

Dear Friends and Collectors,

Wally Findlay Galleries is pleased to present our most recent e-catalogue, *Unbound: New York*, featuring a collection of lithographs, etchings and linocuts celebrating Henri Matisse, Pablo Picasso, Marc Chagall, Joan Miro, Alexander Calder, Henry Moore, and Alberto Giacometti.

For further information in regards to these works and the current collection, please contact the New York gallery.

We look forward to hearing from you.

#### WALLY FINDLAY GALLERIES

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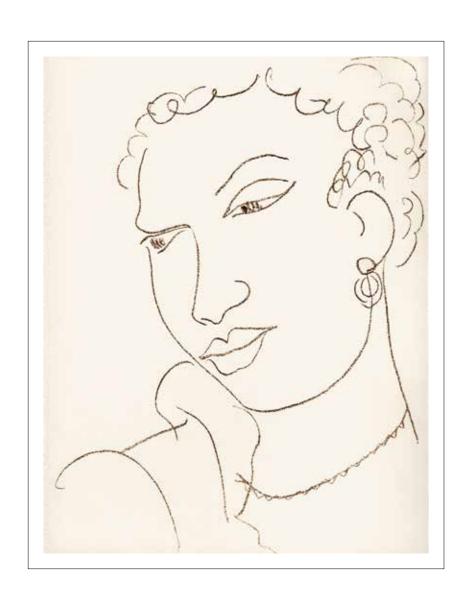
#### **Henri MATISSE** (1869–1954)

Matisse considered his drawing to be a very intimate means of expression. The method of artistic execution — whether it was charcoal, pencil, crayon, etcher's burin, lithographic tusche or paper cut — varied according to the subject and personal circumstance. His favorite subjects were evocative or erotic — the female form, the nude figure or a beautiful head of a favorite model. Other themes relate to the real or imagined world of both Oceania and the Caribbean — the lagoons, the coral and the faces of beautiful women from these far off lands. Matisse worked in various mediums simultaneously—sometimes setting one aside for years, taking it up again when a particular technique offered the possibility of a desired result. Matisse's etchings and drypoints were executed on a small scale with linear fluidity, giving them a sense of immediacy and spontaneity, like pages in a sketchbook. Alternately, his lithographs were on a larger scale and made grander statements. These lithographs exploited the tonal possibilities of the medium that allowed Matisse to achieve effects of volume and depth.

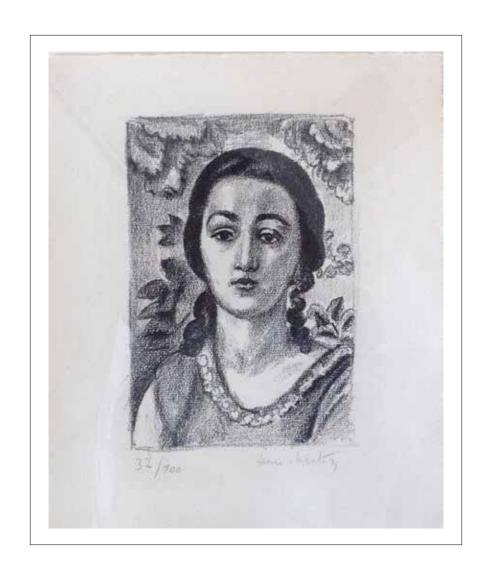


Au Coin d'une Rue, 1972, 128/250  $14^{7/8}$  x  $11^{1/8}$  inches, lithograph, 133224





Rivage, 1972, 128/250 14  $^{7/8}$  x 11  $^{1/8}$  inches, lithograph, 133223



Jeune fille aux boucles brunes, 32/100, 1924 11 x 9 inches, lithograph, 134158

#### Pablo PICASSO (1881 - 1973)

Much has been written about Picasso's graphic works as well as on his pottery and ceramic creations. Most scholars approach the subject by grouping the works in chronological order and then looking at the works as parts of a whole divided by specific themes. This approach has proved useful as it showcases Picasso's genius as a story teller, a master of drama who became a sort of 'visual bard' for the European twentieth century. Picasso's keen perception and skillful hand allowed him to represent with equal clarity and depth an astounding and seemly disparate range of themes. The themes in his graphic works can be traced back to the ancient myths of Greece and as close to his time as to be easily read through the prism of Freudian Psychoanalysis. In between, one finds the artist exploring traditional cultural expressions and institutions, portraiture, family dynamics, social and political commentary as well as a magnificent array of decorative compositions.

While Picasso's interests where indeed focused on specific themes and modes of expression at any given time, it is important to keep in mind the individual qualities of each work. Picasso's graphic works present us with a view of the master's work that is in many ways more clear and approachable that the remaining part of his oeuvre. His sense of composition and structure are brought into focus by the very nature of the mediums. His use of line covers a wide range of styles, spanning from the flowing and elegant (which is also remarkably economic), to the bristling and expressive markings which seem to express not only the drama in the composition but also the inner force of the creator.

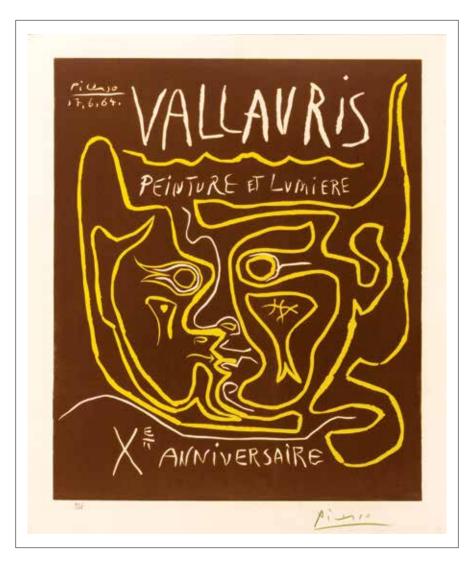


Series, 17 Avril 1967, III, 7/50  $17^{\ 3/4}$  x 22  $^{1/4}$  inches, etching on Rives paper, 132375



Le Cocu Magnifique, VIII, 17/30, 1966 - 1968 12  $^{1/4}$  x 16  $^{1/8}$  inches, etching on Rives paper, 132381





Vallauris, Peinture et lumière. Xème anniversaire, 114/185, 1964 27 3/4 x 22 7/8 inches, Linoleum cut on Arches paper, 133829





*Wood-owl in lines*, 1951 Terre de faience, 11 <sup>3/4</sup> x 8 13/16 inches, 135674

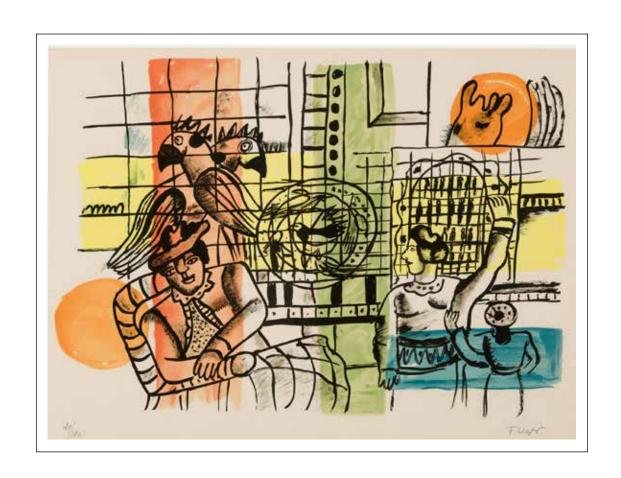
### Fernand LÉGER (1881-1959)

The vigor and inventiveness that characterized Léger's work until his death, the compositions – spontaneous and floating in air – reflect his lifelong interest in form, space and light. Many of the subjects synonymous with his art are evident: machines, bicycles, figures, flowers, musicians, railway wheels – always majestic, though impersonal automatons. They were executed as projects for some of his notable murals, stained glass windows, sculpture and large paintings.

The dynamic phase of Fernand Léger's work began about 1917 during the period of Cubism. While his friends – Braque, Picasso and Gris – chose such familiar objects as playing cards, a packet of tobacco, newspapers and drinking themes for creation, Léger used objects invented and constructed by industrial civilization: railway wheels, cogs and tugs. He introduced human figures – workers, acrobats and signalmen – into his mechanical universe.



Fleur sur un Fond Jaune et Orange, 1954-55, 155/200 22 x 15 inches, color serigraph on Arches paper, 131431

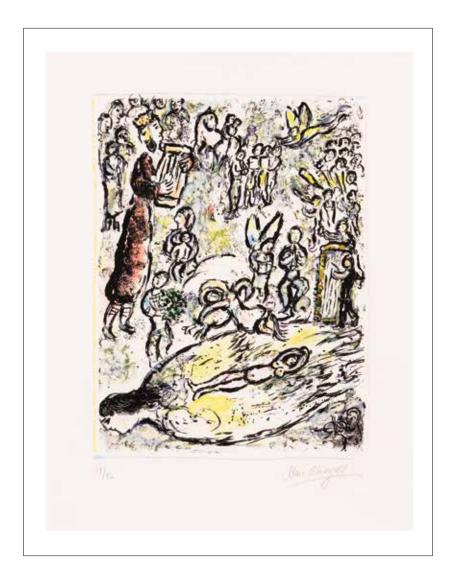


La Marchande d'Oiseaux, 1954, 21/180 19 5/8 x 26 inches, color lithograph on Arches paper, 131175

## Marc CHAGALL (1887-1985)

Marc Chagall's involvement with printmaking dates to 1922 and his return to Berlin after World War I. Chagall had never before been introduced to printmaking techniques and became very enamored with them, trying his hand with woodcuts and lithography. Years later, Chagall arrived at Atelier Mourlot where he met who would become his principal collaborator in his printing endeavors, master lithographer Charles Sorlier.

Already a world famous artist with nothing to prove, Chagall nevertheless worked tirelessly to master the many nuances and subtleties of this demanding medium for his own satisfaction. He felt that in these mediums his narrative flair had found its proper expression. Later Sorlier would sum up Chagall's enthusiasm and achievement in the medium, "Marc Chagall fabricated a mystical world of lovers, musicians and artists in his work." He chose lithography as a print medium that could offer him almost unlimited painterly freedom to explore this world. Since lithography is a technique where the artist can work directly on the printing plate or lithostone, the resultant prints convey the spontaneity of his brushstrokes and drawn lines. Lithography also allowed Chagall to work in lush color, which he viewed as his métier, and for which he has become renowned. Chagall's lithographs are now among the most collected art works of the 20th century.

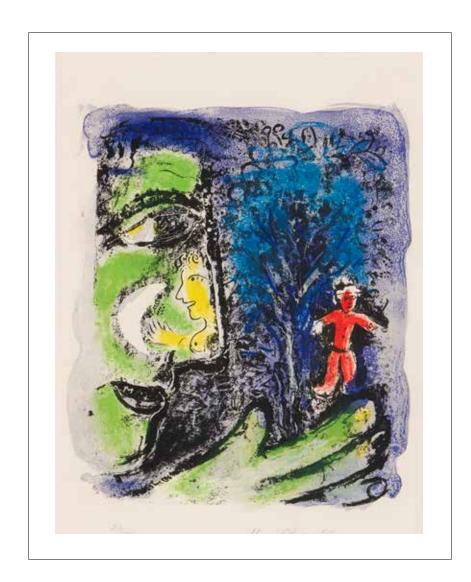


La Flûte Enchantée II, 1972, 19/50 23 x 17 3/8 inches, color lithograph, 133787

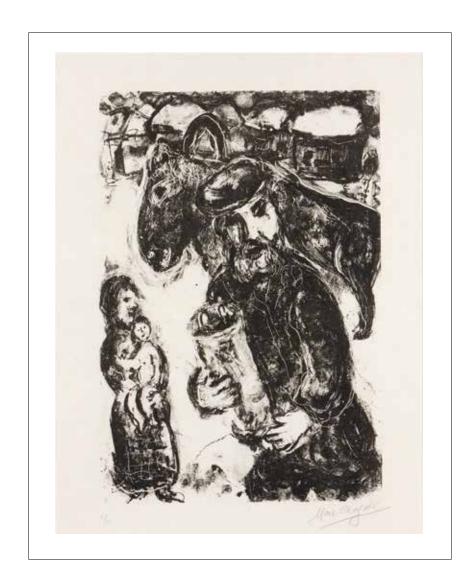


 ${\it La~Revolution},\,1963,\,16/150$  29  $^{3/16}$  x 20  $^{3/4}$  inches, color lithograph, 135651





Le Profil et l'Enfant Rouge, 1960, 23/40 23 x 17 3/8 inches, color lithograph, 133786

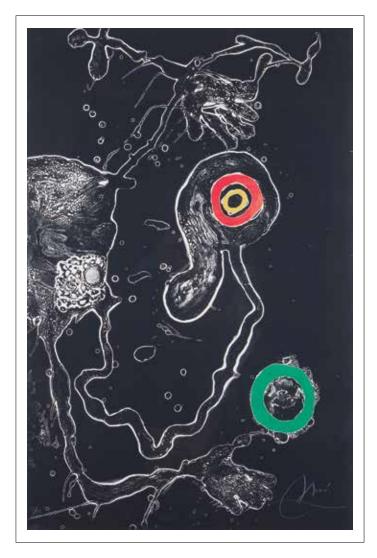


L'homme à la Torah, 1975, V/VI 76 x 53cm, color lithograph, 133788

# Joan MIRÓ (1893-1983)

Joan Miró's exploration of graphic arts came about through his relationships and friendships with the circle of poets and writers he met through André Masson, his neighbor at the Rue Blomet studio in Paris starting in 1925. The enormous potential offered by printed media fired Miró's interest in editions, through work in the various printing methods he gradually succeeded in fulfilling one of his great aspirations: to move beyond the boundaries of painting and merge it with poetry, thus creating an inextricable, indivisible whole, where both realms shared a common space and purpose. When Miro worked on his prints, he did not begin with a preconceived notion, but rather proceeded according to what he was feeling at the moment. For an etching or a poster, the atmosphere in the print studio, the smell of the inks, all made an initial impression on him, and he liked stealing the proofs that the studio assistants had discarded because he perceived them as full of life and of ideas. The only difference took place in lithographs for which he would prepare a preliminary design. Once he got started, Miró would draw directly on the stone with his fingers or with anything that happened to be on hand, just to get a sense of the matter: he was fascinated by surprises and loved playing with the unforeseen.

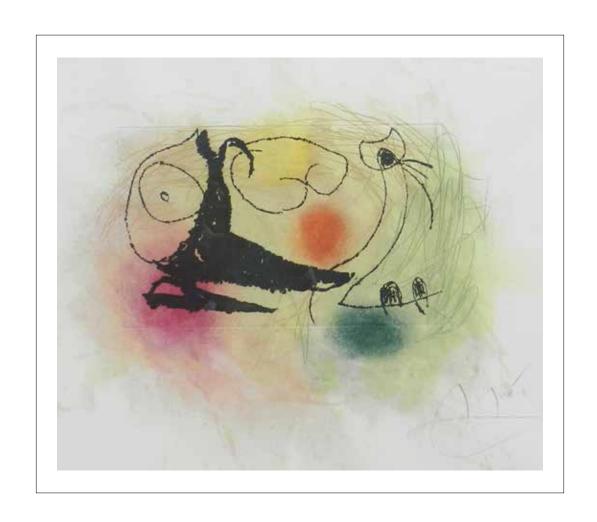
Joan Miró's print production became increasingly important to him over the years. Given Miró's age, it became more difficult for him to travel to Barcelona or Paris to work on his prints. Therefore, fulfilling one of his dreams, he decided to set up a small intaglio studio in the former garage in Son Boter, Mallorca and a lithography studio in an annex to the property. It was in that studio he worked until the end of his life.



Barcelona Suite (Plate V), 1972-73, 48/50 41  $^{1/2}$  x 27  $^{1/2}$  inches, etching and carborundum in colors on handmade paper, 135263



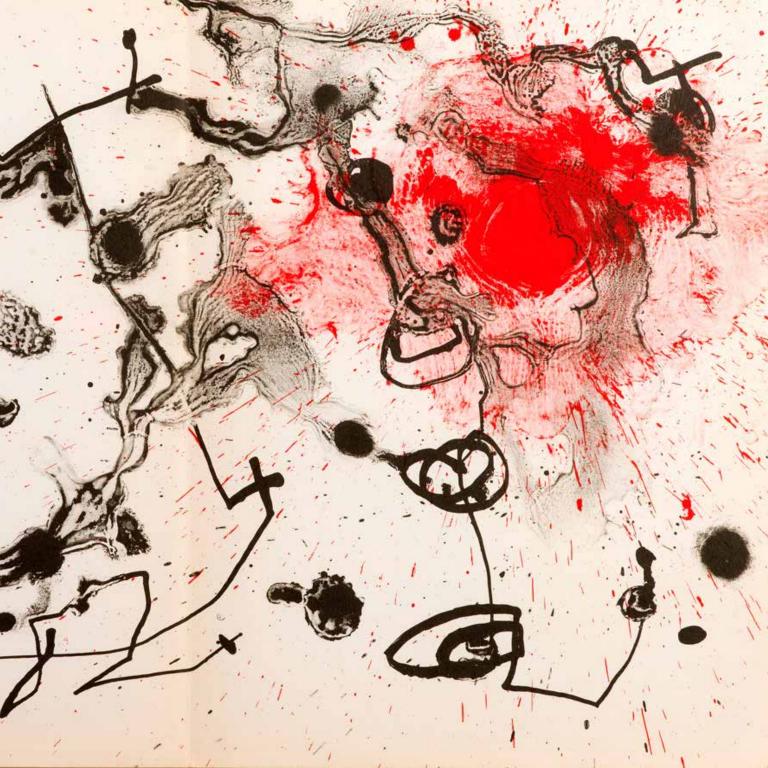
Album 21, 1978, 21/75 19  $^{3/4}$  x 25  $^{1/2}$  inches, color lithograph, 135662



 $La\ palud\'enne,\ 1975,\ 27/50$  17  $^{3/4}$  x 25  $^{3/4}$  inches, etching and aquatint in colors, 132340



Serie II, bleu et rouge, 1961, 113/1200  $12^{-1/4}$  x  $18^{-1/2}$  inches, color lithograph, 133168



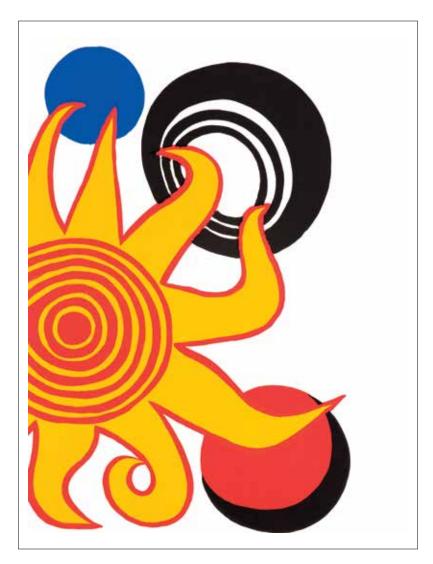


 $Untitled,\,1974,\,50/100$  8  $^{3/8}$  x 15  $^{3/8}$  inches, color lithograph, 135555

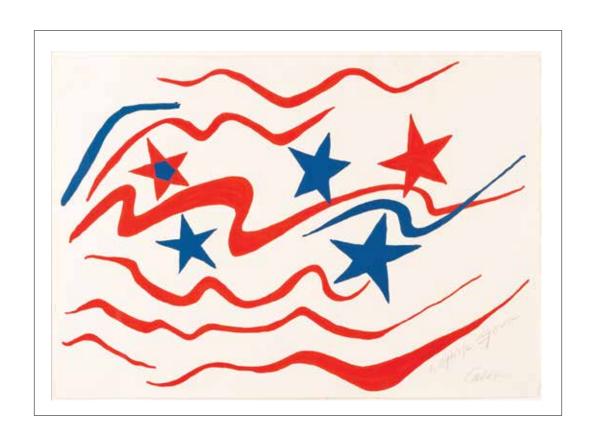
#### **Alexander CALDER** (1898-1976)

A degree of stylistic and iconographic continuity exists among Calder's prints, and yet they were all created with very diverse purposes in mind. Comprised of literary illustrations, poster designs, studies related to sculptures and paintings, and ostensibly independent compositions, the artist's prints intersect with his more famous works while also providing insight into his working process and extra-artistic concerns.

Such insight is well appreciated by collectors and scholars alike, given Calder's now legendary aversion to discussing his art in any form, whether in general, in terms of other artists or of his own ideas. He has long acknowledged a debt to Mondrian and even a greater one to Joan Miró, artists of the 20th-century avantgarde, who he befriended upon his arrival to Paris in 1926.



Magie eolienne VI, 1972, 2/75 25  $^{1/2}$  x 19  $^{1/2}$  inches, color lithograph, 135573



Flying Colors, 1975  $25^{\,1/8}$  x 35  $^{7/8}$  inches, lithograph on Arches paper, 134303



Jester, 1975, E.A.
19 x 13 inches, color lithograph, 132803



Circus, 1975, E.A. 26  $^{1/8}$  x 38  $^{1/8}$  inches, color lithograph on paper, 134983



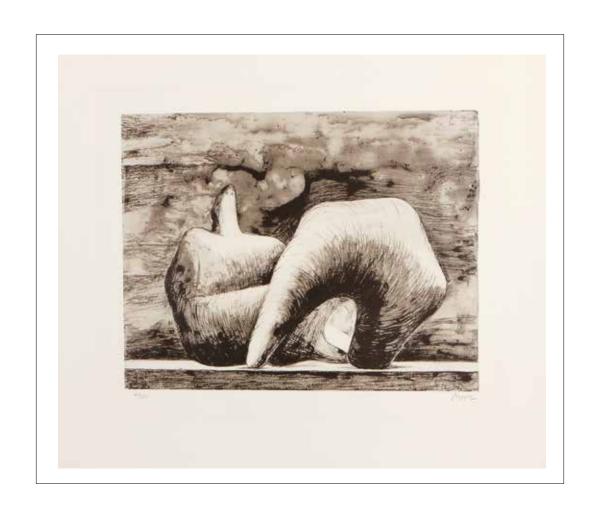


 $Homage\ to\ the\ Sun,\ 1973,\ 13/150$   $26^{\,1/2}$  x 38  $^{3/4}$  inches, color lithograph on paper, 134838

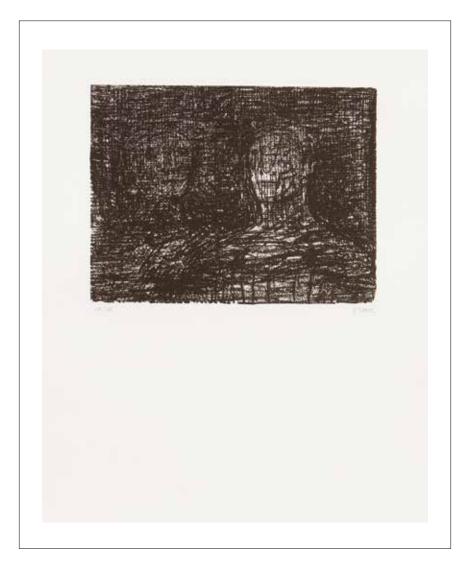
## Henry MOORE (1898-1966)

Henry Moore became interested in printmaking after the First World War, and from that time on printmaking became a very important part of his body of work. He continued to develop this area of interest and production until the very end of his life, which means that Moore's prints cover sixty five years of his creation. As his commitment to printmaking grew, Moore resorted to working with specialist printers and publishers to meet the growing demand for his works. Initially his interest was in working alone and exploring the possibilities of the different mediums. In relation to his sculptural work, his prints can be seen either as studies and notes or as distillations and afterthoughts. One could think of them as preface and afterword in a literary context.

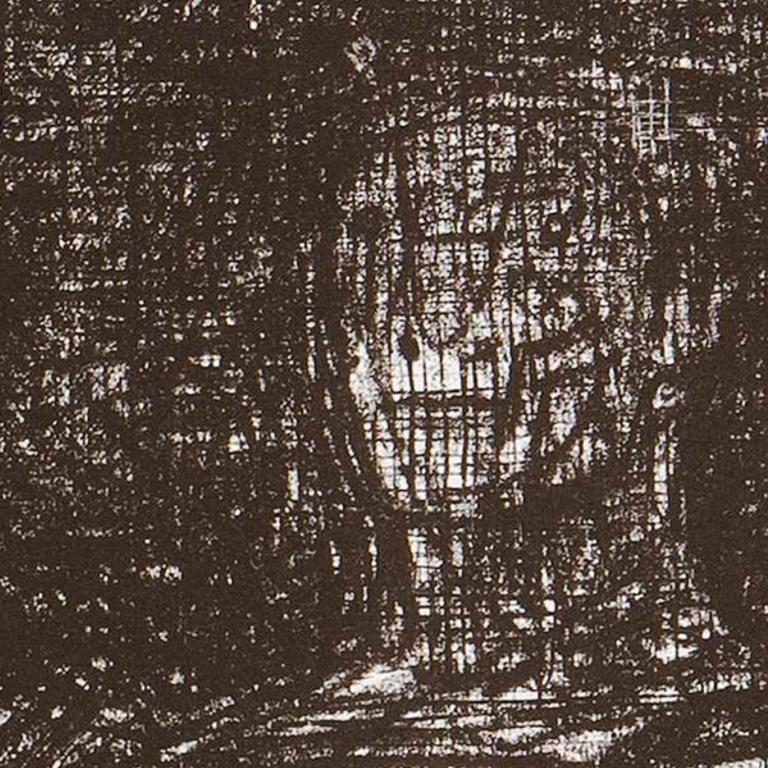
In addition to the explorations of his own artistic concerns, many of Moore's etchings and lithographs were conceived to accompany the work of selected poets - W. H. Auden, Stephen Spender, Charles Baudelaire and Lawrence Durrell, for example - or to illustrate the work of writers such as Shakespeare, Dante, and André Gide. Others were assembled as part of group tributes to artists including Pablo Picasso, Max Ernst, Joan Miró and Mark Rothko.



Reclining Figure Pointed, 1979, 49/50 22 1/2 x 25 3/4 inches, lithograph, 133802



Thin Lipped Armourer 1, 1973, 28/75  $25^{-1/4}$  x  $20^{-1/2}$  inches, lithograph, 133798





Divided Landscape, 1973, 28/75  $25^{-1/4}$  x  $20^{-1/2}$  inches, lithograph, 133795

## **Alberto GIACOMETTI** (1901-1966)

Giacometti produced his first prints – wood etchings – alongside his father when he was still a schoolboy. During his life, Giacometti tried his hand at every print technique: wood, engraving, etching, aquatint, and above all, lithography, from 1949 onward. As a witness at André Breton's wedding in 1934, he illustrated the anthology offered by the poet to his young wife, L'Air de l'eau. Giacometti, who was a great book lover and friend of many writers and poets, also illustrated the writings of René Crevel (Les Pieds dans le Plat, 1933), Georges Bataille (Histoire de rats, 1947), Michel Leiris (Vivantes cendres, innommées, 1961), and René Char (Retour Amont, 1965).

From 1951 onward, he produced lithographic plates which were separately published by the Maeght Gallery. Giacometti was always in favour of disseminating his work through quality editions. Lithography involving the transfer of a drawing onto a zinc plate offered the advantage of requiring lightweight equipment that was easy to handle: special paper and a lithographic pencil. The artist was thus able to leave his studio, go out into the street and sketch his city, café terraces, the overhead Metro, modern building sites like Orly airport, and the lithographer's print shop, and then return to his studio. This would be the subject of Paris sans fin, a collection of 150 prints commissioned by the publisher Tériade, on which Giacometti worked from 1959 on, but which was not published until after his premature death.



Sans Titre, EA 25 x 20 inches, lithograph, 134540

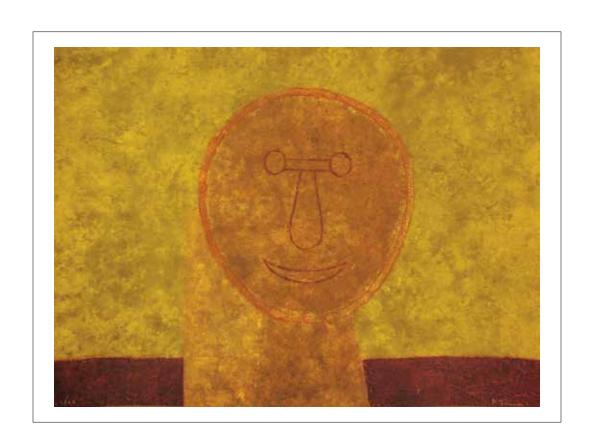
## **Rufino TAMAYO** (1899-1991)

Rufino Tamayo was born in Oaxaca, Mexico. The paintings and graphics of Tamayo have acquired a decisive importance in contemporary art in terms both of its high quality, maintained throughout a long, intense life, and its special significance. He was very clearly one of the greatest of American creators and, at the same time, one of the artists who managed to penetrate deepest into the reality of today's Man, going beyond his historical dimension. His knowledge of the great pre-Columbian cultures allowed him to make an extraordinary synthesis which forms part of a universalist conception of art. Tamayo sought the essential, which he expressed through a deliberately limited range of colours in order to give the freest possible rein to tonal interplay. His subject matter tends to be simple - figures of men ,women and animals - almost sketchy, although charged with content.

Tamayo occupied a privileged situation. He was a modern man, one who had a complete knowledge of a cultural environment - our cultural environment - which he had helped to shape, and at the same time he had a past which in him was present. In that other world of his there were none of the usual clear-cut distinctions between time left behind, present and future. In all the ancient cultures the community was composed of the living and the dead. Nor was there the modern categorical break between men, animals and trees or plants.



*Torre Blanca*, 1976, 4/10 HC 29 x 22 <sup>1/8</sup> inches, color lithograph, 134492



Cabeza sobre fondo verde, 1979, 59/99  $29^{1/2}$  x 22 inches, Eitching in colors, 134491



## Wilfredo LAM (1902-1982)

Wifredo Lam was born in Sagua la Grande, a small Cuban town, in 1902. He was of mixed ancestry: his father was Chinese and his mother was of African, Spanish and Native-Cuban descent. He showed some artistic talent as a young man so when he went to Havana to study law, he also learned painting at the Academy of San Alejandro. In 1923, he went to Madrid in order to further his artist studies. There he married Eva Piriz in 1929 but both she and their young son died in 1931 of Tuberculosis. He was in Madrid during the Spanish Civil War in which he sided with the Republic.

In 1937, he went to Paris and became close friends with Pablo Picasso. It was through Picasso that he met many of the leading artists in Paris at the time. With the threat of German invasion in World War II, he left Paris in 1940 and went to Marseille. There, through Varian Fry he became friends with André Breton and formed close ties with the Surrealist movement. In 1941, he returned to Cuba and stayed there until 1946. He then lived in various places including Paris, New York and Havana. He married Helena Holzer in 1944. They were divorced in 1950. In 1960, he married Lou Laurin with whom he had three children.



Demons Familiers (Pleni Luna Portfolio), 1974, 142/262 25  $^{1/2}$  x 19  $^{1/2}$  inches, color lithograph, 132317



Barcelona, 1976, 55/99 30 x 22 inches, color lithograph, 134503



For further information and pricing of these artworks please contact the gallery:

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