

# THOMAS

EDITION 01  
DECEMBER 2020

## THE BIG PICTURE

### Dear Friends of the gallery,

there was no limitation in the size of our booth in this year's fair in Miami – true!

In consequence to these circumstances, we are embracing the opportunity to present paintings and sculptures with no limit to size and volume.

The result of our virtually limitless booth is being documented in this **Art Basel Miami Beach 2020 newspaper** by Galerie Thomas.

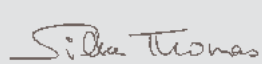
We invite you to explore a portfolio of impressive **larger than life** artworks by famous artists that may be installed indoors or outdoors, all of them characteristic pieces of the artists and landmarks in their creative development. With this selection Galerie Thomas intends to spark the desire to see and enjoy art in a real space and directly in front of the – monumental – **masterpieces!**

May this inspire you to add an exciting artwork to your house, garden or park – just let us know!

Yours



Raimund Thomas



Silke Thomas



Jörg Paal



Sam Francis at Galerie Thomas, Art Basel Miami Beach – Meridians 2019







# SAM FRANCIS

## Untitled



acrylic on canvas  
1980  
310 x 635 cm  
122 x 250 in.  
inscribed twice on the verso overlap 'SFP 80-46',  
as well as with hanging directions,  
verso with the Sam Francis Estate mark and signature stamp

SFF.773

A detail of this work was used by the Sam Francis Foundation on the inside of the DVD box of the catalogue raisonné.

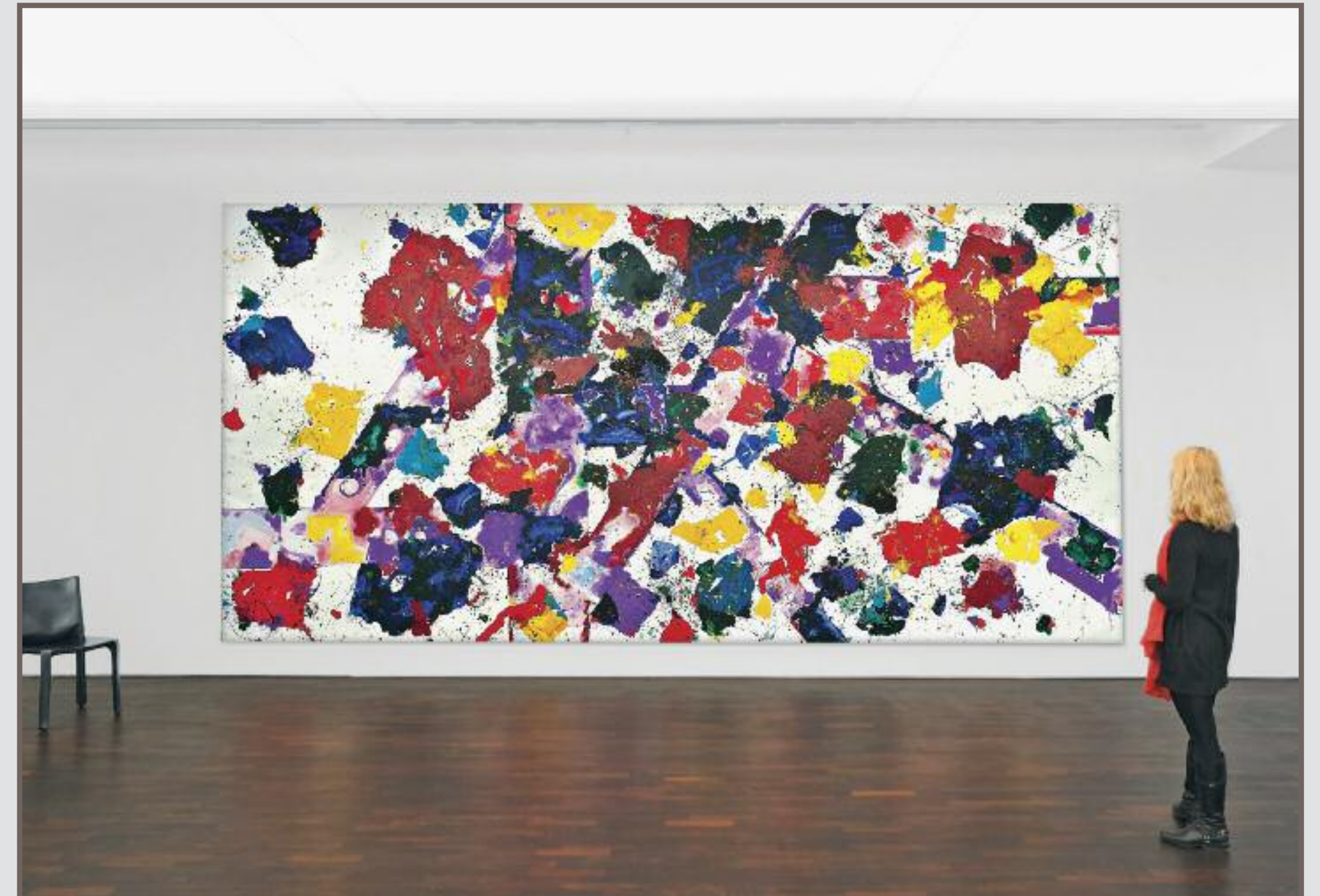
Provenance  
Estate of the artist, California (1994)  
Private collection, The Netherlands (2003 acquired from the above)  
Galerie Thomas, Munich (2005)  
Private collection, Germany (2005)

Exhibited  
Centre International de Creation Artistique, Abbaye de Sénanque, Gordes 1980. Sam Francis: Oeuvres Nouvelles.  
Angles Gallery, Santa Monica 1991. Sam Francis: Selected Works 1957-1991.  
Gagosian Gallery, Beverly Hills 1996/97. Sam Francis: A Survey of Painting 1965-1983. Col. ill.(label).  
Museum of Contemporary Art, Los Angeles (label); The Menil Collection, Houston; Konsthall, Malmö;  
Museo Nacional de Arte Reina Sofia, Madrid (label); Galleria Comunale d'Arte Moderna e Contemporanea, Rome 1999-2001.  
Sam Francis: Paintings 1947-1990. Col. ill. p.130, pl. 76.  
Museum van der Togt, Amstelveen 2004/05. Sam Francis: Remembering 1923-1994.

Literature  
Burchett-Lere, Debra. Sam Francis, Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994. Berkeley 2011.  
No. SFF.773, CD with col. ill.

Early on in his artistic career, Francis began to be interested in the possibilities of large formats. As early as 1950, before he left Berkeley and went to Paris, he painted *Opposites* – now in the collection of the Idemitsu Museum of Arts in Tokyo – which, with its dimensions of 234 by 182 cm challenges the physical presence of the works of his teachers, Pollock und Rothko. During the 1950s Francis continued to pursue his interest in the density and openness in large paintings, the main works of his so-called 'heroic period' are icons of post war art. The *Chase Manhattan Bank* mural of 1959 is the artist's largest work. With a size of 234 by 1158 cm, it afforded Francis the space to make his colours and shapes larger, more pronounced and clearly defined. Francis never was a dry formalist, he created abstract narratives in colour. In his pictures, as he intended, colour develops its own life, makes its own impression and conveys certain emotions.

The composition of the present work shows Francis' use of certain compositional structures as a result of his Jungian studies in the 1970s. These include circular and square mandalas, spirals and crosses – all of which are considered symbols of unity, wholeness, and completeness. The colours are joyful and dynamic. Black blocks emanate from the centre, creating energetic diagonal lines across the canvas. These lines, like paths, might be symbols of the artist's artistic discoveries – and for self-discovery.





# GÜNTHER FÖRG

## *Untitled*

acrylic on canvas  
2000  
260 x 1020 cm  
102 1/3 x 401 1/2 in.  
verso signed, dated and inscribed 1-3

VVF.00.B.0177

Provenance  
Studio of the artist  
Private collection, Belgium (acquired from the above in the year 2000)



This large untitled painting, with its central green part, its yellow ochre sides and its absolutely opaque black top that heavily contrasts with the luminosity of the other colour fields, reigns the space around it, and it even has a physical impact on the space. Except for the plain black zone, it is almost possible to reconstruct the painting gestures of the artist. The horizontal black stripes that run across the painting and seem anchored in the orange sides implement the idea of a grille through which the green parts of the painting appear. But the impression of a perspective view oscillates with a completely two-dimensional picture, due to the painterly texture of the green parts.

Günther Förg has been striving to find a pictorial language that sets painting free from representation without becoming a mere abstraction. His wall paintings are set to influence the viewer with their colours and actually change their mood and behavior. So does his enormous three-part painting which literally opens the space to a landscape view.





# HERMANN NITSCH

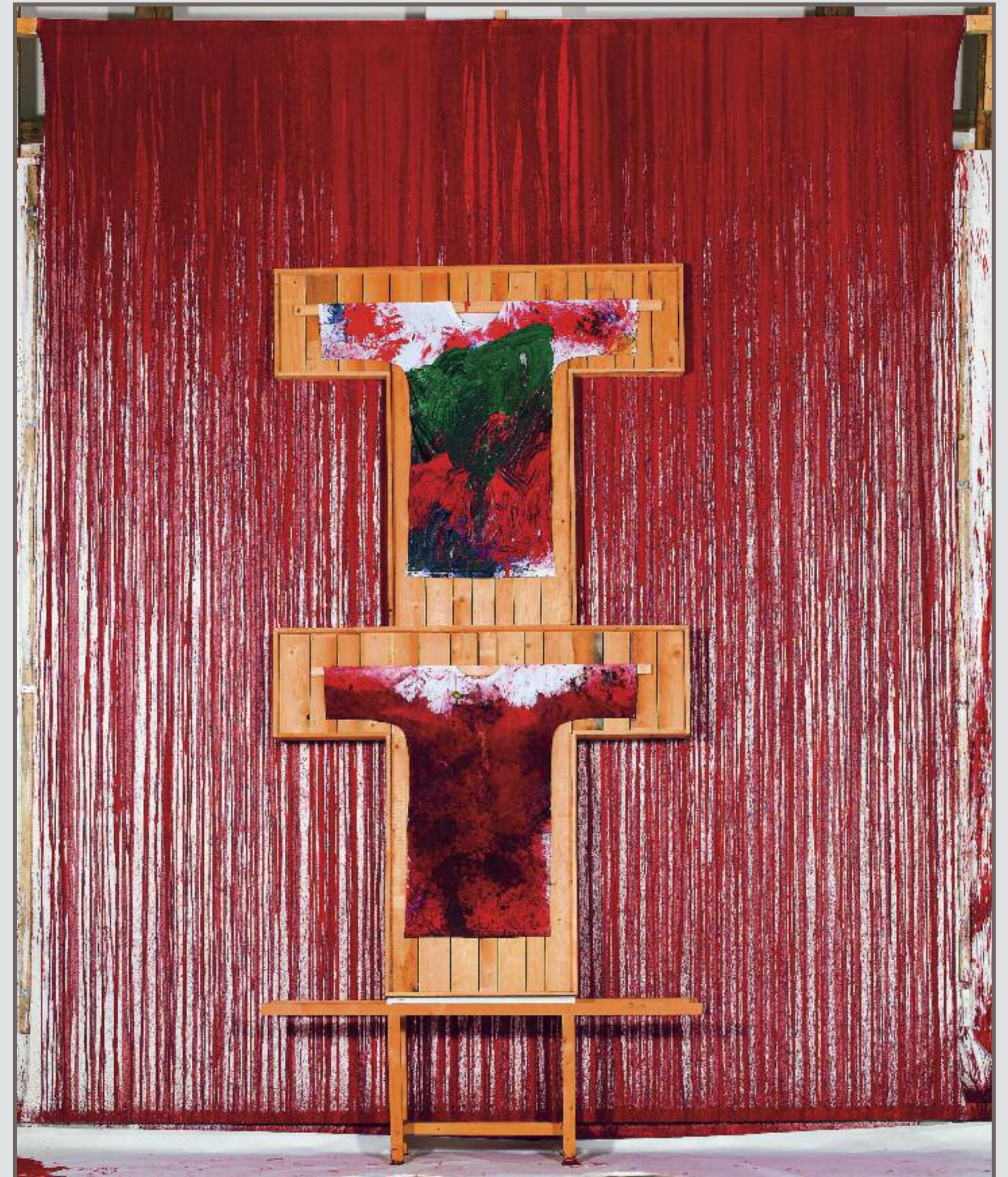
## *Untitled* (Poured Painting With Two Painter's Smocks On Wooden Frames)

acrylic with blood on canvas  
2011  
450 x 350 cm  
177 x 137 3/4 in.  
verso signed and dated

Provenance  
Studio of the artist

Exhibited  
Leopold Museum. Hermann Nitsch. Strukturen.  
Vienna 2011/2012.  
Danubiana / Meulensteen Art Museum, Bratislava 2014.

Hermann Nitsch is internationally recognized as an important representative of Viennese actionism. Since the late 1950s he has been working tirelessly on his concept of the orgy-mystery theater. It is accompanied by painting actions for which he understands color as a material and applies it to the picture carrier in a performative and actionist manner. From 1960 on, he created his 'Schüttbilder' ('poured paintings'), and from 1986 on Nitsch took up the 'painting shirt' ('Malhemd') that he wore during painting in some of his works. The puddles of blood that emerge as relics during an action oxidize to a brown or gray shade and are constantly exposed to the (colored) decay of everything organic. Since the late 1980s, Nitsch has countered this with the luminosity and symbolism of colors, so that the dominating red is also accompanied by other colours as green, blue, and orange. His monumental work from 2011 combines these elements with two painting shirts, mounted on a scaffolding-like installation that recalls the scenery of the painting action itself where the work actually was created.









# MARC QUINN

## Planet

painted bronze and steel  
2008  
398 x 926 x 353 cm  
156 3/4 x 364 1/4 x 139 in.  
edition 1/3

Provenance  
Studio of the artist  
Chatsworth House, Derbyshire, England (commissioned work 2008)  
Private collection, Great Britain (acquired from the above 2008)

Exhibited  
Beyond Limits. Sotheby's at Chatsworth. Chatsworth House,  
Derbyshire 2008.

This large-scale bronze sculpture is based on an earlier work titled *Innoscience*, which is a sculptural portrait of Quinn's first son at seven months old soon after he was diagnosed with a severe milk allergy. The work *Planet* was first installed at Chatsworth House and placed in their formal gardens, landscaped by the famous English landscape architect Capability Brown. Made in painted bronze and steel, the work measures nearly 10 metres long and almost 4 metres high, but appears to hover over the ground as if impossibly suspended, giving the illusion of weightlessness. Despite its emphasis on the fragility of life, *Planet's* enormous scale disrupts our sense of time and space.









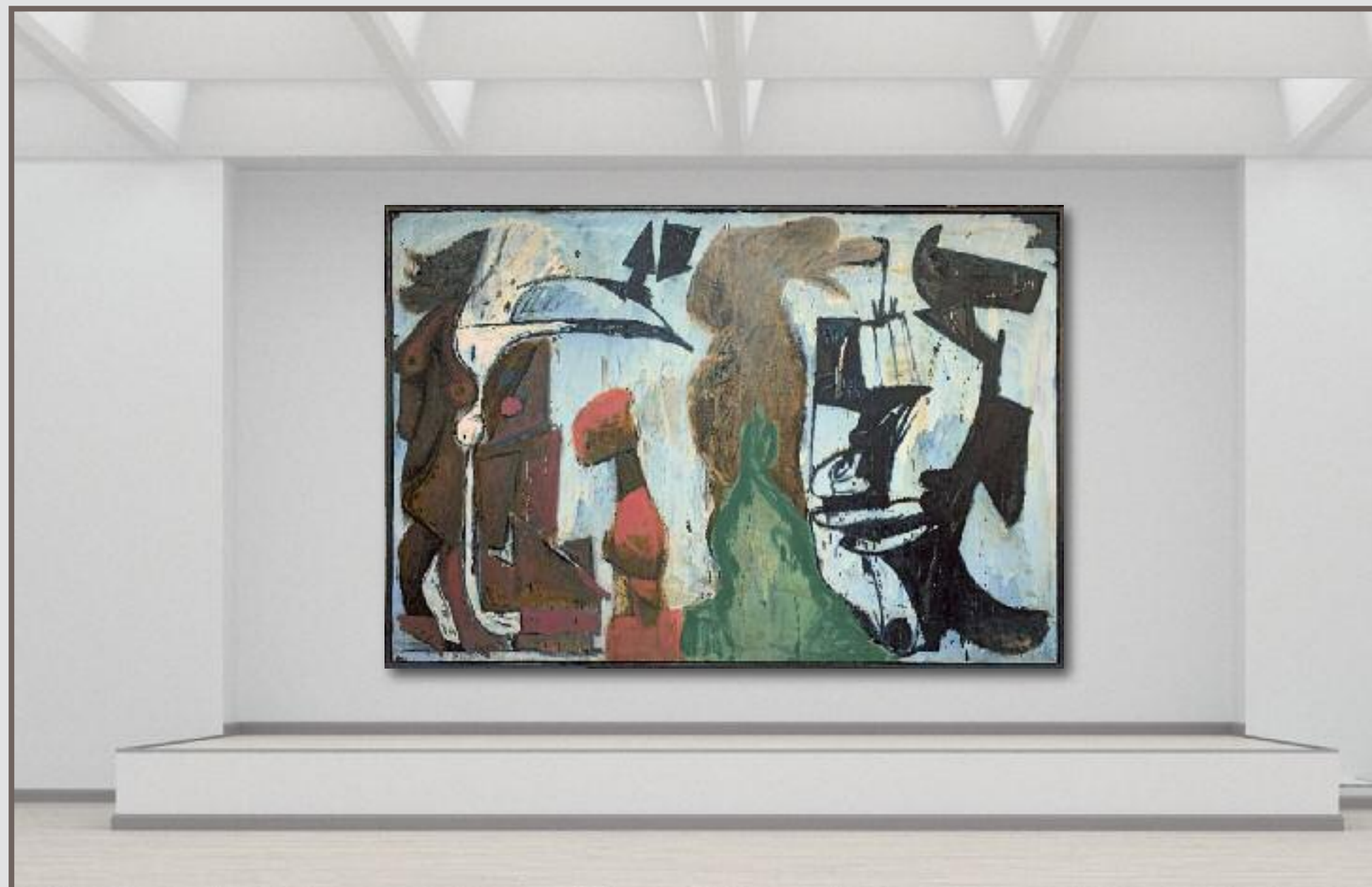
# MARKUS LÜPERTZ

## *The Mother Punishing Her Child*

oil on canvas  
1985  
295 x 420 cm  
116 1/4 x 165 1/3 in.  
with monogram lower right and verso titled

With a photo certificate from the artist, dated December 16, 2019.

Provenance  
Studio of the artist  
Private collection, Berlin (acquired from the above in 1986)  
Private collection, Dusseldorf (acquired from the above in 2018)



Markus Lüpertz's painting from 1985 is a surprisingly figurative, narrative work that belongs to a large group of paintings referring to classical antique art. Lüpertz intensely studied ancient art from 1985 on and reflected this occupation in his work. The title, *The Mother Punishing Her Child*, seems clearly depicted on the left side of the work, while the frieze-like development of the painting to the right becomes more and more difficult to read. In terms of style and formal approach, there is clearly a resonance of Picasso, looking at the cubist forms and compositional elements Lüpertz uses. The pictorial language reminds of Picasso's paintings from the late 1930's until the 1950's, beginning with *Guernica* up to his depictions of his studio in La Californie.

Regarding the iconography, it is very probable that Lüpertz refers to an antique model. Compared with a Roman fresco in Pompei, there is a strong similarity with *Venus punishes Amor* in the House of Punishment, executed around 30 a.C. According to the story told by Ovid in his 'Metamorphoses', the woman on the left is Persuasion, bringing the son of Venus, Amor, to the goddess for punishment as he had fired his arrow at the wrong target. Venus is seated on the right, accompanied by a Cherub. The scene is divided in the middle by some rocks and a green tree. While the left part is easily recognizable in Lüpertz' painting as he also renders Amor's bow and arrow in black as the 'corpus delicti', he completely dissolves Venus in a black, irritating structure. But the light brown rocks and the green tree in the middle of the Roman fresco remain existant in Lüpertz's work, if only as an organic structure in the same two colours.

In all of his paintings and sculptures, Lüpertz has always translated his models and influences, be it antique art, Corot, Poussin or Picasso, in his very own artistic language, distorting forms and proportions and emphasizing colours, even painterly gestures.



# AFTER FERNAND LÉGER

## *La grande fleur qui marche*

bronze with dark green patina  
1952 / cast 2018  
600 x 500 x 200 cm  
19 3/4 x 16 1/2 x 6 1/2 ft.  
with signature stamp and numbered 'I/II'  
and foundry mark 'Fonderia d'Arte Tesconi'

Edition of 3 + 2 H.C. + 1 museum cast  
With an original certificate by Georges Bauquier of June 21, 1990.

Museum cast in the collection of Musée National Fernand Léger,  
Biot, France.  
Ceramic maquette (64 x 59 x 20 cm) of 1952 also in the  
collection of Musée National Fernand Léger, Biot.

Provenance  
Private collection, France

Literature  
Brunhammer, Yvonne. Fernand Léger, The Monumental Art.  
Milan 2005, fig. 178, p. 168 (another cast),  
p. 213, no. 178 (another cast).



In 1952, Fernand Léger conceived his *Fleur qui Marche*, as a maquette for large size outdoor sculptures. This maquette still exists and is housed in the collections of the Musée National Fernand Léger at Biot, France, as well as the museum cast of the monumental patinated bronze sculpture.

The original concept was created for an architectural project planned by Franco-American architect Paul Nelson, a close friend of Fernand Léger, who asked Léger to work with him on this project creating the artistic decoration program of the building. The building Nelson was about to conceive was the Memorial Hospital of France and the United States ('Hôpital-Mémorial France-États-Unis') in St. Lô, a city in Northern France. The hospital was intended to be the most modern and progressive medical center in France and Europe, reflecting the French-American friendship, and opened its doors in 1956.

Fernand Léger did several wall reliefs and mosaics for this architecture, the monumental *Grand Fleur qui Marche* being projected to mark the main entrance.

From this intention came the legitimization of Léger's heirs and estate to cast the 'Fleur' in two larger dimensions, the original maquette already conceived for a monumental realization in proportion.

While the edition of the smaller version has been done in glazed ceramics, the large 6 meters edition was cast in bronze. The first edition of this size is patinated, and the very first copy, a museum cast, was adopted by the collection of the Musée National Fernand Léger, inaugurated 1960, under Bauquier's directorate. Several of the second edition in 6 meters height, which are in polychromed bronze, are in museum collections today.

"It is not in a museum that I wanted to see my *Fleur qui marche*, but in a public space, in a parc, in the midst of beautiful new houses that absorb the light and the breath of the trees."

*Fernand Léger 1954*



# AFTER FERNAND LÉGER

## *The Builders (Final Version)*

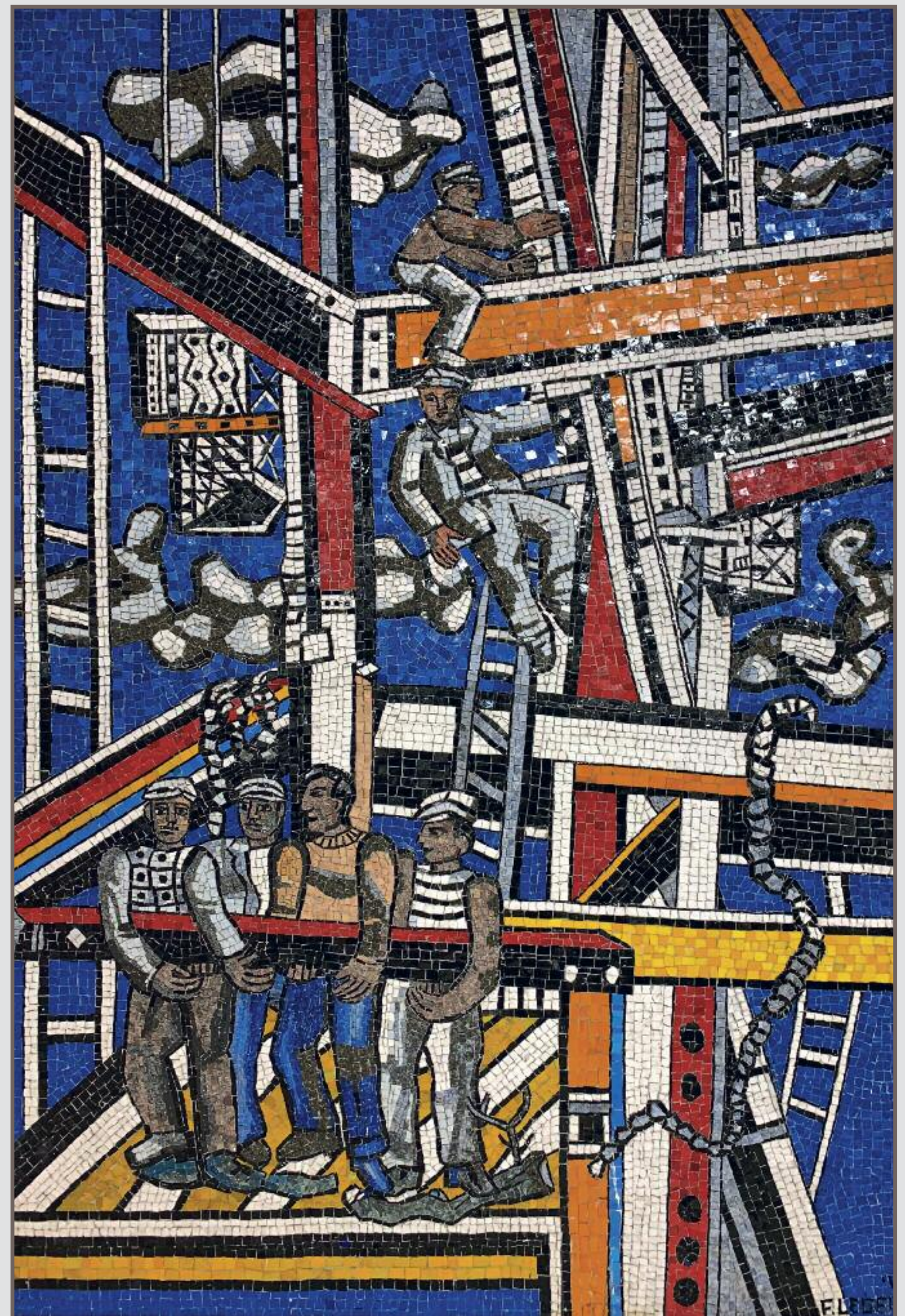
mosaic  
1950/1993  
297 x 197 cm  
117 x 78 in.  
with signature and numbered '1/1' lower right  
unique

With a certificate from Georges Bauquier, director of the Musée National Fernand Léger in Biot, dated February 22, 1993, that the mosaic was executed by Heidi Melano, Biot, that year after a painting by Fernand Léger of 1950, under Bauquier's authorisation and control.

Provenance  
Musée National Fernand Léger, Biot  
Private collection

Exhibited  
Jardins de Cap Roig. Girona 2002. p. 28, ill. p. 29 - 31.

Literature  
Brunhammer, Yvonne. Fernand Léger: The Monumental Art.  
Milan 2005. No. 203, p. 189, ill.







After Léger had died in 1955, his assistant Georges Bauquier and Léger's wife Nadia Léger undertook the construction of the Fernand-Léger museum in Biot of which Bauquier was director until 1993. As Léger had a special interest in large-scales works that would be placed in buildings, he authorized and supervised the production of sculptures, ceramics and mosaics based on his paintings and drawings already during his lifetime. Following this initiative, Bauquier commissioned this mosaic to Heidi Melano after the original painting. Léger painted the Constructeurs motif in five half-scale canvases and several sketches and gouaches in 1950 as he was finalizing his conception of this theme, which ultimately resulted in *Les Constructeurs, état définitif*, completed that same year.

The *Constructeurs* series is Léger's paean to the working class, both within French society and in the increasingly industrialized world at large, and moreover as a universal symbol of homo faber, man the maker and builder, a tribute which applies to architects and planners as well. Eager during this period to deepen his relationship with the working man and to extol his essential role in the re-building of post-war society, Léger joined the French Communist Party in 1945, almost exactly a year after Picasso had done so himself. In a 1946 article published in *Arts de France*, Léger wrote, "Making contact between the People and the work of art is a problem that is in the air, everywhere; but in order to talk to the people, you must be close to them."

In another statement, Léger wrote: "I got the idea traveling to Chevreuse by road every evening. A factory was under construction in the fields there. I saw the men swaying high up on the steel girders! I saw man like a flea; he seemed lost in the inventions with the sky above him. I wanted to render that; the contrast between man and his inventions, between the worker and all the metal architecture, that hardness, that ironwork, those bolts and rivets. The clouds, too, I arranged technically, but they form a contrast with the girders."

Léger aimed in *Les Constructeurs* to exalt the value of proletarian labor. At the same time the artist also sought to reaffirm his characteristic interest in the mechanical and geometrical aspect of the human environment which has been present in his work from the beginning. To these ends, Léger created in the Constructeurs series a world which is exclusively masculine, showing brawny, hard-working men engaged in the brotherhood of co-operative labor, in a place where the rigid geometry of hard steel supplanted the congenial trappings of leisure living amid the pleasures of nature.

As Werner Schmalenbach observed: "Léger celebrated the glory of modern technology, which he placed above humanity; now, in the Constructor series, man asserts his freedom even in the face of technological constraint. The technoid, robotlike puppets of 1920 have become natural human beings, and the artist has gone so far as to bestow on them some individual features. Man no longer obeys the

laws of technology but only the less strict, more relaxed law of the picture."

Léger's fundamental 'law of the picture' is that of contrast, of all kinds, in both content and form. "If I have stressed the figures of my workers more, if they are depicted with greater individualization, it is because the violent contrast between them and the metallic geometry surrounding them is of maximum intensity", Léger stated. "When I built *Les Constructeurs*", Léger further claimed, "I did not make a single plastic concession ... no concession to sentimentality, even if my figures are more varied and individual. I try to do something new without leaving aside the problem. In my work humanity has evolved like the sky. I set more store on the existence of people but at the same time I control their actions and their passions. I think that in this way truth is expressed better, more directly, more durably."

This painting provoked more controversy than any other of Léger's major post-war works. The rising new generation of abstract painters decried Léger's use of figuration, and among fellow members of the French Communist party, doctrinaire social realists criticized the artist's seemingly detached and – so they claimed – undignified treatment

of workers and their labor. Eager to escape the haranguing of petty ideologues and critics, and to "make contact between the people and his art", Léger turned to actual workers for their response to *Les Constructeurs*. Léger installed some of the *Constructeurs* paintings in the canteen at the Renault automobile factory in Boulogne-Billancourt. The artist sat in the canteen, eating his lunch, observing the factory workers' reactions to his canvases, as he later wrote:

"The men arrived at noon. They looked at the pictures while they ate. Some of them laughed. 'Look at those guys, they'll never be able to work with hands like that!' In a word, they judged by comparison. They found my pictures funny. They didn't understand them. I listened to them and gulped down my soup sadly. A week later I went back to the canteen for a meal. The atmosphere had changed. The men didn't laugh any more, they no longer bothered about the pictures. But quite a few of them, as they ate, looked up at my pictures for a moment and they lowered their eyes again to their plates. Maybe the pictures puzzled them? As I was leaving, one of the men said to me: 'You're the painter, aren't you? You'll see, when your pictures are taken away and they are faced with a blank wall, my buddies will realize what's in your colors.' That sort of thing is gratifying."



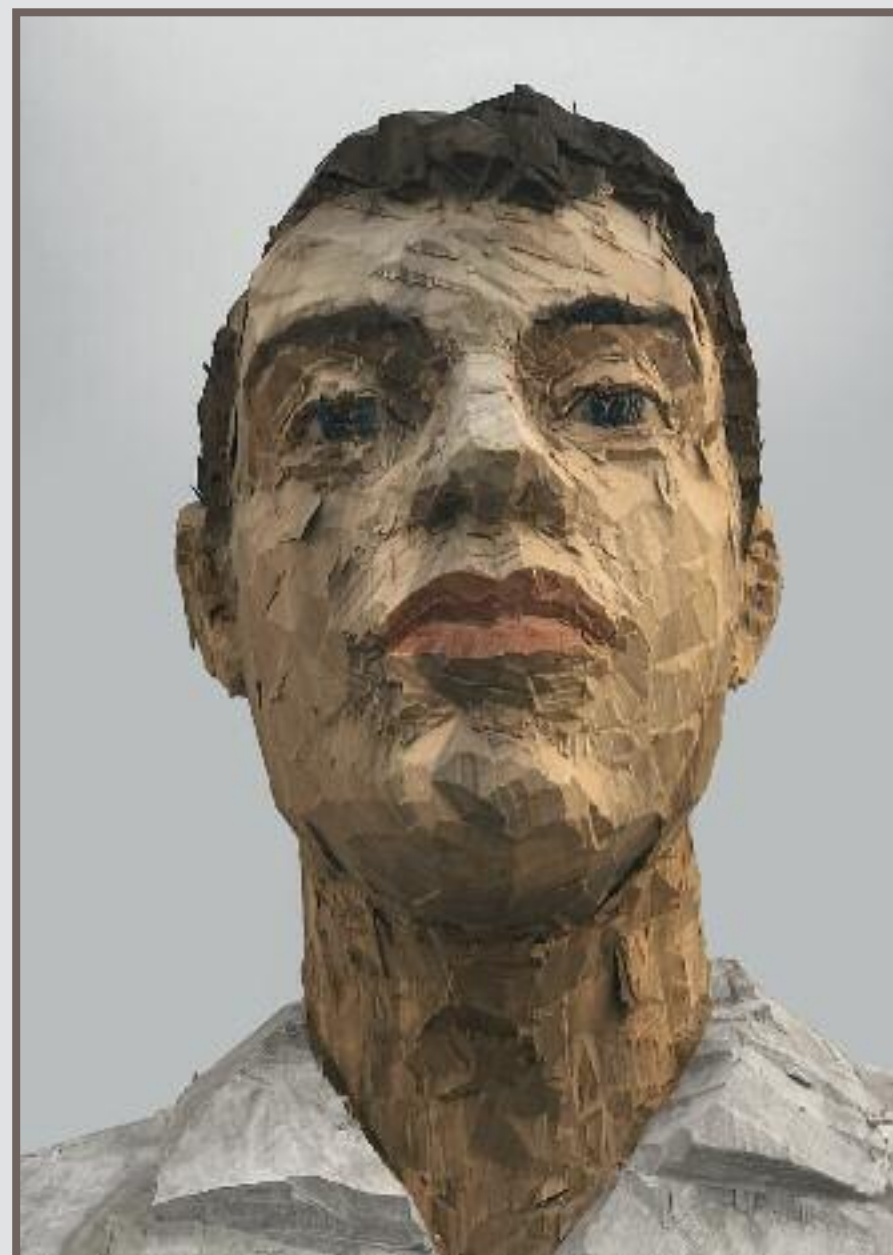


# STEPHAN BALKENHOL

## *Tall Man, Black and White*

wood, painted  
2017  
260 x 105 x 43 cm  
102 1/3 x 41 1/3 x 16 7/8 in.

Provenance  
Studio of the artist



Since the eighties, Stephan Balkenhol has occupied a particularly independent position in contemporary sculpture. His work continues what for a long time seemed outdated during the avant-garde of the sixties and early seventies of the 20<sup>th</sup> century: figurative representations of people and animals, larger-than-life figures, heads or faces or peculiar hybrids of humans and animals.

The *Tall Man, Black and White* shows the type of man often used by Balkenhol, with white shirt and black trousers on a pedestal, here the half slice of a tree trunk that has remained recognisable. As always, the figure and the pedestal are of one piece.

Even though the works carved in wood are elaborated down to the last detail, this is done without ever denying the structure of the material or the traces of the artistic treatment. At the same time, the rough surface contrasts with the almost delicate, precise and colourful setting applied by Balkenhol. The influence of the minimalist and geometric sculpture of the sixties and seventies, with its rejection of narrative elements, can be seen in Balkenhol's works, despite his adherence to the figure, on the tightrope walk between roughness and precision, proximity and distance, presence and aloofness that is characteristic of his work and which lends his sculptures a good deal of their fascination. They resist the attempt to translate the supra-individual, timeless and unapproachable into something specific or personal. They refuse to offer the viewer paths to solutions or possible explanations for what they see.

Balkenhol's figures are unmistakable, yet puzzling in a curious way. What do these figures represent, what do they express? In the sculptor's oeuvre, one encounters figures with the same expression again and again, seemingly lost in themselves and strangely absent. They simply stand there, have no particular facial expressions or gestures, and yet still seem individual. They do not express any feeling, tell no story, but are astonishingly vital.

Stephan Balkenhol himself underlines the significance of the inexplicable nature of these figures, which at first glance appear to be common, but are in reality irritatingly hermetic, when he says: "My sculptures do not tell stories. There is something mysterious hidden in them. It is not my job to reveal it, but the viewer's to discover it."





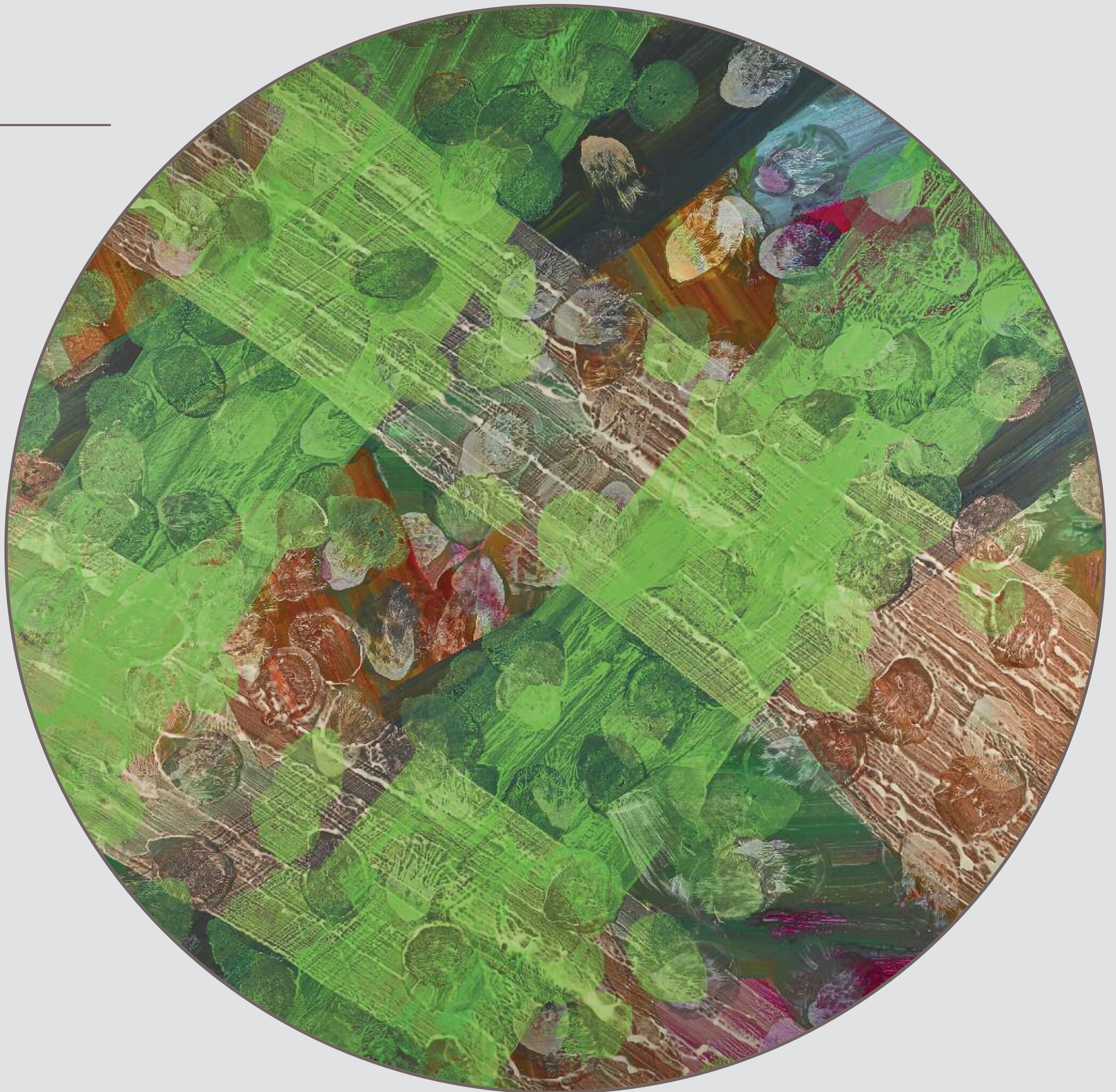
# KATHARINA GROSSE

## *Untitled*

acrylic on canvas  
2005  
diameter 300 cm / 118 in.  
verso signed, dated and inscribed '2005/1077L'

Provenance  
Studio of the artist  
Galeria Helga de Alvear, Madrid  
Private collection, Spain (acquired from the above)  
Private collection, Germany

Abstraction in the works by Katharina Grosse comes from the tradition of color field painting, abstract expressionism and the art of Informel. Her techniques relate to practices as diverse as impressionism, graffiti, performance, process and installation art. Katharina Grosse detaches painting from material reality in every form, from the primacy of things. Her painting itself is not something that needs to be developed, narrowed down and determined, nor does it follow the stipulation of an extra-painting reality. While the canvas is sharply delimited by its edges, the painting runs virtually over it and is in turn crossed by them in the form of cuts, lines and contours. In this respect, the edges of the canvas only appear as a possible, temporary and non-binding limitation of the painting. Her painting is without composition, determined solely by color. She even goes one step further and removes the paint application from the painterly craft. Since 1998, Katharina Grosse has found the spray gun to be her preferred tool, which paves the way to new ways of expression. Lively swaths of color flow over the monumental canvas and create a surging complexity of sound, depth and movement. Lime and sea green determine the composition punctuated by color accents in rust brown and fuchsia. The peculiarity of the color composition lies in the way in which the color is applied: wide, superimposed color strips form an irregular grid structure, which is loosened up by large dots. The magic of Katharina Grosse's painting lies in these oscillating, dynamic worlds of color that intend to overgrow the whole surrounding space, or, as Grosse described it in her own words: "The big picture or the ability of the picture to define a whole room and also to move towards the architecture is totally fascinating for me. I always make big pictures, I already painted big pictures as a child."





# SUBODH GUPTA

## OK Mili

stainless steel tiffin boxes, armature, CD ROM  
2005  
height c. 500 cm / c. 16 3/8 ft.  
Edition 2/2

Provenance  
Private collection (until 2006)  
Private collection, USA (until 2010)  
Private collection, Europe

Exhibited  
Nerman Museum of Contemporary Art, Kansas City 2008.  
Distant Nearness.  
Mori Art Museum, Tokyo; National Museum of Modern Art, Seoul;  
Essl Museum, Vienna 2008/2009. Chalo India.

Subodh Gupta is one of the most important and influential Indian artists of his generation and is represented in important exhibitions worldwide. His works, mostly space-consuming sculptures and installations, mainly deal with intercultural themes of his homeland and its history, yet of course on a contemporary level, which is why he belongs to the category of Postcolonial Art. What at first sounds so unwieldy is one of the most important philosophical and cultural-historical currents of the late 20<sup>th</sup> century and the present. In the case of Gupta, it leads to works that are as impressive as they are demanding.

*OK Mili* is a very typical example. Gupta has assembled more than 400 so-called 'tiffin boxes', or 'dabba' in Indian, bread boxes made of stainless steel, like a gigantic bunch of grapes to form a structure about five meters high. This is already fascinating in its sheer material presence and unusual appearance. Behind it is a processing of the colonial history of India, as well as of the artist's very personal childhood history. During their presence in India, the British colonialists were not satisfied with the local cuisine and food, so they received their usual and welcome lunch in such tiffin boxes. However, historical developments led on the one hand to the British colonial masters ultimately taking a good share of Indian cuisine back to their old homeland and integrating it into their eating habits, while on they at the same time exported the concept of tiffin boxes to India. It became extremely popular, as it was throughout Asia: today, in Mumbai alone, over 200,000 such lunch boxes are delivered every lunchtime.

Thus, *OK Mili* is a parable of mutual cultural transformation, in which Gupta processes his own childhood memories, while at the same time providing an effective commentary on post-colonial globalisation and cultural mixing. *OK Mili*, whose title is moreover an ambiguous allusion to various slang terms of Commonwealth English, consequently embodies, also through the sheer mass of uniform, shiny steel boxes, a positive as well as a warning message. On the one hand, the levelling of differences and cultural distances between formerly unequal peoples, on the other, the loss of cultural identity and the facelessness of the masses.









# FABRIZIO PLESSI

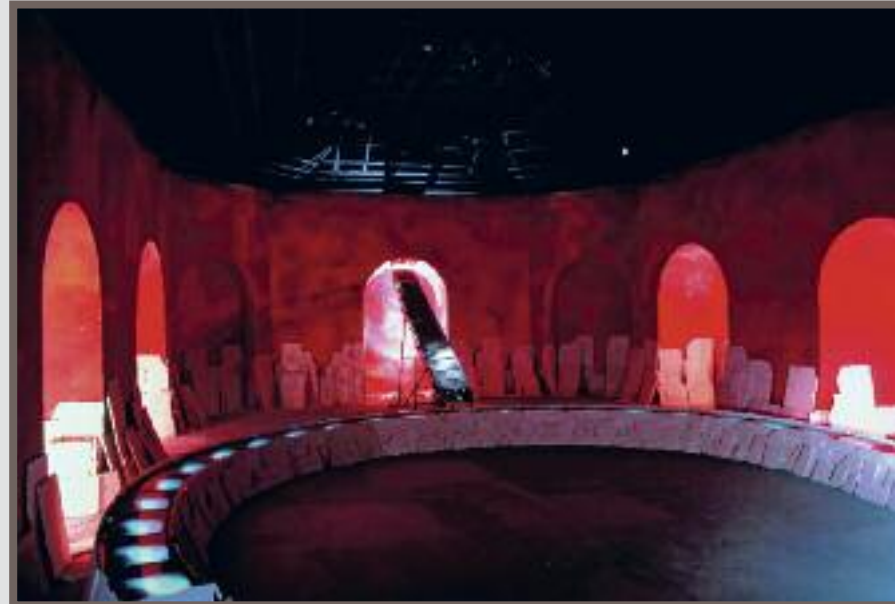
## *Roma*

video installation: 25 monitors, 5000 kg marble, conveyor belt  
1987  
1000 x 1200 cm  
393 3/4 x 472 1/2 in.

The installation 'Roma II' is in the collection of the  
Guggenheim Museum, Bilbao.

Provenance  
Studio of the artist  
documenta 8, Kassel 1987  
Galerie Thomas, Munich (purchased at the documenta)

Exhibited  
documenta 8, Apollosaal-Orangerie, Kassel,  
June 12 - September 20, 1987.  
A 11 Art Forum Munich. documenta 8 – Selected Works 87,  
October 15 - December 13, 1987.



Fabrizio Plessi's epoch making, monumental installation *ROMA* has been conceived for documenta 8 in Kassel 1987, where it has been exhibited for the first time. It was the masterpiece that made Plessi famous and recognized on an international level. Plessi started his work on *ROMA* from three important perspectives: his interest in the element water as a universal symbol of life and time, his occupation with the Roman genius loci choosing marble slabs to represent antique and modern architecture, and finally his preoccupation of the interaction of nature, culture and technology due to human evolution.

The marble slabs are building a structure reminding of the place of St. Peter in the center of Rome, which was Plessi's choice of a typical Roman architectural element, while in later versions of the work, he opted for a complete circle associating the Colosseum. Inside this structure, monitors facing up show the flowing water of the Tiber. A conveyor belt continuously delivers imaginary marble slabs into the running water, causing a splash and then seeing the marble drowning and disappearing in the river.

This central installation is surrounded by an architectural setting evoking Roman ruins at the Forum Romanum and additional marble slabs, creating a highly metaphorical and dramatic situation. As a symbol for the passage of time, the rise and decline of culture and the technical invasion of nature, Fabrizio Plessi created a masterpiece that gains even more importance and significance nowadays, as the discussion of climate change and destruction of nature has scarcely been more intense than today.





# NAM JUNE PAIK

## *Gulliver*

11 antique TV cabinets, 1 antique radio cabinet, 14 color TVs,  
18 mixed media Lilliputians with TV heads  
2001  
58.4 x 431.8 x 370.8 cm  
23 x 170 x 146 in.  
signed on one TV cabinet and one Lilliputain figure

Provenance  
Studio of the artist  
Carl Solway Gallery, USA (acquired from the above in 2001)  
Private collection (acquired from the above in 2007)

Exhibited  
Beall Center of Art + Technology. Media Alchemy  
of Nam June Paik. Irvine 2009.  
Jordan Schnitzer Museum of Art. Media Alchemy of  
Nam June Paik. Eugene, Oregon 2010.

Nam June Paik's *Gulliver* is a monumental video floor sculpture summing up Paik's classical and unmistakable artistic language, playing directly with the theme of Lilliputians and a giant. The literary allusion to Swift's epoch-making novel merges Nam June Paik's interests in western and eastern culture, tradition and technological modernism.

While Jonathan Swift's baroque novel it is both a satire on human nature and a parody of the traveler's stories, the book became a classic of English literature. Paik's version depicts a moment on Gulliver's first voyage, when he is washed ashore after a shipwreck and

awakes to find himself a prisoner of a race of people one-twelfth the size of normal human beings who are inhabitants of the neighboring and rival countries of Lilliput and Blefuscu.

Paik translates this clash of cultures to modern times by creating the giant *Gulliver* from old TV sets and a mysterious machinery through which these electronic parts of the body are interconnected. The Lilliputians themselves are small robots with TV heads, trying to overwhelm the large lying figure of Gulliver. Once again, Paik creates an alienating effect by combining the classical story with an iconography of modern technology. As the devices Paik uses are oldfashioned to contemporary eyes, the work does not lose its acuity, but becomes even more striking as a comment on cultural development and the crisis between tradition and modernity.





# ALEXANDER LIBERMAN

## *End Free VI*



steel, painted  
1965  
386 x 388.5 x 376 cm  
152 x 153 x 148 in.

With a certificate of authenticity and number from the Liberman Estate.

Provenance  
Studio of the artist  
Francine du Plessix Gray and Cleve Gray, Warren, Connecticut  
Private collection, State New York

Exhibited  
The Jewish Museum, New York. Alexander Liberman:  
Recent Sculpture. New York 1966.

Literature  
The Jewish Museum, New York. END FREE VI. New York 1966, ill.  
Rose, Barbara. Liberman. New York 1983. P. 243-283.

Alexander Semeonovitch Liberman (1912-1999) was a Russian-American magazine editor, publisher, painter, photographer, and sculptor. After emigrating to New York in 1941, he began working for Condé Nast Publications, rising to the position of editorial director, which he held from 1962 to 1994, being responsible for publications like 'Vogue'.

Only in the 1950s did Liberman take up painting and, later, metal sculpture. His highly recognizable sculptures are assembled from industrial objects (segments of steel I-beams, pipes, drums, and such), often painted in uniform bright colors. In a 1986 interview concerning his formative years as a sculptor and his aesthetic, Liberman said, "I think many works of art are screams, and I identify with screams".

Alexander Liberman's sculpture has been described as so 'wildly asymmetrical' that every change in the viewer's angle of perception alters the apparent axes. During his long career, his sculpture became increasingly monumental, and he characterized his larger works as a kind of 'free architecture' that should have the impact of a temple or cathedral.





# RICHARD LONG

## *Georgia Granite Line*

white granite  
1990  
c. 55.8 x 86.4 x 594 cm  
c. 22 x 34 x 233 7/8 in.

With a certificate, signed and dated by Richard Long.

Provenance  
Sperone Westwater Gallery, New York  
Toby Schreiber, San Francisco  
Gian Enzo Sperone and Galerie Cardi  
Maria Maretti Farrow Shrem, California (since 2006)

Exhibited  
Center for Contemporary Art, Cleveland 1993. Richard Long,  
*Georgia Granite Line*.

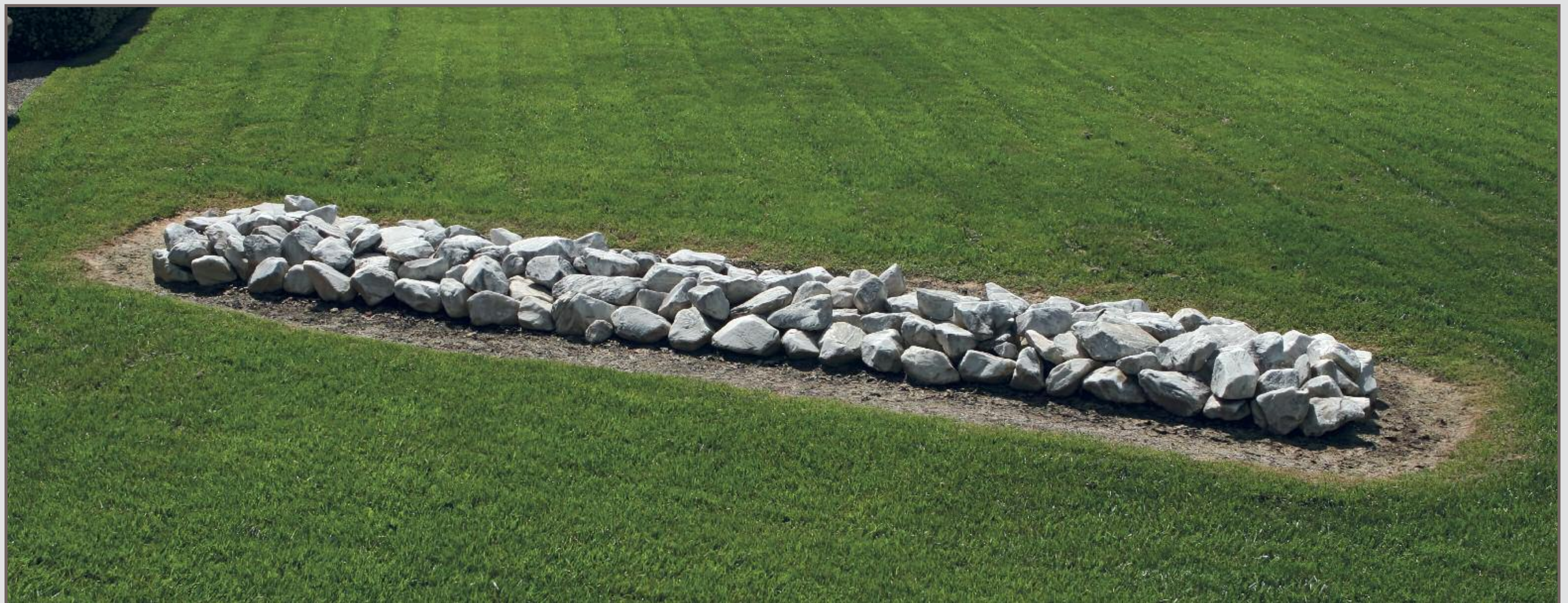


Richard Long's work moves in the fields of Land Art and Concept Art, without it being possible to assign it clearly and exclusively to either category. In addition to their self-referential existence, his works are at the same time parts of a documentation of an event that must be regarded with equal justification as an element of the artwork. However, the combination of authentic testimonies is the only aspect of these events that remains tangible as the starting point of the work. Long places 'plastic units' in different weightings and selections as stone settings, or else changes in the broadest sense in nature or in the exhibition space next to drawings, plans or photographs of the hike that generated the work. The memory of the actual event of a hike, a stone layering or the like, remains ever present as part of the whole.

The lines or circles of stratified stones were initially created directly in the open air during Long's hikes. The artist deliberately left these sculptures, which are reminiscent of prehistoric stone settings, to be

subjected to further changes caused by weather, animals, plants or other influences. More and more, however, the material itself became important in Long's work, such as slate or granite. In his *Georgia Granite Line*, Long used the typical white granite of the US state, which has been sought after as a building material since the early 19<sup>th</sup> century because of its colour. Long arranged the completely raw quarry stones in a line several meters long, in which the roughness of the individual stones contrasts with the obvious geometric, artificial order created by man. This setting, and in particular the moment of the artist's setting, immortalises a completely contemporary artistic act, whose meditative character can be recalled by the viewer at any time.

Presentation is a key word for understanding Richard Long's artistic work, because, in addition to the presentation of the specific event experienced, Long tries above all to make himself and the viewer aware of his individual presence.





# LIST OF WORKS

in alphabetical order



**STEPHAN BALKENHOL**  
*Tall Man, Black and White*

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**ALEXANDER LIBERMAN**  
*End Free VI*

36-37



**GÜNTHER FÖRG**  
*Untitled*

6-7



**RICHARD LONG**  
*Georgia Granite Line*

38-39



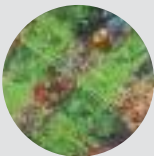
**SAM FRANCIS**  
*Untitled*

2-5



**MARKUS LÜPERTZ**  
*The Mother Punishing Her Child*

14-17



**KATHARINA GROSSE**  
*Untitled*

26-27



**HERMANN NITSCH**  
*Untitled (Poured Painting With Two Painter's Smocks On Wooden Frames)*

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**SUBODH GUPTA**  
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**AFTER FERNAND LÉGER**  
*La grande fleur qui marche*

18-19



**MARC QUINN**  
*Planet*

10-13



**AFTER FERNAND LÉGER**  
*The Builders (Final Version)*

20-23



**FABRIZIO PLESSI**  
*Roma*

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