

Matthew Marks Gallery
Art Basel 2024





Vija Celmins

Galaxy

1979

Graphite on paper

14 7/8 x 11 5/8 inches

38 x 30 cm

Vija Celmins's *Galaxy*, 1979, is a meticulously rendered drawing of the mesmerizing vastness of the night sky. Celmins realizes the star-studded composition in graphite on paper, varying the tone and density of the graphite to form a multitude of stars. To create each star, the artist allows the paper to shine through the dark graphite. As Celmins has said, "I like to see the paper, because the paper is a player."

Galaxy reflects Celmins's decades-long practice of transforming photographic source imagery through a labor-intensive process of "re-description." In the artist's own words, "the photograph is an armature on which I hang my marks and make my art." Her night skies are often inspired by imagery found in astronomy publications. In *Galaxy*, Celmins depicts a comet flying across the starlit galaxy, conveying a sense of motion while capturing a moment in time. Through its methodically built-up graphite surface, Celmins's drawing encapsulates the limitless expanse of the night sky and allows the eye to wander indefinitely.



Vija Celmins *Galaxy* 1979 Graphite on paper 14 7/8 x 11 5/8 inches; 38 x 30 cm



Jasper Johns *Untitled* 2014 Acrylic on canvas 36 x 27 inches; 91 x 69 cm





Pablo Picasso, *Minotaur Moving His House*, 1936, Oil on canvas



Jasper Johns, *Device Circle*, 1959, Oil and collage on canvas



Jasper Johns, *5 Postcards*, 2011, Encaustic, oil, and graphite on canvas
Promised Gift to the Philadelphia Museum of Art

Jasper Johns

Untitled

2014

Acrylic on canvas

36 x 27 inches

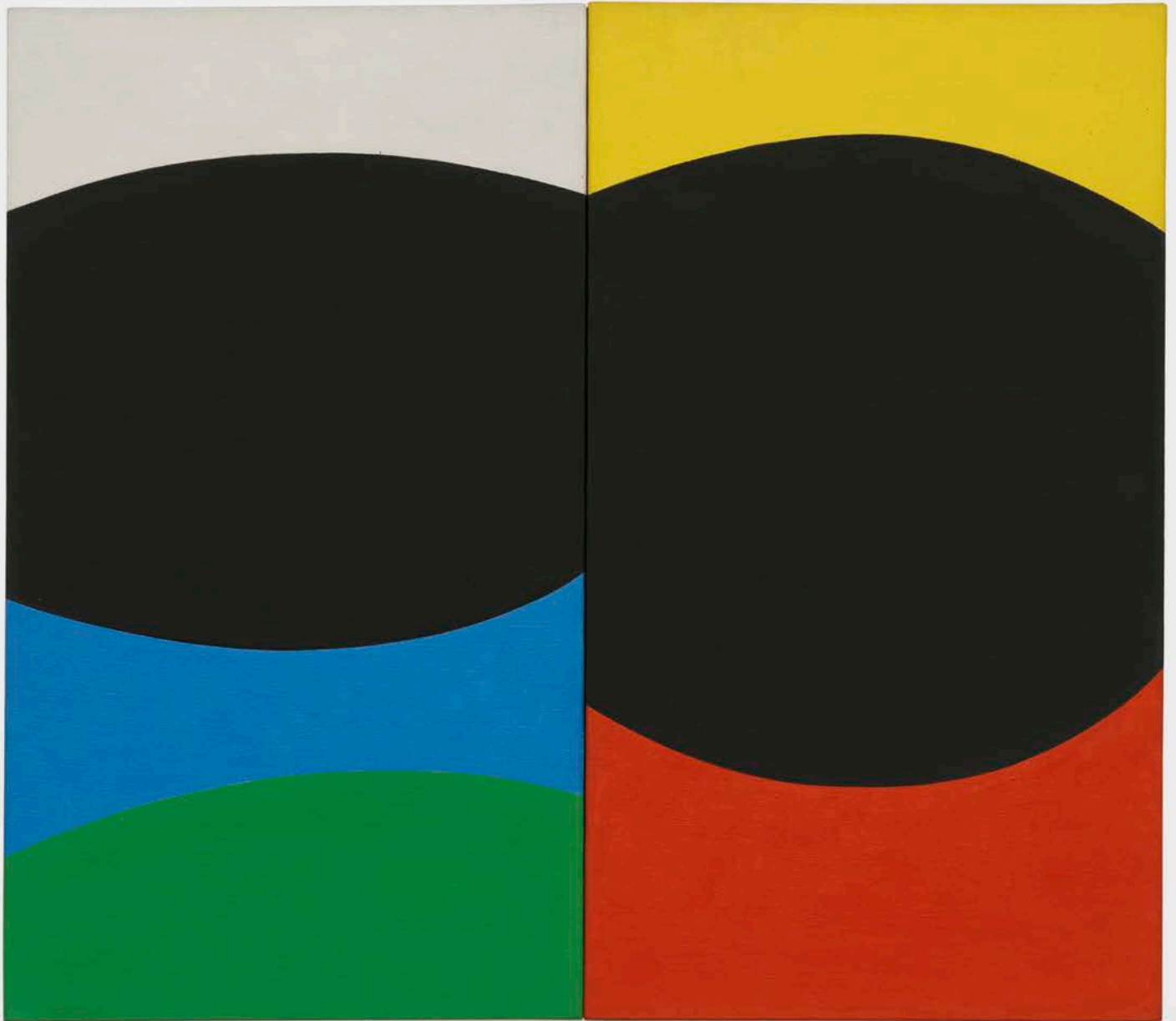
91 x 69 cm

For more than six decades, Jasper Johns has contended with his own rich artistic past to transform new and familiar motifs. Johns's *Untitled*, 2014, highlights this process of self-reflection, revisiting landmark works from the 1980s through the 2010s.

The silhouette of a young boy is the central figure in Johns's painting. This motif first appeared in the artist's acclaimed allegorical series from the 1980s, *The Seasons*, known for its striking autobiographical content that was previously unprecedented in Johns's work. In these paintings, Johns himself is portrayed in silhouette, traced from his own body with the help of a friend. In the fourth and final painting in the series, *Spring*, the silhouette of the young boy appears, underscoring spring as the season of birth and renewal.

Three decades after *The Seasons*, Johns developed new compositions based on details taken from the series, as well as additional motifs dating from as early as the 1950s. The resulting body of work includes *Untitled* and Johns's *5 Postcards*, 2011 (Promised Gift to the Philadelphia Museum of Art). In each of these paintings, Johns includes his signature vase first developed in the 1970s, in which two facing profiles define the vase's form. The ladder at the center of the composition is another frequent motif in Johns's work, often considered a reference to Picasso's *Minotaur Moving His House*, 1936. The nomadic uncertainty of Picasso's painting resonated with Johns, who was raised by his grandparents and experienced a similar instability as a child.

The two circular motifs in *Untitled* date back to the artist's device circle works of the 1950s, which marked the beginning of Johns's ongoing engagement with the circular form, including his iconic *Target* paintings. Writing about this motif, curator and art historian David Joselit said: "For Johns, the circle is a symbol of the hand-eye coordination that is fundamental to painting." The spectrum of colors along the bottom of *Untitled* further reflect on the creative process. With this palette, together with the image of the young boy, *Untitled* represents a composite self-portrait, in which Johns envisions himself through the past and the present.



Ellsworth Kelly *Black Form with Colors* 1956 Oil on canvas, two panels
Each: 35 x 20 inches; 89 x 51 cm Overall: 35 x 40 inches; 89 x 102 cm





Ellsworth Kelly
Black Form with Colors
1956

Oil on canvas, two panels

Each: 35 x 20 inches; 89 x 51 cm

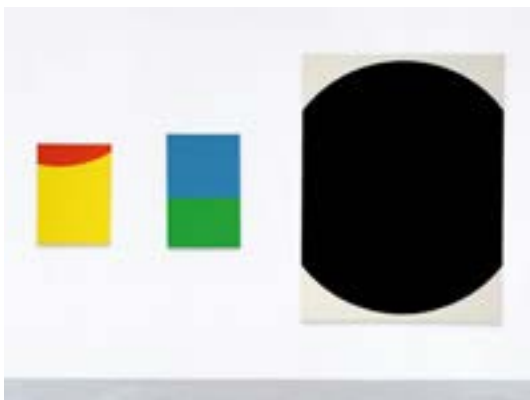
Overall: 35 x 40 inches; 89 x 102 cm



Ellsworth Kelly, Postcard to Alexander "Sandy" Calder and Louisa Calder, 1954



Ellsworth Kelly, *Preliminary study for Black Form with Colors*, 1954–55, Ink and collage on paper



Ellsworth Kelly, *Painting in Three Panels*, 1956, Oil on canvas, three panels
Collection of Glenstone Museum, Potomac, Maryland

Ellsworth Kelly's *Black Form with Colors*, 1956, is a striking example from the artist's career-long exploration of shape, color, and form. The polychrome, two-panel painting reflects rare and pivotal characteristics in Kelly's pictorial production from the mid-1950s, following the artist's return to New York from Paris in 1954. This transition proved to be fundamental in the artist's extended experimentation with multi-canvas paintings.

In *Black Form with Colors*, Kelly joined two boldly rendered abstract canvases along a vertical axis. Curvilinear segments of rich, saturated color stretch horizontally across each canvas. The artist's innovative abstractions were notably derived from real world observation, and Kelly's colors during this period were deeply influenced by his return to New York. As the artist described, the city had "a very loose, loud, fragmented, haphazard use of color — the yellow/blue, red/yellow taxicabs, the torn bits of packaging all over the streets."

Kelly developed the two panels independently at first, before bringing them together. The right panel is based on a postcard Kelly sent to Alexander Calder in December 1954 as a thank you note following a visit to the sculptor's home and studio. Kelly later created *Preliminary Study for Black Form with Colors*, 1954–55, an ink and collage study that combined the postcard's composition with an additional panel first rendered in sketchbook diagrams. Slight changes from the study to the final painting, including the relationship between the black forms, highlight Kelly's deliberate and methodical approach.

Describing the role of multi-canvas works in redefining the internal relationships within a composition, Kelly has said, "the joined panels become a form, and thereby transfer the ground from the surface of the canvas to the wall. The result was a painting whose interest is not only in itself, but also in its relationship to things outside it." Just months after painting *Black Form with Colors*, Kelly completed *Painting in Three Panels*, 1956 (Glenstone Museum, Potomac, Maryland), in which he explored the same colors but divided the work into three canvases hung separately on the wall. *Black Form with Colors* therefore not only exemplifies Kelly's distilled formal vocabulary and unmodulated colors, but also reflects a critical moment in Kelly's interrogation of shape, space, and the figure/ground relationship.



Ellsworth Kelly
Siberian Iris
1989
Ink on paper
30 1/8 x 22 1/2 inches
77 x 57 cm

Ellsworth Kelly's *Siberian Iris*, 1989, is a stunning example of the artist's renowned drawings featuring plants and flowers. Kelly began making drawings of natural imagery in the late 1940s, and they played a central role in his oeuvre, reflecting seminal formal ideas that resonated with his paintings and sculptures. "The drawings from plant life seem to be the bridge to the way of seeing that brought about the paintings in 1949 that are the basis for all my later work," Kelly wrote.

Kelly made each drawing from life, reflecting a career-long enthusiasm for found compositions. *Siberian Iris* depicts the flower's distilled, abstract form through elegant contours and stark contrast, exemplifying the artist's focus on direct visual impression. "They are exact observations of the form of the leaf or flower or fruit seen," Kelly has said, "Nothing is changed or added."

Kelly's plant drawings were the subject of a one-person exhibition at the Metropolitan Museum of Art in New York in 2012.



Ellsworth Kelly *Siberian Iris* 1989 Ink on paper 30 1/8 x 22 1/2 inches; 77 x 57 cm

Ellsworth Kelly

Untitled

1986

Polished stainless steel

30 x 24 3/4 x 3/8 inches

76 x 63 x 1 cm

Ellsworth Kelly's *Untitled*, 1986, is exemplary of the artist's celebrated series of single-panel, shaped wall sculptures, which highlight the artist's unique approach to working across different media. Painting and sculpture were inextricably linked for Kelly, who created connections between their distinct formal qualities, as seen in his shaped canvas paintings, relief paintings, and wall sculptures. As described in the catalogue to the 1982 exhibition of Kelly's sculpture at the Whitney Museum of American Art in New York: "He has established a didactic dialogue between painting and sculpture in a way that confounds conventional distinctions between them. He constantly puts principles of one medium into the service of the other."

Untitled's polished stainless steel surface produces a mirrored effect that actively engages the viewer and the sculpture's surroundings. Appearing to hover just off the wall, the sculpture casts a shadow that becomes an integral part of the work. The sculpture exemplifies Kelly's practice of challenging traditional notions of figure, ground, and the relationship between the artwork and its environment. "I have always wanted to free the shape from its ground, and then to work the shape so that it has a definite relationship to the space around it," Kelly has said.

Throughout his extended career, Kelly fastidiously explored a vocabulary of refined geometric shapes, often derived from fragments of observed reality, including architecture, landscapes, and natural imagery. His sculptures are intimately tied to his paintings, drawings, prints, and photographs, reflecting an iterative process in which Kelly explored and returned to key forms over time. *Untitled's* truncated triangular shape, with the form's top two corners cut off, closely resembles the geometric form of Kelly's earlier painting, *Red-Orange*, 1980 (Museum of Contemporary Art, Los Angeles). Rather than exploring the optical effects of a singular color, however, the reflective surface of Kelly's *Untitled* becomes infused with the light and colors of its surroundings in a dynamic, ever-changing manner.





Ellsworth Kelly *Untitled* 1986 Polished stainless steel
30 x 24 3/4 x 3/8 inches; 76 x 63 x 1 cm



Simone Leigh

Untitled

2021–24

**Stoneware, cotton doily, raffia, and steel
armature**

98 x 47 x 47 inches

249 x 119 x 119 cm

Simone Leigh's *Untitled*, 2021–24, is a towering stoneware and raffia sculpture depicting a woman's head that rises out of a skirt-like raffia base. The sculpture exemplifies Leigh's practice of combining the female body with domestic vessels or architectural elements to draw attention to unacknowledged acts of labor and care.

Untitled's monumental form draws upon a wide range of historical and cultural imagery. The skirt-like base is a highly referential shape, with Leigh's sources of inspiration including vernacular African architecture, a 1940s-era Mississippi restaurant named Mammy's Cupboard, the huts of the 1931 Paris Colonial Exposition, and Diego Velázquez's 1656 painting, *Las Meninas*. Combining historical and architectural references with figurative elements, *Untitled* presents an abstracted vision of the body, building upon Leigh's ongoing investigation of Black female-identified subjectivity. The artist's use of abstraction in the figure's form, including smoothed over eyes, allows her to explore states of being rather than a representative portrait.

One of the sculpture's most striking features is its remarkably textured hair, extending the artist's ongoing interest in the history of hair and its cultural significance. To create the afro's unique surface, Leigh dipped cotton doilies in a slip and glaze mixture before applying them to the sculpture. During the firing process, the cotton doily is burned off, leaving behind remnants of the floral pattern. Describing this transformative firing process, Leigh has said, "I like to think of the kiln environment as a metaphor for identity formation."



Simone Leigh *Untitled* 2021–24 Stoneware, cotton doily, raffia, and steel armature
98 x 47 x 47 inches; 249 x 119 x 119 cm







Willem de Kooning
Untitled (East Hampton Landscape)
c. 1975–76
Oil on paper on canvas
29 5/8 x 29 inches
75 x 74 cm

Willem de Kooning's *Untitled (East Hampton Landscape)*, 1975–76, reflects a pivotal period in the artist's oeuvre during which figurative references dissolved into gestural, abstract landscapes. In 1963, de Kooning moved to East Hampton, New York, where he would live and work for the rest of his life. The artist was deeply influenced by East Hampton's bucolic coastal landscape. "I wanted to get in touch with nature," he said. "Not painting scenes from nature, but to get a feeling of that light, that was very appealing to me."

The emotive, abstract gestures in *Untitled (East Hampton Landscape)* evoke the light and landscape near de Kooning's studio on Long Island, an environment that reminded the artist of his native Holland. De Kooning balanced soft colors with chromatic richness, including verdant greens and electric blues, applying paint with sweeping brushstrokes, drips, and splatters. "Color may or may not suggest a figure, the grass, or the sky; freed from depiction, liberated from shape and contour it has a more random quality than in any other of de Kooning's canvases," curator and art historian Diane Waldman has said. "But like everything else he has touched, it is far from random, it is subject to his masterful control."

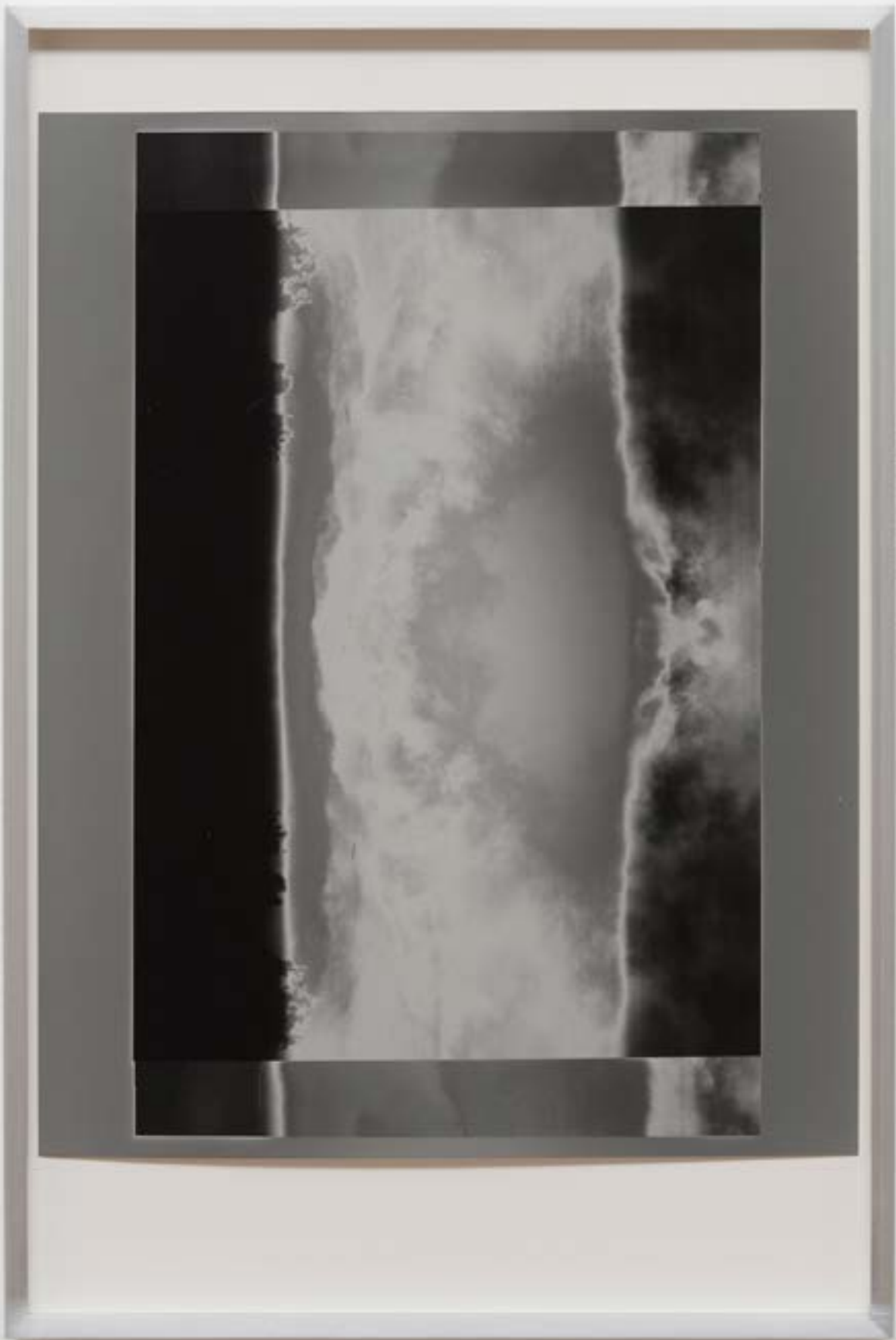


Willem de Kooning *Untitled (East Hampton Landscape)* c. 1975–76
Oil on paper on canvas 29 5/8 x 29 inches; 75 x 74 cm



Trisha Donnelly

Trisha Donnelly's art encompasses sound, video, drawing, performance, photography, installation, and sculpture. The artist is famously reticent to speak about her work in didactic terms. As Curator Suzanne Cotter has described, "It is a position of committed resistance to the easy appropriation of art as something contained and ultimately controllable. At the same time, the extraordinary generosity of her work, that touches on the visual—in particular the photographic—the spoken, the aural and the physical, is electrifying in its permission." This selection of abstract gelatin silver prints reflects Donnelly's characteristic visual opacity, in which the absence of easy interpretation invites close viewing.



Trisha Donnelly *Untitled* 2022/2023 Gelatin silver print in artist's frame
17 3/4 x 12 inches; 45 x 31 cm



Trisha Donnelly *Untitled* 2022/2023 Gelatin silver print in artist's frame
17 3/4 x 12 inches; 45 x 31 cm



Laura Owens

Untitled

2024

**Oil, Flashe, and screen-printing ink on
linen**

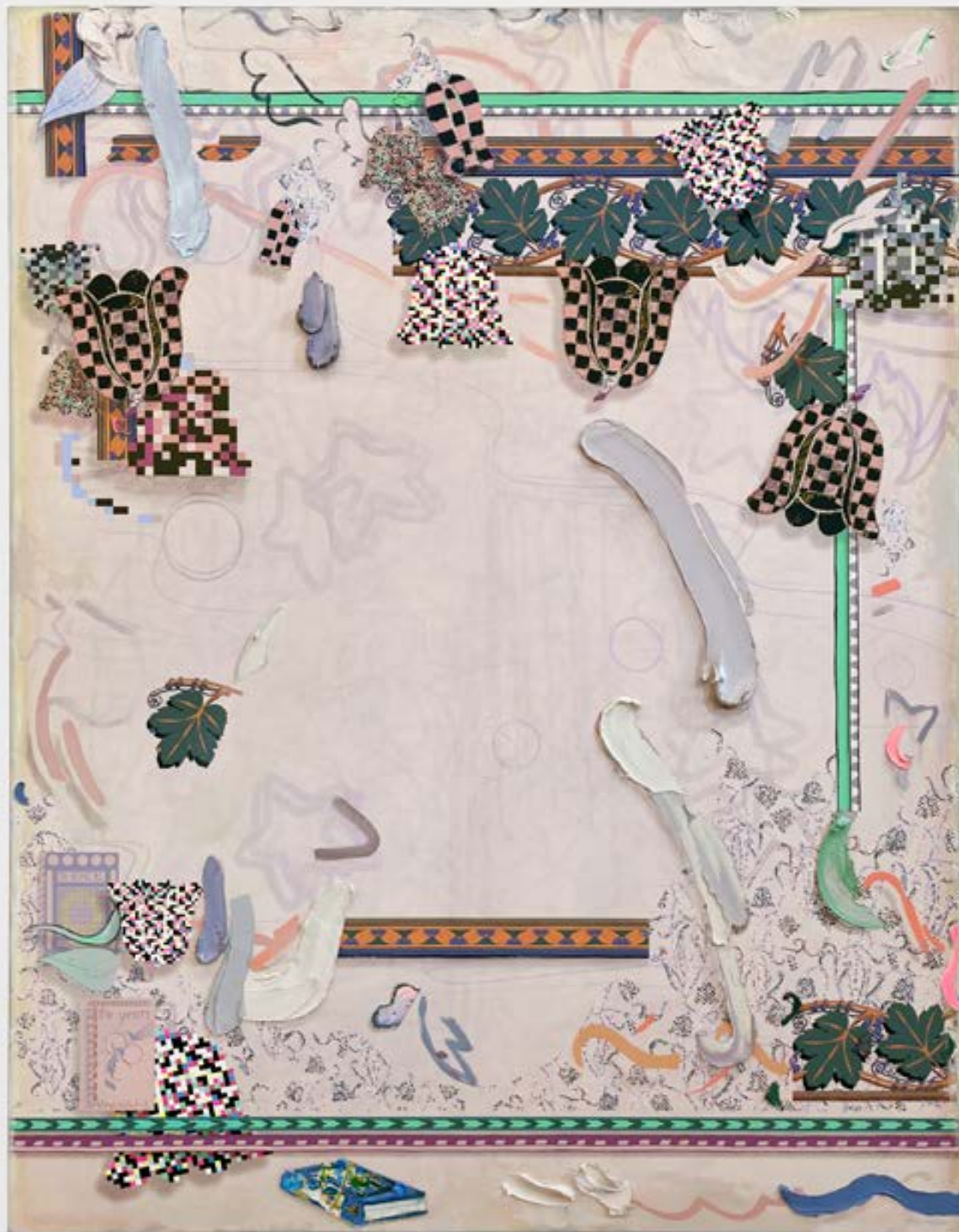
108 1/4 x 84 inches

275 x 213 cm

Laura Owens is known for her wide-ranging and experimental approach to painting, which incorporates an extensive scope of sources and painting techniques. Her work embraces multifarious visual references, including embroidery, textiles, literature, wallpaper design, and natural imagery.

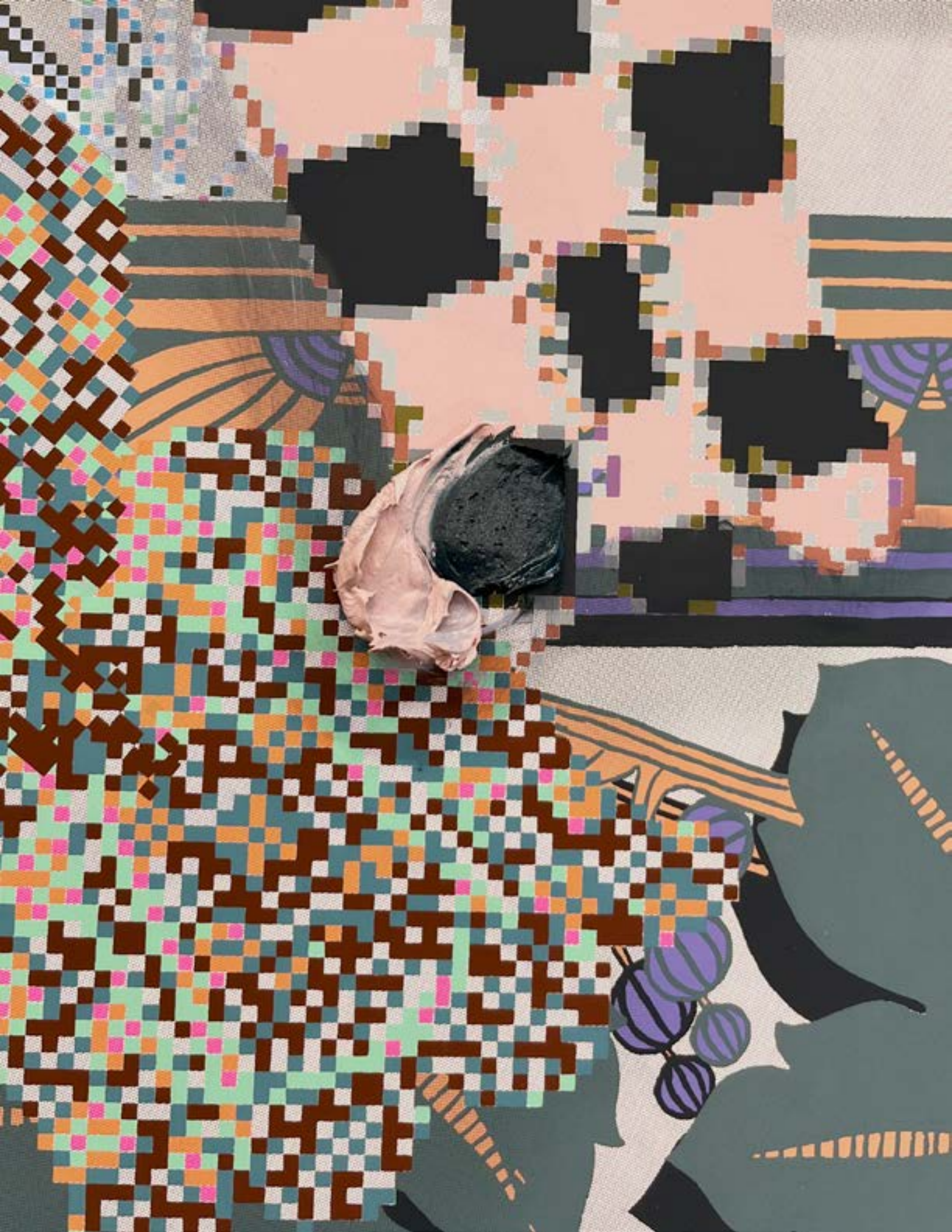
Untitled, 2024, is inspired by imagery Owens first explored for a 2021 exhibition at the Fondation Vincent van Gogh Arles in France. For the exhibition, the artist created monumental, handmade wallpaper, transforming design motifs borrowed from the little-known twentieth century English artist and designer Winifred How. In *Untitled*, references to How's designs include the fragmented wallpaper borders, as well as the bell-shaped *Fritillaria* flowers. Owens exaggerates the distinctive checkered pattern found on the flower's surface, producing a pixelated quality that highlights her experimental approach to painterly abstraction.

Owens's use of thickly applied impasto and screen-printing techniques further challenges the traditions of abstraction, reflecting the artist's ability to raise questions about the painting process, including its materials and history. In Owens' own words: "I'm trying to move the boundaries of familiar categories in your linguistic mind through your visual perception."



Laura Owens *Untitled* 2024 Oil, Flashe, and screen-printing ink on linen
108 1/4 x 84 inches; 275 x 213 cm





Paul Sietsema

Paul Sietsema is known for his paintings rendered by hand with startling realism that explore our understanding of culture and history. The physical and symbolic value of currency is an ongoing interest of Sietsema's, which he explores in his depictions of coins, credit cards, and other forms of currency.

In *Painted Coin*, 2015, and *Zip painting*, 2023, Sietsema depicts one-dollar coins that have seemingly been coated in paint and slid down the surface of the canvas. To create the paintings, Sietsema first physically manipulated the paint-covered coins in his studio before photographing the compositions and enlarging the photographs. The artist then painted each image in meticulous detail in enamel on linen, building up the coins through layers of paint. The result of this labor-intensive process is a striking trompe l'oeil effect, with the coins appearing to protrude from the painted canvas.

This material transformation parallels the changes in meaning and value that currency undergoes as it circulates through our cultural and economic systems. "As physical currency falls into obsolescence," the artist has commented, "the aesthetic and symbolic qualities of bills and coins push them into the realm of collectable objects, valued now for their cultural rather than monetary worth."





Paul Sietsema *Zip painting* 2023 Enamel on linen 26 x 24 1/2 inches; 66 x 62 cm



Paul Sietsema *Painted Coin* 2015 Water-based enamel on canvas and tape
11 x 8 3/8 inches; 28 x 21 cm



Sturtevant

Warhol Gold Marilyn

1973/2004

Silkscreen on canvas in two parts

Each: 18 x 18 inches; 46 x 46 cm



Sturtevant is best known for her repetitions of recognizable artworks made by other contemporary artists, which she began exhibiting in New York in the 1960s. Though she “made her work the work of other artists,” as one critic noted at the time, Sturtevant was never interested in making replicas or exact copies. Instead, she adopted style as her medium to disrupt and investigate the underlying structures of art: whether aesthetic, political, economic, or cultural.

In *Warhol Gold Marilyn*, 1973/2004, Sturtevant creates her own version of Andy Warhol’s iconic silkscreens of Marilyn Monroe. Years after Warhol began his series of *Marilyn* silkscreens, Sturtevant approached the artist and asked to borrow his stencil. Unable to find it, Sturtevant instead searched for the original photograph, a publicity image for the 1953 film *Niagara*. “One chance in a million and I found it,” Sturtevant remembered, “I took it to Andy’s silkscreen man and it was perfect. A Warhol screen from my photo which was his photo.” Like Warhol, Sturtevant would produce *Marilyn* silkscreens in a range of proportions and colors.

Warhol Gold Marilyn closely repeats the golden tondo support from Warhol’s *Round Marilyn*, 1962 (Museum Brandhorst, Munich). Sturtevant paired the silkscreened depiction of the famed actress with a second ghostly, empty golden canvas, like Warhol’s two-part *Gold Marilyn*, 1962. Engaging Warhol’s own radical production practices, Sturtevant’s *Warhol Gold Marilyn* further revolutionized the concept of originality and authorship. In the artist’s own words: “I make reproductions in order to confront, in order to trigger thinking.”



Sturtevant *Warhol Gold Marilyn* 1973/2004 Silkscreen on canvas in two parts Each: 18 x 18 inches; 46 x 46 cm



Alex Da Corte
The Lightning Strike
2024

Plexiglass, Flashe paint, sequin pins, foam, velvet, hardware, flock, plastic, epoxy, adhesive, wood frame

97 x 75 x 5 inches

246 x 191 x 13 cm

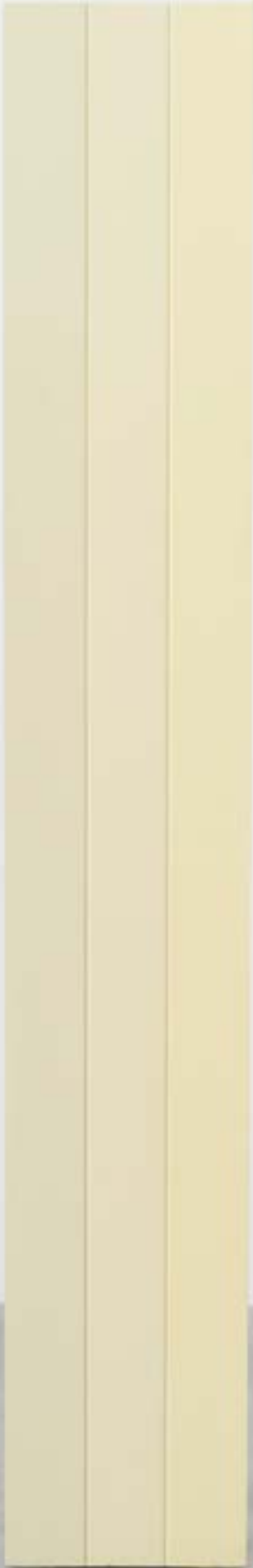
Alex Da Corte's *The Lightning Strike*, 2024, depicts a lightning bolt striking a vase of flowers, sending the colorful bouquet spilling outside the frame. The painting is a stunning example from the artist's new series of out-of-bounds paintings, which combine painting and sculptural elements. Da Corte creates these works by painting on the back of a large sheet of plexiglass, creating a surface that is simultaneously richly detailed and uniformly polished. The artist's reverse painting technique follows in the footsteps of artists such as Wassily Kandinsky and Hairy Who members Jim Nutt and Gladys Nilsson. Here, Da Corte expands upon this practice through the introduction of three-dimensional elements, whose flocked texture contrasts the smooth surface of the plexiglass.

The Lightning Strike exemplifies Da Corte's practice of drawing upon a wide range of visual sources, from popular culture to art history and modern design. The flower arrangement and wooden table recall traditional still life painting, while the seaside background creates a surreal, playful environment. Three-dimensional flowers extend beyond the left side of the composition, reflecting the artist's extended fascination with "the idea of pushing beyond an image or breaking through the screen."





Alex Da Corte *The Lightning Strike* 2024 Plexiglass, Flashe paint, sequin pins, foam, velvet, hardware, flock, plastic, epoxy, adhesive, wood frame
97 x 75 x 5 inches; 246 x 191 x 13 cm



Anne Truitt

Avonlea

1991

Acrylic on wood

76 1/4 x 12 x 12 inches

194 x 31 x 31 cm

Avonlea, 1991, is a striking example of Anne Truitt's signature totemic sculptures, reflecting the artist's innovative use of geometry and color. The sculpture's vertical bands of soft yellows were painted through a labor-intensive process involving up to forty layers of paint applied by hand and sanded in between each layer to a fine finish. On each side of the sculpture, the bands of yellow are separated by lines carved into the wooden surface. Writing about *Avonlea*, Truitt described: "It has to do with the fact that the reality of something is incomprehensible, and can be beautiful and incomprehensible at the same time. And that it is harsh. I put harsh lines into it, because the fact behind the appearance of things is always in my experience harsh. I've never known it to be anything else."

Avonlea is an example of what Truitt called "narrative" sculptures, a term she used to describe sculptures whose sides differ from one another. She called them "narrative" because they unfold in time as one walks around them. "The emotional impact of the work depends on memories accumulated as one walks around the sculpture," Truitt has said. "The impact is cumulative, available to remembered experience rather than to immediate visual impression."

Truitt's sculptures are highly referential, grounded in memories and sensations accumulated over a lifetime. The artist distilled these experiences into the work to engage perception and provoke contemplation. *Avonlea* is one of four works that reference Avonlea, the childhood home of Truitt's lifelong friend Helena "Inky" Holmes, which was located near the Tred Avon River in Maryland's Eastern Shore. Avonlea is also referenced in Truitt's early sculpture *Lea*, 1962 (Baltimore Museum of Art).



Anne Truitt *Avonlea* 1991 Acrylic on wood 76 1/4 x 12 x 12 inches; 194 x 31 x 31 cm

Anne Truitt

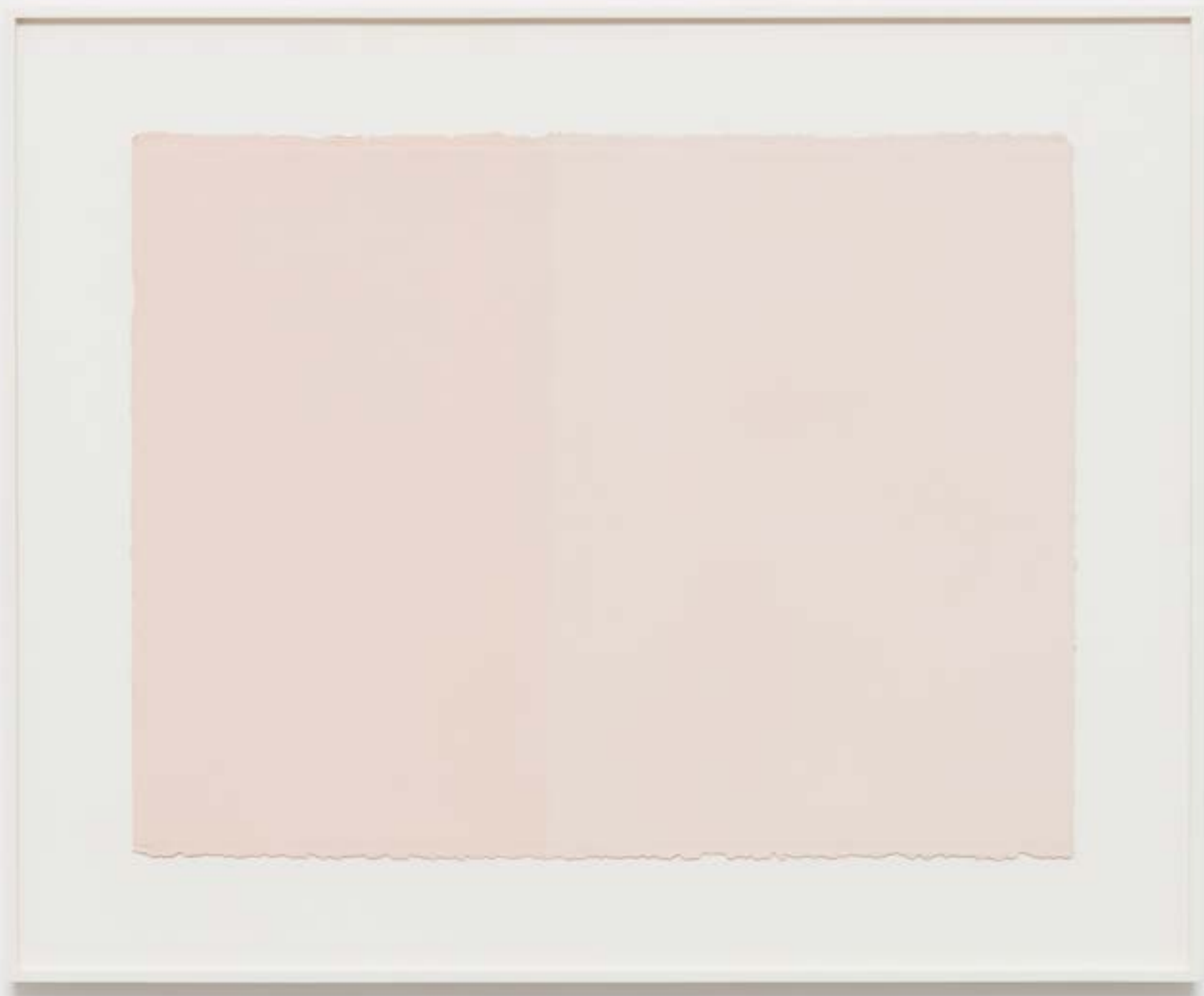
Drawings

Drawing was a daily ritual for Anne Truitt. She used various media including graphite, ink, pastel, and acrylic on paper. Edges are variously taped, rolled, and sliced. Line is sometimes bold, and at other times subtle enough to appear almost invisible at first glance. This selection of drawings from the early 1970s exhibits a careful attention towards the subtleties of perception that defined her signature sculptures, paintings, and drawings. “Working on paper is marvelously freeing,” Truitt has said, “something about the way in which it so generously offers itself to the hand, its absorptive perfect flatness, invites a kind of open play.”





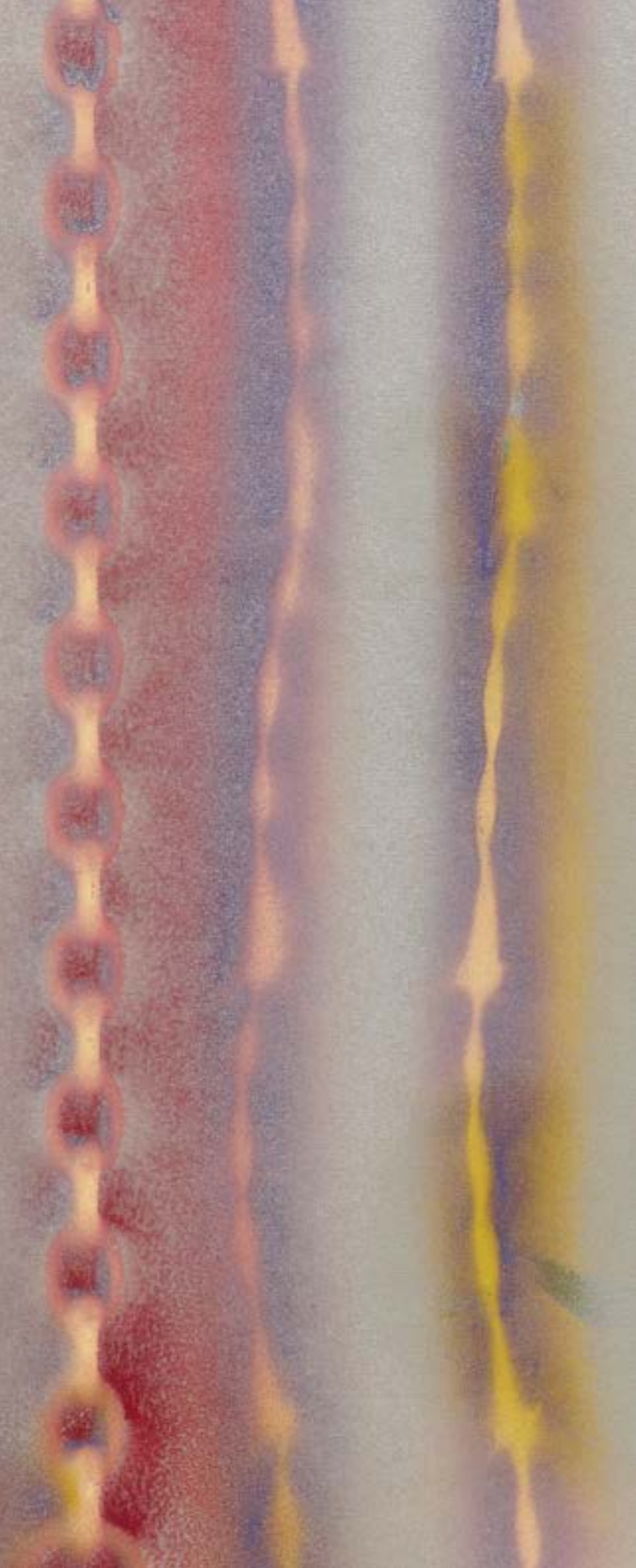
Anne Truitt *7 July '73* 1973 Acrylic and graphite on paper 22 x 30 inches; 56 x 76 cm



Anne Truitt *12 Aug '71* 1971 Acrylic on paper 23 x 29 3/4 inches; 58 x 76 cm



Anne Truitt *21 June '70* 1970 Acrylic on paper 23 x 22 inches; 58 x 56 cm



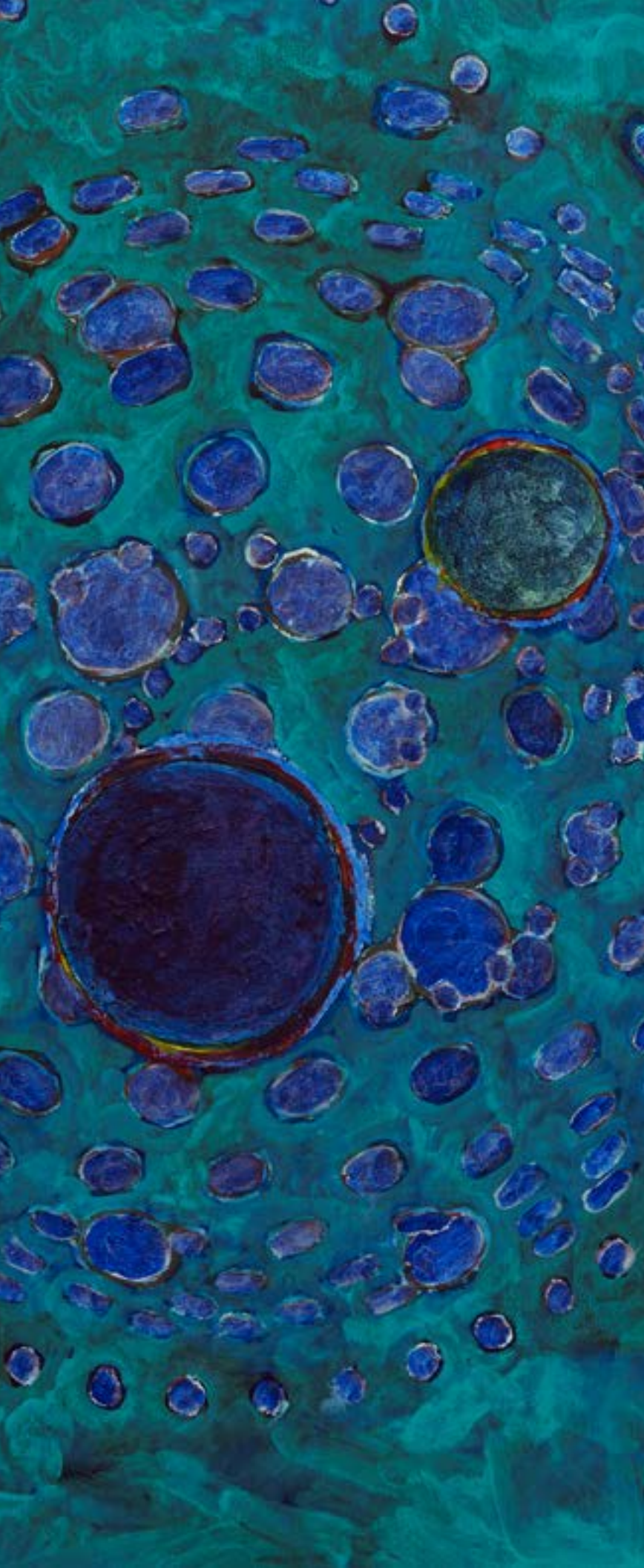
Melvin Edwards
B Wire Chaino B Wire
1970
Spray paint on paper
24 x 18 inches
61 x 46 cm

For more than fifty years, Melvin Edwards has been making abstract steel sculptures distinguished by their formal simplicity and powerful materiality. Assembled from industrial materials and scrap metal, his work often references the history of race, labor, and violence in the United States. After moving from Los Angeles to New York in 1967, Edwards began a series of works on paper that bear considerable formal similarities to his metal sculptures.

B Wire Chaino B Wire, 1970, relates to a series of barbed wire sculptures conceived by the artist for his one-person exhibition at the Whitney Museum of American Art in 1970, the museum's first show by a Black sculptor. To create the work, Edwards used metallic spray paint to trace the outline of barbed wire, chains, and a padlock, leaving behind ghostly silhouettes. The paint's bright colors contrast what Edwards describes as "the brutalist connotations inherent in materials like barbed wire," including bondage, oppression, and entrapment.



Melvin Edwards *B Wire Chaino B Wire* 1970 Spray paint on paper
24 x 18 inches; 61 x 46 cm



Terry Winters

In Terry Winters's paintings, the artist achieves color palettes of exceptional depth and vibrancy. Winters's works reflect his decades-long experimentation with pigments and application techniques to create uniquely lush and painterly surfaces. The paintings on paper each fill a large sheet from edge to edge, and the flatness of their support transmits the immediacy of the artist's markings.

The abstract forms in his paintings are inspired by real life, including the architecture of living systems, mathematical diagrams, and data visualization. "So much of the world is driven by abstract processes," Winters has said, "whether it's developments in chaos and complexity theory or computers and scientific visualization, it feeds new ideas about abstract imagery and the importance of the visual in conjunction with conceptual or computational developments."



Terry Winters *Measure* 2022 Oil on paper 40 1/8 x 26 1/8 inches; 102 x 66 cm



Terry Winters *Reach* 2022 Oil on paper 39 1/2 x 27 3/4 inches; 100 x 71 cm



Robert Gober

Untitled

2023

**Graphite, colored pencil, collage on
found drawing**

5 5/8 x 4 inches

14 x 10 cm

Over the last several years, Robert Gober has made a series of drawings and collages that revisit the motif of the prison window, which first appeared in the artist's 1992 installation at the Dia Center for the Arts in New York. At the time, this site-specific work was the artist's most significant and immersive installation to date and featured barred windows high in the gallery walls that revealed glimpses of an illusionistic blue sky.

In *Untitled*, 2023, Gober added his signature barred prison window motif to a found academic pencil drawing that features repetitive studies of human anatomy. The drawing exemplifies Gober's uncanny combinations of the human body with familiar objects. The blue sky provides the illusion of exterior space beyond the confines of the paper, further provoking a tension between freedom and containment.



Robert Gober *Untitled* 2023 Graphite, colored pencil, collage on found drawing
5 5/8 x 4 inches; 14 x 10 cm

Robert Crumb
Self-Portrait
1962
Graphite on paper
8 1/4 x 6 3/4 inches
21 x 17 cm



R. Crumb is best known for his enormously original and influential drawings, which first emerged in the underground comic scene in the late 1960s. His work presents a satirical view of American society, questioning and subverting social norms in ways that range from caricature to escapism.

In *Self-Portrait*, which Crumb drew during his last year of high school in May of 1962, the artist depicts himself in a labyrinth of barren hallways and rooms. The drawing was originally from a sketchbook titled *Arcade #23*, whose images are characterized by a sense of hopelessness and panic. These early drawings are some of the first examples of Crumb's original vision, imagination, and distinct draftsmanship. In these works, Crumb repeatedly drew himself trapped in hallways with doors opening to nowhere or running down endless streets, reflecting the alienation and isolation the artist felt during this transitional period in his early life.



Robert Crumb *Self-Portrait* 1962 Graphite on paper 8 1/4 x 6 3/4 inches; 21 x 17 cm



Lucian Freud

The preeminent British artist Lucian Freud (1922–2011) was known for his mastery of realist figuration, what one critic has described as a “testimony to the sheer absurdity of living.” Freud was an equally accomplished painter and draughtsman, producing a significant body of works on paper throughout his lifetime.

Lucian Freud’s early drawings from 1940 were completed during the first winter of World War II. The artist was seventeen years old and renting a room in Capel Curig, Wales, with a friend from art school, David Kentish, and the poet, Stephen Spender. Freud spent his days painting and his evenings drawing by lamplight. In addition to portraits of Spender and Kentish, the drawings include self-portraits, still lifes, and several drawings after El Greco, inspired by a book he brought with him on his trip to Wales. “The line in many of the drawings feels slow,” the critic Sebastian Smee has written, “almost geological, like cracks in stone or old walls – not so much meandering as forced in unexpected directions.”



Lucian Freud *Stephen Spender* 1940 Ink on paper 8 1/2 x 5 3/4 inches; 22 x 15 cm



Lucian Freud *Got You!* (recto) *Miss Right* (verso) 1940 Ink on paper
8 1/2 x 5 3/4 inches; 22 x 15 cm



Lucian Freud *Self-Portrait with the Artist's Mother* c. 1943 Ink, gouache, and colored pencil on paper 7 x 7 1/8 inches; 18 x 18 cm



Gary Hume

The Blue Flame

2023

Enamel paint on aluminum

48 x 40 inches

122 x 102 cm

Gary Hume rose to prominence as one of the most important and independent voices among the Young British Artists, an ambitious generation of artists that graduated from London's Goldsmiths College in the late 1980s. Since then, Hume has explored simplified shapes and bold color combinations, creating paintings that can be seen simultaneously as references to the real world and as pure abstractions. His signature method of applying high-gloss enamel paint on aluminum panel gives his paintings a distinctive sheen that generates a dynamic, subtly reflective surface.

The Blue Flame, 2023, features Hume's acclaimed flower motif, which he abstracts using color and line to achieve a graphic quality. Hume's embrace of floral imagery was inspired both by memories of his mother in her garden, as well as his own experience gardening at his upstate New York home. As Hume has said, "I like to make beautiful, singular objects that give people some pause in their life. They're about being human."



Gary Hume *The Blue Flame* 2023 Enamel paint on aluminum
48 x 40 inches; 122 x 102 cm



Leidy Churchman

Leidy Churchman is well known for their wide-ranging subject matter, which draws from nature, contemporary media, everyday objects, as well as myriad cultural signs and symbols. The artist's encyclopedic diversity of images subverts traditional categories of representation and reflects the richness that constitutes human experience. As curator Ruba Katrib describes, "Churchman uses the acts of seeing and making as a way to peel back and experience the many layers of being in this world."

In *Little Jewel*, 2023, an ornate round mirror, pink flower, and seashell arise from the petals of a green lotus. The reflective mirror, or jewel, in Buddhism is a metaphor for the interconnectedness of the universe. In *Beyond Scope*, 2023, the artist combines abstract imagery with celestial and worldly references, designating each section of the painting with a written label. Churchman has described their often-enigmatic paintings, representing both highly personal and universal themes, as "an immersion and transformation of the world from an intimate perspective; a richer, rounder view of the moment from within the world."



Leidy Churchman *Beyond Scope* 2023 Oil on linen 16 x 19 inches; 41 x 48 cm



Leidy Churchman *Little Jewel* 2023 Oil on linen 9 x 11 inches; 23 x 28 cm



Nan Goldin

Nan Goldin is recognized as one of the foremost photographers of her generation. Both as a leading figure of the Boston School as well as a pioneer of an intimate, documentary-form color photography, Goldin recorded the lives and subcultures of her friends and lovers. The friends depicted in Goldin's photographs were often important figures in New York City's downtown scene, including the artist David Wojnarowicz and the actress Cookie Mueller, both of whom would later die of AIDS-related complications.

This selection of photographs brings together iconic works from the late 1970s through the 1990s, many of which were included in the artist's book and slideshow installation, *The Ballad of Sexual Dependency*, as well as her important 1996 survey "I'll be Your Mirror" at the Whitney Museum of American Art in New York. These works, such as *Greer in the tub, NYC*, 1983 and *Empty beds, Boston*, 1979, depict moments of intimacy and the complexities of human relationships. Self-portraiture has also been an important facet of Goldin's work. From her earliest photographs taken in the 1970s, Goldin chose to document not only her friends and community, but also herself, as exemplified by *Self-portrait in my blue bathroom, Berlin*, 1991. Goldin's self-portraits can be devastatingly honest and intimate, capturing moments of personal reflection.

Speaking about the poignant imagery captured in her photographs, Goldin said: "I want to show exactly what my world looks like, without glamorization, without glorification. This is not a bleak world but one in which there is an awareness of pain, a quality of introspection."



Nan Goldin *Joana and Auréle making out in my apartment, NYC* 1999 Cibachrome
40 x 30 inches; 102 x 76 cm



Nan Goldin *Self-portrait in my blue bathroom, Berlin* 1991 Cibachrome 30 x 40 inches; 76 x 102 cm



Nan Goldin *Amanda at the sauna, Hotel Savoy, Berlin* 1994 Cibachrome 30 x 40 inches; 76 x 102 cm



Nan Goldin *Empty beds, Boston* 1979 Cibachrome 30 x 40 inches; 76 x 102 cm



Nan Goldin *Greer in the tub, NYC* 1983 Cibachrome 30 x 40 inches; 76 x 102 cm



Nan Goldin *Tony's back, Cambridge, MA* 1977 Cibachrome 30 x 40 inches; 76 x 102 cm



Brice Marden

Marble #10

1981

Oil on marble

12 3/4 x 7 x 1 1/8 inches

32 x 18 x 3 cm

Marble #10, 1981, is from Brice Marden's first series of paintings on marble, a group of thirty-one paintings completed between 1981 and 1987. Painted on the Greek island of Hydra, Marden's paintings on found fragments of marble played a pivotal role in the artist's transition from his geometric, monochromatic abstractions of the 1960s and 1970s to the curvilinear, calligraphic lines of his later paintings. The marble's irregular, jagged form led the artist away from the orthogonal framework that had defined his work and towards a more organic use of line.

Marden's use of marble presented "an ideal transitional material that was weighty as matter, porous and transparent as surface. Thinly painted straight lines soaked into and became part of the surface transparency," curator Klaus Kertess has described. "Simple, overlapping rectilinear configurations extended their man-made edges to the organic irregularities of the edges of the marble."



Brice Marden *Marble #10* 1981 Oil on marble 12 3/4 x 7 x 1 1/8 inches; 32 x 18 x 3 cm



Katharina Fritsch

Katharina Fritsch's sculptures are based on familiar objects mined from the sphere of public knowledge, which she then distorts through uncanny shifts in color and scale to create destabilizing encounters. Typically, each work is molded by hand, then cast in plaster, reworked, and then cast again in its final material. The form is finished with a matte paint that absorbs light, giving the sculpture's surface a disorienting, immaterial quality.

Through this unique process, Fritsch creates sculptures that evoke a sense of wonder while probing the nature of human perception and experience. In the artist's own words: "I find the play between reality and apparition very interesting. I think my work moves back and forth between these two poles. There is still the connection to the real, but at the same time to the unreal."

Kotelett (Cutlet), 2023, is modeled after a cut of meat from the artist's local butcher shop. Painted a monochrome blue-green color, Fritsch's cutlet both intrigues and bewilders. "My sculptures can never be totally grasped, like a picture that has something unresolved about it," Fritsch has explained. "They stay in your head like an enigma. That's how life seems to me and that's how I depict it."

Birkenkreuz (Birch Cross), 2023, is a plaster sculpture depicting vivid green birch branches assembled into a cross. The simplified yet evocative form reflects the artist's lifelong fascination with Christian traditions, including frequent visits to Catholic churches throughout Germany as a child. The sculpture exemplifies Fritsch's ongoing exploration of religious imagery, including *St. Nicolas*, 2002 (Walker Art Center, Minneapolis) and *Mönch (Monk)*, 1997–99 (Glenstone Museum, Potomac, Maryland).



Katharina Fritsch *Kotelett (Cutlet)* 2023 Plaster, acrylic paint
1 1/8 x 6 x 4 3/8 inches; 3 x 15 x 11 cm



Katharina Fritsch *Birkenkreuz (Birch Cross)* 2023 Plaster, acrylic paint
11 7/8 x 8 x 1 1/4 inches; 30 x 20 x 3 cm

