

Grisaille



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LONDON OCTOBER 9, 2011 – DECEMBER 23, 2011
NEW YORK NOVEMBER 7, 2011 – JANUARY 14, 2012

LUXEMBOURG & DAYAN



When I see everything in gray and in this gray all the colors I experience and thus want to reproduce, then why should I use any other color? I've tried it, because I never intended to paint only . . . with gray. As I was working . . . one color after the other dropped out, and what remains? Gray! Gray! Gray! My experience is that the color that I feel, that I see, that I want to reproduce . . . means life itself to me.

—Alberto Giacometti

Taking a monochromatic gray palette as its organizing principle, “Grisaille,” our fifth exhibition at Luxembourg & Dayan in New York and our first in the London gallery, explores this early painterly paradigm in order to construct a formally varied, conceptually revelatory, trans-historical exhibition.

From trompe l’oeil to underpainting to its role as the perfect non-color and finally its embrace and championship as a color in its own right—the concept of grisaille has been changing and expanding for centuries. The tension between gray’s apparent simplicity and its inherent complexity has inspired us to look anew at this long tradition and explore the variety of ways in which artists have responded to it, from free painterly expression to rigorous pictorial construction, in an astonishing range of technical and conceptual innovation.

The incredible insight and vision of Alison Gingeras form the backbone of this exhibition, and we are delighted and honored that she agreed to work on this project with us. We are grateful to all the artists who directly and indirectly participate in the exhibition. Their enthusiastic response is a testament to the relevance of grisaille today.

—Daniella Luxembourg, Amalia Dayan &
Alma Luxembourg, October 2011

Jean-Auguste-Dominique Ingres (1780–1867) (and workshop). *Odalisque in Crizille*, 1824–24. Oil on canvas, 32 3/4 x 43 inches (83.2 x 109.2 cm). Catharine Lorillard Wolfe Collection, Wolfe Fund, 1938 (38.65). Image copyright © The Metropolitan Museum of Art / Art Resource, NY. The Metropolitan Museum of Art, New York, NY, U.S.A.



THE ENEMY OF PAINTING IS GRAY

by Alison Gingeras



The art-historical term *grisaille* refers primarily to a pictorial technique used by artists and artisans in a range of contexts since the fourteenth century: the strategic deployment of a restrained, near-monochromatic palette of shades of gray. *Grisaille* is ubiquitous in medieval manuscript illumination, stained glass and enamel decoration, devotional painting, narrative fresco painting, and the academic practice of underpainting and evolved primarily as a simplified and effective way to build the illusion of three dimensional form on a two-dimensional surface.

But *grisaille* is more than just a pictorial tool: Over the centuries, it has also been a versatile conceptual signifier for artists, who have used it to convey specific symbolic, intellectual, or religious content as well as to conjure a variety of emotions and moods. Through a selection of trans-historical encounters, this exhibition attests to the ways in which artists have transformed a reductivist visual strategy into an open field of possibility. Taking liberal license with strict art-historical categories, this show deliberately juxtaposes the specific, multifaceted history of *grisaille* with the work of a range of twentieth- and twenty-first century artists who have strategically employed chromatic

reduction in their work. For example, positioning seminal works by Frank Stella, Jasper Johns, Robert Morris, and Daniel Buren alongside a Northern Renaissance altarpiece, a seventeenth-century seascape, and a sample of early-nineteenth-century decorative wallpaper, this exhibition provocatively proposes a speculative lineage, tracing not only a chromatic and formal but a conceptual continuity of art practices that can be grouped under the rubric of *grisaille*.¹

The purposeful promiscuity of the exhibition's historical parameters is justifiable given the "terminological jumble" that has evolved around these monochromatic practices.² Disunity is inherent to any discussion of *grisaille* because of the number of seemingly interchangeable terms and categories that have been discursively lumped together over the ages: *camaieu*, *cirage*, *sgraffito*, and *chiaroscuro* have all been used in reference to gray-in-gray art making. The phenomenon was already three centuries old when the expression *grisaille* was first documented, in the 1600s. Peter Paul Rubens was the first to be cited using the term when speaking of an important commission "en *grisaille* et non en couleurs."³

Before Rubens's coinage, terms such as *color lapidum* (Latin for "painting in stone color"), *céndré*

(“ashen” in French), and *steinfarben* (a German neologism attributed to Albrecht Dürer, meaning “stone-colored”) were commonly used to describe grayscale painting. It is particularly noteworthy that these terms directly acknowledge the conceptual dimension of Northern Renaissance altar painting. The scenes on the outer surfaces of the wings of altarpieces—typically depicting saints or clergy as stone sculptures—were painted *en grisaille* in order to imitate the look of stone as well as render the figures with the illusion of sculptural reliefs through painting. It has been argued that grisaille was used in altar painting as a means of engaging the conceptual specificity of the medium of painting. Writing about one of the masterworks of this genre, Jan van Eyck’s *Diptych of the Annunciation*, art historian Till-Holger Borchert suggests, “The painter is demonstrating the superiority of his medium over sculpture and resolving the rivalry between painting and sculpture in his own favor.”⁴ Furthermore, medieval painters may have elected to reduce their palettes to shades of gray in order to demonstrate their virtuosity. As Melanie Holcomb has observed of van Eyck, “Like a magician who wows his audience by performing a complex trick with only one hand, the painter seems here to have intentionally restricted the tools at his disposal—in this case a full palette of color—to show his talent with the brush clearly.”⁵

Yet despite these labor-intensive displays of painterly bravado, artists such as van Eyck knew full well that these *grisaille* outer panels were usually hidden from public view, and were primarily displayed during the season of Lent: During the forty penitent days that preceded Easter, the Church would close the altarpieces, concealing the elaborate, polychromatic interiors and leaving only the monochromatic exteriors visible. With its symbolic associations with ash and stone, grisaille painting

was the only socially and liturgically acceptable form of visual expression during the Lenten period.

In part because of its origins in Catholic art, grisaille carries some heavy, somewhat pessimistic associations. But even in secular contexts, gray tends to be understood as a non-color associated with a host of negative moods, emotions, and sensibilities. As the scholar Charlotte Schoell-Glass has astutely observed,

Uncolored, colorless, discolored: the problem is hidden in these prefixes and suffixes. The understanding of *grisaille* is a function of being perceived as the negation of colorful reality, a lack, a want: reality minus colors. This—modern—perception was rarely questioned because the negative connotation of the color gray seems to be a constant in European culture. In German, at least, and English the idiomatic use of gray combines the color with “dead,” with “dull” and many more negative meanings.⁶

Grisaille has been adopted into Parisian parlance to describe the miserable span of foggy, drizzly weather that often dominates the capital. We are said to dream in black and white, and Surrealists such as Magritte (in his iconic *Souvenir de Voyage* series) and Dalí (in his studies for the dream sequences of Hitchcock’s 1948 film *Spellbound*) used grayscale to depict reveries on canvas. Existential, somber, mournful, ascetic, serious—the metaphorical significance of gray lies at the heart of this exhibition. Whether in Gerhard Richter’s figurative cityscape *Stadtbild* (1968) or his monochromatic abstraction *Grau* (1974), the artist’s interest in the “gray areas” of ambiguity in his paintings led to the neutralization and even the dematerialization of the object.⁷ As Richter mused in a letter to Edy de Wilde in 1975,





“Gray. It makes no statement whatever; it evokes neither feelings nor associations: it is really neither visible nor invisible. Its inconspicuousness gives it the capacity to mediate, to make visible, in a positively illusionistic way, like a photograph. It has the capacity that no other color has, to make ‘nothing’ visible.”⁸ In Richter’s work as well as that of many other contemporary artists, gray signals the hierarchical assertion of meaning over image. Likewise, American artists associated with the Minimalist movement may not have been working *en grisaille* in an orthodox, art-historical sense, but their use of gray monochrome continues the association of chromatic restriction with a certain conceptual meaning—indeed, with the primacy of that meaning. As art historian James Meyer wrote in relation to the work of Johns and Morris, “Gray was more appropriate for a ‘conceptual’ art; it stimulated vision the least. Perceptually inert, it did not occlude the presentation of ideas.”⁹

Not every artist has been eager to embrace the formal qualities and conceptual possibilities afforded by a gray palette. Vassily Kandinsky, for one, disparaged gray as a “dismal” shade, saying it was “toneless and static.”¹⁰ Perhaps the most infamous rejection of gray came from the French Romantic painter Eugène Delacroix. His oft-repeated quip “the enemy of all painting is gray”—as well as his admonishing call to “ban all earthly colors”—actually underscores an important touchstone for this exhibition.¹¹ Behind Delacroix’s reference to “all painting” lies a prejudicial assertion of what “painting” is or should be. Delacroix’s conception of painting asserts the preeminence of “pure” color. While his journals give specific directives on the handling of pigments and the (non)mixing of colors, one can also surmise that on an ideological level, Delacroix is also implicitly aligning his practice with

in a classic opposition. By advocating for the primacy of the visual over the conceptual, Delacroix’s snubbing of gray can be understood as an attack on more cerebral or socially engaged approaches to art making. Countering Delacroix’s convictions about painting, “Grisaille” reclaims the restricted palette as a potent pictorial method and a protean conceptual signifier. In an ideal world, this exhibition would have opened with a chef d’oeuvre by Delacroix’s arch-rival, the Neoclassicist painter Jean-Auguste-Dominique Ingres. His *Odalisque en grisaille* (1824–34)—a completely gray-toned version of his infamous *Grande Odalisque* (1819)—is a paragon of anti-academicism, stylistic hybridity, and conceptual rebellion.

NOTES

¹ It is essential to note that the 1973–74 exhibition “Gray Is the Color” at the Rice Museum in Houston, Texas—organized by J. Patrice Marandel and drawing heavily on the de Menil collection—was an inspiration for the elaboration of this show. The range of objects displayed and the scholarship generated by “Gray Is the Color” has informed this catalogue and must be acknowledged here.

² Charlotte Schoell-Glass, “En grisaille—Painting Difference,” in *Text and Visuality: Word and Image Interactions III*, Textset Studies in Comparative Literature (Amsterdam: Rodopi, 1999), 199.

³ Alexander Marksches, “Monochrome and Grisaille: An European Overview,” in Jan van Eyck: *Grisallas*, exh. cat. (Madrid, Museo Thyssen-Bornemisza, 2009), 269.

⁴ Till-Holger Borchert, “Color Lapidum: A Survey of Late Medieval Grisaille,” in *ibid.*, 248.

⁵ Melanie Holcomb, “Virtuosity in Black and White: From Drawing to Grisaille,” in *ibid.*, 254–55.

⁶ Schoell-Glass, “En grisaille—Painting Difference,” 200.

⁷ Robert Storr, Gerhard Richter: *Forty Years of Painting*, exh. cat. (New York: Museum of Modern Art, 2002), 55.

⁸ Gerhard Richter, *Text: Writings, Interviews and Letters 1961–2007* (London, Thames & Hudson, 2009), 92.

⁹ James Meyer, *Minimalism: Art and Polemics in the Sixties* (New Haven: Yale University Press, 2004), 78.

¹⁰ Marksches, “Monochrome and Grisaille: An European Overview,” 267.

¹¹ Eugène Delacroix, *Journal de Eugène Delacroix*, 4th ed. (Paris: Plon-Nourrit et cie, 1926).

Carl Andre
Glenn Brown
Daniel Buren
Vija Celmins
César
Francesco Clemente
Dan Colen
John Currin
Joseph Dufour et Cie
Workshop of Albrecht Dürer
Leonor Fini
Mark Flood
Lucio Fontana
Alberto Giacometti
Jasper Johns
Alex Katz
Jeff Koons
Jan Lebenstein
Fernand Léger
Brice Marden

Bjarne Melgaard
Robert Morris
Christoph Murer
Pablo Picasso
Jean-Baptiste Pillement
Sigmar Polke
Richard Prince
Rob Pruitt
Gerhard Richter
Jeni Spota
Frank Stella
Rudolf Stingel
Ryan Sullivan
William Henry Fox Talbot
Betty Tompkins
Cy Twombly
Piotr Uklanski
Willem van de Velde the Elder
Andy Warhol
Christopher Wool



WORKSHOP OF ALBRECHT DÜRER, NUREMBERG
1471 – 1528

TWO WING PANELS WITH GRISAILLE PAINTING, *ca.* 1510/15
Altarpiece exterior: mixed technique on limewood
48 ½ × 14 ½ inches (123 × 37 cm) each





PABLO PICASSO
1881 – 1973

NU DEBOUT ET FEMME ASSISE, 1939
Oil on canvas
16 1/8 x 12 7/8 inches (41 x 33 cm)





Master of the Virgin Among Virgins (active late 15th century CE). (Follower of). *The Lamentation*, late 15th century. Oil on wood, 34 7/8 x 20 1/4 in. (88.6 x 51.4 cm). Rogers Fund, 1926 (26.26). The Metropolitan Museum of Art, New York, NY, U.S.A. Image copyright © The Metropolitan Museum of Art / Art-Resources, NY

THE COLOR OF MY SOUL IS IRON GRAY
AND SAD BATS WHEEL ABOUT THE
STEEPLE OF MY DREAMS.

Claude Debussy



RUDOLF STINGEL
b. 1956

UNTITLED, 2011
Oil on canvas
16 × 13 inches (40.6 × 33 cm)



JENI SPOTA
b. 1982

GIOTTO'S DREAM, GRISAILLE (WITH BRUNAILLE) VERSION, 2011
Oil on canvas
12 × 14 inches (30.5 × 35.6 cm)



Robert Adam (1728–1792) and partnership. *Ceremonial Scene: Overmantle Painting in Chiaroscuro*, 1765–66. Oil on canvas, 60 1/4 x 68 inches (153 x 172.7 cm). Fletcher Fund, 1960 (60.504)
The Metropolitan Museum of Art, New York, NY, U.S.A. Image copyright © The Metropolitan Museum of Art / Art Resource, NY



JOSEPH DUFOUR ET CIE
est. 1797

RECONCILIATION OF VENUS AND PSYCHE; PSYCHE ABANDONED (*detail, opposite*);
AND PSYCHE WAFTED BY ZEPHYRS (*detail, opposite*), 1815
Panoramic wallpaper: print on paper after the design by Blondel & Lafitte
Five lengths on two panels, 70 ½ × 63 inches (179.1 × 160 cm) each panel



CHRISTOPH MURER

1558 – 1614

A DANCING COUPLE, 1585 – 87

*Pen and black ink, gray wash,
heightened with white on gray prepared paper*
8 × 6 inches (20.3 × 15.2 cm)





BUT IF THE EYES COULD NOT ESCAPE YOU, NEITHER COULD YOU AVOID THEM. THEY SEEMED TO PERMEATE THE ROOM, THEIR DAMP GRAYNESS COVERING ALL LIKE MIST, AND IF THESE EYES WERE TO MAKE TEARS, THEY WOULD NOT BE NORMAL TEARS BUT SOMETHING GRAY...AND SOLID LIKE ICE.

Truman Capote

LEONOR FINI
1907 – 1996

LA PEINTURE AND L'ARCHITECTURE, 1938
Oil on panel
Two panels, 66 × 27 ¼ inches (167.6 × 69.2 cm) each



JAN LEBENSTEIN

1930 - 1999

MATRIMONIUM I, 1967

Oil on canvas

57 1/2 x 44 7/8 inches (146 x 114 cm)



JEFF KOONS

b. 1955

ITALIAN WOMAN, 1986

Stainless steel

30 × 18 × 11 inches (76.2 × 45.7 × 27.9 cm)



JOHN CURRIN
b. 1962

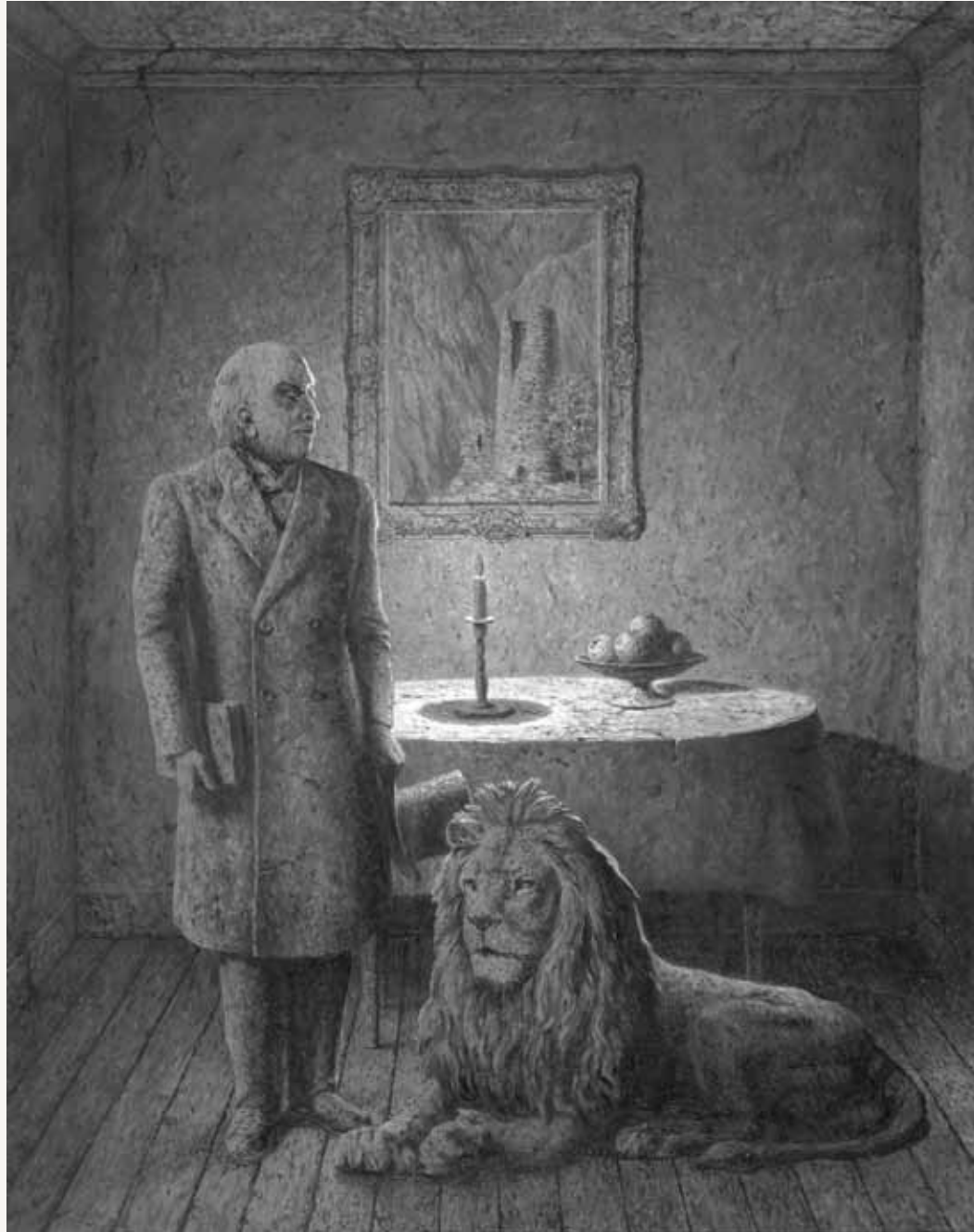
INTIMITÉ, 2011
Oil on canvas
22 × 23 inches (55.9 × 58.4 cm)



FRANCESCO CLEMENTE
b. 1952

GRISAILLE SELF-PORTRAIT, 1998
Oil on canvas
25 ½ x 21 ¼ inches (33 x 30.5 cm)





René Magritte (1898–1967). *Memory of a Voyage*, 1955. Oil on canvas. 63 7/8 x 51 1/4 inches (162.3 x 130.2 cm). Gift of D. and J. de Menil (607.1959). The Museum of Modern Art, New York, NY, U.S.A.
Photo: The Museum of Modern Art / Licensed by SCALA / Art Resource, NY. © 2011 C. Herscovici, London / Artists Rights Society (ARS), New York

GRAY DUSK WAS SEEPING INTO THE ROOM, THE PINK OF SUNSET GLOWED IN THE WALL MIRRORS, AND THE MARBLE-TOPPED TABLES GLIMMERED WHITE IN THE GATHERING DARKNESS.



GLENN BROWN

b. 1966

OSCILLATE WILDLY

(AFTER "AUTUMNAL CANNIBALISM" BY SALVADOR DALÍ), 1999

By kind permission of the Gala-Salvador Dalí Foundation, Spain

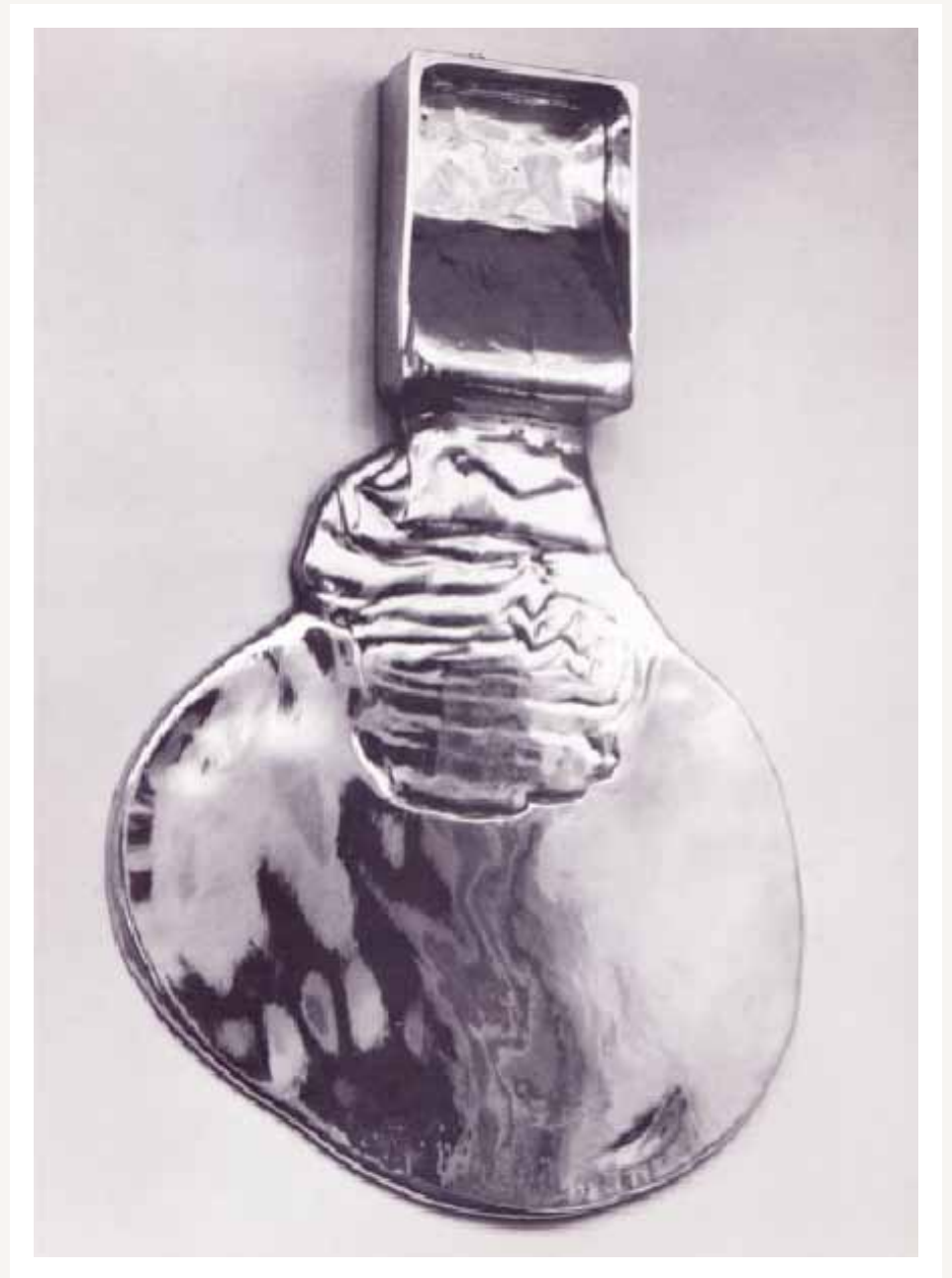
Oil on linen

69 × 154 inches (175.3 × 391.2 cm)



CÉSAR
1921 - 1998

EXPANSION, 1970
Aluminum cast
53 ⁷/₈ × 35 ³/₈ × 3 ⁷/₈ inches (137 × 90 × 10 cm)





D'une femme endrante d'enfant au lerne au mont

FERNAND LÉGER
1881 – 1955

FUMÉES SUR LES TOITS, 1911
Oil on canvas
18 × 21 ½ inches (45.7 × 54.6 cm)



GERHARD RICHTER

b. 1932

STADTBILD (M.4), 1968

Oil on canvas

33 ½ × 35 ½ inches (85 × 90 cm)





Edward Steichen (1879–1973). © Carousel Research. *The Flatiron*, 1904, printed 1909. Gum bichromate over platinum print, 18 9/16 x 15 1/8 in (47.8 x 38.4 cm). Alfred Steiglitz Collection, 1933 (33-43.39). The Metropolitan Museum of Art, New York, NY, U.S.A. Image copyright © The Metropolitan Museum of Art / Art Resource, NY. Permission of the Estate of Edward Steichen

THIS IS A VALLEY OF ASHES — A FANTASTIC FARM WHERE ASHES GROW LIKE WHEAT INTO RIDGES AND HILLS AND GROTESQUE GARDENS; WHERE ASHES TAKE THE FORMS OF HOUSES AND CHIMNEYS AND RISING SMOKE AND, FINALLY, WITH A TRANSCENDENT EFFORT, OF MEN WHO MOVE DIMLY AND ALREADY CRUMBLING THROUGH THE POWDERY AIR. OCCASIONALLY A LINE OF GRAY CARS CRAWLS ALONG AN INVISIBLE TRACK, GIVES OUT A GHASTLY CREAK, AND COMES TO REST, AND IMMEDIATELY THE ASH GRAY MEN SWARM UP WITH LEADEN SPADES AND STIR UP AN IMPENETRABLE CLOUD, WHICH SCREENS THEIR OBSCURE OPERATIONS FROM YOUR SIGHT.

F. Scott Fitzgerald

ROB PRUITT
b. 1964

PJÄTTERYD OIL PAINTING: FLATIRON NYC II, 2011
Oil on Ikea inkjet canvas
78 × 54 ¼ inches (198.1 × 137.8 cm)



DAN COLEN

b. 1979

TO BE TITLED, 2011

Dirt on canvas

135 × 135 inches (342.9 × 342.9 cm)







THIS, I FANCY, MUST BE THE SEA. GRAY
IS THE LANDSCAPE; DIM AS ASHES; THE
WATER MOVES.

WILLEM VAN DE VELDE THE ELDER

1611 – 1693

A DUTCH HARBOR IN CALM, WITH SMALL VESSELS INSHORE AND BEACHED
AMONG FISHERMEN, A KAAG AT ANCHOR AND OTHER SHIPS, *late 1640s*

Pen and ink with oil on panel, en grisaille

18 ⁷/₈ × 25 ³/₈ inches (48 × 64.8 cm)



JEAN-BAPTISTE PILLEMENT
1728 – 1808

RIVER LANDSCAPE WITH A RUINED TOWER, 1804
Black and white chalk with stumping on canvas
12 1/8 × 15 1/2 inches (30.8 × 39.4 cm)



VIJA CELMINS

b. 1938

OCEAN, 1972

Graphite on paper

29 ½ × 43 ½ inches (80 × 110.5 cm)



ALEX KATZ

b. 1927


PROVINCETOWN, 1959

Oil on board

24 × 30 inches (61 × 76.2 cm)

Art © Alex Katz/Licensed by VAGA, New York, NY





IT WAS LIKE THE HEAVY MASS OF
CLOUDS WHICH WE MAY OFTEN SEE
OBSCURING THE SKY, AND MAKING
A GRAY TWILIGHT EVERYWHERE, UN-
TIL, TOWARDS NIGHTFALL, IT YIELDS
TEMPORARILY TO A GLIMPSE OF SUN-
SHINE. BUT, ALWAYS, THE ENVIOUS
CLOUD STRIVES TO GATHER AGAIN
ACROSS THE STREAK OF CELESTIAL
AZURE.

Nathaniel Hawthorne

CY TWOMBLY
1928 – 2011

UNTITLED (PALETTE), 1964
Oil and pencil on canvas
39 ⁷/₈ × 45 ¹/₃ inches (101 × 115 cm)



GERHARD RICHTER

b. 1932

ABSTRAKTES BILD, 1990

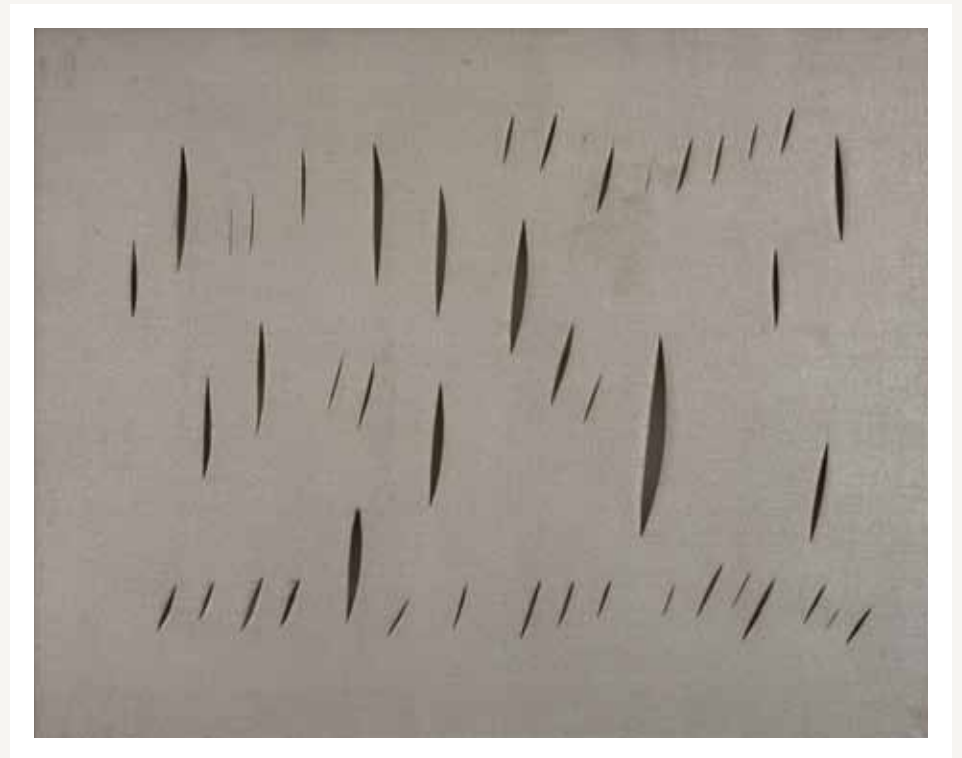
Oil on canvas

9 ¾ × 14 ½ inches (25 × 36.5 cm)



LUCIO FONTANA
1899 – 1968

CONCETTO SPAZIALE, ATTESE, 1959
Aniline on canvas
29 ½ × 39 ¾ inches (75 × 100 cm)





Mark Rothko, *Untitled (Black on Gray)*, 1969/1970. Acrylic on canvas, 80 1/8 x 69 1/8 inches (203.3 x 175.5 cm). Solomon R. Guggenheim Museum, New York.
Gift, The Mark Rothko Foundation, Inc. 1986.86.3422. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

IT IS JUST DAWN, DAYLIGHT: THAT
GRAY AND LONELY SUSPENSION FILLED
WITH THE PEACEFUL AND TENTATIVE
WAKING OF BIRDS.

William Faulkner

PIOTR UKLAŃSKI
b. 1968

UNTITLED (LAXMI), 2008
Pencil shavings and Plexiglas with adhesive film in gold leaf frame
86 × 86 inches (218.4 × 218.4 cm)



RYAN SULLIVAN
b. 1983

JUNE 15, 2011 – JUNE 23, 2011, 2011
Oil, enamel, and latex on canvas
84 × 72 inches (213.4 × 183 cm)



BRICE MARDEN

b. 1938

UNTITLED (PARIS STUDY #1), 1973

Oil and wax on canvas

39 ¼ × 27 ½ inches (99.7 × 69.85 cm)



CHRISTOPHER WOOL

b. 1955

JAZZ AND AWOL, 2005

Enamel on linen

104 × 78 inches (264.2 × 198.1 cm)



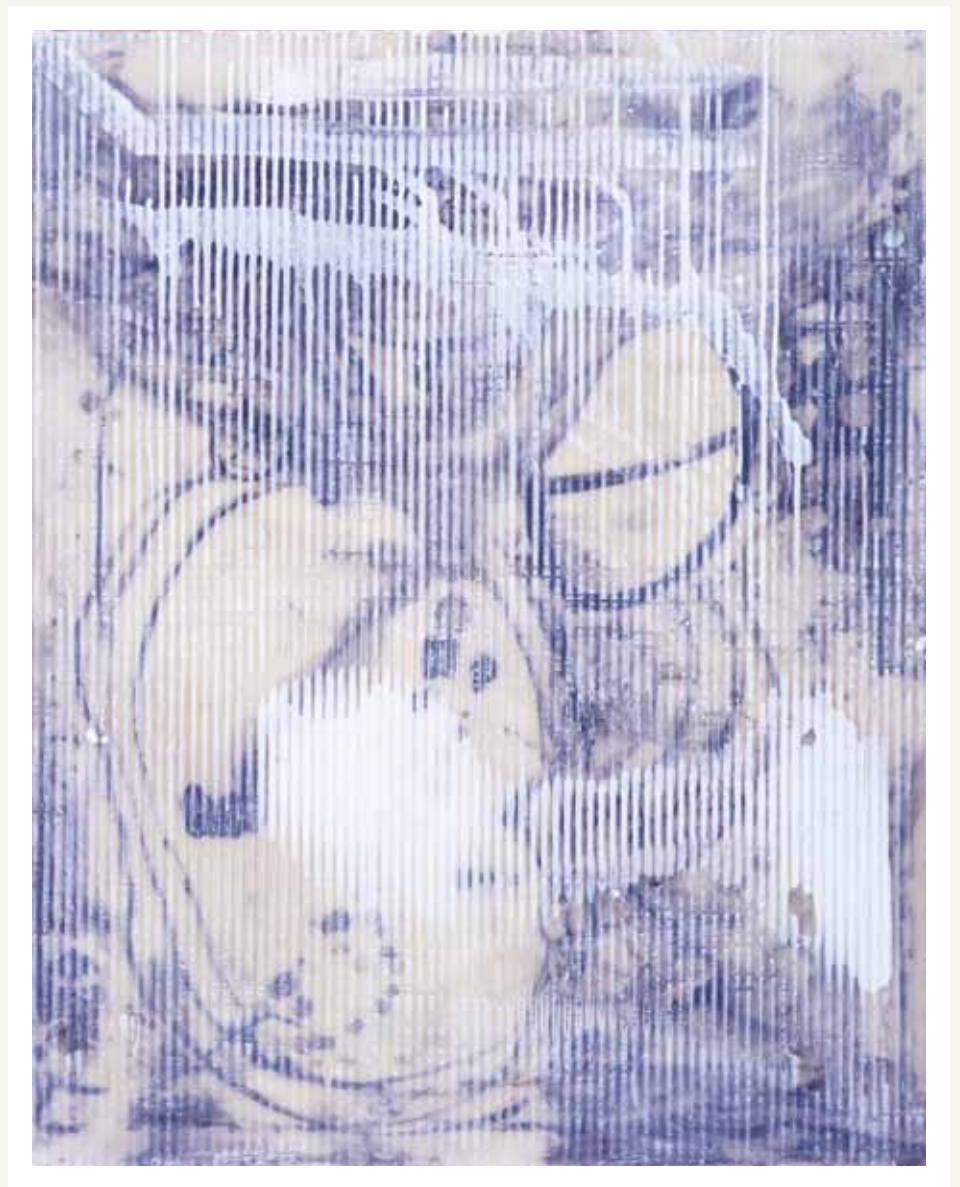
SIGMAR POLKE

1941 – 2010

UNTITLED, 2006

Mixed media on fabric

39 ¼ × 31 ½ inches (100 × 80 cm)





AND ALL MY DAYS ARE TRANCES,
AND ALL MY NIGHTLY DREAMS
ARE WHERE THY GRAY EYE GLANCES,
AND WHERE THY FOOTSTEP GLEAMS

Edgar Allan Poe

WILLIAM HENRY FOX TALBOT
1800 – 1877

LACE, *early 1840s*
Salt print from a calotype negative
9 1/8 × 7 1/6 inches (23.2 × 18.1 cm)



MARK FLOOD

b. 1957

RESPITE, 2011

Acrylic on canvas

48 × 30 inches (121.9 × 76.2 cm)





ANDY WARHOL
1928 – 1987

SHADOW (BLACK AND WHITE), 1978
Synthetic polymer paint and silkscreen ink on canvas
50 × 42 inches (127 × 106.7 cm)



GERHARD RICHTER

b. 1932

GRAU, 1974

Oil on canvas

78 ¾ × 59 ½ inches (200 × 150 cm)



ALBERTO GIACOMETTI
1901 – 1966

TÊTE DE DIEGO, 1958
Oil on canvas
25 ½ × 21 ¼ inches (64.8 × 54.1 cm)



JASPER JOHNS
b. 1930

SCREEN PRINT 5, 1968
Oil on canvas
50 ¾ × 34 inches (128.9 × 86.4 cm)

Art © Alex Katz/Licensed by VAGA, New York, NY



DANIEL BUREN

b. 1938

PHOTO-SOUVENIR: PEINTURE ACRYLIQUE BLANCHE
SUR TISSU RAYÉ, BLANC ET GRIS ANTHRACITE, [septembre–octobre] 1966

*Paint on woven cotton canvas with
alternating vertical white and gray stripes each 8.7 cm wide*

91 × 78 ¾ inches (231 × 200 cm)



CARL ANDRE

b. 1935

15 ACE ZINC CORNER, 2007

Zinc

15 units, 16 × 16 × ¼ inches each; 80 × 80 × ¼ inches overall
(15 units, 40.6 × 40.6 × .6 cm each; 203.2 × 203.2 × .6 cm overall)

Art © Alex Katz/Licensed by VAGA, New York, NY



Charles Ray, *Unpainted Scalpare*, 1997. Fiberglass and paint. Overall installed: 60 x 78 x 171 inches (152.4 x 198.1 x 434.3 cm). Collection of Walker Art Center, Minneapolis. Gift of Bruce and Martha Atwater, Ann and Barrie Birks, Dolly Fierman, Erwin and Miriam Kelen, Larry Perlman and Linda Peterson Perlman, Harriet and Edson Spencer with additional funds from the T.B. Walker Acquisition Fund, 1998



RICHARD PRINCE

b. 1949

UNTITLED, 2009

Fiberglass, wood, acrylic, and Bondo

58 ³/₈ × 58 ⁵/₈ × 7 ¹/₈ inches (148.3 × 148.9 × 18.1 cm)

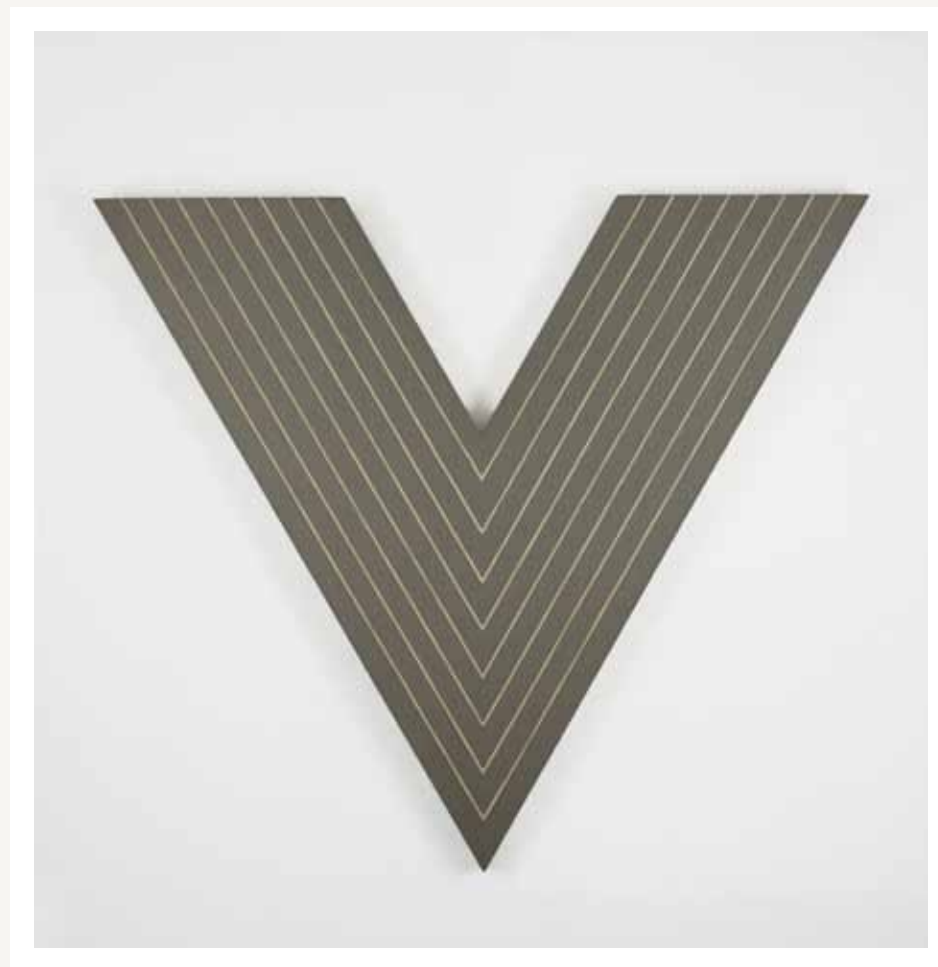


FRANK STELLA

b. 1936

SLIEVE MORE, 1964

Metallic powder in polymer emulsion on canvas
59 ⁷/₈ × 34 ⁵/₈ × 1 ¹/₄ inches (152.1 × 88 × 2.9 cm)



ROBERT MORRIS

b. 1931

UNTITLED, 1967

Felt

Two ½ inch felts, each 144 × 72 inches; overall approx. 95 × 140 × 20 inches

(Two 1.3 cm felts, each 365.8 × 182.9 cm; overall approximately 241.3 × 355.6 × 50.8 cm)



BETTY TOMPKINS

b. 1945

FUCK PAINTING #4, 1972

Acrylic on canvas

84 × 60 inches (213.4 × 152.4 cm)



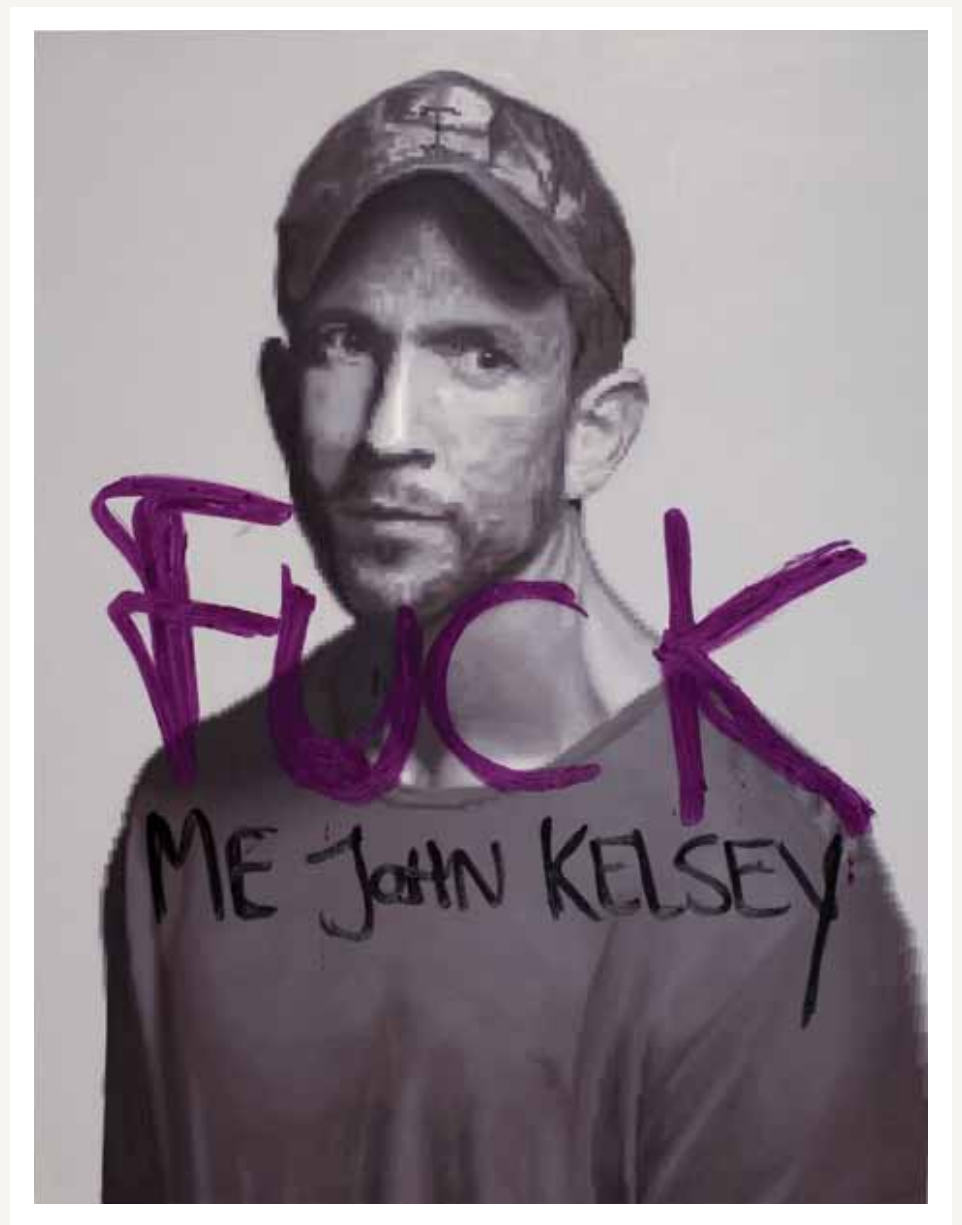
BJARNE MELGAARD

b. 1967

UNTITLED (KELLEY WALKER INTERVIEW ME), 2009

Oil on canvas

86 × 65 inches (218.4 × 165.1 cm)



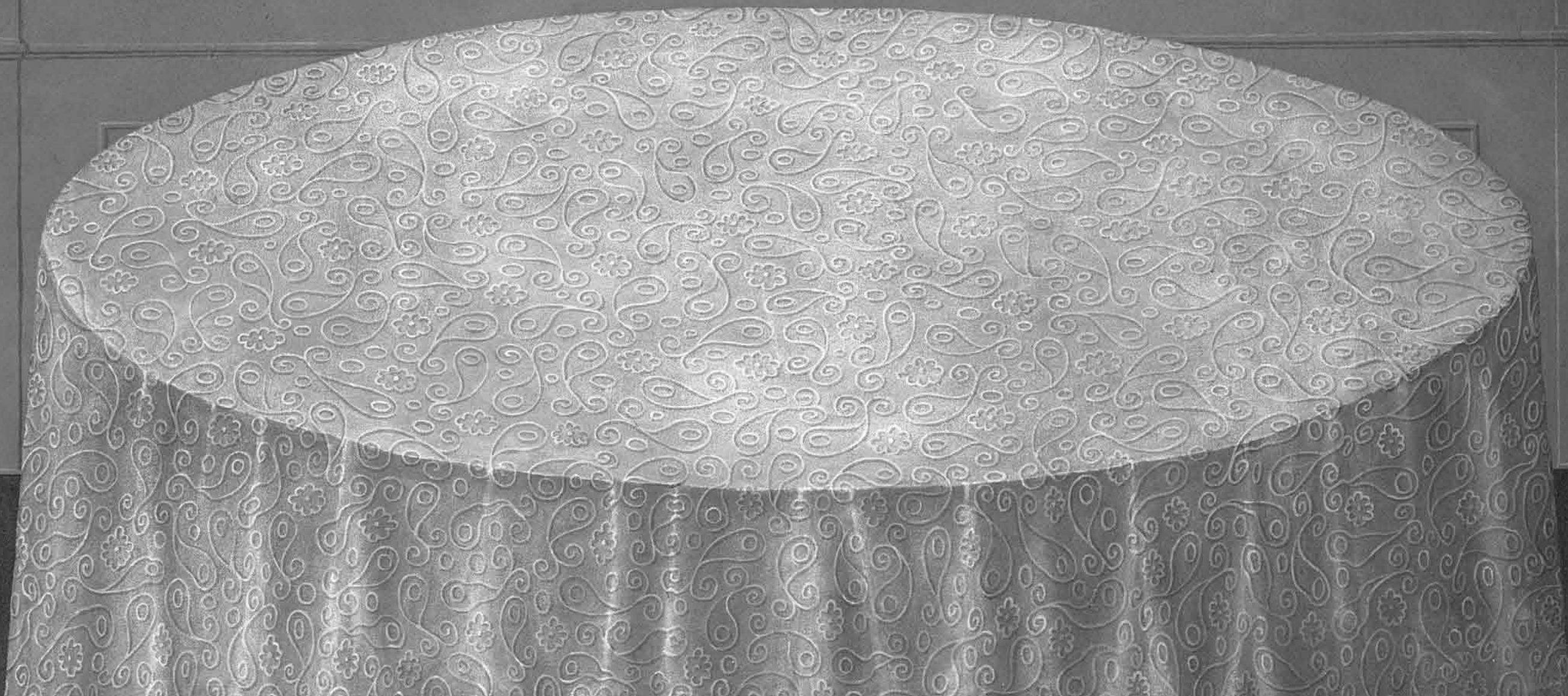
GREY

TITE GREY SUIT WITH THE CYAN BLUE TIE WORKS SOMEHOW, MOSTLY CAUSE HE'S GOT CHEAP LOOKING UNDERWEAR ON UNDERNEATH. GREY REMINDS HIM OF JEAN MICHEL BASQUIAT'S BAND WITH THE SAME NAME BUT SOMEHOW COOLER. SOME TIMES HE FEELS JEAN CLAUDE STANDING OVER HIM, PUTTING A BELT AROUND HIS NECK AND SAYING "YOU FUCKIN NORWEGIAN ART CUNT" AND THEN HITTING HIM SO HARD IN THE FACE HE ALMOST PASSES OUT. EVERYTHING IN SIGHT STARTS TO LOOK KIND OF GREY, BUT HE WANTS SO BADLY TO SEE

AND FEELS SO LUCKY TO BE THERE
THAT SOMEHOW HE MANAGES TO
STAY CONSCIOUS AND ~~THE~~ WHEN JEAN CLAUDE
TIGHTENS THE BELT AROUND HIS NECK
SO HARD HE CANT BREATHE, HE FINALLY
NOTICES THAT JEAN CLAUDE TIE IS GREY.
SOMEWHERE ALONG THE WAY HE'S
SWITCHED AGAIN AND IS BACK IN THE
CLUB. THE BIG NEW YORK NIGHT OUT.
THE GUYS HAVE ULTRA RED LIGHTING
ON THEM WHICH MAKES THESE IMAGES
OF FACES APPEAR ON THEIR BACKS
AND THEY ARE FILMING HIM WITH A
16 MILLIMETER CAMERAS. SUDDENLY HE
HE HEAR AN AMERICAN GYM QUEEN
SAYING "WOW NEVER FUCKED A GUY
THAT HARD" AND THE THE INFRARED
LIGHTS ARE LIGHTS AND CAMERAS ARE

GONE AND HE TURNS AROUND AND
LOOKS AT A GUY HE CANT EVEN
RECOLLECT AND ~~HE~~ SAYS: "PERSONALLY
I ~~CAN~~ DONT GIVE A SHIT WHAT YOU DID
OR DID NOT DO" AND THEN WALKS
INTO THE GREY PAINTED HALLWAY
OF ANOTHER DULL SEX JOINT,
KNOWING THAT HE WILL NEVER BE
IN A BAND LIKE GREY AND KNOWING
THAT THE AMERICAN ~~QUEEN~~ GYM-QUEEN
WAS NOT JEAN CLAUDE.
"LOUSY MEDS" HE THINKS AND THEN
GOES HOME

- BOARNE
MELGAARD NEW YORK
2011



LIST OF WORKS

Carl Andre
15 Ace Zinc Corner, 2007
Zinc
15 units, 16 × 16 × ¼ inches each;
80 × 80 × ¼ inches overall
(15 units, 40.6 × 40.6 × .6 cm each;
203.2 × 203.2 × .6 cm overall)
Private Collection
Art © Carl Andre / Licensed by VAGA,
New York, NY
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Glenn Brown
*Oscillate Wildly (after “Autumnal Cannibalism”
by Salvador Dalí)*, 1999
By kind permission of the Gala-Salvador Dalí
Foundation, Spain
Oil on linen
69 × 154 inches (175.3 × 391.2 cm)
Courtesy Thomas Dane
Image © Glenn Brown
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Daniel Buren
*Photo-souvenir: Peinture acrylique blanche sur tissu
rayé, blanc et gris anthracite*, [septembre-octobre]
1966.
Paint on woven cotton canvas with alternating
vertical white and gray stripes each 8.7 cm wide
91 × 78 ¾ inches (231 × 200 cm)
© Daniel Buren / ADAGP, Paris.
Photo Albert Clermont, Paris
Courtesy the artist and Bortolami Gallery, New
York © 2011 Artists Rights Society (ARS),
New York / ADAGP, Paris
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Vija Celmins
Ocean, 1972
Graphite on paper
29 ½ × 43 ½ inches (80 × 110.5 cm)
Private Collection
Photo Adam Reich
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César
Expansion, 1970
Aluminum cast
53 ⅞ × 35 ⅜ × 3 ⅞ inches
(137 × 90 × 10 cm)
Courtesy the César Administration
© 2011 Artists Rights Society (ARS),
New York / ADAGP, Paris
P. 55

Francesco Clemente
Grisaille Self-Portrait, 1998
Oil on canvas
25 ½ × 21 ¼ inches (33 × 30.5 cm)
Private Collection
Courtesy Curti/Gambuzzi Milano
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Dan Colen
To be titled, 2011
Dirt on canvas
135 × 135 inches (342.9 × 342.9 cm)
Courtesy Gagosian Gallery
Photo Robert McKeever
P. 67

John Currin
Intimité, 2011
Oil on canvas
22 × 23 inches (55.9 × 58.4 cm)
© John Currin
Courtesy Gagosian Gallery
Photo Robert McKeever
P. 45

Joseph Dufour et Cie
*Reconciliation of Venus and Psyche, Psyche
Abandoned, Psyche Wafted by Zephyrs*, 1815
Panoramic wallpaper: print on paper after
the design by Blondel & Lafitte
Five lengths of wallpaper on two panels
70.5 × 63 inches (179.1 × 160 cm) each panel
Courtesy Dennis Freedman
Photo Adam Reich
P. 33 (details)

Workshop of Albrecht Dürer, Nuremberg
Two Wing Panels with Grisaille Painting,
ca. 1510/15
Exterior of altarpiece wing panels depicting
Saints John the Evangelist and Erasmus (left)
as well as Saints Lawrence and Thomas (right)
Grisaille painting on a dark blue background
Mixed technique on limewood
48 ½ × 14 ½ inches (123 × 37 cm) each
Courtesy Dr. Bernhard Decker Kunsthandel
P. 17

Leonor Fini
La Peinture and L'Architecture, 1938
Oil on panel
Two panels, 66 × 27 ¼ inches
(167.6 × 69.2 cm) each
Collection of Rowland Weinstein,
Weinstein Gallery, San Francisco
© 2011 Artists Rights Society (ARS),
New York / ADAGP, Paris
P. 39

Mark Flood
Respite, 2011
Acrylic on canvas
48 × 30 inches (121.9 × 76.2 cm)
Courtesy Zach Feuer
P. 105

Lucio Fontana
Concetto Spaziale, Attese, 1959
Aniline on canvas
29 ½ × 39 ⅞ inches (75 × 100 cm)
Private Collection
Photo Adam Reich
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Alberto Giacometti
Tête de Diego, 1958
Oil on canvas
25 ½ × 21 ¼ inches (64.8 × 54.1 cm)
© 2011 Succession Giacometti / Artists Rights
Society (ARS), New York / ADAGP, Paris
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Jasper Johns
Screen Print 5, 1968
Oil on canvas
50 ¾ × 34 inches (128.9 × 86.4 cm)
Courtesy the artist
Collection the artist
Photo Dorothy Zeidman
Art © Jasper Johns / Licensed by
VAGA, New York, NY
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Alex Katz
Provincetown, 1959
Oil on board
24 × 30 inches (61 × 76.2 cm)
Collection of the artist
Courtesy Gavin Brown's Enterprise
Photo Adam Reich
Art © Alex Katz / Licensed by VAGA,
New York, NY
P. 79

Jeff Koons
Italian Woman, 1986
Stainless steel
30 × 18 × 11 inches (76.2 × 45.7 × 27.9 cm)
Edition 3/3
Courtesy Barbara Bertozzi Castelli
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Jan Lebenstein
Matrimonium I, 1967
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57 ½ × 44 ⅞ inches (146 × 114 cm)
Courtesy Galeria Fibak, Warsaw
P. 41

Fernand Léger
Fumées sur les toits, 1911
Oil on canvas
18 × 21 ½ inches (45.7 × 54.6 cm)
Private Collection
Photo Nicholas Moss
© 2011 Artists Rights Society (ARS),
New York / ADAGP, Paris
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Brice Marden
Untitled (Paris Study #1), 1973
Oil and wax on canvas
39 ¼ × 27 ½ inches (99.7 × 69.85 cm)
Courtesy Acquavella Galleries
© 2011 Brice Marden / Artists Rights
Society (ARS), New York
P. 95

Bjarne Melgaard
Untitled (Kelley Walker Interview Me), 2009
Oil on canvas
86 × 65 inches (218.4 × 165.1 cm)
Courtesy the artist and Greene Naftali
Gallery
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Robert Morris
Untitled, 1967
Felt
Two ½ inch felts, each 144 × 72 inches,
overall approximately 95 × 140 × 20 inches
(Two 1.3 cm felts, each 365.8 × 182.9 cm,
overall approximately 241.3 × 355.6 × 50.8 cm)
Courtesy Leo Castelli Gallery
© 2011 Robert Morris / Artists Rights
Society (ARS), New York
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Christoph Murer
A dancing couple, 1585–87
Pen and black ink, gray wash, heightened with
white on gray prepared paper
8 × 6 inches (20.3 × 15.2 cm)
Courtesy Katrin Bellinger Kunsthandel, Munich
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Pablo Picasso
Nu debout et femme assise, 1939
Oil on canvas
16 ⅞ × 12 ⅞ inches (41 × 33 cm)
Private Collection
© 2011 Estate of Pablo Picasso / Artists Rights
Society (ARS), New York /
ADAGP, Paris
P. 21

Jean-Baptiste Pillement
River Landscape with a Ruined Tower, 1804
Black and white chalk with stumping on canvas
12 ⅞ × 15 ½ inches (30.8 × 39.4 cm)
Courtesy Stephen Ongpin Fine Art
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Sigmar Polke
Untitled, 2006
Mixed media on fabric
39 ¼ × 31 ½ inches (100 × 80 cm)
Private Collection
© 2011 The Estate of Sigmar Polke /
ARS, New York / VG Bild-Kunst, Bonn
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Richard Prince
Untitled, 2009
Fiberglass, wood, acrylic, and Bondo
58 ⅜ × 58 ⅞ × 7 ⅞ inches
(148.3 × 148.9 × 18.1 cm)
Courtesy Gagosian Gallery
Photo Robert McKeever
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Rob Pruitt
Pjätteryd Oil Painting: Flatiron NYC II, 2011
Oil on Ikea inkjet canvas
78 × 54 ¼ inches (198.1 × 137.8 cm)
Courtesy the artist
Photo Adam Reich
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Gerhard Richter
Abstraktes Bild, 1990
Oil on canvas
9 ¾ × 14 ½ inches (25 × 36.5 cm)
Private Collection
Photo Nicolas Moss
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Gerhard Richter
Grau, 1974
Oil on canvas
78 ¾ × 59 ⅞ inches (200 × 150 cm)
Private Collection
Photo Nicholas Moss
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Gerhard Richter
Stadtbild (M.4), 1968
Oil on canvas
33 ½ × 35 ½ inches (85 × 90 cm)
Private Collection
Photo Nicholas Moss
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Jeni Spota
Giotto's Dream, Grisaille (with Brunaille)
Version, 2011
Oil on canvas
12 × 14 inches (30.5 × 35.6 cm)
Courtesy Brennan & Griffin Gallery
Photo Robert Wedemeyer
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Frank Stella
Slieve More, 1964
Metallic powder in polymer emulsion
on canvas
59 ⅞ × 34 ⅝ × 1 ¼ inches
(152.1 × 88 × 2.9 cm)
Private Collection
Photo Adam Reich
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Rudolf Stingel
Untitled, 2011
Oil on canvas
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Courtesy the artist
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Ryan Sullivan
June 15, 2011 – June 23, 2011, 2011
Oil, enamel, and latex on canvas
84 × 72 inches (213.4 × 183 cm)
Courtesy the artist and Maccarone Inc.
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William Henry Fox Talbot
Lace, Early 1840s
Salt print from a calotype negative
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Courtesy Hans P. Kraus Jr. Fine
Photographs
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William Henry Fox Talbot
A Strip of Lace, with Selvage, 1852–57
Photographic engraving
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Courtesy Hans P. Kraus Jr. Fine Photographs

Betty Tompkins
Fuck Painting #4, 1972
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Courtesy Albus Greenspon Gallery
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Cy Twombly
Untitled (Palette), 1964
Oil and pencil on canvas
39 ⅞ × 45 ⅓ inches (101 × 115 cm)
Private Collection
Photo Nicholas Moss
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Piotr Uklański
Untitled (Laxmi), 2008
Pencil shavings and Plexiglas with adhesive
film in gold leaf frame
86 × 86 inches (218.4 × 218.4 cm)
Courtesy Gagosian Gallery
Photo Robert McKeever
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Willem van de Velde the Elder
*A Dutch harbor in calm, with small vessels insbore
and beached among fishermen, a kaag at anchor and
other ships*, late 1640s
Pen and ink with oil on panel, en grisaille
18 ⅞ × 25 ⅜ in (48 × 64.8 cm)
Private Collection
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Andy Warhol
Shadow (Black and White), 1978
Synthetic polymer paint and silkscreen
ink on canvas
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Holzer Family Collection
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for the Visual Arts, Inc. / Artists Rights
Society (ARS), New York
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Christopher Wool
Jazz and AWOL, 2005
Enamel on linen
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Peter Paul Rubens (1577–1640)
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Oil and emulsion paint on panel,
23 ½ × 18 inches (59.7 × 45.7 cm)
University of California, Berkeley
Art Museum and Pacific Film Archive

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Jean-Auguste-Dominique Ingres
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Odalique in Grisaille, 1824–34
Oil on canvas
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Catharine Lorillard Wolfe Collection,
Wolfe Fund, 1938 (38.65)
Image copyright © The Metropolitan
Museum of Art / Art Resource, NY
The Metropolitan Museum of Art,
New York, NY, U.S.A.

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Jan van Eyck (1380/90–1441)
The Annunciation Diptych (detail),
ca. 1433–35
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15 ¼ × 9 ⅛ inches (38.8 × 23.2 cm)
Museo Thyssen-Bornemisza, Madrid, Spain
© Corbis

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Jan van Eyck (1380/90–1441)
The Annunciation Diptych (detail), ca. 1433–35
Oil on panel
Right wing (Virgin Mary)
15 ¼ × 9 ⅛ inches (38.8 × 23.2 cm)
Museo Thyssen-Bornemisza, Madrid, Spain.
© Corbis

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Giotto di Bondone (1266–1336)
Despair, ca. 1302–06
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Photo: Cameraphoto Arte, Venice /
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Hans Holbein the Elder (ca. 1460–1524)
Gray Passion: Arrest of Christ, ca. 1494–1500
Mixed media containing oil on pine wood
35 × 34 ½ inches (89 × 87.7 cm)
Inv. 3754
© State Gallery in Stuttgart

PP. 18–19

Dora Maar (1907–1997) © ARS, NY
Pablo Picasso's *Guernica*, state I; May–June 1937
From a chronicle of Picasso's work on the
making of *Guernica*, ordered by Christian
Zervos for the magazine *Cahiers d'art*,
published in 1937
MP1998-271
Photo by Franck Raux
Photo: Réunion des Musées Nationaux / Art
Resource, NY / Musée Picasso, Paris, France
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New York / ADAGP, Paris

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Master of the Virgin Among Virgins
(active late 15th century CE). (Follower of)
The Lamentation, late 15th century
Oil on wood
34 ⅞ × 20 ¼ in. (88.6 × 51.4 cm)
Rogers Fund, 1926 (26.26)
The Metropolitan Museum of Art,
New York, NY, U.S.A.
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PP. 24–25

Rembrandt van Rijn (1606–1669)
Jesus Christ Preaching, ca. 1635
© Historical Picture Archive / CORBIS
Photo Philip de Bay

PP. 30–31

Robert Adam (1728–1792) and partnership
*Ceremonial Scene: Overmantle Painting in
Chiaroscuro*, 1765–66
Oil on canvas
60 ¼ × 68 inches (153 × 172.7 cm)
Fletcher Fund, 1960 (60.50a)
The Metropolitan Museum of Art,
New York, NY, U.S.A.
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seum of Art / Art Resource, NY

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Peter Paul Rubens (1577–1640)
The Three Graces
ca. 1628–1630
© Arte & Immagini srl / CORBIS

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René Magritte (1898–1967)
Memory of a Voyage, 1955
Oil on canvas
63 ⅞ × 51 ¼ inches (162.3 × 130.2 cm)
Gift of D. and J. de Menil (607.1959)
The Museum of Modern Art, New York,
NY, U.S.A.
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PP. 50–51
Salvador Dalí
Set design for the film Spellbound.
Eyes and staircase, c. 1945
Oil and gouache on composition board
35 × 44 ½ inches (88.8 × 113.1 cm)
Fundació Gala-Salvador Dalí, Figueres
© Salvador Dalí, Fundació Gala-Salvador Dalí,
Artists Rights Society (ARS),
New York 2011.

PP. 56–57
Pilgrimage to the island abbey of
Mont-Saint-Michel
Ms. 8480 Fr. 9199 f. 37v
Bibliothèque Nationale, Paris, France
Photo: Snark / Art Resource, NY

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Edward Steichen (1879–1973)
© Carousel Research
The Flatiron, 1904, printed 1909
Gum bichromate over platinum print
18 13/16 × 15 1/8 in (47.8 × 38.4 cm)
Alfred Stieglitz Collection, 1933 (33.43.39)
The Metropolitan Museum of Art,
New York, NY, U.S.A.
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Permission of the Estate of Edward Steichen

PP. 68–69
James Abbott McNeill Whistler
(1834–1903)
Nocturne: Blue and Silver—Cremorne Lights, 1872
Oil on canvas
19 ¾ × 29 ¼ (50.2 × 74.3 cm)
Bequeathed by Arthur Studd, 1919
Tate, London
Photo: Tate/Digital Image
© 2011 Tate, London

P. 70
Hiroshi Sugimoto (b. 1948)
English Channel, Weston Cliffs, 1994
Gelatin silver print, edition 11/25
16 ½ × 21 ¼ inches (41.91 × 53.97 cm)
Charles Clifton Fund, 1996
Albright-Knox Art Gallery, Buffalo,
New York, NY, U.S.A.
Photo: Albright-Knox Art Gallery / Art
Resource, NY
© Hiroshi Sugimoto, courtesy The Pace
Gallery

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Barnett Newman
The Stations of the Cross: Twelfth Station, 1965
Acrylic on exposed canvas
78 × 60 inches (198.1 × 152.4 cm)
National Gallery of Art, Washington, D.C.
Collection of Robert and Jane Meyerhoff
(acquired 1986)
© 2011 Barnett Newman Foundation /
ARS, New York

P. 88
Mark Rothko
Untitled (Black on Gray), 1969/1970
Acrylic on canvas
80 1/8 × 69 1/8 inches (203.3 × 175.5 cm)
Solomon R. Guggenheim Museum, New
York
Gift, The Mark Rothko Foundation, Inc.
1986 86.3422
© 1998 Kate Rothko Prizel & Christopher
Rothko / Artists Rights Society (ARS),
New York

P. 100
Unknown
Panel (detail), 1320–24
Grisaille painted glass with silver stain
Ile-de-France (made)
Purchase from Mrs. Wilmot-Kerr
© Victoria and Albert Museum, London

PP. 106–107
Francisco de Goya y Lucientes (1746–1828)
Dog Half-Submerged (detail), 1821–23
51 ½ × 31 1/8 in (131 × 79 cm)
Donation, Baron Émile d'Erlanger, 1881
Museo del Prado, Madrid

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Unpainted Sculpture, 1997
Fiberglass and paint
Overall installed: 60 × 78 × 171 inches (152.4 ×
198.1 × 434.3 cm)
Collection of Walker Art Center, Minneapolis
Gift of Bruce and Martha Atwater, Ann and Barrie
Birks, Dolly Fiterman, Erwin and Miriam Kelen,
Larry Perlman and Linda Peterson Perlman,
Harriet and Edson Spencer with additional funds
from the T.B. Walker Acquisition Fund, 1998

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Grey, 2011
Pencil on paper

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Domenico Gnoli (1933–1970)
Without a Still Life, 1966
Acrylic and sand on canvas
53 7/8 × 78 3/4 (135 × 200 cm)
Inv. B-1147
Photo: Joerg P. Anders
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Nationalgalerie, Staatliche Museen, Berlin,
Germany
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Details of Joseph Dufour et Cie, Reconciliation of

Venus and Psyche; Psyche Abandoned; and Psyche

Wafted by Zephyrs, 1815. Panoramic wallpaper:

print on paper after the design by Blondel & Lafitte.

Five lengths on two panels, 70 ½ × 63 inches

(179.1 × 160 cm) each panel. Courtesy Dennis

Freedman. Photo Adam Reich.



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