

# Exhibition Guide

## **PAINTERLY**

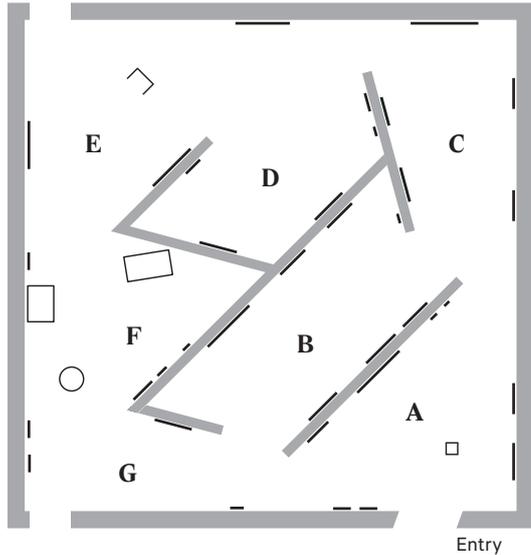
**From Warhol and Twombly to Today—  
Paintings from the Museum Brandhorst**

*October 23, 2020 – Spring 2021*

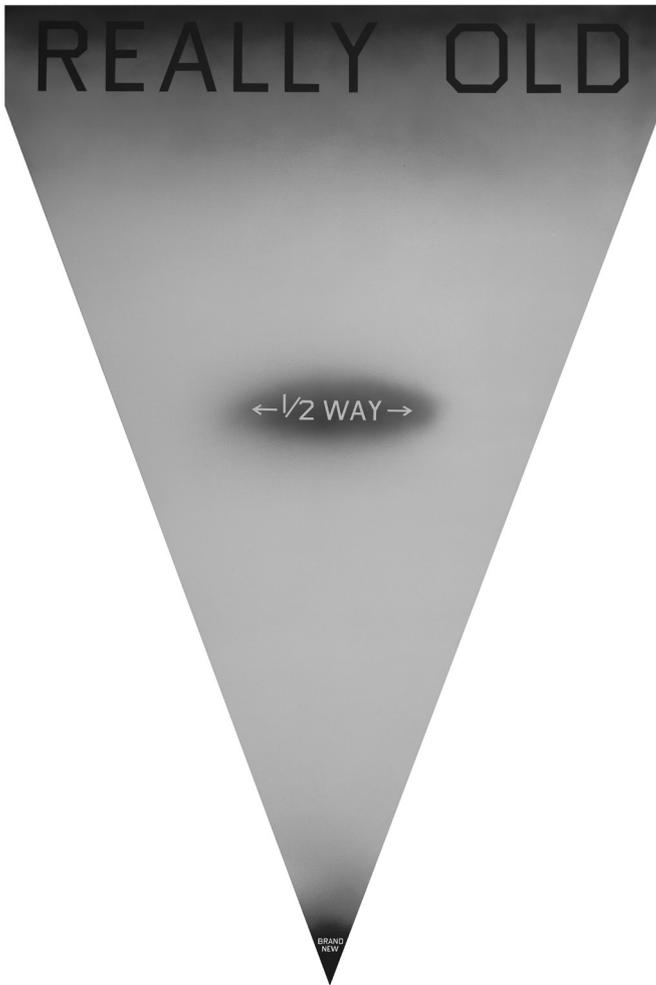
**NEUES MUSEUM**  
**State Museum for Art**  
**and Design Nuremberg**

# Map Exhibition Hall

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## Introduction

*Really Old*—Ed Ruscha’s pennant-shaped work towers above all others in the first room of the exhibition *Painterly*. The words “really old” are spelled out in large letters on the upper edge, followed in the middle by “1/2 way” in a much smaller typeface, and a tiny “brand new” at the bottom tip.

The relationship of the new to the old, to history and tradition, has always been central to the production of art and its perception. By its own logic, the new requires overcoming the old, demands its dissolution or infiltration. 20th century painting in particular has repeatedly stood up to its overbearing history, thus questioning one of its core characteristics in particular: the painterly gesture.

Entitled *Painterly*, this exhibition focuses on the recent past of a historically significant phenomenon. For centuries, the expressiveness and genius of an artist were measured by the so-called ductus, the application of paint. After the Second World War, the painterly gesture once again warranted for the individual in Abstract Expressionism, and was regarded as authentic expression as well as existential self-assurance. The rapidly developing economy of the 1960s abruptly undermined this characteristic. In times of consumer and mass culture, values such as originality and authorship no longer counted for much. Images were not conceived

anymore, they were found, as Andy Warhol's silkscreen works featuring portraits of stars or food packaging brilliantly illustrate.

As significant as these numerous upheavals regarding content and form have been, however, the interest in the medium of painting, in canvas painting, and ultimately in the painterly gesture never ceased. Cy Twombly, whose work virtuously keeps the painterly gesture in a state of limbo between references to high and popular culture, can be considered a paradigmatic example. The works of the seventeen artists gathered in this exhibition show how sensually and passionately the painterly gesture is retained in various forms regardless, not least becoming a self-referential motif itself.

Two relatively young Bavarian institutions have joined forces for *Painterly*. The Neues Museum in Nuremberg is proud to present some forty highlights from the wealth of top-class holdings of the Museum Brandhorst, founded in 2009, on the occasion of its twentieth anniversary. Hardly any other institution in Germany has promoted the discourse on the present and future of painting as consistently as this Munich institution.

The museum emerged from the collection of Anette and Udo Brandhorst, which enjoys worldwide recognition, particularly for its outstanding holdings of works by Andy Warhol and Cy Twombly. Thanks to the Udo und Anette Brandhorst Stiftung, established in 1993, the museum, which is run by the Free State of Bavaria, has the opportunity to deepen its thematic focus not only through lively exhibition activities but also through constant expansion of its collection. In this way, highly topical positions can enter into a dialog with older ones, which can also be experienced in Nuremberg.



## A Repetition and Originality



The beginning could not be less painterly. At the start of the exhibition one finds a wooden totem pole, to which room sprays in aerosol cans are attached with adhesive tape. Nearby, a colorfully striped mattress leans against a wall. This combination of **Rachel Harrison's *Cashmere Woods*** and **Guyton\Walker's *Canstripe\_Pumpkinspice\_Mattress*** is informed by one of the 20th century's most essential conceptual strategies of art, which also had a great influence on painting. With the so-called readymade, Marcel Duchamp defined one of the greatest turning points in art history. The concept refers to the employment of an everyday, prefabricated [readymade] object. The fact that it was selected, its exhibition in an art context, and the artist's signature suffice to lend this object the status of an artwork. In 1917 Duchamp, who had previously painted in a Cubist manner but then abandoned the canvas, exhibited the infamous readymade *Fountain*: a ceramic urinal rotated by ninety degrees.

Likewise, in Guyton\Walker's and Harrison's cases the titles prove central to decoding the works. *Cashmere Woods* quotes the name of one of the attached room sprays. The artificial fragrances present consumers with the prospect of exotic or homely atmospheres. A promise they share with advertising in general and that can ultimately only be fulfilled as a simulation of fiction. Harrison

satirizes this strategy with a sculpture that, as a mega-scent-dispenser, would only create an unbearable cacophony of smells. The artist also reflects on questions of materiality and representation in sculpture and painting. Therefore, through its material, but also its greenish hues, the wooden sculpture playfully alludes to the forest named in the title. The surface treatment with cement, together with the coloring, has a decidedly painterly, pastose, and gestural appeal. In a manner typical of her art, Harrison confidently blurs the boundaries between genres.

*Canstripe\_Pumpkinspice\_Mattress*, the title chosen by Guyton\Walker, refers to the digital origin of the work via underscores frequently used for electronic files. It is characterized by a readymade double strategy typical of Guyton\Walker. The visual vocabulary is developed by constantly repeating the so-called copy-paste process on the computer. Guyton\Walker then applies key motifs such as stripes, fruits, zebra, and checkerboard patterns in ever new variations to everyday objects such as tables, paint cans or mattresses. Often, the pictorial realm is thus transferred into abstraction. Though their photographic origins can still be sensed potentially, as in the case of the metallic round motif on the mattress, it is no longer possible to determine them exactly. A second work by Guyton\Walker presented in the exhibition, which features the same subject, illustrates the ongoing continuation of pictorial motifs. Guyton\Walker deliberately claims the right to act in this enigmatic manner—an aspect that also characterizes the name chosen for the collaboration between Wade Guyton and Kelley Walker. Since 2004 the artists have been working together under this pseudonym, for which the 3rd person singular is used. Consequently, the question of authorship comes into focus.

**Andy Warhol** can be considered an artist of similar influence to Duchamp. He adopted the silkscreen technique in the early 1960s, which allowed him to print found photographic originals on canvas. His silkscreen pictures are thus regarded as readymade images. Warhol is known for his paintings of consumer goods such as soup cans and Coca-Cola bottles. This form of serial repetition on one and the same image carrier has often been compared to the presentation of goods on shelves and in shop windows. His portraits of celebrities, including Jackie Kennedy, Elvis Presley or Marilyn Monroe, were created dozens or hundreds of times and lean towards mechanical production processes. A well-known statement of Warhol's was that he wanted to be a machine. For the two works shown here, he used industrial paint. **Round Jackie** is characterized by a faux gold background whose artificiality can easily be spotted in its tonality. With the round shape, however, Warhol alludes to a traditional painting format. In the history of both painting and sculpture, the tondo has been reserved for portraits of dignitaries. Painting thus returns through the back door. Ultimately, the technique of silkscreen printing itself possesses a painterly quality with its varying degrees of intensity in the reproduction of one and the same motif. **Triple Elvis** aptly proves this. Warhol welcomed such irregularities and even left the execution to others. Much of his work was carried out by assistants in his studio, the so-called Factory. But Warhol's understanding of authorship did not stop there: "I think it would be great if more people took up silkscreens so that no one would know whether my picture was mine or somebody else's."

Hence, it seems only logical that Warhol gave **Sturtevant** the screens for his flower paintings in the 1960s. Sturtevant's artistic strategy

continued the readymade idea, shifting it to the appropriation of other works of art. In relation to Warhol, it almost fulfills his desire to blur authorship. When asked about his method of production, Warhol once replied: “I don’t know, ask Elaine.” Sturtevant can be considered the predecessor of later Appropriation Art. Significantly, she did not in any way desire to destroy the value of originality with her art. This is illustrated by her work *Warhol Black Marilyn*, which features the famous portrait of Monroe from Warhol’s serial works, but in a black version that could not be found there.

Historical references to painting and popular culture merge à la Pop Art in **Ed Ruscha’s** *Ghost Ship*. The motif of the sailing ship evokes the genre of seascape painting. Its execution with the technique of airbrushing, however, is owed to early advertising art which pop artists looked to. The blurry quality also reminds of film images. Ruscha, who moved to Los Angeles in the 1950s, also suggested this reference through his choice of title, which reminds of pirate movies.

In **Josh Smith’s** case, the relationship between painting and repetition is ostensibly reversed. In their colorfulness and gestural execution, the two paintings of stop signs appear individual. Yet, this motif, along with that of his name, a beach landscape with palm trees and fish, is one of the few that Smith committed to as an unfinished series, thus intending no less than depleting painterly expression through constant repetition.



## B II/Legible Pictorial Gestures



The turquoise-blue background shines brightly, with semi-transparent layers of paint and white spots clearly discernible on top. The fact that they bled out in liquid streaks suggests that the white paint was thrown onto the canvas with force. If one looks at **Cy Twombly's** two impressive, gestural works from 2003, one of the common art-historical classifications of his person seems quite reasonable: Born in 1928, he belonged to the second generation of Abstract Expressionism. Although this generation continued to concern itself with the medium specificity of painting, especially its two-dimensionality, it began to criticize the purity of Modernism, among other things by way of a raw, gruff handling of the painting materials. The latter is a significant development or even a departure from the dominance of the previous generation.

Two other works by Twombly illustrate this difference. ***Orion III (New York City)*** from 1968 and ***Nini's Painting*** from 1971 both demonstrate that in Twombly's art the expressive painterly gesture is extended by elements of drawing and writing. Contrary to our experience and expectation that both written and pictorial elements are readable and understandable, Twombly variously forgoes using the line as a representation or designation. Rather, in his work it becomes a trace carved into the ground. *Nini's Painting*, a multi-layered all-over work of pencil lines, colored pencil, and crayon,

makes this tangible. Led by the title, viewers look out for the word “Nini” without being able to find it. Indeed, this painting with its numerous notations proves a form of memory work. Like other eponymous pieces it was created after the suicide of Nini Pirandello, the wife of Twombly’s Roman gallerist Plinio De Martiis.

Twombly, who primarily lived in Italy from the late 1950s on, devoted many of his works to antiquity. *Orion III (New York City)* may be irritating at first because it looks like a diagram and does not show the mythological character Orion the hunter. According to the legend, Orion transformed into a constellation after his death and Twombly’s composition, which reminds of quadrants on a celestial map, could represent the so-called Orion Nebula in different stages. This, however, can’t be said with certainty. For Twombly, the special attraction of ancient mythology may have been its essential incompleteness and changeability, caused by its oral tradition. This incompleteness is echoed in his overdrawings and overlays. Twombly’s position regarding the humanistic tradition has been interpreted in different ways. Some consider it a serious examination, others the exact opposite, namely a confrontation, a critical and aggressive depletion of meaning, coupled with amusement, which is expressed above all in the painter’s ductus.

This way of coding the painterly gesture as a male-aggressive habitus is taken up with subtle irony by **Monika Baer** in her work *In Pieces*. The predominantly empty and light background of this work features pastose and diffuse colored areas at the edges, accompanied by a schematic drawing of a possibly male head with a hat, and the figurative representation of three empty



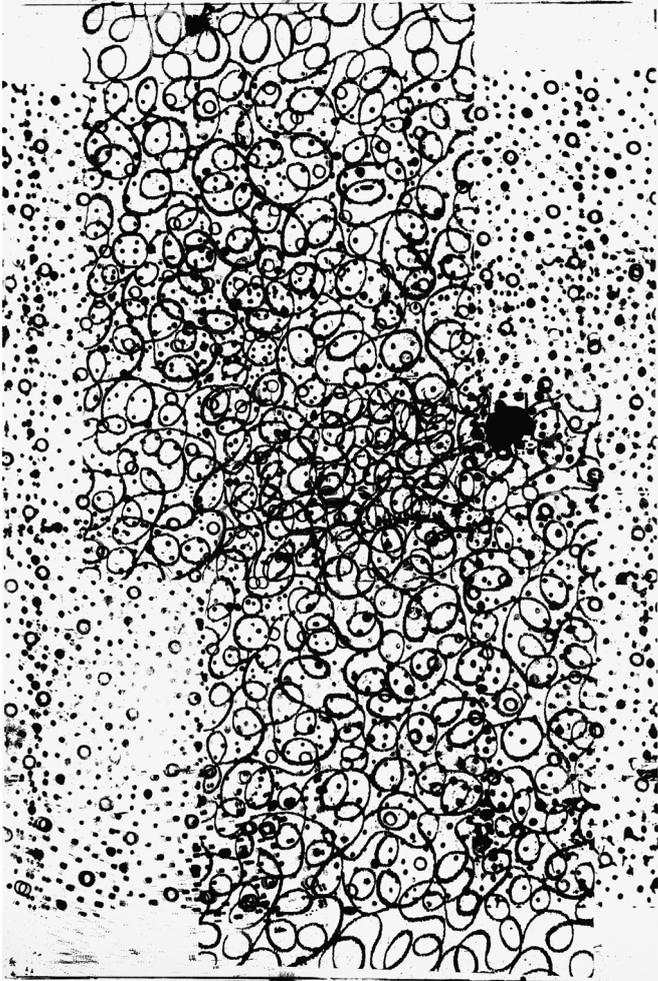
bottles. Judging by the corks, they were previously filled with alcohol. The myth of the artist oscillating between genius and madness, creative power, and addiction comes to mind here. After all, the main representative of Abstract Expressionism, Jackson Pollock, suffered from longtime alcoholism. In this respect, Baer's painting is a reflection on the still existing male dominance in the art world. However, the shimmering transitions in rainbow hues suggest that this is not a bitter swan song, but rather an energetic claim of the painterly realm.

**Amy Sillman** and **Nicole Eisenman** also confidently and ironically deal with the great legacy of abstraction. With *Nose Job*, Sillman allows a modernist abstract vocabulary of forms, in combination with the work's title, to collide with our normatively superficial obsession with bodies. Through her titles, but also through biomorphic shapes such as concrete silhouettes, Sillman introduces the physical into her works time and again, breaking the augustness of abstraction in a sensual to capricious manner.

In **Nicole Eisenman's** work, these conditions are reversed. Known for her use of various figurative styles of high and popular culture, Eisenman in *Cat Walking Under a Disambiguous Trash Cloud* features a cat figure, reminiscent of children's book illustrations or comics, carrying an umbrella. It is hilariously funny that the only part of the title that is denoted unmistakably and unambiguously, is deliberately non-representational and executed in the best abstract manner in this work. Eisenman aptly instrumentalizes the emotional and existential expression that was attributed to abstraction at an early stage for highly topical purposes in a thoroughly sarcastic manner.



## C Abstraction Through Reproduction



CHRISTOPHER WOOL, *Double Booty Party*, 1999

Christopher Wool's practice would hardly be conceivable without the art of Andy Warhol. His intense involvement with the technique of silkscreen printing places him directly in the great pop artist's line of succession, and indeed many references by the younger to the older can be detected. Looking at a painting like Wool's *Kidnapped*, for example, one feels reminded of Warhol's later works, such as the so-called *Shadow Paintings*, one of which is in this room. In the 1970s, Warhol had begun to pair the silkscreen process with a virtuoso gestural application of color. Wool, like his predecessor, combines found motifs (here the kitschy, comic-like flowers) with a strong gestural use of paint. Often this appears much more committed to street art, the unwelcome graffiti in public spaces, than to the canon of abstract painting. *Kidnapped* even conveys the impression of someone wanting to hastily cover the flowers with paint that was too runny. The fact that many layers of paint remain visible, is typical for Wool. He clearly shows where he wiped off, printed on, and painted over the canvas. This is an approach that focuses on the painting process itself, the act of painting, and ultimately allows everything to stand equally on the canvas: high and low, but also figuration and abstraction.

It is not only Warhol's late works that speak of his tendency towards the abstract, in fact, it can already be observed in early silkscreen works. *Natalie Wood*, for example, is more than a serially reproduced portrait of the actress. The much-tried theoretical equation of serial portraits with the arrangement and presentation of consumer goods does not apply here, because numerous repetitions of the star's image overlap beyond recognition. If Warhol based his preference for the screen printing process on its machine-like nature, then works like this one resemble a defective production. Yet, as so often with Warhol, one seems to fall into a web of contradictions and paradoxes deliberately laid out through his statements. In this regard he expressly welcomed the coincidental and erroneous nature of the production of his silkscreen images, which was mostly executed by his assistants.

With *Natalie Wood* in mind, the ambiguity of Christopher Wool's *Double Booty Party* is relatively easy to decode. What might initially be taken as a spontaneously gestural and linear expression—similar to the endless loops and dots one creates when listening to conversations or lectures in a concentrated or bored manner—turns out to be a multiple stencil print of these two motifs and thus a reflection or simulation of spontaneity.

The dots on **Michael Krebber's** work **4** initially appear as if dabbed on by hand. On closer inspection, however, they turn out to be a printed fabric pattern that suggests everyday use for clothing or tablecloths. One can actually get the impression of looking at a table. Yellow and ochre markings remind of food stains from soiled dishes. Ultimately, however, Krebber's traces of color are

rather linear and abstract and do not come across as representational painting. The semi-transparent fabric also reveals the cross of the canvas stretcher and thus the materiality of the painting. Alongside the readymade character of the patterned fabric, the painting thus refers above all to questions of its own mediality.

The confident handling of one's own material and medial qualities once again leads back to Warhol's *Shadows*. This group of works occupies a special position in his oeuvre. It follows the proven strategy of combining a photo-based screen print with a colored ground—a development that ranges from monochrome planes to hard-edge color fields (like the well-known colorful Marilyns), to the above-mentioned gestural brush strokes and traces. In the shadow paintings, however, the layers blend to an extent that makes it impossible to tell which layer follows the other. These are works that, with their enigmatic character, exhibit above Warhol's painterly sophistication.



JANA EULER, *GW5*, 2019

## D Painting, Power, Gender

The motifs could not be more different: **Jana Euler's** large-scale shark paintings meet an early "word" paintings by Ed Ruscha and Andy Warhol's knife and gun silkscreens. At first glance, these works seem to have nothing in common. Yet their proximity is rooted in their inherent criticism of forms of dominance, power, and violence.

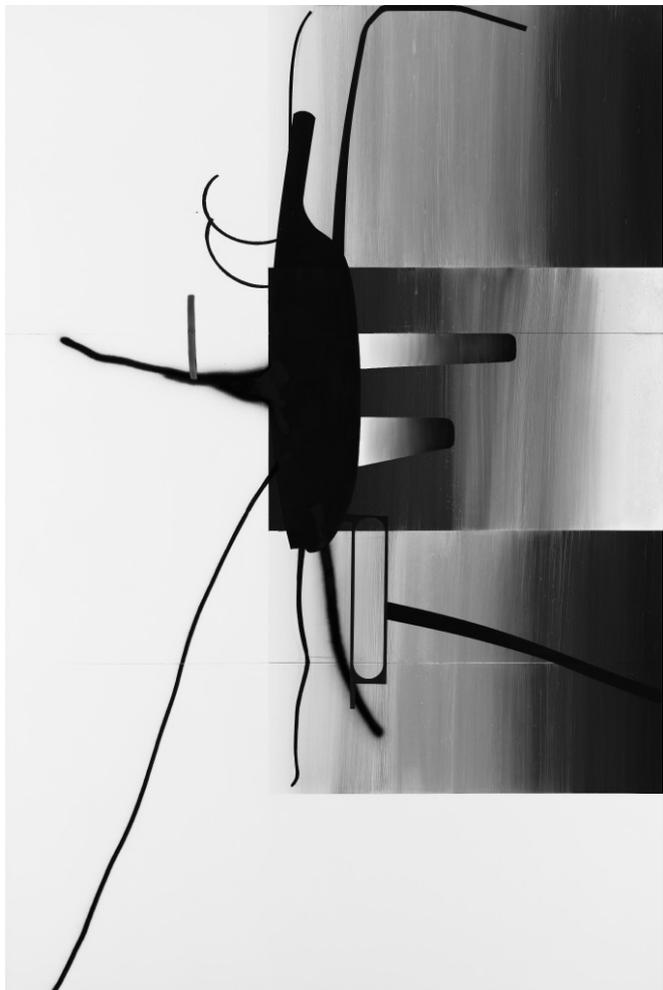
Words and text have been a central theme in **Ed Ruscha's** work since the late 1950s. The work ***Not Only Securing the Last Letter But Damaging It as Well (Boss)*** from 1964, presented here, can clearly be attributed to Pop Art. Its lettering could have been adopted directly from an advertisement. As Ruscha himself puts it, his interest at the time was in "loud" and "relevant" words generally known from comics. With the monosyllabic "boss" he impressively and ironically interlocked the media of image and text. The qualities assigned to a boss, a superior—strength, clarity, radiance, self-confidence—, are manifested in the typography of the plump orange letters that occupy the pictorial space up to the edges. But Ruscha does not leave it at this telling representation. He transfers the typeface even further into the register of representationalism when presenting the last letter deformed by two clamps. Thus, the letters do not appear as a painted word alone, but as a reproduction of something

object-like, an advertising sign for example. The fact that the title rather focuses on this level with its emphatically objective description, and that the word “boss” appears only in brackets, reads like a commentary on socially dominant behavior, which can be assumed to be male, in accordance with the time the painting was created in: the 1960s.

For her painting **GWF 7, Jana Euler** captured her anxious looking predatory fish in front of a threatening sky in finest airbrush technique. The spray paint reminds of Ruscha's *Ghost Ship* in the first room. For **GWF 5**, Euler literally hurled the paint onto the canvas. Her water splashes look like they were painted by Jackson Pollock. Both sharks shoot up out of the water, their phallus-like shapes taking up the entire height of the painting. They even touch the upper edge of the picture with their nose tips. With this appropriation of space and the obvious borrowing of various painting styles from a history of art dominated by men, Euler's paintings turn out to be truly biting metaphors of white, male dominance that not only shapes the art world. “Great White Fear”, abbreviated in the titles, also aims to fundamentally question a mentality of ‘white’ superiority.

**Warhol's** picture of three kitchen knives also follows the principle of maximum utilization of the pictorial plane. Their chaotic arrangement makes us forget their domestic utility and rather forces associations of danger and injury. Warhol devoted himself to the symbolic motif of the knife several times between 1981 and 1982. His depictions of guns also hail from this time. Both can be regarded as Warhol's examination of the theme of violence. In 1968, he himself had been the victim of an assassination attempt.

The writer Valerie Solanas, who was a regular at the Factory, Warhol's studio, and acted in one of his films, shot him several times. Solanas' deed was motivated by her conviction that Warhol had betrayed her and wanted to exclude her from the art world.



ALBERT OEHLEN, *Ohne Titel (Baum 6)*, 2014

## E Digital Abstraction

**Jacqueline Humphries'** large-scale work looks like an homage to Pop Art. The picture plane is covered with an ornament reminiscent of the painted Ben-Day dots in Roy Lichtenstein's comic motifs. On closer inspection, however, it turns out to be a grid of silhouettes of one of the most popular emojis, the Pile of Poo. Emojis reinforce and simplify emotional messages. The more they are used, the better messages are received, even negative ones.

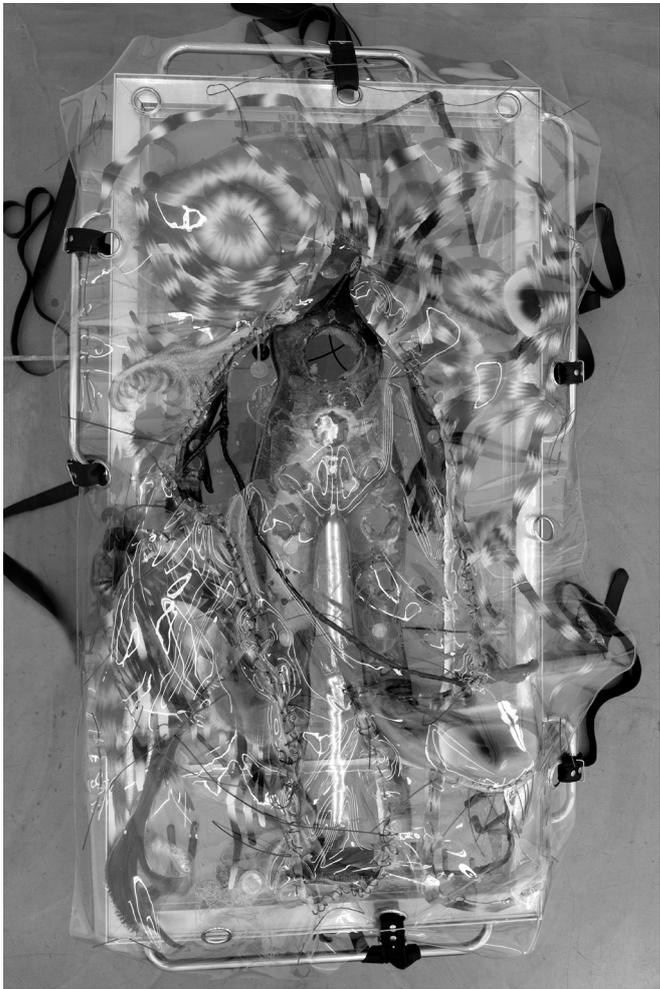
In her art, Humphries slurs borrowings from high and popular culture. Next to the pictographic characters from digital forms of communication, she refers almost formulaically to the history of abstract painting. Different styles like Hard-Edge, Colorfield Painting and Abstract Expressionism appear in one and the same painting. In the work exhibited here, energetic brushstrokes can be seen, accompanied by a softer transition from the green to the blue field as well as the sharp edges of a rhombus. The different visual languages are clearly decodable. The emoji all-over painting is either chromatically incorporated by them or they dominate the ground as a black silhouette. Through the material—the artist consciously uses paint in the consistency of clay—irregularities and flaws occur when stenciling the ornament, some piles of poo even stick out at the edges of the canvas. In this way, the painting

refers to its own, completely analogous objecthood which is contrasted with the promise of empathetic communication through digital media.

**Wade Guyton's** untitled work also reminds of the established vocabulary of abstract painting. His upright, rectangular, large format is divided vertically into two fields. The center of the work is adorned with a kind of “zip,” the pictorial element that is prominently figured as a structuring strip in Barnett Newman's color-field painting. In Guyton's work, however, the black stripe on a blue background seems to be less purely compositional than owed to the production process. Guyton works with large printers, into which he inserts treated linen fabric. Not originally intended for this purpose, the devices regularly stall and produce “misprints.” In this case, it appears as if Guyton folded the oversized textile sheet in the middle and inserted it into the printer. With its irregularities the monochrome inkjet print features painterly and individual qualities. In the early 2000s, Guyton began working with a tabletop printer. He used screenshots and understood his use of various computer programs and the inkjet printer as drawing.

These thematic foci and technical procedures are also essential for **Guyton\Walker** (page 9 et seq.), who is represented here with another work of unmistakably digital origin. *Zebra-Desat\_Table* features a photo of a zebra in heavily pixelated, generally poor resolution. Yet precisely these categories of the “good” and “bad” image dissolve in the information age, just as popular cultural and thus inferior models were integrated into the art of the 1960s.

The first computer paintings by **Albert Oehlen** were created in the early 1990s. In the 1980s, Oehlen belonged to the Neue Wilde or Neo-Expressionists. His painting is considered skeptical of its own medium. With the work shown here, *Ohne Titel (Baum 6)* [Untitled (Tree 6)], he takes up a motif from the 1980s, but transfers it into the register of the digital through the use of image programs. The stenciled and sprayed parts convey the impression of having been created with computer program tools, some of which themselves imitate painting techniques. Especially the clumsy lines read as untrained handling of the computer. However, all of this is to be conceived as consciously set by Oehlen and thus as a reflection on painting with other means.



KAYA (KERSTIN BRÄTSCH & DEBO EILERS), KAFTAN\_SCHNAKEN Table #2, 2015

## F Art and Capital

Famous and much quoted statements by **Warhol** include: “Being good in business is the most fascinating kind of art.” And: “Making money is art and working is art and good business is the best art.” So it is hardly surprising that the self-proclaimed “business artist” worked with the theme of money. If art works have always been commodities with a monetary exchange value, Warhol’s silk-screen works of dollar bills reflect this status in a self-referential manner. The bank note as a universal symbol of commercialization and consumption, financial economy and wealth, stands for themes that run through Warhol’s work from beginning to end. As a mass-produced and circulated currency, the motif of the dollar note is probably the most apt equivalent to Warhol’s trademark silkscreen technique.

**Monika Baer** also merges artwork and monetary value with an untitled painting of dollar bills and road markings sailing through a virtual, blue pictorial space (p. 7). It was the first time Baer used pure pigment for the background. The application, which resembles watercolors, has a consistently delicate and lucid painterly quality, thus becoming an independent pictorial element. This also characterizes Baer’s second work *On hold (dregs)*, featuring a black background, with pastel shades applied directly from the tube, next to labels of spirits held in white. Painting and brands

are thus equated and the myth of the intoxicated or ecstatic artist is evoked—a stereotype Baer also alludes to with her painting *In Pieces* (p. 16) in the second room of this exhibition.

A fictitious currency as a metaphor for the systematics of their own artistic practice can be found in the coins in **KAYA's** work. Since 2010 **Kerstin Brätsch** and **Debo Eilers** have been working together under this pseudonym. It refers to the daughter of a friend of Eilers', Kaya Serene. The girl has become a co-author for both artists. KAYA considers both authorship and painting performative. *KAFTAN\_SCHNAKEN Table #2* illustrates this with the marbling technique on polyester foil, which is typical for Brätsch, and which transforms into a three-dimensional object. A female figure on a stretcher can be made out, which, equipped with coins and other objects, appears casketed by the painting. Here, the question arises, whether individuals are part of systems of value creation of which art is one.

**Seth Price** also works with the body as a site of capital. In 2012 he developed a fashion line and a series of textile works for his contribution to dOCUMENTA (13). Their shape resembles envelopes and, like pieces of clothing, they are fitted with zippers, buckles, and the like. Very much in the spirit of Pop Art, Price appropriated the logos and letterings of a diversity of companies for both the fashion line and the envelope series, as well as abstract patterns reminiscent of the inner linings of envelopes. The interiors of *Container for Virus-Pattern and Handmade Element* feature such a so-called security pattern. It is usually used when mailing sensitive data, for example in the banking or insurance industries. Addressed in this way, the individual becomes visible in his or her

capacity as a producing and consuming participant of various financial flows and market developments. The fragility of these systems appears in Price's handling of patterns, which sometimes seem to be printed crookedly or with major flaws, but also in the envelope's ultimately only superficial functionality. Potentially, it could be disassembled via the zippers to such an extent that it would dissolve, no longer serving as a protective cover.

The double portrait by **Andy Warhol** in this room takes up the thematic complex of art, body, and capital from a completely different perspective. It features Watson Powell who was the president of the American Republic Insurance Company for thirty-two years. Warhol had been commissioned by Powell's son to paint a portrait in honor of his deserving father. The result was not a single portrait, however, but rather, as a reference to Powell's long career, thirty-two silkscreens were produced. Of course, this also pays tribute to Warhol's production logic.

## G Painterly Eccentricity



AMY SILLMAN, *Fatso*, 2009

These works by **Nicole Eisenman**, **Amy Sillman**, and **Andy Warhol** exhibit forms of eccentricity. The first is another commissioned work by Andy Warhol. With *Ladies and Gentlemen*, Warhol portrayed drag queens and transwomen who decisively staged and exhibited their femininity. The color range and the application of paint reflect the sitters' extremely iridescent, self-confident, and sometimes deliberately queer appearances. This group of works is considered Warhol's proven commitment to people who, due to their new or ambiguous gender identity, form an often discriminated against minority. The idea and title for these works, however, were not conceived by Warhol himself, but by Italian gallerist Luciano Anselmino. Warhol, who initially hesitated to accept the commission, eventually produced over two hundred and sixty paintings of fourteen models. They are available in various formats. The two shown here belong to the medium-sized selection. The Museum Brandhorst collection contains more of these as well as collages and a large-scale work. The number and range of variations once again impressively illustrate the great importance of repetition as a possibility of expression in Warhol's oeuvre. Apart from that, the series demonstrates that economic interests were not of sole importance to the "business artist". Only one hundred and five works were shipped to Italy. Well over half of all the works created remained in the

studio until Warhol's death. These works in particular illustrate how much Warhol experimented. In some cases, he modeled the paint with his fingers and almost completely overpainted the photo-based silkscreens. *Ladies and Gentlemen* is not only one of Warhol's largest series of works, it is probably also his most painterly.

**Amy Sillman's *Fatso*** is a similarly exalted portrait. The outline drawing of a figure can be found in the middle of the picture's square, which is filled with numerous pasty layers of paint—including passages that seem like rubbings. Most clearly recognizable are an eye and a mouth that expresses maximum displeasure through a single arched line. Sillman considers her works an answer to all the silly, inexplicable, urgent, disturbing, embarrassing, and terrible things that force their way into life on a daily basis. With her paintings she tries to react to this in a mixture of caricature, lamentation, and resentment, but also in a beautiful and unpredictable manner. This translates into her practice. Sillman immediately begins to paint on the canvas, without preliminary sketches, which results in many overpaintings and layering. Her works convey this with their painterly opulence. They also seek the beautiful in the ugly and strange, as Sillman states. "The picture is about myself sitting on the Baltic Sea beach with a willowy girlfriend and looking down at my love handles," she says about *Fatso*.<sup>1</sup> The unhappy expression on her face is so evident that it reads like amusement about her own conditioning through social (body) norms.

**Nicole Eisenman's *6 Roses*** is also a form of exaggeration. As a flower piece, the work draws on the tradition of a classical, albeit

lower genre of art history. The flower still life has the reputation of having been financially lucrative for artists due to its decorative quality. Eisenman seems to parody this lack of depth when she chooses an ostensibly guileless painting style that seems amateurish, reminiscent even of children's drawings and can be described as faux-naïf.

1. Jens Hinrichsen, "Gebt ihr das Rosa!", in: Monopol Magazin, January 2016, p. 62. (Translation L.C.)

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## Accompanying Program

### CICERONES

Art mediators are present throughout the exhibition to answer visitors' questions.

#### **Sunday 1-5 p.m.**

No registration required.

Please fill in the mandatory COVID-19 contact tracing form at the ticket desk.

The Program may be cancelled on short notice due to unforeseeable developments regarding COVID-19, likewise opening hours may change.

We are happy to keep you posted on our website, in our newsletter, via Instagram, and Facebook.

## Imprint

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**Opening hours:**

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**Closed on Mondays**