

MOMENTS

IN

TIME

GILDEN'S ART GALLERY

PRESENTS

MOMENTS IN TIME

APRIL - JULY 2021

Gilden's Art Gallery are delighted to present our new exhibition "Moments in Time".

This reflective show focuses on the individual moments in time, across the history of the twentieth century, that have directly impacted the artists represented.

Their names are well-known in the canon of art history, but the opportunity to place works in the context of each artist's career and the events that surrounded the creation of individual works now has a special resonance.

The selected works are either from important years of the artists' respective careers or are directly linked to a significant moment in the lives of the artists.

These works are as diverse as representing personal spaces, how artists encountered circumstances beyond their control, new landscapes, new relationships, and the impact of war.



IFPDA MEMBER

INTRODUCTION

The global pandemic has touched everyone's lives and changed how we see our own world. In time, 'normality' will return, but we will each carry the impact of this period on our lives, and it will inform our future decisions as well as allow us to re-examine the past. It allows us to look again at familiar artworks and now we can connect to a perhaps a different, deeper meaning that we had not noticed before.

The exhibition comprises original lithographs, etchings, woodcuts and screenprints alongside unique works on paper by celebrated masters of 20th Century Art. A plethora of artistic movements are explored through the lens of 'snapshots' in time and will be available to view in our Hampstead gallery.

Whilst there remain many obstacles in the world, we hope you will draw strength from the resilience of these pieces and the stories that they can tell in order to help us realise that even the pandemic will be only a moment in time.

FRANZ MARC

1880-1916

Franz Marc and the scarcity of his surviving works are considered quite precious amongst collectors of German Expressionism. The artist was killed in action during the battle of Verdun in 1916.

He volunteered in 1914 to fight for the German Imperial Army and became a cavalryman. Incredibly, despite the circumstances, he kept his artistic skills in check by painting camouflage for artillery positions.

In a letter to his wife, the artist Maria Marc, he recounted how he had completed nine such canvas coverings in the styles of artists like Manet and Kandinsky, this was in an effort to deduce which was the more successful in creating the illusion – he settled on a pointillist style for the rest.

In this woodcut from 1914, the year the War began, we see an increasing angst and nervousness to the depiction of the animals. It was a woodcut that would form part of the 'Creation Story' from Genesis.

Marc was a religious man and many of his works have a spiritual sentiment, tragically the project was never completed due to his untimely death. We are only able to see the beauty of the Expressionist master's printmaking as his wife Maria together with Fritz Voigt agreed to print and publish in a limited edition of 125 impressions. If it were not for the kindness of Maria Marc and the vision of Gustav Kiepenheuer the work would not so easily have been shared with the world.

It was posthumously included in the First Portfolio of Verlag der Dichtung, Potsdam in 1921 and as a result "The Creation Story II" remains an important example of Marc's work.

CREATION II, 1904/1921

ORIGINAL STAMP SIGNED WOODCUT IN COLOURS ON JAPAN LAID PAPER

51 X 35.5 CM. / 20 X 14 IN.

REFERENCE: LANKHEIT 043/III; HOBERG/IANSEN 42, III (VON VI). SÖHN #100 509-5.



FERNAND LÉGER

1881-1955

By 1920, Fernand Léger had already established himself as an important Cubist and Modernist painter.

However, what is quite unusual is the inclusion of the French artist in a portfolio that is traditionally associated with German Expressionism. Léger was not a member of any of the German Expressionist movements, but this early lithograph by the artist was published by Gustav Kiepenheuer in the portfolio “The Creators”.

Léger was approached specifically by Paul Westheim and Kiepenheuer to create a lithograph that would be published and released alongside nine other artists. It was an attempt to highlight the importance of

Léger’s influence on the German Expressionists earlier works, which was particularly important as the publisher was in direct competition with the long established “Storm” gallery. In competitive terms, Storm had already brought the Cubists to the attention of the German art world a decade earlier and so to work with Léger was quite a coup for the young publisher.

The composition is typical of Léger’s post First World War works, which retain a sense of cubism but are now concerned with the machine age. The style dominates his work in the 1920s across all media.

This lithograph is recorded in the catalogue raisonné by Lawrence Saphire as the second entry, it was amongst the earliest forays into printmaking for Léger.

COMPOSITION WITH TWO FIGURES, FROM: THE CREATORS. II NO. V4, 1920

ORIGINAL HAND SIGNED LITHOGRAPH ON WOVE PAPER

41 X 31 CM. / 16.1 X 12.2 IN.

PROVENANCE: DR. ISMAR LITTMANN, BRESLAU REFERENCE: SAPHIRE 2.



GEORGES BRAQUE

1882-1963

Between 1917 and 1947 Braque compiled his thoughts alongside imagery in a series of reflections which he referred to as his 'notebooks'. These musings offer an exceptional insight into the artist's mind.

Seriously injured in the First World War, Braque took several years to recover and in this time his focus shifts away from the contemporary towards the ancient and spiritual. Two themes would remain ever-present for the rest of his career: mythology and birds. However, Braque did not reveal much regarding his initial interest in these themes. It is clear however, that the Geometric period of ancient Greek Art (900-600 BC), was a source of inspiration for him. In the 1930s the bird as motif first appears in his etching suite "Theogony of Hesiod", from this suite the bird emerges again and again across all of Braque's media.

Braque's depictions of birds are not always representations of real birds. A large body of his work is connected to what was termed "The Studio Series", which began on the eve of the Second World War. Importantly, in this manner, we are to view the bird as a part of the still life within the studio rather than a living animal in the environment. "The Studio" and "Bird of Passage" revisit this theme in the 1960s. Whilst they were created in the same year, the lithograph and the etching present two of the distinctively different 'bird styles' from Braque's earlier work. "The Studio" shows the organic bird of the 1940s and "Bird of Passage" the more angular and geometric style of the 1950s.

MYTHOLOGICAL FIGURE, 1958

ORIGINAL HAND SIGNED AND DATED INK DRAWING ON PAPER

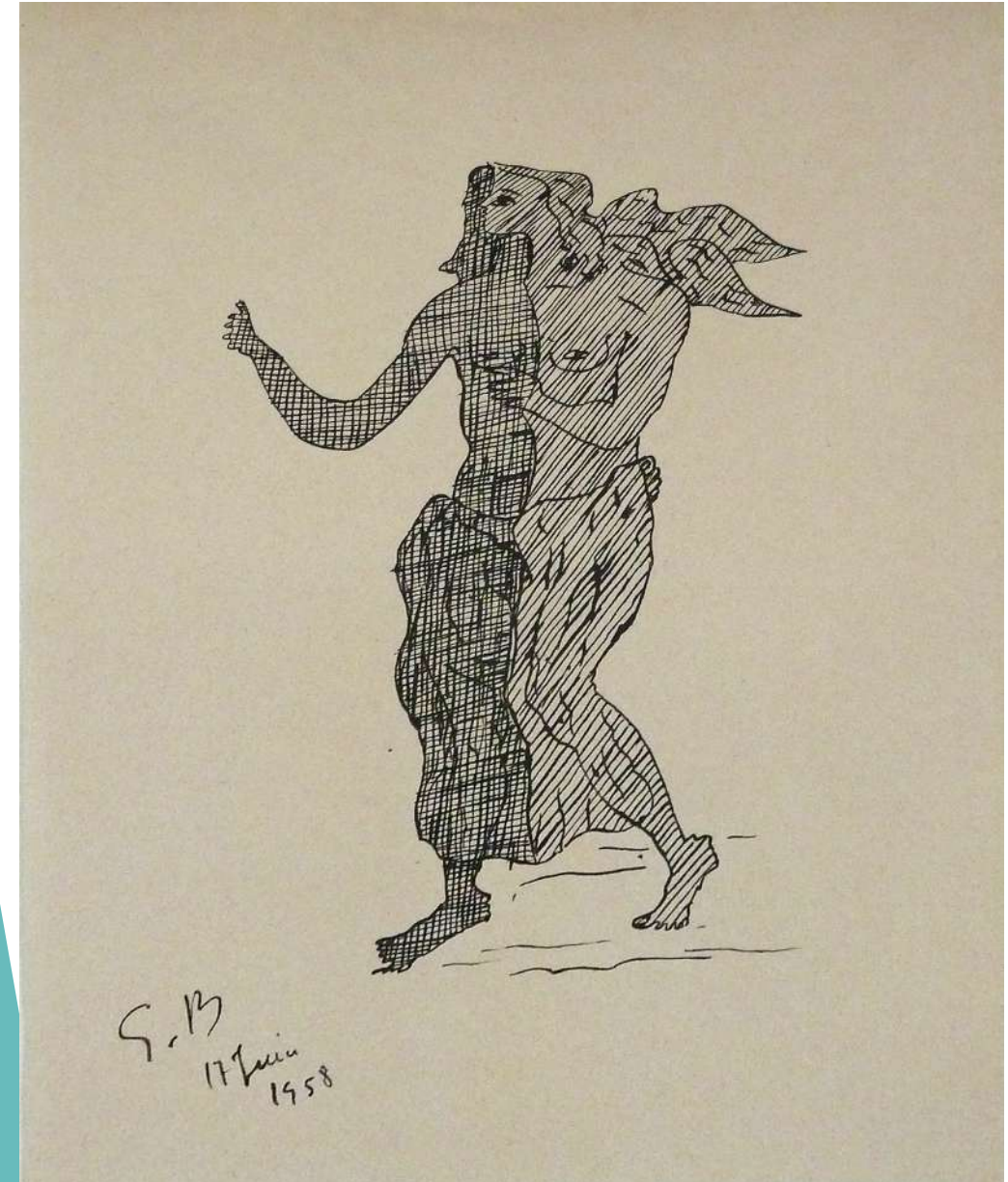
40.5 X 26 CM. / 15 X 10.3 IN.

PROVENANCE: GALERIE DARGA & LANSBERG, PARIS.

EXHIBITIONS: GEORGES BRAQUE, IVAM (INSTITUT VALENCIA D'ART MODERN), 16TH MARCH - 7TH MAY 2006.

THE AUTHENTICITY OF THIS WORK HAS BEEN KINDLY CONFIRMED BY CLAUDE LAURENS

IN HIS CERTIFICATE OF AUTHENTICITY DATED 29TH DECEMBER 2002.





THE STUDIO, 1961

ORIGINAL HAND SIGNED AND NUMBERED LITHOGRAPH IN COLOURS BFK RIVES WOVE PAPER

51 X 66.2 CM. / 20 X 26 IN.
PROVENANCE: LIBRERIA PRANDI, REGGIO (WITH THEIR BLINDSTAMP).
REFERENCE: VALLIER 165.



BIRD OF PASSAGE, 1961

ORIGINAL HAND SIGNED AND NUMBERED ETCHING IN COLOURS ON BFK RIVES WOVE PAPER

74.5 X 56 CM. / 29.3 X 22 IN.
REFERENCE: VALLIER 166.

LYONEL FEININGER

1871-1956

In 1919 Lyonel Feininger was appointed as the 'First Master of Form' by Walter Gropius in the newly formed Staatliches Bauhaus Weimar. The 'Bauhaus', as it was known, was a revolutionary school of art, architecture and design, whose focus of teaching was on that of a community rather than the traditional one to one tutelage of the past. Feininger led the print studio and even contributed the woodcut motif that adorned the Bauhaus manifesto. He became the head of the Bauhaus Graphic Workshop in 1921, following a two-year period of the most prolific exploration of woodcut. As was not unusual at the time, particularly in German art circles, the woodblocks were not necessarily inked and published in the same year. This is the case as we see with "Parisian Houses", which was created in 1920, but published seven years later. "The Steamboat Odin" is one of the earliest woodcut compositions by Feininger, recorded as the 19th subject in the catalogue raisonné. Both woodcuts are on a beautiful Japan paper and the choice of paper was extremely important to Feininger, the availability of handmade papers being particularly difficult to source after the First World War. Feininger would often wait until he could acquire a specific handmade paper from China or Japan before inking and publishing his woodcuts.

The distinctively sharp lines that are so recognisable in Feininger's work across all media can be traced back to his woodcuts. In the 1950s a large series, colloquially known as 'Ghosties' were executed in ink and watercolour but evoke the thin and angular compositions of the 1910s and 1920s. "The Three Ghosts" is an excellent example and was one of many drawings gifted from the artist directly to Peter Kamnitzer, whose mother was related to Feininger.

PARISIAN HOUSES, 1920/27

ORIGINAL HAND SIGNED WOODCUT ON LAID JAPAN PAPER

52 X 375 CM. / 20.5 X 14.8 IN.
REFERENCE: PRASSE V. 199 II.





STEAMBOAT ODIN, 1918

ORIGINAL HAND SIGNED AND INSCRIBED WOODCUT ON LAID JAPAN PAPER

19 X 25.8 CM. / 7.5 X 10.2 IN.
REFERENCE: PRASSE W. 19.



THE THREE GHOSTS, CA. 1950S

SIGNED PEN BRUSH AND INK DRAWING WITH WATERCOLOUR ON PAPER

10.2 X 16 CM. / 4 X 6.3 IN.
PROVENANCE: THE COLLECTION OF PETER KAMNITZER.

WASSILY KANDINSKY

1866-1944

This pen and ink drawing is an exceptional work on paper by Wassily Kandinsky that at a fleeting glance would betray its history. The drawing itself was created in 1927 by the artist, while the Bauhaus was enjoying international recognition for its Design Aesthetic and Modernism. Kandinsky was appointed a teacher at the school in 1922.

The composition sits solidly in the artist's graphic work of this period, falling within the sphere of the artist's treatise "Point and Line to Plane", published the previous year in 1926. The foreword of the treatise announces that the artist is revisiting the work he undertook in the First World War, to formalise and make sense with the passage of ten years.

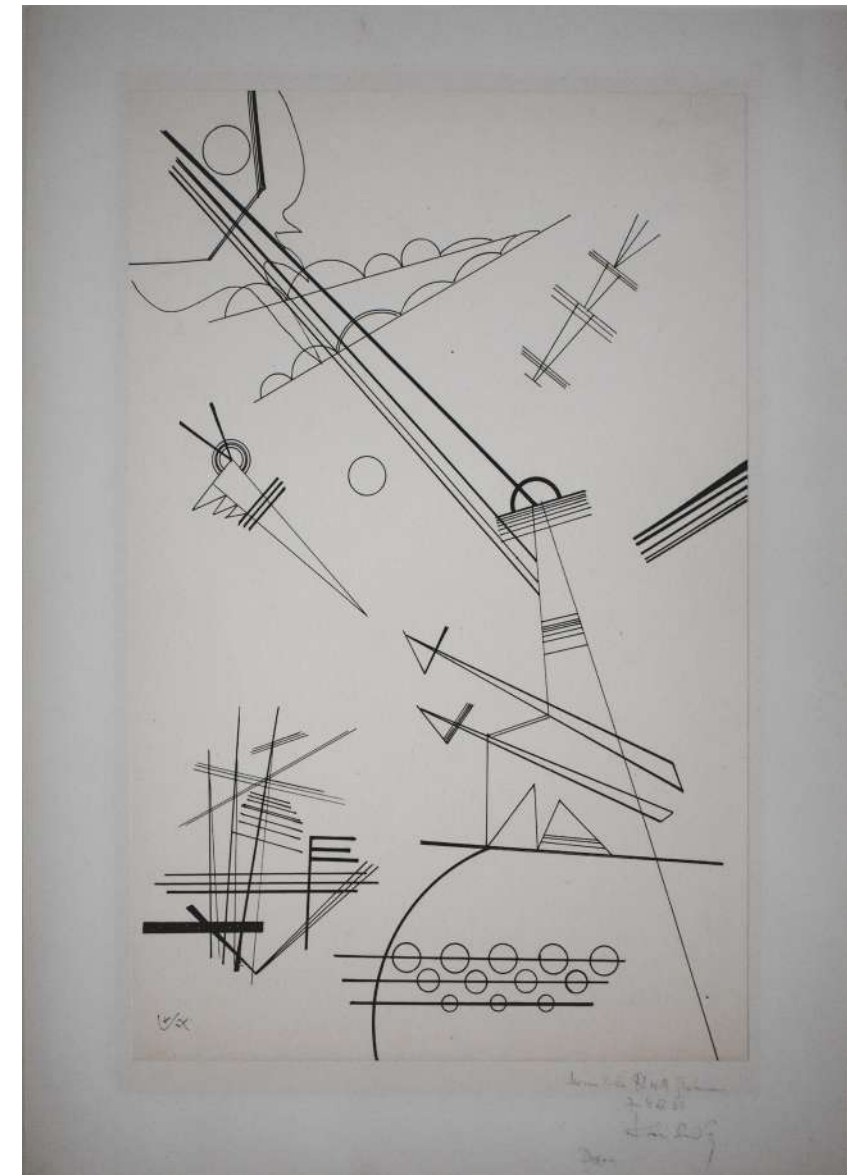
However, the 'biography' of this object did not cease in 1927, when it was first drawn by Kandinsky (evoking the unprocessed thoughts of 1917), but rather our eye is drawn to the pencil dedication below and the date "4th December 1932". At the close of 1932, Kandinsky was preparing to flee Germany for Paris and the fate of the Bauhaus at Dessau had already been decided with the increasing power of the Nationalist Socialist Party. Likely restricted by the large size of the drawing – he gifted it to his trusted friend Will Grohmann on Sunday 4th December. Fatefully, it is unlikely that Kandinsky ever saw it again. The drawing remained in the family of the eminent German art historian, Will Grohmann until quite recently and the friendship between artist and historian is recorded symbolically in this dedication.

UNTITLED (FOR GROHMANN), 1927

SIGNED, DATED AND DEDICATED PEN AND INK DRAWING ON WOVE PAPER MOUNTED TO CARD

50.0 X 43. CM. / 23 X 17 IN.

PROVENANCE: DR. WILL GROHMANN, BERLIN. PRIVATE FAMILY COLLECTION BY DESCENT
EXHIBITED: LONDON, 1971 (MARLBOROUGH FINE ART LTD.), IMPORTANT DRAWINGS, WATERCOLOURS AND GRAPHICS OF THE 19TH AND 20TH CENTURIES, CAT. NO. 21.
REFERENCE: ENDICOTT BARNETT 640



The German Art Association (also known as community) was founded at the beginning of 1925 with the aim of supporting destitute artists and popularising contemporary art. Already well-established artists were encouraged to support the contemporary art world in the 1920s by providing original prints (and on occasions paintings) for sale with the proceeds being distributed to struggling artists. Ironically, the foundation set up to provide financial support for contemporary artists who were in need, ultimately was forced to close in 1930 when the German government rescinded funding due to its own ongoing financial crisis and the beginning of the global “Great Depression”. The nature of Kandinsky’s contribution to the foundation means that it is unknown how many of these drypoints were ever published. The very financial crisis that warranted its creation will have likely impacted the art market and so fewer impressions were acquired by contemporary collectors. The impact of this can still be seen today; with less than 20 impressions appearing internationally over the last 30 years, it remains a rare work.

ETCHING FOR THE GERMAN ART COMMUNITY, 1926

ORIGINAL HAND SIGNED DRYPOINT ON WOVE PAPER

43 X 32 CM. / 16.9 X 12.6 IN.
REFERENCE: ROETHEL 199.



JOSEF ALBERS

1888-1976

The square – few artists can be so easily recognised or defined by shape alone, but Josef Albers' long running exploration of squares and its use in presenting his colour theory has been present throughout much of his career. However, the reality is that the artist only embarked on this 26-years long study when he was 62 years old. In isolation these squares can seem repetitive, but each one is actually a careful and considered exercise in perspective and colour theory.

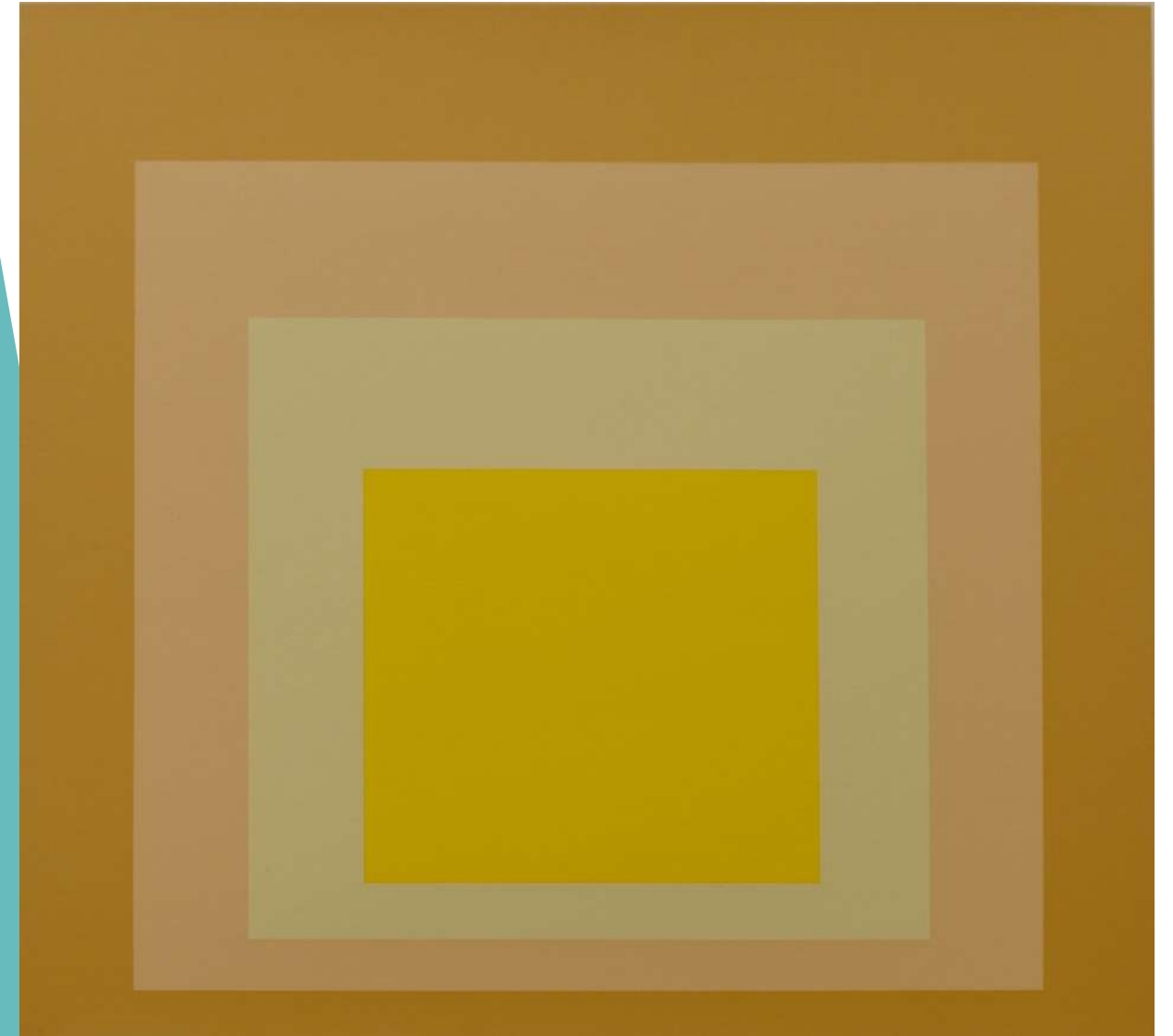
Albers believed colours to be like climates, in 'SK-ED' we see warm complimentary colours together and it evokes the same palette as the works inspired by Mexico and its landscape.

The colour theory that intrigued Albers was the visual effect, including depth perception, that is created by surrounding one tonal colour with another. It is an ongoing play between lighter and darker shades that allow the flat surface to take on three dimensional qualities. It is perhaps art history that asks us to focus on this movement, but what is certain is that by the time Albers had died, he was not yet finished with the seemingly eternal possibilities raised by the seemingly simple coloured squares.

SK-ED, 1972

ORIGINAL HAND SIGNED, TITLED AND NUMBERED SCREENPRINT ON PAPER

59.6 X 59.6 CM. / 19.9 X 19.9 IN.
REFERENCE: DANILOWITZ 214



FRANTIŠEK KUPKA

1871-1957

There is a lesser known, but extremely important bridge between the mammoth movements of Cubism and Abstraction – Orphism. In the 1910s, prior to the outbreak of the First World War František Kupka along with Robert and Sonia Delaunay began to focus on deconstructing colour associations. Compositions leant towards biomorphic forms, but Orphic works are largely characterised by their use of bright colours.

Following the War there was a noticeable trend in Pochoir as a printing technique, it ultimately became quite fashionable in the early 1920s, but it arose largely out of necessity due to a scarcity of other printing materials. The technique also lent itself sensitively to the needs of artist's like Kupka. This overlaying of stencils each of a different colour allowed the artist to be fully hands on with the process. "Untitled" is a wonderful glimpse into Kupka's working practice as it is the provisional watercolour that was created by the artist on his journey to creating a pochoir it also embodies the bright colours of Orphism.

UNTITLED (STUDY FOR A POCHOIR), 1920s

SIGNED WATERCOLOUR ON ARCHES WOVE PAPER

21.1 X 14.6 CM. / 8.3 X 5.7 IN.

PROVENANCE: COLLECTION OF ROYAL S MARKS (1927-1987), NEW YORK.

THE AUTHENTICITY HAS BEEN KINDLY VERBALLY CONFIRMED BY PIERRE BRILLÉ.

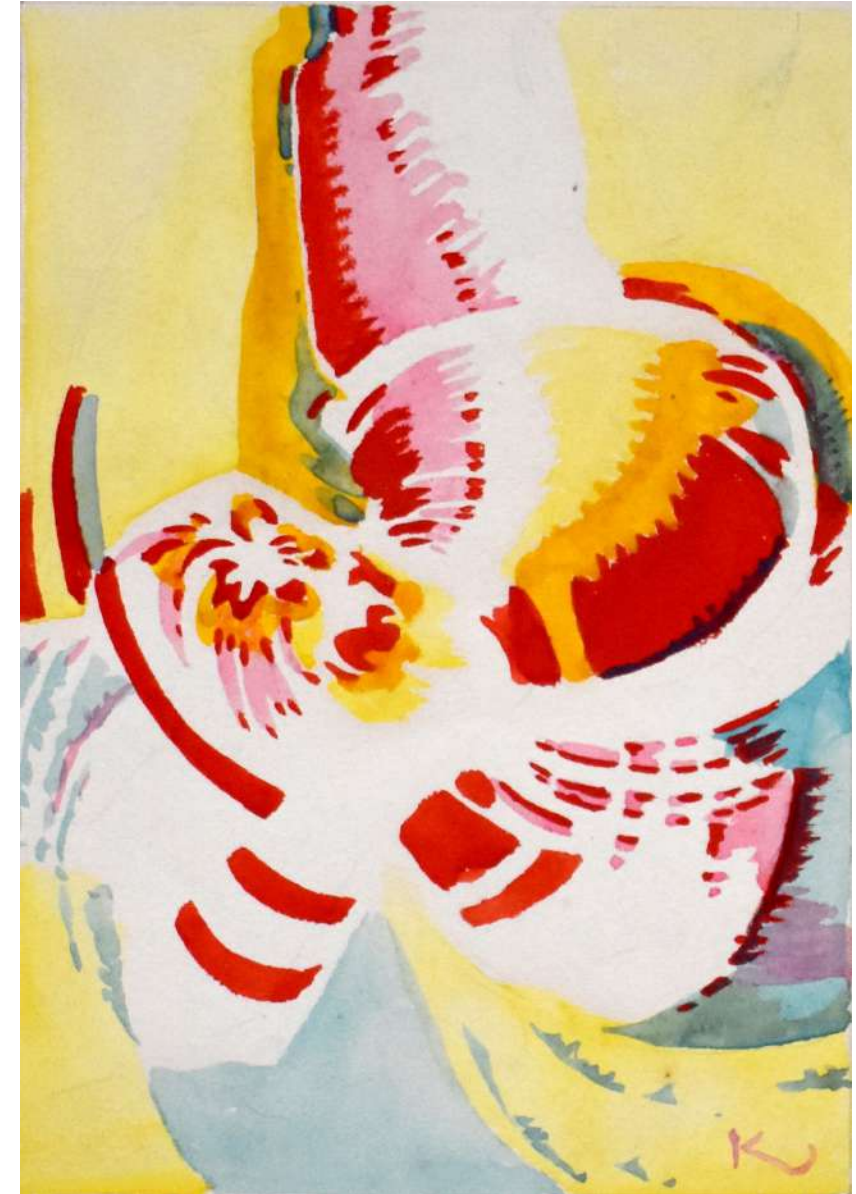
EXHIBITED: VERSCHMELZENDES ROSA UND SCHWARZE SPANNUNG. WERKE DES OSTEUROPÄISCHEN KONSTRUKTIVISMUS AUS EINER DEUTSCHEN PRIVATSAMMLUNG. WINTERTHUR, KUNSTMUSEUM, 2001, ILL. P. 57.

L'ABSTRACTION EN EUROPE. SAINT-PAUL-DE-VEENCE, FONDATION MAEGHT, 2011, CAT. NO. 12.

CONSTRUCTIVISM IN EUROPE. FROM MALEVICH TO KANDINSKY. PEKING,

NATIONAL ART MUSEUM OF CHINA, 2012, CAT. NO. 16, ILL. P. 28.

DIE REVOLUTION ENTLÄBT IHRE BILDER. MÜNSTER, KUNSTMUSEUM PABLO PICASSO, 2014, CAT. NO. 12.



HUGO SCHEIBER

1873-1950

Hugo Scheiber embodies the wonderment brought to artists outside of the major artistic centres.

Periodicals, critical magazines, and manifestos published by artists across Europe promoting their vision of the world and their latest treatises allowed for the curious mind to access the avant-garde from anywhere. Scheiber was born in Budapest but grew up largely in Vienna and was enamoured with the Post-Impressionists. Later, with more and more exposure to the German Expressionists, Scheiber confidently pursued an expressionist style and focussed on bold colours and sharp lines. In 1922 and with the re-emergence of the German Expressionists, he moved from Vienna to Berlin.

Berlin was a city which was pulling creative talent from all across the world, not too dissimilar from today.

The hedonistic lifestyle of cabaret, café culture, bars and nightlife appealed greatly to Scheiber – but so did the physical city environment. Berlin offered a sense of what was new, what was next and that is clear in this magnificent pastel “Rhythm of the City”.

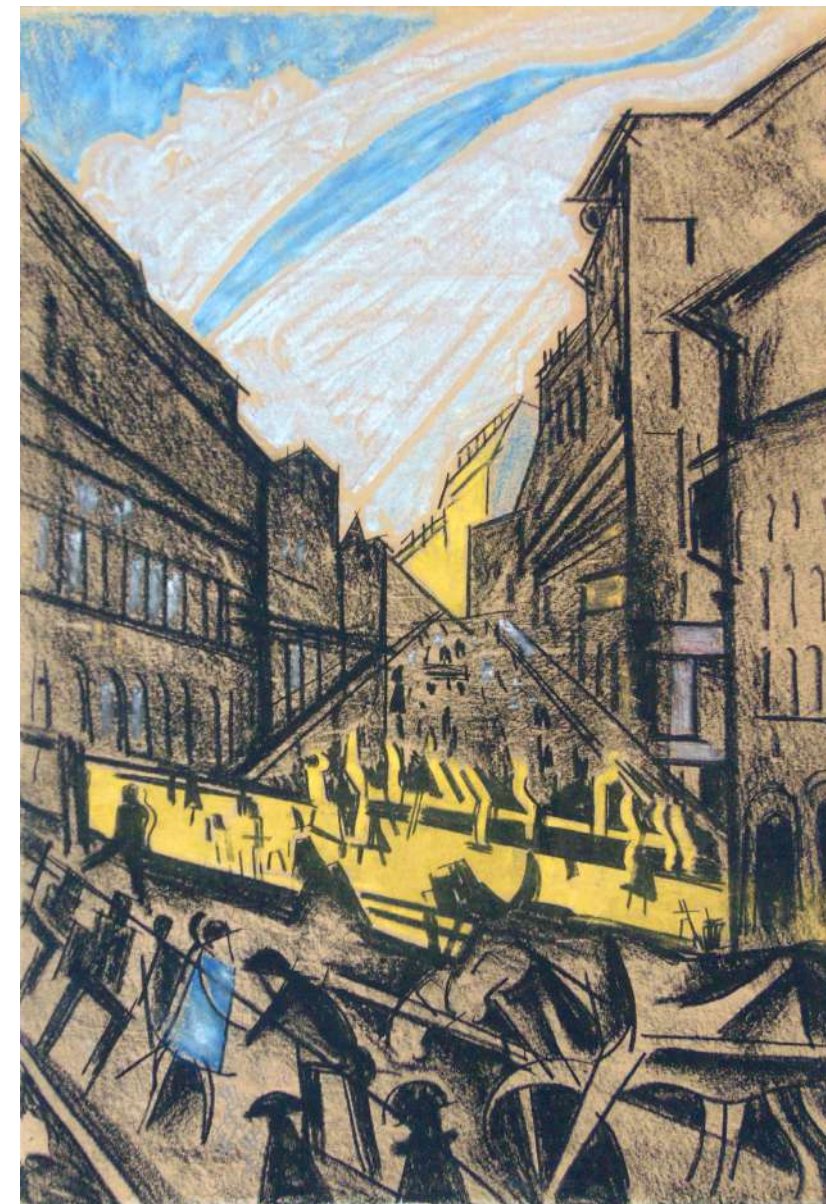
For Scheiber, he felt he was in the right place at the right time, and it would prove correct. Upon meeting the social reformer and patron Katherine Sophie Dreier he secured his first American exhibition. Over the years and with the impact of the Second World War, the Hungarian Avant-garde artists were perceived to have been eclipsed – but this is changing, and the ‘establishment’ are now keen to celebrate Hugo Scheiber as a Hungarian artist who took the world stage.

THE RHYTHM OF THE CITY, 1920'S/1930'S

ORIGINAL SIGNED CHARCOAL AND PASTEL DRAWING ON PAPER

61 X 43 CM. / 24 X 16.9 IN.

PROVENANCE: BONHAMS NEW YORK, MODERN AND CONTEMPORARY ART, 9TH NOVEMBER 2010, LOT 36



PABLO PICASSO

1881-1973

Many people think of Pablo Picasso as one of the greatest painters of the twentieth century, yet few realise he was also one of the greatest printmakers. Printmaking resonated with Picasso and it is present throughout his career where he used a plethora of techniques and arguably mastered each of them. Picasso's career and, certainly the dissemination of his work, was the result of relationships with some of the most important publishers of the century.

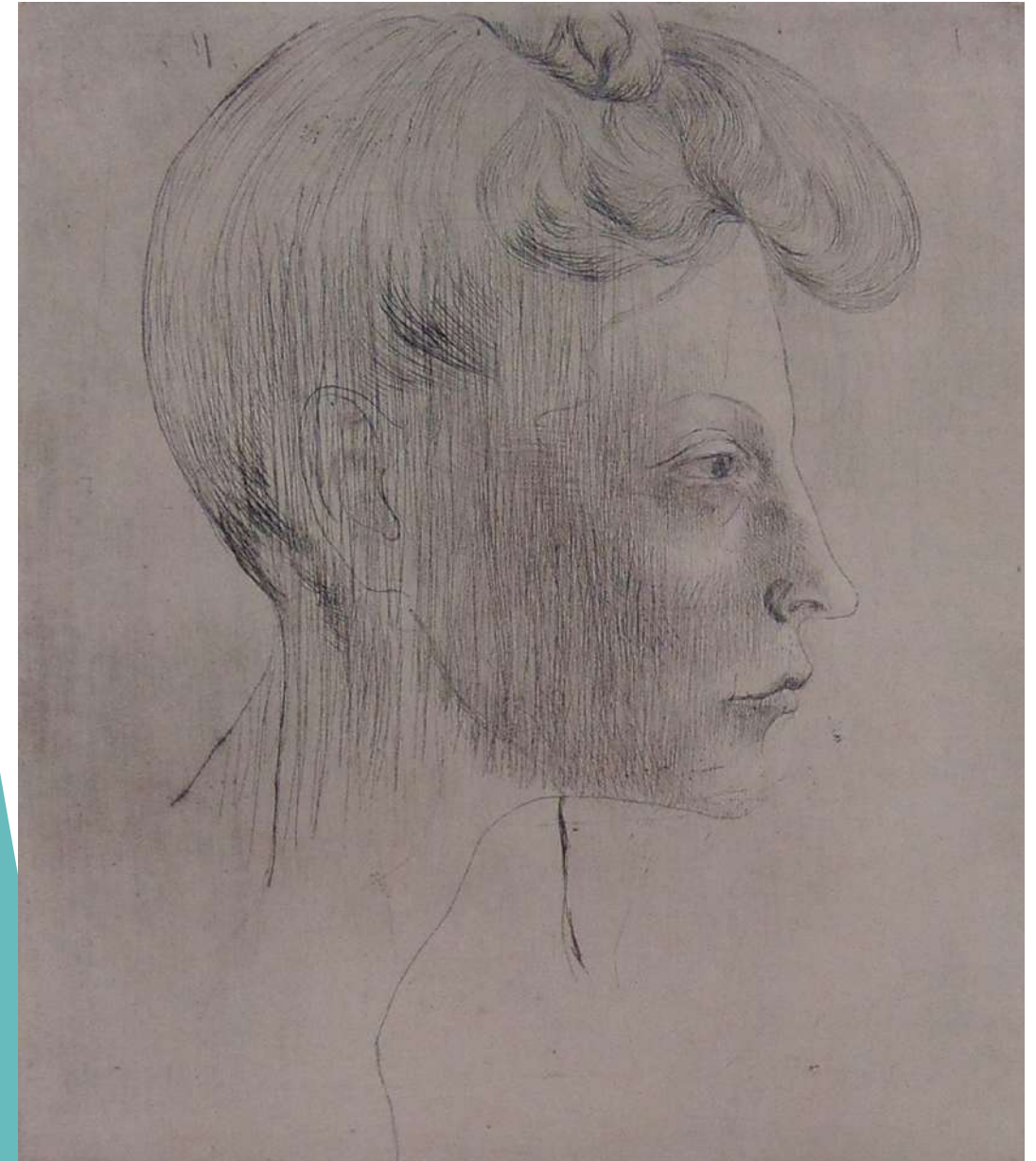
In 1904 and 1905 Picasso turned, it would seem almost effortlessly and with the talent of a genius, to etching and drypoint. The "Saltimbanque" suite comprised 14 works that straddle his famed 'Blue Period' and 'Rose Period'. The suite was published by Ambroise Vollard and was the beginning of an enduring collaboration between the artist and publisher. At 23 years old, Picasso had completed the "Saltimbanque" suite as if it were the culmination of his entire career – there would of course be much more to come.

In fact, Picasso's preference for explosive bursts of creativity in printmaking gave rise to numerous series across his career. In the 1930s the 'Vollard Suite' brought him international recognition, the 100 etchings composed of various themes, the final project before Ambroise Vollard's premature death. It was in the closing years of Picasso's life that the 'Series 347', created over an eight-month period, brought us the largest single offering of the artist's printmaking. The themes are reflective not only of the artist's own career, but that of art history – Picasso placing himself in the canon of art history's greatest artists.

HEAD OF WOMAN, IN PROFILE, FROM: SALTIMBANQUES SUITE, 1905

ORIGINAL DRYPOINT ETCHING ON VAN GELDER PAPER

66 X 51 CM. / 26 X 20.1 IN.
REFERENCE: BLOCH 6





REMBRANDT AND WOMEN'S HEADS, FROM: LA SUITE VOLLARD, 1934

ORIGINAL HAND SIGNED ETCHING ON MONTVAL LAID PAPER WITH MONTVAL WATERMARK

30.0 X 50 CM. / 15.3 X 19.7 IN.
REFERENCE: BLOCH 207; BAER 405



PATRON AND HIS ENTOURAGE VISIT THE PAINTER'S STUDIO, FROM: SERIES 347, 1960

ORIGINAL HAND SIGNED AND NUMBERED AQUATINT AND DRYPOINT ON WOVE PAPER

16.7 X 20.0 CM. / 6.5 X 8.2 IN.
REFERENCE: BLOCH 1590

MARC CHAGALL

1887-1985

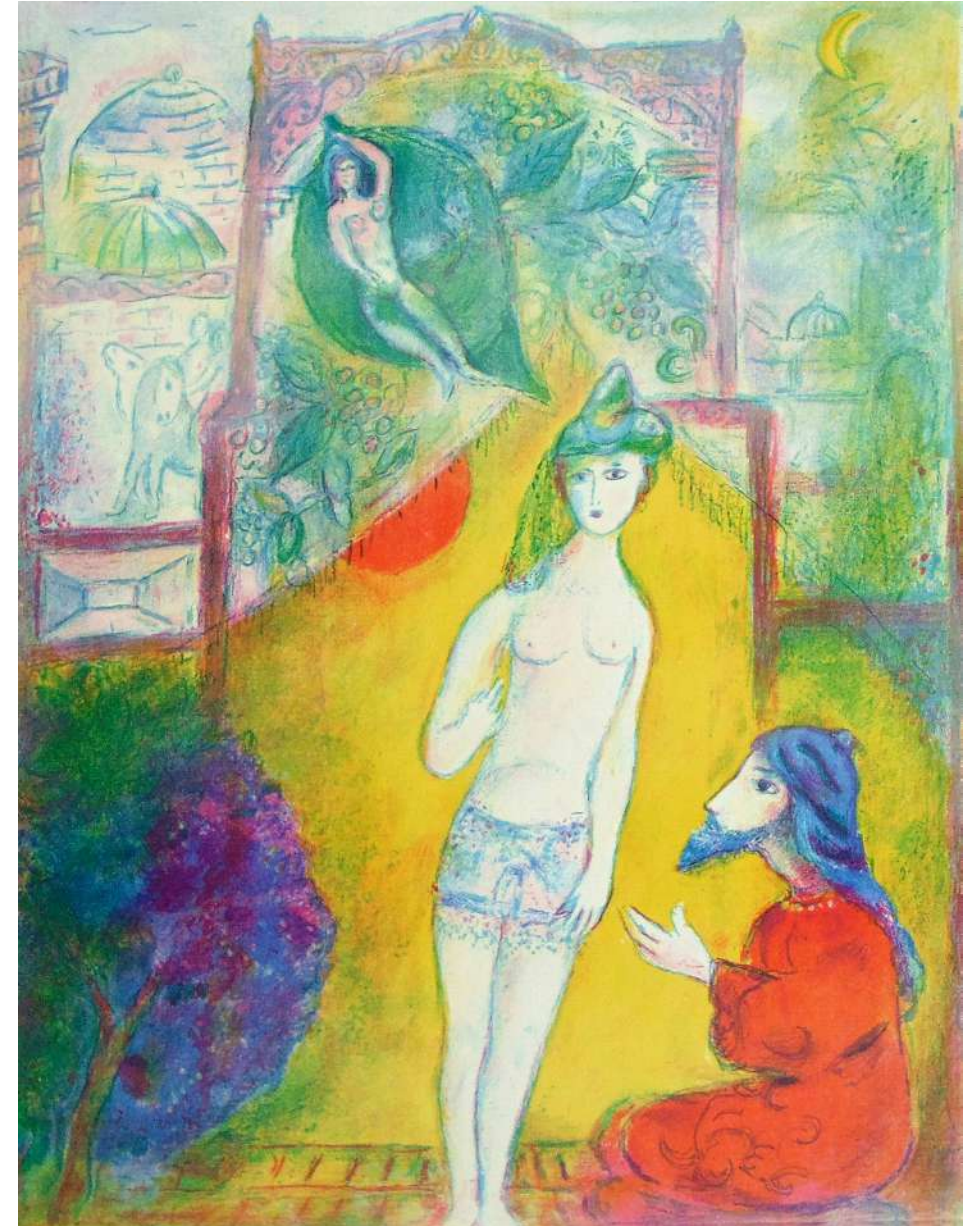
The story 'Arabian Nights' is one of humanity's enduring narratives. The collection of works being amassed over centuries and descending from oral tradition to the written word. The text appeared formalised in English in 1706. They are inherently folk tales. It is likely this tradition of story-telling which attracted Chagall to illustrate them when he was asked by Kurt Wolff in New York. Wolff was a fellow émigré and had established himself in New York having fled Europe with a new publishing house, the lithographs created were considered the finest and won the Graphic Prize at the Venice Biennale in 1948.

Folk tales are present throughout Chagall's lithographs and often his compositions can be 'read' as fully formed stories in their own right. "Heaven", created towards the end of his life, is no doubt a reflection on mortality and the memories of a life. "The Travelling Circus" depicts in his typical style imagery that span decades – from the shtetl to the enchanting circus – the spectacle and the magic. Chagall often reverted into his own memory and combined imagery in a manner that truly allows us to see with our own eyes who he really was, and what made him Chagall.

THEN THE BOY DISPLAYED TO THE DERVISH HIS BOSOM..., FROM: 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: MOURLOT 36; CRAMER 10





HEAVEN, 1984

ORIGINAL HAND SIGNED AND INSCRIBED LITHOGRAPH IN COLOURS ON ARCHES WOVE PAPER

84 X 60.4 CM. / 30 X 20 IN.
REFERENCE: MOURLOT 1034



THE TRAVELLING CIRCUS, 1969

ORIGINAL HAND SIGNED AND NUMBERED LITHOGRAPH IN COLOURS ON ARCHES WOVE PAPER

49.5 X 64.0 CM. / 19.5 X 25.5 IN.
REFERENCE: MOURLOT 503

JOAN MIRÓ

1893-1983

When we look at works by masters such as Joan Miró our thoughts are immediately drawn to how 'Modern' they are, we imagine how ground-breaking the imagery would have been to contemporary audiences. Yet, this modernism is often rooted in something older. Whilst Miró invites us to view the world through his eyes, the source material for many of his works can be older than we expect.

In the case of "Large Cave Paintings VII" the inspiration comes from the cave paintings in Altamira, rediscovered in 1865, but created in the Upper Paleolithic period of 36,000 years ago.

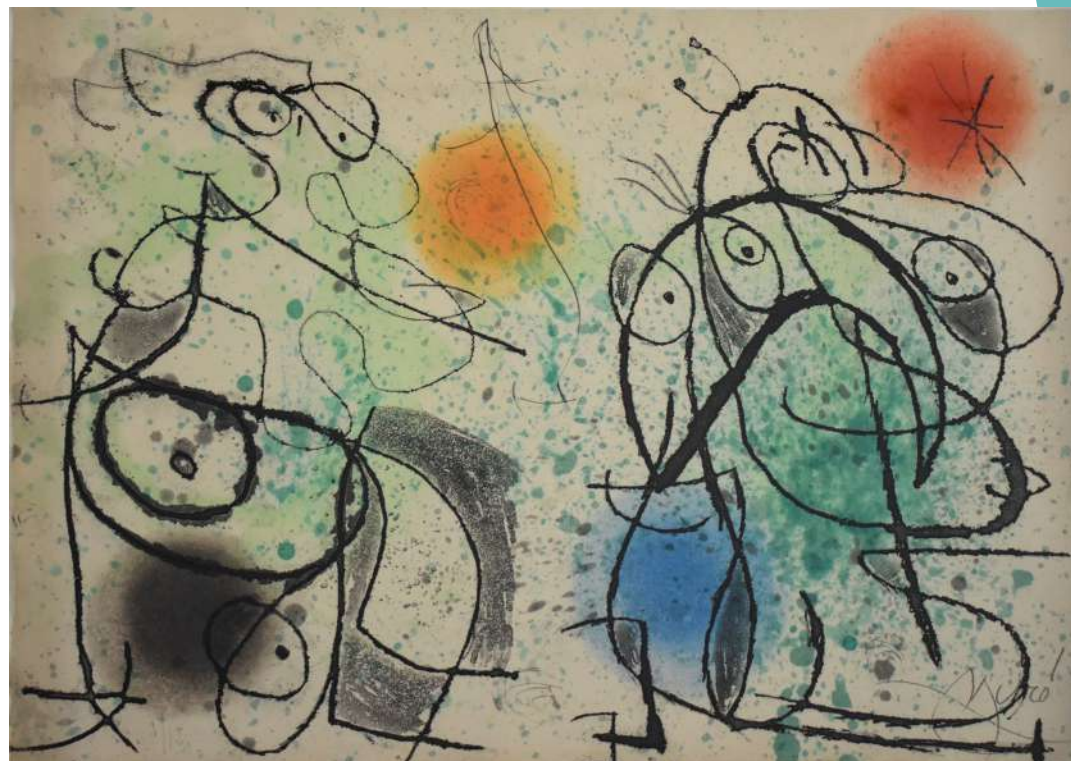
In more recent centuries, literature has played an important role for artists and the twentieth century saw an increased fusion of literary and visual languages. "Composition IV, from: The Grotesque Courtier" is one such fusion with the text coming from 1630; the project itself took more than 14 years to complete much to the relief of the project's publisher – Iliazd. For Miró the relationships with publishers and gallerists spanned his career and "Boxes" is a wonderful example of the artist returning to support Pierre Matisse in 1965, the gallerist having given Miró his first ever one man show in 1932.

LARGE CAVE PAINTINGS VII, 1979

ORIGINAL HAND SIGNED AND NUMBERED ETCHING WITH AQUATINT IN COLOURS ON GUARRO WOVE PAPER

92 X 69.5 CM. / 36.2 X 27.4 IN.
REFERENCE: DUPIN 1959





COMPOSITION I, FROM: THE GROTESQUE COURTIER, 1974

ORIGINAL HAND SIGNED AND NUMBERED ETCHING WITH AQUATINT IN COLOURS
AND CARBORUNDUM ON JAPAN PAPER

41.3 X 50.4 CM. / 16.3 X 23 IN.

PROVENANCE: THE MUSEUM OF CONTEMPORARY ART, CHICAGO. DEACCESSIONED.
REFERENCE: DUPIN 661; CRAMER 102.



COMPOSITION III, FROM: BOXES, 1965

ORIGINAL HAND SIGNED AND NUMBERED LITHOGRAPH IN COLOURS ON ARCHES WOVE PAPER

22 X 31.5 CM. / 8.7 X 12.4 IN.

REFERENCE: MOURLOT 303; CRAMER 103

ALBERTO GIACOMETTI

1901-1966

The spaces which we live in, or that we call home have taken on a new meaning after a year of confinements and restrictions. Curfews and other curbs to our social lives have made us all acutely aware of the space we inhabit. 'Home comforts' resonates with us on a deeper level than before.

At 46, Rue Hippolyte-Maindron on the edge of Montparnasse in Paris, Giacometti found his space in December 1926. Incredibly, it was only 23 square metres and remained his studio until the end of his life. The artist drew on the walls, sculpted from the floor, from tables, clay and plaster and metal was to be found in every inch of the studio.

Over time his now recognisable figures would emerge from the space, growing from the uneven clay covered studio floor. "The Pointing Man, in the Studio" perfectly frames the artist's view. The figure has been born out of the studio space and is at home amongst all the other ideas, it is linked to every object we can see in the lithograph. This pushes us to believe that sculptures seen on pedestals in museums and in the round, is not the only means to comprehend an artist's vision.

THE POINTING MAN, IN THE STUDIO, 1951

ORIGINAL HAND SIGNED AND NUMBERED LITHOGRAPH ON ARCHES WOVE PAPER

59 x 65.5 CM. / 19.7 x 25.8 IN.
REFERENCE: LUST 15.



The studio space became a mythical idea for Giacometti and also for others in the artworld. They were drawn to the visual idea of the artist truly living with his art. In “The Studio with Bottles” we are offered our own glimpse into his space – it is seemingly organised chaos. The studio is the backdrop but was important enough as subject matter for Giacometti to use it time and time again for his own inspiration.

The studio he has created becomes his own source material and the changing ‘landscape’ is as organic as the passage of time. Here in 1957, we see a quieter space than the previous years. Giacometti was already enjoying considerable recognition for his contributions to the history of art and the financial benefits that came with it. The studio itself may be quieter, but even with greater means he chose to retain this modest space until the end of his life.

THE STUDIO WITH BOTTLES, 1957

ORIGINAL HAND SIGNED AND NUMBERED LITHOGRAPH ON BFK RIVES WOVE PAPER

41 X 56 CM / 16.1 X 22 IN.
REFERENCE: LUST 100.



RENÉ MAGRITTE

1898-1967

It was towards the end of the Belgian Surrealist's life that he undertook his first printmaking. At the age of 63 he created his first lithograph "Les bijoux indiscrets" for inclusion in XX siècle – the important, but sporadically published art periodical from Gualtieri di San Lazzaro. It was the beginning of a short-lived relationship with printmaking and publishing – the artist died prematurely 4 years later. The title of the lithograph is a reference to an 18th Century erotic novel by Denis Diderot and there are overtones with the imagery that Magritte presents to us.

Magritte was very particular with his commissions, insisting that the subject matter be of his own choosing. This stance would inherently mean there were few collaborations with art publications arranged thematically, so we can be sure Magritte was aware of Diderot's text and was inspired to evoke its imagery. Later, the artist would once again work with San Lazzaro, but always ensured it was his own inspiration that would determine the creation, rather than anyone else's scope. The choice of an 18th obscure erotic novel as the inspiration for a lithograph to be included in 'Xxe' and to be representative of the already well-established artist was a bold move – the obscurity of the text allowing the viewer to be consumed by the image alone.

INDISCREET JEWELLERY, 1963

ORIGINAL SIGNED AND NUMBERED LITHOGRAPH IN COLOURS ON ARCHES WOVE PAPER

32 X 49.5 CM. / 12.6 X 19.5 IN.
REFERENCE: KAPLAN & BAUM 3



ALEXANDER CALDER

1898-1976

Alexander Calder was one of a large number of American artists who came to Europe to connect to the avant-garde and be inspired by the European art scene. It was a longstanding tradition from 19th Century that continued until around the 1960s, by which time the contemporary art market was more firmly rooted in the United States of America. “The Low Speed” is representative of his monumental sculptures – known as stables. In the American market Calder was more known for his sculpture at this stage, but in Europe he was renowned for his painting and graphics. The fact that the work is originally titled in French, is an allusion to the fact that the artist still felt his place in the artworld was firmly as an American in Paris.

As a result of a long period spent in Europe, the print studios and publishing houses in France and Spain were well acquainted with Calder and he undertook a large number of projects – many of which would not have been possible in America. “The S and the O” as well as “Homage to Joan Prats” are two such examples of Calder’s close friendship and working relationship with Joan de Muga Dòria, who was the Joan Prats Gallery and Ediciones Polígrafa owner and editor. Joan de Muga Dòria ensured that, through a wide number of exhibitions, Calder was as keenly collected in Europe in the 1960s, whilst at the same time his star was rising in America.

THE LOW SPEED, 1969

SIGNED AND DATED GOUACHE AND INK ON CANSON WOVE PAPER

74.9 X 119. CM. / 29.5 X 43.3 IN.

PROVENANCE: GALERIE MAEGHT, PARIS. KIM C. ANDERSON & CO., MINNEAPOLIS, MINNESOTA.

TATE FINE ARTS GALLERY, TALLAHASSEE, FLORIDA.PRIVATE COLLECTION, GEORGIA

THIS WORK IS REGISTERED IN THE ARCHIVES OF THE CALDER FOUNDATION, NEW YORK,
UNDER APPLICATION NO. A12521.





THE S AND THE Q, 1969

ORIGINAL HAND SIGNED AND NUMBERED LITHOGRAPH IN COLOURS ON ARCHES WOVE PAPER

55 X 75 CM. / 21.7 X 29.5 IN.

PROVENANCE: THE PRIVATE COLLECTION OF IOAN DE MUGA DÒRIA, BARCELONA. (1946-2020)
IOAN DE MUGA DÒRIA WAS THE IOAN PRATS GALLERY AND EDICIONES POLÍGRAFA OWNER AND EDITOR .



HOMAGE TO IOAN PRATS, 1965

ORIGINAL HAND SIGNED AND NUMBERED LITHOGRAPH IN COLOURS ON ARCHES WOVE PAPER

62.5 X 81.5 CM. / 24.6 X 32.1 IN.

PROVENANCE: THE PRIVATE COLLECTION OF IOAN DE MUGA DÒRIA, BARCELONA. (1946-2020)
IOAN DE MUGA DÒRIA WAS THE IOAN PRATS GALLERY AND EDICIONES POLÍGRAFA OWNER AND EDITOR .

SAM FRANCIS

1921-1995

Sam Francis, like many artists, had to adapt and channel his creativity from one media to another. During the Second World War, Francis sustained significant injuries as a pilot in the United States Airforce. As part of his convalescence, he began to paint, having previously been an accomplished musician. It is no surprise that his branch of Abstraction is often referred to as 'Lyrical Abstraction', known for its vivid capture of movement.

In the late 1970s Francis continued this spirit of innovation by looking at unconventional materials and how they could subtly alter the elements of painting. "Untitled SF78-130" is a magnificent example of Francis' ability to make acrylic paint appear as if watercolour. The innovative use of a wetting agent, normally used in the photographic development process, is responsible for the 'watercolour' by letting the pigments move and bleed into one another adding a wonderful glossy depth.

Paint and indeed inks were not the only ways in which Francis wished to push limits of creation – paper would also play an important role. His ambition to create large scale works meant print studios were constantly looking at utilising their own equipment in new ways and "Untitled (SF 329)" allows us to see this monumental approach to printmaking. The ambitious lithograph is distinctive for the number of colours used and the thin inks allowing layers to blend and mix. Further to this, "Sun Up" is a wonderful representation of this distinctive layering of inks. It is a style that we associate closely with Sam Francis and which is not instinctively how other artists approached the medium of lithography.

UNTITLED SF78-130, 1978

SIGNED AND DATED ACRYLIC ON PAPER

42.9 X 35.2 CM. / 16.9 X 13.9 IN.

PROVENANCE: MANNY SILVERMAN GALLERY, LOS ANGELES, CALIFORNIA.

MR. AND MRS. ROBERT B. MCCLAIN, NEWPORT BEACH, CALIFORNIA.

SOtheby's, NEW YORK, 16TH NOVEMBER 1995, LOT 310

EXHIBITED: SAM FRANCIS: WORKS ON PAPER, A SURVEY 1948-1979, SEPTEMBER 1979-JUNE 1981, NO. 50

(ILLUSTRATED)LITERATURE: D. BURCHETT-LERE, (ED.), SAM FRANCIS: ONLINE CATALOGUE RAISONNÉ

PROJECT. DIGITAL (ONGOING). NO. SF78-130 (ILLUSTRATED).





UNTITLED (SF-329), 1950

ORIGINAL HAND SIGNED AND INSCRIBED LITHOGRAPH IN COLOURS ON WOVE PAPER

PAPER SIZE: 114.0 X 71.3 CM. / 45.2 X 28 IN.
REFERENCE: LEMBARK L. 270



SUN UP, 1964

ORIGINAL HAND SIGNED AND INSCRIBED LITHOGRAPH IN COLOURS ON BEK RIVES WOVE PAPER

47 X 66 CM. / 18.5 X 26 IN.
REFERENCE: LEMBARK L. 76.

FRANCIS BACON

1909-1992

Unusually for Francis Bacon, this lithograph published by Marlborough was created in 1981, the same year as the painted triptych on which it is based. Bacon was moved to tackle the subject of the Oresteia having reread numerous ancient Greek plays, but only the Oresteia moved him to express the feelings it evoked within.

The play was written in 458 BC and incredibly is the only ancient trilogy of plays to survive to us today.

So much is known about the trilogy that we are even aware that it was awarded first prize at the Dionysia festival in Athens in the same year – Aeschylus beat Sophocles to the award. Bacon was an avid reader of ancient Greek plays and myths; their dramatic and tragic qualities appealed greatly to the tortured artist.

ORESTEIA OF AESCHYLUS, 1981

ORIGINAL HAND SIGNED AND NUMBERED LITHOGRAPH IN COLOURS ON ARCHES WOVE PAPER

54 X 103.4 CM. / 21.3 X 40.7 IN.
REFERENCE: SABATIER 16; TACOU 12.



Francis Bacon is one of several artists who repeatedly revisited and reworked his earlier paintings. These moments in time-immortalised and then evolving to new meaning at a later date. The “Central Panel Second Version of the Triptych 1944” was created in 1989 based on the triptych he made in 1988, which reimagined the triptych that he painted in 1944. The passage of time in Bacon’s triptychs is an important means of noting the evolution of the artist’s sentiment. The original painting from 1944 (Three Studies for Figures at the Base of a Crucifixion), uses the device of the Crucifixion for its composition. However, the allegory it represents is drawn once again from thousands of years ago and is the Eumenides from Aeschylus’ Oresteia.

CENTRAL PANEL, FROM: SECOND VERSION OF THE TRIPTYCH 1944, 1989

ORIGINAL HAND SIGNED AND NUMBERED LITHOGRAPH IN COLOURS ON ARCHES WOVE PAPER

75.2 X 56 CM. / 29.6 X 22.1 IN.
REFERENCE: SABATIER 24; TACOU 25.



GERHARD RICHTER

B. 1932

Photography has always been intrinsically linked with Gerhard Richter's practice and, in particular, the use of aerial photography. In 1968 and over a two-year period the artist undertook a series of paintings and editions which related to city or townscapes. There were over 50 compositions derived from newspaper and magazine photographs which were reduced to singular plane shapes and grayscale tones by Richter. The process of anonymising the visual landscape was often intentional so as not to detract the viewer in an effort to discover a real-life location, but rather encourage the viewer to engage with visuals in front of them.

In "City", Richter has added another element of lenticular ridges which anchors the image firmly in the photographic world, yet the image is a screenprint. The lenticular ridges also act as a means of further obscuring the specific location and allowing the composition to be more universally understood as a depiction of the urban environment. The snapshot of the camera, to the reduction by Richter and the eventual obscuring all come together at once to evoke the sense of a city, without focussing on the time, or the place and so the image becomes a timeless representation of urbanism.

CITY, 1968

ORIGINAL HAND SIGNED AND DATED SCREENPRINT ON THIN CARD

39.5 X 26.6 CM. / 15.4 X 10.4 IN.
REFERENCE: BUTIN 15.



In 1989 after the reunification of Germany, the Bundestag invited Gerhard Richter to create a monumental artwork to mark the occasion. Richter created an approximately 20 x 3 metre tall work evoking the colours of the German flag. The same colours were present in the West and East German flags, but now they would be one. 25 years later and on the anniversary of reunification, Richter created this multiple in an edition of 100. The colours were stronger than those of 1989. However, for Richter whilst the colours and their arrangement may be evocative of the German flag – the artwork is actually a study in planes of three colours - black, red and gold.

The choice of Gerhard Richter for the Bundestag project was also a significant gesture on behalf of the newly formed government. Richter was an East German, who had fled to the West along with his wife Marianne in 1961, two months before construction on the Berlin wall had begun. Aside from being an honour for the artist, it was a gesture of reconciliation from the state.

BLACK-RED-GOLD IV, 2015

ORIGINAL HAND SIGNED AND NUMBERED SCREENPRINT AND FLOAT GLASS MULTIPLE

39 X 39 CM. / 15.4 X 15.4 IN.
REFERENCE: BUTIN 166, P. 44.



JEAN DUBUFFET

1901-1985

In 1918, Jean Dubuffet became friends with many notable artists such as Fernand Léger and André Masson, through their study together at the eminent Académie Julien in Paris.

However, Dubuffet always existed slightly outside of their circles, as well as the academic sphere. It was not until the early 1940s when a meeting with Pierre Matisse changed the trajectory of the artist's career.

Following the war, Matisse launched Dubuffet's work in America alongside the already established European masters such as Georges Braque and Pablo Picasso, amongst others. Through the decade of the 1950s Dubuffet was exhibited in New York, initially alongside School of Paris artists and 1959 culminated in a retrospective of Dubuffet's work at the Pierre Matisse gallery. Within these ten years, Dubuffet was regarded in the same field as the established European Avant-garde and was presented as the new Post-War European voice.

For many the works of Dubuffet appear to be anachronistic, he is hailed today by many as an inspiration for artists of urban and street art, as well as for a style of representation which is as fresh today, as the 1960s and 1970s. "Hustle and Bustle", as well as "The Walk in the Countryside", embody this fresher appearance with complex compositions. With eleven years between the works, you can see how the chaotic and multi-layered composition becomes simplified and bolder – yet retains the distinctive Dubuffet style. "Person in a Hat" alludes to the extensive portraiture that is found in every decade of Dubuffet's career and cements his fundamental belief that human representation is not only timeless but can be understood across generations.

HUSTLE AND BUSTLE, 1964

ORIGINAL HAND SIGNED, DATED AND NUMBERED LITHOGRAPH IN COLOURS ON WOVE PAPER

65 X 50 CM. / 25.6 X 19.7 IN.
REFERENCE: WEBEL 992.





THE WALK IN THE COUNTRYSIDE, 1975

ORIGINAL HAND SIGNED, DATED AND NUMBERED SCREENPRINT IN COLOURS ON WOVE PAPER

79.2 X 71 CM. / 31.1 X 27.9 IN.
REFERENCE: WEBEL 1171.



PERSON IN A HAT, 1962

ORIGINAL HAND SIGNED, DATED AND NUMBERED LITHOGRAPH IN COLOURS ON ARCHES WOVE PAPER

65 X 50 CM. / 25.6 X 19.7 IN.
REFERENCE: WEBEL 010.

CHRISTO JAVACHEFF

1935-2020

The tradition of paying homage in the art world is not a new phenomenon and often it crosses over from other artistic fields such as literature, music, or even pop culture.

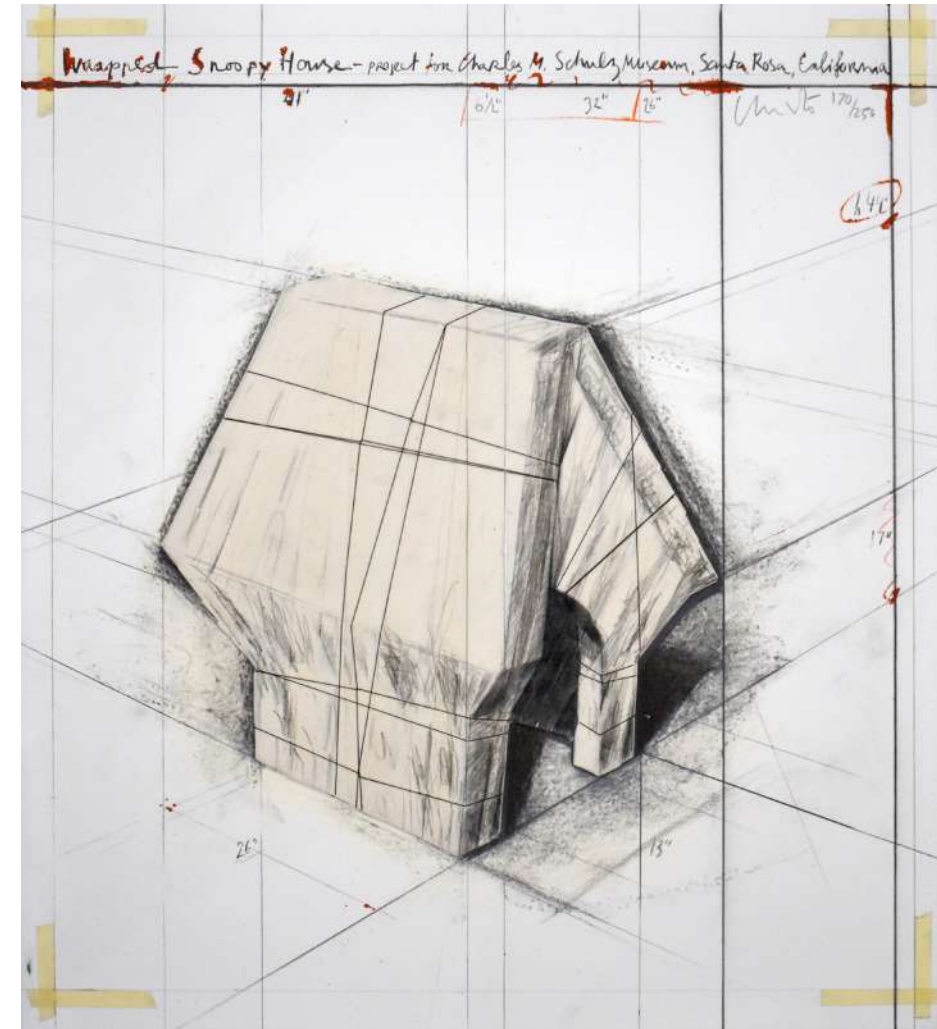
Christo was already an internationally renowned artist and with a form of expression that was so distinct, one could argue he was even a household name. It was this distinctive 'wrapping', which also came to the attention of the creator of "Peanuts", Charles Schulz, in 1978. The cartoonist was particularly impressed with the large environmental based works executed in the USA and created a four-cell strip that found Snoopy asking the question "I wonder what he'll do next" — he swiftly returns home to find his doghouse duly wrapped.

As a courtesy, and nod to his own 'homage' Christo set about actually wrapping Snoopy's iconic red doghouse, just as Schulz had depicted a quarter of a century earlier. The wrapped sculpture was presented by the artist to the "Charles Schulz Museum" where it is on permanent display. Christo executed the concept in a limited-edition multiple which was published by the museum.

WRAPPED SNOOPY HOUSE, PROJECT FOR CHARLES M. SCHULZ MUSEUM, 2004

ORIGINAL HAND SIGNED AND NUMBERED LITHOGRAPH WITH COLLAGE OF BROADCLOTH, THREAD AND MASKING TAPE ON WOVE PAPER
62.2 X 54.3 CM. / 24.5 X 21.4 IN.

REFERENCE: SCHELLMANN 100.



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