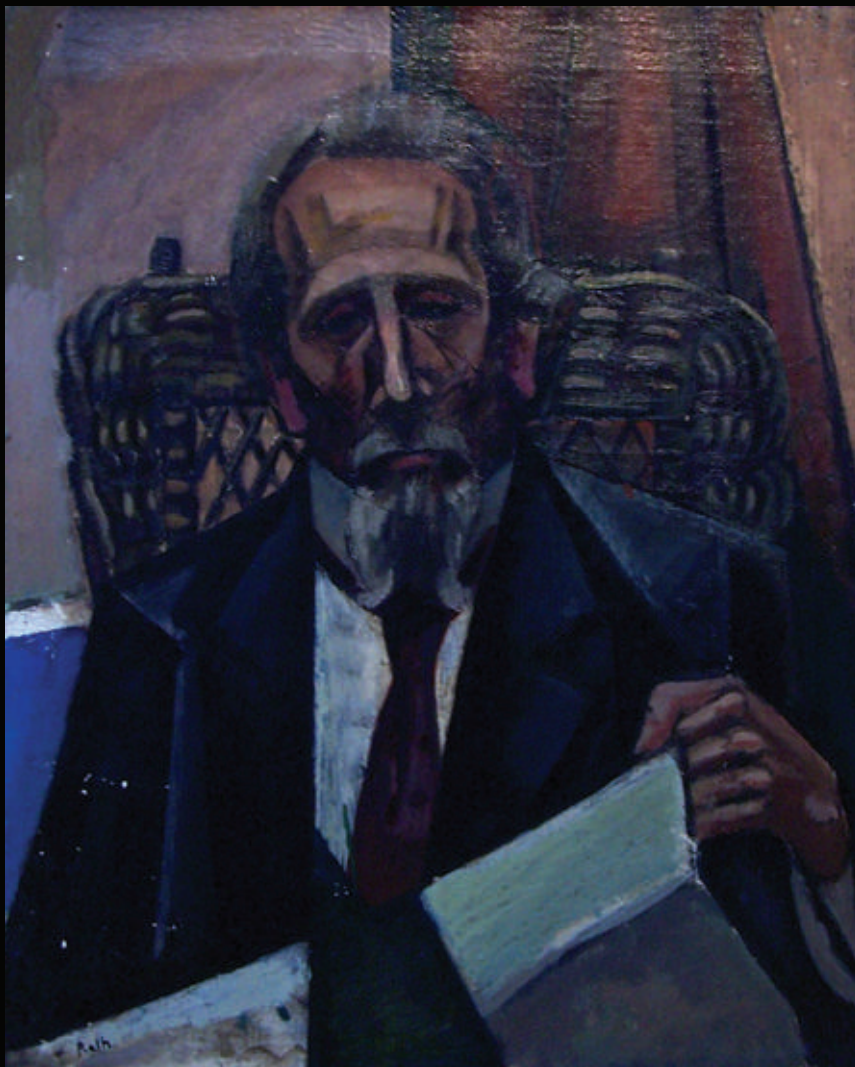




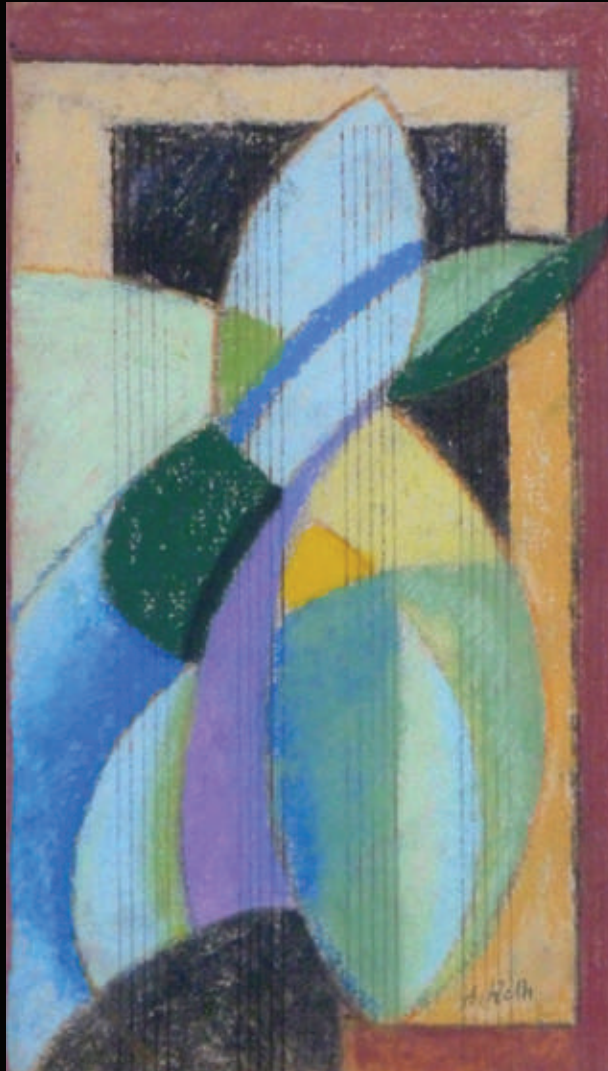
ETIENNE BEOTHY 1897-1961
Composition on Violet Background, 1927
Original Hand Signed and Dated Gouache Painting on paper
27 x 20.5 cm / 10.6 x 8.1 in



LAJOS KASSAK 1887-1967
Composition, 1960
Original Signed Gouache and Ink over Pencil on wove paper
42 x 29.5 cm / 16.5 x 11.6 in



ALFRED RETH 1884-1966
Portrait of the Musician Mazzi, 1912
Original Signed Oil painting on canvas
65 x 54 cm / 25.5 x 21.2 in

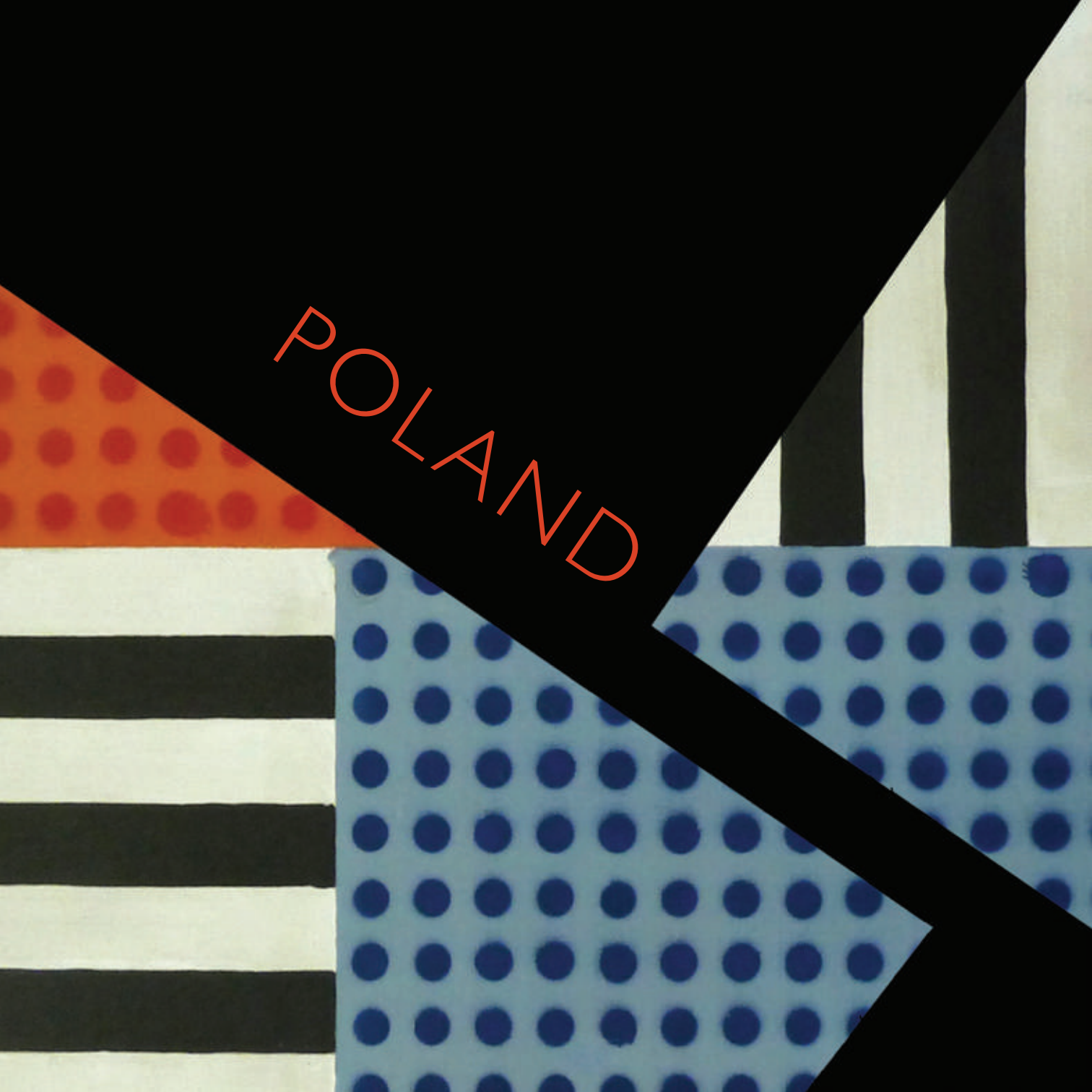


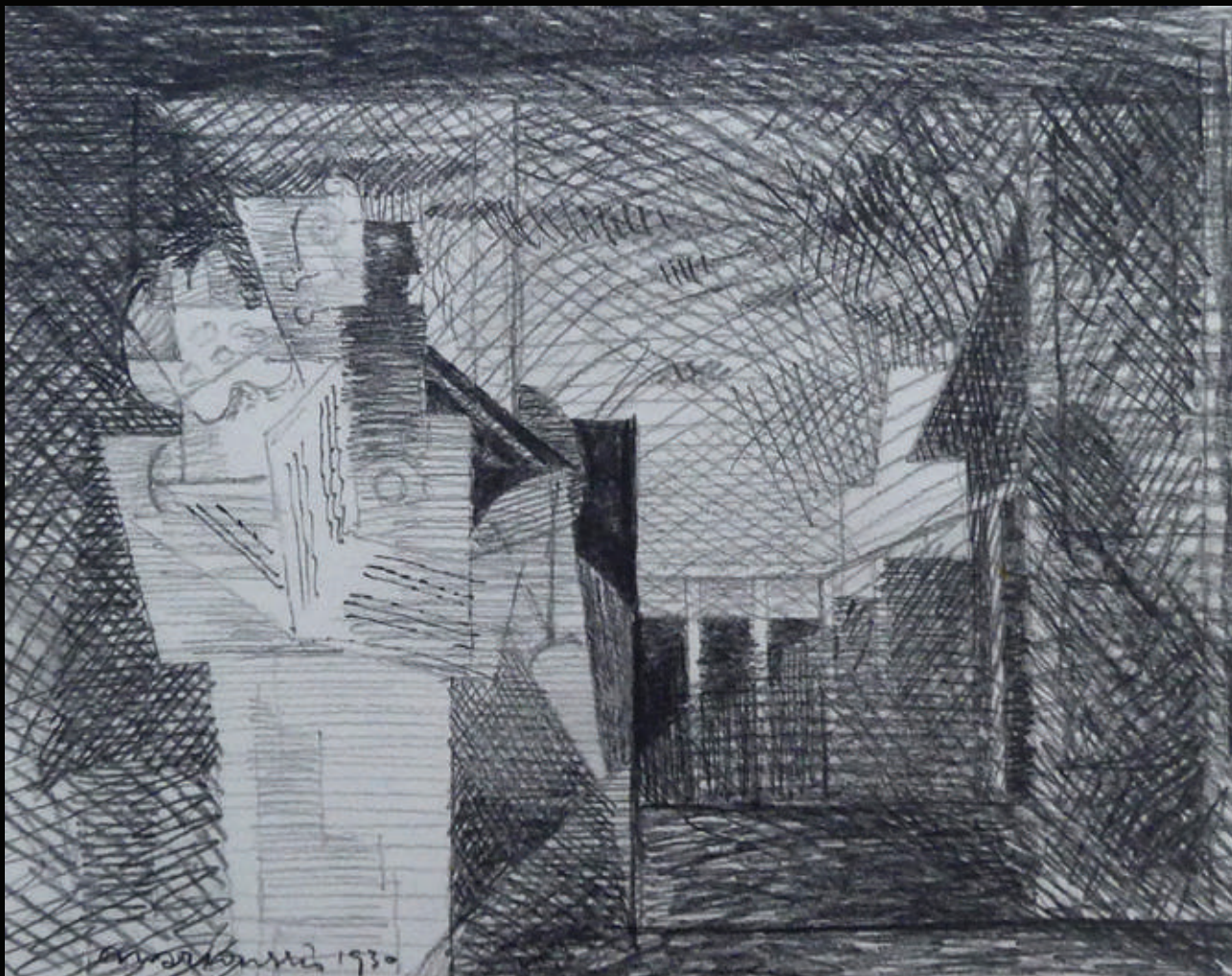
ALFRED RETH 1884-1966
Vertical Composition, ca. 1950
Original Signed Pastel Drawing on paper
17 x 10 cm / 6.7 x 3.9 in



ALFRED RETH 1884-1966
Animated Street, 1925
Original Hand Signed Pencil, Watercolour and Collage on paper
19 x 23 cm / 7.5 x 9.1 in

POLAND





LOUIS MARCOUSSIS 1883-1941

Drawing for Plate I, Planches de Salut, 1930

Original Hand Signed and Dated Drawing in Pencil on paper laid on vellum paper

30.8 x 40.3 cm / 12.1 x 15.8 in



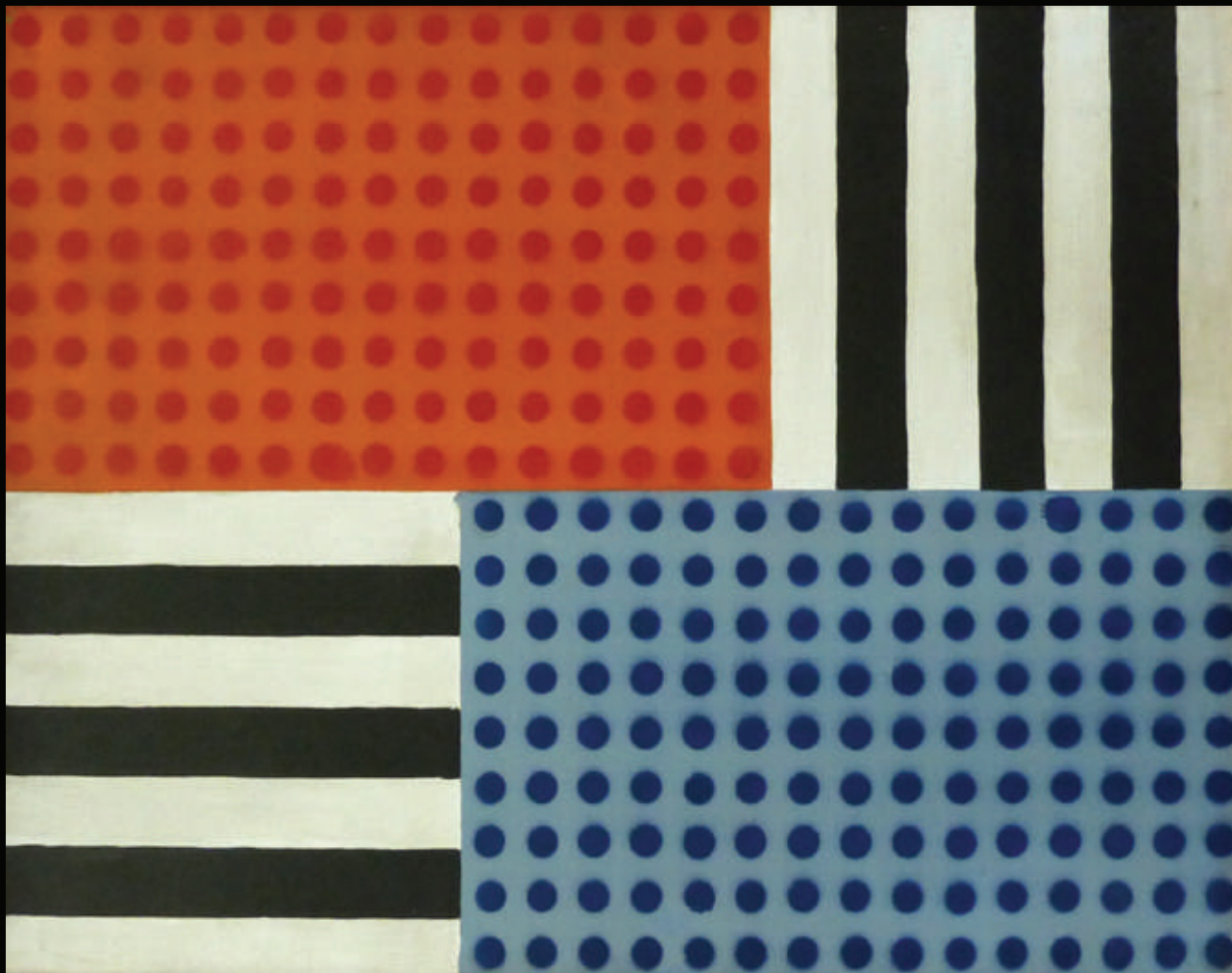
LOUIS MARCOUSSIS 1883-1941
 Planches de Salut (Deluxe Edition of Book, including additional Complete Suite of 13 Etchings on Arches, and 3 impressions of Plate I, states 1,2,3), 1931
 Original Hand Signed and Numbered Book on Japon Imperial paper; Suite of 13 Hand Signed and Numbered Etchings on Japan laid on Arches paper; and 3
 Hand Signed and Numbered Etchings on Arches vellum paper 31 x 40.5 cm / 12.2 x 16 in



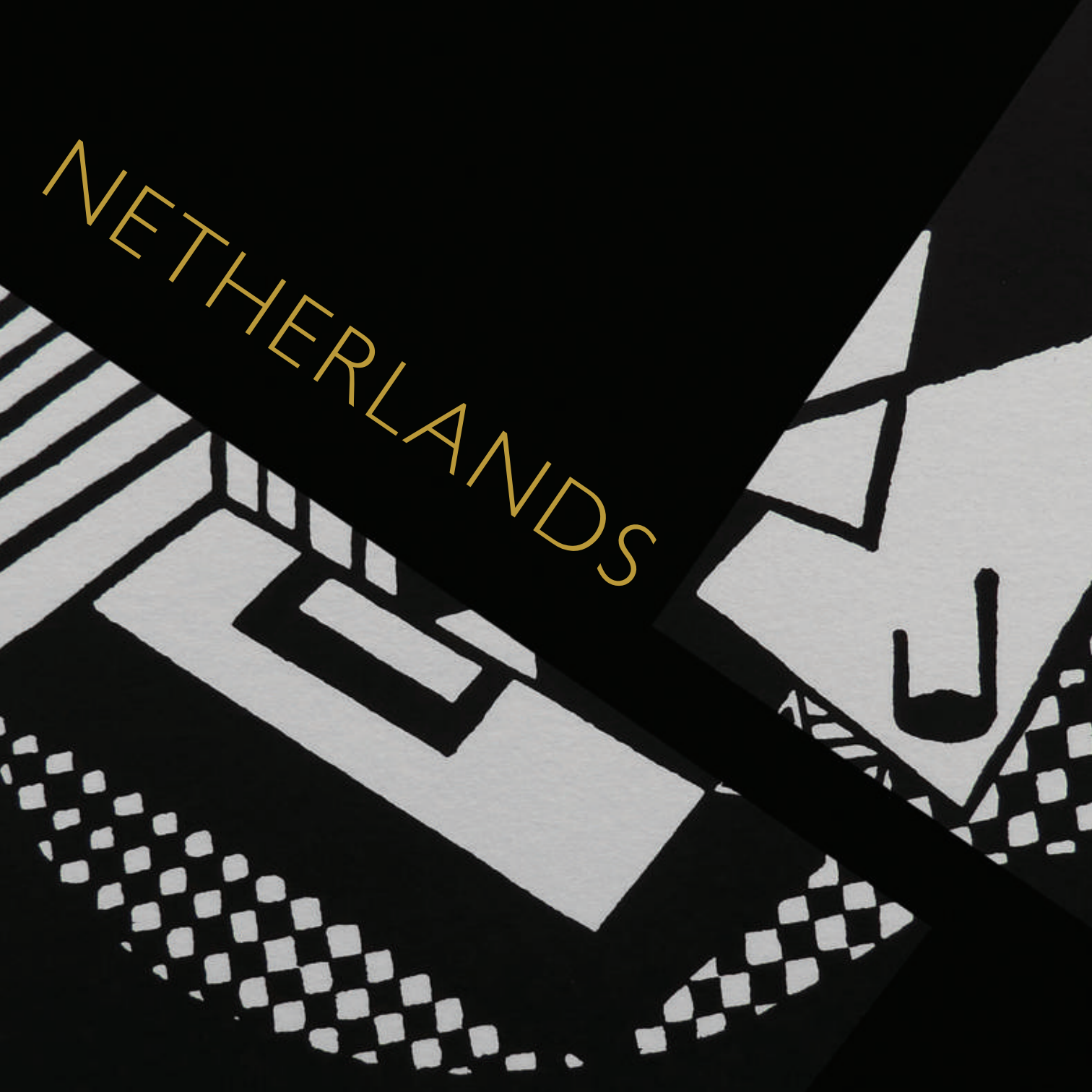
JANKEL ADLER 1895-1949
Still Life with Fish and Bottle, circa 1920s
Original Signed Oil, Sand and Gouache on board laid on panel.
62.5 x 47 cm / 24.4 x 18.5 in



JOACHIM WEINGART 1895-1942
Still Life with Wine Glasses and Cards, ca. 1925
Original Signed Gouache and Pastel Painting on paper laid on panel
56 x 45 cm / 22 x 17.7 in



HENRYK BERLEWI 1894-1964
Mechanic Construction
Oil Painting on canvas
46 x 61 cm / 18.1 x 24 in



NETHERLANDS



CESAR DOMELA 1900-1993

10 Constructivist Studies 1924, 1973

Original Hand Signed and Numbered Portfolio of 10 Silkscreens on thick paper

35 x 26 cm / 13.8 x 10.3 in



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



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