

SURREAL / UNREAL

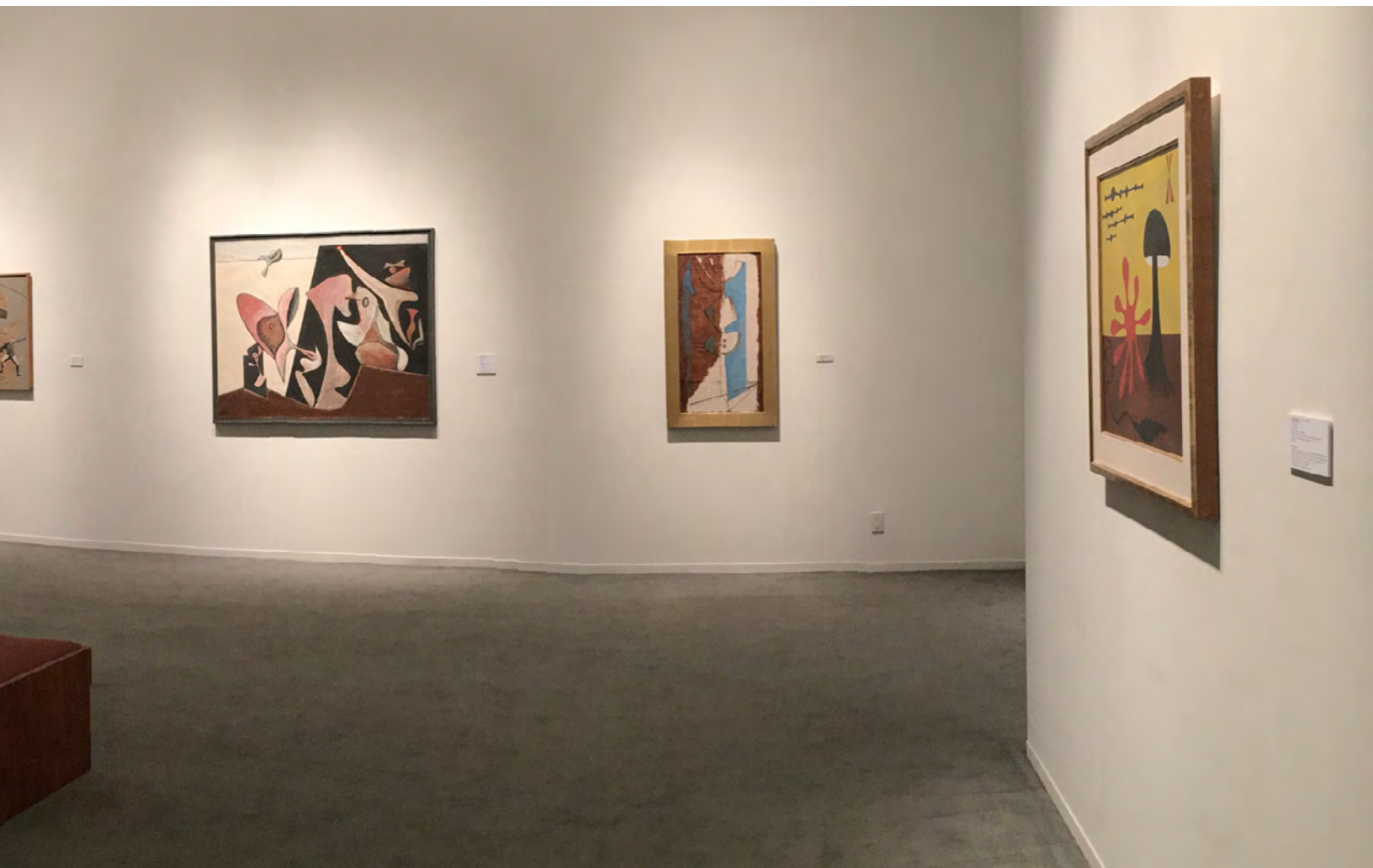
*A Museum-Scale Exhibition Spanning
1930s Surrealism through the Present Day*



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1930s Surrealism through the Present Day*





JACK RUTBERG FINE ARTS

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Front Cover:

Hans Burkhardt (1904-1994)

“Day & Night”, 1937-38, Oil on Canvas

See page 11

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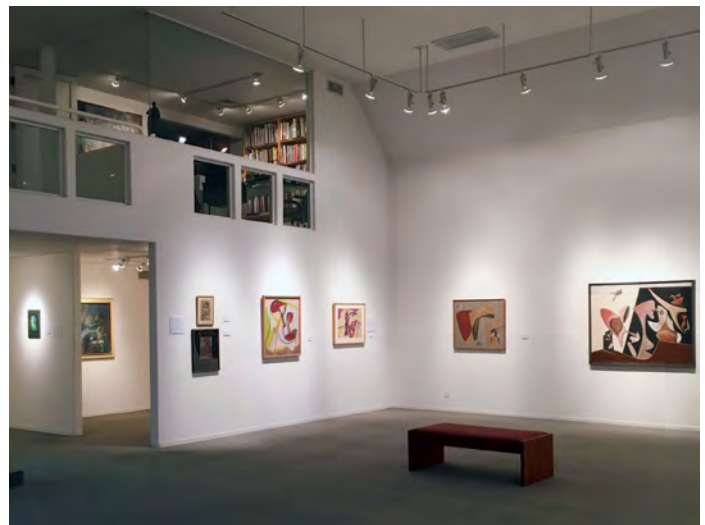
Note Regarding Price List:
For ease of viewing, [click here](#) for
the printable price list and artist index.

SURREAL / UNREAL

A Museum-Scale Exhibition Spanning 1930s Surrealism through the Present Day

This exhibition of paintings, drawings, prints and sculpture from the 1930s to the present expands upon Surrealism — its early years through the present day, and how it informs much of contemporary art.

This wide-ranging exhibition includes works by artists associated with the original Surrealist Movement early in the 20th century, such as Max Ernst, Giorgio de Chirico, Joan Miró, Alexander Calder, René Magritte, Roberto Matta, Dorothea Tanning, Hans Bellmer, Wifredo Lam, Rufino Tamayo, and others.



Having its origins in Europe, Surrealism soon had its international stylistic counterparts. Particularly notable in this exhibition are a number of important American works, including Alexander Calder's exceedingly rare 1945 painting on canvas. A painting by Hans Burkhardt, "Voyage on the Metasola" from 1936, created the year before Burkhardt moved to Los Angeles, depicts a visionary escape to an invented planet. Another painting by Burkhardt, "Day and Night" from 1937, represents one of the earliest major paintings created in full surrealist-bloom in Los Angeles.

Among other noteworthy works are two by Frederick Kann, whose impact was formidable by his championing of modern art and artists as wide-ranging as Man Ray, Eugene Berman, Harry Bertoia, Hans Burkhardt and others. But Kann's history in L.A. remains obscure as no critical examination of his contribution exists. Sculptor/painter Claire Falkenstein is represented by two paintings on canvas from the early 1940s, when she was celebrated in San Francisco museum exhibitions. Her early paintings anticipate the breakthroughs she was to affect in sculpture in her move to Paris in 1950, where she encountered many artists who were impacted by Surrealism and were a part of its progeny.

The exhibition features numerous original graphic works. Notable is the complete series of Roberto Matta's very first etchings, which remained unpublished for decades due to their provocative sexual nature. Created in 1943 in Stanley William Hayter's studio, Atelier 17, at the New School for Social Research in New York, while both artists were escaping Paris during World War II, these ten etchings are shown in Los Angeles in their entirety for the very first time. Work by Hayter from this period is also included in the exhibition.

Following the war, Surrealism liberated artists into realms of free expression internationally — in Europe, the U.S. and Asia, as exemplified by the CoBrA movement (Copenhagen, Brussels, Amsterdam). Among its best known members are Karel Appel and Pierre Alechinsky, included in **"Surreal / Unreal"**. Also included and shown for the first time in Los Angeles is Oswaldo Vigas, the important Venezuelan painter who can be viewed in context to CoBrA, as can a rare sculpture by the notable contemporary Danish artist, Peter Linde Busk.

In Vienna, a simultaneous and more direct end of the surrealist spectrum was the "Fantastic Realism" movement, whose dream images were rooted in history, literature, social commentary and, above all, in fantasy. Erich (Arik) Brauer is represented in this exhibition with a seductive small painting, "Solomon", in addition to his entire etched series, "From the Proverbs of Solomon". Works by Friedensreich Hundertwasser, early associated with "Fantastic Realism", are also included in the exhibition.

Contemporary artists such as Ed Ruscha, George Condo, Llyn Foulkes, and Joel-Peter Witkin can be directly viewed through the lens of surrealism and are included in the exhibition, as are L.A. artists Mark Licari and Stas Orlovski, who were recently among only a few "young" contemporary artists as counterparts to the historic survey of surrealism of the 1930s and 40s at the Los Angeles County Museum of Art. **"Surreal / Unreal"** bends the theme into the unreal, as Jerome Witkin's painting for "9/11" bridges both surreal and the unreal, creating a compelling other-worldly scene. Bruce Richards' paintings echo history and art history making wry commentary in "Before and After", where he conflates a performance by Marina Abramovic and Magritte. Bruce Richards' painting, "Saints and Strangers", evokes both Magritte and American history in a manner that equally places Ruscha as Magritte's acolyte. The poetic mark-making of Irish painter Patrick Graham can be viewed through the surrealist lens, as time, space and concept take on ethereal planes. In terms of ethereal space and process, Catalan artist Jordi Alcaraz extends these attributes in ways that have elicited critical praise, describing him as a visual alchemist among conceptual artists.



HANS BURKHARDT (1904-1994) was born in Basel Switzerland in 1904. He emigrated to New York in 1924, and while not yet having formal art training, he was deeply moved by exposure to the works of Grunewald, the romantic painters of Switzerland and in particular, the symbolist painter Arnold Böcklin.

He attended Cooper Union where he was awarded a prize for excellence before going to Grand Central School where he met Arshile Gorky, whose studio he would share for the better part of 9 years until moving to Los Angeles late in 1937.

Burkhardt's years in New York preceded the period when the European exiles associated with Surrealism came to New York in 1939 through the early 40s, but Burkhardt and Gorky had already pursued a direction, moving away from cubism to a more expansive surrealist imagery.

"Voyage on the Metasola" 1936, (shown adjacently) reveals a remarkably advanced work; sophisticated in both composition and paint-handling. "Day and Night" dates from 1937-38 (on the following pages) and represents one of Burkhardt's first paintings completed in Los Angeles. It can be considered one of L.A.'s first paintings created in full surrealist bloom, and possibly the first painting employing biomorphic abstraction. Both are authoritative works that stand among the great paintings of abstract surrealism in America.

When Burkhardt arrived to Los Angeles, there were a few artists responding to surrealism, such as Lorser Feitelson and his students such as Helen Lundberg, but theirs was a less abstract approach that was as much a reaction against the imagistic content of artists such as de Chirico, Dali, and others; trying to reign in and bring "order" to what Feitelson considered to be a perverse aspect of surrealism, with its frequent sexual content and its free associative aspects. Burkhardt was not part of the "movement" variably known as *New Classicism* or *Subjective Classicism* or *Post-Surrealism*, yet Feitelson was responsible for Burkhardt's first solo exhibition in 1939, and continued to champion Burkhardt in future years.

In 1938, Burkhardt's paintings took on a more expressionist direction. Informed by surrealism, his expressionist paintings are an extraordinary body of work in response to the Spanish Civil War and World War II. In 1945 the Los Angeles County Museum presented a critically celebrated solo Burkhardt exhibition. The Museum purchased Burkhardt's "One Way Road", 1945 but not long after was required to remove the painting from view, as its predominant red color was deemed to be communistic during those years surrounding the McCarthy Era, when abstraction itself came under attack as a "tool of the Kremlin".

Burkhardt continued to push boundaries and his works have influenced generations of artists at every phase of his career. A force to reckon with since his arrival in Los Angeles, he had direct impact on artists ranging from John Altoon in the 1960s and into decades later when, for example, in 1990 Martin Kippenberger, inspired by Burkhardt's painting "Graffiti" 1981, painted an "exact copy" that Kippenberger entitled "Jazz and Love".

In 1992, The American Academy honored Hans Burkhardt in New York with its lifetime achievement award. Burkhardt died in Los Angeles in 1994.



HANS BURKHARDT (1904-1994)
VOYAGE ON THE METASOLA, 1936

Oil on Canvas

32 x 42 inches

Signed and Dated Lower Right and On Verso
JRFA #3445

Exhibited:

Recent Paintings by Hans Burkhardt

February 4 - March 3, c. 1944

The Circle Gallery, Los Angeles



HANS BURKHARDT (1904-1994)
UNTITLED, 1932

Ink on Paper
11 1/2 x 14 1/2 inches
Signed and Dated Lower Right
JRFA #3952

Exhibited:

Hans Burkhardt: Drawings 1932-1989

April 25 - June 2 1996

Arkansas Arts Center, Little Rock, AK

Hans Burkhardt: Drawings 1932-1989

January 21 - March 15, 1997

Nora Eccles Harrison Museum, Logan, UT

Hans Burkhardt: The Expansive Vision

Drawings of an American Master

January 24 - March 31, 2012

College of the Canyons, Valencia CA



HANS BURKHARDT (1904-1994)

DAY & NIGHT, 1937-38

Oil on Canvas

42 x 52 inches

Signed and Dated Lower Left

JRFA #0680

Exhibited:

Hans Burkhardt: Paintings of the 1930s

January 3 - January 28, 1987

Sid Deutsch Gallery, New York

The First 80 Years

August 27 - September 24, 2005

Los Angeles Art Association / Gallery 825, Los Angeles

Hans Burkhardt: Within & Beyond the Mainstream

Pacific Standard Time / Getty Museum Project

September 25 - December 24, 2011

Jack Rutberg Fine Arts, Los Angeles

[Price List Link](#)



HANS BURKHARDT (1904 - 1994)

THE DREAM, 1946

Oil on Canvas

34 x 40 inches

Signed and Dated Lower Right

JRFA #1462

Exhibited:

California Modernist Hans Burkhardt (1904-1994)

In Honor of the San Diego Museum of Art

July 31 - October 18, 2012

The University Club, San Diego, CA



ALEXANDER CALDER (1898-1976)

UNTITLED, 1945

Oil on Canvas

24 x 26 inches

Signed and Dated Lower Right

Signed on Verso: "Con Mucho Gusto de Sandy Calder Julio 1945"

Reference: Calder Foundation. Authentication #A08710

JRFA #2011

Provenance:

Fernando Texidor, New York, NY (c. 1945) acquired directly from the artist

Sotheby Parke Bernet, June 13, 1978 (Cover and Full Page Illustration)

Private Collection, New York, NY - acquired from Sotheby Parke Bernet

Wally Findlay Galleries, New York, NY, April 3, 1981

Private Collection, Houston, TX, 1981

Private Collection, Los Angeles, CA, 1990



OSKAR FISCHINGER (1900-1967)

COMPOSITION, 1943

Oil on Panel

18 1/2 x 15 1/2 inches

Signed and Dated Lower Left

JRFA #8830

Exhibited:

Oskar Fischinger: Motion Paintings

September 8 - October 26, 2005

Goethe-Institut, Washington, D.C.

Oskar Fischinger: Movement and Spirit

March 31 - June 24, 2007

Museum of Contemporary Religious Art,
St. Louis University, MO

Thresholds: MOCRA at 20 Part Two: The Second Decade

February 16 - May 18, 2014

Museum of Contemporary Religious Art
St. Louis University, MO



OSKAR FISCHINGER (1900-1967)
NOCTURNAL, 1961

Oil on Canvas

25 1/2 x 32 inches

Signed Lower Right; Dated Lower Left

Titled on Verso

JRFA #9819

Exhibited:

Oskar Fischinger

November 1 - December 15, 1994

Luckman Fine Art Gallery,

California State University, Los Angeles

ELEANOR DE LAITTRE (1911-1993)

Born in Minneapolis in 1911, de Laittre received early training in art before enrolling in drawing classes at the School of the Museum of Fine Arts, Boston in 1930. In 1932 she moved to New York to study with George Luks, and after he died in the fall of 1933, with John Sloan. Despite her firm grounding in traditional American realism, de Laittre was drawn to an abstract style and looked to French modernism for inspiration; particularly the works of Paul Klee and Joan Miro.

During the years of the Great Depression, when young artists, particularly female artists, were finding it very difficult to attract the attention of gallery owners, de Laittre was able to show her work frequently in New York galleries, attracting critical recognition. At the Uptown Gallery she was grouped with artists such as Milton Avery, Adolph Gottlieb, Mark Rothko and others.

In 1934 de Laittre moved to Chicago to marry her first husband. While living there she continued to paint and to participate in annual exhibitions at the Art Institute of Chicago. Eleanor Jewett, the Chicago Tribune's art critic of the time, gave the 1938 show a scathing review. Conforming to a view then common in the United States about the value of abstract art, she gave mock praise to the artists' reckless expressionism and extreme efforts to convey "the intangible" to the viewer. She told her readers, "In the exhibition you will find repeatedly that the pictures are stirring in you the feeling that you can do as well."

De Laittre returned to New York in 1940 continuing to participate in group and solo exhibitions and became a member of American Abstract Artists, a group that had formed a few years earlier to promote and exhibit non-representational art, which required defending against those who considered it to be un-American.

Her New York gallery exhibitions of the 1940s and early 1950s were a high point in de Laittre's career. Thereafter she continued making sculpture and paintings and in 1989 was included in National Museum of American Art's (now the Smithsonian American Art Museum) exhibition, "American Abstraction 1930-1945." The show honored a group of "courageous and talented painters and sculptors," who, a critic said, were unjustly forgotten for their efforts to establish abstract art in the United States "a generation before it finally took hold." This critic pointed to de Laittre's untitled abstract painting of 1949 as being "reminiscent of surrealism but still au courant in the present day." Her last years were spent in Santa Barbara where she passed away in 1993.

We proudly exhibit here our own exceptional painting by de Laittre which can be compared with the smaller work in the collection of the Smithsonian created nine years later.



Untitled, 1949
Oil on linen mounted on fiberboard
12 $\frac{3}{8}$ x 10 $\frac{5}{8}$ inches
Smithsonian American Art Museum



ELEANOR DE LAITTRE (1911-1993)

UNTITLED, 1948

Oil on Burlap on Masonite

36 x 19 inches; Signed and Dated Lower Right

JRFA #8438

[Price List Link](#)

STANLEY WILLIAM HAYTER was born in England in 1901. He moved to Paris in 1926 and was introduced to Surrealism in 1929 by Yves Tanguy and André Masson. An accomplished painter and draftsman, it would be as printmaker that he holds unique stature as one of the most important figures and catalysts of modern art.

Hayter established his studio, *Atelier 17*, in 1927, where he guided artists in their printmaking techniques and collaborated with the most formidable artists of the avant-garde including Pablo Picasso, Alberto Giacometti, Joan Miró, Andre Masson, Alexander Calder, Marc Chagall, Max Ernst, Roberto Matta, and others.

He shared with Surrealism a belief in the liberating power of impulse and the unconscious. In his drawings and engravings he wanted not so much to draw a line as release it. By following its flow, he felt he would be led to mythical images that he could then consciously shape.

World War II caused Hayter to relocate to New York in 1940, establishing his studio at the New School for Social Research. Hayter's theoretical writings on automatism and the expressive abstraction of his own work were a formative influence on Pollock and others. It was there through his introductions and lectures at the New School that artists such as Mark Rothko, Jackson Pollock, Robert Motherwell, et al would be introduced to the European avant-garde, setting American art in a new direction.

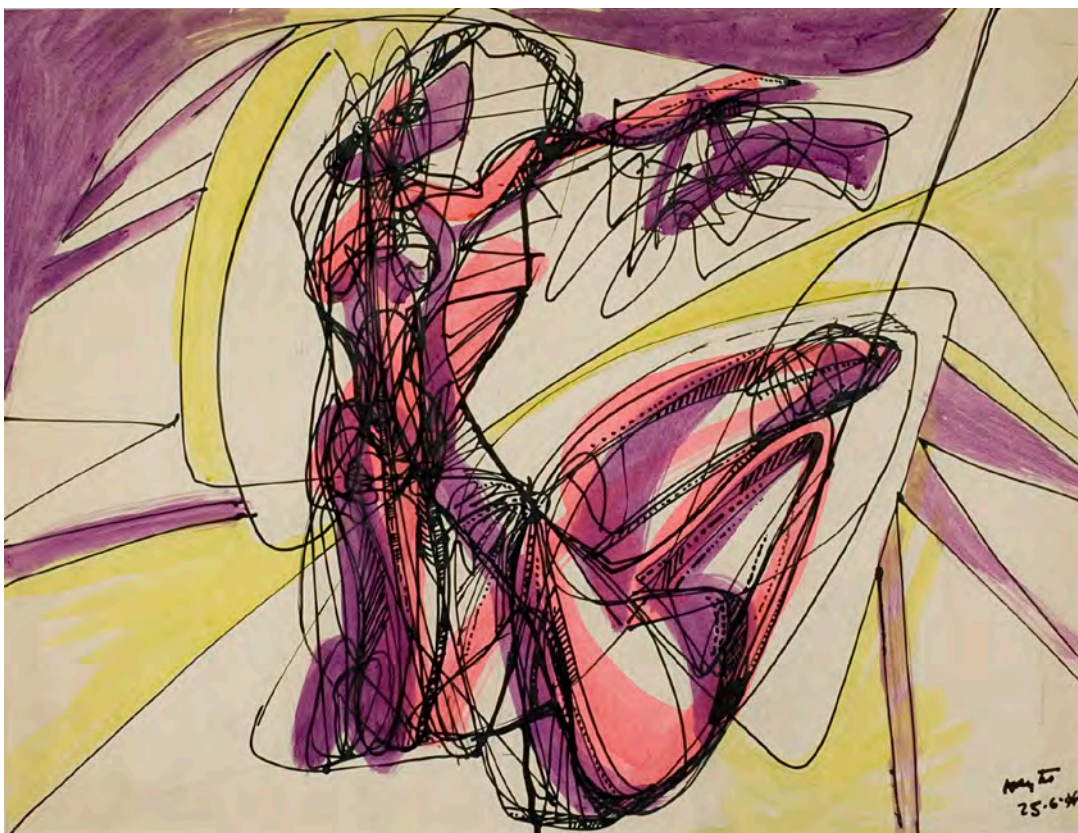
Shown on the following pages is a classic example of Hayter's work from this important period.

Following the war, Hayter would return to Paris, reestablishing *Atelier 17* and his role as one of the most important figures of the 20th century. *Atelier 17* continued to attract artists internationally. Among those artists who would ultimately move to Los Angeles who worked in his studio were Ruth Weisberg, then from Chicago, and Claire Falkenstein, who moved to Paris from San Francisco in 1950.

Surrounding the Hayter work are two early paintings by Claire Falkenstein (see following pages), created a decade before she would meet Hayter. One can easily see parallels in their works long before they would meet in Paris, when Falkenstein, at *Atelier 17*, would create her exceptional prints incorporating sculptural elements in the creation of her *Struttura Grafica* etchings in the early 1950s.



Left to right: Claire Falkenstein, Stanley William Hayter, Claire Falkenstein
See pages 24-27 for details.



STANLEY WILLIAM HAYTER (1901-1988)
COMPOSITION WITH FEMALE NUDES, 1944

Watercolor, Ink and Graphite
18 3/4 x 24 inches
Signed and Dated Lower Right
JRFA #3275



CLAIRE FALKENSTEIN (1908-1997)

VALUES, 1945

Oil on Linen

29 1/4 x 34 inches

Signed and Dated Lower Left

JRFA #0557

Exhibited:

Pepsi-Cola 3rd Annual Art Competition

Magnes Museum, Berkeley, CA, 1946

[Price List Link](#)

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CLAIRE FALKENSTEIN (1908-1997)

COLORSPACE #1, 1941

Oil on Canvas in Artist's Frame

33 1/2 x 29 3/4 inches

Signed and Dated Lower Right

Titled Verso

JRFA #10431

FREDERICK KANN (1886-1965)

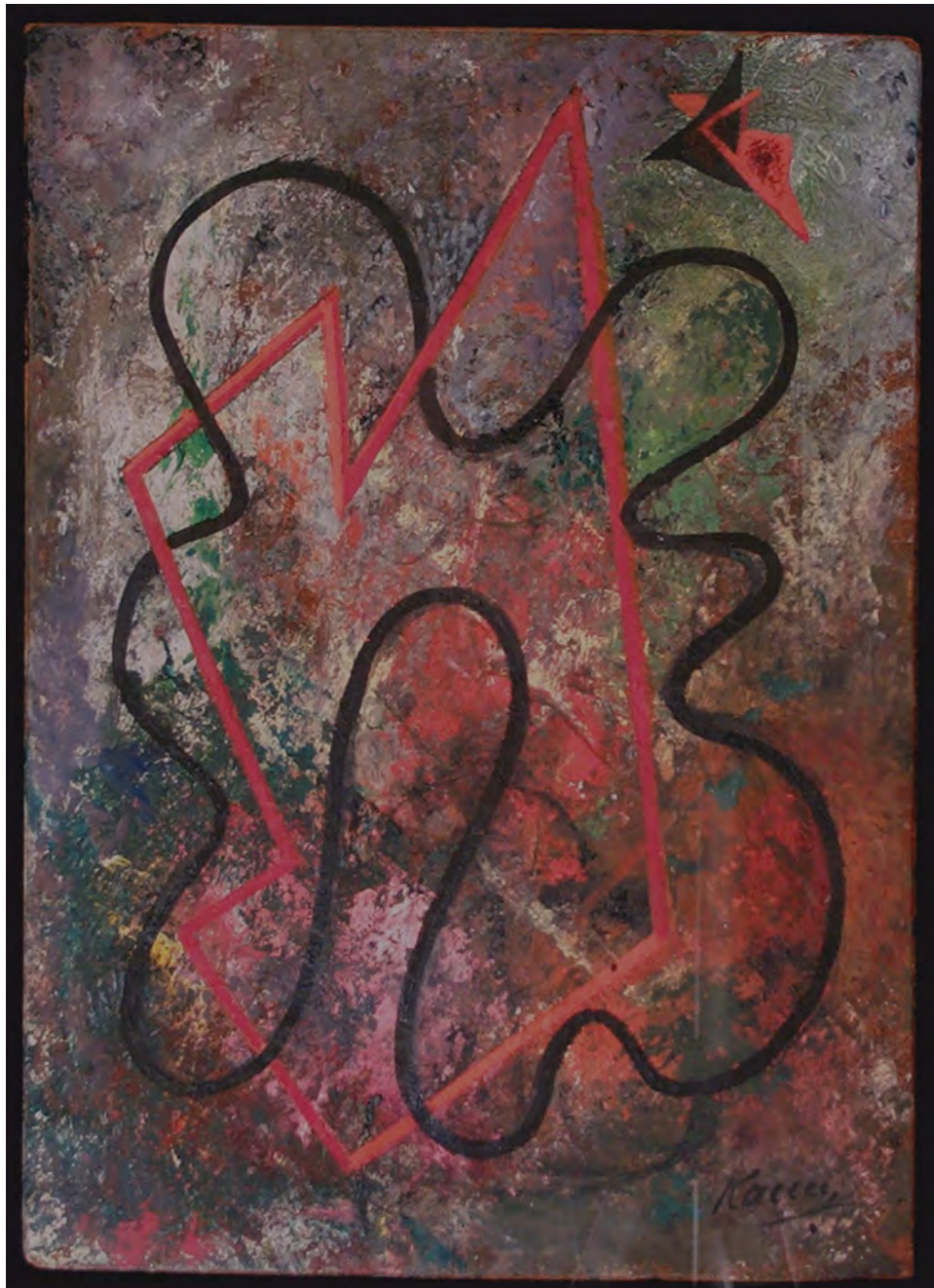
Frederick Kann was born in Czechoslovakia in 1886. He studied architecture, painting, sculpture, and the applied arts at the Technical College of Prague and the Academy of Fine Arts in both Prague and Munich and became involved with the German Expressionist group Die Brücke, exhibiting with them in 1905. By 1910 he moved to New York and in 1928, moved to Paris.

In Paris, Kann joined the Abstraction-Creation group, an informal group of abstractionists formed to counter André Breton and the dominance of Surrealism. The founders were Theo van Doesburg, Auguste Herbin, Jean Hélion and Georges Vantongerloo. Members included Hans Arp, Francis Picabia, Wassily Kandinsky, Robert Delaunay, Joan Miró, László Moholy-Nagy, and Alexander Calder. Kann exhibited his work with the group in 1934 in a show that also included work by Delaunay, Gorky, Kandinsky, Moholy-Nagy, and Mondrian, among many others.

Kann was a founding member of the American Abstract Artists, a group dedicated to promoting the understanding and acceptance of abstract art, and notably exhibited at the Museum of Modern Art and Solomon R. Guggenheim Museum, New York in the 1940s.

In the early 1940s Kann moved to Los Angeles to teach at Chouinard Art Institute. He met the few artists of L.A.'s avant-garde and opened his Circle Gallery, where he exhibited the works of Hans Burkhardt annually. Kann formed a group called the "Open Circle" hoping to mirror what was achieved in New York where he was a founding member of the American Abstract Group. The Open Circle included Man Ray, Hans Burkhardt, Knud Merrild, Ray Eames, Harry Bertoia, Grace Clements, Annita Delano, Herbert Matter, along with Kann and others exhibited at the Circle Gallery. The gallery was one of the few dedicated to abstract art at the time.

In the late 1940s Kann also helped found the short-lived Modern Institute of Art in Beverly Hills with actor and art collector Vincent Price. Kann later opened The Kann Institute of Art at 9010 Melrose Avenue in West Hollywood, where the faculty included Sueo Serisawa and Paul Landacre.



FREDERICK KANN (1886-1965)

UNTITLED, c. 1940

Oil on Masonite

11 x 8 inches; Signed Lower Right

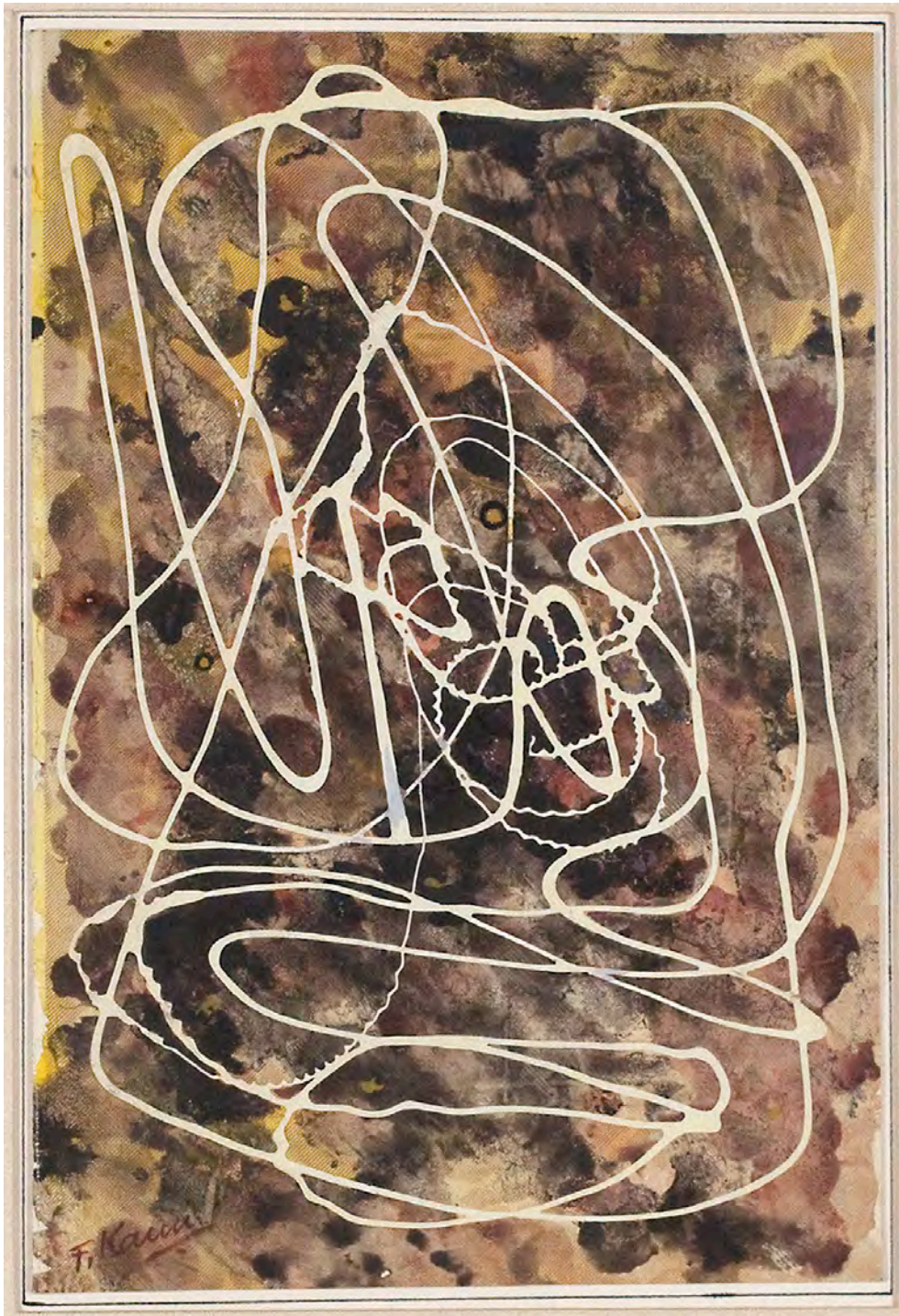
JRFA #4535

Provenance:

Acquired from the artist by Hans Burkhardt (c. 1944)

Estate of Hans Burkhardt (1904-1994)

[Price List Link](#)



FREDERICK KANN (1886-1965)

UNTITLED, 1943

Watercolor on Paper

10 3/4 x 6 3/4 inches

Signed Lower Left

JRFA #4534

Provenance:

Acquired from the artist by Hans Burkhardt (c. 1944)

Estate of Hans Burkhardt (1904-1994)

Exhibited:

Drawings and Illustrations by Southern California

Artists before 1950

August 6 - September 16, 1982

Laguna Beach Museum of Art, CA

Catalogue 71, Page 14.





(Left)
JEROME WITKIN (b. 1939)
9/11 2001, 2001
 Oil on Canvas
 68 x 39 inches
 Titled and Dated on Verso
 JRFA #8499

(Above)
JEROME WITKIN (b. 1939)
MC RIB, 1989
 Original Lithograph
 24 3/4 x 19 inches
 Signed and Dated Lower Right
 Edition of 146
 JRFA #9670



JOEL-PETER WITKIN (b. 1939)

PENITENTE, 1982

Gelatin Silver Print

14 1/2 x 14 1/2 inches (Print)

20 x 16 inches (Paper)

Signed in Pencil on Verso

Edition 12/15

JRFA #10681

Exhibited:

Joel-Peter Witkin

October 13, 1995 - January 14, 1996

Solomon R. Guggenheim Museum, New York, NY

Unpublished and Unseen

December 18, 1998 - January 3, 1999

The Museum of Fine Arts, Santa Fe, NM

Literature:

Twin Visions: Jerome Witkin & Joel-Peter Witkin

Published in 2014 by Jack Rutberg Fine Arts, Los Angeles, CA

Illustrated Color Plate, Page 93.

Fear: The Laboratory Arts Collective Magazine

Published in 2014 by Laboratory Arts Collective, Los Angeles, CA

Illustrated Color Plate, Page 5.



JOEL-PETER WITKIN (b. 1939)
NIGHT IN A SMALL TOWN, 2007

Toned Gelatin Silver Print
14 9/16 x 18 3/4 inches (Print)
15 7/8 x 19 7/8 inches (Paper)
Signed in Pencil on Verso
Edition 9/10
JRFA #10977

Literature:

"The Primordial Aspects of Life and Death, Identical Twins:
Jerome and Joel-Peter Witkin, March 1 - May 3, 2014"

By Phil Tarley, *Fabrik*, March 2014

Illustrated Color Plate, Pages 8-9.

Twin Visions: Jerome Witkin & Joel-Peter Witkin

Published in 2014 by Jack Rutberg Fine Arts, Los Angeles

Illustrated Color Plate, Page 107.

Fear: The Laboratory Arts Collective Magazine

Published in 2014 by Laboratory Arts Collective, Los Angeles

Illustrated Color Plate, Page 49. (another print)



JEROME WITKIN (b. 1939)
VINCENT AND HIS DEMONS II, 2012

Oil on Canvas
16 x 28 inches
Signed and Dated on Verso
JRFA #10703

Literature:

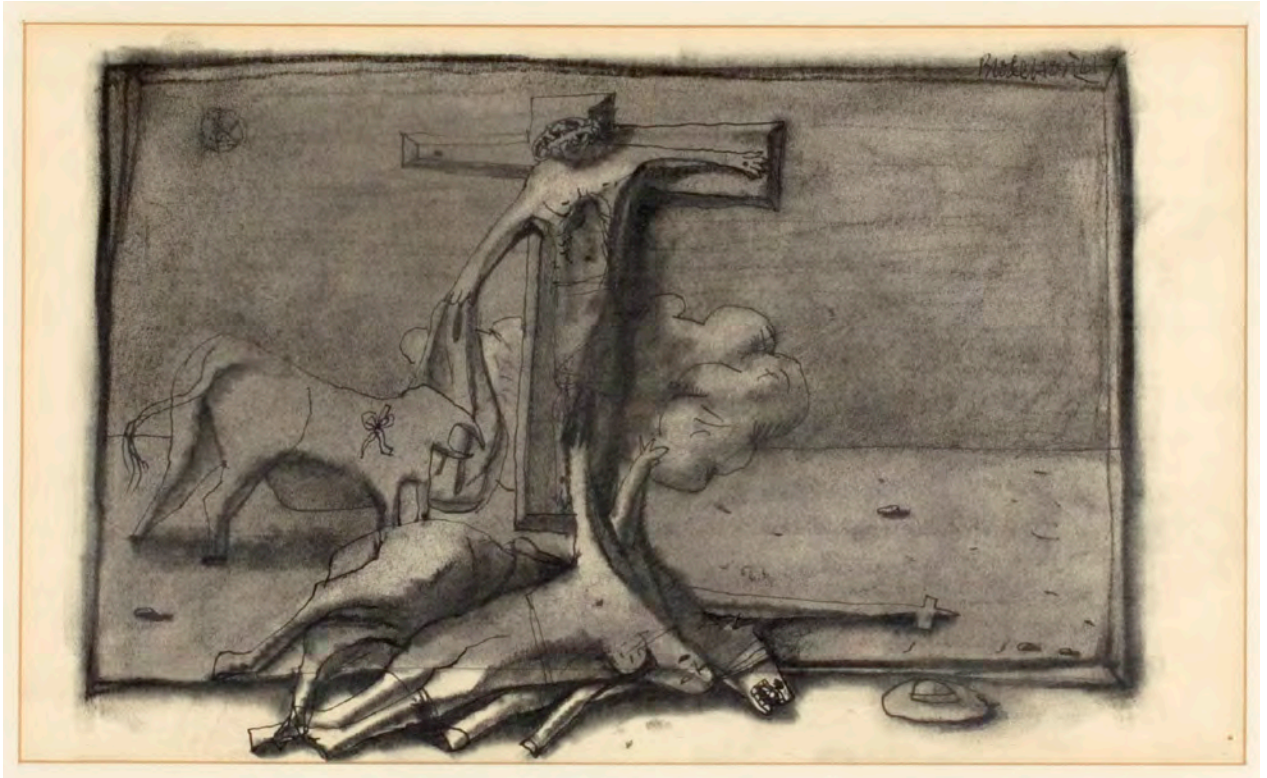
Twin Visions: Jerome Witkin & Joel-Peter Witkin
Published in 2014 by Jack Rutberg Fine Arts, Los Angeles
Illustrated Color Plate, Page 32.

"The Witkin Brothers Human and Grotesque,"
By Peter Frank, *Cultural Weekly*, June 4, 2014
Illustrated Color Plate.

"Twin Visions,"
By Barbara Pflaumer, *Foreground*, Fall 2014
Illustrated Color Plate, Page 8.



MORRIS BRODERSON (1928-2011)
UNTITLED, 1961
Ink, Graphite, Charcoal, and Pastel on Paper
11 x 8 3/4 inches
Signed and Dated Lower Right
JRFA #10984



MORRIS BRODERSON (1928-2011)
UNTITLED, 1961

Ink, Graphite, and Charcoal on Paper

8 3/4 x 14 inches

Signed and Dated Upper Right

JRFA #10985



PETER MILTON (b. 1930)
CA' CAPPELLO #4, H.J. & CONSTANCE, 1992
From *The Aspern Papers*
Graphite on Paper
21 1/2 x 26 1/2 inches
Signed and Dated Lower Right
Reference: MB, Page 115
JRFA #6859

Exhibited:

*The Perception of Appearances: A Decade of
American Contemporary Figurative Drawing*
June 29 - September 22, 2002
Frye Art Museum, Seattle, WA

Literature:

*The Perception of Appearances: A Decade of
American Contemporary Figurative Art*
By Norman Lundin
Frye Art Museum, Seattle, WA, 2002

The Primacy of Touch: The Drawings of Peter Milton
Published by Hudson Hills Press, New York, 1993
Illustrated Page 115.



FRIEDENSREICH HUNDERTWASSER (1928-2000)

END OF WATERS ON THE ROOF, 1985

Japanese Woodcut in 28 Colors

22 1/2 x 16 1/2 inches

Hand Signed in Ink and Inscribed "Final Proof Vienna 19 April 1987"

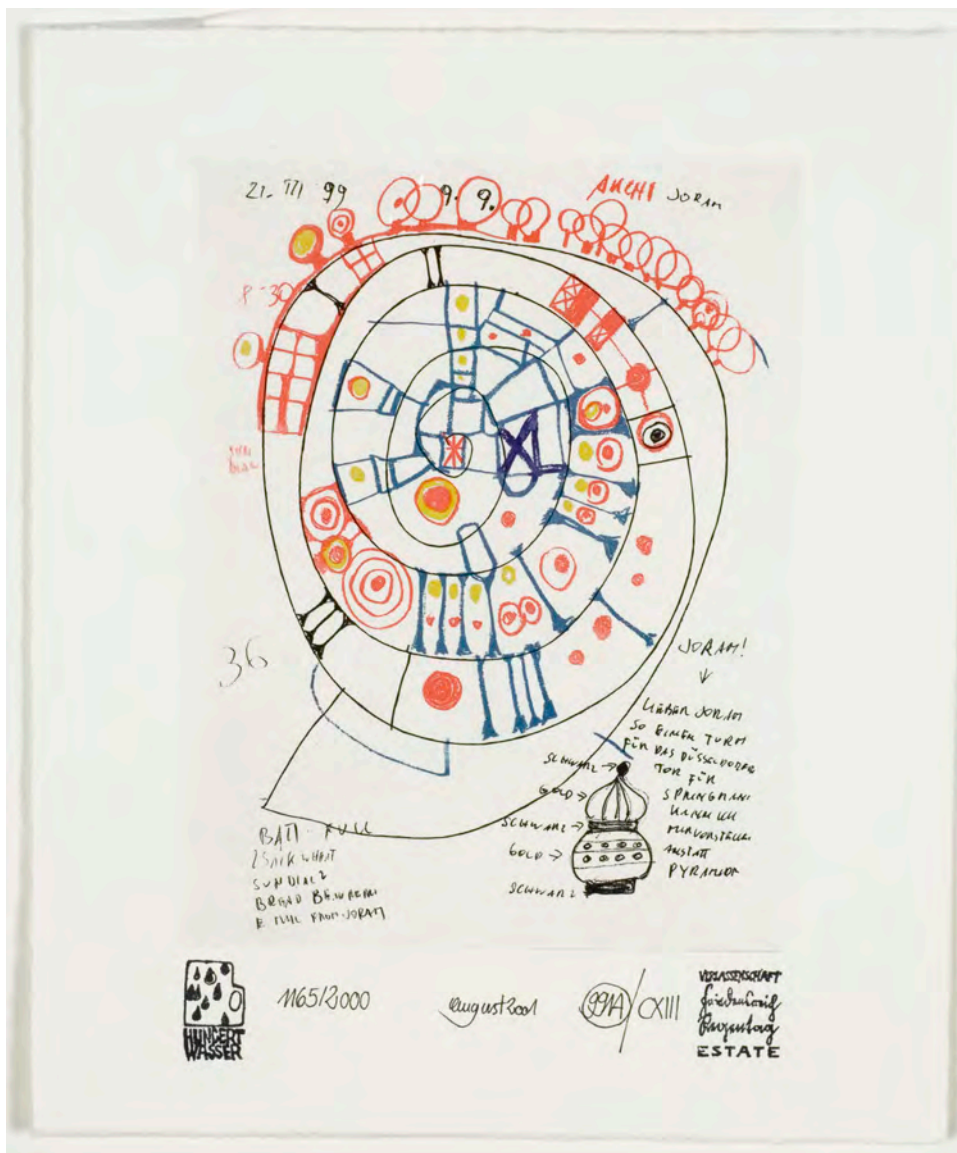
Also Signed and Titled in Pencil, with a Pencil Small Drawing of a House

Reference: Work Number 808A; HWG 88

JRFA #1457

Note: This exceedingly rare proof appears to be the very impression that was photographed for use as the cover illustration of the Koschatsky catalogue raisonné of Hundertwasser's original graphic works.

It was probably the final proof before the numbered edition, and was later assigned its number to close the edition of 200. Jack Rutberg Fine Arts was the distributor of this edition on the occasion of its solo Hundertwasser exhibition, when the print was released.



FRIEDENSREICH HUNDETWASSER (1928-2000)

DOODLES, 2001

Color Etching with Aquatint

9 3/4 x 8 1/8 inches

Edition 1165/2000

Signed with Estate Stamp (Book #08573)

Reference: 99A/CXIII

JRFA #8423

This etching is accompanied with the two volume
Hundertwasser 1928-2000 Catalogue Raisonné.



FRIEDENSREICH HUNDERTWASSER (1928-2000)

DOODLES, 2001

Color Etching With Aquatint

9 3/4 x 8 1/8 inches

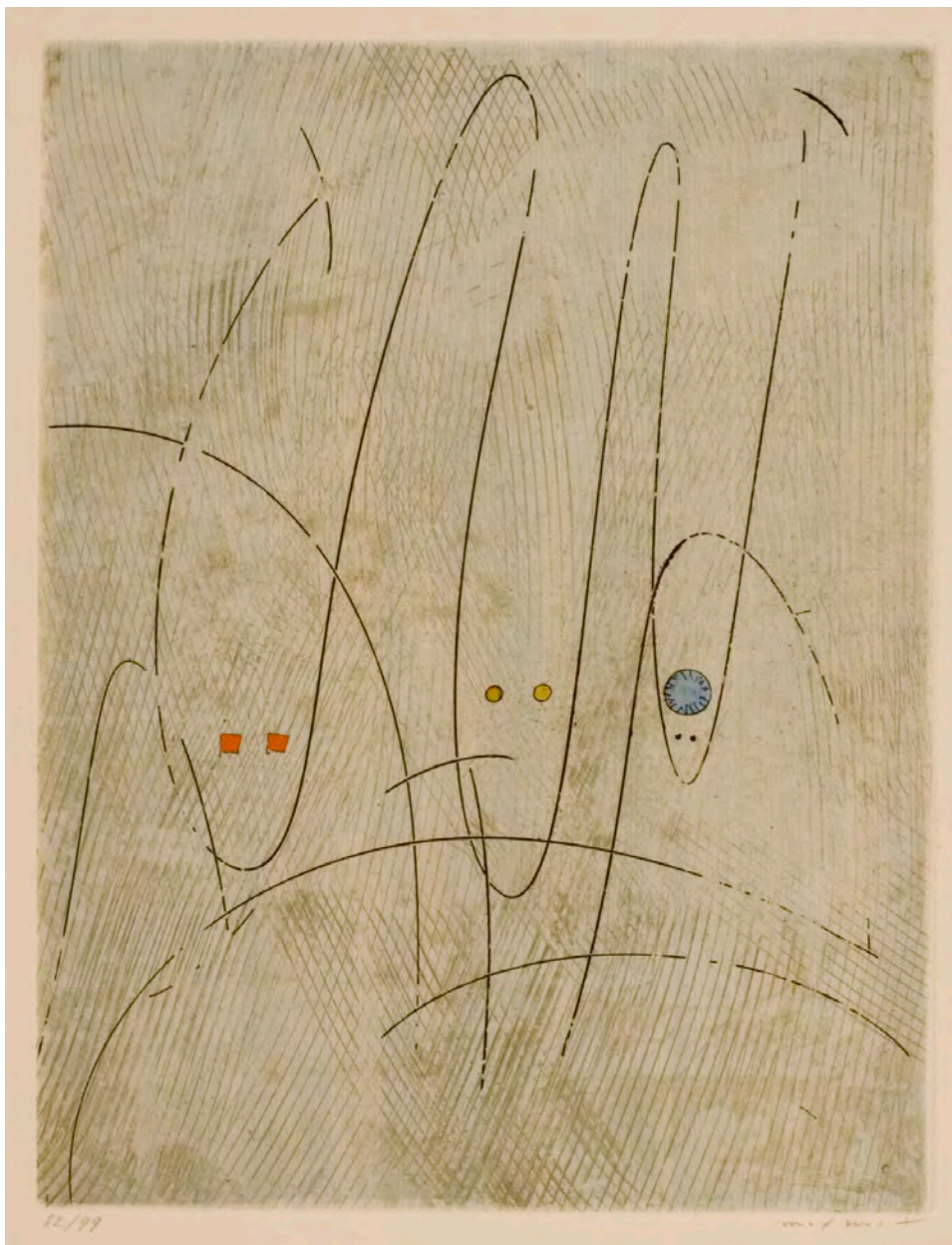
Edition 708/2000

Signed with Estate Stamp (Book #08798)

Reference: 99IA/CXLII

JRFA #8424

This etching is accompanied with the two volume
Hundertwasser 1928-2000 Catalogue Raisonné.



MAX ERNST (1891-1976)
LES REQUINS OU TROIS REQUINS
EN QUETE D'UNE VICTIME, 1967
Color Etching with Hand Coloring on Wove Paper
17 1/4 x 13 1/4 inches
Signed Lower Right; Numbered 82/99
Reference: S.L.120
JRFA #4856



MAX ERNST (1891-1976)
ZU: ALMANACH SURREALITE DU DEMI-SIECLE, 1950
Color Lithograph
12 7/8 x 9 7/8 inches
Signed Lower Right; Numbered 9/25
Reference: SL.35.C
JRFA #10010



MAX ERNST (1891-1976)

OHNE TITEL, 1950/1973

Aquatint and Etching

5 x 7 inches (Plate); 9 3/4 x 12 3/4 inches (Sheet)

Signed Lower Right

Edition 9/30

Reference: SL.41.B

JRFA #10008



MAX ERNST (1891-1976)

LA NUIT - LUNE, 1959

From *Paroles Peintes*

Original Etching in Color on Japon Kozo Paper

10 3/4 x 7 1/2 inches (Plate); 14 x 10 5/8 inches (Sheet)

Signed Lower Right

Edition I/XII

Reference: S/L.74

JRFA #10873

[Price List Link](#)



MAX ERNST (1891-1976)
DEUX FIGURES, 1950

Color Lithograph

9 7/8 x 12 7/8 inches

Signed Lower Right

Annotated "HC/5"; Aside the Edition of 40

Reference: SL.51C

JRFA #10009



JOAN MIRO (1893-1983)

BATTEMENT II, 1968

Color Lithograph on Rives BFK Paper

21 1/4 x 21 1/4 inches

Signed Lower Right; Numbered 22/75

Reference: Mourlot.569

JRFA #11205

[Price List Link](#)



ROBERTO MATTA (1911-2002)
ARCHITECTON MATTA TE RIAS, 1972

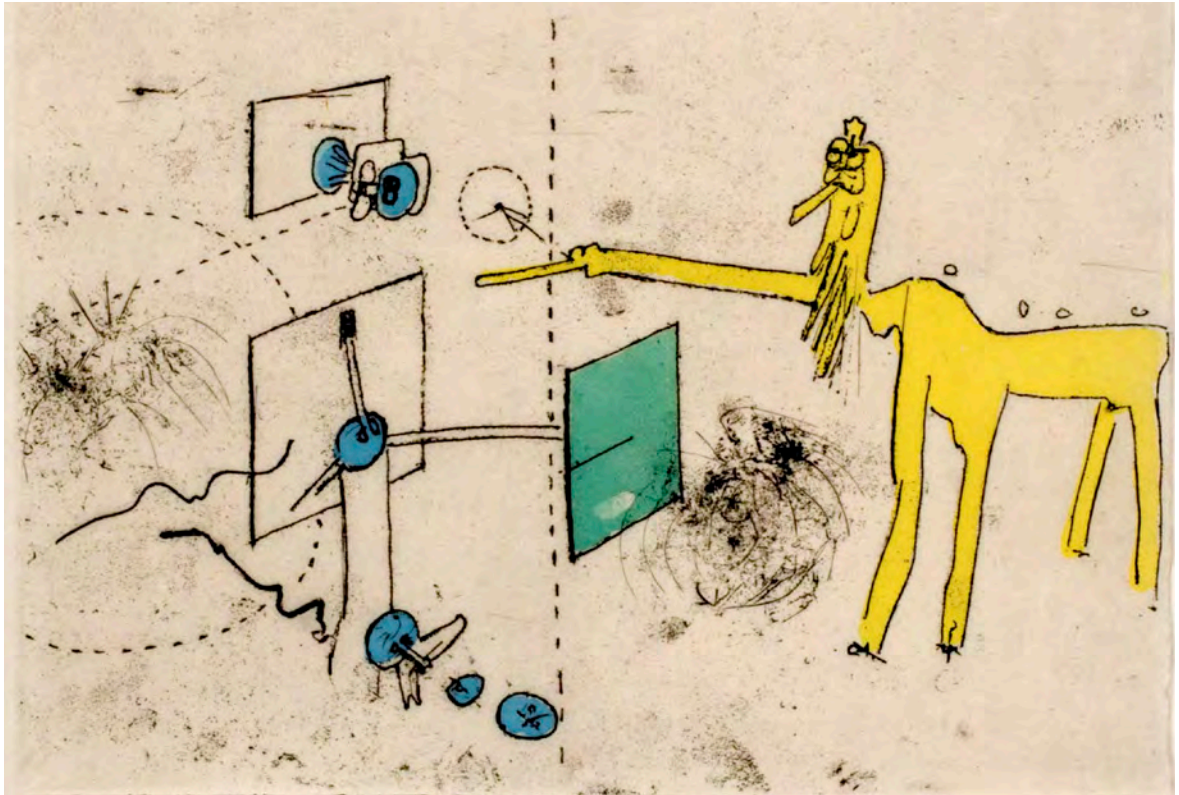
Oil on Canvas

30 1/8 x 25 5/8 inches

Signed and Titled on Verso Lower Right

Archives de l'Oeuvre de Matta #72/80, Dated 8 February 2002

JRFA #7098



ROBERTO MATTA (1911-2002)

PAROLES PEINTES, 1959

From *Paroles Peintes*

Original Etching in Color on Japon Kozo Paper
7 x 10 inches (Plate); 14 x 10 1/2 inches (Sheet)

Signed Lower Right

Edition I/XII

Reference: S.37

JRFA #10876

[Price List Link](#)



ROBERTO MATTA (1911-2002)
LES OH! TOMOBILES VIII, 1972

Etching and Aquatint on Japon Paper

16 3/8 x 21 3/4 inches (Image)

20 x 25 7/8 inches (Paper)

Signed Lower Right and Numbered 17/100

Aside the Edition of 100 on Arches

Reference: S312

JRFA #6751



ROBERTO MATTA (1911-2002)

VIVANTE MORTALITÉ, 1973

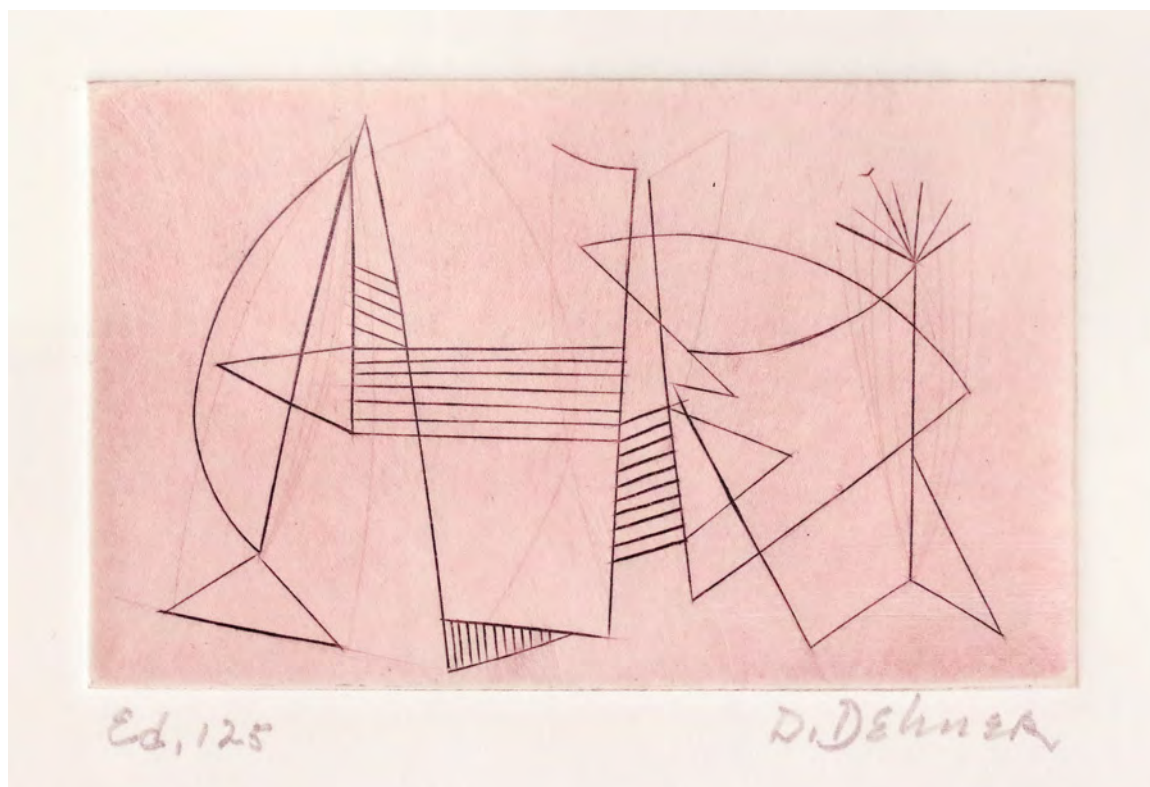
Color Etching and Aquatint

11 1/2 x 8 1/2 inches

Signed Lower Right; Numbered 87/100

Reference: S.347

JRFA #9223



DOROTHY DEHNER (1901-1994)

SKATING, 1953

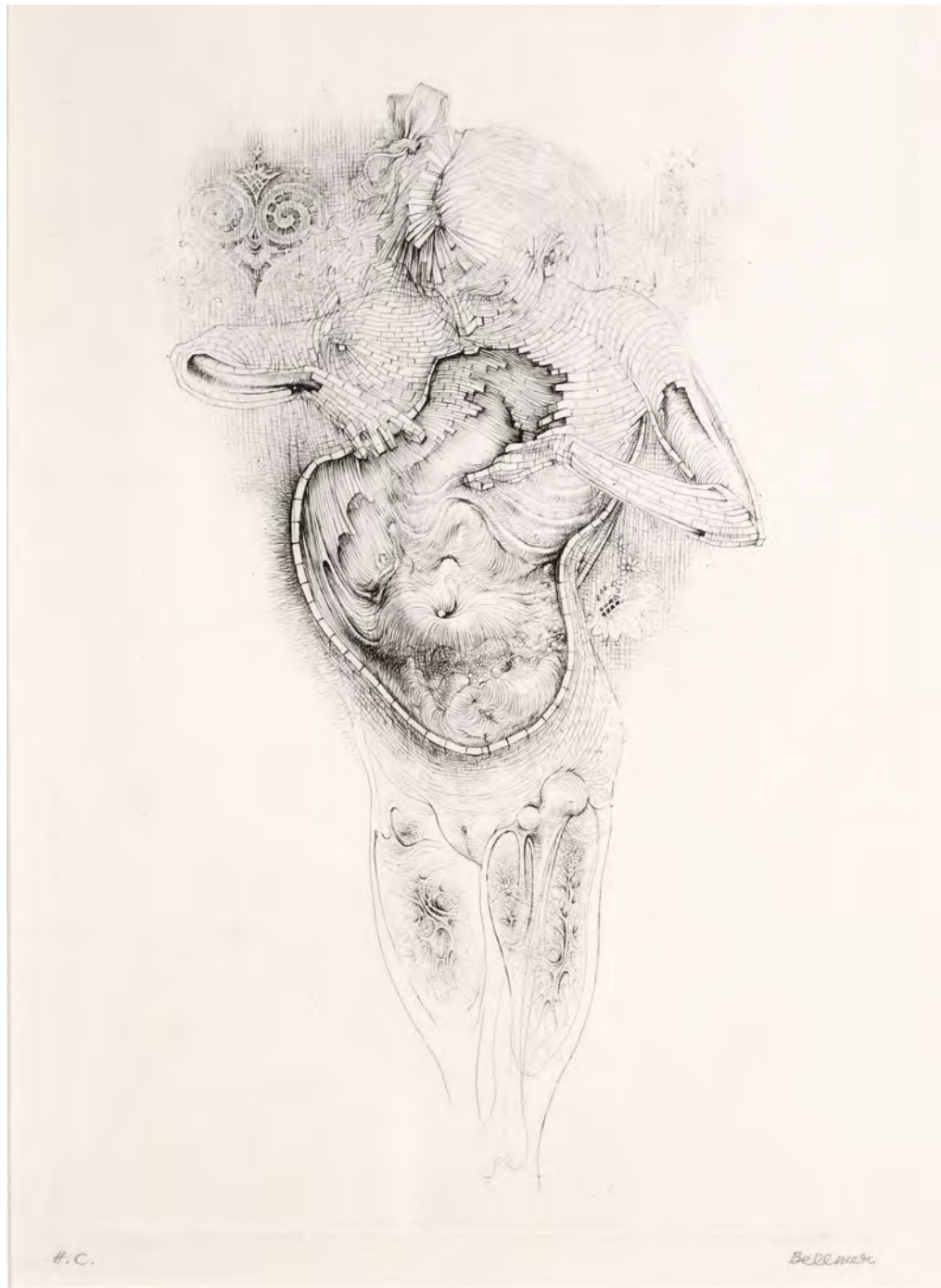
Engraving, Printed in 1991

2 7/16 x 3 15/16 inches (Image)

6 1/2 x 7 13/16 inches (Sheet)

Edition of 125

JRFA #11203



**HANS BELLMER (1902-1975)
PHILOSOPHIE DANS LE BOUDOIR,
("ROSE OU VERT LA NUIT?"), 1953
From *Mode d'Emploi Suite***

Original Engraving

10 7/8 x 8 5/16 inches (Plate)

Signed Lower Right; Annotated "HC": Edition of 100
Reference: Flahuetz catalog #93, 1953; printed 1967
JRFA #11204



HANS BELLMER (1902-1975)
PETIT TRAITE DE LA MORALE, 1968
(Suite of Ten Engravings)
 Engraving
 11 1/4 x 15 inches
 Signed in Pencil Lower Right
 JRFA #11208-11219

COMPLETE SUITE SHOWN ON THE FOLLOWING PAGES





Plate 1

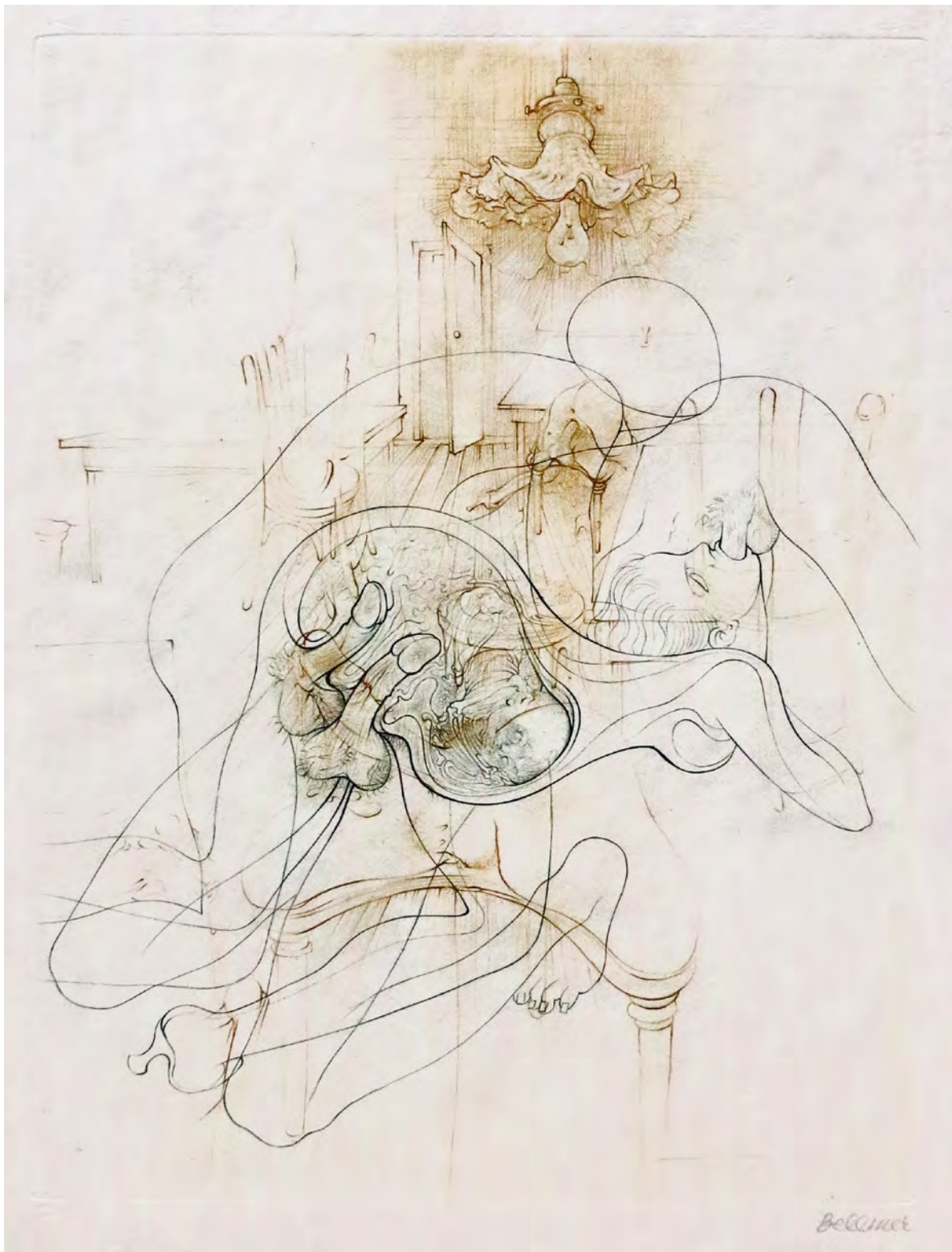


Plate 2



Plate 3



Plate 4

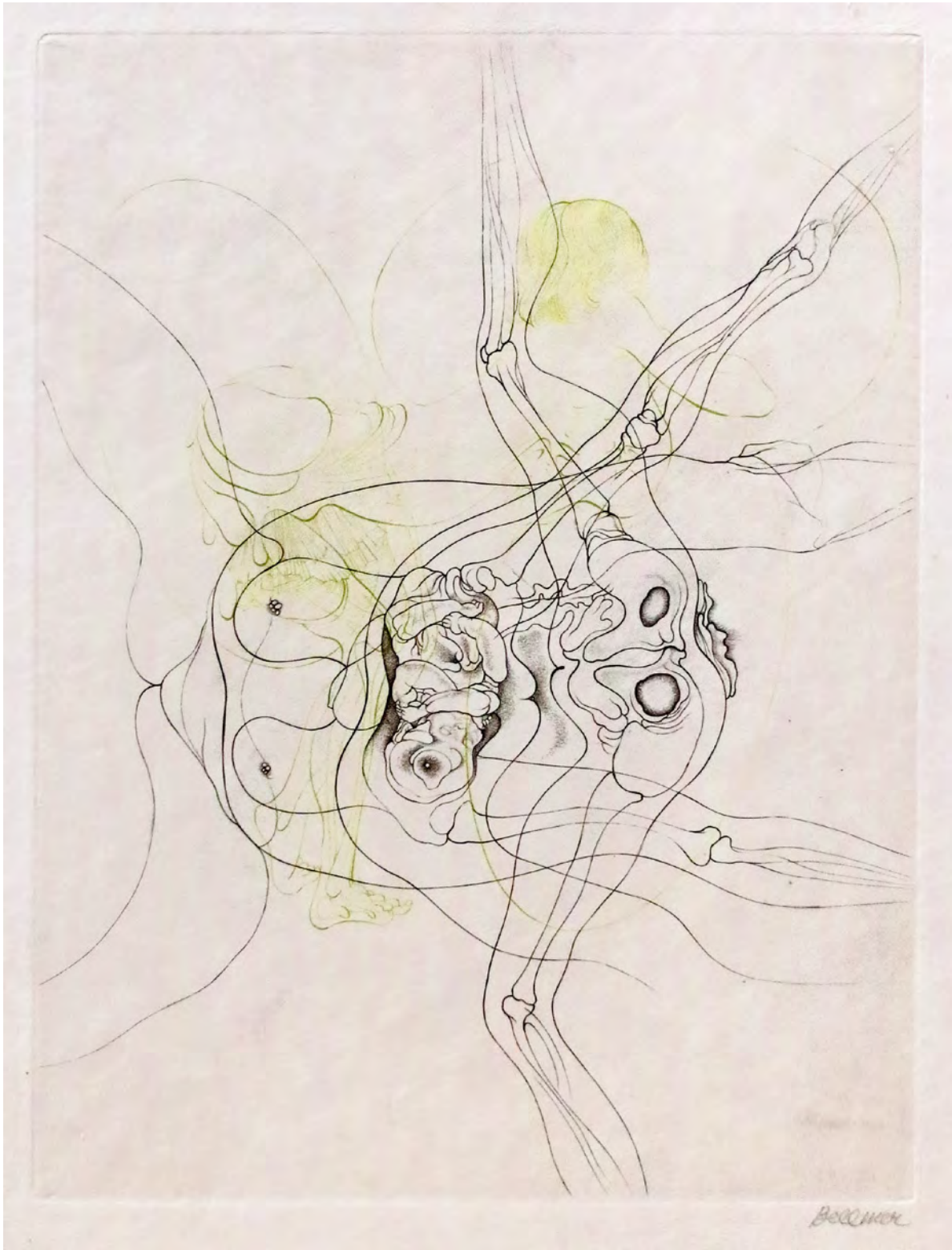


Plate 5



Plate 6



Plate 7



Plate 8

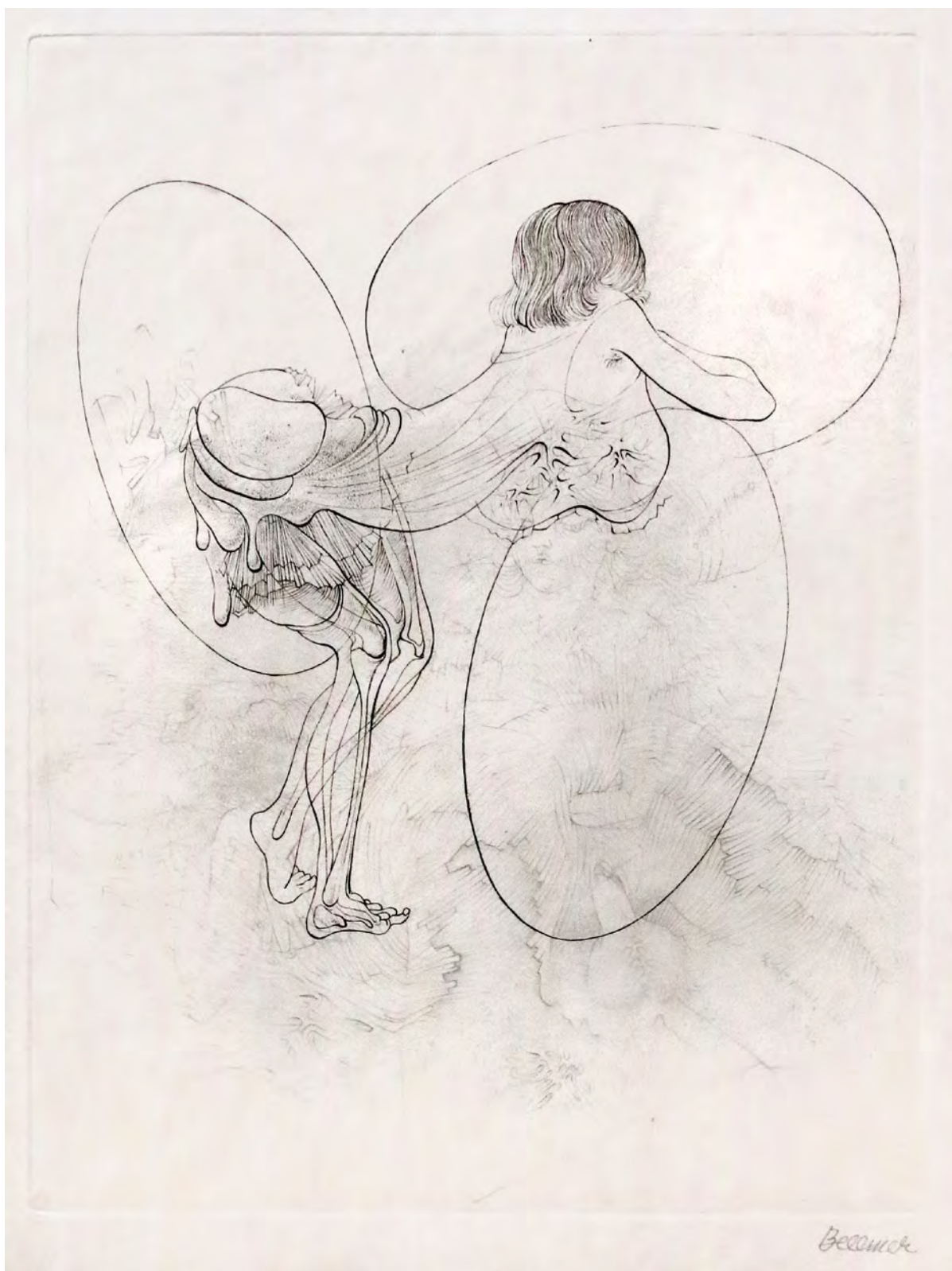


Plate 9

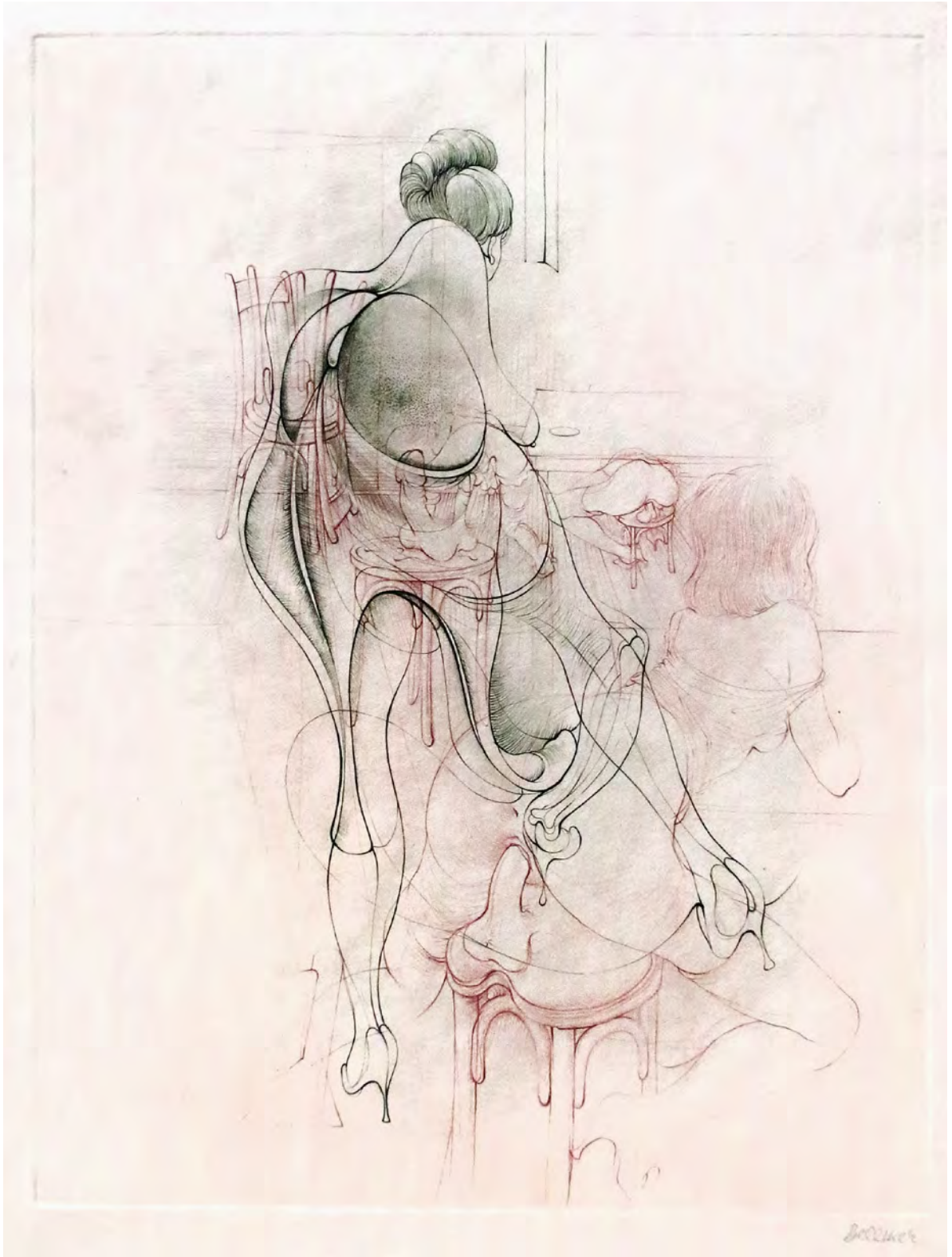
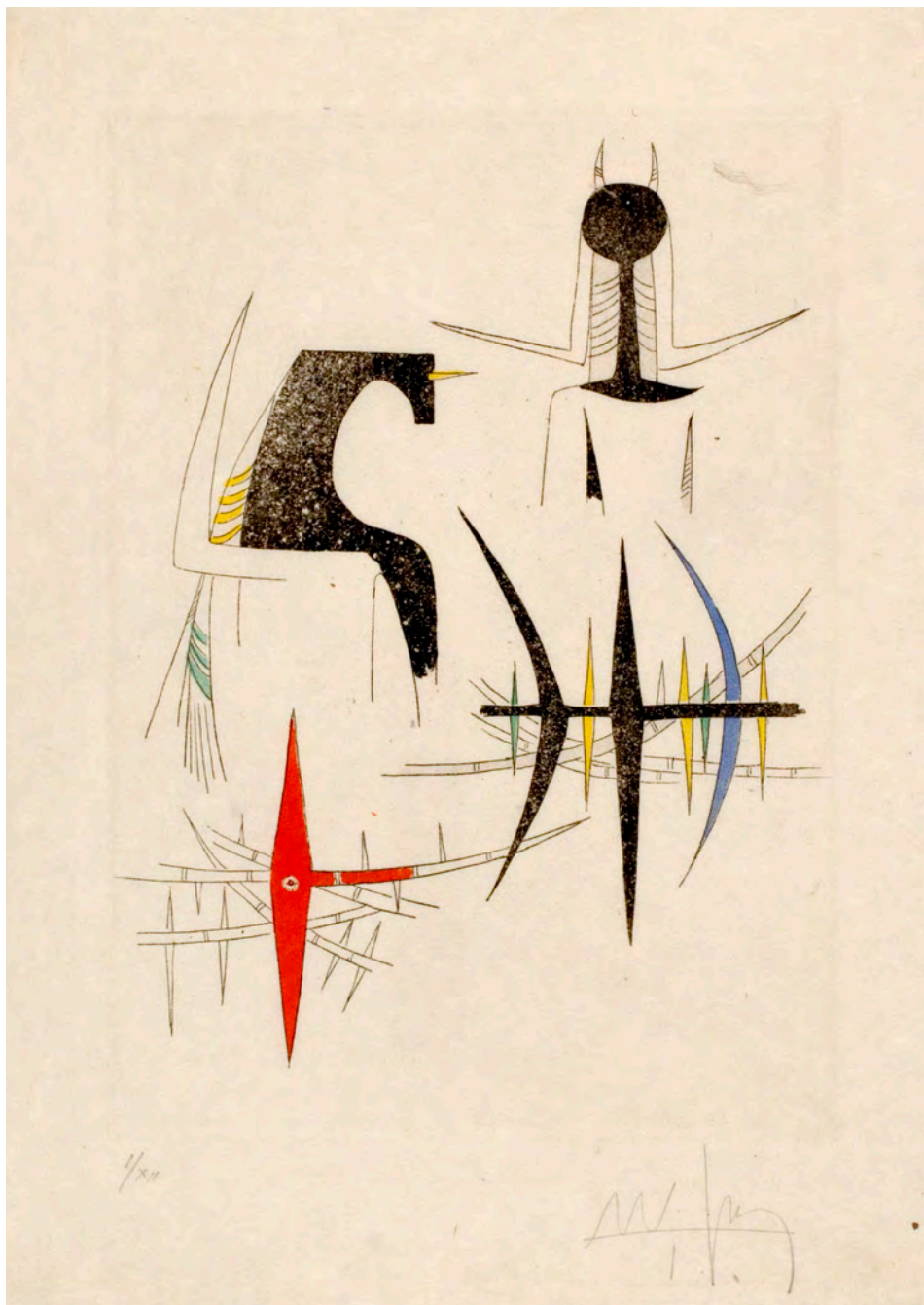


Plate 10



WIFREDO LAM (1902-1982)

POISSON, 1959

From *Paroles Peintes*

Original Etching in Color on Japon Kozo Paper

10 3/4 x 7 3/4 inches (Plate); 14 x 10 5/8 inches (Sheet)

Signed Lower Right; Numbered Edition I/XII

JRFA #10880



STANLEY WILLIAM HAYTER (1901-1988)

FACILE PROIE, 1938

Engraving

6 1/8 x 3 1/4 inches

Initialed and Dated Lower Right

Edition 13/100

JRFA #4107

ROBERTO MATTA (1911-2002)**NEW SCHOOL, 1943**

Complete suite of ten original etchings created in 1943

Plus a new etching from 1980, personally hand-colored by Matta

Published in 1980 in this first and only edition

Each etching signed lower right; 15 x 11 inches (Sheet Size)

Numbered edition: 70 plus ten H.C. sets in Roman Numerals

Reference: Sabatier.1 - 7

JRFA #6656

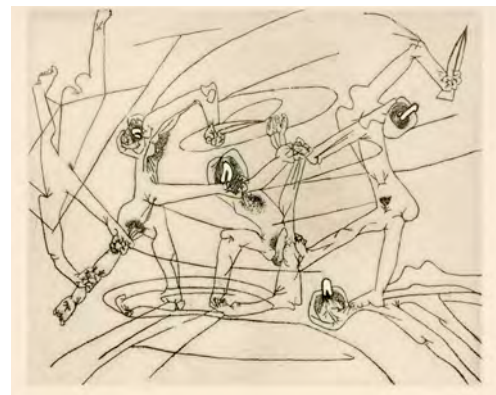
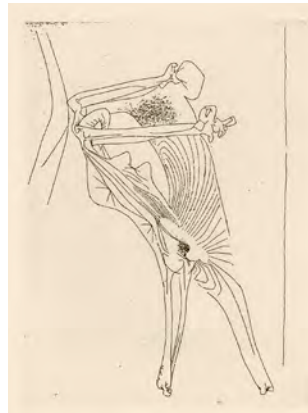
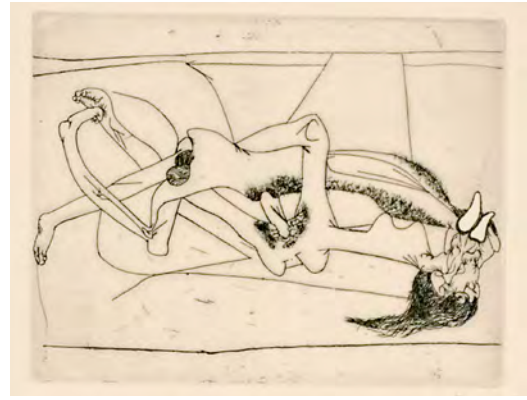
OFFERED INDIVIDUALLY & ALSO AS A COMPLETE SUITE

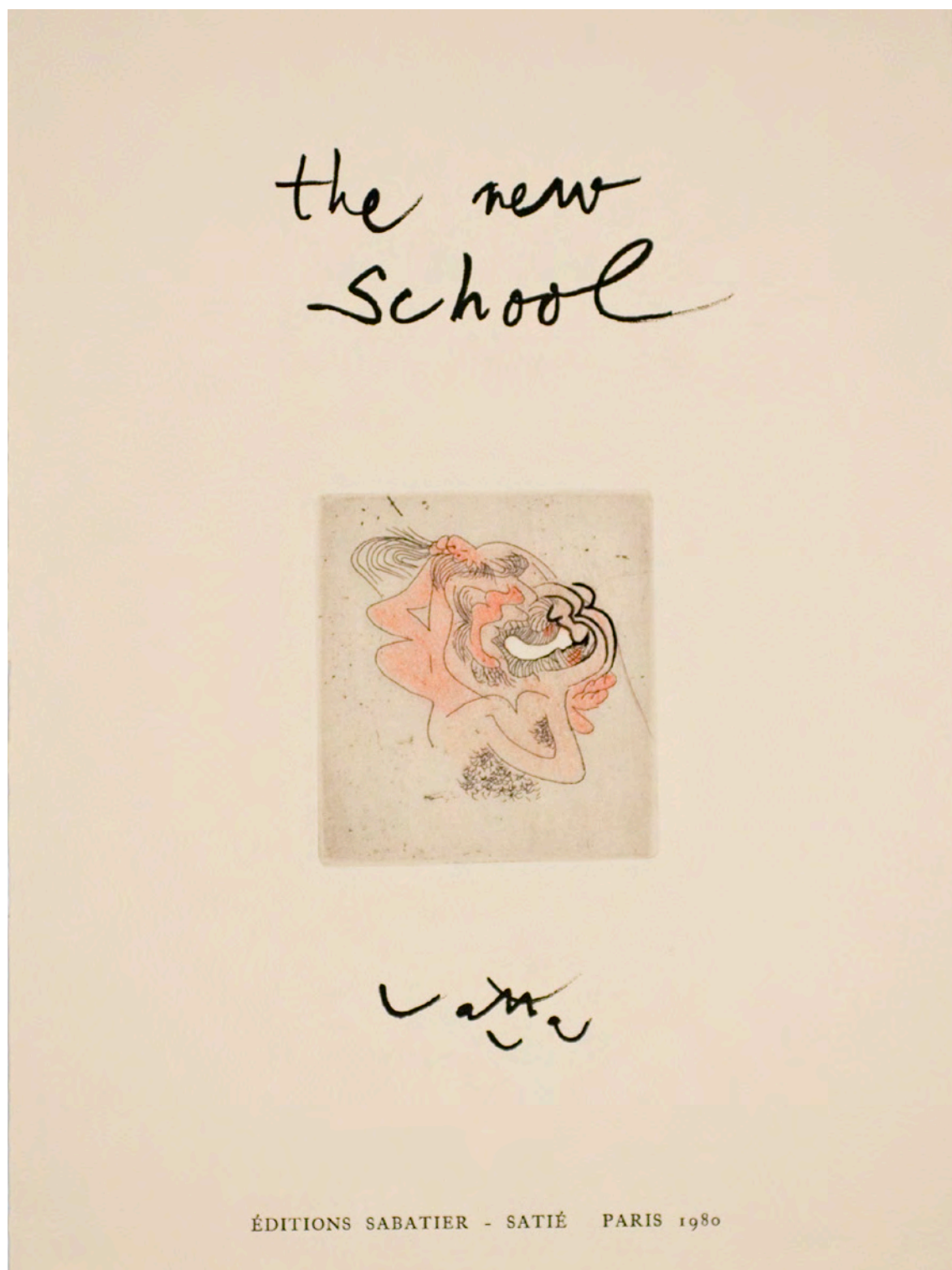
These ten works represent Matta's first known etchings. Created in 1943 in Stanley William Hayter's studio at the New School of Social Research in New York, their sexually charged subjects prevented them from being published at that time, and only a few proofs were printed. The copper plates were set aside and not rediscovered in New York by Matta until 1977. The following year Matta found the other three plates in Paris, at which time he refurbished the oxidized plates and finally published this series as shown here - the first and only published edition of these important etchings. For the occasion, Matta engraved a new etching to serve as the frontispiece for the suite of prints. The frontispiece was personally hand colored by Matta.

In these early etchings, one can see Hayter's impact upon Matta, in Matta's brilliant use of the deeply embossed inkless passages that give the illusion of being whiter than the paper itself.

Before World War II, Hayter's *Atelier 17* in Paris was the print studio where the foremost artists associated with the Surrealists and other modern artists created their seminal etchings and engravings. The war caused Hayter to relocate to New York in 1940 reestablishing his studio at the New School. It was through his introductions and lectures at the New School where artists such as Rothko, Pollock, Motherwell, et al would be introduced to the European avant-garde, setting American art in a new direction. Following the war, Hayter would return to Paris, reestablishing *Atelier 17* and his role as one of the most important printmakers of his epoch.

In 1982, Jack Rutberg and a colleague were in the process of commissioning Matta for a project when they learned of the existence of these exceedingly important works having finally been printed. Approximately half of the edition had already been distributed to Matta's patrons, and we were fortunate to acquire the balance of the edition. Today, most of the suites are in important museum and private collections internationally. We are fortunate to be able to offer here a complete suite in addition to single plates from the series.





Les dix eaux-fortes et aquatintes originales composant
NEW-SCHOOL
ont été gravées sur cuivre par
SEBASTIAN MATTA

en 1944, dans l'atelier de William Hayter, au New-School
of Social Reschers de New York, où seulement cinq épreuves
d'essai ont été imprimées à la demande de M. Bernard Reis.

La présente édition originale est donc constituée par ces dix
cuivres dont 7 ont été retrouvés par Matta, aux États-Unis,
en 1978, puis 3, à Paris, l'année suivante, auxquels s'ajoute
un cuivre inédit spécialement gravé et mis en couleurs à la
main par l'artiste, pour orner la page de titre.

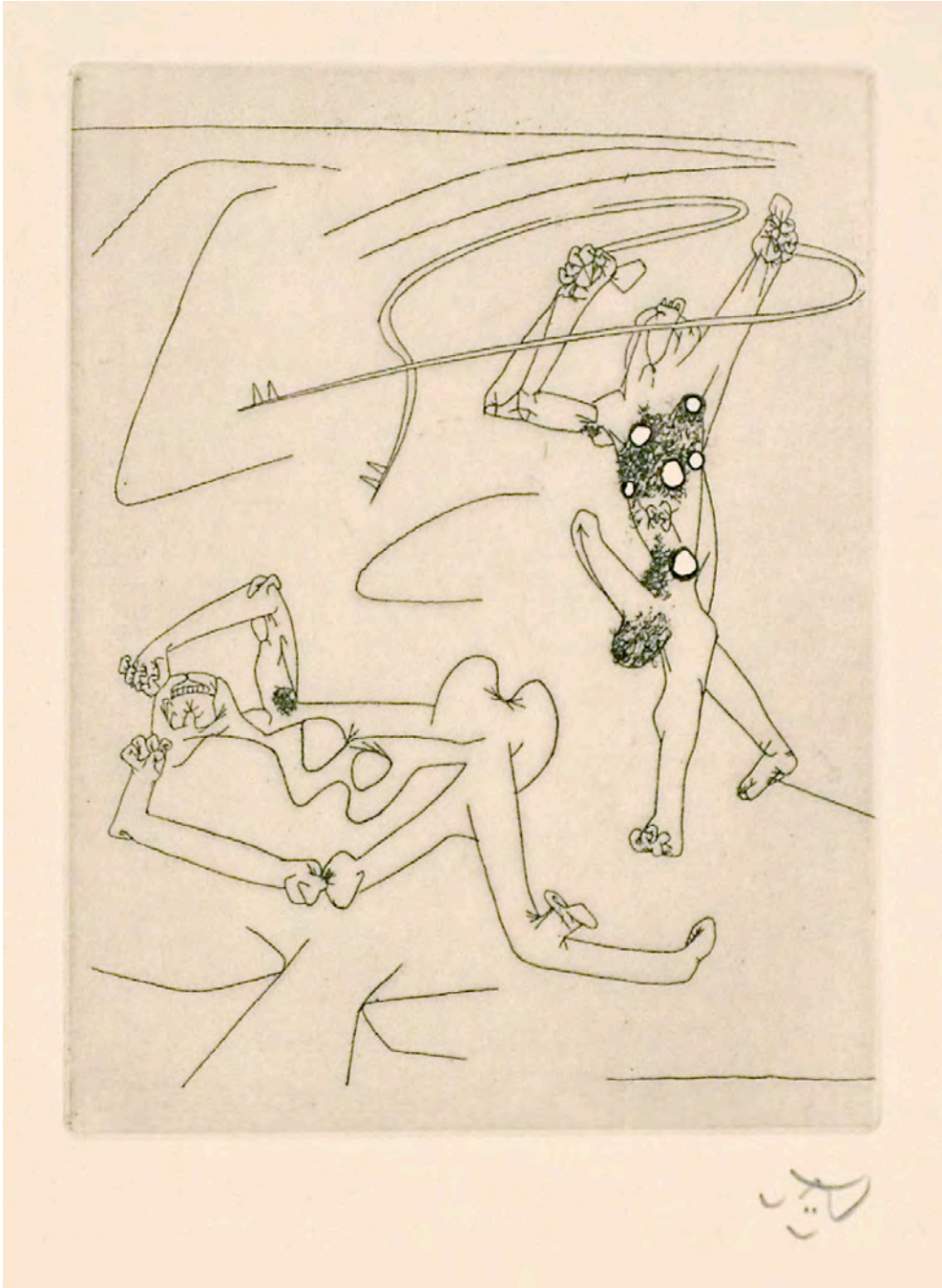
L'édition ainsi constituée a été tirée sur vélin d'Arches teinté
à 70 exemplaires, numérotés de 1 à 70 et 10 exemplaires hors
commerce, numérotés de I à X, dans lesquels toutes les
gravures (à l'exception toutefois de celle figurant en page de
titre) sont signées par l'artiste.

La typographie, en Caslon corps 16 est de Fequet-Baudier,
la couverture, conçue par l'artiste, a été réalisée par la SOTAR,
les cuivres ont été imprimés à Paris, sur les presses à bras de
l'Atelier Alain Satié.

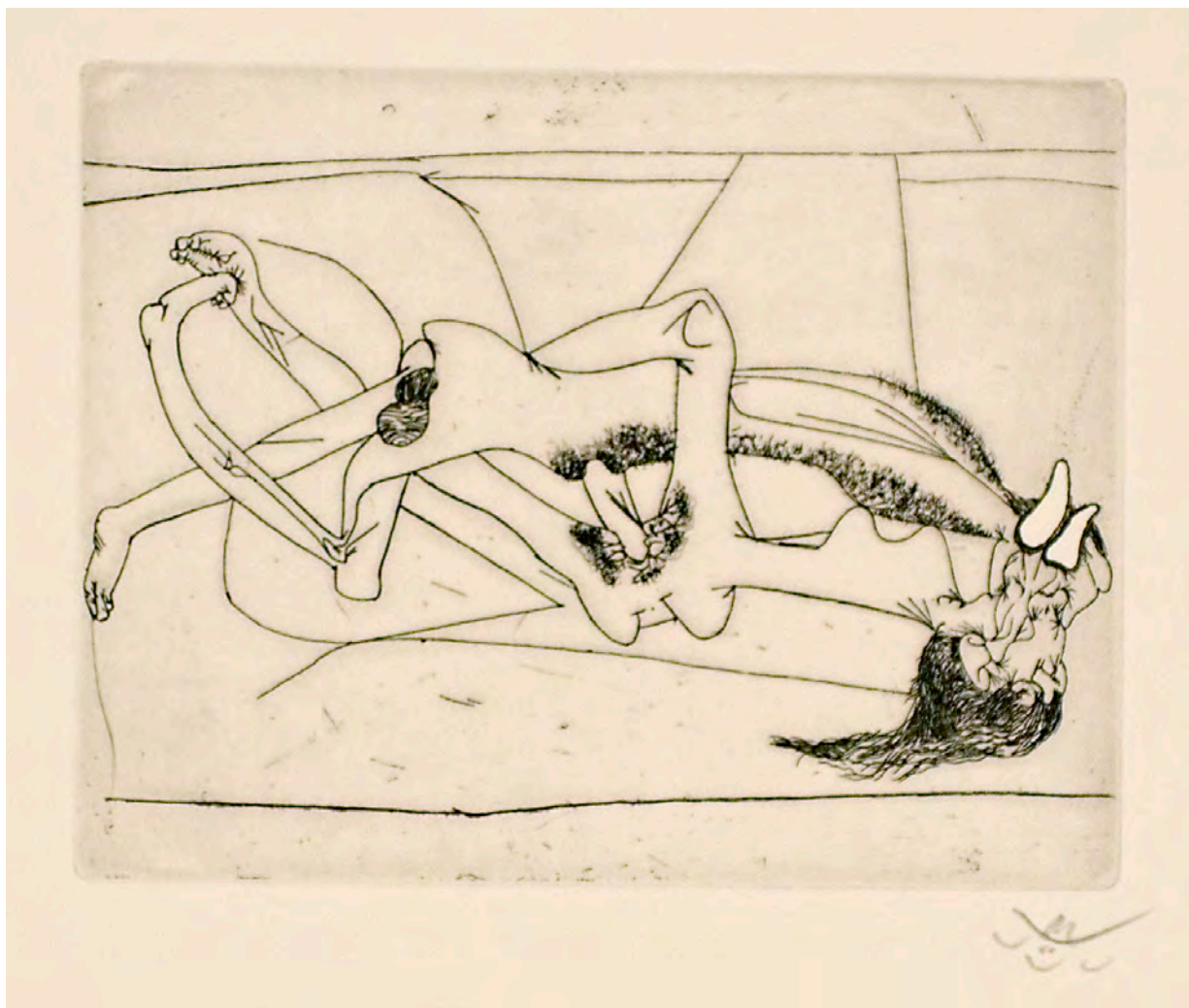
Achevé d'imprimer à Paris, le 15 septembre 1980, pour le
compte des Éditions SABATIER-SATIÉ, publications Psi.

Exemplaire

44



JRFA #6656-B
NEW SCHOOL



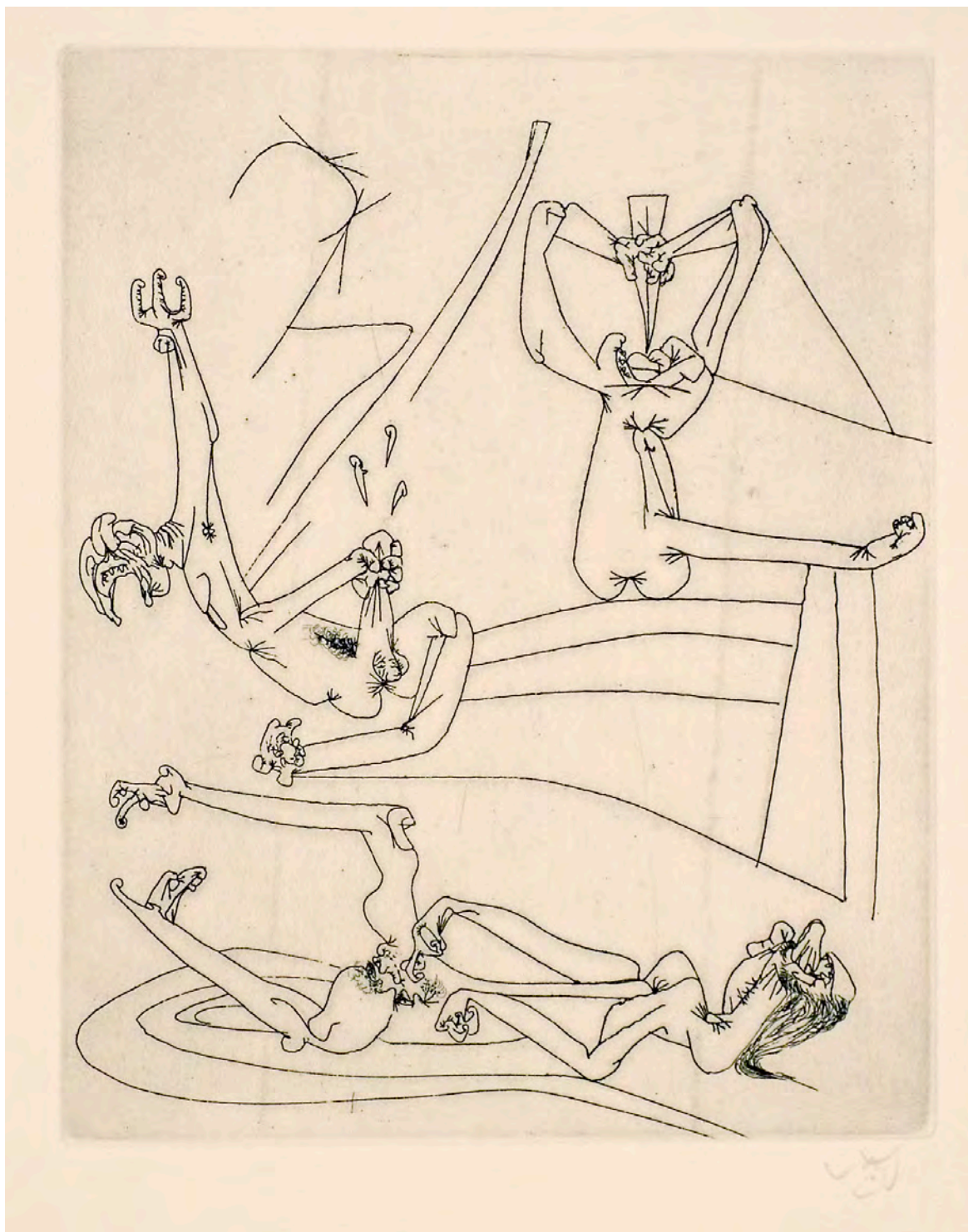


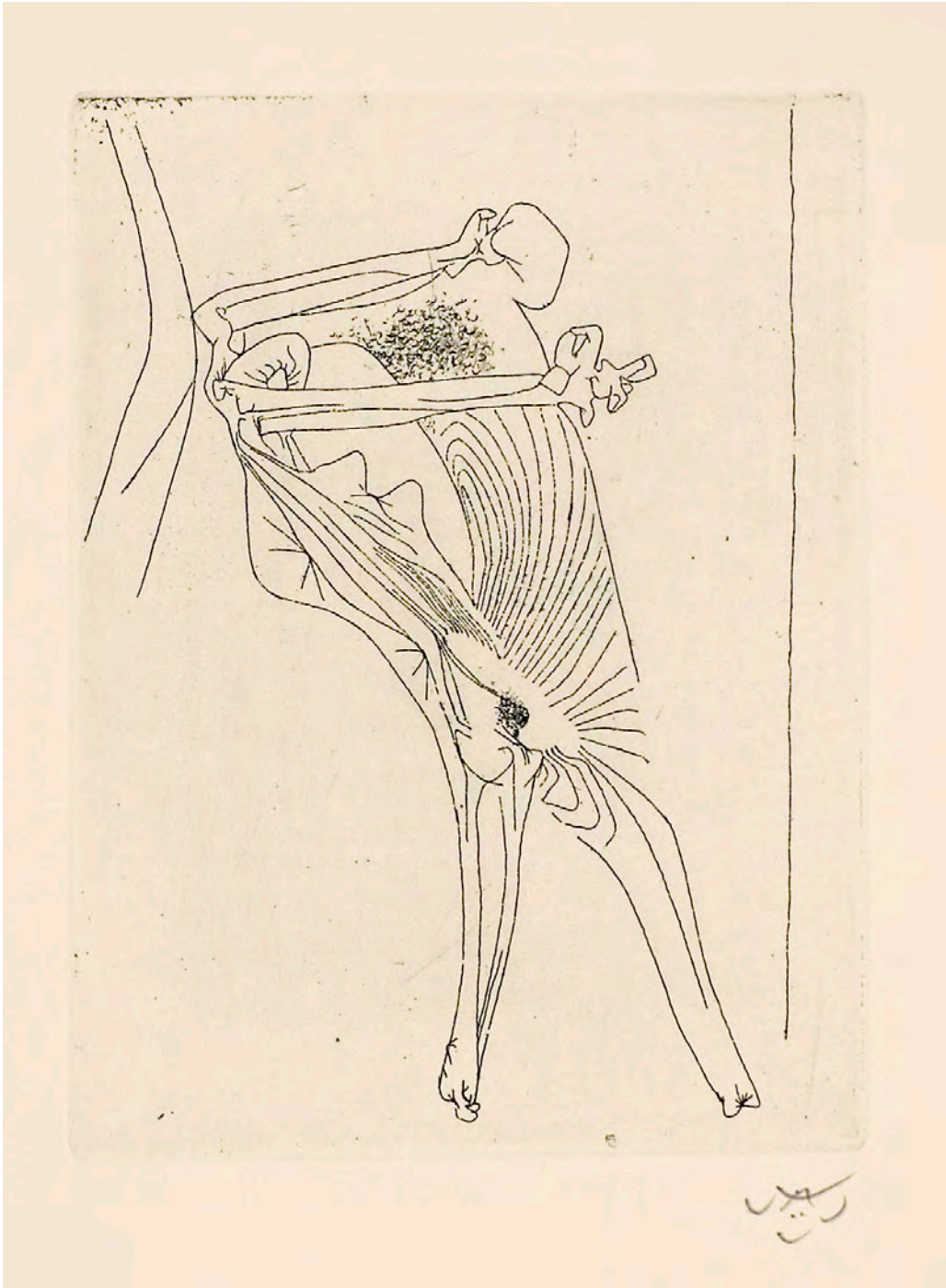
JRFA #6656-D
NEW SCHOOL





JRFA #6656-F
NEW SCHOOL

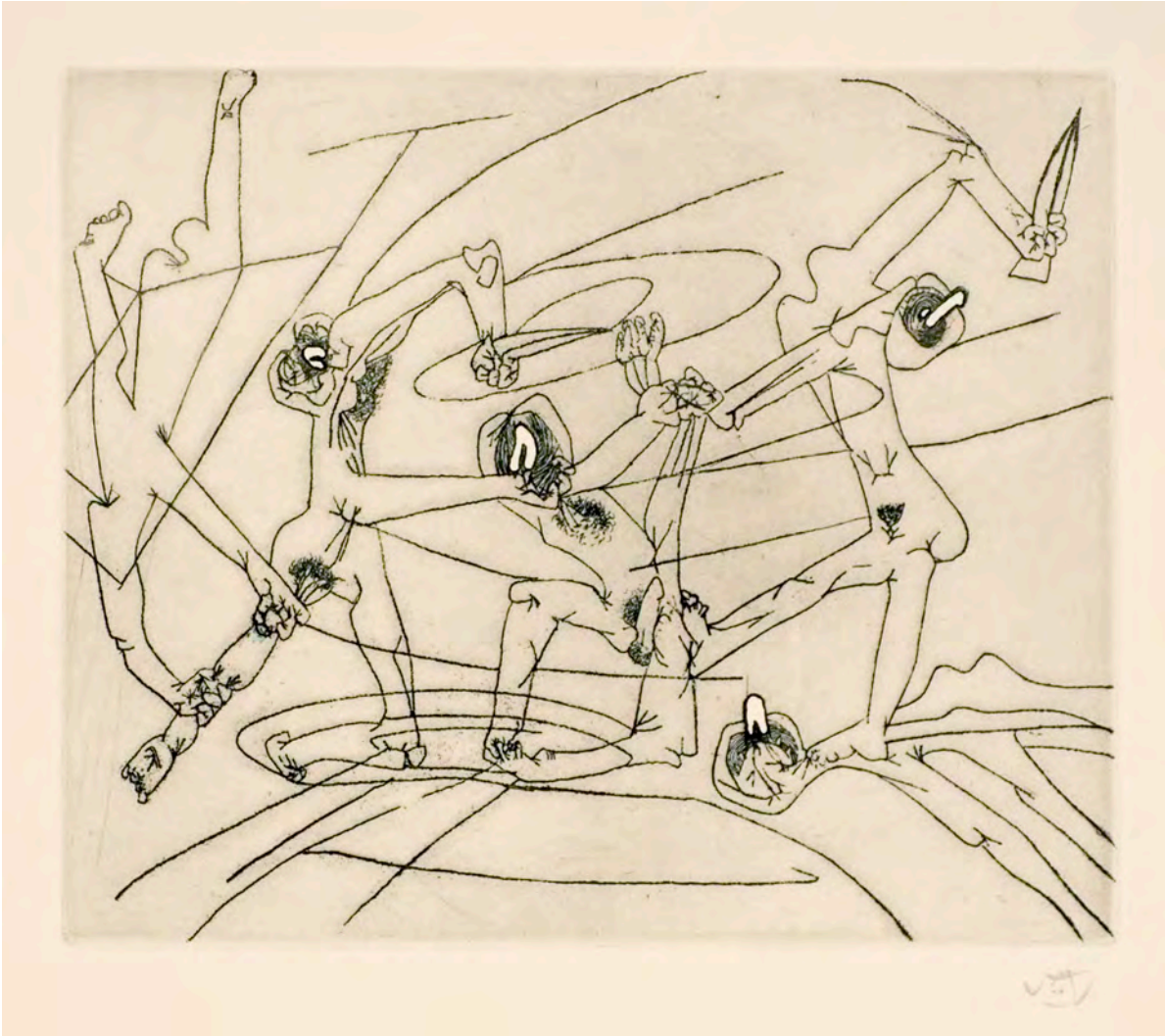




JRFA #6656-H
NEW SCHOOL



JRFA #6656-I
NEW SCHOOL

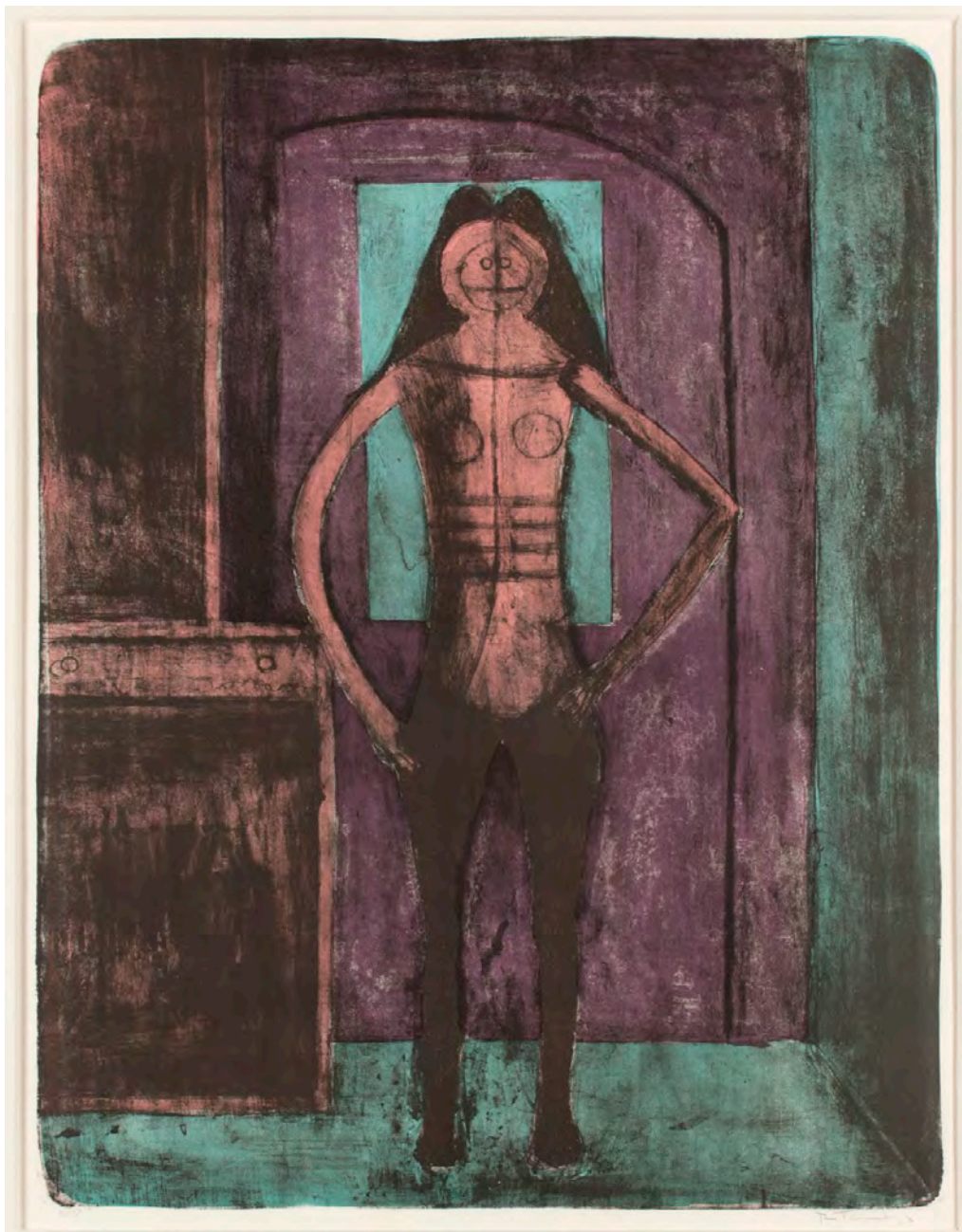


JRFA #6656-J
NEW SCHOOL





JOSE LUIS CUEVAS (b. 1933)
THE POET IN THE KITCHEN, 1972-73
From *The Mexican Masters Suite*
Color Lithograph
22 1/2 x 30 inches
Signed and Dated Lower Right
Numbered 84/100 Lower Left
JRFA #7016



RUFINO TAMAYO (1899-1991)
FEMME AU COLLANT NOIRE, 1969
From *The Mujeres Suite*

Color Lithograph

27 5/8 x 21 1/4 inches (Image); 30 x 22 1/2 inches (Sheet)

Signed Lower Right; Numbered 11/150

Reference: P.111

JRFA #8128

Literature:

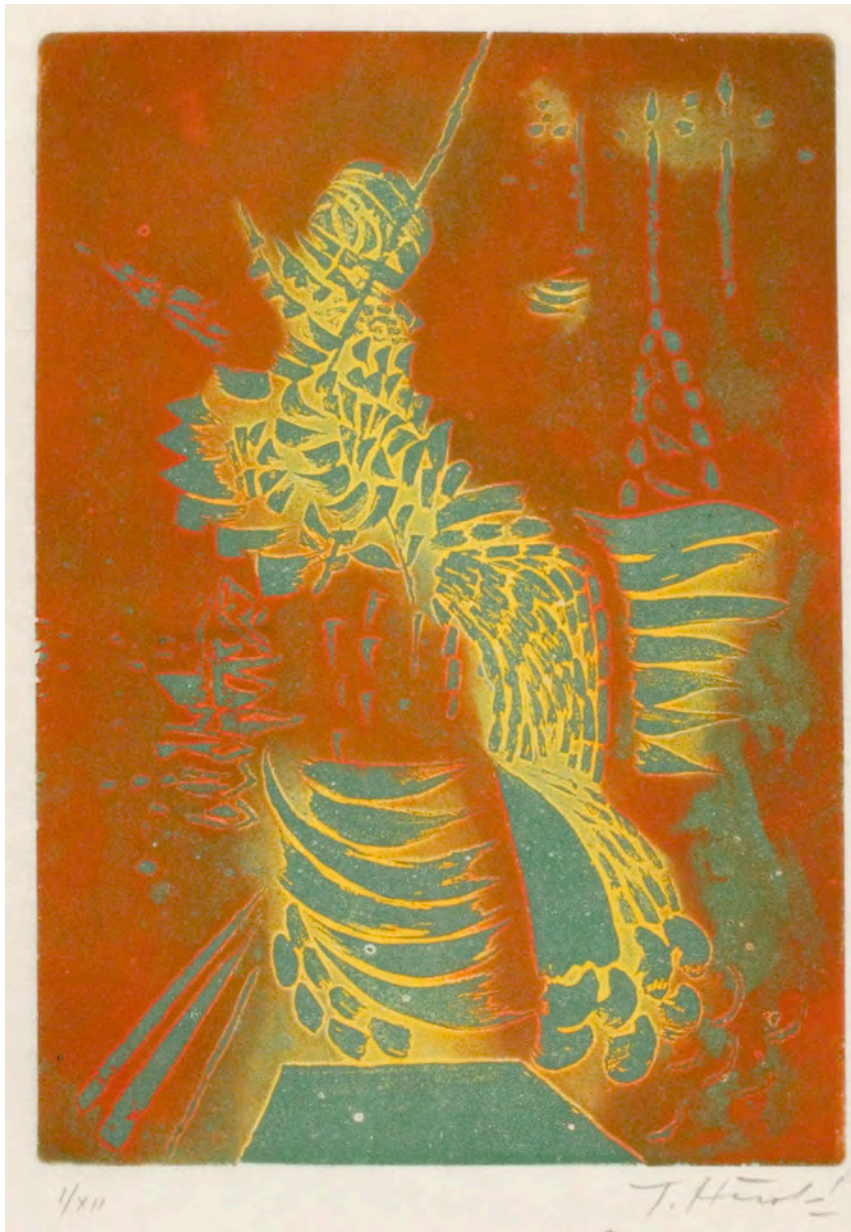
Rufino Tamayo Catalogue Raisonné Graphica/Prints 1925-1991
Fundación Olga y Rufino Tamayo, A.C., Turner Publicaciones, 2004
Illustrated Color Plate 111, Page 108.

JACQUES HÉROLD (1910-1987), painter, printmaker, illustrator, and sculptor, was born Herold Blumer in the town of Moldavia, Romania on October 10, 1910. He studied at the School of Fine Arts in Bucharest between 1925 and 1929.

Upon his arrival in Paris in 1930 he changed his name to Jacques Hérold. He worked for Constantin Brancusi and met Victor Brauner, Yves Tanguy and André Breton whose important Surrealist group he officially joined. Hérold exhibited at the Salon d'Automne beginning in 1936, and, in the late 1940s, his work was included in all the major Surrealism exhibitions. His first solo exhibition was in 1947.

Long interested in printmaking, he worked under Stanley Hayter at his *Atelier 17*, the center of avant-garde etching.

Jacques Hérold remained an active artist until his death in Paris on January 11, 1987. In 2010, the Musée Cantini in Marseilles honored Hérold's centennial presenting a major retrospective exhibition – *Jacques Hérold et le Surréalisme*.



JACQUES HÉROLD (1910-1987)

UNTITLED #1, 1959

From *Paroles Peintes*

Original Etching on Japon Kozo Paper

10 3/4 x 7 1/2 inches; 14 x 10 1/2 inches (Sheet)

Signed Lower Right; Numbered Edition I/XII

JRFA #10874

(Left)

JACQUES HÉROLD (1910-1987)

UNTITLED #2, 1959

From *Paroles Peintes*

Original Etching on Japon Kozo Paper

10 3/4 x 7 1/2 inches; 14 x 10 1/2 inches (Sheet)

Signed Lower Right; Numbered Edition I/XII

JRFA #10879

(Below)



[Price List Link](#)



MARK TOBEY (1890-1976)

UNTITLED, 1966

Color Monotype

8 1/8 x 5 3/4 inches

Signed and Dated Lower Right

JRFA #11169

Provenance:

Willard Gallery, New York (c. 1966)

Private Collection, La Jolla, CA



MARK TOBEY (1890-1976)

UNTITLED, 1970

Tempera on Paper

12 x 10 3/4 inches

Signed and Dated Lower Right

JRFA #2289

Provenance:

Acquired from the artist by Hans Burkhardt

Estate of Hans Burkhardt (1904-1994)

Exhibited:

Mark Tobey: Prints, Drawings, Paintings

Selections from the Hans Burkhardt Collection

September 21 - October 24, 1975

Cal. State University, Northridge Fine Arts Gallery, CA

Mark Tobey/Hans Burkhardt

September 12 - October 23, 1978

Laguna Beach Museum of Art, CA

Mark Tobey

1991 Galway Arts Festival

University College, Galway, Ireland



HANS BURKHARDT (1904-1994)
MORNING II, 1945

Pastel

18 x 24 1/8 inches

Signed and Dated Lower Center

JRFA #3357

Exhibited:

Hans Burkhardt: Pastelle

Eine Retrospektive von 1938-1983

September 9 - October 16, 1993

Galerie Hesselbach, Berlin, Germany

Independent Visions: California Modernism 1940-1970

September 3 - November 20, 1994

Long Beach Museum of Art, CA

Hans Burkhardt Pastels

July 20 - 29, 1995

University College Gallery

Galway Arts Festival, Ireland

Hans Burkhardt: Drawings 1932-1989

April 25 - June 2, 1996

Arkansas Arts Center, Little Rock, AK

Hans Burkhardt: Drawings 1932-1989

January 21 - March 15, 1997

Nora Eccles Harrison Museum, Logan, UT

Literature:

Hans Burkhardt: Drawings 1932-1989

By Townsend Wolfe

Published by The Arkansas Art Center, AK, 1996

Color Plate 20.



GIORGIO DE CHIRICO (1888-1978)

LA FONTANA DEL MISTERO, 1971

Soft Ground Etching on Toned Chine Appliqué

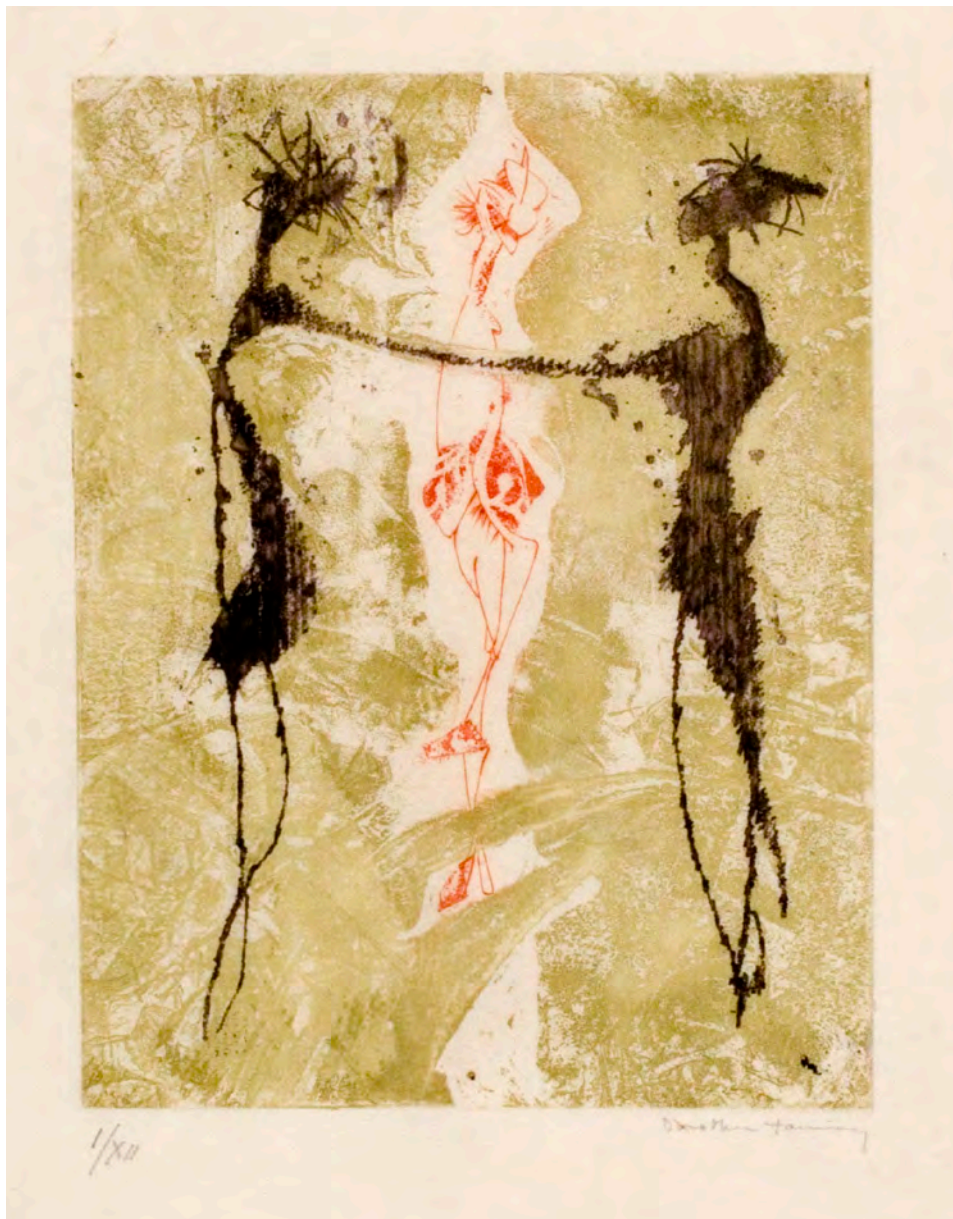
14 1/8 x 12 3/4 inches (Plate)

27 1/2 x 19 3/4 inches (Sheet)

Signed and Titled; Numbered Edition of 65

Reference: B.18

JRFA #4433



DOROTHEA TANNING (1910-2012)

NUAGE, 1959

From *Paroles Peintes*

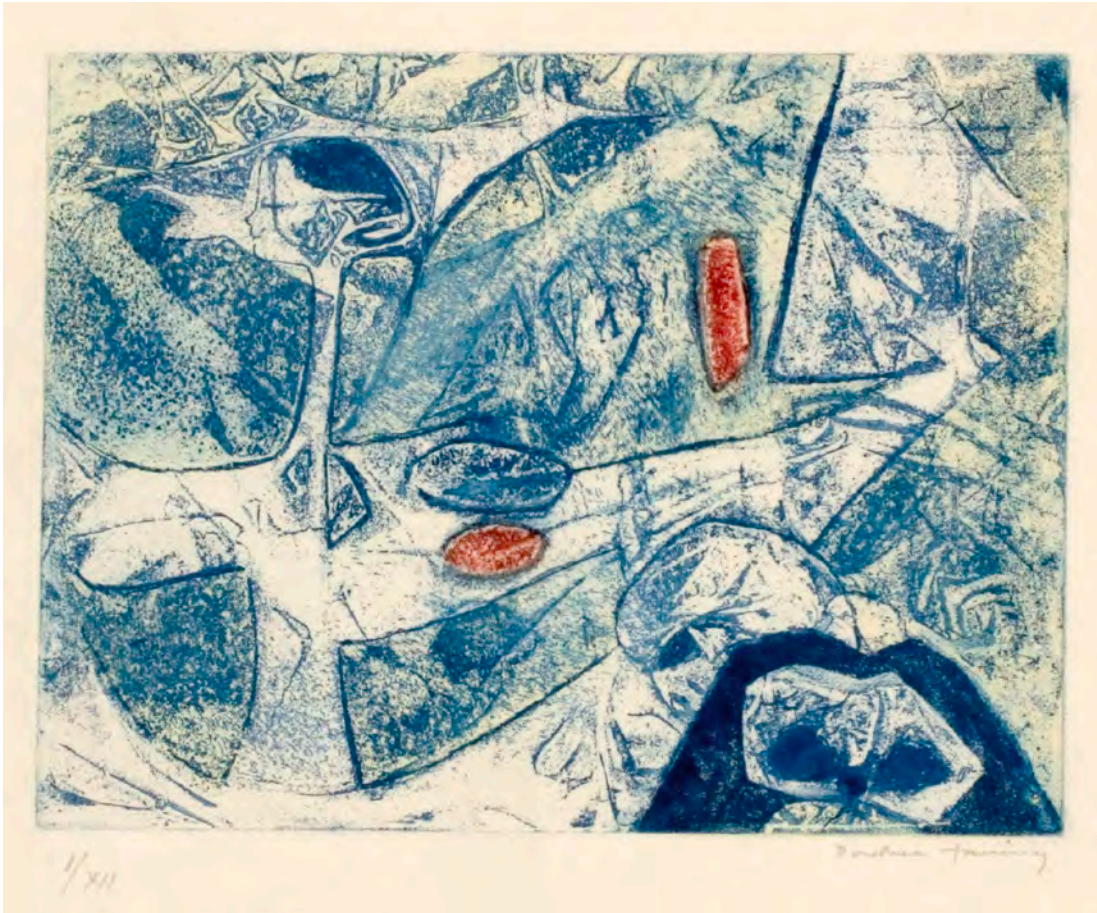
Original Etching in Color on Japon Kozo Paper

8 1/8 x 6 1/4 inches (Plate)

14 x 10 5/8 inches (Sheet)

Signed Lower Right; Numbered I/XII

JRFA #10882



DOROTHEA TANNING (1910-2012)
PEAU, 1959

From *Paroles Peintes*

Original Etching in Color on Japon Kozo Paper

6 1/4 x 8 1/8 inches (Plate)

14 x 10 1/2 inches (Sheet)

Signed Lower Right; Numbered I/XII

JRFA #10877



DOROTHEA TANNING (1910-2012)
BATEAU BLUE (THE GROTTO), 1950

Original Color Lithograph on Paper

19 1/2 x 13 1/4 inches (Plate)

22 1/4 x 15 1/4 inches (Sheet)

Signed Lower Left; Edition 114/200

JRFA #10406

[Price List Link](#)



RENÉ MAGRITTE (1898-1967)

THE TREE, 1968

Color Etching on Pink Ground

7 3/4 x 5 3/4 inches (Plate)

11 x 8 5/8 inches (Sheet)

Stamp Signature

Edition 133/150

Reference: Kaplan and Baum 18

JRFA #11175



RENÉ MAGRITTE (1898-1967)

MAN WITH THE BOWLER HAT, 1968

Etching in Black and White on Pale Ochre Ground

7 3/4 x 5 3/4 inches (Plate)

11 x 8 5/8 inches (Sheet)

Stamp Signature

Edition 133/150

Reference: Kaplan and Baum 19

JRFA #11174

ERICH (ARIK) BRAUER was born in Vienna in 1929, and was co-founder of the Vienna School of Fantastic Realism, which formed in the mid-1950s from a post-1946 Viennese surrealist group that had included Brauer along with Edgar Jené, Ernst Fuchs, Wolfgang Hutter, Rudolf Hausner, Anton Lehmden, and Fritz Janschka. Hundertwasser was loosely associated with this group of artists, but had a particularly close association with Brauer.

Brauer was first introduced to Los Angeles' art community in the mid-1960s, via solo exhibitions at the important Felix Landau Gallery. A major Brauer museum retrospective travelled to Los Angeles in 1980s as part of an international tour that included museums in Chicago, New York, Europe and South America.

Brauer has also designed architectural projects in Austria and Israel. The facades and interiors of his buildings are covered with fantastical mosaics, murals and painted tiles.

In his early career, Brauer supported himself singing in cafes of Europe to ever-larger audiences. Among his many recordings were two Gold Record albums. In 1985 Jack Rutberg Fine Arts presented an Erich Brauer exhibition and a special event when Brauer discussed his works and performed his music. In 1989, our gallery was fortunate to present its second solo Erich Brauer exhibition.

Brauer continues to reside in Vienna, splitting his time with Ein Hod, Israel.

ERICH BRAUER (b. 1929)
SCHLOMO (SOLOMON), 1960
Oil on Panel
15 1/2 x 12 inches
Signed Lower Left and Lower Right
Titled and Inscribed "a pour mon ami
Mathias Kloudolis" on Verso
JRFA #9375

Literature:
Arik Brauer,
Werkverzeichnis Volume I,
Illustrated Plate 47, Page 128.





14/30 Benetton

ERICH BRAUER (b. 1929)
KUHREIGEN (COW DANCE), 1985
Etching and Watercolor
12 x 12 inches (Plate)
22 3/4 x 17 1/4 inches (Sheet)
Signed Lower Left; Numbered 14/30
JRFA #1425

**ERICH (ARIK) BRAUER (b. 1929)
THE PROVERBS OF SOLOMON
(AUS DEN SPRUCHEN SALOMOS), 1970-71**

The Complete Suite of 12 Color Aquatints and Etchings

12 1/2 x 15 3/4 inches (Plate)

18 1/8 x 23 1/4 inches (Sheet)

Contained in its Original Boxed Cloth-lined Folio, 20 1/16 x 24 inches

Each Aquatint is Individually Signed in Pencil by Brauer, Lower Right

Artist Proofs Numbered in Pencil in Roman Numerals: "XV/XV E.A."

Aside the Numbered Edition of 50

Reference: G.57.I - G.57.XII

JRFA #11154

**SHOWN ON THE FOLLOWING PAGES, THIS RARE
COLLECTION IS OFFERED AS A COMPLETE SUITE**





- I. For by means of a whorish woman a man is brought to a piece of bread;
and the adulteress will hunt for the precious life (Proverbs 6:26)



- II. *For to him that is joined to all the living there is hope:
for a living god is better than a dead lion (Ecclesiastes 9:4)*



III. *The words of wise men are heard in quiet more than the cry of him who ruleth among fools (Ecclesiastes 9:17)*



IV. *Cast thy bread upon the waters: for thou shalt find it after many days* (Ecclesiastes 11:1)



V. *As a jewel of gold in a swine's snout, so is a fair woman which is without discretion (Proverbs 11:22)*



VI. *Pride goeth before destruction and an haughty spirit before a fall*
(Proverbs 16:18)



VII. *Let a bear robbed of her whelps meet a man rather than a fool in his folly*
(Proverbs 17:12)



VIII. *Will thou set thine eyes upon that which is not? For riches certainly make themselves wings. They fly away as an eagle toward heaven (Proverbs 23:5)*



IX. *As the door turneth upon his hinges, so doth slothful upon his bed. The slothful hideth his hand in his bosom, it grieveth him to bring it again to his mouth (Proverbs 26:14,15)*



X. *He that passeth by, and meddleth with strife belonging not to him, is like one that taketh a dog by the ears* (Proverbs 26:17)



XI. *He that diggeth a pit shall fall into it (Proverbs 26:27)*



XII. *Boast not thyself of tomorrow; for thou knowest not what a day may bring forth (Proverbs 27:1)*

BRUCE RICHARDS BEFORE & AFTER

In the myth of Pygmalion and Galatea, the sculptor Pygmalion created the ideal woman of perfection through art, and the goddess Aphrodite gave life to the statue. This myth is referenced in Rene Magritte's painting "La Representation" (1932) where the work has been cut from its original rectangular format and the silhouette of the lower torso becomes "life-like," although it is that of a classic Roman sculpture and not an actual woman. In 1975, Marina Abramovic continued the idea (as I see it) of the artist becoming the sculpture itself in her performance "Lips of Thomas," incising a pentagram into her abdomen, drawing blood—merging art and life as in the original myth.

The title "Before & After" references Warhol's 1961 work which shows a pulp ad for surgery improving a woman's nose through aesthetic cutting.



— Bruce Richards

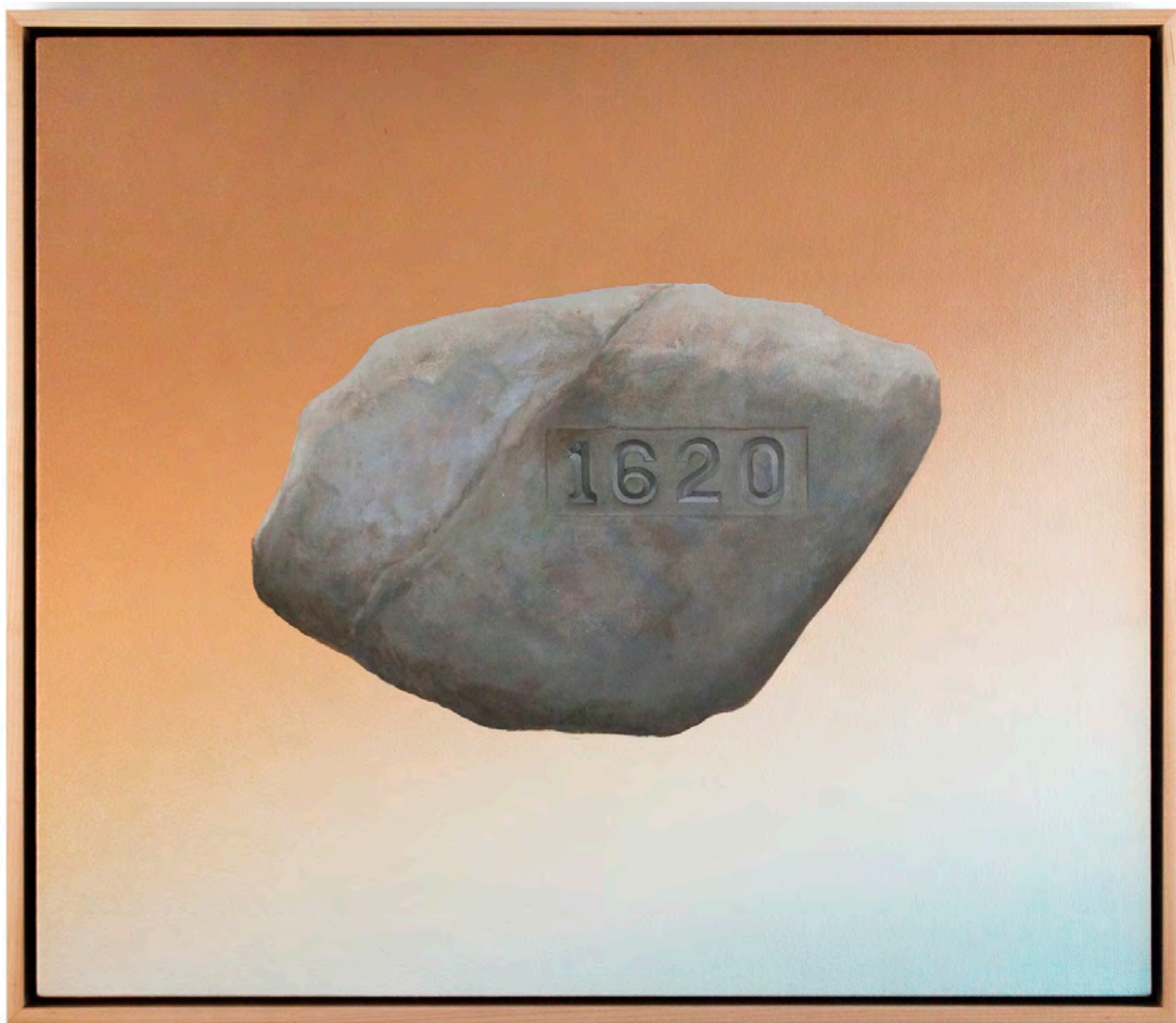


BRUCE RICHARDS (b. 1948)
BEFORE & AFTER, 2013-14

Diptych

Oil on Linen with Frames Carved by Artist
19 x 17 inches (Each)

Signed, Titled and Dated on Verso
JRFA #10885



BRUCE RICHARDS (b. 1948)
SAINTS & STRANGERS, 2014
Oil on Canvas
24 x 28 inches
Signed, Titled and Dated on Verso
JRFA #10888



BRUCE RICHARDS (b. 1948)
YOUNG PINOCCHIO, 2012
Patinated Bronze
4 1/2 x 3 x 12 inches
Signed and Dated
JRFA #10942



BRUCE RICHARDS (b. 1948)

GRAND TOUR, 2014

Stainless Steel

7 1/2 x 7 x 2 inches

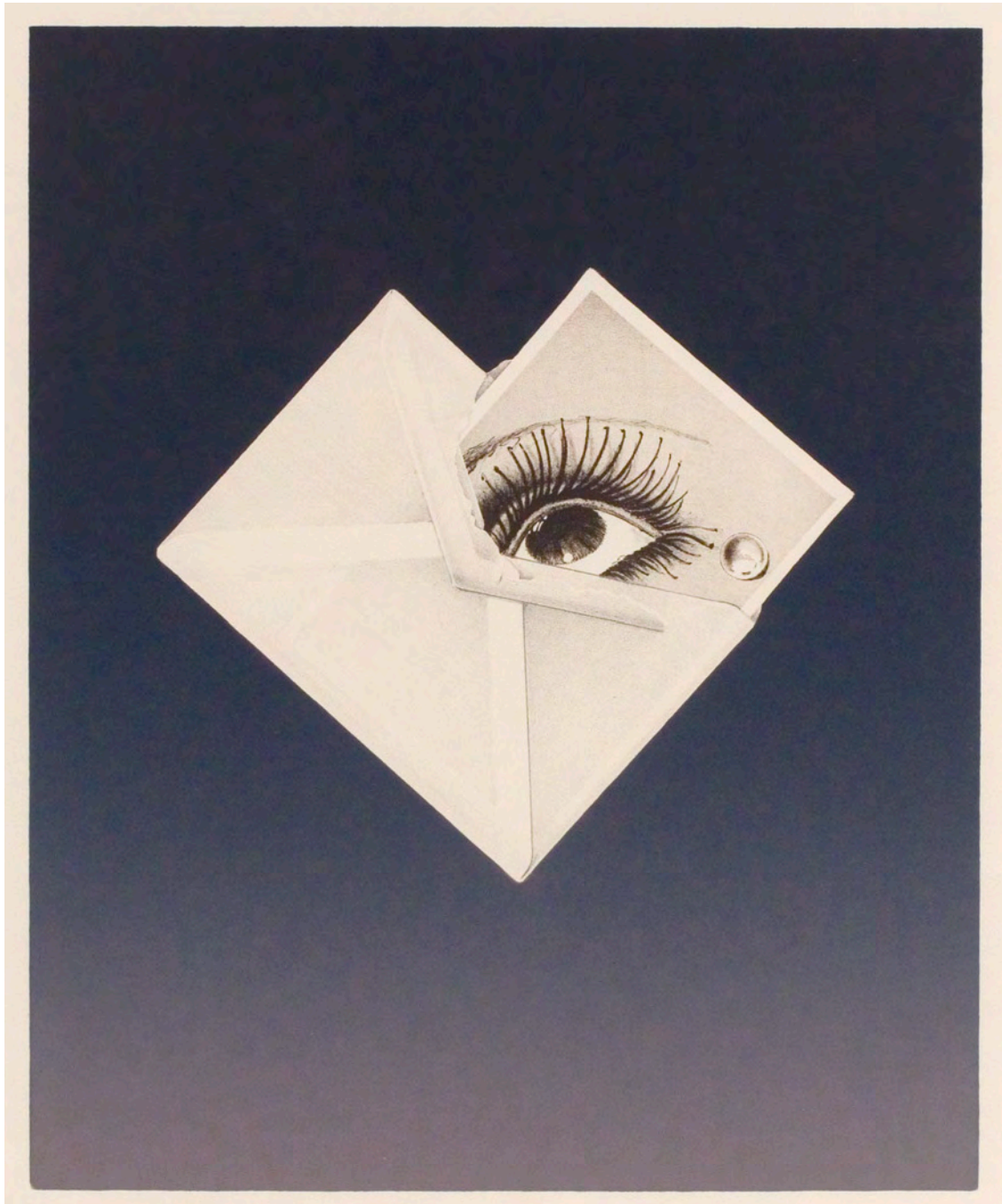
Signed, Titled, Dated; Numbered 11/12

JRFA #10975

Literature:

“Queen Victoria’s Secret: Lifting the Fig Leaf,”
By Bruce Richards, Edited by Zhenya Gershman,
The Huffington Post, March 17, 2015
Illustrated Color Plate.

Another cast is included in the exhibition “Shame” at the Stiftung Deutsches Hygiene-Museum, Dresden, Germany through June 5, 2017.



BRUCE RICHARDS (b. 1948)
WITNESS, 1992

Original Lithograph

17 3/4 x 14 1/2 inches (Image); 26 x 22 inches (Paper)

Signed and Dated Lower Right; Numbered 22/45

JRFA #10944

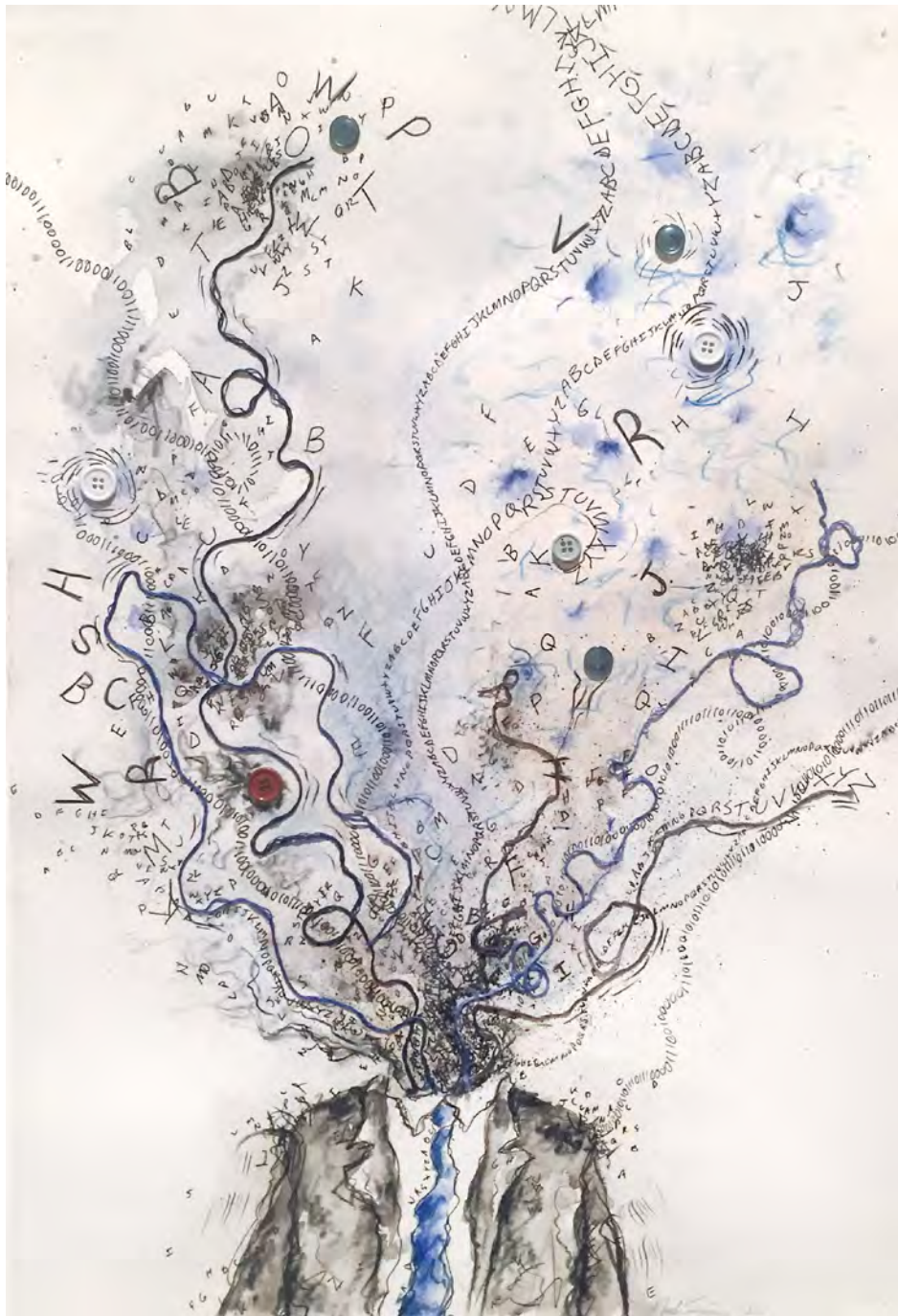
Commissioned by the Graphic Arts Council of the
Los Angeles County Museum of Art



MARK LICARI (b. 1975)
WEEKDAY, 2011

Ink, Colored Pencil, Watercolor and Collage on Paper
22 x 15 inches

Signed and Dated Lower Right
JRFA #11223



MARK LICARI (b. 1975)

WEEKDAY #2, 2011

Ink, Colored Pencil, Watercolor and Collage on Paper

22 x 15 inches

Signed and Dated Lower Right

JRFA #11222

[Price List Link](#)

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MARK LICARI (b. 1975)

WHO? WHAT?, 2011

Ink, Colored Pencil, Watercolor and Collage on Paper

30 x 22 inches

33 1/4 x 25 1/2 inches (Framed Size)

JRFA #10496



MARK LICARI (b. 1975)
TOASTER, 2011
Ink, Colored Pencil, Watercolor
32 x 22 inches
Signed and Dated Lower Right
JRFA #11224



LADISLAS KIJNO (1921-2012)

UNTITLED, c. 1960

Mixed Media Paint on Crumpled Paper

10 1/2 x 7 1/4 inches

Signed Lower Right

JRFA #2563



PETER KRASNOW (1887-1979)

K-20 1974, 1974

Oil on Board

20 x 24 inches

Signed Lower Right

Signed and Dated on Verso

JRFA #9078

BRANDON BALLENGÉE uniquely bridges the gap between art, research biology, and technology.

As part of his ongoing series of works inspired by nature and our ecosystems, Ballengée investigates extinct species – often creating large installations hung salon style – poignantly underscoring the breadth of our loss of the great numbers of species to our environment.

In the work shown here, Ballengée has cut out the image of the now extinct butterfly, leaving only its ghostly echo. The cutout paper is then burned by the artist and its ashes placed in a special urn inscribed “RIP” with the name of the now-extinct species.

Ballengée has framed the work in a period art nouveau frame giving a contemporary reference to the last time the species was spotted in nature, in 1895.

Ballengée’s works have been widely exhibited in galleries and institutions throughout the USA and internationally in 17 countries, including Canada, Argentina, England, Germany, Italy, Spain, Slovenia, Russia, India, China, South Korea and Australia.

A Ph.D. in Transdisciplinary Art and Science, from University of Plymouth, England / Hochschule Für Gestaltung Zürich, Switzerland, he has been a professor at the School of Visual Arts in New York City teaching in both the Fine Arts Department and the Humanities and Sciences Department, since 2011.





BRANDON BALLENGÉE (b. 1974)
RIP SLOANE'S URANIA BUTTERFLY:
AFTER W.F. KIRBY, 1897/2014

Artist Cut and Burnt Print Hand-Colored Stone Lithograph
in Antique Frame with Etched Glass Urn and Ashes
13 3/4 x 11 7/8 inches; Signed and Dated on Verso
JRFA #11032

JORDI ALCARAZ (b. 1963 Calella, Spain) is a celebrated contemporary Spanish artist whose profoundly poetic works have impressed critical audiences internationally.

Alcaraz creates realms as ambiguous as those of his Catalanian antecedents, such as Miró, Dali and Tàpies.

Aptly described as a visual alchemist, Alcaraz extends notions of perspective beyond the realms of the physically-seen by altering materials in unprecedented and unpredictable ways. The viewer is part of the process of not only viewing the work, but often by a sense of witnessing its creation, or even more ephemeral – the origins of an idea.

Jordi Alcaraz breaks the boundaries of works of art that are typically presented in a frame. The space between the viewer and the object is expanded – not only by the illusion already described – but also by the illusions Alcaraz sometimes employs to suggest the space between a frame and the wall itself and sometimes, even through the wall, offering an entirely added dimension.

His works are exhibited in Spain, Italy, Germany, Switzerland, and France and is represented in the United States by Jack Rutberg Fine Arts. When Jack Ruberg Fine Arts introduced Jordi Alcaraz to American audiences in 2010, with his first solo exhibition in the U.S., the exhibition was cited as one of that year's ten best museum shows in Southern California.

The leading Spanish art critic Mariano Navarro describes Alcaraz's works as "an extraordinary metaphor of the practice of art...that I dare define as philosophical...carriers of a singular poetry."

JORDI ALCARAZ (b. 1963)
IDEES D'ESCULTURA, 2013
(IDEAS DE ESCULTURA)
(IDEAS OF SCULPTURE)
Metal, Wood, Acrylic
29 1/2 x 45 3/4 x 26 1/4 inches
JRFA #10634





JORDI ALCARAZ (b. 1963)
LES MODELS DE MATISSE, 2013
(LAS MODELAS DE MATISSE)
(THE MODELS OF MATISSE)

Construction: Book, Plexiglass, Wood
31 1/2 x 41 3/8 inches

Signed Lower Center; Signed and Titled on Verso
JRFA #10615



STAS ORLOVSKI (b. 1969)
SCULPTURE WITH BOOKS, 2011
Oil, Charcoal, Ink, Graphite, Xerox Transfer
and Monoprint on Paper Laid on Canvas
24 x 24 inches
Signed, Dated and Titled on Verso
JRFA #10465



GEORGE NAMA (b. 1939)

UNTITLED, 1970

Mixed Media Collage

5 3/4 x 9 1/2 inches

Signed and Monogrammed Lower Right

Signed and Dated on Verso

JRFA #10097

GEORGE NAMA (b. 1939)
UNTITLED, 1970

Mixed Media Collage
5 3/4 x 9 1/2 inches
Signed and Monogrammed Lower Right
Signed and Dated on Verso
JRFA #10098





GORDON WAGNER (1915-1987)
CONSTRUCTION, 1950

Wood and Mixed Media Construction

Containing Collected Items

19 x 45 x 11 1/2 inches

Signed Upper Verso

JRFA #6567



GEORGE HERMS (b. 1935)

BALCONY, 1994

Assemblage

31 x 44 1/2 x 3 3/4 inches

Signed on Verso

JRFA #4050

PETER LINDE BUSK (b. 1973)

Born in 1973 in Copenhagen, Denmark, Peter Linde Busk has been featured in numerous exhibitions internationally, and is among the most significant contemporary artists of his generation emerging in Europe.

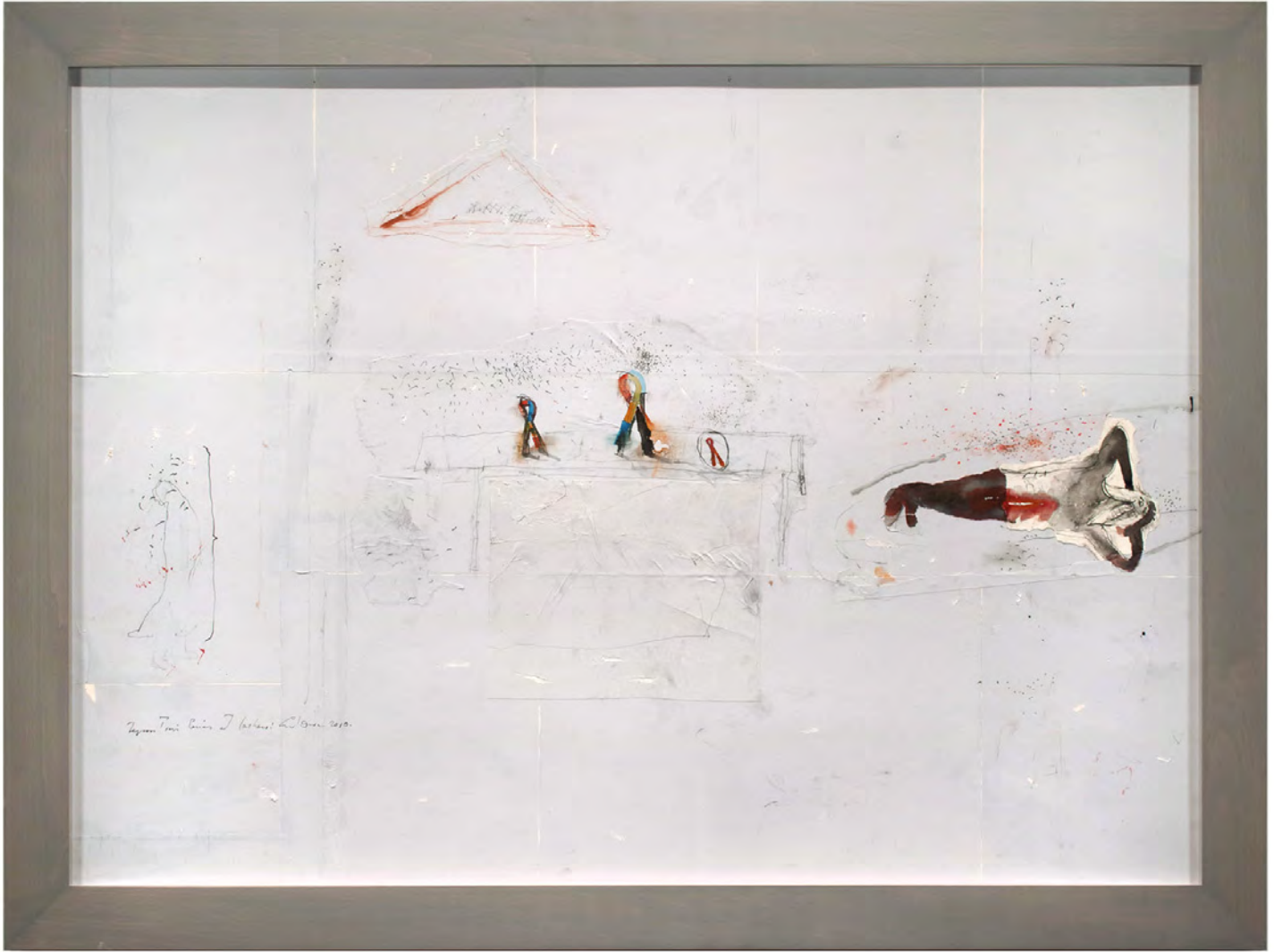
Peter Linde Busk delves deeply into new forms of ceramic sculpture, painting and printmaking that play on primitive and intellectual levels. His work can be traced artistically and geographically to CoBrA, Art Brut and Expressionism – all extending from surrealism – frequently sharing connections to literary references. His works captures universal emotions such as pride, fear, and defeat, of mythical characters such as Hamlet or Don Quixote. Walking the line between abstraction and figuration, the distinctive figures portrayed in Linde Busk's work enact fascinating narratives of these figures as transients, failed heroes and unwanted jesters.

His art training originated with the Slade School in London, Hunter College in New York and then the Kunstakademie Düsseldorf with the legendary Peter Doig.

Peter Linde Busk lives and works in Berlin.

PETER LINDE BUSK (b. 1973)
UNTITLED (HORSE AND RIDER), 2014
Fired and Glazed Ceramic, Wood, Metal
45 x 15 3/4 x 15 3/4 inches
11 3/4 x 9 3/4 x 8 3/4 inches (Ceramic)
JRFA #11030





PATRICK GRAHAM (b. 1943)
DEPOSITION, STUDY 7, 2010

Mixed Media on Board
32 x 44 inches
Signed and Dated Lower Left
JRFA #9947

Exhibited:

Patrick Graham: Thirty Years – The Silence Becomes the Painting
February 4 - April 14, 2012
Meridian Gallery, San Francisco, CA

Traveled to:
American University Museum, Wash., D.C.
June 9 - August 12, 2012

Museum of Contemporary Religious Art, St. Louis University, MO
September 23 - December 16, 2012

Literature:

PATRICK GRAHAM - fact of the matter
Published by Jack Rutberg Fine Arts, Los Angeles, CA, 2010
Color Illustration Page 49.

Patrick Graham — Thirty Years: The Silence Becomes the Painting
Published by the Society for Art Publications of the Americas,
San Francisco, CA, 2012.
Color Plate Figure 21, Page 60.



EDWARD RUSCHA (b. 1937)

BLACK ANTS, 1972

From *Insects*

Screenprint on Paper-Backed Wood Veneer

20 x 27 inches

Signed and Dated Lower Right

Numbered Lower Left

Artist Proof: AP I/XV; Numbered Edition of 100

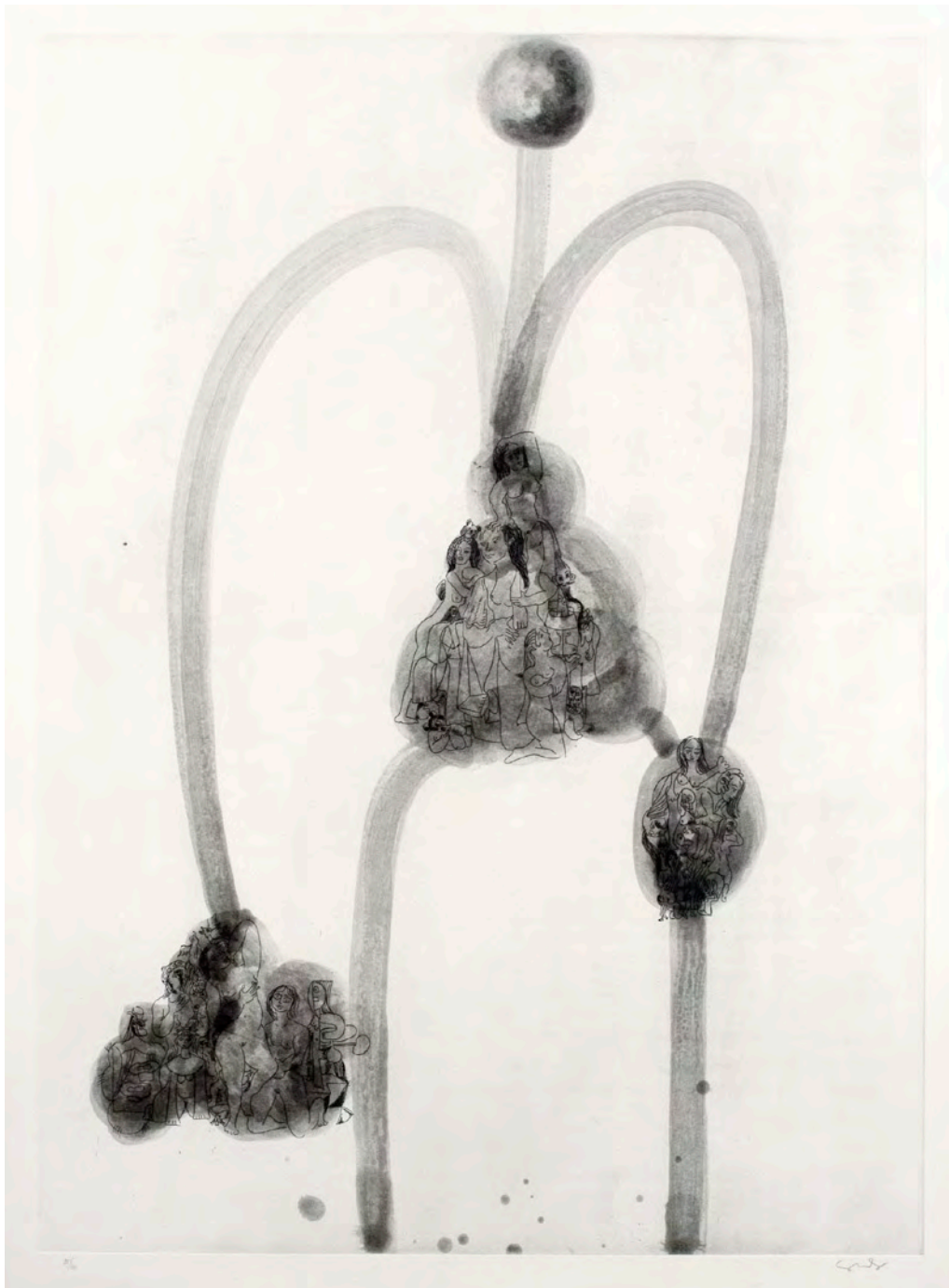
Reference: E.61

JRFA #10561



RAYMOND PETTIBON (b. 1957)
UNTITLED (CATHEDRAL: THE RUN OF THE LADDER), 1998
Hand-Colored Lithograph
40 1/2 x 30 inches
Signed Lower Right
Artist Proof: APA; Numbered Edition of 12
JRFA #10469

[Price List Link](#)



GEORGE CONDO (b. 1957)
UNTITLED #9, MORE SKETCHES OF SPAIN – FOR MILES DAVIS, 1991
Etching and Aquatint
46 1/2 x 33 1/2 inches (Plate); 52 x 38 inches (Sheet)
Signed Lower Right; Edition of 40
JRFA #10163



GEORGE CONDO (b.1957)
UNTITLED #11 MORE SKETCHES OF SPAIN – FOR MILES DAVIS, 1991
Etching and Aquatint
33 1/2 x 46 1/2 inches (Plate); 38 1/2 x 52 inches (Sheet)
Signed Lower Right; Edition of 40
JRFA #10192



GEORGE CONDO (b. 1957)
UNTITLED #6, MORE SKETCHES OF SPAIN – FOR MILES DAVIS, 1991
Etching
18 3/4 x 22 1/4 inches (Plate); 27 1/4 x 30 1/4 inches (Sheet)
Signed Lower Right; Numbered Edition of 40
JRFA #10239



GEORGE CONDO (b. 1957)
UNTITLED #3, MORE SKETCHES OF SPAIN – FOR MILES DAVIS, 1991
Etching
18 3/4 x 22 1/4 inches (Plate); 27 1/4 x 30 1/4 inches (Sheet)
Signed Lower Right; Numbered Edition of 40
JRFA #10157



LLYN FOULKES (b. 1934)

LUCIUS (STATE I), 1994

Color Lithograph

17 x 21 inches

Signed and Dated in Pencil Lower Right

Artist Proof: Annotated "APB: State I"; Numbered Edition of 16

JRFA #10606



DAVID HOCKNEY (b. 1937)
EXTENDING FEBRUARY, 1990
Homemade Print
17 x 22 inches Overall (2 Panels)
Signed and Dated Lower Left of Right Panel
Edition 8/50
JRFA #3989

CoBrA

PIERRE ALECHINSKY (Brussels b. 1927)

KAREL APPEL (Amsterdam b. 1921 – Zurich d. 2006)

Shown on the following pages

CoBrA (Kōbrə) was the major post-war European art movement centered in Copenhagen, Brussels, and Amsterdam, whose impact extended throughout Europe. The name CoBrA is an acronym derived from its primary European centers.

While the genesis of this movement can be traced to ideas put forth as early as 1946, it wasn't until 1948 at a conference on Surrealism in Paris that CoBrA was conceived by its founding members, who regarded Surrealism as a still-vital doctrine capable of further development.

Through expressionistic use of color and form, CoBrA expanded Surrealism's concern for an intuitive and spontaneous means of expression. Inspired by Jungian theory of collective unconscious, CoBrA also drew inspiration from varied artistic precedents such as 19th Century European Symbolism, primitive cultures, and "naive" paintings of children, while also incorporating European folklore and myth.

Formally established as an important movement between 1948 and 1951, CoBrA was embraced by philosophers, composers, and literary figures; in that regard it can perhaps be considered the last major art movement of the 20th century. Its impact carried through artists internationally, and was embraced by non-affiliated artists as wide ranging as Fernand Leger to Jean Dubuffet.

While limited to just a few years, its founding members continued to independently pursue the original precepts of CoBrA. Major collections of CoBrA art are found internationally, including the CoBrA Museum of Modern Art in Amsterdam.

In 1978, Pierre Alechinsky was the recipient of the Mellon Prize, along with Willem deKooning. He has had major museum retrospective exhibitions including those at the Guggenheim Museum and at the Museum of Modern Art, who featured a survey of his prints. A major Karel Appel museum survey exhibition was presented this year in The Hague and is scheduled to travel to Paris, Munich and Washington, D.C.



Left to right: Karel Appel, Oswaldo Vigas, Pierre Alechinsky
See pages 158-161 for details.



PIERRE ALECHINSKY (b. 1927)

POSTE D'OBSERVATION, 1968

Etching in Black and Red on Japan Paper

20 x 26 inches; Signed Lower Right

Artist Proof: VIII/XII E.A.; Numbered Edition of 50

Reference: R. 369

JRFA #2455



PIERRE ALECHINSKY (b. 1927)
HORS LA BOITE, 1968
Color Etching
15 1/4 x 19 inches
19 1/2 x 25 1/8 inches (Sheet)
Signed Lower Right; Numbered 4/85
Reference: R. 370
JRFA #1178



KAREL APPEL (1921-2006)

COMPOSITION, 1960

Color Lithograph

17 1/4 x 20 3/4 inches

17 3/4 x 20 3/4 inches (Sheet)

Signed and Dated Lower Right; Numbered 176/200

JRFA #2448



KAREL APPEL (1921-2006)
MOTHER AND LITTLE BOY, c. 1980

Color Lithograph
21 3/8 x 29 1/2 inches
Signed Lower Right
Annotated "HC" Lower Left; Numbered Edition of 165
JRFA #8472



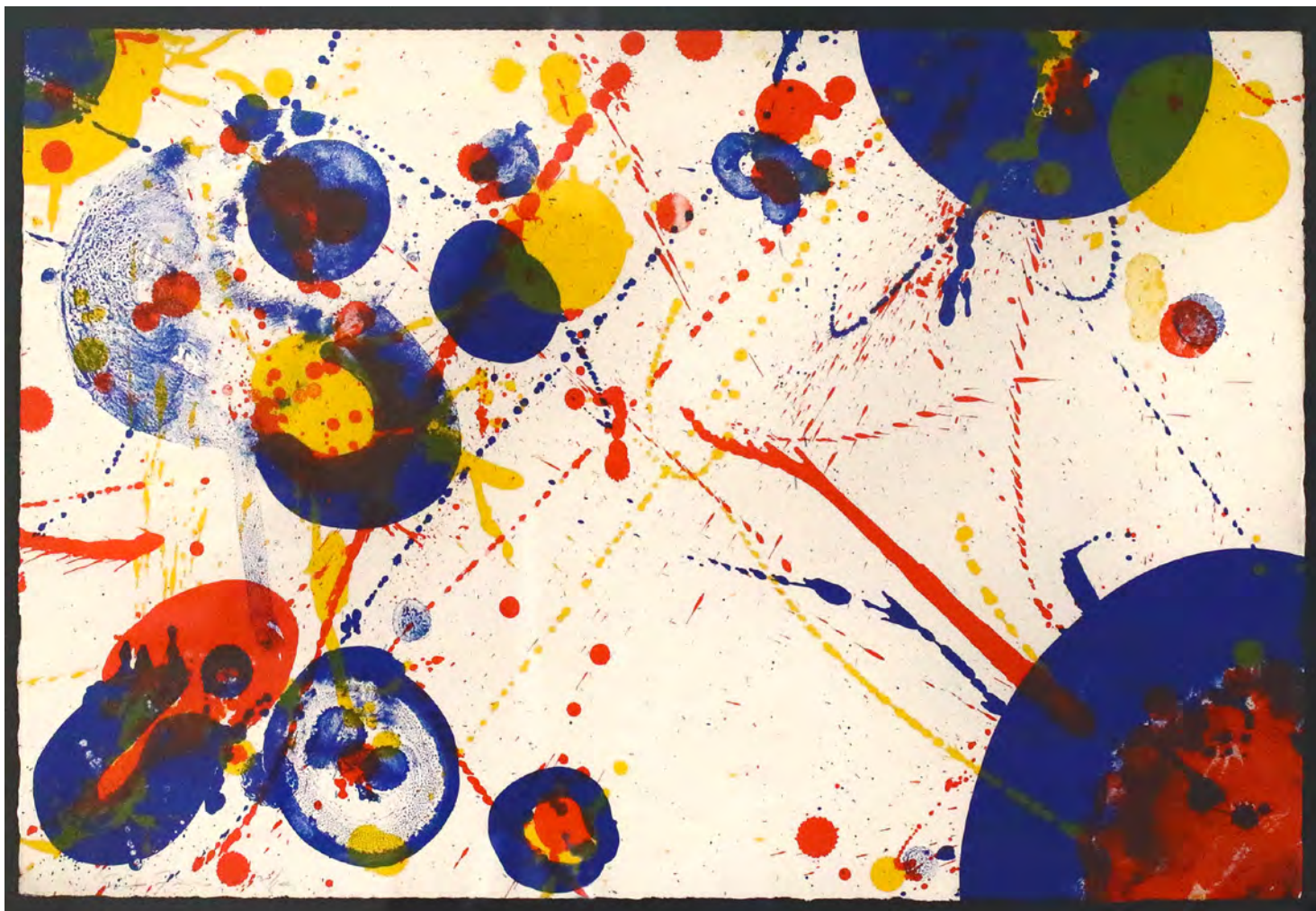
KAREL APPEL (1921-2006)
ELEPHANT DANSANT, 1978

From *The Circus Series*

Acrylic on Wood; 45 x 36 x 10 inches
Signed and Dated "1978"; Edition 8/8
JRFA #11180

Literature:

Karel Appel, The Complete Sculptures 1936-1990
Edited by Harriet de Visser & Roland Hagenberg,
Edition Lafayette, New York, 1990; Illustrated #78-003.



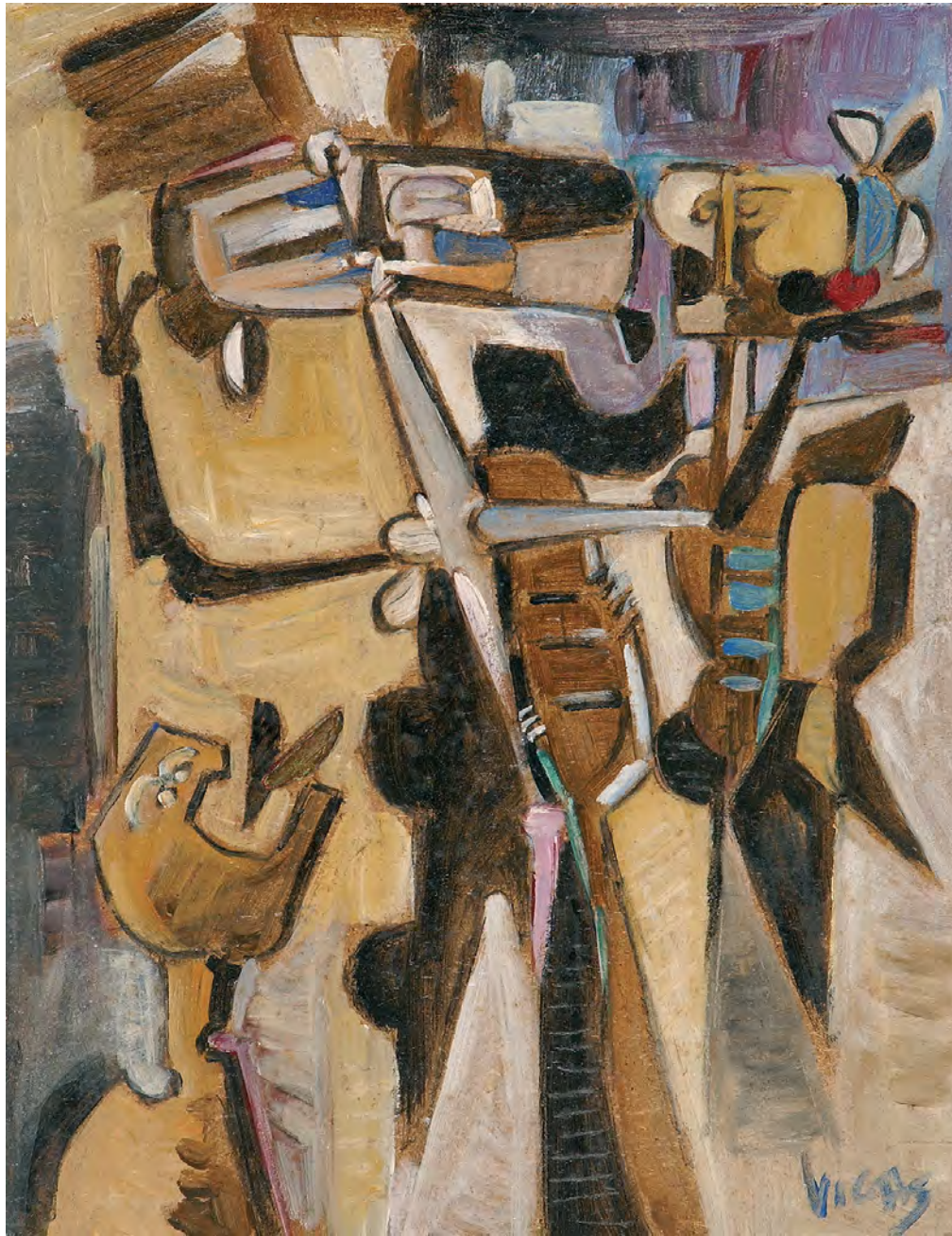
SAM FRANCIS (1923-1994)
AN 8-7, 1963
From the *Pasadena Box*
Original Color Lithograph
15 1/8 x 22 1/4 inches
Signed Lower Left; Edition 35/100
Published by Pasadena Museum of Art, CA
Reference: L.L63; SF-71
JRFA #11228

OSWALDO VIGAS (Valencia, Venezuela b. 1923 – Caracas, d. 2014) is one of Venezuela's most important artists. In 1952 he received the National Visual Arts Award and had a major solo exhibition at the Museum of Fine Arts in Caracas. That year Vigas moved to Paris, where the artists of CoBrA would have a lasting impact on him. While not having a direct affiliation, the parallels are noted by the French critic Jean Clarence Lambert, a diligent specialist in the paintings of CoBrA, citing "Vigas' painting represents the *Latin American CoBrA*."

While in Paris, Vigas was commissioned to produce five mosaic murals that were to become part of the Universidad Central de Venezuela, declared a World Heritage Cultural Site by UNESCO in 2000. He exhibited widely, including several exhibitions at the Salon de Mai, alongside artists such as Arp, Chagall, Giacometti, Lam, Magritte, Matisse, Matta, Ernst and Picasso.

While still living in France, Vigas was included in important surveys of Latin American art touring the U.S. In 1964 he returned to Venezuela, where he settled and continued to work until his death in 2014 at the age of 90. In 1990, the Museo de Arte Contemporáneo de Caracas Sofía Imber organized a major Vigas retrospective of paintings, sculptures, tapestries, ceramics and jewelry. In 1992 the city of Monte Carlo honored him with the Prince Rainier Grand Prize. More recently, Vigas has been the subject of numerous exhibitions including a 2016 solo exhibition at the Museum of Contemporary Art in São Paulo, Brazil.





(Left)
OSWALDO VIGAS (1923-2014)
FRIPONES ROJOS (PROYECTO EN
CARTÓN PARA TAPIZ), 1978
 Acrylic on Cardboard
 12 3/4 x 16 3/8 inches
 Signed Lower Left
 JRFA #11207

(Above)
OSWALDO VIGAS (1923-2014)
EL RECLAMO DEL DUENDE, 1979
 Oil on Board
 16 7/8 x 13 inches
 Signed Lower Right and Verso
 JRFA #11206



HANNELORE BARON (1926-1987)
UNTITLED, 1978

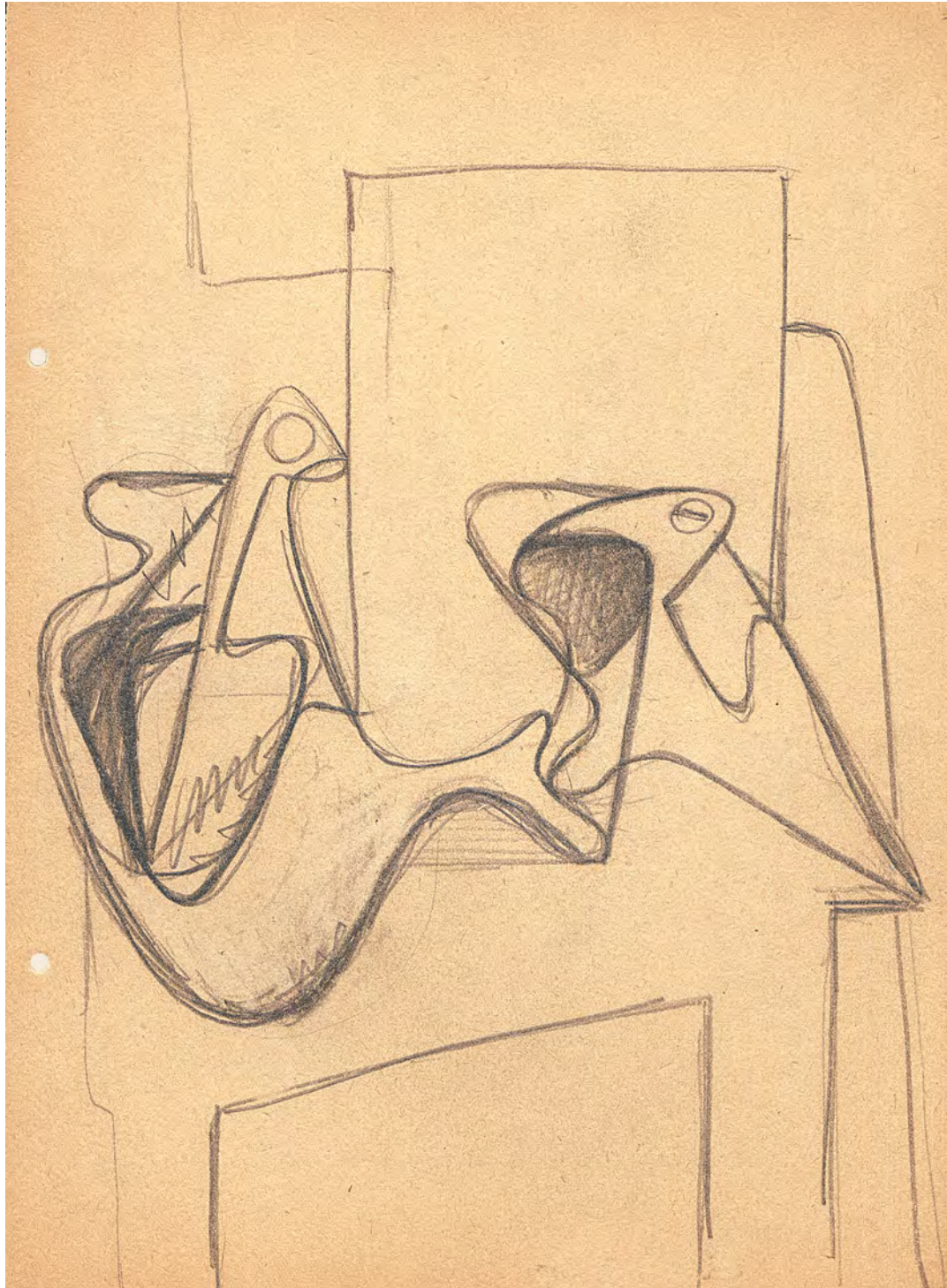
Collage

10 x 8 inches

Signed Lower Left, Dated Lower Right

Reference: C78136

JRFA #0169



ARSHILE GORKY (1904-1948)

UNTITLED, c.1935

Graphite on Paper

11 1/8 x 8 inches

Inscribed "by Gorky" Lower Right on Verso by Hans Burkhardt

JRFA #4369

[Price List Link](#)

PRICE LIST & ARTIST INDEX

Prices & availability are subject to change — April / May 2017

For ease of viewing, [click here](#) for a printable price list and artist index.

Artist	Page	Cost			
Jordi Alcaraz	p. 137	\$22,000		Giorgio De Chirico	p. 98 \$1,900
	p. 138	\$11,000		
.....				Eleanor De Laittre	p. 21 \$14,000
Pierre Alechinsky	p. 158	\$2,800		
	p. 159	\$2,800		Dorothy Dehner	p. 58 Sold
.....				
Karel Appel	p. 160	\$2,400		Max Ernst	p. 48 \$4,800
	p. 161	Sold			p. 49 \$3,000
	p. 162	\$52,000			p. 50 \$3,000
.....					p. 51 \$3,000
Brandon Ballengée	p. 135	\$5,000			p. 52 \$3,000
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Hannelore Baron	p. 166	\$8,500		Claire Falkenstein	p. 25 \$100,000
.....					p. 26 \$80,000
Hans Bellmer	p. 59	\$2,200		
complete suite:	p. 60-71	\$8,000		Oskar Fischinger	p. 16 \$24,000
.....					p. 18 \$24,000
Erich (Arik) Brauer	p. 105	\$22,000		
	p. 106	\$1,400		Llyn Foulkes	p. 154 \$3,800
complete suite:	p. 108-121	\$6,000		
.....				Sam Francis	p. 163 \$6,500
Morris Broderson	p. 40	\$900		
	p. 41	\$700		Arshile Gorky	p. 167 \$18,000
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Hans Burkhardt	p. 9	\$275,000		Patrick Graham	p. 146 \$14,000
	p. 10	\$25,000		
	p. 11	\$350,000		Stanley William Hayter	p. 24 \$9,500
	p. 12	\$85,000			p. 73 Sold
	p. 96	\$14,000		
.....				George Herms	p. 143 \$18,000
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.....				Jacques Hérold	p. 90 \$900
Alexander Calder	p. 14	On Request			p. 91 \$900
.....				
George Condo	p. 150	\$6,000		David Hockney	p. 155 \$4,800
	p. 151	\$6,000		
	p. 152	\$2,400		Hundertwasser	p. 44 \$14,000
	p. 153	\$2,400			p. 46 \$900
.....					p. 47 \$900
Jose Luis Cuevas	p. 88	\$1,900			

Frederick Kann	p. 29	\$16,000
	p. 30	\$8,500
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Ladislav Kijno	p. 132	\$2,800
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Peter Krasnow	p. 133	\$6,800
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.....		
Mark Licari	p. 128	\$4,000
	p. 129	Sold
	p. 130	Sold
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René Magritte	p. 102	\$6,000
	p. 103	\$5,500
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Roberto Matta	p. 54	\$85,000
	p. 55	\$1,900
	p. 56	\$2,200
	p. 57	\$1,600
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Peter Milton	p. 42	\$12,000
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Joan Miró	p. 53	\$9,000
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George Nama	p. 140	\$2,600
	p. 141	\$2,600
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Stas Orlovski	p. 139	\$5,000
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	p. 126	\$6,800
	p. 127	\$1,600

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Rufino Tamayo	p. 89	\$4,000
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Mark Tobey	p. 92	\$5,500
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Oswaldo Vigas	p. 164	\$40,000
	p. 165	\$40,000
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Gordon Wagner	p. 142	\$35,000
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	p. 36	\$6,000



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