



Large print labels

**Degas to Picasso:
International Modern Masters**

Raoul Dufy

[French, 1877–1953)

The Band

1946

Lithograph on paper

The School Prints printed by The Baynard Press

Purchased with support from an
Anonymous Donor (2007)

Pablo Picasso

[Spanish, 1881–1973)

Composition

1949

Lithograph on paper

The School Prints printed by The Baynard Press

Purchased with support from John Morrish (2007)

This lithograph was produced as part of the School Prints, which aimed to introduce schoolchildren to original art by leading contemporary artists. It apparently depicts Brenda Rawnsley, the Director of the scheme, relaxing in a hammock after she had lunched with Picasso in the south of France. The plane she had chartered to fly from England is depicted in the sky and a watermelon cactus they had eaten is in the foreground.

Salvador Dalí
[Spanish, 1904–1989)

Lei
from Hawaii, California Suite
1973

Lithograph on paper
Kearley Bequest, through Art Fund (1989)

Salvador Dalí
[Spanish, 1904–1989)

Bird of Paradise,
from Hawaii, California Suite
1973

Lithograph on paper
Kearley Bequest, through Art Fund (1989)

Pablo Picasso

[Spanish, 1881–1973)

**Carnet de la Californie (from the book by
Georges Boudaille) [Bloch 900] 3.11.1959**

Lithograph on paper

Published by Editions Cercle d'Art

On Loan from a Private Collection (2015)

Pablo Picasso

[Spanish, 1881–1973)

1.2.54.I from La Comedie Humaine/ The Human Comedy

1954

Lithograph on paper Printed by Mourlot Frères
The Peter Collymore Gift (2016)

In 1954, Picasso was commissioned by the publisher Tériade to create a series of illustrations depicting scenes from 'La Comédie Humaine' (The Human Comedy) by the 19th century novelist Honoré de Balzac. The collection of 137 short stories, novels and essays depicted life in the Bourbon Restoration period after the French Revolution. Picasso created a suite of 180 drawings and a set of 12 colour lithographs, which were printed under the artist's direction at the Atelier Mourlot studio in Paris.

Georges Braque
[French, 1882–1963)

The Bird

1946

Lithograph on paper

The School Prints printed by The Baynard Press

Purchased with support from an
Anonymous Donor (2007)

Henri Matisse

[French, 1869 –1954)

Dancer

1949

Lithograph on paper

The School Prints printed by The Baynard Press

Purchased with support from an
Anonymous Donor (2007)

In the print, Matisse's bold use of colour and fluid use of line creates both movement and space. According to Brenda Rawnsley, the publisher of the School Prints, Matisse explained that 'if the depth of colour of the red and green was correctly contrasted and you ran your eye down a central line, the white dancers will actually dance; if there was any variation in the contrasting tones of the green and red, they would not dance. This took a lot of time and produced quite a lot of difficulty until eventually we were able to get it right.'

Fernand Léger
[French, 1881–1955)

King of Hearts

1949

Lithograph on paper

The School Prints printed by The Baynard Press

Purchased with support from an
Anonymous Donor (2007)

Henri Matisse

[French, 1869–1954)

L'Escargot/The Snail

1954

Lithograph on paper

Printed by Mourlot Frères Published in 'Verve'
1958.

Hussey Bequest,
Chichester District Council (1985)

This lithograph relates to Matisse's monumental paper cutout in the Tate collection, which suggests a snail through a spiralling arrangement of brightly coloured pieces of paper. The artist claimed, 'I have attained a form filtered to its essentials'. It is from a special edition of *Verve*, which included lithographs of Matisse's late works from 1950–54. The lithographs were printed under Matisse's direction in 1954 and the book published by Mourlot Frères in 1958.

Sonia Delaunay
[Ukraine, 1885 –1979)

Rythme en couleurs
1956

Lithograph and pochoir on paper

Printed at Atelier Jacomet

Transfer from Derbyshire County Council, Schools
Library Service with Support From the Esmée
Fairbairn Collections Fund (2020)

Born in the Ukraine, Delaunay was a key figure in the Parisian avant-garde. She celebrated the modern world of movement, technology and urban life, exploring new ideas about colour theory together with her husband Robert Delaunay. She moved to Paris in 1905 and was inspired by the Post-Impressionist and Fauve art that she saw in the galleries. She stated 'If there are geometric forms, it is because these simple and manageable elements have appeared suitable for the distribution of colours whose relations constitute the real object of our search.' This print was made by the Atelier Jacomet, with hand- colouring applied over cut stencils.

'Modernity is the transient, the fleeting,
the contingent; it is one half of art, the other being the eternal and
the immovable.'

[Charles Baudelaire)

Paul Cézanne

[French, 1839–1906)

Self-portrait at the Easel

c.1897–8

Lithograph on paper

Printed by Auguste Clot

Wilson Loan (2006)

Cézanne painted a number of self portraits during his career. This is one of only four lithographs worked on by Cézanne and was commissioned by his dealer Ambroise Vollard for his *L'Album des peintures-graveurs (The Album of Painter-Engravers)*. It was probably drawn about 1897 to 1898, and printed in c.1900, but not published until after the artist's death, in around 1914.

Paul Cézanne

[French, 1839 – 1906)

Portrait of Armand Guillaumin with the hanged Man

1873

Drypoint etching on paper

Posthumous restrike Wilson Loan (2006)

The creation of original lithographs and etchings played a relatively small role within Cézanne's artistic oeuvre. It was only through the insistence of Pissarro, and that of another close painting associate, Armand Guillaumin (1841–1927), that Cézanne experimented with etching. In 1873 Pissarro had invited Cézanne and Guillaumin to stay with him at Pontoise and had introduced them to Dr. Gachet. Gachet was an enthusiastic etcher and prevailed on all the artists who came to see him to try their hand at etching; he even prepared the copper plates and pulled the proofs on his own press.

Camille Pissarro

[Danish-French, 1830–1903)

Côte Sainte Catherine, à Rouen

1883

Drypoint etching and aquatint on paper

Numbered 2/20

The Elizabeth Burney Bequest (2018)

Often described as the father of Impressionist painting, Camille Pissarro was one of the most influential artists of the 19th century. He was a prolific printmaker, experimenting with etching and lithographic techniques in the Impressionist style. Pissarro valued printmaking as equal to oil painting, but there was little demand for his prints during his lifetime. In 1883 Pissarro visited Rouen on the advice of Claude Monet, and returned to Paris with a number of sketches, which he used in developing the Rouen prints.

Édouard Manet

[French, 1832–1883)

Lola de Valence

1863

Etching and aquatint on paper

Posthumous restrike

Wilson Loan (2006)

This etching relates to Manet's painting of the Spanish dancer Lola Melea. Known as Lola de Valence, she was the star of the Camprubi dance troupe, which appeared at the Hippodrome in Paris. The words of the poet Charles Baudelaire from *Les Fleurs du Mal* (*The Flowers of Evil*) are inscribed beneath the image, 'Among such beauties as one can see everywhere, I understand, my friends, that desire hesitates; but one sees sparkling in Lola of Valencia, the unexpected charm of a black and rose jewel.'

Édouard Manet

[French, 1832–1883)

Olympia

1867

Etching and aquatint on paper

Wilson Loan (2006)

When Manet's painting 'Olympia' was first unveiled in Paris in 1865, its directness was described by the critics as 'shocking'. Rather than an allegorical representation, Manet had depicted a contemporary prostitute and her black servant Laure. Made after the painting, this etching was used as the frontispiece in a pamphlet published in 1868 by the defending Manet's art by writer and art critic Émile Zola.

Pablo Picasso

[Spanish, 1881–1973)

La Toilette de la Mère/Mother at her Toilet, from La Suite des Saltimbanques (Bloch 13)

1905 (published 1913)

Etching and drypoint on paper

Edition of 250

John Morrish Bequest (2013)

Picasso moved to Paris in 1904 and settled in the heart of Montmartre. He took a studio at 13, Rue Ravignan, an old studio building which was nicknamed Bateau-Lavoir. Among his friends was his companion Fernande Olivier, as well as a group of poets, artists and collectors. Picasso's printmaking activities are as significant as his paintings and he made a number of early etchings in which he depicts delicate images of figures. In 1913, Ambroise Vollard, the art dealer, bought these early plates from Picasso and printed a large edition titled *La suite des Saltimbanques*.

Suzanne Valadon
[French, 1865–1938)

Femmes et enfant au bord de l'eau/ Women and Child by the Water's Edge 1904

(published 1932)

Soft-ground etching on paper

Numbered 59/75

The Michael Woodford Bequest (2015)

Valadon modelled for several of the most important painters of her day, including Pierre-Auguste Renoir and Henri de Toulouse-Lautrec. Encouraged by a fellow artist, she showed her drawings to Edgar Degas, who supported her efforts and taught her how to engrave and print on his own hand press. Degas was the first to purchase a drawing by Valadon, which hung in his dining room and in 1900 he described her as a 'genius at drawing.' In 1894 Valadon was the only woman admitted to the Société Nationale des Beaux-Arts. She showed at the Salon d'Automne, the Salon des Indépendants and in 1915 at Galerie Berthe Weill.

Paul Cézanne

[French, 1839–1906)

Les Grands Baigneurs / The Large Bathers

1898

Lithograph on paper

Kearley Bequest, through Art Fund (1989)

Bathers were an enduring theme in Cézanne's art, as was the distinctive form of Mont Sainte-Victoire, the mountain near Aix-en-Provence which Cézanne painted repeatedly in his later years. Cézanne first experimented with print-making in 1873 when he made five etchings at the encouragement of Guillaumin and Pissarro. He only made nine prints during his entire career, the remaining four were produced in the 1890s. This lithograph, commissioned by his agent Ambroise Vollard, is a reworking of the celebrated picture 'Baigneurs au repos'. This print previously belonged to Sir Michael Sadler, one of the first collectors of Cézanne and Gauguin in Britain.

Édouard Vuillard

[French, 1868–1940)

Modèle assise dans un fauteuil, se coiffant/ Model seated in a chair, combing her hair

1903

Oil on paper on board

Accepted by HM Government in Lieu of
Inheritance Tax from the estate of Lord Hutchinson
and allocated to Pallant House Gallery (2019)

The domestic interior scenes of Vuillard's paintings in the 1890s, presented the enclosed private world of his family and friends. They are not realistic portraits or genres painting, but the evocation of a feeling or sensation of a memory. In much of his work Vuillard flattens space and plays with pattern, colour and tone. Following the example of Pierre Bonnard, and inspired by the exhibition of Japanese art at the École des Beaux-Arts in 1890, he collected Japanese prints, assimilating the themes and decorative principles of Japanese art into his work.

Edgar Degas

[French, 1834–1917)

Femme se Peignant/ Woman combing her Hair

1887

Charcoal and red and brown chalk on tracing paper laid down on board

Accepted by HM Government in Lieu of Inheritance Tax from the estate of Stephen Brod and allocated to Pallant House Gallery (2016)

From the late 1880s Degas turned exclusively to the medium of charcoal, exploiting its versatility and expressive tones. Many of his studies of the human form were executed on tracing paper, to which he sometimes added a flash of colour. The solitary woman combing her hair is a subject that can be seen in a number of Degas' works during this period. They are characterised by his assured use of line, combined with a sensitivity to the complexities of allegorical, social and sexual traditions associated with the everyday act of a woman attending to her hair.

Walter Richard Sickert

[British, 1860–1942)

Jack Ashore

1912–13

Oil on canvas

Wilson Gift through Art Fund (2006)

Between 1898 and 1905, Sickert spent seven formative years living in the northern French town of Dieppe. During this time he forged a lifelong connection to contemporary painting in France that set him apart from his fellow British artists.

Sickert's developing friendship with Edgar Degas caused him to reassess his technique and after 1885 the majority of Sickert's paintings are composed from preparatory drawings and painted in the studio. Like Degas, Sickert also portrayed contemporary subjects set in music halls and cafés as well as domestic interiors.

Walter Richard Sickert

[British, 1860–1942)

Study for 'Jack Ashore'

1912

Pencil and crayon on paper

Wilson Gift through Art Fund (2006)

Georges Lemmen
[Belgian, 1865–1916)

Heyst sur Mer/Beach at Heyst

c.1891

Oil on canvas

Kearley Bequest, through Art Fund (1989)

Lemmen was one of several Belgian artists who converted to the 'pointillist' technique of building up pictures from a mixture of dots of pure colour in the second half of the 1880s, after seeing paintings by Georges Seurat and other Neo-Impressionists at the Salon des XX in Brussels. Lemmen developed his technique in paintings such as this view of the beach at Heyst sur Mer (now Zeebrugge), which relates to another of his paintings of a similar subject in the Musée D'Orsay in Paris.

Édouard Vuillard

[French, 1868–1940)

Intérieur aux tentures roses I/ Interior with Pink Wallpaper I

1899

Lithograph on paper

Kearley Bequest, through Art Fund (1989)

Édouard Vuillard lived with his mother, a textile designer and dressmaker, until the age of 60. His art reflects this influence and often features interior and domestic spaces, with intricate patterned wallpaper and fabrics. Like other members of the Nabis group of artists, he was influenced by Japanese Ukiyo-e prints. This lithograph is from a portfolio of twelve lithographs entitled 'Paysages et Intérieurs' ('Landscapes and Interiors'), which was published by Ambroise Vollard.

Pierre Bonnard
[French 1867–1947)

Le Bonne Graveur/ The Old Engraver c.1930

Etching on paper

Wilson Loan (2006)

Utagawa Hiroshige
[Japanese, 1797–1858)

**Station 45, Travellers Surprised by Sudden
Rain from ‘Fifty-three stations of the
Tōkaidō’**

1834–5

Woodcut on paper

Hussey Bequest,
Chichester District Council (1985)

These are from a series of ukiyo-e woodcut prints created by Utagawa Hiroshige after his first journey along the Tōkaidō road in 1832. The road linked the shogun capital of Edo to the imperial capital Kyoto and was the main travel and transport artery of old Japan, originally developed for the ruling shogun to bring offerings to the emperor. The government set up 53 stations along the Tōkaidō as stopping points for travellers. By Hiroshige's time, the road was a popular scenic route, marked by many temples, shrines, shops, and inns.

Utagawa Hiroshige
[Japanese, 1797–1858)

**Station 28, Morning Mist on the Tenryu
River, Mitsuke from
'Fifty-three stations of the Tōkaidō'**
1834–5

Woodcut on paper
The Elizabeth Burney Bequest (2018)

Utagawa Hiroshige
[Japanese, 1797–1858)

Station 9, Tora's Rain at ôiso from 'Fifty-three stations of the Tōkaidō'

1834–5

Woodcut on paper

The Elizabeth Burney Bequest (2018)

The Japanese woodblock prints that appeared in Paris around 1860 were radically unlike European art. The structure of the image appeared flatter as they did not use half-tones that modulated shading from light to dark and which formed the technical basis of illusionistic representation. Other features of the Japanese prints, such as the way figures were cropped by the framing edge, as well as visually startling juxtapositions of foreground and background, rapidly made an impression on European artists eager to find a different mode of expression.

Peter Ilsted

[Danish, 1861–1933)

At Havedoren (In the Garden Doorway)

1913

Mezzotint on paper

The Elizabeth Burney Bequest (2018)

Ilsted was a leading Danish artist and printmaker. Along with Carl Holsøe and his brother-in-law, Vilhelm Hammershøi, Ilsted was a member of 'The Free Exhibition', a progressive art society created around 1890. His works reflect the orderliness of a tranquil life set within the domestic interior. His mezzotints were highly regarded and he was able to achieve great subtle gradation of light and shade to produce his images. Mezzotint comes from the Italian mezzo (half) and tinta (tone).

Peter Ilsted

[Danish, 1861–1933)

Sunshine in an Interior

1920

Mezzotint on paper

The Elizabeth Burney Bequest (2018)

Peter Ilsted

[Danish, 1861–1933)

Girl Sitting at a Table

1909

Mezzotint on paper

The Elizabeth Burney Bequest (2018)

If pictorial expression has changed, it is because modern life has necessitated it.'

[Fernand Léger)

Albert Gleize

[French, 1881–1953)

Paysage près de Paris/ Landscape near to Paris

1908

Watercolour on paper

Kearley Bequest, through Art Fund (1989)

Albert Gleizes was a leading theorist of Cubism in the early twentieth-century. He was a co-founder of the influential 'Salon d'Automne' and a member of the 'Salon des Indépendants' in Paris. Under the influence of the artists Henri Le Fauconnier and Jean Metzinger he turned towards a geometrically simplified style in 1908–9 and produced the so-called 'Paysages classiques,' such as this vibrant depiction of a landscape near to Paris. In 1912 he wrote the book *Du Cubisme* with Metzinger.

Jean Metzinger

[French, 1883–1956)

Le Village

1910

Oil on canvas

Kearley Bequest, through Art Fund (1989)

Described by André Salmon in 1911 as 'le jeune prince du Cubisme' (the young prince of Cubism), Metzinger was one of the earliest devotees of Cubism. In 1908, he was introduced to the poet Guillaume Apollinaire and his circle, which included Georges Braque and Pablo Picasso, who were to have a profound influence on his art. He participated with Robert Delaunay, Albert Gleizes and Fernand Léger in the controversial Salle 41, the first formal group exhibition of Cubist painters in 1911.

Gino Severini

[Italian, 1883–1966)

Danseuse No.5/Dancer No.5

c.1913

Oil on canvas

Kearley Bequest, through Art Fund (1989)

Severini settled in Paris in 1906, where he came to know the Parisian avant-garde, including Georges Braque, Juan Gris and Pablo Picasso. After joining the Futurist movement, he signed the Manifesto *Tecnico della Pittura Futurista* in 1910. However, Severini was less attracted to the subject of the machine than fellow Futurists, and instead, the dancing figure became a favourite subject through which he explored his interest in theories such as Divisionism, Futurism and Cubism. Severini claimed that being ‘inspired by movement’ did not mean that he ‘proposed to render the optical illusion of a thing or body that changes its place in space. My aim was to create, making use of that context, an even newer and more vital whole.’

Jean Metzinger

[French, 1883–1956)

L'Echaffaudage/The Scaffolding

1915

Oil on canvas

Kearley Bequest, through Art Fund (1989)

In 1912, Metzinger collaborated with Albert Gleizes on the theoretical book *Du Cubisme* and as a founder of the Section d'Or group. Guillaume Apollinaire wrote in 1913, 'His art, always more and more abstract, but always charming, raises and attempts to solve the most difficult and unforeseen problem of aesthetics.'

Marie Laurencin
[French, 1883–1956)

La Romance/

The Romance (Marchesseau 22)

1912

Etching on paper Edition of 25

The George and Ann Dannatt Gift (2011)

Laurencin was an important figure among the Parisian avant-garde in the early years of the twentieth century. In 1907 she held her first solo exhibition and met the artists and writers centred around Picasso at the Bateau-Lavoir. After an initial interest in Fauvism, Laurencin simplified her forms informed by the work of fellow cubists, especially those associated with the Section d'Or group, including Jean Metzinger, with whom she exhibited at the Salon des Indépendants (1910–11) and the Salon d'Automne (1911–12).

Henri Hayden

[Polish, 1883–1970)

Cubist 1919

1919

Oil on canvas

Kearley Bequest, through Art Fund (1989)

The Polish artist Henri Hayden moved to Paris in 1907, where he produced a number of Synthetic Cubist still life paintings, such as *Cubist 1919*.

This tableau incorporates the banner from the French newspaper *Le Journal* and a pipe and glass set into a diamond shaped inner frame, which corresponds to the tabletop. It is composed according to the Section d'Or (Golden Section), a mathematical proportion held to be of great significance by the Cubist painters.

Emil Filla

[Czech, 1882–1953)

Homme Assis tenant un Journal/ Seated Man holding a Newspaper

1920

Oil and sand on canvas

Kearley Bequest, through Art Fund (1989)

Filla was one of the leading figures in the Czech Cubist movement. In 1911 he formed the avant-garde group 'Skupina' with 14 other artists. As he was also working as an art agent, he was able to follow trends in Germany and Paris, where he met Picasso and Braque in 1914. This painting presents a multi-faceted view of a human figure reading a copy of *The Telegraph*, reflecting the innovative Cubist sculptures that Filla had created in the 1910s.

Andrè Derain

[French, 1880–1954)

**Nature Morte au Pichet de Grés/ Still Life
with Stoneware Jug**

1910

Pencil and watercolour on paper

Kearley Bequest, through Art Fund (1989)

This is a study for one of the most important paintings from Derain's Cubist period entitled *Nature Mort à la Table*, which is in the Musée d'Art Moderne de la Ville de Paris. With its composition orientated to the surface of the picture, rather than to conventional rules of perspective, it is in many ways more dynamic than the finished painting, with greater distortions and an almost aerial viewpoint.

Juan Gris

[Spanish, 1887–1927)

Le Guéridon/The Pedestal Table

1921

Lithograph on paper

The George and Ann Dannatt Gift (2011)

Gris moved to Paris in 1906 and became friends with fellow Spanish artist Pablo Picasso, as well as Henri Matisse, Georges Braque and Fernand Léger. Gris exhibited in Paris for the first time in 1912 at the Salon des Indépendants and the Salon de la Section d'Or. This was the largest and most important public showing of Cubist works prior to World War I and introduced the movement to the wider public. Still life was Gris' preferred subject as it allowed him to use everyday objects whose forms were still recognisable after they had been simplified and stylised.

Jean Arp

[German-French, 1886 –1966)

Untitled

1928–32

Etching on paper

The George and Ann Dannatt Gift (2011)

Arp developed his own language of biomorphic forms, often referred to as organic abstraction, in which chance and transience are important elements. In 1916, Arp was a founding member of the Dada movement in Zurich and later in Cologne. In 1922 Arp took part in the International Congress of Constructivists and Dadaists in Weimar. When Arp moved to Paris, he rented a studio in Montmartre where his neighbours included Max Ernst and Joan Miró. His first solo exhibition was held in 1927 at the Galerie Surréaliste, Paris. During the 1930s Arp was also a member of the modernist groups Cercle et Carré (Circle and Square) and subsequently Abstraction-Création.

Le Corbusier

Born, Charles Edward Jeanneret
[Swiss-French, 1887–1965)

Table, Bouteille et Livre/ Table, Bottle and Book

1926

Pastel and pencil on paper

Wilson Loan (2006)

Le Corbusier moved to Paris in 1917 where he met painter Amédée Ozenfant, who encouraged him to paint. They jointly published their manifesto *Après le cubism (After Cubism)*, and established a new artistic movement called Purism. It championed a machine-inspired aesthetic and notable adherents included the French painter Fernand Léger.

Ozenfant and Le Corbusier began writing for a new journal *L'Esprit Nouveau (The New Spirit)* and in the first issue in 1920, he adopted the use of the name Le Corbusier, although this drawing is signed Jeanneret.

Fernand Léger

[French, 1881–1955)

L'Engrenage Rouge

(Nature morte en rouge et bleu)/

The Red Gear

(Still Life in Red and Blue)

1939

Oil on canvas

Kearley Bequest, through Art Fund (1989)

In 1909, Léger rented a studio in Montparnasse and came to know Albert Gleizes and Jean Metzinger, who regularly met at Jacques Villon's studio. Léger was interested in translating the modern world in his paintings and mechanical elements fascinated him. He was also interested in formal contrasts to establish an opposition between line, surface and colour to create a dynamic effect reflective of modern life. The motif of the red gear and table-top still life relates to the mural that Léger painted for the apartment of Nelson Rockefeller in New York, now in the collection of the Museum of Fine Arts in Houston.

Jean Hélion

[French, 1904 –1987)

Drawing No.7

1936

Ink on paper

The George and Ann Dannatt Gift (2011)

Hélion was introduced to Cubism in 1928 but gradually developed an independent style informed by greater abstraction of forms. In the 1930s he played a prominent role in the group Abstraction-Création, established in 1931 to promote and exhibit abstract art. In 1936, Hélion travelled to New York, which he described as the 'only city that had a true modern spirit'. He embraced Baudelaire's concept of modernity in which the most ephemeral aspects of contemporary life are reconciled with the timeless and the geometric.

Jean Hélion

[French, 1904 –1987)

Untitled

1938

Linocut on paper

The George and Ann Dannatt Gift (2011)

This linocut was printed for issue no.4 of the magazine *XXe Siecle* (Twentieth Century), which was published by the journalist and art dealer Gualitiero di San Lazzaro. It was an innovative idea of combining an art journal with original prints and lithographs by famous artists. The Christmas 1938 issue included original engravings by Matisse, Laurens, Miró, Arp, Magnelli, de Chirico, Zadkine and Hélion, and lithographs by Duchamp and Max Bill.

Marc Chagall

[Belarus, 1887–1985)

Le Coq Rouge/The Red Rooster

1957

Lithograph on paper

Numbered 33/200

Printed by Mourlot Frères

The Elizabeth Burney Bequest (2018)

Chagall composed his images based on emotional and poetic associations and an expressive use of colour. He first lived in Paris between 1910 and 1914, returning again in 1923. He was inspired by the various art forms of Cubism, Symbolism and Fauvism, but pursued his own personal visual style. In 1950 Picasso remarked, 'When Matisse dies... Chagall will be the only painter left who understands what colour really is'. This print was part of the book *Jacques Lassaigne, Chagall* published by Maeght and printed by Mourlot Frères, in 1957.

Jean Dufy

[French, 1888–1964)

Le Cirque/The Circus

1927

Watercolour on paper

Lucas Bequest (1995)

Joan Miró

[Spanish, 1893–1983)

Nous Avons No.2/We Have No. 2

1959

Etching with aquatint on paper

Numbered 34/40

Printed by Crommelynck et Dutrou, Paris

Kearley Bequest, through Art Fund (1989)

The Catalan artist was among the first artists to develop automatic drawing. Although he never formally joined the Surrealist group, he often employed Surrealist automatic techniques in his work to express the unconscious through abstract forms. He noted; 'I try to apply colours like words that shape poems, like notes that shape music'. This print was a decoration for the poem *Nous Avons (We have)* by the French Surrealist poet René Char. It was part of a volume of prints published by Louis Broder in Paris in May 1959.

While I drew, and wept along with the terrified children I was drawing, I really felt the burden I am bearing. I felt that I have no right to withdraw from the responsibility of being an advocate.'

[Käthe Kollwitz)

Georges Rouault
[French, 1871–1958)

Self Portrait,
from the ‘Souvenirs Intimes’
1927

Lithograph on paper

Wilson Loan (2006)

Georges Rouault
[French, 1871–1958)

André Suares,
from the 'Souvenirs Intimes'
1927

Lithograph on paper
Wilson Loan (2006)

Georges Rouault
[French, 1871–1958)

Gustave Moreau,
from the ‘Souvenirs Intimes’
1927

Lithograph on paper
Wilson Loan (2006)

Georges Rouault
[French, 1871–1958)

**Le condamné s'en est allé/
The Condemned Man is led away Plate 18
from 'Miserere et Guerre' (Misery and War)
1922**

Etching on paper

The Elizabeth Burney Bequest (2018)

Rouault was working on a book of drawings in Indian ink when, in 1916, Ambroise Vollard commissioned a book of prints. Rouault decided to transfer these drawings into copperplates that would later become the prints. The images were finished in 1927, but they were not published until 1948. Rouault reworked the plates repeatedly using a variety of techniques to achieve the rich blacks and greys equivalent to his original drawings. Rouault recalled, 'I have tried, taking infinite pains, to preserve the rhythm and quality of the original drawings... I wished them as far as possible to be equal in quality.'

Georges Rouault
[French, 1871–1958)

Calvaire des athées/ Calvary of the Atheists

From 'The Passion'

1939

Wood engraving on paper

The Peter Collymore Gift (2016)

Georges Rouault
[French, 1871–1958)

Christ devant le Ville/ Christ outside the City

Frontispiece to 'The Passion'

1935

Coloured etching on paper

Hussey Bequest,

Chichester District Council (1985)

This image of Christ at the gates of Jerusalem was the frontispiece to a suite of aquatints and wood engravings that Rouault produced in 1934–36 as meditations on the death of Christ. They were printed by the master-printer Roger Lacourière and published by Ambroise Vollard in February 1939.

Georges Rouault
[French, 1871–1958)

**Au Pays de La Soif et de La Peur / In the Land
of Suffering and Terror Plate 26 from
'Miserere et Guerre'**

1914

Etching and aquatint on paper

Presented by Dennis Andrews and
Christopher Whelen (2008)

The title 'Miserere et Guerre' comes from the opening lines of the Psalm 51 in the Bible. Rouault began the suite after the death of his father in 1912, but the harrowing events of the First World War provided further impetus, and informed the theme of suffering and death. Each print was accompanied by a short poetic text in French or Latin.

Hans Feibusch

[German, 1898–1998)

Narcissus

1946

Oil on canvas

Presented by the Artist (1997)

Feibusch was one of many German Jewish artists who came to Britain in the 1930s to escape Nazi persecution. Born in Frankfurt, Feibusch studied painting in Munich and Berlin. He was strongly influenced by the Italian Renaissance tradition of wall painting, but equally by the vibrant colours and cubist forms of artists with whom he studied in Paris in 1923–24. Feibusch's early work combined Renaissance and modernist influences. However, as a Jew his modernist work was banned and destroyed by the Nazis and included in the notorious Degenerate Art Exhibition in Munich in 1937.

Hans Feibusch

[German, 1898 –1998)

Drowning

1935

Lithograph on paper

Presented by Paul Werth (1989)

Hans Feibusch

[German, 1898 –1998)

Mother and Child Drowning

1935

Lithograph on paper Feibusch Studio,
Presented by Paul Werth (1989)

Jankel Adler

[Polish, 1895–1949)

Tête à tête

1930

Pencil and indian ink on paper

The George and Ann Dannatt Gift (2011)

Hans Feibusch

[German, 1898–1998)

Apparition

1935

Lithograph on paper

Presented by Paul Werth (1989)

Grete Marks

[German, 1899–1990)

Figures

1922

Pencil on paper

Gift from a Private Collection (2019)

Born in Cologne in 1899, Marks studied painting at the College of Applied Arts, Cologne and the Academy of Fine Arts, Düsseldorf. An early student of the Bauhaus in 1920–21 she became a renowned ceramicist. Although recognised primarily for her ceramics, painting and drawing were of equal importance to Marks and these early drawings date to just after she left the Bauhaus and before she fled to England in 1936.

Grete Marks

[German, 1899 –1990)

Figures

1922

Pencil on paper

Gift from a Private Collection (2019)

Grete Marks

[German, 1899 –1990)

Figures

1923

Pencil on paper

Gift from a Private Collection (2019)

Käthe Kollwitz

[German, 1867–1945)

**Gesenkter Frauenkopf/
Study of a Woman with Head Bent**

1905

Soft ground etching on paper

The Elizabeth Burney Bequest (2018)

Kollwitz trained as a painter but turned to printmaking and etching, finding the gradual simplification of line and form most suitable to expressing the hardship, resolve and individuality of the people she encountered. With great economy, her sensitive use of contrast captures the psychological state of her subject in terms that are both intimate and monumental.

Rudolf Schlichter

[German, 1890 –1955)

The Prisoner

1921

Ink on paper

Presented by Dr. & Mrs. Bewley (2003)

Schlichter was a central figure of the German avant-garde of the 1920s. In 1919, he became a member of the Novembergruppe and joined the Berlin Dada Group. Disillusioned, in 1922 he formed the group Neue Sachlichkeit (New Objectivity) together with Otto Dix, Conrad Felixmuller and others. Like his friend Georg Grosz, his work often featured biting satire and social commentary, and other friends included the playwright Bertolt Brecht, composer Kurt Weill and the singer Lotte Lenya.

Pablo Picasso

[Spanish, 1881–1973)

Vingt Poems de Luis de Gongora y Argote/ Twenty Poems by Luis de Gongora y Argote 1948

Aquatint on paper

Printed by Atelier Lacourière et Frélaut

The Peter Collymore Gift (2016)

In 1934, Picasso started working with master printer Roger Lacourière, adopting a process known as the ‘sugar-lift aquatint’, which creates tonal, painterly effects. After the Second World War, Picasso illustrated The Gongora suite.

Composed of 20 sonnets by the sixteenth-century poet Luis de Góngora y Argote, Picasso wrote out each one by hand and embellished them with flourishes, sketches and 20 portraits.

Pablo Picasso

[Spanish, 1881–1973)

Femme nue assise et Trois Têtes barbues/ Seated Nude and Three Bearded Heads

1934

Etching, drypoint, and aquatint on paper

Hussey Bequest,

Chichester District Council (1985)

This print is from 'The Vollard Suite', one of Picasso's most important group of etchings, created between 1930 and 1937. Picasso produced 100 etchings at the beginning of his relationship with a young Marie-Thérèse Walter. She is the seated nude, surrounded by the three bearded heads. The inclusion of differing areas of patterning separates the sculptural figure of Marie-Thérèse and alludes to an intimate domestic interior similar to that found in his paintings of the early 1930s. The suite takes its name from Ambroise Vollard (1866–1939), the avant-garde Paris art dealer and print publisher.

Pablo Picasso

[Spanish, 1881–1973)

Plate 64 from the 156 Series

4.3.1971

Drypoint etching on paper

Numbered 21/50

Michael Woodford Bequest (2015)

Pablo Picasso

[Spanish, 1881–1973)

**Deux Femmes nues dans un Arbre/
Two Female Nudes in a Tree (Bloch 234)**

1931

Etching on paper

Numbered 9/100

Kearley Bequest, through Art Fund (1989)

Display Case

Jankel Adler

[Polish, 1895–1949)

Reclining Nude

Undated

Oil on board

Wilson Loan (2006)

'I am against limitations like perspective. Perspective is illusion, it's the opposite of presence, and art is presence.'

[Pierre Soulages]

Pierre Alechinsky

[Belgian, b.1927)

Les Taches a Convictions/ The Stains of Evidence,

from the Hayterophiles Suite

1968, plate executed 1953

Etching and aquatint on paper

Printed by Jean Clerté, Bougival, France

Presented by John Morrish (2003)

In 1949 Alechinsky joined the artists Karel Appel, Constant, Christian Dotremont, Asger Jorn, and Jan Nieuwenhuys to form the CoBrA artist group (formed from the names of the cities Copenhagen, Brussels and Amsterdam, where the artists lived). Their work drew inspiration from children's art, 'Art Brut' and Outsider art. In 1951, he went to study engraving at Atelier 17 under the guidance of Stanley William Hayter, to whom this suite of prints is dedicated. The atelier is best known for the many celebrated artists who worked there and were encouraged by Hayter's insistence that printmaking need not be simply a method of reproduction but rather was a form of artistic creation.

Pierre Alechinsky

[Belgian, b.1927)

**Végétal/Vegetable,
from the Hayterophiles Suite**

1968, plate executed 1952

Etching and aquatint on paper

Printed by Jean Clerté, Bougival, France

Presented by John Morrish (2003)

Pierre Alechinsky

[Belgian, b.1927)

**Les Ombres/The Shadows, from the
Hayterophiles Suite**

1968, plate executed 1952

Etching and aquatint on paper

Printed by Jean Clerté, Bougival, France

Presented by John Morrish (2003)

Pierre Alechinsky

[Belgian, b.1927)

**Poignee D'Arbres/Handful of Trees, from the
Hayterophiles Suite**

1968, plate executed 1953

Etching and aquatint on paper

Printed by Jean Clerté, Bougival, France

Presented by John Morrish (2003)

Pierre Alechinsky

[Belgian, b.1927)

**La Boule De Feu/The Ball of Fire, from the
Hayterophiles Suite**

1968, executed 1953

Etching and aquatint on paper

Printed by Jean Clerté, Bougival, France

Presented by John Morrish (2003)

Georg Muche

[German, 1895 –1987)

Komposition in Vier Akzenten/ Composition in Four Accents 1920

Oil on canvas

On Loan from a private collection (1997)

The artist and architect Georg Muche was a leading figure in the influential Bauhaus School of Art and Design in Germany. When invited by Walter Gropius in 1919 he was the youngest master of form, and from 1921 to 1927 he was Head of Weaving. He taught some preliminary courses and in 1923 led the Committee for the first Bauhaus exhibition.

Paul Klee

[Swiss-German, 1879–1940)

Bewölkung/Clouds

1926

Ink and watercolour on paper

Kearley Bequest, through Art Fund (1989)

This subtle image is one of the series of exquisitely sensitive line drawings that Klee created in 1926, while he was a teacher at the Bauhaus in Dessau. He was a popular and inspired teacher, basing his teachings on deeply held personal theories that sought to examine the work of art as a microcosm of the universe. The delicately incised ink lines of this work, drawn over a dark watercolour wash, evoke the cloud forms of the title.

Hans Hartung

[French-German, 1904–1989)

No.2 Composition in Green and Brown

1953

Etching with aquatint on paper

Printed by Lacourière, Paris

The George and Ann Dannatt Gift (2011)

In the years preceding the Second World War Hartung settled in Paris, where he became acquainted with artists including Wassily Kandinsky, Alexander Calder and Joan Miró. He later was associated with the Art Informel and Tachist movements and became renowned for his dramatic and innovative approach to abstraction. Hartung's abstract work eliminated all figurative elements to focus on the dynamic act of mark-making and freedom of expression.

Hans Hartung

[French-German, 1904–1989)

Composition

Undated

Charcoal on paper

On loan from a Private Collection (2009)

Pierre Soulages

[French, b.1919)

Bleu–Gris/Blue–Grey

1950

Lithograph on paper

The George and Ann Dannatt Gift (2011)

Pierre Soulages

[French, b.1919)

Composition, Noire et Ambre/ Composition, Black and Amber

1950

Screenprint on paper

Numbered 40/200

The George and Ann Dannatt Gift (2011)

Soulages' application of thick black brushstrokes, labelled *outrénoir* (beyond black), against lighter backgrounds have characterised his painting and printmaking practice since the late 1940s. Part of the movement towards abstraction in post-war France, his gestural paintings echoed the Abstract Expressionist movement emerging simultaneously in the United States. However, he refused the terms of lyrical abstraction: 'Painting is not the equivalent of a sensation, an emotion, or a feeling; it is the organisation of coloured forms, on which is made and unmade a meaning that we impose on it.'

Jean-Paul Riopelle

[Canadian, 1923 –2002)

Composition

1949

Ink and watercolour on paper

Kearley Bequest, through Art Fund (1989)

Riopelle moved to Paris from Canada in 1947. There he associated with Surrealists such as André Breton and Marcel Duchamp and became involved with the group of Canadian painters known as Les Automatistes, who practiced automatism. His early lyrical, abstract paintings evolved into a denser, more powerful impasto style and worked with a variety of media including watercolour, ink, oils, crayon, and chalk.

Sam Francis

[American, 1923–1994)

Composition

1957

Watercolour and gouache on paper

Kearley Bequest, through Art Fund (1989)

Francis is known for his exuberantly colourful, large-scale abstract paintings that incorporate elements from Abstract Expressionism, Colour Field painting, Impressionism, and Eastern philosophy. Francis moved to Paris in 1950, where he met Jean-Paul Riopelle. *Composition* is one of a group of paintings that he created after a visit to Japan. The traditions of contemplative art had a powerful impact on his work, particularly the thin texture of his paint and asymmetrical balance of colour against powerful voids. The white area is an essential part of the composition, its emptiness according with the notion of negative space.

Norman Bluhm

[American, 1921–1999)

Green with Blue and Red

1957

Watercolour on paper

Kearley Bequest, through Art Fund (1989)

Bluhm lived in Paris from 1948 until 1956. He had numerous friends in art, literature, and other creative fields. Among his close acquaintances were Sam Francis and Jean- Paul Riopelle. He returned to New York in 1956 and pursued his interested in gestural abstraction, and the ethos of American Abstract Expressionism.

Victor Vasarely

Born Győző Vásárhelyi

[Hungarian-French, 1906–1997)

Untitled

1955

Etching on paper

Numbered 16/450

The George and Ann Dannatt Gift (2011)

Regarded as an early proponent of Op art, Vasarely's use of geometric shapes and colourful graphics create compelling illusions of spatial depth. His method of painting borrows from a range of influences, including Bauhaus design principles, Wassily Kandinsky and Constructivism. He was completely committed to abstract painting by the mid-1940s, although he noted that he observed the 'internal geometry of nature'.

Between 1951 and 1959, Vasarely worked predominately in black and white and his work from this time can be seen as the beginning of Op Art. In the late 1950s, he was also interested in Kinetic art and the connection between movement and the act of looking.

Josef Albers

[German, 1888–1976)

Variant IX

1966

Screenprint on paper

Numbered 64/200

Wilson Loan (2006)

Josef Albers

[German, 1888–1976)

Variant X

1966

Screenprint on paper

Wilson Loan (2006)

Albers was a teacher at the Bauhaus School of Design from 1923–33. His wide-ranging activities included stained glass, typography and furniture design. When the Bauhaus was closed by the Nazis in 1933, Albers was one of the first of the Bauhaus teachers to move to the USA and one of the most active in propagating its ideas. He often explored colour relationships and how placing colours in proximity caused them to expand or contract, advance or recede.

Eduardo Chillida

[Spanish, 1924–2002)

Leku II

1970

Etching on paper

Numbered 44/50

The George and Ann Dannatt Gift (2011)

Chillida is best known for his abstract sculptures that are influenced by his architectural studies at the University of Madrid. The interlocking forms of his work reflect his interest in space and materiality. He said of his sculpture, 'my work is a rebellion against gravity'. In both his sculpture and his prints, he recalls how there 'exists a dialectic between the empty and full space'.

Eduardo Chillida

[Spanish, 1924–2002)

Untitled

Undated

Etching on paper

Numbered 14/50

The George and Ann Dannatt Gift (2011)