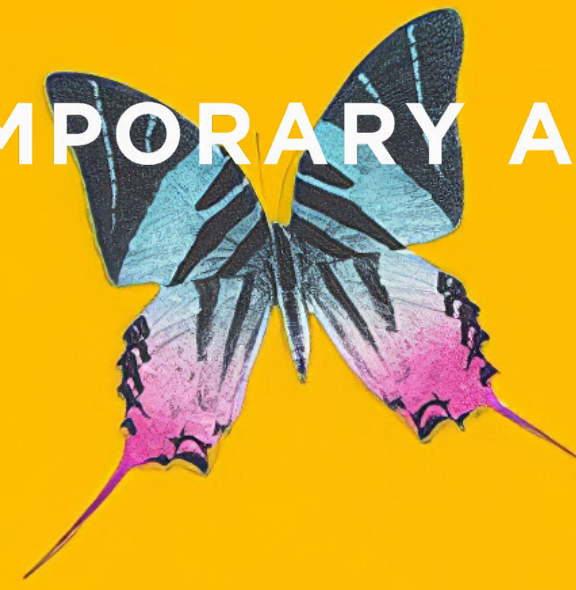


ZEIT CONTEMPORARY ART



# 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**

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)



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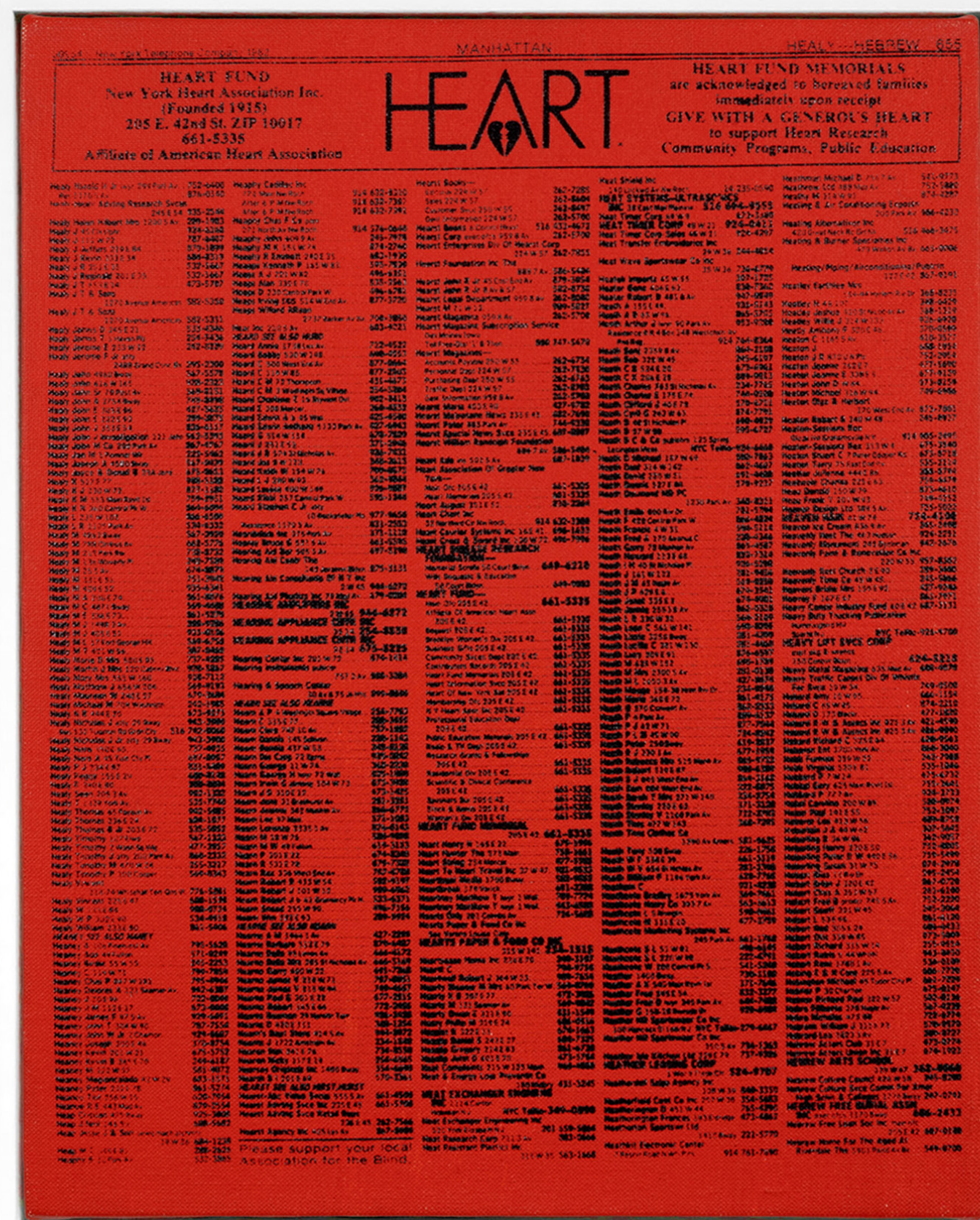
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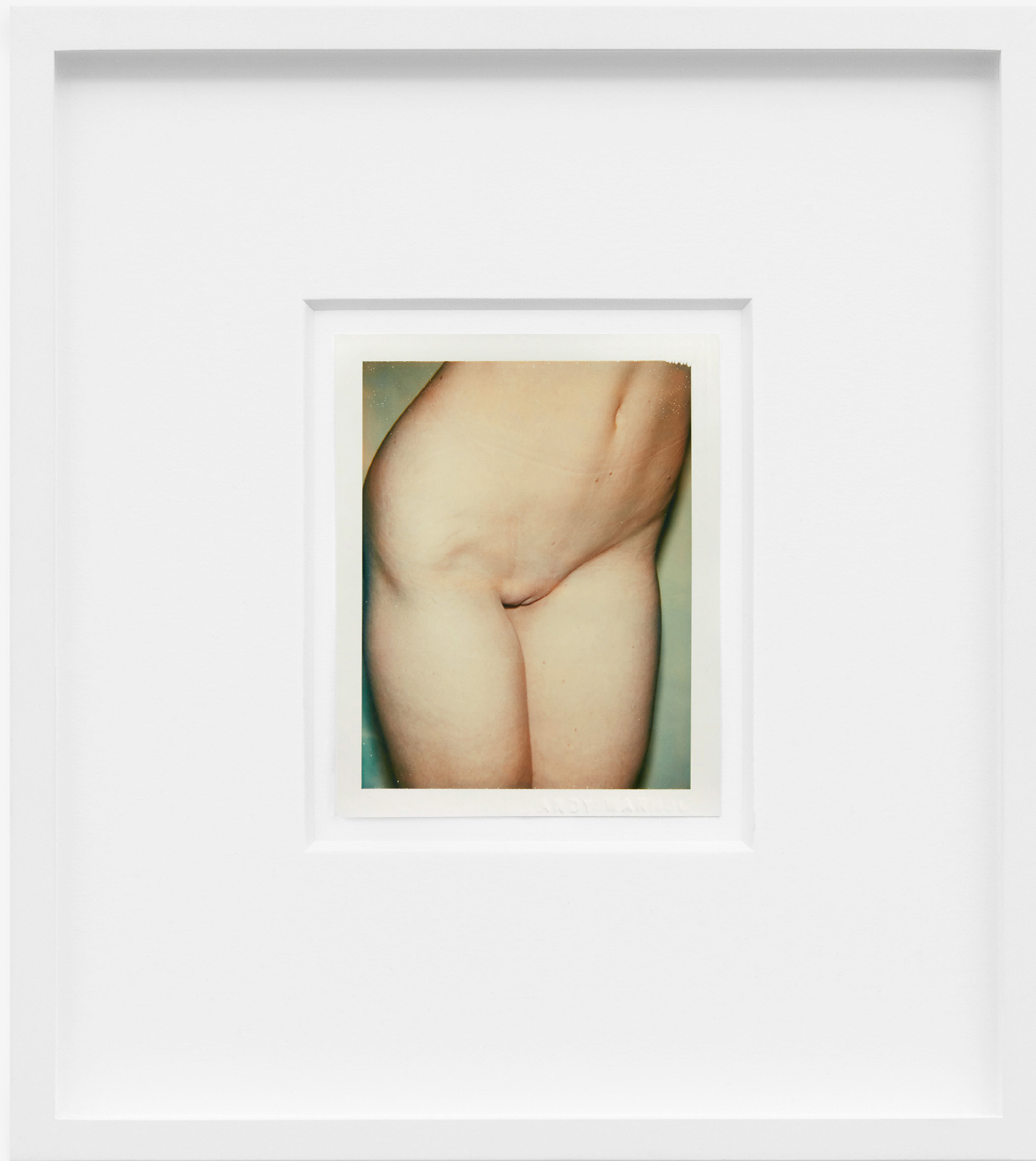
## Andy Warhol

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)







**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.





**Eduardo Chillida**

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









**Eduardo Chillida**

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

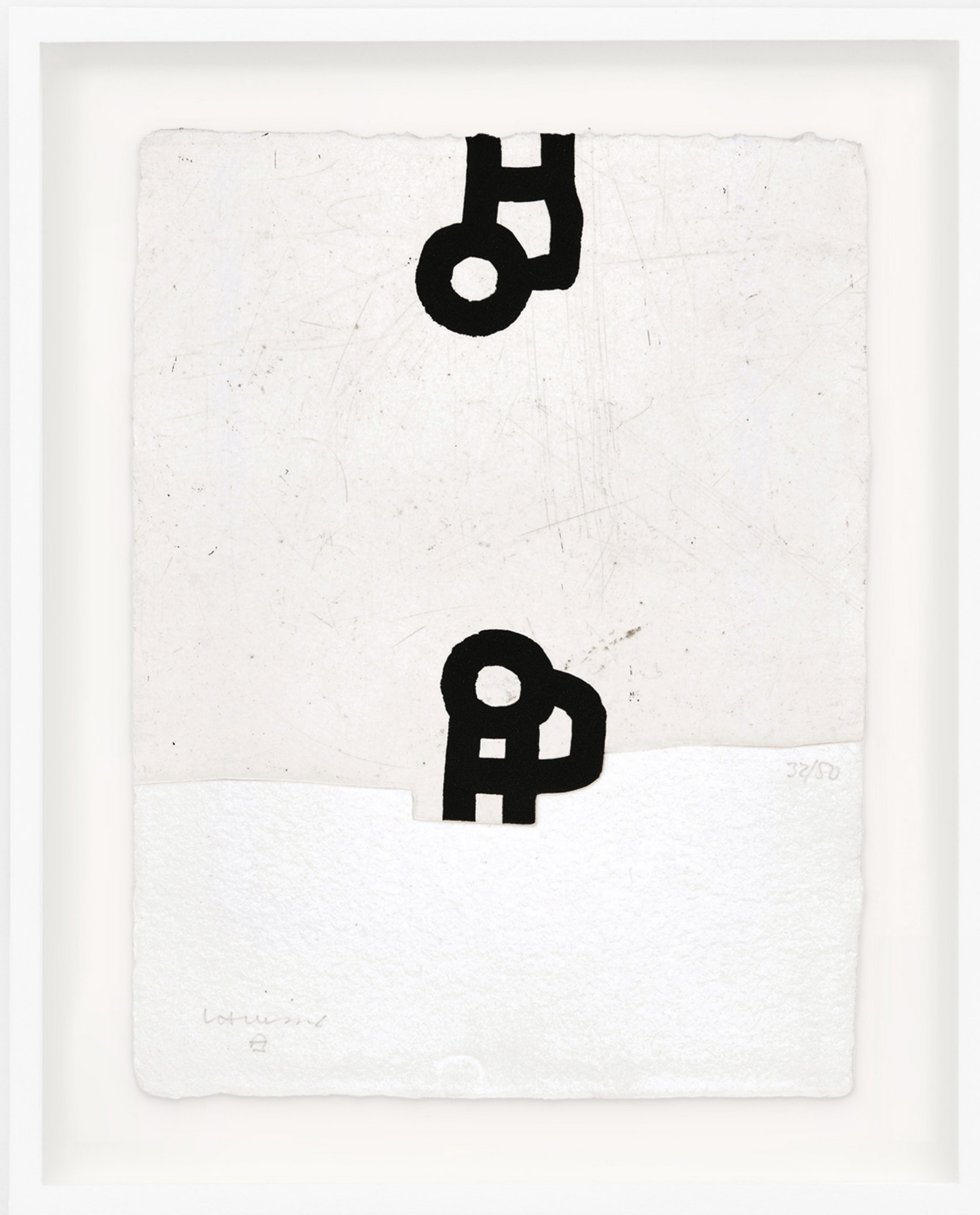












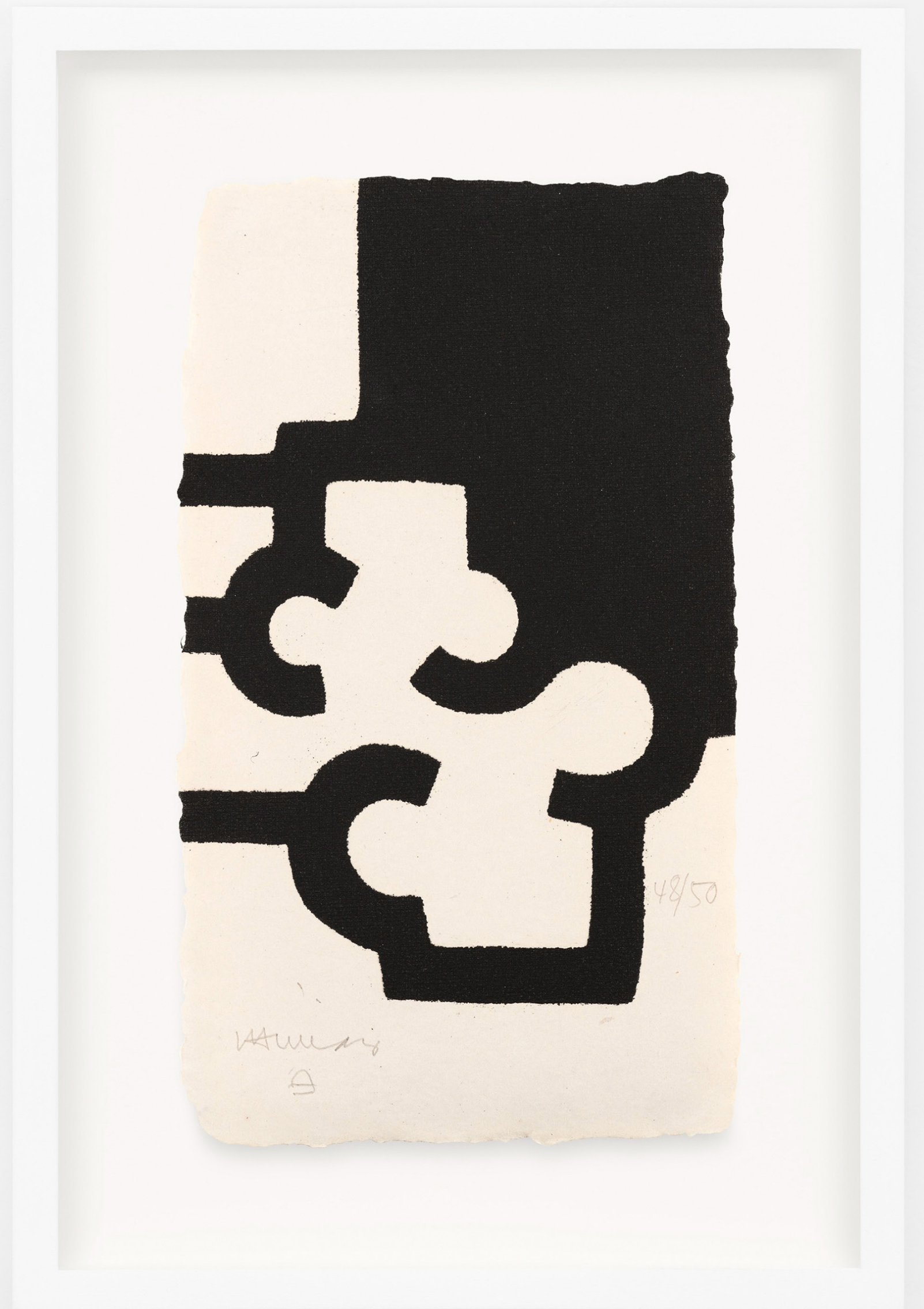
**Eduardo Chillida**

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





**Eduardo Chillida**

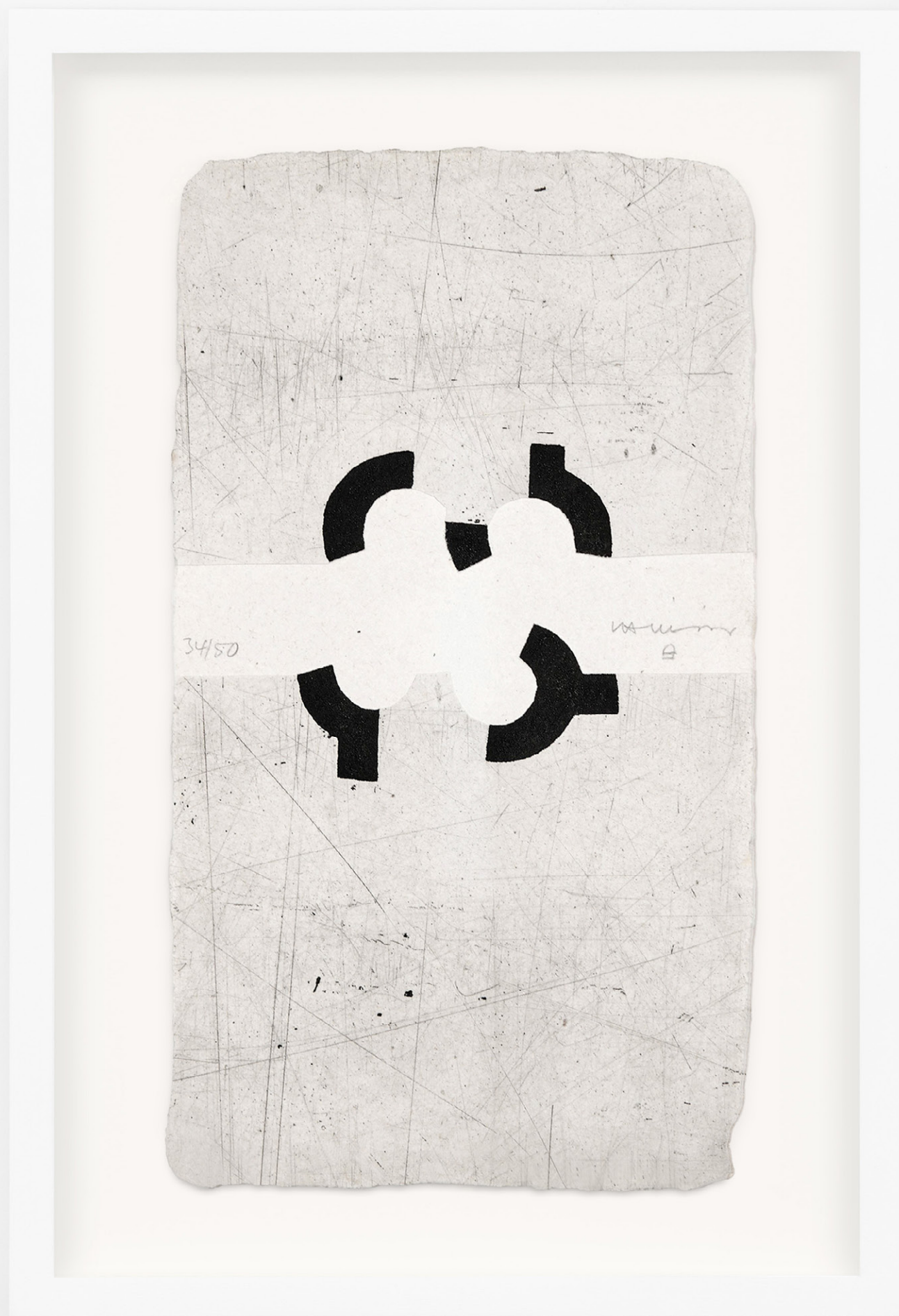
Omar Khayyam Txiki, 1982

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





**Eduardo Chillida**

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



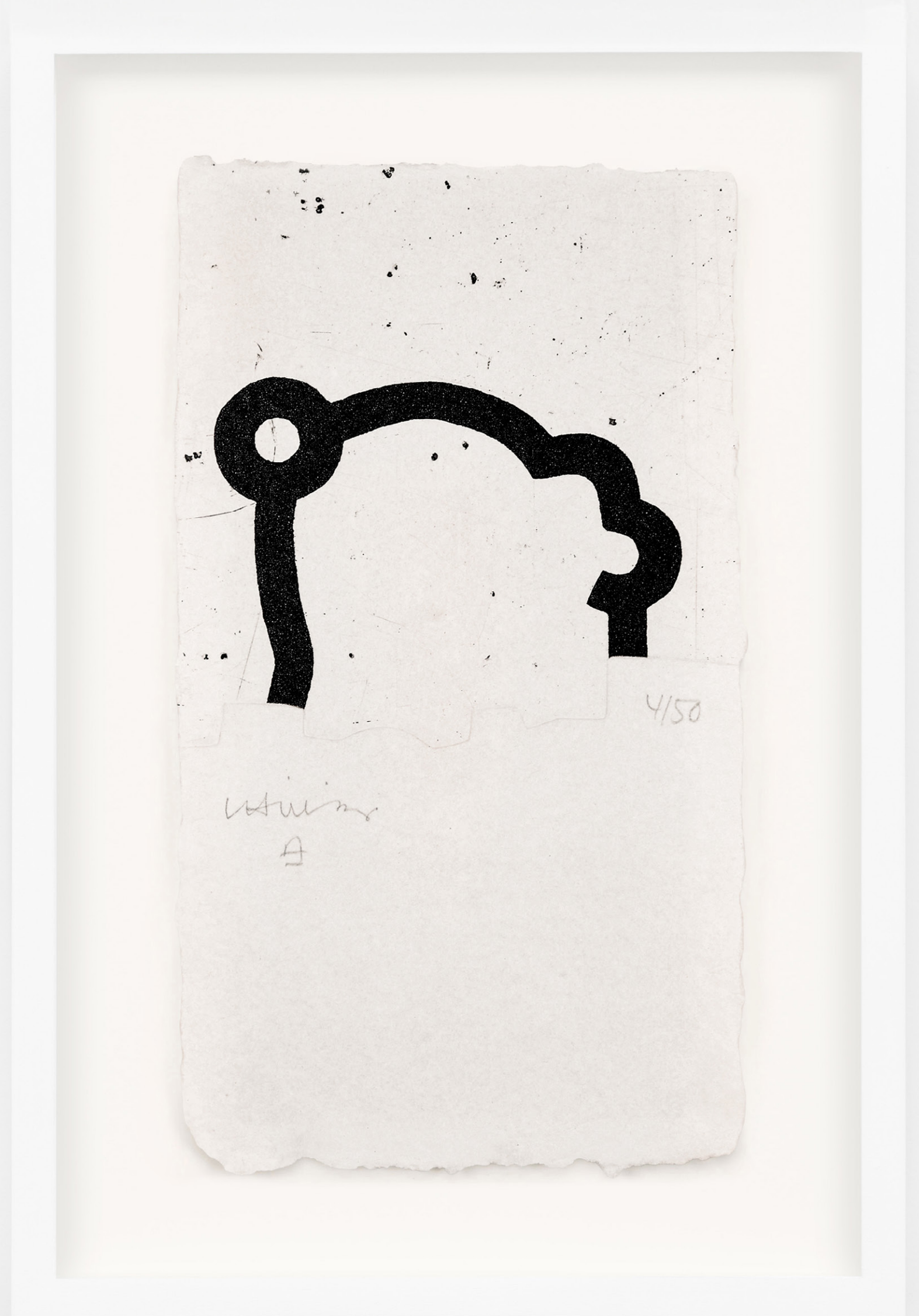
**Eduardo Chillida**

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





**Eduardo Chillida**

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



# HENRI MATISSE / ELLSWORTH KELLY













**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.







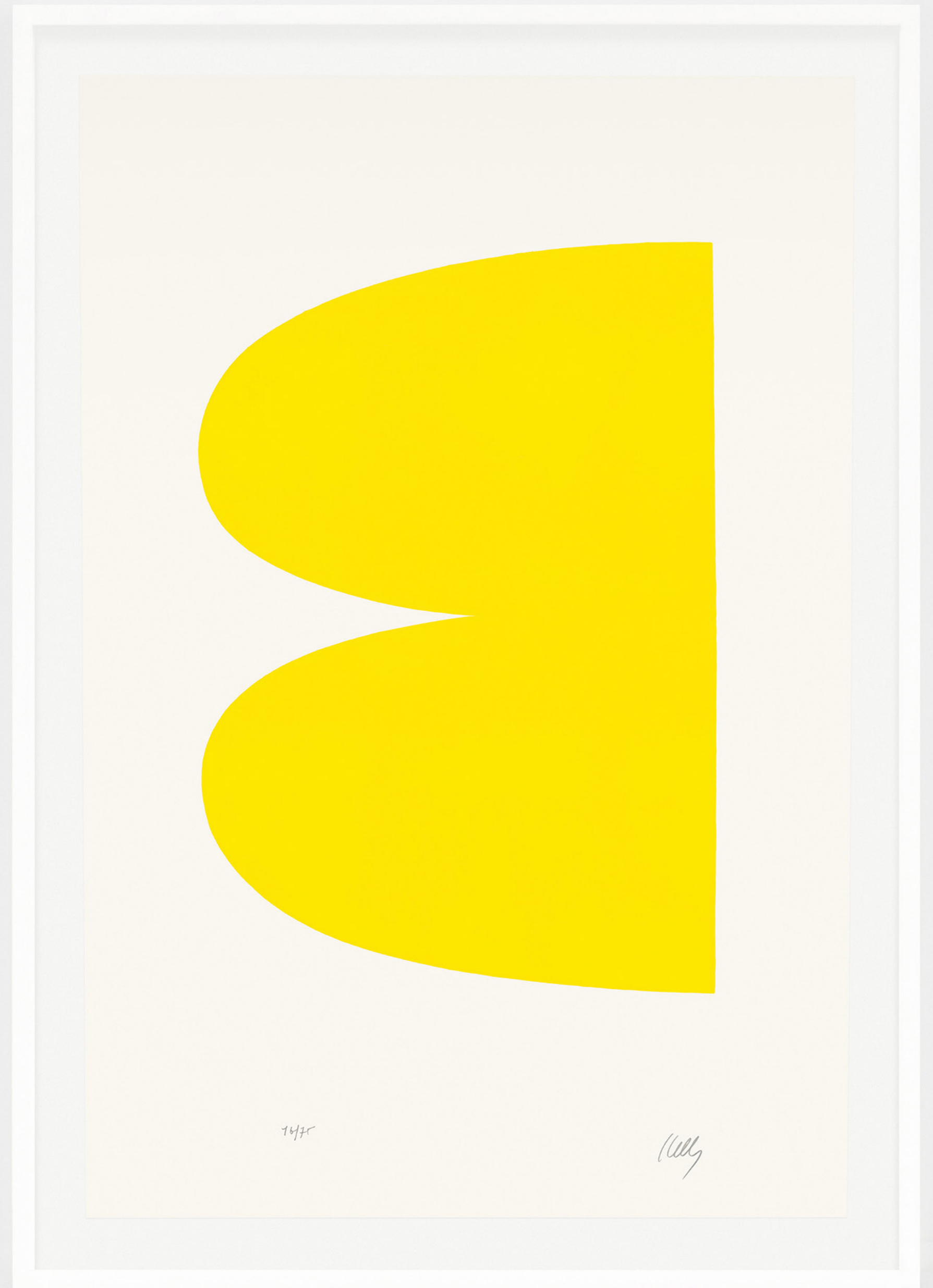
**Ellsworth Kelly**

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









**Ellsworth 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













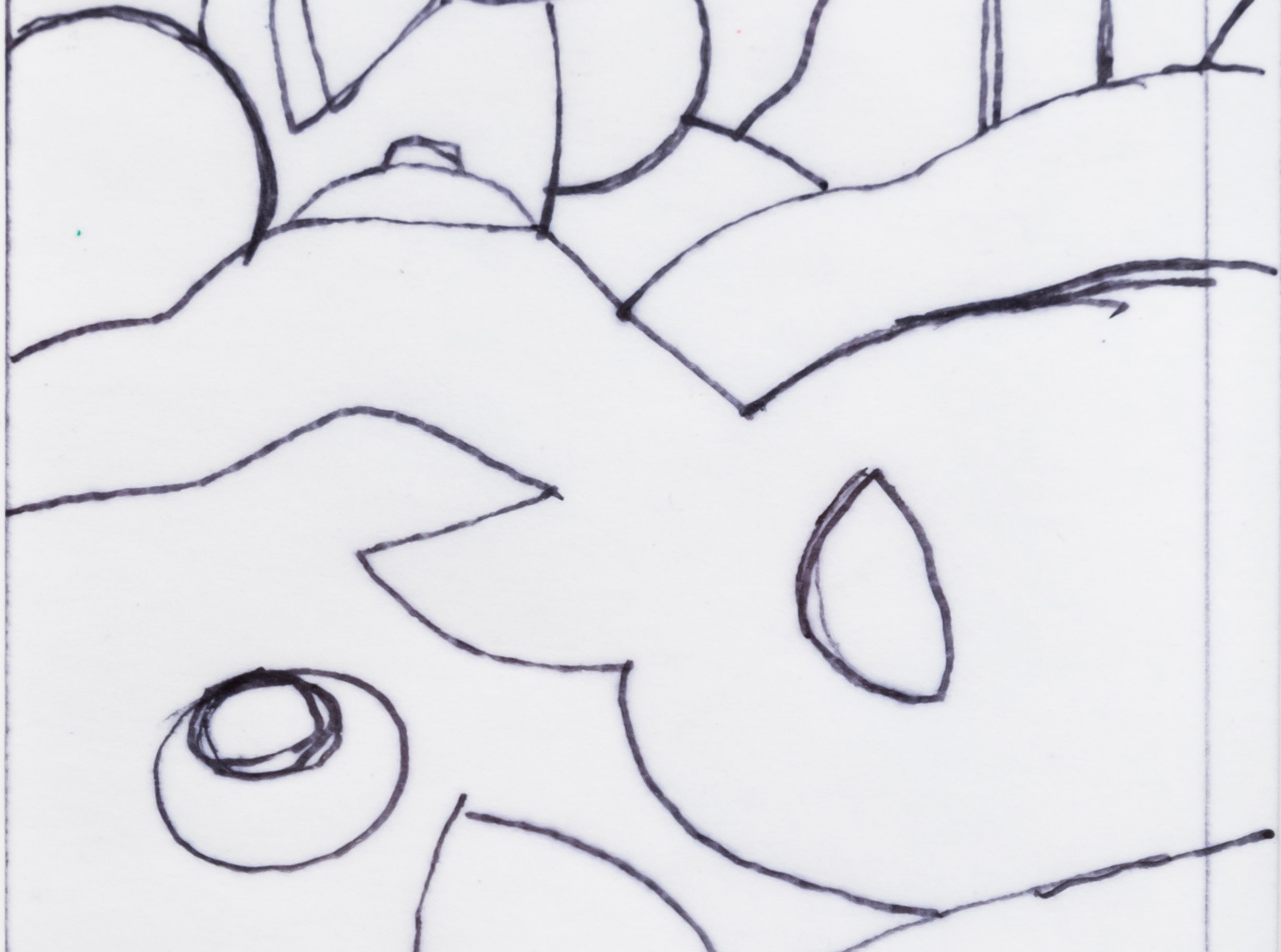
**Andy Warhol**

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**

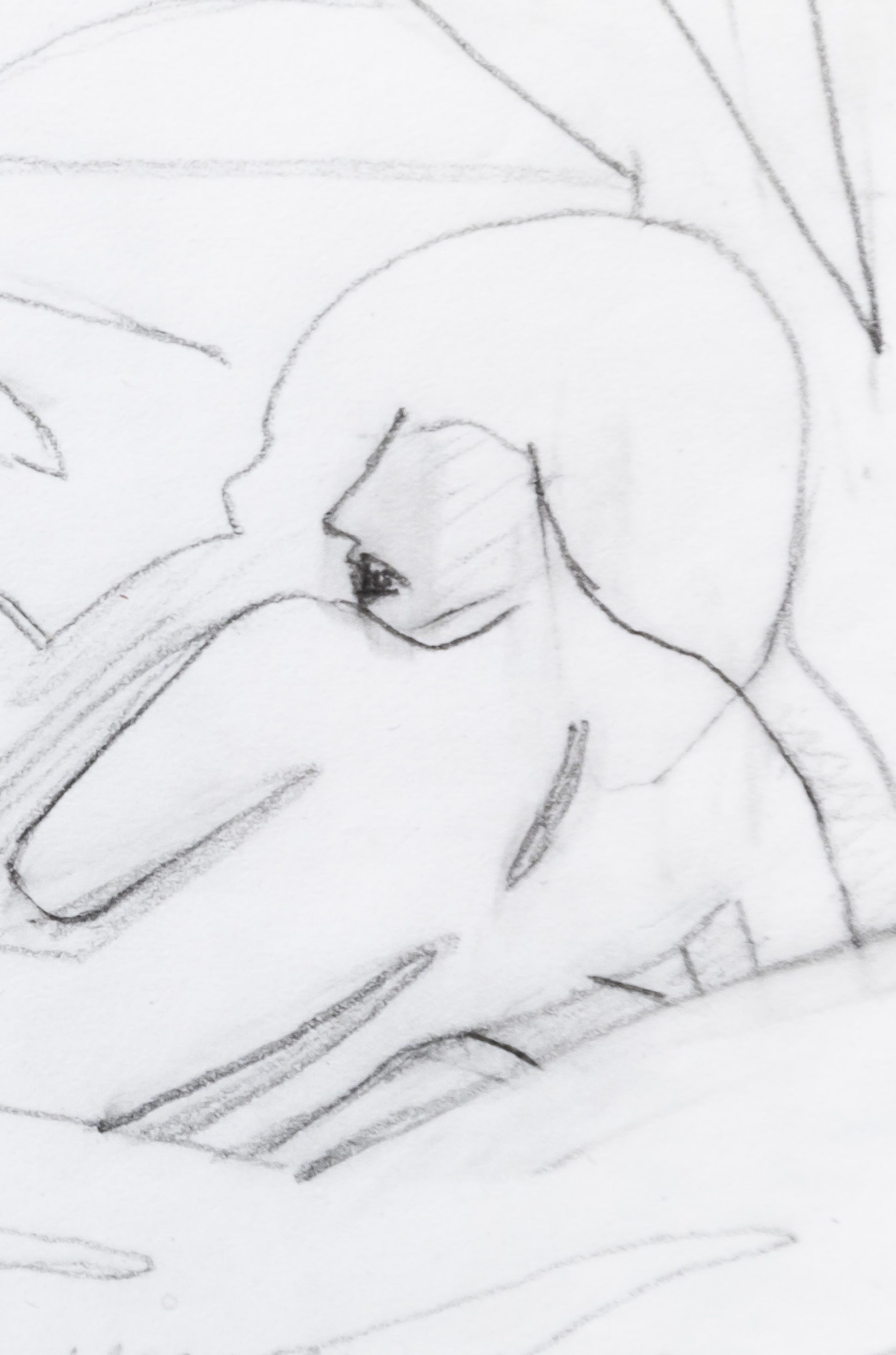
Drawing for Sunset Nude (Big Scene), 2002

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.

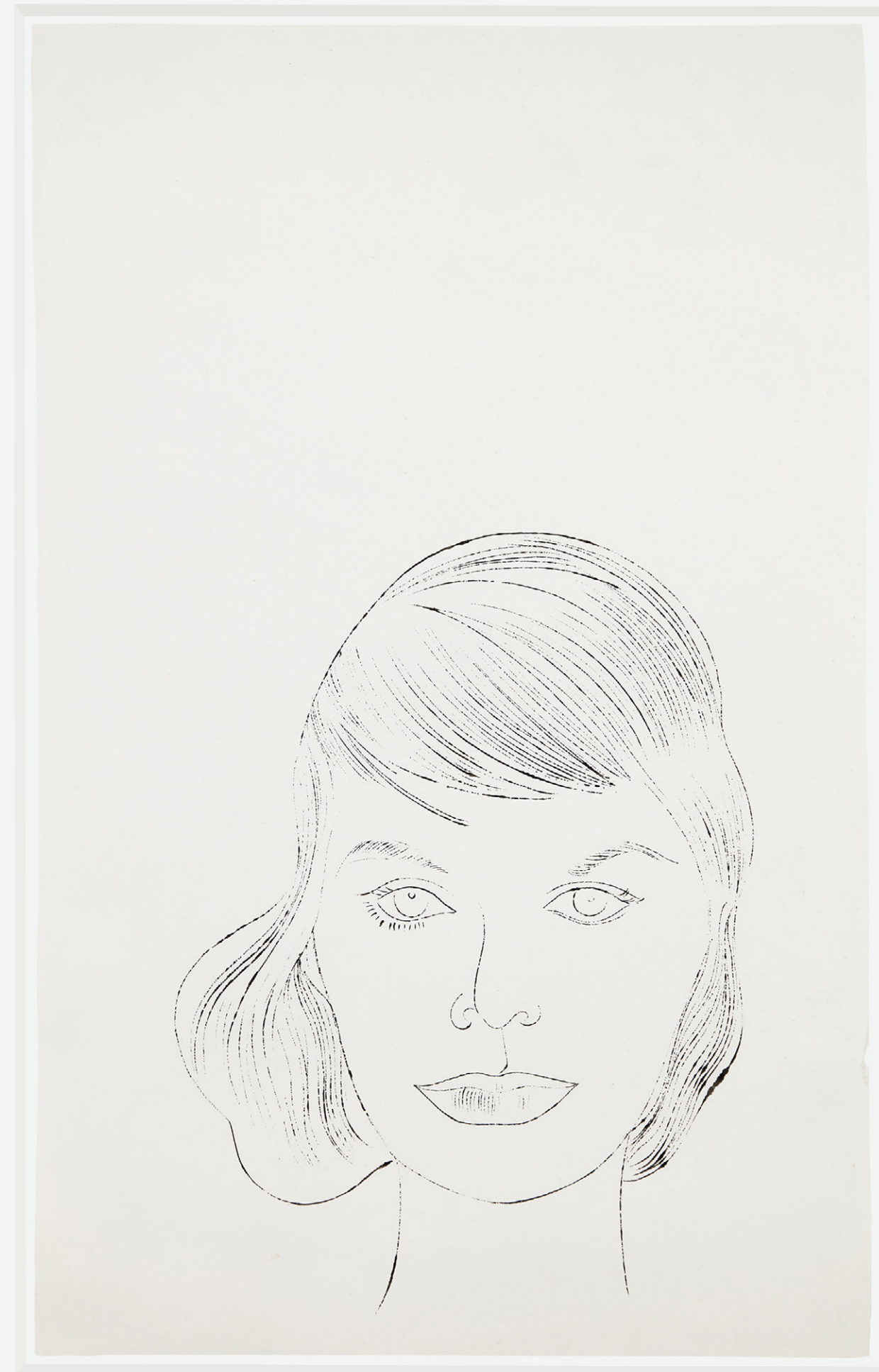
In *Male Nude Sitting*, the subject is rendered with an economy of line that speaks volumes about Warhol's ability to convey complex human emotions—such as love, sex, and desire—through seemingly simple artistic choices. The clarity of the line mirrors the artist's attempt to crystallize his thoughts 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)















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