

MASAHISA FUKASE
MANUEL FRANQUELO
LEONORA VICUÑA
YVES KLEIN
KEIICHI TANAAMI
NOBUYOSHI ARAKI
KARL HERMANN TRINKAUS
PABLO PICASSO
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ANDRÉ VILLERS
RÓBERT BYSSZ
ELEMÉRNÉ DE MARSOVSZKY



ARMORY • NEW YORK • BOOTH 416

2-5 MARCH 2017

The background of the page is a collage of several of Masahisa Fukase's photographs. At the top right, there is a large, circular, web-like structure with many thin, radiating lines. Below this, on the right side, is a close-up of a person's face, looking slightly to the side. On the left side, there is a photograph of a person's head and shoulders, with their hair and clothing visible. The overall color palette is muted, with a lot of greys, browns, and soft blues.

MASAHISA FUKASE

Fukase is renowned for his obsessive, intense and deeply introspective photographs with which he attempted to describe his passionate and sometimes violent life. The different bodies of work he produced are extraordinary for how disparate they are visually. A truly conceptual artist he altered the language of his work to suit the different narratives he created. Perhaps the most widely recognised of his projects is *The Solitude of Ravens*, which he created over a period of ten years following the breakdown of his second marriage. Stark and monochrome, the ravens become a symbol of lost love and unendurable heartbreak, and are deeply autobiographical, with Fukase himself as the real subtext.

Masahisa Fukase was born in the town of Bifuka in the Nakagawa District, Hokkaido, Japan in 1934. He graduated from the Nihon University College of Art's Photography Department in 1956. Fukase became a freelance photographer in 1968 after working at the Nippon Design Center and Kawade Shobo Shinsha Publishers.

His work has been exhibited widely at institutions such as MoMA, New York, Oxford Museum of Modern Art, UK, Foundation Cartier pour l'Art Contemporain, Paris and the Victoria and Albert Museum, London. His work is held in major collections including the Victoria & Albert Museum, London, SFMoMA, USA, The Metropolitan Museum, of Art, New York, and The Getty Museum, Los Angeles. He is also the winner of prizes such as the 2nd Ina Nobuo Award in 1976 for his exhibition "*Karasu*" as well as the Special Award at the 8th Higashikawa Photography Awards in 1992.



Untitled from 'Private Scenes', 1992

40.2 x 35.3 cm // 15.8 x 14"

Vintage hand coloured silver gelatin print

Artist copyright wetstamp on verso. Accompanied by an Estate certificate

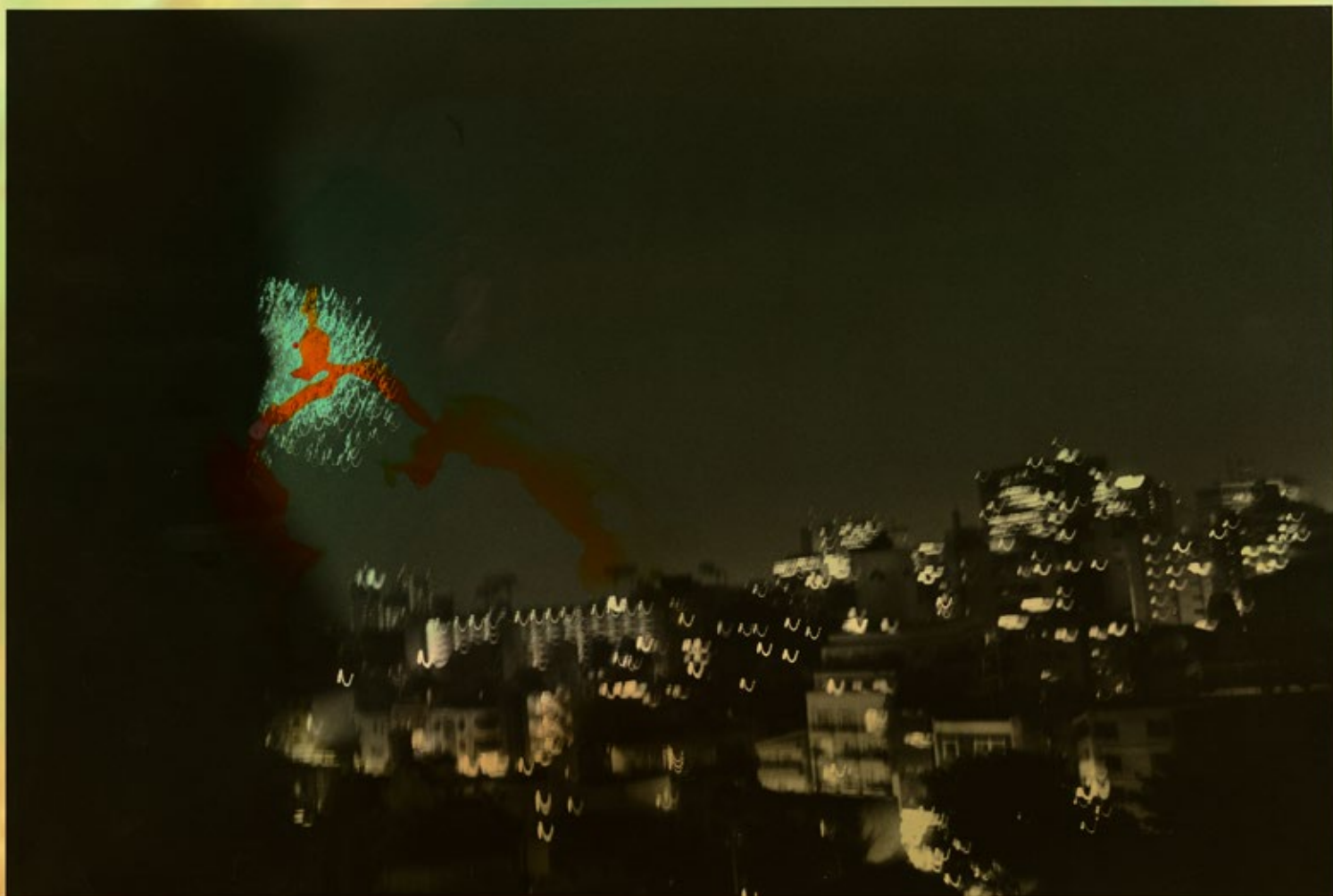


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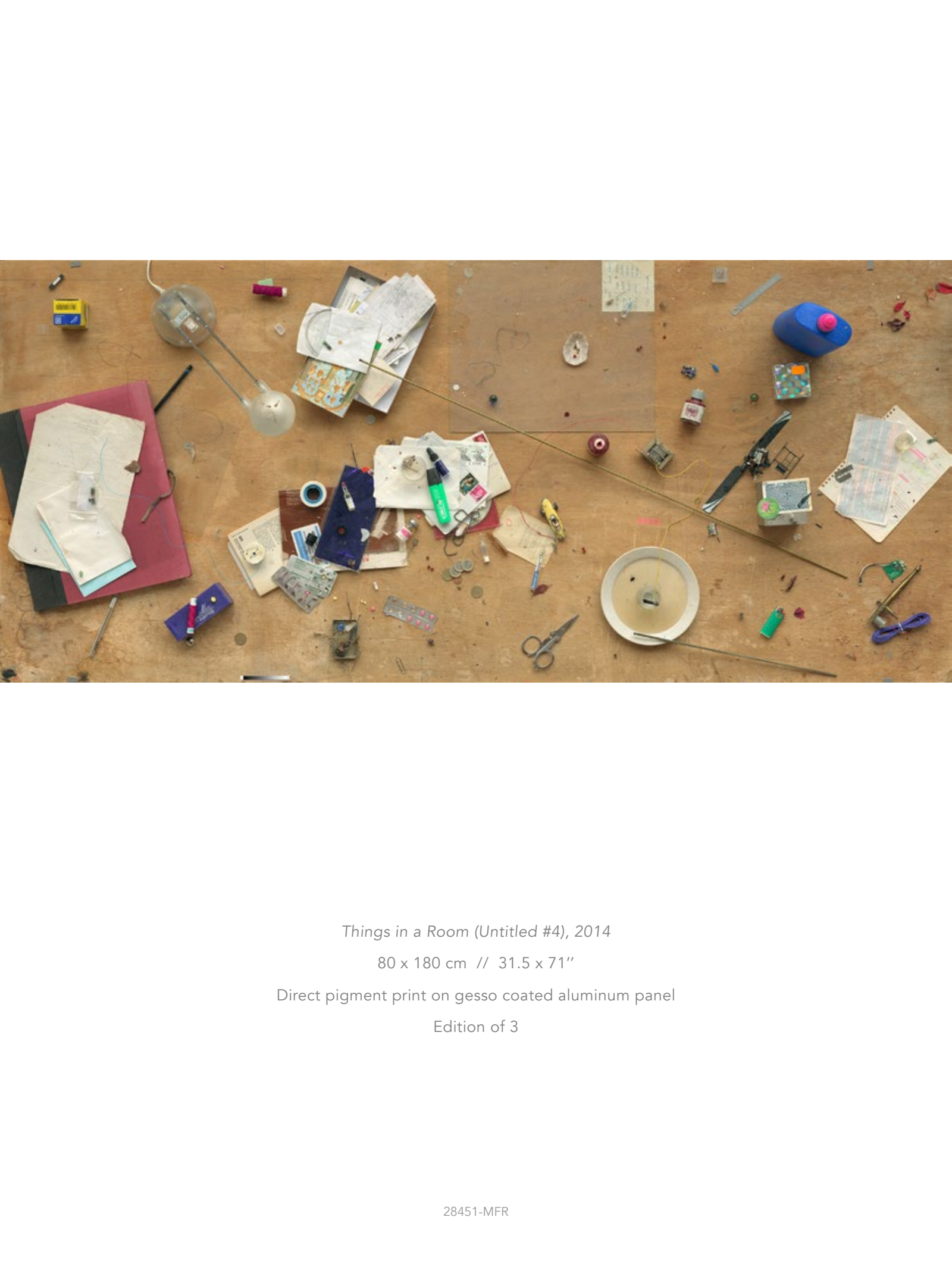
MANUEL FRANQUELO

Manuel Franquelo, born in Málaga in 1953, is considered one of the most important Spanish photo-realist artists today. Having specialized in painting technique at the San Fernando Higher School of Arts in Madrid, Franquelo started off his career as a hyper-realist painter producing a series of exquisite still lifes. He then moved on to photography and in the late 1990s he founded Factum Arte, a workshop and research centre that designs and develops new equipment and software that are used by a myriad of creative industries both for the conservation of cultural heritage and for contemporary art.

Franquelo's work is characterised by an obsession for detail and texture, his pieces surpass photographic illusion to explore levels of mimic resonance. His hyper-real photographs are the result of a unique and highly refined photographic process of Franquelo's own creation. The artist designed, built and programmed a Lucida 3D laser scanner in order to capture the multiple relief surfaces of a composition in a single photographic image. Franquelo's final composite photographs are printed onto the surface of aluminium panels which are coated with gesso using a large-format digital printer, developed by the artist, and designed to print onto non-traditional, rigid materials. The aluminum panels are then sealed with wax at the completion of the printing. The resulting images are a meditation on the quotidian details of the artist's studio; they focus on the tools and spaces commonly used in the creation of a work of art.

"Franquelo's new works blur the distinctions between reality and representation (and between painting and photography) in both intellectual and visceral ways [...]. Their stillness is important. They are life-sized, static, flat images that we perceive as three dimensional forms. They do more than trick the eye – they outwit the senses and force a fundamental reassessment of our relationship with the space we inhabit – the relationship between the represented and the real is blurred and brought into focus at the same time." - Adam Lowe, director of Factum Arte

Franquelo has been the recipient of numerous awards and grants including: the Etching National Prize at the San Fernando Academy of Fine Arts, Madrid; Penago Drawing Award and the Eusebio Sempere Drawing Award, Alicante, Spain; Antonio del Rincón National Drawing Award, Guadalajara, Spain; and the National Drawing Award at the Autumn Biennial of Art, Madrid. Franquelo's work is included in an array of prestigious collections, such as: Museo de Arte Contemporáneo de Madrid, Spain; Museo Electrográfico de Cuenca, Spain; The Nagasaki Prefectural Art Museum, Nagasaki, Japan; Fundación BBVA, Madrid, Spain; The Royal Photographic Society, Bath, U.K.



Things in a Room (Untitled #4), 2014

80 x 180 cm // 31.5 x 71"

Direct pigment print on gesso coated aluminum panel

Edition of 3



Things in a room (Untitled #1), 2013 - 2014

194 x 194 cm // 76.3 x 76.3"

Direct pigment print on gesso coated aluminum panel

Edition of 3



LEONORA VICUÑA

Leonora Vicuña (1952) is a Chilean photographer and Professor of Photography in Santiago. During the period Chile was under the Pinochet dictatorship (1973-1990) Vicuña spent some years living and working in France, although her move abroad was not motivated by political reasons. She is one of the original founders of AFI, the first association of professional independent photographers in Chile that fought for the restoration of democracy between 1981 and 1990.

Vicuña's photographic practice is based on the thoughtful observation of urban culture. Her images powerfully capture nocturnal scenes in Paris, Barcelona and Santiago, the bars and restaurants she frequented and the people she came across; musicians, waiters, transvestites and vagabonds amongst other characters. In doing so she brings a sense of life and conviviality to the underbelly of these urban settings. From 1979 onwards, Vicuña began intervening on the surface of her silver gelatin prints with colour pigments and pencils to recreate the atmosphere of the original scenes. This particular technique imbues her images with a nostalgic aesthetic, giving them a unique and timeless quality.

Vicuña's work has been exhibited internationally since 1980 and is included in important public and private collections. She participated in América Latina: 1960-2013 at the Fondation Cartier, Paris (2013) and Urbes Mutantes, International Center of Photography, New York (2014). She has been the recipient of several grants and awards including the Fondart Grant from the Republic of Chile (2001 and 2006) and The Altazor Award of the National Arts, Chile (2010).



"Privado", Cartagena, 1980.

40.6 x 50.5 cm // 16 x 20"

Unique hand painted vintage silver gelatin print

Signed, titled and dated in pencil on recto



Don Pinto en Roland Bar, Valpariso, Chile, 1979

61 x 42.1 cm // 24 x 16.6"

Unique hand painted vintage silver gelatin print

Signed, titled and dated in pencil on verso. Annotations, signed and dated in pencil on recto.



"La Baronne", Paris, 1986

40.7 x 50.7 cm // 16 x 20"

Unique hand painted vintage silver gelatin print

Signed, titled and dated in pencil on recto. Annotations in pencil on recto.

YVES KLEIN

Judo was Yves Klein's biggest passion and source of inspiration. It is through this discipline that he developed the idea of the "spiritual" space. In the summer of 1946, while registering at the judo club in Nice, Yves Klein met Claude Pascal and Armand Fernandez. United by their enthusiasm for physical exercise, all three yearned for the "adventure" of travel, creation and spirituality. While on the beach in Nice, the three friends chose to "divide up the world" between them: Armand got the land and its riches, Claude Pascal got the air, and Yves got the sky and its infiniteness. That day Klein created his first work of art:

"In 1946, while still an adolescent, I was to sign my name on the other side of the sky during a fantastic "realistico-imaginary" journey. That day, as I lay stretched upon the beach of Nice, I began to feel hatred for birds which flew back and forth across my blue sky, cloudless sky, because they tried to bore holes in my greatest and most beautiful work."

-Yves Klein, The Chelsea Hotel Manifesto, New York, 1961

For the rest of his life, Klein would devote himself to depicting that mystical experience through his art.

Yves Klein was born in Nice, France, in 1928. By the mid-1950s he was producing large monochromatic works meant to convey a sense of the infinite, an approach that he soon refined to feature a particular ultramarine that he called International Klein Blue. As his importance in the avant-garde art scene began to grow, Klein branched out to work in new formats, including sponge sculptures, "living paintbrushes," fire paintings and other conceptual works. One of the founders of "Nouveau Réalisme," Klein's impact on modern art grew significantly after his death in 1962, heavily influencing the performance and conceptual art movements that followed.



Yves Klein pratiquant une prise de Judo, c. 1954

20 x 16 cm // 8 x 6.3"

Vintage silver print accompanied by an invitation to the exhibition

" Yves Klein" at the Palais des Beaux -Arts in Brussels in 1966

The background of the page is a collage of various artworks by Keiichi Tanaami. It includes a large, stylized face with yellow eyes and a wide, toothy grin in the upper center. To the left, there's a figure in a yellow and black outfit. Below that, a muscular man is shown. In the bottom left, a person's head with a yellow headband is visible. On the right, a woman in a white dress is depicted. At the bottom right, there's a red and blue helmet. The overall style is vibrant and eclectic, reflecting Tanaami's diverse artistic influences.

KEIICHI TANAAMI

Keiichi Tanaami, born in 1936 in Tokyo, is one of the leading pop artists of postwar Japan, and has been active as a multi-genre artist since the 1960s.

He was 9 years old when Tokyo was bombed during the Great Tokyo Air Raid of World War II in 1945. Images seared into the back of his mind at this time would become major motifs in his art works: roaring American bombers, the city a sea of fire, fleeing masses, and his father's deformed goldfish swimming in its tank, flashes from the bombs reflecting in the water.

Tanaami started drawing from a very young age, and as a junior high school student he often spent time at the studio of leading postwar cartoonist Kazushi Hara with the intention of becoming a cartoonist himself. After Hara's sudden death, however, he turned to the pioneering field within manga of graphic novels, and went on to study at Musashino Art University. During the '60s he worked as a successful illustrator and graphic designer while also actively participating in the Neo-Dada organization, one of the defining art movements of postwar Japan. In the latter half of the '60s he also took up video art. Tanaami has worked as a professor at Kyoto University of Art and Design since 1991, where he has helped bring up young new artists such as Tabaimo.

Recent exhibits include "Day Tripper" at Art & Public in Geneva (2007), "SPIRAL" at Galerie Gebr. Lehmann in Berlin (2008), "Kochuten" at NANZUKA UNDERGROUND (2009), "Still in Dream" at Frieze Art Fair (2010) and "No More War" at Art 42 Basel (2011).

"A magazine that is packed to the brim with human interests and desires bears a strong resemblance to who I am as a person. My life is not a straight shot, with one central theme running through it like a book. It would be more properly called a 'magazine editor's life', spent looking about at my surroundings constantly, wandering from place to place, engaging in a wide variety of work along the way."

- Keiichi Tanaami



Collage Book 7_34 (1973)

38.5 x 44.5 cm // 15 x 17.5"

Unique collage made from magazine and scrap paper

Accompanied by signed certificate



NOBUYOSHI ARAKI

"Photography is about a single point of a moment. It's like stopping time. As everything gets condensed in that forced instant. But if you keep creating these points, they form a line which reflects your life."

- Nobuyoshi Araki

Photographing subjects as diverse as flowers, kinbaku (the Japanese art of rope-tying), and Tokyo street scenes, Nobuyoshi Araki continues to astound viewers with a plethora of beautiful and provocative images. Themes of love, sex, death, consumption, natural beauty, and femininity have inspired Araki since his days as a student of film and photography in the early 1960's. Never willing to compromise his vision, Araki uses photography to enhance and record the strong emotional reactions he has to the subject of life and death.

Born in Tokyo in 1940, Nobuyoshi Araki has been active in publishing, photography and filmmaking since his first solo exhibition in 1965 in Japan. Recent exhibitions include The Cartier Foundation, Paris (1995), Hara Museum of Contemporary Art, Tokyo (1997), Museum of Contemporary Art, Tokyo (1999), Facts of Life: Contemporary Japanese Art, Hayward Gallery (2001) and recently in London "Self•Life•Death" (2006) at Barbican Art Gallery. Some 400 books about Araki and his work have been published to date, a testament to his prolific output and energy.



Untitled, 2014

45.5 x 56 cm // 18 x 22"

Unique hand painted silver gelatin print

Signed in black ink on verso



Untitled, 2014

45.5 x 56 cm // 18 x 22"

Unique hand painted silver gelatin print

Signed in black ink on verso

KARL HERMANN TRINKAUS

Karl Hermann Trinkaus started his artistic career at the Bauhaus Dessau in 1926, training with Josef Albers, Joost Schmidt, Wassily Kandinsky, Paul Klee and Herbert Bayer.

In the early 1930s he devoted his life to art, creating beautiful collages. However, as soon as 1935, he interrupted his artistic career to study aircraft engineering in Dessau. In the 1950s he then started working in the Museum of German History in Berlin.

The New York Museum of Modern Art showed his works in their exhibition Bauhaus 1919-1933: Workshops for Modernity ; Parts of his work are in the collection archive of the Bauhaus.





Die kunst dem volke? 1930

29.5 x 20.7 cm // 11.6 x 8"

Unique vintage collage on light cardboard

Artist stamp on recto in ink



Orden, 1930

29.7 x 21.3 cm // 11.7 x 8.4"

Unique vintage collage with fabric, paint and India ink on thin paper

Signed and dated on recto in pencil



PABLO PICASSO

Picasso – *Homme à l'oiseau et joueur de diaule*, 1958

Pablo Picasso was the most dominant and influential artist of the first half of the twentieth century. Associated most of all with pioneering Cubism, he made major contributions to Symbolism and Surrealism and was the first artist to ever produce collages, establishing their status as works of art.

This unique print was made by Picasso in 1958 using an original photograph taken by André Villers. The latter was one of the most acclaimed photographers at the time and Picasso's close friend. The two artists began working together in 1954 "Picasso said to me: "The two of us must do something together. I'll cut out little figures and you'll take photos. You can use the sunshine to bring out the shadows. You'll have to take thousands of shots"" (P. Picasso, 1954).

This particular piece comes from a cut out, as both a solid and a void, from a photograph of landscape. On one side the figure was glued to two sheets of paper, onto which Picasso drew a cluster of marks in black ink. On the other, the negative silhouette was partly backed by a white sheet and Picasso then added new incisions, an irregular thin line of India ink, and a mask with unequal eyes.

It was purchased by the poet André Verdet in St Paul de Vence. From there it was exhibited Galeria Civica d'Arte in Moderna in Torino. It was subsequently acquired by Fernando Guereta and passed on down through the family to its present owner. The pair to this work was recently exhibited in Cannes as part of a wider show which included photographic based works by Picasso. The work is illustrated in 'Picasso. Chef -d'oeuvre published by the Musée National Picasso -, Paris, Plates 84/85.



Homme à l'oiseau et joueur de diaule, 1958

40 x 30 cm // 15.7 x 11.9"

Unique decoupage and photographic interpretation using André Viller's silver gelatin print with indian ink

Galleria Civica D'Arte Moderna label affixed to the verso

Accompanied by a authentication certificate from the Estate Pablo Picasso



SIGMAR POLKE

The work by Sigmar Pole exhibited by the Michael Hoppen gallery at Armory this year is from Polke's Paris Suite of 1971, a series of 41 photographs taken over a weekend, chronicling his love affair both with the city and with an unnamed woman. Six months later, during one marathon session whilst tripping on LSD, Polke printed all the negatives in a friend's darkroom in Geneva. Disregarding most conventions within the medium, he treated the darkroom like an alchemic laboratory, exploring the infinite possibilities of printing. He enjoyed experimenting with over- and under-exposure, negative and positive printing, as well as layering and collaging negatives together. His bold, playful creativity did not stop there: a handful of photographs in the group were further hand coloured in bold colours both linear and scatological. Although in keeping with the Pop Art of the period they could almost be quirky Dada experiments from the 1920s. The pictures are alive with his excitement – they are mercurial, funny and irrational.

The photograph comes directly from the collection of Carl Vogel (1923-2006), the eminent German collector internationally renowned for his holding of approximately 20,000 modern and contemporary prints. One of Polke's good friends, Vogel compiled the first catalogue raisonné of his prints in 1975.

Sigmar Polke is an artist whose work defies easy definitions. He is one of the most significant painters of the post-war generation, yet his career has by no means been confined to painting. Since the early 1960s Polke has experimented with a wide range of styles and subject matter, bringing together imagery from contradictory or unexpected sources, both historical and contemporary, and using a variety of different materials and techniques. In fact Polke's artistic diversity, and his resistance to any form of categorisation, has been seen as the only consistent theme in his work.



ANDRE VILLERS

The chance meeting between Andre Villers and Pablo Picasso happened in a Vallauris street in 1953 when Villers stopped the artist to take his photograph. This moment was the beginning of a great friendship. A friendship not only responsible for creating a complete fusion of photography and painting, but the legacy of which is an entire project documenting the life, work and studio of Pablo Picasso. The Michael Hoppen Gallery held the first solo UK exhibition in April 2006 of the work of Andre Villers, to coincide with his 75th birthday. The exhibition included work from the full of this period; *Peintures dans l'Atelier*, unique collages and Decoupages.

In the same year as their first meeting Villers began to visit Picasso regularly at his studio on Chemin du Fournas, Vallauris. It was here that the two artists began to experiment with printing techniques including solarisations, and paper abstraction. The resulting works, *Decoupages*, involve cut-outs by Picasso; figurative faces, animals and forms alongside simplified masks and wild beasts, all reminiscent of the subjects of his paintings. These cut-outs were over exposed on bromide paper and then photographed by Villers. At the time of the birth of Cubism, around 1905, photography was just being invented but by the 1950's the medium was steadily becoming recognised as an art form in it's own right. Picasso's experimentation with Villers confirmed photography's new status, and together the two artists created a Cubist genre through the photographic medium. In the resulting unique decoupages the cut-outs are given depth of field, shadow and dimensions - combining the characteristics of Cubist painting and photography. Just like Deakin and Bacon, Dali and Halsman, this fantastic collaboration between the two artists made them able to synthesize different mediums and transcend previously defined genres.

Born in 1930 in Beaucourt, France, Villers was hospitalised at the age of 17, and bedridden for five years. He was loaned an ancient camera as part of the therapy to make him walk again, and his fate was reborn after he took his first photographs of Picasso. Villers has held solo exhibitions all over Europe and many of his prints are held in the permanent collections of the Picasso Museum in Paris, Barcelona, Vallauris and Antibes. He has worked on collaborations with writer Jacques Prevert, and photographer David Douglas Duncan.



Untitled (with Jacques Prevert seated), 1994

40 x 50 cm // 15.7 x 19.7"

Unique photo collage

Signed by artist on recto



Untitled, 1995

30.5 x 40.5 cm // 12 x 16"

Unique photo collage

Signed by artist on recto



Untitled (Decoupage de Picasso), c. 1950s

30.5 x 40 cm // 12 x 15.7"

Silver gelatin decoupage

Signed on verso by the artist



Untitled (Decoupage de Picasso), c. 1950s

30 x 40 cm // 12 x 16"

Silver gelatin decoupage

Signed on recto & verso by the artist



Untitled (Decoupage de Picasso), 1958

30 x 40 cm // 12x16"

Silver gelatin decoupage

Signed in pen on recto and annotations and signature in pen on verso

RÓBERT BYSSZ

02/11/1893, Berkenyed – 08/07/1961, Budapest. Although not known as a significant photographer, Byssz was closely involved in various other areas of the printing media, he worked as a newspaper journalist, cartoonist, and art editor. He was also involved in designing posters and in creating book illustrations, graphics and even advertising.

He acted as the Hungarian Film Association's press director (1941-45), and after the Second World War he worked as the pictorial editor of Theatre and Cinema, and with the Radio World newspaper.





Untitled, 1930's

24.1 x 27.9 cm // 9.5 x 11"

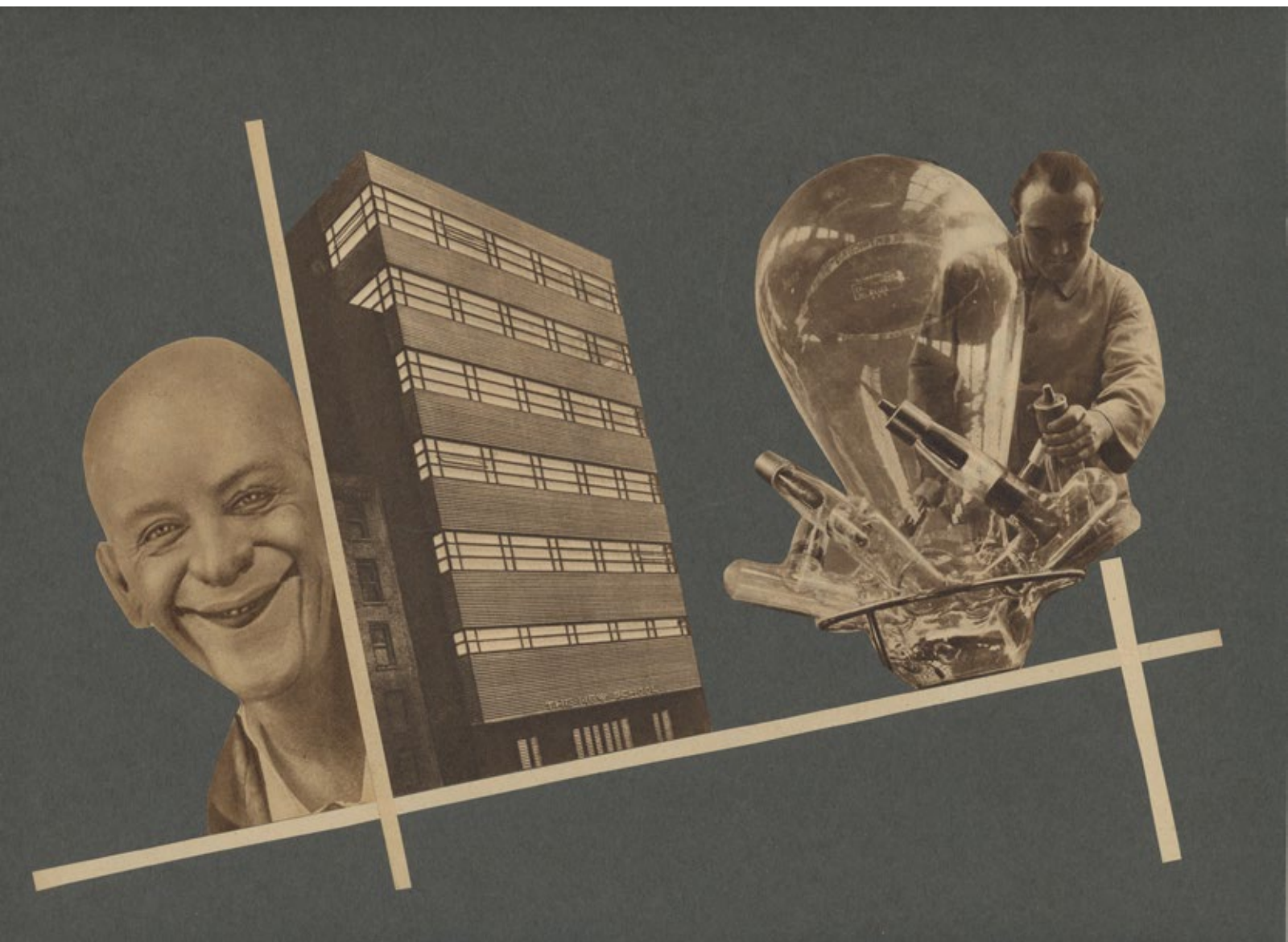
Unique silver gelatin collage

Annotated in pencil on verso

ELEMÉRNÉ DE MARSOVSZKY

A unique body of vintage photo-collage work from the Hungarian born artist Madame Elemerne de Marsovszky, dating from the late 20's to the early 30's. Only recently discovered, these rare pieces are surreal and often humorous expressions of the quickening pace of industry and urban growth, as well as the onset of the Second World War. Aside from the legacy of this work, a body of dance photographs and a large photomontage mural from 1936 in the old Budapest airport, little is known about this woman. She disappeared in 1944, a victim of the Holocaust. The relative anonymity of the artist's background, however, does not detract from the art itself. Marsovszky's quizzical perspective of technological progress and its iconography leaves the viewer with long lasting juxtapositions that, whilst historic in content, are quite contemporary in significance. "It is safe to say that photomontage, like photography and silent film, still has much to contribute in unforeseeable ways to the education of our eye, to our knowledge of optical. Psychological and social structures. And it will do so thanks to the clarity and accuracy of its means, in which content and form, meaning and statement, overlap and are inseparable". Her work reminds us of Hannah Hoch. She was also referred to as Photo Ada.





Untitled (Grock and man with huge lightbulb), 1930's

22.9 x 30.5 cm // 9 x 12"

Unique vintage collage



Untitled (Horse's head & man with goggles on his head), 1930's

14 x 22.9 cm // 5.5 x 9"

Unique vintage collage



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