

CONTEMPORARY ART | THE COLLECTION & USHER GALLERY

Modern Masters in Print:
Matisse, Picasso, Dali and Warhol

11 January – 30 March 2014

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Exhibition organised by
the Victoria and Albert
Museum, London



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Usher Gallery
Art at The Collection

Lincolnshire
COUNTY COUNCIL

MODERN MASTERS:

MATISSE, PICASSO, DALÍ AND WARHOL

This display explores the printed work of four of the 20th century's greatest artists: Henri Matisse, Pablo Picasso, Salvador Dalí and Andy Warhol.

Each artist used the print in his own way. For Matisse and Picasso, printmaking was one of the many artistic media they employed. They used it to explore themes and motifs from other areas of their work. For Dalí, printmaking was an exercise in experimentation, and through it he developed many imaginative new processes. Warhol's prints were his primary means of expression and central to his body of work. His screen-prints based on mass-produced images challenged the concept of the 'original' print.

Together these four artists spanned a 75-year period that saw the birth of the modern age. They covered a wide range of techniques, and their work represents one of the most creative and diverse periods of printmaking in the history of western art.

MATISSE'S PRINTS

On Matisse's death in 1954, Picasso noted, 'All things considered, there's only Matisse'. Matisse came to painting comparatively late in life, and to printmaking even later. For an artist whose entire painted oeuvre revolved around colour, his prints are resolutely monochrome. They also show his preoccupation with the nude, a genre he constantly reworked.

17.

Brassaï (Gyula Halász) 1899–1984

Matisse in His Studio

1939

Brassaï's lens catches Matisse sketching his Hungarian model, Wilma Javor. It is a fitting portrait of an artist for whom the nude was paramount. Matisse's prints show endless variations on the theme – seated nudes, reclining nudes, the artist's treatment of this subject is expressive and sensual.

GELATIN-SILVER PRINT

MUSEUM NO. PH.508-1975

MATISSE AND LITHOGRAPHY

Matisse's prints are examples of his work at its most untethered. Lithography in particular – a technique that enables the artist to draw directly onto the lithographic stone – gave him great flexibility, a freedom that can be seen in the freshness and spontaneity of the resulting impressions.

29.

Henri Matisse 1869–1954

Interior, Reading

1925

Scholars have recently revealed Matisse's extensive use of textiles as a source of pattern and colour. The artist took repeated inspiration from a range of textiles in his possession: block-printed French cottons (as in this print), Eastern European embroideries and North African carpets and hangings.

LITHOGRAPH

GIVEN BY THE ART FUND

MUSEUM NO. E.312-1935

ArtFund♥

26.

Henri Matisse 1869–1954

Little Aurora

1923

The waking Aurora, or 'Dawn', of the title meets the viewer's gaze with relaxed insouciance. Trust and familiarity were key to Matisse's successful collaborations with his models. He observed that an artist should possess 'almost total kinship' with his muse.

LITHOGRAPH

GIVEN BY THE ART FUND

MUSEUM NO. E.299-1935

ArtFund♥

30.

Henri Matisse 1869–1954

Nude in Profile on a Chaise Longue

1906

Matisse produced this print during his first year of experimenting with printmaking. It was also the year he met Picasso, who showed him an African carving. In making the woodcut, Matisse may have been influenced by the carving, just as he would later draw inspiration from North African textiles.

WOODCUT

PURCHASED WITH THE ASSISTANCE OF THE ART FUND

MUSEUM NO. E.276-1994

ArtFund

31.

Henri Matisse 1869–1954

Woodblock for *Nude in Profile on a Chaise Longue*

1906

This is the woodblock from which the *Nude in Profile* print was made. Matisse included his initials, HM. In the print they appear between two floorboards under the model's chair. As the design on the woodblock had to be cut in reverse, the initials appear back to front.

CARVED FRUITWOOD BLOCK

PURCHASED WITH THE ASSISTANCE OF THE LUMLEY CAZALET GALLERY

IN MEMORY OF FRANK PERLS

MUSEUM NO. E.609-1975

25.

Henri Matisse 1869–1954

Reclining Nude with Moucharabi

1922

In 1922, Matisse painted his famous odalisque series, attracted by what he saw as the exoticism and languid sensuality of the eastern concubine. This new subject enabled him to present a novel reinterpretation of the classic nude, while still remaining within the compositional conventions he excelled at. Lithographs depicting the same subject soon followed.

LITHOGRAPH

GIVEN BY THE ART FUND

MUSEUM NO. E.287-1935

ArtFund♥

19.

Henri Matisse 1869–1954

Face Gently Tilted to the Left

About 1920

Matisse was continually mindful of the audience's reception of his work: 'I would like people who are weary, stressed and broken to find peace and tranquillity as they look at my pictures.' Devoid of the bright palette of his oils, his monochromatic prints are perhaps the truest expression of this wish.

LITHOGRAPH

GIVEN BY THE ART FUND

MUSEUM NO. E.358-1935

ArtFund♥

24.

Henri Matisse 1869–1954

Figure with Elbows Resting on a Table

1923

Matisse never tired of the nude, saying ‘What interests me most is neither still life nor landscape but the human figure’. This print is therefore a rare departure from the genre. The young girl appears in a number of Matisse’s lithographs, in identical dress.

LITHOGRAPH

GIVEN BY THE ART FUND

MUSEUM NO. E.301-1935

ArtFund

21.

Henri Matisse 1869–1954

Study of the Movement of the Leg

1925

The genius of Matisse’s technique is revealed in this simple study. A handful of cleanly executed lines trace a woman lazily raising a foot to scratch her left knee. A few bristly hairs are visible on the inside of her leg.

LITHOGRAPH

GIVEN BY THE ART FUND

MUSEUM NO. E.318-1935

ArtFund

22.

Henri Matisse 1869–1954

Nude Lying on Floral Ground

1929

A nude is framed by the assorted props that appear in many of Matisse's lithographs: a rose-patterned rug, a Louis XV table, a vase and a fruit platter. The curvaceous lines of all these objects, the table legs in particular, emphasise the undulating form of the woman's figure.

LITHOGRAPH

GIVEN BY THE ART FUND

MUSEUM NO. E.352-1935

ArtFund♥

27.

Henri Matisse 1869–1954

Nude, Hand on Shoulder

1924

The model here appears to merge with the floral background. Matisse may have taken this 'flattening' effect from the work of Paul Cézanne, an artist for whom he had the utmost admiration.

LITHOGRAPH

GIVEN BY THE ART FUND

MUSEUM NO. E.329-1935

ArtFund♥

20.

Henri Matisse 1869–1954

Reclining nude with a fruit bowl

1926

Matisse made many lithographs which are characterised by their fluent spontaneous style. His daughter Marguerite explained that he saw lithography as a means of ‘drawing with new tools’.

LITHOGRAPH

GIVEN BY THE ART FUND

MUSEUM NO. E.330-1935

ArtFund♥

18.

Henri Matisse 1869–1954

Seated Nude, Seen from Behind

1933

The simplest of Matisse’s compositions are suffused with a quiet beauty. In reality this simplicity and purity of line were hard won – Matisse worked tirelessly in his studio, frequently frustrated and despondent with his efforts. ‘For fifty years I have not stopped working for a single moment’, he said.

LITHOGRAPH

GIVEN BY THE ART FUND

MUSEUM NO. E.359-1935

ArtFund♥

32.

Henri Matisse 1869–1954

Marie José in a yellow dress

1950

This is one of the last prints Matisse produced and it is his only original etching in colour; he also made a version in black and white. With its bold lines and painterly use of colour, it shows how Matisse continued to experiment with printmaking to the end of his life.

COLOUR AQUATINT

MUSEUM NO. CIRC.316-1955

23.

Henri Matisse 1869–1954

The Little Reader

1923

The sitter here appears in several of Matisse's prints from this period, always in the same distinctive flower-sprigged dress with its white collar.

LITHOGRAPH

GIVEN BY THE ART FUND

MUSEUM NO. E.1228-1935

ArtFund♥

33.

Henri Matisse 1869–1954

Arabesque

1924

In his lithographs of the 1920s Matisse reworked certain themes also seen in his paintings, in particular the so-called odalisques – women naked or dressed in diaphanous oriental-style garments. Here the sketchy lines and minimal shading give a unified sense of design to the composition and the languorous model becomes one with the swirl of patterned fabrics.

LITHOGRAPH

GIVEN BY THE ART FUND

MUSEUM NO. E.305-1935

ArtFund

34.

Henri Matisse 1869–1954

The Persian

1930

This print was originally part of a larger composition, but Matisse was felt that it was unbalanced. He resolved the problem by cutting the lithographic stone in two. He considered this the more successful of the two images, and it was printed in an edition of 75. The smaller and less effective portion was limited to an edition of only ten. The title is a reference to the model's costume.

LITHOGRAPH

GIVEN BY THE ART FUND

MUSEUM NO. E.356-1935

ArtFund

28.

Henri Matisse 1869–1954

Illustration to *Poems* by Stéphane Mallarmé 1932

In 1930 Matisse was invited by the Swiss publisher Skira to illustrate a new edition of *Poems* by 19th-century French poet Stéphane Mallarmé. This etching is one of 29 printed for the book. Matisse used a sapphire point for his etching needle to achieve the thin delicate line which compliments the ethereal character of the poems.

ETCHING

MUSEUM NO. CIRC.23-1939

PICASSO'S PRINTS

Picasso was an artistic chameleon, and his continuously evolving style can be charted in his prints. As prolific in the printed medium as he was in the many other media he practised, Picasso produced over 2000 prints in a range of techniques from etchings to linocuts.

35.

Robert Doisneau 1912–44

Picasso's Hands

1952

Doisneau's comical portrait of Picasso posing with two large bread hands gives him the air of a hungry schoolboy impatiently awaiting his supper. The photograph was taken in Picasso's seventy-first year at his villa in the Provencal village of Vallauris, when he was professionally still very much in his prime.

GELATIN-SILVER PRINT

MUSEUM NO. PH.265-1980

36.

Pablo Picasso 1881–1973

The Frugal Repast, from the *Saltimbanques* suite

1904

This is the first print that Picasso published. It dates from the end of his Blue period, a melancholy artistic phase triggered by the death of a close friend. The young couple are circus performers. Their meagre meal and emaciated forms signal their poverty, while their withdrawn expressions reveal a sense of isolation.

ETCHING WITH DRYPOINT

MUSEUM NO. E.2551-1930

38.

Pablo Picasso 1881–1973

Interior

1926

Picasso mastered numerous printmaking techniques with ease. ‘Different themes inevitably require different methods of expression’, he observed. This Cubist interior demonstrates his facility with yet another technique: lithography.

LITHOGRAPH

MUSEUM NO. CIRC.193-1961

48.

Pablo Picasso 1881–1973

The Spanish Bull, illustration to Buffon’s *Histoire Naturelle*

1942

Picasso lived and worked in France for most of his life, but he would not have considered himself a French artist. He was born in Malaga in Spain: the connection with his homeland comes through most strongly in the many works depicting bulls and the Spanish bull fighting arena.

SUGAR AQUATINT

MUSEUM NO. E.231-1947

49.

Pablo Picasso 1881–1973

The Cock, illustration to Buffon's *Histoire Naturelle*

1942

Picasso's illustrations to Buffon's book were created using the sugar-lift aquatint process. This allows the artist to work freely, using a brush to paint the composition onto a copperplate. The spontaneity of this method is evident in the finished prints.

SUGAR AQUATINT

MUSEUM NO. E.223-1947

50.

Pablo Picasso 1881–1973

The Flea, illustration to Buffon's *Histoire Naturelle*

1942

This amusing yet sensual scene of a woman plucking a flea from her bottom was intended to accompany the 1942 Buffon publication but ultimately wasn't used. The only print from the series that includes a human figure, it is Picasso's witty take on depicting the insect's natural habitat.

SUGAR AQUATINT

MUSEUM NO. E.235-1947

53.

Pablo Picasso 1881–1973

The Lizard, illustration to Buffon's *Histoire Naturelle*

1942

The aquatint process allowed Picasso to achieve a variety of tones ranging from rich inky blacks to delicate grainy greys. Here he has caught the lively character of the lizard in a flurry of swiftly-drawn marks.

SUGAR AQUATINT

MUSEUM NO. E.225-1947

37.

Pablo Picasso 1881–1973

The Bullfight

1946

This print was made in a period when Picasso was experimenting with lithography and exploring the potential of the medium. Here the composition has the simplicity and graphic economy of cave-painting.

LITHOGRAPH

MUSEUM NO. CIRC.298-1948

42.

Pablo Picasso 1881–1973

The Circus

1945

This print marks a period when Picasso was dedicating himself to the technique of lithography – over the next four years he would produce 200 lithographs, all of which share this economy of detail. Here he cleverly uses both the positive and negative space to render the silhouettes of the circus artists and their audience.

LITHOGRAPH

MUSEUM NO. CIRC.297-1948

44.

Pablo Picasso 1881–1973

Two Female Nudes

1930

In his oils of this period, Picasso was creating atypical female nudes: monumental women with strong, generous limbs. These two nudes appear almost squashed into their picture frame, a sensation heightened by their position in the corner of the room and the frantic pattern of the wallpaper.

ETCHING

MUSEUM NO. CIRC.519-1939

47.

Pablo Picasso 1881–1973

Profile against a Black Background

1947

A dense wash of lithographic ink forms the background to this angular woman's silhouette, threatening to envelop her. Picasso's playful side is seen a great deal in his prints, but his portraits, like those in oil, often suggest a claustrophobic loneliness.

LITHOGRAPH

MUSEUM NO. CIRC.299-1948

55.

Pablo Picasso 1881–1973

Portrait of Ambroise Vollard

About 1937

Ambroise Vollard was an art dealer, publisher and patron of many of the great artists of his day, including Cézanne and Renoir. He published the *Vollard Suite*, perhaps Picasso's greatest triumph in printmaking. It comprised 100 etchings produced by the artist over a seven-year period.

ETCHING WITH AQUATINT

MUSEUM NO. CIRC.136-1951

46.

Pablo Picasso 1881–1973

The Sleeping Woman

1947

This print shows Picasso's supreme grasp of spatial distribution. Using the limbs of both women he draws the viewer's eye across the composition, first with the seated woman's outstretched leg and then with the arc of the sleeper's slender arm.

LITHOGRAPH

MUSEUM NO. CIRC.296-1948

45.

Pablo Picasso 1881–1973

The Dance of the Fauns

1957

Age was no obstacle to Picasso's productivity: he made this print at the age of seventy-six. A friend and admirer, Georges Bloch, remarked in wonder, 'The collector who is given a chance to look round in his studio finds his head swimming, is benumbed even, by the innumerable proofs that have never been passed for the press'.

LITHOGRAPH

MUSEUM NO. CIRC.208-1960

PABLO PICASSO 1881-1973

51.

Pablo Picasso 1881–1973

Skull of a goat on a table

1952

The skull is a traditional emblem of death, symbolising the short span of life and the transience of earthly pleasures. The goat also represented lust and sexual energy, and it appears repeatedly as a motif in Picasso's paintings, sculpture and prints. This densely worked print gives a monumental presence to the fragile skull.

AQUATINT

MUSEUM NO. E.21040-1957

40.

Pablo Picasso 1881–1973

Bull and horse in the arena

1927, published 1931

This is an illustration to an edition of Balzac's story *The Unknown Masterpiece* (originally published in 1831). Few of Picasso's illustrations relate directly to the story; instead they reflect his own preoccupations, including such subjects as the battle between bull and horse (as dramatised in the bullfight) and the relationship of an artist to his model.

ETCHING

MUSEUM NO. CIRC.107-1949

41.

Pablo Picasso 1881–1973

The Three Graces II

1922–23

This is one of a series of etchings inspired by Antonio Canova's famous neo-classical sculpture of the three graces. The simplicity of the fine clean lines here echoes the purity of the white marble sculpture.

ETCHING

MUSEUM NO. E.2553-1930

39.

Pablo Picasso 1881–1973

The Rape, from the Vollard Suite

1933

What appears at first as a confusion of shapes is at second glance a writhing mass of two bodies. Completely filling the frame, Picasso's scene of a rape shows the woman thrust violently backwards while her aggressor appears almost to devour her. Each stroke of the etching needle radiates a strained intensity.

DRYPOINT

MUSEUM NO. E.48-1961

43.

Pablo Picasso 1881–1973

Minotaur, drinker and women, from the *Vollard Suite*

1933

The Minotaur, half-man, half-bull of classical legend, appears many times in the *Vollard Suite*, representing the forces of uncontrolled emotion. The bull had become a personal emblem for Picasso and the Minotaur prints allude to the complex drama of his personal life.

ETCHING AND DRYPOINT

MUSEUM NO. E.49-1961

52.

Pablo Picasso 1881–1973

Woman at the window

1952

This print was made in Paris on 17 May 1952. It is a portrait of Picasso's lover Françoise Gilot in profile. In revising the print between the first and second states (this is from the second) Picasso made the grey and black tones deeper and richer and refined the details of the sitter's features.

AQUATINT AND DRYPOINT

MUSEUM NO. CIRC.129-1956

54.

Pablo Picasso 1881–1973

Still life with fruit bowl

1908-9

This delicately hatched drypoint comes from Picasso's Cubist period, when he was experimenting with the representation of volume and form. He made the plate in the winter of 1908-9, and it was printed in 1911. The subject – still life with fruit – is a direct homage to the inspirational example of Paul Cezanne.

DRYPOINT

MUSEUM NO. CIRC.115-1959

BOOK LABEL

DALÍ'S RAILWAY POSTERS

In 1969, the French National Railways (Société Nationale des Chemins de Fer Français or SNCF) issued a set of six posters promoting popular French rail destinations. Dalí devised the compositions and reworked the final lithographic state of each stone. The designs incorporate famous emblems particular to each city, but the set is also of interest for the many details of Dalí's existing oeuvre that are worked in.

8.

Salvador Dalí 1904–89

Paris

1969

The poster for the capital city is fittingly the most flamboyant of the series. It incorporates two icons of that great city: the Eiffel Tower and a silhouette of Louis XIV, arguably France's greatest king.

COLOUR OFFSET LITHOGRAPH

GIVEN BY MR JAMES FITTON RA

MUSEUM NO. E.1348-1970

9.

Salvador Dalí 1904–89

Normandie

1969

The Normandy poster features two of Dalí's oils, below *The Weaning of Furniture-Nutrition* (1934) and above *Sleep* (1937). It also includes Normandy's best-known landmark, Mont Saint-Michel, surrounded by butterflies, a stock Surrealist symbol.

COLOUR OFFSET LITHOGRAPH

GIVEN BY MR JAMES FITTON RA

MUSEUM NO. E.1347-1970

10.

Salvador Dalí 1904–89

Alsace

1969

The Strasbourg poster for SNCF incorporates a view of the city's famous cathedral, which was constructed over the course of three centuries, and the astronomical clock located within it. Dalí defies Strasbourg's reputation as a conservative medieval city with his dynamic and vigorous composition.

COLOUR OFFSET LITHOGRAPH

GIVEN BY MR JAMES FITTON RA

MUSEUM NO. E.I349-1970

11.

Salvador Dalí 1904–89

Roussillon

1969

The Roussillon poster for SNCF incorporates Dalí's oil *Gala Looking at Dalí in a State of Ant Gravitation [...]* (1965). In the lower half of the composition, the artist has included a view of what are probably the nearby Pyrenees.

COLOUR OFFSET LITHOGRAPH

GIVEN BY MR JAMES FITTON RA

MUSEUM NO. E.I351-1970

DALÍ'S PRINTS

Dalí was experimental in his printmaking, perhaps placing an even greater emphasis on exploring techniques than on developing compositions. Just one of his innovative approaches involved setting off a bomb filled with nails and keys next to an engraving plate, which when printed would give the impressions unique markings.

14.

Salvador Dalí 1904–89

Illustration to the Comte de Lautréamont's *Les Chants de Maldoror*
(1868–9)

1934

Dalí assembles a disembodied face from assorted limbs, a femur and what appears to be an olive on a cocktail stick. He emphasises the free rein of his thought by including small doodles at the bottom of the frame. These suggest an impetuous burst of activity rather than the careful crafting of an image.

HELIOGRAVURE REWORKED IN DRYPOINT

MUSEUM NO. CIRC.328-1965

15.

Salvador Dalí 1904–89

Illustration to the Comte de Lautréamont's *Les Chants de Maldoror*
(1868–9)

1934

This print appears to relate to Dalí's oil *The Spectre of Sex Appeal*, painted the same year. The nightmarish vision of one faceless female figure throttling another incorporates familiar motifs: the monstrous broken body, the exposed bones and the optical illusion of the 'soft' violin.

HELIOGRAVURE REWORKED IN DRYPOINT

MUSEUM NO. CIRC.329-1965

16.

Salvador Dalí 1904–89

The Blue Owl

1968

This is an unexpected offering from Dalí: a blue owl etched with drypoint to give the bird's staring eyes their smudgy, hypnotic effect. The artist had by now attempted to graduate from Surrealism, but returned to the movement in his later prints, often giving a Surrealist treatment to subjects or work he borrowed from other artists.

COLOUR-PRINTED DRYPOINT WITH ETCHING

BEQUEATHED BY WALTER STRACHAN

MUSEUM NO. E.230-1994

DALÍ AND LITHOGRAPHY

Dalí had a horror of lithography, describing it as ‘lifeless and bureaucratic’. However, his distaste for the technique didn’t preclude him from adopting it frequently and with ever more unconventional approaches – he once dipped a handful of snails in ink and placed them on the stone, allowing them to trace a smeary pattern.

12.

Salvador Dalí 1904–89

Don Quixote and Sancho Panza

1956–7

This print was inspired by Miguel de Cervantes's 17th-century novel about the comic knight Don Quixote and his companion Sancho Panza. It shows two chief characteristics of Dalí's Surrealist work: a disorientating perspective and trompe l'oeil details – on closer observation, the Don's decorative lace ruff is revealed to be a huddle of armed soldiers.

COLOUR LITHOGRAPH

FROM OF A SERIES OF 12

MUSEUM NO. E.5108-1960

13.

Salvador Dalí 1904–89

Grasshopper Child

1933

Dalí had a phobia of grasshoppers and often used them to signify decay and destruction. Here the grasshopper child, a distorted composite of insect and human parts, rounds the table with a phallus in its hand.

ENGRAVING

MUSEUM NO. CIRC.104-1949

BOOK LABEL

WARHOL'S PRINTS

Warhol's prints were his main creative output, one from which his other artistic activities took their cue. His practice was informed by his earlier career as a commercial illustrator, when he had conceived designs for mass-reproduction in magazines and newspapers. His screen-prints reference symbols and icons from North American popular culture.

1.

Poster advertising an exhibition of Andy Warhol's work
1978

This poster incorporating two of Warhol's 1966 self-portraits is an advertisement for an exhibition in the Louisiana Museum of Modern Art in Denmark. For Europeans, Warhol himself had become a symbol of American modernity and innovation. 'They always say that time changes things, but you actually have to change them yourself', the artist commented.

COLOUR OFFSET LITHOGRAPH

GIVEN BY THE TATE GALLERY

MUSEUM NO. E.1501-1979

2, 3, 4.

Andy Warhol 1928–87

Marilyn Monroe (Marilyn)

1967

Warhol was fascinated by Marilyn Monroe, whose death in 1962 had only intensified her celebrity. Of all the stars reproduced in Warhol's screen-prints, Marilyn appears with the greatest frequency. 'Repetition adds up to reputation', Warhol remarked, a statement which applied to both his mode of practice and his subjects.

SCREEN-PRINT ON PAPER

FROM A PORTFOLIO OF 10

MUSEUM NOS. CIRC.121, 122, 123-1968

7.

Andy Warhol 1928–87

Jacqueline Kennedy III (Jackie III)

1966

Fred Ward's photographs of Jacqueline Kennedy, taken on the day of her husband's assassination and at his funeral, were seared onto the American consciousness when they appeared in the 1963 issue of *Life* magazine. Warhol reproduced the now-iconic images in his portrait, though the intended effect is deliberately ambiguous.

SCREEN-PRINT, MONOTONE GREY

MUSEUM NO. CIRC.591-1968

6.

Andy Warhol 1928–87

Birmingham Race Riot from the suite *Ten Works by Ten Painters*

1964

Warhol's prints frequently centred on the momentous political events unfolding in the country around him, activity already made familiar to the public through television and other media. The 1963 civil rights demonstrations in Birmingham, Alabama, escalated into riots, disturbing images of which were seen around America.

SCREEN-PRINT

MUSEUM NO. CIRC.534-1969

5.

Andy Warhol 1928–87

Flowers

1964

Warhol usually sourced the images for his prints from magazines, as with these flowers, an approach that fell in with his idea of transforming commercial art into fine art. However, from the 1970s onwards, he began using photographs he had taken himself and incorporating new materials such as diamond dust and paper collage.

OFFSET LITHOGRAPH ON PAPER

MUSEUM NO. CIRC.648-1967

56.

Salvador Dalí 1904–89

Illustration to the Comte de Lautréamont's *Les Chants de Maldoror* (1868–9)

1934

Lautréamont's novel was hugely influential to the Surrealist movement to which Dalí belonged in the 1930s. It lacks the narrative plot and devices found in most traditional fiction. Dalí's illustrations for it were suitably atmospheric, including this Surrealist landscape with the smiling face of his wife, Gala.

HELIOGRAVURE REWORKED IN DRYPOINT

PARIS: ALBERT SKIRA EDITEUR

MUSEUM NO. L.321-1938

57.

Andy Warhol 1928–87

Marilyn Monroe I love your kiss forever forever, illustration for Walasse Ting's *1 Cent Life*

1964

Warhol uses a detail of Marilyn Monroe's lips to illustrate Walasse Ting's poem, 'Jade White Butterfly'. *1 Cent Life* featured the work of 28 international artists, including other American Pop Art and neo-Dada exponents such as Roy Lichtenstein and Robert Rauschenberg, making the publication a microcosm of the 1960s art world.

LITHOGRAPH PRINTED ON A DOUBLE-PAGE SPREAD

BERN: E.W. KORNFIELD

MUSEUM NO. L.5854-1982

58.

Pablo Picasso 1881–1973

Painter Working, illustration to Honoré de Balzac's *The Unknown Masterpiece*

1927

An artist works on a canvas, observed by his model, who perches behind him on a floral upholstered armchair. During his career, Picasso would produce illustrations to no fewer than 134 different publications.

ETCHING

PARIS: VOLLARD

MUSEUM NO. L.6-1939