

Contemporary Art at Deutsche Bank Center

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Stefan Simon
CEO Americas and Chief Legal Officer

Contemporary art has been integrated into our identity for over 40 years, and the artworks at Deutsche Bank Center are a wonderful example of this.

Located in the center of one of the world's most multicultural cities, the Deutsche Bank Collection at Columbus Circle reflects New York's globally renowned and vibrant contemporary art scene. At the same time, the artists displayed across our communal floors, the heart of our headquarters, mirror the internationality of our business, our clients and our employees who inhabit this space.

There are artists from over 20 nationalities on display across these floors, with equal gender representation. Over 40% of the artists are from racial and ethnic minority groups and this representation a reflection to the bank's Diversity & Inclusion initiatives.

The Deutsche Bank Collection not only supports living artists and local art communities through our extensive partnerships, but also creates an energizing working environment for our staff.

Portrait of a Collection

by Friedhelm Hütte

Deutsche Bank has one of the most important corporate collections of post-1945 art worldwide.

Since it was established in the late 1970s, the collection has focused on the medium of paper, and there is a reason for this: the idea was that art should not be hung only on the executive floors and lobbies, but in all of its offices and retail branches. Works on paper, drawings, collages, and photographs serve this purpose well, among other things because of their high artistic quality and their experimental spirit. With this strategy, the Deutsche Bank Collection broke new ground at the time.

Part of the concept of “art at the workplace” was, and still is, that thematically curated exhibitions were to be shown in the bank’s buildings around the world, reflecting the art scene of the respective location and putting it in dialog with contemporary art in the German-speaking world. The move into Deutsche Bank’s new offices at 9 West 57th Street in 1978 provided the first opportunity to implement this concept comprehensively—even before the trailblazing art presentation at the bank’s headquarters in the Frankfurt Towers was completed in the mid-1980s. Thus, the American headquarters in New York played

a pioneering role in the development of the Deutsche Bank Collection. The installation at our new headquarters at Columbus Circle, *Portrait of a Collection*, documents the bank’s path from a collection largely centered on the German-speaking and Western art world to one depicting art from around the globe.

Portrait of a Collection, which is on view on the 9th, 10th & 11th floors of the Deutsche Bank Center, begins on the 11th floor with a transatlantic dialog between American and German art of the twentieth century. The significance of this exchange between the United States and Europe in Deutsche Bank’s art concept would later be reflected by the founding of the Deutsche Guggenheim in Berlin, a collaboration between the Guggenheim Museum and Deutsche that began in 1997. At the time, the idea of transatlantic exchange was a key factor for the acquisition of many important works for the collection that can now be seen in Columbus Circle.

The selection of artists also highlights the most important currents of postwar art on both sides of the Atlantic. Interestingly, apart from Jasper Johns, it is the female painters Helen Frankenthaler, Lee Krasner, and Joan Mitchell who represent New York Abstract Expressionism, an art movement that was dominated by painter heroes such as Jackson Pollock and Willem de Kooning and in which women were long marginalized.

Postwar German art is represented by artists who began their careers in the 1960s and rose to become international art stars in the 1980s and 1990s. Joseph Beuys had a formative influence on younger generations with his idea of an expanded, more democratic concept of art. This is seen in works by Georg Baselitz and his gestural gouache *Eagle* from 1974 and Rainer Fetting who was part of the so-called “Junge Wilde” that revived expressive painting in the 1980s. Gerhard Richter and Sigmar Polke, professed representatives of Capitalist Realism, are represented on this floor with works that move on the border between abstraction and concept.

This analytical practice was inspired by Minimal, Concept, and Pop Art, currents that emerged in the U.S. and subsequently gave important impetus to art in Germany. Frank Stella was a major protagonist of Hard Edge and Color Field painting. His late work *Untitled (Polar Coordinate)* from 1980 contrasts with Imi Knoebel’s minimally reduced color experiments from 1990. Irving Penn, who combines beauty and absolute objectivity in his late photographic work *New York Still Life* (1980), inspired the analytical style of the German photo artists Bernd and Hilla Becher. The Bechers became famous for their black-and-white photographs of industrial architecture and had an immense influence on a younger generation of photographers such as Andreas Gursky and Candida Höfer of the Düsseldorf School.

Naturally, Pop artists of different generations are also included in the show. In addition to Roy Lichtenstein, Andy Warhol, and Keith Haring, James Rosenquist is among them. His work *Mirage With Bedsheet Escape Ladder* (1974) is a linchpin of the New York collection. Also on display are Rosenquist’s studies for *The Swimmer in the Econo-mist* (1997), a room-sized commission for the Deutsche Guggenheim in Berlin. The three-painting suite is over 48 meters long. It not only reflects German reunification in vivid color, but is also a “diary of the terrible temper of times,” as Rosenquist explained, of the political and “economical tumult we’ve been experiencing over

the past few years.” Similar to Neo Rauch’s *Frost* (2000), the social upheavals in the globalized and digitalized twenty-first century world can already be felt in Rosenquist’s work. Increasingly, an examination of dissolving ideologies, changing notions of belonging, and identity come to the fore in both works. A key aspect is the reappraisal of colonial history and systemic racism, which also impacted the canon of twentieth-century Western art. This issue is addressed in different ways by the African American artists from the collection presented in the show: Mark Bradford, Charles Gaines, Glenn Ligon, Xaviera Simmons, Hank Willis Thomas, and Carrie Mae Weems.

Weems’ photographic work *When and Where I Enter-Mussolini’s Rome* (2006) poignantly shows the oppression associated with the Eurocentric, colonial perspective. One sees the silhouette of the artist standing in a black dress on a balcony from which the dictator might have been speaking. Like Weems, Xaviera Simmons, who belongs to a younger generation of artists, combines photography and performance in her works.

The works on the 9th and 10th floors illustrate how diverse the global art landscape has become in recent decades. Alongside prominent artists such as the South African William Kentridge, who investigates the history of apartheid and colonial rule, many younger artists from Great Britain, Italy, China, and various African countries are on view. Almost all of them have multiple ethnic backgrounds and places of residence or thematize the diaspora. One of these artists is Wangechi Mutu, who comes from Kenya and works in New York and Nairobi. Mutu, who was Deutsche Bank’s “Artist of the Year” in 2010, amalgamates elements of mythologies with futuristic narratives in her collages, sculptures, and installations. Her feminist expression of Afrofuturism, the radical yet poetic examination of the exploitation and objectification of the black female body, inspired younger artists such as Kandis Williams, ruby onyinyechi amanze, and Wura-Natasha Ogunji, who also integrate the medium of drawing into performances.

Artists of the so-called post-Internet generation combine reflections on the digitalized and virtualized present with an examination of the production of images. One of them is Victoria Fu. With her exploration of light and space in connection with digital techniques, the Los Angeles-based artist carries the tradition of Californian light artists such as James Turrell into the future. In *The Romantic Transformation of Loneliness Into a Trade* (2017), by Basim Magdy, who was Deutsche Bank's "Artist of the Year" in 2016, engages with a speculative future in which human civilization has collapsed due to repeated mistakes and can only be reconstructed on the basis of records and images.

The recent works in the collection of Deutsche Bank New York, in particular, document how photographs and works on paper often serve as links between diverse artistic practices including performance, film, music, installation, and animation. At the same time, paper stands like no other medium for authorship and immediacy, for the spontaneous recording of thoughts and feelings and the development of structures, orders, and models. Paper, as the Deutsche Bank Collection in New York makes abundantly clear, is not disappearing. On the contrary, it is opening up unimagined possibilities in the digital twenty-first century.

58th Street Lobby

Idris Khan

b. 1978 Birmingham, UK

Spring, Summer, Autumn, Winter, 2021, oil and water-based inks on paper and collage mounted onto dibond

The works on display by Idris Khan are four monumental grid paintings that refer to the changing colours of the seasons, Spring, Summer, Autumn and Winter, an idea conceived by Khan during the 2020 Covid-19 lockdown observing the vivid colours and changes in nature whilst living in the English countryside.

These watercolour and oil collaged works on paper incorporate fragments of the score of Vivaldi's 'The Four Seasons', using segments of the violin concerti's scores as a springboard for his own visual evocation of a calendar year. Forced to slow down during this period of lockdown, in these works he reflects on his own increased awareness of the changing rhythms and colours of the natural world

[Learn more](#)



11th Floor

John Baldessari

b. 1931 California, USA – d. 2020 California, USA

Studio, 1988, lithograph and screenprint

John Baldessari was a pioneering American conceptual artist known for blending photography, painting and text in his work. His awards and honors include the 2014 National Medal of Arts Award and the Golden Lion for Lifetime Achievement, awarded by La Biennale di Venezia. Having lived his entire life in California, Baldessari was instrumental in the development of West Coast Conceptual Art and through his long teaching career influenced the work of many younger artists.

This work, 'Studio', is indicative of Baldessari's combination of found imagery with subversive humor, introducing brightly colored shapes in the place of faces.

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Georg Baselitz

b. 1938 Kamenz, Germany

Umschlag "Adler", ink, watercolor and chalk on paper

German painter, printmaker, and sculptor Georg Baselitz is a pioneering postwar artist who rejected abstraction in favor of recognizable subject matter, deliberately employing a raw style of rendering and a heightened palette in order to convey direct emotion. Embracing the German Expressionism that had been denounced by the Nazis, Baselitz returned the human figure to a central position in painting.

From 1971 onwards, the eagle (or *adler*) is found in many of Baselitz's artworks. Baselitz chooses a historically-charged motif – a once proud symbol of German nationalism – yet abstracts the eagle and often turns it upside down (a signature technique of the artist). The eagle in his works is often seen as an alter-ego for the artist, reoccurring throughout his entire career.

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Bernd & Hilla Becher

Berndhard 'Bernd' Becher, 1931-2007,
Hilla Becher (nee Wobeser), 1934-2015

4 Gasbehälter, 1973, offset lithograph



Hilla Becher was a German artist born in 1934 in Siegen, Germany. She was one half of a photography duo with her husband Bernd Becher. For forty years, they photographed disappearing industrial architecture around Europe and North America. They began collaborating together in 1959 after meeting at the Kunstakademie Düsseldorf in 1957. Bernd originally studied painting and then typography, whereas Hilla had trained as a commercial photographer. After two years collaborating together, they married. They photographed industrial structures including water towers, coal bunkers, gas tanks and factories. Their work had a documentary style as their images were always taken in black and white. Their photographs never included people. They exhibited their work in sets or typologies, grouping of several photographs of the same type of structure. They are well known for presenting their images in grid formations. As professors of The Dusseldorf School of Photography, they influenced a generation of German photographers who were their students (including Andreas Gursky, Candida Höfer, Thomas Ruff and Thomas Struth).

[Learn more](#)

Joseph Beuys

b. 1921, Krefeld, Germany – d. 1986, Düsseldorf, Germany

Robbe, 1981, lithograph on paper

Joseph Beuys was a German artist, theorist and teacher who was highly influential in international contemporary art in the latter half of the 20th century. He is a founder of the art movement known as Fluxus. Beuys worked in several techniques including paint, sculpture, graphic art and installation, alongside performance art and 'happenings'.

His work is grounded in social philosophy and politics. After his time in the army, during which he was shot down in a plane over the Crimea, Beuys would explore themes of war, violence and death in his work. Beuys claims he was saved after the crash by Tatar tribesmen who wrapped his body in animal fat and felt – a material that would reoccur in his works throughout his career. Animals would also continually appear in Beuys works, including the seal motif from this lithograph. In one of his most famous works of 1974, *I Like America and America Likes Me*, Beuys locked himself inside a New York gallery for three days with a live coyote whilst wrapped in a felt blanket.

He is widely regarded as one of the most influential artists and teachers of the second half of the 20th century.

[Learn more](#)



Mark Bradford

b. 1961, Los Angeles, CA, USA

Untitled, 2004, lithography and silkscreen

Mark Bradford is a contemporary artist best known for his large-scale abstract paintings created out of paper. Often Bradford incorporates found materials in his works, including street flyers and billboard fragments. Characterized by its layered formal, material, and conceptual complexity, Bradford's work explores social and political structures that objectify marginalized communities. This print by Bradford is emblematic of his use of grids and linear structures in his works, often resembling aerial views of cities and skylines.

Bradford represented the United States at the 2017 Venice Biennale.

[Learn more](#)

Dawn Clements

b. 1958, Woburn, MA, USA - d. 2018, New York, NY, USA

Rome-Brooklyn Branches, 2011, ballpoint pen ink on paper

Dawn Clements was an American contemporary artist and educator. She was known for her large scale, panoramic drawings of interiors that were created with many different materials in a collage-style.

Clements's drawings — generally in sumi ink or ballpoint pen — often used multiple sheets of crinkled paper, stitched together into large, irregular shapes that contrasted with the technical precision of her hand. "With the panoramic drawings," she said, "I'm interested in the way we see as we move through life, instead of when we're sitting still."

[Learn more](#)





Rainer Fetting

b. 1949, Wilhelmshaven, Germany

Selbstportrait mit Blumen I, 1981, oil on canvas

Rainer Fetting was a co-founder of a group of artists working in Berlin in the late 1970's who achieved international acclaim as the 'Junge Wilde'. The group included other artists such as Bernd Zimmer, Martin Kippenberger and Helmut Middendorf.

Fetting's paintings are in the Neo-Expressionist style with broad brushstrokes and bold colors. Self-portraits, like this work from 1981, are a reoccurring theme for Fetting.

[Learn more](#)

Helen Frankenthaler

b. 1928, Manhattan, NY, USA – d. 2011, Darien, CT, USA

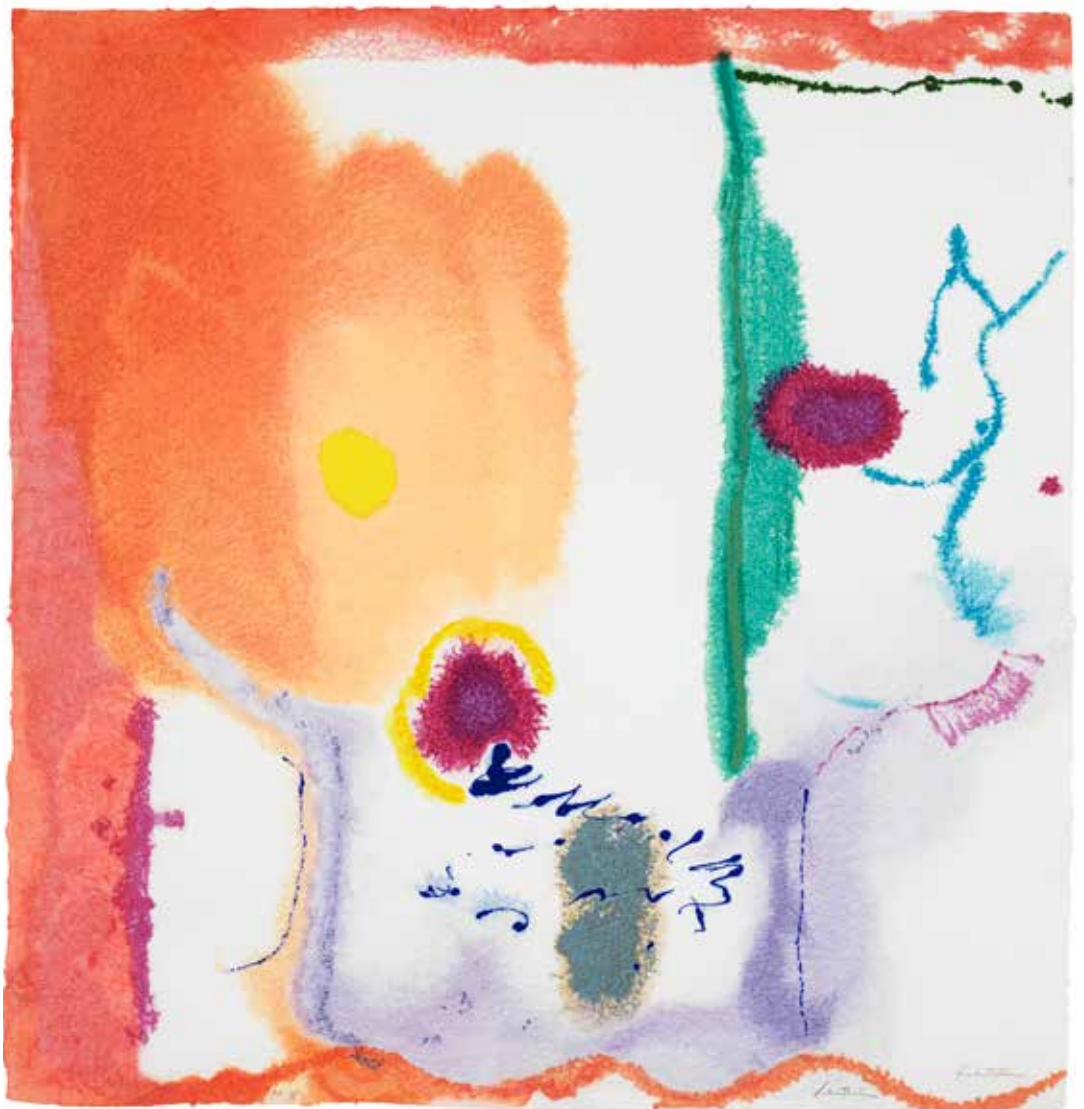
Beginnings, 2002, screen print

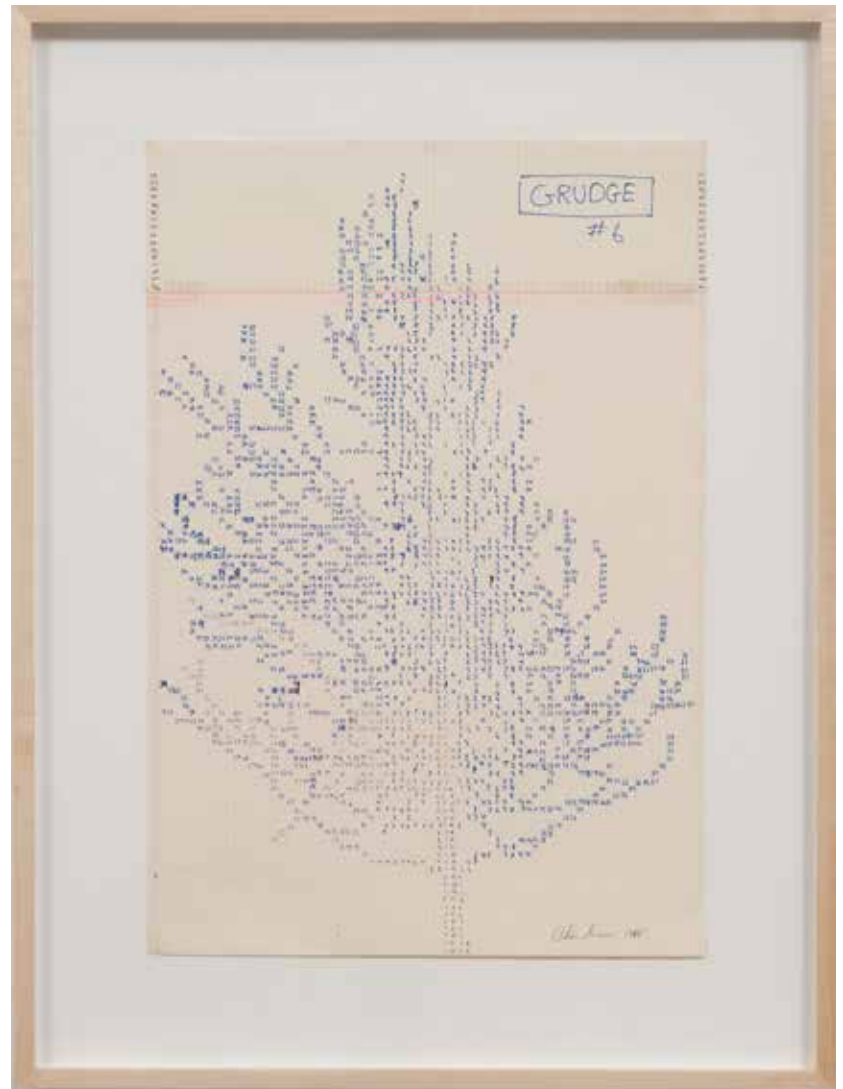
Helen Frankenthaler, whose career spanned six decades, has long been recognized as one of the great American artists of the twentieth century. A member of the second generation of postwar American abstract painters, she is widely credited with playing a pivotal role in the transition from Abstract Expressionism to Color Field painting.

Through her invention of the soak-stain technique, she expanded the possibilities of abstraction, while at times referencing figuration and landscape in highly personal ways. She produced a body of work whose impact on contemporary art has been profound and continues to grow.

[Learn more](#)

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Charles Gaines

b. 1944, Charleston, SC, USA

Working Drawing for Numbers and Tress, Grudge #6, 1985, graphite and ink on paper

A pivotal figure in the field of Conceptual Art, Charles Gaines' body of work engages formulas and systems that interrogate relationships between the objective and the subjective realms. Using a generative approach to create series of works in a variety of mediums, he has built a bridge between the early conceptual artists of the 1960s and 1970s and subsequent generations of artists pushing the limits of conceptualism today.

Taking the form of drawings, photographic series and video installations, the work consistently involves the use of systems, predominantly in the form of the grid, often in combination with photography.

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Isa Genzken

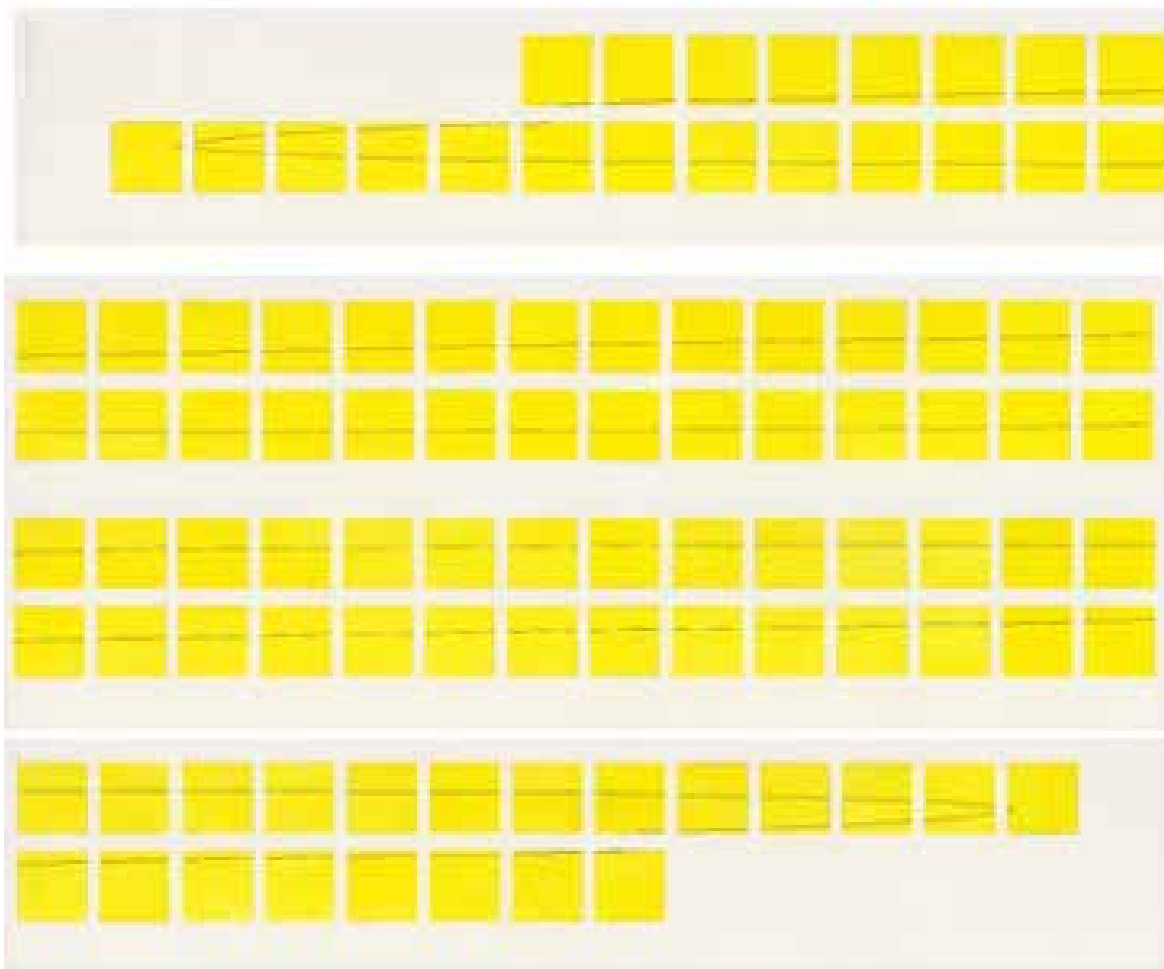
b. 1948, Bad Oldesloe, Germany

Untitled, undated, acrylic and pencil on paper, series of 28 drawings

Isa Genzken has long been considered one of Germany's most important and influential contemporary artists. Born in Germany in 1948, Isa Genzken studied at Berlin and Düsseldorf Academies during the 1970's. Her oeuvre is firmly rooted in sculpture, but she also employs a variety of media, including photography, film, works on paper, collage and books, to engage with Modernist architecture and contemporary visual culture at the same time. A true artist of the Postmodern era, she uses her aesthetic to articulate the body as a reference point for urbanism and nature, progress and ruin.

The column serves as both subject and structure throughout her work. The various iterations of this architectural motif link her practice to an ongoing exploration of urban space. Genzken is known for her sculptures and installations, but also working in a variety of mediums in her decades long career.

[Learn more](#)



Keith Haring

b.1958, Pennsylvania, USA – d. 1990, New York, USA

Untitled, 1983, woodcut

The graffiti-like work of Keith Haring was associated with the New York street culture of the 1980s and became very important in helping raise awareness around AIDS, which he was also suffering from. As an vocal activist for the cause, which disproportionately affected poorer and more marginalised communities with little healthcare, he used his unique and recognisable artistic style to get people in authority to listen and take action as well as spreading the word about how to prevent the spread of the disease.

[Learn more](#)

Keith Haring artwork © Keith Haring Foundation





© The Estate of Eva Hesse. Courtesy Hauser & Wirth

Eva Hesse

b. 1936, Hamburg, Germany –
d. 1970, New York, NY, USA

No Title, 1963, gouache, watercolor and pencil on paper

Eva Hesse was one of the icons of American art in the 1960s, her work being a major influence on subsequent generations of artists. Comprehensive solo exhibitions in the past 30 years as well as a retrospective that toured from the San Francisco MoMA to the Museum Wiesbaden and finally to the Tate Modern in London, have highlighted the lasting interest that her oeuvre has generated.

Having fled her native Germany during the rise of Nazism, Hesse was originally schooled in American abstract painting and commercial design practices. She originally pursued a career in commercial textile design in New York City, but Hesse's practice as an expressionist painter led her to increasingly experiment with industrial and every-day, or "found" materials, such as rope, string, wire, rubber, and fiberglass.

[Learn more](#)



Candida Höfer

b. 1944, Eberswalde, Germany

Völkerbundpalast Genf, I, 1989, photograph

Candida Höfer attended the Kunstacademie Düsseldorf from 1973 to 1982. Whilst there she studied film with the Danish filmmaker Ole John and photography under the influential photographers Bernd and Hilla Becher, who also taught noted Düsseldorf School photographers Andreas Gursky, Thomas Struth, Axel Hütte and Thomas Ruff.

Known for her meticulously composed, large-scale color images of architectural interiors, Höfer's oeuvre explores the structure, presentation, and influence of space. Interested in the psychological impact of design and the contrast between a room's intended and actual use, Höfer has focused her lens on cultural and institutional buildings such as libraries, hotels, museums, concert halls, and palaces. Whilst devoid of people, the images allow us to consider the role of their missing inhabitants. The large-scale nature of the work invites the viewer to linger over the architectural details and contemplate the subtle shifts in light that make up the character of the space.

[Learn more](#)

Jasper Johns

b. 1930, Augusta, GA, USA

Four Panels from 'Untitled, 1972', 1973, Lithograph with embossing

Jasper Johns's ongoing stylistic and technical experimentation place him at the forefront of American art. His richly textured paintings of maps, flags, numbers, and targets laid the groundwork for Pop art, Minimalism, and Conceptual art. In New York in the 1950s, Johns was part of a community of artists, including Robert Rauschenberg, seeking an alternative to the emotional nature of Abstract Expressionism. Influenced by Marcel Duchamp, Johns's early work paired the concerns of craft with familiar concrete imagery. His interest in process also led to innovations in lithography, screen-printing, etching and woodblock, using such materials as pencil, pen, brush, crayon, wax, and plaster to constantly challenge the technical possibilities of printmaking.

Editions from this series are held in the collections of the Museum of Modern Art, New York, and the Victoria & Albert Museum, London.

[Learn more](#)





Courtesy Alexander Gray Associates, New York; PATRON Gallery, Chicago © 2022 Jennie C. Jones

Jennie C. Jones

b. 1968 Cincinnati, USA

Score for Sustained Blackness #1, 2014. Collage, acrylic and ink on paper in 10 parts. 20 x 16 in each (50.8 x 40.6 cm each).

Jennie C. Jones's interdisciplinary practice seeks to engage viewers visually and aurally. Drawing on painting, sculpture, sound, and installation, Jones's conceptual works reflect on the legacy of modernism and minimalism. Their unconventional materials and reductive compositions highlight the perception of sound within the visual arts. Jones harnesses the language of minimalism to express a tension between presence and absence that defines music at its most fundamental level. In this series of black and white ink drawings, the parallel lines seen are music staff notes.

[Learn more](#)

Imi Knoebel

b. 1940, Dessau, Germany

Aus der Serie 'Portraits', 1992, screenprint on paper

One of the leading German artists of the post-war period, Imi Knoebel's wide-ranging and rigorous oeuvre incorporates drawing, painting, sculpture, photography, projections and installation. Born as Klaus Wolf Knoebel in Dessau in 1940 he studied under the tutelage of Joseph Beuys at the Düsseldorf Art Academy.

Knoebel's minimalist hybrids of painting and sculpture explore relationships between color and structure, drawing formative influence from Kasimir Malevich in his consistent return to the square and reductive use of color. While his early pieces were black and white, as in the series "Linienbildern" (Line Paintings) (1966-69), he began to explore vibrant, saturated color in 1974 with his friend and classmate Blinky Palermo, to whom he would dedicate "24 Farben für Blinky" ("24 Colors for Blinky") (1977), a series of brightly colored irregular shapes. Knoebel also worked in projection as a medium, though throughout these explorations he maintained his focus on the square and the grid as central elements.

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Lee Krasner

b. 1908, Brooklyn, NY, USA – d. 1984, New York, NY, USA

The Turning, 1980, oil on paper with collage

Lee Krasner was a major figure in the American Abstract Expressionist movement and the wife of Jackson Pollock. Working in oil on canvas, ink on paper, and mixed-media collage, Krasner produced works characterized by a sensuous painterly style, her large-scales collages often formed from the artist's own cut-up paintings and drawings. Krasner exhibited with the American Abstract Artists group, through which she met Pollock; the two became vital critics and supporters of one another, and Pollock's influence on Krasner helped free her from formalist strictures.

Krasner studied under Hans Hofmann, and considered Henri Matisse and Piet Mondrian to be lifelong influences on her practice.

[Learn more](#)



Glenn Ligon

b. 1960, The Bronx, NY, USA

Self Portrait at 11 Years Old, 2004, stencilled pulp paper painting

'Self Portrait at Eleven Years Old' is part of a series in which the artist has used images of his childhood music idols to represent himself as a child. This image of Stevie Wonder is taken from the singer's 1977 greatest-hits triple-LP album, *Looking Back*. Ligon enlarged the image and used a stencil to create clustered circles of black linen pulp that mimic the Benday dots of the original.

In his painting, printmaking, drawing, installation, and film, Ligon has been at the forefront of a generation of artists who came to prominence in the late 1980s with conceptually based artwork that investigates race, gender, and sexuality.

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Joan Mitchell

b. 1925, Chicago, IL, USA – d. 1992, Paris, France

Untitled, 1977, pastel on paper

Joan Mitchell was a leading American Abstract Expressionist painter and printmaker. Working in an inventive gestural style, Mitchell's works are characterized by their luminous layers of color.

Moving to New York in the late 1940s, she was introduced to the ideas espoused by artists like Willem de Kooning, Jackson Pollock, and Hans Hofmann. In 1951, Mitchell was included in the groundbreaking "Ninth Street Show," curated by Leo Castelli at the Artists' Club in Greenwich Village. Over the following decades, the artist divided her time between Paris and New York, developing the style of blocky shapes of lyrical color for which she is now known.

[Learn more](#)

Bruce Nauman

b. 1941, Fort Wayne, USA

Untitled (Draperies), 1965, charcoal on paper

For more than 50 years, Bruce Nauman has worked in every conceivable artistic medium, dissolving established genres and inventing new ones in the process. His expanded notion of sculpture admits wax casts and neon signs, bodily contortions and immersive video environments. Coming of age amid the political and social upheavals of the 1960s, Nauman never adhered to rigid distinctions between the arts, but rather has staked his career on “investigating the possibilities of what art may be.”

[Learn more](#)



ARS + © 2021 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

A. R. Penck

b. 1939, Dresden, Germany – d. 2017, Zürich, Switzerland

Untitled, 1976, pencil and wash

A.R. Penck was a German Neo-Expressionist whose paintings of figures and symbols nod to both German Expressionists like Ernst Ludwig Kirchner and Art Brut.

Though often associated with the graffiti-based work of Keith Haring and Jean-Michel Basquiat, his style emerged independently as a response to the censorship of the German Democratic Republic. Born Ralf Winkler on October 5, 1939 in Dresden, Germany, he adopted A.R. Penck as a moniker based on the early 20th-century paleogeologist Albrecht Penck when East German State Security began confiscating his works during the 1960s. Expelled to West Germany by the GDR Communist regime in 1980, he became a part of a milieu of Neo-Expressionist painters which included Markus Lüpertz and Jörg Immendorff. After the pinnacle of his career in the mid-1980s, Penck's work fell from favor for several decades. In the late 2000s, the artist's work began to be reappraised as a legacy integral to the history of art.

[Learn more](#)

Irving Penn

b. 1917, Plainfield, NJ, USA – d. 2009 New York, NY, USA

New York Still Life, 1980, platinum-palladium print

Irving Penn was one of the twentieth century's great photographers, known for his arresting images and masterful printmaking. Although he was celebrated as one of Vogue magazine's top photographers for more than sixty years, Penn was an intensely private man who avoided the limelight and pursued his work with quiet and relentless dedication. At a time when photography was primarily understood as a means of communication, he approached it with an artist's eye and expanded the creative potential of the medium, both in his professional and personal work.

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ARS + © The Estate of Sigmar Polke, Cologne / ARS, New York, 2021

Sigmar Polke

b. 1941, Olesnica, Poland – d. 2010, Cologne, Germany

Untitled, 1968, watercolor on paper

Sigmar Polke is widely considered to be one of the most influential painters of the postwar era. Characterized by an experimental approach to a wide variety of styles, media, and subject matter, Polke's work engages unconventional and diverse materials and techniques, as well as the use of ironic and humorous imagery, as strategies of social, political, and aesthetic critique.

In 1961 he enrolled at the Staatliche Kunstakademie Düsseldorf to study painting. In 1963, Polke, along with fellow students Manfred Kuttner, Konrad Lueg, and Gerhard Richter, organized an exhibition of their own work in an empty butcher's shop in Düsseldorf. The show helped to launch the artists' early careers and first introduced the term "Capitalist Realism."

[Learn more](#)



Neo Rauch

b. 1960, Leipzig, Germany

Frost, 2000, oil on paper

Neo Rauch is a contemporary German artist whose illustrative paintings are characterized by their uncanny imagery and ambiguous handling of forms. In depicting both industrial and natural landscapes, spatial relationships fluctuate wildly, with figures caught in states of transformation and movement. While Rauch himself hesitates to classify his paintings as Surrealist, he acknowledges the influence of dreams and imagination.

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© Gerhard Richter 2021 (29072021)

Gerhard Richter

b. 1932, Dresden, Germany

23.2.88, 1988, oil on paper

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Richter is considered one of the most important painters working today and his large and varied body of work has gained much international acclaim over the past five decades. Throughout his prolific history he has explored painting through a rich and diverse range of ideas that has spanned realist works based on found images and photographs, abstractions made with a squeegee, two and three dimensional glass works, abstract drawings, and overpainted photographs from images of daily life. His work has been immensely influential to multiple generations.

For his 'squeegee' works like this set of works on paper from 1988, after a under-painting is determined ready Richter, he then covers it with thick oil paint, sometimes using wide headed brushes but more frequently with his squeegee. The squeegee usually comprises a length of flexible Perspex fitted with a wooden handle. The edge of the Perspex is used to etch, scrap or smear the paint across the surface of the work.

James Rosenquist

b. 1933, Grand Forks, ND, USA – d. 2017, New York, NY, USA

Mirage with Bedsheet Escape Ladder, 1975, mixed media and collage on paper

James Rosenquist was an American Pop artist known for his monumental paintings and prints. Often appropriating commercial imagery, his montage-like works combined popular culture, Surrealism, and historical painting methods.

The artist's early career as a commercial sign painter ended in 1960, after witnessing two coworkers fall to their deaths from a scaffold. Focused on his career, Rosenquist moved to a studio in Lower Manhattan, where he met other artists such as Ellsworth Kelly, Robert Indiana, Jasper Johns, Robert Rauschenberg, and Jack Youngerman. Transitioning away from cultural references into more abstract subject matter, he lived and worked between Aripeka, FL and New York, NY.

[Learn more](#)



Thomas Ruff

b. 1958, Zell am Harmersbach, Germany

Gisela Benzenberg, 1986, photograph on plexiglass

Thomas Ruff studied under Bernd and Hilla Becher at the Kunstakademie Düsseldorf during the late 1970s. The Becher's treatment of photography as an open archive became an underlying structure for the young artist, as it did for his classmates Andreas Gursky, Thomas Struth, and Candida Höfer.

In their monumentality, his portraits reveal every surface detail of their subjects (who are often friends, art-school colleagues, or members from the general public). At the same time, the portraits refuse to disclose anything beyond these superficial elements, concealing as much as they reveal.

[Learn more](#)



Xaviera Simmons

b. 1974, New York, NY, USA

Roberta Flack Black Afro, 2009, colour photograph

Xaviera Simmons explores the boundaries between fiction and reality, and public and private space, in a range of mediums that has included photography, sculpture, performance, audio, video, and installation. She frequently incorporates music and sound into her work.

For this series, the artist selected one hundred images from album covers contained in her collection of over four thousand records. In each image, Simmons poses before an idyllic landscape, holding an album cover in front of her face. At once concealing and replacing her own visage, Simmons has allowed her individual identity to be absorbed into the culturally constructed personae of the subjects of the albums' iconic portraits.

[Learn more](#)



Frank Stella

b. 1936, Malden, MA, USA

Untitled (Polar Coordinate), 1980, mixed media print

Frank Stella is an American artist best known for his use of geometric patterns and shapes in creating both paintings and sculptures. Arguably one of the most influential living American artists, Stella's works utilize the formal properties of shape, color, and composition to explore non-literary narratives.

In 1970 the Museum of Modern Art, New York presented a retrospective of Stella's work making him the youngest artist at the time to receive such a distinction.

The Polar Coordinates series prints were based on geometric compositions that characterize Stella's Saskatchewan Series paintings. The outlines of a quatrefoil, variously dissected and reversed, are the basis of the prints, each creating a different but equally dynamic composition. Aside from the quatrefoil shape, the paintings have little in common with the prints. While the paintings are composed of flat, even planes of pure color, the prints are bristling with exploding grids and energetic scribbles. Each print is made of multiple layers of screenprinting and lithography, resulting in the rich and organic texture that endows the whirling works.

[Learn more](#)





©Thomas Struth, Courtesy of the Artist and Marian Goodman Gallery

Thomas Struth

b. 1954, Geldern, Germany

Fei Lai Feng, Hangzhou, 1999, chromogenic print

Thomas Struth attended the Kunstakademie Düsseldorf where he met Andreas Gursky, Candida Höfer, and Thomas Ruff, studying under Bernd and Hilla Becher. The Becher's documentarian approach influenced Struth's methodology towards photography, while his other professor, Gerhard Richter, inspired his interest in painterly images.

This image is of a landscape detail belonging to the Buddhist Sanctuary of "The Temple of Lost Souls" in Hangzhou / China. A large natural wall of rock called Fei Lai Feng contains several ancient Buddha sculptures carved into the rock over the centuries and people walking by and standing around taking pictures of each other. Faith and tourism, cultural conscience and curiosity meet in these arresting images.

[Learn more](#)



Hank Willis Thomas

b. 1976, Plainfield, NJ, USA

Four Little Girls (blue and white), 2018, screenprint on retroflective vinyl, mounted on Dibond

Hank Willis Thomas is a conceptual artist whose work centres around black narratives and histories. His provocative work often utilises historical protest photographs found in archives and libraries to comment on themes to do with identity, history, and oppression.

In this work entitled 'Four Little Girls,' the artist refers to the Birmingham church bombings of September 1963 in which a bomb exploded at a Sunday morning church service in Alabama, killing four young girls and injuring countless others. The tragic incident became a catalyst for change and drew worldwide attention to the civil rights movement in the United States. In this work, Thomas adds multiple hidden layers to an existing photograph in order to ask the viewer to consider the biases of history. He invites the view to interact with the work by exposing the retroactive nature with the flashlight on their phone. Thomas says "In the retroflective works, I'm trying to illuminate stories and parts of history that often get overlooked.

[Learn more](#)

Andy Warhol

b. 1928, Pittsburgh, PA, USA – d.
1987, New York, NY, USA

'Ten Portraits of Jews of the Twentieth Century', Martin Buber

Andy Warhol was a leading figure in the Pop Art movement. Like his contemporaries Roy Lichtenstein and Robert Rauschenberg, Warhol responded to mass-media culture of the 1960s. His silkscreens of cultural and consumer icons—including Marilyn Monroe, Elizabeth Taylor, Campbell's Soup Cans, and Brillo Boxes—would make him one of the most famous artists of his generation.

Ten Portraits of Jews of the Twentieth Century is, arguably, among his most important works. A pantheon of great thinkers, politicians, performers, musicians and writers, Warhol's great sequence of portraits of 'Jewish geniuses' was originally shown at The Jewish Museum, New York in 1980. Following their initial exhibition, the paintings were exhibited at synagogues and Jewish institutions across the United States. The series was displayed at the National Portrait Gallery in London between January and June 2006, and returned to New York's Jewish Museum in 2008 in an exhibition called "Warhol's Jews: 10 Portraits Reconsidered".

[Learn more](#)



Carrie Mae Weems

b. 1953, Portland, OR, USA

When and Where I Enter—Mussolini's Rome (2006)

Steeped in African-American history, Carrie Mae Weems's works explore issues of race, class, and gender identity. Primarily working in photography and video, but also exploring everything from verse to performance, Weems has said that regardless of medium, activism is a central concern of her practice—specifically, looking at history as a way of better understanding the present.

This image is from a series where Weems photographs herself entering architectural spaces, seemingly paused and self-aware of her presence and identity within the space.

[Learn more](#)

© Carrie Mae Weems, Courtesy the artist and Jack Shainman Gallery



10th Floor

ruby onyinyechi amanze

b. 1982, Port-Harcourt, Nigeria

Holding Patterns [for when invisibility fails], 2018, graphite, ink, photo transfers, coloured pencils and metallic enamel on paper

ruby onyinyechi amanze's (who deliberately uses the lower case on her name) mixed media drawings are delightful explorations of imaginary places and constructed spaces where a unique cast of characters float, dance, stretch, embrace or otherwise interact with nature, architecture and each other. Astronaut/swimmers and leopard-headed figures co-exist in luminous dreamscapes, embodying the artist's many identities, alter-egos and her nomadic imagination. Her uncanny universes incorporate animal-human hybrids.

Poetry, architecture and dance further inform the artist's work. Language and writing are key components to her practice and amanze's descriptive titles are significant to the visual worlds she creates. Performance work is also an ongoing expression of her practice, the physical embodiment of moving bodies through time, as well as space, further extending beyond two-dimensionality.

[Learn more](#)



Charles Avery

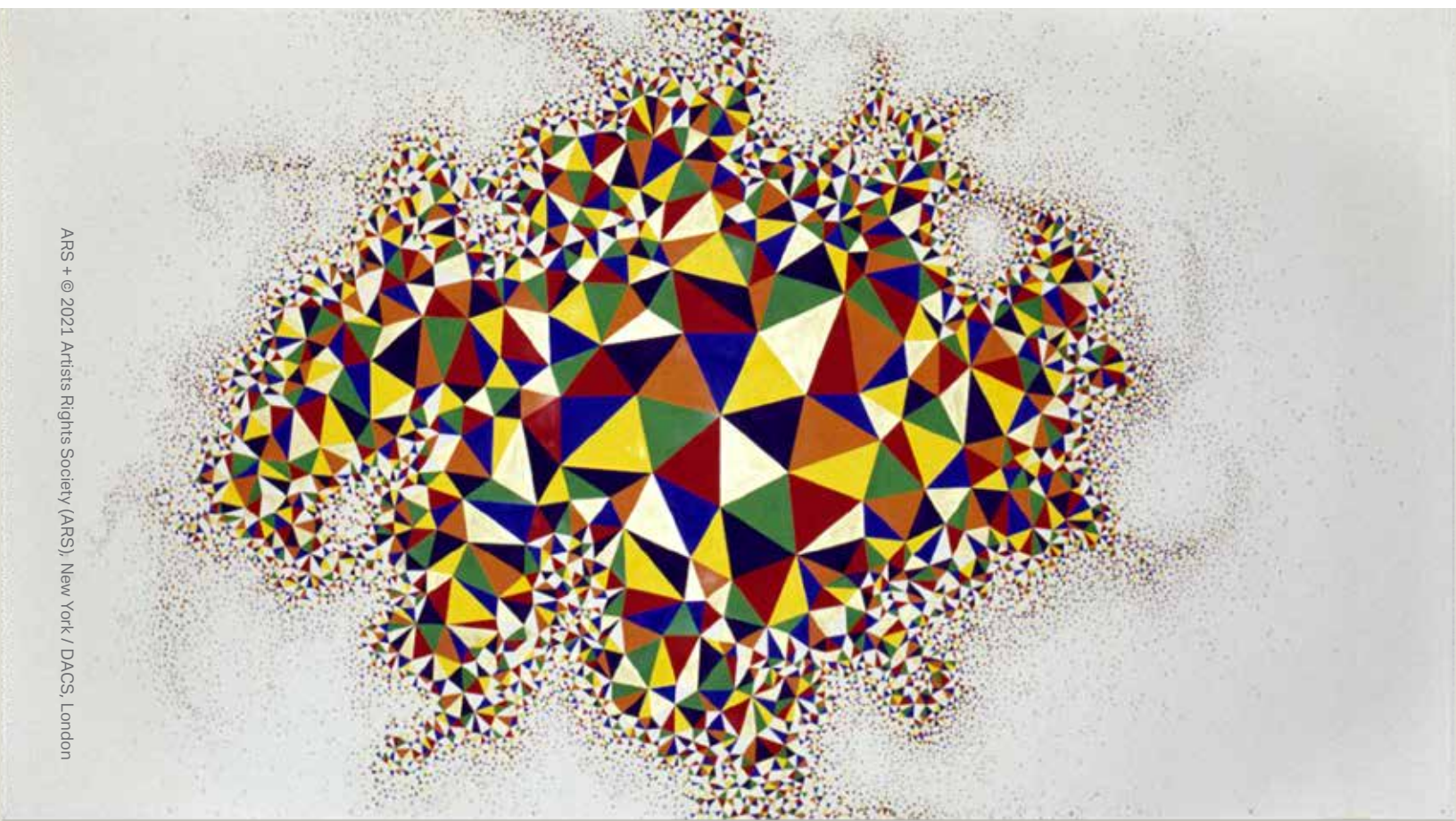
b. 1973, Oban, Scotland

Facets of Infinity (Unfinished), 2001, oil on paper on canvas

Charles Avery is a largely self-taught Scottish artist. He creates both abstracted geometric works (such as this one from 2001) and also figurative drawings. However, even his more figurative works are made entirely from his imagination through improvisation.

In this painting, Avery has obsessively constructed an abstract composition out of coloured triangles. At one time while he was working on them he wryly talked of 'an attempt at infinity'. These abstract patterns echo the variety in his figurative imagination.

[Learn more](#)





Long-Bin Chen

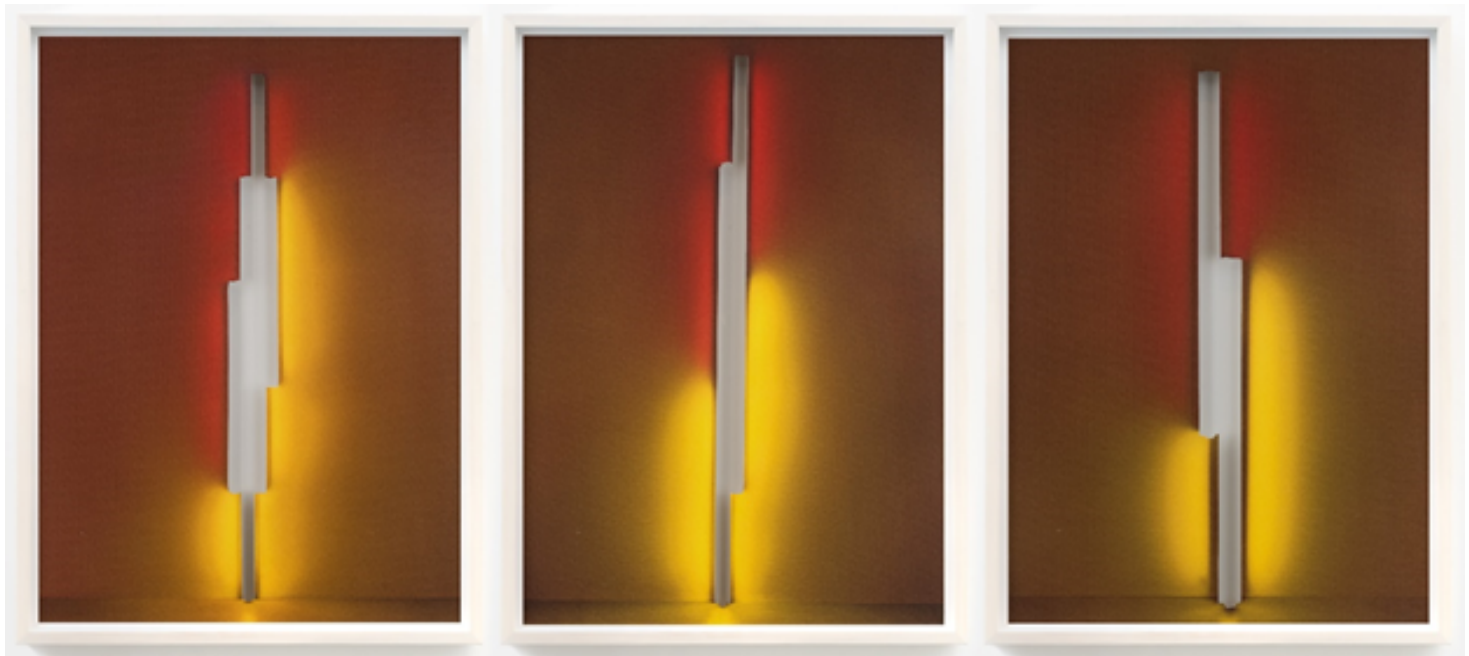
b.1964, Taipei, Taiwan

India Buddha Auction Catalogs Art Auction, 2007, art auction catalogs

From a distance, this sculpture by artist Long-Bin Chen looks like it is made from wood or stone. Upon closer inspection, it reveals itself as tightly glued art auction catalogs that have been hand carved by the artist. The back of this particular piece has been left uncarved, so one can see the catalogs themselves. Chen's various book sculptures include representations of Buddhas, Greek philosophers and intellectuals sculpted from discarded printed material. His work references consumption and waste and the enduring significance of text.

Long-Bin Chen was born in Taipei; he received his BFA from Tung Hai University before moving to New York to complete his MFA at the School of Visual Arts.

[Learn more](#)



(c) the artist, Sean Kelly Gallery

Jose Dávila

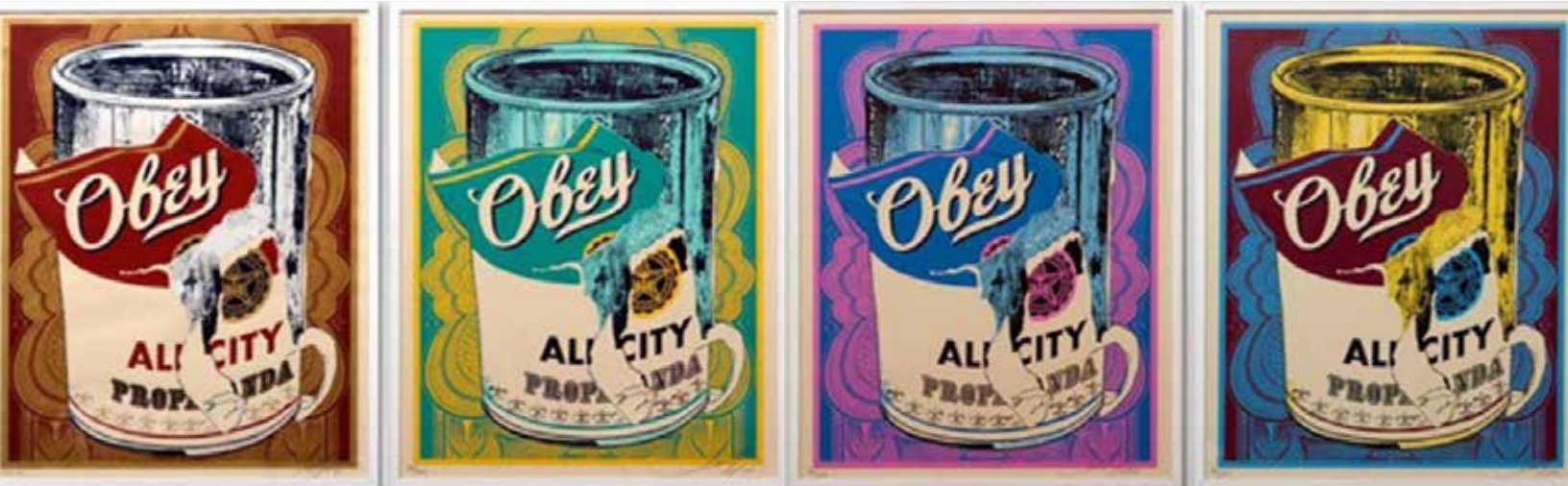
b. 1974 Guadalajara, Mexico

Untitled, 2018, set of 3 archival pigment prints

Formally trained as an architect, Dávila creates assemblages, installations and photographic works that probe the transitory nature and spatial occupation of physical structures. He references artists and architects such as Donald Judd, Mathias Goeritz and Sol Lewitt in his works, reappropriating modernist architectural principles and addressing the failure of their utopian premise.

In this cut-out photographic triptych, Dávila is engaging with the works of Dan Flavin, an artist known for creating sculptures using fluorescent tubes. Dávila cut away the tubes themselves, leaving only the effervescent red and yellow light.

[Learn more](#)



Courtesy of Shepard Fairey / obeygiant.com

Shepard Fairey

b. 1970, Charleston, SC, USA

Soup Cans, 2005, hand printed silkscreen and pencil on archival paper

Shepard Fairey is an American graphic artist and social activist who is part of the Street Art movement. Fairey blurs the boundary between traditional and commercial art through type and image, communicating his brand of social critique via prints, murals, stickers, and posters in public spaces. This work is a play on Andy Warhol's seminal Campbell's soup cans series.

In 1989 Fairey created the André the Giant Has a Posse sticker campaign, featuring a stylized image of the wrestler André the Giant. This project was the foundation for his seminal Obey series, which helped to push Fairey into the public spotlight and has become a globally successful brand. Fairey is also known for his Hope (2008) campaign, which portrays a portrait of then-presidential candidate Barack Obama, in red, white, and blue.

[Learn more](#)

Dan Flavin

b. 1933, Jamaica, NY, USA – d. 1996,
Riverhead, NY, USA

(To Don Judd, Colourist), 1986, color lithograph

Dan Flavin was a pioneer of Minimalism, most well-known for his fluorescent light installations. Initially influenced by the Abstract Expressionists during his time at Columbia University in the late 1950's, Flavin's works became increasingly minimalist from the 1960's.

After 1963, Flavin dedicated all his sculptures to artists, philosophers, collectors and dealers. This work is dedicated to his friend, the artist Donald Judd. The two met in 1962 and remained close throughout their lives (Judd even named his son Flavin in 1968). Judd had only recently introduced colour to his work in the 1980s, which he used in distinct blocks. Flavin admired this minimalist approach and Judd's influence can be felt in this series.

[Learn more](#)

Victoria Fu

b. 1978, Santa Monica, CA, USA

Circle Prism, 2017, archival inkjet print

Born and based in California, Victoria Fu experiences the idiosyncratic change in light on the surrounding landscape each day. Raised in a generation that is fluent in both analog and digital languages, her interest in light spans the spectrum, from natural to man-made.

Employing color, scale, movement and the histories of film, art and architecture, Fu engages viewers with a hybrid of subjects and tools in her multi-layered installations. Using film, neon, photography, sculpture and video, she explores the virtual space of moving images and our haptic relationship with the digital. With clips sourced from the internet, original 16mm film, and digital footage manipulated with visual effects, her work interacts with their surroundings to create immersive environments. The artist observes that “we are changing as spectators, from viewers to users in a melding of the two.”

[Learn more](#)



© Maria Hassabi, Courtesy The Breeder, Athens

Maria Hassabi

b. 1973, Cyprus

Düsseldorf #1, 2018, inkjet print on Hahnemuhle Photo Luster 260gr

Maria Hassabi is a New York-based artist and choreographer. Her work provides a poignant reminder of our relationship with time and space, images and living bodies, through the continuous performances she calls live-installations. These live-installations inhabit exhibition spaces for prolonged stretches of time, as the performers move across space with incredibly slow sustained movements.

This photograph is a still from her performance, *STAGING*, at the Kunstsammlung Nordrhein- Westfalen, Düsseldorf. Hassabi has done similar performances, where her dancers move at an incredibly slow pace, across the world including at the Pompidou Centre in Paris and at the Museum of Modern Art in New York.

[Learn more](#)



Kay Hassan

b. 1956, Johannesburg, South Africa

Untitled, 2015, paper construction

Kay Hassan was born in the Johannesburg township of Alexandra in 1956. Although best known for his large scale 'constructions' made of torn, reconfigured, and pasted pieces of printed billboard posters, Hassan works in numerous mediums including painting, collage, installation, video, sculpture, and photography.

His subjects, he says, are characters he sees in the streets of Johannesburg where he lives and works, but they could be from West Africa or anywhere in the world. Left jagged, the unfinished edges of the works reflect the discarded, second-hand sourcing of the materials, at the same time adding a defining aesthetic. Hassan says "Our lives have always been torn and put together and torn—people have always been pushed around".

[Learn more](#)

William Kentridge

b. 1955, Johannesburg, South Africa

Untitled, Drawing for Black Box/Chambre Noir, 2005, collage, charcoal and color chalk on paper on canvas

In his drawings and animations, William Kentridge articulates the concerns of post-Apartheid South Africa with unparalleled nuance and lyricism. In the inventive process by which he created his best-known works, Kentridge draws and erases with charcoal, recording his compositions at each state. He then displays a video projection of the looped images alongside their highly worked and re-worked source drawings.

This work was commissioned for the Deutsche Guggenheim in 2005. The development of visual technologies and the history of colonialism intersect in *Black Box/Chambre Noire* through Kentridge's reflection on the history of the German colonial presence in Africa, particularly the German massacre of the Hereros in Southwest Africa (now Namibia) in 1904, an event considered by some historians to be the first genocide of the 20th century.

Learn more

© William Kentridge, Courtesy of the Artist and Marian Goodman Gallery



Karla Knight

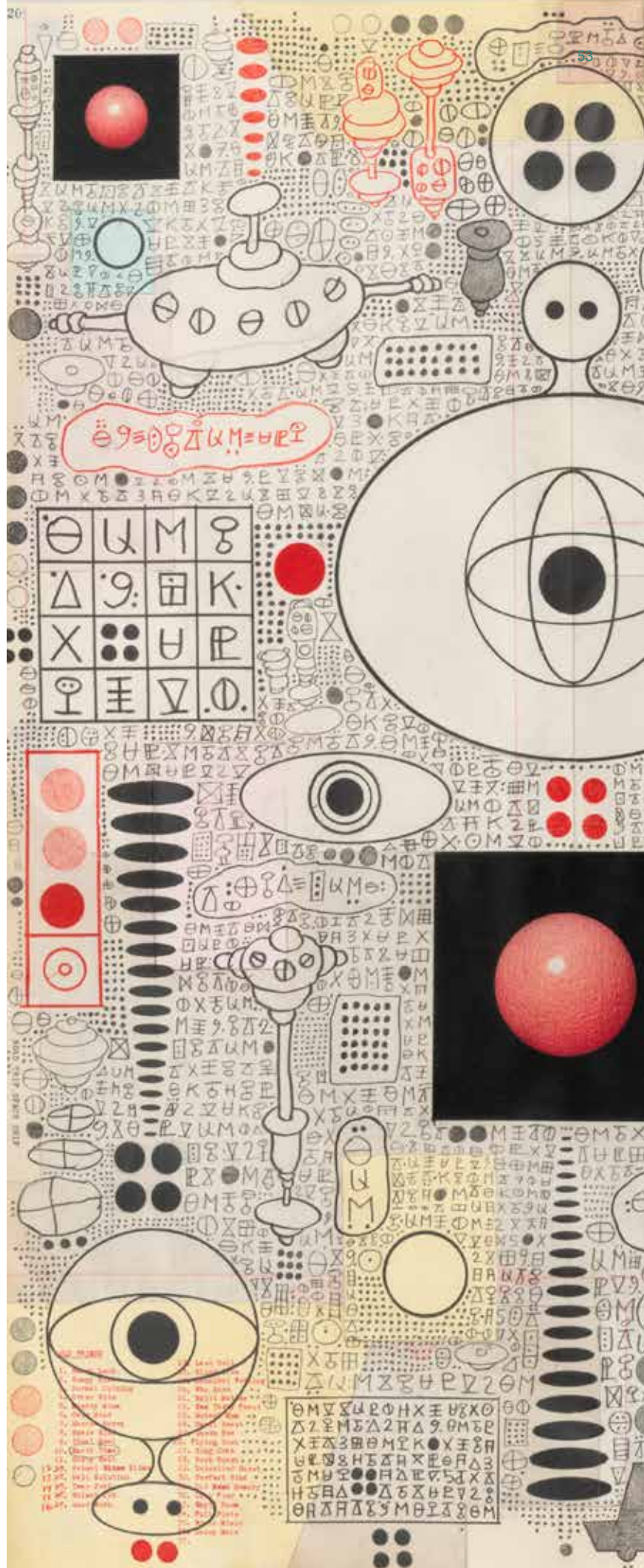
b. 1958, New York, NY, USA

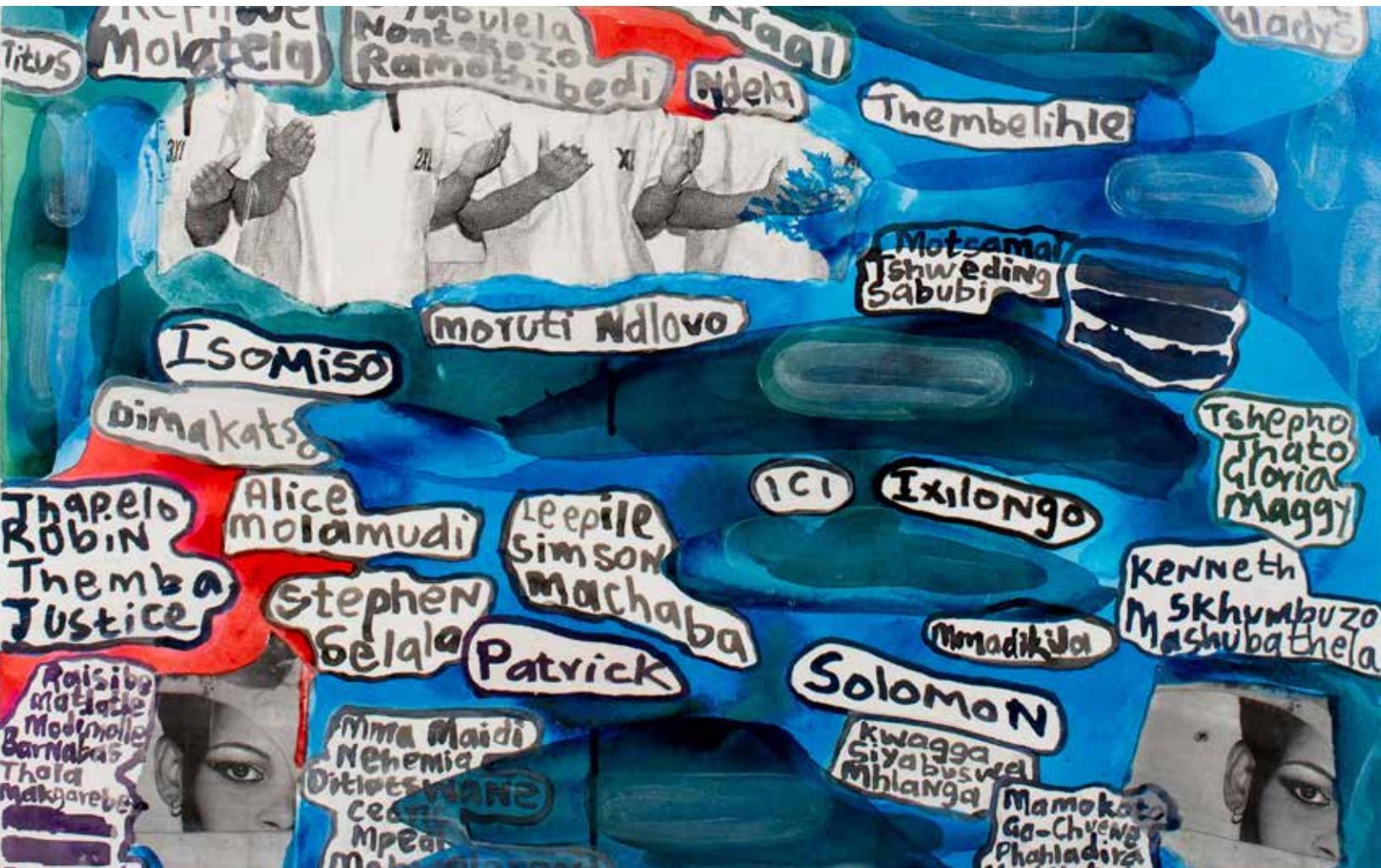
Spaceship Q-2, 2020, colored pencil, flashe and graphite on paper

Karla Knight's Spaceship Drawings consist of imaginary language, objects, diagrams, and symbols. They form a pictorial language of symbol and writing whose underlying system is not known, though strangely familiar. Simultaneously ancient and futuristic, the work creates an alternative culture which plays with the mystery (and absurdity) of life, and what lies hidden underneath.

The artist grew up in a household where the existence of supernatural forces was readily accepted: Her father was an author of books on UFOs, the occult and ESP. Her interactions with her own child inspired her to construct a hieroglyphic vocabulary, which she has developed and refined over the last twenty years.

[Learn more](#)





Moshekwa Langa

b. 1975, Bakenberg, South Africa

Titus, mixed media on paper, 2007

Rooted in his daily experiences and his upbringing in the remote town of Bakenberg, South Africa, Moshekwa Langa's drawings, installations, sculptures, photographs, and videos reflect an anthropological approach to his own life and to his contemporary context.

These pictures are "mind maps," cartographies of certain moments in Langa's life. Text passages alluding to his time at a boarding school in Pretoria—boarding school / secrets and lies / the clock is ticking / the bell is ringing—can be found here as well as the names of stars, including the R&B singer Mary J. Blige and Hollywood diva Lauren Bacall.

[Learn more](#)



Roy Lichtenstein

b. 1923 New York, NY, USA – d. 1997 New York, NY, USA

The Couple, 1980,
woodcut/embossing

Student, 1980,
woodcut/embossing

Roy Lichtenstein was one of the most influential and innovative artists of the second half of the twentieth century. He is pre-eminently identified with Pop Art, a movement he helped originate, and his first fully achieved paintings were based on imagery from comic strips and advertisements and rendered in a style mimicking the crude printing processes of newspaper reproduction. These paintings reinvigorated the American art scene and altered the history of modern art.

These two woodcuts are from Lichtenstein's *Expressionist Heads* series (1980). In the 1960s and 1970s, Lichtenstein shifted from appropriating mass-produced imagery to stylistic conventions and specific works of Modern masters. This series originated during Lichtenstein's trip to Los Angeles in 1978, where he was introduced Robert Gore Rifkind's collection of German Expressionist woodcuts, prints and illustrated books. Inspired, he appropriated and borrowed stylistic elements for his own works. German Expressionists, particularly the Brücke artists in the early 1900s, worked in woodcut prints characterized by simplified forms and heightened color.

[Learn more](#)

Basim Magdy

b. 1977, Asyut, Egypt

The Romantic Transformation of Loneliness into a Trade, 2016, light box and 6 interchangeable Duraclear transparencies

Basim Magdy, who was born in 1977 in Assiut, Egypt, and now lives in Basel and Cairo, has created a multifaceted oeuvre in recent years encompassing film, photography, slide projections, installations, and works on paper. At the center of all of his works are structures of seeing, remembering, and archiving. With gouaches and watercolor works boasting psychedelic-looking colors, the artist investigates collective utopias and formulates his doubts in dogmas and ideologies. The use of text and images, his poetic way of writing, the absurdity inherent in most of his works, speak of a more unbiased, individual perspective on reality.

Basim Magdy is the Deutsche Bank "Artist of the Year," 2016.

[Learn more](#)



Marcelo Moscheta

b. 1976, São José do Rio Preto, Brazil

The Utopia of Presence, 2015, 14 monotypes on carbon copy paper, PVC, magnetic sheet and steel ruler

Marcelo Moscheta is a Brazilian artist working in installations, drawing and photographs. The common theme of his works is a fascination for nature and landscape, often resulting from travelling and journeying to distant places.

The works from this series are based on photographs taken by the artist on his travels and printed on carbon paper. Inspired by carbon-14 dating, a method for the determining the age of an organic material (i.e a tree), in this work Moscheta combines nature and science through the use of instruments such as rulers and magnetic laboratory sheets.

[Learn more](#)



Richard Mosse

b. 1980, Kilkenny, Ireland

Sugar Ray, from the series 'The Enclave', 2012, digital c-print

Richard Mosse is an Irish documentary photographer known for his documentation of the war in the eastern Democratic Republic of Congo.

Using the now discontinued Kodak Aerochrome infrared film, originally developed by the US military in the 1940s for camouflage detection, Mosse produced a visually stunning documentary film, entitled "The Enclave," and photographs of in turmoil the Congo. The resultant images reveal parts of the spectrum beyond the range of the human eye, presenting otherwise invisible wavelengths in vivid purple and crimson hues.

The Enclave depicts a complicated, strife-ridden place in a way that reflects both its complexity and that of any attempt to communicate warfare and trauma through the lens. The work's strategy of beauty and transfixion combats the wider invisibility of a conflict that has claimed so many lives.

[Learn more](#)

Wangechi Mutu

b. 1972, Nairobi, Kenya

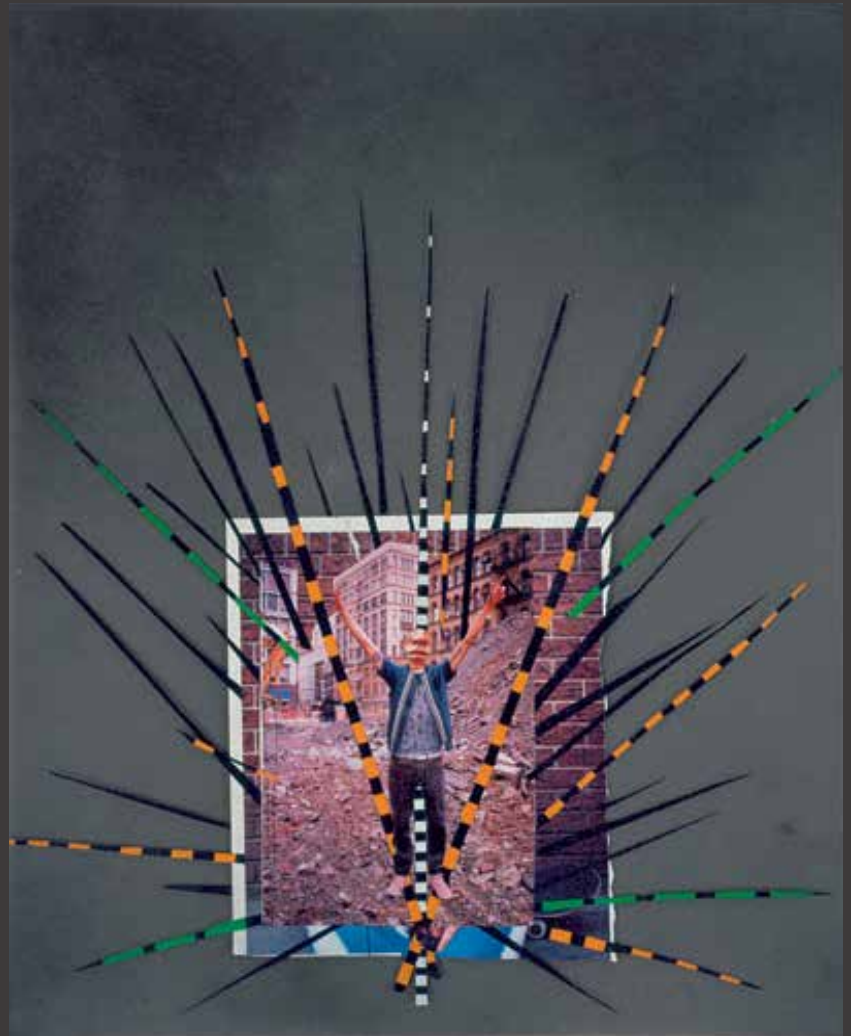
Crown, 2006, mixed media on paper

Wangechi Mutu's self-reflection through the use of figuration as well as her experiments with various materials, has remained consistent throughout her practice. In her work, the female body has been the primary map to understanding the most personal as well as the most universal existential questions about identity, race, living in our bodies and experiences related to being human. Using a variety of media including performance, painting, collage, sculpture, installation and video she has continued making objects and painting in order to understand and to question our shared humanness, our shared femaleness, our traumas and our common origins.

With her characteristic morphing, hybrid, and organic forms, she portrays alienation as a shared experience and our need for mythologization and image-creation as a means of representing ourselves and our consciousness.

In Mutu's work she shows how our identity has a discernable, performative quality and she invents characters to rewrite and reimagine herself and others; breaking and recreating restrictive man-made codes that are often at odds with our perception of ourselves.

Mutu has participated in several major solo exhibitions in institutions worldwide, most recently at The Metropolitan Museum of Art "The Façade Commission: Wangechi Mutu, The NewOnes, will free Us" and currently at The Fine Arts Museums of San Francisco Legion of Honor Museum "Wangechi Mutu: I Am Speaking, Are You listening?". Mutu works in New York and Nairobi, Kenya.



[Learn more](#)



Wura-Natasha Ogunji

b. 1970, St. Louis, MI, USA

Strut, 2018, thread, ink and graphite on tracing paper

Wura-Natasha Ogunji is a visual artist and performer. She was born in St. Louis in 1970 and lives and works in Austin, Texas and Lagos, Nigeria. Her works include drawings, videos and public performances. Her hand-stitched drawings on architectural paper are inspired by daily interactions on the presence of women in public space in Lagos, Nigeria.

Deutsche Bank worked with Wura-Natasha Ogunji on a live performance at Frieze New York in 2019, alongside her friend ruby onyinyechi amanze who was the Frieze New York lounge artist that year.

[Learn more](#)

Gabriel Orozco

b. 1962, Xalapa, Mexico

Astroturf Constellation, 2012, 99-part photography

Astroturf Constellation (2012) invokes several of Gabriel Orozco's recurring motifs, including traces of erosion, poetic encounters with mundane materials, and the ever-present tension between nature and culture. It also amplifies the artist's subtle practice of subjecting the world to personal, idiosyncratic systems.

The work, which was created as part of a commission for the Deutsche Guggenheim, Berlin, comprises a collection of small particles and miniscule forms of debris left behind by athletes and spectators in the Astroturf of a playing field on Pier 40 in New York. Orozco displays these myriad items—numbering nearly 1,200 and including coins, sneaker logos, bits of soccer balls, candy wrappers, wads of chewing gum, and tangles of thread—by subjecting them to a taxonomic arrangement, organized by material, color, and size, among other criteria. The objects are accompanied by twelve grids of images of the individual artifacts, printed at larger-than-life size, again organized typologically to create a kind of visual ricochet between an individual item and its photographic representation. A thirteenth grid, exhibited here, documents the landscape from which the objects were retrieved.

[Learn more](#)

© Gabriel Orozco, Courtesy of the Artist and Marian Goodman Gallery





Bosco Sodi

b. 1970, Mexico City, Mexico

Untitled, 2010, mixed media on board

Bosco Sodi is known for his use of raw, natural materials to create large-scale textured paintings and objects. Sodi mixes raw pigment with sawdust, wood, pulp, natural fibers, and glue to create the dense surfaces of the monochrome paintings. As the layers of material dry, structures form without the guidance or intervention of the artist. These fissured 'landscapes' are both products of the artist's creative process and the unpredictable and chance in nature.

[Learn more](#)



(c) the artist

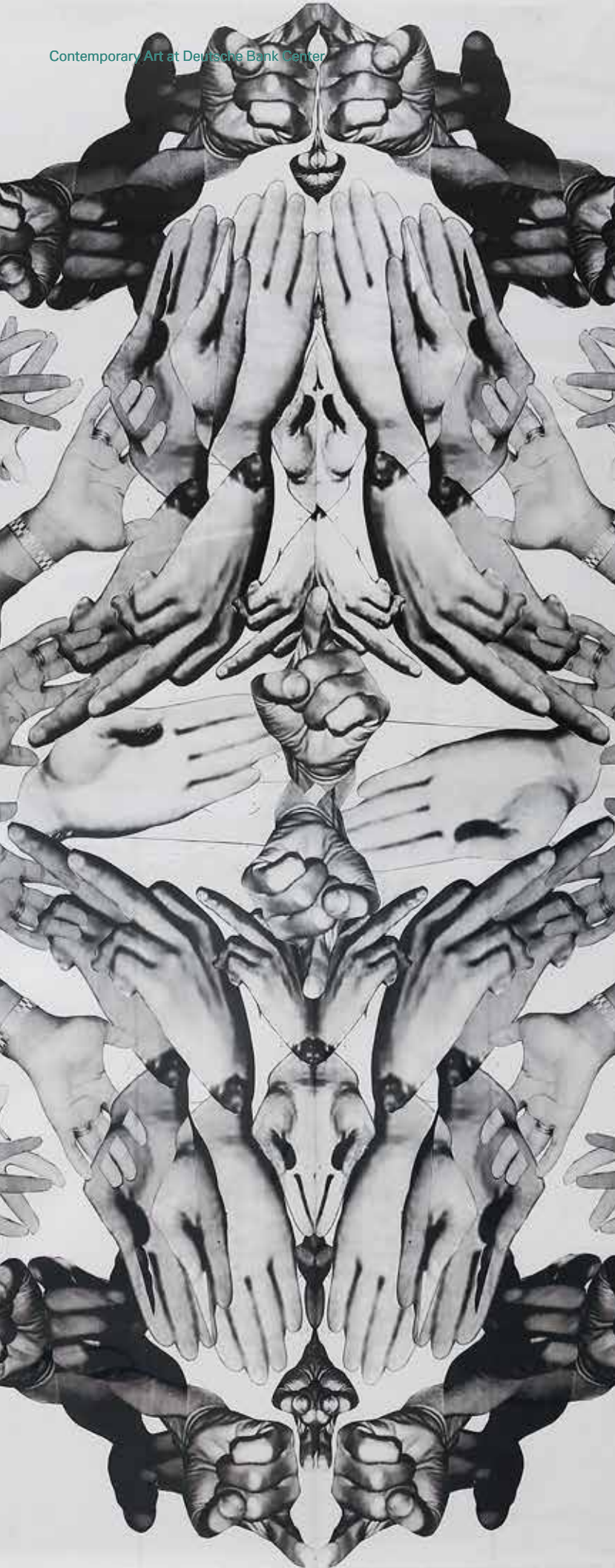
Mark Dean Veca

b. 1963 Shreveport, USA

The Quiet Beatle, 2001, ink on paper

Mark Dean Veca has long been inspired by comic books, animated cartoons, feature films and advertising, and artists ranging from Ed Ruscha to Dr. Seuss. The artist blends art historical and pop cultural references in his large-scale murals, ink and acrylic paintings on canvas, and drawings. Often borrowing from 18th-century French toile-style patterns to produce organic forms, psychedelic landscapes, and surreal cartoons. Forms that resemble brains, intestines, and other visceral anatomical references populate his large, loud imagery alongside cartoon characters such as Popeye and the Kellogg's Tony the Tiger.

[Learn more](#)



Kandis Williams

b. 1985, Baltimore, USA

The Oratory Command: X Carmichael King Hampton, 2016, Xerox and charcoal on paper

Kandis Williams was born in 1985 in Baltimore. She studied at the Cooper Union School of Art. Her practice spans collage, performance, writing, publishing, and curating, and it often explores and deconstructs critical theory around race and nationalism. Williams describes the imagery she produces as a disintegration of photographic value into layered schematics.

This work is a collage from the 'Disfiguring Traditions' series that takes photographed hands from civil rights activists (Malcolm X, Stokely Carmichael, Martin Luther King and Fred Hampton) and lays them out Rorschach inkblot style with results that raise questions about body disconnectedness and dehumanization.

[Learn more](#)

Miwa Yanagi

b. 1967, Kobe, Japan

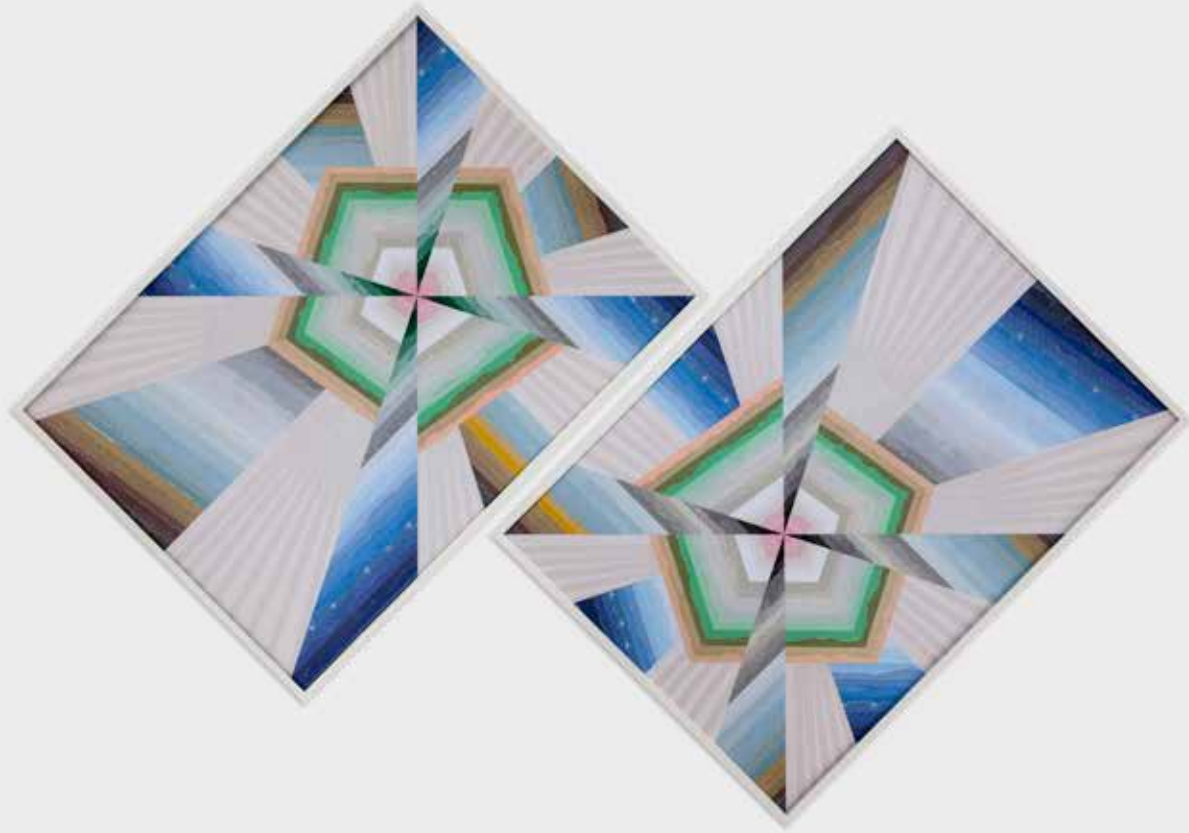
My Grandmothers Yuka, 2000, c-print

Japanese photographer Miwa Yanagi sees her series 'My grandmothers' as a lifework, which has continued to evolve since its beginning in 1999. For this photographic catalogue of young people's fantasies, Yanagi took pictures of women, now in their 20s and 30s, transformed by makeup into what they imagine they'll look like in the year 2050.

For 'Yuka', Yanagi shows a woman sitting in a motorcycle sidecar beside a young male driver, she is smoking a cigarette and her flaming red hair flies behind her as she screams with joy, a diamond tooth glinting in the sun as they cross the Golden Gate Bridge in San Francisco.

[Learn more](#)





Haegue Yang

b. 1971, Seoul, South Korea

Jewel Glow – Trustworthy #248, 2015, various security envelopes and graph paper on cardboard

Korean and Germany based Haegue Yang refers in her work to the contrasting conditions everyday household items reflect: from their industrial manufacture in low-wage countries, to their disposable character and the great distances that mass goods travel. Yang transforms these objects into abstract portraits of a society in which the mystical, economic, and social are fusing increasingly.

In "Trustworthy," a series of pictures that recall geometric abstractions of Modernism, consists of collaged inner sides of security envelopes in which banks send credit cards and PIN numbers. The sheaths are printed with camouflage and wave patterns so that the cards cannot be read through the envelope. The artist creates a kaleidoscopic architecture that reflects both the flow of digital data and our security, which has to be protected by more and more precautions.

[Learn more](#)

9th Floor



Chiara Banfi

b. 1979, Brazil

Fiume 24, 2016, musical score paper with inlaid crystal Agatha and Friejo wood

Brazilian artist Chiara Banfi conflates music and visual art, formulating visual interpretations of sounds and the instruments that produce them.

This work is from a 2015-26 series made with small pieces of agate on top of music composition paper. The agate, a type of quartz used as a stabilizer in sound equipment and record players, like every mineral, has its own frequencies, vibrations, and consequently, sound.

[Learn more](#)

Lucy Dodd

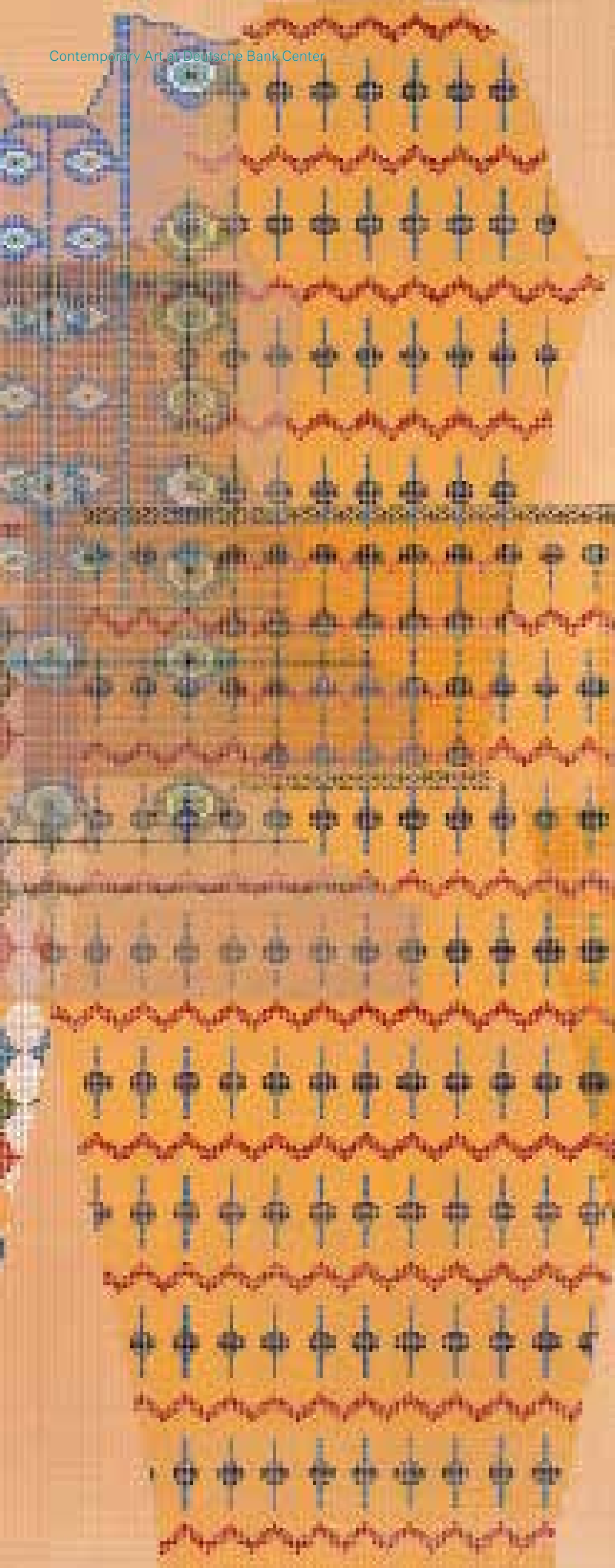
b. 1981, New York, NY, USA

Air, 2016, mixed media on paper

Lucy Dodd is a New York-based painter and installation artist. Known for her exploration of materials, Dodd's work has incorporated unexpected organic and inorganic matter including sea water, squid ink, wild walnuts, and manufactured paints that she synthesizes into pigments. In addition to material, Dodd's work also explores process and gesture, seeking to unveil the process of the work's creation while combining and pushing material to its limits.

[Learn more](#)





Ellen Lesperance

b. 1971, Minneapolis, USA

Land of the Feminye, 2017, archival pigment print

Ellen Lesperance's complex, textile-inspired paintings and drawings present deconstructed garments as illustrative vehicles for honoring women whose bodies have been dedicated to activism. Lesperance does extensive research through examining the methods and circumstances which inspired the movements and studying the literal garments. This artwork, *Land of the Feminye*, refers to a mythical world of women. Through meticulously rendered patterns sourced from an ancient Greek black-figure pottery depiction of Amazon costuming, Lesperance uses the entirety of the composition to design a full body armor for "Feminye's" inhabitants through her characteristic layering of garments.

[Learn more](#)



Teresa Margolles

b. 1963, Culiacán, Mexico

Frazada (La Sombra), Blanket (The Shade), 2016, c-print

Teresa Margolles is a Mexican conceptual artist, photographer, and performance artist. Her work confronts the social causes and consequences of violence, destruction, and civil war. For Margolles, the morgue accurately reflects society, particularly her home area where deaths caused by drug-related crime, poverty, political crisis and government's brutal military response have devastated communities.

In *Frazada (La Sombra), Blanket (The Shade)* Margolles subtly presents audiences with realities of gender violence. In the image we see a seemingly simple construction of a cloth mounted on a metal structure usually used for market stalls. Anyone seeking shade and relief from the sun under this structure would gradually experience discomfort from the strong odor emanating from the cloth as Margolles salvaged this cloth from a morgue in Bolivia. The cloth retains the blood of a female victim of femicide. According to the Bolivian National Institute of Statistics, in 2016, 87% of women suffered violence, La Paz, Bolivia.

[Learn more](#)

Vik Muniz

b. 1961, São Paulo, Brazil

Marlene Dietrich (from Pictures of Diamonds), 2004, cibachrome print

In the work of Vik Muniz what you see is not always what you get. Tricking the eye with “low-tech illusions,” his hybrid images capture one medium in the milieu of another. Muniz appropriates images and re-presents them with unconventional materials such as diamonds, chocolate syrup, dust, or ketchup, and creates visual scale slippages. Using humor and a unique methodology, Muniz produces perceptual shifts between object and ground while referencing art historical classics like Van Gogh’s “Sunflowers” made from color aid papers, the image of a giant tree arranged on his studio floor using found junk, or in this case, an image of the famous German-American actress Marlene Dietrich made of diamonds.

[Learn more](#)



(c) Seventeen, London

Erin O'Keefe

b. 1962 New York, USA

Bluebell, 2021, unique archival pigment print on Hahnemühle Photo Rag mounted aluminium

Erin O'Keefe's photographs explore the possibilities of photography as well as the material and theoretical concerns of architecture – in which she is trained. Compositions initially resist and tease the viewer – the scale of the objects is uncertain; flatness and depth appear unreliable.

She plays with the viewer's perception by creating impossible objects and spaces, those that can only exist through the monocular vision of the camera. O'Keefe fabricates painted objects, that she arranges in a still life and photographs. This process results in formally playful images, rich in color and art historical references.

[Learn more](#)



© courtesy the artist

Kenya (Robinson)

b. 1977, Landstuhl, Germany

Island Folk 1, 2, 3, 2010, paper, nylon string, spray paint, plastic beads

This series by Kenya (Robinson) – who chooses to have her last name in parentheses – was part of an in-house exhibition at 60 Wall Street entitled *There is no Looking Glass Here*, where artists were asked to read and respond to the 1966 novel *Wide Sargasso* by Jean Rhys. The story centers on Antoinette Cosway, more famously known as Bertha Mason, the first wife of Edward Rochester from *Jane Eyre* by Charlotte Brontë.

(Robinson)'s delicate sculptural triptych, *Island Folk*, draws on Antoinette and Rochester's perception of each other's homeland as a source and symbol of their relationship. The work resembles a Rorschach test created in a 3-dimensional form. (Robinson) laser cut the outlines of England and Jamaica in shades of gray and black paper and layered them over each other. The two main characters, embodied by their separate islands, are bound together by geography and yellow string. Seen from the front, the piece evokes a butterfly, a headdress, or a mask.

[Learn more](#)

Fanny Sanín

b. 1938, Bogota, Colombia

Study for Painting, 2010, acrylic on paper

Color field painter Fanny Sanín began her career as a gestural abstract painter and by the late 1960s made the transition to hard-edged geometry. Sanín explores numerous possibilities of color, shape and perspectives for her large paintings in preparatory drawings, which she makes concurrently. In recent works a sense of balance and equilibrium are present in her composition that is both solid and improbable. The interplay between positive and negative spaces is a distinguishing feature of Sanín's work.

[Learn more](#)



Amy Sillman

b. 1855, Detroit, MI, USA

A Shape that Stands Up and Listens #53, 2012, ink and chalk on paper

In her relentless dedication to the exploration of non-figurative painting, Amy Sillman has aligned herself closely with such canonical modernists as Lee Krasner, Jackson Pollock, and Joan Mitchell.

Sillman's drawings are open-ended investigations that use the straightforward materiality of form: shape, line, silhouette, cut, stain, color, tone, fragment. She applies paint in varying consistencies and textures to create a multi-faceted painted surface, yielding an impasto comparable to that of Willem de Kooning and Arshile Gorky.

[Learn more](#)



Valeska Soares

b. 1957, Belo Horizonte, Brazil

Intervals (XII), 2012, canvas and red border labels

Soares utilizes her training in modernist architecture to create environments and objects that evoke poetic, shared experiences. *Intervals (XII)* belongs to a larger series of works where Soares repurposes red-boarded labels as compositional devices, arranging them into abstract geometries and architectural forms. Soares often uses found materials in her work, to act as metaphors for memory. Her sculptures and installations utilize a wide range of materials – including reflective mirrors, antique books and furniture, chiselled marble, bottles of perfume – and draw on both her training in architecture and the tools of minimalism and conceptualism.

Soares was the Deutsche Bank artist in our Frieze New York 2018 Wealth Management lounge.

[Learn more](#)

© Valeska Soares, Courtesy the artist and Alexander Gray Associates, New York





© Gillian Wearing

Gillian Wearing

b. 1963 Birmingham, UK

Self Portrait as my father Brian Wearing, 2003, photograph

Gillian Wearing is a contemporary British artist whose conceptually driven photographs and videos investigate power dynamics and voyeurism in everyday life. Wearing employs prosthetic masks, voice dubbing, altered photographs, in her portraits of herself, individuals, and groups.

This work is from a 2003 series by Wearing titled 'Album', in which all the photographs are self-portraits of the artist disguised as members of her extended family—her mother, father, uncle, sister, brother, and herself as a teenager. With this work, she draws out the ambiguity of being connected to someone at the most basic, genetic level and yet being a very different individual at the same time.

[Learn more](#)

Betty Woodman

b. 1930 Norwalk, CT, USA – d. 2018 New York, NY, USA

March 11 #1, 2015, India ink, acrylic paint on sketch paper

Betty Woodman was a ceramic artist best known for her exuberantly colorful and inventive work which gained recognition in the early 1970s. She often worked with a deconstructed version of the traditional ceramic vessel, with her pieces ranging from massive site-specific murals to fragmentary columns and carpet-like floor pieces.

Woodman created many works on paper based around her ceramics, often taking multiple viewpoints and abstraction informed by Cubism.

[Learn more](#)

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