



Deuxième version du Triptyque, 1988 after Second Version of the Triptych 1944, lithograph, 178.5 x 119.5 cm

Francis BACON

20 January – 26 February 2022

SELECTED GRAPHICS

Marlborough London presents *Francis Bacon: Selected Graphics*, an exhibition of prints by Francis Bacon (1909–1992).

Based on a selection of 35 of his paintings, Bacon's graphic works reflect his relentless strive to "open the valves of feeling". He acted as a self-proclaimed witness of mankind, setting himself the task of scrutinising the human condition. Human figures, although rarely absent from his compositions, are barely legible as human beings. However, Bacon did not seek violence for the sake of gruesomeness. He saw in the dismembered bodies a way to immerse himself in physiological torment, to grasp humanity in its rawest form. Stripping his compositions from any iconographical meaning or illustrative function, Bacon sought to obtain the "total recuperation of our physic forces".

Francis Bacon's limited graphic oeuvre contrasts with the abundance of his prolific painting output. As Bruno Sabatier points out in his catalogue raisonné of Bacon's graphic work, the artist demonstrated a preconceived attitude to prints in the 1960s, relegating them to the status of mere reproductions. In 1975, Eddy Batache's proposal to illustrate his essay on Surrealist poet René Crevel instigated a shift in Bacon's approach to printmaking, leading to a fresh enthusiasm for etchings.

The close collaboration between Bacon and French copperplate engraver George Visat, whose expertise and input the artist immensely valued, resulted in the publication of several etchings illustrating Batache's texts until Visat's retirement. From the early 1980s until Bacon's death in 1992, his prints were produced using modern production processes under the artist's constant supervision. The deep attachment Bacon had for France, having lived and worked there for many years, is reflected in his wish to have the prints published with French titles.

The exceptional lithographs and aquatints showcased in this exhibition, featuring part-man part-beast creatures, exude the angst that is archetypal of Bacon's oeuvre. With references to autobiographical elements of the artist's life, notably the death of his lover George Dyer, the prints on show embody the artist's fatalistic yet fascinated outlook on human life. Set against crimson red, incandescent orange and purple backgrounds, his isolated and distressed figures escape linear narratives, enveloping the viewer with the ambient claustrophobia and provoke repel and fascination in equal measure. The continuous interest that Bacon arouses, whether it manifests itself in praise or frustration from the public, is, as Eddy Batache remarks, the "surest guarantee of his universality".

6 Albemarle Street Gallery opening hours:
London W1S 4BY Monday – Friday: 10.00 – 17.30
+44 (0)20 7629 5161 Saturday: 10.00 – 16.00
marlboroughgallerylondon.com @marlborough_gallery

For press enquiries please contact
london@marlboroughgallery.com

Marlborough

FRANCIS BACON – SELECTED GRAPHICS

20 January – 26 February 2022

Triptych, 1983 after Triptych 1983

A set of three lithographs on Arches paper, edition of 180

Image: 26 3/8 x 19 5/8 in. / 67 x 50 cm

Paper per panel: 33 7/8 x 23 3/4 in. / 86 x 60.5 cm

Published and printed by Galerie Maeght Lelong, Paris

Signed in pencil lower right



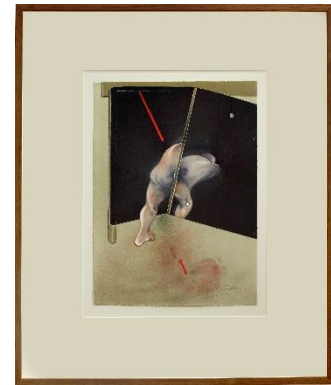
Logique de la sensation, 1981 after Study from the Human Body 1981

Lithograph on Arches paper, edition of 150 with 25 Hors Commerce proofs

Paper and image: 17 3/4 x 13 in. / 45 x 33 cm

Published by Editions de la Difference, Paris

Signed in pencil lower right



Trois études pour un autoportrait, 1981 after Three Studies for a Self-Portrait 1979

Lithograph on Arches paper, edition of 150 with 10 Artist's Proofs and 25 HCs

Image (each panel): 12 3/4 x 11 in. / 32.5 x 28 cm

Paper: 18 1/2 x 40 3/4 in. / 47 x 103.5 cm

Published by Éditions de la Différence, Paris

Printed by Arts Litho, Paris

Signed in pencil lower right



Marlborough

Seated Figure, 1992 after Seated Figure 1977

Aquatint, edition of 90 with 30 Artist's Proofs
Image: 53 1/8 x 39 3/8 in. / 135 x 100 cm
Paper: 64 1/8 x 47 5/8 in. / 163 x 121 cm
Published by Marlborough Graphics/ 2 RC Rome
printed by Vigna Antoniniana, Rome
All copies bear the dry stamp of Francis Bacon's
signature on the bottom right under the image, and
on the plate, that of the Francis Bacon Estate



Oedipe et le Sphinx d'après Ingres, 1984 after Oedipus and the Sphinx after Ingres 1983

Lithograph on Arches paper, edition of 150
Image: 46 1/8 x 33 7/8 in. / 117 x 86 cm
Paper: 50 1/4 x 35 1/4 in. / 127.7 x 89.5 cm
Published by Éditions de la Différence, Paris
Printed by Arts Litho, Paris
Signed in pencil lower right



Triptych, 1976 after the central panel of the triptych Triptych 1971, painted in memory of George Dyer

offset lithograph on Arches paper, edition of 100
Image: 19 1/8 x 14 3/8 in. / 48.5 x 36.5 cm
Paper: 25 3/8 x 19 1/2 in. / 64.5 x 49.5 cm
Published by the Musée Cantini, Marseille
Signed in felt-tip pen lower right



Marlborough

Triptyque Août, 1979 after Triptych August 1972

A set of three lithographs on Arches paper, edition of 180

Image per panel: 25 3/4 x 19 1/8 in./65.5 x 48.5 cm

Paper per panel; 35 1/4 x 24 in. / 89.5 x 61 cm

Printed and published by Galerie Maeght Lelong

Paris

Signed in pencil lower right



Study for Self-Portrait, 1984 after Study for Self-Portrait 1982

Offset lithograph on Wove paper, edition of 182

Image: 32 1/8 x 23 7/8 in. / 81.5 x 60.5 cm

Paper: 37 x 25 5/8 in. / 94 x 65 cm

Published by Marlborough, New York

Signed in felt-tip pen lower right



Triptych, 1989 after the central panel of the triptych Triptych 1987

Lithograph on Arches paper, edition of 180

Image: 27 x 21 7/8 in. / 68.5 x 55.5 cm

Paper: 37 1/4 x 26 3/4 in./ 94.5 x 68 cm published and

Printed by the Galerie Lelong, Paris

All copies signed in pencil on the bottom right



Marlborough

Study from Human Body, 1992 after Study from Human Body 1987

Aquatint on Fabriano paper, edition of 90 with 30 Artist's Proofs

Image: 53 1/8 x 39 in. / 135 x 100 cm

Paper: 64 1/8 x 47 5/8 in. / 163 x 121 cm

Published by Marlborough Graphics/ 2 RC Rome

Printed by Vigna Antoniniana, Rome

All copies bear the dry stamp of Francis Bacon's signature on the bottom right under the image, and on the plate, that of the Francis Bacon Estate



Deuxième version du Triptyque 1944 after Second Version of the Triptych 1944, 1989

A set of three lithographs on Arches paper

Edition of 30 with 8 Artist's Proofs and 13 HCs

Image: 56 1/2 x 41 1/2 in. / 143.5 x 105.5 cm

Paper: 70 1/4 x 47 in. / 178.5 x 119.5 cm

Published by Michel Archimbaud for the Librairie

Séguier, Paris for IRCAM - Centre Pompidou, Paris

Printed by Art Estampe, Paris

Signed in pencil lower right



Étude du corps humain d'après Ingres, 1984 after Study of a Human Body after Ingres 1982

Lithograph on Arches paper, edition of 180

Image: 24 3/8 x 18 1/8 in. / 62 x 46 cm

Paper: 34 5/8 x 23 7/8 in. / 88 x 60.5 cm

Published and printed by Galerie Lelong, Paris

Signed in pencil lower right



Marlborough

Triptych, 1987 after Triptych 1986-1987

*A set of three etchings and aquatints on Arches paper, edition of 99 with 15 Artist's Proofs
Image per panel: 25 5/8 x 18 3/8 in. / 65.2 x 48.6 cm
Paper per panel: 35 1/4 x 24 5/8 in. / 89.5 x 62.5 cm
Published and printed by Editions Poligrafa, Barcelona
Signed in pencil lower right
Painted in tribute to President Wilson, John Edwards and Leon Trotsky respectively*



Étude pour un portrait du Pape Innocent X d'après Vélasquez 1989 after Study for a Portrait of Pope Innocent X 1965

*Lithograph, Edition of 60
with 20 Artist's Proofs and 20 HCs
Image: 37 3/8 x 27 1/8 in. / 95 x 69 cm
Paper: 45 1/2 x 30 1/4 in. / 115.5 x 76.8 cm
Published by Michel Archimbaud for the Librairie Séguier, Paris for IRCAM - Centre Pompidou
Printed by Art Estampe, Paris
Signed in pencil lower right*

