



LEILA HELLER GALLERY.

EXPANSIVE CHANGE:



DISTORTION AS DIALOGUE IN  
MODERN & CONTEMPORARY ART  
CURATED BY SANTIAGO RUMNEY-GUGGENHEIM



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*Expansive Change: Distortion as Dialogue in Modern & Contemporary Art*  
Curated by Santiago Rumney-Guggenheim  
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**LEILA HELLER GALLERY.**

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Front Cover Image: Andy Warhol, *Self Portrait*, 1967  
Back Cover Image: Takashi Murakami, *Flowerball Brown*, 2008

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**MODERN & CONTEMPORARY ART**  
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# EXPANSIVE CHANGE:

## DISTORTION AS DIALOGUE IN MODERN & CONTEMPORARY ART

“*Expansive Change*” invites visitors into a profound exploration of how distortion has shaped modern and contemporary art, challenging and expanding the viewer’s perceptions and interactions with reality. This exhibition features a century’s breadth of artistic innovation where distortion—whether in form, color, concept, or context—serves as a powerful narrative tool.

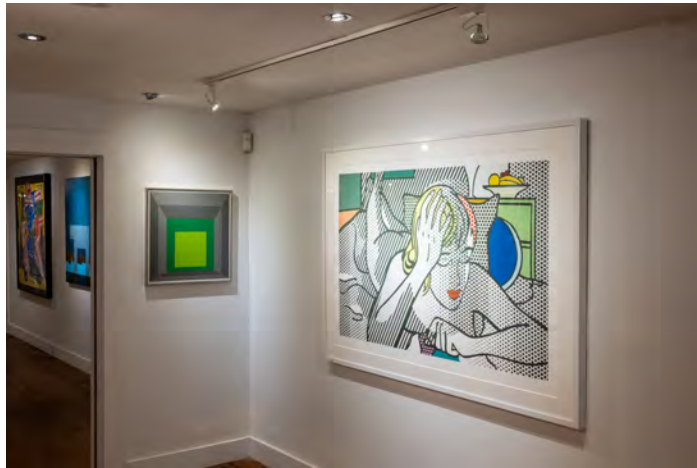
Centered around Mark Rothko’s “*Untitled (Plum and Brown)*” from the 1960s, the exhibit showcases his masterful use of resonant colors that seem to shift and breathe, capturing the essence of distortion through abstract form. Rothko’s work pulls you into a meditative space, prompting a deep connection with the emotional and perceptual effects of color and space, setting the stage for a reflective and interactive journey throughout the exhibition.

Anselm Kiefer’s “*Melancholia*” is a poignant reflection of the exhibit’s main themes. Incorporating a glass polyhedron filled with ash, iron, and dried flowers set against a backdrop of war remnants, Kiefer’s piece contrasts precise geometry with the tumult of history, spotlighting the clash between order and chaos—a meditation on how historical events shape our present-day consciousness.

Exploring distortion through cultural and commercial imagery, Ed Ruscha’s “*Cheese Mold Standard Olive*” and Roy Lichtenstein’s “*Thinking Nude*” play with the aesthetics of advertising and comic strips to critique and reinterpret the prominent motifs of modern life. Similarly, Andy Warhol’s “*Self Portrait*” and “*Gem*” manipulate and repeat iconic images, distorting personal and public identity through pop art’s lens.

Josef Albers’s “*Study to Homage to the Square: Juxtaposed*” uses subtle shifts in color to challenge spatial perception, inviting contemplation on the simplicity and complexity of form. Echoing this exploration of form, Frank Stella’s “*Then Water Came and Quenched the Fire*” ventures beyond traditional canvas boundaries, its sculptural forms disrupting established art forms.

The narrative thread of transformation continues with Carl Andre’s “*Fifth Aluminum Cardinal*,” which redefines the viewer’s interaction with space through its minimalist form, and Marina Abramovic’s “*Portrait with Golden Mask*,” where the distortion of time and identity in her performance challenges the viewer’s emotional and perceptual engagement.



Willem de Kooning’s contributions to the theme of distortion are profoundly embodied in his *Woman* series from the 50s. These works intertwine aggression and elegance, pulling the female form into almost unrecognizable configurations. De Kooning uses violent brush strokes and a raw, visceral palette to confront the viewer with the intensity of the portrayed emotions and the complexity of human perception. His paintings are a dialogue between the abstract and the figurative, offering a stunning perspective on form and identity that challenges and engages the audience.

The exhibition is punctuated by dynamic contributions from artists like Rob Pruitt, whose “*Suicide Painting II*” uses visual shock to provoke discourse, and Keith Haring, whose vibrant, animated figures in “*Untitled*” inject a kinetic, joyful distortion into the space.

“*Expansive Change*” is more than just an exhibition; it is a conversation that spans decades, encouraging you to step beyond the familiar and embrace new ways of seeing and thinking. Each artwork not only reflects the artist’s unique take on distortion but also underscores the profound ability of art to shift perceptions and inspire reflection. This exhibition offers a transformative journey, urging you to explore, question, and connect with a world seen through the distorted yet enlightening lens of modern and contemporary art.

Essay by **Santiago Rumney-Guggenheim**

As we consider the journey through this monumental collection, it becomes evident that this exhibition is more than just a curated selection of artworks; it is a time relic and testament to the transformative power of art and its interconnected nature. Curated by Santiago R. Guggenheim, the exhibition benefits from his deep-rooted connection to the art world, drawing inspiration from his great-grandmother Peggy Guggenheim’s legacy of discovering groundbreaking art. Santiago has presented us with the opportunity to engage with a wide range of styles, expanding our minds and deepening our appreciation for the diverse expressions of art. The inclusion of iconic figures like Mark Rothko and Anselm Kiefer underscores the emotional and historical depth of this exhibition, allowing us to witness the profound impact of distortion across various movements. Each piece invites viewers to reflect on the ever-changing nature of art and its ability to challenge and redefine our perceptions of reality.

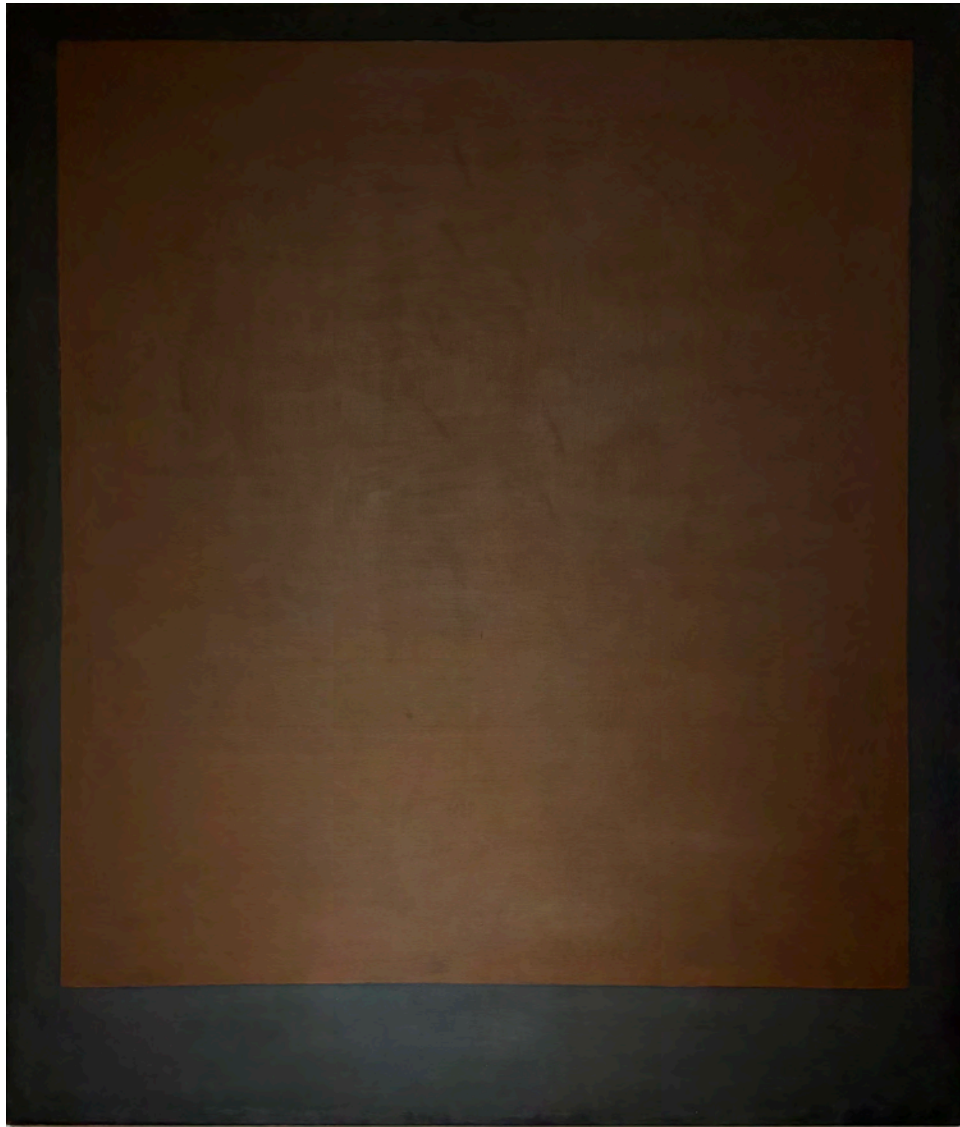
The diverse selection of artworks highlights the dynamic nature of artistic innovation. We can trace this thread from Josef Albers’ subtle shifts in color to Frank Stella’s sculptural forms, and from the emotive expressions of Willem De Kooning to the cultural critiques of Roy Lichtenstein and Andy Warhol. The juxtaposition of these works and artists enriches the narrative of “*Expansive Change*” by showcasing the myriad ways in which artists engage with space, time, and emotion. This exhibition honors the past while paving the way for future explorations in art, bridging traditional and contemporary practices.

“*Expansive Change*” celebrates the convergence of various art styles, from Cubism to Digital Art, providing a holistic view of the evolution of artistic expression. Setting in motion a renewed appreciation for the enduring power of art to inspire, provoke, and transform. By bringing together such a wide range of movements, the exhibition offers a unique opportunity to explore the diverse ways in which distortion has shaped and continues to shape the art world. “*Expansive Change*” invites you to continue this exploration, recognizing that art, in all its forms, continues to shape and reflect our evolving world.

Excerpts from **Holland Corbett**







Mark Rothko  
*Untitled (Plum and Brown)*, 1960-64  
 Oil on Canvas  
 205.74 x 175.58 cm. / 81 x 69.13 in.

Mark Rothko is a key figure in Abstract Expressionism and is best known for his contributions to the Color Field movement. Rothko's paintings are typically non-representational, focusing instead on the psychological and spiritual effects of color and form. His works consist of multiple layers of thin oil paint, often applied with soft brushes, creating soft edges and seamless transitions between colors. His use of glazing and layering results in a rich, saturated surface where floating zones of color appear to emanate light and depth over the colored grounds. Despite the simplicity of his compositions, the colors in combinations evoke deep complex moods ranging from joy and serenity to melancholy and despair.

In *Untitled (Plum and Brown)*, created between 1960 and 1964, Rothko employs his signature technique of color field painting. This artwork features a large, rectangular field of color in brown-plum, edged, and floating against a darker, black background.

The sharply defined, brown-plum rectangle in this artwork is especially striking for its straight and clean lines, a departure from Rothko's characteristic use of a blurred effect. The canvas includes a ground layer of red, that will deepen the plum hue of the work differently based on the environment in which it is in. Rothko's scientific approach to colors encourages viewers to engage with the emotional and spiritual dimensions of the colors themselves.

The painting was recently included in a retrospective of Mark Rothko at the Fondation Louis Vuitton, in Paris, France in late 2023 to early April 2024, alongside 115 works. The exhibition, from international institutional collections and from private collections, displayed traces of Rothko's entire career: from his early figurative paintings to his renowned abstract works.



Anselm Kiefer  
*Melancholia*, 2005  
 Oil, Acrylic, Rust and Polyhedral Sculpture on Canvas  
 Sculpture made out of Iron and Glass, containing Ash, Iron, Dried Flowers  
 280 x 380 cm. / 110.2 x 149.6 in.

Anselm Kiefer is a prominent figure in contemporary art, known for his monumental works that explore themes of history, mythology, and the human condition often blurring the lines between painting and sculpture. His works often address the complexities of German history and the aftermath of World War II, exploring themes of destruction and rebirth. His style is characterized by the use of heavy, textured materials and a palette that often includes dark, earthy tones. Kiefer frequently incorporates unconventional materials such as lead, straw, ash, and clay into his paintings, creating surfaces that are rich in texture and deeply evocative.

In *Melancholia*, 2005, Kiefer uses a complex and layered technique to convey deep emotional and philosophical themes. This large-scale painting features a thick impasto layer of oil paint, acrylic, and rust, applied to canvas to create a textured, almost sculptural, aged surface. The use of rust, a material

he often employs, adds a heavy, somber quality to the work, reflecting themes of weight, burden, and transformation.

The composition of *Melancholia* is marked by a dark, brooding palette dominated by grays, blacks, and earthy tones, with occasional highlights that suggest light struggling through darkness. The texture of the painting is rich and varied, paired with the structural element. The large three-dimensional glass polyhedron appropriated directly from Albrecht Dürer's paradigmatic 1514 engraving, *Melencolia I*. This shape is repeated throughout history to represent the alchemical philosopher's stone, or in Dürer's composition, the artistic tool that enables a more accurate representation of the physical world and has appeared frequently in many of Kiefer's more recent works. This addition of the sculpture enhances the sense of decay and desolation, reinforcing the melancholic atmosphere suggested by the title.





Anish Kapoor  
***Sky Mirror***, 2009  
 Stainless Steel  
 140 cm. diameter / 55.1 in. diameter

Anish Kapoor, born in Mumbai, India in 1954, is a British-Indian sculptor known for his innovative use of materials and monumental works that challenge the perception of space and form. Kapoor's visual language is characterized by a profound exploration of voids, reflective surfaces, and pigment. His early works often featured powdered pigments and simple forms that seemed to hover between materiality and immateriality. His use of Vantablack, one of the darkest substances known, further explores themes of absence and presence, creating works that absorb almost all light and appear as voids. Kapoor's innovative use of materials and scale has influenced a generation of artists, architects, and designers, pushing the boundaries of what sculpture can achieve.

*Sky Mirror*, 2009, by Anish Kapoor is a striking sculpture that exemplifies Kapoor's fascination with form and the manipulation of reflective surfaces. The artwork features a large, concave mirror made of polished stainless steel. It is oriented to face its audience, capturing and reflecting the sky and the audience's surroundings. The surface distorts and inverts the reflected images, creating a dynamic interaction between the sculpture, the environment, and the viewers. The effect is both disorienting and mesmerizing, as it transforms the familiar elements of the sky and clouds into a visually compelling, abstract form. This work, like many of Kapoor's sculptures, plays with viewer perception, blending art with the setting in a way that challenges and engages those who encounter it.



Anish Kapoor  
***Untitled (Blue Solid)***, 2006  
 Aluminum and Lacquer Paint  
 32 x 92 x 92 cm. / 12.5 x 36 x 36 in.

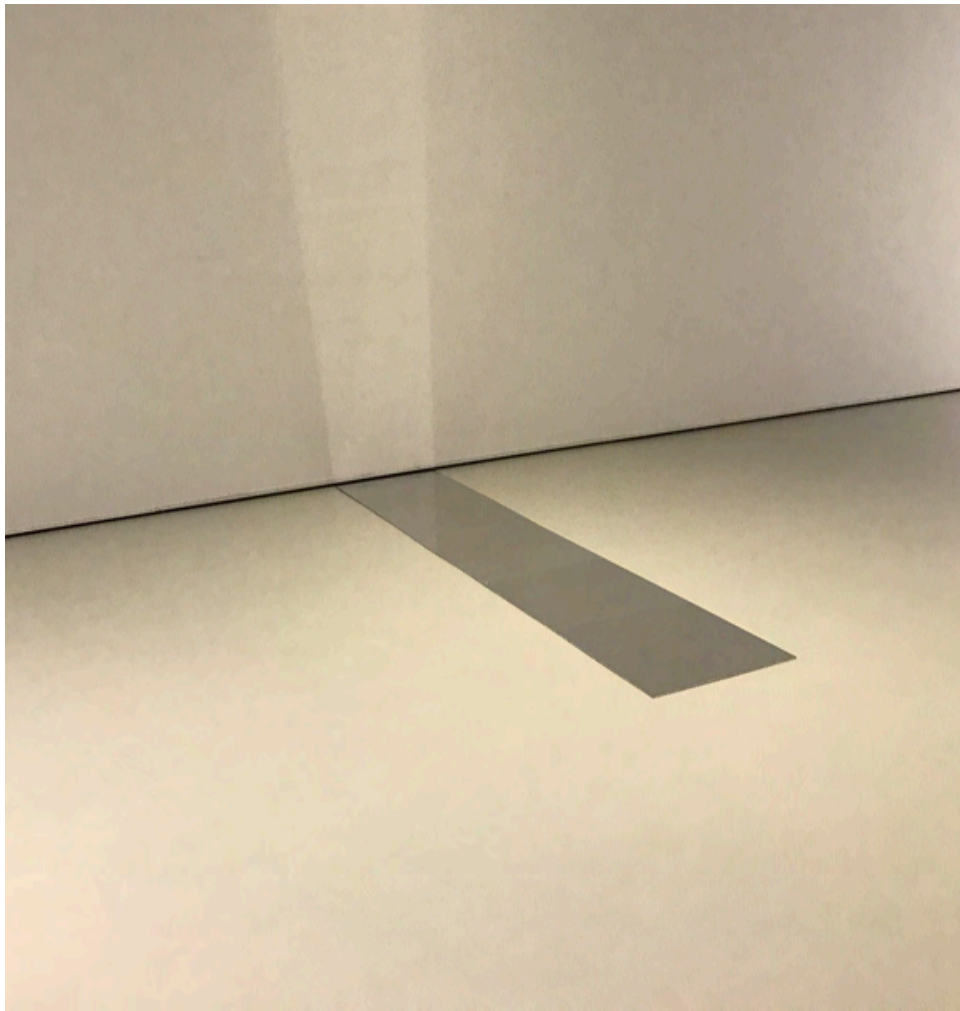
*Untitled (Blue Solid)*, 2006, is a sculpture characterized by its vibrant blue color and its solid, yet seemingly fluid form as it resembles lateral retention of water droplets. It is crafted from aluminum and lacquer paint, which gives it a deep, saturated hue and a glossy, reflective surface that captures and manipulates light. The intense blue color not only enhances its visual impact but also evokes a sense of depth and infinity, typical of Kapoor's interest in the void and the interplay between presence and absence.



Anish Kapoor  
***Untitled***, 2017  
 Stainless Steel  
 150 cm. in diameter / 59.06 in. in diameter

*Untitled*, is a rounded concave mirror similar to *Sky Mirror*, however, instead of a smooth surface, the mirror is rendered with fragmented diamond-shape mirrors. Executed in 2017, this fragmentation further explores the reflection and engagement with the audience to add a facet of Dynamism to the reflected scene.

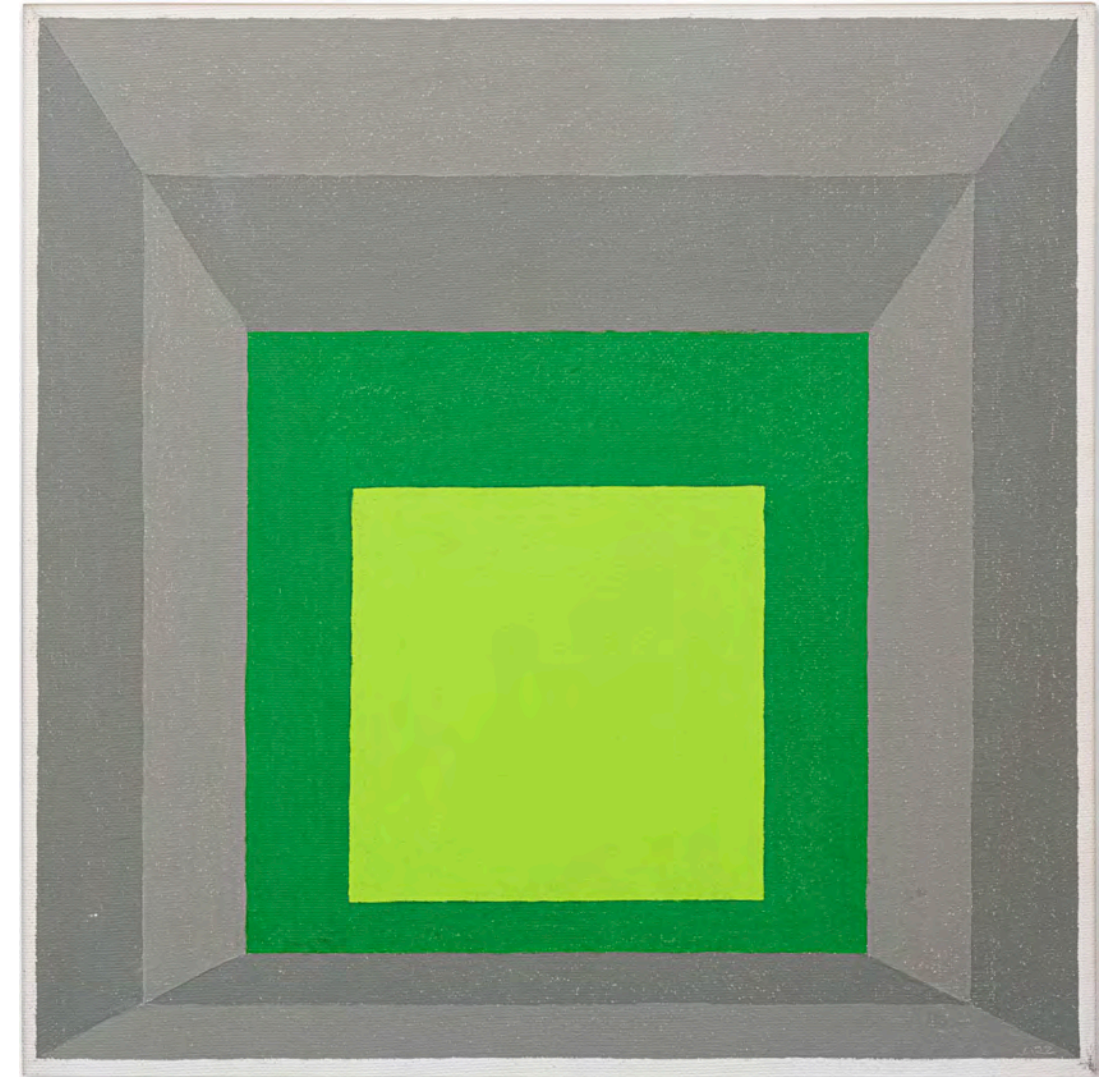




Carl Andre  
***Fifth Aluminum Cardinal, 1978***  
 Tokyo Aluminum  
 0.64 x 49.53 x 247.65 cm. / 0.25 x 19.5 x 97.5 in. overall  
 5 units: 0.64 x 49.53 x 49.53 cm. / 0.25 x 19.5 x 19.5 in. each

Carl Andre was a leading figure in the Minimalist movement, born in 1935, known for his radical approach to sculpture that focuses on simplicity, materiality, and spatial relationships. His works often consist of basic geometric forms and industrial materials such as metals, bricks, and wood. Andre's style is characterized by the use of repetitive, modular units arranged in grid-like patterns or linear sequences directly on the floor, eschewing traditional sculptural techniques like carving or modeling. This approach emphasizes the physical properties of the materials and their interaction with the space around them. Andre's work challenges viewers to reconsider the nature of sculpture, stressing the importance of perception, context, and the viewer's movement through space.

*Fifth Aluminum Cardinal, 1978*, is a prime example of Andre's minimalist approach to sculpture. Created in 1978, this work features precisely cut and arranged aluminum plates placed directly on the floor. Andre uses industrial materials in their raw state, avoiding any alteration or decoration that would detract from their inherent qualities. By placing the sculpture on the floor, Andre invites viewers to engage with the piece about their physical space, transforming the gallery environment into an integral component of the artwork.



Josef Albers  
***Study to Homage to the Square: Juxtaposed, 1957***  
 Oil on Masonite  
 61 x 61 cm. / 24 x 24 in.

Josef Albers, born in 1888, was a German-American artist who is renowned for his rigorous exploration of color theory and optical effects. His artistic style is characterized by geometric abstraction, primarily through his extensive "*Homage to the Square*" series. Albers' pedagogical approach, particularly during his tenure at the Bauhaus and later at Black Mountain College and Yale University, emphasized the importance of direct observation and experimentation with color. Albers' influence extends beyond painting, affecting design, architecture, and color theory, making him a pivotal figure in 20th-century modern art.

In *Study to the Homage to the Square: Juxtaposed, 1957*, Albers employs a methodical and precise technique that epitomizes his series, "*Homage to the Square*." The arrangement and choice of colors are carefully calculated to explore the interaction of colors, creating a dynamic visual experience where the squares appear to shift and vibrate against one another. Like others in the series, this piece investigates how colors influence each other when placed in juxtaposition, altering perception and creating illusions of depth and movement.





Andy Warhol  
**Self Portrait**, 1967  
 Silkscreen Ink on Vinyl  
 27.9 x 21.5 cm. / 11 x 8.5 in.

Andy Warhol, a central figure in the Pop Art movement, is renowned for his innovative use of mass production techniques and his exploration of consumer culture, fame, and media. Warhol's subjects frequently include celebrities, everyday consumer goods, and iconic American symbols, all rendered in a style that blurs the lines between fine art and commercial art.

Warhol's technique often involves silkscreen printing, which allows for the reproduction of images on a large scale. His style is characterized by the use of bold colors, repetitive imagery, and a flat, graphic aesthetic that draws from commercial art and advertising. His work continues to influence contemporary art, making him one of the most enduring figures in modern art.

In *Self-Portrait*, 1967, Warhol employs his signature silkscreen printing technique, allowing him to produce multiple copies of the same image, emphasizing the concepts of repetition and mass production. This particular self-portrait features a high-contrast, two-tone, red-and-white image of Warhol with a debossed stamp of his signature on the upper left corner. Warhol uses bold, flat areas of ink to create the contours and shadows of his face, set against a white background. The high contrast between the red and white elements accentuates the features of his face, creating a striking image. The process and resulting image highlight Warhol's fascination with celebrity culture and self-identity.



Andy Warhol  
**Gem**  
 Silkscreen Ink and Diamond Dust on Canvas  
 35.56 x 45.72 cm. / 14 x 18 in.

In *Gem*, 1980, Warhol utilizes a combination of diamond dust and silkscreen printing, creating a luxurious and visually captivating artwork. The unique aspect of *Gem* lies in the use of diamond dust. After the ink is applied, the diamond dust is sprinkled onto the wet ink, adhering to the surface and creating a shimmering, reflective effect. The diamond dust adds a layer of texture and opulence, making the piece sparkle and catch the light from different angles, and emphasizing the theme of glamor and luxury that Warhol often explored in his work.



Takashi Murakami  
*Flowerball Brown*, 2008  
 Acrylic & Platinum Leaf on Canvas  
 149.86 cm. in diameter / 59 in. in diameter

Takashi Murakami, born in 1962, is a leading figure in contemporary art, known for his distinctive style that merges traditional Japanese art with contemporary pop culture, often referred to as "Superflat." This style is characterized by the use of bright, flat colors, bold outlines, and a seamless blend of high and low cultural references.

*Flowerball Brown*, 2008, features a spherical composition covered with his iconic smiling flowers, rendered with precision and a vibrant color palette. Murakami uses a combination of digital and traditional methods to create this piece. The design is likely first conceptualized using digital tools to achieve perfect symmetry and composition. Each flower is carefully outlined and filled in with flat, bright hues, creating a playful yet sophisticated visual effect. The use of platinum leaf in the periphery adds a layer of depth to the piece and contrasts with the colorful flowers, enhancing their visual impact. The overall effect is a harmonious and visually striking composition that reflects Murakami's mastery of combining traditional craftsmanship with modern technology.



Rob Pruitt  
*Suicide Painting II*, 2013  
 Acrylic on Linen  
 205.74 x 274.32 cm. / 81 x 108 in.

Rob Pruitt, born in 1964, is a contemporary post-conceptual American artist. His artworks span mediums of painting, sculpture, photography, and performance, all while the while engaging in social, cultural, or artistic critique.

In *Suicide Painting II*, 2013, Pruitt uses acrylic paint applied with spray techniques to achieve the smooth gradient effect of blended sky-sunset tones. The transition between colors is seamless, emphasizing the emotional weight of the piece. The simplicity of the gradient belies the complexity of the emotions it evokes. The overall effect is mesmerizing, drawing the viewer into a contemplative space. Pruitt's use of minimalism and color gradation in this work aligns with his broader

practice of using simple yet powerful visual strategies to engage with challenging and often taboo subjects. A key element of Pruitt's style is his willingness to engage with controversial and sensitive topics in a direct yet often ironic manner. This approach combined with the painting's title invites viewers to confront uncomfortable realities while also questioning the role of art in society. Pruitt's work is marked by its ability to balance a sense of playfulness with profound social commentary, addressing the complexities of modern life through his art.





Roy Lichtenstein  
*Composition I, 1996*  
 Screen Print in Colors on Lanaquarelle Watercolor Paper  
 Edition 9 of 50  
 120.65 x 87.95 cm. / 47.5 x 34.63 in.

Roy Lichtenstein's most recognizable technique is his use of Ben-Day dots, a method borrowed from the printing process used in comic books to create shading and texture. He meticulously replicates these dots in his paintings, often on a much larger scale, to achieve a uniform and mechanical appearance. The technique reflects Lichtenstein's interest in exploring the boundaries between high art and mass culture, using the visual language of popular media to create works that are both visually striking and conceptually rich. The clean lines, control of colors, and use of commercial art techniques underscore his commentary on the commodification of art and the pervasive influence of media imagery.



Roy Lichtenstein  
*Water Lilies with Japanese Bridge, 1992*  
 Screenprint Enamel on Processed and Swirled Stainless Steel  
 213.36 x 147.32 cm. / 84 x 58 in.

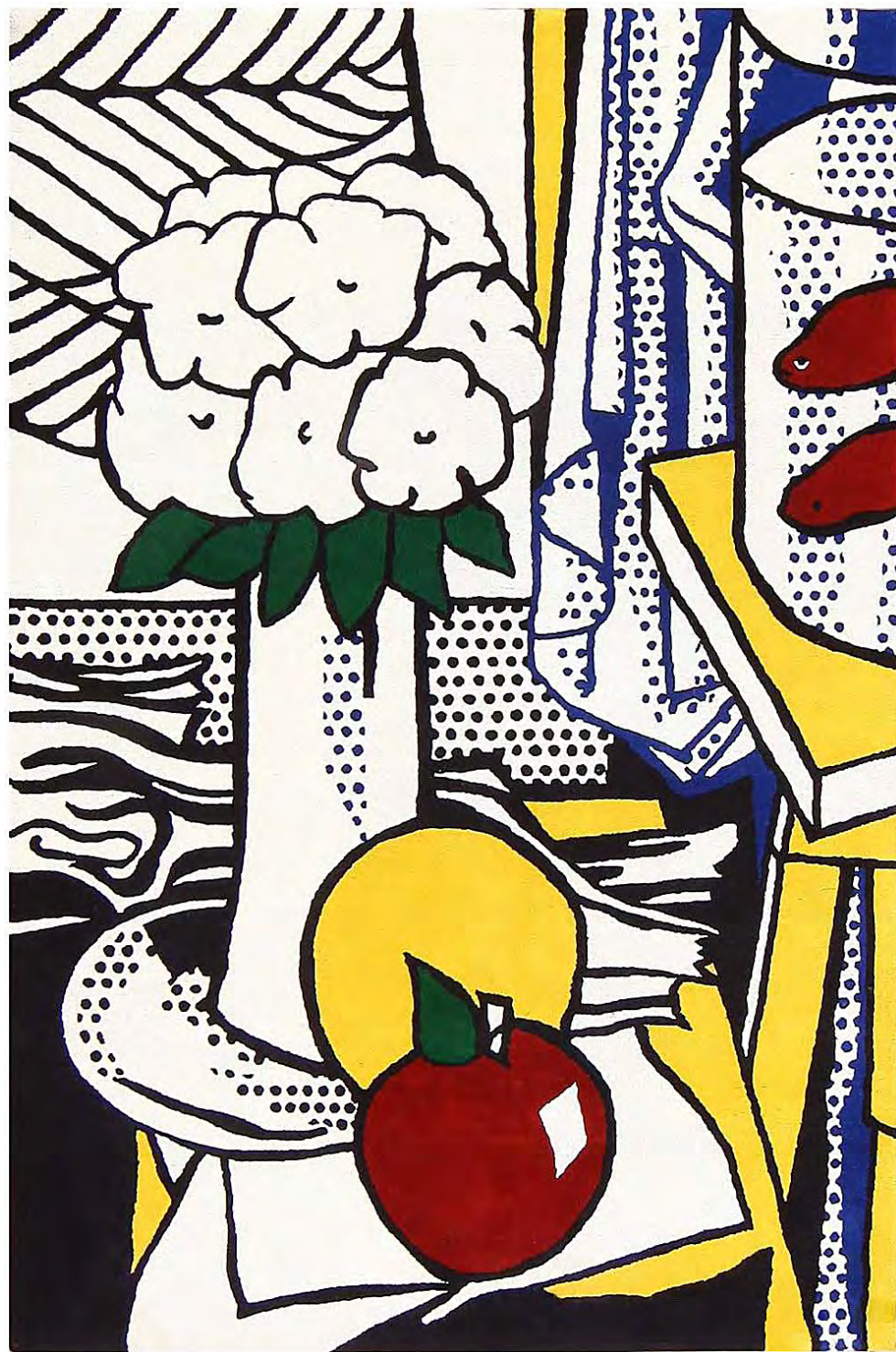
In *Composition 1, 1996*, Lichtenstein's screen print features bold, graphic lines and vibrant colors, rendered in a style that mimics the aesthetic of sheet music and commercial art. The composition is built up with flat, solid areas of primary colors—red, blue, and yellow—contrasted with black outlines and white spaces. The painting's design is geometric and abstract, with a dynamic interplay of shapes and patterns that create a sense of movement and rhythm as indicated by the subject matter.



Roy Lichtenstein  
*Thinking Nude (C. 289), 1994*  
 Screenprint in Colors  
 Edition 14 of 40  
 106.36 x 157.16 cm. / 41.86 x 61.86 in.

In *Thinking Nude (C. 289), 1994*, Lichtenstein employs his signature technique that draws heavily from the visual language of comic strips and popular culture. This artwork features a nude female figure rendered in his characteristic style. The composition of "*Thinking Nude*" is both dynamic and static, capturing a moment of contemplation. The use of flat areas of color and the integration of the dots create a sense of texture and complexity, while the figure's pose and expression add an element of narrative and emotion. This technique highlights Lichtenstein's ability to combine the mechanical precision of printmaking with the expressive potential of fine art.





Roy Lichtenstein  
*Pop Art Tapestry Rug After Roy Lichtenstein*  
 Tapestry Rug  
 279 x 188 cm. / 110 x 74 in.



Roy Lichtenstein  
*Mid-Century Modern Pop Art Rug*  
 Tapestry Rug  
 274 x 366 cm. / 108 x 144 in.





Kenny Scharf  
**OOZ**, 2000  
 Oil on Canvas  
 76.2 x 60.96 cm. / 30 x 24 in.

Kenny Scharf, born in 1958, is known for his distinctive style that merges elements of pop culture, street art, and surrealism. His work is characterized by its bright, fluorescent colors, whimsical characters, and playful, cartoon-like imagery. Scharf often draws inspiration from the aesthetics of comic books, animation, and street art, creating artworks that are both humorous and visually captivating. His compositions are typically filled with fantastical, organic shapes and anthropomorphic characters, all rendered in a highly stylized manner. The use of vibrant, day-glo colors is a hallmark of his work, contributing to the psychedelic and energetic quality that defines his style.

In *OOZ*, 2000, a combination of vibrant colors, whimsical imagery, and a cartoonish aesthetic creates a visually engaging and playful composition. This painting features fluid, organic shapes that ooze and morph across the canvas, rendered in bold, fluorescent hues that immediately catch the viewer's eye. The forms in *OOZ* are outlined with crisp lines and further strengthened by shadows and highlights, which help to define the shapes and enhance their visual impact. The overall composition is characterized by its sense of movement and fluidity, with the shapes appearing to form and flow to one another.



Alexander Calder  
**Worms and Sun**, 1963  
 Gouache and Watercolor on Paper  
 74.93 x 54.61 cm. / 29.5 x 21.5 in.

Alexander Calder, an American sculptor born in 1898, is renowned for his innovative contributions to modern art, particularly through his development of kinetic sculpture, known as "mobiles," and static sculptures, known as "stabiles." His style is characterized by a playful use of abstract forms, vibrant colors, and a sense of movement and balance. Calder's mobiles are intricate constructions of wire and metal that move with air currents, creating ever-changing compositions. His stabiles, on the other hand, are large, static structures that often use bold, organic shapes. In his two-dimensional works, such as paintings and drawings, he maintained his characteristic abstract and whimsical style, employing simple, fluid lines and bright, primary colors.

In *Worms and Sun*, 1963, Calder employs a dynamic and playful technique that reflects his mastery of kinetic art. This work is a vibrant, abstract composition created using gouache on paper. Calder's use of bold, flat areas of color, applied with a confident and freehand style that emphasizes spontaneity and movement. The forms in *Worms and Sun* are simple yet expressive, with undulating lines representing worms and a radiant circular shape symbolizing the sun. The composition is balanced yet lively, with a sense of rhythm and flow that guides the viewer's eye across the artwork. Calder's use of primary colors—reds and yellows—enhances the visual impact and playful nature of the piece. The simplicity of the forms, combined with the vibrant color palette, creates a sense of joy and energy characteristic of Calder's work.





Bernard Buffet  
*Place des Vosges*, 1960  
 Oil on Canvas  
 81 x 130 cm. / 31.89 x 51.18 in.

Bernard Buffet, born in Paris, France in 1928, is known for his distinctive style that combines elements of Expressionist influences. His works are immediately recognizable for their use of strong, black outlines, which define and isolate forms within the composition. Buffet often depicted scenes of urban life, landscapes, still lifes, and portraits with a somber and melancholic tone, reflecting post-war existential angst. The linear precision and often austere compositions in Buffet's paintings convey a sense of desolation and introspection. Despite his somewhat bleak and stark approach, Buffet's works are celebrated for their emotional depth and ability to convey complex moods with simplicity and clarity. His unique style and prolific output have left a significant mark on 20th-century French art.

In *Place des Vosges*, 1960, Buffet employs his characteristic linear technique to depict one of Paris's oldest and most iconic squares. The painting is executed in oil on canvas, with a restrained color palette dominated by somber, muted tones that enhance the melancholic atmosphere of the scene. His meticulous lines and sharp angles give the work a sense of precision and clarity, while the slightly exaggerated perspective and elongated forms add a touch of expressionism. The use of light and shadow is minimal, focusing instead on the stark contrasts created by the linear contours and flat areas of color.



Mimmo Rotella  
*Stella Blu*, 1956  
 Décollage  
 32.38 x 41.91 cm. / 52.36 x 35.83 in.

Mimmo Rotella is renowned for his innovative use of décollage, a technique that defines his artistic practice and places him at the forefront of the Nouveau Réalisme movement. This technique is the reverse of collage, where instead of adding materials, Rotella removes them to reveal underlying layers. His style is characterized by the appropriation and transformation of urban materials, particularly commercial posters and advertisements, into compelling works of art.

By tearing away layers of posters, Rotella reveals the hidden layers beneath, creating artworks that are both visually complex and conceptually rich. In *Stella Blu*, 1956, Rotella employs his signature technique of décollage, marked by layered textures and fragmented compositions. The torn blue star garners the viewers' attention to the composition, creating a sense of coherence amid the chaotic arrangement of torn fields of pink. The resulting artwork hints at abstraction, with glimpses of once recognizable imagery from the torn layers. This process results in a richly layered composition that captures the essence of urban life and the ephemeral nature of public advertisements. The visible rips, tears, and rough edges contribute to the raw, expressive quality of the piece.





David Salle  
*Democratic Theory and Practice*, 2013  
 Acrylic and Silkscreen Ink on Metal, Oil on Canvas  
 187.96 x 165.1 cm. / 74 x 65 in.

David Salle, born in 1952, is an American Postmodern artist whose practice includes painting, printmaking, photography, and stage design. Salle's use of vibrant colors and sharp contrasts enhances the visual complexity and dynamism of his works that often include composite imagery. The layering of different visual elements creates a sense of depth and multiplicity, inviting viewers to explore the relationships and tensions between the various components. Employing the postmodern technique of pastiche, where the close display of disparate images and styles tends to reduce everything to equivalent signs, Salle's paintings function as metaphors for the dizzying onslaught of media culture.

In *Democratic Theory and Practice*, 2013, David Salle employs a multilayered technique characteristic of his complex and visually dense compositions. This painting juxtaposes disparate styles that challenge traditional notions of coherence and unity in art. The top part of the painting pays homage to the likes of Julian Schnabel, Sigmar Polke, and Jackson Pollock with the use of print and painting techniques combined with the sculptural addition of broken plate fragments. For the lower portion of the composition, Salle adds various representational elements, being anthropomorphic figures in assumed bull masks in reference to the "Pierrot" text.



Richard Prince  
*Mustang*, 2014-16  
 Inkjet and Acrylic on Canvas  
 177.8 x 121.92 cm. / 70 x 48 in.

Richard Prince is an influential American artist known for his groundbreaking work in the fields of appropriation and rephotography. Born in 1949 in the Panama Canal Zone, he moved to the United States and began his career in the 1970s in New York City. He gained prominence for his ability to transform borrowed images from mass media, advertising, and entertainment into provocative new art forms. His work challenges conventional notions of authorship, originality, and ownership.

Prince's signature technique involves rephotographing existing images, often altering them in subtle ways to create new meanings and interpretations. By isolating and reframing these iconic images, Prince invites viewers to reconsider the cultural and social implications embedded within them.

In *Mustang*, Richard Prince presents an appropriated image of a Mustang via inkjet print, over which he adds layers of paint. This combination of mediums creates a dynamic contrast between the photographic precision of the car and the expressive, abstract paint application.

The Mustang, a symbol of freedom and American culture, is reimaged through Prince's unique artistic lens. By juxtaposing the sleek, recognizable lines of the car with vibrant, textured paint, Prince transforms the familiar image into a complex, multi-layered artwork that invites viewers to explore its deeper meanings and cultural significance.





Frank Stella  
***Then Water Came and Quenched the Fire, 1986***  
 Hand-Coloring and Collage with Lithograph, Linocut, and Silkscreen on T. H. Saunders Paper (background), and  
 Shaped, Hand-Cut Somerset Paper (collage)  
 135.13 x 132.08 cm. / 53.2 x 52 in.

Frank Stella, born in 1936, was an American artist whose career is characterized by his pioneering work in minimalism and abstract art, marked by a focus on geometric patterns, symmetry, and vibrant, flat colors. In the 1960s and beyond, Stella's work evolved to include more dynamic shapes and a broader color palette, incorporating three-dimensional elements and metallic paints. His later series, such as "The Protractor and Irregular Polygons," demonstrate a complex interplay of form and color, blending painting with sculpture. Stella's art is known for its precision, formalism, and use of industrial materials, reflecting his belief in "what you see is what you see" – emphasizing the artwork's physical presence over representational meaning.

*Then Water Came and Quenched the Fire, 1986*, utilizes a mixed-media approach that exemplifies his exploration of abstraction and three-dimensionality. This painting is part of his "Moby Dick" series, which features complex compositions inspired by Herman Melville's novel. Stella's technique in this work involves a combination of printing, painting, and collage, resulting in a dynamic, multi-layered composition.

Stella uses a vibrant color palette, with bold, contrasting hues that create a sense of movement and energy. The painting includes geometric shapes, swirling forms, and fragmented lines that overlap and intersect, contributing to the sense of chaos and fluidity.



Frank Stella  
***Rakow III***  
 Acrylic and Ink on Cardboard  
 226.06 x 271.78 cm. / 89 x 107 in.

Part of Stella's "Polish Village" series, *Rakow III* is a product of Stella's fascination with pre-World War II architecture. The angular and interlocking nature of the shapes draws on suprematism and evokes imagery of the wooden synagogues that were destroyed in Rakow.





André Masson  
***La Velleda***, 1947  
 Pastel on Paper  
 128.27 x 109.22 cm. / 50.5 x 43 in.

André Masson is a prominent figure in the Surrealist movement born in 1896 in Balagny-sur-Thérain, France, known for his innovative techniques and exploration of the subconscious mind. His work frequently incorporates elements of mythology, nature, and the human psyche, blending these themes into compositions that are both intricate and evocative. His use of automatic drawing allows for the spontaneous and organic development of forms, resulting in artworks that appear to flow and evolve naturally.

In *La Velleda*, 1947, Masson utilizes his technique that reflects his deep engagement with Surrealism and automatic drawing. This painting features abstract forms and figures that seem

to flow and intertwine organically across the canvas via fluid, gestural lines, and spontaneous markings, which create a sense of movement and energy within the work. In *La Velleda*, this results in a composition that feels both chaotic and harmonious, with elements that emerge and dissolve within the swirling lines and shapes. The color palette in the painting is vibrant, featuring a mix of warm and cool tones that enhance the sense of depth and dimension. Masson's application of color is expressive and varied, with areas of intense pigmentation juxtaposed with more translucent washes which adds to the dreamlike quality of the painting, inviting viewers to explore the intricate and often ambiguous imagery.



Carol Rama  
***Le Malelingue***, 1980  
 Felt Tip Pen on Acrylic and Collage on a "Capote" Canvas  
 150 x 120 cm. / 59.06 x 47.25 in.

Carol Rama is an Italian artist, born in 1918, associated with the Surrealist movement and post-war avant-garde movements and is celebrated for her provocative and emotionally charged artworks that often explore themes of sexuality, identity, and the human condition. Her early works often feature distorted and fragmented figures, particularly female bodies, which she depicted in unconventional and provocative ways. Through her use of distortion, Rama challenged traditional notions of beauty and femininity, instead presenting a raw and unfiltered depiction of the human form. Her paintings and drawings often featured exaggerated anatomical details, such as elongated limbs, distorted facial features, and contorted poses, which imbued her work with a sense of eroticism and psychological intensity. These pieces are marked by their boldness and

directness, using the human body as a central motif to explore themes of desire, illness, and psychological complexity.

In *Le Malelingue*, 1980, Carol Rama employs a mixed-media technique that highlights her distinctive and unconventional approach to art. This work features a combination of acrylic, and ink with collage, creating a rich composition. The woman provides a fluid, organic base with soft, translucent washes of ink exploring themes of sexuality, identity, and the human body. Rama highlights the female form as it is painted on paper and collaged onto the canvas between two mythological forms. The combination of delicate and robust materials echoes the tension between vulnerability and strength, a recurring theme in her oeuvre.





Albert Gleizes  
*Femme au Fauteuil (La Vieille Dame)*, 1923  
 Gouache on Paper  
 36 x 28 cm. / 14.13 x 11 in.

Albert Gleizes is a key figure in the development of Cubism, known for his theoretical and practical contributions to the movement. Gleizes was deeply influenced by the mathematical and philosophical underpinnings of Cubism, which he explored in his writings and artworks. He sought to create a universal language of form that transcended the traditional boundaries of representation.

*Femme au Fauteuil (La Vieille Dame)*, 1923, depicts a woman, rendered through a series of fragmented and interlocking planes. Gleizes uses geometric shapes to deconstruct the figure and the surrounding space, creating multiple perspectives within a single composition. The technique involves the use of muted tones—browns, blues, and reds—applied in flat, overlapping areas that emphasize the two-dimensionality of the canvas. This technique allows Gleizes to explore the relationship between the subject and its environment, presenting the viewer with a multifaceted image.



André Lhote  
*Reclining Woman*, 1920  
 Gouache on Paper  
 10.16 x 15.2 cm. / 4 x 6 in.

André Lhote, a pioneer of the Cubism movement, is known for his theoretical contributions to the movement. His style is characterized by a synthesis of Cubist fragmentation and a classical approach to composition and subject matter. Lhote's works often depict traditional themes such as landscapes, still lifes, and figures, but he reinterprets these subjects through a Cubist lens, breaking them down into geometric shapes and planes.

Lhote's use of color is typically restrained, focusing on earth tones and subtle variations to enhance the structural qualities of his compositions. His contributions to both the theory and practice of Cubism have left a lasting impact on modern art, influencing subsequent generations of artists.

In *Reclining Woman*, ca. 1920, Lhote employs a technique that reflects his involvement with Cubism while maintaining a commitment to classical subjects. The woman is rendered with simplified forms and facets, creating a fragmented yet cohesive representation. Lhote uses a muted color palette, with shades of brown, beige, and gray, to emphasize the structural qualities of the figure and background. The background and foreground elements are treated with the same faceted approach, integrating the figure into the overall composition and creating a harmonious balance between the subject and its environment.





Milton Avery  
***Porch Sitters*, 1952**  
 Oil on Canvas  
 66 x 106.7 cm. / 26 x 42 in.

Milton Avery, born in 1885, in Altmar, New York, was an American self-taught modern painter known for his unique approach to color and form. Avery's visual language is distinguished by his use of color to distort and reimagine the world around him. He often employed broad, flat areas of color, reducing forms to their essential shapes and lines which created a sense of harmony and tranquility, inviting viewers to experience his works as meditative explorations of everyday life. Avery played a crucial role in bridging the gap between American Impressionism and Abstract Expressionism. Artists like Mark Rothko and Adolph Gottlieb admired Avery's innovative use of color and credited him with influencing their development of color field painting. Avery's choice of subject matter, coupled



Milton Avery  
***Young Musician*, 1945**  
 Oil and Pencil on Canvas  
 61 x 91.4 cm. / 24 x 36 in.

with his distinctive style, transforming the ordinary into something extraordinary through his unique visual distortion has left a lasting legacy in the art world.

*Porch Sitters* and *Young Musician* by Avery are compelling examples of his skill in capturing everyday scenes with a distinctive blend of simplicity and expressive color. These artworks, like many of Avery's paintings, showcases his ability to abstract forms into essential shapes and hues, while still maintaining a clear and engaging narrative.

The paintings feature figures rendered in flat, broad swaths of color that highlight Avery's reductionist approach to form.



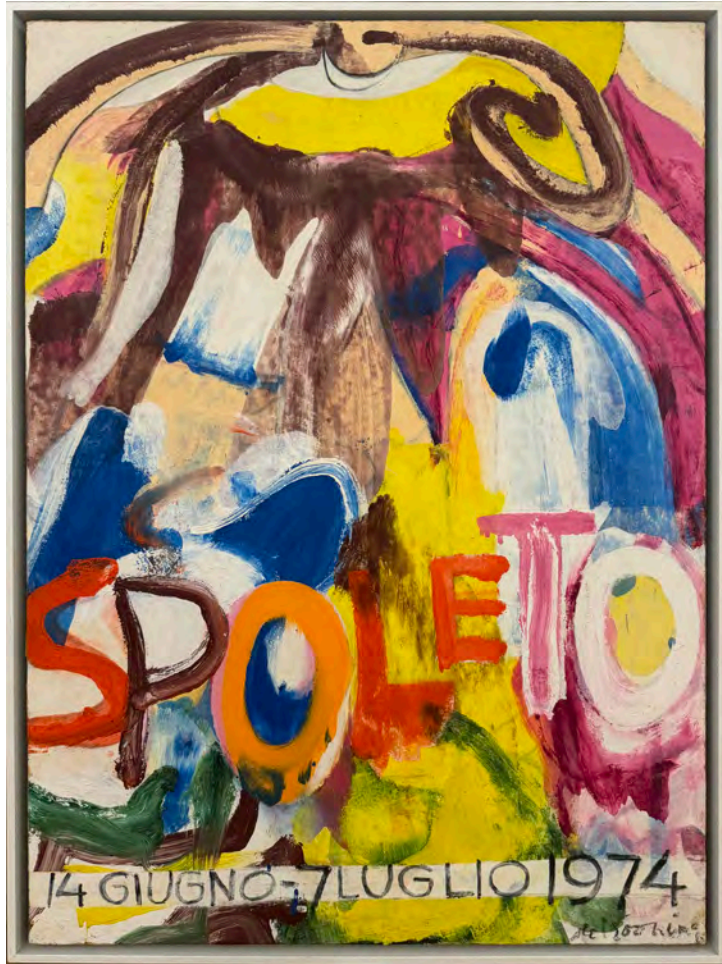
Milton Avery  
***Untitled*, 1951**  
 Monotype and Gouache on Paper  
 40.64 x 33.02 cm. / 16 x 13 in.

The figures are simplified, their individual features minimized, allowing the viewer to focus on the overall composition and the interplay of colors. Avery's use of color is harmonious yet bold, employing a palette that conveys the mood and atmosphere of lazy, sunlit days.

The compositions are balanced and serene, with the figures portrayed in a relaxed state, suggesting a moment of quiet. The backgrounds are stripped of detail, focusing attention on the human figures and enhancing the flatness of the canvas. *Porch Sitters* and *Young Musician* encapsulate Avery's talent for transforming mundane scenes into universal statements about human interaction and the beauty of everyday life.

*Untitled*, 1951, showcases Avery's signature style of reducing forms to their essence, depicting an abstracted silhouette reminiscent of a bird. The main figure is outlined in stark black, which stands in bold contrast to its surroundings. The background features cross-hatching, which adds depth and texture to the composition. This method of using simple, bold lines and textured background elements exemplifies Avery's transition towards greater abstraction, focusing on the interplay of form and space to convey the essence of the subject.

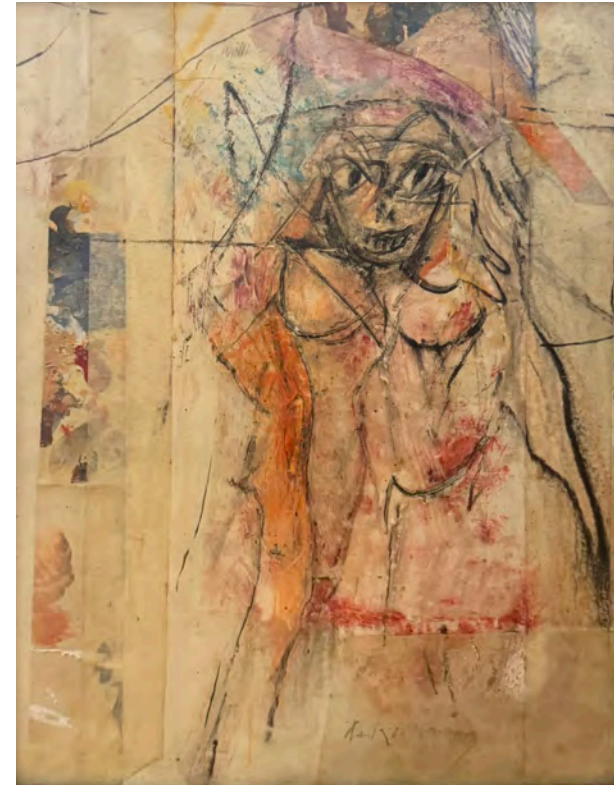




Willem de Kooning  
**Spoleto**, c. 1973  
 Mixed Media  
 83.82 x 60.96 cm. / 33 x 24 in.

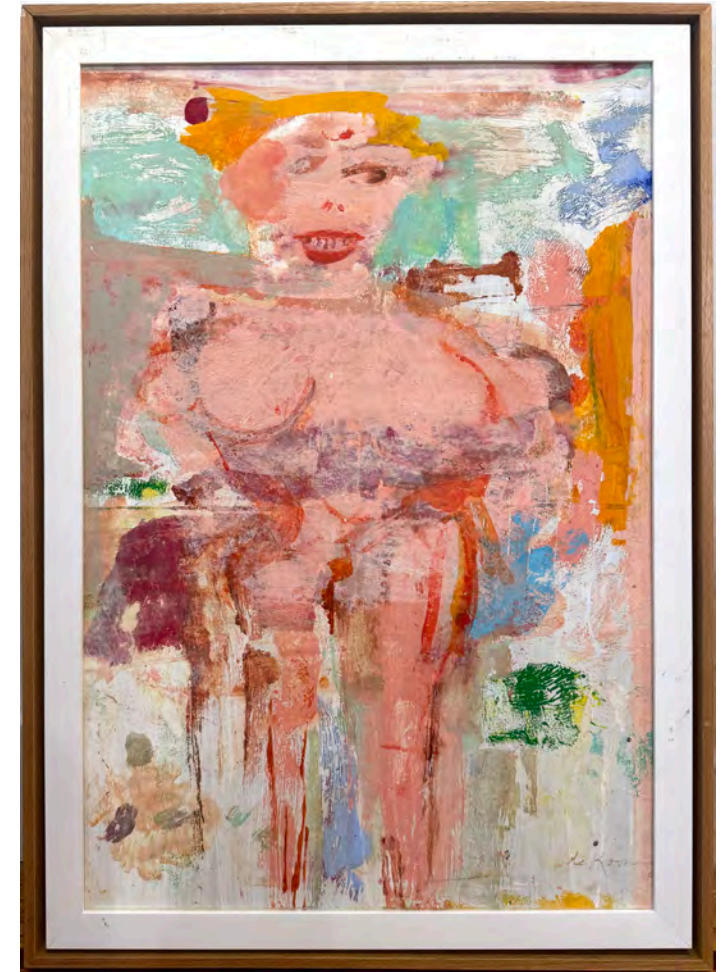
Willem de Kooning is a key figure in Abstract Expressionism, known for his powerful and emotive paintings that blend abstraction and figuration. His style is characterized by vigorous brushwork, bold color choices, and a dynamic sense of movement. De Kooning is known for his fluid and spontaneous approach, where the act of painting becomes a physical and emotional process. Throughout his career, de Kooning continually evolved his style, experimenting with different techniques and approaches while maintaining his distinctive gestural and expressive aesthetic. His contributions to modern art have left a lasting impact, influencing generations of artists with his innovative and emotive approach to painting.

In *Spoleto*, 1973, showcases de Kooning's vigorous brushwork and use of layered, impasto paint to build texture and depth. De Kooning's technique involves a fluid and spontaneous application of paint, allowing colors to blend and overlap organically. The energy and movement in *Spoleto* reflect de Kooning's ability to capture a sense of immediacy and emotion, with the physicality of his brushwork becoming a central element of the piece. The abstract forms in the painting evoke a sense of landscape and figuration, blending de Kooning's interest in both natural and human elements.



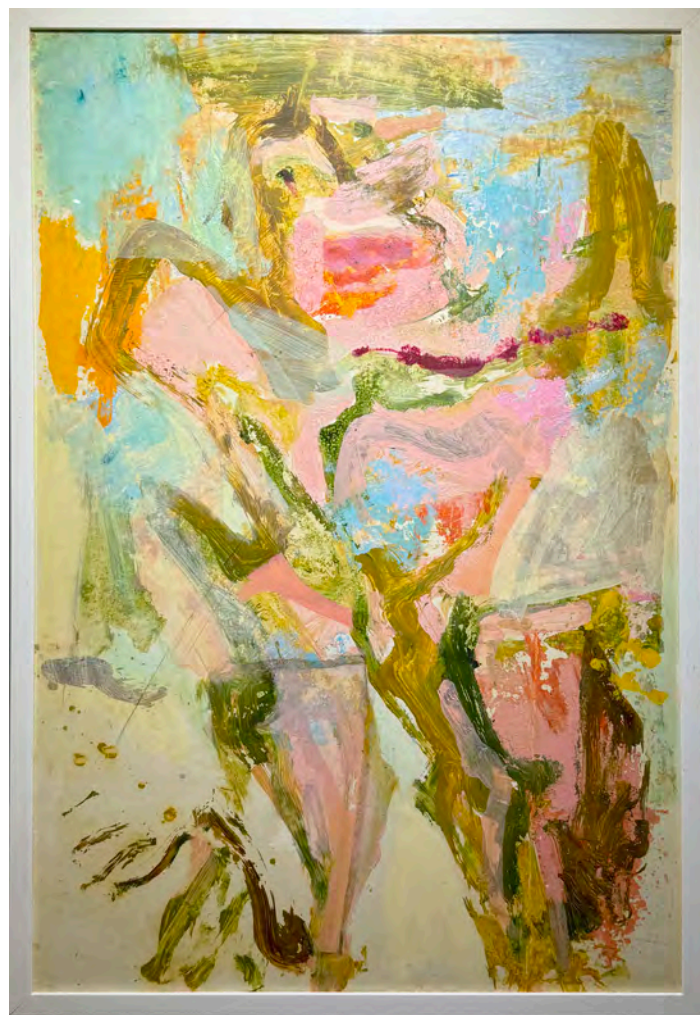
Willem de Kooning  
**Woman (study)**, early 1950's  
 Charcoal and Oil Paint on Mylar  
 33.02 x 27.94 cm. / 13 x 11 in.

*Woman Study*, from the early 1950s, is part of his famous "Woman" series, where he explores the complexity and power of female figures through abstract expressionist methods. De Kooning's technique involves a combination of spontaneity and reworking, as he would repeatedly scrape away and reapply paint, resulting in a composition that feels both immediate and deeply considered.



Willem de Kooning  
**Untitled**, c. 1970's  
 Oil on Vellum  
 68.58 x 45.72 cm. / 27 x 18 in.



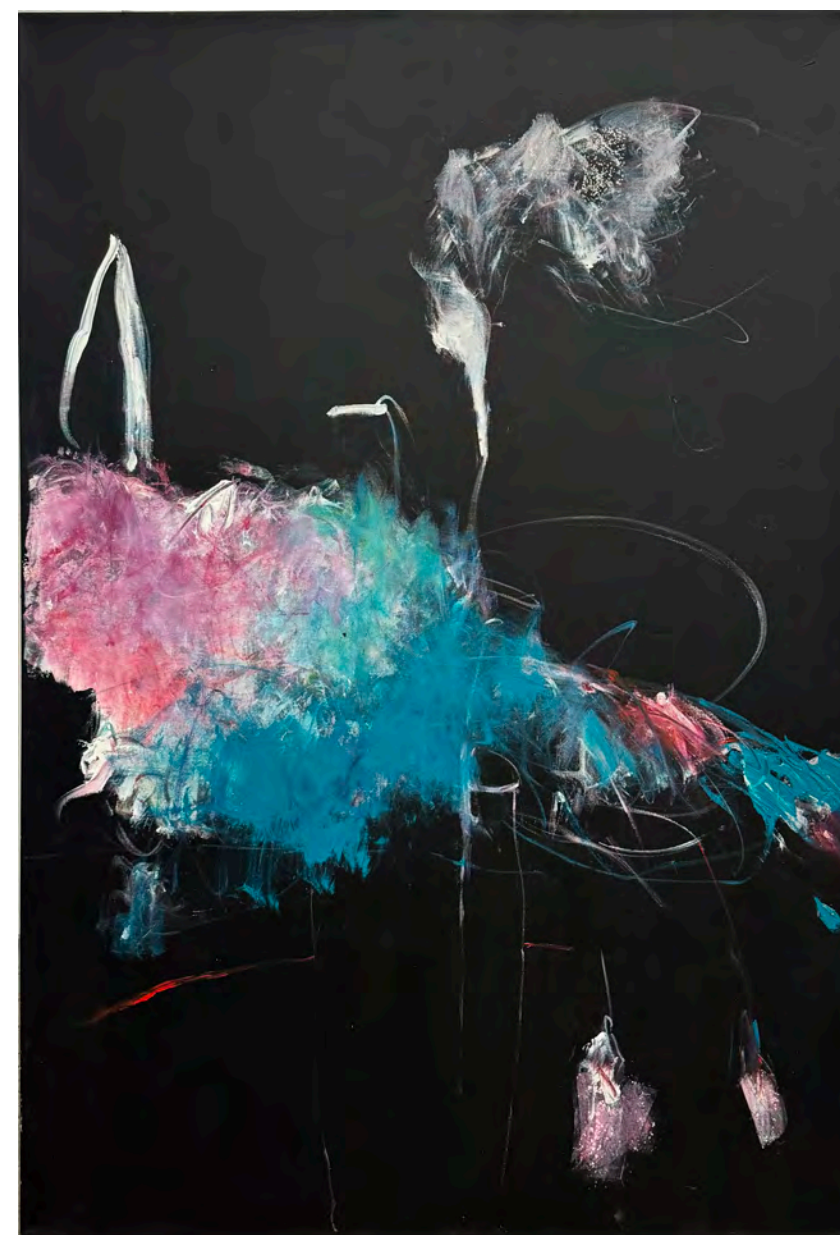


Willem de Kooning  
*Untitled*, c. 1970's  
 Oil on Vellum  
 91.44 x 60.96 cm. / 36 x 24 in.



Willem de Kooning  
*Untitled*, c. 1970's  
 Oil on Vellum  
 83.9 x 48.26 cm. / 35 x 19 in.

Both *Untitled* artworks from the 1970s, involve a combination of gestural brushstrokes and a careful layering of colors, resulting in a composition that is both dynamic and harmonious. The texture of the paintings result from a transfer process where the initial brushstrokes are painted on a surface in sweeping, curved lines. The markings are then transferred onto a vellum surface. This results in a sense of spontaneity and movement, with the forms appearing to emerge organically from the interplay of line and color.



Farideh Lashai  
*Untitled (Black Flower from Foliage in Darkness Series)*  
 Oil on Canvas  
 147.32 x 99.06 cm. / 58 x 39 in.

Farideh Lashai, born in 1944, was a seminal Iranian artist known for her multifaceted work spanning painting, sculpture, and video art. Her life and career were marked by a profound engagement with contemporary issues, cultural heritage, and innovative artistic practices. Her work frequently addresses themes of identity, memory, and political turmoil, reflecting her personal experiences and the broader socio-political context of Iran. Her early paintings were marked by expressive abstraction and a vibrant color palette, often drawing on natural elements and Persian literature.

*Untitled (Black Flower from Foliage in Darkness Series)* features the depiction of blue-pink flora emerging from an outlined vase, rendered in oil on canvas. The overall composition is characterized by its balance of light and dark, softness and boldness, reflecting Lashai's ability to harmonize different elements within a single piece. The blue-pink flower, created with a more opaque and bold application of paint, stands out against the darker background, creating a striking contrast. The link provides sharp, bold abstracted strokes that emphasize the form and texture of the flower, making it the focal point of the artwork.

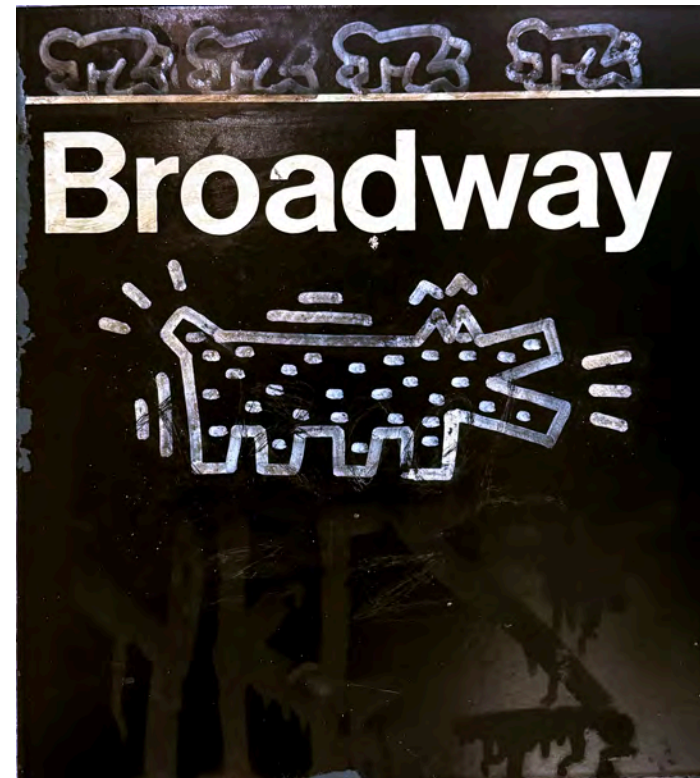




Keith Haring  
*Untitled*, 1981  
 Spray Paint on Plywood  
 87 x 104.47 cm. / 34.25 x 41.13 in.

Keith Haring's style bridges pop and street art, characterized by bold black outlines, bright flat colors, and simplified, cartoon-like forms that convey movement and rhythm. His technique involves using paint, markers, and chalk on various surfaces, from canvas to subway walls, rooted in the 1980s graffiti culture of New York City. Haring's iconic figures—dancing bodies, radiant babies, barking dogs—serve as playful imagery and powerful social commentary, addressing themes like love, birth, death, AIDS awareness, LGBTQ+ rights, and anti-apartheid activism. His use of repetition and pattern creates unity and continuity across his work, reflecting his commitment to social change and accessibility.

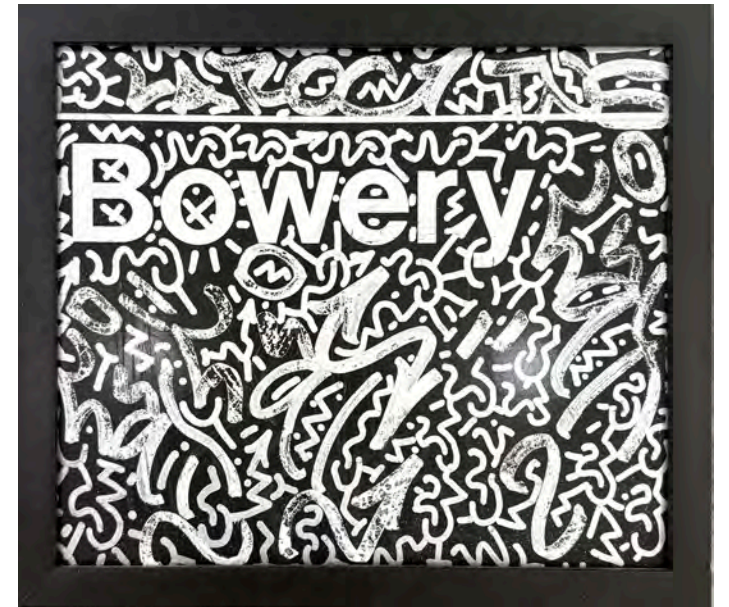
In *Untitled*, 1981, Haring employs spray paint on plywood, a technique that underscores his connection to street art and graffiti culture. This also allowed quick, spontaneous application, which contributed to the dynamic and lively quality of the work. The spray paint technique with the plywood medium emphasizes the raw, immediate energy that defines much of Haring's work from this period. This piece was taken from an original tag in The Mudd Club, a legendary underground nightclub that doubled as Haring's art space.



Keith Haring  
*Broadway Tag*, 1983  
 Mixed Media  
 34.62 x 30.48 cm. / 13.63 x 12 in.

*Broadway Tag*, 1983, features Haring's babies and barking dog forms employed in flat, bright white outlined forms on a Broadway Subway sign. Haring's markings are simplified and stylized, often depicted in motion and interacting with one another in rhythmic patterns. The title *Broadway Tag* references graffiti culture, with the term "tag" indicating a form of street art signature.

*Bowery Tag* brings together graffiti styles of Haring and long time collaborator, LA II (Angel Ortiz). The Bowery Subway sign, covered in bright white and silver bold lines encompass the entire sign. "LA ROC," LA II's graffiti tag along with other markings in white, attributed to LA II, are surrounded by silver markings covering all negative space on the sign, these markings done by Haring. The resulting collaboration results in a dynamic, playful composition that both compliment and do not distract from the "Bowery" text.



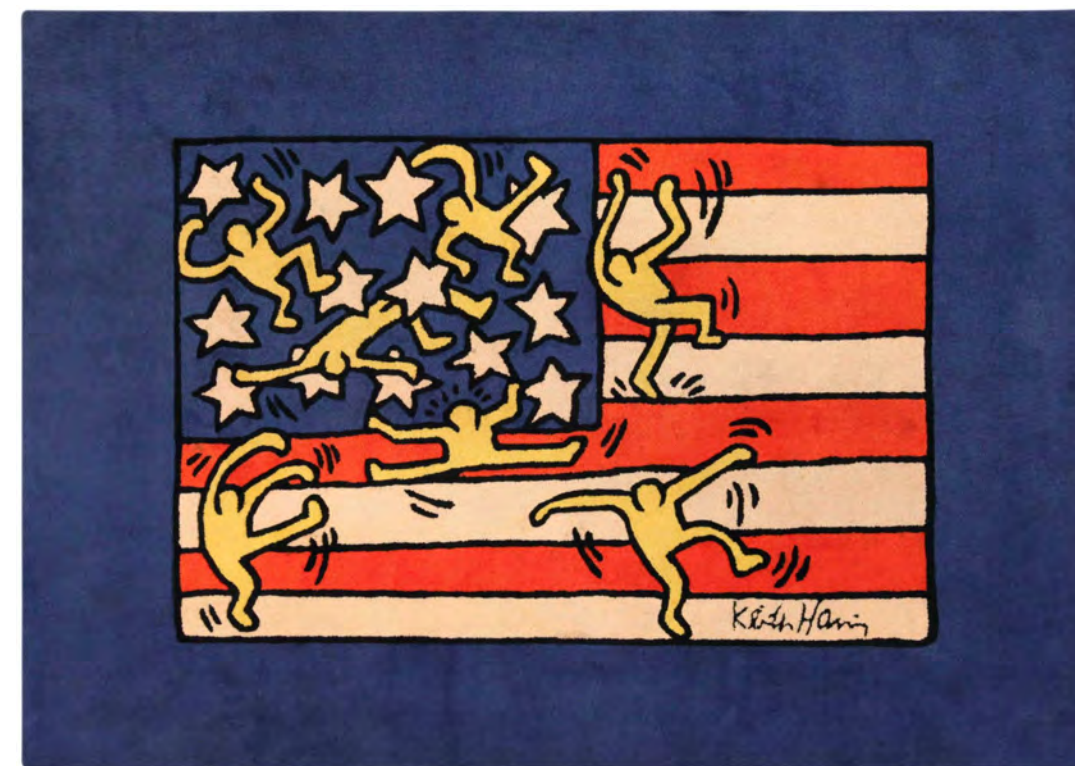
Keith Haring in collaboration with LA 2 (Angel Ortiz)  
*Bowery Tag LA Roc*, 1983-84  
 Mixed Media  
 31.12 x 36.20 cm. / 12.25 x 14.25 in.





Keith Haring  
*Icon Portfolio*, 1990  
 Silkscreen on Paper  
 Edition 55 of 250  
 53.34 x 63.5 cm. / 21 x 25 in. for each print

When viewing these screenprints with embossing of five icons from Haring's visual dictionary from the *Icon Portfolio*, 1990, together, they appear almost like a glyph telling an urban legend. The three-eyed faces have been interpreted as "greed" or the cosmic energy of the world. Meanwhile, the barking dog has connotations of alertness and defiance. The two winged figures may also have symbolic references to religion. Haring has often used religious motifs to comment on the world through a non-religious lens throughout his work. The "winged" man appears with an "x" on his chest, potentially representing a cross and referring to death. This stands in contrast to the angel, the yellow figure, which represents the presence of spiritual beings guarding over human life, religiously affiliated or not. The "radiant" baby has been referred to by Haring himself as a representation of youthful innocence, purity, and goodness. The series, having been printed posthumously after Haring's passing from AIDS earlier in the year, seems to be Haring's final commentary on the complexities of human life.



Keith Haring  
*Born in the USA*  
 Tapestry Rug  
 173 x 239 cm. / 68 x 94 in.





Constantin Brancusi  
*Fish (Le Poisson)*, c. 1920-22  
 Black Veined Marble  
 26.67 x 9.52 cm. / 10 x 3 in.

Constantin Brancusi is a seminal figure in Modern sculpture, known for pioneering abstraction and his focus on forms. His style is characterized by an averting away from representational art towards the simplification and distillation of subjects into their most fundamental shapes. His sculptures frequently explore themes of nature, movement, and spirituality, conveyed through smooth, organic forms that evoke a sense of purity and harmony.

*Le Poisson (The Fish)* by Brancusi exemplifies his innovative approach to sculpture. Created around 1920 to 1922, this main body is carved from a piece of marble to a streamlined and polished form. The sculpture distills the essence of a fish into a simple, elongated shape, capturing the fluidity and elegance of the animal's movement through water. The "fish" is delicately balanced atop a stone base which is integral to the piece, providing a contrast in texture and material that underscores the sculpture's refined simplicity.



Jean Dubuffet  
*RECIT XXXV*, 1974  
 Marker on Paper Collage  
 32.38 x 41.91 cm. / 12.75 x 16.5 in.

Jean Dubuffet, a pioneer in Modern art born in Le Havre, France in 1901, is known for his embrace of art brut, or "raw art," a radical departure from conventional aesthetics of the postwar era. Dubuffet's art challenges the boundaries between high and low art, celebrating the creativity of marginalized and self-taught artists.

In *RECIT XXXV*, 1974, Dubuffet employs the use of a marker to create bold outlines that define each shape, emphasizing the graphic quality of the composition. He fills the outlined shapes with sporadic hatching and cross-hatching to create texture and depth. The result is a dynamic, almost mosaic-like surface that blurs the line between painting and drawing. Dubuffet's "raw art" approach in *RECIT XXXV* reflects the creativity of self-taught artists and seeks to break away from traditional artistic conventions, inviting the viewer to explore the complexity of the interwoven shapes.





Robert Motherwell  
*Untitled (Figure in Doorway)*, 1982-83  
 Acrylic and Charcoal on Canvas  
 203.2 x 243.84 cm / 80 x 96 in.

Robert Motherwell, an American artist born in 1915, is known for being both a committed Abstract Expressionist and a pioneer for this artistic movement. Like many of his contemporaries, Motherwell was greatly influenced by Surrealism, in particular, by Parisian Surrealism, or “automatism,” a practice that strives for creation without conscious thought. Throughout his career, Motherwell was drawn to experimentation in visualizing his feelings by tapping into his deepest thoughts in order to produce pictorial imagination which distinguished him from peers who were more easily characterized by definitive artistic techniques. For Motherwell, the painting was considered finished when the original emotion had exhausted itself and a subject of that painting could be humanly poetic despite the high degree of abstraction in its rendering.

The painting *Untitled (Figure in Doorway)*, 1982 to 1983, was created during a powerful moment of introspection and reappraisal over the course of several months. The “starburst” motif of the painting derives undoubtedly from what Motherwell called “l’art moderne,” which means the art of French Modernists such as Henri Matisse and Joan Miró. *Untitled (Figure in Doorway)* is an uncommon example of Motherwell’s work as it is a reprise of *Mural Study*, a small painting he created in 1950, and even *Doorway with Figure*, 1949, which was significant to Motherwell as it represents an important synthesis of his creative concerns – the tension between the abstract and the figurative. While this work of Motherwell offers the viewer plenty of room for interpretation, his intuitive intent is clear: the painting is a way of giving form to the deepest questions of existence and the need for felt experience - intense, immediate, unified, vivid, rhythmic.



Jehangir Vazifdar  
*The Writer*, ca. mid-70's  
 Oil on Canvas  
 76 x 61 cm. / 29.92 x 24 in.

Jehangir Vazifdar is known for his architectural work and for its impact on India’s modern urban landscape, but he was also an equally talented artist, experimenting across mediums and styles in powerful portraiture to mid-century Cubist paintings. Vazifdar crafted several of his own techniques including a “Color Alphabet and Dictionary.” Vazifdar chose not to commercial his art practice for most of his career and as a result his aesthetic contributions remained omitted from modernist art historical narratives.

*The Writer*, c. 1970s, features a Cubist portrait that presents a distorted figure. The way the paint is employed allows texture from splotches of yellow-brown hues to highlight the face which is then constrained by bold lines. These are managed by his “Fake proof” technique, deriving its name from an impossible to copy technique. The process, seen in his portrait works, combines vertical and horizontal brush strokes along with thick



Jehangir Vazifdar  
*Untitled (Face Series)*, 1997  
 Felt-tip on Paper  
 29 x 21 cm. / 11.42 x 8.27 in.

strokes carved using a foot-rule where the colors are directly applied from tubes on to the canvas. In contrast, the surrounding feathered green background pairs well with the dynamic warm tones for an engaging painting. His unique language of color gives descriptions to hues establishing correlations to abstract concepts and emotions.

Across a selection of his drawings, as exemplified in *Untitled (Face Series)*, 1997, Vazifdar uses his overlap technique, in which he took magazine covers and drew over them with a thick felt pen, creating distinct images from negative space. This layering of appropriated images underneath his drawings exemplifies Vazifdar’s belief that to create something non-existent in nature, one must study the various forms found in the natural world and use the simplest shapes - straight lines, symmetrical patterns, uniformity of texture and the color deep black.





Aref Montazeri  
*Watermill*, 2022  
 Mirror, Polymer, and Wood  
 45 x 45 x 15 cm. / 17.72 x 17.72 x 5.91 in.

Aref Montazeri, born in Tehran, Iran in 1986, is an emerging contemporary artist known for his ability to blend traditional Persian artistic influences, of intricate patterns, and symbolic motifs, with modern techniques and abstract elements. His style is characterized by a harmonious balance between detailed realism and expressive abstraction, creating works that are both visually captivating and conceptually rich. His technique typically involves the use of mirrors, combining various methods to build complex, textured surfaces. This approach allows Montazeri to play with depth, light, and shadow, giving his works a multidimensional quality that invites viewers to explore and engage with the details, reflecting on both cultural heritage and modern artistic exploration.

In *Watermill*, 2022, Aref Montazeri layers various fragmented mirrors. that stem from the humble triangle to a more complex structure that emphasizes the fundamental nature of the mirror. Although simple in nature, the mirror becomes a captivating focal point, inviting prolonged contemplation, as the fragmented mirrors reveal different facets of reflected light and environment when the viewer observes the sculpture in the round. The curvature of the sculpture's edges are possible by manipulating the triangular forms, bringing fluidity to a concrete shape. Montazeri introduces texture to the mirror's original structure through the process of oxidation and intentional cracks on the oxidized surfaces. These cracks juxtaposed with the triangular mirrors reference both conscious and subconscious reflection.



Dmitri Cherniak  
*Turbulent Figures*, 2019  
 Pre NFT  
 32.38 x 41.91 cm. / 15 x 15 in.

Dmitri Cherniak's digital artworks frequently feature distorted figures, landscapes, and objects, which he manipulates using digital tools to evoke a sense of unreality and otherworldliness. Through his use of distortion, Cherniak explores themes of identity, consciousness, and the subconscious mind, inviting viewers to immerse themselves in his fantastical worlds crafted through algorithmic creation. The resulting artworks are marked by their precision, intricacy, and fluidity, reflecting the underlying computational processes. His work challenges traditional notions of authorship and creativity, highlighting the potential of technology as a tool for artistic expression.

In *Turbulent Figures*, 2019, Cherniak employs digital algorithms to create an intricate and dynamic composition. Computer algorithms autonomously producing patterns and forms based on predefined parameters set by the artist for this generative art process. This approach in *Turbulent Figures* results in complex, softly rounded shapes that are abutted by black forms, similar to a radial halo, evoking a sense of turbulence and movement.

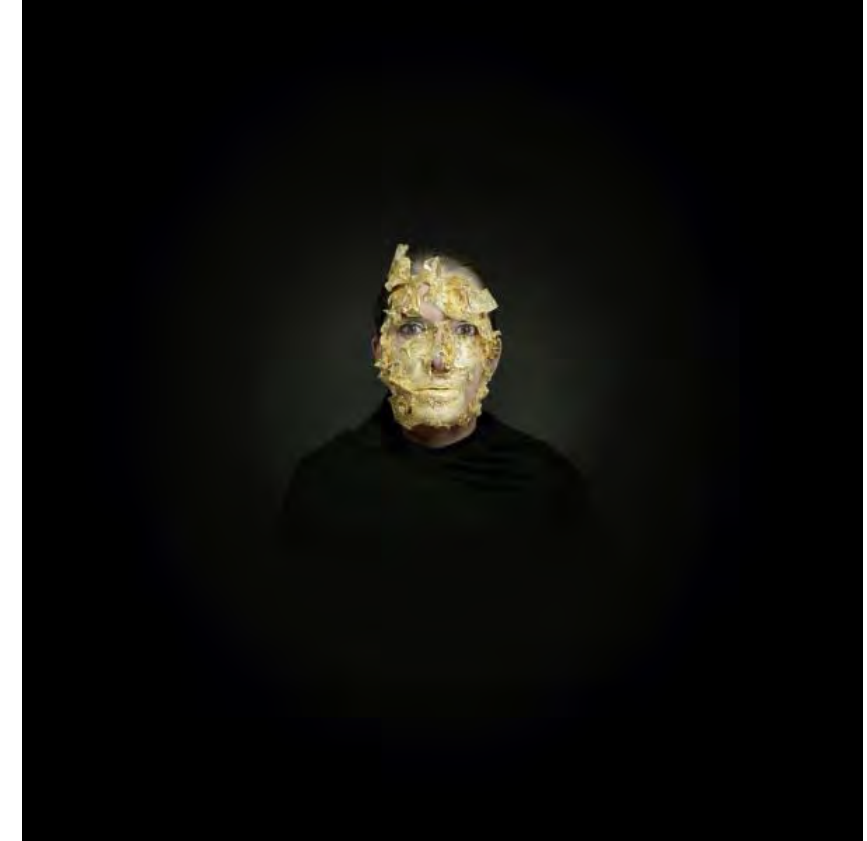




Marcos Grigorian  
*Autumno*, 1984  
 Straw on Mixed Media Compound on Canvas  
 31.75 x 24.13 x 1.91 cm / 12.5 x 9.5 x .75 in

Marcos Grigorian, born in 1925, was an Iranian-Armenian and American artist whose work is characterized by a distinctive practice of performative photography, and figurative and expressionist paintings, and earthworks. He is particularly known for his innovative use of materials and textures, often incorporating natural elements such as earth, straw, and clay, inspired by materials and communities of Iranian village life, into his works. This approach was part of his broader effort to create a unique visual language that reflected his cultural heritage and contemporary concerns predating the American movement of land art by almost a decade.

Grigorian's "Earthworks" series is among his most renowned, where he used earth and clay to create textured, abstract compositions. These works are celebrated for their tactile quality and their deep connection to the land and cultural identity. In *Autumno*, 1984, Grigorian creates an incredibly restrained composition, where the black ground emphasizes the straw's tones of yellow and brown. The assemblage of straw is done so as to mimic a nostalgic scene of scatter on a floor or a straw mound being blown by the wind.



Marina Abramović  
*Portrait with Golden Mask*, 2010  
 Color Video Projection  
 Edition of 9 of 9 + 2 APs  
 Dimensions Variable

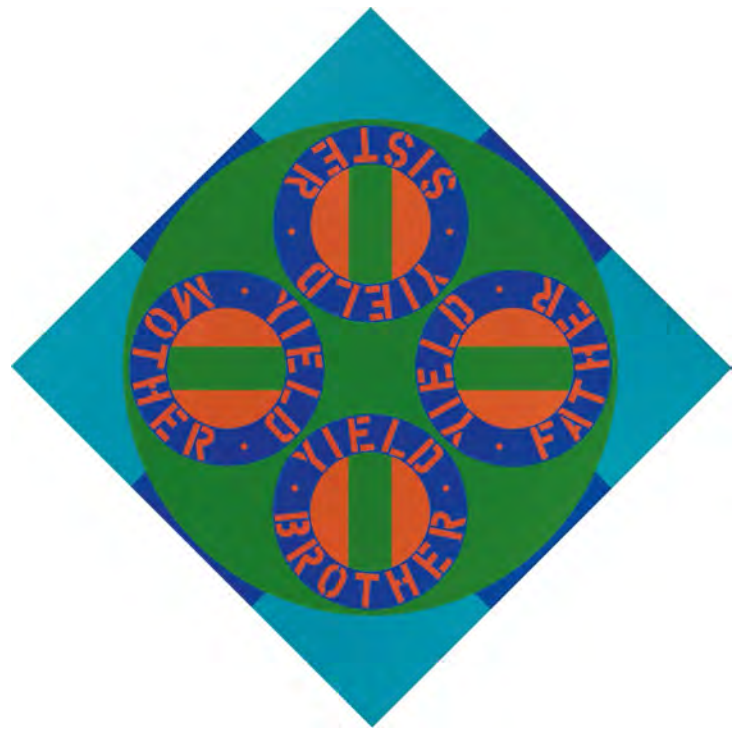
Marina Abramović, born on 1946, in Belgrade, Yugoslavia (now Serbia), is a pioneering performance artist renowned for her exploration of the physical and mental limits of the human body. Abramović's visual language is defined by her use of the body as both subject and medium. Her performances often involve elements of endurance, pain, and vulnerability, confronting viewers with raw, unfiltered experiences. Her works distort the conventional relationship between artist and audience, making spectators active participants in the unfolding narrative. Her work has been a significant influence in the contemporary feminist art movement, highlighting issues of control, power, and the female body.

Marina Abramović's *Portrait with Golden Mask* video work captures a haunting and mesmerizing image of the artist herself. Abramović presents herself with gold leaf covering her face, creating a stark contrast between the vivid metallic hue

and her own features. The golden mask covers her entire face and reflects light, adding an almost otherworldly quality to her appearance. This mask can be seen as a barrier, separating the viewer from the true emotions and identity of the artist, or as a transformative element, altering her presence into a symbolic or archetypal figure.

The dynamic element of time adds layers of intensity and intimacy. Abramović stares directly into the camera, engaging the viewer with a powerful, unwavering gaze. The faint ruffling of the gold leaf is the only motion in the video and draws the viewer in close for further inspection, whereby they ultimately find themselves meeting Abramović's direct gaze. The stillness and duration of the video emphasize the meditative and confrontational aspects of her performance, inviting the audience to ponder the significance of the mask and what it might conceal or reveal about identity and persona.





Robert Indiana  
*Yield Brother II*  
 Oil on Canvas  
 215 x 215 cm. / 84.65 x 84.65 in.

Robert Indiana, born Robert Clark in 1928 in New Castle, Indiana, was a prominent American artist associated with the Pop Art movement. His works are not limited to sign painting, sculpting and drawing and characterized by its bold use of text and numbers, often rendered in vibrant colors. He adopted the name of his home state as a reflection of his deep connection to his roots and his interest in American identity and culture.

Indiana's visual language is renowned for its graphic clarity and use of commercial art imagery. He often employed stencils to create his iconic images, integrating words, numbers, and symbols in a style reminiscent of advertising and signage. His work distorts familiar elements of everyday life, transforming them into powerful and often provocative pieces of art.

*Yield Brother II*, like many of his works, features a striking combination of text and imagery that invites viewers to consider



Robert Indiana  
*Four, 1964*  
 Oil on Canvas  
 61 x 61 cm. / 24.02 x 24.02 in.

deeper social and political messages behind the seemingly straightforward design. *Yield Brother II* reflects Indiana's ongoing exploration of language and symbolism, using the word "Yield" to provoke thoughts on surrender, caution, and social interaction. The piece exemplifies his talent for transforming everyday signage into art that carries a potent message, challenging viewers to reconsider their perceptions of language and its impact on society.

Robert Indiana's *Four, 1964*, is part of his series of number paintings, which utilize bold, simple designs to convey deep thematic content. The number series features the numbers one through zero, each rendered in a distinct style that exemplifies Indiana's signature approach to art, combining elements of pop art and a strong graphic sensibility reminiscent of road signs and advertising.

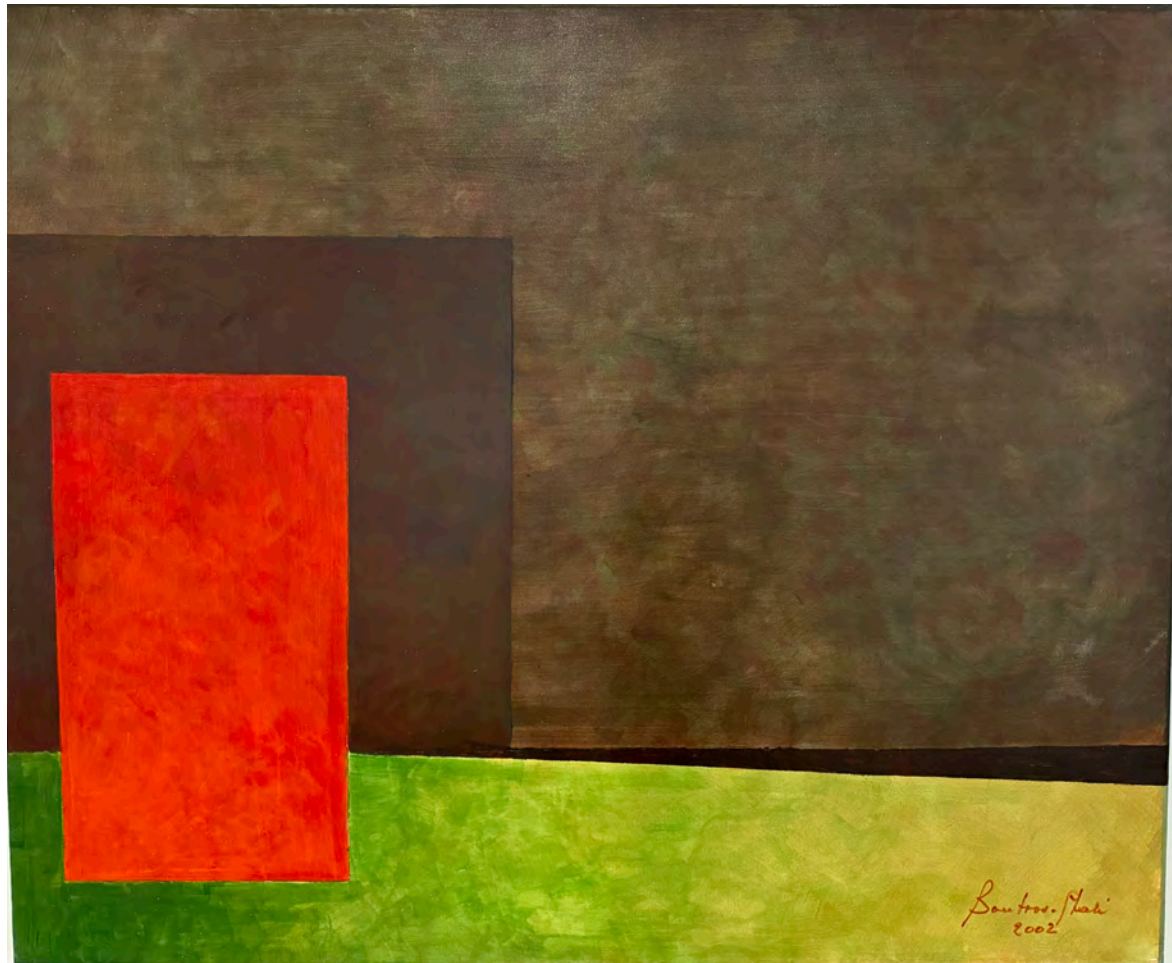


Wassef Boutros-Ghali  
*Troy, 2002*  
 Acrylic on Canvas  
 116.84 x 96.52 cm. / 46 x 38 in.

Wassef Boutros-Ghali, born in 1924, was known as an architect, designing and building structures throughout his native Egypt and Africa before turning to painting. His practice changed considerably when Boutros-Ghali moved to New York – in 1971 he began to paint in acrylic and larger canvases, moving from a more representational practice towards experimentations in abstract form. His architectural proclivity towards simple forms and equilibrium permeated his later years as an artist.

In *Troy, 2002*, Wassef Boutros-Ghali references the ancient archaeological layers of the city of Troy and renders the idea of the city into an abstract rendering of pure form and color. Boutros-Ghali's architectural precision in painting presents a deliberate interest in the way in which movement, space, and color are transformed by architectural modernity, therefore expressing simultaneous practice in building and painting and how the two are interconnected. The color palette in *Troy* includes earthy, muted tones that evoke a sense of antiquity and connection to the land.





Wassef Boutros-Ghali  
*The Night Hunter*, 2002  
 Acrylic on Canvas  
 96.52 x 116.84 cm. / 38 x 46 in.



Wassef Boutros-Ghali  
*Untitled*, 2008  
 Acrylic on Canvas  
 96.52 x 116.84 cm. / 38 x 46 in.





Damien Hirst  
*HARMOL*, 2010  
 Household Gloss on Canvas  
 254 x 375.9 cm. / 100 x 148 in.

Damien Hirst, born in 1965, born in Bristol, United Kingdom, is an English artist part of the Young British Artists, a group of visual artists who began to exhibit together in the late 1980s in London. Hirst has pushed the limits of fine art through his artworks ranging in medium with sculptures of dead animals submerged in formaldehyde; a human skull studded with 8,601 diamonds, and his paintings of innumerable spot paintings. He often explores themes regarding religion, mortality, and desire.

*HARMOL*, 2010, is an exemplary work of Damien Hirst's signature corpus of spot paintings. Each of the circles are bold, precise, and uniquely colored chromatic circles ranging from bright tones to pastel hues in a grid-like formation. Hirst's first Spot paintings were created in 1986, as a self-described colorist the series was a way to create structure for his love of colors. As the series evolved, so did his guidelines to ensure that the "harmony of where color can exist on its own, interacting with other colors, in a perfect format." The title of the work is reflective of Hirst's connected interest in art and science, sourcing it from the Sigma Chemical Company's catalog.



Mark Grotjahn  
*Untitled (White Butterfly)*, 2002  
 Oil on Linen  
 76.2 x 76.2 cm. / 30 x 30 in.

Mark Grotjahn, born in 1968, is an American contemporary artist celebrated for his abstract paintings that explore themes of symmetry, perspective, and color. Grotjahn is best known for his series of "Butterfly" paintings, where he employs radial symmetry and complex color patterns to create an illusion of depth and movement on a flat surface. These works often start with a central vanishing point, from which lines radiate outward. His work has had a significant impact on contemporary abstract painting, reinvigorating geometric abstraction with a fresh, dynamic approach.

*Untitled (White Butterfly)*, 2002, features an intricate pattern of radiating lines that emanate from a central point, suggesting the symmetry and delicate structure of butterfly wings. The lines and shapes are meticulously drawn, often with a vanishing point perspective that draws the viewer's eye inward.



**ARTISTS**

Marina Abramović  
Josef Albers  
Carl Andre  
Milton Avery  
Wassef Boutros-Ghali  
Constantin Brancusi  
Bernard Buffet  
Alexander Calder  
Dmitri Cherniak  
Jean Dubuffet  
Albert Gleizes  
Marcos Grigorian  
Mark Grotjahn  
Keith Haring  
Damien Hirst  
Robert Indiana  
Anish Kapoor  
Anselm Kiefer  
Willem de Kooning  
Farideh Lashai  
Andre Lhote  
Roy Lichtenstein  
André Masson  
Aref Montazari  
Robert Motherwell  
Takashi Murakami  
Richard Prince  
Rob Pruitt  
Carol Rama  
Mimmo Rotella  
Mark Rothko  
David Salle  
Kenny Scharf  
Frank Stella  
Jehangir Vazifdar  
Andy Warhol  
Christopher Wool