

LOOK AT ME

Nina Chanel Abney + Marina Abramović + Negar Ahkami + Ghada Amer + Reza Aramesh + Robert Arneson + Milton Avery + Shoja Azari & Shahram Karimi + Josh Azzarella + Stephan Balkenhol + Jean-Michel Basquiat + Jonathan Becker + Valérie Belin + Constantin Brâncuși + Brassai + Claudio Bravo + The Bruce High Quality Foundation + Mary Cassatt + Taner Ceylan + Gordon Cheung + Sandro Chia + Mel Chin + Larry Clark + Francesco Clemente + Chuck Close + Robert Colescott + George Condo + Will Cotton + David Croland + Zoe Crosher + Aline Kominsky-Crumb + Patricia Cronin + R. Crumb + Sophie Crumb + Aline Kominsky-Crumb + John Currin + Elaine de Kooning + Willem de Kooning + Edgar Degas + Dr Lakra + Jean Dubuffet + Marlene Dumas + Anh Duong + Tracey Emin + Lalla Essaydi + Robert Feintuch + Eric Fischl + Andy Freeberg + Gajin Fujita + John Gordon Gault + Gilbert & George + Ron Galella + Albert Gleizes + Nan Goldin + Marcos Grigorian + Red Grooms + Karl Haendl + Tim Hailand + Ghasem Hajizadeh + Keith Haring + Nir Hod + Rachel Lee Hovnanian + Peter Hujar + Chantal Joffe + Y.Z. Kami + Deborah Kass + Alex

LOOK AT ME

PORTRAITURE FROM MANET TO THE PRESENT

Curated by Beth Rudin DeWoody and Paul Morris

LEILA HELLER GALLERY.

LOOK AT ME

BY PAUL MORRIS AND BETH RUDIN DEWOODY

Manhattan streets with their powerful throbs, with beating drums as now,
The endless and noisy chorus, the rustle and clank of muskets, (even
the sight of the wounded,)
“Manhattan crowds, with their turbulent musical chorus!
Manhattan faces and eyes forever for me.”¹

When Leila asked me and Beth to curate the inaugural show for her new gallery we were both flattered and excited.

Leila explained that she was opening a new gallery on 57th Street and that it would involve 16,000 square feet on six floors one of which contained just a screening room with 60 seats.

The actual location and space were exciting in and of themselves. In 2014, returning to 57th Street is a bit subversive. It was the center of the New York art world for years before SoHo, the East Village, Chelsea and the Lower East Side fractured the geography of the New York art world. Perhaps returning to 57th Street and the Upper East Side is the most radical move a gallery can make in terms of pioneering a new space or in this case reinventing one. Major galleries have remained in Midtown and the Eastside and maybe now is the time for a return to these spaces as rents and availability have leveled the real estate playing field.

The project became more intriguing as Leila described the size of the space. Curating a show for 16,000 square feet over six floors as well as Leila's downtown space suggested a venue that approached a show scaled to a museum like space. An exhibition of this size could be like a large museum survey show and offered the opportunity to be a celebration of the energy and talent within the art world and art history.

For this reason Leila asked us to curate a show of portraits a subject that had been approached by artists throughout art history. As we made a list of potential artists Beth suggested that we call the show *Look At Me: Portraits from Manet to the Present*. The title calls into question what is the point of view of a portrait. Should we focus on the artist and their approach or

should we be drawn into the sitter as the significant personality? As we developed the show we found that across history and evolving artistic styles the emphasis can change from piece to piece.

With the help of Leila and her gallery Beth and I selected a group of works that we hope will demonstrate the evolution of the subject throughout history as well as new vocabularies in portraiture that are being explored today.

As we moved deeper into the project we saw how portraits are not simply records of the sitter's features.

Portraits can be crisp renderings of the subject and perhaps those articulated with photography capture the most straightforward representation but even here the artists have license to move beyond a snapshot to more evocative or suggestive representations of the sitter.

Portraiture can certainly idealize the sitter to the point of propaganda and what the image represents transcends the sitter's actual features. The portrait speaks to a heavier handed rendering packed with sweeping ideals that verge on a symbolic rendering like the Statue of Liberty or any campaign poster.

As we surveyed possible works we found that these fictions can snowball into images that are entirely made up in the artist's mind and delivery. Historically, artist and sitters sought a more flattering and idealized image but as the 20th and 21st centuries unfolded the artist started to deconstruct the ideal. Gradually the portraits became symbols of the sitters rather than actual records.

Commissioning a portrait in the 20th century became a somewhat dangerous exercise in checking your ego at the door as artists' approaches became more and more abstract. A person could be rendered with expressive brushstrokes or collaged elements that stood in for what the sitter actually looked like. Eventually even photography questioned the value of a realistic portrayal of a person.

Modernism seemed to jettison a John Singer Sargent approach that flattered the sitter with elegantly abstracted feathers and satin in favor of a field of artists like Lucien Freud and Alice Neel that rendered the sitters' features with thickly applied paints or generalized brush strokes.

While selecting works for the show I came across a photo of the interior of Chatsworth in England. On the wall was the enormous portrait of the Acheson Sisters by John Singer Sargent, and beneath this avalanche of satin and feathers was a small portrait of the Duchess of Devonshire rendered in a comparatively less forgiving manner by Lucien Freud. The scale and somber quality of Freud's painting though trumped all the exuberant flourishes of Sargent's work with deeply felt strokes offering not so much a likeness of the Duchess' features as much as a glimpse into her mood.

By the time this photo was published our eye for beauty and idealization had shifted and was now evolving at an increasing rate towards what a person is and not so much how they looked.

By the time I had discovered this image Andy Warhol had perfected a hybrid approach to portraiture that bridged the gap between conventional polished beauty and that of an increasingly unflattering and abstracted strategy to capturing a sitter's image. Warhol fused a photographic image with broad expressionistic strokes of a Pop Art infused palette. The resulting works were some of the most glamorous portrayals of movie stars, artists and collectors since Sargent. They were a perfect mix of vanity with concessions to modernism.

As the 20th century rolled into the 21st portraiture along with every other subject that artists approached joined a post modern mash up and the playing field for techniques and materials was leveled. An Alex Katz painting of elegant dancers is as culturally

significant and beautiful as a moody Mapplethorpe photograph that reduces a sitter to shadowy tones and classical shapes.

Within a post modern field symbolic portraits gained momentum and works like Felix Gonzalez -Torres' sculpture of candy piled against a corner that in its perfect state is the exact weight of Torres' lover before he died. This presence and absence is just as arresting as a sadly glamorous Warhol painting of Marilyn Monroe. The viewer is asked to construct an image of the subject in their mind. Here a realistic image does not represent the subject as deeply as an abstracted sculpture demonstrates the love this person engendered in another. These feelings strike closer to an accurate image of a person than any realistic likeness.

Torres pushed the boundaries of portraiture further by allowing the viewer to take away one of the candies from the pile. In this way the viewer carried a part of the portrait of Torres' friend with them and at any moment the candy could be used a way to conjure the viewer's perception of the man for which Torres cared so deeply.

Well into the teens of the 21st century Beth and I have found that portraits have and continue to take many forms and hopefully when you see *Look At Me* you will experience the same energy that Walt Whitman described as he walked the streets of New York – a sort of giddiness provoked by the stream of faces and returned glances. Some held and studied and some furtive to the point of abstraction the sum of which suggest the lush variety of approaches to portraiture from Manet to the present.

¹ Walt Whitman (1819-1892), U.S. poet. *Give Me the Splendid Silent Sun* (l. 37-40). . . *The Complete Poems [Walt Whitman]*. Francis Murphy, ed. (1975; repr. 1986) Penguin Books.

CONFESSIONS OF A COMMISSIONED PORTRAIT SALESMAN

BY BOB COLACELLO

In 1970, when I started working at Andy Warhol's *Interview* magazine, he was spending much of his time and earning most of his income from painting commissioned portraits of the rich and famous. The 1968 assassination attempt by the radical feminist and minor Warhol superstar Valerie Solanas, who had shot him three times in the gut from close range, had nearly killed him, and he was still recovering, both physically and creatively. He was no longer filming his own movies, having turned over his 16-mm camera to director Paul Morrissey, and he wouldn't produce another large body of art works until the 1972-73 "Mao" series of paintings, drawings, and prints. Commissioned portraits were much easier to do, with the luring of clients often requiring more time and effort on the part of Andy's business manager, Fred Hughes, than the actual making of the silkscreen-and-acrylic-on-canvas end product.

Fred, a sophisticated and elegant young Texan who had started working at the Factory in 1967, more or less invented Andy's commissioned portrait business. A protégé of the legendary Houston art patrons John and Dominique de Menil, Fred's first move, that same year, was to enlist then *Artforum* publisher Charles Cowles to help get his parents, Jan and Gardner Cowles, the newspaper and magazine tycoon, to have their portraits done. Then came New York Governor Nelson Rockefeller and his wife Happy, close friends of the Cowleses. In fact, Andy started working on Happy Rockefeller's portraits a few days after he came out of the hospital, in August 1968. Dominique de Menil commissioned a portrait of her private curator, Germaine McConaghy in late 1968, and only then, in her typically modest way, decided to have herself done the following year.

As Andy got to know me in 1970 and 1971, he saw that I could talk to almost anyone and he began coaxing me into selling portraits too. "Gee, Bob, you're so good with people," he'd say. "And all these rich ladies love you. You would be really good at getting them to have their portraits done. All you have to do is pop the question, and if they say yes, I'll give you a 10 percent commission. That's a lot more than you make from being editor of *Interview*, right?" Portrait prices started at \$25,000 for the first 40" x 40" panel, with each additional panel of the same image in different colors costing \$15,000. During my first two years at *Interview* my salary had been raised from \$50 a week to \$125.

My first "victim," which is what we irreverently called portrait clients among the Factory staff, was Maria Luisa de Romans, an Italian heiress and artist, who had a show at the Iolas Gallery in New York in early 1972. At the prodding of Adriana Jackson, the Italian wife of the gallery's co-owner, Brooks Jackson, I interviewed Maria Luisa for *Interview*. She told me she was having an exhibition that summer in Mexico City, where her husband was posted as Italy's ambassador, and said it would be wonderful if Andy would attend her opening. Andy agreed, but only after Adriana negotiated four first-class tickets for himself, his boyfriend, Jed Johnson, Fred and me. Andy wanted me to pop the question before we went; Fred said it would be more polite to wait until we got there. Thereupon, for the entire weekend, at every lunch, cocktail party, and dinner, Andy urged me to pop the question. "Just tell her how beautiful I'll make her, Bob." "She is beautiful, Andy." "Tell her I'll make her even more beautiful." He even had Jed whispering the math in my ear: "Ten percent of \$25,000 is \$2,500, and that's if she just does one." Fred finally popped the question for me, but told Andy I should get the commission because I had organized the trip to Mexico.

Meanwhile, Andy and Fred had started spending a lot of time in Europe, portrait-hunting in all the right places: the Paris haute couture collections in February and July, the Monte Carlo Grand Prix in May, the Venice Film Festival in September. Yves Saint Laurent had his portrait done in 1972, followed by Valentino a year later, which caused YSL's hot-headed partner, Pierre Bergé, to throw a fit with Fred. After Yves, Fred landed perfume queen Hélienè Rochas, the chicest and snobbiest woman in Paris, operating on the timeworn retailing principle of starting at the top and working your way down. I was under strict instructions when we went to Paris for the opening of the "Mao" exhibition at the Palais Galliera, in February 1974, not to tell a soul that Andy was taking Polaroids of Sao Schlumberger, the glamorous wife of the oil-drilling-equipment mogul, Pierre Schlumberger, because Hélienè considered her a rival. When Sao came to New York that spring to see her finished portrait, Andy noticed that she took a liking to me, and he immediately started harassing me to pop the question. "But you just unveiled her portrait, " I protested. "Oh, I know," said Andy, "But you can convince her to have me do a new one every year. I could show how her hairdos change. It's a great idea, Bob."

Soon enough I became pretty good at hawking portraits, and eventually Andy raised my commission to 20 percent. Among my "victims": Houston hostess Lynn Wyatt; Washington D.C. hostess Ina Ginsburg; Jacksonville newsprint mogul Charles Gilman, his wife Sondra, and their two children. (Andy wanted to paint their thoroughbred horses, but the Gilmans thought enough was enough.) Diana Ross was my favorite client, because she wrote a check for about \$100,000 on the spot when she came to see her portrait and those of her three daughters at the Factory, instead of taking months to pay her bill, as some well-known collectors were wont to do. My biggest catch was the elegant Empress of Iran, Farah Pahlavi, who ordered several panels for herself; several more were taken by various Iranian institutions and individuals. We travelled to Tehran in the summer of 1976 so that Andy could take Polaroids of Her Imperial Majesty in her modernist palace in the hills above the city. The Shah was so pleased with his wife's portrait that he asked to have Andy paint him, too. But His Imperial Majesty would not sit for Polaroids; Andy chose a photograph of the Shah in formal military garb from a selection provided by the Iranian ambassador to the United Nations, Fereydoun Hoveyda. Unfortunately, the revolution against the Monarchy exploded before we could present him with his portraits – he had ordered four. The unveiling had been planned for the 1978 Shiraz Arts Festival, which was cancelled a few days before we were due to fly. There went my 20 percent – and many more important things.

Andy painted my portrait in 1978, not as a gift, but in lieu of a cash commission. I had secured the portraits of the Italian jeweler Countess Christina Carimati and her toddler son in exchange for an emerald. The deal was valued at \$110,000, but, as Andy put it, "I can't give you 20 percent of the emerald, so I'll do your portrait instead, and you'll be getting a \$3,000 discount."

To put all of this in some historical context, the idea of a serious artist painting commissioned portraits was considered laughable by the reigning art establishment of the 1970s. Figurative art in general was out, and painting itself was under attack by the advocates of minimal, conceptual, performance, installation and video art. When the Whitney Museum's then director, Tom Armstrong, dared to mount an exhibition of Andy's commissioned portraits in 1979, the critical reaction was

apoplectic. *TIME* magazine's Robert Hughes was most killing of all, dismissing Warhol admirers who were "given to claiming that Warhol 'revived' the social portrait as a form. It would be nearer the truth to say that he zipped it into a Halston, painted its eyelids, and propped it up in the back of a limo, where it moves but cannot speak."

Andy, of course, was laughing all the way to the bank – and using the several millions the commissioned portrait brought in each year to subsidize *Interview* magazine and his new cable program, "Andy Warhol's TV." He thought it was funny to tell journalists who asked what he was working on, "Oh, I'm just a traveling society portrait painter now. I just follow my hairdresser, Frederick of Union Square, around, and he tells me what to do and, uh, who to paint." His interrogators could never figure out if he was joking or for real. And that's the way he liked it. Yet there were times, in private, when he dropped the campy act and the Pope of Pop mask, that one could see how deadly serious he really was. I once asked him why he was so insistent that all his commissioned portraits be 40" x 40", why he wouldn't make them a little larger or a little smaller when clients asked, given that he was so amenable to requests about colors and even painting style. "They all have to be the same size," he explained. "Because some day I want one painting of every person I ever did to all be hung together in the Metropolitan Museum. It would be one big painting called 'Portrait of Society.'"

That has not happened (yet). But Andy surely would get pleasure to see in this exhibition the work of so many younger artists, including Julian Schanbel, Francesco Clemente, Eric Fischl, Ahn Duong, and The Bruce High Quality Foundation, who not only accept portrait commissions, but make glorious works out of them.



NINA CHANEL ABNEY

Untitled (Yo Ho No), 2014
 Acrylic and spray paint on canvas
 63 x 36 in / 160 x 91.4 cm
 Courtesy Kravets Wehby Gallery, NY



MARINA ABRAMOVIĆ

Portrait with Falcon, 2010
Silver gelatin print
12 x 12 in / 30.5 x 30.5 cm
Edition of 25, 3 APs
© Marina Abramović
Courtesy Sean Kelly, New York



NEGAR AHKAMI

Ornament (Look at Me! Don't Look at Me! series), 2014
Mixed Media on Styrofoam
6 in / 15.2 cm diameter



GHADA AMER

Belles and the White Kiss, 2006
Acrylic, embroidery and gel medium on canvas
64 x 72 in / 162.6 x 192.9 cm



REZA ARAMESH

Action 137: 6:45 pm, 3 May 2012, Ramla, 2014

Marble

53.5 x 13.8 x 13.8 in / 136 x 35 x 35 cm

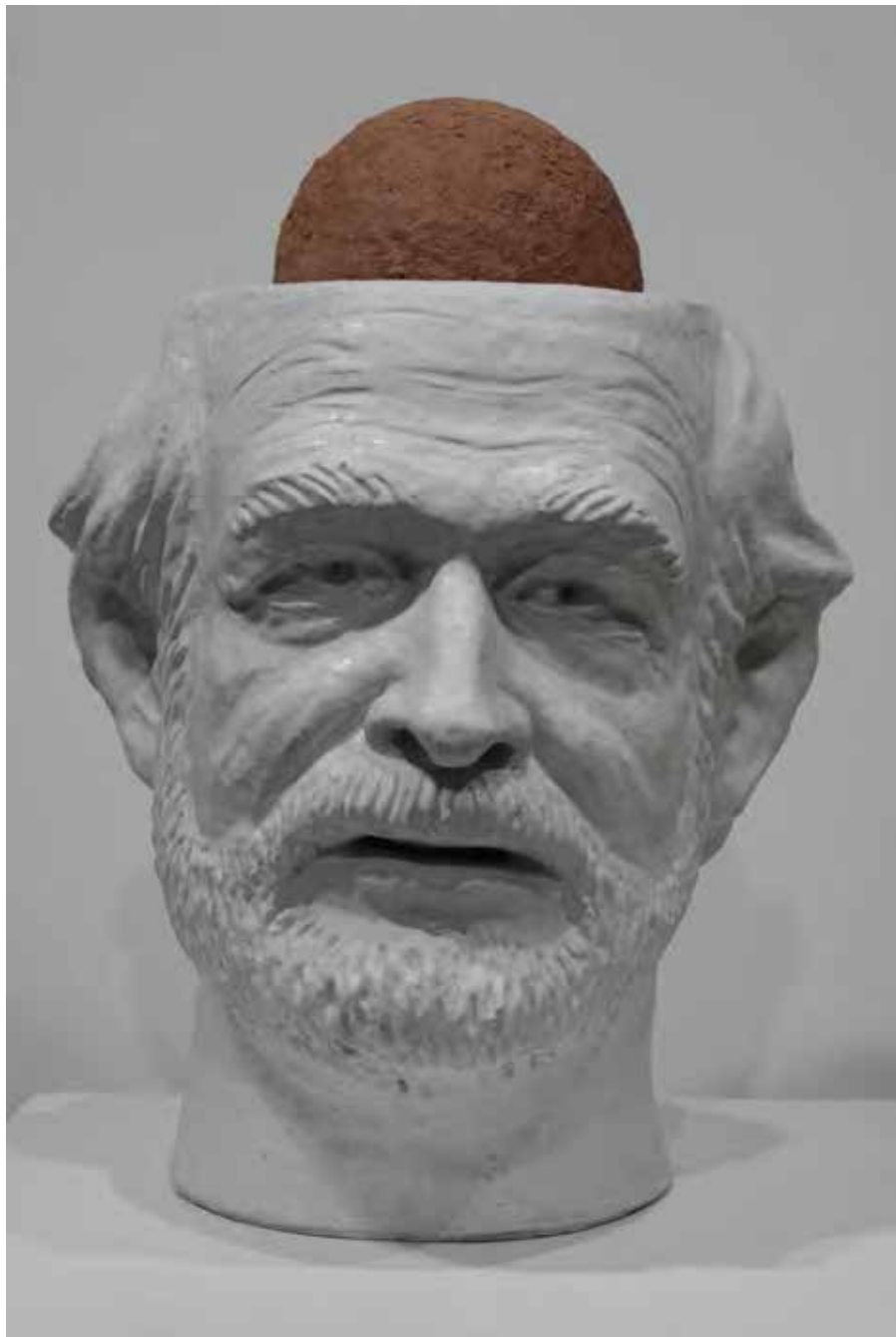
opposite:

Action 135: May 8, 1945. 9:03 am. City of Setif, Algeria, 2014

Hand-carved Lime wood, glass eyes and paint

35.8 x 11 x 5.5 in / 91 x 28 x 14 cm





ROBERT ARNESON

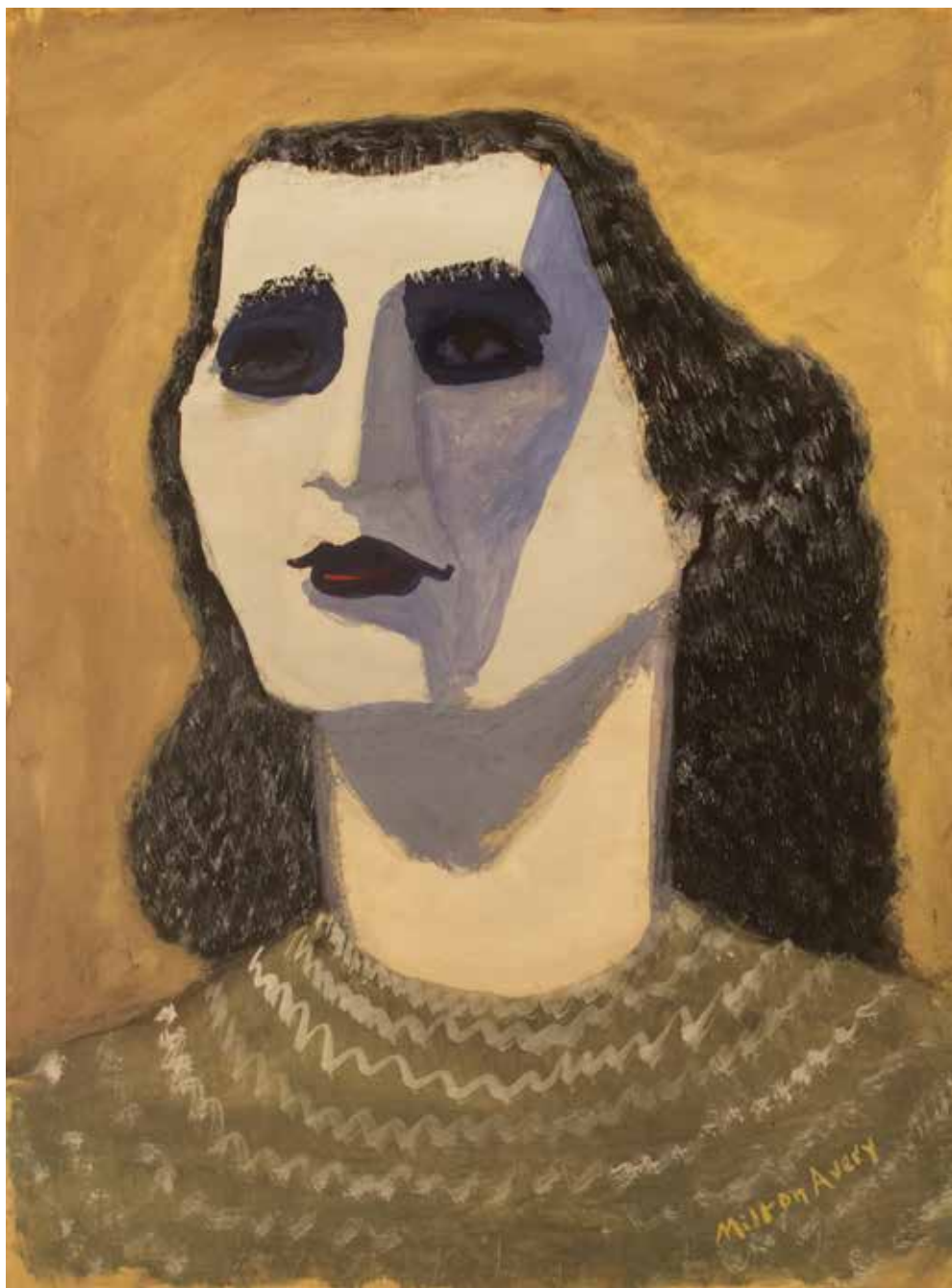
Advanced Stage of Ceramaphilia, 1991

Glazed ceramic

16 x 11 x 11 in / 40.6 x 27.9 x 27.9 cm

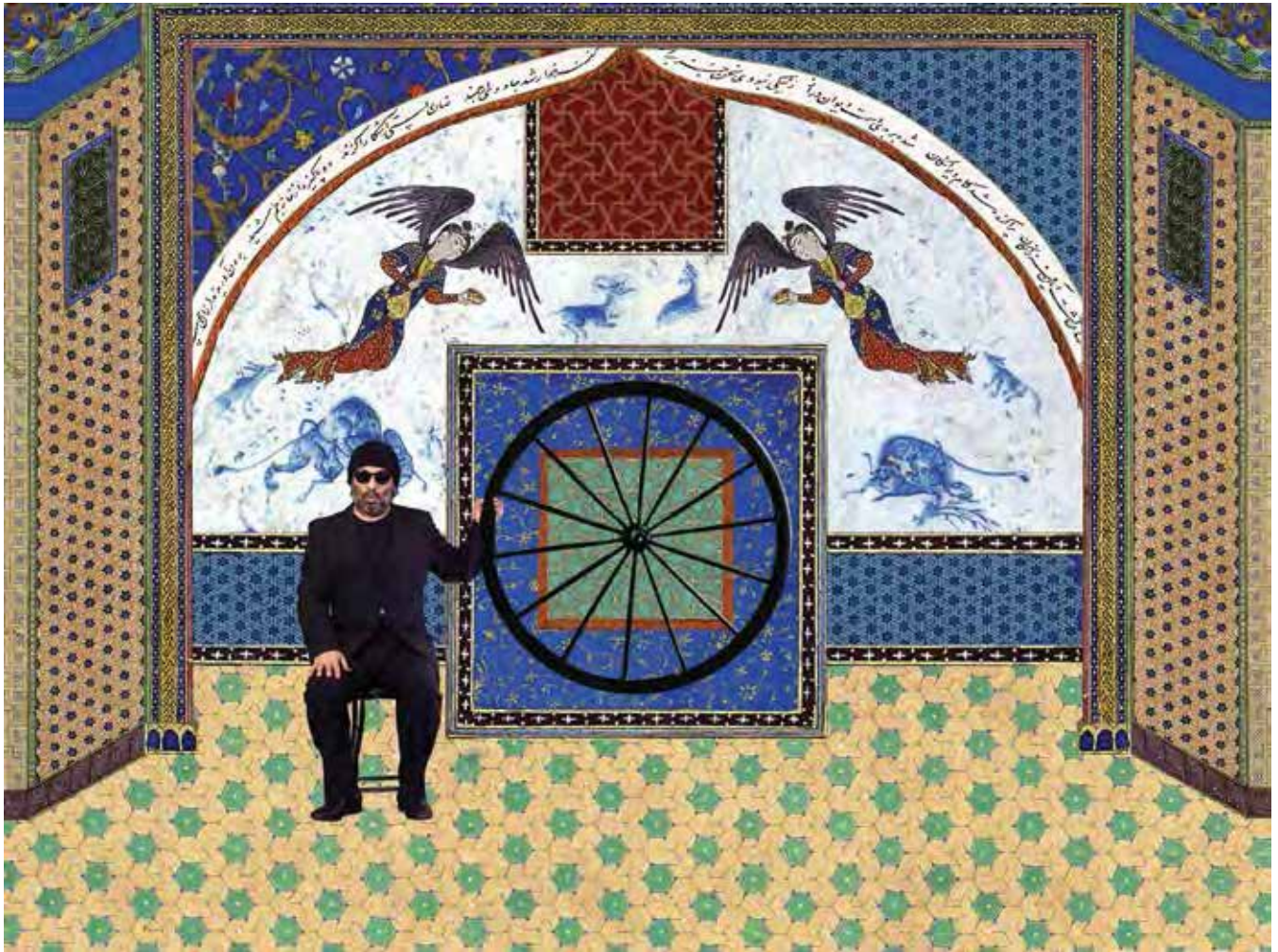
© Estate of Robert Arneson

Courtesy George Adams Gallery, New York



MILTON AVERY

Strong Woman, 1939
Gouache on paper
24 x 18 in / 61 x 45.7 cm
Private Collection, New York



SHOJA AZARI

Toil: Or Blind Fate, 2014
 Archival inkjet print
 40.5 x 54 in / 102.9 x 137.2 cm



SHOJA AZARI & SHAHRAM KARIMI

FORSAKEN: Portrait of an America Rural Family, 2013

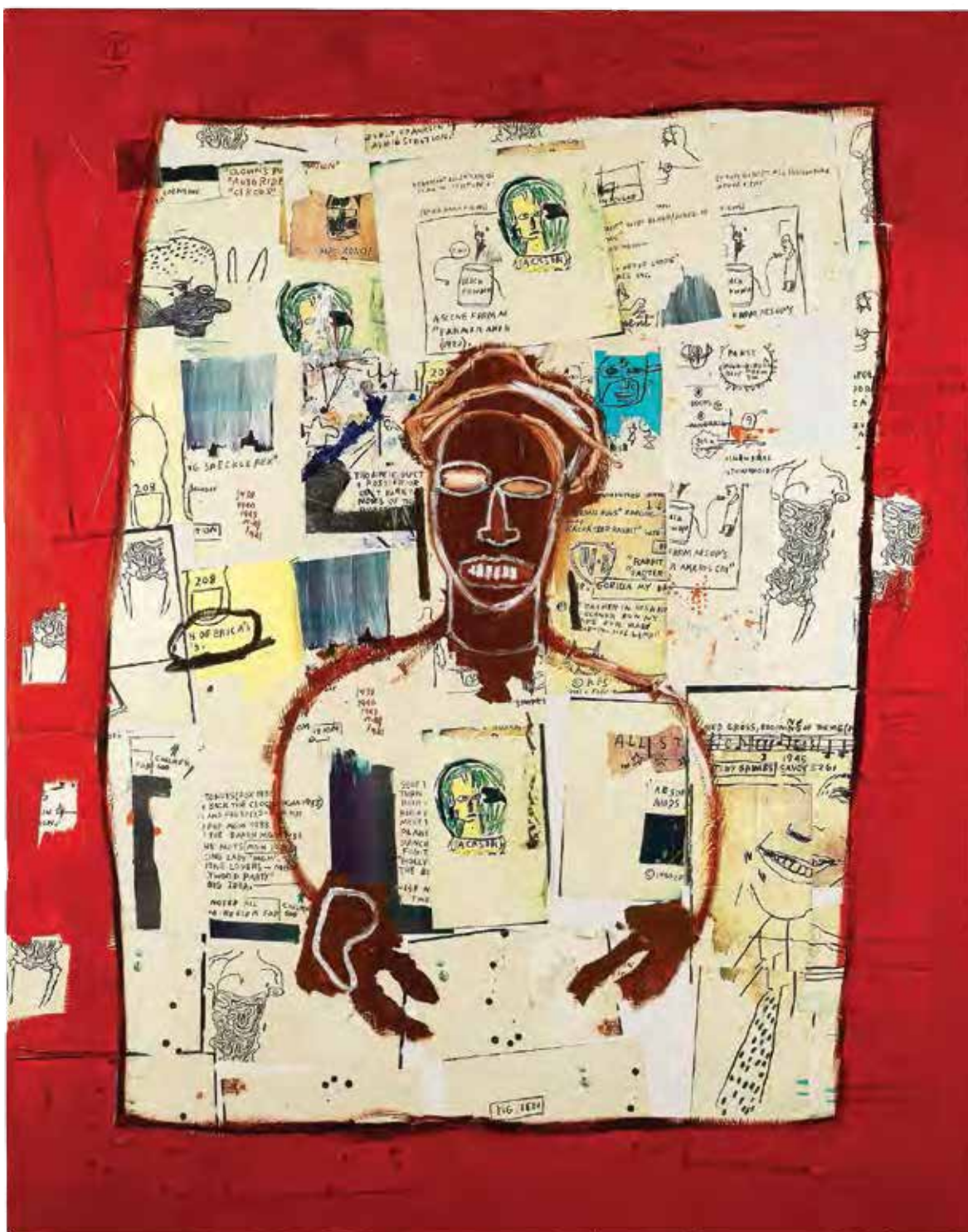
Acrylic on canvas with video projection

Four panels, 50 x 89 in / 127 x 226.1 cm each



JOSH AZZARELLA

Untitled 19 (My Lai), 2006
Archival digital print
20 x 30 in / 50.8 x 76.2 cm
Edition of 7



JEAN-MICHEL BASQUIAT

Red Joy, 1984
 Acrylic, oil stick and Xerox collage on canvas
 86 x 67 in / 218.5 x 172.5 cm



DON BACHARDY

Portrait of Billy Al Bengston, July 31, 1967

Ink and graphite on paper

29 x 23 in / 73.7 x 58.4 cm

Courtesy Craig Krull Gallery, CA



MARGOT BERGMAN

Jewel, 2011

Acrylic on found canvas

20 x 16 in / 50.8 x 40.6 cm

Courtesy Corbett vs Dempsey, IL



JONATHAN BECKER

Andy Warhol in Elaine's Kitchen, Winter, 1976

Archival b/w Pigment on Fiber

60 x 60.5 in / 152.4 x 153.7 cm

Edition of 9, 1 AP

© Jonathan Becker

Saturday Night Live in Elaine's Kitchen, 1976

Archival b/w Pigment on Fiber

60 x 60.5 in / 152.4 x 153.7 cm

Edition of 9, 1 AP

© Jonathan Becker



VALÉRIE BELIN

Amazon Lily (With Garden Roses), 2010
Pigment print
64.1 x 51 in / 162.8 x 129.5 cm
Edition of 3, 2APs
Courtesy Edwynn Houk Gallery, New York



FERNANDO BOTERO

Woman with a Fan, 2003

Oil on canvas

44.9 x 37 in / 114 x 94 cm

opposite:

Woman with Fox, 2009

Watercolor

40.1 x 25.6 in / 101.9 x 65.1 cm





CONSTANTIN BRÂNCUȘI

Roche, 1922

Photograph

9.5 x 7 in / 24.1 x 17.8 cm

Courtesy Paul Kasmin Gallery, New York



BRASSAÏ

*Le premier portrait de Picasso par Brassaï, rue La
Boétie, Paris, 1932*

Silver Print

10.3 x 13.8 in / 26.2 x 35.1 cm

Edition # 2/V

© Estate of Brassaï

Private Collection, New York



CLAUDIO BRAVO

Seated Nude, 1974
Pastel on paper
26 x 31.5 in / 66 x 80 cm
Private Collection, New York



MARY CASSATT

Woman and Child in Front of a Fruit Tree, 1893
Pastel on paper
17.5 x 15.5 in / 44.5 x 39.4 cm
Courtesy Hammer Galleries, New York



THE BRUCE HIGH QUALITY FOUNDATION

Self Portrait, 2013

Plaster bust, enamel paint, cigarette butt

25 x 12 x 7 in / 63.5 x 30.5 x 17.8 cm

Courtesy the artist and Vito Schnabel, New York

Self Portrait, 2013

Plaster bust, enamel paint, cigarette butt

16 x 7 x 7 in / 40.6 x 17.8 x 17.8 cm

Courtesy the artist and Vito Schnabel, New York

opposite:

Self Portrait (Vito), 2010

Silkscreen, acrylic and enamel paint on canvas

Four panels, each: 40 x 40 in / 101.6 x 101.6 cm

Overall: 80 x 80 in / 203.2 x 203.2 cm

Courtesy the artist and Vito Schnabel, New York





TANER CEYLAN

Esma Sultan (The Lost Paintings Series), 2012
Oil on canvas
70.9 x 67 in / 180 x 170 cm
Courtesy Paul Kasmin Gallery, New York



GORDON CHEUNG

Top 10 Hackers 2008, 2009
 Stock listings, ink, acrylic gel and spray paint on canvas
 40.5 x 61 cm / 16 x 24 in each



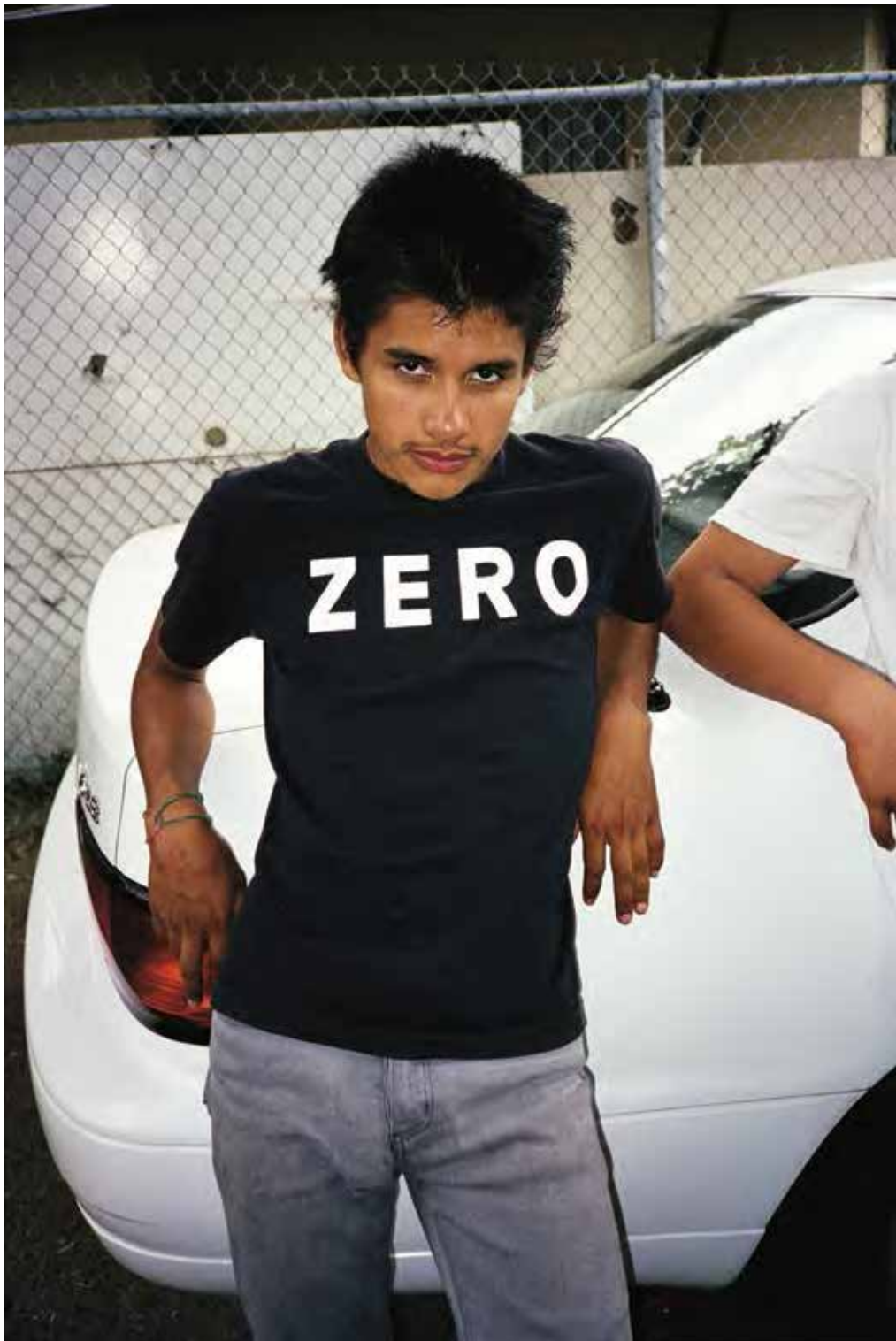
SANDRO CHIA

Happy Birthday, 2011

Oil on canvas

65 x 53.1 in / 165 x 135 cm

Courtesy Galleria Maggiore, Italy



LARRY CLARK

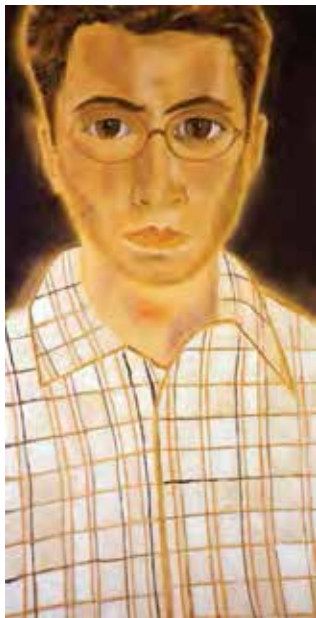
Jonathan Velasquez, 2004 (Printed 2007)

Pigment print

42.5 X 29.1 in / 107.95 X 73.98 cm

Edition of 3

Courtesy of the artist and Lühring Augustine, New York



FRANCESCO CLEMENTE

Jonathan Safran Foer, 2007

Oil on linen

60 x 30.3 in / 152.4 x 76.8 cm

Courtesy Mary Boone Gallery, New York

Rachel Feinstein, 2007

Oil on canvas

60 x 30.3 / 152.4 x 76.8 cm

Courtesy Mary Boone Gallery, New York

Angela Gheorghiu as Magda, 2008

Oil on canvas

9 2 x 46 in / 233.7 x 116.8 cm

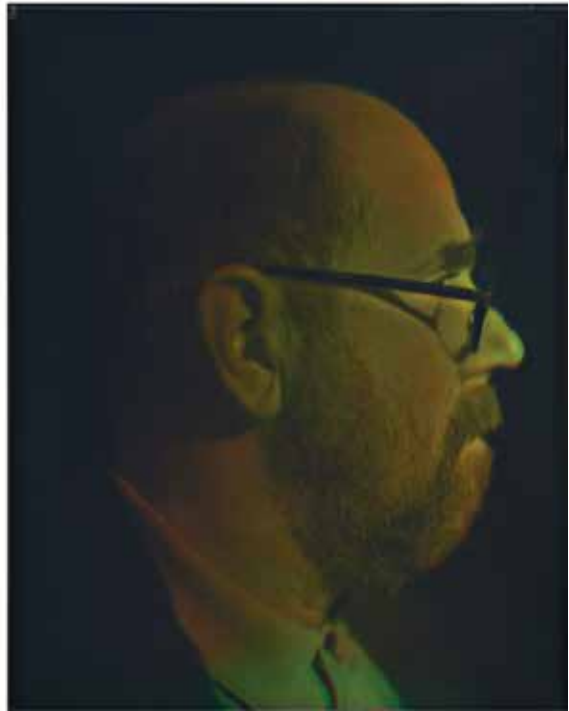
Courtesy Mary Boone Gallery, NY

Nathalie Dessay as Amina

Oil on canvas

92 x 46 in_233.7 x 116.8 cm

Courtesy Mary Boone Gallery, NY



CHUCK CLOSE

Self-Portrait, 2004
Four holograms
11 x 14 in / 27.9 x 35.6 cm



TRAVIS COLLINSON

Untitled (Blue Jacket), 2013
Oil on canvas
18 X 20 in / 45.7 x 50.8 cm



DAVID COLMAN

Restless, 2014
Mixed media
36 x 12 in / 91.4 x 30.5 cm



GEORGE CONDO

Dust Devil, 1996
Oil on canvas
80 x 68 in / 203.2 x 172.7 cm
Courtesy Skarstedt, New York

Untitled, 1989
Oil on canvas
36 x 24 in / 91.5 x 61 cm

Female Bust, 2008
Patinated bronze
27 x 20 x 15 in / 68.6 x 50.8 x 38.1 cm
Courtesy Skarstedt Gallery, NY



JOHN CURRIN

Untitled, 1990

Oil on canvas

34 x 30 in / 86 x 76 cm

Private Collection, New York



ROBERT COLESCOTT

Twilight in the Desert, 1978
Acrylic on canvas
72 x 84 in / 182.88 x 213.4 cm



WILL COTTON

Croquembouche, 2010
Oil on linen
54 x 39 in / 137.2 x 99.1 cm
Courtesy of the artist



DAVID CROLAND

Andy Warhol, 2014

Litho print

17 x 14 in / 43.2 x 35.6 cm

Edition of 10

Picasso, 2014

Lithograph

16 x 10 in / 40.6 x 25.4 cm

Edition of 10



PATRICIA CRONIN

Queenie, 1996

Oil on canvas

27.5 x 23.5 in / 69.9 x 59.9 cm

Courtesy of the artist



ZOE CROSER

*Disappeared Nurse for Aperture Editions no.14 from the
Vanishing of Michelle duBois, 2012*

Pigmented Ink on Museo Silver Rag mounted on Dibond
46.5 x 36.5 in / 118.1 x 92.7 cm

Edition of 2



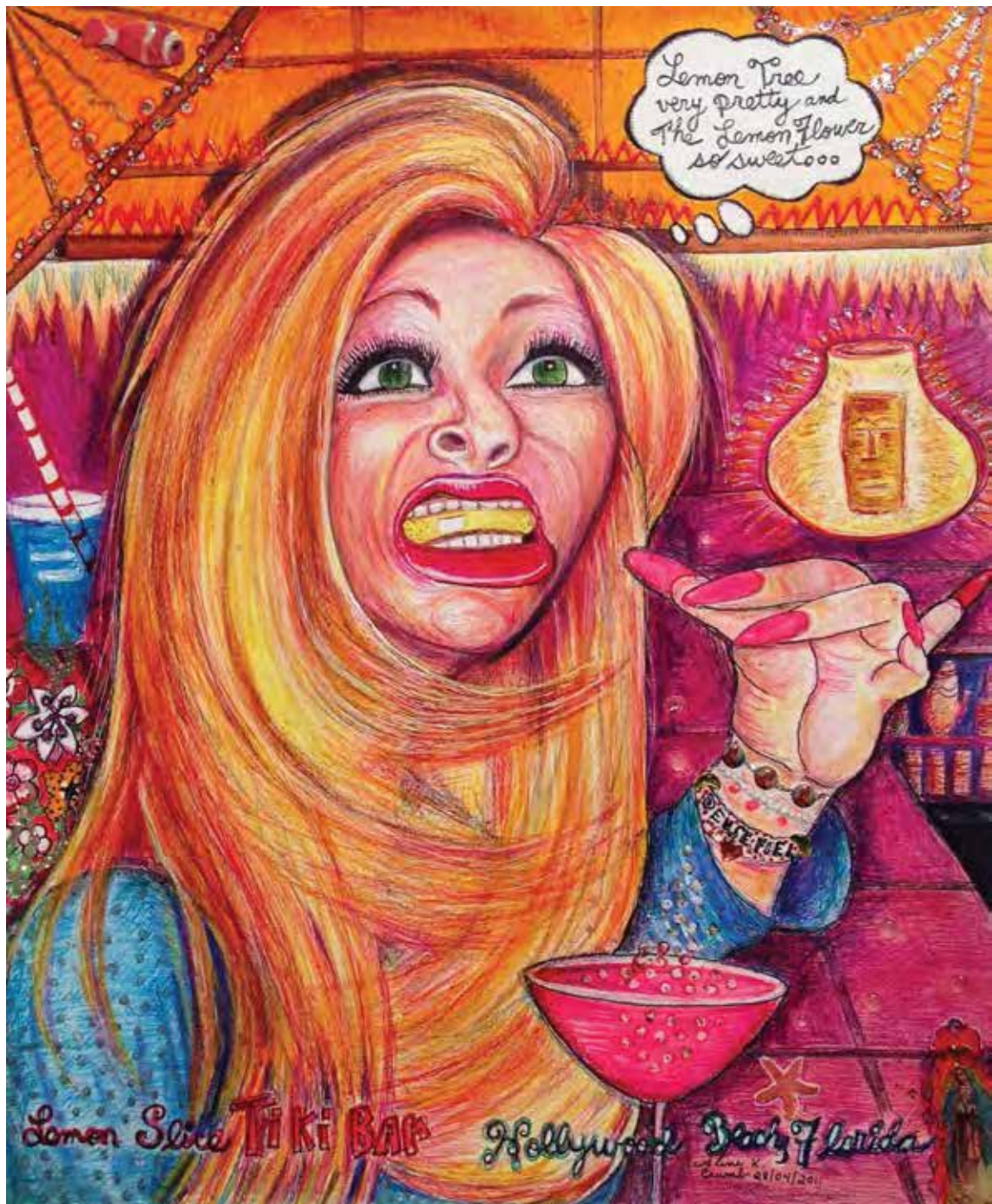
RONALD LEE ANDERSON - MEL CHIN

Unauthorized Collaboration: The Student, 1957-2014
Cut & collaged oil on canvas
36.1 x 27.1 in / 91.7 x 68.8 cm



SOPHIE CRUMB

Le Goût des Robes, 2011
 Watercolor & ink on paper
 12.9 x 17 in / 32.8 x 43.2 cm
 Courtesy DCKT Contemporary, New York



ALINE KOMINSKY-CRUMB

Lemon Tree Very Pretty, 2011
Colored pencil, ink, glitter, mixed media & glue on paper
17 x 14 in / 43.1 x 35.5 cm
Courtesy DCKT Contemporary, New York



R. CRUMB

Big Healthy Girl Enjoys Deep Penetration From The Rear, 1998

Ink and correction fluid on paper

13.8 x 16.5 in / 34.9 x 41.9 cm

© Robert Crumb, 1998

Courtesy the artist, Paul Morris, and David Zwirner, New York/London

Untitled (portrait "Ew, What a Low Life Name for a Magazine!"), 1986

Ink and correction fluid on paper

17 x 14 in / 43 x 35.5 cm

© Robert Crumb, 1986. Courtesy the artist,

Paul Morris, and David Zwirner, New York/London



CARLTON DEWOODY

Surveillance Self-Portraits #1, #5, #9, #14, 2004-2014
Substrate prints mounted on wood panel
8 x 8 x 1.25 in / 20.3 x 20.3 x 3.2 cm



ELAINE DE KOONING

Bill, 1952
Oil on canvas
48 x 32 / 121.9 x 81.3 cm
Private Collection, New York



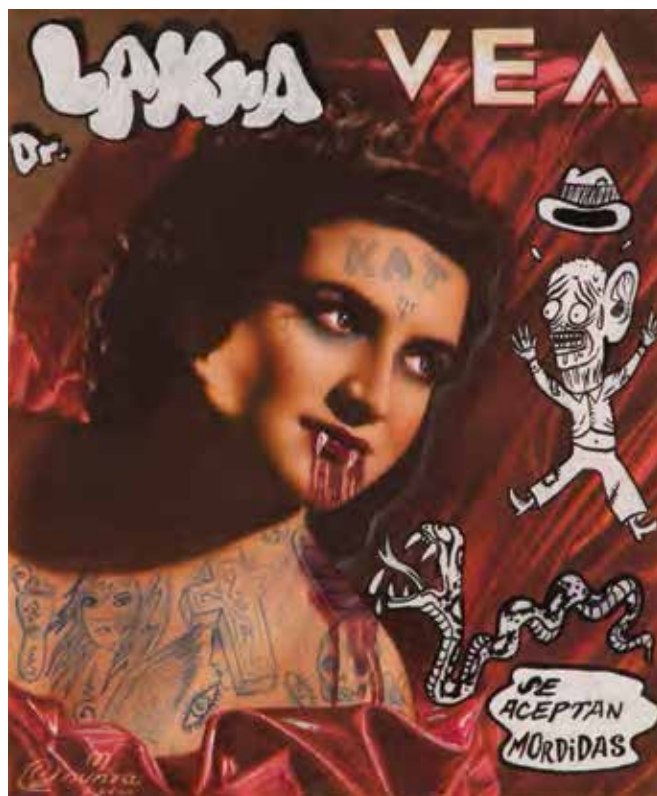
WILLEM DE KOONING

Untitled (Woman), 1964
Oil and charcoal on vellum laid down on canvas
19.5 x 24 in / 49.5 x 61 cm



EDGAR DEGAS

Femme Nue Assise, 1899
Charcoal on paper laid down on board
43.3 x 31.3 in / 109.9 x 79.4 cm



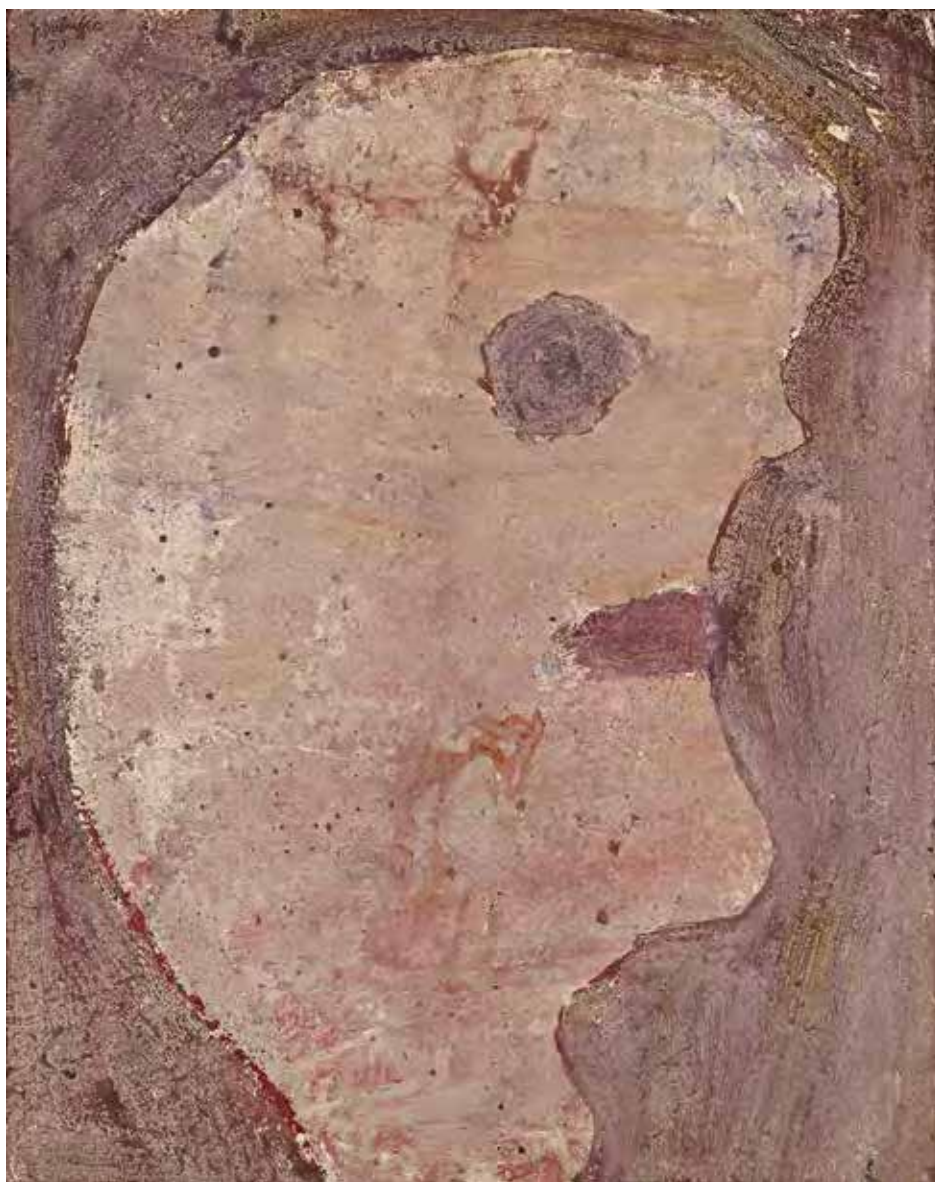
DR LAKRA

Untitled (El Rostro), 2004

Ink on poster
14.5 x 18 in / 36.8 x 48 cm

Untitled (Se Aceptan Mordidas), 2004

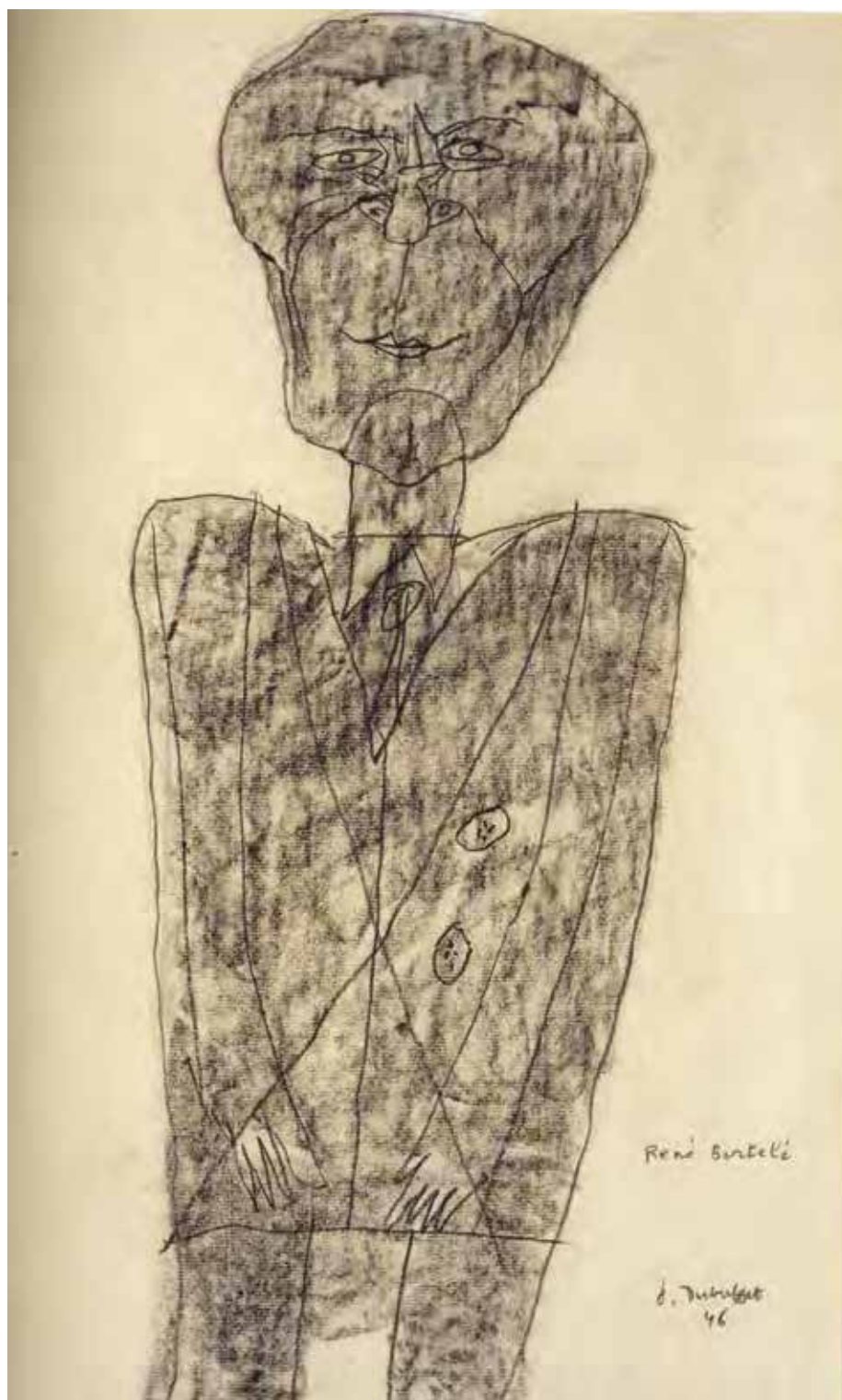
Ink on poster
12 x 10.3 in / 31 x 26 cm



JEAN DUBUFFET

l'Homme au Nez Menu, 1950
Oil on board
31.9 x 25.6 in / 81 x 65 cm

opposite:
Portrait de Rene Bertele, 1946
Dessin au crayon
18.7 x 11.8 in / 47.5 x 30 cm





MARLENE DUMAS

2 Babies Zittend op Elkaars Nek, 1989
Watercolor and pastel
9.1 x 11.6 in / 23 x 29.5 cm



ANH DUONG

Philosophy and Prostitution, 2008

Oil on canvas

38 x 24 in / 96.5 x 61 cm

Courtesy Sonnabend Gallery, New York

Trou de memoire (Lost memories), 2011

Oil on canvas

72 x 48 in / 182.88 X 121.92 cm

Courtesy Sonnabend Gallery, New York



LALLA ESSAYDI

Harem Revisited #47, 2013

3 chromogenic prints mounted to aluminum with a UV protective laminate
40 x 30 in / 101.6 x 76.2 cm

Edition of 15

Courtesy Edwynn Houk Gallery, New York

opposite:

Harem Revisited #32B, 2012

Chromogenic print mounted to aluminum with a UV protective laminate
60 x 48 in / 152.4 x 121.9 cm

Edition of 10

Courtesy Edwynn Houk Gallery, New York

Kodak PORTRA 160 4031





TRACEY EMIN

Reaching Out To You, 2013
Gouache on paper
9.1 x 12 in / 23 x 30.5 cm
Courtesy the artist and Lehmann
Maupin, New York and Hong Kong



ROBERT FEINTUCH

In the Studio, 2007
Polymer emulsion and oil paint on honeycomb panel
30 x 22.5 in / 76.2 x 57.15 cm
Courtesy Sonnabend Gallery, New York



ERIC FISCHL

The Krakoffs, 2006

Oil on linen

78 x 58 in / 198.1 x 147.3 cm

© Eric Fischl

Courtesy Mary Boone Gallery, New York



ANDY FREEBERG

*Yuri Kugach's Before the Dance, State Tretyakov Gallery
(from Guardians), 2009*

Archival pigment print

40 x 60 in / 101.6 x 152.4 cm

Edition of 3

Courtesy Andrea Meislin Gallery, New York



GAJIN FUJITA

Hanja, 2003
Cut paper, spray paint and pencil
35 x 23 in / 88.9 x 58.4 cm



JOHN GORDON GAULD

Where Moth and Rust Consume, 2012

Watercolor on paper

30 x 22 in / 76.2 x 55.9 cm

Courtesy of the artist and
Salomon Contemporary, New York



GILBERT & GEORGE

Lover, 2011
Mixed media
111.8 x 100 in / 302 x 254 cm
Courtesy the artist and Lehmann
Maupin, New York and Hong Kong



ALBERT GLEIZES

La Vieille Dame, c. 1910
Mixed media
21.3 x 16.8 in / 54.1 x 42.7 cm
Private Collection, New York



NAN GOLDIN

Joey on the Roof, NYC, 1996
C-print
16.5 x 24 in / 41.9 x 61 cm
Edition of 25



MARCOS GRIGORIAN

Sonia...I Love NY, 1986
Mixed media on canvas
41 x 30 in / 104 x 76.2 cm



RED GROOMS

Portrait of Diana, 1984
Watercolor On Paper
24 x 43 in / 61 x 109.2 cm



KARL HAENDL

Circus #2, 2007
Pencil on paper
36 x 52 in / 91.4 x 132.1 cm



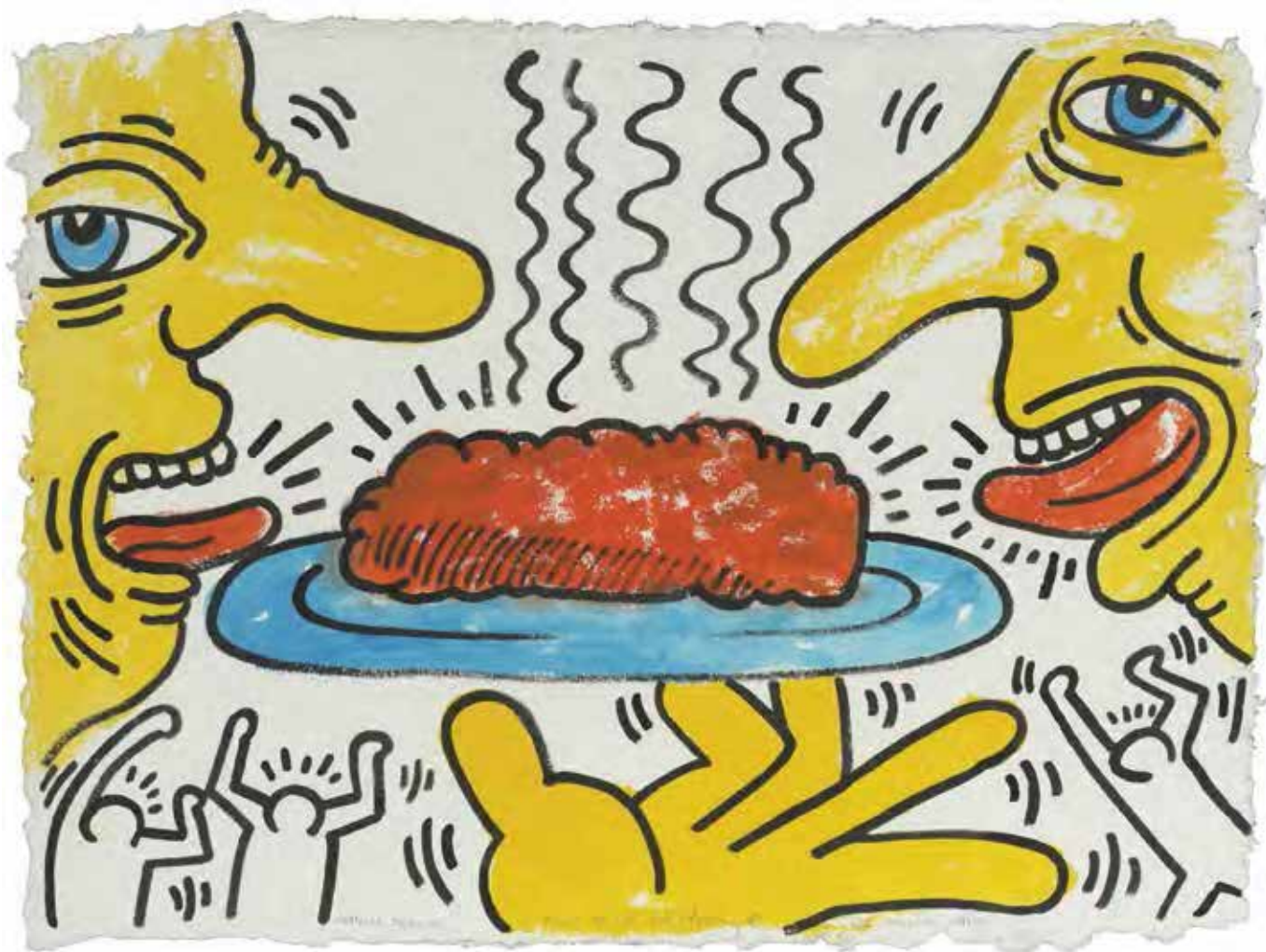
TIM HAILAND

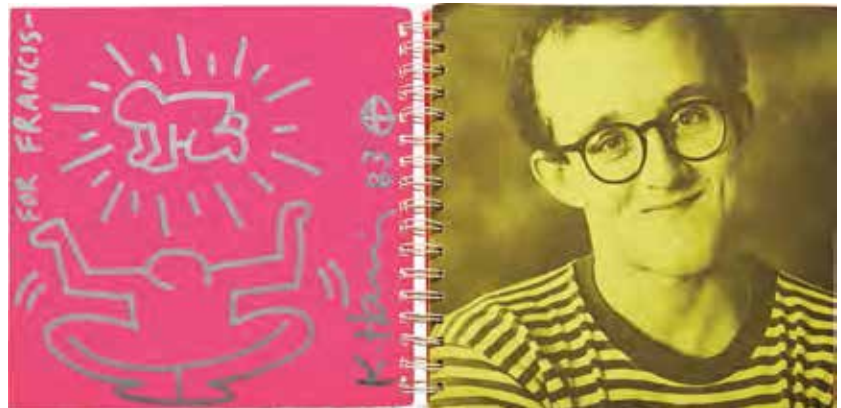
Andy Speer New York (on Parrot Toile), 2013
 Digital pigment print on fabric
 38 x 26 in / 91.4 x 66 cm



GHASEM HAJIZADEH

Murad, 1999
Mixed media on paper laid on canvas
39.5 x 49 in / 100.3 x 124.5 cm





KEITH HARING

Untitled (Self-Portrait), 1988
Sumi ink on paper
28.6 x 40.2 in / 72.5 x 102 cm

Untitled, 1983
Felt tip on paper
9 x 9.8 in / 22.9 x 25.1 cm

opposite:
Meatloaf Drawing for Meals on Wheels, 1987
Gouache and India ink on paper
30.3 x 40.9 in / 77 x 104 cm



NIR HOD

Genius Todd, 2012

Oil on canvas

58 x 43 in / 147.3 x 109.2 cm

Courtesy Paul Kasmin Gallery, New York

Self Portrait as a Genius, 2011

Oil on canvas

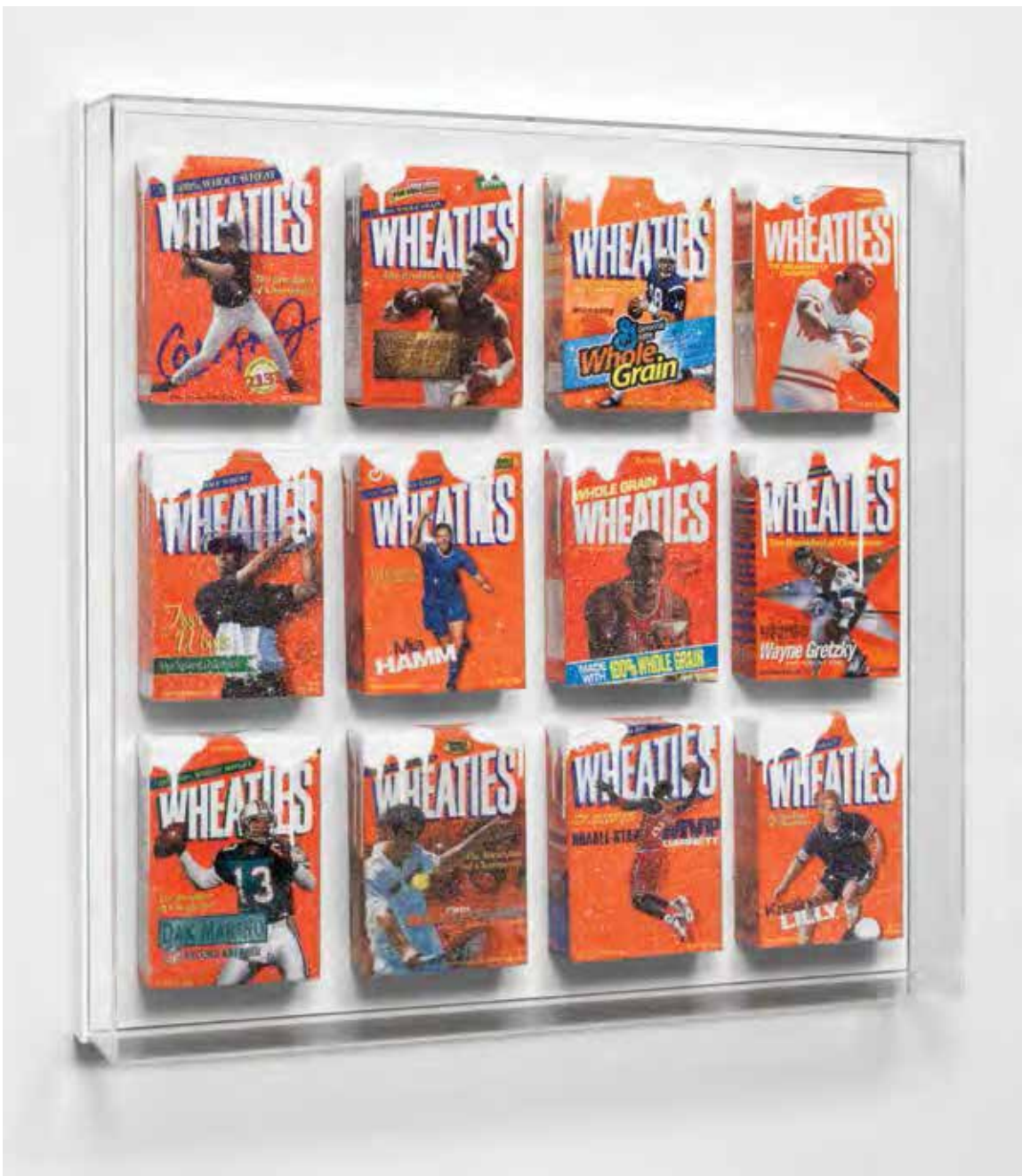
24 x 17 in / 61 x 43.2 cm

Courtesy Paul Kasmin Gallery, New York



PETER HUJAR

Candy Darling in Her Hospital Bed, 1974
Gelatin silver print
15.3 x 15.3 in / 38.9 x 38.9 cm



RACHEL LEE HOVNANIAN

Breakfast of Champions, 2014

Mixed media

41.5 x 41 x 5 in / 105.4 x 104.1 x 12.7 cm

opposite:

NY Lights, 2011

Steel, glass, narcissus flowers, glass vials

LED bulbs, Plexiglas

45 x 78 x 8 in / 114 x 198 x 20 cm





MICHAEL JOAQUIN GREY

In Between Simonetta, 2011
 Generative portrait: Lunar cycle
 Single frame real time animation
 22 x 14.5 x 5 in / 55.9 x 36.8 x 12.7 cm
 Edition 2 of 3, 1 AP



MATTHEW DAY JACKSON

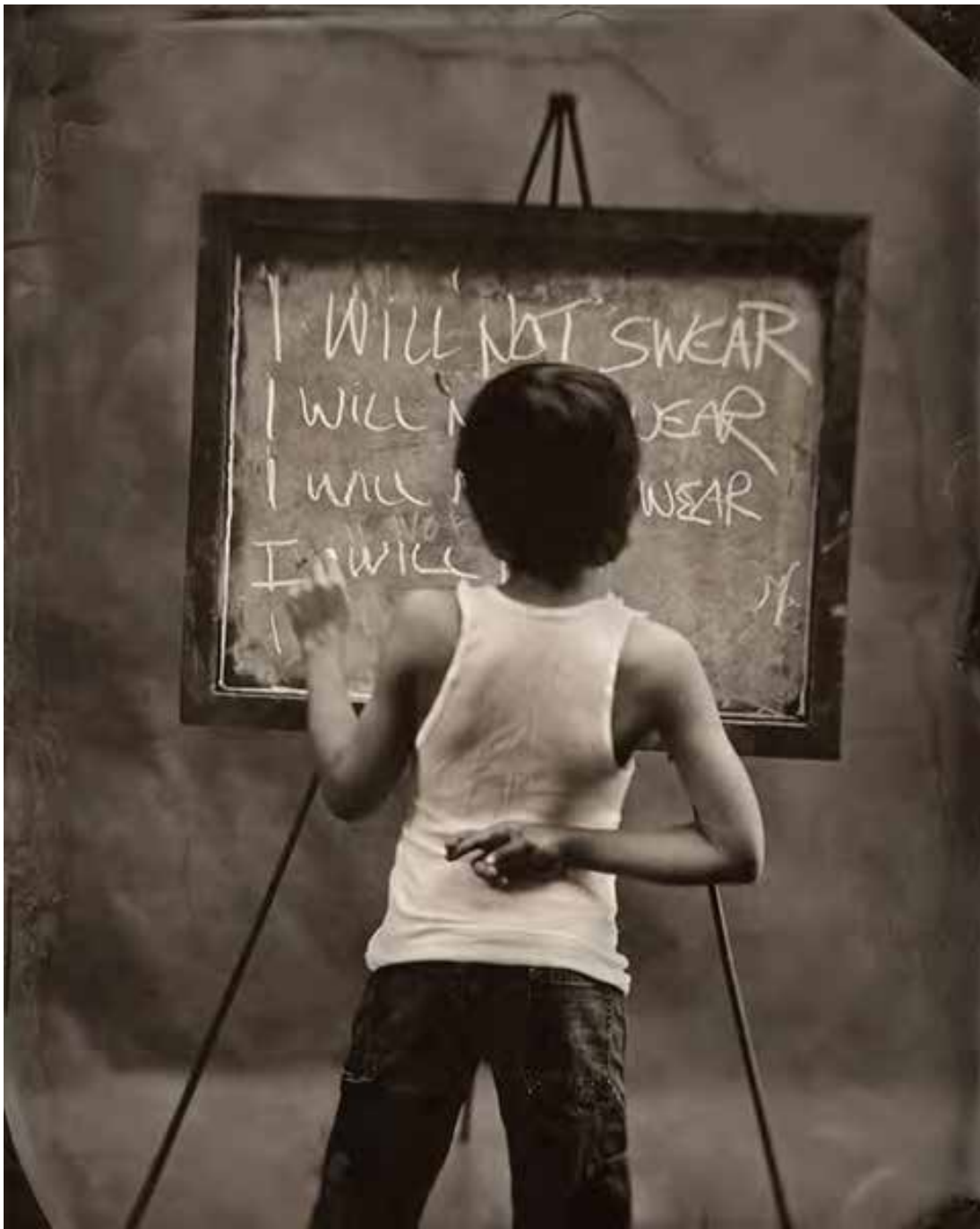
Nothing more than the Cumulative Sum of One's Experience, 2012

Engraved and polished stainless steel

71.8 x 2.9 x .25 inches / 182.3 x 7.3 x 0.7 cm

Edition of 3, 2 AP

Courtesy Hauser & Wirth, NY



JAMIE JOHNSON

I Will Not Swear, 2013
Silver gelatin
20 x 16 in / 50.8 x 40.6 cm
Edition of 7



RASHID JOHNSON

The New Negro Escapist Social and Athletic Club (Kiss), 2011

Silver Gelatin Print

41.5 x 33 x 2 in / 105.4 x 83.8 x 5.1 cm

Edition 2 of 3, 2 AP

Courtesy Hauser & Wirth, NY



CHANTAL JOFFE

Megan, 2012

Oil on linen

39.4 x 19.8 x 1.5 in / 100 x 50.2 x 3.8 cm

Courtesy Cheim & Read, New York



Y.Z. KAMI

Untitled, 1995
 Oil on canvas
 30 x 20 in / 76.2 x 50.8 cm
 © Y.Z. Kami.
 Courtesy Gagosian Gallery

Untitled, 2001
 Oil on linen
 40 x 24 in / 101.6 x 51 cm

Untitled (Mr. Howard), 2001
 Oil on linen
 44 x 24 in / 111.8 x 61 cm



DEBORAH KASS

Red Deb, 2000

Silkscreen and acrylic on canvas

40 x 40 x 1.5 in / 101.6 x 101.6 x 3.8 cm

Image courtesy the artist and Paul Kasmin Gallery



ALEX KATZ

Ada with Mirror, 1969

Oil on masonite

10 x 14 in / 25.4 x 35.6 cm

Courtesy Armand Bartos Fine Art, New York



JEMIMA KIRKE

Elizabeth, 2009

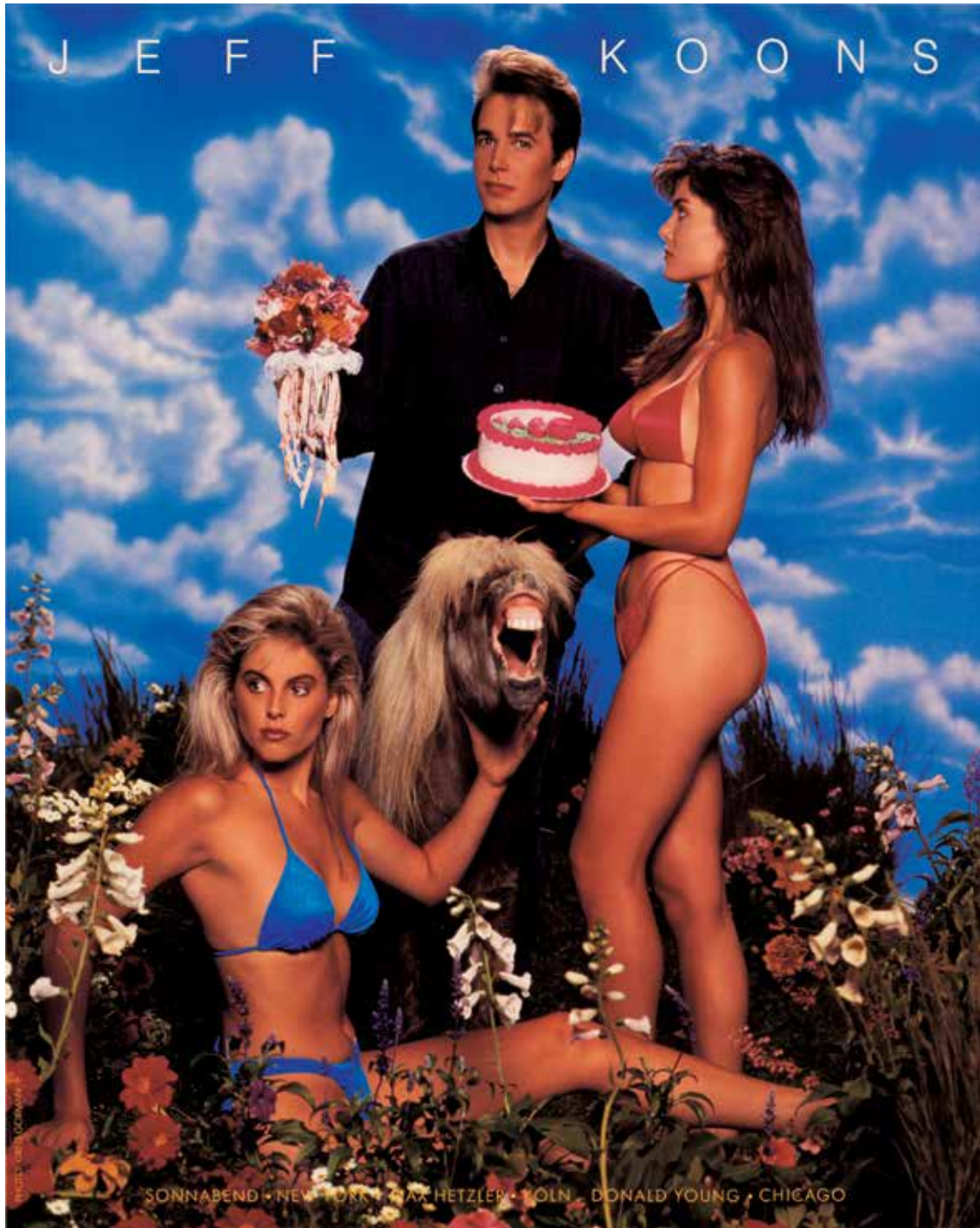
Oil on canvas

30 x 36 / 76.2 x 91.4 cm

Beata, 2009

Oil on canvas

30 x 46 in / 76.2 x 116.8 cm



JEFF KOONS

Art Magazine Ads, 1988-89

Lithograph portfolio of 4

45 x 37.3 in / 114 x 95 cm

© Jeff Koons

Courtesy Sonnabend Gallery, New York



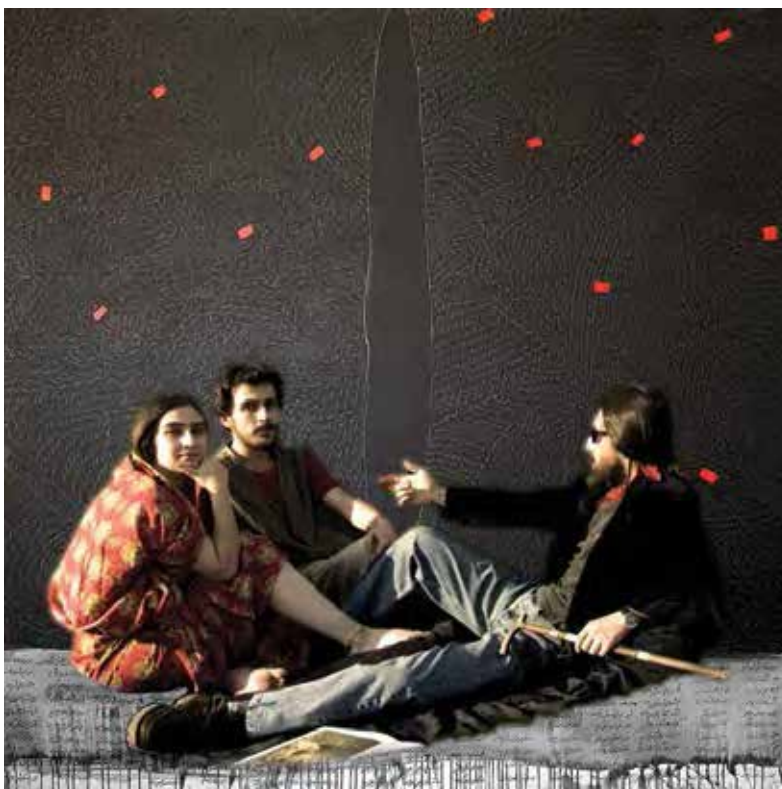
MARIA KREYN

Armor I, 2014

Led-backlit etching on resin-coated Plexiglas
36 x 24 in / 91.4 x 61 cm

Armor II, 2014

Led-backlit etching on resin-coated Plexiglas
36 x 24 in / 91.4 x 61 cm



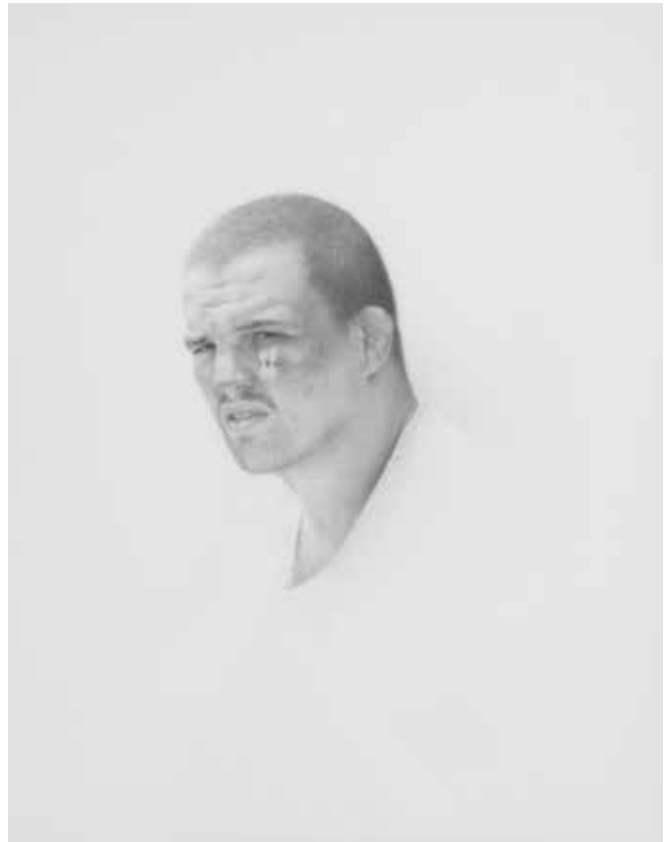
FARIDEH LASHAI

Le Temps Perdu, 2007 – 2012

Painting (oil and graphite on canvas) with
projected animated photographic images and sound

53 x 59 in / 134.6 x 149.9 cm

Edition of 3, 2 AP



PATRICK LEE

Deadly Friends Study #7, 2005

Graphite on paper

11 x 14 in / 27.9 x 35.6 cm

Deadly Friends (Head #13), 2007

Graphite on paper

11 x 14 in / 27.9 x 35.6 cm

Study for Deadly Friends (rough 06-05), 2006

Graphite on paper

14 x 11 in / 35.6 x 27.9 cm



ANDRÉ LHOTE

Reclining Woman
Gouache on paper
4 x 6 in / 10 x 15.5 cm



FERNAND LÉGER

Head of a Girl, 1953
Glazed ceramic
18 x 12 in / 15.7 x 30.5 cm

Portrait of Nadia, 1953
Gouache and India ink on paper
18 x 15 in / 45.7 x 38.1 cm

opposite:
Les Quatres Acrobates, 1954
Oil on canvas
46.5 x 58.8 in / 118.1 x 149.2 cm





NATE LOWMAN

Time Magazine, Before and After



LORETTA LUX

Study of a Girl 2, 2002
 Lifochrome print
 11.8 x 11.8 in / 30 x 30 cm
 Edition 19 of 20

The Irish Girls, 2005
 Lifachrome print
 17.7 x 17.7 in / 45 x 45 cm
 Edition 5 of 20



MA LIUMING

Painting no. 12, 2005

Oil on canvas

78.7 x 59 in / 200 x 149.9 cm



BURTON MACHEN

Mao... 11/11/2011 10:00:08am, Brooklyn, NY, 2011
Pigment Print on Velvet fine Art Paper
framed in white wooden frame
36 x 24 in / 91.4 x 61 cm
Edition of 5



CHRISTOPHER MAKOS

Portrait of Leila Heller, 1980s
C-print
17 x 22 in / 43.2 x 55.9 cm each



MCDERMOTT & MCGOUGH

A Half Forgotten Dream, 1967, 2012
Oil on canvas
60 x 48 in / 152.4 x 121.9 cm
Courtesy Cheim & Read, New York



MAN RAY

Angna Enters, 1942
 Photograph
 6.5 x 4.5 in / 16.5 x 11.4 cm

Self-Portrait in Artist's Studio, c.1940
 Photograph
 5.5 x 3.5 in / 13.9 x 8.9 cm

opposite:
Portrait of Juliet (with arm raised), c.1940
 Photograph
 9.8 x 6.8 in / 24.9 x 17.3 cm





ÉDOUARD MANET

Le Gamin, 1862

Etching

8.3 x 6 in / 21.1 x 15.2 cm

opposite:

Olympia, 1867

Etching on creme Van Gelder Zonen

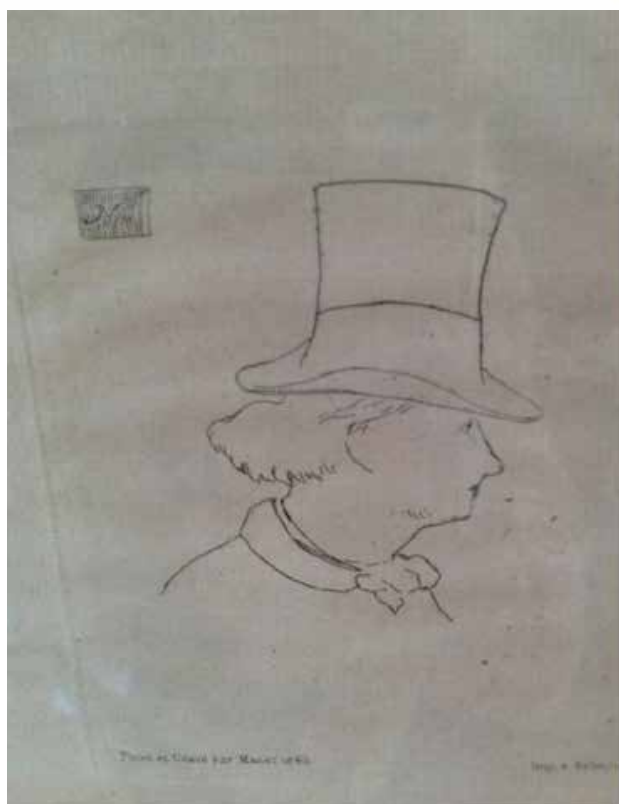
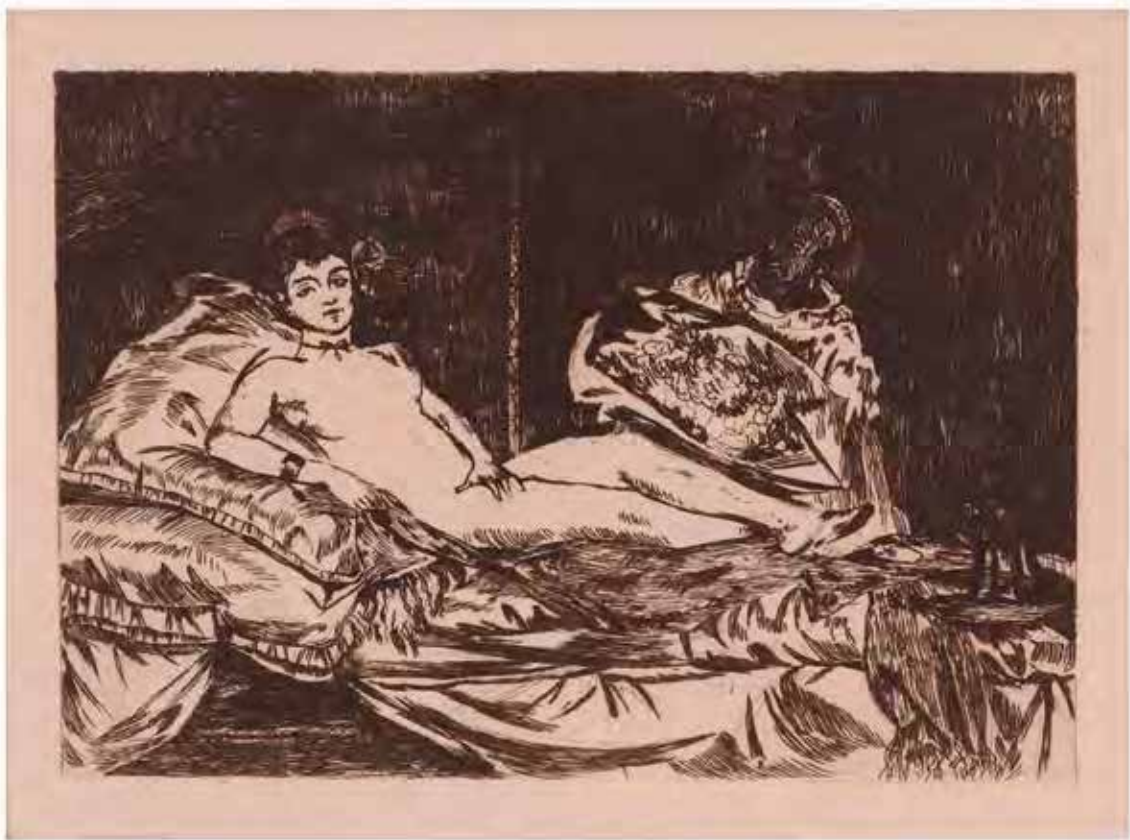
laid, watermarked paper

6.3 x 9.3 in / 16 x 23.6 cm

Baudelaire with Hat, 1863

Etching

4 x 3.5 in / 10.1 x 8.9 cm





ESKO MANNIKO

Simon, Batesville, 1996

C-print

36.61 x 44.49 cm / 14.4 x 17.5 in

Courtesy Yancey Richardson, NY



ROBERT MAPPLETHORPE

Lisa Lyon, 1982 (printed 1990)

Gelatin silver print

20 x 16 / 50.8 x 40.6 cm

© Robert Mapplethorpe Foundation

Courtesy Sean Kelly, NY



HENRI MATISSE

Nu Assis sur un Tabouret, 1906

Pencil on paper

13.5 x 8.5 in / 34.9 x 21.6 cm

opposite:

Self-Portrait, 1900

Ink on paper

12.8 x 8 in / 32.5 x 20.3 cm

Private collection, NY





PATRICK MCMULLAN

Keith Haring at his Studio, August 14, 1984
Black and white photograph
20 x 16 in / 50.8 x 40.6 cm
Edition 5 of 5



MOBY

Receiving, 2013

Archival pigment print on Hahnemühle

Fine Art Baryta

56.8 x 83 in / 144.3 x 210.8 cm

Edition of 3, 2 APs



YUE MINJUN

Print #5 (Grassland series), 2008
Woodcut
46.3 x 34.1 in / 117.5 x 86.5 cm



MARILYN MINTER

Wangechi Gold 2, 2009
C-print

40 x 30 in / 102 x 76 cm

Courtesy of the artist and Salon 94, New York



ZANELE MUHOLI

Dee Mashoko, Harare Zimbabwe, 2011
Gelatin silver print
30 x 20 in / 76.2 x 50.8 cm
Edition of 8



VIK MUNIZ

Grey Marilyn (from Pictures of Diamond Dust), 2003

Chromogenic print

39.8 x 36.6 in / 101.1 x 93 cm

Edition of 5

Courtesy Edwynn Houk Gallery, New York



MUNTEAN AND ROSENBLUM

*Death is a constant presence for me
and has always been a major part of my life*, 2005
Pencil on paper
15.5 x 11.8 in / 39.4 x 30 cm

It's impossible not to love..., 2005
Pencil on paper
15.8 x 14.2 in / 40 x 36 cm



TAKASHI MURAKAMI

Van Gogh, 2001
Acrylic on canvas
39.5 x 39.4 in / 100.3 x 100 cm



CHRIS OFILI

Untitled, 1991
Oil on panel
24 x 19 in / 61 x 48.3 cm



JULIAN OPIE

Finn, eyes left, head left, 2013
Inkjet on paper on aluminum
39.25 x 27.75 in / 99.7 x 70.5 cm
Courtesy Barbara Krakow Gallery



YOUSSEF NABIL

In Love, Denver, 2012

Hand-colored gelatin silver print

29.5 x 45.3 in / 75 x 115 cm

Edition of 5

opposite:

Natacha Fume le Narguilé, Natacha Atlas, Cairo, 2000

Hand-colored gelatin silver print

47 x 31.5 in / 119.4 x 80 cm





SHIRIN NESHAT

Pari, 2008

C-print and ink

14.5 x 10.5 in / 36.8 x 3.8 cm

© Shirin Neshat

Courtesy Gladstone Gallery, New York and Brussels

Salah (Patriots), from *The Book of Kings* series, 2012

Ink on LE silver gelatin print

60 x 45 inches / 152.4 x 114.3 cm

© Shirin Neshat

Courtesy Gladstone Gallery, New York and Brussels

opposite:

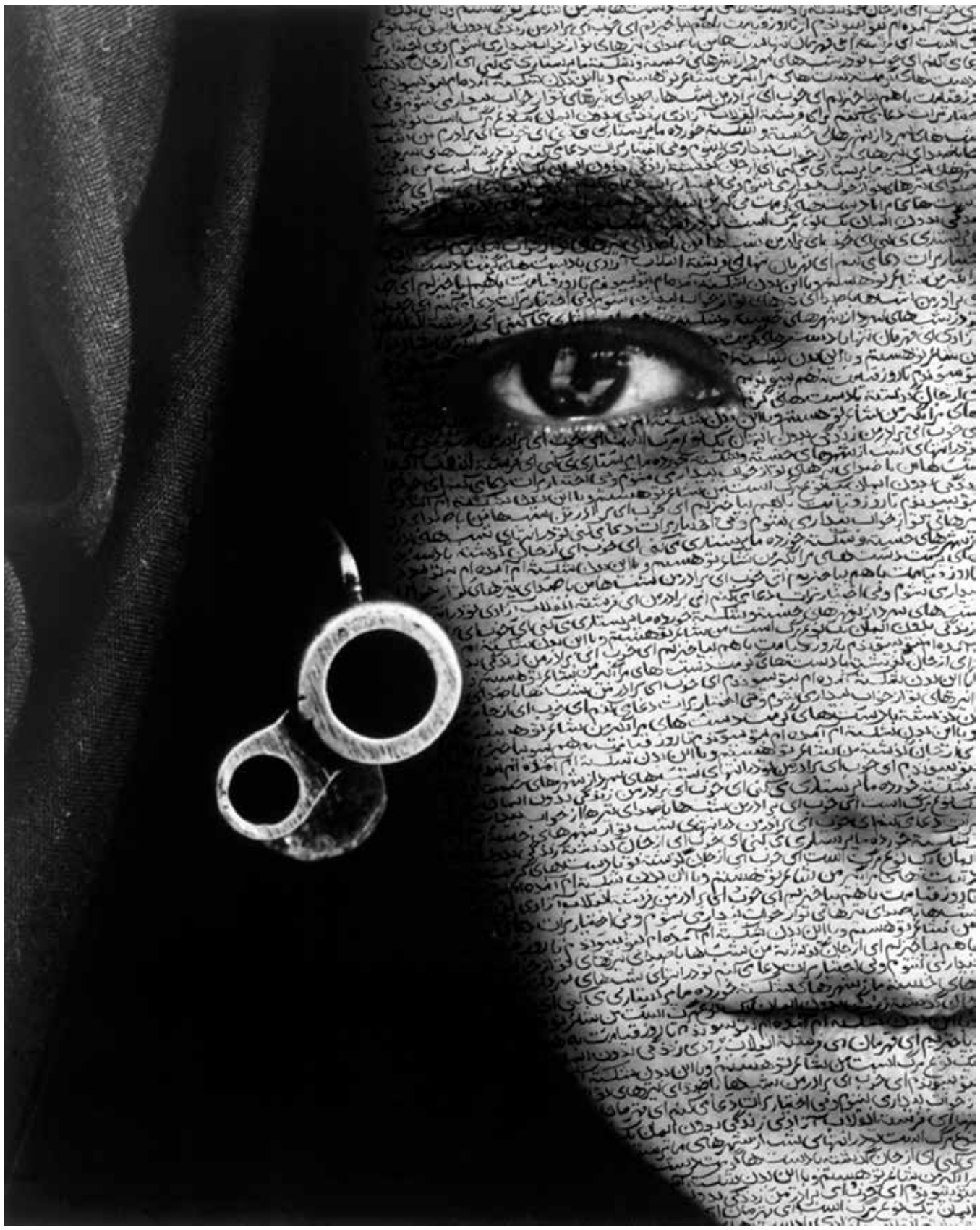
Speechless (Women of Allah series), 1996

Gelatin silver print and ink

14 x 11 in / 35.6 x 27.9 cm

© Shirin Neshat

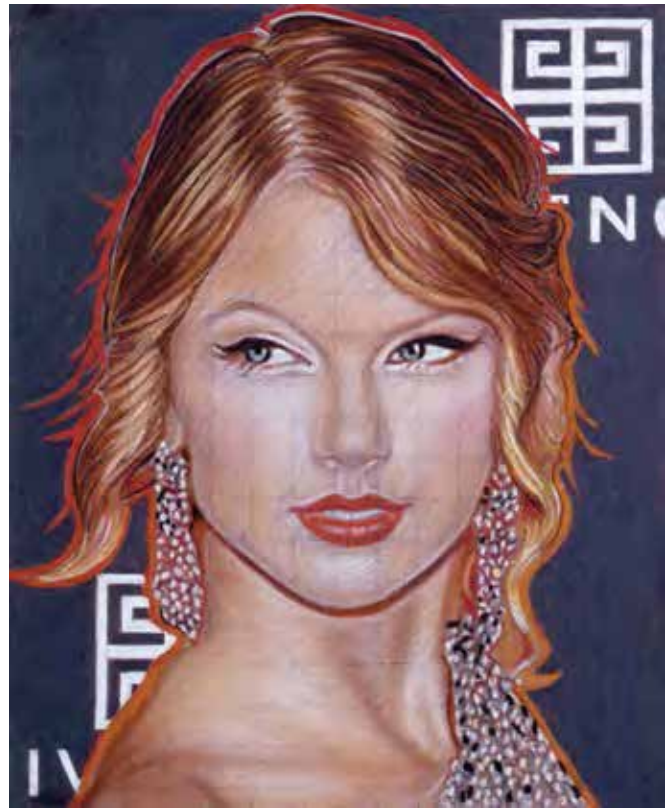
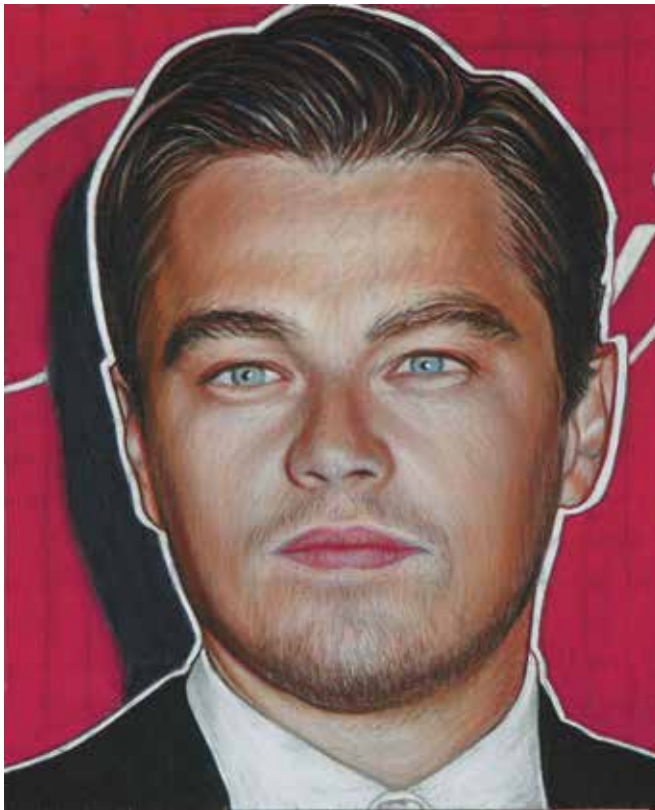
Courtesy Gladstone Gallery, New York and Brussels





TOM OTTERNESS

Untitled
Mixed media on paper
27 x 21 in / 68.6 x 53.4 cm



RICHARD PHILLIPS

Leonardo DiCaprio (Ten Most Wanted), 2011
One of ten Silkscreens

Taylor Swift (Ten Most Wanted), 2011
One of ten Silkscreens



PABLO PICASSO

Le Peintre et son Modèle IV, 1970

Ink on cardboard

8.3 x 12.4 in / 21 x 31.5 cm

opposite:

Le Peintre et son Modèle, 1967

Colored crayon and pastel on paper

20.4 x 25.4 in / 51.8 x 64.5 cm





PABLO PICASSO

Nus au Char, 1967

Wash on paper

18.5 x 24.8 in / 47 x 63 cm

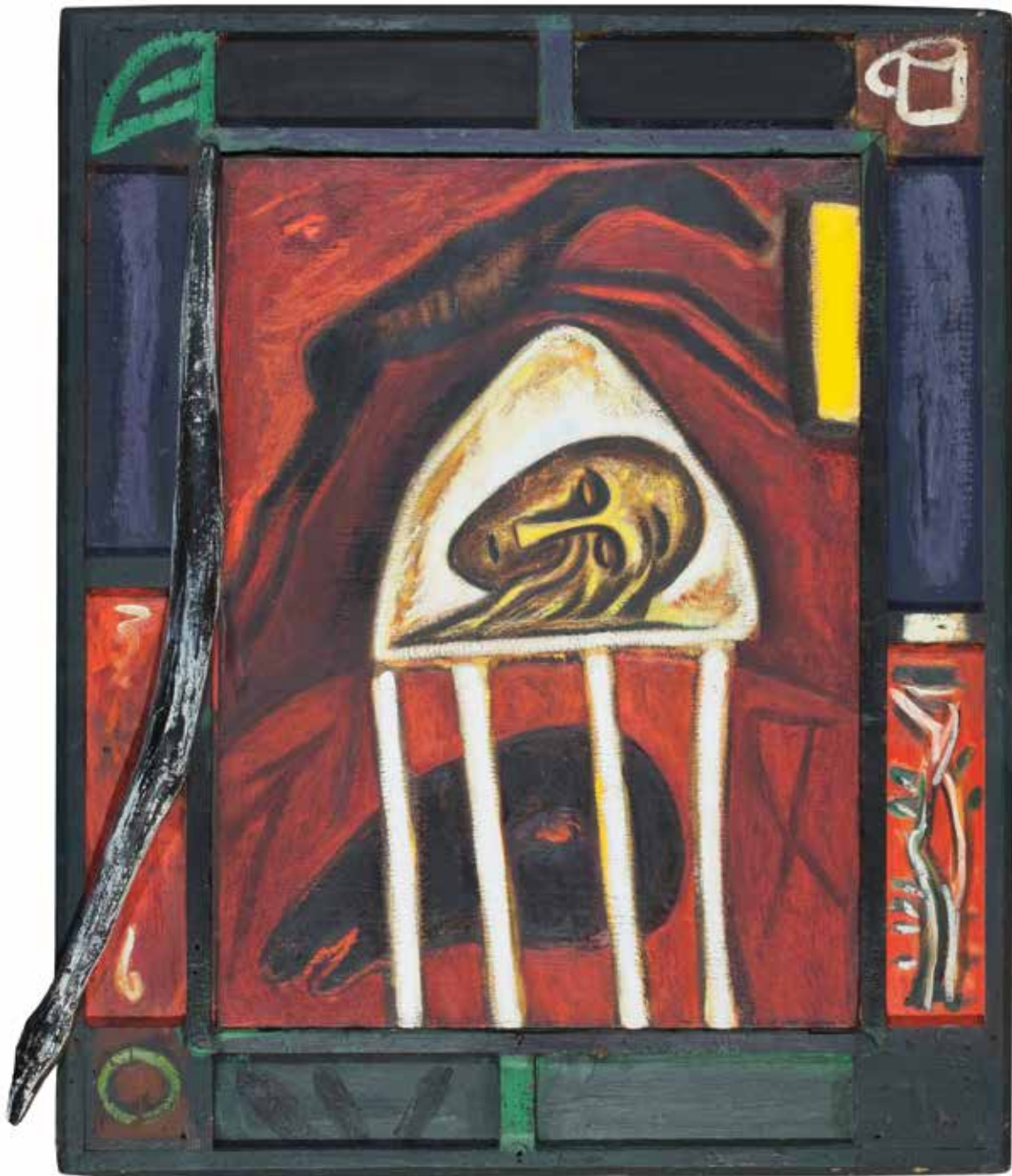
opposite:

Nu Dubout

Pencil on paper laid down on paper

6.7 x 6.7 in / 17.1 x 17.1 cm





MIMMO PALADINO

Ara, 1986
Oil on canvas
45.3 x 37.8 x 5.1 in / 115 x 96 x 13 cm



JAUME PLENSA

Heart of Tree, 2007
Bronze

39.4 x 23.2 x 35.4 in / 100 x 59 x 90 cm



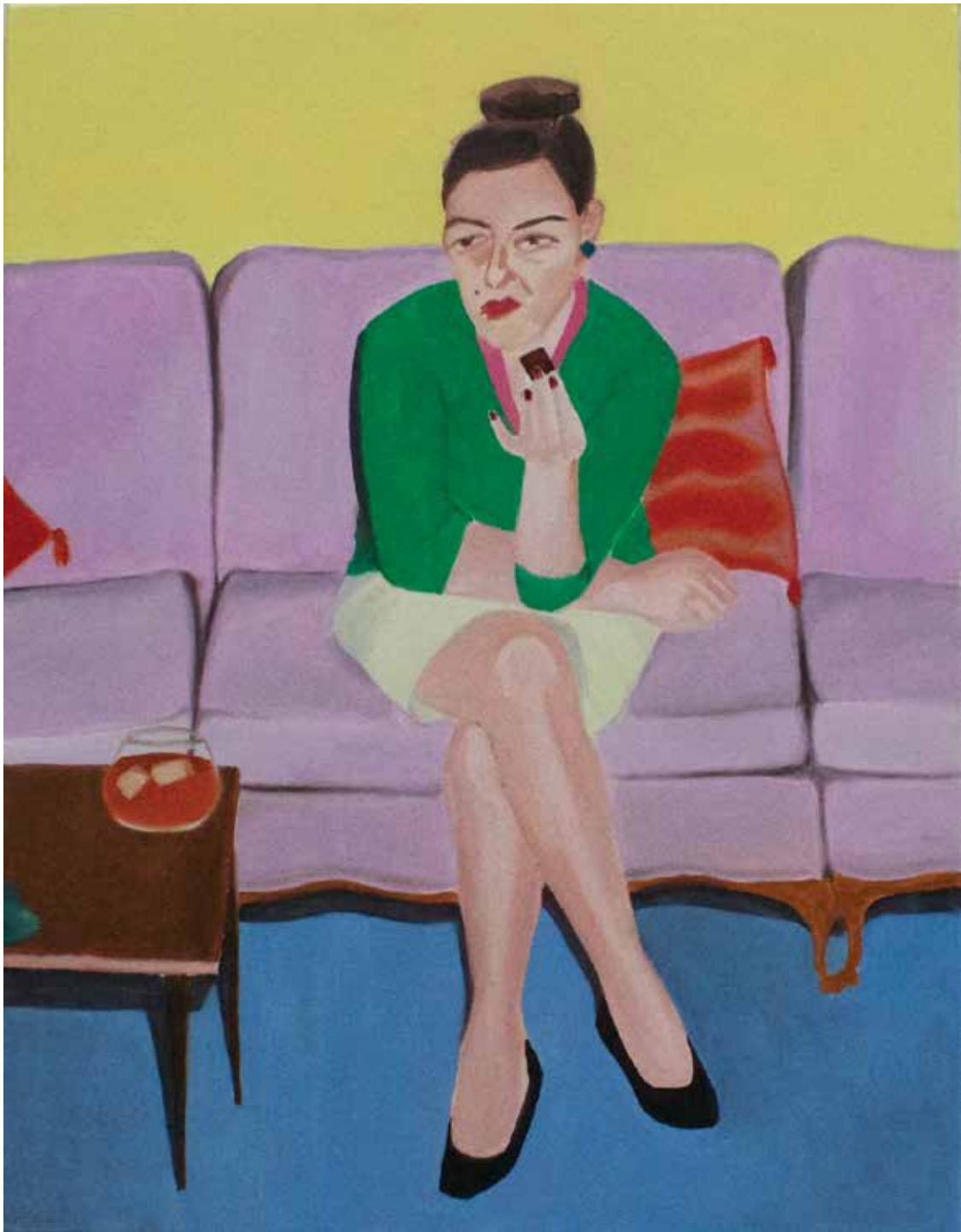
JACK PIERSON

Self Portrait #25, 2005

Pigment print

53.5 x 43 in / 135.9 x 109.2 cm

Courtesy Cheim & Read, New York



MOJDEH PISHYAR

Chocolate Beauty Mark, 2014
Oil on canvas
36 x 28 in / 91.4 x 71.1 cm



MICHELANGELO PISTOLETTO

Senza Titolo 58, 1976
Antique painting, mica
29.5 x 25.9 x .8 in / 75 x 66 x 2 cm



RONA PONDICK

Fukien Tea, 2003

Bronze, paint and rocks

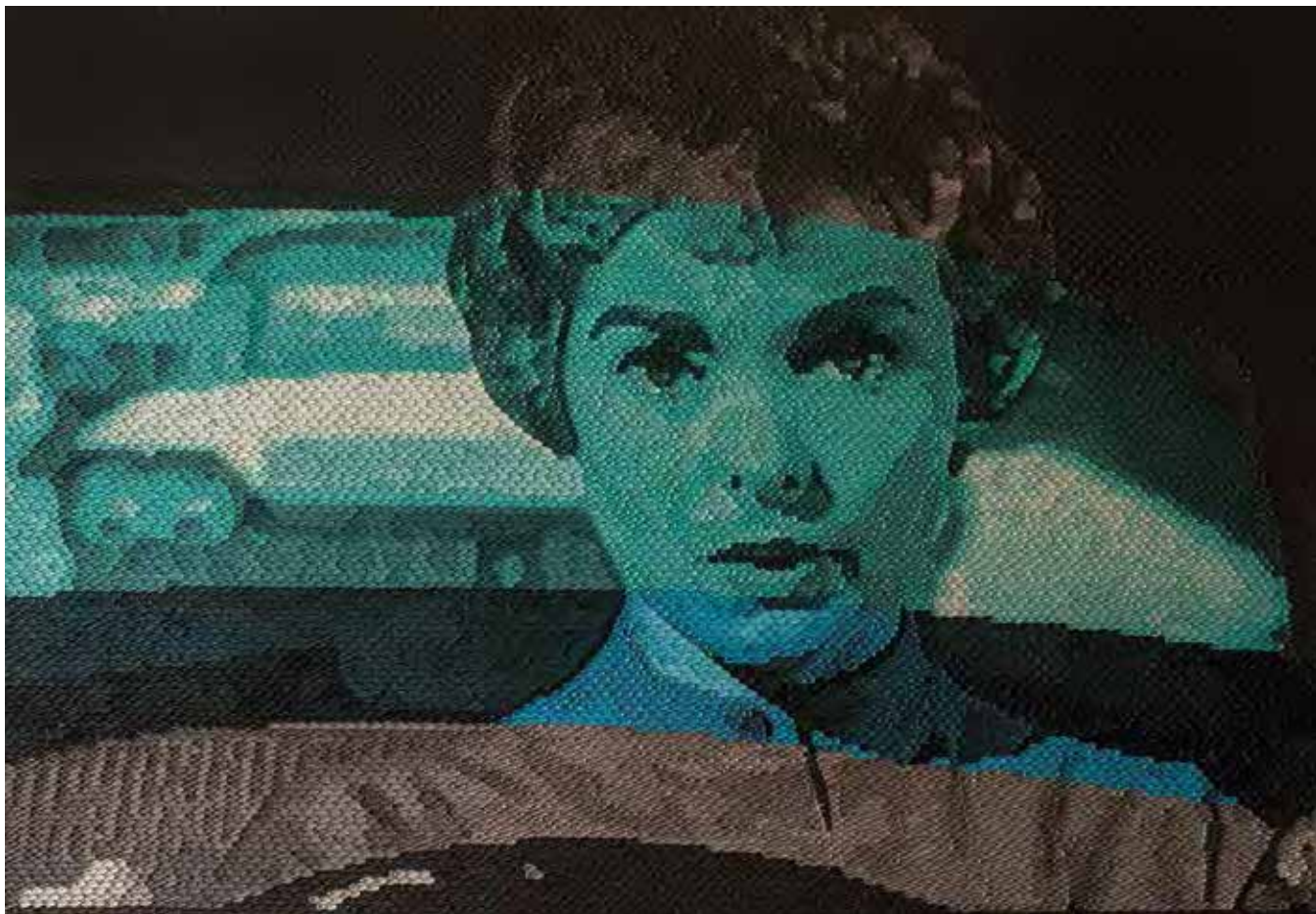
28 x 15 x 14 in / 71.12 x 38.1 x 35.6 cm

Courtesy Sonnabend Gallery, New York



RICHARD PRINCE

Untitled (Girlfriend), 2013
Pigment print on stretched canvas
60 x 50 in / 152.4 x 127 cm
Edition of 57

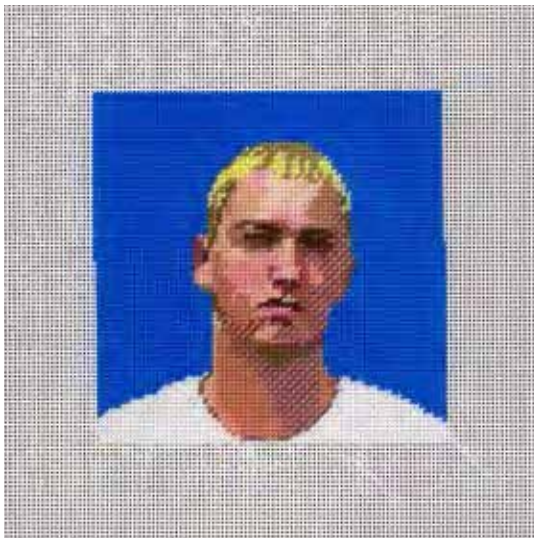


MURAT PULAT

Glass Studio, 2013

Oil on canvas

63 x 86.6 in / 160 x 220 cm



MARIA E. PIÑERES

Eminem Mug Shot, 2004
Cotton thread on paper
12 x 9 in / 30.5 x 22.7 cm

Prince William, 2004
Cotton thread on paper
12 x 9 in / 30.5 x 22.7 cm

Lindsay Lohan, 2007
Cotton thread on paper
12 x 9 in / 30.5 x 22.7 cm
Courtesy DCKT Contemporary, NY

Mel Gibson, 2006
Cotton thread on paper
12 x 9 in / 30.5 x 22.7 cm
Courtesy DCKT Contemporary, NY



BRUCE RICHARDS

Father & Son, 2000
Oil on linen over pane
6.5 x 8.3 in / 16.5 x 21.1 cm



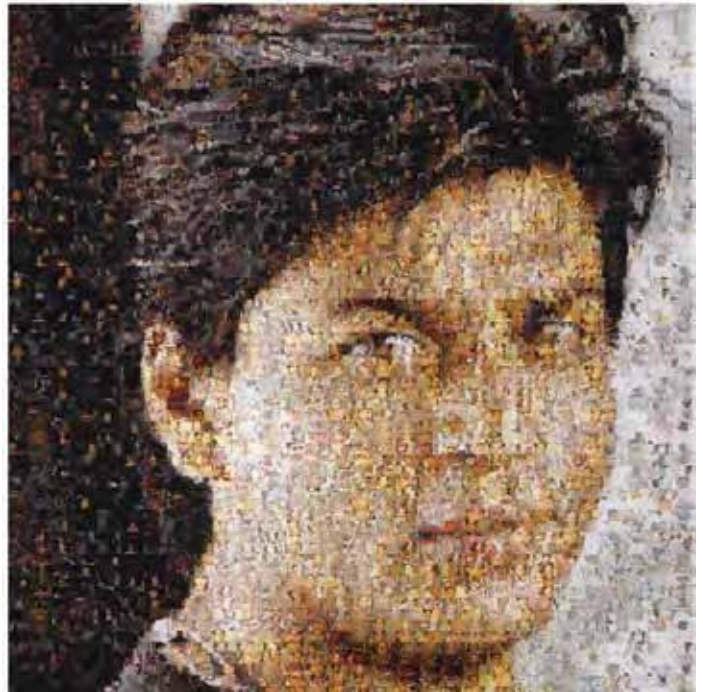
NATHANIEL MARY QUINN

Weight, 2014

Black charcoal, gouache, oil-paint, paint stick,
oil pastel on Lenox paper

29 x 23 in / 73.7 x 58.4 cm

© Nathaniel Mary Quinn



RASHID RANA

Ommatidia I (Hrithik Roshan), 2004

Digital Print

33.4 x 30.1 in / 85 x 76.4 cm

Digital chromogenic print mounted with diasec face

Edition of 20

Ommatidia II (Salman Khan), 2004

Digital Print

33.4 x 30.1 in / 85 x 76.4 cm

Digital chromogenic print mounted with diasec face

Edition of 20



ODILON REDON

Femme (Jeune Femme debout), c.1900
Charcoal drawing on Bistre paper
13.4 x 9.6 in / 34 x 24.5 cm



HERB RITTS

Phillip Seymour Hoffman 1, Los Angeles, 1999
Gelatin silver print
14 x 11 in / 35.6 x 27.9 cm
Courtesy Edwynn Houk Gallery, New York

Christy Turlington, Hollywood, 1988
Gelatin silver enlargement print
20 x 16 in / 50.8 x 40.6 cm
Courtesy Edwynn Houk Gallery, New York



PIERRE-AUGUSTE RENOIR

Etudes Femme au Jardin

Watercolor and pencil on paper
12.2 x 19.2 in / 30.8 x 46.8 cm

opposite:

Portrait de Femme (Gabrielle Renard), 1912

Oil on canvas
20.25 x 20.25 in. / 51.4 x 41.3 cm





PIERRE-AUGUSTE RENOIR AND RICHARD GUINO

Le Maternité, 1916
Bronze, green and black patina
25.3 in / 64.5 cm high
Edition of 6



MIMMO ROTELLA

Cleopatra Liz, 1963
 Collage
 52 x 53.1 in / 132 x 135 cm



MARTIN SAAR

Bob, 2014

Acrylic and oil on canvas, 2014
40 x 30 in / 101.6 x 76.2 cm

Martin, 2014

Acrylic and oil on canvas, 2014
40 x 30 in / 101.6 x 76.2 cm



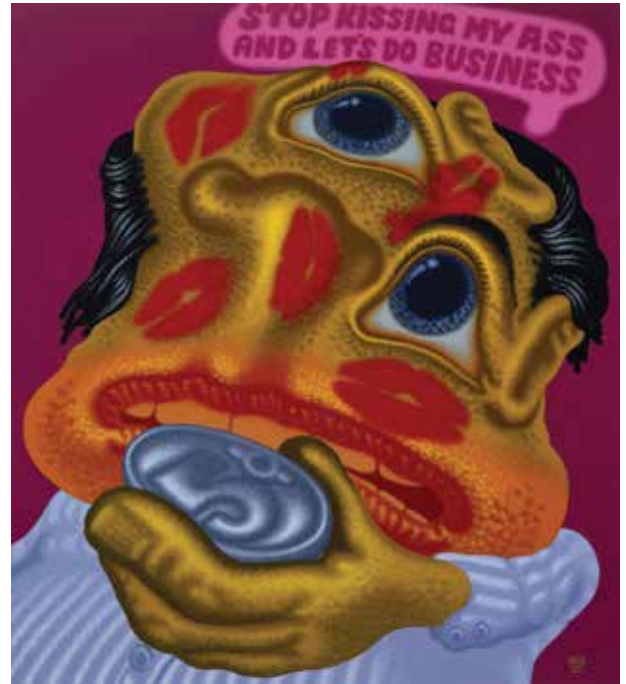
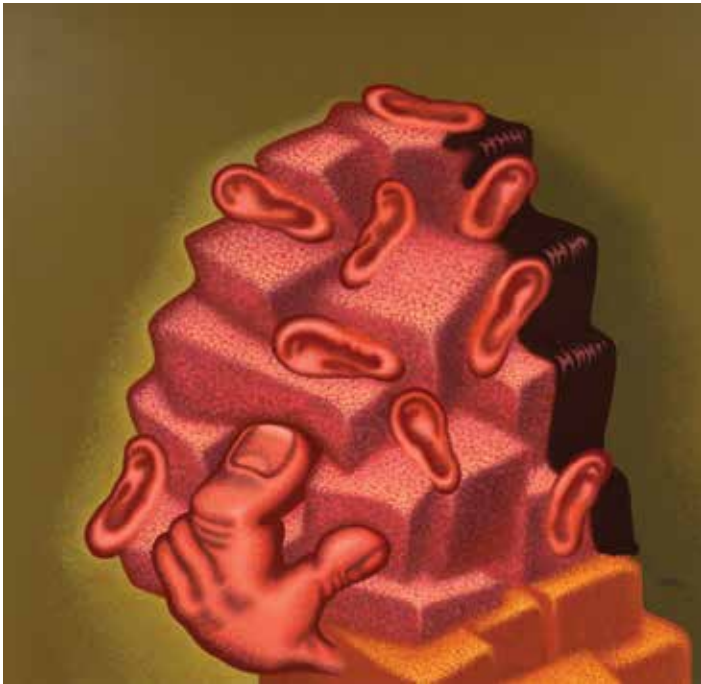
DAVID SALLE

Portrait of Amalia Dayan, 2013

Oil on canvas

30 x 20 in / 76.2 x 50.8 cm

Courtesy of the artist and Skarstedt, New York



PETER SAUL

Head, 2013

Acrylic on canvas

72 x 72 in / 182.9 x 182.9 cm

© Peter Saul

Courtesy of Mary Boone Gallery, New York

Stop Kissing My Ass and Let's Do Business, 2001

Acrylic on canvas

70 x 60 in / 177.8 x 152.4 cm

© Peter Saul

Courtesy of David Nolan Gallery



JULIAN SCHNABEL

Portrait of Geoffrey Bradfield, 2009
Plates, Bondo on Wood
60 x 48 in / 152.4 x 121.9 cm



HADIEH SHAFIE

Lila, 2013
C-print
45 x 30 in / 114.3 x 76.2 cm
Edition of 6, 2 AP



CINDY SHERMAN

Untitled, 1989

Chromogenic color print

38 x 27.5 in / 96.5 x 69.9 cm

AP 1 of 1

Courtesy of the artist and Metro Pictures, New York

Untitled no. 187, 1989

Color coupler print

71.5 x 47.5 in / 181.6 x 120.7 cm

Image courtesy Metro Pictures, NY



ALEC SOTH

Madjina and Two Sons, Oak Manor Apartments, San Antonio, TX, 2011

Apigment print mounted to Dibond

32 x 24 inches / 81.3 x 61 cm

Courtesy of the artist and Sean Kelly, NY



DO HO SUH

Self-portrait, 2004
Colored pen on paper
3.5 x 5 in / 8.9 x 12.7 cm
Courtesy the artist and Lehmann Maupin,
New York and Hong Kong



MITRA TABRIZIAN

Untitled, 2009
C-type photographic print
42 x 121 in / 107 x 308 cm



TONY TASSET

Neil Young, 1997

Cibachrome

82 x 48 in / 208.2 x 122 cm

Edition of 3

Courtesy of Artist and Kavi Gupta CHICAGO | BERLIN



WAYNE THIEBAUD

Girl in Striped Blouse, 1973-75

Oil on canvas

66.1 x 36.1 in / 168 x 92 cm

© Wayne Thiebaud/Licensed by VAGA, New York, NY

Courtesy of Allan Stone Projects, New York

Photo: Joseph Protheroe



HANK WILLIS THOMAS

Messenger, 2013

Mixed media

61 x 17.5 x 4.6 in / 154.9 x 44.5 x 11.7 cm

Edition of 2, AP

© Hank Willis Thomas

Courtesy of the artist and Jack Shainman Gallery, New York



MICKALENE THOMAS

Sandra-She's A Beauty, 2012

C-print

60 x 48 in / 152.4 x 121.9 cm

Edition of 5, 2 APs

Courtesy the artist and Lehmann Maupin,
New York and Hong Kong

I Just Wanna Be With You, 2007

Photographs, tape, paper and acrylic

4.5 x 4.8 in / 11.4 x 12.2 cm



ANGELA STRASSHEIM

Untitled (Alicia in the Pool), 2006
 Archival Pigment Print
 40 x 50 in / 101.6 x 127 cm
 Edition of 8
 Courtesy Andrea Meislin Gallery, NY

Untitled (Grandmother), 2004
 30 x 40 inches
 Archival pigment print
 Edition of 8, 2 APs
 Courtesy Andrea Meislin Gallery, NY





IKÉ UDÉ

Amy Fine Collins, 2010
 Pigment on Satin Paper
 40 x 36 in / 101.6 x 91.4 cm

opposite:
Sartorial Anarchy 31, 2013
 Pigment on satin paper
 45.7 x 36.5 in / 116.1 x 92.7 cm
 Edition of 5, 3 AP



HELLEN VAN MEENE

Untitled #404, 2013
Chromogenic print
16 x 16 in / 40.6 x 40.6 cm



LOUIS VALTAT

La Sieste, 1923

Oil on Canvas

34.8 x 59.3 in / 88.4 x 150.6 cm



CHRIS VERENE

Cheyenne Babysitting, 2013

Chromogenic Print back-mounted to Plexiglas

28 x 28 in / 71.1 x 71.1 in

Edition 1 of 6

Courtesy Postmasters Gallery, NY

My Son And Amber's Children, 2010

Chromogenic Print back-mounted to Plexiglas

28 x 28 in / 71.1 x 71.1 in

Edition 2 of 6

Courtesy Postmasters Gallery, NY

Lexus and Mercedes Moving Out, 2012

Chromogenic Print back-mounted to Plexiglas

28 x 28 in / 71.1 x 71.1 in

Edition 1 of 6

Courtesy Postmasters Gallery, NY



opposite:

Camera Club 11, 1997

Chromogenic print

20 x 24 in / 50.8 x 61 cm

Edition of 20





BILL VIOLA

Acceptance, 2008

Black and white video on a plasma display
mounted vertically on wall with sound

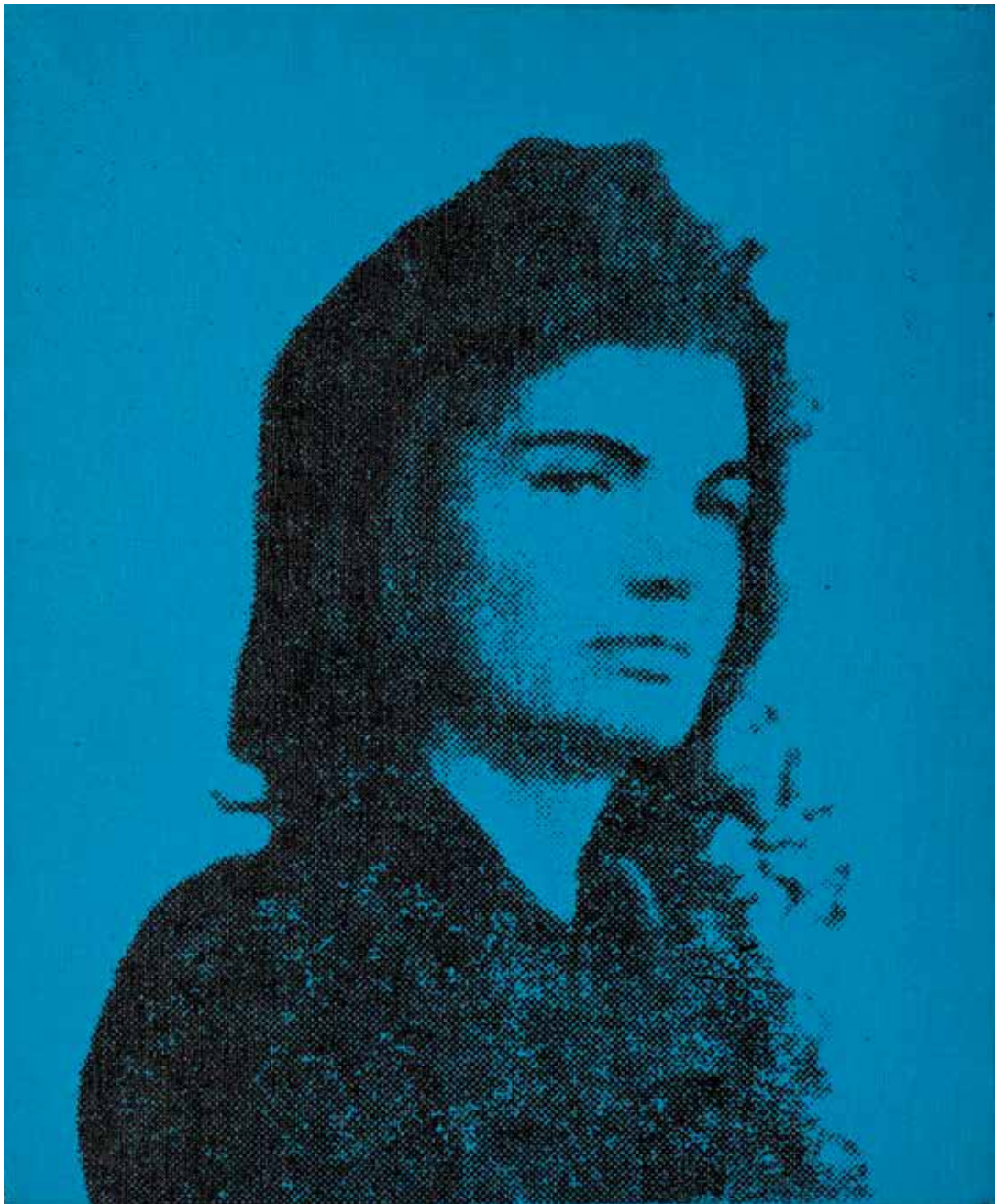
61.2 x 36.4 x 5 in / 155.4 x 92.4 x 12.7 cm

© Bill Viola



ALBERT WATSON

Kate Moss Contact Sheet, Marrakech, 1993
Archival pigment print
24 x 34 in / 60.9 x 86.4 cm
Edition of 25



ANDY WARHOL

Jackie, 1964

Acrylic and silkscreen on canvas

20 x 16 in / 50.8 x 40.6 cm

opposite:

Farah Diba, 1977

Synthetic polymer paint and silkscreen ink on canvas

40 x 40 in / 101.6 x 101.6 cm

Courtesy Paul Kasmin Gallery, New York





ANDY WARHOL

Portrait of Joseph Beuys, 1980
Silkscreen ink on synthetic canvas
51.1 x 31.3 in / 129.7 x 79.5 cm



MICHAEL WATSON

Son of Adam II, 2011
Oil on canvas
55 x 40 in / 139.7 x 101.6 cm



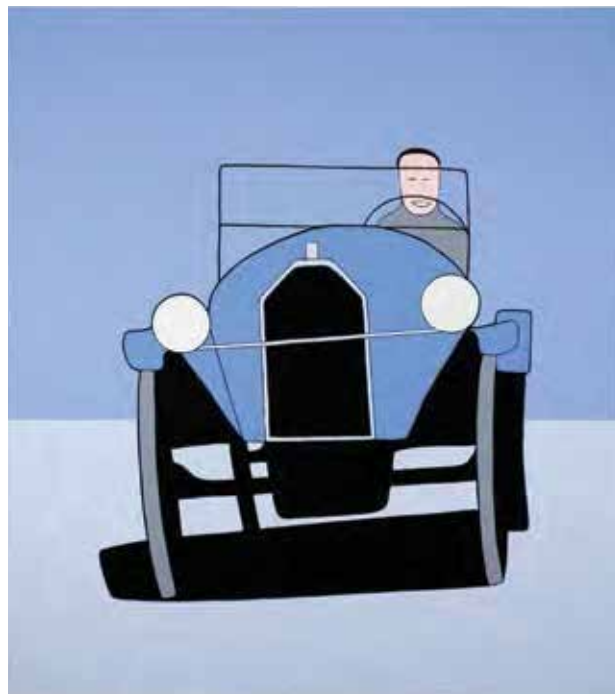
WILLIAM WEGMAN

Untitled, 1983
Polaroid photograph
35.5 x 28.5 in / 90.2 x 72.4 cm



AI WEIWEI

Hanging Man in Porcelain, 2009
Porcelain in huang huali wood frame, silver
19 x 17 x 1.1 in / 48.3 x 43.2 x 2.8 cm
Courtesy the artist and Lisson Gallery



JOHN WESLEY

Untitled (Woman with Bull), 2011

Acrylic on paper

12 x 12 in / 30.5 x 30.5 cm

© John Wesley

Courtesy Fredericks & Freiser, New York

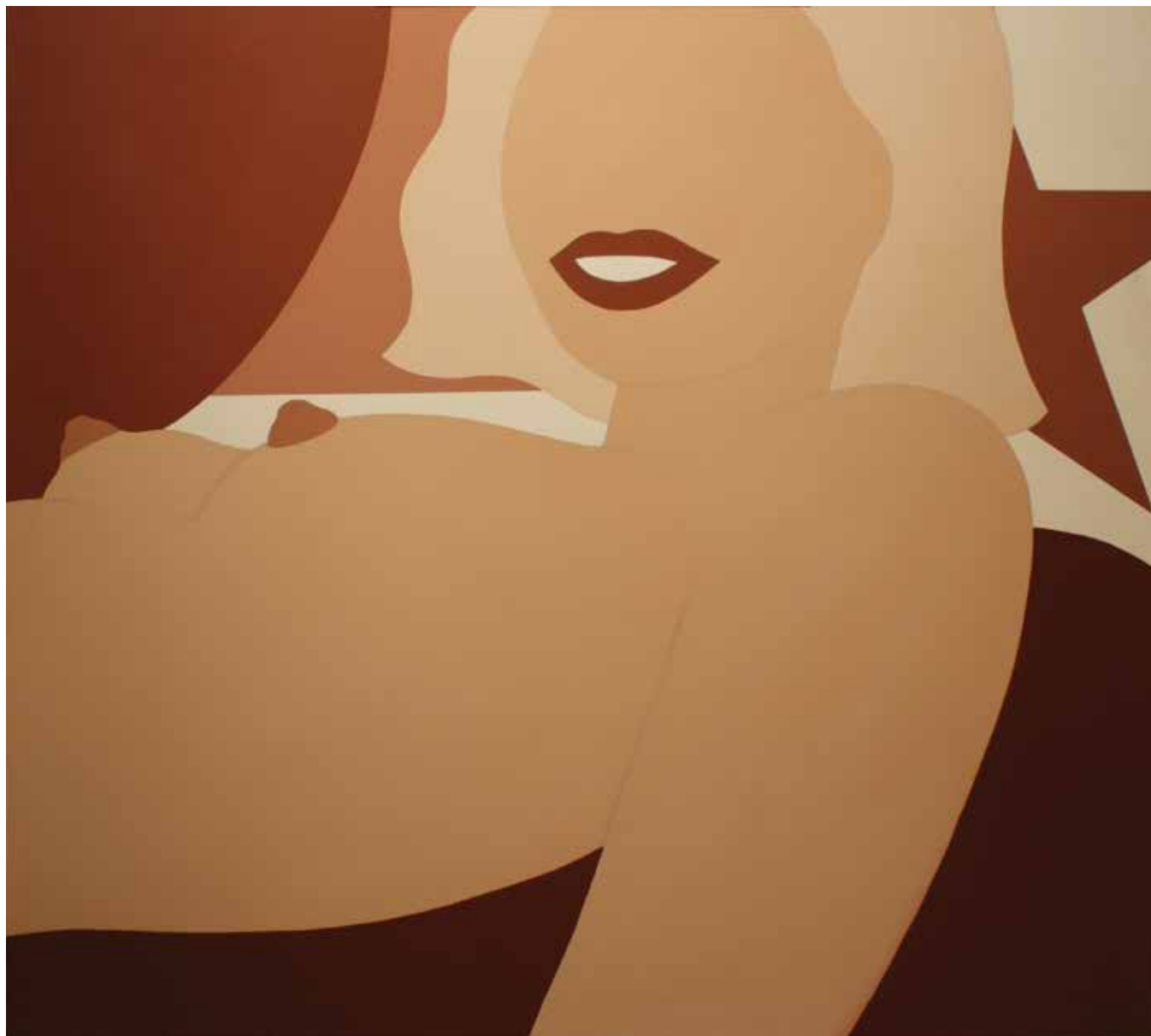
Tof Tof, 1990

Acrylic on canvas

56 x 50 in / 142.2 x 127 cm

© John Wesley

Courtesy Fredericks & Freiser, New York



TOM WESSELMANN

Great American Nude, 1965

Acrylic on canvas

47 x 50 in / 119.4 x 127 cm

© Tom Wesselmann

Courtesy George Adams Gallery, New York



DONALD ROLLER WILSON

Little Betty, 1980

Oil on canvas

12 x 16 in / 30.5 x 40.6 cm



DAN WITZ

Untitled, 1984

Oil on canvas

28.5 x 20.5 in / 72.4 x 52.1 cm



ERWIN WURM

Banana Man, 2009

Aluminum, paint

34.7 x 10.6 x 10.6 in / 88 x 27 x 27 cm

Edition 6, 2 APs



FIROOZ ZAHEDI

Angelina Jolie, 2001 (Printed 2011)
Chromogenic print on Kodak Endura Matte Paper
42 x 33 in / 106.7 x 83.8 cm
Edition of 5



FIROOZ ZAHEDI

Sigourney/Julianna (The Full Body Shots), 2014

Mixed media

12 x 10 in / 30.5 x 25.4 cm

opposite:

Sharon/Charlize (The Close Up), 2014

Mixed media

12 x 10 in / 30.5 x 25.4 cm



ACKNOWLEDGMENTS

This past year has truly been an amazing journey for me. I feel full of excitement and joy seeing a career long dream of mine come true. I had envisioned for a very long time a platform for my artists where they could be exhibited alongside the most important Modern and Contemporary artists. I am absolutely thrilled that this platform has been realized as a beautiful multi-floor space in the heart of New York City's most historic art district. My expansion to 57th street will provide my artists with the opportunity to continue to develop and present their work alongside the world's most influential artists. The gallery will also allow me to place an even further emphasis on educational programming, which has always been at the heart of my endeavors.

So it is with much enthusiasm that I am presenting the gallery's inaugural exhibition at 43 West 57th Street, *Look At Me: Portraiture From Manet to the Present*, curated by Beth Rudin DeWoody and Paul Morris. My idea was to have a portrait show that spanned Impressionism to the present day as our preoccupation with the self, one's appearance, perception, and ultimately identity, has influenced both artists to create and individuals to commission portraits throughout history. By the same token, audiences have been equally intrigued by portraiture. As it is one of the most universal genres of art, I knew it would successfully allow us to present the many different facets that will comprise Leila Heller Gallery's uptown program.

A million thanks to you dear Beth and dear Paul for the incredible show you have put together with so much passion. I have incredible respect and admiration for the both of you. You both truly are amazing curators, collectors and art-world visionaries!

Also, my sincere thanks to Tom Arnold, the Executive Director of the 57th Street Gallery, who was instrumental in bringing many of the key works to this show.

A big thank you to Bob Colacello for honoring us with his insightful catalogue essay, "Confessions of a Commissioned Portrait Salesman," a true insider's look into the celebrity artworld.

I would also like to thank our most generous sponsors: The 32Group, The Royal Bank of Canada, SFCS, Rolls Royce, Gilbert Albert, and Heller Estate for helping to make the premier event of the exhibition a most memorable evening.

And most importantly I would like to thank all of the amazing artists, collectors and stellar galleries who have collaborated with us to make this monumental exhibition possible.

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Amy Fine Collins
Dave Cohen
David Nolan Gallery
David Zwirner Gallery
DCKT Contemporary
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Edel Assanti

Edwynn Houk Gallery
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Helly Nahmad Gallery
Susan and John Hess
Jack Shainman Gallery
Kavi Gupta Gallery
Kravets Wehby Gallery
Preethi Krishna
Lehmann Maupin
Lisson Gallery
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Salomon Contemporary
Salon 94
Sean Kelly Gallery
Sonnabend Gallery
Soufer Gallery
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Skarstedt Gallery
Marc Rosen Fine Art
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Vito Schnabel
Sonnabend Gallery
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Yancey Richardson Gallery

This show would not have been possible without the dedication and effort of the Leila Heller Gallery team. I am forever grateful to you: Lauren Pollock, Daniel Hamparsumyan, Jessica Davidson, Ally Mintz, Allison Iarocci, Laila Jabban, Michael Watson and our fabulous interns, Nathalie Akkaoui, Alvia Urdaneta and Joey Regan.

Lastly, thank you to my son Alexander Heller, who is always pushing me to new heights. This gallery is as much his vision as it is mine!

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32Group



Gilbert Albert

SFCS



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LEILA HELLER GALLERY.