

Jane Gerrish

# SEQUEL

*1938 -1954*

24 September - 19 October 2024

Stella Downer Fine Art

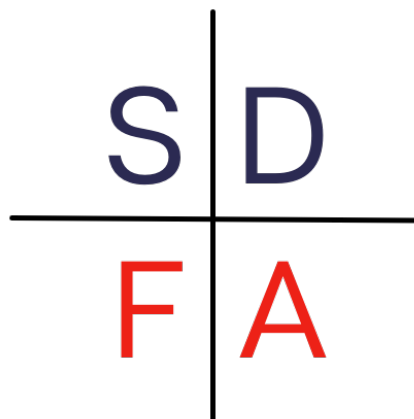
Opening event: Saturday 28 September, 3-5pm

1/24 Wellington Street, Waterloo, Sydney, 2017

[stellart@bigpond.com](mailto:stellart@bigpond.com)

[www.stelladownerfineart.com.au](http://www.stelladownerfineart.com.au)

ABN: 86229 108 803



“Matisse wanted to express an affirmative vision of the world...Picasso dared to question everything...”

*Françoise Gilot (artist and partner of Picasso 1944 -1953)*

# Sequel



Set in the South of France, between 1938 and 1954, *Sequel* takes the viewer on an intimate behind-the-scenes tour.

Entering their studios and homes, we observe masters Henri Matisse, Pablo Picasso, and his young partner, artist Françoise Gilot.

Seduced by the dazzling light, Matisse had resided in Nice since 1921, moving to Vence in 1943. In 1946 Picasso and Gilot arrived in nearby Antibes, setting up their first home together.

At 77, Matisse was twelve years older than Picasso and fifty-two years senior to Gilot, who was just 25. Already acquainted with Matisse in Paris, Picasso took Gilot to visit, and the two immediately struck up their own independent friendship.

For both men, women collaborated as their working partners, and were pivotal in their practices.

Matisse's long standing Russian model, Lydia Délectorskaya managed his studios and homes, and during his 'cut-outs chapter', other female assistants were engaged for the laborious work of pinning his paper assemblages to the walls.

Against the backdrop of motherhood and a volatile relationship with Picasso, Gilot was his model and muse, while still managing to maintain her own art practice. She was forty years his junior.

Collecting each other's work, debating ideas and sharing subjects, the three artists met regularly. For each one, the work of this period demonstrates their spirit of curiosity, experimentation and reinvention.

In 1941, recovering from a serious operation, Matisse had begged his doctors for more time to complete his life's work. Surviving another 13 years, in 1948 he moved from his home, *Villa La Rêve* in Vence, to the *Hôtel Régina* in Nice. Here he continued with his groundbreaking cut-outs series, "drawing with scissors", his painting practice diminishing. Bedridden and wearing an iron corset, he directed studio assistants with a bamboo rod, drawing on the walls with charcoal attached to its tip. Flooding the studios with colour, playful paper stencils proliferated, evoking lagoons and sea creatures seen by Matisse in Tahiti many years earlier. He often referred to this fruitful period as his "second life", or *sequel*.

In 1948, moving to nearby Vallauris, Picasso transformed a deserted perfume factory, *Le Fournas* into a studio. Collaborating with the Ramiés, founders of *Madoura Pottery*, he pioneered his ceramic practice, creating 600 pieces to exhibit in Antibes. Walking in the landscape inspired sculptures made with industrial found objects, and during this era Picasso made most of his lithographs. At their home, *La Galloise*, Gilot and Picasso's young children Claude and Paloma could be seen in their parent's studios, often making their own drawings. Family life was pervasive, inspiring many of the couple's works.

Differentiating herself from Picasso, Gilot developed her drawing practice. Toward the end of their decade together, her artistic growth was acknowledged in her first solo show, held at *Galerie Louise Leiris* in Paris in 1952. Taking domestic life as her subject, elegant compositions of her *White Period* and *Kitchen Series* evidenced a highly skilled hand. Controlled yet fluid lines travelled across the canvases, describing the forms with a masterful aesthetic beauty. Learning from Picasso, Gilot had developed her own signature and reached a crucial turning point. Famously the only woman to ever abandon him, the following year she fled with the children to Paris. Gilot would go on to establish an enduring independent career as artist and writer, maintaining working studios in Paris and New York, until her death in 2023, aged 101.

Matisse and Picasso would spend the rest of their days in the South of France.

With insatiable appetites for creative challenge, each artist responded with tireless vigour. Whether the richly mature work of Matisse in his final decade, the avant - garde experiments of Picasso, or Gilot's lyrical abstractions, the inspiring legacies created in this era remain fresh, and relevant to our modern perspectives.

Referencing period photography, in this series of drawings for *Sequel* I sought to evoke the atmosphere of each scene, using French coloured pencil on watercolour paper - a process I found both compelling and enriching.

*Jane Gerrish, 2024*

***Series: Françoise Gilot and Pablo Picasso in the South of France 1946 -1953***



1)

Jane Gerrish, Françoise Gilot at Vallauris, c1951 (*inspired by Robert Doisneau photograph*) Coloured pencil on French watercolour paper,  
Work 13.25 cm (H) x 8.75 cm (W), Framed 30 cm (H) x 24.5 cm (W)  
Price \$660

**SOLD**



2)

Jane Gerrish, Picasso with *Femme au collier jaune*, his painting of Françoise, Antibes 1946 (*inspired by Michael Sima photograph*) Coloured pencil on French watercolour paper, Work 13.25 cm (H) x 13.25 cm (W), Framed 30 cm (H) x 29 cm (W)  
Price \$770

**SOLD**





3)

Jane Gerrish, Claude (Gilot) Picasso in his mother's studio, 1949 (*Ref: Lee Miller archive*)

Coloured pencil on French watercolour paper, Work 18.5 cm (H) x 18.5 cm (W),

Framed 35 cm (H) x 34.5 cm (W)

Price \$900

**SOLD**





4)

Jane Gerrish, Françoise Gilot drawing, at La Galloise, 1953 (*Ref: Lee Miller archive*)

Coloured pencil on French watercolour paper, Work 18.5 cm (H) x18.5 cm (W),

Framed 35 cm (H) x 34.5 cm (W)

Price \$900

**SOLD**



5)

Jane Gerrish, Françoise Gilot with son Claude and her drawing, 1949 (*inspired by Gjon Mili photograph*) Coloured pencil on French watercolour paper, Work 18.5 cm (H) x 18.5 cm (W), Framed 35 cm (H) x 34.5 cm (W)  
Price \$900

**SOLD**



6)

Jane Gerrish, Paloma (Gilot) Picasso and her drawing, Cannes, 1957 (*inspired by David Douglas Duncan photograph*) Coloured pencil on French watercolour paper, Work 13.25 (H) x 8.75 cm (W), Framed 30 cm (H) x 24.5 cm (W)

Price \$660

**SOLD**



7)

Jane Gerrish, Françoise Gilot with daughter Paloma at La Galloise c1953 (*inspired by a photograph courtesy Gilot*) Coloured pencil on French watercolour paper,

Work 13.25 cm (H) x 8.75 cm (W), Framed 30 cm (H) x 24.5 cm (W)

Price \$660

**SOLD**





8)

Jane Gerrish, Picasso with his ceramics at Le Fournas, 1953 (*inspired by Henri Cartier-Bresson photograph*) Coloured pencil on French watercolour paper, Work 13.25 cm (H) x 15 cm (W), Framed 30 cm (H) x 31 cm (W)

Price \$800

**SOLD**



9)

Jane Gerrish, Françoise Gilot, Claude and Picasso at Vallauris, 1949

(Ref: *Rue des Archives/The Granger Collection, NYC*) Coloured pencil on French watercolour paper, Work 30 cm (H) x 46 cm (W), Framed 52 cm (H) x 67 cm (W)

Price \$1900

**SOLD**





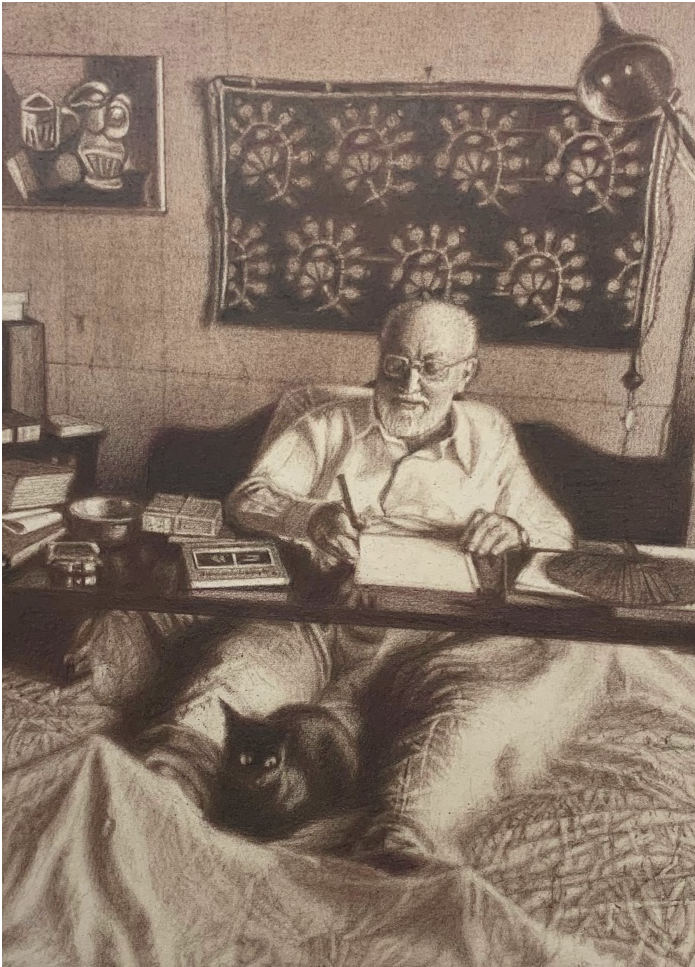
10)

Jane Gerrish, Picasso's final resting place, Château de Vauvenargues near Aix-en-Provence, 1959 (*Ref: Roland Penrose Estate, England*) Coloured pencil on French watercolour paper, Work 32.5 cm (H) x 54 cm (W), Framed 52 cm (H) x 75 cm (W), Price \$1900

**SOLD**



**Series: Matisse, the Cut-Outs chapter** *1938 -1954*



11)

Jane Gerrish, Henri Matisse drawing in bed, Hôtel Régina, Nice, 1941

*(inspired by Robert Capa photograph)* Coloured pencil on French watercolour paper,  
Work 25.5 cm (H) x 18.75 cm (W), Framed 43 cm (H) x 34.5 cm (W)

Price \$1100

**SOLD**



12)

Jane Gerrish, Matisse at home, drawing his model Micaela, Vence, 1944  
(*inspired by Henri Cartier-Bresson photograph*) Coloured pencil on French watercolour  
paper, Work 25.5 cm (H) x 16.75 cm (W), Framed 43 cm (H) x 32.5 cm (W)  
Price \$1100

**SOLD**



13)

Jane Gerrish, Matisse's room with Tahitian textile, Villa Le Rêve, Vence, c1943  
(*inspired by Henri Cartier-Bresson photograph*) Coloured pencil on French watercolour  
paper, Work 25.5 (H) x 18.75 cm (W), Framed 43 cm (H) x 34.5 cm (W)  
Price \$1100

**SOLD**





14)

Jane Gerrish, Matisse's assistants Lydia and Angela, Hôtel Régina, Nice, c1952

(*unknown photographer*) Coloured pencil on French watercolour paper,

Work 25.5 cm (H) x 18.75 cm (W), Framed 43 cm (H) x 34.5 cm (W)

Price \$1100



15)

Jane Gerrish, Matisse's studio with cut-outs, Villa Le Rêve, Vence, c1948

(Ref: akg-images / Archivio Cameraphoto Epoche) Coloured pencil on French watercolour paper, Work 18.75 cm (H) x 17 cm (W), Framed 43 cm (H) x 32.5 cm (W)

Price \$900

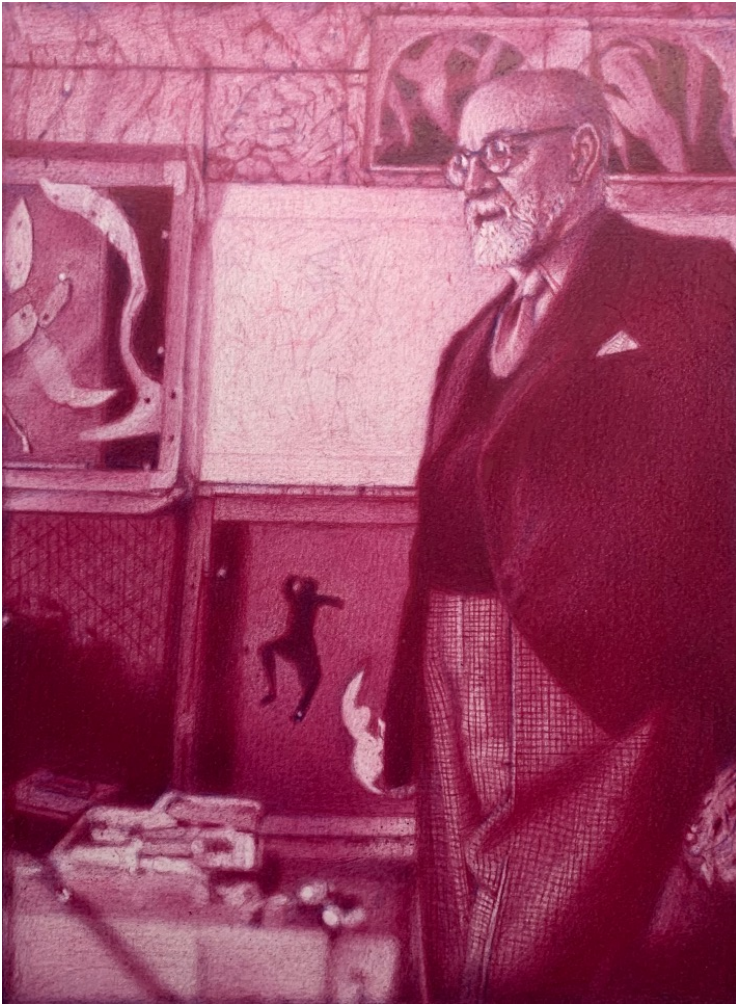
**SOLD**



16)  
Jane Gerrish, Matisse drawing model Wilma Javor, Paris, 1939  
(*inspired by Brassai photograph*) Coloured pencil on French watercolour paper,  
Work 18.75 cm (H) x 18 cm (W), Framed 43 cm (H) x 32.5 cm (W)  
Price \$900

**SOLD**





17)

Jane Gerrish, Matisse with his cut-outs, Nice studio, 1938

*(inspired by Roger Schall photograph)* Coloured pencil on French watercolour paper,  
Work 22.5 cm (H) x 18.75 cm (W), Framed 43 cm (H) x 34.5 cm (W)

Price \$1100



18)

Jane Gerrish, Matisse's studio with *The Negress* and *Blue Nude IV* cut-outs, Nice 1952 (inspired by *Hélène Adant* photograph) Coloured pencil on French watercolour paper, Work 30.5 cm (H) x 28.5 cm (W), Framed 52 cm (H) x 49 cm (W)  
Price \$1500

**SOLD**





19)  
Jane Gerrish, Matisse's assistant Lydia, with cut-outs, Hôtel Régina, Nice 1949  
(*inspired by Lucien Hervé photograph*) Coloured pencil on French watercolour paper,  
Work 30.5 cm (H) x 28.5 cm (W), Framed 52 cm (H) x 49 cm (W)  
Price \$1500

**SOLD**



20)

Jane Gerrish, Postcard on Matisse's studio wall, two young Tuareg girls  
(Ref: *L'Humanité Féminine*, 1907) Coloured pencil on French watercolour paper,  
Work 23 cm (H) x 14.75 cm (W), Framed 43 cm (H) x 29 cm (W)  
Priced \$900

**SOLD**

## **Series: Artist Books**



(Detail)



21)

Jane Gerrish, *Homage to Henri Matisse (a series of drawings spanning 10 pages)*

Coloured pencil on watercolour paper in hand bound book, Framed in perspex box, wall fixings 22.5 cm (H) x 148 cm (W) x 5.5 cm (D)

Price \$4000





(Detail)



22)

Jane Gerrish, *Homage to Henri Matisse #2 with yellow and orange dots (a series of drawings spanning 6 pages)* Coloured pencil on watercolour paper in hand bound book  
 Framed in perspex box, wall fixings 33.5 cm (H), 100 cm (W), 5.5 cm (D)  
 Price \$2500

**SOLD**



Photo of both artist books



For videos of the Artists Books please see below the online picture gallery on the website

**For sales and enquiries please contact:**

**Stella Downer (director) ph. 0402 018 283**

**[Stellart@bigpond.com](mailto:Stellart@bigpond.com)**