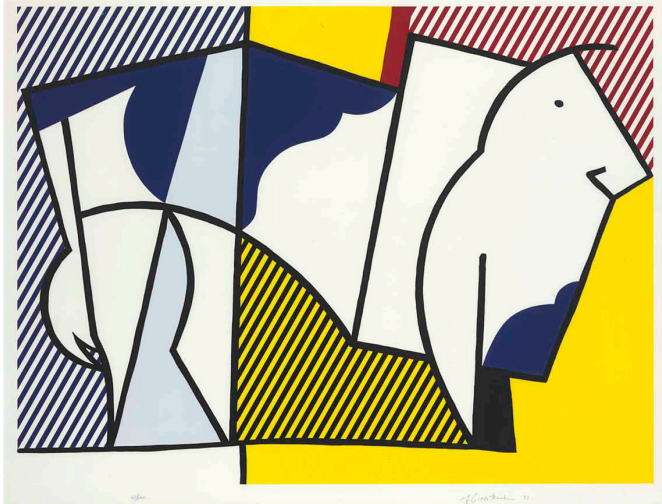

Cristea Roberts Gallery

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REMASTERED

1 August – 7 September 2024



Roy Lichtenstein; From: *Bull Profile Series (6)*, 1973
A set of six lithographs with screenprint and linocut / 68.4 x 88.8 cm - 27 x 35 in (each)
Editions of 100

Cristea Roberts Gallery presents **REMASTERED** (1 August – 7 September 2024), an exhibition that unites the work of several artists engaged in the artistic tradition of appropriation: **Georg Baselitz**, **Michael Craig-Martin**, **Dexter Dalwood**, **Jim Dine**, **Richard Hamilton**, **Idris Khan**, **Roy Lichtenstein**, **Julian Opie**, **Paula Rego**, **Francis Ruyter**, **Yinka Shonibare CBE**, **Tom Wesselmann** and **Paul Winstanley**.

Although all exhibiting artists are contemporary or modern, the prints and works on paper on show encompass iconic symbols and references from across the canon of art history.

The exhibition opens with **Roy Lichtenstein's** (b. 1923 – 1997) 1973 *Bull Profile Series* which appropriates two of the most iconic pictorial approaches of the modern era. Lichtenstein based his print series on the sequence of lithographs collectively known as *Le Taureau*, 1945-1946, by Pablo Picasso. Each print in the series is a compositional development of the last, with Lichtenstein reworking Picasso's signature bull until the final picture in the sequence pays homage not only to Picasso but also to Piet Mondrian.

For Pop artists, appropriation was an important tool, with artists borrowing, sampling and re-using symbols of popular culture as well as referencing each other's work. **Tom Wesselmann's** (1931 – 2004) *Still Life with Lichtenstein and Two Oranges*, 1993, purposely evokes Lichtenstein, while also paying tribute to the classical theme of still life.

REMASTERED includes works by **Richard Hamilton** (1922 – 2011). *In Horne's House*, 1981-1982, a lift-ground aquatint and engraving, illustrates an episode in James Joyce's modernist novel, *Ulysses*. It is the first of the major *Ulysses* plates, in which Hamilton parallels Joyce's linguistic progression with an art historical progression in which he alludes to, amongst others, Cézanne, Bellini, Picasso and the Easter island stone sculptures.

Press Release

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Also on display, is *Picasso's meninas*, 1973 by Hamilton, an etching that combines the graphic styles of Picasso with the composition made famous by Diego Velázquez, *Las Meninas*, 1656.

Paula Rego (b. 1935 – 2022) is best-known for her paintings and intaglio prints inspired by nursery rhymes, literature and mythology. **REMASTERED** will feature Rego's 2000 series *After Hogarth*, inspired by the eighteenth-century painter and engraver William Hogarth and his six-part series *Marriage-a-la-Mode*, 1743, which sought to illustrate the dangers of marrying for money. In Rego's aquatint version, gender norms are inverted and it is Rego's female protagonist who wields the power to survive this version of the English satirist's moral tale.

Portraits by **Georg Baselitz** (b. 1938) depict his contemporaries Lucio Fontana and Robert Rauschenberg, whereas **Dexter Dalwood** (b. 1960) presents work inspired by *Women of Algiers in their Apartment*, 1834 by the nineteenth-century artist, Eugène Delacroix. **Yinka Shonibare CBE's** (b. 1962) woodblock series *Modern Spiritual*, 2023, incorporates the harlequin motif of Picasso while also reclaiming the African masks which influenced so many modernists. **Jim Dine** (b. 1935) presents two etchings styled after the *Venus de Milo*, one of the best-preserved Greek statues in existence and a recurring motif in Dine's work.

Paul Winstanley (b. 1954) presents alpine landscapes inspired by the Romantics, while Depression era photographer Dorothea Lange acts as inspiration for **Francis Ruyter** (b. 1968), who reinvents the artist's documentary photography through relief prints, historicising the 1930s Dust Bowl in the American Midwest.

REMASTERED closes with a version of Georges Seurat's post-Impressionist masterpiece *Bathers at Asnières*, 1884. This iteration by **Michael Craig-Martin** (b. 1941) rendered in the artist's bright colour-palette, presents the work afresh.

The artist comments: "*Despite its size and complex composition, one is first struck by its quality of complete calm, stillness, and peace. The light is soft, with the slight haziness of a hot summer day.*"

It is a painting of ordinary life, working-class people at leisure, but presented at the scale and with the dignity of a great history painting. I am happiest with my work when I feel I have established this sense of still centre.

Obviously I identify with Seurat's desire to honour the ordinary, but I became particularly fascinated by the way that he structured this work by drawing each figure separately and then assembling them to create the scene we see. This is exactly how I work: I draw each object separately and then construct an image from them."

ENDS

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About Cristea Roberts Gallery

Cristea Roberts Gallery is a leading international contemporary art gallery with a particular focus on original prints and works on paper. Since its inception, the gallery has commissioned a significant number of editions by a wide range of artists, whilst also representing others for their unique works. The underlying ethos of the gallery has always been artist-led. It was originally founded in 1995 as the Alan Cristea Gallery and changed its name in September 2019 to Cristea Roberts Gallery.

Acknowledged as one of the leading galleries in its field of specialty, the gallery's programme is dedicated to publishing, cataloguing, exhibiting and dealing in original prints and drawings by its roster of over 30 important international artists and Estates. It participates in all the major international art fairs and has a dynamic programme of exhibitions hosted in its bespoke space in Pall Mall, London.

The gallery works closely with international museums on acquisitions and loans, and examples of its editions are held in major public collections around the world including Tate, London, the Metropolitan Museum of Art, New York; and Museum of Modern Art, New York.

Visitor information:

Tuesdays - Fridays 11am - 5.30 pm
Saturday 7 September 11am - 2pm
Closed on Mondays, Sundays, public holidays and on Saturdays throughout August

Travel: Piccadilly or Green Park underground station
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