

MARCUS REES ROBERTS

Dusk and Discord

The title of this series of drypoints comes from a line in Federico García Lorca's *Ode to Salvador Dalí*.

In 1925 Salvador Dalí invited Lorca to stay with his family for Holy Week at their holiday home in Cadaqués, then a very small fishing village 20 kilometres south of the French border in Catalunya. Lorca enchanted the Dalí family with his energy, enthusiasm and charm. He sang and recited poetry and told anecdotes. He, in turn, was enchanted by Cadaqués. He was awestruck by the vast, gold baroque altar in the church and was spellbound by the insightful, deranged chatter of Lydia, a woman who lived in a hut in the woods behind Sa Conca beach. He went on day trips to Figüeres and Girona and, terrifyingly for Lorca, who did not like the sea, to Cap de Creus, where he was fascinated by the lunar landscape and the strange outcrops of rock known as the eagle, the camel, the monk, the anvil...

In 1929 Lorca travelled to New York. Although this trip was an enormously important one for the development of his work, Lorca had ambivalent feelings about the city. On one hand he was exhilarated by its teeming energy; but he was also appalled by the squalor, the noise, the vastness, the concrete, the poverty, the wealth, the inhumanity. As V. S. Pritchett said: 'What we call civilisation, he called slime and wire.'

Lorca's great collection, *Poet in New York*, records his ambivalence. The fragments of text used by Rees Roberts in this series of drypoints are from one of Lorca's poems: *Dance of Death*. The last print, rather than showing New York as it was, depicts the devastation and ruin that Spain would suffer a few years later.

Dusk and Discord, 2021-22

Twelve 2-plate drypoints

Printed on Somerset Velvet soft white 300gsm

Edition of 8 plus 2 Artist's Proofs and

1 Publisher's Proof

Plate: 40.5 x 34 cm

Sheet: 45.5 x 38 cm

Each: GBP £750.00

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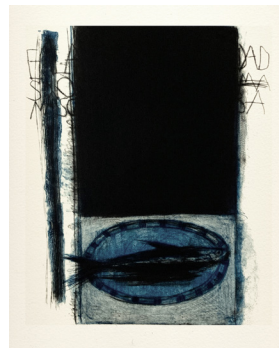
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I



II



III



IV



V



VI



VII



VIII



IX



X



XI



XII



Marcus Rees Roberts

The Fountain of Tears, 2021-22

Concertina Artist's Book

Two sheets fully open: 28.5 x 76 cm (folded: 28.5 x 19 cm)

Title Sheet 28.5 x 19 cm

Inkjet heightened in gesso and crayon

Text: drypoint printed on Khadi paper

Images and text mounted on Somerset Velvet Soft White 300gsm

Edition of 8 plus 2 Artist's Proofs and 2 Publisher's Proof

GBP £400.00

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ANA MARIA PACHECO



Comedia I-IV, 2006-16

The scenes of Pacheco's series of chiarascuro woodcuts were inspired by the dances and songs of colonial Peru, such as the *Son de los diablos*. Performed by black dancers during the Catholic Feast of Quasimodo, the Son featured devils, some in the guise of monsters with horns and claws, others wearing grotesque masks, animal skins and feathers. Under the cover of carnival, these transformations and role-reversals (suggested in Pacheco's prints by the wielding of a whip) represented spirited defiance of an imposed colonial culture and assertion of an independent identity.



This series also represents a remarkable combination of contemporary and traditional technology. Where German artists of the fifteenth and sixteenth centuries normally employed the services of a specialist craftsman to cut their drawn designs into the woodblock, Pacheco experimented with laser technology to perform the same task.



Comedia I-IV, 2006-16

Chiaroscuro Woodcut

Block 29.4 x 38.5 cm

Printed on Somerset Satin White 300gsm

Editions of 25 + 2 artist's proofs, 2 publisher's proofs,

1 printer's proof, 2 archive proofs

Each: GBP £900.00

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ALISON LAMBERT



Asterion I, 2022



Asterion II, 2022

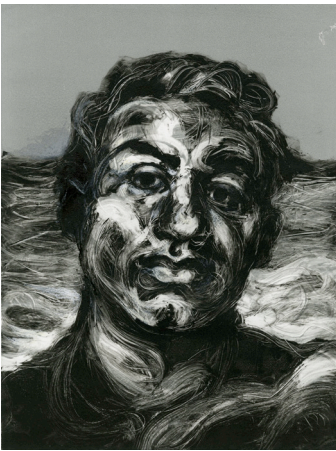


Asterion III, 2022



Asterion IV, 2022

Whilst drawing has been predominant for a number of years, the monotype process has become an essential part of Lambert's working practice and the prints continue to have a symbiotic relationship with the drawings. The technique she employs in her monotypes allows her to develop an image on the plate in a very similar way to the way her drawings evolve on paper. There is also a close relationship in terms of the various narratives that she develops in her work.



Antonius, 2022



Calypso, 2022

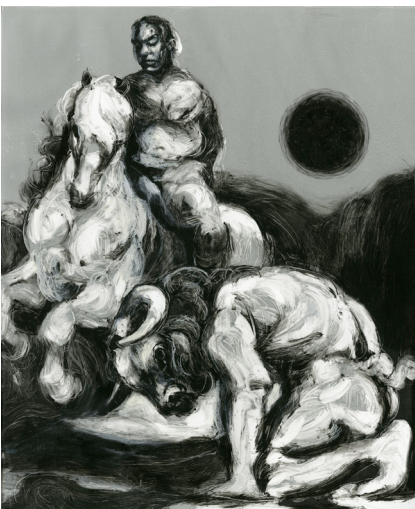
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Asterion I-IV, 2022

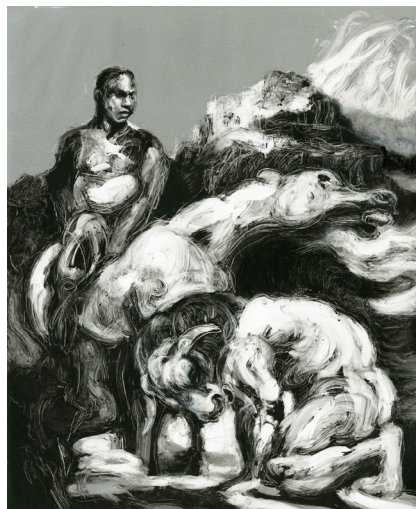
Two plate Monotypes, heightened in pastel
Printed on Somerset Textured white 300gsm
Plate: 20 x 15 cm
Unique; signed and dated in pencil
Each: GBP £795.00

Antonius | Calypso, 2022

Two plate Monotypes, heightened in pastel
Printed on Somerset Textured white 300gsm
Plate: 40 x 30 cm
Unique; signed and dated in pencil
Each: GBP £1,100.00



Nisus and Minotaur, 2022



Silvanus and Minotaur, 2022

Nisus and Minotaur, 2022

Silvanus and Minotaur, 2022

Two plate Monotypes, heightened in pastel
Plate 60 x 50 cm
Unique; signed and dated in pencil
Each: GBP £1,250.00

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FREDERIC MORRIS

Playground Wall 1-3

These etchings were inspired by deconstructionist ideas - with wear and tear over time, heavily postered and painted walls reveal the underlayers, creating new and bizarre combinations of past and present advertising, graffiti and murals.



Playground Wall 1-3, 2021

Etching and aquatint

Plate: 48.5 x 60 cm

Printed on Lambeth Cartridge 300gsm

Each: GBP £720.00

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