ONCE MORE WITH FEELING

For our Frieze Masters 2021 presentation we bring together a diverse group of important 20thC artists and explore aspects of their practices with two or more works by each of them.

It can be a fascinating visual exercise to compare and contrast works by the same artist. Questions present themselves involuntarily: *Is this earlier or later? Why the fascination with this theme in particular? Which one appeals to me more?*
Whilst this is an experience occurring naturally in a single artist show, it quickly becomes lost in exhibitions involving many artists. In *Once More With Feeling* comparison is the whole point and brings with it the process of weighing up, judgement, of observation and differentiation.

Carl ANDRE
Jean-Michel BASQUIAT
Max BILL
Thomas DOWNING
Lucian FREUD
Keith HARING
David HOCKNEY
Julije KNIFER
Imi KNOEBEL
August MACKE
François MORELLET
Pablo PICASSO
Gerhard RICHTER
Bridget RILEY
Ed RUSCHA
Thomas SCHÜTTE
Pierre SOULAGES

François Morellet, *STRIP-TEASING 4 FOIS NO.7, 2007 (Detail)*

August Macke, *Mann Auf Bank,* 1913

Our first group involves four artists well known for their individual but entirely different contributions to figurative art during the 20th Century. August Macke was a founder member of the German Expressionist group *Der Blaue Reiter*, which was active between 1911 and 1914. The avant-garde collective is still regarded as one of the most influential in modern art and *Mann auf Bank*, executed in the artist's seminal year of 1913, is a great rarity to appear on the market. Very few paintings from this period remain in private collections, the artist died on the French front in the following year during the first brutal weeks of combat in World War I. At just 27 years old he had already become a towering figure in German art. Mann auf Bank has been in a private German collection since the 1950s and has not been shown since the 1964 exhibition *Expressionisme: van Gogh tot Picasso*, at Amsterdam's Stedelijk Museum.

August Macke, *Husaren*, 1914

News of Macke's death reached Picasso, whose work had been included in the *Second Exhibition of the Editorial Board of Der Blaue Reiter*, in Paris at a time of already great personal trauma for the artist which he described to Gertrude Stein as "hell". Picasso's father had just died and his lover and muse

Pablo Picasso, *Femme au tablier,* 1949

Eva Gouel had fallen gravely ill, she would live barely another year. For Picasso, his romantic relationships had always been, and would continue to be, that which would drive him to make countless paintings and drawings of those whom he loved. His art became largely academic for a while, but in time he would paint Olga Kokhlova then Marie-Thérèse Walter then Dora Maar obsessively, just as he had with Fernande Olivier, and in 1943 he met Françoise Gilot.

At the time of that encounter France was enduring the darkest years of World War II, yet Françoise was twenty-one years old and living in occupied Paris. Picasso's love of the romantic chase was of no interest to the independent, Cambridge-educated, occupation-hardened girl. Aspiring to be an artist in her own right, Mlle. Gilot admired Picasso for his achievements and made it clear during his well-practiced advances that she was quite content to ignore the fact that he was thrice her age. When he first brought her to his studio, Françoise put up no defence whatsoever. Picasso was indignant, *"How do you expect me to seduce anyone under conditions like that? If you're not going to resist—well, then, it's out of the question. I'll have to think it over."*

Picasso's curious libidos recovered however, and Françoise became the mother of two of his best-known children: Claude and Paloma Picasso, born in 1947 and 1949 respectively. In this exhibition we present two portraits of Françoise, made three years apart. Both were shown at the famous Galerie Louise Leiris in Paris in the 1980s and show the subject drawn in bright wax crayons in 1946 and again, in an elaborately worked unique oil sketch Femme au tablier which is painted over an early state of the lithograph La femme à la résille (Femme aux cheveux verts) (Bloch 612) in 1949, upon which he was working intently with the print workshop of Mourlot in Paris.

Pablo Picasso, *Portrait de femme assise à la colombe*, 1946 (Detail)

At this time, shortly after the war, a young Lucian Freud spent a brief period in Europe and met Picasso several times when he was in Paris. Freud was 24, was riotous company, and had already developed the beginnings of a very particular graphic style. Freud owed his draughtsmanlike qualities to no-one, but had been impressed by what he had learned of Picasso's early work and clearly had something of a desire to emulate the master in many ways. He lionised Picasso for his fame, which was great, his obsessive work ethic and his flamboyant disregard for the feelings of others in the matter of infidelity.

Upon Freud's return to London, he purchased a copy of Picasso's second-ever etching, *Le repas frugal*, completed when Picasso was just 23 years old using a zinc plate which had been abandoned by one of his fellow Spanish painter friends. The work is still regarded as the defining printed image of the Blue Period and exhibits enormous dexterity in the discipline of etched and cross-hatched lines. Freud could not help but to have been influenced to some degree by the work.

In the mid-1940s the artist Graham Sutherland gave Freud a set of his own etching tools as a gift. Freud had little print-making experience, having made two linocuts in 1936 and a single pen lithograph in 1944: they were not notable successes. Sutherland, who was a keen sponsor of the young Freud's work, thought Freud's direct, almost miniaturist, style was much more suited to the etching plate. Freud began tentatively, his first etching was produced in the modest edition size of only 3 copies, his second only 4. By 1948, he had executed just 6 etchings and shockingly, that would remain the case for another 34 years. Despite the extraordinarily skilful achievement of *Ill in Paris*, a portrait of his first wife Kitty Garman staring at a long-stemmed rose, Freud had arrived at the conclusion that his advancement as an artist was being hampered by his overtly linear style, which was also the defining manner of his paintings at that time. Freud blamed his etching, abandoning it completely. From that time, until 1982, Freud worked solely as a painter, drawing only in charcoal if he felt he must or in light pencil as preparation for a watercolour.


Lucian Freud, *Annie Reading*, 1961

The inducement to restart his etching career came from Lawrence Gowing, who had written a monograph on Freud. The deluxe edition of 100 copies of the book, Gowing requested, should contain one of four etchings printed in an edition of 25. Upon returning to etching, having spent so many years in which he had only painted, Freud found his line was looser and more gestural. Thus encouraged, printmaking almost replaced the role of drawings in his work for a period. By the end of 1982, Freud had added 15 etchings to his total. Not all were published, as some were the exploratory works of an artist seeking to regain his confidence in the medium. These efforts helped assuage Freud's concerns over the effect of the graphic arts upon his painting, although by this time his doubts could have retained little foundation: Freud's now familiar, heavily impastoed style of painting must have been unassailable. If anything his etchings had become closer to his paintings, Freud was soon ready to etch on a grander scale.

Lucian Freud, *Eli*, 2002 (Detail)
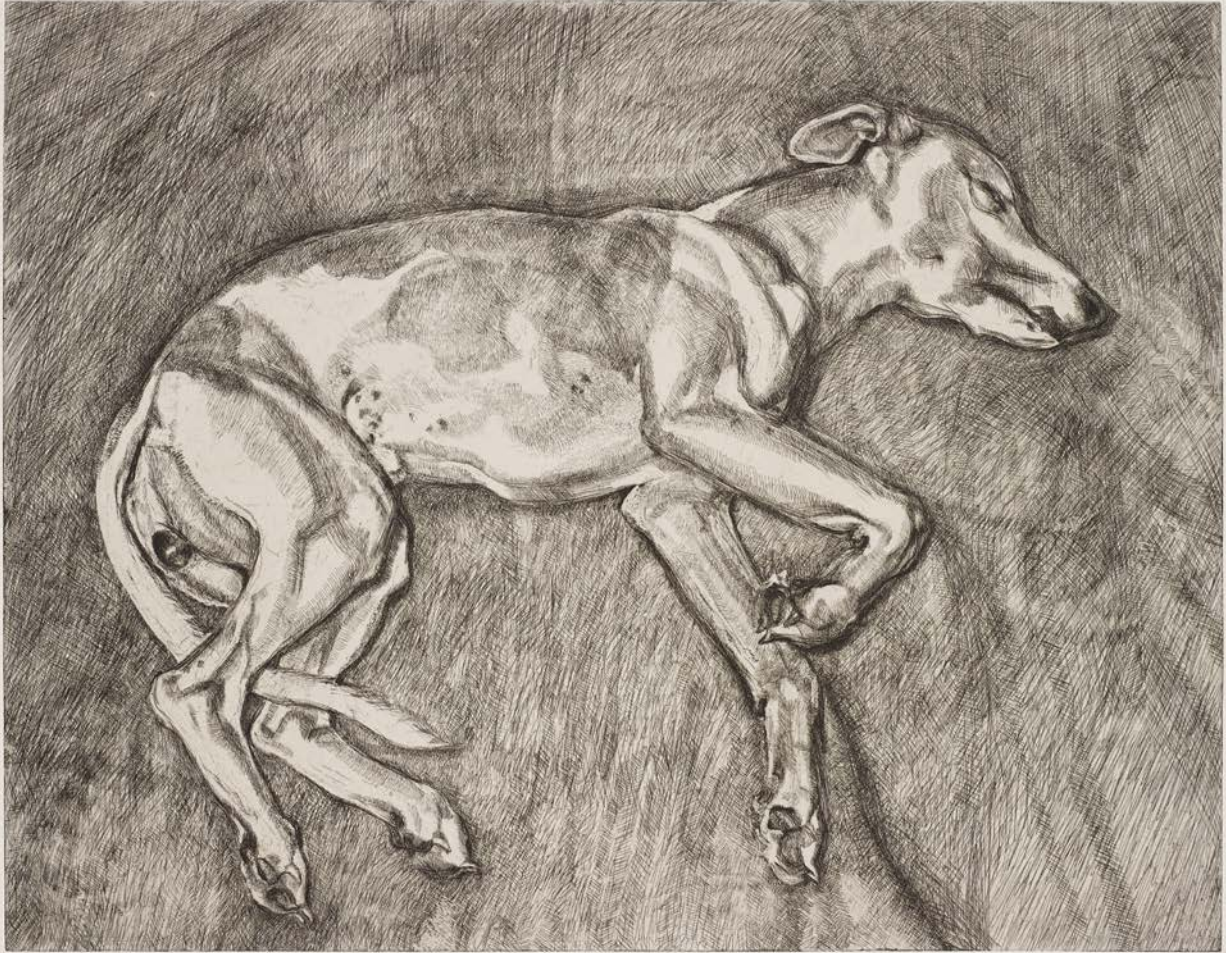
Lucian Freud, Eli, 2002

Freud's portraits of dogs are amongst his most tender renderings, the artist's hand entirely obeying his eye in transferring his full affection for the animals to paper. Freud made three etchings of dogs, two of his whippet Pluto as a puppy and an elderly dog, and one of Eli, the whippet belonging to his assistant David Dawson, in 2002. Eli is the largest in scale and is considered one of the artist's masterpieces in print. When Freud died in 2011 he was at work on a painting of Eli, called *Portrait of the Hound*.

During Freud's long career, the artist produced a little over 70 etchings, many of which were not published and existed only as proofs. Many were produced in editions so small that there is no possibility of them leaving the great collections to which they now belong. Their importance in Freud's work can be illustrated by referring to the 2007 exhibition at New York's MoMA entitled *Lucian Freud: The Painter's Etchings* which gathered together 68 of these works and showed them, with 21 related paintings, to a responsive public.

In the same year that Freud etched *Eli,* he also painted a famous portrait of his old friend David Hockney. The two had known each other for 30 years and Hockney, an expert in the art of etching, would no doubt have looked at *Eli* with interest and certainly had ample time to discuss it as he sat for Freud for several weeks. Hockney himself had created *A Dog Wall*, a suite of 15 etchings of his own dachshund, only four years before as part of his last serious foray into the medium.
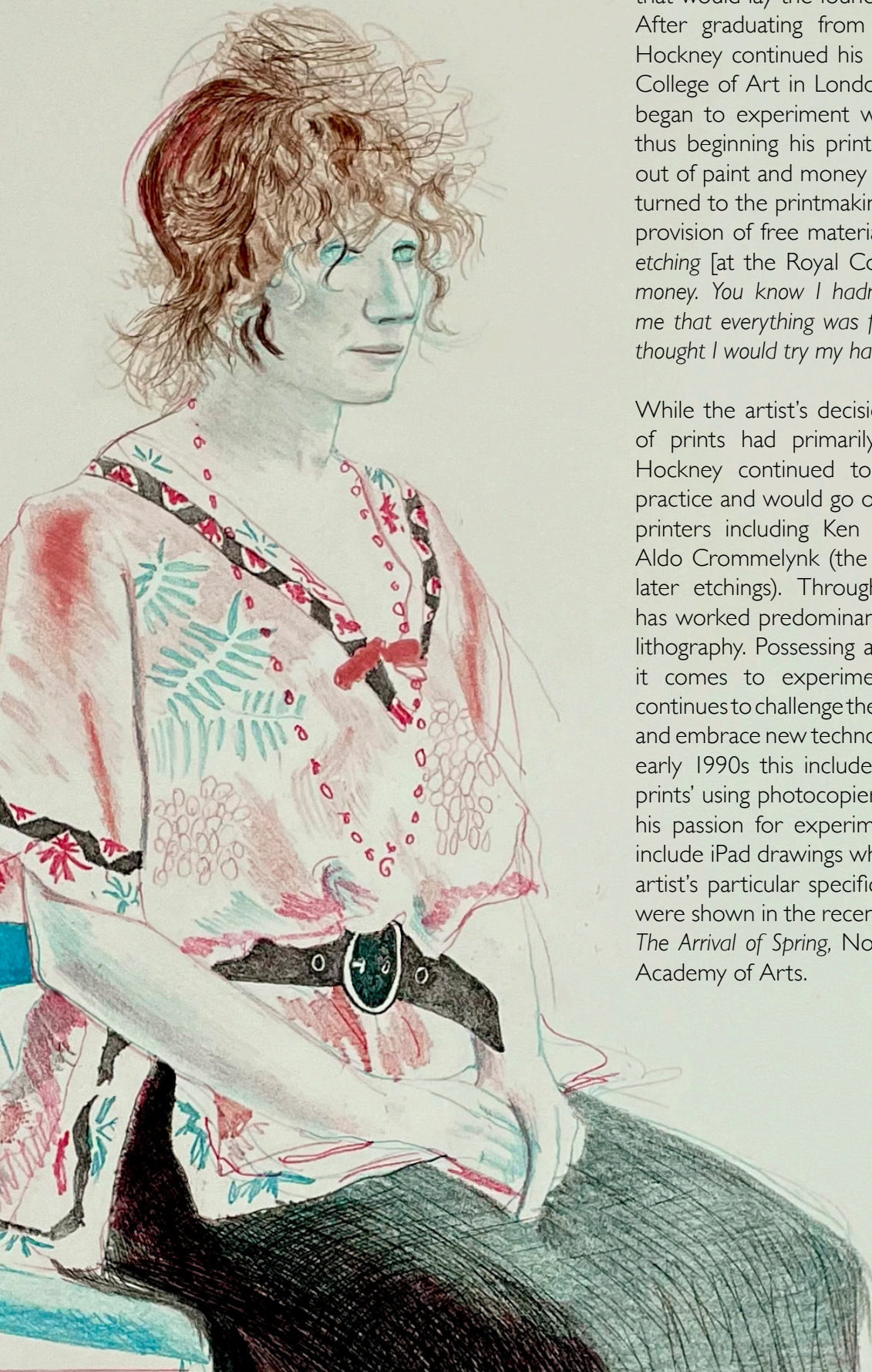
One of the most versatile and celebrated British artists of all time, David Hockney has worked across a multitude of mediums and projects from portraiture, opera set designs, photocollage and iPad drawings. Hockney's etchings, however, perhaps best demonstrate the artist's unique graphic style that would lay the foundation for his artistic career. After graduating from Bradford School of Art, Hockney continued his art education at the Royal College of Art in London from 1959-62 where he began to experiment with the etching technique, thus beginning his printmaking career. Having run out of paint and money to buy any more, Hockney turned to the printmaking department due to their provision of free materials, reflecting that *'I started etching* [at the Royal College] *because I hadn't any money. You know I hadn't any paint. Someone told me that everything was free in that department so I thought I would try my hand at it.'*

While the artist's decision to turn to the medium of prints had primarily been a pragmatic one, Hockney continued to develop his printmaking practice and would go on to collaborate with great printers including Ken Tyler, Maurice Payne and Aldo Crommelynk (the master printer of Picasso's later etchings). Throughout his career, Hockney has worked predominantly in etching, aquatint and lithography. Possessing an insatiable curiosity when it comes to experimentation though, Hockney continues to challenge the conventions of printmaking and embrace new technologies. In the late 1980s and early 1990s this included developing 'home made prints' using photocopiers and fax machines. Today, his passion for experimentation has extended to include iPad drawings which are then printed to the artist's particular specifications, examples of which were shown in the recent exhibition *David Hockney: The Arrival of Spring,* Normandy 2020 at the Royal Academy of Arts.

David Hockney
Celia Seated on an Office Chair
1974/1981 (Detail)

David Hockney, *Red Wire Plant*, 1988

The etching and aquatint print *Red Wire Plant* (1998) demonstrates Hockney's unique style of mark making in this medium as the artist indicates the plant's flowers only by the negative space left, with encroaching marks further delineating their shape and detail. This etching and aquatint work is also an excellent example of Hockney's inventive approach to the production of his prints due to the use of wire wool and other unconventional etching tools. This approach was inspired by the graphics of Vincent Van Gogh and Pablo Picasso, who have both influenced Hockney throughout his career.

Red Wire Plant was produced in collaboration with the artist's old friend and master printer, Maurice Payne, whom Hockney has depicted many times. Payne lived with Hockney for more than a year and together they set up a print studio in the artist's Hollywood Hills home, with Payne leaving prepared plates around the house. This practice allowed Hockney to respond spontaneously to the characters and objects that surrounded him throughout the day, with the focus on the artist's domestic environment imbuing the prints with an intimate quality. In all, fourteen etchings were created during this period. The production of these etchings was the first time that Hockney had returned to this printing process since The Blue Guitar series in the mid-seventies and is also the last group of etchings that the artist has made to date. This example of Red Wire Plant is, importantly for etchings, an early number within the edition of 35. It has not appeared at auction since 2015 although *Van Gogh Chair*, from the same series of fourteen etchings, recently achieved a record price of $239,400 at Sotheby's New York in April 2021.
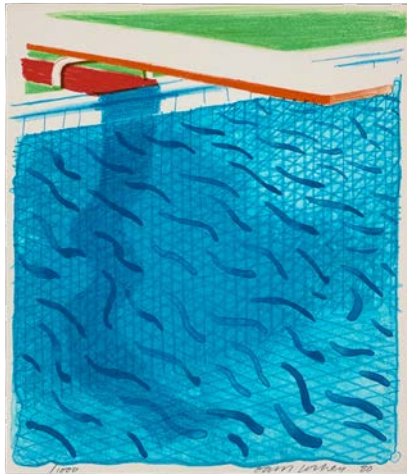
Primarily a figurative artist, it is in the depiction of water that one of Hockney's earliest and few journeys into any form of abstraction becomes apparent to those who want to see it. Hockney would always resist any observation that he entertained the abstract at that early stage, but nevertheless explained, *'In the swimming pool pictures, I had become interested in the more general problem of painting the water, finding a way to do it. It is an interesting formal problem; it is a formal problem to represent water, to describe water, because it can be anything. It can be any colour and it has no set visual description.'*

The sheer number of abstract arrangements Hockney found to portray just the surface of water alone at that time is truly astonishing. Lines run across his pools in squiggles, camouflage patterns are used, and variegated patches of colour are all employed in seemingly infinite combinations. Whether he liked it or not, the earliest and most powerful tool available to Hockney to explore the subject of water was a methodology that was abstraction in all but name to him. He eschewed the movement vocally whilst at the Royal College, later stating *'To me painting is picture making. I am not that interested in painting that doesn't depict the visible world. I mean, it might be perfectly good art it just doesn't interest me that much.'* In 1965 Hockney produced a set of prints called *A Hollywood Collection*, in which one of the subjects is titled *Picture of a Pointless Abstraction Framed under Glass*: this sums up the artist's discomfort with the whole notion rather well. The derisive manner in which the artist had largely avoided abstraction was already well known, yet here it was in his paintings, even if the sum total of all those abstract details was a struggle for realism.

David Hockney, *Pool Made with Paper and Blue Ink for Book,* *from Paper Pools, 1980 (Above and detail right)*

Gerhard Richter, *Untitled (7.4.88)*, 1988

Three artists for whom abstraction has been of career-long interest now come into focus: Soulages, Richter and Knoebel. Interestingly, the three artists share the mutual achievement of having created monumental stained-glass windows. The experience of standing beneath the huge barrel-vault of Sainte-Foy de Conques, a famous 11th-century Romanesque abbey church, was what first inspired Pierre Soulages to become a painter. In 1986, he would have the honour of designing its new windows, for which he developed a new kind of glass with variable translucency.

Gerhard Richter designed a window for Cologne Cathedral. He recalled *'In early 2002, the master builder of the cathedral suggested that I develop a glass design for the southern window. The guiding principle was the representation of six martyrs, in keeping with the period. I was, of course, very touched to have such an honour bestowed upon me, but I soon realised that I wasn't at all qualified for the task. After several unsuccessful attempts to get to grips with the subject, and prepared finally to concede failure, I happened upon a large representation of my painting with 4,096 colours. I put the template for the window design over it and saw that this was the only possibility. I wrote to the master builder, telling her that I would send her a draft anyway – one that, to me, seemed like the only viable way to design the window.'* The project was completed in 2007. Richter later declared that his last major work, no. 957, would be the 30-ft coloured windows at the Benedictine Abbey of Tholey in Saarland, Germany, close to the border with France and Luxembourg, which were completed this year.

Imi Knoebel received a major commission of nine large stained-glass windows for the royal cathedral of Notre-Dame in Reims installed in 2011 and 2015. These majestic windows, abstract compositions with hundreds of pieces of glass in vivid shades of

Imi Knoebel, *Untitled,* 1984

red, blue and yellow, can be seen as a reconciliatory gesture since the building had been badly damaged by German bombing in 1914. The windows relate to both Matisse's large-scale explorations with coloured shapes but also to Knoebel's signature Messerschnitte (Knife Cuts), highly colourful abstract works made with cut and pasted coloured papers.

One of the leading German artists of the post-war period, Imi Knoebel's wide-ranging and rigorous oeuvre involves the use of a multitude of mediums however Knoebel's art is resolutely abstract. *'When I am asked about what I think when I look at a painting I can only answer that I don't think at all; I look at it and can only take in the beauty, and I don't want to see it in relation to anything else. Only what I see, simply because it has its own validity.'* Often producing work in groups or series, his minimal compositions rely on a pared down, strict vocabulary of forms combined with a subtle and commanding use of colour, exposing the physical possibilities inherent in the most basic of materials, such as aluminium or masonite. Knoebel attended the Kunstakademie Düsseldorf from 1964-1971, producing his first major work *Raum* 19 under the tutelage of Joseph Beuys.

While Knoebel is often known for a stringent, minimalist abstraction, we are pleased to present two works from the 1980s and 90s that serve as a counterweight to this perception: *Untitled*, 1984 and *o.T. Schwarzes Bild 23*, 1990. MDF, a material frequently used by the artist is used as a support but rather than being carefully and perfectly painted, Knoebel has taken an electric saw and a power drill to literally attack the surface. Both staccato-like traces as well as continuous, long, even flourishing lines generate an energetic, non-hierarchical structure that recalls the drip paintings of Jackson Pollock. Some of the bright lines are rhythmically arranged in parallel while others cross and overlay each other creating a complex, irresolvable maze. The furrows in the board can be seen as an extremely gestural, almost aggressive dynamic. The result visibly and relatably conveys the creative process. In 1991 Knoebel created a final group of similar works which, perhaps not coincidentally, bear the title *Die Schlacht* (The Battle). They too articulate a sense of extreme motion in their traces of drilling, scratching and jabbing, as if the work's surface had been the site of a battle.

Imi Knoebel, *Schwarzes Bild Nr.23,* 1990 (Above)

Pierre Soulages, who will be 102 this year, had no Joseph Beuys and actually rejected all formal art training, instead establishing a studio in Paris and exhibiting at the Salon des Indépendants in 1947. The paucity of colour in his work set him apart from his contemporaries and established him quickly as an intellectual leader of the Jeune École de Paris, but his rejection of a total abandonment of formality soon set him at odds with the principles of the *Informelistes*. Since the early 1950s, Soulages has defied classification.

A looser style of brushwork and mark-making increasingly defined his method throughout the 1950s, and a fascination with the surface reflection of, and contrasts within, pure tones of black began to steer his exploration as an artist. Occasional dragged veils of colour in his major works of the period seem to anticipate the monumental canvases of the 1980s created by Gerhard Richter. Soulages' first major travelling retrospective took place in Hanover, Essen and The Hague during 1960 and 1961, but he was also regularly included in the influential *documenta* exhibitions in Kassel, including *documenta II* in 1959, which was visited by, and made a great impression on, Richter. Richter took a number of photographs of various exhibits which he shared with his artist friends back in Dresden.
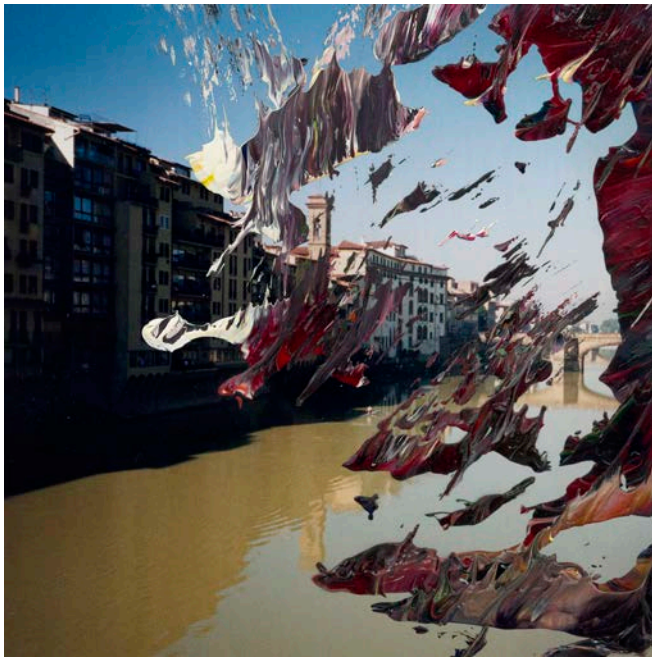

Pierre Soulages, *Sérigraphie n° 12*, 1979

Pierre Soulages, *Lithographie n° 5*, 1957 (Detail)

Gerhard Richter, *Firenze, 2000*

As the 1970s began, Richter's international reputation was on the rise. In 1970 he exhibited with Konrad Fischer, who was at the cutting edge of contemporary art during this time, focusing on Minimalism, Conceptualism and Formalism, showing artists such as Carl Andre and Sol LeWitt. This provided Richter with a new context for painting at a time when it was considered by many to be outdated. Despite a brief return to the Colour Chart paintings of the mid 60s, the majority of his abstract output at this time was far from colourful. The Grey paintings would become increasingly prominent in Richter's practice throughout the decade. They were rooted in experiments from the late 60s and allowed Richter to address painting outside of its traditions, to develop methods that related to the issues art was facing at the time. Questioning painting in this way was fundamental to Richter's practice as it developed from there.

1977 saw a breakthrough in two directions. Richter created two sculptural pieces made of panes of glass painted in grey. The grey surface was altered through the intervention of glass, or more specifically,

reflection, something Richter would explore further in later years. From that point, the development of a substantial number of colourful abstract works then began, described simply as *Abstraktes Bild*. It was to be a significant phase of his practice that continued well into the early 1980s and laid the foundations for future bodies of work that were to become some of his most celebrated.

Richter did not begin working with watercolour in any meaningful way until the late 1970s and used the medium sparingly, almost entirely for abstract works. The Richter reference sources record just 295 watercolours in total throughout his entire career and, although some lost or forgotten works may well yet be found, the rarity of these works is clear to see. The two examples we exhibit are from 1988 and 1991, from the midst of the artist's most serious period of engagement in the medium and offer insight into the energetic investigations of his concerns as an artist at the time, chiefly optics and perception, planes, depth, space, shape, form, colour and light.

A watershed moment for the direction of Richter's abstraction occurred in 1971, when he briefly returned to the geometric abstractions as first seen in the Colour Charts. This time he introduced the element of chance in the selection of colours rather than referring directly to industrial paint charts as he had done in 1966. The grids and colours became more varied and some, such as *4096 Colours*, were wildly ambitious. These works subscribed to all the component philosophies of hard-edge painting, whereby abrupt transitions in colour or tone became the conceptual structure, yet Richter chose not to pursue this direction despite his undoubted awareness of the established momentum of hard-edge abstraction as a movement in Europe and the Americas at that time.

Gerhard Richter, *Untitled (3.2.91), 1991* (Detail)
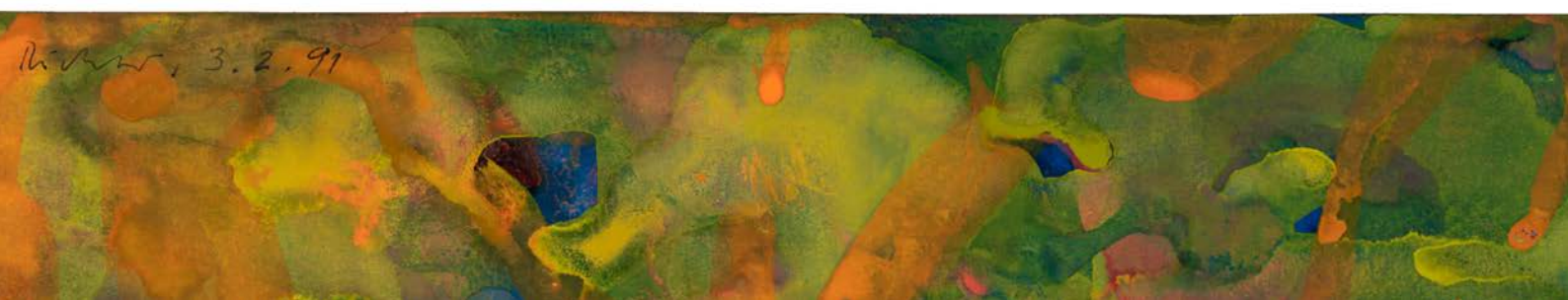
Rather than growing as a unified international group, hard-edge developed separately in different groups within different countries but all holding common origins and intent. Exponents of hard-edge developed the disciplines of De Stijl, holding onto Van Doesberg's key philosophy that all but the most essential forms and colours should be excluded. This credo had been revered at the Bauhaus by teachers and pupils alike. Bauhaus lecturers Wassily Kandinsky, Josef Albers and Anni Albers were amongst the vanguard of this new style, which propagated through their pupils. Max Bill, for example, would return to Switzerland to join *Allianz* and further the cause of concrete art there.

Allianz was one of many groups of artists which formed before and after World War II, causing Victor Vasarely to declare that the sole artist was now outdated. The various groups served to promote new artistic tendencies, the key unifiers of which included rigorous hard-edge abstraction and, later, a common rejection of perceived egoism and self-indulgence associated with the gestural abstraction of *Art Informel* and the Abstract Expressionist painters.

Max Bill, *Rosa Kern*, 1970

Max Bill
*Strahlung aus gelbem Kern*
1972-1974 (Detail)
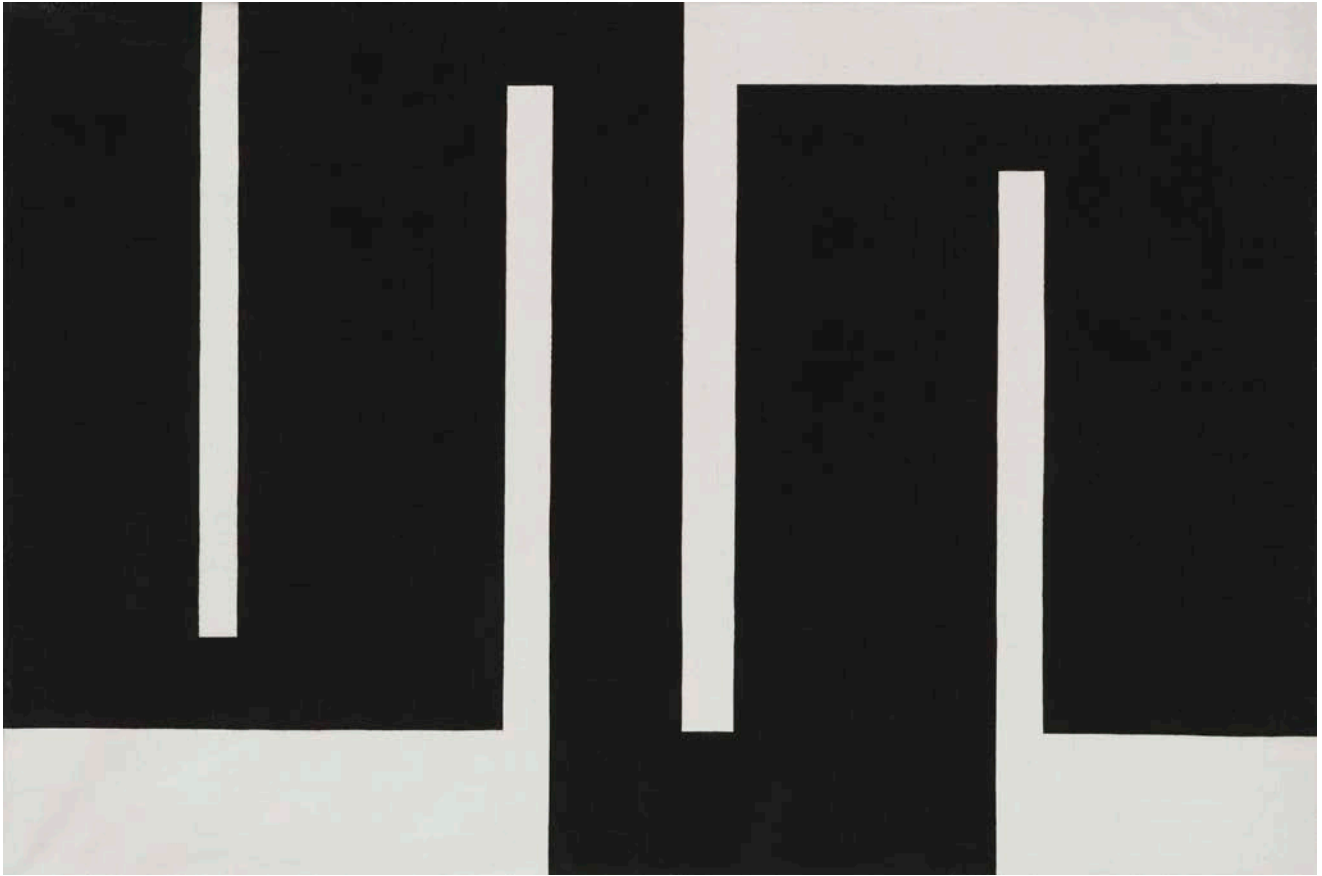
Julije Knifer, *Meander, Composition A,* 1960

The over-arching movement which connected much of the European avant-garde working at that time was *Nouvelle Tendance*. Founded in Zagreb in 1961, this coalition condensed the influences of contemporary avant-garde movements worldwide, such as Concrete art, Kinetic art and Op Art. Groups of artists who became associated with Nouvelle Tendance included GRAV, Gruppo T, Gruppo N, Azimuth and Zero. This connection attracted artists internationally, who participated in a series of exhibitions at European galleries which introduced their work to a wider audience. The first Nouvelle Tendance exhibition took place in Zagreb and included work by Julije Knifer.

Knifer was a Croatian abstract painter and a founding member of an avant-garde art collective known as the Gorgona Group, noted for its ephemeral and intellectual approach to art-making. Initially influenced by the Russian Suprematist painters, specifically Kazimir Malevich, Knifer approached abstract painting in a conceptual way, devising a geometric form he called the "meander" and soon

announcing his intention to devote his entire career to the motif. In this respect the artist has been compared to On Kawara. The artist stated *'I realized that I didn't want to create a single painting, a work that would be self-contained and complete in and of itself. I understood that my drawings and my own images were only one in a series of connected similar acts.'* The Gorgona group is considered a predecessor of the Conceptual Art movement which thrived in Western Europe years later.
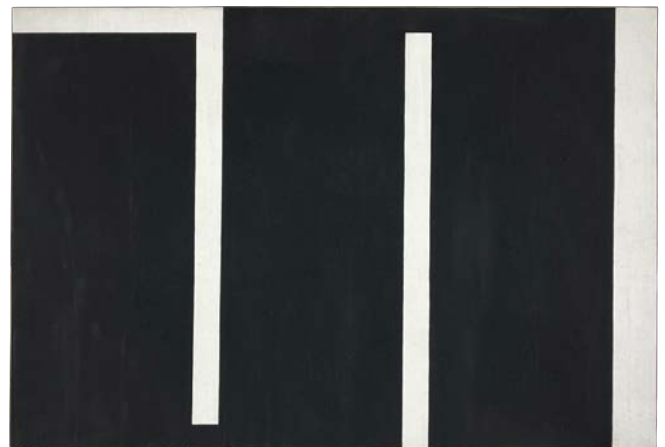
Julije Knifer, *Meander, Compoisition B,* 1960

Of the connected groups within Nouvelle Tendance, GRAV (Groupe de Recherche d'Art Visuel), founded by François Morellet, was one of the most significant. Morellet began exploration into abstract geometric forms as early as the late 1940s and can be considered an early exponent of Concrete Art, although his work essentially anticipated Minimalism and Conceptual Art. GRAV's members believed in anonymous, impersonal art. Morellet began to receive acclaim for works which investigated kinetic perception by means of superimposed patterns, either painted or with metallic lattices or grids. The works delivered a vibrant optical effect and were much admired by other artists with similar concerns. With GRAV, he took part in numerous exhibitions, notably *The Responsive Eye* exhibition at the Museum of Modern Art in New York in 1965.
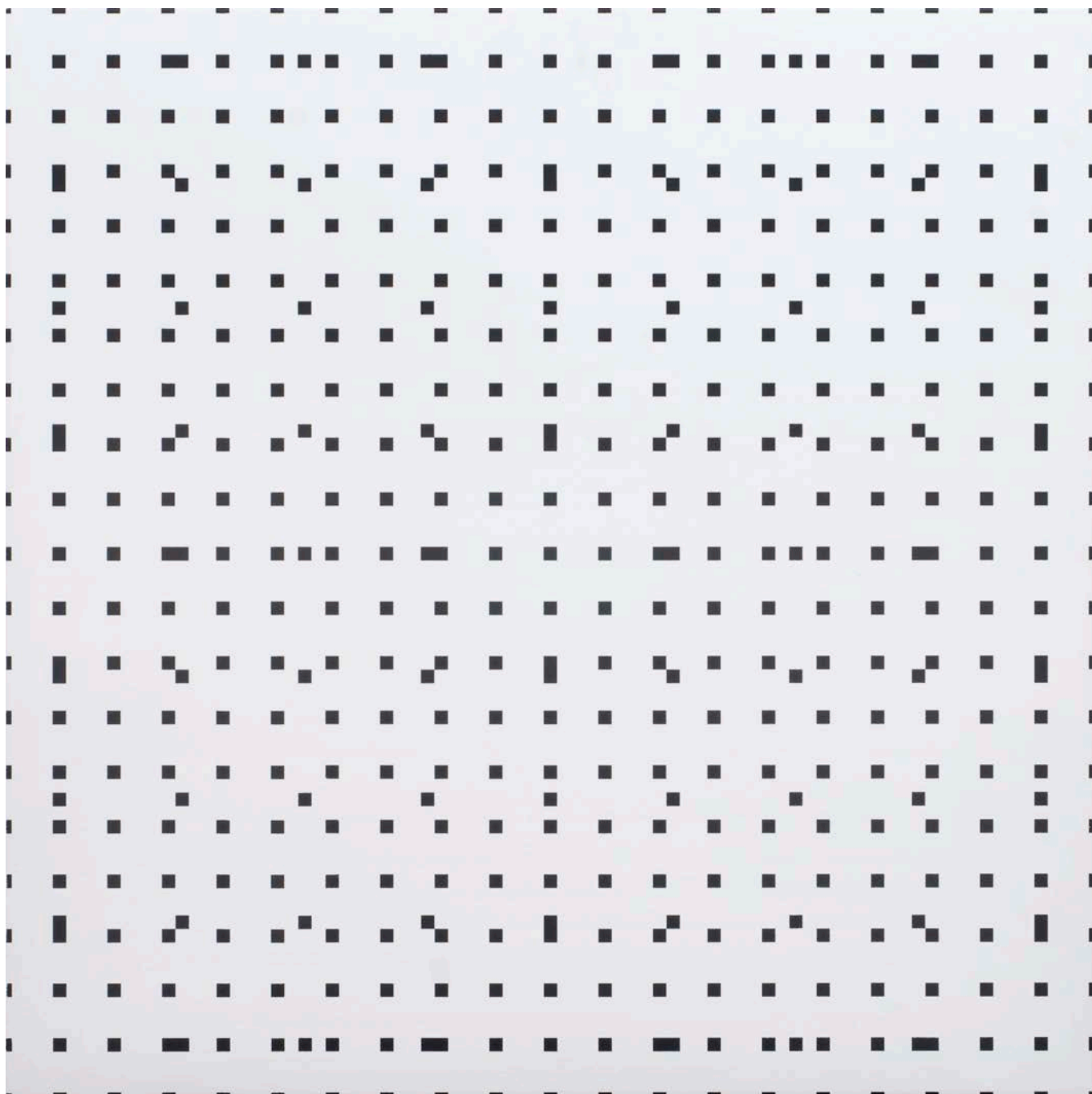
François Morellet, *Tous les 4, tous les 9*, 1974

Bridget Riley, *Right Angle Curves Study No.4,* 1966

The Responsive Eye introduced a ready world to the phenomena of Op Art and Kinetic Art and featured a painting by a young Bridget Riley on its cover. Riley created some of the most era-defining images in the history of art, her black and white designs providing a visual summary for the futuristic aesthetic of 'Swinging London'. By 1960 and approaching her late-twenties, Riley had settled into a dynamic style of hard-edged abstraction with, often, wild optical properties. Her diligent, rigorous and mathematical approach to the creation of the work won her widespread admiration and propelled her quickly to fame in Britain although she soon came to international attention when her painting *Current* was chosen by MoMA as the cover image for The Responsive Eye, an exhibition which presented her pictures with other artists of the Op Art movement. She worked almost exclusively in a black, white and grey palette through much of the early 60s, after which colour was allowed back into her work. In 1968 she represented Great Britain at the Venice Biennale and is now generally considered to be one of the most important artists living in Britain. She has said of her work that it displays *'a certain sensation of change: moving from one state to another, a transition enacted through the progression of the elements employed.'*

Bridget Riley, *Winged Curve,* 1966 (Detail)
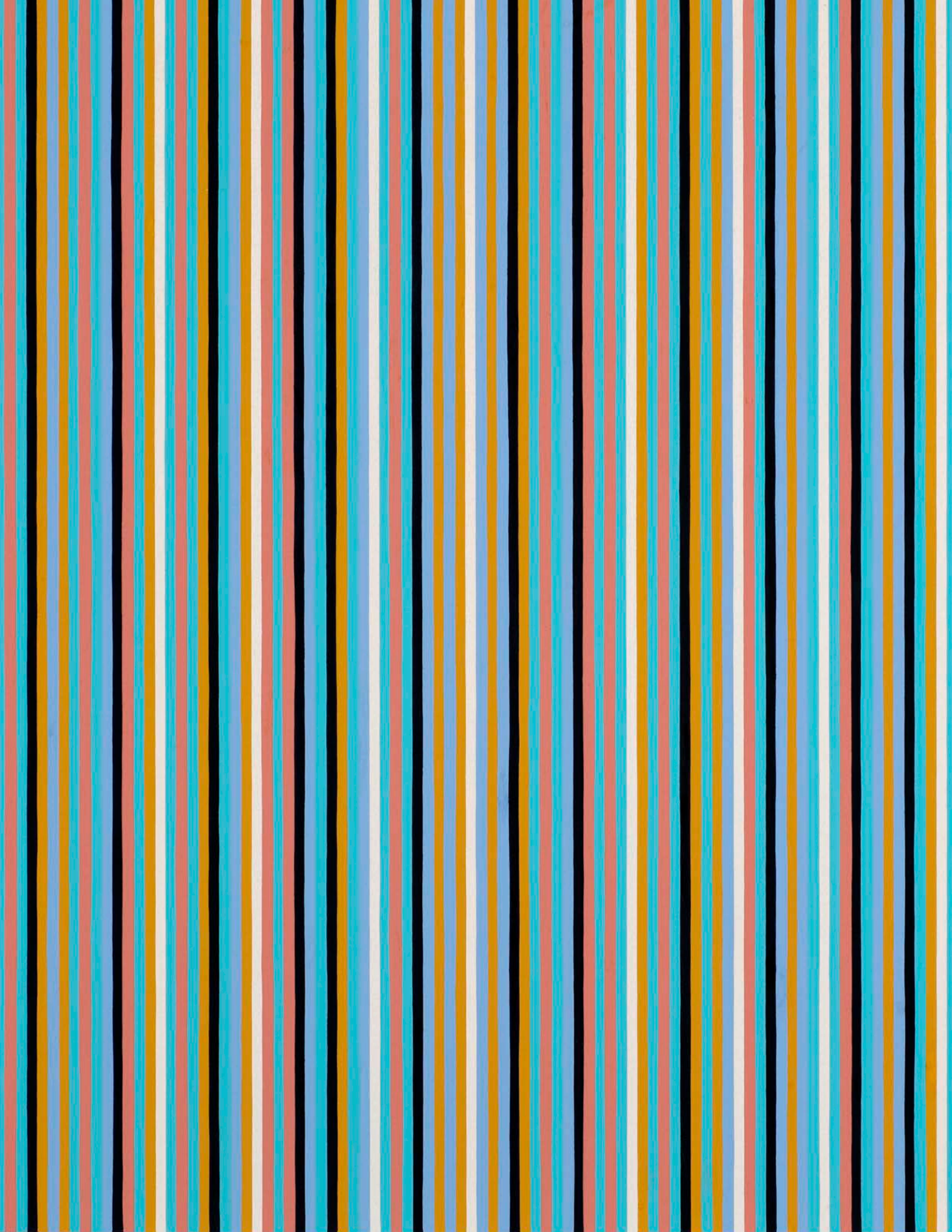
Bridget Riley, *Four Colours, Black and White*, 1981 (Detail)

By now, hard-edge painting had established itself as one of the most vibrant and diverse forms of abstraction, seemingly endlessly capable of transformation and variation. Following Josef Albers' flight from Nazi Germany for America, he continued to teach the substance of what he had taught at the Bauhaus at Black Mountain College in North Carolina. The new wave of American artists that followed found attention through important exhibitions in the USA: *Post-Painterly Abstraction,* curated by the influential Clement Greenberg at LACMA in 1964, brought together exponents of what he saw as a new movement in painting that derived from the abstract expressionism of the 1940s and 1950s but *'favored openness or clarity'* rather than density. The exhibiton included many within the emerging *Color Field* movement and its largely hard-edge offshoot the *Washington Color School.* Artists of note in that exhibition included Ellsworth Kelly, Sam Francis, Helen Frankenthaler, Sam Gilliam and Morris Louis.

The Washington Color School became an umbrella term for a form of image-making concerned primarily with color field painting, a form of non-objective or non-representational art that explored ways to use large solid areas of paint. The Washington Color School originally consisted of a group of painters who showed works in the exhibition *Washington Color Painters* at the now-defunct Washington Gallery of Modern Art in Washington from June 25 to September 5, 1965. The exhibition's organiser was Gerald Nordland and the painters who exhibited were Sam Francis, Gene Davis, Morris Louis, Kenneth Noland, Howard Mehring, Thomas Downing and Paul Reed. This exhibition, which subsequently travelled to several other venues in the United States, including the Walker Art Center, solidified Washington's place in the national movement and defined what is now considered the city's signature contribution to the creation of art. Two years after Post-Painterly Abstraction another landmark exhibition was held which seemed to reinforce the arrival of hard edge and geometric abstraction in the USA, *Systemic Painting*, presented at the Guggenheim in 1966, which also included the work of Thomas Downing.

Thomas Downing, *Swap Series, #9 (Triptych),* 1967 (Above)

Despite various forms of abstraction predominating in the USA from the 1950s onwards, the dramatic emergence of Pop Art served to remind that representative art had not disappeared. In the same year as Systemic Painting was causing ripples in New York, Ed Ruscha's work was included in *Los Angeles Now* at the Robert Fraser Gallery in London, his first European exhibition at the gallery which first showed Bridget Riley. Ruscha had been included in the historically important and ground-breaking exhibition *New Painting of Common Objects,* curated by Walter Hopps at the Pasadena Art Museum, a show which was considered one of the first Pop art exhibitions in America and included works by Roy Lichtenstein and Andy Warhol. Although not strictly a Pop exponent, because he drew upon sources from the real world and the imagery of commercial culture, Ruscha's work fitted.

Following a brief period working for an advertising agency, Ruscha's work naturally reflected his preoccupation with words and wordplay and he began isolating and recombining words and images in increasingly subtle and unique ways. Words, in paintings, are often very awkward things to incorporate harmoniously and there are very few artists, notably Picasso in his cubist works, who have succeeded happily. From its first appearance in his artist's book *Twentysix Gasoline Stations* and its subsequent translation into a masterpiece of American painting in 1964 as *Standard Station, Amarillo, Texas,* the Standard gasoline station is arguably Ruscha's most iconic image.

Ed Ruscha, *Standard Station,* 1966
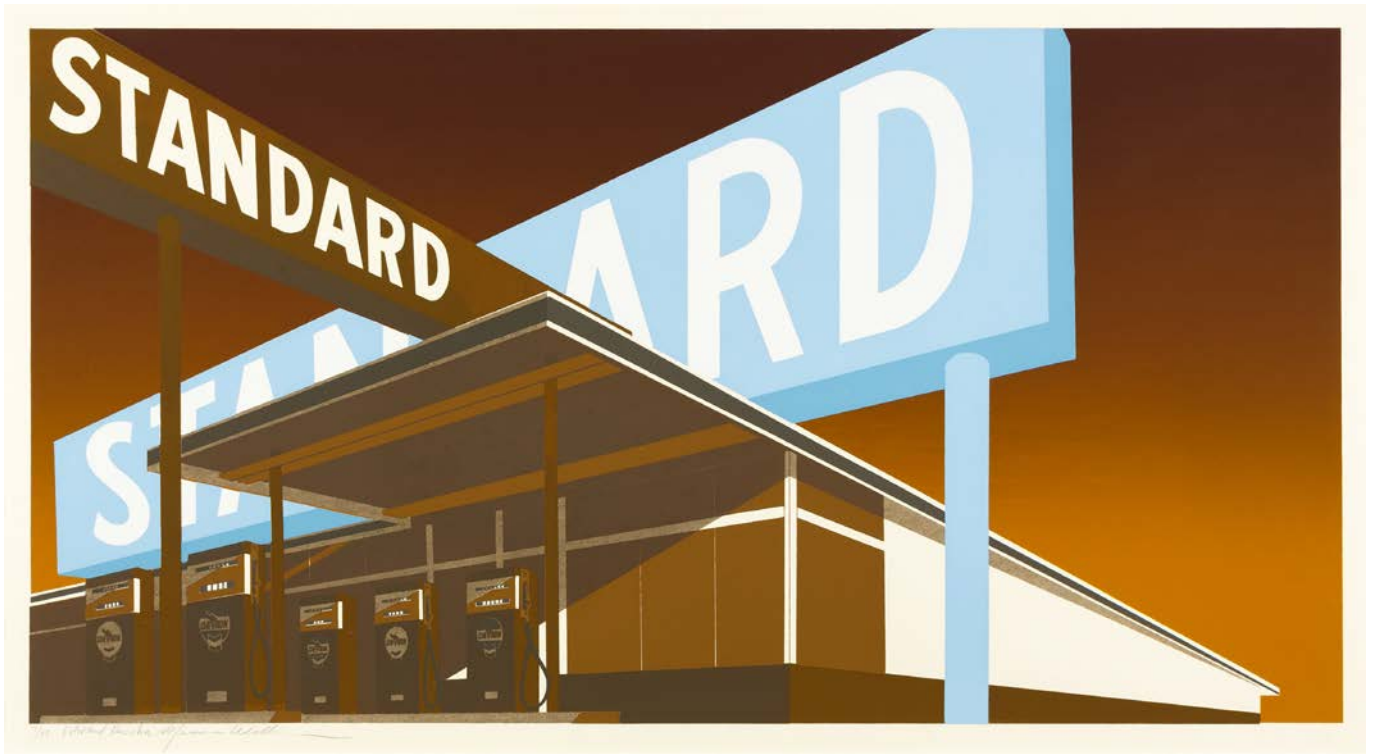
Its stations ubiquitous across 20th Century America, John D. Rockefeller's Standard Oil was at one point the largest company in the world. Even when broken up by the federal government into seven smaller companies, "Baby Standard" gasoline stations continued to line Route 66 from Los Angeles to Ruscha's family home in Oklahoma City until 1984, when the brand became Chevron. Ruscha recorded several of these stations in his photographic book *Twentysix Gasoline Stations*, which promoted his interest in closely observing the banal and the mundane, the taken-for-granted and the overlooked. Taking the rather unremarkable source photograph, Ruscha transforms it with a radical foreshortening which centres the composition around a plunging diagonal line. In this way, and with a gorgeously subtle play on words, he creates his idealised "standard" gasoline station.

The first Standard Station screenprint, made in 1966 with a blue and fiery-red background, was followed in 1969 by *Mocha Standard, Cheese Mold Standard with Olive* and *Double Standard*, all variations on the 1966 forerunner and printed in the same size from the same screens. A measure of how lionised the image of the Standard Station became was demonstrated when Ruscha's painting *Burning Gas Station* was offered at auction in New York in 2007. The painting sold for just under $7 million and held the record for the most expensive work by the artist to have been sold at auction, until that figure was surpassed by *SMASH*, 1963, which exceeded $30 million in 2014 and has since been bested. The informal "set" of four Standard Stations is extremely rare on the market and the group we exhibit here was originally assembled by Paul Ruscha, the artist's brother.

In the fifteen years that followed 1966, America boasted a number of superstar artists with Warhol squarely amongst the most famous. By the early 1980s though, art was shedding the skin of Pop and the most vibrant new art was straight from the street. The soundtrack in New York was the schism between the end of disco and punk and the emergence of rap and hip-hop, and the visual backdrop was of increasingly elaborate, competitive graffiti and the phenomenon of break-dancing. Warhol's circle included Debbie Harry, whose band Blondie completely changed musical direction in response to the fast-moving scene. Harry appeared briefly in the underground movie *New York Beat* (later re-released as *Downtown 81*), which featured the emerging Jean-Michel Basquiat. Basquiat and Keith Haring, the de facto fathers of street art, were soon themselves part of Warhol's group of the art/social elite.

Members of the growing street art movement were at once competitive but nevertheless collegiate. As artist Samantha McEwan stated 'Drawing in the street was always about who else was drawing there. That wall, that door, who was there first, who got the best space.' Explaining the circumstances surrounding the creation of the collaborative work Untitled, 1980, recently shown in Keith Haring | Jean-Michel Basquiat: Crossing Lines at the National Gallery of Victoria in Melbourne, McEwan recalls:

'Jean-Michel was at the apartment in the afternoon. Keith had his studio there and they were hanging out. Keith had been asked to do a summer school in Brooklyn drawing with kids. He was thinking about what to do, how to engage the kids together; a piece of paper each, or drawing together, swapping pieces of paper, passing paper round. So they were chatting about it and Keith said lets try it. He got out some big sheets and pieces of paper and they tried it out.

The Tar Roof drawing was the first one. They worked on it together swapping the pens. At the end, Jean-Michel pulled the nib off the red marker and tipped the remaining ink onto the page. Then

Keith Haring and Jean-Michel Basquiat, Untitled, 1980

they tried swapping two pieces of paper, so they were pushing the paper across to each other, timing it. They gave me the picture with the writing.

It was all about drawing at the time. Drawing together on paper was so unusual - just a kind of chance moment.'

Born just two and a half years apart, the similarities in the lives of Haring and Basquiat cannot be overstated. Both men began their careers on the gritty streets of lower Manhattan in the 1970s and 80s. The walls of the city and subway stations became the canvases by which they explored overtly political messages, the latter home to Haring's early iconic chalk drawings. It was here that Haring developed his best-known characters, such as the 'Barking Dog' and the 'Radiant Baby', while Basquiat honed his complex layering of text, motifs and symbols. The pair had a mutual admiration for each other, which would develop into a friendly rivalry and eventual collaboration. The present work is an incredibly rare visual conversation between Basquiat and Haring. Whilst both artists collaborated with many creative figures, not least Basquiat's famous works with Andy Warhol and Haring's long-time partnership with LA II, only a small handful of works by this pair are in existence.

Haring began to garner public attention through drawing in chalk on empty ad panels in the New York subway system. As he crafted hundreds of these subway drawings, New Yorkers would stand to watch, and sometimes critique, the production of the works. Engaging with the frenzied energy of the subway system, as well as the temporal nature of such chalk drawings, Haring was able to use the underground as a laboratory for experimentation. He was often arrested for his troubles and stopped the practice in 1985.
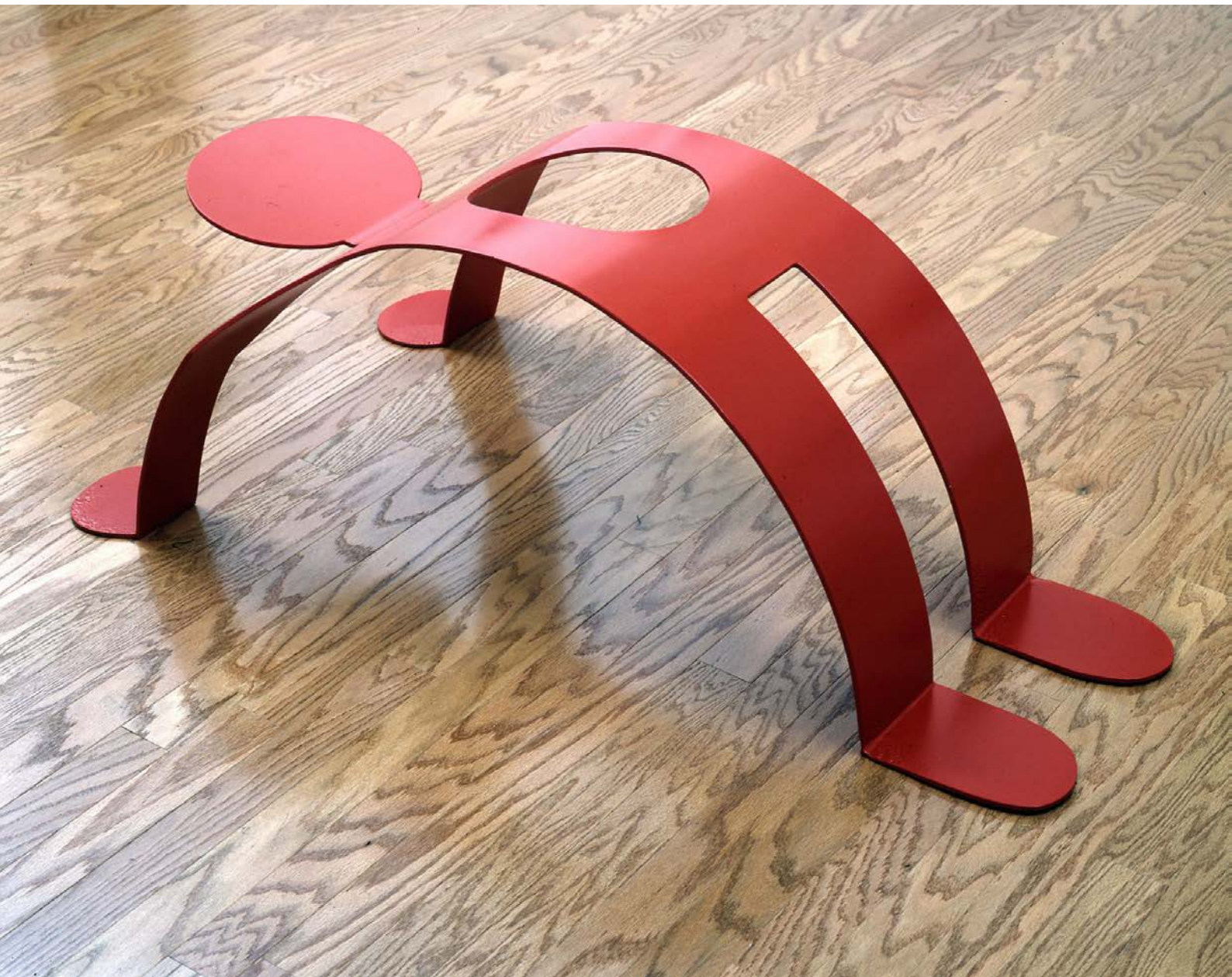
In the same year Keith Haring began a series of, some monumental, metal sculptures which he would continue producing until 1989. Untitled (Red Arching Figure) is an unique work, made for his exhibition with the great gallerist Leo Castelli in New York in 1985 and was one of the first such
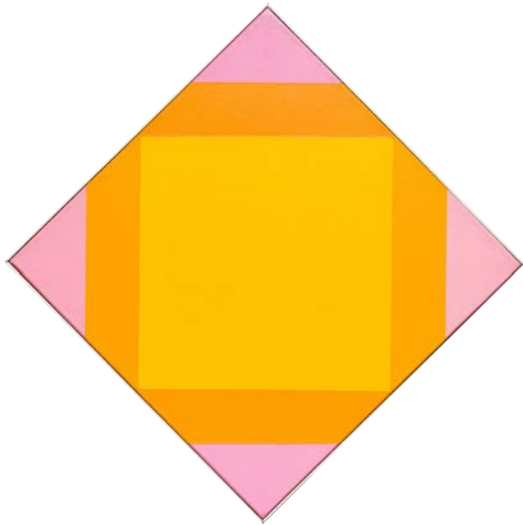

Keith Haring, *Untitled (Subway Drawing)*, 1983

sculptures to be made by the artist during the period. It was subsequently purchased by the artist Kenny Scharf, remaining in his collection for many years. The arching figure depicts a boy breakdancing and extends the artist's practice by bringing scenes from the street indoors.

Through Haring's complex library of symbols, the overarching message is one of countering the powers that be with peace and open-mindedness. He went on to become one of the greatest advocates for AIDS awareness, safe sex, addiction prevention, LGBTQ+ rights and world peace. Through public murals, poster campaigns, and affordable commercial products at the Pop Shop Haring's advocacy reached millions of people.

Keith Haring, *Untitled (Red Arching Figure)*, 1985

1

ARTIST
Carl Andre

TITLE
Block and Stone #35, Portland, Oregon

MEDIUM
River rock on concrete block

DATE
1973

SIZE
Base: 11 3/4 x 11 3/4 in : 30 x 30 cm (irregular);
Overall height 7 1/2 in : 19.0 cm

2

ARTIST
Carl Andre

TITLE
de Kooning Gorky Pollack

MEDIUM
Carbon copy on paper mounted on board

DATE
1962

SIZE
6 x 6 1/8 in : 15.2 x 15.6 cm

3

ARTIST
Max Bill

TITLE
Rosa Kern

MEDIUM
Oil on canvas

DATE
1970

SIZE
14 3/4 x 15 3/4 in : 40 x 40 cm

4

ARTIST
Max Bill

TITLE
Strahlung aus gelbem Kern

MEDIUM
Oil on canvas

DATE
1972-1974

SIZE
15 3⁄4 × 15 3⁄4 × Ø 22 1⁄2 in : 40 × 40 Ø 57 cm

5

ARTIST
Thomas Downing

TITLE
Evening Turn

MEDIUM
Acrylic on canvas

DATE
1964

SIZE
43 1⁄8 × 43 1⁄8 in : 109.5 × 109.5 cm

6

ARTIST
Thomas Downing

TITLE
Swap Series #9 (Triptych)

MEDIUM
Acrylic on canvas, in three parts

DATE
1967

SIZE
114 × 147 in : 289.6 × 373.4 cm

7

ARTIST
Lucian Freud

TITLE
Annie Reading

MEDIUM
Watercolour and pencil

DATE
1961

SIZE
13 7/16 x 9 1/2 in. : 34.2 x 24.1cm

8

ARTIST
Lucian Freud

TITLE
Eli

MEDIUM
Etching

DATE
2002

SIZE
30 ½ x 37 ¾ in : 77.5 x 96.0 cm
(Somerset Textured White paper)

9

ARTIST
Lucian Freud

TITLE
Head and Shoulders of a Girl

MEDIUM
Etching

DATE
1990

SIZE
30 3/4 x 25 in. : 78.0 x 63.0 cm
(Somerset Satin White paper)

10

ARTIST
Keith Haring

TITLE
Untitled (Red Arching Figure)

MEDIUM
Steel and enamel

DATE
1985

SIZE
38 x 50 x 30 in : 96.5 x 127.0 x 76.2 cm

11

ARTIST
Keith Haring

TITLE
Pop Shop 1 (D)

MEDIUM
Screenprint in colours, on wove paper

DATE
1987

SIZE
12 x 15 in : 30.5 x 38.1 cm

12

ARTIST
Keith Haring

TITLE
Untitled (Subway Drawing)

MEDIUM
Chalk on paper

DATE
1980-1989

SIZE
40 15/16 x 29 1/8 in : 104.0 x 74.0 cm

13

ARTIST
Keith Haring and Jean-Michel Basquiat

TITLE
Untitled

MEDIUM
Ink on paper

DATE
1980

SIZE
38 x 50 in : 96.5 x 127.0 cm

14

ARTIST
David Hockney

TITLE
Apples, Pears and Grapes

MEDIUM
Home made print, on 120g Arches rag paper executed on an office colour copy machine

DATE
1986

SIZE
8 1/2 x 14 in : 21.6 x 35.6 cm

15

ARTIST
David Hockney

TITLE
Celia Seated on an Office Chair

MEDIUM
Etching, soft ground etching and aquatint in colours, on Rives BFK paper

DATE
1974 / 1981

SIZE
35½ x 29½ in : 90.2 x 74.9 cm

16

ARTIST
David Hockney

TITLE
Coloured Flowers Made of Paper and Ink

MEDIUM
Lithograph on Hodgkinson mould-made paper

DATE
1971

SIZE
39 x 37 3/8 in : 99.0 x 95.0 cm (the full sheet)

17

ARTIST
David Hockney

TITLE
Dancing Flowers

MEDIUM
Home made print in six parts, on 120g Arches rag paper executed on an office colour copy machine
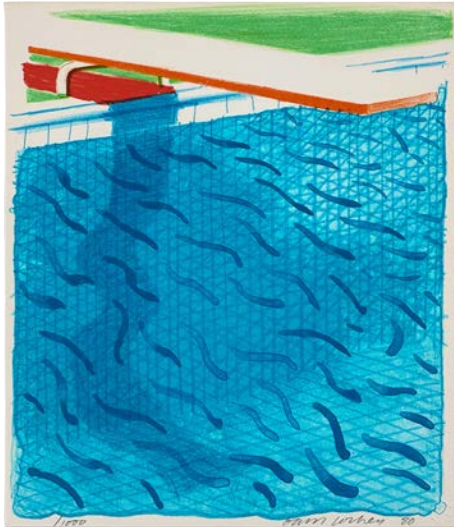
DATE
1986

SIZE
22 x 25 1/2 in : 55.9 x 64.8 cm

18

ARTIST
David Hockney

TITLE
Grey Blooms

MEDIUM
Home made print in six parts, on 120g Arches rag paper executed on an office colour copy machine

DATE
1986

SIZE
14 x 17 in : 35.6 x 43.2 cm

19

ARTIST
David Hockney

TITLE
Pool Made with Paper and Blue Ink for Book, from Paper Pools

MEDIUM
Lithograph in colours

DATE
1980

SIZE
10 1/2 x 9 in : 26.6 x 22.9 cm

20

ARTIST
David Hockney

TITLE
Red Flowers & Green Leaves, Separate, May

MEDIUM
Home made print in colours, on two sheets of Arches paper, executed on an office copier
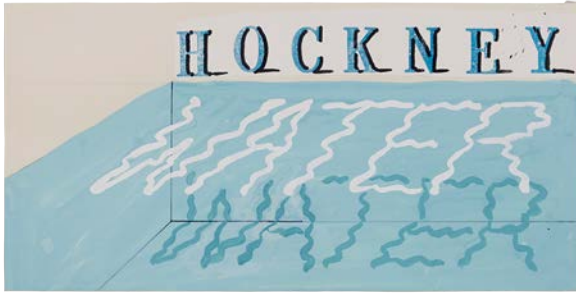
DATE
1988

SIZE
14 x 17 in : 35.5 x 43.1 cm

21

ARTIST
David Hockney

TITLE
Red Wire Plant

MEDIUM
Etching and aquatint in red and black on Somerset paper
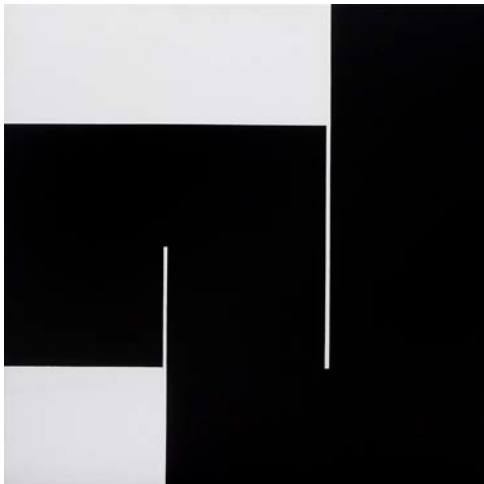
DATE
1988

SIZE
30 1/2 x 36 in : 77/5 x 91.4 cm

22

ARTIST
David Hockney

TITLE
Water

MEDIUM
Gouache on card with collaged element

DATE
1989

SIZE
9 x 18 in : 22.9 x 45.7 cm

23

ARTIST
Julije Knifer

TITLE
A P 4

MEDIUM
Acrylic on canvas

DATE
2003

SIZE
24 x 24 in : 61.0 x 61.0 cm

24

ARTIST
Julije Knifer

TITLE
Meander, Composition A

MEDIUM
Oil on canvas

DATE
1960

SIZE
26 1/4 x 39 3/4 in : 67.0 x 101.0 cm
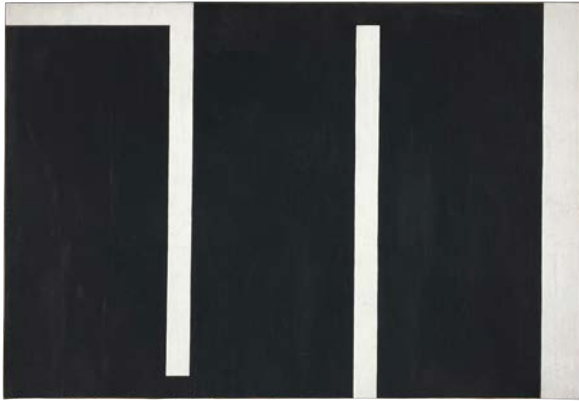
25

ARTIST
Julije Knifer

TITLE
Meander, Composition B

MEDIUM
Oil on canvas

DATE
1960

SIZE
26 7/8 × 38 15/16 in : 68.2 × 99.0 cm

26

ARTIST
Imi Knoebel

TITLE
Untitled

MEDIUM
Acrylic on masonite

DATE
1984

SIZE
80 × 67 3⁄4 in : 203 × 172 cm

27

ARTIST
Imi Knoebel

TITLE
Schwarzes Bild Nr. 23

MEDIUM
Lacquer on masonite

DATE
1990

SIZE
82 2/3 × 59 in : 210 × 150 cm

28

ARTIST
August Macke

TITLE
Husaren

MEDIUM
Pencil on paper

DATE
1914

SIZE
2 3/4 x 5 1/3 in : 7.3 x 13.5 cm

29

ARTIST
August Macke

TITLE
Mann auf Bank

MEDIUM
Oil on cardboard

DATE
1913

SIZE
20 x 22 in : 56 x 51 cm

30

ARTIST
August Macke

TITLE
Morgenfrühstück

MEDIUM
Pencil on paper

DATE
1911

SIZE
3 1/4 x 4 1/3 in : 8 x 11 cm
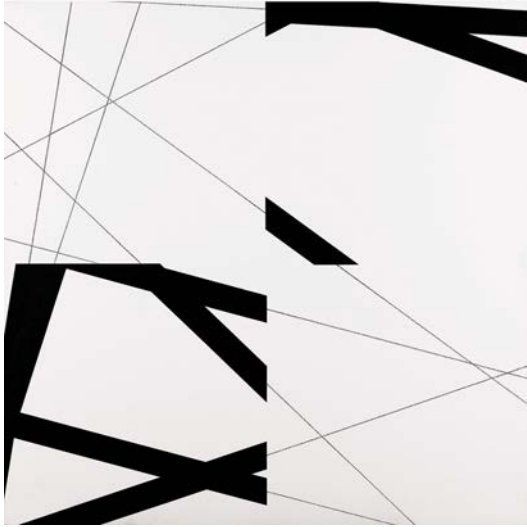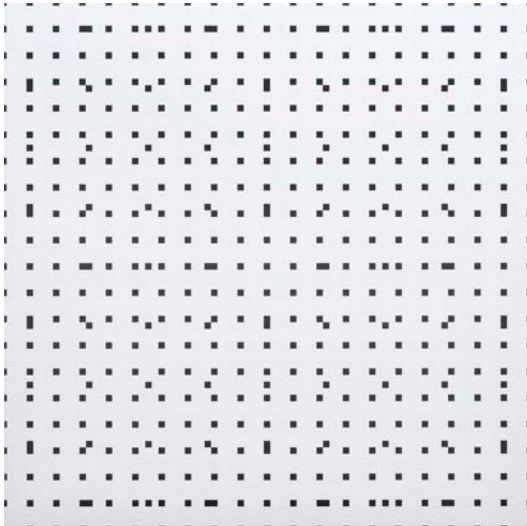
31

ARTIST
François Morellet

TITLE
STRIP-TEASING 4 FOIS NO.7

MEDIUM
Acrylic and oilstick on canvas mounted on panel

DATE
2007

SIZE
39 3/8 × 39 3/8 in : 100 × 100 cm

32

ARTIST
François Morellet

TITLE
Tous les 4, tous les 9

MEDIUM
Silkscreen ink on board

DATE
1974

SIZE
31 1/2 × 31 1/2 in : 80.0 × 80.0 cm

33

ARTIST
Pablo Picasso

TITLE
Cruchon Hibou

MEDIUM
Partially glazed ceramic pitcher

DATE
Conceived in 1955

SIZE
26 cm: 10 1/4 in.

34

ARTIST
Pablo Picasso

TITLE
Femme au tablier

MEDIUM
Oil over lithograph on paper

DATE
1949

SIZE
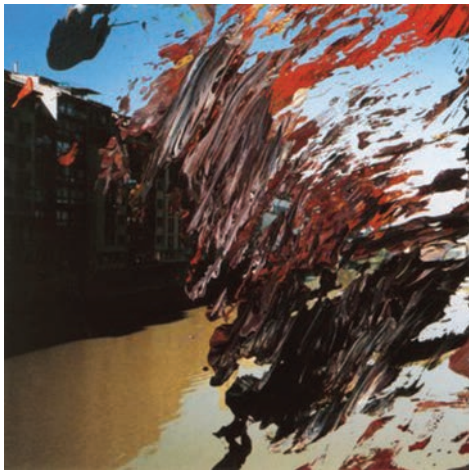25 3/4 x 19 2/3 in. : 65.5 x 50 cm

35

ARTIST
Pablo Picasso

TITLE
Portrait de femme assise à la colombe

MEDIUM
Wax crayon on paper

DATE
1946

SIZE
26 x 20 in 65.8 x 51.1 cm

36

ARTIST
Gerhard Richter

TITLE
Firenze

MEDIUM
Oil on photograph

DATE
2000

SIZE
4 3/4 x 4 3/4 in : 12 x 12 cm

37

ARTIST
Gerhard Richter

TITLE
Firenze

MEDIUM
Oil on photograph

DATE
2000

SIZE
4 3/4 x 4 3/4 in. : 12 x 12 cm

38

ARTIST
Gerhard Richter

TITLE
Untitled (3.2.91)

MEDIUM
Watercolour on paper

DATE
1991

SIZE
9 1/4 x 12 1/2 in : 23.5 x 31.5 cm

39

ARTIST
Gerhard Richter

TITLE
Untitled (7.4.88)

MEDIUM
Watercolour on paper

DATE
1988

SIZE
6 2/3 x 9 1/4 in : 17 x 23.5 cm

40

ARTIST
Bridget Riley

TITLE
Coloured Greys [2]

MEDIUM
Screenprint in colours

DATE
1972

SIZE
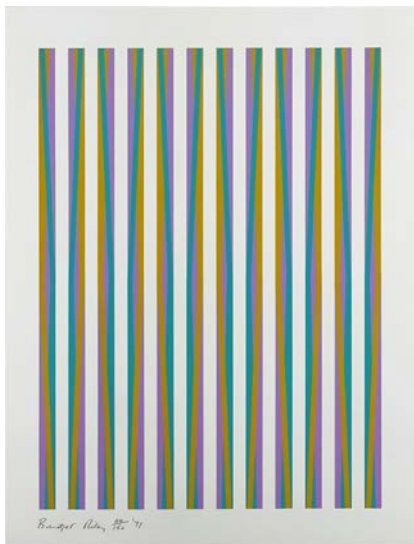28 5/8 × 28 7/8 in : 72.6 × 73.4 cm

41

ARTIST
Bridget Riley

TITLE
Four Colours, Black and White

MEDIUM
Gouache on wove paper

DATE
1981

SIZE
43 1/3 × 32 1/4 in : 110.0 × 82.0 cm

42

ARTIST
Bridget Riley

TITLE
Print for Chicago 8

MEDIUM
Screenprint in three colours on Arches paper

DATE
1971

SIZE
24 × 18 1/8 in : 61.0 × 46.0 cm

43

ARTIST
Bridget Riley

TITLE
Right Angle Curves Study No.4

MEDIUM
Gouache on paper

DATE
1966

SIZE
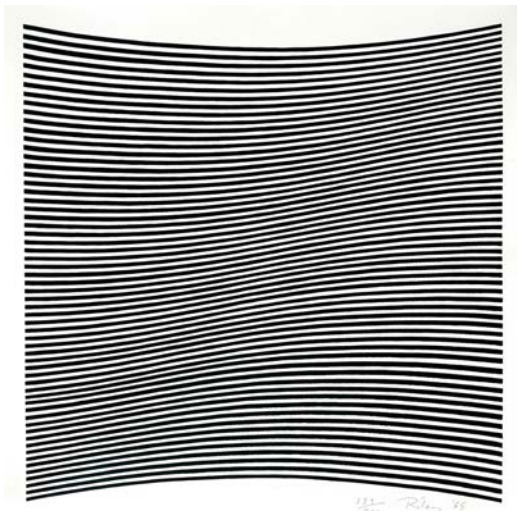8 3/4 x 15 1/2 in : 22.3 x 39.4 cm

44

ARTIST
Bridget Riley

TITLE
Two Blues

MEDIUM
Screenprint in three colours on wove paper

DATE
2003

SIZE
21 1/2 x 21 in : 54.6 x 53.3 cm

45

ARTIST
Bridget Riley

TITLE
Untitled [La Lune en Rodage - Carlo Belloli]

MEDIUM
Screenprint

DATE
1965

SIZE
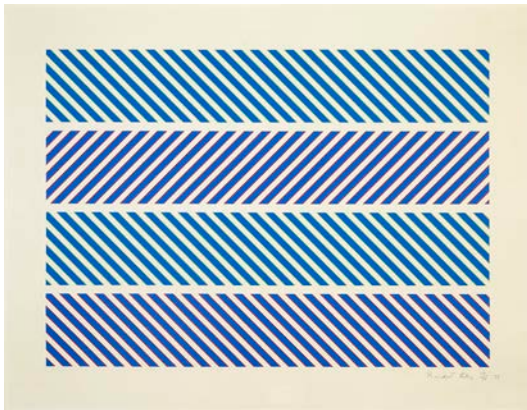12 1/2 x 12 1/2 in : 31.9 x 31.9 cm

46

ARTIST
Bridget Riley

TITLE
Untitled [Fragment 4]

MEDIUM
Screenprint on plexiglass

DATE
1965

SIZE
28 x 27 in : 71.2 x 68.6 cm

47

ARTIST
Bridget Riley

TITLE
Untitled [Rothko Portfolio]

MEDIUM
Screenprint in three colours

DATE
1973

SIZE
28 x 36 in : 71.1 x 91.5 cm

48

ARTIST
Bridget Riley

TITLE
Winged Curve

MEDIUM
Screenprint in black on paper

DATE
1966

SIZE
22 3/4 x 24 5/8 in : 57.8 x 62.5 cm

49

ARTIST
Ed Ruscha

TITLE
i) Standard Station; ii) Mocha Standard; iii) Cheese Mold
Standard with Olive; iv) Double Standard

MEDIUM
The rare collection of four screenprints in colours on wove
paper

DATE
1966-1969

SIZE
i) 25 1/2 x 40 in : 64.8 x 101.6 cm;
ii) 24¾ x 40 in : 63.2 x 101.6 cm;
iii) 25¾ x 40 in : 65.4 x 101.7 cm;
iv) 25 9/16 x 39 15/16 in : 65.0 x 98.9 cm

50

ARTIST
Thomas Schütte

TITLE
Kirschensäule

MEDIUM
Watercolour, pencil and pastel on paper

DATE
1986

SIZE
14 x 10 in. : 35.5 x 25.4 cm

51

ARTIST
Thomas Schütte

TITLE
Untitled (Nude)

MEDIUM
Watercolor, pastel and pencil on paper

DATE
1987

SIZE
12 2/3 x 9 1/2 in : 32 x 24.2 cm

52

ARTIST
Pierre Soulages

TITLE
Lithographie no. 5

MEDIUM
Lithograph in colours on Rives paper

DATE
1957

SIZE
25 3/4 × 20 in : 65.5 × 50.5 cm

53

ARTIST
Pierre Soulages

TITLE
Sérigraphie no. 12

MEDIUM
Screenprint in colours

DATE
1979

SIZE
20 1/2 × 14 3/4 in : 52.0 × 37.5 cm

ENQUIRIES

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