

SKARSTEDT

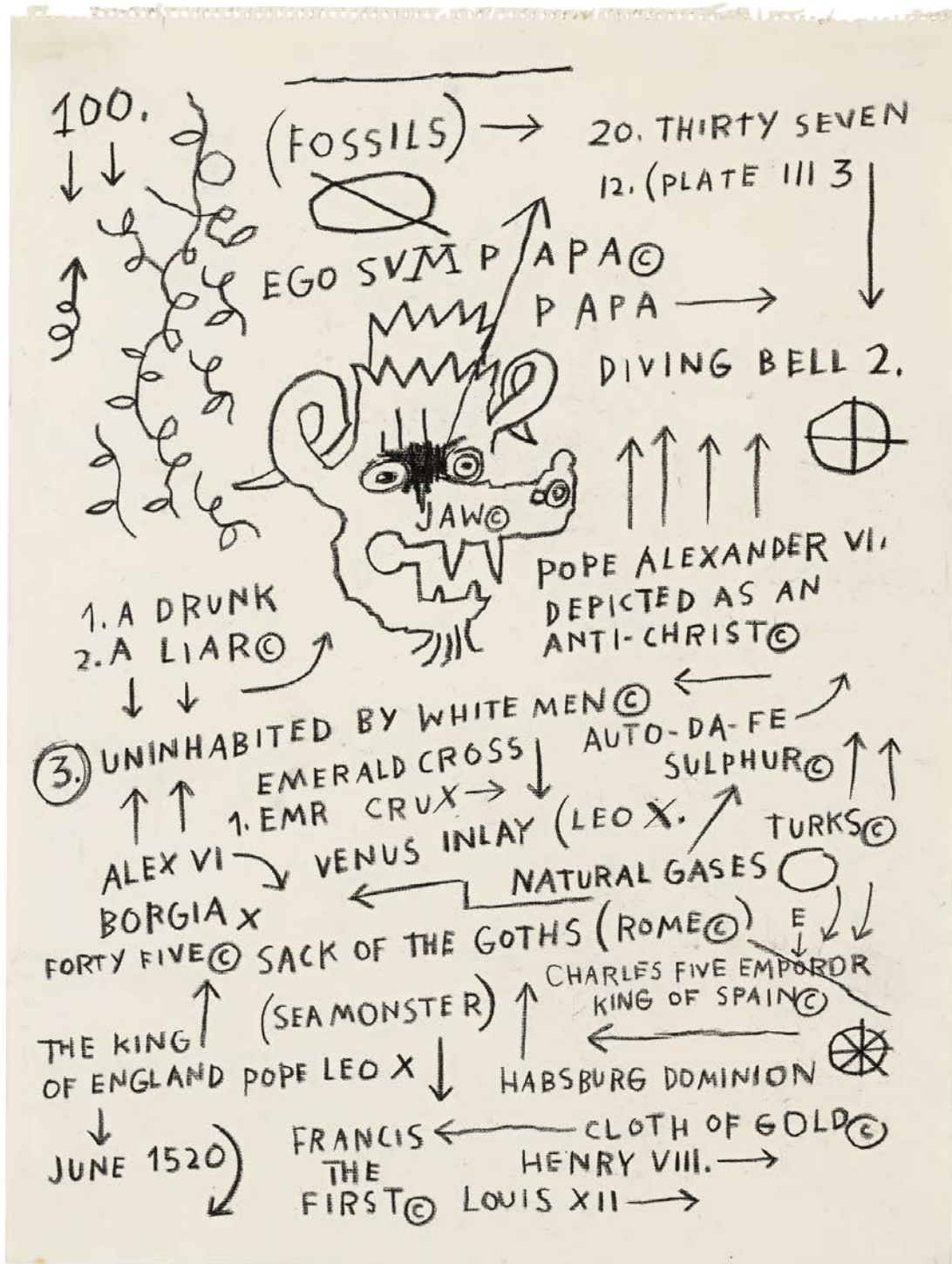


# FRIEZE MASTERS

9 - 13 October 2024  
VIP: 8 - 9 October  
The Regents Park, London  
Booth F01

Jean-Michel **Basquiat**  
George **Condo**  
Willem **de Kooning**  
Nicolas **de Staël**  
Jean **Dubuffet**  
Eric **Fischl**  
Günther **Förg**  
Hans **Josephsohn**  
Martin **Kippenberger**  
Pablo **Picasso**  
Rosemarie **Trockel**  
Andy **Warhol**  
Christopher **Wool**

# SKARSTEDT



Jean-Michel Basquiat (1960 - 1988)

UNTITLED (SEA MONSTER), 1983

oilstick on paper

24 x 18 in. (61 x 45.7 cm.)

(L3331 / 8613)



‘Basquiat’s great strength is his ability to merge his absorption of imagery from the streets, the newspapers, and TV with the spiritualism of his Haitian heritage, injecting both into a marvelously intuitive understanding of the language of modern painting.’ – Jeffrey Deitch

This work on paper was executed in 1983, a crucial year that saw Basquiat grappling with the sudden influx of attention and success he garnered in 1982—from sold-out solo shows to inclusion in that year’s *Documenta*. However, even as he rose higher and higher in his celebrity, Basquiat remained acutely aware of the precarity of his position as a young Black man in the United States. This understanding emerges through references to European rulers like Louis XII, Henry VIII, and more general terms like ‘King of Spain’ and ‘The King of England.’ These colonisers shepherded the explorations of the ‘new world,’ sending out fleets of ships that would wreak havoc on the people of colour who occupied those lands. In this way, these names are manifestations of the titular sea monster. Meanwhile, arrows point in all directions, allowing the eye to move around the text. These also serve as references to Henry Dreyfuss’s *Symbol Sourcebook*, a compilation of symbols used by the unhoused to communicate, again underscoring the precariousness of Basquiat’s position as a Black man in 1980s America, while simultaneously reminding viewers of his deft ability to create poetry from simple signs and symbols.

This work is part of a series of eight works, two of which are in the permanent collection of the Whitney Museum of American Art, New York, and four of which are in the collection of the Brant Foundation, Greenwich.



# SKARSTEDT



**George Condo (b. 1957)**

*Black and White Abstract Painting, 1989*

signed and dated 1989 (on the reverse)

oil on canvas

59 1/8 x 59 1/8 in. (149.9 x 149.9 cm.)

(L0126 / 4688)







'Living through those dark times in Paris in the late eighties when Jean-Michel died of an overdose, Andy died in the hospital, and Keith had already contracted AIDS and it was just a ticking time bomb when he was going to lose consciousness and die; it was just really dark. And most of the paintings that I did during that period were extremely dark and haven't really been seen by the art world.' — George Condo<sup>1</sup>

Painted in 1989 - the year before Keith Haring would succumb to AIDS, the year after Jean-Michel Basquiat died from that fateful overdose, and two years after Andy Warhol also passed away after undergoing surgery - *Black and White Abstract Painting* is a unique homage to many of George Condo's most important influences. Each of these artists, in their own way, played a crucial role in Condo's development: Basquiat was the one to convince Condo to move to New York to be an artist; Haring allowed him to share his New York studio, where Condo went on to paint important works, such as *Dancing to Miles* (1987), that would be exhibited in that year's Whitney Biennial; and Warhol, while less of a personal friend, helped Condo keep himself afloat by adding the diamond dust to his famed *Diamond Dust Paintings*. Undoubtedly, the successive passings of each of these friends and mentors left a profound effect on Condo, and the painterly drips that run down the canvas in *Black and White Abstract Painting* are signs of that emotion left bare on the canvas.

In 1985, Condo began a decade-long stint living between Paris and New York. While in Paris, he was able to carefully study the artistic masters of both past and present, such as Velázquez and Picasso, and this would inform his work for decades to come. Indeed, the foundation of his practice began with his 'fake Old Masters', in which he constructed paintings that were clearly informed by these art historical precedents, while also upending them. In *Black and White Abstract Painting*, there is another more contemporary master to whom Condo is paying homage: Willem de Kooning. The composition bears a notable similarity to de Kooning's *Painting* of 1948, housed in the permanent collection of the Museum of Modern Art in New York (fig 1). Condo's chameleon-like ability to mimic the great artists of the past and his own unique vision merge here seamlessly, asserting the artist's own place among the great icons of the canon of Western art.

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<sup>1</sup> George Condo quoted in Jordan Riefe, "People are Strange": A Conversation with George Condo," *Art & Object*, 12 May 2023.

# SKARSTEDT



**Willem de Kooning (1904-1997)**

*Head #3, 1973*

incised with the artist's signature and stamped with number *de Kooning 8/12* (on the reverse)

bronze

20 x 11 1/2 x 11 5/8 in. (50.8 x 29.2 x 29.5 cm.)

Edition 8 of 12, with 3 APs

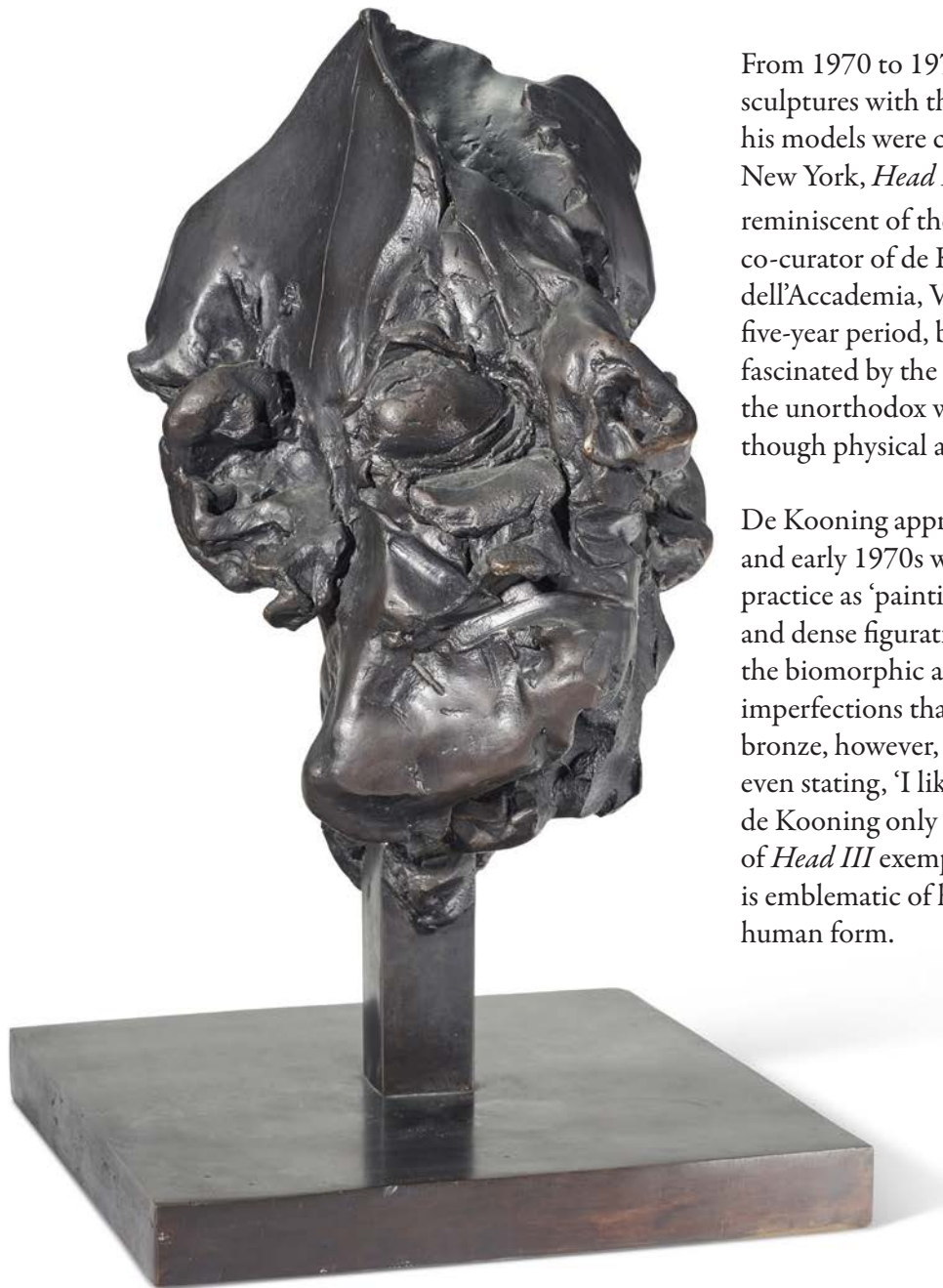
(L2372 / 8005.8)



Known for his mastery of abstraction, Willem de Kooning was a key member of the New York School, who embraced an apolitical style of painting, which ultimately shifted the centre of the art world from Paris to New York in the wake of World War II. Perhaps best known for his painting, de Kooning was also a skillful sculptor and even argued that 'Clay is better than oil.' Executed in 1973, Willem de Kooning's *Head III* recalls the distorted figures from the artist's most celebrated paintings. Captivated by the human form, he once remarked, 'Flesh is the reason oil paint was invented,' making his expansion into three-dimensional art a natural evolution. After meeting the sculptor Herz Emmanuel on a trip to Rome in 1969, de Kooning was enamoured by the medium and continued sculpting for the next five years. He modelled thirteen small-scale sculptures in clay at the foundry of Emmanuel, who also cast and editioned them in bronze.

From 1970 to 1974, de Kooning continued creating sculptures with the assistance of David Christian. Whilst his models were cast at the Modern Art Foundry in Queens, New York, *Head III* belongs to a series of small-scale works reminiscent of the artist's trip to Rome. Gary Garrels, the co-curator of de Kooning's recent show at the Gallerie dell'Accademia, Venice remarked, 'Sculpture was just a five-year period, but I feel it has been pivotal for him, I am fascinated by the emotional complexity of his bronzes, by the unorthodox way they have been made, by their painterly though physical aspect.'<sup>1</sup>

De Kooning approached sculpture during the late 1960s and early 1970s with a figurative mindset and referred to the practice as 'painting in three dimensions.' The exaggerated and dense figuration of his abstracted paintings permeates the biomorphic abstractions of his sculpture. The remarkable imperfections that reveal the hand of the artist gleam in cast bronze, however, the artist did not seek beauty in his art even stating, 'I like the grotesque. It's more joyous.' Although de Kooning only produced a few sculptures, the physicality of *Head III* exemplifies his unrivalled gestural technique and is emblematic of his broader oeuvre and rigorous study of the human form.



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<sup>1</sup> S. Belmont, 'In Venice, Willem de Kooning's Sculptures Come Into Focus,' *ARTnews*, 23 August 2024 (online).



# SKARSTEDT



**Nicolas de Staël (1914-1955)**

*Tierce et Noir (Tierce and black)*, 1947

signed *Staël* (lower left); titled *TIERCE ET NOIR* (on the stretcher)

oil on canvas

28 3/4 x 23 5/8 in. (73 x 60 cm)

(L3618 / 9391)





Painted in 1947, *Tierce et Noir* (*Tierce and black*) masterfully entwines thick impasto with delicate linear forms converging across the canvas. The dulcet greys, beiges and even blues are overlaid with bold black lines that sweep across the canvas in rhythmic formations. While de Staël's early work is often overshadowed by the vibrant palettes of the 1950s, the period from 1945 to 1949 represents a fertile creative moment in the artist's career. The present work was painted the same year as de Staël moved into a larger studio on Rue Gauguet, marking his new financial independence. The spacious light-filled studio was a clear departure from the cramped space he previously occupied and allowed him to step back and view his works with some distance. In 1947, his relationships with Parisian gallery owners began to change. He signed a contract with Galerie Louis Carré, who first sold *Tierce et Noir*, exemplifying the illustrious provenance of the present work.

An added benefit of moving his studio to 7 Rue Gauguet, in the 14th arrondissement, was its proximity to his good friend and advisor George Braque. Braque was impressed after seeing de Staël's painting at a group exhibition alongside Wassily Kandinsky at the Jeanne Bucher Gallery in 1944 and the two developed a fruitful friendship over the following years. The velvety textures and wide planes of colour in *Tierce et Noir* loosely recall Braque's synthetic cubism and both artists use a similarly earthy colour palette. Whilst the present work is defined by gentle greys and browns, the flecks of blue indicate the positive developments in the artist's life.

Born to an aristocratic family in St Petersburg, Russia, de Staël had a complicated upbringing after he was forced to flee during the 1919 Russian Revolution. He settled in Poland where both his parents sadly died, and he was adopted by a family of Russian expatriates in Brussels. He subsequently studied at the École des Beaux-Arts between 1932 and 1936 before settling in Paris in 1938, where he studied briefly at Fernand Léger's Academy. He was still a figurative painter at this time however, once decommissioned from the Foreign Legion in 1941, he moved to Nice, where he met painters like Sonia and Robert Delaunay, Alberto Magnelli, and Henri Goetz, who were decisive in his redirection toward abstraction.

Over the next few years, he refined his practice and fused figuration with abstraction at a time when the two concepts seemed irreconcilable. His skilful handling of paint is saturated with movement and energy, awarding him widespread recognition. By 1953, de Staël had accepted an offer from the New York-based Paul Rosenberg to become his exclusive dealer in the United States. Yet despite his success, de Staël's life was marked by personal struggles, estrangement from his family and a sense of existential angst. His intense dedication to his art, combined with his perfectionist tendencies, often left him dissatisfied with his work. Tragically, in 1955, at the age of 41, de Staël took his own life. His death marked the end of a brilliant but brief career that left an indelible mark on 20th-century art.





# SKARSTEDT



**Jean Dubuffet (1901-1985)**

*Site aléatoire avec 3 personnages*, 11 March 1982  
signed with the artist's initials and dated *J.D.82* (lower left)  
acrylic and paper collage on paper laid down on canvas  
26 3/4 x 39 1/2 in. (67.9 x 100.3 cm)  
(L3895 / 9828)







‘The final decade of Dubuffet’s career was exceptionally productive, with groups of work succeeding one another at regular intervals. During these years he was preoccupied with a move toward depicting landscapes that were purely mental rather than physical... His figures became less and less individual as they merged ever more completely with the landscape, a feature in the series *Psycho-sites* and *Sites Aleatoires*, produced in 1981 and 1982 respectively.’<sup>1</sup>

Architect of the Art Brut (or raw art) movement, Jean Dubuffet championed the raw, emotive visual language commonly found in graffiti, the work of prisoners, the mentally ill and children. Whilst he was an academically trained painter from a bourgeois family, Dubuffet adopted an ‘anticultural’ stance, advocating instead for ‘instinct, passion, mood, violence, madness.’<sup>2</sup> Acknowledged today as a master of modernism, the artist was also known as a radical who invigorated the post-war avant-garde with his fresh ideology and anti-individualist mentality. In the 1960s, he pioneered a radically new graphic style known as *Hourloupe*, marking a pivotal moment in his career. Characterised by haphazard black lines and bold blocks of colour, the *l’Hourloupe* series drew inspiration from the automatic drawings of the French Surrealists. Though already in his early sixties, this innovative approach would define his artistic output for the remainder of his life.

Closely connected to other small cycles from this period such as *Partitions*, *Sites aux figures* and *Psycho-sites*, the present collaged work belongs to Dubuffet’s *Sites aléatoires* series which he created between 1 February and 18 September 1982. Translated as ‘random sites’ this series returns the artist to what is arguably his most consistent theme – the figure in urban space as a site of psychological intensity. Aptly titled by series and the number of figures, *Site aléatoire avec 3 personnages* is a quintessential example of Dubuffet’s later work. Hovering against a tangled surface of staccato lines in primary-coloured acrylic paint lies three strange, simply rendered figures. Despite certain playful idiosyncrasies, these characters are non-specific, moving away from the physical realm as they venture into psychological territory. In Dubuffet’s own words, the works depict ‘nothing more than a notion of a place, with no specificity whatsoever. The human figures have no specificity either. They are rather ideas of figures inhabiting ideas of site.’<sup>3</sup> The three characters in the present work reference the artist’s earliest paintings and epitomise Dubuffet’s long-standing desire to ‘represent things as we think them rather than as we see them’<sup>4</sup>.

The final years of Dubuffet’s career were highly productive and illustrated the artists’ preoccupation with indeterminacy – or the lack of fixed meaning. Using fundamentally experimental techniques, he cuts through cultural norms and blurs the boundaries between figuration, abstraction and the urban cityscape as exemplified in *Site aléatoire avec 3 personnages*.

1 C. Burger in R. Bouvier, *Jean Dubuffet: Metamorphoses of Landscape*, Basel, Fondation Beyeler, 2016, p. 194.

2 Jean Dubuffet, ‘Anticultural Positions’ (lecture, The Arts Club of Chicago, 1951), reprinted in *J. Dubuffet*, New York, World House Gallery, 1960.

3 Jean Dubuffet, quoted in, C. Houze, ‘The Swallow and the Dagger’ in E. Nairne, *Brutal Beauty* (exh. cat.), London, Prestel, 2021, p. 247.

4 V. Da Costa and F. Hergot, *Jean Dubuffet: Works, Writings and Interviews*, Barcelona, Poligrafa, 2006, p. 91.



# SKARSTEDT



**Eric Fischl (b. 1948)**

*The Bed, The Chair, Stirring, 2000*

signed, titled and dated *Eric Fischl 2000 THE BED, THE CHAIR, STIRRING*

(on the reverse)

oil on canvas

40 x 60 in. (101.6 x 152.4 cm)

(L3919 / 9653)



Eric Fischl's *The Bed*, *The Chair* series, made between 1999–2000, originally developed as the artist's response to Edward Hopper, whom Fischl has long admired for his compelling yet provincial portraits of the dark side of American self-reliance. Here, a young woman reclines nude on a nondescript bed—an emotionally laden setting consistently explored by Fischl throughout his career. At the lower register of the composition is a cropped view of a red bamboo-print chair that acts as an anchor to each painting in the series. Similarly, each of the fifteen paintings in the series contains different characters acting out a mysterious scenario, combining nebulous narrative with a distinct and delicious voyeurism to create fantastical portraits of the myriad of ways that couples, or people, disengage. Fischl's oeuvre is in many ways defined by these kinds of strange yet cinematic tableaux. There is an undercurrent of tension and expectancy humming in his best works, often resulting for his ever-evolving exploration of intimacy while testing the boundaries of behavior and relationships. A formal hallmark of the artist's painting is the physical manifestation of this tension in the contrast of brightness in passages of sheets, skin, marble, water, or sunlight, with darkness looming in his shapely and deep shadows. In *The Bed*, *The Chair*, *Stirring*, this reveals itself in the luscious lightness of the bedsheets and the sun that bounces off the wall, while her pensive expression and nude body reveal a darker vulnerability.

# SKARSTEDT



**Günther Förg (1952-2013)**

*Untitled, 2001*

signed and dated *Förg 01* (upper right)

acrylic on canvas

47 3/8 x 39 5/8 in. (120.3 x 100.6 cm)

(L3426 / 9287)





A maze of crisscrossing lines of black and green, Günther Förg's *Untitled* (2001) uses the simplicity of the line to self-reflexively ask what it means to create a painting. Attempting to create a painting that is reduced down to its most essential parts, works such as *Untitled* explore how these elements of line and colour can transcend subject matter to evoke a sense of complete freedom, for the marks left on the canvas are simultaneously gestural and precise, intimate yet sweeping. Förg's lack of interest in conceptual understandings of a painting, therefore, give way to a more intuitive approach to art making.

This idea can be found throughout Förg's oeuvre, but becomes particularly apparent in the series from the last handful of years of his life. *Untitled* belongs to a series known as the *Grid Paintings*, a group of works begun in the early 1990s defined by the matrices of quick, colourful strokes. These themselves were a transformation and continuation of his *Fenster-Aquarelle*, or *Window Watercolors*, that took the art historical motif of the window first popularised as a metaphor for the illusionary and flat picture plane during the Renaissance and explored how it could be used as a vehicle for abstraction and the painterly act itself. Distinctly aware of his art historical predecessors, Förg's *Grid Paintings* both continue this lineage while engendering an entirely new way of both making and seeing.

# SKARSTEDT



**Hans Josephsohn (1920-2012)**

*Untitled (Angela)*, 2000

signed, dated and numbered *JOS 2000 5/6* (on the base)

brass

24 3/4 x 14 1/2 x 14 7/8 in. (63 x 37 x 38 cm.)

Edition 5 of 6, with 2 AP

(L3391 / 9198.5)



Over the course of six decades, Hans Josephsohn remained exceptionally devoted to the human figure—its contours, its spatial depth, and its very essence. Inspired by ancient influences from Greek, Egyptian, and Assyrian sculpture, as well as Medieval art, Romanesque churches, and Indian temple reliefs, Josephsohn connects these disparate influences in his sculptures to create forms that feel simultaneously ancient and modern. Mottled with the vestiges of the artist's hand, their textured surfaces and austere presence speak to his own fraught experience to humanity. Although he was never one to dwell on his biography, his experiences as a German Jew at the dawn of World War II, forced to migrate first to Italy and then to Switzerland, undoubtedly plays a role not only in Josephsohn's unwavering interest in the fact of the human body in space, but in the intimate quiet that surrounds them.

Josephsohn's faces and forms exist in the liminal space between abstraction and figuration. At once deeply specific and intimate, they are also ethereally devoid of individualization. Josephsohn worked by building his objects in plaster or clay through an intuitive process of addition and subtraction—a process in which his original model's features would be blurred, expanded, or cut away, leaving only mere suggestions at identifiable features. Indeed, Josephsohn saw his models as mere vehicles to speak to more universal themes, and this blend of figuration and abstraction allows his sculptures to feel familiar, while at the same time allowing the viewer to project their own associations onto the work. Finally cast in brass, works such as *Untitled (Angela)* (2000) offer a profound sense of contemplation and connection in a world characterised by rapid change and perspectives, reminding us of the power of art to capture the essence of the human experience.



# SKARSTEDT



**Martin Kippenberger (1953-1997)**

*Obne Titel (aus der Serie Hand Painted Pictures) [Untitled (from the series Hand-Painted Pictures)], 1992*

oil on canvas

70 7/8 x 59 1/6 in. (180 x 150 cm.)

(L0207 / 5974)



Painted in 1992, *Untitled (from the series Hand Painted Pictures)* by Martin Kippenberger presents a self-portrait, striking in its performativity and artistic technique. An important work in the *Hand-Painted Pictures* series, the painting comes at the height of Kippenberger's exploration of his alter ego through self-portraiture. Here, Kippenberger portrays himself in a manner which unequivocally references Georg Baselitz, the eminent artist of the preceding generation. Performing a radical inversion of the figure rendered in distinctly expressionistic brushwork, Kippenberger flaunts the trademark strategies of Baselitz's oeuvre, prioritising the act of appropriation over a concern with stylistic originality. As Kippenberger explained in an interview from the same period, 'Art is no longer being produced, but only observed! [...] there is no more flat painting – male production – but explaining, research, representation.'<sup>1</sup>

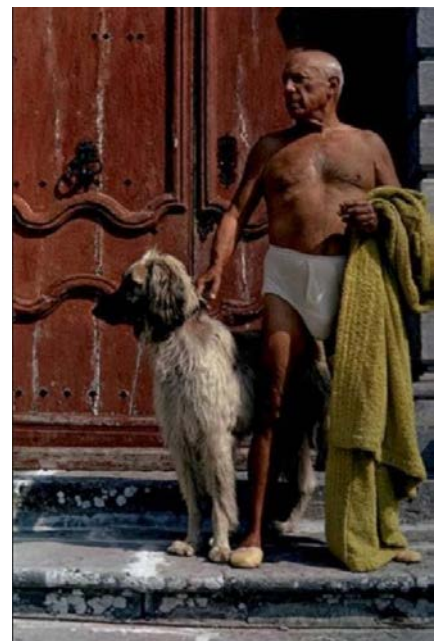


Martin Kippenberger, *Untitled (from the series Hand Painted Pictures)*, 1992

Initiated during Kippenberger's extended stay with his friend Michel Würthle on the Greek island of Syros in 1992, the *Hand Painted Pictures* often employ the Cyrillic alphabet. Rendered in a classicist, linear typeface, here the letters in fact constitute a humorous pun on Baselitz's formidable position in contemporary culture. Transliterated, the words present a phonetic spelling of a German text 'VAZ IXT CHIR LOZ MIT' (*Was ist hier los mit*) which translates as 'What's up here with...'. Furthermore, when read aloud, the first two words: 'BAZ HIT' sound like 'Baselitz', pointing at his 'hit' presence in artistic circles.

Painted by Kippenberger himself, *Hand Painted Pictures* mark a fascinating turning point in his work. By the late 1980s, Kippenberger's artistic production was famously realised by employing 'assistants and assistants of assistants [...] working on [his] 'view', controlled, but with their own means and talents.'<sup>2</sup> Reinstating an individual artistic gesture, the painting here urges a meditation on the status of the 'artist's hand' in the context of post-modern deconstruction of authorship. Indeed, the portrayal of hands in varying guises unite this cycle of self-portraits, interrogating the Romantic paradigm of the artist as a symbol and sole conduit of creative genius.

Presenting a defiantly non-athletic body in an elegant *contrapposto* stance, Kippenberger's self-portrayal oscillates between glorification and anti-heroic parody. The red elastane shorts highlight the protruding stomach of the artist, mimicking a famous photograph of Pablo Picasso in his underwear (1962) by David Douglas Duncan that has also inspired Kippenberger's celebrated series of *Picasso Self-Portraits* (1988). Acknowledging Picasso as a crucial source of inspiration, the painting thus stages a conflict between the desire for artistic emulation and ironic revision of operative archetypes. As curator Peter Pakesch pointed out, 'He actually would have liked to be the great artist he certainly once dreamed of being in his youth... But Martin was too conscious and intelligent to believe that the great artist, that redemptive figure, could still exist. That identity, constructed over the course of centuries, had lost its vitality for him, however much he may have mourned its passing... His harsh criticism of the contemporary image of the artist, in which he hardly omitted a single cliché about artistic genius, helped him overcome his self-love.'<sup>3</sup>



David Douglas Duncan, *Pablo Picasso on the front steps of Château de Vauvenargues, France, 1962*

The painting was previously held in the esteemed Essl collection, one of the most significant private collections of Austrian and German Post-War art.

<sup>1</sup> Martin Kippenberger and Jutta Koether, 'One Has to Be Able to Take It! Interview Martin Kippenberger, November, 1990-Mary, 1991' in *I Had a Vision*, exh. cat., San Francisco Museum of Modern Art, San Francisco, p. 18

<sup>2</sup> Kippenberger and Koether, p. 13

<sup>3</sup> Peter Pakesch, 'Introduction' in *Martin Kippenberger*, exh. cat., Kunsthalle Basel, Basel, p. 25



# SKARSTEDT



**Martin Kippenberger (1953-1997)**

*Untitled*, 1989-1990  
steel, lamp, lightbulb  
108 ¼ x 55 x 14 in. (275 x 140 x 35.6 cm)  
1 of 4 unique editions  
(L3459 / 9325)

‘The streets are full of incentives to build your own world, a fun world. I aim for a joyful world. That’s why I reconstruct some of the things I find on the street.’

- Martin Kippenberger

From Martin Kippenberger’s celebrated *Lanterne* series, the present work takes inspiration from the popular cartoon imagery of the undulating lamppost, a nocturnal companion for lost drunkards. *Untitled* has been masterfully crafted to be anthropomorphic in shape with the two ‘legs’ of the lamppost spread out and its lit-up ‘head’ looking out in animated address. Created in the final decade of Kippenberger’s life, this work encapsulates the playful and humorous nature of his wider oeuvre.

On one hand, *Untitled* (1989-1990) functions as an object which can provide light, yet it is twisted and split in form, subverting the notion of objecthood. Its deliberate failure as a streetlamp forces it to become a likeness of a lamp, blurring our ideas on representation and challenging the iconography of our surroundings, in a similar vein to Jasper Johns and his seminal *Target* series.

As early as 1980, Kippenberger had photographed himself arm-in-arm with a lantern, personifying its character, whilst looking out over the Tunisian Sea. In 1988, he took a trip to Spain with Albert Oehlen where he made his first lamp sculpture, *Laterne an Betrunkene (Street Lamp for Drunks)* (1988) which was widely acclaimed when exhibited at the Venice Biennale in the same year. An example of *Laterne an Betrunkene* was also placed outside the Paris Bar in Berlin owned and run by Kippenberger’s friend, Michel Würthle, where the artist so often held court. Referring to this iconic motif yet again, Kippenberger featured *Laterne an Betrunkene* in his 1991 painting *Kellner Des*. It thus became a signature of Kippenberger himself, a marker of his ever-shifting territory.

Kippenberger elevated the streetlamp, a quotidian object of everyday life and immortalised it in the realms of art. Humorous in appearance but deeply layered and art historically engaged, *Untitled* captures the widely celebrated approach of Kippenberger’s singular artistic practice. Contrary to the *Lanterne*’s slapstick appearance, they are inflected with hints of Surrealism and Existentialism and convey concepts and themes which reach far deeper into history than they appear on the surface. The present work was included in an important retrospective of Kippenberger’s work *Martin Kippenberger: The Problem Perspective*, which was held at the Museum of Contemporary Art, Los Angeles and later travelled to the Museum of Modern Art, New York.





# SKARSTEDT



**Pablo Picasso (1881-1973)**

*Le peintre et son modèle*, 9 November 1964  
dated 9.11.64 and numbered III (on the reverse)  
oil and Ripolin on canvas  
32 x 39 1/2 in. (81.3 x 100.3 cm)  
(L3607 / 9257)





Belonging to the year that marks the beginning of Picasso's 'great late phase', as John Elderfield characterises it, *Le peintre et son modèle* (9 November 1964) exemplifies all the elements that made the last ten to twenty years of Picasso's career one of his most magnificent. Between 1963 and 1964, Picasso was enraptured with the subject of the artist and his model—he painted almost nothing else during this period. There are a number of variants that cropped up during this wildly prolific moment. In some, Picasso's focuses on the painter. In others, purely on the model. But in the present painting, the viewer gleans both of them in a more classic vantage point. Here, Picasso has chosen to remove the standard trappings of an artist's studio that occurs in other paintings, such as an easel or a palette, which Picasso himself never used, anyway. In *Le peintre et son modèle*, the focus rests solely on the relationship between the two figures, and the creation that is borne out of their shared experience.

Throughout his entire life, Picasso harkened back to the basic creation myth, which defines the artist as a creator equal to God—someone who is able to bestow life, or, at least, the illusion of life, to an inanimate substance. This manifested in his work repeatedly, particularly in studio paintings that laid a natural foundation to explore the theme of the artist and his model. As he grew increasingly older, the other side of the coin of creation—the notion that with life must also come death—began to shape Picasso's life and work. Michel Leiris notes two further psychological significances to the artist and model theme: that of voyeurism, the act of looking, the beginning of creation; and that of mocking his own profession. Working with this in mind, Marie-Laure Bernadac notes:

'Through all these manifold scenes Picasso is asking himself the question, 'What is a painter? A man who works with brushes, a dauber, an unrecognized genius, or a demiurge, a creator who mistakes himself for God?' Through the constant recapitulation of this scenario he is also trying to capture the impossible, the secret alchemy that takes place between the real model, the artist's vision and feeling, and the reality of paint. Which of these three elements will prevail, and how is each to maintain its true character? 'No model, no painter,' he said, confirming yet again his 'indestructible attachment to the external world.'<sup>1</sup>

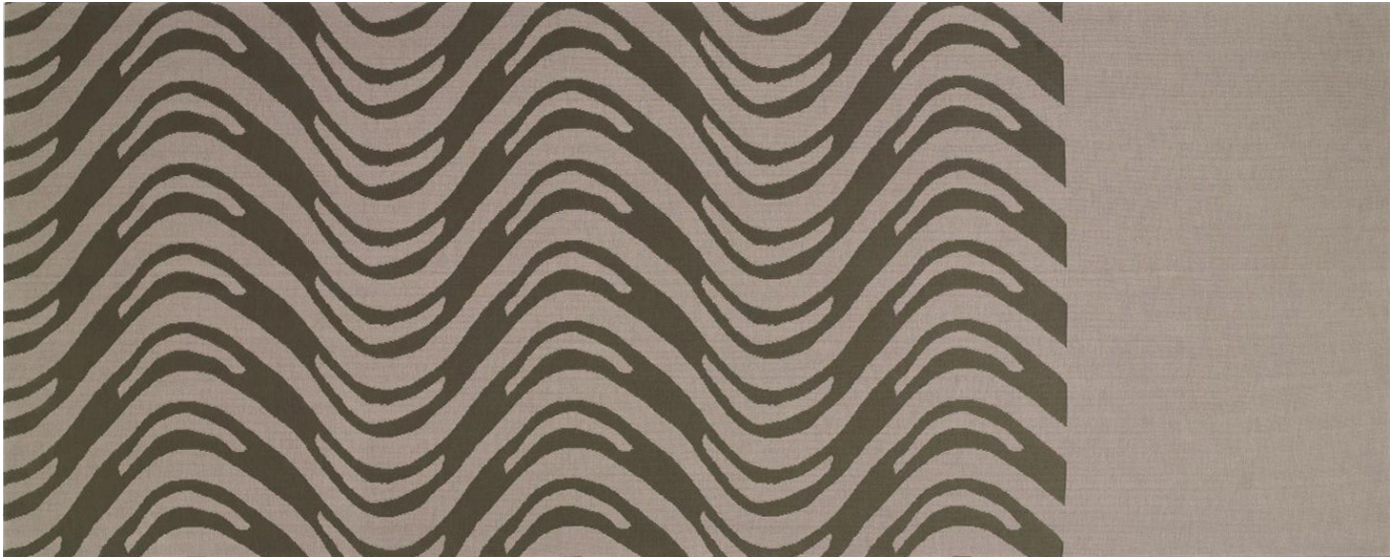
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<sup>1</sup> M.L. Bernadac, 'Picasso 1953–1972: Painting as Model', in *Late Picasso* (London: The Tate Gallery, 1988), 76.





# SKARSTEDT



**Rosemarie Trockel (b.1952)**

*Untitled (Homage to Bridget Riley)*, 1988

knitted wool, lined with canvas and mounted onto stretcher

63 x 157 1/2 in. (160 x 400 cm.)

Edition 1 of 2, with 1 AP

(L0670 / 6005.1)





*Untitled (Homage to Bridget Riley)* hails from Rosemarie Trockel's series of 'knitted pictures', the series for which she is most well-known. Born in Western Germany and coming of age as an artist in a male-dominated art world of artists such as Martin Kippenberger and Joseph Beuys, Trockel aimed to diversify their male-centric views on art-making. Thus, in 1985, she began to explore the possibilities of wool and knitting, creating a body of work that offers a tongue-in-cheek take on gender politics and the position of women in the arts. As she has stated, 'In the '70s there were a lot of questionable women's exhibitions, mostly on the theme of house and home. I tried to take wool, which was viewed as a woman's material, out of this context and to rework it in a neutral process of production.'<sup>1</sup>

Trockel dedicated the present work to the British Op Art painter Bridget Riley, known for her geometric paintings that challenge the eye and her position as one of the few female artists of her generation to become internationally renowned. Her place within the art world, coupled with the characteristic forms of her paintings, made Riley a natural subject for one of Trockel's knitted works, which are likewise characterised by the use of formal contrasts of patterns, namely vertical stripes and checkerboard designs.

Notably, however, works such as *Untitled (Homage to Bridget Riley)* are not handmade. Instead, Trockel would draw up blueprints for the design and send them to a technician, who would then run them through a machine that would create the final product. This reintroduces a certain masculine energy to the work. As Sidra Stich has noted, this element of computerised production and masculinity means that the works are 'neither neutered so that its feminine identity is reduced to the inconsequential, nor is it deemed to be antithetical to the prevailing 'masculine' realm of sanctioned 'pure' painting. It coexists in a way that suggests both the primary difference without hierarchical supremacy and the illogical of clearly defined separations.'<sup>2</sup>

1 R. Trockel, quoted in I. Graw, '80s Then: Rosemarie Trockel,' *Artforum*, March 2003.

2 S. Stich, 'The Affirmation of Difference in the Art of Rosemarie Trockel,' *Rosemarie Trockel*, exh. cat., Boston: The Institute of Contemporary Arts, 1991, p. 12.

# SKARSTEDT



**Andy Warhol (1928-1987)**

*Knives*, 1981-82

stamped twice by The Estate of Andy Warhol and The Andy Warhol Foundation  
for the Visual Arts and numbered *PA95.033* (on the overlap)

acrylic and silkscreen ink on canvas

90 x 70 in. (228.6 x 177.8 cm.)

(L2244 / 7867)





Marrying the morbid and familiar, Warhol's *Knives* from 1981-82 marks the return to his study on violence, as well as his dominant reinvestment in working on canvas. Experimenting with photography of rare guns and knives following the attempted assassination by Valerie Solanas in 1968, Warhol searched to confront the depravities in daily life, arriving at the commonplace cook's knife. Sourced from a kitchen supply shop in New York, the 'Galaxy 8' Slider' became Warhol's subject.

First exhibited in 1982 in Castelli-Goodman-Solomon Gallery in New York, Warhol's *Knives*, *Guns*, and *Dollar Signs* became an unholy trinity highlighting a brutal portrayal of American life and consumer culture. Warhol again elevates what one might find in a drawer in any home, though within the context of its dangerous potential.

# SKARSTEDT



**Andy Warhol (1928-1987)**

*Dollar Sign*, 1981

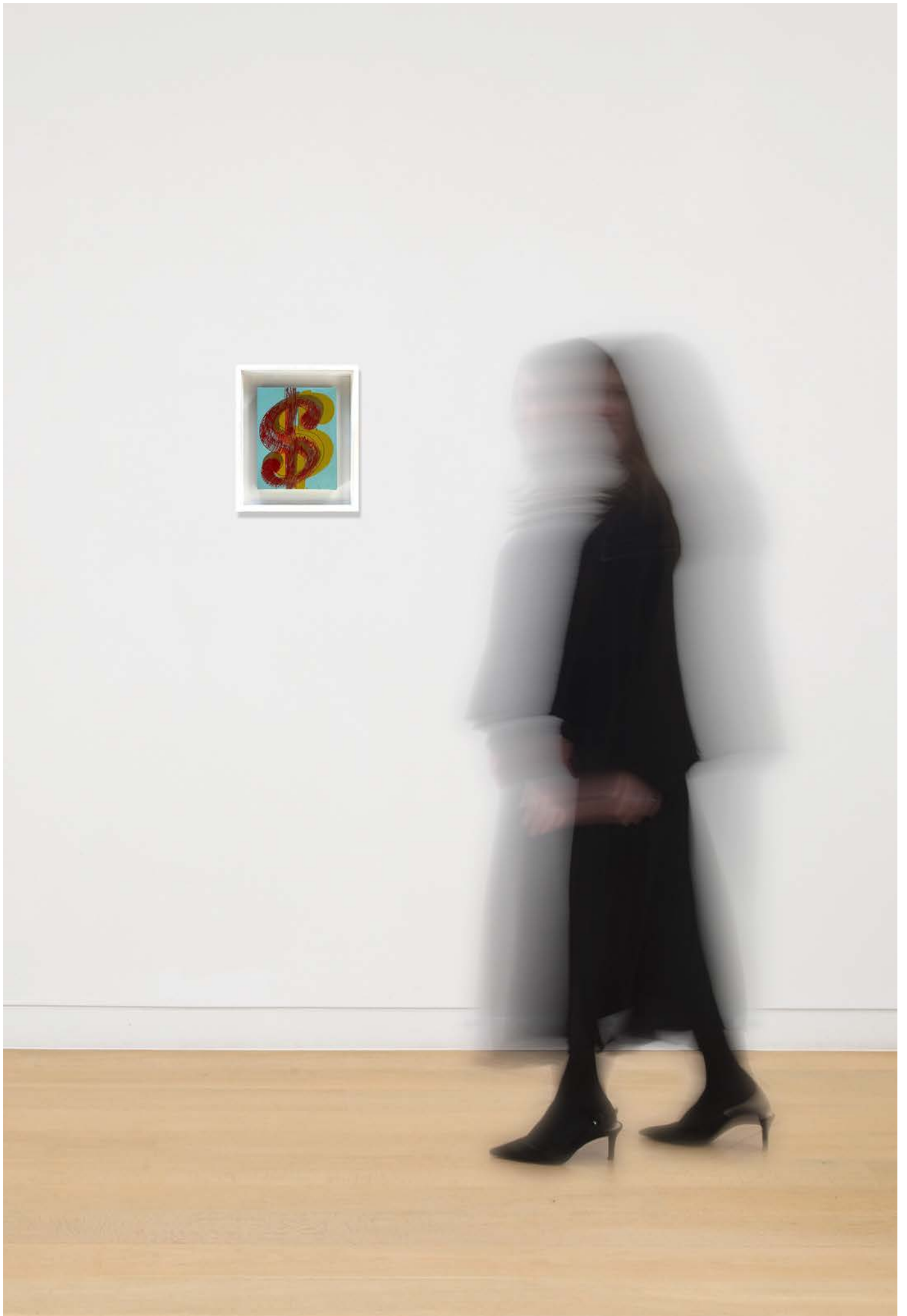
signed and dated *Andy Warhol 81* and stamped with the Andy Warhol Authentication Board stamp and numbered *A102.956* (on the overlap)

synthetic polymer paint and silkscreen ink on canvas

10 x 8 in. (25.4 x 20.3 cm)

(L3979 / 9811)





Andy Warhol's infamous *Dollar Signs* are amongst his most powerful and essential images. Connoting consumerism, freedom and the foundations of the American dream, Warhol plays with a meaningful motif while scandalously pushing artistic boundaries. The dollar bill first appeared in Warhol's highly influential painting *One Dollar Bill (Silver Certificate)* (1962) and then again spilling out of a Campbell's soup can later that decade. His fascination was unrelenting, and he dedicated an entire series to the currency symbol which became synonymous with the artist himself.

By the 1980s there was an undeniable fascination with accumulating wealth, and money had become one of the most powerful and desirable objects imaginable. By far the most ostentatious and flagrantly capitalistic of Warhol's explorations into the theme of money, his serial veneration of the dollar sign provides the ultimate expression of a lifetime infatuation with consumerism. Seen as an extreme capitalist society, America is here reduced by Warhol to one signifier, that conflates sex, power, and status in the most banal of fashions. In true Pop art style, Warhol appropriated this lowly symbol from everyday life and elevated it to iconic status.

Warhol anticipates and drives trends and fashions, as illustrated through his iconic portraits of Marilyn Monroe and Elvis Presley. Like these infamous images, Warhol's *Dollar Paintings* also evoke desire and aspiration. The *Dollar Signs* were first exhibited with Leo Castelli at his Greene Street gallery in 1982 at the dawn of the decade of excess. The small-format works were displayed in a large grid formation allowing the bright colours and bold dollar signs to vibrate with energy. *Dollar Sign* (1981) radiates an optimistic aura reflecting the American Dream whilst perceptively satirising the nation's perennial love affair with money. Hidden beneath the bright veneer of primary blues, reds and yellows, the dollar sign playfully nods to the darker side of American materialism. Whilst the benefits of money are discussed widely, the currency itself is a social taboo. Nevertheless, Warhol scandalously presented the loaded symbol as a work of art exposing the hypocrisy embedded in society. As the artist famously declared, 'Making money is art and working is art and good business is the best art.'



*Campbell's Soup Can and Dollar Bills, 1962*  
graphite on paper  
24 x 18 in. (61 x 45.7 cm)



# SKARSTEDT



**Christopher Wool (b. 1955)**

*Untitled (vine painting)*, 1992  
signed and dated (on the reverse)  
enamel on aluminum  
52 x 36 in. (132.1 x 91.4 cm)  
(L3977 / 9816)







Christopher Wool's *Untitled* (1992) belongs to a series of stamped paintings the artist created in New York during the late 1980s and early 1990s. In this body of work, Wool deconstructs the fundamental aspects of twentieth-century painting, using a mix of construction and deconstruction. From roller and rubber-stamp paintings to stenciled text and silkscreened abstractions, Wool's work exhibits a visually engaging landscape of mechanical and repetitive forms that resist traditional expression.

The winding, vine-like pattern in *Untitled* moves across a white enamel background, echoing organic motifs but applied in a way that evokes a sense of mechanical detachment. This pattern, while reminiscent of Baroque decorative elements, deliberately avoids inviting the viewer into an emotional experience. As writer Gary Indiana points out, the ornamental quality of Wool's work can be deceiving: the eye doesn't settle on details, but instead locks onto the surface in a 'numbed stare.' This reaction reveals the artwork's unsettling power, acting almost like a mirror that reflects the complexity of existence.

The repeated motif in *Untitled* might evoke vines, wrought iron, or delicate floral designs, but their serial, mechanical application creates an all-over pattern. Wool's technique bridges the organic and the mechanical, echoing the compositional strategies of Abstract Expressionists while simultaneously referencing Andy Warhol's silkscreen methods. Wool began using rubber stamps and rollers in 1988, marking the start of a process defined by repetition, erasure, and contradiction. His paintings express an ongoing tension between creation and negation, reflecting the raw, punk energy of New York's urban landscape during the 1970s and '80s.

Wool, along with artists like Martin Kippenberger and Albert Oehlen, explored the boundaries of painting through self-reflective works that both critique and celebrate art historical traditions. However, Wool's approach is unique in his removal of the artist's hand from the process, embracing domestic and decorative elements that elevate everyday aesthetics into fine art. The pattern in *Untitled* also recalls household wallpaper, with its repetitive design applied using rollers and stamps. This method results in an abstract image that echoes the works of Abstract Expressionists like Franz Kline and Jackson Pollock, yet it represents Wool's own exploration of urban chaos and conceptual doubt.