





The Salon Art + Design

Park Avenue Armory, New York, November 7 - 10, 2024





ANDY WARHOL / DAMIEN HIRST

JULIO GONZÁLEZ / EDUARDO CHILLIDA

HENRI MATISSE / ELLSWORTH KELLY

ANDY WARHOL / TOM WESSELMANN

Our presentation brings together pairs of artists in captivating dialogues that bridge generations, cultural shifts, and creative approaches. Through carefully selected pieces, we explore how these artists—sometimes separated by decades, other times working as contemporaries—approached universal themes like love, mortality, nature, and the human form.

Andy Warhol and Damien Hirst investigate the ephemeral nature of life, love, and death. Their pieces confront existential questions through vibrant symbols, blending pop culture and high art to reflect on impermanence. Similarly, Julio González and Eduardo Chillida engage in a dialogue on material, space, and form, with each sculptor transforming industrial elements into vessels of emotional and philosophical reflection.

Henri Matisse and Ellsworth Kelly, though working in different eras, share a fascination with nature's purity, reducing forms to their simplest lines and colors to convey joy and tranquility. Their works encourage viewers to find beauty in simplicity. Finally, Andy Warhol and Tom Wesselmann, both Pop Art pioneers, use the medium of drawing to explore contrasting views on intimacy, identity, and consumer culture. Warhol's introspective vulnerability and Wesselmann's bold sensuality highlight their distinct approaches to the human body and personal expression.

This selection invites collectors to consider each pairing as an exchange of ideas, bridging generations and styles. Through these dialogues, we celebrate how art can capture both the timeless and the transient in human experience.

ANDY WARHOL / DAMIEN HIRST

Andy Warhol and Damien Hirst intersect meaningfully in their exploration of love and death. Despite their distinct styles—Warhol's screenprints and paintings and Hirst's photogravures and installations—both artists delve into the fragility of existence and the beauty in fleeting moments, themes that resonate deeply across their work. Warhol's *Candy Box* (1980) and Hirst's *Love Poems* (2014) each use delicate imagery to comment on love's transient nature. Warhol's glittering chocolates symbolize both pleasure and desire, while Hirst's butterflies, suspended against bold colors, evoke a sense of love's ephemerality.

Death is also a powerful common thread. Hirst's *The Physical Impossibility of Death in the Mind of Someone Living* (1991), with its preserved shark, confronts viewers with mortality's stark reality. Warhol's *Skull* series (1976) similarly addresses life's transience but does so with vivid colors, blending morbidity with pop vibrancy. These works prompt viewers to confront mortality, transforming symbols of death into contemporary artifacts.

Together, Warhol and Hirst blur the line between pop culture and high art, using familiar objects and symbols to invite existential reflection. Their works prompt us to consider love, loss, beauty, and decay as universal themes, engaging viewers in a timeless dialogue about the human experience. Through this presentation, we celebrate how both artists elevate the ordinary, making us ponder life's profound impermanence.





Andy Warhol Skull (FS II.158), 1976 Screenprint in colors on Strathmore Bristol paper 30 x 40 in (76.2 x 101.6 cm) This artwork is signed and numbered in pencil, from the edition of 50, plus 10 AP



Andy Warhol's *Skull* series from 1976, particularly *Skull II.158*, encapsulates his deep-seated fascination with mortality, a theme recurrent throughout his oeuvre. Completed in 1976, this series sees the human skull, a timeless symbol of mortality, through Warhol's distinctive lens. The series presents variations of a single skull in differing colors and perspectives, emphasizing the versatility and mutability of image repetition—a central theme in Warhol's art. The present work, specifically, showcases a bright yellow skull in stark contrast against a pieced-together background of blue, green, and ochre. The skull is dissected by a harsh black shadow that divides its visage, hinting at the dualities of life and death, presence and absence. The interplay of vivid colors with the subject of the skull encapsulates Warhol's ability to straddle the line between the profound and the commercial.

The visual impact is immediate and unnerving, serving as a modern interpretation of the traditional vanitas—a genre from Western art history emphasizing the transient nature of life and the inevitability of death. The starkness of the black shadow not only outlines the skull but also delves into its hollows, creating depth and a macabre vibrancy that confronts the viewer. The skull's placement on a stark, flat plane of color fragments its surroundings, deconstructing the space it occupies. This approach, along with the vibrant juxtaposition of hues, serves to detach the image from its traditional connotations of morbidity, enabling the skull to be seen afresh as a pop artifact. In doing so, Warhol masterfully transforms a symbol that has historically signified a meditation on life's brevity into a commentary on art's power to recontextualize and redefine.

Warhol's preoccupation with themes related to death and mortality is well documented, spanning from his *Death and Disaster* series to his portrayals of electric chairs. In the present work, Warhol continues this engagement, probing the philosophical underpinnings of humanity's relationship with mortality. By elevating the skull from a mere symbol of death to a captivating visual spectacle, Warhol forces a confrontation with the inevitability of death through the lens of pop culture. This work asserts Warhol's place not just within the realm of art but also within the broader discourse on existential questions. Warhol's skulls, in their pop-infused splendor, challenge the viewer to contemplate the complex interplay between the living experience and the universal certainty of death, all within the framework of contemporary art.













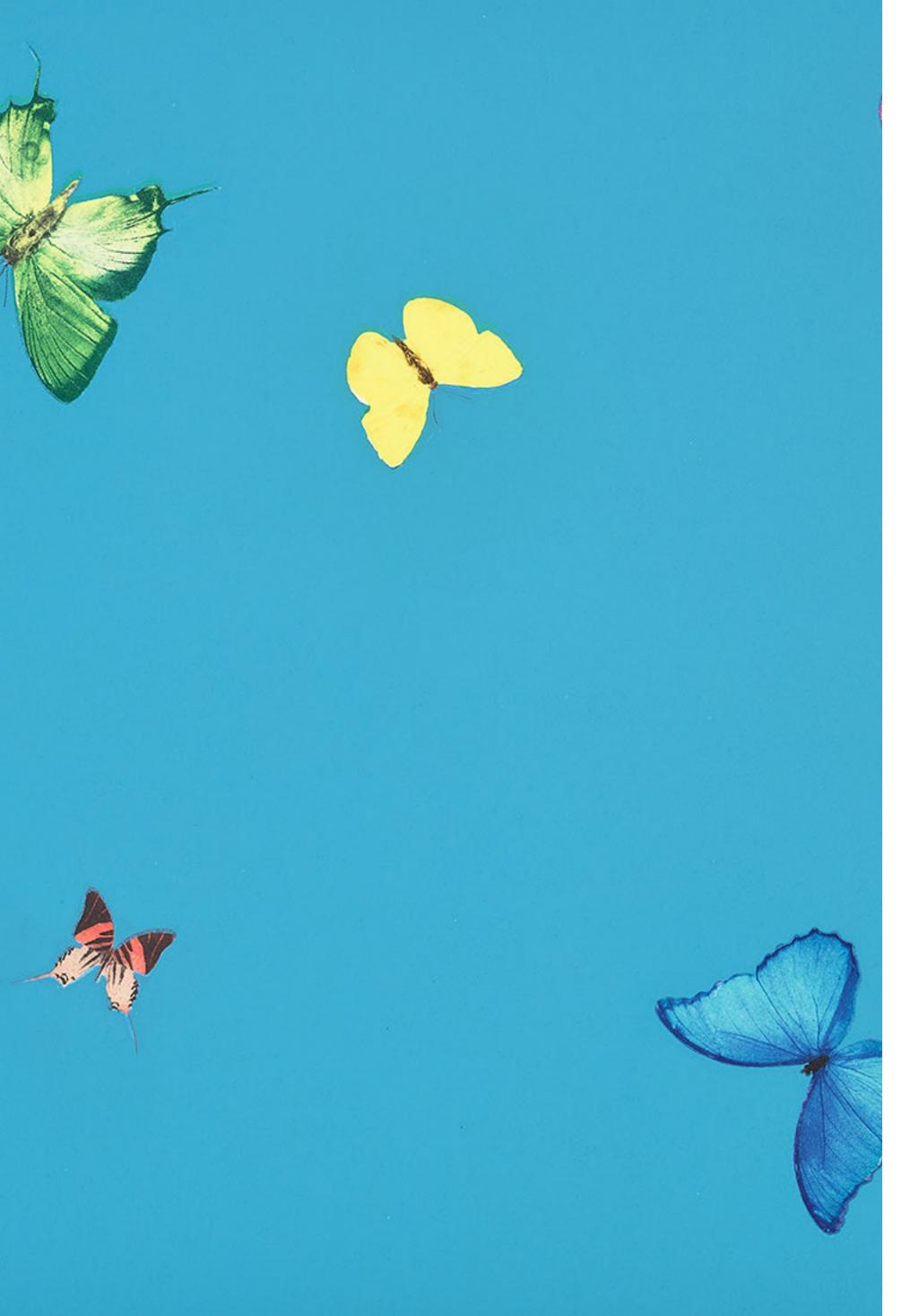


Damien Hirst

Love Poems, 2014 The complete set of six photogravure etchings with lithographic overlay printed in colors on Velin Arches wove paper 30 5/8 x 29 3/4 in (77.8 x 75.8 cm) Edition of 55, plus 15 AP





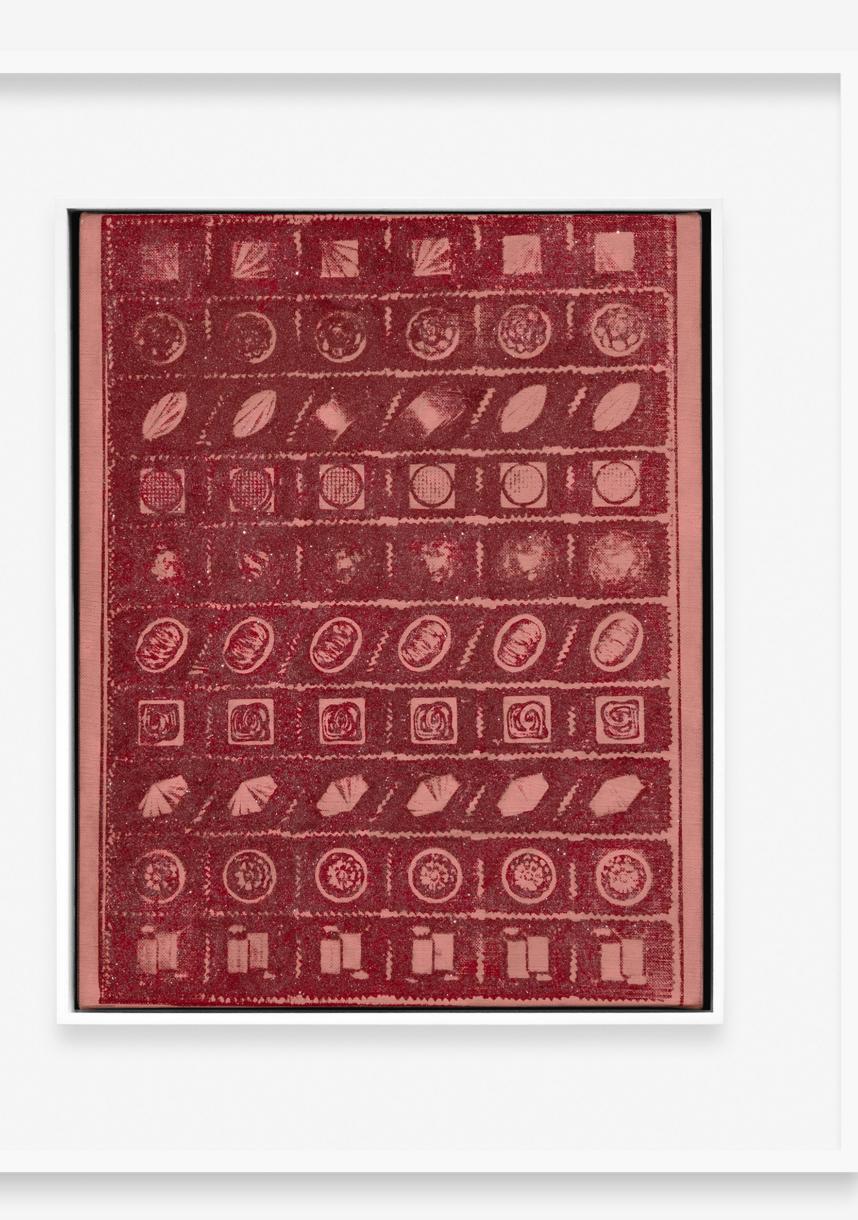


Damien Hirst's *Love Poems* is a vivid and eloquent testament to the artist's enduring exploration of the intricate relationships between art, life, and death. This series, composed of six photogravures, each presented with an array of butterflies, juxtaposes the ephemeral beauty of these delicate creatures against bold, brightly colored lithographic backgrounds. The butterflies, seemingly scattered randomly, evoke a sense of spontaneity and natural elegance. The individual titles of the photogravures—*She Walks in Beauty, Sweet Disorder*, and *Lullaby*—establish a poetic dialogue with the rich history of love and poetry in British culture, harkening back to the timeless works of Shakespeare and his predecessors. Through these titles, Hirst imbues his contemporary art with a historical resonance, merging the past and present in a harmonious symphony of visual and literary art

Hirst's ascent to artistic prominence began with his curation of the seminal exhibition *Freeze* in 1988, while he was still a student at Goldsmiths. This groundbreaking show, which included both his work and that of his peers, garnered the attention of influential art collector Charles Saatchi. Saatchi's support was instrumental in the creation of Hirst's revolutionary piece *The Physical Impossibility of Death in the Mind of Someone Living* (1991), a striking display of a dead shark preserved in formaldehyde. This work, a stark meditation on the fragility and inevitability of death, catapulted Hirst to international fame. Butterflies, too, have become a recurring motif in Hirst's oeuvre, serving as a poignant symbol through which he explores themes of mortality and beauty.

Butterflies first appeared in Hirst's work in 1991 with the installation *In and Out of Love*, where they hatched from pupae affixed to canvases and fluttered around the room until their eventual demise. This installation functioned as a microcosm of the life cycle, encapsulating the fleeting nature of existence. Hirst further utilized butterfly wings in his Kaleidoscope paintings, arranging them in patterns reminiscent of the intricate designs of stained-glass windows, thus drawing a parallel to the Christian tradition of immortality and resurrection. Around the same time as *Love Poems*, Hirst's Entomology paintings and cabinets also featured butterflies alongside other insects, highlighting the paradoxical beauty found even in death. The prints in *Love Poems* reflect this transient nature of life and love, suggesting an ephemeral, yet eternally beautiful, existence.

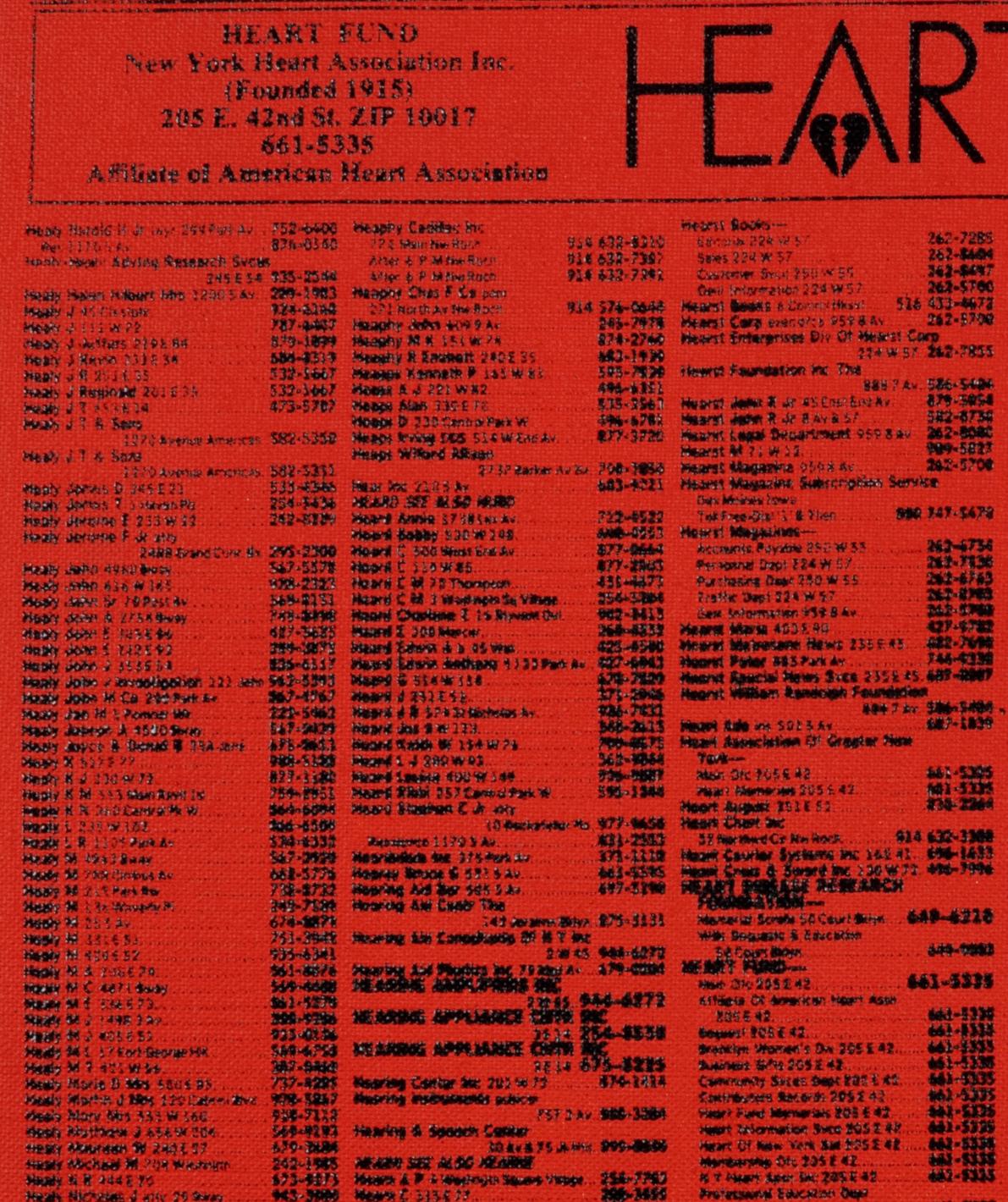




Andy Warhol

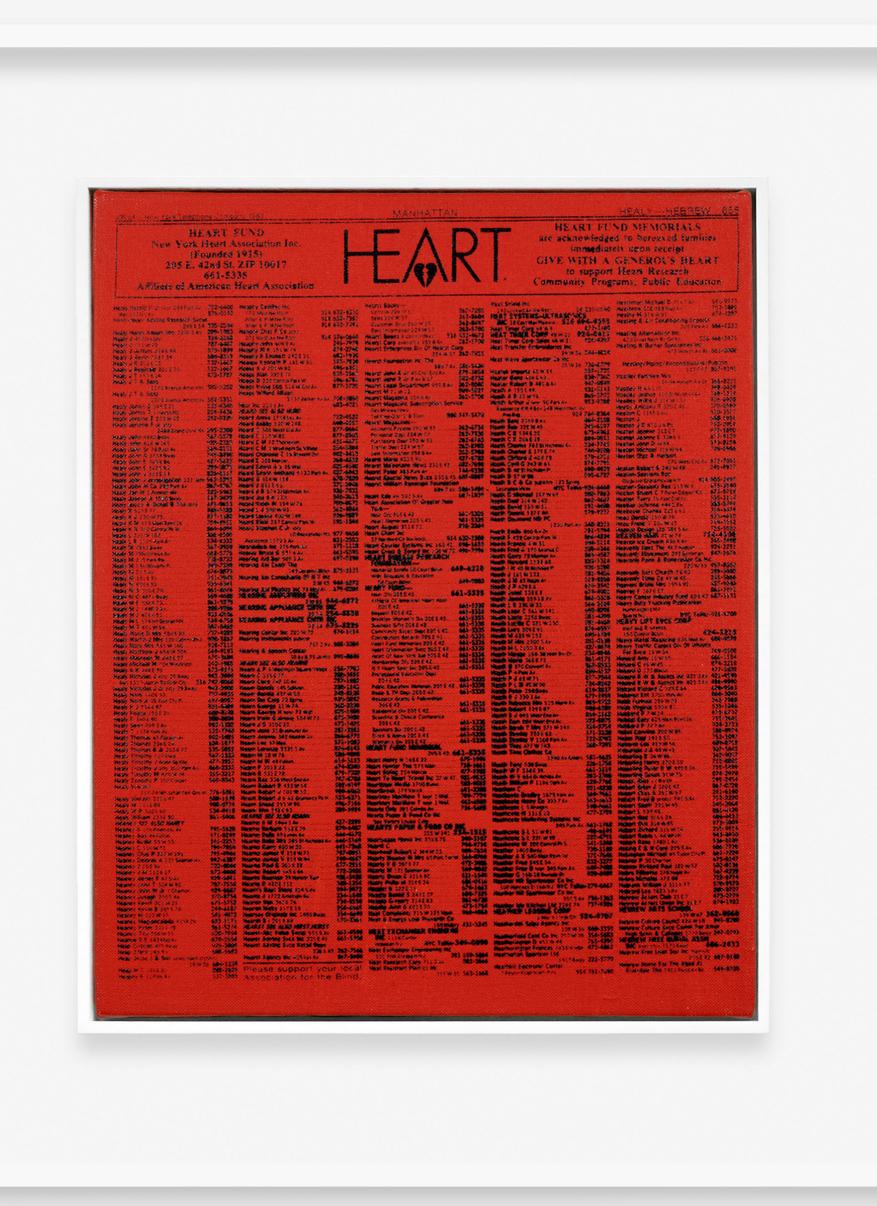
Candy Box, 1980 Synthetic polymer paint, silkscreen ink and diamond dust on canvas 14 x 11 in (35.6 x 27.9 cm)

MANHATTAN



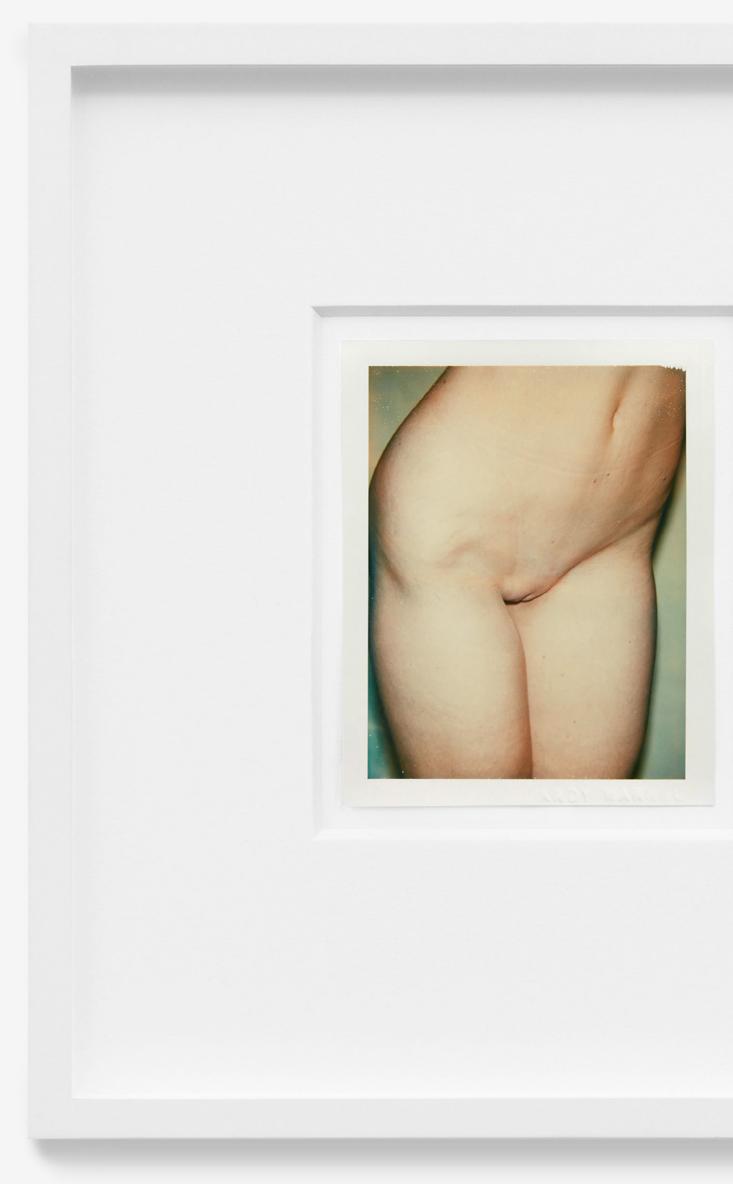
HEART FUND MEMORIALS are acknowledged to bereaved families immediately upon receipt GIVE WITH A GENEROUS HEART to support Heart Research **Community Programs**, Public Education 541-9773 Heathman Michael & 7557 Au Heat Shield Inc. 752-5880 Hand Streams 2012 ABS State Ax 14 235-8598 140 Ltckwed Av Hw Roch 874-4287 Meading an 314 (4-9) THE STRUCTURE AND AND A PARTY OF A Heating & Air Conditioning Exposite MAL ISTANT MAN PRANTY STATE STATE 200 Park Av 986-4232 673-33300 Hant Turner Corn 69 W 9 Maating Adamstives hic 924-0421 MEAT THERE COMP 48 W 21 514 466-3475 423 Grant Neck Ro Grand *24-4797 Heat Timer Core Sales 48 W 21 Measing & Burner Spectaries inc. Hugh Transfer Embroideries Inc · 建丁马 \$\$\$\$1001 南京 新闻 自动多叶的的现在 24 W 38 244-4054 Heat Wave Southwar Co Hc Heating/Plaing/Airconsitioning/Publish 35 14 36 736-6779 127日42 通行于-国生中主 347-1725 MARANA MARANAKA 45 W 55 Mealler Earthlee Mrs. 238-7362 Hanter Cone 4065 61 1月1日日本 新水市市市 市山 日本 通知書 教室子 Hanter Robort B 483 8 Av 3-28-6429 Heatley H 41 111 **** Harath # 1552 ##. 548-131年 HERETERY JESTICE 110 St. No. DOLLAR AV 865-3795 Alamaths 表 著 永5 16/94. Reading with a state of state **相称了。**专作物表 HORES AND I HAVE SO FAREAS. 320-0599 Measy Anihomy F 3255 45 Rasinsone & R. 4 Box 148 Merclichste av 418-157 Hand ton C 1165 5 Ac 914 764-8364 Pred Britt. 6.88.2952 Heaten J 後本工工業 manus and 2354 and 752-2954 特殊时间的 法教育学会让我学校 245-4147 Maanin Sala 325 W 45 477-5690 PRODUCT JEANNO 26257 673-6961 Maath C \$ 524620. 477-4129 Headah Jeanne & 3385 主要者・日日王王 Manuth C X 2284 6 38 \$73-8154 Magdant John D 10 24 234-7765 Personal Charmen T& 5 St Machinetan Au Heaten Michael 315 1994 249-6年86 744-0508 Manda Chantes & 175874. Heaten Glas & Herbert 578-6721 Mandh Chiffond & 45578 170 West End the \$23-7863 \$74-7793 Hannes Carl 花 243 W 43. 245-8437 HALMAN AND AND AN AN AN 444-4634 Manadh & ed #1 hischolms P Meaton-Sessions Tex 595-6727 别名的 第一方字 後 出版 · 等于此 · 中国王 · 法由书生 Block Hill Brahamsville N.Y. Headin B C & Cat subjetive 1.25 Spring **675-3540** Pleasant-Sections Rep 313 W 4 ATTC TANKA-SHAA Lecination Mant 673-8718 Headon Stoot C 7 Peter Cooper No. 588-7843 House in the local 187 W 69. 535-2124 Heather Terry 35 East East Co. 862-4627 House 914 19 34 200-0794 HERMON APRIL 444C 85. 191-4488 Mandah Watering 225 W 21 754-4478 PROFESSION CONTRACTOR ALL Handen Brunnis 327 5 86 478,4737 873-8410 News Demaid 150 W 79 Haddin Shiwaland him pr HADDE FRANK TO STOL WE ST 708-0252 EEEB-BAE VA MAR BESE 725-5023 PROPERTY DESIGN LTD 389 5 AV 781-5394 House Longer 400 Riv Dr. 724-4134 **建成金属的 建氯化 42 m 74** Sec. 48.24 Hundle F 428 Control Park W Hearth Me Creater \$36 9 Av 245-2468 588-5314 TT W & MARRIE CHARTE 924-2251 Handstandy Plant The ed ? Husson 238-4344 Photosile Result & 170 Avanue C Herevent: Remanders 245 Dictor an 942.2676 865-4527 Plantin Same 78 Manhait Av Paravante Forst & Stenaration Co No. #33-7314 Maager Manager 1132 68. 220 W 55. 957-8383 924-5388 Website 1 44 40 St Micholas #1 280-3460 Mannanie Ress Church 22.90 281-9458 Humanith & Los an 122 245-5844 Maananin Time Co 45 W 45. 564-4356 Watchin 2 and 25 Watchin Av 227-9244 Madevant Bridge Mrs 157592. 474-3543 1999-1999 3 P 329 E 4. \$41-797 Manakh Januar 335 E F 674-4411 30000000 P 147 87... Honry Constr Hubbling Fund 404 42 687-3131 842-0338 Mandale and an and a state of the second sec HARPY BUTY TAXABLE PARKET 566-2189 1445-1338 14444 F & 330 H 30 Thursday and the 特别的 1468 € 561 @ 141 据YC 下eillio-9没有一年7日的 281-4289 South Be Manager Links 3250 Surge MALEN'S LOT SHELL CHAP 281-4448 Manual Lucilla C 381 W 130 \$76-6597 自动动行 始起意 豪 动作型的名名 Manager Links 209 2 91. 624-5218 150 Canton Stean 190-1789 Press 10 435 W 252 Chargery Mantal Manufacture 6.35 that Av. Aller - 6400 281-01.39 教育の目的である。
教育のである。
教育 MANY TRAVER CAMES DIN OF WHITE 427-343% Manual and Languages. 749-8508 Par SHER 29 49 34 234-8348 Handah Manada 194-38 Heat Riv Dr 444-1154 Hubberd Army 16 W 95 841-4175 Manual Manual 346672. 874-2310 Number C 85 W 25 863-233 Manual # 276 Convent Av 477-1420 Hadana 9 373 Macto Entrat 37 Handlin P. & Park Lu.

a shi bhi shi dhawaana kana mini i dha dhi adaladh



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)



Andy Warhol Nude Model (Venus), 1977 Unique Polaroid photograph 4 1/4 x 3 1/2 in (10.8 x 8.9 cm)



JULIO GONZÁLEZ / EDUARDO CHILLIDA

Julio González and Eduardo Chillida stand as pioneering figures in modern sculpture, each reshaping how we perceive material, space, and form in the 20th century. Born in Barcelona in 1876, González was a visionary who transformed welded iron from an industrial substance into a medium of lyrical expression. His collaborations with artists like Picasso led to new forms of abstraction, as his metal sculptures conveyed movement, tension, and emotional depth. Nearly half a century later, Chillida, born in 1924, approached sculpture with a profound sensitivity to structure and space, turning steel, stone, and alabaster into vessels for philosophical reflection.

Although separated by time, González and Chillida share a conceptual intersection in their artistic journeys. Both artists explored the expressive potential of form and void, forging connections that transcend their eras. González's welded structures and Chillida's architecturally inspired compositions invite viewers to engage deeply with space, presence, and absence. In this presentation, their works are presented as a dialogue across generations, showcasing a shared commitment to uncovering the metaphysical within the material. Through their interplay of weight, line, and emptiness, González and Chillida offer a timeless meditation on the essence of human experience.



Julio González

Main debout, 1936-1937 Bronze cast on stone base 15 1/2 x 9 3/8 x 4 3/4 in (39.4 x 23.8 x 12 cm) Edition of 8, plus 4 proofs





Main debout (Standing Hand) by Julio González stands tall as a beacon of defiance and sacrifice, a vertical sculpture that transforms the image of the hand into a profound symbol of resilience. With its fingers outstretched and its form rising upward, this work captures a moment of both resistance and offering. The positioning of the hand, almost in a gesture of blessing or appeal, recalls the Christic image of sacrifice and redemption—a visual echo that imbues the piece with spiritual and existential weight.

Visually, the bronze sculpture displays a stark yet elegant simplicity. The surface of the hand and its elongated shape create a tension between the natural curves of the human form and the rigid, almost industrial qualities of the medium. The dark patina on the metal adds a layer of gravitas, grounding the piece in the material world even as its form seems to reach beyond it. González's skill in manipulating metal to suggest both vulnerability and strength is particularly evident in this work, where each curve and contour carries the weight of both flesh and iron.

Created during the turbulent years of the Spanish Civil War (1936-1939), *Main debout* reflects the artist's deep involvement in the political struggles of his homeland. The upright hand in this piece is more than a representation; it is a call to action, a gesture of solidarity with those who refuse to bow to oppression. González's choice to elevate the hand to this level of importance aligns with a broader art historical tradition where the hand symbolizes divine intervention or human endeavor, standing as a testament to the power of individual will in the face of overwhelming odds.

In *Main debout*, the hand becomes a symbol of human aspiration, a reaching towards something higher—a freedom, a truth, a better world. González masterfully balances the rawness of the industrial material with the elegance of the hand's gesture, turning this simple form into a complex icon of both suffering and hope. It's a piece that speaks to the resilience of the human spirit, beautifully capturing the tension between struggle and grace.



Batz, 1984 Etching on Segundo Santos paper 7 5/8 x 6 1/4 in (19.5 x 16 cm) This artwork is signed and numbered in pencil, from the edition of 25, plus 10 AP





Julio González

Main couchée, 1937 Bronze cast on stone base 7 1/2 x 11 5/8 x 1 1/8 in (19 x 29.5 x 2.8 cm) Edition of 8, plus 4 proofs





Lizardiren Leihoak II, 1983 Etching on Segundo Santos paper 6 1/2 x 7 7/8 in (16.5 x 20 cm) This artwork is signed and inscribed AP in pencil, from the edition of 50, plus 12 AP



Eduardo Chillida's *Lizardiren Leihoak II*, a thought-provoking etching on Segundo Santos paper, exemplifies the artist's enduring preoccupation with space and its demarcation. Created in 1983, this artwork stands as a testament to Chillida's exploration of the void and solidity, a theme consistent throughout his oeuvre. The abstract geometries present in *Lizardiren Leihoak* speak to an invisible architecture, an interplay between the tangible and the intangible that Chillida masterfully crafts. His work does not just occupy space; it converses with it, defining and being defined by the spatial relationships it invokes. Through the stark contrast of the black ink, Chillida delineates the boundaries of existence, both physical and metaphysical, inviting contemplation on the nature of being and non-being.

The materiality of *Lizardiren Leihoak* is as integral to its expression as its thematic essence. The use of Segundo Santos handmade paper imbues the artwork with an organic quality, its textured surface reflecting the tactile experience of space. This small-scale etching, intimate in its dimensions, contrasts with Chillida's larger sculptural works, yet maintains their intensity and depth. The delicate interplay of light and shadow, carved onto the paper's surface, reflects a sensitivity to medium that enhances the viewer's experience of the piece. The handmade paper, irregular and unique, becomes a landscape unto itself, a microcosm where Chillida's abstract windows open into new dimensions of contemplation.

The title *Lizardiren Leihoak*, or *Lizardi's Windows*, further deepens the interpretive layers of the etching, paying homage to the Basque poet Xabier de Lizardi (1896-1933). Just as Lizardi's modernist poetry carves out new linguistic spaces and gives form to Basque cultural identity, Chillida's windows offer a visual poetics that frames emptiness as substance. The poet's exploration of identity and language mirrors Chillida's own search for spatial essence, both artists engaging in a dialogue that transcends their mediums. This etching, a harmonious blend of form and space, material and void, becomes an allegory for the communicative potential of art, much like Lizardi's verses, to reach beyond the confines of physical form to touch the spirit of place and culture. In *Lizardiren Leihoak*, Chillida does not merely create; he reveals, much as a poet reveals the unseen through words, crafting a nexus of artistic kinship across time and discipline.



Julio González

Main aux piquants, 1937 Bronze cast with iron nails on stone base 7 1/2 x 11 5/8 x 1 1/8 in (19 x 29.5 x 2.8 cm) Edition of 8, plus 4 proofs







. .

6

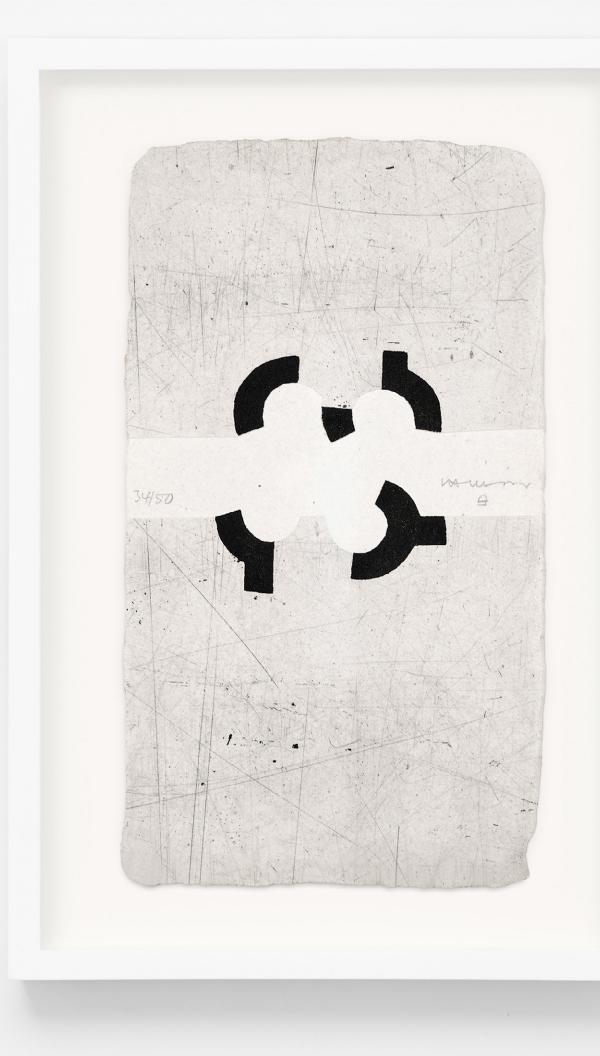
Eduardo Chillida

Anjana, 1989 Etching aquatint on Lafranca paper 11 1/4 x 8 1/2 in (28.5 x 21.5 cm) This artwork is signed and numbered in pencil, from the edition of 50, plus 13 AP



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





Argi III, 1988 Etching aquatint with relief on Segundo Santos paper 8 1/8 x 4 1/2 in (20.5 x 11.5 cm) This artwork is signed and numbered in pencil, from the edition of 50, plus 14 AP

Eduardo Chillida

Argi I, 1988 Etching and aquatint with relief on Segundo Santos paper 8 1/8 x 4 1/2 in (20.5 x 11.5 cm) This artwork is signed and numbered in pencil, from the edition of 50, plus 13 AP



Begirari, 1989 Etching aquatint with relief on Segundo Santos paper 8 1/8 x 4 3/8 in (20.5 x 11 cm) This artwork is signed and numbered in pencil, from the edition of 50, plus 13 AP

: * · . . 1 4/50 whilen. A

HENRI MATISSE / ELLSWORTH KELLY



Henri Matisse and Ellsworth Kelly, though separated by decades, share a deep connection through their exploration of nature's forms—plants, flowers, and the human body—expressed in simplified lines, vibrant colors, and a pursuit of happiness. Both artists draw inspiration from the natural world, revealing the inner order of living beings through their unique approaches to abstraction. Matisse's *Feuillage d'un arbre*, a delicate drawing of botanical forms, reflects his search for tranquility and resilience, especially during challenging times. Kelly, similarly inspired by nature, translates organic shapes into minimal, sweeping lines and vivid color fields, as seen in his lithograph *Red* from the *Fourth Curve Series*.

Color is crucial to both artists' visions. Matisse's Fauvist works used color to convey emotion, while his later pieces sought calm through subdued tones. In contrast, Kelly's *Jaune* boldly emphasizes color as an autonomous force, shifting the focus from emotion to pure visual experience. This shared respect for color's power underscores their commitment to capturing life's vibrancy.

Matisse and Kelly's art invites viewers to find joy in simplicity. Through forms distilled to their essence, they celebrate nature's beauty, offering a meditative space that speaks to universal themes. This presentation of their works highlights a timeless dialogue on line, color, and happiness—a harmonious vision that bridges generations and continues to inspire.





Henri Matisse

Feuillage d'un arbre, 1941 Pen and India ink on paper 8 1/8 x 10 3/8 in (20.5 x 26.5 cm) This artwork is signed in pencil with initials 'HM'



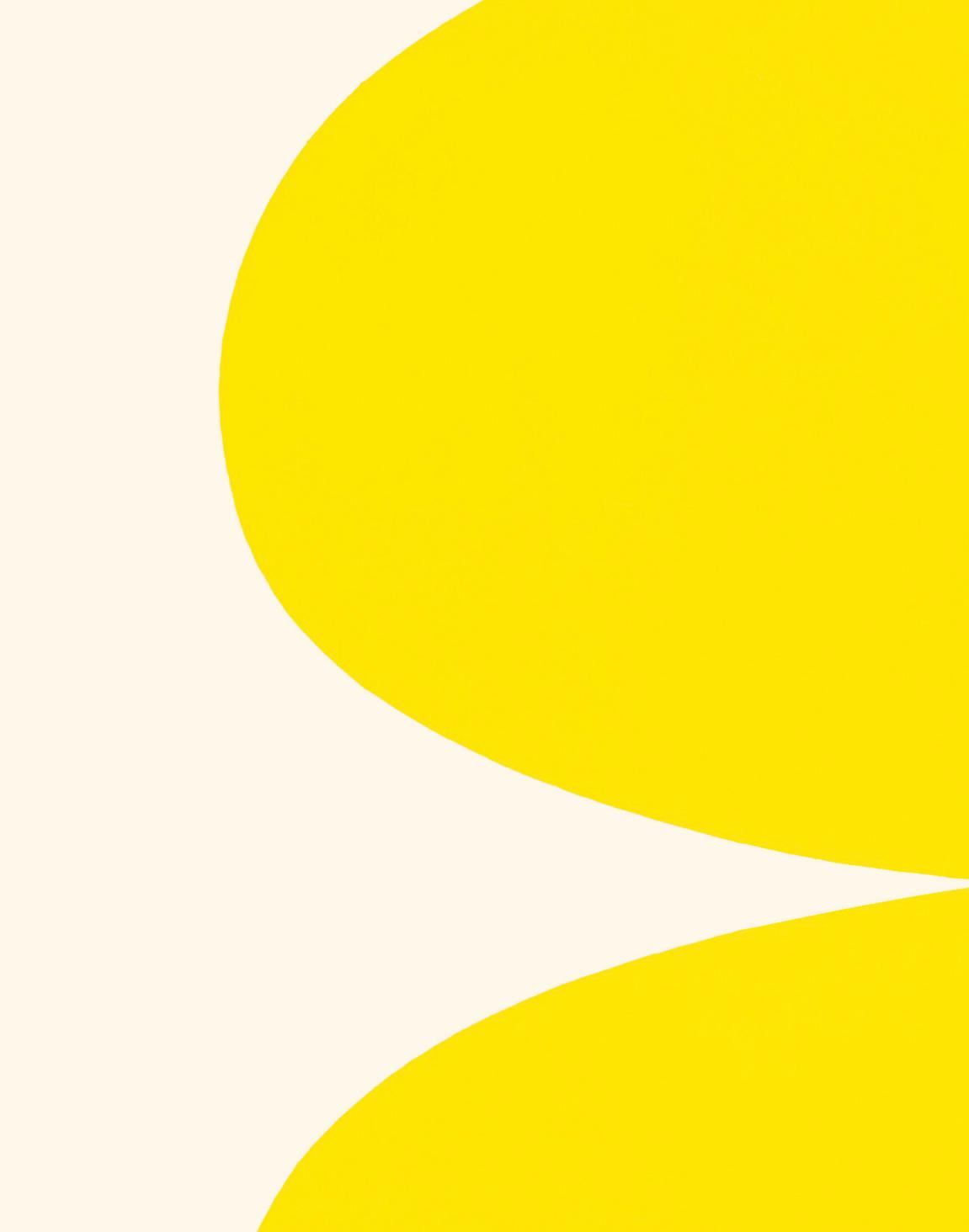
Henri Matisse's *Feuillage d'un arbre*, executed in pen and Indian ink on paper, marks a transformative moment in his career, capturing both personal change and a shift in his artistic vision. Created during a period when Matisse struggled with health issues, this work reflects his transition from vibrant Fauvist colors to a contemplative focus on botanical themes. These themes reveal his deep connection to nature and a pursuit of simplicity and tranquility during challenging times.

In 1941, while recovering from major surgery, Matisse began a book project with Swiss art critic Pierre Courthion, intending to publish a series of interviews titled *Bavardages* with Albert Skira. Matisse illustrated this work with fig leaves, a motif he often turned to, symbolizing nature's resilience and beauty. Though he ultimately withdrew from the project, the fig leaf motif continued, embodying a balance of delicacy and strength that paralleled his own journey of recovery.

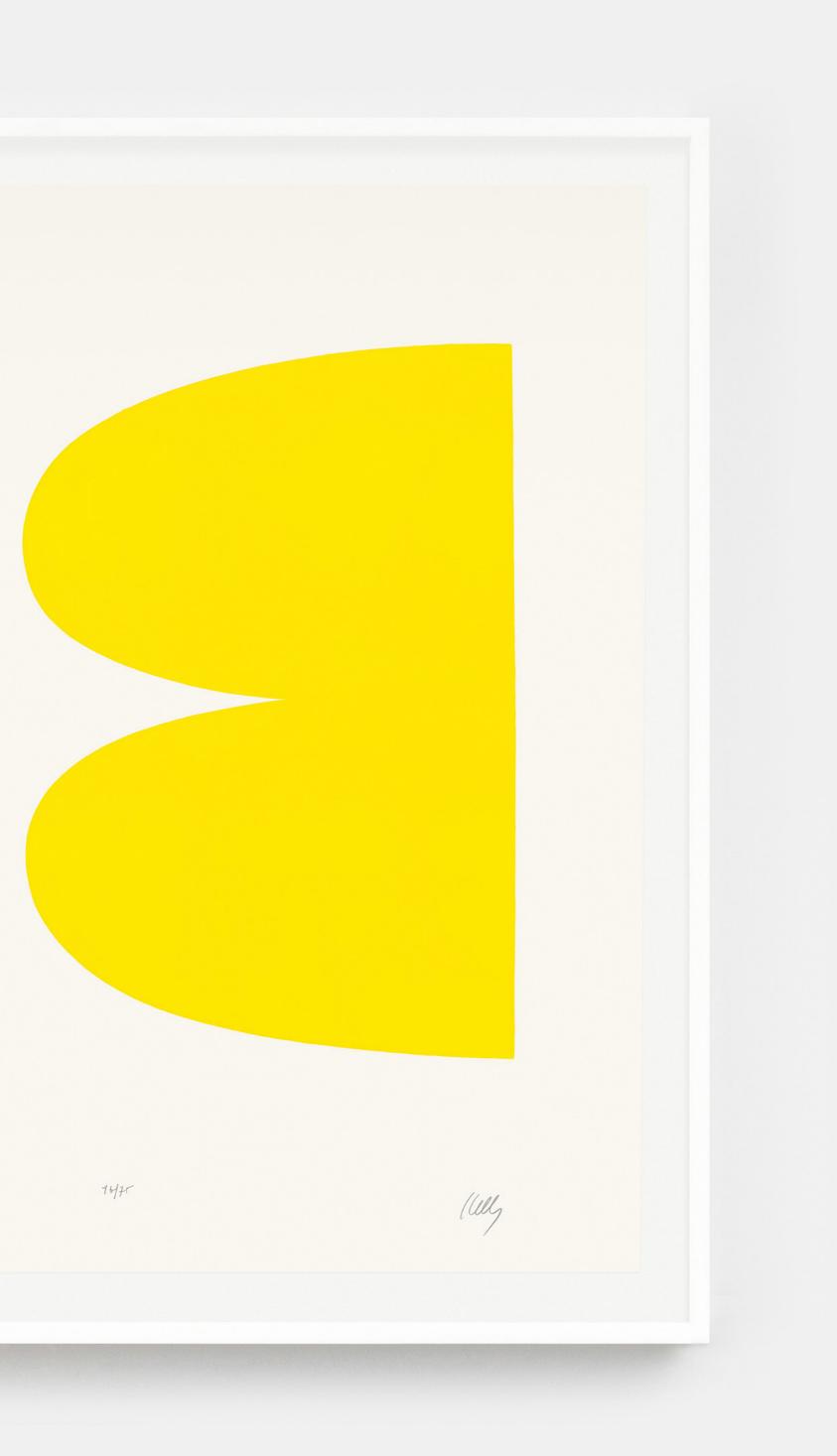
The assured line in this work exemplifies Matisse's dedication to capturing the essence of plants. Drawing fig leaves became therapeutic, allowing him to create without the physical demands of painting. The fig tree's vibrant foliage mirrors themes of growth and renewal, as Matisse saw nature's resilience as a source of inspiration and guidance for his recovery. During his stay in Nice, the Mediterranean landscape—with its dynamic flora and peaceful vistas—reinvigorated Matisse's creative spirit. Against the backdrop of World War II, nature provided him a sanctuary from chaos, and line drawings like *Feuillage d'un arbre* embody this essence of peace.

Matisse's use of Indian ink brings fluidity to the organic forms of fig leaves, capturing movement and rhythm within the composition. This technique emphasizes his skill in distilling subjects to their essentials—a hallmark of his broader philosophy. The interplay of minimal lines invites viewers to appreciate nature's beauty, underscoring its significance in his life and work.

Feuillage d'un arbre stands as a testament to Matisse's resilience, transforming adversity into artistic innovation. Through harmonious simplicity, he presents a meditation on nature's quiet power and beauty, marking this work as both an aesthetic achievement and a reflection of his search for peace amid personal and global challenges.



Ellsworth Kelly Jaune (Yellow), 1964-1965 One color lithograph on Rives BFK paper 35 1/4 x 23 1/4 in (89.5 x 60.3 cm) This artwork is signed and numbered in pencil, from the edition of 75, plus 9 AP



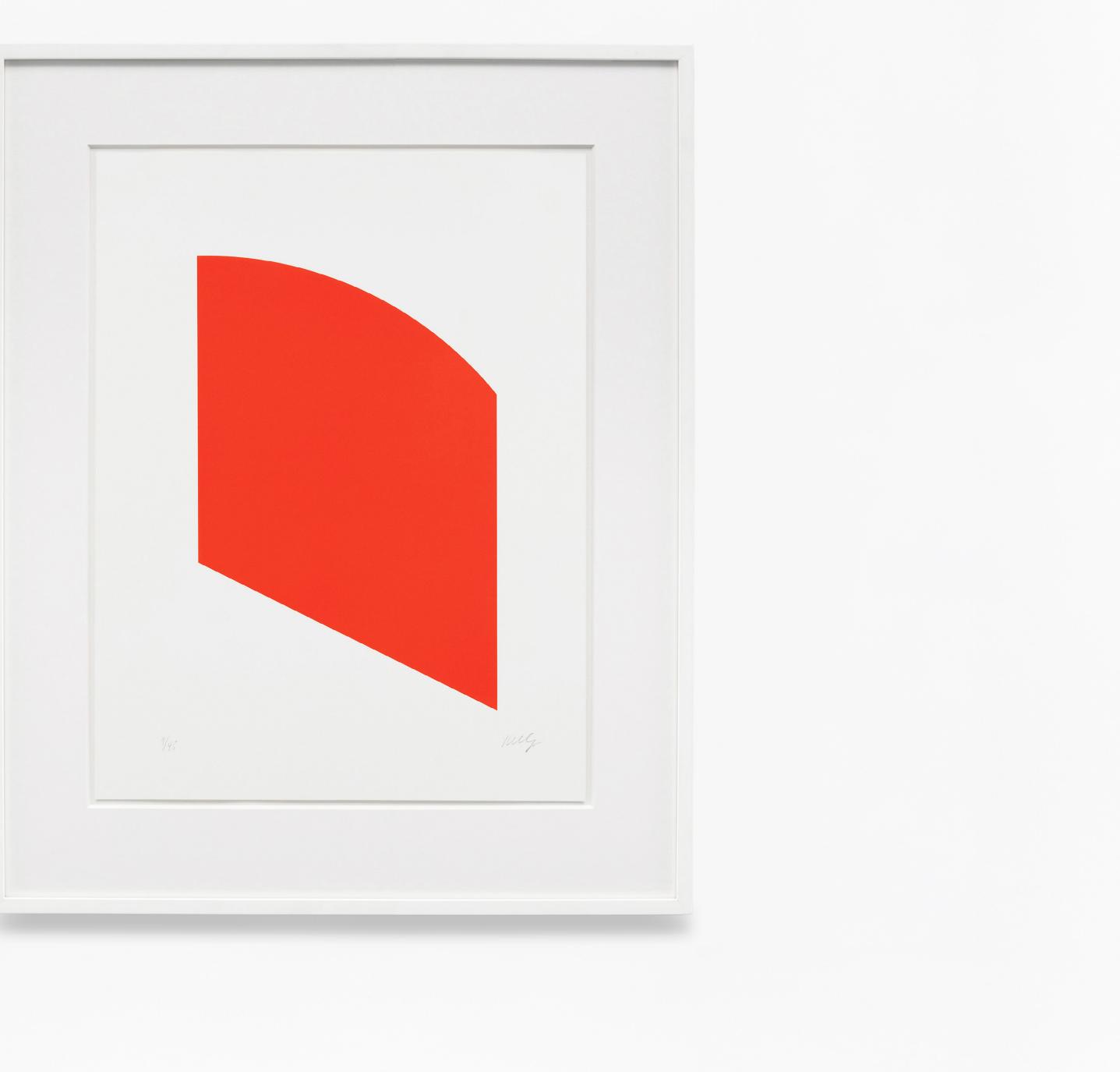


Henri Matisse

Nu assis sur la jambe droite, bras levés, 1931 Etching on Chine appliqué on Arches Velin paper 14 3/4 x 11 1/4 in (37.5 x 28.5 cm) This artwork is signed and numbered in pencil, from the edition of 25







Ellworth Kelly Red, 2003 One color lithograph on Rives BFK white paper 29 1/50 x 22 18/50 in (73.7 x 56.8 cm) This artwork is signed and numbered in pencil, from the edition of 45, plus 12 AP

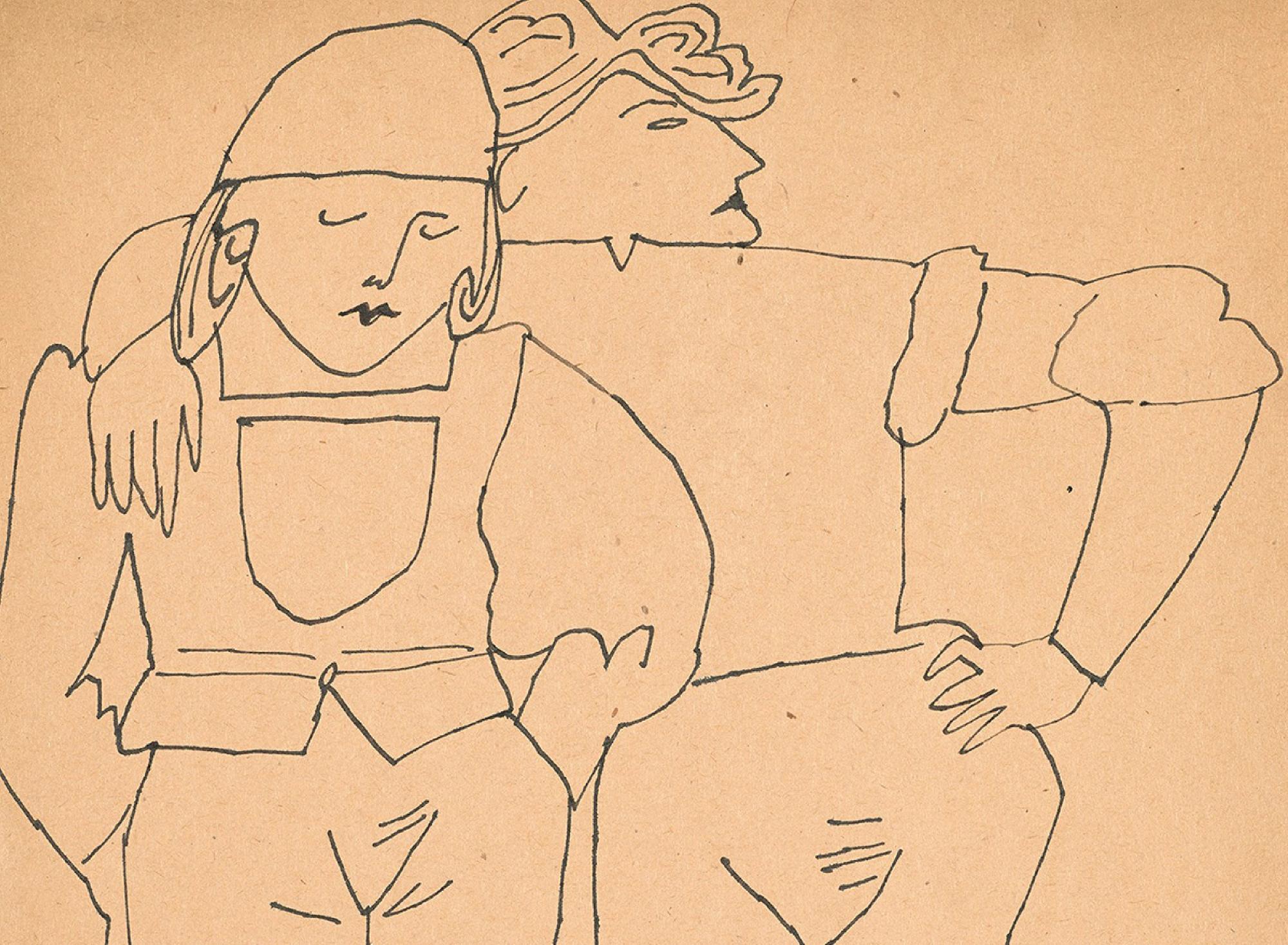
ANDY WARHOL / TOM WESSELMANN



This selection of drawings by Andy Warhol and Tom Wesselmann presents two distinctive approaches to the human form, highlighting each artist's evolution within and around the framework of Pop Art. Warhol's 1950s works, including *Male Nude Sitting* (1956) and *Portrait of a Woman with Side-Swept Hair* (1957), predate his Pop Art fame and reveal a delicate, introspective quality that reflects his background as a commercial illustrator. With sparse lines and restrained compositions, Warhol captures a sense of vulnerability and intimacy that contrasts with the bold celebrity imagery of his later career. *H & G's Gourmet Guide* (1962) marks his shift toward Pop Art, transforming everyday items into consumer culture symbols.

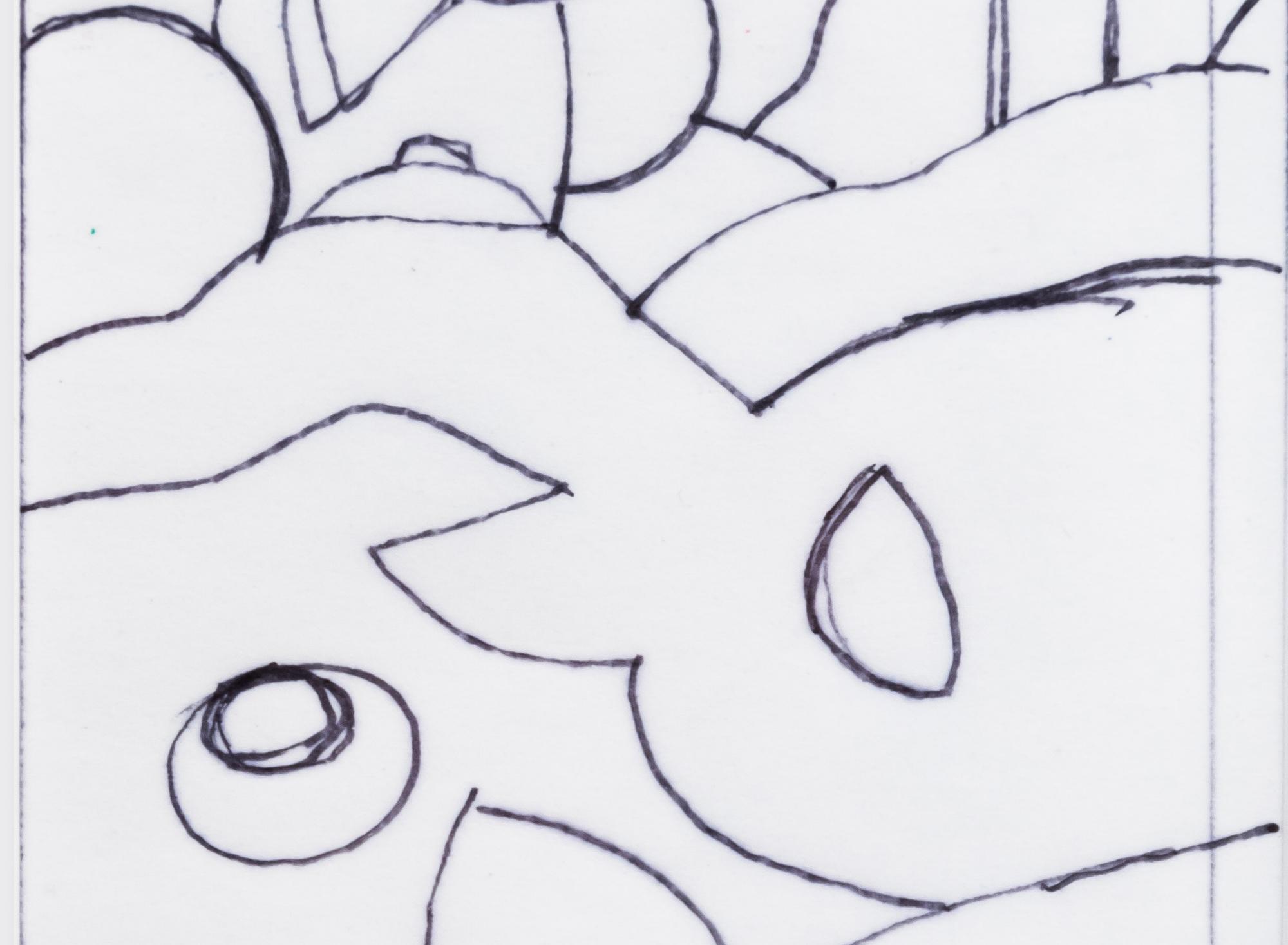
Wesselmann's pieces, such as *Study for Great American Nude No. 3* and his *Sunset Nude* drawings from 2002, embrace Pop Art's boldness with confident lines and vibrant forms. His stylized nudes celebrate beauty while reflecting American consumer aesthetics. In contrast to Warhol's introspection, Wesselmann's assertive contours capture sensuality with a direct, unembellished style.

Together, these works illustrate how Warhol and Wesselmann explored line and form to evoke contrasting views on intimacy, identity, and cultural symbolism. Warhol's early drawings express quiet vulnerability, while Wesselmann's later works celebrate the body's aesthetic impact. This presentation offers an intimate look at two artists who transformed everyday subjects into visual icons, leaving a lasting mark on 20th-century art.



Andy Warhol Male and Female in Casual Embrace, 1955 Black Ink on wove paper 12 x 8 7/8 in (30.5 x 22.5 cm)



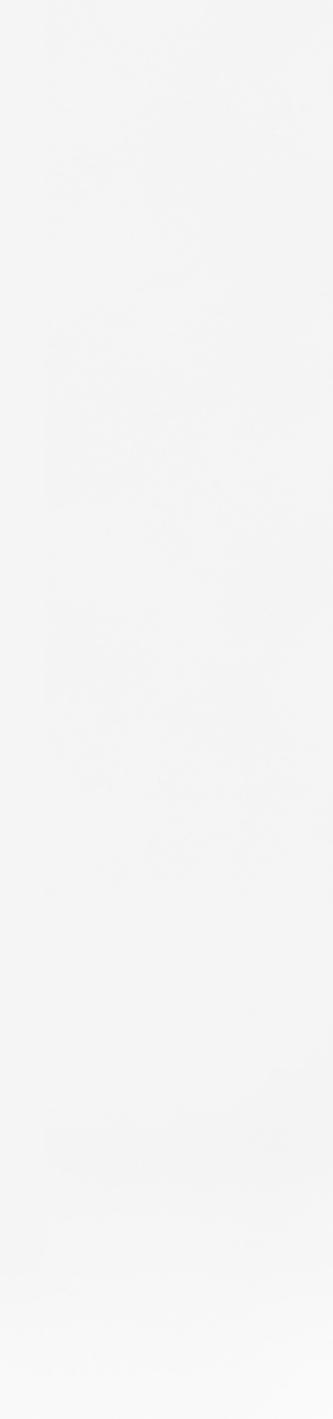




Tom Wesselmann

Study for Great American Nude #3, 2002 Ink on paper 4 7/8 x 3 1/2 in (12.3 x 8.9 cm) This artwork is signed and dated in pencil









Tom Wesselmann

Drawing for Sunset Nude (Big Scene), 2002 Graphite on transparent paper 3 1/8 x 4 1/4 in (7.9 x 10.8 cm) This artwork is signed and dated in pencil



Tom Wesselmann's *Drawing for Sunset Nude (Big Scene)* from 2002 is a delicate graphite sketch on transparent paper, capturing the essence of the female form with a simplicity that belies its complexity. In this work, Wesselmann uses the pencil with a masterful restraint, allowing the soft, flowing lines to evoke the curves of the body in an almost ethereal manner. The transparency of the paper enhances the sense of lightness and fluidity, as if the figure is gently emerging from or dissolving into the surrounding space. This drawing, though intimate in scale, reveals Wesselmann's deep commitment to the exploration of form, space, and the interplay of figure and environment.

The *Sunset Nude* series, to which this drawing belongs, represents a mature phase in Wesselmann's artistic journey, where he revisits the motif of the nude with a more reflective and atmospheric approach. Unlike the bold, graphic quality of his earlier works, the *Sunset Nude* series focuses on the subtleties of light and shadow, the merging of the human form with the natural landscape. In *Drawing for Sunset Nude (Big Scene)*, the figure is both distinct and integrated into its surroundings, suggesting a harmony between the body and the world it inhabits. The curves of the figure echo the undulating lines of the landscape, creating a visual rhythm that is at once serene and dynamic.

This particular drawing exemplifies Wesselmann's ability to capture the fleeting, ephemeral quality of a moment—a quality that is central to the *Sunset Nude* series. The use of transparent paper adds a layer of delicacy, as if the image could fade away with the setting sun. Through this work, Wesselmann invites the viewer to contemplate the nude not merely as an object of beauty but as a symbol of tranquility and unity with nature. The soft pencil strokes, the gentle modulation of tone, and the integration of the figure into the landscape all contribute to a sense of quiet reflection, making this drawing a poignant expression of Wesselmann's ongoing exploration of the female form and its place within the broader context of his artistic vision.



Tom Wesselmann

Drawing for Sunset Nude #2, 2002 Ink on paper 2 7/8 x 3 1/4 in (7.4 x 8.3 cm) This artwork is signed and dated in pencil

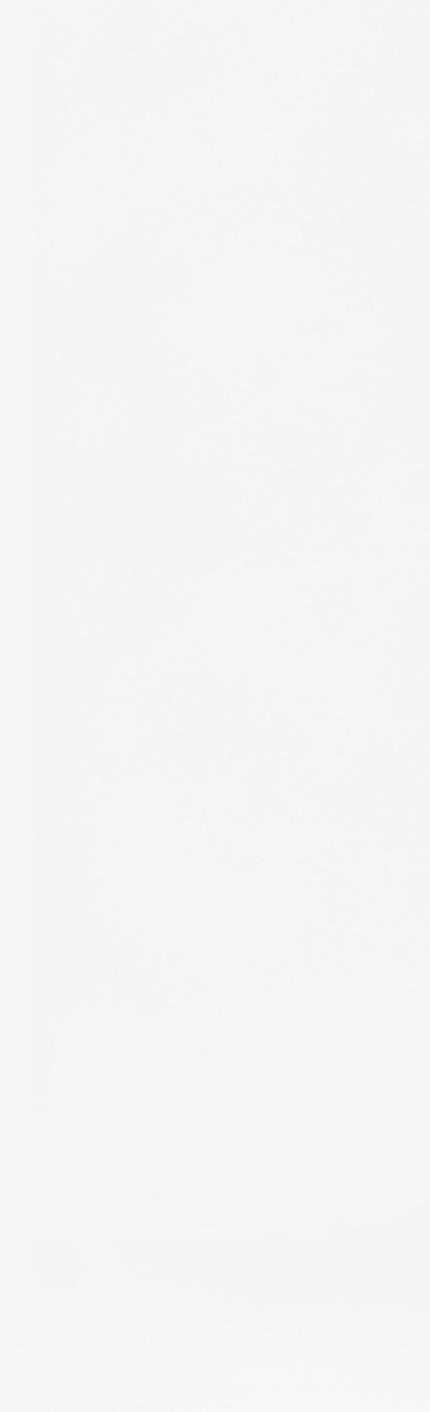




Andy Warhol Woman with a Cat Holding a Hat, 1956 Black ballpoint pen on Manila paper 16 3/4 x 14 in (42.5 x 35.6 cm)



Andy Warhol Male Nude Sitting, 1956 Black ballpoint pen on Manila paper 16 3/4 x 13 7/8 in (42.5 x 35.2 cm)





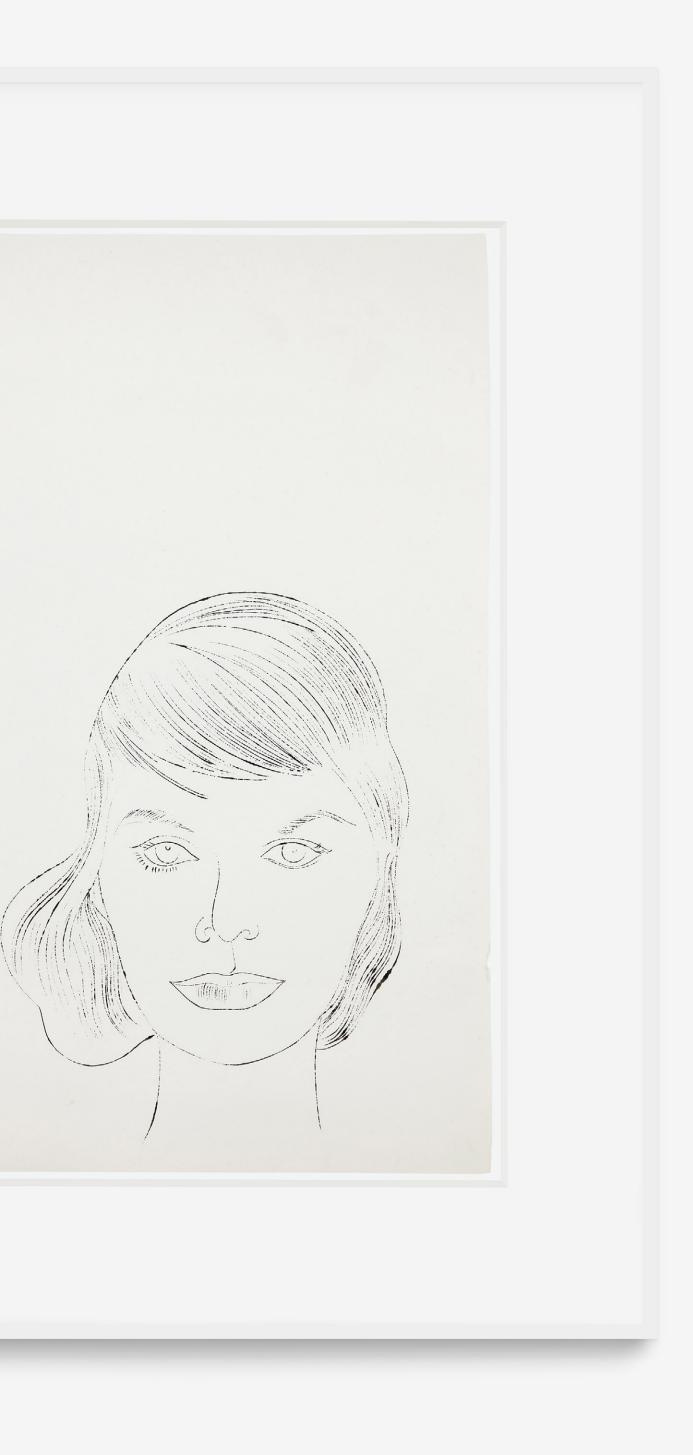
The drawing *Male Nude Sitting* by Andy Warhol, completed in 1956, represents a pivotal moment in the artist's early career, marking a period of intimate exploration and the honing of his artistic voice. Crafted with the simple yet confident line of a ball-point pen on Manila paper, this piece is part of a larger body of drawings from the 1950s that Warhol, at the time, kept akin to a private diary. It wasn't until the exhibition *Success Is a Job in New York: The Early Art and Business of Andy Warhol*, curated by Donna de Salvo in 1989, that these deeply personal works were introduced to the broader public. This revealed an undercurrent of Warhol's early artistic journey that, until then, had remained largely unseen, allowing a recontextualization of his more renowned later works within this foundational creative period.

In *Male Nude Sitting*, the subject is rendered with an economy of line that speaks volumes about Warhol's ability to convey complex human emotions such as love, sex, and desire—through seemingly simple artistic choices. The clarity of the line mirrors the artist's attempt to crystallize his thoughts on subjects that were deeply personal. The inclusion of a heart on the tip of the subject's penis can be seen as Warhol's playful yet poignant attempt to merge the physicality of sex with the emotionality of love, perhaps reflecting his own internal musings on these themes. The drawing's unembellished style offers an unguarded look into Warhol's personal reflections on human vulnerability and sensuality.

The visual language of this drawing is as frank as it is unassuming. Warhol's deliberate use of negative space and unadorned composition allows the viewer to focus on the contours and posture of the figure, which are imbued with a sense of ease and naturalism. There's a stark honesty to the way Warhol presents his subject, devoid of background distractions, emphasizing the raw and unrefined nature of human form and sexuality. This drawing, like many from this period, laid the groundwork for Warhol's later preoccupations with the surface and the society of the spectacle, hinting at the duality of exposure and concealment that would become a recurring theme throughout his oeuvre. It is a testament to Warhol's enduring interest in the complexities of identity and the performative aspects of daily life, insights that he would continue to develop throughout his illustrious career.



Andy Warhol Portrait of a Woman with Side-Swept Hair, 1957 Blotted ink line drawing on wove paper 22 1/2 x 14 1/8 in (57.1 x 35.9 cm)







Andy Warhol H & G's Gourmet Guide, 1962 Unique black ink rubber stamp print with hand-painted additions on Strathmore card stock 13 1/4 x 14 7/8 in (33.7 x 37.8 cm)

BIOGRAPHIES

Eduardo Chillida (Donostia-San Sebastián, Spain, 1924 – 2002) was a prominent Spanish sculptor known for his exploration of space and form. He 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 showcased in over 100 solo exhibitions in international museums, including major retrospectives at institutions like the Museum of Fine Arts in Houston (1966), the National Gallery in Washington, D.C. (1979), the Solomon R. Guggenheim Museum in New York (1980), and the Museo Nacional Centro de Arte Reina Sofía in Madrid (1999). Chillida participated in numerous significant international exhibitions, such as the Venice Biennale (1958, 1988, and 1990), where he was awarded the International Grand Prize for Sculpture in 1958, and the Pittsburgh International, where he received the Carnegie Prize for sculpture in 1964 and later shared the Andrew W. Mellon Prize with Willem de Kooning in 1978. His public works are widespread, with more than forty-seven sculptures installed in cities worldwide, including *De música*, Dallas XV (1989) and the iconic Peine del viento XV (1977) in San Sebastián, Spain.

Julio González (Barcelona, Spain, 1876 – Arcueil, France, 1942) was an influential sculptor, painter, and metalsmith whose pioneering work with welded iron revolutionized modern sculpture. Raised in his father's metal workshop, González honed his skills early and took evening classes at the Barcelona School of Fine Arts. He moved to Paris in 1900, where he connected with other Spanish artists such as Pablo Gargallo and Juan Gris. During World War I, he worked at the Renault factory, where he learned oxyacetylene welding—a technique that later became central to his sculptures. In 1925–26, he assisted Constantin Brancusi and then collaborated with Pablo Picasso, which marked a turning point as he dedicated himself fully to sculpture. His works from this period became increasingly abstract and linear. In 1937, González contributed to the Spanish Pavilion at the Paris World Fair and participated in the Cubism and Abstract Art exhibition at the Museum of Modern Art in New York. González's innovative use of iron and welding influenced generations of sculptors and redefined the boundaries of modern sculpture.

Damien Hirst (Bristol, England, 1965) is a British artist known for his provocative installations, paintings, and sculptures, often exploring themes of death, medicine, technology, and superficiality. Hirst first gained attention while studying at Goldsmiths College when he curated *Freeze* (1988), an exhibition showcasing works by his peers, many of whom would become key figures in the Young British Artists (YBAs) movement. His work attracted dealer Charles Saatchi, who financed *The* Physical Impossibility of Death in the Mind of Someone Living (1991), a striking piece featuring a shark suspended in formaldehyde. This groundbreaking work became part of Hirst's *Natural History* series, which uses taxidermied animals—some dissected or flayed—to confront viewers with mortality.

Hirst is also renowned for his *Spot* and *Spin* paintings. The Spot paintings, composed of rows of colored dots, were often produced by his assistants, while the Spin paintings involved paint poured onto a spinning surface, creating vibrant abstract patterns. In 2015, Hirst opened the Newport Street Gallery in London, dedicated to sharing his extensive personal art collection with the public. Hirst lives and works in London, where his work continues to challenge and redefine contemporary art.

Ellsworth Kelly (Newburgh, New York, 1923 - Spencertown, New York, 2015) was an American painter, sculptor, and printmaker celebrated for his minimalist approach to form and color. He initially studied technical drawing at the Pratt Institute and later served in the army as a camouflage artist. After World War II, he pursued studies at the School of the Museum of Fine Arts in Boston and then at the École des Beaux-Arts

in Paris through the G.I. Bill. While in Paris, he was deeply inspired by Byzantine and Romanesque art and met artists like Jean Arp and Alexander Calder, who influenced his shift towards abstraction. Returning to New York in 1954, Kelly developed a style distinct from abstract expressionism, focusing on hard-edged shapes and vibrant colors. He was one of the pioneers of shaped canvases and intended his works to evoke a meditative experience, encouraging viewers to engage with the physical presence of his forms.

Henri Matisse (Le Cateau-Cambrésis, France, 1869 – Nice, France, 1954) was a central figure in modern art, renowned for his expressive use of color and innovative techniques. Originally trained as a lawyer, he turned to art in his twenties, studying in the academic tradition before discovering Pointillism, which led him to a more experimental approach. Matisse co-founded the Fauve movement, which emphasized bold, unrestrained color. After relocating to Nice in 1917, he developed a distinctive style that combined figurative subjects with non-realistic perspectives, producing works that included vibrant nudes and exotic odalisques. In 1930, he created the monumental mural The Dance for Albert C. Barnes, influencing American artists, especially the emerging Abstract Expressionists. Toward the end of his life, when his health declined, Matisse innovated further with large-scale paper cutouts, producing some of his most iconic works and securing his legacy as a master of color and form.

Andy Warhol (Pittsburgh, Pennsylvania, 1928 – Manhattan, New York, 1987) was a leading figure of the Pop Art movement and became a cultural icon himself. Born to Slovakian immigrant parents, Warhol graduated from the Carnegie Institute of Technology in 1949 and moved to New York, initially working as a commercial illustrator. He began painting in the late 1950s and gained fame with his works featuring Campbell's soup cans and Coca-Cola bottles, rendered in a flat, impersonal style. In 1963, he intensified this approach by employing silkscreen printing, effectively removing the trace of the artist's hand. Warhol depicted consumer products and celebrity figures like Marilyn Monroe and Jackie Kennedy in repetitive, serial formats. His studio, The Factory, became a hub of bohemian life in New York, attracting creatives across various fields. Warhol expanded into film and photography in the late 1960s, producing avant-garde films marked by their lack of narrative and erotic themes. After surviving a shooting by Valerie Solanas in 1968, Warhol increasingly focused on commissioned portraits. In the 1980s, he collaborated with artists such as Jean-Michel Basquiat and Keith Haring. Following his death in 1987 from complications after a surgery, his estate funded the establishment of the Andy Warhol Foundation to support the advancement of the visual arts.

Tom Wesselmann (Cincinnati, Ohio, 1931 – New York, New York, 2004) was a prominent artist associated with the Pop Art movement, known for his bold representations of American consumerism and the female form. Wesselmann studied at the University of Cincinnati and served in the army before enrolling at Cooper Union in New York, where he pursued painting and printmaking. In the early 1960s, he began creating small collages using magazine images, leading to his erotic *Great* American Nudes series, which became his signature work. In the 1970s, he explored shaped canvases with his Standing Still Life series, featuring everyday objects. Later, he created aluminum, enamel, and steel cut-out compositions that depicted consumer items and landscapes. Near the end of his life, Wesselmann returned to his focus on female nudes with the Sunset Nude series, abstracting and stylizing the human form in homage to artists like Matisse and Man Ray. His works remain celebrated for their vivid colors, clean lines, and reflections on American culture.











ZEIT CONTEMPORARY ART

590 MADISON AVE, 21ST FLOOR, NEW YORK, NY 10022 | +1 (212) 401-0063 WWW.ZEITCONTEMPORARYART.COM