

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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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Andrews, Sybil (1898-1992)



***The Windmill*, 1933**

Linocut

Edition of 60

Signed, titled and numbered from the edition of 60 plus 4 EP's in pencil

32 x 22 cm. (12 ½ x 8 ⅞ in.)

Sheet size 38.5 x 26 cm. (15 ¼ x 10 ⅛ in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Provenance:

Lumley Cazalet Gallery, London
Private British Collection
Private collection
Osborne Samuel Gallery

Exhibited:

London, Redfern Gallery, 1933, no.46

Melbourne, 1937, no.43

Literature:

Konody, *Observer*, June 4, 1933, p.10

Stephen Coppel, *Linocuts of the Machine Age*, published by Scolar Press, 1995, SA 27, p.113

Hana Leaper, Sybil Andrews *Linocuts: A Complete Catalogue*, published by Lund Humphries in Association with Osborne Samuel, 2015, no.29, p.75

Description:

Linocut printed on buff oriental oriental laid tissue in 3 blocks: Chinese orange; permanent blue; Chinese blue

The Windmill was inspired by Elmers Mill, an old Suffolk post windmill at the village of Woolpit, near Bury St Edmunds. The mill is also the subject of Cyril Power's first known linocut, *Elmer's Mill, Woolpit* (1921).

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Andrews, Sybil (1898-1992)



***Haysel*, 1936**

Linocut

Edition of 60

Signed, titled & numbered in pencil

25 x 28 cm. (9 ¾ x 11 in.)

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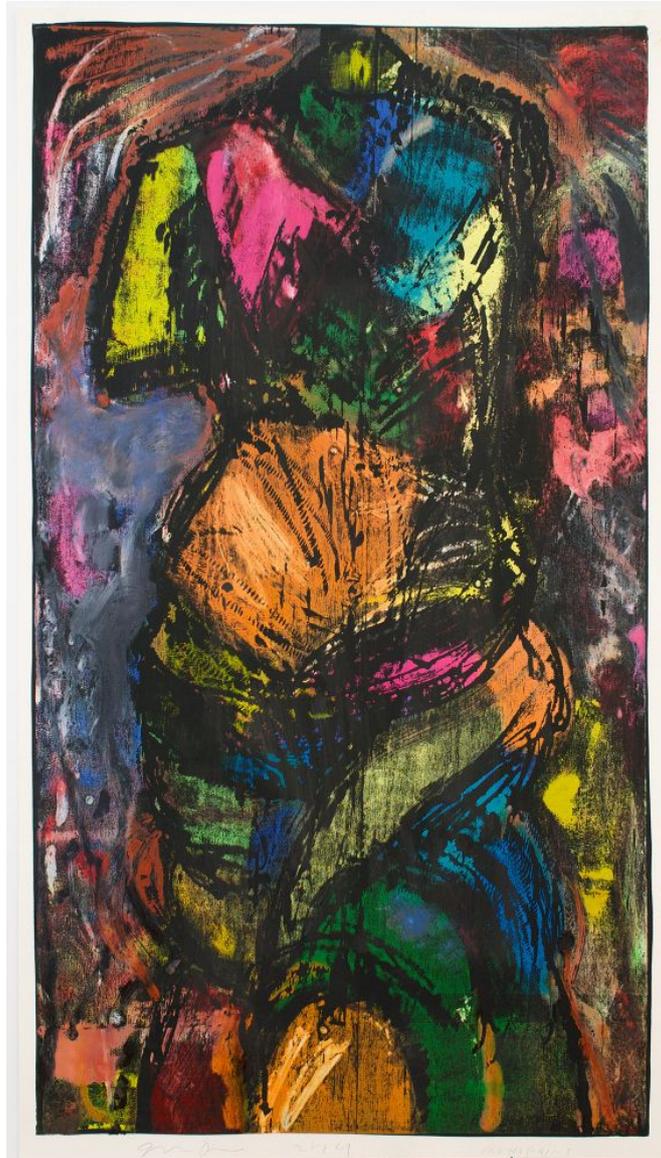
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OSBORNE SAMUEL

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

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Provenance:

The Artist

Osborne Samuel



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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

Signed, dated 2014 and inscribed "Monoprint"

Unique

105.6 x 156.4 cm. (41 ½ x 61 ½ in.)

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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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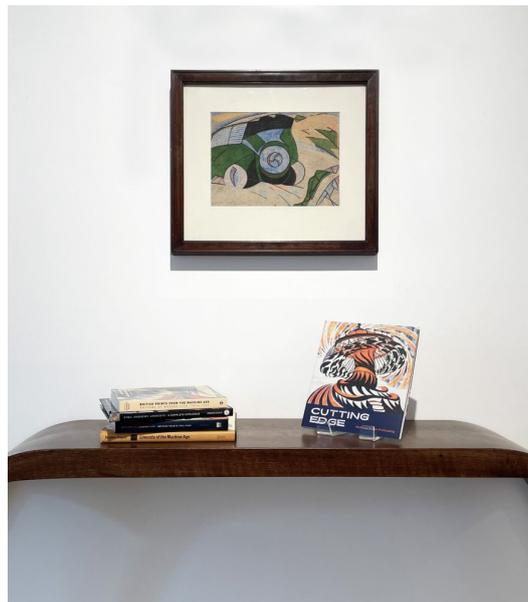
OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

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

Flight, Claude (1881-1955)



Mother and Child, 1929

Linocut printed on cream oriental laid tissue in 4 blocks: cobalt blue; yellow ochre; light brown and light red

Edition of 50

Signed and numbered in pencil, centre and lower right

20.6 x 18.9 cm. (8 x 7 ³/₈ in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Provenance:

Private Collection, UK

Osborne Samuel, London

Exhibited:

Redfern Gallery, London, 1929, no.22

Albany, London, 1931, no.6

Literature:

Stephen Coppel, *Linocuts of the Machine Age*, published by Scolar Press, 1995, CF 33, p.80

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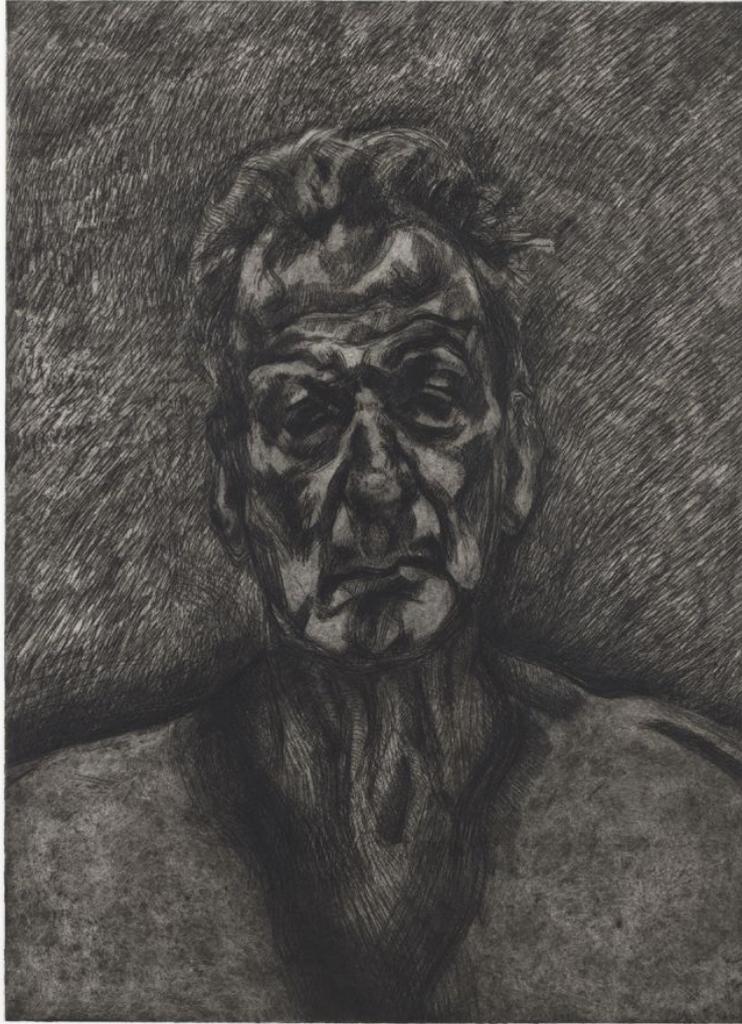
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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Freud, Lucian (1922 - 2011)



***Self-Portrait: Reflection*, 1996**

Etching on Somerset Textured paper

Edition of 46 plus 12 artist's proofs

Initialed and numbered from the edition of 46 plus 12 artist's proofs

Published by Matthew Marks Gallery, New York

59.5 x 43 cm. (23 $\frac{3}{8}$ x 16 $\frac{7}{8}$ in.)

Sheet 88.3 x 69.9 cm. (34 $\frac{3}{4}$ x 27 $\frac{1}{2}$ in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Provenance:

Private Collection, USA

Exhibited:

London, National Portrait Gallery, Lucian Freud: Portraits, 9 Feb - 27 May 2012, illustrated p.197, another impression

New York, Museum of Modern Art, Lucian Freud: The Painter's Etchings, 16 Dec 2007 - 10 Mar 2008, illustrated p. 76, another impression

Literature:

Craig Hartley 55; Starr Figura 76

Sarah Howgate 123; Sebastian Smee 1

William Feaver 66; Yale 41

Toby Treves, *Lucian Freud: Catalogue Raisonné of the Prints*, published by Modern Art Press, 2022, No. 80, illustrated p.207

Description:

Lucian Freud was one of the most significant portraitists of the last century, acclaimed Internationally. His portraits are both ruthless, coldblooded examinations and yet also intimate and impartial. This seemingly contradictory approach stemmed from seeing himself as “a sort of biologist”, interested in “the insides and undersides of things.”¹

He refused to work from photographs as he stated, “the aura given out by a person or object is as much a part of them as their flesh. The effect that they make in space is as bound up with them as might be their colour or smell.”² Sitters had to be patient and prepared to be nocturnal, so inevitably this led to self-portraits. Freud depicted mirror images of himself throughout the breadth of his career and often referred to this process in titles, such as in the etching, *Self-Portrait: Reflection*.

This etching is an extraordinary portrait and display of technical command, the artist as in so many portraits, naked, filling the large plate from the chest upwards. Freud stood his copper plates upright on an easel from the mid 1980's onwards and found he was able to work with greater force and fluidity. He claimed to find etching easier than drawing.

Self-Portrait: Reflection is uncompromising, the irregularities of the surface and lack of balance to his features are laid bare. The artist's eyes scarcely visible but piercing, self-examining and yet also boring into the viewer.

Freud stated, “Many people are inclined to look at portraits not for the art in them but to see how they resemble people. This seems to me a profound misunderstanding.”³

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MODERN AND CONTEMPORARY ART

Frank Auerbach began to unravel this ‘misunderstanding’ in the Tate catalogue that accompanied Freud’s retrospective of 2002:

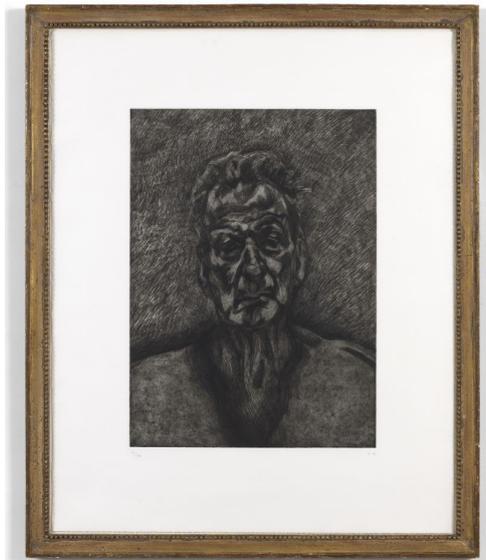
‘When I think of the work of Lucian Freud, I think of Lucian’s attention to his subject. If his concentrated interest were to falter he would come off his tightrope; he has no safety net of manner. Whenever his way of working threatens to become a style, he puts it aside like a blunted pencil and finds a procedure more suited to his needs. I am never aware of the aesthetic paraphernalia. The subject is raw, not cooked to be more digestible as art, not covered in a gravy of ostentatious tone or colour, nor arranged on the plate as a ‘composition.’ The paintings live because their creator has been passionately attentive to their theme, and his attention has left something for us to look at. It seems a sort of miracle.’⁴

¹ Royal Academy Blog, 22nd October 2019

² *Lucian Freud: A Life*, David Dawson and Mark Holborn, published by Phaidon, 2019

³ Freud cited in Cape, J., *Freud at Work*, Alfred Knopf, New York, 2006, p. 32

⁴ William Feaver, *Lucian Freud*, Tate Publishing, 2002, p.51



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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Freud, Lucian (1922 - 2011)



Portrait Head, 2001

Etching on Somerset Textured paper

Edition of 46

Signed with initials and numbered from the edition of 46 plus 12 artist's proofs

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 ⅞ x 25 in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Provenance:

The Artist
Matthew 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 Smee 44;

Toby Treves, *Lucian Freud: Catalogue Raisonné of the Prints*, published by Modern Art Press, 2022, no. 96, illustrated p.239

Description:

The journalist Emily Bearn was the subject of this etching, she was also the sitter to several paintings in 2001-2002.



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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Hockney, David (b.1937)



***Pretty Tulips*, 1969**

Lithograph printed in colours
Signed in pencil and numbered from the edition of 200.
Petersburg Press
72.1 x 50.6 cm. (28 $\frac{3}{8}$ x 19 $\frac{7}{8}$ in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Provenance:

Private Collection, London

Description:

Issued for the Hockney Retrospective Exhibition, Whitechapel Art Gallery, London 1970
Printed by Ernest Donogh at Cook Hammond and Kell in London. Published by Petersburg Press.
Scottish Arts Council 115



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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Hockney, David (b.1937)



Panama Hat, 1972

Etching and aquatint
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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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 in. (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

Kentridge, William (b.1955)



Eight Vessels, 2021

4-Plate photogravure with hand painting
Signed and numbered from the edition of 20
Jillian Ross Print Studio
72.5 x 100 cm. (28 ½ x 39 ⅜ in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Mongale, Puleng



Grounded, 2021

Photogravure with etching with colour roll on Surface Gampi chine colle

Edition of 25

Signed and numbered from the edition of 25

Jillion Ross Print Studio

48.5 x 62.5 cm. (19 x 24 ½ in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Description:

Printed on Hanemulhle natural white paper.

Puleng Mongale (b. 1991) uses her vivid collages as a way to connect with her Sotho heritage. Having originally studied communications science and English at the University of South Africa, as well as pursuing copywriting at Umuzi, a creative hub based in Jeppestown, she decided to explore the art world more seriously.

Mongale's artistic expression is mostly influenced by the stories of the women in her life; women who raised her and women in her family who she has heard about but never met, such as her late great-grandmother, after whom she is named. She also draws inspiration from the black, working-class women she encounters daily in the city.

Working in digital collage, Mongale explores her identity through an internal dialogue that revolves around a re-imagined history, the establishment and maintenance of ancestral relationships, black womanhood, and re/claiming her heritage.

Mongale finds that her collage work, through self-portraiture, allows her to put together pieces of worlds she's never been a part of and worlds that she's trying to forge right now. Her imagined, photoshopped landscapes are vivid renderings of a life she yearns for. She says living in Johannesburg has always made her feel slightly displaced: "Joburg is an eclectic mix of cultures but is somehow dominated by one particular culture/language."

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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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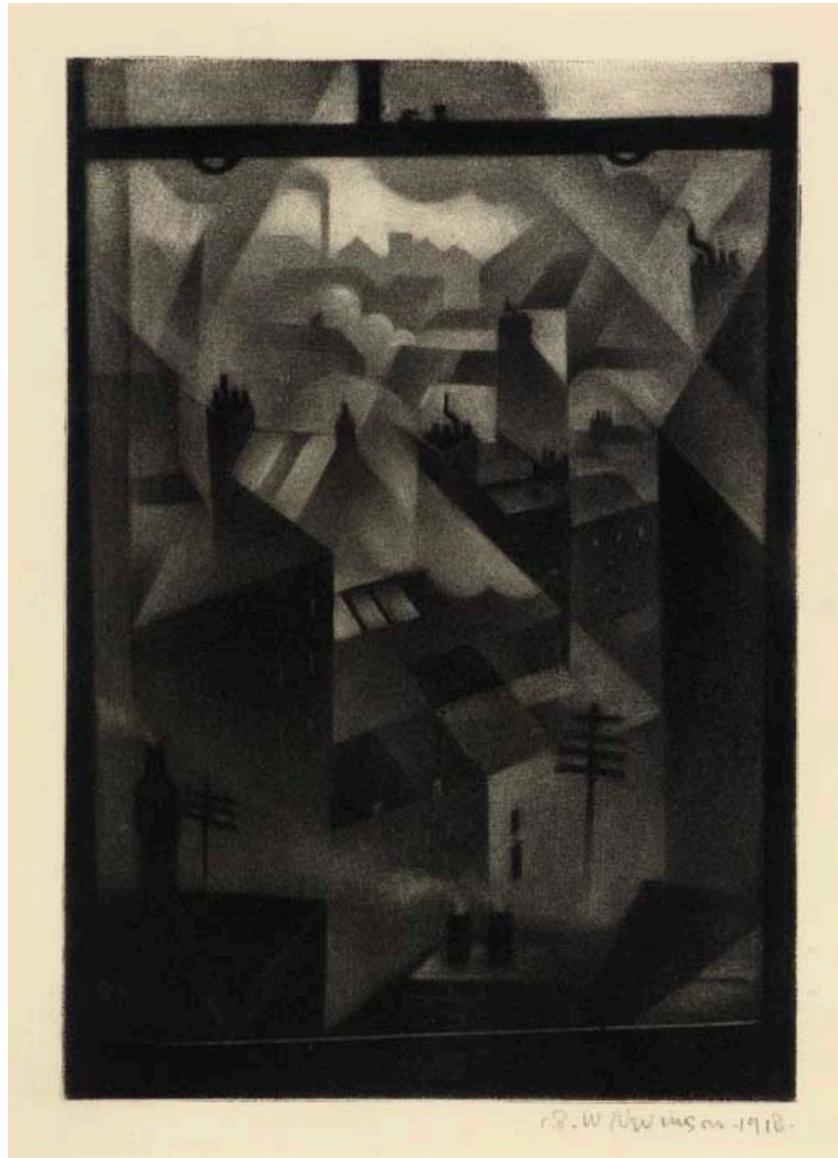
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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

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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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Exhibited:

Keppel Galleries, New York 1919

Manchester City Art Gallery, July 1920

Description:

'His first attempt at mezzotint, the compelling 'From an Office Window' was made from a design derived from an oil painting first exhibited in April 1917 at the Friday Club from which it was promptly bought by the poet Osbert Sitwell. 'From an Office Window' was one of a small number of mezzotints held in London earlier in 1918 heralded a general and positive reassessment of the medium.' - Black, CRW Nevinson: The Complete Prints, p.42

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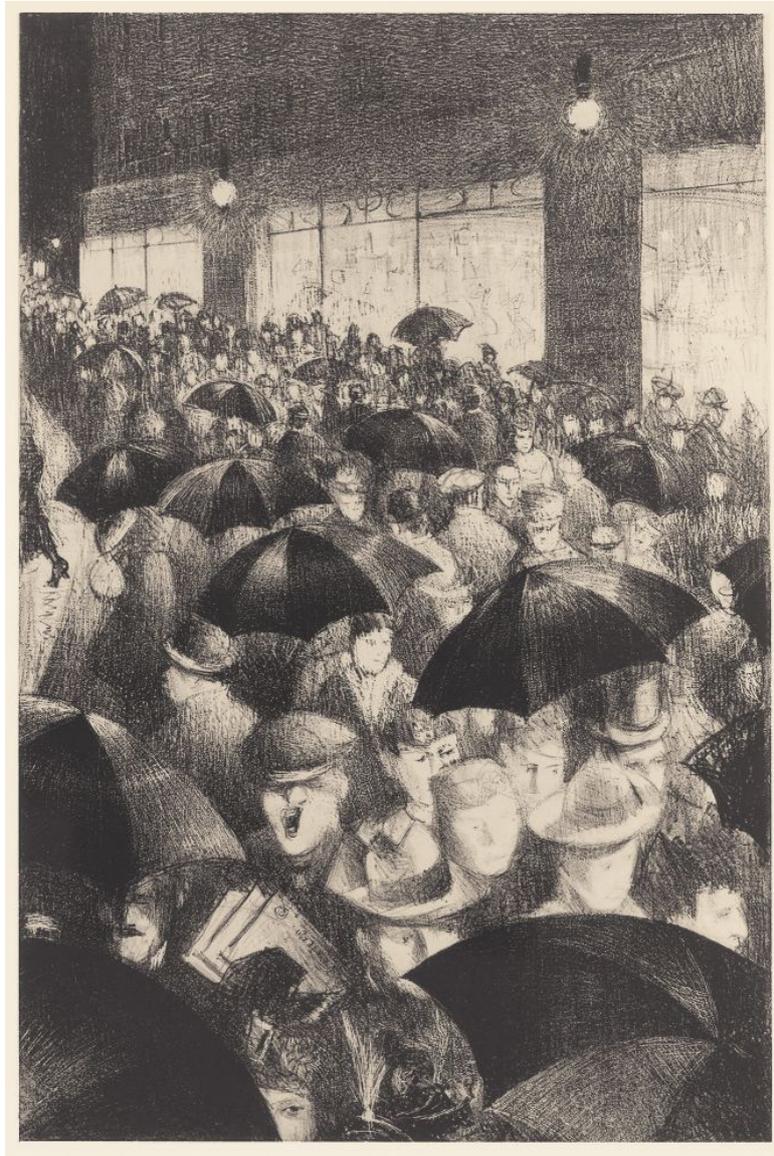
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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

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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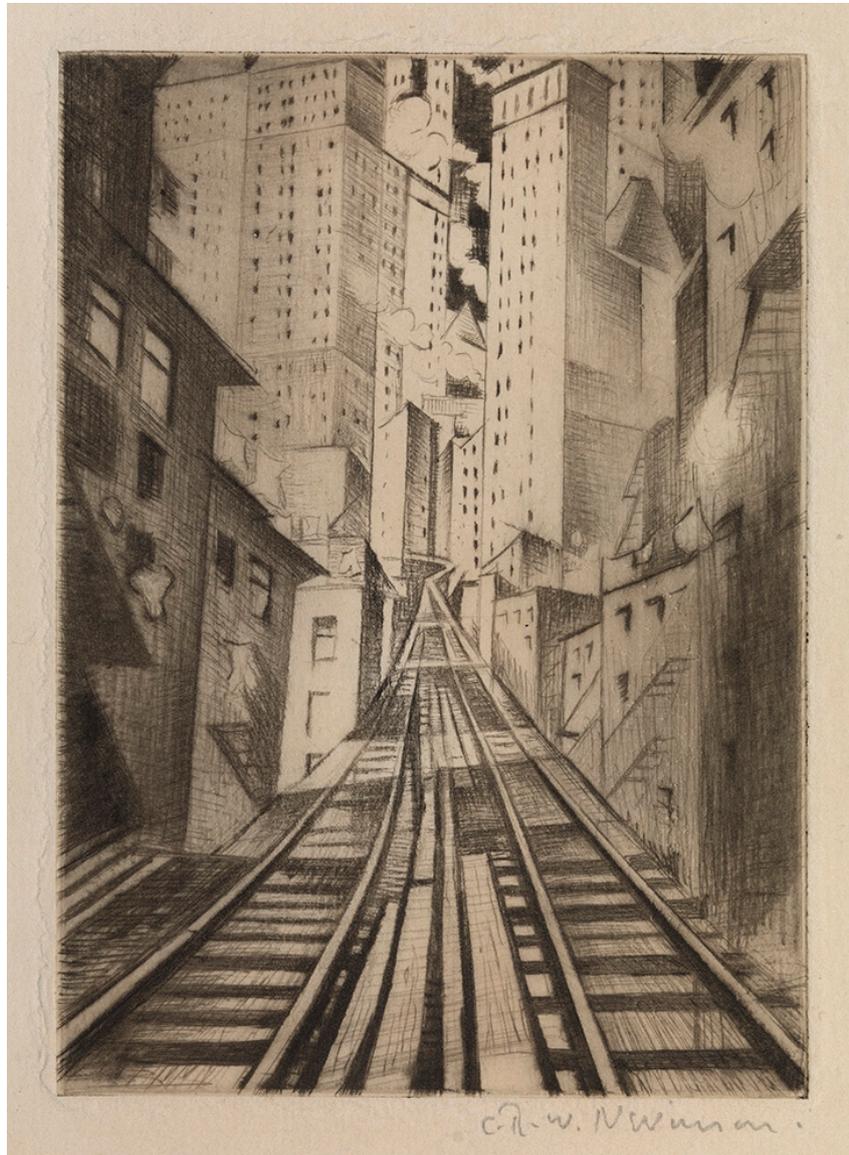
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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Nevinson, CRW (1889-1946)



New York: An Abstraction, 1921

Drypoint printed in sepia on off-white laid paper

Signed lower right. Titled verso.

12.7 x 8.9 cm. (5 x 3 ½ in.)

Sheet size 28.4 x 20 cm. (11 ¼ x 7 ⅞ in.)

Framed size 33.6 x 28.5 cm. (13 ⅛ x 11 ⅛ in.)

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Literature:

Black, Jonathan. CRW Nevinson - The Complete Prints. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 77.

Description:

Used as the cover image for the catalogue at Bourgeois Galleries, New York, 1920, 'New York: An Abstraction' may be based on a stretch of elevated railway that ran along Third Avenue. The wall of skyscrapers and the train tracks dominate the composition, leaving no space for human beings, described by Jonathan Black as "New York's somewhat inhuman architectural dynamism". Nevinson later renamed the oil painting of the same subject, '*The Soul of a Soulless City*' – indicative of the artist's now distinctly negative view of the city.

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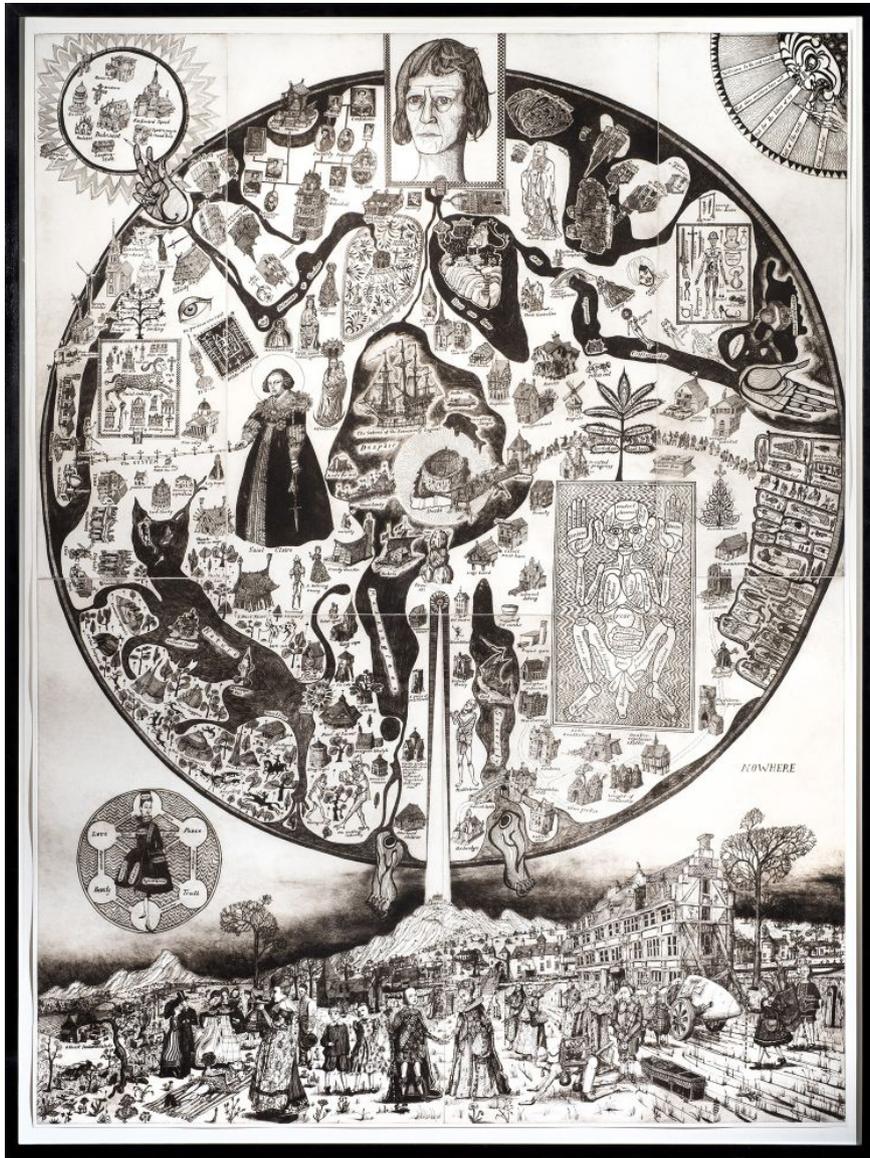
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OSBORNE SAMUEL

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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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 20 – 60/60 in pencil and signed. The US edition such as this impression was inscribed USA Ed 20 – 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

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

MODERN AND CONTEMPORARY ART

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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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

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.

Lill Tschudi was a Swiss artist (1911-2004) from the town of Schwanden in the municipality of Glarus. She saw an advertisement in *The Studio* magazine for classes at the Grosvenor School of Modern Art in London and enrolled there in December 1929. She stayed for six months, learning a revolutionary new method of linocutting taught by the charismatic Claude Flight, a teacher and artist who ran a course on Tuesday afternoons. Tschudi became a good friend of Flight's and his companion the artist Edith Lawrence. Her linocuts like many of her fellow students who attended Flight's classes are concerned with rhythm, velocity and dynamism of modern life of the Jazz Age.

Sailor's Holiday shows a group of sailors printed in blues, black and brown, the white being part of the blocks that are left uncut and un-inked. It is not known where the scene is but after her time in London Flight suggested she go to Paris to broaden her work. She spent two months there each year and studied under Fernand Leger, Andre Lhote and Gino Severini. The image suggest Paris as the location; the central figure looks like an accordion player perhaps. The linocut was made in an edition of 50 in the 1930s but a second edition was begun in 1984 for the US market on the strength of the revival of interest in the Grosvenor School linocuts. This second edition is annotated 'USA' and numbered from 50 as well.



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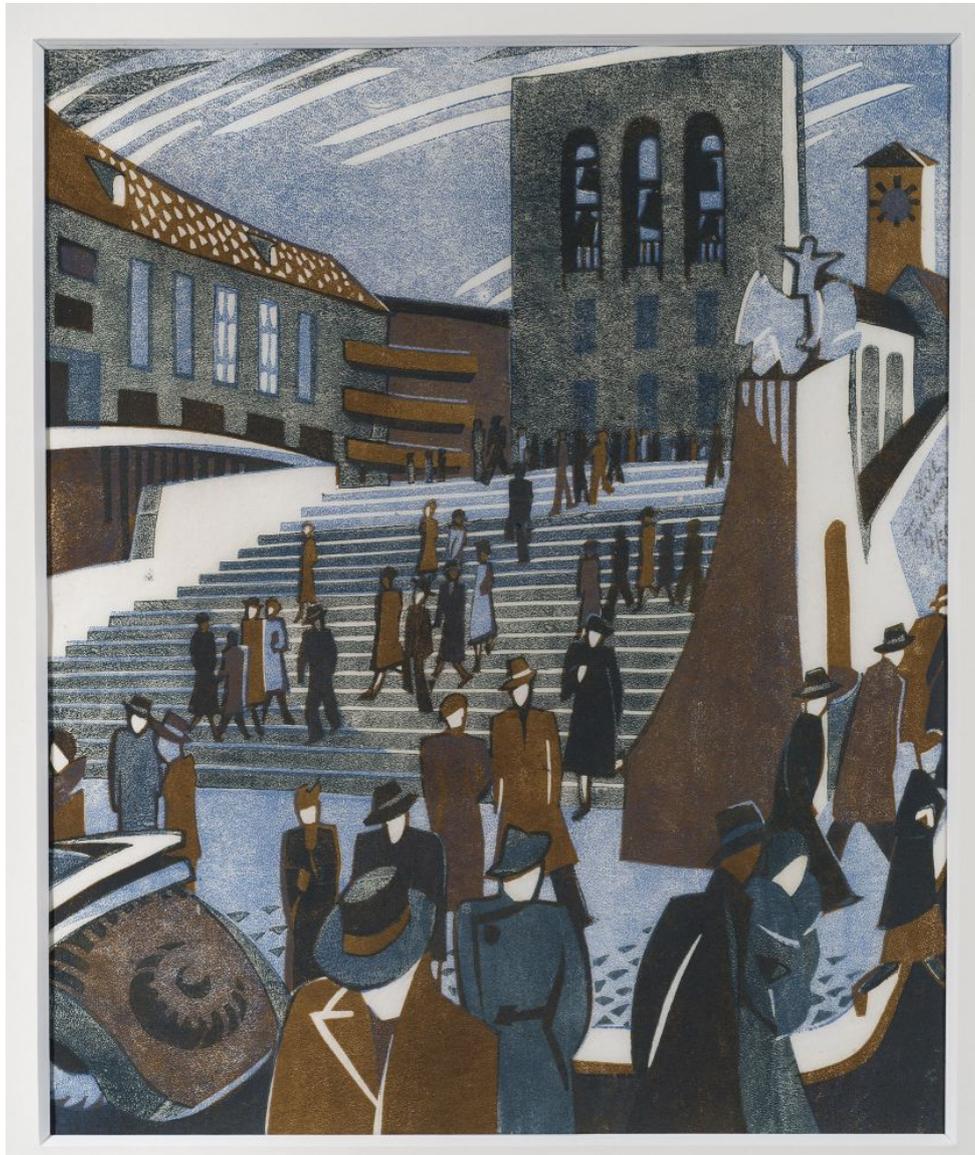
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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Tschudi, Lill (1911-2004)



People Coming Out of Church, 1938

Linocut

Edition of 50

Signed and numbered

Printed on thin off white oriental laid paper in 3 blocks: brown; viridian and bluish grey.

37 x 27 cm. (14 ½ x 10 ½ in.)

Framed size 53.5 x 47 cm. (21 x 18 ½ in.)

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OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Tschudi, Lill (1911-2004)



"La Banda" at San Marco, Venice, c.1955

Linocut

Edition of 50

Signed and numbered

38 x 22 cm. (15 x 8 7/8 in.)

Framed size 54 x 40 cm. (21 1/4 x 15 7/8 in.)

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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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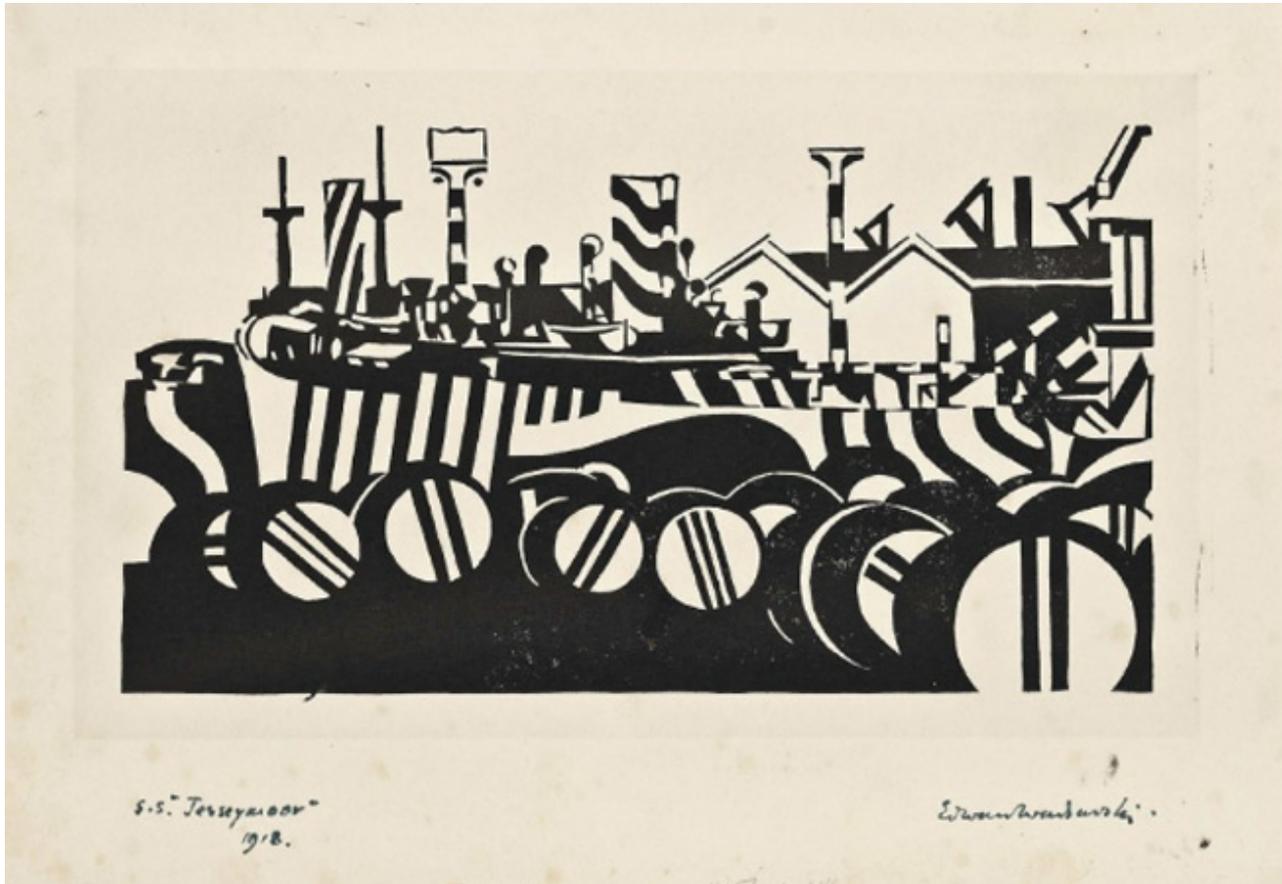
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OSBORNE SAMUEL

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

MODERN AND CONTEMPORARY ART

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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