



JOIE DE VIVRE

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Gilden's Art Gallery
June – August 2019



INTRODUCTION



Gilden's Art Gallery is delighted to present *Joie de vivre* – an exhibition celebrating the joys of living through the medium of entertainment. Focussing on the changing sources of amusement throughout the 20th Century. We are pleased to present an eclectic selection of works on paper comprising original prints, paintings and drawings across six main themes from more than forty artists.

We begin by exploring the role of music and musicians as a source of inspiration to many diverse artists of the 20th Century. Music is naturally followed by the power of dance and the celebration of movement. The enthusiasm for both music and dance are brought together in the burgeoning nightlife of cabaret clubs, music halls and bars. Aside from the bright lights of the city, the seasonal thrill of the travelling circus and its performers enthrall all generations. The itinerant big top and its retinue of circus troupes move to another arena spectacular – the bullfight. Exhilarating battles between man and beast play out to the wishes of the audience. Finally, we observe the more genteel and relaxing past times of sports and leisure.

We will be very pleased to welcome you to relax and enjoy these works in our Hampstead gallery throughout the summer of 2019.



PABLO PICASSO 1881-1973

Woman in a Chair and Guitarist, 1959

Original Hand Signed and Numbered Linocut in Colours on Arches Wove Paper

62 X 75 cm. / 24.4 X 29.5 in.

Reference: Bloch 917; Baer 1232

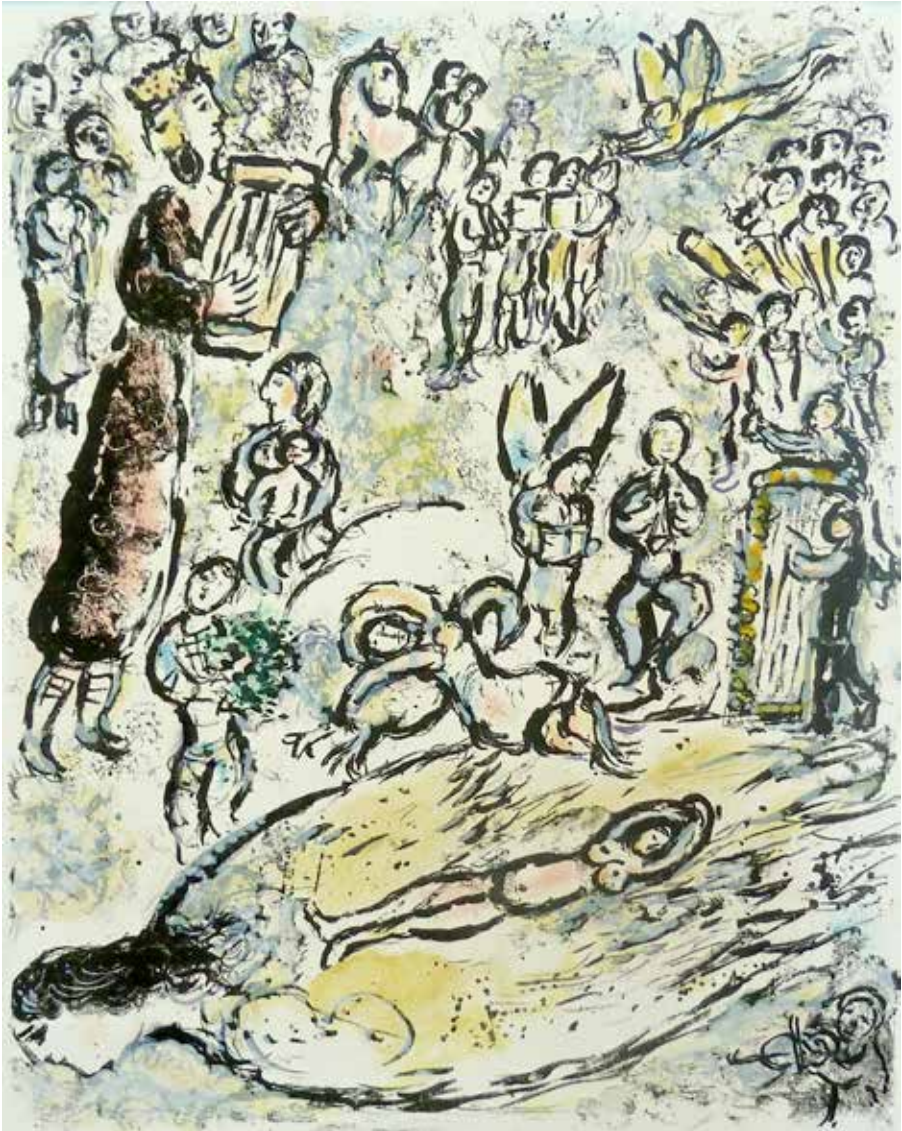
THE SOUND OF MUSIC

An important development in the distribution of music offered an opportunity to impress friends, family and lovers with the latest contemporary songs. The emerging middle classes of the 20th century were at last able to make their own music at home through the wider availability of sheet music. This simple development brought with it a wider social class making and enjoying music, which in turn enabled artists to depict scenes aside from the intimate serenades that have been depicted throughout history. Though this naturally remained a favourite trope.

One such artist who has always merged the ideas of love, community and music was Marc Chagall, whose compositions include either violinists serenading couples, a host of village performers or directly reference operas such as the Mozart's *The Magic Flute*.

The most significant music style to emerge in the early 20th century, following the First World War, was the Jazz Era. Smokey bars in cities across Europe would be packed with revellers keen to enjoy the music of a new age. From the pianists and trumpeters to the sultry singers, Jazz brought the fashionable masses together and in turn a whole new age of socialising was born.

More traditional means of musical entertainment in the form of the concert halls and opera houses continued to go from strength to strength in the early part of the 20th century. For many it was an opportunity to enjoy not only the music but also the sumptuous surroundings of grand historical buildings – a form of escapism and an opportunity to socialise in what was deemed a more cultured environment.



MARC CHAGALL 1887-1985

The Magic Flute II, 1972

Original Hand Signed and Numbered lithograph in Colours on Arches Wove Paper
59 x 44 cm. / 23.2 x 17.3 in.

Reference: Mourlot 665

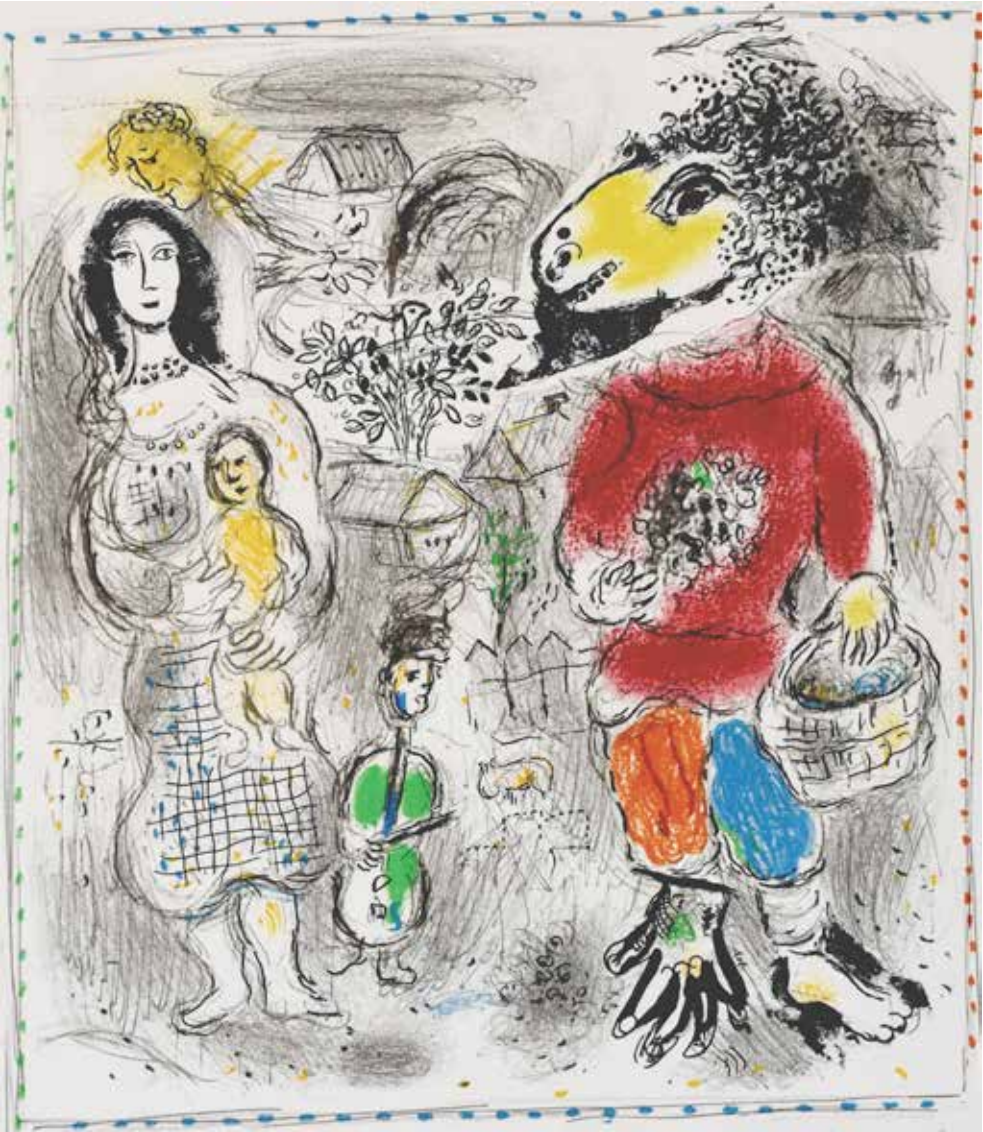


MARC CHAGALL 1887-1985

The Angel Violinist, 1975

Original Hand Signed and Numbered lithograph in Colours on Arches Wove Paper
66 x 50 cm. / 26 x 19.7 in.

Reference: Mourlot 833



MARC CHAGALL 1887-1985

Little Peasants II, 1968

Original Hand Signed and Numbered lithograph in Colours on Arches Wove Paper
60 x 48 cm. / 23.6 x 18.9 in.

Reference: Mourlot 547



ANDRÉ MASSON 1896-1987

The Musician, 1970

Pastel and Gouache on Wove Paper
49 x 32 cm. / 19.3 x 12.6 in.

Provenance: This work is accompanied by a certificate of authenticity from Diego Masson.



LYONEL FEININGER 1871-1956

Trumpeters, 1918/42

Original Hand Signed Woodcut on thin Japan Paper

21.9 x 29.7 cm. / 8.6 x 11.7 in.

Reference: Prasse W. 56

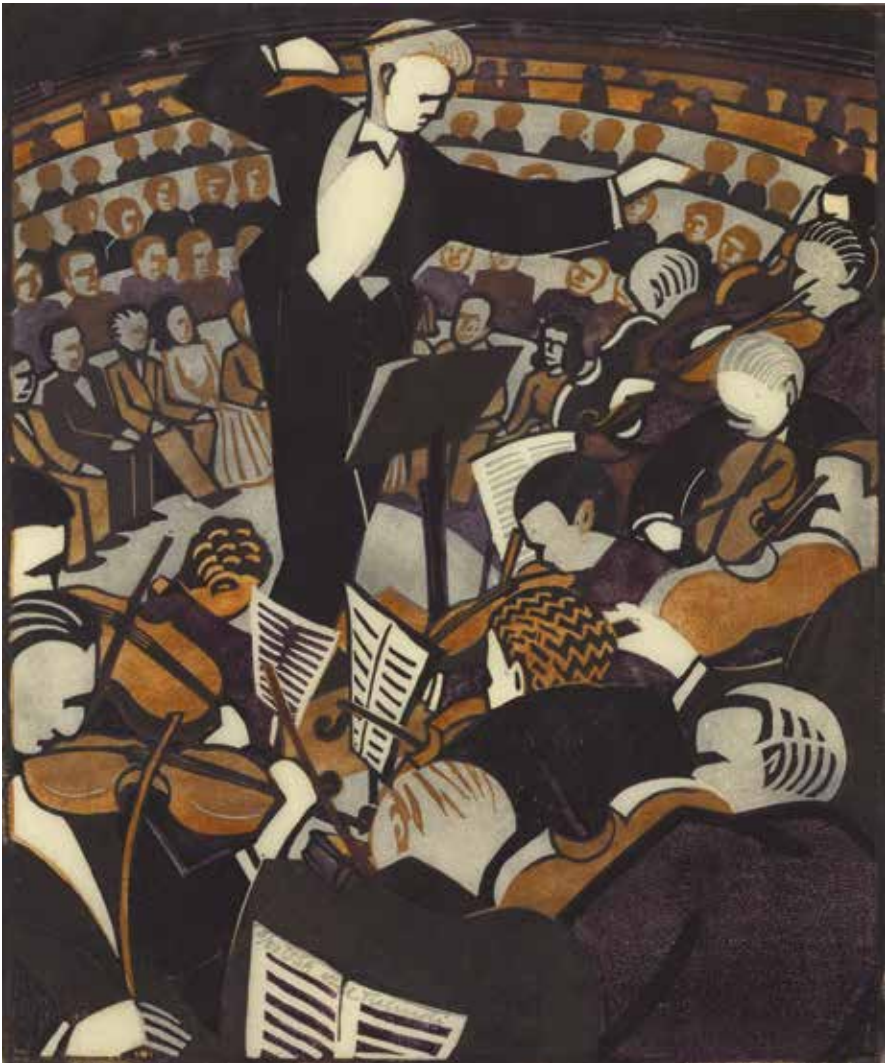


LEV TABENKIN b. 1952

The Trumpet Player

Signed Oil Painting on Canvas

132 x 106 cm. / 52 x 41.7 in.



LILL TSCHUDI 1911-2001

Concert II, 1948

Original Hand Signed and Numbered linocut in Colours on thin Japan Paper

33.8 x 27.2 cm. / 13.3 x 10.7 in.

Reference: Coppel LT80



ERICH BRAUER b. 1929

House Music for a Tree

Original Hand Signed and Numbered Etching with Hand-Colouring on Wove Paper

60 x 43.5 cm. / 23.6 x 17.1 in.



STANLEY WILLIAM HAYTER 1901-1988

Sun Dance, 1951

Original Hand Signed and Numbered Etching in Colours and Engraving with Embossing on Arches Wove Paper
56.5 x 38.5 cm. / 22.2 x 15.2 in.

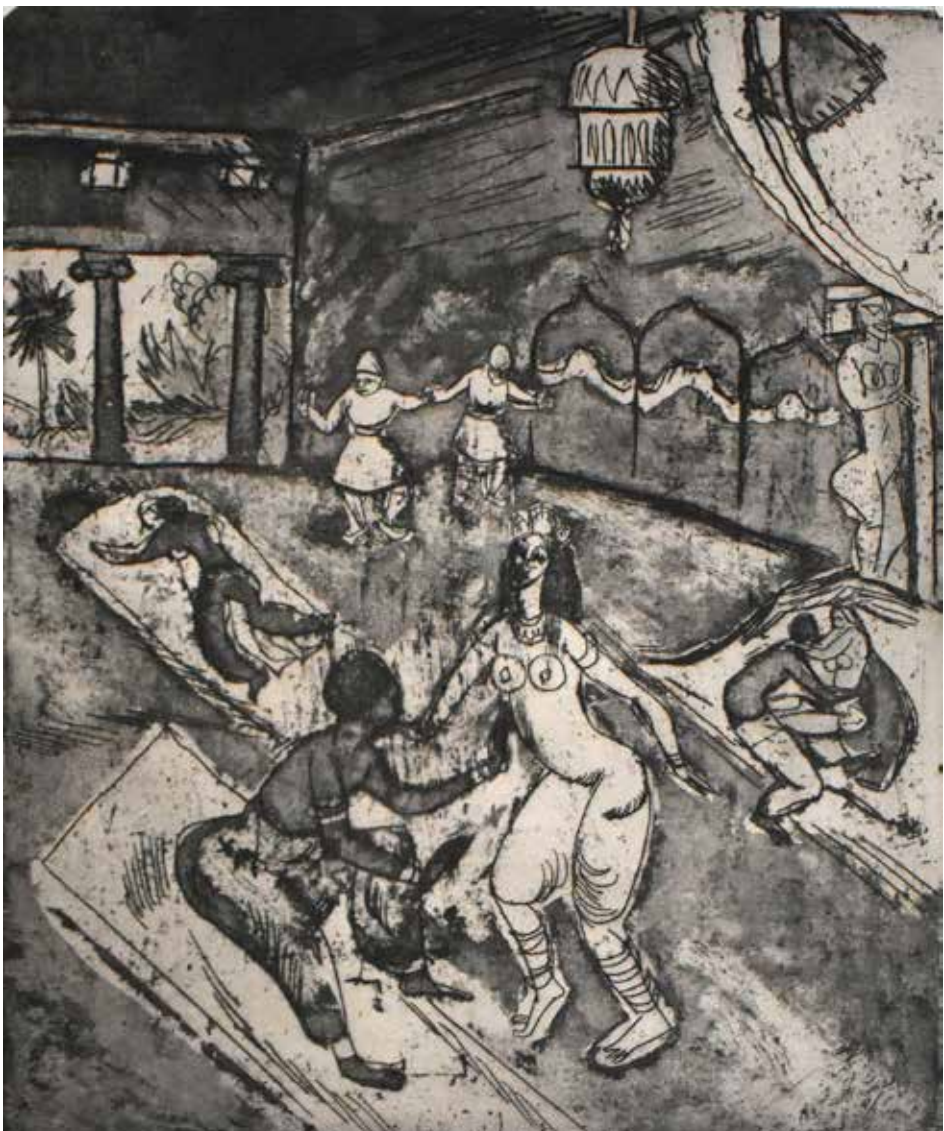
Reference: Black & Moorhead 197 V/V

However, the depiction of movement in static art has long been the challenge of artists and it has been addressed in many ways. Most often it is the poise of a model or indeed the extravagance of the costume which alludes to the dance. Therefore, costumiers and designers battled it out to present the most awe inspiring dresses to be worn by dancers across the full spectrum of the stage.

Dance has been depicted in wall paintings, vases, coins and all imaginable artefacts since antiquity and therefore it is unsurprising that the classical depictions of dance should remain amongst the most persistent. Picasso in particular drew inspiration from the raucous and debauched bacchanalian parties of ancient Rome – viewing himself often as a roguish faun in such celebrations. The classical tales allude often to the erotic powers of dance as a means of seduction, embodied by exoticism of the East, from Salome to the Scheherazade.

In a much more refined manner, the ballet was a socially acceptable means of passing the time. Artists such as Henri Matisse were particularly taken with the ballerinas of Paris and indeed of Nice. Many of the dancers would go on to be muses for the artist, the most enduring being Henriette Darricarrère who he met in 1920.

THE ART OF THE DANCE



HERMANN MAX PECHSTEIN 1881-1955

Russian Ballet, 1912

Original Hand Signed, Dated and Numbered Etching and Aquatint on Wove Paper
45.2 x 34 cm. / 17.8 x 13.4 in.

Reference: Krüger R71

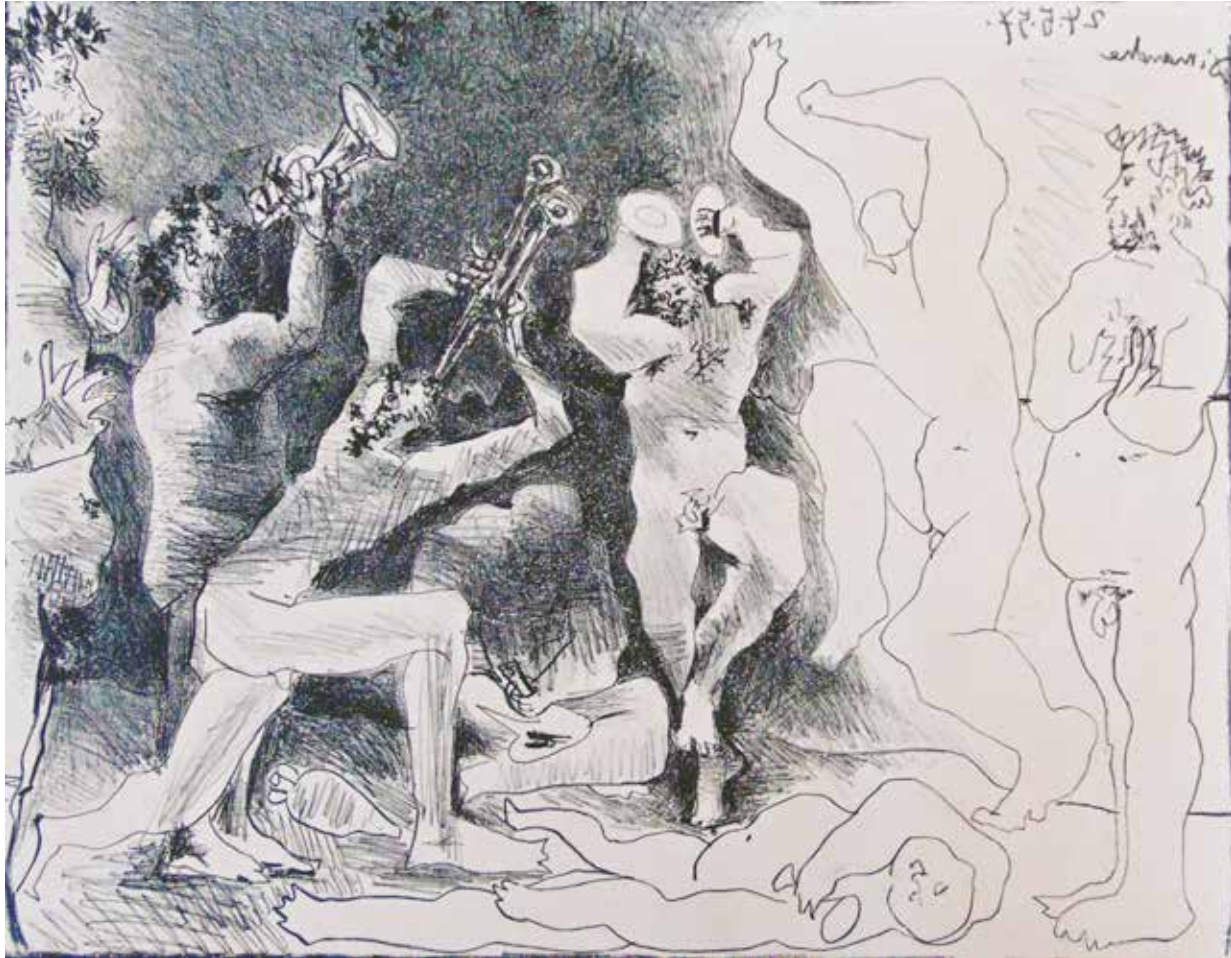


HENRI MATISSE 1869-1954

Dancer in Halfleg Pose with Hand to Chin, from: Ten Dancers, 1925/26

Original Hand Signed and Numbered lithograph on Arches Wove Paper
50.5 x 33 cm. / 19.9 x 13 in.

Reference: Duhuit 482



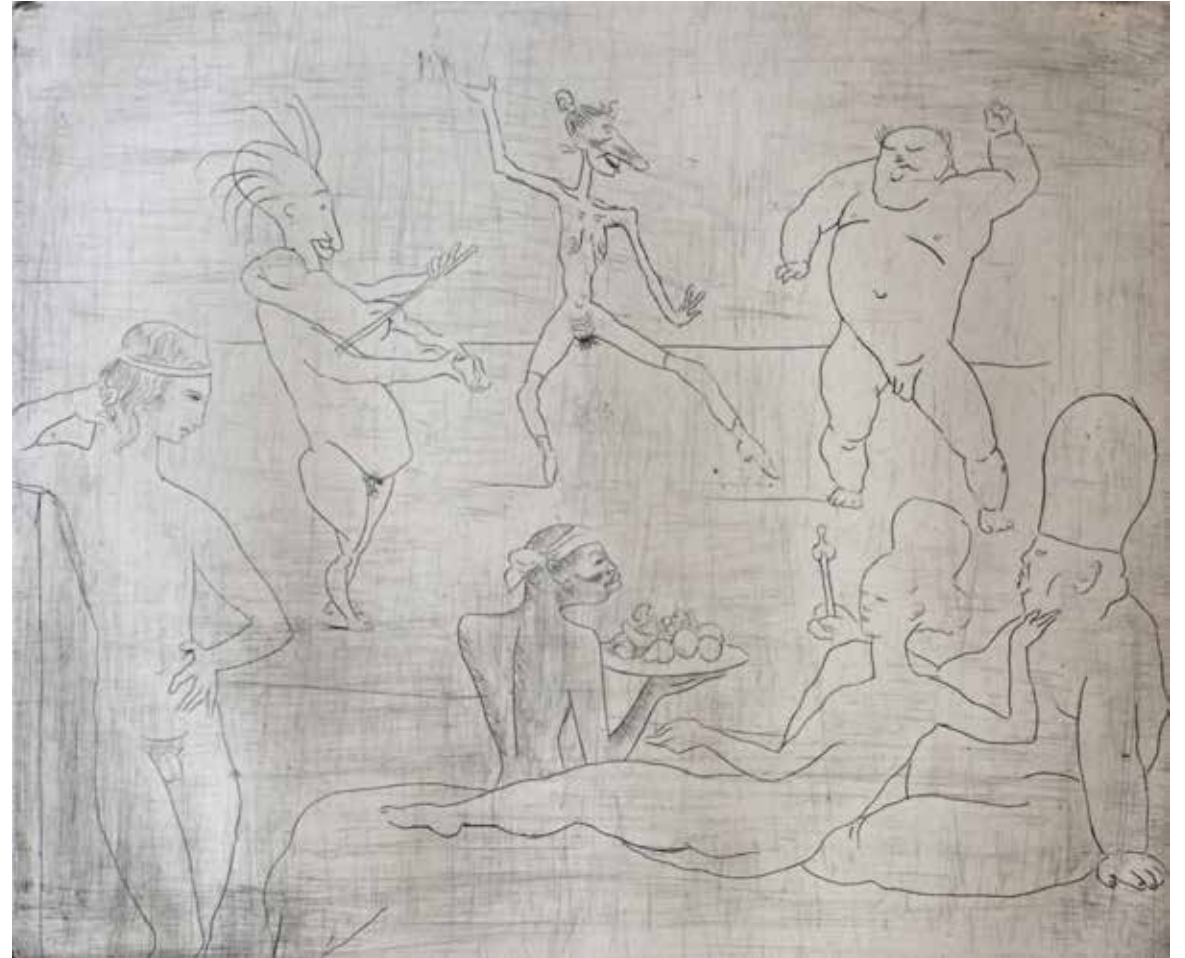
PABLO PICASSO 1881-1973

The Dance of the Fauns, 1957

Original Hand Signed and Numbered Lithograph on Arches Wove Paper

50.2 x 66.4 cm. / 19.8 x 26.1 in.

Reference: Mourlot 291; Bloch 830



PABLO PICASSO 1881-1973

The Barbarous Dance (in Front of Salomé and Hérode), from: Saltimbanques Suite, 1905

Original Drypoint on Van Gelder Zonen Wove Paper

33 x 51 cm. / 26 x 20.1 in.

Reference: Bloch 15; Baer 18



MASSIMO CAMPIGLI 1895-1971

Dancers, 1965

Original Hand Signed, Dated and Numbered Lithograph in Colours on BFK Rives Wove Paper

50.5 x 66 cm. / 19.9 x 26 in.

Reference: Meloni-Tavola 212



EMIL NOLDE 1867-1956

Death as a Dancer, 1918

Original Hand Signed and Titled Etching and Aquatint on Van Gelder Wove Paper

61 x 45.5 cm. / 24 x 17.9 in.

Reference: Schieffler, Mosel & Urban 200 II (of II)

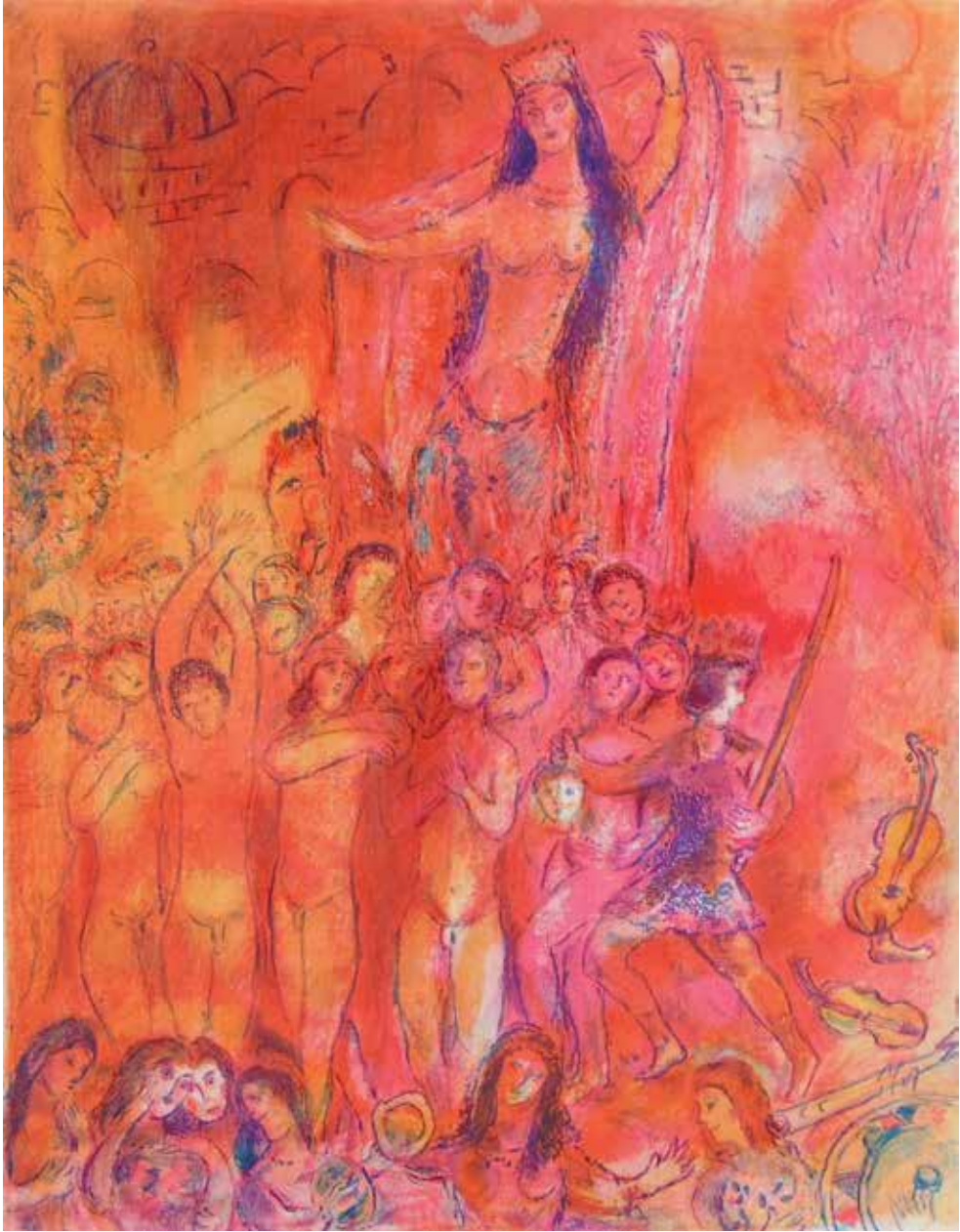


JACOB GILDOR b. 1948

The Dance, 1996/98

Original Hand Signed and Numbered Etching in Colours on Arches Wove Paper

65 x 50 cm. / 25.6 x 19.7 in.



MARC CHAGALL 1887-1985

They were in Forty Pairs..., front: *Four Tales from the Arabian Nights*, 1948

Original Hand Signed and Numbered Lithograph in Colours on laid Paper
43 x 33 cm. / 16.9 x 12.9 in.

Reference: Mouriol 37; Cramer 18



CHARLES GESMAR 1900-1928

Dancer with Golden Hoop on Head, circa 1920's

Gold paint, Watercolour and Pencil on Canson & Montgolfier Paper

49.5 x 31.5 cm. / 19.5 x 12.4 in.

Provenance: The Estate of Jean Marie Riviere, the legendary manager of the Alcazar and Paradis Latin in Paris.



CHARLES GESMAR 1900-1928

Dancer in Black and Gold Dress, 1927

Stamped Gold Paint, Gouache and Pencil on Canson & Montgolfier Paper

53.6 x 34 cm. / 21.1 x 13 in.

Provenance: The Estate of Jean Marie Riviere, the legendary manager of the Alcazar and Paradis Latin in Paris.



THÉO TOBIASSE 1927-2012

Dancers with flowers, circa 1985

Hand Signed and Inscribed Lithograph in Colours on Wove Paper
55 x 75 cm. / 21.7 x 29.5 in.



CHRISTIAN ROHLFES 1849-1938

In the Café, 1918

Hand Signed Water-Tempera, Pastel and Chalk on Paper laid on Card

53.7 x 43.8 cm. / 21.1 x 17.2 in.

Provenance: Kunstsalon Hermann Abels, Cologne, acquired 1939 Private Collection, Rhineland since 1939.

CAFÉ CULTURE BARS AND CABARET

In the early 20th century the emerging cabaret and bar culture in the cities of Berlin, London and Paris were both the place to see and be seen. The nightlife of these metropolises was the boundary-pushing envy of the rest of the western world. The combination of raucous evening entertainment and free-flowing wines and spirits created a beguiling environment for high society and their admirers to engage with singing, dancing and more which would ultimately lead to scandalous gossip.

They would be seen as the modern bacchanalian feasts and would expose artists to a rich tapestry of characters that would surely inspire their creativity. The cafés and the bars were not only for the artists, but rather they would often act as the meeting places for like-minded thinkers, poets and revolutionaries to unwind or even plot revolution. Manifestos, artistic and otherwise, were written, debated and panned in the tobacco filled air.

As the century progressed cabarets gave way to cinema and bars would give way to nightclubs. Time would show that it was the universal allure of the café which would remain the constant throughout. Offering a meeting place for socialising, less intoxicating beverages and showcasing an entire culture of its own; there would be the opportunity to people watch but forego the scandal of the dancing shows. Cafés continue to be the favourite spot for a catch up with friends and family, spending time together whilst watching the world go by.



JACOB EISENSCHER 1896-1980

Bar Scene, 1919/25

Original Hand Signed Woodcut on thin Paper

17.5 x 23.5 cm. / 6.9 x 9.3 in.

Provenance: The artist's Estate, Israel.



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.

Exhibited: Hugo Scheiber - Béla Kádár, Galerie Le Minotaure, Paris - Tel Aviv, 2008, illustrated page 11.



JEAN-ÉMILE LABOUREUR 1877-1943

Bachelor's Fare, 1916

Original Hand Signed and Numbered Colour Engraving on MBM laid Paper

29 x 22.6 cm. / 11.4 x 8.9 in.

Reference: Laboureur 169



RAOUL DUFY 1877-1953

The Admiral's Ball, circa 1925

Original Hand Signed and Numbered Lithograph on Wove Paper

32.5 x 39.5 cm. / 12.8 x 15.6 in.



ERTE (Romain de Tiroff) 1892-1990

Final - la Gamme

Hand Signed Gouache on Paper

31.4 x 15.4 cm. / 12.4 x 6.1 in.



ERTÉ (Romain de Tiroff) 1892-1990

A Star of Hollywood III, circa 1920s

Hand Signed Gouache on Paper

37 x 27 cm. / 14.6 x 10.6 in.



ERTÉ (Romain de Tiroff) 1892-1990

A Star of Hollywood II, circa 1920s

Hand Signed Gouache on Paper

37 x 27 cm. / 14.6 x 10.6 in.



ANDY WARHOL 1928-1987

Portrait of Hermione Gingold, circa 1953/54

Original Black and Pink Ink on Paper

45.4 x 36.5 cm. / 17.9 x 14.4 in.

Provenance: Estate of Andy Warhol.



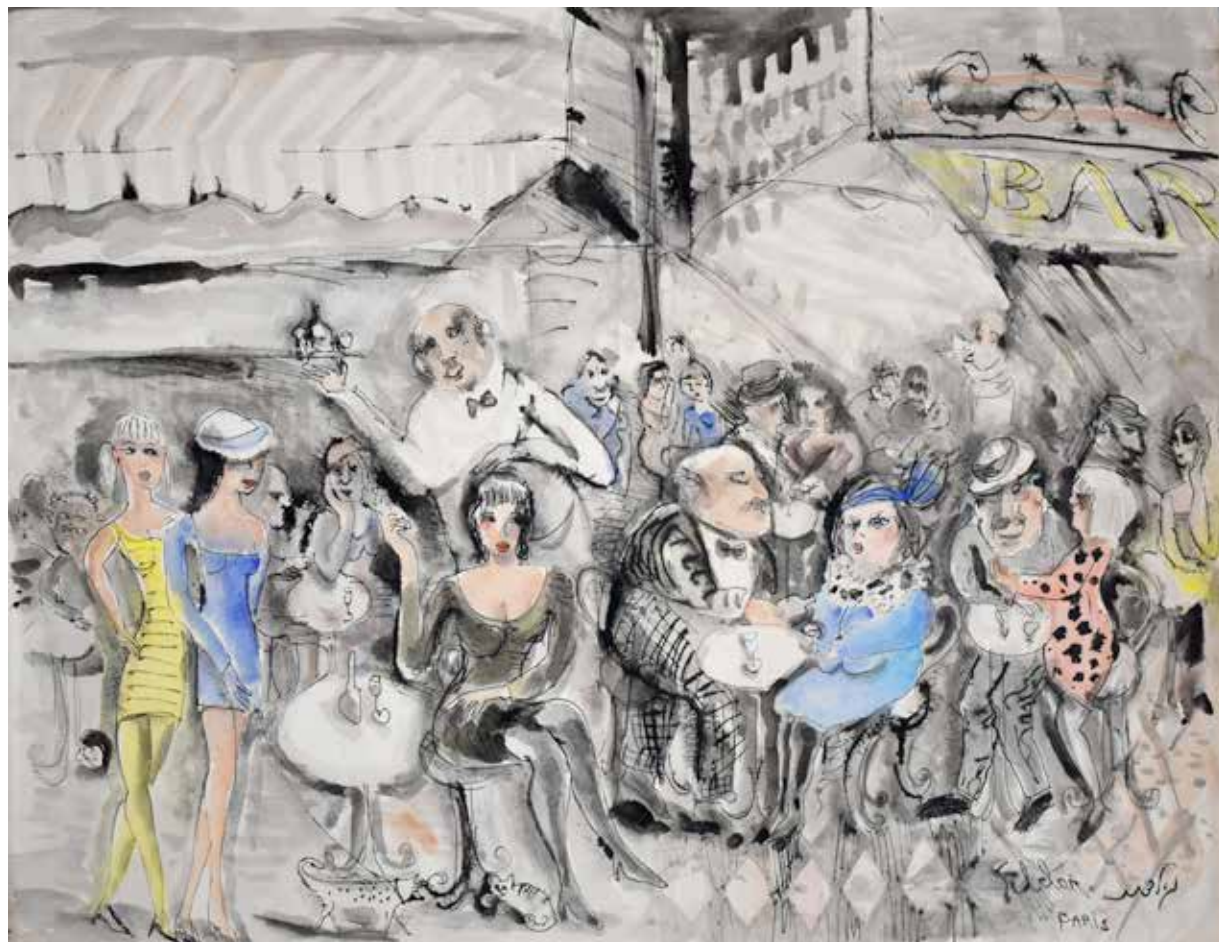
ANDY WARHOL 1928-1987

After the Party, 1979

Original Screenprint in Colours on Arches Wove Paper

54.6 x 77.5 cm. / 21.59 x 30.5 in.

Reference: Feldman & Schellmann II.183



JACOB GILDOR b. 1948

Coffee House in Paris, 1987

Hand Signed Ink and Watercolour on Arches Wove Paper

50.5 x 66 cm. / 19.9 x 26 in.

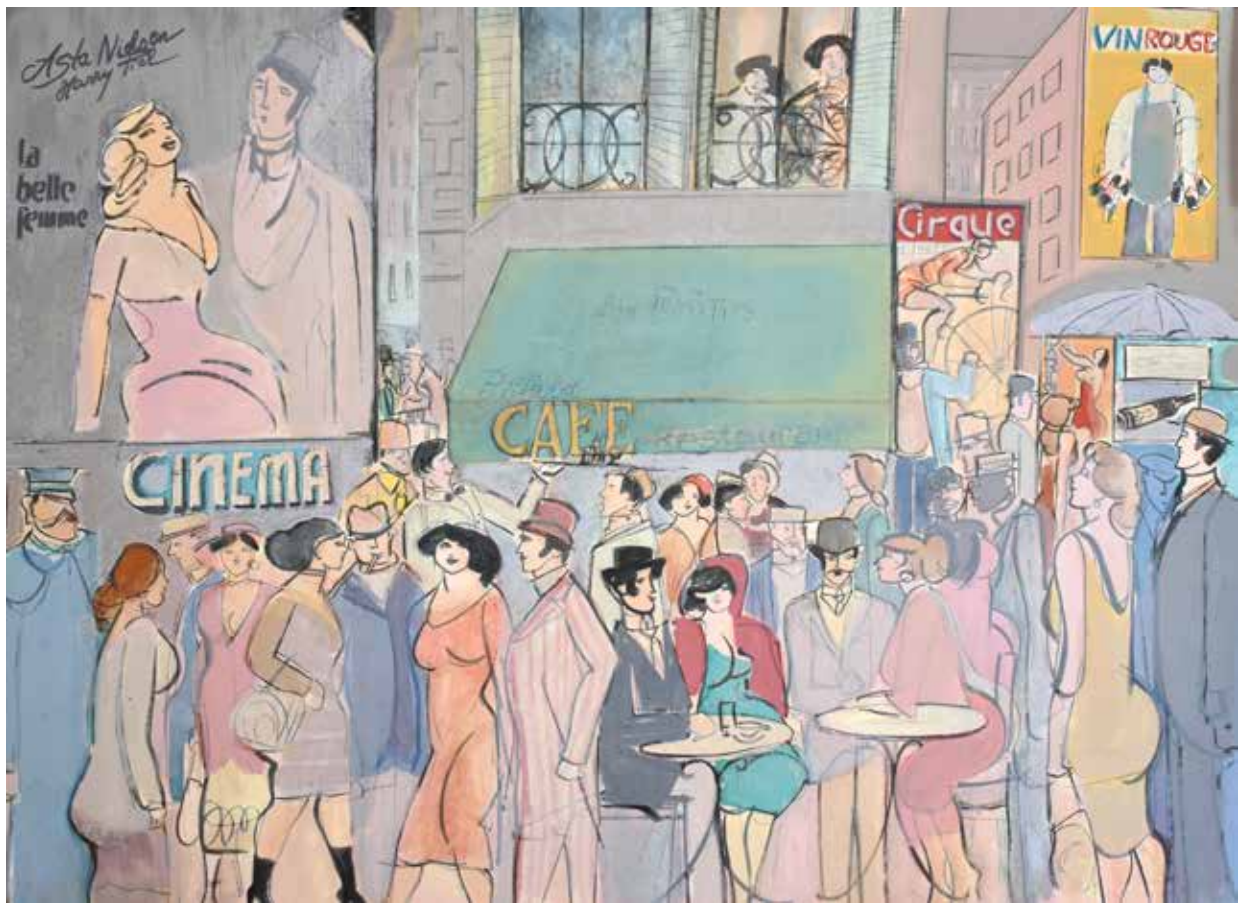


JACOB GILDOR b. 1948

Café Naïve, 1991

Hand Signed Acrylic on Canvas

105 x 140 cm. / 41.3 x 55 in.



DAVID SCHNEUER 1905-1988

Café Dome, 1980

Hand Signed and Numbered Screenprint in Colours on Wove Paper
67 x 94 cm. / 25.2 x 37 in.



DAVID SCHNEUER 1905-1988

Café, 1980

Hand Signed and Numbered Screenprint in Colours on Wove Paper
94 x 67 cm. / 37 x 25.2 in.



BÉLA KÁDÁR 1877-1956

Village Horse and Rider, circa 1920s

Hand Signed Gouache on Thin Wove Paper

50 x 70 cm. / 19.7 x 27.6 in.

Provenance: Private Collection, USA

CIRCUS TROUPES: ACROBATS AND HARLEQUINS

The circus has provided for many an escape from the daily grind, but it was also often a refuge even for those on the stage. A travelling community of performers from all regions and disciplines coming together to entertain crowds with their humour, skill, thrills and 'otherness'. Today's circus performances are a far cry from those of the early 20th Century – with animal performances a thing of the past. However, the clowns, the jugglers and the acrobats remain a constant source of wonder for the modern audience.

In the early 20th century, the roving nature of the circus, the drama and pageantry of the costumes and the fine line between life and death were features that ensured the characters that made up the circus retinue would inspire artists across Europe. This was the case, regardless of the countless artistic movements, whether it was Cubism, German Expressionism or Abstraction.

There are many stalwart characters in the circus, but it is perhaps the harlequin in particular who has morphed the most as the 20th century progressed. Starting in the previous centuries as an agile acrobat in the Italian musical theatre of the *commedia dell'arte* and becoming the slapstick character of a mischievous clown. Where once harlequins were sad protagonists on stage, they have evolved into being joyous characters with exaggerated costume and make-up. This figure merges with the humour of the Pierrot to create our modern clowns.



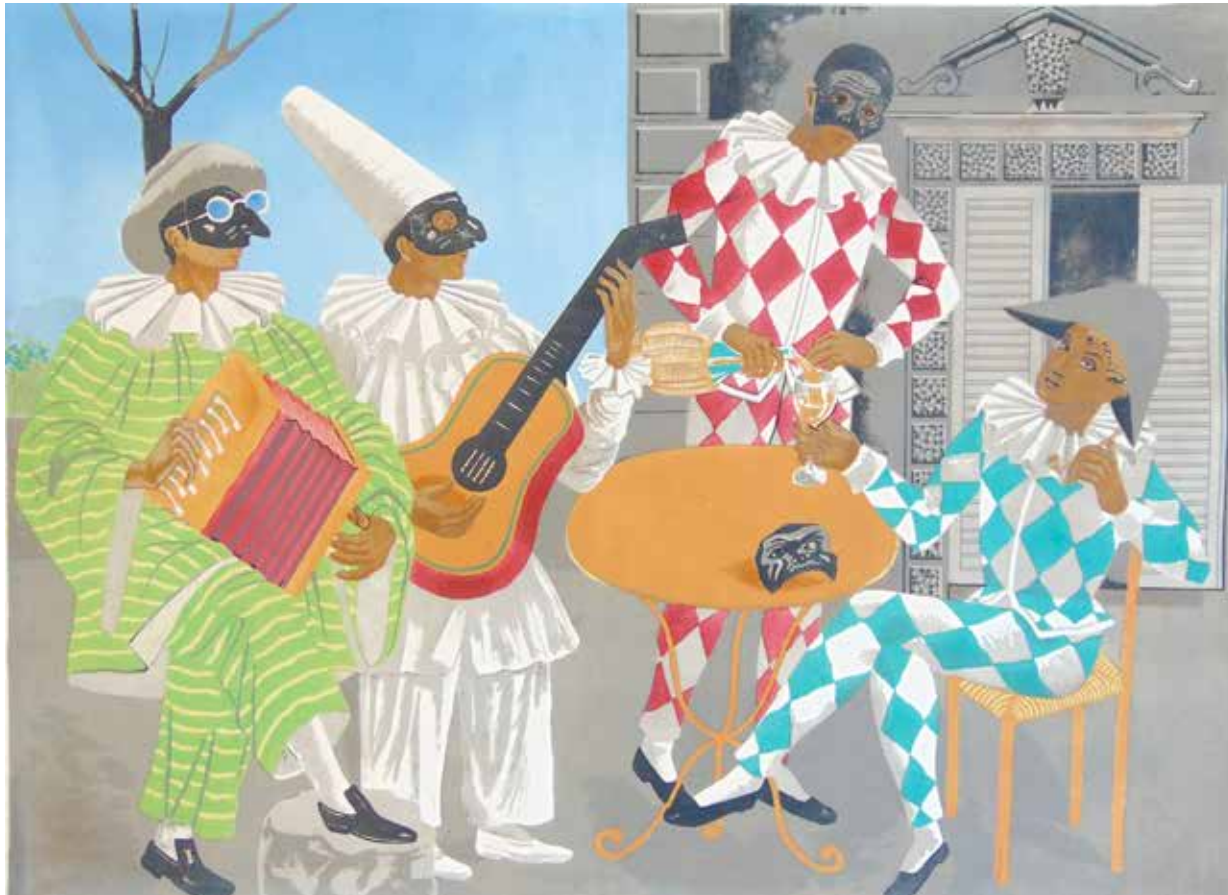
SERGE FÉRAT 1881-1958

The Circus Parade

Pencil and Gouache Painting on Wove Paper

38 x 36 cm. / 15 x 14.2 in.

Provenance: Collection Haba and Alban Roussoi.



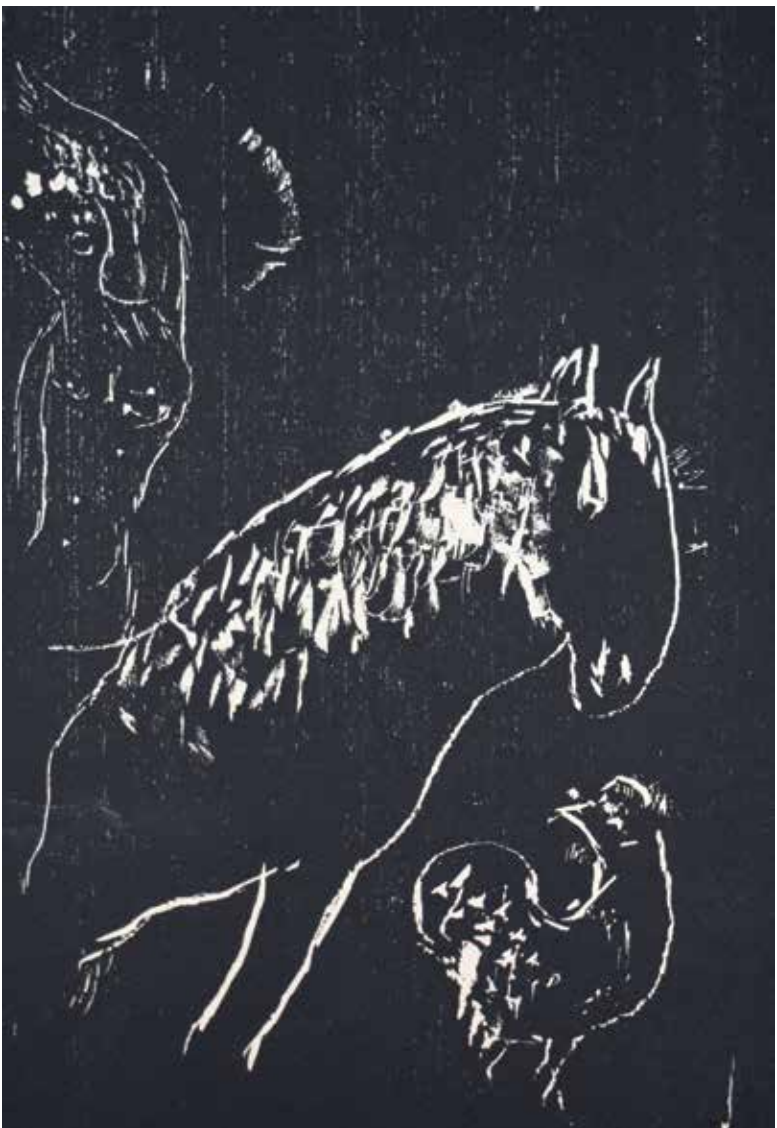
GINO SEVERINI 1883-1966

The Carnival, 1955

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper

50 x 65 cm. / 19.7 x 25.6 in.

Reference: Meloni 29



MARC CHAGALL 1887-1985

The Rider and the Rooster, 1943

Original Hand Signed and Numbered Wood Engraving on Japan Paper
47.5 x 33 cm. / 18.7 x 13 in.

Reference: Konfield 84



KEES VAN DONGEN 1877-1968

Adbian Horseman, circa 1930

Original Hand Signed, Inscribed and Numbered Lithograph in Colours on Arches Vove Paper
68.3 x 50 cm. / 26.9 x 19.7 in.

Reference: Juffermans J.L. 17



MARC CHAGALL 1887-1985

Circus Woman, circa 1960

Hand Signed and Numbered Colour Lithograph and Pochoir on Arches Wove Paper

79.2 x 63.7 cm. / 31.2 x 25.1 in.



ISSACHAR RYBACK 1897-1935

Circus, 1930

Signed Oil Painting on Panel

27 x 22 cm / 10.6 x 8.7 in

Provenance: Rossini, Paris 2007



HERMANN MAX PECHSTEIN 1881-1955

Acrobats III (Vaudeville Scene), 1912

Original Hand Signed and Dated Woodcut in Colours on Wove Paper

32.2 x 42 cm. / 12.7 x 16.5 in.

Reference: Krüger H137



RUFINO TAMAYO 1899-1991

The Iron Cross, 1988

Original Hand Signed and Numbered Lithograph in Colours on Wove Paper

68.5 x 89 cm. / 27 x 35 in.

Reference: Pereda 332



OTTO DIX 1891-1969

Lili, Queen of the Sky, from: Circus, 1922

Original Hand Signed, Titled and Numbered Etching and Drypoint on Wove Paper
49.5 x 35 cm. / 19.5 x 13.8 in.

Reference: Karsch 40/II

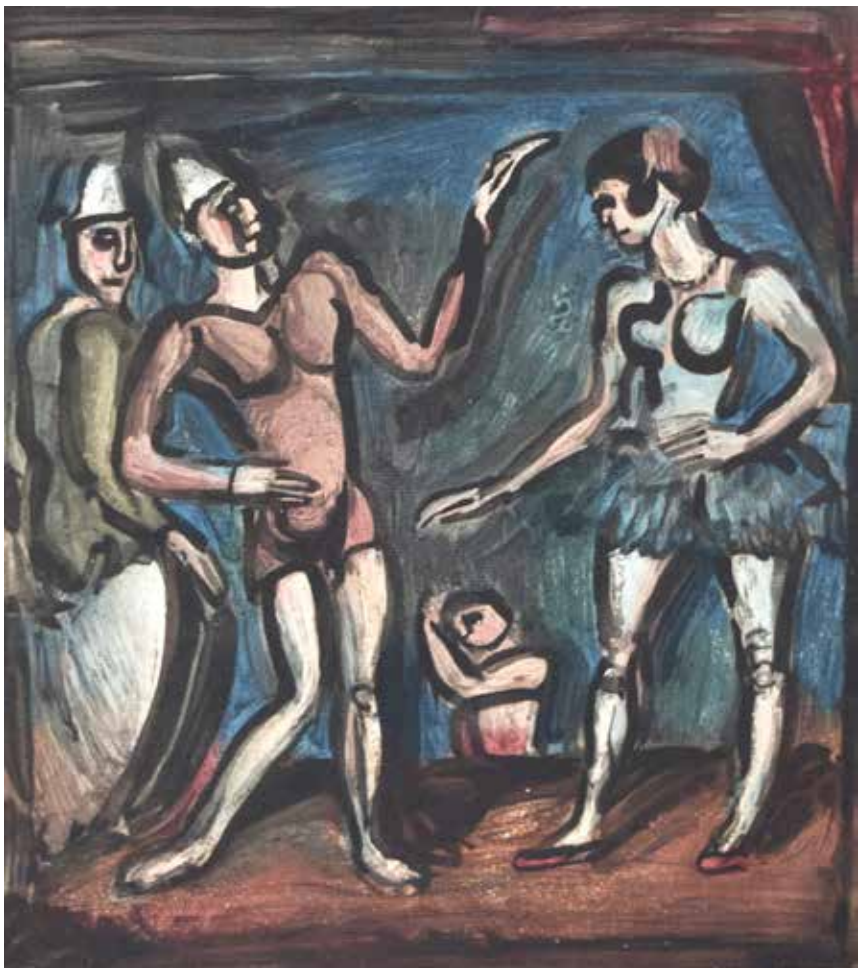


OTTO DIX 1891-1969

Technical Personnel, from: Circus, 1922

Original Hand Signed, Titled and Numbered Drypoint on Wove Paper
49.5 x 35 cm. / 19.5 x 13.8 in.

Reference: Karsch 39/II



GEORGES ROUAULT 1871-1958

The Parade, from: Circus, 1930

Original Etching with Aquatint and Roulette in Colours on Laid Paper
44 x 33.5 cm. / 17.3 x 13.2 in.

Reference: ChaponRouault 203

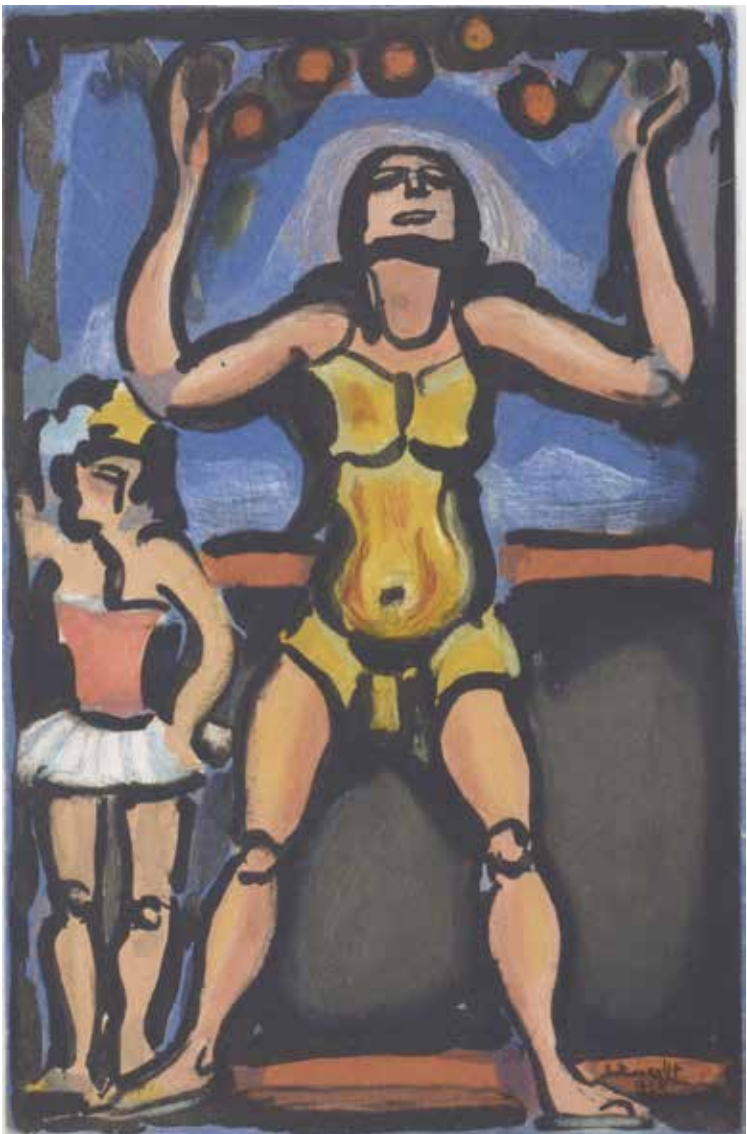


GEORGES ROUAULT 1871-1958

Clown with the big Chest, from: Circus, 1930

Original Aquatint in Colours on Rives BFK Laid Paper
44.2 x 33.5 cm. / 17.4 x 13.2 in.

Reference: ChaponRouault 200



GEORGES ROUAULT 1871-1958

The Juggler, from: Circus of the Shooting Star, 1934/38

Original Bon à Tier Etching and Aquatint in Colours on Wove Paper
44 x 33 cm. / 17.3 x 13 in.

Reference: ChopinRouault 244

Provenance: The Atelier lacourrière Archives

Private Collection, USA

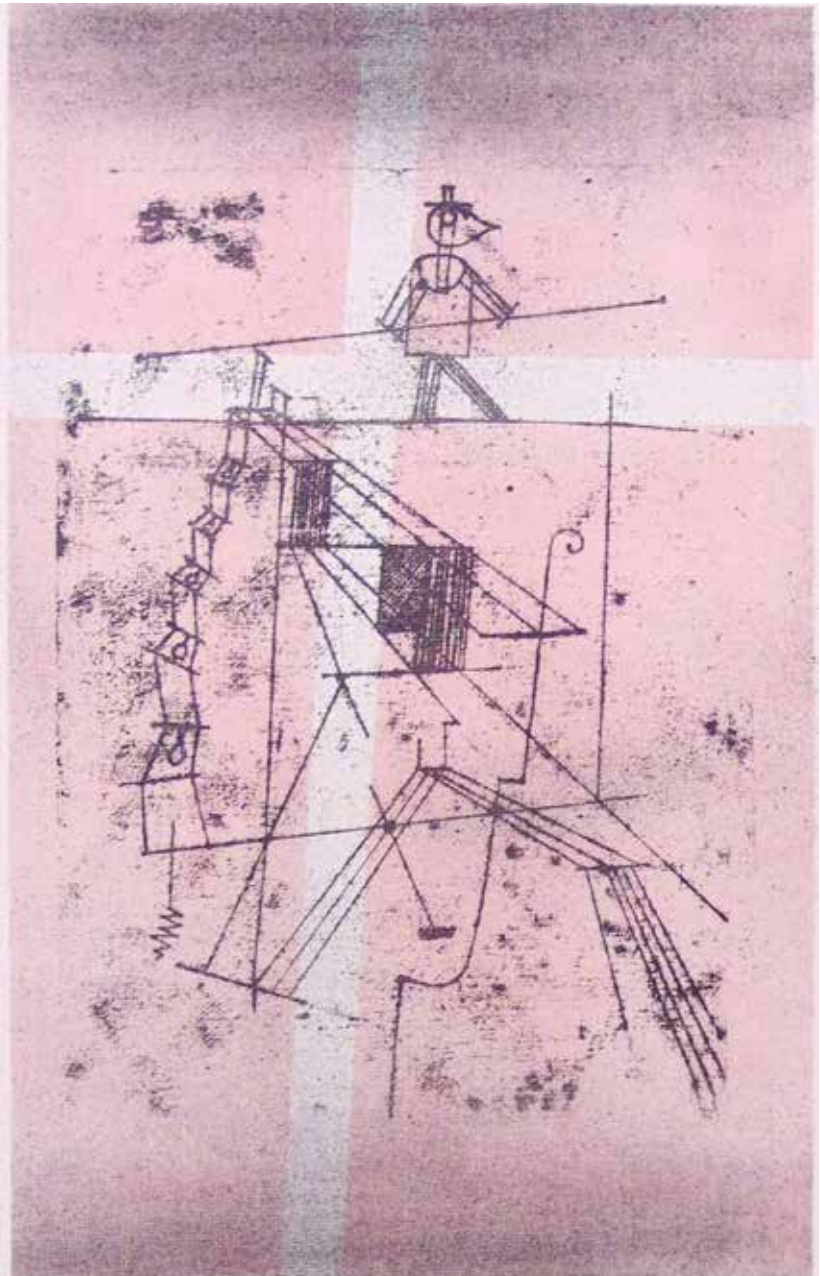


GEORGES ROUAULT 1871-1958

Child of the Ball, from: Circus of the Shooting Star, 1934/38

Original Aquatint in Colours on Montval laid Paper
45 x 34 cm. / 17.7 x 13.4 in.

Reference: ChopinRouault 249



PAUL KLEE 1879-1940

Tightrope Walker, from: Contemporary Art, 1925

Original Hand Signed and Numbered lithograph in Colours on BSB Laid Paper

52.2 x 38.2 cm. / 20.5 x 15 in.

Reference: Kornfeld 95.IV



MAX BECKMANN 1884-1950

Toll Man, from: Annual Fair, 1921

Original Hand Signed Drypoint on Japan Paper

47 x 32.5 cm. / 18.5 x 12.8 in.

Reference: Hofmoler 195 B.b



BERNARD BUFFET 1928-1999

The Juggler, from: *My Circus*, 1968

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper
71.5 x 50.5 cm. / 28 x 19.9 in.

Reference: Sorlier 153



MARC CHAGALL 1887-1985

The Three Acrobats, 1956

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper
67 x 50.5 cm. / 26.4 x 19.9 in.

Reference: 169



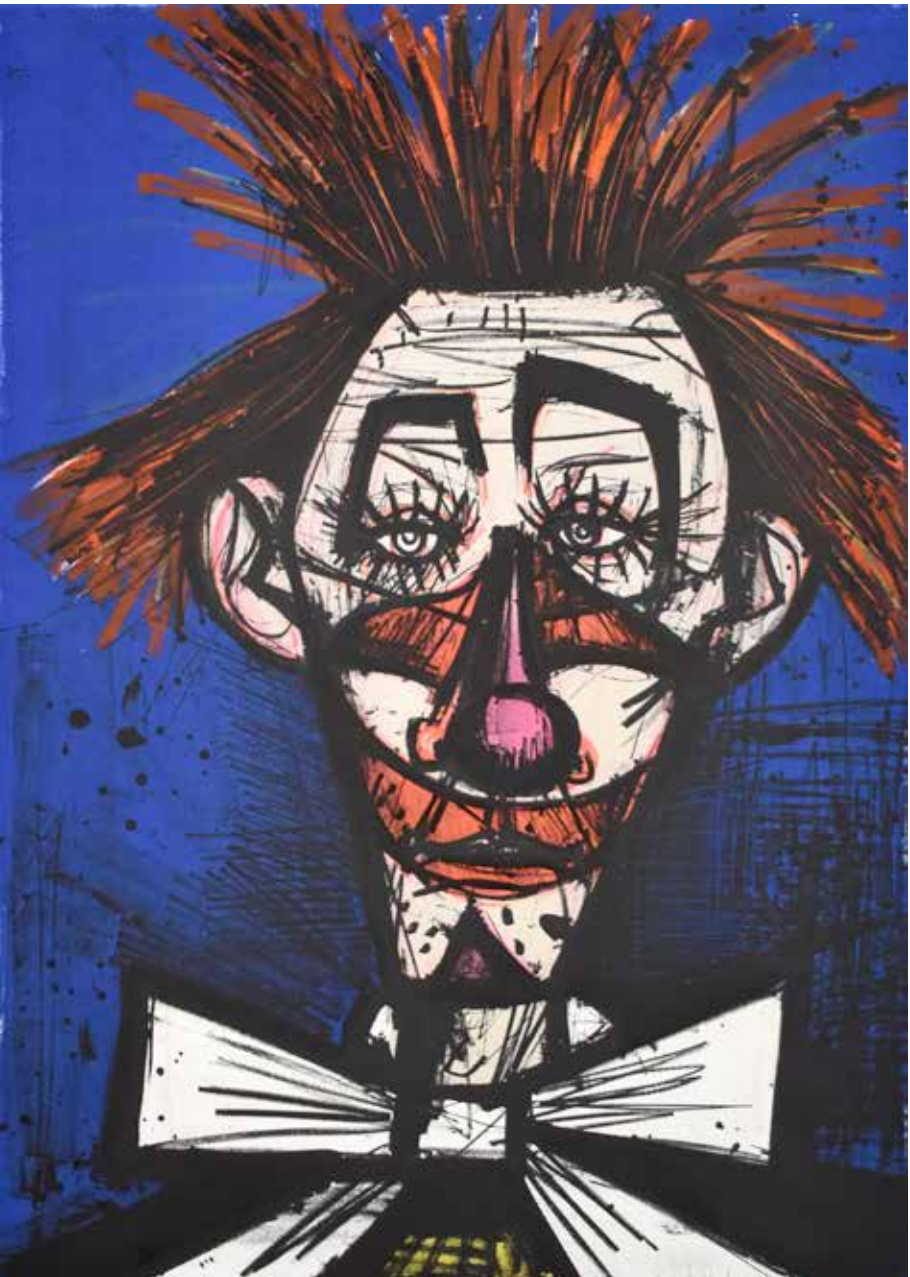
BERNARD BUFFET 1928-1999

The Sword Swallower, from: My Circus, 1968

Original Hand Signed and Numbered lithograph in Colours on Arches Wove Paper

71.5 x 50.5 cm. / 28 x 19.9 in.

Reference: Sotheby 168



BERNARD BUFFET 1928-1999

Pipo, from: My Circus, 1968

Original Hand Signed and Numbered lithograph in Colours on Arches Wove Paper

71.5 x 50.5 cm. / 28 x 19.9 in.

Reference: Sotheby 149

BULLFIGHTING

The art of bullfighting is an ancient one, but for many in the modern era it is closely associated with Spanish culture. It is therefore unsurprising that for many of Spain's most celebrated artists the battle between man and beast has been a source of great inspiration including Pablo Picasso and Salvador Dalí.

La Corrida as it is known in both France and Spain has its roots in the shared Roman history of both nations, whereby the public spectacles of exotic animals being pitted against one another was a popular past time in most amphitheatres. Combining animal fights with gladiatorial battles bridges this gap and brings the performance closer to what we can see today.

The order of ceremony is one that would both entertain the crowds gathered as well as celebrate the exuberant local customs. Depending on the local customs the audience is entertained with singing, music, parading

and then, of course, the encounters with the bull – of which the most traditional format of the ceremony is split into three sections known as tercios. Whilst many of the *corrida* end with the death of bulls, there were also fights known as *recortes* which were less violent and more focussed on stunts as well as acrobatics.

Importantly as with many motives, a depiction of a bullfight be more than a literal representation. The symbolism of the bull and the struggle to subjugate this powerful animal has for many artists provided the perfect allegory to explore the struggle of good over evil, or light and darkness. This made the interpretation of the *Corrida* in the ever-turbulent politics of the 20th Century an unusually politically charged affair. It would leave the viewer often puzzling the identity of both bull and matador.



MANE KATZ [Katz Emmanuel] 1894-1962

Bullfighting

Signed Gouache on Wove Paper

45 x 60 cm. / 17.7 x 23.6 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.

Provenance: Yeibol confirmation from Mrs Annie Guedras,
the only interationally recognised expert for Cocteau.



PABLO PICASSO 1881-1973

The Bull's Entrance, 1945

Original Hand Signed and Numbered Lithograph on Arches Wove Paper

38 x 56 cm. / 15 x 22 in.

Reference: Bloch 386; Mourlot 167



PABLO PICASSO 1881-1973

Picador, 1952 [Bowl]

Original Stamped Black Oxide Glazed White Earthenware Plate
14,5 cm. / 5,7 in. (Diameter)

Reference: Ramie 176



PABLO PICASSO 1881-1973

Picador, 1952

Original Stamped Black Oxide Glazed White Earthenware Plate
19,5 cm. / 7,7 in. (Diameter)

Reference: Ramie 160

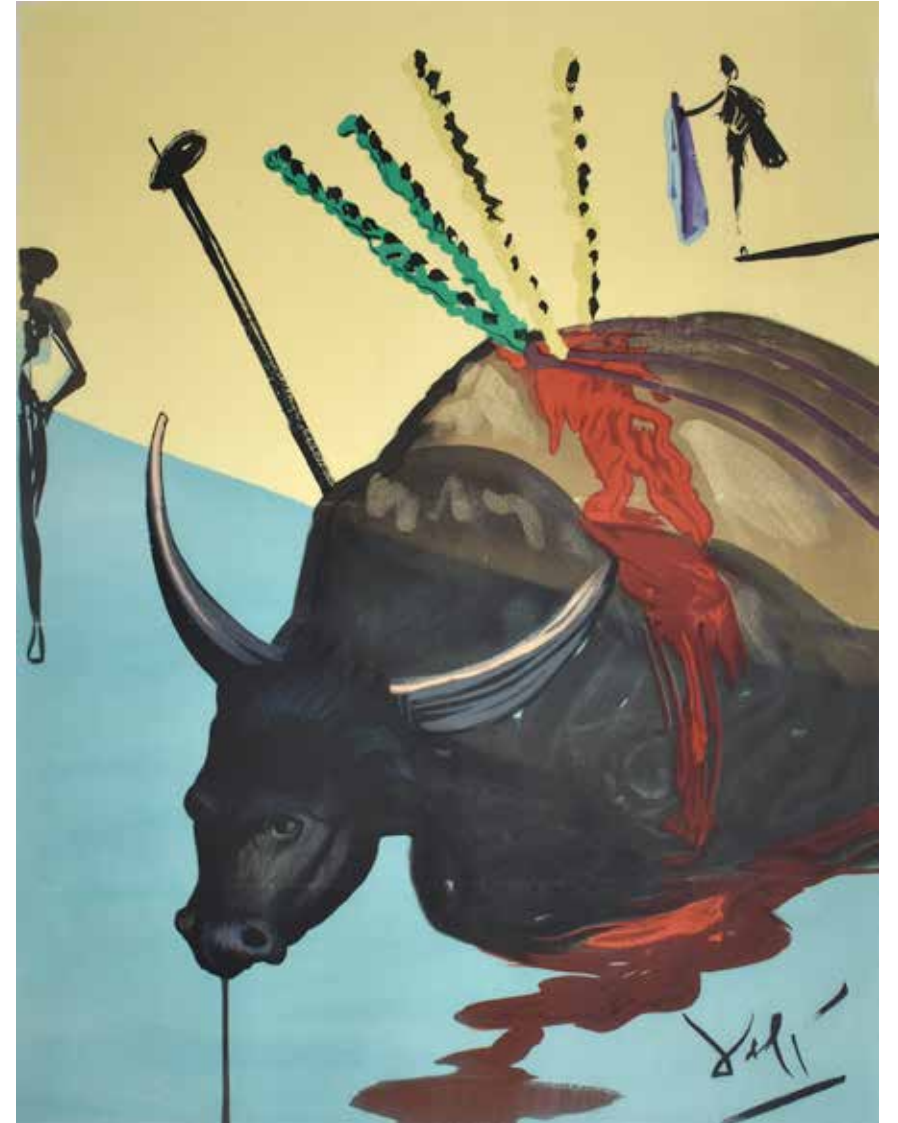


ÓSCAR DOMÍNGUEZ 1906-1957

Homage to Manolete, 1955

Original Hand Signed and Numbered Lithograph in Colours on BFK Rives Wove Paper.

45 x 56 cm. / 17.7 x 22 in.



SALVADOR DALÍ 1904-1989

The Bull is Dead, from: The Opera Carmen, 1970

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper
65 x 50.2 cm. / 25.6 x 19.8 in.

Reference: Michler & Löpsinger 1308; Field 70-1 v



PABLO PICASSO 1881-1973

Picador and Bull, 1953

Original Stamped, Glazed White Earthenware Plate

24.2 cm. / 9.5 in. (Diameter)

Reference: Ramié 97



PABLO PICASSO 1881-1973

La Corrida, circa 1956

Hand Signed and Numbered Etching with Aquatint on BFK Rives Wove Paper

50 x 65.5 cm. / 19.7 x 25.5 in.



DAVID SCHNEUER 1905-1988

At the Horse Races

Hand Signed Watercolour on Paper

44 x 30.2 cm / 17.3 x 11.9 in.

SPORTS AND LEISURE

Unlike the preceding centuries, the rise of leisure time could be seen in all societies throughout the 20th Century. People were no longer restricted to entertaining themselves with traditional academic pursuits or parlour games, but rather the gathering together in public to enjoy sporting performances were becoming widespread.

Horse racing and indeed the social occasion it generates continues to be of huge importance to race tracks across the United Kingdom, often with Royal approval. The spectacle is arguably as entertaining for the sport of 'people watching' as it is about the race. There is, of course, the opportunity to gamble and perhaps win a small windfall at such an event – most certainly adding to the enjoyment of the day at the races.

Ball games constitute the majority of popular sports in some way. This is unsurprising as the flexibility of the humble ball allows everything from using sticks, bats, racquets and hands to be either highly competitive sports – or simply relaxing family entertainment.

It is perhaps the reawakening of the ancient Greek Olympics for the modern era that continues to entertain and inspire people en masse. The first Olympiad of the modern games took place in Athens in 1896 and subsequently tours the world every four years providing a myriad of sporting events. Diving was first introduced to the Olympic roster in 1904 and continues to this day in enthralling crowds. Speed skating also has a surprisingly long legacy at the games, having been first included in 1924. As with all events with such an audience engagement – the need to evolve and include new and emerging sporting past times ensures there will be an appetite for the games for many years to come.



JANKEL ADLER 1895-1949

Bathers Playing with a Ball at the Beach

Ink Wash on Paper

21.5 x 29.5 cm. / 8.5 x 11.6 in.



GRÉGOIRE MICHONZE 1902-1982

Children Playing with a Ball, 1981

Signed and Dated Oil Painting on Paper laid on Panel

39 x 51 cm. / 15.4 x 20.1 in.



PABLO PICASSO 1881-1973

Divers, 1956

Original Stamped Black Oxide Glazed White Earthenware Plate

18.4 cm. / 7.2 in. (Diameter)

Reference: Ramé 377



KEES VAN DONGEN 1877-1968

Woman on the Beach, Trouville, 1966

Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper

75 x 55 cm. / 29.5 x 21.6 in.

Reference: Juffermans J.L. 43

- Klee, Paul (1879-1940)
- Laboureur, Jean-Émile (1877-1943)
- Mané-Katz, Emmanuel (1894-1962)
- Masson, André (1896-1987)
- Matisse, Henri (1869-1954)
- Michonze, Grégoire (1902-1982)
- Nolde, Emil (1867-1956)
- Pechstein, Hermann Max (1881-1955)
- Picasso, Pablo (1881-1973)
- Rohlfs, Christian (1849-1938)
- Rouault, Georges (1871-1958)
- Ryback, Issachar (1897-1935)
- Scheiber, Hugo (1873-1950)
- Schneuer, David (1905-1988)
- Severini, Gino (1883-1966)
- Tabenkin, Lev (b. 1952)
- Tamayo, Rufino (1899-1991)
- Tobiasse, Théo (1927-2012)
- Van Dongen, Kees (1877-1968)
- Warhol, Andy (1928-1987)

- Adler, Jankel (1895-1949)
- Beckmann, Max (1884-1950)
- Braque, Georges (1882-1963)
- Brauer, Erich (b. 1929)
- Buffet, Bernard (1928-1999)
- Campigli, Massimo (1895-1971)
- Chagall, Marc (1887-1985)
- Cocteau, Jean (1889-1963)
- Dalí, Salvador (1904-1989)
- Dix, Otto (1891-1969)
- Domínguez, Óscar (1906-1957)
- Dufy, Raoul (1877-1953)
- Eisenscher, Jacob (1896-1980)
- Erté (Romain De Tiroff) (1892-1990)
- Feininger, Lyonel (1871-1956)
- Ferat, Serge (1881-1958)
- Gesmar, Charles (1900-1928)
- Gildor, Jacob (b. 1948)
- Hayter, Stanley William (1901-1988)
- Kádár, Béla (1877-1956)

LIST OF ARTISTS



ANDY WARHOL 1928-1987

Speed Skater, 1983

Original Hand Signed and Numbered Screenprint on Wove Paper

80.5 x 59 cm. / 31.7 x 23.2 in.

Reference: Feldman & Schellmann 303

This catalogue is published on the occasion of the Exhibition

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Possible colour differences between the reproduction of images in the printed catalogue and the original artworks may exist, but every effort has been made to depict these works as true to their appearance.

Front cover:

Hugo Scheiber, Woman at the Bar.

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