

The Complete Prints of Francis Bacon
Catalogue Raisonné

Miguel Orozco

The Complete Prints of Francis Bacon Catalogue Raisonné

Miguel Orozco

Published in <https://ucm.academia.edu/MiguelOrozco>

on February 19, 2020

Texts can be used and reproduced by citing the source

Cover: *Portrait of Isabel Rawsthorne*. Lithograph after Bacon's 1966 painting of the same title. Printed by Arte, Paris in 1966 as part of the portfolio *Derrière le Miroir* n° 162

Contents

1. Bacon the reluctant engraver	5
2. Offsets and posters	15
3. Lithography and its magician	22
4. Mourlot: Bacon's missed opportunity	32
5. Maeght and the road to fame	38
6. Maeght's successors and other Bacon publishers and printers	52
7. Bacon's lithographs printed by Mourlot	63
8. Bacon's prints by Maeght and successors	114
9. Polígrafa's prints	206
10. Prints by other printers and publishers	
10.1 Georges Visat	238
10.2 Marlborough	248
10.3 Musée Cantini	286
10.4 Éditions de la Différence / Atelier Arts Litho	292
10.5 Archimbaud / Séguier / Centre Pompidou - Art Estampe	314
10.6 Other printers / publishers	354
11. Bibliography	
11.1 Catalogues raisonnés and graphic work	372
11.2. Essays	371
11.3 Books on lithography, publishers and printers	377
11.4 Articles and interviews in newspapers and journals	377
11.5 Exhibition catalogues	381
12. List of Francis Bacon Prints, broadly ordered by printer	391
13. List of Francis Bacon Prints ordered by printing date	394

1. Bacon the reluctant engraver

This catalogue raisonné of Francis Bacon's prints, like its predecessor *Francis Bacon Oeuvre Graphique* by Bruno Sabatier, has a major limitation: the fact that the artist never made an original etching or lithograph and even boasted despising the technique. As Bruno Sabatier recalls, Bacon did not consider prints as original work. But in fact we believe that his attitude towards prints evolved. Sabatier signals that at the beginning of the nineteen sixties, the painter believed that etchings and lithographs were "just luxury reproductions", adding that he did not work for the poor¹. He did not mean lithographs or etchings of interpretation, but all prints in general, anything that was produced in multiple form. But even with his limited experience with the medium, he actually came to appreciate it and work closely with chromists, recognizing their value. We have seen proofs dedicated by the painter to some of them, like the 1987 lithograph *Etude pour un portrait de John Edwards / Study for portrait of John Edwards* that is now for sale at Gildden's Arts Gallery, Hampstead, London. It is an artist's proof aside from the standard edition of 180 and is dedicated in pencil to the printer "pour René Lemoigne", at the lower left margin. Lemoigne was the head lithographer of Atelier Maeght, founded in 1977 when Aimé Maeght and his son Adrien –founder of the Arte printshop– ceased to talk to each other. He worked very closely with Joan Miró, who dedicated to him several lithographs. It subsequently became the printer of Galerie Lelong. Bacon also developed a high respect for engraver Georges Visat, who also did in the nineteen fifties tens of etchings for Georges Braque, with whom he

¹ Sabatier 2012, p. 27

created three etchings and aquatints, but which took years to complete, as we shall develop later.

The strong relationship between chromist and painter is a constant in the history of quality graphic art. In some cases, like that of Charles Sorlier and Marc Chagall, we can talk of communion. In other famous case two major painters –Georges Braque and Pablo Picasso- disputed the services of lithographer Henri Deschamps, who worked with the two until they died.

In any case, this initial Bacon despise for print works was not shared by his admired Pablo Picasso, who regarded his graphic oeuvre as a fundamental part of his work, nor by Bacon's gallerists –who published the majority of his etchings and lithographs– or collectors, who keep buying them.

London gallerist Alan Cristea told the Financial Times in June 2013: “There are lots of Francis Bacon prints about, but they weren't done by Francis Bacon. They were signed by him but done by professional printers, and they were done because his galleries wanted to make more money –as did he. But he had no interest in printmaking. They are simply prints which are copies of his paintings. They still fetch large sums at public auction because people don't know the difference”. And they continued to sell at high prices. Four months after Cristea spoke Christie's held its Sale 1024 *Francis Bacon: The Complete Prints Online* between 22 October and 5 November 2013. The thirty-six prints were sold for a total of GBP 392,875, one of them fetching GBP 56,250. One month later, French auction house Artcurial held its Sale N°2506 *Francis Bacon, L'œuvre gravé: Alexandre Tacou Collection* (2 december 2013). The 29 lots sold fetched a total of 410,185 €, one of them selling for 31,250 € (over 42,000 \$). Not bad for plain reproductions.

Of course, had Francis Bacon got more involved in print making, doing his own etchings and lithographs, there is no reason to think he could not have competed with Picasso on prints price in today's markets. In this connection we will recall that in November 2011, *La femme qui pleure I* set a world record for the price of a Picasso print at auction, when it fetched \$5,122,500 (£3,227,175) at Christie's in New York. In terms of sale price of paintings, Francis Bacon does not come far from the Spaniard: in 2013 his *Three Studies of Lucian Freud* were sold for \$142 million, not too far from the most expensive Picasso ever sold: *Les Femmes d'Alger Version O*, sold for \$179 million in 2015.

As Sabatier correctly points out, the lithographs of interpretation² after Bacon, produced using modern printing techniques in the nineteen sixties, seventies and eighties were "no different from those used to produce lithographs of the greater majority of other major painters –or even virtually all of them– recognized for their crucial role in the history of art³." It is very rare for a gallerist to make today such a statement, as they normally stress the artisanal nature of prints, the strong link between the painter and the lithograph or etching. The image transmitted is that often seen in photographs of Picasso, Matisse, Braque or Miró drawing on a lithographic stone or etching a metal plate. But they omit the fact that the ultimate authors, not of the design, but of the print, are the chromists who prepared the stone and the colors, the engravers that prepared the etching plates and the *pressiers* who operated the hand press. And in works of interpretation, the role of the printers is even more important. A good example of splendid lithographs of interpretation are the seven made by Fernand Mourlot's chromists in 1954 for Picasso's book *La Guerre et la Paix*⁴: the reproductions of two murals, of an exceptional quality and double page; *Le hibou de la mort* used as frontispiece; two portraits of Dora Maar (*Tête de femme /Dora*) and *Buste de figure féminine*, as well as two portraits of Françoise Gilot.

Mourlot chromists put special attention and care into these lithographs, precisely because they were the only 'authors' of the work. In short these lithographs are of as good or better quality than many of the originals that the painter made and signed. And they could not be made without using modern printing techniques, as it would have been impossible –and terribly expensive– to use hand presses for a print run of 6,000 copies.

² In an original lithograph it is the painter himself who draws on the stones -one for each color- while in a lithograph of interpretation, used above all to reproduce previous works, it is the chromist who is responsible for moving that painting to the stone, normally under the supervision of the painter. This explains for example that Picasso let co-sign many of his works to his chromist Henri Deschamps or that Chagall did the same with Charles Sorlier, also employed by Mourlot. The few lithographs that Bacon did with Mourlot had, at the bottom of the plate the indication of Henri Deschamps as lithographer and Mourlot as printer.

³ Sabatier 2012, p. 28

⁴ Orozco, Miguel [Picasso: 70 years of book illustration. Catalogue Raisonné](#), Academia.edu 2018, pp. 197-199 and Orozco, Miguel [Picasso lithographer and activist](#). Academia.edu 2018, pp. 284-287

Fernand Mourlot shows the proofs of La Guerre et la Paix lithographs to Picasso and the author of the text in Saint-Jean-Cap-Ferrat

It should also be said that Bacon was certainly not alone in allowing and signing interpretation prints. Paramount among them was Picasso himself, who had many lithographs made after him by Henri Deschamps. Picasso interpretation prints have never been cataloged. He also signed tens of etchings



made after him. The characteristic that unites them is that they are all made in color, so demanded by collectors. Some of them, like the etchings executed by the painter Jacques Villon, brother of Marcel Duchamp and probably the best engraver and lithographer of the 20th century, are authentic masterpieces and are worth tens of thousands of euros, but the author was not Picasso, but mainly the modest Villon, who co-signed them with the Spaniard. The same can be said of the color etchings made by Aldo Crommelynck, the woodcuts of Georges Aubert or Gerard Angiolini or even the pochoirs edited by Guy Spitzer, all numbered and signed by Picasso and that reach at auctions prices of tens of thousand euros. Some of Matisse's most beautiful engravings are those made by Jacques Villon, who also signed them alongside Matisse. The fifty-four lithographs of his monumental *Charles d'Orleans* were also works of interpretation, this time done by Charles Sorlier, also from the Mourlot workshop.

The haughty Matisse controlled even the smallest detail of the mere reproduction of his works in artistic publications, even when they were by photomechanical procedures. For example, in 1945, Tériade dedicates number 13 of *Verve* magazine, entitled *De la Couleur*, exclusively to Matisse. The publication contains, in addition to the magnificent lithograph *The fall of Icarus*, some color reproductions, that is, simple photos, of Matisse's paintings. The preparation of this issue will take two years because of the meticulousness of the painter, who corrects again and again the tests

of the four-color prints made by industrial printer Draeger. In a long letter, Matisse reiterated to Tériade the importance of controlling each color and each tone, to prevent the printer's colorists from "tracing" the colors to make them more lively⁵. Finally, Matisse made a sketch of each painting that had to be reproduced, indicating in each point the color and tone that should be used. The magazine published the outlines, indicating that the artist has given them "all the elements of his palette". The result was that many said that Matisse made preparatory sketches of his paintings in pencil, indicating even all the colors he would use in the canvas he was preparing⁶.

Georges Braque also cooperated in making and signed, incited by Mourlot and above all Aimé Maeght, many interpretation prints. If the Dora Vallier catalogue Raisonné of his prints contained 192 entries covering over 300 prints, our 2018 new catalogue⁷ had 1014 prints, including new states unknown to Vallier, as well as *lithographies d'interprétation*, offset lithographs, etchings after or *gravures d'interprétation* made by Crommelynck, pochoirs, silkscreens and woodcuts. In total, hundreds of interpretation works which quality and authenticity have never been questioned.

Chagall, Mourlot and Sorlier

The case of Chagall is a special one: the symbiosis achieved between the painter and his chromist Charles Sorlier not only produced all the 1050 original lithographs contained in the catalogue raisonné, but also many works of interpretation, particularly posters. Needless to say that these prints have little to envy the original ones, in many of which the role of the painter was



⁵ Letter cited in Anthonioz, Michel *L'album Verve*, Flammarion, Paris 1987, p. 150.

⁶ Mourlot 1979, p. 105.

⁷ Orozco, Miguel [The Complete Prints of Georges Braque. Catalogue raisonné](#), Academia.edu 2018

very similar to that in interpretation prints, but they were commercialized as original prints because they were signed and were far more expensive. The same can be said for many original lithographs by Georges Braque, as we will see later.

Doing original etchings and lithographs could have served Bacon to treat his troubled psychology, as it served Picasso to relax, to overcome the stress caused by painting. It is well known that Bacon preferred to make portraits departing from photographs, rather than from live models, because models disturbed him when he needed most his concentration: when painting. Picasso's late life secretary Mariano Miguel said that when the Spaniard dedicated his time to making prints he remained accessible and in a good mood, he talked with anyone who passed by his side and accepted willingly to interrupt his work to attend to whatever they asked, whether to receive a visit or give instructions on how to react to a phone call. However, when he painted he was another man, he remained locked in himself, did not accept any interruption and was not in the mood to chat. In those moments, his secretary had to act as an 'invisible man' until the painter solved the artistic puzzle that occupied his mind⁸. Just like Bacon.

Being 'uninterested' in doing prints, Francis Bacon missed the opportunity of being a great graphic art creator, like Picasso, Miró, Braque, Chagall, Matisse, etc. Although he indeed had the chance of equalling this colleagues, since he did work –albeit briefly– with the printers and lithographers that cooperated with them in their lithographic careers. And in the 26 years between his first lithograph of interpretation and his death he had plenty of time to produce a large corpus of œuvres. It should be noted in this connection that since Picasso discovered lithography, the painter made no less than 861 original catalogued lithographs in just nineteen years (from 1964 until his death he only made five lithographs). Picasso's lithographic work is only surpassed in volume among the great masters of the twentieth century by Joan Miró, with 1269 works⁹ and Marc Chagall, who since he began to work with Mourlot, came to make with the help of Charles Sorlier 1050 original lithographs¹⁰. The other great lithographer of the twentieth century, Georges Braque, only produced 146 works, according to the Mourlot catalog, although the numbering does not include for example

⁸ Miguel Montañés, Mariano. *Pablo Picasso: The Last Years*, Assouline Publishing, New York, 2004, p. 49-50

⁹ Mourlot, Fernand *Miró Lithographer*. Editions in French, English, Spanish and German. Maeght Éditeur & Polígrafa, 1972 to 1992.

¹⁰ Gauss, Ulrike *Marc Chagall The Lithographs*, Verlag Gerd Hatje, Stuttgart, 1998

twenty-five of the twenty-six monochrome lithographs of the book *Une aventure méthodique*. Our catalogue describes 1014 Braque prints.

Bruno Sabatier organized his catalogue classifying Bacon's prints into four categories: 1) Etchings, 2) Posthumous Aquatints, 3) Lithographs and 4) Lithographic offsets, although he excludes the last category from Bacon's graphic oeuvre, thus limited to nine etchings –three of them posthumous– and twenty-one lithographs¹¹.

We have opted, however, for classifying ours in a different way, i.e., by printer. The reason is that prints are a collaborative effort between an artist and a printer. We shall develop this statement as we tackle each printer and or publisher. Given that Bacon did not do any original graphic work, the role of the printer becomes paramount and a higher percentage of the responsibility for the product lies on him. The limited quality of some of the prints, evidenced in the unexpected aging, loss of color and surprising choice of signature instruments –felt-tip pen fades easily– in our view enhances the interest of classifying the graphic work by printer. We have also included a description of the track record of the printer and how master painters worked with them. Although this bears no direct relation to Bacon, it serves to illustrate how painter and printer worked in the production of art prints.

Even if in chronological order Maeght's *Arte* was the first to do Bacon prints, we have decided to put Mourlot first because this allows us to introduce the history of lithography and the milestones of this art created by the printer of Rue du Chabrol. And also because Mourlot did what we regard as Bacon's best lithographs. Maeght will then follow, to continue with other printers that produced prints after the painter.

Sabatier attributes in his catalogue one single number to prints involving tryptychs, regardless of whether they were printed in a single sheet or in separate ones. We strongly disagree with this criterion, inasmuch as the very nature of prints is the plate. Prints with tryptychs in one single sheet have been printed three times, each transferring one plate to the paper and thus involve three lithographs or etchings. On the other hand, this is a catalogue of final state prints, and thus lithographs or etchings that contain different plates are different prints for us. For tryptych cases in which they were printed separately or both together and in segregated form, we give each of the four final prints (aggregate and separated) a different number and a decoupled entry. Those printed only in one single sheet receive three different numbers –first for left hand plate, second for center and third for

¹¹ Sabatier 2012, p. 12

left plate– but they are all included in one single entry, since providing segregated photos would constitute a manipulation of the print. The 2012 catalogue also gives the same number to "those printed in two versions in different print runs". Sabatier exemplifies this decision with the *Metropolitan Museum of Art* lithograph (Sabatier 11) printed by Mourlot. We again disagree. Even if Sabatier does not mention it in his catalogue, the edition of 170 proofs of this lithograph (mistakenly identified by him as *sans la lettre*) is a poster and thus is a different print from the *avant la lettre* one. We therefore give the two separate entries and numbers.

The second example Sabatier gives for his two versions criterion is *Second version of Triptych 1944 (Deuxième version du Triptyque 1944)* which was printed, always in three separate sheets, in two different versions, one for the Centre Pompidou and another one for Librairie Séguier "En hommage à Pierre Boulez". Following his criterion, Sabatier gives one single number and one single entry to the six resulting lithographs. We however opt for giving them six numbers and six entries, applying our principle that different plates and different final states imply that they are different prints, clearly distinguishable from each other. In this case it is not only that each part of the panel translates itself into a separate plate. Besides, whereas the Pompidou edition of 60 proofs was printed from a plate measuring 62 x 46 cm on 75 x 56 cm paper, the edition in homage to Pierre Boulez was printed from a plate measuring 143,5 x 105,5 cm on 178,5 x 119,5 cm paper. As any lithographic chromist would tell you, a completely different plate must give birth to a different lithograph, even if the subject reproduced is the same. We shall give you an example, extracted from our catalogue raisonné of Georges Braque prints¹²: Between 1941 and 1945 Henri Deschamps, working at the Atelier Mourlot, prepared what are arguably the best lithographs of interpretation of the XXth century. They were for Jean Paulhan's book *Braque le patron*. One of the 19 lithographs after Braque it contained was *La grappe de raisin* (Orozco LA 100, Not in Vallier). It was a magnificent little lithograph from a stone of only 11,4 x 14,3 cm and Deschamps finished it with hand varnishing. Braque was particularly impressed by this lithograph. When Mourlot saw that, he immediately suggested to make a signed edition, an idea that Braque exceptionally accepted. Deschamps then made another bigger stone of 19 x 24 cm and Mourlot printed and published it as *Nature morte (Raisin et tasse)* (Orozco

¹² Orozco, Miguel [The Complete Prints of Georges Braque](#). Catalogue raisonné, Academia.edu 2018. pp.64-65

LAS. 101, Vallier page 298.5), opening the way to the Maeght initiative of publishing signed lithographs of interpretation after Braque.

In the same way as Braque's *La grappe de raisin* and *Nature morte (Raisin et tasse)* are completely different lithographs and they look very different, the two versions of each of the three lithographs of *Second version of Triptych 1944* are separate prints from different plates and deserve to have, each of the six, a different number and entry. And they also look, naturally, different, as the fragment photos of the center panel lithograph in the large and small versions show beyond any doubt. We have first reproduced the same fragment, but from the original painting to assist the reader in comparing the two lithographs. It seems clear to us that the large version attains an extreme closeness with the painting. It is only natural, as the lithographers of Art Estampe had in the large version a surface of 15,139 square centimetres to develop the reproduction, whereas in the small version they only had 2,852 cm, i.e, more than five times less space.



Fragment of Center panel original painting



Fragment of Center panel Large version lithograph



Fragment of Center panel Small version lithograph

2. Offsets and posters

Sabatier explains in his book¹³ that he has opted for limiting the catalogue of Bacon's graphic oeuvre to the nine etchings and posthumous aquatints – which he says Bacon approved and supervised– and twenty-one lithographs. But he adds that he has also included "at the end of the catalogue as documentation" six offset 'reproductions'. In fact, he also gives a number to each of these, whereby he extends the number of prints in his book from thirty to thirty-six. He makes no reference either to the fact that Bacon signed each of the numbered offset proofs (from 100 to 250 depending on the print). Leaving aside commercial considerations –he was paid for approving the edition and signing the prints– we must conclude that since he considered all prints as simple reproductions, he felt no need to rule out signing offset proofs.

The confluence of lithography, the offset printing press used in commercial printing and photography solved the labour cost problem printers increasingly faced since the end of World War II and allowed large print runs of offset lithographs, a technique used for many Bacon lithographs. According to the Tate Gallery, "Offset lithography involves transferring the image onto an intermediate surface before printing it onto the final sheet, (rather than printing the image directly from plate onto paper as is the case with most printmaking techniques). In doing so the image is twice reversed

¹³ Sabatier 2012, pp. 12-13

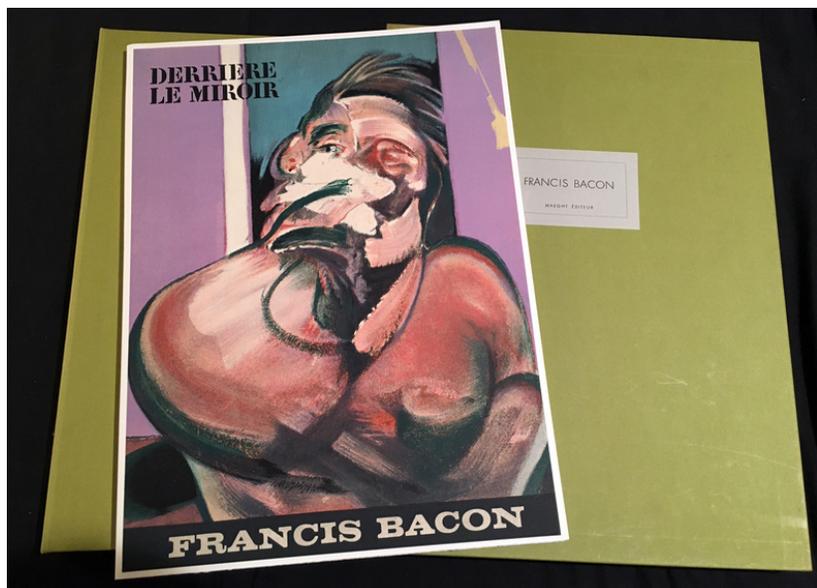
and appears the same way round as on the original design on stone or plate"¹⁴. Offset Lithography was, like lithography, also based on the repulsion of oil and water. In 1905, an American printer in New Jersey, Ira W. Rubel, was operating an offset printing press when a sheet of paper failed to enter the press and the plate printed the image on the impression cylinder instead. The next paper sheet was printed but also received an offset image from the impression cylinder on its verso. Rubel noticed that the offset impression was clearly superior to that printed directly from the plate on the other side of the paper and decided to build the first lithographic press that employed an "offset" rubber wrap cylinder. Regardless of what 'experts' may say, Rubel's flexible rubber blanket produces prints where there is no visual difference between an offset lithograph and a transfer lithograph. The technique was used by Mourlot and other art printers mainly to produce posters, which required too large stones and print runs.

As for deliberate exclusions from the catalogue, Sabatier specifically mentions the numerous proofs, be them posters or *avant la lettre* editions produced to commemorate major exhibitions, "even if signed privately and individually by Bacon". We find this statement somehow cryptic: literally, he is no doubt referring not to *avant la lettre* proofs, but to poster plates which were also printed in an *avant la lettre* signed and numbered edition. For instance *Étude pour une corrida (Study for Bullfight) No. 1* (Sabatier 10) was the *avant la lettre*, signed and numbered edition of a poster for the Musée du Grand Palais, Paris. But Sabatier ignores the poster, i.e., he does not even mention its existence, despite the fact that it was theoretically printed with the same lithographic plate and in the same paper as the poster edition. It turns out, as we shall explain in the corresponding entry, that they involved two separate plates. Some critics and gallerists regard posters as children of a lesser God, but we prefer to align ourselves with the Museum of Modern Art, New York, that gives posters exactly the same treatment as other graphic work –and paintings, for that matter. We therefore include – and reproduce– in our book both the Grand Palais *avant la lettre* print and its poster counterpart (from a different plate). A similar situation occurs with *Metropolitan Museum of Art (Triptych May-June 1974)*, Sabatier 11). Sabatier mentions here that there are here "two versions with the same measurements", but he does not mention any poster nor reproduces the entire *avant la lettre* print, the only one he describes in his catalogue. We include both in our inventory, with different entry numbers and with a full photo of each, not limited to the plate.

¹⁴ <https://www.tate.org.uk/art/art-terms/o/offset-lithography>

These examples raise what we consider a major handicap of Sabatier's catalogue. Despite of being an inventory of Bacon's prints, all of which derive from a painting, the author has surprisingly not reproduced the prints themselves, but only the plate, i.e., the part of the print that reproduces the painting. Auction houses, academics or collectors seek in a catalogue raisonné accurate photos of the print in its entirety, with the numbering, the signature, and showing clearly the margins and relative sizes of the etched or lithographed plate and the sheet in which they are printed. We correct this omission in our catalogue as far as we can, since sometimes the photos we have managed to get, mainly from auction houses, lose some of the blank paper. The reader only has to check the size of the plate and that of the sheet to find out where the cut has happened.

The reference in Sabatier's catalogue exclusion list to offset reproductions produced to commemorate major exhibitions may be an indirect way to point to what we believe are the first lithographic reproductions of Bacon paintings, i.e., the six prints produced in connection with his major exhibition *Francis Bacon. Peintures récentes* at the Galerie Maeght, Paris, from 15 November to 31 December 1966. Sabatier, however, indicates that before the 1975 Metropolitan poster, Bacon had only authorized one reproduction in lithography: the Grand Palais print. But Maeght produced as catalogue of this major exhibition another issue of his series *Derrière Le Miroir* (N° 162). The catalogue contained five excellent 38 x 28 cm lithographs after Bacon, and another painting was reproduced in the poster announcing the event. The review included a short essay by Bacon's friend Michel Leiris (*Ce que m'ont dit les peintures de Francis Bacon*) and an interview by David Sylvester. When the exhibition travelled to the Marlborough gallery in London (8 March - 14 April 1967) the catalogue *Francis Bacon: Recent Paintings* contained the Michel Leiris essay and the David Sylvester interview... but not the



lithographs.

There is a big contradiction between Sabatier's exclusion of the *Derrière Le Miroir* lithographs printed by Maeght's Arte printshop in 1966 and his praise of the lithograph *Étude pour une corrida (Study for Bullfight)* (Sabatier 10), also printed by Arte five years later, of which he says that it was "issued in an extremely limited edition, where the printing was scrupulously controlled and carried out using modern design and printing techniques... and under his (Bacon's) constant supervision"¹⁵.

The absence of *bon à tirer* proofs deprives us of any evidence that Bacon supervised the production of the 1966 offset lithographs, but everything would indicate that he was involved in the effort: it was the standard practice for Maeght's Arte print workshop to consult painters and show them proofs to obtain their approval for every lithograph included in *Derrière Le Miroir*; the lithographers of Arte had the paintings to be reproduced at hand and were thus able to check colors, tones, etc.; Bacon was available in Paris and he attached a great importance to the exhibition, which he knew could open the way to the major retrospective he wanted to have in France; and finally the lithographs are of exceptional quality. However, Sabatier states categorically in his catalogue that Bacon had not agreed, before 1971, to the publication of any lithographs or offset reproductions¹⁶. The Maeght catalogue was printed at around 1000 to 2000 current copies plus a de luxe edition (*édition de tête*) of 150 copies. And the lithographs often appear in auctions. In direct purchase, the de luxe edition costs today well above 3,000 €.

There were also impressions with wide margins (59,4 x 40 cm) of at least three of the five lithographs included in the Maeght exhibition catalogue, although it is unclear how many of these proofs were printed. The existence of these wide margin proofs cannot be denied, as they show up from time to time in art auctions, but their authenticity has been questioned. However I must say that in my thirty years of collecting, of walking around the art galleries in the Rue de Seine in Paris and of chatting with former Mourlot employees that became gallery owners –conversing is key in the *métier* of gallerist– I have seen often unregistered prints produced under the counter that end in the market decades later. Sometimes they are failed trial proofs that the *pressiers* knew had some value. On other cases it was more a little scam set up by underpaid workers and on which the print shop owner turned

¹⁵ Sabatier 2012, p. 27

¹⁶ Sabatier 2012, p. 27

a blind eye. In this particular case, it is only natural that having the plates of exceptional Bacon lithographs, the print shop could not resist the temptation of printing some proofs with wider margins. How many it is difficult to say.

There was also a wide margins edition (64 x 48,5 cm) of the poster announcing the exhibition, with a lithographic reproduction of *Personnage Couché (Lying Figure)*. The poster edition paper size was 70 x 45 cm, with a plate sized 50 x 36,5 cm, as in the wide-margins edition. The print-run of the poster was quite large, whereas the wide margins edition was printed at 200 numbered copies, some of them signed, we understand that individually, by Bacon.

We understand that purists may question our inclusion of the *Derrière Le Miroir* lithographs in the catalogue, but we see no reason to object it. All original lithographs published in these exhibition catalogues were duly included in the catalogues raisonnées of all painters that exhibited in Maeght's gallery (Chagall, Miró, Tapes, Chillida, Picasso, etc.). Besides, given the scarcity of Bacon's prints production and the aleatory accuracy of the information we have about them –neither Sabatier nor the gallerists or publishers have indicated who printed many of them– we believe it will be useful for readers to have these prints in the package. For us, it seems imperative that the first Bacon prints be in our compendium.

The inclusion of other prints may be questioned with plausible arguments. However, the truth is that Bacon prints are not an exact, hard science, and some publishers fail to indicate anywhere the name of the printer or the printing technique used.

The classification by printer and date has only been altered where two or more prints are intimately related. This is the case, for instance of *the Study for a Bullfight* lithographs, printed by Murlot, Maeght and other printers between 1971 and 1972. However, for practical reasons, it has not been possible to apply this proximity principle to one lithograph that accompanies the corrida lithographs, i.e., *Etude pour un portrait* (Michel Leiris). An etching and aquatint was made after the painting in 1976 for the book *Francis Bacon ou les ultimes convulsions de l'humanité*. The lithograph was made in 1990 for the book *Miroir de la tauromachie*. We have put them separate from each other despite of that link. When the same Bacon painting has been reproduced in two or more prints, we have 'attached' the less important prints to the main one, regardless of the printer or date.

Given that we are dealing here with prints of interpretation, i.e., reproductions of paintings, we have preceded the description of each Bacon

etching or lithograph with a photo and some information –and sometimes a short essay by a Museum or auction house– on the original painting on which it was based. This should allow the reader to understand the original work and to compare print and painting.

We have naturally excluded posters printed with non-lithographic methods. In our catalogue raisonné of Picasso's posters¹⁷ we found it necessary to separate, in order to stress the value of noble posters, those made for the art market, which were never meant to be posted in the streets of the place where the exhibition was to take place, from those made to be glued in street walls to announce the exhibitions. The first were printed in noble techniques like linogravure, lithography, pochoir or silkscreen and were most printed also in *avant la lettre* editions in good quality paper. They were either totally conceived and drawn by Picasso or the painter controlled the printing process in the same way as he did for his original graphic work and gave the *bon à tirer*.

An example of the true nature of 'noble' posters, i.e., those made in lithography, can be found in Picasso's *Galerie 65, Cannes* poster of 1956¹⁸ (Czwiklitzer dtv 21, Rodrigo 49, Orozco 198), a beautiful original lithograph in six colors (light green, brown, blue, dark green and two violets) of which one hundred copies were printed on Arches paper of 77 by 57 cm with margins, numbered and signed by Picasso. But 2,000 copies were also printed on vellum paper of 69 by 48.5 cm. The circulation of 2,000 copies evidences that it was done with a commercial motive, since there were not in Cannes in 1956 enough street corners to place a poster in each of them. In short, the posters are original work of the same value as any other graphic work and are made and printed with the same commercial purpose: that collectors acquire them in galleries. Yet another proof of this reality is Picasso's poster *Portrait de Jacqueline, Un demi-siècle de Livres Illustrés*¹⁹ (Czwiklitzer dtv 22, Orozco 224), done for Galerie Henri Matarasso in Nice. It was printed by Berto at 15 *avant la lettre* copies on Vergé Montval and 85 copies in Arches, all signed and numbered. The poster version was published at 500 unsigned proofs on Vélín. But again, these 500 were also printed for art dealers, not to be glued to walls in Nice. Thus, Matarasso asks an industrial printer in Cannes to print, in four-color process this time 1500 additional copies for street display. The two posters differ –apart from quality– in that the second one mentions the two printers, Devaye and Berto

¹⁷ Orozco, Miguel [Catalogue Raisonné of Picasso Posters](#), Academia.edu 2019

¹⁸ Orozco, Miguel [Catalogue Raisonné of Picasso Posters](#), Academia.edu 2019, pp. 102-103

¹⁹ Orozco's [Catalogue Raisonné of Picasso Posters](#), pp. 114-115

written at lower left and right respectively, while the original one in lithography only bears the name of Berto on the bottom right. The original poster had been printed by Berto because Daniel-Henry Kahnweiler, Picasso's print dealer, had forbidden Mourlot to print lithographs that escaped his control. Mournot only obeyed this time.

Another example, and proof that 'noble' posters were made for commercialization through galleries were Picasso's lithographs in aid of Communist Party publications. Picasso made many lithographs cataloged by Mourlot –with print runs of 200 signed and 2000 unsigned– for the communist newspaper *Le Patriote* in Nice, edited by his friend Georges Tabaraud, whom he had met in 1946. In principle, the militant editions of the painter's lithographs should serve to popularize his art, making it accessible to the popular classes. But no one was deceived here, and Tabaraud himself would recognize decades later in conversation with Gertje R. Utley that in reality the lithographs were sold to art dealers, and not to ordinary citizens²⁰. The party knew who to sell to get more out of the generosity of the painter. In fact, the pressure of art dealers resulted in *Le Patriote* being forced to put an end as from 1960 to the 'popular' edition of 1,000 or 2,000 unsigned proofs, since the dealers pushed down the price they paid to the party for the signed copies because of the existence of an unsigned print run²¹. In any case, no one would believe that a single one of the 170 proofs of Bacon's Metropolitan poster was meant to be displayed in the streets of New York to invite passers-by to visit the exhibition ! This lithograph was clearly a service rendered by the Marlborough Gallery and Bacon himself to the museum in consideration of its decision to hold the retrospective, his first exhibition in one of the top two museums in the United States.

²⁰ UTLEY, Gertje R. *Pablo Picasso: The Communist Years*, Yale University Press, New Haven & London, 2000, p. 100

²¹ Tabaraud, Georges. *Picasso et le Patriote*, published in Gosselin, Gérard (Editor) *Picasso & la Presse*, Éditions Cercle d'Art & L'Humanité, Paris 2000, p. 126.

3. Lithography and its magician

Lithography had been invented by an ingenious German actor and playwright, Aloys Senefelder, who in 1796, in search of a cheap method of reproducing the scores of his songs and plays, develops a printing technique using a Polished limestone painted with a fatty material. The stone is then treated with a mixture of nitric acid and gum arabic, which attacks the stone but not the fatty parts. The stone is then humidified and a hydrophobic ink is passed on, which is only fixed on the greasy parts. It suffices to place a paper on top and press so that the image of the drawing be reflected on the paper. The procedure is applied already in the nineteenth century to printing in colors, needing of course a stone for each color. The same paper is then passed through the successive stones of each color. To match the color impressions, the stones are marked with registration crosses that ensure the centering on the paper.

The technique was used massively in the second half of the 19th century to produce advertising pamphlets and, above all, multicolored posters for the announcement of events, shows or political propaganda. The development of gravure at the end of the century, however, leads to the gradual abandonment of lithography, although the quality provided by the photomechanical procedure until the second half of the twentieth century was clearly lower than what could be achieved with manual procedures. The advantage of the gravure was its mechanization and the possibility of making massive print runs at a much lower cost than manual procedures such as lithography. Another reason is that in the nineteenth century the cost

of the extraordinarily skilled labor required by the lithographic technique was ridiculously low, while the struggles of the workers of the early twentieth century greatly increased this cost. The same equation can be applied to explain the decline of artists' lithography at the end of the century. If Mourlot paid his workers decent wages for the time, they were still only a fraction of what it would cost today to hire and pay the social contributions of a craftsman of great skill and decades of training.

Fernand Mourlot came from a family linked to the graphic arts since the mid-nineteenth century. If his grandfather was devoted to wallpaper, very fashionable among the bourgeoisie of the time, his father Jules Mourlot started as a representative of a printing press, to immediately create his own workshop in the *Temple* neighborhood in Paris. At the end of the 19th century, the Mourlot printing company on Saint-Maur Street in Paris already has a certain prestige. The young Fernand, born in 1895, is sent to the School of Decorative Arts, while he is enrolled as an apprentice in another lithography printing press, where he works on preparing the stones, controlling the printing press and managing the colors. When the First World War broke out, just when his father had just bought a new printing press (Imprimerie Bataille), at 18 rue de Chabrol –which would later become the company's legendary headquarters– Fernand joined the army and went to the front, where he was wounded in combat in 1915 losing an eye.

When the war was over, his father sent him to the new printing house on Chabrol Street. In 1921 his father dies, and along with his older brother, Georges, who deals with commercial issues, Fernand takes the direction of the three printing shops of the family group: Chabrol Street, Saint-Maur Street and other newly purchased in Créteil, today a suburb of Paris. Fernand settles on Chabrol Street, trying to get the business off the ground thanks to industry commissions, but also trying to give it a culture varnish by promoting artistic lithography.

The Quervel brothers, founders of an oils society that in 1928 passed into the hands of the American Standard Oil of the Rockefellers, hired Mourlot to make their labels and advertising campaigns, which included color albums with the history of cars. Thanks to its contract with Kervoline, the printing company obtains numerous industrial clients. In the time and work gaps left by industrial orders, Mourlot opens the press to artistic works. Painters of "second class" come to make small lithographs, illustrations of books and albums. Already in 1926 he started working for an important publishing house, *Éditions de Minuit*. The following year, it is a large publisher, Bernard Grasset (now Hachette group) which commissioned Mourlot

lithographs by painter Marcel Vertès to illustrate a book. Immediately other publishers follow. And that same year of 1927, a famous painter, Maurice de Vlaminck, went to the workshop to make 24 lithographs for a book. It is a small print run, of only 345 copies, each with 24 lithographs by Vlaminck, but with the suites it involves an order for more than 10,000 lithographs for Mourlot presses. *Éditions Marcel Seheur* asks shortly after Maurice Utrillo to illustrate with a dozen lithographs a reissue of a book about the painter written by Francis Carco, an order that also falls on Mourlot.

The publishing business begins to weigh in the volume of work of the printing press: it means editions of a few hundred copies, but sometimes more, and they take a lot of illustration, often a score of lithographs, made in chain by the painters, who often survived thanks to this income, scarce but safe. In the first half of the twentieth century the craft of a painter was rarely enough to make a living. Raoul Dufy, the painter of the *joie de vivre* and one of the most celebrated French artists of the century, lived practically all his life of the trade of illustrator of luxury editions of books. The same applies to the great Jacques Villon, the surrealist André Masson and many others.

At the end of 1929, Fernand, Mourlot came into contact with the advertising department of the National Museums of France, to which he shows the few exhibition posters that he had made until then. And the institution commissioned him to print his posters, the first, in 1930, for an exhibition by Delacroix. For 25 years, and until 1955, it is the *Mourlot Frères* printing company that makes all the posters of the exhibitions of the National Museums. And the artists, anxious that the lithographic reproductions of their works be of the best quality, begin already in the 30s to visit the printing press to supervise the works.

Mourlot shows Matisse lithographs' proofs in the 1940s



When the time comes for the International Exhibition of 1937, for which Picasso painted the *Guernica*, the organization asks Mourlot to make two posters for a show in the framework

of the celebration. It is the exhibition *l'Art Indépendant* at the Petit Palais in Paris and the paintings chosen for the posters are *Petit Déjeuner* by Pierre Bonnard and *Le rêve* by Matisse. This is how Mourlot meets Matisse: even if it was a 'commercial' order, Mourlot takes it very seriously and shows up at Matisse's residence on the boulevard du Montparnasse. The painter was an extremely meticulous man who demanded to see every proof of color state and imposed constant corrections, even for photographic reproductions. From that moment, Mourlot becomes the printer of almost all the exhibition posters in France, and not only of the National Museums, but for almost all the art galleries of some importance, especially those of Paris. Even the National Gallery in London asks Mourlot to work for them.

A new essential stage in the progression of Mourlot's prestige among the great masters of painting also comes in 1937 from the hand of Efstathios (Stratis) Eleftheriades (Ευσταθιος Στρατης Ελευθεριαδης), better known by the pseudonym with which he signed: Tériade. Born in 1897 on the island of Lesbos, the future publisher leaves at 18 for Paris with the intention of studying law. The monthly allowance of his father allows him to live for a decade without going to the faculty much, but introducing himself in artistic circles, where he meets poets, painters and gallerists. In 1926, his compatriot Christian Zervos offers him to join the magazine he has just created: *Cahiers d'art*. Tériade will be responsible for the modern painting section.

Five years later, in 1931, Tériade abandons *Cahiers d'art* to join the Sephardic Jew Albert Skira, who until then was no more than a young librarian. Skira and Tériade plan and carry out the edition of two of the most beautiful artist's books of the 20th century: the *Metamorphoses* illustrated with Picasso's etchings and the *Poems of Mallarmé*, illustrated with Matisse etchings. Shortly after, Skira and Tériade launched the magazine '*Minotaure*', which between 1933 and 1936 gave voice to Surrealist artists and writers. But in 1937, Tériade sells his share of *Albert Skira editeur* and launches his most ambitious project: the *Verve* magazine and publishing house with the financial support of David Smart, Director of '*Esquire*' and '*Coronet*' of the Hearst Corporation. The *Verve* magazine will be published in French and English versions, both printed in France. Tériade obtains the collaboration of the best painters of the time, whom he has met in the cafes since 1915 and with whom he has collaborated since 1931 in *Cahiers d'art* and *Minotaure*. So artists like Matisse, Braque, Chagall, Borés, Masson, Picasso and many others, who do then their best painting, are directly involved in the success of the *Verve* adventure.

To satisfy the enormous demands of painters, Tériade makes a bold option for *Verve*: he hires Mourlot to produce the illustrations. The leap from photogravure to lithography is fundamental for painters: in gravure, artists can correct proofs, request that a color be debased or enhanced, or choose colors from a sample (as Matisse would do in number 13 of *Verve*). But in lithography the painter chooses and directly touches the color that is going to be applied by a merely mechanical procedure. While a painter can never accept a photogravure reproduction as his own, they could recognize lithographs as their own original work. Mourlot's association with Tériade was precisely what he had been seeking for 10 years. For *Verve* he will print hundreds of original and interpretation lithographs in runs of several thousand copies if we count the French and English editions, both printed in Paris.

Braque's graphic work career, inextricably linked to chromist Henri Deschamps, also started in *Verve*. Mourlot recounts that the first job this chromist had done for Braque was for the magazine. When Mourlot brings in 1938 the first proofs to his studio, the printer noticed with worry that the work of which they had reproduced a fragment from a color photo (*Figure*), was hanging on the wall of the studio. Braque's reaction was very positive: "It's not bad. With your procedure that is not photography, and all the better, you have made a Braque! I will make some small observations, but I am happy to see this result"²².

Braque, Deschamps and Mourlot in 1962

From 1938, and after a parenthesis, Braque takes the habit of going down to Rue Chabrol to see Fernand,



talking with the operators and asking questions to Deschamps, particularly about the proofs of the lithographs of interpretation for the book *Braque le Patron* he was preparing since 1941. When in late 1944 or early 1945 Braque sees the final result of Henri Deschamps' lithographs of the book, he

²² Mourlot, Fernand *Gravés dans ma mémoire*, Éditions Robert Laffont, Paris 1979, p. 118

tells the printer: “My dear Mourlot, I have been eight days without painting after seeing the proofs. I looked at them every day, although in the end I went back to painting”. Proud collectors that own the book share this astonishment and joy.

Mourlot immediately feels great sympathy for Braque, and the feeling is shared by the painter. He encouraged him to make lithographs in his workshop. Mourlot proposes him to make original lithographs. But, lacking the impulsiveness of Picasso, Braque has no plan to do any lithographic work or illustrate any book. But he is nevertheless so impressed by the experience that he shows the proofs to Picasso and encourages him to go and see Mourlot. On November 2, 1945, Pablo Picasso went to the press works of Fernand Mourlot in Rue Chabrol in Paris, and began a huge lithographic production that, according to all the authors, constitutes an important part of his artistic career. His long-term dedication to lithography –almost full during several periods of many months– meant that the painter lived often pending and surrounded by his lithographic work.

At the end of the Second World War, and when Mourlot becomes, thanks to Picasso, the printer of original lithographs par excellence, Fernand does not abandon the 'industrial' business provided by the publishers. Quite the opposite: thanks mainly to André Sauret, he starts printing all the original lithographs that illustrate the books of this publisher. He started working for him in 1945, printing lithographs for books in runs of 1,000 copies, which in 1950 went up to three, four or five thousand. If there are, say, 8 lithographs, we are talking about 25,000 to 45,000 prints per book, and Fernand prints several books each year for Sauret.

Mourlot's workshop at Rue du Chabrol

The employees of Mourlot, coauthors of artistic feats so



admired and who are ultimately responsible for the success of their employer, were a separate race among printers. They knew that they worked in the best lithographic printing company in the country and tended to remain faithful to their boss Fernand. Some because they felt safer there and earned a little more than in the printing presses of the competition, although they were still workers' salaries of a time when they earned very little. Others, more educated or more savvy, knew how to take advantage of the perks that working in the printing press could provide them and even get other jobs after hours. Some, like Charles Sorlier, used their employment in Mourlot's as a platform for social ascension, assiduously treating and even making friends with the main painters, dealers and publishers of the time.

Henri Deschamps was the favorite chromist of Georges Braque, the one who had executed the first lithograph of interpretation for the painter in 1938 and made all of the book *Braque le Patron* between 1941 and 1945. Deschamps, probably the best chromist of the 20th century, felt an admiration and a boundless love for Braque, to whom he wanted to offer shortly before his death the splendid general catalog of lithographs *Braque Lithographe*, for which Deschamps had to execute –by hand and with the salary of a worker– hundreds of new lithographic stones. Braque supervised the work day by day and made several original lithographs for the book, but he did not see it finished, since he died months before it was put together in 1963.

Picasso 'displaces' Braque in the workshop of Mourlot, and knew without a doubt that Braque's chromist was Deschamps and his *pressier* (stamper) Tutin. He went straight for them and filled them with flattery, so that they loved him more than Braque. But he did not get it. With his great stature, air and elegant dress and his gentle condescension, Braque seduced better than the easy-going Picasso, always willing to make jokes to be nice.

An anecdote illustrates the opportunities provided by the work in the Mourlot workshop. Sorlier recounts that at the beginning of working in the printing press, Picasso gave his admired *pressier* Gaston Tutin a dedicated and signed proof of each plate he printed. But Tutin did not appreciate this gift at all, because in spite of working thoroughly to satisfy the painter in all his technical desires, he did not stop considering what Picasso did as 'stupidities' without any value. On one occasion he told Sorlier: "They won't cheat me, Mr. Charles. You have to be credulous to think that these things are worth a lot. These are things that are said, and you may believe them, but they do not cheat me. Of course they do not cheat me ..."²³. Consistent with

²³ Sorlier 1985, p. 135.

this opinion, the printer broke into pieces the lithographs dedicated by Picasso again and again, until in the end he got Picasso to stop giving them, offering him instead bottles of port wine, what the stamper interpreted as a sign that Picasso was becoming less stingy. If he had kept the tests that the painter had dedicated to him, most of which were not published commercially and can only be admired now in top museums, Tutin would have become a millionaire.

Photo: Picasso and Deschamps at the opening of the exhibition Affiches d'Expositions Réalisées depuis 25 ans par Imprimerie Mourlot. Galerie Kléber, Paris. Décembre 1952



Matisse had some lithographic experience at the beginning of the 20th century. In 1906 he made twelve fairly simple lithographs. In 1914 he makes eight or nine somehow more complex. In 1925 more than twenty of a great quality and that include at the end of the series several odalisques. Between 1926 and 1930, Matisse accelerated the production of lithographs, making a series of sixty female nudes, as well as the *Ten Dancers* series (1927). After 1930, the painter concentrates on etchings and illustrates, perhaps in rivalry with Picasso, two books for publishers who had already requested one from the Spaniard. He also made some lithographs in this period, but never with Mourlot. As we saw, Matisse and the printer had known each other personally since 1937, when Mourlot went to his residence to take care of the edition of a lithographic poster for an exhibition. The two meet again on numerous occasions in the tiny offices of Tériade in rue Férou to prepare lithographic reproductions of his works in the *Verve* magazine²⁴.

In 1945 Matisse and Mourlot had thus been working together intensively and with excellent results for years. But the painter had never agreed to return to

²⁴ Mourlot, Fernand, *Gravés dans ma mémoire*, Éditions Robert Laffont, Paris 1979, p. 105

original lithographs. However, as happened in the 30s with his first illustrated books, as soon as he learned that Picasso, whom he saw often in the Cote d'Azur, is working in the workshop of Rue Chabrol, Matisse runs to Mourlot. Only months after Picasso starts working with the printer, Matisse unveils his first book with lithographs made by Mourlot. This is *Lettres d'une religieuse portugaise*, published by Tériade. That same year he illustrated with fourteen lithographs –of course Mourlot's– *Visage*, with a text by Pierre Reverdy. The following year he illustrated another book, *Repli*, with lithographs printed by Mourlot. And in 1948 –when Picasso publishes his *Chant des Morts*– Matisse brings out his magnificent *Florilege des Amours de Ronsard*. In 1950, Mourlot prints in lithography the precious book of poems by *Charles d'Orleans*, handwritten and illustrated by Matisse with the help of Charles Sorlier, again published by Tériade.

Of Chagall's immense lithographic work, one thousand fifty lithographs, only thirty-five –all black and white– were made before starting work with Mourlot in 1950. In fact, out of these thirty-five, ten were printed for the first time by Mourlot, in 1956. His late arrival at Mourlot's workshop was because he had left France in 1941 and did not return from the United States until seven years later. Although Mourlot had tried to have the painter make lithographs with him after making an interpretation print in number 3 of *Verve* published in the summer of 1938, the contact is lost until Aimé Maeght signs Chagall and carries out his first exhibition in March 1950. Even then Mourlot does not print original lithographs by Chagall, but two reproductions in lithography for the magazine *Derrière le Miroir* and a lithograph of interpretation for the poster announcing the exhibition. But at least the painter makes a visit to the Mourlot workshop, where he meets young chromist Charles Sorlier, who will make all his lithographs until his death, becoming over the years Chagall's true 'factotum'. In all his lithographs the chromist is Sorlier, who will never leave his job in the Mourlot workshop, even when Chagall's dealer Maeght breaks with Fernand and creates his own lithographic printing house.

The Mourlot name continued to mark art lithography after Mourlot died in 1988. And in an even more historic place than the celebrated Rue de Chabrol, bought by Fernand's father in 1914. Fernand had moved to rue Barrault in 1960, but sixteen years later he bought a large workshop (1,400 square metres) dating from 1881, the old *Imprimerie Dufrenoy* lithographic printing house built for Eugène Dufrenoy, also a legend in the *métier*. It was situated at 49 rue du Montparnasse. When Mourlot died, his son Jacques Mourlot took over the business and run it until 1997, when the printshop

became *Idem Anciens Etablissements Mourlot*. And it continues the art prints tradition, but with new artists, like Daido Moriyama and the not so young filmmaker David Lynch.

Fernand Mourlot grandson Frank Bordas, son of Nicole Mourlot and Pierre Bordas –who published artist books illustrated by Chagall, Masson, Matisse, Max Ernst, Miró, Yves Tanguy and Pablo Picasso– also continued the tradition through his *Atelier Franck Bordas*, created in 1978 with his brother Hervé, and which even today continues to make art prints for painters. Hervé, however, moved to Venice, where he opened in 1991 the Galerie Bordas, specialized in art prints and *livres d'artiste*.

4. Mourlot: Bacon's missed opportunity

Francis Bacon only did seven prints with at the Mourlot workshop, universally acclaimed as the best printer of lithographs in history. The first one was the poster to announce the exhibition *Francis Bacon: Recent Paintings 1968-1974* at the Metropolitan Museum of Art, New York between 20 March and 29 June 1975, made at the Atelier Mourlot workshop at rue Barrault, where the printed had moved in 1960. It reproduced the center panel of the painting *Triptych May-June 1974*.

At the bottom of this painting's central panel there was a bizarre prone and bespectacled slug-like figure, seemingly crawling or sliding along this modern rail like an animated piece of human slime. In 1977, Bacon decided that this figure interfered too much with the general homogeneity of the rest of the composition and carefully painted it out, whereby the only pictorial proof that remains of the 1974 version is the Mourlot lithograph. The print was done in 1975 in two versions: *avant la lettre* (Sabatier 11) and poster (not in Sabatier). Since the publisher was the Met museum, it was only natural that it chose Mourlot, but the printer never saw Bacon nor attributed the lithograph to his best chromist.

Sabatier mentions in his entry Alexis Manaranche, Paris instead of Mourlot, as printer for the Metropolitan print. This error may actually derive from ignoring the poster, for in this particular case the usual Mourlot practice of having lithographs of interpretation signed in the plate both by the chromist (A. Manaranche Lith.) and the printer (Mourlot Imp.) was followed differently, in the sense that the signature of the printer is in the poster, and not in the plate. Alexis Manaranche was certainly not the best chromist at

the Mourlot workshop, and Mourlot had also chosen him to do the eleven Salvador Dalí lithographs for the poster series commemorating the inauguration of the Dalí Museum in Figueras, Spain, in September 1974. And Mourlot hated Dalí. Manaranche did however here a beautiful job, and he continued working with Mourlot doing many lithographs for other artists, like Ben Shahn, Maria Katz, Maurice Denis, etc.

The second and third lithographs made early in 1977 by Mourlot, this time with the collaboration of Bacon, were published and sold by the Galerie Claude Bernard, Paris, on the occasion of its exhibition *Francis Bacon: œuvres récentes*, between 19 January and 26 March 1977. They are *Autoportrait (Self-Portrait)* (Sabatier 12) and *Figure Writing Reflected in a Mirror* (Sabatier 13).

Claude Bernard with Bacon at the 1977 exhibition



Claude Bernard was used to work with Mourlot, who printed for him exhibition catalogues and posters. This time the painter got fully involved in the lithographic work. The original paintings were brought to the *Atelier Mourlot* –which had just moved to 49 rue du Montparnasse, at 15 minutes walk from Bernard's gallery – to allow Henri Deschamps, the best Mourlot chromist, to make a perfect reproduction. Bacon fully participated in the

making of the lithographs, followed their evolution, gave the *bon à tirer* for each of them and even attended the printing. Mourlot recalls that Bacon even dared to do something which was common in other great painters that did lithographs of interpretation with him: he corrected his own painting while supervising the lithograph: "There ! We are going to put green in the lower part. There is none in the painting, but never mind. Necessarily, a lithographic reproduction is an entirely different thing, isn't it ? We should not seek to copy the painting. Let's do it !" ²⁵. He was acting here as a true painter-lithographer, recognizing a lithograph as his own work and independent from the painting it reproduced, having a life of its own.

The above anecdote explains why the lithograph *Autoportrait* has a floor of a different color than the original painting, this not being the only change. Given the dexterity of Henri Deschamps in reproducing even unnoticeable nuances of a painting –some of his interpretation lithos of Picasso paintings are exact, almost photographic copies– one must conclude that it was Bacon himself who suggested and directed the changes. In this connection we believe that this litho, as well as the second one, *Figure Writing Reflected in a Mirror*, deserve the credit of an original lithograph. Because in this second one we notice even greater changes with respect to the original painting. Somehow, the lithograph looks even more a Bacon than the painting itself. Or perhaps we should say that it looks like an original Bacon lithograph, completely independent from the painting. The same applies to other lithographs or etchings after Bacon, more *original* for us than many Picasso, Matisse, Chagall and above all Braque catalogued prints.

Sabatier seems to agree with our assessment when he corrects as a lawyer and gallerist Bacon's disdain for prints: "Bacon was wrong within the legal or even intellectual or simply artistic meaning of the term, because his interpretation did not take account of civil law or fiscal legislation, which both consider prints as genuine, original 'intellectual works' when they are produced under certain restrictive conditions, which his own fully satisfied" ²⁶.

This is one of the reasons why we have opted to include in this catalogue raisonné separate entries describing and illustrating the original paintings as complements to the prints' entries, to allow the reader to examine both the painting and the print and compare them. We have noticed ourselves that some of the prints where we know that Bacon was actively involved in the execution, like etching and aquatint *Figure at a Washbasin*, depart from the

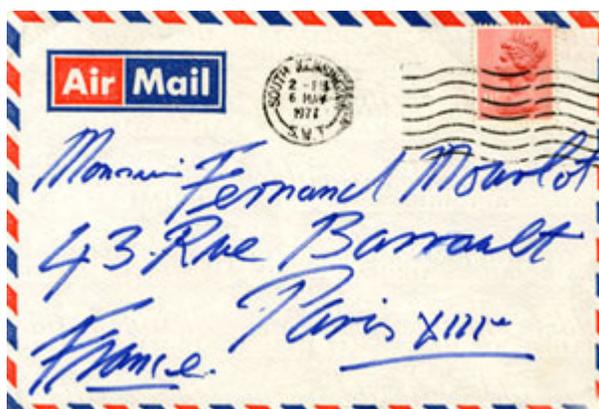
²⁵ MOURLOT, Fernand, *Gravés dans ma mémoire*, Éditions Robert Laffont, Paris 1979, p. 122

²⁶ Sabatier 2012, p. 29

original painting much more than those where the painter did not participate in the operation, like for instance *Second version of Painting 1946*. In *Figure at a Washbasin* we have even documented an attempt by Bacon to transform radically the painting, although eventually he returned to a version closer to the painting. Again a pure example of a painter-engraver at work.

But despite of having enjoyed and appreciated his experience at the Mourlot workshop, Bacon did not come back again. Mourlot obtained Bacon's address in London from Claude Bernard and sent him a polite letter offering his atelier for any future lithograph the painter may want to do. The answer, dated May 6, 1977, was, despite of the use of a standard diplomatic formula, quite sharp: "Dear Monsieur Mourlot, Many thanks for your letter. For the moment I do not want more lithographs after my paintings. Please accept the assurances of my highest consideration. Francis Bacon". And Fernand did not see Bacon again.

7 Reece Mans
6/5/77 London S.W.2
Cher Monsieur Mourlot
Merci bien pour
votre lettre -
Pour le moment
je ne veux pas d'autres
lithographies de mes
peintures
Avec l'assurance de
mes sentiments distingués
Francis Bacon



But Bacon did return to Mourlot. The third collaboration between Francis Bacon and the historic printer was in 1990 for the book *Miroir de la Tauromachie*. This book by Leiris, first published in 1938 with illustrations by André Masson, greatly influenced Bacon's painting. Leiris viewed the corrida as a metaphor of animal instincts and the obscure

primordial side of human psyche. Bacon shared Leiris interest and views on the subject and was a fan of bullfights, which he attended in Spain and the South of France, and collected books and images on the subject. Monika Keska²⁷ suggests that the fact that the theme bursted into his paintings in 1967, despite of having been interested in the subject before, was because

²⁷ Keska, Monika *Bacon at Grand Palais: Echoes and influences*. In *Monographic Exhibitions and the History of Art*. Edited by Maia Wellington Gahtan and Donatella Pegazzano, Routledge, New York and Oxon (Britain) 2018

Leiris had offered him a copy in 1966, soon after they first met. She also hints, citing a passage of the book²⁸ that the book also influenced the motif of the mirror, which appears in Bacon's art at the same time as the references to corrida. She detects in a series of Bacon paintings a similar composition consisting of circular spaces, inspired by a bullfighting ring, and vertical mirrors that extend the realm of the painting reflecting actions and figures located outside the canvas. In three 1969 versions of *Study for a Bullfight*, human and animal merge together in a swirling movement in the center of the arena. In one version the mirror side reflects a crowd holding a red banner crowned with a *parteiadler*, the Nazi version of the Reichsadler or German heraldic eagle. The painting was selected to announce the 1971 Bacon retrospective at the *Grand Palais* and was reproduced in lithography in several versions included in our catalogue, some printed by *Imprimerie Arte* and others by Murlot. It should be noted, however, that in our view there were five different lithographic plates done for this *Study for a Bullfight No. 1* lithograph. The first was done by Arte (Maeght) in 1971 for a special signed edition on the occasion of the exhibition. The second, also by Arte, was for the *Grand Palais* poster itself, but it is quite different than the previous plate, which cannot thus be considered an *avant la lettre* edition. Even more curious is the fact that a third plate must have been made for another poster, also for the *Grand Palais* retrospective, but produced for Marlborough Graphics in 1971, on watermarked Arches heavy wove paper and printed by Wolfsenberger/Gordon House. This 1971 poster, which maintains the whole picture of the original painting, whereas the poster plate and the signed edition had cut the lower part, has an exact resemblance with the Murlot plate for the book and the original painting, whereas the other versions don't. The fourth plate version was for the Nimes Feria in the spring of 1992. And the fifth was the plate for the book *Miroir de la Tauromachie*, published in the autumn of that year. Unless the Murlot 1992 lithographers had access to the original painting, which we doubt, we would conclude that the 1992 plates were made from a photograph, whereas it is possible that the Gordon House initiative may have had access to it. It is only natural that the two Arte and the Nimes versions be distinguishable from the original painting. In fact, it proves that there was here a lithographic chromist work, whereas the closeness/identity with the original printing may indicate a

²⁸ "When analyzed from the point of view of its relations to erotic activity in particular, the bullfight is likely to prove to be one of those revelatory phenomena that enlighten us about certain obscure parts of ourselves, inasmuch as they function by a kind of sympathy or resemblance, their emotional power lies in their being mirrors that hold, already objectified and as if prefigured, the very image of our emotion". Michel Leiris, *Miroir de la Tauromachie*, Translation by Ann Smock, *October* vol. 63, Winter 1993

photographic intervention. In any case, we have decided to place all versions together in our book, at the end of the Mourlot prints and right before the Maeght/Arte prints. The normal order of printer and chronology is altered, but the readers will be able to compare these prints more easily.

Miroir de la tauromachie was published by published by Daniel Lelong Éditeur and contained four Mourlot lithographs after Francis Bacon: *Etude pour une corrida (Study for Bullfight) No. 1, Second version of Study for Bullfight No. 1, Etude pour une corrida (Study for Bullfight) No 2* and *Portrait of Michel Leiris*. Daniel Lelong had closed its printing workshop – *Atelier Lelong, imprimerie lithographique*– two years before and did not have where to print the lithographs. He would by no means ask Adrien Maeght's *Arte* to do the job. And Michel Leiris had strong relations with Mourlot since 1940, when Daniel Henri Kahnweiler, exclusive dealer of Picasso's prints, left his gallery and prints business in the hand of Louise Leiris, Michel's wife. And the lithographs were thus made at Mourlot's 49 rue du Montparnasse. We have placed in our catalogue the Mourlot lithographs for *Miroir de la tauromachie*, right before the ones based on the same paintings but made by Arte and other printers.

5. Maeght and the road to fame

In 1962, when Francis Bacon was 52 years old, the Tate Gallery, London, offered him his first retrospective anywhere²⁹. It was a massive effort by the Museum, his gallerist from 1958 Marlborough and the painter himself. It exhibited 91 paintings –half his surviving oeuvre then– made between 1930 and 1962. The exhibition travelled later to the Galleria Civica d’Arte Moderna, Turin; the Kunsthalle Mannheim; the Kunsthaus Zürich and the Stedelijk Museum, Amsterdam. One year later, the Solomon R Guggenheim Museum, New York offered him the same opportunity, with a big exhibition³⁰ of 64 paintings that later travelled to the Chicago Art Institute and to the Contemporary Arts Association, Houston. In one-and-a-half years the painter had moved from the gallery category to the big museum one. But it was not enough for Bacon. On one hand, from the point of view of the market value of his paintings, the two most important museums in the world, the Metropolitan and the Museum of Modern Art, both in New York, still eluded him. And from a more personal view, he wanted to be recognized as a top painter in the country and by the people, the intellectuals he admired most: France. The francophone and ardent Francophile Bacon said often that what the French thought of his painting mattered to him more than anything

²⁹ *Francis Bacon*, Tate Gallery, London, 24 May—1 July 1962; Kunsthalle Mannheim, Mannheim (July 18-.August 26, 1962); the Galleria Civica d’Arte Moderna, Turin (September 11-October 14, 1962); the Kunsthaus Zürich, Zürich (Oct.-Nov.) and Stedelijk Museum, Amsterdam (January 11-February 18, 1963).

³⁰ *Francis Bacon*, The Solomon R Guggenheim Museum, New York, October 1963—January 1964; Chicago Art Institute (Jan.-Feb. 1964) and Contemporary Arts Association, Houston.

else. In fact, both himself and his gallerist thought that the two aims were linked: if he could achieve a major proof of recognition in France, the doors of the top american museums would open to him.

A parallel could be established between the endeavors of Francis Bacon in the early sixties and the difficulties faced by Spanish painter Joan Miró – francophone and Francophile too– two decades earlier. The Spaniard had been offered by MoMA a retrospective between November 19, 1941 and January 11, 1942, when he was 48 years old. Precisely at that moment he was trying to smuggle his 23 *Constellations* gouaches out of Spain, probably to get paid for them in a strong currency. Since he had not received his monthly stipend for 75% of his production from his dealer Pierre Matisse since 1939, he opted for sending the paintings directly to the Museum of Modern Art, asking it to organize another retrospective with the *Constellations*, other paintings he had in Spain, loans from collectors and whatever they could force Pierre Matisse to provide. But MoMA handed over the *Constellations* to the dealer, dismissed them as small paintings to be offered to your wife or lover –MoMA's president did exactly that– and refused to organize an exhibition. Miró's strategy to circumvent his gallerist had failed miserably and still wanting a big exhibition, having ruled out New York, he set his eyes on Paris.

In a letter of March 26, 1945, Miró writes to a friend that “It is very possible that next winter I will make a great exhibition in Paris”. One month later he writes another unpublished letter³¹ to Dr. Henri Laugier, at that time Director General of Cultural, Scientific and Technical Affairs at the *Quai d'Orsay*, the French Ministry of Foreign Affairs, telling him: " I am entirely at your disposal to organize an exhibition of my works in Paris, and I would also like to tell you how honored I feel for your proposal... I have a lot of material to do it.” On May 13, 1945, Miró informs Matisse: “I have been proposed to make a great exhibition in Paris next winter of all the work done during the war... it is not a simple artistic event, but a fact of a humanistic scope... (To send the material to Paris)... it will be the French Embassy in Washington that will take care of everything and write to you in due time to formally ask you”. On the same date, May 13, 1945, Miró writes to Christian and Yvonne Zervos to request their collaboration: “My friend Mr. Rebeyrol will go to see you in my name and will talk about the proposal that Dr. Laugier has made me to organize a large exhibition of my work done during the war next winter in Paris. To organize it, I will take the liberty of asking

³¹ Sold by Ketterer Kunst auction house in Sale No. 385 Rare Books, 11.21. 2011, Hamburg, Lot No. 755.

for your advice and your help...In total I have about 400 works more or less... As you can see, I have enough material to make a very important show". But Laugier had not made such proposal, and he did not have the power to organize an art exhibition, a domain that belonged to the *Réunion des Musées Nationaux*, in the hands of an enemy of Laugier's boss. By 1946 Miró was still without any prospect of an exhibition... and penniless, and was thus forced to surrender to Pierre Matisse, who got hold of most of what Miró had painted since 1939.

Some fourteen months later, Miró received a call from a newcomer in the Paris gallery scene: Aimé Maeght, who invites him to visit his premises. In February 1948, he arrives in Paris, where he stays in Hotel Pont Royal on rue du Bac, just in front of what will be the Galerie Maeght on the *rive gauche*. Maeght has set a trap for him. He brings him to Paris, no doubt paying the trip himself, and pretends it is only to help him make the great exhibition with which Miró dreamed since 1944 and never materialized. Miró has nothing to lose. He has no dealer in Europe, visits the premises of rue de Teheran and he verifies that Maeght's has nothing to do with any of the galleries he has known. Venues like Maeght's is what he was thinking of when he wrote to Pierre Loeb two years earlier: "I doubt if you could find a sufficiently spacious gallery in Paris to display all these works, many of which are very large." Bacon probably had the same impression in 1966.

Miró with Maeght in the 1950s

Maeght looks to Miró like an authentic multinational: large premises, numerous employees and bombastic titles for the main collaborators of the dealer, whom he has been robbing from other gallerists by offering them more salary and the dignity of a business card. Critic Louis Gabriel



Clayeux of *Galerie Louis Carré* becomes Artistic Director of Maeght. And poet Jacques Dupin, whom he draws from *Cahiers d'Art* where, of course, Christian Zervos pays him almost nothing, becomes the Publications Director of the gallery's, a more important post than it seems because the engravings and artist books provide a constant flow of income. Clayeux will

be the planner of Miró's main exhibitions in Europe since then, and Dupin, in addition to being the driving force behind the graphic work that provided Miró with endless income for more than thirty years, will become his main biographer. On February 21, three days after arriving in Paris, Miró has already seen Aimé Maeght and writes to Pierre Matisse telling him that the gallerist plans to hold the Paris *great exhibition* in the summer and that he has discussed the details with him.

But Maeght does more than interview Miró and introducing him to his collaborators. He wants to dazzle him and invites the painter to come down with him to the French Riviera. There he shows his power and what his painters could enjoy: trips everywhere in Rolls-Royce, stays and meals in the *Colombe d'Or* of Saint-Paul de Vence –Picasso's favorite luxury hotel-restaurant. In addition, the gallerist puts his car at Miró's disposal so that during this first visit to his fiefs, the painter goes to see Pablo Picasso in Mougins on March 4 and Henri Matisse to Vence on day 5. To Miró appearing before Picasso and Matisse driven in a Rolls has a not insignificant importance. The trip had its effect: Miró had decided. Aimé Maeght will be his gallerist and agent for all of Europe.

Miró with Picasso during the 1948 Rolls Royce trip

In a letter to José Luis Sert from Paris in October 1948, Miró explains that he has been preparing for a week the 'retrospective' exhibition in Paris. The Maeght exhibition opens in November, but due to the undeclared boycott by Pierre Matisse it is not a great retrospective, but a simple show with five medium-sized paintings, 18 small ones, eleven works on paper and some fifty ceramics. And no sign of the *Constellations*, which Matisse refuses to send to Paris. And the National Museums of France will not organize their first retrospective of Joan Miró until 1962.

Aimé Maeght was a member of a family displaced by the First World War. With a lithograph engraver diploma in his pocket, he moved to Cannes in 1927, where, benefiting from the status of war orphan, he got a job at a printing company. There he receives the first compliments from an



important painter: Pierre Bonnard. Five years later, his wife Marguerite opened a small radio and built-in radio cabinet's shop that she decorated with some pictures of painter friends. When the Second World War broke out, there were no more radios to sell and all that was left were the paintings. Little by little young painters put more pictures to sell. In 1940 Marguerite had the audacity to show up at Bonnard's house to offer to sell his works. When the painter tells her what he asks for them, the young woman considers the price unreasonable, but agrees to take one and try to sell it at the demanded price, and she manages to sell it. Aimé gets now involved in the business, travelling to Paris to obtain works that are sold in haste in those turbulent days. Vendors could be Jewish collectors or dealers who wanted to escape from France and needed cash, established merchants who –unlike Maeght because of his status as a displaced person– had no safe conduct to go to and from the Vichy zone, or people with contacts who take advantage of the art business at war, like Christian Zervos³². Buyers were rich refugees in the sunny French Riviera or dealers who had cash and saw the opportunity to get hold of works which price they expect will go up a lot.

When the occupation ends, the dealer seeks to settle in Paris. He wants to unite the work of publisher with that of gallerist, in order to give his trade publicity and an intellectual aura. He counts for it on the collaboration of two young people: Jacques Gardies and Jacques Kober, who launch a collection of texts.

In October 1944. Maeght accompanies Pierre Bonnard to Paris to help him recover his paintings that are impounded in the framework of the actions against dealer André Schoeller for his dubious activities during the occupation. Maeght then takes advantage of Schoeller's difficulties and obtains the transmission of the rental contract for a large space on rue de Téhéran, near the elegant Boulevard Haussmann. His gallery opens on December 6, 1945, with a modest exhibition by Henri Matisse. Soon he launched the publishing house, with three publications: *Pierre à Feu* as a collection, *Les Mains Éblouies* to accompany the exhibitions of young painters and, above all, *Derrière le miroir*, which is a catalog with original lithographs of the main exhibitions of the gallery. The lithographs were made by Fernand Mourlot. For each exhibition, Maeght asks the artists to make original lithographs, which will be published in a large catalog (38 by 28 cm), in current and luxury editions, the latter signed by the painter. Since they have original graphic work, these catalogs are sold by the publisher at a

³² See a description of some of these activities in the book by Zervos' adopted daughter: Szczupak-Thomas, Yvette *Un diamant brut, Vézelay-Paris 1938-1950*, Éditions Métailié, Paris 2008

good price to collectors who could not afford to buy the exposed oil paintings, and they will later reach prices of tens of thousands of dollars in auctions.

Francis Bacon was not in the nineteen-sixties desperate like Miró in the forties. But he shared his admiration for France and the desire to have a major retrospective organized in Paris. France was at the core of his artistic inclinations. After his father threw him out of his home because of his homosexuality in 1926, he had lived in London on a modest allowance from his rich mother. In the spring of 1927 he travelled to Berlin, where he stayed for two months and was impressed by its cultural life and the opulent life of the rich there. He discovers there the Bauhaus, visits its museums and goes to the movie theaters, where he first saw *Bronenosets Potyomkin* (*Battleship Potemkin*) of Sergei Eisenstein, a film that left a lasting impact in him.

Bronenosets Potyomkin

He then moved to Paris, where he meets at an exhibition opening Yvonne Bocquentin, pianist and art connoisseur, who takes him under her protection and offers him a room in her family home in Chantilly, in the outskirts of Paris, where he is taught French. With Bocquentin, Bacon also visits the musée Condé at the Château de Chantilly, where he admires *Le Massacre des Innocents* by Nicolas Poussin, which would later serve him as inspiration, as it had served Picasso for some of the characters of his *Guernica*. For Bacon, the screaming mother trying to protect her infant was 'the best human cry ever painted'. He also visits with Bocquentin an exhibition of drawings by Picasso at the Galerie Paul Rosenberg³³. And he decides to become an artist.

Decided to stay in Paris, he moves to the Hôtel Delambre, located in the quartier du Montparnasse, which was then living its *années folles*. It was then the heart of intellectual and artistic life in Paris. Artists from many



³³ Exposition de cent dessins par Pablo Picasso: chez Paul Rosenberg, juin-juillet 1927

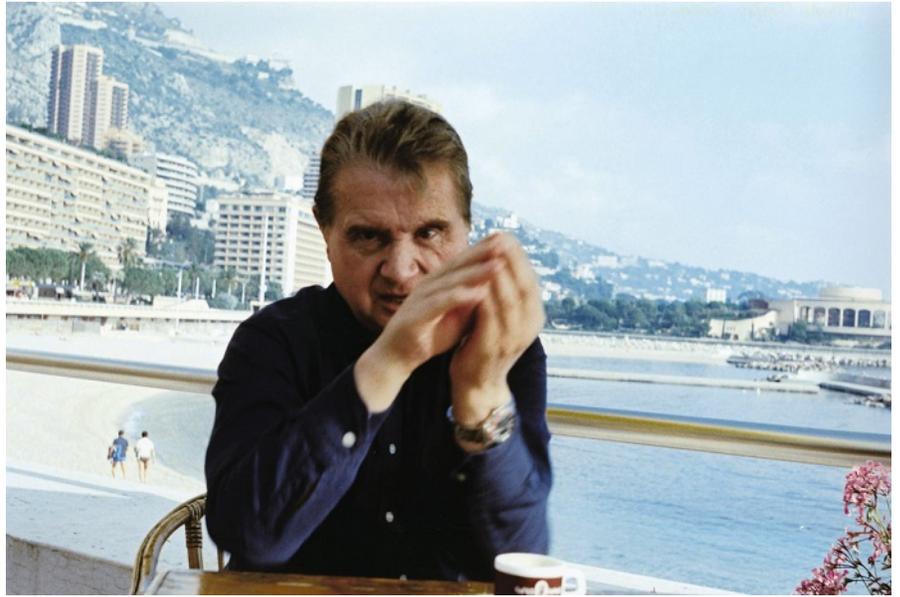
countries were attracted by workshops at low rents and an environment of inexpensive cafes that facilitated sociability, emulation and mutual aid. The “Montparnos” will quickly establish a creative and libertarian atmosphere there. In this globalized community, creativity was welcomed with all its quirks and provocations, each new arrival being welcomed as the promise of artistic renewal. When Tsuguharu Foujita landed from Japan in 1913, knowing no one, he met Soutine whom his friend Pinchus Krémègne had brought from Lithuania, Modigliani who lived on rue Falguière, Pascin and Léger practically the same night, and in a few weeks became friends with Juan Gris, Pablo Picasso and Henri Matisse.

In this atmosphere, the still teenager Bacon reads the reviews *Cahiers d'Art* and *Documents* edited by Georges Bataille, and where Georges Limbour and Michel Leiris write. And he manages to read *Histoire de l'œil*, a forbidden novella published at just 134 copies by Bataille under the pseudonym of Lord Auch. It narrates the weird sexual perversions of two young lovers, the narrator and Simone, accompanied by a mentally ill sixteen-year-old girl and a voyeuristic English émigré aristocrat. There are orgies and bloodletting, driving Marcelle crazy. The narrator flees his own parents' home, stealing a pistol from his senile and violent father. They take Marcelle out of a sanatorium, but she hangs herself. The couple have sex next to her corpse and flee to Spain, where they meet Sir Edmund. They witness a Madrid bullfight. The matador kills his first bull and the animal is castrated. Simone inserts the taurine testicles into her vagina. The bullfighter is killed by the next bull, and his face is mutilated, his right eye loose and hanging. The three characters then seduce a handsome, young, Catholic priest, fellating him while Simone and the narrator have sex. Sir Edmund undertakes a blasphemous parody of the Catholic Eucharist involving desecration of the bread and wine using Don Aminado's urine and semen before Simone strangles the priest to death during his final orgasm. The trio then flee to Andalusia, where Sir Edmund purchases a yacht and continue fleeing.

Paris marks Bacon for life. But after this intellectual excitement, sexual freedom and *savoir-vivre*, Bacon returns to London in the summer of 1929 to implement a new project: becoming an interior decorator and furniture designer. He chooses as location for his studio South Kensington., London's *French Quarter* where are located the French Consulate, the *Lycée Français* and the *Institut Français* and where French expatriates live. Bacon feels at home surrounded by French *cafés*, *boulangeries*, restaurants, cinemas and bookshops. He starts painting and is guided in this field by Australian Post-Cubist painter Roy de Maistre.

*Bacon in Monaco in
1981*

The painter will always maintain his strong links with Paris, Southern France and Monaco, where he travels to gamble in its Casino and where he moves his residence with the proceeds of the sale of his *Painting 1946*. He loves the cosmopolitan lifestyle of Monte Carlo, its French atmosphere,



the gastronomy, the weather and the sea breeze, good for his asthma. But although his fame as a painter grows, getting even a retrospective exhibition at The Institute of Contemporary Arts, London in 1955, his exposure in France remained irrelevant, limited to the exhibition of *Painting 1946* at the *Exposition Internationale d'Art Moderne* at the Musée National d'Art moderne, Paris. In 1957 his dealer Erica Brausen of the Hanover Gallery finally managed to convince Jean Larcade, owner of the Galerie Rive Droite in Paris to organize Bacon's first solo French exhibition, with twenty-one paintings. Roland Penrose and David Sylvester write essays in the exhibition catalogue. Also in 1957 Bacon participated in the group exhibition *Peinture Britanique Contemporaine* at Galerie Raymond Creuse in Paris.

Brausen also organizes solo exhibitions for Bacon in London in 1957 and in Torino and Milan in 1958. But there isn't enough material, as the painter is distracted and produced little those years. His lover Peter Lacy had moved to Tangiers in 1956 and he follows him there, discovering the atmosphere of sexual tolerance and a mixture of bourgeois and outcasts that fascinated him as a teenager in Paris. Bacon is late in his deliveries of paintings to Erica Brausen and he accumulates a debt of over 1,250 Sterling to the gallerist. He needed a bailout, which comes in October 1958 from the Marlborough Fine Art gallery in London, which cancels the debt with the Hanover Gallery. It was a much more ambitious company that soon will also have galleries in New York, Spain, Italy and Monaco.

Marlborough's Frank Lloyd and Valerie Beston follow for Bacon the model of traditional European gallerists, something Brausen had not been able to

do. Not in the way of Ambroise Vollard, Berthe Weill, Paul Rosenberg or Daniel-Henry Kahnweiler, who used to buy very cheap works by young painters, keep them for decades and then sell them at high prices. The idea Marlborough applied is somehow based in the triangular art market developed at the creation of the Museum of Modern Art in New York. MoMA had emerged in 1928 from an idea of three women collectors: Abby Aldrich Rockefeller (wife of John D. Rockefeller), Lillie P. Bliss and Mary Quinn Sullivan. Together with collector Anson Conger Goodyear, they asked Harvard professor Paul Joseph Sachs to find a director for the planned museum. Sachs proposed Alfred Hamilton Barr Jr., a young 27-year-old PhD student. The mission was to validate their personal tastes by creating a museum for the art they collected. The museum did not buy anything, but it exhibited the paintings that the director was tracking down for his patrons to acquire, either following their inclination or orienting it towards others that Barr proposed. The key issue is for art dealers who control the production of a painter to convince museum directors to exhibit his works, and then persuade private collectors to buy what has been exhibited in a major museum. This was clearly what Pierre Matisse, who had the same age as Alfred Barr, did with MoMA. He bought not from young painters, but from those who already had a reputation; he pushed Barr to include retrospectives of his painters in the MoMA exhibition plans –which was not so difficult as the museum held tens of those events every year– and he later sold much easier paintings that had been exhibited or by a painter that had had a retrospective at MoMA, the Met or other major museums.

Marlborough worked hard, and soon after it took Bacon under its wing, between 1962 and 1965, it managed to get solo exhibitions in the Tate Gallery; the Kunsthalle Mannheim; the Galleria Civica d'Arte Moderna, Turin; the Kunsthaus Zürich; the Stedelijk Museum, Amsterdam; the Solomon R Guggenheim Museum, New York; the Chicago Art Institute; the Contemporary Arts Association, Houston; the Hamburger Kunstverein; the Stockholm Moderna Museet, and the Municipal Gallery of Modern Art, Dublin.

It was an impressive record, but it did not include France, which is what Francis Bacon wanted, be it at the *Musée National d'Art Moderne* or any of the venues controlled by the *Réunion des Musées Nationaux* (which had exhibited Painting 1946 for its *Exposition Internationale d'Art Moderne*), like the *Grand Palais* or the *Musée de l'Orangerie*. Or even the *Petit Palais* which hosted the *Musée des Beaux Arts de la Ville de Paris*. In those years Bacon paintings were only shown in Paris within the framework of

collective exhibitions at the *Musée d'Arts Décoratifs* in 1959, and the Galerie Mathias Fels and *Salon du Mai* in 1962. Bacon was thus not sufficiently known in France at the beginning of the nineteen-sixties to warrant a retrospective exhibition in a major Paris museum.

What was needed then was an opportunity to show his recent production in a private gallery, but big enough to heighten the prestige of the painter. Marlborough was not strong in the French art scene and did not have a natural counterpart in Paris, but soon realized, like Miró in 1948, that the only possible venue for such an exhibition was the Galerie Maeght in Rue de Teheran.

Bacon at the Maeght Foundation in Saint-Paul de Vence

Besides, Bacon met in 1965 Maeght's third in command Jacques Dupin through common friend Isabel Rawsthorne. And in July of that year he also met in London Michel Leiris, who was also a friend



of Dupin. Both became, with Gilles Deleuze, his best French friends. Bacon will make a portrait of poet and publisher Dupin in 1990. Two poets and as philosopher. We can easily apply to Francis Bacon's relationship with writers what we know about Picasso. The Spanish painter's massive book illustration work was linked to his strong relationship with authors. Friendship with poets and intellectuals was a constant of Picasso both in Spain and especially since he moved to Paris at the beginning of the 20th century. Apart from the fascination produced in Picasso by the overflowing verb of writers, especially the French given his limited command of this language, the painter was also an aspiring bard who admired this ability as an art as powerful as painting. Besides, poets provided Picasso not only the spiritual nourishment that allowed him to learn and advance, but also essential contacts to be present in the French art scene. His first friend in Paris was poet Max Jacob. Then followed André Salmon, Guillaume Apollinaire, Pierre Reverdy, Gertrude Stein, Jean Cocteau, André Breton, Paul Éluard, Jacques Prévert, Georges Hugnet, Louis Aragon, Michel Leiris, etc. And he illustrated many of their books. This was the main service he

could render to his friends. It should be noted that in the 20th century, particularly its first half, poets are the intellectual vanguard of France –and also of Europe– and their social leadership was unquestionable³⁴.

All was set for the Bacon exhibition at the Galerie Maeght, *Francis Bacon. Peintures récentes*, that took place between the 15th of November and the 31st of December 1966. And regardless of the attitude of Bacon or Marlborough towards the printing of lithographs after paintings, Dupin and Maeght were determined to implement their standard policy of accompanying the exhibition with an issue of *Derrière Le Miroir* containing the first (after) Bacon lithographs ever we have discussed earlier.

Bacon with Aimé Maeght at the inauguration of his 1966 exhibition

Jacques Dupin,
Publications
and prints
Director at
Maeght's, was
used to deal
with reluctant
painters.
Braque, for
instance
produced few
graphic works,
and Dupin
encouraged
Henri



Deschamps to produce variants of Braque lithographs and commercialize them in separate signed editions. The first example of this multiplication technique by Dupin was *Helios*: from the same plate, Dupin commercialized *Helios I* in 1945, *Helios II* and *Helios III* in 1946, *Cahier de Braque* in 1946, three versions of *Hélios V* in 1948 and two versions of *Hélios VI*, also in 1948. The same plate was also used to print a color woodcut in 1948: *Perséphone*. The same technique was used for *Théière grise* in 1947: at least three versions with different color backgrounds were published³⁵.

The exhibition at Galerie Maeght, which constituted a great success, consisted of eleven large canvases of 198 x 147 cm; two of 84 x 68,5 cm and

³⁴ Orozco, Miguel [Picasso lithographer and activist](#). Academia.edu 2018, pp. 45-46

³⁵ Orozco, Miguel [The Complete Prints of Georges Braque](#). Catalogue raisonné, Academia.edu 2018. p. 9

twelve smaller paintings of 35,5 x 30,5 cm. The 25 paintings meant that it was the largest Bacon exhibit outside a few museum retrospectives. In fact, his first retrospective at *The Institute of Contemporary Arts*, London in 1955 only had 13 works.

The first impact of the Maeght exhibition, held from November 15, 1966 to December 31, 1966 was on the French museum establishment. Receiving an invitation for a retrospective from a major Paris Museum was just a matter of time, even though the period was complicated for the *Réunion des Musées Nationaux*. Georges Pompidou, Prime Minister under General Charles de Gaulle from 1962 to 1968, was a great patron of contemporary art and pushed for the creation of a new museum to host the modern works owned by the national museums (*Fonds national d'art contemporain*), but the issue produced a heated debate in France, particularly on the location of the future museum. It was not until February 1970, seven months after Pompidou became president, that the decision was taken. The new museum was only inaugurated in 1977, three years after the death of the President.

But the *Réunion des Musées Nationaux*'s people, probably encouraged by people like Leiris or Dupin, did not wait so long to organize the Bacon retrospective. Just one year after the Maeght exhibition, Blaise Gautier, co-founder and Director of the *Centre National d'Art Contemporain*, which was created a year before with the task of building the collection of contemporary art, contacted Bacon to negotiate the purchase of the 1964 triptych *Three figures in a room*, which had opened the Maeght exhibition and had also been shown in Germany, Sweden, Ireland and Britain. Bacon was enchanted with the idea and volunteered to negotiate with the Marlborough Gallery to secure a better price for Gautier³⁶. One year later, in March 1969, Gautier contacted Bacon again, formally offering a retrospective in Paris, either at the *Grand Palais* or the *Musée d'Art Moderne*. As Monika Keska explains in her essay, the preparations for the retrospective, in collaboration with Marlborough Gallery, lasted two years. It was curated by Blaise Gautier and Maurice Eschapsse. Bacon thought that the Grand Palais exhibition would be his definitive retrospective, and possibly his last.

³⁶ Keska, Monika 2018

*Michel Leiris
and Isabel
Rawsthorne at
the Grand
Palais
inauguration
dinner*

The President of the French Republic, Georges Pompidou, inaugurated the exhibition on 26 of October, 1971 at the glamorous *Grand Palais*,



where only one living painter –Picasso– had received such honor. It was the biggest retrospective ever made for Bacon, with 108 paintings, while that of the Tate Gallery in London in 1962 included 91 and the one at the Solomon Guggenheim Museum in New York in 1964 had 64 paintings. And following the tradition established in 1937 when the French National Museums asked Murlot to print in lithography the posters for its exhibitions, the *Réunion des Musées Nationaux* decided to publish, along with the catalogue of the 1971 exhibition, the offset lithograph *Etude pour une corrida*, both in an avant la lettre edition of 150 proofs signed by Bacon and a poster version, both printed by Maeght's Arte print shop. The Germans seemed to applaud the idea, since when the exhibition moved to the Städtische Kunsthalle in Düsseldorf in March 1972, they also decided to print a limited edition offset lithograph after the painting *Second version of Painting 1946*. 150 numbered proofs, all signed by Bacon, were commercialized by the museum. The name of the printer is unknown to us.

Bacon with Joan Miró and André Masson at the opening of the Grand Palais exhibition (October 26, 1971)



The retrospective was a monumental success for Bacon, and according to Monika Keska it had "a significant impact on cultural practice in France. The Italian

director Bernardo Bertolucci...filming *The Last Tango in Paris*...was so taken by the works he saw at Grand Palais that he decide to imitate Bacon's distortions...Claude Simon, a Nobel Prize winner...was so moved .. that, almost immediately, started working on a novel inspired by the paintings displayed in Grand Palais"³⁷.

The Grand Palais exhibit also triggered a series of exhibitions in France (Musée Cantini in Marseille, Galerie Claude Bernard, etc), as well as elsewhere in Europe and the Americas, Russia and Japan. The curator of the 1975 exhibition at the Metropolitan Museum of Art dedicated the retrospective and its catalogue "to the memory of Theodore Rousseau (1912-1973) whose enthusiasm for Francis Bacon's exhibition at Grand Palais in 1971 was enormous. Rousseau's enthusiasm...was communicated to many, and it initiated the plans for the Metropolitan Museum's exhibition"³⁸.

³⁷ Keska, Monika 2018

³⁸ Henry Geldzahler, *Francis Bacon. Recent Paintings 1968-1974* (New York: Metropolitan Museum of Art, 1975), p.3. Cited in Keska, Monika 2018

6. Maeght's successors and other Bacon publishers and printers

Bacon continued exhibiting at the Maeght gallery in Rue de Teheran, but when the gallery had a different name. He also had prints made by the heirs of Aimé. At the end of the seventies, the economy of the Maeght empire suffered, both for objective reasons –the Pharaonic cost of the *Fondation Maeght* in Saint Paul de Vence– and the death in 1977 of Maeght's wife Marguerite, who controlled the impetuous Aimé and brought sanity and business sense to the gallery. To save the ship from wrecking, Aimé was forced to create a partnership with his main collaborator Daniel Lelong, who managed the gallery. At Maeght's death in 1981 there was a 'perfect storm' in which an economic situation that could lead to bankruptcy was combined with a main heir, Adrien Maeght, more interested in luxury cars than in managing the art business; the entry into the ranks of Sylvie, illegitimate daughter of Aimé, who claimed her part of the inheritance; and finally the ownership of the Foundation/museum that the Maeghts had opened in Saint Paul de Vence, built by Josep Lluís Sert and inaugurated by André Malraux in 1964.

The result was that Lelong, associated with Jacques Dupin and Jean Frémon, took over the gallery of Rue de Teheran, first under the name *Galerie Maeght-Lelong*, and from 1987 as *Galerie Lelong*. Adrien kept in the 1981 split the Rue du Bac venue. The debts were distributed and the ownership of the Foundation remains still subject to disputes in the the XXIst century. And yet another intra-family conflict erupted in 2011, with two sides clearly at war: Adrien and his children Isabelle and Jules on one side, the

institutional one controlling what remains of the enterprise, and Adrien's two other children Yoyo and Florence on the other³⁹.

The printing companies also changed. Adrien Maeght had bought the Duval collotype printer shop and founded the *Imprimerie Arte* in 1965, designed to run the graphic art work, which was be the main source of revenue of the Maeght venue at Rue du Bac, in the Quartier Latin. But Aimé did not take well the printing move, and created in 1977 a separate workshop, called *Atelier Maeght*. In fact, Aimé has incorporated his stranded son, but only to run this gallery, which cannot exhibit paintings from the gallery's list, but only their prints. After the 1982 split, Adrien Maeght continued to run the second gallery, the publishing house, the prints business and printing shop. It was *Imprimerie Arte* that printed the three Bacon lithographs *Triptych August 1972* in 1979. Jules Maeght, Adrien's son, took over *Imprimerie Arte* in 1989, but in 2014 emigrated with his wife to the U.S., opening th Jules Maeght Gallery at 149 Gough St., San Francisco, next to the city's Museum of Modern Art. The experience did not last long, and in 2019 they returned to Paris.

Daniel Lelong, for his part, continued to run the Rue du Teheran gallery, where he holds Bacon exhibitions in 1984 and 1987. In the 1982 split, in addition to the gallery he kept control of the *Atelier Maeght*, with the name changed to *Atelier Lelong, imprimerie lithographique*. The printing shop was run by chromist René Lemoigne, who did the three 1983 Bacon lithographs based on *Triptych, 1983*, as well as the 1984 lithograph *Study of a Human Body after Ingres 1982-84* in its *avant la lettre* and poster version.

On the occasion of the 1987 exhibition in Galerie Maeght-Lelong, *Atelier Lelong* printed *Triptych 1987 (Center Panel)* as well as the lithograph *Study for portrait of John Edwards 1986* in its *avant la lettre* and poster versions. *Atelier Lelong* also printed in 1987, but this time on behalf of *Art International*, the three lithographs based on the panels of *Three studies of the male back 1970*. Shortly after printing these lithographs, *Atelier Lelong* was closed down.

³⁹ See [Fondation Maeght : La haine en héritage](#) Vanity Fair, Paris 22 July 2015. See also MAEGHT, Françoise (Yoyo), *La Saga Maeght*, Robert Laffont, 2014

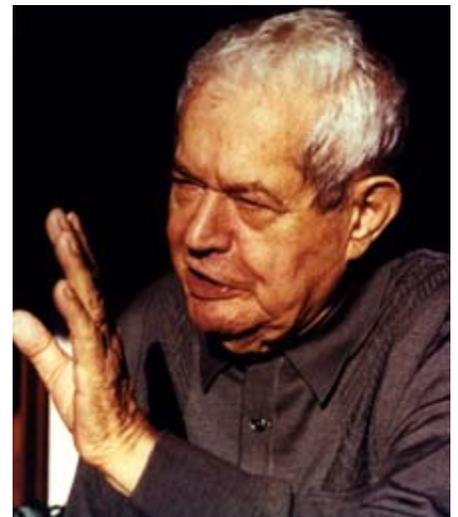
Bacon at the Galerie Lelong exhibition of 1987

Art International was an art journal founded in 1957 in Lugano, Switzerland (as Art International Magazine) and issued 10 times per year, published by James A. Fitzsimmons, who was also the magazine's chief editor. It ceased publication in 1984, when art historian and



curator Michael Peppiatt launched its successor in Paris. Peppiatt had been junior art critic at *The Observer*, spent one year in Madrid and Barcelona and then moved to Paris, where he was named arts and literary editor of the Paris newspaper *Le Monde*. Later he became art correspondent for the *New York Times*, *Financial Times*, *Art News* and *Connaissance des Arts*. In 1978 he was appointed by Fitzsimmons Editor of Art International Magazine, a position he held until the closure of the Swiss publication, which he subsequently bought and edited in Paris. During his stay in Paris, he often met Bacon and became one of his closest friends. In 1994 Peppiatt and his wife, art historian Jill Lloyd, moved to London, where he wrote Francis Bacon's biography *Francis Bacon: Anatomy of an Enigma* (London, 1996; New York, 1997) considered the definitive account of Bacon's life and work.

Publisher and printer Georges Visat, another monument of the art printing history, also played a prominent role in Bacon's prints career. He had learned the technique of *taille-douce* (intaglio) when he was still a child of 14 years old at a print shop dedicated to religious images. At only 27, in 1937 he set up his own atelier in rue Bourbon-le-Château, Saint-Germain-des-Prés, Paris. His mastery of the technique soon attracted artists, and also publishers. Aimé Maeght was one of them, and the gallerist, determined to print etchings by a reluctant Braque, asked Visat to restore Braque plates engraved,



probably at Delatre, in 1907-1912. The result was more than satisfactory, and they were printed again in 1953 by Visat, signed by Braque and commercialized by Maeght. In view of the success of the operation, Maeght asked him to work also *Théogonie* plates engraved by Braque in the nineteen-thirties, only some of which had been printed at that time by Gallanis. Visat continued printing tens of etchings by Braque until the death of the painter. But he also did most Giacometti etchings.

Visat did not limit himself to the role of engraver, and in 1961 he founded, with the help of Max Ernst, *Éditions d'Art Georges Visat*, which published etchings and *livres d'artiste* by Alechinsky, Hans Bellmer, Ernst, Magritte and Matta.

The first Visat-Bacon collaboration was the etching and aquatint in colors *Peter Beard portrait*, used as frontispiece of Eddy Batache's book *La mysticité charnelle de René Crevel*, published in 1976 by Éditions d'Art Georges Visat. The portrait was based on the central panel of the triptych *Three Studies for a Portrait of Peter Beard* (1975). The book included also prints from Camille Bryen, Jorge Camacho, Robert Couturier, Sonia Delaunay, Max Ernst, Man Ray, André Masson, Sebastian Matta, Henry Moore, Arpad Szenes, Dorothea Tanning, Vladimir Vélíckovic and Vieira da Silva. Curiously, Bacon insisted in that the etching he offered for Batache's book should not be a simple reproduction of the painting (the central panel of the triptych *Three Studies for a Portrait of Peter Beard*). He therefore had to work together with Georges Visat to achieve the etching, which differs in certain aspects from the painting⁴⁰.

Bacon was extremely pleased with this first etching experience with Visat and soon accepted another invitation from the tandem Batache / *Éditions d'Art Georges Visat*. This second book illustrated by Bacon and published by Visat was Eddy Batache's *Requiem pour la fin des temps (Requiem for the End of Time)*, published in 1978, this time with two etchings after Bacon: *Portrait of Michel Leiris* –the painter made the choice– and *L'homme au lavabo (Figure at a Washbasin)* that illustrate the first chapter of the book, *Francis Bacon ou les ultimes convulsions de l'humanité*. A peculiarity of this portfolio, and an unusual one, is that it incorporates etchings by the three best intaglio printers of the era. In addition to the two etchings after Braque, it contains prints by Henry Moore (*Two Reclining Figures I and Two Reclining Figures II*) printed by Lacourière et Frélaut; Roberto Matta (*Nid*

⁴⁰ Sabatier 2012, p. 28

de Noeuds and *Ma Chair Rie*) printed by Visat; and Hans Hartung (*Untitled -Blue* and *Untitled -Yellow*), printed by Ateliers Crommelynck.

Sabatier indicates that Bacon's participation in the engraving and printing – in Visat's hand presses– of the two etchings for *Requiem pour la fin des temps* was even more active than in the previous book, which meant that several trial proofs were made with notable variations, particularly in the case of *L'homme au lavabo*. We give a full entry in our catalogue to one of these trial proofs we have found to illustrate how artists and printers work. Unfortunately, Bacon did not do any other etching with Visat, but these three are indeed the best etchings after (or *by* in our opinion) the painter⁴¹.

Lebanese born Eddy Batache, one of Bacon's best friends, had met fellow art historian Reinhard Hassert while studying in Paris in the early sixties. After moving to Australia in 1964, the couple returned to Paris, where they lived in the Marais district, a few yards from Bacon's studio in Paris in rue de Birague. In Batache and Hassert, Bacon found perfect dinner companions with whom he could discuss absolutely of everything: art, literature, politics and even homosexual relations. The painter was both puzzled and charmed by the serene, loving relationship of his two friends, which contrasted to the tempestuous, sado-masochistic nature of his own love affairs. Bacon visited with Batache and Hassert museums and gallery exhibitions and the trio travelled throughout Europe to see paintings that never travel, i.e., those in churches and cathedrals. The painter, who insisted in writing in French much of his correspondence with French writers and poets, like Michel Leiris, sometimes needed the assistance of his friend Batache to refine his texts. The art historian wrote several texts about Bacon and the preface of Sabatier's catalogue raisonne of his graphic work.

Another publisher who became a friend of Bacon was Spaniard Manuel de Muga, a prolific gallerist, printer and publisher of books and art prints. Muga was the son of a printer who had, with other associates, an old printing shop named *La Polígrafa*. In the nineteen-sixties, Muga bought the shares of his associates and transformed the print shop into a publishing house devoted to art. He published there several books about Bacon. The company became one of the top art publishers in the world. The art prints business started in 1964 with an etching by Antoni Tàpies and continued with hundreds of prints and *livres d'artiste* by world artists like Bacon, Miró, Sutherland, Lam, Moore, Chillida, Christo, Matta, etc. In 1976 Muga founded with his son

⁴¹ Sabatier 2012, p. 29

Joan *Galería Joan Prats* in Barcelona in homage to the art promoter who had died six years before.

Manuel de Muga with Rufino Tamayo

Bacon came to know Muga through Bruno Sabatier, who had met him thanks to the surrealist Roberto Matta⁴². The first prints Muga made for Bacon were the etchings with aquatint in colours *Triptych May-June 1977*, also known as the *Metropolitan Triptych*, published in 1981. The original central panel of the triptych had been turned into a lithograph by Mourlot in 1975, but this time the three panels were made in etching, the central one in the new 1977 version. The second was offset lithograph in colours *Triptych March 1974*, published in 1978 in both *avant la lettre* and poster version, the poster serving to announce a Francis Bacon exhibition at the Juan March and Joan Miró Foundations in Spain.



The third collaboration between Bacon and Muga were the celebrated etchings with aquatint in colours based on the *Triptych 1986-87*, unveiled in two exhibitions at the Marlborough Gallery Inc, New York, in May – July and Galerie Lelong, Paris in September - November 1987. The three etchings, printed in separate sheets are *Woodrow Wilson in Paris Peace Conference*, *Portrait de John Edwards* and *Studio de Trotsky à Mexico*. On the occasion of this last collaboration –although Polígrafa would continue publish books about him– Bacon had the unusual gesture of offering Manuel Muga an original oil on canvas of the standard Bacon size of 35.5 x 30.5 cm. It was the 1987 *Self-Portrait* (Catalogue Raisonné 87-06). It was dated 'November 1987' and dedicated 'gift to Manuel de Muga' on the reverse.

⁴² Sabatier 2012, p. 300

On other publishers for whom Bacon prints were produced, e.g., Marlborough, *Éditions de la Différence* or Archimbaud /Séguier, or other printers that made them, like De Girardi, Arts Litho, Art Estampe, Vigna Antoniniana or Au Clair, we have less information, either of the establishment itself or the involvement of Bacon in the printing process.

Marlborough Fine Art was founded in 1946 in London by art dealer Frank Lloyd and antiquarian bookseller Harry Fischer, two Austrian exiles who first met in 1940 at the Pioneer Corps of the British Army. The gallery began selling antiquarian books and a few paintings, Impressionists, Post-Impressionist and French Modern masters. In the 1960s, Marlborough exhibited Kandinsky, the Road to Abstraction, The Painters of the Bauhaus, Artists of Die Brücke and a major Kurt Schwitters retrospective. In 1958 they obtained the world-wide exclusivity to sell all Bacon paintings. The

early 1960s also marked the opening of Marlborough New London at 17-18 Old Bond Street where the gallery would exhibit contemporary artists, including Kenneth Armitage, Francis Bacon, Lynn Chadwick, Barbara Hepworth, John Hoyland, R.B. Kitaj, Leon Kossoff, Henry Moore, Ben Nicholson, Sidney Nolan, Victor Pasmore, John Piper, Ceri Richards, Graham Sutherland and Joe Tilson.

Bacon and Valerie Beston in 1971 at the Grand Palais

Bacon's contact at Marlborough was Valerie Beston, who directed his professional career seeking and organizing retrospectives and other museum actions, preparing the catalogues of Bacon exhibitions, controlling his work, handling interviews, organizing the transport of paintings from his studio, etc.

But, most importantly, she did for him what Erica Brausen of the Hanover gallery had not been able to do: she put some order in his chaotic life, sought medical treatment and controlled



that he did not miss doctor appointments, paid bills and handled whatever troubles he got into. She saw as her main job to make sure that the painter's life went as serenely as possible so that he would be able to paint in a sustained way.

The gallery also opened in the 1960s a prints publisher and dealer outfit, Marlborough Graphics, which published graphic work by artists like Bacon, Victor Pasmore, Frank Auerbach, R.B. Kitaj and Paula Rego. The company printed some graphics at Marlborough in London, but also used other printers like Chris Trater, Kelpra Studio London, Culford Press, Art Litho Studio in Paris and Vigna Antoniniana in Rome. The trouble for establishing a catalogue raisonné of Bacon prints is that in most cases Marlborough did not indicate who the printer was.

Éditions de la Différence, which marketed in 1981 eight magnificent lithographs 'after' Francis Bacon, was a publisher founded in Paris in 1976 by a Portuguese exilee poet, Joaquim Vital, together with philosopher Marcel Paquet, art historian Patrick Waldberg and Vital's wife, Colette Lambrichs. Apart from publishing 2000 books, always promoting in the spirit of the seventies left-wing and third world causes with titles like *Un terrorisme planétaire, le capitalisme financier*, Vital sought to publish and sell lithographs, etchings and serigraphs by artists like Pierre Alechinsky, Arman, Miquel Barcelo, Michel Butor, Paul Delvaux, André Derain, Niki de Saint-Phalle, Jean Dubuffet, René Magritte, Maria Helena Vieira da Silva and many others. The publisher was declared bankrupt in 2017 and the remaining stock of prints was sold at an auction by Morand & Morand at Drouot, Paris in 2018.

In 1981, *Éditions de la Différence* published the book by philosopher Gilles Deleuze *Francis Bacon Logique de la sensation*, in which the author creates novel concepts related to art, aesthetics, percepts and sensation through the example of the work of Francis Bacon. It was illustrated with a Bacon lithograph after the painting *Study from the Human Body 1981* and printed by Atelier Arts Litho in Paris. Vital also published that year a Bacon print with three 32,5 x 28 cm lithographs printed in colours in one single sheet of 47,2 x 103,6 cm after the 1979-80 triptych *Three Studies for Self-Portrait*, also printed by Atelier Arts Litho. And also in the same year it also commercialized another beautiful lithograph after the 1981 *Triptych inspired by the Oresteia of Aeschylus*. The three 40 x 30 cm lithographs were also printed, always by Arts Litho, in one single sheet of paper of 54 x 103,5 cm.

The last Bacon print published by *Éditions de la Différence* dates from 1984 and was based on the 1983 oil on canvas *Oedipus and the Sphinx after Ingres*. It is a large lithograph of 116 x 85,5 cm printed by Arts Litho with very small margins on a paper of 128 x 90 cm. It was published in an *avant la lettre* version and also as a poster announcing the illustrated book *Francis Bacon Logique de la sensation* mentioned above.

The Paris printer *Atelier Arts Litho* was founded in 1971 by Jean-Claude Perrin with two workers at 38 rue de l'Abbé-Carton. He was a lithographer since the age of 16 (while following the courses of the Estienne School), who had been workshop manager of a lithography printing house. A year later, he moved to 75, rue de l'Abbé-Groult. There were printed works of Sonia Delaunay, Calder, Dali, Hilaire, Coutaud, Volti, Brayer, etc. commissioned by Parisian publishers (Damase, Vision nouvelle, Taménaga), other French publishers or New York ones. In 1999, the workshop was bought by Stéphane Guilbaud, who had started in the profession at Atelier Desjobert⁴³ in 1979, before working with *Atelier Dutrou* and joining *Art Estampe* from its creation in 1985.

Art Estampe was established in 1985 by Jean-Michel Machet and Alain Cosson at 6, rue Jonquoy, Paris, moving later to Athis-Monspour and then to boulevard du Général Valin in Paris. It is one of the last lithography workshops in Paris. The production was mainly oriented towards printing original lithographs by contemporary artists and artists' books. Art Estampe collaborated with many artists, publishers, galleries and companies in France and worldwide in the USA, Japan and elsewhere in Europe. Among the artists who regularly attended the workshop were Zao Wou-Ki and Olivier Debré.

The six Bacon lithographs printed by *Art Estampe* were all commissioned by the painter's friend Michel Archimbaud, a playwright, academic and publisher. In 1994 he published *Francis Bacon: In Conversation with Michel Archimbaud*. These interviews, which constitute Bacon's last recorded thoughts, took place in Bacon's studio between October 1991 and April 1992. They were to continue in Paris following Bacon's trip to Spain, but he died in Madrid on 28 April 1992. The book was also converted into a theater play *Bacon ou le ring de la douleur* interpreted by Denis Lavant, directed by Lukas Hemleb at the *Festival d'Avignon* in 2003.

⁴³ Atelier Desjobert, Founded in 1923 by Edmond Desjobert, was a major player in the France of the XXth century. It printed for Picasso in 1930 *Le peintre et son modèle* (Mourlot XXVII), which accompanied the 50 luxury copies of the book Pablo Picasso, published Éditions des Chroniques du Jour. Jacques Desjobert, son of Edmond, took over the atelier in 1953.

Archimbaud had founded in 1986, together with Éric Adda and Frédéric Birr, the *Librairie Séguier*, known as *Les Éditions Séguier* for its publishing activities. It is as publisher that he produced, on behalf of Séguier and for the *Centre National d'Art et de Culture Georges-Pompidou*, the nine lithographs printed by *Art Estampe: Study for Portrait Pope Innocent X 1965*; the six panel lithographs of *Second version of Triptych 1944* (three large and three small versions); *Three Studies for Self Portrait 1983* and *The Life Mask of William Blake, 1955*.

Gordon House (1932-2004) was an artist and printer⁴⁴. From 1950 until 1952, he worked in an advertising agency and as assistant to the Austrian artist Theodor Kern. Employment as a designer for the plastics division of Imperial Chemical Industries (ICI) from 1952 until 1959 extended House's knowledge. He was eventually transferred to work at ICI's head office as a graphic designer to Kynock Press, engaged on pre-press work. He became widely knowledgeable about all aspects of type and printing, and was aware of the changes that were about to revolutionise the industry. Alongside his day job, House produced his own work, showing with the London Group in 1957. The 1960s witnessed his increasing involvement with the vibrant new British art scene; he took part in the key Situation exhibition at the RBA Galleries and designed its eye-opening catalogue.

Over the years, House was involved in a string of important exhibitions, from *New Painting in England*, at Leverkusen Museum, West Germany, in 1961, to *The Sixties Art Scene in London*, at the Barbican Centre, 1993, and was a regular exhibitor at the Royal Academy Summer Exhibition, designing its catalogues. His numerous design clients ranged from top London dealers such as Eskenazi, Richard Green, Marlborough Fine Art and Waddington, through the Beatles and the Rolling Stones, to the Ashmolean Museum, Oxford. His work is held by key public and corporate collections in Britain and abroad. Good examples were seen in his 1961-68 print retrospective at the Carnegie Institute, Pittsburgh, and Brooklyn Museum, New York; in his Ashmolean solo exhibition in 1993-94; and in his subsequent privately produced *Catalogue of Editions 1982-1996*.

In the early 1960s, the Institute of Contemporary Arts decided to produce a portfolio of prints by 20 artists. It was Gordon who asked Chris Prater, a commercial silk-screen printer working in a tiny dark basement in Islington, printing mainly soap-powder boxes, if he would print the portfolio. Chris

⁴⁴ Information on Gordon House extracted from obituary at *The Independent*, Monday 5 April 2004

went on, at Kelpra Press, to become an extraordinary master silk-screen printer.

Gordon also set up White Ink studio with Cliff White, where Cliff printed both etchings and wonderfully delicate wood engravings, surrounded by a museum-quality collection of antique printing presses put together by Gordon.

Finally, *Vigna Antoniniana Stamperia d'Arte* was founded in 1959 by Valter and Eleonora Rossi. They wanted, by developing a laboratory capable of promoting new graphic techniques, to demonstrate that graphic art could compete with painting or sculpture. In 1961 the print shop gave birth to a publisher, *2RC Edizioni d'Arte*. The design of large, particularly efficient presses made it possible to produce large-format engravings, which attracted artists such as Lucio Fontana, Alberto Burri, Giuseppe Capogrossi, Piero Dorazio, Adolph Gottlieb, etc to 2RC. In 1969 UNESCO commissioned a portfolio of engravings⁴⁵ from Joan Miró, Alexander Calder, Victor Vasarely, Victor Pasmore, Sonia Delaunay, Louise Nevelson, Sebastian Matta, Man Ray, Max Bill and Fritz Wotruba from 2RC. This will be a consecration for the workshop.

This success meant that they began to work with Francis Bacon, Henry Moore, Graham Sutherland, Victor Pasmore, Francesco Clemente, Pierre Alechinsky, etc. In 1979, the Rossi opened a workshop in New York to facilitate contacts with American artists and publishers, like Marlborough Graphics, for whom they produced the three Bacon prints they made according to the records available to us. They may be more, given the many prints published by Marlborough and where no printer is recorded. They date all from 1992 and are the etching and aquatint with drypoint in colours *Seated Figure*, the aquatint *Study From Human Body* and the aquatint printed in colours *Triptych 1991 (Right Panel)*. The three were printed at 90 proofs with the stamped signature and the Francis Bacon Estate blind stamp, numbered in pencil on Arabic numerals and 30 *épreuves d'artiste* (Sic) with Roman numbering.

⁴⁵ AIAP (International Plastic Arts Association) UNESCO '71, Paris 1971. Album comprising eleven prints, each signed in pencil, numbered 1/75 to 75/75, with title-page and justification.

7. Bacon's lithographs printed by Mourlot

Complement to No. : 1

Title: Autoportrait
(Self-Portrait)

Date: 1973

Catalogue Raisonné:
73-10

Type: Oil and
Letraset (dry transfer
lettering) on canvas.

Titled, signed and
dated on reverse

Measurements: 198
x 147.5 cm

**Current owner or
museum:** Private
Collection

Comment:

Exhibitions:

Francis Bacon:

Recent Paintings

1968-1974,

Metropolitan

Museum of Art, New
York, 20 March 1975

- 29 June 1975

Francis Bacon,

Musée Cantini,

Marseille, 09 July

1976 - 30 September

1976 (8)

Francis Bacon:

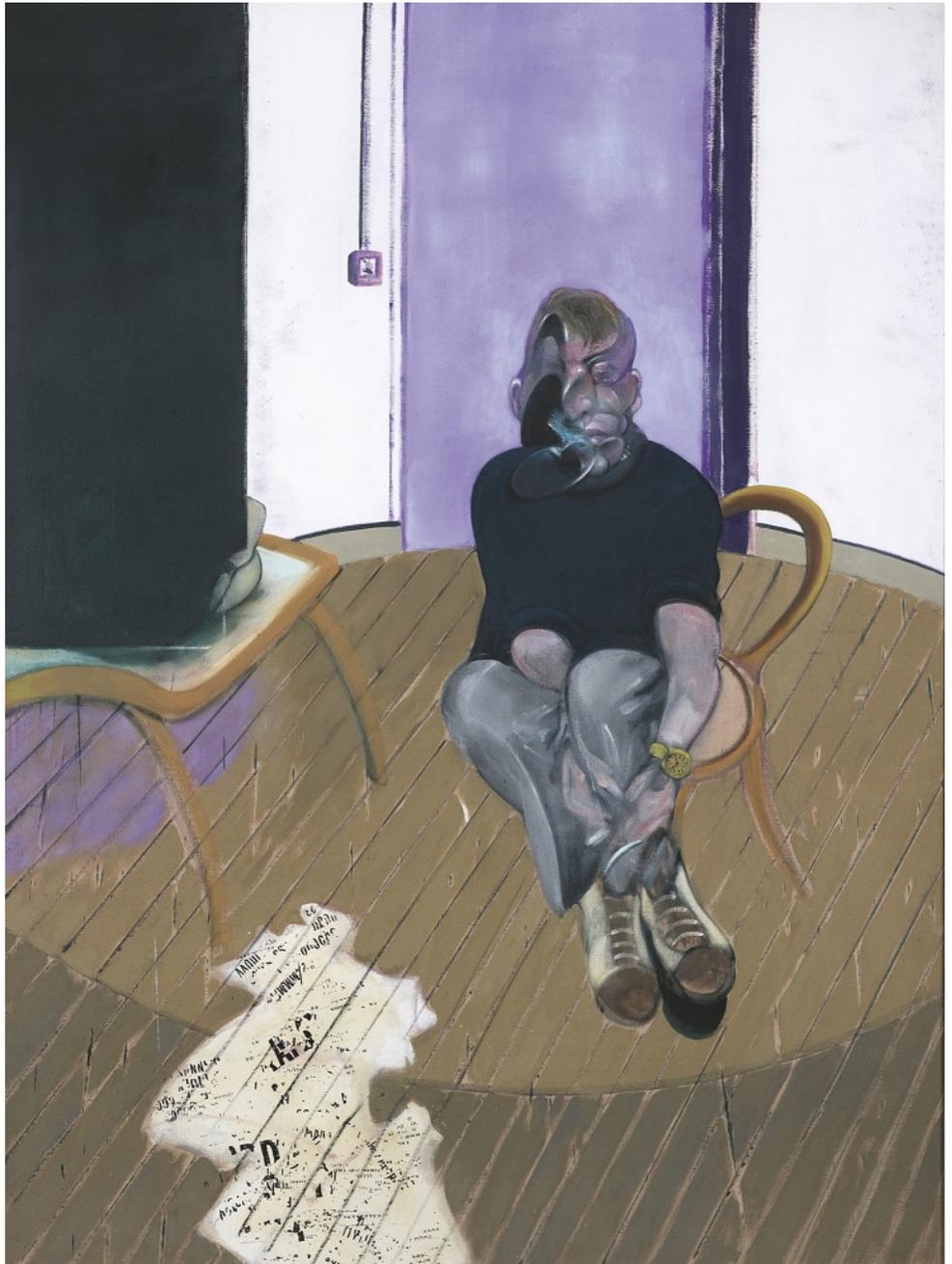
œuvres récentes,

Galerie Claude

Bernard, Paris, 19

January 1977 - 26

March 1977 (12)



A New Spirit in Painting, Royal Academy of Arts, London, 15 January 1981 - 18 March 1981 (8)

Francis Bacon, Tate, London (1985), Tate Gallery, London, 22 May 1985 - 18 August 1985

Francis Bacon, Staatsgalerie, Stuttgart, 19 October 1985 - 05 January 1986

Francis Bacon, Nationalgalerie, Berlin, 07 February 1986 - 31 March 1986 (86)

Francis Bacon, Museo d'Arte Moderna, Lugano, 07 March 1993 - 30 May 1993 (45)

Francis Bacon: A Retrospective, Yale Centre for British Art, New Haven, 25 January 1999 - 21 March 1999; Minneapolis Institute of the Arts, Minneapolis, 08 April 1999 - 27 May 1999; The Fine Arts Museums of San Francisco, San Francisco, 13 June 1999 - 02 August 1999; Modern Art Museum of Fort Worth, Fort Worth, 20 August 1999 - 15 October 1999

Francis Bacon: Tate Centennial (2008-9), Tate Britain, London, 11 September 2008 - 04 January 2009

Francis Bacon: Prado Centennial (2009), Museo Nacional del Prado, Madrid, 03 February 2009 - 19 April 2009

Francis Bacon, Metropolitan Museum of Art, New York, 18 May 2009 - 16 August 2009 (unnum. as 'Self Portrait with a watch')

Selected Literature:

David Sylvester, 'Francis Bacon: A Kind of Grandeur' [Extract from Interviews with Francis Bacon by David Sylvester (1975).] 23 Mar.. (: The Sunday Times Magazine, , pp. 22-32 1975) ill. p. 25

Lorenza Trucchi, Francis Bacon, trans. by John Shepley (London: Thames & Hudson, New York: Harry N. Abrams, 1976). ill. No. 172, unpagged

Michel Leiris, Francis Bacon: Full Face and in Profile, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). ill. No. 92, unpagged

John McEwen, 'Francis Bacon: New transmutations of an autumn rose' (: Studio International, 1985). ill. p. 11 (b&w)

Lord Grey Gowrie, 'Francis Bacon: Artist of Endgame' 19 May. (: The Sunday Times Magazine, , pp. 48-53 1985) ill. p. 53 (b&w)

Hugh M. Davies, Sally Yard, Francis Bacon, Modern Masters series (New York: Abbeville Press, 1986). ill. No. 103, p. 108

David Sylvester, *The Brutality of Fact: Interviews with Francis Bacon*, Third enlarged edition (London: Thames & Hudson 1993 2012, 1987; repr.). ill. No. 102, p. 135 (b&w)

John Russell, Francis Bacon, World of Art series, Revised and updated edn. (London: Thames & Hudson, 1993). ill. No. 77, p. 150 (b&w)

José Maria Faerna, Bacon, trans. by Wayne Finke, Great Modern Masters (New York: Harry N. Abrams, 1995). ill. No. 51, p. 47

Wieland Schmied, Francis Bacon: Commitment and Conflict, trans. by John Ormrod (Munich and New York: Prestel-Verlag, 1996). ill. No. 41, p. 128

Christophe Domino, Francis Bacon: 'Taking Reality by Surprise', New Horizons series (London: Thames & Hudson, 1997). ill. Front cover, p. 79

Luigi Ficacci, Bacon: 1909-1992, Taschen Basic Art Series (Cologne and London: Taschen, 2003). ill. p. 89

Rina Arya, Francis Bacon: Critical and Theoretical Perspectives (New York: Peter Lang, 2012). p. 126 (titled 'Self Portrait with a Watch')

Nicholas Chare, *After Francis Bacon: Synaesthesia and Sex in Paint* (Farnham: Ashgate, 2012). p. 90

Martin Harrison, *Francis Bacon: Catalogue Raisonné* (London: The Estate of Francis Bacon, 2016). pp. 22, 31, 1000, 1024, 1040, 1042, 1052, 1054, 1064, 1164; ill. p. 1053

No. : 1

Sabatier : 12

Other references:

Tacou 7

Type: Lithograph in colors

Title: Autoportrait (Self-Portrait)

Date: 1977

Publisher: Galerie Claude Bernard, Paris

Printer: Mourlot, Paris (Henri

Deschamps

graveur/chromist.

Marked *H.Deschamps*

Lith. in plate, lower left and *Mourlot Imp.*

Lower right)

Paper: Vélín d'Arches

Plate size: 85,1 x 63,5 cm

Sheet size: 101,6 x 72,4 cm

Print run: 180 proofs

numbered in Arabic

numerals signed in

purple felt-tip pen on

bottom right; some

épreuves d'artiste E.a.

Price achieved in

Auctions:

Christie's: Sale 2593

Prints and Multiples,

New York 31 October

2012 Lot 157 Francis

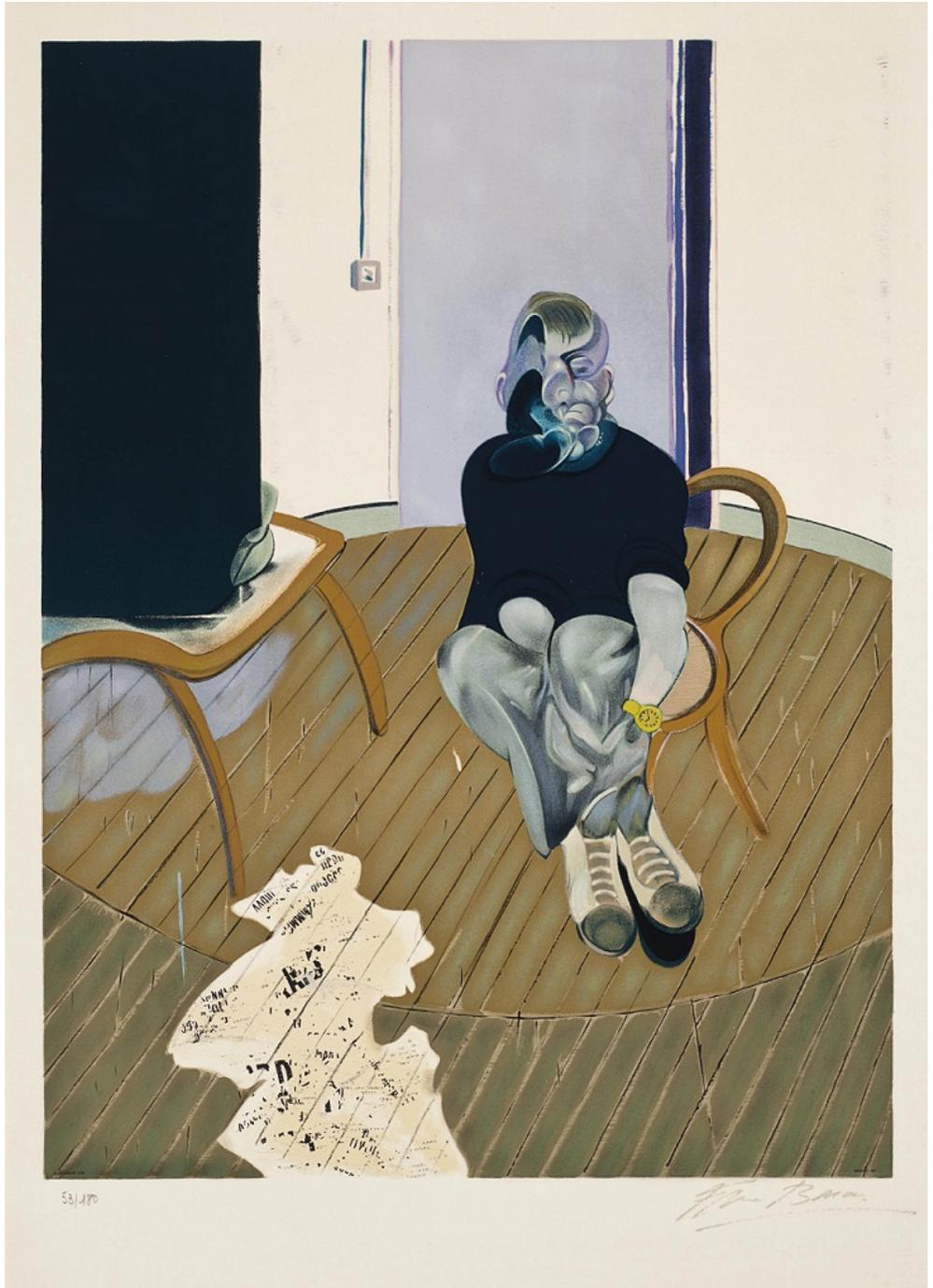
Bacon (1909-1992)

Autoportrait (Sabatier 12) Lithograph in colors, 1977, on Arches, signed in purple felt-tip pen, numbered 53/180 (there were also an unknown number of artist's proofs), published by Galerie Claude Bernard, Paris, with full margins, the signature faded, mat staining on the reverse showing through, framed. L. 33½ x 25 in. (851 x 635 mm.) S. 40 x 28½ in.

(1016 x 724 mm.) Price realised USD 12,500 Estimate USD 10,000 - USD 15,000

Christie's Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October-5

November 2013. Lot 10. Price Realised: GBP 9,375



Complement to No. : 2

Title: Figure Writing Reflected in Mirror

Date: 1976

Catalogue

Raisonné: 76-09

Type: Oil, sand and Letraset (dry transfer lettering) on canvas. Titled, signed and dated on reverse

Measurements:

198 x 147 cm

Current owner or museum: Private Collection, USA

Provenance:

Galerie Claude Bernard, Paris
Acquired by the 2012 owner from the above in 1977.
Sold by Sotheby's in its Sale

Contemporary Art Evening Auction.

May 9, 2012 New York. Lot 19

Property from a distinguished European Collection.

Francis Bacon. Figure Writing Reflected in Mirror. Signed, titled and dated

1976 on the reverse. Oil on canvas. 198 x 147 cm. Estimate 30,000,000 —

40,000,000 USD Lot sold. 44,882,500 USD

Exhibitions:

Paris, Galerie Claude Bernard, Francis Bacon: Recent Works, January - March 1977, p. 15, illustrated in color

London, Tate Gallery; Stuttgart, Staatsgalerie; Berlin, Nationalgalerie, Francis Bacon, May 1985 - April 1986, cat. no. 99, n.p., illustrated in color (London only)



Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; Los Angeles County Museum of Art; New York, The Museum of Modern Art, Francis Bacon, October 1989 - August 1990, cat. no. 45, illustrated in color

Lugano, Museo d'arte moderna, Francis Bacon, March - May 1993, cat. no. 49, p. 109, illustrated in color

Saint-Paul-de-Vence, Fondation Maeght, Bacon-Freud Expressions, July - October 1995, cat. no. 21, p. 73, illustrated in color

Paris, Musée d'art moderne de la ville de Paris, Passions privées: Collections particulières d'art

Selected Literature:

John Russell, Francis Bacon, New York, 1979, pl. 106, illustrated

Michel Leiris, Full Face and in Profile, New York, 1983, fig. 110, illustrated in color

Hugh Davies and Sally Yard, Francis Bacon, New York, 1986, pl. 80, p. 81, illustrated

Michel Leiris, Francis Bacon, Barcelona, 1987, fig. 100, illustrated in color

Ernst van Alphen, Francis Bacon and the Loss of Self, Cambridge, 1993, fig. 30, p. 58, illustrated

Cercle d'Art, ed., Découvrons l'art du XXe siècle, Paris, 1994, no. 23, illustrated

Christophe Domino, Bacon Monstre de Peinture, Paris, 1996, p. 80, illustrated in color

Christophe Domino, Francis Bacon 'Taking Reality by Surprise', London, 1997, p. 80, illustrated in color

Exh. Cat., The Hague, Gemeentemuseum, Francis Bacon, 2001, p. 144, illustrated

Martin Harrison, Francis Bacon - New Studies: Centenary Essays (Göttingen: Steidl, 2009). p. 200; ill. No. 140, p. 201

Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). p. 1106; ill. p. 1107

Sotheby's Catalogue Note:

"Bacon's mirrors can be anything you like - except a reflecting surface... Bacon does not experience the mirror in the same way as Lewis Carroll. The body enters the mirror and lodges itself inside it, itself and its shadow. Hence the fascination: nothing is behind the mirror, everything is inside it."

Gilles Deleuze

Francis Bacon: The Logic of Sensation
London and New York, 2005, p. 13

"Each day in the mirror I watch death at work"

Francis Bacon quoting Jean Cocteau

in, Hugh M. Davies, 'Interviewing Bacon, 1973'
in, Martin Harrison, ed., Francis Bacon: New Studies,
Göttingen, 2009, p. 96

"The paintings, I venture, begin in words, not in pictures. He was really a poet... When Bacon said he didn't draw, he really meant it. The graphic works are not Bacon's 'sketches.' The real sketches are his notes."

Brian Clarke

in David Sylvester Looking Back at Francis Bacon,
London, 2000, p. 208

Figure Writing Reflected in Mirror ranks among the most painterly, thematically and emotively outstanding works of Francis Bacon's extraordinary oeuvre. Via a stunning dissemination of color and line, in tandem with magnificent force of physical and imaginative execution, Bacon's principle subjects and most significant leitmotifs are readily present. At once, the iconic nude effigy of Bacon's ill-fated muse and lover George Dyer is conflated with a self-portrait of the artist, whilst the pivotal conceit of reflection and the act of writing incites a stimulating dichotomy between vision and language. As delineated by the eminent art historian and Bacon authority David Sylvester, this painting stands as testament to the extraordinary corpus of poignant canvases produced during the years 1971-1976, following George Dyer's tragic suicide on the eve of Bacon's prestigious retrospective opening at the Grand Palais in January 1971.

Five years after Dyer's death, Bacon returned to Paris in January 1977 with an exhibition of extraordinary new works at the Galerie Claude Bernard. Prestigiously chosen as the poster for this seminal and now legendary exhibition - the single most important commercial gallery show of Bacon's career - this painting belongs to the very highest tier of the outstanding works specifically selected by the artist. Of the intimate group of twenty works exhibited in 1977, a significant number of these now reside in prestigious museum collections: while two belong in the Tate Collection, examples also belong to the Fondation Beyler, Basel, and the Museo de Arte Contemporaneo de Caracas.

Furthermore, the sale of Triptych, 1976, the centerpiece of the Claude Bernard show, at Sotheby's New York made auction house history when it achieved the highest price for any Contemporary work of art ever offered at auction. Created during the very same year as Bacon's record-breaking triptych, Figure Writing Reflected in Mirror triumphantly echoes Bacon's operation at the very zenith of his creative powers.

As the headline work for Bacon's pivotal exhibition in 1977, this painting bore witness to an unprecedented amount of publicity and eager anticipation; as Michael Peppiatt, friend to Bacon and author of the biography *Francis Bacon: Anatomy of an Enigma*, describes: "with the mixture of intellectuals and collectors, art groupies and sensation seekers, aesthetes and layabouts, the gallery quickly became half sideshow, half shrine... Bacon was on hand in the middle of the throng, pink-cheeked and immaculately dressed, greeting friends, signing posters and catalogues, laughing appreciatively and generally behaving as if nothing could have been more normal than the single-minded mobbing of which he and his pictures had suddenly become the object." (Michael Peppiatt, *Francis Bacon: Anatomy of an Enigma*, London, 2008, pp. 344-45). The police notoriously cordoned off the Rue des Beaux-Arts to limit the immense crowds coursing towards the gallery from the Boulevard Saint-Germain; an incredible 8,000 people squeezed and pushed their way down the narrow street and into the restricted gallery space. In an interview with Richard Cork in 1991, Bacon fondly remembered the heightened intensity given to his paintings by the claustrophobic conditions and affirmed that the installation at Claude Bernard stood as his favourite among the many museum retrospectives prestigiously afforded him (Richard Cork in: David Sylvester, *Looking Back at Francis Bacon*, London, 2000, p. 214).

Exuding unrivalled intellectual and painterly command, Figure Writing Reflected in Mirror represents a stunning summation of the intensely introspective years that preceded

its creation and the prevailing triumph that shortly followed with Bacon's legendary exhibition at Claude Bernard. As a feat of imaginative sophistication, this painting embodies one of the finest single canvases by the artist ever to be presented for public sale - a superlative testament and outstanding tribute to the irreproachable eminence of Francis Bacon within Art History.

With his muscular back turned and deeply immersed in the act of writing, Francis Bacon's nude figure radiates melancholic absorption. Exuding the refinement in line, coolness in palette and haunting grandeur inimitable to Bacon's post-Dyer opus, the second peak of the artist's career according to David Sylvester, this highly psychological and thematically complex painting radiates an atmosphere of elegiac contemplation. In Paris 1971, on the eve of Bacon's Retrospective opening at the Grand Palais - an honour only previously awarded to Picasso among living painters - George Dyer died from an overdose of barbiturates and alcohol. Found slumped on the toilet in their hotel room at the Hôtel des Saints-Pères, this tragic event, to which Bacon initially reacted with an outwardly stoic callousness, affected the artist profoundly. The degree to which Bacon was consumed with guilt over Dyer's death would find equal measure only in the posthumous paintings of Dyer and the event of his suicide. Collectively known as the 'Black Triptychs', these harrowing epic eulogies powerfully speak of the intense loss and guilt that remained with Bacon until his death: "Time does not heal. There isn't an hour of the day that I don't think about him." (Artist quoted in Exh. Cat., Lugano Museo d'Arte Moderna, Francis Bacon, 1993, sv. 44). Bearing the irrevocable trace of a sombre mind set following such a tragedy, the present work offers a remarkably quiet deliberation on the voluptuous male back - a prominent fascination indissolubly coupled with Bacon's almost obsessive portrayal of Dyer.

Having first met the previous autumn, by 1964 Dyer was established as Bacon's companion, lover and principal artistic subject; for the eight years leading up to his death, Dyer and Bacon shared a fractured relationship marred by Dyer's progressive alcoholism and waning sense of purpose in Bacon's shadow. A petty-thief from London's East End possessing insalubrious criminal connections and a muscular build, Dyer embodied a physical ideal and refreshing intellectual counterpart for Bacon. In the present work, the heroic muscularity of the male nude's voluptuous back is strongly reminiscent of a triptych painted a year prior to Dyer's death. Described as "that hymn to George Dyer's virility" by David Sylvester, *Three Studies of the Male Back* features the well-defined silhouette and round shouldered posture synonymous with John Deakin's famous photographs that had been commissioned by Bacon and record Dyer sitting in his underpants among the detritus of the artist's studio (David Sylvester, *Looking Back at Francis Bacon*, London, 2000, p. 134). What's more, in their depiction of the masculine form, both of these paintings elucidate a hybrid of correlative source imagery inexplicably related in Bacon's mind to Dyer's physicality. To be found strewn, crumpled and heaped on the floor of Bacon's chaotic studio, evidence of his fascination with how the spine in Degas's *Nude After the Bath* "almost comes out of the skin altogether" is comingled with Michelangelo's hyper-masculine and heroic backs and Eadweard Muybridge's motion-photographs of male wrestlers. (Artist quoted in Hugh Davies and Sally Yard, *Francis Bacon*, New York, 1986, p. 79). What's more, inimitable to Dyer's likeness, the physiognomy of the writing figure suggests the same iconic profile that proliferated in Bacon's creation from 1964. Compounded with the suggestion of a suit

collar - Dyer was always immaculately turned out - and the underpants ubiquitous to Deakin's photographs, the congruency of signifiers indeed affirms that the present work is a posthumous portrait of George Dyer. He is here depicted writing indecipherable words on a blank sheet, perhaps also recalling one of Dyer's previous suicide attempts during a holiday they had taken together in Greece, when Dyer left a short suicide letter which read: "We all have to go, it's not so bad." (Michael Peppiat, *Francis Bacon: Anatomy of an Enigma*, London, 2008, p. 295). While on that occasion he had arrived in time to stymie Dyer's half-hearted suicide attempt, Bacon heartrendingly lamented Dyer's passing in the summer of 1972: "I feel profoundly guilty about his death. If I hadn't gone out that morning, if I'd simply stayed in and made sure he was alright, he might be alive now." (Artist quoted in *Ibid.*, p. 303).

Embodying a powerful force in life, in death Dyer's absent-presence took on the weight of Bacon's loss and melancholic regret. As much as these last paintings of Dyer represent ruminations on his lost companion, they simultaneously encompass deeply introverted self-reflections. Indeed, the constancy and significance of Dyer's appearance in Bacon's oeuvre is rivalled only by the self-portraits, which from 1971 onwards, greatly increased in number. Somewhat disingenuous, Bacon explained: "People have been dying around me like flies and I've had nobody else to paint but myself... I loathe my own face and I've done self-portraits because I've had nothing else to do." (the artist quoted in David Sylvester, *Francis Bacon*, London, 1975, p. 129). Anathema to Bacon's trivialising postulation, the suite of self-portraits executed during this period offer deeply mournful meditations on transience and death. As magnificently exemplified in *Self-Portrait*, 1973, Bacon's adoption of the archetypal pose of melancholia, made iconic by Dürer's eponymous woodcut, in combination with the wristwatch and the mirror as *vanitas* symbols, together confer a cognitive fixation on grief and mortality. Thus, to once more return to the identity of the *Figure Writing Reflected in Mirror*, the manner in which the hair is depicted falling across the forehead bears a striking affinity with Bacon's characteristic fringe or "forelock," which, according to the eminent French intellectual and friend to Bacon, Michel Leiris, "is well in evidence in all his self-portraits" (Michel Leiris, *Francis Bacon*, New York, 1983, p. 12). In this sense, whilst evoking the effigy of George Dyer, Bacon's self-reference confirms his statement to Sylvester recorded one year prior to this painting's execution: "One always has greater involvement with oneself than with anybody else. No matter how much you may believe that you're in love with somebody else, your love of somebody else is your love of yourself." (Artist quoted in David Sylvester, *Looking Back at Francis Bacon*, Op. Cit., p. 241).

Bacon's statement on love and the self here evinces a certain envelopment and effacement of identity that resonates throughout his oeuvre. In Bacon's violent portrayal of copulation, animalistic aggression invokes a conflation of self and other, engenders a loss of bodily boundaries. This was repeatedly given verbal expression by Bacon in countless interviews: "The frustration is that people can never be close enough to one another. If you're in love you can't break down the barriers of the skin." (Artist quoted in Hugh M. Davies Op. Cit., p. 107); whilst on another occasion Bacon also referred to this more explicitly as being unable to "cut the flesh open and join it with another" (Ernst van Alphen, *Francis Bacon and the Loss of Self*, London, 1992, p. 125). Such a jubilant and violent surrender of hermetically sealed corporeality is evident in the second triptych Bacon painted after Dyer's death. Following the deeply elegiac *In Memory of George*

Dyer of 1971, *Three Studies of Figures on Beds*, painted in 1972, represents a veritable celebration of his life (David Sylvester, *Looking Back at Francis Bacon*, Op. Cit., p. 136). In the present image, where identity is ambiguous the boundary of the body is also extended and blurred via a mysterious wound or umbilical cord across to the figure's incongruous reflection. However, this offers none of the paroxysm or violence present in other physical pairings in Bacon's oeuvre. Rather, with their backs turned against each other, this work speaks of the withdrawal and loss which continued to haunt Bacon throughout the 1970s. Herein the role of the mirror in Bacon's work takes on an important metaphoric function: connected to the myth of Narcissus in Ovid's metamorphoses, mirrors are traditional symbols of vanitas and death. Described by the artist as an "infinite thing", in Bacon's work they represent existentialist empty spaces, serving the same function as the deathly black voids which permeate and give name to Bacon's 'Black Triptychs'. Thus, at once a reflection of the self and George Dyer, this painting gives unique visual expression to Bacon's melancholic citation of Jean Cocteau: "Each day in the mirror I watch death at work." (Artist quoted in Hugh M. Davies, 'Interviewing Bacon, 1973,' Op. Cit., p. 96).

Conspicuously present in his work as well as his studio, mirrors and the premise of reflection signify a dominant theme and powerful engagement throughout Bacon's career. As apparent within *Figure Writing Reflected in Mirror*, the depiction of a tall mirror converging with a large table in the corner of a stark anonymous room, shares significant visual affinities with the large wall-mirror and pine table located in Bacon's bedsitting room in his Reece Mews studio in South Kensington. The congruency of wall fixings and positioning in both this painting and documentary photographs of Bacon's flat, underlines the imaginative importance of Bacon's studio: "I am very influenced by places - by the atmosphere of a room, you know. And I just knew from the very moment that I came here that I would be able to work here." (Artist quoted in John Edwards, *7 Reece Mews Francis Bacon's Studio*, London, 2001, p. 112). In the same way Bacon endeavoured to harness chaos and accident in the execution of his work, he also liked to preserve unforeseen phenomena in his working environment. The very same mirror in Bacon's bedsitting room possesses a spectacular star-like fracture, the pitted impact of a heavy glass ashtray reputedly thrown at the artist during a row - perhaps the vestiges of one of George Dyer's drunken rampages. Indeed, very much aligned to the shattered and distortive reflection borne of Bacon's smashed mirror, the mirror image depicted in Bacon's painting is not a true reflection of reality.

In the present work, although an ostensibly mimetic image is relayed, close scrutiny reveals a dislocation of the viewer's seat of focus. The angle of reflection is incongruous with the figure before the mirror; as explicated by Ernst Van Alphen, "a phenomenon has occurred that is at odds with the act of looking" (Ernst van Alphen, Op. Cit., p. 61).

Rather than mirroring the figure's profile in line with traditional laws of pictorial perspective, Bacon disrupts, confuses and dismantles the logic of sight. By acting as a means of distortive intensification, the mirror compounds a blurring of corporeal and spatial boundaries. The employment of a curving arabesque and precise yellow outline of an ellipse draws our attention to the locus of this transgression: the conceit of 'reflection' forges a kind of magnetic field that violates verisimilitude. Bacon wields the mirror as a weapon against an illustration, or indeed reflection, of reality. Instead, the mirror is employed as a tool to call forth "images which are a concentration of reality and a

shorthand of sensation" (the artist in an interview with Melvyn Bragg, *Francis Bacon: The Southbank Show*, Dir. Michael Hinton, Illuminations Media, 1985). As established in Gilles Deleuze's pivotal text, *Francis Bacon: The Logic of Sensation*: "Bacon's mirrors can be anything you like - except a reflecting surface... The body enters the mirror and lodges itself inside it, itself and its shadow. Hence the fascination: nothing is behind the mirror, everything is inside it." (Gilles Deleuze, *Francis Bacon: The Logic of Sensation*, London, 2005, p. 13).

Bacon was greatly fascinated in how others can look directly at you through the mirror, as France Borel propounds, "does Bacon not insist on placing his canvases behind glass precisely in order to create a certain mirror effect?" (France Borel, 'Francis Bacon: The Face Flayed' in: Milan Kundera and France Borel, *Francis Bacon Self Portraits*, London, 1996, p. 193). Such optical effects and tricks of illusion, present throughout Bacon's oeuvre, form an intriguing tribute and dialectic with the significant role of mirrors in the history of Western art. In acknowledging and revering a dialogue that stretches back to Jan van Eyck's *Arnolfini Marriage* (1434), Velázquez's paradigmatic *Las Meninas* (1656-1657), through to Manet's uncanny meditation on the gaze in *A Bar at the Folies-Bergère* (1881-82) and René Magritte's surreal disjuncture of the mirror in *Reproduction Prohibited* (1937), Bacon critiques and augments the canon of reflection in art history. Through conflating the theme of sight with bodily sensation and perception, Bacon invites corporal fragmentation and a dislocation of the viewer's gaze. Within Bacon's remarkable oeuvre and as masterfully prescient within the present work, sight, at once a powerfully metaphoric and physical device, "is no longer to be conflated with the 'mind's eye', but with the 'body's spasm.'" (Ernst van Alphen, *Op. Cit.*, p. 81).

In a further contravention of tradition, rather than being preoccupied with the act of looking, the figure reflected does not look in the mirror nor meet our gaze: his lack of interest or incapacity to regard his own likeness is usurped by the act of writing. As confirmed by the performance of writing itself, arguably the only instance Bacon ever depicted this action, alongside the prominent use of Letraset towards the bottom edge of the composition, the theme of language is as important as vision. Indeed contemplation of the present work led van Alphen to postulate: "Is this specific unexpected occupation in front of a mirror a hint at a polemic between language and vision, between narrative and perception?" (*Ibid.*, p. 59). Herein, *Figure Writing Reflected in Mirror* offers a powerful rumination on the dichotomy between vision and language, and the profound significance of the written word for Bacon's extraordinarily evocative painterly invention.

In an interview with Sylvester in 1975, shortly predating the execution of the present work, Bacon articulated his feeling for the restrictive tension of writing in comparison to painting: "Painting is really a very unique thing in the sense that writing is not, because writing and common speech are very near to one another, whereas painting is something totally removed. It's the most artificial of the arts." (the artist in David Sylvester, *Looking Back at Francis Bacon*, *Op. Cit.*, p. 248). Highly articulate and meticulous in his choice of phrase and expression, Bacon paid careful attention to the literal scrutiny and criticism of his work. He would frequently revise interview transcripts and edit exhibition texts to maintain an enigmatic and elusive interpretation removed from any sense of narrative or illustration. Indeed, very much in thrall to the emotive capacity of language, Bacon was an immensely erudite and literary individual who set great store by the power of the written word. He read widely and boasted a host of literary notaries within his circle of

friends. Among these was the acclaimed French belletrist, or Man of Letters, Michel Leiris. Where Bacon painted his portrait in 1976 - one of the most remarkable likenesses of Bacon's oeuvre - Leiris reciprocated in 1983 with the finest 'word-portrait' of the artist perhaps ever to have been penned: "His forelock, which is well in evidence in all his self-portraits, like a reckless comma staunchly inscribed across his brow, appears to be there as an emblem showing that, inside his head, nothing proceeds according to the lazy norms of some already accepted pattern, but that everything is liable to be called into question, cut short or left in suspense." (Michel Leiris, *Francis Bacon*, New York 1983, p. 12).

Inherent to Bacon's rejection of, to use Leiris' phrase, an 'accepted pattern', was the compost of crumpled photographs, paint-splattered reproductions, and torn magazines that constituted his principle resource of visual stimuli. However, in equal measure, fragments of poetry and evocative cantos would also "bring up images" and "open up valves of sensation" in exactly the same aleatory, associative and chaotic way (the artist interviewed by David Sylvester in 1984, David Sylvester, *Looking Back at Francis Bacon*, Op. Cit., p. 236). Very much inspired by the grand melodrama and pathos of Aeschylus, Greek tragedy and the philosophy of Friedrich Nietzsche, Bacon's figures are imbued with an intense Dionysian abandon countered by the Apollonian calm interiors and isolated stages upon which his tragic dramas unfold. This can be traced back to the three Eumenides depicted in his seminal 1944 triptych *Three Studies for Figures at the Base of a Crucifixion*, through to the mythical grandeur of *Triptych 1976* centered on a complex musing and conflation of the Promethean and Oresteian myths. For Bacon, ancient myth represented the imaginative 'armature' upon which all kinds of sensations and feelings attuned to the violence of contemporary existence could be hung. Moreover, T. S. Eliot's modern-day poetic recapitulation of classical mythology greatly affected and inspired Bacon's work. The fragmentary and intensely concentrated emotive sensibility manifest in Eliot's *Sweeney Agonistes* and *The Waste Land* - literary works that would provide titles for two of Bacon's paintings in 1967 and 1982 respectively - find visual echoes throughout the artist's oeuvre. Indeed, according to Michael Peppiatt, when Bacon repeatedly claimed not to know where his images originated, he spoke of them as materialising semi-consciously from the vast "memory traces" that had remained in his "grinding machine" - an analogy that Eliot had directly employed to define the "poet's mind" as a "receptacle for seizing and storing up numberless feelings, phrases, images, which remain there until all the particles which can unite form a new compound are present together." (the artist and T. S. Eliot in Michael Peppiatt, Op. Cit., p. 282). Bacon was also good friends with the American Beat poet and author of the cult novel *Naked Lunch*, William Burroughs, whose pioneering fragmentary and highly evocative 'cut-up' technique offers a great literary parallel to Bacon's harnessing of controlled accident: the indecipherable use of Letraset here in Bacon's painting offers the most immediate visual elicitation of Burroughs' enigmatic literary juxtapositions. For Bacon, poetry and words powerfully provided a direct link to sensation, breeding images and unlocking the valves of feeling in equal measure to the gamut of photographs and visual ephemera at his disposal. Indeed, there is evidence to suggest that words furnished Bacon's incubatory imaginative process.

As is notoriously documented in numerous interviews, Bacon maintained a steadfast dismissal and denial of any necessity for, or practice of, preparatory drawing. Instead, he

repeatedly cited chance or accident as the principal motor driving and directing his imagery. Nonetheless, contrary to such postulations and denials, following the artist's death a not insignificant number of preparatory drawings were uncovered alongside abundant lists of memoranda and written notes. In discussing these in a letter to Sylvester, the artist Brian Clarke insightfully proposed: "These notes are always precisely worded, to the point, and provocative of visual ideas. Bacon I think, was essentially a literary man for whom textural narrative, words and phrases triggered powerful visual images. Never a draughtsman, deeply vulnerable to the power of words, his most articulate and helpful 'sketches' took the form of the written word... the paintings, I venture, begin in words, not in pictures. He was really a poet... When Bacon said he didn't draw, he really meant it. The graphic works are not Bacon's 'sketches.' The real sketches are his notes." (Brian Clarke in David Sylvester, *Looking Back at Francis Bacon*, Op. Cit., p. 208). Thus, rather than the economically delineated compositional drawings which Bacon made a practise of destroying throughout his career, it is the notes that constitute the germinative foundations of Bacon's enigmatic, and intensely poetic, painterly invention.

With *Figure Writing Reflected in Mirror* we are presented with one of the most unique and thematically evocative paintings of Francis Bacon's career. Executed at the height of his imaginary powers and enshrined within a peak of painterly refinement, the contemplative act of writing here reinforces the importance of literary inspiration for Bacon's creative act. In a feat of painterly invention that echoes the reflective role of the mirror, Bacon approaches the conditions of the *mise en abîme*: where the *Figure Writing* is confronted with the blank page, perhaps we are witnesses to the act of creation itself.

Sotheby's

No. : 2

Sabatier : 13

Other references: Tacou 8

Type: Lithograph
in colours

Title: Figure
Writing Reflected in
a Mirror

Date: 1977

Publisher: Galerie
Claude Bernard, Paris

Printer: Mourlot,
Paris (Henri
Deschamps
graveur/chromist.

Marked

*H.Deschamps Lith in
plate, lower right and
Mourlot Imp. Lower
left)*

Paper: Vélin
d'Arches

Plate size: 85 x
63,5 cm

Sheet size: 102 x
72 cm

Print run: 180
proofs numbered in
Arabic numerals
signed in purple felt-
tip pen on bottom
right; some épreuves
d'artiste E.a.

**For sale early 2020
at:**

Art Please 416 Kent
Ave, Brooklyn, NY,
11249. Figure writing
reflected in a mirror,
1977. Color
lithograph, a printers
proof coming from
the Mourlot Estate

(with the Mourlot stamp and numbering verso). Unsigned and unnumbered. A beautiful scarce printers proof on Arches paper with cross marked in the margins to set the lithograph straight and markings to set the colors. With deep and vivid



colors. Accompanied by a certificate of authenticity (COA) from Mourlot. 40 x 28 1/2 inches (102.0 x 72.5 cm.)

With COA and stamp of Mourlot Estate. This lithograph features the figure of a man sitting at a desk writing against a wall, with a mirror reflecting the backside of his body nearby. The figure appears to be nude, and the line between the actual figure and the reflection is combined, making it unclear where one ends and the other begins. This is a classic example of Francis Bacon's tendency to abstract the figures he portrays in his works. Asking price: \$18,000

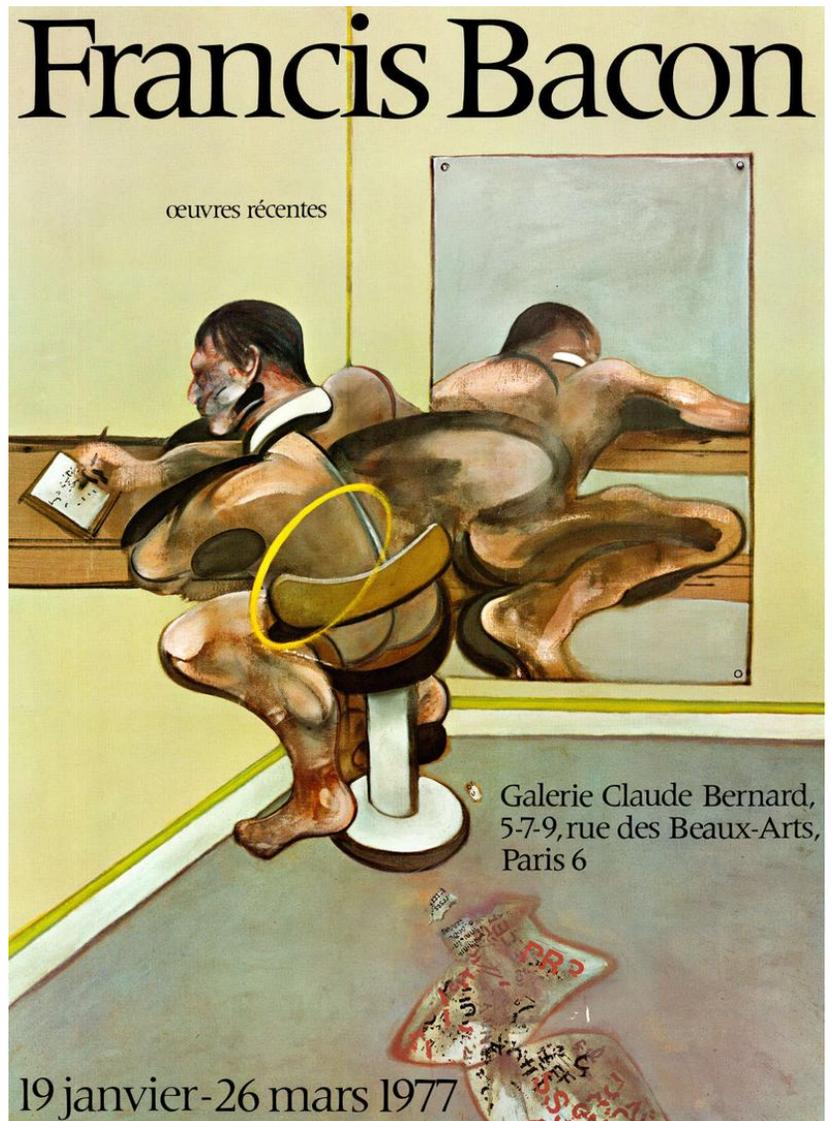
Price achieved in Auctions:

Christie's Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October-5 November 2013. Lot 11. Price Realised: GBP 10,000

Christie's Sale 12938. *The Claudio Bravo Collection: From the Artist's Studio and home, Morocco*. London, South Kensington. 13 July 2016. Lot 82. Francis Bacon (1909-1992) *Figure Writing Reflected in a Mirror*. Lithograph in colours, 1977, on Arches wove paper, signed in brown felt-tip pen (faded), numbered 92/180, published by Galerie Claude Bernard, Paris, pale light-staining, foxing predominantly in the margins, framed. Image 850 x 635 mm., Sheet 1020 x 720 mm. Price realised GBP 10,625 Estimate GBP 1,500 - GBP 2,500

Comment:

This painting was used for the poster announcing the exhibition *Francis Bacon – Œuvres Récentes* held in Paris, at Galerie Claude Bernard, 5-7-9 rue des Beaux-Arts, Paris VI between January 19 and March 26, 1977, where the painting was first unveiled. The poster had a size of 71.0 x 52.0 cm, but it was not printed in lithography. The four-color process poster was printed by top printer Imprimerie Moderne du Lion, Paris I.



Complement to No. : 3 (Poster for The Metropolitan Museum of Art, New York)**Title:** Triptych May-June 1974

(Central Panel)

Date: 1974**Catalogue Raisonné:** Not in Catalogue Raisonné**Type:** Oil, pastel and Letraset (dry transfer lettering) on canvas. Signed, titled and dated 'Triptych May-June 1974 Francis Bacon' (on the reverse)**Measurements:** 198 x 147.5cm.**Current owner or museum:** This painting does not exist anymore.**Only Exhibitions:**

Francis Bacon: Recent Paintings 1968-1974, Metropolitan Museum of Art, New York, 20 March 1975 - 29 June 1975 (35) (as 'Triptych May - June 1974')

Francis Bacon, Musée Cantini, Marseille, 09 July 1976 - 30 September 1976 (11) (as 'Triptych May - June 1974')

European Painting in the Seventies: New Work by Sixteen Artists, Los Angeles County Museum of Art, Los Angeles, 30 September 1975 - 23 November 1975

European Painting in the Seventies: New Work by Sixteen Artists, St Louis Art Museum, St Louis, 16 March 1976 - 09 May 1976

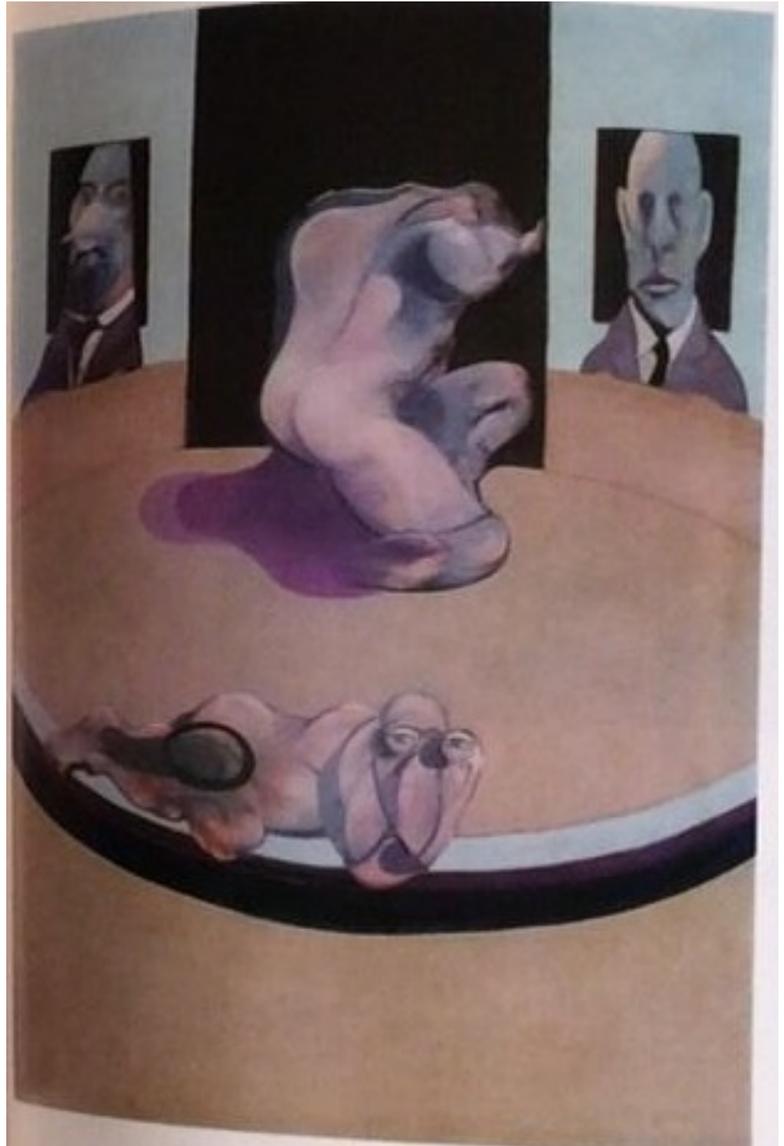
European Painting in the Seventies: New Work by Sixteen Artists, Elvehjem Art Centre, Wisconsin, 08 June 1976 - 01 August 1976 (2)

Literature:

Francis Bacon, Recent Paintings. 1968-1974. Catalogue of the exhibition held from 20 March to 29 June 1975. The Metropolitan Museum of Art New York, 1975. No. 35 illustrated in color.

Susan Sontag, 'Francis Bacon: "about being in pain"' (New York: Vogue, 1975). ill. pp. 136 (b&w), 137 (centre panel, earlier iteration)

Lorenza Trucchi, Francis Bacon, trans. by John Shepley (London: Thames & Hudson, New York: Harry N. Abrams, 1976). ill. No. 180, unpagged (earlier iteration, titled 'Triptych May-June', dated '1974')

Comment:

In March 1975 The Metropolitan Museum of Art, New York, made an exhibition of Francis Bacon paintings, including, as No. 35 a Triptych. The exhibition was the first major survey of Bacon's work since his retrospective at the Grand Palais in Paris in 1971. It was on the eve of the opening of this exhibition that George Dyer had committed suicide alone in the Paris hotel room that he and Bacon shared. A poster was published to go alongside the Metropolitan Museum exhibition and the subject was based on the centre panel of Bacon's "Metropolitan Triptych" as it stood in 1974/77. However, this central panel does not exist anymore, and the only witnesses of this work are the photos in the Metropolitan exhibition catalogue (from which we take the illustration above) and the lithographic version in the poster. This is what Christie's Lot Essay for the sale of the final triptych had to say about the part of the painting that Bacon eliminated in 1977:

"At the bottom of this central panel on a pale blue, purple and black curved continuation of this arena-like circle, there originally appeared a bizarre prone and bespectacled slug-like figure, seemingly crawling or sliding along this modern rail like an animated piece of human slime. Based on one of Edward Muybridge's photographs Man falling prone and aiming rifle, it is an extraordinary figure, whose wide circular eyes staring as if through binoculars confront the viewer with cold circumspection. Martin Harrison has suggested that the source for this visage may be an image of a stalking birdwatcher. Whatever the case, in 1977, Bacon decided that this figure interfered too much with the general homogeneity of the rest of the composition and carefully painted it out in a manner that would ensure that over time its ghost should not reappear under the surface of the painted sand. It was in this way that Triptych May-June 1974 became Triptych 1974-77."

No. : 3

Sabatier : 11 (not illustrated)

Other references: Tacou 4

Type: Lithograph

Title: Triptych May-June 1974 (Poster for The Metropolitan Museum of Art, New York)

Date: 1975

Publisher: The Metropolitan Museum of Art, New York

Printer: Mourlot, Paris, the graveur/chromist being Alexis Manaranche (Sabatier indicates Manaranche, Paris as printer)

Paper: Vélín d'Arches

Plate size: 114 x 86 cm

Sheet size: 160 x 112 cm

Print run: 170 proofs signed in felt tip pen and numbered with pencil

Comment:

Price achieved in

Auctions:

Christie's Sale 1024

Francis Bacon: The Complete Prints Online
22 October-5 November 2013. Lot 36.

Metropolitan Museum of Art (Exhibition Poster). lithograph in colours, 1975, on Arches paper, signed in green felt tip pen, numbered 153/170, published by the

Metropolitan Museum, New York, the full sheet, in good condition Image: 1150 x 861 mm. Paper: 1590 x 1105 mm. Estimate: GBP 3,000 - GBP 5,000 (EUR 3,414.90 - EUR 5,691.50)



Montefiore Auction House, Auction # 15 *The collection of Adam Baruch* Francis 2010 Dec 07. Bacon, Anglo Irish Art, 1909 - 1992, The Human Body Study for the Metropolitan Museum of Art, 1975, Lithographic poster, 115x86cm, Signed. The signature and the colors are faded., Francis Bacon, Estamps, by Alexander Tacou, edition Berville 2008 (no. 3). Art Start Price:2,700.00 USD Estimated At:3,000.00 - 4,000.00 USD Sold for 2,800.00USD to floor.

Artcurial: Sale 3109 *Limited Edition* - 12 december 2016, Paris. Lot 83 Francis Bacon. Metropolitan Museum of art – 1975. Lithographie en couleurs avec la lettre. Signée au feutre et numérotée "45/170" Estimation 4 000 - 6 000 €. Sold 6,500 € including buyer's fees and taxes.

Bonhams: *Prints and Multiples* 2 May 2019, London Knightsbridge. Lot 333AR. Francis Bacon Poster for the Metropolitan Museum of Art (Exhibition Poster) Sold for £ 2,295 (€ 2,717) including buyer's fees and taxes.

For sale late 2019

AR Fine Art [Ad #2026904](#)): Metropolitan Museum of Art with their blindstamp, 1975. Number and/or edition 104/170 Hand signed. Lithograph in colors, 1975, on Arches, signed in green felt-tip pen, with extremely rare dedication by Bacon to his biographer John Russell. Price 12,000 \$ (10,796 €)



No. : 4

Sabatier : 11

Other references: Tacou 4

Type: Lithograph

Title: Triptych May-June 1974 (Poster for The Metropolitan Museum of Art, avant la lettre)

Date: 1975

Publisher: The Metropolitan Museum of Art, New York

Printer: Mourlot, Paris, the graveur/chromist being Alexis Manaranche (Sabatier indicates Manaranche, Paris as printer)

Paper: Vélín d'Arches

Plate size: 114 x 86 cm

Sheet size: 160 x 112 cm

Print run: 200 proofs signed in felt tip pen and numbered with pencil with the blindstamp of the Metropolitan Museum of Art (see small photo) and with the indication *Manaranche Lith* at the lower left corner of the plate.

Comment: Alexis Manaranche did at the Mourlot workshop, among other lithographs, the eleven prints for the poster series commemorating the inauguration of the Dalí Museum in Figueras, Spain, in September 1974, as well as many lithographs for other

artists, like Ben Shahn, Maria Katz, Maurice Denis, etc.

Price achieved in Auctions:

Christie's Sale 1024 Francis Bacon: The Complete Prints Online 22 October-5 November 2013. Lot 9. Estimate: GBP 8,000 - GBP 12,000 (EUR 9,106.40 - EUR 13,659.60) Price Realised: GBP 10,000

Bonhams: Prints 5 Nov 2008, San Francisco. Lot 237 Francis Bacon.

Metropolitan Museum Poster, 1975 Lithograph in colors on Arches paper, signed in felt tip pen and numbered 49/200, with the blindstamp of the publisher, Metropolitan Museum of Art, New York, with full margins. Sold for US\$ 9,000 (€ 8,124) including buyer's fees and taxes.



Complement to No. : 5**Title:** Etude pour un portrait (Michel Leiris) (Portrait of Michel Leiris)**Date:** 1976**Catalogue Raisonné:** 76-14**Type:** Oil on canvas.

Dedicated to Michel Leiris on reverse

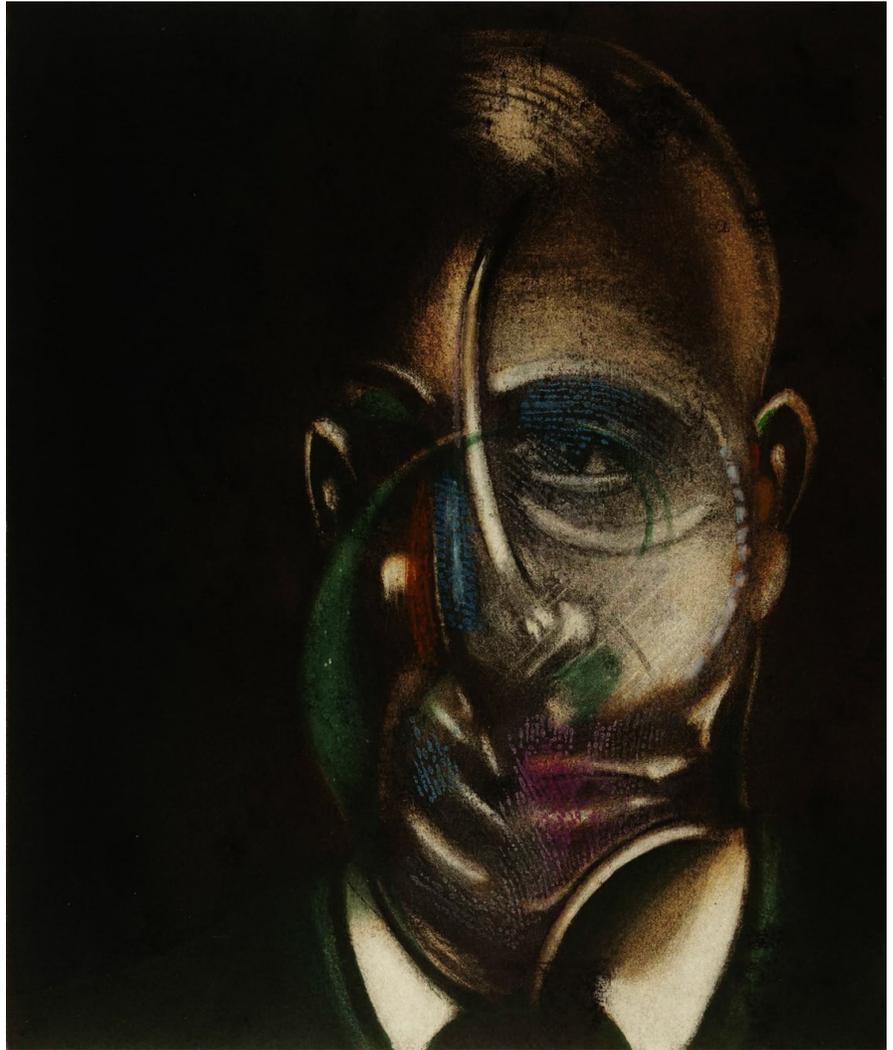
Measurements: 34 x 29 cm**Current owner or museum:** Musée National d'Art Moderne Centre Pompidou, Paris**Provenance:** Donation Louise et Michel Leiris, 1984 - AM 1984-487**Comment:**

Portrait of Michel Leiris (sometimes Study for Portrait of Michel Leiris) is a 1976 oil on canvas panel painting by the Irish born, English artist Francis Bacon. It is the first of second portraits Bacon made of his close friend, the French surrealist writer and anthropologist Michel Leiris; the second followed in 1978.

Leiris is depicted against a flat black background, his face rendered in a radial swirl of luminous colours, his features distorted in a style typical of Bacon's portraits of the 1960s and 1970s. Only his left eye remains intact from these distortions, and is over-sized compared to the rest of his face; the theme of the painting seems to center on the sense of vision. He seems to be, according to the critic Ernst van Alphen "under the influence of something he sees. He is in a kind of hypnotic trance".

The painting places an emphasis on Leiris's skull, and has been compared x-ray photographs used as source for his 1933 Crucifixion. For the same reason, and because of its reconstruction of the human head, it has also been compared to African Tribal masks, which Bacon was keenly interested in.

The painting has been in the collection of the Musée National d'Art Moderne, Paris, since it was gifted by Michel and Louise Leiris in 1984. It was described by art critic and curator David Sylvester as "easily Bacon's finest portrait in close-up".



Wikipedia

Exhibitions:

Francis Bacon, Peintures Récentes, Galerie Maeght-Lelong, Paris, 18 January 1984 - 25 February 1984 (5)

Donation Louise et Michel Leiris. Collection Kahnweiler Leiris, Musée national d'Art Moderne, Centre Pompidou, Paris, 22 November 1984 - 28 January 1985 (4)

Francis Bacon, Tate, London (1985), Tate Gallery, London, 22 May 1985 - 18 August 1985

Francis Bacon, Staatsgalerie, Stuttgart, 19 October 1985 - 05 January 1986

Francis Bacon, Nationalgalerie, Berlin, 07 February 1986 - 31 March 1986 (97)

Francis Bacon: Figurabile, Museo Correr, Venice, 13 June 1993 - 10 October 1993 (25)

Francis Bacon, Centre national d'art et de culture Georges Pompidou, Paris, 27 June 1996 - 14 October 1996

Selected Literature:

Michel Leiris, *Francis Bacon: Full Face and in Profile*, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). ill. No. 107, unpagged

David Sylvester, *The Brutality of Fact: Interviews with Francis Bacon*, Third enlarged edition (London: Thames & Hudson 1993 2012, 1987; repr.). p. 146; ill. No. 115, p. 147 (b&w)

Ernst van Alphen, *Francis Bacon and the Loss of Self*, Essays in Art and Culture Series (London: Reaktion Books, 1992). p. 54; ill. No. 29, p. 55 (b&w)

Figurabile: Francis Bacon Venice: Museo Correr 13 Jun. 1993-10 Oct. 1993; exh cat. (Milan: Electa, 1993). p. 72; ill. No. 25, p. 44

David Sylvester, "Bacon's Course" [Previously published in the exhibition catalogue for 'Francis Bacon: Figurabile'.]6:2, Summer. (: Modern Painters, , pp. 14-21 1993) ill. p. 20

John Russell, *Francis Bacon, World of Art series*, Revised and updated edn. (London: Thames & Hudson, 1993). p. 172; ill. No. 93, p. 170

Martin Harrison, *Francis Bacon: Catalogue Raisonné* (London: The Estate of Francis Bacon, 2016). pp. 1116, 1154; ill. p. 1117

No. : 5

Sabatier : 30

Other

references:

Alexandre

Tacou 37

Type: Offset
lithograph in
colors

Title: Portrait
of Michel Leiris
(Miroir de la
tauromachie 4)

Date: 1990

Publisher:

Galerie Lelong,
Paris

Printer:

Mourlot, Paris

Paper: Vélín
d'Arches

Plate size: 48
x 36,2 mm

Sheet size: 48
x 36,2 mm

Print run:

150 pencil
signed copies.

Numbering in
Arabic numbers

only in the
book; 5 Hors

Commerce
proofs,

numbered in
Roman

numerals in the
book.

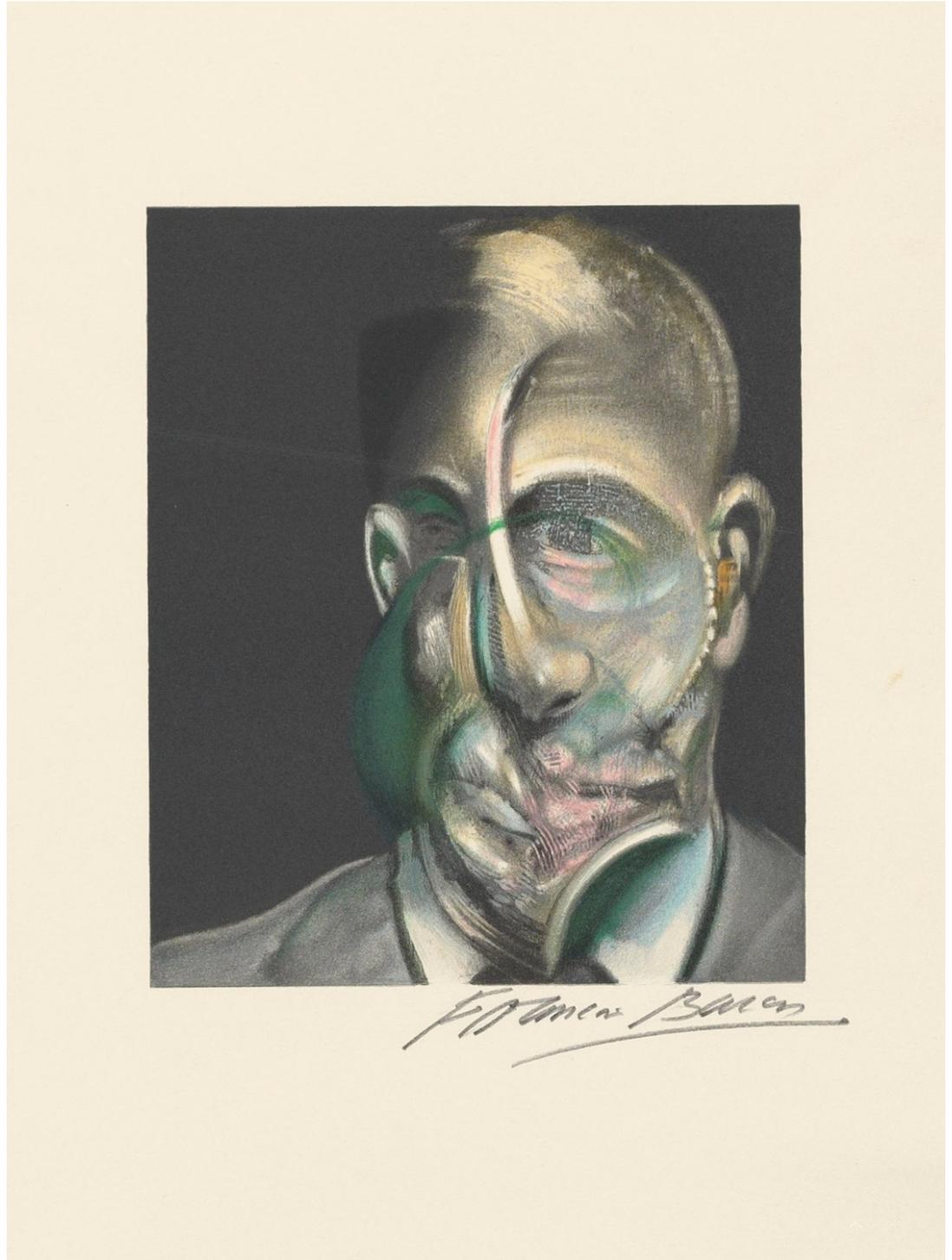
Comment:

Portrait de

Michel Leiris »

(1976) de

Francis Bacon.



Aujourd'hui, nous regardons une peinture de l'artiste Francis Bacon, une petite Huile sur toile de 34 x 29 cm. C'est le portrait qu'il fit de Michel Leiris en 1976 et qui appartient aujourd'hui à la collection du Centre Pompidou à Paris.

Michel Leiris, poète, écrivain autobiographe, et ethnographe de métier, le célèbre auteur de l'Afrique fantôme (Gallimard), est un admirateur perspicace et fervent de l'œuvre de Francis Bacon dont il saisira, le premier en France, l'importance unique dans l'art de son temps mais aussi la marginalité. Il suivra avec conviction l'aventure de cette peinture dont il fut l'un des principaux commentateurs et l'un des rares dont les interprétations sont acceptées par le peintre, devenu son ami.

Dans les années 70, Bacon à Paris rendra souvent visite à Leiris. De nombreux écrits de Leiris font forte impression sur Bacon et notamment Miroir de la tauromachie, le tout premier livre que son ami lui ait envoyé, où il retrouve sans doute une conjonction similaire de la violence et du sentiment. Dans les textes que Leiris a écrit à propos de Bacon, il insiste sur une notion centrale : celle de la présence que ces œuvres imposent à celui qui les regarde. Si pour Bacon le visage de Leiris est émouvant, pour Leiris, la figure de Bacon révèle une « tendre détresse d'homme » qui traduit la vie tout en intensité.

Ainsi le peintre et l'écrivain ont-ils trouvé chacun dans l'autre la rencontre révélatrice qui alimentera leur vie comme leur art.

Jean de Loisy et Sandra Adam-Couralet
Les Regardeurs de France Culture 18/04/2015

Price achieved in Auctions:

Ketterer Kunst: Sale: 319 / *Post-War*, March 31. 2007 Lot 507. Miroir de la Tauromachie. 1990. The portfolio comprising 4 Lithograph in colours, with title, text and imprint, published by Daniel Lelong, Paris. Each signed. Numbered 20/150 in the imprint. On Arches (without watermark). Up to 47,6 x 36 cm (18,7 x 14,1 in). cm (in) Double sheet: 47,6 x 72 cm (18,7 x 28,3 in) Loose sheets with text in French by Michel Leiris in original cloth case. The full set. [HD] Good overall impression. Title with vertical creases



running through the sheet. Estimate:€ 6,000 / \$ 6,600 Sold:€ 36,000 / \$ 39.600 (incl. 20% surcharge)

Artcurial: Sale *Limited Edition* - 19 may 2015 /Lot 9 Francis Bacon (1909-1992) et Michel Leiris (1901-1990) Miroir de la tauromachie,1990. Les 4 lithographies en couleurs de la série. Chacune signée Exemple N°26 d'une édition à 150 exemplaires

Accompagnées du texte de Michel Leiris sous emboîtement 48 x 37,5 cm l'une - chacune encadrée. Tacou 37 - Sabatier 29,30. Estimation 40 000 - 50 000 € Sold 73,720 € including buyer's fees and taxes.

Cornette de Saint Cyr: Estampes & Multiples Mardi 12 Avril 2016
6, avenue Hoche 75008 Paris Lot n° 72 Miroir de la tauromachie, 1990

Offset lithographie en couleurs sur vélin. Signée et dédicacée en bas à droite.

59,7 x 42,7 cm. Estimation: 3 000 - 5 000 EUR Résultat: 5 410 EUR

Sotheby's Livres et manuscrits. 24 May 2018 Paris. Lot 73 Bacon, Francis -- Michel Leiris. Miroir de la Tauromachie. [Paris], Daniel Lelong, [1990]. In-folio (480 x 360 mm). En feuilles, sous couverture blanche rempliée, étui toilé de l'éditeur. Mors du premier plat de la couverture légèrement fendus, sinon très bel exemplaire. Un des grands livres illustrés du XXe siècle. 4 lithographies en couleurs de Francis Bacon, hors-texte, dont 3 à pleine page. Chacune est signée. Édition limitée à 155 exemplaires sur vélin d'Arches (n° 28). Estimate 40,000 — 60,000 EUR Essai poétique et théorique sur la corrida, le Miroir de la tauromachie, d'abord publié en 1938 par G.L.M., fascina Bacon : il y retrouvait sa vision de l'art, notamment les notions de "fêlure" ou de "décalage", composantes essentielles de sa peinture. Les 3 premières lithographies reprennent des compositions sur la tauromachie que Bacon réalisa en 1969 ; la dernière est un portrait de Leiris d'après celui qu'il avait peint en 1976. Bacon décéda quelques jours après le tirage de l'ouvrage, dont il avait pu tout de même voir les lithographies terminées. Bien que Bacon n'appréciât pas les ouvrages illustrés, il accepta de produire des illustrations pour le texte de Michel Leiris, pour lequel il avait une grande estime et qui était l'un des premiers à avoir reconnu l'importance de son œuvre. Références : Tacou, 37. -- Sabatier, 29-30.

Doyle: *Prints & Multiples Sale* Monday, October 22, 2018 Lot 6 Francis Bacon Study for bullfight no. 1 (Sabatier 29) Color lithograph, 1990, on wove paper, signed in pencil, total edition of 155, from Miroir de la Tauromachie, with the text by Michel Leiris, published by Daniel Lelong, Paris, the full sheet, framed. 18 7/8 x 14 1/4 inches; 479 x 362 mm. Sheet 18 7/8 x 28 3/8 inches; 479 x 721 mm. Estimate: \$10,000 - \$15,000 Sold for \$18,750 (includes buyer's premium)

Christie's: Sale 16954 *Prints & Multiples*. London 21 March 2019 Lot 42 Francis Bacon Miroir de la Tauromachie. The complete set of four lithographs in colours, 1990, on Arches wove paper, with title, text in French by Michel Leiris and justification, each lithograph signed in pencil, printed on folded sheets with letterpress text on the inside pages, copy number 143 from the edition of 150 (there were also five hors commerce copies), published by Galerie Lelong, Paris, the images framed with their corresponding text page, some light-staining, the colours slightly attenuated, with the original paper wrappers with title, within the canvas-covered box with title. 510 x 385 x 43 mm. (box) Provenance John Edwards; then by descent. Price realised GBP 36,250. Estimate GBP 25,000 - GBP 35,000

Complement to No. : 6

Title: Etude pour une corrida (Study for Bullfight) No. 1

Date: 1969

Catalogue Raisonné:

69-04

Type: Oil on canvas.

Signed and dated on reverse

Measurements: 197.7 x 147.8 cm

Current owner or museum: Private Collection, Switzerland

Comment:

Exhibitions:

Francis Bacon, Galeries nationales du Grand Palais, Paris, 26 October 1971 - 10 January 1972

Francis Bacon, Kunsthalle, Düsseldorf, 07 March 1972 - 07 May 1972 (87)

Francis Bacon: Recent Paintings 1968-1974, Metropolitan Museum of Art, New York, 20 March 1975 - 29 June 1975 (5)

Francis Bacon, Musée Cantini, Marseille, 09 July 1976 - 30 September 1976 (1) (as *The Bullfight*)

Francis Bacon, Tate, London (1985), Tate Gallery, London, 22 May 1985 - 18 August 1985 (60)

Selected Literature:

Francis Bacon (108 works), Paris: Galeries nationales du Grand Palais 26 Oct. 1971-10 Jan. 1972; Düsseldorf: Kunsthalle 7 Mar. 1972-7 May. 1972; exh cat. (Paris: Centre national d'art contemporain, 1971). pp. 10, 12, 53; ill. No. 87, p. 90

Lorenza Trucchi, *Francis Bacon*, trans. by John Shepley (London: Thames & Hudson, New York: Harry N. Abrams, 1976). ill. No. 132, unpagged

Michel Leiris, *Francis Bacon: Full Face and in Profile*, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). p. 43; ill. No. 61, unpagged



- Francis Bacon (125 works), London: Tate Gallery 22 May. 1985-18 Aug. 1985; Stuttgart: Staatsgalerie 19 Oct. 1985-5 Jan. 1986; Berlin: Nationalgalerie 7 Feb. 1986-31 Mar. 1986; exh cat. (London: Tate Gallery in assoc. with Thames & Hudson, New York: Harry N. Abrams, 1985). ill. No. 60, unpagged
- Ildefonso Alvarez Diez, 'Francis Bacon: contradicciones sublimadas' No. 189, Nov.-Dec.. (: Goya, , pp. 156-158 1985) ill. p. 157 (b&w)
- Hugh M. Davies, Sally Yard, Francis Bacon, Modern Masters series (New York: Abbeville Press, 1986). ill. No. 67, p. 63 (b&w)
- Ernst van Alphen, Francis Bacon and the Loss of Self, Essays in Art and Culture Series (London: Reaktion Books, 1992). p. 158; ill. No. 98, p. 157 (b&w)
- Michel Archimbaud, Francis Bacon: In Conversation with Michel Archimbaud (London: Phaidon Press 2010, 1993; repr.). ill. No. 9, p. 57
- Andrew Sinclair, Francis Bacon: His Life and Violent Times (London: Sinclair-Stevenson, 1993). pp. 201, 203
- Figurabile: Francis Bacon Venice: Museo Correr 13 Jun. 1993-10 Oct. 1993; exh cat. (Milan: Electa, 1993). p. 111
- John Russell, Francis Bacon, World of Art series, Revised and updated edn. (London: Thames & Hudson, 1993). pp. 76, 143; ill. No. 70, p. 141 (b&w)
- Daniel Farson, The Gilded Gutter Life of Francis Bacon (London: Vintage, 1994). p. 269
- José Maria Faerna, Bacon, trans. by Wayne Finke, Great Modern Masters (New York: Harry N. Abrams, 1995). ill. No. 9, p. 17
- Wieland Schmied, Francis Bacon: Commitment and Conflict, trans. by John Ormrod (Munich and New York: Prestel-Verlag, 1996). ill. No. 35, p. 120
- Christophe Domino, Francis Bacon: 'Taking Reality by Surprise', New Horizons series (London: Thames & Hudson, 1997). p. 55
- David Sylvester, Looking Back at Francis Bacon (London: Thames & Hudson, 2000). p. 167
- Luigi Ficacci, Bacon: 1909-1992, Taschen Basic Art Series (Cologne and London: Taschen, 2003). ill. p. 28
- Francis Bacon: Studying Form (37 works), London: Faggionato Fine Arts 9 Feb. 2005-15 Apr. 2005; exh cat. (London: The Estate of Francis Bacon, London: Faggionato Fine Arts, 2005). p. 62; ill. No. 11, p. 62 (titled 'Second Version of Study for a Bullfight No. 1)
- Margarita Cappock, Francis Bacon's Studio (London: Merrell, 2005). p. 132
- Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). pp.854, 900, 902, 1136, 1338; ill. p. 901

No. : 6

Sabatier : 29

Other references:

Alexandre Tacou 37

Type: Offset lithograph in colors

Title: Miroir de la tauromachie 1

Date: 1990

Publisher: Galerie Lelong éd7iteur, Paris

Printer: Mourlot, Paris

Paper: Vélín d'Arches

Plate size: 59,7 x 42,7 cm ???

Sheet size: 59,7 x 42,7 cm ???

Print run: 150 pencil signed copies. Numbering in Arabic numbers only in the book; 5 Hors Commerce proofs, numbered in Roman numerals in the book.

Price achieved in Auctions:

Ketterer Kunst:

Sale: 319 / *Post-War*, March 31.

2007 Lot 507.

Miroir de la Tauromachie.

1990. The portfolio comprising 4

Lithograph in

colours, with title, text and imprint, published by Daniel Lelong, Paris. Each signed.

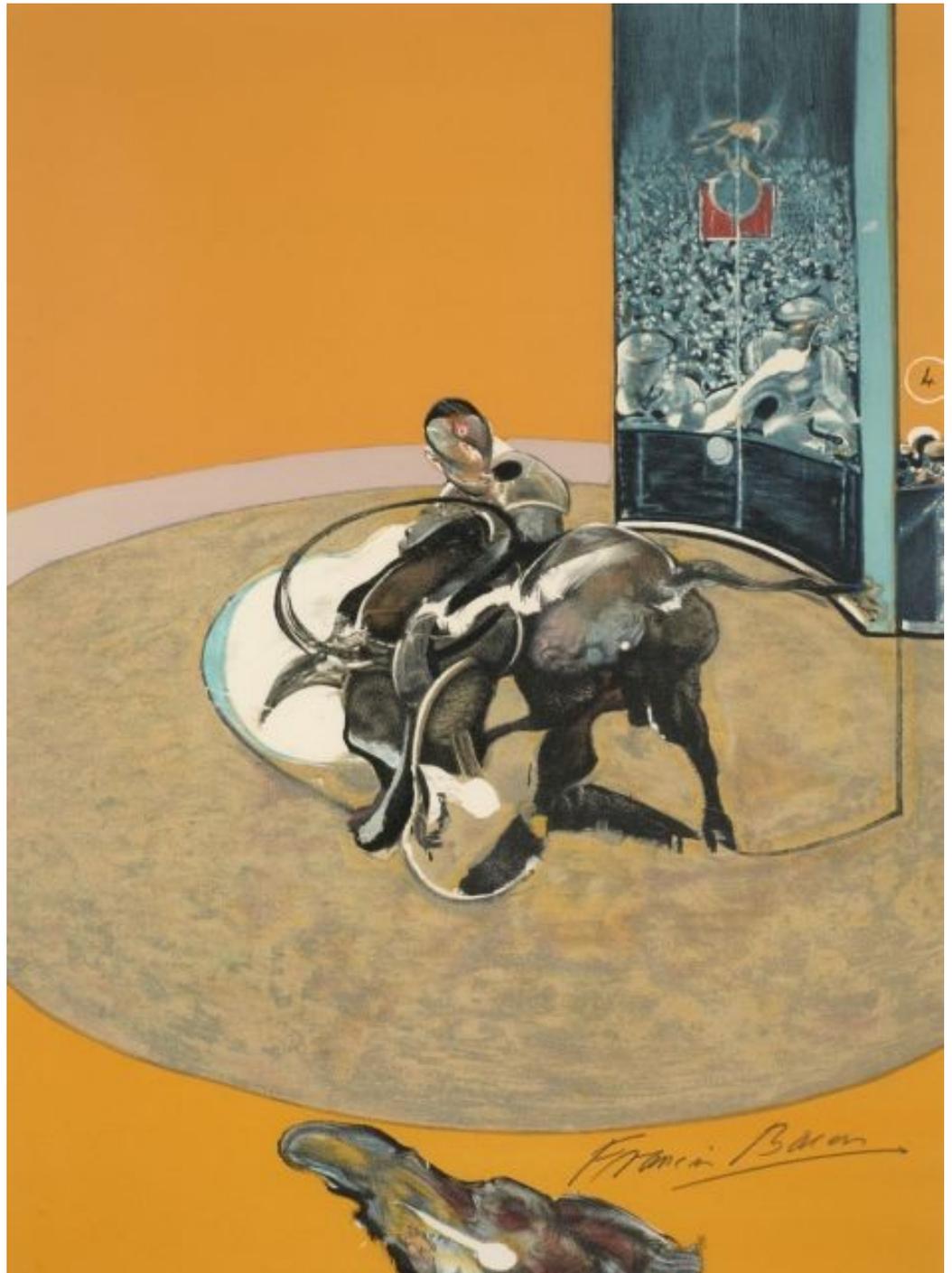
Numbered 20/150 in the imprint. On Arches (without watermark). Up to 47,6 x 36 cm

(18,7 x 14,1 in). cm (in) Double sheet: 47,6 x 72 cm (18,7 x 28,3 in) Loose sheets with

text in French by Michel Leiris in original cloth case. The full set. [HD] Good overall

impression. Title with vertical creases running through the sheet. Estimate: € 6,000 / \$

6,600 Sold: € 36,000 / \$ 39.600 (incl. 20% surcharge)



Christie's Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October-5 November 2013. Lot 28. *Miroir de la Tauromachie*. the set of four lithographs, 1969, on Arches paper, with title, text by Michel Leiris and justification, each image signed in pencil, printed on folded sheets with letterpress text on the inside pages, copy number 78 from the edition of 150 (there were also 5 hors commerce copies), published by Galerie Lelong, Paris, the full sheets, in excellent condition, loose (as issued), in the original canvas-covered box with title (portfolio) Images: 480 x 357 mm. (each) Portfolio: 510 x 385 mm. (overall). Estimate: GBP 40,000 - GBP 60,000 (EUR 45,532 - EUR 68,298) Price Realised: GBP 56,250

Artcurial: Sale *Limited Edition* - 19 may 2015 /Lot 9 Francis Bacon (1909-1992) et Michel Leiris (1901-1990) *Miroir de la tauromachie*, 1990. Les 4 lithographies en couleurs de la série. Chacune signée Exemple N°26 d'une édition à 150 exemplaires Accompagnées du texte de Michel Leiris sous emboîtement 48 x 37,5 cm l'une - chacune encadrée. Tacou 37 - Sabatier 29,30. Estimation 40 000 - 50 000 € Sold 73,720 € including fees & taxes.

Note: This painting was reproduced in lithography in several versions included in our catalogue, some printed by *Imprimerie Arte* and others by Murlot. In our view there were five different lithographic plates done for this *Study for a Bullfight No. 1* lithograph. The first was done by Arte (Maeght) in 1971 for a special signed edition on the occasion of the exhibition. The second, also by Arte, was for the *Grand Palais* poster itself, but it is quite different than the previous plate, which cannot thus be considered an *avant la lettre* edition. A third plate must have been made for another poster, also for the *Grand Palais* retrospective, but produced for Marlborough Graphics in 1971 and printed by Wolfsenberger/Gordon House. This 1971 poster, which maintains the whole picture of the original painting, whereas the poster plate and the signed edition had cut the lower part, has an exact resemblance with the Murlot plate for the book and the original painting, whereas the other versions don't. The fourth plate version was for the Nimes Feria in the spring of 1992. And the fifth was the plate for the book *Miroir de la Tauromachie*, published in the autumn of that year (the present entry). Unless the Murlot 1992 lithographers had access to the original painting, which we doubt, we would conclude that the 1992 plates were made from a photograph, whereas it is possible that the Gordon House initiative may have had access to it. It is only natural that the two Arte and the Nimes versions be distinguishable from the original painting. In fact, it proves that there was here a lithographic chromist work, whereas the closeness/identity with the original printing may indicate a photographic intervention. In any case, we have decided to place all versions together to allow readers to compare these prints more easily.

Miroir de la tauromachie was published by published by Daniel Lelong Éditeur and contained four lithographs after Francis Bacon: *Etude pour une corrida (Study for Bullfight) No. 1*, *Second version of Study for Bullfight No. 1*, *Etude pour une corrida (Study for Bullfight) No 2* and *Portrait of Michel Leiris*. Daniel Lelong had closed its printint workshop –*Atelier Lelong, imprimerie lithographique*– two years before and did not have where to print the lithographs. He would by no means ask Adrien Maeght's *Arte* to do the job. And Michel Leiris had strong relations with Murlot since 1940, when Daniel Henri Kahnweiler, exclusive dealer of Picasso's prints, left his gallery and prints business in the hand of Louise Leiris, Michel's wife. And the lithographs were thus made

at Mourlot's 49 rue du Montparnasse. (Please see full comments at the end of Chapter 4. *Mourlot: Bacon's missed opportunity*).

Commentaire : Le premier matador prit la corne au travers de la main droite et il sortit sous les huées. Le second matador glissa et le taureau lui transperça le ventre ; le matador s'accrocha à la corne d'une main tandis que l'autre se pressait contre la blessure, puis le taureau le projeta, boum, contre la barrière et la corne sortit; le matador tomba dans le sable, puis il se releva comme pris d'une ivresse folle et se débattit contre les hommes qui l'emportaient, hurlant qu'on lui rende son épée, mais il s'évanouit bientôt. Le gosse entra dans l'arène et il dut tuer cinq taureaux car il n'y a jamais plus de trois matadors et au dernier taureau il était si fatigué qu'il n'arrivait pas à enfoncer l'épée. Il pouvait à peine lever le bras. Il essaya cinq fois, mais la foule resta calme car c'était un bon taureau et cela semblait être lui ou le taureau, puis il finit par réussir. Il s'assit par terre et se mit à vomir; on le recouvrit d'une cape tandis que la foule hurlait des vivats et lançait des choses dans l'arène.

Ernest Hemingway
Mort dans l'après-midi



Cornette de Saint Cyr: Estampes & Multiples Mardi 12 Avril 2016
6, avenue Hoche 75008 Paris Lot n° 72 Miroir de la tauromachie, 1990
Offset lithographie en couleurs sur vélin. Signée et dédicacée en bas à droite.
59,7 x 42,7 cm. Estimation: 3 000 - 5 000 EUR Résultat: 5 410 EUR

Sotheby's Livres et manuscrits. 24 May 2018 Paris. Lot 73 Bacon, Francis -- Michel Leiris. Miroir de la Tauromachie. [Paris], Daniel LeLong, [1990]. In-folio (480 x 360 mm). En feuilles, sous couverture blanche rempliée, étui toilé de l'éditeur. Mors du premier plat de la couverture légèrement fendus, sinon très bel exemplaire. Un des grands livres illustrés du XXe siècle. 4 lithographies en couleurs de Francis Bacon, hors-texte, dont 3 à pleine page. Chacune est signée. Édition limitée à 155 exemplaires sur vélin d'Arches (n° 28). Estimate 40,000 — 60,000 EUR Essai poétique et théorique sur la corrida, le Miroir de la tauromachie, d'abord publié en 1938 par G.L.M., fascina Bacon : il y retrouvait sa vision de l'art, notamment les notions de "fêlure" ou de "décalage", composantes essentielles de sa peinture. Les 3 premières lithographies reprennent des compositions sur la tauromachie que Bacon réalisa en 1969 ; la dernière est un portrait de Leiris d'après celui qu'il avait peint en 1976. Bacon décéda quelques jours après le tirage de l'ouvrage, dont il avait pu tout de même voir les lithographies terminées. Bien que

Bacon n'appréciât pas les ouvrages illustrés, il accepta de produire des illustrations pour le texte de Michel Leiris, pour lequel il avait une grande estime et qui était l'un des premiers à avoir reconnu l'importance de son œuvre. Références : Tacou, 37. -- Sabatier, 29-30.

Doyle: *Prints & Multiples Sale* Monday, October 22, 2018 Lot 6 Francis Bacon Study for bullfight no. 1 (Sabatier 29) Color lithograph, 1990, on wove paper, signed in pencil, total edition of 155, from *Miroir de la Tauromachie*, with the text by Michel Leiris, published by Daniel Lelong, Paris, the full sheet, framed. 18 7/8 x 14 1/4 inches; 479 x 362 mm. Sheet 18 7/8 x 28 3/8 inches; 479 x 721 mm. Estimate: \$10,000 - \$15,000 Sold for \$18,750 (includes buyer's premium)

Christie's: Sale 16954 *Prints & Multiples*. London 21 March 2019 Lot 42 Francis Bacon *Miroir de la Tauromachie*. The complete set of four lithographs in colours, 1990, on



Arches wove paper, with title, text in French by Michel Leiris and justification, each lithograph signed in pencil, printed on folded sheets with letterpress text on the inside pages, copy number 143 from the edition of 150 (there were also five hors commerce copies), published by Galerie Lelong, Paris, the images framed with their corresponding text page, some light-staining, the colours slightly attenuated, with the original paper wrappers with title, within the canvas-covered box with title. 510 x 385 x 43 mm. (box) Provenance John Edwards; then by descent. Price realised GBP 36,250. Estimate GBP 25,000 - GBP 35,000

No. : 7

Sabatier : 10

Other references:

Tacou 2

Type: Offset lithograph
printed in colors

Title: Étude pour une
corrida (Study for
Bullfight) No. 1. (Avant
la lettre of poster
edition).

Date: 1971

Publisher: Musée du
Grand Palais, Paris

Printer: Arte, Paris
(Maeght)

Paper: Vélín d'Arches

Plate size: 126 x 115
cm

Sheet size: 160 x 120
cm

Print run: 150 proofs
signed in felt-tip pen and
numbered in Arabic
numbers

Price achieved in

Auctions:

Sotheby's *Prints. 2*
November 2012. New
York. Lot 198. Francis
Bacon Study for a
bullfight No I (Sabatier
10). Lithograph printed in
colors, 1971, signed in
felt-tip pen, numbered
59/150 in pencil, on
Arches wove paper,
published by Centre
National d'Art

Contemporain, Grand Palais, Paris, framed. Estimate 35,000 — 45,000 USD. Lot sold 68,500 USD

Price achieved in Auctions:

Christie's Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October-5
November 2013. Lot 8 Estimate: GBP 40,000 - GBP 60,000 (EUR 45,532 - EUR
68,298) Price Realised: GBP 56,250



Sotheby's *Old Master, Modern & Contemporary Prints*. London 19 March 2013. Lot 120. Study for a bullfight No.1 (S. 10), Lithograph printed in colours, 1971, signed in felt-tip pen, numbered 109/150, on wove paper. Image: 1260 by 1150mm; 49 5/8 by 45 1/4 in. Sheet: 1596 by 1202mm; 62 7/8 by 47 1/4 in. Estimate 25,000 — 35,000 GBP. Lot sold. 40,000 GBP

Sotheby's *Prints & Multiples*. 20 April 2016 - 21 April 2016. New York. Lot 3 Francis Bacon. Etude pour une corrida (Sabatier 10). Offset lithograph printed in colors, 1971, signed in felt-tip pen (very slightly faded), numbered in pencil 3/150, on wove paper, printed by Arte Paris, published by the musée du Grand Palais, Paris. Estimate 40,000 — 60,000 USD Lot sold. 93,750 USD

No. : 8

Sabatier : Not in Sabatier

Other references:

Not in Tacou

Type: Offset lithograph printed in colors

Title: Etude pour une corrida (Bacon Grand Palais 27 octobre 1971 – 10 janvier 1972)

Date: 1971

Publisher: Musée du Grand Palais, Paris

Printer: Arte, Paris (Maeght)

Paper: Vélin d'Arches

Plate size: 126 x 115 cm

Sheet size: 160 x 120 cm

Print run:

Unknown number of proofs, many signed.

Note: Please see our comments at the end of Chapter 4.

Mourlot: Bacon's missed opportunity.

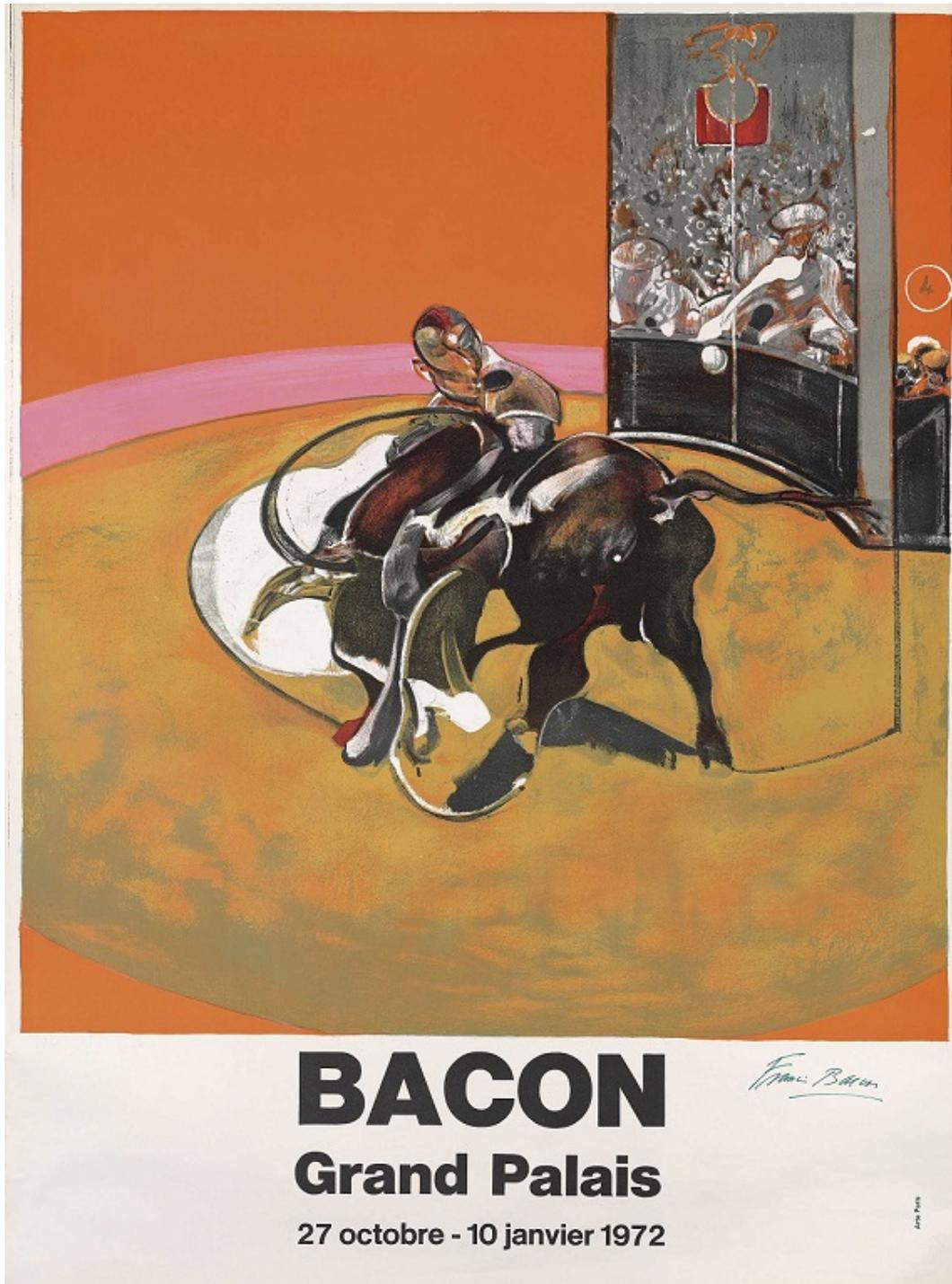
Comment:

Price achieved in Auctions:

Christie's Sale 1024

Francis Bacon: The Complete

PrintsOnline. 22 October - 5 November 2013. Lot 35. Bacon, Grand Palais, Paris (Exhibition Poster) Offset lithograph in colours, 1971, on wove paper, signed in green felt tip pen, from the edition of unknown size, published by the Musée du Grand Palais, Paris, the full sheet, generally in good condition. Image: 1260 x 1150 mm. Paper: 1590 x 1200 mm. Estimate: GBP 3,000 - GBP 5,000. (EUR 3,414.90 - EUR 5,691.50) Price Realised: GBP 3,750



No. : 9

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Offset lithograph printed in colors

Title: Etude pour une corrida (Bacon Grand Palais 27 octobre – 10 janvier 1972)

Date: 1971

Publisher: Gordon House, London

Printer: J.E.Wolfensberger, Zurich

Paper: Vélín d'Arches with watermark

Plate size: 73.66 x 43.18cm

Sheet size:

Print run: Unknown

Note: Please see our comments at the end of Chapter 4.

Mourlot: Bacon's missed opportunity.

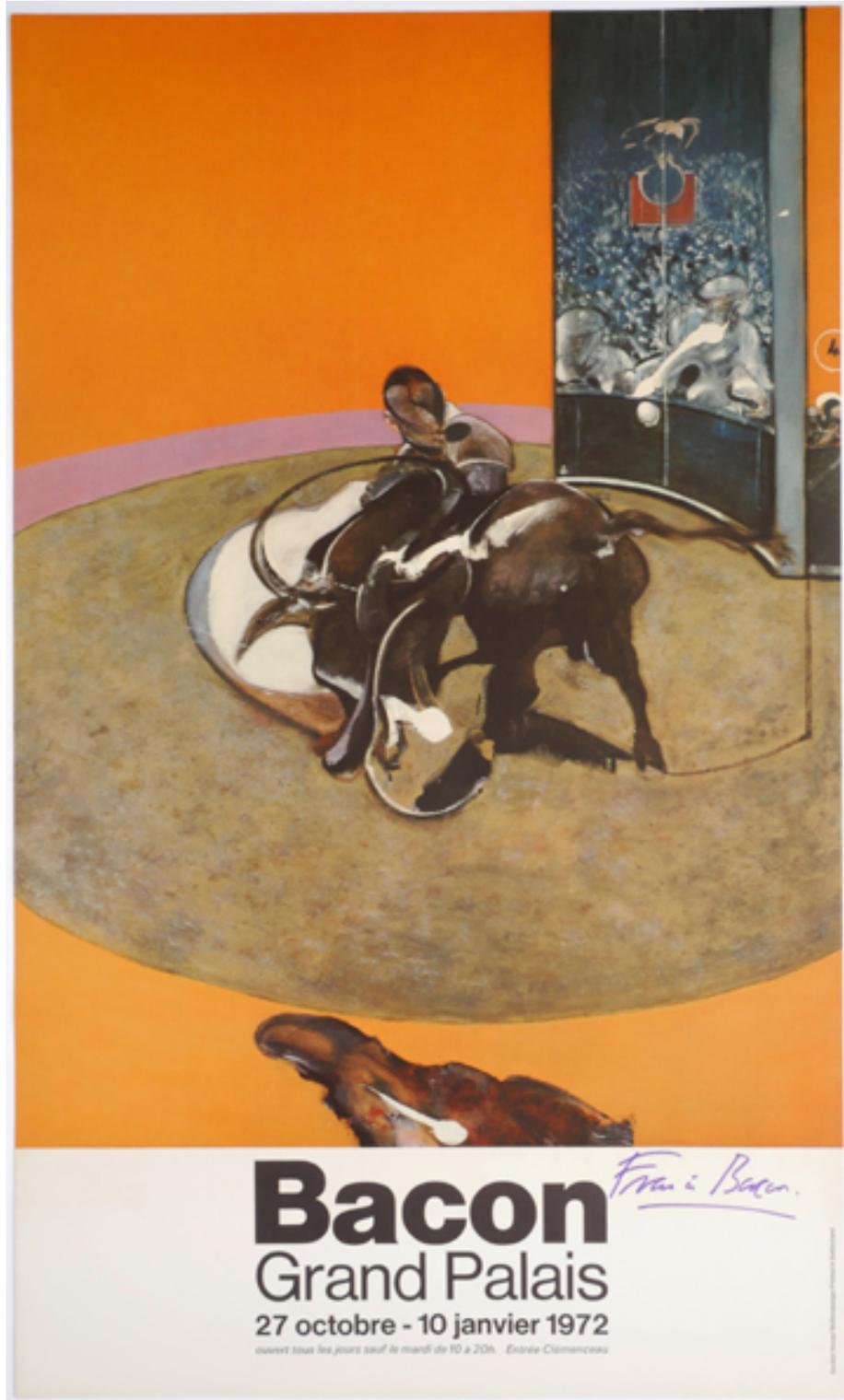
Sold in the past by:

Saunders Fine Art gallery, 20 Charlotte Street, London W1T 2NA. Francis Bacon Retrospective Exhibition Poster Grand Palais, Paris, October 1971. Signed 'Francis Bacon' in felt-tip pen. Colour offset on wove stock. Published by Gordon House / Printed in Switzerland by Wolfensberger 72 x 43 cms

Francis Bacon's retrospective at the Grand Palais (1971) was the triumphant high point of his career to date. It was following this exhibition that Bacon began to be described as Britain's 'greatest living painter'.

Price achieved in Auctions:

Whyte's, Dublin: *The Christmas Collection - Art & Collectibles.* 10 December 2016 Lot 111



Francis Bacon, Grand Palais, October - January 1972, signed poster. Study for a Bullfight. Poster for the Grand Palais Bacon retrospective 1971/72. Signed by Francis Bacon. Produced for Marlborough Graphics in 1971, on watermarked Arches heavy wove paper, printed by Wolfsenberger/Gordon House. Study for a Bullfight. Poster for the Grand Palais Bacon retrospective 1971/72.

Forum Auctions @ Artsy: *The Master & The Muse*. Thursday 22nd August 2019. Lot 53 Sir Francis Bacon (1909-1992) (after) An exhibition poster for Grand Palais, October - January 1972. Lithographic poster printed in colours, 1972, on thin wove, depicting the artist's 'Study for a Bullfight', printed by Wolfsenberger, published by Gordon House, the full sheet printed almost to the edges, 720 x 430mm (29 x 17in) (unframed)

No. : 10

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Serigraph

Title: Feria de Nimes 92

Date: 1992

Publisher: Mairie de Nimes

Printer: De Girardi, Nimes (Caza, Paris ?)

Paper:

Plate size: 178 x 118 cm

Sheet size: 178 x 118 cm

Print run: Unknown

Note: Please see our comments at the end of Chapter 4. *Mourlot: Bacon's missed opportunity.*

Price achieved in Auctions:

Drouot: *Affiches* 22 octobre 2011 Salle 12 - Drouot-Richelieu Paris. Lot n° 268

Nimes Féria 92 1969 De Girardi Nimes Aff.

Entoillée. B.E. B + 174,5 x 119 cm 2620/5250 FF Affiches et estampes de peintres / Artists Posters

Tessier & Sarrou et

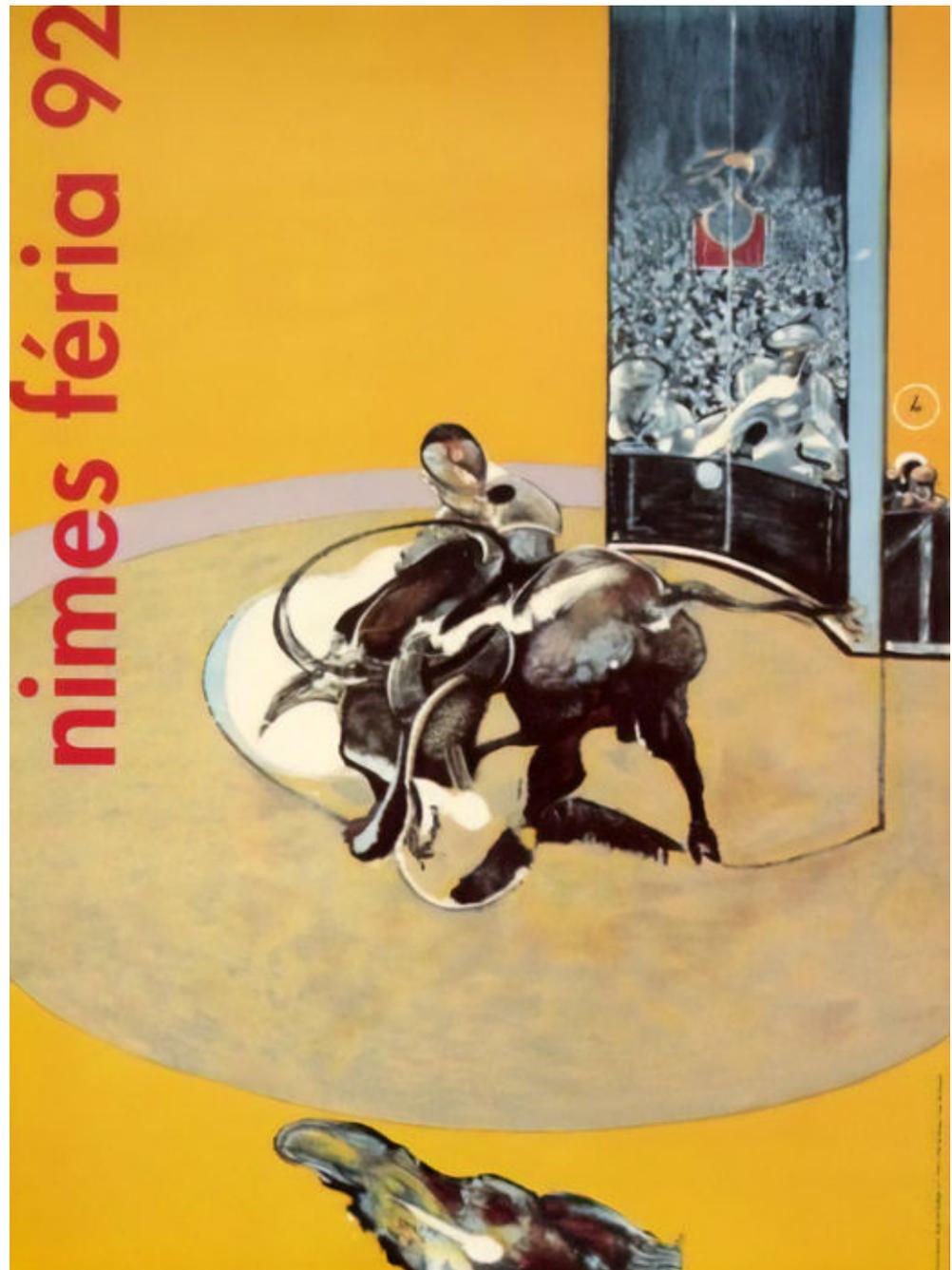
Associés: *Affiches*

Samedi 22 Octobre 2011 Drouot-Richelieu Salle 12, Paris Experts : Monsieur Frederic Lozada Lot 268 400- 800 EUR Résultat: 450 €

Nimes Féria 92 1969 De Girardi Nimes Aff. Entoillée. B.E. B + 174,5 x 119 cm

For Sale early 2020:

Barnebys (Stockholm) Galerie: Plazzart, Paris. *Arts Graphiques*. Francis Bacon - Vintage original (offset) matte poster of the Feria of Nimes 1992 Large format Width: 118 cm. Height: 178 cm Perfect state of preservation (was kept rolled).



Prix fixe 1,320 EUR This item is sold by a professional art dealer who guarantees its authenticity.

Pamono GmbH: Francis Bacon - Vintage original matte poster of the Feria of Nimes 1992 Format: 178 cm x 118 cm. Année de production 1992 Code Produit KHH-542225. Price: 1 418 € TVA comprise.

GoAntiques LLC: Francis Bacon Nimes Feria 92 original poster Serigraph \$475.00 Quantity available: 5 Poster printed in Serigraph for the Feria of Nimes 1992, by Francis Bacon, printed on heavy weight paper. Poster is in excellent condition measures approx 47 x 63 inches (120 x 160 cm) (approx). Original printing. Reference #: _20454289007

Poster France: Francis Bacon 1992 Feria Nimes original serigraphie large. Reference bacon Nimes lg €680.00 Francis Bacon did this poster for the Feria Nimes 1992 printed in Serigraph/Silkscreen for the feria nimes in 1992. Original printing on linen. Printer Caza, Paris. Size 47 x 63 " / 120 x 160 cm Year 1992

No. : 11

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Serigraph

Title: Feria de Nimes 92

Date: 1992

Publisher: Mairie de Nimes

Printer: De Girardi, Nimes

Paper:

Plate size: 61 x 45 cm

Sheet size: 61 x 45 cm

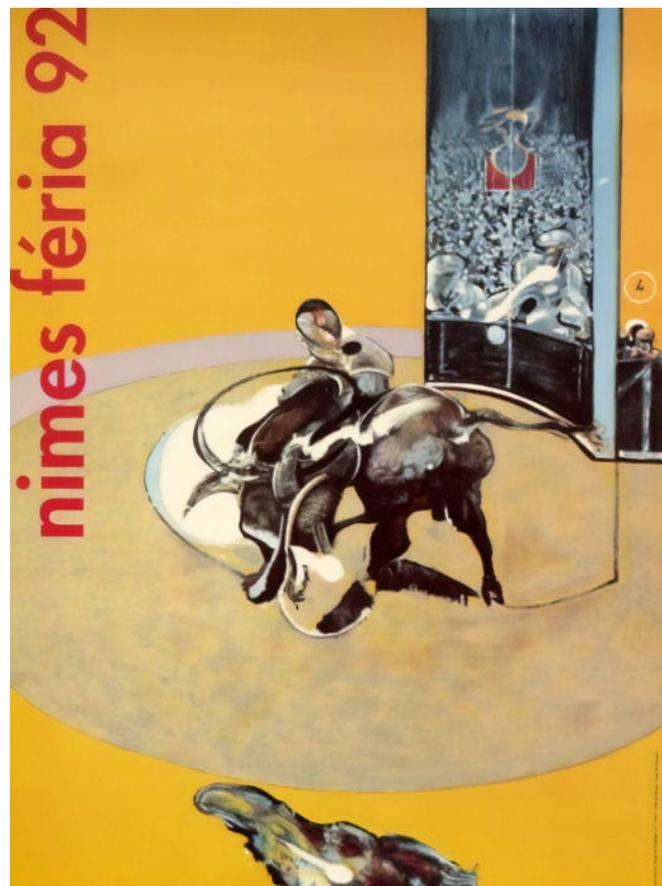
Print run: Unknown

Note: Please see our comments at the end of Chapter 4. *Mourlot: Bacon's missed opportunity.*

Price achieved in Auctions:

Audap & Mirabaud, 174, rue du Faubourg Saint Honoré 75008 Paris: *Affiches* 23 juin 2017. Lot 96 Bacon Francis Nimes Féria 92 - De Girardi Nîmes - Affiche entoilée / Estimation : 400 € - 800 € Vintage Poster on linen / B.E. B + / Traces de plis / Fold marks / 61 x 45 / Imp. 1992. Expert :M Frederic Lozada

Catawiki: Affiche Francis Bacon Féria de Nimes. Année: 1992 Dimensions:61×45 cm. Affiche originale de la Féria de Nimes – 1992 après l'oeuvre de F.Bacon "Study for Bullfight n°1 (1969). Affiche en forme d'hommage puisque l'artiste est mort en avril 1992. La Féria de Nîmes demande à de nombreux artistes comme : Arman, Combas, Arroyo, Cucchi, Briata, Viallat,... de produire une oeuvre pour l'événement. La Féria utilise également des oeuvres d'artistes renommés comme Bacon ou, en 2018, Picasso.



Complement to No. : 12

Title: Second version of Study for Bullfight No. 1

Date: 1969

Catalogue Raisonné:
69-14

Type: Oil on canvas.
Painted at the Royal
College of Art. signed,
titled and dated 1969 on
the reverse

Measurements: 200 x
147.7 cm (Catalogue
Raisonné mentions
197.7 x 148 cm)

**Current owner or
museum:** Private
Collection, USA

Provenance:
Marlborough Gallery,
New York
Mr. and Mrs. Jerome L.
Stern, New York
(acquired from the
above)

Galerie Beyeler, Basel
(acquired from the
above circa 1986)

Acquired by the 2007
owner from the above
in 1987

Exhibitions:
Francis Bacon,
Galeries nationales du
Grand Palais, Paris, 26
October 1971 - 10
January 1972

*Francis Bacon: Recent
Paintings 1968 – 1974*
New York, The
Metropolitan Museum

of Art, , 20 March 1975 - 29 June 1975, cat. no. 6, illustrated in color

Francis Bacon, London, Tate Gallery; Stuttgart, Staatsgalerie; Berlin, Nationalgalerie,
May 1985 - April 1986, cat. no. 62, illustrated in color

Francis Bacon Retrospektive Basel, Galerie Beyeler, , June - September 1987, cat. no. 23,
illustrated in color and on the cover in color



Francis Bacon. The Violence of the Rea Düsseldorf, Kunstsammlung Nordrhein-Westfalen, 1, September 2006 - January 2007, cat. no. 47, p. 156, illustrated in color

Selected Literature:

John Russell, *Francis Bacon*, Geneva, 1971, pl. no. 102, illustrated in color

Lorenza Trucchi, *Francis Bacon*, New York, 1975, pl. no. 134, illustrated in color

Michel Leiris, *Francis Bacon*, New York, 1988, pl. 65, illustrated in color

Exh. Cat., Paris, Musée National d'Art Moderne, Centre national d'art et de Culture

Georges Pompidou (and traveling), *Francis Bacon*, 1996, p. 53, illustrated

Exh. Cat., Munich, Haus der Kunst (and traveling), *Francis Bacon 1909-1992*

Retrospektive, 1996, pl. 53, illustrated

Wieland Schmied, *Francis Bacon: Commitment and Conflict*, Munich, 1996, pl. 36,

illustrated in color

Luigi Ficacci, *Francis Bacon: 1909-1992*, Cologne, 2003, p. 28, illustrated in color

Comment: This painting was sold by Sotheby's at its *Contemporary Art Evening Sale*.

14 November 2007 New York Lot 29 *Property from a european private collection*.

Francis Bacon Second version of Study for Bullfight No. 1. Lot sold. 45,961,000 USD

Sotheby's Lot Essay:

'Bullfighting is like boxing - a marvellous aperitif to sex'.

Francis Bacon (1)

The drama and the choreographed violence of the corrida gripped Francis Bacon's imagination over a lengthy period. Just six paintings survive to testify to this enduring fascination (two of them do so only obliquely), and they all fall within the years 1967 to 1987. Simultaneously monumental and visceral, *Second Version of Study for Bullfight No.1* (1969) is a compelling evocation of a ritual slaughter, a tussle between man and animal in a public spectacle which heightens the human comedy to a level of absurdity that Bacon surely relished.

Bacon only completed (or rather, refrained from disassembling) one triptych on a bullfighting theme, *Triptych 1987* (Estate of Francis Bacon). While it was still in progress he was asked if the painting was about death, and replied: "It is about death. But it's about death in the sunlight, and for me that does conjure up all kinds of images".²

This poignant juxtaposition recalls Ernest Hemingway's *Death in the Afternoon* (1932), a contemplative factual account of fear and courage in the world of bullfighting which Hemingway's novel *The Sun Also Rises* (1926) had partly anticipated. But Bacon, who late in life occasionally relaxed his guard when discussing his inspirations, confided that the spur for the 1987 triptych was *Lament for Ignacio Sánchez Mejías* (*Llanto por Ignacio Sánchez Mejías*), by Federico Garcia Lorca: typically, he added that he doubted "if the painting will have much to do with Lorca at all, but it's a starting point".³

Bacon quoted one line in Lorca's extended elegy as particularly suggestive, the insistently repeated opening refrain, "At five in the afternoon" (*A las cinco de la tarde*), which is revealed as the time of the young bullfighter's tragic death. And as he admitted in 1975, the poem had had a no less profound effect on *Second Version of Study for Bullfight No.1*.⁴ Lorca's lament was published in Spain in 1934 and translated into English in 1937; it is not known when Bacon first read it, but it was also translated by his friend Stephen Spender (together with John Louis Gili) in 1939, a version that was reprinted several times subsequently. Bacon said he had only seen 'a few' bullfights, but it could be

conjectured that he attended one while in Madrid with Peter Lacy in 1956 and while staying near the Spender family in Provence in 1966: in the unlikely event he was not already acquainted with Lorca's poem, he possibly discussed it with Spender on the latter occasion. Another recurring phrase in Lament for Ignacio Sánchez Mejías, the plangent "I will not see it!", is comparable with passages in two plays, both strongly resonant for Bacon and both rooted in Aeschylus's Oresteia trilogy - Shakespeare's "Tomorrow, and Tomorrow, and Tomorrow" from the soliloquy in Macbeth and T.S. Eliot's "Can't you see them? You don't see them, but I see them, And they see me". (Family Reunion, 1939).

The literary inspirations for the bullfight paintings may appear more analogous with his paintings than the obvious visual antecedents. His aim, after all, was not to illustrate a bullfight but to evoke its haunting, elegiac atmosphere, though this became inextricable from his notion of realism. Bacon wrote to Michel Leiris in 1981, valiantly attempting to define realism, a perennially problematical term in art-historical discourse but a Bacon leitmotif. Discussing Triptych Inspired by the Oresteia of Aeschylus (1981; Astrup Fearnley Museum of Modern Art, Oslo), which he embarked upon "after reading again Aeschylus", he said, "I attempted to make images of the sensations that certain parts of it had for me... one is forced back into trying to invent methods by which the reality of appearances can be impressed on our nervous system":⁵ his remarks are equally pertinent to the connection between Garcia Lorca and the Second Version of Study for Bullfight No.1.

The cropped circular 'ring' in Second Version of Study for Bullfight No.1, in which man grapples with a dangerous beast, had entered Bacon's oeuvre as an important formal structure in 1952. Prefigured in Pope I (1951; Aberdeen Art Gallery), the curved arena became more explicit in Study for Crouching Nude (1952; Detroit Institute of Arts), an artificial, claustrophobic space, and a psychologically-charged intensifier of the gestures and emotions enacted within it. In 1988 he told an interviewer that he found the arena at Nîmes too large:⁶ in his own bullfight paintings the ring (ruedo) is tightly compressed, to resemble one of his decontextualized interiors more than any corrida. Uniquely, in paring down the pictorial matrix of Second Version of Study for Bullfight No.1, Bacon eliminated the front boundary of the arena and extended the dryly textured and subtly variegated sandy floor (albero) to the bottom edge of the picture frame. This was a crucial alteration, for we are metaphorically placed in the centre of the action ourselves as the bull in this version twists round to confront the audience (viewer).

Bacon is often described as having painted in series, although with the exception of the vaunted Popes, which he painted from at least 1946 until 1971, these tended to be confined to quite brief periods - the Men in Blue, the Blake heads and the Van Gogh paintings. On the other hand, he did become obsessed with certain themes - landscapes, say, or seated figures - to which he returned intermittently: the Bullfight paintings fall into the latter category. If Bacon's intention to paint a bullfight underwent a long gestation, it was first announced, albeit in an oblique, almost coded way, in the enigmatic Portrait of Isabel Rawsthorne Standing in a Street in Soho (1967; Staatliche Museum Berlin, Nationalgalerie). A plausible trigger for the incorporation of the bullfight reference in this painting was a book by Michel Leiris, *Miroir de la Tauromachie*, first published in 1938. As a result of the deep meditation on the corrida in the *Miroir*, Leiris would propose that the autobiographer ought to be prepared to take the same risks as a

bullfighter - to write as though his life was on the line - an objective that would surely have resonated strongly with Bacon. Although Bacon was acquainted with Leiris's writing (he was familiar, for example, with *Documents*, the seminal journal on which Leiris had collaborated with Georges Bataille in 1929 and 1930), the two men did not meet until July 1965, on the occasion of Alberto Giacometti's retrospective at the Tate Gallery; they became close friends and collaborators, and Bacon valued Leiris's interpretations of his paintings above those of any other writer.

Significantly, on January 25th 1966 Bacon wrote to thank Leiris for sending "your superb *Miroir de la Tauromachie*".⁷ Painted in the following year, *Portrait of Isabel Rawsthorne Standing in a Street in Soho* combines three episodes on a single canvas, a kind of condensed triptych comparable with the three representations of his model in the contemporary *Three Studies of Isabel Rawsthorne* (1967; Staatliche Museum Berlin, Nationalgalerie). The figure of Rawsthorne was based on two John Deakin photographs in which she was literally standing outside a shop window, although Bacon realized her head with a haughty dignity redolent of the Egyptian art that may have suggested such a characterization. One of Deakin's photographs included a motor-car projecting behind Rawsthorne's back, and this was also retained by Bacon, who transformed it into one of his minimal cipher-cars, identifiable mainly by its 'vintage' spoked hub and mudguard. At the upper right of the picture Bacon's car overlaps the concave mirror/window, which contains a bull in vigorous motion (together with its partial reflection?) and six perfunctorily delineated spectators in the background; in one of Bacon's lucid inspirations the mudguard segues into the horn of the bull. Given that the entire ambiguous scenario is played out in a roughly circular enclosure which anticipates the spatial treatment of Bacon's bullrings of 1969, the swishing appendages to Rawsthorne's black dress could also refer to the balletic flourishes of the matador's cape.

Ultimately, *Isabel Rawsthorne Standing in a Street in Soho* cannot be described as a painting of a bullfight, but considered in the context of his entire oeuvre it is curiously prescient of the theme to which Bacon would return a year or so later. In a book found in Bacon's studio after his death, Robert Daley's *The Swords of Spain* (London, 1967), Bacon had written a memorandum to himself on 14 July 1968: "Studies from the human body and *The Bullfight*". *Study for Bullfight No. 1* (1969; Private Collection) was painted in a studio at the Royal College of Art which Bacon occupied between January and August 1969. The second version was almost certainly executed there during those same months: in July 1969, at Bacon's request, Leiris sent him another copy of *Miroir de la Tauromachie*, which firmly suggests that the bullfight was not only a continuing preoccupation but, at that point, an urgent one.

There is a strong likelihood that the bullfight paintings Bacon planned in 1968 were originally conceived as a triptych, in common with a majority of his major 'subject paintings' at that time. In *Study for Bullfight No. 2* (1969; Musée des Beaux-Arts, Lyon) the concave panel containing a crowd of spectators is placed at the left of the frame, which would have balanced with *Study for Bullfight No. 1* at the right: a further bullfight, almost certainly contemporaneous with the three surviving paintings from 1969 and possibly intended as the central panel, was eventually destroyed by Bacon. Thus *Second Version of Study for Bullfight No. 1* may have been considered, at some stage, as part of a revised triptych. Certainly the triptych form could be said to be inherent in the subject, since a bullfight is essentially 'a tragedy in three acts' - the three tercios that lead up to the

ten minutes the matador is allowed in which to complete his faena and kill the bull. Since Bacon strove to avoid any willed expression in his paintings, and abhorred narrative art, he may have worried about the narrative connotations inherent in the time-sequence of a bullfight; moreover, he possibly thought that in Study for Bullfight No.1 the abbreviated, painterly renditions of the crowd of spectators and the physiognomy of the matador strayed close to establishing a story, which would have been antithetical to the immediacy of the sensation he wanted to convey.

According to John Russell, one reason for Bacon's professed ambivalence toward his bullfight paintings was that "he found the load of association too heavy":⁸ on the other hand, Bacon's self-deprecatory assessments are open to multiple interpretations, and should always be gauged in the context of his contradictory nature. Stripped of any prosaic associations, Second Version of Study for Bullfight No.1 is a distillation and refinement of the first version: rather, it should be reconsidered as a significant response to it. It presents a rationalisation of the balancing of order and spontaneity and of image and field, and lucidly reconciles two modes of vision - the distant view of the architectural setting and the close-up intimacy of the matador grappling with the bull. In Bacon's revisions, the features of the matador have become spectral, feature-less, outlined in an ethereal, fluorescent lime-green; almost sinisterly shadowed, he is stripped of his identity. The setting is reduced to a stately inertness and the tiered rows of spectators who had previously occupied the semi-circular concave screen have been bleached out: by literally effacing the audience, Bacon appears to be commenting on the dual nature of the illusory screen of the first version, which he has turned into a mirror without reflections (or reflecting the afternoon sky). The spectators in the other bullfight paintings fulfil a similar function to the 'attendants', the voyeuristic onlookers Bacon had begun to introduce into his paintings in 1967 and that question who is observing whom: in Second Version of Study for Bullfight No.1 they are cancelled out. While he retained the area marking typical of the bullring, the encircled '4', the pink base of the barrera which had formerly terminated the upper area of the cadmium orange ground is also eliminated, now replaced by the thin white stirrup-board (escribo). The inclusion of the numeral was consistent with Bacon's enduring fascination with graffiti and hieroglyphics; the 'Letraset' adhesive lettering he began to incorporate in his paintings soon after the 1969 Bullfights fulfilled a similar function.

The thickly impastoed, spermatozoic streaks of white pigment which cross the bull's head and that spill across the floor can be compared not only with random secretions of bodily fluids but also with blood, thus providing a clue to what they may signify in later paintings by Bacon: the beautifully staccato splashes of white over the bull's back may have been suggested by black and white photographs of the shimmering, sunlit blood, brought forth by the thrusts of the banderillas. In 1979 his friend Eddy Batache witnessed Bacon apply one of these painterly flourishes: "Suddenly he put on a glove and hurled a pellet of white paint at the picture with all his might, crushing it against the canvas. I was staggered by the force of his gesture and by the risk he was taking..."⁹ The present painting is replete with similarly bravura touches, confirming how technically adroit Bacon had become by 1969. Several small areas are left as raw canvas (the bull's horn, one of its hooves and beneath the spectators at the extreme right), the pinkish blush of the bull's flank cleverly contrasts with the glossy black surrounding it, and Bacon

deliberately flicked thin, liquid drips of black pigment around the centre of the canvas as a final gesture of feigned indifference.

Bacon returned to the subject in *Lying Figure* (1977). Yet in this painting, despite the formal compositional aspects it shares with the earlier *Bullfights*, the matador has metamorphosed into the eponymous lying figure, whose lower body rests over (or under?) a circular chrome and glass table reminiscent of Bacon's modernist furniture designs of c. 1930. One of Bacon's strangest conjunctions has the legs of the bull morph into the legs of the 'table' the figure is lying upon, so that this is only vestigially a bullfight painting at all, and then only in relation to the *Bullfights* of 1969. But a further painting, made in 1978, had marked affinities with *Second Version of Study for Bullfight No.1*. Tentatively entitled 'Corrida', it was stolen by workmen carrying out repairs at Bacon's Reece Mews studio in the summer of 1978; it was recovered by detectives who ensnared the thief by posing as potential buyers, but as Valerie Beston, of Marlborough Fine Art, recorded, when the painting was returned to Bacon on November 15th 1978, "He cuts it up and puts pieces into dustbin."¹⁰

No doubt when Bacon considered painting a bullfight he was conscious of the weight of art-historical precedent. Russell suggested that Bacon was ambivalent towards Goya's depictions of bullfighting because they were "dramatic in a self-evident way".¹¹ It is a criticism, though, that could scarcely be levelled at paintings by other artists in Bacon's pantheon, such as Manet's 'Espada' series or impressive Bullfight paintings of 1863 and 1865 (The Frick Collection, New York and Art Institute of Chicago, respectively).

Picasso, the one twentieth-century artist whose early work, at least, Bacon unequivocally admired for its unflinching "brutality of fact", was almost invariably involved in a dialogue with violence; however, one could not contemplate Bacon having been moved by either the Spaniard's neo-Baroque Toreador paintings of the 1930s or his self-identification with the mythical Minotaur. If, in the Bullfight paintings, Picasso was informing Bacon, it was probably only insofar as he provided both a sanction and a challenge: indeed, in *Second Version of Study for Bullfight No.1* the matador and bull almost merge and virtually reverse the traditional iconography of the Minotaur.

Irrespective of the interest in identifying Bacon's disparate pictorial stimuli, many of his paintings stemmed more pertinently from a dialogue with his own paintings, reproductions of which he habitually pinned to his studio wall. He seldom hung the work of any other artist in his home, and never any of his own, yet these reduced illustrations of his completed works were a key reference source and a departure point for further variations: as we have seen, the Bullfight paintings partly emerged from precisely this kind of organic development. Nonetheless it is true that Bacon collected numerous profusely-illustrated books on bullfighting, among which the earliest so far identified is Peter Buckley, *Bullfight*, New York 1958, which contains 109 fine photographs by the author. Several of these books, or pages and fragments torn from them, were found in Bacon's studio after his death and are now in the collection of Dublin City Gallery: The Hugh Lane. In addition, Bacon pulled images that intrigued him from magazines and newspapers, and the photographer Jorge Lewinski, who took portraits of Bacon on several occasions from 1964 onwards, was asked by the artist to provide him with enlargements of bullfight photographs he had taken in Seville in about 1966. A book which evidently received Bacon's close attention when conceiving *Second Version of Study for Bullfight No.1* was *In the Presence of Death*: Antonio Ordoñez, Shay Oag,

London 1968; from a copy of this book Bacon removed sixty of its 262 pages along with the cloth covers - the latter he frequently recycled as mounting boards for the most useful images. Bacon synthesized elements from several of the books he consulted; evidently the white passage to the left of the bull, though it no longer exactly describes a matador's capote, was based on the strange shapes the fighting cape assumed when caught by the camera in a frozen instant.

Bacon was acutely aware of photographs whose odd disjunctions, details or distortions he appropriated more or less literally before translating them in pigment. Yet his paintings are never merely the aggregate of arbitrary source imagery; the specific conjunction of matador and bull in *Second Version of Study for Bullfight No.1*, for instance, appears to have evolved from his imagination as much as through his calculated strategies. And regardless of his dissembling on the question of 'illustration', the meanings of his paintings frequently reside in the non-resolution of divergent or ostensibly contradictory impulses. What Bacon consummately resolved in *Second Version of Study for Bullfight No.1* was the interplay between the painterly and the linear, between the treatment of the silhouetted matador and the bull as contrasted with the curved white line of the escribo, the extended black outline of the concave screen and the black whiplash positioned between the bull and the matador: these arcing lines serve to deftly emphasize the swirling, spinning motion of the encounter, intensifying its emotional charge.

When discussing his literary inspirations, Bacon tended to speak of trying to create an image of the effect a text produced inside him. His recreation of the sensation of the bullfight was nicely articulated by Gilles Deleuze in terms of the alternative dimension of sound: "we hear the noise of the beast's hooves".¹² *Second Version of Study for Bullfight No.1* eloquently reconciles a field of cooled-down spatial grandeur with an image that powerfully captures the essence and raw energy of a dance with death between bull and matador.

Martin Harrison
September 2007

Notes

1. John Russell, *Francis Bacon*, London 1989, p. 143
2. 'Francis Bacon: Reality Conveyed by a Lie', *Art International*, Autumn 1987, p. 30 (interviewed by M. Peppiatt). Two panels of another, uncompleted triptych of 1987 are also in the collection of the Estate of Francis Bacon.
3. *ibid.*
4. Bacon discussed the poem with David Boxer as early as 1975: see D.W. Boxer, 'The Early Work of Francis Bacon', Ph.D. dissertation, Johns Hopkins University, 1975
5. Bacon wrote to Leiris on 20 November 1981; the letter was published in *Francis Bacon: Letters to Michel Leiris 1966 - 1989*, Gagosian Gallery, 2006, but the version quoted here is from an earlier draft in Bacon's hand.
6. Bacon in an unpublished interview by Pierre E. Richard, 1988. In an (undated) postcard, sent from Nîmes, Bacon said: "It is superb here. We are staying on for the corrida on the 27th."
7. *Francis Bacon: Letters to Michel Leiris 1966 - 1989*, Gagosian Gallery, 2006
8. Russell, *op.cit.*, loc. cit.
9. E. Batache, 'Francis Bacon and the last convulsions of Humanism', *Art and Australia*, vol. 23, no.2, Summer 1985. The incident occurred in Bacon's Paris studio (14, rue de

Birague), and the painting was *Jet of Water* (1979). Batache also describes how Bacon went on to manipulate the knot of paint 'with astounding vehemence'.

10. Valerie Beston's diary, 15 November 1978, *The Estate of Francis Bacon*

11. Russell, *op.cit*, loc. sit.

12. Gilles Deleuze, *Francis Bacon: the logic of sensation*, London 2003, p. 42

No. : 12

Sabatier : 29

Other references:

Alexandre Tacou 37

Type: Offset lithograph
in colors

Title: Miroir de la
tauromachie 2

Date: 1990

Publisher: Galerie
Lelong éditeur, Paris

Printer: Mourlot, Paris

Paper: Vélín d'Arches

Plate size: 48 x 36 cm

Sheet size: 48 x 36 cm

Print run: 150 pencil
signed copies. Numbering
in Arabic numbers only in
the book; 5 Hors
Commerce proofs,
numbered in Roman
numerals in the book.

Price achieved in

Auctions:

Phillips Evening & Day

Editions London 12

December 2013 Miroir de

la tauromachie: centre

panel. Lithograph in

colours, on Arches paper,

the full sheet, from the

book Miroir de la

tauromachie, with a text

by Michel Leiris, S. 48 x

36 cm (18 7/8 x 14 1/8

in.) signed in pencil, from

the edition of 150 (there were also 5 hors commerce impressions, only the books were numbered on the colophon), published by Galerie Lelong, Paris, in excellent condition, framed. Provenance Coskun Fine Art, London. Estimate £10,000 - 15,000 Sold for £12,500.

Sotheby's Prints & Multiples 27 September 2016 London. Lot 182

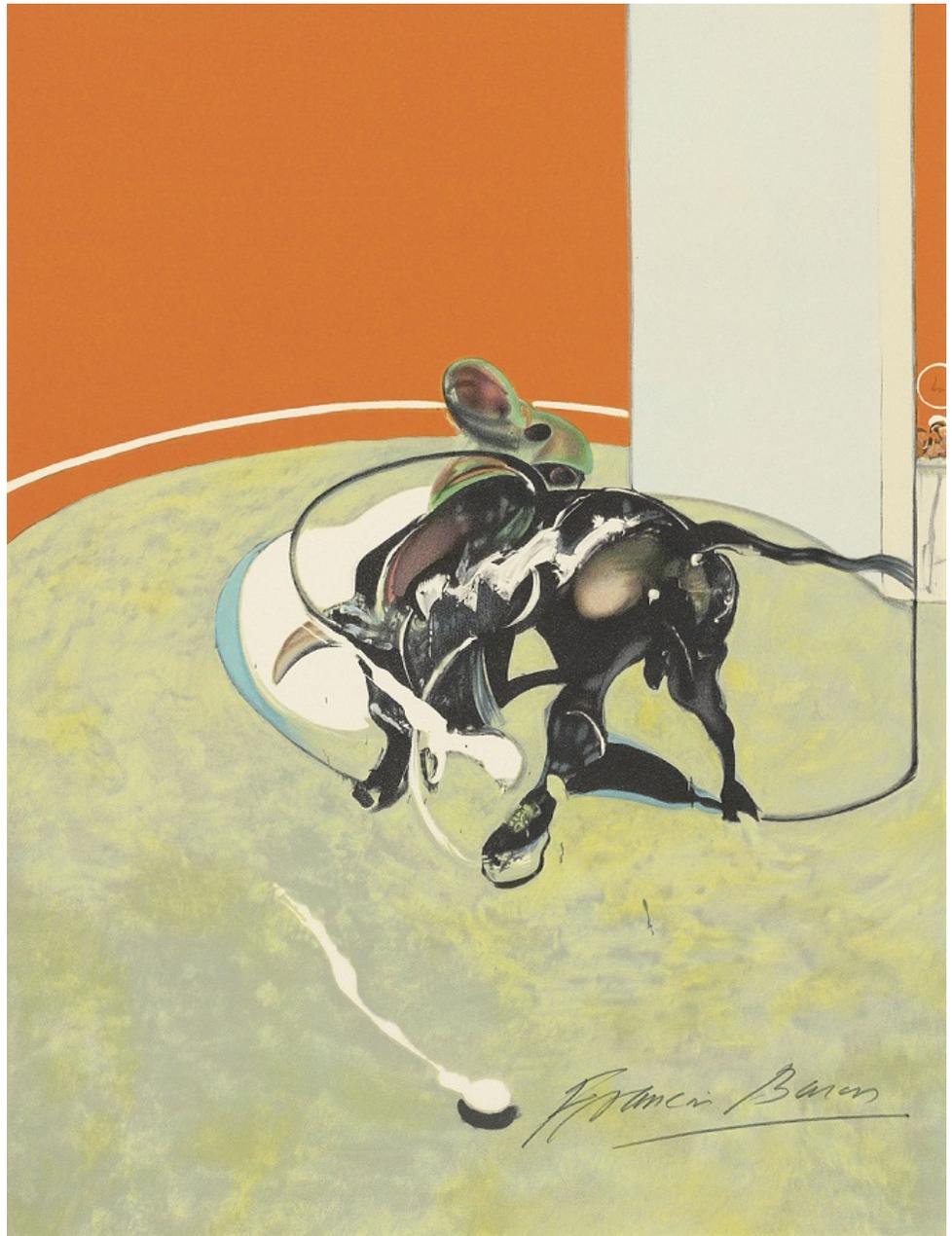
Francis Bacon. Study for Bullfight No. 2 (Sic) Lithograph printed in colours, 1990, from

Miroir de la Tauromachie, signed in pencil, from the edition of 155, with the text by

Michel Leiris, on Arches wove paper, published by Galerie Lelong, Paris

image: 480 by 360mm 18 7/8 by 14 1/8 in sheet: 480 by 720mm 18 7/8 by 28 3/8 in.

Estimate 10,000 — 15,000 GBP Lot sold. 22,500 GBP



Complement to No. : 13

Title: Study for
Bullfight No 2

Date: 1969

Catalogue Raisonné:
69-05

Type: Oil on canvas.
Titled and dated on
reverse

Measurements: 198.3 x
147.5 cm

**Current owner or
museum:** Musée des
Beaux-Arts de Lyon

Exhibitions:

Bacon-Freud:

Expressions, Fondation
Maeght, Saint-Paul-de-
Vence, 04 July 1995 - 15
October 1995 (17)

*De Manet à Bacon: La
collection Jacqueline
Delubac*, Musée des
Beaux-Arts de Lyon,
Lyon, April 1998

*Collection Delubac:
From Picasso to Bacon*,
Fundação Centro cultural
de Belém, Belém, 12
October 2001 - 13
January 2002 (47)

*Francis Bacon and the
Tradition of Art*,

Kunsthistorisches
Museum, Vienna, 15
October 2003 - 18 January 2004

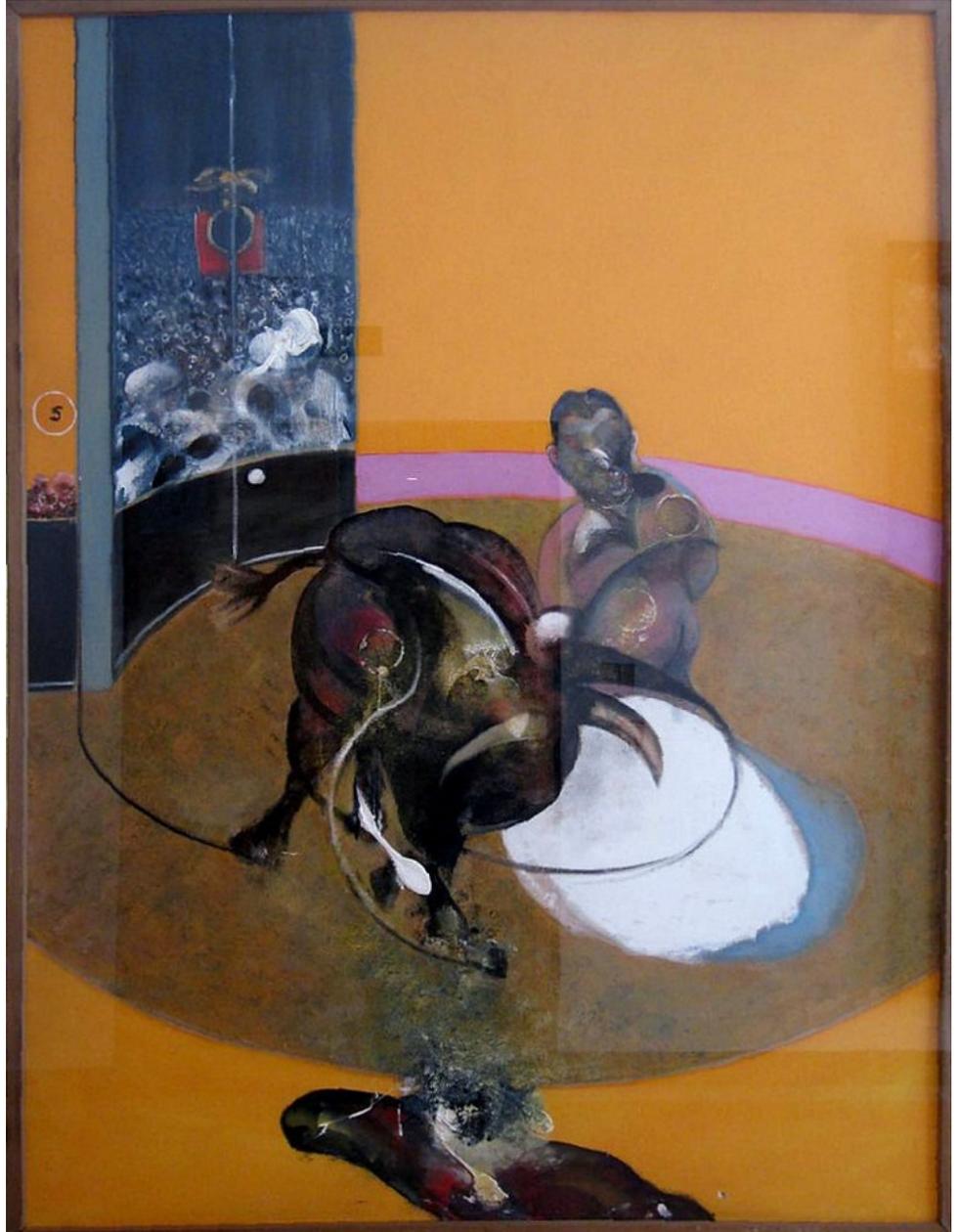
Francis Bacon and the Tradition of Art, Fondation Beyeler, Riehen/Basel, 08 February
2004 - 20 June 2004 (61)

Bacon. Picasso: La Vie des Images, Musée Picasso, Paris, 02 March 2005 - 30 May 2005
(178)

*Picasso, Matisse, Dubuffet, Bacon. Les Modernes sexposent au Musée des Beaux-Arts de
Lyon*, Musée des Beaux-Arts de Lyon, Lyon, 10 October 2009 - 15 February 2010

Le corps - image au Xxe siècle, à travers cinq collections publiques de Rhône-Alpes,
Shanghai Art Museum, Shanghai, 04 May 2010 - 01 June 2010 (47)

20th Century Masters: The Human Figure, Standard Bank Gallery, Johannesburg, 13
July 2012 - 15 September 2012 (31)



Jacqueline Delubac, Le choix de la modernité: Rodin, Lam, Picasso, Bacon, Musée des Beaux-Arts de Lyon, Lyon, 07 November 2014 - 16 February 2015 (94)

Selected Literature:

Francis Bacon (108 works), Paris: Galeries nationales du Grand Palais 26 Oct. 1971-10 Jan. 1972; Düsseldorf: Kunsthalle 7 Mar. 1972-7 May. 1972; exh cat. (Paris: Centre national d'art contemporain, 1971). pp. 10, 12

Michel Leiris, *Francis Bacon: Full Face and in Profile*, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). p. 43

Andrew Sinclair, *Francis Bacon: His Life and Violent Times* (London: Sinclair-Stevenson, 1993). pp. 201, 203

John Russell, *Francis Bacon, World of Art series, Revised and updated edn.* (London: Thames & Hudson, 1993). p. 143

Margarita Cappock, *Francis Bacon's Studio* (London: Merrell, 2005). p. 132

Bacon-Picasso: The Life of Images Paris: Musée Picasso 2 Mar. 2005-30 May. 2005; exh cat. (Paris: Flammarion, 2005). ill. No. 178, p. 207

Gilles Deleuze, *Francis Bacon: The Logic of Sensation*, Continuum Impacts: Changing Minds (London and New York: Continuum, 2005). p. 30

Michael Peppiatt, *Francis Bacon: Anatomy of an Enigma, Revised edn.* (London: Constable, 2008). pp. 280, 331

Francis Bacon: Late Paintings (18 works), New York: Gagosian Gallery 7 Nov. 2015-12 Dec. 2015; exh cat. (New York: Gagosian Gallery, 2015). p. 168

Martin Harrison, *Francis Bacon: La France et Monaco / France and Monaco* (Paris: Albin Michel, Monte Carlo: Francis Bacon MB Art Foundation, 2016). pp. 137-142, 220

Martin Harrison, *Francis Bacon: Catalogue Raisonné* (London: The Estate of Francis Bacon, 2016). pp. 902, 1136, 1338; ill. p. 903

Comment:

Already fascinated by the human figure when he became known on the British artistic scene in 1944 with *Triptych*, Bacon was also interested in "theme" paintings. In 1969, he painted three studies for a bullfight. The theme was perhaps suggested by his friend, the writer Michel Leiris, author of books on bullfighting, or even by Picasso, to whom he often referred in his works. Isolated within a circular shape, the bullfighter and the bull are represented as confronting each other in the bullring. Movement is suggested by a series of curves on the ground and in the air that evoke the turning motion of the beast and the passes of the muleta. Eliminating any trace of storytelling, Bacon provides a "strictly physical" interpretation of the bullfight (Leiris). Although in the painting at Lyon a large flat orange area is structured around a space with an open panel where a crowd can be seen, in another version with a reversed composition, Bacon has closed this panel. Painted in the same shades of brown and mauve, the two figures are inseparable from each other. The artist has deformed the bullfighter's body. By brushing and cleaning the canvas, he has erased the head from the human shape and endowed it with a certain animalism. The red square above the crowd, featuring a circle and surmounted with an object resembling a vulture, has often been compared to a Nazi emblem. It was probably taken from the news photos that Bacon collected and left scattered around the floor of his studio.

Musée des Beaux-Arts de Lyon

No. : 13

Sabatier : 29

Other references:

Alexandre Tacou
37

Type: Offset
lithograph in colors

Title: Miroir de
la tauromachie 3

Date: 1990

Publisher:

Galerie Lelong
éditeur, Paris

Printer: Mourlot,
Paris

Paper: Vélín
d'Arches

Plate size: 48 x
36 cm

Sheet size: 48 x
36 cm

Print run: 150
pencil signed
copies. Numbering
in Arabic numbers
only in the book; 5
Hors Commerce
proofs, numbered
in Roman numerals
in the book.

For Sale early

2020 at:

Art Contemporain

(Luc Tessier, 40

Bis Avenue De

Suffren, 75015

Paris (33) 648 65

22 16). Lithograph

Bacon - Study for

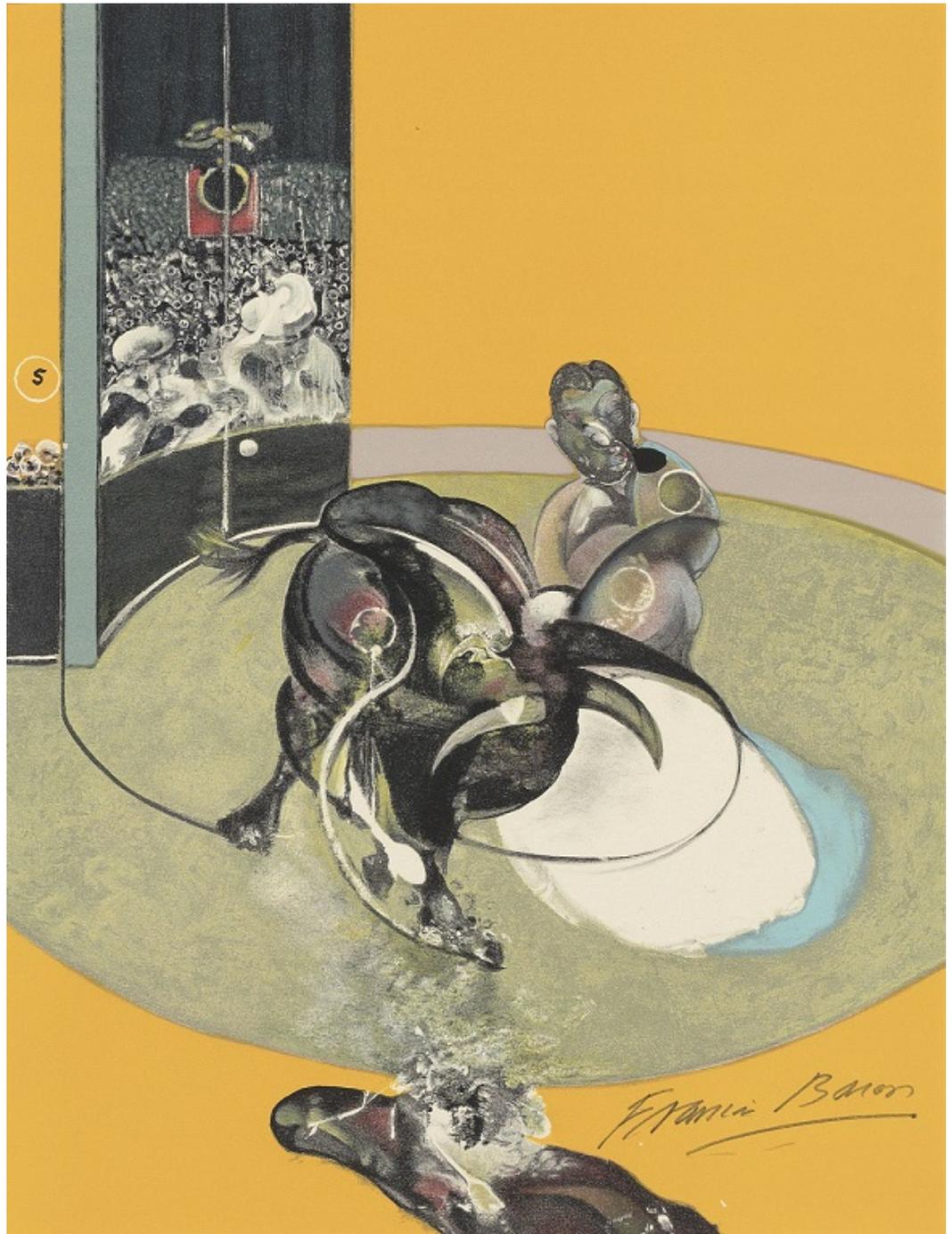
bullfight, n° 2, 1990

Original lithograph in colors, on Arches wove paper, hand signed by Francis

Bacon. Published by Galerie Lelong, Paris in 1990, the full sheet, in excellent condition.

Image size 51,0 x 38,0 cm / 20.1 x 15.0 in Paper size 51,0 x 38,0 cm / 20.1 x 15.0 in

Price: On demand



No. : 14

Sabatier : Not in Sabatier

Type: Offset lithograph in colors

Title: Bacon-Freud, Expressions

Date: 1995

Publisher: Fondation Maeght,
Vence

Printer: Arte, Paris (Maeght)

Paper: Thick poster paper

Sheet size: 86.5 x 50.5 cm

Print run: Unknown number of
proofs

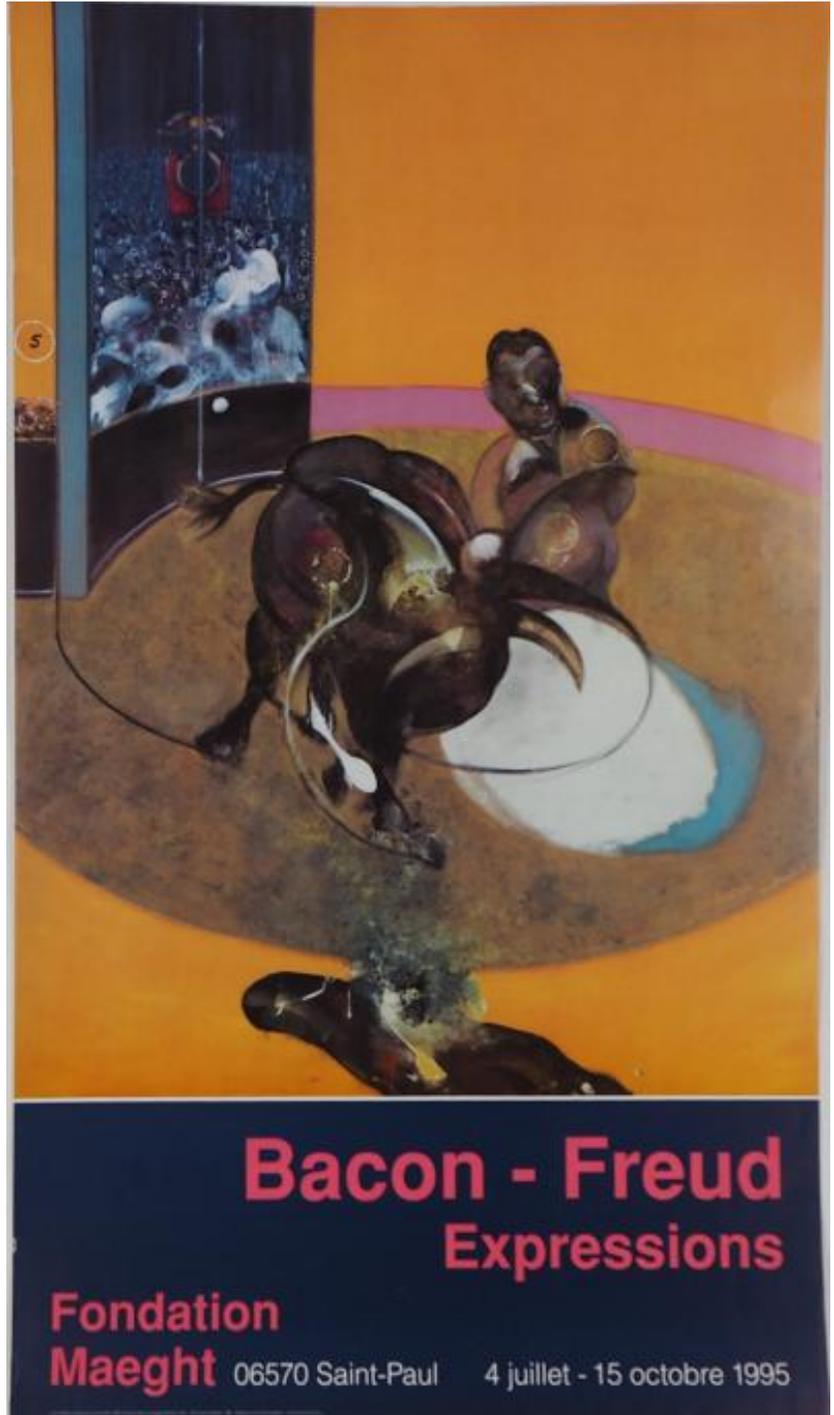
Price achieved in Auctions:

Drouot: Art Moderne et Post War,
Estampes et sculptures de Picasso,
Dali, Foujita, Miro, Calder, Cocteau,
Buffet, Arman chez Sadde – Dijon.
13, rue Paul Cabet 21000 – Dijon,
Vente Online. Fin de la vente: le 28
mai 2019 www.drouotonline.com.

Hôtel des ventes de Dijon. Lot n°
387. Francis Bacon. Estimation : 300
€ / 320 € Résultat : Non

Communiqué. Bullfighting. Original
vintage poster on thick paper.

Printed in the Arte printing house,
Paris. 86.5 x 50.5 cm. Very good
condition, slight marks of
manipulation at the edge of the
sheet. This poster reproduces the
work "Study for a bullfight" by
Francis Bacon, made in 1969. This
will be the poster of the exhibition
"Bacon-Freud, Expressions" at the
Maeght Foundation in 1995.



8. Bacon's prints by Maeght and successors

Complement to No. :
15

Title: Portrait of
George Dyer talking

Date: 1966

Catalogue Raisonné:
66-09

Type: Oil on
canvas

Measurements:
198.2 x 147.3 cm

**Current owner or
museum:** Private
Collection

Provenance:
Marlborough Fine Art
Ltd., London.
Galerie Maeght,
Paris.

Dr. Israel J. Rosefsky,
Binghamton, New
York.

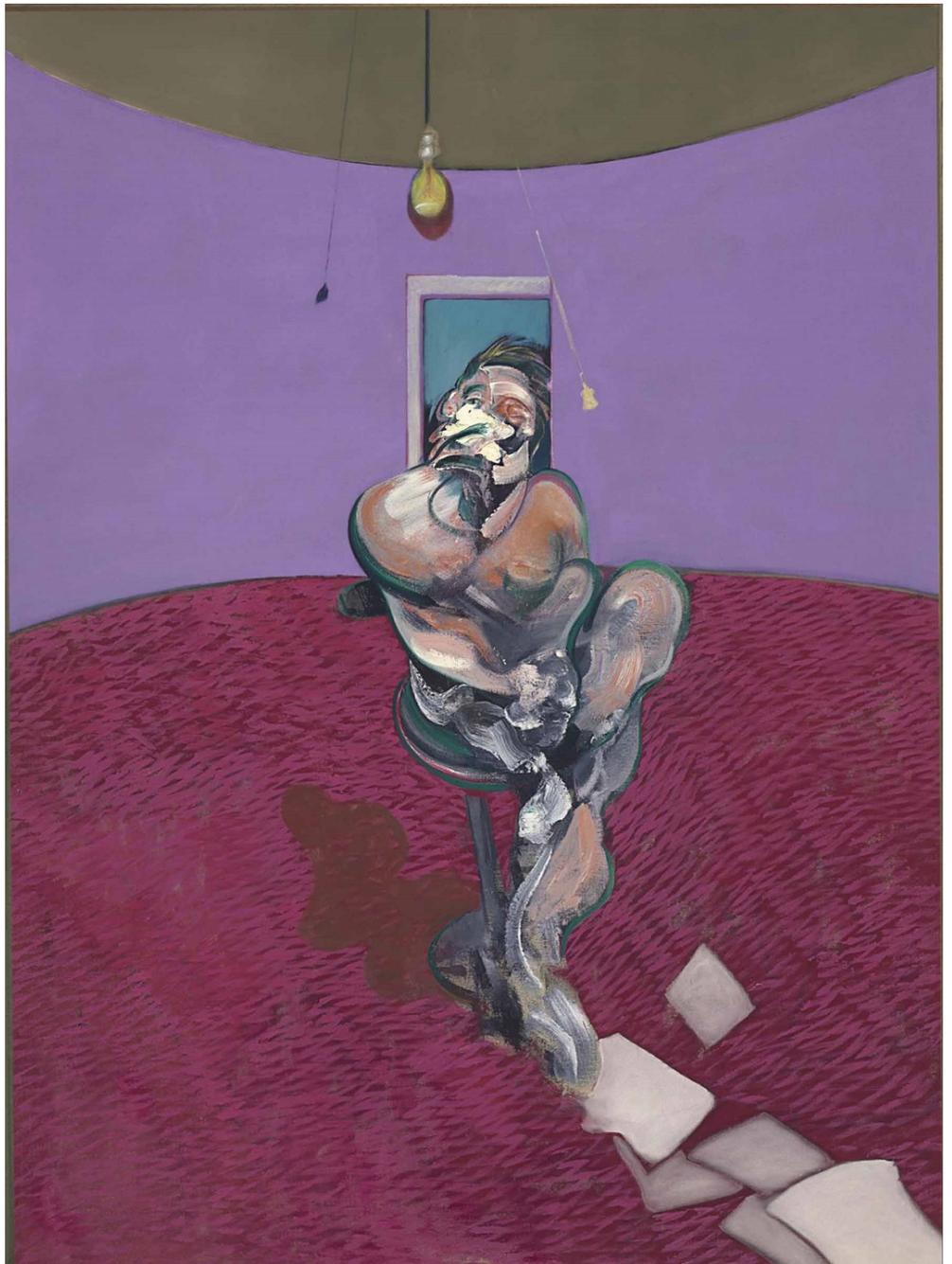
His sale, Christie's,
New York, 5 May
1987, lot 85.

Galerie Krugier &
Cie, Geneva.

ROC Collection,
Switzerland.

Private Collection,
Paris.

Anon. sale, Christie's
New York, 15



November 2000, lot 29.

Private Collection, Brazil.

Thomas Ammann Fine Art AG, Zurich.

Acquired from the above by the 2014 owner.

Comment: Titled and dated 'Portrait of George Dyer Talking 1966' (on the reverse). This painting was sold by Christie's at its Sale 1510 Post-War and Contemporary Art Evening Auction, London 13 February 2014 Lot 10. Price realised GBP 42,194,500

Exhibitions:

Francis Bacon: Peintures Récentes, Galerie Maeght, Paris, 15 November 1966 - 31 December 1966 (No.7, reproduced page 19 and fragment)

Francis Bacon: Recent Paintings, Marlborough Galleria d'Arte, Rome, January 1967

Francis Bacon: Recent Paintings, Galleria Toninelli, Milan, 02 February 1967 - 28 February 1967 (no cat.)

Francis Bacon: Recent Paintings, Marlborough Fine Art Ltd, London, 08 March 1967 - 14 April 1967 (8)

Francis Bacon, Galeries nationales du Grand Palais, Paris, 26 October 1971 - 10 January 1972

Francis Bacon, Kunsthalle, Düsseldorf, 07 March 1972 - 07 May 1972 (65)

Francis Bacon: Paintings, Marlborough Fine Art Ltd, Tokyo, 18 October 1988 - 21 January 1989 (4)

Francis Bacon, Museo d'Arte Moderna, Lugano, 07 March 1993 - 30 May 1993 (35)

Francis Bacon: A Retrospective, Yale Centre for British Art, New Haven, 25 January 1999 - 21 March 1999; Minneapolis Institute of the Arts, Minneapolis, 08 April 1999 - 27 May 1999; The Fine Arts Museums of San Francisco, San Francisco, 13 June 1999 - 02 August 1999; Modern Art Museum of Fort Worth, Fort Worth, 20 August 1999 - 15 October 1999 (44)

Selected Literature:

R.C. Kenedy, 'Francis Bacon' (: Art International, 1966). ill. p. 28 (b&w)

Lorenza Trucchi, Francis Bacon, trans. by John Shepley (London: Thames & Hudson, New York: Harry N. Abrams, 1976). ill. No. 109, unpagged (b&w)

Michel Leiris, Francis Bacon: Full Face and in Profile, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). ill. No. 44, unpagged

Andrew Sinclair, Francis Bacon: His Life and Violent Times (London: Sinclair-Stevenson, 1993). pp. 199, 206, 289

Daniel Farson, The Gilded Gutter Life of Francis Bacon (London: Vintage, 1994). p. 184

José Maria Faerna, Bacon, trans. by Wayne Finke, Great Modern Masters (New York: Harry N. Abrams, 1995). ill. No. 19, p. 24

Christophe Domino, Francis Bacon: 'Taking Reality by Surprise', New Horizons series (London: Thames & Hudson, 1997). p. 98; ill. p. 98

Luigi Ficacci, Bacon: 1909-1992, Taschen Basic Art Series (Cologne and London: Taschen, 2003). ill. p. 8

Gilles Deleuze, Francis Bacon: The Logic of Sensation, Continuum Impacts: Changing Minds (London and New York: Continuum, 2005). pp. 1, 118

Sam Hunter, Francis Bacon, Modern Masters series (Barcelona: Ediciones Polígrafia, 2009). ill. p. 30

Martin Harrison, Francis Bacon - New Studies: Centenary Essays (Göttingen: Steidl, 2009). ill. No. 22, p. 35

Francis Bacon: A Terrible Beauty (22 works, works on paper and selected archival material, illus.), Dublin: Dublin City Gallery The Hugh Lane 28 Oct. 2009-7 Mar. 2010; exh cat. (Göttingen: Steidl, 2009). p. 128

Kent L. Brintnall, 'Crucifixion | Representation'(Chicago and London: The University of Chicago Press, 2011, pp. 135-170) p. 159

Martin Harrison, Francis Bacon: La France et Monaco / France and Monaco (Paris: Albin Michel, Monte Carlo: Francis Bacon MB Art Foundation, 2016). ill. No. 34, p. 155

Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). pp. 35, 794, 812, 884, ill. pp. 25, 813

No. : 15

Sabatier : Not in Sabatier

Other references:

Not in Tacou

Type: Offset Lithograph after Francis Bacon

Title: Cover Derrière le Miroir, No. 162

Date: 1966

Publisher: Maeght Éditeur, Paris

Printer: Arte, Paris (Maeght)

Paper: Vélín de Rives

Plate size: 38 x 28 cm

Sheet size: 38 x 28 cm

Print run: 150 proofs on Vélín de Rives and 3000 of the plain edition.

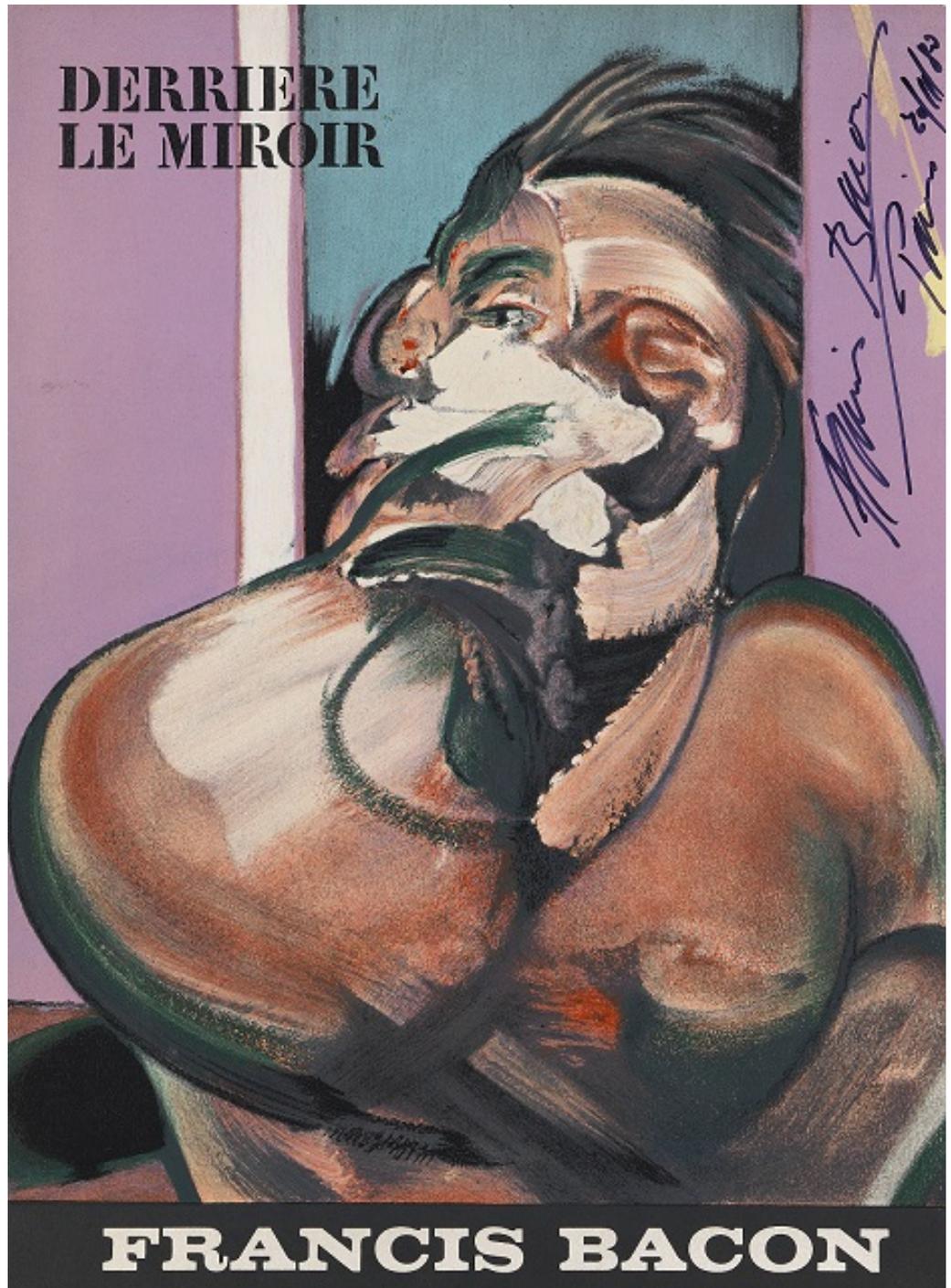
Comment: This is the catalogue of the exhibition

Francis Bacon: Peintures Récentes held at the

Galerie Maeght, Paris between

15 November and 31 December 1966. It was Bacon's second personal exhibition organised in Paris after the one at Galerie Rive Droite, 12 February - 10 March 1957. The Galerie Maeght shows seventeen works of the artist and publishes a special edition of *Derrière le Miroir* review for the occasion. The introductory essay by Michel Leiris, entitled 'What Francis Bacon's Paintings Say To Me', precedes an interview between the British artist and the art critic David Sylvester.

Lower photo: De Luxe edition



For sale early 2010 at:

Maeght Éditions, Paris. *Derrière le miroir* N°162. Artiste : BACON Francis Catégorie : Livre Auteur : Leiris, Sylvester Impression lithographique 28 x 38 cm Non signé et non numéroté 1 200,00 € TTC réf. : DM162

DLM édité en 1966 pour l'exposition de 17 peintures, dont 3 triptyques, de BACON à la Galerie Maeght. Texte de Michel Leiris et interview de Francis Bacon par David Sylvester. 34 pages non reliées. 5 reproductions en impression lithographique en couleurs d'après les peintures. 8 reproductions en couleurs dont 1 triptyque en triple page. 5 reproductions en noir. Tirage original.

No. : 16

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Offset Lithograph after Francis Bacon

Title: Cover Derriere Le Miroir, No. 162 (avant la lettre)

Date: 1966

Publisher: Maeght Éditeur, Paris

Printer: Arte, Paris (Maeght)

Paper: Vélín d'Arches

Plate size: 35.3 x 28.2 cm

Sheet size: 59,4 x 40 cm

Print run: Unknown (less than 200)

Comment: Of the five lithographs contained in this issue of *Derrière le Miroir*, wide margin proofs were also printed of at least three.

For sale late 2019 at: JUFFERMANS FINE ART, Amsterdam

+31 (0) 30 231 14 63

+31 (0)6 22 614 582

info@juffermans.nl

Rare proof on Arches paper with large margins, without text, for the litho for the edition of the

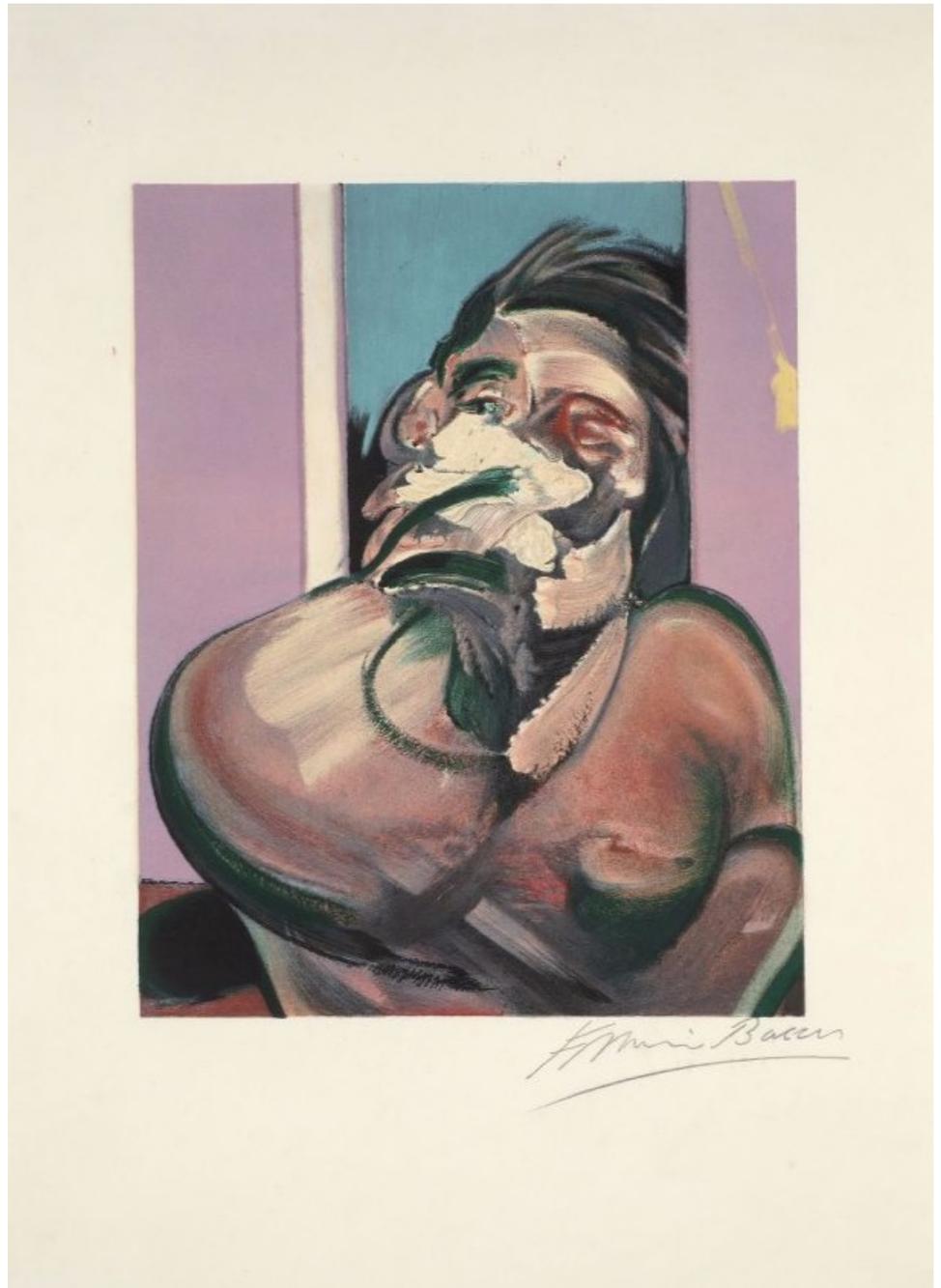
famous magazine 'Derrière le Miroir', 1966. Signed in pencil. Dim. 35 x 28 cm.

Price achieved in Auctions:

Kamelot Auctions, Philadelphia, PA, USA. Fine Art, Wine & Mid Century Modern.

Thursday, Jun 13, 2019. Lot 0011 Description: After Francis Bacon (British, 1909-1996)

Derriere le Miroir, color lithograph on paper, edition 7/350. Ht: 13.75" Wd: 11" 35 x 28 cm (Plate)



Complement to No. :
17

Title: George Dyer
accroupi, (George Dyer
Crouching)

Date: 1966

Catalogue Raisonné:
66-01

Type: Oil on canvas
Measurements: 198 x
147 cm

**Current owner or
museum:** Private
Collection

Comment: Titled and
dated on reverse

Exhibitions:

*Francis Bacon: Recent
Paintings*, Galerie
Maeght, Paris, 15
November 1966 - 31
December 1966 (No. 8)

*Francis Bacon: Recent
Paintings*, Marlborough
Galleria d'Arte, Rome,
January 1967

*Francis Bacon: Recent
Paintings*, Galleria
Toninelli, Milan, 02
February 1967 - 28
February 1967 (no cat.)⁷

*Francis Bacon: Recent
Paintings*, Marlborough
Fine Art Ltd, London, 08
March 1967 - 14 April
1967 (2)

Francis Bacon, Galeries
nationales du Grand

Palais, Paris, 26 October 1971 - 10 January 1972

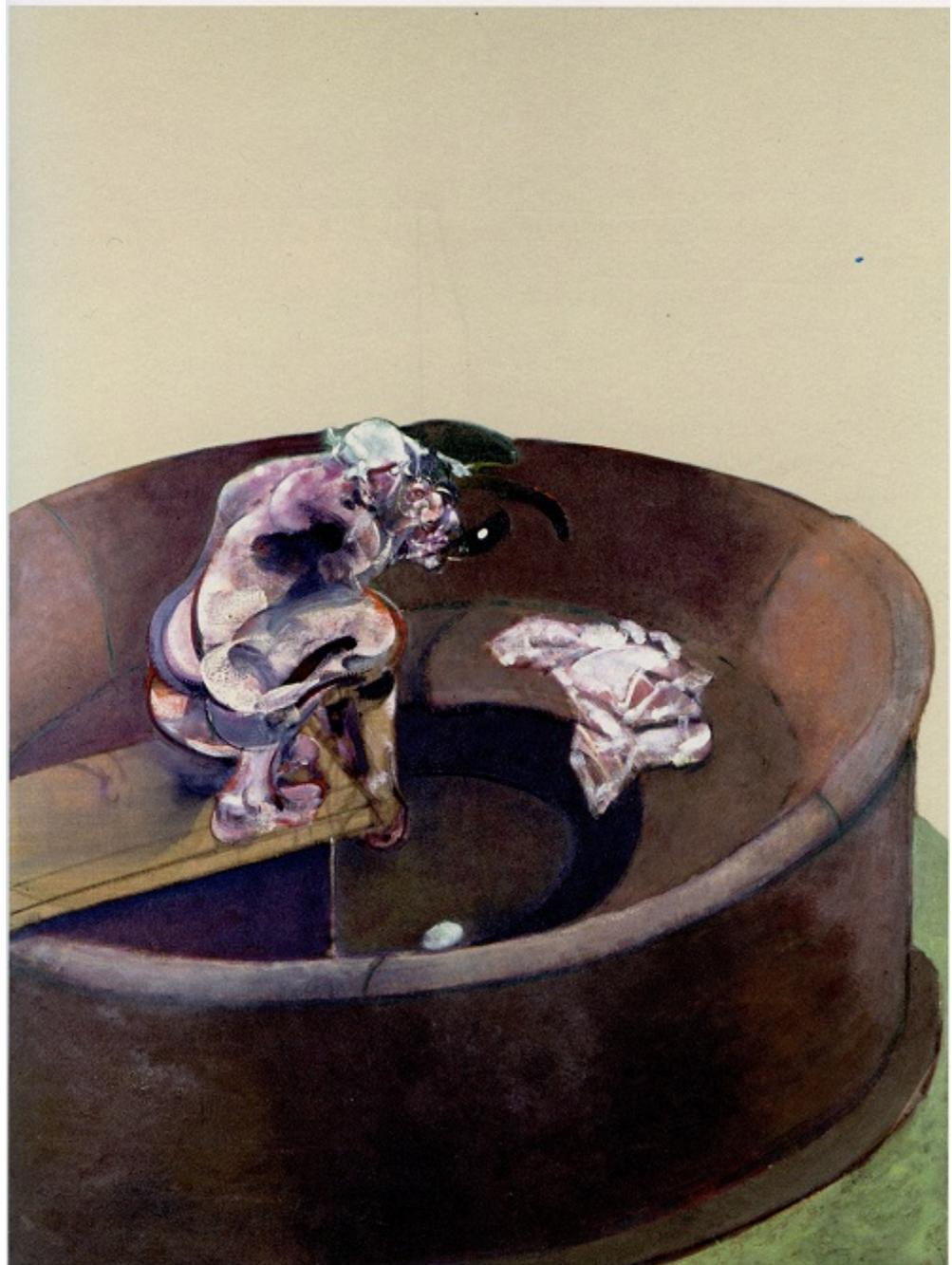
Francis Bacon, Kunsthalle, Düsseldorf, 07 March 1972 - 07 May 1972 (61)

Francis Bacon, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution,
Washington, D.C., 12 October 1989 - 07 January 1990

Francis Bacon, Los Angeles County Museum of Art, Los Angeles, 11 February 1990 -
29 April 1990

Francis Bacon, Museum of Modern Art, New York, 24 May 1990 - 28 August 1990 (27)

Selected Literature:



John Rothenstein, Bacon, The Masters (71) (Paulton: Purnell & Sons, 1967). p. 8; ill. No. XVI, p. 8 (b&w), unpagged (colour plate)

Francis Bacon (108 works), Paris: Galeries nationales du Grand Palais 26 Oct. 1971-10 Jan. 1972; Düsseldorf: Kunsthalle 7 Mar. 1972-7 May. 1972; exh cat. (Paris: Centre national d'art contemporain, 1971). pp. 10, 51; ill. No. 61, p. 75

Lorenza Trucchi, Francis Bacon, trans. by John Shepley (London: Thames & Hudson, New York: Harry N. Abrams, 1976). ill. No. 104, unpagged (b&w)

Michel Leiris, Francis Bacon: Full Face and in Profile, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). ill. No. 38, unpagged

Francis Bacon (125 works), London: Tate Gallery 22 May. 1985-18 Aug. 1985; Stuttgart: Staatsgalerie 19 Oct. 1985-5 Jan. 1986; Berlin: Nationalgalerie 7 Feb. 1986-31 Mar.

1986; exh cat. (London: Tate Gallery in assoc. with Thames & Hudson, New York: Harry N. Abrams, 1985). p. 29; ill. p. 29 (detail, b&w)

No. : 17

Sabatier :

Not in
Sabatier

**Other
references:**

Not in Tacou

Type:
Offset
Lithograph
after Francis
Bacon (De
Luxe edition)

Title:
George Dyer
accroupi,
(George Dyer
Crouching)

Date: 1966

Publisher:
Maeght
Éditeur, Paris

Printer:
Arte, Paris
(Maeght)

Paper:
Vélin de
Rives

Plate size:
33,5 x 25 cm

Sheet size:
38 x 28 cm

Print run:
150 proofs of
the De Luxe
edition and
3000 of the
plain edition,
all on Vélin de
Rives.



Complement to No. : 18

Title: Georges Dyer
fixant un cordon de
rideau (George Dyer
Staring at Blind Cord)

Date: 1966

Catalogue Raisonné:
66-02

Type: Oil on canvas
Measurements: 198 x
147.5 cm

**Current owner or
museum:** Private
Collection

Comment: Titled and
dated on reverse

Exhibitions:

*Francis Bacon: Recent
Paintings*, Galerie
Maeght, Paris, 15
November 1966 - 31
December 1966
(No.11)

*Francis Bacon: Recent
Paintings*, Marlborough
Galleria d'Arte, Rome,
January 1967

*Francis Bacon: Recent
Paintings*, Galleria
Toninelli, Milan, 02
February 1967 - 28
February 1967 (no cat.)

*Francis Bacon: Recent
Paintings*, Marlborough
Fine Art Ltd, London,
08 March 1967 - 14
April 1967 (3)

Francis Bacon,

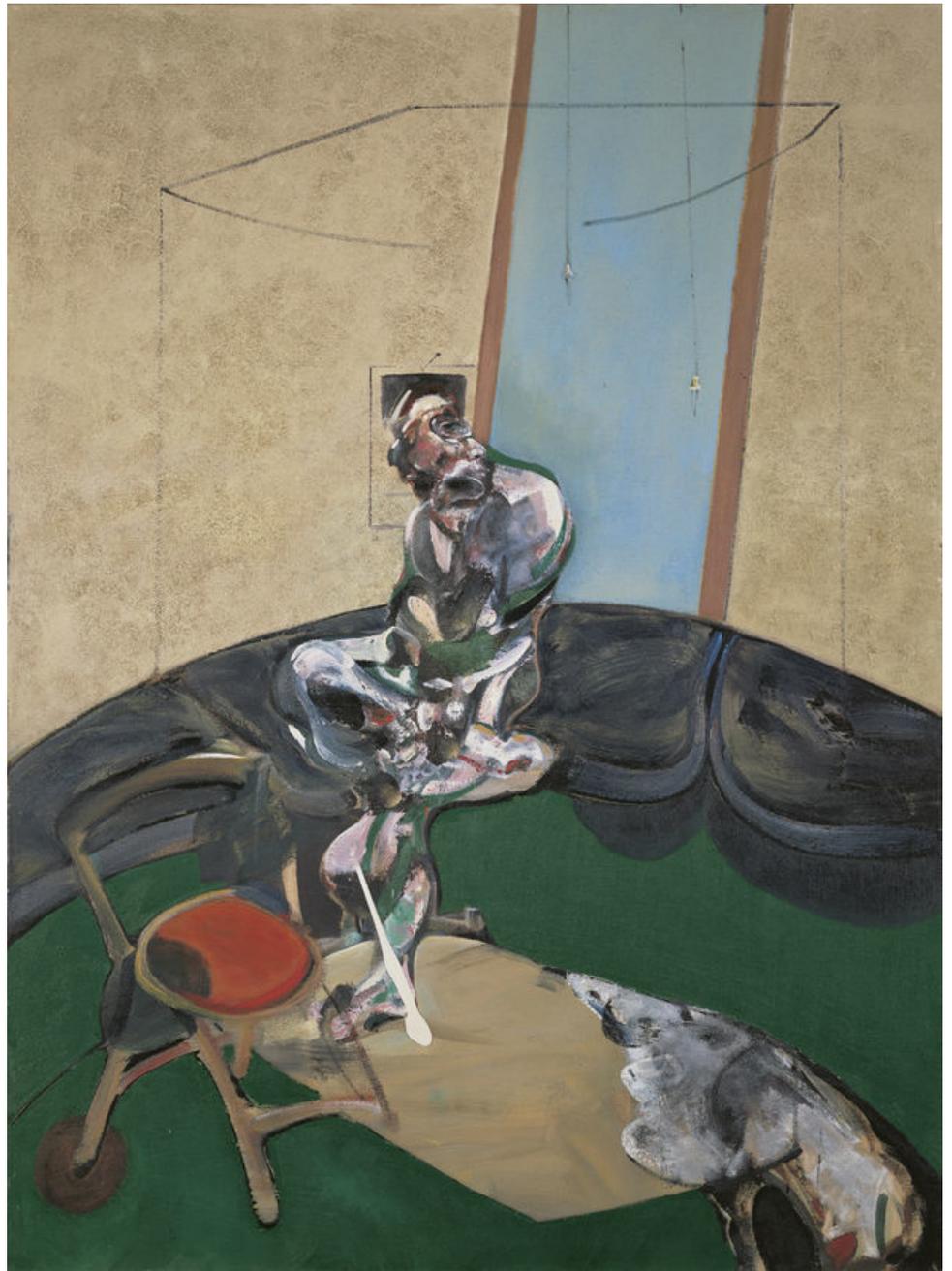
Galleries nationales du Grand Palais, Paris, 26 October 1971 - 10 January 1972

Francis Bacon, Kunsthalle, Düsseldorf, 07 March 1972 - 07 May 1972 (62)

Francis Bacon, Tate, London (1985), Tate Gallery, London, 22 May 1985 - 18 August 1985 (49)

Francis Bacon: Triptychs, Gagosian Gallery, London, 20 June 2006 - 04 August 2006
(unnum.)

Selected Literature:



- Francis Bacon (108 works), Paris: Galeries nationales du Grand Palais 26 Oct. 1971-10 Jan. 1972; Düsseldorf: Kunsthalle 7 Mar. 1972-7 May. 1972; exh cat. (Paris: Centre national d'art contemporain, 1971). p. 51; ill. No. 62, p. 76
- Lawrence Gowing, 'Positioning in Representation' [In *Studio International's* April issue of 1972 (Vol. 183, No. 943).
- Lorenza Trucchi, Francis Bacon, trans. by John Shepley (London: Thames & Hudson, New York: Harry N. Abrams, 1976). ill. No. 105, unpagged
- Hugh M. Davies, Francis Bacon: The Early and Middle Years, 1928-1958 (London and New York: Garland Publishing, 1978). p. 3
- Michel Leiris, Francis Bacon: Full Face and in Profile, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). ill. No. 39, unpagged
- Francis Bacon (125 works), London: Tate Gallery 22 May. 1985-18 Aug. 1985; Stuttgart: Staatsgalerie 19 Oct. 1985-5 Jan. 1986; Berlin: Nationalgalerie 7 Feb. 1986-31 Mar. 1986; exh cat. (London: Tate Gallery in assoc. with Thames & Hudson, New York: Harry N. Abrams, 1985). ill. No. 49, unpagged
- Hugh M. Davies, Sally Yard, Francis Bacon, Modern Masters series (New York: Abbeville Press, 1986). p. 48; ill. No. 51, p. 47
- Andrew Sinclair, Francis Bacon: His Life and Violent Times (London: Sinclair-Stevenson, 1993). p. 199
- John Russell, Francis Bacon, World of Art series, Revised and updated edn. (London: Thames & Hudson, 1993). p. 161; ill. No. 33, p. 80 (b&w)
- Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). pp. 35, 794, 796, 812, 884, 1156; ill. p. 797
- .

No. : 18

Sabatier :

Not in
Sabatier

**Other
references:**

Not in Tacou

Type:
Offset
Lithograph
after Francis
Bacon

Title:
Georges Dyer
fixant un
cordon de
rideau
(George Dyer
Staring at
Blind Cord)

Date: 1966

Publisher:
Maeght
Éditeur, Paris

Printer:
Arte, Paris
(Maeght)

Paper:
Vélin de
Rives

Plate size:
33,5 x 25 cm

Sheet size:
38 x 28 cm

Print run:
150 proofs of
the De Luxe
edition and
3000 of the
plain edition,
all on Vélin de
Rives.



No. : 19

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Offset Lithograph after Francis Bacon (wide margins)

Title: Georges Dyer fixant un cordon de rideau (George Dyer Staring at Blind Cord)

Date: 1966

Publisher: Maeght Éditeur, Paris

Printer: Arte, Paris (Maeght)

Paper: Vélín d'Arches

Plate size: 35.3 x 28.2 cm

Sheet size: 57,4 x 36,5 cm (59,4 x 40 cm)

Print run: 350 numbered proofs with Maeght blind stamp according to Galerie Lelong, some of which signed.

Comment: This wide-margin print was sold by the Paris Auction House Artcurial, in Vente 2619 3rd December 2014

Commissaires-priseurs Stéphane Aubert, Francis Briest. Lot 234: Francis Bacon Georges Dyer – 1966. Lithographie offset en couleurs signée. Tirage avec marges de l'estampe figurant dans le numéro de "Derrière le Miroir". 57 x 36,5 cm.

Porte une marque en bas de page, autrement bon état. Estimation 1 500 - 2 000 €).

Another wide-margin proof (see photo below) was proposed for sale by Galerie Lelong: Lithograph Bacon - Figure 1966 Lithograph 55,0 x 37,0 cm / 21.7 x 14.6 inches: "Édition 350 exemplaires on

Vélín d'Arches. Estampe numérotée, non signée. Tampon à sec Maeght".

Galerie Lelong was the result of a legal battle at the end of the seventies between Aimé Maeght and his main collaborators Daniel Lelong (who managed the gallery), Jacques Dupin and Jean Fremon (who managed the print and publishing business) to become the sole owners of the main gallery premises at 13 rue de Téhéran, near the Champs Elysées. Aimé's son kept the Rue du Bac venue⁴⁶.

Price achieved in Auctions:

Kamelot Auctions, Philadelphia, PA, USA. Fine Art, Wine & Mid Century Modern. Thursday, Jun 13, 2019. Lot 0010 Description: After Francis Bacon (British, 1909-1996) Derriere le Miroir, "In Memory of George Dyer at Blind Cord", color lithograph on paper, edition 36/350 circa 1966. Unsigned. Ht: 13" Wd: 9.75" (33 x 24,7 cm) (plate)



⁴⁶ See Orozco, Miguel, [The true story of Joan Miró and his Constellations](#), Academia.edu 2016, pp. 205-206

Complement to No. : 20

Title: Henrietta Moraes

Date: 1966

Catalogue Raisonné: 66-03

Type: Oil on canvas, titled and dated on reverse

Measurements: 152 x 147 cm

Current owner or museum: Private Collection

Comment:

Exhibitions:

Francis Bacon: Recent Paintings, Galerie Maeght, Paris, 15 November 1966 - 31 December 1966 (No. 10)

Francis Bacon: Recent Paintings, Marlborough Galleria d'Arte, Rome, January 1967

Francis Bacon: Recent Paintings, Galleria Toninelli, Milan, 02 February 1967 - 28 February 1967 (unnum.)

Francis Bacon: Recent Paintings, Marlborough Fine Art Ltd, London, 08 March 1967 - 14 April 1967 (4)

Francis Bacon, Galeries nationales du Grand Palais, Paris, 26 October 1971 - 10 January 1972

Francis Bacon, Kunsthalle, Düsseldorf, 07 March 1972 - 07 May 1972 (63)

British Painting 1952-1977, Royal Academy of Arts, London, 24 September 1977 - 20 November 1977 (26)

Francis Bacon: Loan Exhibition in Celebration of his 80th Birthday, Marlborough Fine Art Ltd, London, 27 October 1989 - 18 November 1989 (7)

Francis Bacon, Centre national d'art et de culture Georges Pompidou, Paris, 27 June 1996 - 14 October 1996 (47)

Selected Literature:

Francis Bacon (108 works), Paris: Galeries nationales du Grand Palais 26 Oct. 1971-10 Jan. 1972; Düsseldorf: Kunsthalle 7 Mar. 1972-7 May. 1972; exh cat. (Paris: Centre national d'art contemporain, 1971). p. 51; ill. No. 63, p. 127 (b&w)

Lawrence Gowing, 'Positioning in Representation' [In *Studio International's* April issue of 1972 (Vol. 183, No. 943), a letter from Ronald Alley appear in the 'Correspondence' section, p. 144, in response to Gowing's article, adding a few details regarding Bacon's



interest in x-ray photographs.]183:940, Jan.. (: Studio International, , pp. 14-22 1972) ill.
No. 56, p. 17 (image in reverse, b&w)
Lorenza Trucchi, Francis Bacon, trans. by John Shepley (London: Thames & Hudson,
New York: Harry N. Abrams, 1976). ill. No. 111, unpagged
John Russell, Francis Bacon, World of Art series, Revised and updated edn. (London:
Thames & Hudson, 1993). ill. No. 19, p. 48
Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis
Bacon, 2016). pp. 36, 708, 798; ill. p. 799

No. : 20

Sabatier : Not in Sabatier

Other references:

Not in Tacou

Type: Offset Lithograph after Francis Bacon

Title: Henrietta Moraes

Date: 1966

Publisher: Maeght Éditeur, Paris

Printer: Arte, Paris (Maeght)

Paper: Vélin de Rives

Plate size: 26.5 x 27.5 cm

Sheet size: 38 x 28 cm

Print run: 150 proofs of the De Luxe edition and 3000 of the plain edition, all on Vélin de Rives.

Price achieved in Auctions:

Sworders: Modern & Contemporary Prints (November 2017)

Sworders

Portrait of Henrietta Moraes, 1966

Lithograph printed in colours

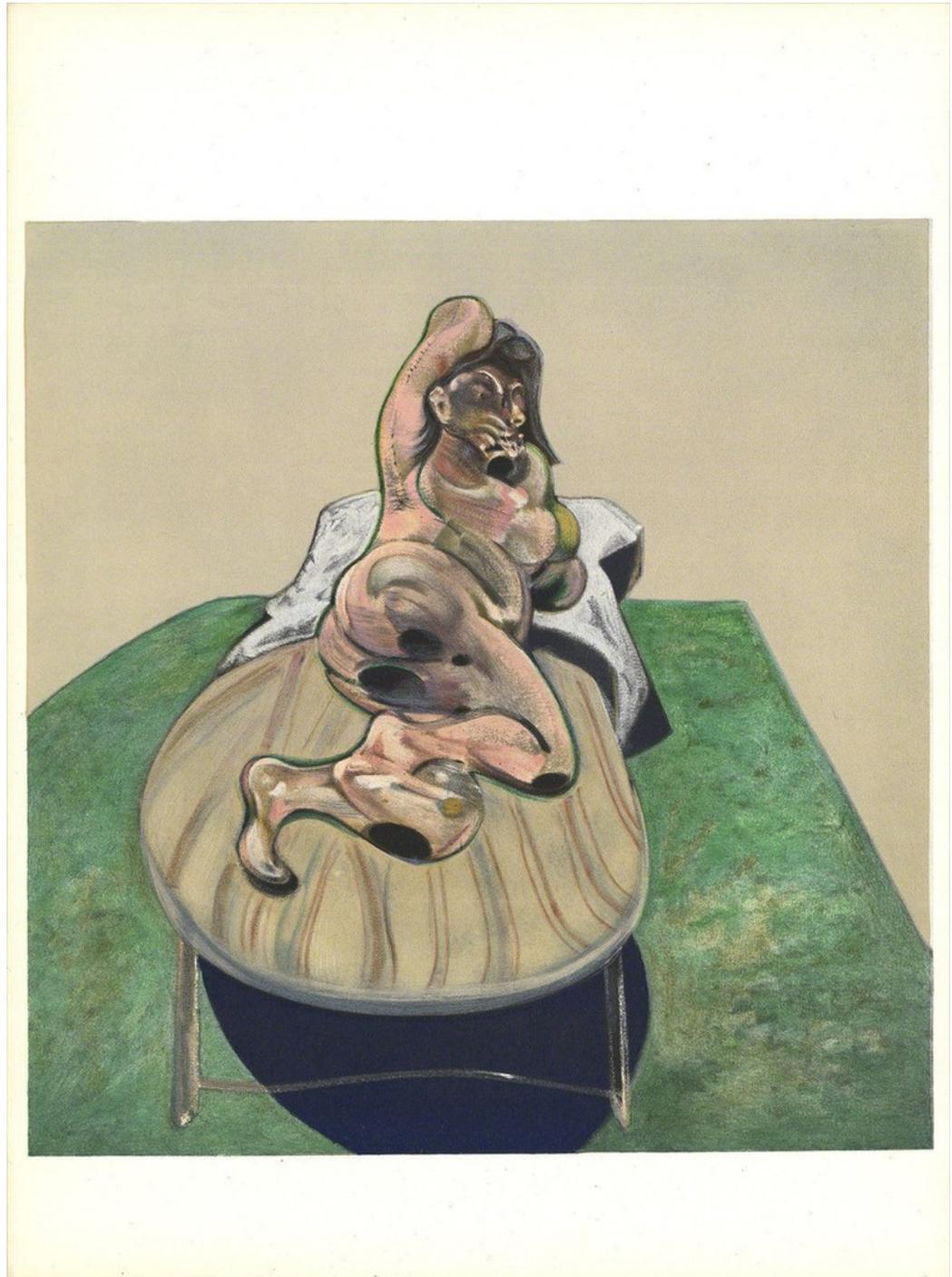
13 1/5 x 9 3/5 in

33.5 x 24.5 cm

From DLM art magazine No. 162,

from an edition of approx. 1000, published by Galerie Maeght, France, on wove paper, with margins, framed

Anderson & Garland Anderson House, Crispin Court, Newbiggin Lane, Westerhope Newcastle upon Tyne NE5 1BF. Contemporary & Modern Art & Design Sale, 30th January 2017. Lot 1274 After Francis Bacon "Henrietta Moraes", lithograph, printed by



Maeght, 1966, 28 x 27cms; 11 x 10 1/2in. Provenance The Hester Gallery, Leeds. Sold for £280

ArtSnap: Francis Bacon. Henrietta Moraes, 1966 Lithograph 38 x 28 cm (14.82 x 10.92 in) Unsigned Printed for *Derriere le Miroir* (issue number 162) and published in Paris by Maeght Sold for £250. support@art-snap.com

Lots Road Auctions 71 Lots Road, Chelsea, London SW10 0RN: Catalogue for Sunday, 21st January 2018, Contemporary Furniture, Decorative Items & Contemporary Pictures. Lot 103, Francis Bacon 'Henrietta Moraes' Lithograph in colours, 1966, printed by Maeght, 28cm x 25cm, framed. Hammer Price £300. Estimate £350 - £550 Plus 26.4% buyers premium inclusive of VAT info@lotsroad.com

No. : 21

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Offset Lithograph after Francis Bacon (wide margins)

Title: Henrietta Moraes

Date: 1966

Publisher: Maeght Éditeur, Paris

Printer: Arte, Paris (Maeght)

Paper: Vélín de Rives

Plate size: 26.5 x 27.5 cm

Sheet size: 56.8 x 38.5 cm.

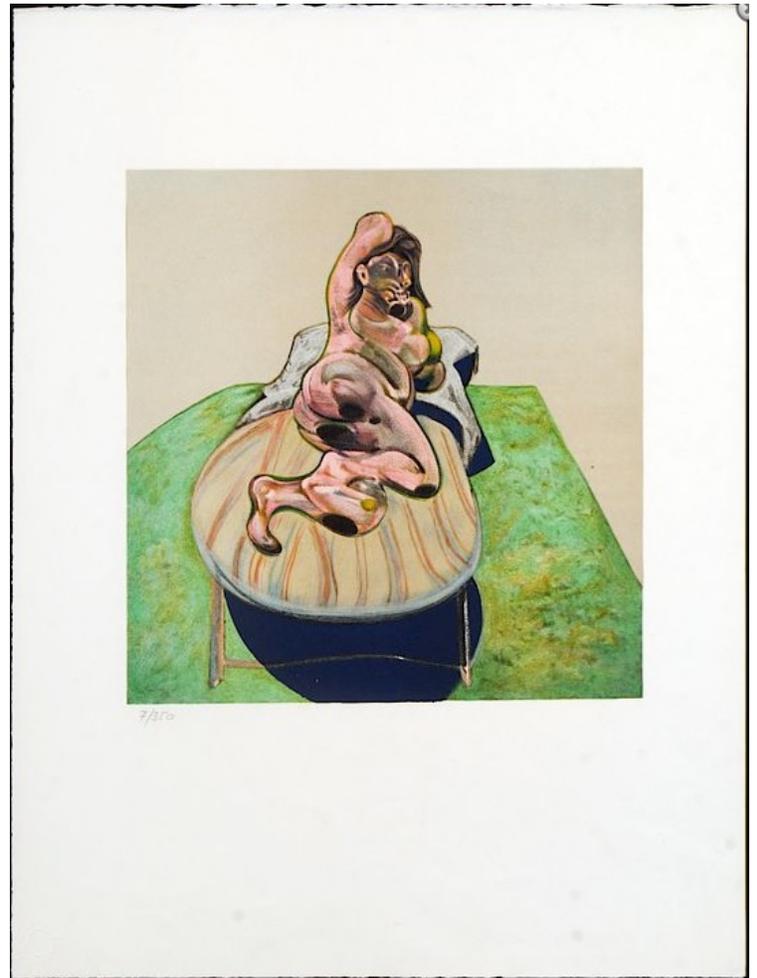
Print run: 350 numbered proofs, some signed (see photo below)

Comment:

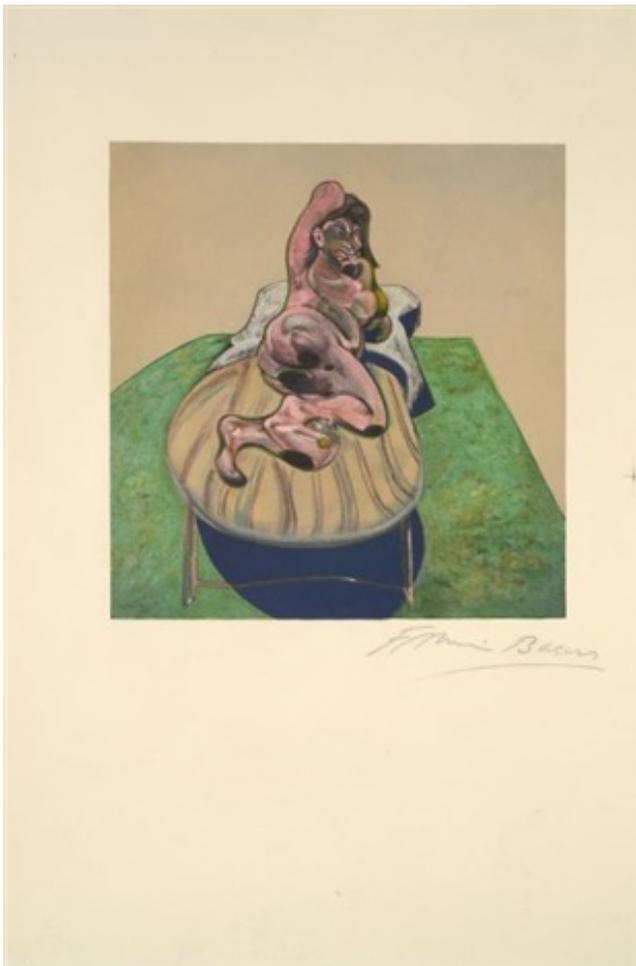
Price achieved in Auctions:

The illustrated print was sold by Kamelot Auction House, 2216-2220 E. Allegheny Ave

Philadelphia, PA 19134 on



Jun 13, 2019 Day 1: Fine Art, Wine & Mid Century Modern Lot 9 (Posters, Prints & Multiples) *Lying figure*, color lithograph on paper, edition 7/350, unsigned.



Complement to No. : 22

Title: Portrait of Isabel Rawsthorne

Date: 1966

Catalogue Raisonné:
66-10

Type: Oil on canvas.
Inscribed on back of
canvas in red oil paint
'Portrat [sic] of Isobel
[sic] Rawsthorne | 1966'
top left

Measurements: 83,9 x
68.6 cm

**Current owner or
museum:** Tate Gallery,
London. Ref.: T00879

Provenance:
Purchased (Grant-in-Aid)
from the artist through
Marlborough Fine Art
Ltd, London, 1966

Comment: This is one
of the many paintings
Bacon made of his friend,
the artist Isabel
Rawsthorne. He preferred
to base such works on
photographs of the
subject rather than work
from life. Intimate
knowledge of the sitter
was also essential. 'What
I want to do is to distort
the thing far beyond the
appearance, but in the
distortion to bring it back to a recording of the appearance', he said.



Tate Gallery label, May 2007

Exhibitions:

Francis Bacon: Recent Paintings, Galerie Maeght, Paris, 15 November 1966 - 31
December 1966 (13)

Francis Bacon: Recent Paintings, Marlborough Galleria d'Arte, Rome, January 1967

Francis Bacon: Recent Paintings, Galleria Toninelli, Milan, 02 February 1967 - 28
February 1967 (no cat. as 'Portrait of Isabel Rawsthorne')

Francis Bacon: Recent Paintings, Marlborough Fine Art Ltd, London, March-April 1967
(7, repr. in col. p.25)

Henry Moore to Gilbert and George: Modern British Art from the Tate Gallery, Palais des beaux arts, Brussels, Sept.-Nov. 1973, as part of *Europalia 73 Great Britain* (79, repr. p.91)

60/80: Attitudes, Concepts, Images, Stedelijk Museum, Amsterdam, April-July 1982 (4, repr. p.86)

Forty Years of Modern Art 1945-1985, Tate Gallery, London, Feb.-April 1986 (no number)

Francis Bacon: Retrospektive, Galerie Beyeler, Basle, June-Sept. 1987 (21, repr. in col.)

Selected Literature:

Lorenza Trucchi, *Francis Bacon*, trans. by John Shepley (London: Thames & Hudson, New York: Harry N. Abrams, 1976). ill. No. 106, unpagged (b&w)

Michel Leiris, *Francis Bacon: Full Face and in Profile*, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). ill. No. 37, unpagged

Francis Bacon (125 works), London: Tate Gallery 22 May. 1985-18 Aug. 1985; Stuttgart: Staatsgalerie 19 Oct. 1985-5 Jan. 1986; Berlin: Nationalgalerie 7 Feb. 1986-31 Mar.

1986; exh cat. (London: Tate Gallery in assoc. with Thames & Hudson, New York: Harry N. Abrams, 1985). p. 233; ill. p. 232 (detail, b&w)

Martin Harrison, *Francis Bacon: Catalogue Raisonné* (London: The Estate of Francis Bacon, 2016). pp. 42, 51, 814; ill. p. 815

No. : 22

Sabatier : Not in Sabatier

Other references:

Not in Tacou

Type: Offset
Lithograph after Francis Bacon

Title: Portrait of Isabel Rawsthorne

Date: 1966

Publisher:
Maeght Éditeur,
Paris

Printer: Arte,
Paris (Maeght)

Paper: Vélín de Rives

Plate size: 31.5 x 26 cm

Sheet size: 38 x 28 cm

Print run: 150 proofs of the De Luxe edition and 3000 of the plain edition, all on Vélín de Rives.

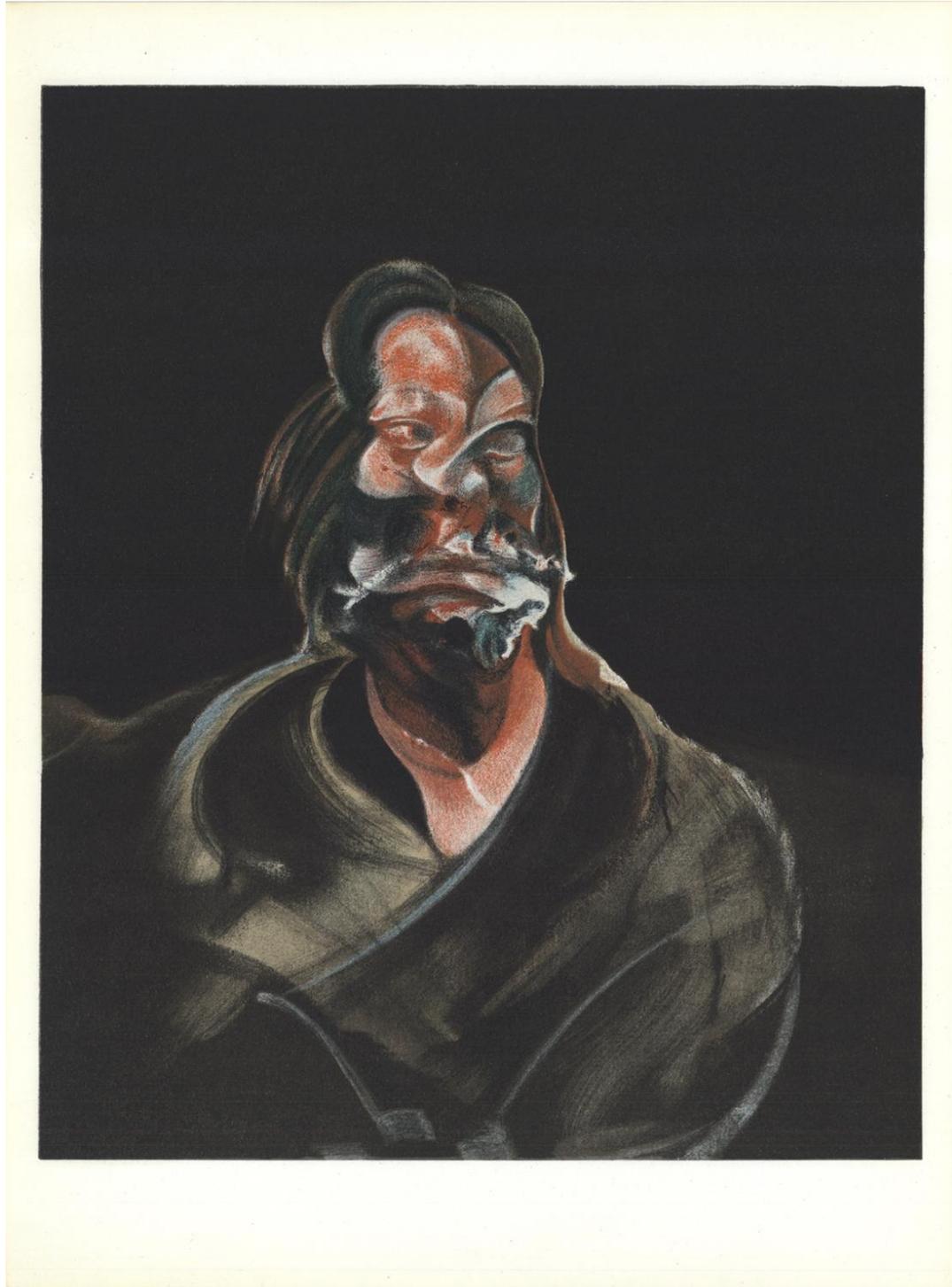
Price achieved in Auctions:

Anderson & Garland Anderson House, Crispin Court, Newbiggin Lane, Westerhope Newcastle upon Tyne NE5 1BF. Fine Art Sale, 19th July 2016. Lot 262 After Francis Bacon "Portrait of Isabel

Rawsthorne" lithograph printed by Maeght '1966 32 x 26cms; 12 1/2 x 10 1/4in.

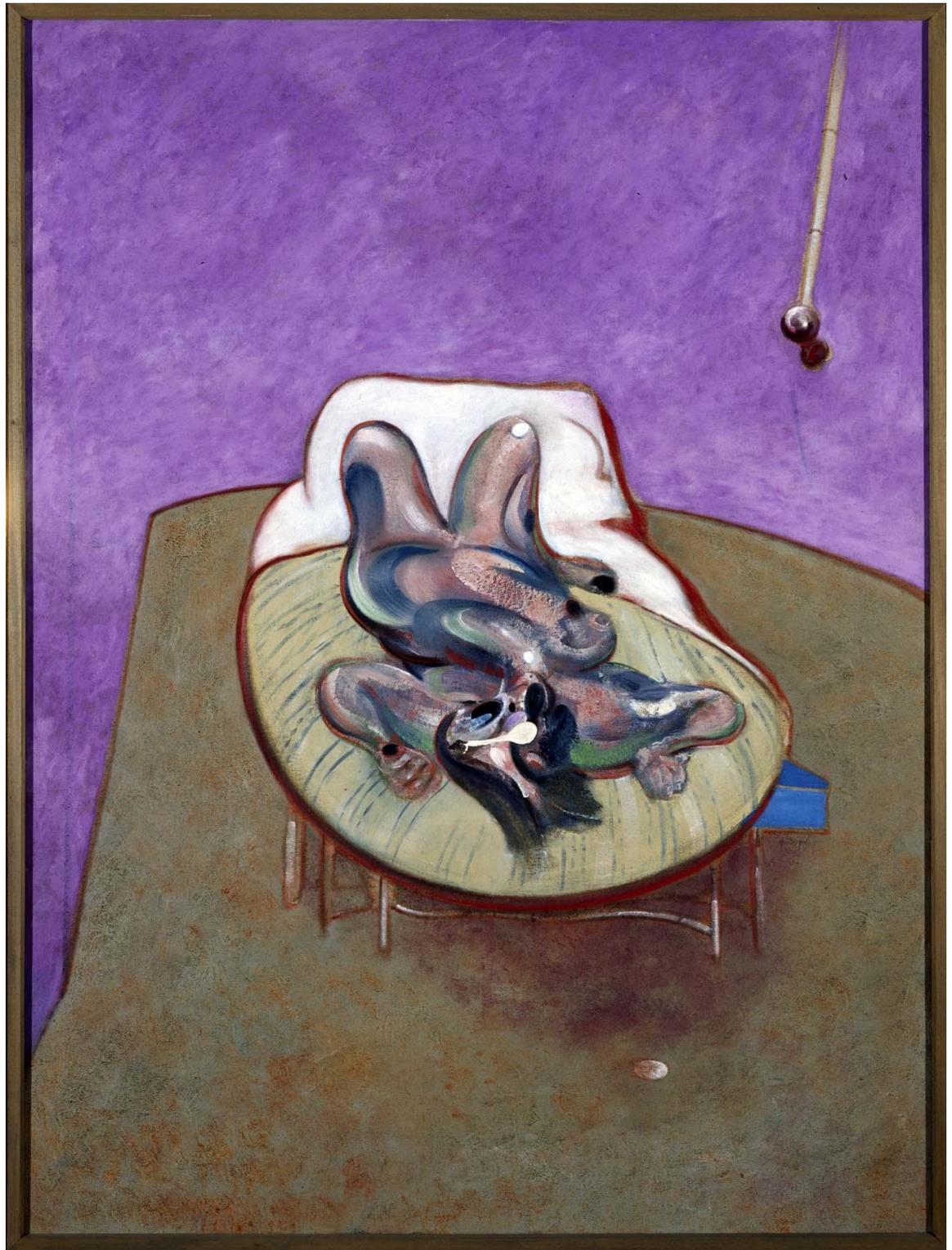
Provenance The Hester Gallery, Leeds. Sold for £280

ArtSnap: Francis Bacon. Isabel Rawsthorne, 1966 Lithograph 38 x 28 cm (14.82 x 10.92 in) Unsigned. Printed for Derriere le Miroir (issue number 162) and published in Paris by Maeght. Sold for £250. support@art-snap.com



Complement to No. : 23

Title:
Personnage
Couché
(Lying
Figure)
Date:
1966
**Catalogue
Raisonné:**
66-07
Type: Oil
on canvas.
Titled and
dated on
reverse



Measurements: 198 x 147 cm

Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid.

Register number: AS08088

Provenance: Entry date: 1988 (from the redistribution of the Museo Español de Arte Contemporáneo [MEAC] collection)

Exhibitions:

Francis Bacon: Recent Paintings, Galerie Maeght, Paris, 15 November 1966 - 31 December 1966 (9)

Francis Bacon: Recent Paintings, Marlborough Galleria d'Arte, Rome, January 1967

Francis Bacon: Recent Paintings, Galleria Toninelli, Milan, 02 February 1967 - 28 February 1967 (unnum.)

Francis Bacon: Recent Paintings, Marlborough Fine Art Ltd, London, 08 March 1967 - 14 April 1967 (6)

Francis Bacon: Paintings 1945-1982, The National Museum of Modern Art, Tokyo, 30 June 1983 - 14 August 1983

Selected Literature:

R.C. Kenedy, 'Francis Bacon' (: Art International, 1966). ill. p. 28 (b&w)

Michel Leiris, *Francis Bacon: Full Face and in Profile*, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). ill. No. 49, unpagged

Lord Grey Gowrie, 'Francis Bacon: Artist of Endgame' 19 May. (: The Sunday Times Magazine, , pp. 48-53 1985) ill. p. 49

Katharina Günther, *Francis Bacon: Metamorphoses* (London: The Estate of Francis Bacon, 2011). p. 19; ill. p. 18

Nicholas Chare, *After Francis Bacon: Synaesthesia and Sex in Paint* (Farnham: Ashgate, 2012). p. 82 (titled 'Reclining Figure')

Martin Harrison, *Francis Bacon: Catalogue Raisonné* (London: The Estate of Francis Bacon, 2016). pp. 36, 562, 708, 808, 878; ill. p. 809

Comment:

Francis Bacon began portraying figures lying on a bed with the triptych *Three Studies for a Crucifixion*, dated 1962. Early on, he represented human figures enclosed in a claustrophobic, dark space. Later, the explicit aspects of the portrait became something intimated in compositions of a single figure which establishes an ascetic space. Bacon approached the human body from the perspective of his nihilistic vision of existence, marked by the inevitability of death. The physicality of his depiction of the body seems to seek an immutability brimming with the vulnerability of human nature. His idea of being influences how he conceived painting. This reaffirmed figurative painting as a form of critical expression of reality during the period when abstraction was at the forefront. Bacon did not paint from life, instead he used memory and his personal photography archive as the main source of his imagery, which formed a visual dictionary of his world. The composition of *Lying Figure* (1966) demonstrates another of his points of reference, emerging from his dialogue with past masters such as Cimabue, Velázquez, Rembrandt, Poussin, Van Gogh and Picasso, and evoking the fallen figures of Mannerism through his representation of the body in forced foreshortening. Bacon, who lived through the successive collapses of the two world wars, went beyond visual replicas to reflect the human condition, the violence inherent in our nature, our existential isolation, the idea of being threatened, offering a new image of mankind that seems to embody the anguish of an entire age.

Museo Nacional Centro de Arte Reina Sofía

No. : 23

Sabatier : Not in Sabatier

Type: Offset Lithograph after Francis Bacon

Title: Personnage Couché (Lying Figure) with wide margins

Date: 1966

Publisher: Maeght Éditeur, Paris

Printer: Arte, Paris (Maeght)

Paper: Chiffon Mandeure

Plate size: 50 x 36,5 cm

Sheet size: 64 x 48,5 cm

Print run: 200 numbered proofs (some signed)

Price achieved in Auctions:

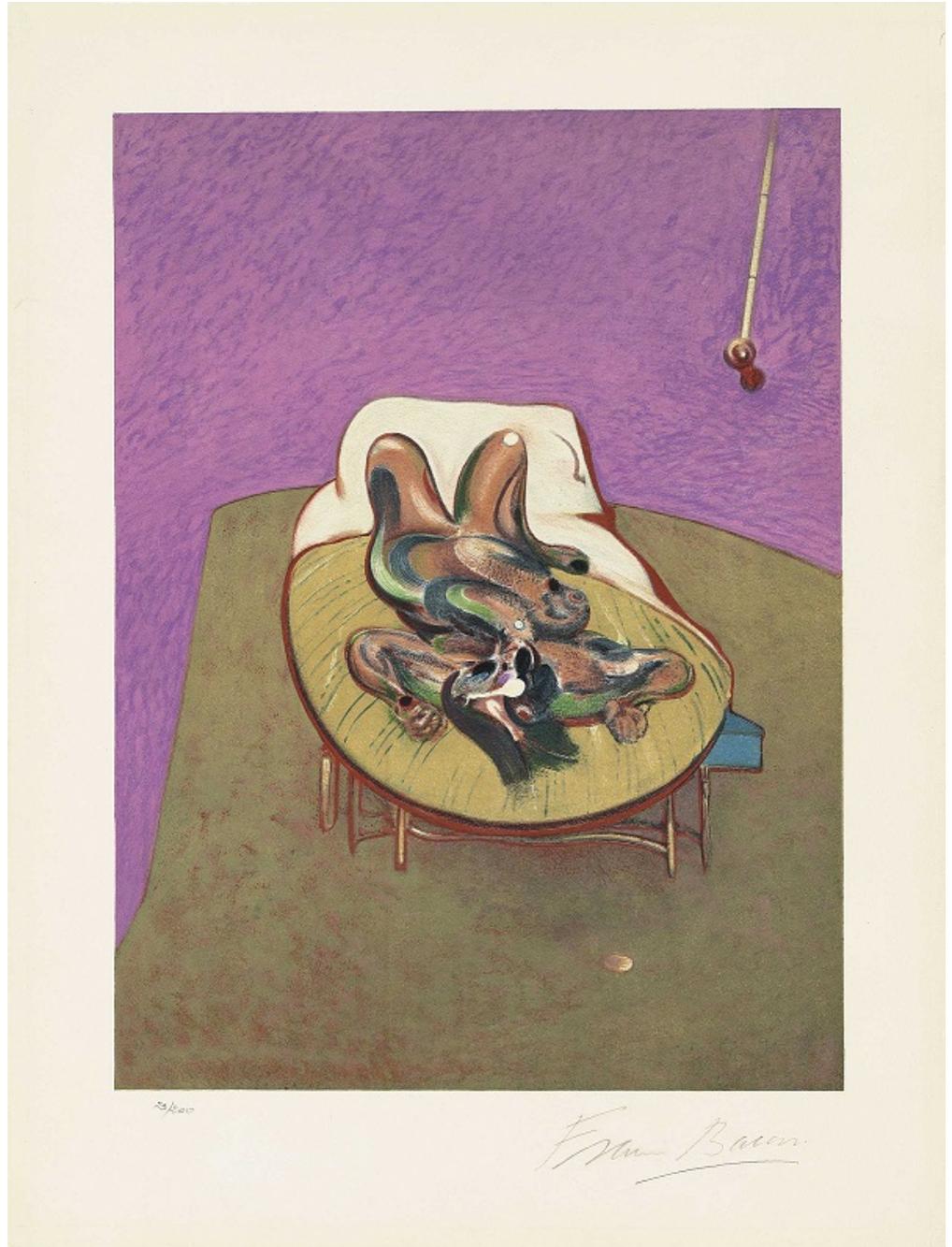
The illustrated proof, numbered 2/200 was sold by **Christie's Sale 1024 Francis Bacon: The Complete Prints Online** 22 October-5 November 2013. Lot 34. Lying Figure.

Francis Bacon.

lithograph in colours, 1966, on Chiffon Mandeure paper,

signed in pencil, numbered 2/200, published by Maeght, Paris, the full sheet, in good condition. Image: 500 x 370 mm. Paper: 640 x 485 mm. Estimate: GBP 6,000 - GBP 8,000 (EUR 6,829.80 - EUR 9,106.40) Price Realised: GBP 7,500

Kamelot Auctions, Philadelphia, PA, USA. Fine Art, Wine & Mid Century Modern. Thursday, Jun 13, 2019. Lot 0012 Description: After Francis Bacon (British, 1909-1996) Ohne Titel (reclining figure), color lithograph on paper, unsigned, edition 47/200 circa 1966. Ht: 19.5" Wd: 14.5" (50 x 37 cm). Unsigned. Ht: 13" Wd: 9.75" (33 x 24,7 cm) (plate)



No. : 24

Sabatier : Not in Sabatier

Type: Offset Lithograph after Francis Bacon

Title: Personnage Couché (Lying Figure) narrow margins

Date: 1966

Publisher: Maeght Éditeur, Paris

Printer: Arte, Paris (Maeght)

Paper: Chiffon Mandeuire

Plate size: 49,9 x 36,9 cm

Sheet size: 54 x 41 cm

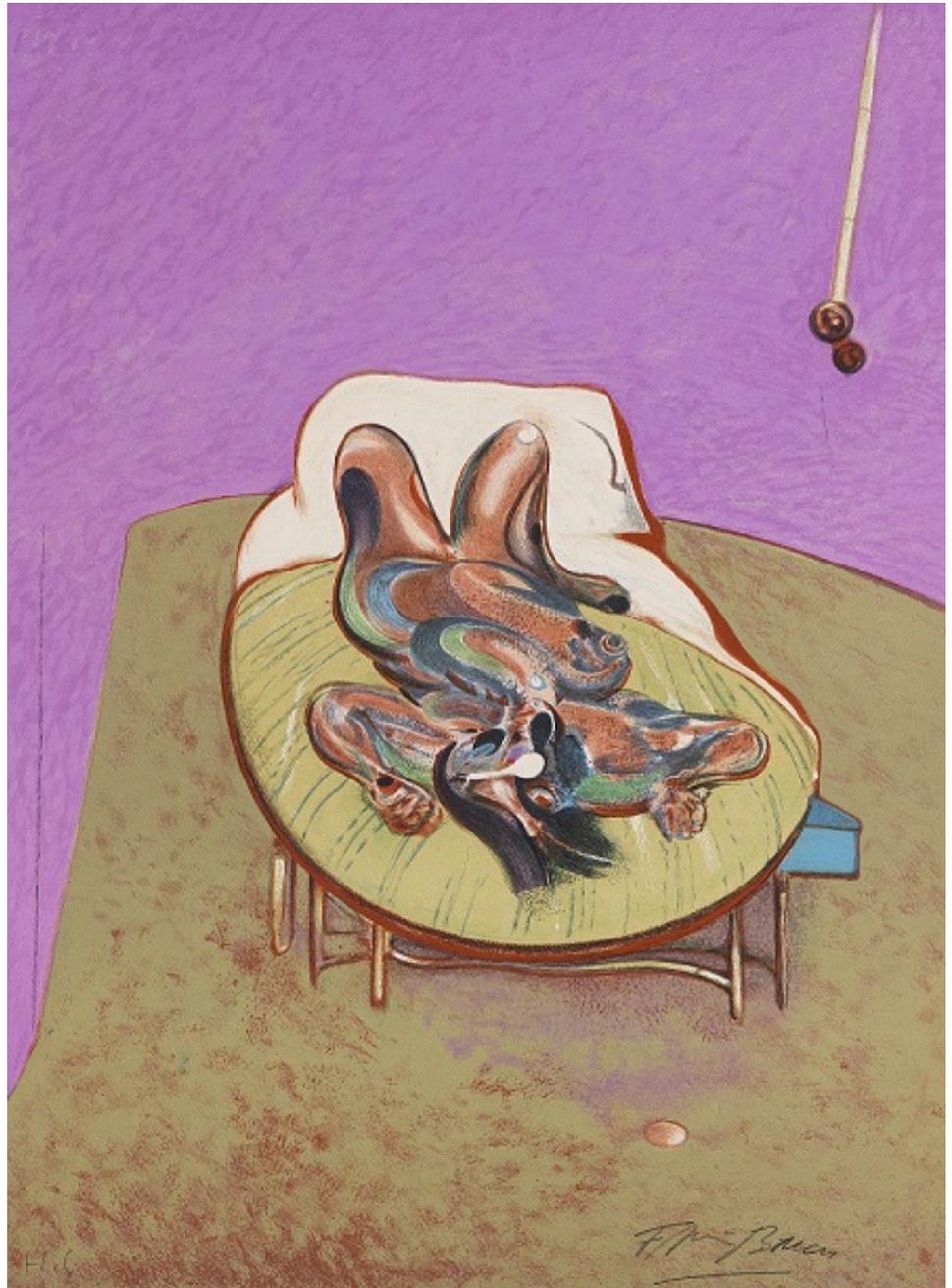
Print run: 200 numbered proofs (some signed)

Comment: This illustrated proof, marked Hors Commerce, was sold by Ketterer Kunst GmbH & Co., Joseph-Wild-Str. 18, 81829 Munich at its Sale 404 / *Post War/*

Contemporary Art, April 20. 2013 in Munich. Lot 581: "With inscription

H.C.. Signed copy aside from the unlimited poster edition. On smooth paper. 49,9 x 36,9 cm. Sheet: 54 x 41 cm. Next to the unsigned poster edition with letters for the exhibition "Francis Bacon" in the Galerie Maeght, Paris 1966, an unknown amount of proofs of this motif without letters was printed and some were signed by the artist. We are grateful to Bruno Sabatier, Paris, for his kind support in cataloging this lot."

Price achieved in Auctions: Lot: 581 Ketterer Kunst Sale 404 Result (incl. 25% surcharge): 3,125 EUR / 4,093 \$ Estimate: 2,500 EUR / 3,275 \$



No. : 25

Sabatier : Not in Sabatier

Other references:
Not in Tacou.
Catalogue Arte Vol. I. No. 28, "Affiches Maeght Editeur", page 40.

Type: Offset Lithograph after Francis Bacon

Title: Personnage Couché (Lying Figure)

Date: 1966

Publisher:
Maeght Éditeur,
Paris

Printer: Arte,
Paris (Maeght)

Paper: Light wove paper (Vélin)

Plate size: 50 x 36,5 cm

Sheet size: 70 x 45 cm

Print run:
Unknown

Comment: This is the poster announcing the exhibition *Francis Bacon: Recent Paintings*, Galerie Maeght, Paris, 15 November 1966 - 31 December 1966

GALERIE MAEGHT

13 rue de Téhéran Paris 8



BACON

© Maeght Editeur - Arte Paris

No. : 26

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Offset Lithograph after Francis Bacon

Title: Personnage Couché (Lying Figure)

Date: 1983

Publisher: National Museum of Modern Art, Tokyo

Sheet size: 71.12 x 50.8 cm

Print run: Unknown number of proofs, but a very limited edition given its extreme scarcity

Price achieved in Auctions:

Whyte's, 38

Molesworth St, Dublin D02 KF80, Ireland:

Christmas Auction

2018 - 9 December

2018 Lot 11 [Lying

Figure, 1966]

Exhibition Poster, 1983

Francis Bacon (1909-1992) Signature: signed top centre

Size: 28 x 20in. (71.12 x 50.80cm)

Exhibition details: 30

June to 14 August

1983, The National

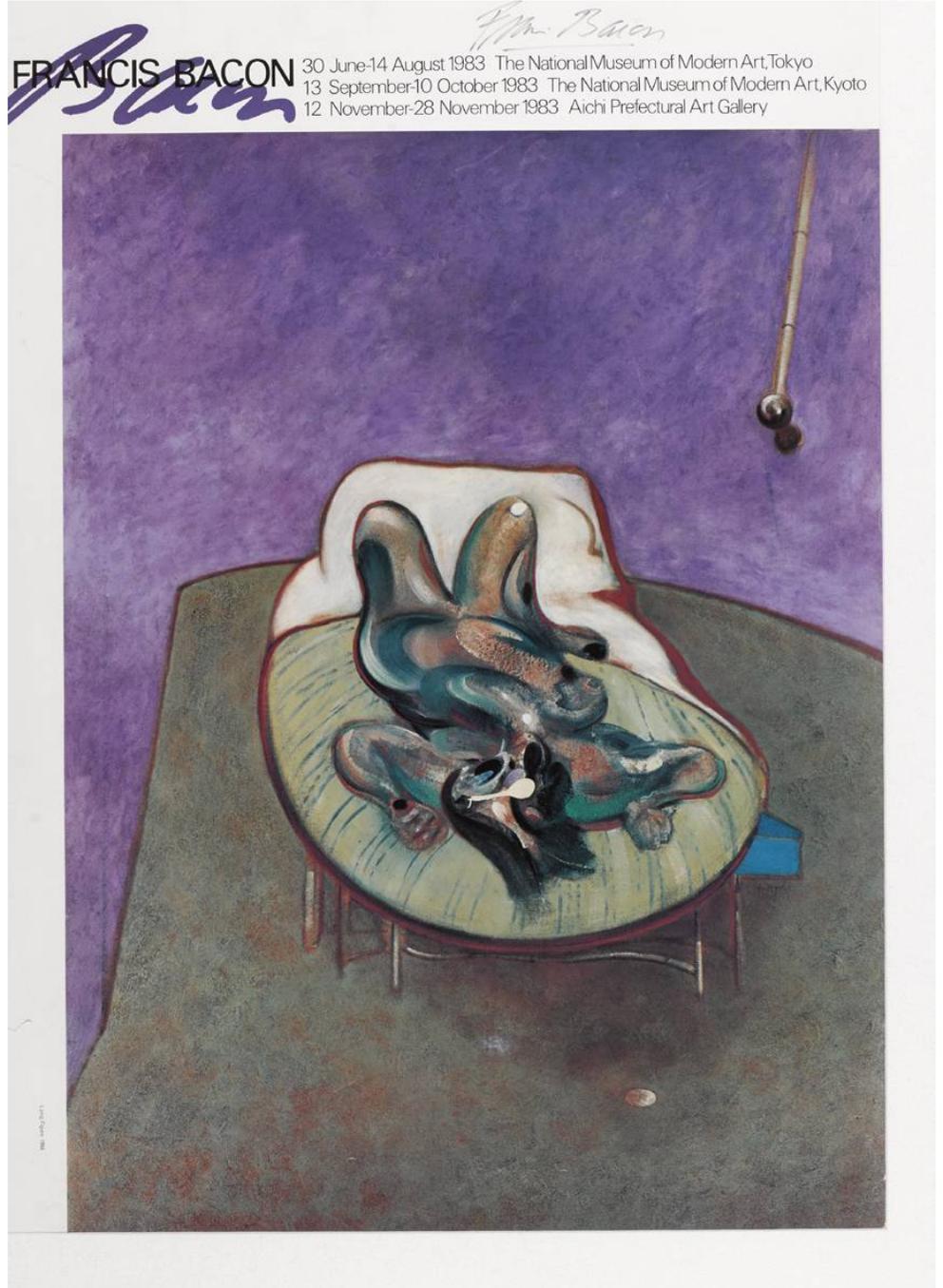
Museum of Modern

Art, Tokyo / 23

September to 10 October 1983, The National Museum of Modern Art, Kyoto / 12-28

November 1983, Aichi Prefectural Art Gallery. Estimate:€800 - €1,200 Price

Realised:€1,800



Complement to No. : 27

Title: Triptych August 1972 (Left panel)

Date: 1972

Catalogue Raisonné: 72-07

Type: Oil paint and sand on canvas inscribed on back in black felt-tipped pen 'Tryptich [sic] August 1972 | Left Panel' top left. ('Centre Panel' and 'Right Panel' for the other two)

Measurements: 198,1 x 147.3 cm

Current owner or museum:

Tate Gallery, London.

Reference T03073 Purchased 1980

Provenance: Purchased from Marlborough Fine Art Ltd., London (Grant-in-Aid), 1980

Exhibitions:

Francis Bacon: Recent Paintings 1968-1974, Metropolitan Museum of Art, New York, March-June 1975 (23, repr. in col.)

Francis Bacon: oeuvres récentes, Musée Cantini, Marseilles, July-Sept. 1976 (5, repr.)

Francis Bacon: oeuvres récentes, Galerie Claude Bernard, Paris, Jan.-Mar. 1977 (13, repr. in col.)

Francis Bacon, Fundacion Juan March, Madrid, April-May 1978, Fundació Joan Miró, Barcelona, June-July (5, repr. in col.)

Francis Bacon, Tate Gallery, London, May-Aug. 1985, Staatsgalerie, Stuttgart, Oct. 1985-Jan 1986, Nationalgalerie, Berlin, Feb.-Mar. 1986 (81, repr. in col., front cover, detail of left panel)

Francis Bacon: Loan Exhibition in Celebration of his 80th Birthday, Marlborough Fine Art, London, Oct.-Nov. 1989 (11, repr. in col. pp.28-30)

Francis Bacon: Paintings Since 1944, Tate Gallery Liverpool, Feb. 1990-Jan. 1991 (no number, repr. in col. pp.22-3)



The Transformation of Appearances: Andrews, Auerbach, Bacon, Freud, Kossoff, Tate Gallery exhibition at Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, Sept.-Dec. 1991 (19, repr. in col. [p.7])

Francis Bacon: Figurable, Museo Correr, Venice, June-Oct. 1993 (20 repr. Pp 66-7)

Visualising Masculinities, Tate Gallery, London, Dec. 1992-June 1993 (3)

Francis Bacon, Centre Georges Pompidou, Paris, June-Oct. 1996, Haus der Kunst, Munich, Nov. 1996-Jan. 1997 (65, repr. in col. p.177)

Francis Bacon, Louisiana Museum for Moderne Kunst, Humlebaek, Jan.-April 1998 (26, repr. in col. between pp.72 and 73 and on front cover (central canvas detail))

Selected Literature:

David W. Boxer, 'The Early Work of Francis Bacon', unpublished Ph.D thesis, John Hopkins University, Baltimore, Maryland 1975, pp.139, 154, 195, figs 97 (right panel),



156 (centre panel)

Lorenza Trucchi, Francis Bacon, Milan 1975, trans. John Shepley, London and New York 1976, p.13, repr. in col. on dust jacket (central panel detail), pl.166 (col.)

Hugh M. Davies, 'Bacon's "Black" Triptychs', Art in America, vol.63, no.2, March-April 1975, p.65, repr. pp.62-3 (col.)

Fenella Crichton, 'Paris Letter', Art International, vol.21, no.2, March-April 1977, p.57

Alice Ann Calhoun, 'Suspended Projections: Religious Roles and Adaptable Myths in John Hawkes's Novels, Francis Bacon's Paintings and Ingmar Bergman's Films', unpublished Ph.D thesis, University of South Carolina 1979, p.140, repr. p.194, fig.35

Gilles Deleuze, Francis Bacon: logique de la sensation, Paris 1981, p.36, pl.70 (col.)

Tate Gallery Acquisitions 1980-2, London 1984, p.42, repr.

Wieland Schmied, Francis Bacon: Vier Studien zu einem Porträt, Berlin 1985, pp.67-8, repr. p.78, pl.98

Emmanuel Cooper, *The Sexual Perspective: Homosexuality and Art in the Last 100 Years in the West*, London and New York 1986, 2nd ed. 1994, p.231, repr. pp.230-1 (left and right panels exchanged)

Hugh Davies and Sally Yard, *Francis Bacon*, New York 1986, pp.67-9,77, repr. pp.68-9 (col.)

Andrew Graham-Dixon, 'Bacon in Moscow', *Independent*, 1 Oct. 1988, p.30

Andrew Durham, 'Note on Technique', in *Francis Bacon: Paintings Since 1944*, exh. cat., Tate Gallery Liverpool 1990, pp.11,12

Simon Wilson, *Tate Gallery: An Illustrated Companion*, London, revised ed. 1991, p.247

Ernst van Alphen, *Francis Bacon and the Loss of Self*, London 1992, p.126

John Russell, *Francis Bacon*, 2nd ed. London and New York 1979, 3rd ed. 1993, p.153, repr. pp.162-3, pl.87 (col.)

Jeremy Lewison, 'Venice: Francis Bacon', *Burlington Magazine*, vol.135, no.1088, Nov. 1993, p.782

Andrew Sinclair, *Francis Bacon: His Life and Violent Times*, London 1993, p.220

Andrew Stephenson, *Visualising Masculinities*, exh. leaflet, Tate Gallery, London 1993, [p.2]

David Sylvester, 'Bacon's Course' in Achille Bonito Oliva (ed.), *Francis Bacon: Figurable*, exh. cat., Museo Correr, Venice 1993, p.68

David Sylvester, 'Francis Bacon in Venice', *Independent on Sunday*, 13 June 1993, *Sunday Review*, p.4, repr.

David Sylvester, 'Bacon's Course', *Modern Painters*, vol.6, no.2, summer 1993, p.21

Philippe Dagen, *Francis Bacon*, Paris 1996, p.52, repr. [pp.80-1], pl.51 (col.)

Michael Peppiatt, *Francis Bacon: Anatomy of an Enigma*, London 1996, p.250

Wieland Schmied, *Francis Bacon: Commitment and Conflict*, Munich and New York 1996, p.82, repr. [pp.135-7], pl.40 (col.)

Fabrice Hergott, 'La Chambre de Verre' in *Francis Bacon*, exh. cat., Centre Georges Pompidou, Paris 1996, p.52

Jean-Claude Lebensztejn, 'Notes sur Francis Bacon' in *Francis Bacon*, exh. cat., Centre Georges Pompidou, Paris 1996, p.47

David Sylvester, 'Un Parcours' in *Francis Bacon*, exh. cat., Centre Georges Pompidou, Paris 1996, p.28

Hervé Vanel, 'L'imagination technique' *Francis Bacon*, exh. cat., Centre Georges Pompidou, Paris 1996, p.70

The Twentieth Century Art Book, London 1996, p.82, repr. (col.)

Carter Ratcliff, 'Francis Bacon – An Exhibition', *Francis Bacon*, exh. cat., Louisiana Museum for Moderne Kunst, Humlebaek 1998, pp.29-30 (English text)

Comment:

La mort de Georges Dyer, son amant, donna certainement à Francis Bacon l'impulsion pour commencer un cycle de peintures autobiographiques. Une série de triptyques, véritable travail de deuil, illustre les propos qu'il tint auprès de David Sylvester : "Somme toute, j'ai eu une vie très infortunée, parce que tous les gens dont j'étais réellement épris sont morts. Et vous ne cessez pas de penser à eux ; le temps ne guérit pas. Mais vous vous concentrez sur quelque chose qui était une obsession, et ce que par l'acte physique vous auriez mis dans votre obsession vous le mettez dans votre travail" Pour le panneau central, Francis Bacon, à nouveau, réinterprète la photographie des lutteurs de

Muybridge. De ces corps accouplés émane un terrible rapport de force, renforcé par la symétrie des deux triangles noirs qui limitent le sol des deux panneaux extérieurs. Les deux personnages latéraux assis dans la même position sur une chaise (Georges Dyer à gauche et Francis Bacon à droite) présentent des membres liquéfiés comme des coulées organiques ou encore des membres absents, évacués. Francis Bacon disait aussi : "Ce qui m'intéresse davantage, c'est saisir dans l'apparence des êtres la mort qui travaille en eux. A chaque seconde perdant un peu de leur vie". Il n'y a rien à ajouter....

Gallery Michelle Champetier, Cannes
Tryptique 72 – Coup de cœur Février 2004

This work is generally considered one in a series of Black Triptychs which followed the suicide of Bacon's lover, George Dyer. Dyer appears on the left and Bacon is on the right. The central group is derived from a photograph of wrestlers by Edward Muybridge, but also suggests a more sexual encounter. The seated figures and their coupling are set against black voids and the central flurry has been seen as 'a life-and death struggle'. The artist's biographer wrote: 'What death has not already consumed seeps incontinently out of the figures as their shadows.'

Tate Gallery label
September 2016

Tate's essay:

Each of the panels of Bacon's Triptych - August 1972 has the male body as a point of focus. In the centre, a mêlée of limbs embodies a homosexual coupling, while to either side reassuringly domestic-looking chairs (such as the artist had at home) each support a single fragmentary figure. The detailed and intense working of the body contrasts directly with the flat expanses of the setting in a way that is typical of Bacon's paintings. The dense and energetic application of paint is confined to the figures, for which sand may have been added as a thickening material alongside dry paints reminiscent of pastel. As was his usual practice, the figures were completed in almost every detail before the background was finalised around them. Triptych - August 1972 is distinguished from preceding works by the severity of the setting: the black voids framing the figures, the mute colours of the planes denoting wall and floor, and the dark wedges of the side panels. The latter secured the formal symmetry of the triptych.

As a format, Bacon had resumed use of the large-scale triptych (each panel usually 78 x 58 inches) in the early 1960s and, by 1972, it was his established means for major statements. The three-part composition had the advantage of simultaneously isolating and juxtaposing the participating figures in such a way as to guard against narrative qualities that he was at pains to avoid. The simplicity of Triptych - August 1972 may be compared to that of the significantly earlier Three Figure in a Room, 1964 (Musée National d'Art Moderne, Paris), in which the figures control open spaces by the simple contortions of their poses. Nevertheless, Hugh Davies has suggested that the compositions of the 1970s can be divided into portraits and 'idea' triptychs, the latter - of which Triptych - Studies from the Human Body, 1970 (private collection) is an example - reflecting 'the conjugation of several ideas, both literary and visual'. Davies went on to suggest that Triptych - August 1972, which might be taken as a portrait triptych, encompassed both

categories. In this respect it fitted with a number of works from 1972-4 which have been linked thematically.

The bodies in *Triptych - August 1972* are not whole, and it is especially difficult to disentangle the central coupling figures. Their torsos appear very abbreviated but a single head - mouth pressed to the floor, eyes tightly closed, thin brown hair thrown forwards - emerges to the left of the amalgam. Most of these details are masked by suggestive overlaid strokes of white. In 1973 Bacon described his recourse to chance in the similar coupling in the earlier *Triptych - Studies from the Human Body*:

I wanted to make an image which coagulated this sensation of two people in some form of sexual act on the bed, but then I was left completely in the void and left absolutely to the haphazard marks which I make all the time. And then I worked on what's called the given form. And, if you look at the forms, they're extremely ... unrepresentational. Bacon was helped towards the irrationality of this amalgam by adapting the pose from one of his favourite photographic sources: 'Some Phases in a Wrestling Match' from Eadweard Muybridge's sequential photographs of moving bodies published as *The Human Figure in Motion*. The painter owned a copy of an edition of this book and the removed page with this image has been documented; in 1966 he described these photographs as a 'dictionary' of human motion. Attracted to the display of the active male nude, he had adapted this particular frame for his earliest images of homosexual sex: *Two Figures*, 1953 (private collection) and *Two Figures in the Grass*, 1954 (private collection). In a succession of canvases, the bodies from the Muybridge photograph gradually lost their separate individuality. Two years after their appearance in the Tate's painting Bacon cast some light on this homogenising process, saying: 'I've often used the wrestlers in painting single figures, because I find that the two figures together have a thickness that gives overtones which the photographs of single figures don't have.' As distinct from the painter's own formal discussions, Otto Karl Werckmeister has proposed that all of Bacon's art was circumscribed by the fact of his homosexuality. Although this has been qualified by others - Emmanuel Cooper contended that 'homosexuality ... has never been treated by Bacon literally or as a separate concern' - the depiction of such a sexual pairing must be considered significant (especially as it had remained illegal in Britain until 1968). In this light, the small arrow above the legs of the central figures in *Triptych - August 1972* overtly signals the movement of their coupling just as the splashes of white signal its consummation. In 1975 Donald Kuspit's expressed the view that Bacon's use of such chance marks was masturbatory in so far as it was associated with the individual's isolation and 'creation ex nihilo'. While assuming that the work might be analysed on the basis of 'homosexual traits', Kuspit drew parallels between Bacon and Jean Genet; he quoted Jean-Paul Sartre's distinction of heterosexual from homosexual sex - 'the recognized gesture sends him back to the world' - meaning that each partner is aware of the other's experience without the mystery which divides the sexes. This contention has since been specifically contradicted by Ernst van Alphen's discussion of the central panel of the Tate's triptych with its 'total disintegration of selves, caused, again, by the blurring of the self/other relationship.' Across these differing views runs the shared conviction that autobiography, and specifically, Bacon's homosexuality was a key determinant of his work.

The fragmentary nature of the two seated figures in the outside panels of *Triptych - August 1972* may appear to be related to Bacon's haphazard methods. By reconceiving

the human body in a process that accepted the irrational – whether through modifying a source or through the application of chance marks – he observed in 1974 that the image ‘seems to come onto the nervous system much more strongly’. Certainly these figures are missing parts of their chests and limbs, and it is often suggested that such bodies in the paintings have been eaten away; one commentator has described those in *Triptych - August 1972* as having ‘literally been absorbed by the “blackness” of the void behind’. Close inspection of the canvases shows that they were conceived as partial and that no revision was undertaken. Thus, the lower part of the left hand figure’s torso was simply never painted. The resulting opening was controlled by the addition of a fine dashed white line demarcating the torso (running through the absent nipples); as well as projecting into the black plane, it serves to lend spatial recession to the torso-less figure. If parts of the bodies were omitted, there were also unexpected additions. The two seated figures appear to ooze amorphous forms suggestive of cast shadows, which have the blue and pink colouring of the body. The lilac pool below the central pairing is simpler in form and less suggestive of flesh. Both types of detail recall how (in a discussion of proposed sculptures in 1971) Bacon envisaged ‘a kind of structured painting in which images, as it were, would arise from a river of flesh’. He qualified this apparently ‘terribly romantic idea’ by noting ‘but I see it very formally’. It was a device particularly favoured in the works of the first half of the 1970s. One commentator has seen the pools as ‘life draining from the figures’ and associated them with Bacon’s admiration for Shakespeare, presumably referring to ‘O that this too too solid flesh would melt’ in *Hamlet* (I,ii). Since his death, Bacon has been reported as describing the figure in this painting as having ‘the life flowing out of him’. As this happens the shadow is made fleshy.

Triptych - August 1972 was first shown in Bacon’s exhibition at the Metropolitan Museum of Art in New York in 1975. In many ways, its three panels closely reflect Harry Geldzahler’s general description in the accompanying catalogue:

Bacon’s subject is most often the single human being, alone and flayed by a haunting series of circumstances, dire and nonspecific. Where there are two figures, brutality and tenderness are coupled so intricately that we are left with the impression of high drama, quintessential moments that could be exorcised only through the paintings. The grotesque, even sadistic, content of Bacon’s art, realized through the masterful application of paint, lies at the heart of his aesthetic achievement. It is possible to feel excitement at the traditional bravura of the paint handling, and horror at the rawness of the subject.

While the ‘quintessential moments’ and the contrast between technique and imagery remain pertinent, the description of ‘grotesque, even sadistic’ qualities particularly reflects anxieties about Bacon’s art in that period and perhaps especially for an American audience. The popular association of his work with anguish and debauchery was confirmed when the film director Bernardo Bertolucci used Bacon’s paintings in the opening credits of the controversial and sexually explicit *Last Tango in Paris* (1972).[28] At the same time, Bacon’s realism sat uncomfortably with contemporary perceptions of modernism – a distinction neatly encapsulated by the contrasting receptions of his exhibition and the concurrent show of the abstract work of Brice Marden at the Guggenheim Museum.

The New York exhibition was the first major show since Bacon's much larger Parisian retrospective at the Grand Palais in 1971, and, remarkably, only one other solo exhibition (in Milan) had intervened. The personal reasons for this dearth of public exposure are not hard to find. The artist's former lover, George Dyer, had accompanied him to Paris for the final preparations in October and - under the influence of a cocktail of drink and drugs - committed suicide in a hotel bathroom on the eve of the opening. The emotional turmoil that followed this loss was reflected on different levels. The number of surviving paintings decreases in the years up to the New York exhibition: fourteen works from 1972, ten from 1973 and six from 1974. The artist's biographer, Michael Peppiatt, has seen this period as reflecting Bacon's gradual realisation of his 'loss and guilt'. To a conversation in the 'early summer of 1972' - just prior to making the Tate's triptych - he attributed Bacon's remark 'Not an hour goes by, of course, when I don't think about George.' It prefaced the artist's description of his lover's earlier attempts at suicide, and the regret felt at helping him out of his life of petty crime into comfortable indolence. Knowledge of Dyer's death has circumscribed the interpretation of the ensuing paintings. He had been the subject, identified or not, of many of Bacon's works shown in Paris, and his appearance in subsequent images indicates a deliberate commemoration. He is recognisable as the left-hand figure in *Triptych – August 1972*. Although some have suggested that the right-hand figure resembles Bacon himself, it seems likely that this, too, was Dyer, as asserted in an earlier Tate catalogue. Both figures wear underpants, a code - as Sylvester has pointed out - that Bacon habitually used to refer to Dyer's reputed modesty. This presentation of different aspects of the same figure is not unusual in the related works. The memorial process was initiated in *Triptych, 1971* (private collection) which is also sometimes known as *Triptych in Memory of George Dyer*, and was seemingly painted immediately after the event. It shows three aspects of the man including (in the central panel) his enigmatic presence unlocking a door on a staircase, which appears to relate to Bacon's admiration for T.S. Eliot's *The Waste Land*. The dark silhouette of this figure, though set with its companions against a lilac ground, heralds the noticeably more restrained colouring of the works first discussed by Hugh Davies as the 'Black' triptychs when they were shown in New York. Although other canvases were completed alongside these, Davies identified the Tate's *Triptych – August 1972* as the first of a trio, followed in the next year by *Three Portraits – Triptych 1973* (Marlborough Fine Art) and *Triptych, May-June 1973* (private collection). Both of these have at one time or another assumed titles recalling Dyer's death: *Three Portraits - Posthumous Portrait of George Dyer*, *Self-Portrait*, *Portrait of Lucian Freud* and *In Memory of George Dyer – Triptych* respectively. Although the characterisation as 'Black' dramatises the change in mood around late 1971, it literally denotes the shift from the strong colour of such works as the orange *Triptych – Studies from the Human Body, 1970*. In revising the grouping a decade later, Davies (with Sally Yard) reduced the emphasis on *Three Portraits – Triptych 1973* in favour of *Triptych, March 1974* (private collection) identified as 'the final work of the black trilogy'. This revision - based upon the black backgrounds - may be open to question, both because the 1974 painting came significantly later than the ten month period in which the others were made and because its figures appear deliberately generalised and anonymous. Given the concentrated period in which the earlier triptychs were completed, an increasingly programmatic approach may be assumed in their conception. Certainly

Triptych, May-June 1973 is one of the few paintings in which there appears to be some deliberate narrative content, as the three panels isolate the stages of the final death-throws of Dyer (who is easily recognisable) in the Parisian hotel bathroom in which he was found. In each the figure is crumpled and isolated in a black space beyond a doorway, though in the central panel it casts a black-winged shadow onto the mushroom foreground. Three Portraits – Triptych 1973 also features the doorway device in order to frame the three sitters, although the colouring is muted rather than threateningly dark, with the exception of the black shadows extending from each figure. The portrait of Dyer here is closely related in pose to the left hand panel of Triptych – August 1972, as Davies has noted, although the handling is softer than in the more robust Tate painting. No such narrative is legible in Triptych, March 1974, where a nude is flanked by a butcher and a photographer.

There is no clear evidence that the painter conceived these works as a sequence. Indeed he is reported as having chosen the black background of the Tate painting ‘because the images looked best against that colour, and not for any symbolic reason’. However, some indication may be gleaned from the selection of his four solo exhibitions between 1975 and 1978, over which Bacon may be assumed to have had some influence. Triptych – August 1972 and Triptych, May-June 1973 featured in all of these shows and remained in the artist’s possession throughout this period; this suggests a deliberate establishment of their thematic and compositional relationship. Different works were selected to accompany them at different venues. In New York, both Three Portraits - Posthumous Portrait of George Dyer, Self-Portrait, Portrait of Lucian Freud and Triptych, March 1974 were shown. The latter was included in the exhibition in Marseilles, where Triptych, 1971 (with Dyer standing on the stairs) also featured. In both the Parisian and Spanish exhibitions that followed, Triptych, 1971 remained but Triptych, March 1974 was omitted. From this it may be concluded that Davies’s limited grouping was not recognised by Bacon, but that the central pairing of Triptych – August 1972 and Triptych, May-June 1973 had some significance for him perhaps within a wider accumulation of related works. It is worth noting that the illustrated pages of the catalogue of the 1977 Paris exhibition – Bacon’s first since Dyer’s death there – were prominently edged in black.

Within the evolution of the works shown in these exhibitions Triptych – August 1972 was pivotal in setting the standard for more austere compositions. This having been said, its devices and colouring recall the much earlier Three Figure in a Room, 1964, a fact which has encouraged Philippe Dagen to observe that a biographical interpretation is inadequate as Dyer’s suicide could have no bearing on the earlier composition. The link may have been established by the fact that the 1964 triptych was the first in which Dyer had featured, and, in the early 1970s, Bacon kept a reproduction of it pinned to the wall; it is visible in Peter Beard’s photographs of the studio. While the poses of the 1964 painting were not reiterated eight years later, the isolated display of the male nude in both compositions is set in a similarly ambiguous mushroom coloured space, with the symmetry of the outer panels established by dark foreground wedges. Other details in Triptych – August 1972, and the notable introduction of black, seem to be deliberately resumed in Triptych, May-June 1973, the painting with which Bacon paired it most often. The simple flat openings provide a dark foil for the figures, but this was further dramatised in the later painting by an angling of the door-frames which induces a sense

of claustrophobic space. As well as showing a development, this may reflect the different themes of (remembered) sex in *Triptych – August 1972* and death in *Triptych, May-June 1973*.

The triptychs have been characterised by Davies and Yard as dealing with ‘a struggle against death’. This follows Davies’s earlier description of ‘a life-and-death struggle’ in the central panel of the Tate’s painting where the homosexual coupling is ‘perilously close to a darkened doorway invested with all the threat of a limitless void’. He proposed that the painter attempted ‘to elevate his friend’s internal struggle to the level of a universally tragic image by adopting the metaphor of the two wrestlers locked in mortal combat’. A suggestion of an ‘internal conflict’ for the painter himself may be found in the way in which the self-portrait turns away from this central scene. Michael Peppiatt saw death as almost pervasive in the painting: ‘What death has not already consumed seeps incontinently out of the figures as their shadows.’ This contemplation of mortality may be reflected in the parallel increase in Bacon’s self-portraits at this time - seven in 1972 and five in 1973 – as well as his contemporary comments to Peter Beard:

Death is the only absolute that we know in this life. Death is the one absolute certainty. Artists know that they can’t defeat it, but I think that most artists are very aware of their annihilation – it follows them around like their shadow, and I think that’s one of the reasons most artists are so conscious of the vulnerability and the nothingness of life. Bacon’s repeated use of Dyer’s likeness in subsequent paintings, through which an iconography was evolved for him (which included the white underwear seen in the Tate painting), reflected this contradictory need to commemorate in the face of mortality. This has some concordance with the traditional use of the triptych format for religious images, so that the confrontation of death in these paintings has connections with Bacon’s secularised versions of the sacrifice of the Crucifixion.

As has been suggested, the designation of a trio of works as ‘Black’ triptychs is problematic in enforcing their isolation from the rest of Bacon’s output at that moment – as well as that of his contemporaries. Nevertheless, it serves a purpose in focussing on works widely regarded as remarkable and as marking a shift in the artist’s career from violent to tragic subject matter. In justifying the addition of *Triptych, March 1974*, Davies and Yard noted how it ‘transcends the pathos of its companion triptychs to become an enigmatic and summary work’. A sense of the achievement in these works of a tragic art – aspirations to which Bacon had been questioned about by more than one observer - has been summarised by Wieland Schmied:

In the ‘black’ triptychs Bacon gave the world a series of images that not only explore fundamental forms of human experience, but are also entirely new ... the paintings can be seen as a ‘pathos formula’ for our own time: in the midst of the modern world they remind us of the brute facts of existence and force us ... to acknowledge the fact of our own frailty.

Such claims fit with the sustained tendency to read Bacon’s work as ‘existential’ and this may be justified by the biographical information which surrounds this group. As Michel Leiris observed of the painter’s output in general, they ‘help us, most powerfully, to feel the sheer fact of existence as it is sensed by a man without illusions’.

Matthew Gale
Tate Gallery

No. : 27

Sabatier : 23

Other references:

Tacou 24

Type: Lithograph
in colors

Title: Triptyque

Août 1972 /

Triptych August
1972 (Left panel)

Date: 1979

Publisher:

Galerie Maeght,
Paris. Sabatier
mentions Galerie
Lelong, Paris as
publisher, but it is
only in 1982 that
the gallery took the
name *Galerie
Maeght-Lelong*,
becoming from
1987 *Galerie
Lelong*

Printer: Atelier
Maeght, Paris.
Sabatier mentions
Galerie Lelong,
Paris as printer, but
it is only in 1982
that *Atelier Maeght*
became *Atelier
Lelong*.

Paper: Vélin
d'Arches

Plate size: 65,6 x
48,3 cm

Sheet size: 89,7 x
62,5 cm

Print run: 180 proofs numbered in Arabic numbers; unknown number of Hors
Commerce proofs and épreuves d'artiste. All signed bottom right.

Price achieved in Auctions:

Christie's Sale 5705. *Modern & Contemporary Prints*. London 19 September 2012 Lot
63. Francis Bacon (1909-1992) Triptych August 1972 (Sabatier 23). the complete set of
three lithographs in colours, 1979, on Arches wove paper, each signed in pencil,
numbered 31/180 (there were also some hors commerce impressions and artist's proofs),



published by Galerie Lelong, Paris, the full sheets, taped to the mount with brown tape, scattered foxing in the margins, each framed. L. 655 x 485 mm., S. 625 x 900 mm. (each) (3) Price realised GBP 18,750 Estimate GBP 15,000 - GBP 20,000

Christie's: Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October - 5 November 2013. Lot 21. Triptych August 1972. The set of three lithographs in colours, 1979, on Arches paper, each signed in pencil, numbered 24/180, published by Galerie Lelong, Paris, the full sheets, in very good condition Image: 655 x 485 mm. (each) Paper: 898 x 620 mm. (each) (3) Estimate: GBP 15,000 - GBP 25,000 (EUR 17,074.50 - EUR 28,457.50)

Artcurial: Sale 2506 *Francis Bacon, L'œuvre gravé Alexandre Tacou Collection* - 02 December 2013. Lot 10 Francis Bacon (1909-1992) Triptych August 1972 - 1972, 1989. 3 Lithographies en couleurs, chacune signée et numérotée 82/180 74,5 x 56 cm l'une (à vue) - 3 lithographs in colors ; each signed and numbered. Estimation 15 000 - 20 000 € Sold 25,980 €

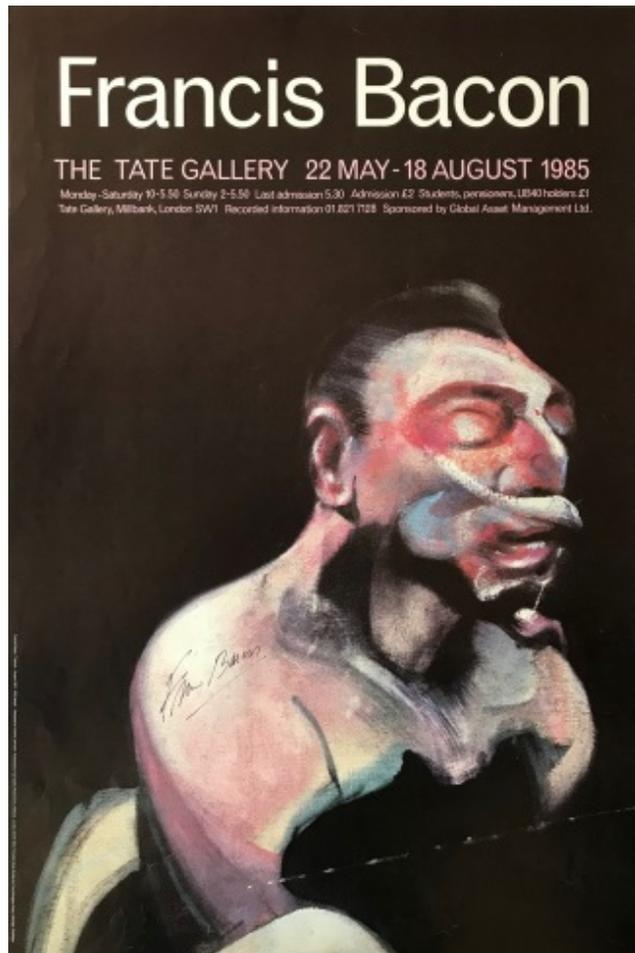
Sotheby's Prints & Multiples 18 March 2014 London Lot 104 Francis Bacon Triptyque Août 1972 (Sabatier 23) The complete set of three lithographs printed in colours, 1979, each signed in pencil, numbered 108/180, on wove paper, published by Galerie Lelong, Paris, each framed. each image: 656 by 483mm 25 7/8 by 19in. each sheet: 897 by 625mm 35 3/8 by 24 5/8 in. Estimation 12,000 — 18,000 GBP Lot. Vendu 21,250 GBP (Prix d'adjudication avec commission acheteur)

Ketterer: Sale: 416 *Post War / Contemporary Art*, June 07. 2014 in Munich Lot 757 Francis Bacon - Triptyque Août 1972, 1979. 3 Lithograph in colors on separate sheets.

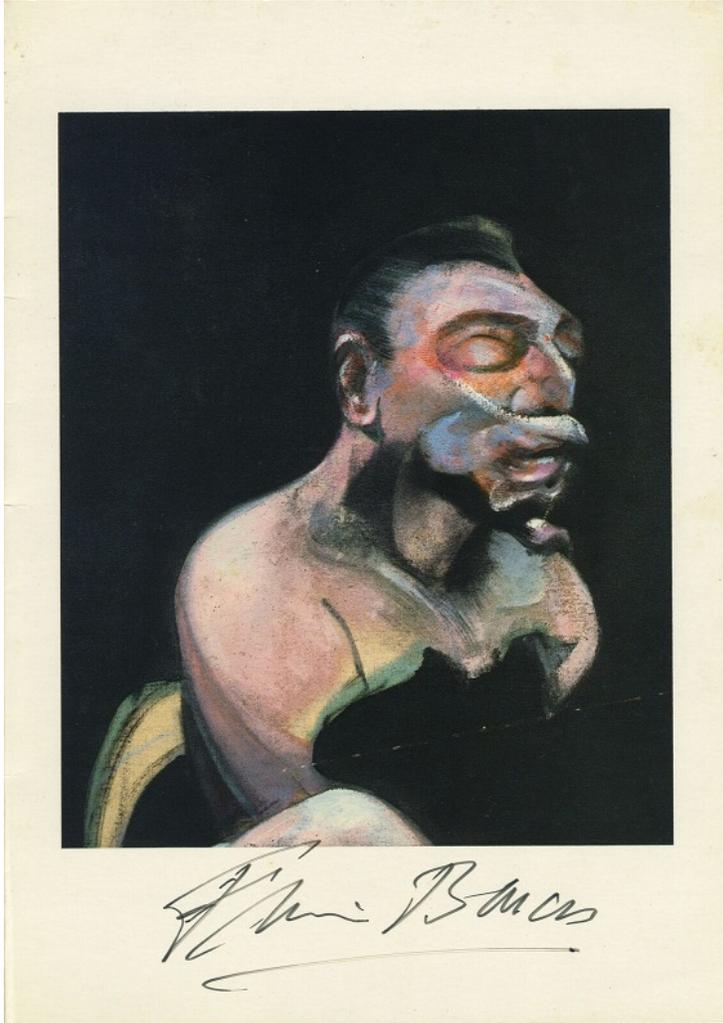
Sabatier 23. Each signed and numbered. From an edition of 180 copies. On wove paper by Arches (without watermark). Each 65,6 x 48,5 cm (25,8 x 19 in). Sheet: each ca. 89,5 x 62,5 cm (35,2 x 24,6 in). Color lithograph after the painting of the same name from 1972. Published by Galerie Lelong, Paris. [KP]. Estimate: € 20,000 / \$ 22,000 Sold: € 28,750 / \$ 31.625 (incl. 25% surcharge)

Comment:

The Tate Gallery used a portion of the left panel painting reproduced in the previous print for both a Poster announcing an exhibition (*Francis Bacon*, Tate Gallery, London, May-Aug. 1985. It also went to the Staatsgalerie, Stuttgart, Oct. 1985-Jan



1986, and to the Nationalgalerie, Berlin, Feb.-Mar. 1986). Furthermore it used this portion to illustrate the cover of the invitation to the Press View of the exhibition. We reproduce a cover signed by Bacon.



Complement to No. : 28

Title: Triptych August
1972 (Center panel)

Date: 1972

Catalogue Raisonné:
72-07

Type: Oil paint and
sand on canvas inscribed
on back in black felt-
tipped pen 'Tryptich [sic]
August 1972 | Centre
Panel' top left

Measurements: 198,1 x
147.3 cm

**Current owner or
museum:** Tate Gallery,
London. Reference
T03073 Purchased 1980

Provenance: Purchased
from Marlborough Fine
Art Ltd., London (Grant-
in-Aid), 1980



No. : 28

Sabatier : 23

Other references:

Tacou 24

Type:
Lithograph in colors

Title:
Triptyque Août
1972 / Triptych
August 1972
(Center panel)

Date: 1979

Publisher:
Galerie Maeght,
Paris. Sabatier
mentions Galerie
Lelong, Paris as
publisher, but it is
only in 1982 that
the gallery took
the name *Galerie
Maeght-Lelong*,
becoming from
1987 *Galerie
Lelong*

Printer: Atelier
Maeght, Paris.
Sabatier mentions
Galerie Lelong,
Paris as printer,
but it is only in
1982 that *Atelier
Maeght* became
Atelier Lelong.

Paper: Vélin
d'Arches

Plate size: 65,6 x 48,3 cm

Sheet size: 89,7 x 62,5 cm

Print run: 180 proofs numbered in Arabic numbers; unknown number of Hors Commerce proofs and épreuves d'artiste. All signed bottom right.

For Sale early 2020 at:

Galerie Lelong & Co., 13 rue de Téhéran 75008 Paris - Tél : (33) 1 45 63 13 19
info@galerie-lelong.com;

Price achieved in Auctions: See above



Complement to No. : 29

Title: Triptych August
1972 (Right panel)

Date: 1972

Catalogue Raisonné: 72-07

Type: Oil paint and sand
on canvas inscribed on back
in black felt-tipped pen

'Triptych [sic] August 1972 |
Right Panel | Francis Bacon'
top left

Measurements: 198,1 x
147.3 cm

Current owner or museum:

Tate Gallery, London.

Reference T03073 Purchased
1980

Provenance: Purchased from
Marlborough Fine Art Ltd.,
London (Grant-in-Aid), 1980



No. : 29

Sabatier : 23

Other references:

Tacou 24

Type: Lithograph in colors

Title: Triptyque Août 1972 / Triptych August 1972 (Right panel)

Date: 1979

Publisher: Galerie Maeght, Paris. Sabatier mentions Galerie Lelong, Paris as publisher, but it is only in 1982 that the gallery took the name *Galerie Maeght-Lelong*, becoming from 1987 *Galerie Lelong*

Printer: Atelier Maeght, Paris. Sabatier mentions Galerie Lelong, Paris as printer, but it is only in 1982 that *Atelier Maeght* became *Atelier Lelong*.

Paper: Vélín d'Arches

Plate size: 65,6 x 48,3 cm

Sheet size: 89,7 x 62,5 cm

Print run: 180 proofs numbered in Arabic numbers; unknown number of Hors

Commerce proofs and épreuves d'artiste. All signed bottom right.

Price achieved in Auctions: See above

For Sale early 2020 at:

Galerie Lelong & Co., 13 rue de Téhéran 75008 Paris - Tél : (33) 1 45 63 13 19

info@galerie-lelong.com; [Fineartmultiple info@fineartmultiple.com](mailto:info@fineartmultiple.com) [Triptych August 1972 \(Right Panel\), 1989](#) Lithograph Signed and numbered 89.5 x 61 cm (35.2 x 24 in) Edition of 180

FAM-E: FBA-47-1478776914-X-180 Price £15,000 (€16,854incl. VAT (margin taxed) Estimated Shipping Cost £512 Art Shipping Insurance £225



Complement to No. : 30

Title: Carcasse de viande et oiseau de proie / Le Bœuf (Carcass of Meat and Bird of Prey)

Date: 1980

Catalogue Raisonné: 80-06

Type: Oil and Letraset (dry transfer lettering) on canvas. Titled, signed and dated verso

Measurements: 198 x 147 cm

Current owner or museum: Musée des Beaux-Arts de Lyon. Legs Jacqueline Delubac, 1997. N°Inventaire 1997-21

Exhibitions:

Un Musée éphémère: Collections privées françaises 1945-1985, Fondation Maeght, Saint-Paul-de-Vence, 05 July 1986 - 05 October 1986 (9)

De Manet à Bacon: La collection Jacqueline Delubac, Musée des Beaux-Arts de Lyon, Lyon, April 1998

Collection Delubac: From Picasso to Bacon, Fundação Centro cultural de Belém, Belém, 12 October 2001 - 13 January 2002 (48)

Picasso, Matisse, Dubuffet, Bacon. Les Modernes s'exposent au Musée des Beaux-Arts de Lyon, Musée des Beaux-Arts de Lyon, Lyon, 10 October 2009 - 15 February 2010

Jacqueline Delubac, Le choix de la modernité: Rodin, Lam, Picasso, Bacon, Musée des Beaux-Arts de Lyon, Lyon, 07 November 2014 - 16 February 2015

Francis Bacon/Bruce Nauman. Face to face. Musée Fabre (2017), Musée Fabre, Montpellier, 01 July 2017 - 05 November 2017

Selected Literature:

Michel Leiris, Francis Bacon: Full Face and in Profile, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). p. 43; ill. No. 131, unpagged

Andrew Sinclair, Francis Bacon: His Life and Violent Times (London: Sinclair-Stevenson, 1993). pp. 229, 254

José Maria Faerna, Bacon, trans. by Wayne Finke, Great Modern Masters (New York: Harry N. Abrams, 1995). ill. No. 30, p. 33

Christophe Domino, Francis Bacon: 'Taking Reality by Surprise', New Horizons series (London: Thames & Hudson, 1997). p. 58

Margarita Cappock, Francis Bacon's Studio (London: Merrell, 2005). p. 190; ill. No. 331, p. 190

Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). pp. 1204, 1208, 1218; ill. p. 1205



No. : 30

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Offset lithograph

Title: Un Musée éphémère /
Carcasse de viande et oiseau de proie
(Carcass of Meat and Bird of Prey)

Poster

Date: 1986

Publisher: Fondation Maeght,
Saint-Paul-de-Vence

Printer: Imprimerie Arte, Paris

Paper: Thick poster paper

Plate size: 62 x 45,5

Sheet size: 78 x 45.5 cm

Print run: Unknown

Comment: This poster served to announce the exhibition *Un Musée éphémère: Collections privées françaises 1945-1985* at the Fondation Maeght, Saint-Paul-de-Vence, 05 July 1986 - 05 October 1986, where the painting was first unveiled (No 9)

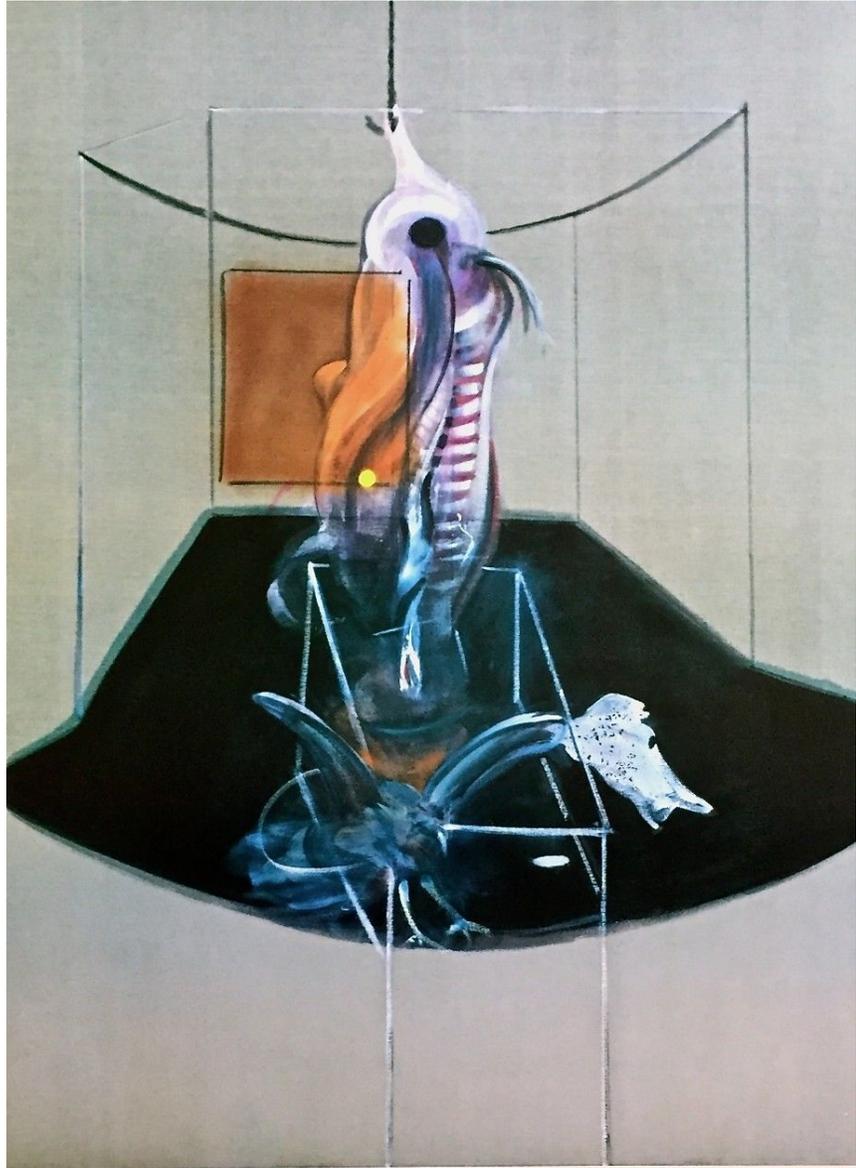
For Sale early 2020 at:

Art Commerce: Prints Le Boeuf,
1986 Exhibition Poster, Francis
Bacon. Original Edition Offset
Lithograph on premium paper, 1986.
Paper Size: 31" x 18." Published by
Fondation Maeght. Excellent
Condition; never framed or matted.
Certificate of Authenticity included.
Price \$ 299.00 (was \$ 500.00)

sales@artcommerce.com

Martha Stewart Shop Decor Le Boeuf, 1986 Exhibition Poster,
Francis Bacon. Original Edition
Offset Lithograph on premium paper,
1986. Paper Size: 31" x 18."
Published by Fondation Maeght.
Excellent Condition; never framed or
matted. Certificate of Authenticity
included.

Houzz Inc. Palo Alto, California, United States *Prints & Posters.* Le Boeuf, 1986
Exhibition Poster, Francis Bacon. Price \$295 Product Description: Original Edition



5 juillet - 5 octobre 1986

“Un Musée éphémère”
Collections privées françaises 1945-1985

Fondation Maeght

06570 Saint-Paul

Offset Lithograph on premium paper, 1986. Paper Size: 31" x 18." Published by Fondation Maeght. Excellent Condition; never framed or matted. Certificate of Authenticity included.

Price achieved in Auctions:

Sadde – Dijon 13, rue Paul Cabet 21000 – Dijon. *Indiana, Lichtenstein, Combas, Warhol, Jonone : Pop & Street Art chez Sadde - Dijon*, Fin de la vente: le 13 novembre 2019. Lot 30 - Francis BACON (d'après) Carcasse de viande et oiseau de proie, 1986 Affiche originale d'époque (imprimerie Arte) Réalisée à l'occasion de l'exposition Francis Bacon à la Galerie Maeght en 1986. Non signée Sur papier épais 78×45.5 cm Estimation : 100 € / 120 € Adjudé 125 € (Résultat sans frais)

Complement to No. : 31

Title: Triptych, 1983 Left panel

Date: 1983

Catalogue Raisonné: 83-07

Type: Oil, pastel and aerosol paint on canvas. Titled, signed and dated on reverse

Measurements: 198 x 147.5 cm

Current owner or museum: Juan Abelló Collection, Madrid

Exhibitions:

Francis Bacon, Peintures Récentes, Galerie Maeght-Lelong, Paris, 18 January 1984 - 25 February 1984 (16)

Francis Bacon: Recent Paintings, Marlborough Gallery Inc , New York, 05 May 1984 - 05 June 1984 (10)

Francis Bacon, Tate, London (1985), Tate Gallery, London, 22 May 1985 - 18 August 1985

Francis Bacon, Staatsgalerie, Stuttgart, 19 October 1985 - 05 January 1986

Francis Bacon, Nationalgalerie, Berlin, 07 February 1986 - 31 March 1986 (123)

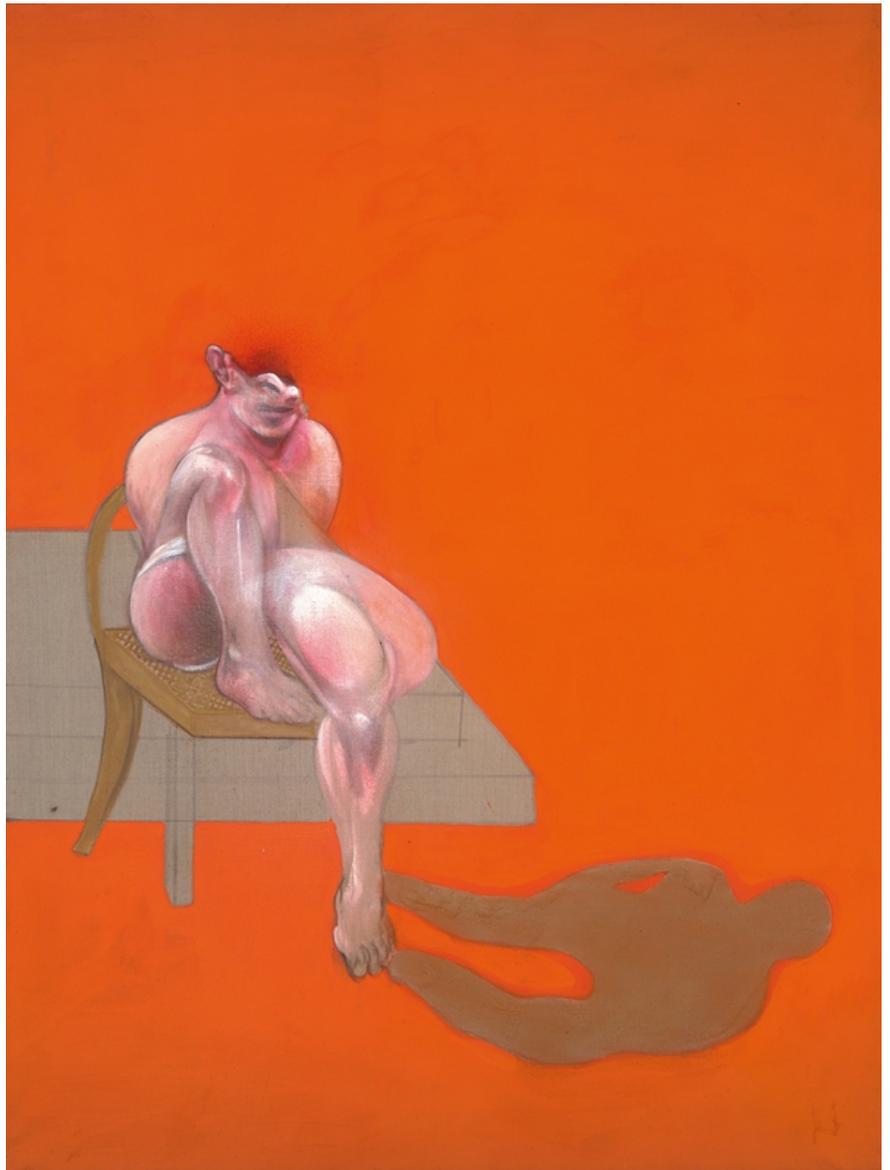
Francis Bacon: Paintings of the Eighties, Marlborough Gallery Inc , New York, 07 May 1987 - 31 July 1987 (4)

Francis Bacon: Paintings, Marlborough Fine Art Ltd, Tokyo, 18 October 1988 - 21 January 1989 (9)

Francis Bacon: Pinturas 1981-1991 / Paintings 1981 - 1991, Marlborough Galería , Madrid, 08 October 1992 - 14 November 1992

Francis Bacon: Pinturas 1981-1991 / Paintings 1981 - 1991, Marlborough Gallery Inc , New York, April 1993 (3)

Francis Bacon, Centre national d'art et de culture Georges Pompidou, Paris, 27 June 1996 - 14 October 1996



Francis Bacon, Haus der Kunst, Munich, 01 November 1996 - 26 January 1997 (80)

Francis Bacon: Lo Sagrado y lo Profano, Institut Valencià d'Art Moderne, IVAM, Valencia, 11 December 2003 - 21 March 2004

Francis Bacon: Le Sacré et le Profane, Fondation Dina Vierny-Musée Maillol, Paris, 07 April 2004 - 30 June 2004 (unnum.)

Francis Bacon: Prado Centennial (2009), Museo Nacional del Prado, Madrid, 03 February 2009 - 19 April 2009 (unnum.)

The Abelló Collection, CentroCentro-Cibeles De Cultura y Ciudadanía, Madrid, 02 October 2014 - 01 March 2015

The Abelló Collection: A Modern Taste for European Masters, Meadows Museum, Dallas, 18 April 2015 - 02 August 2015

Selected Literature:

Claude Esteban, "Francis Bacon o la pintura en carne viva" No. 179, Mar.-Apr. (: Goya, , pp. 284-287 1984) ill. pp. 284-285 (b&w)

Francis Bacon (125 works), London: Tate Gallery 22 May. 1985-18 Aug. 1985; Stuttgart: Staatsgalerie 19 Oct. 1985-5 Jan. 1986; Berlin: Nationalgalerie 7 Feb. 1986-31 Mar. 1986; exh cat. (London: Tate Gallery in assoc. with Thames & Hudson, New York: Harry N. Abrams, 1985). p. 9; ill. No. 123, unpagged

Wieland Schmied, Francis Bacon: Commitment and Conflict, trans. by John Ormrod (Munich and New York: Prestel-Verlag, 1996). p. 26; ill. No. 40, p. 26 (b&w)

Gilles Deleuze, Francis Bacon: The Logic of Sensation, Continuum Impacts: Changing Minds (London and New York: Continuum, 2005). p. 122

Michael Peppiatt, Francis Bacon: Anatomy of an Enigma, Revised edn. (London: Constable, 2008). p. 374

Francis Bacon (90 works), London: Tate Britain 11 Sep. 2008-4 Jan. 2009; exh cat. (London: Tate Publishing, 2008). ill. pp. 240-241

Martin Harrison, Francis Bacon - New Studies: Centenary Essays (Göttingen: Steidl, 2009). p. 182; ill. No. 124, p. 185

Francis Bacon: Late Paintings (18 works), New York: Gagosian Gallery 7 Nov. 2015-12 Dec. 2015; exh cat. (New York: Gagosian Gallery, 2015). p. 105; ill. p. 105

Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). pp. 22, 1236, 1276, 1280; ill. pp. 1277-1279



No. : 31

Sabatier : 17

Other references:

Alexandre Tacou, N° 14.

Type: Lithograph printed in colors

Title: Triptych, 1983 Left panel

Date: 1983

Publisher: Galerie Maeght-Lelong, Paris (Sabatier mentions Galerie Lelong, Paris as publisher, but the old Maeght gallery in Rue de Teheran only changed its name to Galerie Lelong in 1987)

Printer: Atelier Lelong, Paris (Sabatier mentions Galerie Lelong, Paris as printer)

Paper: Vélín d'Arches

Plate size: 67 x 50 cm

Sheet size: 86,5 x 60,7 cm

Print run: 180 proofs numbered in Arabic numbers; unknown number of Hors Commerce proofs and épreuves d'artiste. All signed bottom right.

For Sale early 2020 at:

Galerie Lelong & Co., 13 rue de Téhéran 75008 Paris - Tél : (33) 1 45 63 13 19

info@galerie-lelong.com ;

Winwood Gallery Fine Art. Zeedijk 644, 8300 Knokke-Heist, Belgium Tel - (0)471 48 84 65 info@winwoodgallery.com. Triptych 1983 (1983) 86.0 X 60.5 cm Framed After



'Triptych', 1983. 3 Lithographs on Arches paper. All three signed and numbered from the edition of 180. Published and printed by Galerie Lelong, Paris.

Price achieved in Auctions:

Christie's: Sale 1024 Francis Bacon: The Complete Prints Online 22 October - 5 November 2013. Lot 15. Triptych 1983 the set of three lithographs in colours, 1983, on Arches paper, each signed in pencil, numbered 46/180, published by Galerie Lelong, Paris, the full sheets, in very good condition Image: 670 x 500 mm. (each) Paper: 865 x 607 mm. (each) (3) Estimate: GBP 18,000 - GBP 25,000 (EUR 20,489.40 - EUR 28,457.50) Price Realised: GBP 22,500

Artcurial, Paris; Sale: 2506 *Francis Bacon, L'œuvre gravé Alexandre Tacou Collection* 2 december 2013 /Lot 2 Francis Bacon (1909-1992) Triptych, 1983. 3 lithographies en couleurs, chacune signée et numérotée 90/180. 86,5 x 60,6 cm l'une – encadrées Tacou 14 - Sabatier 17. 3 lithographs in colors signed and numbered. Estimation 10 000 - 15 000 €. Sold 25,331 € including buyer's fees and taxes.

Sotheby's Prints & Multiples. 23 - 24 Novembre 2015 New York. Lot 193 Francis Bacon Triptych (Sabatier 17) The set of three lithographs printed in colors, 1983, each signed in pencil, numbered 54/180 (total edition includes an unknown number of artist's proofs), on Arches wove paper, printed and published by Galerie Lelong, Paris, framed. images: 672 by 500 mm 26 1/2 by 19 5/8 in sheets: 865 by 607 mm 34 by 23 7/8.

Estimation 30,000 — 50,000 USD Lot. Vendu 68,750 USD (Prix d'adjudication avec commission acheteur)



Complement to No. : 32

Title: Triptych,
1983 Center panel

Date: 1983

Catalogue Raisonné:
83-07

Type: Oil, pastel
and aerosol paint on
canvas. Titled, signed
and dated on reverse

Measurements: 198
x 147.5 cm

**Current owner or
museum:** Juan
Abelló Collection,
Madrid

Exhibitions: See
above

Selected Literature:
See above



No. : 32

Sabatier : 17

Other references:

Alexandre Tacou, N° 14.

Type: Lithograph printed in colors

Title: Triptych, 1983 Center panel

Date: 1983

Publisher: Galerie Maeght-Lelong, Paris (Sabatier mentions Galerie Lelong, Paris as publisher, but the old Maeght gallery in Rue de Teheran only changed its name to Galerie Lelong in 1987)

Printer: Atelier Lelong, Paris (Sabatier mentions Galerie Lelong, Paris as printer)

Paper: Vélin d'Arches

Plate size: 67 x 50 cm

Sheet size: 86,5 x 60,7 cm

Print run: 180 proofs numbered in Arabic numbers; unknown number of Hors Commerce proofs and épreuves d'artiste. All signed bottom right.

For sale early 2020 at:

Winwood Gallery Fine Art. Zeedijk 644, 8300 Knokke-Heist, Belgium Tel - (0)471 48 84 65 info@winwoodgallery.com. Triptych 1983 (1983) 86.0 X 60.5 cm Framed After 'Triptych', 1983. 3 Lithographs on Arches paper. All three signed and numbered from the edition of 180. Published and printed by Galerie Lelong, Paris.

Price achieved in Auctions:



Christie's: Sale 1024 Francis Bacon: The Complete Prints Online 22 October - 5 November 2013. Lot 15. Triptych 1983 the set of three lithographs in colours, 1983, on Arches paper, each signed in pencil, numbered 46/180, published by Galerie Lelong, Paris, the full sheets, in very good condition Image: 670 x 500 mm. (each) Paper: 865 x 607 mm. (each) (3) Estimate: GBP 18,000 - GBP 25,000 (EUR 20,489.40 - EUR 28,457.50) Price Realised: GBP 22,500

Artcurial, Paris; Sale: 2506 *Francis Bacon, L'œuvre gravé Alexandre Tacou Collection* 2 december 2013 /Lot 2 Francis Bacon (1909-1992) Triptych, 1983. 3 lithographies en couleurs, chacune signée et numérotée 90/180. 86,5 x 60,6 cm l'une – encadrées Tacou 14 - Sabatier 17. 3 lithographs in colors signed and numbered. Estimation 10 000 - 15 000 €. Sold 25,331 € including buyer's fees and taxes.

Sotheby's *Prints & Multiples.* 23 - 24 Novembre 2015 New York. Lot 193 Francis Bacon Triptych (Sabatier 17) The set of three lithographs printed in colors, 1983, each signed in pencil, numbered 54/180 (total edition includes an unknown number of artist's proofs), on Arches wove paper, printed and published by Galerie Lelong, Paris, framed. images: 672 by 500 mm 26 1/2 by 19 5/8 in sheets: 865 by 607 mm 34 by 23 7/8. Estimation 30,000 — 50,000 USD Lot. Vendu 68,750 USD (Prix d'adjudication avec commission acheteur)

Complement to

No. : 33

Title: Triptych,
1983 Right panel

Date: 1983

Catalogue

Raisonné: 83-07

Type: Oil,
pastel and aerosol
paint on canvas.

Titled, signed and
dated on reverse

Measurements:

198 x 147.5 cm

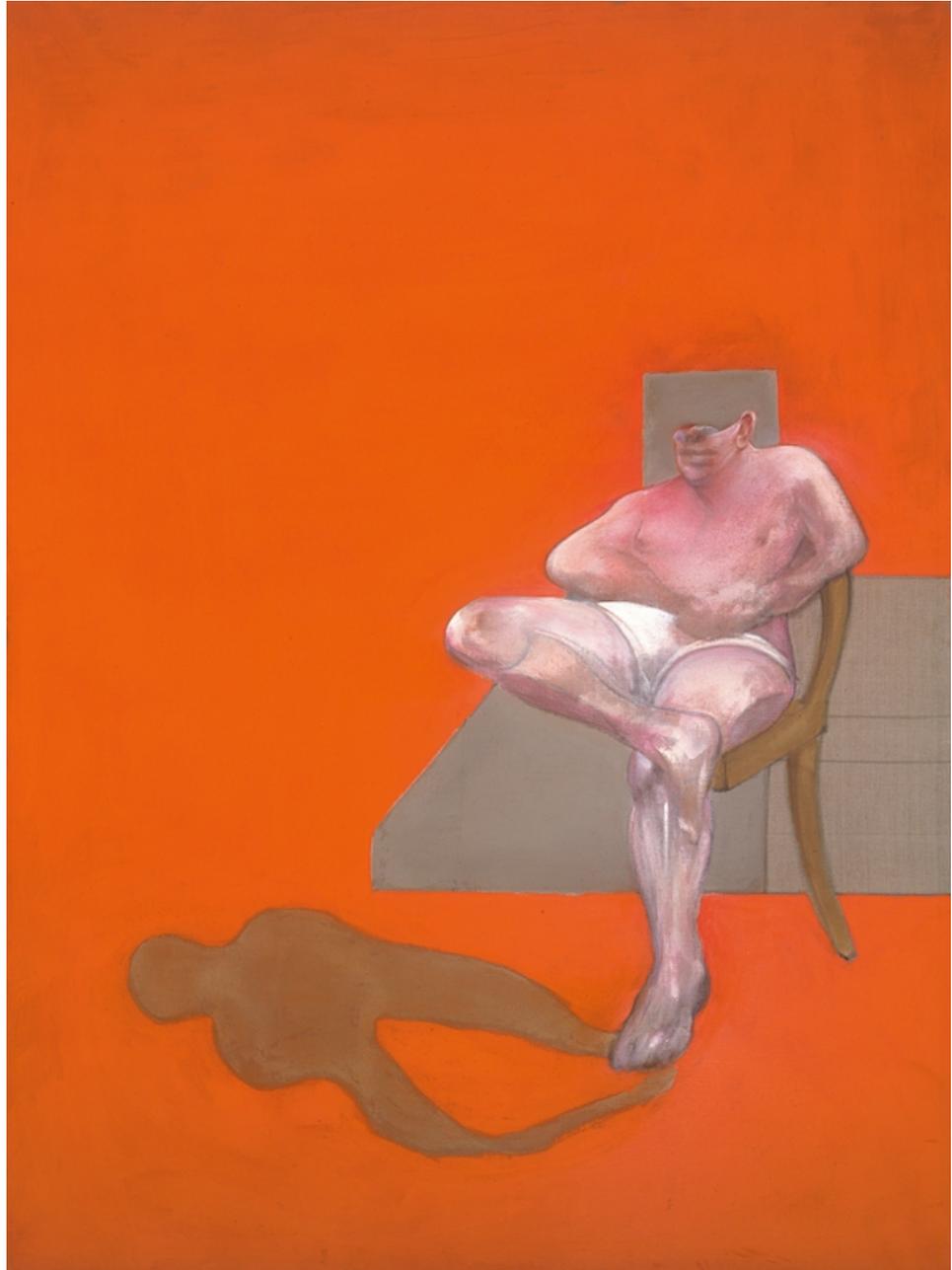
**Current owner
or museum:**

Juan Abelló
Collection,
Madrid

Exhibitions: See
above

Selected

Literature: See
above



No. : 33

Sabatier : 17

Other references:

Alexandre Tacou, N°
14.

Type: Lithograph
printed in colors

Title: Triptych, 1983
Right panel

Date: 1983

Publisher: Galerie
Maeght-Lelong, Paris
(Sabatier mentions
Galerie Lelong, Paris as
publisher, but the old
Maeght gallery in Rue
de Teheran only
changed its name to
Galerie Lelong in 1987)

Printer: Atelier
Lelong, Paris (Sabatier
mentions Galerie
Lelong, Paris as printer)

Paper: Vélin
d'Arches

Plate size: 67 x 50
cm

Sheet size: 86,5 x
60,7 cm

Print run: 180 proofs
numbered in Arabic
numbers; unknown
number of Hors
Commerce proofs and
épreuves d'artiste. All
signed bottom right.

For sale early 2020 at:
Winwood Gallery Fine
Art. Zeedijk 644
Knokke-Heist, Belgium

info@winwoodgallery.com. Triptych 1983 (1983) 86.0 X 60.5 cm Framed After
'Triptych', 1983. 3 Lithographs on Arches paper. All three signed and numbered from the
edition of 180. Published and printed by Galerie Lelong, Paris.

Price achieved in Auctions:

Christie's: Sale 1024 Francis Bacon: The Complete Prints Online 22 October - 5
November 2013. Lot 15. Triptych 1983 the set of three lithographs in colours, 1983, on



Arches paper, each signed in pencil, numbered 46/180, published by Galerie Lelong, Paris, the full sheets, in very good condition Image: 670 x 500 mm. (each) Paper: 865 x 607 mm. (each) (3) Estimate: GBP 18,000 - GBP 25,000 (EUR 20,489.40 - EUR 28,457.50) Price Realised: GBP 22,500

Artcurial, Paris; Sale: 2506 *Francis Bacon, L'œuvre gravé Alexandre Tacou Collection* 2 december 2013 /Lot 2 Francis Bacon (1909-1992) Triptych, 1983. 3 lithographies en couleurs, chacune signée et numérotée 90/180. 86,5 x 60,6 cm l'une – encadrées Tacou 14 - Sabatier 17. 3 lithographs in colors signed and numbered. Estimation 10 000 - 15 000 €. Sold 25,331 € including buyer's fees and taxes.

Sotheby's Prints & Multiples. 23 - 24 Novembre 2015 New York. Lot 193 Francis Bacon Triptych (Sabatier 17) The set of three lithographs printed in colors, 1983, each signed in pencil, numbered 54/180 (total edition includes an unknown number of artist's proofs), on Arches wove paper, printed and published by Galerie Lelong, Paris, framed. images: 672 by 500 mm 26 1/2 by 19 5/8 in sheets: 865 by 607 mm 34 by 23 7/8. Estimation 30,000 — 50,000 USD Lot. Vendu 68,750 USD (Prix d'adjudication avec commission acheteur)

Complement to No. : 34-35

Title: Study from the Human Body 1982-84 (Study of the human body - from a drawing by Ingres). We reproduce here only the right panel of the Diptych, since only this was the subject of the lithograph.

Date: 1982-84

Catalogue Raisonné: 84-02

Type: Oil, pastel and Letraset (dry transfer lettering) on canvas. Titled 'Study from the Human Body', signed and dated '1982-84' on reverse.

Measurements: 198.2 × 147.5 cm

Current owner or museum: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Gift of Marlborough International Fine Art and the Joseph H. Hirshhorn Foundation, by exchange, 1989. Accession Number: 89.21

Provenance:

The artist

Marlborough International Fine Art, Vaduz, Lichtenstein, to 28 June 1989

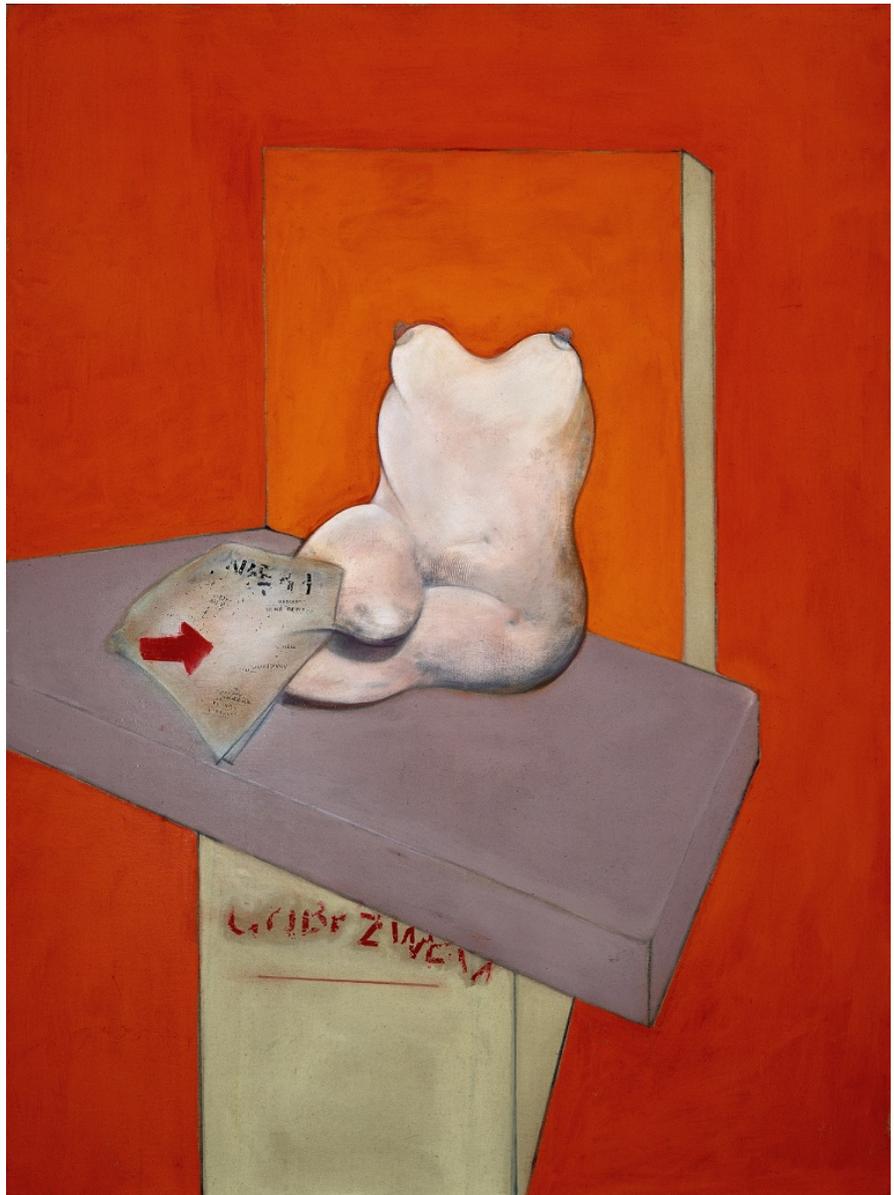
Gift of Marlborough International Fine Art and gift of the Joseph H. Hirshhorn Foundation, by exchange, 1989

Exhibitions:

Galerie Maeght-Lelong, Paris. "Francis Bacon: Peintures Récentes," 18 January-25 February 1984, no. 11, ill.

Marlborough Gallery, New York. "Francis Bacon: Recent Paintings," 5 May-5 June 1984, no. 11, ill. pp. 31-32. (combine w/ above//)

Tate Gallery, London. "Francis Bacon," 22 May-18 August 1985, no. 124, ill. TOUR: Staatsgalerie Stuttgart, 19 October-5 January 1986; Nationalgalerie, Berlin, 7 February-31 March.



Marlborough Galleries, London. "Francis Bacon: Paintings of the Eighties," 7 May-31 July 1987, no. 3, ill.

Hirshhorn Museum And Sculpture Garden, Smithsonian Institution, Washington, DC. "Francis Bacon," 12 October 1989-7 January 1990, no. 53, color ill. pp. 19-20. TOUR: Los Angeles County Museum Of Art, 11 February-29 April; Museum Of Modern Art, New York, 24 May-28 August.

Hirshhorn Museum And Sculpture Garden, Smithsonian Institution, Washington, DC. "Recent Acquisitions: 1989-1991," 8 October 1991-5 January 1992, unpublished checklist, no. 4.

Louisiana Museum Of Modern Art, Humlebaek, Denmark. "Francis Bacon," 23 January-26 April 1998, no. 33, color ill. pp. 78-79.

Trust For Museum Exhibitions, Washington, DC (organizer).

"Francis Bacon: A Retrospective Exhibition," no. 65. Tour: Yale Center For British Art, New Haven, 25

January-21 March 1999; Minneapolis Institute Of Arts, 8 April-27 May; Fine Arts Museums Of San Francisco, 13 June-2 August; Modern Art Museum Of Fort Worth, 20 August-15 October.

Kunsthistorisches Museum, Vienna. "Francis Bacon and the Tradition of Art," 15 October 2003-18 January 2004, no. 102, color ill. pp. 256-257. Tour: Fondation Beyeler, Riehen/Basel, 8 February-20 June.

Hirshhorn Museum And Sculpture Garden, Smithsonian Institution, Washington, DC.

"Strange Bodies," 11 December 2008-15 November 2009, no cat.

Hirshhorn Museum And Sculpture Garden, Smithsonian Institution, Washington, DC.

"At the Hub of Things: New Views of the Collection," 16 October 2014-24 April 2016, no cat. (only on view until 2015 due to Gagosian loan).

Gagosian Gallery, New York. "Francis Bacon: Late Paintings," 7 November-12 December 2015, color ill. on front and back cover, pp. 82-83, and p. 204; p. 206.

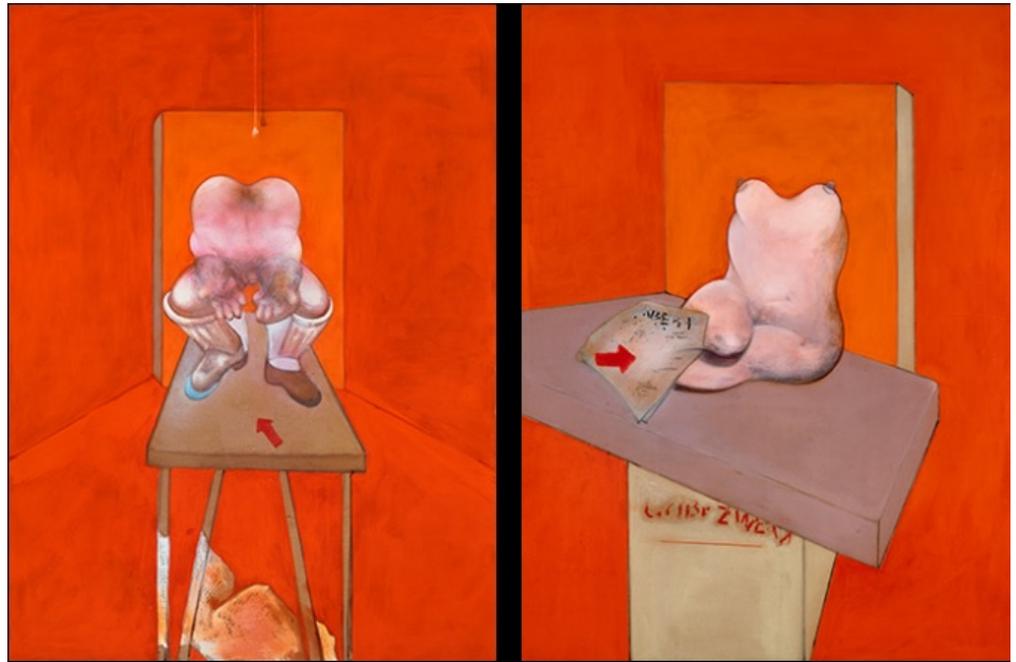
Selected Literature:

Deleuze, Gilles. "Francis Bacon: The Logic of Sensation," *Flash Art* (May 1983): p. 8-21.

Fuller, Peter. "London: Francis Bacon," *The Burlington Magazine* (August 1985): p. 553.

Davies, Hugh and Sally Yard. *Francis Bacon* (New York: Abbeville Press, 1986): p. 106.

Kuspit, Donald. "Hysterical Painting," *ArtForum* (January 1986): p. 55, 58-60.



- Lessoe, Rolf. "Francis Bacon's Crucifixions and Related Themes," *Hafnia Copenhagen Papers in the History of Art* 11 (1987[printed August 1988]): p. 33, 34.
- Welzenbach, Michael. "Everyman's Scream," *Museum & Arts Washington* (September-October 1989): p. 66-67.
- Gowing, Lawrence. "Francis Bacon: The human presence," *The Journal of Art* 2/3 (December 1989): 7, 8, 10.
- Unsigned. "La Chronique des Arts: Principes Acquisitions des Musees en 1989," *Gazette des Beaux Arts* 1454 (March 1990): p. 1, 64.
- Sollers, Philippe. "Francis Bacon dans le vif du sujet," *Beaux Arts* 80 (June 1990): pp. 94-107.
- Sotheby's New York. *Old Master, 19th and 20th Century and Contemporary Prints; Auction* 9 May 1991 (1991): lot 476.
- Wilson, Janet. "Heavenly Hodgepodge," *Washington Post* (25 October 1991): p. B1.
- Sinclair, Andrew. *Francis Bacon: His Life and Violent Times* (London: Sinclair-Stevenson, 1993): p. 279.
- Centre Georges Pompidou. *Francis Bacon* (Paris: Centre Georges Pompidou, 1996): p. 238, 239, 309.
- Sollers, Philippe. *Les Passions de Francis Bacon* (Paris: Monographies: Gallimard, 1996): 168, 169, 177.
- Dagen, Philippe. *Bacon* (Paris?: Reperes Contemporains, Cercle d'Art, 1996): right panel of dust jacket.
- Nowak, Jean McDuffie. "Yale's large collection of art earns high marks," *Washington Times* (7 March 1999): p. 21.
- Gale, Matthew and Chris Stephens, eds. *Francis Bacon* (London: Tate Publishing, 2008), fig. 127, p. 247.
- Jonathan Littell, *Triptych: Three Studies after Francis Bacon* (London: Notting Hill Editions Ltd, 2013). p. 54
- Martin Harrison, *Francis Bacon: Catalogue Raisonné* (London: The Estate of Francis Bacon, 2016). pp. 22, 414, 1252, 1280, 1282-1283; ill. pp. 1284-1285
- An interview between Sotheby's Michael Macaulay and Martin Harrison, editor of the Francis Bacon catalogue raisonné in preparation for publication.**
- MM: Could you share your opinion of Bacon's late work of the 1980s and explain how *Figure in Movement* from 1985 fits into this important period?
- MH: Bacon's project in the 1980s can be summed up as refining to their essence the themes that preoccupied him most of his career – the human body, gesture and movement. In eliminating superfluous detail, he could be described as a figurative minimalist. *Figure in Movement* is a quintessential exemplar of this process. It is a compelling variation of a concept he had first essayed in 1982, in which a naked form wearing cricket pads was raised on a dais. In the 1982 paintings, the 'figure' is an abstracted semi-torso, as in the panel *Study from the Human Body, 1982–84*, from the diptych in the Hirshhorn Museum and Sculpture Garden, Washington, D. C. and in *Study of the Human Body, 1982* (Centre Georges Pompidou, Paris). Evidently, in *Figure in Movement, 1985*, Bacon set himself the challenge of representing a more complete human body.
- MM: How does Bacon's symbolic content, in this case the gladiatorial inference of the inclusion of the cricket pads, relate to the isolation of his figures?

MH: The reference to cricket is deliberately ambiguous: the figure, isolated in an artificial arena, is simultaneously vulnerable and aggressive. Bacon's figures are radically decontextualised into a kind of existential vacuum: cricket is an outdoor sport, but Bacon's visual field is neither exterior nor interior. Figure in Movement is one of a select group of works made in the last decade of his life that feature a dominant, bright cadmium orange ground, Bacon's favourite colour. In its positive and vibrant aspects it intensifies the confinement of the abject yet heroic figures.

MM: The cricket pads invoke Bacon's appropriation of found imagery as cues for composition. How had the artist's treatment of found imagery altered by this stage in his career?

MH: Bacon collected images of cricketers in the 1980s, and four books on cricket that remained in his Reece Mews studio at the time of his death are now in the collection of Dublin City Gallery The Hugh Lane: Patrick Eagar and John Arlott, *An Eye for Cricket*, (1979); David Gower and Alan Lee, *With Time to Spare* (1980); Mike Brearley, *Phoenix from the Ashes: The Story of the England – Australia Series 1981*, (1982); Patrick Eagar and Graeme Wright, *Test Decade 1972–1982* (1982). He was familiar with cricket through his relationship with Eric Hall from the 1930s to the 1950s; Hall was an aficionado of the sport and on intimate terms with many of the leading players. Bacon greatly admired David Gower, one of England's leading batsmen renowned for his good looks, and David Sylvester identified Gower as a specific spur for the paintings. [Interviews, p. 180] However, even in the last painting to reference cricket, the central panel of *Triptych 1987*, the head is unequivocally that of John Edwards whose representations were based on photographs: therefore, Bacon's *modus operandi* in terms of appropriated imagery remained the same as it had since the 1940s, when he first adapted reproductions of Velázquez's *Portrait of Pope Innocent X* and Eadweard Muybridge's *Animal Locomotion*.

MM: This work was executed seven years before Bacon's death. Do you perceive a growing sense of his own mortality, and what does *Figure in Movement* say about the artist's self-perception in this final period?

MH: Crucial to Bacon's anti-narrative strategy, he located the elements of *Figure in Movement* in a zone of ambiguity. The protagonist is non-specific, adopting neither an offensive or defensive attitude. The figure also defies spatial logic, occupying an abstract field both behind and in front of the pale blue and black backdrop. The padded left leg dissolves into a smoky shadow on the floor of the elevated dais, the dissociated 'field of play' that acts as a cipher for the confrontation between batsman and bowler on the cricket field. It is too facile to relate the dissolving of forms to his consciousness of mortality, although the black backdrops – opaque voids that resemble tombstones – tend to support such an interpretation, as would the collapsing of the head into the negative space.

**Catalogue Note for Sotheby's *Contemporary Art Evening Auction*
9 November 2010 New York. Lot 31**

Property from the collection of Dr. Paul Brass, England.

Francis Bacon. *Figure In Movement*. oil on canvas 198.7 x 147.8 cm. Estimate
7,000,000 — 10,000,000 USD. LOT SOLD. 14,082,500 USD

No. : 34

Sabatier : 19

Other references:

Alexandre Tacou
18

Type:

Lithograph in
colours

Title: Study of a
Human Body after
Ingres

Date: 1984

Publisher:

Galerie Maeght-
Lelong, Paris
(Sabatier mentions
Galerie Lelong,
Paris as publisher,
but the old Maeght
gallery in Rue de
Teheran only
changed its name
to Galerie Lelong
in 1987)

Printer: Atelier
Lelong, Paris
(Sabatier mentions
Galerie Lelong,
Paris as printer)

Paper: Vélin
d'Arches

Plate size: 62 x
46,1 cm

Sheet size: 89 x
60,5 cm

Print run: 150
proofs numbered in
Arabic numbers;
unknown number
of Hors

Commerce proofs and épreuves d'artiste. All signed bottom right.

Comment: This print was published along the exhibition where the painting was unveiled: Galerie Maeght-Lelong, Paris. "Francis Bacon: Peintures Récentes," 18 January-25 February 1984, no. 11.

For Sale early 2020 at:



Galerie Lelong & Co., 13 rue de Téhéran 75008 Paris - Tél : (33) 1 45 63 13 19
info@galerie-lelong.com;

The Soden Collection, 80 Wyle Cop, Shrewsbury, Shropshire, England SY1 1UT:
 Francis Bacon (1909-1992) Study of a human body after Ingres. Medium: Original
 Lithograph in colours, 1984, on Arches paper, with full margins, signed by the artist in
 pencil. Edition: 180 Literature: Francis Bacon: Estampes – collection Alexandre Tacou
 Number 18 Bruno Sabatier, Francis Bacon: The Graphic Work, no. 19. Published by:
 Galerie Lelong, Paris, France Size: Image: 620 x 461 mm; Paper: 886 x 605 mm.

Rhodes Contemporary Art, 42 New Compton Street, London WC2H 8DA Study of a
 human body after Ingres. Lithograph in colours on arches paper 60.5cm x 88.5cm. Signed
 Contact us about this piece: info@rhodescontemporaryart.com

Fineartmultiple info@fineartmultiple.com Etude du corps humain d'après Ingres, 1984
 Lithograph Signed by the artist 86 x 60.5 cm (33.8 x 23.8 in) Edition of 180 FAM-E:
 FBA-61-1504275426-X-180 Price €11,495 incl. VAT (21%) Estimated Shipping Cost
 €180 Art Shipping Insurance €238

Simsreed Gallery, 43A Duke Street, St. James's SW1Y 6DD London
 (gallery@simsreed.com): Francis Bacon. Study of a human body after Ingres. Lithograph
 printed in colours, 1984. Signed in pencil and numbered from the edition 180. Printed on
 Arches paper. Printed and published Galerie Lelong, Paris. 88 x 60.5 cm.

Price achieved in Auctions:

Christie's: Sale 1024 Francis Bacon: The Complete Prints Online 22 October - 5
 November 2013. Lot 17. Estimate : GBP 4,000 - GBP 6,000 (EUR 4,553.20 - EUR
 6,829.80)

Artcurial: Sale Francis Bacon, L'œuvre gravé Alexandre Tacou Collection - 2
 december 2013 Lot 25 Francis Bacon (1909-1992) Study of a human body after Ingres,
 1984. Lithographie en couleurs, épreuve signée et numérotée 135/180. 87,7 x 60,5 cm –
 encadrée Tacou 18 - Sabatier 19. Lithograph in colors signed and numbered Estimation 5
 000 - 6 000 € Sold 7,500 €

Christie's Sale 1553 *Prints & Multiples*. London 17 September 2014. Lot 122. Francis
 Bacon. Study of a Human Body after Ingres. Lithograph in colours, 1984, on Arches
 wove paper, signed in pencil, numbered 35/180, published by Galerie Lelong, Paris, the
 full sheet, in very good condition. L. 620 x 461 mm., S. 890 x 605 mm. Price realised
 GBP 7,500. Estimate GBP 4,000 - GBP 6,000

Sotheby's *Contemporary Prints and Multiples Online* 19 July 2019. Lot 44 Francis
 Bacon. Study of a human body after Ingres (Sabatier 19) Lithograph printed in colors,
 1984, signed in pencil and numbered 138/180, on Arches wove paper, printed and
 published by Galerie Lelong, Paris, framed. image: 621 by 463 mm 24½ by 18¼ in
 framed: 956 by 680 mm 37¾ by 26¾ in. Estimate: 5,000 - 7,000 USD Lot Sold 7,500
 USD

No. : 35

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Lithograph in colours

Title: Study of a Human Body after Ingres. Poster Galerie Maeght Lelong 1984

Date: 1984

Publisher: Galerie Maeght-Lelong, Paris (Sabatier mentions Galerie Lelong, Paris as publisher, but the old Maeght gallery in Rue de Teheran only changed its name to Galerie Lelong in 1987)

Printer: Atelier Lelong, Paris (Sabatier mentions Galerie Lelong, Paris as printer)

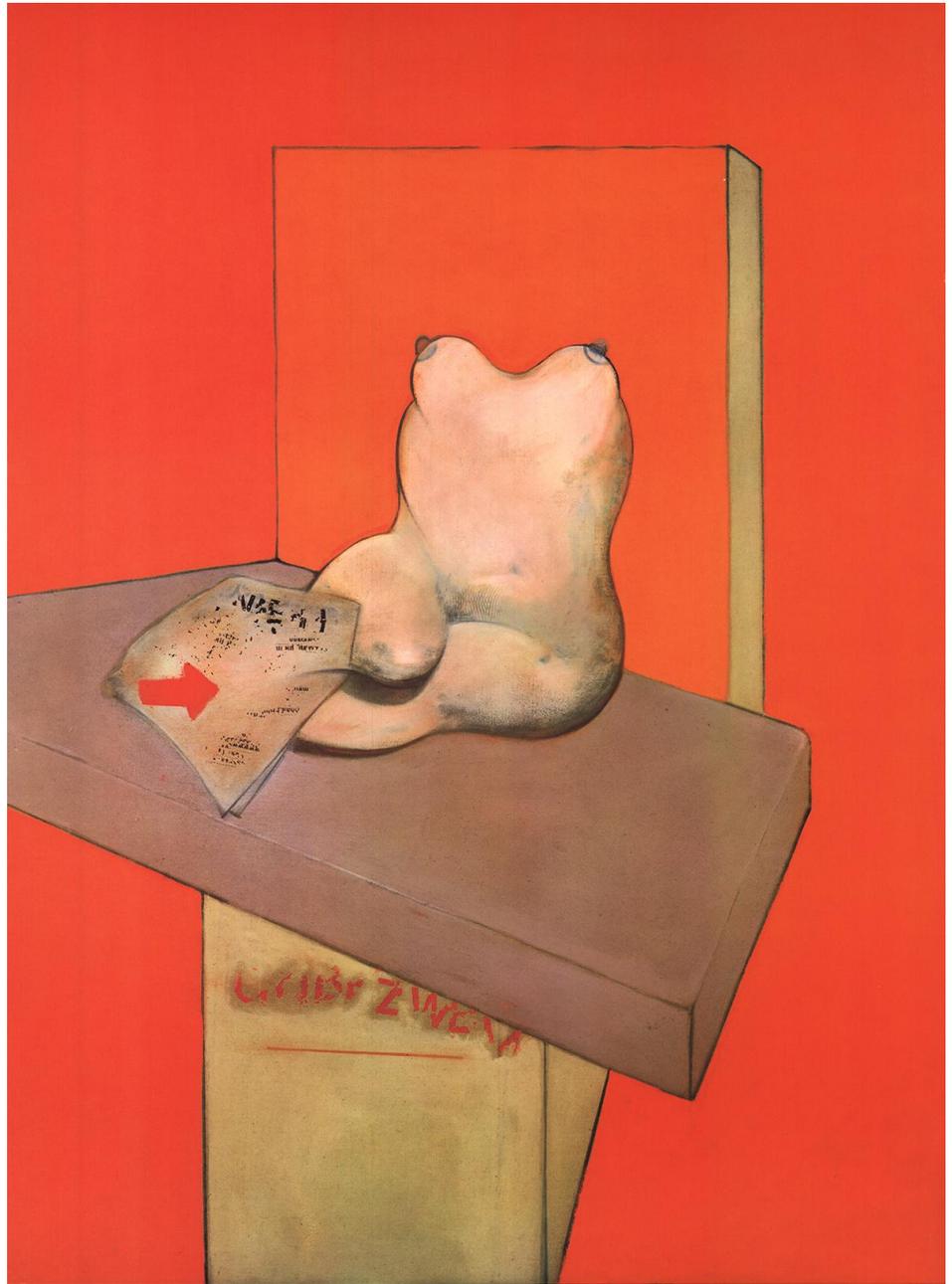
Paper: Vélín d'Arches

Plate size: 62 x 45.72 cm

Sheet size: 80.01 x 45.72 cm

Print run: Unknown

Comment: This is the poster published along the exhibition where the painting was unveiled: Galerie Maeght-Lelong, Paris. "Francis Bacon: Peintures Récentes," 18 January-25 February 1984, no. 11.



Francis Bacon

Galerie Maeght Lelong

18 janvier - 25 février 1984 13 et 14, rue de Téhéran, Paris 8^e

Ouvert tous les jours, sauf dimanche, 9h30-13h / 14h30-18h

Galerie Maeght-Lelong, Paris

Complement to No. : 36

Title: Three Studies for a Portrait of John Edwards (Right panel)

Date: 1984

Catalogue Raisonné: 84-05

Type: Oil and aerosol paint on canvas in three parts signed, titled, inscribed and dated '3 Studies for a Portrait of John Edwards Francis Bacon 1984 right panel' on the reverse.

Measurements: 198.3 x 148 cm

Current owner or museum: Private Collection

Exhibitions:

London, Tate Gallery; Stuttgart, Staatsgalerie and Berlin, Nationalgalerie, Francis Bacon, May 1985-March 1986, no. 125 (illustrated in color).

New York, Marlborough Gallery, Masters of the 19th and 20th Centuries, November-December 1986, no. 2 (illustrated in color).

New York, Marlborough Gallery, Francis Bacon, Paintings of the Eighties, May-July 1987, pp. 26-27, no. 5 (illustrated in color).

Paris, Galerie Lelong, Francis Bacon, Peintures Récentes, September-November 1987, no. 1 (illustrated in color).

Moscow, Central House of the Union of Artists, Francis Bacon Paintings, September-November 1988, no. 16 (illustrated in color).

Lugano, Museo d'Arte Moderna, Francis Bacon, March-May 1993, pp. 119-123 and 161, no. 56 (illustrated in color).

Zaragoza, Palacio de la Lonja, Después de Goya-Una Mirada Subjetiva, November 1996-January 1997, pp. 337 and 339-341, no. 167 (illustrated in color).

New Haven, Yale Center for British Art; Minneapolis Institute of Arts; San Francisco, California Palace of the Legion of Honor and Modern Art Museum of Fort Worth, Francis Bacon: A Retrospective, January-October 1999, pp. 205-208, pl. 67 (illustrated in color).



New York, Gagosian Gallery, Isabel and Other Intimate Strangers: Portraits by Alberto Giacometti and Francis Bacon, November-December 2008, pp. 196-198 and 261 (illustrated in color).

Francis Bacon, Museum of Modern Art (MoMAT), Tokyo, 08 March 2013 - 26 May 2013

Francis Bacon, Toyota Municipal Museum of Art, Toyota, 08 June 2013 - 01 September 2013 (31)

Selected Literature:

J. Russell, Francis Bacon, London, 1985 (center panel illustrated in color on the cover).

H. Davies and S. Yard, Francis Bacon, New York, 1986, pp. 88-89 (illustrated in color).

Francis Bacon: Important Paintings from the Estate, exh. cat., New York, Tony Shrafazi Gallery, 1998, inside front cover (illustrated in color).

D. Ades, 'Francis Bacon: Boundaries of the Body,' Núcleo Histórico: Antropofagia e Histórias de Canibalismos, XXIV Bienal de São Paulo, October-December 1998, pp. 418-419 (illustrated in color).

M. Cappock, Francis Bacon's Studio, London, 2005, p. 107, fig. 185 (illustrated in color).

M. Harrison, In Camera: Francis Bacon Photography, Film and the Practice of Painting, New York, 2005, p. 195, no. 216 (illustrated in color).

Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). pp. 22, 26, 1290, 1294, 1306; ill. pp. 1291-1293



Provenance

Collection of the Artist

Marlborough Gallery, New York

Private collection, France

Anon. sale; Christie's, London, 8 February 2001, lot 13

Private collection, Brazil

Acquired from the above by the 2014 owner

Christie's Sale 2847 Post-War and Contemporary Evening Sale New York 13 May 2014

Lot 20 Francis Bacon Three Studies for a Portrait of John Edwards Price realised USD

80,805,000

Christie's Lot Essay

Painted in 1984, *Three Studies for a Portrait of John Edwards* is a celebration of what was probably the most important and significant relationship of Francis Bacon's life. The subject of this painting is John Edwards, a bar manager from the East End of London, who Bacon had met a decade earlier and who went on to become one of the artist's closest and most trusted companions. Across its three panels, Bacon records with his characteristic verve and painterly flourishes the lithe figure of Edwards dressed in a simple outfit of a white shirt and grey pants. Locating his subject in an ethereal arena-like space, Bacon focuses attention on Edwards' soft features, infusing each brushstroke not with angst and fear, as he had done in his earlier portraits, but with a considered sense of warmth and serenity that was to become the hallmark of his later work. One of only twenty-nine triptychs, this example marks a revival of sorts of this favored format. Other examples from this period are contained in prestigious museum collections around the world, including the Tate in London, the Museum of Modern Art in New York and the Astrup Fearnley Museum in Oslo. Of all the portraits that Bacon painted, he held this particular example in high regard. He fell out with the writer Bruce Bernard, who was working on a book about Bacon and refused the artist's attempts to feature this work prominently in its pages and when interviewed by British television in 1984 Bacon said this work was one of the most successful portraits he had ever completed. Thus, *Three Studies for a Portrait of John Edwards* becomes a rare and important triptych that in many ways reflects the different nature of Bacon's relationship with Edwards; a major work that attempts to capture the essence of the straightforward and forthright character of the artist's friend. This three-paneled portrait was chosen by Bacon to be the final work of his second major retrospective exhibition at the Tate Gallery in 1985. This exhibition celebrated Bacon's great triptych paintings, beginning with one of his most famous paintings of all time, the iconic 1944 work *Three Studies for Figures at the Base of a Crucifixion*, and culminating with the present work, which had been painted just one year earlier.

Across a magnificent triumvirate of monumental canvases, Bacon paints near life-size portraits of his companion in a relaxed pose. Each painting displays a different aspect of Edwards' handsome profile, beginning with the right side, before moving onto a full frontal view and ending with a glimpse of the left side of Edwards' face. In each painting, Edwards sits on a tall stool, his right leg pulled tightly upwards over his left knee. His classically sartorial combination is embellished by a brilliant flash of crimson red collar from a garment that Edwards wore underneath his crisp, white shirt.

While the subtle nuances of this striking pose are clear to see, it is in the depictions of Edwards' handsome facial features that Bacon really lavishes the most attention, and in each of the three panels Bacon assembles a range of delicate and not so delicate painterly layers to build up an incredibly detailed and nuanced rendition of Edwards' face. His strong jaw line is highlighted by a graceful sweeping arc in the left-most canvas, accentuated by subtle chiaroscuro, and almost imperceptible shifts of skin tone are visible, ranging from pale white to a more ruddy crimson. In each of these canvases, Bacon incorporates one of his signature techniques by using the cut-off ends of corduroy pants to apply, and then manipulate, the paint across the surface of the work, resulting in thin ridges of pigment that give added depth and volume to his subject's face. This becomes particularly prevalent in the central canvas where Bacon swaths Edwards' fully

exposed face in shadow, partly to enhance the enigmatic atmosphere, but (possibly) also to protect his subject from the intrusive nature of the public gaze.

One of the most striking features of the artist's late portraits, and of *Three Studies for a Portrait of John Edwards* in particular, is the shift in Bacon's use of space as a compositional device. Unlike the complex and frenzied settings in which he placed many of his earlier figures, this triptych is distinguished by the calmness that surrounds Edwards. During the last decades of his life, it became Bacon's avowed ambition to reduce the content within his paintings, and in 1989, he stated, "You're more conscious of the fact that nine-tenths of everything is inessential. What is called 'reality' becomes so much more concentrated and can be summed up with so much less" (F. Bacon, quoted by R. Tant, in M. Gale, C. Stephens and G. Tinterow (eds.), *Francis Bacon*, exh. cat. Metropolitan Museum of Art, New York, 2009, p. 237). Here, the figure of his companion is augmented only by the remains of the circular metal railings that first appeared as early as the 1940s, in works such as *Painting*, 1946 (Museum of Modern Art, New York), and the metal cage structure, which Michael Peppiatt has traced back to Alberto Giacometti's sculptural iron cages. This minimal setting serves to focus attention on the sublime beauty of Bacon's painted surface, not only of Edwards' figure, but also of the surrounding void. "*Three Studies for a Portrait of John Edwards*, 1984, has a surface so light it is almost conjured out of air. The surface is dry, and as delicate as the portrait is tender, and in places it is powdered or lightly rubbed with paint" (D. Ades and A. Forge (eds.), *Francis Bacon*, London, 1985, p. 9).

The artist's relationship with Edwards has been seen by many Bacon scholars as the spur for this shift in the artist's style, as he finally relinquished the demons that had been haunting him, allowing him to begin what would be his last great phase of painterly expressiveness. "The overwhelming sense of guilt and despair that dominated Bacon's paintings of the 1970s, exorcised in the series of 'black' triptychs contemplating the death of George Dyer, gave way to a certain composure, restraint and assuredness of composition in the late paintings. The youthful figure of Bacon's friend John Edwards, whom he met in the mid-1970s, was perhaps the catalyst for this shift in stance, both personally and artistically. Vigorous painterly smears and gross distortions of flesh are replaced by more subtle and diffused colorations of skin" (R. Tant, in M. Gale, C. Stephens and G. Tinterow (eds.), *Francis Bacon*, op. cit., p. 233).

Bacon first met John Edwards in 1974 and almost immediately the pair developed what would become one of the most important and fulfilling relationships of Bacon's life. Edwards was the dyslexic son of a London dockworker and Bacon was a bon vivant and one of the most famous faces on the London social scene. Both men were members of the Colony Room, one of Soho's legendary private members clubs. The pair met when Edwards, who was managing the Swan--a pub in London's East End owned by one of Edwards' brothers--received a telephone call from Muriel Belcher (owner of the Colony Room) to say that Bacon would be stopping by with a group of friends. Keen to make his important guest feel welcome, Edwards ordered in a large quantity of Bacon's favorite champagne, but when Bacon failed to make an appearance as promised, Edwards was furious, as he feared he would be saddled with copious amounts of champagne that his regular clientele would not drink. When the two finally did connect several days later, Edwards was not shy in telling Bacon what he thought of his selfishness. By this stage in his life Bacon was used to being fêted wherever he went, and Edwards' stark

confrontation startled him somewhat, but also intrigued him. The next day, when Edwards went to visit Bacon at his Reece Mews studio, a painting of the handsome man from the East End of London was already underway.

Over the next sixteen years, the pair became extremely close, developing an almost father and son bond between them. The two men began to spend much of their time in each other's company. Edwards was one of the few people whom Bacon would allow into his studio at Reece Mews, and on very rare occasions, would actually allow him to observe him at work. More often than not, after a long day painting alone in the studio, Bacon would telephone Edwards and arrange to meet for dinner. The delight they had in each other's company was plain to see, and according to one account, "He rarely looked happier than when he rounded off a well-wined dinner with Edwards..." (M. Peppiatt, *Francis Bacon: Anatomy of an Enigma*, New York, 1996, p. 286).

Throughout his career Bacon's painterly style developed as he established himself and his unique artistic language, both of which often reflected his personal circumstances at the time. In 1952, Bacon began a tumultuous and often violent affair with Peter Lacy, an ex-Royal Air Force pilot. The pair met in the Colony Room and their attraction was almost instantaneous. As Bacon later recalled to Michael Peppiatt, "It was kind of a mistake that he went with me at all. Of course, it was a total disaster from the start. Being in love in that extreme way-being, totally, physically obsessed by someone-is like having a dreadful disease. I wouldn't wish it on my worst enemy" (F. Bacon, as quoted by M. Peppiatt, *Francis Bacon: Anatomy of an Enigma*, New York, 1996, p. 145). The early days of this relationship coincided with one of the most inventive periods of the artist's career and, whilst not directly biographical, paintings such as *Untitled (crouching figures)*, circa 1952 and *Study for crouching nude*, 1952 (Detroit Institute of Arts) are permeated with the tensions of his unbridled relationship with Lacy. Scholars have noted the strong parallels between the development of Bacon's increasingly gestural brushwork during this period and the violence that permeated their relationship. In addition, the muscular figures that begin to emerge from the amorphous forms of the 1940s also have parallels with Lacy's own appearance. The 1950s were also important stylistically as Bacon began to introduce a number of his compositional devices that would come to dominate the rest of his career. *Study for crouching nude*, for example, contains an early example of the circular metal railing that would become important for Bacon, and the vestiges of which can still be seen in *Three Studies for a Portrait of John Edwards* over thirty years later. In 1963, Bacon met George Dyer, a petty criminal whom Bacon caught in the act of burgling his home. Although Dyer cut an imposing figure, he was by all accounts a much gentler character than Lacy, and someone whom Bacon could dominate completely. Dyer's striking profile would appear in a large number of Bacon's paintings over the next few years and he would become one of Bacon's most important subjects. By this stage in his career Bacon was growing in confidence, not only in his ability to produce psychologically and aesthetically powerful works, but also due to the fact that his paintings were beginning to be recognized by the wider cultural elite, a fact cemented by the decision of the Tate Gallery in London to hold its first major retrospective of Bacon's paintings in 1962. Bacon's paintings from the period reflect this growing confidence along with his burgeoning relationship with Dyer. In *Three Studies of the male back*, triptych, 1970 (Kunsthhaus, Zürich), the oppressively dark palette of his earlier 1950s

paintings began to make way for a richer array of colors and areas of raw canvas that reflected his growing self-confidence.

By the time Bacon completed *Three Studies for a Portrait of John Edwards* in 1984, his paintings had entered a new phase of achievement, and one which reflected his status as an artist with an enviable international reputation and, perhaps for the first time in his life, his own sense of serenity and well-being. The clarity and sensitivity with which Bacon portrays Edwards' facial features, and the tranquility of his composition, are a far cry from the wretched creatures that occupied his early work. As Bacon's biographer, Michael Peppiatt, points out, "The portraits of John Edwards in particular communicate an eerie sense of calm, like a harmony achieved through violent discourse. It is difficult to know whether the pale colours and concentrated form betoken reconciliation or a certain weirdness, not to say resignation. There are flashes in a painting like the *Three Studies for a Portrait of John Edwards* (1984) of the supernatural atmosphere that makes Shakespeare's last plays so magical. Here, the figures are so much less distorted as to become almost naturalistic; they appear to rise for the first time above their inherent confusion as self-consciously mortal creatures. Similarly, the stage on which they are presented has been emptied of almost all of Bacon's traditional props and devices, leaving a heightened sense of emptiness behind" (M. Peppiatt, *Francis Bacon: Anatomy of an Enigma*, New York, 1996, p. 286). In this way, the present work becomes a celebration of an artist who has clearly not lost any of his painterly powers, but was finally coming to terms with them in a more sophisticated way. As the subject of such work, John Edwards might have been the man who was finally able to take the demons that had haunted Bacon for almost half a century and bring them under control.

Bacon belongs to a select group of artists who maintained their level of success well into later life, something that has eluded all but the greatest figures in art history. Yet, as he grew into old age he became cognizant of his own mortality, and as many of his oldest and dearest friends died, Bacon became increasingly aware of his own legacy. In her writings, Linda Nochlin has identified two types of late flourishes for artists of Bacon's caliber--an "autumnal ripening" as typified by Ingres, Rembrandt and Titian, and those who experienced a flurry of inventiveness, like Matisse and his chromatic cut-outs. Yet with his continued examination of the human condition, Bacon's work from the 1980s has been likened to the late style of Pablo Picasso, with David Sylvester identifying its "loss of everything but the ambivalent pleasures of voyeurism and the will and force to go on making art" (D. Sylvester, quoted by R. Tant, *op.cit.*, p. 233).

Francis Bacon died in April 1992, and in his will he named John Edwards as his sole heir and keeper of his estate. Over the next decade, until his own death in 2003 at age 53, Edwards maintained Bacon's legacy by overseeing the artist's archives, including donating the contents of his Reece Mews studio to the Dublin City Gallery The Hugh Lane in 2001. This level of trust that Bacon placed in Edwards was perhaps the ultimate demonstration of the close relationship between the two men. These three canvases are the physical manifestation of that trust, and the permanent legacy of one of the most powerful relationships that Bacon had ever experienced. From the outset, this relationship had been fundamentally different from any of the traumatic affairs that the artist had experienced throughout his life, and this work remains a highlight of his career. Bacon once said that he liked "perfection on a very grand scale" (F. Bacon, quoted by R. Tant, *op. cit.*, p. 237). With this monumental triptych of John Edwards, he felt he had achieved it.

No. : 36

Sabatier : 20

Other references:

Alexandre
Tacou 20

Type:

Title: Étude
pour un portrait
de John
Edwards (Study
for a Portrait of
John Edwards)
Right panel.

Date: 1986

Publisher:
Yves Peiré for
L'Ire des Vents,
Paris

Printer:
Atelier Lelong,
Paris (Sabatier
mentions
Galerie Lelong,
Paris as printer)

Paper: Vélin
d'Arches

Plate size:
60.3 x 45.1 cm

Sheet size:
80.6 x 59.7 cm

Print run:
150 proofs
numbered in
Arabic
numbers; 30
proofs Hors
Commerce
numbered in
Arabic
numbers; 5

épreuves d'artiste; all signed bottom right. Sabatier wrongly indicates that both the 150 proofs and the 30 Hors Commerce are numbered in Roman numerals.

For sale early 2020 at:

Van der Vorst Art in Zeist (Netherlands), near Utrecht and Amsterdam open by appointment. info@vandervorst-art.com. Francis Bacon- Study for a portrait of John



Edwards. Lithograph in color, 1987, on Arches paper, with full margins. Signed and numbered (86/150) in pencil. Published by 'Yves Peyré, Paris, Galerie Lelong, Paris. Catalogue: Tacou no. 20, Sabatier no. 20. Paper size: 81.0 x 60.0 cm. In perfect condition.

Price achieved in Auctions:

Christie's: Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October - 5 November 2013. Lot 18. Estimate : GBP 6,000 - GBP 8,000. (EUR 6,829.80 - EUR 9,106.40)

Phillips: Evening & Day Editions London Auction 11 June 2015. Lot 23 Étude pour un portrait de John Edwards (Study for a Portrait of John Edwards) Lithograph in colours, on Arches paper, with full margins, I. 60.5 x 44.8 cm (23 7/8 x 17 5/8 in.) S. 80.6 x 59.8 cm (31 3/4 x 23 1/2 in.) signed and numbered 12/150 in pencil (there were also 30 hors commerce impressions and 5 artist's proofs), published by Yves Peyré for the literary review *L'Ire des Vents*, Paris, framed. Estimate £8,000 - 10,000 Sold For £21,250

Christie's Sale 11907 *Prints & Multiples* London, South Kensington 19 May 2016 Lot 180 Francis Bacon Study for a Portrait of John Edwards. Lithograph in colours, 1986, on Arches wove paper, signed in pencil, numbered 42/150 (there were also thirty hors commerce impressions), published by Yves Peyré for *L'Ire des Vents*, Paris, the full sheet, in good condition, framed Image 605 x 450 mm., Sheet 805 x 595 mm. Price realised GBP 10,625 Estimate GBP 6,000 - GBP 8,000

Phillips: *Editions & Works on Paper* New York Auction 17 October 2018. Lot 6. Francis Bacon Étude pour un portrait de John Edwards (Study for a Portrait of John Edwards) Lithograph in colors, on Arches paper, with full margins. I. 23 3/4 x 17 3/4 in. (60.3 x 45.1 cm) S. 31 3/4 x 23 1/2 in. (80.6 x 59.7 cm) Signed and numbered 72/150 in pencil (there were also 30 hors commerce and 5 artist's proofs), published by Yves Peyré for the literary review *L'Ire des Vents*, Paris, framed. Estimate \$12,000 - 18,000 Sold for \$30,000.

Lempertz: *Auction 1135, Contemporary Art*, 01.06.2019, 14:00, Cologne Lot 735 Francis Bacon, Étude pour un portrait de John Edwards. Colour lithograph on card. 81 x 59.8. Framed under glass. Signed and numbered. Edition Galerie LeLong, Paris. Numbered 98/150 (+30 H.C. +5 E.A.). Estimated price €8.000 - €10.000 Result: €10.540

Christie's Sale 16955 *Prints & Multiples* London 18 September 2019 Lot 101. Francis Bacon (1909-1992) Study for a Portrait of John Edwards Lithograph in colours, 1986, on Arches wove paper, signed in pencil, numbered 14/150 (there were also thirty hors commerce impressions), published by Yves Peyré for *L'Ire des Vents*, Paris, the full sheet, a deckle edge above, the sheet folded back at the lower edge, pale mount staining, otherwise in good condition, framed Image 605 x 451 mm., Sheet 807 x 597 mm. Price realised GBP 11,250. Estimate GBP 6,000 - GBP 8,000

Complement to No. : 37-38

Title: Triptych 1987 (Center panel)

Date: 1987

Catalogue Raisonné: 87-05

Type: Oil, pastel and aerosol paint on canvas

Measurements: 198 x 147.5 cm

Current owner or museum:
Private Collection

Exhibitions:

Francis Bacon: Peintures Récentes, Galerie Lelong, Paris, 30 September 1987 - 22 November 1987 (10)

Francis Bacon, Museo d'Arte Moderna, Lugano, 07 March 1993 - 30 May 1993 (58) (as 'Painting (Bull)', - right panel only)

Francis Bacon: A Retrospective, Yale Centre for British Art, New Haven, 25 January 1999 - 21 March 1999; Minneapolis Institute of the Arts, Minneapolis, 08 April 1999 - 27 May 1999; The Fine Arts Museums of San Francisco, 13 June 1999 - 02 August 1999; Modern Art Museum of Fort Worth, 20 August 1999 - 15 October 1999 (71)

Francis Bacon: Paintings, Tony Shafrazi Gallery, New York, 06 April 2002 - 18 May 2002 (unnum.)

Francis Bacon: Lo Sagrado y lo Profano, Institut Valencià d'Art Moderne, IVAM, Valencia, 11 December 2003 - 21 March 2004 (unnum.)

Francis Bacon: Tate Centennial (2008-9), Tate Britain, London, 11 September 2008 - 04 January 2009

Francis Bacon: Prado Centennial (2009), Museo Nacional del Prado, Madrid, 03 February 2009 - 19 April 2009

Francis Bacon, Metropolitan Museum of Art, New York, 18 May 2009 - 16 August 2009 (unnum.)

Francis Bacon, Museum of Modern Art (MoMAT), Tokyo, 08 March 2013 - 26 May 2013



Francis Bacon, Toyota Municipal Museum of Art, Toyota, 08 June 2013 - 01 September 2013 (32)

Francis Bacon: from Picasso to Velásquez, Guggenheim Museum Bilbao, Bilbao, 30 September 2016 - 08 January 2017

Selected Literature:

Andrew Sinclair, *Francis Bacon: His Life and Violent Times* (London: Sinclair-Stevenson, 1993). p. 292

Margarita Cappock, *Francis Bacon's Studio* (London: Merrell, 2005). pp. 108, 137, 169; ill. No. 255, p. 141, No. 299, p. 166 (centre panel)

Francis Bacon (90 works), London: Tate Britain 11 Sep. 2008-4 Jan. 2009; exh cat. (London: Tate Publishing, 2008). pp. 166, 218, 234, 237; ill. pp. 230-231

Rina Arya, *Francis Bacon: Critical and Theoretical Perspectives* (New York: Peter Lang,



2012). p. 76 (titled 'Painting, Bull')

Bruno Sabatier, *Francis Bacon: Œuvre graphique - The graphic work: Catalogue raisonné* (Paris: JSC Modern Art Gallery, 2012). p. 86

Francis Bacon: Five Decades (54 works), Sydney: Art Gallery of New South Wales 17 Nov. 2012-24 Feb. 2013; exh cat. (London: Thames & Hudson, Sydney: Art Gallery of New South Wales, 2012). pp. 60, 210; ill. pp. 211-213

Jonathan Littell, *Triptych: Three Studies after Francis Bacon* (London: Notting Hill Editions Ltd, 2013). pp. 41-42

Francis Bacon: Late Paintings (18 works), New York: Gagosian Gallery 7 Nov. 2015-12 Dec. 2015; exh cat. (New York: Gagosian Gallery, 2015). ill. p. 207

Francis Bacon and the Masters (28 works), Norwich: Sainsbury Centre for Visual Arts 18 Apr. 2015-26 Jul. 2015; Moscow: Hermitage Museum 9 Dec. 2014-8 Mar. 2015; exh cat. (London: Fontanka Publications, 2015). p. 207; ill. No. 67, pp. 72-73, 207

Martin Harrison, *Francis Bacon: Catalogue Raisonné* (London: The Estate of Francis Bacon, 2016). pp. 22, 1320, 1330, 1334-1338; ill. pp. 1335-1337, 1339 (centre panel, detail)

No. : 37

Sabatier : 25

Other references:

Tacou 27

Type:

Lithograph in colours

Title: Triptych
1987 (Center Panel)

Date: 1987

Publisher:

Galerie Lelong,
Paris

Printer: Atelier

Lelong, Paris
(Sabatier mentions Galerie Lelong, Paris as printer)

Paper: Vélín
d'Arches

Plate size: 68,5
x 50,5 cm

Sheet size: 94,5
x 68 cm

Print run: 180
proofs numbered
in Arabic
numbers;
unknown number
of Hors

Commerce proofs
and épreuves
d'artiste. All
signed bottom
right.

**For Sale early
2020 at:**

Galerie Lelong & Co., 13 rue de Téhéran 75008 Paris - Tél : (33) 1 45 63 13 19

info@galerie-lelong.com

Price achieved in Auctions:

Sotheby's: *Old Master, Modern and Contemporary Prints*. 19 September 2012 London.
Lot 99



Francis Bacon. Triptych 1987: Centre Panel (Sabatier 25). Lithograph printed in colours, 1989, signed in pencil, numbered 130/180, printed and published by Galerie Long, Paris, on Arches wove paper. Image: 685 by 505mm; 27 by 19 7/8 in. Sheet: 945 by 680mm; 37 1/4 by 26 3/4 in. Estimate 2,000 — 3,000 GBP Lot Sold. 3,500 GBP

Christie's: Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October - 5 November 2013. Lot 24. Triptych 1987 (Centre Panel) lithograph in colours, 1989, on Arches paper, signed in pencil, numbered 18/180, published by Galerie Lelong, Paris, the full sheet, in very good condition Image: 685 x 505 mm. Paper: 947 x 680 mm. Estimate: GBP 6,000 - GBP 8,000 (EUR 6,829.80 - EUR 9,106.40)

Cornette de Saint Cyr *Estampes et Multiples* Mercredi 10 Avril 2019 6, avenue Hoche 75008 Paris. Lot n° 83 Francis Bacon (1909-1992) Triptych 1987, 1989 (Sabatier, 25). Lithographie en couleurs Signée et numérotée 65/180. Galerie Lelong Editeur et Imprimeur, Paris 94,5 x 68 cm. Estimation 6 000 - 8 000 €. Résultats avec frais: 7 800 €.

Bukowskis: Contemporary & Design 588. November 4-10, 2015 Stockholm. Lot 190. 712762 Francis Bacon (1909-1992) Francis bacon, "Triptych 1987". Lithograph in colours, 1987, on Arches paper, signed in pencil and numbered 40/180, printed and published by Galerie Lelong, Paris. I. 68 x 55,5 cm. S. 94,5 x 68 cm. Estimate: 50 000 - 70 000 SEK (5 342 - 7 479 EUR) Hammer price: 55 000 SEK

Artcurial: Sale Francis Bacon, L'œuvre gravé Alexandre Tacou Collection. Sale: 2506. Date: 2 Dec. 2013 . Lot 15 Francis BACON (1909-1992) *Study for a Bullfight* (Sic), 1989 Lithographie en couleurs, épreuve signée et numérotée 64 /18078,5 x 56 cm (à vue) - encadrée Tacou 27 - Sabatier 25. Lithograph in colors signed and numbered. Estimation 4 000 - 5 000 € Sold 7,145 € including buyer's fees and taxes. (Despite of the wrong name, the item sold was *Triptych 1987* (Center Panel). The catalogue numbers are correct)

No. : 38

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Lithograph in colours

Title: Triptych 1987 (Center Panel) Poster

Date: 1987

Publisher: Galerie Long, Paris

Printer: Atelier Lelong, Paris
(Sabatier mentions Galerie Lelong, Paris as printer)

Paper: Vélín d'Arches

Plate size: 67 × 50 cm

Sheet size: 67 × 50 cm

Print run: 500 unnumbered and unsigned proofs of this poster version

For sale early 2020 at:

Marlborough Antiques &

Interiors: Francis Bacon - Galerie Lelong Exhibition Orange Poster 1987- Galerie Lelong, Rue de Teheran, Paris Exhibition Organe Poster - 30th Sept till 22nd November 1987. 67 cm x 50 cm

Price: £ 300.00 Stock number: H428/HM9 Condition excellent.

King & McGaw, New Road, Newhaven, East Sussex, BN9 0EX: Galerie Lelong (1987)

Framed rare poster by Francis Bacon

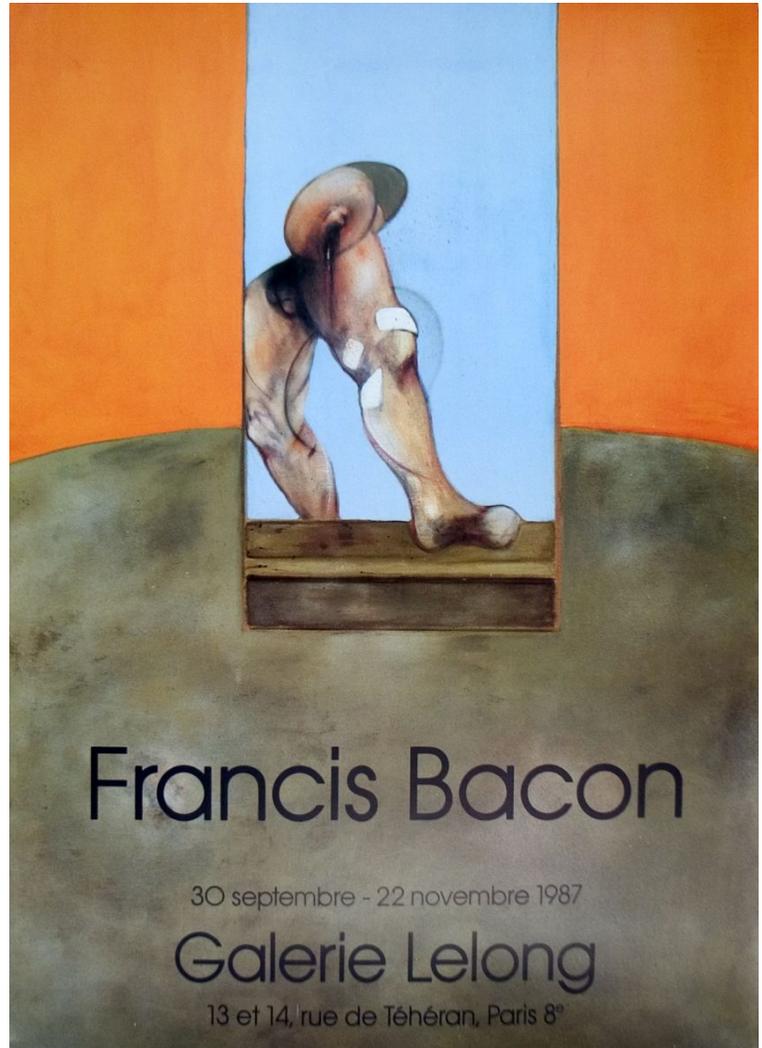
#469716. Price: £210. Print ID: 469716. Description: First edition exhibition poster published by Galerie Lelong in Paris for a Francis Bacon exhibition held at the gallery in 1987. Medium: Offset lithograph Date: 1987 Edition: Edition of 500 Condition: Near mint. Dimensions 67 × 50 cm.

Art Wise Brooklyn, NY. FRANCIS BACON Galerie Lelong 26.25" x 19.75" Poster 1987 Expressionism Brown, Orange. Publication Date: 1987 Condition: Fine.

Price: US\$ 75.00 Shipping: US\$ 45.99 "Galerie Lelong" by Francis Bacon, Unsigned Offset Lithograph printed in 1987 from an edition size of 500. The overall size of the Offset Lithograph is 26.25 x 19.75 inches. First edition exhibition poster published by Galerie Lelong in Paris for a Francis Bacon exhibition held at the gallery in 1987.

Bookseller Inventory # GH1330

Eames Fine Art Gallery, 58 Bermondsey Street, London SE1 3UD: Francis Bacon, Galerie Lelong Exhibition Poster, 1987 Unframed price £ 300.00..Offset lithographic poster. Printed for the exhibition 'Francis Bacon' at Galerie Lelong, September to November 1987. Image and paper size: 500 x 670 mm. Contact the studio on 0207 407 6561 for framing options and prices



Price achieved in Auctions:

Rare Posters Brooklyn, NY, USA: Auction

Prints & Multiples Nov 13, 2012. Lot 1024: 1987 Bacon Galerie Lelong Poster

Reference #: ULGH1331 Medium: Offset Lithograph Edition Size: 500 Year: 1987.

Paper Size: 26.5 x 19.5 inches Image Size: 26.5 x 19.5 inches Condition: B: Very Good

Condition, with signs of handling or age Estimate \$150 - \$225

Complement to No. : 39-40

Title: Study for Portrait of John Edwards

Date: 1986

Catalogue Raisonné: 86-06

Type: Oil, pastel and aerosol paint on canvas

Measurements: 198 x 147.5 cm

Current owner or museum: Private Collection

Exhibitions:

Francis Bacon: Paintings of the Eighties, Marlborough Gallery Inc , New York, 07 May 1987 - 31 July 1987 (13)

Francis Bacon: Peintures Récentes, Galerie Lelong, Paris, 30 September 1987 - 22 November 1987 (5)

Francis Bacon, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., 12 October 1989 - 07 January 1990

Francis Bacon, Los Angeles County Museum of Art, Los Angeles, 11 February 1990 - 29 April 1990

Francis Bacon, Museum of Modern Art, New York, 24 May 1990 - 28 August 1990 (56)

Francis Bacon: Pinturas 1981-1991 / Paintings 1981 - 1991, Marlborough Galería , Madrid, 08 October 1992 - 14 November 1992

Francis Bacon: Pinturas 1981-1991 / Paintings 1981 - 1991, Marlborough Gallery Inc , New York, April 1993 (5)

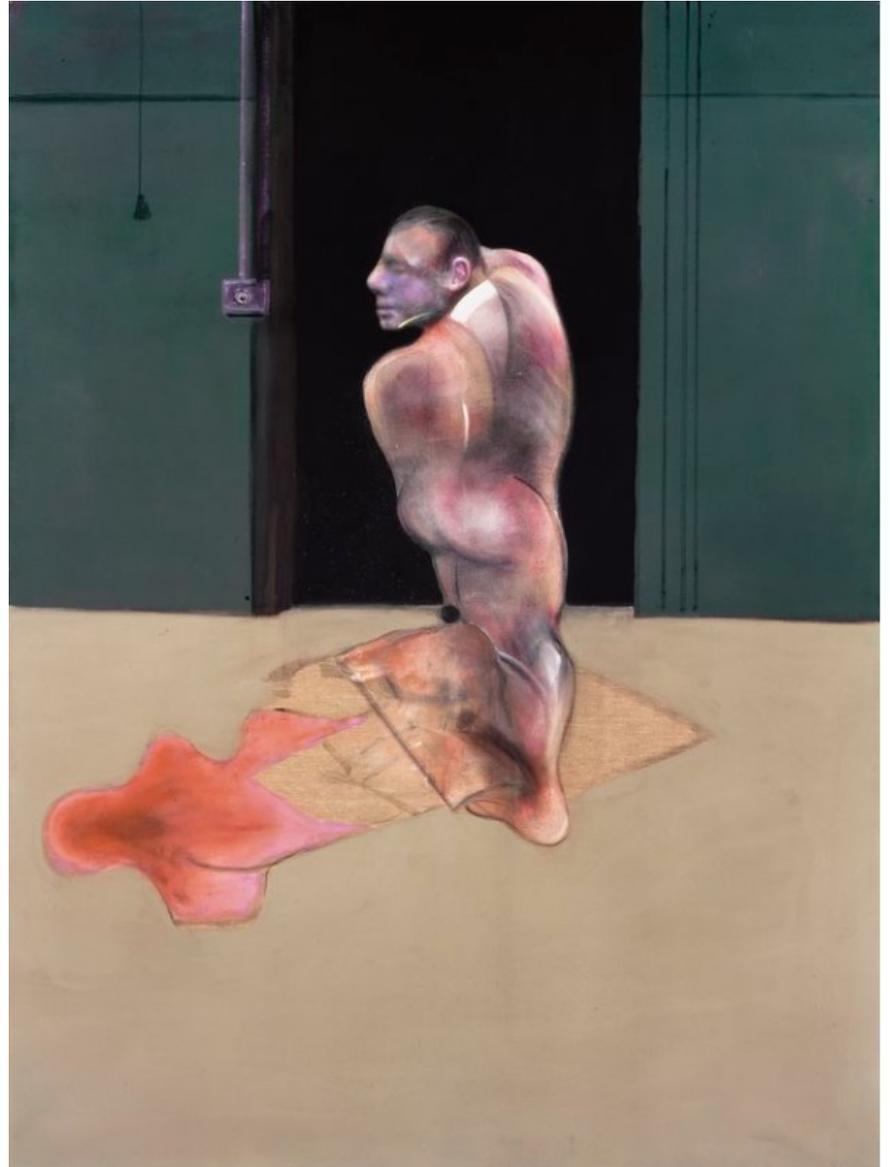
Francis Bacon: Figurabile, Museo Correr, Venice, 13 June 1993 - 10 October 1993 (30)

Francis Bacon, Centre national d'art et de culture Georges Pompidou, Paris, 27 June 1996 - 14 October 1996

Francis Bacon, Haus der Kunst, Munich, 01 November 1996 - 26 January 1997 (83)

Francis Bacon, Louisiana Museum of Modern Art , Humlebæk, 23 January 1998 - 26 April 1998 (34)

Selected Literature:



David Sylvester, *The Brutality of Fact: Interviews with Francis Bacon*, Third enlarged edition (London: Thames & Hudson 1993 2012, 1987; repr.). ill. No. 134, p. 177 (b&w)

Andrew Sinclair, *Francis Bacon: His Life and Violent Times* (London: Sinclair-Stevenson, 1993). p. 271

Wieland Schmied, *Francis Bacon: Commitment and Conflict*, trans. by John Ormrod (Munich and New York: Prestel-Verlag, 1996). ill. No. 59, p. 150

Christophe Domino, *Francis Bacon: 'Taking Reality by Surprise'*, New Horizons series (London: Thames & Hudson, 1997). p. 49; ill. pp. 48-49 (foldout)

David Sylvester, *Looking Back at Francis Bacon* (London: Thames & Hudson, 2000). p. 159; ill. No. 124, p. 161 (b&w)

Rina Arya, *Francis Bacon: Painting in a Godless World* (Farnham: Lund Humphries, 2012). p. 124

Martin Harrison, *Francis Bacon: Catalogue Raisonné* (London: The Estate of Francis Bacon, 2016). pp. 1276, 1230; ill. p. 1231

No. : 39

Sabatier : 22

Other references:

Alexandre Tacou,
N° 23

Type:
Lithograph in
colours

Title: Etude
pour un portrait
de John Edwards /
Study for portrait
of John Edwards

Date: 1987

Publisher:
Galerie Lelong,
Paris

Printer: Atelier
Lelong, Paris.
Chromist René
Lemoigne.
(Sabatier
mentions Galerie
Lelong, Paris as
printer)

Paper: Vélin
d'Arches

Plate size: 68 x
50,5 cm

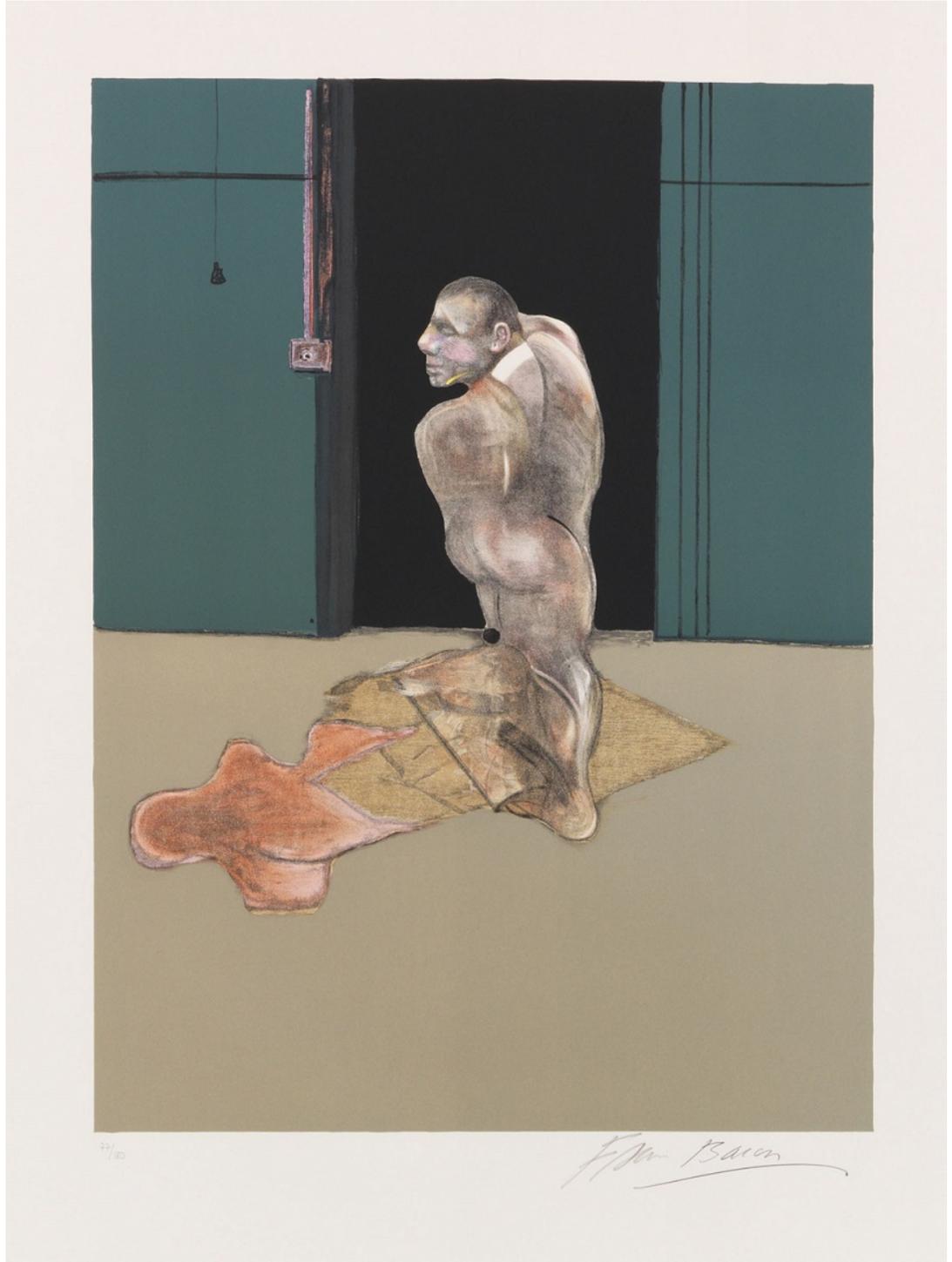
Sheet size: 93,8
x 68,1 cm

Print run: 180
proofs numbered
in Arabic
numbers;
unknown number
of Hors

Commerce proofs
and épreuves
d'artiste. All
signed bottom
right.

For sale early 2020 at:

Van der Vorst Art in Zeist (Netherlands), near Utrecht and Amsterdam open by
appointment. info@vandervorst-art.com. Francis Bacon- Study for a portrait of John



Edwards. Original Lithograph in colors, 1986, on Arches paper, with full margins. Signed in pencil, numbered (21/180) in pencil. Published by 'Editions de la Difference', Paris, 1986. Catalogue: Tacou no. 23, Sabatier no. 22. Paper size: 94.5 x 68.3 cm. In excellent condition.

Galerie Lelong & Co., 13 rue de Téhéran 75008 Paris - Tél : (33) 1 45 63 13 19
info@galerie-lelong.com;

Gilden's Arts Gallery, 74 Heath Street, Hampstead, London NW3 1DN
info@gildensarts.com: Study for a Portrait of John Edwards | Étude pour un portrait de John Edwards. Price: \$17,000.00 Year: 1987 Original Hand Signed and Dedicated Lithograph on Arches Wove Paper. This lithograph is dedicated in pencil to the printer "pour René Lemoigne", at the lower left margin. Our impression is an artist's proof aside from the standard edition of 180. The paper bears a partial Arches watermark in the upper right corner. Provenance: René Lemoigne, Paris

Price achieved in Auctions:

Christie's: Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October - 5 November 2013. Lot 20. Estimate : GBP 6,000 - GBP 8,000. (EUR 6,829.80 - EUR 9,106.40)

Phillips: Evening & Day Editions London Auctions 12 June 2014 Study for a portrait of John Edwards, 1986 Literature Bruno Sabatier 22 Alexandre Tacou 23 Lithograph in colours, on Arches paper, with full margins, I. 68.6 x 50.4 cm (27 x 19 7/8 in.) S. 94.9 x 67.9 cm (37 3/8 x 26 3/4 in.) signed and numbered 9/180 in pencil (there were also a number of artist's proofs), published by Galerie Lelong, Paris, unframed. Estimate £5,000 - 7,000 Sold for £8,125.

Christie's Sale 11966 *Prints & Multiples* London 21 September 2016 Lot 95. Francis Bacon Study for a Portrait of John Edwards. lithograph in colours, 1987, on Arches wove paper, signed in pencil, inscribed H.C., an hors commerce impression aside from the numbered edition of 180, published by Galerie Lelong, Paris, the full sheet, a diagonal surface scratch at the lower right, a few other minor scuffs in the printed area, otherwise in good condition. Image 680 x 505 mm., Sheet 945 x 679 mm. Price realised GBP 5,625 Estimate GBP 5,000 - GBP 7,000

Ketterer Kunst: Sale: 438 *Post War II*, Dec. 09. 2016 in Munich Lot 519. Francis Bacon - Study for a portrait of John Edwards. Lithograph in colors. Sabatier 22. Tacou 23. Signed and numbered. From an edition of 180 copies. On wove paper by Arches (with truncated embossing). 68.1 x 50.4 cm (26.8 x 19.8 in). Sheet: 94,5 x 68 cm (37 x 26,4 in). A painting of the same name from 1986 served as model for this work. [JS]. Estimate: € 3,000 / \$ 3,300 Sold: € 10,000 / \$ 11,000 (incl. 25% surcharge)

Sotheby's Sale *Made in Britain Online*. 26 November 2018 London Lot 540 Francis Bacon Study for portrait of John Edwards (Sabatier 22) Estimate 4,000 — 6,000 GBP Lot Sold. 7,500 GBP

Artcurial: Sale *Limited Edition* - 28 may 2019 Lot 157 Francis Bacon Etude pour un portrait de John Edwards – 1987 Lithographie en couleurs Signée et dédiée. Lithograph in colors; signed and dedicated h: 93,80 w: 68,10 cm. Bibliographie : Sabatier 22 Estimation 7 000 - 9 000 € Sold 8,320 € including buyer's fees and taxes.

No. : 40

Sabatier : Not in Sabatier

Other references:

Not in Tacou

Type: Offset

Lithograph in colours

Title: Etude pour un portrait de John Edwards / Study for portrait of John Edwards. Poster for the exhibition where the painting was presented *Francis Bacon: Peintures Récentes*, Galerie Lelong, Paris, 30 September 1987 - 22 November 1987

Date: 1987

Publisher: Galerie Lelong, Paris

Printer: Atelier Lelong, Paris.

Chromist René Lemoigne. (Sabatier mentions Galerie Lelong, Paris as printer)

Plate size: 67 x 50 cm

Sheet size: 67 x 50 cm

Print run:

Unknown

For sale early 2020:

Eames Fine Art

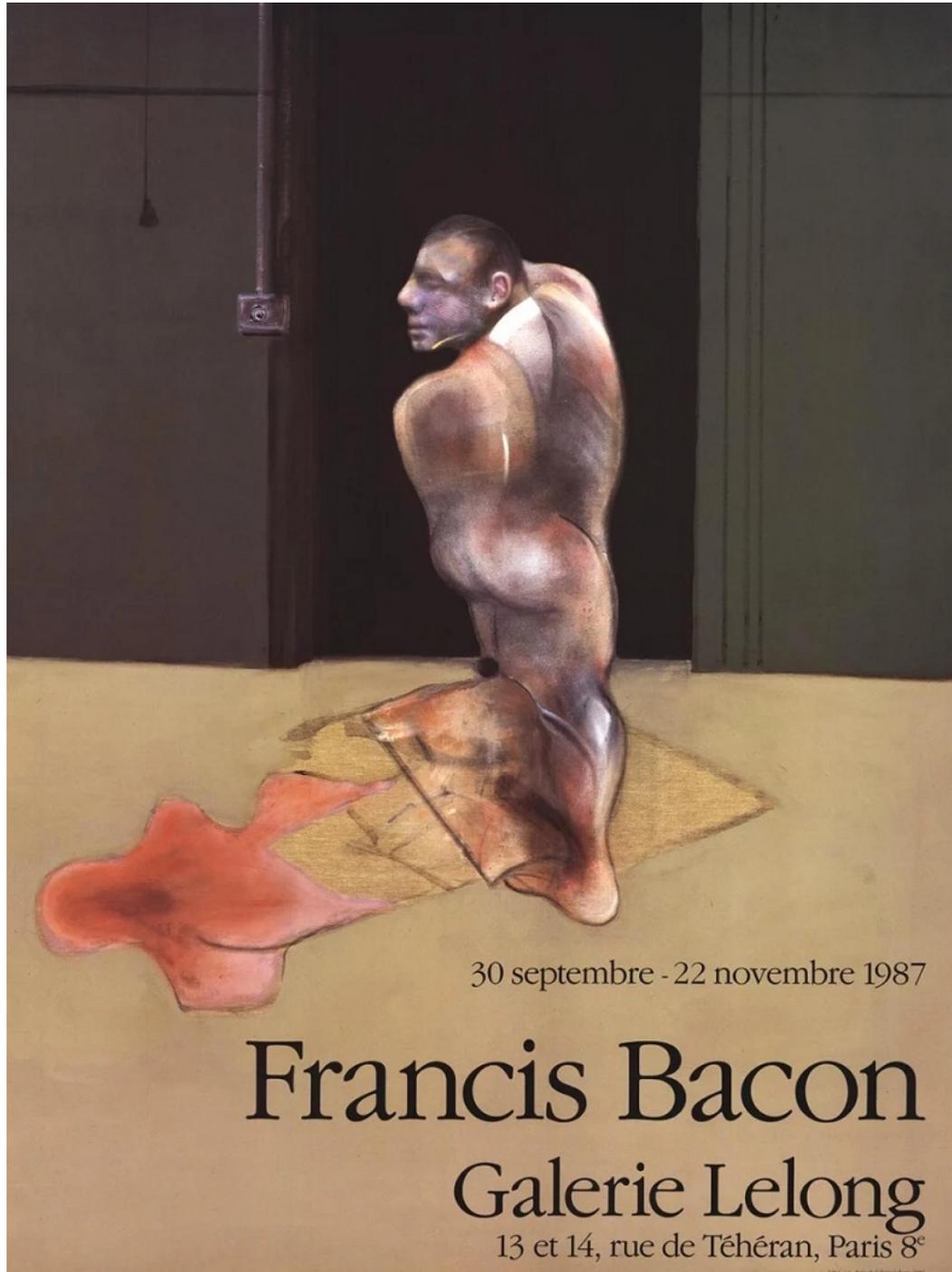
Gallery: Francis Bacon, Galerie Lelong Exhibition Poster, 1987

Unframed price

£ 400.00

Ebay: Original Edition Offset Lithograph on premium paper, 1987. Paper Size: 26.25" x 19.75." Published by Galerie Lelong. Excellent Condition; never framed or matted.

Suggested Retail Gallery Price: \$500.



Complement to No. : 41

Title: Trois études de dos d'homme / Three studies of the male back (Left panel)

Date: 1970

Catalogue Raisonné: 70-06

Type: Oil on canvas, dated and titled on the reverse

Measurements: 198 x 147.5 cm

Current owner or museum: Kunsthaus Zürich, Vereinigung Zürcher Kunstfreunde, Zürich

Exhibitions:

Francis Bacon, Galeries nationales du Grand Palais, Paris, 26 October 1971 - 10 January 1972

Francis Bacon, Kunsthalle, Düsseldorf, 07 March 1972 - 07 May 1972 (99)

Francis Bacon: Recent Paintings 1968-1974, Metropolitan Museum of Art, New York, 20 March 1975 - 29 June 1975 (11)

Francis Bacon, Musée Cantini, Marseille, 09 July - 30 September 1976 (2)

Francis Bacon: Oleos de 1970 a 1977, Museo de Arte Moderno, Mexico City, October - December 1977 (1)

Francis Bacon, Museo de Arte Contemporáneo, Caracas, February 1978 (1)

Francis Bacon, Fundación Juan March, Madrid, 14.04 – 28.05.1978; Fundació Joan Miró, Barcelona, 02.06- 16.07 1978 (2)

Francis Bacon, Tate, London (1985), Tate Gallery, London, 22 May 1985-18 Aug 1985

Francis Bacon, Staatsgalerie, Stuttgart, 19 October 1985 - 05 January 1986

Francis Bacon, Nationalgalerie, Berlin, 07 February 1986 - 31 March 1986 (71)

Francis Bacon: Paintings, Central House of the Artists, New Tretyakov Gallery, Moscow, 23 September 1988 - 06 November 1988 (11)

Francis Bacon, Museo d'Arte Moderna, Lugano, 07 March 1993 - 30 May 1993 (41)

Francis Bacon, Centre national d'art et de culture Georges Pompidou, June-October 1996



Francis Bacon, Haus der Kunst, Munich, 01 November 1996 - 26 January 1997 (59)
 Francis Bacon, Louisiana Museum of Modern Art , Humlebæk, January -April 1998 (23)
 Francis Bacon, Gemeentemuseum Den Haag, January 2001- May 2001 (unnum.)
 Francis Bacon: The Portraits, Hamburger Kunsthalle, Hamburg, 13 October 2005 - 15
 January 2006 (46)
 Bacon, Palazzo Reale, Milan, 05 March 2008 - 29 June 2008 (40)
 Five Decades (2013), Art Gallery of New South Wales, Sydney, 17 November 2012 - 24
 February 2013 (unnum.)

Selected Literature:

Lorenza Trucchi, Francis Bacon, trans. by John Shepley (London: Thames & Hudson,
 New York: Harry N. Abrams, 1976). pp. 15-16; ill. No. 141, unpagged
 Hugh M. Davies, Francis Bacon: The Early and Middle Years, 1928-1958 (London and
 New York: Garland Publishing, 1978). p. 164
 Michel Leiris, Francis Bacon: Full Face and in Profile, trans. by John Weightman
 (Oxford: Phaidon, New York: Rizzoli, 1983). ill. No. 69, unpagged
 Andrew Sinclair, Francis Bacon: His Life and Violent Times (London: Sinclair-
 Stevenson, 1993). pp. 215, 237
 John Russell, Francis Bacon, World of Art series, Revised and updated edn. (London:
 Thames & Hudson, 1993). pp. 138, 161; ill. No. 68, pp. 138-139 (b&w)
 José Maria Faerna, Bacon, trans. by Wayne Finke, Great Modern Masters (New York:
 Harry N. Abrams, 1995). ill. No. 18, pp. 22-23
 Gilles Deleuze, Francis Bacon: The Logic of Sensation, Continuum Impacts: Changing



Minds (London and New York: Continuum, 2005). pp. 12, 13, 35, 56, 105, 120
 Michael Peppiatt, Francis Bacon: Anatomy of an Enigma, Revised edn. (London:
 Constable, 2008). p. 291
 Rina Arya, Francis Bacon: Critical and Theoretical Perspectives (New York: Peter Lang,
 2012). p. 154
 Jonathan Littell, Triptych: Three Studies after Francis Bacon (London: Notting Hill
 Editions Ltd, 2013). pp. 7, 108
 Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis
 Bacon, 2016). pp. 22, 942-946; ill. p. 943-945; p. 947 (right panel, detail)

No. : 41

Sabatier : 21

Other references:

Alexandre Tacou,
N° 21

Type: Lithograph
in colours

Title: Trois
études de dos
d'homme / Three
studies of the male
back (Left panel)

Date: 1987

Publisher:

Michael Peppiatt
for Art
international, Paris
Printer: Atelier
Lelong, Paris.

Chromist René
Lemoigne.

(Sabatier mentions
Galerie Lelong,
Paris as printer)

Paper: Vélin
d'Arches

Plate size: 60 x
45 cm (Sabatier
indicates 61 x 43,2
cm)

Sheet size: 81 x
59,1 cm (Sabatier
indicates wrongly
78,7 x 51,5 cm)

Print run: 99
proofs numbered in
Arabic numbers;
unknown number
of Hors Commerce

proofs and épreuves d'artiste. All signed bottom right.

For sale early 2020 at:

Galerie Lelong & Co., 13 rue de Téhéran 75008 Paris - Tél : (33) 1 45 63 13 19

info@galerie-lelong.com;

Peter Harrington 100 Fulham Road Chelsea London SW3 6HS. Three Studies Of The Male Back by Francis Bacon. Lithograph 1987. Edition Size: Edition of 99. Sheet Size: 80.8 x 59 cm. Reference: Sabatier 21. Signed. Each plate signed lower right in pencil by



Bacon, numbered lower left. This triptych is after an oil on canvas executed in 1970. Each plate depicting Bacon's lover George Dyer sitting in front of a mirror. Presented in three greywash wooden frames with acrylic glazing. gallery@peterharrington.co.uk
Winwood Gallery Fine Art | Tel - (0)471 48 84 65 | Email - info@winwoodgallery.com - Privacy policy
 Trois études de dos d'homme / Three studies of the male back (1987) 78.7 X 51.5 cm. Framed. After 'Three studies of the male back', 1970 Three lithographs
 All three signed in pencil at the bottom right and inscribed as Hors Commerce.
 Edition of 99 + few HC and EA. Printed by Arches paper by the Galery Lelong, Paris.
 Published by Michael Peppiatt.

Price achieved in Auctions:

Whyte's : Important Irish Art - 31 May 2010 Lot 24. Three Studies of Male Back, 1987 Estimate:€10,000 Price Realised:€14,000 each signed in pencil in the lower margin, lower right; with 'H.C' (Hors de Commerce) lower left . lithograph size:60 by 45cm., 23.75 by 17.75in. Folio size: 32 by 23.25 ins.This lithograph was produced in an edition of ninety-nine; however, this work is the 'hors de commerce' issue from the limited edition. The vitrine or cage seen here became a trademark feature in the artist's oeuvre from the mid 1940s onwards. The shape, sometimes distorted or used in the background, was often employed by the artist to suggest both the public nature of the sitter's display as well as their isolation or perhaps captivity within the structure. Other examples where this element is utilised can be found in the Pope Series, 1951.

Christie's: Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October - 5 November 2013. Lot 19. The set of three lithographs in colours, 1987, on Arches paper, each signed in pencil, numbered 50/99, published by Michael Peppiatt for Art International, Paris, the full sheets, in very good condition Image: 607 x 450 mm. (each) Paper: 810 x 590 mm. (each) (3) Estimate: GBP 12,000 - GBP 18,000 (EUR 13,659.60 - EUR 20,489.40) Price Realised: GBP 16,250

Christie's Sale 3777 Prints & Multiples New York|27 - 28 October 2015 Lot 207 Francis Bacon (1909-1992)Three Studies of the Male Back the complete set of three lithographs in colors, on Arches paper, 1987, each signed in pencil, inscribed 'H.C.' (an hors-commerce set, the edition was 99), published by Michael Peppiatt for Art International, Paris, each with full margins, generally in very good condition, framed Image: 23 7/8 x 17 3/4 in. (606 x 451 mm.) Sheet: 31 7/8 x 23 1/4 in. (810 x 591 mm.) Price realised USD 43,750 Estimate USD 25,000 - USD 35,000

Christie's Sale 11966 Prints & Multiples London 21 September 2016 Lot 94. Francis Bacon (1909-1992) Three Studies of the Male Back. the complete set of three lithographs in colours, 1987, on Arches wove paper, each signed in pencil, inscribed H.C., an hors commerce set aside form the edition of 99, published by Michael Peppiatt for Art International, Paris, the wide margins, with deckle edges above, some soft creasing in the left margins, otherwise in good condition, each framed Image 605 x 450 mm. (each), Sheet 810 x 593 mm. (each) Provenance Plus Galleries, Antwerp. Acquired from the above by the 2016 owner in 1999. Price realised GBP 23,750 Estimate GBP 20,000 - GBP 30,000

Cornette de Saint Cyr Estampes et multiples - Live, 6, avenue Hoche – 75008 Paris. October 26 2017 Lot n° 129 Francis Bacon (1909-1992) Three Studies of The Male Back, 1987 (Sabatier, 21). Triptyque. Lithographies en couleurs sur vélin d'Arches

Epreuves Hors Commerce chacune signées et annotées HC Art International Editeur, Paris. Galerie Lelong Imprimeur, Paris 60 x 45 cm chaque

Christie's Sale 15681 *Prints & Multiples*. London 28 March 2018. Lot 149 from the collection of Michael Peppiatt. Three Studies of the Male Back. the complete set of three lithographs in colours, 1987, on Arches wove paper, each signed and numbered 22/99 in pencil, published by Michael Peppiatt for Art International, Paris, the full sheets, with deckle edges above, the colours strong and vibrant, in excellent condition. Image 605 x 450 mm., Sheet 808 x 590 mm. (each) Price realised GBP 30,000. Estimate GBP 20,000 - GBP 30,000

Sotheby's Prints & Multiples. 26 September 2018 London. Lot 141. Francis Bacon Three Studies of The Male Back (S. 21) The triptych, comprising three lithographs printed in colours, 1987, each signed in pencil, numbered 35/99, printed by Galerie Lelong, published by Michael Peppiatt, Paris, on three sheets of Arches wove paper, each framed. each image: approx. 610 by 450mm 24 by 17 3/4 in. each sheet: approx. 806 by 590mm 31 7/8 by 23 1/4 in Estimate 25,000 — 35,000 GBP

Bonhams *Prints and Multiples* 18 Dic 2018, London New Bond Street. Lot 111AR Francis Bacon (British, 1909-1992) Trois études de dos d'homme (the right hand panel) (the right hand panel) Lithograph in colours, 1987, on Arches wove paper, signed and inscribed 'H.C.' in pencil, an hors commerce impression aside from the edition of 99, published by Michael Peppiatt for the review Art international, printed by Galerie Lelong, Paris, the full sheet, in very good condition Image 605 x 450mm. (23 3/4 x 17 3/4in.); Sheet 809 x 591mm. (31 3/4 x 23 2/8in.). Sold for £ 8,750 (€ 10,360) charges incl.

Artcurial: Sale Limited Edition - 28 may 2019 /Lot 159 Francis Bacon Trois études de dos d'homme – 1987 Trois lithographies en couleurs Signées et justifiées "HC" Set of 3 lithographs in colors; signed and inscribed h: 78,30 w: 51,20 cm. Bibliographie : Sabatier 21. Estimation 18 000 - 22 000 € Sold 26,000 € including buyer's fees and taxes.

Complement to No. : 42

Title: Trois études de
dos d'homme / Three
studies of the male back
(Center panel)

Date: 1970

Catalogue Raisonné:
70-06

Type: Oil on canvas,
dated and titled on the
reverse

Measurements: 198 x
147.5 cm

**Current owner or
museum:** Kunsthau
s Zürich, Vereinigung
Zürcher Kunstfreunde,
Zürich

Exhibitions: See above

Selected Literature:
See above



No. : 42

Sabatier : 21

Other references:

Alexandre Tacou,
N° 21

Type:

Lithograph in
colours

Title: Trois
études de dos
d'homme / Three
studies of the male
back (Center
panel)

Date: 1987

Publisher:

Michael Peppiatt
for Art
International,
Paris

Printer: Atelier
Lelong, Paris.
Chromist René
Lemoigne.

(Sabatier mentions
Galerie Lelong,
Paris as printer)

Paper: Vélin
d'Arches

Plate size: 60 x
45 cm (Sabatier
indicates 61 x 43,2
cm)

Sheet size: 81 x
59,1 cm (Sabatier
indicates wrongly
78,7 x 51,5 cm)

Print run: 99
proofs numbered
in Arabic

numbers; unknown number of Hors Commerce proofs and épreuves d'artiste. All signed
bottom right.

For sale early 2020 at:

Galerie Lelong & Co., 13 rue de Téhéran 75008 Paris - Tél : (33) 1 45 63 13 19

info@galerie-lelong.com;



Tim Olsen Gallery 63 Jersey Road Woollahra Sydney NSW 2025 Australia: Francis Bacon Three Studies of the Male Back 1970 (Center panel) lithograph 60 x 45cm (image size) 80 x 58cm (paper size) Artist Proof of 99. signed lower right, initialled lower left #9978 Price \$25,000 info@olsengallery.com

Price achieved in Auctions: See above

Complement to

No. : 43

Title: Trois études de dos d'homme / Three studies of the male back (Right panel)

Date: 1970

Catalogue

Raisonné: 70-06

Type: Oil on canvas, dated and titled on the reverse

Measurements:

198 x 147.5 cm

Current owner or museum:

Kunsthaus Zürich,
Vereinigung
Zürcher
Kunstfreunde,
Zürich

Exhibitions: See above

Selected

Literature: See above



No. : 43

Sabatier : 21

Other

references:

Alexandre Tacou,
N° 21

Type:

Lithograph in
colours

Title: Trois
études de dos
d'homme / Three
studies of the
male back (Right
panel)

Date: 1987

Publisher:

Michael Peppiatt
for Art
international,
Paris

Printer: Atelier
Lelong, Paris.

Chromist René
Lemoigne.

(Sabatier
mentions Galerie
Lelong, Paris as
printer)

Paper: Vélin
d'Arches

Plate size: 60 x
45 cm (Sabatier
indicates 61 x
43,2 cm)

Sheet size: 81 x
59,1 cm (Sabatier
indicates wrongly
78,7 x 51,5 cm)

Print run: 99

proofs numbered

in Arabic numbers; unknown number of Hors Commerce proofs and épreuves d'artiste.

All signed bottom right.

For sale early 2020 at: Galerie Lelong & Co., 13 rue de Téhéran 75008 Paris - Tél :

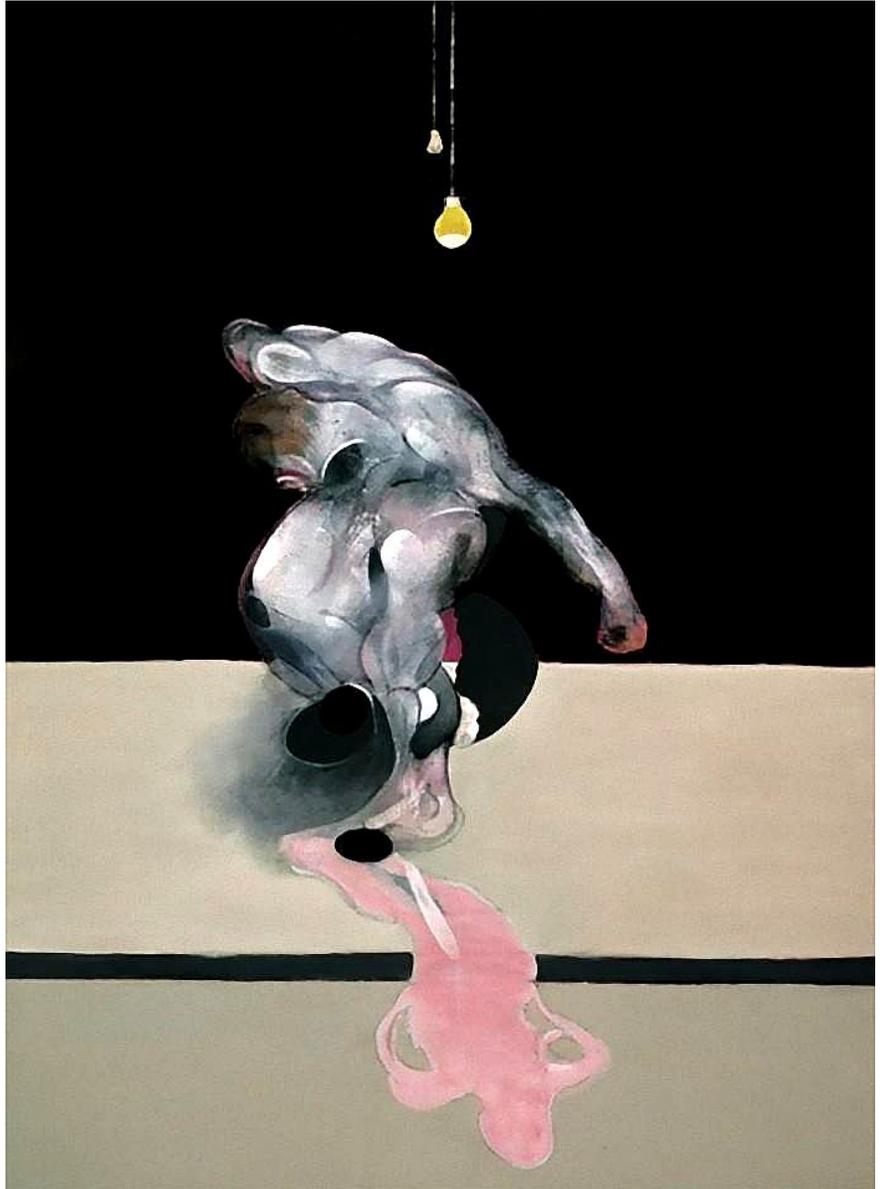
(33) 1 45 63 13 19 info@galerie-lelong.com;

Price achieved in Auctions: See above



9. Polígrafa's prints

Complement to No. : 44-45
Title: Triptych March 1974
Date: 1974
Catalogue Raisonné: 74-02
Type: Oil on canvas. Titled, signed and dated verso
Measurements: 198 x 147.5 cm
Current owner or museum: Fundación Juan March, Madrid
Comment:
Exhibitions:
Francis Bacon: Recent Paintings 1968-1974, Metropolitan Museum of Art, New York, 20 March 1975 - 29 June 1975 (32)
Francis Bacon, Musée Cantini, Marseille, 09 July 1976 - 30 September 1976 (10)
Francis Bacon, Fundación Juan March, Madrid, 14 April 1978 - 28 May 1978



Francis Bacon, Fundació Joan Miró, Barcelona, 02 June 1978 - 16 July 1978 (7)

Francis Bacon, Tate, London (1985), Tate Gallery, London, 22 May 1985 - 18 August 1985 (87)

Selected Literature:

Donald Kuspit, 'Francis Bacon: The Authority of Flesh' (: Artforum, 1975). ill. pp. 50-51

David Sylvester, 'Francis Bacon: A Kind of Grandeur' [Extract from Interviews with Francis Bacon by David Sylvester (1975).]23 Mar.. (: The Sunday Times Magazine, , pp. 22-32 1975) ill. pp. 22-23

Lorenza Trucchi, Francis Bacon, trans. by John Shepley (London: Thames & Hudson, New York: Harry N. Abrams, 1976). ill. No. 179, unpagged

Michel Leiris, Francis Bacon: Full Face and in Profile, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). ill. No. 103, unpagged

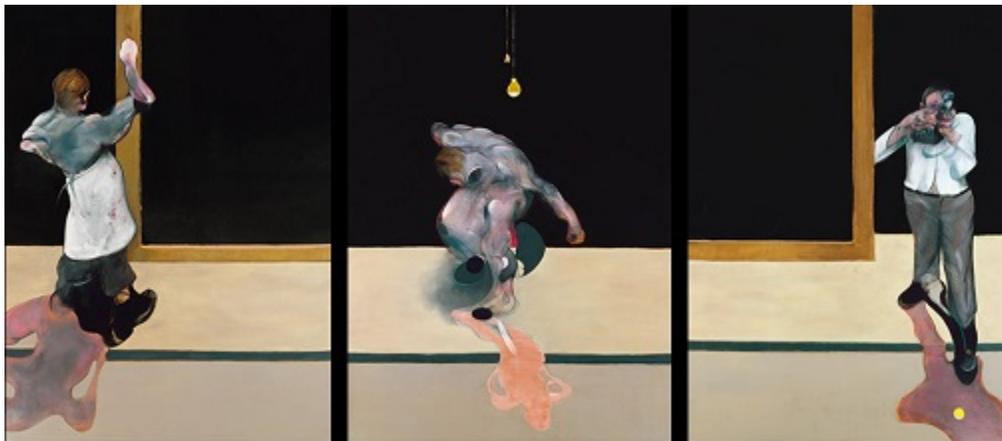
David Sylvester, The Brutality of Fact: Interviews with Francis Bacon, Third enlarged edition (London: Thames & Hudson 1993 2012, 1987; repr.). ill. No. 75, p. 99 (right panel, detail, b&w), No. 93, p. 122 (b&w), No. 94, p. 123 (centre panel, b&w)

Andrew Sinclair, Francis Bacon: His Life and Violent Times (London: Sinclair-Stevenson, 1993). p. 220

José Maria Faerna, Bacon, trans. by Wayne Finke, Great Modern Masters (New York: Harry N. Abrams, 1995). ill. No. 64, pp. 56-57

Wieland Schmied, Francis Bacon: Commitment and Conflict, trans. by John Ormrod (Munich and New York: Prestel-Verlag, 1996). p. 68; ill. No. 68, p. 68 (right panel, b&w), ill. No. 43, pp. 130, 131 (centre panel)

Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). pp. 22, 1058, 1068; ill. pp. 1059-1061



No. : 44

Sabatier : Not in Sabatier

Other references:

Not in Tacou

Type: Offset lithograph in colours

Title: Triptych
March 1974

Date: 1978

Publisher: La Polígrafa S.A.,
Barcelona

Printer: La Polígrafa S.A.,
Barcelona

Paper: Thin wove paper

Plate size: 63,5 x 47 cm

Sheet size: 80 x 60 cm

Print run: 150 proofs with Arabic numbering; unknown number of unnumbered Hors Commerce proofs and épreuves d'artiste. All proofs signed in felt-tip pen on bottom right.

Price achieved in Auctions:

Christie's Sale
13236 Prints and Multiples featuring Modern Portfolios

Online 6 - 14 December 2016. Lot 45 After Francis Bacon (1909-1992). Centre panel, from: Triptych March 1974. Offset lithograph in colours, circa 1978, on thin wove paper, signed in black pen, numbered 102/150 in pencil. Image 25 x 18½ in. (635 x 469 mm.). Sheet 31½ x 23½ in. (798 x 601 mm.). Estimate: USD 1,500 - USD 2,000 (EUR 1,200.75 - EUR 1,601). Price Realised: USD 6,250. Marked verso: "10" (Upper left) and "Tokyo" (Lower right)



Stephan Welz & Co. Johannesburg Fine Art & Collectables Auction. August 26, 2019
The Killarney Country Club, 60 5th Street, Houghton Estate, Johannesburg Lot 172.
Untitled (Figure Beneath Lightbulb). Category: Paintings, Watercolours, Drawings,
Prints and Sculpture. Description: Francis Bacon (Irish 1909 - 1992) Untitled (Figure
Beneath Lightbulb) signed in ink, inscribed H.C. in pencil in the margin, offset
lithograph laid down on board sheet size: 79,5 by 60,5cm. Sold R65,000. Starting Bid:
R50,000 Est. R50,000 - R80,000

Note: it seems that the modifications
to this print are due to decoloration



No. : 45

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Offset lithograph in colours

Title: Triptych March 1974 (Poster version)

Date: 1978

Publisher: Fundació Joan Miró, Barcelona

Printer: La Polígrafa S.A., Barcelona

Paper: Thin wove paper

Plate size: 63,5 x 46 cm

Sheet size: 87 x 46 cm

Print run: Unknown number of proofs.

Price achieved in Auctions:

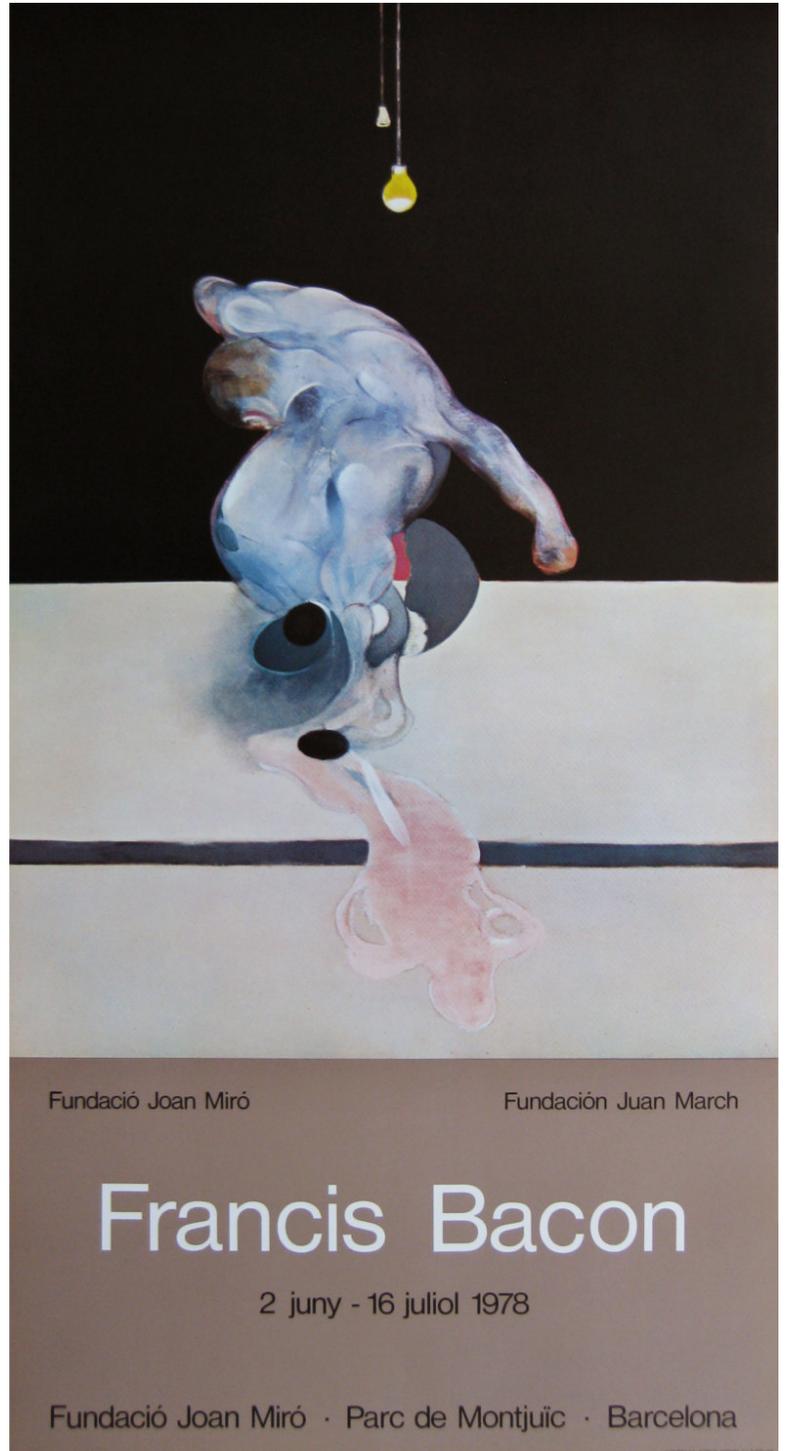
Roe & Moore, 23 Beaconsfield Road Blackheath London SE3 7LN. Modern British Art including Original Prints. Bacon, Francis. Francis Bacon. Fundació Joan Miró, Barcelona. 1978. Poster. Description: Francis Bacon. Fundació Joan Miró, Barcelona 1978. Juny 2-Juliol 16 1978. Poster 460 x 870mm. Publisher: Fundació Joan Miró. Barcelona. Edition: First edition. ID: 025072

Catherine Charbonneaux, 22 Rue Jean Mermoz, 75008 Paris: Dessins, peintures, sculptures, estampes, affiches, photographies, multiples...Saturday 06 abril 2013 Salle 16 - Drouot-Richelieu - 9, rue Drouot -...Lot n° 47. Francis Bacon (1909-1992). Sans titre Affiche originale de son exposition, Fondation Miro, 1978 87 x 46 cm

Catherine Charbonneaux, 22 Rue Jean Mermoz, 75008 Paris: *Art Moderne et Contemporain Bijoux – Argenterie – Vins & Alcools* Saturday 19 octobre 2013.

Salle 13 - Drouot-Richelieu - 9, rue Drouot Lot n° 5. Francis BACON (1909-1992) Affiche historique Exposition personnelle 2000 Fondation Miro, 50 x 80 cm.

Catawiki: *Ventes d'affiches* Francis Bacon - Affiche Fundació Joan Miró – 1978. Poster for the exhibition at Fundacio Joan Miro, 2 June - 16 July 1978. Artist: Francis Bacon.



Year: 1978. Printing technique: Offset lithography. Dimensions: 87.0 x 46.0 cm.

Référence du lot 22518901. Sans prix de réserve

PapillonValuePrints, Amsterdam,. Sale 12 October 2019. Francis Bacon - "Fundacio Joan Miro" - Original Exhibition Poster 1978. Ink, Quality Paper, Offset Lithograph
Dimensiones: Alto: 34.25 Pulgadas; Ancho: 18.11 Pulgadas. Original offset lithograph poster designed for the exhibition at Fundacio Miro, Barcelona in 1978
Technique: Offset Lithograph Size: 87 x 46 cm (34.25" x 18.11") Condition: Excellent condition.

Complement to No. : 46-49**Title:** Triptych**Date:** 1974-1977 (Executed in 1974, the central panel was reworked in 1977)**Catalogue Raisonné:** 77-05**Type:** Oil, pastel and Letraset (dry transfer lettering) on canvas, in three parts. Signed, titled and dated 'Triptych May-June 1974 Francis Bacon' (on the reverse of each canvas)**Measurements:** Each panel 198 x 147.5cm. Overall 198 x 442.5cm**Current owner or museum:** Private Collection**Provenance:**

Marlborough Fine Art Ltd., London.

Private Collection.

Acquired from the above by the 2008 owner.

Exhibitions:*Francis Bacon: Recent Paintings 1968-1974*, New York, The Metropolitan Museum of Art, March-June 1975, no. 35 (illustrated in colour, p. 35).*European Paintings in the Seventies: New Works by Sixteen Artists* Los Angeles, County Museum of Art, , September-November 1975, no. 2 (illustrated in colour).*Francis Bacon, Oeuvres récentes* Marseille, Musée Cantini, July-September 1976, no. 11, (illustrated in colour, p. 11).*Francis Bacon*, Madrid, Fundación Juan March, April-May 1978, no. 17 (illustrated in colour, p. 28). This exhibition later travelled to Barcelona, Fundación Juan Miró, June-July 1978.*Francis Bacon: Paintings 1945-1982*, Tokyo, National Museum of Modern Art, June-August 1983, no. 33 (illustrated in colour on the front cover). This exhibition later travelled to Kyoto, National Museum of Modern Art, September-October 1983 and Aichi, Aichi Prefectural Art Gallery, November 1983.*Francis Bacon*, London, Tate Gallery, May-August 1985, no. 101 (illustrated in colour). This exhibition later travelled to Stuttgart, Staatsgalerie, October-December 1985 and Berlin, Nationalgalerie, February-April 1986.

Francis Bacon, 1988-89, Moscow, The British Council, Maison Centrale des Artistes, Nouvelle Galerie Tretyakov, no. 14 (illustrated in colour, p. 54).

New York, Marlborough Gallery Inc., Francis Bacon, Paintings, May- June 1990, no. 6 (illustrated in colour, p. 16).

Figurable Francis Bacon, Venice, XLV Biennale Internazionale dell'Arte, Museo Correr, June-October 1993, no. 23 (illustrated in colour, p. 74).

Francis Bacon, Paris, Centre national d'art et de culture Georges Pompidou, June-October 1996, no. 69 (illustrated in colour, p. 192). This exhibition later travelled to Munich, Haus der Kunst, November 1996-January 1997.

Selected Literature:

L. Trucchi, *Francis Bacon*, London 1976 (illustrated in colour in first state, p. 180).

D. Sylvester, *The Brutality of Fact: Interviews with Francis Bacon*, London 1980, no. 105 (illustrated, p. 138).

M. Leiris, *Francis Bacon: Full Face and in Profile*, New York 1983, no. 108 (illustrated in colour).

H. Davies and S. Yard, *Francis Bacon*, London 1986, no. 91 (illustrated pp. 94-95).

M. Leiris, *Francis Bacon: Les Grands Maitres de L'Art Contemporain*, Paris 1987, no. 105 (illustrated in colour).

Francis Bacon : Paintings of the Eighties, exh. cat., Marlborough Fine Art, New York 1987 (illustrated, p. 12).

E. van Alphen, *Francis Bacon and the Loss of Self*, London 1992, nos. 95-97, (illustrated, p. 155).

J. M. Faerna (ed.), *Bacon*, New York 1995, no. 66 (illustrated in colour, pp. 58-59).

'Francis Bacon' in *Beaux Arts Magazine*, Paris 1996, no. 46 (illustrated in colour, pp. 62-63).

M. Harrison, *In Camera*, London 2005 (centre panel illustrated in colour, p. 176).

Jonathan Littell, *Triptych: Three Studies after Francis Bacon* (London: Notting Hill Editions Ltd, 2013). p. 39

Martin Harrison, *Francis Bacon: Catalogue Raisonné* (London: The Estate of Francis Bacon, 2016). pp. 22, 26, 36, 1096, 1130, 1148; ill. p. 27 (centre panel, earlier and later state); pp. 1131-1133

Comment: This painting was sold by Christie's in its Sale *7565 Post-War and Contemporary Art Evening Sale*, London 6 February 2008. Lot 35 *Property from a private European Collection*. Triptych 1974-1977 Price realised GBP 26,340,500

Christie's Lot Essay:

One of the finest and most mysterious of Bacon's paintings from the 1970s, *Triptych 1974-77* is the last in the great series of triptychs that Bacon painted in response to the tragic death of his lover George Dyer in 1971. Painted between May and June of 1974, this great, strangely open, Baconian landscape was the last work the artist made before a major retrospective of his work held at the Metropolitan Museum of Art in New York in 1974. As the most recent and also one of the most elaborate and ambitious of the artist's paintings to be included in this exhibition, it formed the culmination of this important survey of Bacon's career from the late 1960s onwards and was immediately recognised as both a major landmark and also perhaps a turning point in Bacon's career. With its sequential images of dark ominous umbrellas and George Dyer writhing and struggling on a near deserted beach overlooked by the spectre of two terrifying monochrome

Orwellian witnesses, the subject-matter and the open-air landscape setting of this work, appeared to mark this work as both a conclusion and, a new departure in Bacon's art. The exhibition at the Metropolitan Museum of Art was the first major survey of the Bacon's work to take place since his major retrospective at the Grand Palais in Paris in 1971. It was on the eve of the opening of this exhibition that George Dyer had committed suicide alone in the Paris hotel room that he and Bacon shared. Many of Bacon's works since then - marking what David Sylvester maintained was the absolute 'peak period' of Bacon's entire career - had been preoccupied with Dyer and the tragic and ugly manner of his death. The last of Bacon's paintings to depict Dyer, *Triptych 1974-77* also borrows several elements from the three earlier so-called 'Black' triptychs (*In memory of George Dyer, 1971*, *Triptych August 1972* and *Triptych May-June 1973*). In each of these great three-panel paintings, including this 1974 triptych, the figure of Dyer is presented on the threshold of entering a dark void, either in the form of his hotel room, or silhouetted against a sequence of black rectangles. Also in each work, what Bacon described as the 'grip and twist' of Dyer's contorted naked body is accompanied by bulbous shadows that seem to encircle and haunt the male figure with an ever-present shroud of death - appearing in purple emanations from a corpse in some works and as black premonitions of horror in others. At the centre of *Triptych 1974-77*, what is presumably also Dyer's naked figure, appears bowed into a pose of submission or collapse. Partially entering the monolithic void of the central black rectangle, his purple shadow seems to pour rather than fall onto the sandy arena-like oval of the foreground in a liquid pool. Here in this lone tortured figure, the more overt Catholic horror and violence of Bacon's *Crucifixions* has given way to a similar but colder, more lonely, minimal and existentialist sense of personal agony and sacrifice.

At the bottom of this central panel on a pale blue, purple and black curved continuation of this arena-like circle, there originally appeared a bizarre prone and bespectacled slug-like figure, seemingly crawling or sliding along this modern rail like an animated piece of human slime. Based on one of Edward Muybridge's photographs *Man falling prone and aiming rifle*, it is an extraordinary figure, whose wide circular eyes staring as if through binoculars confront the viewer with cold circumspection. Martin Harrison has suggested that the source for this visage may be an image of a stalking birdwatcher. Whatever the case, in 1977, Bacon decided that this figure interfered too much with the general homogeneity of the rest of the composition and carefully painted it out in a manner that would ensure that over time its ghost should not reappear under the surface of the painted sand. It was in this way that *Triptych May-June 1974* became *Triptych 1974-77*.

In conversation with David Sylvester in 1975 Bacon explained how little of this triptych had been preconceived and how much of its eventual form took shape intuitively while he was in the process of making it. Indeed, the only preconceived notion that Bacon seems to have had for this work was the painting of the two large screens with heads set against a beach. These, Bacon said, were images he had long thought about painting. They appear in this work for the first time here and also again, together and perhaps more prominently in a 1976 triptych centred around a Prometheus-like image of a bird pecking at a corpse-like figure. Each of these Big Brother-like placards is based on a specific photographic source which Bacon had had in his possession for some time. The left-hand head is based on an altered image of Raymond Poincaré as it appears in Baron von Schrenck-Notzing's 1920 book *Phenomena of Materialisation*. The right-hand head

derives from a distorted photograph of Sir Austen Chamberlain that appears in Amédée Ozenfant's *Foundations of Modern Art*, although as several critics have pointed out, in *Triptych 1974-77*, the figure bears a close resemblance to Bacon's close friend Michel Leiris and particularly to some of Bacon's portraits of Leiris which he also painted at this time.

These flat dimensionless, alienating and distorted black and white images of politicians set against bleak and imposing black rectangles seem to introduce a terrifying Orwellian sense of television and voyeurism into this otherwise more-or-less benign seascape. The fact that these powerful images also depict just the kind of butch and thuggish men in suits that sexually so appealed to Bacon's sado-masochistic tendencies no doubt enhanced, for him at least, this vertiginous sense of these figures as both frightening and fascinating icons of some kind of alien authority.

Set into an oval arena that recalls the bullfight scenes of Bacon's late 1960s paintings, these two austere images are flanked in the other two panels of the triptych by startlingly simple beach scenes whose peaceful, open, even minimal, landscapes run counter to the oppressive and enclosed atmosphere of the central panel. In response to the strong novelty of this composition within the canon of Bacon's work, David Sylvester suggested that this triptych 'surely contains Bacon's most complex homage to Degas'. Bacon's biographer Michael Peppiatt also observed that the artist had 'obtained a copy of the rare Lemosine catalogue raisonné of Degas' work (which) he kept it in the studio during this period, frequently leafing through (its) hundreds of images'. (Michael Peppiatt, *Francis Bacon: Anatomy of an Enigma*, London, 1996, pp. 267-8) In analyzing the painting Sylvester suggested that not only are the horses on the beach carefully drawn from Degas' riders on the sands and the arch of the back in the central panel's portrayal of Dyer reminiscent of the National Gallery's *After the Bath, Woman drying Herself* (c. 1888-92) but that the whole scene, in its subject matter and balance of composition, is a clear echo of Degas' *Beach Scene* c. 1876, also in the National Gallery. (David Sylvester, *Looking back at Francis Bacon*, London, 2000, p. 151)

In addition to this, in a faint echo of the strange tripartite sequence of twisted and naked humanoid forms writhing on pedestals in Bacon's 1944 *Study for Three Figures at the base of a Crucifixion*, the three figures in this triptych also employ a distortional combination of Degas and photography. Instead of the eyeless creatures precariously balanced on plinths, here twisted and muscular flesh is contorted around the tubular armatures of a beach chair. A deep sense of the human animal as specimen is established by these cold presentations of flesh on a slab and is reinforced particularly in the right-hand figure of Dyer with Bacon's use of a circular highlight to emphasise his ankle. This device, looking like a magnified area from a technical diagram is one Bacon often used and derives from another favoured photographic source, Kathleen Clara Clark's 1939 manual on *Positioning in Radiography*. While owing something to Degas, particularly the artist's pastels of naked women seen from the back, which Bacon so admired, the twisted flesh of these figures set against the bleak emptiness of the beach in fact recalls more forcefully another major spur of Bacon's pictorial imagination: the powerful paintings of bathers on the beach which Picasso painted in Dinard around 1929. Specifically, as Bacon told David Sylvester, it was the 'brutality of fact' that Picasso managed to achieve in his beach paintings by contrasting 'unillustrative' abstractions of flesh with 'illustrative' elements from the 'real' world, such as keys, balls and bathing huts, that he believed gave

these paintings their extraordinary power. 'A curious curved image unlocking the door of a bathing cabin is far more real', Bacon maintained 'than if it was an illustration of a figure unlocking the door of a bathing cabin' (ed. David Sylvester, *The Brutality of Fact*, Interviews with Francis Bacon, London 1990, p. 170) When asked by Sylvester, whether the 'reality' that such Picasso images had for him owed something to this 'contrast between the quite literal rendering of the key and the keyhole and the invented character of the figure?' Bacon replied, 'I think so. I think that it brings in not only the external reality but it brings in the unconscious reality of turning the key in the lock, which has subjective implications, and these are what gives a poignancy to the key being inserted into the lock. I believe that realism has to be reinvented.' (ibid, p. 172)

It was presumably in order to establish a similar sense of the 'brutality of fact' in this painting that led to a similar conjunction of distorted 'unillustrative' naked figures with the sharp, cold and 'illustrative' realism of the metallic armatures of beach chairs and shafts and spokes of umbrellas. The umbrellas themselves, which Bacon has said were an intuitively arrived-at addition, are no sunny beach parasols. With their black presence in the picture darkening the scene more like a pair of unwelcome crows, they are responsible for endowing this otherwise pleasant beach with a slightly sinister and metropolitan sense of melancholy.

These sombre shades are predominantly a formal device that, like Bacon's favoured use of abstract black rectangles as a background, enabled him to paint the profile of his figures in sharp silhouette. They also recall Bacon's earlier and more sinister use of umbrellas to crown and conceal the figures in his 1940s paintings, *Figure Study II* and the terrifying *Painting* of 1946. As in these works, the presence of the umbrellas in this painting endows the side panels of the triptych with a similar sense of claustrophobic menace and of things both seen and unseen, to that conveyed in the central panel.

Contrasting Dyer's twisting figure with a dark background - their animate 'life' screaming at the nothingness of death, as Gilles Deleuze once observed - they bestow on this otherwise harmonious beach scene a more disturbing sense of psychological intensity and establish the beach as ultimately, but another landscape of confinement. Although seemingly open and unconfined, with the addition of the enclosing space of the 'illustrative' umbrellas, this seascape - delineated solely as a simple Barnett Newman-like abstract division of land, sea and sky - is revealed as an artificial realm - an abstract echo perhaps, of a particular state of mind. It is in this use of landscape to reinforce the psychological atmosphere of the painting that this work comes close to the psychological Expressionism of an artist like Edvard Munch and the tortured atmosphere he managed to achieve through similar means in a painting such as *Melancholy* of 1891.

Munch was another artist that Bacon admired, though he was always fiercely resistant to any association between himself and Expressionism. In his depiction, in *Triptych 1974-77*, of these muscular figures contorting themselves under and around umbrellas and kneeling before the darkness with its apparition-like witnesses, haunting vistas and lone isolated figures set against the vastness of an empty beach, Bacon generates a new, powerful and evocative landscape of existential loneliness. The two riders - an image that must have been strangely familiar to him from his childhood past - were, he said, put in as an afterthought to lend the painting depth. Though they too, also help to establish this new atmosphere of emptiness, isolation and psychological introspection set in the open air. It is only the sea, which Bacon once told Michael Peppiatt could convey a 'feeling of

hope', that lends this work any sense of optimism and release from the overriding sense of existence as some kind of physical and psychological trap.

It was essentially this feature of this triptych - its rare landscape element with its pervasive atmosphere of sea, sky, wide space and open air - features hitherto almost unknown to Bacon's art - that essentially provoked critics at the Metropolitan exhibition to see it as a new departure in Bacon's art. After years of exorcising his deep sense of guilt and grief over Dyer's death in dark and oppressive paintings that marked a clear attempt to face up to and reveal the gruesome details of this tragedy with a cold unflinching eye, Bacon, appeared, in this final painting of the series, to be offering a broader, brighter and perhaps more epic view of the human condition - one rooted in his own personal experience but perhaps open to wider interpretation.

Michael Peppiatt has seen in this work a 'very graphic' manifestation of Bacon's claim that he was following 'a long call from antiquity' equating it with other of his paintings inspired by the Greek tragedies that he so loved. Above all an enigma, this triptych, with its sequence of lone, uncomfortable and mysterious figures confronting either the infinity of the horizon or, alternatively, the black nothingness of the void, recalls something of the metaphysical mystery and melancholy of Arnold Böcklin and Giorgio de Chirico's classical beach scenes. Like these artists, Bacon consciously avoided the depiction of any cohesive sense of narrative in his work seeking through the pictorial enigmas established by his work merely a re-enforcement of the shock and surprise that his ever-new and intuitively arrived-at images generated. Sceptical of all interpretation, Bacon told Sylvester, 'I'm just trying to make images as accurately off my nervous system as I can. I don't even know what half of them mean. I'm not saying anything. Whether one's saying anything for other people, I don't know. But I'm not really saying anything, because I'm probably much more concerned with the aesthetic qualities of a work than, perhaps (an artist like) Munch was.' (David Sylvester, *Brutality of Fact* op. cit, p. 82)

Even so, by responding to sensory glimpses of life prompted in him by secondary images such as paintings and photographs, Bacon was able to convey not just the extraordinary visceral vitality of life through the shock, surprise and immediacy of his paint, but also a more wide-ranging and profound sense of the kind of existential alienation felt by modern man than perhaps any other Twentieth Century painter. Like some of Max Beckmann's great allegorical beach scenes of departure and alienation painted in the repressive political climate of the 1930s, Bacon's subject matter is, ultimately, the odyssey of human life and the fundamental strangeness and awkwardness of man's existence.

As in many of his works, Bacon appears to have arrived at the final composition of *Triptych 1974-77* entirely intuitively, following the pictorial demands of the painting as it proceeded. The dominant presence of the ominous placards in the central panel - reportedly his starting point - seem to have determined the squirm and twist of the central nude whilst, brushed directly over the raw canvas, the convoluted poses of the two flanking figures in turn seem to have determined the form of the apparatus (deck-chairs, umbrellas and newspapers) surrounding them. Incorporating pastel into his oils - another echo of Degas - and, the more modern graphic designer's technique of *letraset* transfers, which, broken and dislocated, convey a similar sense of a partial, time-worn and fragmented language to that of the broken and partial forms of Bacon's painterly imagery, the beach-scene seems to gain a strange, enigmatic atmosphere of timelessness.

The spontaneity, freshness and immediacy of life, is suggested by the sperm-like splash of white paint that Bacon has thrown across the surface of the canvas and over the right-hand figure of George Dyer. This, probably final act, and Bacon's greatest submission to chance in the painting, was made at the risk of ruining the painted figure that Bacon had done underneath and ultimately serves as a kind of signature for the triptych as a whole. Its fluid, forceful and unrepeatable line, unable to be made in any other way, stretches across Dyer's body from the umbrella to the beach charging the entire work with a final splash of vitality, action and immediacy - one manifestly drawn from the real temporal world of experience and from the living, breathing action of the artist.

No. : 46

Sabatier : 4

Other references: Alexandre Tacou 13

Type: Three etchings with aquatint in colours, printed on one sheet

Title: Triptych May-June 1977 (Metropolitan Triptych)



Date: 1981

Publisher: La Polígrafa, S.A., Barcelona

Printer: La Polígrafa, S.A., Barcelona

Paper: Guarro

Plate size: Each print: 39 x 29,6 cm

Sheet size: 62,5 x 110,5 cm

Print run: 99 proofs with arabic numbering; 15 Hors Commerce with arabic numbering; 5 épreuves d'artiste marquées E.a.

Price achieved in Auctions:

Christie's Sale 1114 Old Master, Modern & Contemporary Prints, London 20 March 2013 Lot 118. Metropolitan Triptych (Sabatier 4) an hors commerce impression aside from the edition of 99. Price realised GBP 18,750 Estimate GBP 8,000 - GBP 12,000.

Christie's Sale 1024 Francis Bacon: The Complete Prints Online 22 October-5 November 2013. Lot 4 Francis Bacon (1909-1992) *Metropolitan Triptych*. three etchings and aquatints in colours printed on one sheet, 1981, on Guarro paper, signed in pencil, numbered 48/99 (there were also 15 hors commerce impressions and 5 artist's proofs), published by Polígrafa, Barcelona, the full sheet, in good condition Image: 390 x 300 mm. (each) Paper: 625 x 1100 mm. Estimate: GBP 12,000 - GBP 18,000. (EUR 13,659.60 - EUR 20,489.40)

No. : 47

Sabatier : 4

Other references:

Alexandre Tacou 13

Type: Etching with
aquatint in colours,
printed on a separate
sheet

Title: Triptych

May-June 1977

(Metropolitan
Triptych) left panel

Date: 1981

Publisher: La
Polígrafa, S.A.,
Barcelona

Printer: La
Polígrafa, S.A.,
Barcelona

Paper: Guarro

Plate size: 39 x
29,6 cm

Sheet size: 65 x 50
cm

Print run: 99
proofs with arabic
numbering; 15 Hors
Commerce with
arabic numbering; 15
épreuves d'artiste
marqued E.a. with
arabic numbering

Comment:

Price achieved in

Auctions:

Christie's Sale 1024

Francis Bacon: The
Complete Prints

Online 22 October-5 November 2013: Price Realised: GBP 18,750 (The 3)

Bonhams Prints & Multiples, London 22 Jun6 2016 Lot 85AR Metropolitan Triptych
(Large Version), Left Panel

£ 5,000 - 7,000. € 5,800 - 8,200. Londres, New Bond Street. Francis Bacon (British,
1909-1992). Metropolitan Triptych (Large Version), Left Panel (Sabatier 4). Etching with
aquatint printed in colours, 1981, on Guarro, signed and numbered 68/99 in pencil,
printed and published by Polígrafa, Barcelona, with full margins, 385 x 295mm (15 1/8 x
11 5/8in)(PL)



No. : 48

Sabatier : 4

Other references:

Alexandre Tacou 13

Type: Etching with
aquatint in colours,
printed on a separate
sheet

Title: Triptych
May-June 1977
(Metropolitan
Triptych) center
panel

Date: 1981

Publisher: La
Polígrafa, S.A.,
Barcelona

Printer: La
Polígrafa, S.A.,
Barcelona

Paper: Guarro

Plate size: 39 x
29,6 cm

Sheet size: 65 x 50
cm

Print run: 99
proofs with arabic
numbering; 15 Hors
Commerce with
arabic numbering; 15
épreuves d'artiste
marqued E.a. with
arabic numbering

Note: See entry No. :
4 (Sabatier 11)

Comment:

**Price achieved in
Auctions:**

**Christie's Sale 1024 Francis Bacon: The Complete Prints Online 22 October-5
November 2013: Price Realised: GBP 18,750 (The 3)**

**Christie's Sale 1114 Old Master, Modern & Contemporary Prints, London 20 March
2013 Lot 118. Metropolitan Triptych (Sabatier 4) an hors commerce impression aside
from the edition of 99. Price realised GBP 18,750 Estimate GBP 8,000 - GBP 12,000.**



No. : 49

Sabatier : 4

Other references:

Alexandre
Tacou 13

Type: Etching
with aquatint in
colours, printed
on a separate
sheet **Title:**

Triptych May-
June 1977

(Metropolitan
Triptych) right
panel

Date: 1981

Publisher: La
Polígrafa, S.A.,
Barcelona

Printer: La
Polígrafa, S.A.,
Barcelona

Paper: Guarro

Plate size: 39
x 29,6 cm

Sheet size: 65
x 50 cm

Print run: 99
proofs with
arabic

numbering; 15
Hors Commerce

with arabic
numbering; 15

épreuves
d'artiste
marqued E.a.

with arabic
numbering

Comment:

Price achieved in Auctions:

Christie's Sale 6755 *Prints & Multiples Including an Important Collection by Henry Moore* London, South Kensington|20 September 2012 Lot 198. Francis Bacon

Metropolitan Triptych: right panel Price realised GBP 3,250. Estimate GBP 2,500 - GBP 3,500.



Christie's Sale 1114 *Old Master, Modern & Contemporary Prints*, London 20 March 2013 Lot 118. Metropolitan Triptych (Sabatier 4) an hors commerce impression aside from the edition of 99. Price realised GBP 18,750 Estimate GBP 8,000 - GBP 12,000.

Christie's Sale 1024 Francis Bacon: The Complete Prints Online 22 October-5 November 2013: Price Realised: GBP 18,750 (The 3)

Phillips *Evening & Day Editions London Auction* 21 January 2016 Triptych: right panel Literature. Etching and aquatint in colours, from the set of three on Guarro paper, with full margins, signed and annotated 'H.C. 2/15' (an hors commerce impression aside from the edition of 99 and 15 artist's proofs). Estimate £3,500 - 4,500 Sold for £4,000

Complement to No. : 50

Title: Study for portrait

Date: 1981

Catalogue Raisonné: 81-07

Type: Oil, pastel and Letraset (dry transfer lettering) on canvas. Titled, signed and dated on reverse

Measurements: 198 x 147.5 cm

Current owner or museum:

Private Collection, USA

Exhibitions:

Important Paintings by Avigdor Arikha, Frank Auerbach, Francis Bacon, Balthus, Fernando Botero, Claudio Bravo, Lucian Freud, Alberto Giacometti, David Hockney, R.B. Kitaj, Antonio Lopez-Garcia, Pablo Picasso, Marlborough Gallery Inc , New York, November 1982 (6)

Francis Bacon: Paintings 1945-1982, The National Museum of Modern Art, Tokyo, 30 June 1983 - 14 August 1983

Francis Bacon: Paintings 1945-1982, The National Museum of Modern Art, Tokyo, 13 September 1983 - 10 October 1983

Francis Bacon: Paintings 1945-1982, Aichi Prefectural Art

Gallery, Nagoya, 12 November 1983 - 28 November 1983 (43)

The British Imagination: Twentieth-Century Paintings, Sculpture and Drawings, Hirschl & Adler Galleries, New York, 10 November 1990 - 12 January 1991 (48)

Selected Literature:

Michel Leiris, Francis Bacon: Full Face and in Profile, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). ill. No. 135, unpagged

Francis Bacon: A Terrible Beauty (22 works, works on paper and selected archival material, illus.), Dublin: Dublin City Gallery The Hugh Lane 28 Oct. 2009-7 Mar. 2010; exh cat. (Göttingen: Steidl, 2009). p. 38

Bruno Sabatier, Francis Bacon: Œuvre graphique - The graphic work: Catalogue raisonné (Paris: JSC Modern Art Gallery, 2012). pp. 30, 42

Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). p. 1232; ill. p. 1233



No. : 50

Sabatier : 5

Other references:

Alexandre Tacou 15

Type: Etching
and aquatint in
colours

Title: Seated
Figure (after Study
for a Portrait 1981)

Date: 1983

Publisher: La
Polígrafa, S.A.,
Barcelona

Printer: La
Polígrafa, S.A.,
Barcelona

Paper: Guarro;
Vélin d'Arches

Plate size: 72.5 x
54 cm

Sheet size: 101.6
x 70.8 cm

Print run: 99
proofs on Guarro
paper, signed and
numbered in Arabic
numerals; 15 Hors
Commerce proofs
on Guarro paper,
signed and
numbered in Arabic
numerals; 99 on
Vélin d'Arches,
signed and
numbered in Roman
numerals; 15 Hors
Commerce proofs
on Vélin d'Arches,
signed and
numbered in Roman
numerals; 15 épreuves d'artiste marked E.a. and signed.

For Sale early 2020 at:

Galerie Lelong & Co., 13 rue de Téhéran 75008 Paris - Tél : (33) 1 45 63 13 19

info@galerie-lelong.com;

Price achieved in Auctions:



Christie's Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October-5 November 2013. Lot 6 Price Realised: GBP 12,500

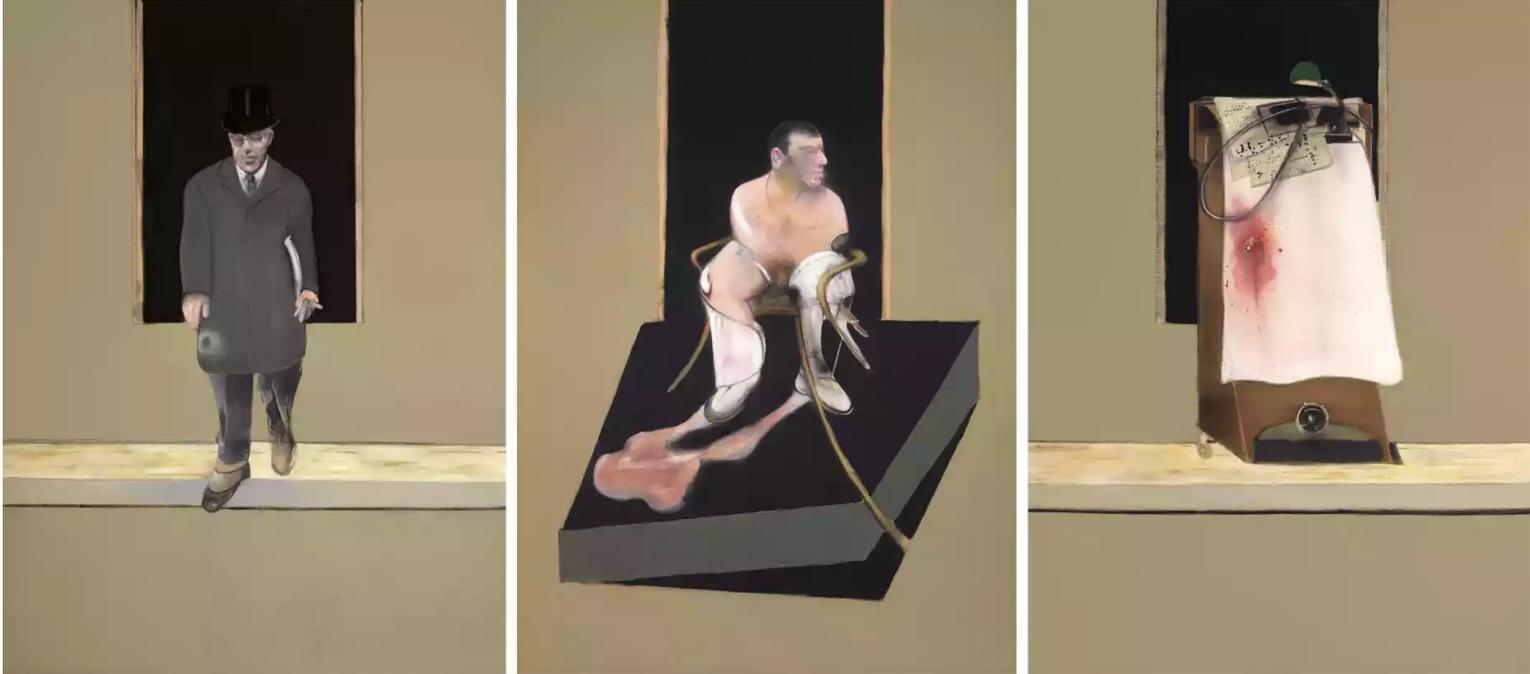
Phillips: Evening & Day Editions, London Auction 24 January 2019. Lot 20. Seated Figure (after, Study for a Portrait 1981) Signed and numbered LIX/XCIX in pencil (one of 99 impressions in Roman numerals. Estimate £8,000 - 12,000 Sold for £20,625

Complement to No. : 51-53

Title: Triptych 1986-87

Date: 1986

Catalogue Raisonné: 87-01



Type: Oil, pastel, aerosol paint and Letraset (dry transfer lettering) on canvas

Measurements: 198 x 147.5 cm

Current owner or museum: Private Collection, London

Exhibitions:

Francis Bacon: Paintings of the Eighties, Marlborough Gallery Inc , New York, 07 May 1987 - 31 July 1987 (12)

Francis Bacon: Peintures Récentes, Galerie Lelong, Paris, 30 September 1987 - 22 November 1987 (8)

Francis Bacon: Paintings, Central House of the Artists, New Tretyakov Gallery, Moscow, 23 September 1988 - 06 November 1988 (20)

Francis Bacon: Loan Exhibition in Celebration of his 80th Birthday, Marlborough Fine Art Ltd, London, 27 October 1989 - 18 November 1989 (13)

Francis Bacon: Paintings, Marlborough Gallery Inc , New York, 23 May 1990 - 29 June 1990 (11)

Bacon-Freud: Expressions, Fondation Maeght, Saint-Paul-de-Vence, 04 July 1995 - 15 October 1995 (28)

Francis Bacon, Museo d'Arte Moderna, Lugano, 07 March 1993 - 30 May 1993 (59)

Francis Bacon, Centre national d'art et de culture Georges Pompidou, Paris, 27 June 1996 - 14 October 1996

Francis Bacon, Haus der Kunst, Munich, 01 November 1996 - 26 January 1997 (84)

Francis Bacon: A Retrospective, Yale Centre for British Art, New Haven, 25 January 1999 - 21 March 1999

Francis Bacon: A Retrospective, Minneapolis Institute of the Arts, Minneapolis, 08 April 1999 - 27 May 1999

Francis Bacon: A Retrospective, The Fine Arts Museums of San Francisco, San Francisco, 13 June 1999 - 02 August 1999

Francis Bacon: A Retrospective, Modern Art Museum of Fort Worth, Fort Worth, 20 August 1999 - 15 October 1999 (70)

Selected Literature:

David Sylvester, *The Brutality of Fact: Interviews with Francis Bacon*, Third enlarged edition (London: Thames & Hudson 1993 2012, 1987; repr.). ill. No. 136, p. 180 (b&w), No. 137, p. 181 (centre panel, b&w)

Lord Grey Gowrie, 'Francis Bacon' [Essay previously published in the exhibition catalogue accompanying Francis Bacon's retrospective in Moscow. A revised version of an essay that appeared in The Sunday Times in May 1985.]1:4, Winter. (: *Modern Painters*, , pp. 33-39 1988; 1989) ill. p. 35 (b&w)

Andrew Sinclair, *Francis Bacon: His Life and Violent Times* (London: Sinclair-Stevenson, 1993). pp. 291, 297

John Russell, *Francis Bacon*, World of Art series, Revised and updated edn. (London: Thames & Hudson, 1993). ill. No. 111, pp. 190-191 (b&w)

Martin Harrison, *Francis Bacon: Catalogue Raisonné* (London: The Estate of Francis Bacon, 2016). pp. 22, 640, 1304, 1318, 1322-1326; ill. pp. 1323-1325, 1327 (right panel, detail)

Francis Bacon. A psychobiographical study

À gauche le président Wilson après la signature du traité de Versailles, à droite la pièce où, vingt ans plus tard, Trotski fut assassiné. Bacon en effet a utilisé très fidèlement des photos de presse et ne pouvait ignorer qu'on les reconnaîtrait. de toute façon ces documents furent trouvés dans son atelier.

Mais la présence du « sinistre président Wilson » (Dupin) sur le panneau gauche nous alerte. Est-il possible qu'il n'y ait aucun rapport entre d'une part une image qui renvoie au traité de Versailles, dont il est bien connu qu'en imposant aux Allemands une humiliation sévère, il a fait le lit du nazisme en alimentant l'idéologie revancharde et d'autre part l'assassinat qui, à la veille de la seconde guerre mondiale, laisse les mains totalement libres à Staline ? Loin d'être inexistant, le « lien narratif » entre les panneaux est donc absolument flagrant. Ceux-ci offrent un raccourci brutal de ces décennies sanglantes qui furent aussi celles de la jeunesse du peintre. Leur contenu tragique est saisi par Bacon de biais : à gauche une silhouette grisâtre apparemment anodine descend vers la rue, à droite le mobilier souillé d'un bureau, relique inattendue, est exposé sur le même trottoir. Trois rectangles noirs semblablement disposés figurent des portes menaçantes donnant sur le néant.

Comment tout ceci se relie-t-il à l'élément central, cet homme ordinaire, comme pris au piège à qui John Edwards a prêté ses traits ? Il regarde vers le panneau de droite et il n'a pas de bras comme si son torse avait fondu et qu'il ne restait que le sexe au repos entre les cuisses et les jambes ornées de ces jambières de cricket dont Bacon a souvent affublé son modèle. L'estrade sur laquelle le personnage est installé est en équilibre instable ; c'est même une trappe d'où émerge une sorte de tentacule fait de la même matière devenue malléable que les pieds de la chaise. La substance de la figure semble s'écouler

pour former une ombre dont la couleur rappelle celle de la tache de sang à droite. Cette silhouette emmaillotée n'est pas sans rappeler Œdipe mais c'est plutôt à l'Agamemnon d'Eschyle que fait penser le drap sanglant et même le président triomphant après la signature du traité comme l'Atride après le sacrifice d'Iphigénie qui lui assure la victoire. Les grands mythes grecs (de muthos = histoire) sont de ces « histoires » que Bacon porte en lui. Mêlés à la grande Histoire ils lui fournissent, avec les « sujets » de certaines de ses œuvres, l'impact émotionnel dont il a besoin.

Francis Bacon déclarait souvent que sa peinture ne voulait rien « dire » et se dérobaît aux questions sur son contenu. Même la croix gammée qui figure sur l'un de ses triptyques n'était, prétendait-il, qu'une tache de couleur. C'est pourtant bien l'histoire qui donne à une semblable tache, de sang cette fois, toute sa portée dans le triptyque 1986-87. Qu'y voit-on : à gauche le président Wilson après la signature du traité de Versailles, à droite la pièce où, vingt ans plus tard, Trotski fut assassiné. Bacon en effet a utilisé très fidèlement des photos de presse et ne pouvait ignorer qu'on les reconnaîtrait. De toute façon ces documents furent trouvés dans son atelier. Dans la préface d'un catalogue d'œuvres récentes de Bacon où ce triptyque est reproduit, Jacques Dupin le rapproche de *Blood in the floor* peint à la même époque (1986) et qui montre un intérieur nu bien reconnaissable comme « intérieur baconien » : « les fils à plomb du cordon de store et de la gaine électrique suffisent à dresser le mur, et [...] le carré blanc de l'interrupteur, le gland jaune du store, suggèrent par leur sollicitation tactile l'intimité de la chambre. » (p. 6). Dupin note avec raison que ce qui s'affronte là ce sont surtout des formes. Pourtant l'essentiel et ce qui fait la force du tableau est, non la réussite du jet hasardeux prenant la forme d'une figure (Bacon a exclu un tel miracle quoi qu'en pensent ses commentateurs), mais la suggestion d'une catastrophe advenue qui a soustrait l'humain de ces lieux banals, réduisant le sang vivant à n'être plus qu'une éclaboussure sur un plancher.

La surprise est que Bacon n'a pas considéré cette tentative comme un aboutissement et qu'il y est revenu, mais cette fois en choisissant d'inscrire de façon indiscutable l'Histoire dans ce qui a pris en outre les proportions d'un triptyque. L'évolution est nette qui va de l'anecdote sous-jacente – un corps quelconque évacué de cette chambre après une mort violente – à la circonstance historique de première grandeur : c'est toujours, si l'on veut, une éclaboussure sanglante mais rattachable à un référent (« émanation » même de ce référent dirait Barthes), à un événement qui a eu lieu et de ce fait le détail du drap blanc taché du sang du révolutionnaire russe devient infiniment poignant. L'impact est totalement différent de l'aveu même de Bacon quand un contenu fort est convoqué : « Les choses, a-t-il affirmé à la fin de sa vie à Michael Peppiatt, ne provoquent pas de choc si elles n'ont pas été mises en forme de façon mémorable. Sinon ce n'est que du sang éclaboussant un mur [...]. Il faut une forme qui soit plus que du sang éclaboussant un mur. Cette forme a de plus grands effets. C'est quelque chose qui se répercute dans votre esprit, qui perturbe la totalité du cycle vital d'une personne. Cela affecte l'atmosphère dans laquelle vous vivez. » (3e entretien avec MP, p. 39, 1989).

L'expérience est concluante. Après l'éclaboussure qui n'est que pure forme, il a peint la tache de sang signifiante. Bien sûr, il n'y a pas de titre et le lien avec l'événement historique n'est pas indiqué. Mais la présence du « sinistre président Wilson » (Dupin) sur le panneau gauche nous alerte. Est-il possible qu'il n'y ait aucun rapport entre d'une part une image qui renvoie au traité de Versailles, dont il est bien connu qu'en imposant aux Allemands une humiliation sévère, il a fait le lit du nazisme en alimentant l'idéologie

revanche et d'autre part l'assassinat qui, à la veille de la seconde guerre mondiale, laisse les mains totalement libres à Staline ? Loin d'être inexistant, le « lien narratif » entre les panneaux est donc absolument flagrant. Ceux-ci offrent un raccourci brutal de ces décennies sanglantes qui furent aussi celles de la jeunesse du peintre. Leur contenu tragique est saisi par Bacon de biais : à gauche une silhouette grisâtre apparemment anodine descend vers la rue, à droite le mobilier souillé d'un bureau, relique inattendue, est exposé sur le même trottoir. Trois rectangles noirs semblablement disposés figurent des portes menaçantes donnant sur le néant.

Comment tout ceci se relie-t-il à l'élément central, cet homme ordinaire, comme pris au piège à qui John Edwards a prêté ses traits ? Il regarde vers le panneau de droite et il n'a pas de bras comme si son torse avait fondu et qu'il ne restait que le sexe au repos entre les cuisses et les jambes ornées de ces jambières de cricket dont Bacon a souvent affublé son modèle. L'estrade sur laquelle le personnage est installé est en équilibre instable ; c'est même une trappe d'où émerge une sorte de tentacule fait de la même matière devenue malléable que les pieds de la chaise. La substance de la figure semble s'écouler pour former une ombre dont la couleur rappelle celle de la tache de sang à droite. Cette silhouette emmaillotée n'est pas sans rappeler Œdipe mais c'est plutôt à l'Agamemnon d'Eschyle que fait penser le drap sanglant et même le président triomphant après la signature du traité comme l'Atride après le sacrifice d'Iphigénie qui lui assure la victoire. Les grands mythes grecs (de muthos = histoire) sont de ces « histoires » que Bacon porte en lui. Mêlés à la grande Histoire ils lui fournissent, avec les « sujets » de certaines de ses œuvres, l'impact émotionnel dont il a besoin.

Annie Mavrakis
Bacon et l'H(h)istoire
13 février 2010

No. : 51

Sabatier : 6

Other references:

Alexandre Tacou 22

Type: Etching
with aquatint printed
in colours

Title: Woodrow
Wilson in Paris for
the Peace

Conference, 1919

Date: 1987

Publisher: La
Polígrafa, S.A.,
Barcelona

Printer: La
Polígrafa, S.A.,
Barcelona

Paper: Vélin
d'Arches

Plate size: 65 x
49 cm

Sheet size: 90 x 63
cm

Print run: 99
signed proofs
numbered in Arabic
numerals; 15
épreuves d'artiste
marked E.a. ;some
Hors Commerce
proofs, signed but
unnumbered;
(Sabatier does not
mention the Hors
Commerce proofs)

Comment:

Price achieved in Auctions:

Christie's Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October-5
November 2013. Lot 7 Price Realised: Estimate : GBP 15,000 - GBP 20,000. (EUR
17,074.50 - EUR 22,766) (The three prints)

Christie's: Sale 16954 *Prints & Multiples*. London 21 March 2019 Lot 41 Triptych 1986-
1987. Price realised GBP 11,875. Estimate GBP 7,000 - GBP 10,000. The complete set
of three etchings in colours, 1983, on Arches wove paper, each signed in pencil,
numbered AP I/XV,



Sotheby's online Sale *Prints and Multiples* 17 September 2019. Lot 132: Triptych 1986-1987 (Sabatier 6) Estimate: 8,000 - 12,000 GBP Lot sold: 17,500 GBP. The complete set, comprising three etchings with aquatint printed in colours, 1987, each signed in pencil, two numbered 27/99, one inscribed HC printed and published by Polígrafa, Barcelona, on three sheets of Arches wove paper.

Artcurial Sale *Francis Bacon, L'œuvre gravé Alexandre Tacou Collection* - 2 December 2013 Lot 20 Triptych, 1987. 3 etchings and aquatints in colors ; each signed and numbered. Estimation 12 000 - 15 000 € Sold 20,784 € including buyer's fees and taxes.

Cornette de Saint Cyr *Estampes & Multiples* Lundi 9 Novembre 2015 Lot n° 73 Woodron Wilson in Paris for the Peace Conference, 1919. Eau-forte et aquatinte en couleurs sur vélin d'Arches Signée et numérotée 95/99. 6 000 - 8 000 EUR Résultat: 9 789 EUR

No. : 52

Sabatier : 6

Other references:

Alexandre Tacou 22

Type: Etching with
aquatint printed in
colours

Title: Portrait de
John Edwards

Date: 1987

Publisher: La
Polígrafa, S.A.,
Barcelona

Printer: La Polígrafa,
S.A., Barcelona

Paper: Vélin
d'Arches

Plate size: 65 x 49
cm

Sheet size: 90 x 63
cm

Print run: 99 signed
proofs numbered in
Arabic numerals; 15
épreuves d'artiste
marked E.a. ;some
Hors Commerce proofs,
signed but
unnumbered; (Sabatier
does not mention the
Hors Commerce
proofs)

Comment:

Price achieved in

Auctions:

Christie's Sale 1024

Francis Bacon: The Complete Prints Online 22 October-5 November 2013. Lot 7 Price
Realised: Estimate : GBP 15,000 - GBP 20,000. (EUR 17,074.50 - EUR 22,766) (The
three prints)

Christie's: Sale 16954 *Prints & Multiples*. London 21 March 2019 Lot 41 Triptych 1986-
1987. Price realised GBP 11,875. Estimate GBP 7,000 - GBP 10,000. The complete set
of three etchings in colours, 1983, on Arches wove paper, each signed in pencil,
numbered AP I/XV,

Sotheby's online Sale *Prints and Multiples* 17 September 2019. Lot 132: Triptych 1986-
1987 (Sabatier 6) Estimate: 8,000 - 12,000 GBP Lot sold: 17,500 GBP. The complete set,
comprising three etchings with aquatint printed in colours, 1987, each signed in pencil,



two numbered 27/99, one inscribed HC printed and published by Polígrafa, Barcelona, on three sheets of Arches wove paper.

Artcurial Sale *Francis Bacon, L'œuvre gravé Alexandre Tacou Collection* - 2 December 2013 Lot 20 Triptych, 1987. 3 etchings and aquatints in colors ; each signed and numbered. Estimation 12 000 - 15 000 € Sold 20,784 € including buyer's fees and taxes.

Cornette de Saint Cyr *Estampes & Multiples* Lundi 9 Novembre 2015 Lot n° 81 Portrait de John Edwards. Eau-forte et aquatinte en couleurs sur vélin d'Arches Signée et numérotée 84/99. 6 000 - 8 000 EUR Résultat: 9 789 EUR

No. : 53

Sabatier : 6

Other references:

Alexandre Tacou 22

Type: Etching with
aquatint printed in colours

Title: Studio de Trotsky
à Mexico; L'assassinat de
Trotsky (From a
Photograph of Trotsky's
Study in Mexico)

Date: 1987

Publisher: La Polígrafa,
S.A., Barcelona

Printer: La Polígrafa,
S.A., Barcelona

Paper: Vélín d'Arches

Plate size: 65 x 49 cm

Sheet size: 90 x 63 cm

Print run: 99 signed
proofs numbered in Arabic
numerals; 15 épreuves
d'artiste marked E.a. ;some
Hors Commerce proofs,
signed but unnumbered;
(Sabatier does not mention
the Hors Commerce proofs)

Comment:

Price achieved in

Auctions:

Christie's Sale 1024

*Francis Bacon: The
Complete Prints Online* 22
October-5 November 2013.

Lot 7 Price Realised: Estimate : GBP 15,000 - GBP 20,000. (EUR 17,074.50 - EUR 22,766) (The three prints)

Christie's: Sale 16954 *Prints & Multiples*. London 21 March 2019 Lot 41 Triptych 1986-1987. Price realised GBP 11,875. Estimate GBP 7,000 - GBP 10,000. The complete set of three etchings in colours, 1983, on Arches wove paper, each signed in pencil, numbered AP I/XV,

Sotheby's online Sale *Prints and Multiples* 17 September 2019. Lot 132: Triptych 1986-1987 (Sabatier 6) Estimate: 8,000 - 12,000 GBP Lot sold: 17,500 GBP. The complete set, comprising three etchings with aquatint printed in colours, 1987, each signed in pencil, two numbered 27/99, one inscribed HC printed and published by Polígrafa, Barcelona, on three sheets of Arches wove paper.



Artcurial Sale *Francis Bacon, L'œuvre gravé Alexandre Tacou Collection* - 2 December 2013 Lot 20 Triptych, 1987. 3 etchings and aquatints in colors ; each signed and numbered. Estimation 12 000 - 15 000 € Sold 20,784 € including buyer's fees and taxes.

Cornette de Saint Cyr *Estampes & Multiples* Lundi 9 Novembre 2015 Lot n° 82 Studio de Trotsky à Mexico. Eau-forte et aquatinte en couleurs sur Arches Signée et numérotée 84/99 . Estimation 5 000 - 7 000 EUR Résultat: 9 789 EUR

10. Prints by other printers and publishers

Complement to No. : 54

Title: Etude pour un portrait (Michel Leiris)
(Portrait of Michel Leiris)

Date: 1976

Catalogue Raisonné: 76-14

Type: Oil on canvas.
Dedicated to Michel Leiris
on reverse

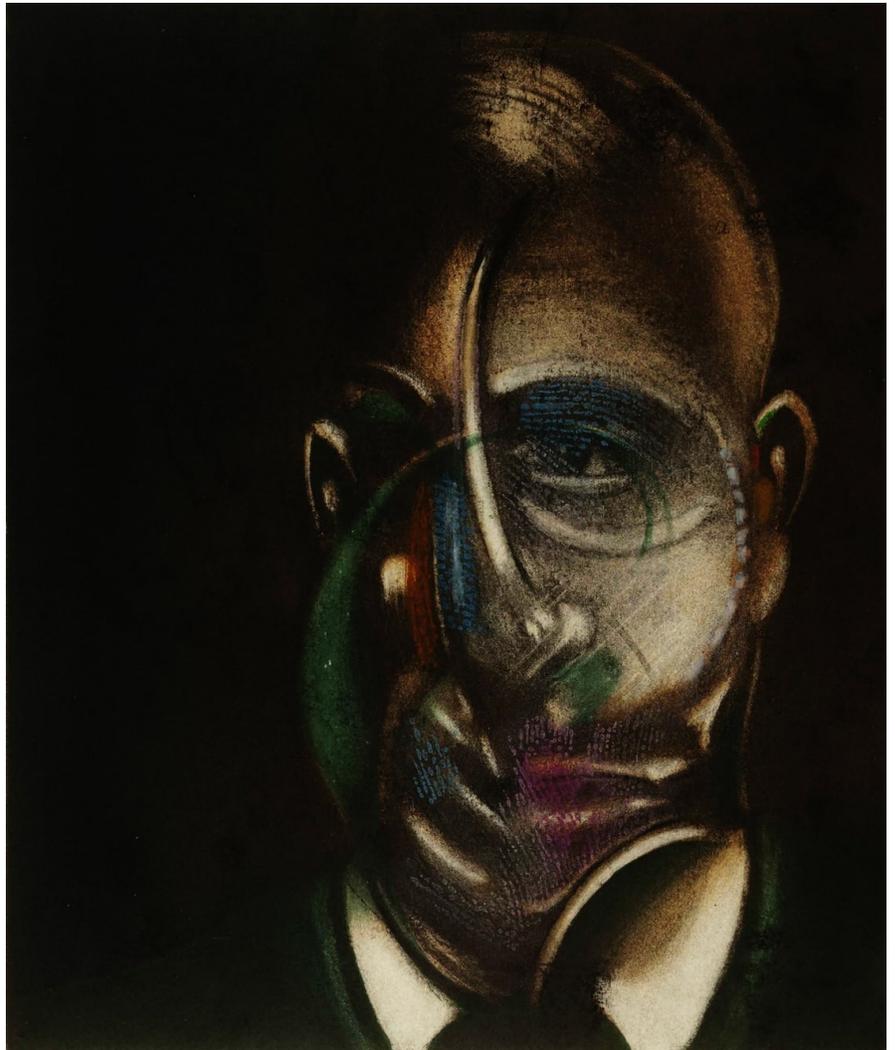
Measurements: 34 x 29 cm

Current owner or museum:
Musée National d'Art
Moderne Centre Pompidou,
Paris

Provenance: Donation
Louise et Michel Leiris, 1984
- AM 1984-487

Comment:

Portrait of Michel Leiris (sometimes Study for Portrait of Michel Leiris) is a 1976 oil on canvas panel painting by the Irish born, English artist Francis Bacon. It is the first of second portraits Bacon made of his close friend, the French surrealist writer and anthropologist Michel Leiris; the second followed in 1978.



10.1 Georges Visat

No. : 54

Sabatier :

2

Other references:

Alexandre
Tacou 34

Type:
Etching and
aquatint in
colours

Title:
Portrait of
Michel
Leiris
(Francis
Bacon ou les
ultimes
convulsions
de
l'humanité
1)

Date:
1978

Publisher:
Éditions
d'Art
Georges
Visat, Paris

Printer:
Hand
presses of
Éditions de
Georges
Visat, Paris

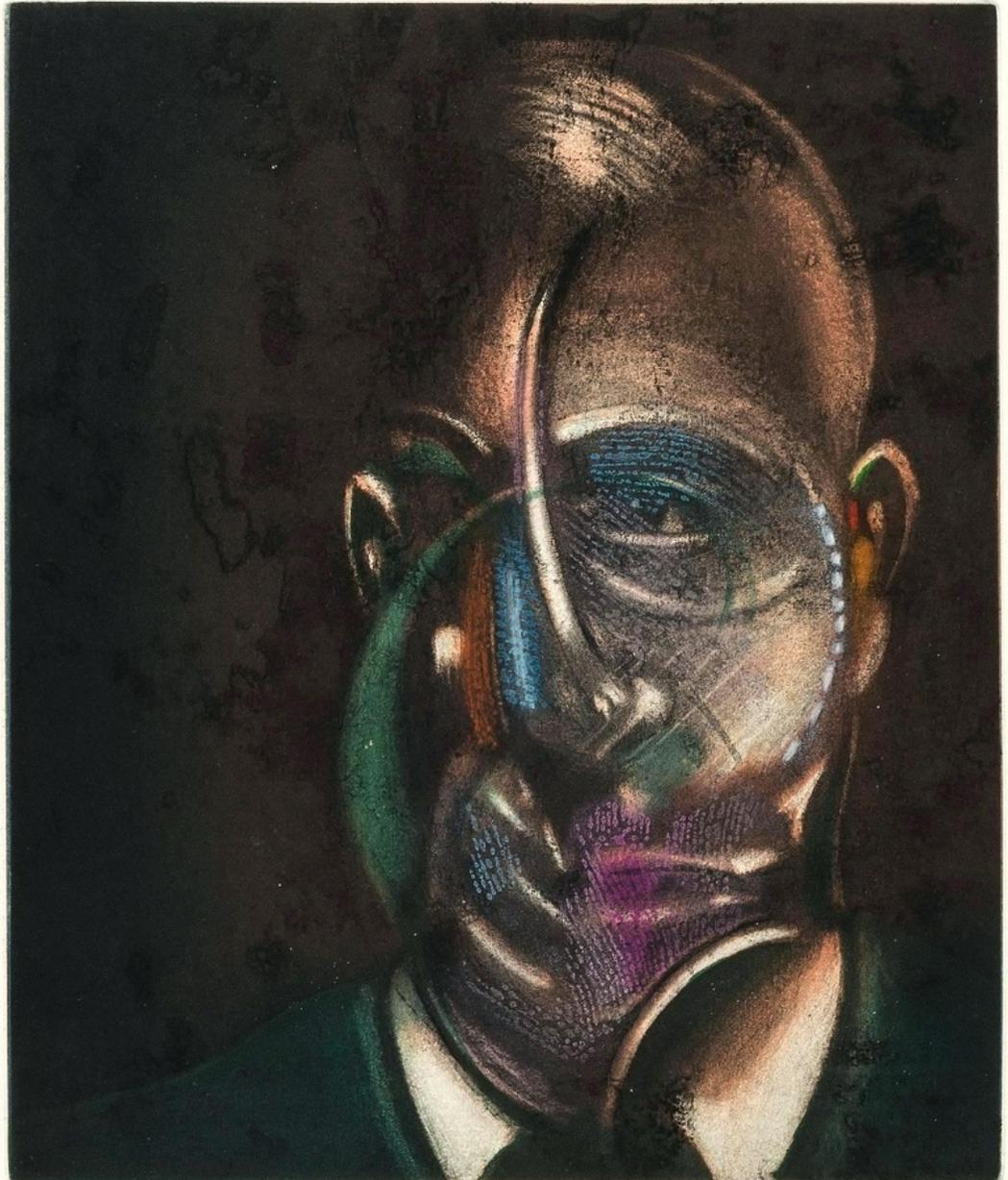
Paper:
Vélin
d'Arches
with the dry

stamp *Éditions d'Art Georges Visat*

Plate size: 30 x 25 cm

Sheet size: 67 x 52 cm

Portfolio size: 72.3 x 55 x 3.5 cm



XXVII / PLVI

Francis Bacon

Print run: 100 signed and numbered in Arab numerals; 46 numbered in Roman numerals

Note: This portrait was also reproduced in lithograph by Mourlot in 1990. See Entry No. 5 (Sabatier 30)

Comment:

Plate to illustrate the chapter *Francis Bacon ou les ultimes convulsions de l'humanité* in the portfolio/book by Eddy Batache *Requiem pour la fin des temps* (Requiem for the End of Time), published by Éditions d'Art Georges Visat, Paris in 1978. The portfolio comprises two prints each by: Francis Bacon (the present one and l'Homme au lavabo), Henry Moore (Two Reclining Figures and Two Reclining Figures, printed by Lacourière et Frélaud), Roberto Matta (Nid de Noeuds and Ma Chair Rie, printed by Ateliers de Georges Visat et Cie) and Hans Hartung (Untitled -Blue and Untitled -Yellow, printed by Ateliers Crommelynck). The portfolio is signed in pencil by the author and stamp numbered on the justification, with title-page, text and justification, the sheets loose, in blue cloth covered box with white lettering on spine.

For sale late 2019 at Fineartmultiple (info@fineartmultiple.com) for £30,000 €33,708 incl. VAT (margin taxed)

Price achieved in

Auctions:

Christie's Sale 1024

Francis Bacon: The Complete Prints Online
22 October-5 November
2013: Price Realised:
GBP 13,750

Christie's Sale 1516. Old

Master, Modern & Contemporary Prints
London, 19 March 2014
Lot 357 Price realised
GBP 12,500. Estimate
GBP 10,000 - GBP
15,000

Sotheby's Modern and

Contemporary Prints,
London 24 September
2009, Lot 71 *Eddy*
Batache. Requiem pour la

fin des temps (entire portfolio). Estimate 18,000 — 22,000 GBP Lot Sold. 22,500 GBP



Complement to No. : 55-56

Title: L'homme au lavabo (Figure at a Washbasin)

Date: 1976

Catalogue Raisonné: 76-12

Type: Oil and Letraset (dry transfer lettering) on canvas.

Measurements: 198 x 147.5 cm

Current owner or museum:

Museo de Arte Contemporaneo de Caracas, Venezuela

Exhibitions:

Francis Bacon: œuvres récentes, Galerie Claude Bernard, Paris, 19 January 1977 - 26 March 1977

Francis Bacon, Fundación Juan March, Madrid, 14 April 1978 - 28 May 1978

Francis Bacon, Fundació Joan Miró, Barcelona, 02 June 1978 - 16 July 1978 (12)

Francis Bacon, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., 12 October 1989 - 07 January 1990

Francis Bacon, Los Angeles County Museum of Art, Los Angeles, 11 February 1990 - 29 April 1990

Francis Bacon, Museum of Modern Art, New York, 24 May 1990 - 28 August 1990 (44)

Selected Literature:

Michel Leiris, Francis Bacon: Full Face and in Profile, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). ill. No. 104, unpagged

Francis Bacon (59 works), Washington, D.C.: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution 12 Oct. 1989-7 Jan. 1990; Los Angeles: Los Angeles County Museum of Art 11 Feb. 1990-29 Apr. 1990; New York: Museum of Modern Art 24 May. 1990-28 Aug. 1990; exh cat. (Washington: The Smithsonian Institution, London: Thames & Hudson, 1990). ill. No. 44, unpagged

Andrew Sinclair, Francis Bacon: His Life and Violent Times (London: Sinclair-Stevenson, 1993). p. 258

John Russell, Francis Bacon, World of Art series, Revised and updated edn. (London: Thames & Hudson, 1993). ill. No. 81, p. 156 (b&w)

Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). p. 1112; ill. p. 1113



No. : 55

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Etching and aquatint in colours

Title: L'homme au lavabo (Figure at a Washbasin) trial proof

Date: 1978

Publisher: Éditions d'Art Georges Visat, Paris

Printer: Hand presses of Éditions de Georges Visat, Paris

Paper: Vélín d'Arches with the dry stamp
Éditions d'Art Georges Visat

Plate size: 30 x 25 cm

Sheet size: 47.4 x 36.3 cm

Print run: Unknown number of épreuves d'essai outside the edition of 100 + 46 proofs

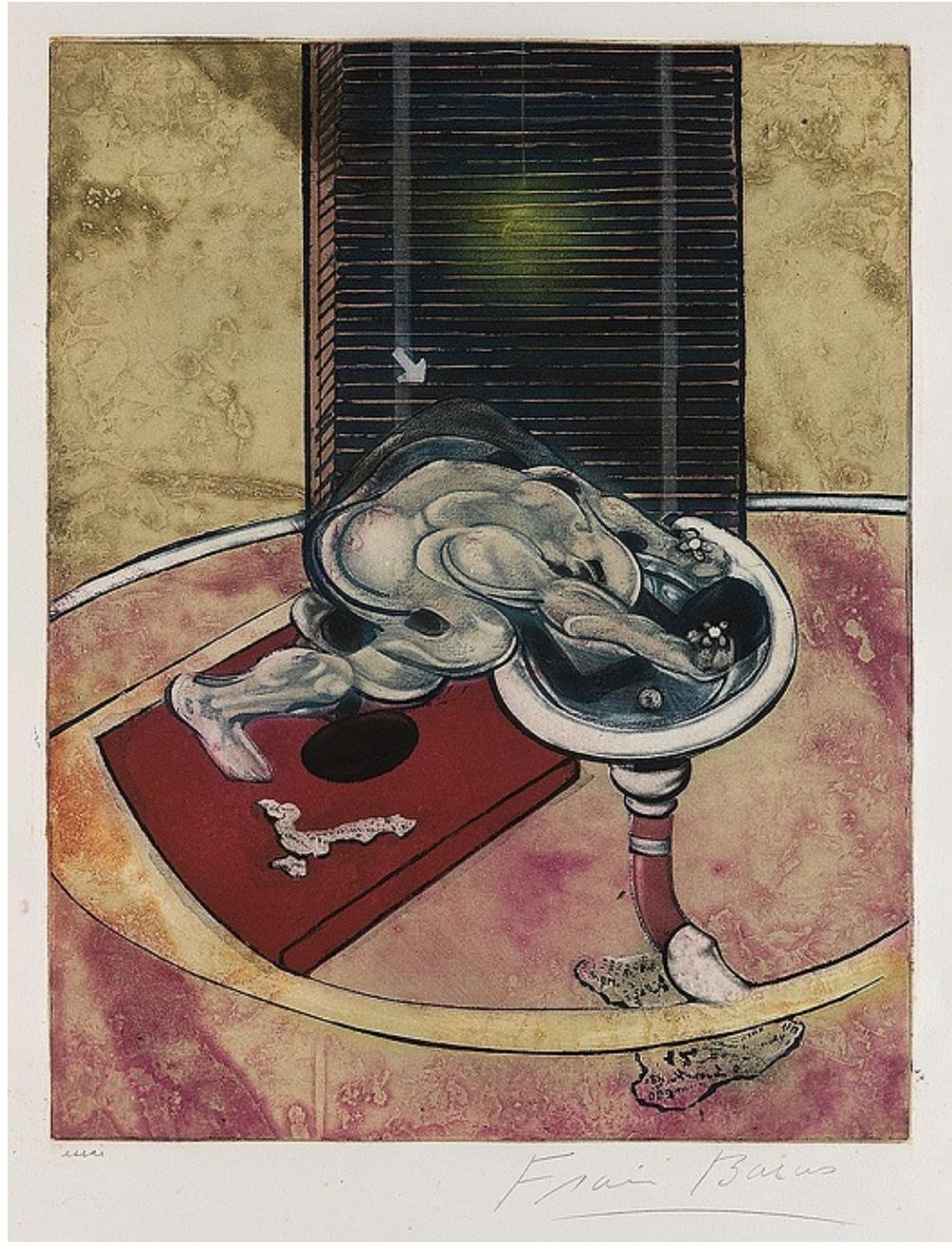
Comment:

Trial proof for a plate to illustrate the chapter *Francis Bacon ou les ultimes convulsions de l'humanité* in the portfolio/book by Eddy Batache *Requiem pour la*

fin des temps (Requiem for the End of Time), published by Éditions d'Art Georges Visat, Paris in 1978. The portfolio comprised two prints each by: Francis Bacon, Henry Moore, Roberto Matta and Hans Hartung.

Price achieved in Auctions:

This trial proof was sold by Swann Auction Galleries in its online Sale *Contemporary Art* May 13, 2014 New York, Sale Date: May 22, 2018. Lot 261: Francis Bacon Man at a Washbasin. Color aquatint and etching on Arches cream wove paper, 1977-78. A trial/working proof with variant colors, aside from the edition of 146. Signed and inscribed "essai" in pencil, lower margin. Printed and published by Georges Visat, Paris.



No. : 56

Sabatier : 3

Other references: Alexandre Tacou 35

Type: Etching and aquatint in colours

Title:

L'homme au
lavabo

(Figure at a
Washbasin)

Date:

1978

Publisher:

Éditions

d'Art

Georges

Visat, Paris

Printer:

Hand

presses of

Éditions de

Georges

Visat, Paris

Paper:

Vélin

d'Arches

with the dry

stamp

Éditions

d'Art

Georges

Visat

Plate size:

30 x 25 cm

Sheet size:

67 x 52 cm

Portfolio

size: 72.3 x

55 x 3.5 cm

Print run:

100 signed

and

numbered in

Arab

numerals;

46



numbered in Roman numerals

Comment:

Plate to illustrate the chapter *Francis Bacon ou les ultimes convulsions de l'humanité* in the portfolio/book by Eddy Batache *Requiem pour la fin des temps* (Requiem for the End of Time), published by Éditions d'Art Georges Visat, Paris in 1978. The portfolio comprises two prints each by: Francis Bacon (the present one and Portrait de Michel Leiris), Henry Moore (Two Reclining Figures and Two Reclining Figures, printed by Lacourrière et Frélaut), Roberto Matta (Nid de Noeuds and Ma Chair Rie, printed by Ateliers de Georges Visat et Cie) and Hans Hartung (Untitled -Blue and Untitled – Yellow, printed by Ateliers Crommelynck). The portfolio is signed in pencil by the author and stamp numbered on the justification, with title-page, text and justification, the sheets loose, in blue cloth

covered box with white

lettering on spine.

Price achieved in

Auctions:

Christie's Sale 1024

Francis Bacon: The

Complete Prints Online

22 October-5 November

2013: Price Realised:

GBP 16,250

Sotheby's *Prints &*

Multiplies 27 April 2017

New York, Lot 256

Estimation 14,000 —

18,000 USD Sold 16,250

USD (Prix d'adjudication

avec commission

acheteur). *L'homme au*

lavabo. Etching and

aquatint printed in colors,

1977, signed in pencil

and numbered 22/100 (total edition includes 46 copies in Roman numerals), on Arches

wove paper, with the blindstamp of the printer, Éditions Georges Visat et Cie, Paris,

framed.

plate: 475 by 363 mm 18 3/4 by 14 1/4 in

sheet: 675 by 520 mm 26 1/2 by 20 1/2 in

Ader Paris (David Nordmann, Xavier Dominique): Sale *Estampes anciennes et modernes* Mardi 22 Mai 2012 Lot 308 Estimation: 4 000 - 5 000 EUR. *L'Homme au lavabo*. Planche pour Eddy Batache, *Requiem pour la fin des temps* (illustration pour le chapitre «Francis Bacon ou les ultimes convulsions de l'humanité»). Eau-forte et aquatinte. 360 x 470.



Complement to No. : 57

Title: Triptych Three Studies for a Portrait of Peter Beard

Date: 1975

Catalogue Raisonné: 75-05

Type: Oil on canvas



Measurements: Three panels of 35.5 x 30.5 cm each

Current owner or museum: Juan Abelló Collection, Madrid

Comment:

Exhibitions:

Francis Bacon, Musée Cantini, Marseille, 09 July 1976 - 30 September 1976 (15)

Francis Bacon, Tate, London (1985)', Tate Gallery, London, 22 May 1985 - 18 August 1985 (91)

Francis Bacon Retrospektive, Galerie Beyeler, Basel, 12 June 1987 - 12 September 1987 (32)

Grandes Maestros de las Vanguardias Historicas en la Coleccion Juan Abelló: De Picasso a Bacon, Museo de Bellas Artes, Santander, 06 August 1992 - 31 August 1992 (unnum.)

Francis Bacon: A Retrospective, Yale Centre for British Art, New Haven, 25 January 1999 - 21 March 1999; Minneapolis Institute of the Arts, Minneapolis, 08 April 1999 - 27 May 1999; The Fine Arts Museums of San Francisco, San Francisco, 13 June 1999 - 02 August 1999

The Abelló Collection: A Modern Taste for European Masters, Meadows Museum, Dallas, 18 April 2015 - 02 August 2015 (104)

Selected Literature:

Michel Leiris, *Francis Bacon: Full Face and in Profile*, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). ill. No. 99, unpagged

David Sylvester, *The Brutality of Fact: Interviews with Francis Bacon*, Third enlarged edition (London: Thames & Hudson 1993 2012, 1987; repr.). pp. 84-86; ill. No. 97, p. 129 (b&w)

Bruce Bernard, "The book that Bacon banned" 2 May. (: The Independent Magazine, , pp. 40-41 1992) ill. p. 41 (b&w)

Andrew Sinclair, Francis Bacon: His Life and Violent Times (London: Sinclair-Stevenson, 1993). pp. 126, 231

Martin Harrison, Francis Bacon: La France et Monaco / France and Monaco (Paris: Albin Michel, Monte Carlo: Francis Bacon MB Art Foundation, 2016). p. 189

Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). pp. 22, 1074, 1076; ill. pp. 1076-1077

No. : 57

Sabatier : 1

Other

references:

Alexandre Tacou
33

Type: Etching
and aquatint in
colors

Title: Triptych
Three Studies for
a Portrait of Peter
Beard (central
panel) after the
above painting.

Date: 1976

Publisher:
Éditions de
Georges Visat et
Cie, Paris

Printer: Hand
presses of
Éditions de
Georges Visat,
Paris

Paper: Vélín
d'Arches without
watermark or dry
stamp

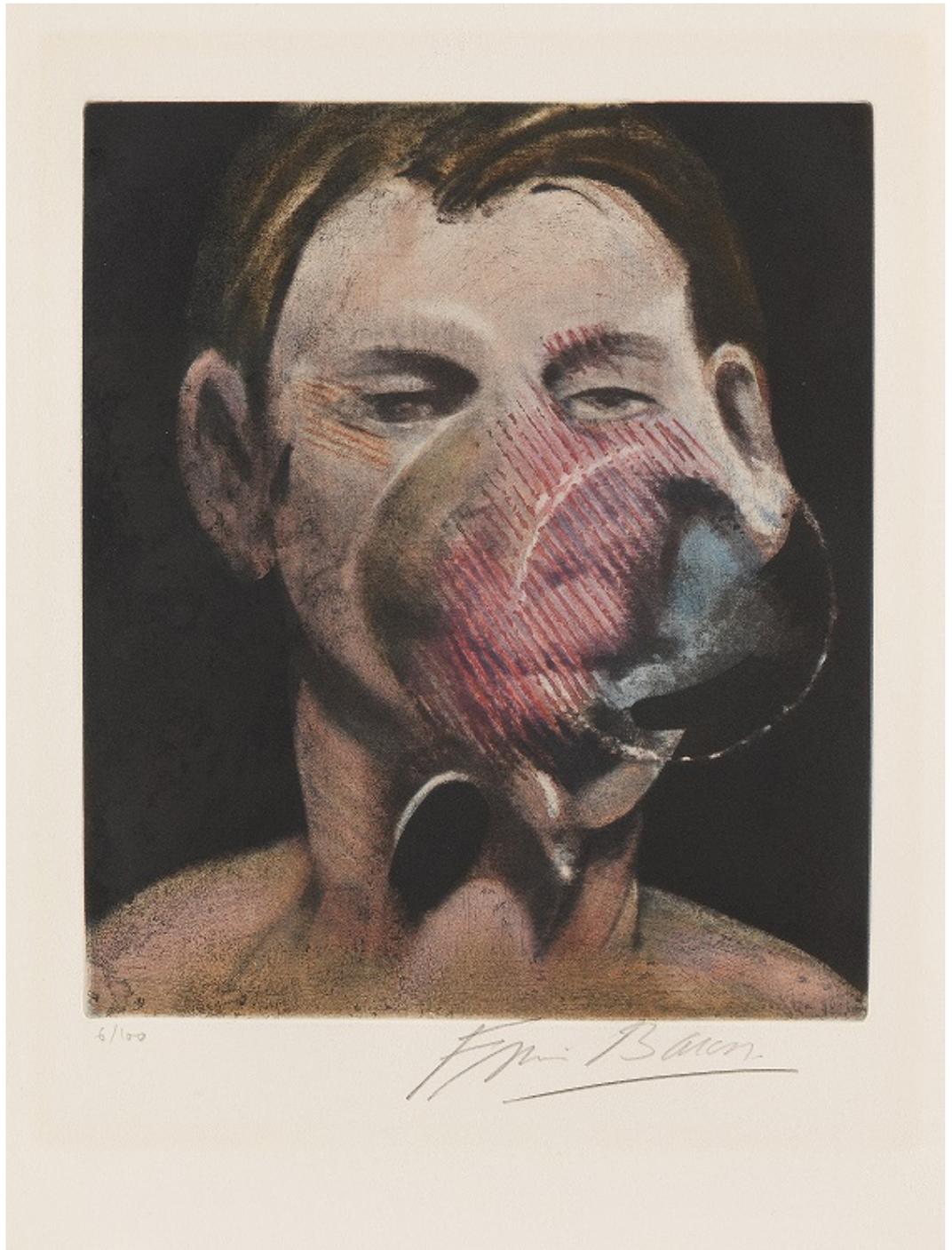
Plate size: 26,4
x 22,5 cm

Sheet size: 38 x
28,5 cm

Print run: 100
proofs, signed
and numbered in
Arab numerals in
the 100 copies of
the book; 45 hors-
commerce proofs

in Roman numerals; 10 épreuves d'artiste signed and numbered E.a. 1/10 to E.a. 10/10.

Comment: This print was used as frontispiece of Eddy Batache's book *La mysticité charnelle de René Crevel*, published by Éditions de Georges Visat et Cie, Paris 1976. The book includes prints from Bacon, Camille Bryen, Jorge Camacho, Robert Couturier, Sonia Delaunay, Max Ernst, Man Ray, André Masson, Sebastian Matta, Henry Moore, Arpad Szenes, Dorothea Tanning, Vladimir Vélíckovic and Vieira da Silva.



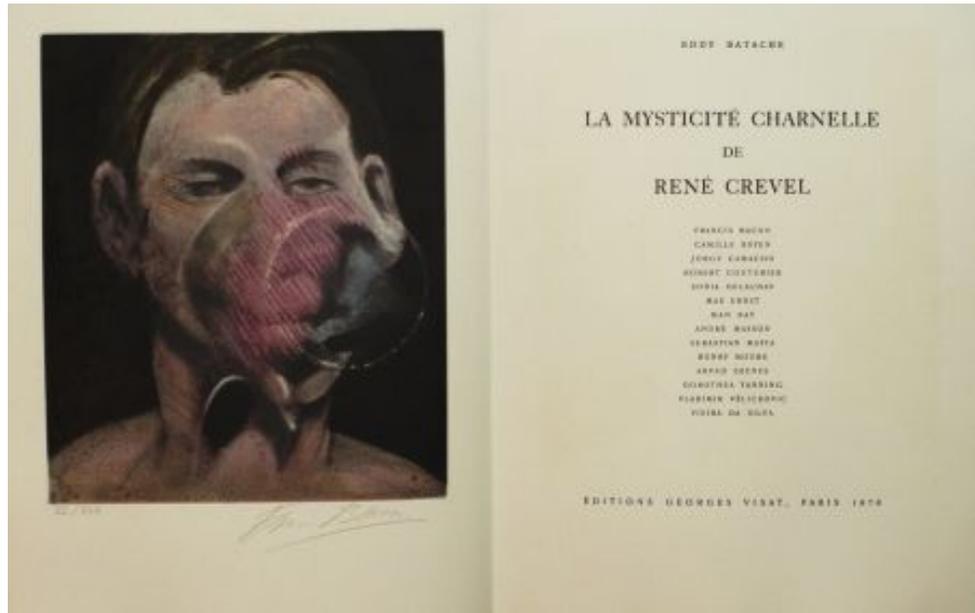
Price achieved in Auctions:

Ketterer Kunst Sale: 404 / Post War/ Contemporary Art, April 20. 2013 in Munich Lot 579. Estimate:€ 6,000 / \$ 6,600 Sold:€ 18,125 / \$ 19.937 (just this print, including 25% surcharge)

Phillips Evening & Day Editions London Auction 19 January 2017 Lot 20 Estimate £8,000 - 12,000 Sold for £16,250

Bukowskis

Contemporary
592 Auktion
18 May 2016
Stockholm
Lot 3 "Portrait
de Peter
Beard", from:
"La mysticité
charnelle de
René Crevel".
Estimate: 50
000 - 60 000
SEK (5464 -
6557 EUR)
Hammer
price: 80 000
SEK



Christie's Sale 1024 Francis Bacon: The Complete Prints Online 22 October-5 November 2013: Price Realised: GBP 10,000

10. 2 Marlborough

**Complement to No. :
58-59**

Title: Portrait of
Isabel Rawsthorne
standing in a street,
Soho

Date: 1967

Catalogue Raisonné:
67-14

Type: Oil on canvas

Measurements: 198 x
147 cm

**Current owner or
museum:** Staatliche
Museen Preussischer
Kulturbesitz,
Nationalgalerie, Berlin

Exhibitions:

*Francis Bacon: Recent
Paintings,*
Marlborough-Gerson
Gallery Inc, New York,
11 November 1968 - 07
December 1968 (8)

Francis Bacon,
Galeries nationales du
Grand Palais, Paris, 26
October 1971 - 10
January 1972

Francis Bacon,
Kunsthalle, Düsseldorf,
07 March 1972 - 07
May 1972 (76)

Francis Bacon:
Paintings 1945-1982,
The National Museum
of Modern Art, Tokyo, 30 June 1983 - 14 August 1983; 13 September 1983 - 10 October
1983; Aichi Prefectural Art Gallery, Nagoya, 12 November 1983 - 28 November 1983
(23)

Francis Bacon, Tate, London (1985), Tate Gallery, London, 22 May 1985 - 18 August
1985

Francis Bacon, Staatsgalerie, Stuttgart, 19 October 1985 - 05 January 1986

Francis Bacon, Nationalgalerie, Berlin, 07 February 1986 - 31 March 1986 (52)



Francis Bacon, Los Angeles County Museum of Art, Los Angeles, 11 February 1990 - 29 April 1990; Museum of Modern Art, New York, 24 May 1990 - 28 August 1990 (31)

Francis Bacon, Centre national d'art et de culture Georges Pompidou, Paris, 27 June 1996 - 14 October 1996 (52)

Francis Bacon: Prado Centennial (2009), Museo Nacional del Prado, Madrid, 03 February 2009 - 19 April 2009

Francis Bacon, Metropolitan Museum of Art, New York, 18 May 2009 - 16 August 2009 (unnum.)

Selected Literature:

Michael Peppiatt, 'Francis Bacon's new paintings' (: Art International, 1968). ill. p. 35 (b&w)

Michel Leiris, *Francis Bacon: Full Face and in Profile*, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). p. 34; ill. No. 51, unpagged

David Sylvester, *The Brutality of Fact: Interviews with Francis Bacon*, Third enlarged edition (London: Thames & Hudson 1993 2012, 1987; repr.). ill. No. 96, p. 128 (b&w)

Andrew Sinclair, *Francis Bacon: His Life and Violent Times* (London: Sinclair-Stevenson, 1993). p. 200; ill. No. 33, unpagged

John Russell, *Francis Bacon*, World of Art series, Revised and updated edn. (London: Thames & Hudson, 1993). pp. 82, 125; ill. No. 20, p. 49

Wieland Schmied, *Francis Bacon: Commitment and Conflict*, trans. by John Ormrod (Munich and New York: Prestel-Verlag, 1996). ill. No. 21, p. 53

Christophe Domino, *Francis Bacon: 'Taking Reality by Surprise'*, New Horizons series (London: Thames & Hudson, 1997). p. 74; ill. p. 74

Gilles Deleuze, *Francis Bacon: The Logic of Sensation*, Continuum Impacts: Changing Minds (London and New York: Continuum, 2005). pp. 105, 118

Martin Harrison, *In Camera: Francis Bacon, Photography, Film and the Practice of Painting* (London: Thames & Hudson, 2005). p. 169; ill. No. 185, p. 169

Michael Peppiatt, *Francis Bacon: Anatomy of an Enigma*, Revised edn. (London: Constable, 2008). p. 279

Francis Bacon (90 works), London: Tate Britain 11 Sep. 2008-4 Jan. 2009; exh cat. (London: Tate Publishing, 2008). ill. p. 193

Francesca Marini, *Francis Bacon*, trans. by Richard Pierce, Skira Mini Art Books (London: Thames & Hudson, Milan: Skira, 2008). ill. No. 30, p. 66

Sam Hunter, *Francis Bacon*, Modern Masters series (Barcelona: Ediciones Polígrafia, 2009). ill. p. 31

Martin Harrison, *Francis Bacon - New Studies: Centenary Essays* (Göttingen: Steidl, 2009). p. 162; ill. No. 105, p. 163

Anna Maria Wieland, *Francis Bacon*, trans. by Michael Robinson (Munich, Berlin, London and New York: Prestel Verlag, 2009). ill. p. 47

Francis Bacon: A Terrible Beauty (22 works, works on paper and selected archival material, illus.), Dublin: Dublin City Gallery The Hugh Lane 28 Oct. 2009-7 Mar. 2010; exh cat. (Göttingen: Steidl, 2009). p. 103

Rina Arya, *Francis Bacon: Critical and Theoretical Perspectives* (New York: Peter Lang, 2012). p. 56

Martin Harrison, *Francis Bacon: Catalogue Raisonné* (London: The Estate of Francis Bacon, 2016). pp. 42, 51, 53, 844, 854, 862, 900, 1338; ill. p. 855

No. : 58

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Offset lithograph in colors

Title: Portrait of Isabel Rawsthorne Standing in a Street in Soho (Exhibition poster)

Date: 1968

Publisher: Marlborough-Gerson Gallery, New York

Printer:

Paper:

Sheet size: 75 x 51 cm

Print run: Unknown number of proofs of the poster

Price achieved in Auctions:

Ketterer Kunst Sale: 349 *Post War / Contemporary Art*, April 29, 2009 in Munich Lot 719.

Francis Bacon - Portrait of Isabel Rawsthorne standing in a street, O. Offset in colours. Poster with letters for the exhibition "Francis Bacon" in the gallery

Marlborough-Gerson, New York, 11 November - 7

December 1968. After the painting of the same name from 1967, Neue Nationalgalerie, Berlin. [JS]. With complimentary signature and dedication. On offset paper. 76 :

50,5 cm (29,9 : 19,8 in). Good impression. Margin and image with handling creases and

isolated squeeze marks, with minimal colour loss in places.

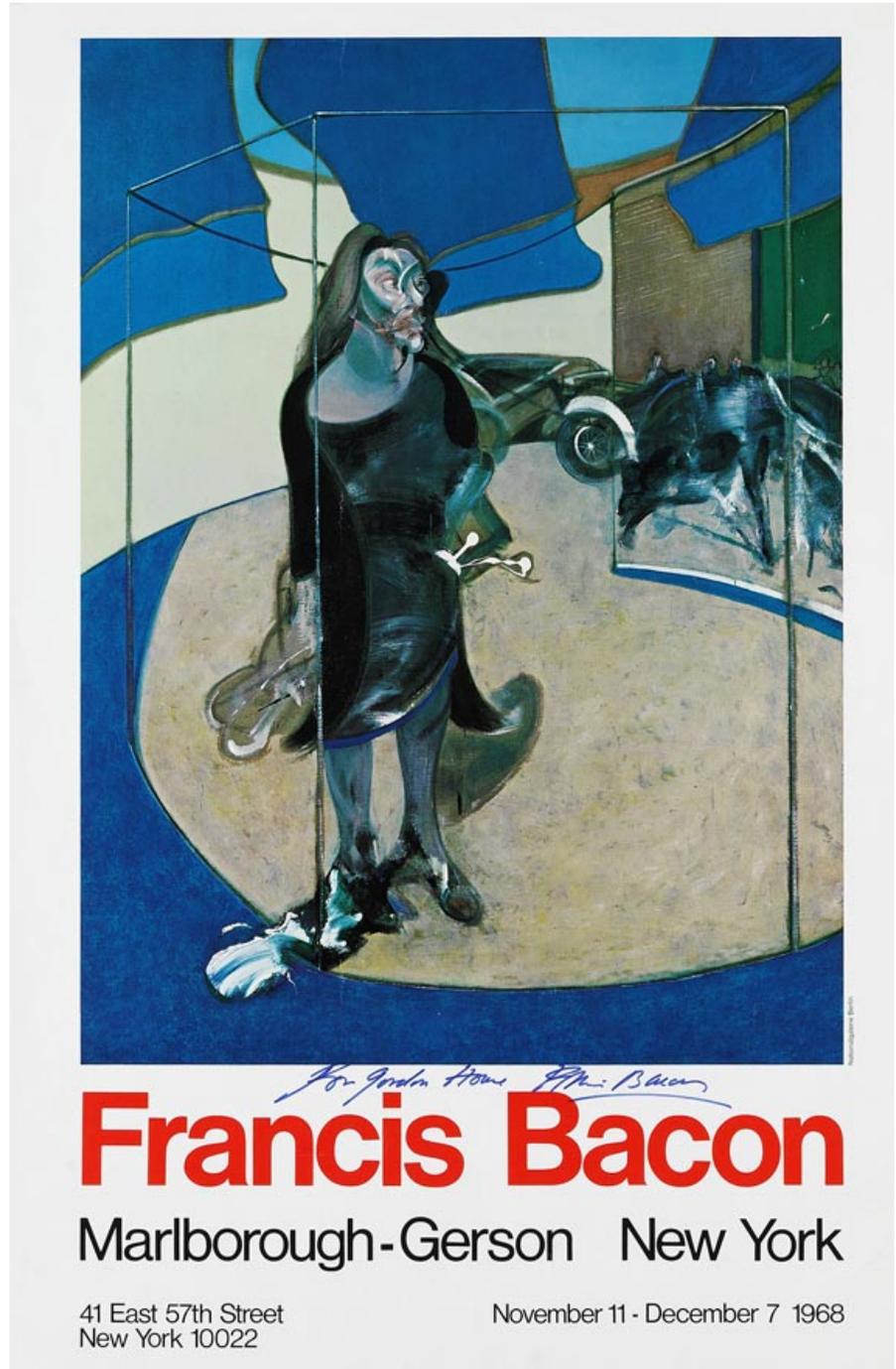
Estimate:€ 1,200 / \$ 1,320. Sold:€ 915 / \$ 1.006 (incl. 22% surcharge)

Whyte's, 38 Molesworth St, Dublin D02 KF80, Ireland: *The Eclectic Collector*. Live

Auction Started: Apr 6, 2019, Dublin. Lot 607 1968 Francis Bacon, Poster for Marlborough-Gerson Exhibition, New York. Description: Depicting Bacon's portrait of

Isabel Rawsthorne Standing in the Street in Soho, 1967, colour lithograph, printed in Switzerland, attractively framed. Size: 29.50 by 20in. (74.9 by 50.8cm). Estimate: €300 -

€500



No. : 59

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Offset Lithograph

Title: Francis Bacon und die Bildtradition

Date: 2004

Publisher: Fondation Beyeler, Basel

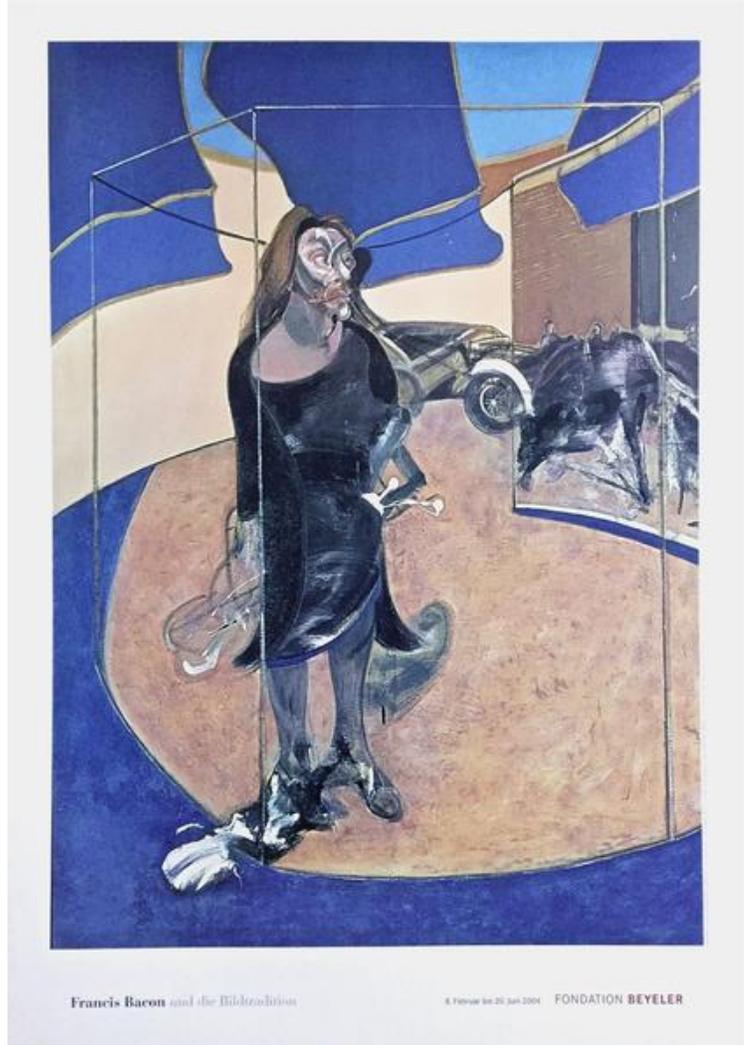
Sheet size: 100 x 70 cm

Print run: Unknown number of proofs of the poster

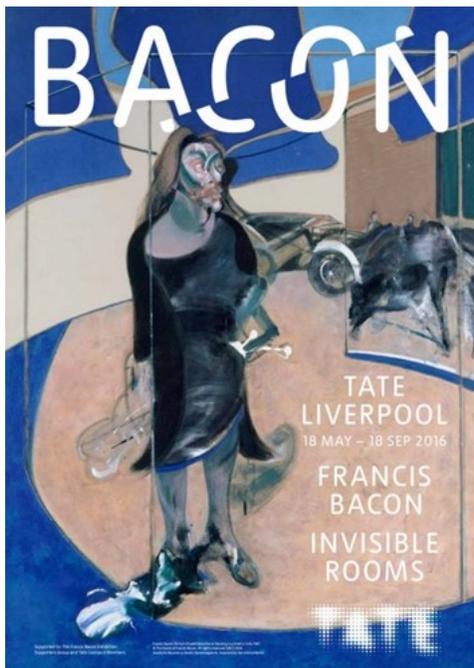
Comment: Poster for the exhibition *Francis Bacon und die Bildtradition* at the Fondation Beyeler, Baselstrasse 101, 4125 Basel, Switzerland. February 8 – June 20, 2004

For Sale early 2020 at:

Art Commerce: » Portrait Isabel Hawsthorne, 2003 Exhibition Poster, Francis Bacon. Portrait Isabel Hawsthorne, 2003 Exhibition Poster, Francis Bacon. Original Edition. Offset Lithograph on premium paper, 2003. Paper Size: 39.25" x 27.5." Published by Fondation Beyeler.

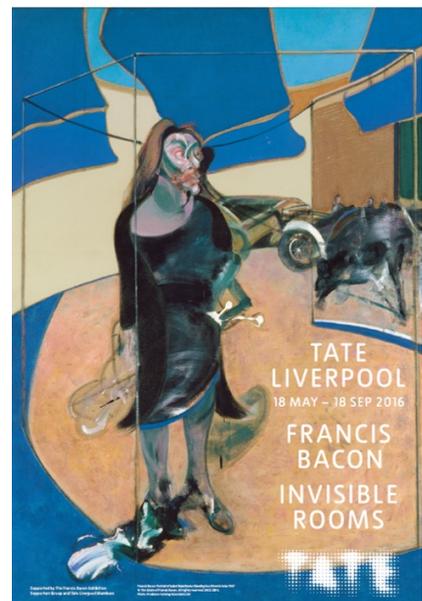


Excellent Condition; never framed or matted. Price: \$ 199.00 (was \$ 250.00)



The Tate Gallery used this painting as motif for the posters announcing its exhibition *Francis Bacon, Invisible Rooms* held at Tate Liverpool from 18 May to 18 September 2016. The exhibition also went to the Staatsgalerie Stuttgart *Francis Bacon: Unsichtbare Räume* 7 October 2016 - 8 January 2017.

BACON



Complement to No. : 60-61

Title: In Memory of George Dyer (Triptych Left Panel)

Date: 1971

Catalogue Raisonné:
71-09

Type: Oil and Letraset (dry transfer lettering) on canvas. Titled, dated, signed and inscribed on the back top left: In memory of George Dyer // Nov. Dec. 1971 Francis Bacon // Left hand Panel

Measurements: 198 x 147.5 cm

Current owner or museum: Fondation Beyeler, Beyeler Collection, Riehen / Basel. Inventory number: Inv.87.2

Provenance:
Marlborough International Fine Art, Vaduz
since 1972 Marlborough-Gerson Gallery, New York
1976 on commission at the Claude Bernard Gallery, Paris
since 1978 Saul Steinberg, New York
May 18, 1981: auction at Christie, Manson & Woods, New York (lot 66)

since 1983 at the latest private collection, New York

since 1987 Beyeler Collection, Basel

since 1993 Beyeler Foundation, Basel

Exhibitions (Latest first):

Francis Bacon 1971 - 1992, Centre Pompidou, Paris, 11.09.2019 – 20.01.2020.

Francis Bacon/Bruce Nauman. Face à face., Musée Fabre, Montpellier, 01.07.2017 – 05.11.2017.



Das Meisterwerk, De Nieuwe Kerk, Amsterdam, 22.02.2014 – 30.03.2014.
Francis Bacon, Metropolitan Museum of Art, New York, 18.05.2009 – 16.08.2009.
Francis Bacon, Museo Nacional del Prado, Madrid, 03.02.2009 – 19.04.2009.
Francis Bacon, Tate Britain, London, 11.09.2008 – 04.01.2009.
Die andere Sammlung. Hommage an Hildy und Ernst Beyeler, Fondation Beyeler, Riehen/Basel, 19.08.2007 – 06.01.2008.
Francis Bacon - Die Gewalt des Faktischen, Kunstsammlung Nordrhein-Westfalen (K 20), Düsseldorf, 16.09.2006 – 07.01.2007.
Francis Bacon Triptychs, Gagosian Gallery, London, 20.06.2006 – 06.08.2006.
The brutality of fact, Bacon/Picasso, RMN / Musée Picasso, Paris, 01.03.2005 – 30.05.2005.
Francis Bacon und die Bildtradition, Fondation Beyeler, Riehen/Basel, 08.02.2004 – 20.06.2004.
Francis Bacon und die alten Meister, Kunsthistorisches Museum Wien, 15.10.2003 – 18.01.2004.



Expressiv!, Fondation Beyeler, Riehen/Basel, 30.03.2003 – 10.08.2003.
Francis Bacon, Gemeentemuseum, Den Haag, 27.01.2001 – 13.05.2001.
Francis Bacon, Haus der Kunst, München, 01.11.1996 – 26.01.1997.
Francis Bacon, Centre Georges Pompidou, Paris, 27.06.1996 – 14.10.1996.
Wege der Moderne. Die Sammlung Beyeler, Neue Nationalgalerie, Berlin, 30.04.1993 – 01.08.1993.
Bacon. Triptych '71, Kunst-Station Sankt Peter, Köln, 14.01.1993 – 07.03.1993.
Hommage to Francis Bacon, Galerie Beyeler, Basel, 06.1992 – 09.1992.
Francis Bacon, Museum of Modern Art, New York, 24.05.1990 – 28.08.1990.
Francis Bacon, Los Angeles County Museum of Art, 11.02.1990 – 29.04.1990.
Francis Bacon, Hirshhorn Museum and Sculpture Garden, Washington, 12.10.1989 – 07.01.1990.
Francis Bacon. Retrospektive, Galerie Beyeler, Basel, 12.06.1987 – 12.09.1987.
Francis Bacon, Nationalgalerie Berlin, 07.02.1986 – 31.03.1986.
Francis Bacon, Staatsgalerie Stuttgart, 19.10.1985 – 05.01.1986.
Francis Bacon, Tate Gallery, London, 22.05.1985 – 18.08.1985.
Francis Bacon, Fundación Joan Miró, Barcelona, 02.06.1978 – 16.07.1978.
Francis Bacon, Fundación Juan March, Madrid, 04.1978 – 05.1978.

Francis Bacon, Museo de Arte Contemporáneo, Caracas, 02.1978 – 02.1978.

Francis Bacon. Oleos de 1970 a 1977, Museo de Arte Moderno, Mexiko-Stadt, 10.1977 – 12.1977.

Francis Bacon. *Œuvres récentes*, Galerie Claude Bernard, Paris, 19.01.1977 – 26.03.1977.

Francis Bacon, Musée Cantini, Marseille, 09.07.1976 – 30.09.1976.

Francis Bacon, Marlborough, Zürich, 1975.

Selected Literature:

Exhibition Catalogue(S)

Francis Bacon, Marlborough Zürich, 1975, Kat.-Nr. 4.

Francis Bacon, Musée Cantini, Marseille, 9. Juli – 30. Sep. 1976, Kat.-Nr. 3.

Francis Bacon. *Œuvres récentes*, Galerie Claude Bernard, Paris, 19. Jan. – 26. März 1977, Kat.-Nr. 5.

Francis Bacon. Oleos de 1970 a 1977, Museo de Arte Moderno, Mexiko-Stadt, Okt. – Dez. 1977, Kat.-Nr. 3.

Francis Bacon, Fundación Juan March, Madrid, April – Mai 1978; Fundación Joan Miró, Barcelona, 2. Juni – 16. Juli 1978, Kat.-Nr. 3, Abb. S. 26–28.

Francis Bacon, Museo de Arte Contemporáneo, Caracas, Feb. 1978, Kat.-Nr. 3.

The Saul P. Steinberg Collection. Part I. Important Modern Paintings and Sculpture, Christie, Manson & Woods, New York, 18. Mai 1981, Kat.-Nr. 66, Abb. S. 142.

Francis Bacon, Tate Gallery, London, 22. Mai – 18. Aug. 1985; Staatsgalerie Stuttgart, 19. Okt. 1985 – 5. Jan. 1986; Nationalgalerie Berlin, 7. Feb. – 31. März 1986, Kat.-Nr. 77.

Francis Bacon. Retrospektive, Galerie Beyeler, Basel, 12. Juni – 12. Sep. 1987, Kat.-Nr. 28.

Francis Bacon, Hirshhorn Museum and Sculpture Garden, Washington, 12. Okt. 1989 – 7. Jan. 1990; Los Angeles County Museum of Art, 11. Feb. – 29. Apr. 1990; Museum of Modern Art, New York, 24. Mai – 28. Aug. 1990, Kat.-Nr. 38.

Homage to Francis Bacon, Galerie Beyeler, Basel, Juni – Sep. 1992, Kat.-Nr. 6.

Bacon. Triptych '71, Kunst-Station Sankt Peter, Köln, 14. Jan. – 7. März 1993, Abb. S. 42 f.

Wege der Moderne. Die Sammlung Beyeler, Neue Nationalgalerie, Berlin, 30. Apr. – 1. Aug. 1993, Kat.-Nr. 4, Abb. S. 176 f.

Francis Bacon, Centre Georges Pompidou, Paris, 27. Juni – 14. Okt. 1996; Haus der Kunst, München, 1. Nov. 1996 – 26. Jan. 1997, Kat.-Nr. 63, Abb. S. 175.

Francis Bacon, Gemeentemuseum, Den Haag, 27. Jan. – 13. Mai 2001, Abb. S. 84 f.

Francis Bacon und die Bildtradition, Kunsthistorisches Museum Wien, 15. Okt. 2003 – 18. Jan. 2004; Fondation Beyeler, Riehen, 8. Feb. – 20. Juni 2004, Kat.-Nr. 121, Abb. S. 284 f.

Bacon, Picasso. La vie des images, Musée Picasso, Paris, 1. März – 30. Mai 2005, Kat.-Nr. 120, Abb. S. 130 f.

Francis Bacon. Die Gewalt des Faktischen, K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 16. Sep. 2006 – 7. Jan. 2007, Kat.-Nr. 55, Abb. S. 168 f.

Francis Bacon. Triptychs, Gagosian Gallery, New York, 20. Juni – 4. Aug. 2006.

Die andere Sammlung. Hommage an Hildy und Ernst Beyeler, Fondation Beyeler, Riehen, 19. Aug. 2007 – 6. Jan. 2008 (nicht im Katalog).

Francis Bacon, Tate Britain, London, 11. Sep. 2008 – 4. Jan. 2009; Museo Nacional del Prado, Madrid, 3. Feb. – 19. Apr. 2009; Metropolitan Museum of Modern Art, New York, 18. Mai – 16. Aug. 2009, Abb. S. 206 f.

Meesterwerk, De Nieuwe Kerk, Amsterdam, 21. Feb. – 30. März 2014 (kein Katalog publiziert).

Catalogue(S) Raisonné(S)

Francis Bacon. Catalogue Raisonné, hrsg. von Martin Harrison, London 2016, Kat.-Nr. 71–09, Abb. Bd. 4 S. 985–987.

Further Literature

Lorenza Trucchi: Francis Bacon, London 1976, Kat.-Nr. 155.

Michel Leiris: Francis Bacon. Meine Bilder, München 1983, Kat.-Nr. 82.

Hugh Davies / Sally Yard: Francis Bacon, München/Luzern 1986, Abb. S. 66 f.

Michel Leiris: Francis Bacon, Barcelona 1987, Kat.-Nr. 73.

Ernst van Alphen: Francis Bacon and the Loss of Self (= Essays in Art & Culture), London 1992, Abb. S. 134–136.

Figurabile. Francis Bacon, Ausst.-Kat., Museo Correr, Venedig, 13. Juni – 10. Okt. 1993
Abb. S. 61, 62 f.

Philippe Sollers: Les passions de Francis Bacon, Paris 1996, Abb. S. 83, 84–86.

Fondation Beyeler, Slg.-Kat., Fondation Beyeler, Riehen, München 1997, Kat.-Nr. 4,
Abb. S. 218.

Luigi Ficacci: Francis Bacon, 1909–1992, Köln 2003, Abb. S. 60 f.

David Sylvester: Bacon, Mailand 2004, Abb. S. 145.

Margarita Cappock: Francis Bacon's Studio, London 2005, Abb. S. 195.

Sammlung Beyeler, Slg.-Kat., Fondation Beyeler, Riehen, Ostfildern 2007, Kat.-Nr. 6,
Abb. S. 256 f.

Bacon, Ausst.-Kat., Palazzo Reale, Mailand, 5. März – 29. Juni 2008 Abb. S. 47.

Francis Bacon. Triptych 1974–77, Ausst.-Kat., Christie's, London, 1. – 6. Feb. 2008
Abb. S. 6.

Fondation Beyeler, Riehen/Basel, hrsg. von Sam Keller, Zürich 2009, Abb. S. 100 f.

Caravaggio, Bacon, Ausst.-Kat., Galleria Borghese, Rom, 2. Okt. 2009 – 24. Jan. 2010
Abb. S. 68 f.

Francis Bacon. Portrait of George Dyer Talking, 1966, Ausst.-Kat., Christie's, London,
13. Feb. 2014 Abb. S. 48 f.

Francis Bacon. Late Paintings, Ausst.-Kat., Gagosian Gallery, New York, 7. Nov. – 12.
Dez. 2015 Abb. S. 46.

Francis Bacon. Unsichtbare Räume, Ausst.-Kat., Tate Liverpool, 18. Mai – 18. Sep.
2016; Staatsgalerie Stuttgart, 7. Okt. 2016 – 8. Jan. 2017 Abb. S. 194.

No. : 60

Sabatier : 32

Other references:

Alexandre Tacou 5

Type: Offset lithograph in colors

Title: In Memory of George Dyer Left panel

Date: 1975

Publisher:

Marlborough Gallery, Zurich

Printer: Unknown

Paper: Vélín

Plate size: 75,6 x 55,9 cm

Sheet size: 85,7 x 61 cm

Print run: 200 proofs with Arabic numbering; unknown number of unnumbered Hors Commerce proofs and épreuves d'artiste. All proofs signed in felt-tip pen on bottom right.

Price achieved in Auctions:

Christie's Sale 1024

Francis Bacon: The Complete Prints

Online 22 October-5 November 2013. Lot 29. Triptych 1971

(Left Panel). offset lithograph in colours, 1975, on wove paper, signed with green felt tip pen, numbered 200/200, published by Marlborough Gallery, Zurich, the full sheet, generally in good condition Image: 757 x 557 mm. Paper: 855 x 610 mm. Estimate: GBP 3,000 - GBP 5,000 (EUR 3,414.90 - EUR 5,691.50) Price Realised: GBP 3,750

Artcurial Sale 2506 Francis Bacon, L'œuvre gravé Alexandre Tacou Collection - 02 december 2013. Lot 23 Francis Bacon (1909-1992) In Memory of George Dyer I, 1975. Lithographie offset en couleurs, épreuve signée au feutre et numérotée 12/200. 81,5 x 59,1 cm (à vue) – encadrée Tacou 5 - Sabatier 32. Offset lithograph in colors signed and numbered Estimation 4 000 - 6 000 € Sold 6,495 € including buyer's fees and taxes.



Phillips: Editions & Works On Paper New York Auction 17 October 2017

Triptych (After the Left Panel of Triptych, 1971, In Memory of George Dyer) Bruno Sabatier 32. Lot 283. Francis Bacon. Triptych (After the Left Panel of Triptych, 1971, In Memory of George Dyer) 1975 Offset lithograph in colors, on wove paper, with full margins. I. 29 3/4 x 21 7/8 in. (75.6 x 55.6 cm) S. 33 3/4 x 24 in. (85.7 x 61 cm). Signed in black ink (slightly faded) and numbered 66/200 in pencil (there were also some artist's proofs), published by Marlborough Graphics, Zurich, framed. Estimate \$2,000 - 3,000 Sold For \$9,375

Christie's Sale 15980 Contemporary Edition New York 28 February 2018 Lot 30 Francis Bacon (1909-1992) Triptych. Offset lithograph, on wove paper, 1975, signed in felt-tip purple pen, numbered 35/200, published by the Marlborough, Zurich, with full margins, the reverse sheet edges taped to an overmat, otherwise generally in good condition, framed. Image: 29 3/4 x 22 in. (756 x 559 mm.). Sheet: 33 3/4 x 24 in. (857 x 610 mm.) Price realised USD 8,125. Estimate USD 3,000 - USD 5,000

Adel (David Nordmann, Xavier Dominique): *Estampes Contemporaines / Estampes d'Après-Guerre*. Lundi 21 Octobre 2019 Salle 11 Drouot-Richelieu, 9, rue Drouot 75009 Paris. Lot 91 Francis Bacon (1909-1992) Triptych, 1975 Offset d'après le panneau de gauche du triptyque peint à la mémoire de George Dyer (1971). Épreuve sur vélin, numérotée au crayon et signée au feutre. Tirage à 200 épreuves. À vue : 82 x 57,5 cm. Bibliographie : Sabatier 32. Longs plis cassés obliques notamment en travers de la signature et dans le sujet. Estimation 3 000 - 4 000 EUR. Result with fees: 5 120 EUR

No. : 61

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Offset lithograph in colors

Title: In Memory of George Dyer I (Poster version)

Date: 1975

Publisher: Marlborough Gallery, Zurich

Printer: Unknown

Paper: Vélin

Plate size: 75,6 x 55,9 cm

Sheet size: 92 x 55,9 cm

Print run: Unknown number of proofs in poster version. Some signed in felt-tip pen on bottom right of the plate area.

Comment: This is the poster version of the lithograph, printed on the occasion of the exhibition *Francis Bacon*, at the Marlborough Gallery, Zürich, May 7 – July 26, 1975, where the original Triptych *In Memory of George Dyer* was presented for the first time. A classic situation: the painting is unveiled and at the same time a signed and numbered lithograph is published and put for sale, and a cheaper poster edition in lower quality paper is also published and commercialized.

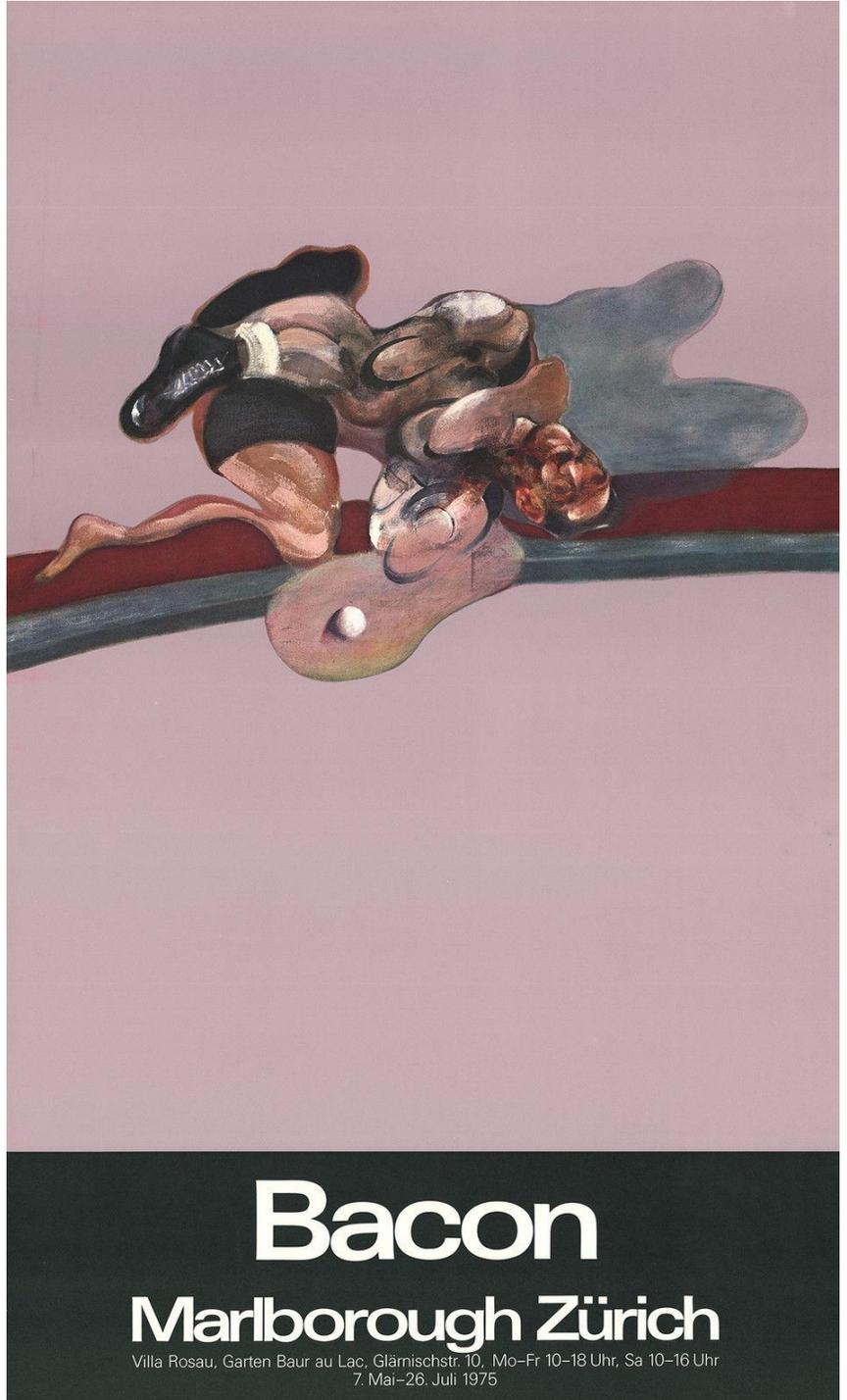
Price achieved in Auctions:

David Duggleby, Scarborough, North Yorkshire YO11 1XN.

auctions@davidduggleby.com.

The Autumn Art Sale 15/09/2017

Gallery of Contemporary & Traditional Pictures. Lot 236. After Francis Bacon (1909-1992): 'George Dyer', original lithograph poster 'Bacon - Marlborough Zurich 7 Mai - 26 Juli 1975' signed 91cm x 55cm 36.2 x 21.7 inches. Provenance: from the collection of the late Cavan O'Brien of Bridlington who was employed by Marlborough and Fischer Fine Art London. Lot Unsold.



Complement to No. : 62-65

Title: Studies of the Human Body (Center Panel)

Date: 1979

Catalogue Raisonné:
79-01

Type: Oil and
Letraset (dry transfer
lettering) on canvas.
Titled, signed and dated
verso

Measurements: 198 x
147.5 cm

**Current owner or
museum:** Private
Collection

Provenance:
Francis Bacon;
Marlborough Fine Art
Gallery on 29 January
1979.

Stanley J. Seeger
Sotheby's Sale May 8,
2001, New York.
Highlighting this
evening's sale was
Francis Bacon's
triptych, Study of the
Human Body, 1979
which sold for \$8.6
million, establishing a
new world record for
the artist at auction.
Estimated at \$4/6
million, this work
surpassed the \$6.3
million paid in 1989 for the last important triptych by Bacon to come onto the market.

Exhibitions:

Francis Bacon: Recent Paintings, Marlborough Gallery Inc , New York, 26 April 1980 - 07 June 1980 (5)

Francis Bacon, Tate, London (1985), Tate Gallery, London, 22 May 1985 - 18 August 1985 (107)

Selected Literature:

Michel Leiris, Francis Bacon: Full Face and in Profile, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). ill. No. 123, unpagged
Francis Bacon (125 works), London: Tate Gallery 22 May. 1985-18 Aug. 1985; Stuttgart: Staatsgalerie 19 Oct. 1985-5 Jan. 1986; Berlin: Nationalgalerie 7 Feb. 1986-31 Mar.



1986; exh cat. (London: Tate Gallery in assoc. with Thames & Hudson, New York: Harry N. Abrams, 1985). p. 18; ill. No. 107, unpagged

John McEwen, 'Francis Bacon: New transmutations of an autumn rose' (: Studio International, 1985). ill. pp. 8-9

Hugh M. Davies, Sally Yard, Francis Bacon, Modern Masters series (New York: Abbeville Press, 1986). pp. 85, 87; ill. No. 82, pp. 84-85

David Sylvester, The Brutality of Fact: Interviews with Francis Bacon, Third enlarged edition (London: Thames & Hudson 1993 2012, 1987; repr.). ill. No. 121, p. 156 (b&w), No. 122, p. 157 (centre panel, b&w)

Ernst van Alphen, Francis Bacon and the Loss of Self, Essays in Art and Culture Series (London: Reaktion Books, 1992). pp. 52, 54; ill. Nos. 23, 24, 25, p. 54 (b&w)

Andrew Sinclair, Francis Bacon: His Life and Violent Times (London: Sinclair-Stevenson, 1993). pp. 252-253, 254

Figurable: Francis Bacon Venice: Museo Correr 13 Jun. 1993-10 Oct. 1993; exh cat. (Milan: Electa, 1993). p.

119



José Maria Faerna, Bacon, trans. by Wayne Finke, Great Modern Masters (New York: Harry N. Abrams, 1995). ill. No. 67, pp. 60-61

Wieland Schmied, Francis Bacon: Commitment and Conflict, trans. by John Ormrod (Munich and New York: Prestel-Verlag, 1996). ill. No. 54, pp. 144, 145 (centre panel)

Milan Kundera, France Borel, Bacon: Portraits and Self-Portraits, trans. by Ruth Taylor (text by France Borel and Chronology) and Linda Asher (text by Milan Kundera) (London and New York: Thames & Hudson, 1996). p. 18

Christophe Domino, Francis Bacon: 'Taking Reality by Surprise', New Horizons series (London: Thames & Hudson, 1997). p. 66

Francis Bacon: Studying Form (37 works), London: Faggionato Fine Arts 9 Feb. 2005-15 Apr. 2005; exh cat. (London: The Estate of Francis Bacon, London: Faggionato Fine Arts, 2005). pp. 25- 27; No. 17, p. 25 (centre panel), No. 23, p. 27 (left panel), No. 25, p. 27 (right panel)

Margarita Cappock, Francis Bacon's Studio (London: Merrell, 2005). pp. 108, 147

Gilles Deleuze, Francis Bacon: The Logic of Sensation, Continuum Impacts: Changing Minds (London and New York: Continuum, 2005). p. 121

- Francis Bacon in the 1950s (55 works), Norwich: Sainsbury Centre for Visual Arts 26 Sep. 2006-10 Dec. 2006; Wisconsin: Milwaukee Art Museum 29 Jan. 2007-15 Apr. 2007; Buffalo: Albright-Knox Art Gallery 5 May. 2007-30 Jul. 2007; exh cat. (New Haven: Yale University Press in assoc. with the Sainsbury Centre for Visual Arts, 2006). p. 173
- Sam Hunter, Francis Bacon, Modern Masters series (Barcelona: Ediciones Polígrafia, 2009). ill. pp. 88-89
- Rina Arya, Francis Bacon: Critical and Theoretical Perspectives (New York: Peter Lang, 2012). p. 157
- Nicholas Chare, After Francis Bacon: Synaesthesia and Sex in Paint (Farnham: Ashgate, 2012). pp. 63-64, 90-91, 115
- Bruno Sabatier, Francis Bacon: Œuvre graphique - The graphic work: Catalogue raisonné (Paris: JSC Modern Art Gallery, 2012). p. 106
- Francis Bacon/Henry Moore: Flesh and Bone (20 works), Oxford: Ashmolean Museum 12 Sep. 2013-5 Jan. 2014; exh cat. (Oxford: Ashmolean Museum, 2014). pp. 36, 152; ill. No. 31, p. 36 (left panel)
- Francis Bacon and the Masters (28 works), Norwich: Sainsbury Centre for Visual Arts 18 Apr. 2015-26 Jul. 2015; Moscow: Hermitage Museum 9 Dec. 2014-8 Mar. 2015; exh cat. (London: Fontanka Publications, 2015). p. 36; ill. No. 19, p. 35
- Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). pp. 22, 36, 94, 1168, 1170, 1234; ill. pp. 1171-1173

No. : 62

Sabatier : 34

Other references:

Alexandre Tacou 10

Type: Offset
lithograph in colors

Title: Three Studies
of the Human Body

Date: 1980

Publisher:

Marlborough Graphics,
New York

Printer: Unknown

Paper: Vélin
d'Arches

Plate size: 89 x 66
cm

Sheet size: 101,5 x
65,9 cm

Print run: 250 proofs
with Arabic numbering;
unknown number of
unnumbered Hors
Commerce proofs and
épreuves d'artiste. All
proofs signed in felt-tip
pen on bottom right.

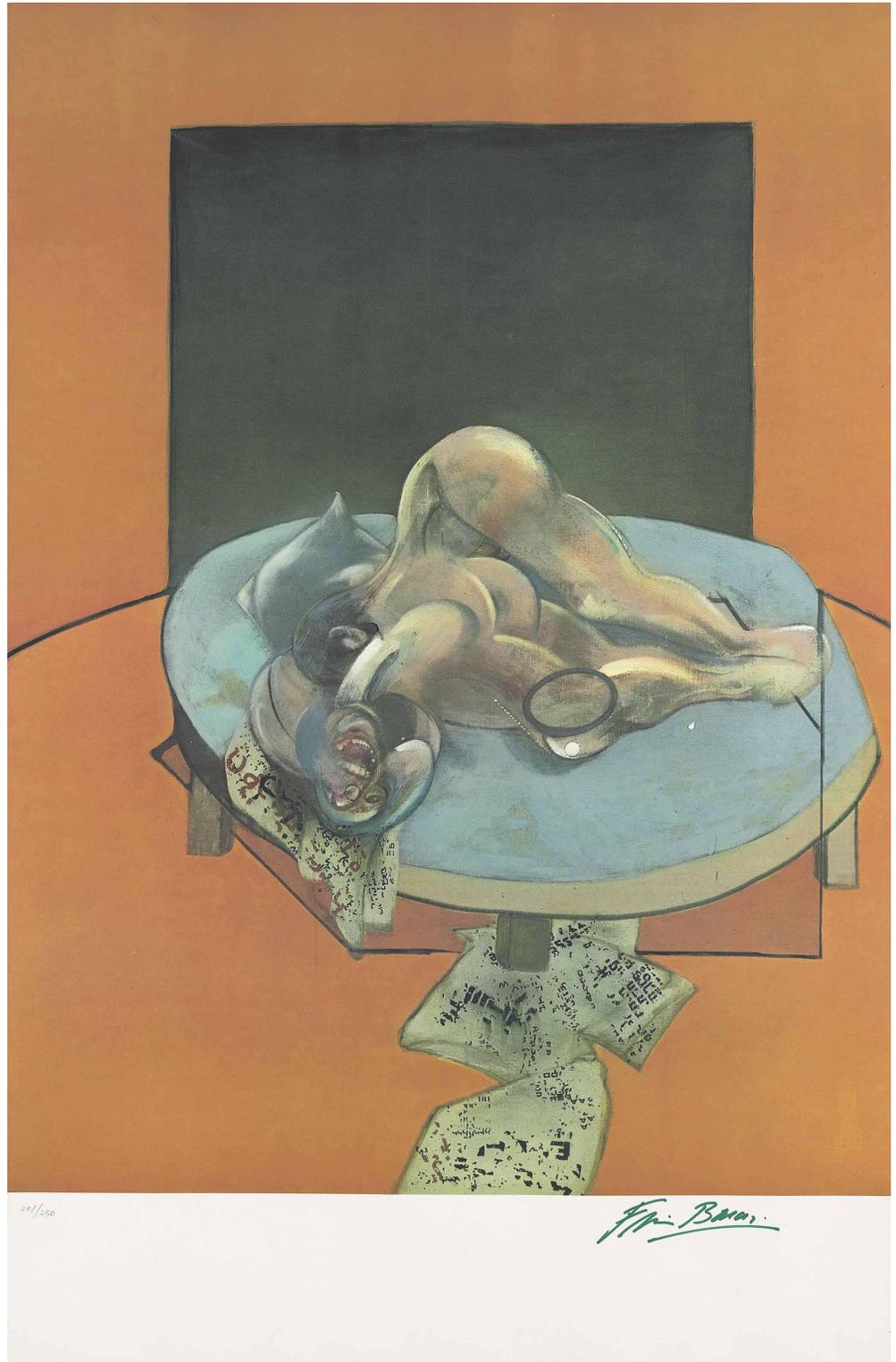
**Price achieved in
Auctions:**

Christie's Sale 1024

*Francis Bacon: The
Complete Prints Online*
22 October-5

November 2013. Lot
31. Studies of the
Human Body (Centre
Panel) offset lithograph
in colours, 1980, on
Arches paper, signed in
green felt tip pen,
numbered 201/250,
published by
Marlborough Gallery,

New York, the full sheet, in very good condition Image: 890 x 660 mm. Paper: 1013 x 660 mm. Estimate: GBP 5,000 - GBP 7,000 (EUR 5,691.50 - EUR 7,968.10)



Artcurial: Sale 2506 *Francis Bacon, L'œuvre gravé Alexandre Tacou Collection 2* december 2013 /Lot 24 Francis BACON (1909-1992) Three studies of the human body, 1980. Lithographie offset en couleurs ; épreuve HC signée (édition à 250) 101,5 x 65,9 cm – encadrée Tacou 10 - Sabatier 34. Offset lithograph in colors ; signed HC proof. Estimation 6 000 - 8 000 € Sold 7,794 € including buyer's fees and taxes. They are generated automatically and can be modified.

Dorotheum *Modern and Contemporary Prints* Vienna | Palais Dorotheum 04.06.2014. Lot No. 94 Francis Bacon "Studies of the human body", 1980, offset print in colour after the middle panel of the triptych of this name of 1979, signed by hand Francis Bacon, no. 151 of 250 numbered copies, image size 87,5 x 66 cm, sheet size 100 x 66 cm, pub. Marlborough, New York, framed, Sabatier 34, (EH) EUR 4,800.-USD 5,300.-

For Sale early 2020 at:

Marlborough Graphics, London, New York City. Francis Bacon, 1909–1992. Studies of the Human Body, 1979 Offset lithograph 40 × 25 9/10 in 101.5 × 65.9 cm Edition of 250. Publisher Marlborough Graphics This is part of a limited edition set. Contact For Price info@marlboroughgallery.com

No. : 63

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Offset lithograph in colors

Title: Three Studies of the Human Body (Color variant I)

Date: 1980

Publisher: Marlborough Graphics, New York

Printer: Unknown

Paper: Vélín d'Arches

Plate size: 89 x 66 cm

Sheet size: 101,5 x 65,9 cm

Print run: 250 proofs with Arabic numbering; unknown number of unnumbered Hors Commerce proofs and épreuves d'artiste. All proofs signed in felt-tip pen on bottom right.

For Sale early 2020 at:

Nicholas Gallery, 571 Lisburn Road, Belfast, Northern Ireland, U.K. BT9 7GS

Contact

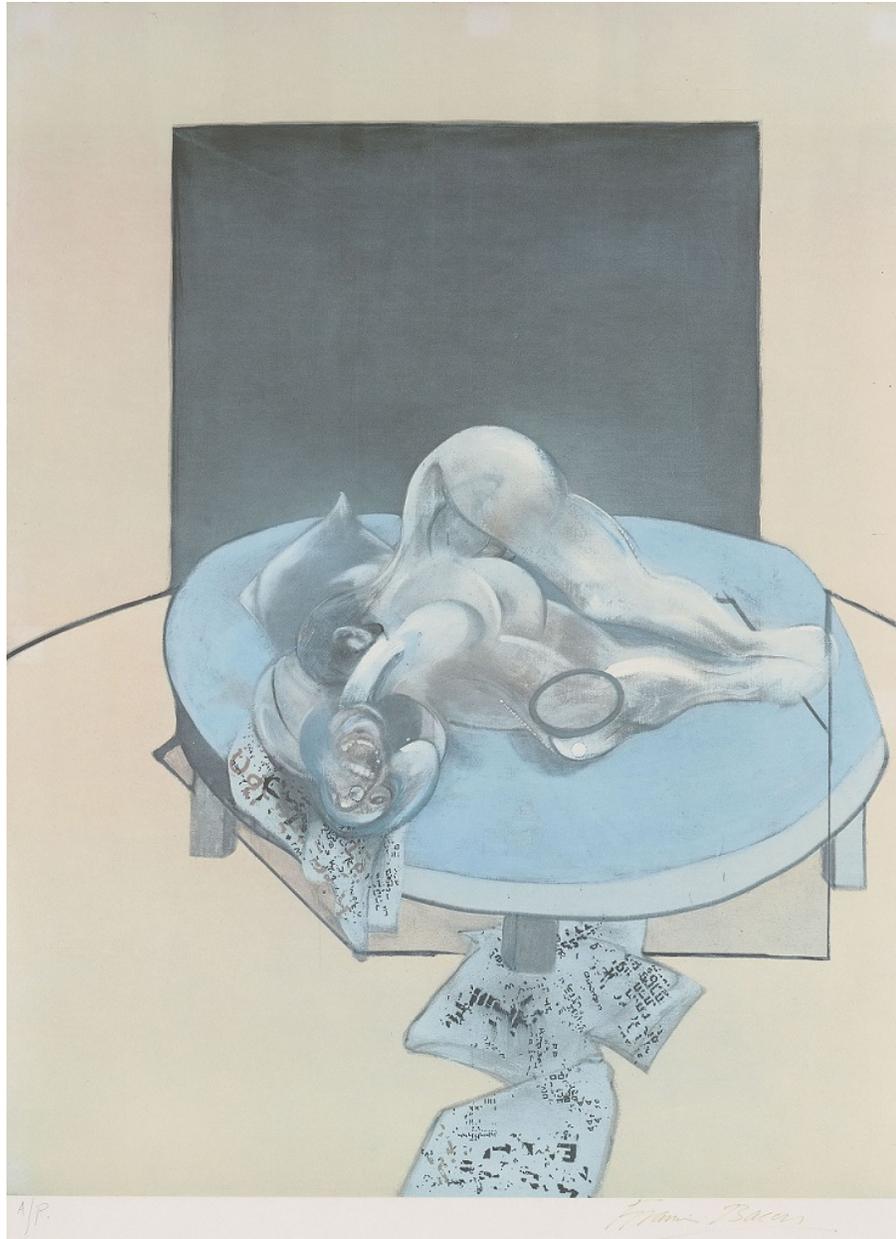
info@nicholasgallery.co.uk

Francis Bacon (1909-1992), Studies of the Human Body (centre panel), 1979 offset lithograph 101.5x66cm sheet size, 88x66cm image size edition of 250 signed by the artist, numbered from the edition.

Catalogue reference: Sabatier 34

Price achieved in Auctions:

Christie's Sale 16954 Prints & Multiples. London 21 March 2019. Lot 48. Francis Bacon (1909-1992) Studies of the human Body Offset lithograph in colours, 1980, on wove paper, signed in felt-tip pen, inscribed AP, an artist's proof aside from the edition of 250, the colours, signature and numbering faded, framed; together with two exhibition posters, Francis Bacon Retrospective Exhibition Poster, Central House of the Union of Artists, Moscow, 22 September to 7 November 1988, dedicated To Roy Geordie, Best wishes, John; and Second Version of Painting 1946, poster for Städtische Kunsthalle, Düsseldorf, 1971, both framed Sheet 1012 x 660 mm. (Studies) Provenance: John Edwards (1949 - 2003), London; then by descent. Private Collection, London. Price realised GBP 5,000 Estimate GBP 600 - GBP 800



No. : 64

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Offset lithograph in colors

Title: Three Studies of the Human Body (Color variant II)

Date: 1980

Publisher: Marlborough Graphics, New York

Printer: Unknown

Paper: Vélín d'Arches

Plate size: 89 x 66 cm

Sheet size: 101,5 x 65,9 cm

Print run: 250 proofs with Arabic numbering; unknown number of unnumbered Hors Commerce proofs and épreuves d'artiste. All proofs signed in felt-tip pen on bottom right.

Price achieved in Auctions:

Sotheby's Prints & Multiples

26 April 2018 - 27 April

2018 New York. Lot 110

Francis Bacon. Studies Of

The Human Body (Sabatier

34) Offset lithograph printed

in colors, 1980, signed in

felt-tip pen and numbered

125/250, on Arches wove

paper, published by

Marlborough, New York,

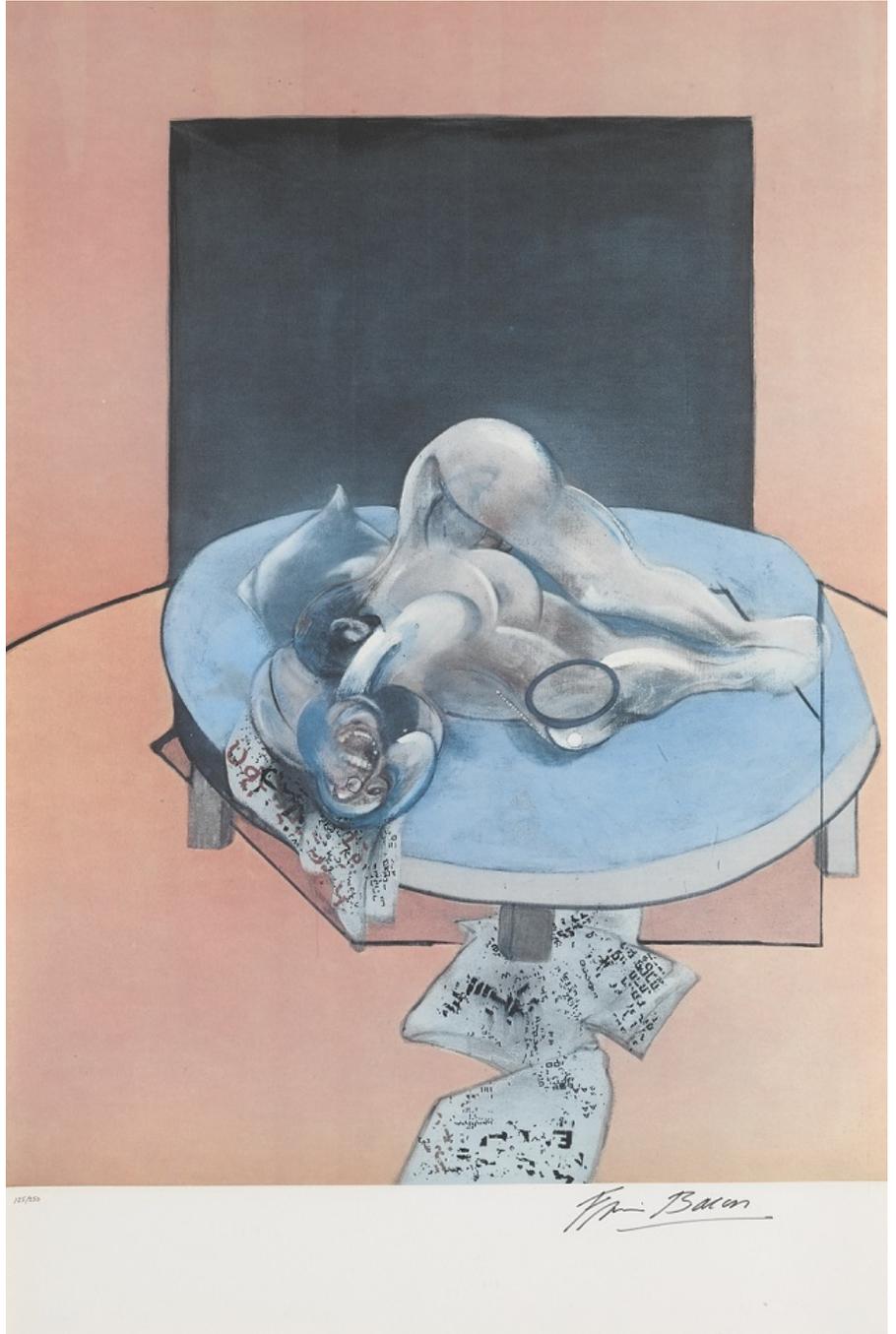
framed. image: 880 by 660

mm 34 5/8 by 26 in. sheet:

1007 by 660 mm 39 5/8 by

26 in. Estimate 8,000 - 12,000

USD Lot Sold. 12,500 USD



No. : 65

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Offset lithograph in colors

Title: At Marlborough
(Three Studies of the Human Body) Poster edition

Date: 1980

Publisher: Marlborough Graphics, New York

Printer: Unknown

Plate size: 89 x 66 cm

Sheet size: 101,5 x 65,9 cm

Print run: Unknown number of proofs of the poster version, some signed.

For Sale early 2020 at:

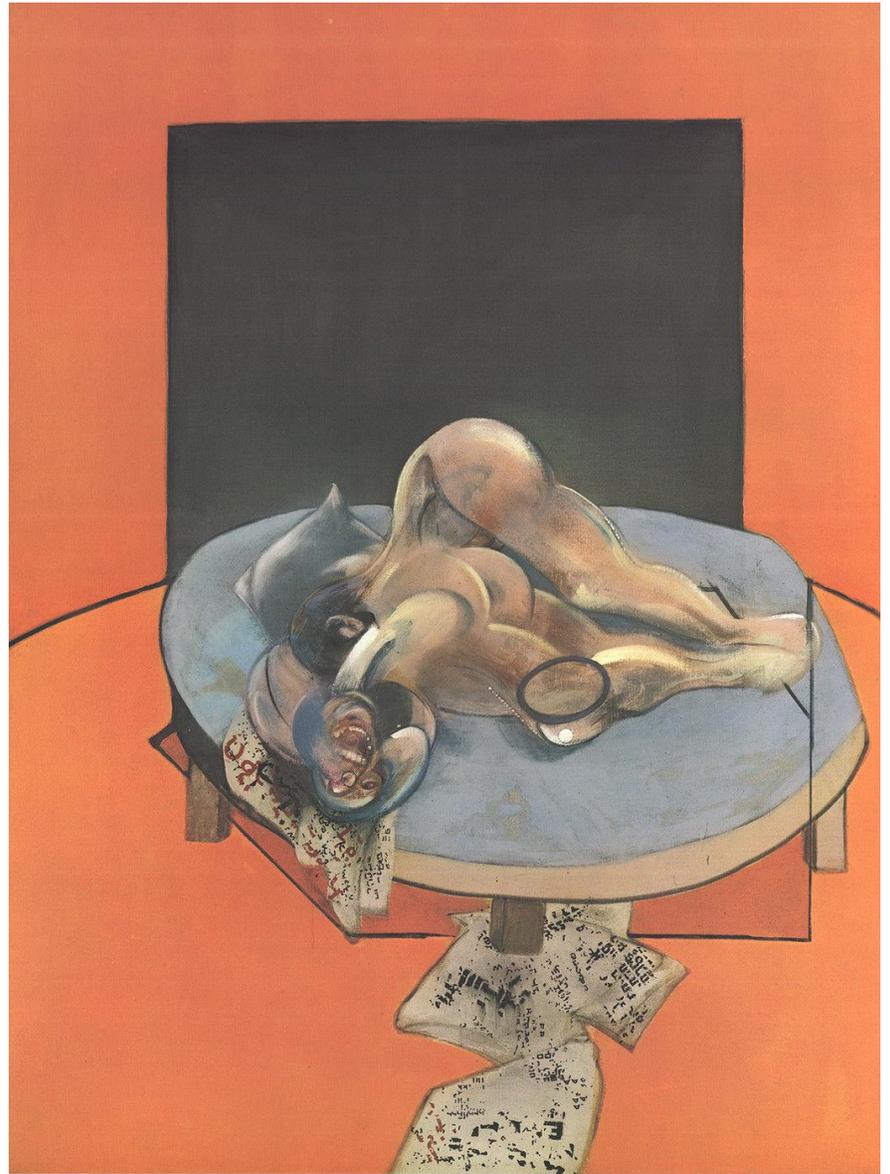
Widewalls: At Marlborough. Francis Bacon. 500 USD (\$).

Date: 1980 Offset Lithograph
Dimensions: 101 x 66 cm. First edition 1980 exhibition poster from the 'Marlborough Gallery' in New York.

ArtWise Brooklyn, 135 Plymouth St #412, Brooklyn, NY 11201. Poster At Marlborough, 1980 by Francis Bacon. 39.75 x 26 in. (101 x 66 cm.) Medium:

Prints and multiples, Offset Lithograph

info@artwiseonline.com.



Francis Bacon

April 26 - June 7, 1980

Marlborough

Complement to No. : 66-67

Title: Study for Self-Portrait, 1982

Date: 1982

Catalogue Raisonné: 82-06

Type: Oil on canvas

Measurements: 198 x 147.7 cm

Current owner or museum: Private Collection

Comment:

Exhibitions:

Francis Bacon: Recent Paintings, Marlborough Gallery Inc , New York, 05 May 1984 - 05 June 1984 (3)
Francis Bacon, Tate, London (1985), Tate Gallery, London, 22 May 1985 - 18 August 1985 (116)

Francis Bacon: Paintings, Marlborough Gallery Inc , New York, 23 May 1990 - 29 June 1990 (8)

Francis Bacon, Haus der Kunst, Munich, 01 November 1996 - 26 January 1997 (78)

Francis Bacon: Pinturas 1981-1991 / Paintings 1981 - 1991, Marlborough Galería , Madrid, 08 October 1992 - 14 November 1992

Francis Bacon: Pinturas 1981-1991 / Paintings 1981 - 1991, Marlborough Gallery Inc , New York, April 1993 (2)

L'Ecole de Londres: De Bacon a Bevan, Fondation Dina Vierny-Musée Maillol, Paris, 10 October 1998 - 20 January 1999 (ex-cat.); Auditorio de Galicia, Santiago de Compostela, 13 February 1999 - 04 April 1999 (unnum.); Kunsthaus, Vienna, 11 May 1999 - 29 August 1999 (unnum.)

Late Paintings (2015), Gagosian Gallery, New York, 07 November 2015 - 12 December 2015 (unnum.)

Selected Literature:

Michel Leiris, Francis Bacon: Full Face and in Profile, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). ill. No. 143, unpagged

John McEwen, 'Francis Bacon: New transmutations of an autumn rose' (: Studio International, 1985). ill. p. 13



- Hugh M. Davies, Sally Yard, Francis Bacon, Modern Masters series (New York: Abbeville Press, 1986). p. 88; ill. No. 105, p. 111 (b&w)
- David Sylvester, *The Brutality of Fact: Interviews with Francis Bacon*, Third enlarged edition (London: Thames & Hudson 1993 2012, 1987; repr.). ill. No. 146, p. 201 (b&w)
- Wieland Schmied, *Francis Bacon: Commitment and Conflict*, trans. by John Ormrod (Munich and New York: Prestel-Verlag, 1996). ill. No. 53, p. 143
- Anna Maria Wieland, *Francis Bacon*, trans. by Michael Robinson (Munich, Berlin, London and New York: Prestel Verlag, 2009). ill. p. 61 (image in reverse)
- Francis Bacon: *Late Paintings (18 works)*, New York: Gagosian Gallery 7 Nov. 2015-12 Dec. 2015; exh cat. (New York: Gagosian Gallery, 2015). ill. pp. 69, 87 (installation shot, b&w), 204
- Martin Harrison, *Francis Bacon: Catalogue Raisonné* (London: The Estate of Francis Bacon, 2016). pp. 22, 1000, 1024, 1244; ill. p. 1245

No. : 66

Sabatier : 35

Other references: Alexandre Tacou 16

Type: Offset lithograph in colors

Title: Study for Self-Portrait, 1982

Date: 1984

Publisher: Marlborough Graphics, New York

Printer: Marlborough Graphics, New York

Paper: Vélin

Plate size: 81.92 x 60.96 cm

Sheet size: 93.98 x 64.93 cm

Print run: 182 proofs with Arabic numbering; unknown number of unnumbered Hors Commerce proofs and épreuves d'artiste. All proofs signed in felt-tip pen on bottom right.

Price achieved in Auctions:

Christie's Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October-5 November 2013. Lot 32. Study for Self-Portrait. offset lithograph in colours, 1984, on wove paper, signed in pencil, numbered 87/182, published by Marlborough Gallery, New York, the full sheet, in very

good condition. Image: 817 x 610 mm. Paper: 650 x 940 mm. Estimate: GBP 4,000 - GBP 6,000 (EUR 4,553.20 - EUR 6,829.80) Price Realised: GBP 6,000

Bonhams *Prints, Multiples & Works on Paper* 8 Nov 2018, New York Lot 87. Francis Bacon (1909-1992) Study for Self Portrait. Offset lithograph in colors on wove paper, signed in pencil and numbered 6/182, published/printed by Marlborough Graphics, New York, with full margins, framed. 32 1/4 x 24 1/8in (81.9 x 61.2cm) sheet 37 x 25 1/2in (93.9 x 64.7cm). Sold for US\$ 10,625 (€ 9,531) supplement incl.

Sotheby's Made In Britain Online 26 Novembre 2018 London. Lot 514. Francis Bacon. Study for self-Portrait (Sabatier 35). Offset lithograph printed in colours, 1984, signed in pencil, numbered 112/182, published by Marlborough, New York, on wove paper. sheet: 93.7 by 64.8cm.; 37 by 25 1/2 in. frame: 112 by 87.3cm.; 44 by 34 3/4 in. Estimation 5,000 — 7,000 GBP Lot. Vendu 9,375 GBP (Prix d'adjudication avec commission acheteur)



Bonhams: Sale *Richard Attenborough. A Life Both Sides of the Camera*. 21 Oct 2015, London Knightsbridge. Lot 204AR Francis Bacon (British, 1909-1992) Study for Self-Portrait (Sabatier 35). Offset lithograph printed in colours, 1984, on wove, signed and numbered 69/182 in pencil, published by Marlborough Graphics, New York, with margins, 817 x 610mm (32 x 24in)(I). Sold for £ 9,375 (€ 11,134) suplement incl.

Christie's Sale 16954 *Prints & Multiples*. London 21 March Lot 35 *Property from a distinguished Collection*. Francis Bacon (1909-1992) Study for Self-Portrait. offset lithograph in colours, 1984, on wove paper, signed in pencil, numbered 87/182 (there were also some artist's proofs), published by Marlborough Gallery, New York, the full sheet, very pale time staining at the sheet edges, in very good condition, framed Image 817 x 610, Sheet 936 x 648 mm. Price realised GBP 10,000. Estimate GBP 7,000 - GBP 10,000

Phillips: Evening & Day Editions New York Auction 26 October 2016. Lot 210 Study for Self-Portrait. Bruno Sabatier 35. 1982 Offset lithograph in colors, on wove paper, with full margins. I. 32 x 24 in. (81.3 x 61 cm) S. 37 x 25 1/2 in. (94 x 64.8 cm) Signed and numbered 112/182 in pencil (there were also artist's proofs), published by Marlborough Graphics, New York, framed. Estimate \$4,000 - 6,000 Sold For \$15,000

No. : 67

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Offset lithograph in colors

Title: Study for Self-Portrait, 1982 (poster version)

Date: 1984

Publisher: Marlborough Graphics, New York

Printer: Marlborough Graphics, New York

Paper: Vélin

Plate size: 81.92 x 60.96 cm

Sheet size: 93.98 x 64.93 cm

Print run: unknown number of proofs of poster version.

For Sale early 2020 at: ArtWise Brooklyn, 135 Plymouth St #412, Brooklyn, NY 11201.

info@artwiseonline.com.

Francis Bacon British, 1909–1992. Seated Man, 1984. First edition 1984 exhibition poster from the 'Marlborough Gallery' in New York.

Offset Lithograph 39 × 25 1/2 in 99.1 × 64.8 cm

Price \$400. Ships from Brooklyn, NY, US.

Shipping: Free domestic,

\$39 rest of world. Reference Number CB2092



Francis Bacon

May 5-June 5, 1984

Marlborough New York

Complement to No. : 68-69

Title: Figure in movement

Date: 1985

Catalogue Raisonné: 85-03

Type: Oil and pastel on canvas. Titled, signed and dated verso

Measurements: 198 x 147.5 cm

Current owner or museum: Private Collection

Exhibitions:

Francis Bacon: Paintings, Marlborough Fine Art Ltd, London, 29 May 1985 - 31 July 1985 (17)

Francis Bacon: Paintings, Central House of the Artists, New Tretyakov Gallery, Moscow, 23 September 1988 - 06 November 1988 (17)

Francis Bacon, Centre national d'art et de culture Georges Pompidou, Paris, 27 June 1996 - 14 October 1996

Francis Bacon, Haus der Kunst, Munich, 01 November 1996 - 26 January 1997 (81)

On extended loan to, Tate Britain, London, 2000 - 2010

Francis Bacon: Tate Centennial (2008-9), Tate Britain, London, 11 September 2008 - 04 January 2009

Francis Bacon: Prado Centennial (2009), Museo Nacional del Prado, Madrid, 03 February 2009 - 19 April 2009

Francis Bacon, Metropolitan Museum of Art, New York, 18 May 2009 - 16 August 2009 (unnum.)

Five Decades (2013), Art Gallery of New South Wales, Sydney, 17 November 2012 - 24 February 2013 (unnum.)

Francis Bacon, Monaco and French Culture (2016), Le Grimaldi Forum, Monte Carlo, 02 July 2016 - 04 September 2016

Selected Literature:

Hugh M. Davies, Sally Yard, Francis Bacon, Modern Masters series (New York: Abbeville Press, 1986). ill. No. 102, p. 107 (b&w), Back cover

Andrew Sinclair, Francis Bacon: His Life and Violent Times (London: Sinclair-Stevenson, 1993). p. 279

José Maria Faerna, Bacon, trans. by Wayne Finke, Great Modern Masters (New York: Harry N. Abrams, 1995). ill. No. 34, p. 37

Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). pp. 1304, 1308, 1328; ill. p. 1305



No. : 68

Sabatier : Not in Sabatier

Other references:

Not in Tacou

Type: Offset lithograph in colors

Title: Figure in movement

(Marlborough Poster edition)

Date: 1985

Publisher:

Marlborough Gallery, London

Printer: Unknown

Plate size: 88 x 66 cm

Sheet size: 101 x 66 cm

Print run:

Unknown number of proofs of the poster, some signed.

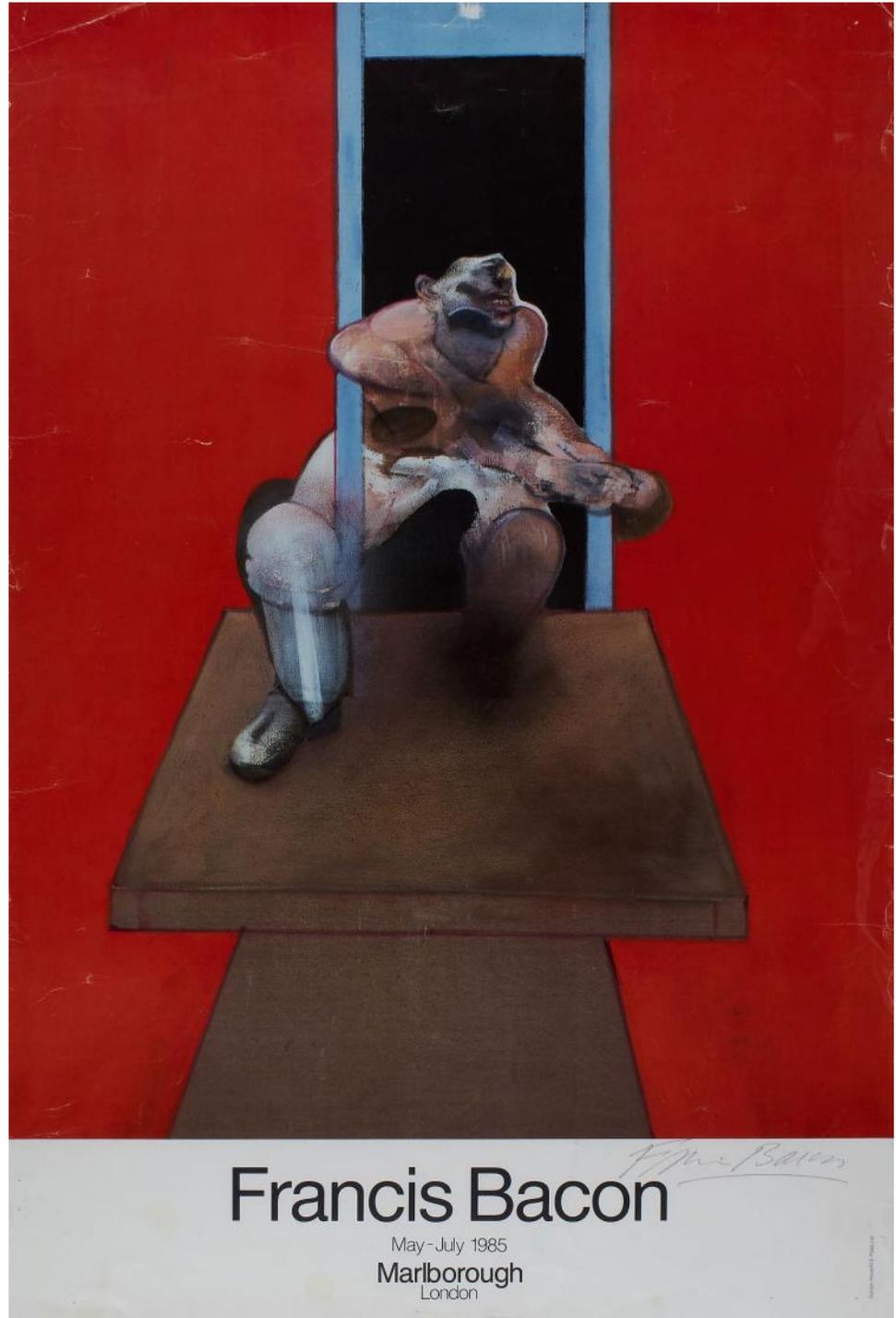
Comment: Poster for the Francis Bacon exhibition held at the Marlborough Gallery, London between May and July 1985.

Price achieved in Auctions:

Dreweatts Sale
1759 Books & Works on paper.
October 19, 2017,
London, United Kingdom Lot 202:

Bacon (Francis) -

Marlborough Gallery Exhibition Poster May - July 1985 Offset lithograph in colours, signed by Francis Bacon in pencil, handling wear and creasing, particularly to edges and corners, a few closed tears to left margins, 101 x 65.7cm. Plus four other posters for Bacon exhibitions. (5)



No. : 69

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Offset lithograph in colors

Title: Figure in movement (Marlborough Poster edition)

Date: 1985

Publisher: Marlborough Gallery, London

Printer: Unknown

Plate size: 64 x 48 cm

Sheet size: 73 x 48 cm

Print run: Unknown number of proofs of the poster version, some signed.

Comment: Poster for the Francis Bacon exhibition held at the Marlborough Gallery, London between May and July 1985.

Price achieved in Auctions:

Auction House Haynault, 9, Rue Stalle, 1180 Uccle

info@haynault.be *Paintings, furniture and antiques*

Monday, May 27th 2019. Lot number #335 Sold 600 €.

Original poster; Lithography offset with the colours of the London Marlborough Gallery exhibit of May-June 1985.

Signed by Francis Bacon in pencil. Framed. Crease in the upper part. 73 x 48 cm

Auction House Haynault, 9, Rue Stalle, 1180 Uccle

info@haynault.be *European and Asian paintings,*

furniture and antiques. February 25, 2019, Bruxelles, Belgium

Description: Original poster Offset lithography in the colours of the Marlborough Gallery of London exhibit in May-June of 1985. signed in pencil by Francis Bacon. Framed.

Crease in the upper part. 73 x 48 cm-Dimensions: 73 x 48 cm Condition Report: Crease in the upper part. **Est: €800 - €1,000**



Complement to No. : 70

Title: Seated Figure

Date: 1977

Catalogue Raisonné: 77-06

Type: Oil and Letraset (dry transfer lettering) on canvas.

Titled, signed and dated on reverse.

Measurements: 198 x 147.5 cm

Current owner or museum:

Private Collection

Exhibitions:

Francis Bacon, Fundación Juan March, Madrid, 14 April 1978 - 28 May 1978

Francis Bacon, Fundació Joan Miró, Barcelona, 02 June 1978 - 16 July 1978 (15)

Francis Bacon: Paintings 1945-1982, The National Museum of Modern Art, Tokyo, 30 June 1983 - 14 August 1983

Francis Bacon: Paintings 1945-1982, The National Museum of Modern Art, Tokyo, 13 September 1983 - 10 October 1983

Francis Bacon: Paintings 1945-1982, Aichi Prefectural Art Gallery, Nagoya, 12 November 1983 - 28 November 1983 (35)

Selected Literature:

Michel Leiris, Francis Bacon: Full Face and in Profile, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). ill. No. 112, unpagged

Andrew Sinclair, Francis Bacon: His Life and Violent Times (London: Sinclair-Stevenson, 1993). p. 252

John Russell, Francis Bacon, World of Art series, Revised and updated edn. (London: Thames & Hudson, 1993). ill. No. 83, p. 158 (b&w)

Bruno Sabatier, Francis Bacon: Œuvre graphique - The graphic work: Catalogue raisonné (Paris: JSC Modern Art Gallery, 2012). p. 48

Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). pp. 1134, 1168; ill. p. 1135



No. : 70

Sabatier : 7

Other references:

Type: Etching and aquatint with drypoint in colours

Title: Seated Figure

Date: 1992

Publisher:

Marlborough Graphics,
New York, and 2RC
Editrice, Rome

Printer: Valter Rossi
(Vigna Antoniniana,
Rome)

Paper: Fabriano

Plate size: 134 x 98
cm

Sheet size: 163 x 120
cm

Print run: 90 proofs
with the stamped
signature and the
Francis Bacon Estate
blind stamp, numbered
in pencil on Arabic
numerals; 30 épreuves
d'artiste (Sic) with
Roman numbering.

**Price achieved in
Auctions:**

Christie's Sale 7958.

Modern &

Contemporary Prints.

London 29 March

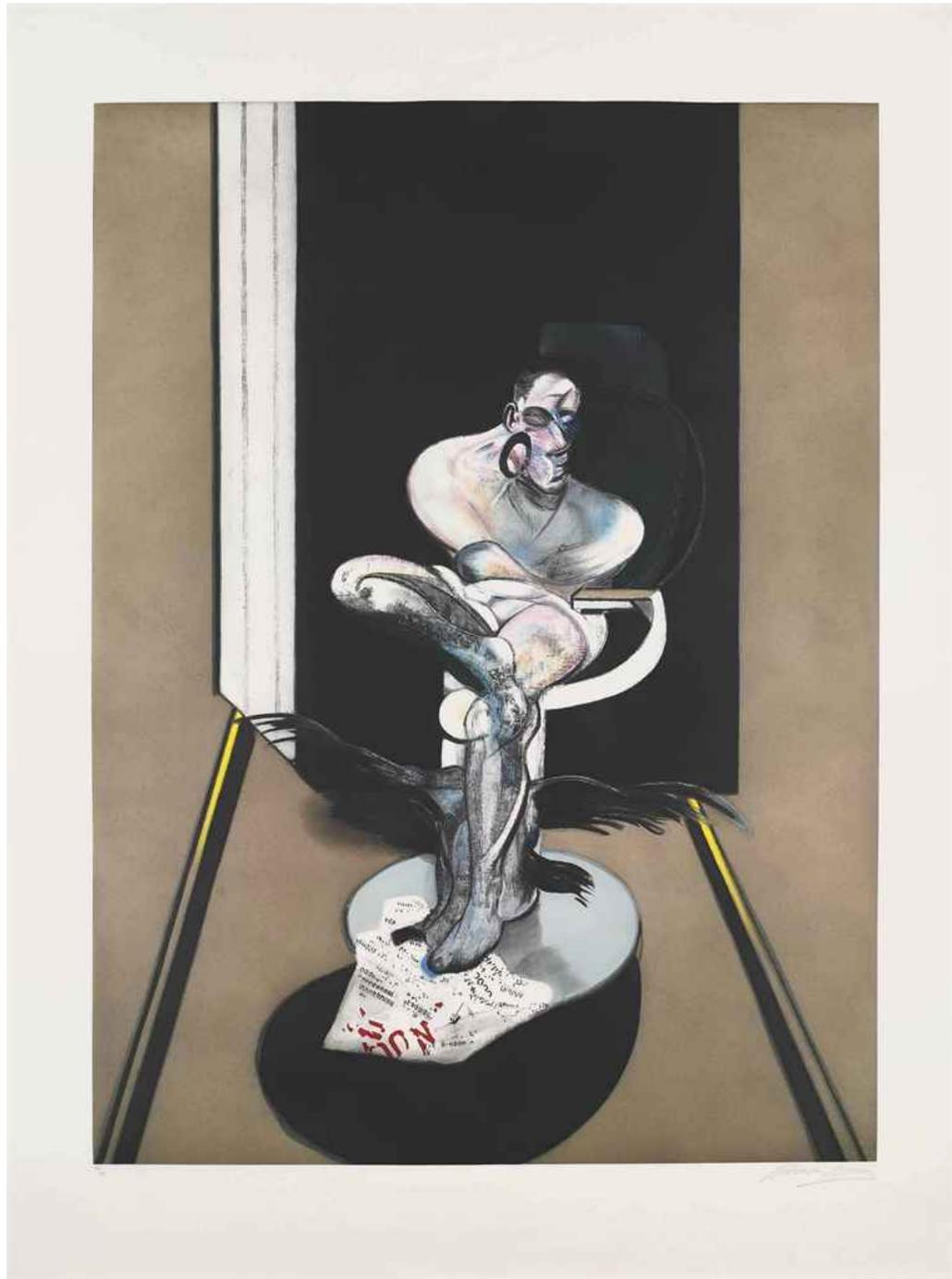
2011. Lot 117 Francis

Bacon

Seated Figure, 1977 Price realised

GBP 21,250 Estimate GBP 10,000 - GBP 15,000. Etching and aquatint with drypoint in colours, 1992, on wove paper, with the stamped signature and blindstamp of the artist's estate, numbered 39/90, printed by Valter Rossi, on wove paper, with wide margins.

Sotheby's Prints & Multiples. 17 March 2015. London Lot 161. Francis Bacon. Seated Figure Estimate 7,000 — 9,000 GBP Lot sold. 23,750 GBP Aquatint printed in colours, 1992, numbered in pencil 38/90 on Fabriano paper, with the printer's blindstamp Vigna Antoniniana, Rome.



Complement to No. : 71-72

Title: Study from the Human Body

Date: 1987

Catalogue Raisonné: 87-02

Type: Oil, liquid pastel and aerosol paint on canvas

Measurements: 197 x 147 cm

Current owner or museum:

Paula Traboulsi private collection

Exhibitions:

Francis Bacon: Paintings of the Eighties, Marlborough Gallery Inc , New York, 07 May 1987 - 31 July 1987 (14)

Francis Bacon: Peintures Récentes, Galerie Lelong, Paris, 30 September 1987 - 22 November 1987 (9)

Francis Bacon: Paintings, Marlborough Gallery Inc , New York, 23 May 1990 - 29 June 1990 (12)

Francis Bacon: Pinturas 1981-1991 / Paintings 1981 - 1991, Marlborough Galería , Madrid, 08 October 1992 - 14 November 1992

Francis Bacon: Pinturas 1981-1991 / Paintings 1981 - 1991, Marlborough Gallery Inc , New York, April 1993 (6)

Francis Bacon, Monaco and French Culture (2016), Le Grimaldi Forum, Monte Carlo, 02 July 2016 - 04 September 2016

Selected Literature:

José Maria Faerna, Bacon, trans. by Wayne Finke, Great Modern Masters (New York: Harry N. Abrams, 1995). ill. No. 38, p. 39

Katharina Günther, Francis Bacon: Metamorphoses (London: The Estate of Francis Bacon, 2011). p. 17

Bruno Sabatier, Francis Bacon: Œuvre graphique - The graphic work: Catalogue raisonné (Paris: JSC Modern Art Gallery, 2012). p. 50

Martin Harrison, Francis Bacon: La France et Monaco / France and Monaco (Paris: Albin Michel, Monte Carlo: Francis Bacon MB Art Foundation, 2016). ill. No. 78, pp. 206, 234

Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). pp. 1320, 1328, 1342; ill. p. 1329 S.8

Comment:



Chez Bacon aussi, les portes matérialisent la séparation entre les vivants et les morts. On ne les franchit pas, et même on ne s'en approche pas sans risque. Le peintre inscrit ainsi dans l'espace même de ses tableaux le néant qui menace la figure. Dans le Triptych May-June 1973, les trois moments de l'agonie de George Dyer tels que Bacon les a reconstitués se découpent dans le cadre d'une porte impitoyablement béante.

Deux sinistres portes encore dans le Triptych inspired by Oresteia of Aeschylus où Bacon reprend le motif de l'Érynie. Sur les panneaux latéraux, une porte entrouverte, comme bloquée dans cette position par la structure emboîtée à l'intérieur. À gauche, une coulée de sang. L'Érynie est là, attirée par l'odeur de mort. À droite, elle semble s'être emparée d'un corps qu'elle fait littéralement passer au travers de la porte : il est happé vers le centre du triptyque où il réapparaît cassé en deux, la colonne vertébrale à nu exposée verticalement à la façon d'une carcasse dans un abattoir. Le tapis rouge est peut-être encore un souvenir des étoffes que la Clytemnestre d'Eschyle a fait disposer sous les pieds de son époux juste avant de l'assassiner.

Ici, l'Érynie a été la plus forte : il ne reste pas grand-chose du personnage une fois qu'elle lui a fait franchir la porte fatidique. Elle résiste pourtant comme semblent le montrer des tableaux de la même époque où la figure tente avec plus ou moins de succès d'échapper à son destin. Déjà le Triptych August 1972 représentait les menaçants rectangles noirs tout en ménageant une distance possible pour la figure. Dans *Œdipe et le Sphinx* (1983), l'Érynie semble frappée à mort cependant qu'Œdipe survivant panse son pied blessé. Une étude de 1986 pour un portrait de John Edwards (fig. 8) reprend le rectangle noir compact sur fond de mur gris verdâtre. C'est bien une porte avec interrupteur et baguette électrique. Le visage du modèle aux traits comme écrasés sous un bas, semble irrésistiblement aspiré par cette ouverture menaçante : son corps se désagrège, la matière grisâtre dont il est constitué se met à couler. Une jambe et un pied ont déjà disparu. Mais l'ombre rouge fait contrepoids et maintient tant bien que mal le personnage dans l'espace de la représentation.

Study for the Human Body de 1987 retravaille à peu près les mêmes éléments en les simplifiant. Au sol, l'ombre se confond avec la jambe gauche et en quelque sorte l'aide à résister à l'anéantissement. Une flèche blanche fixe la silhouette, l'épingle presque comme pour l'empêcher d'aller plus loin et de s'engouffrer dans l'obscurité. On note que les formes sont nettement moins défaites que dans l'étude de 1986. Dans la jambe droite, très musclée, éclairée, se concentre visiblement la résistance de tout le corps. Un portrait de 1988¹¹ le montre sereinement assis à distance de la porte, encore lesté par l'ombre de son corps et presque hors de danger.

Cette porte-trappe effrayante, tentatrice peut-être, est partout. L'un des motifs les plus étranges et impressionnants que Bacon ait utilisés, celui de la clé introduite dans la serrure, également présent dans de petites peintures faites à Dinard par Picasso à la fin des années 20 et que Bacon aimait beaucoup (fig. 10 et 11)¹², lui est associé. Bacon avait parfaitement conscience de son origine littéraire : « Je travaille actuellement à un triptyque d'après les vers d'Eliot : "J'ai entendu la clé tourner dans la porte une fois et une fois seulement" » (citant de mémoire et en français, Bacon abrège le texte de *The Waste land*). Et à David Sylvester (2008, 150) à propos de *Painting* : « It very much came from that poem of Eliot's: "I have heard the key / Turn in the door once and turn once only..." You know. It comes from *The Waste Land* ». À la fin de *Sweeney Agonistes*, apparaît en effet le motif de la clé qui tourne dans la serrure¹³, annonçant l'arrivée à

l'aube d'un visiteur terrifiant : the « hoo-ha » (la Mort ? le bourreau ? Il est question plus loin du « hangman », le Pendu du tarot ou celui qui pend¹⁴) : « And you wait for a knock and the turning of a lock / for you've got the hoo-ha's coming to you », effet renforcé par la transcription des neuf coups sur la porte : « KNOCK KNOCK KNOCK / KNOCK KNOCK KNOCK / KNOCK / KNOCK / KNOCK ». Les cris (« hoo hoo hoo ») font écho au nom du bourreau comme dans une comptine enfantine qui s'élèverait sur un carnage.

Annie Mavrakis

[Francis Bacon, un moderne intempetif](#)

Revue Polysèmes No.17 | 2017 : L'art intempetif—La démesure du temps

No. : 71

Sabatier : 8

Other references:

Tacou 30

Type: Aquatint
printed in colours

Title: Study From
Human Body

Date: 1992

Publisher:

Marlborough
Graphics, New York,
and 2RC Editrice,
Rome

Printer:

Valter Rossi (Vigna
Antoniniana, Rome)

Paper: Fabriano

Plate size: 134.5 x
98.5 cm

Sheet size: 163 x
121cm

Print run: 90

proofs with the
stamped signature
and the Francis
Bacon Estate blind
stamp, numbered in
pencil om Arabic
numerals; 30
épreuves d'artiste
(Sic) with Roman
numbering.

**Price achieved in
Auctions:**

*Sotheby's Made in
Britain* 25 March
2015 London. Lot 34.
Francis Bacon. Study



From Human Body Aquatint printed in colours, 1992, with the stamped signature and the blindstamp of the artist's estate, numbered 87/90, on wove paper, with the printer's blindstamp, Vigna Antoniniana, Rome, co-published by Marlborough Graphics and 2RC Edizioni d'Arte, with their blindstamp. Estimate 12,000 — 18,000 GBP Lot sold 18,750 GBP

No. : 72

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Offset lithograph

Title: Le nu au XXe Siècle

Date: 2000

Publisher: Fondation Maeght, Vence

Printer: Imprimerie Au Clair,
Bagneux

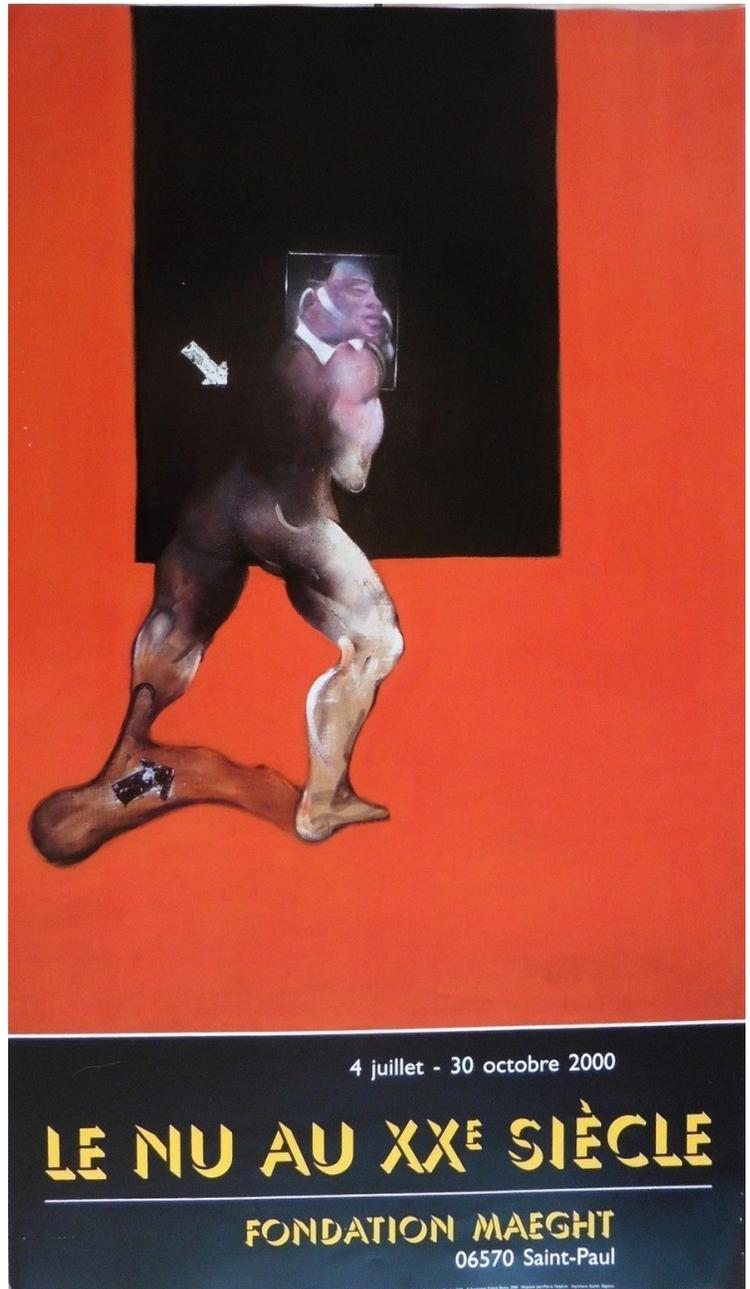
Paper: heavy poster art stock

Plate size: 68 x 50,5 cm

Sheet size: 85 x 65 cm

Print run: Unknown

Poster for an exhibition at the Fondation
Maeght, reproduction of a print
published in 1992.



Complement to No. : 73

Title: Triptych

Date: 1991

Catalogue Raisonné:

91-02

Type: Oil on linen,
three panels

Measurements: 198.1 x
147.6 cm (each of the
three panels)

**Current owner or
museum:** Museum of
Modern Art, New York.
Credit: William A. M.
Burden Fund and Nelson
A. Rockefeller Bequest
Fund (both by exchange).
Object number

74.2003.a-c

Exhibitions:

On loan to the, Scottish
National Gallery of
Modern Art, Edinburgh,
July - November 1991
(no cat.)

Documenta IX, Museum
Fridericianum, Kassel, 13
June 1992 - 20

September 1992
(unnum.)

Important Paintings from
the Estate (1998), Tony
Shafrazi Gallery, New
York, 31 October 1998 -
16 January 1999 (unnum.)

Francis Bacon: Papes et autres figures (peintures de la Succession), Galerie Lelong, Paris,
15 December 1999 - 30 January 2000 (10)

Francis Bacon, Gemeentemuseum Den Haag, Den Haag, 27 January 2001 - 13 May 2001
(unnum.)

Francis Bacon: Caged. Uncaged., Fundação de Serralves, Porto, 24 January 2003 - 20
April 2003 (unnum.)

Painting and Sculpture: Inaugural Installation, Museum of Modern Art, New York, 6th
floor, 20 November 2004 - 14 February 2005 (no cat.)

Francis Bacon: The Violence of the Real, K20 Kunstsammlung Nordrhein-Westfalen,
Düsseldorf, 16 September 2006 - 07 January 2007 (71)



What is Painting? Contemporary Art from the Collection, Museum of Modern Art, New York, 6th floor , 07 July 2007 - 17 September 2007 (no cat.)

Francis Bacon: Tate Centennial (2008-9), Tate Britain, London, 11 September 2008 - 04 January 2009

Francis Bacon: Prado Centennial (2009), Museo Nacional del Prado, Madrid, 03 February 2009 - 19 April 2009

Francis Bacon, Metropolitan Museum of Art, New York, 18 May 2009 - 16 August 2009 (unnum.)

Public Spaces Changes 2011, Museum of Modern Art, New York, 5th floor , 11 January 2011 - 18 December 2012 (no cat.)

Francis Bacon, Museum of Modern Art (MoMAT), Tokyo, 08 March 2013 - 26 May 2013

Francis Bacon, Toyota Municipal Museum of Art, Toyota, 08 June 2013 - 01 September 2013 (33)

Late Paintings (2015), Gagosian Gallery, New York, 07 November 2015 - 12 December 2015 (unnum.)

Selected Literature:



David Sylvester, *Looking Back at Francis Bacon* (London: Thames & Hudson, 2000). p. 159; ill. No. 122, p. 159 (b&w)

Francis Bacon: *Caged, Uncaged* (48 works, 62 items of studio material), Porto: Fundação de Serralves 24 Jan. 2003-20 Apr. 2003; exh cat. (Porto: Fundação de Serralves, 2003). p. 71; ill. p. 203

Luigi Ficacci, *Bacon: 1909-1992*, Taschen Basic Art Series (Cologne and London: Taschen, 2003). ill. p. 1 (right panel)

Francis Bacon: *Studying Form* (37 works), London: Faggionato Fine Arts 9 Feb. 2005-15 Apr. 2005; exh cat. (London: The Estate of Francis Bacon, London: Faggionato Fine Arts, 2005). pp. 25-26; ill. No. 18, p. 25

Rina Arya, *Francis Bacon: Critical and Theoretical Perspectives* (New York: Peter Lang, 2012). p. 157

Jonathan Littell, *Triptych: Three Studies after Francis Bacon* (London: Notting Hill Editions Ltd, 2013). pp. 69-70, 100

Dalya Alberge, "Francis Bacon gave secret \$4m to beloved banker" 2 Feb.. (: The Sunday Times, , p. 6 2014) ill. p. 6

Francis Bacon/Henry Moore: Flesh and Bone (20 works), Oxford: Ashmolean Museum 12 Sep. 2013-5 Jan. 2014; exh cat. (Oxford: Ashmolean Museum, 2014). p. 47, 152; ill. No. 50, p. 47

Francis Bacon: Late Paintings (18 works), New York: Gagosian Gallery 7 Nov. 2015-12 Dec. 2015; exh cat. (New York: Gagosian Gallery, 2015). pp. 10, 119, 125, 138, 141; ill. pp. 120-122, 205

Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). pp. 22, 360, 1012, 1338, 1352, 1370, 1386; ill. pp. 1387-1389

Comment:

In Bacon's final triptych, made at the end of his career, a composite figure steps in and out of stagelike spaces. Seemingly nailed to the canvas are closely cropped headshots of Bacon's face, at right, and, at left, that of a Brazilian racecar driver, placed above muscular lower bodies. The triptych form is rooted in Christian religious painting; the center panel is traditionally reserved for the object of devotion. Here, an abject mass of flesh spills forth from the black niche. Bacon said his triptychs were "the thing I like doing most, and I think this may be related to the thought I've sometimes had of making a film. I like the juxtaposition of the images separated on three different canvases."

Museum of Modern Art, New York

What is Painting? Contemporary Art
from the Collection, July 7–September 17, 2007

In August 1987, Bacon meets José Capelo. He starts spending a significant amount of time in Spain with this Madrid banker, discovering the Spanish way of life, and even learning Spanish. Bacon often holds court at the Bar Cock, a baronial-style bar frequented by actors and artists. Bacon's favourite seafood restaurant in Madrid is La Trainera.



From the late 1980s, Bacon and Capelo travel to France, England and Italy. The artist paints several portraits of his Spanish friend and includes him in his last large triptych in 1991.

Bacon's numerous trips confirm an abiding interest in both the city of bullfights and the artist he worships above all: Diego Velázquez. In 1990, Bacon travels to Madrid for the outstanding Velázquez exhibition at the Prado museum.

Francis Bacon MB Art Foundation
Monaco

Photo: Bacon sitting by the Prado Museum, Madrid (1956).

No. : 73
Sabatier : 9
Other references:
Tacou 31
Type: Aquatint printed in colours
Title: Triptych 1991 (Right Panel)
Date: 1992
Publisher: Marlborough Graphics, New York, and 2RC Editrice, Rome
Printer: Valter Rossi (Vigna Antoniniana, Rome)
Paper: Fabriano
Plate size: 134 x 98.6cm
Sheet size: 163 x 120.7cm
Print run: 84 proofs with the stamped signature and the Francis Bacon Estate blind stamp, numbered in pencil with Arabic numerals; 26 *épreuves d'artiste* (Sic) with Roman numbering.

Price achieved in Auctions:

Sotheby's Made in Britain. 16 March 2016, London. Lot 243 *Property from the archive of Stamperia 2RC*. Francis Bacon Triptych 1991 (Right Panel) Aquatint printed in colours, 1992, with the stamped-signature and the blindstamp of the artist's estate, numbered 31/84, with the printer's blindstamp, Vigna Antoniniana, Rome. Estimate 5,000 — 7,000 GBP Lot sold. 8,750 GBP



10.3 Musée Cantini

Complement to No. : 74-76

Title: In Memory of George Dyer (Triptych Center Panel)

Date: 1971

Catalogue Raisonné: 71-09

Type: Oil and Letraset (dry transfer lettering) on canvas.

Titled, dated, signed and inscribed on the back top left: Francis Bacon In memory of George Dyer // Nov. Dec. 1971 Francis Bacon // Centre panel
Measurements: 198 x 147.5 cm

Current owner or museum:

Fondation Beyeler, Beyeler Collection, Riehen / Basel.

Inventory number: Inv.87.2

Provenance: See above

Exhibitions (Latest first): See above

Selected Literature: See under Complement to No. : 60-61.



No. : 74

Sabatier : 33

Other

references:

Alexandre

Tacou 6

Type: Offset
lithograph in
colors

Title:

Triptych (In
Memory of
George Dyer
Triptych Center
panel)

Date: 1975

Publisher:

Musée Cantini,
Marseilles

Printer:

Imprimerie
Municipale,
Marseilles

Paper: Vélín

Plate size:

48,5 x 36,5 cm

Sheet size: 65
x 50 cm

Print run:

100 proofs with
Arabic
numbering;

unknown

number of
unnumbered

Hors Commerce

proofs and

épreuves

d'artiste. All

proofs signed in

felt-tip pen on bottom right.

For sale early 2020 at:

Van der Vorst Art in Zeist (Netherlands), near Utrecht and Amsterdam open by
appointment. info@vandervorst-art.com. Francis Bacon- In memory of George Dyer-
Offset lithograph, 1976 on Arches paper. Published by Musée Cantini, Marseille.



Numbered (verso 58/100). Paper size: 65.0 x 49.0 cm. Hand signed in felt tip pen.

Catalogue: Sabatier no. 33, Tacou no. 6

Price achieved in Auctions:

Christie's Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October-5 November 2013. Lot 30. Triptych (Centre Panel). offset lithograph in colours, 1976, on Arches paper, signed in black felt tip pen, numbered 41/100, published by the Musée Cantini, Marseille, the full sheet, generally in good condition Image: 490 x 365 mm. Paper: 650 x 500 mm. Estimate: GBP 4,000 - GBP 6,000 (EUR 4,553.20 - EUR 6,829.80) Price Realised: GBP 9,375

Cornette de Saint Cyr *Estampes* Mercredi 5 Novembre 2014, 6, avenue Hoche - 75008 Paris. Lot 187. Francis Bacon (1909-1992). In Memory of George Dyer, 1976 (Sabatier, 33) D'après le panneau central du triptyque Triptych, 1971 peint à la mémoire de George Dyer Offset en couleurs sur Arches Signée au feutre Musée Cantini Editeur, Marseille 56,5 x 41 cm (à vue) . 5 000 - 7 000 € Résultat: 9 145 €

Artcurial Sale *Limited Edition* - 29 may 2018 /Lot 27 Francis BACON 1909 - 1992 In memory of George Dyer – 1976. Lithographie offset en couleurs Signée au feutre et numérotée au dos "0058" Edition de 100 exemplaires h: 65 w: 49 cm Bibliographie : Sabatier 33. Commentaire : Offset lithograph in colors; signed and numbered 25.59 x 19.29 in.. Estimation 2 000 - 3 000 €. Sold 5,720 €

Phillips: *Evening & Day Editions* London Auction 7 June 2018. Lot 92 Francis Bacon Triptych (after the centre panel of In Memory of George Dyer, 1971) Bruno Sabatier 33 Alexandre Tacou 6. Offset lithograph in colours, on Arches paper, with full margins. I. 49 x 36.5 cm (19 1/4 x 14 3/8 in.)S. 65 x 49.8 cm (25 5/8 x 19 5/8 in.)Signed in felt-tip pen (faded), re-signed by the artist in pencil in 1992 and stamp-numbered '0026' on the reverse (the edition was 100), published by the Musée Cantini, Marseilles, framed. Estimate £3,000 - 5,000 Sold For £6,250

Forum Auctions: *Best of British: 1950 – 2019*. Wednesday 11th December 2019. Lot 44 Francis Bacon – In Memory of George Dyer Triptych (Sabatier 33). Offset lithograph printed in colours, 1976, signed and inscribed in felt tip pen, a proof aside from the edition of 100, on Arches paper, published by the Musée Cantini, Marseille, with full margins, 650 x 497mm (25 1/2 x 19 1/2in) (framed). Estimation £4,000 - 6,000

No. : 75

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Offset lithograph in colors

Title: Triptych (In Memory of George Dyer Triptych Center panel) Trial proofs

Date: 1975

Publisher: Musée Cantini, Marseille

Printer: Imprimerie Municipale, Marseille

Paper: Vélín

Plate size: 48,5 x 36,5 cm

Sheet size: 65 x 50 cm

Print run: A few trial proofs.

Comment: these trial proofs were sold in the past by Gallery Michelle Champetier, 52 avenue Saint-Jean, 06400 Cannes

In memory of George Dyer 1976 Offset print with a violet run in screenprint, poster before lettering conceived for the exhibition "Francis Bacon" Musée Cantini, Marseille.



In memory of George Dyer 1976. Offset print with a run (purple) in screenprint. Poster before the letter of the exhibition "Francis Bacon", Cantini Museum, Marseille.

In memory of George Dyer 1976. Four sheets of decomposition of the colors for the poster offset of the exhibition Francis Bacon by the Cantini Museum (Marseilles).



In memory of George Dyer 1976. Offset print with a passage (purple) in lithographic technique, signed in feltpen by the artist. Poster before the letter of the exhibition Francis Bacon by the Cantini Museum (Marseilles).

No. : 76

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Offset lithograph in colors

Title: Triptych (In Memory of George Dyer Triptych Center panel) Poster edition

Date: 1975

Publisher: Musée Cantini, Marseilles

Printer: Imprimerie Municipale, Marseilles

Paper: Vélín

Plate size: 48,5 x 36,5 cm

Sheet size: 65 x 46 cm

Print run: 100 proofs with Arabic numbering; unknown number of unnumbered Hors Commerce proofs and épreuves d'artiste. All proofs signed in felt-tip pen on bottom right.

Comment:

Price achieved in Auctions:

Cornette de Saint Cyr

Estampes & Multiples Lundi

15 Juin 2015 Hôtel des Ventés

Cornette de Saint Cyr - 6, avenue Hoche, Paris VIIIème.

Lot n°173 Francis Bacon (1909-1992) Ensemble de deux oeuvres: In Memory of George Dyer, 1976 (Sabatier, 33)

D'après le panneau central du triptyque Triptych, 1971 peint à la mémoire de George Dyer Offset en couleurs sur vélin d'Arches. Affiche avant la lettre Signée au feutre Musée Cantini Editeur, Marseille 64,5 x 46,5 cm In Memory of George Dyer, 1976 (Sabatier, 33) Offset en couleurs sur vélin d'Arches Affiche de l'exposition "Francis Bacon, oeuvres récentes" au Musée Cantini de Marseille du 9 juillet au 30 septembre 1976 Musée Cantini Editeur, Marseille 64,5 x 46,5 cm. Estimation 5 000 - 7 000 EUR Résultat: 6 440 EUR

Cornette de Saint Cyr *Estampes & Multiples* Lundi 27 Juin 2016, 6, avenue Hoche. Lot n° 251 800 - 1 200 € Francis Bacon (1909-1992) In Memory of George Dyer, 1976 . Sabatier, 33) Poster Offset en couleurs sur vélin d'Arches. Signé et dédicacé. Affiche de l'exposition "Francis Bacon, oeuvres récentes" au Musée Cantini de Marseille du 9 juillet au 30 septembre 1976 Musée Cantini Editeur, Marseille. Bords abîmés 65 x 46 cm



10.4 Éditions de la Différence / Atelier Arts Litho

Complement to No. : 77

Title: Study from the Human Body, 1981

Date: 1981

Catalogue Raisonné:
81-05

Type: Oil and aerosol paint on canvas. Titled, signed and dated 'July 1981' verso.

Measurements: 198 x 147.5 cm

Current owner or museum: Private Collection, London

Exhibitions:

Masters of the 19th and 20th Centuries: Inaugural Exhibition, Marlborough Fine Art Ltd, Tokyo, 27 October 1983 - 10

December 1983 (unnum.)

Francis Bacon: Recent Paintings, Marlborough Gallery Inc, New York, 05 May 1984 - 05 June 1984 (1)

Francis Bacon: Paintings, Marlborough Fine Art Ltd, London, 29 May 1985 - 31 July 1985 (16)

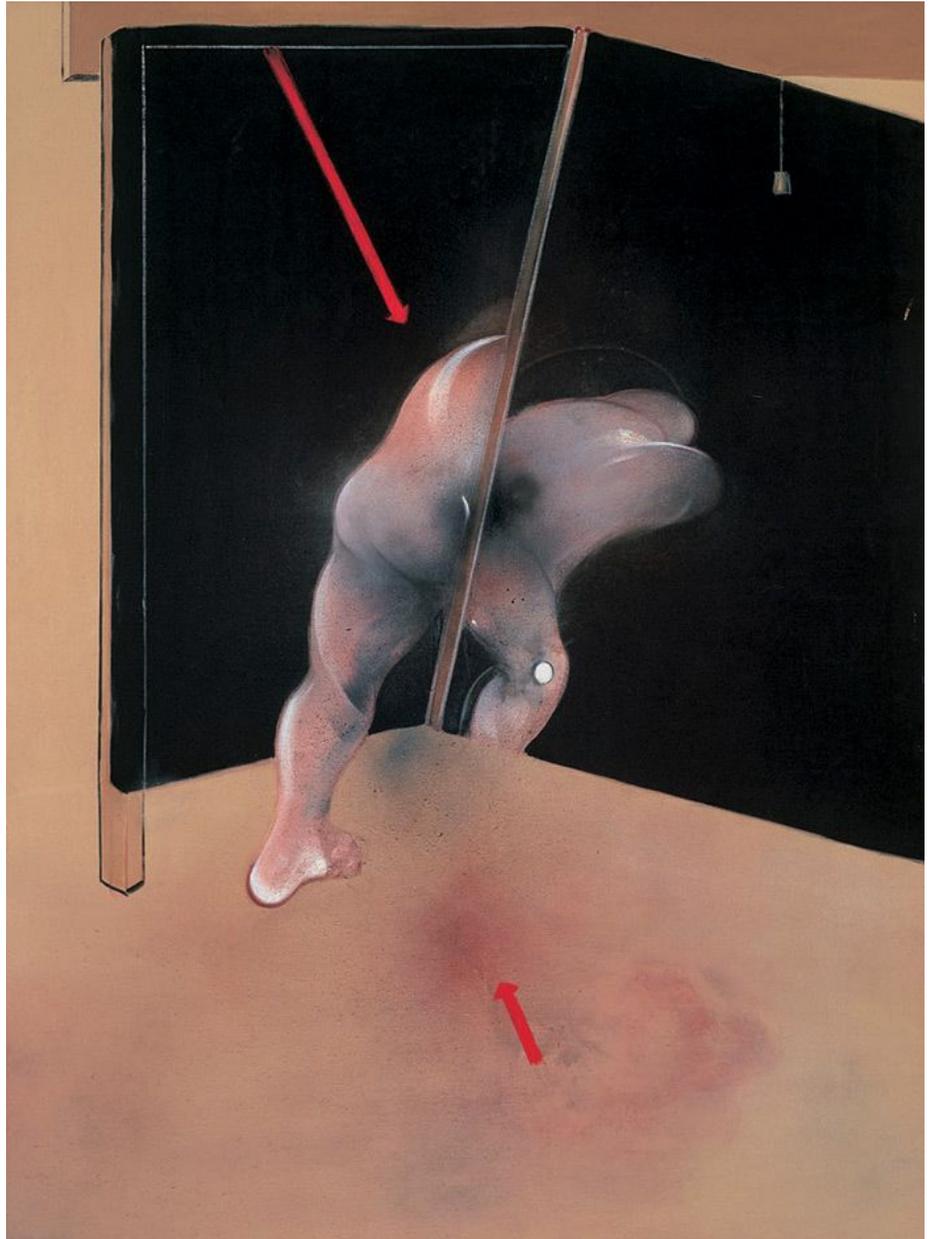
Il Nudo: Fra ideale e realtà, Galleria d'Arte Moderna, Bologna, 22 January 2004 - 09 May 2004 (160)

Francis Bacon: Triptychs, Gagosian Gallery, London, 20 June 2006 - 04 August 2006 (unnum.)

Francis Bacon: Tate Centennial (2008-9), Tate Britain, London, 11 September 2008 - 04 January 2009

Francis Bacon: Prado Centennial (2009), Museo Nacional del Prado, Madrid, 03 February 2009 - 19 April 2009

Francis Bacon, Metropolitan Museum of Art, New York, 18 May 2009 - 16 August 2009 (unnum.)



Study from the Human Body, Stephen Friedman Gallery, London, 14 March 2014 - 26 April 2014 (unnum.)

Late Paintings (2015), Gagosian Gallery, New York, 07 November 2015 - 12 December 2015 (unnum.)

Selected Literature:

Michel Leiris, Francis Bacon: Full Face and in Profile, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). ill. No. 138, unpagged

Ernst van Alphen, Francis Bacon and the Loss of Self, Essays in Art and Culture Series (London: Reaktion Books, 1992). p. 158; ill. No. 99, p. 158 (b&w)

Martin Harrison, Francis Bacon - New Studies: Centenary Essays (Göttingen: Steidl, 2009). p. 194; ill. No. 136, p. 195

Caravaggio Bacon (16 works), Rome: Galleria Borghese 2 Oct. 2009-24 Jan. 2010; exh cat. (Milan: Federico Motta Editore, 2009). p. 79 (titled 'Study of the Human Body')

Katharina Günther, Francis Bacon: Metamorphoses (London: The Estate of Francis Bacon, 2011). p. 17

Rina Arya, Francis Bacon: Critical and Theoretical Perspectives (New York: Peter Lang, 2012). p. 157

Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). pp. 1040, 1228, 1230, 1370; ill. p. 1229

No. : 77

Sabatier : 28

Other

references:

Tacou 36

Type:

Lithograph in colors

Title: Logique de la sensation (after Study from the Human Body 1981)

Date: 1981

Publisher:

Éditions de la Différence, Paris

Printer: Arts Litho, Paris

Paper: Vélín d'Arches

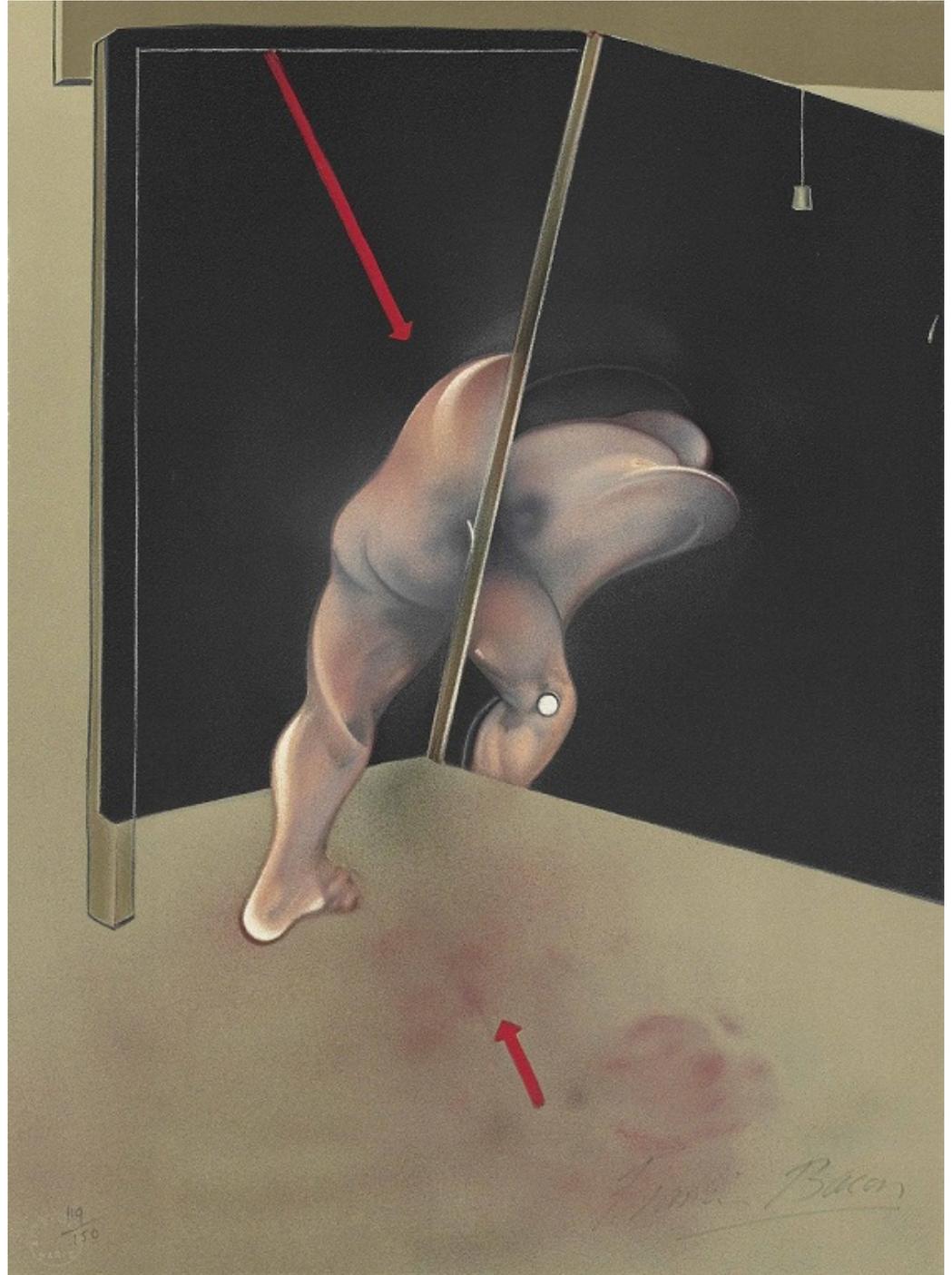
Plate size: 44.8 x 32.7 cm

Sheet size: 44.8 x 32.7 cm

Print run: 150 proofs numbered in Arabic numbers ; 25 proofs numbered with Roman numbers; a number of Hors Commerce proofs. All proofs signed in pencil bottom right with the Ars Litho blind stamp on bottom left.

Comment: This

lithograph illustrates the 1981 book by philosopher Gilles Deleuze *Francis Bacon Logique de la sensation*, in which the author creates novel concepts related to art, aesthetics, percepts and sensation through the example of the work of Francis Bacon. The book presents a deep engagement with Bacon's work and the nature and potential of art.



But while occasionally viewed solely as a work of art history, Deleuze's larger motivation is the conception of art beyond "representation" (Wikipedia).

For sale early 2020 at:

Gilden's Art Gallery 74, Heath Street London NW3 1DN info@gildensarts.com Study from the Human Body. Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper Paper size: 45 x 33 cm. / 17.7 x 13 in. hand signed in pencil by the artist "Francis Bacon" at the lower right margin. It was printed by Arts Litho, Paris and published by Éditions de La Différence, Paris. The paper bears the printer's blindstamp in the lower left image. This work is based on the same titled painting realised in July 1981. Price: \$18,000.00

The specific three-quarter rear view of the figure in Study from the Human Body was first essayed by Bacon in a panel intended for Triptych – Studies from the Human Body (1970) but later destroyed by the artist. In the destroyed canvas the intersection of the body is similarly performed by a mirror; the mirror image was triggered by the double opening door in Marcel Duchamp's Paris apartment, a photograph of which was reproduced in Arturo Schwarz's catalogue raisonné of Duchamp (1969).

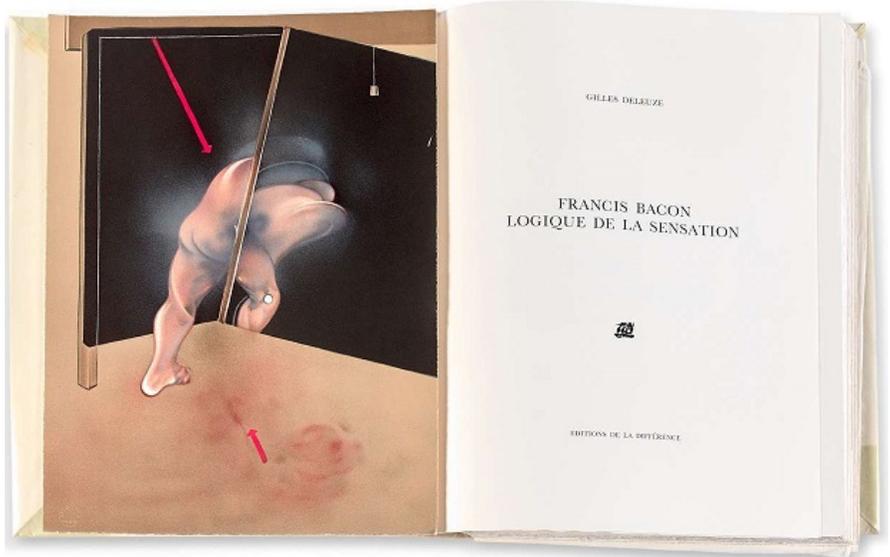
The light-switch in the present work also resembles a key, a recurrent Bacon motif which he himself traced to Picasso's paintings of the late-1920s, with their obvious Freudian phallic connotations: for Bacon, keys and light-switches became virtually interchangeable, and the man in Study from the Human Body may equally be read as unlocking a door, or barrier.

Bacon preferred to paint by daylight, but he also famously worked under a naked light-bulb in his Reece Mews studio: he moved there in 1961, and light-bulbs entered his iconography in 1964. He painted his first vertical trunking connected to a light-switch in Self-Portrait (1973; Private Collection),

Price achieved in Auctions:
Christie's Sale 1024 Francis Bacon: The Complete Prints Online 22 October-5

November 2013. Lot 27. Study from the Human Body. lithograph in colours, 1981, on Arches paper, signed in pencil, numbered 121/150 (there were also 25 impressions numbered with Roman numerals), printed by Arts Litho, Paris, with their blindstamp, published by Éditions de la Différence, Paris, the full sheet, in very good condition Paper: 450 x 328 mm. Estimate: GBP 6,000 - GBP 8,000 (EUR 6,829.80 - EUR 9,106.40) Price Realised: GBP 7,500

Jennifer Primpied-Rolland Commissaire-priseur - Vente online Samedi 24 mai 2014 à 14h Lot 239 Bacon Francis (1909-1992) « Study for a Human Body", 1981, Lithographie



en couleurs signée et numérotée 13/150, Porte le cachet sec "Arts litho Paris", 45 x 33 cm à vue (encadrée, légers plis). Cette estampe est présentée dans l'ouvrage " Francis Bacon Logique de la sensation " édité par les "Editions de la Différence " en 1981 à 150 exemplaires. Estimation 4000/4500€

Christie's: Sale 10402 *Prints and Multiples*. London 18 March 2015 . Lot 137 Francis Bacon Logique de la Sensation. Lithograph in colours, 1981, on wove paper, signed in pencil, numbered 119/150 (there were also 25 proofs numbered in Roman numerals), printed by Arts Litho, Paris, with their blindstamp, published by Éditions de la Différence, Paris, the full sheet, generally in very good condition L., S. 448 x 330 mm. Price realised GBP 8,750 Estimate GBP 6,000 - GBP 8,000

Artcurial: Sale *Limited Edition* - 19 november 2018. Lot 87 Francis BACON 1909-1992 Logique de la sensation – 1981. Lithographie en couleurs Signée et numérotée "2/150". Lithograph in colors; signed and numbered h: 44,50 w: 32,60 cm. Bibliographie : Sabatier 28. Estimation 7 000 - 9 000 € Sold 9,750 € including buyer's fees and taxes.

Phillips: *Editions & Works On Paper* New York Auction 25 October 2019 Lot 271 Logique de la sensation (after Study from the Human Body 1981) . Lithograph after Francis Bacon, signed in pencil by the artist. Dry stamp of the printer Arts Litho. Ed. de La Différence, Paris.S. 17 5/8 x 12 7/8 in. (44.8 x 32.7 cm) Signed and numbered 35/150 in pencil (there were also 25 in Roman numerals), printed by Arts Litho (with their blindstamp), published by Éditions de la Différence, Paris, framed. Estimate \$8,000 - 12,000 Sold For \$11,250

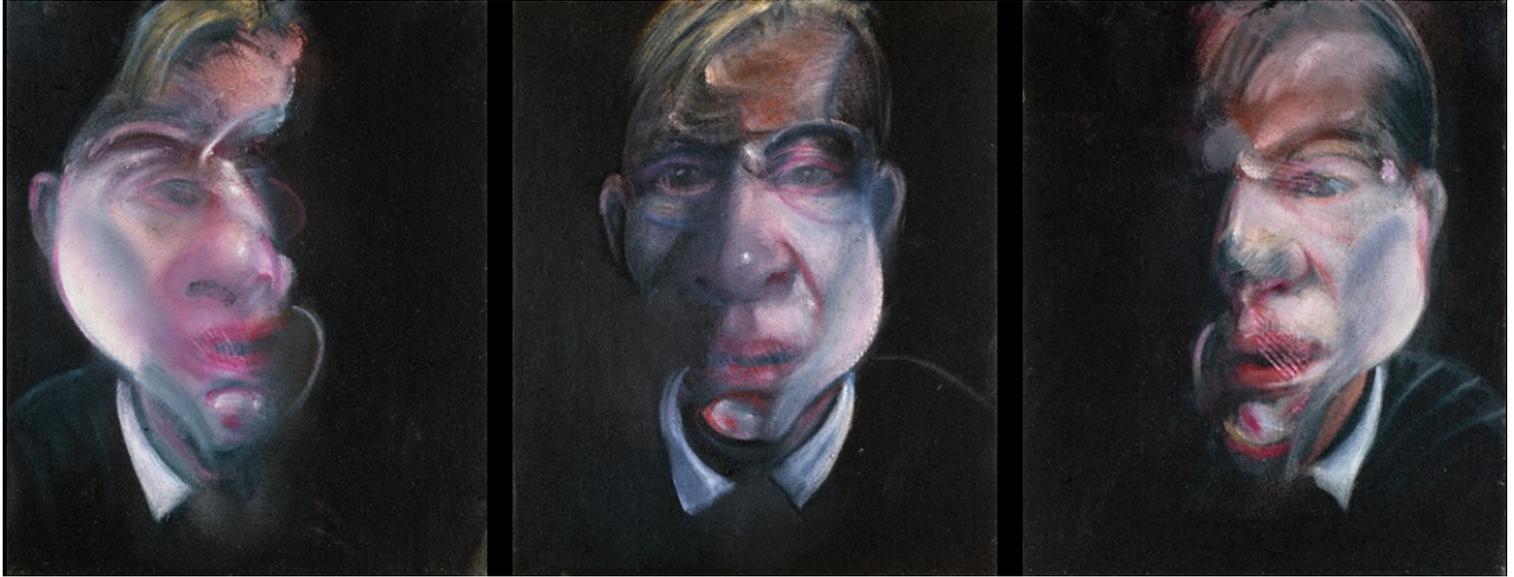
Complement to No. : 78-80

Title: Three Studies for Self-Portrait

Date: 1979-1980 (centre panel repainted in 1980)

Catalogue Raisonné: 79-09

Type: Oil on canvas. Signed, dated, and inscribed verso of each panel ('Study for Self-



Portrait', left, centre and right panel 'from front')

Measurements: 37.5 x 31.8 cm Each panel

Current owner or museum: The Metropolitan Museum of Art, New York. Credit Line: Jacques and Natasha Gelman Collection, 1998. Accession Number: 1999.363.1a-c

Provenance:

The artist;

1980 bought by Marlborough Gallery, New York

1980 bought by Jacques and Natasha Gelman, Mexico City and New York

1986 Natasha Gelman, Mexico City and New York (1986–d. 1998; her bequest to MMA)

Exhibitions:

New York. Marlborough Gallery. "Francis Bacon: Recent Paintings," April 26–June 7, 1980, no. 13.

London. Tate Gallery. "Francis Bacon," May 22–August 18, 1985, no. 109.

Staatsgalerie Stuttgart. "Francis Bacon," October 10, 1985–January 5, 1986, no. 109.

Nationalgalerie Berlin. "Francis Bacon," February 7–March 31, 1986, no. 109.

New York. The Metropolitan Museum of Art. "Twentieth-Century Modern Masters: The Jacques and Natasha Gelman Collection," December 12, 1989–April 1, 1990, unnumbered cat. (p. 289).

Twentieth Century Modern Masters. The Jacques and Natasha Gelman Collection, Royal Academy of Arts, London, 21 April 1990 - 15 July 1990 (unnum.)

De Matisse à Picasso: Collection Jacques and Natasha Gelman, Fondation Pierre Gianadda, Martigny, 18 June 1994 - 01 November 1994 (unnum.)

Portraits and Heads (2005), Scottish National Gallery of Modern Art, Edinburgh, 04 June 2005 - 04 September 2005 (38)

Francis Bacon: The Portraits, Hamburger Kunsthalle, Hamburg, 13 October 2005 - 15 January 2006 (51)

Francis Bacon: The Violence of the Real, K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 16 September 2006 - 07 January 2007 (63) (as 'Studies for a Self-Portrait')

Francis Bacon: Tate Centennial (2008-9), Tate Britain, London, 11 September 2008 - 04 January 2009

Francis Bacon: Prado Centennial (2009), Museo Nacional del Prado, Madrid, 03 February 2009 - 19 April 2009

Francis Bacon, Metropolitan Museum of Art, New York, 18 May 2009 - 16 August 2009 (unnum.)

Five Decades (2013), Art Gallery of New South Wales, Sydney, 17 November 2012 - 24 February 2013 (unnum.)

Selected Literature:

Michel Leiris, Francis Bacon: Full Face and in Profile, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). ill. No. 126, unpagged

Peter Lennon, "A brush with ebullient despair" [Later reprinted in the catalogue for the exhibition 'Late Paintings' at Gagosian New York, 7 Nov.-12 Dec. 2015.] 15 Sep. (: The Times, , p. 8 1983) ill. p. 8 (left and centre panel, b&w)

Francis Bacon (125 works), London: Tate Gallery 22 May. 1985-18 Aug. 1985; Stuttgart: Staatsgalerie 19 Oct. 1985-5 Jan. 1986; Berlin: Nationalgalerie 7 Feb. 1986-31 Mar.

1986; exh cat. (London: Tate Gallery in assoc. with Thames & Hudson, New York: Harry N. Abrams, 1985). ill. No. 109, unpagged

David Sylvester, The Brutality of Fact: Interviews with Francis Bacon, Third enlarged edition (London: Thames & Hudson 1993 2012, 1987; repr.). pp. 84-86; ill. No. 111, p. 144 (b&w), No. 113, p. 145 (right panel, b&w)

Ernst van Alphen, Francis Bacon and the Loss of Self, Essays in Art and Culture Series (London: Reaktion Books, 1992). ill. No. 26, 27, 28, p. 54 (b&w)

Michel Archimbaud, Francis Bacon: In Conversation with Michel Archimbaud (London: Phaidon Press 2010, 1993; repr.). ill. No. 11, pp. 60-61

José Maria Faerna, Bacon, trans. by Wayne Finke, Great Modern Masters (New York: Harry N. Abrams, 1995). ill. No. 56, p. 49

Milan Kundera, France Borel, Bacon: Portraits and Self-Portraits, trans. by Ruth Taylor (text by France Borel and Chronology) and Linda Asher (text by Milan Kundera)

(London and New York: Thames & Hudson, 1996). ill. pp. 140 (left panel), 141 (centre panel), 142 (right panel), 143

Joanna Pitman, "The many faces of Bacon" [Includes short texts and anecdotes from Damien Hirst, Maggi Hambling, John Minihan, Anne Madden, Michael Peppiatt and Frank Bowling.] 30 Aug. (: The Times, , pp. 26-27 2008) ill. p. 26

Martin Harrison, Francis Bacon - New Studies: Centenary Essays (Göttingen: Steidl, 2009). pp. 55, 248; ill. No. 42, p. 51

Martin Hammer, Francis Bacon, Phaidon Focus (London and New York: Phaidon, 2013). ill. No. 86, pp. 124, 125 (left panel), 126 (centre panel), 127 (right panel)

Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). pp. 22, 94, 1000, 1188, 1192, 1212; ill. pp. 1188-1189 S.15,

Three Studies for a Self-Portrait 1979–80

As Bacon remarked to David Sylvester in 1975, “I loathe my own face. . . . I’ve done a lot of self-portraits, really because people have been dying around me like flies and I’ve nobody else left to paint but myself.” This striking triptych—the head emerging from a deep abyss of black paint—provides no sense of the space inhabited by the sitter. The tightly constricted view allows only for ruminations on the face itself—its ravages, its deep psychological depths—and the sense of turning around it slowly, going from one frame to the next, as if in a languorous panning shot.

Metropolitan Museum of Art

Price achieved in Auctions:

A similar triptych was sold by **Sotheby's** in its Sale Contemporary Art Evening Auction. 12 February 2013 London Lot 11 Property of a distinguished European Collector. Francis Bacon. Three studies for a Self-Portrait. Oil on canvas. Each panel: 35.5 by 30cm signed, titled and dated 1980 on the reverse. Estimate 10,000,000 — 15,000,000 GBP LOT SOLD. 13,761,250 GBP



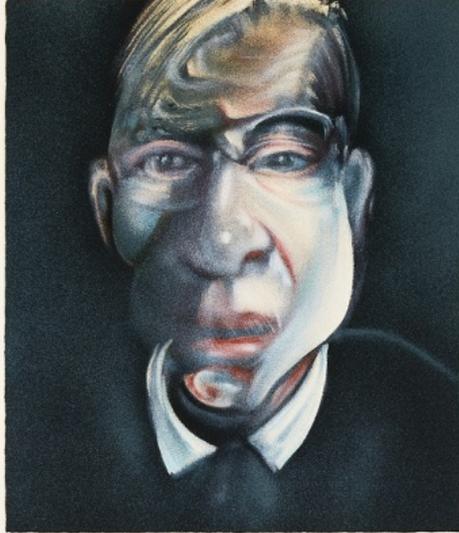
No. : 78, 79, 80

Sabatier : 15

Other references: Tacou 11

Type: Three lithographs printed in colours in one single sheet

Title: Three studies for a self-portrait



Date: 1981

Publisher: Éditions de la Différence, Paris

Printer: Atelier Arts Litho, Paris

Paper: Vélín d'Arches

Plate size: 32,5 x 28 cm each

Sheet size: 47,2 x 103,6 cm

Print run: 150 proofs numbered in Arabic numbers signed bottom right; 25 proofs Hors Commerce numbered in Arabic numbers signed bottom right; 10 épreuves d'artiste; some unsigned, unnumbered proofs unrecorded by Sabatier. All have the Ars Litho blind stamp on bottom left.

For sale early 2020 at:

Art Please 416 Kent Ave, Brooklyn, NY, 11249: Francis Bacon. Three Studies for a Self Portrait, 1981. Three lithographs in colors printed on one sheet, on Arches wove paper, signed in pencil, from the standard edition of 150 (there were ten artist's proofs), published by Éditions de la Différence, Paris, printed by Arts Litho, Paris, with their blindstamp. 18 3/5 x 40 3/4 inches (47.3 x 103.5 cm.). Provenance: Distinguished Private Collection Location: Europe Asking price: \$53,000

Price achieved in Auctions:

Christie's Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October-5 November 2013. Lot 13. Price Realised: GBP 30,000

Sotheby's Prints & Multiples. 26 March 2019 London. Lot 72. Francis Bacon Three studies for a self-portrait (Sabatier 15). Three lithographs printed in colours, 1981, signed in pencil, numbered 18/150 (total edition includes ten artist's proofs), with the printer's

blindstamp, Arts Litho, published by Éditions de la Différence, Paris, on one sheet of Arches wove paper, framed

Estimate 12,000 — 18,000 GBP Lot Sold. 25,000 GBP

Bonhams: *Modern & Contemporary Prints & Multiples*. 6 December 2016. Lot 77 Francis Bacon (1909-1992); Three Studies for a Self-Portrait (S. 15), 1981. Lithograph in colors on Arches paper, unsigned, probably a proof (aside from the signed and numbered edition of 150), published by Éditions de la Différence, Paris, with the blindstamp of the printer, Atelier Arts Litho, Paris, with full margins, framed. each image 12 7/8 x 11 in sheet 18 5/8 x 40 1/2 in. Sold for US\$ 7,500 (€ 6,724) including charges.

Complement to No. : 81-83

Title: Triptych inspired by the Oresteia of Aeschylus

Date: 1981

Catalogue Raisonné: 81-03

Type: Oil on canvas. Titled, signed and dated on reverse of centre panel



Measurements: 198 x 147.5 cm (Museum mentions 218.5 x 167.5 cm, assumed to be with frame)

Current owner or museum: Astrup Fearnley Museet, Oslo

Exhibitions:

Britain Salutes New York: Paintings and Sculpture by Contemporary British Artists, Marlborough Gallery Inc , New York, 09 April 1983 - 03 May 1983 (4)

Francis Bacon, Peintures Récentes, Galerie Maeght-Lelong, Paris, 18 January 1984 - 25 February 1984 (7)

Francis Bacon: Recent Paintings, Marlborough Gallery Inc , New York, 05 May 1984 - 05 June 1984 (9)

The Hard-Won Image: Traditional Method and Subject in Recent British Art, Tate Gallery, London, 04 July 1984 - 09 September 1984 (18)

Francis Bacon, Tate, London (1985), Tate Gallery, London, 22 May 1985 - 18 August 1985

Francis Bacon, Staatsgalerie, Stuttgart, 19 October 1985 - 05 January 1986

Francis Bacon, Nationalgalerie, Berlin, 07 February 1986 - 31 March 1986 (110)

Francis Bacon: Paintings of the Eighties, Marlborough Gallery Inc , New York, 07 May 1987 - 31 July 1987 (2)

Francis Bacon: Paintings, Central House of the Artists, New Tretyakov Gallery, Moscow, 23 September 1988 - 06 November 1988 (15)

Francis Bacon, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., 12 October 1989 - 07 January 1990

Francis Bacon, Los Angeles County Museum of Art, Los Angeles, 11 February 1990 - 29 April 1990

- Francis Bacon, Museum of Modern Art, New York, 24 May 1990 - 28 August 1990 (49)
- Francis Bacon: Figurable, Museo Correr, Venice, 13 June 1993 - 10 October 1993 (26)
- Francis Bacon, Centre national d'art et de culture Georges Pompidou, Paris, 27 June 1996 - 14 October 1996
- Francis Bacon, Haus der Kunst, Munich, 01 November 1996 - 26 January 1997 (74)
- Francis Bacon, Louisiana Museum of Modern Art, Humlebæk, 23 January 1998 - 26 April 1998 (32)
- Francis Bacon: A Retrospective, Yale Centre for British Art, New Haven, 25 January 1999 - 21 March 1999
- Francis Bacon: A Retrospective, Minneapolis Institute of the Arts, Minneapolis, 08 April 1999 - 27 May 1999
- Francis Bacon: A Retrospective, The Fine Arts Museums of San Francisco, San Francisco, 13 June 1999 - 02 August 1999
- Francis Bacon: A Retrospective, Modern Art Museum of Fort Worth, Fort Worth, 20 August 1999 - 15 October 1999 (61)
- Francis Bacon, Gemeentemuseum Den Haag, Den Haag, 27 January 2001 - 13 May 2001 (unnum.)
- Francis Bacon: Lo Sagrado y lo Profano, Institut Valencià d'Art Moderne, IVAM, Valencia, 11 December 2003 - 21 March 2004
- Francis Bacon: Le Sacré et le Profane, Fondation Dina Vierny-Musée Maillol, Paris, 07 April 2004 - 30 June 2004 (unnum.)
- Francis Bacon: The Violence of the Real, K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 16 September 2006 - 07 January 2007 (64)
- Francis Bacon: Tate Centennial (2008-9), Tate Britain, London, 11 September 2008 - 04 January 2009
- Francis Bacon: Prado Centennial (2009), Museo Nacional del Prado, Madrid, 03 February 2009 - 19 April 2009
- Francis Bacon, Metropolitan Museum of Art, New York, 18 May 2009 - 16 August 2009 (unnum.)
- Selected Literature:**
- Michel Leiris, Francis Bacon: Full Face and in Profile, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). pp. 42, 46; ill. No. 134, unpagged
- Hugh M. Davies, Sally Yard, Francis Bacon, Modern Masters series (New York: Abbeville Press, 1986). p. 99; ill. No. 97, p. 101
- David Sylvester, The Brutality of Fact: Interviews with Francis Bacon, Third enlarged edition (London: Thames & Hudson 1993 2012, 1987; repr.). ill. No. 138, p. 182 (b&w), No. 139, p. 183 (centre panel, b&w)
- Ernst van Alphen, Francis Bacon and the Loss of Self, Essays in Art and Culture Series (London: Reaktion Books, 1992). p. 148
- Andrew Sinclair, Francis Bacon: His Life and Violent Times (London: Sinclair-Stevenson, 1993). p. 254
- John Russell, Francis Bacon, World of Art series, Revised and updated edn. (London: Thames & Hudson, 1993). p. 161; ill. No. 85, pp. 160-161 (b&w)
- Daniel Farson, The Gilded Gutter Life of Francis Bacon (London: Vintage, 1994). p. 128
- Wieland Schmied, Francis Bacon: Commitment and Conflict, trans. by John Ormrod (Munich and New York: Prestel-Verlag, 1996). p. 90

- Michael Peppiatt, *Francis Bacon: Anatomy of an Enigma*, Revised edn. (London: Constable, 2008). p. 334
- Francis Bacon (90 works), London: Tate Britain 11 Sep. 2008-4 Jan. 2009; exh cat. (London: Tate Publishing, 2008). pp. 216, 234; ill. pp. 228-229
- Sam Hunter, *Francis Bacon, Modern Masters series* (Barcelona: Ediciones Polígrafia, 2009). p. 59; ill. pp. 86-87
- Martin Harrison, *Francis Bacon - New Studies: Centenary Essays* (Göttingen: Steidl, 2009). p. 222; ill. No. 159, p. 223
- Jonathan Littell, *Triptych: Three Studies after Francis Bacon* (London: Notting Hill Editions Ltd, 2013). pp. 53-54
- Martin Harrison, *Francis Bacon: Catalogue Raisonné* (London: The Estate of Francis Bacon, 2016). pp. 22, 1090, 1096, 1182, 1220-1224, 1236; ill. pp. 1221-1223, 1225 (centre panel, detail)

Comment:

Francis Bacon's painting *Triptych Inspired by the Oresteia of Aeschylus*, 1981, is based on the Greek myth of the title. Aeschylus tells the story of King Agamemnon, who goes hunting a doe, which he kills with a single arrow. He is so proud of his achievement that he boasts that even Artemis, the goddess of hunting, could not have done better.

Offended, Artemis calms the winds so that Agamemnon and his fleet cannot sail. This brings about a series of violent afflictions that constitute a curse on the family.

Agamemnon sacrifices his daughter Iphigenia to appease Artemis and to gain wind for his sails. At the moment of sacrifice, Artemis transforms her into a doe. Iphigenia's mother, the queen Clytemnestra, together with her lover Aegisthus, avenges her daughter by killing Agamemnon. Then it is Orestes' turn to avenge his father by killing his mother and Aegisthus. The Erinyes, or Furies, goddesses of retribution, follow and persecute Orestes. In the end, however, having been judged by a human tribunal instigated by the goddess Athena, Orestes is found not guilty. This judgment transforms the Erinyes from forces of retribution to Euménides, divinities of kindness and forgiveness.

Bacon referred to this story in many interviews, asserting that he had read it over and again. One particular sentence had made an enormous impact on him: "The reek of human blood smiles out at me." He stressed the fact that he was not attempting to narrate the story in this work, since he was not a narrative painter, but that instead he was creating images that included fragments or allusions to the myth. "For me, realism is an attempt to capture ... the cluster of sensations that the appearance arouses in me", he said. "As for my latest triptych and a few other canvases painted after I read Aeschylus, I tried to create images of the episodes created inside me. I could not paint Agamemnon, Clytemnestra or Cassandra, as that would have been merely another kind of historical painting when all is said and done. Therefore, I tried to create an image of the effect that was produced inside me. Perhaps realism is always subjective when it is most profoundly expressed."

Before addressing the interpretation of the triptych, we will try to pin down the forms and figures in the paintings. The middle panel shows a red carpet running vertically down the canvas. At the centre of this is a box-shaped structure supporting a mutilated body, whose flayed backbone is exposed. The corpse holds a bowl or plate on which is the head of an animal resembling a doe. In the background of the left-hand panel is a half-open door, attached to the left side of the door frame. On the threshold, standing out against the

darkened room behind, one can see an empty chair. A bat-like figure hangs upside down from a structure in the middle of the room in the foreground. A line of blood seems to trickle from the room behind. There is also a half-open door in the right-hand panel, this time with its hinges attached to the right side of the door frame. A linear structure occupies most of the space in the room. Inside it is a figure whose anatomy resembles that of a man, but who is partially transparent and apparently flowing through the door. In place of his left arm are two forms that bear a certain resemblance to the limbs of the bat-like creature on the left.

How is this painting connected to Aeschylus's text? First, it is important to remember that there is a fundamental difference between a text, which is rooted in a semantic system that ties down the meaning of the words, and the language of images, which is multi-semantic. This makes it possible to superpose several meanings within the same image, inviting more complex and richer possibilities of interpretation.

There are numerous art-historical references in this painting, including the Surrealistic soft forms in the right-hand panel, and allusions to abstract painting in the well-defined shapes and colours of the background structures. The form of the triptych is most closely related to religious paintings conceived as altar pieces. The works of Jan van Eyck (1395–1441) come particularly to mind, which Bacon often mentioned as influences. But he was also inspired by the photographs of Eadweard Muybridge (1830–1904), which he researched extensively. Muybridge's serial pictures of people and animals in motion could be seen as another form of sequential image, as could films in general, to which Bacon often referred. One should also not forget the use of the triptych form by the German Expressionist Max Beckmann (1884–1950), whom Bacon also admired. However, bearing in mind the subject matter of Bacon's painting, it is perhaps more appropriate here to connect its triptych form to the three-part structure of the *Oresteia* trilogy.

Bacon's triptych can be read in any order: left to right, right to left or from the centre. All three panels have a similar character and aesthetic, and are connected by similar forms and structures; we could even say that the same skirting board runs through all three paintings. In reading them, it is tempting to see the mutilated body in the central panel as the body of Agamemnon placed on a throne, holding a plate that bears the head of his daughter, who has been metamorphosed into a doe. Because of the non-linear narrative and the compressed and multilayered notion of time within the representation, however, and because of the multi-semantic nature of the images, it is possible to see the mutilated corpse as a simultaneous image of all the bodies involved in the dramatic story: Agamemnon, Iphigenia, Clytemnestra and her lover Aegisthus.

The bat in the left-hand panel could be related to the notion of a vampire. It may perhaps represent the Erinyes, the divinities of retribution. The blood emanating from the dark room behind can be seen as an amalgam of violent events in the story, rather than a description of one scene, referring to the repeated murders and sacrifices that the family has endured. The right-side panel with its non-defined figure is perhaps the most enigmatic of the three. The figure seems to be leaving the scene through the door. It is not a human, but rather an apparition (or disparition) that has the appearance of a human. Is it the bat after taking on another form? There is an interesting symmetry between the doors and structures on the left and right panels that may suggest as much, as if it were the same door but seen from the other side. This would imply a temporality, a duration of

time, between the two panels, perhaps showing the transformation of the Erinyes to the Euménides (the right-hand figure still has the bat-like limbs) before and after the judgement on Orestes.

While the central panel depicts only one space, the outer panels are obviously divided into two: the space in the foreground and the rooms behind the doors. This division invites a reflection on the role of the divine and the human in the story of Orestes – the transition, for example, from divine law to human law when Athena nominates human judges to try Orestes. Beyond that, it invites contemplation of the role of the conscious and the sub-conscious, “me and the other” in Bacon’s paintings. One could extend this duality to a dialogue or confrontation between the rational and the instinctive within both the painting and the play. As often with Bacon’s triptychs, this work has a clearly composed and symmetrical organization, a clean combination of geometrical structures and painted surfaces that dominate the painterly, expressionistic forms of the bodies. At the same time, the composition is orchestrated by a rhythm of forms and colours, a continual back and forth between two and three dimensions, between what is visible and what is not, the known and the unknown, represented by the darkness behind the doors. Loaded with the sensual engagement of the artist, the forms and colours of the bodies seem to suggest an eternal state of becoming, a perpetual movement that causes the viewer’s eye to wander, move, agitate, lose focus. Through this painterly process, the violence in the story is translated.

Within the triptych, as Bacon states, he instinctively expresses “images of the effect” that the story had on him. His painting simultaneously gives us a multilayered visual experience and reminds us of Aeschylus’s play, which tells the bloody and cruel story of Orestes and his family, as well as the opposing laws of matriarchal tradition and patriarchal reason, the human and the divine.

Gunnar B. Kvaran

Astrup Fearnley Museet
Strandpromenaden 2, 0252 Oslo

No. : 81, 82, 83

Sabatier : 16

Other references: Alexandre Tacou 12

Type: Three lithographs in colors on one sheet

Title: Triptych Inspired by Oresteia of Aeschylus

Date: 1981

Publisher: Éditions de la Différence, Paris



Printer: Atelier Arts Litho, Paris

Paper: Vélin d'Arches

Plate size: 40 x 30 cm each of the three

Sheet size: 54 x 103,5 cm

Print run: 150 proofs numbered in Arabic numbers; unknown number of Hors Commerce proofs and épreuves d'artiste. All have the Ars Litho blind stamp on bottom left.

For sale early 2020 at:

Tim Olsen Gallery, 63 Jersey Road Woollahra, Sydney NSW 2025 Australia:

Exhibitions Francis Bacon Selected Prints. Francis Bacon Triptych (Inspired by the Oresteia of Aeschylus) 1981. 3 lithographs printed on one sheet signed lower right, numbered lower left. 3 x 40 x 29.5cm (image size) 53.5 x 105.5cm (paper size) 19/150 #9982 Price \$35,000 info@olsengallery.com

Price achieved in Auctions:

Christie's : Sale 2215 *Prints & Multiples*. New York 27 - 28 October 2009. Lot 204. Francis Bacon. Triptych Inspired by Oresteia of Aeschylus. Three lithographs in colors, 1979, on one sheet of Arches (as issued), signed in pencil, numbered 85/150 (there was

also an edition of 25 in Roman numerals plus 10 artist's proofs) published by Editions de la Différence, Paris, with full margins, the palest time staining, very minor surface soiling (primarily at the left sheet edge), otherwise in good condition, framed. Each L. 15¾ x 11¾ in. (400 x 300 mm.) S. 21¼ x 40¾ (540 x 1035 mm.) Price realised USD 10,000. Estimate USD 8,000 - USD 12,000

Christie's Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October-5 November 2013. Lot 14. Estimate : GBP 8,000 - GBP 12,000. (EUR 9,106.40 - EUR 13,659.60)

Sotheby's *Made In Britain Online*. 26 November 2018 London Lot 544. Francis Bacon *Oresteia of Aeschylus* (Sabatier 16) Lithograph printed in colours, 1981, signed in pencil, numbered 33/150, with the printer's blindstamp, Arts Litho, published by the Editions de la Différence, Paris, on Arches wove paper. sheet: 53.5 by 103.5cm.; 21 by 40 1/4 in. frame: 140 by 74.5cm.; 55 1/4 by 29 1/4 in. Estimate 7,000 — 10,000 GBP Lot Sold. 15,000 GBP

Complement to No. : 84-85

Title: Oedipus and the Sphinx after Ingres

Date: 1983

Catalogue Raisonné:

83-03

Type: Oil on canvas.

Titled, signed and dated on reverse

Measurements: 198 x 147.5 cm

Current owner or museum: Museu Coleção Berardo, Lisboa.

Inventory ID UID 102-032

Exhibitions:

Francis Bacon, Peintures Récentes, Galerie Maeght-Lelong, Paris, 18 January 1984 - 25 February 1984 (13)

Francis Bacon: Recent Paintings, Marlborough Gallery Inc, New York, 05 May 1984 - 05 June 1984 (6)

Francis Bacon, Tate, London (1985), Tate Gallery, London, 22 May 1985 - 18 August 1985

Francis Bacon, Staatsgalerie, Stuttgart, 19 October 1985 - 05 January 1986

Francis Bacon, Nationalgalerie, Berlin, 07 February 1986 - 31 March 1986 (120)

The Human Body (1998), Hayward Gallery, London, 05 February 1998 - 05 April 1998 (21)

Francis Bacon: A Retrospective, Yale Centre for British Art, New Haven, 25 January 1999 - 21 March 1999

Francis Bacon: A Retrospective, Minneapolis Institute of the Arts, Minneapolis, 08 April 1999 - 27 May 1999

Francis Bacon: A Retrospective, The Fine Arts Museums of San Francisco, San Francisco, 13 June 1999 - 02 August 1999



Francis Bacon: A Retrospective, Modern Art Museum of Fort Worth, Fort Worth, 20 August 1999 - 15 October 1999 (66)
 Francis Bacon in Dublin, Hugh Lane Municipal Gallery of Modern Art, Dublin, 01 June 2000 - 31 August 2000 (47) (ex-cat.)
 Territórios Singulares na Coleção Berardo, Sintra Museu de Arte Moderna-Coleção Berardo (SMAM-CB), Sintra, 22 October 2002 - 28 February 2003
 Francis Bacon and the Tradition of Art, Kunsthistorisches Museum, Vienna, 15 October 2003 - 18 January 2004
 Francis Bacon and the Tradition of Art, Fondation Beyeler, Riehen/Basel, 08 February 2004 - 20 June 2004 (97)
 Grande Escala-Coleção Berardo, Centro das Artes Casa das Mudas, Calheta, 09 October 2004 - 18 March 2005
 Bacon, Palazzo Reale, Milan, 05 March 2008 - 29 June 2008 (55)
 Fragmentos Arte Contemporânea na Coleção Berardo, Museu de Arte Contemporânea de Elvas, Elvas, 24 September 2010 - 23 January 2011
 Coleção Berardo (1900-1960), Museu Coleção Berardo, Lisbon, 04 July 2011 - 20 October 2012
 Masterpieces of the Berardo Collection, Gary Nader Fine Art, Miami, 05 December 2012 - 05 April 2013
 Coleção Berardo (1900-1960), Museu Coleção Berardo, Lisbon, 28.04.2013-19.10 .2015

Selected Literature:

Claude Esteban, "Francis Bacon o la pintura en carne viva" No. 179, Mar.-Apr.. (: Goya, , pp. 284-287 1984) ill. p. 287 (b&w)
 Ernst van Alphen, Francis Bacon and the Loss of Self, Essays in Art and Culture Series (London: Reaktion Books, 1992). p. 52; ill. No. 22, p. 53 (b&w)
 Andrew Sinclair, Francis Bacon: His Life and Violent Times (London: Sinclair-Stevenson, 1993). p. 277
 Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). pp. 1178, 1252, 1264-1266, 1283; ill. pp. 1265, p. 1267 (detail)

Comment:

Bacon was a largely self-taught artist, and he described himself as a 'late beginner' in 1945. Bacon devoted himself extensively to the exploration of works by classical artists. For this reason, his composition was greatly inspired by the theme developed by Ingres in his three versions of Oedipus and the Sphinx, one of which is in the National Gallery in London. 'Oedipus no longer occupies the centre of the painting, as with Ingres, but is pushed or pulled towards the right side, leaving only part of himself visible in a centre that is otherwise empty: a head and a leg, the latter amply bandaged and exhibiting two deep bleeding wounds. Whereas with Ingres, Oedipus is dominant, occupying the centre and circumventing the Sphinx with confidence, Bacon makes the winner a loser', wrote David Sylvester. Oedipus appears as an injured athlete, presenting his wounded foot to the Sphinx as an offering (the origin of the tragedy). In the background, behind the track delimited by the monochrome pink panels, the bloodstained Fury heralds inexorable fate. In its construction, with the isolation of its figures and the contraction of time in the tragedy Bacon conveys, this painting from 1983 is one of his great works.

Jean-François Chougnnet
 Museu Coleção Berardo

No. : 84

Sabatier : 18

Other references:

Tacou 17

Type:
Lithograph
printed in colours

Title: Œdipe
and the Sphinx
after Ingres

Date: 1984

Publisher:
Éditions de la
Différence, Paris
Printer: Atelier
Arts Litho, Paris
Paper: Vélín
d'Arches

Plate size: 116
x 85,5 cm

Sheet size: 128
x 90 cm

Print run: 150
proofs numbered
in Arabic
numbers;
unknown number
of Hors
Commerce proofs
and épreuves
d'artiste. All
signed bottom
right with the Ars
Litho dry stamp
lower left.

**For Sale early
2020 at:**

**Galerie Lelong
& Co., 13 rue de
Téhéran 75008**

Paris - Tél : (33) 1 45 63 13 19 info@galerie-lelong.com;

Price achieved in Auctions:

Christie's: Sale 1024 Francis Bacon: The Complete Prints Online 22 October - 5 November 2013. Lot 16. Oedipus and the Sphinx after Ingres. lithograph in colours, 1984, on Arches paper, signed in pencil, numbered 53/150, printed by Arts Litho, Paris,



with their blindstamp, published by Éditions de la Différence, Paris, the full sheet, in very good condition. Image: 1165 x 860 mm. Paper: 1277 x 900 mm. Estimate: GBP 8,000 - GBP 12,000 (EUR 9,106.40 - EUR 13,659.60) Price Realised: GBP 10,625

Sotheby's *Prints & Multiples*. 20 September 2017 London. Lot 176 Francis Bacon Œdipe and the Sphinx after Ingres (Sabatier 18). Lithograph printed in colours, 1984, signed in pencil, inscribed 'H C' (an hors commerce impression aside from the edition of 150), printed by Arts Litho, published by Éditions de la Différence, Paris, on wove paper, framed. image: 1160 by 855mm 45 5/8 by 33 5/8 in. sheet: 1280 by 900mm 50 3/8 by 35 3/8 in. Estimate 7,000 — 9,000 GBP Lot Sold. 22,500 GBP

No. : 85

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Lithograph printed in colours

Title: Œdipe and the Sphinx after Ingres (poster)

Date: 1984

Publisher: Éditions de la Différence, Paris

Printer: Atelier Arts Litho, Paris

Paper: Vélín d'Arches

Plate size: 116 x 85,5 cm

Sheet size: 121.7 x 89.7 cm

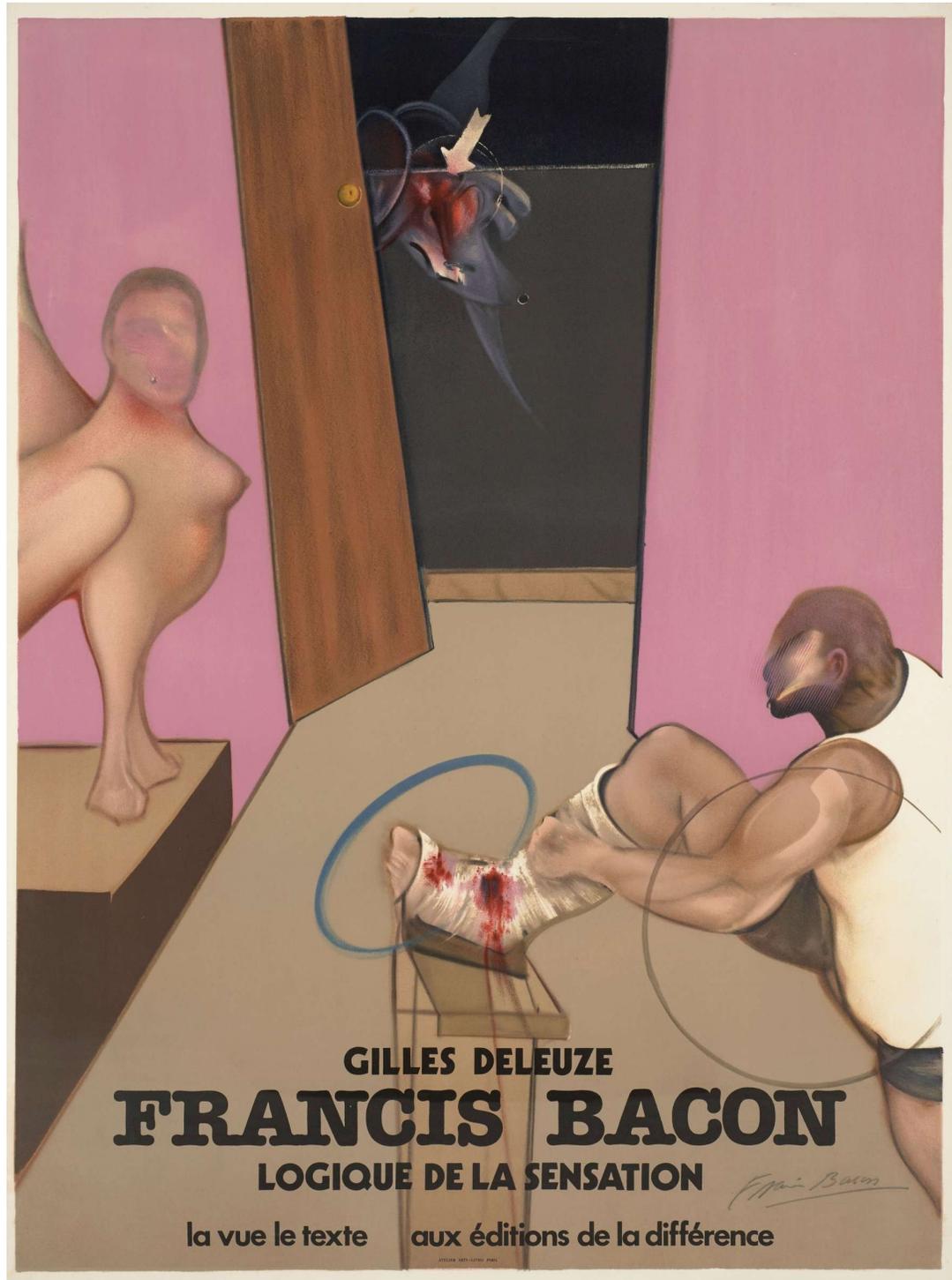
Print run: Unknown number of unnumbered proofs. All marked Atelier Arts Litho, Paris lower center in the plate.

Price achieved in Auctions:

Drouot: (Millon, Paris). *Multiples, estampes, lithographies et éditions limitées.* 3 june 2016 – Live.

Lot n° 85 Francis BACON (1909-1992). Oedipe et le Sphinx, 1984.

Lithographie en couleurs, épreuve signée en bas à droite. Edition La Différence, Paris. 120 x 90 cm. Epreuve éditée à l'occasion de la publication de l'ouvrage Gilles Deleuze, Francis Bacon Logique de la Sensation, La différence, Paris.



10.5 Archimbaud / Séguier / Centre Pompidou - Art Estampe

Complement to No. : 86

Title: Study from
Portrait of Pope Innocent
X

Date: 1965

Catalogue Raisonné:
65-03

Type: Oil on canvas.
Titled and dated on
reverse

Measurements: 198 x
147.5 cm

**Current owner or
museum:** Private
Collection

Exhibitions:

Francis Bacon: Recent
Paintings, Marlborough
New London Gallery,
London, July - August
1965 (5)

Francis Bacon: Loan
Exhibition in Celebration
of his 80th Birthday,
Marlborough Fine Art
Ltd, London, 27 October
1989 - 18 November
1989 (5)

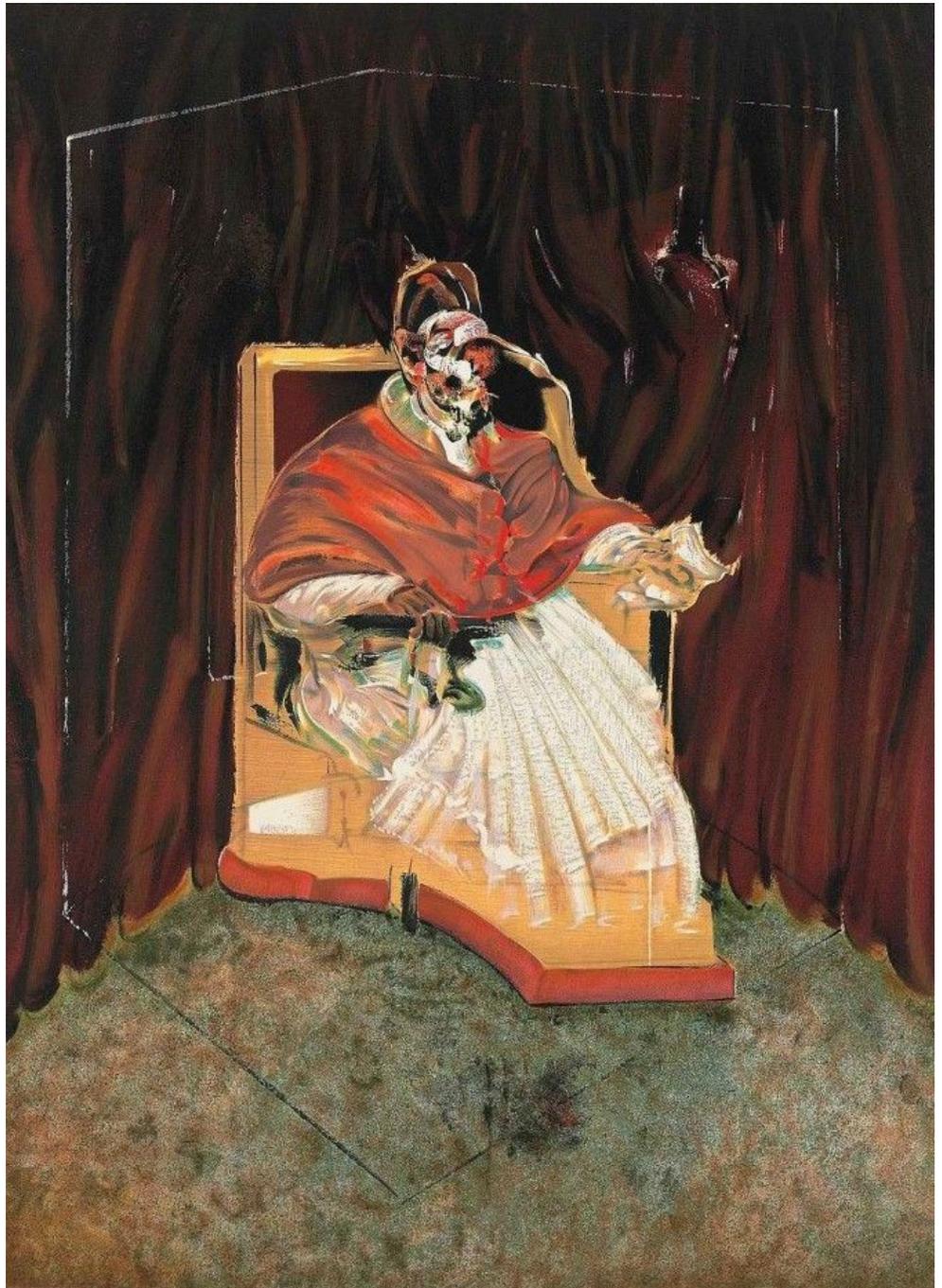
Francis Bacon:
Figurable, Museo Correr,
Venice, 13 June 1993 -
10 October 1993 (17)

Francis Bacon, Centre
national d'art et de culture
Georges Pompidou, Paris,
27 June 1996 - 14
October 1996

Velásquez and Bacon:
Paintings of Popes, The
National Gallery,
London, 02 May 1996 - 19 May 1996

Velásquez and Bacon: Paintings of Popes, National Gallery of Art, Washington, D.C., 16
June 1996 - 02 December 1996 (unnum.)

Francis Bacon, Haus der Kunst, Munich, 01 November 1996 - 26 January 1997 (44)



Francis Bacon, Louisiana Museum of Modern Art , Humlebæk, 23 January 1998 - 26 April 1998 (18)

Francis Bacon: Tate Centennial (2008-9), Tate Britain, London, 11 September 2008 - 04 January 2009

Francis Bacon: Prado Centennial (2009), Museo Nacional del Prado, Madrid, 03 February 2009 - 19 April 2009 (unnum.)

Francis Bacon, Monaco and French Culture (2016), Le Grimaldi Forum, Monte Carlo, 02 July 2016 - 04 September 2016

Selected Literature:

British Art in the 20th Century: The Modern Movement London: Royal Academy of Arts 15 Jan. 1987-5 Apr. 1987; exh cat. (Munich: Prestel-Verlag, 1986). p. 309; ill. No. 231, p. 317

David Sylvester, *The Brutality of Fact: Interviews with Francis Bacon*, Third enlarged edition (London: Thames & Hudson 1993 2012, 1987; repr.). pp. 24, 37, 71-72; ill. No. 35, p. 36 (b&w)

Andrew Sinclair, *Francis Bacon: His Life and Violent Times* (London: Sinclair-Stevenson, 1993). pp. 127-128

Figurabile: Francis Bacon Venice: Museo Correr 13 Jun. 1993-10 Oct. 1993; exh cat. (Milan: Electa, 1993). p. 32; ill. No. 17, p. 56

Wieland Schmied, *Francis Bacon: Commitment and Conflict*, trans. by John Ormrod (Munich and New York: Prestel-Verlag, 1996). p. 92

Christophe Domino, *Francis Bacon: 'Taking Reality by Surprise'*, New Horizons series (London: Thames & Hudson, 1997). p. 86; ill. p. 86

Bacon-Picasso: The Life of Images Paris: Musée Picasso 2 Mar. 2005-30 May. 2005; exh cat. (Paris: Flammarion, 2005). p. 213

Michael Peppiatt, *Francis Bacon: Anatomy of an Enigma*, Revised edn. (London: Constable, 2008). pp. 106, 160, 169-170, 398

Francis Bacon (90 works), London: Tate Britain 11 Sep. 2008-4 Jan. 2009; exh cat. (London: Tate Publishing, 2008). pp. 42-43; ill. p. 190

Martin Harrison, *Francis Bacon - New Studies: Centenary Essays* (Göttingen: Steidl, 2009). p. 192

Martin Hammer, *Francis Bacon and Nazi Propaganda* (London: Tate Publishing, 2012). p. 149



Rina Arya, *Francis Bacon: Critical and Theoretical Perspectives* (New York: Peter Lang, 2012). p. 165

Bruno Sabatier, *Francis Bacon: Œuvre graphique - The graphic work: Catalogue raisonné* (Paris: JSC Modern Art Gallery, 2012). p. 64

Francis Bacon/Henry Moore: *Flesh and Bone (20 works)*, Oxford: Ashmolean Museum 12 Sep. 2013-5 Jan. 2014; exh cat. (Oxford: Ashmolean Museum, 2014). p. 136; ill. No. 58, p. 137

Martin Harrison, *Francis Bacon: Catalogue Raisonné* (London: The Estate of Francis Bacon, 2016). pp. 13, 35-36, 50, 776; ill. p. 777

Comment:

Critics usually agree that seeing a painting by Francis Bacon (1909 - 1992) is, to a greater or lesser degree, an aesthetically painful experience. While this might be said of many works of art created in the 20th century, in Bacon's case, this painfulness can surely be understood in a very specific sense. In the course of this essay, I want to focus on one of Bacon's earlier works, his 1953 painting "Study after Velázquez's Portrait of Pope Innocent X." I will try to analyze in which way the picture achieves its disturbing effect and in how far this effect lies at the very center of the 'meaning' of Bacon's painting. In order to achieve a deeper understanding of the portrait in question, one has to become aware of Bacon's complex and somewhat obsessive relationship with the Spanish baroque painter Diego Rodríguez de Silva y Velázquez (1599 - 1660). Bacon's admiration for Velázquez, especially for his "Portrait of Pope Innocent X." (1650) had already been eminent in his "Painting 1946" (1946)¹ and became ultimately evident in 1951, when his first series of papal images ("Pope I - III") appeared. Altogether, from 1950 to 1965, Bacon produced no less than 25 reworkings of Velázquez's painting; and even though his interest in the subject decreased after 1953, he nevertheless accomplished a series of six 'later popes' in 1961 – a fact which, after all, reflects the intense struggle and artistic argument Bacon had with his predecessor during more than a decade of his lifetime.

Björn David Herzig

Francis Bacon's Study after Velázquez's Portrait of Pope Innocent X, 2002

Edited extract from Interviews with Francis Bacon by David Sylvester in 1963, 1966 and 1979:

But you do, in fact, paint other pictures which are connected with religion, because, apart from the crucifixion, which is a theme you've painted and returned to for 30 years, there are the Popes. Do you know why you constantly paint pictures which touch on religion?

In the Popes it doesn't come from anything to do with religion; it comes from an obsession with Velazquez's Pope Innocent X.

But why was it you chose the Pope?

Because I think it is one of the greatest portraits that have ever been.

But aren't there other equally great portraits by Velazquez which you might have become obsessed by? Are you sure there's nothing special for you in the fact of its being a Pope?

I think it's the magnificent colour of it.

But you've also done two or three paintings of a modern Pope, Pius XII, based on photographs, as if the interest in the Velazquez had become transferred on to the Pope himself as a sort of heroic figure.

It is true, of course; the Pope is unique. He's put in a unique position by being the Pope, and therefore, like in certain great tragedies, he's as though raised on to a dais on which the grandeur of this image can be displayed to the world.

Since there's the same uniqueness, of course, in the figure of Christ, doesn't it really come back to the idea of the uniqueness and the special situation of the tragic hero? The tragic hero is necessarily somebody who is elevated above other men to begin with.

Well, I'd never thought of it in that way, but when you suggest it to me, I think it may be so. One wants to do this thing of just walking along the edge of the precipice, and in Velazquez it's a very, very extraordinary thing that he has been able to keep it so near to what we call illustration and at the same time so deeply unlock the greatest and deepest things that man can feel. Which makes him such an amazingly mysterious painter. Because one really does believe that Velazquez recorded the court at that time and, when one looks at his pictures, one is possibly looking at something which is very, very near to how things looked. But of course so many things have happened since Velazquez that the situation has become much more involved and much more difficult, for very many reasons. And one of them, of course, which has never actually been worked out, is why photography has altered completely this whole thing of figurative painting, and totally altered it.

In a positive as well as a negative way?

I think in a very positive way. I think that Velazquez believed that he was recording the court at that time and recording certain people at that time; but a really good artist today would be forced to make a game of the same situation. He knows that the recording can be done by film, so that that side of his activity has been taken over by something else and all that he is involved with is making the sensibility open up through the image. Also, I think that man now realises that he is an accident, that he is a completely futile being, that he has to play out the game without reason. I think that, even when Velazquez was painting, even when Rembrandt was painting, in a peculiar way, they were still, whatever their attitude to life, slightly conditioned by certain types of religious possibilities, which man now, you could say, has had completely cancelled out for him. Now, of course, man can only attempt to make something very, very positive by trying to beguile himself for a time by the way he behaves, by prolonging possibly his life by buying a kind of immortality through the doctors. You see, all art has now become completely a game by which man distracts himself; and you may say it has always been like that, but now it's entirely a game. And I think that that is the way things have changed, and what is fascinating now is that it's going to become much more difficult for the artist, because he must really deepen the game to be any good at all.

The Guardian, London
September 13, 2007

No. : 86

Sabatier : 14

Other references:

Alexandre
Tacou 9

Type:
Lithograph
printed in
colours

Title: Study
for a Portrait of
Pope Innocent
X (After
Velazquez)

Date: 1989

Publisher:
Michel
Archimbaud for
Librairie
Séguier, Paris
on behalf of
Centre
Pompidou, Paris

Printer: Art
Estampe, Paris

Paper: Vélín
d'Arches

Plate size: 95
x 690 cm

Sheet size:
115,3 x 77 cm

Print run: 60
proofs

numbered in
Arabic

numbers; 20
proofs Hors

Commerce
numbered in

Arabic
numbers; 20

épreuves
d'artiste.

For sale early 2020 at:



Van der Vorst Art in Zeist (Netherlands), near Utrecht and Amsterdam open by appointment. info@vandervorst-art.com. Francis Bacon- Study for Portrait of Pope Innocent X after Velazquez

Lithograph in colours, 1989, on Arches paper. Signed in pencil, numbered 5/60.

Published by Michel Archimbaud for Librairie Séguier, Paris, the full sheet, in very good condition. Image: 950 x 690 mm. Paper: 1160 x 770 mm. Frame: 1305 x 990 mm

Literature: Bruno Sabatier, Francis Bacon: The Graphic Work, no. 14.

Price achieved in Auctions:

Christie's Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October-5 November 2013. Lot 12 Price Realised: GBP 21,250

Sotheby's *Prints & Multiples – Old Master, Modern & Contemporary*. 17 September 2013 London. Lot 251 Francis Bacon Study for a Portrait of Pope Innocent X (After Velazquez) Lithograph printed in colours, 1989, signed in pencil, numbered 47/60, on Arches wove paper. Image: 950 by 690mm; 37 3/8 by 27 1/8 in. Sheet: 1153 by 770mm; 45 3/8 by 30 1/4 in. Estimate 18,000 — 20,000 GBP Lot Sold. 27,500 GBP

Ketterer Kunst: Sale: 375 *Post War / Contemporary Art*, Dec. 04. 2010 in Munich Lot 217. Francis Bacon - Study for a Portrait of Pope Innocent X. Lithograph in colors Signed, numbered "19/20" and inscribed "H.C.". One of 20 numbered copies aside from the edition. On wove paper by Arches (with watermark). 95,2 x 69 cm (37,4 x 27,1 in) Sheet: 116 x 77 cm (45 x 30,3 in). After the painting of the same name from 1965. Estimate: € 15,000 / \$ 16,500 Sold: € 23,750 / \$ 26.125 (incl. 25% surcharge)

Complement to No. : 87-88

Title: Deuxième
version du Triptyque
1944 / Second version
of Triptych 1944
(Left panel)

Date: 1988

Catalogue Raisonné:
44-01

Type: Oil paint and
acrylic paint on
canvas inscribed on
back in blue ball-
point pen '2nd
Version of Tryptich
[sic] 1944| Francis
Bacon | 1988 | left
panel' top left

Measurements:

198 × 147,5 cm

Current owner or

museum: Tate
Gallery, London.

Reference T05858

Provenance:

Presented by the artist
to the Tate Gallery in
1991

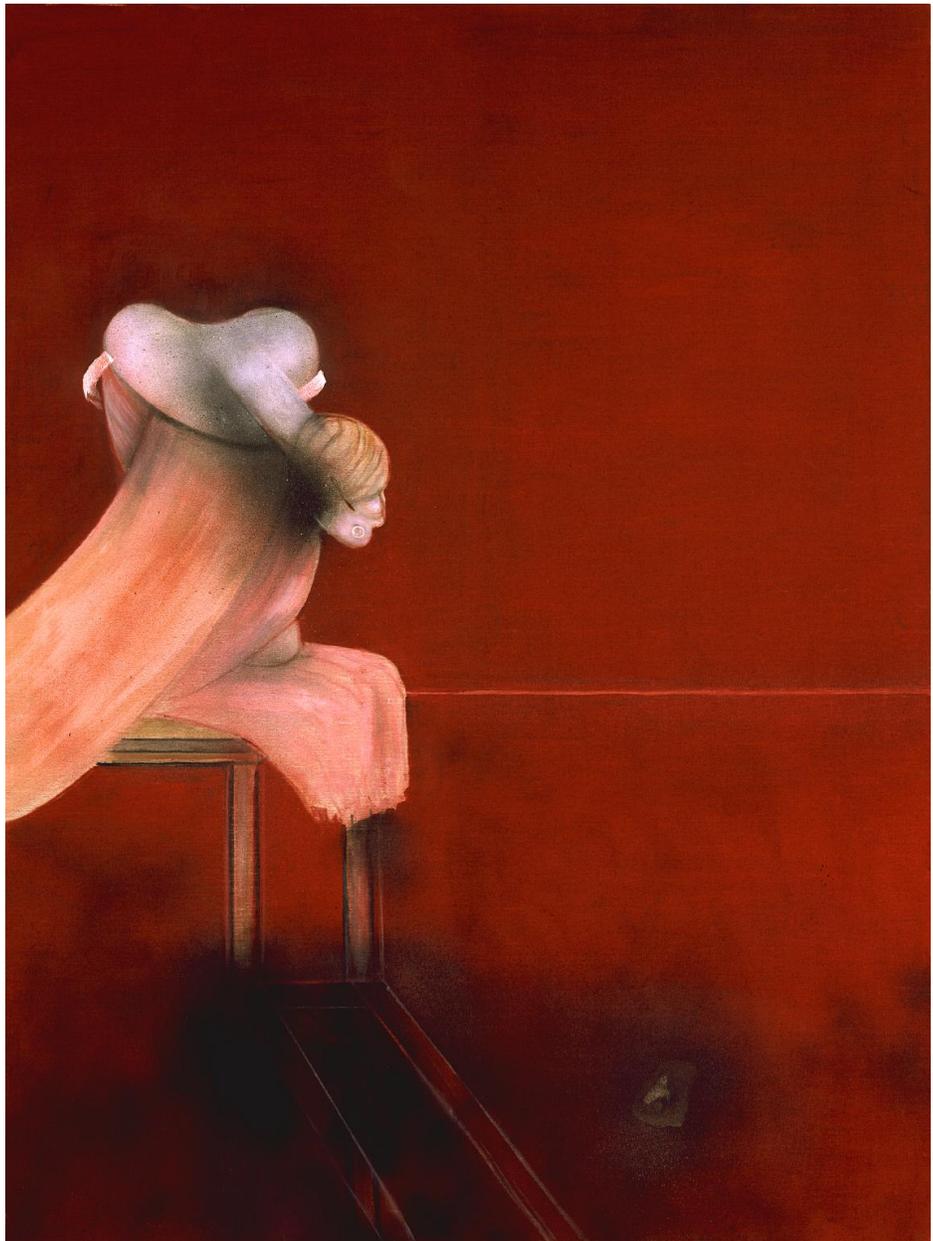
Comment: *Second
version of Triptych
1944* is a new version
of the painting *Three
Studies for Figures at
the Base of a
Crucifixion 1943-44*

Exhibitions:

Francis Bacon, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C., Oct.1989-Jan.1990, Los Angeles County Museum of Art, Feb.-April, Museum of Modern Art, New York, May-August (59, repr. in col., [pp.176-7], and right panel on front cover)

Francis Bacon: Paintings Since 1944, Tate Gallery Liverpool, Sept. 1990-Jan. 1991 (no number, repr. in col. pp.24-5)

Francis Bacon: Figurable, Museo Correr, Venice, June-Oct. 1993 (32, repr. p.87, in col. pp.88-9)



Francis Bacon, Centre Georges Pompidou, Paris, June-Oct. 1996, Haus der Kunst, Munich Nov. 1996-Jan. 1997 (87, repr. in col. p.221; centre panel in raking light repr. p.66)

Beyond Belief: Modern Art and the Religious Imagination, National Gallery of Victoria, Melbourne, April-July 1998 (no catalogue no., repr. in col. p.77)

Francis Bacon: A Retrospective, Yale Center for British Art, New Haven, Jan -March 1999, Minneapolis Institute of Arts, April-May, The Fine Arts Museums of San Francisco, June-Aug., Modern Art Museum of Fort Worth, Aug.-Oct. (73, repr. in col. pp.231-3)

Selected Literature:

James T. Demetron, 'Foreword', in Francis Bacon, exh. cat., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C. 1989, p.7

Richard Dorment, 'Bacon's Changing Monsters', Daily Telegraph, 3 Feb. 1989, p.14, repr.

Paul Moorhouse, "'A Magnificent Armature": The Crucifixion in Francis Bacon's Work', Art International, no.8, autumn 1989, p.27, repr. p.25 (col.)

Jonathan Goodman, 'Francis Bacon', Arts Magazine, vol.64, Jan. 1990, p.85

'Bacon vs Freud', Tatler, March 1991, p.87

Richard Cork, 'Home Thoughts from an Incurable Surrealist', Times Saturday Review, 16 March 1991, p.16, repr. (col.)

'Bacon Gives Tate £3m Painting', Evening Standard, 28 Nov. 1991, p.14

Independent, 29 Nov. 1991, p.8, repr.

Henry Tang, 'Tate won't bring back the Bacon', Westminster and Pimlico News, 5 Dec. 1991, unpag.



Michel Archimbaud, Francis Bacon: In conversation with Michel Archimbaud, Paris 1992 and London 1993, p.166, repr. pp.62-3, pl.12, and p.64 central panel only (col.)
 Krzysztof Z. Cieszkowski, 'Francis Bacon: Three Studies for Figures at the Base of a Crucifixion', in Colin Naylor

(ed.), Contemporary Masterworks, London 1992, p.17

William Feaver, 'Francis Bacon: An Old Master of the Elusive', Art News, vol.91, summer 1992, p.50

Michael Peppiatt, 'A Vision Fulfilled' in Rudy Chiappini (ed.), Francis Bacon, exh.cat., Museo d'Arte Moderna, Lugano 1993, p.110

Daniel Farson, The Gilded Gutter Life of Francis Bacon, London 1993, p.133

Andrew Sinclair, Francis Bacon: His Life and Violent Times, London 1993, pp. 292-3, 308

David Sylvester, 'Bacon's Course' in Achille Bonito Oliva (ed.), Francis Bacon: Figurabile, exh. cat., Museo Correr, Venice 1993, p.82

Krzysztof Cieszkowski, 'Kilka Uwag o Zyciu Posmiertnym Francisca Bacona', Obieg, no.61-2, May-June 1994, p.31, repr. pp.32-3

- Michael Peppiatt, *Francis Bacon: Anatomy of an Enigma*, London 1996, p.314, repr. between pp.238 and 239
- Jean-Claude Lebensztejn, 'Notes sur Francis Bacon' in *Francis Bacon*, exh. cat., Centre Georges Pompidou, Paris 1996, p.50
- David Sylvester, 'Un Parcours' in *Francis Bacon*, exh. cat., Centre Georges Pompidou, Paris 1996, p.31
- Hervé Vanel, 'L'imagination technique' in *Francis Bacon*, exh.cat., Centre Georges Pompidou, Paris 1996, p.67
- Hervé Vanel, 'Second Version of Triptych 1944', in *Francis Bacon*, exh.cat., Centre Georges Pompidou, Paris 1996, p.221, repr. (col.)
- Christophe Domino, *Francis Bacon: 'Taking Reality by Surprise'*, Paris 1996, trans. Ruth Sherman, 1997, pp.28-9, repr. p.28 (col.)
- Tony Shafrazi, 'Introduction', *Francis Bacon: Important Paintings from the Estate*, exh. cat. Tony Shafrazi Gallery, New York, 1998, p.13, repr. p.13 (col.)
- Charles Pickstone, 'Francis Bacon', *Beyond Belief: Modern Art and the Religious Imagination*, exh. cat., National Gallery of Victoria, Melbourne 1998, p.76, repr. p.77 (col.)

Reproduced:

- Grey Gowrie, 'Francis Bacon' in *Francis Bacon: Loan Exhibition in Celebration of his 80th Birthday*, exh. cat., Marlborough Gallery, London 1989, p.7
- Michael Kimmelman, 'Unnerving Art', *New York Times Magazine*, 20 Aug. 1989, p.43 (col., right hand panel only)
- Jean Clair, 'Visages des dieux: visage de l'homme à propos des Crucifixions de Francis Bacon', *Artstudio*, Paris, no.17, summer 1990, pp.34-5 (col.)
- Tate Gallery Report 1990-2, London 1992, p.9 (col.)
- 'Tate Stages Tribute to Painter', *Eastern Daily Press*, 2 May 1992
- John Russell, *Francis Bacon*, 2nd ed. London and New York 1979, 3rd ed. 1993, pp.190-1, pl.110
- David Sylvester, 'Francis Bacon in Venice', *Independent on Sunday*, 13 June 1993, p.3
- Sarah Kent, 'Dearth in Venice', *Time Out*, 23-30 June 1993, p.18 (col., left hand panel only)
- David Sylvester, 'Bacon's Course', *Modern Painters*, vol.6, no.2, summer 1993, p.15 (col.)
- Alastair Sinclair, 'Last Days of Rage', *Sunday Times*, 5 Sept. 1993, pp.24-5 (col.)
- Jeremy Lewison, 'Venice: Francis Bacon', *Burlington Magazine*, vol.135, no.1088, Nov. 1993, p.781
- José Maria Faerna, *Bacon*, trans. Wayne Finke, New York 1994, pp.60-1, pl.68 (col.)
- Wieland Schmied, *Francis Bacon: Commitment and Conflict*, Munich and New York 1996, [pp.36-7], pl.3 (col.)

Tate Catalogue entry

Part man, part beast, these howling creatures first appeared in *Three Studies for Figures at the Base of a Crucifixion*, which Bacon painted during the Second World War. One critic described that picture as a reflection of 'the atrocious world into which we have survived'. Bacon identified his distorted figures with the vengeful Greek Furies, while the title places them in the Christian context of the crucifixion. In this version, painted in

1988, Bacon changed the background colour from orange to blood red, and placed more space around the figures, plunging them into a deep void.

Gallery label, November 2005

Second Version of Triptych 1944, 1988 is - as the title explains - a reworking of the earlier triptych *Three Studies for Figures at the Base of a Crucifixion*, 1943-4 (Tate Gallery N06171). Bacon frequently used his own works as starting points for new compositions, but the creation of second versions was a distinct practice for which the image and, by implication, its interpretation were accepted as having been established. In the case of *Second Version of Triptych 1944*, the focal figures are generally comparable with those of the original. However, there were appreciable changes elsewhere, notably in the replacement of the orange backgrounds by deep red and the enlargement of the support to the large canvases which had been Bacon's standard since the 1960s. These changes do not signal changes to the central theme explored forty-four years earlier but rather assume that it remains understood.

In this connection, Paul Moorhouse has drawn attention to the importance of *Three Studies for Figures at the Base of a Crucifixion* as 'a key image in the consciousness of the postwar generation'[1] and has sought to place *Second Version of Triptych 1944* in relation to Bacon's use of crucifixion imagery as a reflection on mortality. It may be argued (as Moorhouse notes) that Bacon's comment, in 1966, about artists re-addressing images within a tradition remained applicable to his own production of a new version: 'as the instincts change, so there comes a renewal of the feeling of how can I remake this thing once again more clearly, more exactly, more violently'.[2] The 'change of instinct' over the intervening years may, therefore, be considered significant and it was this aspect that he stressed in an otherwise non-committal statement about the 1988 painting: 'I had always intended to rework that painting in a much bigger format, and then one day I decided to do it. But I didn't recreate exactly the same work.'[3]

Certainly the creation of a second version was a self-reflexive gesture which acknowledged the importance of the earlier work and its passage into a wider consciousness. As such it was available as a source much like other works of art that Bacon used. The re-working may also have been circumscribed by more practical and commercial considerations, as by the late 1980s *Three Studies for Figures at the Base of a Crucifixion* was becoming too fragile to be lent to all his many retrospectives.

Comparable circumstances had arisen over the even more fragile *Painting 1946* (Museum of Modern Art New York), and a similar solution had been reached in the creation of *Second Version of Painting 1946, 1971* (Ludwig Museum, Cologne), made for the 1971 exhibition in Paris for which the original was not secured until the last minute.[4] The same pattern occurred when *Second Version of Triptych 1944* first appeared in the artist's 1989 Washington retrospective to which the earlier painting did not travel.[5] It was clearly regarded as a substitute. In the catalogue, James Demetrian admitted to initial scepticism about re-working - 'how could he compete with himself by painting a second version of what has become one of the icons of twentieth-century art?' - before acclaiming the new triptych, which 'still achieves the power and impact of the first'.[6] Even the fact that Bacon gave *Second Version of Triptych 1944* to the Tate Gallery to hang alongside *Three Studies for Figures at the Base of a Crucifixion* - as, in Gilbert de Botton's words, a 'gift of comparison in perpetuity to the nation'[7] - suggests that he

envisaged such a substitution as continuing, as indeed it has.[8] Furthermore, it implies that the theme could persist independently of the physical painting in a way which rests uneasily with Bacon's habitual emphasis on process.

The change in colour from orange to red is the most immediate departure. It 'conveys grandeur, albeit of a horrific kind'[9] and, as David Sylvester has commented, replaces 'a metaphor for violence by one which was literally the colour of blood'.[10] This has associations with Bacon's earlier reference to the murder of Agamemnon in the bloody Triptych Inspired by the Oresteia of Aeschylus, 1981 (Astrup Fearnley Collection, Oslo).[11] More subtle changes resulted from compositional and technical elements. The figures are considerably smaller in relation to their surroundings, with those in the outer canvases consequentially pressed to the edges. That on the right has acquired crouching legs in place of the tense extended limbs of its predecessor. The central figure is changed less in detail than by its confinement within the strip of red which refines the focal space; the raw canvas to either side provides a relief from the colour saturation. As was Bacon's habit by 1988, this intensity was achieved by working paint into the canvas almost as a stain, and the smoky shadows of the foreground appear to have been made by spraying. Additions of 'fibrous' material - possibly dust - was made to the paint in the bodies and this was also used along the base of the left panel and around the figure in the right panel.[12] Only the creatures' teeth are achieved in any substantial impasto. In contrast to the accumulation of the early work, the effect is spare. While in line with his current techniques this was, perhaps, also symptomatic of the artist's sense of restraint in confrontation with his famous early work.

The reception of Second Version of Triptych 1944, like so many of Bacon's paintings, was mixed. Michael Peppiatt has praised its 'undiminished brilliance and energy'[13] while marvelling at the artist being seventy-eight when it was made; and this success was unexpectedly capitalised upon when Bacon sanctioned lithographs associated with the image.[14] Responding to the painting's first showing, Richard Dormant was more circumspect. Recognising a sado-masochistic element, as Andrew Sinclair remarks,[15] Dormant suggested that the figures reflected 'something ... more deliberate, more chosen and willed than despair. Something vicious and purely evil'.[16] On being told this, Bacon was said to have remarked: 'I thought that they were rather nice myself'.[17] With such mockery, he showed his satisfaction at continuing to achieve disturbance alongside the customary acclaim. It was Bacon's last triptych.[18]

Matthew Gale
Tate Gallery
September 1998

[1] Paul Moorhouse, "A Magnificent Armature": The Crucifixion in Francis Bacon's Work', *Art International*, no.8, autumn 1989, p.27

[2] David Sylvester, *Interviews with Francis Bacon*, 1975, rev. ed. as *The Brutality of Fact: Interviews with Francis Bacon*, 1980, 3rd ed. 1990, 4th ed. as *Interviews with Francis Bacon*, 1993, pp.59-60

[3] Michel Archimbaud, *Francis Bacon: In conversation with Michel Archimbaud*, Paris 1992 and London 1993, p.166

[4] Hervé Vanel, 'Second Version of Triptych 1944', in *Francis Bacon, exh.cat.*, Centre Georges Pompidou, Paris 1996, p.221

- [5] Francis Bacon, Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, Washington D.C., Oct.1989-Jan.1990, Los Angeles County Museum of Art, Feb.-April, Museum of Modern Art, New York, May-August (59)
- [6] James T. Demetrian, 'Foreword', in Francis Bacon, exh. cat., Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, Washington D.C. 1989, p.7
- [7] Reported in Andrew Sinclair, Francis Bacon: His Life and Violent Times, London 1993, p.308
- [8] E.g. Francis Bacon: Figurabile, Museo Correr, Venice, June-Oct. 1993 (32)
- [9] Moorhouse 1989, p.27
- [10] David Sylvester, 'Bacon's Course' in Achille Bonito Oliva (ed.), Francis Bacon: Figurabile, exh. cat., Museo Correr, Venice, 1993, p.82
- [11] Repr. in Francis Bacon, exh.cat., Centre Georges Pompidou, Paris 1996, p.200 (col.)
- [12] Tate Gallery conservation files
- [13] Michael Peppiatt, 'A Vision Fulfilled' in Rudy Chiappini (ed.), Francis Bacon, exh.cat., Museo d'Arte Moderna, Lugano 1993, p.110
- [14] Repr. in Francis Bacon; Exhibition of Lithographics, exh. cat. Barbizon Gallery, Glasgow 1990
- [15] Sinclair 1993, p.293
- [16] Richard Dorment, 'Bacon's Changing Monsters', Daily Telegraph, 3 Feb. 1989, p.14
- [17] Sinclair 1993, p.293 and Daniel Farson, The Gilded Gutter Life of Francis Bacon, London 1993, p.133
- [18] Sylvester 1993, p.82

No. : 87

Sabatier : 24

Other references:

Tacou 26

Type:
Lithograph in colors

Title:
Deuxième version du Triptyque 1944 / Second version of Triptych 1944 (Left panel).

Large version en hommage à Pierre Boulez

Date: 1989

Publisher:
Edition Frédéric Birr and Michel Archimbaud for Librairie Séguier, Paris

Printer: Art Estampe, Paris

Paper: Vélín d'Arches

Plate size: 143,5 x 105,5 cm

Sheet size: 178,5 x 119,5 cm

Print run: 30 proofs numbered in Arabic numbers; 13

Hors Commerce proofs and 8 épreuves

d'artiste. All signed bottom right.

Note: *Second version of*

Triptych 1944 (Deuxième version du Triptyque 1944) was printed, always in three



separate sheets, in two different versions, one for the Centre Pompidou and another one for Librairie Séguier "En hommage à Pierre Boulez". Sabatier gives one single number and one single entry to the six resulting lithographs. We opt for giving them six numbers and six entries, since different plates and different final states imply that they are different prints, clearly distinguishable from each other. In this case it is not only that each part of the panel translates itself into a separate plate. Besides, whereas the Pompidou edition of 60 proofs was printed from a plate measuring 62 x 46 cm on 75 x 56 cm paper, the edition in homage to Pierre Boulez was printed from a plate measuring 143,5 x 105,5 cm on 178,5 x 119,5 cm paper. A completely different plate must give birth to a different lithograph, even if the subject reproduced is the same. The two versions of each of the three lithographs of *Second version of Triptych 1944* are separate prints from different plates and deserve to have, each of the six, a different number and entry. And they also look, naturally, different, as the fragment photos of the center panel lithograph in the large and small versions –reproduced in pages 12 and 13 of this book– show beyond any doubt. We first reproduced the same fragment, but from the original painting to assist the reader in comparing the two lithographs. It seems clear to us that the large version attains an extreme closeness with the painting. It is only natural, as the lithographers of Art Estampe had in the large version a surface of 15,139 square centimetres to develop the reproduction, whereas in the small version they only had 2,852 cm, i.e, more than five times less space.

Christie's Lot Essay

Francis Bacon's famous first iteration of this subject, *Three Studies for Figures at the Base of a Crucifixion*, circa 1944 (Tate, London) was first exhibited at the end of the Second World War II. Referencing an altarpiece, Bacon has replaced Christ's grieving disciples with three screaming beasts identified as the Eumenides, the vengeful furies of Greek mythology. In the aftermath of war, the painting reflected the horror and depravity of a world seemingly beyond redemption. In 1988 Bacon revisited the subject in paint in *Second Version of Triptych 1944* (Tate, London), this time with a backdrop of blood red. He also authorized two lithographic editions, this almost life-size version created as a homage to the French composer and conductor Pierre Boulez (1925-2016), in a limited edition of thirty, and another version, much reduced in scale, in an edition of sixty. Due to its monumental size, the large version is truly evocative of the power and presence of the painted original. Complete sets are rare to the present market.
September 2016.

Price achieved in Auctions:

Christie's: Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October - 5 November 2013. Lot 23. *Second Version, Triptych 1944 (Large Version)* the set of three lithographs in colours, 1989, on Arches paper, each signed in pencil, numbered 19/30 (there were also 13 hors commerce impressions and 8 artist's proofs), published by Michel Archimbaud for the Librairie Séguier for IRCAM, Centre Pompidou, Paris, the full sheets, in very good condition Image: 1440 x 1063 mm. (each) Paper: 1788 x 1200 mm. (each) (3) Estimate: GBP 20,000 - GBP 30,000 (EUR 22,766 - EUR 34,149)
Price Realised: GBP 25,000

Christie's: Sale 11966 *Prints & Multiples*, London 21 September 2016 Lot 93 *Various Properties*. Francis Bacon (1909-1992) *Second Version, Triptych 1944 (Large Version)*. The complete set of three lithographs in colours, 1989, on Arches wove paper, each

signed in pencil, numbered 1/30 (there were also 13 hors commerce impressions and eight artist's proofs), published by Edition Frédéric Birr and Michel Archimbaud for Librairie Séguier, Paris, with their blindstamp, the full sheets, apparently in very good condition, not examined out of the frames. Image 1435 x 1055 mm. (each). Price realised GBP 56,250 Estimate GBP 30,000 - GBP 50,000

No. : 88

Sabatier :

24

Other

references:

Tacou 26

Type:

Lithograph in
colors

Title:

Deuxième
version du
Triptyque
1944 / Second
version of
Triptych 1944
(Left panel).

Small version

Date: 1989

Publisher:

Michel
Archimbaud
for Librairie
Séguier, for
IRCAM –
Centre
Pompidou

Printer: Art

Estampe,
Paris

Paper:

Vélin
d'Arches

Plate size:

62 x 46 cm

Sheet size:

75 x 56 cm

Print run:

60 proofs numbered in Arabic numbers. All signed bottom right.

For Sale early 2020 at:

Galerie Lelong & Co., 13 rue de Téhéran 75008 Paris - Tél : (33) 1 45 63 13 19

info@galerie-lelong.com

Price achieved in Auctions:

Christie's: Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October - 5 November 2013. Lot 22. Second Version, Triptych 1944 the set of three lithographs in colours, 1989, on Arches paper, each signed in pencil, numbered 31/60 (there were also



23 hors commerce impressions and 8 artist's proofs), published by Michel Archimbaud for Librairie Séguier for IRCAM, Centre Pompidou, Paris, the full sheets, in very good condition Image: 625 x 460 mm. Paper: 755 x 560 mm. (3) Estimate: GBP 15,000 - GBP 20,000 (EUR 17,074.50 - EUR 22,766)

Ketterer Kunst: Sale: 410 *Post War/ Contemporary Art*, Dec. 07. 2013 in Munich Lot 1268. Francis Bacon - Deuxième version du Triptyque 1944, 1989. 3 Lithographs. Sabatier 24. Each signed and numbered. From an edition of 60 copies. On wove paper by Arches (each with truncated watermark). Each ca. 62,2 x 46,2 cm (24,4 x 18,1 in). Sheet: up to 72,6 x 55,3 cm (28,5 x 21,1 in). Printed by Art Estampe, Paris. Published by Michel Archimbaud for Librairie Séguier for IRCAM. Estimate: € 18,000 / \$ 19,800 Sold: € 27,500 / \$ 30.250 (incl. 25% surcharge)

Cornette de Saint Cyr *Estampes et Multiples* Lundi 23 Mars 2015 Lot n° 42 Francis Bacon Deuxième version du Triptyque 1944, 1989 (Sabatier, 24) Deuxième version d'après le triptyque « Three Studies for figures at the base of a Crucifixion » en hommage à son ami Pierre Boulez Ensemble de trois lithographies en couleurs sur Arches Toutes signées et numérotées 9/60 Michel Archimbaud Editeur (Librairie Séguier), Paris Art Estampe Imprimeur, Paris 178,5 x 119,5 cm (chaque) Provenance: - Acquis directement auprès de l'Editeur par l'actuel propriétaire. 20 000 - 30 000 € Résultat: 25 760 €. **Note:** Cornette de Saint Cyr indicated by mistake a sheet size of 178,5 x 119,5 cm, whereas it should have mentioned 75 x 56 cm. We have ascertained that the prints in this lot belonged to the small version.

Phillips: *Evening & Day Editions* London Auction 9 June 2016. Deuxième version du triptyque 1944 (after, Second Version of the Triptych 1944) The complete set of three lithographs in colours, on Arches Infinity paper, with full margins, all I. 62 x 46 cm (24 3/8 x 18 1/8 in.) all S. 75 x 56 cm (29 1/2 x 22 in.) all signed and numbered 9/60 in pencil (there were also 23 hors commerce impressions and 8 artist's proofs), published by Michel Archimbaud for the Librairie Séguier for IRCAM Centre Pompidou, Paris, all framed. Estimate £15,000 - 20,000

Sotheby's *Prints & Multiples*. 4 April 2017 London Lot 144. Francis Bacon. Second version of the Triptych 1944 (Sabatier 24) The complete set, comprising three lithographs printed in colours, 1989, each signed in pencil, numbered 36/60 (total edition includes eight artist's proofs), on Arches wove paper, each framed each image: approx. 622 by 462mm 24 1/2 by 18 1/8 in. each sheet: approx. 724 by 560mm 28 5/8 by 22in. Estimate 15,000 — 20,000 GBP Lot Sold. 21,250 GBP.

Bukowskis: *Contemporary Art & Design 611 Stockholm*. October 23rd. 2018. Lot 317 1084978 Francis Bacon "second version of triptych 1944, (small version)". Triptyche. Each part signed Francis Bacon and numbered 23/60 on verso. Published by Michel Archimbaud for Librairie Séguier for IRCAM, Centre Pompidou, Paris. Executed in 1989. Lithograph in colours on Arches wove paper. I. 62.4 x 46.4 cm per part. Estimate: 150 000 - 200 000 SEK (14 151 - 18 868 EUR). Hammer price: 165 000 SEK

**Complement to
No. : 89-90**

Title: Second
version of
Triptych 1944
(Center panel)

Date: 1988

Catalogue

Raisonné: 44-
01

Type: Oil paint
and acrylic paint
on canvas
inscribed on back
in blue ball-point
pen '2nd Version of
Tryptich [sic]
1944| Francis
Bacon | 1988 |
Center [sic] panel'
top left

Measurements:
198 × 147,5 cm

**Current owner
or museum:** Tate
Gallery, London.
Reference T05858

Provenance:
Presented by the
artist to the Tate
Gallery in 1991.
See under left
panel above for
more details.



No. : 89

Sabatier : 24

Other references:

Tacou 26

Type:
Lithograph in colors

Title:
Deuxième version du Triptyque 1944 / Second

version of Triptych 1944 (Center panel). Large version en hommage à Pierre Boulez

Date: 1989

Publisher:
Edition Frédéric Birr and Michel Archimbaud for Librairie

Séguier, Paris

Printer: Art Estampe, Paris

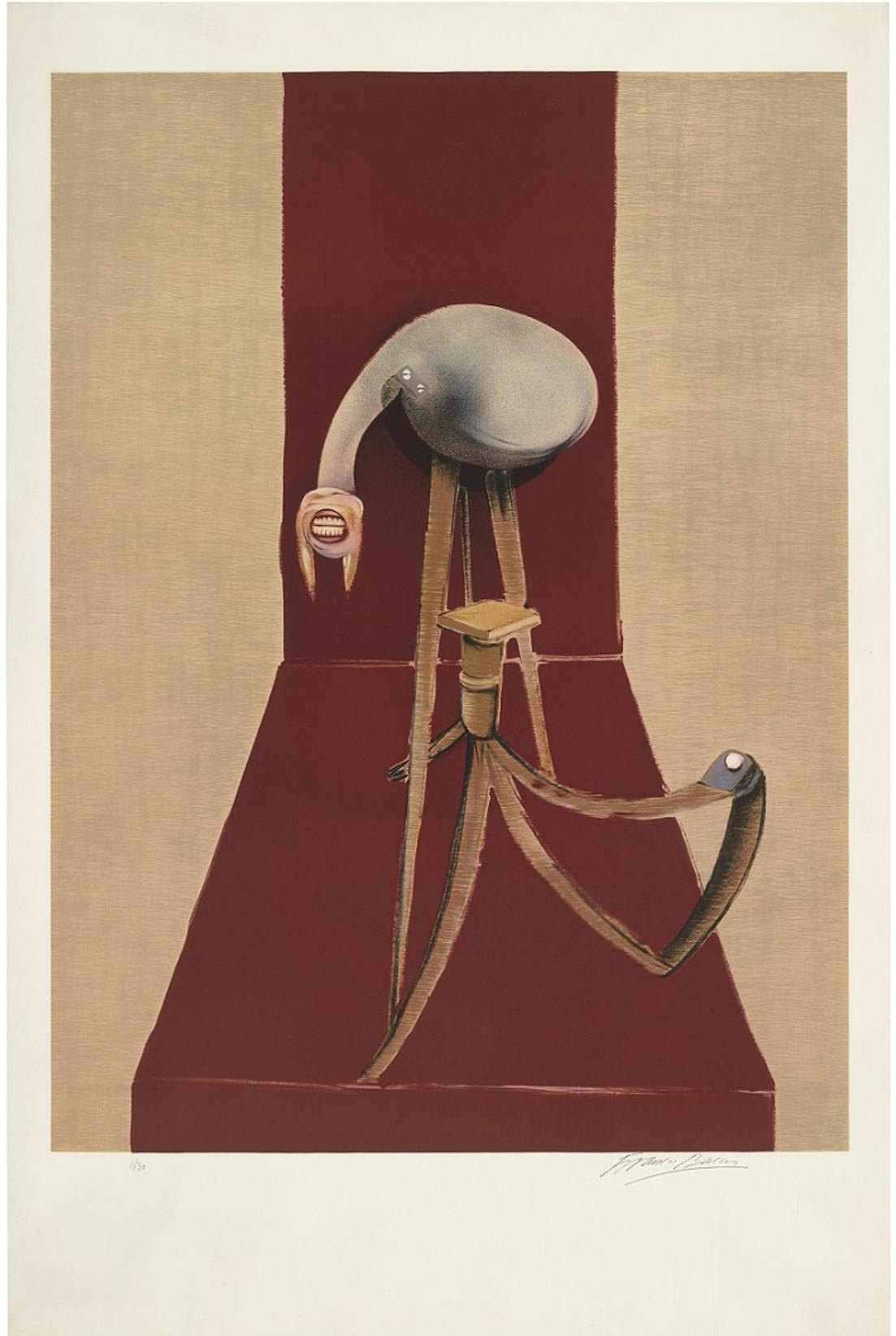
Paper: Vélín d'Arches

Plate size:
143,5 x 105,5 cm

Sheet size:
178,5 x 119,5 cm

Print run: 30 proofs

numbered in Arabic numbers; 13 Hors Commerce proofs and 8 épreuves d'artiste in large format "En



hommage à Pierre Boulez". All signed bottom right.

Price achieved in Auctions:

Christie's: Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October - 5 November 2013. Lot 23. Second Version, Triptych 1944 (Large Version) the set of three lithographs in colours, 1989, on Arches paper, each signed in pencil, numbered 19/30 (there were also 13 hors commerce impressions and 8 artist's proofs), published by Michel Archimbaud for the Librairie Séguier for IRCAM, Centre Pompidou, Paris, the full sheets, in very good condition Image: 1440 x 1063 mm. (each) Paper: 1788 x 1200 mm. (each) (3) Estimate: GBP 20,000 - GBP 30,000 (EUR 22,766 - EUR 34,149) Price Realised: GBP 25,000

Christie's: Sale 11966 *Prints & Multiples*, London 21 September 2016 Lot 93 *Various Properties*. Francis Bacon (1909-1992) Second Version, Triptych 1944 (Large Version). The complete set of three lithographs in colours, 1989, on Arches wove paper, each signed in pencil, numbered 1/30 (there were also 13 hors commerce impressions and eight artist's proofs), published by Edition Frédéric Birr and Michel Archimbaud for Librairie Séguier, Paris, with their blindstamp, the full sheets, apparently in very good condition, not examined out of the frames. Image 1435 x 1055 mm. (each). Price realised GBP 56,250 Estimate GBP 30,000 - GBP 50,000

No. : 90

Sabatier : 24

Other references:

Tacou 26

Type:
Lithograph in colors

Title:
Deuxième version du Triptyque 1944 / Second version of Triptych 1944 (Center panel). Small version

Date: 1989

Publisher:
Michel Archimbaud for Librairie Séguier, for IRCAM – Centre Pompidou

Printer: Art Estampe, Paris

Paper: Vélin d'Arches

Plate size: 62 x 46 cm

Sheet size: 75 x 56 cm

Print run: 60 proofs numbered in Arabic numbers; 23 Hors Commerce proofs and 8 épreuves d'artiste in small format. All signed bottom right.

For Sale early 2020 at:

Galerie Lelong & Co., 13 rue de Téhéran 75008 Paris - Tél : (33) 1 45 63 13 19

info@galerie-lelong.com

Fineartmultiple info@fineartmultiple.com Central Panel, from Second Version of the Triptych 1944, 1989 Lithograph in colors on Arches Wove paper 75.2 x 56 cm (29.6 x



22.1 in) Edition of 60 \$13,500 €11,739 incl. VAT (margin taxed). Estimated Shipping Cost \$518. Art Shipping Insurance \$270 FBA-97-1556285566-X-60 Edition NN of 60

Price achieved in Auctions:

Christie's: Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October - 5 November 2013. Lot 22. Second Version, Triptych 1944 the set of three lithographs in colours, 1989, on Arches paper, each signed in pencil, numbered 31/60 (there were also 23 hors commerce impressions and 8 artist's proofs), published by Michel Archimbaud for Librairie Séguier for IRCAM, Centre Pompidou, Paris, the full sheets, in very good condition Image: 625 x 460 mm. Paper: 755 x 560 mm. (3) Estimate: GBP 15,000 - GBP 20,000 (EUR 17,074.50 - EUR 22,766)

Ketterer Kunst: Sale: 410 *Post War/ Contemporary Art*, Dec. 07. 2013 in Munich Lot 1268. Francis Bacon - Deuxième version du Triptyque 1944, 1989. 3 Lithographs. Sabatier 24. Each signed and numbered. From an edition of 60 copies. On wove paper by Arches (each with truncated watermark). Each ca. 62,2 x 46,2 cm (24,4 x 18,1 in). Sheet: up to 72,6 x 55,3 cm (28,5 x 21,1 in). Printed by Art Estampe, Paris. Published by Michel Archimbaud for Librairie Séguier for IRCAM. Estimate: € 18,000 / \$ 19,800 Sold: € 27,500 / \$ 30.250 (incl. 25% surcharge)

Cornette de Saint Cyr *Estampes et Multiples* Lundi 23 Mars 2015 Lot n° 42 Francis Bacon Deuxième version du Triptyque 1944, 1989 (Sabatier, 24) Deuxième version d'après le triptyque « Three Studies for figures at the base of a Crucifixion » en hommage à son ami Pierre Boulez Ensemble de trois lithographies en couleurs sur Arches Toutes signées et numérotées 9/60 Michel Archimbaud Editeur (Librairie Séguier), Paris Art Estampe Imprimeur, Paris 178,5 x 119,5 cm (chaque) Provenance: - Acquis directement auprès de l'Editeur par l'actuel propriétaire. 20 000 - 30 000 € Résultat: 25 760 €. **Note:** Cornette de Saint Cyr indicated by mistake a sheet size of 178,5 x 119,5 cm, whereas it should have mentioned 75 x 56 cm. We have ascertained that the prints in this lot belonged to the small version.

Phillips: *Evening & Day Editions* London Auction 9 June 2016. Deuxième version du triptyque 1944 (after, Second Version of the Triptych 1944) The complete set of three lithographs in colours, on Arches Infinity paper, with full margins, all I. 62 x 46 cm (24 3/8 x 18 1/8 in.) all S. 75 x 56 cm (29 1/2 x 22 in.) all signed and numbered 9/60 in pencil (there were also 23 hors commerce impressions and 8 artist's proofs), published by Michel Archimbaud for the Librairie Séguier for IRCAM Centre Pompidou, Paris, all framed. Estimate £15,000 - 20,000

Sotheby's *Prints & Multiples*. 4 April 2017 London Lot 144. Francis Bacon. Second version of the Triptych 1944 (Sabatier 24) The complete set, comprising three lithographs printed in colours, 1989, each signed in pencil, numbered 36/60 (total edition includes eight artist's proofs), on Arches wove paper, each framed each image: approx. 622 by 462mm 24 1/2 by 18 1/8 in. each sheet: approx. 724 by 560mm 28 5/8 by 22in. Estimate 15,000 — 20,000 GBP Lot Sold. 21,250 GBP.

Bukowskis: *Contemporary Art & Design 611 Stockholm*. October 23rd. 2018. Lot 317 1084978 Francis Bacon "second version of triptych 1944, (small version)". Triptyche. Each part signed Francis Bacon and numbered 23/60 on verso. Published by Michel Archimbaud for Librairie Séguier for IRCAM, Centre Pompidou, Paris. Executed in 1989. Lithograph in colours on Arches wove paper. I. 62.4 x 46.4 cm per part. Estimate: 150 000 - 200 000 SEK (14 151 - 18 868 EUR). Hammer price: 165 000 SEK

Complement to No. : 91-92

Title: Second version of Triptych 1944 (Right panel)

Date: 1988

Catalogue

Raisonné: 44-01

Type: Oil paint and acrylic paint on canvas inscribed on back in blue ball-point pen '2nd Version of Tryptich [sic] 1944| Francis Bacon | 1988 | Right panel' top left

Measurements: 198 × 147,5 cm

Current owner or museum:

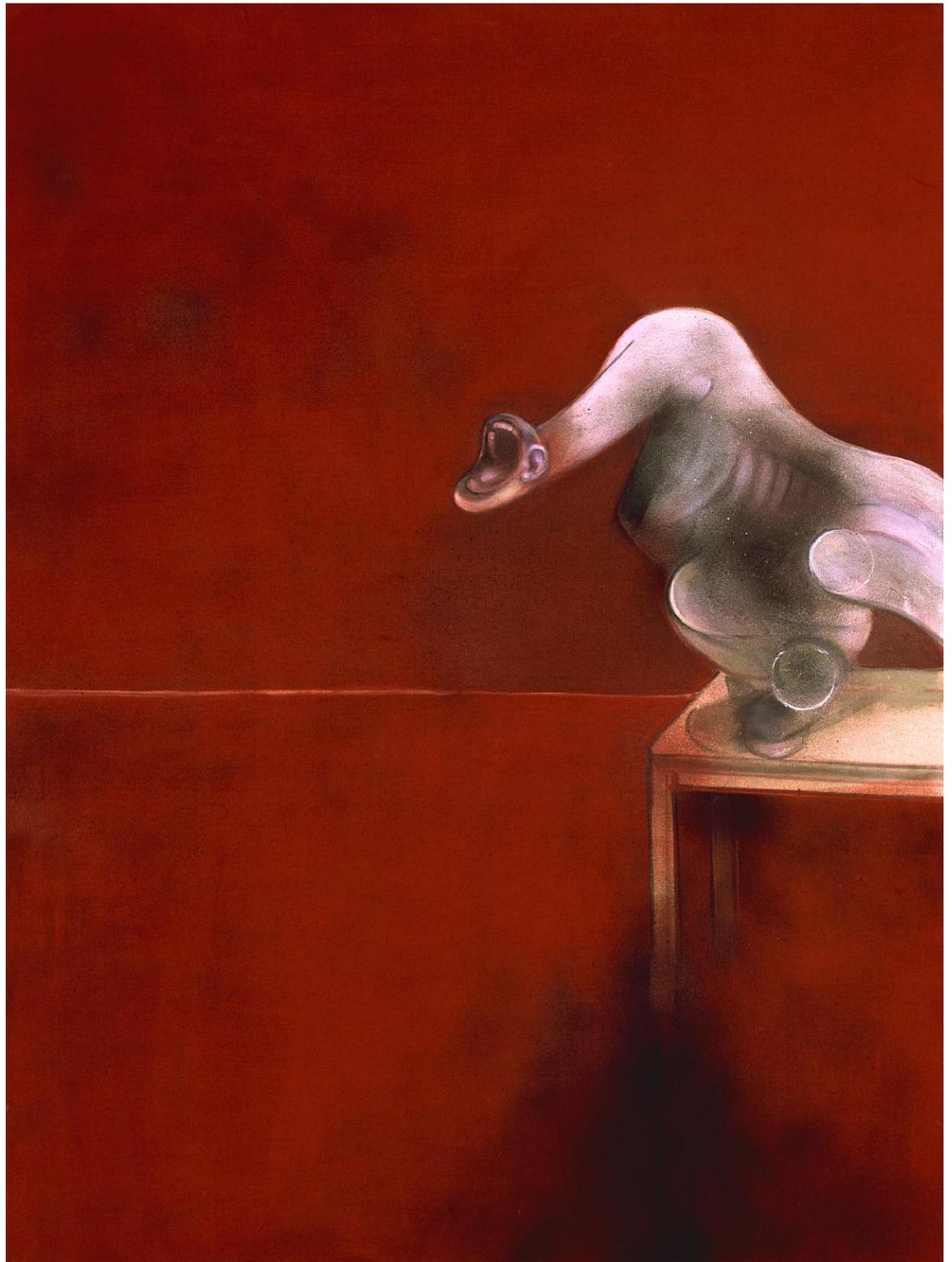
Tate Gallery, London.

Reference T05858

Provenance:

Presented by the artist to the Tate Gallery in 1991

Comment: See under left panel above for more details.



No. : 91

Sabatier : 24

Other references:

Tacou 26

Type: Lithograph
in colors

Title: Deuxième
version du Triptyque
1944 / Second
version of Triptych
1944 (Right panel).

Large version.

Date: 1989

Publisher: Edition
Frédéric Birr and
Michel Archimbaud
for Librairie Séguier,
Paris **Printer:** Art
Estampe, Paris

Paper: Vélin
d'Arches

Plate size: 143,5 x
105,5 cm

Sheet size: 178,5 x
119,5 cm

Print run: 30
proofs numbered in
Arabic numbers; 13
Hors Commerce
proofs and 8
épreuves d'artiste in
large format "En
hommage à Pierre
Boulez". All signed
bottom right.

**Price achieved in
Auctions:**

Christie's: Sale
1024 *Francis Bacon:
The Complete Prints
Online* 22 October -
5 November 2013.
Lot 23. Second

Version, Triptych 1944 (Large Version) the set of three lithographs in colours, 1989, on Arches paper, each signed in pencil, numbered 19/30 (there were also 13 hors commerce impressions and 8 artist's proofs), published by Michel Archimbaud for the Librairie



Séguier for IRCAM, Centre Pompidou, Paris, the full sheets, in very good condition
Image: 1440 x 1063 mm. (each) Paper: 1788 x 1200 mm. (each) (3) Estimate: GBP
20,000 - GBP 30,000 (EUR 22,766 - EUR 34,149)

Price Realised: GBP 25,000

Christie's: Sale 11966 *Prints & Multiples*, London 21 September 2016 Lot 93 *Various Properties*. Francis Bacon (1909-1992) Second Version, Triptych 1944 (Large Version). The complete set of three lithographs in colours, 1989, on Arches wove paper, each signed in pencil, numbered 1/30 (there were also 13 hors commerce impressions and eight artist's proofs), published by Edition Frédéric Birr and Michel Archimbaud for Librairie Séguier, Paris, with their blindstamp, the full sheets, apparently in very good condition, not examined out of the frames. Image 1435 x 1055 mm. (each). Price realised GBP 56,250 Estimate GBP 30,000 - GBP 50,000

No. : 92

Sabatier : 24

Other references:

Tacou 26

Type: Lithograph
in colors

Title: Deuxième
version du

Triptyque 1944 /
Second version of
Triptych 1944
(Right panel).
Small version

Date: 1989

Publisher:

Michel Archimbaud
for Librairie
Séguier, for
IRCAM – Centre
Pompidou (small
format)

Printer: Art
Estampe, Paris

Paper: Vélin
d'Arches

Plate size: 62 x
46 cm

Sheet size: 75 x
56 cm

Print run: 60
proofs numbered in
Arabic numbers; 23
Hors Commerce
proofs and 8
épreuves d'artiste in
small format. All
signed bottom right.

For Sale early

2020 at:

Galerie Lelong & Co., 13 rue de Téhéran 75008 Paris - Tél : (33) 1 45 63 13 19

info@galerie-lelong.com

Price achieved in Auctions:

Christie's: Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October - 5 November 2013. Lot 22. Second Version, Triptych 1944 the set of three lithographs in colours, 1989, on Arches paper, each signed in pencil, numbered 31/60 (there were also 23 hors commerce impressions and 8 artist's proofs), published by Michel Archimbaud



for Librairie Séguier for IRCAM, Centre Pompidou, Paris, the full sheets, in very good condition Image: 625 x 460 mm. Paper: 755 x 560 mm. (3) Estimate: GBP 15,000 - GBP 20,000 (EUR 17,074.50 - EUR 22,766)

Ketterer Kunst: Sale: 410 *Post War/ Contemporary Art*, Dec. 07. 2013 in Munich Lot 1268. Francis Bacon - Deuxième version du Triptyque 1944, 1989. 3 Lithographs. Sabatier 24. Each signed and numbered. From an edition of 60 copies. On wove paper by Arches (each with truncated watermark). Each ca. 62,2 x 46,2 cm (24,4 x 18,1 in). Sheet: up to 72,6 x 55,3 cm (28,5 x 21,1 in). Printed by Art Estampe, Paris. Published by Michel Archimbaud for Librairie Séguier for IRCAM. Estimate: € 18,000 / \$ 19,800 Sold: € 27,500 / \$ 30.250 (incl. 25% surcharge)

Cornette de Saint Cyr *Estampes et Multiples* Lundi 23 Mars 2015 Lot n° 42 Francis Bacon Deuxième version du Triptyque 1944, 1989 (Sabatier, 24) Deuxième version d'après le triptyque « Three Studies for figures at the base of a Crucifixion » en hommage à son ami Pierre Boulez Ensemble de trois lithographies en couleurs sur Arches Toutes signées et numérotées 9/60 Michel Archimbaud Editeur (Librairie Séguier), Paris Art Estampe Imprimeur, Paris 178,5 x 119,5 cm (chaque) Provenance: - Acquis directement auprès de l'Editeur par l'actuel propriétaire. 20 000 - 30 000 € Résultat: 25 760 €. **Note:** Cornette de Saint Cyr indicated by mistake a sheet size of 178,5 x 119,5 cm, whereas it should have mentioned 75 x 56 cm. We have ascertained that the prints in this lot belonged to the small version.

Phillips: *Evening & Day Editions* London Auction 9 June 2016. Deuxième version du triptyque 1944 (after, Second Version of the Triptych 1944) The complete set of three lithographs in colours, on Arches Infinity paper, with full margins, all I. 62 x 46 cm (24 3/8 x 18 1/8 in.) all S. 75 x 56 cm (29 1/2 x 22 in.) all signed and numbered 9/60 in pencil (there were also 23 hors commerce impressions and 8 artist's proofs), published by Michel Archimbaud for the Librairie Séguier for IRCAM Centre Pompidou, Paris, all framed. Estimate £15,000 - 20,000

Sotheby's *Prints & Multiples*. 4 April 2017 London Lot 144. Francis Bacon. Second version of the Triptych 1944 (Sabatier 24) The complete set, comprising three lithographs printed in colours, 1989, each signed in pencil, numbered 36/60 (total edition includes eight artist's proofs), on Arches wove paper, each framed each image: approx. 622 by 462mm 24 1/2 by 18 1/8 in. each sheet: approx. 724 by 560mm 28 5/8 by 22in. Estimate 15,000 — 20,000 GBP Lot Sold. 21,250 GBP.

Bukowskis: *Contemporary Art & Design 611 Stockholm*. October 23rd. 2018. Lot 317 1084978 Francis Bacon "second version of triptych 1944, (small version)". Triptyche. Each part signed Francis Bacon and numbered 23/60 on verso. Published by Michel Archimbaud for Librairie Séguier for IRCAM, Centre Pompidou, Paris. Executed in 1989. Lithograph in colours on Arches wove paper. I. 62.4 x 46.4 cm per part. Estimate: 150 000 - 200 000 SEK (14 151 - 18 868 EUR). Hammer price: 165 000 SEK

Complement to No. : 93-96

Title: Trois études pour un autoportrait / Three Studies for Self-Portrait, 1983

Date: 1983

Catalogue Raisonné: 83-06

Type: Oil on canvas



Measurements: 34.9 x 30.5 cm each painting

Current owner or museum: Honolulu Museum of Art.

Provenance: Credit Line: Gift of Charlotte and Henry B. Clark, Jr., 1983 (5165.1).

Object Number: 5165.1

Description:

Conventional concepts of the terms beautiful and ugly help little in coming to terms with Francis Bacon's art. His concentration on the "brutality of fact," his deliberate deforming and distorting of forms—half magic, half menace—is the method he uses to achieve this desire. Among Bacon's most immediate and compelling works are close-up portraits, small single paintings, diptychs, and triptychs, the subject always a close friend, or as here, himself. In one frontal and two three-quarter or profile views, Bacon records the salient data of his features, but he alters the natural forms, blurring, even obliterating them by dragging a dry brush or rubbing a rag over the surface of the wet paint. The bony substructure and flesh seem to merge and become fluxes or whorls of matter. Although Bacon declares he has no message to deliver, no hidden symbolic meanings, his works evoke a sense of the ephemeral nature of human existence. Exhibitions:

Honolulu Museum of Art

Exhibitions:

Francis Bacon, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., 12 October 1989 - 07 January 1990

Francis Bacon, Los Angeles County Museum of Art, Los Angeles, 11 February 1990 - 29 April 1990

Francis Bacon, Museum of Modern Art, New York, 24 May 1990 - 28 August 1990 (52)

L'última Mirada, Museo d'Arte Contemporani De Barcelona, Barcelona, 16 October 1997 - 06 January 1998 (unnum.)

Francis Bacon: A Retrospective, Yale Centre for British Art, New Haven, 25 January 1999 - 21 March 1999; Minneapolis Institute of the Arts, Minneapolis, 08 April 1999 - 27 May 1999; The Fine Arts Museums of San Francisco, San Francisco, 13 June 1999 - 02 August 1999 (ex-cat.)

Decades of Abstraction, Honolulu Academy of Arts, Honolulu, 02 October 2008 - 18 October 2009

Anxiety's Edge, Honolulu Academy of Arts, Honolulu, 16 September 2011 - 21 October 2012

Selected Literature:

Hugh M. Davies, Sally Yard, Francis Bacon, Modern Masters series (New York: Abbeville Press, 1986). ill. No. 85, pp. 86-87

Francis Bacon (59 works), Washington, D.C.: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution 12 Oct. 1989-7 Jan. 1990; Los Angeles: Los Angeles County Museum of Art 11 Feb. 1990-29 Apr. 1990; New York: Museum of Modern Art 24 May. 1990-28 Aug. 1990; exh cat. (Washington: The Smithsonian Institution, London: Thames & Hudson, 1990). ill. No. 52, unpagged

Francis Bacon 1909–1992: Small Portrait Studies London: Marlborough Fine Art Ltd 21 Oct. 1993-3 Dec. 1993; exh cat. (London: Marlborough Fine Art Ltd, 1993). . ill. unpagged (b&w)

Milan Kundera, France Borel, Bacon: Portraits and Self-Portraits, trans. by Ruth Taylor (text by France Borel and Chronology) and Linda Asher (text by Milan Kundera) (London and New York: Thames & Hudson, 1996). ill. pp. 161, 162 (left panel), 163 (centre panel)

Bruno Sabatier, Francis Bacon: Œuvre graphique - The graphic work: Catalogue raisonné (Paris: JSC Modern Art Gallery, 2012). p. 88

Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). pp. 22, 1000, 1272-1274, 1380; ill. pp. 1272-1273, 1275 (centre panel, detail)

No. : 93, 94, 95

Sabatier : 26

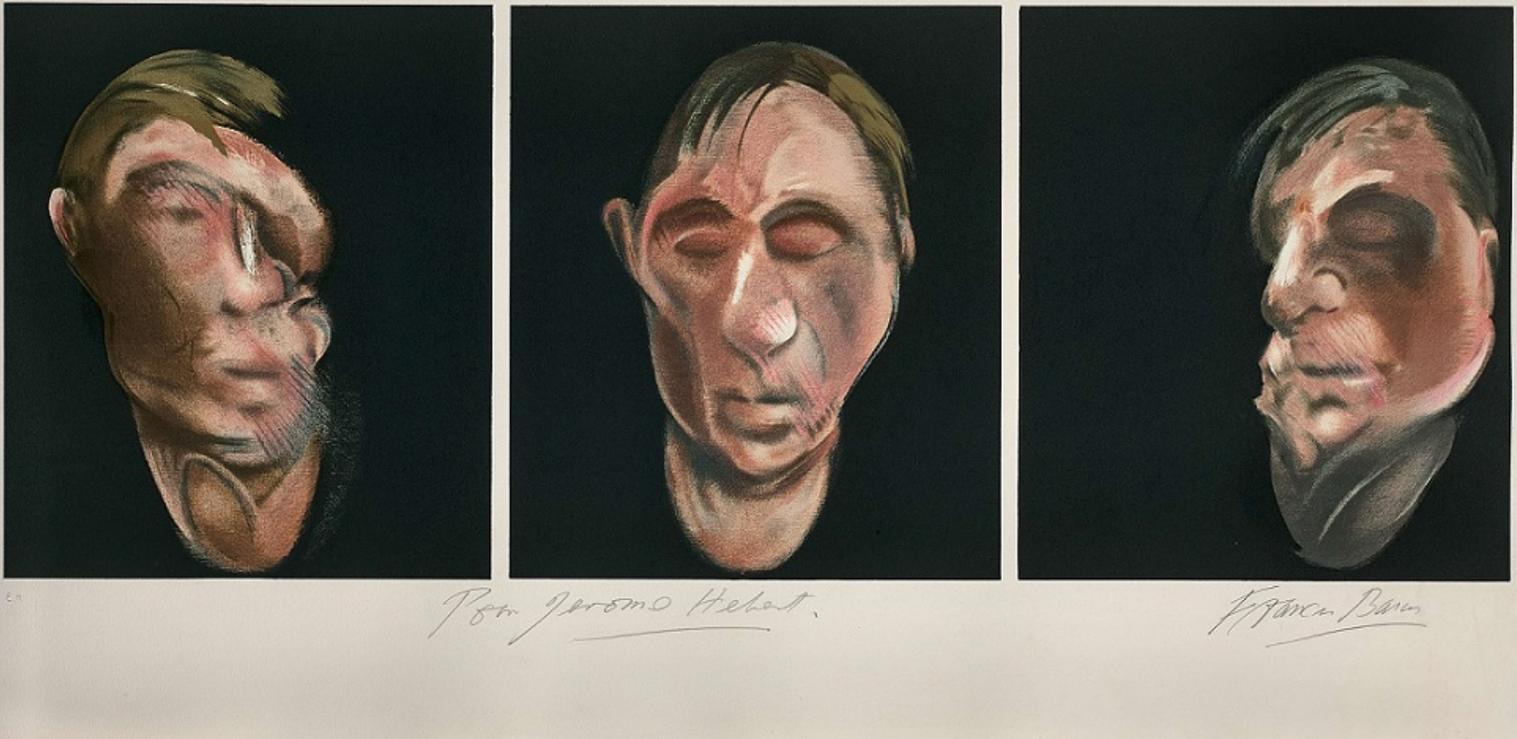
Other references: Alexandre Tacou 28

Type: 3 Lithographs in colors printed in one sheet

Title: Trois études pour un autoportrait / Three Studies for Self Portrait 1983

Date: 1990

Publisher: Michel Archimbaud for Librairie Séguier, for IRCAM – Centre Pompidou



Printer: Air Estampe, Paris

Paper: Vélín d'Arches

Plate size: 33,5 x 28,5 cm each of the three plates

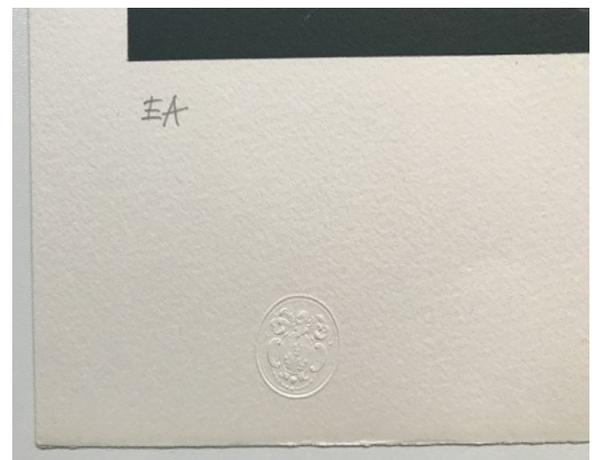
Sheet size: 93,7 x 51,7 cm

Print run: 60 proofs numbered in Arabic numbers; unknown number of Hors Commerce proofs and épreuves d'artiste. All signed bottom right. With dry stamp on the bottom left.

For sale early 2020 at:

Van der Vorst Art in Zeist (Netherlands), near Utrecht and Amsterdam open by appointment.

info@vandervorst-art.com. Francis Bacon- Trois études pour un autoportrait (after, Three Studies for a Self-Portrait 1983). Three lithographs in colours, on a



single sheet of Arches paper, with margins, 1990. Image size (3x) 33.8 x 28.8 cm (13 1/4 x 11 3/8 in.) Paper size: 52 x 93.8 cm (20 1/2 x 36 7/8 in.) Signed and inscribed 'E.A.' in pencil (an artist's proof aside from the edition of 60), published by Michel Archimbaud for the Libraire Séguier, Paris (With blindstamp). Catalogue: Bruno Sabatier 26, Alexandre Tacou 28

Price achieved in Auctions:

Ketterer Kunst: Sale: 351 *Post War*, June 20. 2009 in Munich Lot 172. Francis Bacon Three Studies for Self Portrait 1983. Lithograph in colors. Signed and numbered 35 /60. On wove paper. Each 33,8 x 88,7 cm (13,3 x 34,9 in). Sheet: 51,7 x 93,7 cm (20,3 x 36,8 in). Released by IRCAM for the Centre Pompidou, Paris. [JS]. In very good condition. Lower left corner with isolated handling creases. Estimate: € 14,000 / \$ 15,400. Sold: € 18,666 / \$ 20.532 (incl. 22% surcharge)

Christie's Sale 1024 Francis Bacon: The Complete Prints Online 22 October-5 November 2013. Lot 25. Three Studies for a Self-Portrait. lithograph in colours, 1990, on Arches paper, signed in pencil, inscribed 'H.C', an hors commerce impression aside from the edition of 60, published by Michel Archimbaud for the Libraire Séguier, Paris, the full sheet, in good condition Image: 340 x 290 mm. Paper: 520 x 940 mm. Estimate: GBP 10,000 - GBP 15,000 (EUR 11,383 - EUR 17,074.50) Price Realised: GBP 13,750

Phillips: Evening & Day Editions London Auction 11 June 2015 . Trois études pour un autoportrait (Three Studies for a Self-Portrait) Bruno Sabatier 26. Three lithographs in colours, on a single sheet of Arches paper, with full margins, all I. 33.9 x 28.9 cm (13 3/8 x 11 3/8 in.) S. 51.5 x 93.5 cm (20 1/4 x 36 3/4 in.) signed and numbered 46/60 in pencil (there were also a number of artist's proofs), published by Michel Archimbaud for the Libraire Séguier, Paris, framed. Estimate £15,000 - 20,000 Sold For £18,750

Christie's Sale 15980 Contemporary Edition New York 28 February 2018. Lot 28 Francis Bacon (1909-1992) Trois études pour un autoportrait. lithograph in colors, on wove paper, 1983, signed in pencil, numbered 59/60, published by Michel Archimbaud, Paris, with full margins, the sheet laid down, framed. Image: 13 3/8 x 35 in. (340 x 889 mm.) Sheet: 20 1/2 x 37 in. (521 x 940 mm.). Price realised USD 30,000 Estimate USD 15,000 - USD 20,000

Artcurial: Sale: 3876 *Limited Edition* - 19 november 2018 /Lot 82 Francis BACON 1909 - 1992 Trois études pour un autoportrait – 1991 Lithographie en couleurs Signée, justifiée "EA" et dédicacée "Pour Jerome Hebert". Lithograph in colors; signed , inscribed and dedicated h: 94 w: 52 cm Bibliographie : Sabatier 26 Estimation 10 000 - 15 000 € Sold 18,200 € including buyer's fees and taxes.

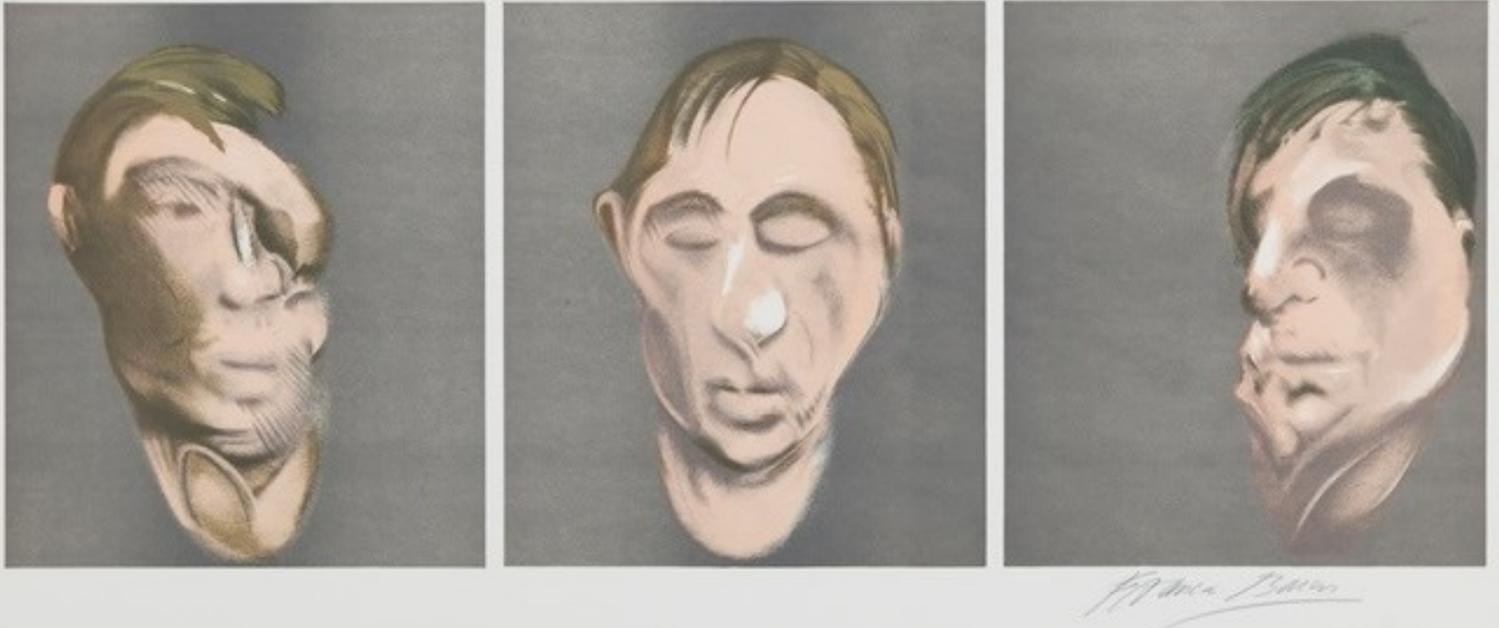
No. : 96

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: 3 Lithographs in colors printed in one sheet

Title: Trois études pour un autoportrait / Three Studies for Self Portrait 1983 (lighter variant)



Date: 1990

Publisher: Michel Archimbaud for Librairie Séguier, for IRCAM – Centre Pompidou

Printer: Air Estampe, Paris

Paper: Vélín d'Arches

Plate size: 33,5 x 28,5 cm each of the three plates

Sheet size: 93,7 x 51,7 cm

Print run: Unknown number of proofs of this lighter variant

Comment: This lithograph was on sale early 2020 at Guy Hepner Gallery, 520 W 27th Street, Suite 303 New York, NY 10001 (info@guyhepner.com)

Complement to No. : 97

Title: Study for Portrait II (after the Life Mask of William Blake)

Date: January 1955



Catalogue Raisonné: 55-02; Alley 93

Type: Oil paint on canvas

Measurements: 61 x 50,8 cm

Current owner or museum: Tate Britain, London. Reference T02414

Provenance:

Purchased from the artist through the Hanover Gallery, London by Lady Caroline Citkowitz (later Lady Caroline Lowell) 1955

Purchased from Lady Caroline Lowell through the Mayor Gallery, London; (Grant in Aid) 1979

Comment: This is one of a series based on the life mask of poet and painter William Blake. Bacon first saw the mask at the National Portrait Gallery in London, but he also used photographs and, at some point, he even acquired a cast of it. His response to the source is typical of his preference for a mediated image of the body. The painting is more complex than it seems: it is built up with delicate layers of paint against a rich black ground. One commentator wrote, 'broad strokes of pink and mauve, with which Bacon establishes an equivocation between waxen mask and human flesh, drag pain and loneliness and imperturbable spirit in their wake'.

Gallery label, May 2007

Tate's essay:

In 1955-6, Bacon made a series of five works, all showing a head set against a dark background, of which Study for Portrait II (after the Life Mask of William Blake) is the second. Close inspection reveals a studied accumulation of layers which belies the apparently simple technique. A coat of black was first laid over the canvas of Study for Portrait II before the form of the head was worked out in purples, greens, blues and pinks overlaid with white. The colours are strongest where they coincide with the shadowy drawing of form, and the whole effect establishes an equivalent in paint of the layering of the flesh on the bone structure. The forms - such as the broad mouth and the line of the closed eyelids - were made with small gestural marks, but the final working of the head involved a dragging of paint, especially down from the nose and the neck. The black background was re-painted as a final stage, with the lower part moving towards green and the upper part towards a purplish-blue. The off-centre position of the head, which sets it apart from the rest of the series, was balanced compositionally by the introduction of a barely perceptible 'space-frame'.

Many of the qualities apparent in the composition and technique of the series to which Study for Portrait II belongs were characteristic of Bacon's contemporary portraits. He had made a personal theme of the head whose features disintegrate in a veil of paint and, by the time of such works as Study for a Head, 1952 (private collection), these acquired the focal scream and defining perspectival frame which became Bacon's most publicly recognised devices. Physical isolation was interpreted as indicative of existential estrangement, and a psychological tension was readily perceived in such images as the sequence of laughing, screaming and despairing men in suits in the triptych Three Studies of the Human Head, 1953 (private collection). It may be significant that in that year Bacon contributed an unidentifiable work (listed as Laughing Man) to a collective exhibition, the title of which - Wonder & Horror of the Human Head - was explained by Herbert Read in terms of the simultaneous dominance and vulnerability of the head. Bacon appeared to fix upon this dichotomy in his heads, to which the works derived from the mask of William Blake brought the added mystery of closed eyes.

Bacon was of the generation of British artists who witnessed the inter-war reassessment of the work of William Blake. There was a spate of publications, by such scholars as Geoffrey Keynes, and an influx of work into public collections including the British

Museum and the Tate Gallery (especially through the bequest of W. Graham Robertson in 1939 and 1949); in 1951, an exhibition of The Tempera Paintings of William Blake was held by the Arts Council. In the pre-war and wartime years Bacon's contemporaries, such as Read and Graham Sutherland, saw Blake as the exemplar of a visionary tradition in British art, but Bacon himself was later reported to have 'a great admiration for Blake's poetry, [while] he dislikes his paintings'. It was through outside encouragement that he settled on the artist's head as a subject. Significantly, he first showed two (or possibly three) of the series simply as Study for a Portrait, but the source was immediately identified by critics and subsequently became part of the familiar title. The impetus for making the works has been recounted by Ronald Alley. His assessment appeared after the painting had been loaned to the Tate Gallery during 1957-9 and was republished, with minor variations, when the work was acquired by the Gallery; it has subsequently been closely paraphrased by others (without acknowledgement). Alley stated that the theme 'was suggested to Bacon by a young composer, Gerard Schurmann, who had set some of Blake's poems to music and who asked him to design a cover for his song cycle. He took Bacon to the National Portrait Gallery to see the plaster cast made after J.S. Deville's famous life mask of William Blake of 1823'. Schurmann's reproduction was abandoned, but Bacon paintings were made with the benefit of return visits to the Gallery and 'several photographs ... (showing it isolated against a dark background)'. It should be added that an undated photograph shows that Bacon also had a cast of the mask in his living room. That the plaster was taken from life (when Blake was sixty-six) distinguishes it from comparable death-masks of the famous both in its function as memorial and in the sense of vitality. Significantly for Bacon's interests, the life-cast served a role in fixing appearance which was to be occupied by photography. The intervening stage between Bacon's experience and the source itself was typical of his technique of using photography to bring 'other implications' to his subject. It also allowed him to work away from his usual London studio. According to Alley, the first three of the five surviving works (including the Tate's version) were painted in January 1955 in the Imperial Hotel at Henley-on-Thames; Bacon had been drawn to Henley because of his violent affair with Peter Lacey who lived nearby. Without altering the allotted order, Alley noted that Schurmann believed the Tate's canvas to be the first of the group. The fourth painting was 'probably executed a few weeks later'. The first three were included as part of Bacon's contribution to a three man show (with William Scott and Graham Sutherland) at the Hanover Gallery that summer. The smaller fifth painting was made in the following year; two others were destroyed by the painter. Although varying in the looseness with which the paint is applied, the series uniformly set the pale head against a dark background. All but the fourth concentrate upon the left side of the mask, a view presumably dictated by the photographs. One critic would remark on the accuracy of the rendition: 'The mask itself presents a powerful image to which Mr Bacon's not very considerable alterations and distortions do not add very much'. However, direct comparison with the Life Mask shows how Bacon consistently elongated the face, with the effect of enlarging the (closed) eyes at the expense of the dome of the head, and emphasised the underlying bone structure; the neck was also suggested where it hardly exists in the plaster. The morbidly skull-like result may be compared to the searching masses of Alberto Giacometti's sculpted heads of the same period.

In his enthusiastic reception of the first three of Bacon's series, Robert Melville used dramatic language in identifying 'a self-sufficient painterly substance' in which 'broad strokes of pink and mauve, with which he establishes an equivocation between waxen mask and human flesh, drag pain and loneliness and imperturbable spirit in their wake'. Subsequent commentators have interpreted the disembodied mask in relation to qualities perceived in Blake. In a speculative addition to his original assessment, Ronald Alley wrote of the 'ectoplasmic quality of an apparition', noting: 'The expression, with the closed eyes, suggests a tremendous inward concentration and imaginative power: a true spiritual portrait, one feels of this great visionary poet and painter.' More recently, a critic has described the series as a record of 'human complexity' and a celebration of 'the physiognomy of the visionary poet'. Given the circumstances, it may be debatable whether Bacon was concerned with such a 'visionary' reputation or whether he was drawn to the peculiarities of the isolation of a moment in an individual's existence as enacted in his contemporary portraits.

In preference to the literal and literary interpretations, a number of commentators have located the series within Bacon's current concerns. David Boxer has related the closed eyes to the recurrence of blind or blindfolded figures in Bacon's oeuvre. More complex psychological and phenomenological readings have been posited. While still relying upon the identification of Blake's head as the source, Ernst van Alphen explored the notion that the paintings do not 'represent the life mask as an index of life, but as an icon of death' even as they contain details 'that a death mask lacks'. Thus, he added: 'All these attributes seem to make it signify as a non-death-mask. The index of death is no longer the imprint of the face in the wax of the mask, based on spatial contiguity. Instead the index is now temporal; after death, there is life again ... The imprint of life is indistinct from the ghost of death.' In van Alphen's assessment this paradox is bound up with Bacon's rejection of representation and narrative: 'If there is life in representation, it is not in the represented object but in the act of representation.'

For his part, Gilles Deleuze reflected on the skull-like head of Blake in his discussion of 'meat and the spirit'. He asked rhetorically: 'can one really say exactly the same thing about both meat and the head, namely that this is the zone of objective indecision in man and animal? ... According to Bacon, there is no death's head. The head is boneless, not bony. Yet it is firm and not at all soft.' Citing Bacon's comments upon the similarities between the Crucifixion and butchered carcasses, Deleuze perceived an increasing convergence between head and meat, especially in the locus of the scream which is 'the whole body's response to the immense pity that meat provokes.' This scream was the hallmark of Bacon's contemporary works; in the Blake heads it is replaced by a suppressed grimace. This seems to distinguish the morbid life mask of the dead painter-poet from the apparent anxieties of his own contemporaries.

Matthew Gale
Tate Gallery
February 1999

Exhibitions:

Bacon, Scott, Sutherland, Hanover Gallery, London June-July 1955 (4, as 'Study for Portrait')

On long-term loan to the, Tate Gallery, London, October 1957 - January 1959

- Francis Bacon, Tate Gallery, London, May-July 1962 (44), Kunsthalle, Mannheim, July-Aug. (35), Galleria Civica d'Arte Moderna, Turin, Sept.-Oct. (39, repr.), Kunsthaus, Zurich, Oct.-Nov. (33), Stedelijk Museum, Amsterdam, Jan.-Feb. 1963 (29)
- Francis Bacon, Solomon R. Guggenheim Museum, New York, Oct. 1963-Jan. 1964, Art Institute of Chicago, Jan.-Feb. 1964 (31, repr. p.51)
- Francis Bacon, Galeries nationales du Grand Palais, Paris, Oct. 1971-Jan. 1972, Kunsthalle, Dusseldorf, March-May (22, repr. p.106)
- La Délirante: Revue de poésie, Centre Georges Pompidou, Musée national d'Art Moderne, Paris, Sept. 1982-Jan. 1983 (50, repr. p.11)
- Francis Bacon: Paintings 1945-1982, National Museum of Modern Art, Tokyo, June-Aug. 1983, National Museum of Modern Art, Kyoto, Sept.-Oct., Aichi Prefectural Art Gallery, Nagoya, Nov. (11, repr. in col. p.39)
- Francis Bacon, Tate Gallery, London, May-Aug. 1985, Staatsgalerie, Stuttgart, Oct. 1985-Jan. 1986, Nationalgalerie, Berlin, Feb.-Mar. 1986 (27, repr. in col.)
- Francis Bacon, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C., Oct. 1989-Jan. 1990, Los Angeles County Museum of Art, Feb.-April, Francis Bacon, Museum of Modern Art, New York, 24 May 1990 - 28 August 1990 (18)
- À visage découvert', Fondation Cartier, Jouy-en-Josas, June-Oct. 1992 (no catalogue found)
- Francis Bacon: Figurabile, Museo Correr, Venice, June-Oct. 1993 (12, repr. in col. p.42)
- Menschenbilder Figur in Zeiten der Abstraktion, Kunsthalle, Mannheim, Oct. 1998 - Jan. 1999 (no number, repr. in col. p.162)
- Francis Bacon, Gemeentemuseum Den Haag, Den Haag, 27 January 2001 - 13 May 2001 (unnum.)
- Francis Bacon, Millennium Galleries, Sheffield, 21 July 2001 - 23 September 2001 (no detailed cat.)
- Portraits and Heads (2005), Scottish National Gallery of Modern Art, Edinburgh, 04 June 2005 - 04 September 2005 (15)
- Francis Bacon: The Portraits, Hamburger Kunsthalle, Hamburg, 13 October 2005 - 15 January 2006 (13)
- Francis Bacon: Tate Centennial (2008-9), Tate Britain, London, 11 September 2008 - 04 January 2009
- Francis Bacon: Prado Centennial (2009), Museo Nacional del Prado, Madrid, 03 February 2009 - 19 April 2009
- Francis Bacon, Metropolitan Museum of Art, New York, 18 May 2009 - 16 August 2009 (unnum.)
- A Terrible Beauty (2009-10), Dublin City Gallery The Hugh Lane, Dublin, 28 October 2009 - 07 March 2010 (9)
- Francis Bacon: In Camera, Compton Verney, Compton Verney, 27 March 2010 - 20 July 2010 (no cat.)
- Selected Literature:**
- Alan Clutton-Brock, 'Round the London Galleries', Listener, vol.54, no.1375, 7 July 1955, p.30
- Robert Melville, 'Exhibitions', Architectural Review, vol.118, no.705, Sept. 1955, p.189, repr.

- Ronald Alley, *Francis Bacon: Catalogue Raisonné and Documentation*, London 1964, p.92, repr. p.93, no.93 (col.)
- Alexander Duckers, *Francis Bacon: "Painting 1946"*, Stuttgart 1971, p.16, repr. between pp.16 and 17, pl.5
- Tate Gallery Report 1978-80, London 1980, p.39, repr. (col.)
- Gilles Deleuze, *Francis Bacon: logique de la sensation*, Paris 1981, p.21, pl.48
- Tate Gallery Acquisitions 1978-80, London 1981, pp.58-9
- John W. Nixon, 'Francis Bacon: Paintings 1959-1979; Opposites and Structural Rationalism', unpublished Ph.D thesis, University of Ulster, Belfast 1986, p.570 (no.93)
- Ernst van Alphen, *Francis Bacon and the Loss of Self*, London 1992, pp.104-6, repr. p.105, pl.57
- Andrew Sinclair, *Francis Bacon: His Life and Violent Times*, London 1993, p.131
- Philippe Dagen, *Francis Bacon*, Paris 1996, p.96, repr. p.23, pl.12 (col.)
- Michael Peppiatt, *Francis Bacon: Anatomy of an Enigma*, London 1996, p.164
- Inge Herold, 'Das Bild des Menschen', in *Menschenbilder Figur in Zeiten der Abstraktion*, exh. cat., Kunsthalle, Mannheim 1998, p.140
- Reproduced:**
- John Russell, *Francis Bacon*, London 1964, [p.20]
- Lorenza Trucchi, *Francis Bacon*, Milan 1975, trans. John Shepley, London and New York 1976, pl.44 (in col.)
- Marius Van Beek, 'Dat Weergalozze Rood Van Francis Bacon', *Kunst Beeld*, yr 9, no.9, July-Aug. 1985, p.6
- Ronald Paulson, *Figure and Abstraction in Contemporary Painting*, New Brunswick and London 1990, p.198
- Paul Bailey, 'Imaginable Furies', *Modern Painters*, vol.6, no.3, summer/autumn 1993, p.21

No. : 97

Sabatier : 27

Other references:

Alexandre Tacou
29

Type:

Lithograph in
colours

Title: Masque
mortuaire de
William Blake
(after Study of
Portrait based on
The Life Mask of
William Blake,
1955)

Date: 1991

Publisher:

Michel
Archimbaud for
the Librairie
Séguier, Paris

Printer: Art
Estampe, Paris

Paper: Vélín de
Rives BFK

Plate size: 60 x
50.2 cm

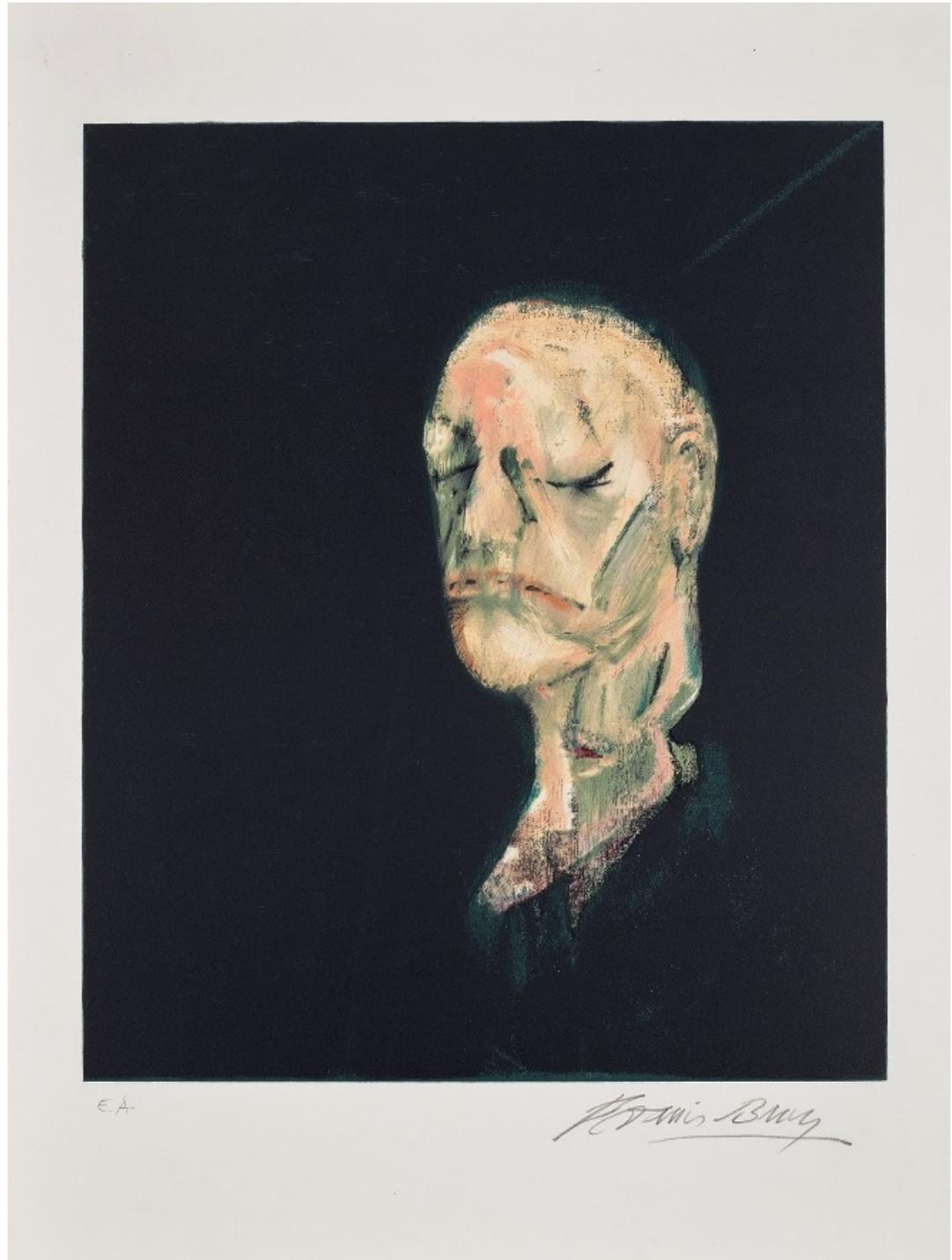
Sheet size: 80 x
60 cm

Print run: 60
proofs numbered
in Arabic numbers;
unknown number
of Hors

Commerce proofs
and épreuves
d'artiste. All signed
bottom right. With
dry stamp on the
bottom left.

For sale early 2020 at:

Winwood Gallery Fine Art. Zeedijk 644, 8300 Knokke-Heist, Belgium Tel - (0)471 48
84 65 info@winwoodgallery.com. Masque mortuaire de William Blake (1991) 80.0 X
60.0 cm



Framed. After 'Study of portrait on The life mask of William Blake', 1955. Lithograph on Rives paper.

Signed and numbered from the edition of 60. Edition of 60 + few HC and EA. Published by Michel Archimbaud for the Librairie Séguier, Paris. Printed by Art Estampe, Paris. With dry stamp on the bottom left.

Price achieved in Auctions:

Christie's Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October-5 November 2013. Lot 26, Study of Portrait after the Life Mask of William Blake. lithograph in colours, 1991, on Rives paper, signed in pencil, inscribed 'E.A.', an artist's proof aside from the edition of 60, published by Michael Archimbaud for the Librairie Séguier, Paris, the full sheet, in very good condition Image: 600 x 500 mm. Paper: 800 x 600 mm. Estimate: GBP 8,000 - GBP 12,000 (EUR 9,106.40 - EUR 13,659.60)

Artcurial: Sale 2488 *Limited Edition* - 20 may 2014. Lot 123 Francis Bacon (1909-1992) Portrait de William Blake - circa 1985 Lithographie en couleurs. Signée et numérotée 8/60 66,5 x 54,5 cm (à vue) – encadrée. Tacou 29 - Sabatier 27. Lithograph in colors ; signed and numbered. h: 66,50 w: 54,50 cm Estimation 6 000 - 8 000 € Sold 10,400 € including buyer's fees and taxes.

Piasa: Masters 2 : *Estampes, Livres Illustrés et Multiples du XXe Siècle, dont une collection privée d'œuvres de Sonia Delaunay*- Date et lieu de la vente: jeudi 26 avril 2018 à 15:00 118 rue du Faubourg Saint-Honoré 75008 Paris. Lithographie en couleurs, signée (60 épreuves numérotées) 80 × 60 cm – encadrée Très bon état Sabatier 27 Prix: 11700 €

Phillips: Evening & Day Editions London Auction 12 September 2019. Masque mortuaire de William Blake (after Study of Portrait based on The Life Mask of William Blake, 1955) 1991. Lithograph in colours, on BFK Rives paper, with full margins. I. 60 x 50.2 cm (23 5/8 x 19 3/4 in.) S. 80 x 60 cm (31 1/2 x 23 5/8 in.) Signed and annotated 'E.A.' in pencil (an artist's proof, the edition was 60), published by Michel Archimbaud for the Librairie Séguier, Paris, unframed. Estimate £5,000 - 7,000 Sold For £11,875

10.5 Other printers / publishers

Complement to No. : 98

Title: Second version of 'Painting' 1946, Museum of Modern Art, New York

Date: 1971

Catalogue Raisonné:
71-01

Type: Oil on canvas

Measurements: 198 x
147.5 cm

**Current owner or
museum:** Museum
Ludwig, Cologne

Exhibitions:

Francis Bacon, Galeries
nationales du Grand
Palais, Paris, 26 October
1971 - 10 January 1972

Francis Bacon,
Kunsthalle, Düsseldorf,
07 March 1972 - 07 May
1972 (104)

Francis Bacon, Tate,
London (1985), Tate
Gallery, London, 22 May
1985 - 18 August 1985

Francis Bacon,
Staatsgalerie, Stuttgart,
19 October 1985 - 05
January 1986

Francis Bacon,
Nationalgalerie, Berlin,
07 February 1986 - 31
March 1986 (74)

Francis Bacon, Louisiana
Museum of Modern Art ,
Humblebæk, 23 January
1998 - 26 April 1998 (24)

*Francis Bacon: The
Violence of the Real*,

K20 Kunstsammlung Nordrhein-Westfalen , Düsseldorf, 16 September 2006 - 07 January 2007 (54) (as 'Painting 1946 (Second Version)')

Selected Literature:

Francis Bacon (108 works), Paris: Galeries nationales du Grand Palais 26 Oct. 1971-10 Jan. 1972; Düsseldorf: Kunsthalle 7 Mar. 1972-7 May. 1972; exh cat. (Paris: Centre national d'art contemporain, 1971). p. 54; ill. No. 104, p. 96



Lorenza Trucchi, Francis Bacon, trans. by John Shepley (London: Thames & Hudson, New York: Harry N. Abrams, 1976). ill. No. 147, unpagged

Michel Leiris, Francis Bacon: Full Face and in Profile, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). ill. No. 74, unpagged

José Maria Faerna, Bacon, trans. by Wayne Finke, Great Modern Masters (New York: Harry N. Abrams, 1995). ill. No. 28, p. 31

Wieland Schmied, Francis Bacon: Commitment and Conflict, trans. by John Ormrod (Munich and New York: Prestel-Verlag, 1996). ill. No. 5, p. 35

Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). pp. 962, 966, 970, 990, 1130; ill. p. 963 Oil on canvas

Right: First version of *Painting 1946*

Comment: *Painting (1946)* was the first Bacon painting to have a major success in the continent, and after *Three Studies for Figures at the Base of a Crucifixion* of 1944 it was his second major achievement. It was shown in several group shows including the *Exposition internationale d'art moderne* (18 November – 28 December 1946) at the Musée National d'Art Moderne, Paris.

In 1948, *Painting (1946)* was sold the Museum of Modern Art (MoMA) in New York for £240. Bacon wrote to Sutherland asking that he apply fixative to the patches of pastel on *Painting (1946)* before it was shipped to New York. The work is now too fragile to be moved from MoMA, which may have prompted Bacon .



No. : 98

Sabatier : 31

Other references: Alexandre Tacou 1

Type:
Offset
lithograph in
colours

Title:
Second
version of
Painting 1946

Date: 1971

Publisher:
Städtische
Kunsthalle,
Düsseldorf

Printer:
Unknown

Paper:
Vélin
d'Arches

Plate size:
81 x 59 cm

Sheet size:
81 x 59 cm

Print run:
150 proofs
numbered in
Arabic
numbers
signed in felt-
tip pen on
bottom left;
no known
Hors

Commerce
proofs or
épreuves
d'artiste.

Comment:
Created in the
immediate
aftermath of



World War II, Painting was an oblique but damning image of an anonymous public figure. Half-obscured by an umbrella, he is dressed in a formal manner with a bowler hat resting on his knee like the politicians of the day. But his sinister grimace suggest a deep

brutality beneath his proper exterior. The sense of menace is accentuated by glaring colors and the cow carcasses suspended in a cruciform behind him, a motif drawn from Bacon's childhood fascination with butcher shops, but also a possible reference to Old Master treatments of the same subject.

The image is one of the Artist's most iconic and Bacon himself described the work as his most unconscious. The original of Painting, 1946, hangs in the Museum of Modern Art (MOMA) in New York.

Morgan O'Driscoll Auctions

Price achieved in Auctions:

Bukowskis: Modern + contemporary , Helsinki F164 , November 12, 2012. Lot 559 297369 Francis Bacon (1909-1992) "second version of painting 1946". Francis Bacon, "second version of painting 1946". Sign. Offset, 63/150, 80,5x59. Droit de suite: Yes Estimate: 3 000 - 4 000 EUR Hammer price: 3 000 EUR Literature Sabatier 31.

Artcurial: Sale *Francis Bacon, L'œuvre gravé Alexandre Tacou Collection* - 02 december 2013. Lot 18 Francis BACON (1909-1992) Second Version of Painting 1946, 1971. Lithographie offset en couleurs sur Arches, épreuve signée et numérotée 33/150 80,9 x 59 cm à pleine page. Tacou 1 - Sabatier 31. Offset lithograph in colours, signed and numbered. Estimation 5 000 - 7 000 € Sold 8,750 € including buyer's fees and taxes.

Morgan O'Driscoll Irish & International Fine Art Auction - 7th December 2015 Lot 68 Francis Bacon (1909-1992) Second Version of Painting 1946 (1971). Signature: signed in felt-tip pen Francis Bacon and numbered lower right Medium: lithograph in colours on Arches paper signed & numbered 72/150 Size: 81 x 59cm (32 x 23in) Provenance: Published by Städtische Kunsthalle, Düsseldorf. Private Collection Literature: Bruno Sabatier 31 Alexandre Tacou 1. Hammer Price: € 7,500

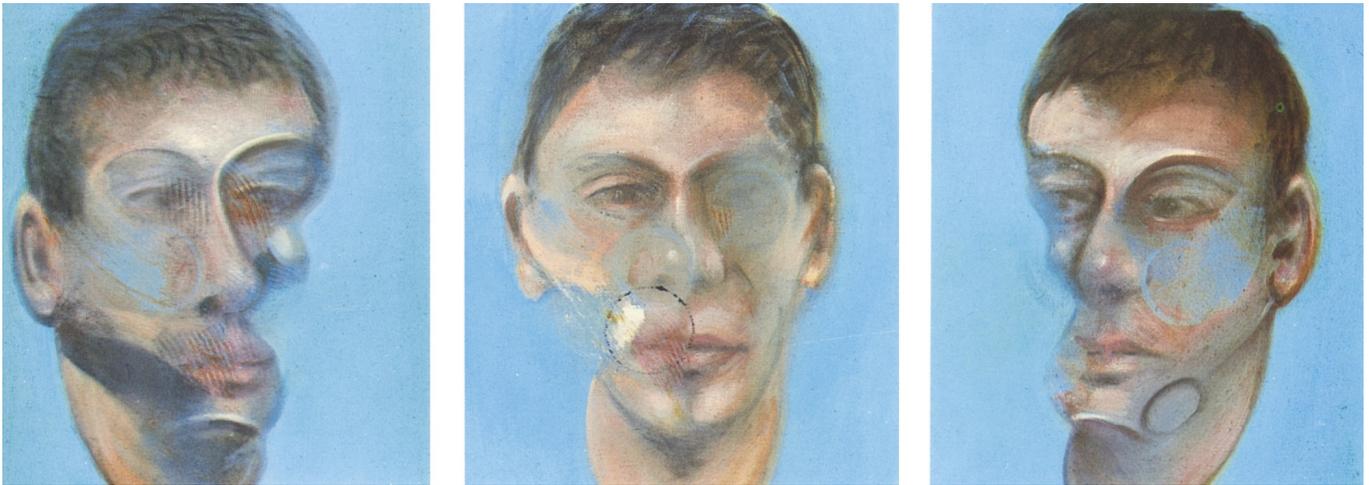
Phillips : Evening & Day Editions London Auction 25 January 2018 Lot 111. Francis Bacon. After Second Version of Painting 1946. 1971 Offset lithograph in colours, on Arches paper, the full sheet. S. 80.9 x 58.9 cm (31 7/8 x 23 1/4 in.) Signed in black felt-tip pen (faded), (an unnumbered proof aside from the edition of 150), published by Städtische Kunsthalle, Düsseldorf, unframed. Estimate £5,000 - 7,000 Sold For £8,750 Literature Bruno Sabatier 31 Alexandre Tacou 1

Christie's Sale 16954. Prints & Multiples. London 21 March 2019. Lot 34 Property from a distinguished Collection. Francis Bacon (1909-1992) After Second Version of Painting 1946. Offset lithograph in colours, 1971, on wove paper, signed in black felt-tip pen, numbered 3/150, published by Städtische Kunsthalle, Düsseldorf, the full sheet, a few soft, unobtrusive handling creases at the sheet edges, the signature faded, otherwise in good condition, framed Image & Sheet 808 x 589 mm. Price realised GBP 7,500 Estimate GBP 5,000 - GBP 7,000

Complement to No. : 99

Title: Three studies for a portrait of John Edwards

Date: 1980



Catalogue Raisonné: 80-01

Type: Oil on canvas. Titled, signed and dated verso

Measurements: 35.5 x 30.5 cm each panel

Current owner or museum: Private Collection, USA

Exhibitions:

Francis Bacon: Recent Paintings, Marlborough Gallery Inc , New York, 26 April 1980 - 07 June 1980 (11)

Francis Bacon: Paintings 1945-1982, The National Museum of Modern Art, Tokyo, 30 June 1983 - 14 August 1983

Francis Bacon: Paintings 1945-1982, The National Museum of Modern Art, Tokyo, 13 September 1983 - 10 October 1983

Francis Bacon: Paintings 1945-1982, Aichi Prefectural Art Gallery, Nagoya, 12 November 1983 - 28 November 1983 (42)

Francis Bacon: Paintings, Marlborough Fine Art Ltd, London, 29 May 1985 - 31 July 1985 (15)

Selected Literature:

Michel Leiris, Francis Bacon: Full Face and in Profile, trans. by John Weightman (Oxford: Phaidon, New York: Rizzoli, 1983). ill. No. 128, unpagged

Andrew Sinclair, Francis Bacon: His Life and Violent Times (London: Sinclair-Stevenson, 1993). p. 254

Christophe Domino, Francis Bacon: 'Taking Reality by Surprise', New Horizons series (London: Thames & Hudson, 1997). ill. pp. 48-49 (foldout)

Francis Bacon: Paintings from The Estate, 1980-1991 (8 works), London: Faggionato Fine Arts 25 Jun. 1999-26 Aug. 1999; exh cat. (London: Faggionato Fine Arts, 1999). p. 22

Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). pp. 22, 94, 1194, 1198; ill. pp. 1194-1195

No. : 99

Sabatier : Not in Sabatier

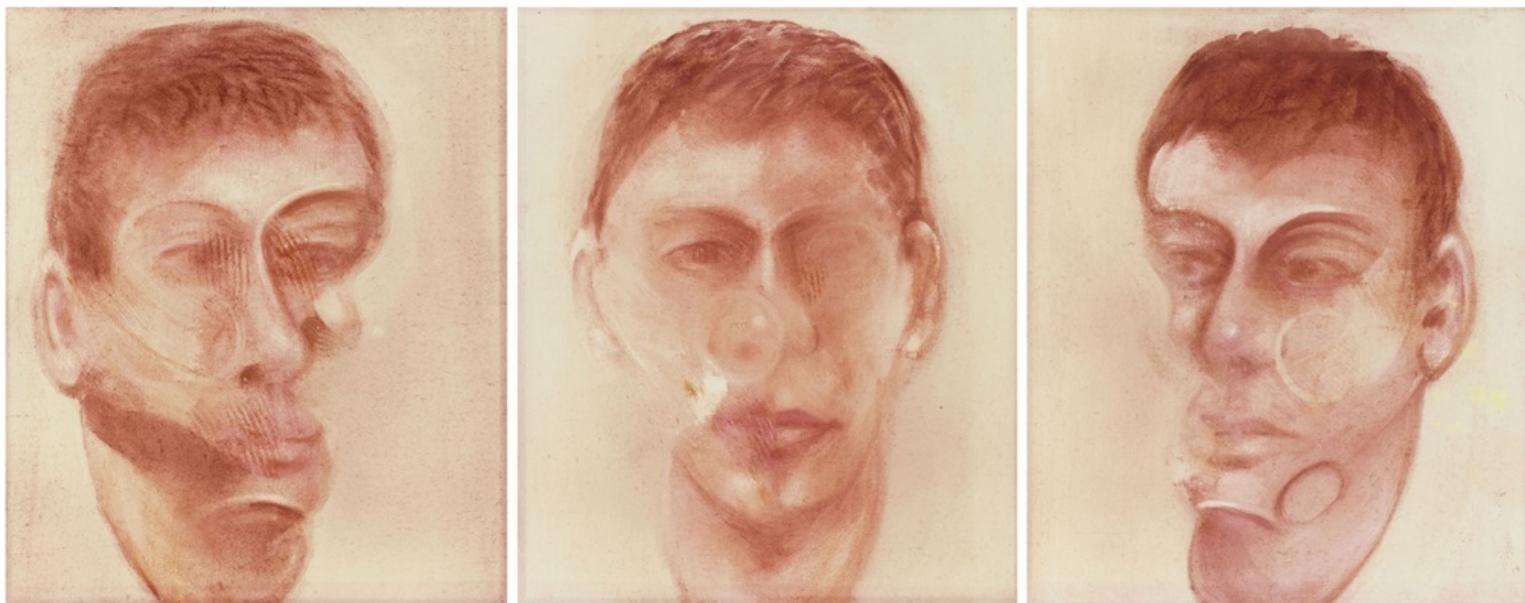
Other references: Not in Tacou

Type: Three photo-lithographs in colours on cardboard

Title: Three studies for a portrait of John Edwards

Date: 1980

Plate size: 29.7 x 26.7 cm each



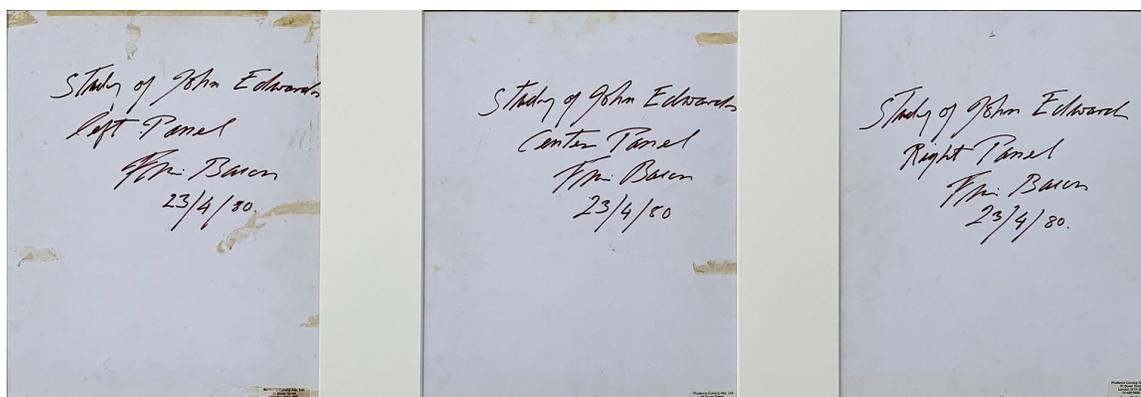
Sheet size: 29.7 x 26.7 cm each

Print run: Unknown. 3 proofs known to exist

Price achieved in Auctions:

For sale early 2020 at:

Van der Vorst Art in Zeist (Netherlands), near Utrecht and Amsterdam open by appointment. info@vandervorst-art.com. Francis Bacon- Three studies for a portrait of John Edwards Three photo-lithographs in colours on cardboard, 1980. Each signed, titled, dated and inscribed with the panel number in felt tip pen on the reverse. Size of cardboard, (3x): 29.7 x 26.7 cm. Provenance; – John Edwards (1949-2003), London; then by descent. – Private collection London. – Christies, London. **Kunzt Online Gallery**, Franz-Joseph-Str. 11, 80801 Munich Germany. Francis BACON | Three studies for a portrait of John Edwards | Lithograph available for sale on www.kunzt.gallery Three



studies for a portrait of John Edwards, 1980. Art Form Limited Edition Print. Medium Lithograph. Size in cm 68 x 120 Size in inch 26.8 x 47.2. Edition size 3. Signed Yes. Inventory 6678. Three photo-lithographs in colours on cardboard - Each signed, titled, dated and inscribed with the panel number in felt tip pen on the reverse - Size of cardboard, (3x): 29.7 x 26.7 cm. - Frame size: 120.0 x 68.0 cm - This very scarce works Bacon is never published in an edition. Only 3 copies are known to exist - Framed in a handmade frame with white gold and highest quality museum glass. Price contact us for price info@kunzt.gallery

Christie's Sale 16954 *Prints & Multiples* London 21 March 2019 Lot 38. After Francis Bacon (1909-1992) Three Studies for a Portrait of John Edwards Three photo-lithographs in colours, 1980, on cardboard, each signed, dated and inscribed with panel order on the reverse, the left panel titled and dedicated To John Edwards – with all best wishes in felt tip on the reverse, framed Sheets 350 x 293 mm. (each). Provenance John Edwards (1949 - 2003), London; then by descent. Private Collection, London. Price realised GBP 11,250 Estimate GBP 1,000 - GBP 1,500

Complement to No. : 100-101

Title: Hommage à Van Gogh (Poster For The 1988 Van Gogh Exhibition In Arles)

Date: January 1985; modified 1988

Catalogue Raisonné: 85-02

Type: Oil on canvas, aerosol paint and lettering. Signed verso

Measurements: 198 x 147.7 cm

Current owner or museum: Private Collection

Exhibitions:

Francis Bacon: Paintings, Marlborough Fine Art Ltd, London, 29 May 1985 - 31 July 1985 (18)

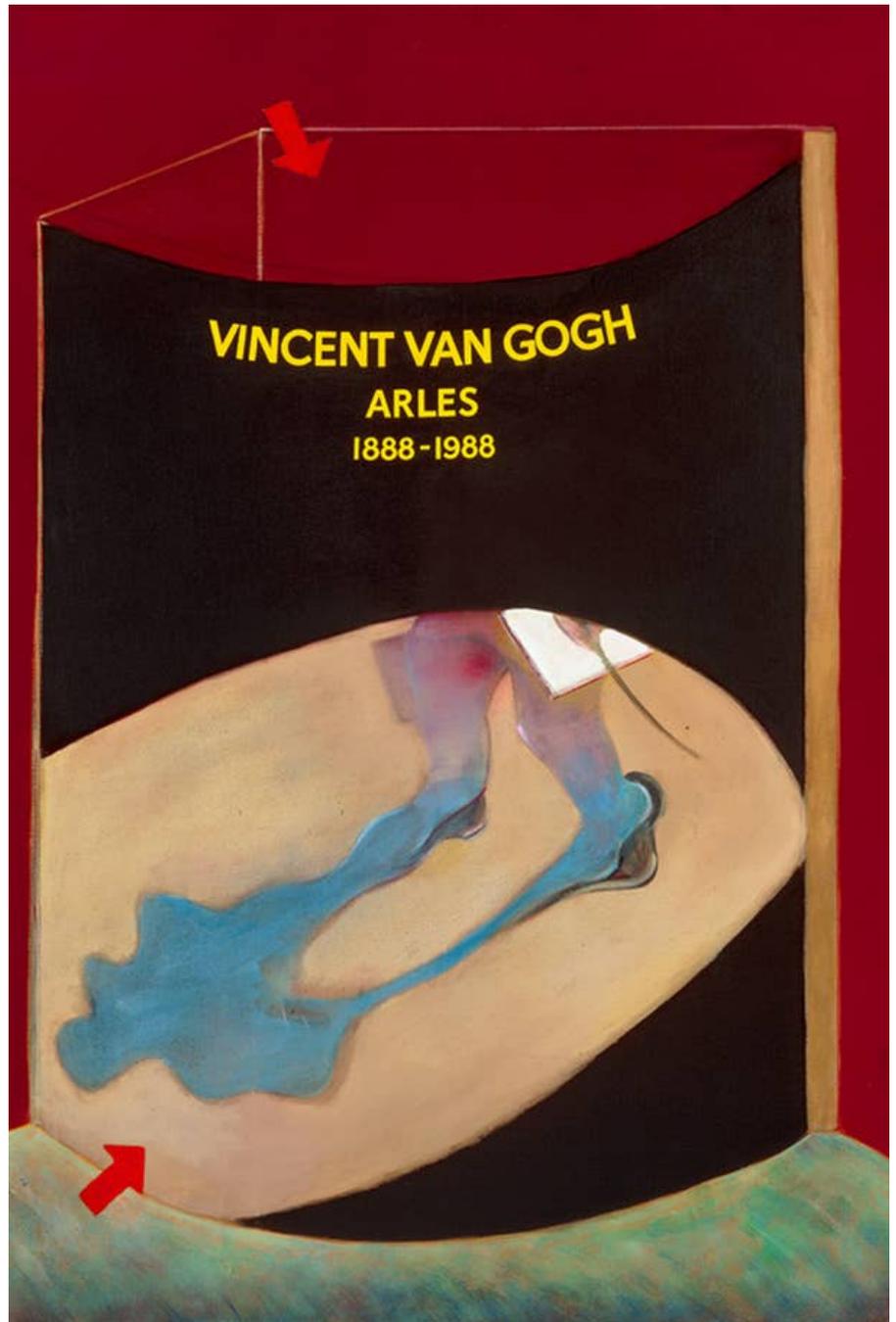
Hommage a Vincent Van Gogh, 03 September 1988 - 31 December 1988 (unnum.)

Van Gogh by Bacon, Fondation Vincent Van Gogh, Arles, 05 July 2002 - 06 October 2002 (unnum.)
Raffaello verso Picasso, Basilica Palladiana, Vicenza, 06 October 2012 - 20 January 2013; Palazzo della Gran Guardia in Verona, Verona, 02 February 2013 - 01 April 2013
A Strong Sweet Smell of Incense: A Portrait of Robert Fraser, Pace Gallery, Burlington Gardens, London, 06 February 2015 - 01 April 2015 (unnum.)

Six Studies in Soho (2016), Heni Gallery, London, May 2016

Francis Bacon, Monaco and French Culture (2016), Le Grimaldi Forum, Monte Carlo, July - September 2016

Francis Bacon: from Picasso to Velásquez, Guggenheim Museum Bilbao, Bilbao, 30 September 2016 - 08 January 2017

Selected Literature:

Francis Bacon: A Terrible Beauty (22 works, works on paper and selected archival material, illus.), Dublin: Dublin City Gallery The Hugh Lane 28 Oct. 2009-7 Mar. 2010; exh cat. (Göttingen: Steidl, 2009). p. 148; ill. No. 162, p. 149

Bruno Sabatier, Francis Bacon: Œuvre graphique - The graphic work: Catalogue raisonné (Paris: JSC Modern Art Gallery, 2012). p. 110

Martin Harrison, Francis Bacon: La France et Monaco / France and Monaco (Paris: Albin Michel, Monte Carlo: Francis Bacon MB Art Foundation, 2016). p. 68; ill. No. 79, pp. 207, 234

Martin Harrison, Francis Bacon: Catalogue Raisonné (London: The Estate of Francis Bacon, 2016). p. 1302; ill. p. 1303

Comment:

‘The apparent discrepancy in the dates, or the possible confusion caused by the painting’s title, is explained by the fact that Bacon had been approached by Yolande Clergue three years before the opening of the Fondation Van Gogh, in Arles, to lend a new painting to an exhibition planned to launch the foundation in 1988. Thirty-three painters and sculptors, as well as poets and photographers, contributed homages to Van Gogh. Bacon was the first to respond, and no doubt his participation helped gain wider support for the project. Bacon’s painting was reproduced on the cover of the exhibition catalogue, and he agreed to an edition of 100 posters being made on Arches paper, which he signed.’

Van Gogh’s Painter on the Road to Tarascon is referenced in Bacon’s brushstrokes on the poster, albeit reduced when compared to the vibrant variations Bacon painted in 1957.

The painting was first exhibited in 1985 in ‘Francis Bacon: Paintings’, at Marlborough Fine Art Ltd. in London. September that year marked its first group exhibition at the Fondation Van Gogh in ‘Naissance d’une collection 1985–88’.

Martin Harrison, FSA.

Poster for the 1988 Van Gogh Exhibition in Arles, 1985,
Catalogue Raisonné Volume IV, p.1302.

Van Gogh tribute must be returned to Bacon’s estate

Legal battle: Homage to Van Gogh

A £13 million Francis Bacon painting of his idol Vincent Van Gogh, which has been at the centre of a bitter ownership dispute, must be handed back to the London artist's estate, a court in the south of France ruled today.

The judgment in Aix-en-Provence, means that the Vincent Van Gogh Foundation, a body dedicated to the memory of the Dutch master, must return the painting to the Bacon trustees within the next 10 days. Homage to Van Gogh, Arles, was painted by Bacon in 1985 as a tribute to the artist whom he constantly cited as his inspiration.

It was painted at the request of a curator, Yolande Clergue, who wanted to create a collection inspired by the Dutch's artist's two-year stay in Arles a century earlier. It has been held by the foundation since then and has been on public display. The dispute centred on whether the painting was merely on loan to the foundation or supposed to stay in Arles long-term.

Michel Pitron, the lawyer for the Bacon estate, said: I am very pleased with the judgment, which recognises that a loan is simply that and it is at the discretion of the owners."

Terry Kirby

The Evening Standard, Thursday 22 April 2010

No. : 100

Sabatier : 36

Other

references:

Alexandre

Tacou 19

Type: Offset
lithograph in
colors

Title: Poster
For The 1988
Van Gogh
Exhibition In
Arles

Date: 1989

Publisher:
Fondation
Vincent Van
Gogh, Arles

Printer:
Unknown

Paper: Vélin
d'Arches
(Fabriano)

Plate size: 71
x 52,6 cm

Sheet size: 94
x 70,5 cm

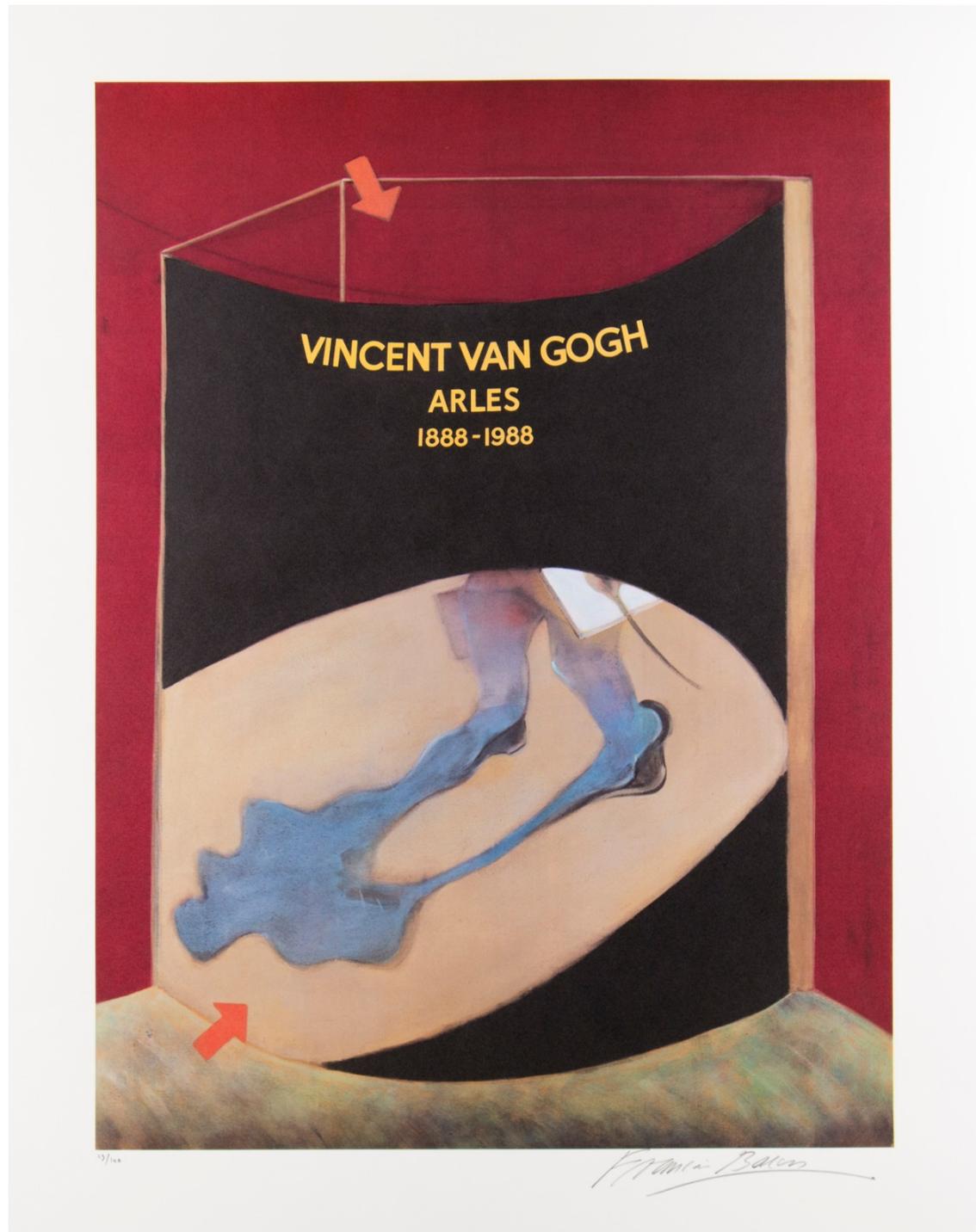
Print run:
100 proofs with
Arabic
numbering;
unknown
number of
unnumbered
Hors

Commerce
proofs and
épreuves
d'artiste. All

proofs signed in pencil on bottom right.

Comment:

For Sale early 2020 at:



Chairish, Inc. 465 California Street Suite 1250 San Francisco, CA 9410. Francis Bacon Rare Vintage 1988 Lithograph Print Exhibition Poster " Vincent Van Gogh Arles 1888 - 1988 ". Price \$1,850 support@chairish.com

Price achieved in Auctions:

Christie's Sale 1024 *Francis Bacon: The Complete Prints Online* 22 October-5 November 2013. Lot 33. Homage to Van Gogh. offset lithograph in colours, 1989, on Fabriano paper, signed in pencil, numbered 85/100, published by Fondation Vincent Van Gogh, Arles, the full sheet, in good condition. Image: 710 x 526 mm. Paper: 942 x 700 mm. Estimate: GBP 2,000 - GBP 3,000 (EUR 2,276.60 - EUR 3,414.90) Price Realised: GBP 2,500

Artcurial: Sale 2506 *Francis Bacon, L'œuvre gravé Alexandre Tacou Collection* - 02 december 2013 /Lot 28 Francis Bacon (1909-1992) Vincent Van Gogh, 1985. Lithographie offset en couleurs, épreuve signée et numérotée 90/100. 94 x 70,7 cm – encadrée. Tacou 19 - Sabatier 36. Offset lithograph in colors signed and numbered Estimation 3 000 - 4 000 € Lot 28

Artcurial Lyon Post War & Contemporain. Tableaux et dessins Mobilier Design d'après-guerre Editions limitées – Céramiques, Estampes et Bronzes. 26 May 2016 – Live. Lot n° 99 Francis Bacon (1909-1992) Vincent Van Gogh Arles 1888-1988. Lithographie couleur, signée et numérotée 29/100. 94 x 70,5 cm.

Artcurial, 7, rond-point des Champs-Élysées 75008 Paris *Vente Limited Edition* - 19 novembre 2018. Lot number 86, Francis BACON 1909 - 1992 Hommage à Vincent Van Gogh - 1989 Lithographie offset en couleurs Signée et numérotée "19/100" Offset lithograph in colors; signed and numbered Hauteur: 72,10 Largeur: 54,20 cm (à vue) Bibliographie : Sabatier 36 Estimate: €1,500 - €2,000 ca. US\$1,713 - US\$2,284 Price realised: €3,250 ca. US\$3,712

Piasa: *Editions* Mercredi 11 Décembre 2019 Lot 154. Francis Bacon (1909-1992) Hommage à Vincent Van Gogh – 1989 Lithographie Offset en couleur sur papier vélin Fabriano. Signée et numérotée 27/100(F): 72×54cm(C): 94×70,5cm Provenance Fondation Van Gogh Arles, 2001. Bibliographie : Sabatier 36 Estimation 2500/3500€

No. : 101

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Offset lithograph in colors

Title: Poster For The 1988 Van Gogh Exhibition In Arles

Date: 1989

Publisher: Fondation Vincent Van Gogh, Arles

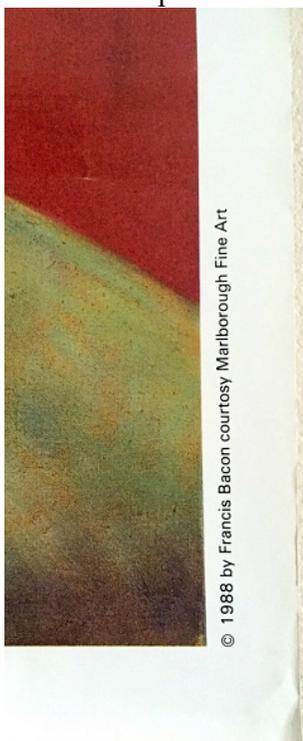
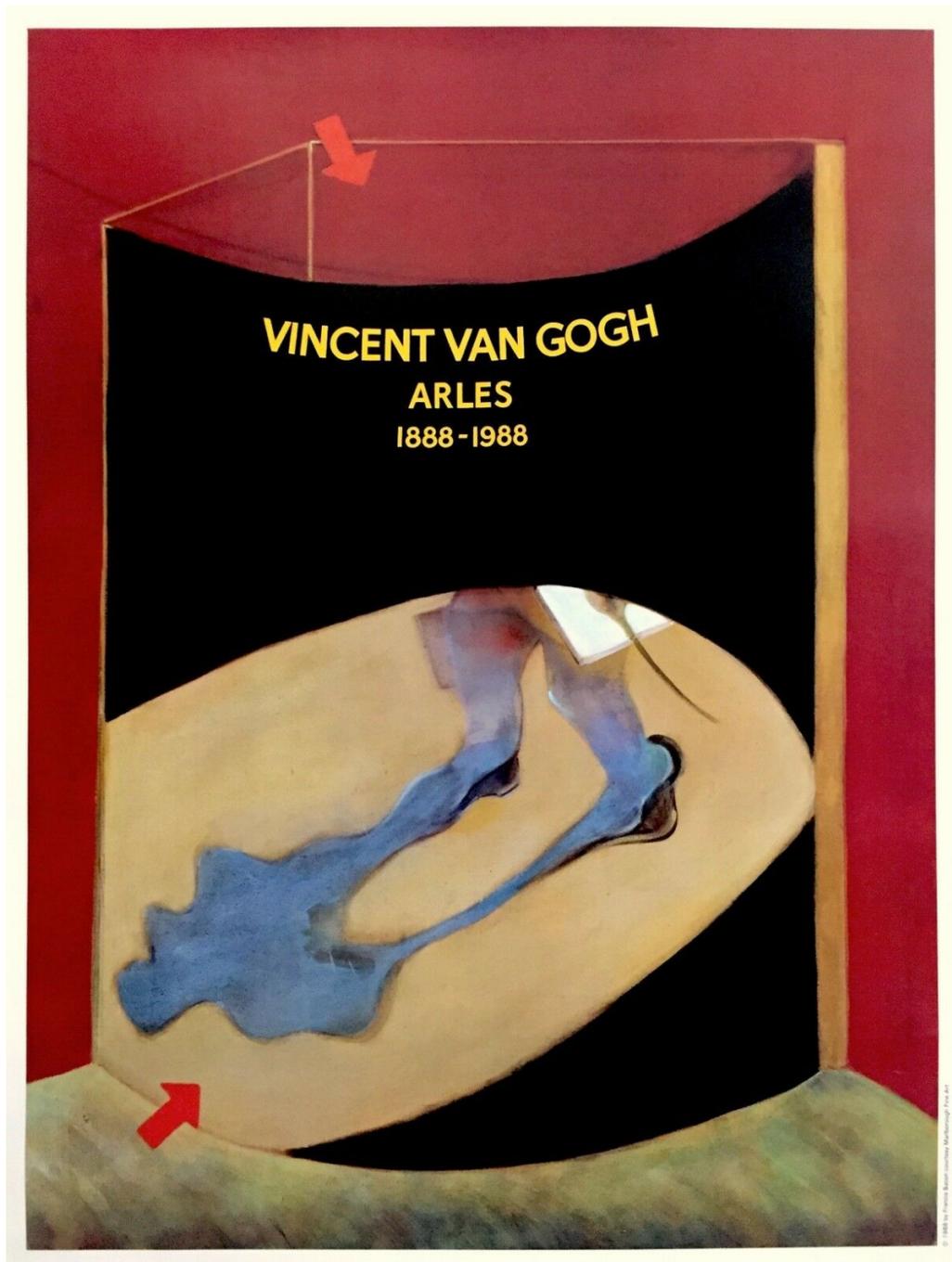
Printer: Unknown

Paper: Vélin d'Arches (Fabriano)

Plate size: 71 x 52,6 cm

Sheet size: 75 x 57 cm

Print run: Unknown number of proofs.



Comment: This is the current edition of the poster, i.e., with very small margins

Complement to No. : 102-103**Title:** Study for "Portrait of Van Gogh" III**Date:** 1957**Catalogue Raisonné:** 57-11**Type:** Oil and sand on canvas**Measurements:** 198.4 × 142.5 cm**Current owner or museum:**

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, Gift of the Joseph H. Hirshhorn Foundation, 1966. Accession Number: 66.186

Provenance:

Hanover Gallery, London, to 9 July 1957

Joseph H. Hirshhorn, New York, 9 July 1957-May 1966

Gift of the Joseph H. Hirshhorn Foundation, 1966

Comment:**Exhibitions:**

Hanover Gallery, London. "Francis Bacon," 21 March-26 April 1957, no. 13.

Museum Of Modern Art, New York. "New Images of Man," 30 September-29 November 1959, no. 15, p. 152, ill. p. 33.

Art Galleries, University of California at Los Angeles. "Francis Bacon / Hyman Bloom," 30 October-11 December 1960, no. 9.

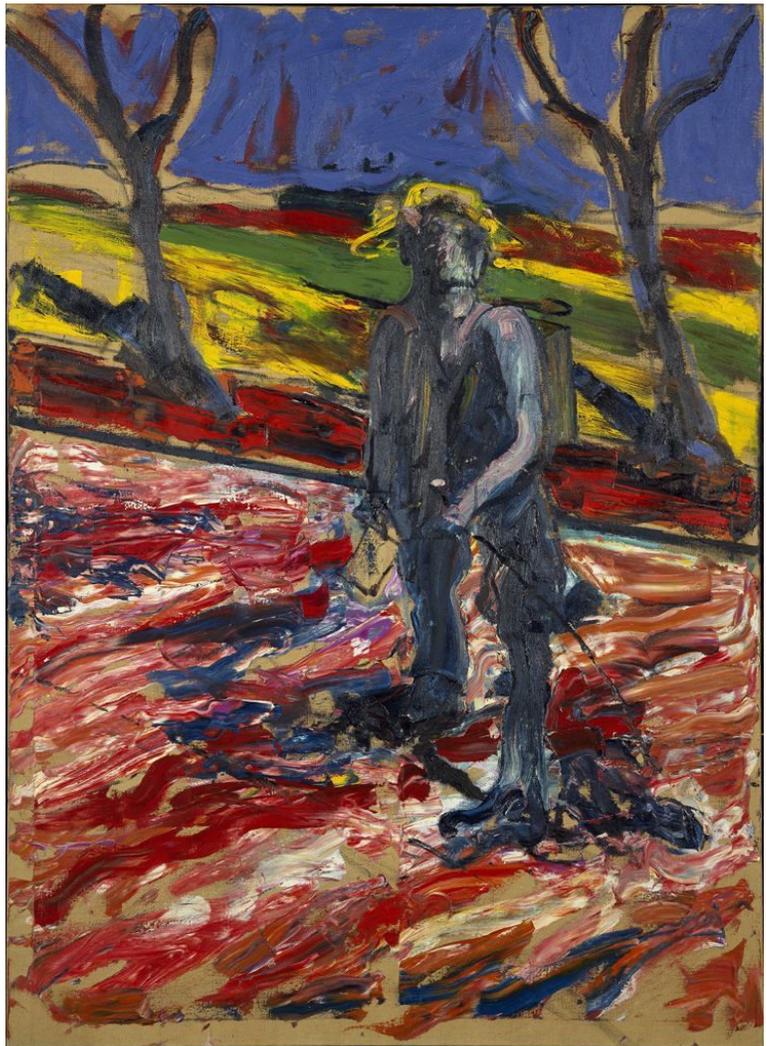
Tate Gallery, London. "Francis Bacon Retrospective," 24 May-1 July 1962, no. 59, ill.

Tour: Kunsthalle Mannheim, Germany, 18 July-26 August, no. 47; Museo Civico Di Torino, 11 September-14 October, no. 50, ill, p. 128; Kunsthau, Zurich, 27 October-25 November, no. 45; Stedelijk Museum, Amsterdam, 11 January-18 February 1963, no. 40, ill.

Solomon R. Guggenheim Museum, New York. "Francis Bacon," 18 October 1963-12 January 1964, no. 39, ill. p. 54. Tour: Art Institute Of Chicago, 24 January-23 February. Providence Art Club, Rhode Island. "Critics' Choice: Art Since World War II," 31 March-24 April 1965, no. 4, ill. p. 19.

Marlborough-Gerson Gallery, New York. "International Expressionism, Part I," April-May 1968, no. 2, ill.

Hirshhorn Museum And Sculpture Garden, Smithsonian Institution, Washington, DC. "Inaugural Exhibition," 4 October 1974-15 September 1975, fig. 751, p. 507; p. 660.



- Rheinhallen Messengelände, Cologne. "International Exhibition, Cologne, 1981, Contemporary Art Since 1939," 30 June-16 August 1981, no. 489, ill. p. 423.
- Stedelijk Museum, Amsterdam. "Le Grand Parade," 14 December 1984-14 April 1985.
- Galerie Beyeler, Basel, Switzerland. "Francis Bacon," 12 June-12 September 1987, no. 10, ill.
- British Council, London [organizer only, not venue]. "Francis Bacon," no. 6, ill. p. 39.
- Tour: Central House Of Artists Of The Union Of Artists, Moscow, 23 September-6 November 1988.
- Hirshhorn Museum And Sculpture Garden, October 1989-January 1990 ; Los Angeles County Museum Of Art, February-April; MoMA, New York, 24 May-28 August.
- Selected Literature:**
- ALLOWAY, LAWRENCE. "Art News from London," *Art News* 56 (May 1957), p. 48; ill. p. 58.
- HOCTIN, LUCE. "Francis Bacon et la hantise de l'homme," *XXe Siècle* 11 (Noël 1958): 53, colorpl p. 55.
- KESSLER, CHARLES S. "Los Angeles: Bacon, Bloom, Lebrun," *Arts* 35 (January 1961), p. 14.
- FRIED, MICHAEL. "Bacon's Achievement," *Arts* 36 (September 1962), p. 28.
- LYNTON, NORBERT. "London Letter," *Art International* 6 (25 October 1962), ill. p. 69.
- VAN BEEK, MARIUS. "Francis Bacon: Tocht door en absurde wereld," *Museumjournaal* 8, no. 7 (February 1963), p. 151.
- RASKILL, MARK. "Francis Bacon as a Mannerist," *Art International* 7 (25 September 1963).
- RUSSELL, JOHN. "Peer of the Macabre, Francis Bacon," *Art in America* 51 (October 1963), colorpl. p. 100.
- MARLBOROUGH-GERSON GALLERY. *Francis Bacon: Recent Paintings* (New York: Marlborough-Gerson Gallery, 1968), ill. p. 62.
- DIPPEL, R.M. "Van Gogh en Bacon," *Museumjournaal* 14, no. 2 (April 1969), p. 100, ill. p. 101.
- LERNER, ABRAM, et al. *Hirshhorn Museum and Sculpture Garden* (New York: Harry N. Abrams, 1974), fig. 751, p. 507, p. 660.
- DAVIES, HUGH M. "Francis Bacon: The Early and Middle Years, 1928-1958," diss. (New York: Garland Publishing, 1978), no. 123, ill.
- FEAVER, WILLIAM. "Talismans and Trophies: Vintage Modernism at 'Westkunst,'" *Art News* 80 (September 1981), p. 132, ill.
- SCHMIED, WIELAND. *Francis Bacon: Vier Studien zu einem Porträt* (Frölich & Kaufmann, n.d.), fig. IX, p. 33, fig. 109, p. 79.
- DAVIES, HUGH and SALLY YARD. *Francis Bacon* (New York: Abbeville Press, 1986), fig. 38.
- MARTINEZ, BENJAMIN and JACQUELINE BLOCK. *Visual Forces* (Englewood Cliffs, New Jersey: Prentice Hall, 1987), fig. C, p. 65.
- SOLOMON, ANDREW. "Exhibitions: Francis Bacon," *Contemporanea* (Nov./Dec. 1988), fig. 1, p. 108.
- Martin Harrison, *Francis Bacon: Catalogue Raisonné* (2016). pp. 13, 156, 460, 474, 480, 486, 498, 500, 502, 504, 508, 510, 526, 528; ill. p. 501

No. : 102

Sabatier : Not in Sabatier

Other references:

Not in Tatou

Type: Offset

Lithograph

Title: Francis Bacon (Study for "Portrait of Van Gogh" III poster version)

Date: 1987

Publisher: Galerie Beyeler, Bale

Printer: Unknown

Paper: Vélin

Print run:

Unknown

Comment: Poster printed to announce the exhibition

Francis Bacon

Retrospektive held at the Beyeler Gallery in Basle beteen June 12 and September 12, 1987



No. : 103

Sabatier : Not in Sabatier

Other references: Not in Tatou

Type: Offset Lithograph

Title: Francis Bacon (Study for "Portrait of Van Gogh" III poster version)

Date: 1989

Publisher: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington

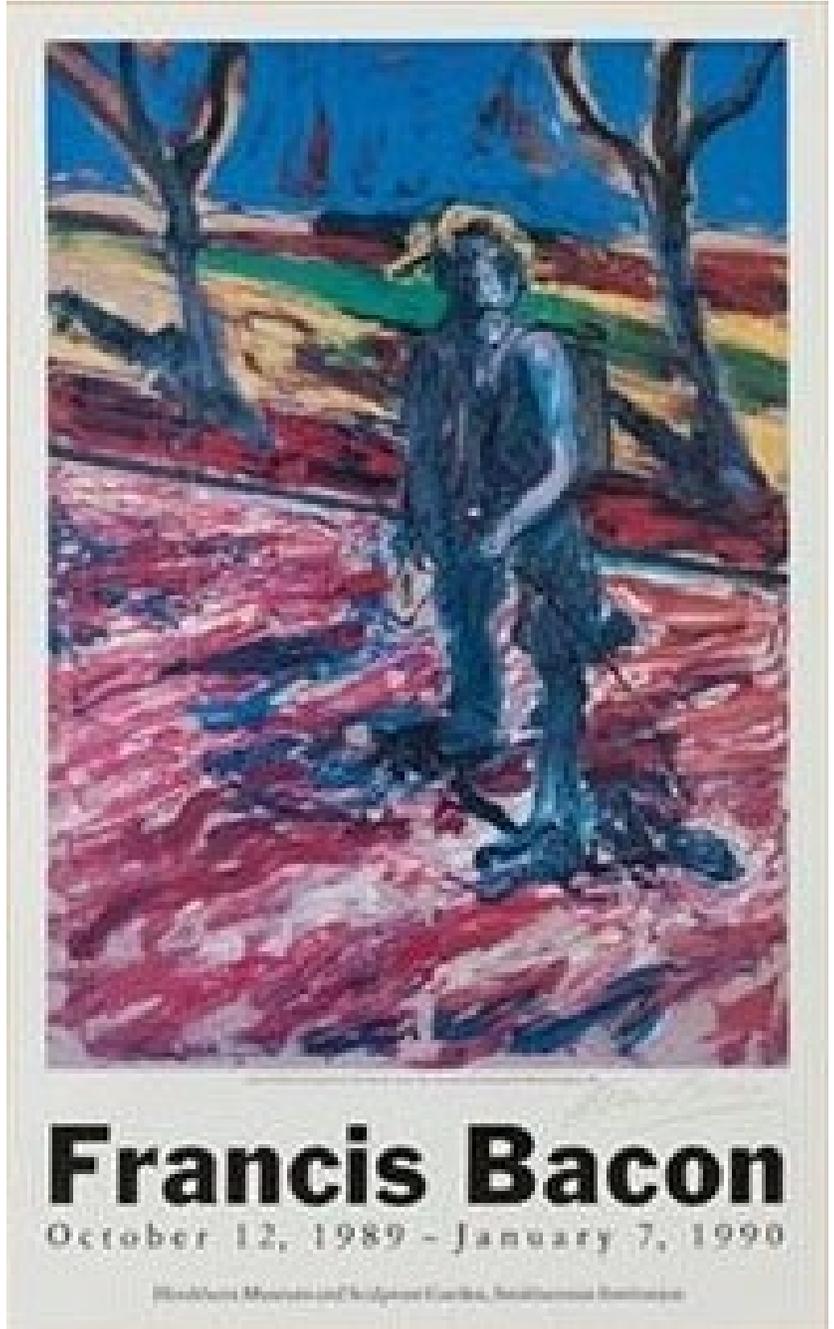
Printer: Unknown

Paper: Vélín

Sheet size: 68 x 50 cm

Print run: Unknown

Comment: Poster published to announce the exhibition *Francis Bacon*, held at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., between 12 October 1989 and 7 January 1990.



No. : 104

Sabatier : Not in Sabatier

Other references: Not in Tacou

Type: Lithographic poster

Title: Château Mouton Rothschild's 1990 Label

Date: 1990

Publisher: : Château Mouton Rothschild, 33250 Pauillac, France

Printer: Unknown

Paper: Vélin d'Arches with watermark and Château Mouton Rothschild blind stamp.

Plate size: 14.5 x 10 cm (label)

Sheet size: 56 x 43 cm

Print run: Unknown number of posters in Vélin d'Arches, aside from the label edition for the wine bottles.

Comment: Litho of the specially created etiquet "En hommage à Francis Bacon qui offrit à Mouton l'une de ses dernières œuvres". Francis Bacon created the 1990 label after much persuading by

Baroness Philippine de Rothschild. To commemorate the Allied victory in 1945, Baron Phillipe de Rothschild had the idea of embellishing the Mouton Rothschild label with art. Each year a famous painter was asked to produce a design for a label and this custom lasted from 1945 until today. The label design was incorporated into a poster to advertise the wine and this is an example of one of these attractive and well made pieces - on quality thick paper. In 1981 Baroness Philippine de Rothschild collated all the original works which had been made by the world famous artists into individual framed exhibition cases and arranged a travelling exhibition of these: since that time the show has been to many famous museums throughout the world: It began in Canada, In Japan in 1982 and later the United States (21 Cities), England, Scotland, Germany, Belgium, Hong Kong, China and Russia.

Literature: Mouton Rothschild, "Paintings for the Labels", Published by Sotheby's 2007. The book was published when the exhibition was hosted by Sotheby's in New York City. See page 135 which illustrates this label.



For Sale early 2020 at:

The Soden Collection, 80 Wyle Cop, Shrewsbury, Shropshire, England SY1 1UT: Francis Bacon (1909-1992) Mouton Rothschilds 1990 Label (after Francis Bacon) Price: £250 gallery@thesodencollection.com

Juffermans Fine Art, Amsterdam info@juffermans.nl
Château Mouton Rothschild Poster, 1990 Lithograph
Signed in plate by the artist and by Phillippe de Rothschild

One of an ongoing series of labels designed by artists for Chateau Mouton Rothschild

Commissioned by the wine estate for the 1990 premier cru Paper size: 430 x 555 mm

Image size: 175 x 245 mm

Price achieved in Auctions:

Catawiki: Lithograph - Signed - Without frame – 1990. Artist: Francis Bacon. Mouton de Rothschild. Technique: Lithograph. Signature: Signed Year: 1990 Total dimensions: 56×43 cm The lithograph is printed in many colours including the colour gold. The work of art is signed in the print. Dimensions of the hand-made Arches paper are 56 x 43 cm. Related to the victory by the allies of World War II in 1945, Baron Philippe de Rothschild had the idea to decorate the wine label of the winery Mouton Rothschild with works of art. Each year a famous artist is invited to design a label. This was done between 1945 - 1996. Bidder 7384 €410. 25-11-2018 20:07:55



11. Bibliography

Apart from the books and articles mentioned in this chapter, some of the best sources of information on Francis Bacon are internet sites like:

Francis-Bacon.com. Set up by The Estate of Francis Bacon, 7 Reece Mews, London SW7 3HE. mail@francis-bacon.com. It contains extensive information, articles and extracts on works about the painter, his life, as well as well documented entries from his Catalogue raisonné of paintings, exhibition news, etc.

[The Francis Bacon MB Art Foundation](http://TheFrancisBaconMBArtFoundation.com) at 21 boulevard d'Italie, 98000 Monaco info@mbartfoundation.com which houses some 3,000 items dedicated to Francis Bacon and has an extensive library. Their site contains, among other interesting tools, video interviews with artists, photographers and friends of Francis Bacon.

11.1 Catalogues raisonnés and graphic work

ALLEY, Ronald and ROTHENSTEIN, John *Francis Bacon: Catalogue Raisonné and Documentation*, London: Thames & Hudson, 1964

BERVILLE, Marc & TACOU, Alexandre. *Francis Bacon: Estampes. Collection Alexandre Tacou*. Sebastien Planas, Paris 2008

HARRISON, Martin (ed.) *Francis Bacon: Catalogue Raisonné (5 Volumes)*. London: The Estate of Francis Bacon, 2016.

SABATIER, Bruno *Francis Bacon: Œuvre Graphique - The Graphic Work: Catalogue Raisonné*. Préface de Eddy Batache. Paris: JSC Modern Art Gallery, 2012

MARLBOROUGH *Francis Bacon: Obra gráfica*, Marlborough Madrid, Madrid, 2013

11.2. Essays

ALPHEN, Ernst van, *Francis Bacon and the Loss of Self*, London: Reaktion Books, 1992

ARCHIMBAUD, Michel *Francis Bacon: In conversation with Michel Archimbaud / Francis Bacon: Entretiens avec Michel Archimbaud* (French Edition), Editions Jean-Claude Lattes, Paris 1992 and Phaidon Press, London 1993

ARYA, Rina, *Francis Bacon: Painting in a Godless World*, Farnham: Lund Humphries, 2012

ARYA, Rina (ed.), *Francis Bacon: Critical and Theoretical Perspectives*. Contributors: Stephen Turk, John G Hatch, Peter Jones, Nicholas Chare, Martin Hammer and Darren Ambrose, New York: Peter Lang, 2012

BALDASSARI, Anne, *Bacon-Picasso: The Life of Images*, Paris: Flammarion, 2005

BOXER, David W. *The Early Work of Francis Bacon*, unpublished Ph.D thesis, John Hopkins University, Baltimore, Maryland 1975

BRIGHTON, Andrew, *Francis Bacon*, London: Tate Publishing, 2001

BRINTNALL, Kent L. *Crucifixion | Representation* (Chicago and London: The University of Chicago Press, 2011

CALHOUN, Alice Ann *Suspended Projections: Religious Roles and Adaptable Myths in John Hawkes's Novels, Francis Bacon's Paintings and Ingmar Bergman's Films*, unpublished Ph.D thesis, University of South Carolina 1979

CAPPOCK, Margarita, *Francis Bacon's Studio*, London: Merrell, 2005

CHARE, Nicholas *After Francis Bacon: Synaesthesia and Sex in Paint* (Farnham: Ashgate, 2012; Taylor & Francis Ltd / Routledge 2016.

CIESZKOWSKI, Krzysztof Z. *Francis Bacon: Three Studies for Figures at the Base of a Crucifixion*, in Colin Naylor (ed.), *Contemporary Masterworks*, St James Press, London 1991

COOPER, Emmanuel *The Sexual Perspective: Homosexuality and Art in the Last 100 Years in the West*, London and New York 1986, 2nd ed. 1994

DAGEN, Philippe, *Francis Bacon*, Editions Cercle d'Art, Reperes Contemporains, Paris 1996

DAVIES, Hugh Marlais, *Francis Bacon: the Early and Middle Years, 1928-1958* PhD dissertation, Princeton University, 1975, New York and London: Garland Publishing, 1978

DAVIES, Hugh and YARD, Sally. *Francis Bacon*. Modern Masters series New York: Abbeville Press, 1986

DELEUZE, Gilles, *Francis Bacon: Logique de la Sensation*, Paris: Editions de la Différence, 1981, English tr. *Francis Bacon: The Logic of Sensation, Continuum Impacts: Changing Minds*, London: Continuum, 2003

DOMINO, Christophe, *Francis Bacon: Taking Reality by Surprise*, trans. Ruth Sherman. London: Thames & Hudson, 1997

EDWARDS, John. *7 Reece Mews: Francis Bacon's Studio*. Perry Ogden (Photographer), John Edwards (Foreword). Thames & Hudson Ltd London/New York, 2001

FAERNA, José Maria *Bacon*, trans. by Wayne Finke, Great Modern Masters (New York: Harry N. Abrams, 1995)

FARSON, Daniel, *The Gilded Gutter Life of Francis Bacon*, London: Century, 1993; Vintage, 1994

FICACCI, Luigi *Bacon: 1909-1992*, Taschen Basic Art Series (Cologne and London: Taschen, 2003)

FICACCI, Luigi, *Bacon: 1909-1992: Deep Beneath the Surface of Things*, Köln: Taschen, 2010, 2nd ed. 2015

GÜNTHER, Katharina, *Francis Bacon: Metamorphoses*, London: The Estate of Francis Bacon, 2011

HAMMER, Martin, *Bacon and Sutherland*, New Haven, Conn.: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 2005

- *Francis Bacon and Nazi Propaganda*, London: Tate Publishing, 2012

- *Francis Bacon*, Phaidon Focus (London and New York: Phaidon, 2013)

HARRISON, Martin and DANIELS, Rebecca *Francis Bacon: Incunabula*, London: Thames & Hudson, 2008

HARRISON, Martin, *In Camera: Francis Bacon, Photography, Film and the Practice of Painting*. London: Thames & Hudson, 2005

HARRISON, Martin (ed.), *Francis Bacon La France et Monaco / France and Monaco*. Contributors Martin Harrison, Sarah Whitfield, Amanda J Harrison, Catherine Howe, Rebecca Daniels, Carol Jacobi, Darren Ambrose, James Wishart and Eddy Batache, Paris: Albin Michel and Francis Bacon MB Art Foundation, 2016

HARRISON, Martin (ed.), *Francis Bacon — New Studies: Centenary Essays*. Contributors: Darren Ambrose, Richard Calvocoressi, Rebecca Daniels, Hugh M Davies, Marcel Finke, Andrew R Lee, Brenda Marshall and Joanna Russell, Göttingen: Steidl, 2009

HUNTER, Sam *Francis Bacon, Modern Masters series* (Barcelona: Ediciones Polígrafia, 2009).

KUNDERA, Milan and BOREL, France *Bacon: Portraits and Self-Portraits*, trans. by Ruth Taylor (text by France Borel and Chronology) and Linda Asher (text by Milan Kundera). London and New York: Thames & Hudson, 1996

KUSPIT, Donald. *Hysterical Painting*, ArtForum (January 1986)

LEIRIS, Michel, *Francis Bacon: Face et Profil*, Paris: Albin Michel; Munich: Prestel-Verlag; Milan: Rizzoli, 1983; Barcelona: Ediciones Polígrafa. English trans. by John Weightman *Francis Bacon: Full Face and in Profile*. Oxford: Phaidon and New York: Rizzoli 1983. Revised ed. 1988

LESSOE, Rolf. *Francis Bacon's Crucifixions and Related Themes*, Hafnia Copenhagen Papers in the History of Art 11, 1987

LITTELL, Jonathan *Triptych: Three Studies after Francis Bacon*. London: Notting Hill Editions Ltd, 2013

MARINI, Francesca *Francis Bacon*, trans. by Richard Pierce . London: Thames & Hudson, Milan: Skira, 2008

MARTINEZ, Benjamin and BLOCK, Jacqueline. *Visual Forces* (Englewood Cliffs, New Jersey: Prentice Hall, 1987)

NIXON, John W. *Francis Bacon: Paintings 1959-1979; Opposites and Structural Rationalism*, unpublished Ph.D thesis, University of Ulster, Belfast 1986

OGDEN, Perry, MEWS, Reece: *Francis Bacon's Studio*, introduction by John Edwards, London: Thames & Hudson, 2001

PEPPIATT, Michael, *Francis Bacon: Anatomy of an Enigma*, London: Weidenfeld & Nicholson, 1996

PEPPIATT, Michael, *Francis Bacon: Studies for a Portrait: Essays and Interviews*, New Haven, Conn and London: Yale University Press, 2008

PEPPIATT, Michael, *Francis Bacon in your Blood: A Memoir*, London and New York: Bloomsbury Publishing, 2015

ROTHENSTEIN, John *Francis Bacon. I Maestri del Colore N. 189* by Fratelli Fabbri Editori, Milano, 1966. English version: *Bacon: The Masters Series No. 71* Knowledge Publications 1967

RUSSELL, John. *Francis Bacon* (London: Methuen, 1964)

RUSSELL, John, *Francis Bacon*, London: Thames & Hudson, 1971. Revised ed. 1993

SCHMIED, Wieland. *Francis Bacon: Vier Studien zu einem Porträt*. Frölich & Kaufmann, Berlin, 1985

SCHMIED, Wieland, *Francis Bacon: Commitment and Conflict* trans. by John Ormrod, Munich and New York: Prestel-Verlag, 1996

SINCLAIR, Andrew, *Francis Bacon: His Life and Violent Times*, London: Sinclair-Stevenson, 1993. New York: Crown Publishing Group 1993

SOLLERS, Philippe. *Les Passions de Francis Bacon* Monographies Gallimard, Paris 1996

SYLVESTER, David, *The Brutality of Fact: Interviews with Francis Bacon*, London: Thames & Hudson, 1975, Third ed. published in Britain as *The Brutality of Fact*, 1987, Fourth ed. published as *Interviews with Francis Bacon*, 1993

- *Looking Back at Francis Bacon*, London: Thames & Hudson, 2000

TRUCCHI, Lorenza, *Francis Bacon*, Milan: Fratelli Fabbri Editori, 1975. English tr. John Shepley. New York: Harry N Abrams, 1975; London: Thames & Hudson, 1976

VAN ALPHEN, Ernst *Francis Bacon and the Loss of Self*, Essays in Art and Culture Series (London: Reaktion Books, 1992)

VAN BEEK, Marius *Ronald Paulson, Figure and Abstraction in Contemporary Painting*, Rutgers University Press New Brunswick and London 1990

WELZENBACH, Michael. *Everyman's Scream*, Museum & Arts Washington (September-October 1989)

WIELAND, Anna Maria *Francis Bacon*, trans. by Michael Robinson (Munich, Berlin, London and New York: Prestel Verlag, 2009).

11. 3 Books on lithography, publishers and printers

ADHEMAR, Jean, *La Gravure originale au XXe siècle*. Éditions Simery Somogy, Paris 1967

MAEGHT, Adrien *Dans la lumière des peintres* J.C.Lattés, Paris 2019

MOURLLOT, Fernand, *Braque Lithographe*, Andre Sauret, Montecarlo 1963

— *Picasso Lithographe* Andre Sauret, Montecarlo (Volumes I, II, III & IV, 1949, 1950, 1956 & 1964)

— *Picasso Lithographe*, André Sauret - Éditions du Livre, Paris, 1970.

— *Miró Litógrafo, Tomo I*, Polígrafa, Barcelona 1972

— *Souvenirs et portraits d'artistes*, A.C. Mazo , Paris 1972, 1973

— *Gravés dans ma mémoire*, Éditions Robert Laffont, Paris 1979

MUNDY, Jennifer *Georges Braque: Printmaker*, Tate Gallery, Londres, 1993

OROZCO, Miguel [*Picasso litógrafo y militante*](#), Fundación Picasso, Málaga 2016

— [*La Odisea de Miró y sus Constelaciones*](#), Visor, Madrid 2016

— [*The true story of Joan Miró and his Constellations*](#), Academia.edu 2018

— [*Picasso lithographer and activist*](#), Academia.edu 2018

— [*The Complete Prints of Georges Braque. Catalogue raisonné*](#), Academia.edu 2018

— [*Picasso: 70 years of book illustration*](#), Academia.edu 2018

— [*Catalogue Raisonné of Picasso Posters*](#), Academia.edu 2019

SEIBEL Castor *A même la pierre - Fernand Mourlot lithographe*, Pierre Bordas et Fils, Paris 1982

SORLIER, Charles *Mémoires d'un homme de couleurs*, Le Pré aux Clercs, Paris, 1985

11. 4 Articles and interviews in newspapers and journals

ADES, Dawn 'Francis Bacon: Boundaries of the Body,' Núcleo Histórico: Antropofagia e Histórias de Canibalismos, XXIV Bienal de São Paulo, October-December 1998.

ALLOWAY, Lawrence. *Art News from London*, Art News 56 (May 1957)

ALLOWAY, Lawrence, *Pop Art since 1949*, The Listener, 27 December 1962, pp.1085-1087

ARCHIMBAUD, Michel, *Francis Bacon: In Conversation with Michel Archimbaud*, London: Phaidon Press, 1993

BAILEY, Paul *Imaginable Furies*, *Modern Painters*, vol.6, no.3, summer/autumn 1993

BOLES, Bernard. *Mostly Bacon*, *Art News and Review*, London, vol. 6, no. 11, June 26, 1954, p. 4.

BURR, James. *The Baconian Van Gogh*, *Art News and Review*, London, vol. 9, no. 5, March 30, 1957, p. 6.

CAPPOCK, Margarita, *Regrets: Francis Bacon, Lucian Freud and Jasper Johns*, *The Burlington Magazine*, No. 1346, Vol. 157, May 2015, pp.335-341

CLAIR, Jean *Visages des dieux: visage de l'homme à propos des Crucifixions de Francis Bacon*, *Artstudio*, Paris, no.17, summer 1990

CORK, Richard, *Face to Face: Interviews with Artists*, London: Tate Publishing, 2015, pp.30-39

DAVIES, Hugh Marlais, *Bacon's 'Black' Triptychs*, *Art in America*, March—April 1975, pp.62-68

DIPPEL, R.M. *Van Gogh en Bacon*, *Museumjournaal* 14, no. 2 (April 1969)

FEAVER, William. *Talismans and Trophies: Vintage Modernism at 'Westkunst'*, *Art News* 80 (September 1981)

- *Francis Bacon: An Old Master of the Elusive*, *Art News*, vol.91, summer 1992

FRIED, Michael. *Bacon's Achievement*, *Arts* 36 (September 1962),.

GOLDING, John. *Lust for Death*, *New Statesman and Nation*, London, April 6, 1957.

GOWING, Lawrence *Positioning in Representation* *In Studio International's* April issue of 1972 (Vol. 183, No. 943).

GOWING, Lawrence. *Francis Bacon: The human presence*, *The Journal of Art* 2/3 December 1989

HAMMER, Martin and STEPHENS, Chris “*Seeing the Story of One's Time*”: *Appropriations from Nazi Photography in the Work of Francis Bacon*, *Visual Culture in Britain*, November 2009, pp.317-353

HARRISON, Martin, *Francis Bacon: Lost and Found*, *Apollo*, CLXI, March 2005, pp.90-97

HARRISON, Martin, *Points of Reference: Francis Bacon and Photography*, in exh. cat. Francis Bacon: Paintings from The Estate, 1980-1991. London: Faggionato Fine Arts, 25 June—26th August 1999

HOCTIN, Luce. *Francis Bacon et la hantise de l'homme*, XXe Siècle 11 (Noël 1958)

HUNTER, Sam, *Francis Bacon: the Anatomy of Horror*, Magazine of Art, Vol. 45, January 1952, pp.11-15

KENEDY, R.C. *Francis Bacon* (: Art International, 1966)

KESKA, Monika. *Bacon at Grand Palais: Echoes and influences*. In *Monographic Exhibitions and the History of Art* edited by Maia Wellington Gahtan and Donatella Pegazzano, Routledge, New York and Oxon (Britain) 2018

KESSLER, Charles S. *Los Angeles: Bacon, Bloom, Lebrun*, Arts 35 (January 1961)

KUSPIT, Donald *Francis Bacon: The Authority of Flesh* , Artforum, 1975

LEIRIS, Michel, *The Art of Francis Bacon*, Times Literary Supplement, 18 March 1977, p.309, previously published as *Le Grand Jeu de Francis Bacon*, introd. to exh. cat. *Francis Bacon: Oeuvres récentes*, Galerie Claude Bernard, Paris, 19 January—26 March 1977

LESSORE, Helen, *A Note on the Development of Francis Bacon's Painting, X: a Quarterly Review*, March 1961, pp.23-26

LEWISON, Jeremy *Venice: Francis Bacon*, Burlington Magazine, vol.135, no.1088, Nov. 1993

LYNTON, Norbert. *London Letter*, Art International 6 (25 October 1962)

McEWEN, John *Francis Bacon: New transmutations of an autumn rose* . Studio International, 1985

MELVILLE, Robert, *Francis Bacon*, Horizon, December 1949—January 1950, pp.419-423

MIDDLETON, Michael. *Brev Fran London, Francis Bacon*, Konstrevy, Stockholm, vol. 4, 1954, p. 171, 173.

MOORHOUSE, Paul *A Magnificent Armature: The Crucifixion in Francis Bacon's Work*, Art International, no.8, autumn 1989

MORTIMER, Raymond, *At the Lefevre*, New Statesman, 14 April 1945, p.239

— *The 1930 Look in British Decoration*, *The Studio*, 100, August 1930, pp.140-141

NORTON, James, *Bacon's Beginnings*, *The Burlington Magazine*, No. 1354, Vol. 158, January 2016, pp.19-25

PEPPIATT, Michael, *Francis Bacon: The Studio as Symbol*, *The Connoisseur*, September 1984, pp.84-93

RASKILL, Mark. *Francis Bacon as a Mannerist*, *Art International* 7 (25 September 1963).

RUSSELL, John. *Peer of the Macabre, Francis Bacon*, *Art in America* 51 (October 1963)

SARABEN, Jacques. *Francis Bacon: To make a Sahara of the Mouth*, in: *Art Press*, Paris, no. 215, July/August 1996, pp.20-26

SOBY, James Thrall. *Mr. Francis Bacon*, *Saturday Review*, New York, vol. 36, November 7, 1953, p. 48-49.

SOLLERS, Philippe. *Francis Bacon dans le vif du sujet*, *Beaux Arts* 80 (June 1990)

SOLOMON, Andrew. Exhibitions: Francis Bacon, *Contemporanea* (Nov./Dec. 1988)

SPENDER, Stephen, *Der Tradition eine neue Wendung geben, Ein Gespräch mit dem Maler Francis Bacon*, *Die Weltwoche*, Zurich, 19 October 1962, p.27

SPIRA, Robert. *Austellung Francis Bacon*, *Die Weltkunst*, vol 27, no. 9 May 1, 1957, p 7.

SYLVESTER, David, *The Paintings of Francis Bacon*, *The Listener*, 3 January 1952, pp. 28-29

SYLVESTER, David *Francis Bacon: A Kind of Grandeur* [Extract from Interviews with Francis Bacon by David Sylvester (1975).] 23 March. *The Sunday Times Magazine* pp. 22-32 1975.

UNSIGNED *Apparitions of Evil: Mr. Francis Bacon's New Paintings*, *The Times*, London, June 14, 1954.

UNSIGNED. *Weird Wonder*, *MD* 15 (May 1971)

VAN BEEK, Marius. *Francis Bacon: Tocht door en absurde wereld*, *Museumjournaal* 8, no. 7 (February 1963)

- *Dat Weergalozze Rood Van Francis Bacon*, Kunst Beeld, yr 9, no.9, July-Aug. 1985,

11.5 Exhibition catalogues

Exposition Internationale d'Art Moderne at Musée National d'Art moderne, Paris (now Centre Georges Pompidou) November - December **1946**. UNESCO, Paris 1946

Francis Bacon Paintings / Robin Ironside Coloured Drawings. Hanover Gallery, London 8 November - 10 December **1949**, The Hanover Gallery, London 1949

British Painting 1925-50 – First Anthology. The Arts Council, London **1951**

Francis Bacon. The Institute of Contemporary Arts, London 20 January - 19 February **1955**

Bacon, Scott, Sutherland, Hanover Gallery, London June-July **1955**

Francis Bacon. Galerie Rive Droite, Paris 12 February - 10 March **1957**. Bacon's first solo exhibition in Paris. Introductions by Roland Penrose and David Sylvester.

Francis Bacon. Hanover Gallery, London 21 March - 26 April **1957**

Francis Bacon Galleria Galatea, Turin, January 23-February 10, **1958**. With introduction by Luigi Carluccio. Galleria Galatea, Torino, 1958

Francis Bacon Galleria dell'Ariete, Milan, February 17-March 5, **1958**. With introduction by Toni del Renzio; note by David Sylvester. Galleria dell'Ariete, Milan, 1958

Bacon. Hanover Gallery, London, 6 June - 6 July **1959**

Francis Bacon, Paintings 1959-1960 Marlborough Fine Art, London 23 March - Late April **1960**. Bacon's first exhibition at the Marlborough Fine Art

Francis Bacon, Tate Gallery, London, 24 May—1 July **1962**, Kunsthalle Mannheim, Mannheim (July 18-.August 26, 1962); the Galleria Civica d'Arte Moderna, Turin (September 11-October 14, 1962), the Kunsthau Zürich, Zürich (Oct.-Nov.) and Stedelijk Museum, Amsterdam (January 11-February 18, 1963). With an introduction by John Rothenstein and essays by Ronald Alley and Colin Anderson. London: Tate Gallery, 1962

Francis Bacon, Marlborough Fine .Art Ltd., London, July-August **1963**. Catalogue with interview *Francis Bacon talking to David Sylvester*.

Francis Bacon, The Solomon R Guggenheim Museum, New York, October **1963**—January 1964, Chicago Art Institute (Jan.-Feb. 1964) and Contemporary Arts Association, Houston, 1964, New York: [s.n.], 1963, with an introduction by Lawrence Alloway

Francis Bacon Recent paintings July-August **1965**. Text by John Russell. Published by Marlborough Fine Arts Ltd., London 1965 (used for the exhibitions at Marlborough New London Gallery, London; Marlborough-Gerson Gallery, New York and Marlborough galleria d' arte, Rome)

Francis Bacon: Mostra di Undici Dipinti Gennaio-febbraio (Jan.-Feb.)**1966**. Galleria Toninelli Arte Moderna, Milan. Toninelli Arte Moderna, Milan 1966

Francis Bacon. Peintures récentes, Galerie Maeght, **Paris**, 15 November **1966** - 31 December 1966. Derrière Le Miroir N° 162. Michel Leiris (*Ce que m'ont dit les peintures de Francis Bacon*). Interview by David Sylvester. / English version: *Francis Bacon: Recent Paintings*. 8 March - 14 April **1967**. Marlborough Fine Art Ltd, London. Michel Leiris (essay) David Sylvester (interview). Published by Marlborough Fine Art, London 1967.

1967 Rubens Prize Exhibition, Oberes Schloss, Siegen, Germany 28 June-19 July **1967**. Catalogue: Peter Paul Rubens Siegen '67. Ausstellung im oberen Schloss 28. Juni bis 19. Juli. III. Verleihung des Rubenspreises der Stadt Siegen 1967. Museum für Gegenwartskunst, Siegen, 1967

Francis Bacon: Recent Paintings Marlborough-Gerson Gallery Inc, New York, 11 November **1968** - 7 December 1968. Text by Lawrence Gowing. Marlborough-Gerson Gallery, New York 1968)

Francis Bacon, Galeries Nationales du Grand Palais, Paris, 26 October **1971** – 10 January 1972, Städtische Kunsthalle, Düsseldorf, 7 March. -7 May 1972, Galeries Nationales d'Exposition du Grand Palais, Paris 1971 /Städtische Kunsthalle Düsseldorf, Düsseldorf, 1972.

Francis Bacon: Recent Paintings, 1968-1974, Metropolitan Museum of Art, New York, 20 March—29 June **1975**, New York: Metropolitan Museum of Art, 1975. With an introduction by Henry Geldzahler and a contribution by Peter Beard.

European Paintings in the Seventies: New Works by Sixteen Artists Los Angeles, County Museum of Art, , September-November 1975; St. Louis Art . Elvehjem Art Center, June 8-August 1, 1976. Text by Maurice Tuchman. Los Angeles Museum of Art, 1975.

Francis Bacon: oeuvres récentes, Musée Cantini, Marseille, 9 juillet-30 septembre **1976**. Text by Gaëtan Picon. Musée Cantini, Marseille, 1976

Francis Bacon. Œuvres récentes, Galerie Claude Bernard, Paris, 19.01.1977 – 26.03.1977. Préface Michel Leiris. Paris, Galerie Claude Bernard, 1977

Francis Bacon: Oleos de 1970 a 1977, Museo de Arte Moderno, Mexico, 10.1977 – 12.1977. Museo de Arte Contemporáneo, Caracas, February 1978. Sofia Imber (Introduction); Michel Leiris (Essay); David Sylvester (Interview with Bacon). Mexico, D.F.: Museo de Arte Moderno 1977. Fundacion Museo De Arte Contemporaneo de Caracas, 1978

Francis Bacon, Fundación Juan March, Madrid, 04.1978 – 05.1978; Fundación Joan Miró, Barcelona, 02.06.1978 – 16.07.1978. Text by Antonio Bonet Correa. La Polígrafa, S.A., Barcelona, España, 1978

Francis Bacon: Recent Paintings, Marlborough Gallery Inc, New York, 26 April 1980 - 07 June 1980. Marlborough Gallery, New York, 1980

A New Spirit in Painting, Royal Academy of Arts, London, 15 January 1981 - 18 March 1981. Christos M., Joachimides, Norman Rosenthal, Nichoas Serote (Editors). Royal Academy of Arts / Rizzoli, London, 1981

Francis Bacon: Paintings 1945-1982, The National Museum of Modern Art, Tokyo, 30 June 1983 - 14 August 1983; 13 September 1983 - 10 October 1983; Aichi Prefectural Art Gallery, Nagoya, 12 November 1983 - 28 November 1983. The National Museum of Modern Art/ Tokyo Shimbun, Tokyo 1983.

Francis Bacon: Peintures Récentes, Galerie Maeght-Lelong, Paris. 18 January - 25 February 1984, Collection *Repères - Cahiers d'art contemporain* n° 10. Galerie Maeght Lelong, Paris, 1984

Francis Bacon: Recent Paintings Marlborough Gallery, London 5 May-5 June 1984. Published by Marlborough Gallery 1984.

Donation Louise et Michel Leiris. Collection Kahnweiler Leiris, Musée national d'Art Moderne, Centre Pompidou, Paris, 22 November 1984 - 28 January 1985. Text by Dominique Bozo, Monod-Fontaine Isabelle et al. Editions du Centre Pompidou, Paris 184 & 1992.

Francis Bacon: Paintings, Marlborough Fine Art Ltd, London, 29 May 1985 - 31 July 1985. Marlborough Fine Art, London, 1985

Francis Bacon, Tate Gallery, London, 22 May—18 August, 1985, Staatsgalerie, Stuttgart (19 Oct. 1985-5 Jan. 1986) and Nationalgalerie, Berlin (7 Feb. 1986-31 Mar. 1986). With contributions by Dawn Ades, Andrew Forge and Andrew Durham. Tate Gallery in association with Thames & Hudson, New York: Harry N. Abrams, 1985.

Masters of the 19th and 20th Centuries, November-December **1986**. Marlborough Gallery Inc., New York, 1986

British Art in the 20th Century: The Modern Movement London: Royal Academy of Arts 15 Jan. **1987**-5 Apr. 1987; Staatsgalerie Stuttgart 9. May - 9. August 1987. Susan Compton (Ed.). Royal Academy of Arts, London, 1987. German edition *Englische Kunst im 20. Jahrhundert* Prestel-Verlag, Munich 1986.

Francis Bacon: Paintings of the Eighties, Marlborough Gallery Inc , New York, 7 May **1987** - 31 July 1987. Text by David Sylvester. New York: Marlborough, 1987

Francis Bacon. Retrospektive, Galerie Beyeler, Basel, 12.06.**1987** – 12.09.1987. Text by Schmalenbach, Werner. Basel, Galerie Beyeler, 1987

Francis Bacon: Peintures Récentes, Galerie Lelong, Paris, 30 September **1987** - 22 November 1987. Collection *Repères, Cahiers d'art contemporain* n° 39. Préface de Jacques Dupin et entretien de Francis Bacon avec David Sylvester. Published by Galerie Lelong, Paris 1987

Francis Bacon. Central House of Artists, New Tretyakov Gallery, Moscow (with British Council and the Marlborough Fine Art Gallery, London). 23 September - 6 November **1988**

Francis Bacon, Hirshhorn Museum and Sculpture Gardens, Washington, 12 October **1989**—7 January 1990, Los Angeles County Museum (11 Feb. 1990-29 Apr. 1990) and the Museum of Modern Art, New York (24 May 1990 - 28 August 1990). Lawrence Gowing and Sam Hunter, Washington DC: Hirshhorn Museum; Thames & Hudson, 1990

Francis Bacon: Paintings, Marlborough Fine Art Ltd, Tokyo, 18 October 1988 - 21 January 1989. Parallel text in Japanese and English. Marlborough Fine Art Ltd. Tokyo, 1988.

Francis Bacon: Loan Exhibition in Celebration of his 80th Birthday, Marlborough Fine Art, London, 27 October - 18 November **1989**. Text by Grey Gowrie. Marlborough Fine Art, London, 1989

Francis Bacon (exhibition catalogue). Washington DC: Hirshhorn Museum; Thames & Hudson, 1990

Francis Bacon: Paintings Since 1944, Tate Gallery Liverpool, Sept. **1990**-Jan. 1991. Essays by Richard Francis and Andrew Durham. Tate Gallery Liverpool, Liverpool, 1991

Homage to Francis Bacon, Galerie Beyeler, Basel, 06.**1992** – 09.1992. Basel, Galerie Beyeler, 1992.

À visage découvert, exposition Fondation Cartier, Jouy-en-Josas, 18 juin-4 octobre **1992**.
Fondation Cartier / Flammarion, Paris 1992

Grandes Maestros de las Vanguardias Historicas en la Coleccion Juan Abelló: De Picasso a Bacon, Museo de Bellas Artes, Santander, 06 August 1992 - 31 August 1992.
Manuel Huerta (Editor). Universidad Menéndez Pelayo / Museo de Bellas, Santander, 1992

Francis Bacon: Pinturas 1981-1991 / Paintings 1981 - 1991, Marlborough Galería ,
Madrid, 08 October **1992** - 14 November 1992; and April 1993 in New York. Text by
Antonio Muñoz Molina and Richard Cork. Galeria Marlborough, S.A., Madrid 1992 and
Marlborough Gallery Inc , New York, 1993.

Visualising Masculinities, Tate Gallery, London, 19 December **1992**-6 June 1993. Tate
Gallery, 1992

Bacon. Triptych '71, Kunst-Station Sankt Peter, Köln, 14.01.**1993** – 07.03.1993. Röhrig,
Johannes / Danch, Kurt (Hrsg.). Kunst-Station Sankt Peter, Köln 1993

Francis Bacon, Museo d'Arte Moderna della Citta di Lugano, Lugano, 7 March—30 May
1993, Rudy Chiappini (ed.), Lugano: Museo d'Arte Moderna della Citta di Lugano and
Milano: Electa, 1993. With contributions by Ronald Alley, Hugh M Davies, Michael
Peppiatt and Rudy Chiappini

Wege der Moderne. Die Sammlung Beyeler, Neue Nationalgalerie, Berlin, 30. Apr. – 1.
Aug. **1993**. Text by Angela Schneider. Staatliche Museen zu Berlin, Preussischer
Kulturbesitz, 1993

Figurable: Francis Bacon. Venice, Museo Correr, 13 June-10 October **1993**. Edited by
Achille Bonito Oliva. Milan, Electa, 1993

Francis Bacon 1909–1992: Small Portrait Studies London: Marlborough Fine Art Ltd.
21 Oct. **1993**-3 Dec. 1993. Text by William Feaver, John Russell; Marlborough Fine Art,
London, 1993

Francis Bacon, Centre National d'Art et Culture Georges Pompidou, 26 June—14
October **1996**, Haus der Kunst, Munich, (01.11.1996 – 26.01.1997), Fabrice Herrgott
(ed.), Paris: Editions du Centre Pompidou, 1996. With contributions by David Sylvester,
Michel Leiris, Jean-Claude Lebensztejn, Jean Louis Schefer, Fabrice Hergott, Yves
Kobry and Hervé Vanel

Después de Goya: una mirada subjetiva. Palacio de la Lonja, Sala Luzan. Caja de
Ahorros de la Inmaculada. Palacio de Montezumo, Zaragoza 19 November **1996**-10
January 1997. Text by Francisco Calvo Serraller, Marcel Cohen. Published by Antonio
Saura, Electa, Madrid 1996.

L'última Mirada, Museo d'Arte Contemporani De Barcelona, Barcelona, 16 October **1997** - 06 January 1998. Lunweg Editores, Barcelona, 1997

Francis Bacon, Louisiana Museum for Moderne Kunst, Humlebaek, January 23 - April 26, **1998**. Text by Steingrim Laursen. Louisiana Museum Of Modern Art, Humlebaek, 1998

Francis Bacon: The Human Body, Hayward Gallery, London, 5 February **1998** - 05 April 1998. Text by David Sylvester. Hayward Gallery, London & University Of California Press, Berkeley 1998

Beyond Belief: Modern Art and the Religious Imagination, National Gallery of Victoria, Melbourne, April-July **1998**. Text by Rosemary Crumlin and Margaret Woodward (research). Note on *Francis Bacon* by Charles Pickstone. National Gallery of Victoria, Melbourne, 1998

Menschenbilder Figur in Zeiten der Abstraktion, Kunsthalle, Mannheim, Oct. **1998** - Jan. 1999. Text by Manfred Fath, Inge Herold, Karl-Ludwig Hofmann, Thomas Köllhofer, Jochen Kronjäger, Christmut Präger, etc. Mannheim Kunsthalle / Gerd Hatje, Ostfildern-Ruit , 1998

Francis Bacon: Important Paintings from the Estate. Tony Shrafazi Gallery, New York, 31 October **1998**-16 January 1999. Text by Tony Shafrazi, David Sylvester, Sam Hunter, and Michael Peppiatt. Tony Shafrazi Gallery, 1998

Francis Bacon: The Papal Portraits of 1953, Museum of Contemporary Art, San Diego, 17 January—28 March, **1999**, Hugh M Davies, San Diego: Museum of Contemporary Art, 2001

Francis Bacon: A Retrospective, Yale Center for British Art, New Haven, 23 January—21 March **1999**, The Minneapolis Institute of Arts, Minneapolis (08 April 1999 - 27 May 1999); the Museum of Modern Art, San Francisco (13 June 1999 - 02 August 1999); Museum of Modern Art, Fort Worth (20 August 1999 - 15 October 1999), Dennis Farr. New York: Harry N Abrams in association with the Trust for Museum Exhibitions, 1999. With contributions by Dennis Farr, Michael Peppiatt and Sally Yard

Francis Bacon: Working on Paper, Tate Gallery, London, February—April **1999**, Matthew Gale, London: Tate Gallery, 1999. With contributions by Matthew Gale and David Sylvester

Francis Bacon: Paintings from The Estate, 1980-1991 (8 works), London: Faggionato Fine Arts 25 Jun. **1999**-26 Aug. 1999; exh cat. (London: Faggionato Fine Arts, 1999).

Francis Bacon in Dublin, Dublin City Gallery The Hugh Lane, Dublin, 1 June—31 August **2000**, Dublin: Hugh Lane Municipal Gallery of Modern Art and Thames &

Hudson, 2000. With contributions by David Sylvester, Grey Gowrie, Louis le Brocquey, Anthony Cronin and Paul Durcan

Francis Bacon, Gemeentemuseum, Den Haag, 27.01.2001 – 13.05.2001. Text by Esther Darley and Hans Janssen. Uitgevers Waanders, Zwolle / Gemeentemuseum, The Hague, 2001

Francis Bacon: The Papal Portraits of 1953 (exhibition catalogue). San Diego: Museum of Contemporary Art, 2001.

Francis Bacon: Paintings, Tony Shafrazi Gallery, New York, 06 April 2002 - 18 May 2002. Essay by Carter Ratcliff. Tony Shafrazi Gallery, New York 2002

Van Gogh by Bacon, Fondation Vincent Van Gogh-Arles, Arles, 5 July—6 October 2002, David Alan Mellor, with an introduction by Yolande Clergue and contributions by David Alan Mellor, Philippe Sollers and Alain Jouffroy, Arles: Actes Sud: Fondation Vincent van Gogh, 2002

Territórios Singulares na Coleção Berardo, Sintra Museu de Arte Moderna-Coleção Berardo (SMAM-CB), Sintra, 22 October 2002 - 28 February 2003. Published by Museu de Arte Moderna - Coleção Berardo, Sintra 2002

Expressiv!, Fondation Beyeler, Riehen/Basel, 30.03.2003 – 10.08.2003. Kuspit, Donald; Bröderlin, Markus. Hatje Cantz, Ostfildern Ruit 2003.

Francis Bacon: Caged, Uncaged, Museu de Arte Contemporânea de Serralves, Porto, 24 January—20 April, 2003, Vicente Todoli (ed.), Porto: Fundação de Serralves, 2003, with contributions by Martin Harrison and David Sylvester

Francis Bacon and the Tradition of Art, Kunsthistorisches Museum, Vienna, 15 October 2003—18 January 2004, Fondation Beyeler, Basel (08.02.2004 – 20.06.2004). Barbara Steffen (ed.), with contributions by Barbara Steffen, Norman Bryson, Ernst van Alphen, Olivier Berggruen, Margarita Cappock and Michael Peppiatt. Skira, 2004. German version *Francis Bacon und die Bildtradition*, Riehen/Basel, 2004

Francis Bacon: Lo Sagrado y lo Profano, Institut Valencià d'Art Moderne, IVAM, Valencia, 11 December 2003 - 21 March 2004 (unnum.) Texts by Kosme de Barañano, Michael Peppiart and Hugh Davies. Instituto Valenciano de Arte Moderno, IVAM, Valencia, Spain 2003

Il Nudo: Fra ideale e realtà, Galleria d'Arte Moderna, Bologna, 22 January 2004 - 09 May 2004. Peter Weiermair. English edition *The Nude: Ideal and reality - Painting and sculpture*, Both Firenze, Artificio-Skira 2004, 2004.

Francis Bacon— the Sacred and the Profane: Lo Sagrado y lo Profano, IVAM Centre Julio Gonzalez, 7 April—30 June 2004, Musée Maillol, Fondation Dina Vierny, Paris,

2004, Michael Peppiatt, Valencia: IVAM, D.L. 2003, with contributions by Michael Peppiatt, Kosme da Barañano, Hugh M Davies and Barbara Steffen

Grande Escala - Coleção Berardo / The Berardo Collection Centro das Artes Casa das Mudas, Calheta, Madeira, Portugal. 09 October **2004** - 18 March 2005. Text by Alexandre Melo. Museu Coleção Berardo, Lisbon 2004

Francis Bacon: Studying Form (37 works), London: Faggionato Fine Arts 9 Feb. 2005-15 Apr. **2005**; David Sylvester and Martin Harrison. The Estate of Francis Bacon / Faggionato Fine Arts, London 2005

Bacon, Picasso. La vie des images, Musée Picasso, Paris, 1. March – 30. May **2005**. Text by Anne Baldassari. Flammarion / Reunion des Musees Nationaux, Paris, 2005

Francis Bacon: Portraits and Heads, Scottish National Gallery of Modern Art, Edinburgh, 4 June—4 September **2005**, Hamburger Kunsthalle, Hamburg (13 October 2005 - 15 January 2006). Richard Calvocoressi and Martin Hammer, Edinburgh: National Galleries of Scotland in association with the British Council, 2005; *Francis Bacon, die Portraits* Hatje Cantz, 2006

Francis Bacon: The Violence of the Real, K20 Kunstsammlung Nordrhein-Westfalen, 16 September **2006**—7 January 2007, Armin Zweite (ed.), with contributions by Armin Zweite, Martin Harrison, Peter Bürger, Daria Kolacka, Frank Laukötter and Maria Müller. London: Thames & Hudson, 2006. German version *Francis Bacon - Die Gewalt des Faktischen*. Hirmer Verlag, Muenchen, 2006.

Francis Bacon Triptychs, Gagosian Gallery, London, 20.06.**2006** – 06.08.2006. With Francis Bacon Letters to Michel Leiris 1966-1989. Text by Donald Kennison. Gagosian, London 2006.

Francis Bacon in the 1950s, Sainsbury Centre for Visual Arts, University of East Anglia, 26 September—10 December **2006**, Milwaukee Art Museum, Wisconsin (29 Jan. 2007-15 Apr. 2007), Albright-Knox Art Gallery, Buffalo (5 May. 2007-30 Jul. 2007). Michael Peppiatt, New Haven, Conn.; Sainsbury Centre for Visual Arts / Yale University Press, 2006

Die andere Sammlung. Hommage an Hildy und Ernst Beyeler. Matthias Wolf. Fondation Beyeler, Riehen/Basel, 19.08.**2007** – 06.01.2008. Hatje Cantz Verlag 2007.

Bacon, Palazzo Reale, Milan, 5 March **2008** - 29 June 2008. Text by Rudy Chiappini. Milan : Skira ; New York : Rizzoli International; London : Thames and Hudson. 2008

Francis Bacon, Tate Gallery, London, 11 September **2008**—4 January 2009, the Museo Nacional del Prado, Madrid (Prado Centennial 3 February 2009 - 19 April 2009) and the Metropolitan Museum of Art, New York (18 May 2009 - 16 August 2009). Matthew Gale and Chris Stephens (eds.), London: Tate Gallery, 2008, with contributions by Matthew

Gale, Chris Stephens, Gary Tinterow, Martin Harrison, David Alan Mellor, Simon Ofield and Victoria Walsh. London: Tate Publishing, 2008; Museo Nacional del Prado, Madrid 2009.

Isabel and Other Intimate Strangers: Portraits by Alberto Giacometti and Francis Bacon, Gagosian Gallery, New York. 3 November - 13 December **2008**. Text by Valentina Castellani. Gagosian Gallery / Hatje Cantz, Germany 2008

Caravaggio-Bacon, Galleria Borghese, Rome, 2 October **2009**—24 January 2010, Michael Peppiatt (ed.), Milan: Federico Motta Editore, 2009

Francis Bacon: A Terrible Beauty, Dublin City Gallery The Hugh Lane, Dublin, 28 October **2009**—07 March 2010, Compton Verney, Warwickshire, 2010, Logan Sisley (ed.), Steidl: Göttingen, 2009. With contributions by Barbara Dawson, Martin Harrison, Marcel Finke, Jessica O'Donnell, Joanna Shepard and Rebecca Daniels

Caravaggio-Bacon Catalogue of exhibition from October 2, 2009 to January 24, 2010, at the Galleria Borghese. Edited by Michael Peppiatt. Texts of Claudio Massimo Strinati and Anna Coliva. Federico Motta Editore, Milano / Ore Cultura Srl, Milano 2010

Irrational Marks: Bacon and Rembrandt, Ordovas Gallery, London, 07 October—16 December 2011, London: Ordovas, **2011**. With an introduction by Pilar Ordovas and essays by Taco Dibbits and Martin Harrison

Francis Bacon: Five Decades, Art Gallery of New South Wales, Sydney, 17 November **2012** —24 February 2013, Anthony Bond (ed.), London: Thames & Hudson, 2012. With contributions by Anthony Bond, Martin Harrison, Rebecca Daniels, Margarita Cappock, Ernst van Alphen.

Movement and Gravity: Bacon and Rodin in Dialogue, Ordovas Gallery, London, 08 February—06 April **2013**, London: Ordovas, 2013. With a contribution by Martin Harrison

Francis Bacon, National Museum of Modern Art, Tokyo 8th March – 26th May **2013** and Toyota Municipal Museum of Art, Toyota, 08 June 2013 - 01 September 2013. Hosaka, Kenjiro et al. Nikkei Inc, Tokyo, 2013

Francis Bacon, Henry Moore: Flesh and Bone, Ashmolean Museum, Oxford, 12 September **2013**—5 January 2014, Art Gallery of Ontario, Toronto, April 5 to July 20, 2014., Oxford: Ashmolean Museum, 2014. With contributions by Richard Calvocoressi, Martin Harrison and Francis Warner.

A Strong Sweet Smell of Incense: A Portrait of Robert Fraser, Pace Gallery, Burlington Gardens, London, 6 February **2015** - 1 April 2015. Pace, London, 2015

Francis Bacon and the Masters, Sainsbury Centre for Visual Arts, Norwich, 17 April—26 July **2015**, The State Hermitage Museum, St. Petersburg (9 Dec. 2014-8 Mar. 2015), London: Fontanka Publications, 2015. With contributions by Thierry Morel, Professor Paul Joannides, Amanda Geitner, Calvin Winner and Margarita Cappock

The Abelló Collection: A Modern Taste for European Masters, Meadows Museum, Dallas, 18 April **2015** - 02 August 2015. Text by Almudena Ros De Barbero. Ediciones El Viso, Madrid 2015

Francis Bacon: Late Paintings, Gagosian Gallery, New York, 7 November — 12 December, **2015**. Contributions by Richard Calvocoressi, Richard Francis, Mark Stevens, and Colm Tóibín; an interview with Martin Harrison and Richard Calvocoressi; reprinted texts by Eddy Batache, Bruce Bernard and Jeffrey Bernard. New York: Gagosian Gallery, 2015

Francis Bacon, Monaco and French Culture (2016), Le Grimaldi Forum, Monte Carlo, 02 July 2016 - 04 September 2016. Martin Harrison, Heni Publishing 2016. French version *Francis Bacon: La France et Monaco* Albin Michel, 2016

Francis Bacon, Invisible Rooms. Tate Liverpool from 18 May to 18 September **2016**; Staatsgalerie Stuttgart *Francis Bacon: Unsichtbare Raume* 7 October 2016 - 8 January 2017. Prestel, London & Munich, 2016

Francis Bacon: from Picasso to Velásquez, Guggenheim Museum Bilbao, Bilbao, 30 September 2016 - 08 January 2017. (*Francis Bacon: De Picasso a Velázquez*. Harrison, Martin; Whitfield, Sarah; Mena, Manuela B. Turner Publicaciones S.L., Madrid 2016

Francis Bacon/Bruce Nauman. Face à face. Banu, Georges et al. Musée Fabre, Montpellier, 01.07.**2017** – 05.11.2017. Musée Fabre, Montpellier, 2017

Bacon en toutes lettres Centre Georges Pompidou, Paris du 11 septembre **2019** au 20 janvier 2020. Bilingual edition FR/EN. Bibliothèque publique d'information du Centre Pompidou, Paris 2019. English edition *Francis Bacon: Books and Painting* Thames and Hudson Ltd, 2019.

12. List of Francis Bacon Prints, broadly ordered by printer

No.	Title	Publisher	Printer
1. (S. 12).	Autoportrait (Self-Portrait) 1973	Galerie Claude Bernard	Mourlot 1977
2. (S. 13).	Figure Writing Reflected in a Mirror 1976	Galerie Claude Bernard	Mourlot 1977
3. (S. 11).	Triptych May-June 1974 (Poster)	Metropolitan Museum	Mourlot 1975
4. (S. 11).	Triptych May-June 1974 (avant la lettre)	Metropolitan Museum	Mourlot 1975
5. (S. 30).	Portrait of Michel Leiris 1976 (lithograph)	Galerie Lelong	Mourlot 1990
6. (S. 29).	Miroir de la tauromachie 1	Galerie Lelong éditeur	Mourlot 1990
7. (S.10).	Study for Bullfight No. 1. 1969	Musée du Grand Palais	Arte 1971
8. (S.-).	Etude pour une corrida (Poster Grand Palais)	Musée du Grand Palais	Arte 1971
9. (S.-).	Etude pour une corrida (Poster II)	Gordon House	Wolfensberger 1971
10. (S.-).	Study for Bullfight No. 1. (Feria de Nimes)	Mairie de Nimes	De Girardi 1992
11. (S.-).	Study for Bullfight No. 1. (Feria de Nimes II)	Mairie de Nimes	De Girardi 1992
12. (S. 29).	Miroir de la tauromachie 2	Galerie Lelong éditeur	Mourlot 1990
13. (S. 29).	Miroir de la tauromachie 3	Galerie Lelong éditeur	Mourlot 1990
14. (S.-).	Study for Bullfight No 2 (poster Maeght)	Fondation Maeght	Arte 1995
15. (S.-).	Portrait of George Dyer talking 1966 Cover DLM	Maeght Éditeur	Arte, 1966
16. (S.-).	Portrait of George Dyer talking Cover (avant la lettre)	Maeght Éditeur	Arte, 1966
17. (S.-).	George Dyer Crouching 1966	Maeght Éditeur	Arte, 1966
18. (S.-).	George Dyer Staring at Blind Cord 1966 (DLM edition)	Maeght Éditeur	Arte, 1966
19. (S.-).	Georges Dyer fixant un cordon de rideau (wide margins)	Maeght Éditeur	Arte, 1966
20. (S.-).	Henrietta Moraes 1966 (DLM edition)	Maeght Éditeur	Arte, 1966
21. (S.-).	Henrietta Moraes 1966 (wide margins)	Maeght Éditeur	Arte, 1966
22. (S.-).	Portrait of Isabel Rawsthorne 1966 (DLM edition)	Maeght Éditeur	Arte, 1966
23. (S.-).	Personnage Couché / Lying Figure 1966 (wide margins)	Maeght Éditeur	Arte, 1966
24. (S.-).	Personnage Couché / Lying Figure (small margins)	Maeght Éditeur	Arte, 1966
25. (S.-).	Personnage Couché / Lying Figure 1966 (Poster)	Maeght Éditeur	Arte, 1966
26. (S.-).	Personnage Couché / Lying Figure) (Poster Japan)	Tokyo Museum	(1983)
27. (S. 23)	Triptych August 1972 (Left panel)	Galerie Maeght	Atelier Maeght 1979
28. (S. 23)	Triptych August 1972 (Center panel)	Galerie Maeght	Atelier Maeght 1979
29. (S. 23)	Triptych August 1972 (Right panel)	Galerie Maeght	Atelier Maeght 1979
30. (S.-).	Carcass of Meat and Bird of Prey 1980 Poster	Fondation Maeght	Arte 1986
31. (S. 17)	Triptych, 1983 Left panel	Galerie Lelong	Atelier Lelong 1983
32. (S. 17)	Triptych, 1983 Center panel	Galerie Lelong	Atelier Lelong 1983
33. (S. 17)	Triptych, 1983 Right panel	Galerie Lelong	Atelier Lelong 1983
34. (S. 19)	Study of a Human Body after Ingres 1982-84	Galerie Lelong	Atelier Lelong 1984
35. (S. -)	Study of a Human Body after Ingres 1982-84 (poster)	Galerie Lelong	Atelier Lelong 1984
36. (S. 20)	Study for a Portrait of J. Edwards Right panel 1984	L'Ire des Vents	Atelier Lelong 1984
37. (S. 25)	Triptych 1987 (Center Panel)	Galerie Lelong	Atelier Lelong 1987
38. (S.-).	Triptych 1987 (Center Panel) Poster	Galerie Lelong	Atelier Lelong 1987
39. (S. 22).	Study for portrait of John Edwards 1986	Galerie Lelong	Atelier Lelong 1987
40. (S.-).	Study for portrait of John Edwards 1986 Poster	Galerie Lelong	Atelier Lelong 1987
41. (S. 21).	Three studies of the male back Left panel 1970	Art International	Atelier Lelong 1987
42. (S. 21).	Three studies of the male back Center panel 1970	Art International	Atelier Lelong 1987

43. (S. 21). Three studies of the male back Right panel 1970	Art International	Atelier Lelong 1987
44. (S. -). Triptych March 1974	La Polígrafa	La Polígrafa 1978
45. (S. -). Triptych March 1974 Poster	Fundació Joan Miró	La Polígrafa 1978
46. (S. 4). Triptych May-June 1977	La Polígrafa	La Polígrafa 1981
47. (S. 4). Triptych May-June 1977 left panel	La Polígrafa	La Polígrafa 1981
48. (S. 4). Triptych May-June 1977 center panel	La Polígrafa	La Polígrafa 1981
49. (S. 4). Triptych May-June 1977 right panel	La Polígrafa	La Polígrafa 1981
50. (S. 5) Seated Figure 1981	La Polígrafa	La Polígrafa 1983
51. (S. 6) Woodrow Wilson in Paris Peace Conference	La Polígrafa	La Polígrafa 1987
52. (S. 6) Portrait de John Edwards	La Polígrafa	La Polígrafa 1987
53. (S. 6) Studio de Trotsky à Mexico;	La Polígrafa	La Polígrafa 1987
54. (S. 2). Portrait of Michel Leiris 1976 (etching)	Éd. Georges Visat	Georges Visat 1978
55. (S. -). Figure at a Washbasin 1976 (trial proof)	Éd. Georges Visat	Georges Visat 1978
56. (S. 3). Figure at a Washbasin 1976	Éd. Georges Visat	Georges Visat 1978
57. (S. 1). Triptych Portrait Peter Beard (central p.) 1975	Éditions Georges Visat	Georges Visat 1976
58. (S.-). Portrait of Isabel Rawsthorne Poster Marlborough	Marlborough	(1968)
59. (S.-). Portrait of Isabel Rawsthorne Poster Beyeler	Fondation Beyeler	(2004)
60. (S. 32). In Memory of George Dyer 1971 Left panel	Marlborough Zurich	1975
61. (S.-). In Memory of George Dyer 1971 Left panel Poster	Marlborough Zurich	1975
62. (S. 34) Three Studies of the Human Body 1979	Marlborough	1980
63. (S. -) Three Studies of the Human Body 1979 variant I	Marlborough	1980
64. (S. -) Three Studies of the Human Body 1979 variant II	Marlborough	1980
65. (S. -) Three Studies of the Human Body 1979 Poster	Marlborough	1980
66. (S. 35). Study for Self-Portrait, 1982	Marlborough Graphics	1984
67. (S.-). Study for Self-Portrait, 1982 Poster	Marlborough Graphics	1984
68. (S.-. Figure in movement 1985 Marlborough Poster (Large)	Marlborough	1985
69. (S.-. Figure in movement 1985 Marlborough Poster (Small)	Marlborough	1985
70. (S. 7). Seated Figure 1977	Marlborough Graphics	Vigna Antoniniana 1992
71. (S. 8). Study From Human Body 1987	Marlborough Graphics	Vigna Antoniniana 1992
72. (S.-). Le nu au XXe Siècle	Fondation Maeght	Au Clair, Bagneux 2000
73. (S. 9). Triptych 1991 (Right Panel)	Marlborough Graphics	Vigna Antoniniana 1992
74. (S. 33). In Memory of George Dyer Center p.	Musée Cantini	Imp.Municip. Marseille 1975
75. (S.-). In Memory of George Dyer Center Trial proofs	Musée Cantini	Imp.Municipale 1975
76. (S.-). In Memory of George Dyer Center Poster	Musée Cantini	Imp.Municipale 1975
77. (S. 28) Study from the Human Body 1981	Éditions de la Différence	Arts Litho 1981
78-80. (S. 15) Three studies for a self-portrait 1979-80	Éd. de la Différence	Arts Litho 1981
81-83. (S. 16) Triptych Inspired by Oresteia of Aeschylus	Éd. de la Différence	Arts Litho 1981
84. (S.18). Œdipe and the Sphinx after Ingres 1983	Éditions de la Différence	Arts Litho 1984
85. (S.-). Œdipe and the Sphinx after Ingres 1983 (Poster)	Éditions de la Différence	Arts Litho 1984
86. (S. 14) Study for Portrait Pope Innocent X 1965	Archimbaud /Séguier/Pompidou	Art Estampe 1989
87. (S. 24). Second version of Triptych 1944 Left Large	Archimbaud /Séguier/ Pomp.	Art Estampe 1989
88. (S. 24). Second version of Triptych 1944 Left Small	Archimbaud /Séguier/ Pomp.	Art Estampe 1989
89. (S. 24). Second version of Triptych 1944 Cent Large	Archimbaud /Séguier/ Pomp	Art Estampe 1989
90. (S. 24). Second version of Triptych 1944 Cent Small	Archimbaud /Séguier/ Pomp	Art Estampe 1989
91. (S. 24). Second version of Triptych 1944 Right Large	Archimbaud /Séguier/ Pomp	Art Estampe 1989
92. (S. 24). Second version of Triptych 1944 Right Large	Archimbaud /Séguier/ Pomp	Art Estampe 1989

93-95. (S. 26). Three Studies for Self Portrait 1983	Archimbaud /Séguier/ Pompidou	Art Estampe 1990
96. (S.-). Three Studies for Self Portrait 1983 variant	Archimbaud /Séguier/ Pompidou	Art Estampe 1990
97. (S. 27). The Life Mask of William Blake, 1955	Archimbaud /Séguier	Art Estampe 1991
98. (S. 31). Second version of Painting 1946	Städtliche Kunsthalle	(1971)
99. (S. -) Three studies for a portrait of John Edwards 1980	Unknown	1980
100. (S. 36). Hommage à Van Gogh 1985-88	Fondation Van Gogh	1989
101. (S.-). Hommage à Van Gogh 1985-88 without margins	Fondation Van Gogh	1989
102. (S.-). Study for Portrait of Van Gogh III 1957 poster	Galerie Beyeler	1987
103. (S.-). Study for Portrait of Van Gogh III 1957 poster	Hirshhorn Museum	1989
104. (S.-). Château Mouton Rothschild's 1990	Mouton Rothschild	1990

13- List of Francis Bacon Prints ordered by printing date

No.	Title	Publisher	Printer/Date
15. (S.-).	Portrait of George Dyer talking 1966 Cover DLM	Maeght Éditeur	Arte, 1966
16. (S.-).	Portrait of George Dyer talking Cover (avant la lettre)	Maeght Éditeur	Arte, 1966
17. (S.-).	George Dyer Crouching 1966	Maeght Éditeur	Arte, 1966
18. (S.-).	George Dyer Staring at Blind Cord 1966 (DLM edition)	Maeght Éditeur	Arte, 1966
19. (S.-).	Georges Dyer fixant un cordon de rideau (wide margins)	Maeght Éditeur	Arte, 1966
20. (S.-).	Henrietta Moraes 1966 (DLM edition)	Maeght Éditeur	Arte, 1966
21. (S.-).	Henrietta Moraes 1966 (wide margins)	Maeght Éditeur	Arte, 1966
22. (S.-).	Portrait of Isabel Rawsthorne 1966 (DLM edition)	Maeght Éditeur	Arte, 1966
23. (S.-).	Personnage Couché / Lying Figure 1966 (wide margins)	Maeght Éditeur	Arte, 1966
24. (S.-).	Personnage Couché / Lying Figure (small margins)	Maeght Éditeur	Arte, 1966
25. (S.-).	Personnage Couché / Lying Figure 1966 (Poster)	Maeght Éditeur	Arte, 1966
58. (S.-).	Portrait of Isabel Rawsthorne Poster Marlborough	Marlborough	(1968)
7. (S.10).	Study for Bullfight No. 1. 1969	Musée du Grand Palais	Arte 1971
8. (S.-).	Etude pour une corrida (Poster Grand Palais)	Musée du Grand Palais	Arte 1971
9. (S.-).	Etude pour une corrida (Poster II)	Gordon House Wolfensberger	1971
98. (S. 31).	Second version of Painting 1946	Städtliche Kunsthalle	(1971)
76. (S.-).	In Memory of George Dyer Center Poster	Musée Cantini Imp.Municipale	1975
3. (S. 11).	Triptych May-June 1974 (Poster)	Metropolitan Museum	Mourlot 1975
4. (S. 11).	Triptych May-June 1974 (avant la lettre)	Metropolitan Museum	Mourlot 1975
60. (S. 32).	In Memory of George Dyer 1971 Left panel	Marlborough Zurich	1975
61. (S.-).	In Memory of George Dyer 1971 Left panel Poster	Marlborough Zurich	1975
74. (S. 33).	In Memory of George Dyer Center p.	Musée Cantini Imp.Municip.	Marseille 1975
75. (S.-).	In Memory of George Dyer Center Trial proofs	Musée Cantini Imp.Municipale	1975
57. (S. 1).	Triptych Portrait Peter Beard (central p.) 1975	Éditions Georges Visat	Georges Visat 1976
1. (S. 12).	Autoportrait (Self-Portrait) 1973	Galerie Claude Bernard	Mourlot 1977
2. (S. 13).	Figure Writing Reflected in a Mirror 1976	Galerie Claude Bernard	Mourlot 1977
54. (S. 2).	Portrait of Michel Leiris 1976 (etching)	Éd. Georges Visat	Georges Visat 1978
55. (S. -).	Figure at a Washbasin 1976 (trial proof)	Éd. Georges Visat	Georges Visat 1978
56. (S. 3).	Figure at a Washbasin 1976	Éd. Georges Visat	Georges Visat 1978
44. (S. -).	Triptych March 1974	La Polígrafa	La Polígrafa 1978
45. (S. -).	Triptych March 1974 Poster	Fundació Joan Miró	La Polígrafa 1978
27. (S. 23)	Triptych August 1972 (Left panel)	Galerie Maeght	Atelier Maeght 1979
28. (S. 23)	Triptych August 1972 (Center panel)	Galerie Maeght	Atelier Maeght 1979
29. (S. 23)	Triptych August 1972 (Right panel)	Galerie Maeght	Atelier Maeght 1979
62. (S. 34)	Three Studies of the Human Body 1979	Marlborough	1980
63. (S. -)	Three Studies of the Human Body 1979 variant I	Marlborough	1980
64. (S. -)	Three Studies of the Human Body 1979 variant II	Marlborough	1980
65. (S. -)	Three Studies of the Human Body 1979 Poster	Marlborough	1980
99. (S. -)	Three studies for a portrait of John Edwards 1980	Unknown	1980
77. (S. 28)	Study from the Human Body 1981	Éditions de la Différence	Arts Litho 1981
78-80. (S. 15)	Three studies for a self-portrait 1979-80	Éd. de la Différence	Arts Litho 1981
81-83. (S. 16)	Triptych Inspired by Oresteia of Aeschylus	Éd. de la Différence	Arts Litho 1981

46. (S. 4). Triptych May-June 1977	La Polígrafa	La Polígrafa 1981
47. (S. 4). Triptych May-June 1977 left panel	La Polígrafa	La Polígrafa 1981
48. (S. 4). Triptych May-June 1977 center panel	La Polígrafa	La Polígrafa 1981
49. (S. 4). Triptych May-June 1977 right panel	La Polígrafa	La Polígrafa 1981
50. (S. 5) Seated Figure 1981	La Polígrafa	La Polígrafa 1983
31. (S. 17) Triptych, 1983 Left panel	Galerie Lelong	Atelier Lelong 1983
32. (S. 17) Triptych, 1983 Center panel	Galerie Lelong	Atelier Lelong 1983
33. (S. 17) Triptych, 1983 Right panel	Galerie Lelong	Atelier Lelong 1983
26. (S.-). Personnage Couché / Lying Figure) (Poster Japan)	Tokyo Museum	(1983)
34. (S. 19) Study of a Human Body after Ingres 1982-84	Galerie Lelong	Atelier Lelong 1984
35. (S. -) Study of a Human Body after Ingres 1982-84 (poster)	Galerie Lelong	Atelier Lelong 1984
36. (S. 20) Study for a Portrait of J. Edwards Right panel 1984	L'Ire des Vents	Atelier Lelong 1984
84. (S.18). Œdipe and the Sphinx after Ingres 1983	Éditions de la Différence	Arts Litho 1984
85. (S.-). Œdipe and the Sphinx after Ingres 1983 (Poster)	Éditions de la Différence	Arts Litho 1984
66. (S. 35). Study for Self-Portrait, 1982	Marlborough Graphics	1984
67. (S.-). Study for Self-Portrait, 1982 Poster	Marlborough Graphics	1984
68. (S.-. Figure in movement 1985 Marlborough Poster (Large)	Marlborough	1985
69. (S.-. Figure in movement 1985 Marlborough Poster (Small)	Marlborough	1985
30. (S.-). Carcass of Meat and Bird of Prey 1980 Poster	Fondation Maeght	Arte 1986
51. (S. 6) Woodrow Wilson in Paris Peace Conference	La Polígrafa	La Polígrafa 1987
52. (S. 6) Portrait de John Edwards	La Polígrafa	La Polígrafa 1987
53. (S. 6) Studio de Trotsky à Mexico;	La Polígrafa	La Polígrafa 1987
37. (S. 25) Triptych 1987 (Center Panel)	Galerie Lelong	Atelier Lelong 1987
38. (S.-). Triptych 1987 (Center Panel) Poster	Galerie Lelong	Atelier Lelong 1987
41. (S. 21). Three studies of the male back Left panel 1970	Art International	Atelier Lelong 1987
42. (S. 21). Three studies of the male back Center panel 1970	Art International	Atelier Lelong 1987
43. (S. 21). Three studies of the male back Right panel 1970	Art International	Atelier Lelong 1987
39. (S. 22). Study for portrait of John Edwards 1986	Galerie Lelong	Atelier Lelong 1987
40. (S.-). Study for portrait of John Edwards 1986 Poster	Galerie Lelong	Atelier Lelong 1987
102. (S.-). Study for Portrait of Van Gogh III 1957 poster	Galerie Beyeler	1987
86. (S. 14) Study for Portrait Pope Innocent X 1965	Archimbaud /Séguier/ Pompidou	Art Estampe 1989
87. (S. 24). Second version of Triptych 1944 Left Large	Archimbaud /Séguier/ Pomp.	Art Estampe 1989
88. (S. 24). Second version of Triptych 1944 Left Small	Archimbaud /Séguier/ Pomp.	Art Estampe 1989
89. (S. 24). Second version of Triptych 1944 Cent Large	Archimbaud /Séguier/ Pomp	Art Estampe 1989
90. (S. 24). Second version of Triptych 1944 Cent Small	Archimbaud /Séguier/ Pomp	Art Estampe 1989
91. (S. 24). Second version of Triptych 1944 Right Large	Archimbaud /Séguier/ Pomp	Art Estampe 1989
92. (S. 24). Second version of Triptych 1944 Right Large	Archimbaud /Séguier/ Pomp	Art Estampe 1989
100. (S. 36). Hommage à Van Gogh 1985-88	Fondation Van Gogh	1989
101. (S.-). Hommage à Van Gogh 1985-88 without margins	Fondation Van Gogh	1989
103. (S.-). Study for Portrait of Van Gogh III 1957 poster	Hirshhorn Museum	1989
6. (S. 29). Miroir de la tauromachie 1	Galerie Lelong éditeur	Mourlot 1990
12. (S. 29). Miroir de la tauromachie 2	Galerie Lelong éditeur	Mourlot 1990
13. (S. 29). Miroir de la tauromachie 3	Galerie Lelong éditeur	Mourlot 1990
5. (S. 30). Portrait of Michel Leiris 1976 (lithograph)	Galerie Lelong éditeur	Mourlot 1990
93-95. (S. 26). Three Studies for Self Portrait 1983	Archimbaud /Séguier/ Pompidou	Art Estampe 1990
96. (S.-). Three Studies for Self Portrait 1983 variant	Archimbaud /Séguier/ Pompidou	Art Estampe 1990

104. (S.-). Château Mouton Rothschild's	Mouton Rothschild	1990
97. (S. 27). The Life Mask of William Blake, 1955	Archimbaud /Séguier	Art Estampe 1991
10. (S.-). Study for Bullfight No. 1. (Feria de Nimes)	Mairie de Nimes	De Girardi 1992
11. (S.-). Study for Bullfight No. 1. (Feria de Nimes II)	Mairie de Nimes	De Girardi 1992
70. (S. 7). Seated Figure 1977	Marlborough Graphics	Vigna Antoniniana 1992
71. (S. 8). Study From Human Body 1987	Marlborough Graphics	Vigna Antoniniana 1992
73. (S. 9). Triptych 1991 (Right Panel)	Marlborough Graphics	Vigna Antoniniana 1992
14. (S.-). Study for Bullfight No 2 (poster Maeght)	Fondation Maeght	Arte 1995
72. (S.-). Le nu au XXe Siècle	Fondation Maeght	Au Clair, Bagneux 2000
59. (S.-). Portrait of Isabel Rawsthorne Poster Beyeler	Fondation Beyeler	(2004)