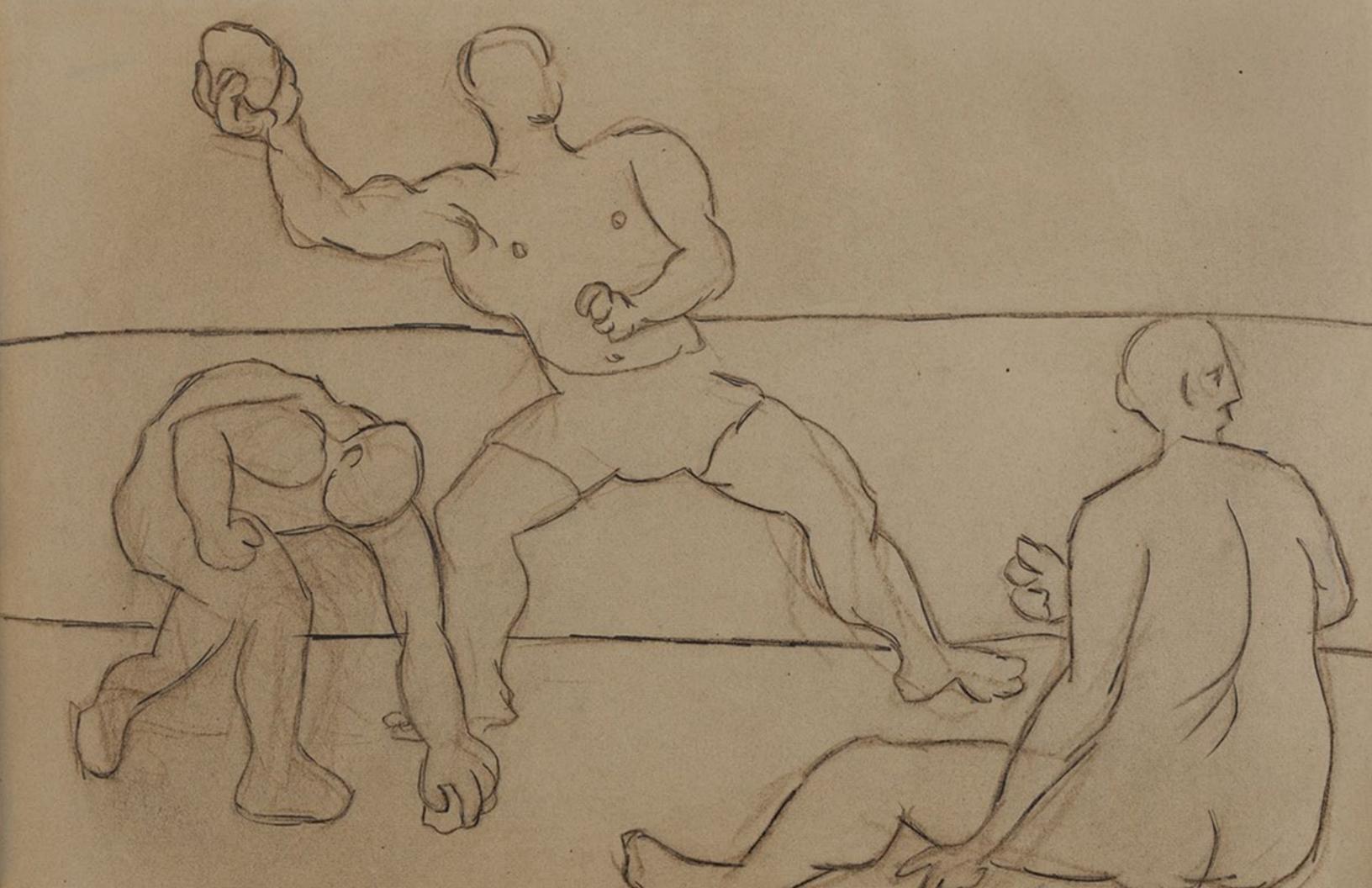
ZEIT CONTEMPORARY ART Art Miami 2023 One Herald Plaza, Miami, FL, December 5-10, 2023



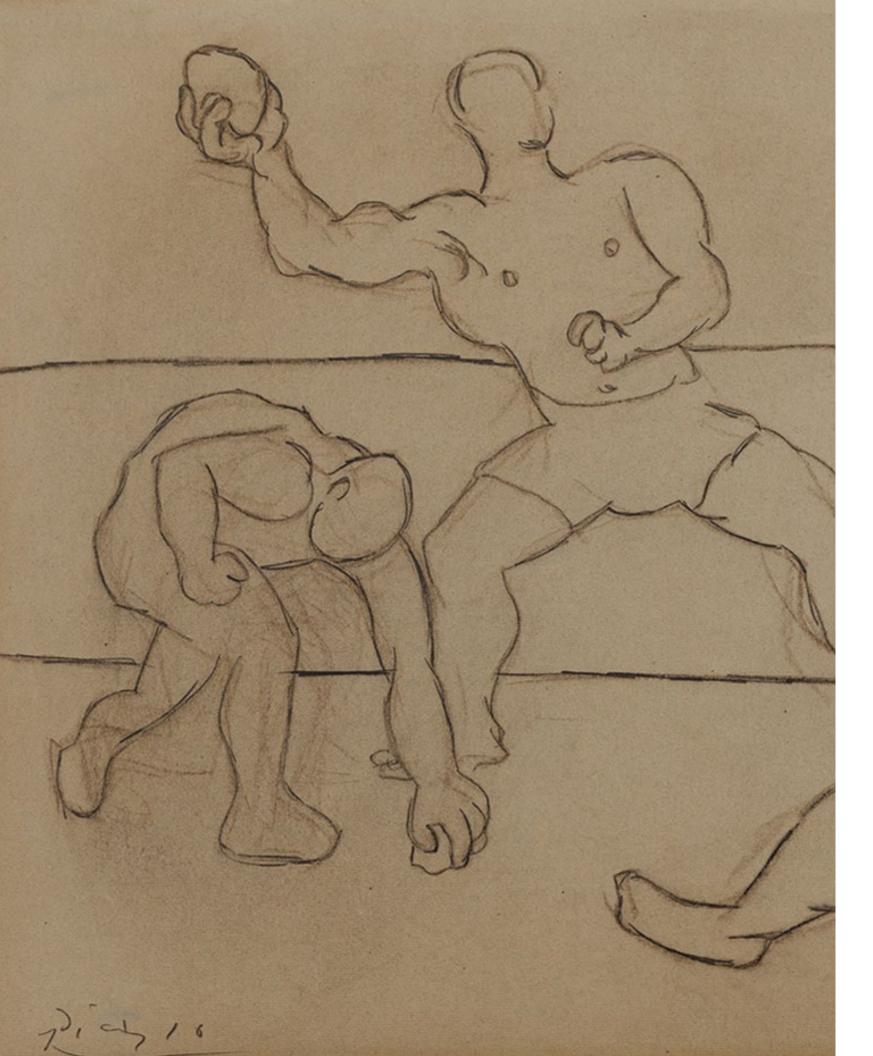


GEORG BASELITZ AMOAKO BOAFO SÉRGIO CAMARGO EDUARDO CHILLIDA SONIA DELAUNAY **ELLSWORTH KELLY** JEFF KOONS YAYOI KUSAMA SOL LEWITT ROBERT MANGOLD PABLO PICASSO VAUGHN SPANN ANTONI TÀPIES ANDY WARHOL



Pablo Picasso

Personnages sur la plage, 1920 Charcoal and pencil on paper 18 5/8 x 24 5/8 in (47.4 x 62.5 cm) This artwork is signed and dated in pencil



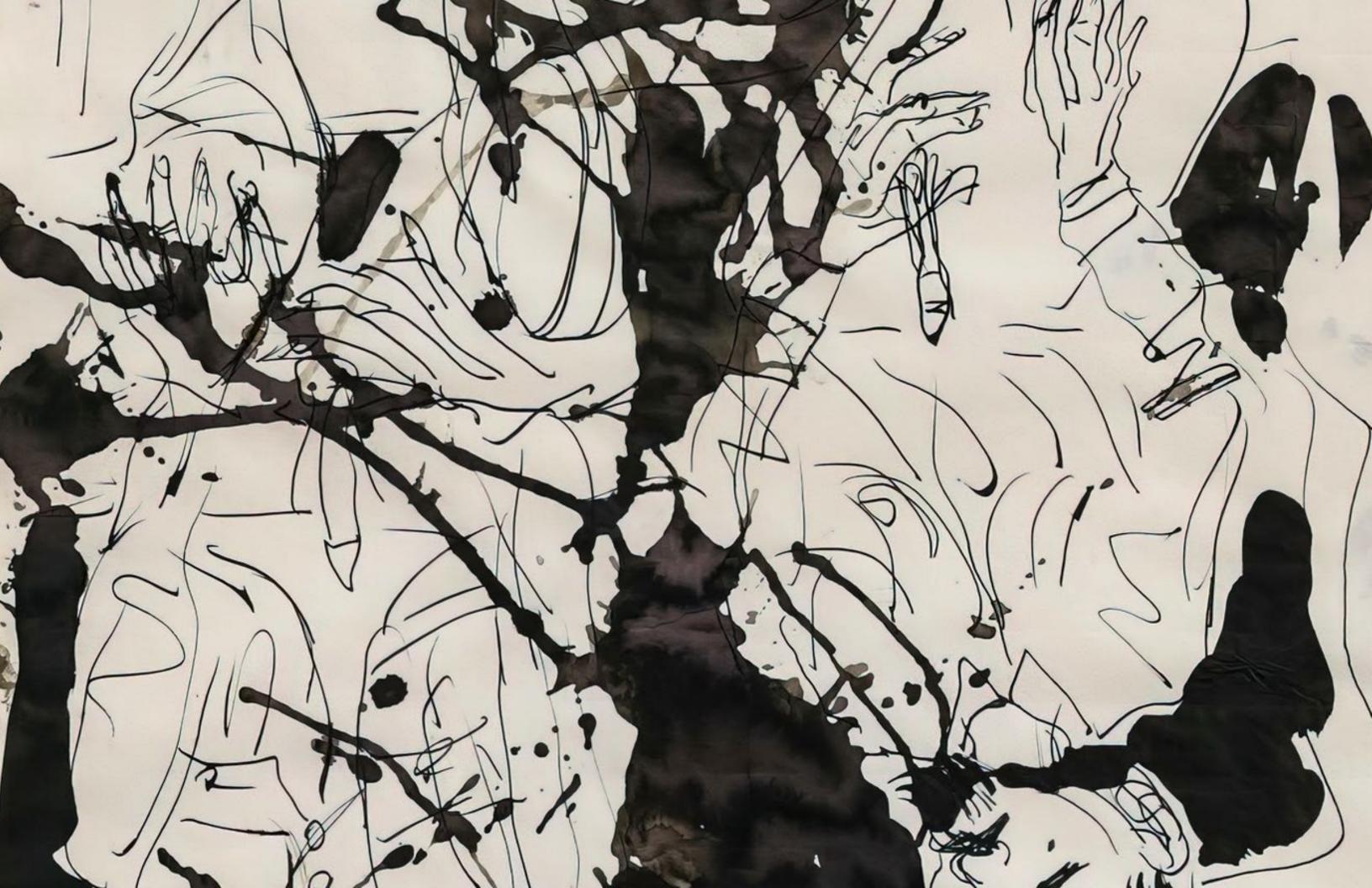
The present drawing in charcoal and pencil dates to Pablo Picasso's classical period, which lasted from 1917 to 1925. Many artists in Western Europe were looking back to classicism in light of the upheaval of World War I. Picasso, however, returned to naturalism for a variety of reasons; some thought it stemmed from a rejection of Cubism in light of its avant-garde associations, viewed as unpatriotic in France at the time, but in reality Picasso felt he had taken the movement as far as he could at the moment with his papiers collés. Picasso's shift to this style was more because of his exposure to works in Italy in person for the first time as well events in his personal life.

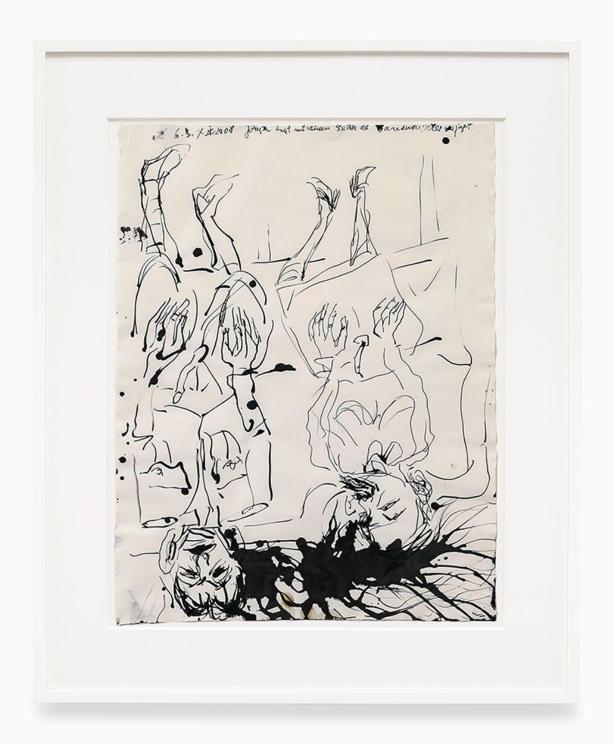
In 1917, the art critic and impresario Sergei Diaghilev asked the artist to create designs for curtains, sets, costumes, and makeup for the Ballets Russes. Picasso subsequently traveled with Diaghilev's dance company for their performances in Rome, Naples, ad Florence, which allowed him to see works by Renaissance masters he had thus far only seen in reproduction. As a result of this reconnection with Mediterranean works, he began to paint and draw figures in a larger, statuesque manner, sometimes in classical drapes and with reductionist backgrounds. In some cases, he also turned to classical subjects. Regarding his personal life at this period, in 1920 Picasso married the dancer Olga Khokhlova, abandoned his Bohemian lifestyle, and began to move in the social circles of Khokhlova and Diaghilev. Some art historians connect this lifestyle shift to these more traditional works, and Picasso did in fact create many drawings of her

when developing his classical style in the 1920s.

The present work dates to the period when Picasso and Khokhlova spent the summer of 1920 at the Les Sables villa in Juan-les-Pins in the South of France. Picasso created many works featuring the bathers on the beach motif. His sketchbook at this time initially featured female bodies sunbathing, but as the summer went on, however, he increasingly began to depict males, often in action. In this work, Picasso depicts three monumental figures in a strong and linear style. It is fruitful to put this drawing in conversation with notable works by other artists painting classical subjects with which Picasso would likely have been familiar. The composition, style, and subject recall Peter Paul Rubens' sketch Deucalion and Pyrrha (1636-37) and Guido Reni's Atalanta and Hippomenes (c.1618-19), both at the Museo del Prado in Madrid.

Overall, this work carries freshness and immediacy because of its spontaneity. One can imagine the artist's hand dashing over the paper, recalling classicism while also imbued with the modernity of contemporary athleticism. It is most evocative of Christopher Lloyd's description of the artist's drawing practice at this period: "Vivid likenesses and forceful characterizations are captured with an economy of means by which Picasso reduces everything to its essentials" (Christopher Lloyd. *Picasso and the Art of Drawing*, New Haven: Yale University Press, 2018, p. 114).







Georg Baselitz

Lucian and Frank en plein air, 2008
India ink on paper
26 x 20 in (66 x 51 cm)
Signed with monogram, dated '5.IX.08' and titled upper left

Georg Baselitz

Untitled I, 2008
India ink and watercolor on paper
26 x 20 in (66 x 51 cm)
Signed with monogram and dated '7.XII.08' lower left





Georg Baselitz

Untitled II, 2008
India ink and watercolor on paper
26 x 20 in (66 x 51 cm)
Signed with monogram and dated '8.XII.08' lower left

Georg Baselitz

Joseph drove away the Bandura player with his Stuka, 2008
India ink on paper
26 x 20 in (66 x 51 cm)
Signed with monogram, dated '7.IX.2008' and titled upper middle







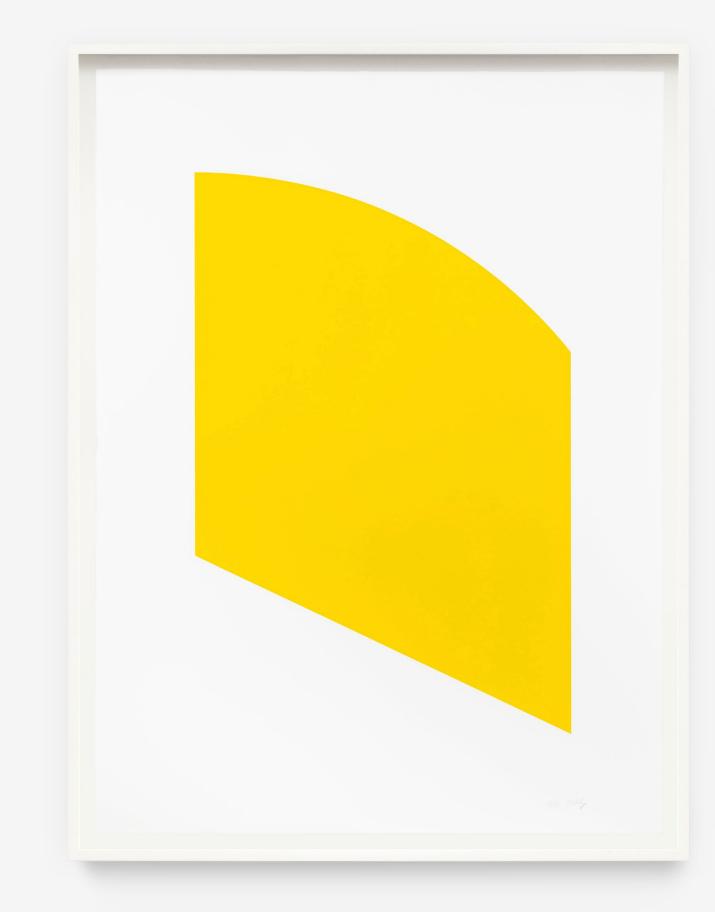


One of the most prominent and independent painters of our time, Georg Baselitz has come to set himself apart through his unique compositions, lively colors, and witty subject matters. The present set of drawings from the series 'Mrs. Lenin and the Nightingale,' offer a taste of Baselitz's enduring humor and ceaseless innovation. Acting as preliminary thoughts for their respective paintings, these drawings exemplify Baselitz's loose, immediate drawing style that remains precise with every mark. Each drawing, with its effortless and fidgety marks, depicts the same exact composition—two men sitting on a bench, with their erect penises exposed, and having a conversation. These men are Vladimir Lenin and Joseph Stalin. The satirical illustrations of them that Baselitz has rendered numerous times over represent both his meditative resolve as an artis and his feelings towards corrupted power.

Baselitz experienced firsthand the damaging effects of war and dictatorship during his upbringing in East Germany. The artist has been known to say that looking towards the future is hopeless, and that looking backwards is much better. Through the many twists and turns, he's experienced in life, one can understand why he thinks that looking forward may be less conducive. In making these two figures the recurring motif of this series, Baselitz allows himself to reflect on their harrowing impacts while still making fun of their presence. He continues to explore the convergence between German Expressionism and Abstract Expressionism by covering the pages with sweeping and blotted marks of various

colors, while also giving each drawing a seemingly non-sequitur title that situates the figures as completely different characters. The different names that Baselitz chooses to place upon the two dictators in various drawings are commonly of modern and contemporary artists for whom he has an equal affinity. By defacing Stalin and Lenin with these artists' subjective presence, he is rea-Ily offering an ironic love to the artists, honoring them with a privileged opportunity to vandalize Lenin and Stalin, by quite literally stealing their spotlight. For example, see the proclaimed subject of the drawing on the bottom left, titled Lucian and Frank en Plein Air, referring to Lucian Freud and Frank Auerbach.

Having been completed only fifteen years ago, the present drawings clearly illustrate Baselitz's lingering contemplation over the troubled history of the 20th century. His use of bright, separated colors and darting lines disguise the figures in their abstract surroundings, only revealing themselves upon closer inspection. His signature flipped orientation for his figures further disguises Lenin and Stalin as abstract nebulas, while also alluding to their downfalls, head-first. The four drawings glorious in their pairing act as a fun and enigmatic roast of the titular pair, highlighting Baselitz's sense for black humor. In the title of the series, he calls Stalin a 'Nightingale' in reference to his singing voice, and gives Lenin the 'Mrs.' honorific because of the supposed disguises he wore during his exile.



Ellsworth Kelly

Yellow, 2004
One color lithograph on Rives BFK white paper
48 x 36 in (121.9 x 91.4 cm)
Signed and numbered in pencil, from the edition of 50, plus 10 AP



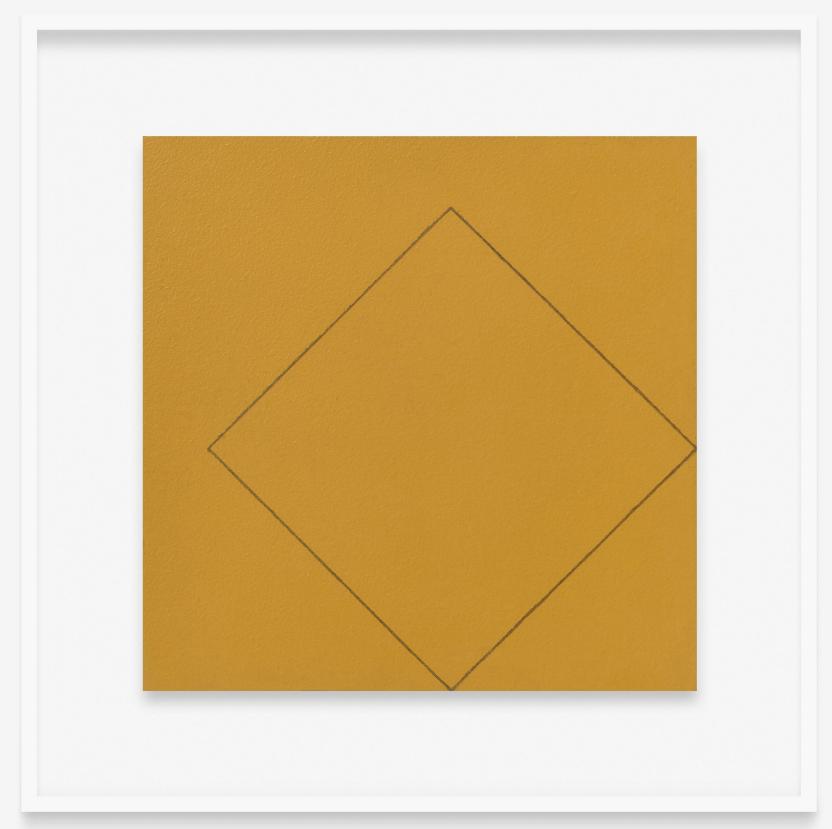
Ellsworth Kelly

Yellow Red-Orange, 1970
Color lithograph on special Arjomari paper
35 1/4 x 36 1/4 in (89.5 x 92.1 cm)
This artwork is signed and numbered in pencil,
from the edition of 75, plus 9 AP



Sonia Delaunay

Le grande idole, 1969
Lithograph in colors on wove paper
35 3/8 x 29 1/2 in (90 x 75 cm)
Signed and inscribed in pencil, an artist's proof aside from the edition of 75



Robert Mangold
Square within a Square, 1974
Acrylic and black pencil on Masonite
13 x 3/4 x 13 in (33 x 1.9 x 33 cm) This artwork is signed and dated on the stretcher.



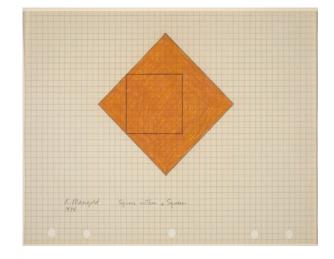
Within every art movement, there are certain works which so clearly embody their guiding principles that they become definitive icons of the movement at large. For Minimalism, Robert Mangold's Square within a Square is precisely that. Completed in 1974, this painting is both a sign of his burgeoning maturity as an artist, and a definitive representation of the minimalist attitude towards art. Its reductivist composition, raw materiality, and self-referential subject matter come together to create a piece that perfectly communicates the ideas he helped to establish and further develop as the youngest member of this generation working in New York in the 1960s and 70s.

What makes this painting so essential to Mangold's oeuvre is that it represents his fully realized application of a newly critical element in his work: the line. Drawn commonly with black pencil, this new feature began to consistently appear in the early seventies and would carry on being an indispensable component of his practice. These lines, in tandem with the works' borders, create spatial harmonies that emphasize above all their mutual reliance. Much of what makes Mangold's paintings so crucial to the ethos of minimalism is the constant reference to their own totality, and Square within a Square offers a quintessential experience of this compositional integrity.

Existing in the space between image and object, the materiality of Mangold's paintings draws attention to both their physical and visual presence. The use of Masonite as the painting surface in *Square within a Square* likens the work to the wall itself, highlighting the minimalist

sentiment for industrial materials and the promotion of the banal over the sublime. Mangold further reinforced this idea by using a roller to apply the paint, much akin to painting an actual wall.

Square within a Square represents an important cornerstone of Mangold's career, resolute in its intention from the very beginning. As is evident from the preliminary sketch for the painting, pictured below, Mangold was aware of the infinite nature of this design. When considered in relation to one another, the altered orientation of the final piece places the two works in perpetual reference to one another, further elevating the message of this work. He reminds the viewer that these principles of design exist everywhere in life, whether in a fine work of art or in the unassuming wall behind it. Square within a Square is a testament to the core beliefs of minimalism, and an iconic representation of Mangold's artistic's pursuits.



Robert Mangold, Square within a Square, 1974. Orange crayon and graphite on graph paper. The National Gallery of Art's Dorothy and Herbert Vogel Collection, Washington, D.C.

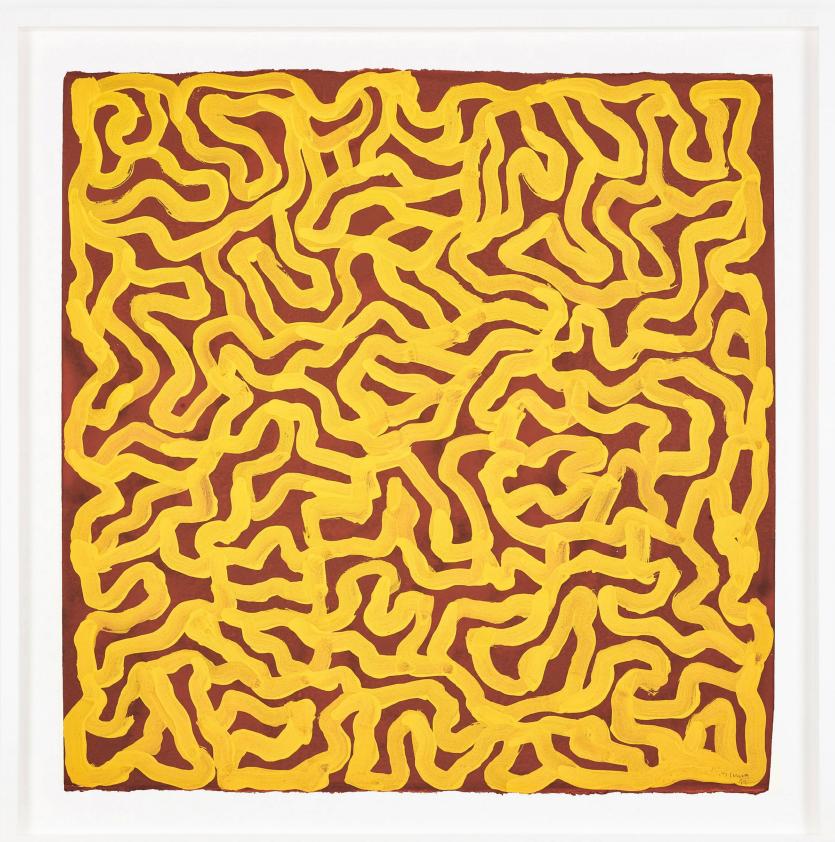


Irregular Bands with Colors Superimposed, 1994 Color woodcut on Tosa-Kozo paper 29 $1/2 \times 42 \, 1/2$ in $(74.9 \times 108 \, \text{cm})$ This artwork is signed and numbered in pencil, from the edition of 25, plus proofs



Cube, 1996
Etching in colors on Magnani Pescia paper 250 Gram 26 x 19 in (66 x 48.3 cm)
This artwork is signed and numbered in pencil, from the edition of 50, plus 8 artist's proofs

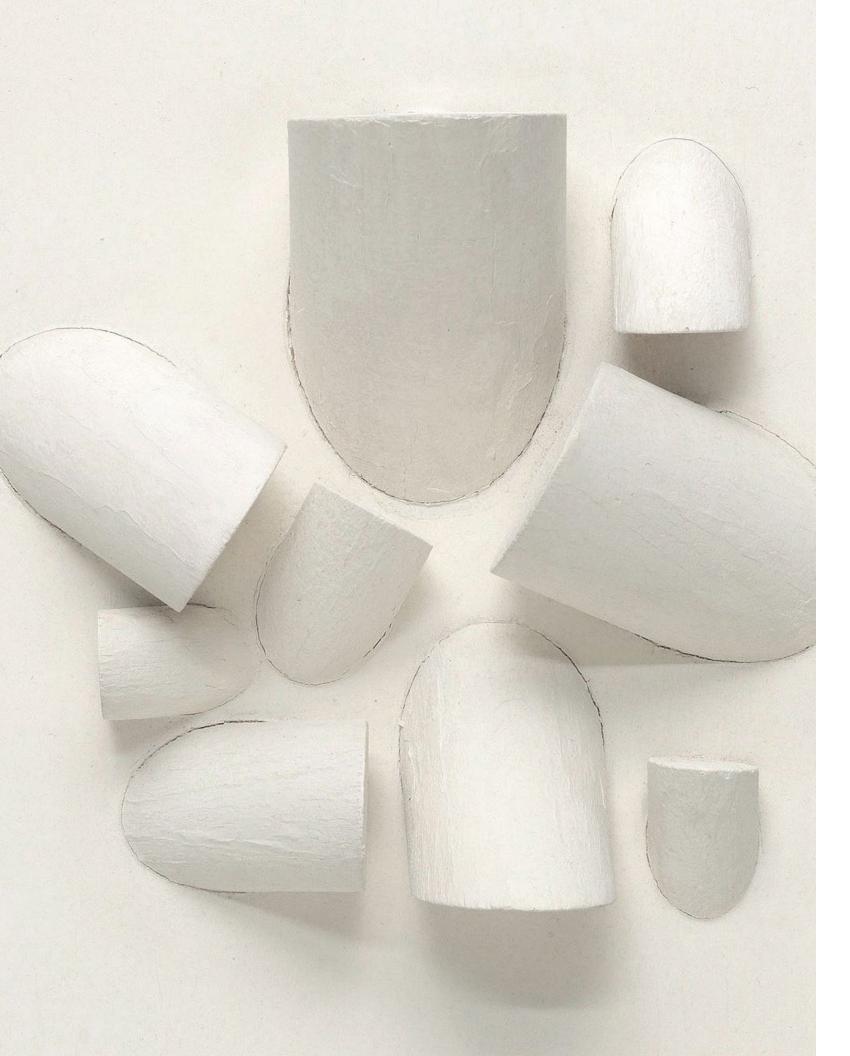




Irregular Grid, 1999
Gouache on paper
22 5/8 x 22 3/8 in (57.5 x 56.8 cm)
This artwork is signed and dated on the lower margin



Sérgio Camargo Untitled (Relief no. 205), 1968 Painted wood 12 3/16 x 3 1/8 x 12 3/8 in (31 x 8 x 31.5 cm) This artwork is signed, dated 1968, and inscribed 'Relief 205 Paris' on the verso.



A master of sculptural design, Sergio Camargo focused his discipline into many different instructional systems, to lay the grounds for his many conceptual experiments. This work, Untitled (Relief no. 205), is a prime example of the seminal wood reliefs that he developed while living in Paris during the sixties, which served as his system for exploring the infinite possible relationships between light and shadow. Completed in 1968, this sculpture represents Camargo's attention to both the two-dimensional and three-dimensional experience, mounting it on a wall to evoke its pictorial quality, while still leaving the cylindrical forms exposed to be viewed in any direction. In a way, these sculptures are a means for Camargo to paint with light and shadow, the physical contents simply being tools to variegate these two main elements. The lines and values that emerge from the light cutting over these shapes transcend the work's geometric form, creating a separate experience from the object itself.

Camargo struggled for many years to realize his formal aspirations. In 1963, when simply eating an apple, the artist finally came to grasp what he had been searching for. After cutting the apple in half, the artist subtracted another piece at a different angle. The lights and shadows that resulted led to Camargo synthesizing his fully realized idea for these relief sculptures. By incorporating a directional plane into such rounded shapes and mounting them in different configurations, he could express endless variations within a single logical formula. This established the foundations for one of his most significant and recog-

nized series, of which *Untitled (Relief no. 205)* is a part of. In the same year that he found his inspiration for these emblematic reliefs, Camargo was awarded the International Sculpture Prize at the Paris Biennale. In the following year, his reliefs earned him his first solo show at the Signals London Gallery.

Untitled (Relief no. 205) is an especially distinguished representation of its respective series, given how its spacing and sparse contents underline each individual component, while still embodying the compositional harmony that is ever present throughout this series at large. The nine planar cylinders in this work exist both autonomously and in unison, offering an exceptional display of the sharp contrasts and subtle gradations between light and shadow that the artist aimed to emphasize. Camargo was also a fervent philosopher, and regularly incorporated philosophical theory into his artistic practice. Prior to his return to Paris in the sixties, Camargo studied philosophy at the city's Sorbonne University, where he met fellow philosopher Gaston Bachelard. Bachelard had a great impact on Camargo, who highly regarded his established theories. One such theory that can be reflected in Camargo's work is known as the epistemological break, or the moment when truth separates itself from its false past. Untitled (Relief no. 205) critically illustrates Camargo's exploration of that idea, to suggest that it is not the wood, but rather the light itself that is being sculpted.



Irregular Form, 1999
Gouache on paper
7 1/2 x 14 7/8 in. (19.1 x 37.8 cm)
This artwork is signed and dated in pencil on the lower right



Antoni Tàpies
Queixal, 1988
Unique object in glazed porcelain
3 3/10 x 7 3/10 x 3 3/10 in (8.5 x 18.5 x 8.5 cm)
Signed on the porcelain



Antoni Tàpies began producing tridimensional works with found objects and assemblages in the early 1960s. These arly works expanded on his vision of art made of materials evoking both a humble existence a strong sense of touch. In the 1980s, Tapies temporarily set aside ideas derived from the assemblage to focus instead on ceramics and fireclay. The artist started producing works with this new technique at the ceramic studio of Joan Gardy Artigas, who played a crucial role inspiring Joan Miró and Eduardo Chillida to produce works in fireclay techniques. Tàpies would later work at Galerie Lelong's studio in Grasse, France, assisted by German ceramist Hans Spinner. In the mid 1980s, Tapies created in this studio a series of ceramic sculptures depicting fragments of the human body.

Completed in 1988, Queixal is an oversized human tooth covered with white enamel. The smooth and glossy surface of the vitreous porcelain enamel is disrupted with punctures, intentional cracks, handmade marks and graffiti-like inscriptions depicting crosses, numbers, and square roots symbols that belong to artist's visual language of codes and signs. Inspired by a desire to radically reinvent of sculpture, Queixal evokes the Surrealist function of the artistic object that aims to create a shocking and enduring effect on the viewer. In this work, we see the mechanism known as displacement, which removes the element from its familiar context

to create a shocking psychological association on the viewer. A few years after the completion of this work, when art critic Jean Frémon formulated Tàpies the question "What is sculpture?" in the book *La poétique de la matière*, the artist replied: "Why not, for example, thirty kilos of clay shaped into a premolar and hastily covered with white enamel that looks like it's still dripping?"

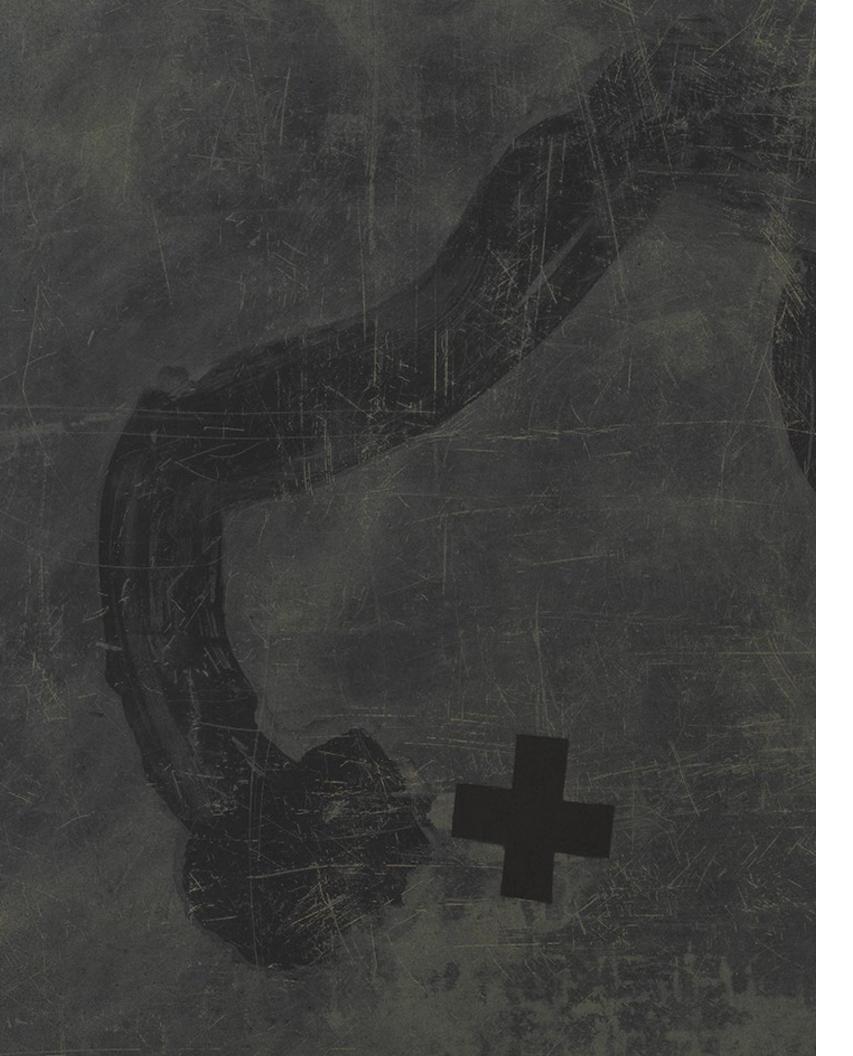
The sculptural works that Tapies created in the 1980s depicting fragments of the body are reminiscent of votive figures that function as philosophical meditations on pain as part of the human existence. This is particularly relevant as during this time Tapies was exposed to the visual information of wars in Iran, Iraq, and Afghanistan that brought back his memories of the Spanish Civil War (1936-1939), a conflict he witnessed and suffered as a 13-year-old boy in Barcelona, Spain.

The sculptures of Antoni Tàpies constitute one of the most complex and relevant contributions of this Catalan artist to 20th century art. His sculptures have been the subject of important studies such as Gloria Moure's *Tàpies*. *Objects of Time* (1995) and major museum exhibitions such as *Antoni Tàpies: From Object to Sculpture* (1964-2009) at the Guggenheim Bilbao in 2013-2014.



Antoni Tàpies

Sinuos, 1988
Aquatint in two inks (bistre and white) and collagraph on black Rives paper 29 7/8 x 44 1/8 in (76 x 112 cm)
Signed and numbered in pencil, from the dition of 20



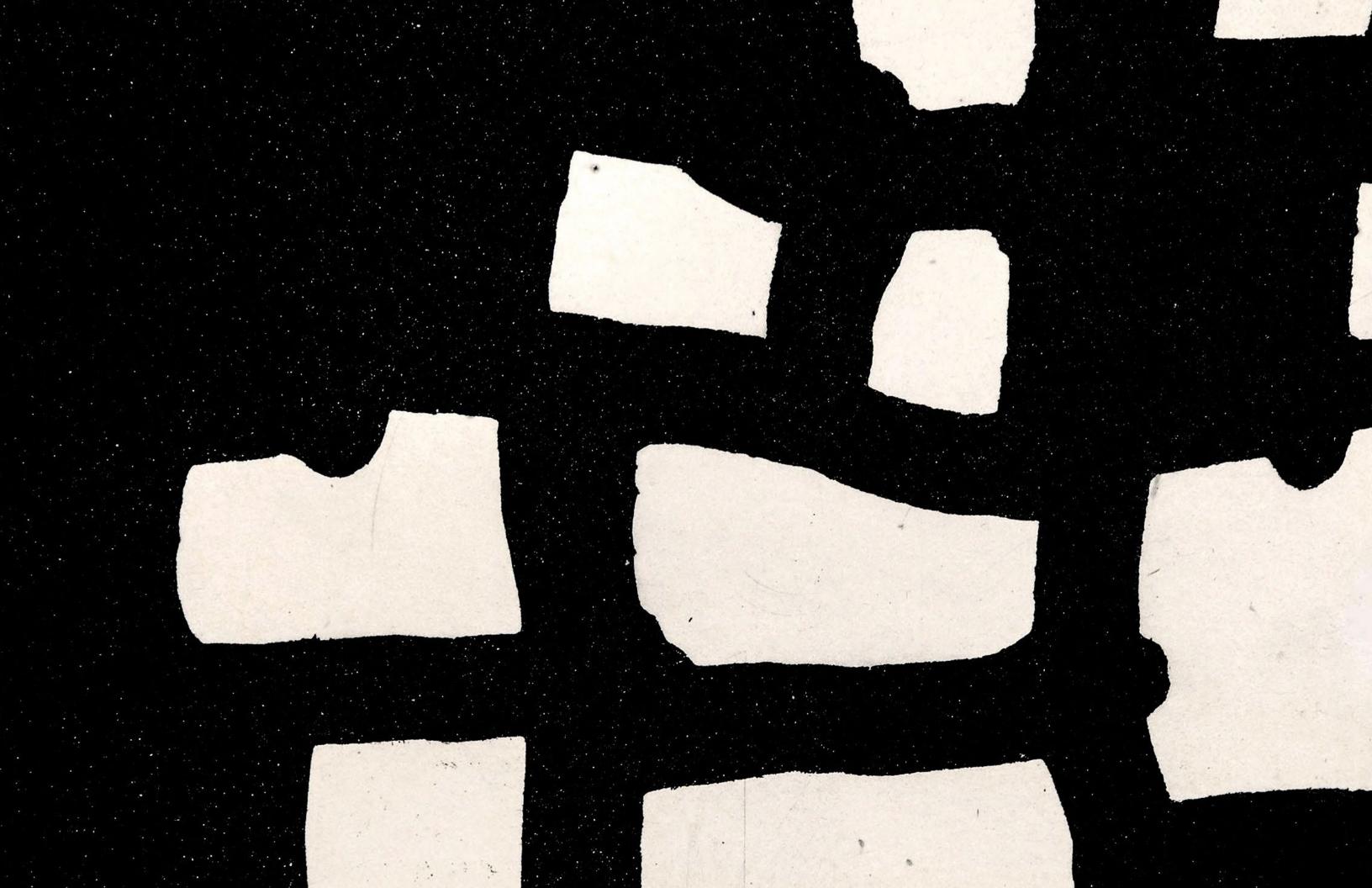
As one of the most prolific printmakers of his generation, Antoni Tapies was constantly pushing the boundaries of the medium. His prints carry the same physicality as his paintings and sculptures, and clearly reflect his allembracing thirst for material experimentation and assemblage. Completed in 1988, Sinuos is a monumental example of this experimentation, as well as a poignant rep-resentation of Tápies' inner complexities and personal reflections. At the time that this etching was completed, Tápies was putting much of his focus towards the study of meditative space and Zen philosophy. Contrary to earlier works that depicted the destruction of the Francoist regime, or his works responding to the rise of Pop Art and Conceptualism, his works from the seventies and eighties represent a much more introspective side of Tápies. Sinuos clearly illustrates this shift in focus, and a stands as a perfect exemplification of his major achievements in printmaking during this decade.

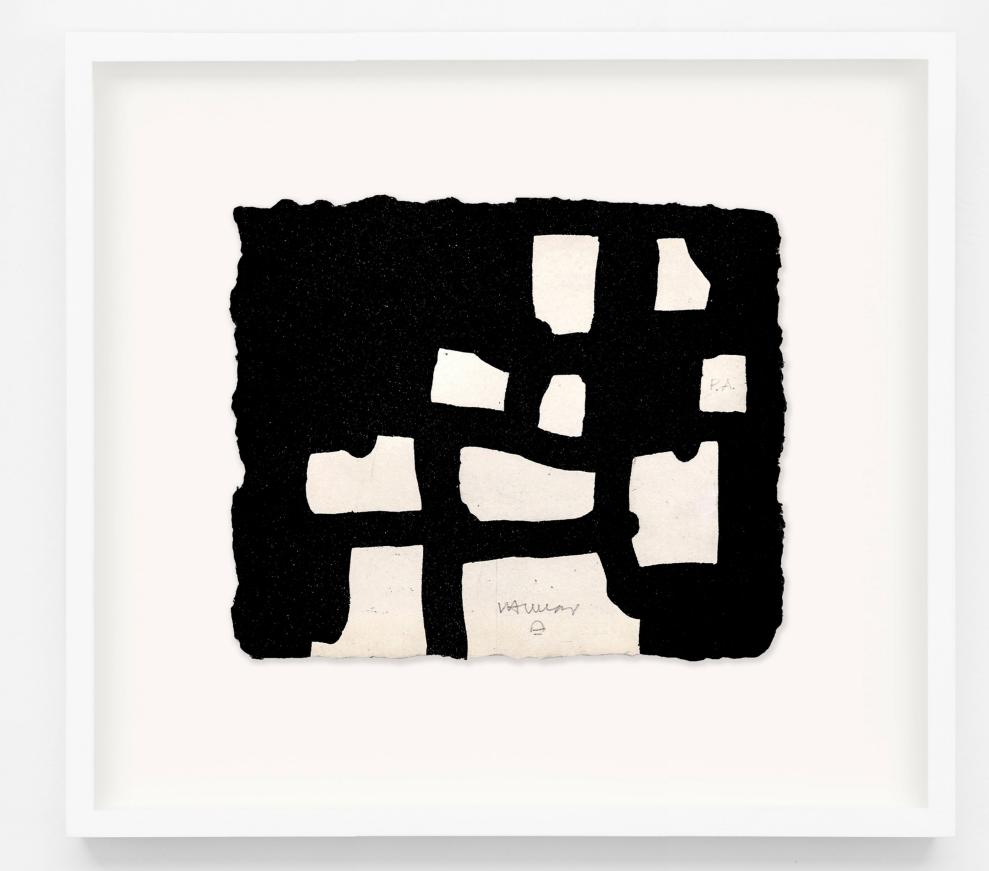
Just like his paintings and sculptures, the experience in Tapies' prints is both visual and corporeal. The experimental approach to printmaking that is evident in *Sinuos* reflects the artist's constant pursuit of discovery, both in vision and in touch. In a interview with art historian and curator Manuel Borja-Villel, published in 1992 in the Print Collector's Newsletter, Tapies states: "I have had the chance to rely on printers who didn't fear the

problems I presented. . . my interest in the expressive value of these novel techniques has to do with their implications for philosophy and for conveying the experiences of life."

The approach to etching that is seen in Sinuos is a testament to this curiosity that leads Tàpies' work through different themes and contexts. The textural markings paired with the calligraphic curves of the black ink sink into the black paper to create a floating ambiguous space that is fully indicative of the works meaning.

Sinuos translates directly to 'sinuous,' which is in reference to the snaking, river-like shape that occupies the foreground. Experiencing many twists and turns is a constant part of life, and one that Tapies felt we should find comfort in. His considerable life experience leading up to this etching only further fortifies his message, that embracing the unexpected will led to solace. It is suggested in the print that this 'solace' is represented by the cross symbol in the lower center, applied with the use of collagraphy, to which the sinuous path leads. Elevated through the superimposed medium, it does not represent any specific religion or sect, but rather exists in its most authentic form: as a symbol of universal man, recognized across many different religions. It is a recurring symbol in Tapies' work, and one that indicates his understanding and sympathy for Humanism.





Eduardo Chillida

Lizardiren Leihoak II, 1983
Etching on Segundo Santos paper
6 3/4 x 7 7/8 in (17 x 20.1 cm)
This artwork is signed and inscribed in pencil,
from the edition of 50, plus 12 AP



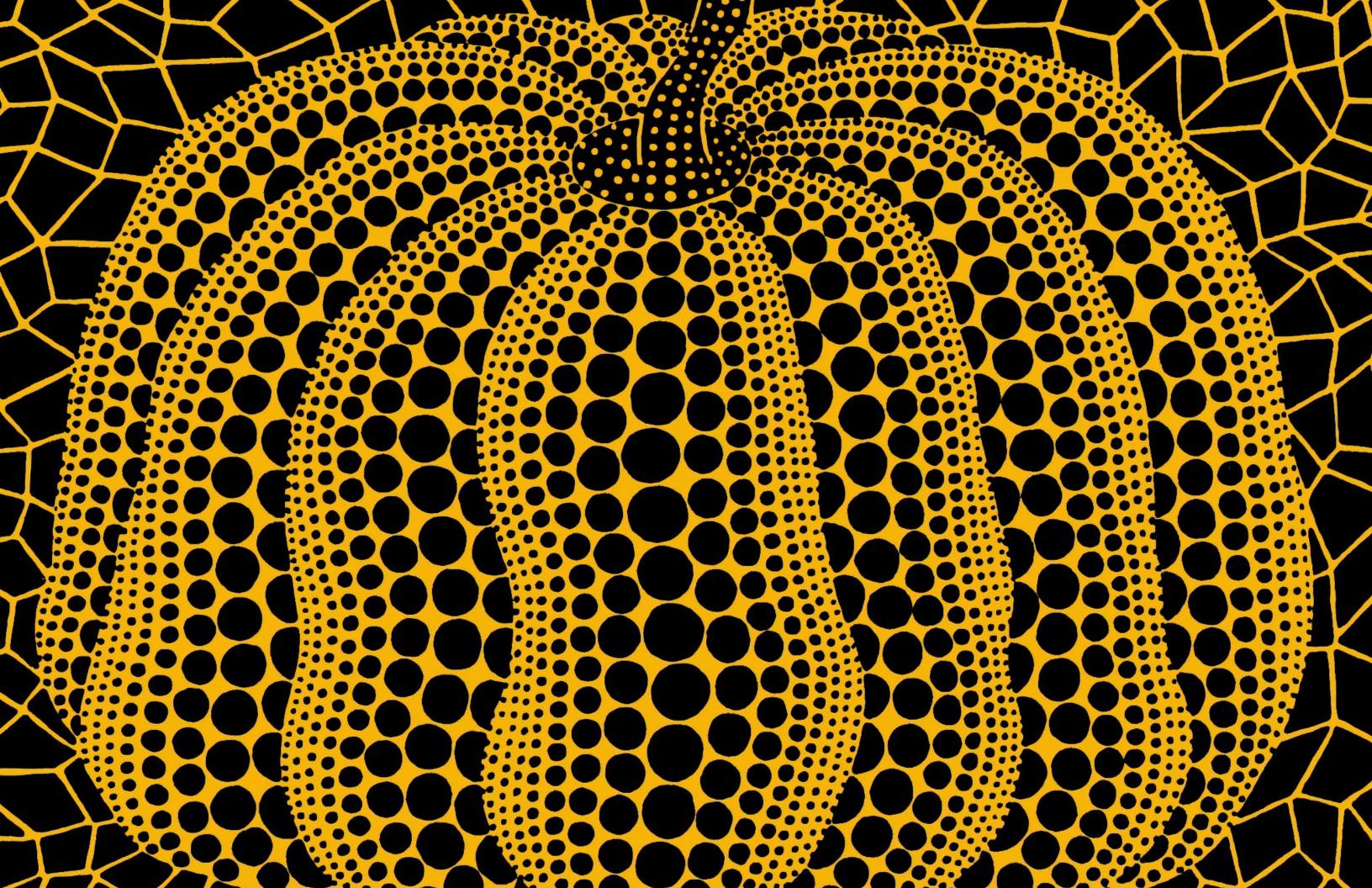
Eduardo Chillida

Omar Khayyam Txiki, 1982
Softground etching on Segundo Santos paper 8 x 4 5/8 in (20.3 x 11.7 cm)
This artwork is signed and numbered in pencil, from the edition of 50, plus 9 AP



Vaughn Spann

Cosmic Symbiote (Marked Man), 2020
UV printing with embossing on cotton paper
22 7/8 x 22 7/8 in (58 x 58 cm)
This artwork is signed and numbered on the lower right, from the edition of 75, plus 20 AP





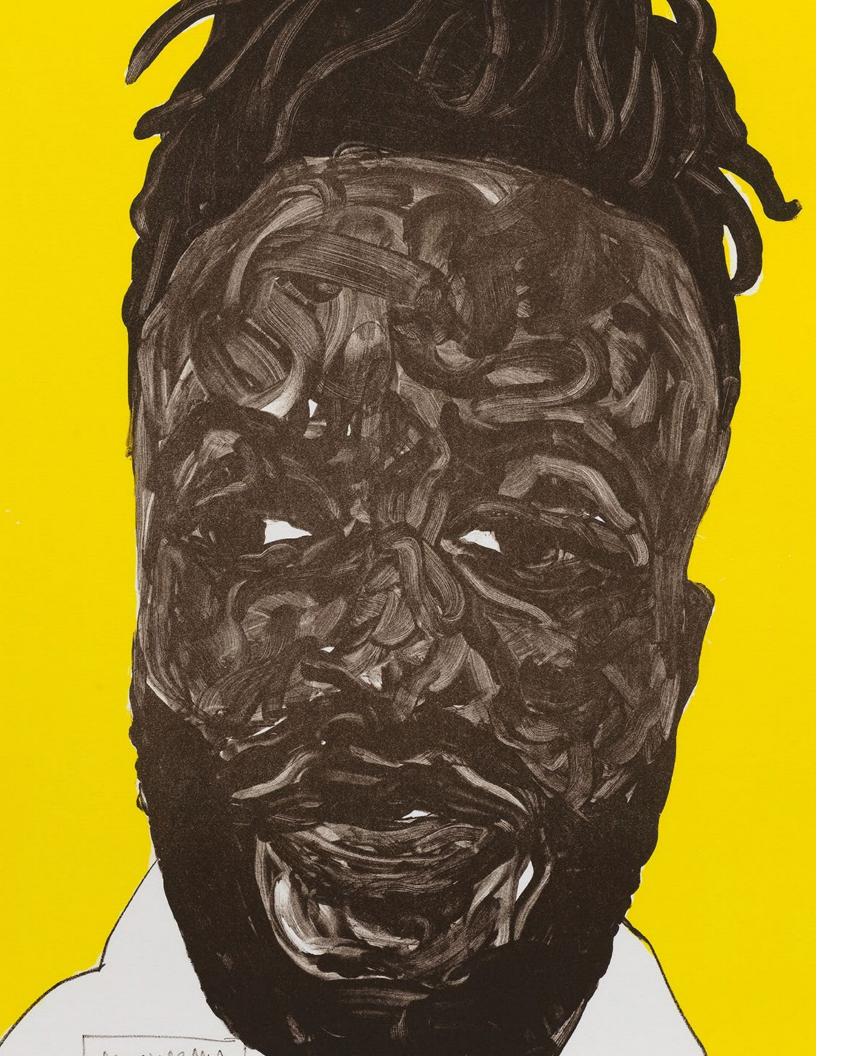
Yayoi Kusama

Pumpkin, 2005
Screenprint in colors on wove paper, presented in artist's frame 9 x 11 1/8 in (22.7 x 28.2 cm)
This artwork is numbered, titled, dated and signed in pencil, from the edition of 380, plus 3 AP



Amoako Boafo

Self Portrait (Yellow), 2020 Lithograph on paper 28 x 24 1/8 in (71 x 61 cm) This artwork is signed, dated, and numbered in pencil, from the edition of 24, plus 2 artist's proofs



Ever since he began his studies at the Vienna Academy of Fine Arts in 2015, Amoako Boafo's self-portraits have laid out an exacting chronicle of his journey as an artist. The rapid output of these portraits has offered an incredibly comprehensive gamut of the artist's nuanced emotions, appearances, and introspections. The present work, Self-Portrait (Yellow), is an emphatic entry in this practice, once again delivering an honest portrayal of Boafo's spirits. Created in 2020, the subtle expression captured in this lithograph depicts concern and contemplation, resonant of the global concern at the time of the COVID-19 pandemic. Working with the print studio Idem Paris, Boafo took to lithography as the most direct means to translate his signature style. Using gloves, Boafo applies the grease directly to the limestone with his fingers, sculpting with the medium to create richly evocative textures across the surface. The result of this technique as it appears in the printed image further flattens the texture across an even spread of ink, depicting his facial topography more through the direction of his marks rather than their respective values.

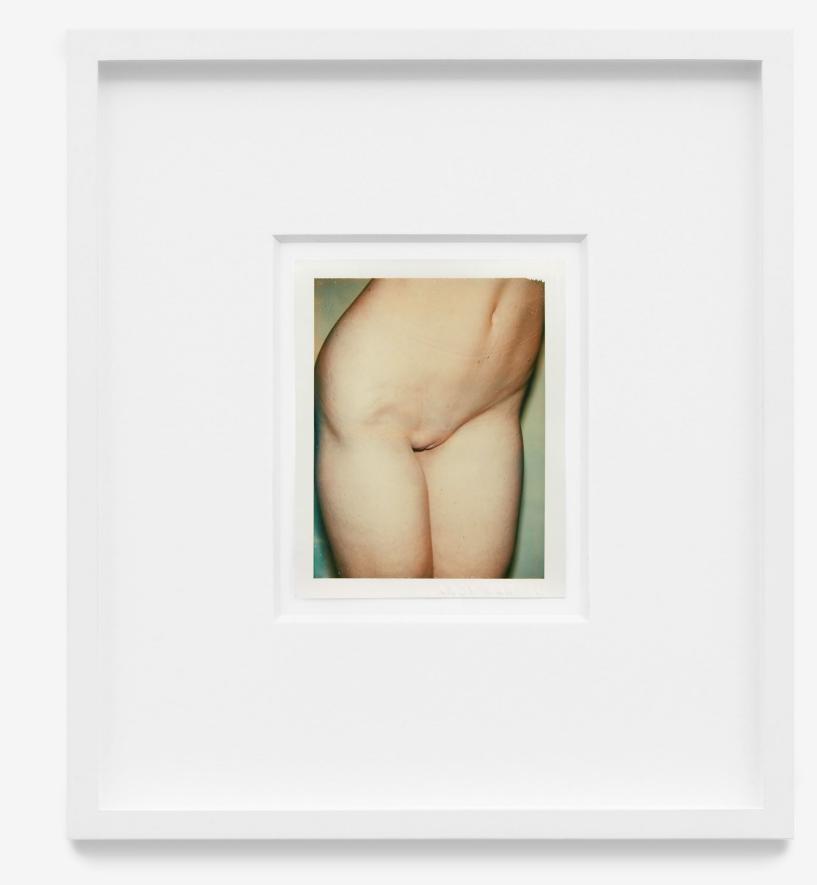
Remarkably, this fingerpainting texture that has become a cornerstone of his work was first intended as a misdirection. When cast in a friend's music video to be an on-screen painter, he had an apprehension to show off the brush work he'd been developing. To protect his style, Boafo opted to paint with his fingers instead, intended as a red herring. What resulted was a discovery of the technique that has now become one of the most recognizable elements of his work. *Self-Portrait (Yellow)* reflects Boafo's fully-fledged commitment to this

visual language, carrying it over to the medium of printmaking. It bears witness to Boafo's fondness for the painterly over the linear, leaving clear visual traces to his creation of the work. He has been inspired by many other artists who are also known for this raw and immediate approach, such as Jennifer Packer and Egon Schiele. Boafo's depiction of flesh is especially reminiscent of Schiele's, both creating similar, undulating qualities across their subjects' bodies.

Self-Portrait (Yellow) is both a beautiful representation of lithographic printing, and a momentous example of the experience behind self-portraiture. The intimacy and scrutiny that occurs within such a process is heightened by the actual physical touch that Boafo employs, mimicking the common, contemplative mannerism of fingers stroking the face. The presence of the artist in this print is pure, and undeniable.



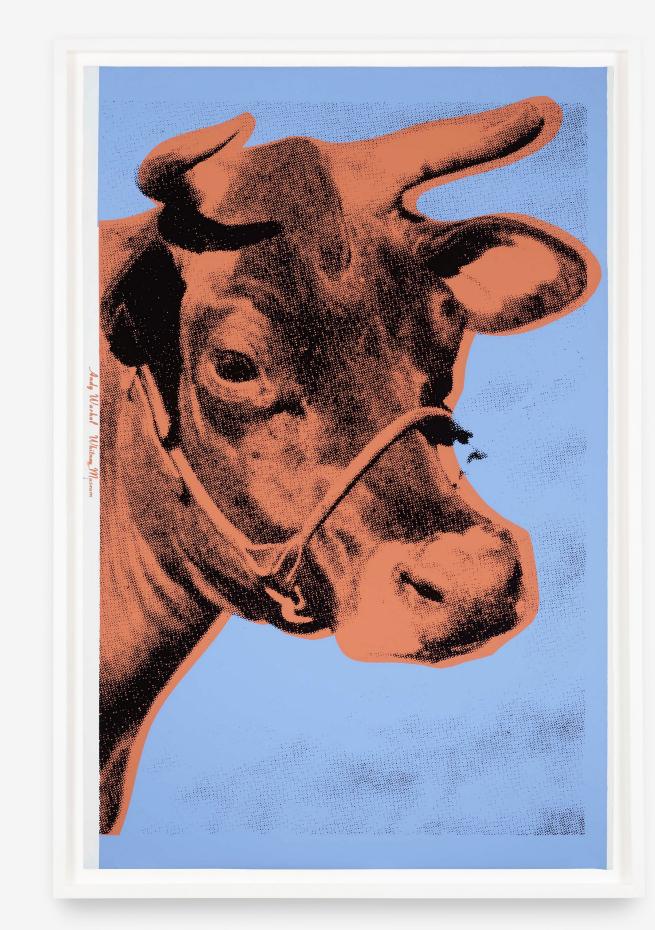
Egon Schiele. Self-Portrait, 1911. Watercolor, gouache, and graphite on paper. 20 $1/4 \times 13 \ 3/4 \ in$. (51.4 x 34.9 cm). The Metropolitan Museum of Art, New York.



Andy Warhol

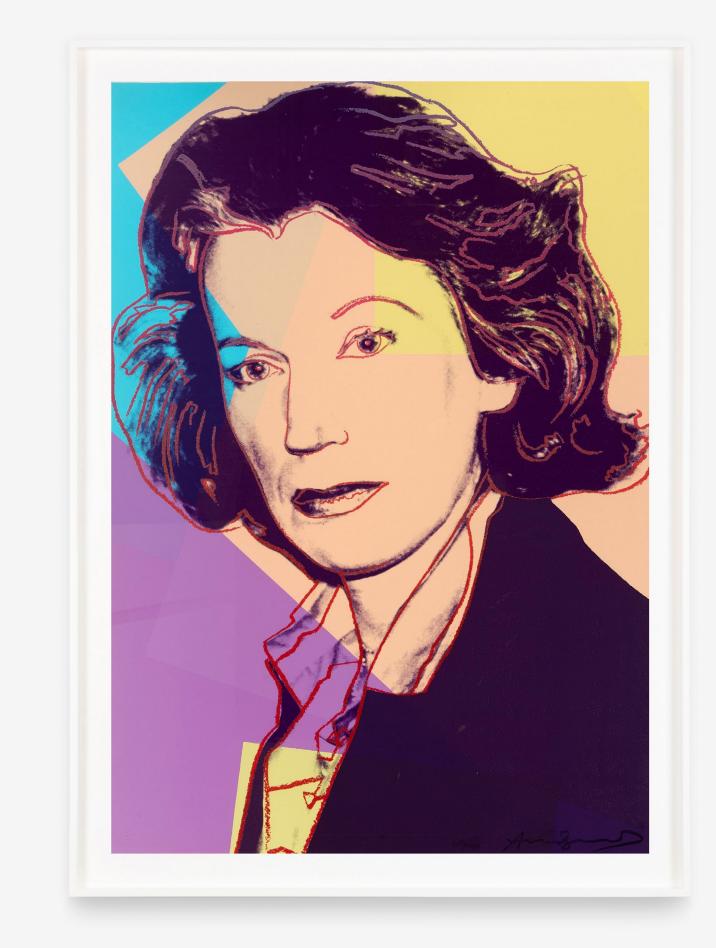
Nude Model (Venus), 1977
Unique Polaroid photograph
4 1/4 x 3 1/2 in (10.8 x 8.9 cm)
This photograph is stamped by The Estate of Andy Warhol, and The Andy Warhol Foundation on the verso, it also presents inventory number written in pencil.



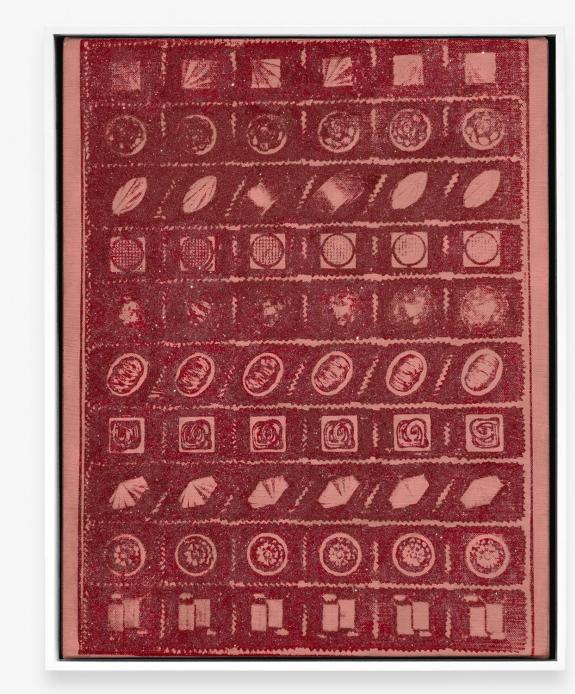


Andy Warhol

Cow (F&S II.11A), 1971
Screenprint in colours on wallpaper
45 5/8 x 29 1/2 in (116 x 75 cm)
This artwork is stamped by The Estate of Andy Warhol, and
The Andy Warhol Foundation on the verso, it also presents inventory number written in pencil.

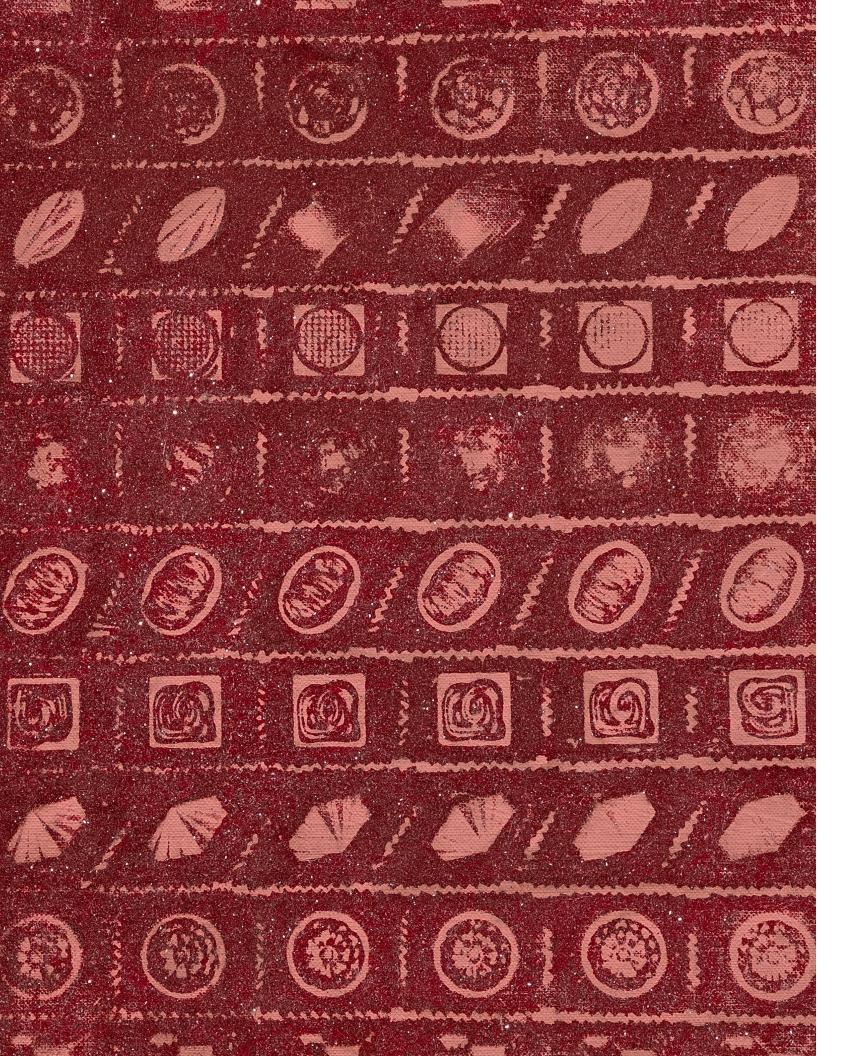


Andy Warhol Mildred Scheel, 1980 Screenprint in colors with diamond dust on Arches 88 paper 30 1/2 x 21 1/2 in (77.5 x 54.6 cm) Signed and numbered in pencil, from the edition of 1000, plus 5 HC



Andy Warhol

Candy Box, 1980
Synthetic polymer paint, silkscreen ink
and diamond dust on canvas
14 x 11 in (35.6 x 27.9 cm)
This artwork is titled, dated, dedicated, and signed by the artist in black felt-tip marker on the overlap



Andy Warhol's *Candy Box*, completed in 1980, is a representative example of the artist's ability to elevate commonplace objects to new levels of significance. Returning to the consumerism of his work of the sixties, *Candy Box* acts as the metaphysical symbol for its respective object, representing the themes of desire, prosperity, and love that are commonly ascribed to the actual sweet treat. His decision to forgo any specific branding in the work further underpins its abstract embodiment, removing the producer from consideration and only focusing on the essence of the object.

Warhol himself was known to have an insatiable sweet tooth, with a particular penchant for chocolate. In *The Philosophy* of Andy Warhol, the artist declares "When I was a child, I never had a fantasy about having a maid, what I had a fantasy about having was candy. As I matured that fantasy translated itself into 'make money to have candy,' ... my career started to pick up, and I started getting more and more candy, and now I have a roomful of candy all in shopping bags." In this quote, Warhol elevates candy from something he enjoys to a motivator for his work. It is through this obsessional love of candy and its associations with desire, prosperity, and love that Candy Box can be understood.

Candy Box also embodies Warhol's affection for the chocolates through the work's direct physical qualities, evident in its elevated, glittering texture and sensuous red color. Emerging from the negative space within the image, the candies and their zigzagging foil partitions feel truly submerged in the canvas, tempting the

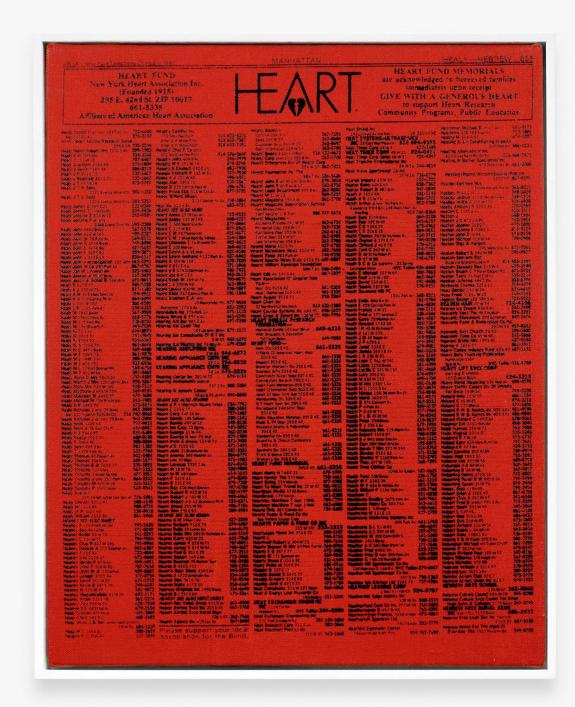
thought of picking one straight out of the surrounding ink. This depth is further achieved by the diamond dust that was applied directly to the ink as it dried, thus creating a contrast in textures that feels truly tangible. The reflectiveness of this added material also introduces a dynamic experience to the work, constantly transforming under different light and further convincing the viewer of the candy box's realness. Warhol clearly employs the common association with diamonds as a sign of luxury and indulgence to emphasize both his own sentiment for the subject and the broader associations people have with candy in general, especially with such finely arranged assortments.

Warhol could accredit his use of diamond dust to the local diamond dealer John Reinhold. Being a dear friend of Warhol, John offered him a jar of diamond dust from his store and proposed that he incorporate it into his work. The result was a series of paintings like this one, with sparkling effects on their surface as the beholder moves in front of them. Love was an especially tender subject for Warhol during the production of these paintings, considering he had just broken up with his long-time partner, Jed Johnson. The immediate fallout of their relationship left Warhol in a tangle of emotions, forlorn and aimless in his quest for love. In such a state, Warhol turned to the subject of candy for the reminder of its comforting effect, and for the gesture of love that it conveys. It was a way for him to relate his feelings to the world in a very recognizable way, and to offer his appreciation to those who have stuck by his side.

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Andy Warhol

Valentine's Hearts Ad (Heart Fund), 1983
Synthetic polymer paint and silkscreen ink on canvas
14 x 11 in (35.6 x 27.9 cm)
This artwork is stamped by The Estate of Andy Warhol, and The Andy Warhol Foundation on the verso.







Jeff Koons

Monkey Train (Birds), 2007 Screenprint and archival inkjet in colors on Somerset paper 32 3/4 x 26 1/8 in (83.2 x 66.4 cm) Signed, dated and numbered in pencil, from the edition of 40, plus 10 AP

ABOUT THE ARTISTS

Georg Baselitz (b. 1938, Deutschbaselitz, Germany) is a pioneering figure in contemporary art known for his provocative and groundbreaking paintings, drawings, and monumental sculptures. Renowned for his distinctive approach to figurative painting, Baselitz gained international recognition in the 1960s for his upside-down works, which challenged traditional artistic conventions and redefined the perception of the human form. Marked both by the legacy of the German Expressionists and the traumatic historic events of the 20th century, his art is characterized by its raw, gestural style and a deeply personal exploration of themes related to identity, history, and the human condition. Throughout his prolific career, Baselitz has continually pushed the boundaries of artistic expression through his diverse body of work encompassing paintings, drawings, prints, and sculptures. His bold and confrontational artworks have left an indelible mark on the art world, earning him a revered place among the most influential contemporary artists. Baselitz's contributions have had a profound impact on the development of neo-expressionism, inspiring generations of artists and cementing his legacy as an artistic maverick and visionary.

Amoako Boafo (b. 1984, Ghana) is acclaimed for his emotive textured portraits of Black individuals from the diaspora in which he renders the skin and flesh with his fingers. The artist's portraits are characterized by a personalized treatment of the sitter and primarily feature a monochrome background with an emphasis on the individual's colorful clothes

and their gaze, resulting in a strong sense of their subjectivity. Boafo went to the Ghanatta College of Art and Design in Accra moving to Vienna and attending the Academy of Fine Arts there. Inspired by the work of Viennese painters Egon Schiele and Gustav Klimt, it was then that he created his signature method of painting skin with his fingers alongside his technically precise brushwork. Upon being discovered by fellow artist Kehinde Wiley, who connected Boafo to gallerists, he experienced a meteoric rise in the international art world. His portraits, a uniquely nuanced celebration of Blackness and Black jov, invite any individual who has experienced "othering" to find respite. His work is included in such lauded institutions as the Guggenheim Museum, the Los Angeles County Museum of Art, and The Bass Museum, among others.

Sérgio de Camargo (1930 - 1990, Rio de Janeiro, Brazil) is one of the most prominent Brazilian sculptors, renowned for his modular geometric constructions which are assembled from cuboid and cylindrical forms in wood, stone, and marble. Using angled sections cut from dowel rods. Camargo began making monochromatic collages in sharp relief, with painted white surfaces intermittently disrupted through the interjections of shadow and line. The artist's oeuvre elaborates on an essential sense of design shared with other contemporaneous artists such as Lucio Fontana, Yves Klein, and Sol LeWitt. Camargo studied at the Academia Altamira in Buenos Aires, before attending the Sorbonne in Paris, under the tutelage of Gaston Bachelard. After a period of producing

bronze figures, he began working with abstraction in the early 1950s and produced the first of his emblematic reliefs (Relevos) in 1963 after moving his studio from Brazil to France, where he remained until 1974. Camargo achieved international recognition at the Venice Biennale (1966 and 1982) and Documenta IV (1968). He was awarded the International Sculpture Prize at the 1963 Paris Biennale and the same honour at the VII Bienal de São Paulo in 1965. He completed several works for public spaces, among these the structural wall for the Ministry of Foreign Relations Palace in Brasília and the Homage to Brancusi column for the College of Medicine in Bordeaux, France.

Eduardo Chillida (Donostia-San Sebastián, Spain, 1924 – 2002) exhibited his early work in 1949 in the Salon de Mai at the Musée d'Art Moderne in Paris. Since then, his work has been the subject of more than 100 solo exhibitions in international museums, including major retrospectives at the Museum of Fine Arts, Houston (1966), the National Gallery in Washington, D.C. (1979), the Solomon R. Guggenheim Museum in New York (1980), Hayward Gallery in London (1990), Palacio de Miramar in San Sebastián (1992), the Museo Nacional Centro de Arte Reina Sofía in Madrid (1999), and the Guggenheim Museum in Bilbao, Spain (1999). He participated in numerous international exhibitions, including the Venice Biennale (1958, 1988, and 1990), where he received the International Grand Prize for Sculpture in 1958; the Pittsburgh International, where he received the Carnegie Prize for sculpture in 1964 and, in 1978,

shared the Andrew W. Mellon Prize with Willem de Kooning; and Documenta II, IV and VI. A major part of his body of work is displayed in cities throughout the world and includes over forty-seven public sculptures, including *De música, Dallas XV*, 1989, and *Peine del viento XV*, 1977 in San Sebastián, Spain.

Sonia Delaunay (Odessa, Ukraine, 1885— Paris, France, 1979) was a co-founder of Orphism along with her husband and fellow artist Robert Delaunay. Born in Ukraine, she studied art at the Academy of Fine Arts in Karlsruhe, Germany before moving to Paris. Fauvism, Cubism, and Post-Impressionism all had a great impact on her, and the artist shifted her focus to non-objective painting. She met Robert Delaunay and they married in 1910. After making a quilt inspired by blankets of Russian peasants with multiple bits of fabric for their son Charles, she decided to apply the same process to painting and other objects. Based on principles of simultaneity in color theory, she preferred the term "Simultaneous Contrasts" to Orphism according to the theory that certain designs appeared different in various juxtapositions. Her paintings were characterized by bold color and geometric shapes. Sonia Delaunay extended these same principles to textiles, fashion, costume, pottery, and set design as a firm believer that there was no difference between the fine and so-called "minor arts." She was the first living artist to have a retrospective exhibition at the Louvre in 1964.

Ellsworth Kelly (Newburgh, New York, 1923]-Spencertown, New York, 2015) was an American painter, sculptor, and printmaker best known for his pared-down geometric abstractions. Kelly studied technical drawing at the Pratt Institute in Brooklyn before being drafted into the army as a camouflage artist. After the war, he studied at the School of Museum Fine Arts in Boston and then the Ecole des Beaux-Arts in Paris on the G.I. Bill. While in Paris, he studied Byzantine icons and Romanesque architecture and met many artists, including Jean Arp, Constantin Brancusi, and Alexander Calder, all of whom had an influence on him. It was at this time that he shifted his style from representation to abstraction. Kelly returned to New York in 1954 and began to create abstract works in a different vein from abstract expressionism, the dominant style at the time. Rather, Kelly rejected gestural expression and painterliness for spare, geometric works featuring bright color. He was also one of the first artists to experiment with shaped canvases. Kelly's intention for his work was for viewers to have a meditative, bodily encounter.

Jeff Koons (b. 1955, York, Pennsylvania) is best known for his sculptures, known for their reflective surfaces, and paintings with saturated color and imagery drawn from cartoons and advertisements. He studied at the School of Art Institute of Chicago and the Maryland Institute College of Art in Baltimore. Koons briefly worked as a broker on Wall Street before devoting himself to art. The artist tends to work in series and is interested in both popular culture and ce-

lebrity, bringing kitsch objects into high art. His Banality series featured recognizable figures; the famed Michael Jackson and Bubbles (1988), featuring Jackson and his pet monkey rendered in gold leaf and porcelain, exemplifies the series. He has also created sculptures based on Popeye, the Hulk, and inflatable toys, notably balloon dogs. He currently holds the auction record for the highest price paid for a work made by a living artist for his sculpture Rabbit, which sold at a Christie's for \$91.1 million. Though he is controversial, he maintains that his art is meant to be taken at face-value and to recall childhood in order to cause the viewer to have a transcendent experience.

Yayoi Kusama (b. 1929, Matsumoto, Japan) is a contemporary painter, sculptor, performer, author, filmmaker, and fashion designer whose works have garnered widespread acclaim since the mid-1960s. Her extensive use of polka dots, pumpkin images, and expanding imagery spans decades of work, creating a pleasantly cohesive oeuvre which is among the most immediately recognizable in contemporary art. Kusama recalls her love of art in her earliest childhood memories, when she would use her fingers to create polka-dotted paper works. She left home in her early teens to study art in Kyoto – her only formal artistic training. By 1951, she had moved to New York City with a suitcase full of 2,000 paintings, and, with the help of Georgia O'Keefe, began to break into the art world. Intentionally breaking from the in-vogue styles of de Kooning, Pollock, and other action painters, Kusama began work on her *Infinity Net paintings*

-monochromatic works that presupposed the bold polka-dot patterns that characterize her later work. Her career in New York spanned a wide variety of subjects and mediums, from mirrored Infinity Rooms to public happenings (featuring nude, polka-dot-painted models), to furniture and clothing covered in phalluses. These projects gained her international acclaim, but several physical and mental health issues forced her to return to Tokyo in 1973, where she was soon diagnosed and institutionalized for obsessive-compulsive disorder. In 1977 Kusama chose to remain a permanent patient of the hospital, where she currently resides. Each day, she leaves the hospital to work in her studio just down the street, where she continues to create art with the same passion that has defined her illustrious career.

Sol LeWitt (Hartford, CT, 1928 – New York, NY, 2007) was an American artist recognized as a founder of both Minimal and Conceptual art. LeWitt completed his BFA at Syracuse University in the 1940s. During the mid-1960s, he worked as a night receptionist at the Museum of Modern Art, where he met and befriended future art critic Lucy Lippard and fellow artists Dan Flavin, Robert Mangold, and Robert Ryman. At that time, LeWitt also started attempting three-dimensional works based on cubes. For these works, he used mathematical approaches and systematically developed variations on his own creations. His body of work concentrates more on the idea behind the art rather than conventional aesthetics, yet is still rich in complexity. Starting with Wall Drawing 1:

Drawing Series II 14 (A & B) installed at Paula Cooper Gallery in 1968, LeWitt produced large-scale drawings based on rigorous arrays of designs, shapes, colors, and grids rendered in pencil and paint in conjunction with instructions and diagrams, which needed to be followed in installing the work. LeWitt's works and his innovative methodology of executing art had a profound influence on both his peers and younger artists including Frank Stella and Eva Hesse.

Robert Mangold (North Tonawanda, NY, b. 1937) is an American artist known for his contribution of geometry and asymmetry to art. Influenced by Classical architecture and the art of the Renaissance, he introduced a subjective vision into pure forms such as squares, circles, and polygons, questioning the sense of geometry in the mind of the viewer. A graduate of the Yale School of Art (BFA 1961, MFA 1963), Mangold had his first solo exhibition at the Fischbach Gallery in 1965 titled *Walls and Areas*. The exhibition consisted of a group of large paintings on Masonite and plywood related to pieces of architecture in terms of solid form and atmosphere. In 1966, the Jewish Museum included Mangold's work in the epoch-defining exhibition Primary Structures. His second solo exhibition in 1967 featured his experiments with sections of circles on board and Masonite. In subsequent years, Mangold employed acrylic instead of oil paint and moved to shaped canvases. In recent years, he has continued challenging the limits of the two-dimensional medium of painting and the perceptual aspects of art with the use of bright primary colors combined with muted tones.

Pablo Picasso's (Málaga, Spain, 1881 – Mougins, France, 1973) influence on 20th century art cannot be overstated. The son of an academic painter, he began to paint at an early age in a naturalistic manner. In 1900, he went to Paris for the first time, ultimately settling there in 1904. He painted in a variety of styles, and his work has been categorized into periods. The Blue Period is characterized by the primary use of blue and a few other hues; paintings tended to feature the poor and destitute. It is thought the suicide of his friend influenced the tone and subject matter. His next thematic subject was carnival performers, harlequins, and clowns, and he began to paint in lighter pink and orange hues, leading critics to dub this as his Rose Period. African and Oceanic art next began to influence his work, inspired in part by his own collection, and he painted the famous Les Demoiselles d'Avignon (1907) at this time. Picasso was a forerunner of Cubism, developing Analytic Cubism along with fellow painter Georges Braque before moving into Synthetic Cubism, in which he began to incorporate objects such as newspaper or wallpaper in his works. This integration had a profound impact on collage as an art form. In 1917, Picasso went to Italy for the first time, subsequently embarking on a Neoclassical style before shifting to Surrealism. Upon the outbreak of the Spanish Civil War, Picasso was greatly affected, leading him to paint a masterpiece such as Guernica (1937), rife with symbols and imagery depicting the horrors of war. Picasso also worked in sculpture, ceramics, etchings, and prints. He died in France in 1973; his legacy had a profound impact on

modern art and continues to affect contemporary art today.

Vaughn Spann (b. 1992, Orlando, FL) is a highly acclaimed artist known for his multidisciplinary approach, encompassing painting, drawing, and printmaking. Spann's art is deeply rooted in exploring themes of identity, memory, and the socio-political landscape of contemporary America. He obtained his Bachelor of Fine Arts degree from Rutgers University's Mason Gross School of the Arts and his Master of Fine Arts from the Yale School of Art in 2018. Spann's works often feature vibrant colors, intricate layering, and a blend of abstract and figurative elements, offering viewers a complex yet compelling narrative about personal and cultural experiences. His art engages with issues of race, history, and social justice, inviting viewers to contemplate the complexities of the human condition. Spann's innovative approach and evolving body of work continue to captivate audiences, cementing his position as an influential artist reshaping the dialogue around contemporary art and its intersection with societal discourse. His work is represented within various public and private institutions which include the Hirschhorn Museum, ICA Miami, NCMA, Montclair Art Museum, Perez Museum of Art, High Museum, UBS Art Collection, Rubell Family Collection amongst others.

Antoni Tàpies (Barcelona, Spain, 1923 – Barcelona, Spain, 2012) is renowned for his paintings of matter, characterized by thick impasto and the incorporation of various

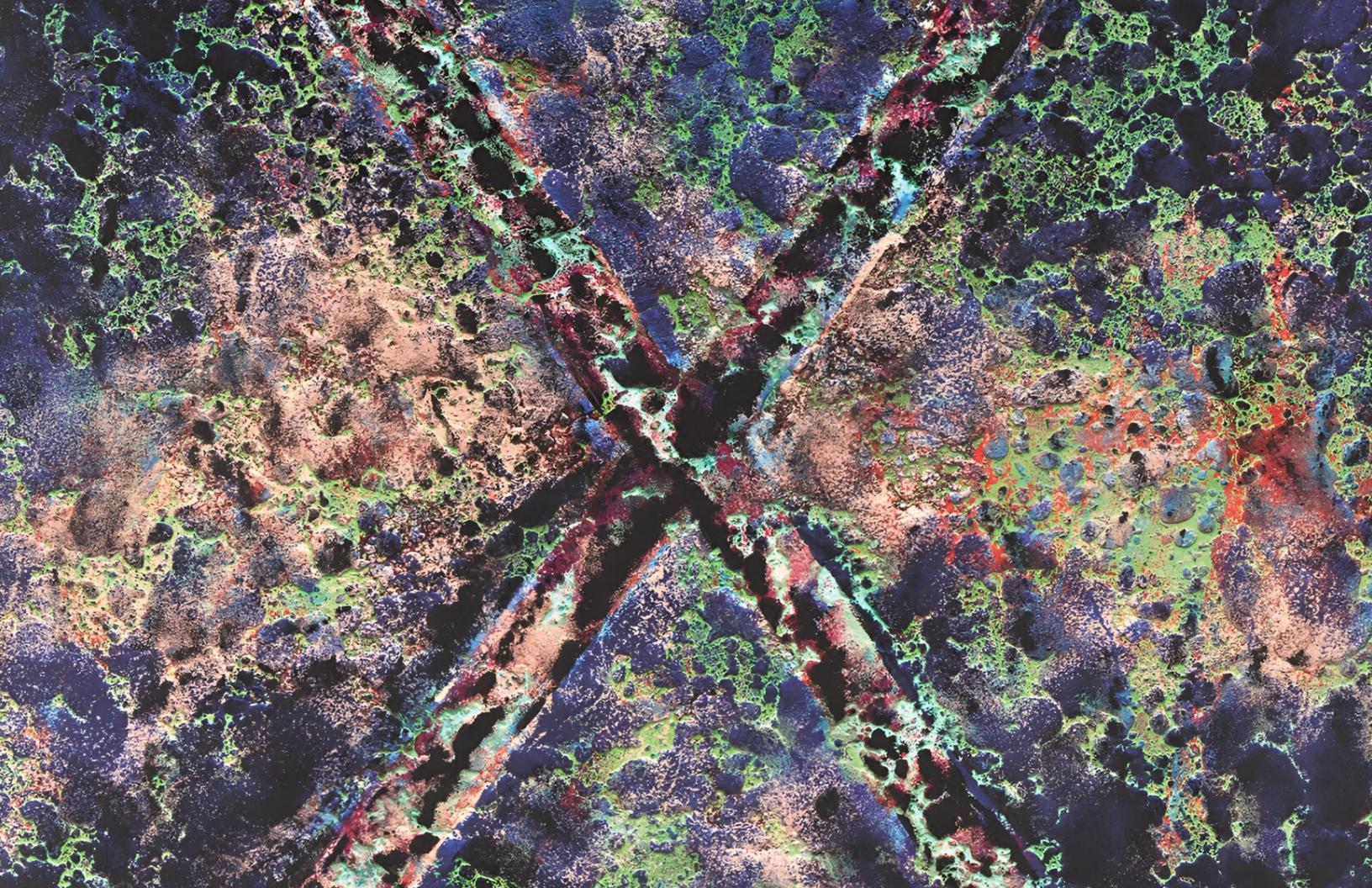
materials. He pursued art while studying law and was largely self-taught. Born in Barcelona, Spain, he helped form the avant-garde group Dau al Set, a Catalan group founded in 1948 that gathered Surrealist artists and writers largely influenced by Paul Klee and Joan Miró; as a result, his early work was surrealist and depicted dream-like scenes in a figurative language. He began to move towards his signature abstraction style after meeting Jean Fautrier and Jean Dubuffet, leading him to join the Art Informel movement. These mixed-media paintings were influenced by the political environment of postwar Spain and explored the transformative qualities of matter in a large-scale, incorporating earth, stone, detritus, marble dust, and found objects. Tàpies also created objects and sculptures, important bodies of etchings and lithographs, and collaborated with poet Joan Borssa on illustrated books. He is credited as a pioneer of contemporary abstract painting in Spain.

Andy Warhol (Pittsburgh, Pennsylvania, 1928 – Manhattan, New York, 1987) is known for his position as a leading figure of Pop Art and a celebrity in his own right. The son of Slovakian immigrants, he graduated from the Carnegie Institute of Technology in 1949 and moved to New York, initially working as a commercial illustrator. Warhol began painting in the late 1950s and rose to prominence upon his exhibitions of paintings of Campbell's soup cans and Coca-Cola bottles in a deliberately flat, impersonal manner. In 1963, he intensified this objective style further through the use of silkscreen printing,

effectively removing the trace of the artist's hand. He continued to depict consumer items as well as celebrities such as Marilyn Monroe and Jackie Kennedy in a repetitive, serial manner. Warhol also depicted darker aspects of American culture such as car crashes and race riots. His studio, known as The Factory, became a centerpiece of New York bohemian life, attracting actors, models, and other artists. With the help of assistants, he created imitations of Brillo and Heinz boxes at this time. In the late 1960s, he shifted his focus to filmmaking and photography. Warhol's films were characterized by the lack of a plot. eroticism, and excessive length. Warhol began to cultivate his own cult of celebrity at this time. In 1968, Valerie Solanas shot him, and he barely recovered; this event had a lasting impact on his art. In the 1970s, Warhol shifted his focus to commissions for portraits, while in the 1980s, he collaborated with artists such as Jean-Michel Basquiat and Keith Haring. In 1987, the artist died because of complications from a routine gall bladder surgery. His will stated that his estate be used for "the advancement of the visual arts," and the Andy Warhol Foundation was established in 1987.







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