

SKARSTEDT

Art | Basel
Miami Beach

December 6–8, 2024

VIP: December 4–5

Miami Beach

Convention Center

Booth H10

Cristina **BanBan**

Georg **Baselitz**

Jean-Michel **Basquiat**

George **Condo**

Willem **de Kooning**

Yuan **Fang**

Eric **Fischl**

Günther **Förg**

Secundino **Hernández**

Chantal **Joffe**

Hans **Josephsohn**

KAWS

Marco **Pariani**

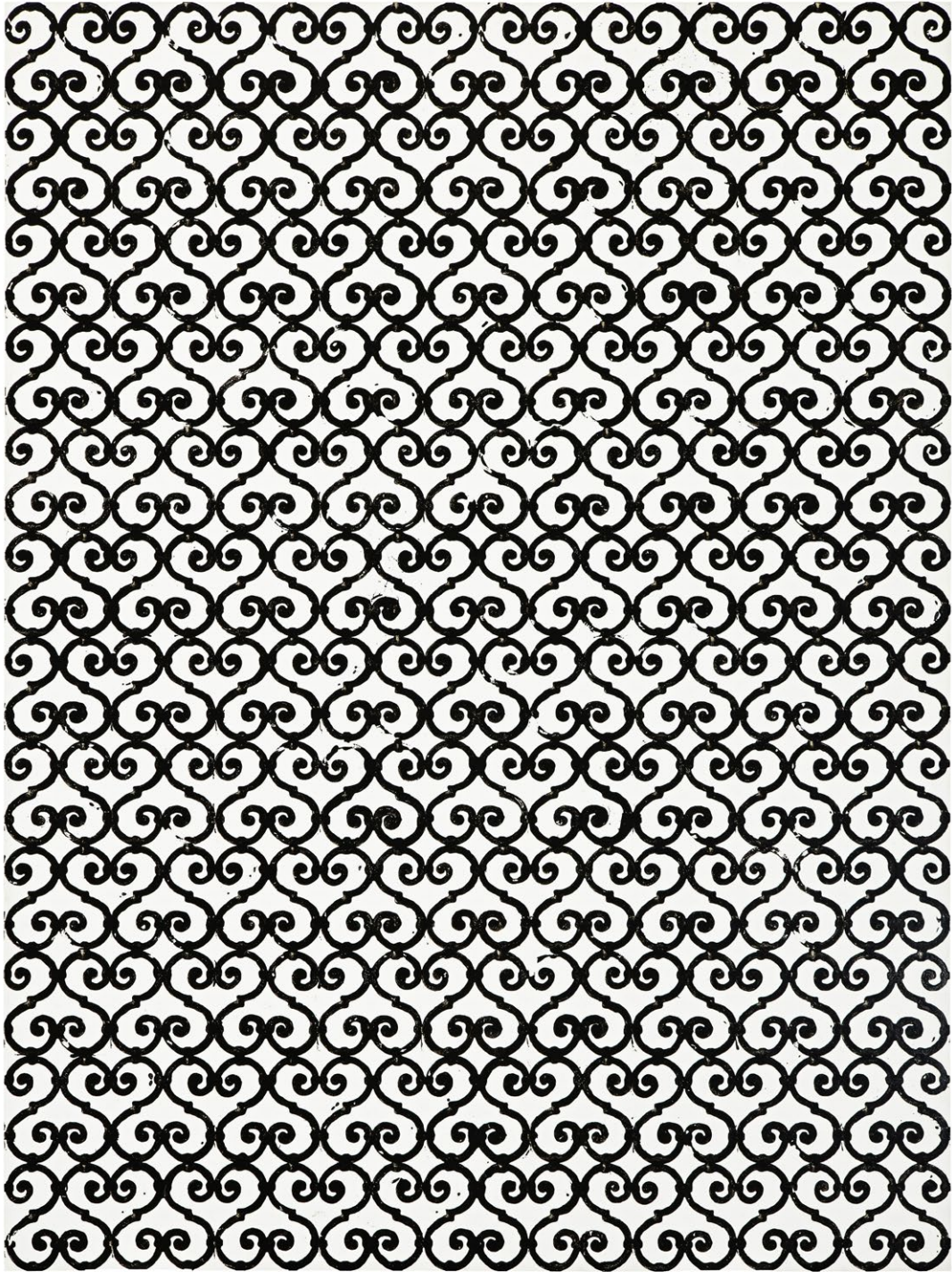
Cindy **Sherman**

Rudolf **Stingel**

Andy **Warhol**

Christopher **Wool**

SKARSTEDT



Christopher Wool

Untitled

1988

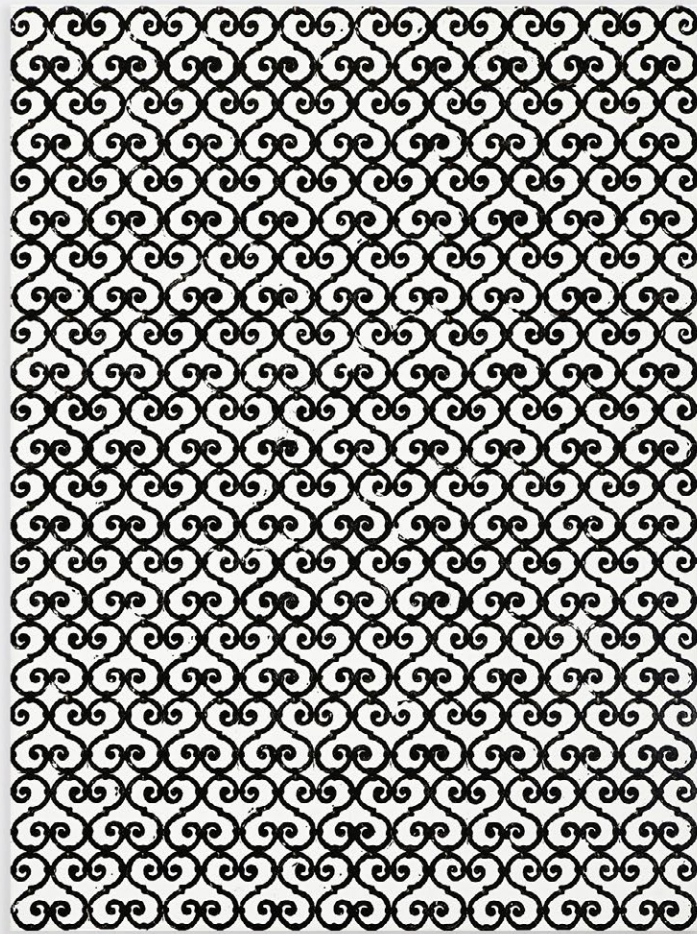
enamel and flashe on aluminum

96 x 72 inches

243.8 x 182.9 cm

signed, dated and inscribed *Wool 1988 P70* (on the reverse)

(Inv #7839)



Part of Wool's series of *Pattern Paintings*, the present work demonstrates an early example of Wool's continued explorations into the use of mechanical, cipher-like paint applications as a means to conflate art historical tradition with countercultural influences. In the late 1980s, Wool entered the stairwell of his New York City apartment building to find a workman applying patterned embellishments to the shared spaces of the building with wallpaper rollers. Fascinated by the dexterity of lining up the patterns successfully and inspired by the readymade and accessible nature of a patterned paint roller, Wool embarked on a series that would align him not only with Duchamp, the father of the readymade, but with the Pop sensibility of Andy Warhol and his silkscreens. Like Warhol's silkscreened images of celebrities and quotidian Americana, Wool's patterned paintings toe the line between mechanical reproduction, mass consumption, and painterly gesture. While the motif on the roller may be consistent, its application onto the canvas reveals the hand of the artist through subtle drips of paint and differences in line thickness.

These subtle differentiations enhance the power of *Untitled*, and the *Pattern Paintings* more generally, as they paradoxically and frustratingly reveal the inherent lack of meaning within the work. As John Caldwell notes, "Since the repeated pattern has no inherent meaning and no strong association, we tend to view its variation largely in terms of abstraction, expecting to find in the changes of the pattern some of the meaning we associate with traditional abstract painting." Yet, when it becomes clear through further looking that no such meaning exists, the viewer is left to ponder their expectations and associations for themselves—a bold and powerful use of painting.

SKARSTEDT



Christopher Wool

Untitled

1989-90

alkyd on rice paper

74 1/4 x 37 1/2 inches 188.6 x 95.3 cm

(Inv #7840)



An exploration of the relationship between painting and process, Wool's *Untitled* features a set of four seemingly identical eagles—one of the artist's most well-known motifs. Part of his *Rubber Stamp* series, the eagles all face in the same direction, with only slight variations in thickness and density of paint application to distinguish one from the other. Operating in a similar vein to his *Pattern Paintings* and his paintings of abstracted flowers, Wool purposefully selects banal, quotidian patterns and imagery that he proceeds to repeat across the canvas in a mechanical fashion that reduces nearly all inherent meaning and associations within the image null.

Made between 1989-1990, *Untitled* was not only created at the height of Wool's maturation as an artist, but its use of repetition and easily accessible, mass-produced rubber stamps renders it part of the pervasive discourse around appropriation and DIY aesthetics in the 1980s. Removing the hand of the artist through his attempt to make every eagle appear exactly alike, while using a preexisting image raises questions about the role of the artist within the wider realm of artmaking. However, unlike his use of flowers or other common motifs, the eagle is rife with associations and has been used as a symbol of strength and bravery since ancient times. Yet, by stripping them of any outside context, Wool gives them a new place within contemporary artistic discourse. As curator Ann Goldstein explains, "through process, technique, scale, composition, and imagery, Wool's work accentuates the tensions and contradictions between the act of painting, the construction of a picture, its physical attributes, the visual experience of looking at it, and the possibilities of playing with and pushing open the thresholds of its meanings. They are defined by what they are not—and what they hold back."

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Rudolf Stingel

Untitled

2014

oil and enamel on canvas

95 x 76 inches

241.3 x 193 cm

signed and dated *Stingel 2014* (on the reverse)

(Inv #9898)



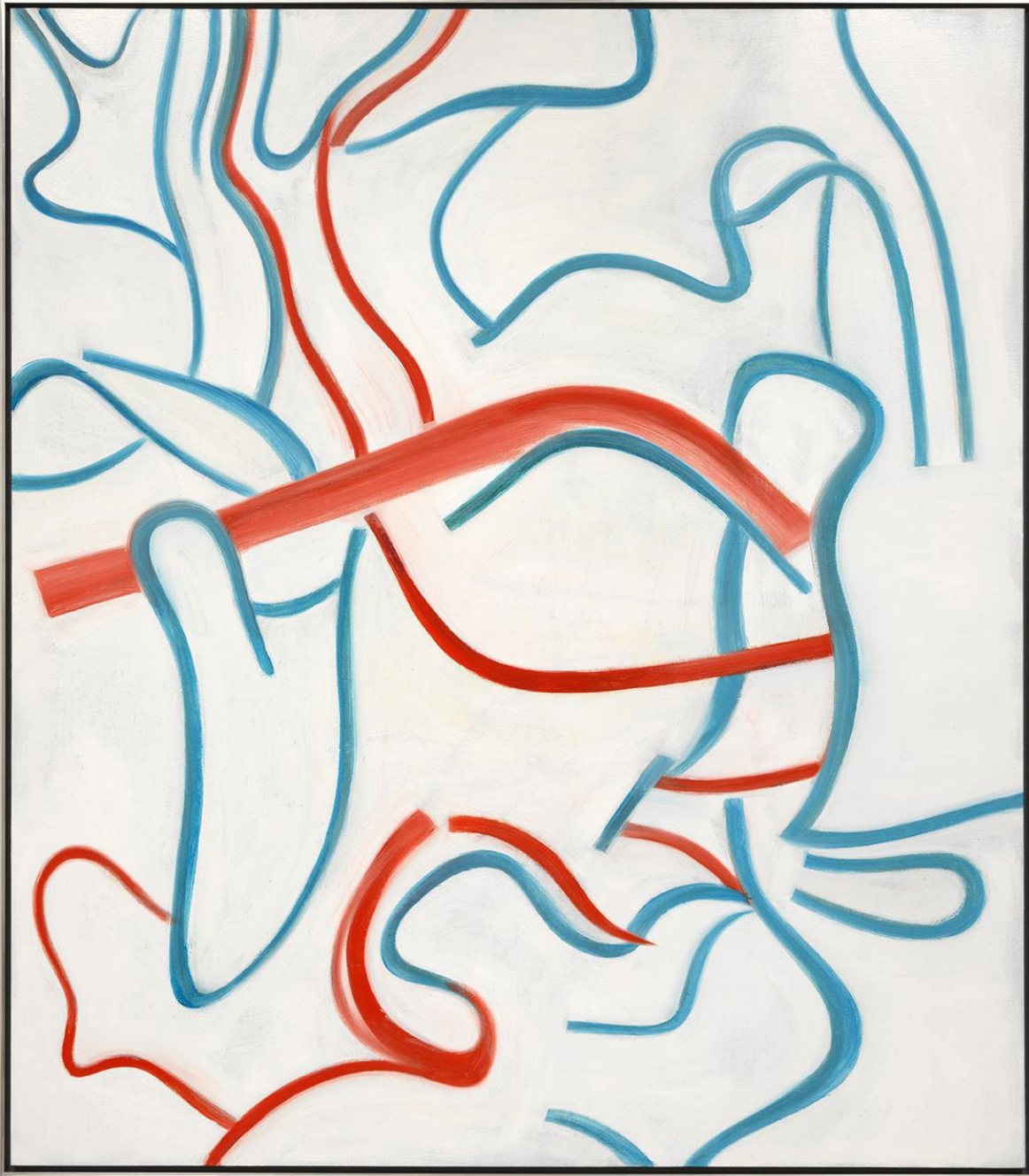
Born in 1956 in Merano, Italy, and based in New York since 1987, Rudolf Stingel is one of his generation's most celebrated artists. Institutional recognition of his achievements may be measured by Palazzo Grassi's decision in 2013 to give over the entirety of its exhibition space to his work – a first at Palazzo Grassi for any living artist or any past master. *Untitled*, 2014 is part of a series of abstract paintings that debuted at the 2013 solo show in Venice. The series is unique in that the pictorial field is treated as a site of controlled visual collapse. Stingel uses the canvas as a receptor surface where an initial ground in oil is overlain with a layer of silver enamel. Visual uncertainties arise from the interplay between the ground and the argentine surface. It's like an antique mirror in reverse. Tension lines break across the surface of *Untitled* in a pattern that suggests deformation to a rigid system, as when a pane of glass suffers damage. A separate system of vertically-oriented sweeps intersect these tension lines. The upward and downward sweeps bear the traces of fine patterning. Their rippling resembles woven fabric in some places and magnetic waves in others. The overall effect is of a shallow but vertiginous confusion.

Stingel is renowned for making strong interventions into institutional spaces that are conceptually rigorous and which encourage sensual free play. If the stubborn tendency in our aesthetic categories is to keep the mind and body separate, Stingel merges them together.

As a result, Stingel's abstract paintings engaged in a dialogue with decoration. The scale of the encounter tempers the old, hand-wringing Modernist anxiety over abstraction's transcendental ambitions and its commodified, domesticated realities. The reflective but inscrutable surfaces of the paintings prompt questions over the limits of representation and self-representation in the medium of painting.

Stingel's major museum shows include a 2007 survey that originated at The Museum of Contemporary Art in Chicago and which traveled to The Whitney. In 2010, the Neue Nationalgalerie in Berlin hosted *Rudolf Stingel: Live*. And in 2012, Secession, Vienna presented his large-scale, photorealist self-portraits in black and white beside his black abstractions.

SKARSTEDT



Willem de Kooning

Untitled

1985

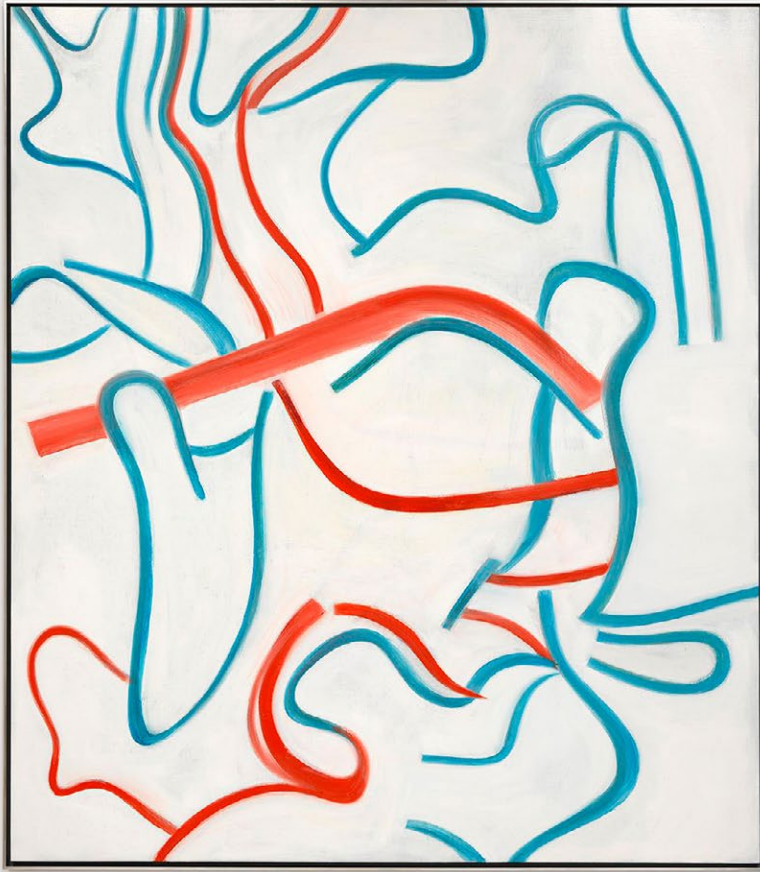
oil on canvas

88 x 77 inches

223.5 x 195.6 cm

signed *de Kooning* (on the stretcher)

(Inv #6943)



Characterized by its luminosity and fluid, arching lines, the bright and often translucent colors of de Kooning's *Untitled*, 1985 mark a radical departure from the dense painterliness of the artist's earlier work. Demonstrating his capacity for renewal, this final chapter in de Kooning's long artistic career was one of his most productive and as the works themselves reveal, one of his most accomplished. As Peter Schjeldahl noted:

Unlike other recent de Koonings, these don't appear caught in the act of tearing themselves apart... Aging has touched his art with, if anything, even greater audacity and more resonant defiance, giving new edges to a mastery of painting's resources that remains a wonder of the world.

Pared down to essentials, the smooth surface of the painting is layered with vivid, undulating lines with toned white and pastel areas. By coupling bright ribbons and arabesques with the use of bold line and form, de Kooning's *Untitled* achieves smooth, constant movement throughout the composition. In many paintings of this period, distinct abstract shapes are suggestive of elusive figuration and landscape, with elements reminiscent of earlier decades. As a starting point and way to generate ideas, de Kooning began with charcoal drawing on these canvases as he had done throughout his career. De Kooning moved in and out of drawing and painting, making for his calligraphic and ever-changing canvases.

Firmly believing that "I have to change to stay the same", de Kooning's redirection at the age of 75 challenged the conventions of painting anew and reinvigorated his work. Reflecting the influence of Matisse's cut-outs and the harmonious rhythm of *The Dance*, the paintings of the 1980s are youthful and vibrant. Capturing the essence of de Kooning's lifetime of experimentation, these paintings bear testament to his enduring mastery and his continued inspiration on generations of painters who followed.

SKARSTEDT



Günther Förg

Obne Titel

1995

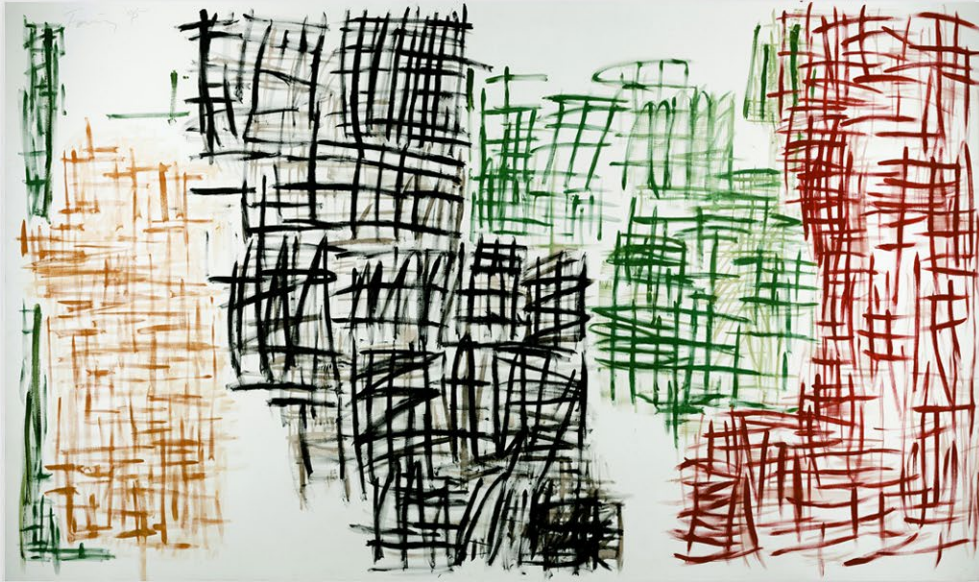
acrylic on canvas

98 3/8 x 165 3/8 inches

249.9 x 420.1 cm

signed and dated *Förg 95* (upper left)

(Inv #8405)



“Retrospectively, the reason for the continued importance of Förg’s oeuvre becomes clear. The evolution of his direct, subjective engagement with the aesthetic of the sublime—conducted without fear of stereotypical taboos—oscillates between appropriation and homage, yet Förg does so without any ironic quotations or other such cheap distancing techniques. Instead, he throws mythical ballast overboard and appropriates picture-making strategies in a way that makes them look new.”

Andreas Schlaegel Quoted In: Bruce Weber, ‘Günther Förg, German Artist Who Made Modernism His Theme, Dies At 61,’ *The New York Times*, 18 December 2013, Online

SKARSTEDT



Yuan Fang

Three Moves

2024

oil and charcoal on canvas, in three parts

Each:

94 1/2 x 78 3/4 inches

240 x 200 cm

(Inv #9822)



Yuan Fang's *Three Moves* (2024) marks a milestone in her career as her largest single artwork to date. Spanning three monumental canvas panels, each approximately 2 meters wide by 2.5 meters high, this mural-like painting envelops the viewer in her signature gestural abstractions. The work also highlights her recent and ambitious medium shift from acrylic to oil, a transition she began exploring this year. Fang's treatment of oil is strikingly experimental: in some areas, it is diluted and applied with an almost watercolor-like fluidity, while in others, it builds into dense, textured impasto. This juxtaposition of lightness and weight, coupled with the painting's immersive scale, evokes reactions ranging from calm introspection to cathartic intensity.

Fang's work reflects her identity as an artist shaped by global influences and diasporic experiences. Born in Shenzhen, China, in 1996, her upbringing in a vibrant metropolitan city and later studies at New York's School of Visual Arts have fostered a nuanced understanding of cultural hybridity. Fang draws inspiration from Abstract Expressionists like Joan Mitchell and Jackson Pollock, yet her improvisational approach rejects preparatory studies, embracing risk and spontaneity on the canvas. Her swirling, amorphous forms evoke distorted human bodies, landscapes, and geological time, existing beyond the constraints of culture or geography. For Fang, abstraction itself is a radical act, one she describes as a form of rebellion—an assertion of freedom and fluidity rooted in both personal history and contemporary global consciousness. *Three Moves* stands as a testament to her evolving practice and bold artistic vision.

SKARSTEDT



Secundino Hernández

Untitled

2024

acrylic on linen

78 3/4 x 72 7/8 inches

200 x 185 cm

signed with the artist's initials and dated *SH - 24* (upper left)

(Inv #9611)



Secundino Hernández's recent works are striking additions to his *Washed Paintings* series, a body of work he has continuously developed since 2016. These paintings highlight Hernández's innovative approach to abstraction, combining additive and subtractive techniques to push the medium's boundaries. Using high-pressure water at varying temperatures to achieve specific effects, layers of paint are partially removed, exposing raw canvas and creating a tension between erasure and presence. This interplay lends the works a luminous, worn texture that is both dynamic and contemplative.

Hernández's compositions reflect a mastery of gesture and material. His mark-making ranges from energetic, sweeping strokes to concentrated dabs of color, creating a sense of rhythm and movement across the surface. These gestures, coupled with exposed areas of canvas, imbue the paintings with both a physical and atmospheric quality. The work's vibrant palettes and fragmented forms seem to hover between chaos and control, drawing the viewer into a space of ambiguity and discovery.

In *Untitled* from 2024, Hernández continues to explore the materiality of painting while embracing risk and spontaneity. His process of layering and erasure creates an evolving visual language, challenging and expanding the traditions of abstraction. The resulting works push the boundaries of the medium, offering a compelling meditation on creation, destruction, and renewal in contemporary art.

SKARSTEDT



Marco Pariani

Squeegee Painting

2023

oil, acrylic and spray paint on linen

72 x 53 inches

182.9 x 134.6 cm

(Inv #9912)

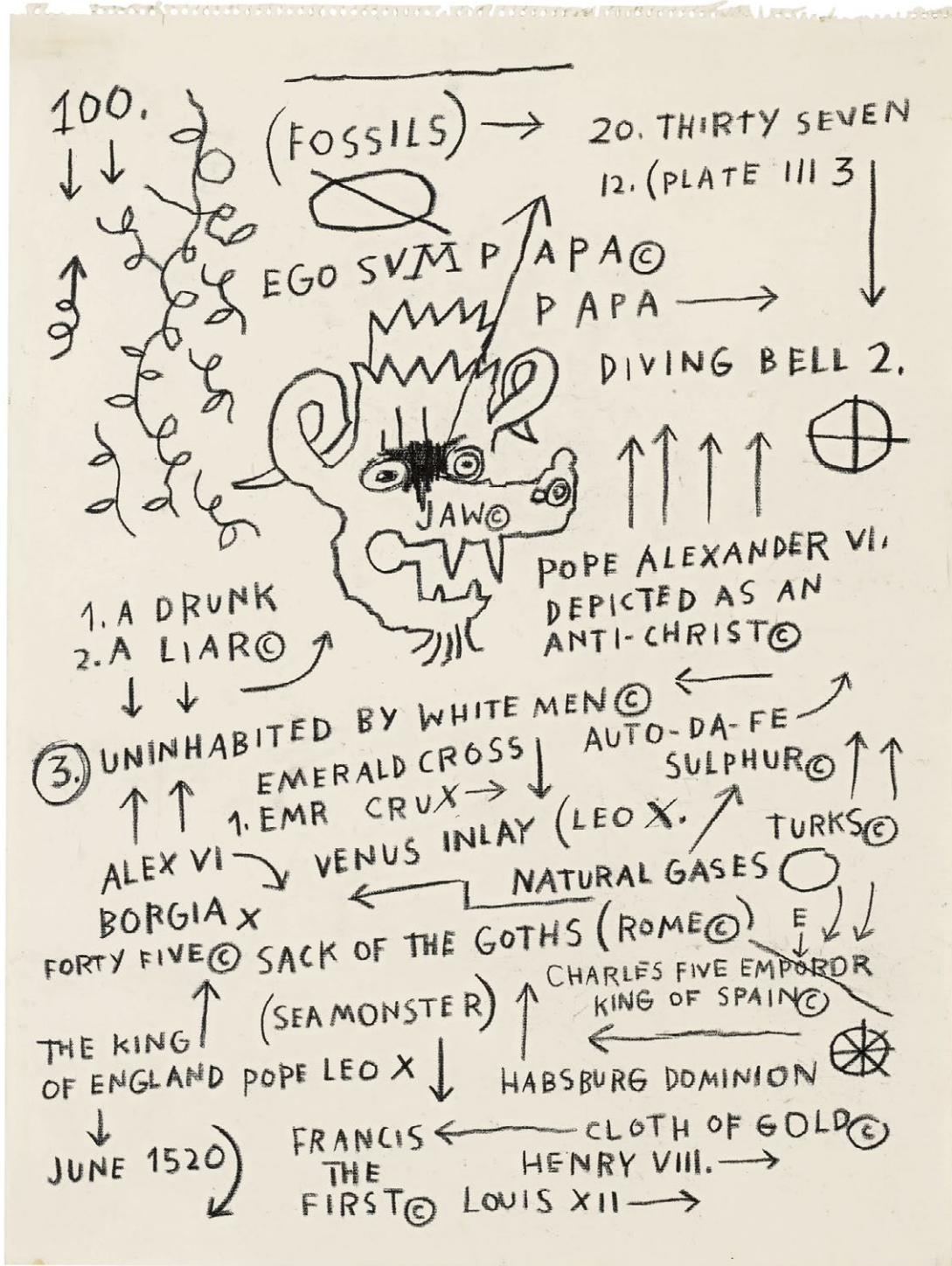


Marco Pariani's *Squeegee Painting* (2023) exemplifies his inventive approach to abstraction, where figurative inspirations are transformed into vibrant, layered compositions. Often beginning with screenshots of objects—frequently tied to the festive imagery of Christmas—Pariani uses these as a springboard for exploring color and form. “I’m the only one who knows what the real subject of the painting is,” he explains, emphasizing the interpretive freedom his works afford. By deliberately obscuring recognizable subjects and employing suggestive titles, he redirects the viewer’s attention to the interplay of composition and texture.

For Pariani, the figurative origins of his work are less about representation and more about constructing dynamic arrangements. “The Christmas screenshots became important for colors and compositions, which is all that matters to me,” he reflects. His process begins with a plan but evolves through an intuitive relationship with color. While Pariani often preselects his palette, the act of painting is driven by feeling, embodying what he calls “painterly games.” This exploratory method allows him to balance structure with spontaneity, resulting in works that feel simultaneously deliberate and alive.

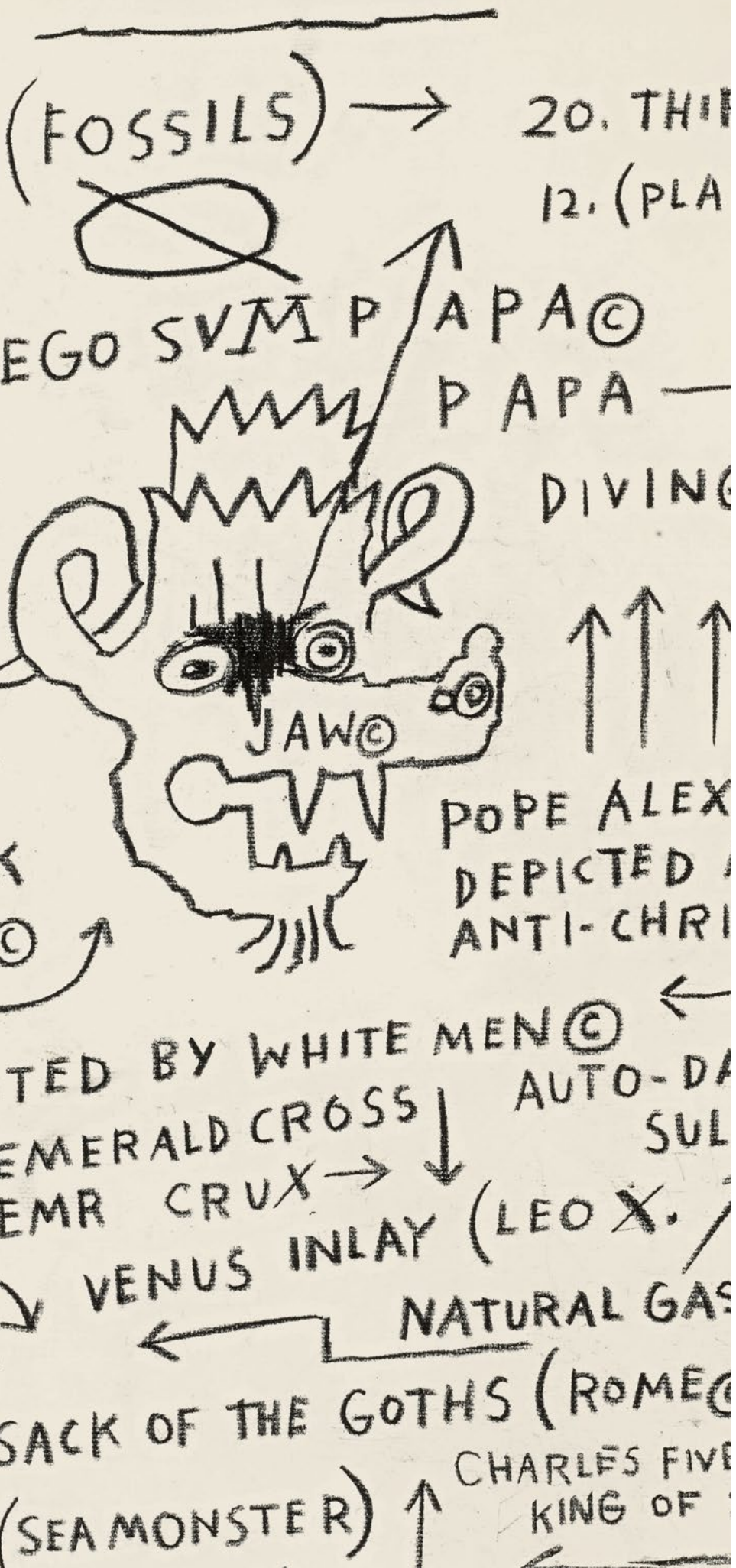
In *Squeegee Painting*, Pariani creates a playful dialogue between illusion and reality. “The illusion is related to what I’m trying to represent, but I don’t want to show it clearly,” he says. By blending the tangible and the abstract, Pariani invites viewers into an open-ended experience that celebrates the joy of making and the interpretive possibilities of contemporary painting.

SKARSTEDT



Jean-Michel Basquiat
 UNTITLED (SEA MONSTER)
 1983

oilstick on paper
 24 x 18 inches
 61 x 45.7 cm
 (Inv #8613)

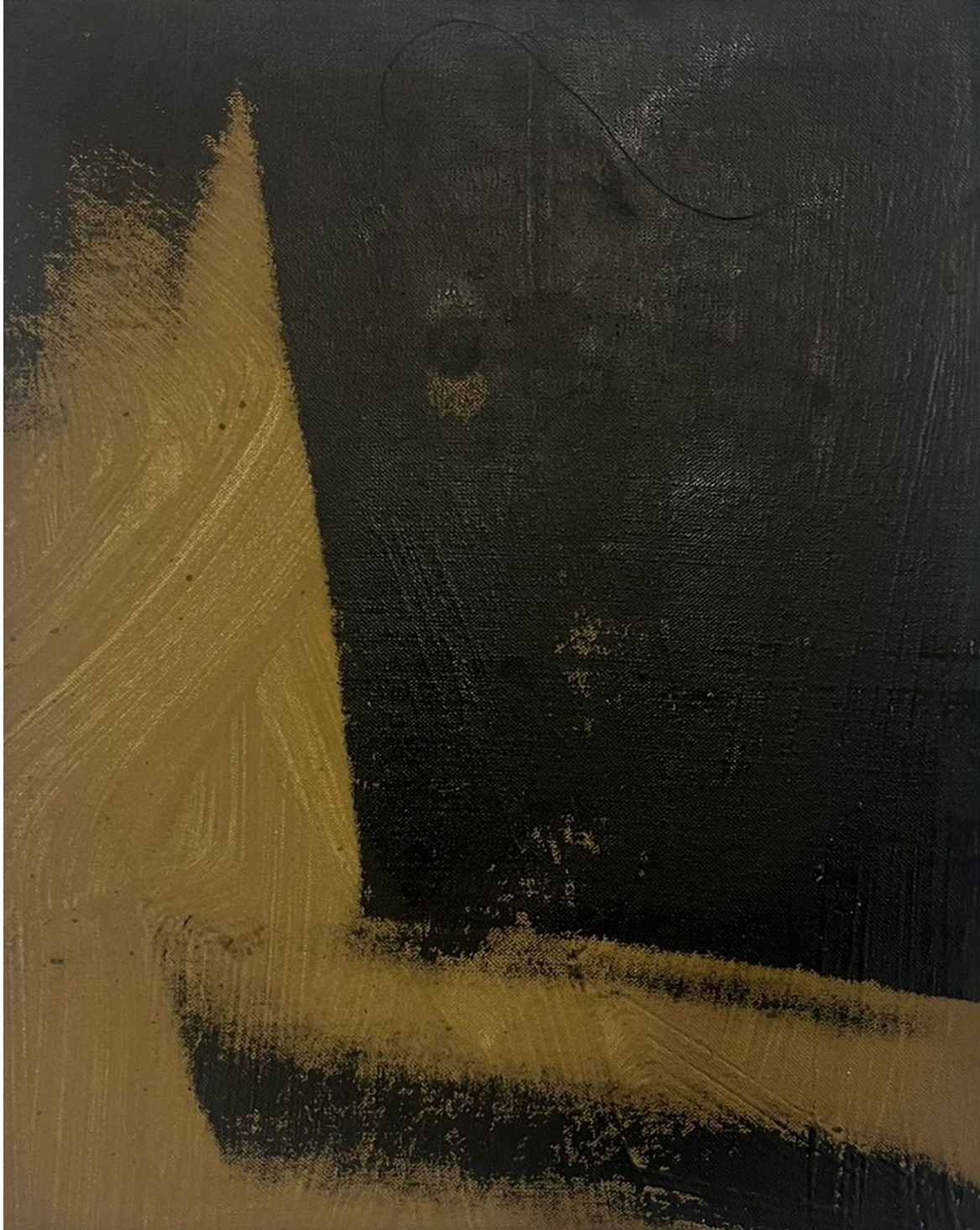


“Basquiat’s great strength is his ability to merge his absorption of imagery from the streets, the newspapers, and TV with the spiritualism of his Haitian heritage, injecting both into a marvelously intuitive understanding of the language of modern painting.” – Jeffrey Deitch

This work on paper was executed in 1983, an 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. References to European explorers furthers Basquiat’s ideas about the prosecution of people of color, with names like Sugar Ray Robinson and other successful boxers serving as a counterbalance in their success. *UNTITLED (SEA MONSTER)* echoes many of these same themes in its imagery and text, with a large monster anchoring the center of the composition. Arrows pointing in all directions allow the eye to move around the text, while also referencing Henry Dreyfuss’s *Symbol Sourcebook*, a compilation of symbols used by the unhoused to communicate—again underscoring the precarious of Basquiat’s position, while simultaneously reminding viewers of his deft ability to create poetry from simple signs and symbols.

The present 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



Andy Warhol

Shadow

late 1977

acrylic and silkscreen ink on canvas

14 x 11 inches

35.6 x 27.9 cm

signed, dated and inscribed *To Tatiana with Love, Andy 1978* (on the reverse)

(Inv #9897)



Andy Warhol's *Shadow* from 1977 represents something of a departure from his more recognizable work, delving into abstraction, perception, and the nature of art itself. Yet the series, which was originally commissioned by Heiner Friedrich for an exhibition at his SoHo gallery, touches on many of the same themes that pervade the rest of his work, such as the nature of image-making and ways of seeing, albeit with an increasingly experimental and introspective touch.

Shadow embodies Warhol's fascination with the ephemeral and the blurred boundaries between reality and illusion. Each piece in the series portrays a shadow cast from crumpled paper or cardboard, which Warhol photographed and then silkscreened onto painted backgrounds. This layering technique allowed him to experiment with abstract forms while still engaging with the photographic processes that defined much of his work. By using shadows—intangible, fleeting shapes—as his subject, Warhol challenges the viewer to consider the tension between presence and absence, form and formlessness. His assistant, Ronnie Cutrone, noted that Warhol was captivated by the idea of shadows as “something and nothing,” which resonates with the artist's broader interest in surface-level representation versus deeper meaning.

In using the shadow as a subject matter, Warhol inserted himself into a long line of artists and philosophers who have taken to this same theme, which stretches back to the dawn of painting itself. One of its most prominent references is Plato's allegory of the cave, where shadows represent a distorted view of reality. Moreover, the imagery connects to the ancient tale of shadows at the origin of artmaking, as told in Pliny the Elder's story of a young girl tracing her soon-departing lover's shadow onto a wall, with that image subsequently preserved in clay by her father. In this series, Warhol revisits this primal act of outlining and capturing a fleeting form, bringing it into dialogue with contemporary questions about reality, artifice, and abstraction. Warhol's engagement with the fleeting, mysterious nature of the shadow continued in his later *Myths* series, where he cast himself as “The Shadow,” a crime-fighting figure from 1930s radio, underscoring his fascination with the role of the unseen and the unknown.

SKARSTEDT



Andy Warhol

Hamburger

1985-1986

acrylic and silkscreen ink on canvas

72 x 80 inches

182.9 x 203.2 cm

(Inv #9905)



Andy Warhol's *Hamburger* (1985-1986) captures the cultural significance of one of America's most iconic symbols at a pivotal moment in global consumer history. Rendered in stark black and white, the painting embodies Warhol's ongoing fascination with the relationship between art, commerce, and cultural identity. By pairing the simplified image of a hamburger with bold text spelling out its name, Warhol transforms a mundane item into a universal emblem of American life.

Warhol's career-long exploration of food as a cultural touchstone began with his *Campbell's Soup Cans* and *Coca-Cola Bottles*, works that celebrated the democratic accessibility of consumer goods. As he famously remarked, "A Coke is a Coke, and no amount of money can get you a better Coke than the one the bum on the corner is drinking." By the 1980s, the hamburger had achieved a similar status, elevated to a global icon through the proliferation of fast food chains like McDonald's, which epitomized America's cultural and economic reach. The opening of McDonald's in Hong Kong in 1975, followed by rapid expansion throughout Asia, underscored the hamburger's transition from a simple meal to a symbol of American influence.

In *Hamburger*, Warhol strips his subject of color and embellishment, reflecting the standardization and ubiquity of fast food in the modern world. This minimalist approach emphasizes the power of the image itself, highlighting how something as ordinary as a hamburger can carry profound cultural weight. Decades into his career, Warhol's critique of consumerism remained as sharp as ever.

SKARSTEDT



Andy Warhol

Mao

1972

synthetic polymer and silkscreen inks on canvas

12 x 10 inches

30.5 x 25.4 cm

signed and dated 72 *Andy Warhol* and stamped with the Andy Warhol Art Authentication Board, Inc. stamp and numbered A107.979 (on the overlap)
(Inv #9820)



If Andy Warhol was an artist of strategy, his choice of Mao as a subject—the ultimate star—was brilliant. Mao's image, taken from the iconic portrait reproduced in the Chairman's "Little Red Book," is perhaps the most widely recognized by the global population—a ready-made symbol of absolute political and cultural power. In Warhol's hands, this image could appear both ominously universal and satirical, or even both at once.

President Nixon's 1972 visit to China, which broke decades of diplomatic isolation between the two countries, offered the American public its first glimpse of China in over twenty years. This historic thaw in relations led to a surge of media coverage of Chairman Mao, who was even named by *Life* magazine as the most famous person in the world. The designation intrigued Warhol, compelling him to make Mao the next subject in his exploration of celebrity, alongside icons like Marilyn Monroe, Jackie Kennedy, and Elvis Presley.

The *Mao* series marked Warhol's return to painting after a long hiatus following an assassination attempt by Valerie Solanas, which had prompted him to focus exclusively on filmmaking. In this series, the concept of fame that reignited Warhol's interest is nearly overshadowed by the political potency of his subject, layering Warhol's masterful use of image repetition, mass media, and popular culture with an added dimension of power. Warhol created an impressive 199 silkscreen paintings of Mao in five different sizes—the largest measuring 177 x 137 inches and the smallest, such as the present work, at 12 x 10 inches. Of these, 122 paintings were made in this intimate size, which Warhol rendered with particularly expressive brushwork, vibrant colors, and intricate layering. Known for adding paint after the initial silkscreen process, Warhol heightened the textural complexity in this smaller series.

By embracing Mao's cult of personality—a product of totalitarian propaganda—Warhol fused realism with artifice, highlighting the parallels between political indoctrination and capitalist advertising.

SKARSTEDT



Andy Warhol

Mao

1973

acrylic and silkscreen ink on canvas

12 x 10 inches

30.5 x 25.4 cm

signed, inscribed and dated *CM 99 Andy Warhol 73* (on the overlap)

(Inv #9900)

SKARSTEDT



Georg Baselitz

Malerkopf wie Blumenstrauß I
(*Painter's Head as a Bouquet of Flowers I*)

1987

oil on canvas

57 1/2 x 44 7/8 inches

146.1 x 114 cm

signed with the artist's initials and dated GB / 12. XI. 87 (lower left)

(Inv #9832)



'The '80s helped me to rearrange everything; I was able to set up a whole range of ideas and experiences anew, which meant I was able to break everything down so I could make something out of it again.' – Georg Baselitz

Painted in 1987, *Malerkopf wie Blumenstrauß I* (*Painter's Head as a Bouquet of Flowers I*) illustrates Georg Baselitz's masterful compositional language during his most prodigious decade. During this decade, the artist was chosen to represent Germany at the 1980 Venice Biennale, then participated in a series of influential exhibitions across the globe, including *A New Spirit in Painting* in 1981 at the Royal Academy, London; *Documenta 7* in 1982 and the landmark exhibition *Zeitgeist* that same year at the Martin-Gropius-Bau in Berlin.

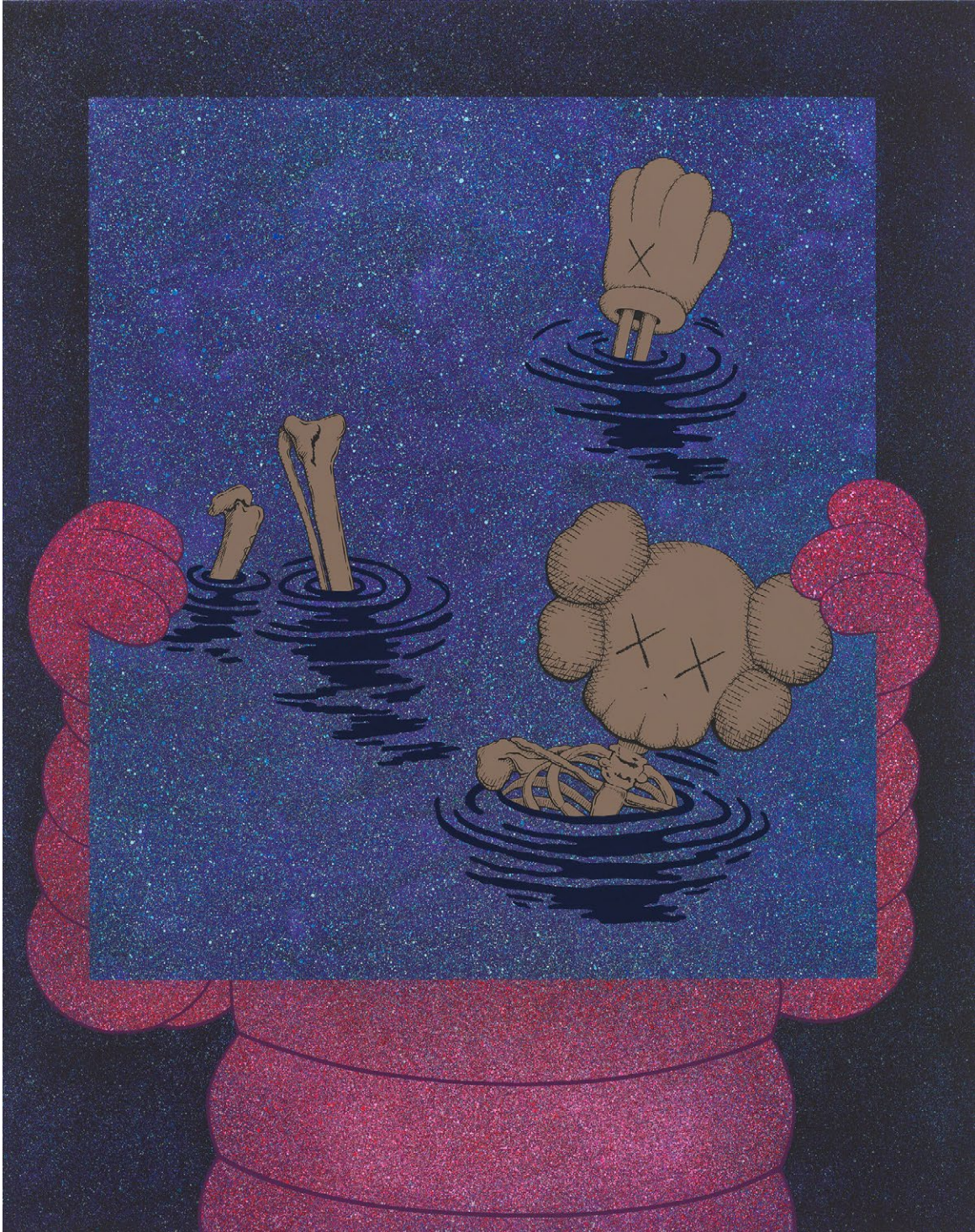
Baselitz garnered international acclaim during the resurgence of painting in the critical and commercial art world. In his signature inverted configuration, the present work depicts the painter's head and shoulders, rendered in bold primary colours and set against a predominantly black border. Baselitz's Neo-Expressionist brushstrokes dominate the composition, with gestural areas of pale pink and sky blue illuminating the grid formations and arch-like patterns layered atop. Simultaneously chaotic and structured, the thick black lines bring order to his emotive masterpiece.

A symbol of modernism, Baselitz's inclusion of the grid harks back to the geometric abstractions of Piet Mondrian. The Mondrian-esque colours further align Baselitz with the master of modernism, yet the grid obscures the face of his subject and delineates the two-dimensional canvas, emphasising its formal qualities. Tracing this methodology back to the *Heroes* series (1965–1966), the artist unveiled his radical process of splitting his subjects, thereby pre-empting their inevitable inversion. Nonetheless, the grid is intrinsically connected to Baselitz's sculptural practice, which began in 1980 and was first displayed at the Venice Biennale that same year. By 1986, sculpture became a central focus of his practice, particularly the bust form, which is echoed in *Malerkopf wie Blumenstrauß I*. His sculptures are marked by roughly hewn textures and a lattice-like aesthetic owing to their wooden medium.

Titled *Malerkopf wie Blumenstrauß I* (*Painter's Head as a Bouquet of Flowers I*), it is possible to infer that the present painting is a self-portrait of the artist. While retaining the same raw vulnerability of his earlier self-portraits, Baselitz imbues a calm, meditative sensibility, surrounded by rhythmic patterns and peaceful colours. Only his face burns a bright red, mirroring the momentous canvas *Das letzte Selbstbildnis I* (*The Last Self-Portrait I*) from 1982.

Malerkopf wie Blumenstrauß I (*Painter's Head as a Bouquet of Flowers I*) previously belonged in the prestigious Essl Collection and subsequently held in the Albertina Museum, Vienna, on permanent loan.

SKARSTEDT



KAWS

BROKEN COMPASS

2024

acrylic on canvas

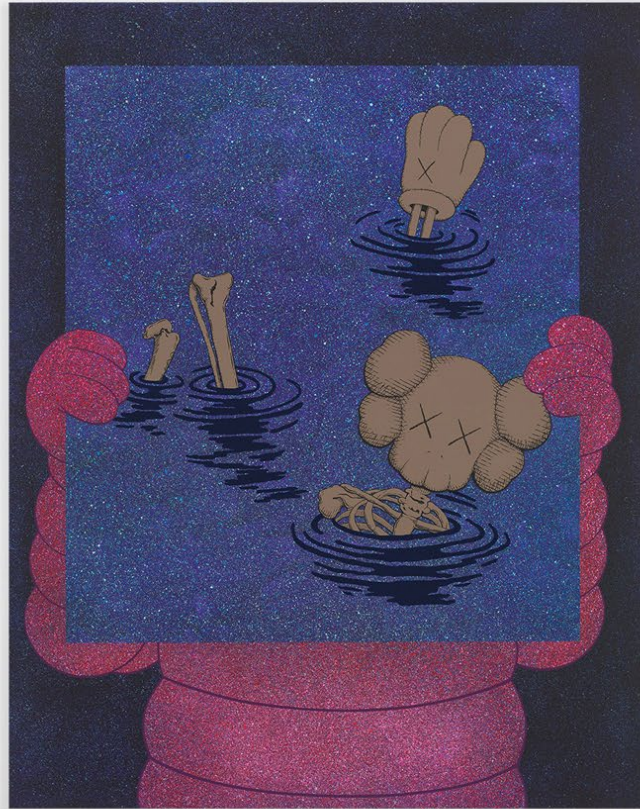
82 x 65 inches

208.3 x 165.1 cm

signed and dated *KAWS,,24* (on the overlap);

signed and dated again *KAWS,,24* (on the reverse)

(Inv #9743)



KAWS's *BROKEN COMPASS* explores themes of self-referentiality, mortality, and art history, blending contemporary and traditional elements into a unique visual language. In this piece, a magenta CHUM holds a painting of a skeletal COMPANION floating calmly in a pool of water, gazing back at the viewer. This dual-layered composition uses a kind of *mise en abyme*—a technique in which an image is embedded within itself—creating a recursive, self-reflective effect that speaks to the layered nature of identity and mortality. By positioning CHUM as an intermediary, KAWS bridges the external viewer and COMPANION, inviting us into a shared contemplative space.

Water, a central motif in KAWS's recent work, has played an important role throughout art history, symbolizing everything from the emotional tumult of the Romantic era to the transience of nature in Impressionism, and the subconscious in Surrealism. In *BROKEN COMPASS*, water adds a layer of emotional vulnerability and isolation, placing COMPANION in a suspended state that feels both timeless and fleeting. KAWS uses water to heighten the fragility of the figure's state, suggesting that existence is an ongoing process of floating between life and death rather than a straightforward journey with a fixed endpoint.

KAWS's technique in this piece is equally layered. He begins with an underwash of monochrome color, gradually building up layers of pigment to create a textured effect reminiscent of Pointillism. This meticulous, hand-painted approach mimics the look of spray paint—a nod to his origins as a graffiti artist—while adding a tactile quality to the canvas. The stippled flecks of paint introduce an element of chance, contrasting with the steady, precise black lines that articulate each component. The vibrant, almost neon colors juxtaposed with skeletal imagery create a nuanced meditation on mortality, where decay is woven into the vibrancy of life.

SKARSTEDT



Jeff Koons

Hot Dog

2002

oil on canvas

108 x 84 inches

274.3 x 213.4 cm

signed and dated *J Koons '02* (on the overlap)

(Inv #9375)



'We had *Hot Dog* hanging in Marin for a long time, and we were never happy with it there - it wasn't right for Marin because its such an LA piece, we decided early on that we were going to hang it here, and it's great' - Chara Schreyer on *Hot Dog*

A frenetic amalgamation of unabashed sensuality and rapture, *Hot Dog* (2002) is an alluring evocation of Pop culture, childhood nostalgia and quintessential Americana. Belonging to the Easyfun-Ethereal series, Koons weaves an exuberant tapestry of absurd imagery—such as a ham and cheese sandwich, an inflatable pool toy, or the revealing lower half of a swimsuit model—into a kaleidoscopic tableau of excess. The title plays on the scantily dressed inflatable cartoon dog and its word association with the beloved American snack, a hot dog. *Hot Dog* seamlessly interlaces humour and sensuality returning to the territory of *Made in Heaven* (1989- 1991) and exudes debauchery and eroticism, recalling the unrestrained, ornate compositions from the Baroque period. The psycho-sexual landscapes of the *Easyfun-Ethereal* series overwhelm the senses with saturated colours and chaotic compositions infusing art history with the vernacular of American life.

Revealing a modern masterpiece, *Hot Dog* blends conceptual depth with visual impact while maintaining accessibility and photorealistic precision. Influenced profoundly by the Surrealist master, Salvador Dali, Koons combines seemingly random objects like inflatable pool toys with deli sandwiches to an absurd effect. The juxtaposition of two apparently disparate entities to create an entirely novel object is a central tenet of Surrealism. Thus, *Hot Dog* operates as a Surreal dreamscape, presenting multiple aspects of the modern American's subconscious in a tantalisingly nightmarish composition.

The *Easyfun-Ethereal* series was born out of a commission by the Deutsche Guggenheim, Berlin in 2000, following the enthusiastic public reception to Koons's ultra-reflective sculpture *Balloon Flower (Blue)* (1995-2000) installed in Potsdamer Platz the year before. Seven mural-sized paintings were commissioned by the museum, expanding to twenty-four by 2002. As exemplified in the present work, Koons applies the same exacting perfectionism to his paintings as he does to his towering aluminium and stainless-steel sculptures of his earlier Celebration series, many of which similarly feature inflatable animal-shaped pool floats such as swans, monkeys, and dogs. Nevertheless, Easyfun-Ethereal allowed for a more spontaneous creative process inherent to the compositional devices used by Koons and his assistants. Koons first trawls through glossy magazines and his personal photos before digitally manipulating and collaging the images in Photoshop. He then transfers this new image onto canvas through the traditional medium of oil paint.

Previously held in the prestigious collection of Chara Schreyer, *Hot Dog* hung amongst pioneering artists who defined the movements of the twentieth and twenty-first centuries. Of the collection Schreyer stated, 'I've always wanted to collect works by artists that changed the course of art history.'

SKARSTEDT



George Condo

Infantile Memories

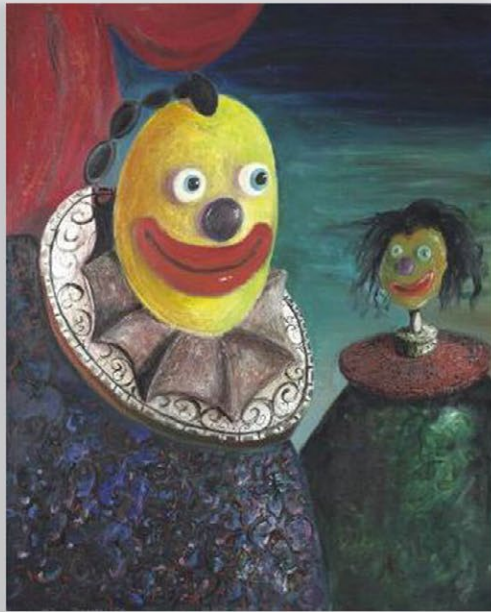
1984

oil on canvas

42 x 34 inches

106.7 x 86.4 cm

(Inv #9907)



George Condo's *Infantile Memories* (1984) is a critical exploration of memory, imagination, and perception. The painting exemplifies Condo's early work from the 1980s, a decade in which he solidified his position as a master of fictitious figuration. This period saw him grappling with the tension between historical references and the invented, blending influences from Old Masters, Cubism, and Surrealism to construct his own distinctive visual language.

The harlequin and the clown, recurring characters throughout Condo's oeuvre, anchor *Infantile Memories* in this larger trajectory. These figures operate as conduits for his fascination with dualities: humor and pathos, invention and reality, the grotesque and the beautiful. For Condo, they embody the fragmented identities of his subjects, becoming symbols of the human condition as fractured and fluid.

As Anney Bonney suggested in a 1992 interview with Condo, "By creating memories that you're not even sure are memories, you fuse the need to historicize and the need to invent." In *Infantile Memories*, this fusion manifests in distorted yet strangely familiar figures, which seem plucked from some subconscious archive. Condo's work invites us to consider that "imaginary characters pre-exist... It's not that we make them up, they're making us up." His figures are not mere inventions but mirrors of our inner selves, fragments of shared, primal memory.

Condo himself connects this idea to the act of seeing, drawing on Cézanne's destabilization of perception: "He shows you that even by walking around the room and seeing it from a few different points of view, it's still not there." Similarly, *Infantile Memories* denies the viewer a singular, stable interpretation. It exists at the intersection of multiple perspectives, demanding that we confront the instability of our own perceptions, histories, and identities.

SKARSTEDT



George Condo

Mental States Gray Corner

2000

oil, acrylic, pencil and collage on canvas

72 x 60 inches

182.9 x 152.4 cm

signed *Condo 11/2000* (lower center); signed again, dated and inscribed *Condo 11/2000*

N.Y.C "Color forms + Lines" (on the reverse)

(Inv #9469)



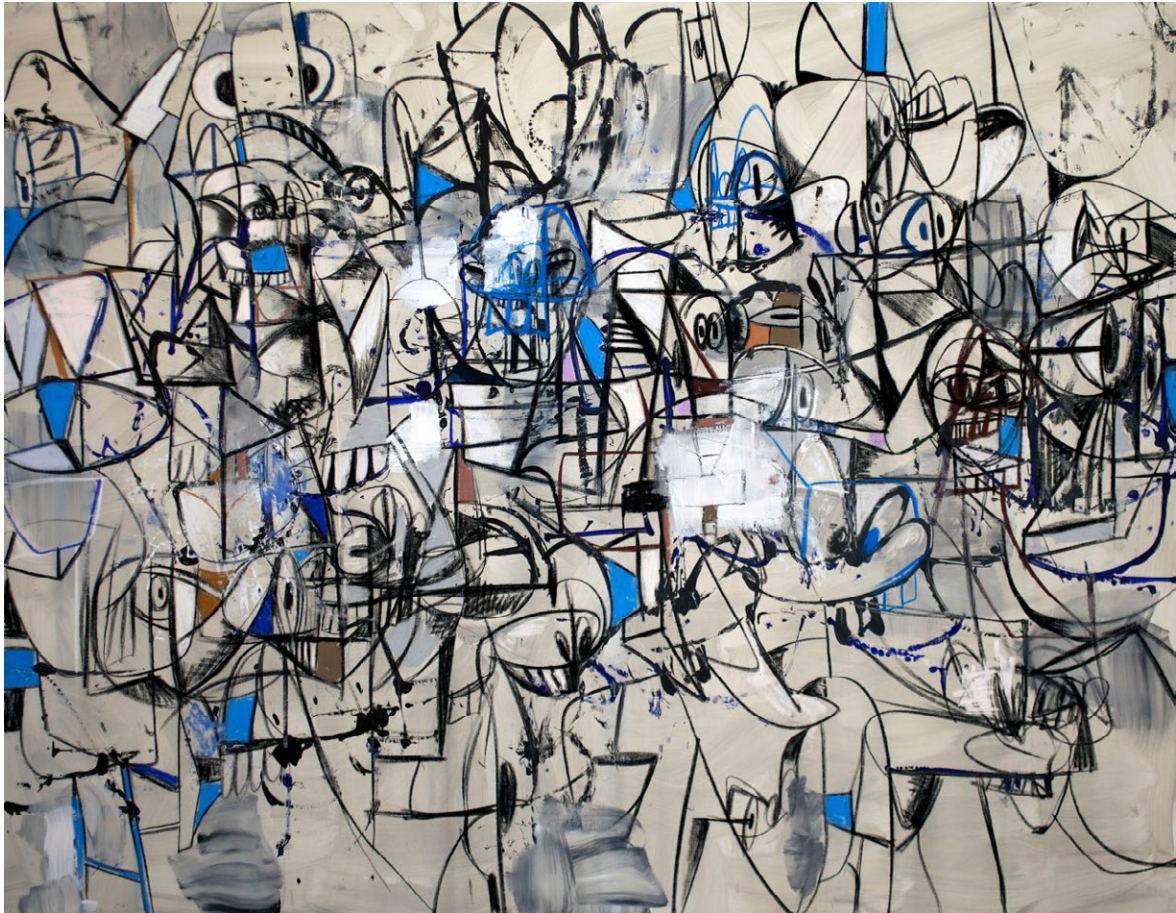
“...[Condo] has rarely made any [abstraction] in the strict sense of the word. Even the term ‘figurative abstraction’—coined in the 1980s to cope with paintings like *The Second Life*, *Diaries of Milan* and *Dancing to Miles* and the *Improvisations (Yellow, Indigo)*—only posits abstraction as one half of the material from which the magician’s house of cards is built. In almost every case it is the tension between what we understand as abstraction and whatever we imagine its opposite to be that drives Condo’s engagement with it. And even this opposition, like one of Condo’s ‘Expanding Canvases,’ descends into an impenetrable mass of contradictory detail if you look at it long and hard. What we can say for sure, however, is that from the start of his career (and even before this) Condo was concerned with the production of various kinds of ‘all-over’ painting that, even if they could not be properly defined as abstractions, at least spoke critically to its assumptions and preoccupations.”

“...For Condo... ‘abstract’ is a verb rather than a noun: and abstraction (like abjection), is something that happens to something as the result of a process. As Condo explains; ‘abstracted to me means abstracted from something’—and likewise in the opposite direction, abstractions can be ‘resolved’ (figuratively) by the viewer: ‘What do I see when I look at a Jackson Pollock? I see faces, I see figures...now Clement Greenberg said they weren’t there, Harold Rosenberg said they weren’t there. The artist said they were there, but the critics insisted they were not, and said, shut up, we’re inventing a new kind of art, not you!’”

“It is precisely the tension between the kind of categorical history of art that supposes movement, and even progress, from one place to another (from figuration to abstraction, for example), and an artistic practice that is purely concerned with freely exploring the terrain it finds itself in that causes problems. For Condo, evidently, the aim is not to produce abstractions as a critique of any of its possible opposites, but rather to allow his own practice to colonize, evolve, explore, abstract, reconfigure, and thereby expand, the available categories of artistic production. And ‘figurative abstraction’ and ‘physiognomical abstraction’ are just two of the terms that have been attached to Condo’s work, not to signal that he sometimes works as, or like, an abstract painter, but, paradoxically, to insist that he does not.”¹

1 Simon Baker, “Abstraction/Figuration,” in *George Condo: Painting Reconfigured* (London: Thames & Hudson, 2015), 109–110.

SKARSTEDT



George Condo

Black and Blue Composition

2013

acrylic, charcoal, pastel on linen

70 x 90 inches

177.8 x 228.6 cm

(Inv #9943)



George Condo's *Black and Blue Composition* (2013) epitomizes the innovative framework of his *Drawing Paintings*, a hybrid artistic mode that integrates the spontaneity of drawing with the complexity and depth of painting. Rooted in Condo's sustained engagement with drawing as a central practice, this work exemplifies his ability to synthesize the immediacy of line with the layered exploration of color and spatial depth, creating a dynamic interaction between figuration and abstraction. The *Drawing Paintings* reflect Condo's desire to reconcile gestural improvisation with a meticulous consideration of chromatic and tonal relationships, resulting in compositions that challenge and expand traditional notions of artistic media.

Condo's process for these works is informed by an embrace of unpredictability and the deliberate incorporation of chance. Drawing parallels to the free-form improvisations of jazz and the layered, experimental ethos of Jimi Hendrix, the *Drawing Paintings* operate as spaces of perpetual reconfiguration. In *Black and Blue Composition*, the interplay of gestural marks and painterly layers demonstrates Condo's capacity to balance spontaneity with formal coherence. This layered methodology enables the work to continually evolve, transforming the canvas into a site of dynamic visual and conceptual exploration.

Through its fractured planes and nuanced tonal interplay, *Black and Blue Composition* advances Cubist principles into a contemporary idiom, while also resonating with the chromatic sophistication of Abstract Expressionist Color Field painting. By bridging these influences, the work encapsulates Condo's ability to transcend traditional artistic boundaries, foregrounding the act of creation as a process of improvisation, rhythm, and reinvention.

SKARSTEDT



George Condo

Study for Metamorphosis I

2006

oil on canvas

24 x 20 inches

61 x 50.8 cm

signed and dated *Condo 06* (on the reverse)

(Inv #9090)



Painted in 2006, *Study for Metamorphosis I* belongs to a small series of intimately-scaled paintings and works on paper George Condo made in preparation for his much larger painting, *Metamorphosis*. In these works, a nude woman bears herself to the viewer, her arms crossed behind her head, or in some iterations they hold a large rock she seems ready to toss down to the ground. In the full painting, she additionally sports a peg leg. The present work shares the same red background as the final painting, and her face appears simultaneously human and animal, bearing a multitude of emotions at once—a manifestation of Condo's well-known *Psychological Cubism*. One eye bulges while another squints and she bears her teeth to the viewer, evoking maniacal laughter, unnerving sensuality, and she bears her teeth to the viewer, evoking maniacal laughter and unnerving sensuality.

The notion of Psychological Cubism was born out of an attempt to do for emotions what Picasso was able to do for seeing an object from multiple vantage points simultaneously, but *Study for Metamorphosis I*'s relationship to the Spaniard does not end there. The woman's pose is strikingly similar to Picasso's most well-known painting, *Les Femmes d'Alger (O. J. R. M.)*. In that work, each of the five women likewise share the same disconcerting confrontational stance as the woman in *Study for Metamorphosis I*.

SKARSTEDT



Cristina BanBan

Rojo Sangre

2024

oil, oil stick on linen

90 x 72 inches

228.6 x 182.9 cm

signed and dated *CRISTINA BANBAN 2024* (on the reverse)

(Inv #9902)



Cristina BanBan's *Rojo Sangre*, a continuation of a new body of work currently on view in *14th Street Madonna* at Skarstedt's Upper East Side location, furthers her exploration of femininity, individuality, and contemporary life through a deeply personal yet universally resonant lens. The painting embodies BanBan's signature style—a dynamic fusion of representation and abstraction—while expanding her artistic vocabulary to new thematic and formal territories.

In *Rojo Sangre*, BanBan juxtaposes bold, corporeal figures with an architectural softness that feels both intimate and grounded. Her characters are not static subjects but active participants in a pseudo-narrative that reflects the fluidity of urban life. The figures' exaggerated forms, combined with gestural strokes and vivid colors, evoke an emotional immediacy, drawing viewers into their world. Accessories such as underwear or playful shoes further situate these figures in the contemporary moment, while also nodding to femininity as a site of both empowerment and performativity.

This work reveals BanBan's cinematic influences, particularly the early films of Pedro Almodóvar and Sofia Coppola. Through her palette—oscillating between Coppola's soft pastels and Almodóvar's bold reds—she explores dualities of strength and vulnerability, fantasy and realism. The figures in *Rojo Sangre* exude confidence yet retain an air of introspection, embodying the complexity of modern womanhood. The painting's composition echoes the cinematic, where its amorphous background blurs the line between reality and imagination, offering a moment of stillness in the chaos of urban life.

Rojo Sangre encapsulates BanBan's diaristic approach to painting. It is a vivid, emotionally charged testament to the artist's ability to capture the zeitgeist of femininity today while inviting viewers to connect through shared experiences and universal emotions.

SKARSTEDT



Eric Fischl

Study: Oct 8: Heading Home

2023

acrylic on linen

45 x 54 inches

114.3 x 137.2 cm

signed, titled, dated and inscribed *STUDY: OCT 8: HEADING HOME HOTEL*

STORIES Eric Fischl 2023.013 (on the reverse)

(Inv #9687)



Hotel rooms take on an array of meanings, associations, and possibilities for each of their inhabitants. For some, they feel personal and cozy, like a safe haven. For others, they're simply a space to put their things. They can be sites of nefarious, taboo activity; a blank slate on which to place romantic ideals; or even spaces of extreme isolation and sadness. A wide range of events take place in these rooms that are not what they supposedly promise, and Fischl explores each one of these potential outcomes in this new body of work, a perfectly fresh continuation of the ideas that have haunted his paintings for so many years.

The experience of travel is latent with a, perhaps false, sense of promise and possibility, making it a prime activity on which to project one's innermost fantasies—one can be someone else when in a different city. Similarly, there is a certain familiarity in the experience of a hotel room: one can more or less expect the same outdated patterned carpet, drab wall art, a couple of chairs, and a bed. At the same time, one remains keenly aware throughout their stay that they are transient, and that this space does not belong to them. Within this dichotomy of the familiar and unfamiliar lies further, tenser juxtapositions between interiority and exteriority, public and private, dislocation and comfort.

Each painting in the series vibrates with an almost tragic stillness—a feeling that the artist likens to a muffled scream. The study for a sister painting to another work in the series titled *October 7: Heading Out*, these titles and compositions bring forward the emotions felt both during and in the aftermath of a tragedy as manifested through the body. Questions of where emotions live in the body, particularly those more forbidden feelings of shame and violence, as well as notions of dislocation, likewise echo throughout the paintings in the Hotel Stories series. Fischl achieves this feeling of dislocation in part by bending the realities of time. In some paintings, like *Study: Oct 8: Heading Home*, the juxtaposition of figures who do not cohesively interact prompts the viewer to consider if they are, in fact, observing the same room across different days or nights, or even across different guests. These kinds of questions reveal that we are simultaneously always alone and never alone—a pervasive sentiment that can be found in even the most quotidian of moments.

SKARSTEDT



Eric Fischl

Untitled Study

2023

acrylic on linen

36 x 40 inches

91.4 x 101.6 cm

signed, titled, dated and inscribed *UNTITLED STUDY HOTEL STORIES*

Eric Fischl 2023.008 (on the reverse)

(Inv #9686)



“Hotels try to make you feel at home. Either you’re living a level above what you actually do, where their style is grander than your style, or you’re in modest company. It plays into the fantasy of hotels. A hotel can be a destination or stop on the way home. One is anticipatory, the fantasy as it opens up to a trip. But if you go to a hotel on the way home, it closes down, in getting back to you where you are.”

Eric Fischl quoted in Nadja Sayej, “Painter Eric Fischl Invites Our Interpretations,” *The Observer*, 12 March 2024.

SKARSTEDT



Chantal Joffe

Bedside (Small Version)

2024

oil on canvas

35 7/8 x 48 inches

91 x 122 cm

signed and dated *Chantal Joffe 2024* (on the overlap)

(Inv #9509)



Bedside (Small Version) belongs to a body of work created this year that explores the dueling sides of the coin that is grief. Having lost both of her parents and her brother-in-law around the same time that her daughter, Esme, left for college, Joffe was surrounded by a chasm of loss that could only be processed through painting. The self-portraits of this series, to which the present work belongs, particularly and poignantly exemplify the quiet moments of sorrow that come with mourning. Here, Joffe folds in on herself, burying the side of her face in some undefined gray swath—a blanket perhaps? An old sweater? Regardless of what the object is, the moment rendered in this composition is universal: the cherishing of something mundane, previously owned by someone now gone.

At the same time, the act of painting works such as *Bedside (Small Version)* was marked by a heightened state of inspiration, with paintings flowing out of her one by one in rapid succession—a state so powerful and exciting, she wished it would never end. And indeed, there is a lusciousness in the way Joffe paints a work like *Bedside (Small Version)* that illustrates a sheer joy in the act of painting, and subsequently, the little moments in life, particularly in the face of grand life events.

SKARSTEDT



Cindy Sherman

Untitled #85

1981

chromogenic print

24 x 48 inches

61 x 121.9 cm

Edition 3 of 10

signed, numbered and dated *Cindy Sherman 3/10 1981* (on the reverse)

(Inv #9906.3)



Cindy Sherman's *Centerfolds* series, comprising twelve evocative images, was initially commissioned for *Artforum* magazine but ultimately withheld due to concerns that the images might be misunderstood. This hesitation likely arose from the series' inherent ambivalence, as Sherman's work often provokes diverse interpretations. The *Centerfolds* remain one of her most influential projects, challenging societal norms and viewer expectations.

Sherman reinterprets the traditional "centerfold" trope by portraying herself not as a seductive, accessible figure but as a series of emotionally complex, unavailable adolescents. Her characters are often clad in schoolgirl attire, like tartan skirts and gingham dresses, with a disheveled, vulnerable appearance. Rather than engaging the viewer's gaze, these figures appear lost in their own thoughts, absorbed in a space disconnected from the outside world. The horizontal composition, reminiscent of magazine centerfolds, compresses the subjects within the frame, highlighting their emotional isolation.

Using dramatic lighting and vivid color gels, Sherman creates a cinematic atmosphere that hints at both seduction and unease. The series explores the tension between innocence and eroticism, with many figures captured in prone or crouching positions that evoke vulnerability. This deliberate staging blurs the line between performance and reality, echoing Sherman's interest in the artifice of photography.

By taking on the dual roles of subject and creator, Sherman challenges traditional depictions of women as objects of the male gaze. Her use of horizontal framing, often shot from above or at oblique angles, disrupts the "phallic" verticality typical of portrait photography, instead evoking the unstable compositions of Degas' dancers.

Ultimately, Sherman's *Centerfolds* critique conventional portrayals of femininity, offering a powerful commentary on identity and representation. These images continue to resonate, not only for their technical mastery but also for their ability to challenge and redefine how women are viewed in art and media.

SKARSTEDT



Hans Josephsohn

Untitled

1990

brass

47 1/4 x 27 1/2 x 18 7/8 inches

120 x 70 x 48 cm

Edition 1 of 6, with 2 AP

signed and dated *JOS 90* (on the base)

(Inv #9196.1)



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* (1990) offer a profound sense of contemplation and connection in a world characterized by rapid change and perspectives, reminding us of the power of art to capture the essence of the human experience.