

80's IN PRINTS

February 19th - April 9th, 2021

The mid-1980s saw the emergence of new modes of print production and distribution. Through these new techniques, the actors of the artistic scene aimed to democratise art. Among them, Jean-Michel Basquiat, Willem de Kooning, Keith Haring, Robert Indiana, A.R. Penck, Robert Rauschenberg, Andy Warhol and Tom Wesselmann all explored the new opportunities offered by prints, and analysed how these go beyond the traditional framework to respond to an artistic approach. Whether they are silkscreens, lithographs or engravings, the multiple works come from techniques which guarantee the quality of the said reproduction: a significant deposit of ink which guarantees an intense color, a conservation of the color in time, and optimal opacity. The choice of paper by the artist is also decisive for the desired final effect. The 1980s therefore witnessed a greater amount of production of color prints and graphics.

Long perceived as minor compared to a unique work, the edition has made a comeback on the international artistic scene for a dozen years, as evidenced by the revaluation of editions in fairs, museums, galleries, auction houses, and the choice of contemporary artists to create their own multiples.

Galerie 75 Faubourg is delighted to present its exhibition "80's IN PRINTS", bringing together a selection of silkscreens and lithographs from the 80s, all produced during the artists' lifetime.

For any information, please contact us at +33 (0) 1 44 51 75 75 or info@galerie75faubourg.com

80's IN PRINTS

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Keith Haring, *Sans titre / Untitled (The Fertility Suite)*, 1983

Sérigraphie sur papier Rives BFK / Silkscreen on Rives BFK paper
107 x 127 cm / 40 x 50 in
Signée, datée et numérotée / Signed, dated and numbered
Ed. 35/100



Keith Haring, *Sans titre / Untitled (The Fertility Suite)*, 1983

Sérigraphie sur papier Rives BFK / Silkscreen on Rives BFK paper
107 x 127 cm / 40 x 50 in
Signée, datée et numérotée / Signed, dated and numbered
Ed. 38/100



Robert Indiana, *The Hartley Elegies : The Berlin Series - KvF I*, 1990

Sérigraphie sur papier Saunders / Silkscreen on Saunders paper
203 x 141 cm / 80 x 55 1/2 in
Signée, datée et numérotée / Signed, dated and numbered
Ed. 9/50



Robert Indiana, *The Hartley Elegies : The Berlin Series - KvF II*, 1990

Sérigraphie sur papier Saunders / Silkscreen on Saunders paper
203 x 141 cm / 80 x 55 1/2 in
Signée, datée et numérotée / Signed, dated and numbered
Ed. 9/50



Jean-Michel Basquiat, *Sans titre / Untitled (From Leonardo)*, 1983

Sérigraphie sur papier Okawara / Silkscreen on Okawara paper
Chaque : 88 x 76 cm / Each : 34 3/4 x 30 in
Signée / Signed
Ed. 45



Robert Rauschenberg, *Charms against harm*, 1993

Sérigraphie sur papier / Silkscreen on paper
103 x 71 cm / 40 1/2 x 28 in
Signée, datée et numérotée / Signed, dated and numbered
Ed. 67/100



Robert Rauschenberg, *L'Autre Monde*, 1989

Sérigraphie sur papier / Silkscreen on paper
100 x 70 cm / 39 3/8 x 27 1/2 in
Signée, datée et numérotée / Signed, dated and numbered
Ed. 51/90

Du 19 février au 9 avril 2021

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Andy Warhol, *Ingrid Bergman - The Nun*, 1983

Sérigraphie sur papier / Silkscreen on paper
96,5 x 96,5 cm / 38 x 38 in
Signée et numérotée / Signed and numbered
Ed. 169/250



Andy Warhol, *Ingrid Bergman - Herself*, 1983

Sérigraphie sur papier / Silkscreen on paper
96,5 x 96,5 cm / 38 x 38 in
Signée et numérotée / Signed and numbered
Ed. 169/250



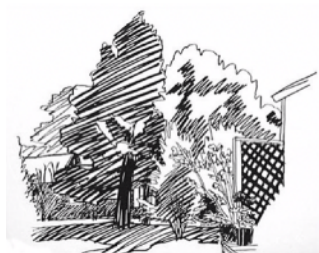
Andy Warhol, *Ingrid Bergman - With Hat*, 1983

Sérigraphie sur papier / Silkscreen on paper
96,5 x 96,5 cm / 38 x 38 in
Signée et numérotée / Signed and numbered
Ed. 169/250



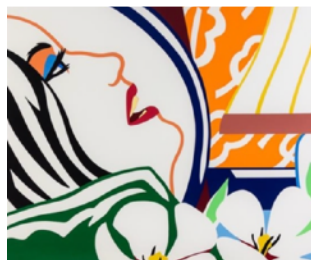
Willem de Kooning, *Quatre lithographies*, 1986

Série de 4 lithographies / Series of 4 lithographs
Chaque : 71 x 62 cm / Each : 28 x 24 1/2 in
Signées, datées et numérotées / Signed, dated and numbered
Ed. 82/100



Tom Wesselmann, *Jeannie's Backyard - East Hampton*, 1990

Sérigraphie sur papier / Silkscreen on paper
148 x 183 cm / 58 1/4 x 72 in
Signée et numérotée / Signed and numbered
Ed. 97/100



Tom Wesselmann, *Bedroom Face with Orange Wall Paper*, 1987

Sérigraphie sur papier / Silkscreen on paper
149,5 x 164 cm / 58 7/8 x 64 1/2 in
Signée, datée et numérotée / Signed, dated and numbered
Ed. 61/100



A.R. Penck, *Tiger und Jäger*, c. 1990

Sérigraphie sur papier vélin / Silkscreen on wove paper
132 x 252 cm / 52 x 99 in
Signée et numérotée / Signed and numbered
Ed. 29/30

JEAN-MICHEL BASQUIAT (1960 - 1988)

In 1968, after being hit by a car, young Basquiat remained in hospital for a month. During his recovery, his mother gave him a copy of the famous textbook *Gray's Anatomy*. Treasured by medical students for the anatomical plates, this book enabled him to better grasp the intricacies of human anatomy, which was later to have a strong influence on his work.

Jean-Michel Basquiat continued to educate himself about anatomy and physiology by further exploring Leonardo da Vinci's studies of the human being. *Untitled (From Leonardo)*, 1983, is a vibrant example of Basquiat's interest in the corporeality and bodily fragility, depicting dismembered body parts, severed spines and detailed bones. As noticed by the art historian Olivier Berggruen, Basquiat's anatomical works "[create] an aesthetic of the body as damaged, scarred, fragments, incomplete or torn apart, once the organic whole has disappeared. Paradoxically, it is the very act of creating these representations that conjures up a positive corporeal valence between the artist and his sense of self or identity. The creative act of representing a fragmented body probably helped Basquiat regain a temporary sense of wholeness" (Olivier Berggruen, *The Prints of Jean-Michel Basquiat*, Print Quarterly 26, n°1, pp. 21-32).

First drawn on five sheets of clear acetate, the images were then transferred to Japanese rice paper, via the printing process of silkscreen. *Untitled (From Leonardo)* present several references to various periods in art history, from Antiquity (with the Greco-Roman sculpture imagery), to the Renaissance (with the skulls referring to *memento mori*) to contemporary graffiti culture (with the incorporation of text).



Jean-Michel Basquiat, *Untitled (From Leonardo)*, 1983
Silkscreen on Okawara paper



Jean-Michel Basquiat, *Untitled (From Leonardo)*, 1983
Oilstick and acrylic on acetate

WILLEM DE KOONING (1904 - 1997)

Major figure of Post-War and Abstract Expressionism, Willem de Kooning continually refined his style over the course of his sixty-year career. Unlike many of his contemporaries, his final style was bright and primary, sinuous and lyrical, deliberate and precise, as seen in *Quatre Lithographies* (1986).

Following a decade of dark and self-destructive behavior, the eighties were marked by important changes in de Kooning's life, which were reflected in his artistic output. Living full-time in East Hampton with his ex-wife Elaine de Kooning, Willem de Kooning was newly sober and surrounded by close friends and assistants. It was a period of prolific output for the artist, but also of renewed focus and clear thinking. In 1980, de Kooning declared « Lately I've been thinking that it would be nice to be influenced by Matisse, I mean he's so lighthearted. I have a book about how he was old and he cut out colored patterns and he made it so joyous. I would like to do that, too—not like him, but joyous, more or less » (Willem de Kooning, quoted in *M. Stevens and A. Swann, de Kooning: An American Master*, New York, 2004, p. 589).

His former exuberance made a come back in his paintings, and he started using a new type of mechanical easel which could rotate paintings 360 degrees and raise and lower them easily, allowing the artist to work on all the surface of the canvas at once. This new technique participated to imbue his late works with lightness, consistency and delicate movement.

Published by Éditions de la Différence (Paris) as a portfolio of four in an edition of 150, *Quatre Lithographies* (1986) is characteristic of this late style. This set, rarely seen complete, is considered as the crowning achievement of his graphic works, the most finished and visually engaging of the very few lithographs created by de Kooning late in his career.



Willem de Kooning, *Quatre Lithographies*, 1986
Lithograph on paper

KEITH HARING (1958 - 1990)

Fertility Suite (1983), an early set of five silkscreens, is a vibrant example of the way in which Keith Haring used positive visual language to speak out against the most taboo socio-political challenges of his time. The technique of silkscreens allowed Haring to produce multiple images in vivid colours with minimum variation between prints.

Using his iconic thick outlines and simplified forms, *Fertility* depicts pregnant figures dancing in energetic bodily motions that recall African fertility dance. This series speaks out against the high prevalence of HIV/AIDS among pregnant women in Sub-Saharan Africa in the 1980s, and how destructive it can be when passed from mother to child. Some of the figures and part of their environment are covered with dots and dashes, marks that have come to be identified as the lesions associated with HIV/AIDS. The menacing presence of the virus brings a much darker tone to this series initially perceived as joyful images with the neon bright colors and positive dynamic of the subject.

The *Fertility Suite* is an archetypal example of Haring's style as it also includes many other of his symbols, such as the *radiant baby*, the ancient Egyptian pyramid and the UFOs. In two of the prints, Haring includes a large dotted figure with, at the centre of their stomach, an ankh cross, the Egyptian hieroglyphic for 'life', alluding to the subject of fertility and hope for the future. Motherhood and babies represented for Haring « the purest and most positive experience of human existence [...] the bearers of life in its simplest and most joyous form », as he stated in 1981.



Keith Haring, *The Fertility Suite*, 1983
Silkscreens on paper

ROBERT INDIANA (1928 - 2018)

Born in New Castle in 1928, Robert Indiana is an American artist associated with the Pop Art movement. He is best known for his LOVE imagery, but his art goes beyond just LOVE. Born Robert Clark, he adopted the name of his native state early in his career. From the start, he worked with bold, contrasting, sometimes clashing, colors reminding him of the signs along the highways.

The Hartley Elegies is a series of 18 paintings created from 1989 to 1994. They were inspired by American artist Marsden Hartley's *War Motif* series (1914-1915), which was a tribute to a German lieutenant, Karl von Freyburg, whom Hartley had a deep friendship with before he perished in WWI. Indiana's *Berlin Series* is directly referring to the works which Hartley painted during an extended stay in Berlin, blending Cubism and German Expressionism.

Thereby, Indiana's *KvF I* (1989-1994) is based on Hartley's *Portrait of a German Officer* (1914), which Indiana had seen at the Metropolitan Museum of Art in New York. Indiana's work is a close interpretation of Hartley's, including all the motifs of military pageantry as well as the symbols referring to Karl von Freyburg : his name or initials 'K. v. F.' ; his age at death, 24 ; his regiment number, 4 ; the Iron Cross which he received posthumously ; the epaulets and brass buttons from his uniform ; a chessboard that refers to his favorite game ; and the number 8, a symbol of transcendence and eternity. Using the same color tones, he transformed Hartley's thick brushstrokes into his renown hard-edged lines and saturated colors. He also adds a large central ring with text referring once again to the fallen German soldier: his name and the date October 7 between the years 1914 and 1989. October 7th, 1914 refers to the date of Freyburg's death, and October 7th, 1989, exactly seventy-five years later, is the date Indiana starting working on the *Hartley Elegies Series*.

Excerpt from "Indiana: Odes to Hartley," interview by Susan Elizabeth Ryan, July 1991 :

« Susan Elizabeth Ryan: What drew you to Marsden Hartley as a subject?

Robert Indiana: Hartley had been just about forgotten and neglected then, and since I live here in Maine, and he is one of Maine's most famous artists. I thought it was proper to help revive interest in him.

SER: And are you using his Berlin images as the basis for your new ones, your "homages"?

RI: ...Hartley did about fifty or so works in his Berlin series. I base mine on the examples in American museums like the Hirshhorn Museum in Washington, D.C. and the Whitney and Metropolitan museums in New York. I use elements of these paintings. His colors are strong and forthright, there's no enormous nuance to deal with. Where nuances do exist, I eliminate them and transform his works into my own terms: hard edge and flat color. Some of mine are designed directly from his paintings, others I have recomposed. But then, as my own series progresses, the Hartley's become less Hartley, and more Indiana. »

Robert Indiana
The Hartley Elegies : The Berlin Series - KvF I, 1990
 Silkscreen on paper



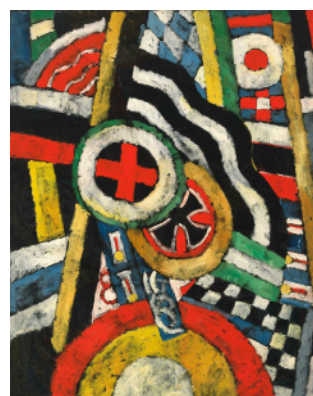
Marsden Hartley
Portrait of a German Officer, 1914
 Oil on canvas

Robert Indiana
The Hartley Elegies : The Berlin Series - KvF II, 1990
 Silkscreen on paper



Marsden Hartley
Berlin Series N°47, 1914-1915
 Oil on canvas

Robert Indiana
The Hartley Elegies : The Berlin Series - KvF III, 1990
 Silkscreen on paper

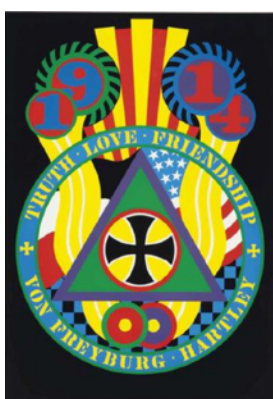


Marsden Hartley
Painting N°5, 1914-1915
 Oil on canvas

Robert Indiana
The Hartley Elegies : The Berlin Series - KvF IV, 1990



Robert Indiana
The Hartley Elegies : The Berlin Series - KvF V, 1990



A.R. PENCK (1939 - 2017)

Born in Dresden (Germany), A.R. Penck was a major figure of the post-war German art scene, alongside neo-expressionists Georg Baselitz, Markus Lüpertz, Jörg Immendorff, Anselm Kiefer, Sigmar Polke and Gerhard Richter. Self-taught artist, his works are inspired by cave paintings from prehistoric times. For his first exhibition in 1969 with Michael Werner, Ralf Winkler, his birth name, was forced to remain anonymous following a conviction by the authorities in East Germany. Thus, he chose the pseudonym A.R. Penck, in homage to a 19th century geologist specialising in the Ice Age.

In the 1960s, Penck introduced the concept of *Standard*, which is a repertoire of signs, a system of communication, as well as an attempt at a systematic classification of visual actions and interactions, which he sees as a positive contribution to Socialism : "The concept contains possibilities of associations of feelings and words: *standard*, *situation* and *art*." Penck's works are therefore characterised by a universal pictorial language, accessible to all, whose primitive aesthetics are reminiscent of prehistoric paintings.

Tiger und Jäger (c. 1990) is an imposing silkscreen (132 x 252 cm) on wove paper, the composition of which is filled with references to prehistoric art. Using a palette similar to that of cave paintings, this work presents a hunter facing a colossal tiger. Another battle scene stands out on the tiger, with armed figures painted in black, like the background of the silkscreen. The predominance of the color red reinforces the bloodthirsty and violent aspect of the subject.



A.R. Penck, *Tiger und Jäger*, c. 1990



Art rupestre d'Alta, Norvège

ROBERT RAUSCHENBERG (1925 - 2008)

The American artist Robert Rauschenberg discovered silkscreens in 1962, after a visit of Andy Warhol's studio during which he saw his recent paintings made with the process. Very soon after, Rauschenberg created a series of about eighty silkscreen paintings (1962-1964). While Warhol decided to repeat a single image over the surface of the canvas, Rauschenberg opted for multiplicity, using a variety of imagery issued from popular culture : commercial goods, public figures, comics, images from *Life*, *National Geographic*, and other newspapers.

Rauschenberg made a comeback to silkscreens in the mid-1980s, often on metal supports. In 1991, he began working with digital printing and photo-lithograph, which allowed him to incorporate photographic images into his works. The large-format inkjet printers freed Rauschenberg from a reliance on commercial screenmakers, and from the physically cumbersome and time-consuming process of silkscreening itself. From then on, his own photographs taken during his travels around the world replaced the mass-media as the source of imagery in his works. "For Rauschenberg, Warhol's silkscreen painting technique was a revelation. It offered the solution to a problem he had been trying for some time to solve: how to translate the language of photographic images that he had developed in his transfer drawings to the scale and presence of paintings. Silkscreens enabled him to move from the collage-based aesthetic of his early years to the photography-reliant one that was to stay with him for the rest of his life." (Roni Feinstein, *Renascence: Robert Rauschenberg's Encounter with Andy Warhol's Silkscreens*, p.2)



Robert Rauschenberg, *L'Autre Monde*, 1989
Silkscreen on paper



Robert Rauschenberg, *Charms Against Harms*, 1993, Lithographie offset

ANDY WARHOL (1928 - 1987)

From 1962 to 1987, Andy Warhol's output in the printmaking field was very prolific. His appropriation of silkscreen as a fine-art medium forever altered the way prints were considered.

Ingrid Bergman (1915-1982) was an award-winning Swedish actress who starred in a variety of European and American films. Often considered as one of the most influential screen figures in cinematic history, with a career spanning over five decades, she is also massively regarded as major pop icon. In the 1980's, Andy Warhol was commissioned by a Swedish art gallery to create a series of images featuring the actress.

Herself (1983), the first silkscreen of the series, presents an elegant image of Bergman's side profile. Inspired by a photographic portrait of the actress, her pose is reminiscent of publicity imagery. In this work, Warhol uses geometric forms of pastel colors, gently highlighting the face of the actress.

With Hat (1983)'s portrait was taken from an American drama, Bergman's most renown role, *Casablanca* (1942). The narrative takes place during World War II and tells the story of an American man, played by Humphrey Bogart, who is torn between his love for Bergman's character and the fight against the Nazis. The movie won three Academy awards and Bergman's role is regarded as one of the most iconic performances in American film history. In Warhol's silkscreen, the bright red lips contrast with the saturated blue background, and the viewer's gaze is drawn to the large, bright eyes of the actress.

The Nun (1983)'s image was also taken from a movie still from the 1945 American film *The Bells of St. Mary's* (*The Nun*). In this drama regarded as one of Bergman's most severe roles, she plays a nun trying to save her school from closing. In this silkscreen, Warhol plays with symmetry by using rectangular blocks of color, guiding the viewers' gaz to the actress's face and emphasising the severity of her facial expression.



Andy Warhol, *Ingrid Bergman - Herself* (1983)



Portrait d'Ingrid Bergman



Andy Warhol, *Ingrid Bergman - The Nun* (1983)



Ingrid Bergman in *The Bells of St. Mary's*, 1945



Andy Warhol, *Ingrid Bergman - With Hat* (1983)



Ingrid Bergman in *Casablanca*, 1942

TOM WESSELMANN (1931 - 2004)

Born in Cincinnati, Ohio, in 1931, Tom Wesselmann started drawing cartoons in his twenties, during his two-year enlistment in the army. Upon returning he decided to pursue a career in cartooning and enrolled at the Art Academy of Cincinnati. After graduating, he moved to New York and shifted to fine arts.

Considered as a major figure of the Pop Art, Wesselmann disapproved being including in this or any art movement and explained that his use of everyday object was purely aesthetic and not a reference to consumer objects : "I dislike labels in general and 'Pop' in particular, especially because it overemphasises the material used. There does seem to be a tendency to use similar materials and images, but the different ways they are used denies any kind of group intention." He sought to reject Abstract Expressionism by focusing on classical representations of the nude, still life and landscape. Over the span of his career, he reinterpreted those themes using his own visual language, characterised by a reductive line and flat colors, and exploring a variety of mediums : pencil and/or acrylic on paper, oil on canvas, silkscreens, cut-out steel, among others.

In *Jeannie's Backyard - East Hampton* (1990), Wesselmann depicts a picturesque backyard through a quick line sketch with varying density and intensity. Wesselmann's outline style was inspired by his black and white steel reliefs. This black and white silkscreen was produced a year after a color enamel on steel version of it.



Tom Wesselmann, *Jeannie's Backyard - East Hampton*, 1990
Silkscreen on paper



Tom Wesselmann
Jeannie's Backyard - East Hampton, 1989
Enamel on cut-out steel

The *Bedroom Painting* series (1967-1983) blends various elements of Wesselmann's iconographic repertoire, from *Seascapes*, *Still Life*, and *Great American Nude*. This series feature a narrow focus on fragmented body parts and common objects found in bedrooms, using his bold primary color palette and collage-like style. From 1977 onwards, the sensual close-up on the face becomes the main element of the composition of the *Bedroom Paintings*, which can create ambiguity for the viewer, "the *Bedroom Paintings* do not represent sexual intimacy, but nevertheless leave a space to erotic associations. The observer is not only forced into the role of voyeur, but at the same time he is denounced as such." (Thomas Buchsteiner and Otto Letze)



Tom Wesselmann, *Bedroom Face with Orange Wall Paper*, 1987
Silkscreen on paper



Tom Wesselmann, *Drawing for Bedroom Painting #39*, 1977, pencil on cardboard



Tom Wesselmann, *A Bedroom Face*, 1977, pencil and acrylic on paper



Tom Wesselmann, *Bedroom Painting #40*, 1978, oil on canvas