

ZEIT CONTEMPORARY ART

ART MIAMI 2022

November 29th - December 4th

BOOTH AM221







ANNI ALBERS

JOSEF ALBERS

JOHN CHAMBERLAIN

PHILIP GUSTON

KEITH HARING

DAMIEN HIRST

ELLSWORTH KELLY

YAYOI KUSAMA

SOL LEWITT

ROY LICHTENSTEIN

HENRI MATISSE

OSCAR MURILLO

PABLO PICASSO

JOAQUÍN TORRES-GARCÍA

MANOLO VALDÉS

ANDY WARHOL

JONAS WOOD

For inquiries, please send us an email to
contact@zeitcontemporaryart.com





Damien Hirst

Forgotten Thoughts, 2008

Butterflies and household gloss on canvas

68 x 68 in (172.7 x 172.7 cm)

Signed, dated and titled on the verso



Modern Print is among Roy Lichtenstein's most defining works from the heyday of Pop art. This work encompasses Lichtenstein's trademark language made of Ben-Day dots, primary colors, bold black outlines and angular shapes. While elements from other artistic movements are evident in Lichtenstein's work, perhaps Art Deco is the most prevalent influence in this work from 1971. The geometric, streamlined composition of this image comments on the artistic and decorative styles of the 1920s, while the bold colors and balance within the piece echo the values of the Bauhaus in early 20th-century Germany.

Once an emerging artist working on the eve of Abstract Expressionism, Lichtenstein belongs to a generation that introduced a shifting point breaking from the ideas of subjective and abstract gestures aimed at projecting the inner world of the artist on canvas or paper. Lichtenstein's response to abstract art began in a series of satirical paintings and screenprints created between 1965 and 1966 rendering brushstrokes in a cold and distanced manner in the way a commercial artist would depict them. *Modern Print* can be seen as a second take on the legacy of modern abstraction and the many ways in which early 20th century design and architecture are connected with ideas of seriality and repetition heralded by Pop artists.

Roy Lichtenstein is among a select group of artists that pioneered a shift into printmaking in the 1960s and adopted the medium as part of the message. While perfectly fitted for his visual language, printmaking also served the very practical purpose of making his art available for a wider audience of collectors, allowing for much higher levels of flexibility, freedom and innovation. *Modern Print*, one of the artist's first works that combined the tradition of lithography with the industrial qualities of screenprinting, was also one of the first collaborations between Lichtenstein and Los Angeles based workshop Gemini G.E.L. Rightfully claiming its place among the most innovative print studios in post-war America, Gemini adhered to printing practices that ensure the highest levels of quality and innovation in the works it produces. Lichtenstein's partnership with them crystalized his place as one of the most iconic and innovative artists.

With other proofs of this edition housed in the esteemed collections of the Museum of Modern Art in New York and The National Gallery of Art in Washington D.C., *Modern Print* harmonizes the elements of his creative practice, showcasing his refined cultural commentary, production process and distinctive visual style at their best.



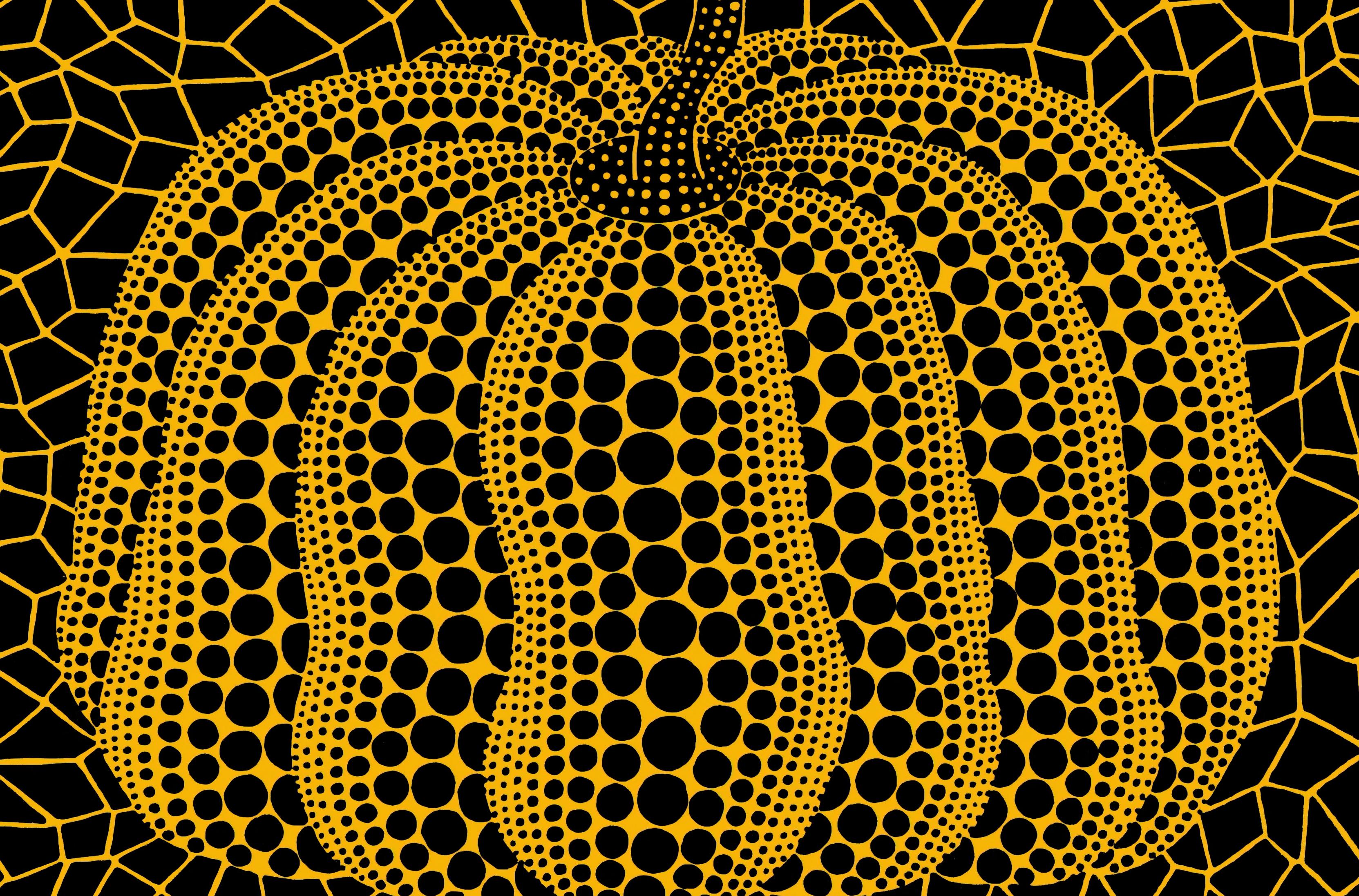
Roy Lichtenstein

Modern Print, 1971

Lithograph and screenprint in colors on Special Arjomari paper

30 7/8 x 30 7/8 in (78.4 x 78.4 cm)

Signed and numbered in pencil, from the edition of 200, plus 15 AP





Yayoi Kusama

Pumpkin, 2005

Screenprint in colors on wove paper, within artist's frame

9 x 11 1/8 in (22.7 x 28.2 cm)

Signed, titled, dated 2005 and numbered in pencil,
from the edition of 380, plus 3 AP





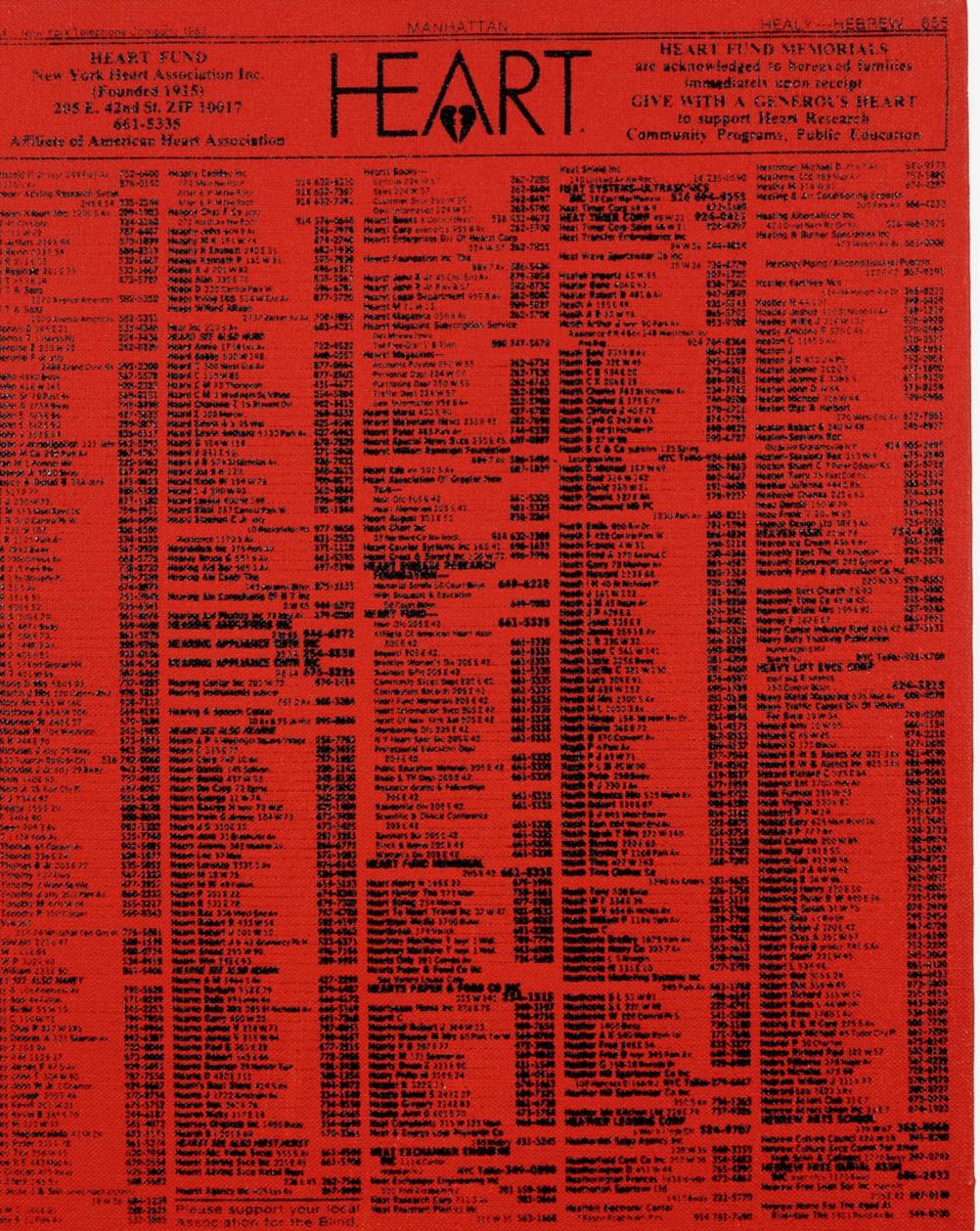
Andy Warhol

Candy Box, 1980

Synthetic polymer paint, silkscreen ink and diamond dust on canvas

Titled, dated, dedicated, and signed by the artist in black felt-tip marker on
the overlap

14 x 11 in (35.6 x 27.9 cm)



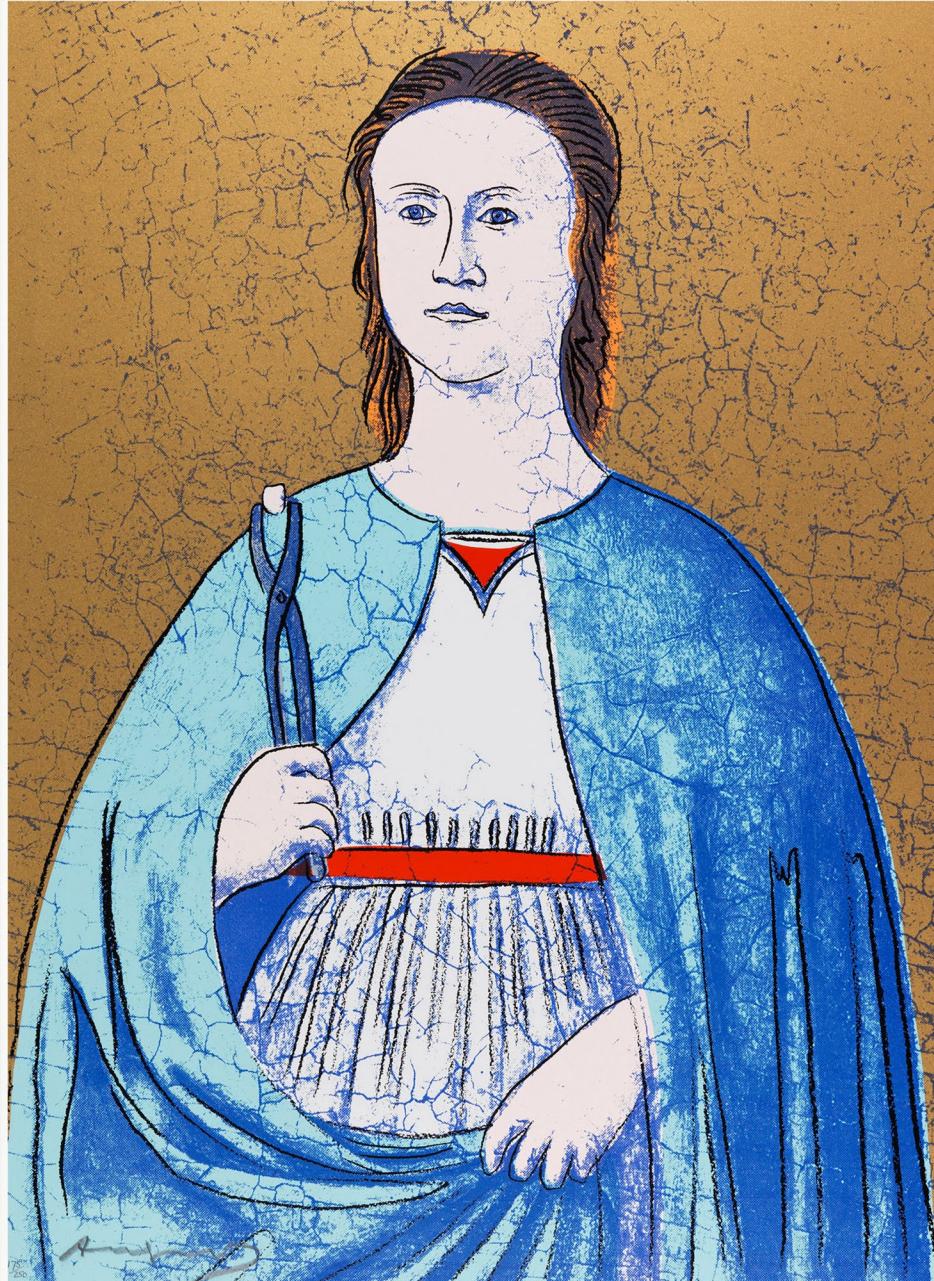
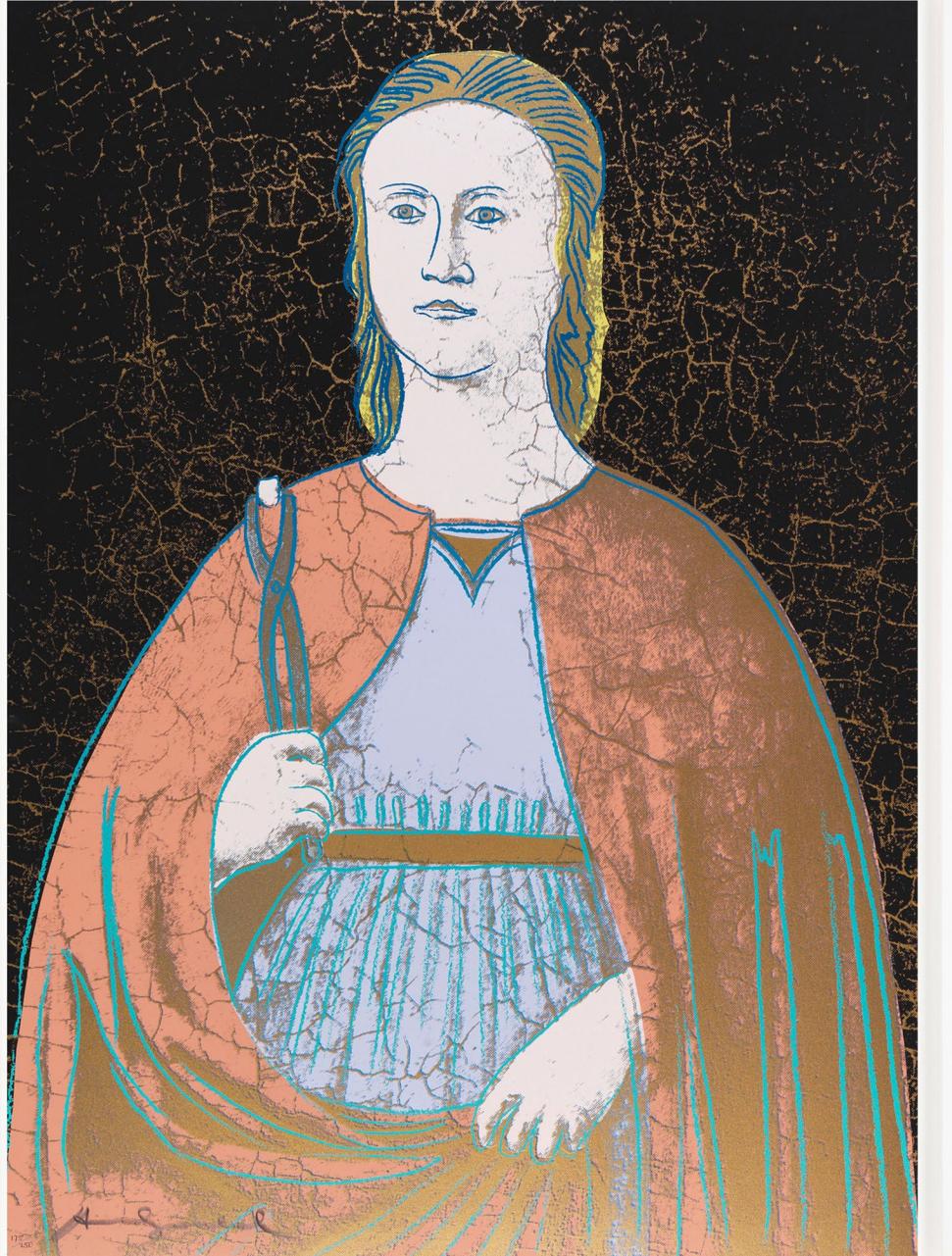
Andy Warhol

Valentine's Hearts Ad (Heart Fund), 1983

Synthetic polymer paint and silkscreen ink on canvas

This work is stamped twice by The Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts on the overlap

14 x 11 in (35.6 x 27.9 cm)



Andy Warhol

Saint Apollonia II. 331 & II. 332, 1984

Screenprints in colors on Essex Offset Kid Finish paper

30 x 22 in (76.2 x 55.9 cm), each artwork

Edition of 250, plus 35 AP



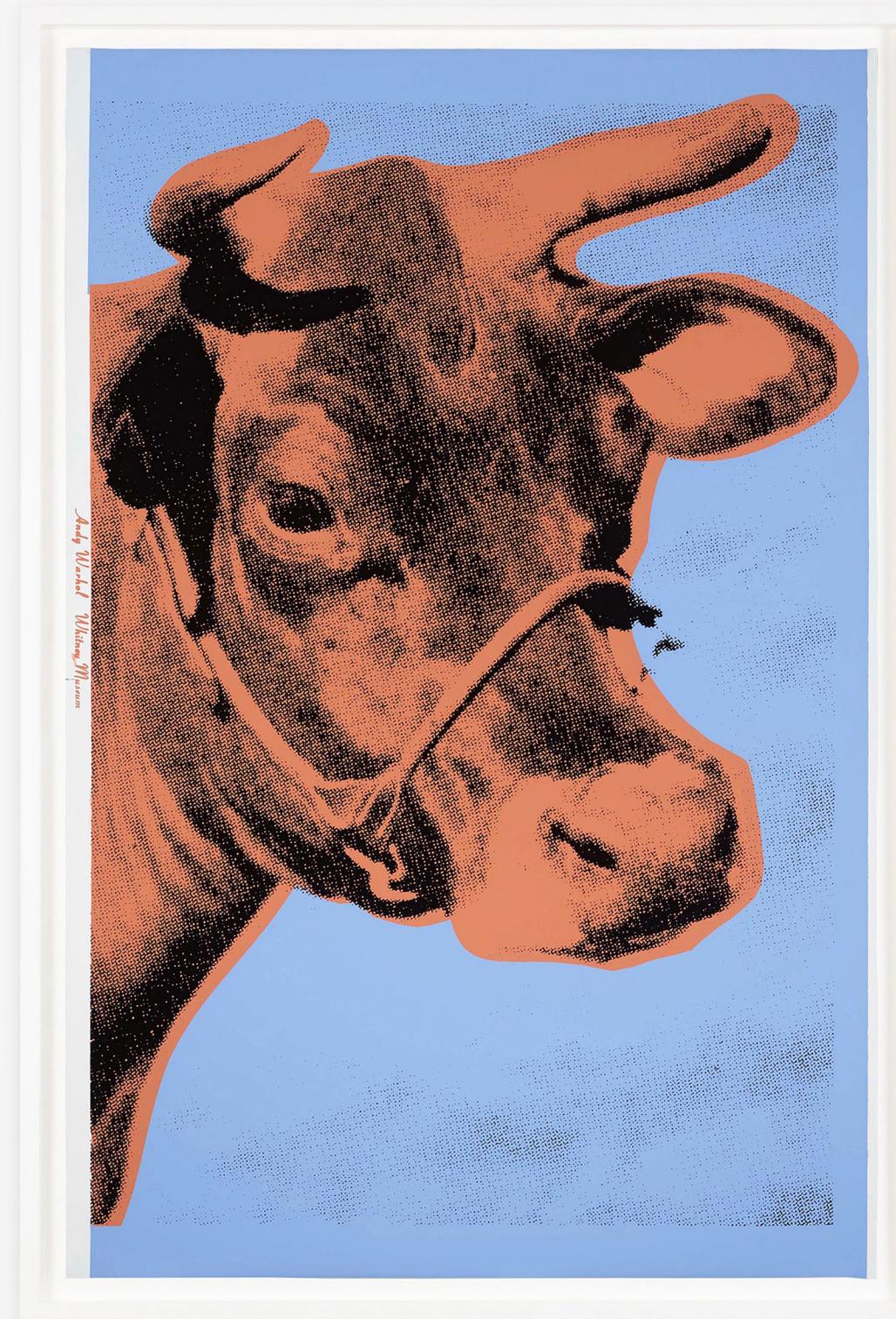
Andy Warhol

Gale Smith, 1977

Unique Polaroid photograph
4 1/4 x 3 1/2 in (10.8 x 8.9 cm)

With the stamps and inscriptions of The Andy Warhol Estate and
The Andy Warhol Foundation for the Visual Arts on the verso.



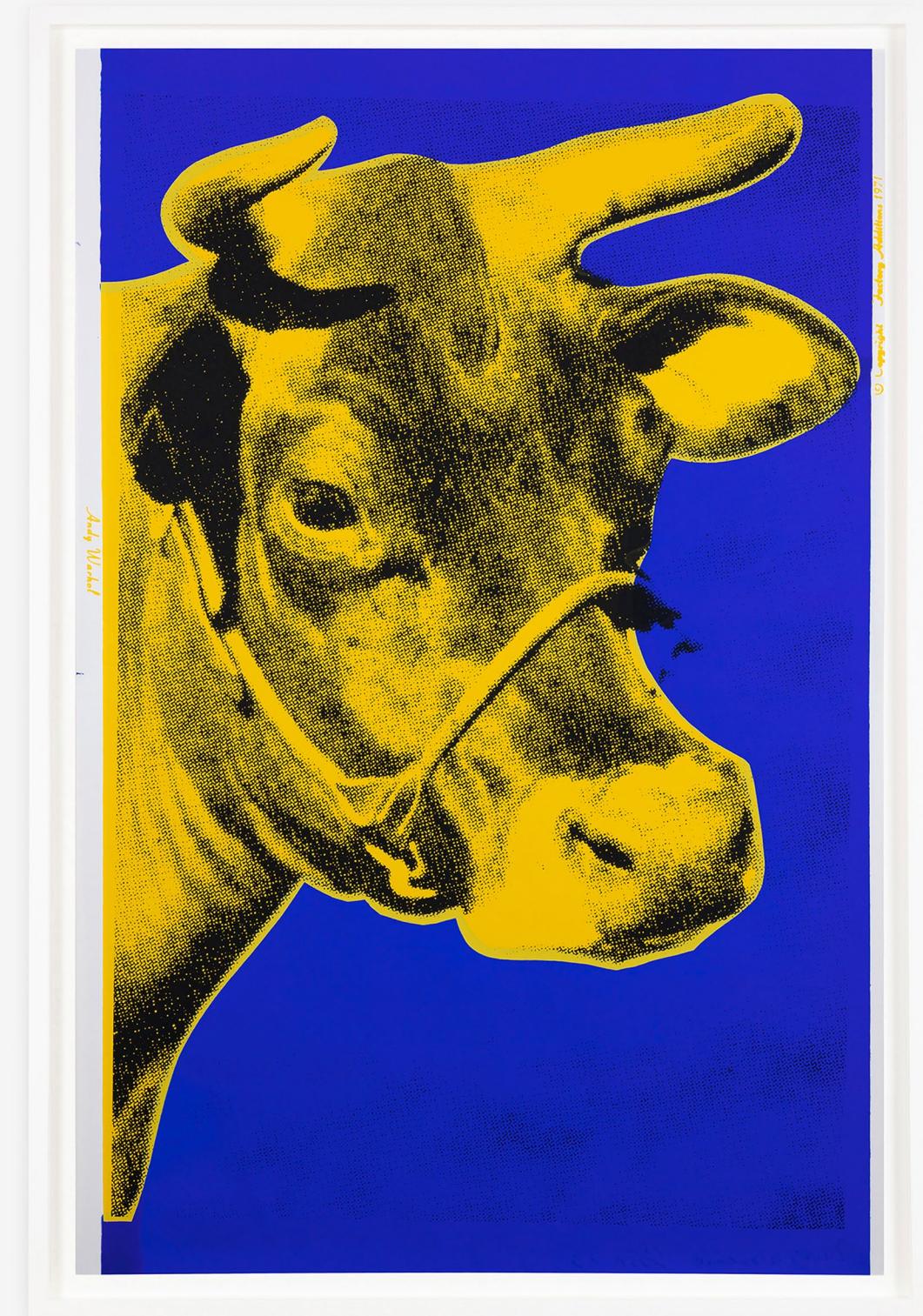
**Andy Warhol**

Cow (F&S II.11A), 1971

Screenprint in colors on wallpaper

45 5/8 x 29 1/2 in (116 x 75 cm)

Stamped by The Estate of Andy Warhol, and The Andy Warhol Foundation on the verso, it also presents inventory number in pencil

**Andy Warhol**

Cow (F&S II.12), 1971

Screenprint in colors on wallpaper

45 5/8 x 29 1/2 in (116 x 75 cm)

Signed, numbered and dated '73' in blue ball-point pen on the reverse, from the edition of 150

AMAZON



When viewing these five icons together, they appear almost like a glyph telling an urban legend. Perhaps that is what Keith Haring meant to portray in his final work of art before his untimely passing because of AIDS in 1990 prior to finalizing the piece, leaving the executor of his estate, Julia Gruen, to sign and date the works in lieu of the artist himself. Haring's *Icons* is a series of five screenprints with embossing depicting seemingly unrelated characters reflecting on issues related to life, death, greed, and innocence. While the images each tell their own story individually, together they reflect on the entirety of the human experience.

Many of these icons have shown up time and time again throughout Haring's work and have become emblematic of the artist after his death. The first image we see here is the barking dog. While the artist has claimed no particular meaning behind this image it has developed its own connotation throughout its lifetime. In more heartening readings, it has been taken as a call to action; however, others read it as a reflection on authoritarianism and abuse of power. Perhaps it is meant as a call to action to oppose these authoritarian impulses that have taken hold around the world. The "radiant" baby, on the other hand, has been directly addressed by Haring as referring to youthful innocence, purity and potential. The image depicts a baby crawling with lines emanating from them. The baby feels different than many babies depicted in art; rather than being helpless, this baby feels agile and invites you into its youthful radiance. Now if we turn

to the "Smiley" face, Haring expresses a direct opposite human impulse: greed. While Haring has commented that this figure does not have any particular meaning, its green face and bulging eyes have often been associated with excess and greed. This icon has appeared in other Haring pieces and has alternatively been viewed as an expression of the cosmic energy in the world. Paired with the other icons, it is easy to read into its association with the human experience. The final two icons have symbolic references to religion. Haring has often used religious motifs to comment on the world through a non-religious lens throughout his work. The "winged" man appears with an "x" on his chest, potentially representing a cross and referring to death. This stands in contrast to the angel to its right, which represents the presence of spiritual beings guarding over human life, religiously affiliated or not.

When the five icons are viewed as a whole, Haring appears to be commenting on the complexities of human life, the good and the bad. Human impulses are perplexing and can range from purity to power, from chaos to order, and from action to passivity. This being Haring's final work of art before his death adds to the significance of the icons and feels almost like a farewell. Embracing the messiness of the human experience through these vibrant and inviting images encapsulates what much of Haring's work is about. His dedication to creating democratic and public art for the community is at the heart of his iconography.



Keith Haring

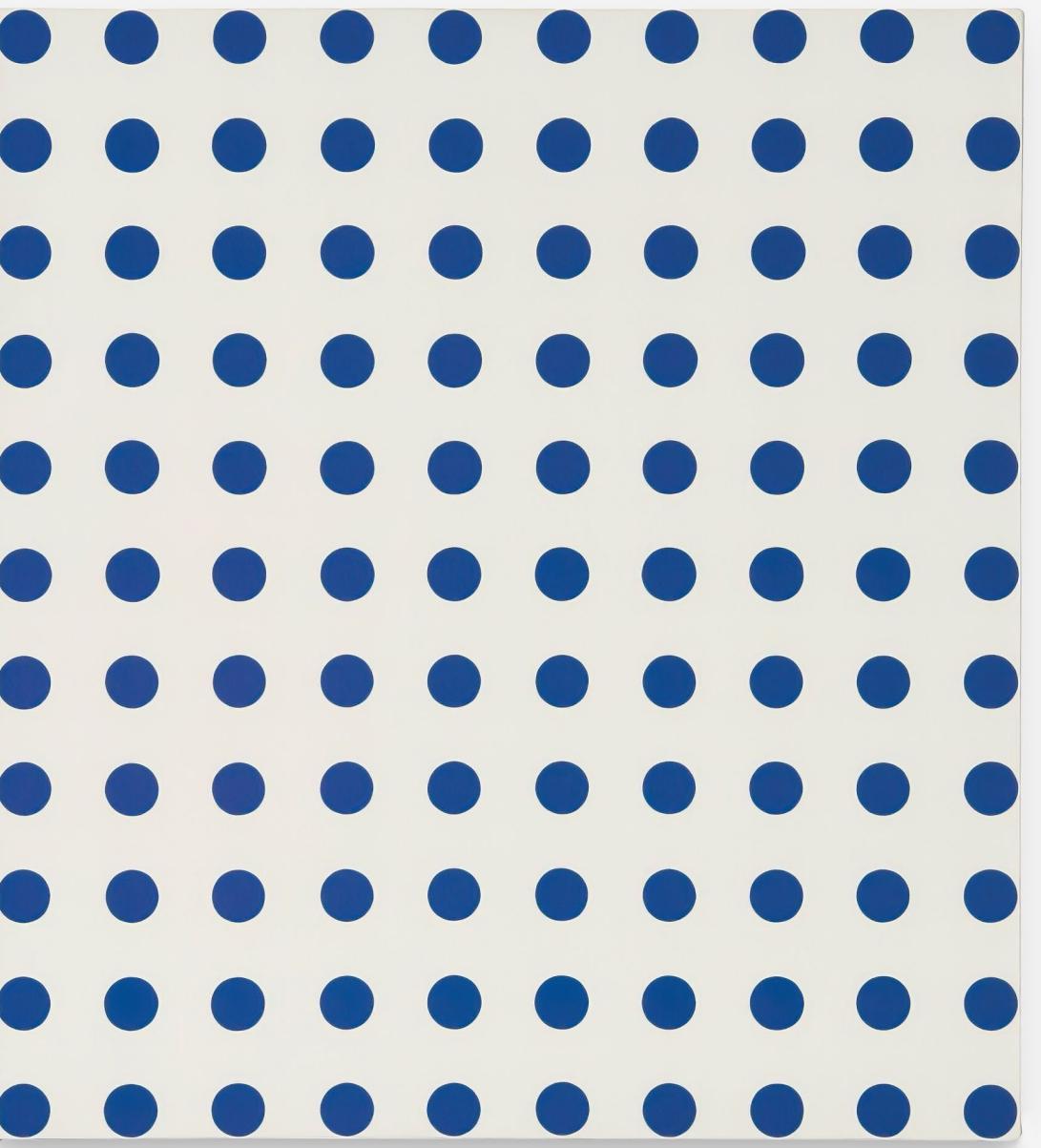
Icons, 1990

The complete portfolio, comprising five screenprints in colors

with embossing on Arches Cover paper

21 x 25 in (53.3 x 63.5 cm), each work

Edition 250, plus 25 AP



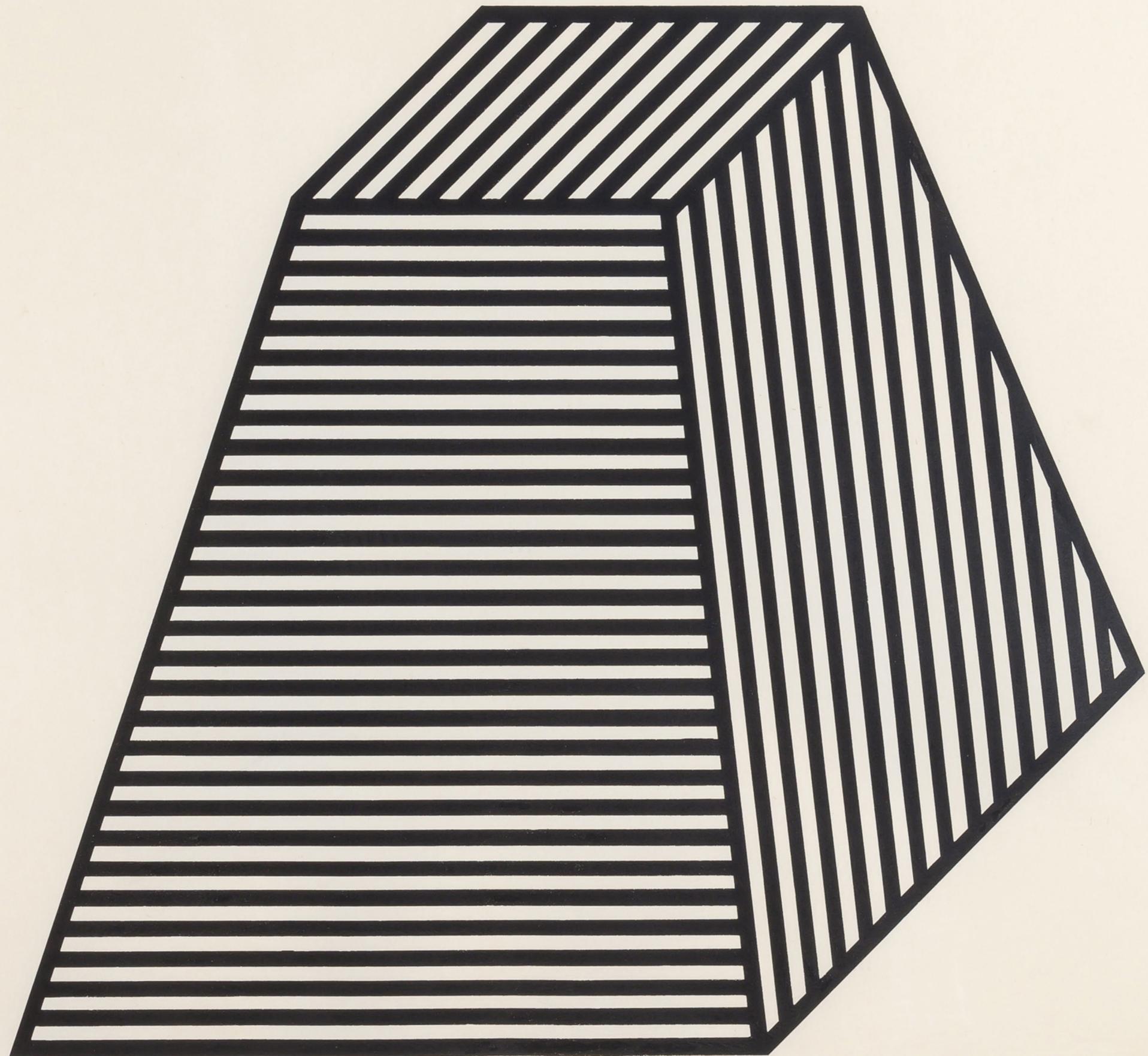
Damien Hirst

Acetic Anhydride, 2007

Household gloss on canvas

21 x 19 in (53.3 x 48.3 cm)

Signed, titled and dated 2007 on the verso



**Sol LeWitt**

Five Forms Derived from a Cube, no. 2, 1982

Woodcut on Kizuki Hanga paper

Sheet: 28 x 28 in (71.1 x 71.1 cm)

Frame: 31 3/4 x 32 1/8 in (80.6 x 81.6 cm)

Signed and numbered in pencil, from the edition 25 plus 6 AP

**Sol LeWitt**

Five Forms Derived from a Cube, no. 5, 1982

Woodcut on Kizuki Hanga paper

Sheet: 28 x 28 in (71.1 x 71.1 cm)

Frame: 31 3/4 x 32 1/8 in (80.6 x 81.6 cm)

Signed and numbered in pencil, from the edition 25 plus 6 AP



Ellsworth Kelly

Blue I, 1973- 1975

One color lithograph with embossing on Rives BFK white paper

39 3/4 x 39 in (101 x 99.1 cm)

Signed and numbered in pencil, from the edition of 23, plus 11 AP



Ellsworth Kelly

Yellow Red-Orange, 1970

Color lithograph on special Arjomari paper

35 1/4 x 36 1/4 in (89.5 x 92.1 cm)

Signed and numbered in pencil, from the edition of 75 plus 9 AP





Buzzing with an almost impossible balance of rhythm and chaos, the sculptures of American artist John Chamberlain redefine every limit of sculpture as an art form. Comprising discarded and readily available materials such as automotive metal, urethane foam, galvanized steel, paper, and Plexiglas, Chamberlain's works invite a joyful second look at the everyday scraps of American industrial culture, as in *Once Again Watson*, a sculpture made of vibrant forms and colors completed in 2001.

Born in 1927 in Rochester, Indiana, Chamberlain witnessed the evolution of this culture firsthand, and its fluctuations are readily evident in his work. The rhythmic compositions of his sculptures – with their complex assemblages, dazzling colors, and stark angles – seem to be simultaneously falling into and emerging from disorder. Whether in an indoor gallery or surrounded by nature, these sculptures observe, reflect, and even converse with the culture in which they were created. Unlike their Abstract Expressionist contemporaries, the works of Chamberlain have the unique quality of circumventing cultural commentary. The present example from the last decade of the artist's career exudes joy without giving it a specific source, thus serving primarily as expression and exploration of both the artist and the viewer. The way the elements and color work together in this sculpture is less like assembly than fate: each element feels somehow meant for the others it holds together. Chamberlain described this phenomenon saying: "I found myself working

with a certain spontaneity. I was trying to attach the top to the lower half, but when I put it in the right place, it connected up in three different places, so it told me how to put it together." The result is a sculpture and a body of work so unique that it calls to mind an almost dizzying array of artists, art movements, feelings, objects, and situations – while still being completely *unlike* any of them.

Chamberlain's greatest achievement is what art historian and trailblazer curator at the Metropolitan Museum of Art, Henry Geldzahler, described as "feminizing" modern sculpture. The deep folds, elegant draping effects, and unlikely harmony of his pieces transform traditionally cold, industrial, and even undesirable mediums into artworks of radiating life and beauty. This transformation is owing, in part, to Chamberlain's lifelong passion for poetry. Keeping company with poets such as Robert Creeley, Charles Olson, and Robert Duncan during his student years at the Black Mountain College, Chamberlain carried their free-verse style into his own poetry: both written and sculpted. Describing his creative process, he said, "one day something – some one thing – pops out at you, and you pick it up, and you take it over, and you put it somewhere else, and it fits. It's just the right thing at the right moment. You can do the same thing with words or with metal." Chamberlain's *Once Again Watson* exemplifies a true mastery of finding that "one thing" and transforming it into something of impossible elegance, intentionality, and charisma.

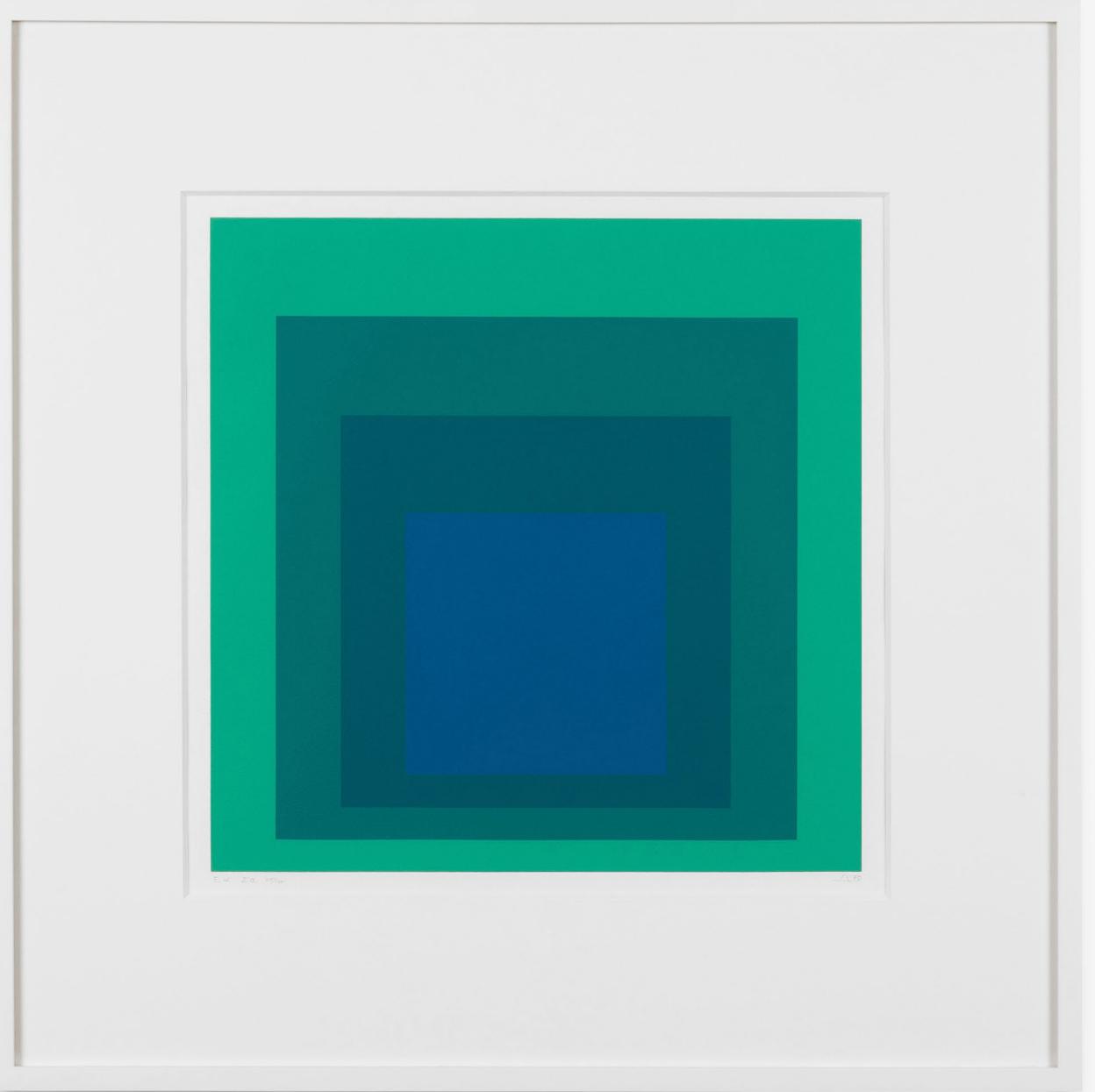


John Chamberlain

Once Again Watson, 2001

Painted metal

37 x 52 3/8 x 28 3/8 in (94 x 133 x 72 cm)



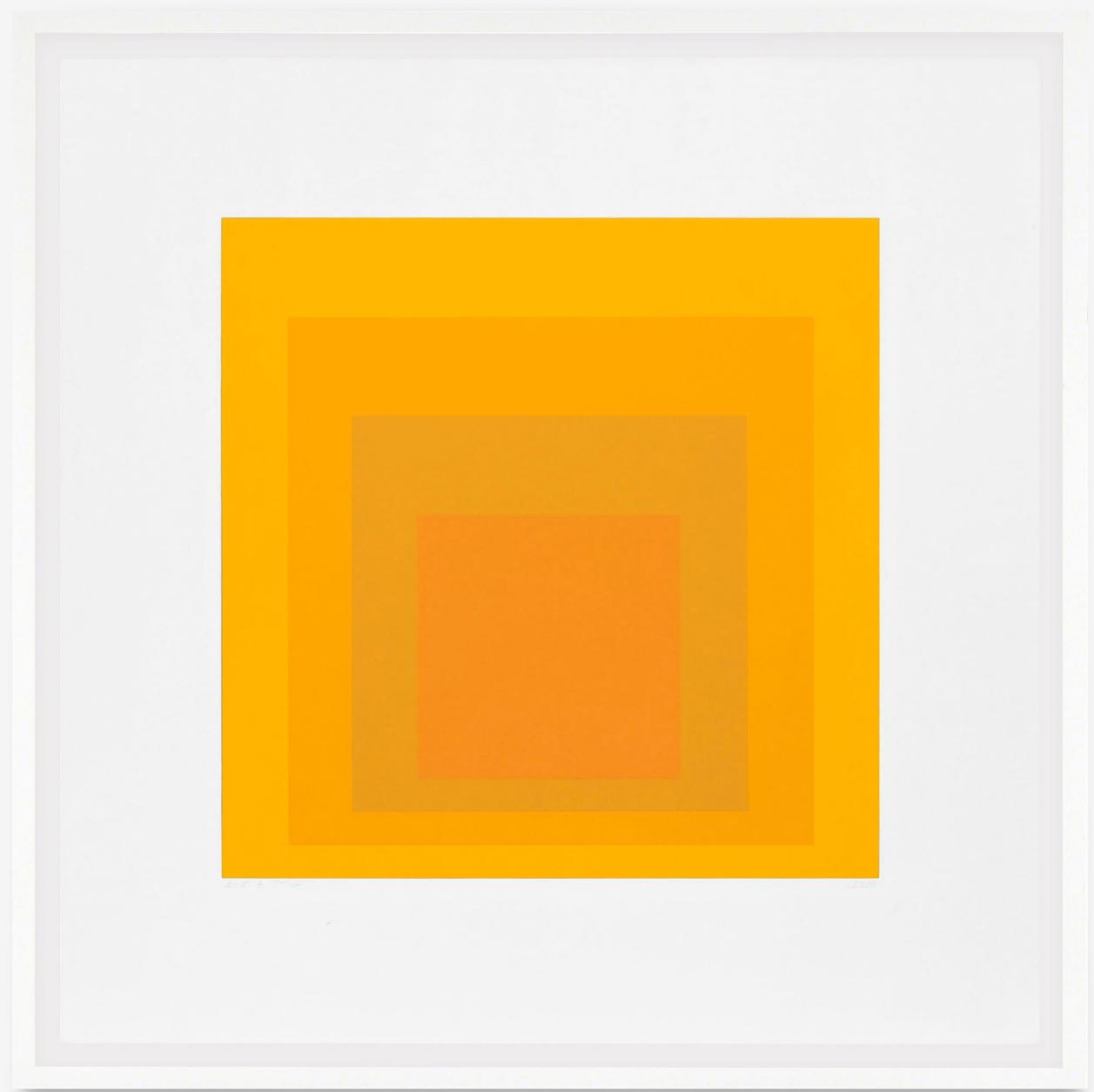
Josef Albers

EK 1a, 1970

Screenprint in colors on Hahnemühle Buttenboard wove paper

21 7/10 x 21 7/10 in (55 x 55 cm)

Initialed, dated, titled and numbered in pencil, from the edition of 125



Josef Albers

I-S f, 1970

Screenprint in colors on German Etching paper

21 1/2 x 21 1/2 in (54.6 x 54.6 cm)

Initialed, titled, dated and numbered in pencil, from the edition of 125



The arrangement of muted pink, crimson, and burgundy triangles in Anni Albers' *Camino Real* is mesmerizingly reductive. The lighter triangles leap off the paper, while the dark ones recede into the mid-toned background, creating an illusion of depth that is surprising for such an apparently minimal composition. But closer observation reveals that this screenprint is anything but simple. Prolonged viewing reveals a mastery of precision, balance, and craftsmanship which suggest that there is far more to this piece – and to its artist – than meets the eye. This sense of mystery is highly intentional. Originally designed as a wall hanging for the Hotel Camino Real in Mexico City, this artwork celebrates the enigmatic nature of Mexico's pre-Columbian history. Anni Albers, who first visited Mexico in 1935, was fascinated by the country's artistic culture and unique creative force. A textile artist trained at the Bauhaus in the first decades of 20th century Germany, Albers' values of economy of design, balance, and the absence of subjective gesture resonated strongly with the geometric traditions of pre-Hispanic Andean and Mesoamerican art and architecture.

The Hotel Camino Real, designed by Luis Barragán and Ricardo Legorreta, was originally built to house dignitaries attending the Olympic Games of 1968. As a part of the hotel design, several contemporary artists were commissioned to create works for its public spaces, including Alexander Calder, Mathias Goeritz, Rufino Tamayo, and Anni Albers. Albers' resulting piece was a monumental tap-

stry abstracting the pre-Columbian landscape and architecture that had captured her imagination. This seminal work, entitled *Camino Real*, revived a set of rug designs she had made in 1959 (*Vicara Rug I* and *Vicara Rug II*) and informed many of her later works, including the present screenprint conceived together with the tapestry between 1967 and 1969, which radically changed the entire course of her work as printmaker.

Unlike many of Albers' textile designs, the tapestry *Camino Real* is not woven, but made in appliquéd felt on cotton backing. This technique allows for sharp, clean lines, an effect that she found great satisfaction in and that contributed to her increasing focus on screenprints, etchings and lithographs. Her extensive background in textiles allowed her to focus on texture and color as well as on functionality and architecture in ways that would not have been possible with other mediums. *Camino Real* and the related studies laid the foundation to push the second half of her career to new, groundbreaking levels. She described her transition from textiles to graphics as first learning to "listen to threads and to speak their language." As evidenced by the tapestry *Camino Real*, Anni Albers mastered textiles, and "with the listening came gradually a longing for a freedom beyond their range." The freedom she found in this and other screenprints is abundantly clear in her use of precise and clean lines, creating a powerful and unique universe that encompasses the entirety of her oeuvre.



Camino Real 89/90

Anni Albers 1967-69

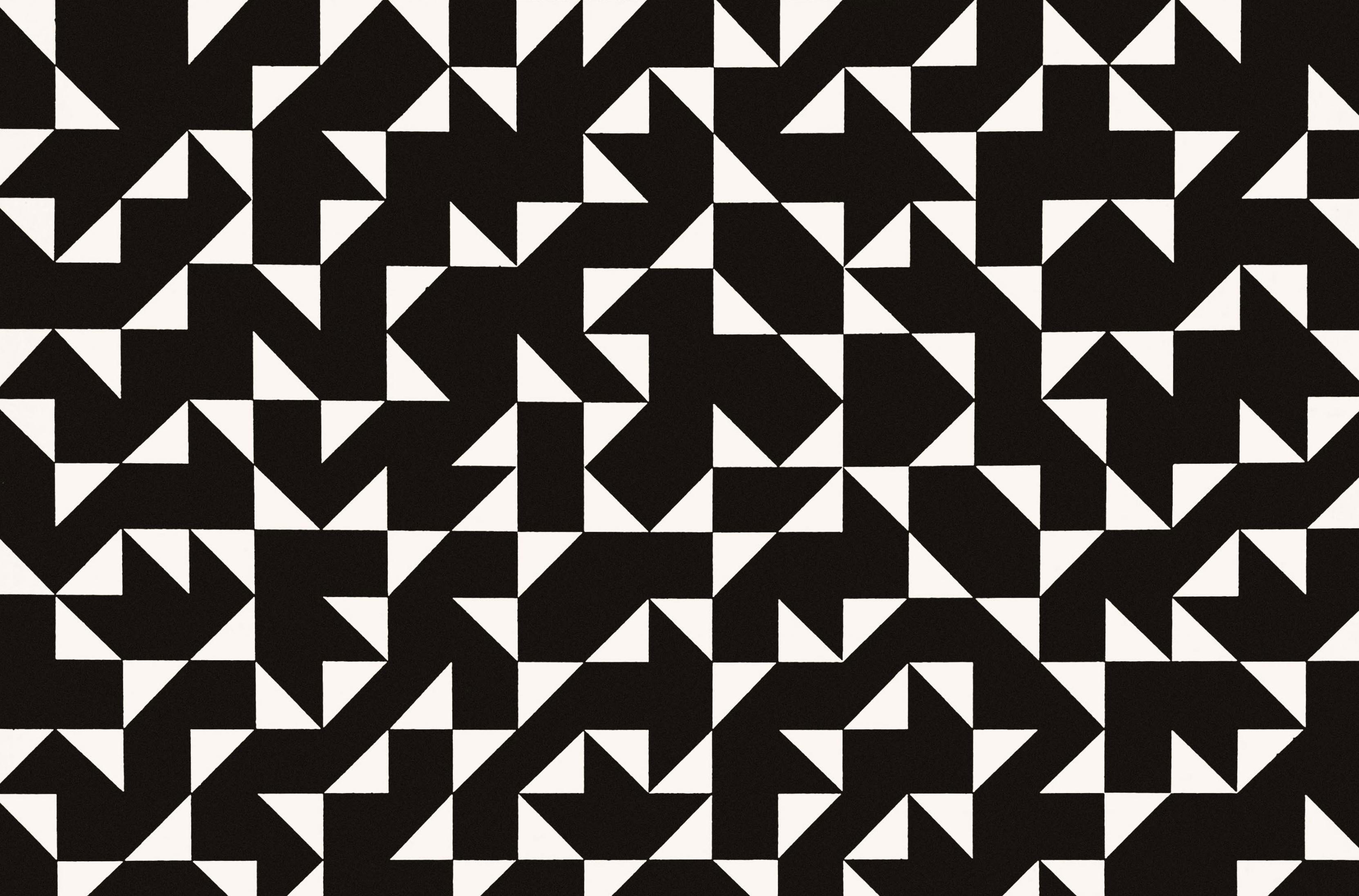
Anni Albers

Camino Real, 1967-1969

Screenprint on Mohawk Superfine Bristol paper

23 1/2 x 22 in (59.7 x 55.9 cm)

Signed, titled, dated and numbered in pencil,
from the edition of 90



**Anni Albers**

Triangulated Intaglio II, 1976

Single-color copper plate etching and aquatint on
mould-made white Arches Cover

24 x 20 in (61 x 50.8 cm)

Signed, dated and numbered in pencil,
from the edition of 20, plus 9 AP





Three Clippings constitutes one of Jonas Wood's most remarkable observations of plants and flowers, perhaps one of the most prevalent motifs in the artist's oeuvre. The arrangement of three different species of orchids weightlessly floating on a neutral space, not only offer a glimpse into the beauty of domesticated nature but also into Wood's distilled observation of reality and the joy he is able to convey with monumentality, inner geometry and painstaking details infused with warm colors and pastel hues.

Completed in 2018, this set of three works brings together a radical combination of pochoir, lithography and embossing, evoking the sense of touch and subverting the lack of real volume, foreign to most works on paper. This new level of experimentation, sparked by Wood's collaboration with the pioneering printmaking studio Mixografia in Los Angeles, gives place to aerial roots, stems, leaves and petals rendered in the same way as a multilayered collage which is reminiscent of Henri Matisse's cut-outs, a series of works created in the last decade of his life. About this brilliant final chapter in Matisse's life, where color was fully liberated in contrasted sheets of paper, Wood comments: "it isn't so much the lightness of [his] paintings that I responded to – it's the patterns and the colors." Conceptual processes derived from collage and printmaking are interwoven with painting in Wood's artistic practice. As one can see in *Three Clippings*, but also in his depictions of plants using paint-

ing as medium, flatness appears in major areas of both paintings and prints. Additionally, Jonas Wood understands the making of paintings in the same way as the making of prints; the artist starts from the back to the front of the image, from larger to smaller flat areas of color that make for the details that infuse the subject matter with a sense of depth and realism.

From the dots and veins on the petals to the subtle tonal variations on the leaves, *Three Clippings* makes evident this interest in pattern, texture and pushing forms forward into a distilled interpretation of the inner geometry of nature. Wood says, "I see these plant compositions as an exercise in shape and color balance. Using local color is a tool like perspective, but when color challenges you, and tells you a plant is blue, not green, then maybe color can ask you new questions about what you are seeing." The transformative power of seeing becomes evident in the leaves and petals with blue and lavender tones on the central orchid. This is a phenomenon unlikely in nature, but one that lends crucial harmony and rhythm to the resulting image without being immediately obvious. Jonas Wood's trailblazing techniques breathe a renewed life into the art of printmaking, cross-pollinating his works in other mediums. His compositions remind the viewer to slow down, look around, and truly stand in reverence of the beauty that surrounds us.



Jonas Wood

Three Clippings, 2018

The complete set of three Mixografía® prints in colors with embossing on handmade paper

I: 40 x 29 in (101.6 x 73.7 cm) II: 40 x 32 in (101.6 x 81.3 cm) III: 40 x 34 in (101.6 x 86.4 cm)

Each work signed, dated and numbered in pencil, from the edition of 20



This painting by Oscar Murillo is a remarkable example of the importance of process in his works. It is also revelatory of Murillo's reflection on globalization and related issues such as identity and community. The work belongs to a series colloquially referred to as *Trash Paintings* in which the artist left canvases out in his studio for long periods of time. As a result, they incorporate the dust and debris of daily life. As is evident through the use of canvases sewn together in this work, he also often incorporated recyclable elements from other works. Murillo views this overall process as bound in the exploration of materials' boundaries and displacement, likening it to a ripening cheese. This work typifies his approach, with a gestural application of paint alongside bits of tape, dirt, and vestiges of other projects.

Murillo's unconventional approach and artistic focus can be construed as autobiographical in that he grew up in a small village in Colombia, and as such had to be resourceful as a child. Murillo's family moved to London when he was young and he received a BFA in 2007 from the University of Westminster before going on to obtain an MFA at the Royal College of Art. As a result of this life experience, transnationality is a key element of his work. In 2016, he flushed his British passport down the toilet as a spontaneous performative work to challenge notions of privilege.

This painting is also in conversation with the history of art. The subjectivity inherent in abstraction stems from Abstract Expressionism while the approach to the paint and commonplace materials elaborates on the legacy of *Art Informel*. The use of collage notably links him to Robert Rauschenberg while the bright red and pink alongside the use of spray paint speak to the legacy of Jean-Michel Basquiat's gestural language. While engaged in differing thematic issues and materially disparate, his works are all similarly revelatory of a certain joy in the everyday, particularly in that the artist literally transforms and combines discarded materials into beautiful artistic objects. Murillo views his life experience and the people he surrounds himself with as part and parcel of his work, stating: "art and life –there is no separation between the two."



Oscar Murillo

Untitled, 2012

Spray paint, oil stick, tape and dirt on canvas

32 1/4 x 31 1/2 in (82 x 80 cm)



L'aubade: Études de nus allongés (Dora Maar) is a remarkable example from Picasso's period dating 1936-1945, which was revelatory of his personal state of anguish and turmoil stemming from the Spanish Civil War and World War II as well as his ongoing formal explorations. Picasso held a unique position during the Spanish Civil War as a Spaniard living in France. He and his companion and lover at the time, Dora Maar, remained in Paris during the Nazi occupation, a time when fear and claustrophobia gripped the city. Picasso worked feverishly during this period, focusing primarily on portraits, nudes, and still lifes. As these are classic genres in Western art, he purposely commented on the tradition and weight of art history while simultaneously subverting it in line with his own personal perspective on war.

As in this study, a motif common in the artist's oeuvre at this time that directly speaks to the art historical canon is that of the recumbent female nude. Picasso once stated "women are machines for suffering," and in this case the female body can be read as a vehicle for expressing his mindset during this turbulent time. In this drawing, the nude above is fairly realistic, while, as one's eyes move down, the subsequent two become more and more twisted, as if Picasso put his own pain in the body of the model. While distortion was not new to Picasso's work, from 1940 onward Picasso went beyond cubism in his interest in depicting the entire female body at once; this study is thus an early example of the ways he

accomplished this feat through interlocking planes. Maar was also the subject of Picasso's famed 1937 Weeping Woman, but she stated it was not in fact a portrait of her, but rather a metaphor for the tragedy of the Spanish people. The very same can be said for this study in light of World War II.

While works such as *Guernica* (1937) depict images of war in a direct way, other works such as this drawing approach it in a more metaphorical manner; Picasso stated: "I have not painted the war because I am not the kind of painter who goes out like a photographer for something to depict. But I have no doubt that the war is in these paintings I have done." Drawing was central to Picasso's artistic practice, and other studies from this series titled *L'aubade* are held in lauded institutions such as the Centre Pompidou and the Musée Picasso in Paris. It is most significant in revealing Picasso's artistic process and emotional fervor.



Pablo Picasso

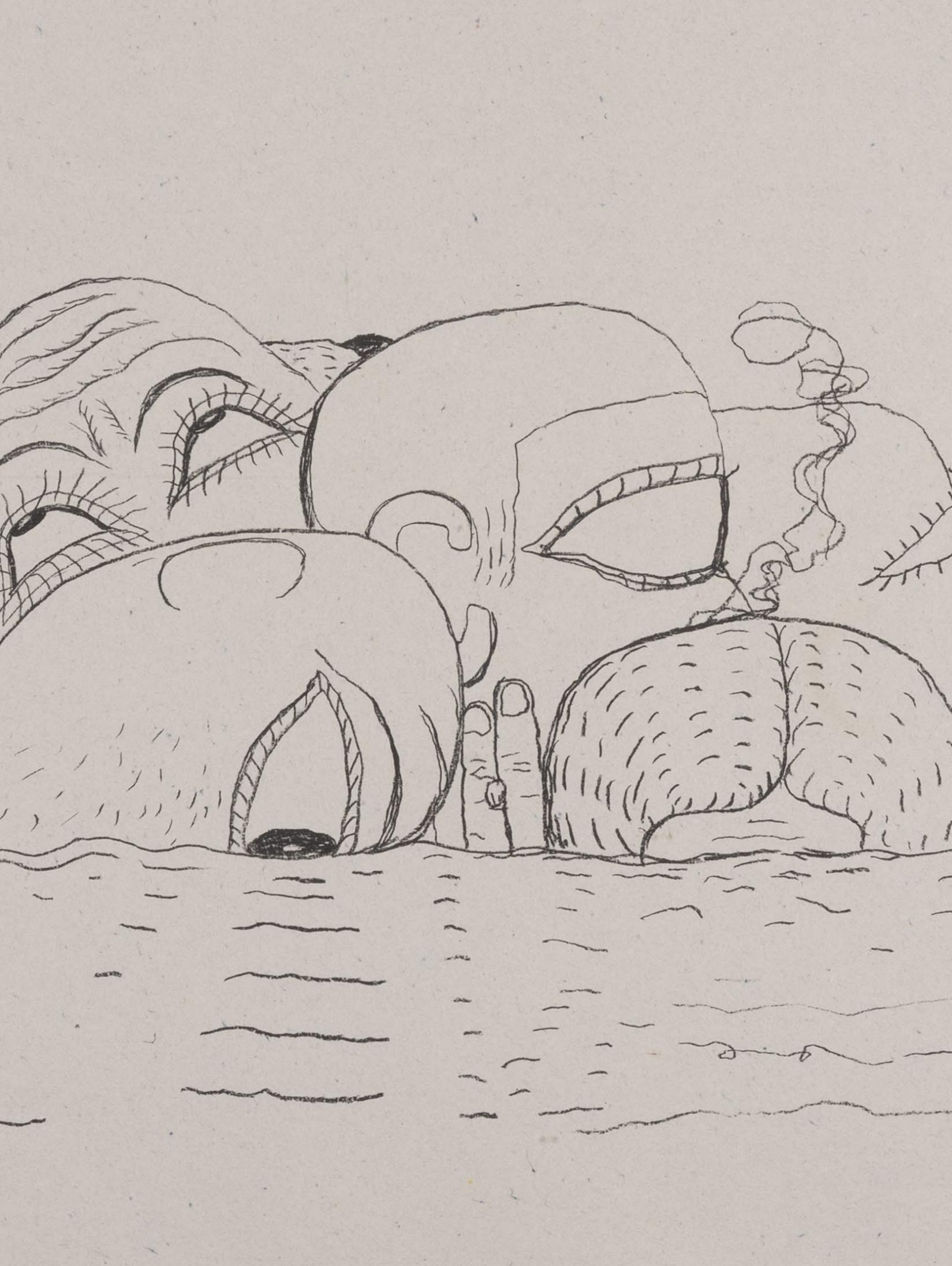
L'aubade: Études de nus allongés (Dora Maar), 1941

Pencil on paper

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

Dated 26 août 41 (upper left)

Zervos, vol.11. No. 250



Philip Guston delved into printmaking in the last year of his life. Though he made a few in person, print workshop Gemini G.E.L. knew the artist favored working from home and sent a master printer to his studio in Woodstock, New York accordingly, resulting in *Sea* in addition to several other prints. As such, *Sea* constitutes one of the last works the artist ever created at the height of his artistic maturity and mastery of his figurative style.

Guston was born in Montreal, Canada in 1913 before moving to California a few years later. While he briefly attended the Otis Art Institute in 1930, the artist is largely self-taught. Upon traveling to Mexico, the artist was inspired by the works created by Mexican muralists such as Diego Rivera and José Clemente Orozco, leading him to create an anti-fascist fresco in Morelia, Mexico with fellow artist Reuben Kadish. Guston then moved to New York and continued working in the muralist tradition for the Works Progress Administration (WPA). Along with his contemporaries, Guston abandoned figuration in favor of abstraction in the 1950s, creating gestural works influenced by existential philosophy. In the 1960s, however, the social and political turmoil frustrated Guston, leading him to return to figuration. The artist stated: "...when the 1960s came along I was feeling split, schizophrenic. The war, what was happening to America, the brutality of the world. What kind of man am I, sitting at home, reading magazines...and then going into my studio to adjust a red to a blue."

Guston moved to Woodstock and began to cultivate his highly personal iconography in a purportedly naïve, cartoonish style, typified in this remarkable print. Guston's artistic language included such innocuous objects as bare lightbulbs, cigarettes, and shoes in addition to such loaded imagery as hooded figures recalling Klansmen. His sudden shift was decried by critics, who gave his 1970 exhibition at Marlborough Gallery scathing reviews. Guston's earlier figurative works tended to lie more in the realm of socio-political commentary, but in 1972, he left the hooded figures behind in a more autobiographical direction. It is thought that figures with large bean-shaped heads and eyes, as in the figure in the left center portion of this print, symbolized the artist himself. Through the depiction of several large heads, this print is in conversation with various depictions of heads from the art historical canon, ranging from the colossal heads created by the Olmec civilization to Francisco Goya's painting *The Colossus*. As a result, it is simultaneously contemporary yet timeless.

Other proofs of this important lithograph are housed in the esteemed collections of Tate, London, The Museum of Modern Art, New York, and The Walker Art Center, Minneapolis.



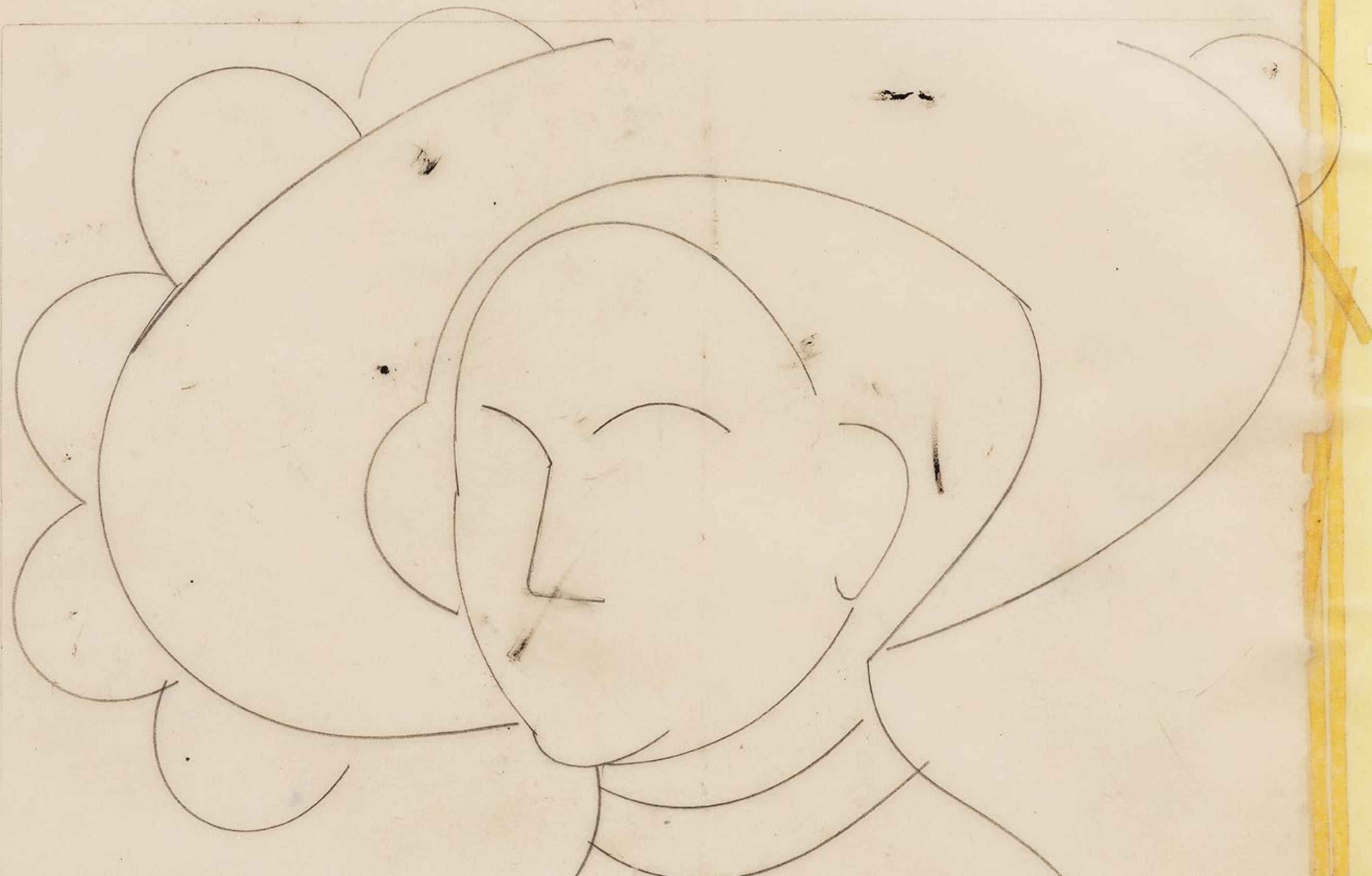
Philip Guston

Sea, 1980

Lithograph on HMP Kölle handmade gray paper

30 1/2 x 40 3/4 in (77.5 x 103.5 cm)

Signed, titled, dated and numbered 27/50 in pencil,
from the edition of 50, plus 11 AP



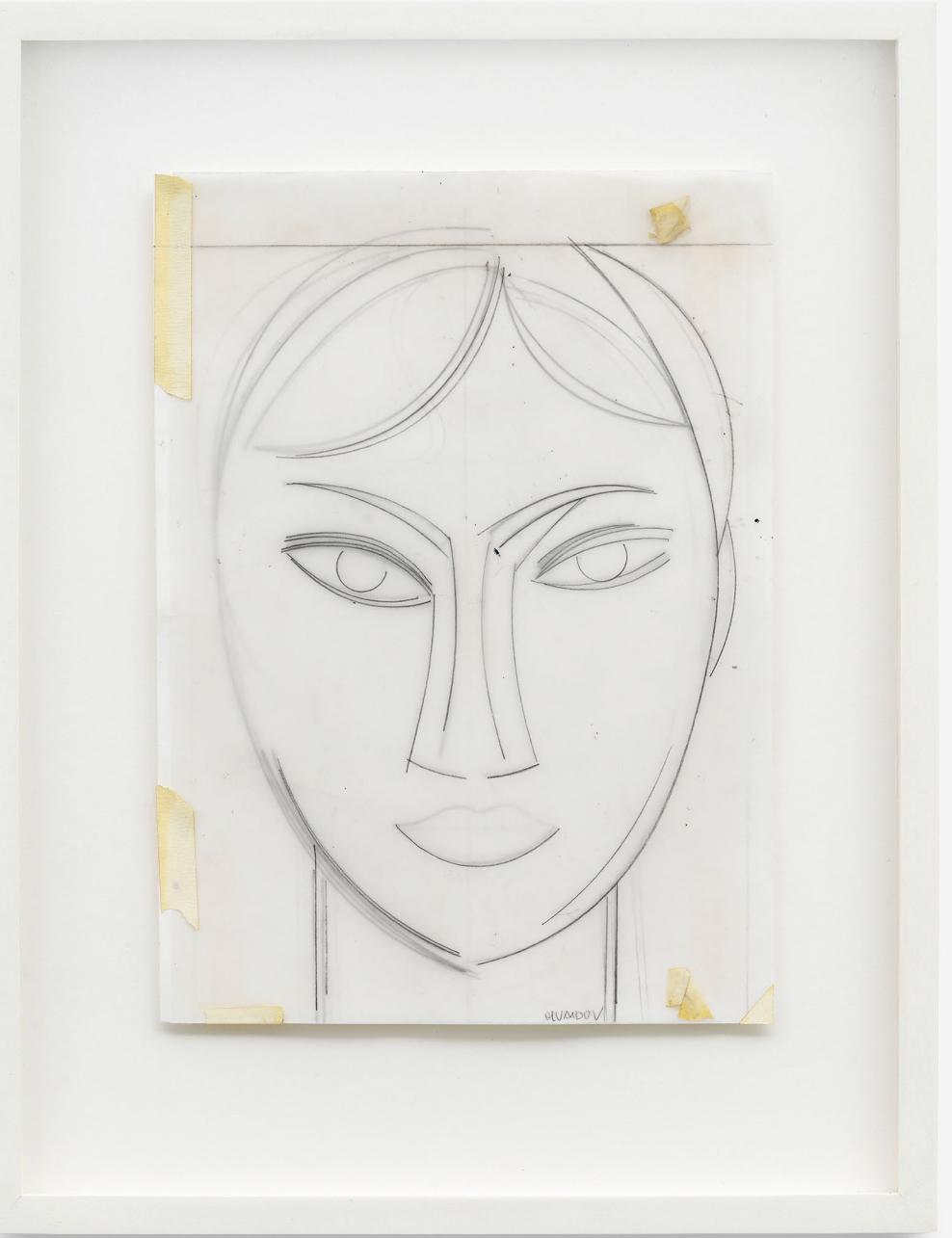
Manolo Valdés

Untitled V (Hans Baldung Grien), 2003

Graphite and collage on paper

8 1/2 x 11 3/8 in (21.5 x 29 cm)





Manolo Valdés

Untitled XIV (Jackie), 2003

Graphite and collage on paper
11 5/8 x 8 1/4 in (29.5 x 21 cm)



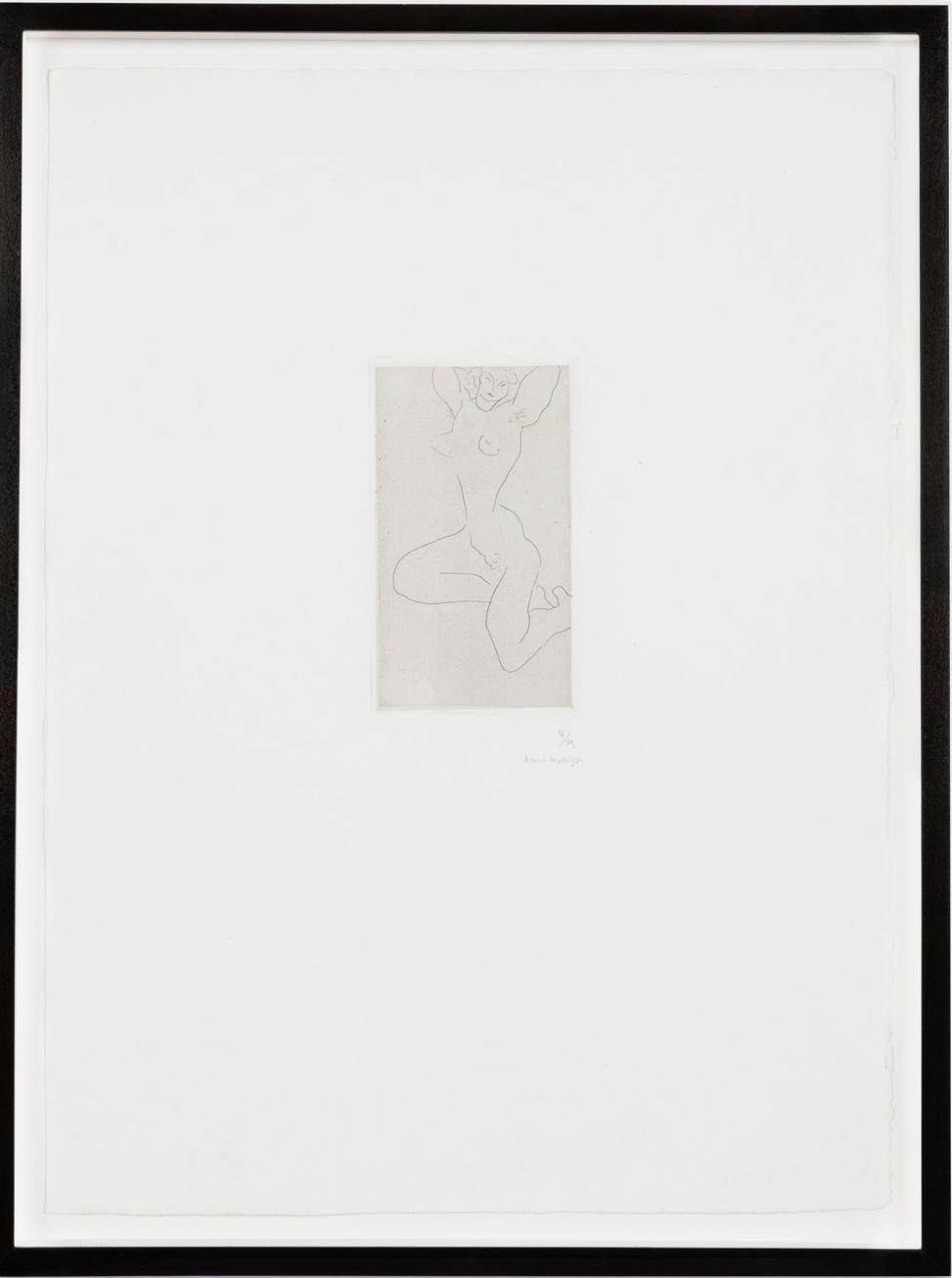
7/25
Henri Matisse

The beginning of the 1930s mark a prolific period for Henri Matisse as a printmaker. Seen as an extension of his practice as a draftsman, Matisse's black and white prints offer a complementary view to his pictorial production, often marked by the groundbreaking use of color he pioneered during his Fauvist period in the first years of the 20th century. Matisse's work in printmaking experimented with diverse techniques such as etching, aquatint, monotype, lithography, woodcut and linoleum cut, which he often used to create impressions and distillations of his surrounding reality. On the occasion of the exhibition *Matisse as Printmaker*, curator Jay McKean Fisher accurately wrote: "Printmaking was Matisse's primary means of demonstrating to his audience his working process, the character of his vision, and the way his drawing transformed what he observed."

Nu assis sur la jambe droite, bras levés belongs to a series of jewel-like etchings on Chine appliqué on Arches Velin paper created between 1926 and 1931, where the artist focusses on portraits and nudes of reclining models executed with an extraordinary precision of line. In this work, the entire body of the subject is delineated by an almost continuous trace that not only profiles the body against the background but also creates the illusion of its volumetric presence into the space. The minimal means employed by the artist reveal his interest in discovering the "essential char-

acter of things" and in producing an art of balance, purity, and serenity. The small scale and delicacy of the present work is revelatory of the aura of intimacy and immediacy Matisse communicates with in most of his etchings and lithographs.

Nu assis sur la jambe droite, bras levés presents itself as a rare opportunity in the art market, since other proofs of this important etching are housed in the esteemed collections of the Baltimore Museum of Art, Maryland, The Blanton Museum of Art of The University of Texas at Austin, The Bibliothèque Littéraire Jacques Doucet, Paris, and The Bibliothèque Nationale de France, Paris.

**Henri Matisse**

Nu assis sur la jambe droite, bras levés, 1931

Etching on Chine appliquéd on Arches Velin paper

14 3/4 x 11 1/4 in (37.5 x 28.5 cm)

Signed and numbered in pencil, from the edition of 25, plus proofs



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Joaquín Torres-García

Untitled, 1934

Woodcut on Japan paper

11 x 9 7/8 in (27.8 x 25 cm)

Signed in pencil, from de edition of 50



BIOGRAPHIES

Anni Albers (Berlin, Germany, 1899 - Orange, CT, 1994) was an artist, textile designer, printmaker, and educator. Albers studied painting with German Impressionist Martin Brandenburg between 1916 to 1919. In 1922, she enrolled at the Bauhaus, where the school assigned her to the Weaving Workshop, the only workshop available for women. At the Bauhaus she met her future companion, Josef Albers. After completing her course of study, Albers joined the Bauhaus faculty in 1929. In 1933, Anni and Josef Albers immigrated to North Carolina. In the United States, they founded the art department at Black Mountain College, where Anni Albers implemented a curriculum that integrated weaving and industrial design. After moving to New Haven, CT, in 1950, she focused primarily on creating mass-reproducible fabrics, writing and working on the “pictorial weavings.” From 1963 until the end of her life, she devoted an essential part of her production to printmaking, often incorporating highly experimental techniques and processes. In 1965, she published *On Weaving*, a seminal book for the field of design as an academic area of study and aesthetic research. She is known for bringing experimentation to the field of textile design through the incorporation of non-traditional materials. Anni Albers is one of the most influential textile artists of the twentieth century.

Josef Albers (Bottrop, Germany, 1888 – New Haven, CT, 1976) was an German-American artist known internationally for his geometric abstractions and the systematic study of color. Born in a family of craftsmen, Albers began studying painting in Munich, and in 1920 enrolled as a student at the Weimar Bauhaus. In 1925, Albers was appointed professor and taught design at the Bauhaus. Albers continued his teaching career after he immigrated to the United States in 1933. Together with Anni Albers, he founded the art department at Black Mountain College in North Carolina.

From 1950 to 1958, Albers served as the chair of the newly created design department at Yale University in New Haven, CT. Some of his most prominent students during this era were Cy Twombly, Robert Rauschenberg, Richard Anuszkiewicz, and Eva Hesse. In 1949, Albers made his first linear Structural Constellation engravings and his first studies for Homage to the Square paintings. In 1963, Albers published a book titled *Interaction of Color*, which presented his extensive analysis of color theories and had a significant influence on art and art education. In 1971, he became the first living artist to have a retrospective exhibition at the Metropolitan Museum of Art in New York.

John Chamberlain (Rochester, Indiana, 1927 – New York, 2011) was an American sculptor. His groundbreaking sculptures – fashioned from discarded materials such as automotive metal, urethane foam, galvanized steel, paper, and Plexiglas – translate the visual language of the Abstract Expressionists into three-dimensional constructions. Alongside his unique choice of mediums, his works often use bright colors and monumental proportions, breaking many established conventions for sculpture and redefining it into passionate expression. The twisting, dynamic rhythms of Chamberlain’s works are unhindered by the industrial materials comprising them; they transform traditionally lifeless and rigid materials into fluid expressions of life and joy. His first sculpture using automotive metal (*Shortstop*, 1957) ignited his fascination with bright colors, deep folds, and the use of discarded metal that define his work. During his time at North Carolina’s Black Mountain College in the mid-1950s, Chamberlain developed a strong appreciation for poetry, which he intentionally translated into the visual language of his sculptures. His works bear witness to American industrial culture in a uniquely joyful manner, inviting viewers to reconsider our sentiments about materials we would otherwise overlook or dis-

regard. Credited with “feminizing” modern sculpture, the unexpected harmony and elegance of John Chamberlain’s works has redefined the boundaries of what industrial materials can do, creating works of immense beauty and joy.

Philip Guston (Montreal, Canada, 1913 – Woodstock, New York, 1980) is acclaimed for his figurative works which oftentimes featured social and political commentary during the heyday of abstract expressionism. Born in Montreal, Canada, to Russian Jewish émigrés, Guston and his family moved to California in 1919 where he attended high school alongside Jackson Pollock. In the 1930s, Guston traveled to Mexico. While there, he came into contact with Mexican muralists such as Diego Rivera and José Clemente Orozco, which had a great influence on his work; alongside artist Reuben Kadish, Guston co-painted a fresco entitled *The Struggle Against War and Fascism* in Morelia, Mexico, which came to national attention. The artist then moved to New York to work as a muralist for the Works Progress Administration before teaching at universities in the Midwest. In 1948, Guston received the Prix de Rome and traveled to Italy in order to study the art there before embarking on his forays into abstraction in the 1950s. Ultimately feeling frustrated by the political climate and limited by abstraction’s possibilities to argue for political change, he rededicated himself to figuration in the late 1960s, developing his own personal lexicon of symbols including hooded figures, large eyeballs, cigarettes, shoes, and clocks depicted in a cartoonish fashion. While not favored by critics at the time, he is today renowned for these works and viewed as a forebear of neo-expressionism.

Keith Haring (Reading, PA, 1958—New York, New York 1990) was an artist and social activist known for his immediately recognizable

bright, illustrative works. Interested in cartoons from a young age, he was encouraged to draw by his father, who was an amateur cartoonist. Haring studied commercial art briefly before moving to New York to study at the School of Visual Arts (SVA), where he instantly became absorbed in the street art scene. Haring rose to prominence when he began to create white chalk drawings on the black paper that covered blank advertising panels in the subway, creating hundreds between 1980–1985. He then began to create murals and other commissioned public works; the artist would use any medium that could hold a mark. In 1986, he opened the Pop Shop, a store that featured his images on items like t-shirts, posters, buttons, and toys. While many criticized him for what they deemed commercialization, Haring wanted anyone who liked his art to be able to afford it. After getting diagnosed with AIDS, Haring made more politically and socially-charged work, often advocating for safe sex and AIDS awareness. He died of AIDS-related complications in 1990 at the age of 31.

Damien Hirst’s (b. Bristol, England, United Kingdom, 1965) works comprise installations, painting, and sculpture with the goal to deliberately shock and question the very nature of art. Themes that interest the artist include death, medicine, technology, and superficiality. Hirst first came to attention upon his curation of *Freeze* while studying art at Goldsmiths, an exhibition featuring his own and other students’ art who ultimately made up the Young British Artists (YBAS). He immediately came to dealer Charles Saatchi’s attention, who financed his groundbreaking *The Physical Impossibility of Death in the Mind of Someone Living* (1991), consisting of a shark preserved in formaldehyde. This work became part of his *Natural History* series, featuring taxidermized animals, some of which were dissected or flayed. Hirst is also well known for his Spot and Spin paintings. The Spot paintings consist

of rows of circles randomly colored by assistants, while the Spin paintings are made with paint applied to a spinning circular surface. In 2015, he opened Newport Street Gallery in London, where he lives and works, in order to share his art collection with the public.

Ellsworth Kelly (Newburgh, New York, 1923 - Spencertown, New York, 2015) was an American painter, sculptor, and printmaker best known for his pared-down geometric abstractions. Kelly studied technical drawing at the Pratt Institute in Brooklyn before being drafted into the army as a camouflage artist. After the war, he studied at the School of Museum Fine Arts in Boston and then the Ecole des Beaux-Arts in Paris on the G.I. Bill. While in Paris, he studied Byzantine icons and Romanesque architecture and met many artists, including Jean Arp, Constantin Brancusi, and Alexander Calder, all of whom had an influence on him. It was at this time that he shifted his style from representation to abstraction. Kelly returned to New York in 1954 and began to create abstract works in a different vein from Abstract Expressionism, the dominant style at the time. Rather, Kelly rejected gestural expression and painterliness for spare, geometric works featuring bright color. He was also one of the first artists to experiment with shaped canvases. Kelly’s intention for his work was for viewers to have a meditative, bodily encounter.

Yayoi Kusama (b. 1929, Matsumoto, Japan) is a contemporary painter, sculptor, performer, author, filmmaker, and fashion designer whose works have garnered widespread acclaim since the mid-1960s. Her extensive use of polka dots, pumpkin images, and expanding imagery spans decades of work, creating a pleasantly cohesive oeuvre which is among the most immediately recognizable in contemporary art. Kusama recalls her love of art in her earliest childhood memories, when she

would use her fingers to create polka-dotted paper works. She left home in her early teens to study art in Kyoto – her only formal artistic training. By 1951, she had moved to New York City with a suitcase full of 2,000 paintings, and, with the help of Georgia O’Keefe, began to break into the art world. Intentionally breaking from the in-vogue styles of de Kooning, Pollock, and other action painters, Kusama began work on her *Infinity Net* paintings, monochromatic works that presupposed the bold polka-dot patterns that characterize her later work. Her career in New York spanned a wide variety of subjects and mediums, from mirrored *Infinity Rooms* to public happenings (featuring nude, polka-dot-painted models) to furniture and clothing covered in phalluses. These projects gained her international acclaim, but several physical and mental health issues forced her to return to Tokyo in 1973, where she was soon diagnosed and institutionalized for obsessive-compulsive disorder. In 1977 Kusama chose to remain a permanent patient of the hospital, where she currently resides. Each day, she leaves the hospital to work in her studio just down the street, where she continues to create art with the same passion that has defined her illustrious career.

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.

Roy Lichtenstein (New York, New York, 1923 – New York, New York, 1997) was a prominent member of the Pop art movement. After both studying and subsequently teaching at Ohio State University, the artist began to create works with cartoon imagery and commercial techniques in a rejection of Abstract Expressionism's emphasis on subjective, emotional content. He then shifted his focus to imagery drawn from comic books, particularly ones involved with war and romance. He had a one man show at the Leo Castelli Gallery and moved to New York. Lichtenstein's works are immediately recognizable through his use of primary colors, black outlines, signature Ben-Day dots, and sometimes thought or speech bubbles and onomatopoeia. Though some criticized him of plagiarism, he always altered certain aspects of the comics he drew from, whether narrative or formal elements. Lichtenstein later moved on to take on art history as his subject. His *Brushstroke* series was a parody of the grand gesture associated with abstract expressionism, while his landscapes reprised Impressionism, and versioned Claude Monet's cathedrals and haystacks with the Ben-Day dots. Lichtenstein's legacy lies in his innovative merging of commercial culture and technique with high art.

Henri Matisse (Le Cateau-Cambrésis, France, 1869 – Nice, France, 1954), a leading figure

of modern art, is perhaps best known for his expressive use of color, a concern that dominates the entirety of his oeuvre. Proficient as a painter, printmaker, sculptor, and draughtsman, Matisse became an artist rather late in life after first pursuing a career in law. While he initially studied in the academic tradition, his discovery of Pointillism led him to create more experimental works. The artist ultimately became a co-founder of the Fauve movement, which was named derogatorily by a critic with the French word for "wild beast" as a result of the use of bold color. In the fall of 1917 he traveled to Nice and began to create works that merged his interest in both figuration and non-realistic perspective, primarily creating nudes and odalisques. In 1930 while in the United States, Matisse was commissioned by collector Albert C. Barnes to create a triptych mural titled *The Dance*. It was subsequently exhibited at the Barnes Foundation and its expressive use of color and line had a great impact on American artists, including the emerging abstract expressionists. Upon becoming ill towards the end of his life, Matisse created experimental large-scale cutout paper works for which he is also renowned.

Oscar Murillo (b. 1986, Valle del Cauca, Colombia) is known for his multidisciplinary, autobiographical work that reckons with important issues such as globalization, identity, and community. His practice encompasses paintings, works on paper, sculptures, installations, actions, live events, collaborative projects, and videos. Murillo was born in Valle del Cauca, a small village in Colombia, before moving to London with his family at a young age, where he attended the University of Westminster and The Royal College of Art. His own transnationality is an important aspect of his work; in 2016, he flushed his British passport down the toilet as a spontaneous performance in conversation with the notion of privilege. Process is conceptually very important to Murillo;

when working on his gestural abstract paintings, he places the canvases the floor of his studio in order to have them accrue the dust and debris of daily life, sometimes even walking on them and leaving footprints. Occasionally, he includes a scribbled word, such as "chorizo" or "yoga" in order to speak to displacement, emphasizing that the chosen word is always something that plays an important role in his own life. His most current long-term collaborative project, entitled *Frequencies*, involved sending raw canvases to children's schools across the world in order to be placed on their desks, where they can use them as they chose before being exhibited, resulting in a global conversation.

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.

Joaquín Torres-García (b. Montevideo, Uruguay, 1874 – Montevideo, Uruguay, 1949) is renowned as both an artist and theoretician. His family moved to Spain when he was young, and he studied with a local painter before enrolling at the School of Fine Arts in Barcelona, where he met both Pablo Picasso and Antoni Gaudí. He collaborated with Gaudí on the designs for the stained glass windows for the Palma Cathedral and the Sagrada Família. He moved to Paris in 1920 and became involved with the various avant-garde movements of the time, including Cubism, Dada, and Constructivism, ultimately developing his mature style known as Universal Constructivism. He always sought ways to combine classicism with modernity. He returned to Montevideo in 1934 and founded a journal in order to expose artists there to the new ideas in Europe. In 1942, he founded the Taller Torres-García school, which was based on the Bauhaus model. As such, he was a pivotal figure with regard to Latin American art's development, seeking to combine abstraction with the Indigenous art of Uruguay.

Manolo Valdés (b. Valencia, Spain, 1942) is renowned for his unique drawings, paintings, sculptures, and prints that reference art historical motifs and symbols. He studied at the San Carlos Academy of Fine Arts but left before graduating in order to embark on his artistic career. He formed the group Equi-

po Crónica in 1964 with Juan Antonio Toledo and Rafael Solbes which, in contrast to the then-dominant Arte Informel, focused on art with political critique. Though Toledo left after a year, Valdés remained a member until Solbes' death in 1981, and was included in over sixty solo and group exhibitions. Valdés then reinvented himself and began to take his inspiration from the history of art, including classical models and his Spanish predecessors such as Velázquez, Rembrandt, and Goya. Though the motifs are recognizable, Valdés removes from their context, abstracting them and minimizing detail. He tends to work in a large format with tactile surfaces. Valdés views these works as resulting in an interaction between the work and the viewer. He currently lives and works in both New York City and Madrid, Spain.

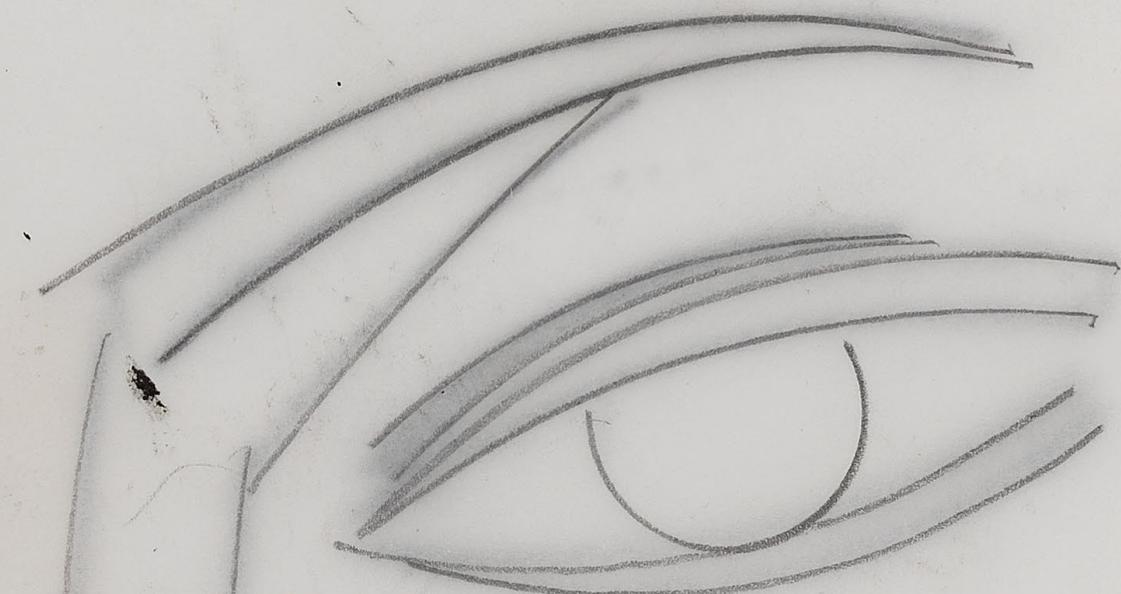
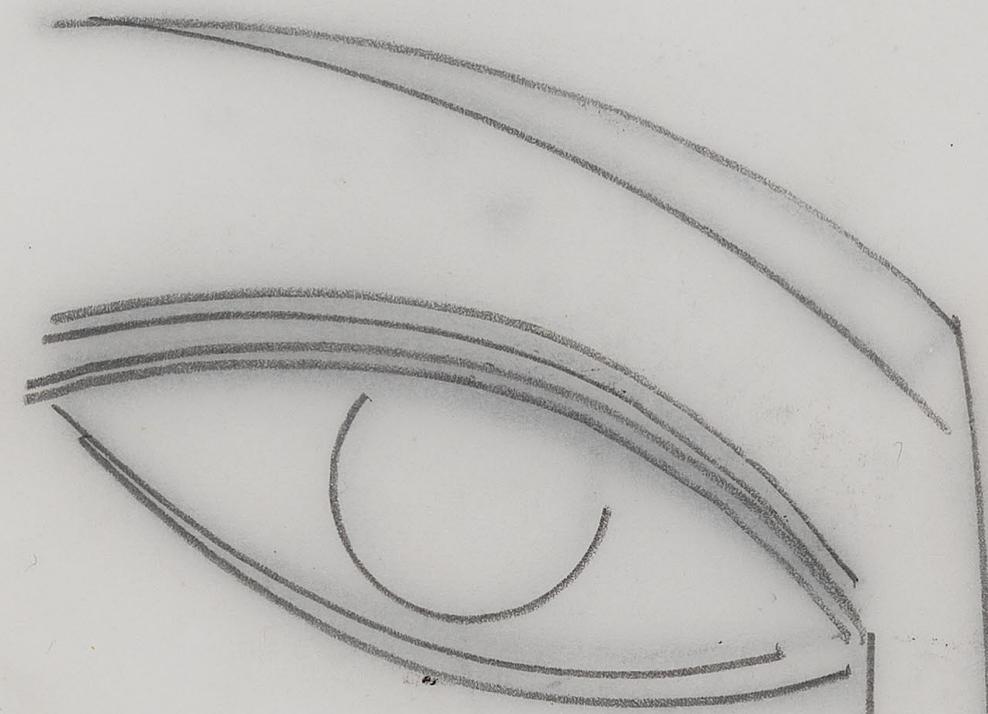
Andy Warhol (b. Pittsburgh, Pennsylvania, 1928 – Manhattan, New York, 1987) is known for his position as a leading figure of Pop Art and a celebrity in his own right. The son of Slovakian immigrants, he graduated from the Carnegie Institute of Technology in 1949 and moved to New York, initially working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

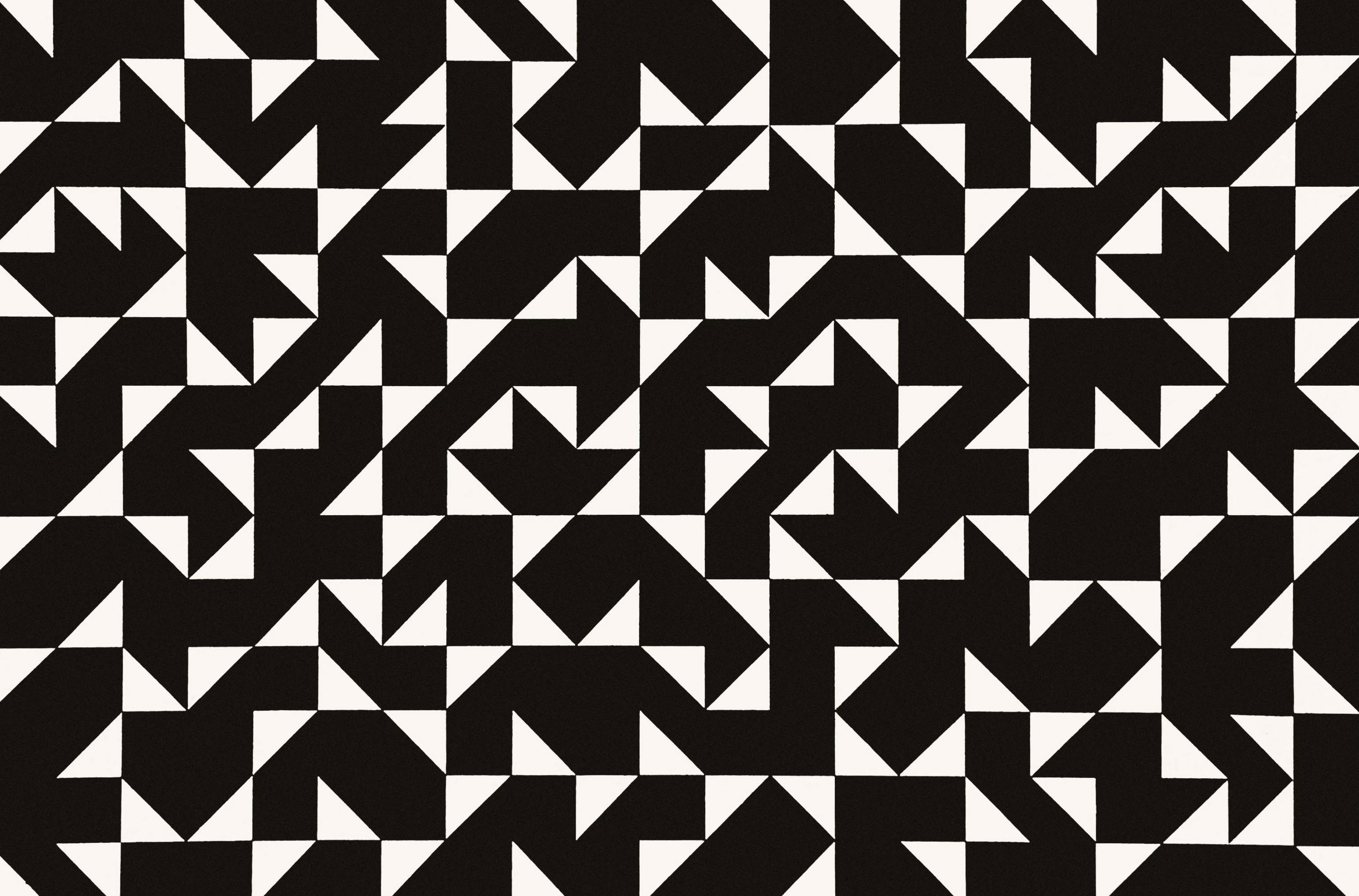
shifted his focus to filmmaking and photography. Warhol's films were characterized by the lack of a plot, eroticism, and excessive length. Warhol began to cultivate his own cult of celebrity at this time. In 1968, Valerie Solanas shot him and he barely recovered; this event had a lasting impact on his 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 as a result 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.

Jonas Wood's (b. Boston, Massachusetts, 1977) colorful, patterned, intricate works span genres, encompassing interior scenes, still lifes, landscapes, and portraits. Wood grew up with an appreciation for art as his father was an architect and his grandfather had an extensive collection. After obtaining a B.A. in psychology from Hobart and Williams Smith College, Wood went on to study painting and drawing at the University of Washington in Seattle. After graduating, he worked as an assistant for artist Laura Owens for two years, an experience he views as an extension of graduate school. The artist currently lives in Los Angeles with his wife and fellow artist Shio Kusaka, whose ceramics often appear in his works. While seemingly quotidian, common objects, Wood imbues his objects with psychological import and memory in compressed, layered works featuring variegated perspectives in a vein reminiscent of Cubism, Pop art, and works by Henri Matisse and David Hockney. Wood also maintains active drawing and printmaking practices.

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