

ART BASEL 2023

DANIEL BLAU

**ARP | BASELITZ | CONDO | FOULKES |
HÖCKELMANN | JENSEN | LEROY |
MORIYAMA | ROSENQUIST | ROSAI |
SCHNABEL | STURTEVANT | WARHOL**

For ART Basel 2023, and the second part of our 30-year Basel jubilee celebration, DANIEL BLAU is pleased to present a rich selection of renowned European and American artists from throughout the gallery's history. The focus of the 2023 Blau exhibition is a juxtaposition of important works by *Julian Schnabel*, *Georg Baselitz*, *Elaine Sturtevant*, *Andy Warhol*, and others.

Georg Baselitz's diptych "Deutsche Schule" (1979/80) is based on a childhood drawing made by the artist himself, when he was about ten years old. The drawing was of a boy eating his lunch from a box while being observed by an oversized dog – in the painting, this image is translated into a grown man reading a book. This painting is one of Baselitz's largest work, and has not been shown for over three decades. Originally planned for presentation at the 1980 Biennale di Venezia, where the German contribution was represented by Baselitz and Anselm Kiefer, Baselitz ultimately decided only to present one work: his first sculpture.



Georg Baselitz (*1938)

"Deutsche Schule", 1979-80,
egg tempera on canvas, diptych,
324,0 × 200,0 cm, ©Georg Baselitz

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Messeplatz 10
4005 Basel

Public Days

June 15 – 18, 2023

11 am – 7 pm

Vernissage:

Wednesday, June 14, 2023

5 pm – 8 pm

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Julian Schnabel and *Georg Baselitz* met for the first time in 1984 in New York, at Mary Boone's Gallery, which was hosting solo exhibitions for both artists. Their work from the period is not in direct conversation, but, especially when seen side-by-side, the overall zeitgeist and mutual admiration and respect that the two painters felt for each other can be almost viscerally felt.



Julian Schnabel (*1951)

"Birth of Venus (From 'Mutant King' Series)",
1981, oil on tarpaulin with wax, 304,8 x 182,9 cm,
©VG Bild-Kunst, Bonn 2023

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This was far from the only such example of fruitful transatlantic exchange. Important, groundbreaking exhibitions of the era, such as “Bilder-Streit,” “Europa Amerika,” “Metropolis,” or 1981’s “A New Spirit in Painting” brought European and American artists ‘face-to-face.’ Even today, 40 years later, these works release a vital force and powerful energy when brought together and experienced in one place, even within the limited framework of a stand at an art fair. In the 1970 and ’80s, the field of artists, dealers, curators, and collectors was by far a more manageable thing to gain overview of than it is today. Interviews and publications from the era make it possible for us to tease out commonalities and shared interests, even among artists who were relatively unknown in the larger cultural scene. Some of those internationally less-famous artists are presented here, alongside Baselitz, Rosenquist, Schnabel, and Warhol, among whom the outstanding example is *Ottone Rosai*. Rosai, who has never before been exhibited at ART Basel, is known above all in Italy for his cityscapes and portraits. “*Nudo sul fiume*,” one of his most important paintings, dates to 1938. Living from 1895 to 1957, Rosai stamped his own, distinctive style upon the Florentine art scene. His lack of discipline’ saw him expelled from the academy, leading him to work, from that point onwards, as an autodidact.



Ottone Rosai (1895 - 1957)
“Nudo sul fiume”, 1938,
oil on canvas, 120,0 × 80,0 cm,
©Ottone Rosai

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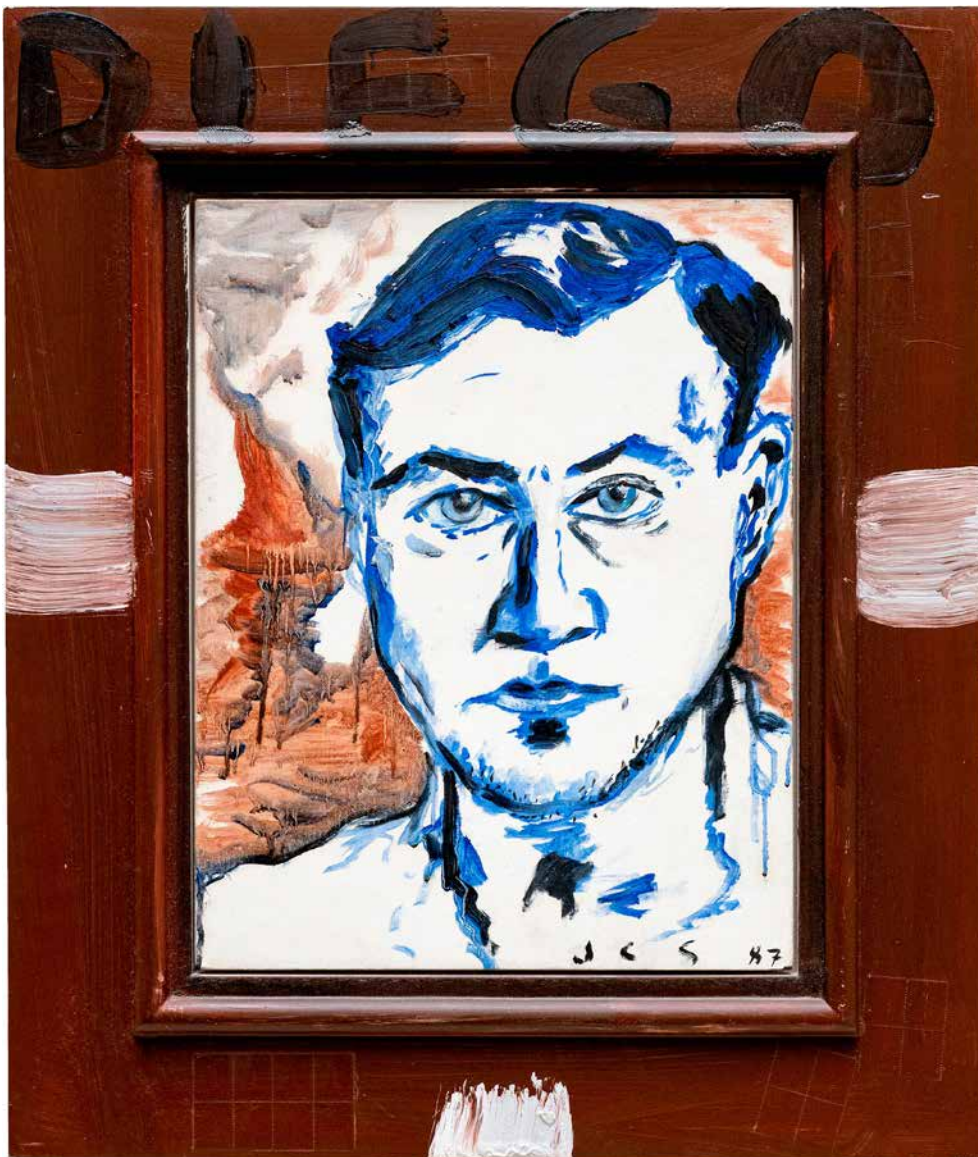
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With “Untitled (Diego),” renowned artist *Julian Schnabel* has created a sensitive portrait of an important part of the New York art scene – Diego Cortez (1946-2021), a curator and director whose influence has been felt since the 1970s. Schnabel and Cortez were friends for many years; in 1987, the same year as the work currently exhibited here, Schnabel created a large format plate painting of Cortez, now to be found in the artist’s collection.



Julian Schnabel (*1951)

“Untitled (Diego)”, 1987,
oil on canvas on board in painted artist frame,
67,5 x 57,5 cm, ©VG Bild-Kunst, Bonn 2023

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The wooden relief “Ramure” was created in 1959. *Jean (Hans) Arp*, one of the re-discoverers of relief as a living art form in the twentieth century, employed this technique from the 1910s until the 1960s. Organic forms can be made out on the more-or-less square wooden panel. These are highly simplified and abstracted, creating thereby a tension between a naturalistic romanticism and a classical geometry. The word ramure itself stems from the French, and refers to a kind of craftsmanship employing twigs or branches, as reflected in the relief’s inescapable organic essence.



Jean (Hans) Arp (1886 - 1966)

“Ramure (Antlers)”, 1954,
oil on wood relief,
44,5 × 43,6 cm, ©Jean Hans Arp

US American artist *Llyn Foulkes* began his career in the 1960s, as a part of the Los Angeles art scene. He is best known for his three-dimensional works, mixtures of figurative art and abstraction, photographs and found objects. “You’ve Got to Show Me How to Do It” centers around a bloody head. The small-scale collage, featuring a photograph painted over with oil paints and pinned to the back of three stapled-together wooden frames, becomes more of an object than an image.



Llyn Foulkes (*1934)

“You’ve Got to Show Me How to Do It”, 1979, oil paper, photograph, staples and wood in artist frame,
18,3 × 15,8 cm, ©Llyn Foulkes

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The impressive and simultaneously complex painting “Wayfarer Speed of Light” (1999) by U.S. Pop Art painter *James Rosenquist* features a nearly psychedelic composition of colors, shapes, and visual elements. Rosenquist’s paintings became increasingly abstract in the late 1990s; “Speed of Light” is a series of six paintings with colorful, compressed, and distorted shapes swirling through space. Inspired by Albert Einstein’s theory of relativity and research into the speed of light, this series of works explores our perception of motion. Rosenquist explains that “in Einstein’s study of the speed of light, it seems that the person who is driving at full speed is looking out the window [...], and that the view is altered because of the phenomenal speed...”



James Rosenquist (1933 - 2017)
“Wayfarer Speed of Light”, 1999, oil on
canvas over board, 139,7 × 170,2 cm,
©James Rosenquist

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Another highlight of the show is the two-part work “Warhol Gold Marilyn” (1972/73), by *Elaine Sturtevant*. The two tondi are based on Andy Warhol’s iconic portraits of Marilyn Monroe. Warhol offered to let Sturtevant come to the Factory as early as 1965 to study his techniques and source material; he later gave her his original screens, so that she could take his work and repeat and reproduce it into pieces like those exhibited here. The portrait on its gold background recalls Byzantine iconography, showing the film diva as a contemporary saint or goddess. The second part of the diptych consists of a monochrome tondo, which can be understood as a halo illuminating the icon. The work has been shown in multiple settings and shows, including the exhibition “Pop Life 2009-2010” at Tate London. Sturtevant has created a perfect reproduction, almost indistinguishable from the original, thus questioning the very boundaries between original and replica. Provocative, profound questions are raised about the authenticity of any artwork, the process of creation, the place of the creator or originator, and the role of imitation in creativity and art.



Elaine Sturtevant (1924 - 2014)
“Warhol Gold Marilyn (Tondo Diptych)”,
1972/73, silkscreen on canvas,
46,0 × 46,0 cm, ©Elaine Sturtevant

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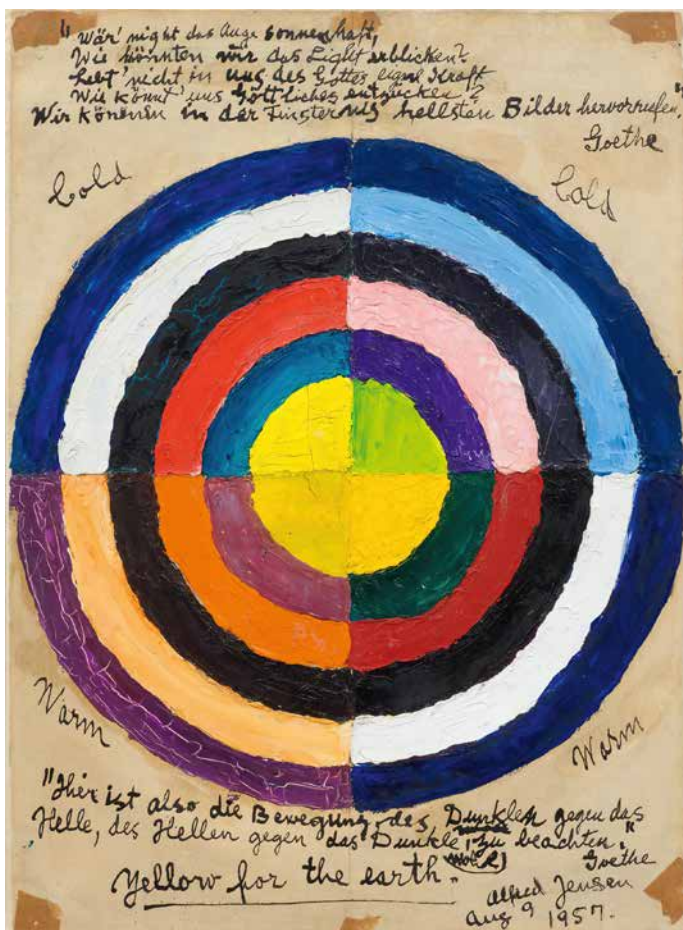


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As has been our practice in previous years, Daniel Blau will continue to exhibit a selection of works on paper. Highlights from the period in focus include *Andy Warhol's* unmistakable early drawings, created during his first years in Manhattan as an advertising artist and often inspired by photographic source material. Many of these works were long believed to have been forgotten or lost to time, and have only recently come once again to light, quickly garnering the interest of the art and exhibition world.

Also on display will be works by American artist *Alfred Jensen*, known for intensely colorful paintings dealing with mathematical and cosmological-theoretical concepts. Jensen's works are characterized as well by their complex composition, divided by lines and geometric shapes, and the internal order emerging thereby in the midst of all that complexity.



Alfred Jensen (1903 - 1981)

"Yellow for the Earth (Hommage à Goethe)",
1958, oil and Indian Ink on wove paper,
77,0 × 56,0 cm, ©Alfred Jensen

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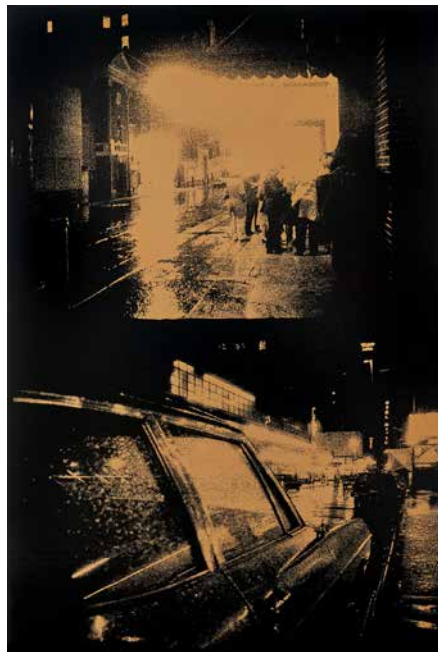
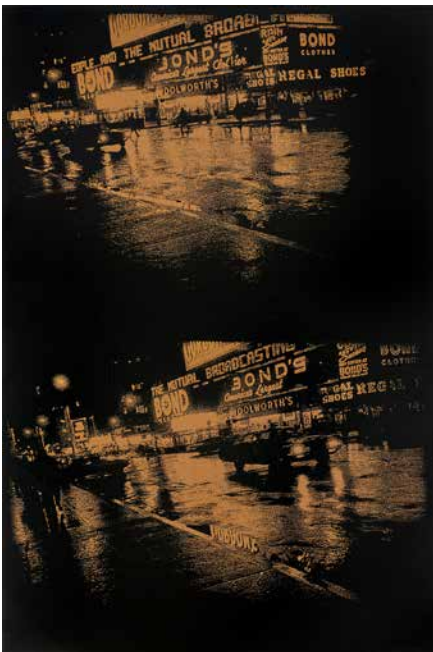
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Finally, Daniel Blau is pleased to present a selection of works by the famous Japanese artist *Daido Moriyama*. The paintings, produced only this year and exhibited for the very first time at ART Basel, are based on the artist's 1971 photographs of New York City, distinguished by the new black and gold color scheme in which they now appear. Moriyama's varied oeuvre includes traditional photographs, Polaroids, installations, and silkscreen prints. Inspired by Andy Warhol, whose silkscreens he first saw in 1969 during a visit to New York, Moriyama's silkscreen technique makes use of strong contrasts. It becomes a welcome tool to reengage with his photography, enlarging his images and presenting them as paintings removed from their photographic context and technological origins. During his 1971 visit to New York City, Moriyama had his 35mm camera altered so that each negative frame would in fact hold two, half sized individual exposures. In this way, he was able to fit 72 exposures onto a single roll of film, instead of only 36. The greater graininess of the resulting image was not seen by Moriyama as a disadvantage, but rather as a device, a part of the desired pictorial effect. The paintings made in 2023 and soon to be exhibited at ART Basel are not simple reproductions of one or another photograph: Moriyama has combined the two twin exposures from each negative and rejoined them together as one on one shared canvas.



left and right:

Daido Moriyama (*1938)

"n.t. (From 71NY)", 1971/2023, unique synthetic polymer on canvas, 105,0 × 70,0 cm,
© Daido Moriyama Photo Foundation, Courtesy of Akio Nagasawa Gallery, Tokyo

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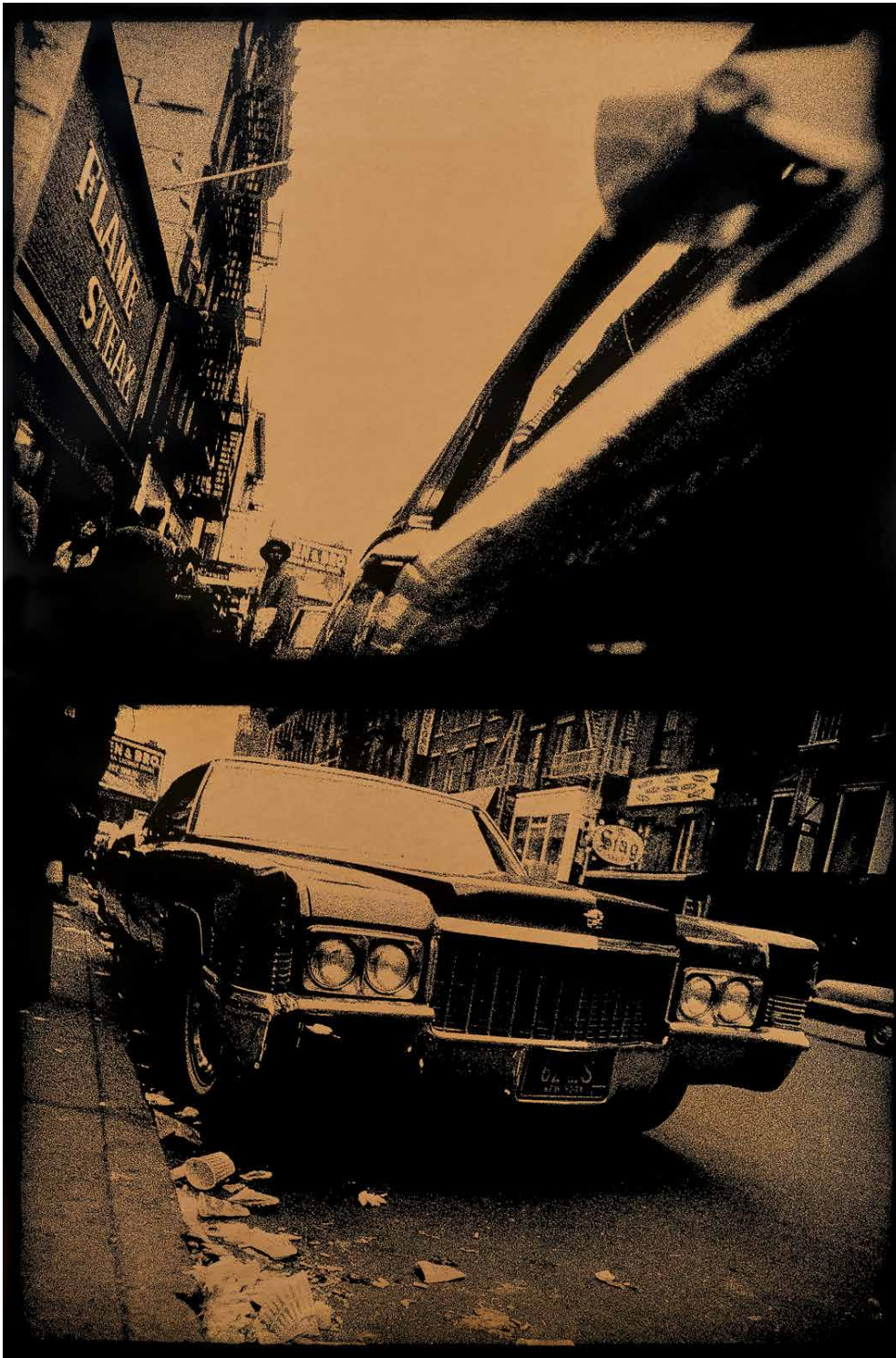


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Daido Moriyama (*1938)

"n.t. (From 71NY)", 1971/2023, unique synthetic polymer on canvas, 146,0 × 220,0 cm,
©Daido Moriyama Photo Foundation, Courtesy of Akio Nagasawa Gallery, Tokyo

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