PETER BLAKE
Cabinet Exhibition from June 22 to September 1, 2018

GALERIE THOMAS MODERN
Forword

Sir Peter Blake created the famous cover of the Beatles’ album ‘Sergeant Pepper’s Lonely Hearts Club Band’ and has worked with other stars, such as Eric Clapton or Oasis. The cover laid the ground work for his fame and it haunts him as “the man who created the cover of ‘Sergeant Pepper’s Lonely Hearts Club Band’” (“People think Sgt Pepper is part of my name.” Peter Blake). Alongside artists such as Richard Hamilton, David Hockney or Allen Jones, Peter Blake (born 1932) is one of the major representatives of British Pop Art. In his art, he transcends the typical image reservoir of Pop Art, of everyday objects and advertising.

His works were presented in countless exhibitions and can be found in many important museums and collections. From the beginning Peter Blake not only stood out as a painter, but also as a master of collage. His allusive, associative and exuberant pictorial worlds are represented in paintings as well as in paper and material collages from the past 30 years in the cabinet exhibition at Galerie Thomas Modern.

Silke Thomas
“I invented pop art, if one is being arrogant.”

*Peter Blake*

**M, M 1997**

enamel paint and photographs on board, 59 x 38.7 cm / 23 ¼ x 15 ¼ in.

verso signed and titled
ON THE BEACH  2009

collage on cardboard, 50.8 x 76.2 cm / 20 x 30 in.
signed lower right and titled lower left
The present work is an homage to one of the greatest English landscape painters, John Constable. In an ironic alienation, Blake inserted his typical motifs from popular magazines, comics or from advertisements into the romantic painting.

**UNTITLED (CONSTABLE)** 2001

collage, 34.4 x 48.5 cm / 13 ½ x 19 in.
signed and dated lower centre
AFTER POLLAIUOLO’S ‘APOLLO AND DAPHNE’ 1996

Oil on canvas, 90 x 62 cm / 35 3/8 x 24 3/8 in.
signed, dated and titled on the overlap
The collages of the series 'Museum of Black and White' are in communication with the work of the American object and installation artist Mark Dion. Blake mounts his found objects so they seem like a rebus, a pictorial riddle that has to be solved.

**MUSEUM OF BLACK & WHITE 4 (IN HOMAGE TO MARK DION) 2008**

collage with found objects, 42.5 x 42.5 cm / 16 3/4 x 16 3/4 in.
signed and dated lower right and titled lower left
MUSEUM OF BLACK & WHITE 6 (IN HOMAGE TO MARK DION) 2010

collage with found objects, 42.5 x 42.5 cm / 16 3/4 x 16 3/4 in.
signed and dated lower right and titled lower left
“I say to people I’m in my late period. Obviously, as you get older you’re in your late period anyway, but to decide you are becomes a concept. It’s related to the concept of my retirement, which was about the fact that I’d shown at the greatest gallery in the world and I’d never top that … So, I retired from the jealousy of other artists, and ambition. I could alternatively have become a Buddhist or something – it is a kind of beatific state.”

Peter Blake
AN ALPHABET: H  2009

collage on paper, 52 x 37 cm / 20 1/2 x 14 1/2 in.
signed lower right
“People say, ‘Why do you paint?’ and I say, to make magic.”

Peter Blake

LORD GEORGE SANGER’S CIRCUS POSTER 1949

watercolour on paper
48 x 29.5 cm / 18 7/8 x 11 5/8 in.
“I wanted to make an art that was the visual equivalent of pop music.”

Peter Blake
U.S.A. 5  2013

mixed media and found objects on board
37 x 31 cm / 14 ¾ x 12 ¼ in.
U.S.A. 4  2013
mixed media on board, 37 x 31 cm / 14 1/2 x 12 1/5 in.
signed, dated and titled on the reverse
“I believe in fairies. Although I can’t prove they exist, nobody has ever managed to prove to me that they don’t.”

Peter Blake
LONDON: WESTMINSTER ABBEY – ANIMALIA  2012

collage on paper, 50 x 50 cm / 19 5/8 x 19 5/8 in.
signed and dated lower right and titled lower left
LONDON: REGENT’S PARK – THE RUNAWAY DONKEYS 2012

collage on paper, 50 x 50 cm / 19 5/8 x 19 5/8 in.
signed and dated lower right and titled lower left
“Is that art, or can it go?” With his Merz technique, Kurt Schwitters gave an intellectual answer to this dadaist question. In the present work, Blake refers to the first collage artist in the history of art. Like Schwitters, Blake combined printed matter and objects and also used the inscription on one of the objects as a title: the pricemark ‘10D per Pound’, i.e. 10 pence per pound.

10D PER POUND (IN HOMAGE TO KURT SCHWITTERS) 2010

collage with found debris, 32.4 x 21.6 cm / 12 3/4 x 8 1/2 in.
verso signed and dated
GENERAL III  2012

bowling ball, wood and medals
47.5 x 23 x 20 cm / 18 3/4 x 9 x 7 4/5 in.
AQUARIUM 2009

collage on cardboard, 50.8 x 76.2 cm / 20 x 30 in.
signed lower right and titled lower left
PUBLICATION DETAILS

Prices upon request.
We refer to our sales and delivery conditions.
Dimensions: height by width by depth.

Online-Catalogue 05
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Catalogue editing:
Dr. Sabrina Betz
Dr. Ralph Melcher
Caroline Neider

Design:
Sabine Urban, Gauting

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