





# FROM HEAD TO TOE

Figurative painting and portraiture from Picasso to the present

Over the last century, artistic responses to the human face and body have ranged from traditional portraiture to total abstraction. Developments in art history, social politics and popular culture, from the feminist movement to scientific discoveries, have greatly impacted artists' thinking about, and representations of, the human form. By the middle of the twentieth century artists such as Pablo Picasso asked: Are we to paint what's on the face, what's inside the face or what's behind it?

From Head to Toe presents a survey of art made since the 1960s that has the body and portraiture

as its focus. From recent painting and sculpture to late-twentieth-century printmaking, From Head to Toe presents the various ways in which the body and the face have inspired generations of artists. Featuring the work of both renowned figures and up-and-coming artists, including Pablo Picasso, Marc Chagall, Joan Miro, Salvador Dali, Henry Moore, Peter Blake, Jack Vettriano, L.S. Lowry, Andy Warhol, Christian Hook, Vincent Kamp, Jose Royo, Fabian Perez, Todd White, Henry Asencio, Craig Alan and Toby Mulligan this exhibition reveals how the face and body are vital to our continued struggle to understand what it is to be human.

**Pablo Picasso** 1881-1973

*Femme au Miroir*

linocut rincé printed in white, with China ink, 1963-64, on Arches wove paper

B. 710 x 575 mm., S. 750 x 620 mm.

signed in pencil inside the image at upper right

one of only four or five recorded impressions

**Provenance:**

With Galerie Louise Leiris, Paris. (Inventory number 013345)

With Sala Gaspar, Barcelona

Acquired from the above; thence by descent private collection

**Literature**

Brigitte Baer, Picasso, Peintre-graveur : catalogue raisonné de l'oeuvre gravé et des monotypes, volume V, no. 1036;

Christian Zervos, Catalogue raisonné des oeuvres de Pablo Picasso, éditions Cahiers d'art, Paris, 1932-1978, Vol. XXIV, no. 4

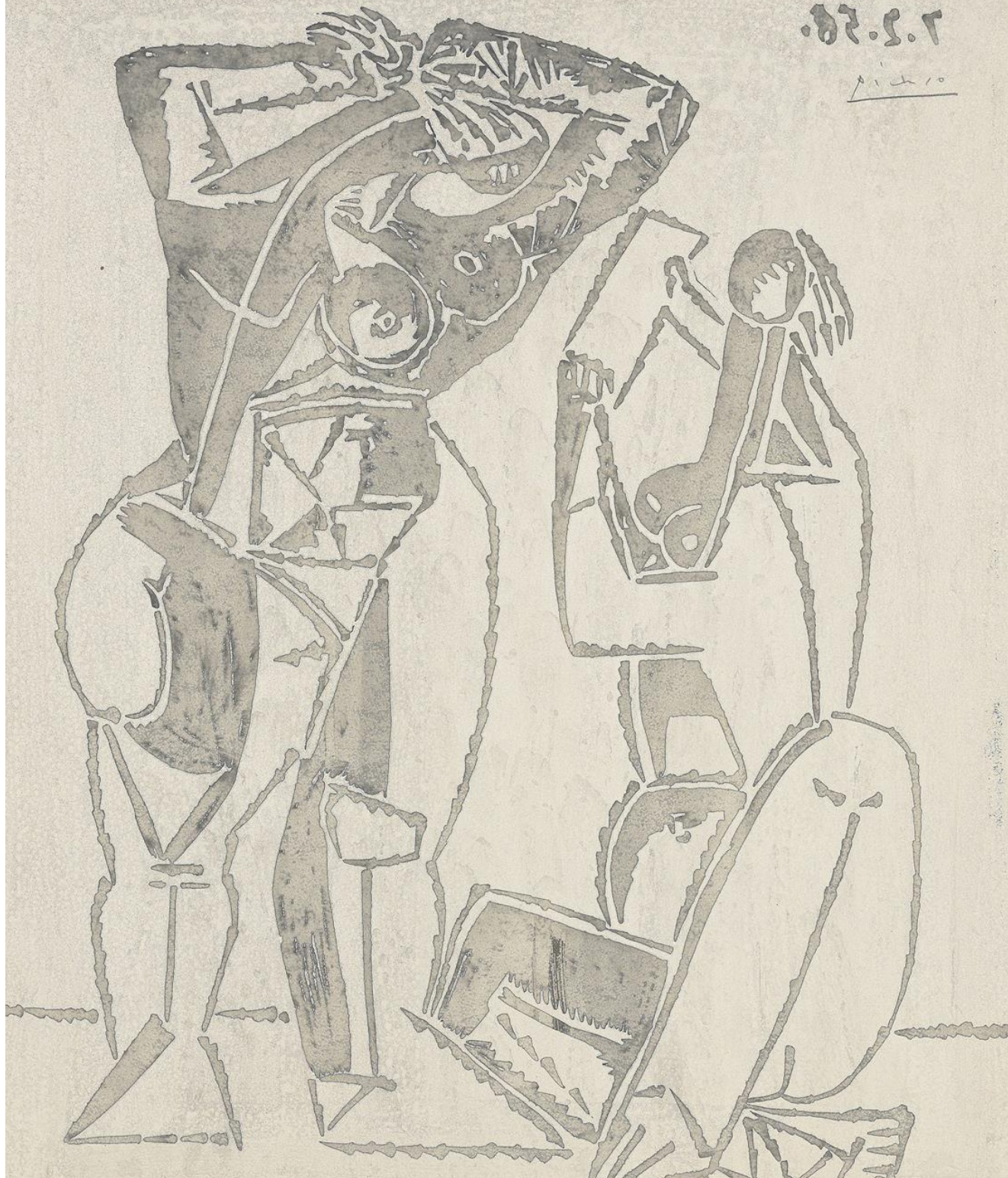
**Description**

Femmes au Miroir demonstrates Pablo Picasso's tendency to immerse himself in a particular theme as well as his habit of revisiting an image, sometimes years after it was first executed, to explore the visual impact of subtle changes to the composition. Picasso first took up the medium of linoleum cut in 1954 with a simple black and white work and by the mid-1950s, he was fully absorbed in this technique. In the second week of February 1956, the artist executed five related plates (documented by Baer as 1034, 1035a, 1035b, 1036 and 1037) one of which is Femmes au Miroir (Baer 1036). In subsequent years, collaboration with the local printer, Hidalgo Arnéra, yielded an innovative process allowing Picasso to return to a previous image and create a unique work which he called an 'épreuve rincée', or rinsed proof.

The rincée process involved printing the original linoleum block in greasy cream colored ink onto heavy white paper. Picasso then painted the unprinted areas in black China ink. While the black ink was absorbed in the unprinted areas, those printed with greasy, white ink repelled the China ink, producing a negative of the earlier image and allowing Picasso to experiment with unique compositions. Finally, Picasso rinsed the print in the shower or bathtub, producing an effect more akin to painting than traditional linoleum cuts, and giving rise to the term 'bathtub prints.'

7.5.20

Picture



**Joan Miró** 1893 – 1983

*Fashion frenzy - blue, red, green*

lithograph in colours 1969 on wove paper

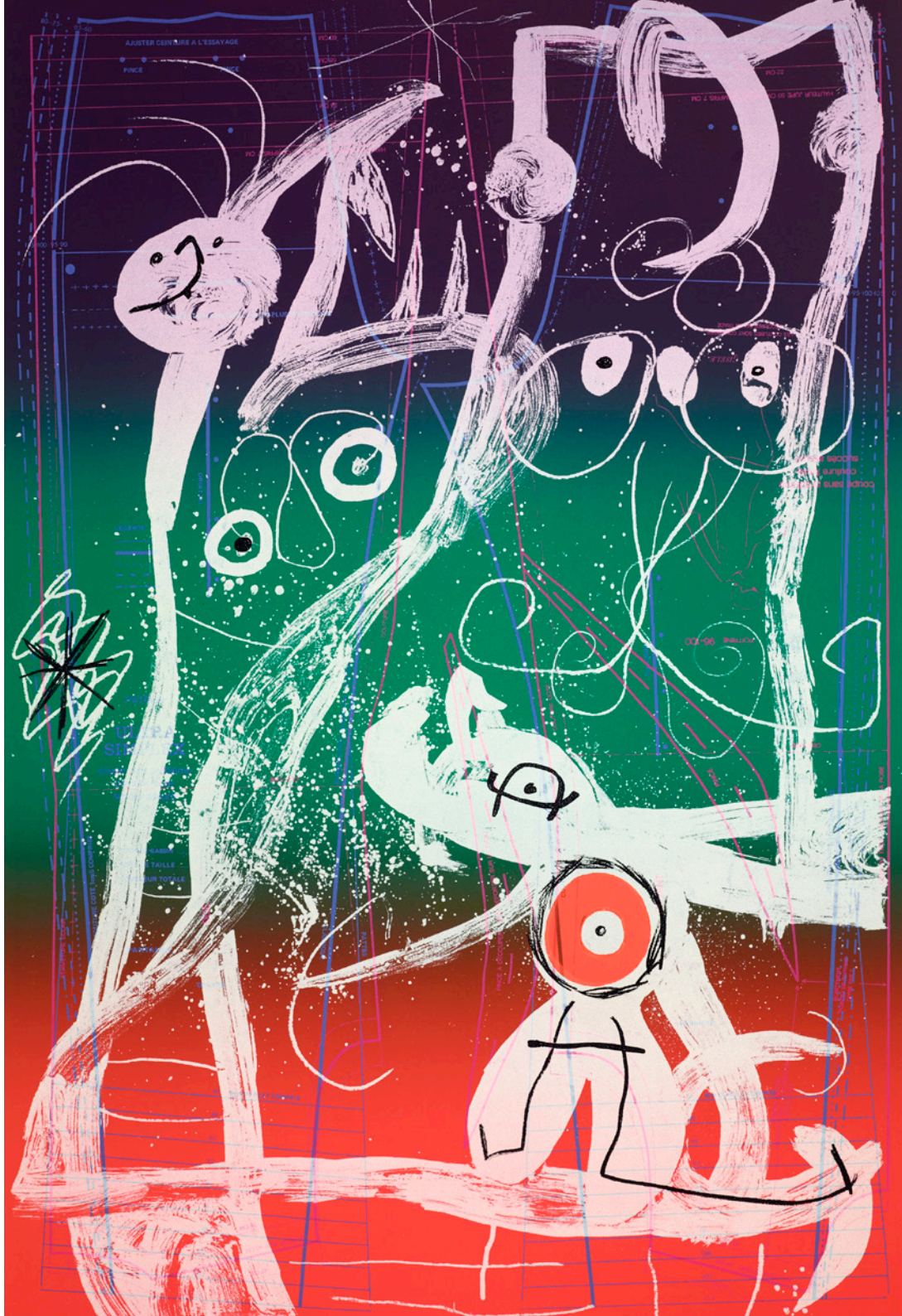
L. 1200 x 800 mm., S. 1265 x 860 mm.

signed in pencil, numbered 6/30

published by Maeght, Paris

**Literature:**

Mourlot 645



**Henry Moore** 1898-1986

*The Reclining Figure Album* (cover page) 1977-78

Etching and aquatint in black on Richard de Bas paper

Plate: 229 x 305mm Sheet: 540 x 460 mm.

Signed "Moore" in pencil lower right and numbered L15/25 in pencil lower left

Printed by Atelier Lacouriere et Frelaut, Paris, 1978

**Provenance:**

From the Collection of Gilles A. Abrioux.

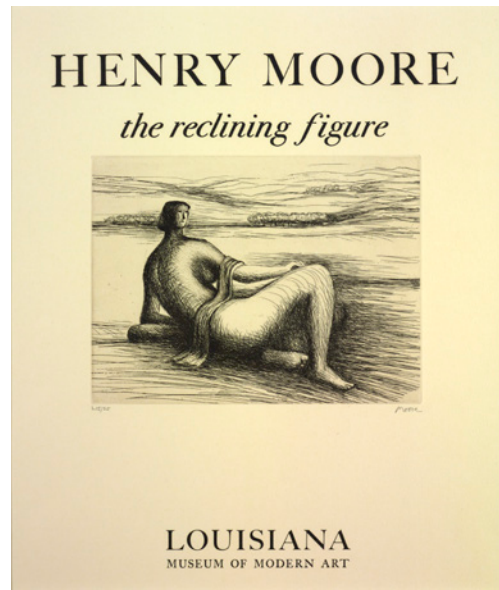
**Literature:**

Gerald Cramer, Alistair Grant, David Mitchinson, Henry Moore:

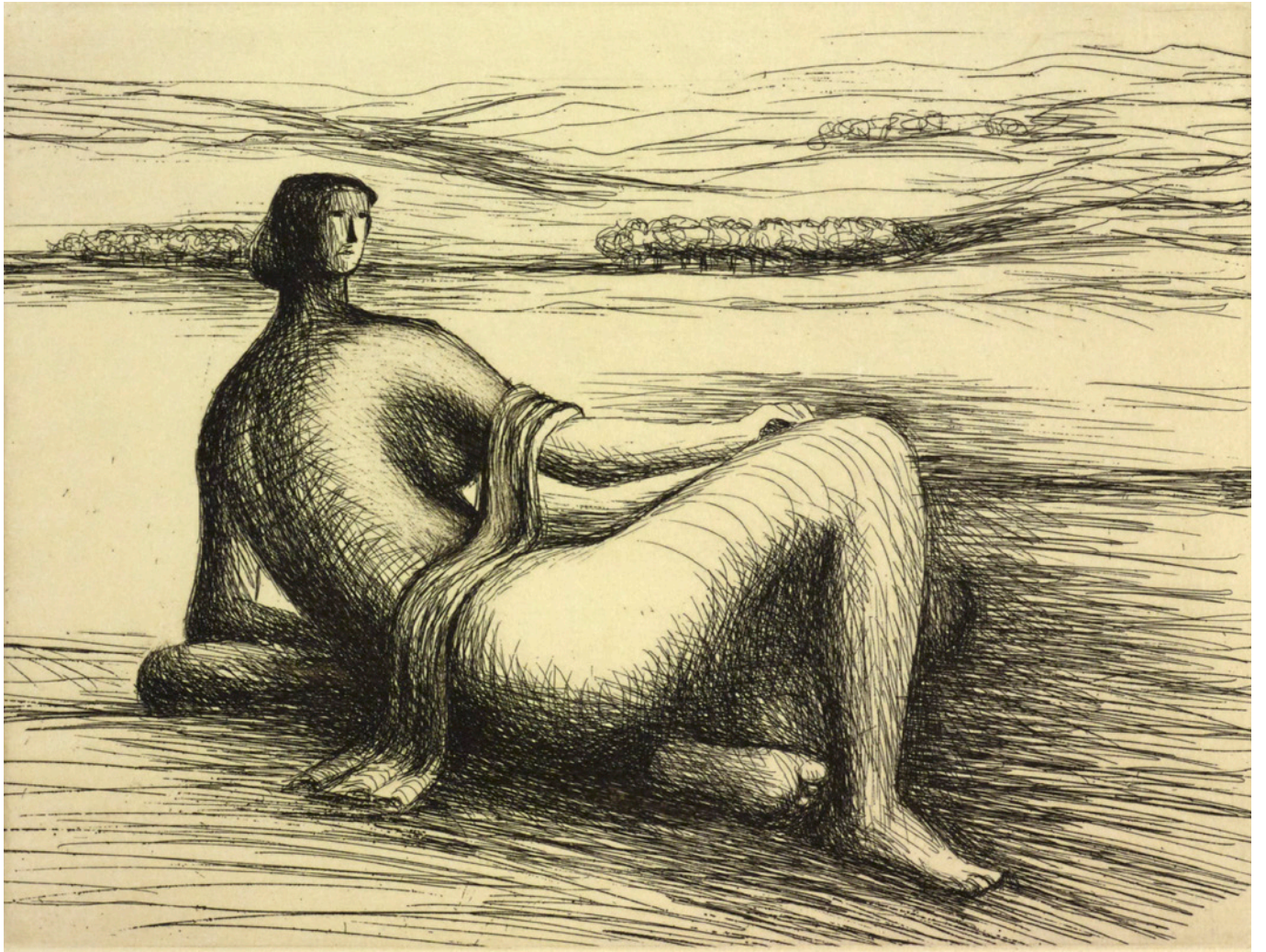
Geneva, 1973-1986

Catalogue of the Graphic Work, Gerald Cramer,

This etching was selected by Moore as the primary image for "The Reclining Figure Album" one of Moore's greatest works of printmaking, made to coincide with his 80th birthday, which included eight etchings and aquatints made between 1977-78. The album was co-published by Ganymed Original Editions Ltd., London and Louisiana Museum of Modern Art in Denmark. This etching is printed on the cover page of the album with the accompanying text and is signed by the artist in pencil and numbered from the Louisiana edition of 25.







**Laurence Stephen Lowry, RA 1887-1976**

*The Family*

Signed limited edition print on wove paper from the edition of 850

Image size: 10.5 x 8.5 in.

Stamped by the Fine Art Trade Guild

**Literature:**

Henry Donn, *The Illustrated Limited Edition Prints of L.S. Lowry*, Scholar Press, 1979

Lowry is synonymous with images of the working class of the Industrial North but he was not of those streets by birth, his family were of the 'respectable' Victorian lower-middle class for whom the threat of declining gentility was a real fear at the beginning of the century. Yet as the family's fortunes altered, forcing them to move in 1909 to, the then, down-at-heel Manchester district of Pendlebury, the young Lowry found himself immersed in the lives of real working class families. Shortly after the move to Pendlebury Lowry joined the Pall Mall Property company as a rent collector and clerk in (he would work there until his retirement, a fact which did not become widely known until after his death) and whilst walking his rounds he gained an intimate knowledge of the people and families he encountered and remained fascinated by their plight all his life. "All those people in my pictures, they are all alone. They have got all their private sorrows, their own absorption. But they can't contact one another. We are all of us alone - cut off. All my people are lonely. Crowds are the most lonely thing of all. Everyone is a stranger to everyone else. You have only got to look at them to see that" (L.S. Lowry, quoted in Julian Spalding, *Lowry*, London, 1987, p.51). Although Lowry's interest in the figure is evident throughout his career it was not until the late 1950s and 60s that he began to abandon his signature crowd scenes in favour of small groups of people and families, rendered with a more highly developed sense of individual identity. Indeed, during this time Lowry's figures become of such central importance that he begins to place them not against an urban backdrop, but simply against a white void so that the subject of the painting becomes the figures alone, or, crucially, the nebulous atmosphere inhabiting the spaces between them.



**Salvador Dalí** (May 11, 1904, Figueres, Spain - January 23, 1989, Figueres, Spain)

*Sagittarius from Signs of the Zodiac, 1967 (Field 67-6 I)*

Lithograph on Japon paper

Sheet size: 29.5 x 22 inches

in pencil lower left

Signed by Salvador Dalí in pencil lower right and numbered from the edition of 250

Published by Leon Amiel, New York and Paris

Printed by Atelier Mourlot, Paris in 1967

**Literature:**

Albert Field (Ed.) , *The Official Catalogue of the Graphic Works of Salvador Dalí*, S. Dalí Archives, 1996, no. 67-6 I, p.151

**Provenance:**

With Leon Amiel

Private collection

**Description:**

This original signed lithograph is from the portfolio of 13 lithographs collectively titled, *Signs of the Zodiac* drawn by Salvador Dalí and published by Leon Amiel in 1967. It is listed in *The Official Catalogue of the Graphic Works of Salvador Dalí*, entry number 67-6 I, p.151.



**Sir Peter Blake** (b. 1932)

*Tattooed Lady (Green)* 1985

Screenprint in colours on Arches paper

signed in pencil lower right and inscribed 'printer's proof' in pencil lower left

a printer's proof aside from the numbered edition of 100

published by Waddington Graphics, London

Faces and torsos of heavily inked men and women, particularly the image of the tattooed lady, are among the most important motifs in Sir Peter Blake's work. Their body art, meticulously rendered, is part of a recurring theme in Blake's oeuvre: the circus, the fairground and the side-show attraction. The first of Blake's Pop pictures, *Loelia, World's Most Tattooed Lady* 1955 produced when he was a student at the RCA (and sold for a record £337,250 in 2010) holds a key position in the history of British Pop Art. In *Tattooed Lady (Green)* 1985, one of the most sought after of his screenprints, Blake revisits the bikini-clad torso, combining inspiration from sign-painter's art, wrestling posters, the world of the circus, rock'n'roll musicians, comics and badges. Blake trained not just as a painter but also as a graphic artist and makes no distinction between printmaking, painting or sculpture, seeing each as equal. The album cover created with his then partner Jann Haworth for the 1967 Beatles record, *Sgt. Pepper's Lonely Hearts Club Band*, remains the best-known example of his graphic work.



*Elan Pruney*

COCO

I'M SURE  
I'VE HEARD A GOOD  
BUT I'VE HEARD  
A BETTER

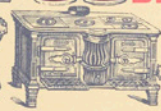


EL

*Baby*

Bo Diddley

BB

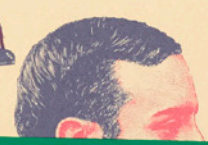


PRES

*Jahan*



*Rick Nelson*



**Andy Warhol** 1928-1987

*Marilyn*

screenprint in colours, 1967, on wove paper

S. 914 x 914 mm.

signed in pencil on the reverse, stamp numbered 233/250 (there were also 26 artist's proofs lettered A-Z)

published by Factory Additions, New York

**Literature:**

Frayda Feldman and Jörg Schellmann (ed.), *Andy Warhol prints: a catalogue raisonné*,  
Editors Schellmann and Abbeville Press, c1985, no. II.25





**Marc Chagall** 1887-1985

*Les Lilas (Lilacs)*

lithograph in colours, 1980, on Arches wove paper

L. 925 x 595 mm., S. 1158 x 747 mm.

signed "Chagall" in pencil lower right, numbered 28/50 in pencil lower left

published by Maeght, Paris

**Literature:**

Mourlot 975

The subject of colorful bouquets of flowers fascinated Chagall since the late 1920s, and was endlessly explored throughout his artistic career. The artist was first struck by the charm of flowers whilst in Toulon in the south of France in 1924; he later claimed that he had not known of flowers in Russia, and they came to represent France for him. In his dream-like paintings, he consistently drew from a vocabulary of personal symbolism: when painting a bouquet, it was like painting a landscape of his adopted country. Lilacs in particular appear in major works including *Lovers Among Lilacs* 1930 (The Metropolitan Museum, New York).

Writing about the subject of flowers in Chagall's work, his biographer, Franz Meyer commented: "Many are simple still-lives with a bunch of red roses and white lilacs; in others, pairs of lovers and air-borne fiddlers gambol through space. The atmosphere encompasses and pervades the flowers like a magically light airy fluid, vibrant with their vitality" (Franz Meyer, *op. cit.*, p. 369). *Les Lilacs* is a quintessential example of the dream-like quality of Chagall's art, combining some of the key elements of his pictorial iconography. Here, the bouquet of flowers rises above the roofs of a group of small houses, with tenderly painted figures surrounding.

Chagall found a strong affinity between painting and dreaming, which is beautifully reflected in this composition. Rather than representing a rational arrangement of different elements within the space of the painting, *Les Lilacs* is a compilation of the artist's favourite subjects, connected by an internal principle rather than by a logical spatial relationship. With its fanciful, dream-like composition, the painting becomes an expression of the artist's internal universe rather than an objective projection of the outside world.





VINCENT KAMP

---

Vincent Kamp

*Thy Barber*

Original on dibond aluminium

30 x 40 inches



Vincent Kamp

*The Conversation*

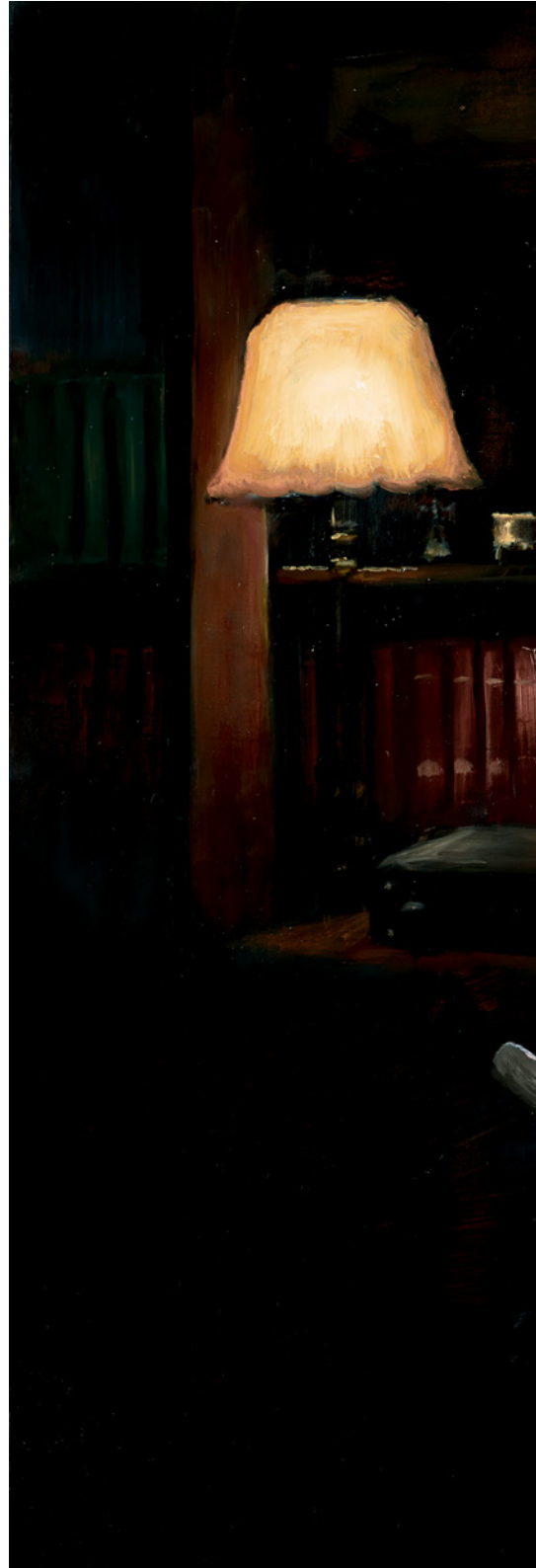
Original on dibond aluminium

20 x 26 inches



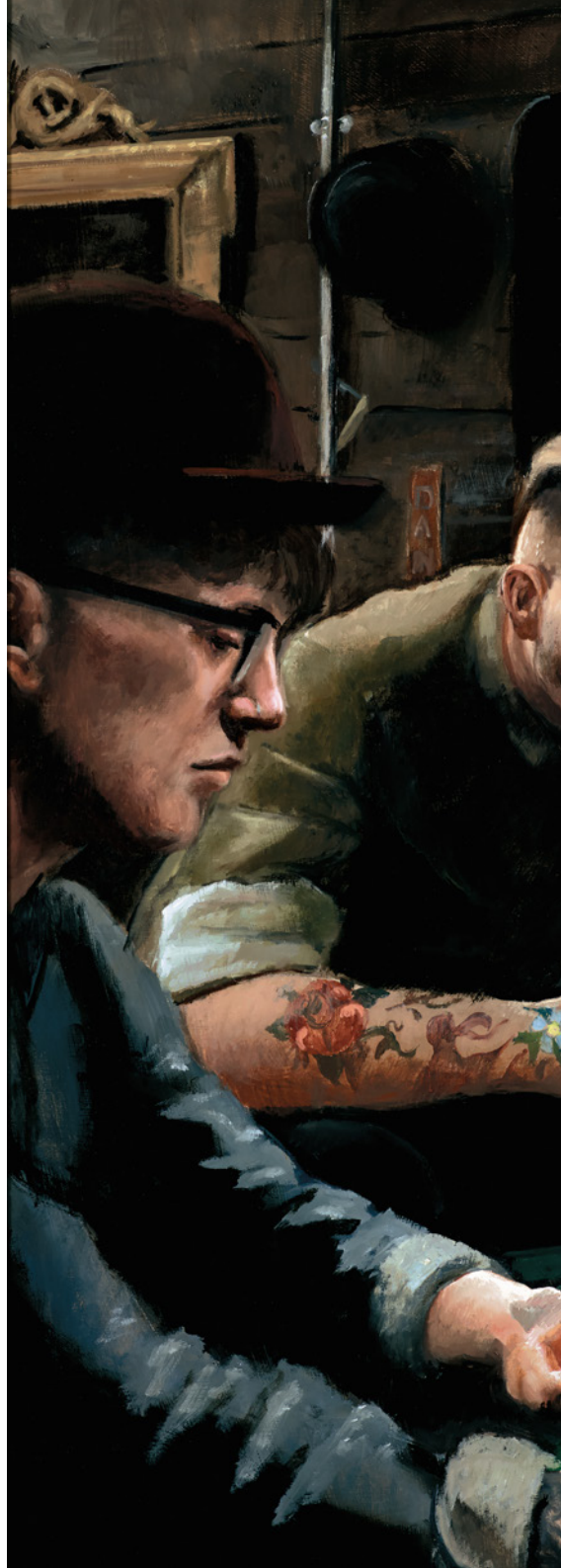


Vincent Kamp  
*By Appointment*  
Original on dibond aluminium  
30 x 23 inches





Vincent Kamp  
*The Gentleman and Rogues*  
Original on dibond aluminium  
40 x 30 inches





THE BARM SHACK





# CHRISTIAN HOOK

---

Christian Hook  
*Black Water*  
Oil on canvas  
39 x 39 inches







Christian Hook

*Upon Reflection I & II*

Oil on aluminium

16 x 24 inches



Christian Hook

*Luna I*

Oil and gold leaf on mylar paper

11 x 14 inches



Christian Hook

*Luna II*

Oil and gold leaf on mylar paper

11 x 14 inches







TOBY MULLIGAN

---

Toby Mulligan  
*Provocative Influence*  
Oil on canvas  
79 x 63 inches





Toby Mulligan  
*Sitting, Watching, Waiting*  
Indian ink paper  
9 x 12 inches



Tolj

Toby Mulligan  
*Kneeling Nude III*  
Indian ink paper  
7 x 11 inches



Thi





CRAIG ALAN

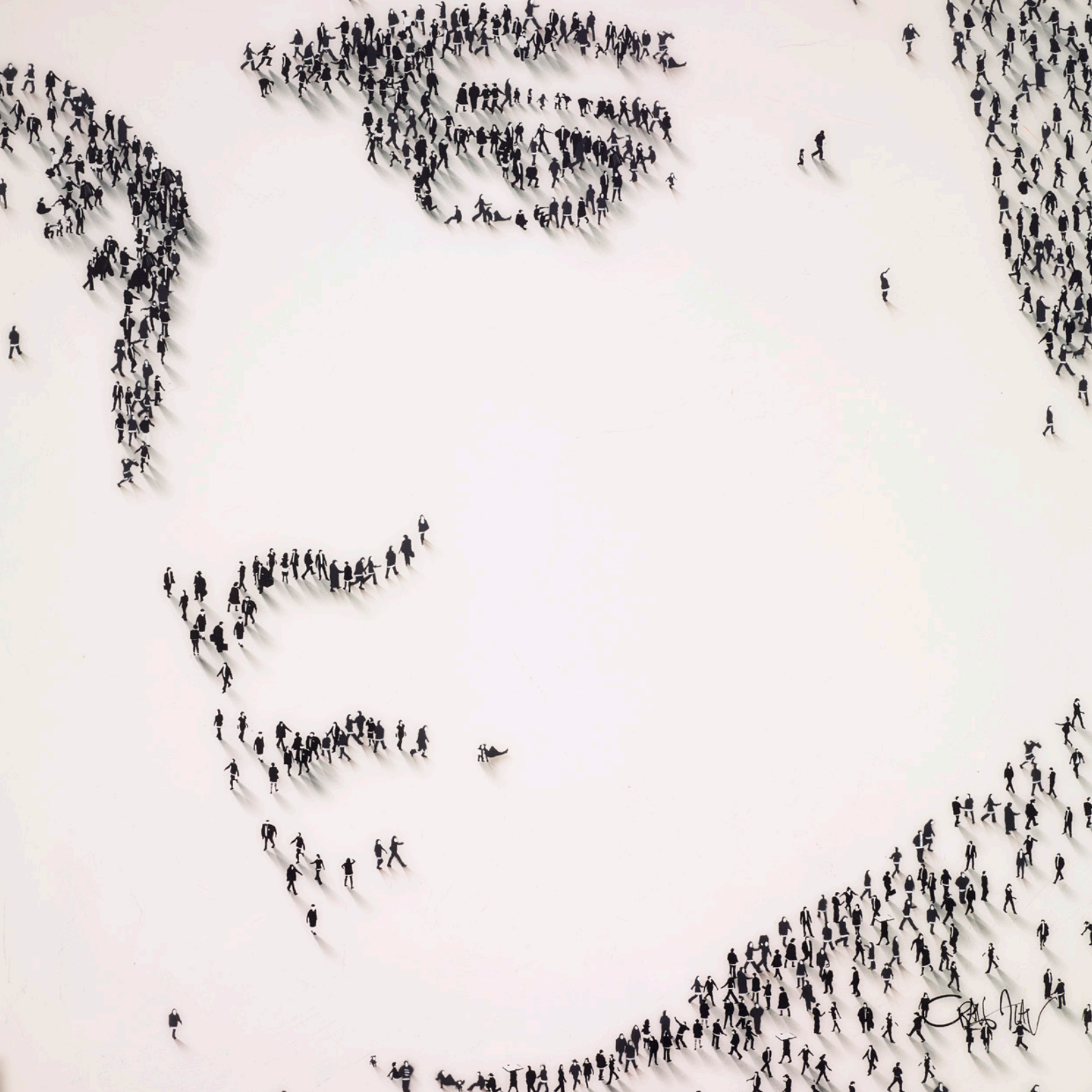
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Craig Alan

*Elvis Presley*

Mixed media on box canvas

36 x 36 inches



*Cat Glance*

Craig Alan

Mixed media on box canvas

48 x 48 inches



Craig Alan

*David Beckham*

Mixed media on box canvas

30 x 30 inches



CRASH





FABIAN PEREZ

---

Fabian Perez

*Analucia III*

Original on stretched canvas

16 x 20 inches



Fabian Perez

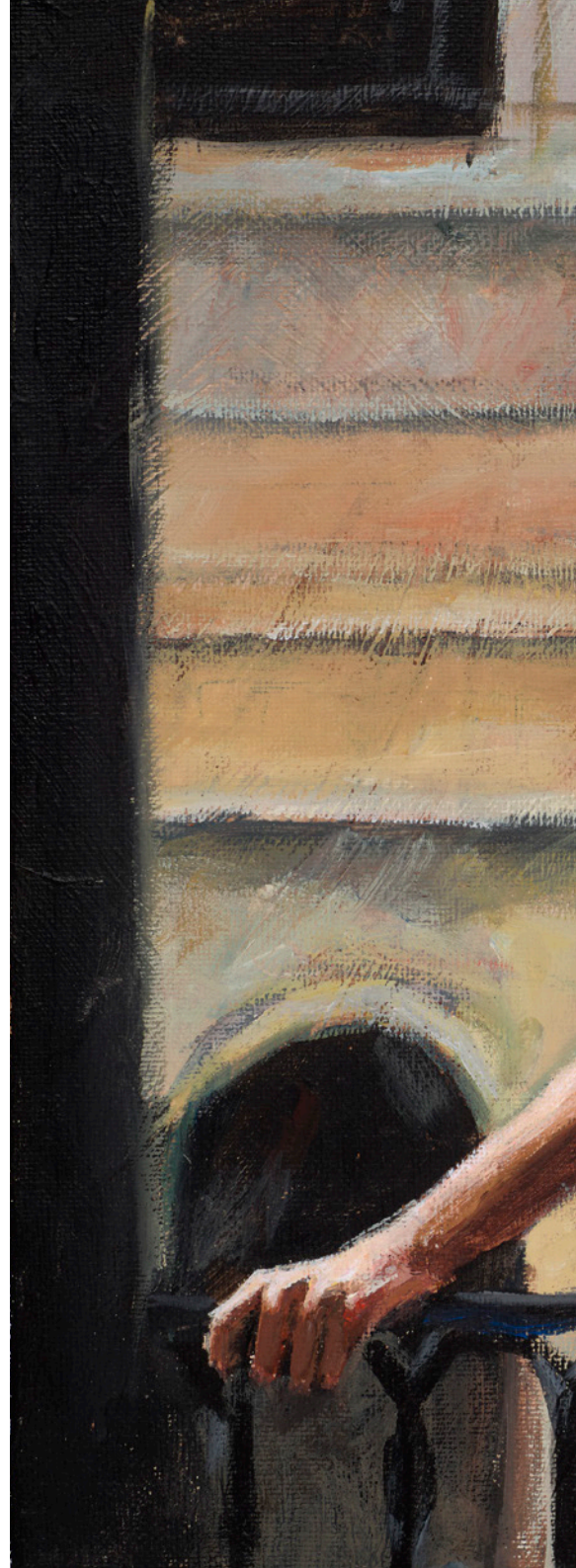
*Study for November Rain IV*

Original on stretched canvas

9 x 12 inches



Fabian Perez  
*Study for Balcony at Buenos Aires II*  
Original on stretched canvas  
16 x 12 inches





Fabian Perez

*Geisha Pouring Sake II*

Original on stretched board

12 x 16 inches





Fabian Perez

*The Embrace IV*

Original on stretched canvas

18 x 24 inches

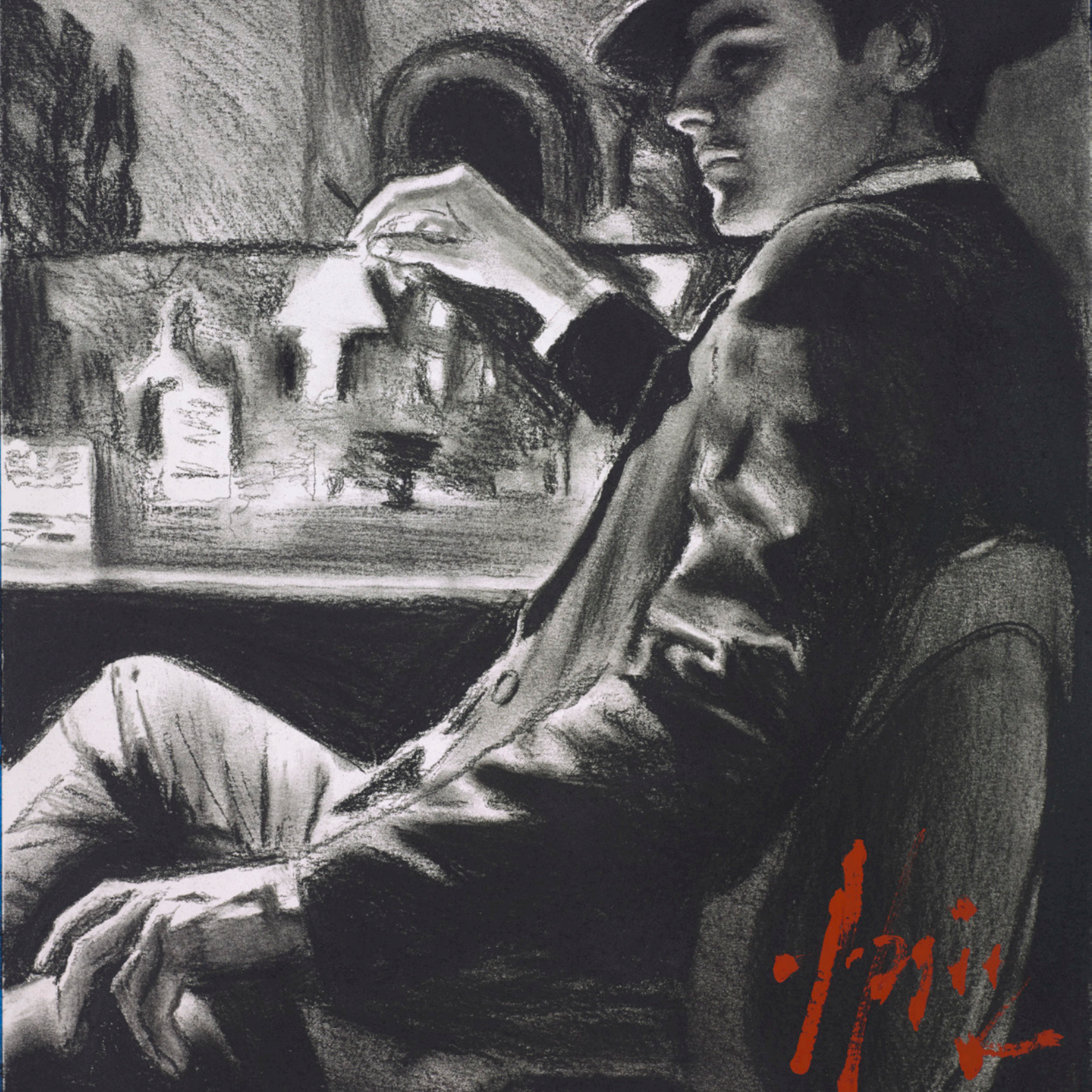


Fabian Perez

*Whisky at Las Brujas*

Original on mounted paper

11 x 13 inches

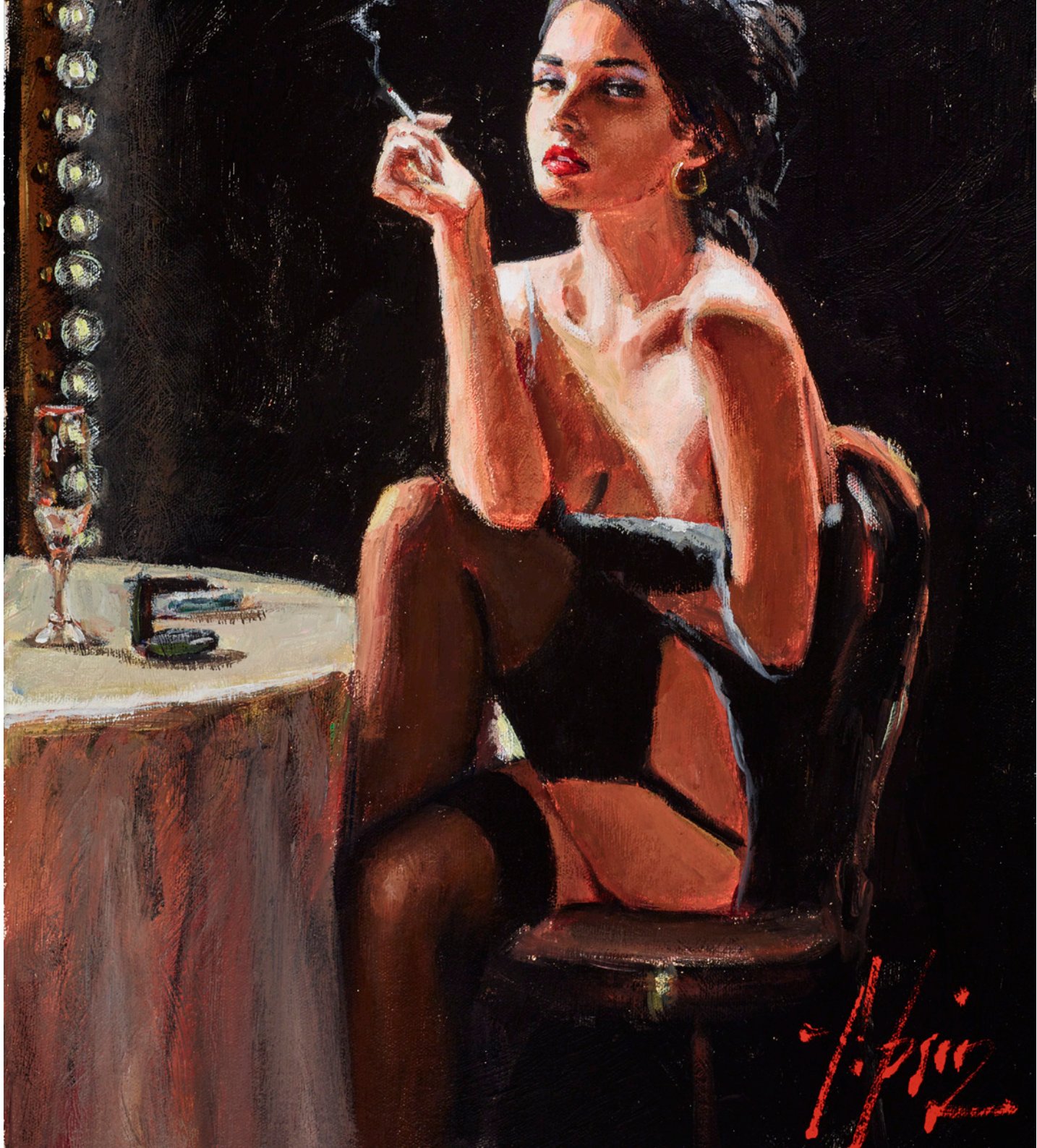


Fabian Perez

*Study for Performer's Break*

Original on stretched canvas

14 x 18 inches







HENRY ASENCIO

---

Henry Asencio

*Candela*

Original on board

30 x 40 inches



Henry Asencio

*Rise Above*

Original on board

24 x 36 inches





Henry Asencio

*Eternal Bond*

xVarnished original on board

24 x 36 inches



Henry Asencio  
*A Caressed Memory*  
Varnished original on board  
25 x 40 inches









JOSÉ ROYO

---

José Royo

*Pensive*

Oil on stretched canvas

22 x 15 inches





José Royo  
*Midsummer Beauty*  
Varnished on stretched canvas  
35 x 29 inches





José Royo  
*Harvest Beauty*  
Original on stretched canvas  
29 x 23 inches









SHERREE VALENTINE- DAINES

---

Sherree Valentine-Daines

*The New Toy Boat*

Varnished on board

9 x 11 inches



SEVD

Sherree Valentine-Daines

*Ascot Ladies*

Varnished on board

16 x 20 inches



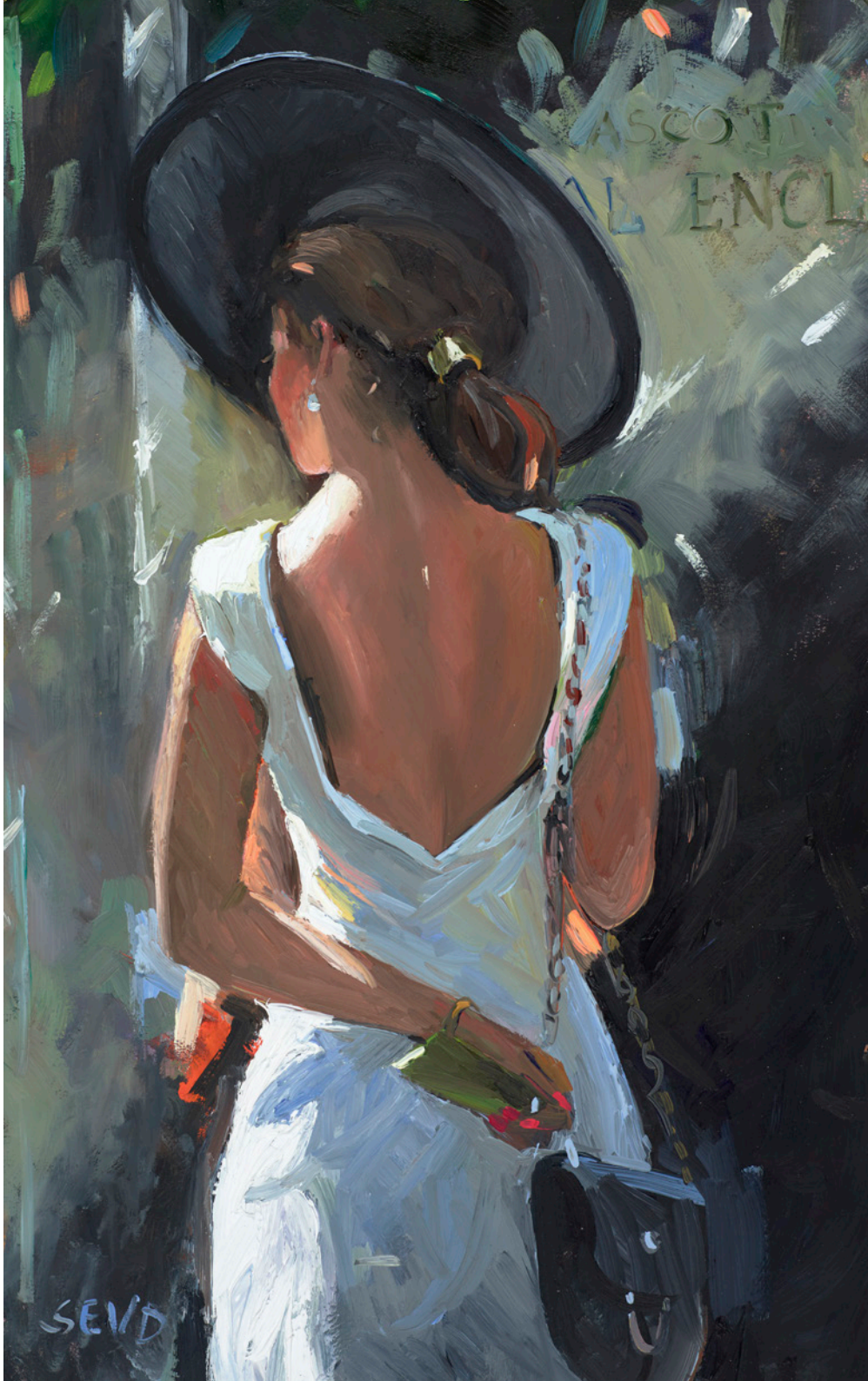
Sherree Valentine-Daines

*The Lady in White*

Varnished on board

10 x 16 inches





Sherree Valentine-Daines

*The Pink Sash*

Varnished on board

6 x 12 inches



Sherree Valentine-Daines

*The New Pink Net*

Varnished on board

5 x 8 inches



Sherree Valentine-Daines

*In the Wings*

Varnished on board

9 x 10 inches



DAVID





JACK VETTRIANO

---

**Jack Vettriano** (Scottish, born 1951)

*Only a Rose*

Oil on canvas

38 x 30.5 cm. (15 x 12 in.)

signed "VETTRIANO" lower right

Provenance:

Portland Gallery, London

Private collection UK, acquired from the above in 1997

Private collection UK

Exhibitions:

London, Portland Gallery, Jack Vettriano, August, 1997, no.4

Only a Rose is a superb example of Jack Vettriano's sought-after early period paintings from the 1990s. Exhibited at Portland Gallery in 1997, Only a Rose is the quintessential Vettriano and includes the essential elements for which he has become celebrated: the contemplative model; the simplified interior; the formally composed composition; and individual objects which drive the narrative content of the painting - in this instance the rose. One of the most potent symbols in visual culture, the Rose is a key motif in Vettriano's oeuvre and is used here as a metaphor for the seductive beauty of the model - its red petals echoing the deep red of her lips.



YETI AND

**Jack Vettriano, O.B.E.** (Scottish, born 1951)

*The Out of Towners*

signed l.l.: VETTRIANO

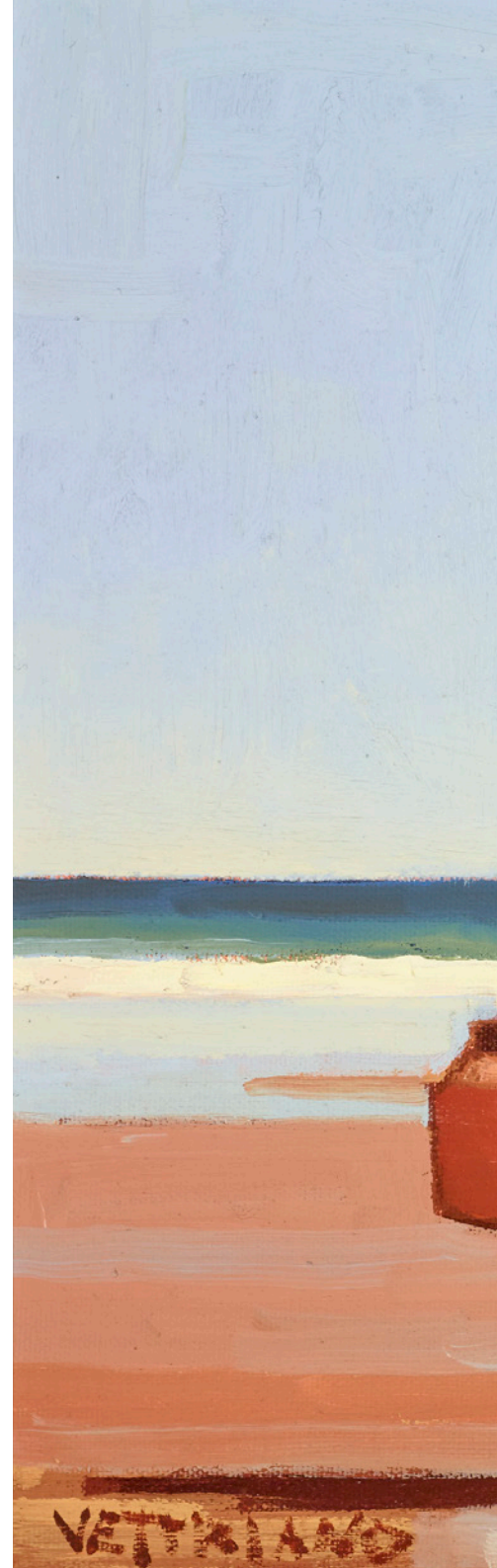
Oil on canvas

36 x 45 cm., 14 x 17¾in.

Provenance:

Private Collection

The Beach paintings are among the most sought-after of Vettriano's subjects, *The Singing Butler* depicting a couple dancing on a beach on the coast of Fife being the most well known having sold for a record £750,000 in 2004. Vettriano left school at 16 and later became an apprentice mining engineer. For a short time in the late 1960s, he had a summer job as a bingo caller at "the Beachcomber Amusements" on Fife's Leven Promenade. Later he would immortalise his memories of the British seaside in the 1993 exhibition, *Summers Remembered*. These paintings of scudded beaches have been compared to those of the French impressionist Eugene Boudin.







ZINSKY

---

Zinsky  
Michael Jackson Inc Vinyl  
Original on paper  
13 x 12 inches





Produced by Quincy Jones  
for **Quincy**  
\*Co-produced by  
Michael Jackson  
Recorded and mixed by  
Bruce Swedden using  
Ampex 24 track  
Technical Engineer:  
Murt Forgetginner, Steve Bates  
Additional Sound Sources  
Recorded by Humberto Garcia  
and Matt Finner

You got to be startin' somethin'  
I said you gotta be startin'  
somethin' be startin' somethin'  
Yes, I believe in me  
It's too high to get over  
(Yeah, yeah)  
Too low to get under  
(Yeah, yeah)  
You're stuck in the middle  
A (Yeah, yeah) is thunder  
It's too high to get over  
(Yeah, yeah)

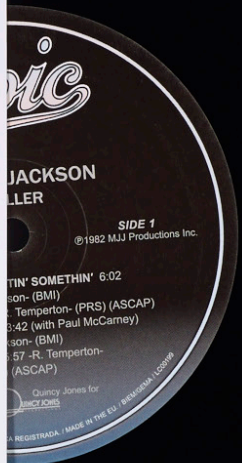
And let the truth unfurl  
No one can hurt you now  
Yes, I believe in me  
So you believe in you  
Help me sing it, ma no so  
Ma no so, ma no so  
Ma no so, ma no so  
(Repeat/fade out)  
Greg Phillips:  
Rhodes, Synthesizer  
Michael Hutchence:

2nd Verse  
I won't give you reason to  
(I guess I still love  
body, be mine)  
You are all the future that I  
Girl, I need to hold you  
Share my feelings in the heat of  
love's embrace  
Shove my feelings in your  
burning in my heart today  
It's never gonna fade

You're everything this world  
could be to me  
Greg Phillips:  
M. P. Hood/Synthesizer  
& David Patch, Synthesizer  
Steve Korean, Programming  
Synthesizer, Programming  
David Williams, Guitar  
Nedugu Chander, Drums  
Cory Grant  
Comped, Flangelhorn

Two on the town  
(Michael)  
But we both cannot have her  
And one day you'll discover  
That she's my girl forever  
and ever  
3rd Verse  
Don't build your hopes to be  
let down  
(Cause I really feel it's time  
for you)

'Cause this is thriller, thriller  
And no one's gonna save you  
You know it's thriller, thriller  
You're lightning for your life  
You're lightning for your life  
You hear the door slam and  
realize there's nowhere left  
You feel the cold hand and



Zinsky

*Sophia Loren II*

Original on stretched canvas

24 x 41 inches



SOFIA LORE  
VITTORIO DE S

KARIBELLA  
KAMPBELL

306

ZINSKY

Zinsky

*Porky Pig*

Original on stretched canvas

18" x 35 inches



OXO  
XOX  
OXO  
ENJOY VIOLENCE!

PORK

WOOD

I AM  
PAM  
PAM  
PAM

Zinsky

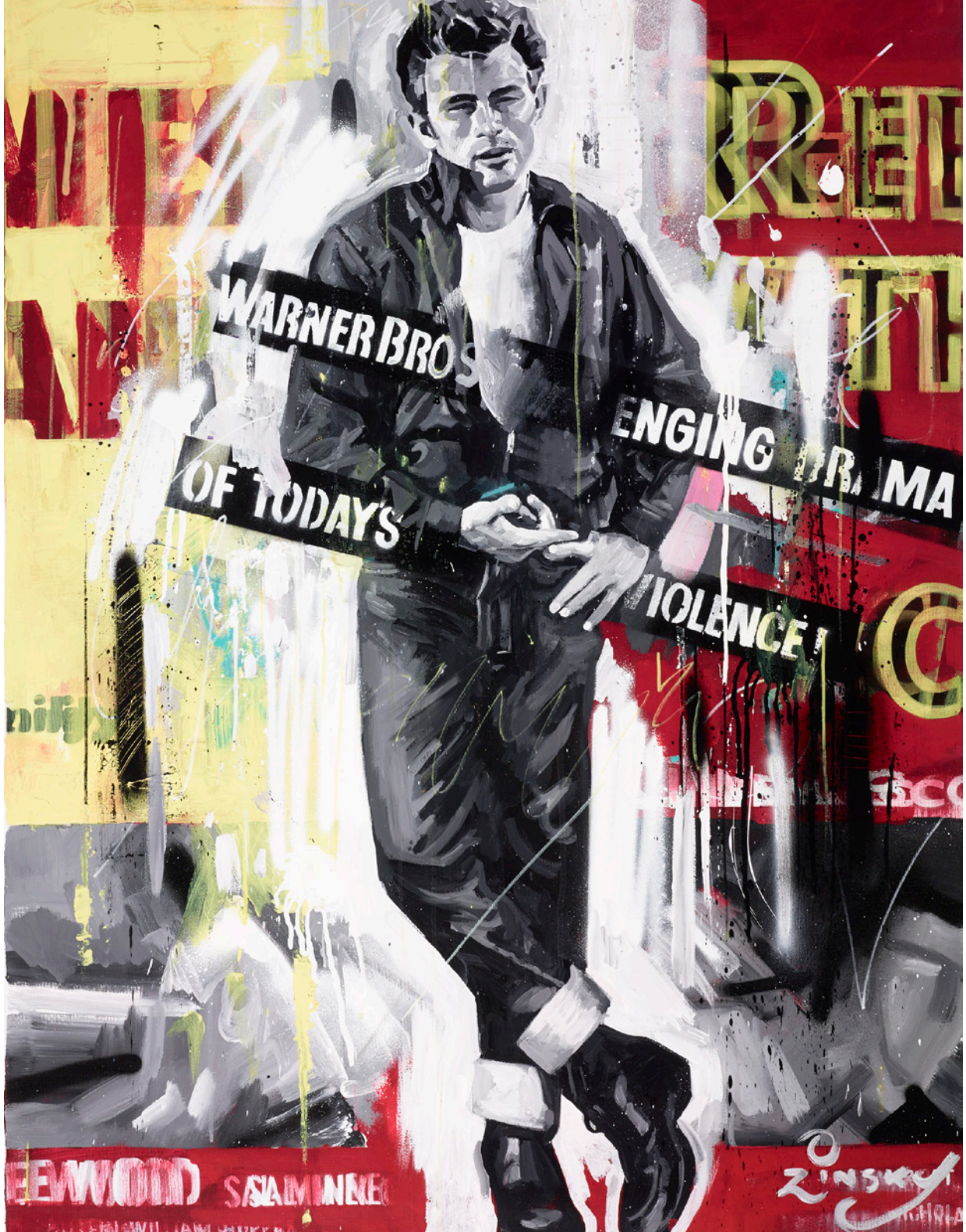
ARTCO  
P.O. Box 888  
1993, Cal

Zinsky

*James Dean in Rebel Without a Cause*

Original on stretched canvas

30 x 40 inches



WARNER BROS

CHALLENGING DRAMA

OF TODAY'S

VIOLENCE!

NEW WOOD SALAMINER

ZINSKY  
ARTIST

Zinsky  
*American Pop*  
Original on stretched canvas  
36 x 27 inches







Kinsky®

KINSKY

ND

Zinsky

*Cover Girl*

Original on stretched canvas

30 x 30 inches



BOOM!

Cover Girl  
TECHNICOLO

ZISKY

Zinsky

*Sid Vicious NYC*

Original on stretched canvas

40 x 24 inches





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12 8 78

ZINSKY



TODD WHITE

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Todd White

*Marlo*

Original on stretched canvas

12 x 12 inches





WHITE

Todd White  
*On Target*  
Original on stretched canvas  
12 x 14 inches





WHITE

Todd White  
*The Gangster*  
Original on stretched canvas  
12 x 16 inches





Todd White  
*Brand New Ways to be Cruel*  
Original on stretched canvas  
24 x 36 inches





WHITE

Todd White  
*Searching for Dessert*  
Original on paper  
9 x 12 inches







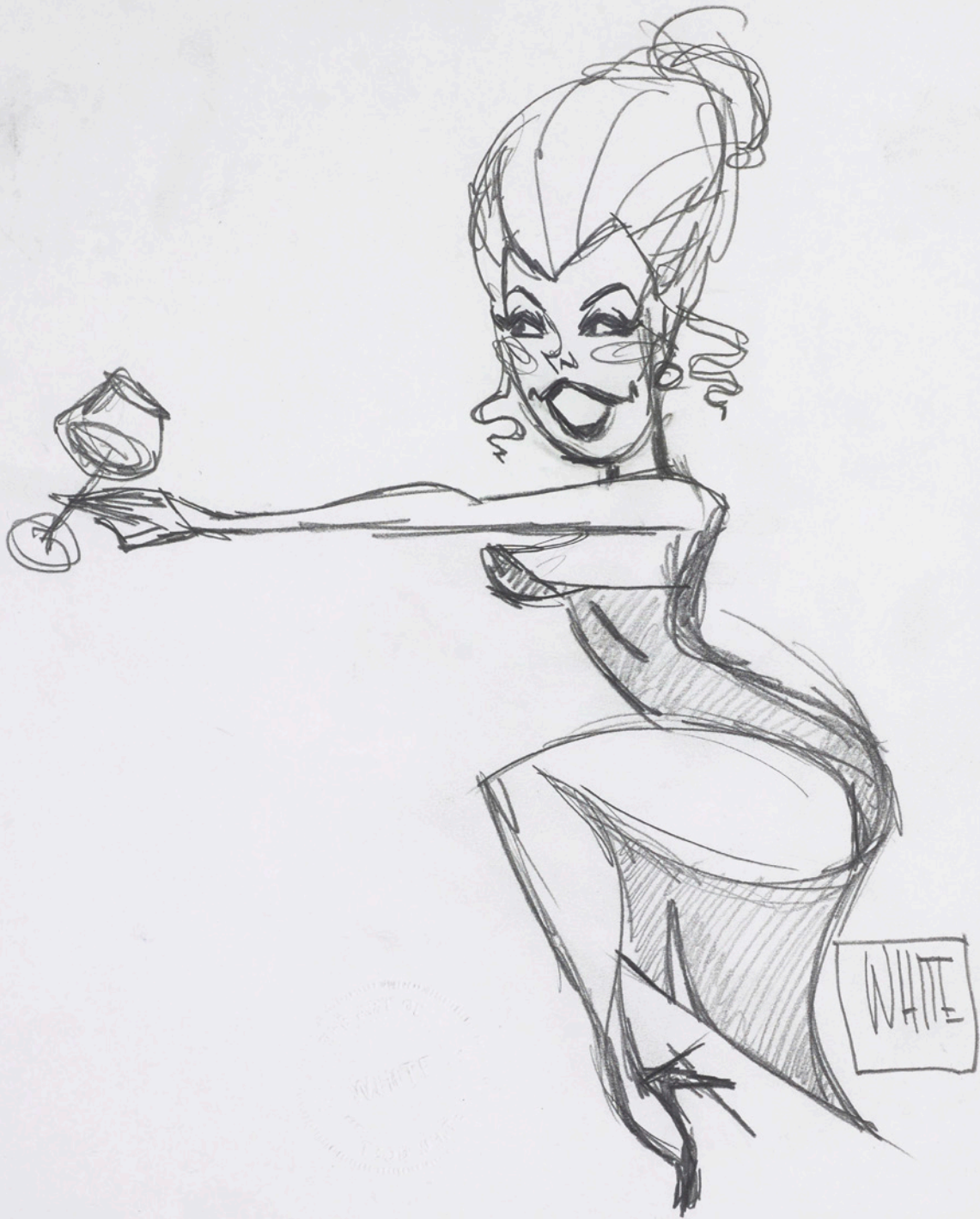
Todd White

*This is About to Get Screwy*

Original on Mounted Paper

9 x 11 inches





Todd White  
*I Borrowed Your Sweater*  
Original on stretched canvas  
20 x 18 inches

