



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



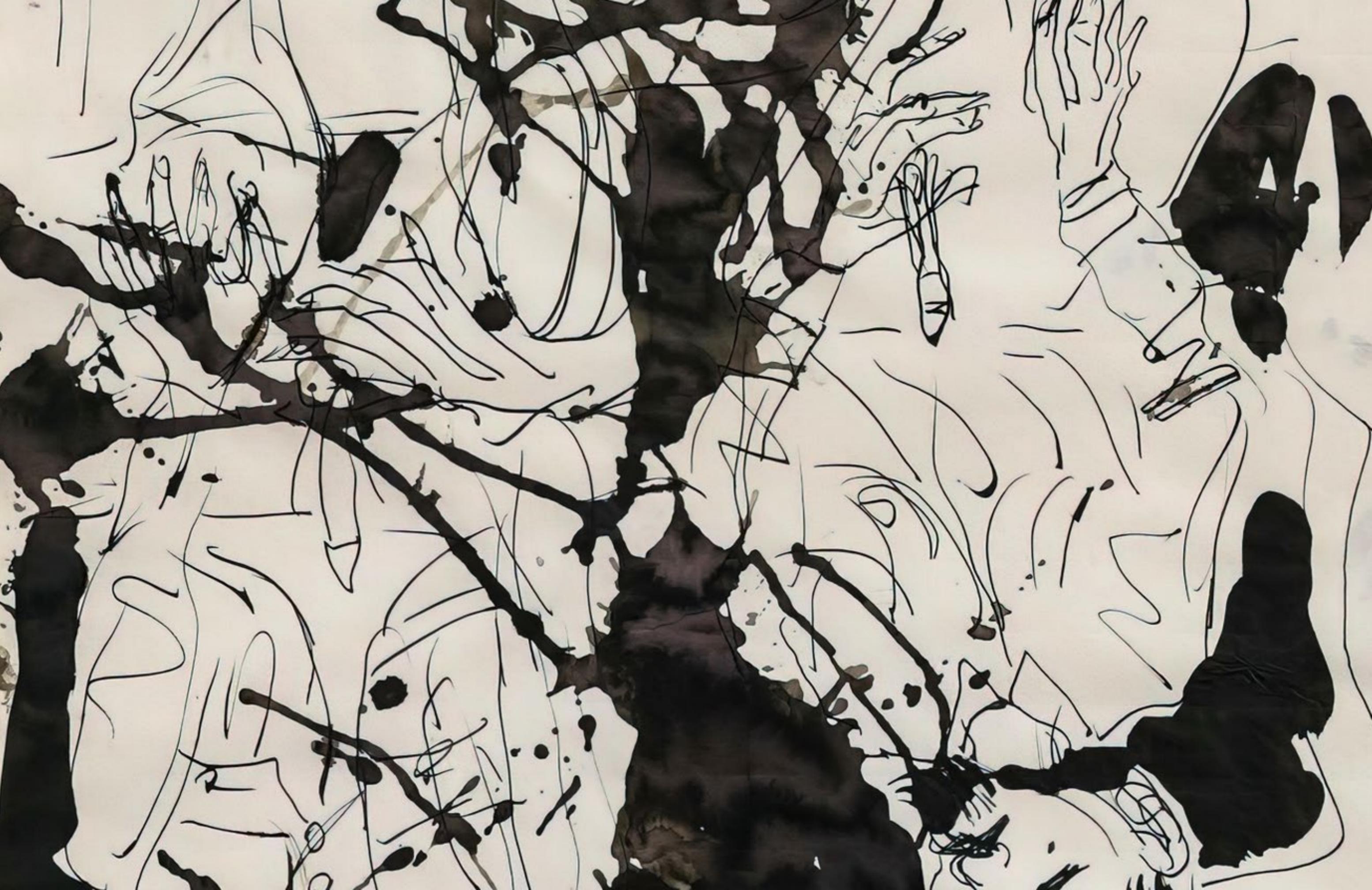
The present drawing in charcoal and pencil dates to Pablo Picasso's classical period, which lasted from 1917 to 1925. Many artists in Western Europe were looking back to classicism in light of the upheaval of World War I. Picasso, however, returned to naturalism for a variety of reasons; some thought 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, and 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 artist 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 really 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



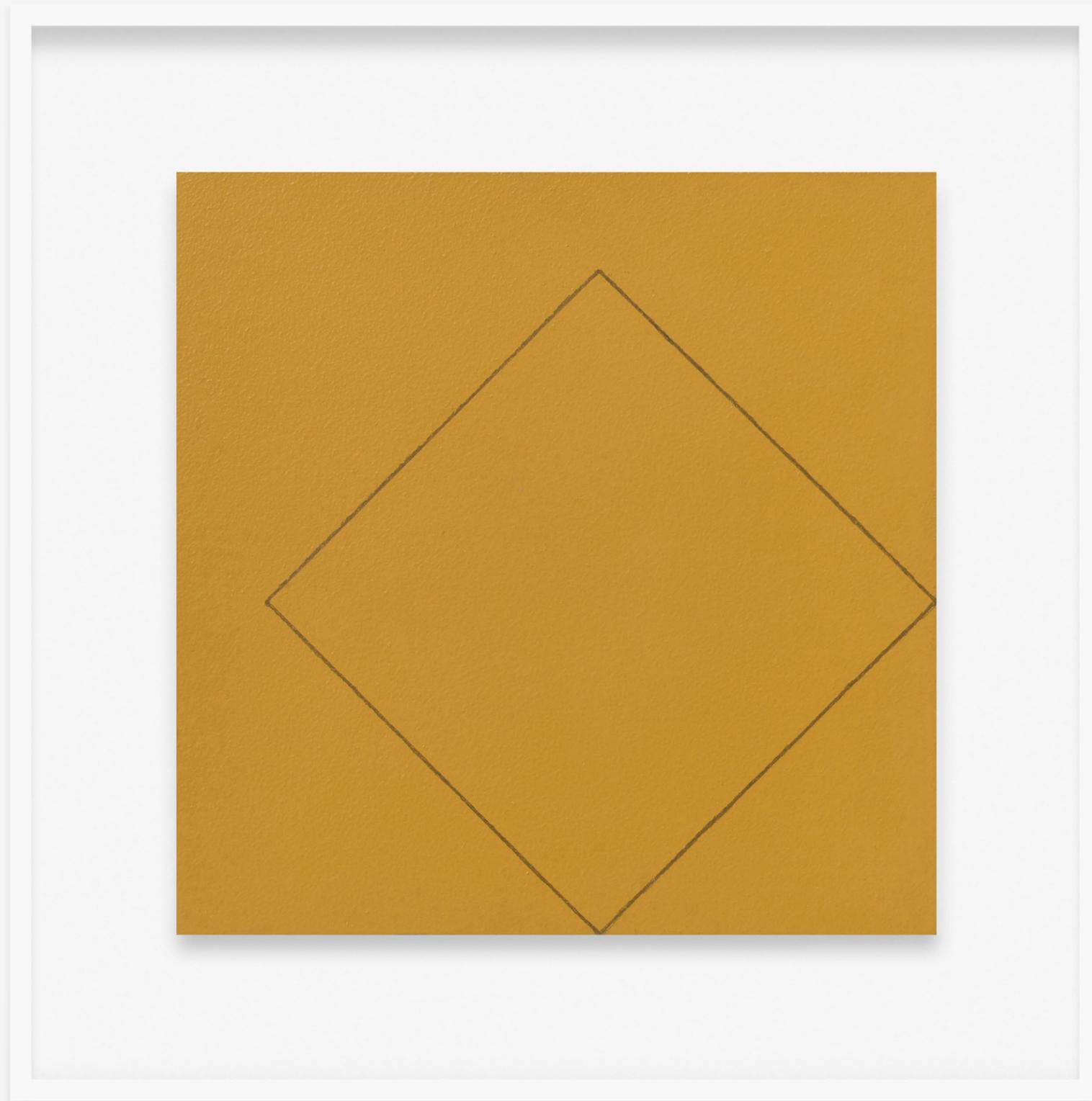
**Sonia Delaunay**

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



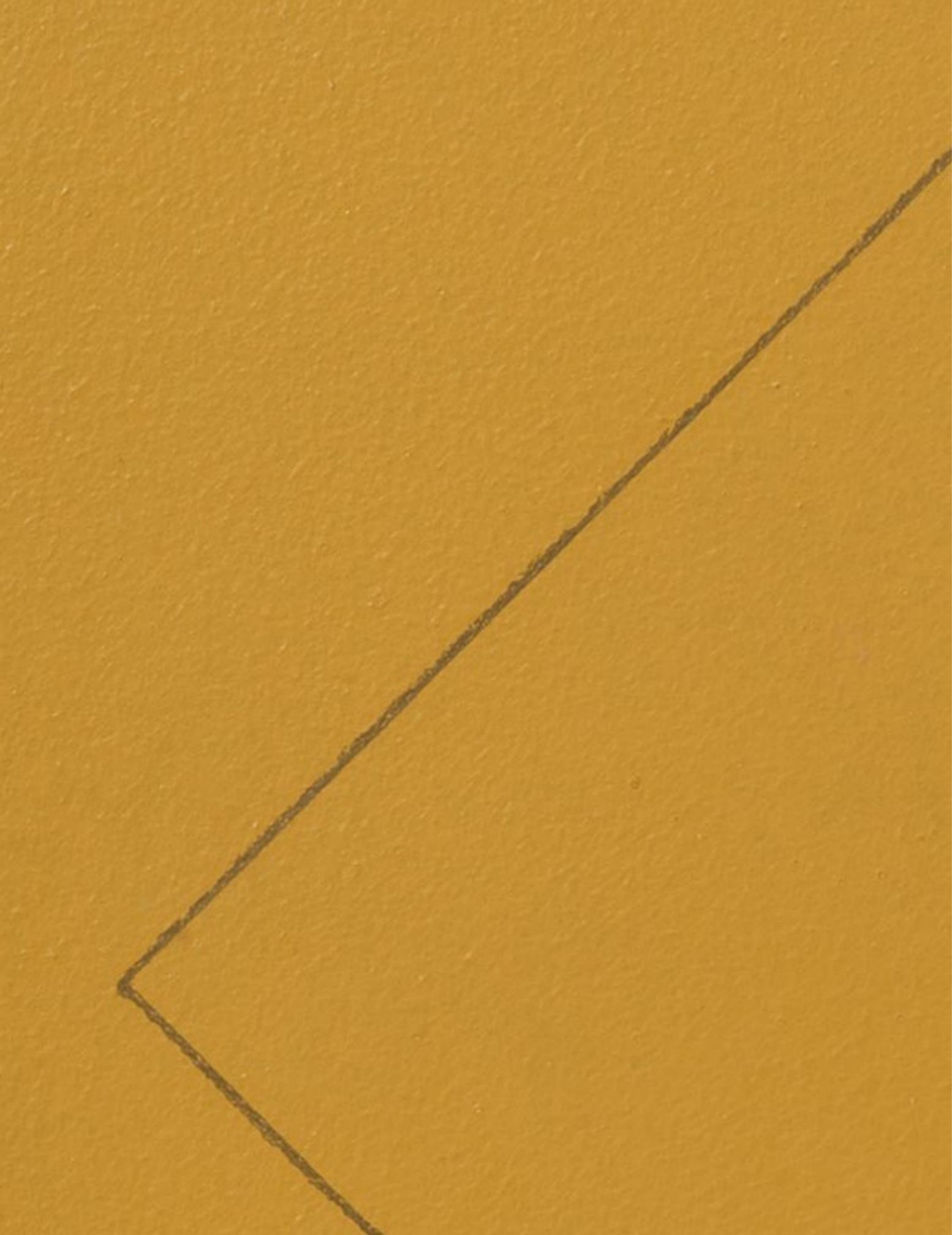
**Robert Mangold**

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.



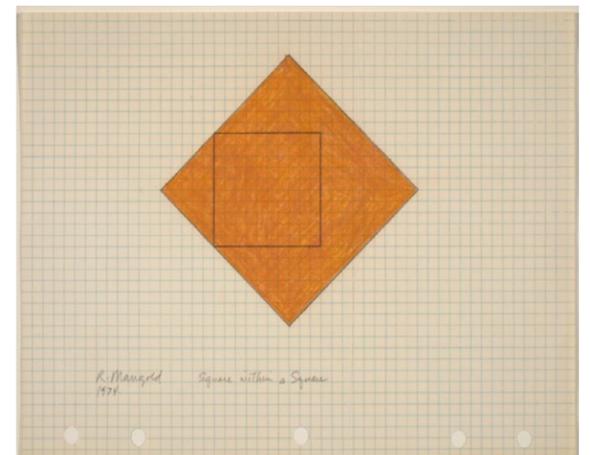
Within every art movement, there are certain works which so clearly embody their guiding principles that they become definitive icons of the movement at large. For Minimalism, Robert Mangold's *Square within a Square* is precisely that. Completed in 1974, this painting is both a sign of his burgeoning 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 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.



**Sol LeWitt**

Irregular Bands with Colors Superimposed, 1994

Color woodcut on Tosa-Kozo paper

29 1/2 x 42 1/2 in (74.9 x 108 cm)

This artwork is signed and numbered in pencil,  
from the edition of 25, plus proofs



**Sol LeWitt**

Cube, 1996

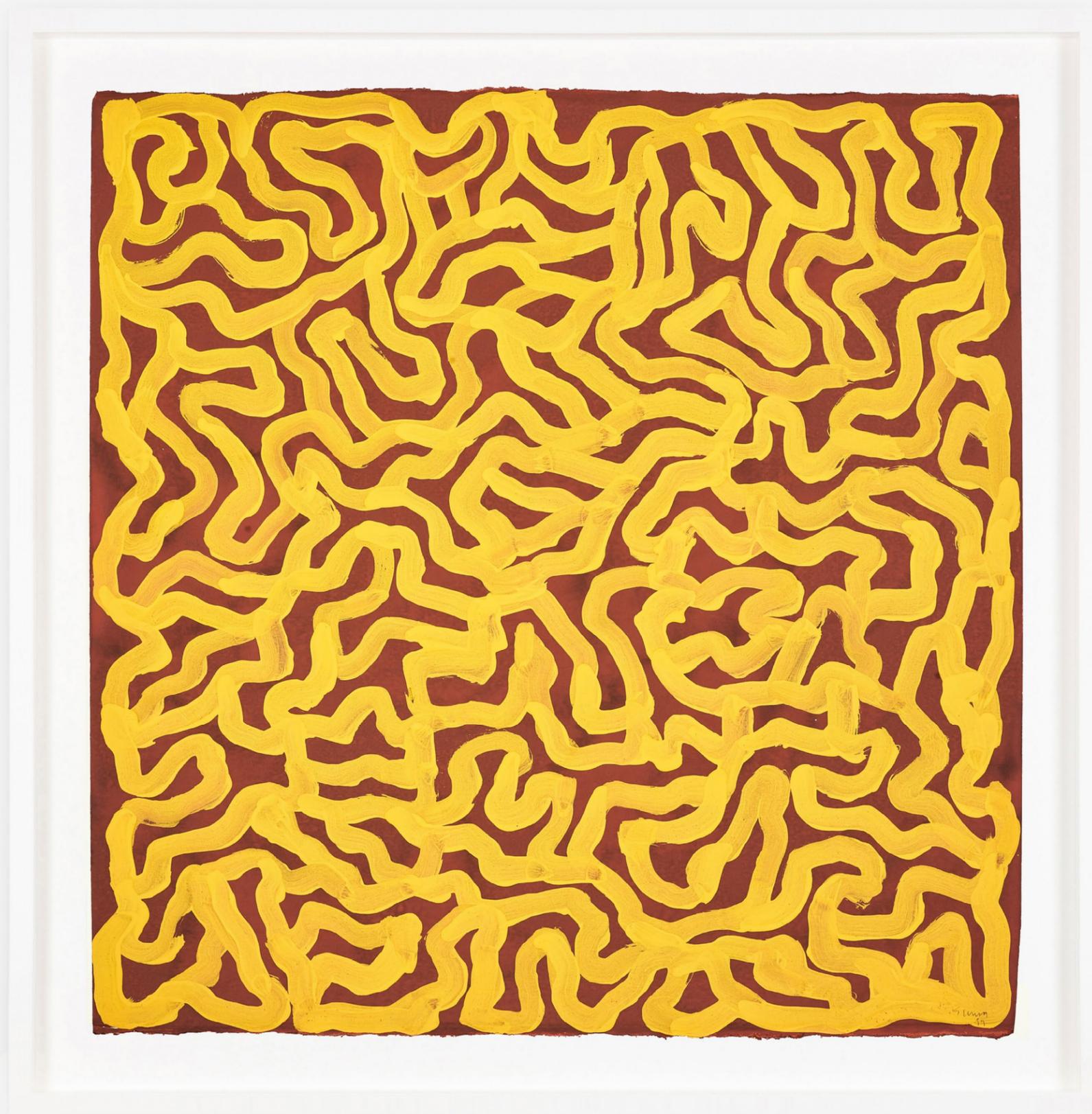
Etching in colors on Magnani Pescia paper 250 Gram

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







**Sol LeWitt**

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.



**Sol LeWitt**

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 early works expanded on his vision of art made of materials evoking both a humble existence and a strong sense of touch. In the 1980s, Tàpies 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, Tàpies 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 Tàpies 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 Tàpies 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 edition of 20



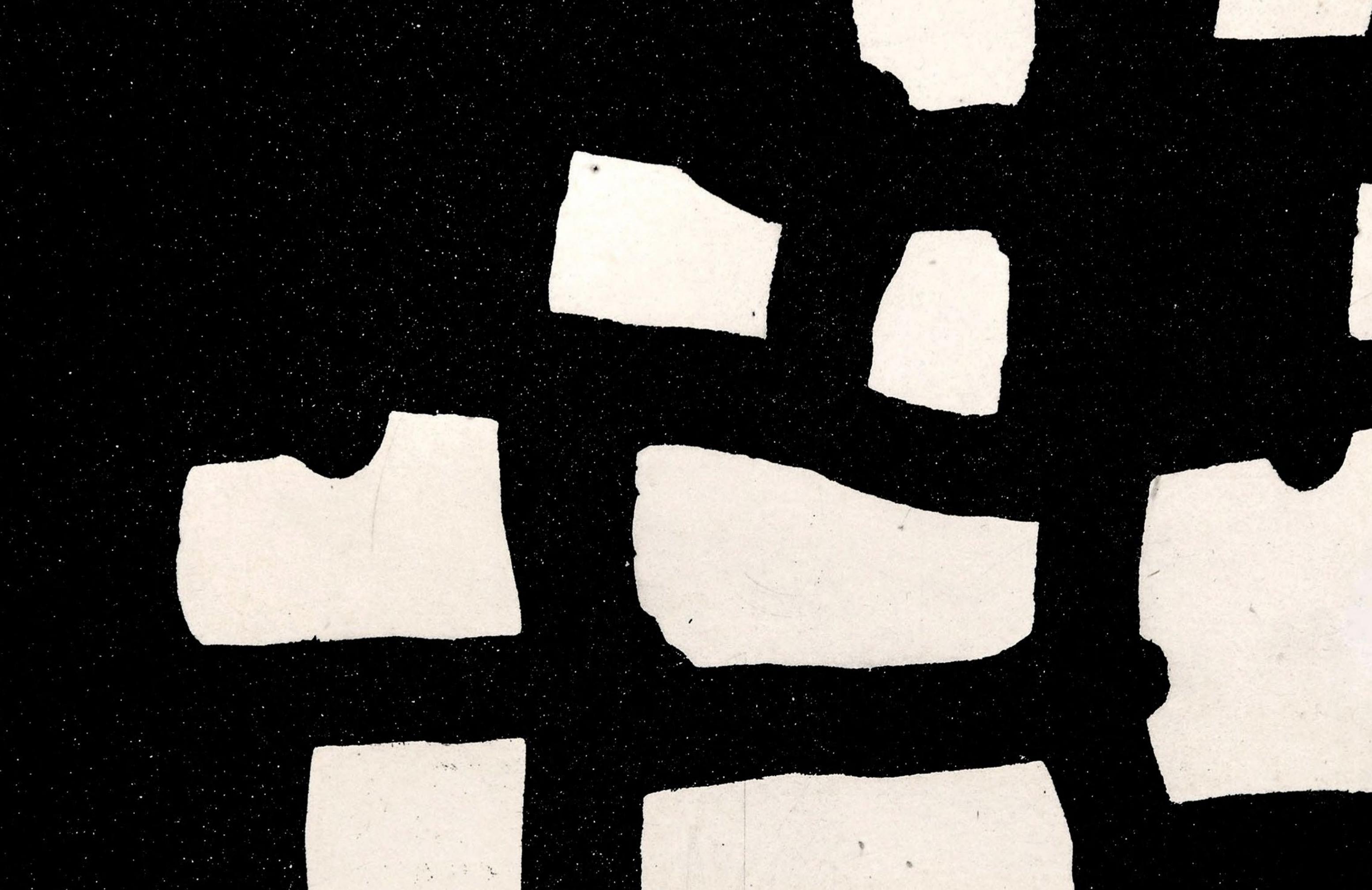
As one of the most prolific printmakers of his generation, Antoni Tàpies was constantly pushing the boundaries of the medium. His prints carry the same physicality as his paintings and sculptures, and clearly reflect his all-embracing thirst for material experimentation and assemblage. Completed in 1988, *Sinuos* is a monumental example of this experimentation, as well as a poignant representation of Tàpies' inner complexities and personal reflections. At the time that this etching was completed, Tàpies 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 Tàpies. *Sinuos* clearly illustrates this shift in focus, and stands as a perfect exemplification of his major achievements in printmaking during this decade.

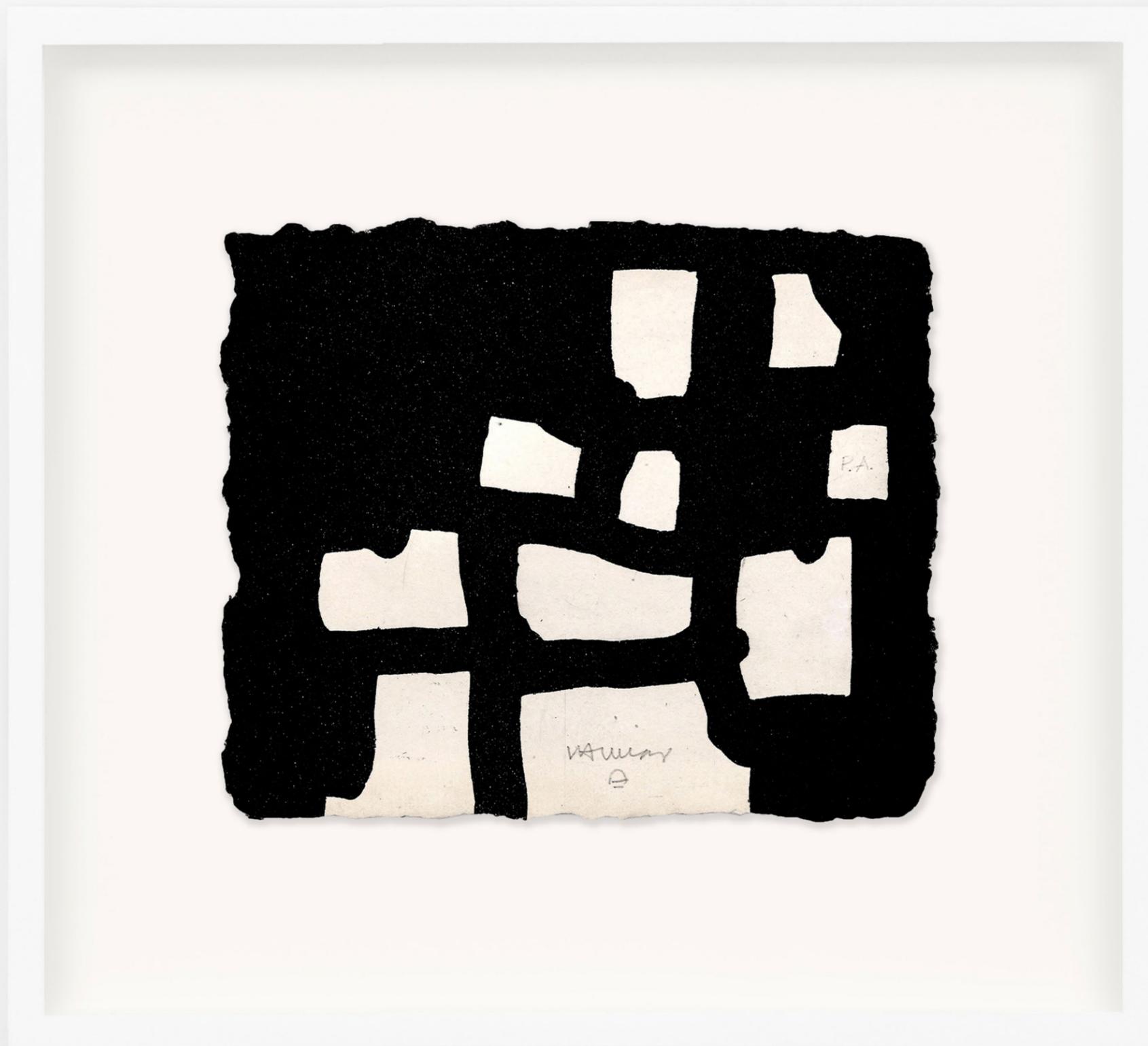
Just like his paintings and sculptures, the experience in Tàpies' prints is both visual and corporeal. The experimental approach to printmaking that is evident in *Sinuos* reflects the artist's constant pursuit of discovery, both in vision and in touch. In an interview with art historian and curator Manuel Borja-Villel, published in 1992 in the Print Collector's Newsletter, Tàpies 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 work's 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 Tàpies 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 lead 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 Tàpies' 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



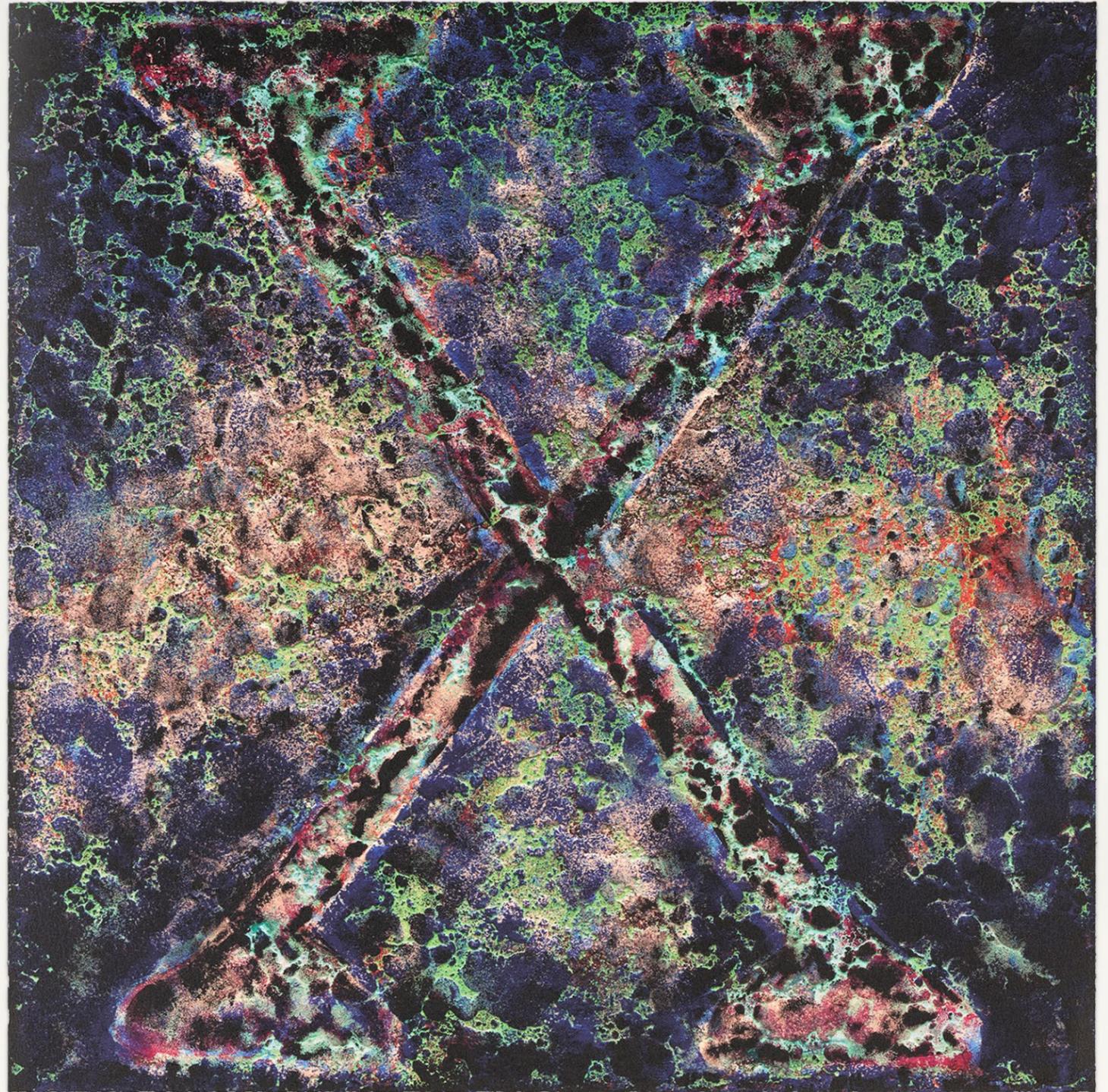
**Eduardo Chillida**

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



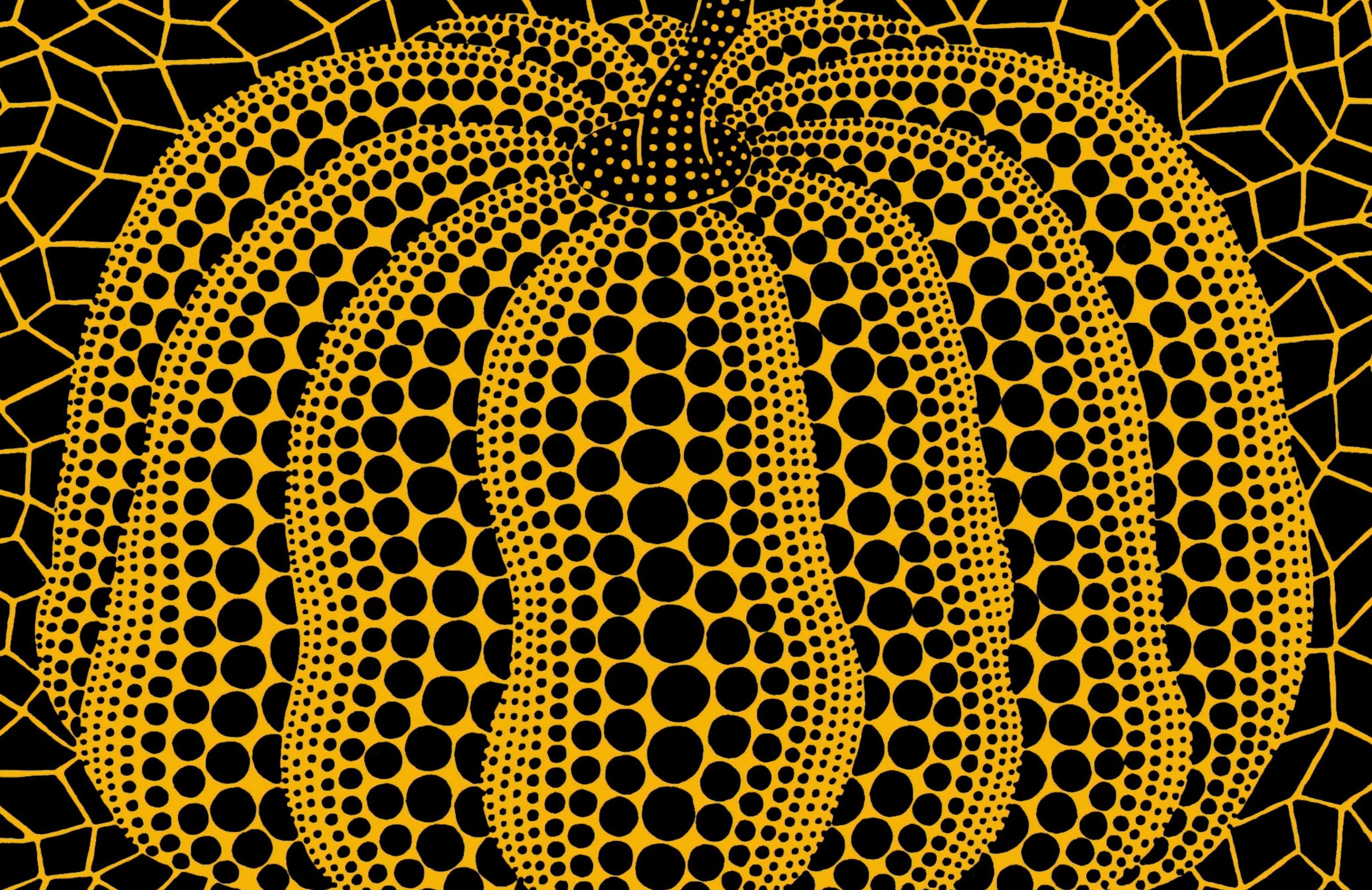
**Vaughn Spann**

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 Bofo**

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 Bofo'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 Bofo'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, Bofo took to lithography as the most direct means to translate his signature style. Using gloves, Bofo 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, Bofo 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 Bofo's fully-fledged commitment to this

visual language, carrying it over to the medium of printmaking. It bears witness to Bofo'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. Bofo'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 Bofo 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 x 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



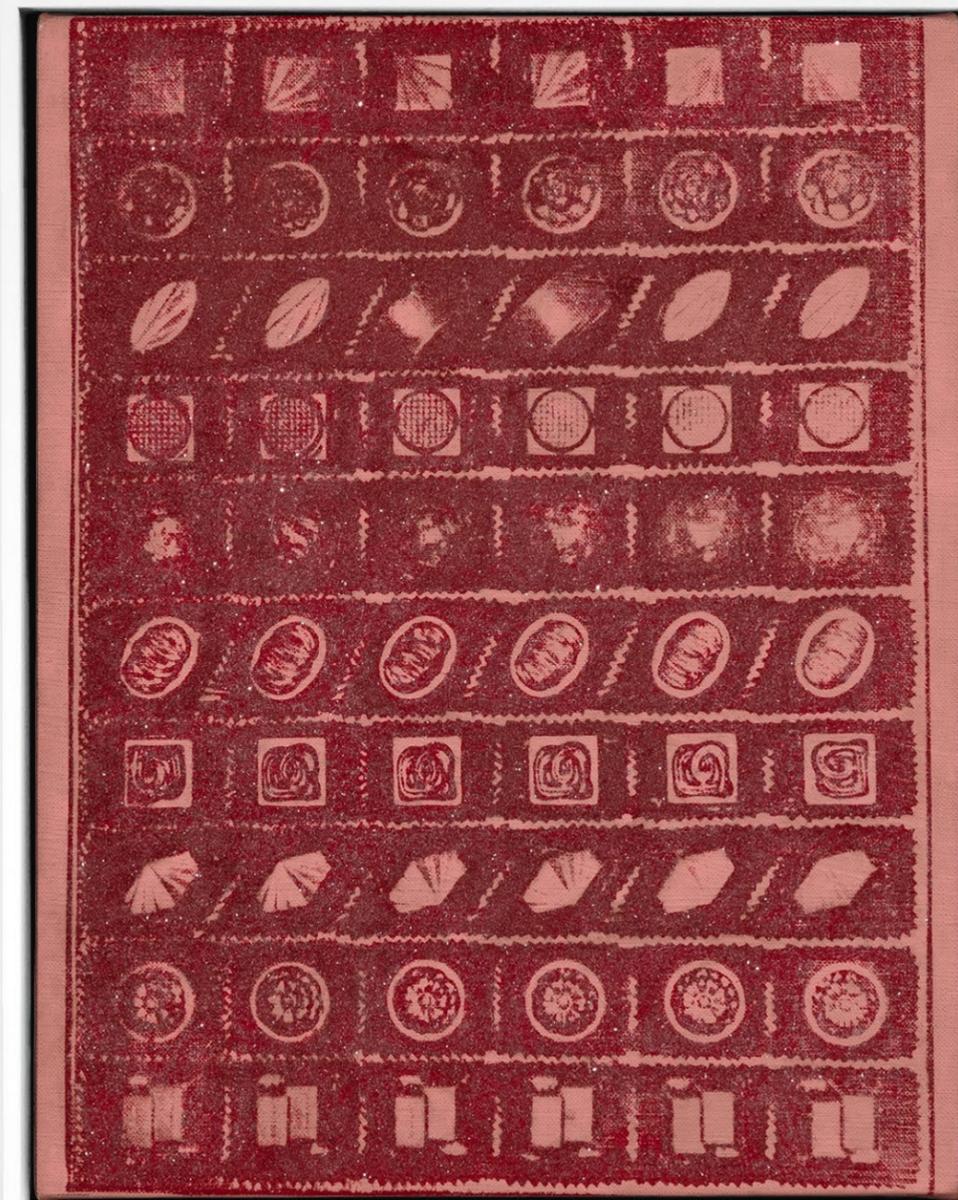
**Andy Warhol**

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.



Healy Harold H Jr 264 Park Av 752-6400  
 Res 1170 Ave A 876-0360  
 Healy Health Advancing Research Svcs  
 245 E 54 935-2544  
 Healy Helen Hilbert Mrs 1200 5 Av 289-1983  
 Healy J 45 Christie 724-6188  
 Healy J 111 W 22 787-4487  
 Healy J Jeffers 219 E 84 879-1899  
 Healy J Kevin 233 E 34 684-8319  
 Healy J R 211 E 35 532-1667  
 Healy J Ronald 201 E 24 532-1667  
 Healy J T 41 E 14 473-5787  
 Healy J T & Sons  
 1370 Avenue Americas 582-5350  
 Healy J T & Sons  
 1370 Avenue Americas 582-5351

Healy James D 245 E 21 533-8346  
 Healy James T 314 E 14 254-3434  
 Healy Jerome E 233 W 22 242-8729  
 Healy Jerome F Jr Mrs  
 2488 Grand Conk Bx 295-2300  
 Healy John 4940 Bway 567-5378  
 Healy John 616 W 145 928-2323  
 Healy John Sr 79 Post Av 549-8153  
 Healy John & 275 K Bway 749-8498  
 Healy John B 143 E 46 487-5625  
 Healy John S 112 E 92 399-3879  
 Healy John J 153 E 54 836-6317  
 Healy John J Investigation 121 John 962-3393  
 Healy John H Co 200 Park Av 967-4767  
 Healy Jan H 1 Pommer Wk 223-5462  
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 After & P M the Roch 914 632-7387  
 After & P M the Roch 914 632-7392  
 Heaphy Chas F Co part  
 271 North Av the Roch 914 574-0648  
 Heaphy John 409 9 Av 245-7978  
 Heaphy M R 151 W 74 874-2760  
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 Heaps Kenneth P 143 W 83 595-7929  
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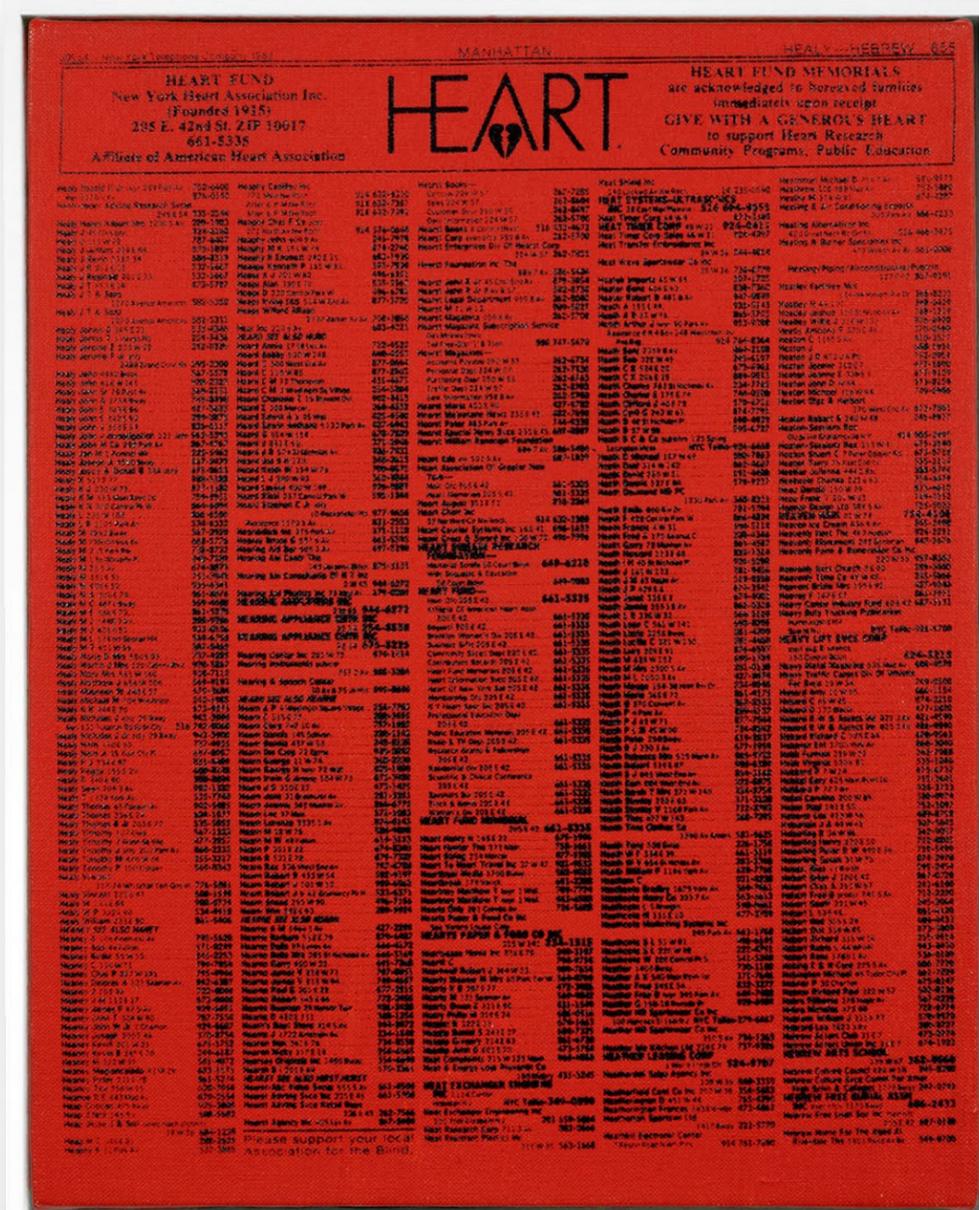
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Heart Books—  
 Ethnic 224 W 57 262-7285  
 Sales 224 W 57 262-8484  
 Customer Svcs 250 W 55 342-8497  
 Genl Information 224 W 57 262-5700  
 Heart Books & Comm Hkvt 516 433-4672  
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 224 W 57 262-7855  
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 Heart John R Jr 45 East End Av 879-3854  
 Heart John R Jr 8 Av & 57 582-8738  
 Heart Legal Department 959 8 Av 262-8080  
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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









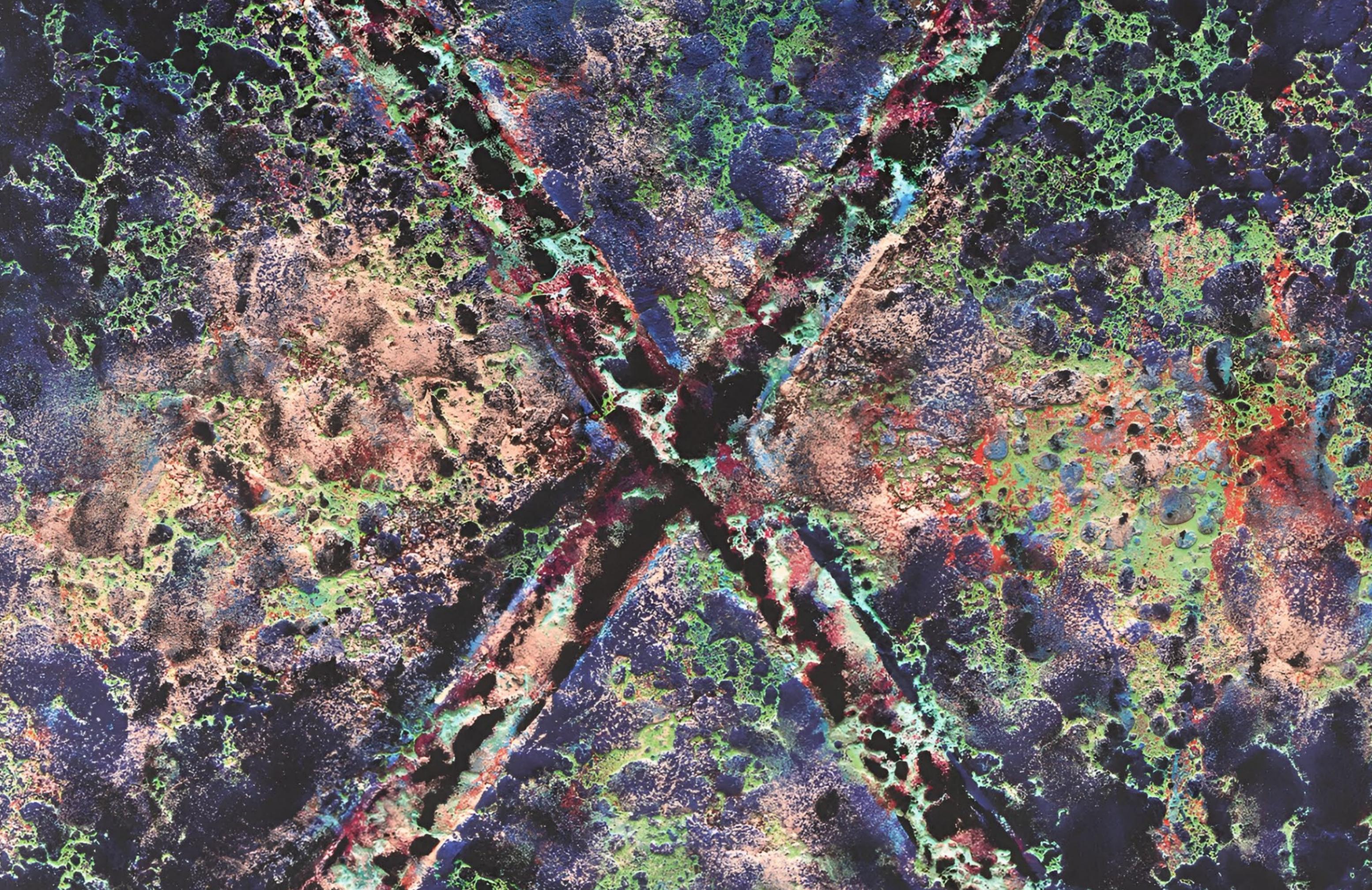












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