

The image features two large, stylized pink flowers with prominent green leaves. The flowers are rendered with thick, expressive brushstrokes, giving them a painterly, almost abstract quality. They are set against a solid, vibrant teal background. The composition is dynamic, with the flowers occupying most of the frame. The top flower is partially cut off by the top edge, while the bottom flower is more fully visible, showing its petals and stamens. The green leaves are also painted with bold strokes, adding to the overall sense of movement and texture.

INSPIRED BY NATURE

March - May 2022



Gilden's Art Gallery
presents

INSPIRED BY NATURE

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INTRODUCTION

Gilden's Art Gallery are delight to present our Spring exhibition for March-May 2022, 'Inspired by Nature'. This show focuses on the beauty of the natural world and its enduring source of inspiration for artists across many genres, movements, and periods. The exhibition is divided into three distinct sections: Flora, Fauna and Landscapes. It comprises etchings, lithographs, screenprints, archival prints, ceramic, drawings, and paintings from twenty-six artists.

We are particularly thrilled to be offering the seven striking largescale works from Alex Katz's most recent edition, 'Flowers', published in 2021. Alongside these monumental works are important examples of the role of landscape art in German Expressionism, such as Ernst Ludwig Kirchner's, 'Farmer in Mountainous Forest', 1920 and Karl Schmidt Rottluff's, 'Animated Autumn Landscape', 1967.

We hope that you enjoy this catalogue and the exhibition hosted in our Hampstead gallery.

WALASSE TING 1929-2010 [Ding Xiongqua]
Women with Fans and Birds, ca. 1990 (Detail)

Stamp Signed Watercolour and Ink on Laid Paper
63.7 x 84.3 cm. / 25.1 x 33.2 in.







Fauna and the wide spectrum of living creatures that man shares the earth with are imbued with symbolism. Everything from showing signs of new life in Spring, to symbolising power, courage, knowledge, fear and almost every human emotion – the use of animals and insects has allowed artists to tell allegories – a picture that can be read both visually and symbolically. Artists have been able to depict a wealth of mankind’s characteristics through fauna, creating a common visual language.



JACQUES VILLON 1875-1963
The Bird, 1921

Original Hand Signed Etching on Arches Laid Paper
16 x 25 cm. / 6.3 x 9.8 in.

Reference: Ginestet et Pouillon E. 293



GEORGES BRAQUE 1882-1963
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



GEORGES BRAQUE 1882-1963
The Sand Bird, from: Lithographs, 1963

Original Hand Signed and Numbered Lithograph in Colours
on Wove Paper
34 x 26 cm. / 13.4 x 10.2 in.

Reference: Vallier 188.5



Walasse Ting was self-taught artist who is best known for his vibrant depictions of women in nature. In particular, a love of birds can be found throughout his oeuvre and in this example, “Women with Fans and Birds”, we see the artist’s playful use of two birds inhabiting the lush foliage decorating each fan.

WALASSE TING 1929-2010 [Ding Xiongquan]
Women with Fans and Birds, ca. 1990

Stamp Signed Watercolour and Ink on Laid Paper
63.7 x 84.3 cm. / 25.1 x 33.2 in.





The colours of, “Reclining Woman with Horse Riders”, reflect Ting’s beginnings in the New York Abstract Expressionist movement. Although the tones are more muted, the artist once again focuses on the female nude and the commune with nature. The work is a painting within a painting, the reclining woman views the picture of the two horseback riders. All three women, linked by the flowers in their hair.

WALASSE TING 1929-2010 [Ding Xiongquan]
Reclining Woman with Horse Riders

Stamp Signed Watercolour on Handmade Paper
37 x 47 cm. / 14.5 x 18.5 in.





Alighiero Boetti was an important member of the Arte Povera (Poor art) movement, and these two screenprints are from a set of five created in 1991. The title, “Nature and obscure matter”, was a concept revisited many times by the artist over a decade. It is defined by the typical juxtaposition of animal silhouettes over text and abstract shapes. In this case, the text in the artist’s handwriting, evokes the imagery of the habitats of the respective animals.

ALIGHIERO BOETTI 1940-1994

Panthers, from: Nature, An Obtuse Matter, 1991

Original Hand Signed and Inscribed Screenprint in Colours on Wove Paper
60 x 120 cm. / 23.6 x 47.2 in.

ALIGHIERO BOETTI 1940-1994

Monkeys, from: Nature, An Obtuse Matter, 1991

Original Hand Signed and Inscribed Screenprint in Colours on Wove Paper
60 x 120 cm. / 23.6 x 47.2 in.





Some artists can be identified by a single motif, Marino Marini is one such artist and his timeless exploration of equestrian subjects make his work not only distinguishable but imbued with symbolism. For Marini, the 'horse and rider' are representative of humanity's struggle, internally and externally. Following the Second World War, the artist, who was deeply affected by the state of society, used the motif as a commentary on man's attempt to control the natural world and the peoples of the world, in a time when it all seemed to be spiralling out of control. As a result, we see that the rider can either be seen to tame the horse, or struggle to remain in command. It is evocative of the age-old symbolism of lightness over darkness, and man over beast.

MARINO MARINI 1901-1980

Composition I, from: Marino Marini from Goethe, 1979

Original Hand Signed and Numbered Etching and Aquatint
on Arches Wove Paper
92 x 65 cm. / 36.2 x 25.6 in.

Reference: Guastalla 380





MARINO MARINI 1901-1980
Jugglers and Horse, 1943

Double-sided Hand Signed and Dated Pencil, Watercolour
and Gouache on Thin Card
49 x 34.5 cm. / 19.3 x 13.6 in.

This work is registered in the Fondazione Marino Marini, Pistoia
under no. 771 and is accompanied by a photo-certificate of authenticity.

Provenance:

Gift from the artist.

The collection of Mr Nicolas Vernicos-Eugenides 1920-2000, until 1969

Private Swiss collection.

By descent from a Private Swiss Collection.





Ed Ruscha has long been interested in the natural world, albeit usually from the view of landscapes. However, insects also feature heavily in his graphic works, and he is particularly interested in their behaviours. Among the numerous insect species, flies and ants recur the most often and, when placed in the context of the artist's frequent use of unorthodox materials and inks, are elevated to the status of high art. This is in line with the artist's reputation of elevating the mundane, banal, and everyday objects. In these works, from the series "Insects", Ruscha depicts the swarming, frenzied feeding nature of ants.

ED RUSCHA (born 1937)
Swarm of Red Ants, from: Insects, 1972

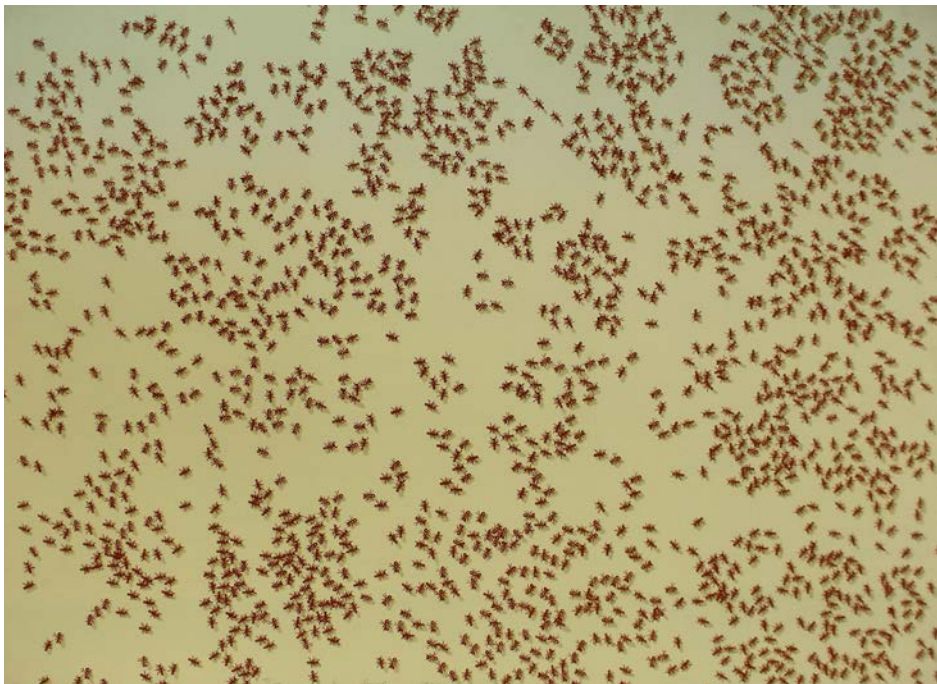
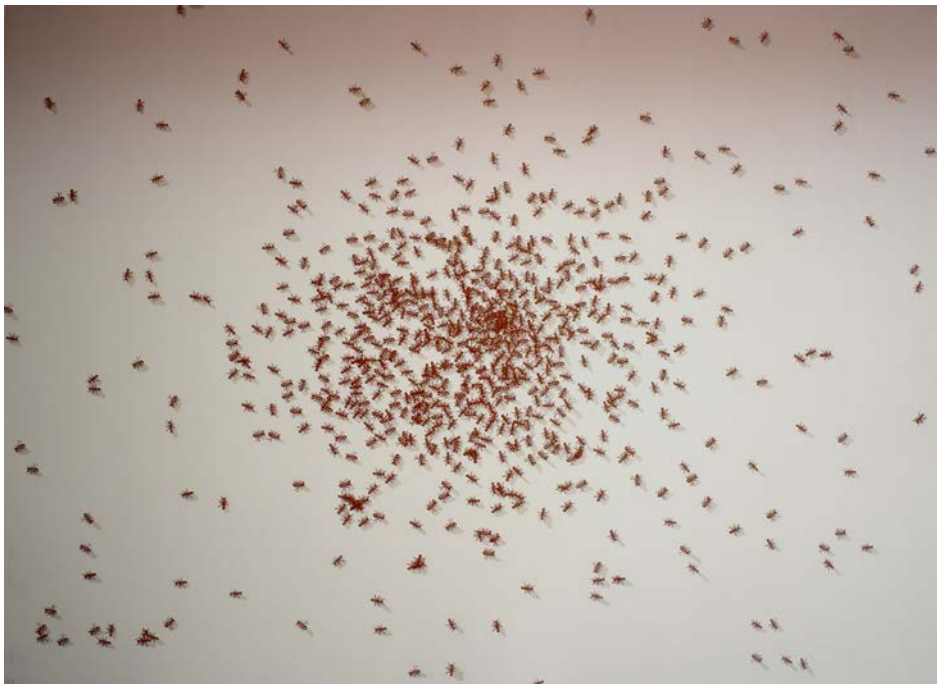
Original Hand Signed, Dated and Numbered Screenprint on Wove Paper
51 x 68.8 cm. / 20 x 27.1 in.

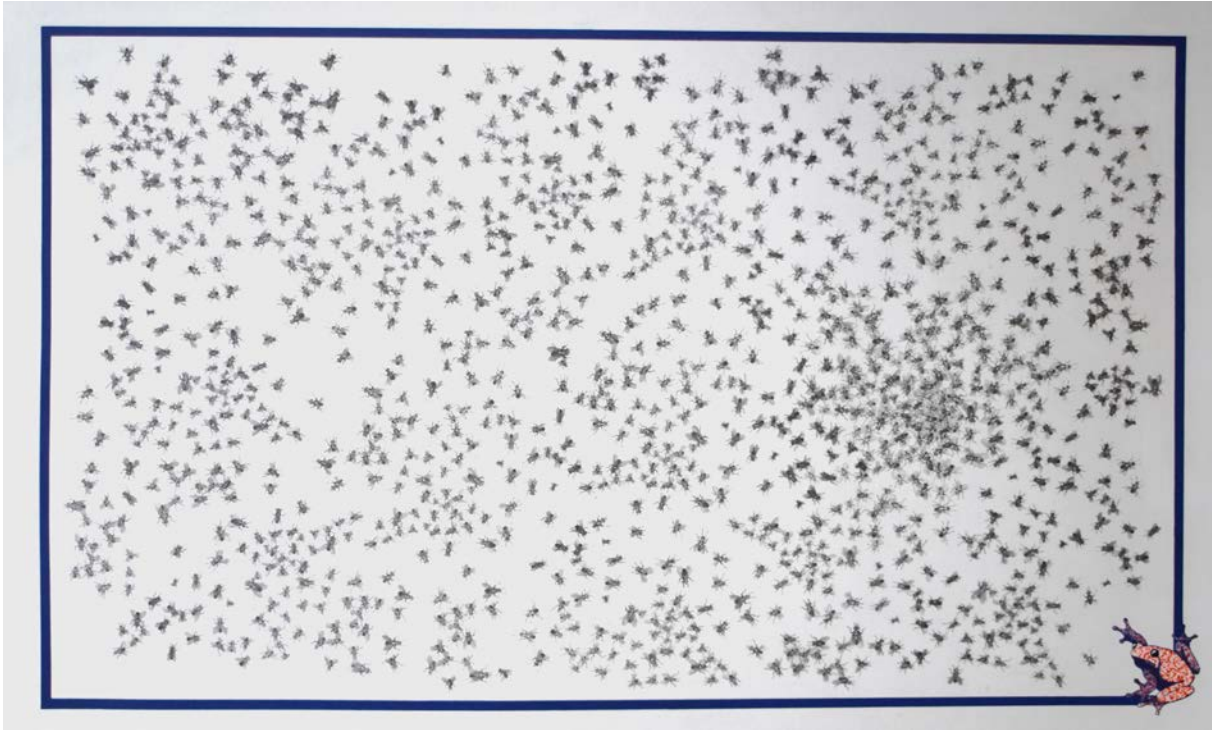
Reference: Engberg 62

ED RUSCHA (born 1937)
Red Ants, from: Insects, 1972

Original Hand Signed, Dated and Numbered Screenprint on Wove Paper
51 x 68.8 cm. / 20 x 27.1 in.

Reference: Engberg 63

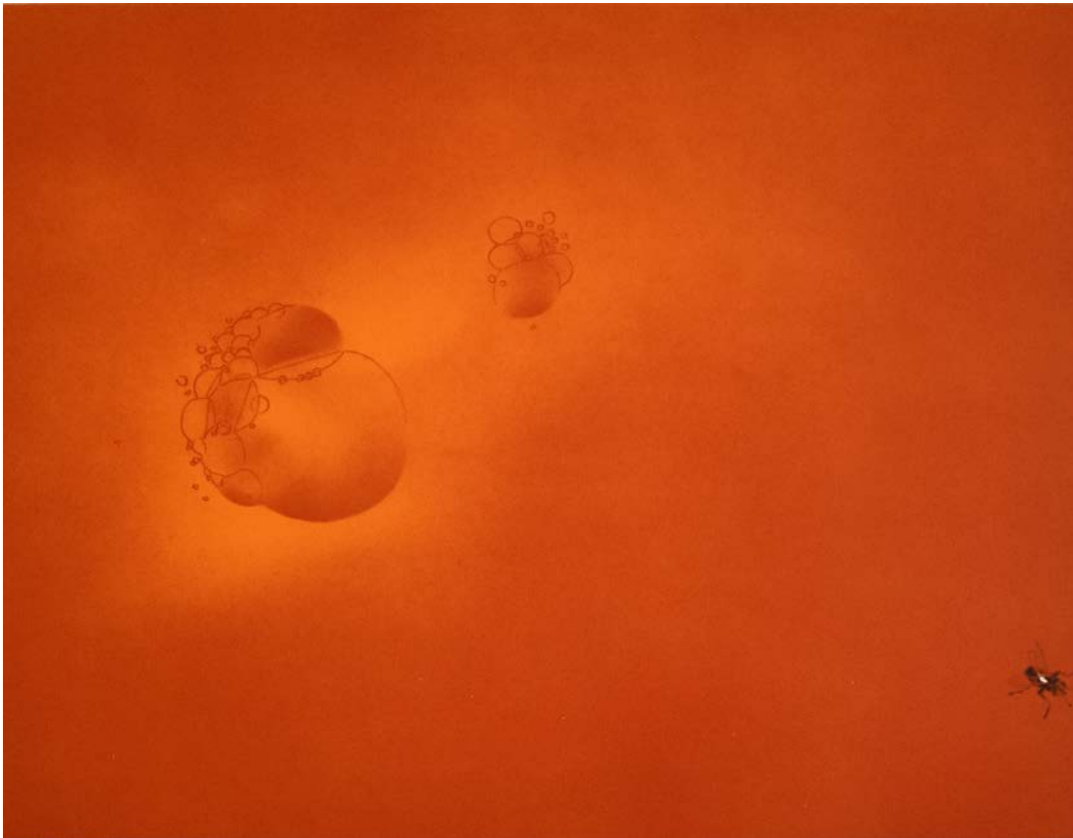




ED RUSCHA (born 1937) and KENNETH PRICE (1935-2012)
Flies and Frog, 1969

Original Hand Signed, Dated and Numbered Lithograph in Colours
on Wove Paper
30.2 x 34.6 cm. / 11.9 x 13.6 in.

Reference: Engberg 8



ED RUSCHA (born 1937)
Boiling Blood, Fly, 1969

Original Hand Signed, Dated and Numbered Lithograph in Colours
on Wove Paper
30.2 x 34.6 cm. / 11.9 x 13.6 in.

Reference: Engborg 27



GEORGE GROSZ 1893-1959

Self-Portrait with Dog in Front of the Easel, from: The Creators, 1926

Original Hand Signed Lithograph on Watermarked Laid Paper
41.2 x 31 cm. / 16.14 x 12.2 in.

Provenance: Isselbacher Gallery, New York, 1983.

Reference: Dückers E 101





The bird was a key symbol of the Surrealist movement, more specifically, Oneiric Surrealism. Here the focus is on the dreamlike qualities and for Joan Miró the bird was the perfect symbol to represent the bridge between worlds. Birds can inhabit the sky (the dreams) and the land (reality), where they seamlessly pass from one realm to the next with their transformative shapes in mesmerising aerial dances.

JOAN MIRÓ 1893-1983

Composition X, from: The Egyptian Woman Passes, 1979/1985

Original Hand Signed and Numbered Etching and Aquatint
on Japan Nacré Paper
60 x 42.5 cm. / 23.6 x 16.7 in.

Reference: Dupin 1191; Cramer 257



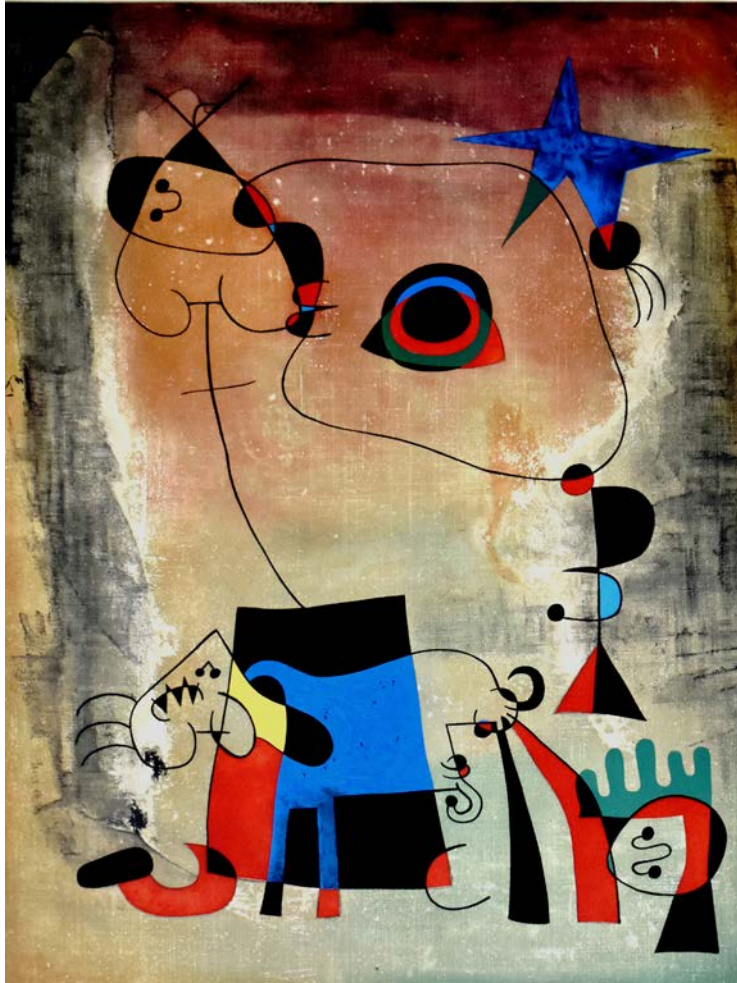


JOAN MIRÓ 1893-1983

Woman and Bird in Front of the Moon, from: Laurel's No. 1, 1947

Original Hand Signed and Numbered Etching and Aquatint
on Wove Paper
20.6 x 25.4 cm. / 8.1 x 10 in.

Reference: Dupin 51; Cramer 10



JOAN MIRÓ 1893-1983
The Blue Dog, 1959

Hand Signed and Numbered Etching with Aquatint in Colours
on BFK Rives Wove Paper
84 x 63 cm. / 33 x 24.8 in.

Reference: Maeght 1714



One of the smallest sea creatures, the seahorse was an emblematic motif for Alexander Calder. The significance of which can be traced to the early 20th century fascination with these mythical looking animals. This fascination was established by the cutting-edge cinematography of Jean Painlevé, who captured underwater footage of their behaviour. The filmmaker was close friend of Calder and even recorded on film one of Calder's, "Circus", performances.

ALEXANDER CALDER 1898-1976

Seahorse, 1962

Signed and Dated Gouache and Ink on BFK Rives Wove Paper
73.6 x 104 cm. / 29 x 40.9 in.

Provenance:

Nicolas Guppy, London

BAWAG PSK Bank, Austria

This work is registered in the archive of the Calder Foundation
with the application number A14122.



Calder 62



The eagle that dominates this drawing by Salvador Dalí is evocative of emblematic displays as well as religious symbolism. The setting for the drawing is the village of Port Lligat on the Costa Brava in North-Eastern Spain. The distinctive coastline is used as the backdrop for a large eagle, wings outstretched and with a halo above its head. The inspiration for the motif is likely to have come from a stuffed eagle, now held in the village museum's library.

SALVADOR DALÍ 1904-1989

The Eagle, ca. 1964

Signed and Inscribed Pen and Ink Drawing on Wove Paper
50 x 40 cm. / 19.7 x 15.7 in.

Provenance: Richard De Grab (1927-2021). Esteemed Czech Photographer.
The work has been authenticated by Nicolas Descharnes and is accompanied by a photo-certificate with the archive reference: d7036.





For Pablo Picasso, one bird is seen over and over throughout all media – the dove. The artist also kept the birds as pets at various stages. The dove has long been a symbol of peace, and it is in this context that we most associate it with Picasso. Following the Second World War, Picasso explored intensively the subject of the dove and its enduring legacy as a universal symbol of peace. In 1949, the First International Peace conference took place in Paris, with one of Picasso's doves as its emotive emblem. The artist also kept the birds as pets at various stages.

PABLO PICASSO 1881-1973

Dove Mat, 1948

Original Stamped White Earthenware and Painted Plate with Partial Glaze
31 x 38 cm. / 12.2x 14.9 in.

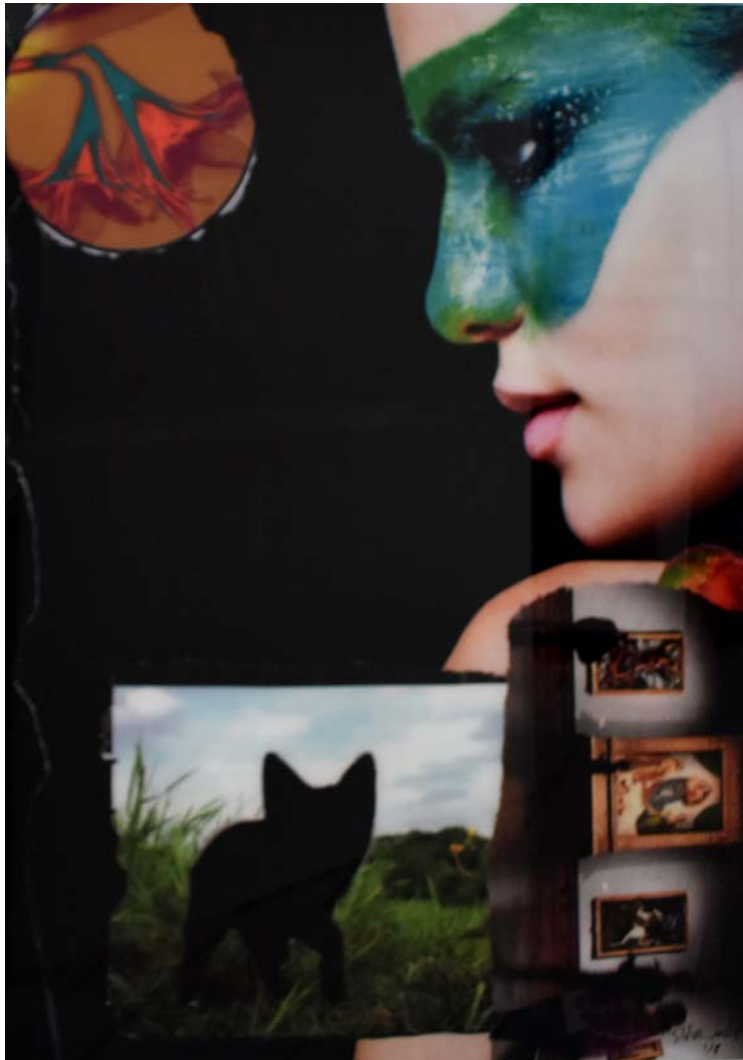
Reference: Ramié 77





JACOB GILDOR (born 1948)
Love Birds, 2012

Hand Signed Collage on Board with Epoxy Resin
29 x 20 cm. / 11.4 x 7.8 in.



JACOB GILDOR (born 1948)
Moonlight Wolf, 2015

Hand Signed Digital Collage on Acrylic
150 x 120 cm. / 59 x 47 in.



Flora is often amongst the most visually pleasing art that we encounter. Large, bold blooms, vibrant bouquets of flower species contrasted with lush foliage create a universal concept of beauty. There is a fragility in the delicate nature of flower petals and the cyclically quality of their life. Flowers, whilst beautiful are emblematic of memento mori – our reminder of the inevitability of death. Despite this we use flowers for all our cultural rituals, many species represent specific purposes, are considered appropriate or inappropriate depending on their use. Universally, however, they are revered for their beauty and as a sign of love.



FERNAND LÉGER 1881-1955
Pleasant Thoughts for the Morning, 1948

Original Hand Signed and Dated Watercolour and Ink Drawing
on Wove Paper
49 x 38.5 cm. / 19.3 x 15.2 in.

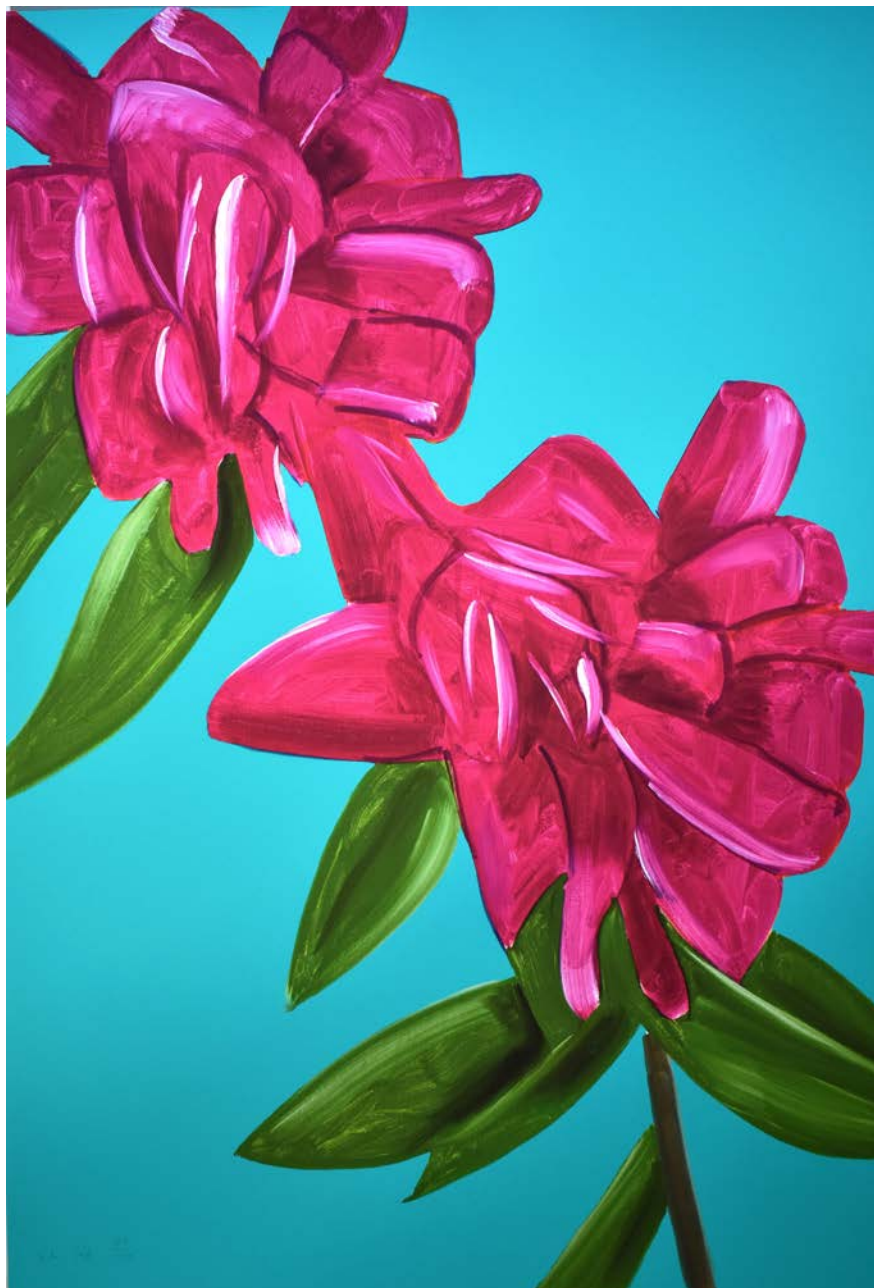
Provenance: This work is accompanied by an affidavit signed by
Irus Hansma on 19th November 2001.



Flowers have been a consistent source of inspiration for American artist Alex Katz for over 60 years. The minimalist aesthetic, so typical of Katz, lends itself wonderfully to the mixture of petals, stems and blooms. The specific flowers were chosen for their architectural qualities, standing boldly against the typical flat colour background favoured by Katz. The monumentality of these works allows us to enjoy the beauty of the flowers, for their structure and vibrancy rather than to try and portray a hyper realistic depiction.

ALEX KATZ (born 1927)
Peonies, from: Flowers Portfolio, 2021

Hand Signed and Numbered Archival Pigment Print
on Innova Etching Cotton Rich Wove Paper
119 x 85 cm. / 34 x 47 in.





ALEX KATZ (born 1927)
Red Dogwood II, from: Flowers Portfolio, 2021

Hand Signed and Numbered Archival Pigment Print
on Innova Etching Cotton Rich Wove Paper
119 x 85 cm. / 34 x 47 in.



ALEX KATZ (born 1927)
Goldenrod, from: Flowers Portfolio, 2021

Hand Signed and Numbered Archival Pigment Print
on Innova Etching Cotton Rich Wove Paper
85 x 119 cm. / 47 x 34 in.



ALEX KATZ (born 1927)
Red Dogwood I, from: Flowers Portfolio, 2021

Hand Signed and Numbered Archival Pigment Print
on Innova Etching Cotton Rich Wove Paper
85 x 119 cm. / 47 x 34 in.



ALEX KATZ (born 1927)
Azaleas on Yellow, from: Flowers Portfolio, 2021

Hand Signed and Numbered Archival Pigment Print
on Innova Etching Cotton Rich Wove Paper
119 x 85 cm. / 34 x 47 in.



ALEX KATZ (born 1927)
Purple Tulips II, from: Flowers Portfolio, 2021

Hand Signed and Numbered Archival Pigment Print
on Innova Etching Cotton Rich Wove Paper
119 x 85 cm. / 34 x 47 in.



ALEX KATZ (born 1927)
Purple Tulips I, from: Flowers Portfolio, 2021

Hand Signed and Numbered Archival Pigment Print on Innova Etching Cotton Rich
Wove Paper
85 x 119 cm. / 47 x 34 in



JACOB GILDOR (born 1948)
White Lilies, 1996/98

Original Hand Signed and Numbered Colour Etching on Wove Paper
90 x 118 cm. / 35.4 x 46.6 in.



CHRISTIAN ROHLFS 1849-1938

Hosta, 1937

Hand Signed Water-Tempera, Watercolour and Chalk on Fabriano Laid Paper
39.5 x 57 cm. / 15.6 x 22.4 in.

Provenance:

Private Collection, North Rhine-Westphalia

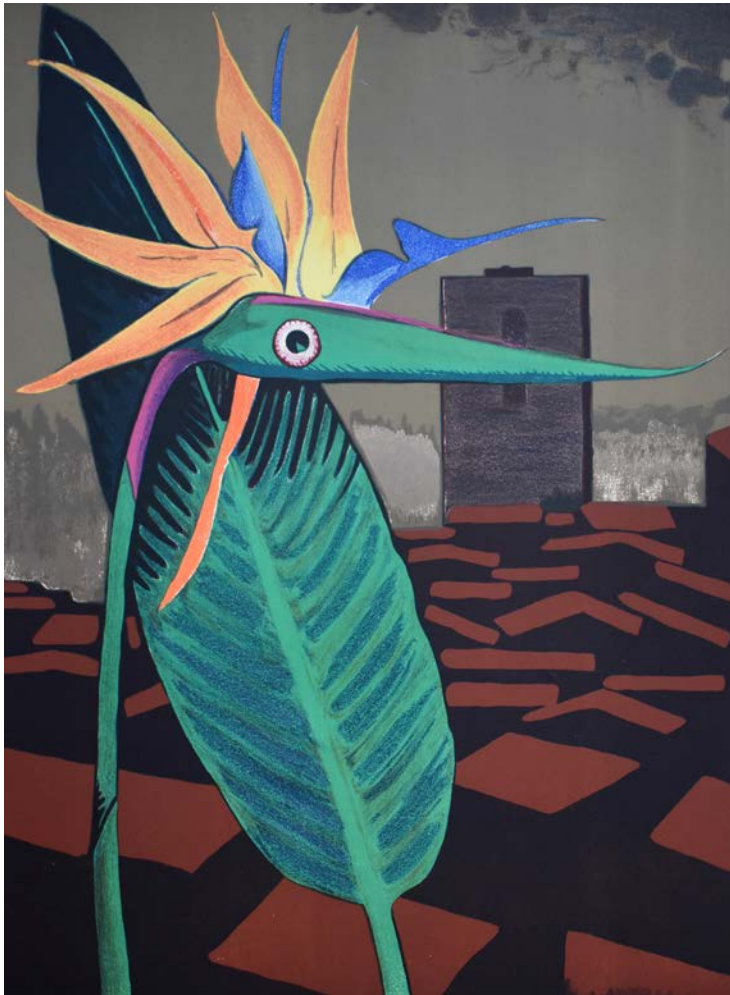
Private Collection, Rhineland.

This work is recorded in the catalogue raisonné by Paul Vogt
under the number: Vogt 1937/90.



NIKI DE SAINT PHALLE 1930-2002
Nana with Flowers, ca. 1971

Original Hand Signed and Numbered Lithograph in Colours
on Arches Wove Paper
63 x 48.5 cm. / 24.8 x 19.1 in.



MAN RAY 1890-1976
The Misunderstood, 1966

Original Hand Signed and Inscribed Lithograph in Colours on Arches Wove Paper
66.7 x 51 cm. / 26.3 x 20 in.

Reference: Anselmino 39

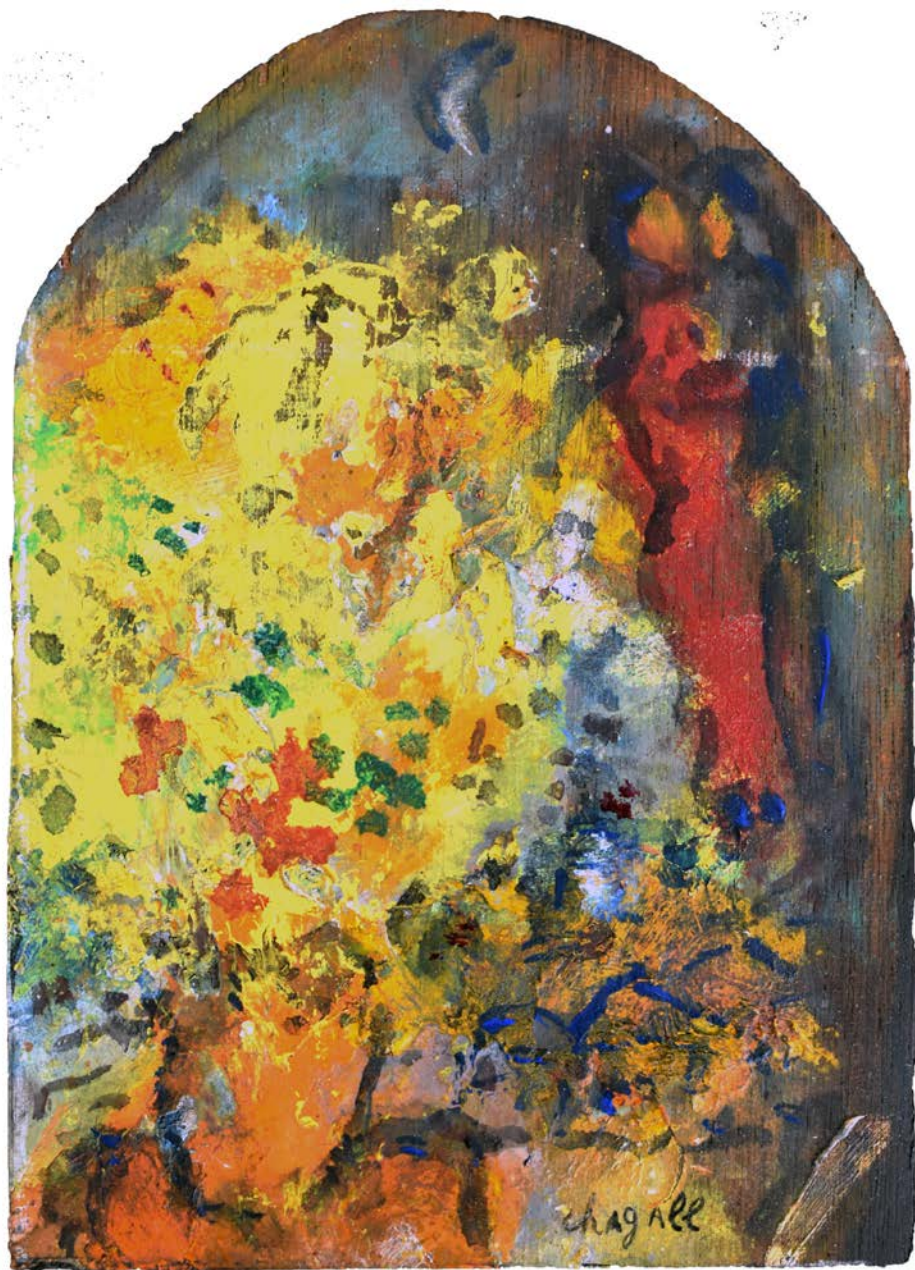


It is well known that each and every day Marc Chagall would work in his studio, a bouquet of freshly cut flowers would be nearby, not only for inspiration, for subject matter, but to soothe the artist's soul. Chagall once remarked that, "you could wonder for hours what flowers mean, but for me, they're life itself, in all its happy brilliance. We couldn't do without flowers. Flowers help you forget life's tragedies."

MARC CHAGALL 1887-1985
Lovers with Bouquet, ca. 1955

Signed Oil Painting on Board
14 x 10 cm. / 5.5 x 3.9 in.

Provenance: Private collection, Jerusalem
The work is accompanied by the certificate of authenticity from the Chagall Committee dated 10th March 1993.





MARC CHAGALL 1887-1985
Woman with Bouquet, 1964

Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper
74.4 x 52.8 cm. / 29.2 x 20.7 in.

Reference: Sorlier 37.



MARC CHAGALL 1887-1985
The Orange Tree, 1975

Original Hand Signed and Numbered Lithograph in Colours
on Arches Wove Paper
60.5 x 47 cm. / 23.8 x 18.5 in.

Reference: Mourlot 737



Still Life has been a genre of painting, drawing and printmaking for centuries. It is the opportunity for an artist to create a microcosm of nature in a studio where they can control the composition – a way to tame the natural world. However, for Georges Braque, still life as a genre is a poignant reminder of the dark days when Paris under Nazi occupation. Braque refused to leave the city and continued to paint, draw, and prepare lithographs in his studio under self-imposed isolation. These works are characterised for being interior scenes, whereby the outside world was brought in through flowers, or fruit. His depictions of flowers as bouquets can be seen as subtly powerful symbols of defiance.

GEORGES BRAQUE 1882-1963

The Red Bouquet, from: Lithographs, 1963

Original Hand Signed and Numbered Lithograph in Colours
on Wove Paper

34 x 26 cm. / 13.4 x 10.2 in

Reference: Vallier 188.3





GEORGES BRAQUE 1882-1963
The Yellow Bouquet, from: Lithographs, 1963

Original Hand Signed and Numbered Lithograph in Colours
on Wove Paper
34 x 26 cm. / 13.4 x 10.2 in.

Reference: Vallier 188.4



JACOB GILDOR (born 1948)
Vases, 1996/98

Original Hand Signed and Numbered Etching and Aquatint
in Colours on Arches Wove Paper
65 x 50 cm. / 25.6 x 19.7 in.



LANDSCAPES

Landscape as a genre has a long history of primarily representing the natural world for its material values. The idea of the bounty provided by both the raw and cultivated landscape was a popular theme until the late Nineteenth century. However, after the Industrial Revolution and the rise in urbanism, artists in turn shifted their focus to how the rural landscape can provide an antidote to the troubles of city living. Overcrowding, pollution, slum-living and vice were juxtaposed with the rural idyl, particularly within German Expressionism. Long summers spent at the coast, in the mountains or amongst rolling hills were credited with being the source of their creative spark. Whilst ensconced in such landscapes the spiritual healing from war could nurture these artists and return them to their creativity.



ERICH HECKEL 1883-1970
Ore Mountain Landscape, 1914

Original Hand Signed, Dated and Titled Woodcut on Laid Watermarked Paper
64 x 45.1 cm. / 22.8 x 17.4 in.

Provenance:

Gropper Art Gallery, Cambridge, Massachusetts, 1972
Massachusetts Academic Collection.

Reference: Dube H 285 II.



Lesser Ury is renowned for capturing the essence of Berlin through street scenes and his depictions of everyday life. With the growth of urbanism, city dwellers often yearned to be close to nature – whether it was even a short respite for their lungs from the pollution of the city or for the tranquillity brought by being amongst nature. Berlin's vast Tiergarten was a common source of inspiration for Ury, but also the Grunwald Lake and the Landwehr Canal for those Berliners able to travel further afield.

LESSER URY 1861-1931

Walk Along the Landwehr Canal, from: Berlin Impressions, 1924

Original Hand Signed and Numbered Etching and Drypoint
on thin Wove Paper
35.6 x 26.7 cm. / 14 x 10.5 in.

Reference: Rosenbach 24

LESSER URY 1861-1931

Sunset at Grunewald Lake, from: Berlin Impressions, 1924

Original Hand Signed and Numbered Drypoint on thin Wove Paper
32 x 24.4 cm. / 12.6 x 9.6 in.

Reference: Rosenbach 26





CONRAD FELIXMÜLLER 1897–1977
People in the Forest, 1918

Original Hand Signed and Numbered Woodcut in Colours on Wove Paper
35 x 42 cm. / 13.8 x 16.5 in.

Reference: Söhn 135.a



LOVIS CORINTH 1858-1925
View of the Tiergarten, 1920

Original Hand Signed Drypoint on Wove Paper
34.3 x 54.3 cm. / 13.5 x 21.4 in.

Reference: Schwarz 397



In 1917 Ernst Ludwig Kirchner visited the Swiss village of Davos. It was primarily as a means of convalescence as the artist sought treatment. Following trauma experienced in the First World War, Kirchner found solitude and comfort in the natural surroundings with the pastoral setting contrasting sharply with the urbanism of Berlin. The Alpine landscape was beautifully captured in the Expressionist style.

HUGO SCHEIBER 1873-1950
Landscape with Tree and Houses, ca. 1930's

Signed Gouache and Pastel Painting on Paper
67.5 x 48 cm. / 26.6 x 18.9 in.





In 1917 Ernst Ludwig Kirchner visited the Swiss village of Davos. It was primarily as a means of convalescence as the artist sought treatment. Following trauma experienced in the First World War, Kirchner found solitude and comfort in the natural surroundings with the pastoral setting contrasting sharply with the urbanism of Berlin. The Alpine landscape was beautifully captured in the Expressionist style.

ERNST LUDWIG KIRCHNER 1880-1938
Farmer in Mountainous Forest, 1920

Ink Drawing on Smooth, Thin Wove Paper
20.8 x 16.3 cm. / 8.2 x 6.4 in.



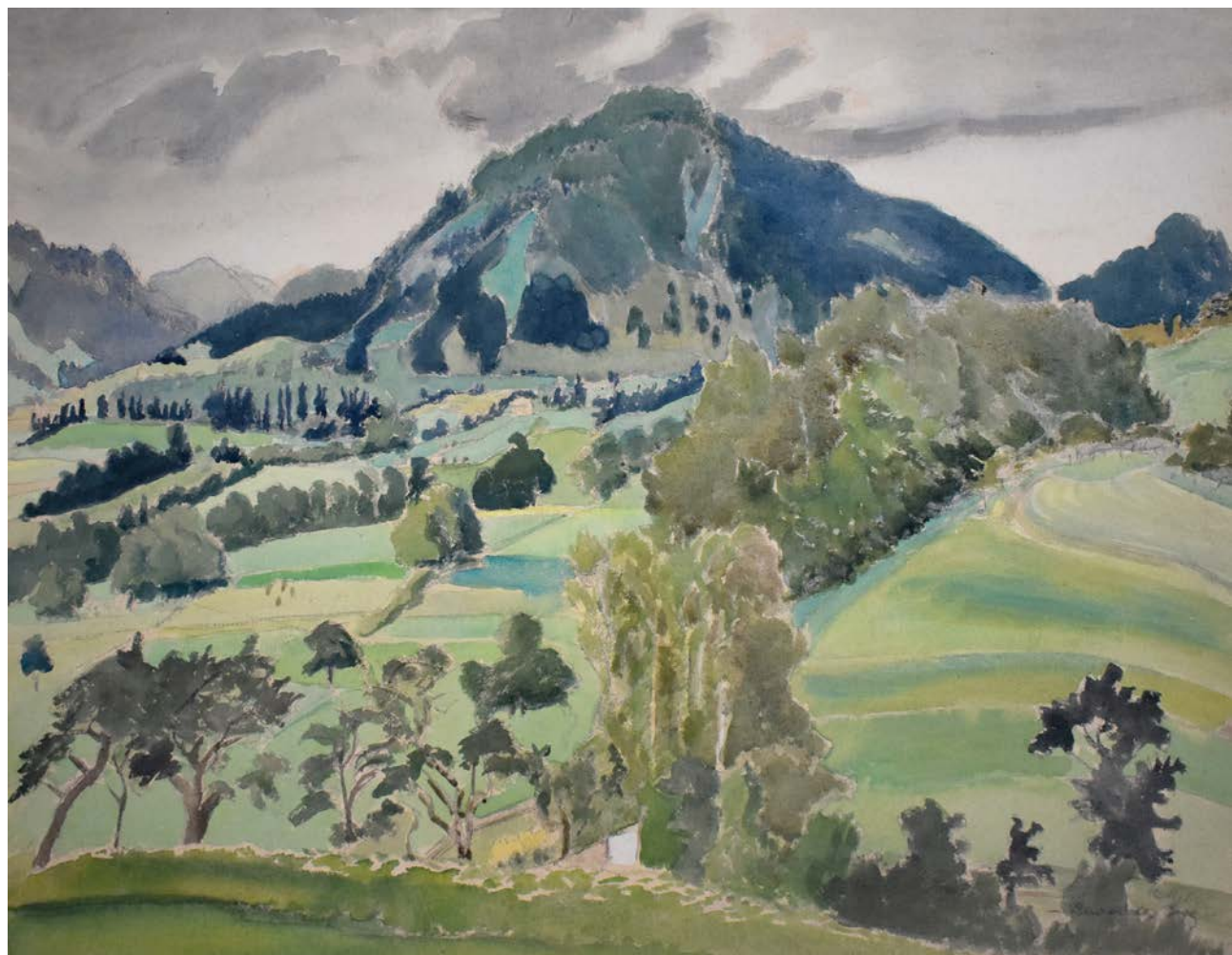


ERICH HECKEL 1883-1970
Wooded Mountain, 1942

Signed, Dated and Titled Watercolour and Pencil Drawing on Wove Paper
55.5 x 69.5 cm. / 22.8 x 17.4 in.

Provenance:
Estate of the artist (until 1984)
Galerie Kroner, Überlingen.

Exhibitions:
Galerie Riemenschneider, Hamburg 1982.

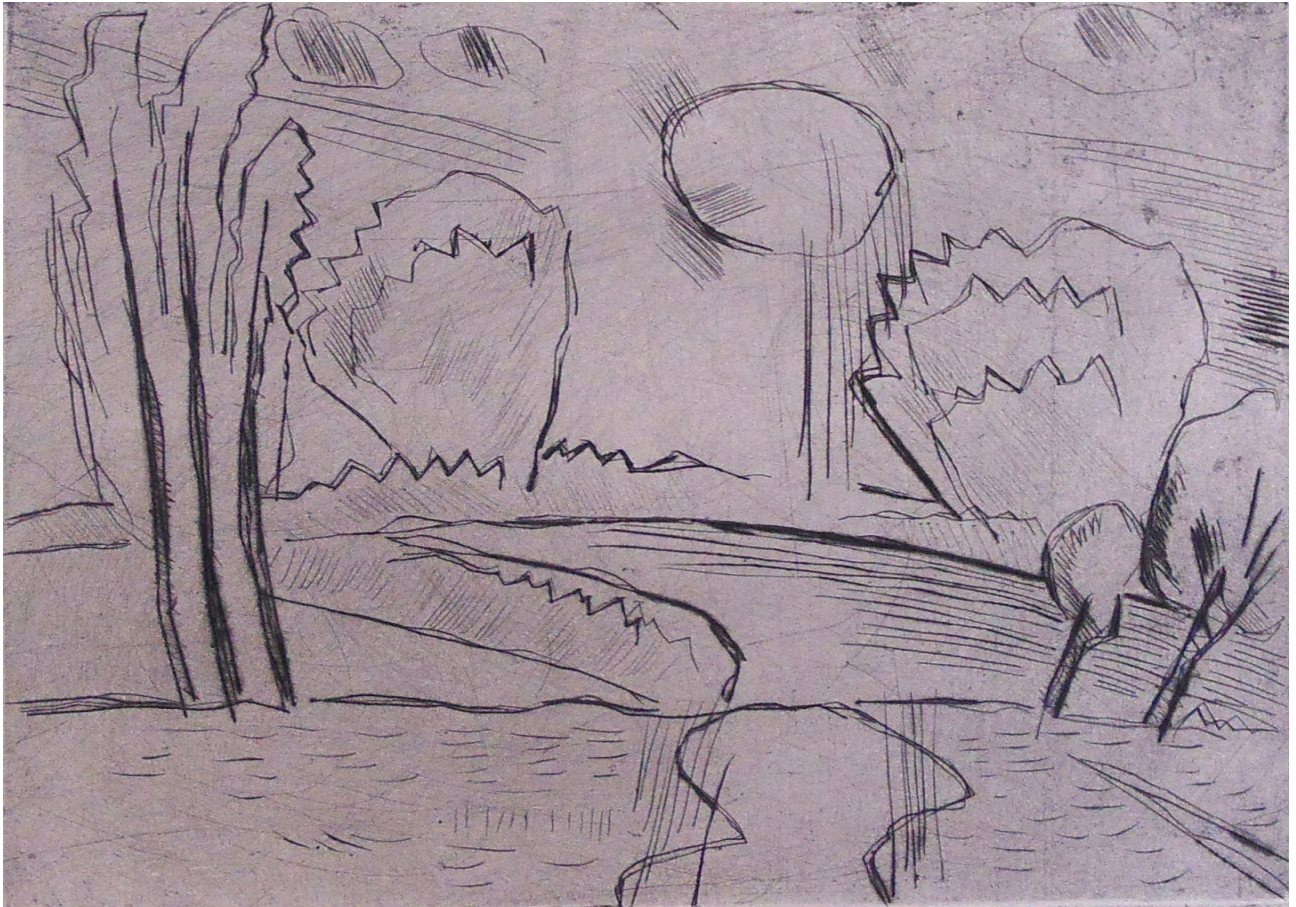




ERICH HECKEL 1883-1970
Children on the Shore, 1912

Original Hand Signed and Dated Etching and Drypoint on Wove Paper
26.4 x 30 cm. / 10.4 x 11.8 in.

Reference: Dube R. 105



KARL SCHMIDT-ROTTLUFF 1884-1976
Landscape with Sun, 1915

Original Hand Signed Drypoint on Etching Board
33.6 x 42.8 cm. / 13.2 x 16.9 in.

Provenance: Collection of Wilhelm Niemeyer (1874-1960).
Reference: Schapire R. 16



As one of the founding members of the German Expressionist movement Die Brücke, (The Bridge), Karl Schmidt-Rottluff was a key proponent of modernising German landscape painting. Schmidt-Rottluff enjoyed and encouraged his fellow members to embrace painting outdoors, in natural light, amongst nature. The changing seasons bring nuanced light, swaying trees and foliage – allowing the same composition to have different characteristics evolving with the seasonal rhythms.

KARL SCHMIDT-ROTTLUFF 1884-1976

Animated Autumn Landscape, 1967

Signed and Dated Brush, Ink, Gouache, and Watercolour on Wove Paper
50.1 x 70.3 cm. / 19.7 x 27.7 in.

Provenance:

Private Collection, Germany.

Sotheby's, London, 6th February 2014, lot 279.

Private Collection, Germany.

The work is registered in the archive of the
Karl and Emy Schmidt-Rottluff foundation.





CHRISTIAN ROHLFS 1849-1938

Trees on the Hillside

Hand Signed Tempera on Card
48.5 x 64.5 cm. / 19.1 x 25.4 in.

Provenance:

Private collection, North Rhine Westphalia Germany.

This work is accompanied by a confirmation of authenticity from the Christian Rohlf's Archiv, Osthaus Museum Hagen, dated 25 September 2012. Listed under archive no. CRA 163/17.



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All works included in this catalogue are available for sale.



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