





GEORGE CONDO

JEAN DUBUFFET

JULIO GONZÁLEZ

SOL LEWITT

PABLO PICASSO

KIKI SMITH

NELO VINUESA

ANDY WARHOL

TOM WESSELMANN

STANLEY WHITNEY





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



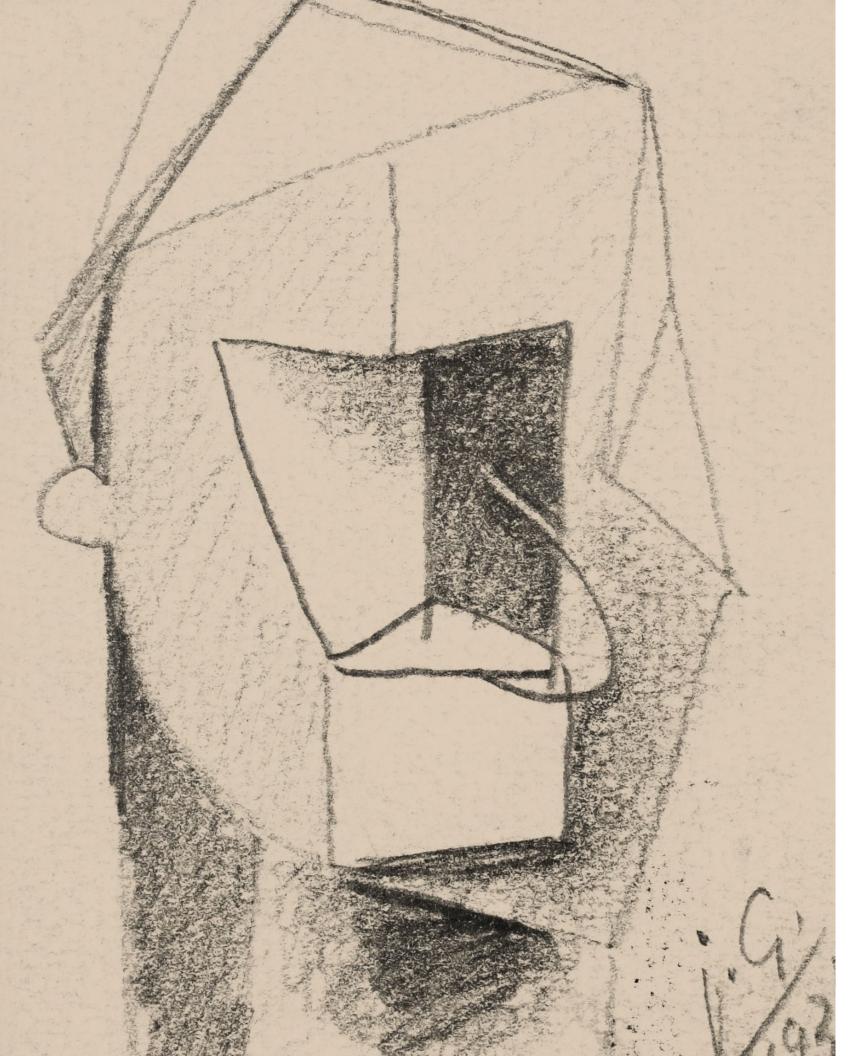
Julio González

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 resolutive 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





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.

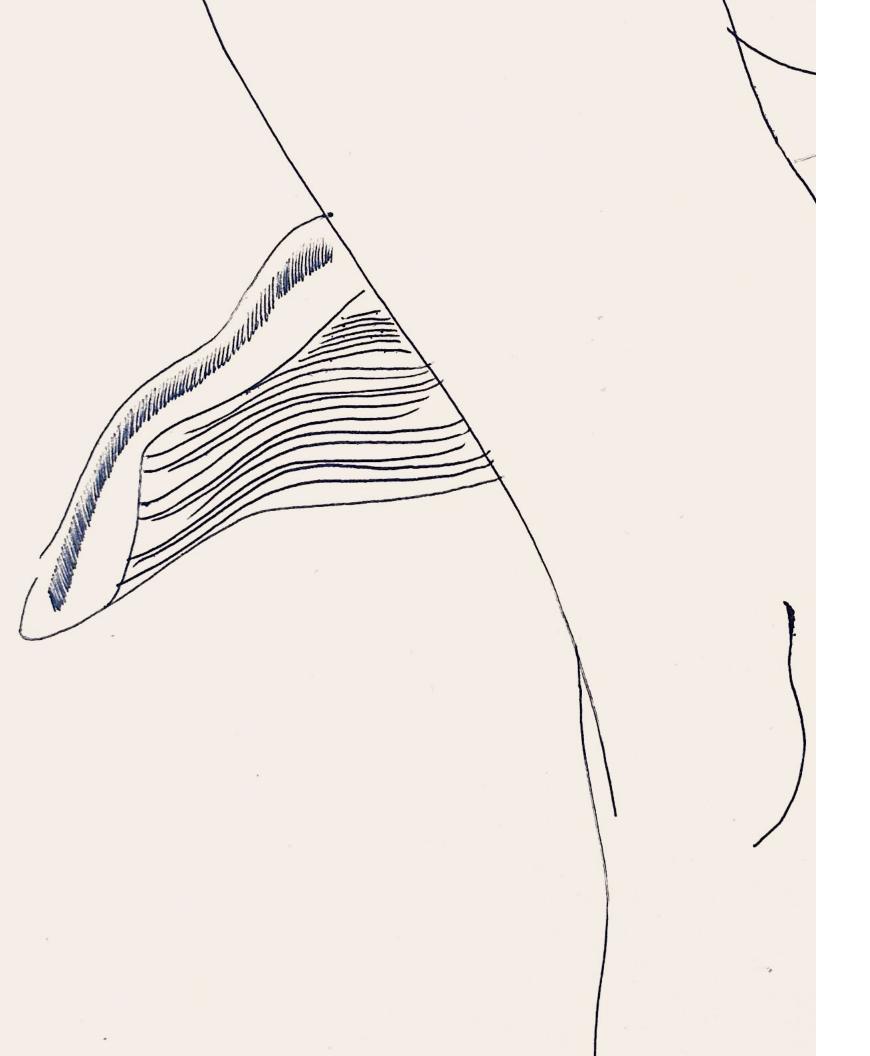




Andy Warhol

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.



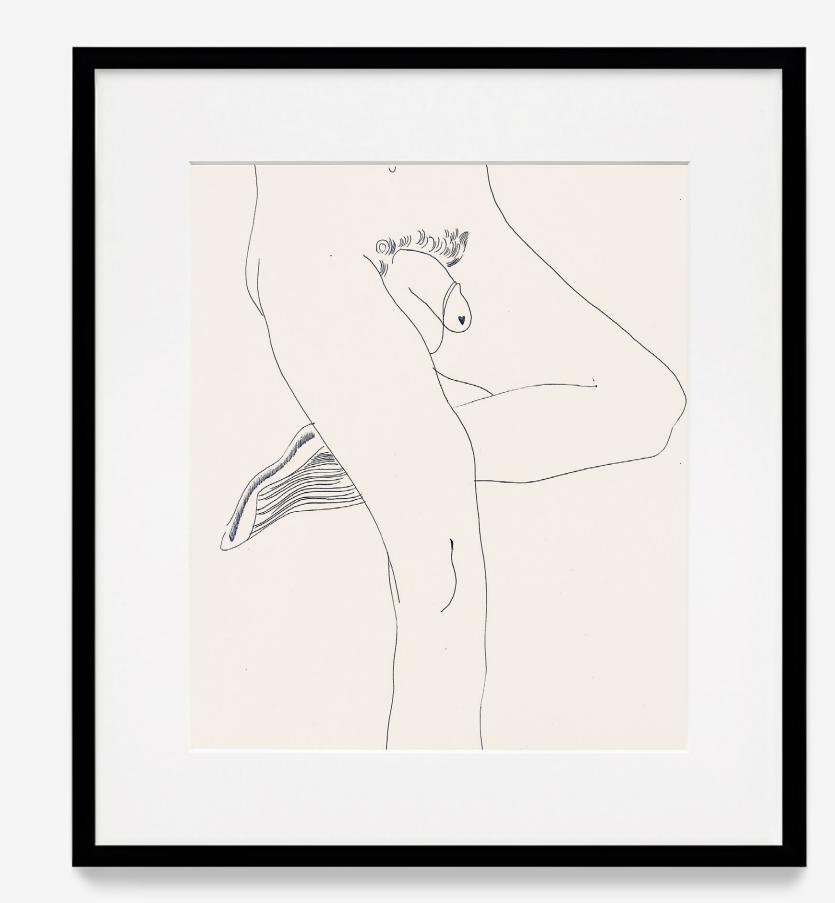
In the 1950s, Andy Warhol's drawings marked the early stages of his artistic career, offering a glimpse into the innovative mind of one of the most influential figures in 20th-century art. During this period, Warhol experimented with various techniques and styles, laying the groundwork for his later 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 linedrawn 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.

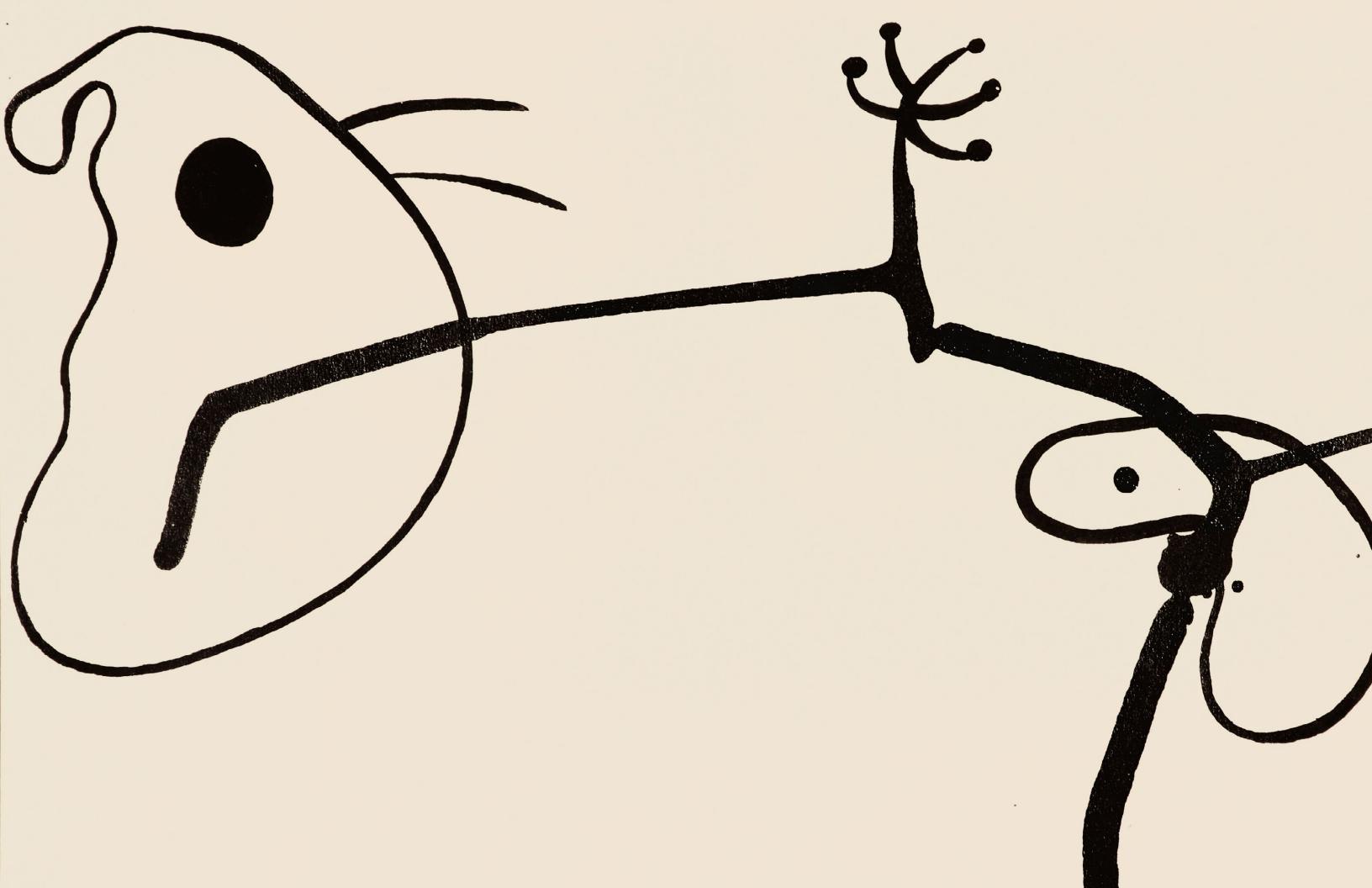
Warhol's abilities as both a draftsman and designer are featured in these compositions, revealed in the precision of his linework and the charm of his hand-drawn style. There is a sense of immediacy behind every mark, and a reflexive accuracy in the gesture of each line. Male Nude Sitting is a clear 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.

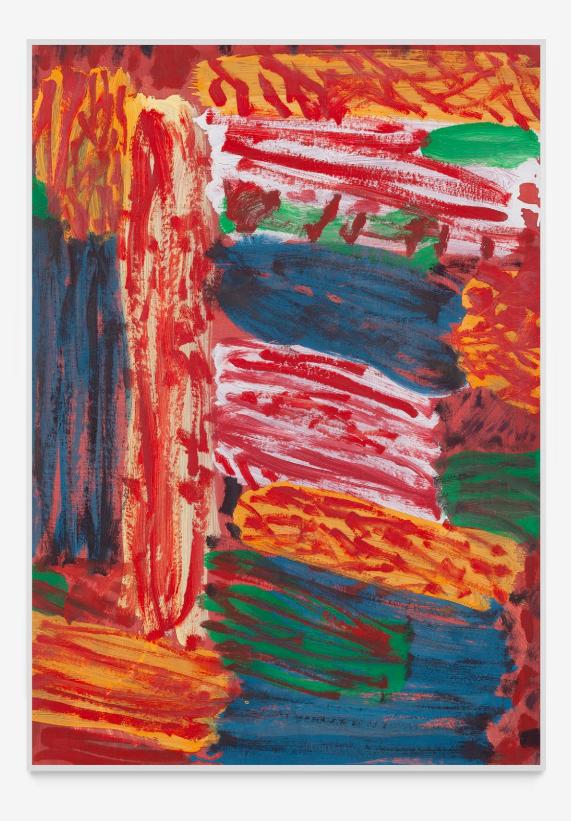




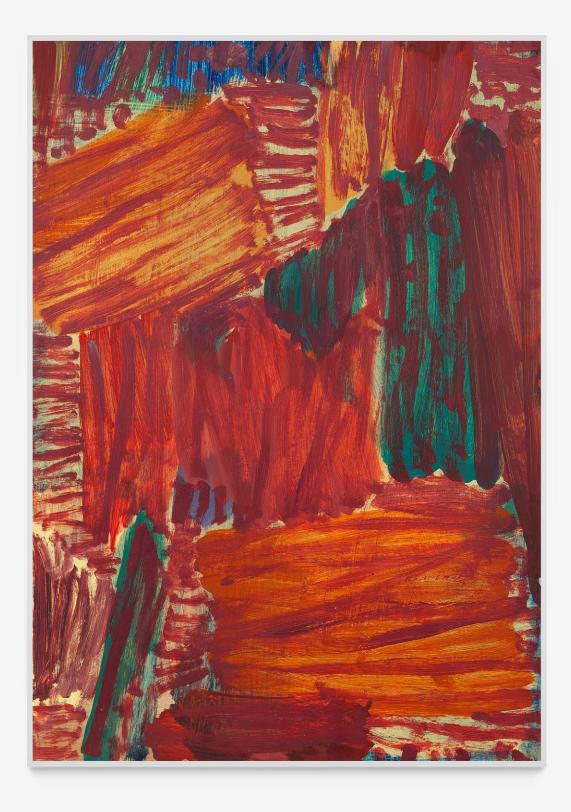
Nelo Vinuesa

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.

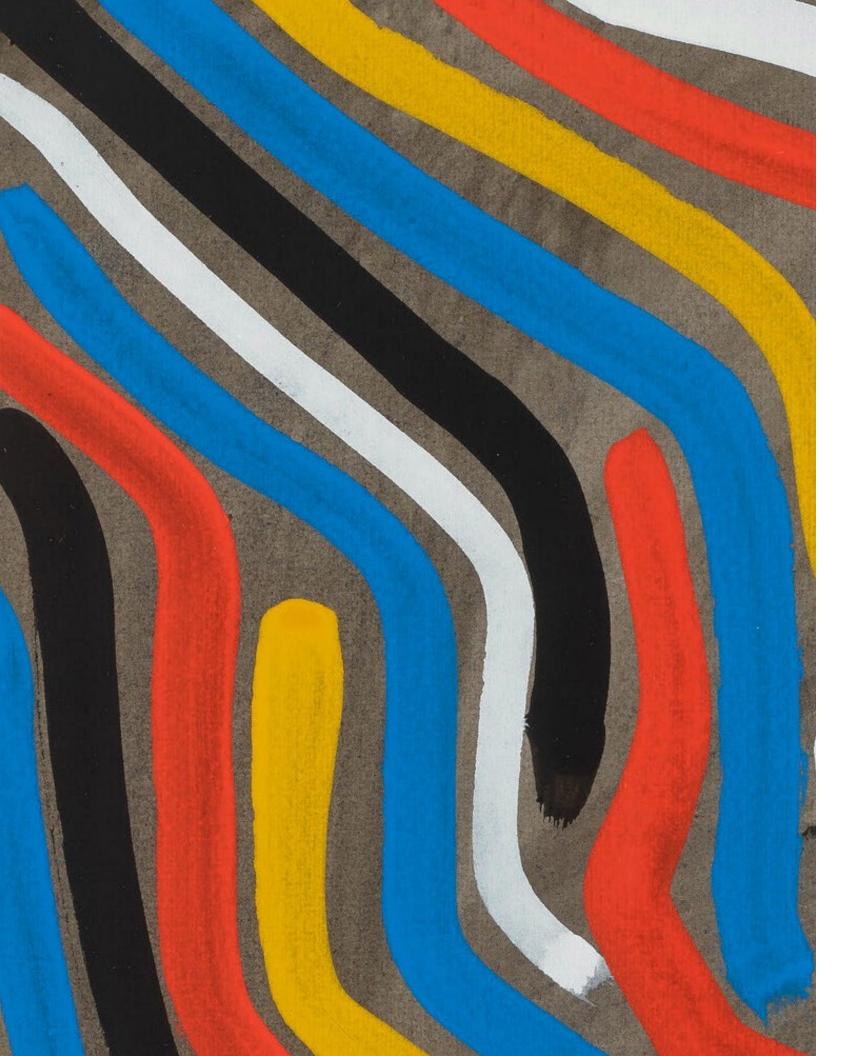
The Immigrant Artist Biennial (TIAB) presents work by immigrant artists. The first biennial 'Here, Together!' took place in NYC in 2020, across several venues, including Brooklyn Museum, EFA Project Space, Greenwood Cemetery and virtually, presenting over 65 artists. The second edition of TIAB took place 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 handdrawn 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 erotism 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)



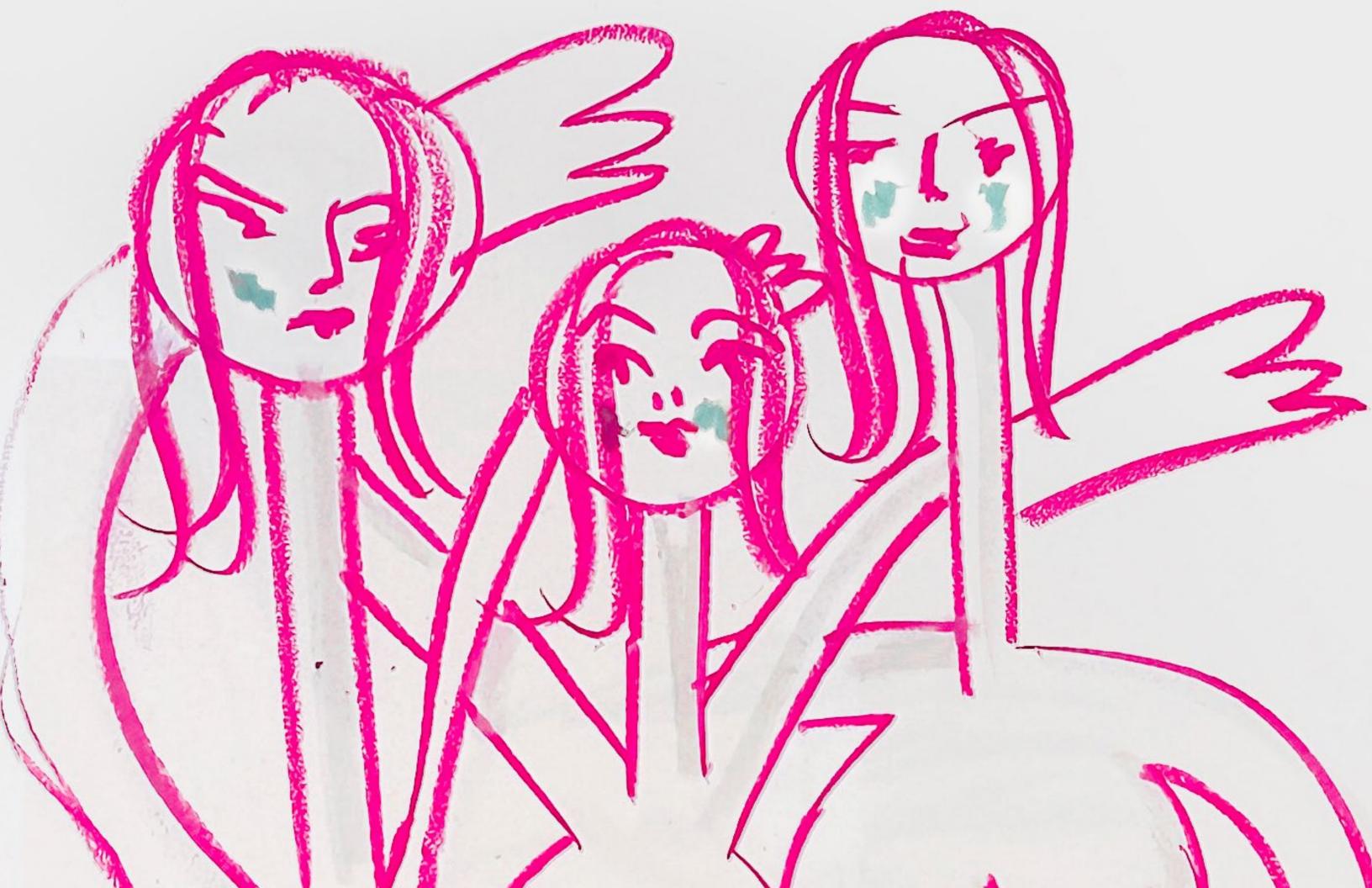
Tom Wesselmann

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

ABOUT THE ARTISTS

George Condo (b. Concord, New Hampshire, 1957) refers to his fractured, figurative works as "psychological cubism." Condo studied art history and music theory at the University of Massachusetts Lowell before moving to Boston, where he worked in a silk screen shop and as a bassist in the band The Girls. He met Jean-Michel Basquiat after performing in New York, who encouraged him to move there and pursue a career as an artist. Condo followed his advice and worked in Andy Warhol's Factory and founded a band before beginning to exhibit in the early 1980s. He moved to Paris for a decade in 1985 and met Beat writer William S. Burroughs, French philosopher Gilles Delueze, and psychoanalyst Félix Guattari before returning to New York. He collaborated with Burroughs on paintings, sculptures, writings, and etchings. An important aspect of the revival of figurative painting, his works are characterized by unsettling, grotesque figures that draw from popular culture while referencing works in the art historical canon, bridging high and low art. He has also worked with artists to create album covers, including Kanye West's My Beautiful Dark Twisted Fantasy in 2010. He has had an influence on many artists, including John Currin and Jeff Koons. Condo currently lives and works in New York.

Jean Dubuffet (Le Harve, France, 1901 - Paris, France, 1985) was a pioneering figure in the 20th-century art world, whose work challenged conventions and explored beauty in the ordinary and the marginal. From an early age, Dubuffet showed an interest in art, though his path to recognition was not immediate. After experimenting

with various styles and mediums in the 1920s and 1930s, including painting, drawing, and writing, it was after World War II that his work began to gain widespread recognition. He stood out for his rejection of traditional standards of beauty in art, favoring what he called Art Brut or Raw Art, drawn from or inspired by the art of children, prisoners, and people with mental health conditions. Dubuffet's exploration was deeply rooted in an enduring fascination with society's peripheries and the complexities of the human condition, leading him to collect a significant body of art from creators beyond the mainstream art establishment. He vocally opposed the elitist art culture and championed a broader, more genuine form of creative expression. His artistic journey included various phases characterized by innovative use of textures, non-traditional materials, and a striking use of color, challenging established art norms. Until his passing in 1985 in Paris, Dubuffet tirelessly advocated for recognizing and valuing art that transcends conventional academic and cultural confines, establishing a profound legacy that continues to motivate and resonate with contemporary artists and art aficionados.

Julio González (Barcelona, Spain, 1876 – Arcueil, France, 1942) was a renowned sculptor, painter, draughtsman, and craftsman. The artist grew up working in his father's metalsmith shop and attending evening classes at the Barcelona School of Fine Arts. In 1900, he moved to Paris and became acquainted with fellow artists Pablo Gargallo, Juan Gris, Manolo Hugué, Max Jacob, and Jaime Sabartés. Upon the outbreak of World

War I he worked at the Renault Car factory and learned the technique of oxyacetylene welding, which he would later incorporate into his sculpture. From 1925-26 he worked as a studio assistant for Constantin Brancusi and in 1928 Picasso hired him to assist with welding. The two artists ended up collaborating for the next four years. This period was critical for González in that he made the decision to devote himself to sculpture rather than painting, and his sculptures became increasingly linear and abstract. In 1937 he contributed to the Spanish Pavilion at the World Fair in Paris as well as the Cubism and Abstract Art exhibition at the Museum of Modern Art in New York. His impact on the next generation of sculpture cannot be overstated as he opened up the possibilities of welding and working with iron in new ways.

Sol LeWitt (Hartford, CT, 1928 – New York, NY, 2007), was an American artist recognized as a founder of both Minimal and Conceptual art. LeWitt completed his BFA at Syracuse University in the 1940s. During the mid-1960s, he worked as a night receptionist at the Museum of Modern Art, where he met and befriended future art critic Lucy Lippard and fellow artists Dan Flavin, Robert Mangold, and Robert Ryman. At that time, LeWitt also started attempting three-dimensional works based on cubes. For these works, he used mathematical approaches and systematically developed variations on his own creations. His body of work concentrates more on the idea behind the art rather than conventional aesthetics yet is still rich in complexity. Starting with Wall Drawing 1: Drawing Series II 14 (A & B)installed at Paula Cooper Gallery in 1968, LeWitt produced large-scale drawings based on rigorous arrays of designs, shapes, colors, and grids rendered in pencil and paint in conjunction with instructions and diagrams, which needed to be followed in installing the work. LeWitt's works and his innovative methodology of executing art had a profound influence on both his peers and younger artists including Frank Stella and Eva Hesse.

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

Kiki Smith (b. 1954, Nuremberg, Germany) is an influential American artist renowned for her work in sculpture, printmaking, drawing, and textiles. The daughter of the famous sculptor Tony Smith, she moved to New York in 1976, where her art deeply evolved, focusing on themes of the human condition, gender, and spirituality. Through her work, Smith explores representations of the female body, life, death, and rebirth, utilizing materials such as paper, wax, glass, and textile. She gained recognition in the 1980s for her detailed sculptures of organs and bodily systems, marking a significant shift towards the personal and corporeal in art. With exhibitions at renowned institutions like the MoMA and the Whitney Museum, Smith has left an indelible mark on contemporary art, inspiring future generations with her unique approach to the biological, spiritual, and mythological. Kiki Smith's art transcends traditional boundaries, blending the physical with the metaphysical in a way that challenges and enriches our understanding of both. Her ability to weave together the intimate with the universal has solidified her status as a pivotal figure in pushing the envelope of contemporary art, making her work

not only a reflection of personal exploration but also a dialogue with the broader cultural and historical narratives.

Nelo Vinuesa's (b. 1980, Valencia, Spain) abstractions stem from his profound connection to both color and the natural landscape; as a result, he mixes his own colors in order to represent a certain emotion or experience, often from his own life experience. Vinuesa's interest in evoking the natural landscape stems from his view of it as a framework comparable to human existence. The legacy of Abstract Expressionism is an important source of inspiration for the artist; as in action painting, one can imagine his movements when viewing his works. Similar to some practitioners of the movement, Vinuesa believes that finding the semblance of the spiritual in art is just as important today as it was in the context of the 20th century, offering comfort and hope even in the most uncertain of times. Though he focuses on painting, the artist has also worked in video and installations and cites them as important influences in his work. Vinuesa studied fine art at the Polytechnic University of Valencia in Spain and has been awarded both grants and residencies in London and Madrid. He currently lives and works in Spain.

Andy Warhol (Pittsburgh, Pennsylvania, 1928 – Manhattan, New York, 1987) is known for his position as a leading figure of Pop Art and a celebrity in his own right. The son of Slovakian immigrants, he graduated from the Carnegie Institute of Technology in 1949 and moved to New York, initially working as a commercial illustrator.

Warhol began painting in the late 1950s and rose to prominence upon his exhibitions of paintings of Campbell's soup cans and Coca-Cola bottles in a deliberately flat, impersonal manner. In 1963, he intensified this objective style further through the use of silkscreen printing, effectively removing the trace of the artist's hand. He continued to depict consumer items as well as celebrities such as Marilyn Monroe and Jackie Kennedy in a repetitive, serial manner. Warhol also depicted darker aspects of American culture such as car crashes and race riots. His studio, known as The Factory, became a centerpiece of New York bohemian life, attracting actors, models, and other artists. With the help of assistants, he created imitations of Brillo and Heinz boxes at this time. In the late 1960s, he shifted his focus to filmmaking and photography. Warhol's films were characterized by the lack of a plot, eroticism, and excessive length. Warhol began to cultivate his own cult of celebrity at this time. In 1968, Valerie Solanas shot him, and he barely recovered; this event had a lasting impact on his art. In the 1970s, Warhol shifted his focus to commissions for portraits, while in the 1980s, he collaborated with artists such as Jean-Michel Basquiat and Keith Haring. In 1987, the artist died because of complications from a routine gall bladder surgery. His will stated that his estate be used for "the advancement of the visual arts," and the Andy Warhol Foundation was established in 1987.

Tom Wesselmann (Cincinnati, Ohio, 1931 – New York, New York, 2004) was a central member of the Pop Art movement. Wesselmann attended the University of Cincinnati before serving in

the army from 1951 to 1954. While he was in the service, he began drawing cartoons, a hobby which he decided to pursue as a career when his two-year tour ended. After graduating from the Art Academy of Cincinnati, he was accepted into Cooper Union in New York, where he was encouraged by faculty members to pur-sue painting and printmaking. In the early 1960s, he began to make small collages and assemblages, which included everyday imagery from magazines, advertisements, and consumer culture. His work became more sexually charged in the late 1960s, culminating in his erotic se-ries, Great American Nudes. Wesselmann's work increased in scale in the 1970s, as he began painting simple objects on shaped canvases in his Standing Still Life series. Later in the 1970s, he created cut-out compositions in aluminum, enamel, and steel. In the last two years of his life, he returned to the female nude that had become so iconic in his work, producing the Sunset Nude series. Although stylistically similar to the flattened females of his earlier series, the women in the Sunset Nude series appear more abstracted and playful, alluding to the famous nudes of Henri Matis-se and Man Ray.

Stanley Whitney (b. 1946, Philadelphia, PA) is a distinguished contemporary artist known for his vibrant use of color grids that evoke a sense of harmony and discord, reminiscent of a quilt's intricate patterns. Whitney's art transcends simple aesthetic appeal, aiming to deconstruct traditional visual order to imbue his work with a rhythm and poeticism inspired by jazz, architecture, and African art. This multidisciplinary inspiration became particularly profound after his move to

Rome in 1992, where the historical depth of the city's architecture, including the Colosseum and the Pantheon, influenced his exploration of spatial compression in his paintings. Whitney's journey in the arts began with studies at the Kansas City Art Institute and continued in New York in 1968, later culminating in an MFA from Yale School of Art in 1972. Despite challenges in gaining recognition during the 1970s and 1980s, a period when abstract painting was often overlooked, Whitney persisted in refining his unique approach to color and structure. His dedication to exploring the dynamic interplay of colors led to increased acclaim, highlighted by his solo exhibition *Stanley Whitney:* Dance the Orange at the Studio Museum in Harlem in 2015. The culmination of Whitney's years of dedication and innovation was his first retrospective Stanley Whitney: How High the Moon at the Buffalo AKG Art Museum in 2024, marking a significant milestone in his career. Additionally, Whitney ventured into commissioned work, creating three stained-glass pieces that feature his iconic colored grids for the Ruth R. Marder Center for Matisse Studies at the Baltimore Museum of Art. Today, Whitney, alongside his wife Marina Adams, divides his time between New York, NY, and Parma, Italy, with his works residing in esteemed collections worldwide, including the Nelson-Atkins Museum of Art, the Philadelphia Museum of Art, and the Yale University Art Gallery.







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