



SKARSTEDT

# Art | Basel

June 19–22, 2025

VIP: June 16–18

Messe Basel

Booth #F6

Cristina **BanBan**

Georg **Baselitz**

André **Butzer**

Alexander **Calder**

George **Condo**

Willem **de Kooning**

Yuan **Fang**

Eric **Fischl**

Chantal **Joffe**

**KAWS**

Martin **Kippenberger**

Joan **Mitchell**

Marco **Pariani**

Pablo **Picasso**

Richard **Prince**

David **Salle**

Thomas **Schütte**

Cindy **Sherman**

Andy **Warhol**

Christopher **Wool**



# SKARSTEDT



**Pablo Picasso**

*Homme à la pipe*

1967

oil on canvas

45 5/8 x 35 inches

(116 x 89 cm)

signed *Picasso* (lower left); dated 27.4.67. (on the reverse)

(Inv #10182)





In 1966, the year before the present painting was executed, something unique happened: Pablo Picasso—known to be one of the most prolific artists of the twentieth century—was forced to rest. Recovering from surgery and largely confined to bed, thereby unable to paint, Picasso was left with ample time on his hands to revisit his old favorites of art and literature, and to explore new pleasures in the world of television. Amongst these, Picasso spent considerable time with both Rembrandt's 1642 painting *The Night Watch*, and with Alexandre Dumas's novel *The Three Musketeers* and the 1960s television series from which it was adapted. Once he was well enough to return to his regular routines, in December of that year, the swashbuckling, masculine figures repeatedly recurred in his compositions, and, indeed, he would return the theme repeatedly until the end of his life—making the musketeers one of the final, and one of the most important, series Picasso ever made.

The musketeer has a long lineage throughout art history, particularly in Dutch paintings by Rembrandt, as well as the likes of Frans Hals, Ernest Meissonier, Diego Velázquez, and Francisco Goya, continuing a theme throughout Picasso's late years of revisiting the art of the past to assess his place within it while simultaneously making it his own. Indeed, many of the musketeer paintings, in whole or in part, are inspired by Rembrandt paintings, and the artist was known to have projected *The Night Watch* onto the wall of his home so he could study it closely. In *Homme à la pipe* (1967), the array of rapid yet deftly executed strokes and lines of color convey the just-visible ruffled collar, and a seventeenth-century cavalier style costume.

As with the harlequins and the minotaur of years prior, Picasso utilized the musketeer figure as a kind of alter ego, emblematic of the masculinity, wit, and virility he prized, and, in some cases, was losing. He is known to have imbued each of his figures with distinct personal qualities, and to play in front of and talk to them as if they were real people: "With this one, you'd better watch out. That one makes fun of us. That one is enormously self-satisfied. This one is a grave intellectual. And that one, Picasso said, look how sad he is, the poor guy. He must be a painter, somewhere." To this point, the Spanish word for musketeer, *mosquetero*, has a dual meaning, the second of which refers to the nonpaying spectators who would stand in the back of theatres during Spain's Golden Age. With this in mind, *Homme à la pipe*, and the musketeers more broadly, can be seen as Picasso's viewing himself as a spectator of his own life and work, and the observer of an entire cast of characters created over his long career, while its Spanish roots see him returning back to his heritage in his older age.

The pipe loosely gripped by the musketeer subtly furthers this retrospective theme. Having been forced to give up smoking, the habit which has been quoted as Picasso's only vice, the artist nevertheless longed for the activity, even if only because it represented a more youthful time in his life. As the artist once said to his friend, Brassäi, "it is age that forced us to stop [smoking], but we still want to. The same goes for making love. You can't do it anymore, but you still want to."







# SKARSTEDT



**Eric Fischl**

*After the Funeral*

2017

oil on linen

68 x 90 inches

(172.7 x 228.6 cm)

signed, titled, dated and inscribed *Eric Fischl*

*AFTER THE FUNERAL* 2017 2017.040 (on the reverse)

(Inv #6734)





In *After the Funeral* (2017), part of Fischl's *Presence of an Absence* series, two women sit around a table in a backyard. Dressed in their funeral blacks, seeming to have just arrived home from the titular event, the woman on the left leaves her mourning veil over her face, loosely holding on to a tissue. The arm that grips it appears thrown up absentmindedly, as if questioning the logic of all she has just been forced to confront, and yet her face remains hauntingly stoic. Meanwhile, the other woman blows out a puff of smoke from her cigarette as she cradles a drink. Juxtaposing two distinct ways of handling grief, the women and their misery illustrate the broader societal move towards detachment, political turmoil, and misplaced values.

While the core of the scene is undeniable, the specifics are murky—a characteristic of Fischl's style. Who exactly these women are, what their relationship is to one another, and whose funeral they have returned from are left up to the viewer to decide. They appear to be mother and daughter, yet they could also be friends, or former lovers of the same man. The funeral they have attended may also be more general than specific: the death of an idea, and ideal, or a type of society, as opposed to one specific person. What we do know is that the woman on the right of the composition is modeled after the actress Brooke Shields, who posed for Fischl in 2017 and can be found in a number of his works from that time, one of the only instances in which a character has reoccurred throughout his oeuvre. What is also true is that the works from the *Presence of an Absence* series, and its sister series, *Late America*, both of which debuted at Skarstedt, were painted at a time of deep unrest, both in America and around the world, and these paintings were a personal expression of Fischl's feelings about the precariousness of that moment. Beyond mere political statements, however, works such as *After the Funeral* continue Fischl's decades-long manufacturing of highly charged and ambiguous situations that speak to the universal conditions of our lives.



# SKARSTEDT



**Chantal Joffe**

*Richard on the Landing*

2025

oil on canvas

23 3/4 x 19 3/4 inches

(60.2 x 50 cm)

signed and dated *Chantal Joffe 2025* (on the reverse)

(Inv #10093)





Chantal Joffe's *Richard on the Landing* (2025) distills the passing, often overlooked instants of domestic life into a moment of painterly resonance. In keeping with her broader exploration of the everyday, the work captures a figure in transit—loitering, perhaps pausing—caught between one room and the next. This liminal setting, so ordinary as to almost disappear, becomes a vessel for Joffe's sustained meditation on time, memory, and grief. Painted in the wake of personal loss, the scene carries an undercurrent of emotional weight that belies its casual surface. It is not dramatic, but quietly freighted—imbued with the desire to stop time, to mark a fleeting instant as significant.

Drawing on the lineage of Vuillard and Bonnard, Joffe positions her subject against a domestic backdrop that hums with intimacy. Yet her brushwork is rougher, more urgent; the figure is not staged but encountered, logged like an image from an iPhone camera roll—a record of the unnoticed. In this way, *Richard on the Landing* navigates the elastic space between memory and presence. Joffe does not attempt to tidy or idealize the moment. Instead, she offers it to us as it is: unresolved, passing, tender—and, for that reason, deeply human.



# SKARSTEDT



**Eric Fischl**  
*Krefeld Project, Study*  
2003  
oil on linen  
36 x 24 inches  
(91.4 x 61 cm)  
(Inv #8290)





“There’s a point at which you’re looking at a painting and you’re no longer looking at it as the artist who made it, you’re no longer sitting there going, is that yellow too saturated, is this scale right. You’re looking at it thinking, what the fuck is going on here? Who are these people and what do they want? [...] You’re now the viewer”. Fischl’s *Krefeld Project* provokes these questions on narrative, desire, intent, and humanity, soliciting a reciprocity with the viewer’s intuition and curiosity. His mastery in depicting intimacy and conflict ring with ordinary and often uncomfortable truths, but with a distillation of those realities into something discerningly cinematic.

Commissioned by the Museum Haus Esters in 2002, the series was staged in the museum’s iconic 1928 Mies van der Rohe building. Hiring two actors and filling the interior with modernist furniture, Fischl transformed the space to its former residential purpose, photographing the actors over the span of four days in varied unscripted domestic scenarios. Shooting over 2,000 images, Fischl later assembled his photographs in digital collages from which he selected compositions for his paintings.

With a non-sequential narrative, each painting in the series captures a freeze-frame moment within the daily life of the couple. *Krefeld Project, Study* presents the figures in a moment of passion—a feeling that is unique to this work, and the painting for which it is a study for, *Krefeld Project, Dining Room, Scene #1*. Despite their bodies literally joining together, one could hardly say it looks like a scene of connection. Instead, it feels purely physical, like neither is mentally present in the moment.

Themes of solitude, alienation, moral ambiguity, and the collapse of human communication are brought to the forefront of Fischl’s emotionally complex narratives. The *Krefeld Project* invites the viewer to cross the threshold and witness the internal world of the couple within, though as ever in his work, left questioning the personal dramas that unfold and the relationship they have with our world beyond the canvas.



# SKARSTEDT



**David Salle**

*Tree of Life #14*

2021

oil and acrylic on linen

98 x 72 inches

(248.9 x 182.9 cm)

signed, titled, and dated "Tree of Life #14" David Salle 2021 (on the reverse)

(Inv #8238)





In the top panel of Salle's thematically complex series, a stylized tree vertically bisects the picture plane. On either side stand male and female characters in poses that seem inspired by the world of screw-ball comedy. This upper panel sits atop another "subterranean" panel, long and narrow, that represents the roots reaching into the soil from which the tree draws its vitality. Salle creates a Garden of Eden, one rife with canonical symbolism and implied moral conflict. The juxtaposed protagonists are drawn from the work of illustrator Peter Arno, whose cartoons exemplified the sophisticated visual style associated with *The New Yorker* magazine at mid-century.

A dismayed scout leader sits up, his ambivalence clear despite the foliage obscuring his face, his nervous energy countered by the calm, collected woman opposite him. Bisecting this theatrical vignette is the tree itself. Painted in unnatural, high-key colors, it is infected by a large spiny insect – an equal actor in the malleable, grisaille narrative in the background. The leaves draw from their sources underground – Salle creates surprising color harmonies that co-exist and inform one another. The lower panels serve as visual counterpoints to the action above ground. These panels represent certain art historical 'roots', the idea of the subconscious, and that thing which to a certain extent influences us all – the past. Here, Salle reveals what is normally un-seen or un-acknowledged; he gives us a cut-away view of intertwined motifs and references. A metaphorical excavation of the bottom panels resembles the way we come to understand the present by looking at events of the past, a universal experience to which Salle has given literal visual form.

Unlike Salle's early work, which tended to avoid narrative closure, the works in this series tell many stories. Binding together disparate pictorial languages with his customary wit and musicality, Salle compounds the narrative potential of his figures to produce a complex yet legible mode of storytelling. The viewer's own engagement with the scene is also an element in Salle's structural approach to pictorial meaning.

# SKARSTEDT



**Cristina BanBan**

*Shy Harlequin*

2025

90 x 35 inches

(228.6 x 88.9 cm)

signed, titled and dated *SHY HARLEQUIN*

*CRISTINA BANBAN 2025* (on the reverse)

(Inv #10201)





Cristina BanBan's *Shy Harlequin* (2025) captures the artist at a moment of evocative fusion—where personal narrative, performative femininity, and painterly audacity converge. Painted during the same period as the works made for her first institutional exhibition, at the Museum of Fine Arts at the Palace of Charles V in the Alhambra complex in Granada, Spain, the present painting channels the tragicomic spirit of Federico García Lorca while retaining BanBan's fiercely contemporary language of form. The figure at its center, rendered in urgent sweeps of oil and streaks of exposed canvas, oscillates between vulnerability and assertion. Her body, monumental and candid, tilts inward in an intimate gesture of self-touch, yet stands defiant in scarlet heels—an accessory BanBan often uses as a cipher for power and pageantry.

Here, BanBan's brushwork surges between density and void, pushing flesh into abstraction. The title's invocation of the Harlequin—a traditional trickster and performer—reinforces the sense of masquerade and emotional duplicity. Like Lorca's women, this figure is not one thing but many: seductive and shy, theatrical and introspective. She wears a ribbon in her hair like a stage prop, and the stage itself seems to flicker behind her through a setting of purples, reds, and a lattice structure that hints at interiority and confinement.

BanBan's palette, along with her forms, straddles beauty and distortion. The body becomes both subject and landscape, a site of power and projection. What emerges is a portrait of modern femininity that is both diaristic and mythic. In *Shy Harlequin*, BanBan deepens her study of what it means to be seen, to perform, and to possess one's own image. It is a painting that does not merely depict a figure—it stages a reckoning.

# SKARSTEDT



**Cindy Sherman**

*Untitled Film Still #30A*

1979

black and white photograph

30 x 40 inches

(76.2 x 101.6 cm)

Edition 1 of 3, with 1AP

signed, numbered and dated *Cindy Sherman 1/3 1979* (on the reverse)

(Inv #10230.1)





In fall 1977, Cindy Sherman began making pictures that would eventually become her groundbreaking *Untitled Film Stills*. Over three years, the series grew to comprise a total of seventy black-and-white photographs. Taken as a whole, the *Untitled Film Stills*—resembling publicity pictures made on movie sets—read like an encyclopedic roster of stereotypical female roles inspired by 1950s and 1960s Hollywood, film noir, B movies, and European art-house films. But while the characters and scenarios may seem familiar, Sherman’s “Stills” are entirely fictitious; they represent clichés (career girl, bombshell, girl on the run, vamp, housewife, and so on) that are deeply embedded in the cultural imagination. While the pictures can be appreciated individually, much of their significance comes in the endless variation of identities from one photograph to the next. As a group they explore the complexity of representation in a world saturated with images, and refer to the cultural filter of images (moving and still) through which we see the world. Sherman creates a perfect ‘copy for which there is no original’ as the critic Rosalind Krauss succinctly describes the as one underlying premise of her best work.

# SKARSTEDT



**Andy Warhol**

*Jackie*

1964

synthetic polymer paint and silkscreen ink on canvas

20 1/8 x 16 1/8 inches

(51.1 x 41 cm)

signed and dated *Andy Warhol 64* (on the overlap)

(Inv #10126)





Andy Warhol's *Jackie* (1964) distills a national tragedy into an image at once intimate and iconic. Cropped from the December 6, 1963 issue of *LIFE* magazine, Warhol's compositional choice isolates Jacqueline Kennedy's face in the days following her husband's assassination. Warhol's decision to hone in on her expression, rendered in an unmodulated expanse of Prussian blue, heightens the emotional gravity of the moment while simultaneously abstracting it. The silkscreen process flattens her visage into a symbolic representation of collective grief, her public sorrow standing in for the mourning of an entire nation.

Using eight different photographs of Jackie across the series, Warhol reflects on both the personal and the performative aspects of bereavement. Her image is at once sacred and commodified, echoing the visual abundance of his *Death and Disaster* series and *Campbell's Soup Cans*. As Warhol once noted, "The more you look at the same exact thing, the more the meaning goes away and the better and emptier you feel." Repetition becomes a tool not only of remembrance but of numbing—grief metabolized through mass media.

Though Warhol famously claimed he was more disturbed by the media's scripting of emotion than the assassination itself, his *Jackie* paintings belie a deeper engagement. As critic David Bourdon wrote, "By cropping in on Mrs. Kennedy's face, Warhol emphasized the heavy emotional toll upon her." The work becomes an elegy—not just to Jackie or JFK, but to a moment when private despair became irrevocably public, and when a first lady's mourning face became a permanent fixture in the American visual psyche.

# SKARSTEDT



**Georg Baselitz**

*Franz im Bett*

1982

oil on canvas

98 1/2 x 98 1/2 inches

(250 x 250 cm)

signed and dated 1.IX.82 G.B. (lower center); signed, titled and dated *Franz im Bett*

1.IX.82 G. Baselitz (on the reverse)

(Inv #7878)





One in a series of only eight paintings made on the occasion of the landmark 1982 *Zeitgeist* exhibition, and also featured in his 1995-1996 traveling retrospective, *Franz im Bett* (*Franz in Bed*) (1982) captures the most iconic elements of Georg Baselitz's practice: frantic brushwork, an overwhelming sense of isolation and vulnerability, and a singular inverted figure. This literal upending of the figurative tradition forged through the inversion creates a unique relationship between subject and style, aiding in the sense of destabilization that permeates the canvas.

*Zeitgeist* was an ambitious exhibition at the time. Curated by Norman Rosenthal and Christos Joachimides, who the year prior had curated the influential *A New Spirit in Painting* exhibition at the Royal Academy in London that also featured Baselitz, the show aimed to capture the energy and themes of a radical new trend in contemporary art while refuting the dominance of Minimalism and Conceptual Art that had taken hold in the 1960s and 1970s. Taking Joseph Beuys as its starting point and including noteworthy figurative painters of the day, *Zeitgeist* additionally focused on a group of German painters, including Baselitz and his contemporaries such as Anselm Kiefer and A.R. Penck. The exhibition spawned a renewed interest in figurative painting and, in many ways, ushered in a new era of blockbuster exhibitions in Europe. *Franz im Bett* hung over the entrance door of the industrial Martin-Gropius-Bau during *Zeitgeist*, evoking the placements of stained-glass windows in a church and providing viewers with an almost spiritual, albeit unsettling, experience.

In the *Zeitgeist* paintings such as *Franz im Bett*, all of which are now housed in museums or prominent private collections, a lone, bird-like figure either lies in bed or against a window, seemingly confined to a cell-like space from which he either cannot or will not escape. Made in the summer of 1982, *Franz im Bett* reflects the increased sense of psychological tension that pervaded much of Baselitz's work at the time. This may have been, in part, a reflection on his own sense of isolation as a former East German now living in the West, who never felt he quite fit in anywhere but was always cognizant of the historical implications of this divide. "What no one could escape, what I could never escape, was Germany, and being German," Baselitz once remarked, and his painting style was partially an attempt to ensure his fellow Germans did not forget the legacy of the Second World War. This would have been especially pertinent to Baselitz while creating *Franz im Bett* for the *Zeitgeist* exhibition, as the Martin-Gropius-Bau was situated near the border of East and West Germany, adjacent to the site of Himmler's SS and Gestapo headquarters.

Meditating on the artistic climate of the 1980s and the influence on his own work, Baselitz stated that, "The new spirit was a provocation and, in hindsight, an innovative provocation. Everyone was talking about the end of painting, and then there was this new beginning." *Franz im Bett* exemplifies this provocation through its raw, painterly style and innovative use of the figure, both of which have come to define Baselitz's oeuvre.





SKARSTEDT



**Chantal Joffe**

*Me and Esme in a Korean Restaurant*

2024

oil on board

16 x 11 3/4 inches

(40.5 x 30 cm)

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

(Inv #10067)



In *Me and Esme in a Korean Restaurant*, Chantal Joffe transforms a fleeting family outing into a layered meditation on intimacy, time, and artistic witnessing. The painting, which depicts the artist and her daughter Esme mid-meal, embodies the show's larger exploration of ordinary domestic rituals as sites of emotional resonance. With loose, intuitive brushwork, Joffe captures a moment that might otherwise vanish into the haze of memory—a meal, a glance, a pause in conversation—and renders it permanent. The setting, public yet deeply personal, speaks to the porous boundaries between interior and exterior life, especially in the context of motherhood.

There is a palpable tenderness here, but also an awareness of time's passage—Esme growing, the artist observing. In this image, the familial becomes monumental not through grandeur, but through its very specificity. Joffe's practice, often compared to Vuillard or Bonnard, similarly mines the everyday for painterly insight. Yet her tone is contemporary and emotionally direct: she is logging rather than mythologizing, staying present rather than retreating into nostalgia. This is a painting about being with someone you love, not for the first or last time, but simply—thankfully—for now.



# SKARSTEDT



**Chantal Joffe**

*Self-Portrait in the Front Garden, Hackney Road*

2024

oil on canvas

18 1/8 x 11 3/4 inches

(46 x 30 cm)

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

(Inv #10112)



*Self-Portrait in the Front Garden, Hackney Road* captures Chantal Joffe poised between public and private selves. Standing just outside her home, the artist presents herself within an in-between space, neither fully domestic nor entirely on display. The painting resonates with themes of liminality that echo throughout her broader practice: the fluidity of identity, the simultaneity of solitude and exposure, and the slipperiness of time.

This is not a self-portrait of grandeur, but of assertion. Against the backdrop of Hackney Road—a London street buzzing with daily life—Joffe's presence is steady, her figure rendered with painterly immediacy. As in much of her work, the interest lies not in perfection but in perception: how the body shifts in relation to time, memory, and place.

Here, the garden becomes a threshold, a quiet container for the artist's reckoning with herself. Painted amid grief and reflection, the image also hints at continuity: roots, grounding, even growth. Like Proust's meditation on time, which Joffe was reading during this period, the painting suggests that the self is never fixed, only encountered in passing. And in this passing, as in a brushstroke caught mid-motion, a fleeting form of permanence is achieved.



# SKARSTEDT



**Richard Prince**

*Nurse Kay's Conquest*

2003

inkjet print and acrylic on canvas

58 1/4 x 36 inches

(148 x 91.4 cm)

signed and dated R. Prince NURSE KAY'S CONQUEST 2003 (on the overlap)

(Inv #10019)



Richard Prince's *Nurse Kay's Conquest* belongs to his *Nurse Paintings* series, a body of work that draws from mid-20th-century pulp fiction and challenges the boundaries of appropriation and authorship. The painting features a masked nurse, her face partially obscured, evoking both mystery and eroticism. Prince's signature technique—layering over book covers with expressive brushstrokes—transforms mass-market imagery into high art, blurring distinctions between lowbrow and highbrow culture.

Prince sourced his imagery from vintage pulp nurse romance novels, a genre that romanticized female caregivers while reinforcing outdated gender roles. By recontextualizing these images, he critiques both the objectification of women and the commodification of desire in popular culture. The obscured features of *Nurse Kay* create an unsettling ambiguity: is she a caregiver, a seductress, or something more sinister? This tension speaks to the duality of women's roles in media, both idolized and constrained.

The use of a dripping, painterly surface adds to the work's rawness, emphasizing its reworked nature. Prince's process highlights the constructed nature of both art and identity, aligning with postmodern critiques of originality. His approach raises questions about artistic ownership, echoing his earlier rephotography of advertisements, while also engaging in a dialogue about how images gain meaning through repetition and manipulation.

*Nurse Kay's Conquest* exemplifies Prince's ability to provoke discourse on art, gender, and cultural memory. By repurposing mass-produced imagery, he forces the viewer to reconsider the original context and its implications. The painting's haunting quality ensures that its message lingers—inviting reflection on how visual culture shapes our perceptions of femininity, power, and desire.



# SKARSTEDT



**Georg Baselitz**

*Der Anfang ist der Abgang (The Beginning is the Departure)*

2017

oil on canvas

120 1/8 x 70 7/8 inches

(305.1 x 180 cm)

signed, titled and dated *G. Baselitz, der Anfang ist der Abgang 2017 20.VIII* (on the reverse)

(Inv #9974)



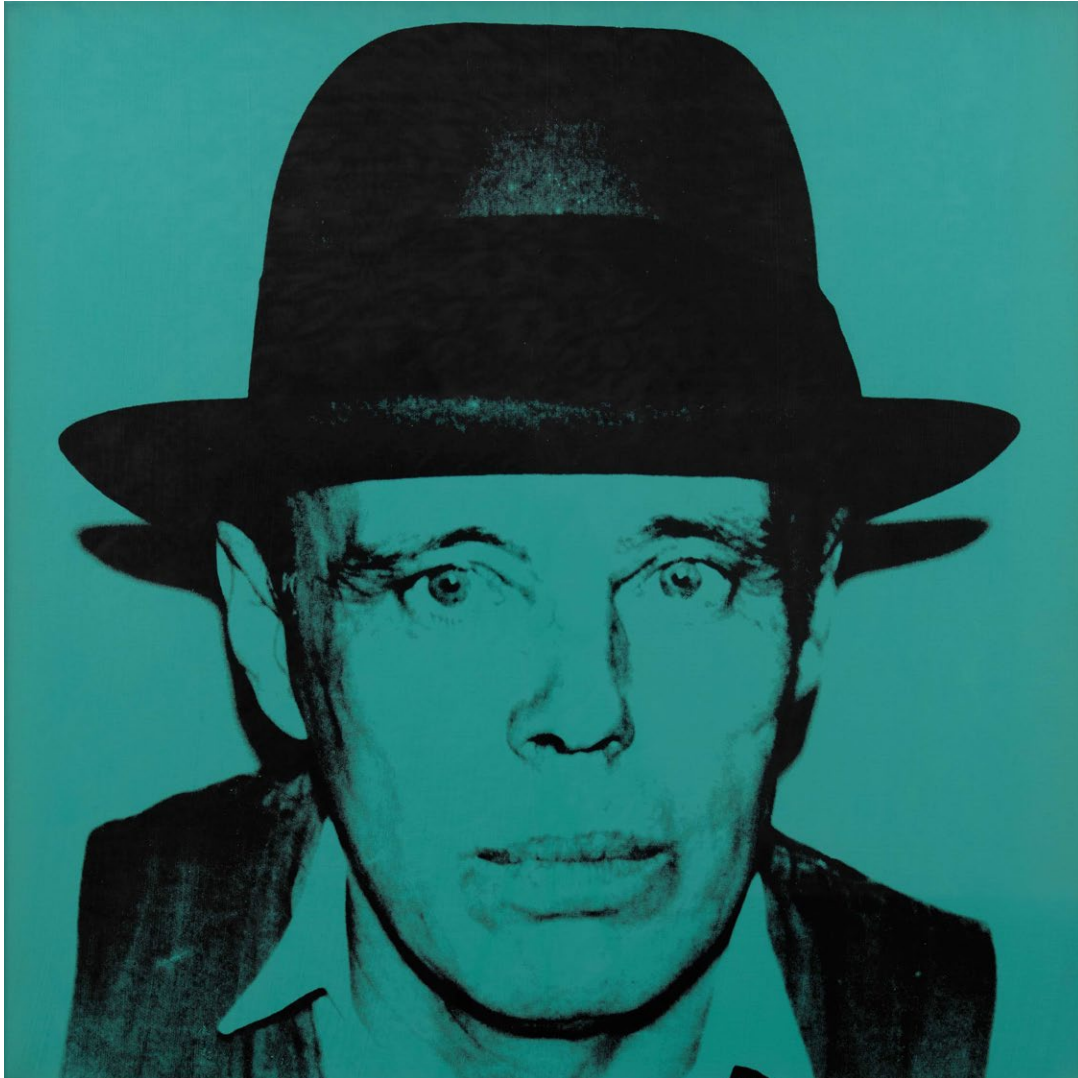
Seeking a mode of painting free from the constraints of reality, Baselitz began inverting his figures as early as 1969. From this breakthrough, he continued experimenting with the limits of the medium, arriving at the series of light colored figures on a dark ground begun in 2015, to which the present work belongs.

Hazy clouds surround a single, visceral figure, inciting a ghostly aura – drips of paint creating a tangled vascular man melting away in weightless descent. In the title, which translates to “The Beginning is the Departure,” Baselitz looks back on his work, himself, and art history, pulling from the Duchampian spirit of cryptic and obtuse meanings.

“This idea of ‘looking toward the future’ is nonsense. I realized that simply going backwards is better. You stand in the rear of the train—looking at the tracks flying back below—or you stand at the stern of a boat and look back—looking back at what’s gone”



# SKARSTEDT



**Andy Warhol**

*Joseph Beuys*

1980

synthetic polymer paint and silkscreen ink on canvas

40 x 40 inches

(101.6 x 101.6 cm)

(Inv #10005)



Revisiting the earliest meetings between Andy Warhol and Joseph Beuys in 1979, *Joseph Beuys* (1980) captures the intersection of two of the most significant figures in contemporary art. While Warhol's portraits of Beuys are held in major institutions such as The Museum of Modern Art, New York, the Philadelphia Museum of Art, and Tate, London, they remain an underappreciated part of his oeuvre.

Warhol's portraits of Beuys exemplify his experimental approach to materials and technique, solidifying his place as one of the foremost portraitists of the twentieth century. Rather than altering the image itself, Warhol explored variation through color, composition, and medium, resulting in a diverse body of work that includes some of his earliest uses of diamond dust in portraiture.

The two artists first met in person at an exhibition opening in Düsseldorf in 1979, a moment described by journalist David Galloway as having "all the ceremonial aura of two rival popes meeting in Avignon." Their encounters continued throughout the year, including a pivotal moment on October 30, when Beuys visited Warhol's studio during the installation of his retrospective at the Solomon R. Guggenheim Museum. On that day, as Georgia O'Keeffe was also being photographed, Warhol captured the image of Beuys that would serve as the basis for this series.

Warhol, the pioneer of Pop Art, and Joseph Beuys, the radical shaman of the European avant-garde, shared little in their artistic philosophies, yet both mastered the art of self-mythologizing. While Warhol embraced celebrity culture and consumerism, Beuys sought to transform society through conceptual and performance art. Nevertheless, they shared a deep respect for one another, with Beuys saying of Warhol that "He himself is a sort of ghost, he has spirituality. Maybe this tabula rasa that Andy Warhol does [in his pictures], this emptiness and cleansing of any traditional signature [...] is something that creates the possibility of allowing radically different perspectives to enter."

Indeed, the Beuys portraits are almost reverent in their simplicity, and anticipate the increase in spiritual iconography that would occur throughout the 1980s, while simultaneously serving as an extraordinary link from one genius to another.



# SKARSTEDT



**Andy Warhol**

*Details of Renaissance Paintings (Sandro Botticelli, Birth of Venus, 1482)*

1984

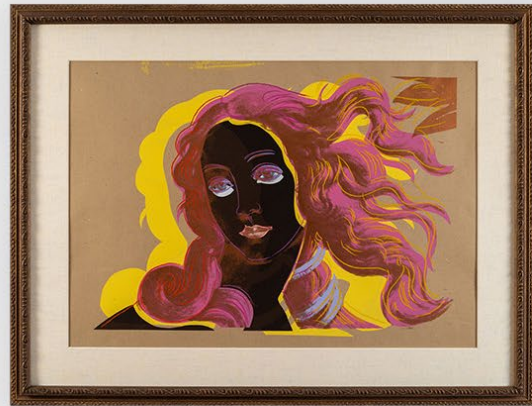
silkscreen ink on paper

29 3/4 x 44 inches

(75.6 x 111.8 cm)

stamped © Andy Warhol 1984 Schellmann & Kluser Munich/New York and with the  
Andy Warhol Authentication Board stamp and numbered 104.155 (on the reverse)

(Inv #9990)



Andy Warhol's *Details of Renaissance Paintings (Sandro Botticelli, Birth of Venus, 1482)* reimagines one of the most celebrated images of Western art through the lens of Pop Art, transforming Botticelli's goddess into a contemporary icon. Created in 1984 as part of Warhol's *Details of Renaissance Paintings* series, this work strips *The Birth of Venus* of its original Renaissance context and reconstructs it in vibrant, high-contrast colors, placing Venus alongside Warhol's pantheon of icons like Marilyn Monroe and Elizabeth Taylor. Through this work, Warhol challenges traditional ideas of artistic mastery, beauty, and cultural value, redefining Botticelli's Venus as a symbol of mass media and celebrity.

By cropping and magnifying Venus's face, Warhol amplifies her presence, shifting the focus from the mythological narrative to a bold, graphic representation of beauty. Her flowing hair, once delicately rendered in soft golden tones, is now a blaze of electric hues, reminiscent of Warhol's *Marilyn Diptych*. Venus's face, altered in deep black, disrupts the classical ideals of Botticelli's original and forces a reevaluation of Renaissance imagery within the context of mass reproduction and consumer culture. Warhol's use of silkscreen—a mechanical, industrial process—further subverts Botticelli's painstaking brushwork, highlighting the ways in which art history itself has become a commodity.

Warhol's reinterpretation of *The Birth of Venus* aligns with his broader project of democratizing art, blurring the boundaries between high culture and popular culture. Much like his transformations of da Vinci's *Mona Lisa* or his *Last Supper* series, Warhol takes an image revered for centuries and repackages it in the language of modern media. By doing so, he both honors and disrupts the legacy of Botticelli, proving that even the most sacred images of art history are not immune to reinvention. In Warhol's hands, Venus is no longer just a goddess of love—she is a modern-day icon, reborn for the era of mass communication.



# SKARSTEDT



**George Condo**

*Widow's Watch*

1995

oil on canvas

67 x 67 inches

(170.2 x 170.2 cm)

signed and dated *Condo 95* (upper left)

(Inv #10040)



*“There is no such thing as a true portrait. They are all delusions...”* - Nathaniel Hawthorne, *The American Notebooks*

George Condo mines a broad swath of contemporary imagery as well as the rich history of Western art to distill archetypes that are all his own. As a “semi-autodidact,” Condo’s meticulous eye takes in everything from the Old Masters of European painting to the thoroughly modern discipline of psychology to the visual trappings of Saturday morning cartoons. *Widow’s Watch* (1995) exemplifies this interplay. The scene marries the Baroque majesty of a Bronzino portrait with the dreamlike atmosphere of a Giorgio de Chirico painting, without sacrificing the artist’s trademark dark sense of humor or the constant hint of sadness.

Physiognomies, inner emotions and outward appearances coincide time and again in surprising ways, all without plan. As is often the case when designing an artistically interesting physis, the beginnings lie in scribbles and crude sketches. Condo searches at the same time for a stylistic framework for his figures, but does not leave it at that. After a succession of variations, his work is only really finished once his deep-seated feeling of grotesqueness has generated instinctive crystalline formations in illusionist spaces.

Seductive and disarmingly enigmatic, *Widow’s Watch* problematizes its own status as a portrait. Portraits, after all, whether caricatures or heroic images, conventionally aim to represent a sitter’s essential character. But in Condo’s pictures from this period, individuality is evoked only by the conspicuous absence of its crucial signifier—the human face. How, then, could these images be classified as portraits? And if not portraits, what exactly are they?



# SKARSTEDT



**Chantal Joffe**

*Self-Portrait in the Bath*

2024

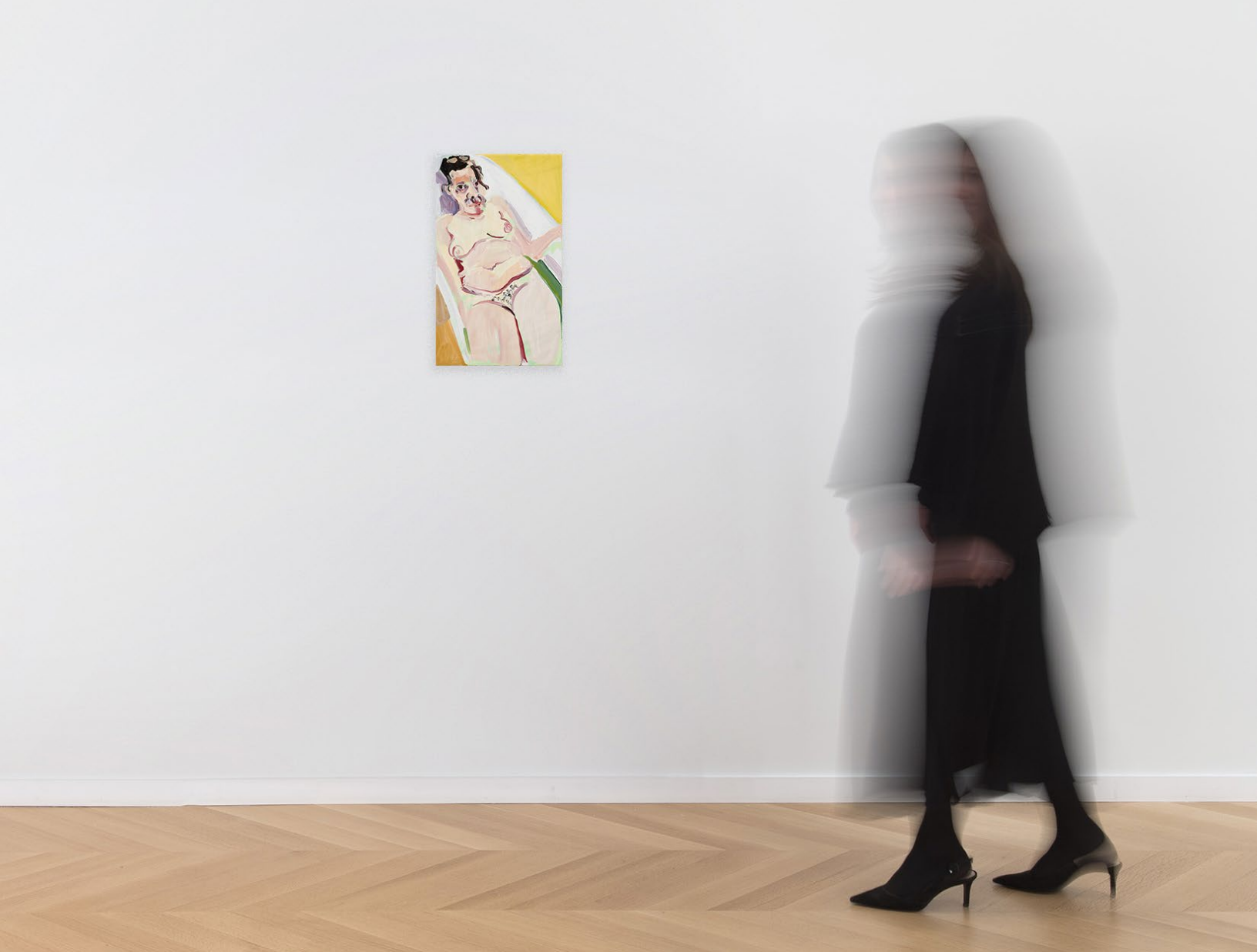
oil on canvas

19 3/4 x 11 3/4 inches

(50 x 30 cm)

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

(Inv #10094)



In *Self-Portrait in the Bath*, Chantal Joffe turns inward both literally and emotionally, creating a vulnerable image steeped in quiet resistance. The subject is herself, submerged in the ordinary ritual of bathing. Yet this isn't an exercise in vanity or self-display. Instead, the painting belongs to a lineage of works that explore the charged, emotional terrain of privacy and care. The reference to Bonnard's bathers is clear, yet where Bonnard's nudes drift into reverie, Joffe's self-portrait stays anchored in the raw now.

The bathroom, like much of Joffe's domestic terrain, becomes a stage for stillness and the passage of time. Painted in the aftermath of personal loss, this image holds the weight of that grief quietly. The bath becomes a place not only for cleansing, but for containment, and for keeping the self from unraveling entirely.

There is no performance here, no drama. Instead, Joffe offers us the startling honesty of being seen when no one is watching. Through a practice attuned to time's peculiar elasticity, the painting insists that even the most mundane moments—wet skin, pale tile, averted gaze—deserve to be remembered. It is a portrait of survival, rendered not through struggle, but through enduring attention.



# SKARSTEDT



**Chantal Joffe**

*Isbbel Topless in Red Tights 1*

2024

oil on canvas

16 1/2 x 11 3/4 inches

(42 x 30 cm)

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

(Inv #10079)



In *Ishbel Topless in Red Tights 1*, Chantal Joffe paints not just a figure, but a friendship. Ishbel Myerscough, a fellow artist and Joffe's friend since their college days, appears here in a state of candid exposure—her body unguarded, her gaze unwavering. This portrait sits within Joffe's lineage of intimate, psychologically complex depictions of women, yet it is marked by a unique familiarity. The trust between painter and sitter is palpable; the act of painting becomes an extension of long-held conversation.

Rendered in bold gestures and tonal nuance, the painting foregrounds the body without fetish or spectacle. It recalls the French intimiste tradition Joffe often evokes—Vuillard, in particular—but updates it with a frankness that's unmistakably contemporary. The red tights act as both anchor and disruption: humorous, stylish, defiant. In the quiet context of the domestic, Joffe's friend becomes something mythic, even heroic—not for what she represents, but simply for being wholly seen.

Amid the undercurrent of loss that has populated Joffe's recent work, this painting offers something different: constancy. The kind that exists between friends who have weathered time together, and in the artist's gesture to record that constancy, brushstroke by brushstroke, before it too slips away.



# SKARSTEDT



**KAWS**

*SHATTER*

2024

acrylic on canvas

88 x 60 inches

(223.5 x 152.4 cm)

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

*KAWS*.,24 (on the reverse)

(Inv #9750)



In *SHATTER* (2024), KAWS deepens his exploration of visual layering, emotional tension, and art historical resonance through a new hand-painted technique that simulates the mottled texture of spray paint. The stippled surface, reminiscent of Pointillism yet rooted in graffiti, lends the canvas a vibrant tactility, evoking both the raw immediacy of street art and the meticulous structure of studio painting. Beneath these surfaces lies a familiar figure: the skeletal COMPANION, here entangled with multicolored gloved hands, bones, and limbs that seem to collide, stack, or submerge into one another.

These overlapping forms evoke the chaos of a body in flux, shattering into fragments or reforming under pressure. Beneath the cheerful palette lies a meditation on death and transformation. COMPANION's exposed ribcage and X-ed-out eyes recall both anatomical diagrams and Andy Warhol's *Skull* paintings. But KAWS resists finality. Instead, mortality is folded into the fabric of animation: the gloved hands, rendered with cartoonish precision, grasp at bones and one another as if trying to hold the figure together.

Through this interplay of figuration and fracture, KAWS offers a kind of contemporary *memento mori*—one that doesn't moralize so much as marvel at how grief, memory, and identity collide. *SHATTER* does not depict a clean break, but an entangled persistence. In this way, KAWS reanimates his own iconography while conjuring a universe where collapse and continuity coexist.



# SKARSTEDT



**George Condo**

*Untitled (Cubistic Rodrigo Birthday Painting 2010)*

2010

acrylic on canvas

42 x 30 inches

106.7 x 76.2 cm

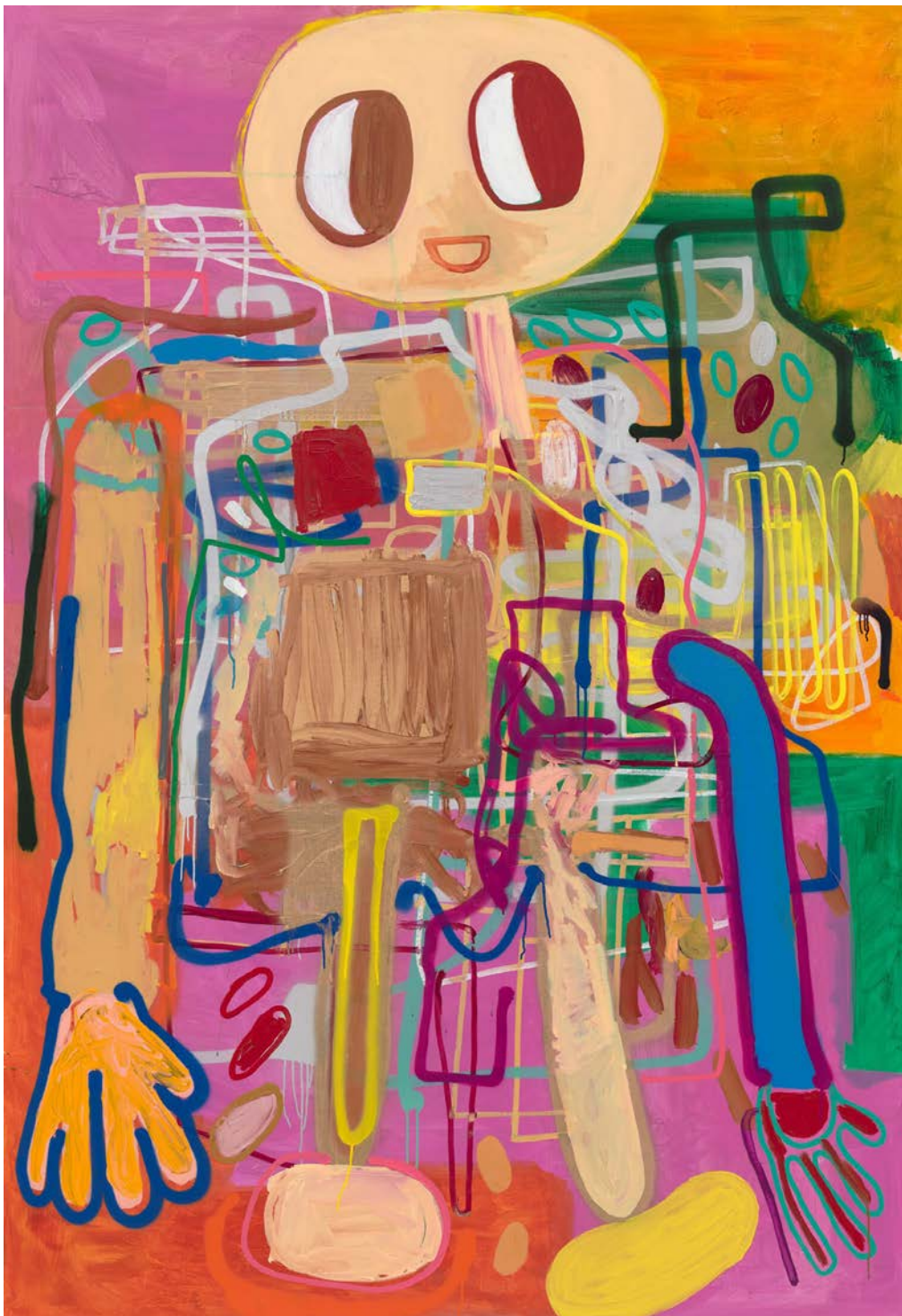
signed and dated *Condo 12.10.2010* (upper left)

(Inv #3756)





# SKARSTEDT



**André Butzer**

*Karl Roßmann*

2025

oil, acrylic and lacquer on canvas

94 1/2 x 65 inches

(240 x 165 cm)

(Inv #10202)



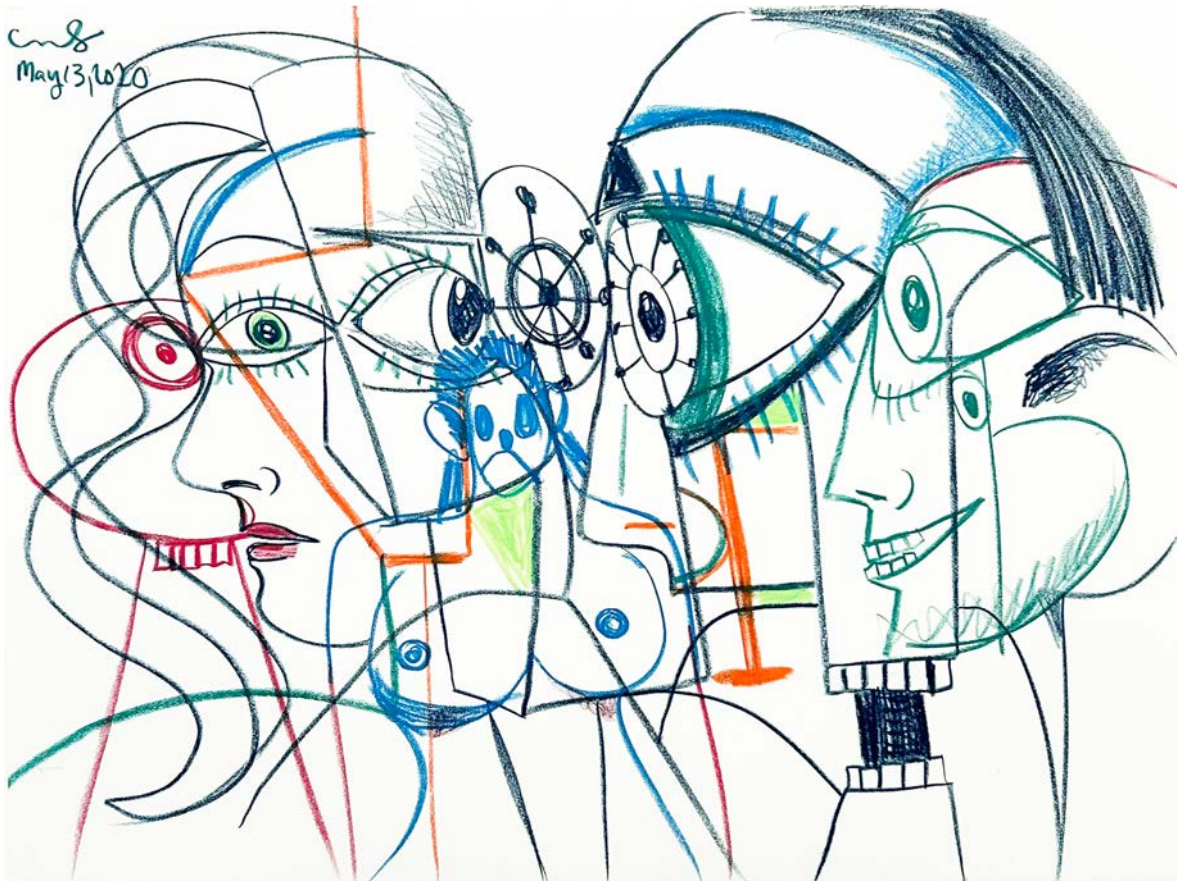
In *Karl Roßmann* (2025), André Butzer invokes the eponymous protagonist of Franz Kafka's posthumous and unfinished novel *Amerika*, in which a teenager floats helplessly adrift in a disorienting new world that promises opportunity but delivers something more akin to a surrealist exile. The painting, like Kafka's narrative, swells with the tension of pleasure and hidden nefariousness as the figure beams with cartoonish eyes and a wide grin, even as its abstracted limbs border a riot of overlapping forms and color, appearing as if unfixed from the character's main body.

*Karl Roßmann* belongs to Butzer's cast of "synthetic figures," which he first introduced around 1999, and here the figure functions as both vessel and cipher. Set against a palette of vivid pinks, oranges, and kelly greens, the character is playful in shape but rife with existential gravity. Its anatomy is a tangle of painterly gestures, becoming a visual record of erasure and excess.

By naming the work after Kafka's protagonist, Butzer connects his own character's fractured body to the broader dislocation central to Kafka's story, in which the oppression of institutions and ideologies render individuals so inhuman they become something else entirely. Kafka's probing into the disillusionment of the American Dream highlights a similar historical weight to Butzer's overall artistic project, which he termed "Science-Fiction Expressionism." Growing up in postwar Germany, Butzer was immersed in American culture—Mickey Mouse, mass production, and myths of progress—and his practice therefore becomes both a celebration and a skepticism of the violence wrought by the supposed "progress" of the contemporary culture America has pioneered. For him, America is both a dream and a delusion, and his characters frequently navigate that split terrain. In this way, *Karl Roßmann* is not merely a portrait of a cartoon, but of modernity itself.



# SKARSTEDT



**George Condo**

*Abstract Couple*

2020

wax crayon on paper

21 5/8 x 29 7/8 inches

(54.9 x 75.9 cm)

signed and dated *Condo May 13, 2020* (upper left)

(Inv #9901)



*“I’ve always tried to approach art with a fresh attitude, as something I want to know about; I can’t define things, I’m not trying to find some intellectual definition, and I’m not just looking for a pleasurable sensory experience, nor am I looking for the parameters of an esthetic formalism, but I do like the feeling when I see a great work of art: it puts a smile on my face, even if it’s a horrible scene”*

– George Condo quoted in *George Condo: Life is Worth Living*



# SKARSTEDT



**George Condo**

*Overlooking Yourself*

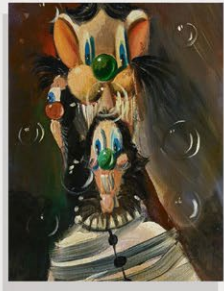
1999

oil on canvas

35 3/8 x 23 5/8 inches

(89.9 x 60 cm)

(Inv #10227)



Exuberant and immediately recognisable, George Condo's *Overlooking Yourself* (1999) captures the many facets of the human condition. Regarded for his ingenious creation of 'artificial realism,' which presents a man-made reality through a realistic lens, Condo creates compositions that reveal the complexity and multiplicity of modern life.

Inspired by the Old Master portraiture of Frans Hals, Diego Velazquez and Rembrandt van Rijn, Condo offers a 'simulated American view of what European painting looks like.' In homage to these titans of portraiture Condo places his 'Antipodal Beings' against an evocative, dark background of deep reds, greens and blues. The right-hand figure's hair, or perhaps whiskers, melt into the background and heighten the sense of surreal drama Condo has so deftly mastered. This particular breed of 'antipode' with bulging eyes, cartoonish ears and exaggerated, rabbit-like teeth, first emerged in the mid-1990s. Whilst these cartoonish characters might initially appear 'cute', their maniacal laughter and grotesquely distorted features quickly disrupt any sense of innocence. Indeed, the absurdity embedded in their expressions alludes to a deeper psychological tension. In keeping with the painting's title, *Overlooking Yourself*, a mirrored antipode towers over its smaller counterpart, suggesting an internal duality or self-scrutiny. The delicate bubbles drifting across the canvas lend a dreamlike, almost hallucinatory quality to the composition, heightening the sense of dread intrinsic to these cartoonish 'pods'.

Condo embraces key twentieth-century art historical movements, including Cubism, Surrealism, and Pop Art, to forge a distinctive and psychologically charged visual language. Simon Baker states that his 'pods were absolutely equivalent to the Bruegel's and Rembrandts to whose techniques and palettes they pay homage.' Profoundly influenced by the work of Renee Magritte and Philip Guston, Baker notes that unlike these 20<sup>th</sup> Century giants, Condo pods 'have a strange and consistent emotional intensity, suggested by their ever alert, eager-to-please cartoon eyes [...] they are the distillation of an emotional or mental 'state'.



# SKARSTEDT



**Yuan Fang**

*Pressing Down the Bamboos*

2025

oil on canvas

78 3/4 x 67 inches

(200 x 170 cm)

signed and titled in English and Chinese, dated and inscribed *Yuan Fang 2025 200 x 170*

*cm oil on canvas Pressing Down the Bamboos (on the reverse)*

(Inv #10203)



Yuan Fang's *Pressing Down the Bamboos* (2025) draws on the visual poetics of Ang Lee's 2001 film *Crouching Tiger, Hidden Dragon* to meditate on the fragility of the body and the quest to ascertain what elements make one's life meaningful. Painted during a period of deep uncertainty as she awaited a breast cancer diagnosis, the work draws inspiration specifically from the final duel in the bamboo forest between two of the movie's main characters, Mu Bai and Jen—a scene rife with both grace and anxiety, where warriors hover in a liminal space between earth and sky. Here, that visual lexicon of suspension and struggle is transmuted into a field of coiled, muscular arcs, rendered in a palette of rich indigo, pearlescent whites, and peach beige.

The composition, as is typical of Fang's work, bristles with compressed energy. Yet here, her signature swirls no longer dominate the entire canvas but are clustered with intent, allowing pockets of negative space to hover around them, producing a kind of psychological stillness. *Pressing Down the Bamboos* is also steeped in Fang's long celebration of the nuances of femininity. In the wake of her cancer diagnosis, Fang responds to this corporeal attack not with retreat, but with assertion. Desire and rage are not quieted here, but honed. The loops curl and slice like the swords caught mid-flight through the bamboo trees, soft and sharp at the same time.



# SKARSTEDT



**Marco Pariani**

*Contactless Cookies*

2024

oil, acrylic, alkyd resin and spray paint on linen

80 x 61 inches

(203.2 x 154.9 cm)

signed, titled, dated twice and inscribed *Marco Pariani 2024 CONTACTLESS  
COOKIES 2024 (JULY) OIL + ACRYLIC + ALKYD RESIN + SPRAYPAINT ON  
LINEN 81 x 61"* (on the reverse)

(Inv #9728)



In *Contactless Cookies*, Marco Pariani fuses the garish whimsy of holiday iconography with the raw experimentation of contemporary painting. Gingerbread men, snowmen, and candy-colored motifs populate the canvas, their sugary charm offset by the artist's bold material choices: black gesso, spray paint, resin, and even a piping bag, repurposed as a mark-making tool. The result is a textured, exuberant surface where graphic forms drift into liminal spaces, challenging the traditional frame. Pariani approaches painting like a baker or chemist—mixing, layering, and testing—treating his studio as a site of alchemical transformation. His canvases are built for longevity, meticulously primed by hand rather than relying on sterile, pre-made surfaces. Beneath the playful subject matter lies a deeper inquiry into structure and spontaneity, permanence and impermanence. *Contactless Cookies* is both confection and critique, marrying street art's immediacy with studio precision to produce a distinctive, eccentric visual language.



# SKARSTEDT



**Joan Mitchell**

*Untitled (Canada)*

1975

oil on canvas, in two parts

each: 45 x 34 1/2 inches (114.5 x 87.6 cm)

overall: 45 x 69 3/8 inches (114.5 x 175.6 cm)

(Inv #10039)





*“My paintings repeat a feeling ...it’s more like a poem...that’s what I want to paint.”* – Joan Mitchell

Joan Mitchell was an American Abstract Expressionist renowned for her emotive use of color and spirited compositions inspired by landscapes, memories, and poetry. Growing up in Chicago, Illinois, Mitchell immersed herself in the arts—attending symphony performances, exploring museums, writing poetry, and studying painting—an early engagement that would deeply influence her work throughout her life.

Executed in 1975, just one year after Mitchell’s breakthrough solo exhibition at The Whitney Museum of American Art and a year before her first show with prominent art dealer Xavier Fourcade, the work belongs to a period of significant critical and creative growth for the artist, her reputation as one of the great masters of postwar painting secured. *Untitled (Canada)* was painted during the artist’s relationship with French-Canadian painter Jean-Paul Riopelle, with whom she shared her life from 1955 to 1979, a period in which she spent a lot of time in Canada frequenting Riopelle’s Montreal studio and encountered “a winter that mirrored and magnified the cruelty of Chicago’s.” Mitchell frequently chose ambiguous or abstract titles for her works, however, the inclusion of *Canada* alludes to the Canadian landscape, a personal reminiscence, and her bond with Riopelle and their time spent there together. However, Mitchell emphasises that her work is first and foremost about “feeling.” In this sense, her orientation is characteristic of the Abstract Expressionist aesthetic. This is reflected through the emotive palette in *Untitled (Canada)*, evoking a dynamic and shifting landscape. This multi-paneled canvas, characterised by spirited brushwork and vibrant light blues and whites, reflects Mitchell’s deeply personal approach to painting. In her own words, they are drawn “from remembered landscapes that I carry with me—and remembered feelings of them, which of course become transformed. I could certainly never mirror nature. I would like more to paint what it leaves me with.”

The 1970s saw a turn in her work as she began creating more monumental works, often in the form of diptychs or triptychs. *Untitled (Canada)*, aligns with this progression toward larger formats and an increasingly bold, gestural style. In fact, throughout her career, Mitchell has consistently utilized multipaneled paintings as a formal device. While she has created single-canvas works, she demonstrates a preference for diptychs, triptychs, and occasionally, compositions spanning four or five panels. Mitchell’s embrace of panel painting carries deeper connotations, reflecting her nuanced perspective on nature. Through the use of multiple panels, she evokes the passage of time, as each canvas shifts not only within its own boundaries but also in relation to its neighbouring frames, creating a dynamic interplay of change and continuity. Much like the changing seasons, this visual progression introduces a lateral dimension, compelling the viewer to engage with the work both across its surface and into its depths.







# SKARSTEDT



**Christopher Wool**

*Untitled*

2009

silkscreen ink on linen mounted on aluminum

126 x 96 inches

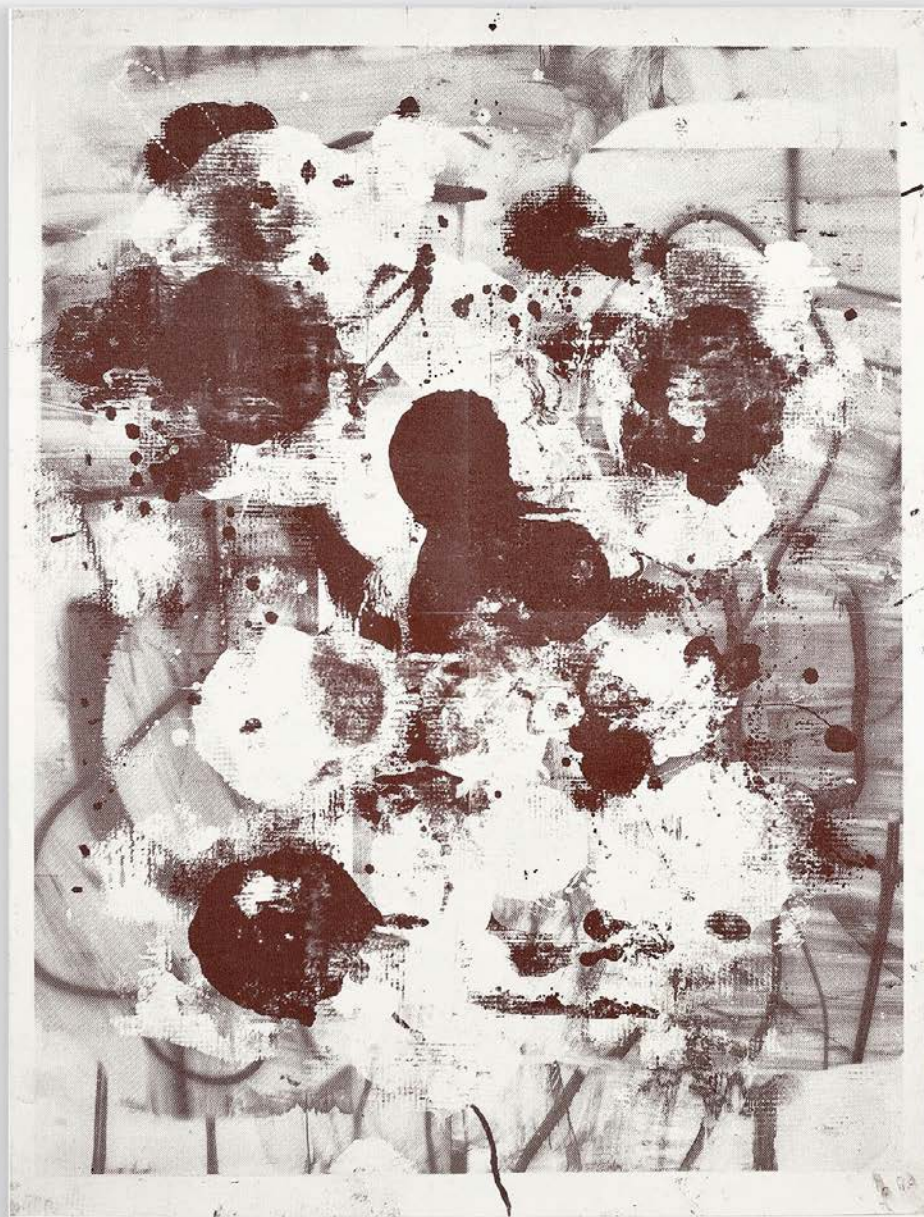
(320 x 243.8 cm)

signed, inscribed and dated *WOOL 2009 P595* (on the reverse); further signed,

inscribed and dated *WOOL 2009 P595* (on the overlap)

(Inv #7350)



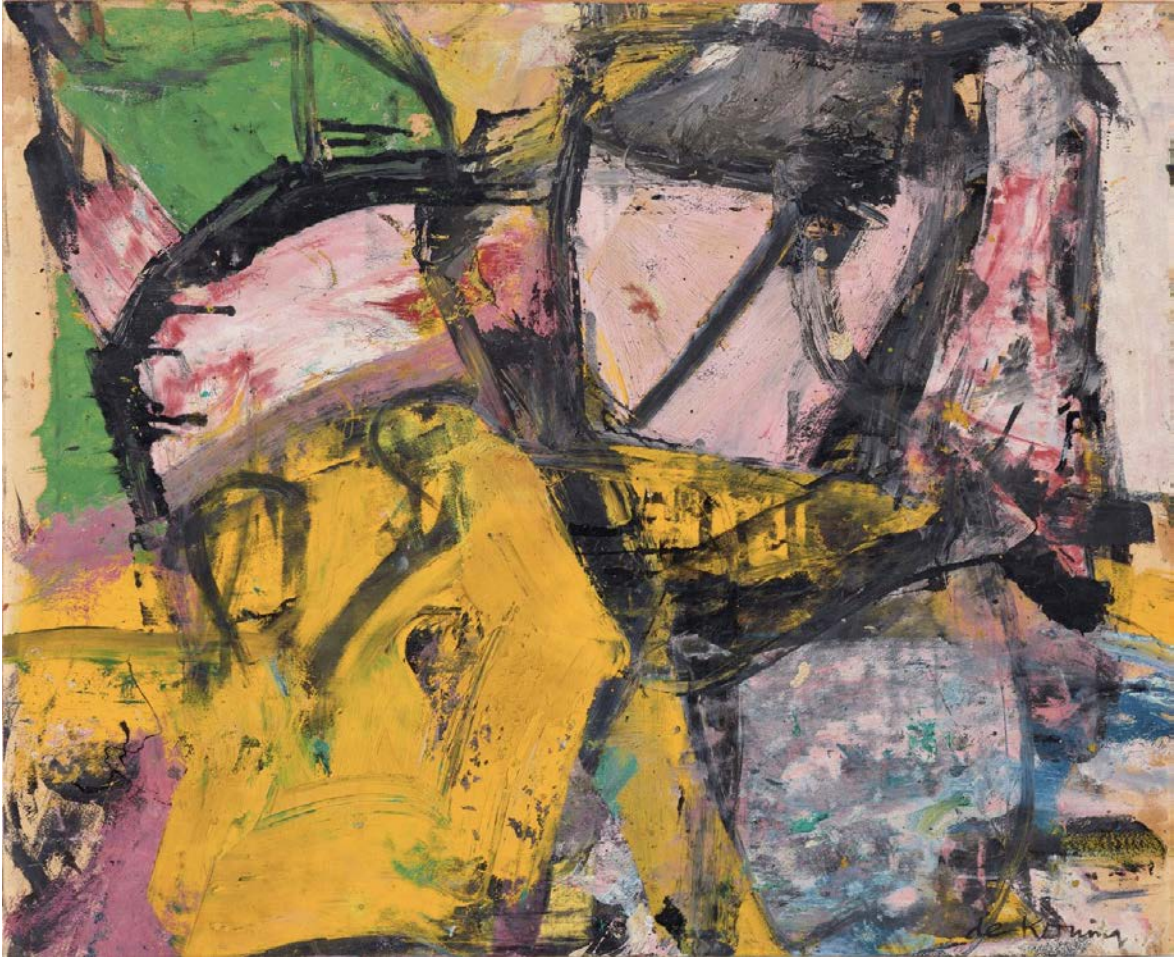


*“Long story short: Reincarnation. What Christopher has done with silkscreen has made the medium whole again. He has taught an old dog new tricks” – Richard Prince*

Blurring the boundaries between what is considered painting and what is process, Wool removed everything that seemed unnecessary – color, hierarchical composition, internal form as a means to define his work by what was absent. Wool states, “I became more interested in ‘how to paint it’ than ‘what to paint.’” Sourcing inspiration from both art history and his own corpus, Wool’s work has become self-referential. Mirroring his experimentation with rollers, the use of the silkscreen is reminiscent of his interest in Warholian tendencies, yet cleverly subverts the “factory” with an integration of spontaneity similar to that of Pollock.



# SKARSTEDT



**Willem de Kooning**

*Sagamore*

1955

oil, enamel and charcoal on paper mounted on board

22 1/2 x 27 1/2 inches

(57.2 x 69.9 cm)

signed *de Kooning* (lower right)

(Inv #9645)





Willem de Kooning's painting *Sagamore* (1955) epitomizes the artist's dynamic engagement with abstraction while retaining a deep connection to the urban environment around him. Created during a period of profound innovation, *Sagamore* reflects de Kooning's desire to encompass everything in his work, even if it means embracing a "turmoil of contradictions," as described by Thomas B. Hess. This piece emerges from the tail end of de Kooning's renowned *Women* series, signaling a shift toward a more focused exploration of the bustling city life that surrounded him in New York.

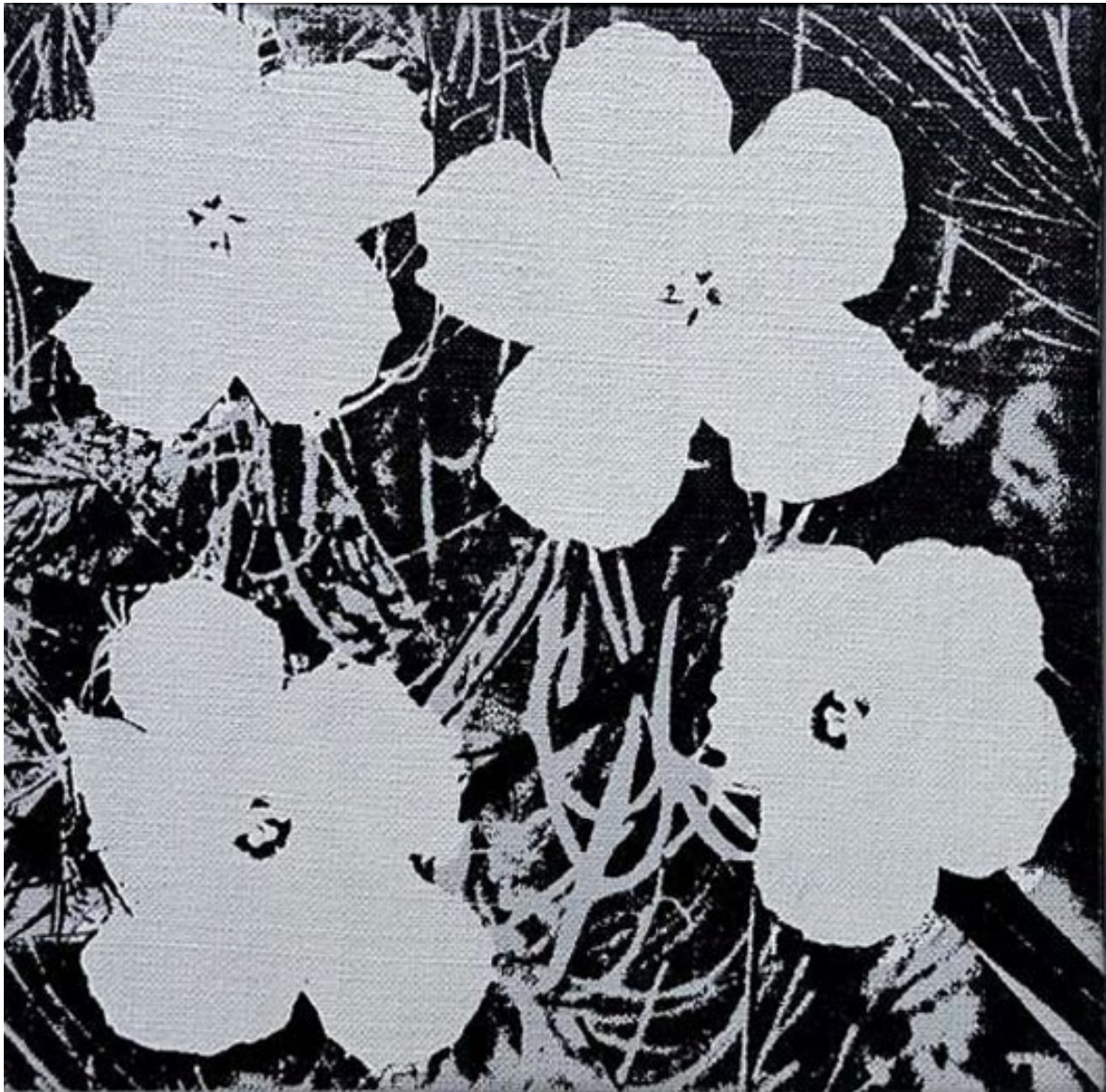
Unlike many of his Abstract Expressionist peers, de Kooning never fully abandoned representation. His canvases, though abstract, are infused with subtle hints of figures, buildings, and daily life, alluding to the world beyond the studio. In *Sagamore*, the energy of the city is palpable, as the vibrant brushstrokes and layers of color evoke the chaotic rhythm of urban life. The painting's title is likely a nod to a nearby diner in New York's Lower East Side, a place that offered de Kooning a vantage point from which to observe the ceaseless activity of the city.

The composition of *Sagamore* is a testament to de Kooning's masterful handling of paint. Thick impasto and vigorous strokes dominate the canvas, while bits of charcoal, remnants of the artist's preparatory sketches, peek through, adding depth and texture. The interplay of colors—bright yellows, mottled blues, pinks, and fleshy peaches—creates a visual tension that is both exhilarating and disorienting. This vibrant palette, coupled with de Kooning's use of newsprint to alter the surface, lends the painting an immediacy and rawness that echoes the intensity of urban life.

In *Sagamore*, de Kooning blurs the lines between abstraction and representation. Buildings and streets morph into torsos and limbs, yet the painting does not depict any specific place or figure. Instead, it captures the essence of the city—its vitality, movement, and chaos. De Kooning once remarked on his desire to free himself from conventional notions of composition, and this is evident in *Sagamore*, where there is no clear ground plane or focal point. The painting floats, much like the city it represents, in a state of constant flux.

Ultimately, *Sagamore* is a powerful example of de Kooning's ability to merge reflection and action, creating a work that is as much about the process of painting as it is about the world it depicts. Through his vigorous brushwork and rich color palette, de Kooning captures the spirit of New York City, transforming it into a visceral and dynamic work of art.

# SKARSTEDT



**Andy Warhol**

*Flowers*

1964

silkscreen ink on linen

8 x 8 inches

(20.3 x 20.3 cm)

signed with the artist's initials and dated *a.w. 64*; stamped by the Andy Warhol Art Authentication Board, Inc. and numbered A107.971 (on the reverse)

(Inv #10198)





Andy Warhol's *Flowers* series, initiated in 1964, represents a critical juncture in the artist's career—a moment of both aesthetic consolidation and strategic ascent within the contemporary art world. These works marked Warhol's debut at the esteemed Leo Castelli Gallery, affirming his transition from subcultural provocateur to an institutionally recognized figure. At the same time, the *Flowers* paintings encapsulate a central tension in Warhol's practice: the interplay between the real and the reproduced, the ephemeral and the iconic. The image of the flower—sourced from mass media, yet rendered with disarming beauty and formal flattening—hovers between journalistic realism and the flattened language of mid-century advertising.

The conceptual seed for the series was allegedly planted by Henry Geldzahler, then a curator at the Metropolitan Museum of Art. At the time, Warhol was immersed in his *Death and Disaster* series, a grim exploration of American violence through electric chairs, car crashes, and race riots. Urging a shift in tone, Geldzahler suggested something “less morbid,” flipping through the June 1964 issue of *Modern Photography* and pointing to a page filled with hibiscus blossoms photographed by Patricia Caulfield. Yet, as Warhol's *Flowers* make abundantly clear, the pivot was less a redirection than a reframing. In their saturated color and serial repetition, the blooms remain emblematic of mortality—*memento mori* cloaked in seduction. Their beauty is fleeting, their vibrancy already touched by decay.

This ambivalence is underscored by Warhol's process. After cropping, rotating, and compositing the original image, he had Factory associate Billy Name run it through a photostat machine repeatedly to bleach away tonal nuance. The resulting silkscreen was ghostlike—mechanically degraded, deliberately abstracted. As Tony Scherman and David Dalton observe, Warhol “didn't want it to look like a photo at all. He just wanted the shape, the basic outline, of the flowers.” What emerges is an image both indexical and illusory: an artifact of something once alive, now mechanically preserved. In this, Warhol continues his meditation on the gap between image and essence—an enduring concern that threads through the entirety of his practice.

# SKARSTEDT



**Andy Warhol**

*Flowers*

1964

synthetic polymer and silkscreen ink on canvas

5 x 5 inches

(12.7 x 12.7 cm)

signed with the artist's initials and dated *A.W. 64* (on the overlap)

(Inv #10022)



# SKARSTEDT



**Willem de Kooning**

*Large Torso*

1974

bronze

35 x 31 x 24 inches

88.9 x 78.7 x 61 cm

Edition 7 of 7, with 2 APs

incised with the artist's name and numbered *de Kooning 7/7* (on the back)

(Inv #7422.7)



Renowned for his paintings and drawings, Willem de Kooning first turned to sculpture in 1969, producing a seminal series of twenty-five works which mark a pivotal moment in his late oeuvre. Completed in 1974, *Large Torso* is his final sculpture that effectively epitomizes the artist's engagement with the medium. Whilst most of de Kooning's three-dimensional works were executed in small scale ranging from seven to thirty-three centimeters, *Large Torso* presents a nearly life-size figure striking in its physicality and intensity of expression. Modeled in wet clay and subsequently cast in bronze, the work amasses volume in layers, conjuring an irregular surface reminiscent of Giacometti's late sculptures.

*Large Torso* operates at the intersection of figuration and abstraction, presenting a human form via an electrifying complex of traces of the movement of de Kooning's hands and wrists. Malleability of clay here registers the resolute tactility of de Kooning's working method, whilst the prominence of the figure's extended hands emphasizes the significance of gesture and touch. As painter and art critic Andre Forge has argued, "There can hardly ever have been sculptures made in which the engagement with the material is more rawly exposed. And one cannot escape the feeling that somehow the work starts with this engagement, starts with it and ends with it too. In other words, the gestures, the rolling, pinching, gouging, flinging actions that one is continually reading as one moves around each piece are not agitations of the surface of the piece but rather the crests of violent actions that go to its very center."

Invariably molding a human figure, de Kooning's sculptures can be seen as a three-dimensional extension of his figurative paintings, notably the landmark "Woman" series commenced in the early 1950s. Indeed, the artist preferred working in wet clay precisely due to its resemblance to oil paint. As artist George Condo has also remarked, "[in his sculpture, de Kooning] literally created his paintings out of clay."



# SKARSTEDT



**Thomas Schütte**

*Wicht*

2006

bronze with charcoal gray-colored patina, steel artist's console

work: 15 3/4 x 16 1/2 x 15 3/8 inches (40 x 42 x 39 cm)

console: 12 3/4 x 19 5/8 x 12 inches (32.5 x 50 x 30.5 cm)

Edition of 6

stamped with the artist's initials, dated, and inscribed with the foundry mark *T.S. 06*

*Kayser Düsseldorf* (on the bottom)

(Inv #9956)

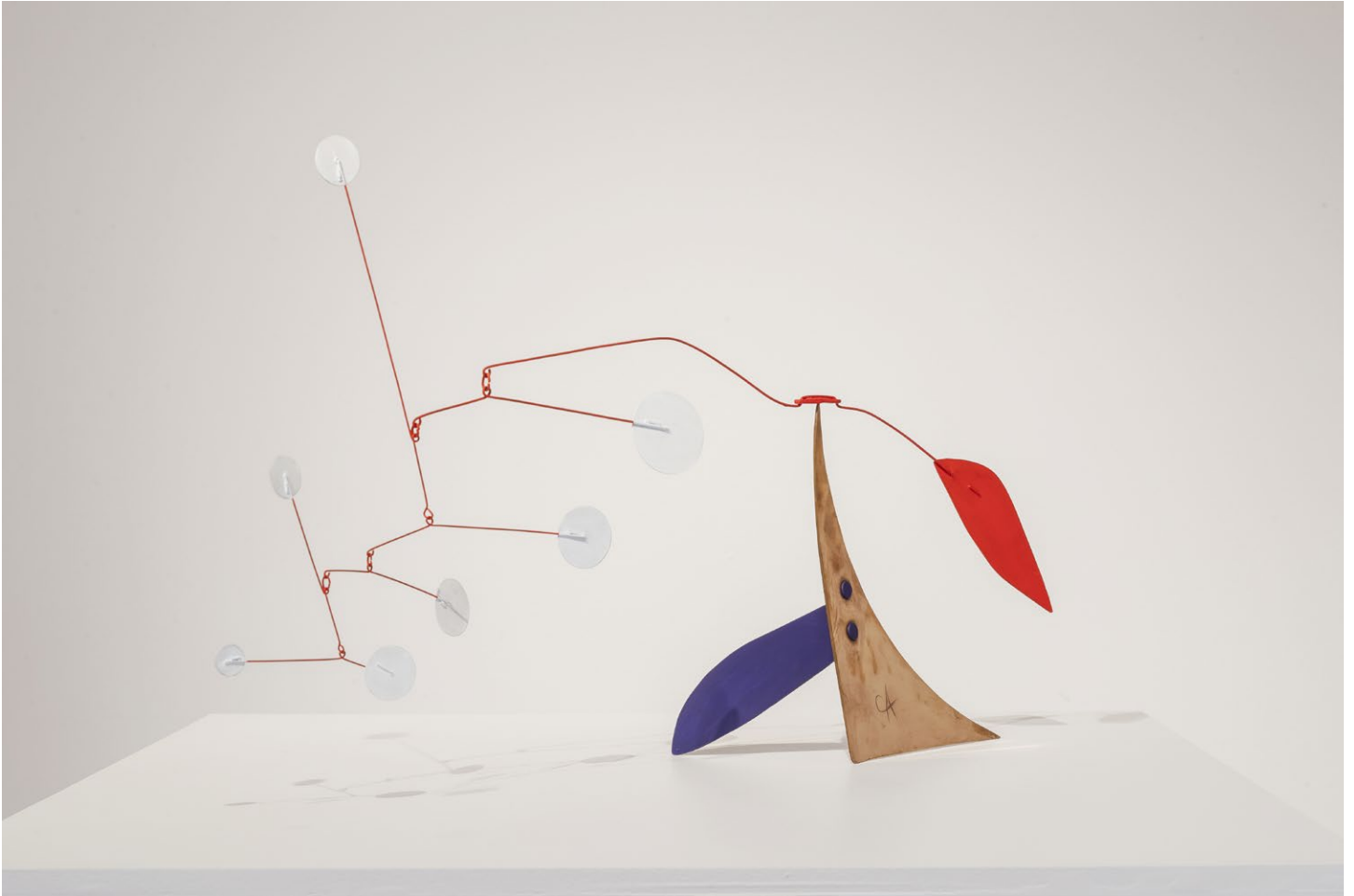


Belonging to Thomas Schütte's series of twelve bronze busts on steel consoles, *Wicht* bursts with raw tactility and emotional complexity. Schütte's evocative sculptures tackle existential questions that haunt the human condition in post-war society, introducing what he describes as "a crooked question mark into the world." The very title of the series, *Wicht* – the German word for "imps", sometimes translated by Schütte as "jerks" – signifies the almost grotesque and severe visages of the busts. Whether the figures display wry wrinkles or visible irritation, Schütte bestows his characters with a visceral expressivity that transcends the cold, metallic facade of bronze.

He imbues character and individuality through nuanced postures, poses and facial gestures, revelling in how they unite with specific mediums and textures to evoke instinctive responses from the viewer. The present sculpture is marked by its deep-set features and hollow eyes that peer into the soul and reveal a remarkable human likeness. Indeed, it is Schütte's ambition for his artworks to do the talking, stating that, "I would rather talk with my hands and through forms and let these creatures live their own lives and tell their own stories."



# SKARSTEDT



**Alexander Calder**

*Red Tail*

1964

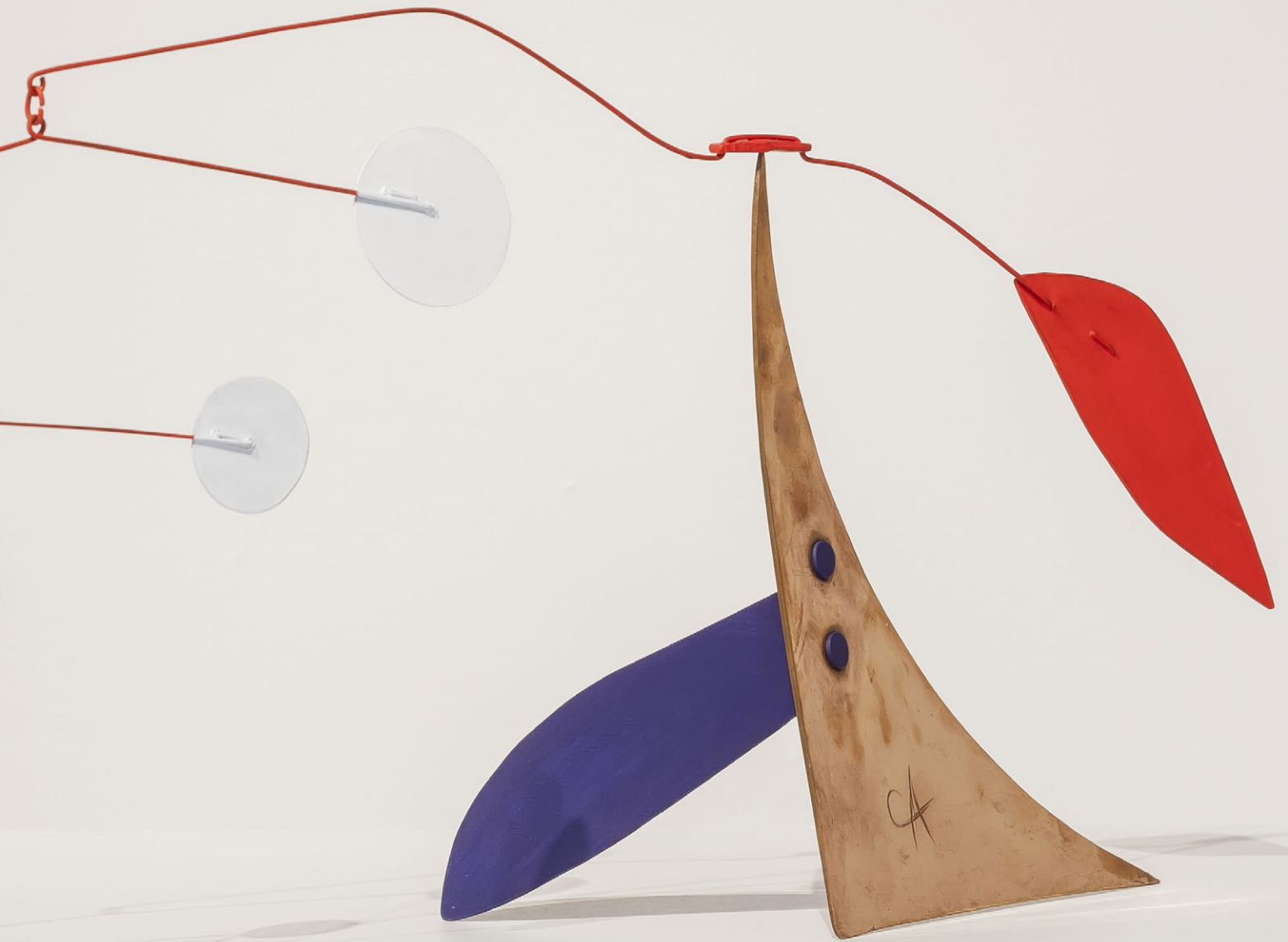
metal, brass, wire and paint

15 x 25 1/2 x 5 1/8 inches

(38 x 65 x 13 cm)

incised with the artist's signatures *CA* (on the base)

(Inv #10232)



“Why must art be static? You look at an abstraction, sculpted or painted, an intensely exciting arrangement of planes, spheres, nuclei, entirely without meaning. It would be perfect, but it is always still. The next step in sculpture is motion.”

(Alexander Calder quoted in “Objects To Art Being Static, So He Keeps It In Motion,” *New York World Telegram*, 11 June 1932).



# SKARSTEDT



**Martin Kippenberger**

*Untitled*

1989-1990

steel, lamp, and lightbulb

108 1/4 x 55 x 14 inches

(275 x 140 x 35.6 cm)

1 of 4 unique editions

(Inv #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 *Untitled* (1989-1990) 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* 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 immortalized 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.

