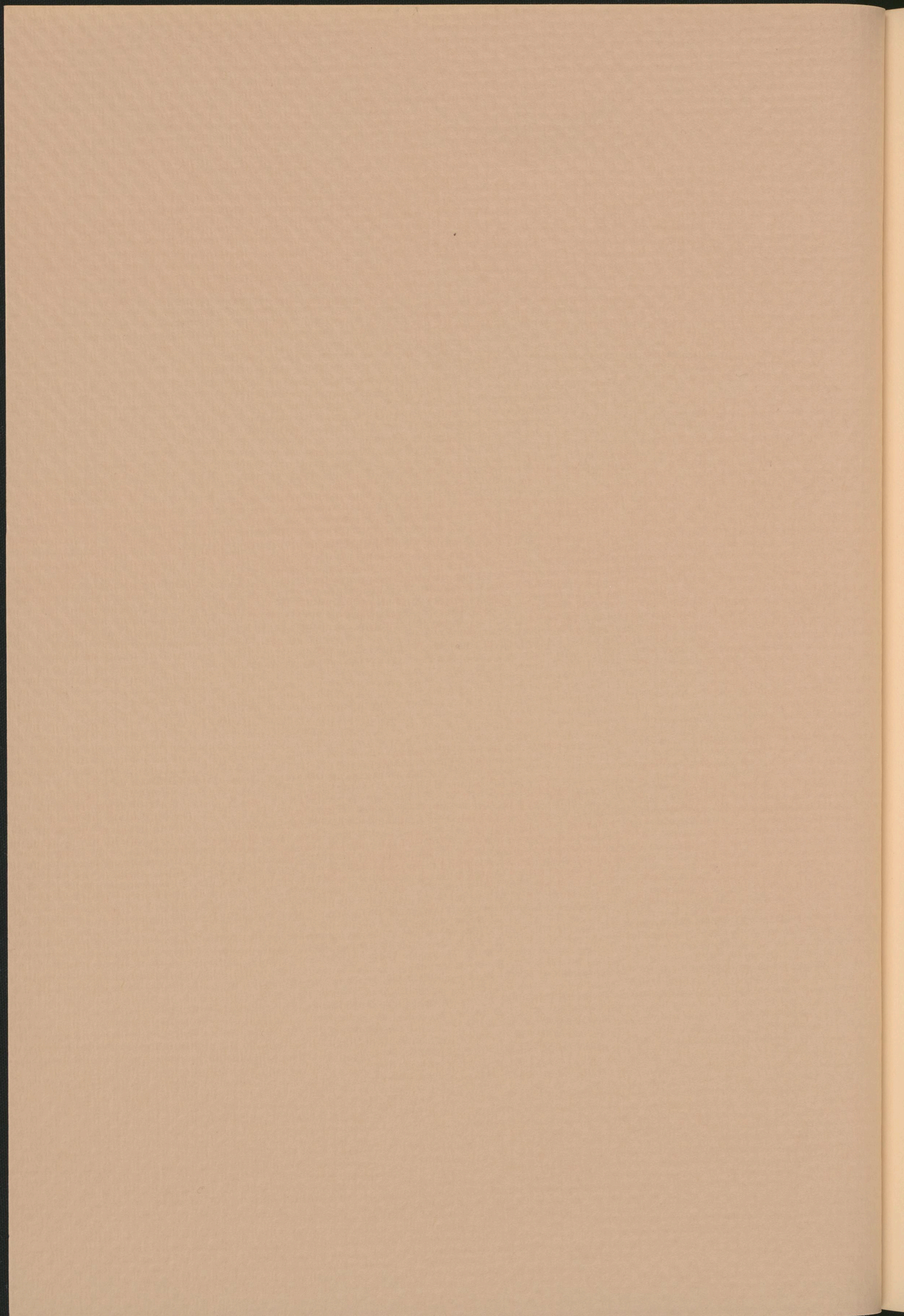


1981/3

FRENCH PRINT RENAISSANCE
1862 — 1910

Original French Master Prints from
The Auckland City Art Gallery
Permanent Collection



FRENCH PRINT RENAISSANCE

(1862 - 1910)

An exhibition of original master prints
from the Auckland City Art Gallery
Permanent Collection

6 August - 15 September
1981

FRENCH PRINT RENAISSANCE (1862 - 1910)

INTRODUCTION

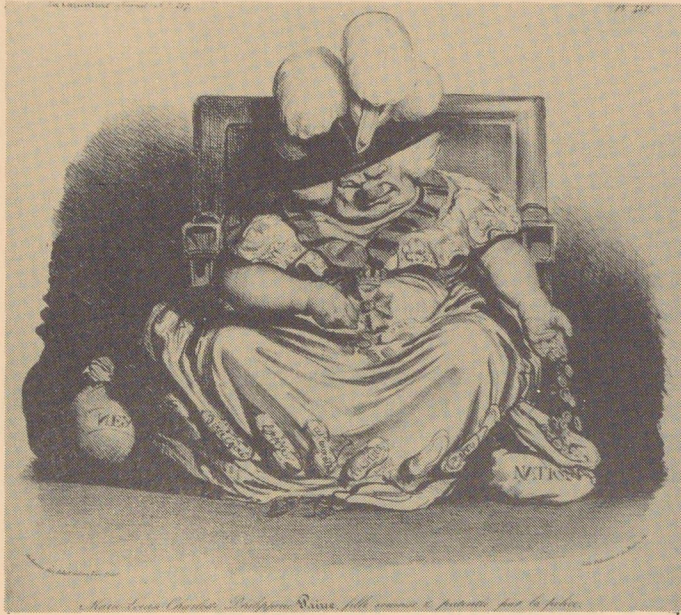
The second half of the nineteenth century saw a remarkable revival of the artist's print in France. This came about through the efforts of a small group of dedicated artists who lamented the proliferation of slavish, reproductive prints. Their aim was to re-establish the original print as an independent art form. Baudelaire summarised their mood as follows:

"Alas, the discredit and indifference to which the noble art of engraving has fallen is only too plainly to be seen. We can only grasp the splendours of line engraving if we turn back to the works of the past, but there is another art forgotten even more completely than line engraving, and that is etching. In fact etching with all its subtlety and magnificence, its depth and naivety, and its lighthearted austerity, in short, its contrasting qualities, has never enjoyed a wide popularity."

The "noble art of engraving" never was properly revived and to this day remains obsolete. But etching underwent a real revival following the establishment, in 1862, of the Societe des Aquafortistes (Society of Etchers) in Paris. Exactly how the society began is unknown, but a number of names can be associated with its formation. The artists Alphonse Legros, Felix Bracquemond and Theophile Gautier spoke out for the cause and were supported by Baudelaire. Delatre, a trained printer, and Cadart, a publisher were enlisted, and an impressive corps of artist-collaborators was assembled. This included Manet, Daumier, Legros, Fantin-Latour, Whistler, Degas, Pissarro, Courbet, Boudin and many others. These artists designated themselves *peintresgraveurs* to distinguish themselves from the graphic craftsmen who worked after originals by others.

Lithography was much slower than etching in receiving acceptance by artists as a worthy medium. Unlike etching, which could boast an impressive pedigree of practitioners that included Durer, Rembrandt and Goya, lithography was a comparatively new process, having been invented only in 1793. Goya produced a series of brilliant lithographs Bulls of Bordeaux, around 1819, when he was an old man, self-exiled in France and these were inspiration to Delacroix, who also produced some fine lithographs himself. Gericault also made a signal contribution to lithography as a fine art.

But in the twenty-five years between 1835 and 1860, creative lithography was dominated by caricaturists, who found it the cheapest, fastest method of illustration. Daumier, whose total lithographic output consists of almost 4,000 pieces, was the genius of this group which included Gavarni, de Beaumont, Travies, Cham and Grandville. Daumier began work as a caricaturist on the new periodical La Caricature, founded in 1830 by Charles Phillipon to counter the injustices of King Louis Philippe's corrupt reign. When, in 1835, La Caricature had to close down, because of a new law prohibiting caricature,



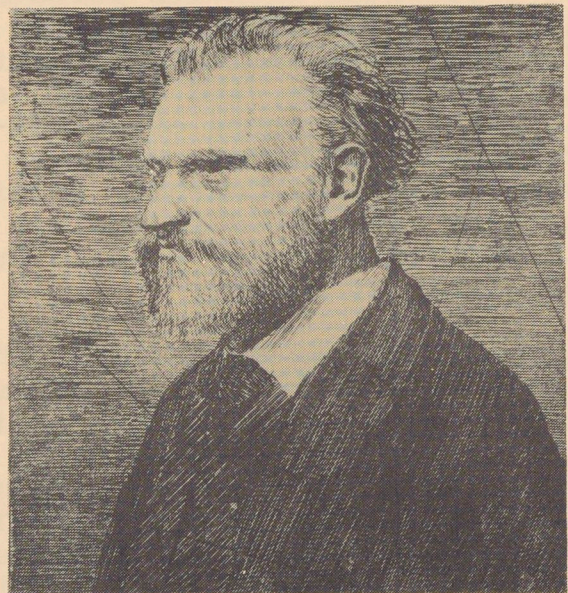
Honore Daumier 'Marie-Louise Charlotte-Philippine' lithograph



Jean Francois Millet *The Pap* etching



Paul Gavarni *Thomas Vireloque* lithograph



Edgar Degas *Bust of Manet* etching



Charles Francois Daubigny *Claire de Lune a Valmondois* etching

Daumier made lithographic portraits, scenes from contemporary petit bourgeois life and parodies of the legal profession, whose pomposity he detested. Besides being a superb draughtsman who greatly extended the range of tonal effects obtainable in lithography, Daumier was able to bring to bear on his compositions a unique journalistic instinct and a subtle irony which distinguishes them from the crude distortions of much caricature. Daumier's influence on other illustrators was considerable and is reflected in the lithograph Thomas Vireloque by Paul Gavarni who worked with him on Le Charivari.

Gavarni's early lithographs were light and charming - he started his career as a fashion illustrator - but under Daumier's influence they became stronger and more direct. In time his subjects became darker as he inclined more and more to melancholy. His fictitious tramp, Thomas Vireloque, who became his mouthpiece in hundreds of lithographs, is the condensation of his disillusionment and contempt for life, and his obsession with vice, crime and the perversions of feeling and senses. Lithography in the hands of Daumier, Gavarni, de Beaumont, Traviers, Deveria, and a handful of other caricaturists was to be, at its best, an effective satirical weapon and a powerful form of artistic expression.

Millet was no caricaturist, yet his paintings and etchings reflect a strong social conscience. "I was born a peasant", he said, "and I shall die a peasant". His simple, openly drawn etchings are a dignified tribute to the salt of the earth with which he was familiar - washerwomen, plowers, gleaners, woodcutters, domestic servants. Legros, whose early employment was as a housepainter, was of a similar mould, and his simple but moving etchings of vagabonds, woodcutters and other workers, executed with widely spaced, deliberate lines, are not only thematically but also stylistically close to the etchings of Millet, which he studied closely. Theodore Rousseau's etchings - even smaller in number than Millet's modest production - have a similar directness and integrity. His simple but monumental landscapes with their rugged, gnarled trees are arboreal counterparts to Millet's stolid peasants.

Millet and Rousseau were both artists of the Barbizon school; that took its name from a small village near the forest of Fontainebleau, which became a focus of their work. Corot and Daubigny were also Barbizon artists. Daubigny's landscape etchings, which date from 1838-1874, are concerned more with light than line. In this respect they are romantic pictures, akin in spirit, if not style, to the idealised bucolic etchings of the earlier British artist, Samuel Palmer.

Corot, who was the genius of the Barbizon school, produced a mere fifteen etchings between 1845 and 1871. His preoccupation with light is even more pronounced than Daubigny's. At close quarters, his etchings seem a mass of undifferentiated scribbles. But at arm's length they cohere into evocative patterns of scintillating light and shade. Corot's etchings more than those of his fellow etchers, embody the ideas and techniques which were later to transform landscape painting under the Impressionists.

If the etchings of the Barbizon artists are rooted in the great tradition of Western art - Corot looked back to Claude; Daubigny to Crome; and Millet to Rembrandt - some of their contemporaries, notably Bracquemond, Degas, Manet and Whistler, were looking not only back but also sideways, so to speak, to the East. These artists combined the lessons of Western art with those of Japan, which arrived in the form of ornamental curios, embroideries and colour woodblock prints, following a growth in trade between Europe and the Orient, around the middle of the nineteenth century. A number of artists - Manet, Whistler, Van Gogh and Degas, for example - collected prints by Japanese artists such as Hokusai and Utamaro, and these began to appear in the backgrounds of their paintings. But Japanese art also had a direct stylistic influence. Bracquemond's etching Old Rooster shows the unmistakable influence of oriental embroidery. Whistler, Degas and Manet took particular heed of Japanese compositional devices. The pre-eminence of formal relations in Japanese art and its indifference to perspective were keenly assimilated by these French artists, who began to consider more seriously the relations of objects and colours on a two dimensional plane.

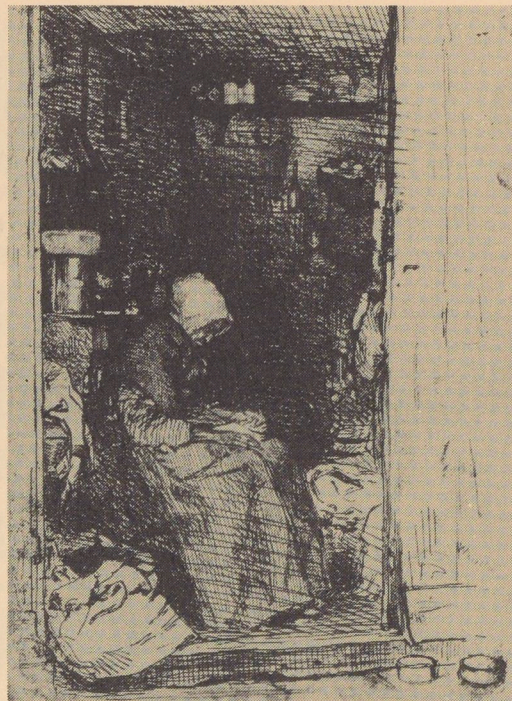
Manet's painting, Olympia, which caused a furore in 1865, not only for its alleged wantonness, but also for its rejection of rounded forms for flat areas of unmodulated colour - tonally balanced according to a strict formal prescription - demonstrated how Eastern and Western aesthetic traditions could be reconciled. Regrettably, Manet never attached much importance to his etchings and consequently, never took time to truly master its techniques. His etching, Olympia is not the *tour de force* his painting is. But it does show considerable charm and delicacy of drawing for which he was somewhat indebted to Goya, whose etchings he studied closely and admired. Manet was a rather cautious draughtsman, unlike Degas who is one of the greatest graphic artists of all time. "I was born to draw", he used to say.

Degas was twenty-one when he made his first etching, a self portrait, in 1856. Although his etchings were rarely exhibited and known only to a few friends in his own time, they are now rare and extremely valuable. This Gallery is fortunate to have one print by him - a portrait of his close friend Manet. Bust of Manet is a powerful character study, decisively rendered, and a good example of his line work. However, it is in his brilliant etchings, lithographs and monotypes of the theatre, music hall, ballet and scenes of contemporary domestic life that he applied the lessons he learned from Japanese prints. In these he employed novel forms of composition such as an unusually high view point, often combined with some *repoussoir* device - stage curtain, table or a truncated figure jutting into the foreground. This was a device that Hokusai had frequently employed in his woodcuts to enhance the apparent depth of a scene.

James McNeil Whistler was an American artist who was drawn to Paris by the intense intellectual and artistic ambience of that great city. From his early days he was a friend of



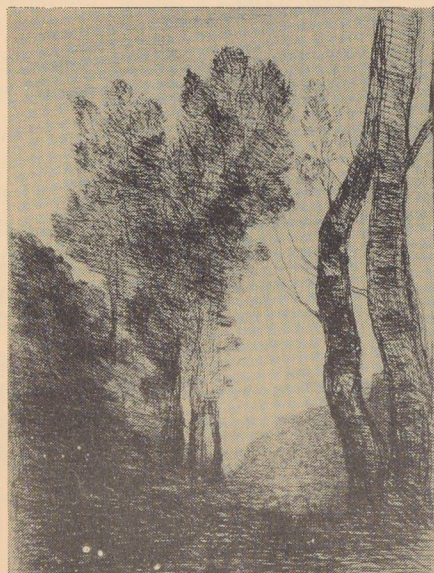
Auguste Renoir *Country Dance* softground etching



James McNeill Whistler *The Old Woman at the Logues* etching



Edouard Manet *Jeanne (or Spring)* etching



Camille Corot *Environs of Rome* etching



Edouard Manet *Olympia* etching

Fantin-Latour, Baudelaire, Bracquemond and Legros, the latter of whom recognised his singular talent and predicted his great career. Whistler had a strong, impulsive and excitable temperament, which contributed to his etchings a fresh, spontaneous quality. He was one of the first etchers to take his plates outside and to work directly from life. He eschewed tedious working methods which produced laboured effects, believing that the test of a good picture was that it did not suggest any effort on the part of the artist. "The space to be covered should always be in proper relation to the means used to cover it", he said. A large etching plate to his mind, was an offence. In his first set of Twelve Etchings from Life (the so-called French Set) printed by Delatre in 1859, portraits alternate with landscapes. His more mature etchings became increasingly open and atmospheric and some are as delicate as the Japanese butterfly he adopted for his monogram. The negative or unworked areas of his plates took on an increasing importance and what were regarded by contemporary opinion as unfinished sketches, are now seen as evocative masterpieces.

Felicien Rops was a remarkable graphic artist and the leading figure among the 'black' symbolists. But because the bulk of his oeuvre is erotic in the extreme, it has remained, until recently, very much a closed book. He was preoccupied with decadence and satanism, in fact all human experience beyond the frontiers of accepted morality. The Parisian woman - "That incredible compound of cardboard, nerves and face-powder" - fascinated him. But he could also be moved by a homely lace-maker or a trapeze artist, and depict them with sensitivity and subtlety. Rops was born in Brussels where, as a self-taught artist, he made some 300 lithographs of a satirical nature for periodicals. His early works were strongly influenced by the art of Daumier and Gavarni, the two leading French satirical artists. Then, in 1857, feeling the limitations of lithography, he began experimenting with etching, employing the full range of its technical possibilities - drypoint, aquatint, mezzotint, soft ground and even photogravure. In 1862, he travelled to Paris to join the Societe des Aquafortistes and within a year replaced Daubigny as a jury member. Huysmans wrote an extensive appreciation of his work, Baudelaire praised him in a sonnet and Joseph Pennel acclaimed him the greatest Belgian lithographer of the day. The theme of his print, Woman putting on a costume, is calmness in the face of sexual provocation - a fairly popular theme of the time. Manet's infamous Nana, 1877, and Toulouse Lautrec's A Passing Fancy, 1896, are both variations of this impassive/voyeuristic dichotomy.

Paul Cezanne experimented with etching in a sporadic fashion. He produced only five etchings and four lithographs; four of which are exhibited here. Cezanne's etchings are something of an historical accident in that he only did them at the prompting of his friend Dr Gachet, who was a passionate engraver. Although they are competent works, Cezanne was obviously not convinced by his experiments and he never touched an etching needle again. His lithograph, Self-Portrait which is a more convincing print was also printed in colour.

Renoir produced fifty-nine prints in a variety of techniques. He was a persistent experimenter, no sooner adopting one process than abandoning it for another. His debut as an etcher was with pure etching; then he immediately began to experiment with soft ground which gives an effect quite similar to crayon. In soft ground a liquid resist is applied over the plate and, while still wet, a sheet of soft paper is laid on it. The artist draws on the paper. When lifted, the soft ground pulls away with the paper wherever the drawing has pressed down on it. The plate is then immersed in acid and etched. The country dance and Seated women bathing, both demonstrate the soft, velvety line Renoir found so suitable for subjects of this type. Later he turned to lithography, which afforded even softer tonal qualities, as can be seen in Woman by the grape vine where the drawing on stone was made with washes of lithographic crayon dissolved in water, applied like watercolour.

Renoir's colour lithographs seem less a product of deeply felt impulse than a concession to the popular taste of the 1900's. Vollard commissioned the colour lithograph Pinning the Hat. In fact Renoir only worked in black and white on the stone, while the master printer, Clot, produced the colour stones from impressions that Renoir tinted. The result is quite unlike a print which has been conceived and executed in colour. Pinning the Hat, made in 1887, repeats a motif Renoir used in three earlier etchings of the same name. He also made a number of portrait prints of well known personalities, including Berthe Morisot, Richard Wagner, Paul Cezanne, Ambroise Vollard and Auguste Rodin.

The latter artist was one of the great figures in the history of sculpture. But he was also a brilliant graphic artist who produced fourteen prints - thirteen drypoints and one lithograph. The drypoints, which he worked at between 1881 and 1886, are dominated by powerful portraits of Henri Becque, Antonin Proust and Victor Hugo. Rodin met Hugo in 1883, two years before the writer's death. Hugo would not pose for Rodin, but let the artist visit him regularly. From about sixty sketches made from these visits, Rodin produced a bust. Then he made the drypoints (the frontal view here and another three-quarter view, worked through a total of sixteen states) from the bust which he set on a table and looked up at, to enhance the remarkable majesty of the man.

A short while after helping establish the Societe des Aquafortistes the publisher Cadart made a similar effort to revive lithography which, apart from the work of Daumier and the other caricaturists, was used mainly for printing prospectuses, musical scores, title pages of novels and for reproducing other artist's work. Cadart sent a number of stones to Manet, Ribot, Fantin-Latour, Legros and Bracquemond to draw upon. The results were not considered impressive enough to be published as a collection, as had been intended, and many were not even printed. Nevertheless, for some of the artists it was at least an introduction to the medium. Manet went on to produce a number of fine lithographs and Fantin-Latour subsequently produced a grand total of 147 of which The Muse is one of the best examples.



Jules Cheret *The Hat Shop* colour lithograph



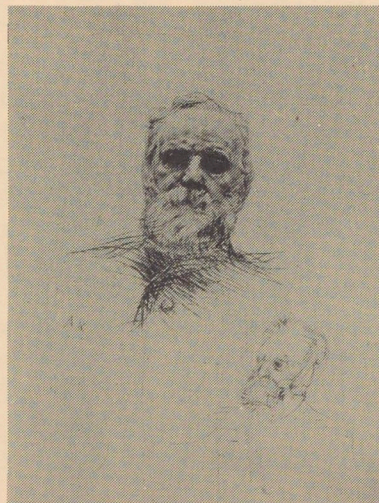
Auguste Renoir *Pinning the Hat* colour lithograph



Odilon Redon *The Buddha* lithograph



Eugene Carriere *Maternity* lithograph



Auguste Rodin *Victor Hugo* drypoint

Odilon Redon, whose artistic ambition was 'la beauté humaine avec le prestige de la pensée' (human beauty enhanced by thought) was a true master of lithography. He produced 172 lithographs, many of which were inspired by the literature of Husymans, Poe, Flaubert, Baudelaire and Verhaerin. His prints are characterised by a mysterious visionary quality reflecting an extraordinary imagination, on which account he is widely regarded today as a precursor of the surrealists. In his own words, he wanted to place "the logic of the visible in the service of the invisible", by surrendering to the "charm of the vague". The tonal range he obtained in his lithographs astounds to this day. Degas exclaimed of them "but his blacks! oh! his blacks... impossible to pull any of equal beauty" Redon tried colour lithography but soon abandoned it, believing that black was the most essential of colours and that colour cheapened a print.

Eugene Carriere was one of the more individual artists of his time. As a young man he worked for a commercial lithographer, as the title pages of various novels bear witness, though he aspired to being a painter. With the help of his printer, Duchatel, he sought a way of achieving with lithography, the play of light and shade on forms which he was exploring in his paintings and found it in a method of successive impressions. The first impression was transferred to a second stone and then printed in a more sustained tone and so on. In this way, his portraits seem to emerge from pools of darkness, with only prominent features of a face, which embody essential character, illuminated. He made numerous portraits - mainly of his wife and children (Maternity) - as well as of such great personalities as Edmond de Goncourt, Puvis de Chavannes and Verlaine.

The renaissance of French lithography occurred in the 1890s when colour was introduced. Colour lithography is a complicated process. A separate stone is required for each colour and the artist must both mentally and physically separate the different colour areas of his image as he executes his drawing on the stones.

Jules Cheret was responsible for introducing to France the mechanical press which was crucial in the development of the artistic poster and colour lithography. He was an artist by training who learned mechanical printing in England where he was employed for several years before he returned to Paris in 1866. His posters, which he designed and printed himself, became extremely popular, being more witty and attractively coloured than any before. He also made an important innovation in poster design by giving prominence to the image at the expense of the lettering. His attractive posters, bursting with gaiety, stimulated poster collecting, which quickly became the rage of Paris. After a sensational exhibition of his posters in Paris in 1890, Cheret was decorated with the Legion of Honour. At the peak of his career, when he was 45, Cheret in an interview named Toulouse-Lautrec as his successor: "Lautrec is a great master".

Toulouse-Lautrec turned to posters because of the difficulties he was having in exhibiting his paintings and prints. His first poster, The Moulin Rouge, caused an immediate sensation in Paris.

Lithography was the perfect vehicle to express Toulouse-Lautrec's fascination with the colourful circus, music hall, theatre and brothel life of the Montmartre. Lithography was faster than painting and enabled him to capture the flowing rhythms of movement and garish colours of such venues. Also, like the theatrical event which could be performed again and again, the lithograph could be printed again and again, enabling it to be distributed comparatively widely and cheaply. With lithography, Lautrec helped bring down the distinction between 'high' and 'low' art in the form of posters, illustrated menus, musical scores and literary works. At the foot of Sinai is a design Lautrec made for the jacket of a book by G.Clemenceau, which he also illustrated with ten lithographs. Lautrec was fascinated by all forms of human sexuality. A favourite haunt of his was Le Hanne-ton, a bar frequented by lesbians who, as a friend of his recorded, commonly wore "men's jackets and starched collars". Lautrec's lithographic portrait of Mary Hamilton, an English singer in Paris who made her name with male impersonations, depicts her in this very 'uniform'.

Like Toulouse-Lautrec, Steinlin was an illustrator of Parisian low life; and in a number of areas the two artists' careers overlapped. Both designed posters, both illustrated the singer Aristide Bruant's songs; and both made portraits of the celebrated singer Yvette Guilbert performing. But Steinlin's illustrations, of which Workers leaving the factory is a good example, tended to concentrate on social issues that Toulouse-Lautrec avoided.

Paul Gauguin's graphic work consists mainly of woodcuts which were a profound influence on the Nabis and, later, the German Expressionists. All Gauguin's woodcuts have a deliberately rugged quality, reflecting his admiration for Polynesian carving and diverse arts of the Aztecs, Persians and Cambodians. He also produced a series of ten lithographs, around 1889, after he had moved beyond Impressionism, of scenes from Martinique, Arles and Brittany, printed on yellow paper of a strong colour. When he returned to Paris in 1894, between his two stays in Tahiti, he executed Manou Tapapau - his finest lithograph - for an album published by Vollard. Signed and numbered in ink this exquisite print is now rare and extremely valuable.

Vollard, induced a great many artists to make lithographs. Besides Rodin, Renoir, Gauguin, Redon, and Carriere, whose graphic work has been discussed above, he published lithographs by Vuillard, Signac, Pissaro, Cezanne, Roussel, Whistler and other less well-known artists.

Signac, who belonged to a small group of artists who called themselves 'Divisionists' but who have since come to be known as 'Pointillists'; made some of the finest specimens of 19th century colour lithography. Signac was primarily a painter, as were Georges Seurat and Henri Edmond Cross, from the



Anders Zorn *Paul Verlaine* drypoint and etching



Gaston de Latenay *The Park* lithograph



Henri de Toulouse-Lautrec *Mary Hamilton* lithograph



Paul Gauguin *Manao Tupapau* lithograph

same group. Their method of dividing colour up into its pure constituents, which they applied in small dabs or 'pointilles' was eminently suited to colour lithography, as can be seen from the fine example, The Evening, by Signac. The distinct dots of colour of this image become retinally mixed in the viewer's eye, unlike the colours of traditional colour prints which are mixed before printing.

Vuillard produced a number of lithographs, about twenty of which were in colour. Most typical of them are the curiously flattened compositions of petit bourgeois domestic life done in crayon and wash, depicting women laying tables, trying on hats, etc. Square Vintemille is typical of Vuillard's open, graphic style; if not his subjects.

Alexandre Lunois was a very fine lithographer who made an important contribution to the colour lithography movement. His forms - often only summarily worked, - are of subsidiary importance to the tones of the colour itself, which he applied in brushed transparent washes, called 'lavis'. Crowded store during the sales is outstanding among his lithographs on Parisian themes, and stands comparison with the finest colour prints of better known artists of the time. His strong colours are a visual link with the early Nabis' 'intimiste' prints and with the 'divisionist' prints of Signac.

Gaston de Latenay's work, prior to 1890, was very much in tradition of the 19th century 'paysagistes'. But at the end of the century he came under the influence of the Nabis and the Decorative Art movement, the latter of which was pre-occupied with the linear and decorative qualities of flora - curving branches, trailing tendrils of plants, and rich foliage patterns. The palette of the Decorative Artists - Alphonse Mucha and Paul Berthon were its leading exponents - was dominated by pale shades of green, rose-red, yellow and blue. In its strong linear emphasis, its idealistic subject and pale colour, De Latenay's lithograph, The Park is a typical and visually appealing example of the work of this period.

During the 1890s, print making underwent a definite stylistic and technical refinement, hand in hand with a shift to a more elegant type of subject matter; fashionable ladies, high Parisian society and its leisure life of balls, race meetings, croquet games, promenades, etc. This style which goes by the name Belle Epoque is a far cry from the stolid, socially conscious prints of Steinlin, Daumier, Millet, Legros and other earlier French graphic artists. The leading practitioners of the Belle Epoque style were James Tissot, Paul Cesar Helleu, Manuel Robbe, Henri Somm, Edgar Chahine and Charles Maurien.

Helleu's bravura draughtsmanship and the decorative quality of his fine drypoint line epitomised their elegant art. Helleu made his enormous reputation wholly through his drypoints. He was a close friend of Manet, Sargeant, Whistler, Boldini and Tissot, the latter of whom gave him a drypoint needle with a diamond tip and encouraged him to work in the medium. The noted contemporary aesthete, Robert de Montesquieu, described him as "*Le Maitre des Elegances*."

The virtuosity of Helleu's draughtsmanship is matched only by the Swedish born etcher Anders Zorn. Although he reached the height of popularity in his own time, Zorn's etchings are generally regarded today with less enthusiasm. The vigour and exaggerated decorative quality of his line, which dashes across his plates in slashing parallel strokes, tends to overwhelm its subject. Virtuosity for its own sake. His portraits are more successful; perhaps because he restrained his virtuosity in order to capture the character of the sitter. Although born in Stockholm, Zorn can be counted amongst French artists since it was not until 1884, after moving to Paris, that he achieved anything like an individual style.

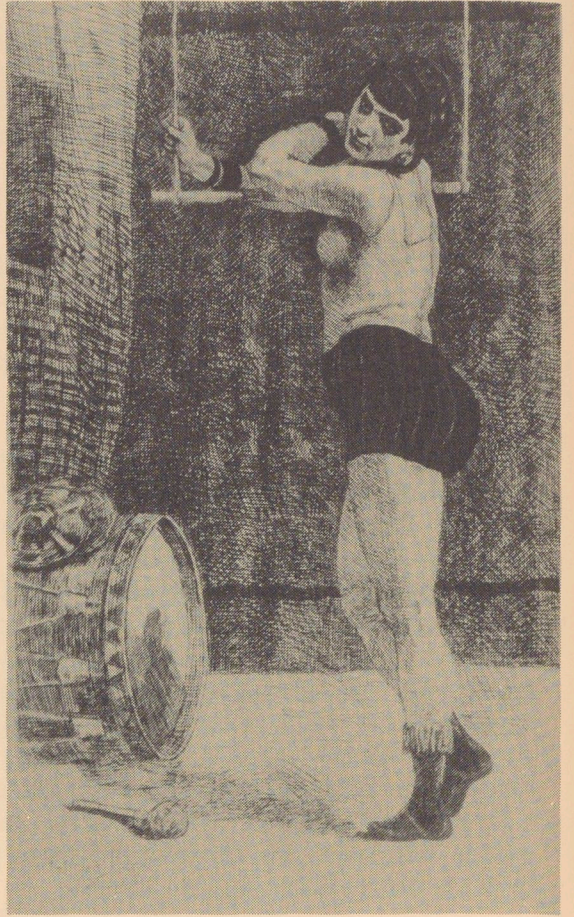
Tissot studied at the Ecole des Beaux Arts. In 1871 he moved to London to escape from the effects of the Franco-Prussian war. It was during the eleven years he spent in London, before his return to Paris, that his style, which was a combination of elegance and detailed realism with an undertone of Victorian romanticism, was developed to its maturity. Tissot generally employed a combination of drypoint and etching to produce rich patterns of light and shade and intricate contrasts of texture. Summer Evening which is a superb example of his graphic style and a virtuoso piece in the overall richness of the surface of the plate, is a study of the artist's beautiful mistress, Kathleen Newton, with whom he had an intense but melancholic liaison, from 1876 until her death in 1885.

Manuel Robbe, in spite of his Latin name, was French born. His singular graphic achievement was his total mastery of *a la poupée* printing, a colour aquatint process, which came into use during Belle Epoque, whereby all colours of the print are applied to the one plate by means of a 'dolly' pad and printed with a single pull. Around 1900, sugar aquatint was developed, which could produce extremely painterly effects when combined with *a la poupée*. This process exploited the soluble qualities of sugar mixed with etching resist, which could be painted on the plate in washes. Robbe's complete control of these two processes, which he used in concert, his delicate and free handling, tonally-balanced rich colours and his sensitivity to the spirit of his age are all amply reflected in one of his finest prints, The Duo.

The greatest of the immigrant artists to settle in Paris was the young Spaniard, Pablo Ruiz Picasso who, as is well known, was marvellously adept at any medium he turned his hand to. Picasso's oeuvre was so diverse, that his graphic work can only be touched on here. The important new order that Picasso helped usher in was Cubism, the advent of which marks the conclusion of this survey. Picasso's brilliant printmaking career, which spans almost seventy years and some 3,000 individual prints in a variety of media - woodblock, lino cut, monotype, etching, aquatint, drypoint and lithography - must be represented here only by his pre-Cubist prints, which are few in number. This Gallery, although it has a number of Picasso prints, has only one (Head of a Woman in Profile, 1905)



Pablo Picasso *Head of a Woman* drypoint



Felicien Rops *Woman at the Trapeze* etching



James Tissot *Summer Evening* drypoint

from his early years. The emaciated face of a young woman in this drypoint is a chilling spectre of hunger and a dark memory of the unfortunates of his native country - the poor, the blind and the beggars. A world of feeling separates this stark and haunting image from the elegant Parisian ladies of Tissot's, Helleu's and Robbe's refined plates. If Helleu found a diamond tipped dry-point needle an appropriate instrument for describing elegantly coiffeured hair and handsome furs, Picasso found the delicate, drawn-out drypoint line equally appropriate for his fragile and emaciated subject.

With Picasso, this modest survey comes to an end; not with a whimper but with a bang. Picasso was a colossus among twentieth century artists, and one of the great printmakers of all time. No French printmaker since has shown such intellectual and emotional breadth; such prodigious invention and technical command. French printmaking, however, did not end with Picasso. But Picasso did usher in a new order, Cubism, which paved the way to Abstraction and Constructivism. Since this survey confines itself to figurative art, Cubism marks its termination. Along with painting, printmaking began to divest itself of its romantic heritage as artists sought ways of expressing formal truths in terms of intellect rather than emotion.

Andrew Bogle
SENIOR CURATOR

CATALOGUE

PIERRE BONNARD (1867-1947) French

- * Southern Landscape lithograph
- Portrait of August Renoir etching

FELIX BRACQUEMOND (1833-1915) French

- Old Rooster 1882 etching

EUGENE CARRIERE (1849-1906) French

- Maternity lithograph

PAUL CEZANNE (1839-1906) French

- Guillaumin at the Pendu 1873 etching
- Auvers Landscape 1873 etching
- Self Portrait lithograph
- Head of a Woman 1873 etching

JULES CHERET (1836-1932) French

- The Hat Shop lithograph

JEAN BAPTISTE CAMILLE COROT (1796-1875) French

- Environs of Rome 1866 etching

CHARLES FRANCOIS DAUBIGNY (1817-1878) French

- Moonlight in Valmondois 1877 etching
- The Wave etching
- Le Pre des Graves a Villerville lithograph

HONORE DAUMIER (1808-1878) French

- Marie-Louise Charlotte-Philippine, subjugated
and registered by the police lithograph
- Steps of the Palace of Justice lithograph

CHARLES EDOUARD DE BEAUMONT (1821-1888) French

- The Gentleman is a smoker lithograph

GASTON DE LATENAY (1859-c.1930) French

- The Park 1897 lithograph

* All French titles translated

EDGAR DEGAS (1834-1917) French

Bust of Manet etching

EUGENE DELACROIX (1798-1863) French

The Arabs of Oran 1883 etching with drypoint
and roulette

A Blacksmith 1833 etching with aquatint

GILBERT MARCELLIN DESBOUTIN (1823-1902) French

Portrait of Edgar Degas drypoint

CHARLES DULAC (1865-1898) French

Song of Creatures lithograph

HENRI FANTIN LATOUR (1836-1904) French

The Muse lithograph

JEAN LOUIS FORAIN (1852-1931) French

The Departure of the Star etching

Two Fops etching

PAUL GAUGUIN (1848-1903) French

Manao Tupapu lithograph

Masks woodcut

ARMAND DESIRE GAUTIER (1875-1944) French

Work etching

The Woodcutter etching

GUILLAUM SULSPICE CHEVALIER GAVARNI (called Paul) (1804-1866) French

Thomas Vireloque (from Les Limbes Anciens et Modernes)
lithograph

PAUL CESAR HELLEU (1859-1927) French

A young lady leaning on a bannister drypoint

HENRI GABRIEL IBELS (1867-1936) French

The honest woman lithograph

Untitled lithograph

Untitled lithograph

ALPHONSE LEGROS (1837-1911) French

The Wayfarer etching

A Woodland Study etching

ALEXANDRE LUNOIS (1863-1916) French

Crowded store during the Sales colour lithograph

EDOUARD MANET (1832-1883) French

Charles Baudelaire (full face) etching

Charles Baudelaire (profile) etching

Eva Gonzales 1870 etching

Jeanne (or Spring) etching

Olympia etching

JEAN FRANCOIS MILLET (1814-1875) French

The Pap 1851 etching

PABLO RUIZ PICASSO (1881-1973) Spanish/French

Head of a Woman 1905/1913 drypoint

ODILON REDON (1840-1916) French

Cain and Abel etching

Three Goddesses emerge immediately lithograph

The Buddha 1895 lithograph

AUGUSTE RENOIR (1841-1919) French

Seated Woman Bathing 1817 etching

Woman at the Vine Stump Variant 2, 1904 lithograph

Pinning the Hat 1893 etching and drypoint

Pinning the Hat 1898 colour lithograph

Country Dance softground etching

Portrait of Auguste Rodin lithograph

AUGUSTIN THEODULE RIBOT (1823-1891) French

The Reader etching

MANUEL ROBBE (1872-c.1936) French

The Duo colour aquatint

AUGUSTE RODIN (1840-1917) French

Victor Hugo drypoint

FELICIEN ROPS (1833-1890) Belgian/French

Woman at the Trapeze etching

Woman putting on a costume heliogravure

KER XAVIER ROUSSEL (1867-1944) French

Pastoral lithograph

THEODORE ROUSSEAU (1812-1867) French

Roche Oaks 1861 etching

PAUL SIGNAC (1863-1935) French

Evening 1898 colour lithograph

Boats on the Seine (Pont des Arts - Remorqueurs)
etching, aquatint, drypoint

THEOPHILE ALEX STEINLEN (1859-1923) Swiss/French

Workmen leaving the Factory lithograph

JAMES J.J. TISSOT (1836-1902) French/British

Summer Evening 1881 drypoint

HENRI DE TOULOUSE-LAUTREC (1864-1901) French

At the foot of Sinai colour lithograph

Mary Hamilton lithograph

Subra of the Opera lithograph

EDOUARD VUILLARD (1868-1940) French

Vintimille Square drypoint

JAMES McNEILL WHISTLER (1834-1903) French/British

The Old Woman at the Logues etching

ANDERS ZORN (1860-1920) French/British

Two Bathers drypoint and etching

Paul Verlaine etching

