

OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Andrews, Sybil (1898-1992)



***Rush Hour*, 1930**

Linocut

Edition of 50

Signed, titled and numbered

21 x 27.5 cm. (8 ¼ x 10 ¾ in.)

Sheet size 24 x 30 cm. (9 ⅜ x 11 ¾ in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Provenance:

Osborne Samuel, London
Private collection Italy
Private collection North Rhine-Westphalia

Literature:

Coppel, Stephen. *Linocuts of the Machine Age: Claude Flight and the Grosvenor School*. (Scolar Press, Aldershot: 1995). no. SA 9

Leaper, Hana. *Sybil Andrews Linocuts: A Complete Catalogue*. (Lund Humphries, Surrey: 2015). no. 11.

White, Peter: *Sybil Andrews - Colour Linocuts/Linogravures en couleur*, Calgary 1982, cat. rais. no. 9



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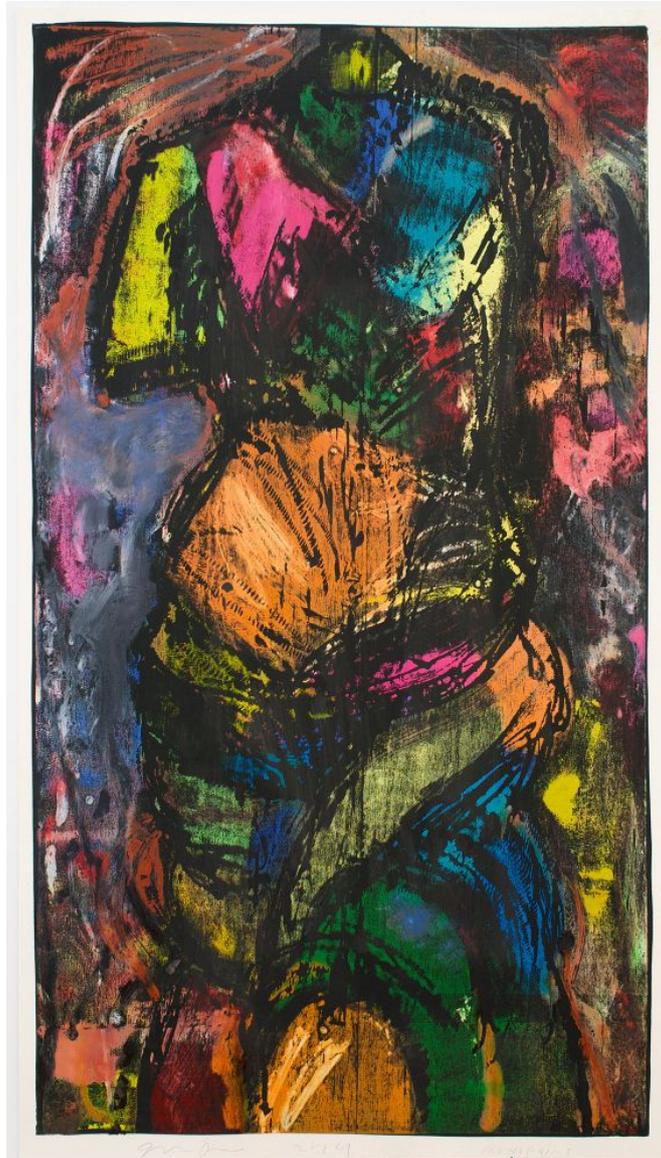
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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Dine, Jim (b.1935)



July, Summer 2014 V, 2014

Monotype with woodblock and hand painting in charcoal and ink on Arches cover white paper

Unique

173.4 x 96.5 cm. (68 ¼ x 38 in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Dine, Jim (b.1935)



July, Summer 2014 XVIII, 2014

Monotype with woodblock and hand painting in charcoal and ink on Arches cover white paper

Unique

105.6 x 156.4 cm. (41 ½ x 61 ½ in.)

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OSBORNE SAMUEL

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Provenance:

The Artist

Osborne Samuel



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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Flight, Claude (1881-1955)



Paris Omnibus, 1923

Linocut

Signed & numbered in image

21.6 x 27.9 cm. (8 ½ x 11 in.)

Framed size 45 x 50 cm. (17 ⅝ x 19 ⅞ in.)

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OSBORNE SAMUEL

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Provenance:
Private Collection, Canada

Description:

Printed from 4 blocks in blue oil paint, crimson oil paint, viridian printing ink and black printing ink. On oriental laid tinted with a wash of yellow-ochre watercolour, mounted on stiff brown paper backing.



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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Freud, Lucian (1922 - 2011)



Portrait Head, 2001

Etching

Signed with initials and numbered

59.7 x 47.3 cm. (23 ½ x 18 ½ in.)

Sheet size 72.4 x 57.2 cm. (28 ½ x 22 ½ in.)

Framed size 78.5 x 63.5 cm. (30 ¾ x 25 in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Provenance:
The Artist
Mathew Marks Gallery, New York
Private Collection

Exhibited:
New York, Museum of Modern Art, Lucian Freud: The Painter's Etchings, 16 Dec 2007 - 10 Mar 2008 (another impression exhibited and illustrated p.92)

Literature:
Starr Figura 61
Sebastian Smees 44

Description:

The sitter is presumed to be 'Emily' a close friend of Freud's.



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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Hockney, David (b.1937)



Panama Hat, 1972

Etching and Drypoint
Edition of 125

Signed, dated and numbered in pencil from the edition of 125
Co-published by Brooke Alexander, New York, and Petersburg Press, London
42 x 34 cm. (16 ½ x 13 ⅜ in.)
Sheet 42 x 34 cm. (16 ½ x 13 ⅜ in.)

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MODERN AND CONTEMPORARY ART

Framed 59.6 x 51 cm. (23 ½ x 20 in.)



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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Provenance:

Private Collection, USA

Literature:

Scottish Arts Council 127

David Hockney: Prints 1954-1995, published by the Museum of Contemporary Art Tokyo, 1996, no. 119, p.91

Description:

Total edition includes 15 proofs and 60 in Roman numerals. Printed on Crisbrook handmade paper. Proofed by Maurice Payne in London and printed from a chrome faced plate by Shirley Clement at the Print Shop, Amsterdam.

This still-life of a coat hanging off the back of a bentwood chair, with a panama hat, pipe and empty glass on the seat, depicts the personal effects of Hockney's great friend and early champion, Henry Geldzahler (1935-1994), then curator of Twentieth Century Art at the Metropolitan Museum. Geldzahler was a regular sitter for Hockney.



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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Kentridge, William (b.1955)



***Sleeper - Red*, 1997**

Etching and aquatint with drypoint printed in black and red, on wove paper
Edition of V

Signed and inscribed 'PP' in pencil, aside from the edition of 50

Published by David Krut, Johannesburg & printed by Jack Shirreff at the 107 Workshop, Wiltshire
97 x 193 cm. (38 1/8 x 76 in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Provenance:
107 Workshop, Wiltshire

Literature:

D. Krut, **William Kentridge Prints**, Johannesburg and Iowa, 2006, pp. 66, 68-69.

Description:

In 1996 Kentridge embarked on a series of etchings to coincide with the centenary of Alfred Jarry's Ubu Roi. In Ubu tells the Truth Kentridge transposed Jarry's spiral-bellied comic anti-hero with the figure of a naked man based on photographs of Kentridge performing the part of Ubu in his studio. The series was the basis for a theatre production written and directed by the artist, Ubu & the Truth Commission (1997), which in turn was the genesis of The Sleeper prints.

'I had worked on a series of messy drawings of a naked man, sometimes enclosed by the white Ubu line drawing, trying to get some feel of the theatre production in them. With the first set of drypoints I had used a thumbprint and printed the heel of my hand to suggest the flesh texture. With the large drawings one has to pull shape and texture into the drawing on a larger scale. I wheeled a bicycle across the paper, hit it with charcoal-impregnated silk rope, invited children and cats to walk over it, spattered it freely with pigment. The Sleeper prints used a range of materials and objects placed on soft ground to try to effect the same damage upon the paper' (William Kentridge, in: William Kentridge Prints, David Krut Publishing, Johannesburg and New York, 2006, p. 66)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Kentridge, William (b.1955)



***Sleeper Black*, 1997**

Etching, Aquatint & Drypoint

Signed and inscribed 'EA', a proof aside from the numbered edition of 50, of which only 20 were printed.

Published by David Krut Projects

97 x 193 cm. (38 1/8 x 76 in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Literature:

D. Krut, *William Kentridge Prints*, Johannesburg and Iowa, 2006, no. 68.

Description:

“The print marked *Act IV, Scene I* from the *Ubu Suite* provides the compositional motif that Kentridge expounds upon in the large *Sleepers*, a series of 4 prints published in 1997. The artist, Ubu, lies naked on a table suggestive of hospital beds, mortuary slabs, dissecting tables or torture chambers. There is nothing sexual or voyeuristic about this portrayal of the male nude (the artist again) who exists rather as an asexual figure of suffering and resignation, an interesting counterpoint to the tradition of the reclining female nude in western art. South Africa gained its independence under Mandela in 1994, and the Truth and Reconciliation Commission began its arduous process of confession and healing. Kentridge was working on large-scale charcoal drawings of Ubu at this time and in order to bring a sense of the body abused, damaged and humiliated into the drawings (in accordance with the histories revealing themselves on the radio every morning in the TRC broadcasts), he rode over the paper on a bicycle, flagellated the paper with a charcoal-impregnated silk rope and invited, “children and cats” to trample upon and desecrate the image. To carry these marks onto a plate through printmaking, Kentridge used a range of materials and objects and pressed them into a soft ground painted onto the giant *Sleeper* plates, leaving footprints, scrapes and scratches.

This extract is taken from Kate McCrickard’s essay, “William Kentridge Prints” which was commissioned by Edinburgh Printmakers to accompany an exhibition of Kentridge’s work, curated by David Krut, that was shown during the Edinburgh Printmakers’ Festival from July to September 2007.



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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Moore, Henry (1898-1986)



Frieze of Dancing Figures, 1921

Linocut on buff paper
16.5 x 34.4 cm. (6 ½ x 13 ½ in.)
Framed size 43 x 61 cm. (16 7/8 x 24 in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Provenance:
Private Collection, UK

Exhibited:
Henry Moore Foundation, Henry Moore and the Challenge of Architecture, Perry Green Much Hadham, 2005

Literature:
Henry Moore and the Challenge of Architecture , published by the Henry Moore Foundation, 2005, catalogue no.3,
page 6

David Mitchinson, Henry Moore: Prints and Portfolios, published by Patrick Cramer, Geneva, 2010, p.11, illustrated
fig, 3

Description:

c.1920

One of only 3 recorded impressions. (the Henry Moore Foundation acquired one of the three copies in 1985)

Dancing Figures is a rare and early linocut from c.1920, created as an idea for an architectural frieze and conveys a sense of movement and dynamism among the stylized figures, giving a clear insight into Moore's creative process at a time when he started his earliest explorations of architectural concepts.

On returning to Castleford, his Yorkshire home town, in February 1919 after demobilisation at the end of the First World War, Moore joined the pottery classes of his former art teacher Alice Gostick, before going in September that year to Leeds School of Art as a sculpture student. Though studying in Leeds Moore continued to live in Castleford and to spend some evenings at Alice Gostick's classes. *Dancing Figures* c.1920, a linoleum print on olive-green wove paper measuring 165 x 344mm, dates from this period.



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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Moore, Henry (1898-1986)



Standing Figures, 1949

Collograph

Signed, dated and numbered

Printed and published by Ganymed Ltd London, 1951.

37.8 x 47 cm. (14 $\frac{7}{8}$ x 18 $\frac{1}{2}$ in.)

Paper size 42.2 x 51.1 cm. (16 $\frac{1}{2}$ x 20 in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Literature:

Gérald Cramer (ed.) Alistair Grant & David Mitchinson, Henry Moore.
The Graphic Work, 1931-72, vol. I, London, 1973, no.9, illustrated.

Description:

Printed in three colours: yellow, blue grey and black.

Collograph based on several drawings of 1948/49.

A few prints have been dated 1950.

In the late 1940's and early 1950's collography was a new printing technique. Collography is a printmaking process in which materials are applied to a rigid substrate (such as cardboard or wood). The word is derived from the Greek word *koll* or *kolla*, meaning glue, and *graph*, meaning the activity of drawing.

The plate once assembled can be intaglio-inked, inked with a roller or paintbrush or some combination of methods. Ink or pigment is applied to the collaged substrate and used to print onto paper using a printing press. (Collograph is sometimes spelt colograph or collagraph). Moore was at the forefront throughout his career of innovative printing techniques.



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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Nevinson, CRW (1889-1946)



Returning to the Trenches, 1916

Drypoint on off-white laid paper
Signed and dated in pencil
15.1 x 20.2 cm. (5 7/8 x 8 in.)
Framed size 37.01 x 41.2 cm. (14 1/2 x 16 1/8 in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Provenance:

Private Collection, UK
Osborne Samuel, London

Literature:

Black, Jonathan. CRW Nevinson - The Complete Prints. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no 9.

Description:

During his time both as an ambulance driver and with the Red Cross, Nevinson was captivated by the dense lines of marching French soldiers seemingly moving as one. Informed by the Futurist techniques for depicting movement, seen in such works as Boccioni's *'The City Rises'* and *'States of Mind'*, the French soldiers in *'Returning to the Trenches'* merge into one unified mechanical mass, their limbs blurring together, giving one the impression of a speeding train disappearing into the distance. In his autobiography Nevinson stated that these soldiers may have been part of the French 89th territorial division, and in the oil painting of the same subject the early French uniform is distinctive with its impractical red cap. In an interview with *The Daily Express* in February 1915 where the painting was reproduced he stated:

"I have tried to express the emotion produced by the apparent ugliness and dullness of modern warfare. Our Futurist technique is the only possible medium to express the crudeness, violence, and brutality of the emotions seen and felt on the present battlefields of Europe ... Modern art needs not beauty, or restraint, but vitality."



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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Nevinson, CRW (1889-1946)



***Cornish Landscape*, 1918**

Lithograph
Signed in pencil
28.8 x 37.5 cm. (11 ¼ x 14 ¾ in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Provenance:

Private collection, US

Description:

An impression of this print was first exhibited as 'Cornish Road' at the Senefelder Club, London in February 1921. It was printed in an edition of 25. The image is related to a painting in oil on canvas that was made by Nevinson in 1918 and first exhibited at the Bourgeois Galleries, New York in November 1920 (no. 33) (current whereabouts unknown).

C.R.W. Nevinson learnt the techniques of lithography at the London County Council School, Southampton Row, in 1912, under the tuition of Ernest Jackson (1872–1945). No known lithographs date from this period, but by 1917 – through an invitation from Jackson, who proofed and printed Nevinson's work – Nevinson was commissioned to create a set of lithographs, 'Making Aircraft', as part of the series 'The Great War: Britain's Efforts and Ideals', which comprised sixty-six lithographs by eighteen artists.

The composition of *Cornish Landscape* (1918) has been likened to that of the drypoint, *A Flooded Trench on the Yser* (1916).¹ Rain drives diagonally across the clouds, setting up complex counter-rhythms with trees, wind-scoured, that flank the road and form a hunched procession along the coastline. The road undulates from sight, towards an unseen destination. Yet Nevinson's lithograph is infinitely softer, less angular and less desolate than the drypoint. It is a landscape suffused with light: gleaming on stone and water alike.

¹ Richard Ingleby, Jonathan Black, David Cohen and Gordon Cooke, *C.R.W. Nevinson: The Twentieth Century* (London: Merrell Holberton Publishers, 1999), p. 126.



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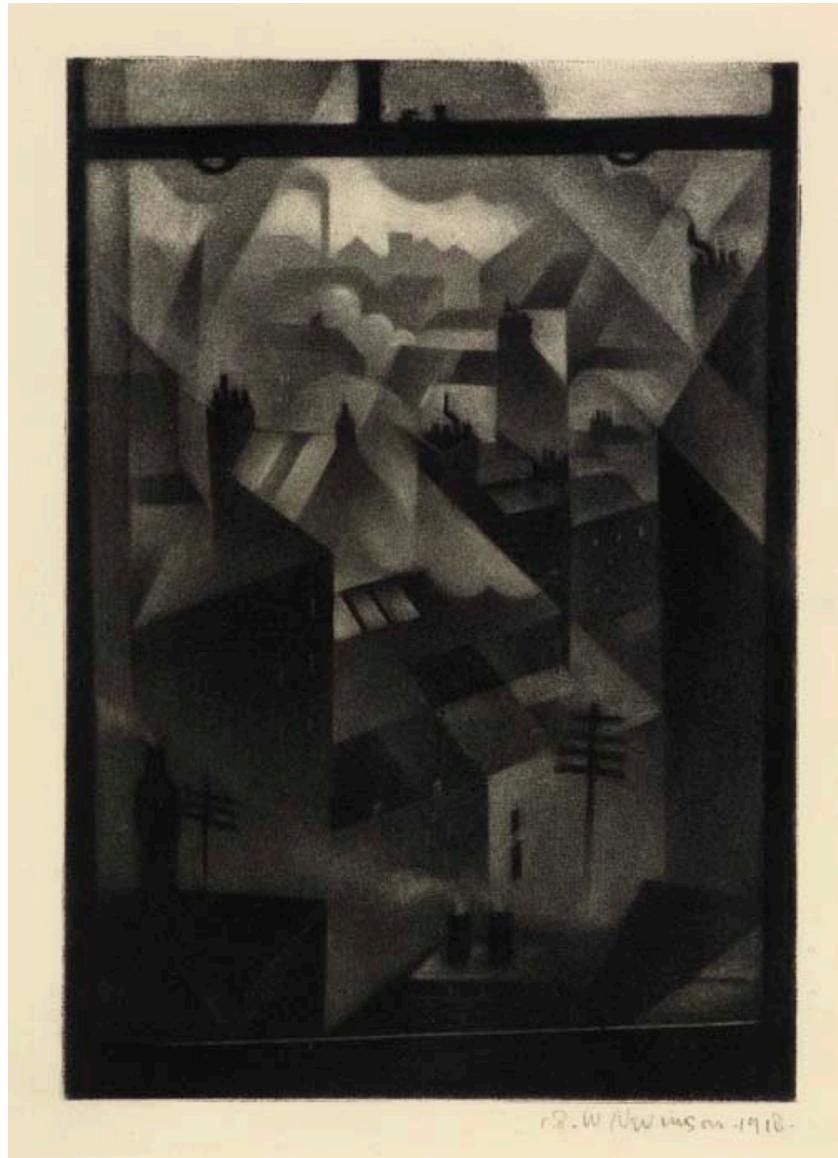
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Nevinson, CRW (1889-1946)



From an Office Window, 1918

Mezzotint
25.5 x 17.5 cm. (10 x 6 7/8 in.)

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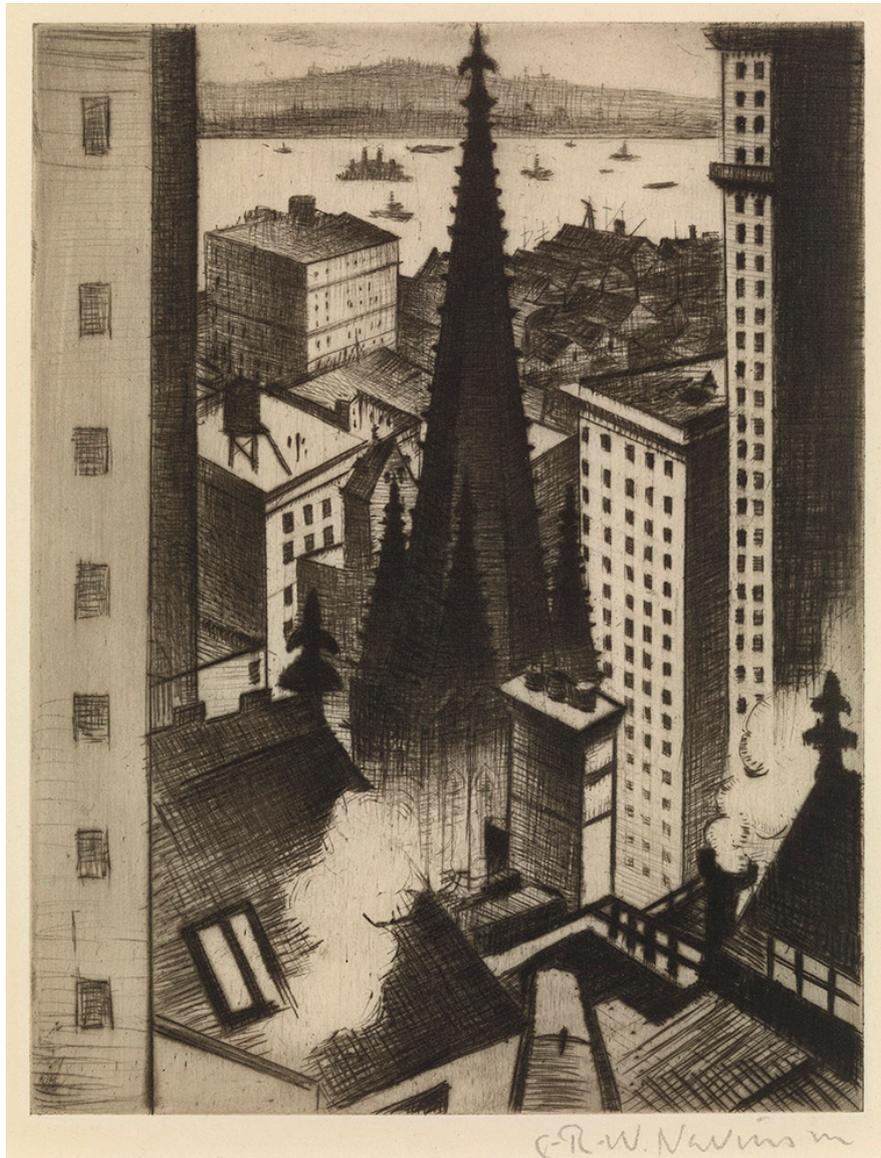
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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Nevinson, CRW (1889-1946)



The Temples of New York, 1919

Drypoint

Signed lower right

19.7 x 15.5 cm. (7 ¾ x 6 in.)

Framed size 42.5 x 37.5 cm. (16 ⅝ x 14 ¾ in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Literature:

Black, Jonathan. CRW Nevinson - The Complete Prints. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 55.

Description:

First exhibited in his October 1919 solo exhibition at the Leicester Galleries, '*Temples of New York*' depicts the steeple of Trinity Church in the centre of the financial heart of New York. The angle suggests that Nevinson may have been looking out from the recently completed Equitable Building. Nevinson may well have seen this view before the war. In 1913 the Goupil Gallery in London held an exhibition of photographs by Alvin Langdon Coburn featuring sharp angled views of the skyscrapers of New York including a view of the Trinity Church spire. Nevinson would most likely have been aware of the work as his friend H.G. Wells wrote the introductory essay for the catalogue. Ambivalent about the power wielded by the financial sector in New York, Nevinson depicts the spire, the tallest building in New York until the 1890s, dominated by the new skyscrapers, the very symbol of capitalism.

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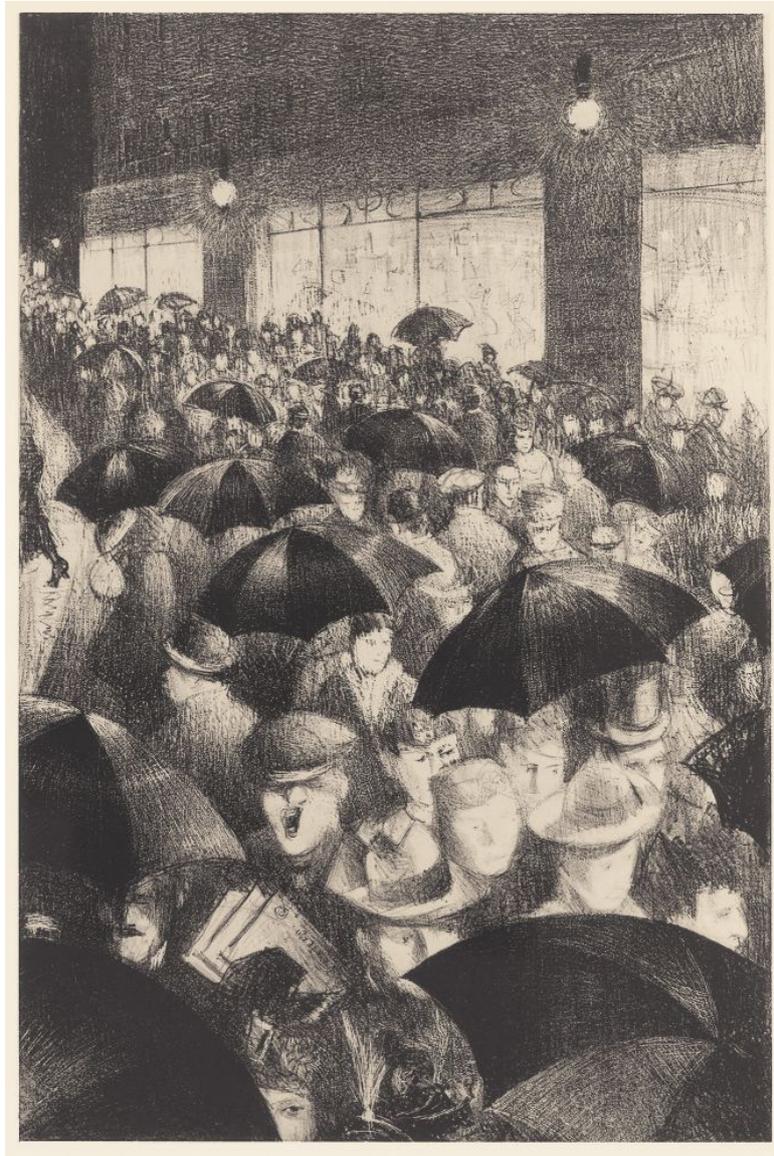
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OSBORNE SAMUEL

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Nevinson, CRW (1889-1946)



Wet Evening on Oxford Street, 1919

Lithograph
Signed and dated in pencil
74.5 x 48.5 cm. (29 ¼ x 19 in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Exhibited:

First exhibited Senefelder Club, Leicester Galleries, London, January 1919

Literature:

Jonathan Black, C.R.W. Nevinson The Complete Prints, London, 2014, p. 142, no. 52

Description:

At almost poster-size, *Wet Evening, Oxford Street* (1919) is the largest of Nevinson's lithographs. Its composition is thus all the more arresting: heads and umbrellas stretching back into the distance, cheek by jowl, ever more indistinguishable as they recede. Striking, too, is the fragmentation of faces – screened, averted, anonymised. The woman nearest to the lower edge is reduced to one eye beneath a stylish hat; the gentleman on her left, to a half-visible moustache. The newspaper seller above is surmised only by his open mouth and fanned merchandise, held by unseen hands.

Exhibited first with the Senefelder Club at the Leicester Galleries in January 1919, *Wet Evening, Oxford Street* was shown in May at New York's Keppel Gallery, where the reviewer expounded on the print's scale and 'technical excellence':

In one of the more important lithographs in the exhibition ... the artist has taken a rainy day in Oxford Street, London – or some other street, it doesn't matter – and made of its raised umbrellas, its downpour of rain, its white faces under the dark domes of the umbrellas, its artificial lights in the street, a composition in which Renoir's method of composing with light and the method of the Cubists of composing with lines and flat planes are brilliantly combined.¹

Nevinson's command of the medium is indeed impressive, demonstrated above all in the rendering of light and texture: the softness of textiles, sheen of wet umbrellas, glow from the window and pendant lights.

¹ 'Lithographs by C.R.W. Nevinson: Art at Home and Abroad', *New York Times* (25 May 1919), p. 83

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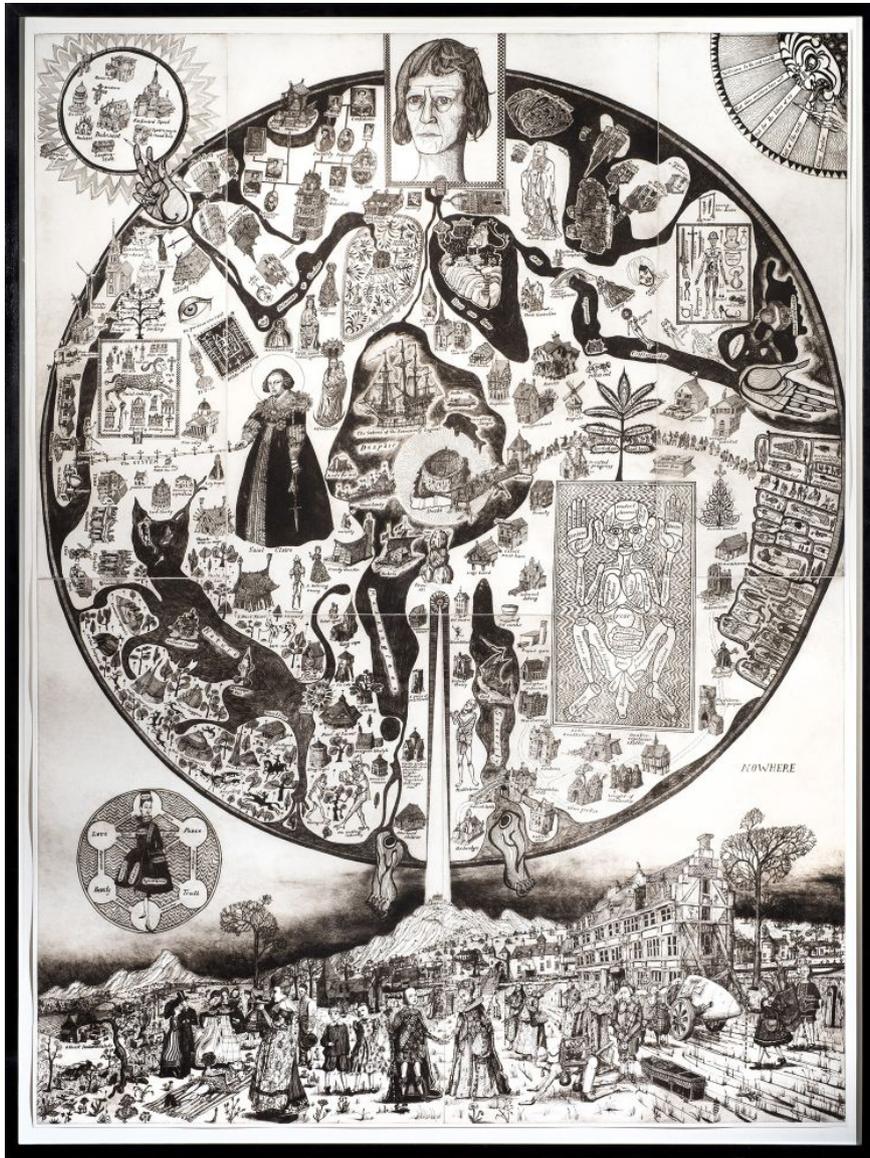
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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Perry, Grayson (b.1960)



Map of Nowhere, 2008

Etching

Edition of 68

Signed and numbered from the edition of 68 verso

Published by Paragon Press

153 x 113 cm. (60 1/8 x 44 1/2 in.)

Sheet 153 x 113 cm. (60 1/8 x 44 1/2 in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Provenance:

Private Collection, UK
Osborne Samuel, London

Description:

Etching from five plates, printed on one sheet.

'The starting point for this print was Thomas More's Utopia. Utopia is a pun on the Greek ou topos meaning 'no place'. 'I was playing with the idea of there being no Heaven. People are very wedded to the idea of a neat ending: our rational brains would love to tidy up the mess of the world and to have either Armageddon or Heaven at the end of our existence.

But life doesn't work like that - it's a continuum.' [1]

Prints are no secondary art form for Grayson Perry, they are considered, large-scale final pieces. A vocal advocate of therapy and analysis, in the Map of Nowhere Perry explores his own belief system; His opinions contend with those he finds crowding around him in wider society. The print's grand proportions encompass the artist's taste for niggling detail.

Perry started the drawing in the top left-hand corner, and worked towards the bottom right-hand corner, without planning the in-between; instead ideas were allowed to emerge, leading from one to another, through the drawing process.

As also seen in his subsequent major etchings, Map of an Englishman (2004) or his 'playscape', Print for a Politician (2005), Perry prefers to leave ink on the plate during the printing process; he avoids creating too crisp an image in order to evoke an antique look. Perry is yoking his map to its historical pedigree. With this etching, Perry is working from a big historical model rather than one from fine art: the medieval mappa mundi (map of the world) provides a recognisable template. As pre-Columbian diagrams, they would illustrate a sum of knowledge, acting as both instructive and decorative objects, making connections vivid and comprehensible. The Map of Nowhere is based on a famous German example, the Ebstorf Map, which was destroyed in the Second World War. It showed Jesus as the body of the world, with his head, hands and feet marking four equidistant points around the circle.

Perry spikes the tradition with contemporary social comment. Within a circular scheme, like the Ebstorf Map, or the existent Hereford Mappa Mundi (www.herefordcathedral.org), he presents a flattened-out analysis of his world - from jibes about current affairs to the touchstones of his personal life. Where the Ebstorf Map has the world unfolding around Jerusalem, Perry's personal world view encompasses a cacophony of ideas and preoccupations, with 'Doubt' right at the centre. The artist's alter ego Claire gets a sainthood, while people pray at the churches of global corporations: Microsoft, Starbucks, Tescoes. Tabloid clichés abound, each attached to a figure or building: 'the new black', 'kidults', 'binge drinking', 'having-it-all'. Top right, the 'free-market-economy' floats untethered, preempting the credit crunch that was to take hold in the autumn of 2008. All-over labels demand that the map is read - or quizzed - close up. This is a clearly articulated satire, and while Perry adopts a medieval confusion of scale and proportion, the diagrammatic style is as adamant as its religious forerunners. Beneath, there is a drawing of figures on a pilgrimage, set in a realistic landscape. They are at final staging post before making their way up to a monastery at the top of a mountain beyond, which is hit by a beam of light, coming from the artist's bottom.

[1] Jackie Klein, Grayson Perry (Thames and Hudson, London 2009), p.162

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Perry, Grayson (b.1960)



Six Snapshots of Julie, 2015

A series of 6 woodcuts with lithographic underlays printed on 185 gsm Aquarelle Arches Satin Paper

Edition of 68

Signed by the artist and numbered on the reverse

Published in 2015

72.5 x 48.5 cm. (28 ½ x 19 in.)

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Description:

I made six prints, one for each decade of Julie's life. The first one shows her as a young girl on Canvey Island, as it might have looked in the 1950s, with flimsy bungalows, telegraph poles and the refinery belching smoke in the distance. The second is her in a council estate in Basildon, a sexy young rock chick in her hot pants and boots, leaning on a motorbike - a premonition of her own death, perhaps. In the third scene, she's a young mother picnicking with her two kids in the park. That's my favourite image, because it captures the poignant trapped feeling of that situation. She was still in her relationship with Dave at the time, but there's a row of houses in the background and it's all a bit Larkinesque; I was very much trying to pick up on the atmosphere in Larkin's poem 'Afternoon' where he talks about the young parents in the park: 'Before them, the wind / Is ruining their courting-places [...] Something is pushing them / To the side of their own lives.'

The fourth image shows Julie with one of her workmates, out on the piss. It's like a photo-booth portrait of them from the time she's working as a social worker. The fifth print is a picture of her second wedding. Julie's got flowers in her hair, and both she and Rob are looking a bit dumpy and middle-aged by now. The final picture is her in front of the Taj Mahal, on one of their trips. When Rob finds that photo after her death, he remembers how he'd promised her that 'if she died / He would then grieve as deep as Shah Jahan / And build a Taj Mahal upon the Stour' - a promise which ends in this house being built as her shrine.

I used a set of these prints in black and white as wallpaper on the ceiling of the main room in the house. They are made from blocks cut by a computer-controlled router: they were the first woodcut prints I've ever made and I really like the effect of them.

Grayson Perry

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Power, Cyril Edward (1872-1951)



***Runners*, 1930**

Linocut

Edition of *Aside* from the edition of 50

Signed in pencil lower right

Printed from 2 blocks in venetian red & viridian.

17.4 x 35 cm. (6 7/8 x 13 3/4 in.)

Framed size 41 x 57 cm. (16 x 22 3/8 in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Power, Cyril Edward (1872-1951)



Monseigneur St Thomas, 1931

Linocut

Edition of 60

Signed, titled and numbered from the edition of 60 in pencil in the image lower right
35.4 x 28 cm. (13 7/8 x 11 in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Provenance:

Private Collection, UK
Osborne Samuel, London

Literature:

Cyril Power Linocuts: A Complete Catalogue - Philip Vann, published by Lund Humphries in association with Osborne Samuel Gallery, 2008. Catalogue No 27
Linocuts of the Machine Age: Claude Flight and the Grosvenor School - Stephen Coppel, published by Scolar Press, Farnham, 1995, Catalogue No CEP 27

Description:

Printed in 5 blocks in 1) light yellow ochre; 2) transparent golden ochre; 3) spectrum red; 4) permanent blue (oil paint); 5) Chinese blue (oil paint).

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Power, Cyril Edward (1872-1951)



***The Tube Station*, 1932**

Linocut
Edition of 60

Linocut printed on buff oriental laid tissue in 5 blocks: yellow ochre; spectrum red; permanent blue (oil paint); viridian; Chinese blue. Signed, titled and numbered from the edition of 60

From the USA edition
25.8 x 29.5 cm. (10 1/8 x 11 1/2 in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Provenance:

Private collection, UK

Exhibited:

Modernity : British Colour Linocuts of the 1920's and 1930's, De La Warr Pavilion, Bexhill on Sea, 21 November 1999-16 January 2000.

Rhythms of Modern Life: British Prints 1914-1939, Museum of Fine Arts, Boston, 30 January - 1st June 2008; Metropolitan Museum of Fine Art, New York, 23 September - 7 December 2008; Wolfsonian, Florida International University, 29 November 2009 - 28 February 2010
The Linocut Art of Cyril Power, Osborne Samuel, 2008

Literature:

Coppel, Stephen, *Linocuts of the Machine Age*, published by Scolar Press, 1995, CEP 32, p.99
Vann, Philip, *Rhythms of Colour and Light: The Linocut Art of Cyril Power (1872-1951)*, published by Lund Humphries in association with Osborne Samuel, no.32, p.85

Description:

Machine-age London and its modern transport system became a central subject for the Grosvenor School artists. The expanding London Underground, the cities' red buses and the reliable rush-hour crowds provided the artists with dynamic and contemporary subject matter. The Underground in particular was a favoured venue for Cyril Power, who recorded the escalators full of featureless commuters descending; a tube train carriage with its passengers, some strap-hanging, others claustrophobically seated with reticent English demeanour reading their newspapers; a Greenline bus with an open 'sunshine' roof or the swing-boats at funfairs were immortalised by Claude Flight and his followers.

The Tube Station made by Power in 1932 is one of his best known and collected linocuts. It is printed in five colours from five linoleum blocks on a thin oriental tissue paper. In total there were 120 impressions printed; the edition was numbered 1/60 – 60/60 in pencil and signed. The US edition such as this impression was inscribed USA Ed 1/60 60/60.

Power's notes identify this as Bank Underground station which is named after the Bank of England and opened in 1900. It is served by the Central, Northern and Waterloo & City lines. Here we see the iconic red London tube train as distinctive as the red London double-decker buses as it leaves the station waved off by the guard. Its passengers are seen through the four windows, probably buried in the morning newspapers. The curve of the roof is accentuated by the pattern and rhythm of the architecture, the fixtures of the indicator boards and the convex mirror that enabled the tube driver to see the platform.

Cyril Power was one of a group of artists that studied at the Grosvenor School of Modern Art under the guidance of their teacher Claude Flight, in London's Pimlico district near Victoria Station. Their imagery and the execution were at the cutting-edge of contemporary printmaking in the 1930s and is now widely collected and is some of the world's greatest museums from the British Museum to New York's Museum of Modern Art where there is a room dedicated to the Grosvenor school linocuts.

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Spowers, Ethel (1890-1947)



***The Plough*, 1928**

Linocut

Signed, titled & numbered
20.6 x 31.6 cm. (8 x 12 3/8 in.)

Framed size 43 x 53.5 cm. (16 7/8 x 21 in.)

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OSBORNE SAMUEL

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Literature:

Linocuts of the Machine Age, Stephen Coppel, published by Scolar Press, 1995, ES 13, p.170

Description:

Printed from 3 blocks in emerald green, cobalt blue & mauve.

This very rare print by Spowers shows the plough going from right to left. There is a later edition of 50 of the same subject reversed titled 'Birds Following a Plough' also in an edition of 50 in 1933 (see Coppel ES 26). There is also a woodcut of the same subject made in 1929.



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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Tschudi, Lill (1911-2004)



***Underground*, 1930**

Linocut

Edition of 50

Signed, numbered and inscribed 'Handrueck' in pencil within the image.

Printed from 3 blocks in cobalt blue, red and yellow.

16.5 x 15 cm. (6 ½ x 5 ¾ in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Literature:

Stephen Coppel, 'Linocuts of the Machine Age,' published by Scolar Press, 1995, p. 129, LT 4

Description:

Additionally signed and titled in pencil in the lower margin

This study of Waterloo Tube station derives from an exercise at the Grosvenor School. Cyril Power, who lectured at the School, was also making his first linocuts inspired by the London Underground at this time.



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OSBORNE SAMUEL

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Tschudi, Lill (1911-2004)



***Sailors' Holiday*, 1932**

Linocut

Edition of 50

Signed, titled & numbered from the edition of 50

20 x 26 cm. (7 7/8 x 10 1/8 in.)

Framed size 45 x 49.5 cm. (17 3/8 x 19 1/2 in.)

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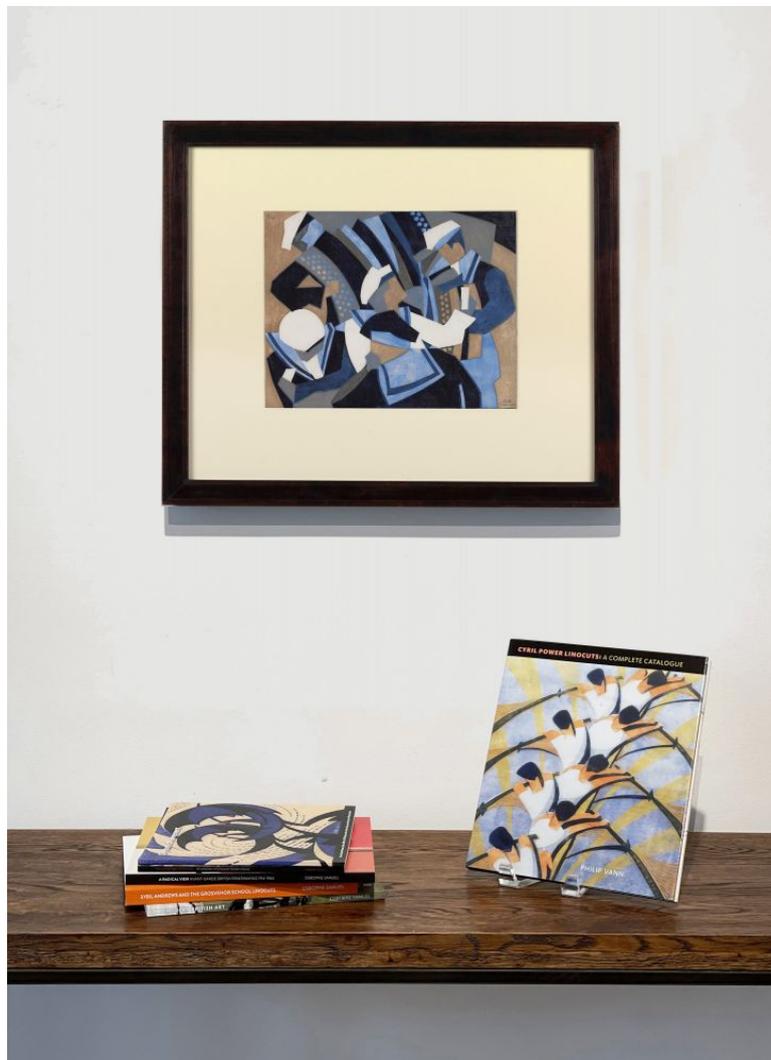
Literature:

Linocuts of the Machine Age, Stephen Coppel, published by Scolar Press, 1995, LT24

Cutting Edge: Modern British Print Making, Dulwich Picture Gallery, Philip Wilsons Publishers, , 2019, p.87

Description:

Printed from 3 blocks in dark blue, light brown & light blue.



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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Tschudi, Lill (1911-2004)



Guards, 1936

Linocut

Edition of 50

Signed below image lower right, titled and numbered lower left and annotated, 'handdruck'.

16 x 21 cm. (6 ¼ x 8 ¼ in.)

Framed size 40 x 51 cm. (15 ⅞ x 20 in.)

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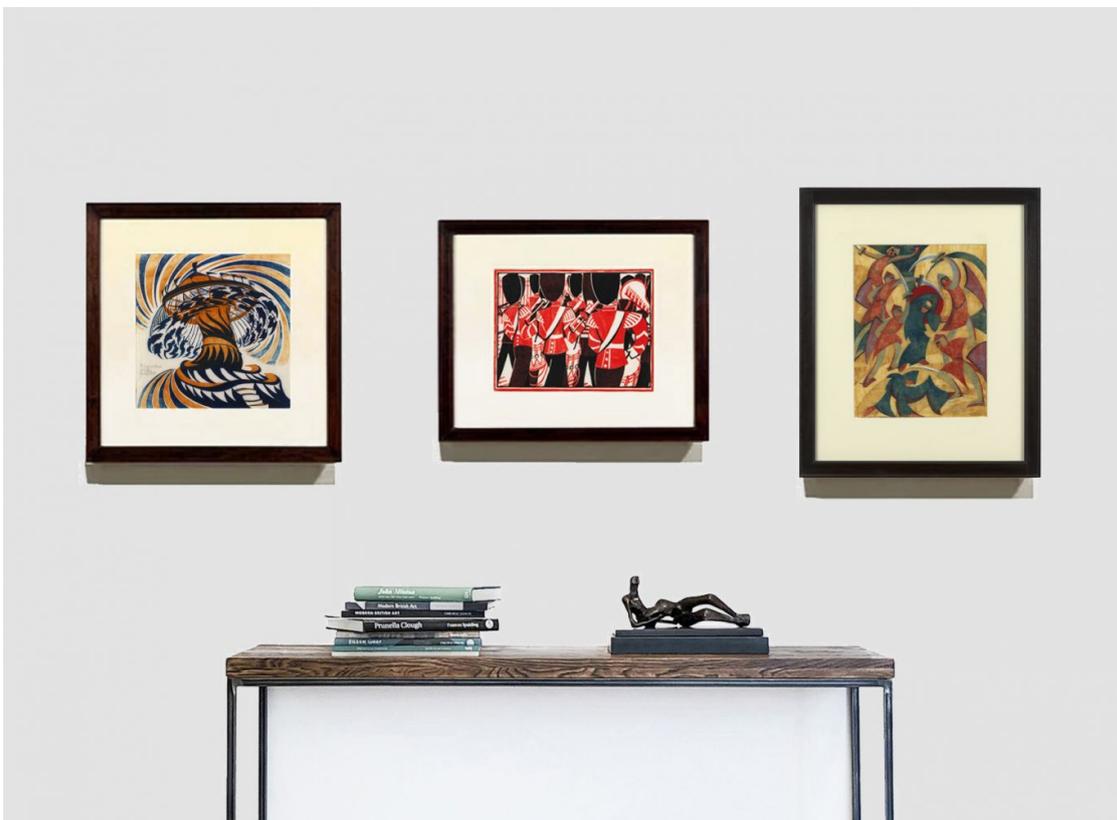
MODERN AND CONTEMPORARY ART

Literature:

Linocuts of the Machine Age , Stephen Coppel, published by Scolar Press, 1995, LT50, p.141
Cutting Edge: Modern British Print Making , Dulwich Picture Gallery, Philip Wilsons Publishers, , 2019, p.63

Description:

Printed from 2 blocks in black and red on thin cream oriental laid paper.



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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Wadsworth, Edward (1889-1949)



Bradford, View of a Town, 1914

Woodcut

15 x 10.3 cm. (5 7/8 x 4 in.)

Sheet size 19.7 x 12.7 cm. (7 3/4 x 5 in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Provenance:

The Estate of the Artist

Literature:

The Graphic Work of Edward Wadsworth, Jeremy Greenwood with an introduction by Richard Cork, The Woodlea Press, Woodbridge, England, 2002, Greenwood W/D 8/3, p.28/29

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Wadsworth, Edward (1889-1949)



Harbour of Flushing, 1914

Woodcut

Signed and dated '1914' in pencil

26 x 21.6 cm. (10 ¼ x 8 ½ in.)

Sheet 34 x 26.4 cm. (13 ⅜ x 10 ⅝ in.)

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OSBORNE SAMUEL

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Literature:

J. Greenwood, *The Graphic work of Edward Wadsworth*, published by Wood Lea Press, 2002, p.19, no.W/D 2

Colnaghi 99, Tate Memorial 88, Adelphi 3

Description:

Colnaghi & Greenwood do not record any signed impressions of this rare woodcut.

Shortly after the publication of the first volume of *Blast* in the summer of 1914, Wadsworth and his wife visited several ports in the Netherlands. It seems likely that it was during this trip that they visited Vlissingen (known as Flushing) on the Dutch bank at Westerschelde, the channel that connects Antwerp to the North Sea.

Harbour of Flushing shows confidence and an ability to tackle organisational complexity. We are never sure, looking at this compressed image, where the harbour ends and the weapon-sharp forms of the ships begin. Ezra Pound, who gave Vorticism its name and quickly established himself as its main critical champion, equated *Harbour of Flushing's* 'very fine organisation of form' with music: 'There is a definite, one might say a musical or a music-like pleasure for the eye in noting the arrangement of the very acute triangles combined "like notes in a fugue." But there is no doubt at all about Wadsworth's insistence on absolute, clean-cut finality. He maintained that the woodcut 'appeals to me more than any of the other similar medium (etchings, lithographs, mezzotints etc.) precisely because 'it leaves nothing at all to accident.'

Extract taken from Richard Cork's introduction in 'The Graphic Work of Edward Wadsworth' compiled by Jeremy Greenwood, published by Wood Lea Press, 2002, p.9



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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Wadsworth, Edward (1889-1949)



Invention / Mudros, 1917

Woodcut printed in two shades on cream wove paper with margins.
10.5 x 8.1 cm. (4 x 3 1/8 in.)

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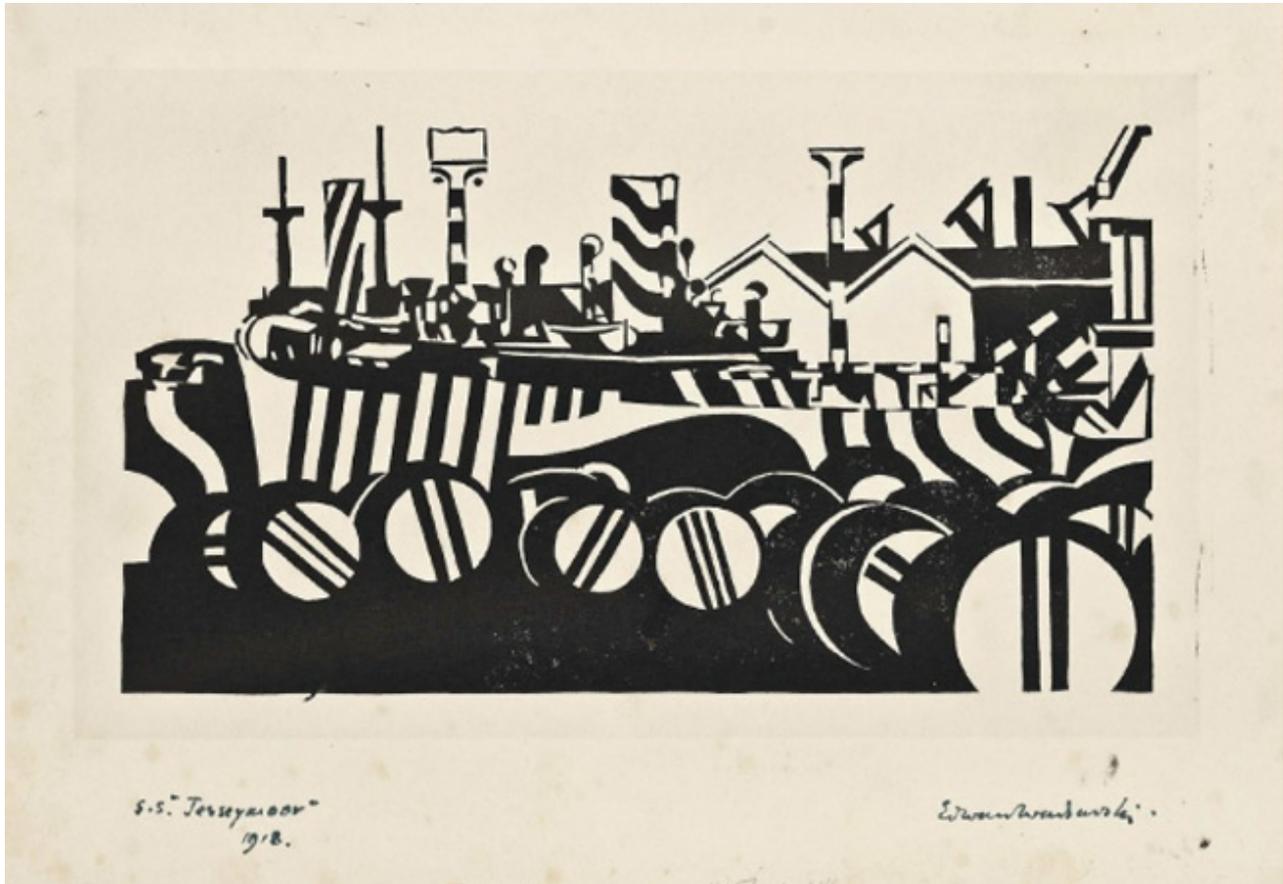
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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Wadsworth, Edward (1889-1949)



***S.S. Jerseymoor*, 1918**

Woodcut printed in black on Japan paper
Signed lower right, titled & dated lower left
11.9 x 21.3 cm. (4 7/8 x 8 3/8 in.)
Framed size 43 x 48.5 cm. (16 7/8 x 19 in.)

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OSBORNE SAMUEL

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Provenance:
Private Collection
Lord Timothy Willoughby of Eresby (grandson of Nancy Astor)

Literature:
Colnaghi catalogue 130

Description:

The SS Jersey Moor is an exquisite woodcut of 1918, a classic image for a Vorticist artist like Wadsworth who helped in the design of 'dazzle camouflage' during WW1

In 1917 Edward Wadsworth was hired to oversee the application of 'dazzle' patterning to ships in the Liverpool and Bristol dockyards. Dazzle camouflage was devised as a means of frustrating the attempts of German U-boat commanders to calculate the exact course and speed of an allied merchantman. By breaking up the outline of the hull with irregular patterns painted in stark colours, a ship became more difficult to target accurately, reducing its chances of a direct and fatal hit by torpedo. During 1918 nearly 2500 ships were being painted at any one time and the results of this dazzle camouflage were successful to the war effort and something to which Wadsworth was very proud. For a Vorticist artist these 'dazzle' ships with their cubist informed patterning were an obvious subject matter. In 'S.S. Jersey Moor' Wadsworth created a pictorial equivalent of the 'dazzle', conflating the diverging diagonals of the barrels in the foreground with the striped ship, rigging, warehouses and cranes in the middle-distance. The result is dynamic and visually disorientating, perhaps not too dissimilar in effect to the view of a dazzled ship glimpsed from a U-boat periscope.



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