1. <u>Konrad Klapheck, *Der Thronfolger [The Heir to the Throne]*, 1965, Oil on canvas, signed and dated Klapheck on the reverse</u>

   Klapheck is known for his hyperrealist style of monumentalising and even fetishising commonplace objects, creating a dreamlike narrative that draws inspiration from surrealism, pop art, and Francis Picabia's *machine paintings*. By distorting proportions and redefining the logic of utility, he eroticises the mechanics of quotidien objects and achieves to illicit emotions out of their ubiquity, meanwhile relinquishing the subject matter from its spatial and temporal obligations. In this painting, an angular throne hovers in empty space between lightness and shadow and oscillating shades of Persian Green. The lever of a sewing machine, one of the most prominent motifs in his thematic repertoire, emerges from the centre of the backrest. His ubiquitous red and white patterned cable threads the lever arm, which is fixed to an ornate, pointed escutcheon, in place of a needle. The duality of purpose and humorous proposition of utility incite a surreal, open-ended narrative inherent in his work.

2. <u>Ulrich Erben, *Ohne Titel [Untitled]*, 1974, Oil on canvas</u>

   "My intention is to express a certain involuntariness, a spontaneity with my paintings. Even if they're not painted in a spontaneous manner, I don't want them to be static. Life itself is full of spontanaeties."
   – Ulrich Erben

   Erben is a principal voice of European *aniconic* painting, which is characterised by the absence of iconic illustration and its associations. By freeing the composition from expectations of conventional representation, Erben explored a more abstract investigation into the connections between geometry, nature, architecture, and spatial dimension. Erben's founding interest in landscape plays a crucial role in his most reductive works, which invite the viewer to take a closer look at seemingly elemental compositions which, upon closer inspection, reveal subtle changes in structure, contrast, and hue, offering a deeper enquiry into the perception and inherent memory of colour associations. His employment of the colour white, achromatic and luminous, revealed its breadth of intensity. This almond white field painting presents a soothing saturation of colour that illustrates sublime gradients in light and tone.

3. <u>Ulrich Erben, *Farben der Erinnerung [Colours of Memory]*, 1996, Acrylic and silkscreen ink on canvas</u>

   Erben's iconic colourfield paintings are landscapes in their most essential form. His pursuit of the relationships between light, colour, tone, and harmony results in minimal yet complex vistas that portray the panorama as a *vessel of memory* that changes and bends with personal interpretation. Comprising nine square segments, this works employs deep shades of cyan, rust, burgundy, apricot, and cloudy spruce. Demarcations and formations of space are enhanced by the mutual attraction of the colours to one another as well as the variated textures and tonalities within each particular section.

4. Andy Warhol, *Volkswagen*, 1977, Acrylic and silkscreen on canvas

Volkswagen Bug and *Volkswagen* portray the iconic VW Beetle in neon green and vibrant pink, emphasising the iconism of the car from consumer to pop culture. Warhol had a lifelong fascination with advertising and commercial goods. His *Ads* series explores how widely recognised emblems, logos, and trademarks are symbolic of American consumer culture. Initially perceived as a dowdy and pragmatic commuter car, the Beetle became a signifier of the sexually liberated 1960s through witty and artful advertising. Warhol explored the power of marketing and the cultivation of cool, reflecting the inherent irony of how a campaign by ad agency DDB transformed a proletariat vehicle into a global sensation, invariably questioning how consequential fads and popularity are to mass media and the notion of celebrity.

5. Günther Förg, *Untitled*, 1989, Acrylic on board

A pioneer of the European post-war avant-garde, Förg's trademark pictorial language is delineated by a painterly hand, gestural emphasis, and a characteristically grainy texture. His formally purist method of abstraction and a radical handling of the image as an object represents his unique confrontation to spatial representation within the composition, and an inherently architectural perspective. A multidisciplinary practitioner, Förg worked in sculpture, painting, and photography. *Untitled* was created toward the end of an era when he had returned to painting, creating works that played on colour field theory and referencing late American abstract expressionists. Intending to illicit a contemplative and meditative response from the viewer, the panel is segmented into two vertical colourfields. A rich marigold comprises two thirds of the picture, the last third occupied by a thin layer of acajou brown. Brief moments of marigold shine through to create a tawny lustre that takes the form of spiralled strokes and restrained figurative intrigue.

6. Cy Twombly, *Untitled*, 1971, Six lithographs in colours on buff cream watermarked Arches paper, embossed with the printer's dry stamp 'Untitled Press Inc.' lower right corner; mounted on structured and toned watermarked Canson & Montgolfier wove paper

A pioneer of mark-making and abstract expressionism, Twombly transforms the process of writing into a painterly language. *Untitled* was created toward the end of the period of his creating the *Blackboard* paintings, which accounts for its stark similarity and confident employment of his recognisably frenetic spirals. Twombly's iconic use of gesticulation is expressed through a set of six lithographs in cherry red, muted flint, navy blue, charcoal, mahogany, and warm slate. Each page comprises repeating rows of his ubiquitous, energetic handwriting — or scribbles— employing, to varying degrees, a diagonal gestural slant from the upper left to the lower right. The rhythmic energy in his repeated spirals creates an aesthetic field of its own with a formal structural logic unique to the artist.

7. Sigmar Polke, *Untitled*, 1988, Varnish, dispersion, and India ink on paper

One of the most influential post-war painters, Polke worked in a wide range of styles and subject matter. Employing an equally diverse array of media, he experimented with non-traditional materials such as meteorite dust and washing detergent. Core thematic motifs centred around social, political, and aesthetic critique. Executed in varnish, dispersion, and ink on paper, *Untitled* was created during a period of intense material experimentation and one of the most significant decades of Polke's production. This work expresses his characteristically energetic and playful style and is filled with a dynamic assortment of abstract components that feature imaginative figuration and a robust sense of musicality. The foreground comprises bold lines and gestures while the background anchors the work with muted pattern, textures, and an immanently aethereal framework.

8. Robert Rauschenberg, *Pimiento Late Summer Glut*, 1987, Riveted metal parts

    Rauschenberg's *Gluts* series was inspired by a visit to Houston, Texas he made for his solo exhibition, *Work from Four Series*, at the Contemporary Art Museum. Harvesting his materials from a junkyard near his Florida studio on Captiva Island, he began assembling relief sculptures, a practice born out of the modern aesthetic that characterises his work and a conscious employment of industrial remnants at the onset of the age of technology. His careful placement of colour and form utilised the materials' inherent qualities to achieve a multifarious composition that activates a malleable, paper-like presence of the otherwise unyielding metal. This abstract aggregation of folds exposes the numerous faces of the material, whose rich, rusty patina nods to the title and epitomises the artist's wry humour in a play of words often employed throughout his body of work.

9. Andy Warhol, *Knives*, 1981-1982, Synthetic polymer and silkscreen ink on canvas

    "Warhol chooses the common object, considered by most of us as nothing special, and elevates it to art. Kitchen knives never looked more interesting and beautiful."
    -Vincent Fremont

    Warhol's fascination with the spectacle of death was a recurring motif throughout his career, and particularly during his later works. Coinciding with the creation of the *Gun* and *Knives* series, Warhol endured a growing inner confrontation with his own mortality following an injury he incurred from an assassination attempt by Valerie Solanas in 1968. The mechanical repetition of the object simultaneously neutralises and also elevates the knife to iconic status, its sleek, steely silhouette punctuated by the bright silvery background.

10. Robert Rauschenberg, *Matinee [Anagram (A Pun)]*, 1997, Inkjet dye transfer on polylaminate

    Rauschenberg's *Anagram (A Pun)* series is made from digital colour prints on inkjet dyes or pigments. The artist's original photographs are transferred onto paper with water and hand-burnishing tools before the paper is mounted onto rigid panel. The unglazed texture left on the surface of the image gives the work a harmonious, painterly finish. The sequential rhythm of the composition gives the montage a loose narrative structure, yet it retains a transcendent, dreamlike quality. Urban and domestic landscapes converge, identifiable elements merging into one another and exposing their understated allure. The soft transitions illustrate a reciprocal dialogue between seemingly unrelated objects, as if to look through the eyes of the artist and see a world of connections. The seductive folds of fabric mirror the complex infrastructure of the cityscape and the imagination becomes activated be a multitude of aesthetic relationships.

11. <u>Cy Twombly, *Flowers*, 2009, Colour dry-print, Edition of 6</u>

"The past is a springboard for me…ancient things are new things. Everything lives in the moment; that's the only time it can live, but its influence can go on forever."
– Cy Twombly

Starting in his student days at Black Mountain College up until his death in 2011, Twombly captured his daily life in photographs. From candid close-up images of ancient buildings, sculptures, studio interiors, and landscapes, to dreamy portraits of flowers and small objects, he examined his everyday life in an intimate and timeless manner. Particularly interesting to him was the immediacy of the medium. This striking series showcases Twombly's unyielding interest in floral still lives, which were a recurring motif throughout his practice. Having worked closely with renowned printers Michel and Jean-François Fresson to enlarge his Polaroid images on specialised copiers, the matte prints contain a rich pigment tone, evoking a textural quality that is more reminiscent of dyed fabric than a photograph. The editions remained relatively small, mostly limited to six impressions – further emphasising Twombly's carefully calculated approach and dedication to the medium.

12. <u>Cy Twombly, *Flowers*, 2009, Colour dry-print, Edition of 6</u>

(see above)

13. <u>Cy Twombly, *Flowers*, 2009, Colour dry-print, Edition of 6</u>

(see above)

14. <u>Cy Twombly, *Tulips*, 1985, Colour dry-print, Edition of 6</u>

A set of sepia-toned dry-prints, *Tulips* presents Twombly's lesser-known but equally distinctive oeuvre of photographic work. Twombly began taking photos in the 1950s at North Carolina's Black Mountain College and continued to do so throughout his entire career, though he did not share his photo work until the early 1990s. Along with peonies, tulips were the artist's "floral passion." Ethereal and expressive, his photographic depictions emote his characteristic energy and soft, almost fragile mode of representation. The angle of the photographs and proximity to the subject creates an intimate, yet simultaneously monumentalised representation of the tulip. Its petals, folds, and crevices are depicted in a way that invites the viewer to see beyond the flower and uncover a narrative of light, shadow, and emotion within this serene close-up.

15. <u>Cy Twombly, *Tulips*, 1985, Colour dry-print, Edition of 6</u>

(see above)

16. <u>Cy Twombly, *Tulips*, 1985, Colour dry-print, Edition of 6</u>

(see above)

17. <u>Andy Warhol, *Electric Chair*, 1971, Screenprint on wove paper [unique print]</u>

Warhol began making silkscreens of an empty electric chair in 1963, a time when the ethics of capital punishment were being fervently debated in America. Designed to make killing as efficient and impersonal as possible, the electric chair unites Warhol's fascination with death and with mechanised production. He presents these bleak images in a deadpan manner, without social commentary or moral consolation. The emotional distance is heightened by his audacious use of colour, which is at odds with his morbid subject matter.

In 1971 Warhol produced a series of ten electric chair screen prints on paper. The images are more tightly focused on the chair itself than in the original 1964 painting, such that it occupies a larger proportion of the pictorial space. Each were printed in a bold colour such as yellow, pink, blue and orange. This unique print is a test from this series. The colourway doesn't feature in the final edition and as such it is a completely unique image.

18. <u>Joseph Beuys, *Das Paar [The Couple]*, 1952/53, Plaster, wax</u>

"To make people free is the aim of art. Art for me is the science of freedom"
–   Joseph Beuys

Joseph Beuys was both an artist and an anthropologist. A pioneer of Fluxus collective, his socially engaged practice sought to reveal associations between ancient spiritual spheres and their pertinence to the modern world. *The Couple* depicts a burial scene of a couple laid to rest inside a glass vitrine. A slit in the woman's throat references Homer's *The Odyssey* and its allusions to death and sleep being one in the same. Beuys repeatedly explored the tension of visceral dualities – nature vs culture, thought vs matter, and in this case, death vs sleep – as well as the intrinsic overlap between seemingly opposing themes. The work exemplifies his continued pursuit of society's transformation through legacies of myths, their inner logic, and their role within societal transformation.