

An abstract painting featuring bold, expressive brushstrokes in a rich palette of reds, oranges, yellows, and blues. The composition is dynamic, with thick layers of paint and visible texture. The colors are layered and blended, creating a sense of depth and movement. The overall effect is one of intense energy and emotional resonance.

ZEIT CONTEMPORARY ART

# Salon du dessin

Palais Brongniart, Paris, France, March 19 - 25, 2024











**Julio González**

Deux femmes, 1936

Pencil and Ink on paper

6 1/8 x 9 3/4 in (15.5 x 24.7 cm))

This artwork is signed and dated on the lower right side



**Julio González**

Deux nus assis sur des socles, 1935  
Pencil, Pen, brush, and black ink on paper  
8 1/8 x 6 1/8 in (20.5 x 15.5 cm)



**Pablo Picasso**

L'aubade: Études de nus allongés (Dora Maar), 1941

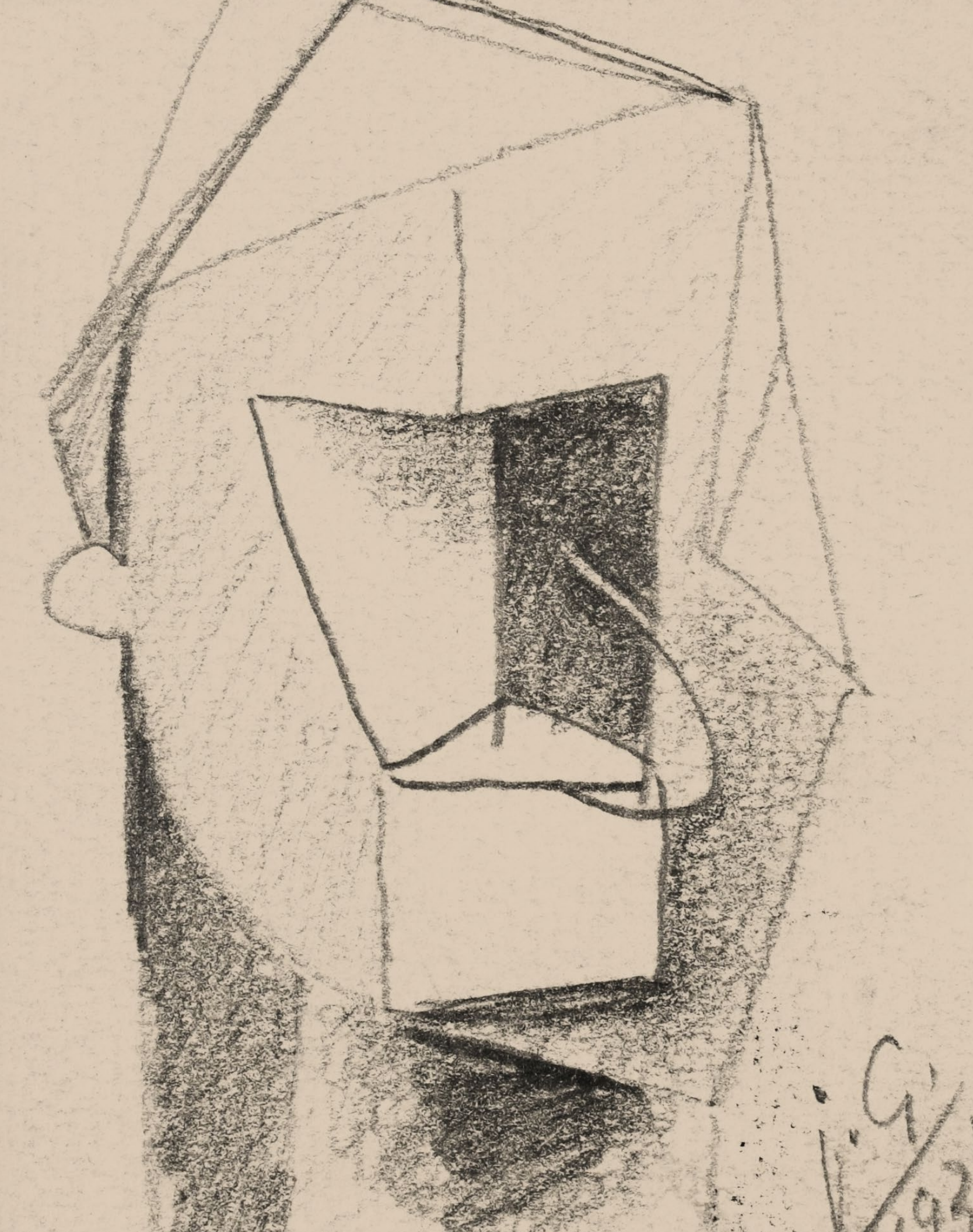
Pencil on paper

8 1/4 x 10 5/8 in (21.1 x 27 cm)

This artwork is dated 26 août 41 (upper left)

Zervos, vol.11. No. 250





A pioneering figure in 20th-century sculpture, Julio González also made significant contributions to the history of modern drawing. Born in Spain in 1876, González was initially trained as a metalworker before transitioning to sculpture. His background in metalwork greatly influenced his artistic language, as seen in his drawings, which often exhibit a dynamic sense of movement and fluidity reminiscent of the molten metal he worked with. González's drawings are characterized by their bold lines, expressive forms, and a sense of spontaneity that captures the essence of his subjects.

One notable aspect of González's drawings is his ability to convey emotion and energy through simple yet powerful lines. Whether sketching figures, landscapes, or still life compositions, he had a remarkable talent for capturing the essence of his subjects with minimal detail. His drawings often possess a raw, unrefined quality that adds to their visceral impact, allowing viewers to connect with the artist's vision on a deeply emotional level. González's exploration of form and space in his drawings is also remarkable. He had a keen understanding of how to manipulate line and shape to create compositions that are both visually captivating and intellectually stimulating.

The group of four exceptional drawings presented here depict two different artistic languages simultaneously cultivated by González during the 1930s, which is perhaps his most prolific decade as a modern artist. On the one hand, works such as *Deux nus assis sur des socles* from 1935 and *Deux femmes* from 1936 illustrate his fascination with classicism and classical inspired subjects. On the other hand, the two versions of his self-portrait drawn in 1936 and 1941 document his experiments with the syntax of Cubism. In both resolute languages, one can appreciate the sense of three-dimensionality, with forms appearing to emerge from the page or recede into the background, showcasing his mastery of perspective and depth.

Throughout his career, González's drawings served as an essential tool for exploring ideas and concepts that would constitute outstanding works on paper in their own right or manifest in his sculptural work. His drawings often served as studies or preparatory sketches for larger projects, providing insights into his creative process and the evolution of his artistic vision. Today, Julio González's drawings continue to inspire artists and art lovers alike with their boldness, emotion, and innovative approach to line and form.

**Julio González**

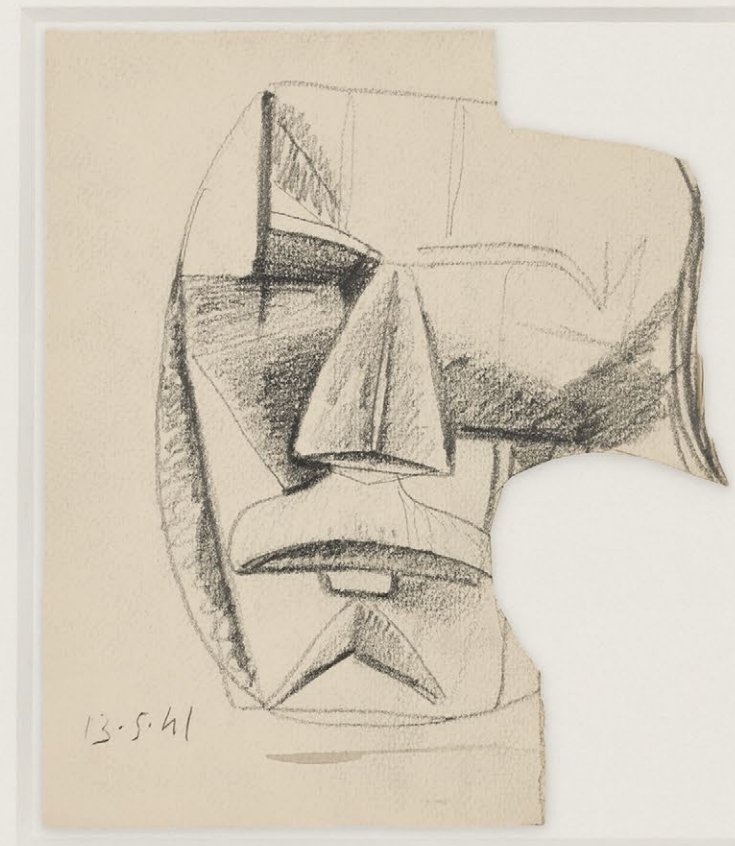
Selfportrait, 1937

Black pencil on paper

4 3/8 x 3 1/8 in (11 x 8 cm)

This artwork is signed and dated April 29th, 1937 on the lower right





**Julio González**

Selfportrait, 1941

Black pencil on paper

6 1/4 x 5 1/2 in (16 x 14 cm)

This artwork is dated in pencil on the lower margin May 13th, 1941



*Handwritten signature or text in the bottom right corner.*



**Stanley Whitney**

Untitled, 2018

Monotype in crayon in colors on Lanaquarelle paper

8 1/2 x 11 in (21.6 x 27.9 cm)

This artwork is signed and dated in pencil on the lower right corner.



**Andy Warhol**

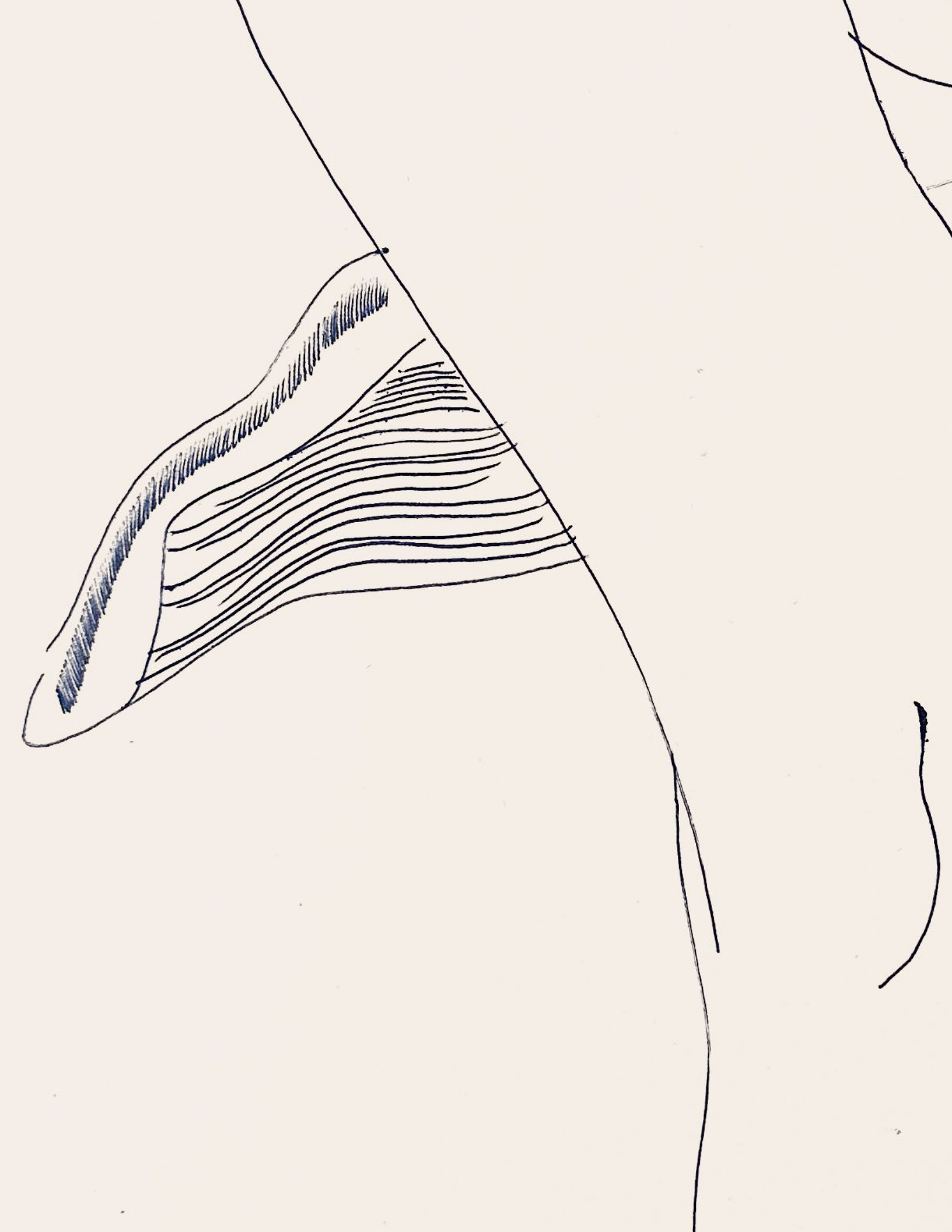
Woman with a Cat Holding a Hat, 1956

Black ballpoint pen on Manila paper

16 3/4 x 14 in (42.5 x 35.6 cm)

This artwork is stamped by The Andy Warhol Foundation for the Visual Arts and The Estate of Andy Warhol, inscribed with the initials VF (Vincent Fremont) and numbered '237.006' in pencil on the verso.





In the 1950s, Andy Warhol's drawings marked the early stages of his artistic career, offering a glimpse into the innovative mind of one of the most influential figures in 20th-century art. During this period, Warhol experimented with various techniques and styles, laying the groundwork for his later iconic works. His drawings from the 1950s often showcased his fascination with consumer culture, the imagery of everyday life and scenes and accounts of his life, almost like a private visual diary, such as in the two pen drawings on Manila paper presented here. Drawings such as *Woman with a Cat Holding a Hat* and *Male Nude Sitting* provide critical insight into the artist's emotions and sentimentalities. They shed light onto Warhol's private convictions, and paint an intimate portrait of the man behind the art.

While members of the Independent Group in London were refining their founding Pop Art theories, Warhol was still working as a fashion illustrator for magazines such as *Glamour*, *Harper's Bazaar*, and *Vogue*. Alongside his commissions, Warhol produced these more subjective works through the same line-drawn style, each of which offers clear indications of the progress towards his later, more ubiquitous designs. For instance, *Woman with a Cat Holding a Hat*, completed in 1956, provides insight into the origins of his renowned *Flowers* paintings. The Hibiscus flowers that are central to that series are reflected here in the pattern of the woman's dress, displayed in the same repeating layout that was used for the later work's exhibition. Though the flowers used for the paintings were appropriated from a photograph, the actual flower itself holds great personal significance for Warhol as indicated through its recurring use. The woman wearing the dress could easily

be Warhol's mother, Julia Warhola, who frequently made drawings of cats throughout her life.

In the public eye, Warhol was notorious for shrouding himself in mystery. Within the surrounding heteronormative culture, Warhol often grappled with how his homosexuality would be perceived by the world. The other three drawings included in this presentation offer a confessional display of his inner affections, as implied through the strategically placed heart in *Male Nude Sitting* (1956). The display of such mature subject in the style of a children's illustrated book suggests its honesty and innocence, and further alludes to his Pop Art sensibility for recreating common commercial aesthetics as a means for introspection. This drawing elucidates Warhol's grappling with his own romantic feelings, and even more so his understanding of the common ground for all types of love.

Warhol's abilities as both a draftsman and designer are featured in these compositions, revealed in the precision of his linework and the charm of his hand-drawn style. There is a sense of immediacy behind every mark, and a reflexive accuracy in the gesture of each line. *Male Nude Sitting* is a clear representation of his grasping of the human form, and *Woman with a Cat Holding a Hat* demonstrates his aptitude for incorporating negative space and the precision of line, a trait of his work that carries over into his photographic silkscreens and paintings of the sixties and onward. These drawings have proven to be critical entries in Warhol's prolific career because of their heartfelt sincerity, and their subtle evocations of his work yet to come.





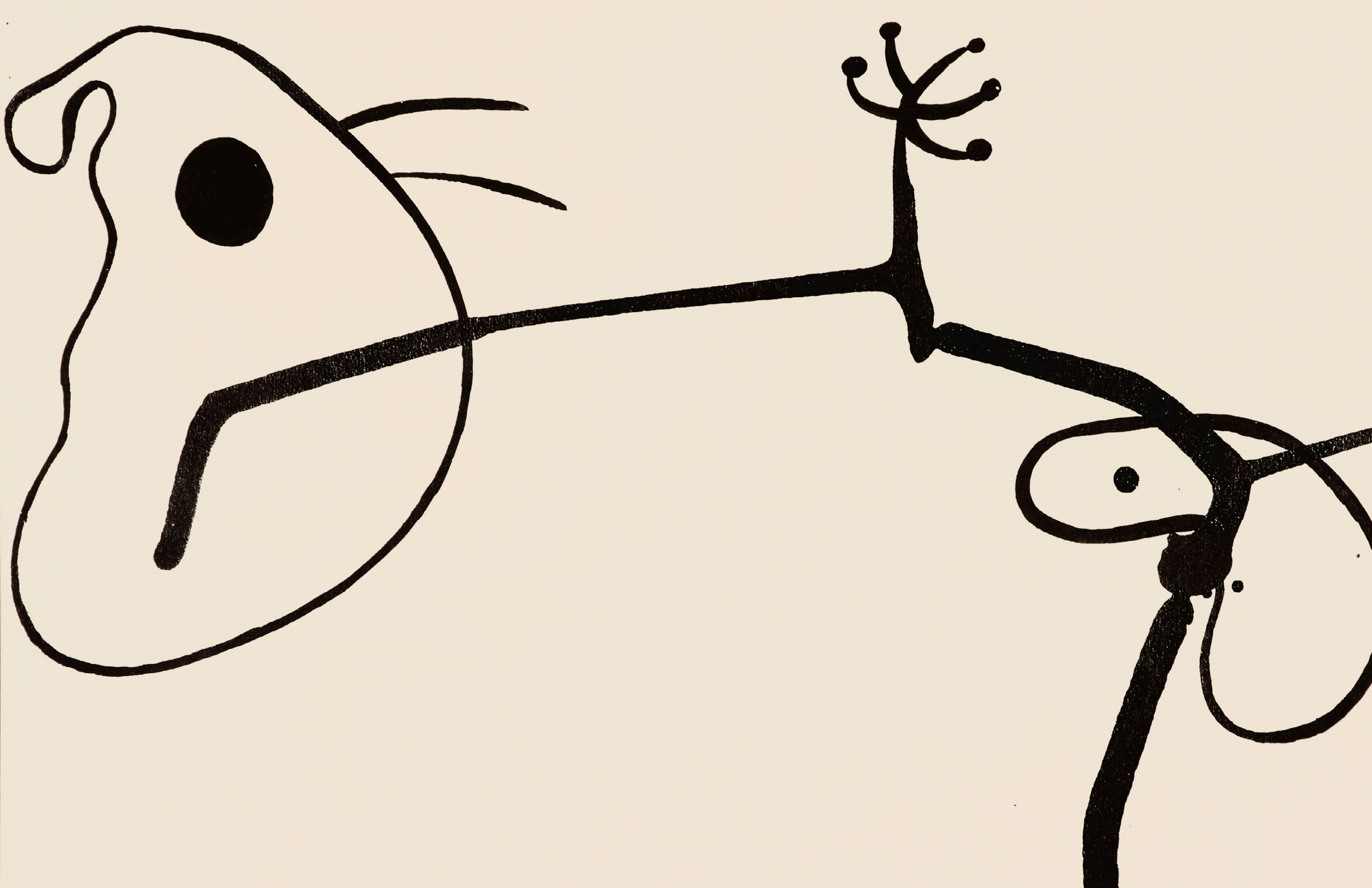
**Andy Warhol**

Male Nude Sitting, 1956

Black ballpoint pen on Manila paper

16 3/4 x 13 7/8 in (42.5 x 35.2 cm)

This artwork is stamped by The Andy Warhol Foundation for the Visual Arts and The Estate of Andy Warhol, inscribed with the initials V.F. (Vincent Fremont) and numbered '205.025' in pencil on the verso.





**Joan Miró**

Personnage, 1936

Ink on paper

12 3/4 x 16 1/8 in (32.5 x 41 cm)

This drawing is signed, titled, and dated "Fevrier 1936" on the verso.



**Jean Dubuffet**

Paysage avec deux personnages, 19860

Ink and collage on paper

20 1/8 x 13 3/4 in (51 x 35 cm)

This artwork is signed and dated «J.D.80» on the lower right margin.







**Nelo Vinuesa**

Orpheus 6, 2023

Oil on paper

39 3/8 x 27 1/2 in (100 x 70 cm)

This artwork is signed and dated by the artist on the verso







**Nelo Vinuesa**

Orpheus 7, 2023

Oil on paper

39 3/8 x 27 1/2 in (100 x 70 cm)

This artwork is signed and dated by the artist on the verso



**Nelo Vinuesa**

Orpheus 11, 2023

Oil on paper

39 3/8 x 27 1/2 in (100 x 70 cm)

This artwork is signed and dated by the artist on the verso



Prominent American artist Kiki Smith is renowned for her captivating drawings that explore themes of identity, femininity, and the human condition. Smith's drawings often feature delicate lines and intricate details, demonstrating her mastery of various techniques. Her works frequently depict figures—both human and animal—imbued with a sense of vulnerability and introspection. Using drawing an autonomous and central medium in her oeuvre, Smith invites viewers to contemplate the complexities of existence and the interconnectedness of all living beings.

One striking aspect of Kiki Smith's drawings is her adept use of symbolism and allegory. As one can see in *River* from 2019—a combination of drawing and a monotype obtained from the print of her own hand—she infuses her compositions with rich layers of meaning, inviting viewers to delve into the depths of her imagery. Whether it's exploring the fragility of life through depictions of birds or delving into the mysteries of the subconscious through surreal landscapes, Smith's drawings serve as windows into the psyche. Her work often blurs the boundaries between the real and the imagined, encouraging viewers to question their perceptions and contemplate the enigmatic aspects of existence. Through her expressive mark-making and nuanced compositions, Smith captures the essence of human experience in all its complexity. Whether conveying moments of joy, sorrow, or existential contemplation, her drawings serve as poignant reflections of the human condition, inviting viewers to reflect on their own place in the world.

The full proceeds from the sale of this artwork courtesy of the artist will benefit The Immigrant Artist Biennial in New York.

The Immigrant Artist Biennial (TIAB) presents work by immigrant artists. The first biennial 'Here, Together!' took place in NYC in 2020, across several venues, including Brooklyn Museum, EFA Project Space, Greenwood Cemetery and virtually, presenting over 65 artists. The second edition of TIAB took place between September 8th, 2023, and January 14th, 2024 and was co-curated by Bianca Abdi-Boragi, Katherine Adams, and Anna Mikaela Ekstrand, presenting 48 artists from over 35 countries across seven venues. TIAB is fiscally sponsored by New York Foundation for the Arts. Established in 2019 by Ukrainian born, NYC based artist, curator, educator and organizer, Katya Grokhovsky, the Immigrant Artist Biennial (TIAB) is nomadic, shaping its identity as it roams, conceptually establishing its own territory. TIAB presents immigrant artists in numerous ways and through various formats, seeking to facilitate a platform of support for projects by often overlooked and silenced voices. The project draws a diverse audience nationally and internationally, with a strong community in New York. The biennial is funded through its host partners, grants, sponsorships, donations, fundraisers, crowdfunding, and its Patron Circle.

<https://theimmigrantartistbiennial.com>



**Kiki Smith**

River, 2009

Ink, watercolor, and pencil on Losin Prague paper  
11 1/2 x 8 in (29.2 x 20.3 cm)

This artwork is signed and dated in pencil



While Sol LeWitt is primarily celebrated for his conceptual and often monumental installations, his gouaches serve as a window into his more intimate and personal artistic endeavors. These works challenge conventional notions of what constitutes an artwork and encourage viewers to engage with the underlying concepts and systems, emphasizing the role of the viewer's interpretation in the art-making process. Initiated in the 1970s, LeWitt's gouaches and drawings are a departure from LeWitt's earlier works characterized by strict geometrical regularity. They represent a harmonious blend of precision and creativity, and they continue to intrigue and inspire art enthusiasts, further solidifying his place in the annals of contemporary art history. This presentation includes gouaches from LeWitt's series *Wavy Lines*, *Irregular Grid*, and *Irregular Form*, which also expanded into printmaking projects and Wall Drawings through the 1990s and the early 2000s. The transitions from drawing to printmaking or to works of architectural scale executed on walls allowed LeWitt a taxonomic interpretation of free gesture and a serial development of organic abstract forms in variants and permutations.

In a work such as *Wavy Lines* from the late 1990s, the artist evokes a sense of rhythm and movement that mesmerizes viewers inviting them to the contemplation on the fluidity of line and the limitless potential of geometric abstraction. There exists a tension between order and spontaneity, as he adheres to predetermined rules while allowing for improvisation within those constraints. Each undulating curve seems to pulse with energy, suggesting a continuous dialogue between harmony and discord. Through this interplay, the artist invites viewers

to question the nature of linearity and perception, encouraging them to embrace the beauty of imperfection and unpredictability within his meticulously structured compositions.

LeWitt's *Irregular Grid* from 1999 stands as a testament to his remarkable ability to infuse simplicity with profound complexity. In this gouache, the artist allows himself greater freedom, introducing subtle variations that give the work an organic and hand-drawn quality, even though this gouache is meticulously executed according to predetermined guidelines. The variations present in this composition within a system is the hallmark of LeWitt's ingenuity, demonstrating how a seemingly irregular grid can possess its own unique sense of order and logic. The present work is noteworthy because of its ability to bridge the gap between conceptual and visual art. The lively yellow gestural grid exemplifies the idea that art is as much about thought and process as it is about the finished product.

LeWitt's gouaches not only showcase his aesthetic evolution but also emphasizes the importance of process and procedural art in his practice. They involve a rigorous method of execution and offer a unique viewing experience, where viewers can discern the subtle shifts and deviations that breathe life into these compositions, inviting a closer examination of the intricate relationship between order and randomness in art.

**Sol LeWitt**

Squiggly Brushstrokes, 1997

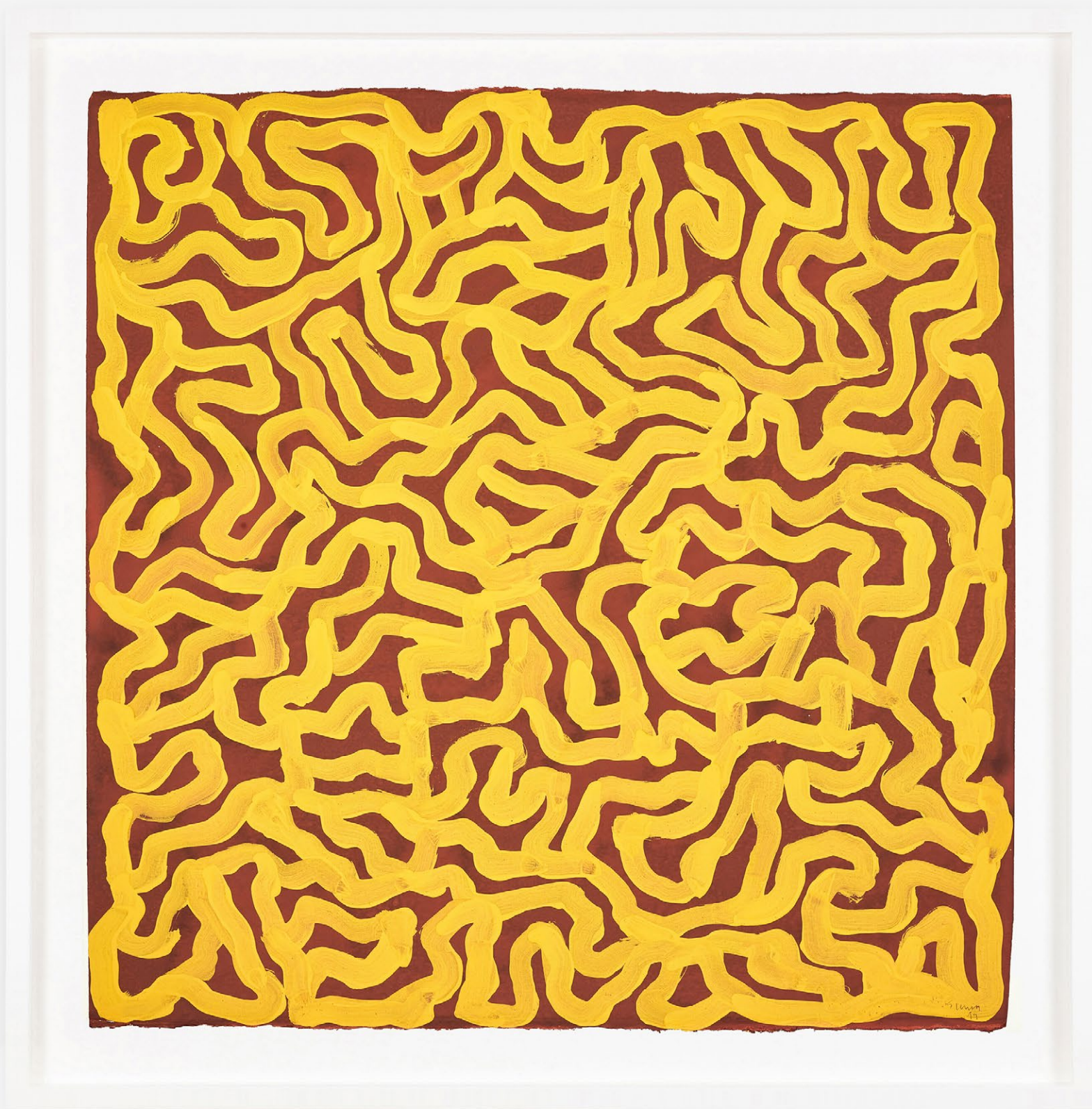
Gouache on paper

15 x 11 1/4 in (38.1 x 28.6 cm)

This artwork is signed and dated in pencil on the lower right.







**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



**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





The drawings of Tom Wesselmann offer a captivating glimpse into his distinctive blend of pop art and figurative abstraction. Often overshadowed by his iconic collages and paintings, Wesselmann's drawings showcase a mastery of line and composition that is both bold and sensual. Through his exploration of the female form and everyday objects, Wesselmann imbues his drawings with a sense of intimacy and eroticism that challenges conventional notions of beauty and desire. His use of vibrant hues and exaggerated contours transforms mundane subjects into provocative symbols of consumer culture.

Wesselmann's drawings are characterized by their meticulous attention to detail and a sense of vitality and emotional resonance. His skillful manipulation of scale and perspective creates a dynamic interplay between foreground and background, inviting viewers to explore the layers of meaning embedded within his work. By isolating and magnifying elements of everyday life, Wesselmann encourages viewers to reconsider their relationship to the objects and images that surround them, prompting a reevaluation of societal values and ideals.

As the artist once declared: "I have always used drawings as a necessary part of my paintings, and my paintings are almost always an outgrowth of drawing." Throughout the decades, Wesselmann's figurative paintings have become known for their graphic, collage-driven qualities, exploring relationships between positive and negative space and using clearly delineated shapes. Drawing is an integral part

of Wesselmann's process, as so much information in his work hinges upon the calculated placement and proportioning of these shapes, speaking to his acute understanding of space and anatomy. As exemplified in the present drawing *Study for Great American Nude no. 3 53 + 40*, his deconstructive approach to the figure reflects his interest in developing the abstract within representational art, to fulfill both experiences within a single image.

After moving to New York and studying at the Cooper Union, Wesselmann began developing a new visual language that merged painting and design in unforeseen ways. Earlier years spent as a cartoonist greatly lent to his graphic abilities and inspired his love for painters such as Henri Matisse and Henri Rousseau for their similar executions of space and form. 'The Great American Nude' series to which this drawing belongs was a groundbreaking contribution to the imagery of Pop art in the 1960s and onwards, both for its visual aesthetics and for its commentary on the tradition of the female nude in the context of post-war commercial culture, where eroticism in mass media became one of the main pillars for the boom of capitalism in the United States. Studies such as this one provide clear insight into the foundations of these critical works, and bring the viewer ever closer to Wesselmann's artistic origins into the larger trajectory of Western art.



**Tom Wesselmann**

Study for Great American Nude #3 53 + 40, 2002

Ink on paper

4 7/8 x 3 1/2 in (12.3 x 8.9 cm)

This artwork is signed and dated 'Wesselmann 02' in pencil (lower right)



**Tom Wesselmann**

Drawing for Sunset Nude (Big Scene), 2002

Ink on paper

3 1/8 x 4 1/4 in (7.9 x 10.8 cm)

This artwork is signed and dated 'Wesselmann 02' in pencil (lower right)



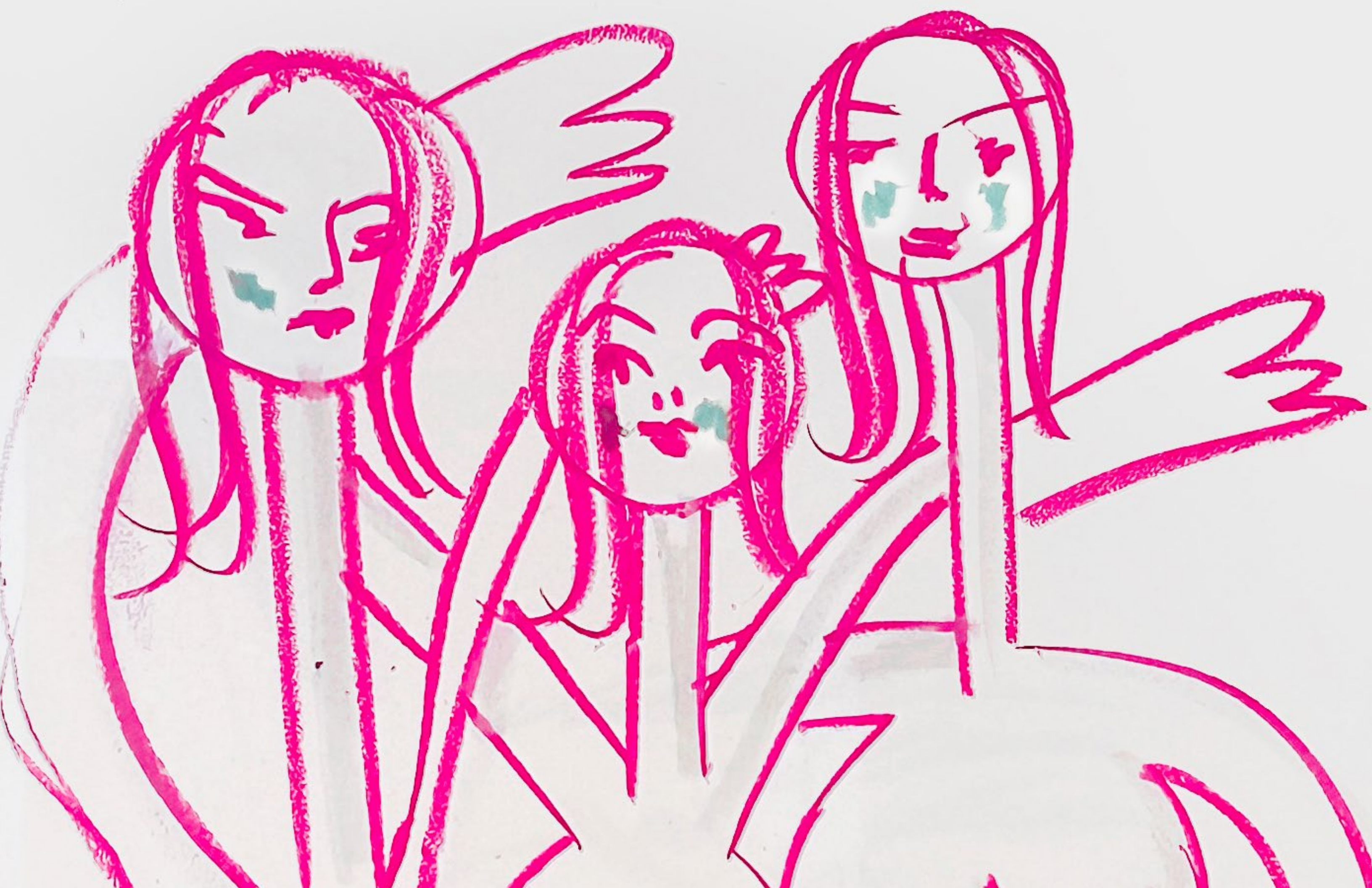
**Tom Wesselmann**

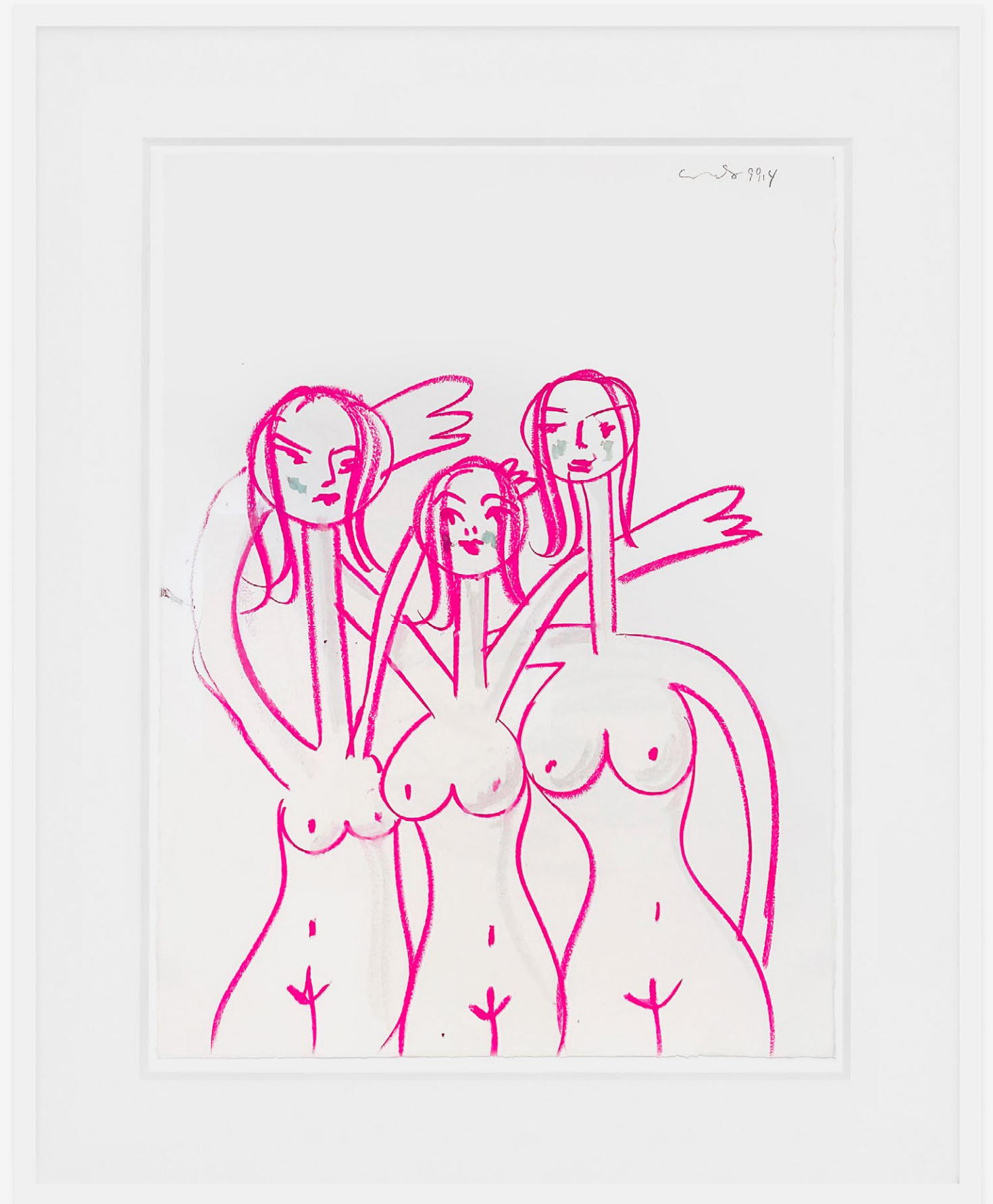
Drawing for Sunset Nude #2, 2002

Ink on paper

2 7/8 x 3 1/4 in (7.4 x 8.3 cm)

This artwork is signed and dated 'Wesselmann 02' in pencil (lower right)





**Kiki Smith**

Untitled, 1999

Chinagraph pencil on paper

30 x 22 1/2 in (76.2 x 57 cm)

This artwork is signed and dated in pencil

















