

SELECTED ARTWORKS

GALERIE AM PARK



Draw Art Fair London | SAATCHI GALLERY

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Draw

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Front Cover: Sarit Lichtenstein – Transparency, 1996, Ink and Watercolour on paper, 58 x 42 cm

SELECTED ARTWORKS

MODERN & CONTEMPORARY

DIEGO RIVERA
DAVID ALFARO SIQUEIROS
FERNANDO BOTERO
SALVADOR DALÍ
ANTONI TÀPIES
JOAN HERNÁNDEZ PIJUAN
EDUARDO CHILLIDA
SARIT LICHTENSTEIN
IRINA KRAUSE
HETTY KRIST
TOBIA RAVÀ



GALERIE AM PARK FRANKFURT AM MAIN

2019

Diego Rivera (1886-1957)

Diego Rivera was born in Guanajuato, Mexico, in 1886. Among the artists that are regarded as belonging to the Mexican School of Painting there are hardly any who have contributed more with their work than Diego Rivera, who gave the movement an iconographic definition. Rivera had a strong, aesthetic interest in the school and aimed to integrate it into national Mexican culture. In order to support the identification, he decided to research and include the particular pictorial elements that define the country, the very essence of Mexico. The indigene population of Mexico as well as the common people must find their way back to their identity.

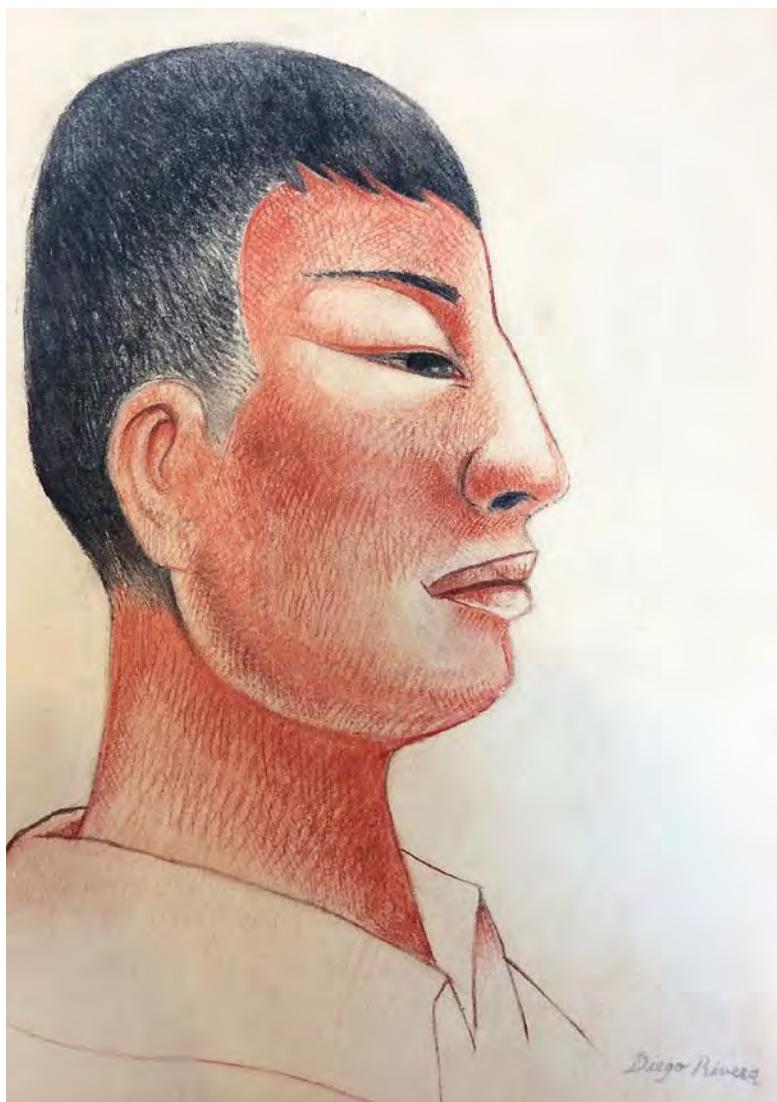
The great paradox of the modern era is reflected in this newly awakened interest in the indigene culture at a time when Mexico is on the verge of entering the 20th century. Rivera incorporates the indigene aspect in his painting style, not using it to represent ethnic tradition but rather as the embodiment of national identity. He was to stay with this characteristic style for the rest of his life. In his creative universe he concentrated on recovering all cultural treasures, which both the Pre-Hispanic population and the citizens of present-day Mexico had contributed to a modern, a new Mexico, which had just emerged from revolution.

Although Rivera did not experience the revolution personally – he was studying at the time on a scholarship in Europe – on his return to Mexico he undertook several trips at the invitation of the Minister of Education, José Vasconcelos, to various places such as the Isthmus of Tehuantepec and Oaxaca, in order to experience Mexican reality at first hand. On his travels through provincial Mexico it became clear to the artist that his work would demand a very significant didactical component. For this very reason Rivera turned his work (his murals as well as his paintings) into a visual history lesson of enormous dimensions, into which he integrated both the cultural possessions of the Pre-Hispanic world and the materialisation of these possessions in contemporary Mexican folk culture. We should recall here that Rivera's political conviction was very strongly influenced by socialism and the Communist culture of the Soviet people.

Rivera possessed an astounding creative ability, which, without exaggeration, might be described as ingenious. Evidence of this is his contribution to and active participation in the Cubist Movement during his student years in Europe. The solid, academic training that Rivera had received in Mexico and Spain provided him with the facility to assimilate the various doctrines circulating in Europe during the first decades of the 20th century.

Rivera's drawings also offer an interesting insight into his complete work. In his sketchbooks he recorded typical scenes of Mexican peasant life. These notes about the day-to-day life of the Mexican people, of their customs, peculiarities and cultural manifestations were also part of his daily life and were to serve him later as references during the production of his large paintings or as thematic inspiration for the figures that would find their way into his murals.

Although a comprehensive bibliography already exists, there is still a lot of research to be done on the subject of Rivera's creative legacy. His contribution to 20th century Mexican art was so important, especially with regard to the creation of new forms of expression, that up to this day no adequate research of his oeuvre has been carried out.



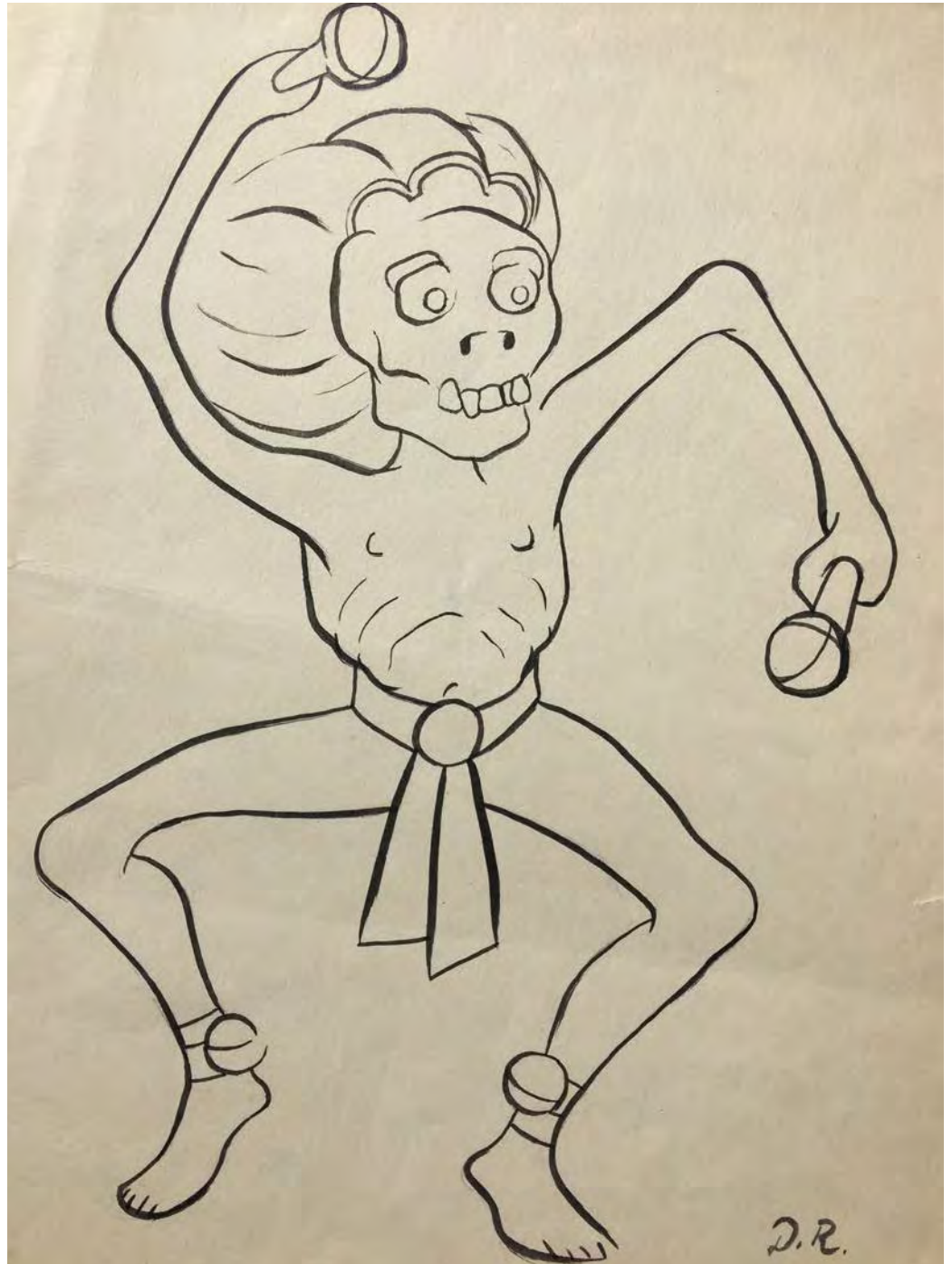
DIEGO RIVERA

Cabeza Maya

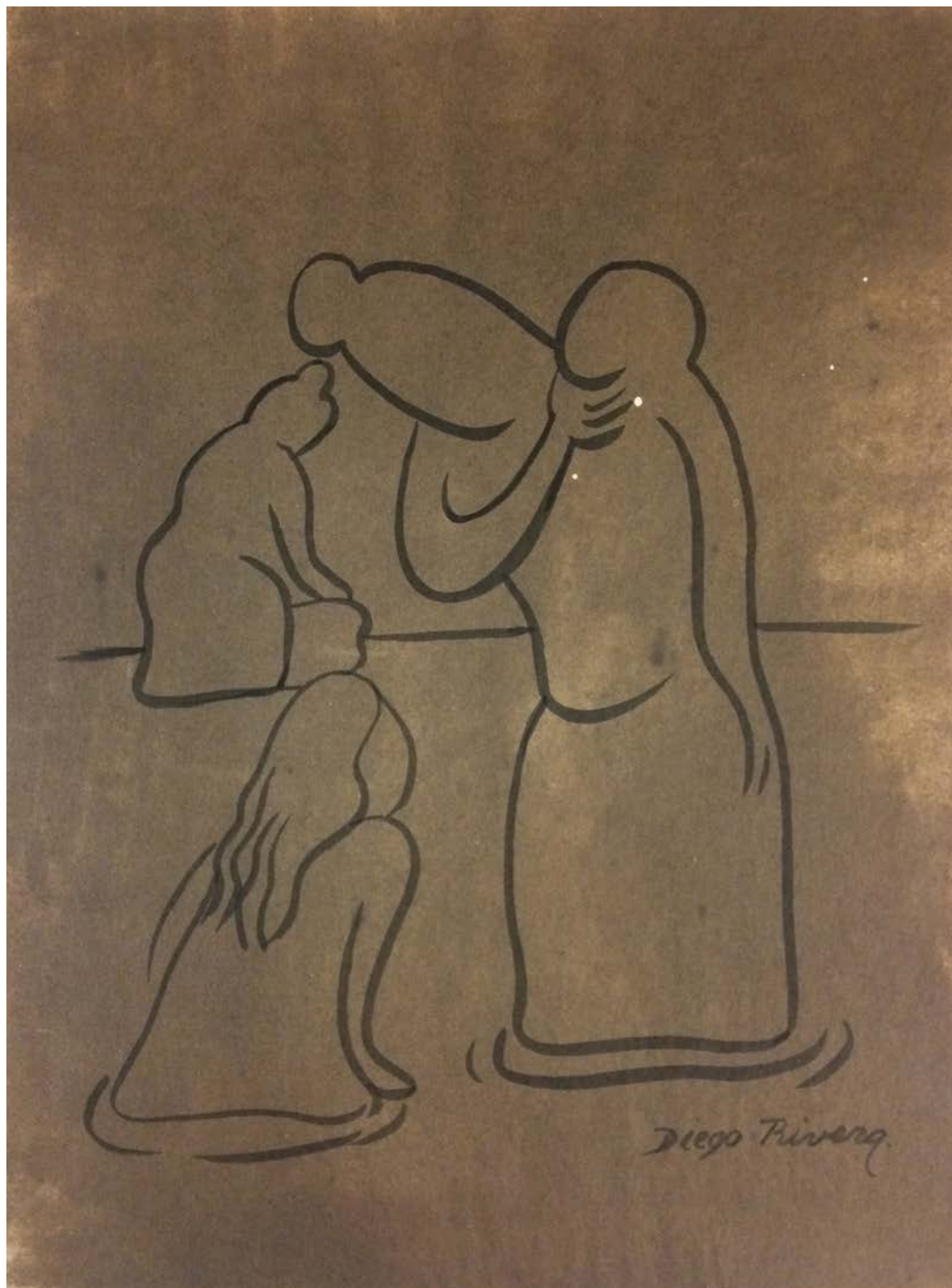
Sanguine (red chalk) and pencil on paper
33.5 x 25 cm



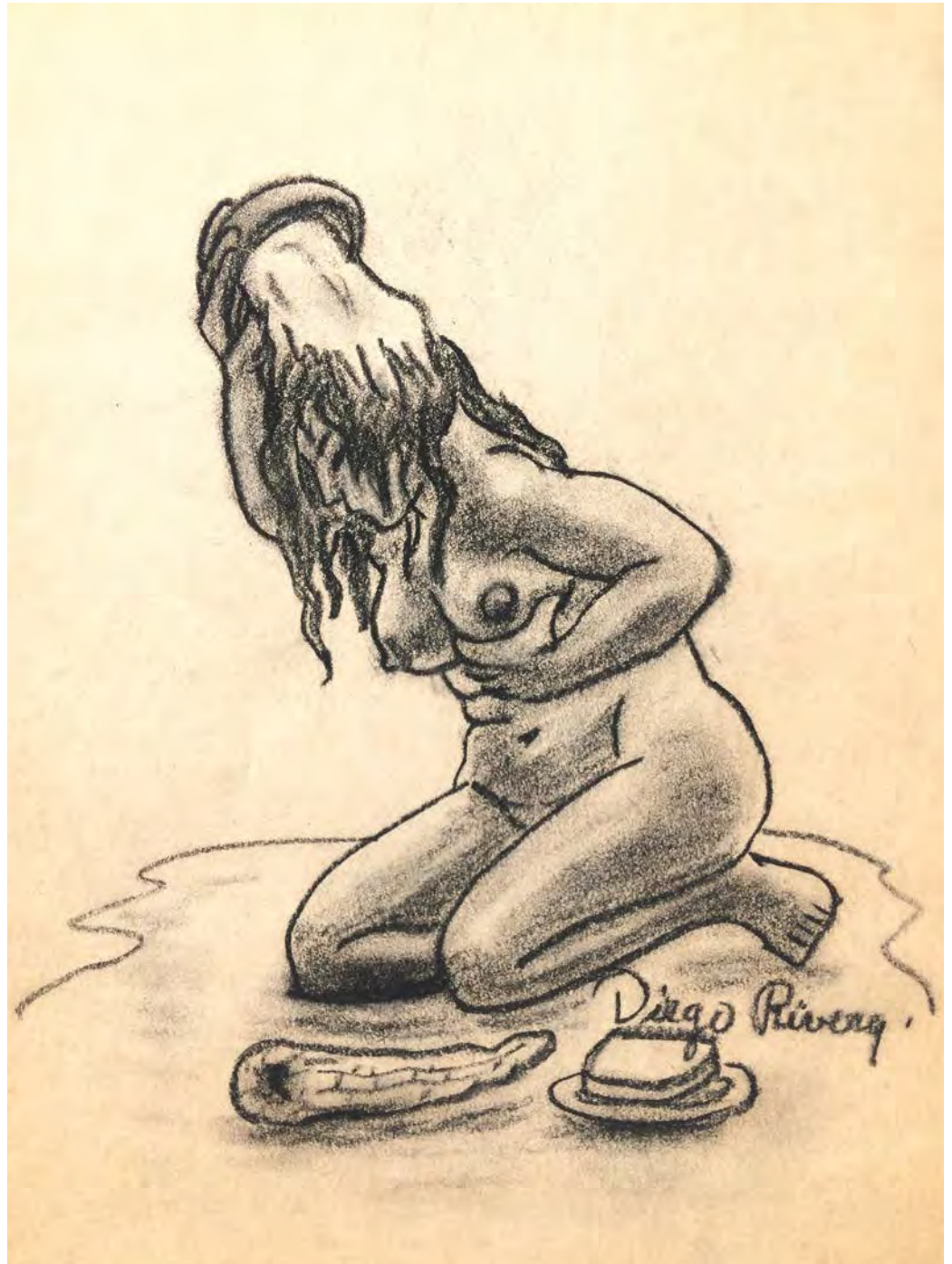
DIEGO RIVERA
Cortador de Maíz
Watercolour on paper
32.2 x 26 cm



DIEGO RIVERA
Maraquero
Ink on paper
32.5 x 25 cm



DIEGO RIVERA
Bañistas de Tehuantepec
Ink on paper
27.7 x 21 cm



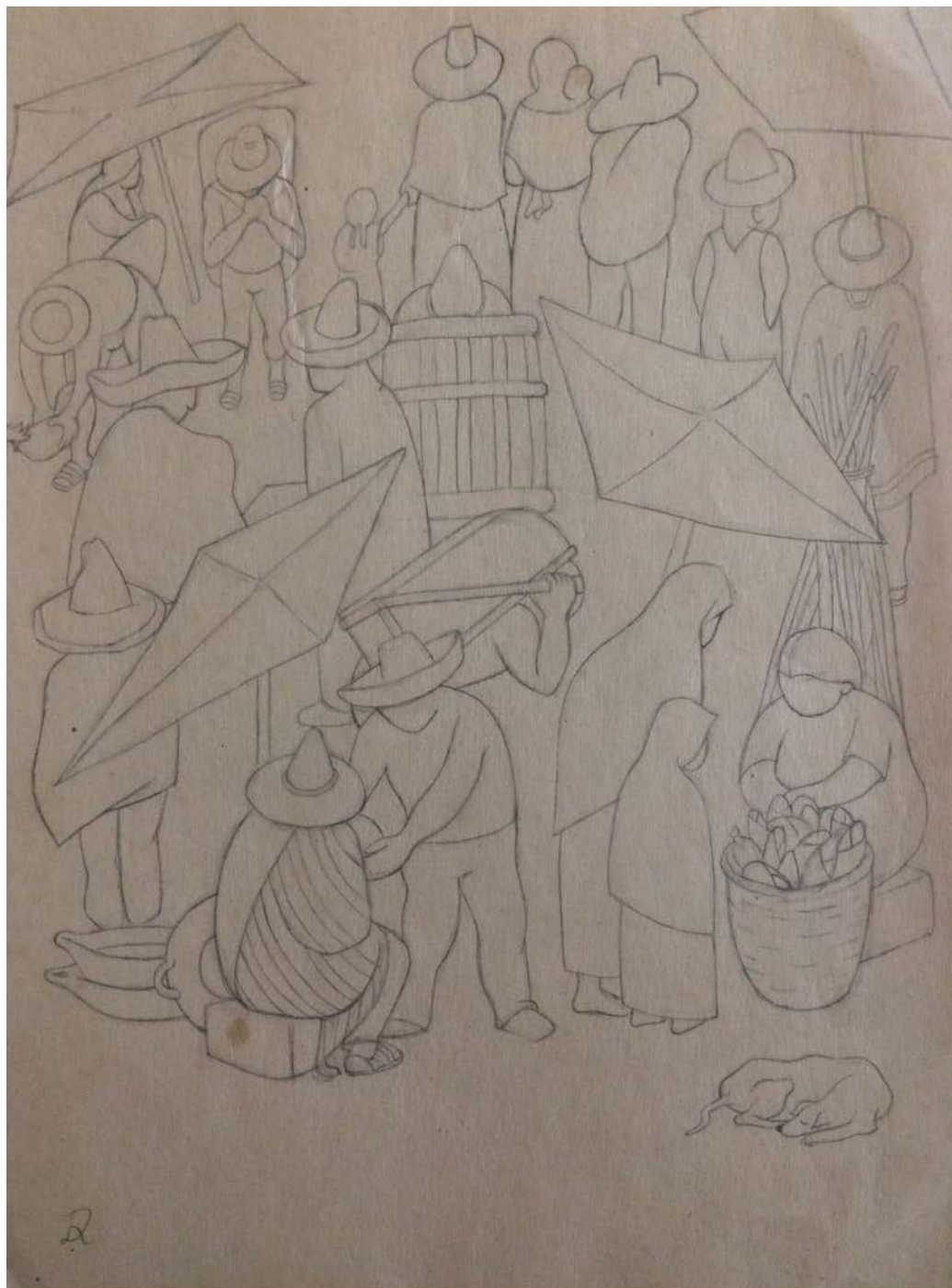
DIEGO RIVERA
Mujer Bañista
Charcoal on paper
33 x 21.5 cm



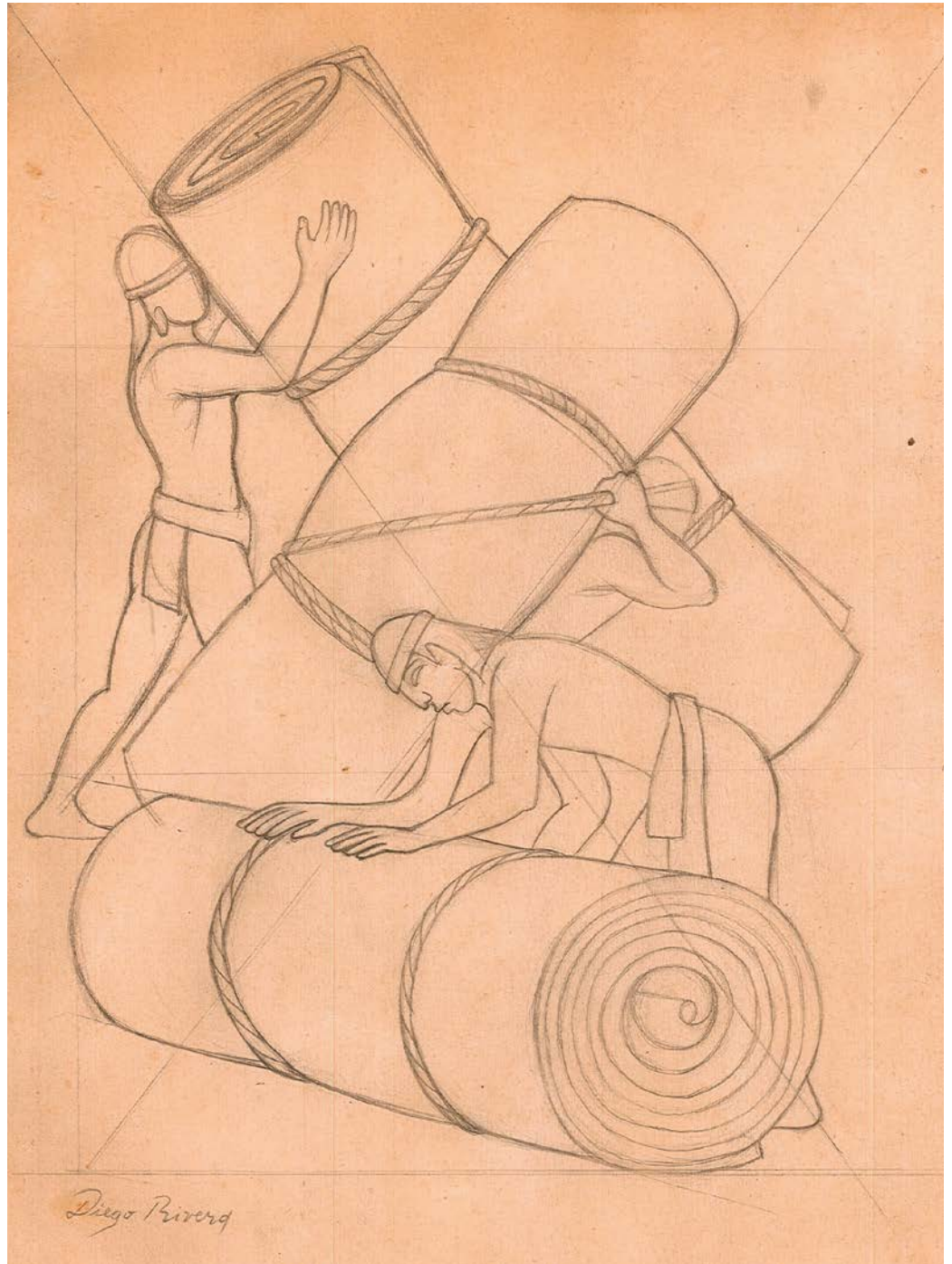
DIEGO RIVERA
Niños Platicando
Ink on paper
28 x 37.5 cm



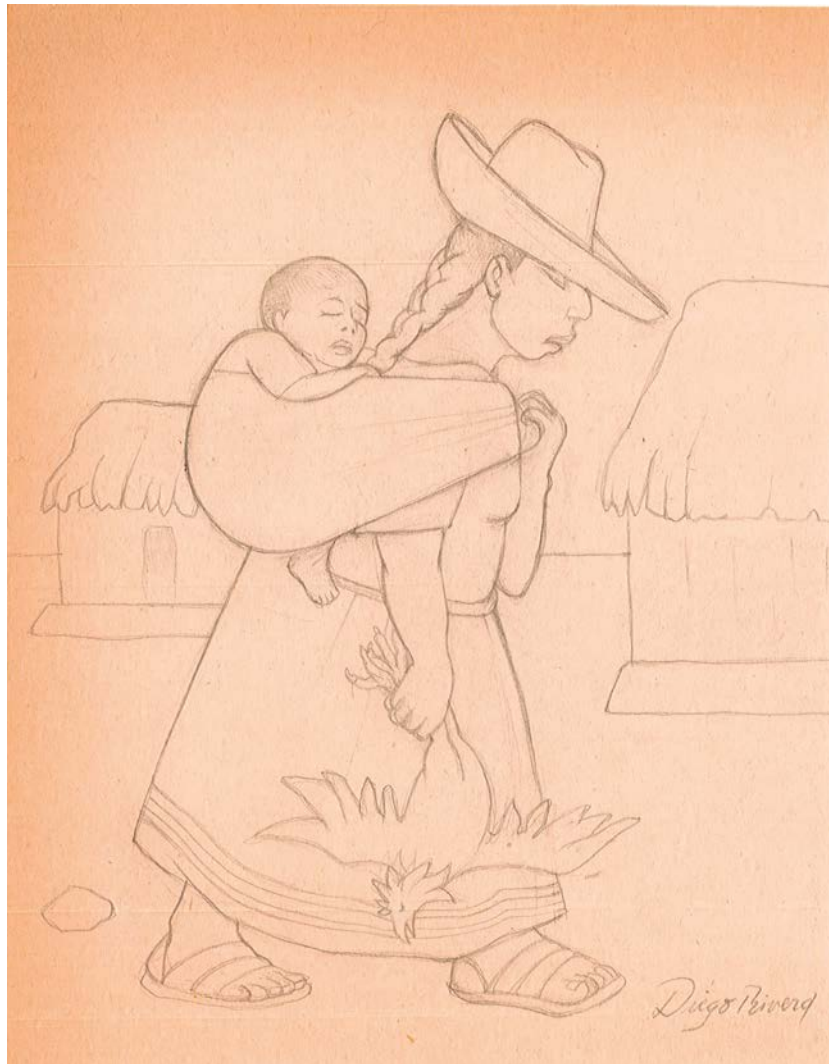
DIEGO RIVERA
Pareja al Mercado
Ink on paper
33.5 x 28 cm



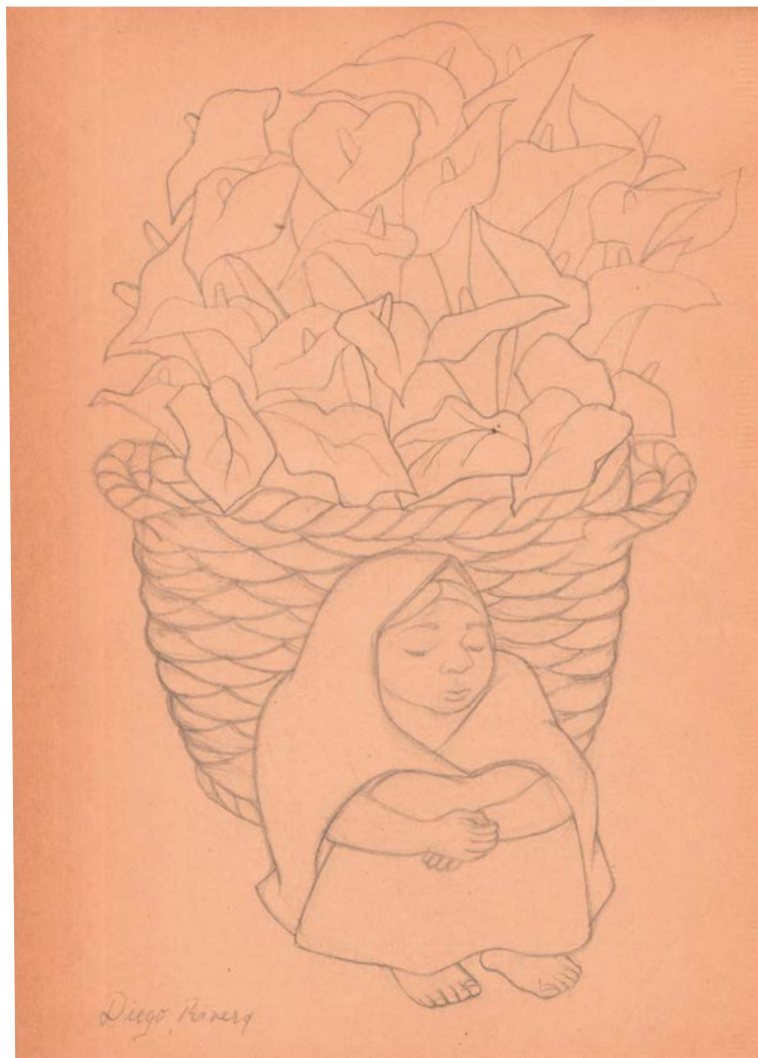
DIEGO RIVERA
Escena del mercado / Tianguis
Pencil on paper
32 x 24.5 cm



DIEGO RIVERA
Cargadores de Petates
Pencil on paper
32 x 24.5 cm



DIEGO RIVERA
Vendedora de pollo
Pencil on paper
22 x 17.4 cm



DIEGO RIVERA
Niña con alcatraces
Pencil on paper
24 x 17 cm

David Alfaro Siqueiros (1896-1974)

David Alfaro Siqueiros, born in Chihuahua, Mexico, in 1896, one of the three great muralists – together with José Clemente Orozco and Diego Rivera – distinguished himself particularly through the use of innovative techniques and materials. He was known for his characteristic planning approach and for the solutions, with which he mastered the practical problems of each individual wall painting.

From the very beginning of his artistic career Siqueiros showed an interest in using materials in painting that were originally meant for industrial use. The use of those materials, which meant a great technical challenge for him, revolutionised the art of wall painting.

Various factors influenced his theoretical approach at the beginning of his career as a wall painter. He maintained, for instance, regular contacts to the European art movements of the early 20th century. He was, above all, in touch with futurism, which had raised the dynamics of motion sequences to a premiss, while at the same time continuing to study the works of Masaccio.

Another decisive factor in his efforts to transform the dynamics of motion sequences into practice can be seen in his contacts with North American industry while visiting Los Angeles (California) and New York. In this context, he completed three wall paintings in Los Angeles: *Mitin obrero* (Workers' Meeting), *América Tropical* (Tropical America) and *Retrato actual de México* (Portrait of present-day Mexico), which triggered off the North American muralist movement. In New York he founded the Siqueiros Experimental Workshop, a Laboratory of Modern Techniques in Art, a decisive step in his career as a painter, as he was the first artist to work with Pyroxilin paint and with the airbrush.

All his colleagues on these projects were North Americans, who were eager to learn the experimental wall painting technique from him. At this time he was regarded not only as one of the greatest names in the muralists' movement in Mexico, but also one of the greatest innovators of this painting technique in general.

His political convictions, which were inseparably connected with his creative work should not be forgotten. As a great advocate of socialism (and based on the objective of utopian communism) he always used his art to illustrate the problems of the people in the society of the day, putting special emphasis on the conflict between the human being and capitalism.

Siqueiros attributed much greater significance to his wall paintings than to his other pictures. In his opinion, the mural was the best and highest form of artistic expression that a painter could achieve in his lifetime. His paintings also brought him international fame as an artist and increased his existing prestigious reputation as one of the great masters of Mexican muralism.

In his easel paintings too, we find the characteristic expressiveness that is common to all of his pictures, be they simple drawings, spontaneous sketches or large-scale paintings.

A number of these pictures were *notas temáticas* (thematic notes) for the huge wall-painting project of the Poliforum Cultural Siqueiros in Mexico City the last and immensely large work of the muralist. Even though the pictures are small, we can see that the artist has a monumental graphic in view, which is craving for the wall, on which it will be allowed to develop to its full magnificence.





DAVID ALFARO SIQUEIROS
Boceto para escultura pintura
Antorcha
Pencil on paper
69 x 45 cm



PALACIO NEGRO
DE LECUMBERRI

PRESO No. 46 788

Desde el 9 de
agosto de 1960

A SIQUEIROS, AL PARTIR

Aquí te dejo, con la luz de enero,
El corazón de Cuba libertada
Y, Siqueiros, no olvides que te espero
En mi patria volcánica y nevada.

He visto tu pintura encarcelada
Que es como encarcelar la llamada.

Y me duele al partir EL DESAFUERO!
Tu pintura es la patria bienamada,
MEXICO ESTA CONTIGO PRISIONERO.

PABLO NERUDA

México, D. F., 9 de enero de 1961

Hago extensivo lo que significa el bello y solidario homenaje de Pablo Neruda, a mis compañeros, Demetrio Vallejo, Gilberto Rojo Robles, Filomeno Mata, Dionisio Encina, J. Encarnación Pérez, Valentin Campa, Alberto Lumbreras y demás camaradas encarcelados por la misma represión política.

DAVID ALFARO SIQUEIROS

DAVID ALFARO SIQUEIROS

Backside

Bosceto para escultura pintura

Antorcha

Poster with a text by

Pablo Neruda to Siqueiros

69 x 45 cm



DAVID ALFARO SIQUEIROS

Angustia

Pencil on paper
23 x 34.5 cm

Against misery and for the peace

Backside
Lithograph
23 x 34.5 cm





DAVID ALFARO SIQUEIROS
Niño Campesino
 Pencil on paper
 23 x 34.5 cm

Backside
Against misery and for the peace
 Lithograph
 23 x 34.5 cm





DAVID ALFARO SIQUEIROS

Tree

Acrylic on paper

34.5 x 23 cm



Backside
Against misery and for the peace
 Lithograph
 34.5 x 23 cm

Fernando Botero

Fernando Botero was born in 1932 in Medellin, Colombia. He is a figurative artist in the fullest sense and is known for his paintings, drawings and sculptures of curvaceous, full-figured subjects. After a short time at a matador school, Botero decided that art was his path and in 1948, at the age of 16, he had his first exhibition.

In the early 1950s Botero travelled around Europe studying art at Madrid's Real Academia de Bellas Artes. After that, he spent time in Paris surrounded by works of the Old Masters at the Louvre. He went on to Florence, where he studied the frescoes of the Italian Renaissance. It was in these years and afterwards that Botero began to develop his signature style. Inspired by Francisco de Goya's romanticism, the naturalist portraiture of Diego Velázquez and the Mexican muralist and painter Diego Rivera, Botero's art combines the vibrancy, boldness and folk themes common to Latin American art. Nevertheless, he offers a respectful homage to the sensuousness of form in the work of the Old Masters.

Fernando Botero is one of the most famous contemporary artists and is a name synonymous with Latin American art. The prolific artist and his unique style, called *Boterismo*, evoke images of voluminous people and objects. The sensuality of volume gives aesthetic pleasure to the maker and the viewer. Volume is essential for Botero; it gives depth and liveliness. Not only people, but also objects like pieces of fruit, lamp bulbs, musical instruments and the cutlery in his still lifes are voluminous. Botero's visual language is volume.

The rich use of colour and varying themes portray Botero's Latin American origins: religion, bull fights, still lifes and circus acts.

It might be Botero's view of art's function that sets him apart from other contemporary artists. Instead of creating works of art made to cause a certain reaction, Botero seeks to provide a sense of joy and tranquility through much of his art. As the artist says himself 'art should be an oasis, a place of refuge from the hardness of life.'

An avid creator, Botero has produced thousands of paintings and hundreds of sculptures and will continue to captivate with his unique language of full-figured people and objects. Botero himself says that 'an artist is never complete.'



FERNANDO BOTERO

Grapes

1987

Pastel on paper

55 x 50 cm

Salvador Dalí (1904-1989)

Salvador Dalí was born in 1904 in Figueras, Spain and was one of the most outstanding and productive artists of the 20th century. His artistic oeuvre includes over 1200 paintings, an abundance of masterful drawings and etchings, numerous sculptures and pieces of exquisite jewellery. His contribution of literary comments is also manifold. His influence on ballet, theatre, fashion, happenings and cinema is undeniable.

Dalí had his first public exhibition at the Municipal Theater in Figueres (which was years later to become the Dalí Theatre Museum) and in 1921-22 Dalí studied at the Real Academia de Bellas Artes de San Fernando. In 1926, he made his first visit to Paris, where he met Pablo Picasso and Joan Miró. As he developed his own style over the next few years, Dalí made a number of works influenced by Picasso and Miró.

Dalí had important professional exhibitions and officially joined the Surrealist group in the Montparnasse quarter of Paris. He became close friends with (among others) Pepín Bello, Luis Buñuel, and Federico García Lorca and he became a member of the surrealist group.

In 1931, Dalí painted one of his most famous works, *The Persistence of Memory* which introduced a surrealistic image of soft, melting pocket watches. The general interpretation of the work is that the soft watches are a rejection of the assumption that time is rigid or deterministic.

Dalí's work fascinated always to the viewer; his themes of dream and memory, time, femininity and fantasies impressed with his inexhaustible creativity and imagination.

Dalí, fascinated by all things human, deals with emotions and feelings, and he probably understands us better than we even do ourselves. His works lead us to a state of absolute contemplation, and even pull our unconscious under his spell. As a painter, sculptor, graphic artist, set designer and writer, it is easy to see in all of his forms of expression how very personal his style was, and how versatile and eclectic he was as an artist.

Salvador Dalí's talent is enormous, and his work has had a decisive influence on the cultural history of the 20th Century. Through his literature, painting, cinema, theatre and fashion, he characterizes an entire era with his constant urge to create and his personality, which often gains more attention than his artistic production. Even today this effect continues unabated.

We can discover all the details that Dalí brings to his works: the timelessness of light, melting watches, the unacknowledged desires and secret mysteries in his female characters, as in *"Woman Aflame"*. Dalí's very own brand of surrealism manifests itself through his interpretations of symbols and language.

In his Drawings and graphics Dalí presents literary, historical, metaphysical and surreal characters, further enhancing our enjoyment of this genius's great artistic creation. Salvador Dalí is one of the most famous artists of our time -there is no one who does not know of him- and people never fail to comment about him and his work - Dalí is always present! Because of his eccentric lifestyle, Salvador Dalí who once said: "I am not a Surrealist. I am Surrealism", is the epitome of Surrealism.



SALVADOR DALÍ
Profile of Time
Bronze
Edition of 350 + 35 EA
51 x 35 x 35 cm

© I.A.R. Art Resources



SALVADOR DALÍ

Nus

1972

Lithograph

Edition of 120

56 x 76 cm



SALVADOR DALÍ

Julius Caesar

From the series Shakespeare I

1968

Etching

17.5 x 12.5 cm

Antoni Tàpies (1923-2012)

The sculptor and painter Antoni Tàpies was born in Barcelona, Spain in 1923 and is regarded as one of the most prominent Spanish artists of the second half of the twentieth century. This reputation comes from numerous solo exhibitions organized by museums, foundations and world-renowned galleries, prestigious collections with holdings of his works, and multiple monographic studies published, and is sustained on the strength of a seemingly inconsequential subject matter that repeats itself throughout his work: the wall.

He took up drawing after an accident, quitted the study of law, and lived in a sanatorium from 1942 to 1943 – due to pneumonia. It was here that he began to be inspired by the works of van Gogh, Picasso and Klee. In 1946, he fully dedicated himself to painting and turned to surrealism. He received a scholarship in 1950 and moved to Paris, where he met Jean Dubuffet and the “Art Brut”. By using everyday materials for his artworks, he began to reduce his art to the basic essentials. He began to envisage the pictorial surface as a wall on which to paint, incise, scribble, nail or paste material, as could be the case in a city wall. Tàpies no longer conceived paint as a thin layer that stains the canvas, but as a material crust of authentic matter. As Tàpies began his career under the influence of surrealism, he soon understood the need to develop an independent visual language which explored the specific qualities of paint and its features.

In the years after, he took part in several exhibitions and became politically active – he used four red stripes, the likeness of the Catalan flag, in his work, which got him into jail for a brief time during the Franco dictatorship.

Tàpies became interested in objects of everyday life during the 1960s and 1970s. He made use of this theme either by incorporating objects to the painting's texture or by suggesting their presence in figurative terms. This also became known as “Matter Painting”. Its focus on the use of odd objects completely undermines the acts of traditional fine art. Some of his most famous works fall within this genre. They are characterized by his use of marble dust and clay that he mixed with his paints as well as the incorporation of found objects such as string, paper, and cloth.

Coming back to one of the main subjects in his art; the wall. Tàpies creates a surface reminiscent of walls. These walls have always attracted Tàpies, one who likes to see his style in relation to the meaning of his name Tàpies (tapia = wall).

In addition, his work reflects a concern for the problems of mankind. This was fueled by coming to the existentialist philosophy of Sartre (fear of life, the tragic fate of man), but it also gave the freedom of man to the importance of the individual, and the ability to act. He depicts the cosmos as unity, showing similarity with humans, its versatility.

Trying to demonstrate in each work the knowledge and skills acquired over years of experience can be very tempting, but it can become an irritating and pretentious habit. Tàpies escaped these temptations through his interest in Asian culture and, particularly, in Zen, a doctrine that professes the need to eliminate superfluous details and to contemplate insignificant objects. It is this doctrine which is often reflected in his artworks.

Tàpies's ideas have had worldwide influence on art, especially in the realms of painting, sculpture, etchings and lithography. Examples of his work are found in numerous major international collections in museums around the world. His work is associated with both Tachisme and Abstract Expressionism.



ANTONI TÀPIES
Sénanque I
 1983
 Lithograph
 Edition of 85
 85 x 60 cm



ANTONI TÀPIES
Untitled
 2002
 Lithograph
 Edition of 150
 15 x 12 cm



ANTONI TÀPIES

Negre i roig (Quatre ditades)

1976

Etching, aquatint and carborundum in colours

Edition of 75

56 x 75 cm



ANTONI TÀPIES
Poems from the Catalan
1973
Lithograph
Edition of 75
74 x 56 cm

Joan Hernandez Pijuan (1931-2005)

Joan Hernandez-Pijuan, born in 1931 in Barcelona, Spain, may be counted amongst Spain's prominent contemporary artists. He had his first exhibition in 1953 and shortly later founded the Sílex Group in Barcelona. He moved to Paris in 1957 where he studied etching and lithography, and his work began to take a geometric configuration in which everyday items appear lonely on plain backgrounds, usually green or gray and framed in grids. Pijuan's works on paper have a very particular style with an expression determined by the colour palette used and the layout of the elements. During the 70's, Pijuan left his conceptual compositions aside to focus on a millimetric abstraction in which precision is the key to create shadows, textures, and gradients. His work has long been internationally recognized, as is accounted for by his active practice of exhibiting and the presence of his work within such important collections as the Museum of Modern Art and the Metropolitan Museum in New York. In the midst of his artistic career the artist passed away in 2005 at the age of seventy-four. The Reina Sofia Museum in Madrid honoured his oeuvre with an extensive retrospective in 2012.

He is famous for his talent in geometric figuration. He has always resisted being assigned or linked to certain art movements or schools. Although his works have a high degree of abstraction, he has always refused to be classified as an abstract painter.

Joan Hernández Pijuan's art reflects the basic principles of painting and its possibilities. This occurs through the pragmatic point of view of a painter who does not follow preconceived ideas, but concedes the greatest possible space to spontaneity. Into the layers of wet paint, freshly applied with a palette-knife, the painter impresses drawings with a charcoal pencil, thereby exposing the underlying paint layers. The graphical intervention must be precise and quick. The artist uses an almost calligraphic gesture, defining the contours of the pictorial elements with flowing and often uninterrupted lines.

Pijuan's work alludes to supreme concentration – their simplicity should not belie their complexity. Thus, the concrete pictorial space calls for an examination of the elemental qualities of painting. Color is fundamental to this; in its application, it has to create both a tension and transparency. The line should capture objects in their essential forms and must be placed so as to structure the entire pictorial plane.

Through the actual composition, the artist attempts to isolate what is happening within the image from the external surroundings, providing it with its own endemic space. The lateral framing of the pictorial space is characteristic of the advanced works. Besides the inserted and at times ornamentally decorated frame, one also encounters painted surfaces, which flare out and reveal the underlying layers of color thereby formulating the edge of the image.

Pijuan is inspired by the landscape of Catalonia, to which he has been linked since childhood. In his paintings, he reproduces the sensation of its open and intimate spaces, its colors and light conditions. Thereby, he produces evocative images, which metaphorically recapture the opulent sensuality of the often sparse landscape. Through simplification and concentration, Pijuan transformed it into striking surfaces, which he structured with carefully placed lines and dots.



JOAN HERNÁNDEZ PIJUAN

Iris Negre I

2002

Etching

Edition of 50 (P.E.X)

64.5 x 49.5 cm



Iris Negre II

2002

Etching

Edition of 50 (P.E.X)

64.5 x 49.5 cm



Iris Negre IV

2002

Etching

Edition of 50 (P.E.X)

64.5 x 49.5 cm

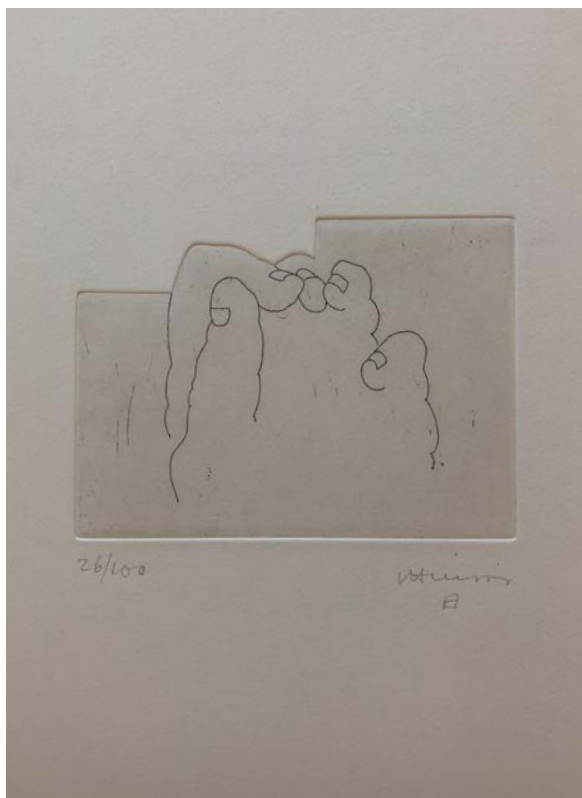
Eduardo Chillida (1924-2002)

The famous Spanish Basque artist Eduardo Chillida was born in San Sebastián, Spain in 1924. He is mostly known for his extensive and monumental abstract sculptures. He began his career in 1943 studying architecture at the University of Madrid, but in 1947 he turned to drawing and sculpture and by 1948 had moved to Paris, then the world capital of the arts. Although he abandoned his studies, his oeuvre betrays his architectural training, displaying an underlying sense of structural organization as well as discipline in materials, planning of spatial relationships, and scaling of elements. Through the years the artist turned to materials that informed his investigations of conceptual questions and metaphysical concerns. Chillida's early attempts in stone and plaster oscillated between the human and the natural world using figures and landscape imagery. His return to Spain's Basque country in 1951 signaled a change in vision and medium, focusing more on the metamorphosis of space and the definition of spatial volume through form. Chillida soon abandoned the plaster he had used in his Paris works in favor of iron, then wood and steel. These materials represent Basque traditions in industry, architecture, and agriculture, as well as recall the landscape and "black light" of the region. Consistently driven by the quality of space, density, and rhythm, his works consider ways in which mass and volume contain space. His public works, which exist on a more massive scale, not only inhabit space but also determine a qualifying space of their own.

He uses contemporary and industrial materials as e.g. concrete and steel as references to the surrounding habitat of his three-dimensional artworks which set the sculptures into a poetic dialogue within the space. Fragmentation and dynamic, the relation between volume and form, the inside and outside – theoretic terms which Chillida handles in his artworks.

In his works Chillida demonstrates the artist's search on space and blank on paper: Transferred into a flat dimension the black monochrome abstract object melts with the enclosed white. Chillida's aesthetic vocabulary is clear and minimalistic; the dense contrast between the chosen black and white guides the viewers eyes along the limitations and leads to question the space. In this well conserved paperwork, white as blank becomes material, emptiness becomes space. His theoretical and philosophical concept of art made Eduardo Chillida one of the most influential artists of the twentieth century. His sculptors are located as monuments for freedom, democracy and peace all over the world.

Chillida's work has been shown at major exhibits in the Museum of Fine Arts in Houston, in the National Gallery of Washington, in the Guggenheim Museum in New York and the Museo Nacional de Reina Sofia in Madrid. For Chillida, international recognition – first in Europe, then in America – followed a familiar 20th-century route. By the early 1970s, his steel sculptures had been installed in front of the UNESCO headquarters in Paris, the Thyssen building in Dusseldorf, and in a courtyard at the World Bank offices in Washington, to name just three of many locations. It is often found that such levels of public recognition, and the siting of major works in so many cities, so many countries, leads to a certain creative atrophy. But in Chillida's case, it was an opportunity to make highly poetic and extremely elegant sculptures.



EDUARDO CHILLIDA

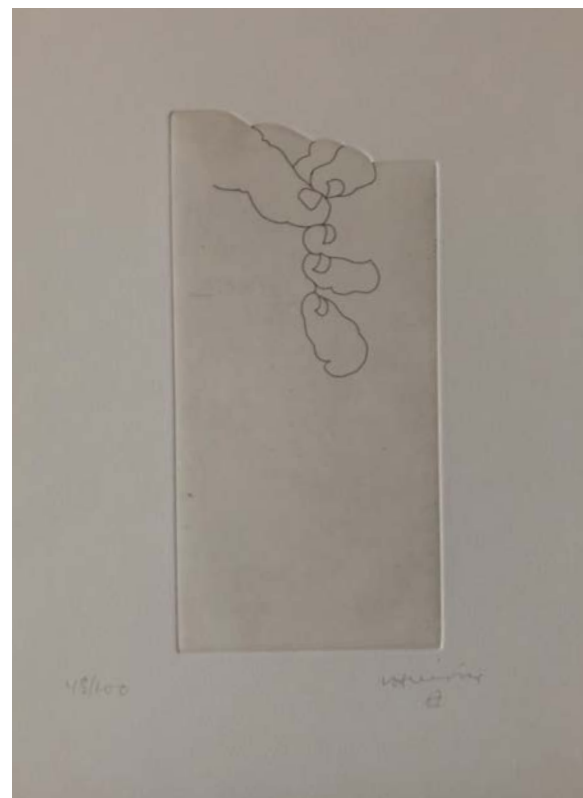
Hand XXXV

From Jorge Semprún: L'Écriture ou la vie
(Hebrew edition)

1997

Etching

37.5 x 27.6 cm



EDUARDO CHILLIDA

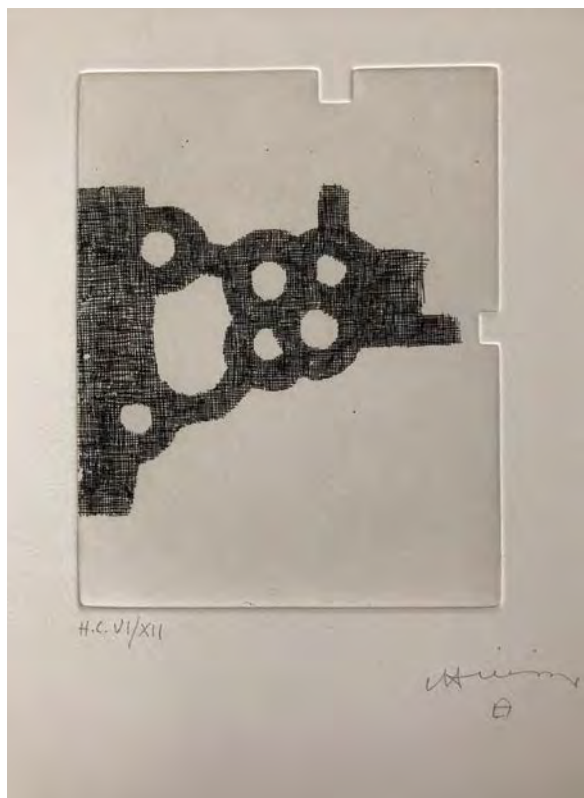
Hand XXV

From Jorge Semprún: L'Écriture ou la vie
(Spanish edition)

1997

Etching

37.5 x 27.6 cm



EDUARDO CHILLIDA

Untitled

From Jorge Semprún: L'Écriture ou la vie
(French edition)

1997

Etching

37.5 x 27.6 cm



EDUARDO CHILLIDA

Untitled

From Jorge Semprún: L'Écriture ou la vie
(English edition)

1997

Etching

37.5 x 27.5 cm



EDUARDO CHILLIDA
Antzo II
 1985
 Etching
 Edition of 111
 32 x 22 cm



EDUARDO CHILLIDA
Batz
 1984
 Etching
 Edition of 50
 53.2 x 75.5 cm

Sarit Lichtenstein

Sarit Lichtenstein-Alter, plastic artist, sculptor, cultural promoter, and gallerist, was born in Mexico City in 1961. From 1980 to 1984 she studied at the Instituto Nacional de Bellas Artes of Mexico; between 1984 and 1986 she then continued her studies in Rome, Italy, at the Istituto Europeo di Design, and in Jerusalem, Israel, at the Bezalel Art Academy from 1988 to 1990. Sarit is a cosmopolitan and multifaceted person, who comes from a lineage of strong women.

Her art has been on display in more than 24 individual and 100 collective exhibitions. Especially touching was her first individual exhibition “Number A”, which took place in the Jerusalem Artist’s House in 1989, as well as the 8th International Exhibition Contemporary Art “Print-Works” in Osaka Japan in 1997 in which she showed her art and won a prize.

In 1998 several of her artworks have won awards among others the painting “Fire” at the contest of the Japan Design Foundation of Osaka. Her work “Sandías” (Watermelons) won another award from the Centro Cultural Casa Lamm in Mexico City.

Her artistic career has been influenced by artists like David Alfaro Siqueiros and Frida Kahlo. Her esthetic sensibility by American abstract expressionism, especially as represented by Jackson Pollock and Mark Rothko and her sculptural work by the influence of the French-American artist Louise Bourgeois.

Sarit is excellent in transferring knowledge. In the eighties she started giving classes to young people and artists at the Israel Museum Jerusalem.

Sarit Lichtenstein-Alter’s artwork results from a free approach to art, similar to the drip painting technique developed by Jackson Pollock. Her work is based on an emotional action, fleeting and spontaneous that enchants the observer. Of special importance is her sculpture “Peace”, a portrayal of maternity that symbolizes liberty, creation, freedom and harmony in the world.

Her artistic expression bears the fruits of intellectual maturity, knowledge, reflection and joy of living. In 2009 she created the series “Circle of Independence”, gathering 20 works in watercolor and mixed techniques. It comprises themes such as “Love”, “Tolerance”, or “Hope”. This ensemble was created with the intention to promote values human beings need to grow artistically as well as personally. In 2011 this project was presented at the 8th International Biennial of Contemporary Art in Florence.

Between 2008 and 2010 Sarit Lichtenstein curated and managed on the occasion of the bicentenary anniversary of the Mexican independency the successful project “México Contemporáneo”, in cooperation with the Consulate General of Mexico in Frankfurt.

Sarit was appointed to curate and coordinate the exhibition “Mexican School & Mexican Contemporary Art” at the “Museum Kronberger Malerkolonie” on the occasion of the bicentennial anniversary of the independency of México.

In 2018 the Institute of Aesthetic Research of UNAM (The National Autonomous University of Mexico) included Sarit Lichtenstein in their Illustrated Biographical Dictionary of Woman Artists in Mexico, 19th and 20th century.

Sarit Lichtenstein shapes diverse influences, swings between the figurative and the abstract. Her creations reach from geometry to gesture, she breaks with the traditional format of paintings, Sarit moves between styles and fluctuates from excess to minimalism within one series of paintings and exhibition, Sarit acts without inhibitions, she is not afraid of critics and her creation of art is drawn out of absolute freedom.

SARIT LICHTENSTEIN
Nuda Veritas
1992
Acrylic on paper
80 x 60 cm





SARIT LICHTENSTEIN

Transparency

1996

Ink and watercolour on paper

58 x 42 cm



SARIT LICHTENSTEIN

Woman in blue

1990

Watercolour, colour pencil
and ink on paper

70 x 50 cm



SARIT LICHTENSTEIN

Yellow Woman

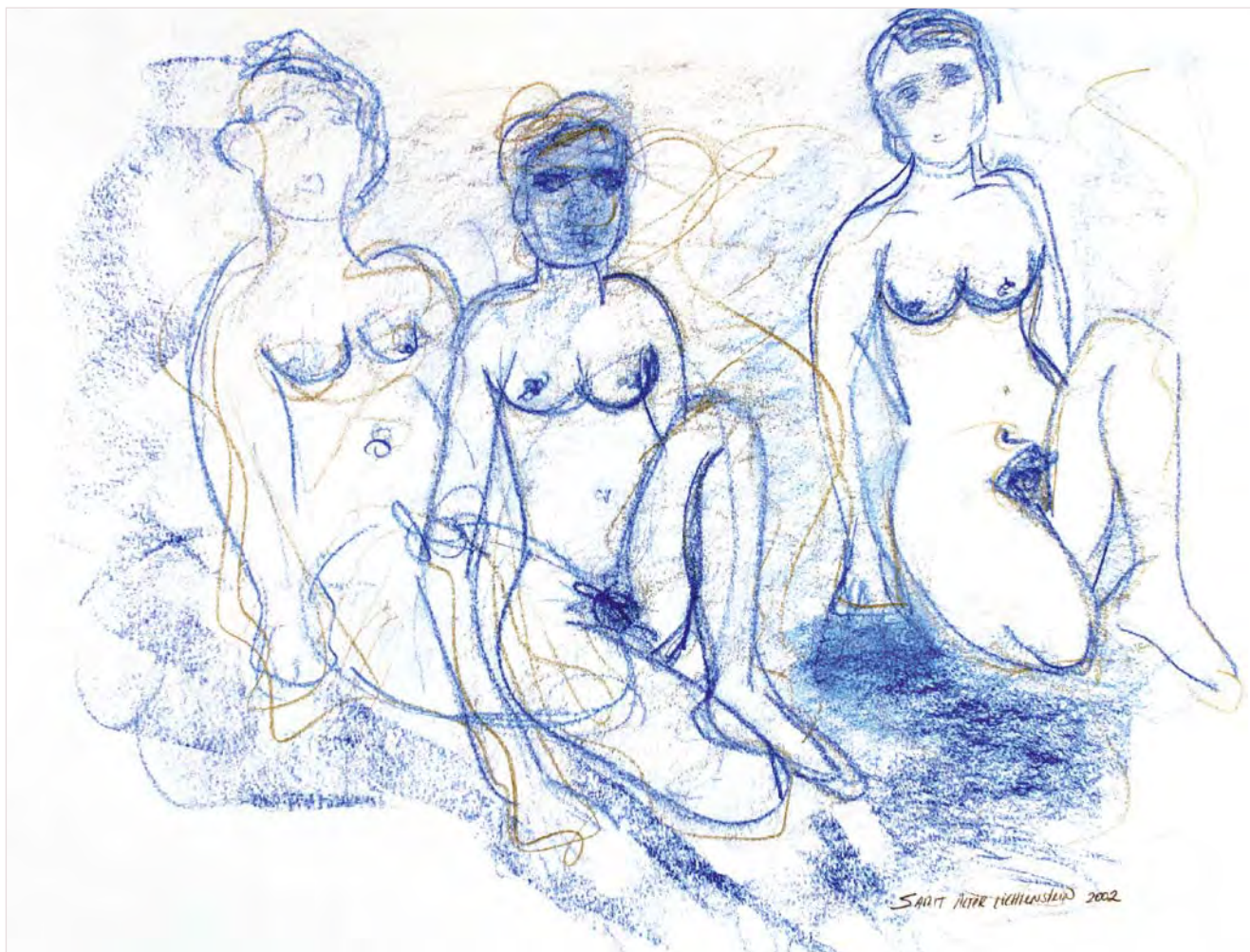
1995

Colour pencil
40 x 30 cm



SARIT LICHTENSTEIN
Movement
 2001
 Watercolour and ink on paper
 42 x 58 cm

SARIT LICHTENSTEIN
Male Nude
 2002
 Pastel and pencil on paper
 58 x 42 cm



SARIT LICHTENSTEIN

Prehispanic Memory

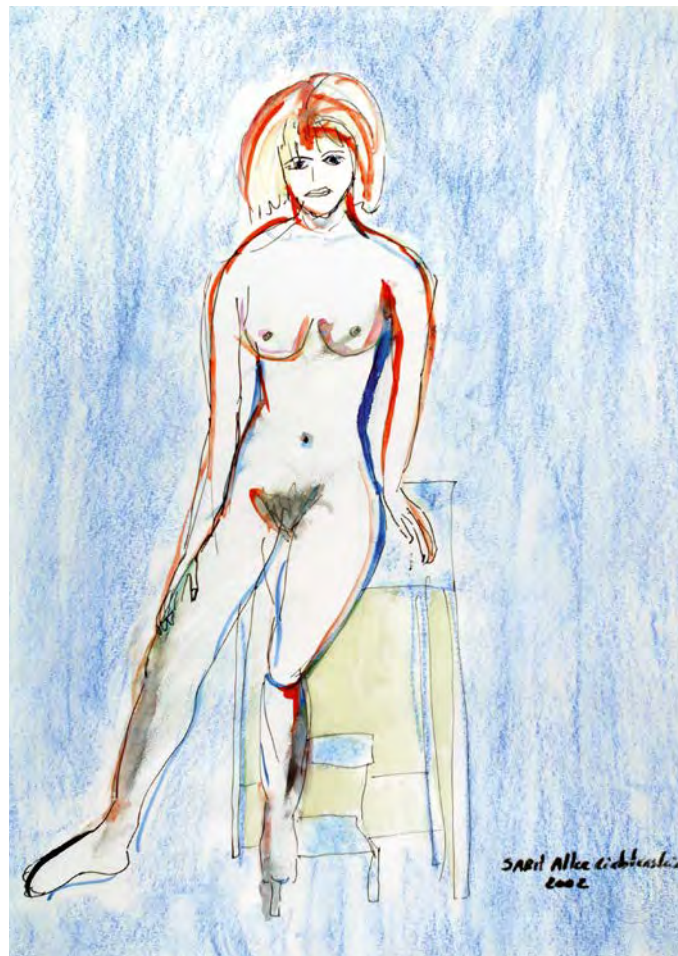
2002

Chalk pastel and pencil on paper

42 x 56 cm



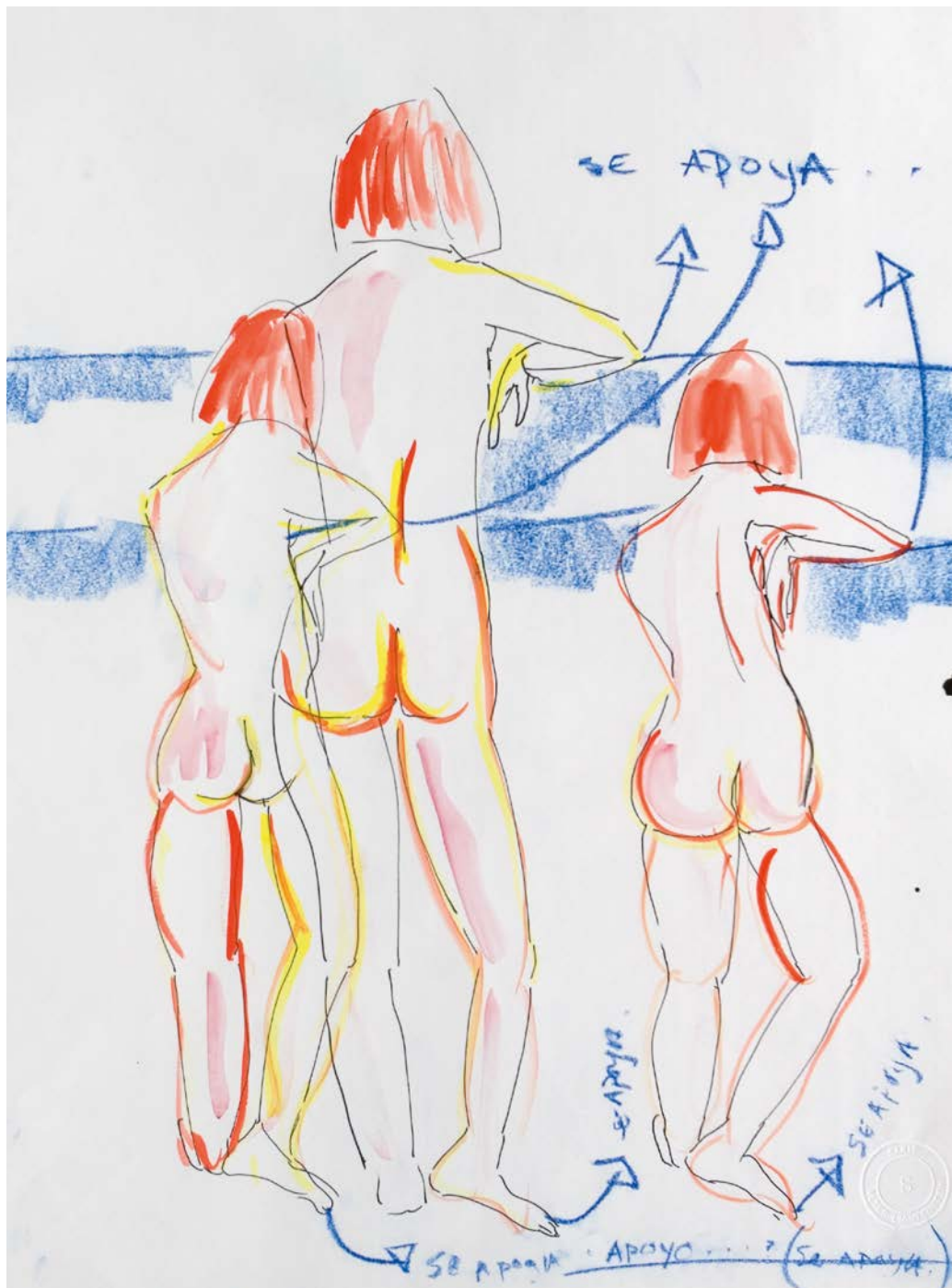
SARIT LICHTENSTEIN
Two boys
 1995
 Watercolour and ink on paper
 58 x 42 cm



SARIT LICHTENSTEIN
Das Model
 2002
 Chalk pastel, watercolour
 and ink on paper
 58 x 42 cm



SARIT LICHTENSTEIN
Dance
1992
Watercolour on paper
70 x 44 cm



SARIT LICHTENSTEIN
Supports / Se apoya
 1996
 Ink, pastel and watercolour
 on paper
 58 x 42 cm



SARIT LICHTENSTEIN
After the meditation
 1991
 Ink and watercolour on paper
 43 x 43 cm



SARIT LICHTENSTEIN
Meditation
 1991
 Ink and watercolour on paper
 43 x 43 cm



SARIT LICHTENSTEIN

La donna pensante

1990

Ink and pastel on paper

42 x 58 cm



SARIT LICHTENSTEIN

Donna in riposo

1995

Ink and watercolour on paper

56 x 42 cm

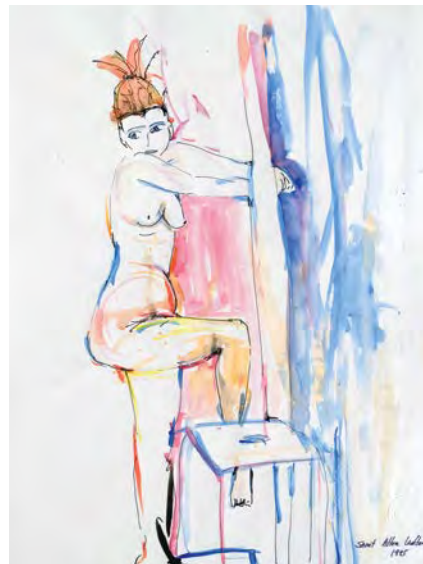


SARIT LICHTENSTEIN

AB

2001

Ink and watercolour on paper
42 x 58 cm



SARIT LICHTENSTEIN

The Model

1995

Ink and watercolour on paper
58 x 42 cm



SARIT LICHTENSTEIN

Girl on the Balcony

1995

Ink on paper

58 x 42 cm



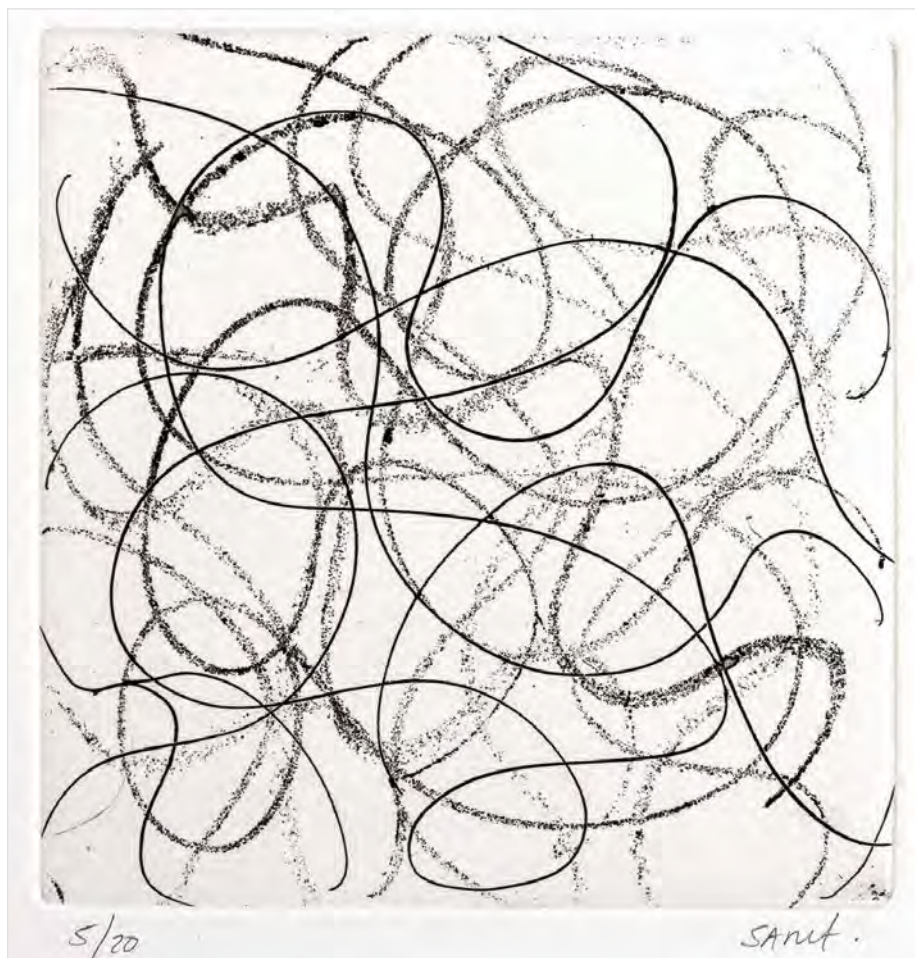
SARIT LICHTENSTEIN

The flower of life

1994

Ink on paper

36 x 48 cm



SARIT LICHTENSTEIN

Language

2007

Etching

30 x 30 cm



SARIT LICHTENSTEIN
Hombre lejos de su familia
1988
Etching
35 x 15 cm



SARIT LICHTENSTEIN

When Stones become Mountains

2017

Watercolour and pencil on paper

50 x 70 cm



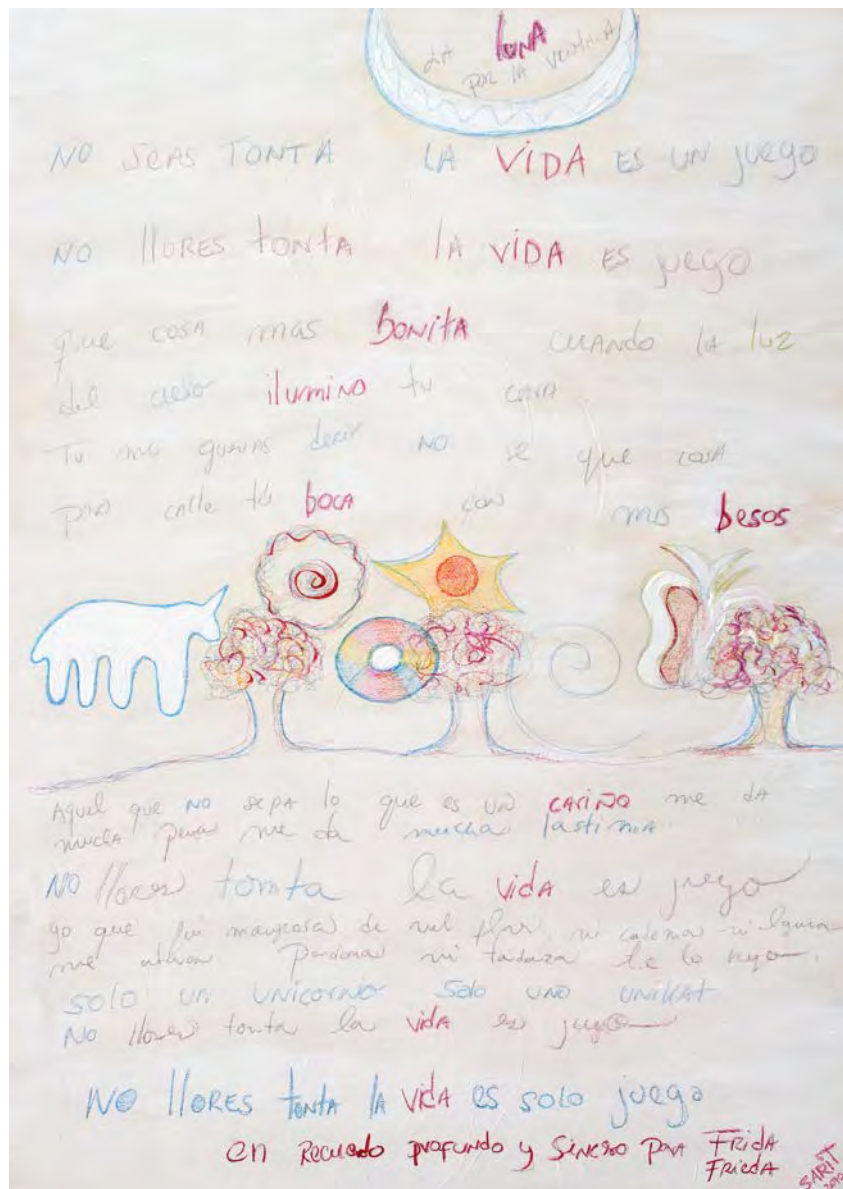
SARIT LICHTENSTEIN

Orange

2017

Acrylic on paper

50 x 70 cm



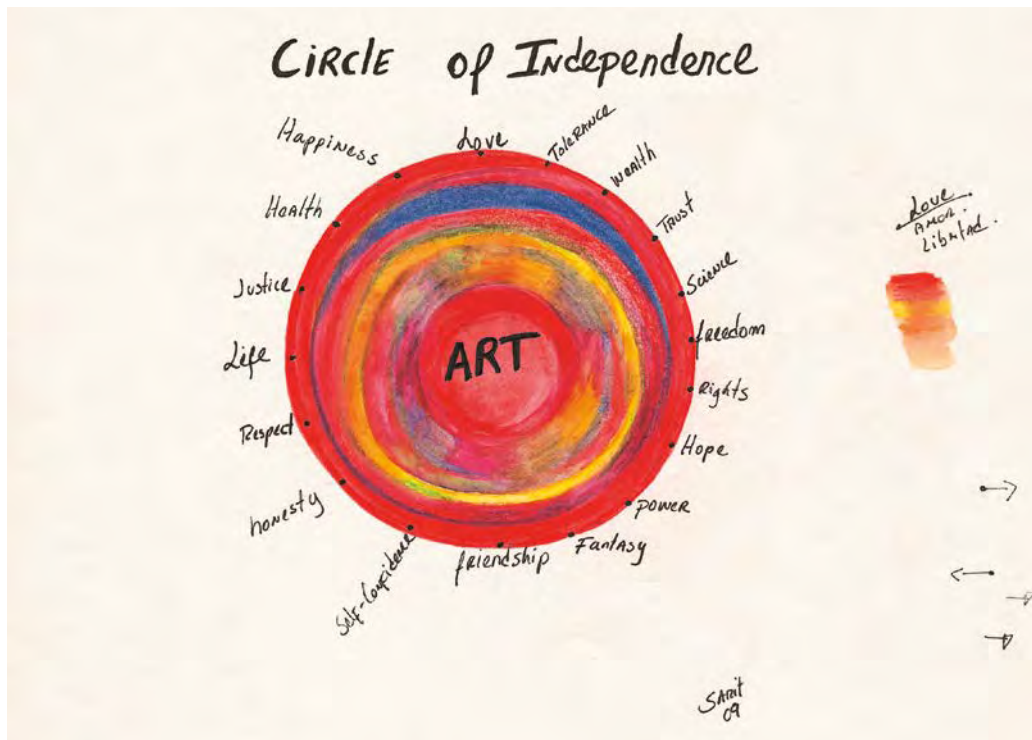
SARIT LICHTENSTEIN

To Frida

2010

Mixed technique on canvas

70 x 50 cm



Art



Rights



Honesty

SARIT LICHTENSTEIN
Circle of Independence
 2009

Watercolour and mixed technique on paper
 each 36 x 26 cm



Friendship



Self-Confidence



Science



Trust



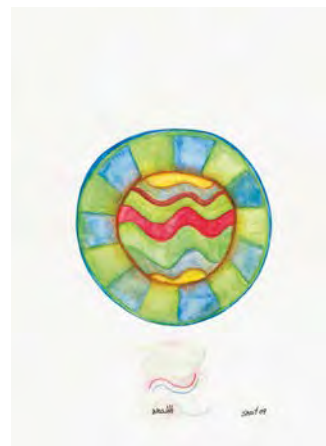
Hope



Health



Happiness



Wealth



Freedom



Respect



Life



Power



Love



Justice



Fantasy



Tolerance

In 2018 Circle of Independence was printed in an edition of 15 and 3 AP as Giclee Fine Art Print on Hahnemühle German Etching Textured Paper 310 g/m², 36 x 26 cm each, in addition to the original drawing from 2009.

Irina Krause

Irina Krause grew up in Russia and studied at the Stroganov Academy of Industrial and Applied Arts in Moscow. After moving to Germany, she continued her education with a guest study at the Hochschule für Gestaltung in Offenbach am Main. This was followed by practical studies in New York.

In addition to numerous group exhibitions, particularly noteworthy are her exhibitions „The Magic Square“, held at the Museum Schloss Phillipsruhe in Hanau, and „Impressive Experiences“, held at the Icon Museum Frankfurt, followed by an exhibition at the University Art Gallery, in Houston, Texas. Irina Krause has also been exhibited at the Belgian art fair LINEART, and in more exhibitions in Berlin, Brussels, Munich, Freiburg, Wiesbaden, Frankfurt and Zurich. Irina Krause lives and works in the Frankfurt area and Berlin, and signs her works with „Irina“.

Her current cycle „La vie et la mort“ illustrates the relationship between love, life and death with the same playful attitude she has always used in her paintings. The central motif of this series of works is the figure of a beautiful young girl. These girls are strong, unapproachable und untouchable, but also marked by an impertinent naivety. Their most impressive feature is their eyes, which seem to challenge the viewer, seducing but also playful. These girls seem ageless, as if they could be one moment prancing nymphets, the next strong heroines. These images work like episodes and show these characters performing active actions, classical ballet, interacting with animals or being immersed in nature.

The skull, symbol of vanitas, appears recurrently in these coal and graphite drawings. If this element, on one hand, emphasizes lifelessness, it appears at the same time as a witness of youth, being held by young women and doll-resembling innocent girls. It gets held on their hands, wanted and passed on as a gift. Irina transfers classical symbols to the modern age, approaching serious themes with a childish playfulness that yet includes experiences of an adult and dynamic life: the resulting contrast leads to the exhilarating tension of her works.



IRINA KRAUSE

Vie et mort

Charcoal and graphite on paper
200 x 110 cm



IRINA KRAUSE

Dress for siamese twins

Pencil and graphite on paper

75 x 55 cm



IRINA KRAUSE
Summer games
 Oil on canvas
 120 x 120 cm



IRINA KRAUSE
Summer games
 2019
 Pencil and graphite on paper
 60 x 40 cm



IRINA KRAUSE
Summer break
 Oil on canvas
 100 x 120 cm



IRINA KRAUSE
Summer Day
 Pencil and graphite on paper
 40 x 60 cm



IRINA KRAUSE

Spring

Pencil and graphite on paper
75 x 55 cm



IRINA KRAUSE

Mary

Charcoal and graphite on paper
70 x 50 cm



IRINA KRAUSE

Object

Charcoal and graphite on paper

65 x 45 cm



IRINA KRAUSE

Balls II

Charcoal and graphite on paper

70 x 50 cm



IRINA KRAUSE

Dance

Pencil and graphite on paper
60 x 40 cm

IRINA KRAUSE

Balls

Pencil and graphite on paper
70 x 50 cm



IRINA KRAUSE
Keep smiling
 Watercolour on paper
 20 x 30 cm



IRINA KRAUSE
Holidays
 2012
 Watercolour on paper
 30 x 20 cm

Hetty Krist

Hetty Krist, born 1957 in The Hague, Netherlands is a German-Dutch artist known internationally for her drawings, etchings and lithographs.

She completed her studies at the Art Academy in Basel. Since then, her works have been shown at several solo exhibitions both in the Netherlands and abroad.

Krist is a lecturer in art history and figurative drawing in Frankfurt am Main, Wiesbaden and Darmstadt.

Hetty Krist makes hand drawing the center of her artistic work. She masters the medium of drawing and consciously inserts her timeless work into the tradition of classical standards.

In her works she often uses the theme of the indestructible dignity of an individual. It is important to her to portray the truth, the realness, of a life story by drawing people authentically and without distinction. She concentrates mainly on faces and hands, as they are most likely to bear the stamp of truth but nevertheless don't lose any of their beauty.

Since 1978 she has participated in international biennials of hand drawing and graphics. Her works have received numerous national and international awards. For example, in 1987 she received the Heitland Foundation's prestigious „Großer Norddeutsche Kunstpreis“ as well as the „Hanga Annual 87“ of the Metropolitan Museum in Tokyo and in 2013 the honorary medal of the city of Frankfurt for her artistic work.

Her work is in museums and in public spaces, such as in the Liebfrauenkirche Frankfurt am Main.



HETTY KRIST

Dali

Charcoal and pencil on paper
29.5 x 39.5 cm



HETTY KRIST
Beethoven
2006
Charcoal, chalk and
pencil on paper
90 x 70 cm

HETTY KRIST
Hermann Hesse – Steps
2002
Charcoal, chalk and
pencil on paper
52 x 38 cm



Tobia Ravà

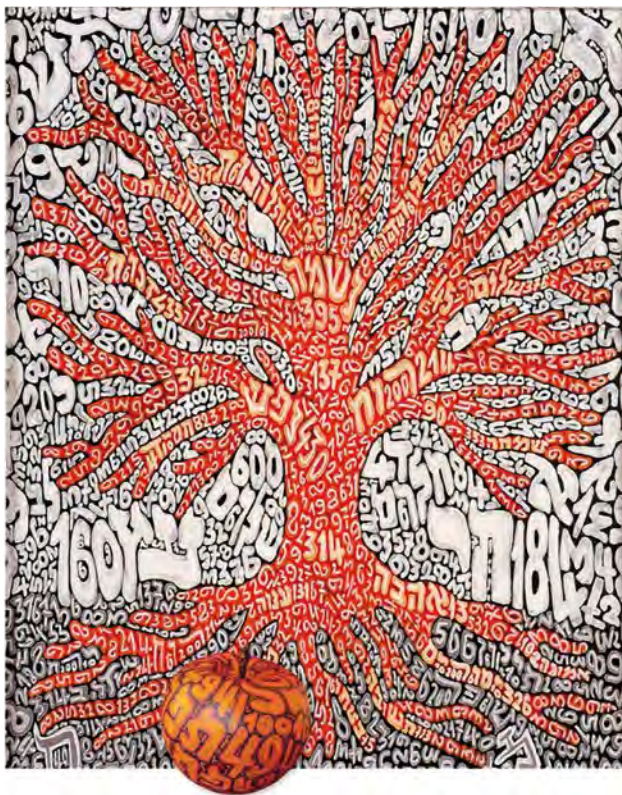
Tobia Ravà was born in Padua, Italy, in 1959 and works in Venice. He has attended the International School of Graphics in Venice and Urbino. Afterwards, he obtained a degree in Semiology of Arts at Bologna University, as disciple of Umberto Eco, Renato Barilli, Omar Calabrese and Flavio Caroli. He has been painting since 1971 and has exhibited since 1977 in personal and collective exhibitions in Italy, Belgium, Croatia, France, Germany, Spain, Brazil, Argentina, China, Japan, United States. He is present in both private and public collections in Europe, United States, South America and in the Far East.

The work of the Italian artist is based on Hebrew culture and gematria, a Hebrew way of interpreting words by assigning numerical value to them. In addition, he is inspired by mathematics, logic and contemporary art. With admirable sensitivity, he reconciles the rich Western artistic tradition and the signs of Jewish symbolism with their alphanumeric keywords, creating a new pictorial language – playful and sharp. Although the human figure is almost never depicted, the human being is always at the center of his work.

In 1993 he became one of the promoters of the Triplani group which, taking off from the double plane semiology, takes its name from the hypothesis of a third level of symbolic reading, next to those of meaning and significant. In 1998 he was among the founding members of the Contemporary Art Concer, a Cultural Association whose purpose is to gather together artists with the same affinity to re-qualify mankind by putting it in synonym with the ambient and enable contemporary art to be conscious of its relation with history and art history, also by interacting with exhibitions with parks, villas, historical buildings and squares in artistic cities. Since 1999 he has started a series of lectures, invited by Universities and Superior Schools of Art, based upon his activity in the context of Hebraic culture, of mathematics, logic and contemporary art. In 2011 he participated at The 54 Biennale of Venice at The Italian Pavilion with great success.



TOBIA RÀVA
Foresta Alchemica Azzurra
 2013
 Serigraph
 50 x 70 cm



TOBIA RÀVA
Albero della Vita con Mela
 2017
 Serigraph
 50 x 35 cm



TOBIA RÀVA
Foresta Fucsia
 2017
 Serigraph
 50 x 35 cm



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