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# FRIEZE MASTERS 2024

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# HEADS: PICASSO AND AUERBACH

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# ESSAY

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Lyndsey Ingram is delighted to present an exceptional booth of prints and works on paper for Frieze Masters 2024. This is the fifth time that the gallery has exhibited at the fair and on this occasion, the booth has been split into two distinct presentations, *Heads by Frank Auerbach and Pablo Picasso* and *Sculptors on Paper*.

*Heads by Frank Auerbach and Pablo Picasso* brings together two of the greatest draughtsmen of the last century. These unique works on paper and etchings, despite being made some thirty years apart, show how Picasso and latterly Auerbach have captured the essence of their chosen sitters, creating powerful portraits which are bold in form and sensitive in feeling. Auerbach has often cited his admiration for Picasso, saying in a rare interview that the Spanish artist is there with him in his studio whilst he works, alongside other masters including Michelangelo and Rembrandt.

Installed on adjacent walls, both Picasso and Auerbach's heads are a testament to the extraordinary and intimate relationship both artists have with their sitters. Both versions of *Portrait de Jacqueline au Chapeau de paille*, dating from 1962 (with exact dates used as part of the title), are depictions of Picasso's second wife, Jacqueline Roque, who he married the previous year in 1961. Picasso was to paint Jacqueline more than any other model, companion or muse, creating some of his most complex and dynamic portraits. Many of these works – (30.1.62) and (17.1.62) included – highlight Jacqueline's dark eyes, high cheekbones and aquiline profile. Jacqueline's distinctive features are often said to appear within Picasso's many paintings of Eugene Delacroix's 'Woman of Algiers.' Her appearance in his life coincided with another momentous event which was the death of Henri Matisse in November 1954, two years after he met Jacqueline. Picasso emulated his great friend and rival with paintings of Jacqueline which were both brightly coloured (such as 30.1.62 and 17.1.62), and celebrated Matisse's *Odalisques* and early interest in Orientalism.



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# ESSAY

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Whilst Picasso was to make a complex reduction linocut using these images, the two shown here at Frieze Masters are entirely unique. (30.1.62), a finished proof printed and dated on the 14th January 1962 was used by Picasso as the foundation of this painted portrait. Bold strokes of blue gouache circle both the outer part of Jacqueline's head as well as the areas surrounding her cheeks, nose and eyes. Picasso then dated this in the top right corner, 30th January 1962, by hand, marking the completion of this painting on paper. In (17.1.62), Picasso has painted directly onto the unpublished first state of the linocut, where the lightest colour, yellow, is used to map out his composition. Extensively shading in the background, Picasso frames Jacqueline's face with bold strokes of grey crayon and adds a stripe motif at the base of the neck; perhaps the details of her blouse. These marks – always spontaneous – were continued around Jacqueline's face in several vibrant colours, switching from vertical to horizontal, picking out the details of eyelashes, eyebrows and the finer details of mouth and nose.

The relationship between Auerbach and his small circle of sitters is an enduring one. As the artist remarked in 1998, 'I realize how fortunate I am to have people with the courage and stamina to put up with the whole process.' Where it be drawing, painting or printmaking, Auerbach has consistently called upon his late wife Julia (known as J.Y.M), his son, the filmmaker Jake Auerbach, the art historian and businessman David Landau, the art historian Michael Podro and the director of the former Marlborough Gallery, Geoffrey Parton, to be his regular subjects. All of these figures are included in *Seven Portraits*, (1989-1990), one of the rare, complete etching portfolios the artist has published. All the sitters featured had regularly sat for the artist, and there is a great feeling of familiarity among them. Hair, cheekbones and the turn of a sitter's profile become a mass of deconstructed lines which capture both the features of these sitters but also a sense of their interior life, feelings and mood.

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# ESSAY

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This group of etchings come directly from the estate of Freud's printers Marc Balakjian and Dorothea Wight, with whom the artist worked for all his published prints. The annotation 'B.A.T', meaning bon-a-tirer or 'good to pull', marks the very first impression to come off the press that has been approved by the artist, setting the standard for the numbered edition. Other editions, such as *David (1st state and Printer's Proof)* give us a remarkable glimpse into Auerbach's technique and process; a rarity as he is an exceedingly private artist. Like Picasso, the success of these image is found in the balance between light and dark tones and from the stripping down and adding of layers; both artists are rigorous in this respect. Whilst Picasso was using his printing proofs as the basis for paintings in 1961, Auerbach, who had been working in London since the late 1950s, was prone to spend months on his series of charcoal drawings – working and reworking them during numerous sessions with his subjects.

Picasso's drawing *Tête de Mendiant* (c. 1903) shares a sensitivity with the early charcoal drawings of Frank Auerbach. Whilst Auerbach's drawings are to be understood within the post-war context of London ravaged by the Blitz, Picasso's work on paper has an intense feeling of human suffering. This early drawing, signed on the top right by the artist, was probably completed two years after the suicide of Picasso's great friend, the Spanish artist and poet Carlos Casagemas, in 1901. Casagemas's death had a profound effect upon the artist, and his focus – at the end of what is referred to as the Blue Period - shifted to portraying the unfortunate and harsh realities of modern life. In this drawing, the gaunt and craggy features of a beggar are seen in profile. Unshaven, with eyes closed, it bears a marked similarity to Picasso's posthumous portraits of Casamegas, although it also feels like an elegy to El Greco and a shared Spanish tradition of religious painting and portraiture. Picasso had first visited Toledo in the Autumn of 1897, and immediately began a series of sketches of men in profile which, similar to *Tête de Mendiant*, have elegant, elongated necks and beards.







Pablo Picasso  
*Portrait de Jacqueline au Chapeau de paille (30.1.62)*, 1962  
Gouache and ink on paper painted over linoleum cut.  
Dated '30.1.62' by the artists in black crayon.  
A unique hand-painted impression of Baer's final state, on  
vein d'Arches paper.  
This work relates to the reduction linocut of the same title,  
which was completed in Mougins on the 14th of January,  
1962, shortly before the current work was made.  
Plate size: 63.8 x 53 cm  
Sheet size: 75 x 61.5 cm  
(Baer 1279; IV state; A)







Pablo Picasso  
*Portrait de Jacqueline au Chapeau de paille (17.1.62)*, 1962  
Red, blue, green, turquoise, black, and grey coloured crayon  
on paper over a linoleum cut proof.

Dated '17.1.62' by the artists in blue crayon.  
A unique, hand-coloured impression of Baer's first state (le  
jaune définitif), on vein d'Arches paper.  
This work relates to the linocut of the same title, which was  
completed in Mougins on the 14th of January, 1962, shortly  
before the current work was made.

Plate size: 63.8 x 53 cm  
Sheet size: 75 x 61.5 cm  
(Baer 1279; I state; A)







Pablo Picasso  
*Tête de Mendiant*, c. 1903  
Brush, ink and ink wash on paper.  
Signed.  
37 x 26.5 cm (14 5/8 x 10 3/8 in)  
(Zervos VI:544)











Frank Auerbach  
*Seven Portraits*, 1989-90  
Series of seven etchings on Somerset  
white paper.  
Signed in pencil and inscribed 'B.A.T.'  
The Bon à tirer impression before the  
edition of 50.  
Each sheet: 25.5 x 21.5 cm.







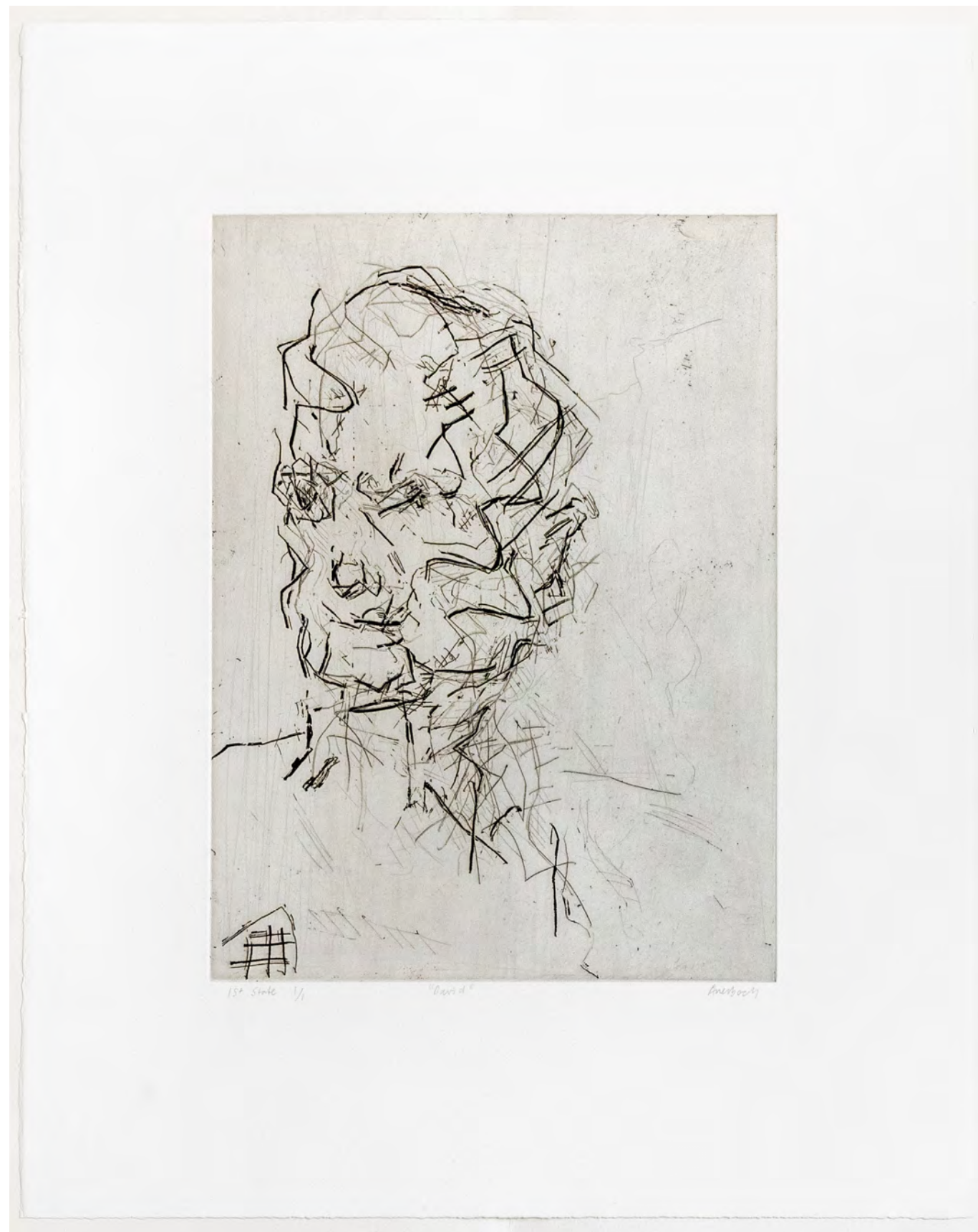




Frank Auerbach  
*David*, 2007  
Etching on Somerset white paper.  
Signed in pencil and inscribed 'Printer's  
Proof 2/2.'  
A proof impression aside from the edition  
of 40.  
Plate: 40.5 x 30 cm (16 x 11 3/4 in)  
Sheet: 63 x 50.8 cm (24 3/4 x 20 in)



Frank Auerbach  
*David*, 2007  
Etching.  
Signed in pencil and inscribed '1st State  
1/1'  
The 1st State before the finalised edition  
of 40.  
Plate: 40.5 x 30 cm (16 x 11 3/4 in)  
Sheet: 62.8 x 50 cm (24 3/4 x 19 3/4 in)





Frank Auerbach  
*Jake*, 2006  
Etching on Somerset white paper.  
Signed in pencil and inscribed 'Printer's  
Proof 2/2.'  
A proof impression aside from the edition  
of 40.  
Plate: 40.5 x 29.7 cm (16 x 11 3/4 in)  
Sheet: 63 x 50.3 cm (24 3/4 x 19 3/4 in)





Frank Auerbach  
*Julia Asleep, 2001*  
Etching with aquatint printed from two  
plates on Somerset off-white paper.  
Signed in pencil and inscribed 'B.A.T.'  
The Bon à tirer impression before the edi-  
tion of 35.  
Plate: 20.2 x 25.2 cm (7 7/8 x 9 7/8 in)  
Sheet: 33 x 37 cm (13 x 14 3/4 in)





Frank Auerbach  
*Julia Asleep, 2001*  
Etching with aquatint printed from two  
plates on Somerset off-white paper.  
Signed in pencil and inscribed 'B.A.T.'  
The Bon à tirer impression before the edi-  
tion of 150.  
Plate: 11.3 x 14.4 cm (4 3/8 x 5 5/8 in)  
Sheet: 22.8 x 25.4 cm (9 x 10 in)





Frank Auerbach  
*Julia Sleeping*, 2001  
Etching on Saunders paper.  
Signed in pencil and inscribed 'Printer's  
Proof 2/2.'  
A proof impression aside from the edition  
of 35  
Plate: 11.5 x 14.5 cm (4 1/2 x 5 3/4)  
Sheet: 23 x 25.4 cm (9 x 10 in)





Frank Auerbach  
*Ruth*, 2001  
Etching on Somerset white paper.  
Signed in pencil and inscribed '1st State.'  
The 1st State before the finalised edition  
of 35.  
Plate: 14.5 x 11.5 cm (5 3/4 x 4 1/2 in)  
Sheet: 29.9 x 24.9 cm (11 3/4 x 9 3/4 in)



Frank Auerbach  
*Ruth*, 2001  
Etching on Somerset white paper.  
Signed in pencil and inscribed 'B.A.T.'  
The Bon à tirer impression before the edition of 35.  
Plate: 14.5 x 11.5 cm (5 3/4 x 4 1/2 in)  
Sheet: 29.9 x 24.9 cm (11 3/4 x 9 3/4 in)





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SCULPTORS ON PAPER:  
BOURGEOIS, GABO AND SERRA

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# ESSAY

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The second part of the booth presents the two-dimensional work of three internationally renowned sculptors – Louise Bourgeois, Naum Gabo and Richard Serra. Whilst these artists are often associated with large-scale and ambitious installations, the works on display here show how they successfully translate their ideas into the print medium, creating works which are dynamic and equally as powerful as their sculptural counterparts.

‘Why the Spider? Because my best friend was my mother and she was deliberate, clever, patient, soothing, reasonable, dainty, subtle, indispensable, neat, and as useful as a spider.’ Louise Bourgeois, *Ode à ma mere*

Louise Bourgeois used the imagery of the spider to convey her conflicting feelings about femininity, motherhood, memory and trauma. Initially, as described within the portfolio *Ode à ma mere*, Bourgeois used the spider as an elegy to her mother, who died when the artist was 22 after a short illness. Josephine Bourgeois was the manager of the family’s tapestry restoration business and an accomplished needle worker. The spider produces its own silk which repairs its home- the web- and protects its offspring. Although spiders appeared in Bourgeois’s early oeuvre in drawings and works on paper, it was not until the end of her career that she began casting the monumental sculptures titled *Maman*, examples of which can be seen in museums and institutions worldwide.

Bourgeois began making prints in the 1930s on her own in her studio and later began collaborating with the print workshop Harlan & Weaver in the late 1980s. It is there that the iconic portfolio *Ode à ma mere* was published in 1995. Bourgeois used drypoint frequently, favouring the soft and irregular line and referring to the scratching as ‘endearing’ and a ‘kind of stroking.’ All nine sheets in *Ode à ma mere* show spiders, some with webs and some with human features. Certain plates also feature spirals which are recurring motifs in Bourgeois’ work, especially within her prints; representing, amongst other things, the dual forces of control and freedom within the journey of life.









Louise Bourgeois  
*Ode à ma mère*, 1995  
 Illustrated book with 9 etchings.  
 Colophon and each plate numbered and initialed in pencil  
 from the edition of 90.  
 Published by Les Éditions du Solstice, Paris.  
 Printed by Harlan & Weaver, New York.  
 Page (each approx.): 30.4 x 30.2 cm (11 13/16 x 11 13/16 in)











LOUISE BOURGEOIS

ODE A MA MERE

neuf pointes sèches originales

EDITIONS DU SOLSTICE, PARIS 1995



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# ESSAY

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'He produced his monoprints as though each design, each group of prints, was the opening of another door that need never be closed.'

Naum Gabo, *Monoprints*, Norbert Lyton, December 2005

Naum Gabo's innovative sculptural practice incorporated ideas of architecture, philosophy, mathematics and science with abstract language. Like Bourgeois, he became increasingly enthusiastic about printmaking as his career progressed – in the case of the *Opus* monoprints – this was in part due to his friendship with the curator William Ivins Jr, a former head of the prints department at the Metropolitan Museum of Art in New York. Gabo, who had moved to Connecticut in the 1950s from St Ives in Cornwall, was presented by Ivins with a wood block, cutting tools, papers and ink, and unusually for an artist interested in prints, went straight into monoprinting, even adapting a sawn-off mahogany table leg to use as a block. Each work in the *Opus* series are therefore entirely unique, all varying in markings, colours and tones. Printed on gossamer thin Japanese paper, the *Opus* prints have a transparency to them which was also to be found in Gabo's sculptural installations of the time which featured an abundance of glass and Perspex. Perspex was to become Gabo's preferred material- indeed he was one of the first artists to utilise this new material within his work – and he relished both its malleability and robustness. In the *Opus* monoprints, Gabo compress the geometry and movement of these works into two dimensionality; where elegant arcs and circles within the paper float in space like the planes of a sculpture.









Naum Gabo  
*Opus Seven*, 1955-6  
Monoprint.  
Signed in pencil.  
Inscribed 'WE334'.  
27.5 x 40 cm (10 7/8 x 15 3/4 in)





Naum Gabo  
*Opus Eleven*, 1965-8  
Monoprint.  
Signed in pencil.  
Inscribed 'WE90'.  
38 x 30 cm (15 x 11 3/4 in)



Naum Gabo  
*Opus Eight*, 1969  
Monoprint.  
Signed in pencil.  
Inscribed 'WE339'.  
30 x 24 cm (11 3/4 x 9 1/2 in)







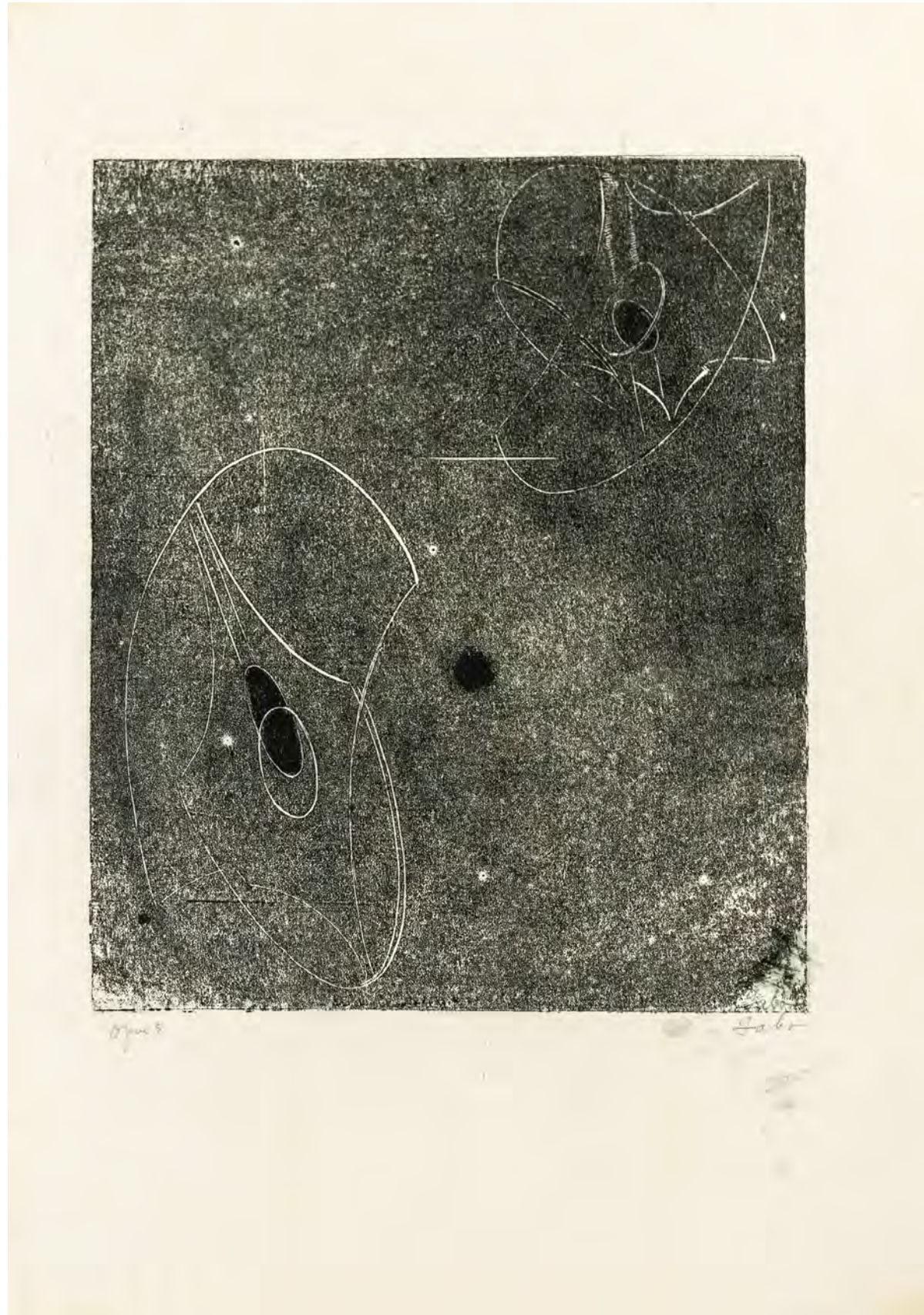
Naum Gabo  
*Opus Four*, 1950  
Monoprint.  
Signed in pencil and titled 'Opus 4'.  
Inscribed 'WE41'.  
28 x 20 cm (11 x 7 7/8 in)



Naum Gabo  
*Opus Twelve*, 1965-8  
Monoprint.  
Signed in pencil.  
Inscribed 'WE104'.  
28 x 21 cm (11 x 8 1/4 in)



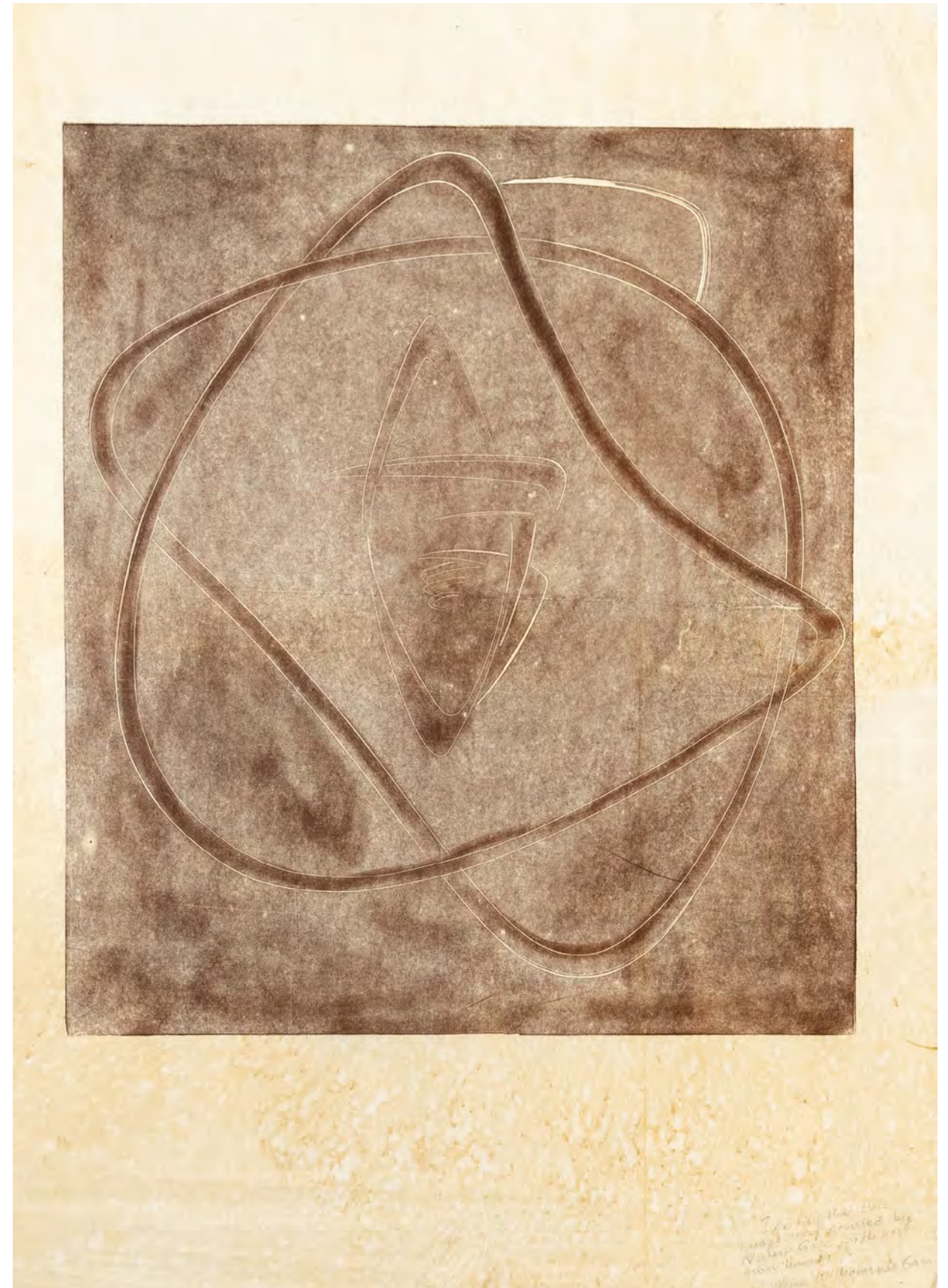




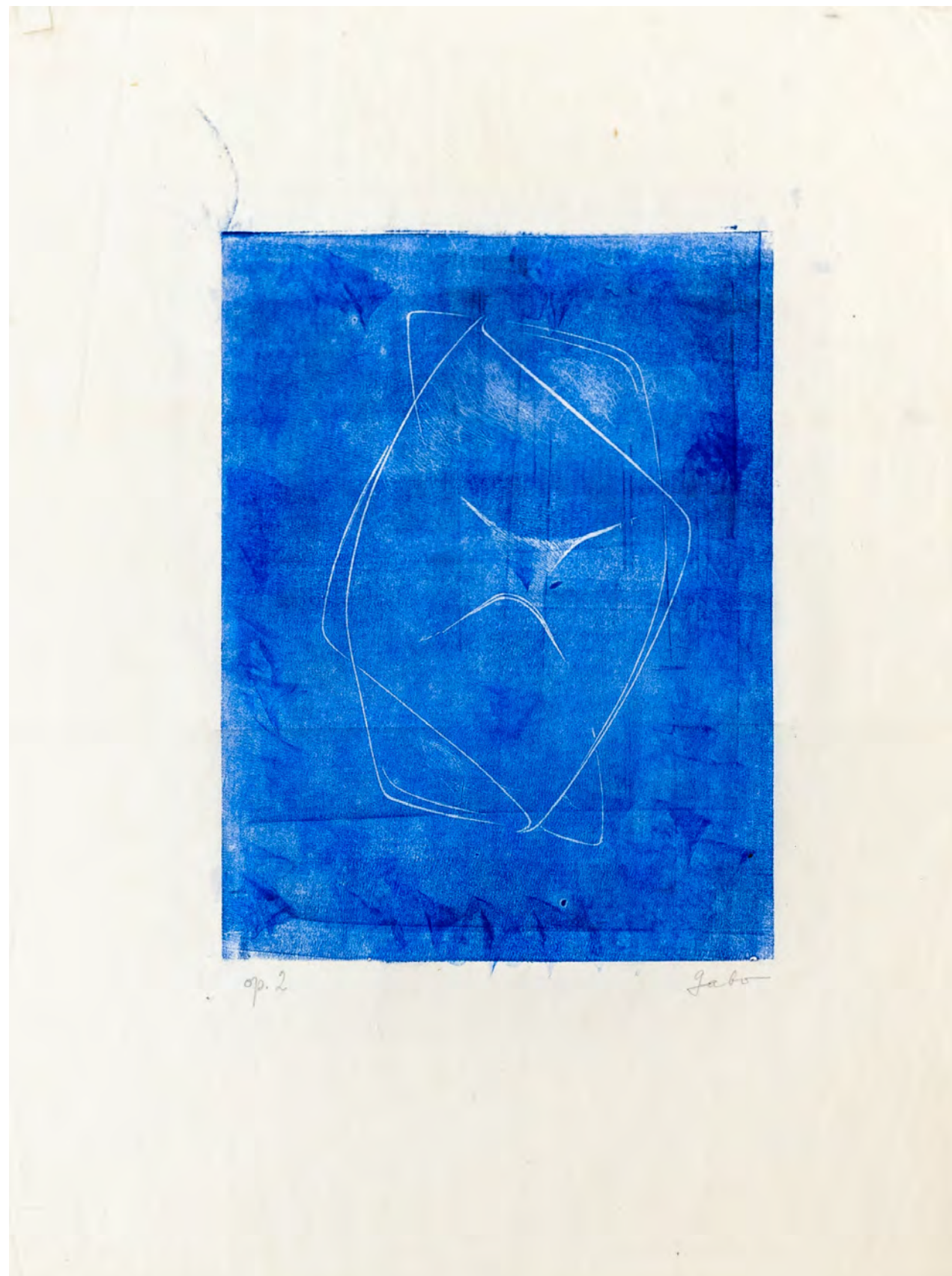
Naum Gabo  
*Opus Five*, 1950-1  
Monoprint.  
Signed in pencil and titled 'Opus 5'.  
Inscribed 'WE303'.  
28 x 22 cm (11 x 8 5/8 in)



Naum Gabo  
*Opus Six*, 1955-6  
Monoprint.  
Inscribed 'WE96' in pencil in the upper  
margin.  
Inscribed in pencil in the lower margin,  
'I certify that this image was printed by  
Naum Gabo with his own hand Nina Wil-  
liams née Gabo'  
48 x 39.5 cm (18 7/8 x 15 1/2 in)



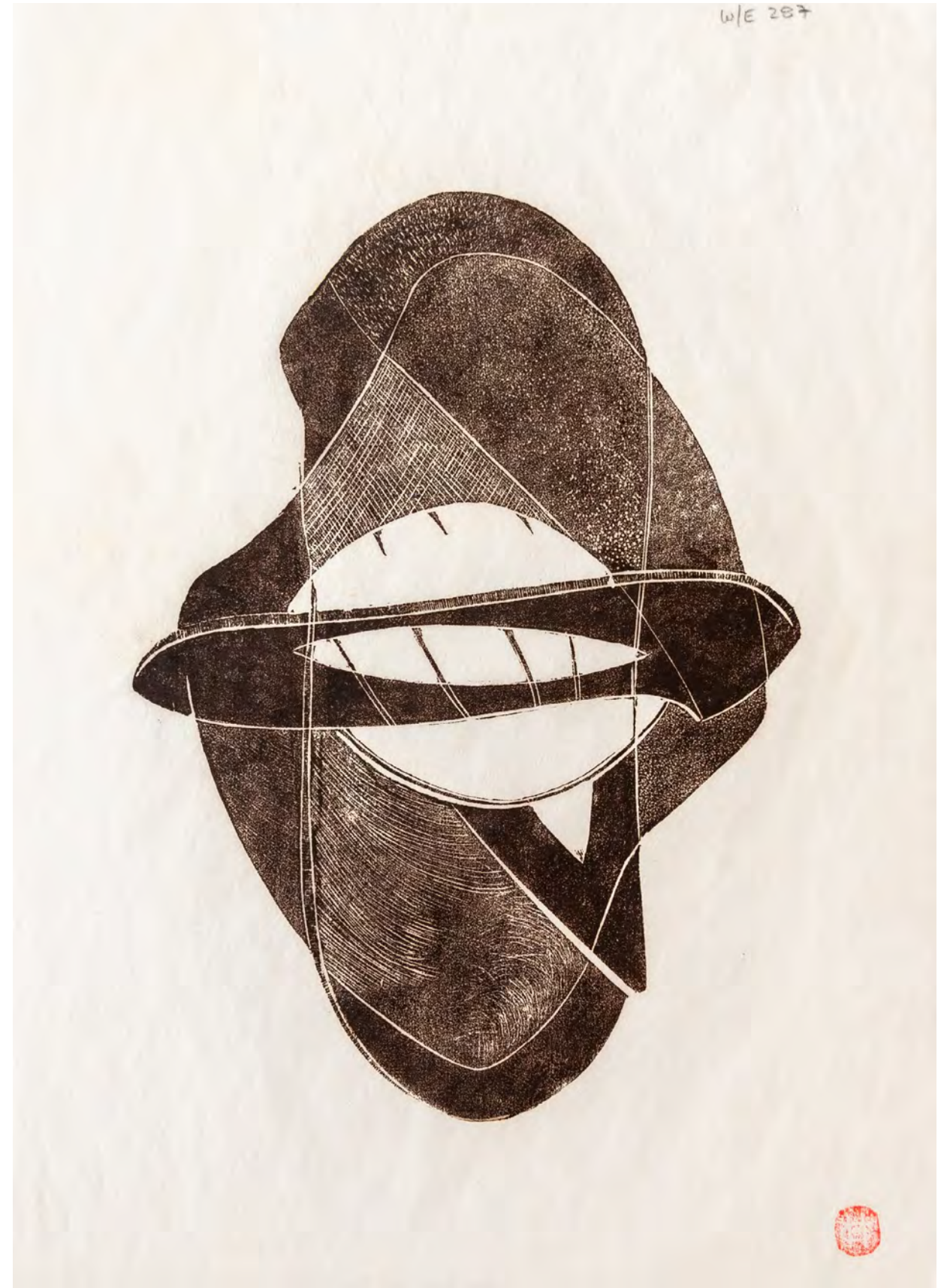




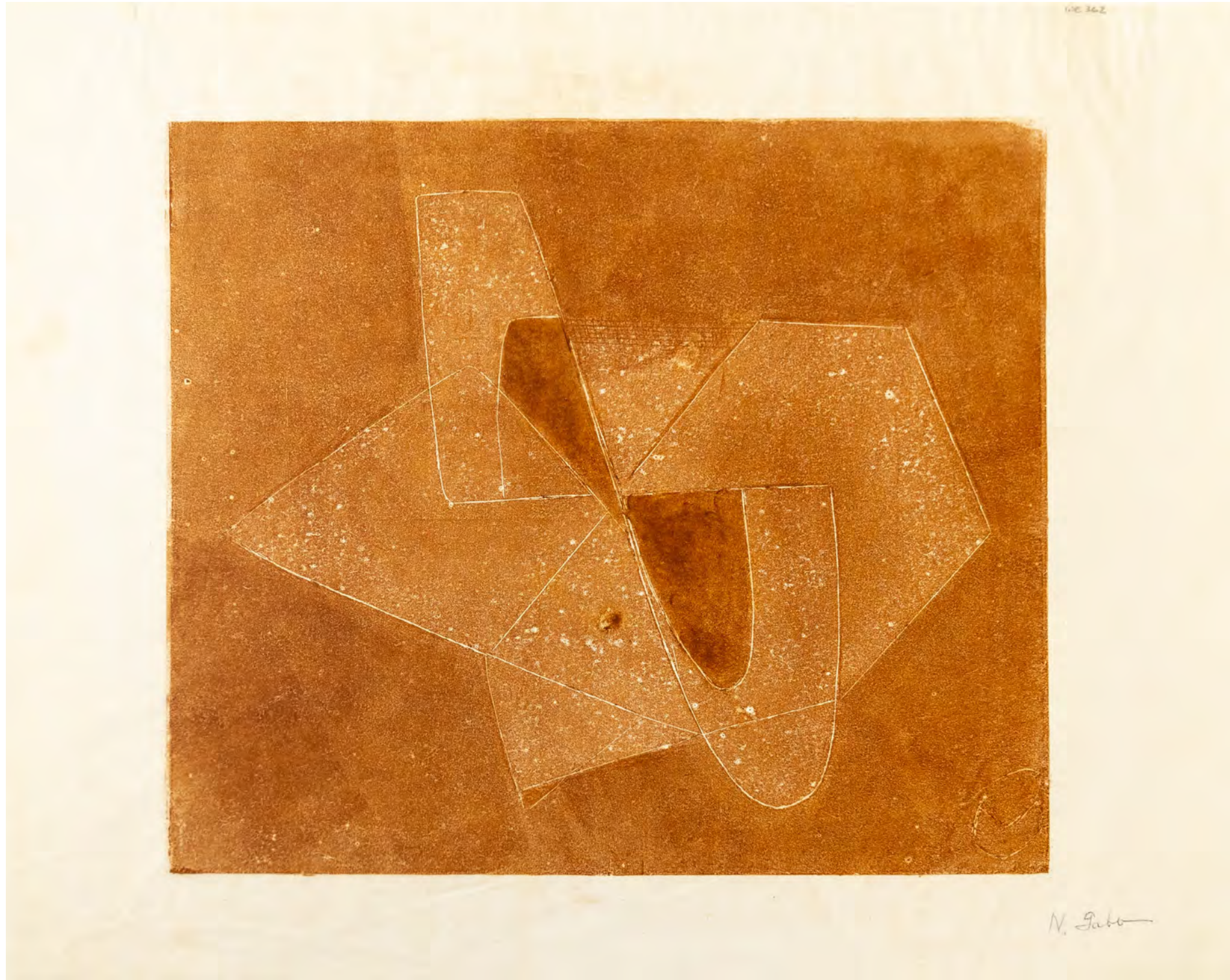
Naum Gabo  
*Opus Two*, 1950  
Monoprint.  
Signed and titled 'Opus 2' in pencil.  
Inscribed 'WE107'.  
28 x 20 cm (11 x 7 7/8 in)



Naum Gabo  
*Opus Three*, 1950  
Monoprint.  
Stamped.  
Inscribed 'WE287'.  
19.8 x 14.3 cm (7 3/4 x 5 5/8 in)







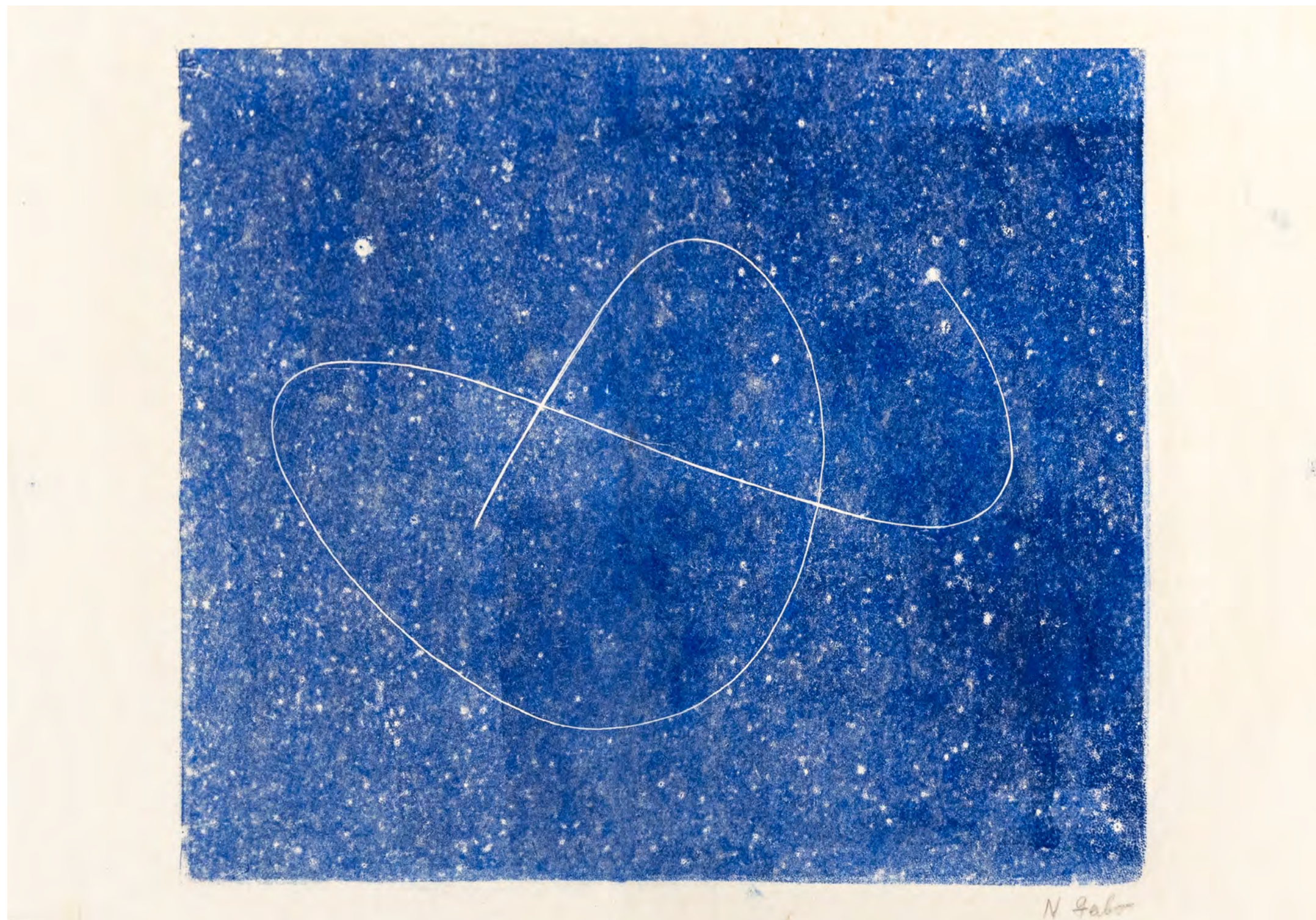
Naum Gabo  
*Opus Ten*, 1973  
Monoprint.  
Signed in pencil.  
Inscribed 'WE362'.  
40 x 51 cm (15 3/4 x 20 1/8 in)



Naum Gabo  
*Opus One*, 1950  
Monoprint.  
Signed in pencil and titled 'Opus 1'.  
Inscribed 'WE135'.  
28 x 20 cm (11 x 7 7/8 in)







Naum Gabo  
*Opus Nine*, 1973  
Monoprint.  
Signed in pencil.  
Inscribed 'WE188'.  
26 x 29.5 cm (10 1/4 x 11 5/8 in)







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# ESSAY

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'Basically, what you really want to do is try to engage the viewer's body relation to his thinking and walking and looking, without being overly heavy-handed about it.'

Richard Serra, 2001

Richard Serra is able to move effortlessly between the large scale, steel sculptures he is most well-known for and smaller works on paper, for example, the *Extension* series included in this selection. An experienced printmaker who has worked in the medium since the 1970s, Serra's broader practice uses prints to investigate the ways we experience materials in space. Within these etchings, thick black ink is applied to copper plates which the artist has etched with multiple 'bites.' These resulting grooves within the plate, once printed, create marks which are textured and have a feel and appearance more akin to a relief sculpture rather than a traditional etching. As with his sculptures, which often carve up the landscape and can be seen in important institutional and public spaces worldwide, *Extension 1* and *Extension 3* evoke the tension of experiencing these works; the move from dense planes of steel to space and from darkness into light.



Richard Serra  
*Extension #3*, 2004  
Etching.  
Signed in pencil and numbered from the  
edition of 58.  
119.5 x 89 cm (47 1/8 x 35 1/8 in)







Richard Serra  
*Extension #1*, 2004  
Etching.

Signed in pencil and numbered from the  
edition of 58.

119.5 x 89 cm (47 1/8 x 35 1/8 in)



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# PRINTS AND EDITIONS IN PUBLIC COLLECTIONS

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## **Frank Auerbach**

Fitzwilliam Museum, Cambridge, UK  
British Museum, London, UK  
Tate, London, UK  
Victoria & Albert Museum, London, UK

## **Louise Bourgeois**

Museum of Modern Art, New York, USA  
Tate, London, UK  
Yale University Art Collection, Connecticut, USA

## **Naum Gabo**

National Galleries of Scotland, Scotland, UK  
Tate, London, UK



# LYN D S E Y I N G R A M

## **Booth A09**

Wednesday 9 October 2024 – Sunday 13 October 2024

### **Lyndsey Ingram**

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