A VIEW OF THE WORLD

Drawings by Franciszka Themerson
A VIEW OF THE WORLD
This edition is dedicated to Stefan and Nick.

Special thanks to Jasia Reichardt and Nick Wadley of Themerson Archive for generously allowing OP to publish these drawings by Franciszka Themerson.

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Website: www.themersonarchive.com

Cover: In a rather unexpected way, c. 1984
Title page: Calligramme XIII - omega, 1961

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"Watch Out for Obscure Publications"
A VIEW OF THE WORLD

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Franciszka Themerson

Obscure Publications 2002
Read any good books lately?

Wrote one.
Writer's block, 1955
Calligramme IV – serpentine, 1960
Calligramme XV - the archer, 1961
Mère Ubu, insatiable, c. 1969
(study for Ubu comic)
Père Ubu, looking left, c. 1969
(study for Ubu comic)
The pen is mightier than the sword, 1981
(from PN Review series)
Writer at his desk (what shall I say?), 1981
(from PN Review series)
Poet reading, c. 1981
(from PN Review series)
FRANCISZKA THEMERSON was born in Warsaw in 1907, lived in Paris 1937-40, and then, from 1940, lived in London until her death in 1988. She was principally a painter, although, throughout her life, she worked in several other fields of the visual arts.

She collaborated with her husband, the writer Stefan Themerson, on experimental films, illustrated books for children which he wrote, and in 1948 she founded with him the adventurous publishing company Gaberbocchus Press, of which she was the art director.

- Apart from appearing in many journals world-wide, several collections of her drawings have been published as books: The Way It Walks, 1954; Traces of Living, 1969; Franciszka Themerson, London 1941-42, 1987; and The Drawings of Franciszka Themerson, 1991.

Her theatre designs included productions of Ubu Roi, Ubu Enchainé and Threepenny Opera. Many of these were exhibited at the National Theatre in 1993.


Her paintings were made slowly, over long periods of time; they are complex, solemn and meditative. The drawings, by contrast, were made rapidly. They expose the gestures of her pen or brush, allowing us to relive the sleight of hand with which she practised the magic of drawing. She drew throughout her life in pen and ink, gouache, crayon and pencil. The act of drawing was like participating in a conversation. To human words and grimaces she responded with lines. Even though the lines sometimes sounded their own abstract melodies, the finished drawing was always her own considered reply.

(Jasia Reichardt)
This edition is limited to 60 copies.

This is number 38.