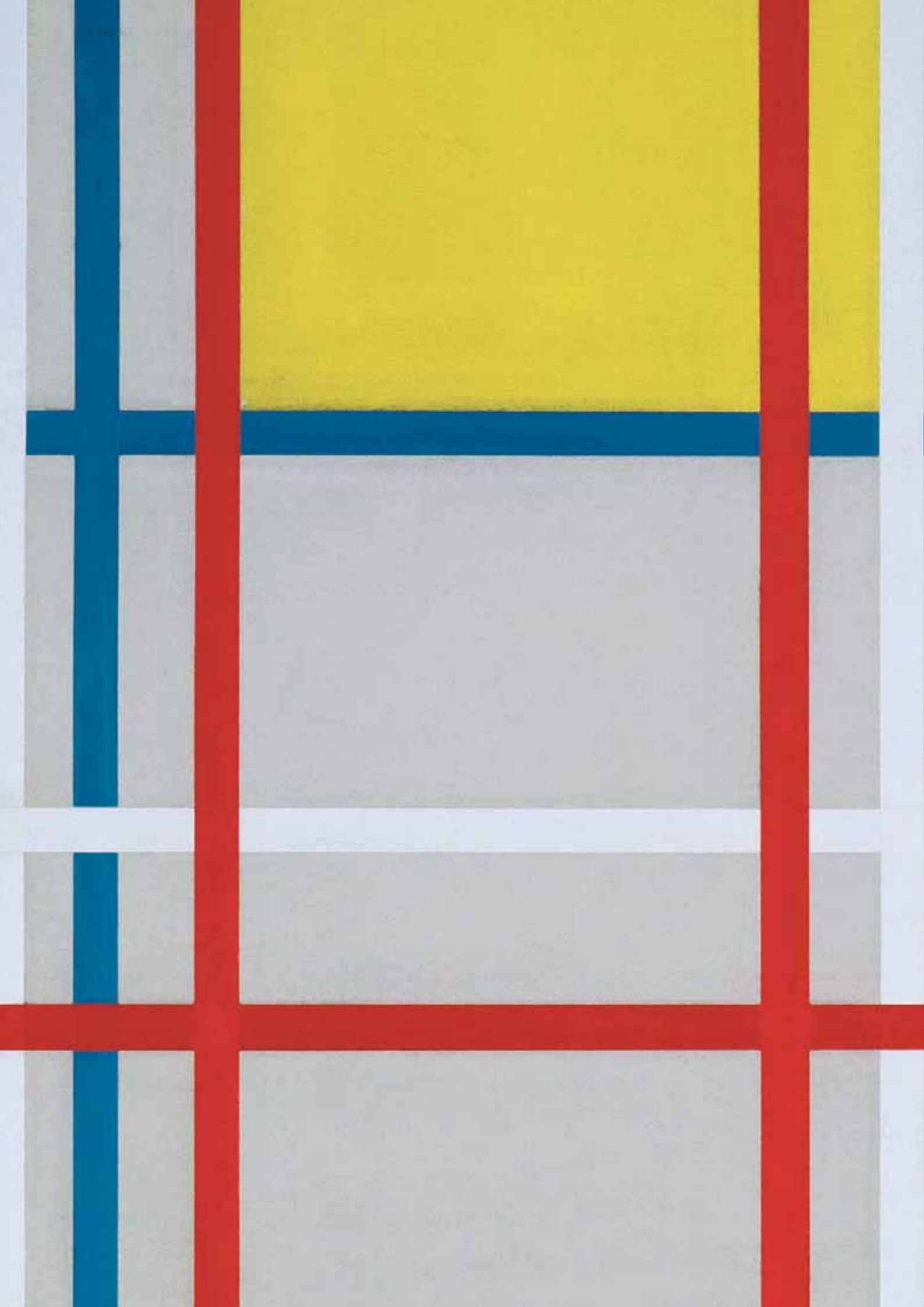


NEW HORIZONS



ROSENSTIELS

LONDON — 1880



NEW HORIZONS

New Horizons is our personal collection of those modern masters of art whose unique and experimental ways of seeing changed our world forever.

They observed and were influenced by the rapid social and technological changes towards the end of the 19th and the beginning of the 20th century.

For many people these artists are already revered as modern masters and to a younger audience they are being rediscovered and appreciated in entirely new ways.





Mark Rothko Violet Center, 1955

GCL: RT42924 (Ratio 3:4)

MARK ROTHKO



Mark Rothko was an American painter, born at Dvinsk in Russia.

In the mid-20th century, he joined a circle of New York-based artists which included Willem de Kooning and Jackson Pollock. The group became known as the Abstract Expressionists.

Rothko created simplified compositions and flat areas of colour in his work.

In 1947 Rothko turned to complete abstraction creating his signature style paintings with large soft-edged areas of colour. Rothko began to stain pigments into his canvas by applying numerous thin layers of colour one over the other, often allowing portions of these layers to appear through the top coat of paint. This was done to achieve the effect of light emanating from the very core of his paintings.

He was quoted as saying that he wanted to express “basic human emotions – tragedy, ecstasy, doom...The people who weep before my pictures are having the same religious experience I had when I painted them.”



Mark Rothko: Untitled, 1968 (Wine, Rust, Blue on Black)

GCL: RT42920 (Ratio 3:4)



Mark Rothko: Yellow, White, Blue Over Yellow on Grey, 1954

GCL: RT42923 (Ratio 3:4)



Mark Rothko: Untitled, 1959

OE: SPN4476 (Paper Size 24 x 32 ins | 60 x 80 cms)
GCL: RT42921 (Ratio 3:4)



OE: SPN4477 (Paper Size 24 x 32 ins | 60 x 80 cms)
GCL: RT42922 (Ratio 3:4)



Mark Rothko

OE: SPT8723 (Paper Size 20 x 27 ins | 50 x 70 cms)
GCL: RT42116 (Ratio 3:4)

PIET MONDRIAN



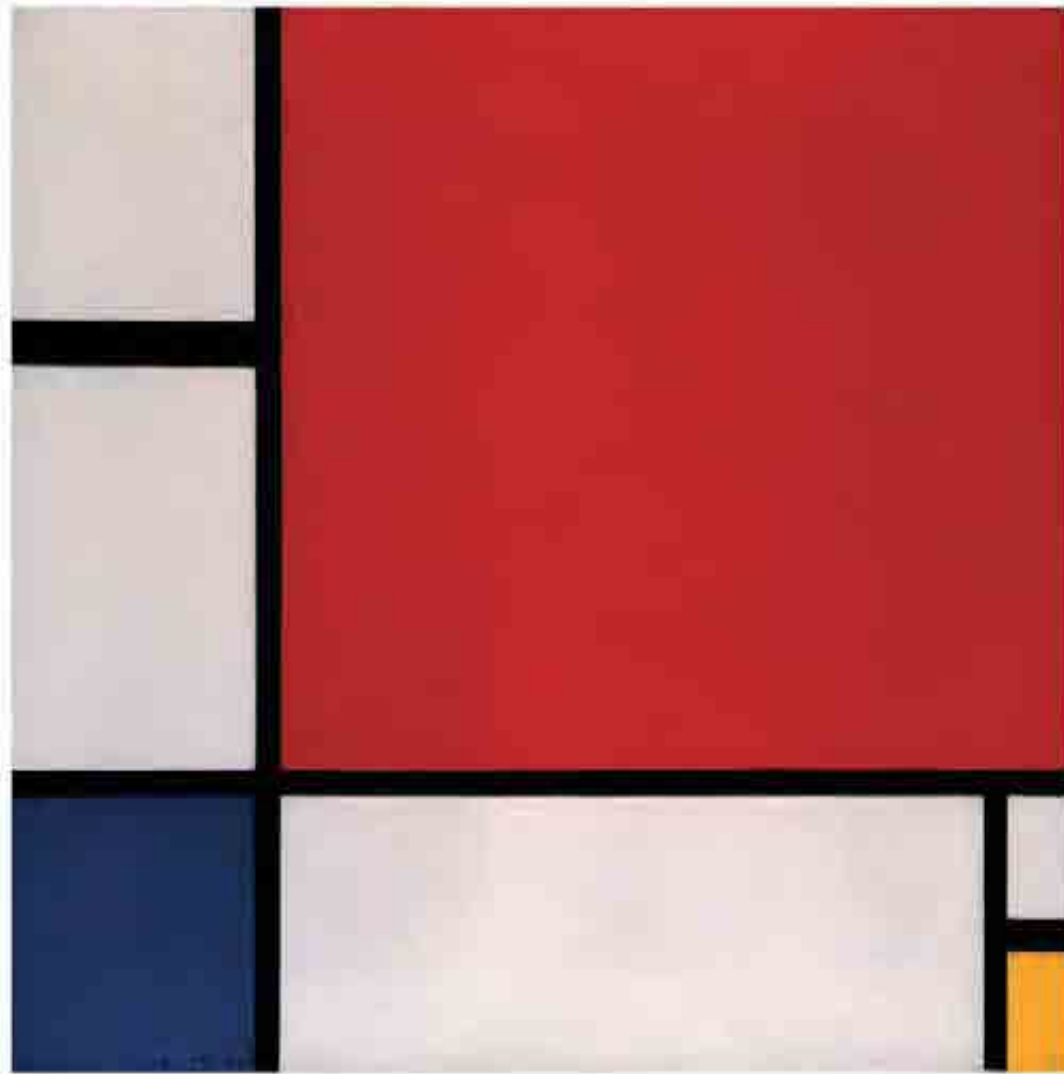
Mondrian was born in Holland in 1872 and was determined to become a painter from a young age. He qualified with a teaching degree in 1892 as insisted upon by his family, but enrolled for painting lessons himself, before moving to Amsterdam and registering at the Rijksacademie.

Mondrian became a member of the art society Kunstliefde “Art Lovers” in Utrecht, where his first paintings were exhibited in 1893. He experimented with many different styles including naturalistic, impressionist and painting many landscapes of his native country.

In 1911 he moved to Paris and the influence of Cubism, as evidenced by Picasso and Braque, started to appear almost immediately in his work. He spent the duration of the First World War back in Holland and continued his journey towards abstraction.

After the War had finished Mondrian returned to France. He then moved to London in 1938 but relocated to New York just two years later in 1940, where he remained until his death.

Mondrian is well known for his contribution to the development of modern abstract art. He strove to portray an extreme ‘formal purity’ through his combination of simplistic straight lines and bold primary colours.



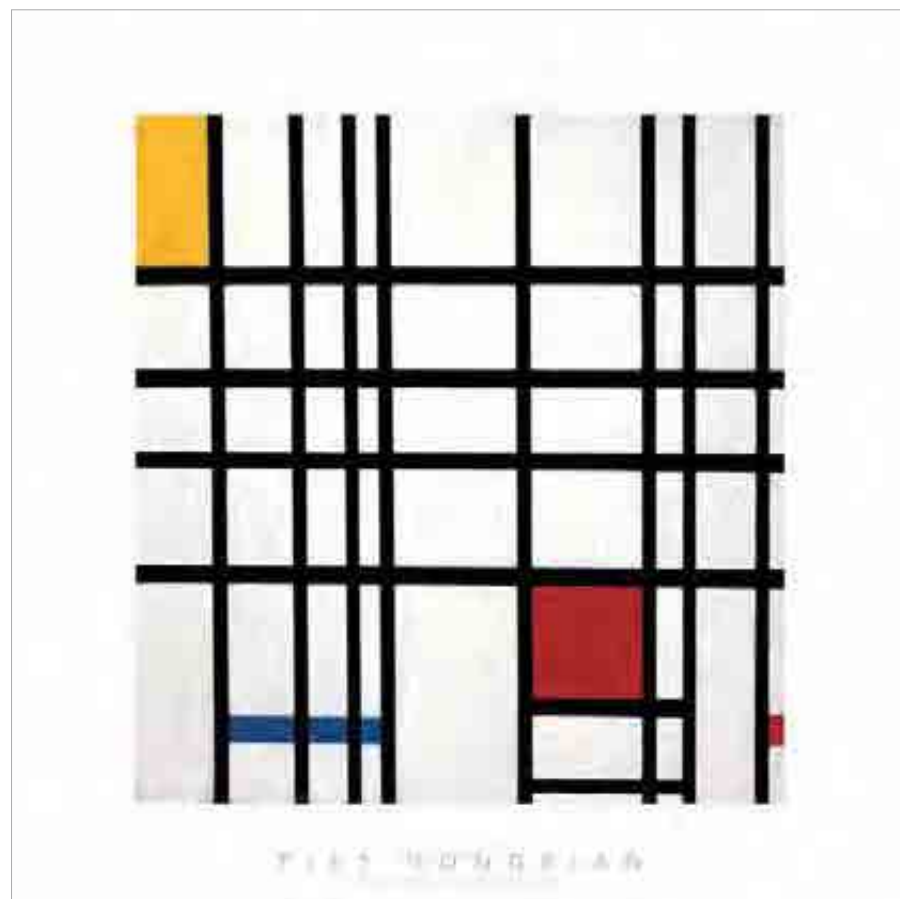
PIET MONDRIAN

OE: SPV9395 (Paper Size 28 x 28 ins | 70 x 70 cms)

GCL: RL22764 (Ratio 1:1)



OE: SPV9378 (Paper Size 28 x 28 ins | 70 x 70 cms)
GCL: RL22199 (Ratio 1:1)



OE: SPV9406 (Paper Size 28 x 28 ins | 70 x 70 cms)
GCL: RL22360 (Ratio 1:1)



GCL: RL22200 (Ratio 1:1)

Dutch for 'The Style', the art movement Die Stijl was founded in 1917 by Piet Mondrian and Theo van Doesburg alongside the architect Gerrit Reitveld. The movement promoted abstraction and ultimate simplicity through which they could express a perfect concept of order and harmony by reducing elements to primary colours and geometric form.



THEO VAN DOESBURG

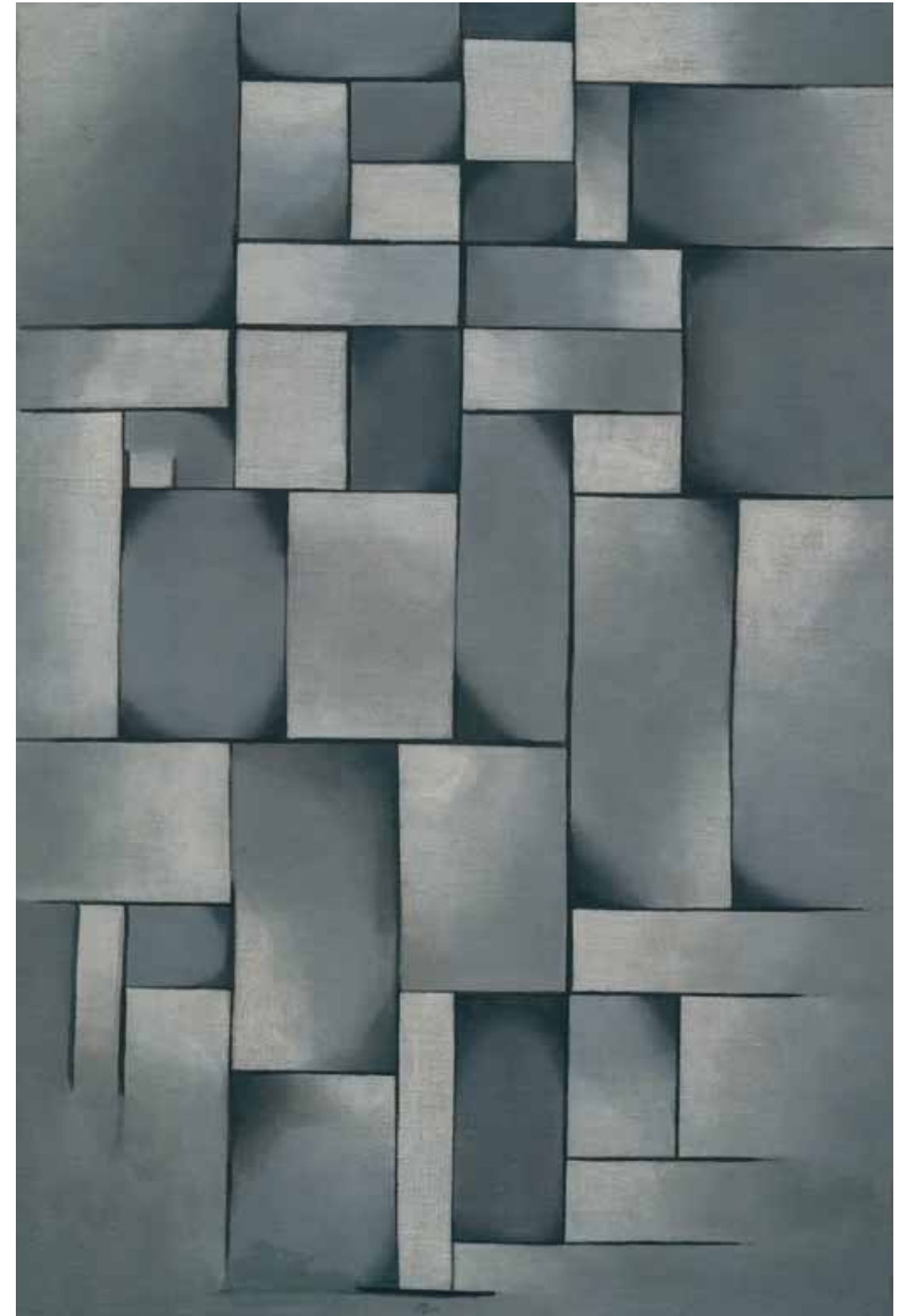
Van Doesburg was a Dutch painter and art theorist who had initially intended to work in theatre but pursued a career in painting in 1900.

It was in fact Piet Mondrian's work which encouraged Van Doesburg to paint geometric abstracts derived from nature and led to their friendship and subsequent creation of the art movement, De Stijl.

In 1920, three years after De Stijl was founded, Van Doesburg focused his attention on the promotion of the art movement within Germany and France. A number of architects formed part of the De Stijl movement, which led to Van Doesburg's many collaborations throughout his career, most notably his stained-glass window designs with Dutch architect J.J.P Oud.

Following Van Doesburg and Mondrian's disagreement in 1924, Van Doesburg went on to help in the formation of Abstraction-Création association, a collection of artists who advocated pure abstraction. It is said that the two artists later reconciled in 1929.

Van Doesburg moved from Paris to Davos, Switzerland due to his declining health and passed away on the 7th March 1931. After his death his wife, the artist and pianist Nelly Van Doesburg, released the last issue of the De Stijl journal as a memorial for her late husband.



GCL: RX85471 (Ratio 2:3)



GCL: RL23625 (Ratio 1:1)

Elementarism

Both Theo van Doesburg and Piet Mondrian were the founding members of the art movement 'De Stijl'. Theo van Doesburg expanded on this movement to allow more movement and variety, with diagonal lines and shifting colours. The abstract design style invented by him was called 'Elementarism' and it differed from Mondrian's view of the movement known as 'Neo-Plasticism', which focused on stricter rules and more simple combinations of line and colour. This difference ultimately led to a rift between the two artists.



GCL: RH2690 (Ratio 4:5)



GCL: RT43307 (Ratio 3:4)



GCL: RT45491 (Ratio 4:3)

**THEO VAN DOESBURG
BELIEVED IN THE FINDING
OF TRUTH THROUGH
THE EXPRESSION OF
ABSTRACTION.**



ROBERT DELAUNAY

Robert Delaunay was a French artist born 12th April 1885. Delaunay is best known for creating and co-founding the art movement Orphism with his wife Sonia Delaunay. Orphism is recognised by its striking use of colours and bold geometric shapes.

Delaunay was originally a theatre designer, only painting in his spare time. But he was soon inspired by the Neo-Impressionists' use of colour.

By 1910 he had made his own contribution to Cubism in two series of paintings, Cathedrals and the 'Eiffel Tower,' which combined fragmented Cubist form with dynamic movement and vibrant colour. This new and individual use of pictorial rhythms and colour harmonies had an immediate appeal to the senses and, combined with poetic subject matter, distinguished him from the more orthodox Cubist painters.

Orphism was renowned for its faceted compositions, vivid colour, and contemporary subject matter that together showed an appreciation of modern life.

Delaunay's later works became more abstract, reminiscent of Paul Klee. His love of experimentation with both depth and tone is evident in these abstract works.



GCL: RH2688 (Ratio 4:5)



GCL: RX85469 (Ratio 3:2)



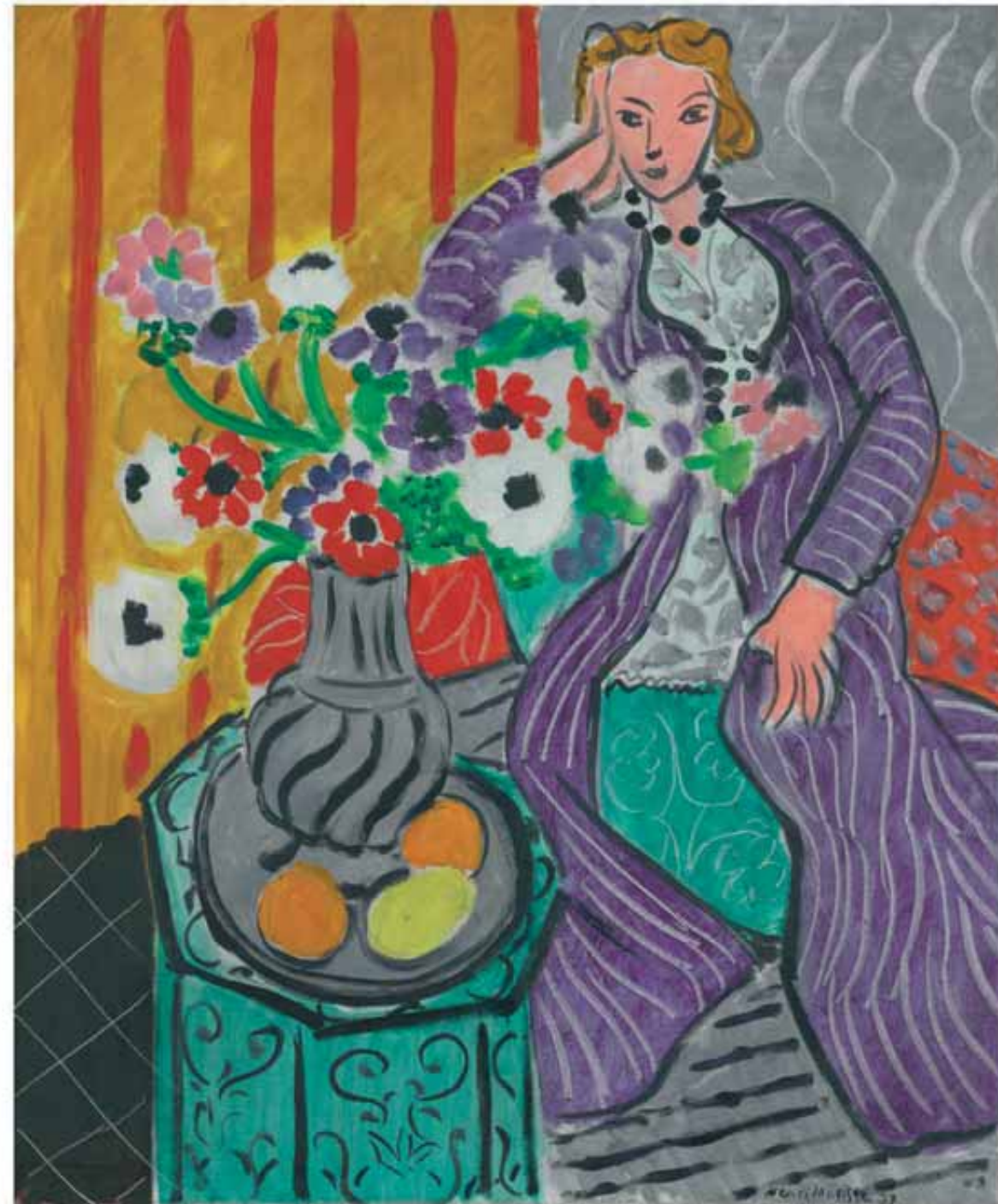
GCL: RH2686 (Ratio 5:4)



GCL: RH2687 (Ratio 5:4)

THE ORPHISM ART MOVEMENT
IS CHARACTERISED BY

GEOMETRIC SHAPES
& STRONG COLOURS



HENRI MATISSE

La Robe Violette et Anémones

OE: SPG1751 (Paper Size 12 x 16 ins | 30 x 40 cms)

OE: SPT8877 (Paper Size 20 x 24 ins | 50 x 60 cms)

OE: SPN4501 (Paper Size 24 x 32 ins | 60 x 81 cms)

HENRI MATISSE



Henri Matisse was born in 1869, and was raised in the small industrial town of Bohain-en-Vermandois in northern France.

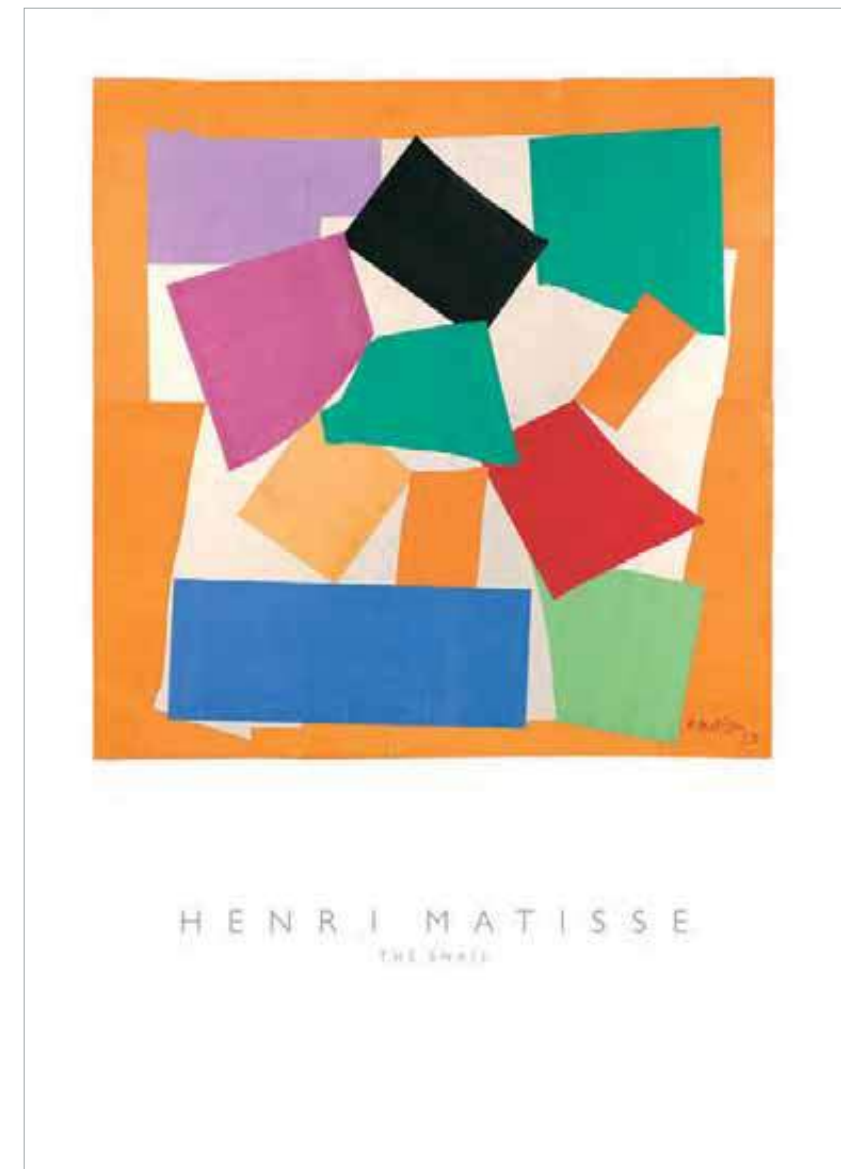
Henri Matisse grew to become a revolutionary and influential artist of the early 20th century, best known for the expressive colour and form of his Fauvist style. A stay in the South of France in 1905 inspired a train of thought that led to the explosion of colour of the movement. At the time the general response to this work was not favourable, however Matisse was fortunate to acquire a number of patrons who protected and encouraged him.

Over a six-decade career Matisse worked in all media, from painting to sculpture to printmaking. Although his subjects were traditional—nudes, figures in landscapes, portraits, interior views—his revolutionary use of brilliant colour and exaggerated form to express emotion made him a leader of modern art.

Matisse spent the last years of his life on the Riviera and he passed away in 1954.



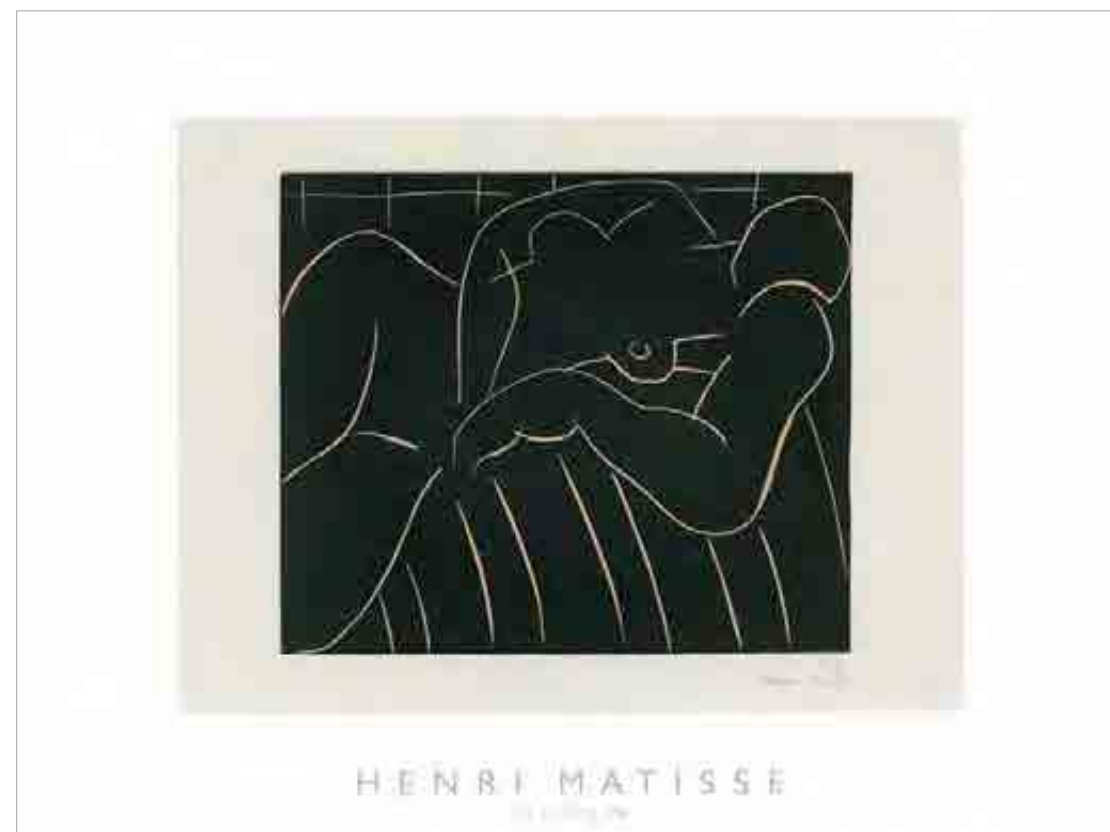
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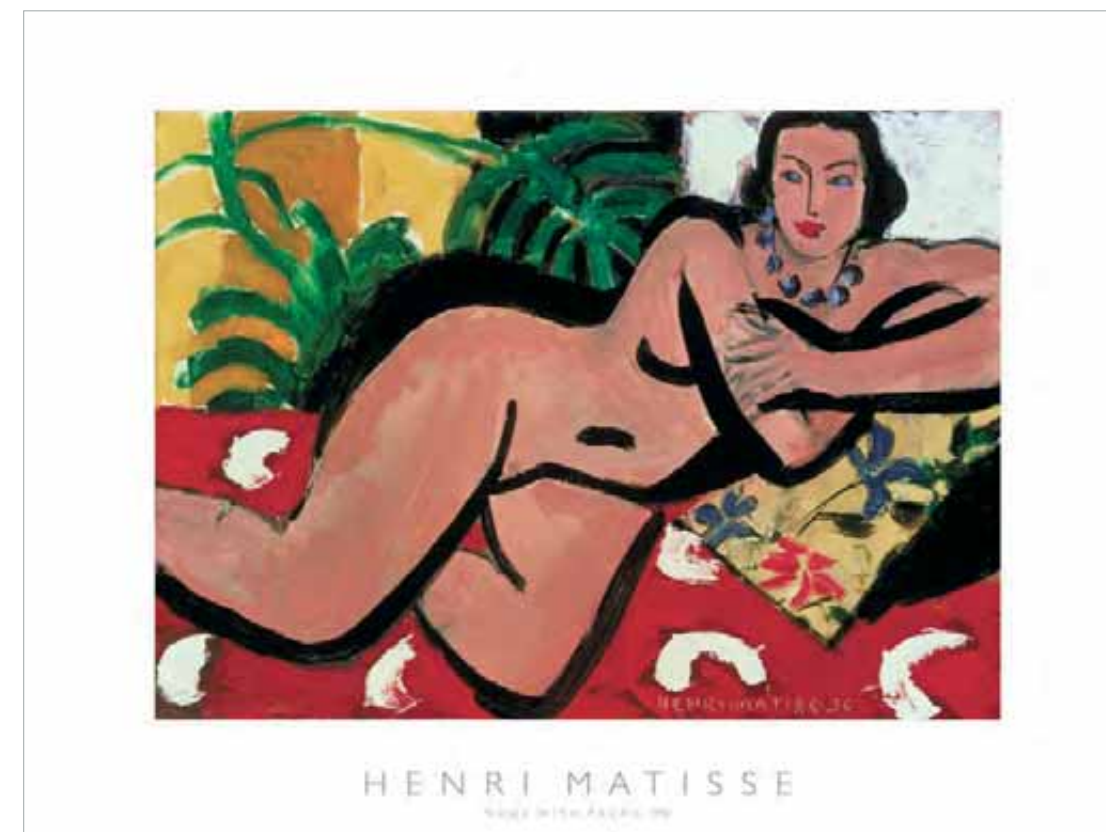
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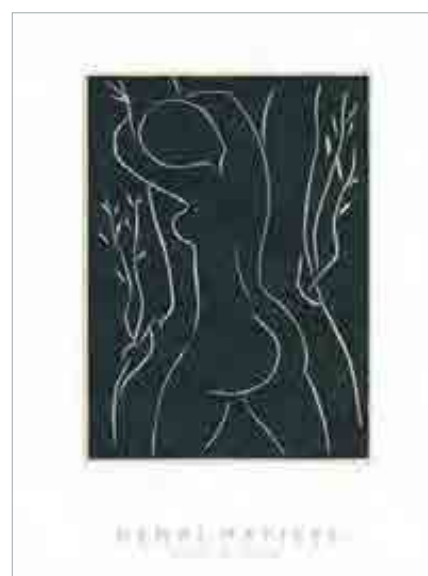
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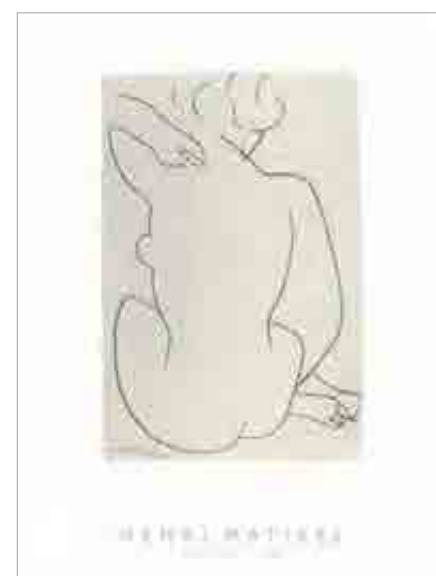
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OE: SPT8456 (Paper Size 27 x 20 ins | 70 x 50 cms)



OE: SPG1745
OE: SPT8661



OE: SPG1746
OE: SPT8662

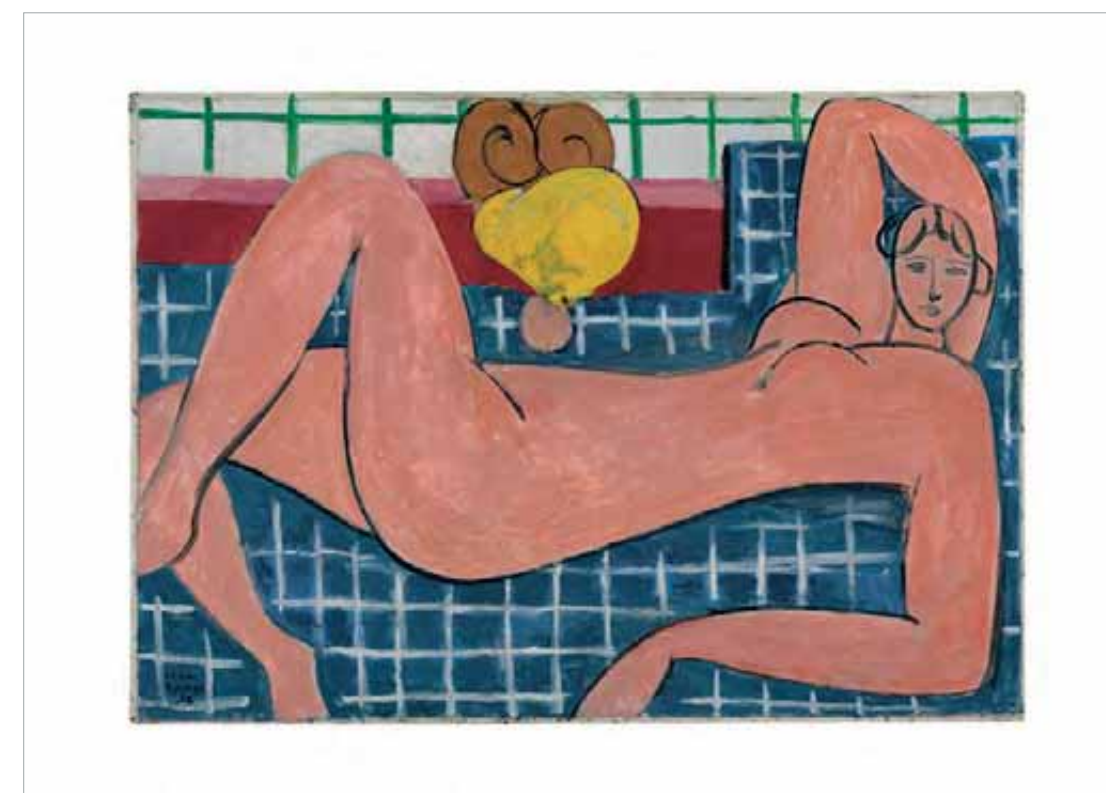


OE: SPG1744
OE: SPT8664

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OE: SPG Paper size for all three images:
(Paper Size 12 x 16 in | 30 x 40 cm)

OE: SPT Paper size for all three images:
(Paper Size 20 x 27 ins | 50 x 70 cms)



OE: SPT8660 (Paper Size 27 x 20 ins | 70 x 50 cms)



JOAN MIRÓ

Joan Miró Ferrà was born on the 20th April 1893 in the seaport city of Barcelona. Miró was exposed to the arts from a very young age, with drawings found dating back to 1901 when he was just 8 years old.

Prior to Miró's first trip to Paris in 1921, his work reflected the influence of many different trends, like the pure and brilliant colours used in Fauvism, shapes taken from Cubism, influences from folkloric Catalan art and Roman frescos from the churches.

It was after his trip to Paris that Miró developed his trend of surrealist painting.

While the culture and language of Miró's native Catalonia were under threat on more than one occasion, he often responded with daring and radical abstract paintings to express a very personal view of his surroundings. One of his most famous themes was flight from troubled circumstances.

The end of the 1960's marked Miró's final period. During this time, he concentrated almost solely on monumental and public works. He was characterized by the freshness with which he carried out his canvasses, as well as the special attention he paid to his materials.

In this final period Miró focused his attention primarily on symbolism and much less on representation.



JOAN MIRÓ
TEMPS D'ISRAËL 1973

OE: SPS7303 (Paper Size 20 x 20 ins | 50 x 50 cms)

GCL: RL22114 (Ratio 1:1)



JOAN MIRÓ
© 1963 by the Estate of Joan Miró

OE: SPG1635 (Paper Size 12 x 16 ins | 30 x 40 cms)
OE: SPK3156 (Paper Size 16 x 20 ins | 40 x 50 cms)
OE: SPT8709 (Paper Size 18 x 24 ins | 46 x 60 cms)
GCL: RT41981 (Ratio 3:4)



JOAN MIRÓ
© 1963 by the Estate of Joan Miró

OE: SPG1634 (Paper Size 12 x 16 ins | 30 x 40 cms)
OE: SPK3155 (Paper Size 16 x 20 ins | 40 x 50 cms)
OE: SPT8710 (Paper Size 18 x 24 ins | 46 x 60 cms)
GCL: RT41982 (Ratio 3:4)



JOAN MIRÓ
© 1963 by the Estate of Joan Miró

OE: SPG1632 (Paper Size 12 x 16 ins | 30 x 40 cms)
OE: SPK3153 (Paper Size 16 x 20 ins | 40 x 50 cms)
OE: SPT8712 (Paper Size 18 x 24 ins | 46 x 60 cms)
GCL: RT41984 (Ratio 3:4)

**“The works
must be
conceived
with fire in
the soul but
executed
with clinical
coolness.”**

- JOAN MIRÓ -

**“I try to apply
colours like
words that
shape poems,
like notes
that shape
music.”**

- JOAN MIRÓ -



JOAN MIRÓ
© 1963 by the Estate of Joan Miró

OE: SPG1633 (Paper Size 12 x 16 ins | 30 x 40 cms)
OE: SPK3154 (Paper Size 16 x 20 ins | 40 x 50 cms)
OE: SPT8711 (Paper Size 18 x 24 ins | 46 x 60 cms)
GCL: RT41983 (Ratio 3:4)



THE GOLD OF THE AZURE
© 1963 by the Estate of Joan Miró

OE: SPG1636 (Paper Size 12 x 16 ins | 30 x 40 cms)
OE: SPN4405 (Paper Size 24 x 32 ins | 60 x 80 cms)
GCL: RT42058 (Ratio 3:4)



JOAN MIRÓ
© 1963 by the Estate of Joan Miró

OE: SPT8708 (Paper Size 18 x 24 ins | 46 x 60 cms)
GCL: RT41980 (Ratio 4:5)



JUAN GRIS

Juan Gris was born in 1887 in Madrid, where from the age of 15 he studied at the Escuela des Artes Y Manufacturas. His great skills as a draughtsman led to commissions for illustrated newspapers, during which time he also tried his hand at painting. By 1906 the lure of Paris was strong and Gris followed in Picasso's glorious trail. He settled near his compatriot in Montmartre and stayed there for fifteen years.

Gris joined the Cubist movement, despite finding the technique far too analytical, he wanted to express form in the simplest way possible. His main themes were rhythm and composition.

The aim of the movement was to develop a new way of seeing which reflected the complexity of the modern age. Artists would combine different viewpoints of a subject in the one image. This technique can be seen clearly in Gris's Work.

Gris's most successful period was between 1915 and 1919. Before 1915 his still life was somewhat stiff and stylised and after 1919 his work lost strength and liveliness and began to lack emotional warmth.

In the last four years of his life Gris endured continued ill health but found the strength to meet several commissions from Sergei Diaghilev for the sets and costumes of ballets. With experience and confidence, Gris handled the flat compositions and coloured surfaces and showed an almost scientific skill in expressing himself.



GCL: RX85465 (Ratio 2:3)



GCL: RH0831 (Ratio 4:5)



GCL: RH0830 (Ratio 5:4)

JUAN GRIS REFINED THE CUBIST STYLE INTO HIS OWN UNIQUE LANGUAGE.



GCL: RH2681 (Ratio 4:5)



GCL: RH2682 (Ratio 4:5)



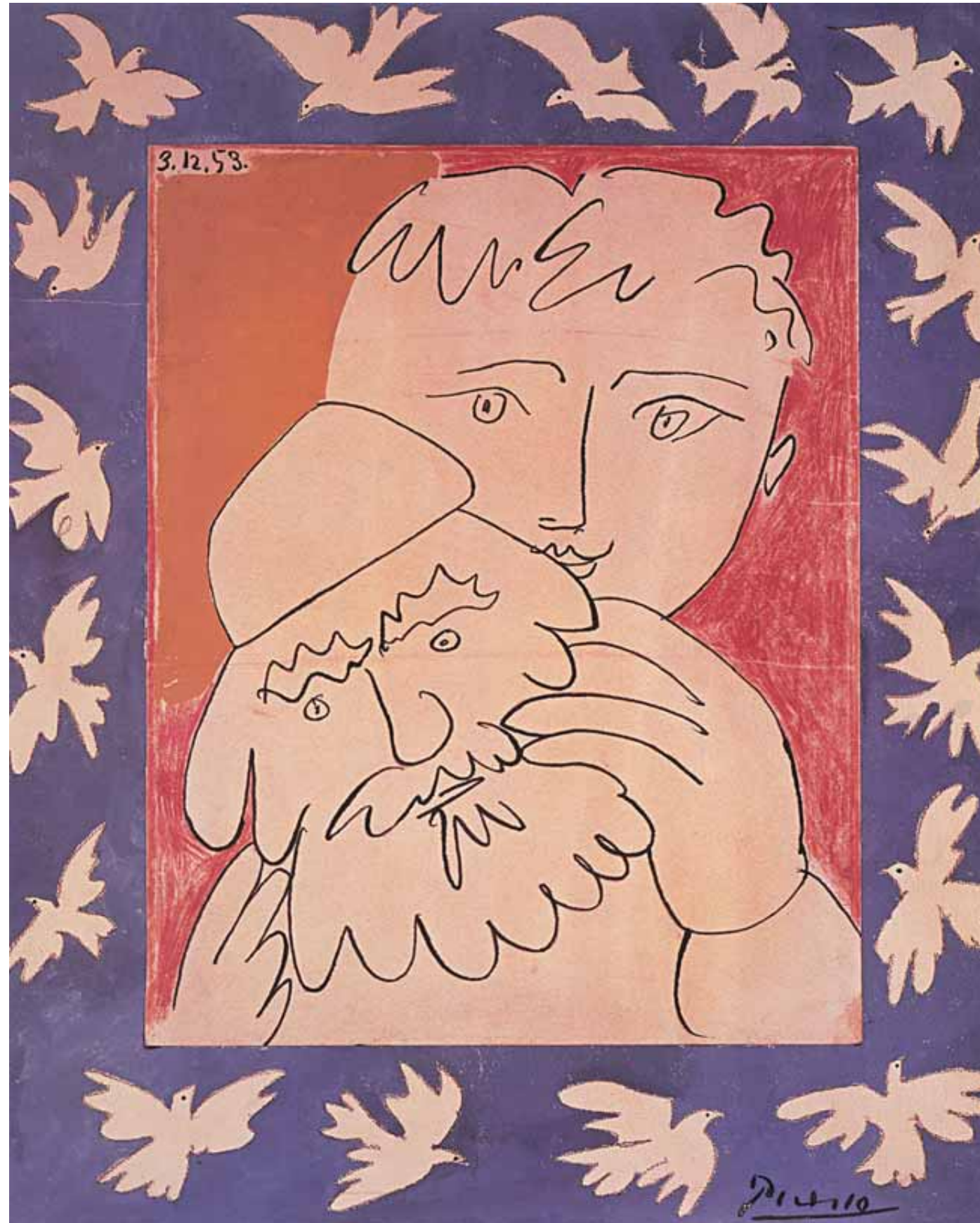
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GCL: RT45487 (Ratio 3:4)



GCL: RT45488 (Ratio 3:4)



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OE: SPR673 (Paper Size 16 x 20 ins | 40 x 50 cms)
OE: SPT8312 (Paper Size 20 x 27 ins | 50 x 70 cms)

PABLO PICASSO



Today, Pablo Picasso is considered by many to be the greatest artist of the 20th century. He painted in a number of different styles and created many unique contributions to the world of art.

Picasso was born in October 1881. He began to paint at the age of 7 under his father's tutelage and later studied at the Barcelona School of Fine Arts. By 1899 he had set himself up in his own studio in Barcelona. Picasso at this time was frequenting the Circulo Artistico and Les Quatre Gats, where he became closely involved with other artists of the day.

The new century saw Picasso dividing his time between Madrid and Paris. He worked through his "blue" period and by 1905 was producing the work from his "rose" period. In Madrid, Picasso experimented with the Pointillist technique. These periods were followed by Primitivism, Cubism, Classicism, Surrealism, Wartime and Late Works.

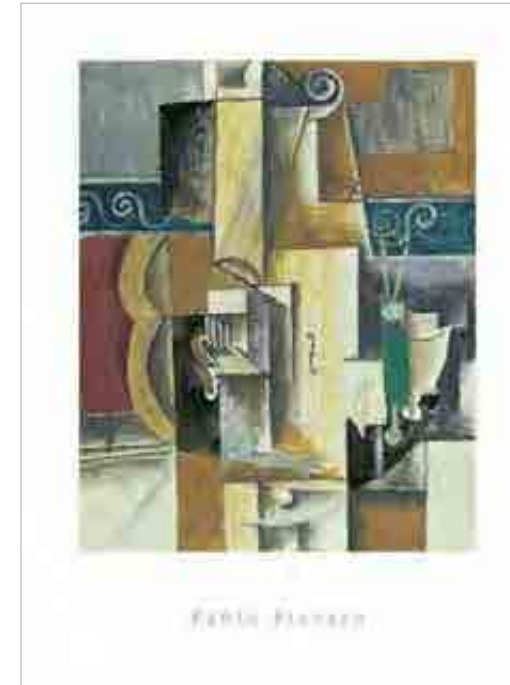
One of his most famous periods is the Cubist period. In 1907 Picasso met Braque, with whom he found much in common as they were both striving to achieve the same artistic effect. Working together they evolved what is now called "Analytical Cubism", the fragmented and geometric treatment of reality and the different views of the same image, which the Cubists encouraged in an attempt to portray volume without using perspective or contradicting the inherent flatness of the canvas.

Picasso died after a long and prolific life on 8th April 1973 at the Mas Notre Dame de Vie.



“The
meaning
of life is
to find
your
gift. The
purpose
of life is
to give it
away”

- PABLO PICASSO -



OE: SPN4204 (Paper Size 24 x 32 ins | 60 x 80 cms)



OE: SPR511 (Paper Size 16 x 20 ins | 40 x 50 cms)



OE: SPR492 (Paper Size 20 x 16 ins | 50 x 40 cms)



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OE: SPR494 (Paper Size 16 x 20 ins | 40 x 50 cms)



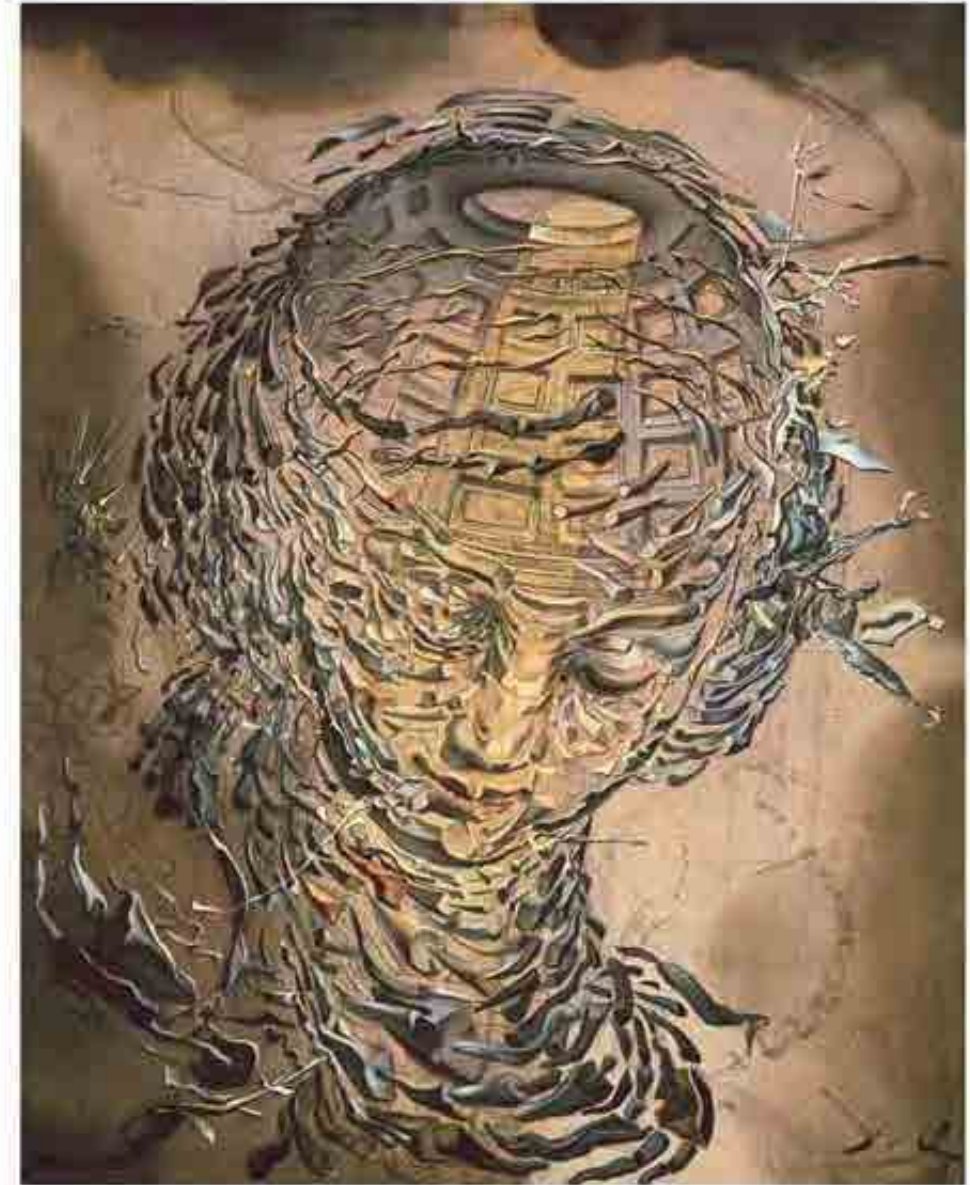
SALVADOR DALÍ

Dalí was born in the town of Figueras in the northern part of Catalonia in Spain, on 11th May 1904. Evidently a child prodigy, his earliest recorded painting was completed when he was six.

Dalí was interested in all scientific disciplines, including astrophysics, the theory of relativity, psychoanalysis and genetics. Science enabled him to interpret the external world as well as his own psyche. By likening time to a malleable material (a runny Camembert) Dalí claimed the legacy of the great Masters of the past, while creating a projection of the future.

Dalí turned away from abstraction so as not to be included in the mainstream modern art movement and in 1928, he was increasingly inspired by the illusionistic biomorphism of Tanguy. In the same year, Dalí visited Paris and met the Surrealists, after which he began a new form of painting where he combined literal illusionism with the freedoms of Cubism to create a visual realisation of the invisible world of the unconscious.

In 1929 he held his first one man exhibition in Paris, a sell out show which marked the beginning of his public success, shooting him to the front ranks of the Surrealist group. The years 1940-48 were spent in the USA, where he enjoyed great success, sharing with Miró a joint retrospective exhibition at MoMA, the Museum of Modern Art, New York.



OE: SPT8775 (Paper Size 20 x 27 ins | 50 x 70 cms)



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OE: SPT8776 (Paper Size 27 x 20 ins | 70 x 50 cms)



OE: SPT8613 (Paper Size 27 x 20 ins | 70 x 50 cms)



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PAUL KLEE

Paul Klee was born in Münchenbuchsee, Switzerland in 1879. His first artistic direction was towards music, the piano and violin. In 1898 he hesitated between music and painting, but finally opted for the latter.

Klee's artistic breakthrough came in 1914, after a trip to Tunisia. Inspired by the light there, Klee began to delve into abstract art.

Klee taught at the Bauhaus from 1921 to 1931, alongside his friend Kandinsky. Kandinsky and Klee formed the Blue Four with two other artists and toured the United States to lecture and exhibit. Klee also had exhibits in Paris around this time, finding favour with the French surrealists.

Klee began teaching at Dusseldorf Academy in 1931 until he was fired under Nazi rule and moved to Switzerland in late 1933. Klee was at the peak of his creative output during this tumultuous period. He produced nearly five hundred works in a single year. His work is impossible to categorize; and moved freely and imaginatively from one style to another.



GCL: RX81491 (Ratio 2:3)



GCL: RW71821 (Ratio 1:2)

**KLEE'S DISTINCTIVE STYLE IS
INFLUENCED BY EXPRESSIONISM,
CUBISM, SURREALISM, AND
ORIENTALISM.**



GCL: RX85468 (Ratio 3:2)



GCL: RH2685 (Ratio 4:5)



GCL: RT45489 (Ratio 3:4)



GCL: RT45490 (Ratio 4:3)



GCL: RH0407 (Ratio 4:5)



LÁSZLÓ MOHOLY- NAGY

László Moholy-Nagy was born in Borsód, Austria-Hungary. He was one of the early 20th century's most forward thinkers creating work as a painter and photographer as well as a professor in the Bauhaus School.

He was highly influenced by Constructivism and a strong advocate of the integration of technology and industry into the arts believing in the potential of art as a vehicle for social transformation, working hand in hand with technology for the betterment of humanity.

Among his innovations were his experiments with camera less photographs which he called "photograms", his unconventional use of industrial materials in painting and sculpture, and experiments with light, transparency, space and motion across mediums.

Moholy-Nagy died aged 51 in 1946 in Chicago.



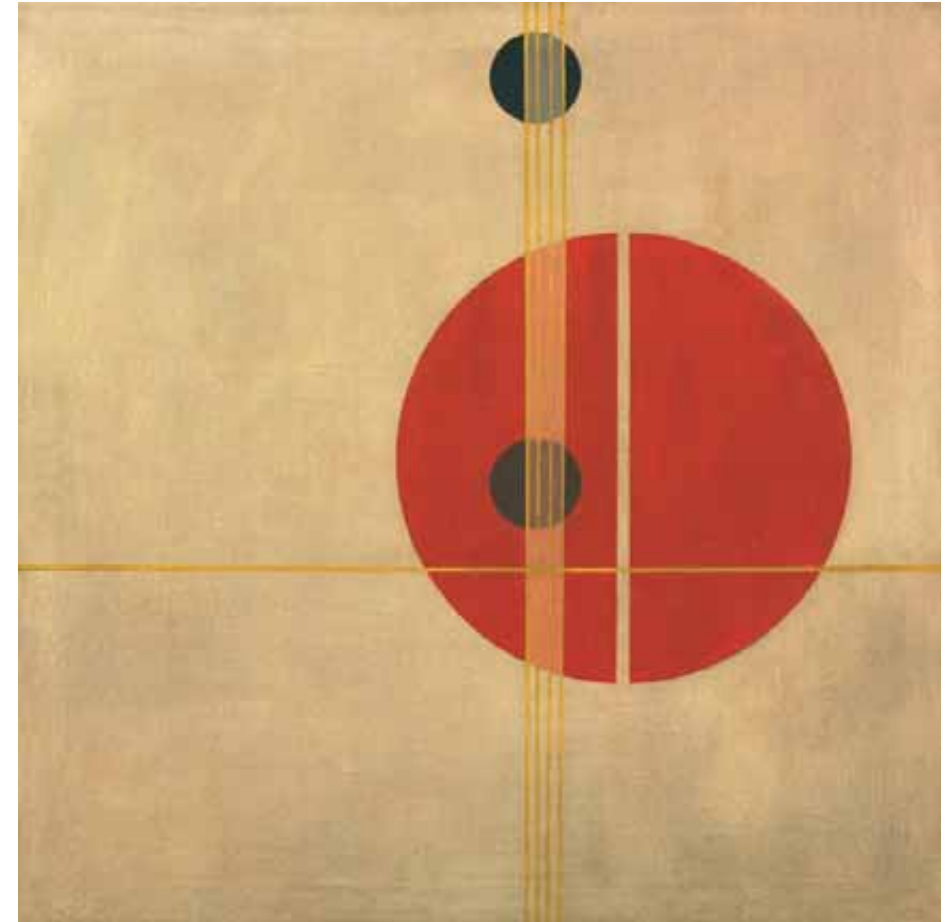
GCL: RH2362 (Ratio 5:4)



GCL: RH2361 (Ratio 5:4)



GCL: RH2363 (Ratio 4:5)



GCL: RL24592 (Ratio 1:1)



GCL: RH2430 (Ratio 5:4)



CLASSIC
&
sophisticated



WARM *neutrals*





WASSILY KANDINSKY

OE: SPT8703 (Paper Size 27 x 20 ins | 70 x 50 cms)
GCL: RT42303 (Ratio 3:4)

WASSILY KANDINSKY



Born in Moscow on 4 December 1866, Wassily Kandinsky was one of the most important pioneers of abstract art.

He was educated at the University of Moscow, where he studied economics and law. In 1896 he declined the offer of Professorship of Law at the University of Dorpat and embarked on a different career path, moving to Munich to study art.

Kandinsky's first works are representational, utilising impressions from his travels. It was after 1908 that he broke free of traditional constraints, eliminating the representational elements from his work. By 1910, he had produced Europe's first abstract painting.

The first peak in Kandinsky's career is marked by the seven large compositions and about forty improvisations painted between 1910 and 1914. During this time he founded the 'Blaue Reiter' group with Franz Marc. The group held many exhibitions during this period of feverish activity but dispersed in 1914 at the outbreak of war.

The second peak was attained with the series of circle pictures which Kandinsky executed while teaching at the Bauhaus in Weimar and Dessau between 1923-26.

The rise of Nazism in 1933 drove Kandinsky out of Germany to Paris, where he spent his remaining years.



WASSILY KANDINSKY

OE: SPT8702 (Paper Size 27 x 20 ins | 70 x 50 cms)

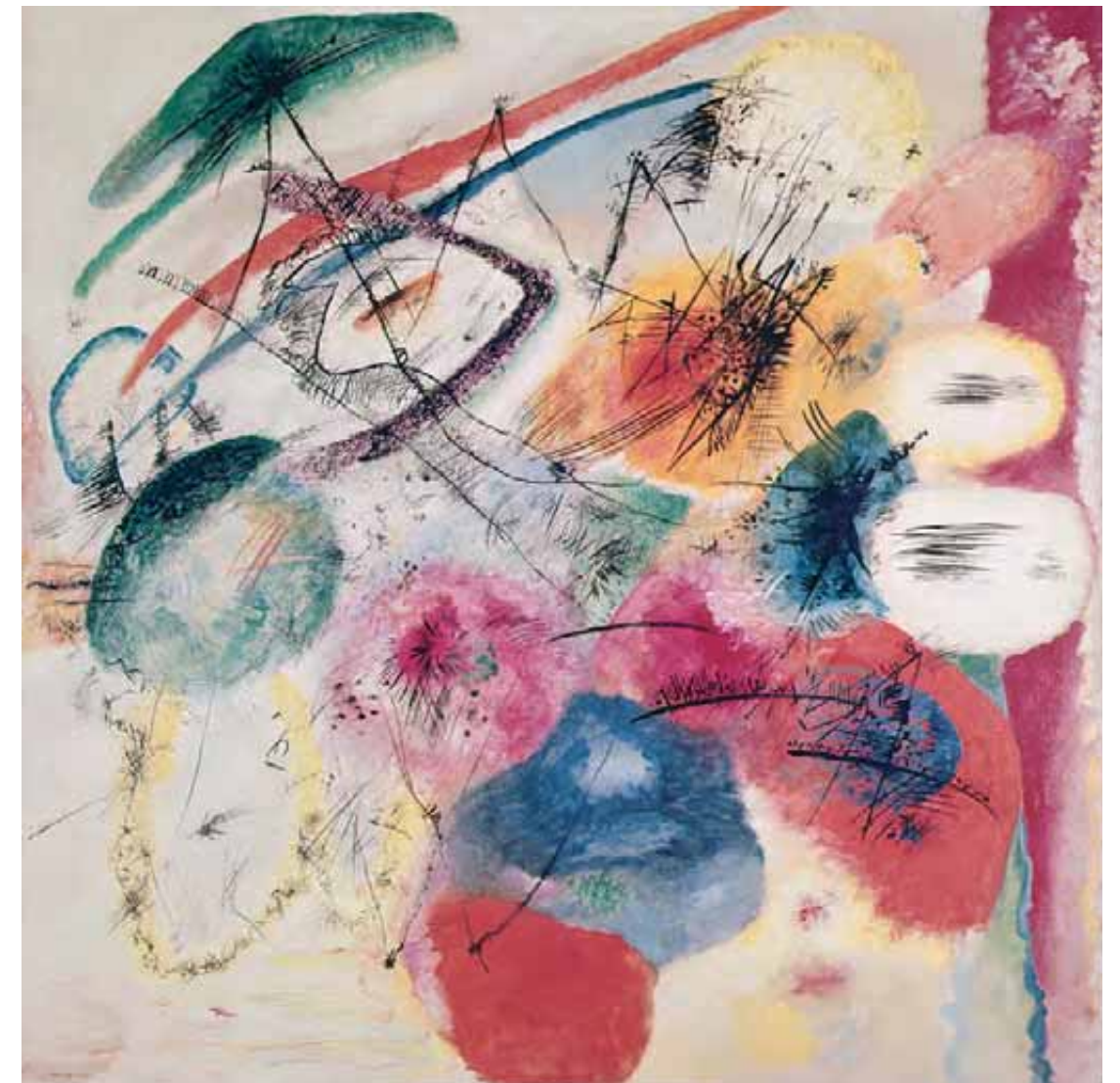
GCL: RT42304 (Ratio 4:3)



WASSILY KANDINSKY

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GCL: RT42301 (Ratio 4:3)



OE: SPV9233 (Paper Size 28 x 28 ins | 70 x 70 cms)

GCL: RL22523 (Ratio 1:1)

Kandinsky had a unique perspective in the way that he interpreted sound as colour and form which became a guiding force in the development of his artistic style. His work became a synthesis of visual and auditory.



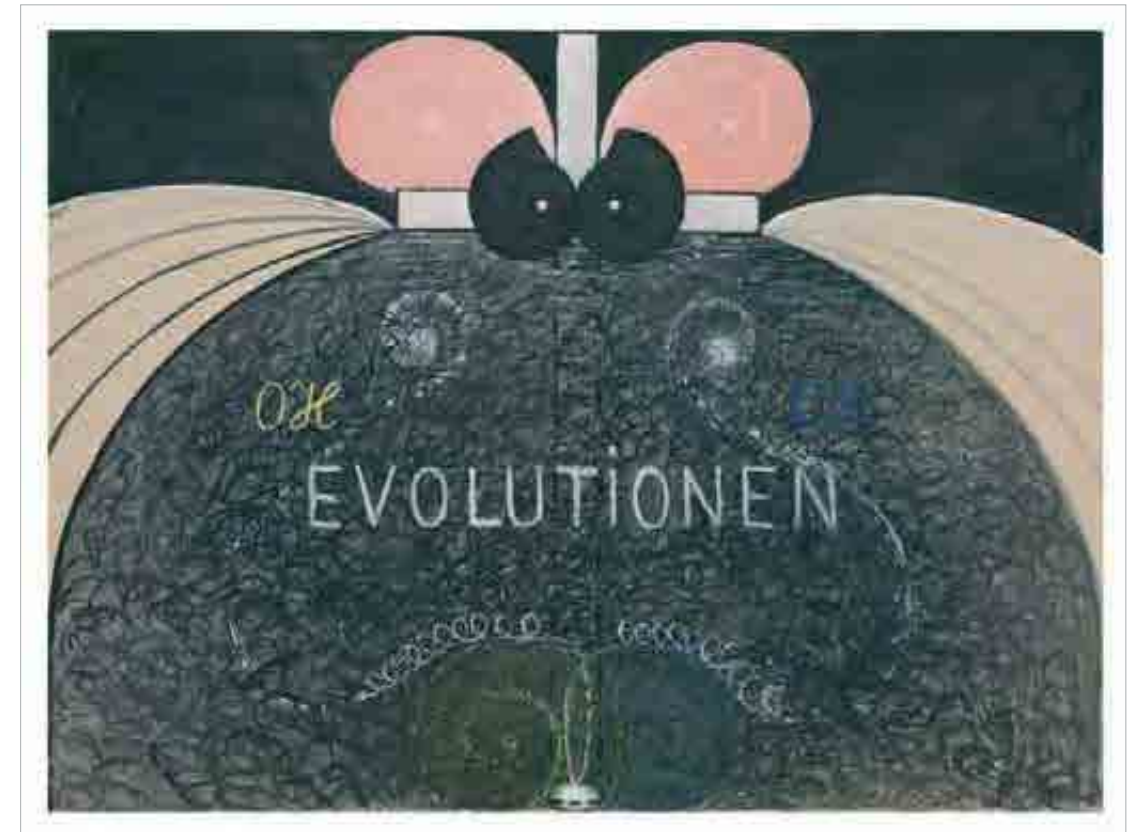
HILMA AF KLINT

Hilma af Klint was a Swedish artist whose paintings were amongst the first abstract art. A considerable body of her abstract work pre-dates the first purely abstract compositions by Kandinsky.

She belonged to a group called “The Five”, a circle of women who shared her belief in the importance of trying to make contact with the outer world. Her paintings, which sometimes resemble diagrams, were a visual representation of complex spiritual ideas.

The interest for abstraction and symbolism came from her involvement in Spiritualism. In 1908 she met Rudolf Steiner, the founder of the Anthroposophical Society. Rudolf Steiner initiated her to his own theories regarding arts, and would have influence on her paintings later in life.

All through her life, she would seek to understand the mysteries that she had come in contact with through her work. She left behind more than a hundred and fifty notebooks with her thoughts and studies, yet never dared to show her abstract work to her contemporaries.



GCL: RT44506 (Ratio 4:3)



GCL: RH1499 (Ratio 5:4)

S P I R I T U A L



GCL: RT43458 (Ratio 3:4)



GCL: RH1498 (Ratio 4:5)



GCL: RT43461 (Ratio 3:4)



GCL: RT43459 (Ratio 3:4)

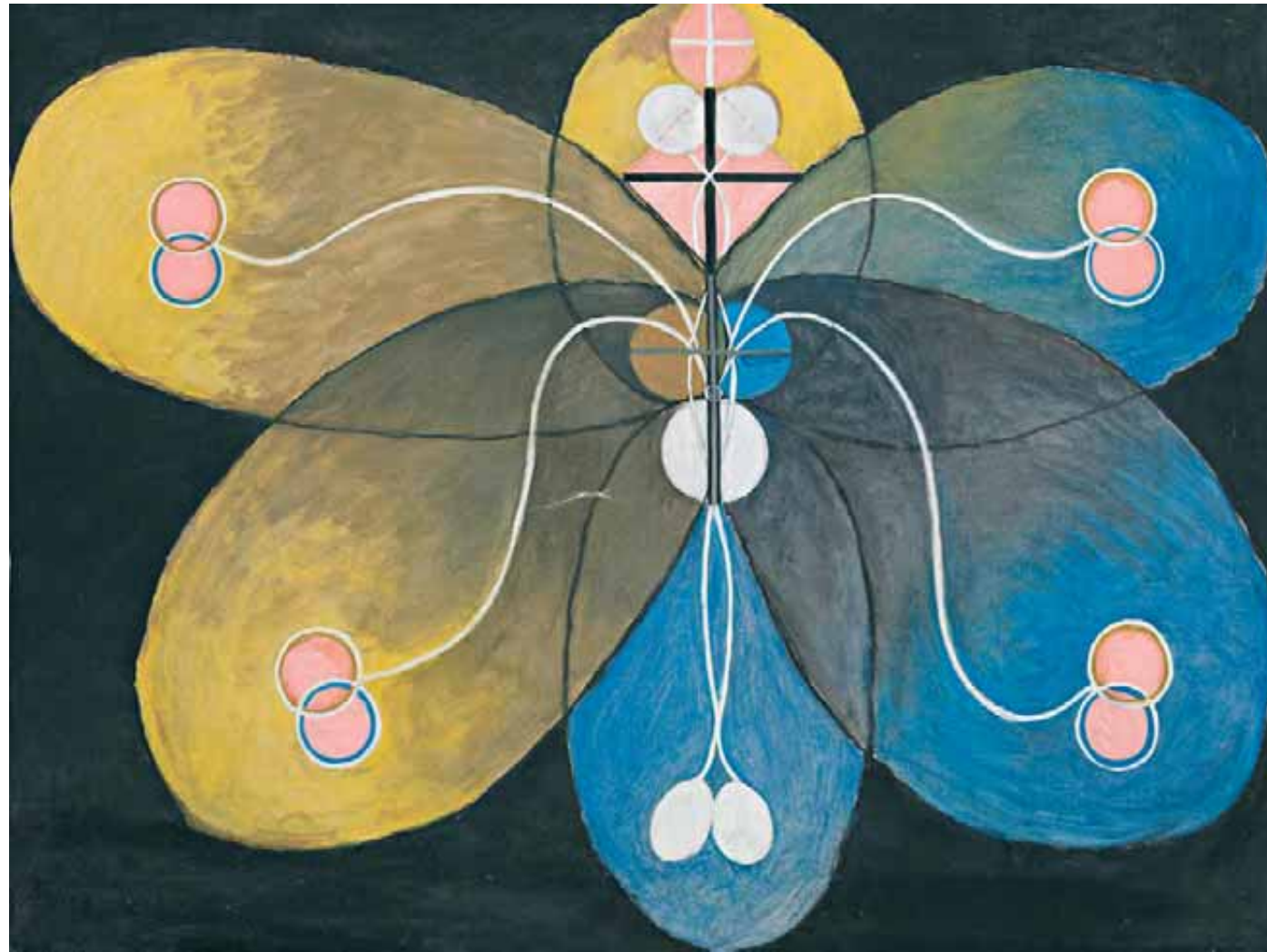


GCL: RT44505 (Ratio 3:4)



GCL: RT43460 (Ratio 3:4)

Hilma af Klint sought to communicate and find meaning in the various dimensions of human existence through her work. She was very much influenced by spiritual movements including spiritualism, theosophy and anthroposophy.



GCL: RT44507 (Ratio 4:3)

Hilma af Klint wrote in her will that her abstract works must not be shown to the public until at least twenty years after her death as she believed that the full meaning of the work could not be understood until then. Hilma af Klint was painting for the future.



GCL: RL23671 (Ratio 1:1)



GCL: RL24311 (Ratio 1:1)



GCL: RT43462 (Ratio 3:4)



GCL: RT43464 (Ratio 3:4)



GCL: RT43463 (Ratio 3:4)



GUSTAV KLIMT

Gustav Klimt was born in 1862 in Vienna and displayed an artistic talent from an early age. He went on to become an Austrian Art Nouveau painter and one of the most prominent members of the Vienna Secession movement.

Early in his artistic career, he shared a studio for decorative painting with his brother. As he developed a more personal style, his work was the subject of controversy when the paintings he completed around 1900 for the ceiling of the Great Hall of the University of Vienna were criticized as pornographic. He subsequently accepted no more public commissions.

Klimt became influenced by a variety of themes, including Japanese art, symbolism and the work of contemporary English painters.

Klimt is noted for his paintings depicting highly decorative and erotic female figures, usually with beautifully embellished backgrounds and clothing. He achieved a new success with the paintings of his “golden phase”, many of which include gold leaf.

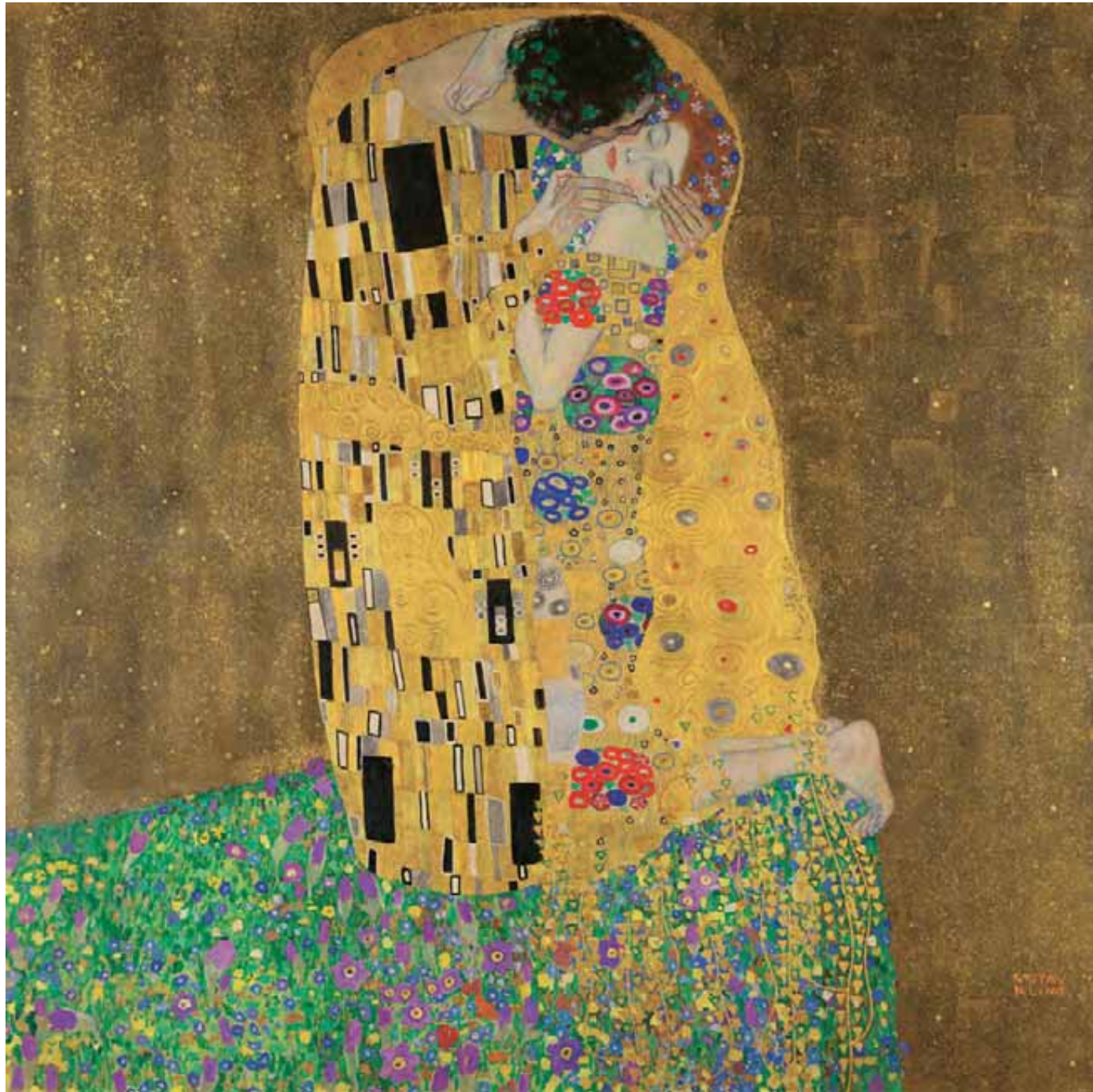
Klimt’s work was an important influence on his younger contemporary Egon Schiele.



OE: SPT8867 (Paper Size 20 x 27 ins | 50 x 70 cms)
GCL: RT45019 (Ratio 3:4)

The Kiss

One of Klimt's most popular paintings 'The Kiss' has a powerful presence. The painting depicts two life-size figures, wrapped in elaborate robes of gold and embracing. Love, sexuality and intimacy are recurring themes in Klimt's work and can be seen expressed within this image.



OE: SPV9405 (Paper Size 28 x 28 ins | 70 x 70 cms)

GCL: RL23482 (Ratio 1:1)



GCL: RL23483 (Ratio 1:1)



GCL: RL23914 (Ratio 1:1)



GCL: RL21627 (Ratio 1:1)



GCL: RL21628 (Ratio 1:1)



GCL: RL23478 (Ratio 1:1)



GCL: RL23479 (Ratio 1:1)



GCL: RL23477 (Ratio 1:1)



GCL: RL24834 (Ratio 1:1)



OE: SPK3170 (Paper Size 12 x 24 ins | 30 x 60 cms)

GCL: RW71737 (Ratio 1:2)



EGON SCHIELE

Egon Schiele was an Austrian painter. He was born in 1890 and sadly passed away at the young age of 28 in 1918.

A protégé of Gustav Klimt, Schiele was a major figurative painter of the early 20th century. His work is noted for its intensity, and the many self-portraits the artist produced. The twisted body shapes and the expressive line that characterize Schiele's paintings and drawings mark the artist as an early exponent of Expressionism.

His life was cut short when he died of the Spanish influenza at just 28 years old; his pregnant wife died of the same illness a mere three days later. Despite his short life Schiele had a major influence on Modernist figurative painting.

Notorious during his time for his bold portrayals of human sexuality, Schiele has remained a subject of fascination and controversy to this day.



GCL: RX83726 (Ratio 2:3)



GCL: RX83723 (Ratio 2:3)



GCL: RX83725 (Ratio 2:3)



GCL: RX83727 (Ratio 2:3)



GCL: RX83722 (Ratio 2:3)



GCL: RX85463 (Ratio 2:3)



GCL: RH0936 (Ratio 4:5)

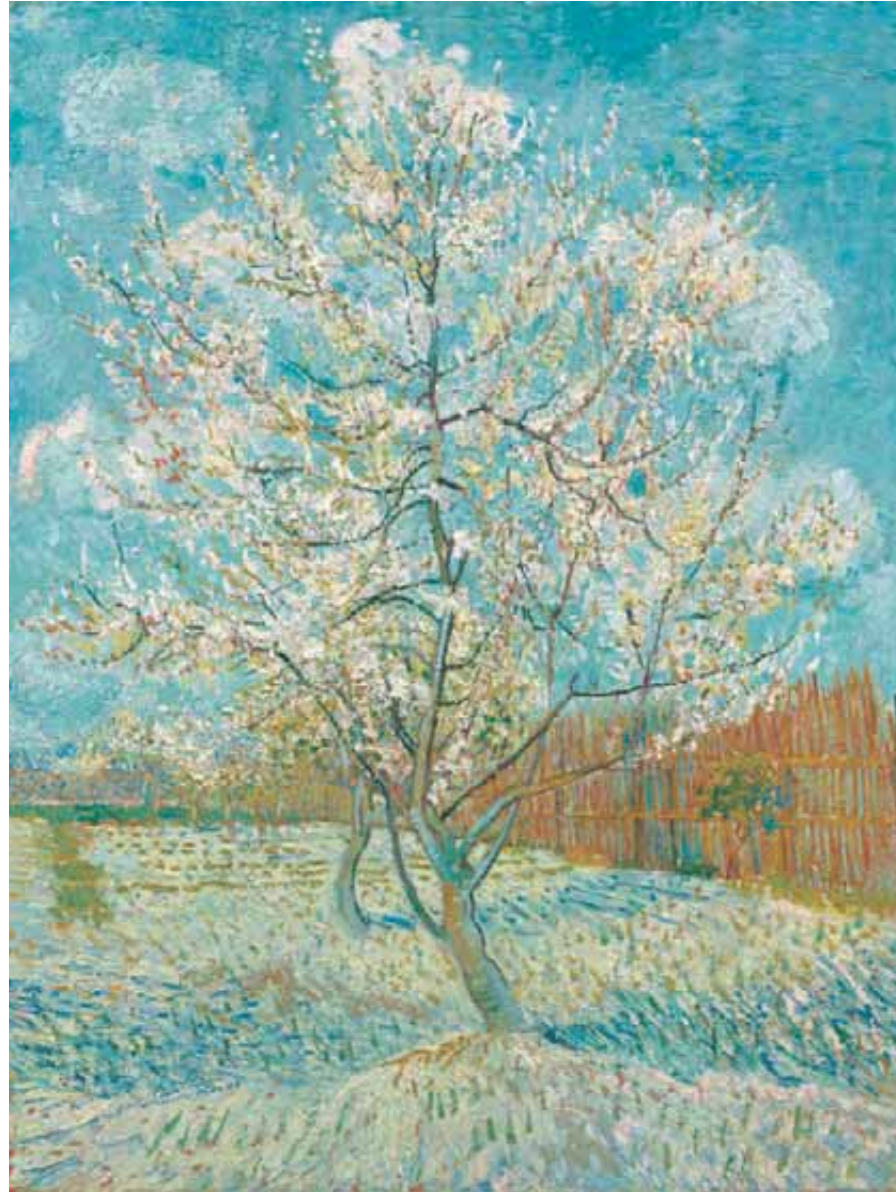
VINCENT VAN GOGH



Vincent van Gogh took up painting around 1880 after working as an art dealer, teacher and a missionary. He worked prodigiously, supported by his parents and brother, Theo, concentrating particularly on scenes of peasant life. Van Gogh travelled to Paris in 1886 and studied at Cormon's atelier, where he met Toulouse-Lautrec and Emile Bernard. There he absorbed Impressionism and Neo-Impressionism which encouraged him to adopt a dramatic technique, creating strongly patterned compositions which made him one of the greatest Post-Impressionist artists.

In February 1888, Van Gogh moved to Provence. Living in poverty, he painted over two hundred canvases in fifteen months but sold none of them. His mental health had always been suspect (he cut off part of his left ear during an argument with Gauguin) and, in December, he suffered a breakdown, subsequently spending a year living in the hospital at St Remy.

After leaving the hospital Van Gogh moved to Auvers in Northern France, where sadly he killed himself in July 1890. Van Gogh's art became astonishingly popular after his death, particularly in the late 20th century, when his work sold for record-breaking sums. Van Gogh's success seems in part because of his collection of published letters and fascinating personal life. He is commonly thought of as the 'quintessential tortured artist' due to his unstable mental health and the huge impact this had on his practice.



GCL: RT42392 (Ratio 3:4)



OE: SPG1736 (Paper Size 16 x 12 ins | 40 x 30 cms)
GCL: RT42395 (Ratio 4:3)



GCL: RH2678 (Ratio 5:4)



OE: SPG1669 (Paper Size 16 x 12 ins | 40 x 30 cms)
GCL: RH0373 (Ratio 5:4)



GCL: RH0940 (Ratio 4:5)



OE: SPG1735 (Paper Size 16 x 12 ins | 40 x 30 cms)
GCL: RT42396 (Ratio 4:3)



GCL: RH0941 (Ratio 5:4)



OE: SPT8499 (Paper Size 20 x 27 ins | 50 x 70 cms)
GCL: RO0041 (Ratio 4:5)



OE: SPK3162 (Paper Size 16 x 20 ins | 40 x 50 cms)
GCL: RH0939 (Ratio 4:5)



OE: SPT8498 (Paper Size 20 x 27 ins | 50 x 70 cms)
GCL: RO0040 (Ratio 4:5)

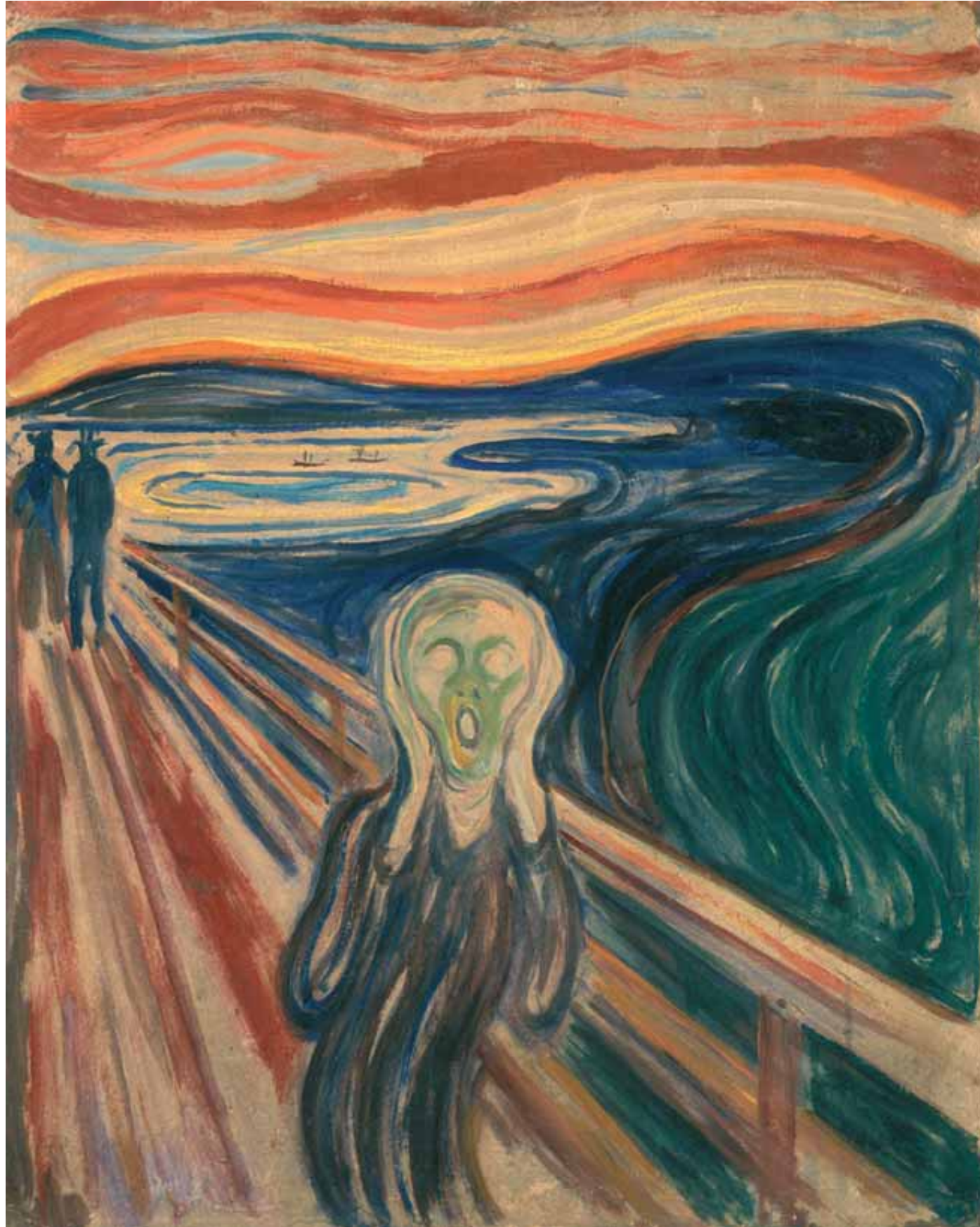
Van Gogh had a keen desire to help mankind and wished to leave “some memento in the form of drawings or paintings - not made to please any particular movement, but to express a sincere human feeling.”

BEAUTY, COLOUR, EMOTION

EXPRESSION



GCL: RH2676 (Ratio 5:4)



GCL: RH2684 (Ratio 4:5)

EDVARD MUNCH



Edvard Munch was born in 1863 in Loten, Norway. Munch's childhood was traumatic and the difficulties he faced in his early years were to affect his character throughout his life.

In 1881 Munch enrolled at the Royal School of Art and Design where he painted his first self-portraits. By 1884 he was already part of the bohemian world of Christiana (now Oslo).

In 1885 he travelled to Paris where he was heavily influenced by the Impressionists and Symbolists, in particular Gauguin with his simplified forms and non-naturalistic colours.

In 1892 he exhibited at the Kunstlerverein (Artists' Union) in Berlin, where his work proved so controversial that the show had to be closed. Now famous, Munch moved to Berlin the same year where he lived on and off until 1908.

In 1908, after prolonged heavy drinking, overwork and a failed love affair, the artist suffered a mental breakdown and entered a clinic for the next eight months. After this his work changed dramatically. The intense emotions disappeared and his paintings became far more extroverted, characterised by brighter colours and a renewed vigour.



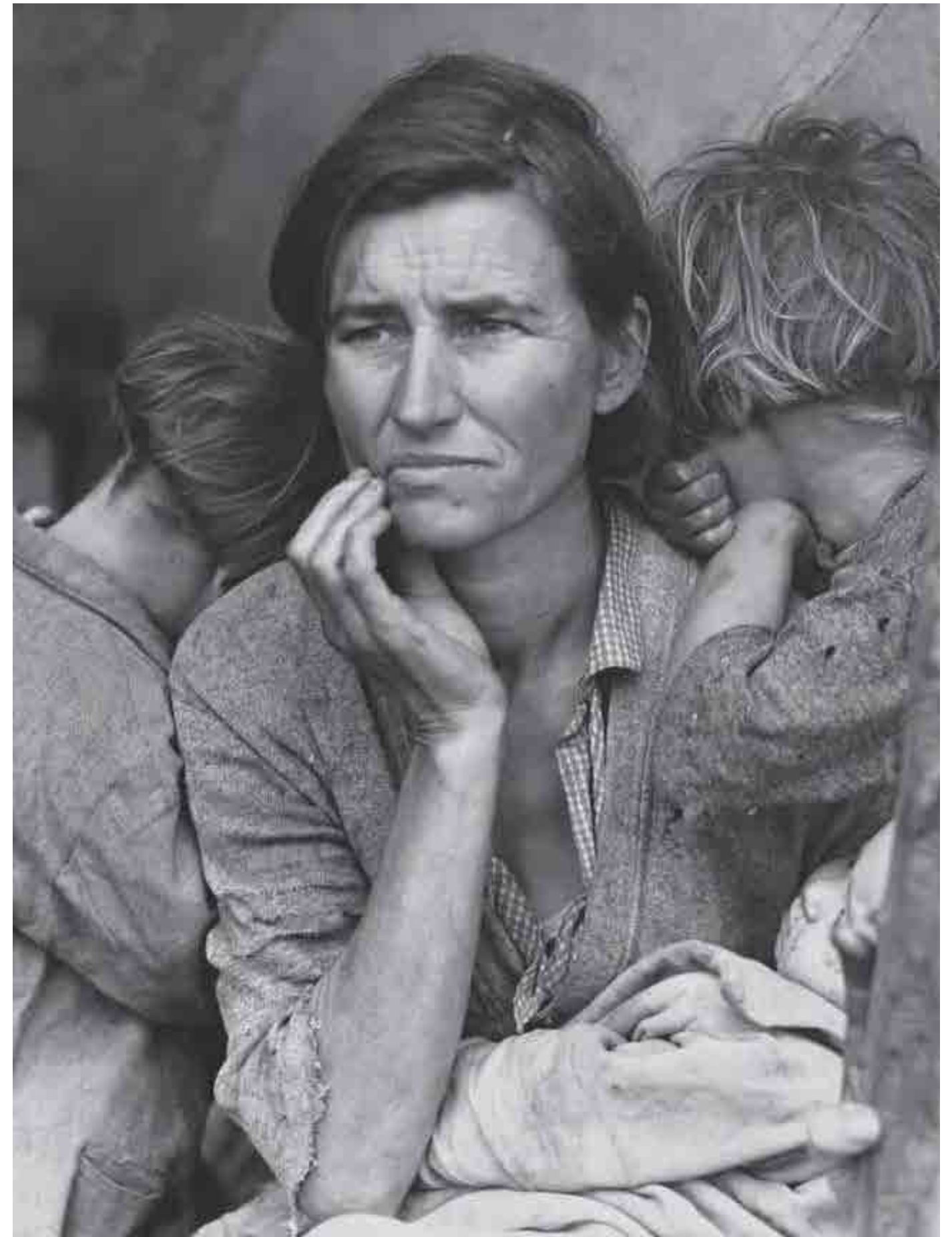
DOROTHEA LANGE

Dorothea Lange was an established American photographer and photojournalist. Her most notable work is often considered to be the 1936 photograph, 'Migrant Mother' of Florence Owens Thompson, with three of her six young children.

Lange was adamant from a young age that she would become a photographer and studied the subject at Columbia University, New York City. Lange worked as an apprentice for several New York photography studios, including that of the famed Arnold Genthe. She left New York in 1918 to travel the world but her trip was cut short and she worked for a photography supply shop in San Francisco, where she began to network with other photographers and investors.

Despite her success Lange had little interest in studio work or photographing San Francisco's socialites, and as the Great Depression began, discovered that her photography could be used as a means to document the social and economic changes happening throughout America.

Lange's tireless commitment for social justice and her belief in the power of photography was consistent throughout her career. She strove to reconnect with the world through her lens and to confront the urgent circumstances surrounding her.



GCL: RT45436 (Ratio 3:4)



GCL: RT45442 (Ratio 4:3)



GCL: RT45440 (Ratio 4:3)



GCL: RT45439 (Ratio 4:3)



GCL: RT45437 (Ratio 4:3)



GCL: RT45438 (Ratio 4:3)



GCL: RT45441 (Ratio 4:3)



GCL: RT45443 (Ratio 4:3)



OE: DXA10380 (Paper Size 10 x 10 ins | 25 x 25 cms)

FRIDA KAHLO - A SYMBOL OF FEMALE SELF-DETERMINATION

Toni Frissell spent some time working for Vogue magazine as a fashion photographer. In these photographs of Frida Kahlo, Frissell's natural photographic talent shines through as she is able to capture Frida's attitude, celebrating her as a woman of substance and style.



OE: DXA10379 (Paper Size 10 x 10 ins | 25 x 25 cms)

ANTOINETTE FRISSELL



Frissell was born in 1907 in Manhattan, New York. Despite her marriage to the Manhattan socialite McNeil Bacon she produced her work under the name Toni Frissell which is how she is best known today.

Frissell took up photography as a means to cope with her brother's passing and her mother's ill health. For a short time in the 1930s she worked for Vogue, encouraged by the editor Carmel Snow to pursue a professional career in photography.

Over time Frissell had accumulated a body of work which showed just how creatively diverse and well travelled she was. During World War II she was, for a time, the official photographer for the American Red Cross and then the Women's Army Corps.

In the years after WWII she continued to photograph both ordinary and famous people, including John F. Kennedy and Frida Khalo. Frissell also worked for many large publications during this time in her career such as 'Sports Illustrated' and 'Life' magazines.

Frissell passed away in 1988.

The Chelsea Collection

The Chelsea collection is a diverse range of all things vintage which celebrates and recollects the best of past times.



GCL: RL24815 (Ratio 1:1)



GCL: RL24818 (Ratio 1:1)



GCL: RL24817 (Ratio 1:1)



MAN RAY

Man Ray, born in 1890 as Emmanuel Radnitzky, was an American visual artist who spent most of his career in Paris.

During his early years Man Ray earned money as a commercial artist and was a technical illustrator at several Manhattan companies. His first solo show of paintings was in 1915, and by 1918 he had produced his first significant photographs.

In 1921, Man Ray went to live and work in Paris and became a distinguished photographer, and significant member of the art world. He was represented in the first Surrealist exhibition with Jean Arp, Max Ernst, André Masson, Joan Miró, and Pablo Picasso at the Galerie Pierre in Paris in 1925.

Man Ray was a significant contributor to the Dada and Surrealist movements. He produced major works in a variety of media but considered himself a painter above all. He was best known for his photography, and he was a renowned fashion and portrait photographer. Man Ray is also noted for his work with photograms, which he called “rayographs” in reference to himself.



OE: SPQ5815 (Paper Size 20 x 24 ins | 50 x 60 cms)



OE: SPQ5818 (Paper Size 24 x 20 ins | 60 x 50 cms)



OE: SPQ5816 (Paper Size 24 x 20 ins | 60 x 50 cms)



OE: SPQ5817 (Paper Size 24 x 20 ins | 60 x 50 cms)



OE: SPQ5813 (Paper Size 20 x 24 ins | 50 x 60 cms)

MAN RAY IS BEST KNOWN FOR HIS

Black & White

PHOTOGRAPHY



EDWARD HOPPER

Edward Hopper was a prominent American realist painter and printmaker. His finely calculated paintings of urban and rural scenes reflected his personal vision of modern American life. Today, he is regarded as one of the most enduring American painters of the 20th century.

Hopper was born in 1882 in Nyack, New York. He studied at the New York School of Illustration and then at the more prestigious New York School of Art. In 1906, he travelled to Europe for the first time to study in Paris.

Until the age of 40, Hopper's career was marked by disappointment and he made a living through commercial illustration. His breakthrough as a painter came in 1923, when the Brooklyn Museum bought his watercolour "The Mansard Roof" for \$100. The following year he began showing his work with prominent New York art dealer Frank Rehn. His oils and watercolours sold well and critics applauded his quiet realism, use of light, and above all, his ability to reveal beauty in the most mundane subjects.

In 1933, the Museum of Modern Art gave Hopper his first large scale exhibition. The exhibition included many of his signature subjects: Victorian houses, New York restaurants, automats, seascapes and views into quiet, middle-class apartments.



GCL: RW71833 (Ratio 2:1)



OE: SPS7308 (Paper Size 36 x 24 ins | 90 x 60 cms)
GCL: RX82065 (Ratio 3:2)



GCL: RX85467 (Ratio 3:2)



GCL: RH1530 (Ratio 5:4)



GCL: RX85466 (Ratio 3:2)



GCL: RX82553 (Ratio 3:2)



GCL: RH1440 (Ratio 5:4)



GCL: RT43303 (Ratio 4:3)



OE: SPT8638 (Paper Size 32 x 24 ins | 80 x 60 cms)

GCL: RT41645 (Ratio 4:3)



GCL: RH1441 (Ratio 5:4)



OE: SPN4497 (Paper Size 32 x 24 ins | 80 x 60 cms)

GCL: RT43473 (Ratio 4:3)

**“If you could say it in
words there would be no
reason to paint.”**

- EDWARD HOPPER -

AUGUSTUS JOHN

Augustus John was born in Tenby, Pembrokeshire in 1878, brother of the painter Gwendolen John. He trained at the Slade School of Fine Art in London, which had at that time taken over from the Royal Academy as the most important art school in Britain.

At the Slade, John was recognised as the most brilliant draughtsman of his generation. Renowned within the art world as a rebel and a bohemian, John spent the years between 1911 and 1914 living a nomadic lifestyle and creating evocative depictions of the Romany people of Northern Wales.

Augustus John was attached to the Canadian forces during the First World War, as an official war artist.

Later during the 1920's he focused on portraiture and it is for this he is best remembered. He painted many prominent and artistic figures of the day, including Dylan Thomas, Thomas Hardy, W.B. Yeats and George Bernard Shaw.



GCL: RX85632 (Ratio 3:2)



GCL: RH2679 (Ratio 4:5)



GCL: RH2680 (Ratio 4:5)

GWENDOLEN JOHN

Gwendolen John was born 22 July 1876 in Pembrokeshire, Wales, sister of the painter Augustus John. She studied at the prestigious Slade School in London from 1894 to 1897 and then at Whistler's School in Paris, where she continued to live from 1898.

Her early paintings, such as the Portrait of the Artist's Sister Winifred (1897–98) and Dorelia in a Black Dress (1903–04), are painted using thin glazes in the traditional manner of the old masters.

Beginning with her series of paintings of Mère Poussepin, her style is characterised by thicker paint applied in small, mosaic-like touches. It became her habit to paint the same subject repeatedly. Her portraits are usually of anonymous female sitters seated in a three-quarter length format, with their hands in their laps.

John exhibited in Paris for the first time in 1919 at the Salon d'Automne, and exhibited regularly until the mid-1920s, after which time she became increasingly reclusive and painted less.

John's drawings number in the thousands. In addition to studio work, she made many sketches and watercolours of women and children in church. Unlike her oil paintings of solitary women, these sketches frequently depict their subjects from behind and in groups. She also made many sketches of her cats.



GEORGES SEURAT

Georges Pierre Seurat was a French Post-Impressionist painter and draughtsman. He is noted for his innovative use of drawing media and for devising a technique of painting known as Pointillism. His large-scale work 'A Sunday Afternoon on the Island of La Grande Jatte' (1884–1886) altered the direction of modern art by initiating Neo-Impressionism. It is one of the icons of late 19th-century painting.

Seurat was born in December 1859 into a wealthy family in Paris, France. Georges Seurat first studied art with Justin Lequien, a sculptor. Seurat attended the École des Beaux-Arts for two years and in 1880, after a year of service at Brest Military Academy, he returned to Paris. For the next two years he worked at mastering the art of black and white drawing. He spent 1883 on his first major painting - a huge canvas titled 'Bathers at Asnières'.

After his painting was rejected by the Paris Salon, Seurat turned away from such establishments, instead allying with the independent artists of Paris. In 1884 he and other artists (including Maximilien Luce) formed the Société des Artistes Indépendants. There he met and befriended fellow artist Paul Signac. Seurat shared his new ideas about pointillism with Signac, who subsequently painted in the same idiom.

Seurat sadly died in Paris in March 1891 at the young age of 31.



OE: SPT8863 (Paper Size 24 x 18 ins | 60 x 46 cms)
GCL: RT45016 (Ratio 3:2)



GCL: RH2753 (Ratio 2:3)



GCL: RX82089 (Ratio 2:3)



FREDERICK CHILDE HASSAM

Frederick Hassam was an American Impressionist noted for his urban and coastal scenes. He produced over three thousand paintings, oils, watercolours, etchings, and lithographs over the course of his career, and was an influential American artist of the early 20th century.

Hassam was born in Boston, Massachusetts in 1859. His early career was spent as an illustrator of children's stories for magazines and newspapers. In the 1880s he began painting full-time, and his early paintings were mainly watercolours. Later in the 1880s he toured Europe, dividing his time between the study of early masters and the painting of watercolour landscapes. He returned to the USA and exhibited a large range of paintings.

On his return to Europe in 1886 he broadened his artistic style and media. He lived in Paris and the first signs of his Impressionist technique began to develop. For three years he was inspired by the Paris art world, and on his return to the United States his Impressionist art inspired many of his contemporaries. His reputation grew with his age and he died in 1935.



GCL: RT42985 (Ratio 3:4)



OE: SPQ5798 (Paper Size 24 x 20 ins | 60 x 50 cms)

GCL: RH0882 (Ratio 5:4)



GCL: RX82323 (Ratio 3:2)



OE: SPQ5907 (Paper Size 30 x 18 ins | 76 x 46 cms)



OE: SPQ5906 (Paper Size 30 x 18 ins | 76 x 46 cms)



GCL: RH2693 (Ratio 5:4)



GCL: RH2694 (Ratio 5:4)



GCL: RH2691 (Ratio 5:4)



GCL: RH2692 (Ratio 5:4)

CHARLES ATAMIAN



Garabed Charles Atamian was an Ottoman-born French painter of Armenian ethnicity. Born in 1872 to the wealthy family of Mıgırdıç Atamian, a goldsmith and musician, he completed his early education at the Mkhitaryan Armenian School in Istanbul. He continued his education at the Murad Rafaelian Armenian College of Venice, where he studied along with Edgar Chahine.

Upon returning to Istanbul, Atamian opened his first exhibition, which was a big success and he was invited to work at the newly open Yildiz Porcelain Factory of the Ottoman Court (from 1894 to 1896). He was soon appointed as the factory's chief designer. A number of Atamian's porcelain plates bearing his signature "Atam" are now exhibited at the Topkapi Palace (the main palace of the Ottoman Empire).

Atamian sought refuge in Paris in 1897 where he predominantly worked and exhibited. It was in Paris that his name Garabed changed to Charles. Atamian exhibited at La Nationale, at the Independent Gallery and by 1927 he was made an Associate of La Nationale. In Paris he also illustrated nearly a hundred and fifty books, created artworks for theatrical stage productions and participated in various exhibitions with overwhelming success. Atamian spent many summers in Saint-Gilles-sur-Vie in Vendée and many of his famous landscapes and marine artworks were developed at this summer residence.



PAUL MICHEL DUPUY

Born in Pau, near the Pyrenees mountains in 1869, French painter Paul Michel Dupuy was a popular genre painter. He undertook tuition from Bonnat and Maignan and excelled in both oil and watercolour painting.

In 1899 he became a Member of the Society of French Artists and in following exhibitions received numerous medals and Honourable Mentions for his work.

Dupuy's reputation became so great that he was considered in a class of his own and was made a Chevalier of the Legion of Honour, receiving a Medal of Honour in 1933.

Dupuy died in Paris in 1949, aged 80, and since then his paintings have escalated in price, and reached an audience world-wide.



GCL: RT45483 (Ratio 4:3)



CLAUDE MONET

Monet was born in Paris in 1840 but his family settled in Le Havre shortly afterwards. It was in Le Havre that Monet developed a love of drawing and where he became established as an artist.

Monet met Boudin and Pissarro before completing a year's military service in 1861. He was incredibly fortunate that his father recognised his artistic talents, brought him out of the army and sent him to study in Paris. Four years later he held his first exhibition at the Paris Salon. Monet also met Renoir, Bazille and Sisley, and established a friendship with Manet.

The 1870s saw a period of peaceful home life with his wife and children whilst Monet contributed to the first Impressionist exhibition. This tranquillity was shattered by his wife Camille Doncieux's death in 1879. Monet then spent the next decade travelling and painting and by the 1890s he had settled in Giverny. Monet had also begun the construction of a water garden near his house.

The turn of the century saw the famous Lily Pond and the Water Lily series exhibited.



GCL: RH2677 (Ratio 5:4)



GCL: RL22892 (Ratio 1:1)



GCL: RL22891 (Ratio 1:1)



GCL: RL24833 (Ratio 1:1)



OE: SPQ5852 (Paper Size 20 x 20 ins | 50 x 50 cms)
GCL: RL22373 (Ratio 1:1)



OE: SPQ5851 (Paper Size 20 x 20 ins | 50 x 50 cms)
GCL: RL22253 (Ratio 1:1)



GCL: RL22893 (Ratio 1:1)



OE: SPN4380 (Paper Size 32 x 24 ins | 80 x 60cms)
GCL: RR0045 (Ratio 4:3)

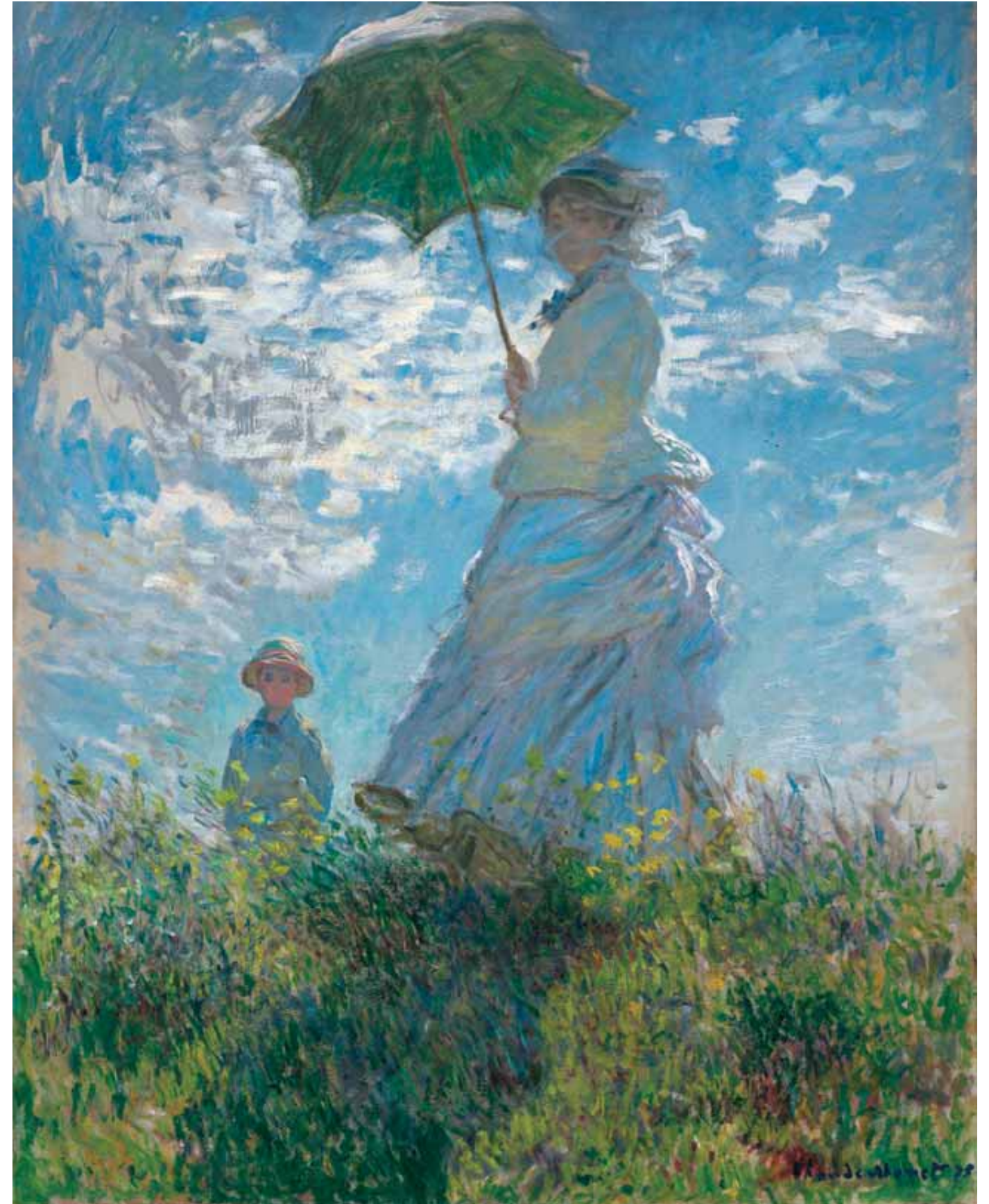
Monet was a passionate horticulturist and purchased land with a pond near his home with the intention to use it “for the pleasure of the eye and also for motifs to paint.” The result was his water-lily garden. He completed a series of paintings of the pond giving prominence to the water lilies and their reflections in the water within his work.



GCL: RX82791 (Ratio 3:2)



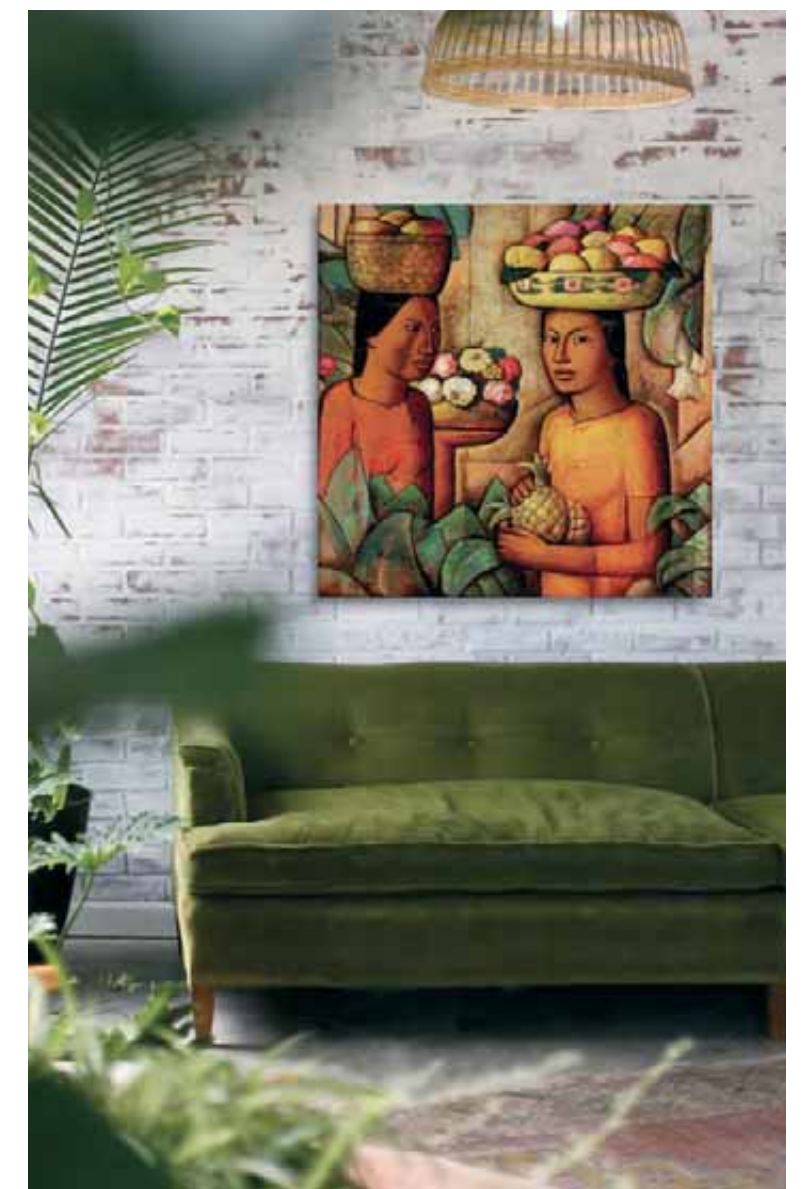
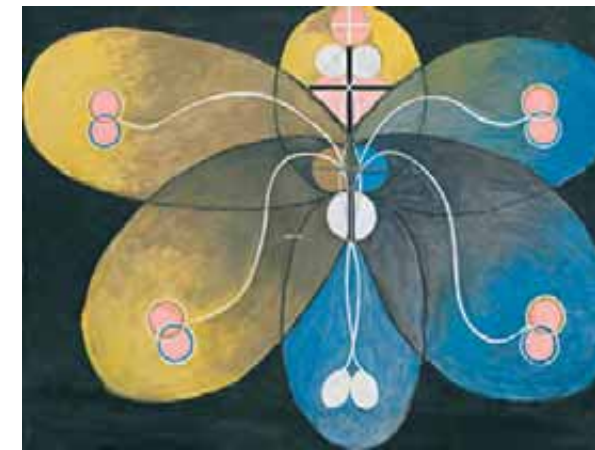
GCL: RX82792 (Ratio 3:2)



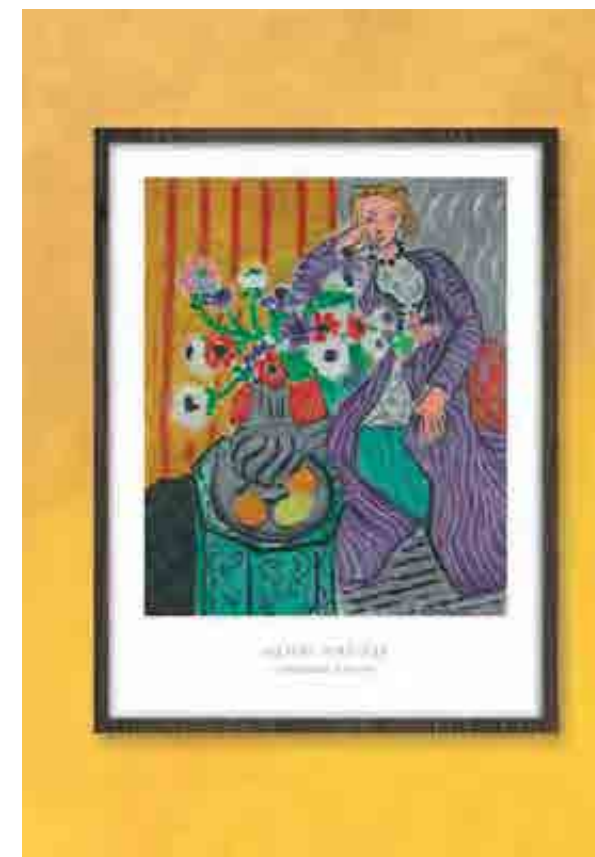
GCL: RH1123 (Ratio 4:5)



contemporary
&
CHIC



SPICED *tones*





SIGRID HJERTÉN

Sigrid Hjertén was a Swedish modernist painter, considered a major figure in Swedish modernism. Periodically she was highly productive and participated in a hundred and six exhibitions.

Hjertén was born in Sundsvall in 1885. She studied at the University College of Arts, Crafts and Design in Stockholm and graduated as a drawing teacher. At a studio party in 1909, Hjertén met her future husband, twenty-year-old Isaac Grünewald, who had already studied one year with Henri Matisse in Paris. Grünewald convinced her that she would do herself more justice as a painter. Later that year she went to Matisse's art school. She was "said to have been Matisse's favourite pupil because of her fine sense of colour."

Hjertén's total production amounted to slightly more than five hundred paintings, together with sketches, water-colours and drawings. Hjertén had to fight the prejudices of her time throughout her career. Her paintings seem extremely personal for the era in which they were made, when issues of colour and form were uppermost in artists' minds. Her interest in humankind was often manifested in dramatic, even theatrical compositions, while her approach to colour was emotional as well as theoretical.



GCL: RH2704 (Ratio 4:5)



GCL: RH2703 (Ratio 4:5)



GCL: RH2695 (Ratio 5:4)



GCL: RT45492 (Ratio 3:4)



GCL: RH2700 (Ratio 4:5)



GCL: RH2698 (Ratio 5:4)



OE: DXY10273 (Paper Size 25 x 20 ins | 60 x 50 cms)
GCL: RH2697 (Ratio 5:4)



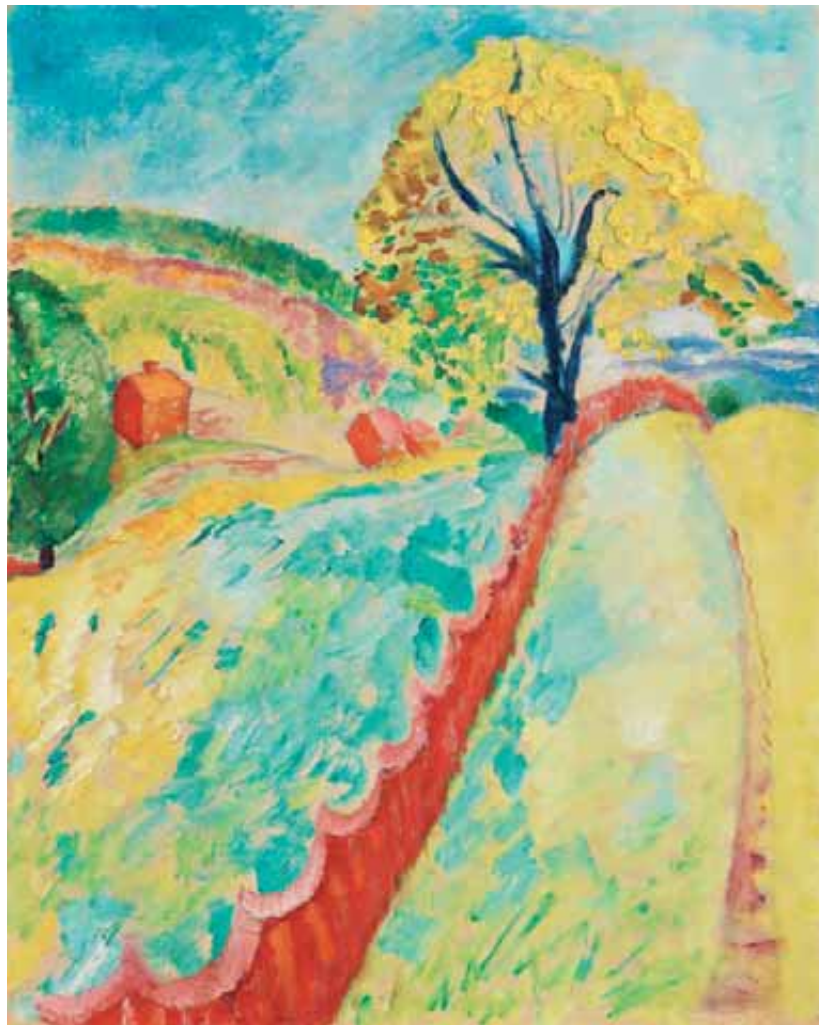
GCL: RH2702 (Ratio 4:5)

A PIONEER OF SWEDISH EXPRESSIONISM

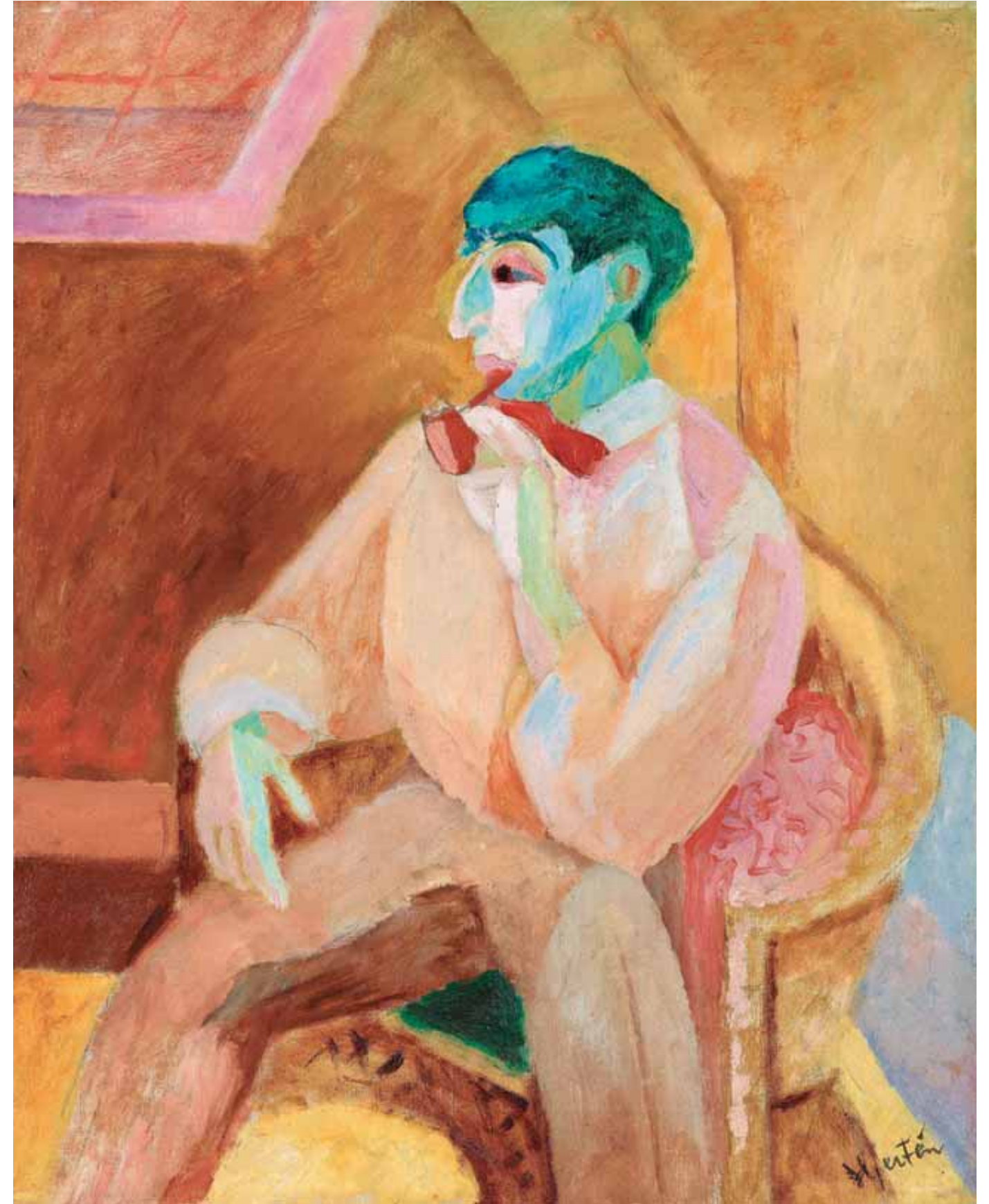
Sigrid Hjertén artwork is executed with the finest sense of colour.



GCL: RH2696 (Ratio 5:4)



OE: DXY10274 (Paper Size 25 x 20 ins | 60 x 50 cms)
GCL: RH2701 (Ratio 4:5)



GCL: RH2699 (Ratio 4:5)



ALEXEI JAWLENSKY

Born in 1864, Alexei Jawlensky was a Russian Expressionist painter, originally an officer in the Imperial Guards. Known for his Expressionistic abstract portraits and vibrant landscapes.

He studied in Munich from 1896 and after meeting Wassily Kandinsky, joined the influential artist group Der Blaue Reiter (The Blue Rider), who were fundamental to Expressionism. While in France in 1905, he worked with the Fauvist painter Henri Matisse, whose flat areas of vibrant colour influenced his future style.

At the start of World War I, Jawlensky fled to Switzerland, where he remained for seven years. He settled in Wiesbaden, Germany, in 1921 and his work became more abstract and expressive.

Later, with Kandinsky, Klee and Feininger who were teaching at the Bauhaus, he formed a group known as Die Blaue Vier (The Blue Four). They taught and promoted Blaue Reiter ideas and aesthetics in the United States, Germany and Mexico.

Jawlensky exhibited widely during his time and exerted a strong influence on key developments in modern art.

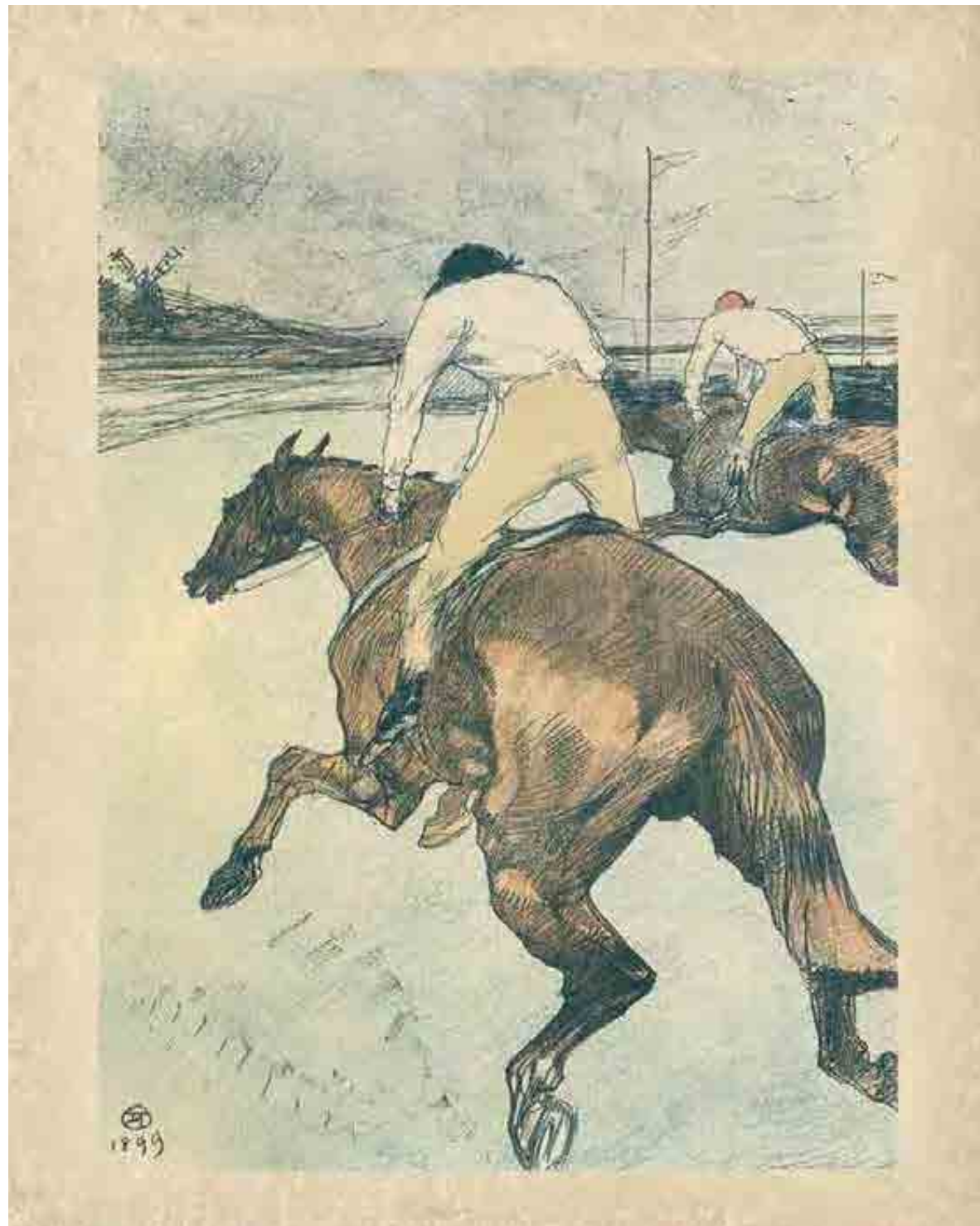
Jawlensky died in Germany in 1941.



GCL: RX85459 (Ratio 2:3)



OE: SPS647 (Paper Size 24 x 30 in | 60 x 76 cm)
GCL: RH2778 (Ratio 4:5)



OE: SPC1575 (Paper Size 8 x 10 ins | 20 x 25 cms)
GCL: RH1727 (Ratio 4:5)

HENRI DE TOULOUSE- LAUTREC

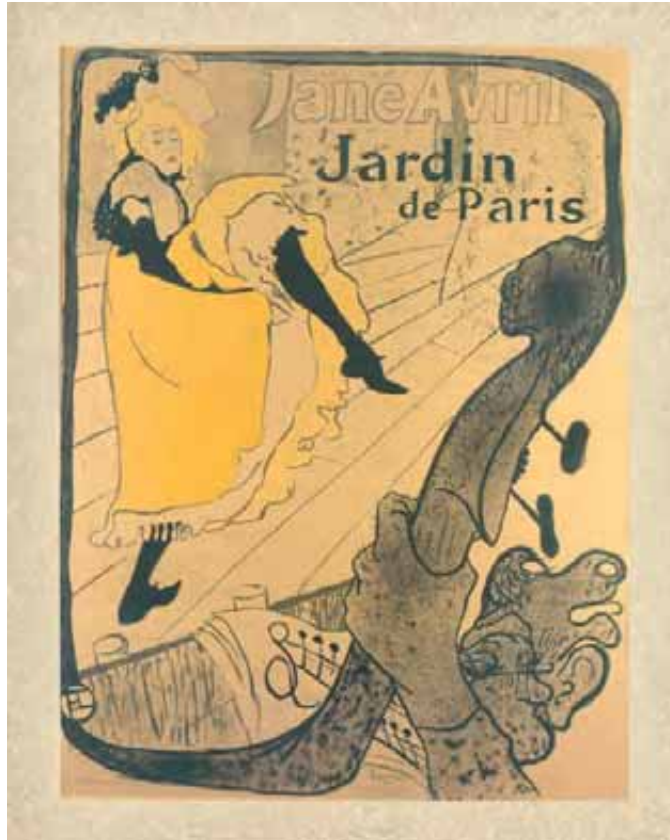


One of the leading Post-Impressionist painters, Henri De Toulouse-Lautrec was born in 1864 in Albi, France. Born into an aristocratic family, he was the son and heir of Comte Alphonse-Charles de Toulouse. From an early age, Toulouse-Lautrec was encouraged to develop his artistic talents.

As a child, Toulouse-Lautrec suffered from a genetic disorder, which often made him sick and would later restrict his growth. As an adult, he was only 1.54 m (5 ft 1 in) tall.

In 1882, Toulouse-Lautrec moved to Paris with his mother and became a pupil of the academic painters Bonnat and Cormon. Under the influence of other artists, especially Degas and Van Gogh, Toulouse-Lautrec broke away from traditional painting and in 1884, he set up his own studio in Montmartre. The artist spent much of his time drinking and sketching in cabarets, racetracks, and brothels. When the nearby Moulin Rouge opened in 1889, Toulouse-Lautrec was commissioned to produce a series of posters. Thereafter, the Moulin Rouge always reserved a seat for him and by the 1890s he had become a leading figure in the Parisian art world.

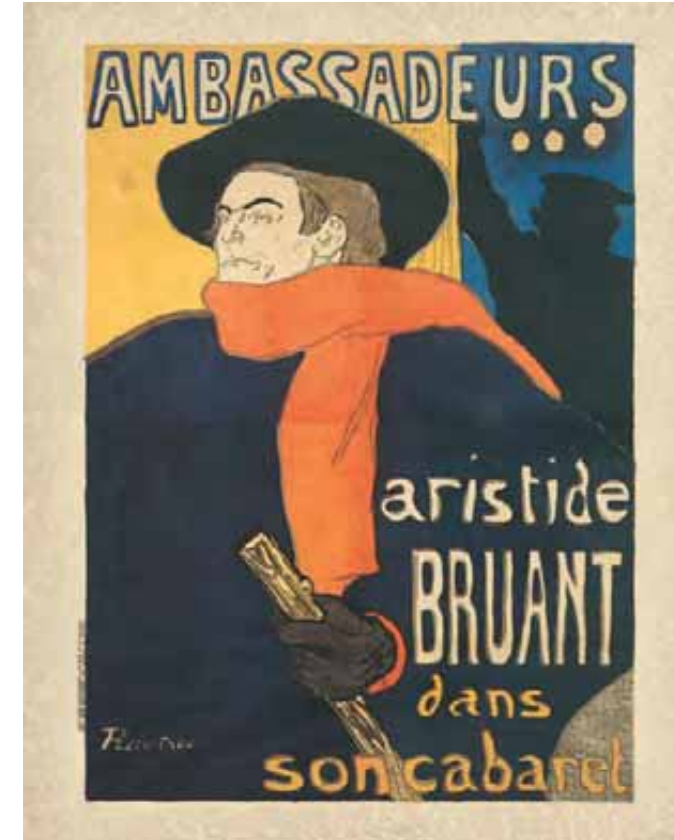
Toulouse-Lautrec passed away at the family estate in Château de Malromé in 1901.



OE: SPC1571 (Paper Size 8 x 10 ins | 20 x 25 cms)
GCL: RH1723 (Ratio 4:5)



OE: SPC1572 (Paper Size 8 x 10 ins | 20 x 25 cms)
GCL: RH1724 (Ratio 4:5)



OE: SPC1568 (Paper Size 8 x 10 ins | 20 x 25 cms)
GCL: RH1720 (Ratio 4:5)



OE: SPC1569 (Paper Size 8 x 10 ins | 20 x 25 cms)
OE: SPT8876 (Paper Size 20 x 27 ins | 50 x 70 cms)
GCL: RH1721 (Ratio 4:5)



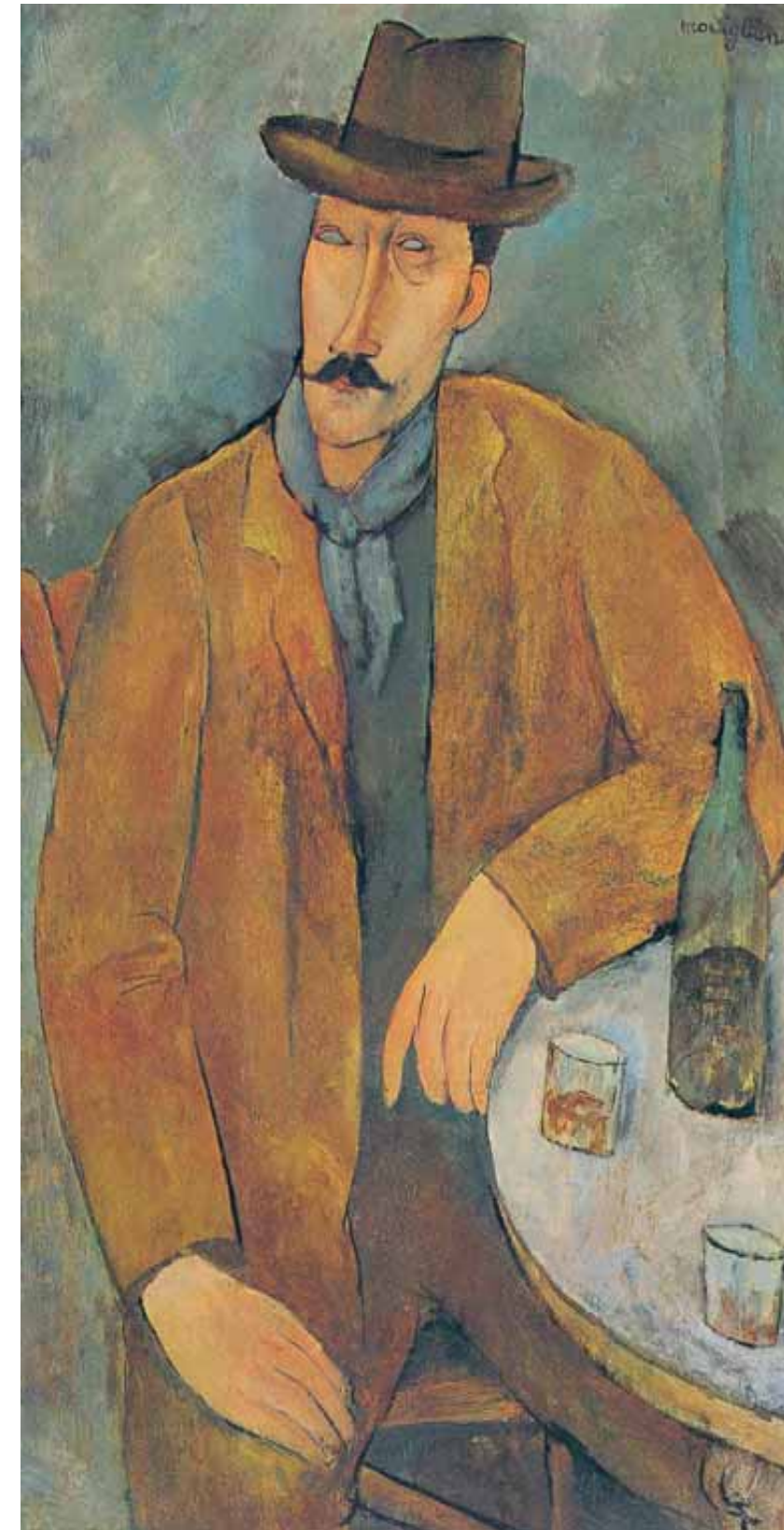
AMEDEO MODIGLIANI

Amedeo Modigliani was an Italian Jewish painter and sculptor born in 1884. He is known for portraits and nudes characterized by elongation of faces, necks, and figures, that were not received well during his lifetime but after his death achieved great popularity.

Modigliani spent his youth in Italy, where he studied the art of antiquity and the Renaissance. In 1906 he moved to the artistic Mecca of Paris, where he came into contact with such artists as Pablo Picasso and Constantin Brâncuși. By 1912 Modigliani was exhibiting highly stylized sculptures with the Cubists of the Section d'Or group at the Salon d'Automne.

From 1909 to 1914, Modigliani focused mainly on sculpture, with portraits and full figures being his key subjects. After 1915, Modigliani devoted himself exclusively to painting, emerging as one of the School of Paris's 'les maudits' (the cursed), so named because of their impoverished and bohemian lifestyle.

Modigliani's prodigious talent was cut short when he died at the age of 35, in Paris, 1920, due to complications from tubercular meningitis aggravated by alcoholism.

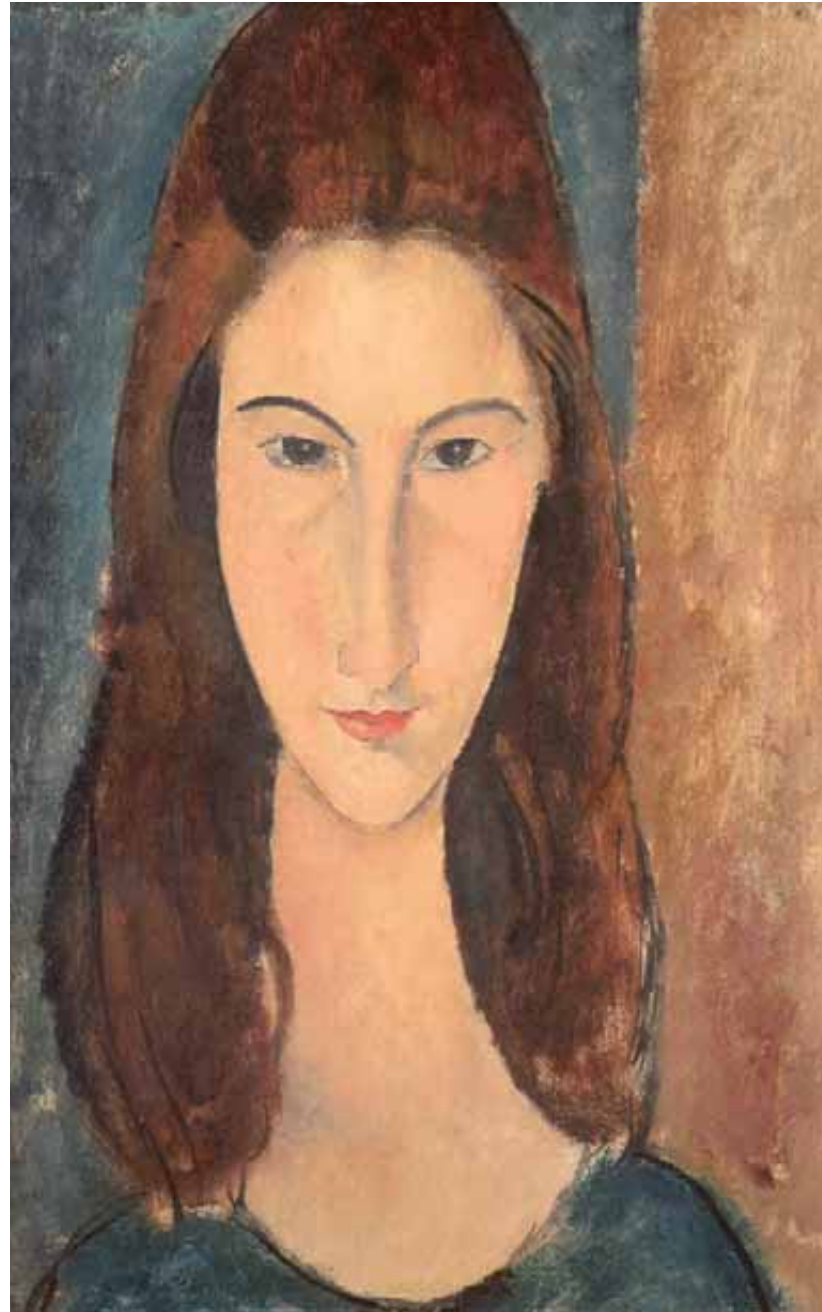


OE: SPT8205 (Paper Size 20 x 27 ins | 50 x 70 cms)

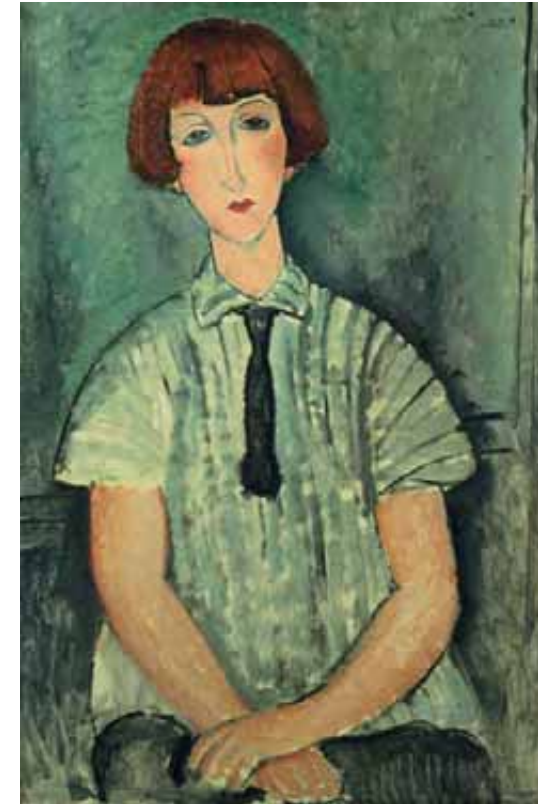
GCL: RW71820 (Ratio 1:2)

“What I am searching for is neither the real nor the unreal, but the subconscious, the mystery of what is instinctive in the human race”

Amedeo Modigliani



OE: SPR672 (Paper Size 16 x 20 ins | 40 x 50 cms)
GCL: RX85586 (Ratio 2:3)



GCL: RX85460 (Ratio 2:3)



GCL: RX85464 (Ratio 2:3)



OE: SPT8204 (Paper Size 20 x 27 ins | 50 x 70 cms)
GCL: RX85461 (Ratio 2:3)



OE: SPT8203 (Paper Size 20 x 27 ins | 50 x 70 cms)
GCL: RX85462 (Ratio 2:3)



GCL: RH0435 (Ratio 4:5)

TAMARA DE LEMPICKA



Born in Warsaw in 1898, painter Tamara De Lempicka is best known for her distinctive Art Deco portraits, and for her highly stylized nudes. Her style was a blend of late, refined Cubism and the Neoclassical style.

After marrying in 1914 and moving to Paris, Lempicka became an integral part of the Parisian avant-garde scene. Between the wars, she painted portraits of writers, artists, scientists, and many of Eastern Europe's exiled nobility. Famous for her libido, her affairs with both men and women were carried out in ways that were scandalous at the time. Her husband eventually tired of their arrangement and they were divorced in 1931.

At the threat of a second World War, she moved to America and became the "Favourite Artist of the Hollywood Stars".

Tamara De Lempicka died in her sleep in 1980 in Mexico. Her wish to be cremated and have her ashes spread on the top of the Popocatepetl volcano was carried out.



OE: SPT8627 (Paper Size 20 x 27 ins | 50 x 70 cms)

GCL: RT41627 (Ratio 3:4)



GCL: RH0436 (Ratio 4:5)

ART DECO

Tamara de Lempicka created portraits of elegant cosmopolitan types in a chic and distinctive Art Deco style.

While her style touches on the geometric, faceted forms of Cubism, the polished finish and softness to them achieve a more sensuous feel.



GCL: RH0433 (Ratio 5:4)



GCL: RT41641 (Ratio 3:4)

LIBERATION

Lempicka's iconic work exuded a sexual confidence that epitomized the liberation and decadence of the era.

Lempicka's own lifestyle was one in which she flouted her sexual freedom.



OE: SPT8628 (Paper Size 20 x 27 ins | 50 x 70 cms)

GCL: RT41628 (Ratio 3:4)



ALFREDO RAMOS MARTINEZ

Born in Nuevo Leon, Mexico in 1946, Alfredo Ramos Martínez was a painter, muralist, and educator. Considered by many to be the 'Father of Mexican Modernism', he is best known for his serene and empathetic paintings of traditional Mexican people and scenes.

From an early age Ramos Martínez was recognized as prodigiously talented. At the age of 14 he was awarded a scholarship to study at the most prominent art school in Mexico.

Becoming restless, Martínez arrived in Paris in 1897 and continued his studies in the streets of the city, embracing the style of the Post-Impressionists. He was able to see first-hand the work of Paul Gauguin, Vincent van Gogh, Henri Matisse, Claude Monet and Georges Seurat. He returned to Mexico in early 1910, during the start of the Mexican Revolution, and three years later he was appointed the Director of the National Academy opening the first of his Escuelas de Pintura al Aire Libre (Open Air Schools of Painting).

Moving to California in the 1930s due to his daughter's ill health, Martínez's work became popular amongst celebrities including Alfred Hitchcock and James Stewart.

Alfredo Ramos Martínez died unexpectedly in 1946, in Los Angeles.



GCL: RH2689 (Ratio 5:4)



GCL: RH1187 (Ratio 5:4)



GCL: RH1168 (Ratio 4:5)



GCL: RL23011 (Ratio 1:1)



PAUL GAUGUIN

The artistic influence of French Post-Impressionist artist Eugène Henri Paul Gauguin has been enormous. He is one of the main sources from which non-naturalistic 20th Century art has emerged. Unappreciated until after his death, Gauguin is now recognised for his experimental use of colour and Synthetist style, that were distinct from Impressionism.

Born in Paris in 1848, part of his childhood was spent in Peru. In 1865 he became a sailor and then, in 1871, he returned to Paris securing a job as a stockbroker and developed himself as a Sunday painter. During this period he collected the works of the Impressionists and finally joined in their exhibitions.

Famously, during Gauguin's time spent living in Brittany in the 1880's, a disastrous encounter occurred between Gauguin and Vincent Van Gogh, during which the two artists apparently argued about art, leading Van Gogh to chop off his own ear.

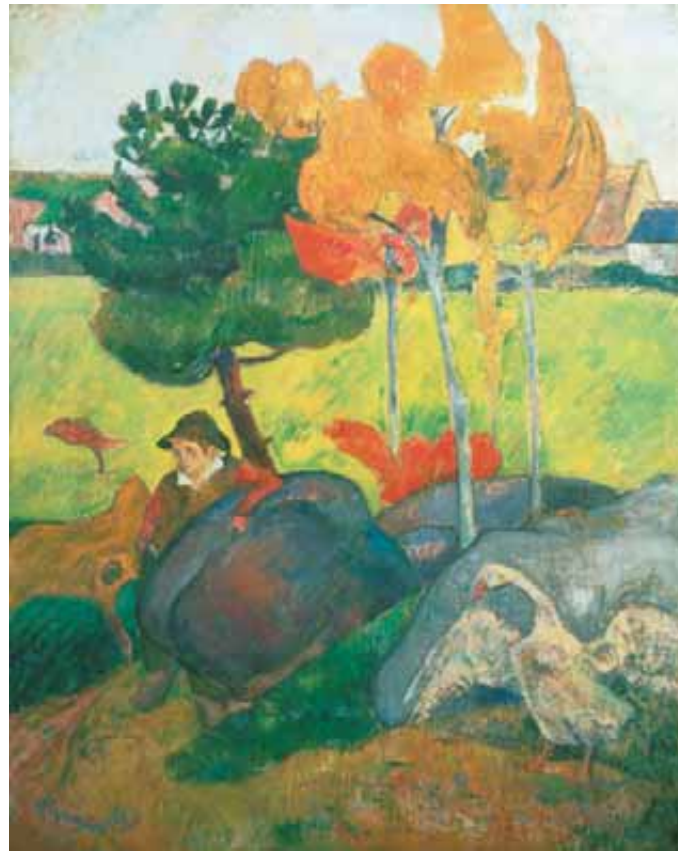
Gauguin was faced with increasing poverty after retiring and in 1891 he left Paris to work in Tahiti, where many of his most famous paintings were produced. He returned to Paris in 1893, but in 1895 went back to the South Seas and in 1901 moved to the Marquesas Islands, where he died.



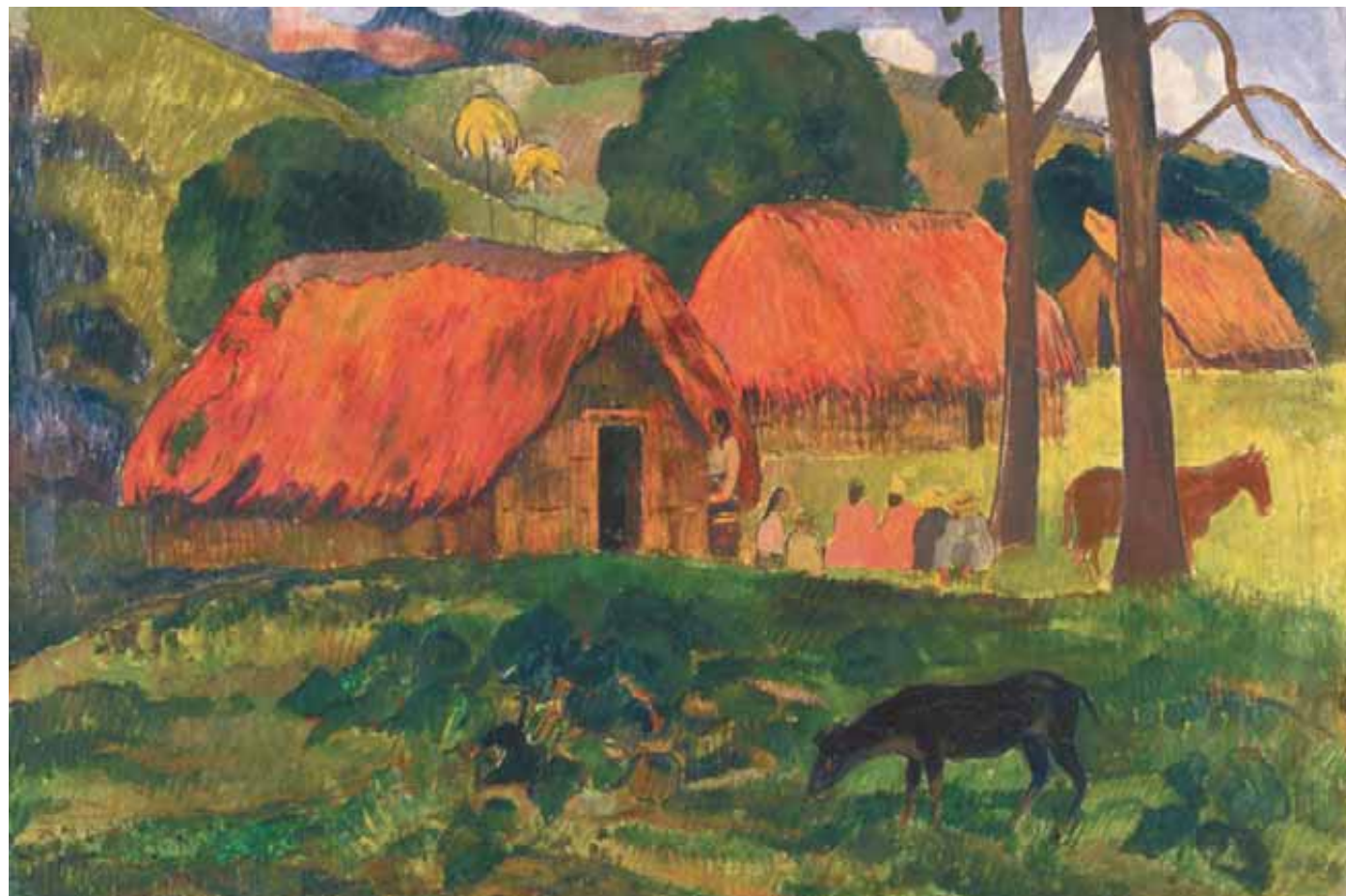
GCL: RT45485 (Ratio 3:4)



GCL: RH1075 (Ratio 4:5)



GCL: RH1077 (Ratio 4:5)



GCL: RX82744 (Ratio 3:2)



OE: SPT8313 (Paper Size 20 x 27 ins | 50 x 70 cms)

GCL: RT41365 (Ratio 3:4)



GCL: RT45484 (Ratio 3:4)

MARC CHAGALL



A major figure in the early 20th century art world, the French-Russian artist Marc Chagall, was a great influence on the Surrealists. His very imaginative style presented recognisable images either within unusual surroundings, or free-floating in space. Chagall used strong colours to portray his subjects with a dreamlike feel. His earlier work concentrated on imagery from his village-life upbringing, but in later life his work diversified, and he increasingly painted religious subjects.

Chagall was born in Vitebsk (Belarus, then part of the Russian Empire) in 1887. In 1906 he moved to St. Petersburg to study, and came under the influence of Léon Bakst. In 1910 he moved to Paris to develop his artistic style, where he met Apollinaire, Delaunay, Leger, Modigliani and Lhote and where he was influenced by the work of the Cubists. On returning to Russia in 1917, he was made Commissar of Fine Arts in the Vitebsk region. After a violent disagreement with the artist Kazimir Malevich, he moved to Moscow and there became the art director for the Moscow Jewish State Theatre, before returning permanently to Paris in 1923.

Chagall passed away in Saint Paul de Vence, France at the age of 97.



OE: SPG1673 (Paper Size 12 x 16 ins | 30 x 40 cm)
OE: SPT8311 (Paper Size 20 x 27 ins | 50 x 70 cm)
OE: SPS641 (Paper Size 24 x 32 ins | 60 x 80 cm)



M A R C C H A G A L L
 GRAND BOUQUET DE RENONCULES

OE: SPG1674 (Paper Size 12 x 16 ins | 30 x 40 cm)
OE: SPT8673 (Paper Size 20 x 27 ins | 50 x 70 cm)



HENRI ROUSSEAU

The French Post-Impressionist painter Henri Rousseau was born in Laval, France in 1844. He is considered today to be one of the most important painters in the naïve or primitive manner of the 19th century.

Rousseau started his career as the assistant to a lawyer but was forced to flee and join the army when he was caught out in what has been described as “a small perjury”.

When his father died in 1868, Rousseau moved to Paris to support his mother. There he married his first wife, Clemence Boitard, with whom he had six children, although only one survived infancy. By 1871 he had been promoted to become a tax collector in Paris, but began to paint and, at the age of 49, he retired from his post to become a professional artist. Rousseau’s best-known paintings depict jungle scenes, even though he never left France or saw a jungle.

Towards the end of his life, Rousseau attracted considerable support from some of the great artistic names of the turn of the 20th century, including Felix Vallotton and Pablo Picasso, who held a banquet in his honour in 1908. Rousseau exhibited his final painting, ‘The Dream’, in March 1910, at the Salon des Independants and died later that year.



GCL: RH2683 (Ratio 5:4)



GCL: RX82294 (Ratio 3:2)

Welcome to the jungle...



GCL: RH0854 (Ratio 5:4)

ROSENSTIELS PRODUCT GUIDE - KEY

Symbol	Full Title	Description
OE:	Open Edition	Images are available on paper and in a specific size.
GCL:	Giclée	Images are available on either paper or canvas and in a variety of set sizes.
DC:	Deluxe Collection	Images are available on heavy superior art paper using the Gouttelette® process and in a specific size.
SEC:	Superior Edition Collection (Fine Art Editions)	Images are available on heavy superior art paper using the Gouttelette® process and in a specific size with a certificate. Both the print and the certificate are hand- numbered, but these are not Limited Editions.

N.B. These recommendations are a guide only. We are able to customise many images to meet specific sizes, colourways or substrates.

A VISUAL GUIDE TO PRINT ON DEMAND

Nearly all our collection is available as **Print on Demand** for both paper and canvas. You can have your chosen artwork to any size or crop. Check the image page on our website for availability and click on Print on Demand to choose your size.

Example Image



or choose your crop...



For any special projects please contact us.

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The Master Printers



HOW TO ORDER GICLÉE PRINTS
5 EASY STEPS

Example Image



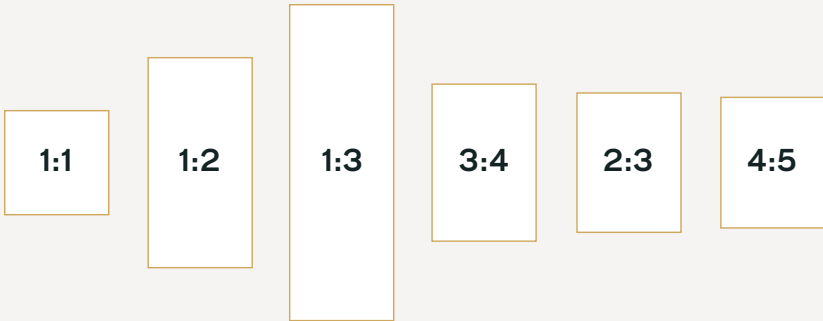
GCL: RL22759 (Ratio 1:1)

The custom Giclée reference to order the example image as a 20 x 20 in canvas print would be:

RL22759 - A2 Canvas

A VISUAL GUIDE TO RATIOS (WXH)

All images can be portrait or landscape (except for squares)



A VISUAL GUIDE TO CANVAS WRAPS

We can offer 4 different types of finishing for the canvas border;
Museum being the standard. Borders are 2 in (5 cm).



Museum (standard)
A white border around the image.



Colour Wrap
A chosen colour around the image.



Mirror Effect
Flipped version of the edge of the image.



Gallery Wrap
Enlarge the image to cover the border.

All examples shown here are available on request.
Please note canvases are shown stretched for illustrative purposes only. We supply canvas unstretched.

Giclée Guide

Rosenstiels has some 20,000 Giclée prints in stock for immediate shipping. Giclée prints are available in multiple sizes on paper or canvas. This process provides you with a selection of affordable prints at an outstanding quality.

Ratio	Sizes Available <i>(The underlined size is the exact size.)</i>	End Code
1:1	<u>16 x 16 in</u> – 40 x 40 cm	A1
	<u>20 x 20 in</u> – 50 x 50 cm	A2
	<u>24 x 24 in</u> – 60 x 60 cm	A3
	<u>30 x 30 in</u> – 75 x 75 cm	A4
	<u>36 x 36 in</u> – 90 x 90 cm	A5
	<u>12 x 12 in</u> – 30 x 30 cm	A6
1:2	<u>12 x 24 in</u> – 30 x 60 cm	B1
	<u>24 x 48 in</u> – 60 x 120 cm	B2
	<u>36 x 72 in</u> – 90 x 180 cm	B3
	<u>20 x 40 in</u> – 50 x 102 cm	B4
1:3	<u>8 x 24 in</u> – 20 x 60 cm	C1
	<u>12 x 36 in</u> – 30 x 90 cm	C2
	<u>16 x 48 in</u> – 40 x 120 cm	C3
	<u>20 x 60 in</u> – 50 x 152 cm	C4
2:3	<u>20 x 30 in</u> – 50 x 75 cm	D1
	<u>24 x 36 in</u> – 60 x 90 cm	D2
	<u>48 x 72 in</u> – 120 x 180 cm	D3
	<u>32 x 48 in</u> – 80 x 120 cm	D4
3:4	<u>18 x 24 in</u> – 45 x 60 cm	E1
	<u>24 x 32 in</u> – 60 x 80 cm	E2
	<u>30 x 40 in</u> – 75 x 100 cm	E3
	<u>36 x 48 in</u> – 90 x 120 cm	E4
	<u>12 x 16 in</u> – 30 x 40 cm	E5
4:5	<u>16 x 20 in</u> – 40 x 50 cm	F1
	<u>22 x 28 in</u> – 56 x 71 cm	F2
	<u>32 x 40 in</u> – 80 x 100 cm	F3

Giclée - Paper

Paper Giclées are offered full bleed (no white border).

Giclée - Canvas

Size selected is face size plus canvas wrap options.

Important Information

A choice of different sizes are offered for each “Ratio” as shown in the table above.

To order, add the corresponding “End Code” to the Giclée Reference, plus the substrate and any extra requirements.

Canvas Wrap Options

Finish	Border	Additional Material <i>(included in the price)</i>
Museum <i>(standard)</i>	2 in (5 cm) white border	½ in (1.2cm) of plain canvas
Colour Wrap	2 in (5 cm) border	½ in (1.2cm) of plain canvas
Mirror Effect	2 in (5 cm) border	½ in (1.2cm) of plain canvas
Gallery Wrap	2 in (5 cm) border	½ in (1.2cm) of plain canvas

ROSENSTIELS

LONDON — 1880

About Us

Rosenstiels is one of the World's leading Publishers of Fine Art Prints and Posters, supplying to a wide variety of trade customers in over 100 countries around the world.

Since its foundation in London (1880) by Felix Rosenstiel, each successive generation of Felix's family has assumed control of the company, with a continuing commitment to quality, service and integrity.

We believe in personal relationships and we support our customers in every possible way, for any size of project. Over the years, our reliability and dedication to quality has won us many prestigious awards as we celebrate our 140th anniversary in the art industry.

Our Values

Flexibility, reliability and efficiency have always been the three components of our success. We produce quality products at competitive prices and we always deliver in accordance with our commitment to our customers.

We understand that in our industry, some decisions have to be taken quickly and always with total confidentiality. We are able to react very promptly in both design and production at every stage of the process.

Our dynamic Design Team has years of collective experience in every aspect of the industry. We take pride in attention to detail and ensure that everything we create and supply is accurate to our customer's requirements. We understand that each customer is unique and we are responsive to their diverse and specific requirements.

We work with an ever increasing family of artists based throughout the World, who work with us both proactively and in some cases reactively.

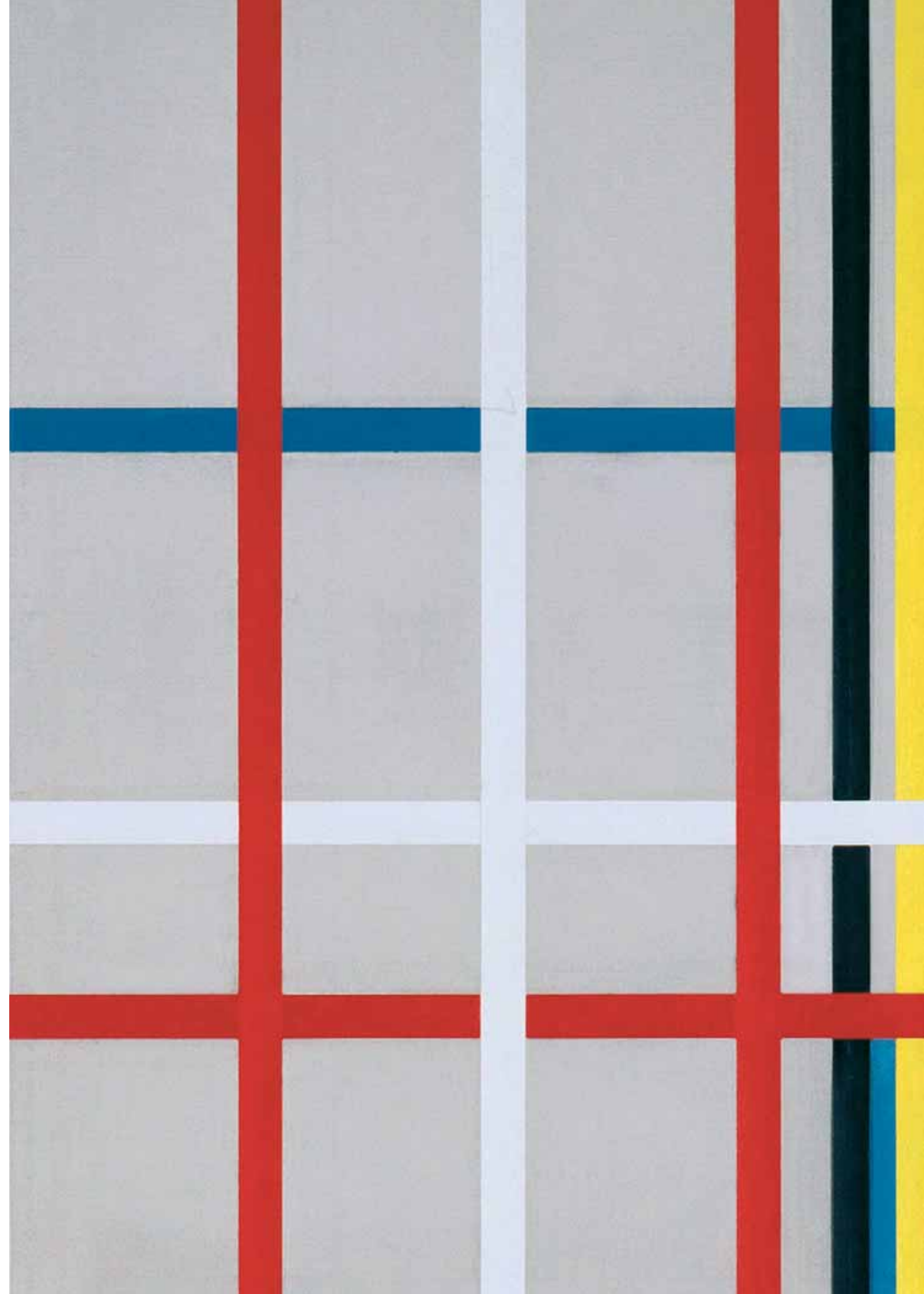
Location

Our Head Office is based in the Chelsea area of London, a renowned and historic place for arts and the home to many interior designers and creative companies.

Our Distribution Centre and printing facilities are located some 15 miles from Central London, where the Company commits to running an environmentally friendly policy.

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