



Georg Baselitz

Druckgraphik

13 September- 25 October 2025

Vernissage
Saturday 13 September from 2 to 7 pm

GALERIE CATHERINE PUTMAN

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The gallery is pleased to present a new exhibition of prints by Georg Baselitz.

A major figure of German contemporary art, to whom the Centre Pompidou devoted a major retrospective in 2021–2022, Georg Baselitz is a painter, sculptor and printmaker.

The artist does not practice printmaking as an art of reproduction and if he uses some of the subjects in his prints that he also broaches in painting and sculpture, it is due to the inherent virtues this technique can provide him with.

The catalogue raisonné of the printed corpus, ⁽¹⁾ currently under production and published up to volume IV, so far stops at 1992, which shows the degree of importance of this technique within his overall oeuvre. Its title *Georg Baselitz Peintre-Graveur* [Georg Baselitz: Painter-Printmaker] provides us with one of the keys to his approach, that of a painter's printmaking style. Practised consistently since the early 1960s, the artist, aged nearly ninety, continues to work regularly on copper plates in the area of his studio reserved for printmaking.

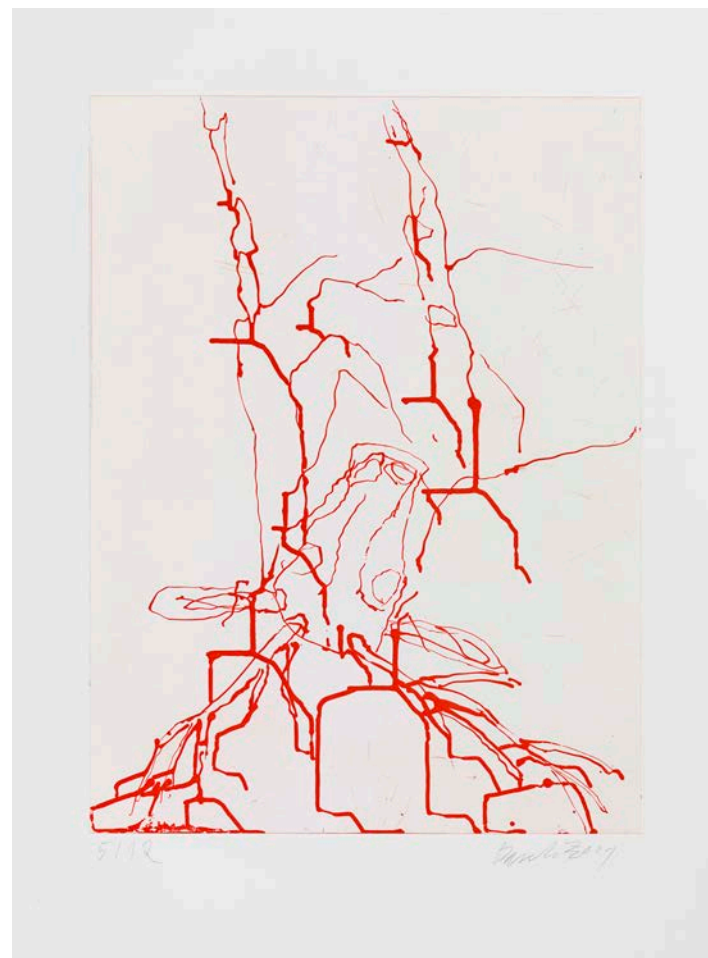
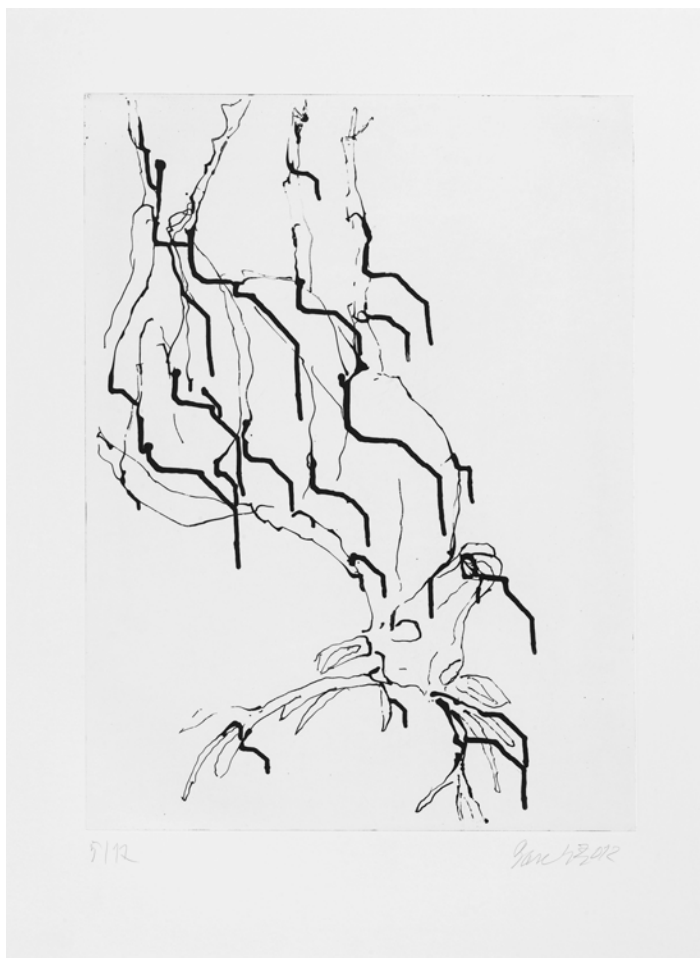
“You can be sure that a line scratched into a material that resists has a more definitive character than the line of a drawing. When conserving prints, you realise that any of them, irrespective of its age, presents more fresh immediacy in its state of conservation than a drawing by the same artist. That is what drew me to printmaking, which I have never seen as reproduction, as the multiplication of a sketch. For me, through a complementary analysis related to the technique of engraving, it was always about emphasising or clarifying a form developed in drawing or painting, almost a schema . . . but that has an autonomous artistic ambition.” ⁽²⁾

The exhibition will bring together works from the early 1990s up until the most recent editions, which deal with animals and the human body, across all periods of his work. The first room will present animal engravings – dog, horse, deer, eagle – and the second features human bodies, a self-portrait, a portrait of his wife Elke or fragments (feet and hands).

In the tradition of German hunting painting or the immutable Western art tradition of self-portraiture, the artist has long appropriated classical subjects whose figurative treatment is often challenged by the subversion of the motif and an expressive and transgressive stroke.

(1) Georg Baselitz interviewed by Rainer Michael Mason in *Georg Baselitz Gravures*, exhibition catalogue of the Cabinet des Estampes de Genève, (1991), 27. [All citations from the French are our translations.]

(2) Rainer Michael Mason and Detlev Gretenkort (eds.), *Georg Baselitz Peintre – Graveur IV* (Snoeck, 2024).



Georg Baselitz *Deer I* et *Deer V*, 2021 | sugar lift aquatint | 86,9 x 64,95 cm | Edition of 12



Georg Baselitz *Federbart am Hut*, 2024, | sugar lift aquatint | 86 x 64,3 cm | Edition of 12



Georg Baselitz *Ein Hund kommt zu spät*, 2002 | monotype | 84 x 64,2 cm

« I do paintings and engravings in parallel, without giving them different values because they are just two simultaneous activities. What I do in my paintings exists in my engravings, it depends on them. »

Georg Baselitz, in Grabados Gravures Prints 1964-1990,
Cabinet des estampes, Genève - Ivam, Valence - Tate
Gallery, Londres, 1991.



Georg Baselitz *Kein Adler*, 2023 | sugar lift aquatint | 85,2 x 39 cm | Edition of 12



Georg Baselitz *Elke IX* 2017 | Line engraving, dry point and aquatint | 85,2 x 65,4 cm | Edition of 12

Born in Deutschbaselitz in Saxony (former RDA), in 1938.
Lives and works in Munich.

From the very beginning, his work expresses reactions on traumas and tragedies closely linked with the history of Germany.

Since the 1960s, the works of Baselitz have been a subject of numerous individual and collective international exhibitions. Georg Baselitz represents Germany in 1980 at the Venice Biennial, is present at documenta 5,6,7, in 1972,1977 and 1982 in Kassel.

The Museum Solomon R Guggenheim in New York presents the first retrospective of engravings in 1995, exhibited afterwards at Angeles County Museum, at Hirshhorn Museum in Washington D.C., at Nationalgalerie in Berlin and Musée d'Art Moderne de la Ville de Paris. The Royal Academy of Art in London organises another significant retrospective in 2007. From September 2011 until June 2012, Musée d'Art Moderne de la Ville de Paris displays a retrospective of his sculptured work, followed in 2013 by a vast retrospective at the occasion of the 75th birthday of the artist, at the Essl Museum in Vienna. In 2015, Georg Baselitz participated in the exhibition All The World's Futures at the Arsenale during the 56th Venice Biennale.

To mark his 80th birthday in 2018, numerous solo exhibitions were devoted to him: at the Fondation Beyeler in Basel, at the Hirshhorn Museum in Washington D.C., and at the Musée Unterlinden in Colmar, France.

In 2019, he was elected a member of the Académie des Beaux-Arts in Paris and is the first living artist to have an exhibition at the Gallerie dell'Accademia in Venice.

The Centre Pompidou in Paris presented the artist's largest retrospective in 2022.

Painter, sculptor and engraver. Georg Baselitz is today considered one of the most talented engravers of his generation. The Galerie Catherine Putman edits his works in France since 1997.



Georg Baselitz *Hokusai und ein Akt*, 2017 | Line block and aquatint on 2 colored plates | 120 x 103,5 cm | Edition of 12