

MITCHELL-INNES & NASH

F I A C

Grand Palais, Stand B51

October 18 – 21, 2018

Preview | Wednesday, October 17

**Offers subject to prior sale*

MARTHA ROSLER
Untitled, Paris (Charles de Gaulle), 2001 (detail)

MONICA BONVICINISatisfy Me

2017

Mirror, MDF, AP2/2 from the ed. of 5 plus 2 AP

35 7/16 by 31 1/2 by 1 in. 90 by 80 by 2.6 cm.

MI&N 15227

Using dry and direct humor, Monica Bonvicini's sculptures and text works confront issues of subjectivity, power and control. They establish a critical connection within the space where they are exhibited, the materials that define them, and the roles of spectator and creator.

The present piece forms part of Bonvicini's ongoing body of works involving short articulations: words or small sentences that are rendered in sculptural form. The individual letters blend seamlessly into one another, thus interfering with immediate legibility. The playful, fetishistic qualities of the mirrored surface blend with the explicit, if ambiguous message and together create the impression of a personal thought—words spoken only to oneself.





SARAH BRAMAN

Paula

2018

Wood, glass and chair

43 by 23 3/4 by 24 1/4 in. 109.2 by 60.3 by 61.6 cm.

MI&N 14994

POL BURY

Tiges

1966

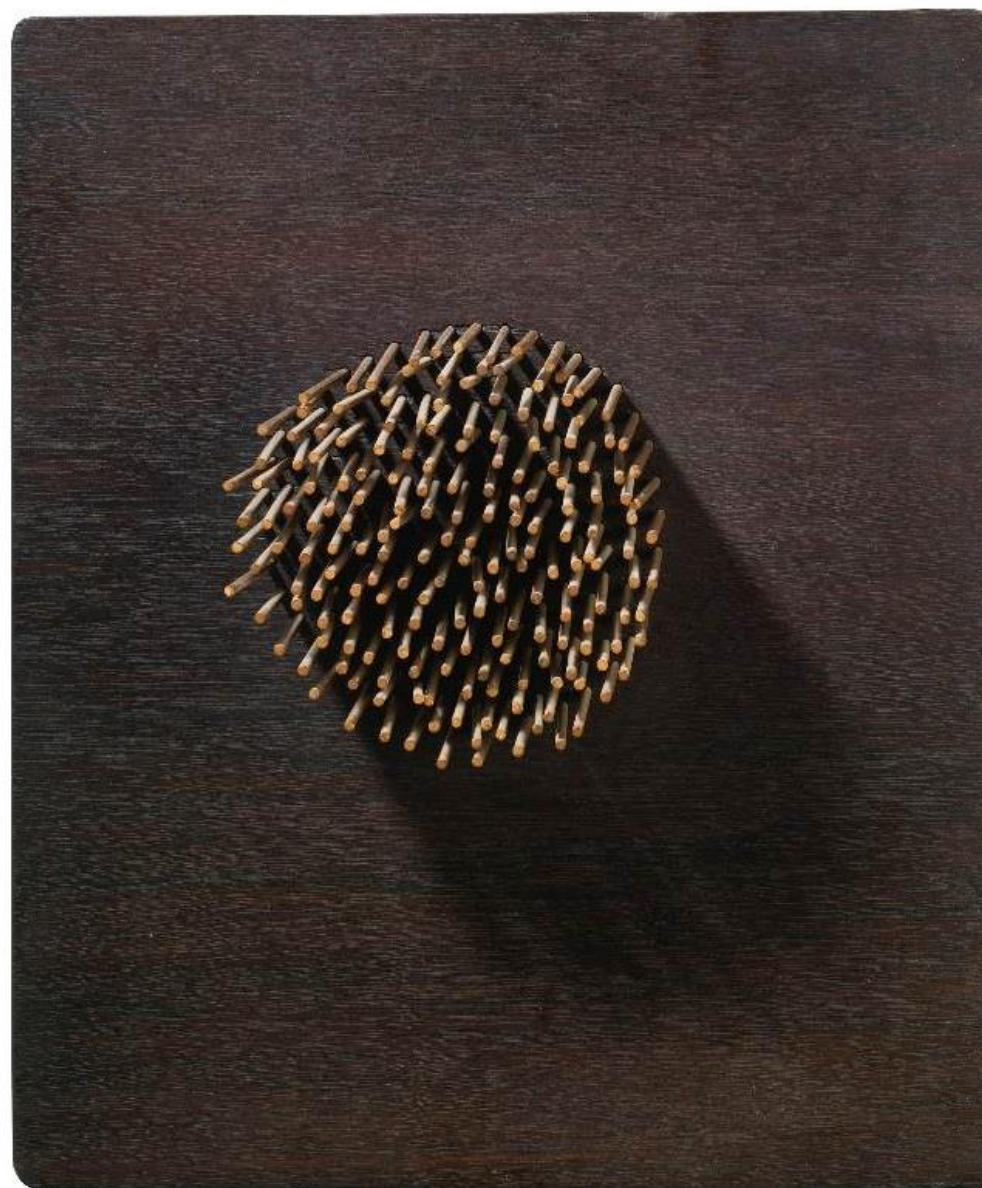
Construction with copper rods, wood panel and electric motor

23 5/8 by 19 11/16 by 7 1/8 in. 60 by 50 by 18 cm.

MI&N 10761

Abandoning painting in 1952, Belgian-born artist Pol Bury became one of the earliest innovators of kinetic sculpture bringing to it a decidedly Surrealist disposition.

His slow-moving works, such as the present wall-mounted piece, reward extended viewing as patterns emerge among the happenstance of their individual parts. With "Tiges," the copper grouping protrudes from the wood panel like a plant reaching for the sun. An added element of sound (as the rods clink against each other) heightens the experience.



POL BURY

White Points

1966

Construction with painted nylon wire, wood panel and electric motor

19 1/4 by 13 3/4 by 9 1/2 in. 48.9 by 34.9 by 24.1 cm.
MI&N 10682

Best known for his kinetic sculptures, Belgian-born artist Pol Bury was first inspired by the works of Rene Magritte and Yves Tanguy and the spirit of Surrealism stayed a constant throughout his career.

In the present wall-mounted piece, strands of nylon wire tipped with paint move like sea grass suspended in conflicting currents. The subtle movement is at first only slightly perceptible but upon extended viewing becomes an uncanny play of a painterly composition constantly in flux.





ANTHONY CARO

House Hunt

2011

Brass and bronze, cast and welded

13 1/2 by 14 by 15 in. 34.5 by 36 by 38 cm.

MI&N 15082

JAY DeFEO

White Water

1989

Oil on linen

16 1/8 by 12 in. 41 by 30.5 cm.

MI&N 12379

Jay DeFeo used the idea of man's battles against nature in the way that she had initially with the notion of mountain climbing as a metaphor for her struggles with cancer. Many of the works from this period have references to forces of nature, such as whitewater and mountain climbing. On the eve of her surgery in 1988, she watched a televised climb of Mount Everest. She would use the idea of mountain climbing again as a metaphor for her struggle. This incredibly dynamic composition of *White Water* can be seen in those terms as well.*



*Text by Dana Miller, taken from the transcript of a narrated tour of [Jay DeFeo: A Retrospective](#), 2013, Whitney Museum of American Art, New York



JEAN DUBUFFET
Pisseur a Droite IV
1961
Gouache and ink on paper
17 by 13 in. 43.2 by 33 cm.
MI&N 15025



MAX ERNST

Dream Rose

1959

Bronze, ed. IV/VI

11 1/16 by 9 3/8 by 9 9/16 in. 28.1 by 23.8 by 24.3 cm.

MI&N 15195

MAX ERNSTLa Joie de Vivre

1936

Oil on canvas

15 1/16 by 21 3/4 in. 38.3 by 55.2 cm.

MI&N 14980

During 1936 Max Ernst painted a series of intricately detailed canvases in which he reveals amid tangled, jungle-like undergrowth a bizarrely animated vegetative world (Spies and Metken, nos. 2262-2275). Some of these pictures bear their own unique titles, while others share a kinship in their imagery and as groups of three bear the same title, such as “La nymphe Echo” and “La nature à l'aurore”. The present painting is one of three known as “La joie de vivre”; it is closely related to the largest and best known picture in the entire series, formerly in the collection of Roland Penrose (Spies and Metken, no. 2263; fig. 1).





MAX ERNST, *La Joie de Vivre* (1936)

MAX ERNST

Table Mise

1944

Bronze, one from an edition of ten

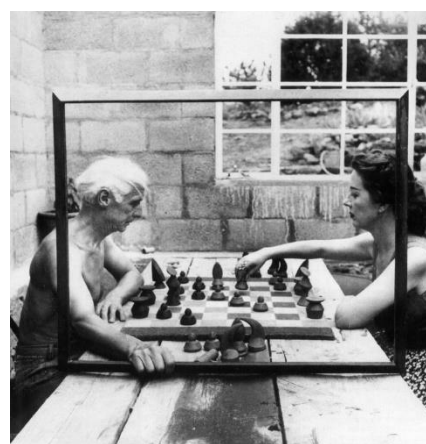
11 3/8 by 23 1/4 by 21 5/8 in. 28.9 by 59.1 by 54.9 cm.

MI&N 15194

Conceived in plaster during the critical summer of 1944 and cast in bronze from 1954 by Modern Art Foundry, New York in a small edition of around ten examples. Each bronze, according to Werner Spies, is unsigned and unnumbered.

Having fled to the US during the War, Ernst spent time in East Hampton, NY and Sedona, AZ. In 1944, Ernst (with Dorothea Tanning) and Julien Levy and his wife, rented a summer house in Great River, Long Island where Ernst would create some of his most enduring sculpture such as “Moonmad,” “The King Playing with the Queen” and the similarly chess-themed present work.

Other examples of “Table Mise” are currently in the collections of the Hirshhorn Museum and Sculpture Garden, Washington, D.C., and the Menil Collection, Houston.



*Max Ernst and Dorothea Tanning,
Sedona, 1947*



MAX ERNST, Table Mise (1944)



KELTIE FERRIS

Crew

2016

Oil and powdered pigment on paper

49 1/2 by 52 in. 125.7 by 132.1 cm.

MI&N 15179



KELTIE FERRIS

MVP

2018

Oil and powdered pigment on paper

40 by 26 in. 101.6 by 66 cm.

MI&N 15181



KELTIE FERRIS

Member

2018

Oil and powdered pigment on paper

40 by 26 in. 101.6 by 66 cm.

MI&N 15182

GENERAL IDEA

Achrome (Manzoni)

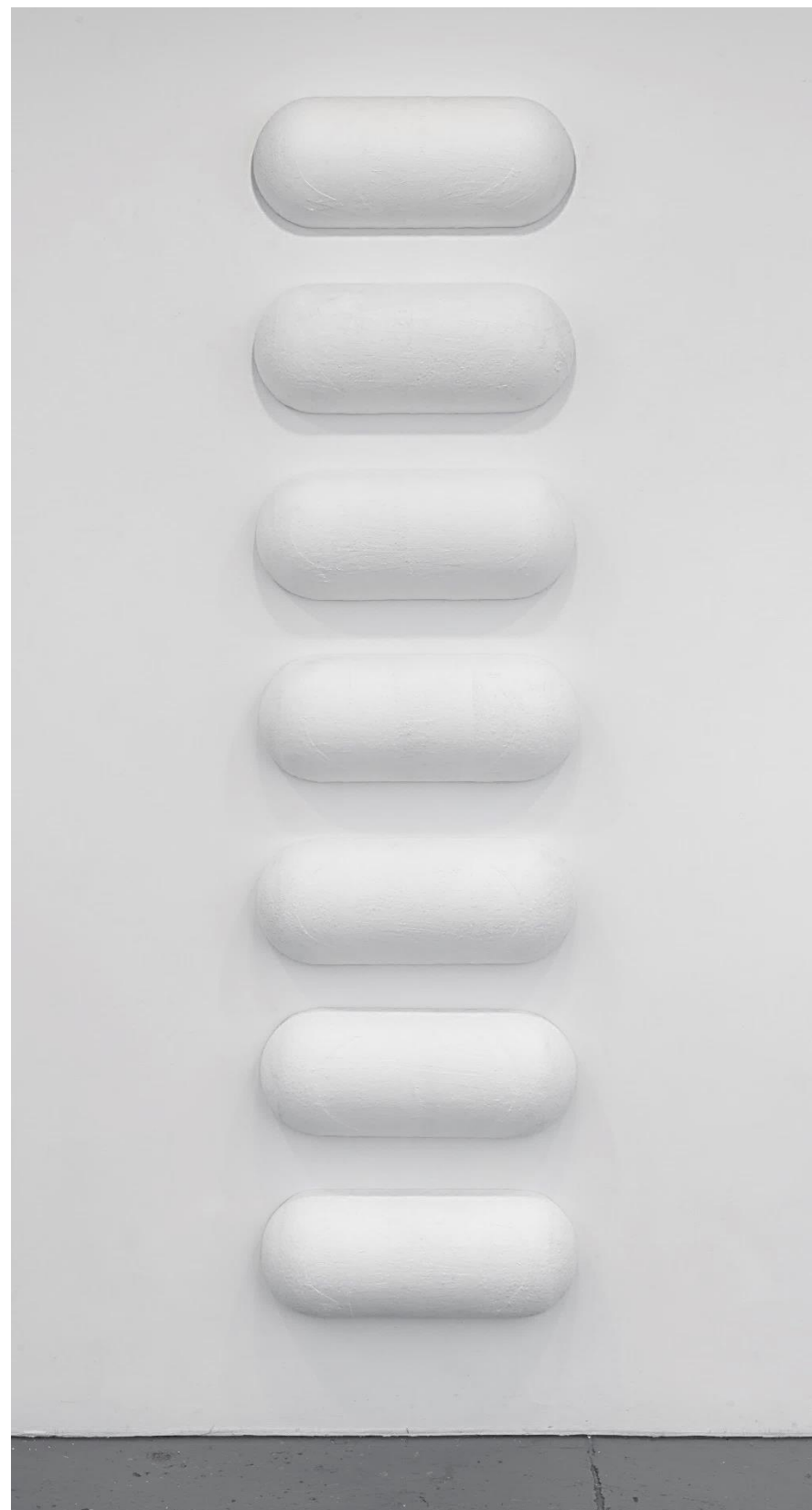
1993

Plaster bandage and gesso on wood

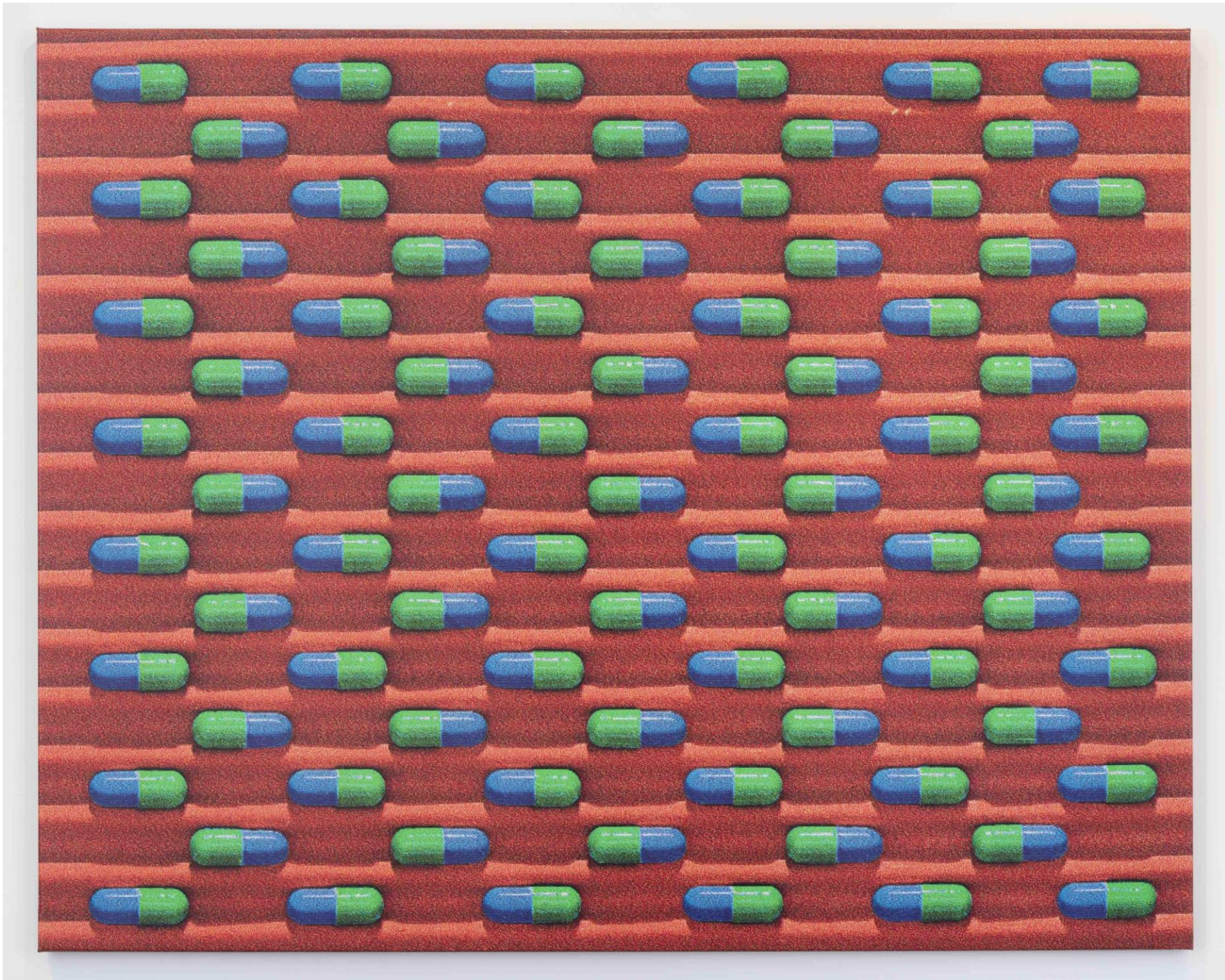
7 elements, each: 10 by 25 1/16 by 5 in. 25.4 by 63.7 by 12.7 cm.

MI&N 15158

Appropriation plays a dominant role throughout the work of General Idea, with the group's members drawing inspiration from a variety of sources from both high and popular culture. The vertical arrangement of the pills in the present work is, for example, a reference to American artist Donald Judd, whose evenly spaced stacks of rectangular boxes have become quintessential examples of minimalism. As acknowledged by the title, the seven elements are covered in layers of medical plaster bandage laid down at right angles to each other, in the manner of certain "Achrome" works of the 1950s and 1960s by Italian artist, Piero Manzoni (1933-63).







GENERAL IDEA
Untitled (PLA©EBO)

1983

Digital inkjet print on vinyl-coated canvas

50 1/4 by 63 1/4 in. 127.6 by 160.7 cm.

MI&N 15160

MARY KELLY

Beirut, 1970

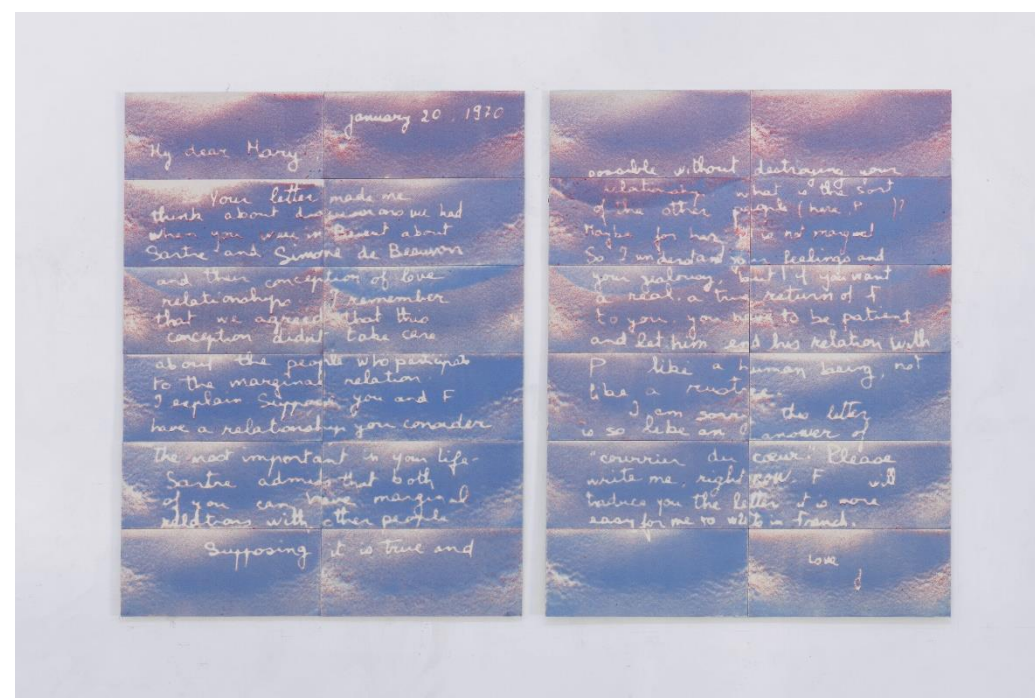
2017

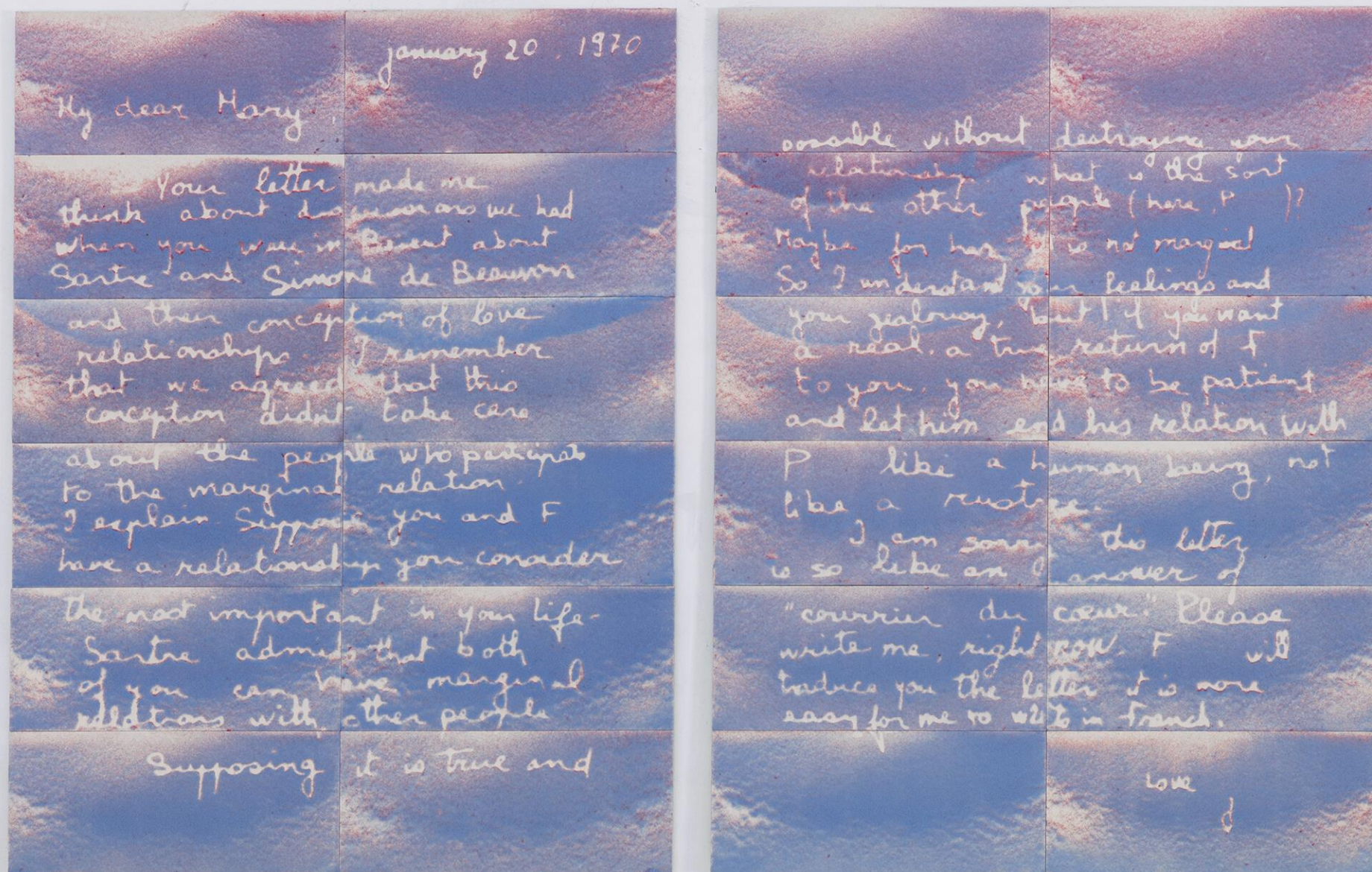
Compressed lint

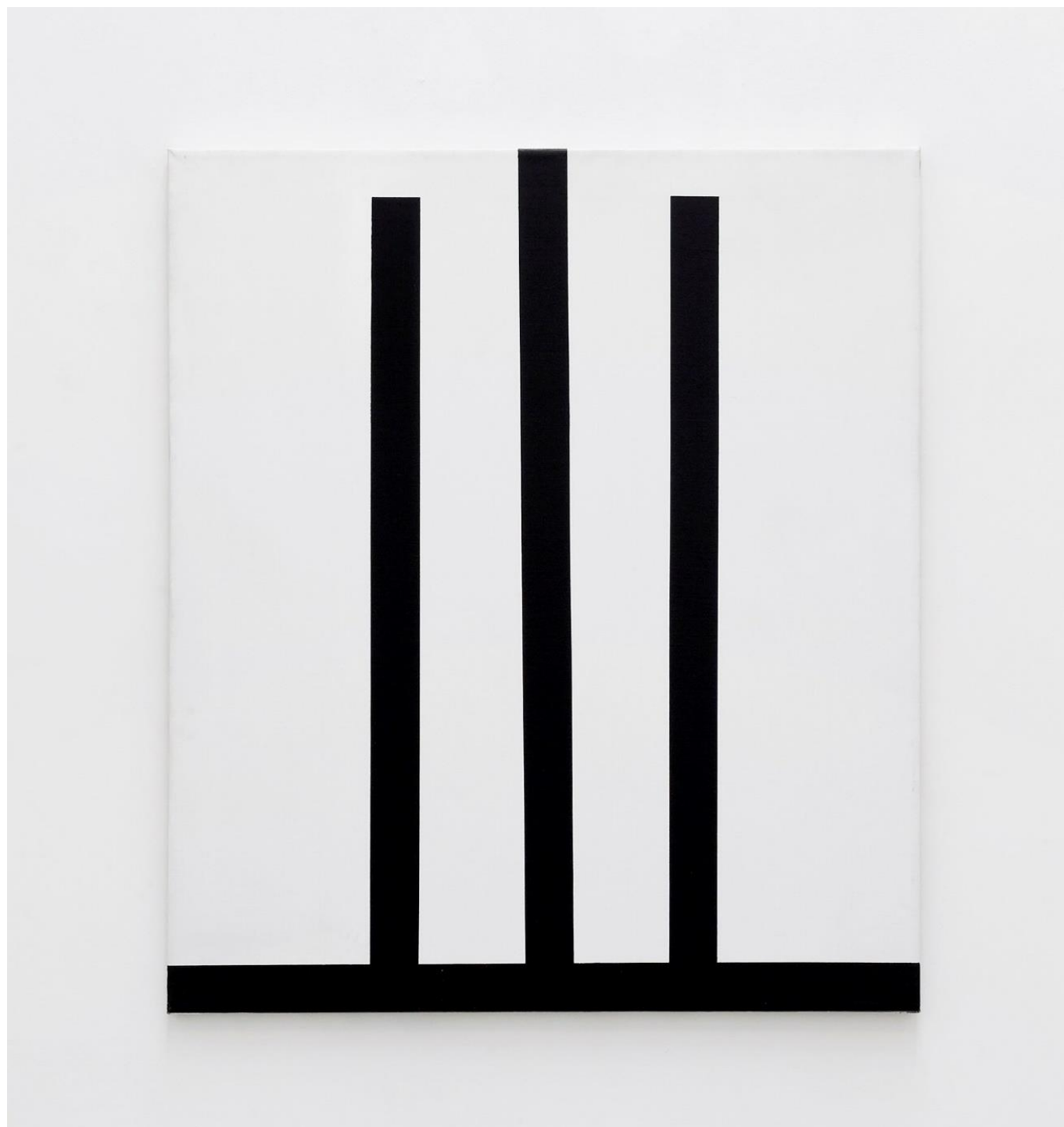
41 5/8 by 59 3/8 by 2 in. 105.7 by 150.8 by 5.1 cm.

MI&N 14363

Made from compressed lint, a medium Mary Kelly has used for the past two decades, *Beirut, 1970* (2017) is part of a small series of works jointly titled *News from Home* featuring personal letters the artist received in the early 1970s while living in a commune in London. The narratives fuse the private and the historical: relationship advice and childcare woes become interspersed with descriptions of communal living arrangements and protests against the Vietnam War. *Beirut, 1970* grapples with sexual politics in particular, noting the difficulty of putting French philosophers Jean-Paul Sartre and Simone de Beauvoir's critique of monogamy into practice.



MARY KELLY, Beirut, 1970 (2017)



JULIJE KNIFER
VW M8
1990
Acrylic on canvas
31 1/2 by 27 1/2 in. 80 by 70 cm.
MI&N 15242

KIKI KOGELNIKCold Passage

1964

Oil and acrylic on canvas

59 3/4 by 48 in. 151.8 by 121.9 cm.

MI&N 14986

The present work is a prime, early example of Kiki Kogelnik's use of the stenciled figure. Several bodies and limbs appear to float weightlessly against an abstract background, in parts seamlessly blending together as one. The body shapes are indexical in nature: Kogelnik drew the outlines of friends, acquaintances and occasionally herself, lying down in her studio on heavy paper, then cut out each shape. While the horizontal working process invariably evoked abstract expressionist interests—Jackson Pollock's iconic drip paintings, most notably—her use of scissors instead of brushes was a self-conscious reference to the female position of a seamstress making garments, and further introduced an element of analytical precision to the work, even hinting at violence and power.





KIKI KOGELNIK

R = R

c. 1975

Glazed ceramic

13 by 16 1/8 by 9 7/8 in. 33 by 41 by 25 cm.

MI&N 15225

DANIEL LEFCOURT

Terraform

2018

Pigment and acrylic polymer resin on canvas

56 by 80 in. 142.2 by 203.2 cm.

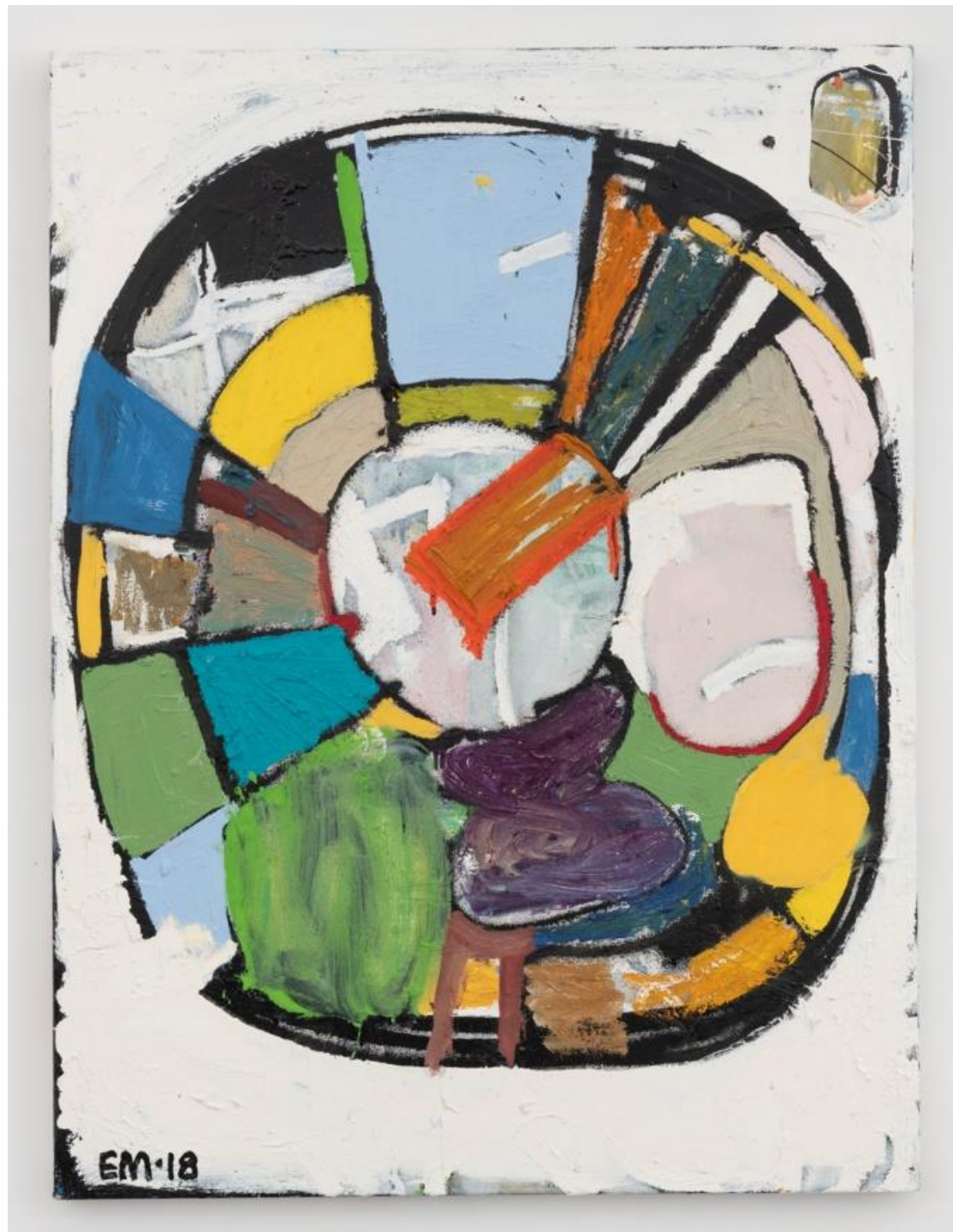
MI&N 15149

Throughout his career, Daniel Lefcourt has engaged painting through the lens of scientific, industrial and military imaging technologies. In his latest body of work, he has created a set of paintings each depicting an abstract landscape seen from an aerial perspective. The landscapes do not describe real places, but are generated by staining the canvas and then tracing the stains using algorithmically plotted lines. Sometimes the line drawings are map-like or diagrammatic; in other instances, landforms are described using hatching and linear perspective. The paintings speak to a history of art derived from computation and indeterminacy. A history that includes the generative systems of the artist Hanne Darboven and the parametric musical scores of Iannis Xenakis.





DANIEL LEFCOURT, Terraform (2018)



EDDIE MARTINEZ
Small Mandala (Cream #2)
2018
Oil and spray paint on canvas
40 by 30 in. 101.6 by 76.2 cm.
MI&N 15236

EDDIE MARTINEZ

Small Mandala (White Out)

2018

Oil and spray paint on canvas

40 by 30 in. 101.6 by 76.2 cm.

MI&N 15237

In the present work, Eddie Martinez introduces yet a new element to his process in the act of *whiting out* parts of the composition. This kind of palimpsestic erasure finds its antecedents in both classical and medieval works of art, most notably in illuminated manuscripts where the limited availability and extravagant cost of parchment necessitated their erasure and re-use. However, what might have started out of necessity eventually became a celebrated trope, as exemplified by Robert Rauschenberg's famous 1953 work, *Erased De Kooning Drawing*. By painting over his compositions in various hues of white pigment, Martinez leaves behind *traces* of a once possible work that reconsiders legibility, absence and the primacy of the surface in the making and reading of a picture.



POPE.LBlack Hat (Muck-Mouth)

1998

Pop Tart, pencil, acrylic and marker, framed

11 by 9 by 1 1/2 in. 27.9 by 22.9 by 3.8 cm.

MI&N 13796

Over the past four decades, Pope.L has continuously probed the complexities of identity, race, and representation in his work. With his distinct humorous, absurd, and poetic sensibility, he engages unconventional materials and techniques to challenge the limits of his subject matter in a rigorously inventive investigation of history and cultural norms. As he notes: ‘Blackness has always been a kind of rabbit’s hole—an uncertainty of someone’s making...You might have to construct new meanings for [it]. You won’t always know what it is. And that does produce a kind of discomfort.’”





POPE.L

Effigy

2004-05

Stuffed sports bear dipped in paint, ed. 8/15

8 3/4 by 4 3/4 by 2 1/4 in. 22.2 by 12.1 by 5.7 cm.

MI&N 13810

POPE.L

Foraging (Mr. Mau Mau)

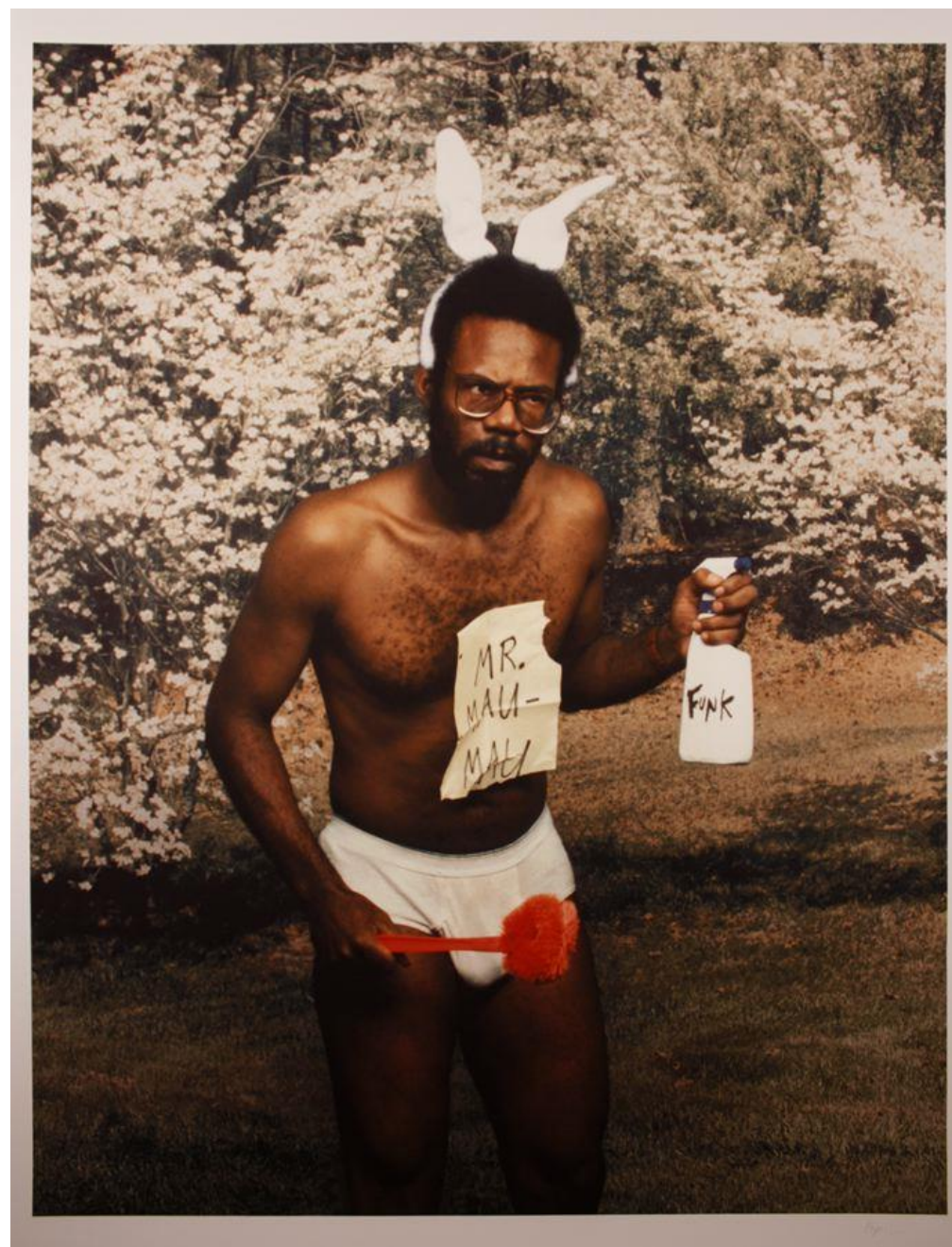
1995-2001

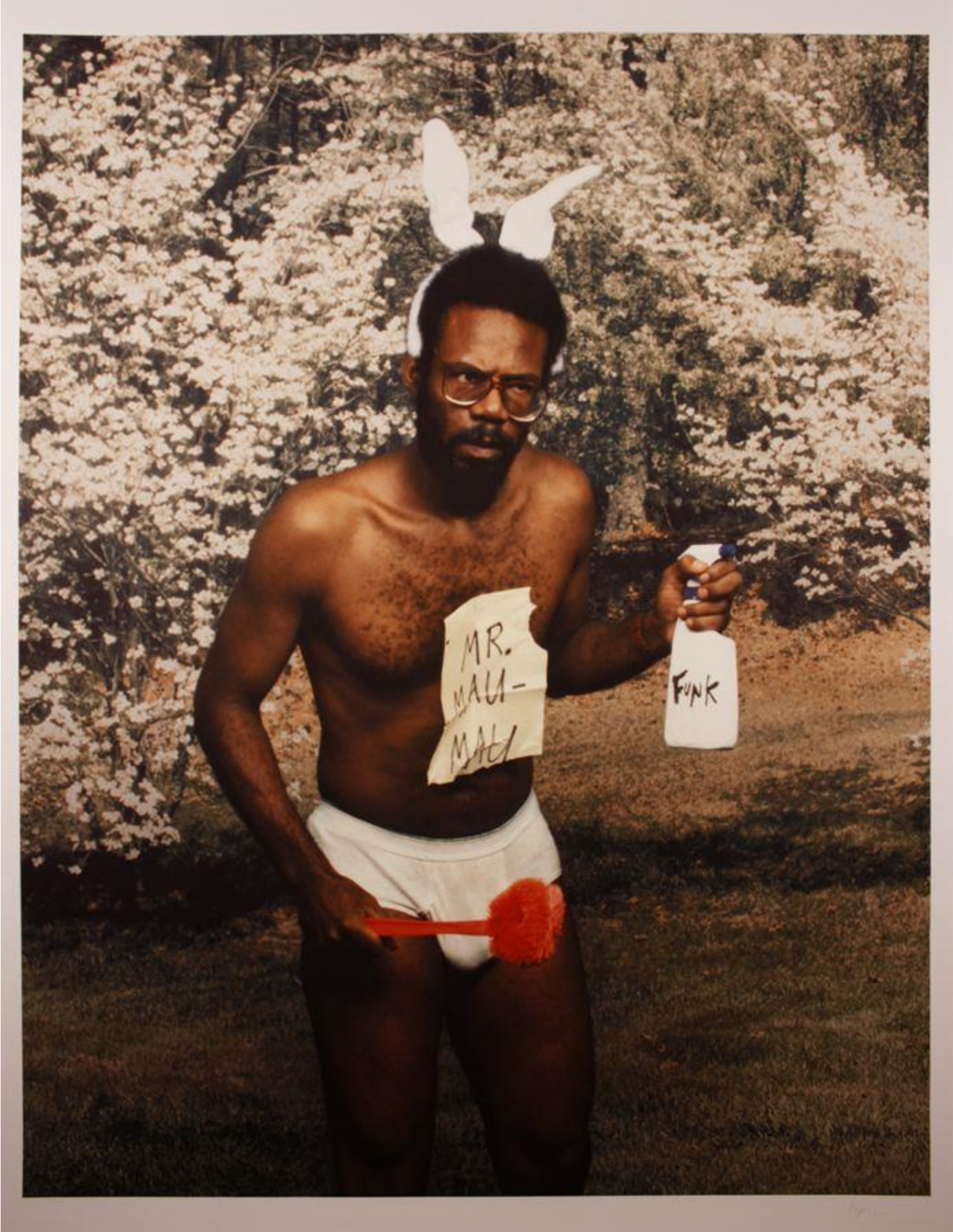
Archival Iris print, AP1/2 from the ed. of 4 plus 2 AP
sheet: 47 by 35 in. 119.4 by 88.9 cm.

MI&N 9409

In the present work, Pope.L poses against white-flowering trees wearing only bunny ears and briefs. A note written on crinkled paper attached to his upper body spells out the fictive name Mr. Mau Mau, and he holds a spray bottle labeled “funk” in one hand and a toilet brush in the other. The staged photograph is an extension of Pope.L’s broader “Black Domestic Project” started in the early 1990s, which features the artist in various guises, including an image showing him feeding a bottle with the word “race” to a baby cow, and another in which he appears to be suffocating himself with a white plastic bag. His agitated pose in the present work suggests an antagonist outside the picture frame and metaphorically transforms the objects in his hands into primitive weapons.

The title of the present work also references the uprising of the Mau Mau, a rebel group of Kenyans against the British and the Congolese against the Belgians, which marked a turning point in African independence from colonial rule.





POPE.L, Foraging (Mr. Mau Mau) (1995-2001)

MARTHA ROSLER

Untitled, Frankfurt (Main)

2004

C-print, ed. of six plus two AP

26 1/2 by 40 in. 67.3 by 101.6 cm.

MI&N 15211

A feminist pioneer, whose practice spans video, photography, text, installation, and performance, Martha Rosler is known for her penetrative exploration of the public sphere, everyday life, and the built environment. Her early photomontages from the mid-1960s and 1970s and her photo-text project *The Bowery in two inadequate descriptive systems* (1974-1975) coalesced an original critique of the objectivity of lens-based media with a radical questioning of its political and philosophical uses. Other works have addressed issues of shared space, war, and the national security climate, with recent emphasis on social media and drone technology.





MARTHA ROSLER, Untitled, Frankfurt (Main) (2004)



MARTHA ROSLER
Untitled, Paris (Charles de Gaulle)
2001
C-print, ed. of six plus two AP
26 1/2 by 40 in. 67.3 by 101.6 cm.
MI&N 15212

JULIAN STANCZAKBurning Through Yellow

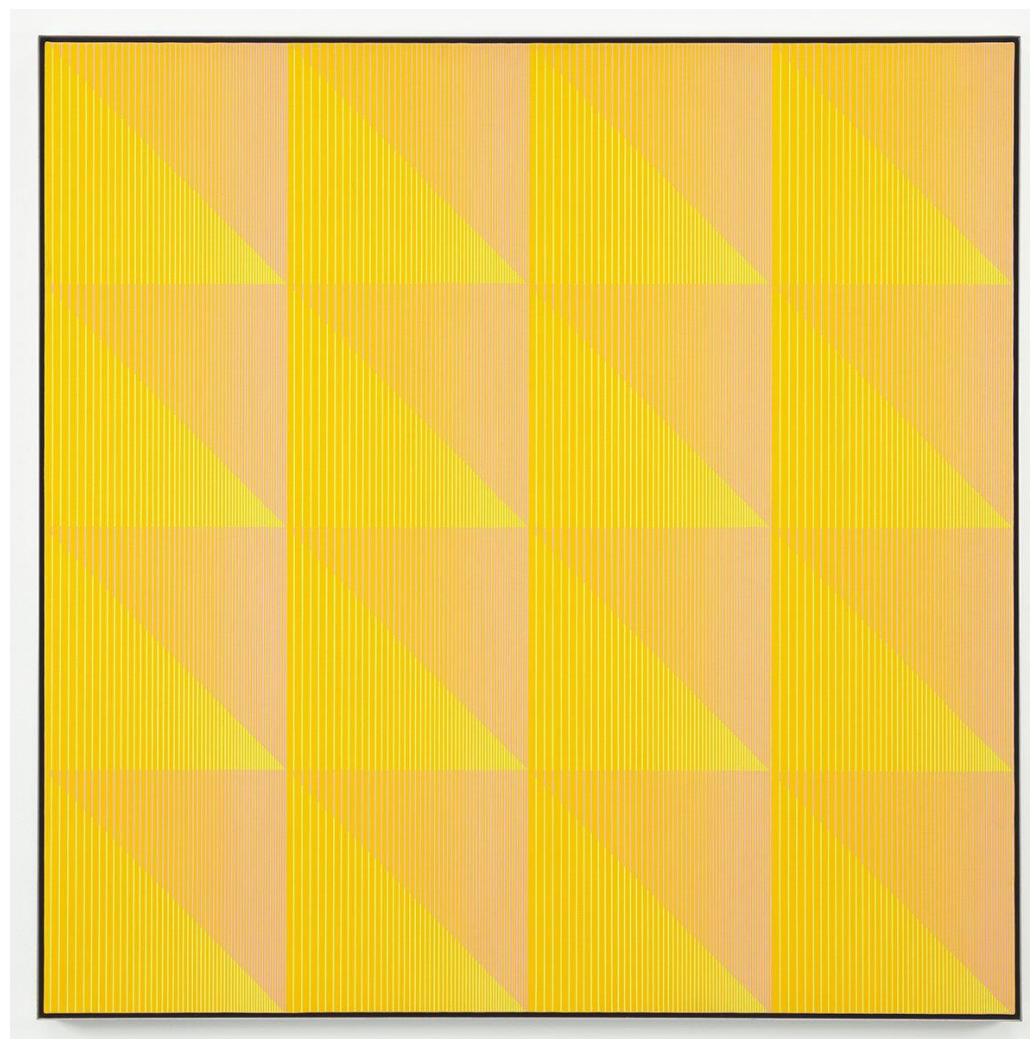
1970

Acrylic on canvas

48 by 48 1/8 in. 121.9 by 122.2 cm.

MI&N 12109

Fueled by his own personal history of shifting geography, the perceptual effect of Julian Stanczak's paintings can range from the most subtle, vibrating glow to an electrical, rhythmic oscillation. Stanczak's reverence for color came from a desire to translate the drama and power of nature into a universal impression. His canvases were created through a complex process of tape masks in which colors were systematically added and unveiled in layers. While incredibly methodical, Stanczak worked alone on his canvases without the aid of preliminary sketches, relying solely on his own vision of a finished work.





BRENT WADDEN

To be titled

2018

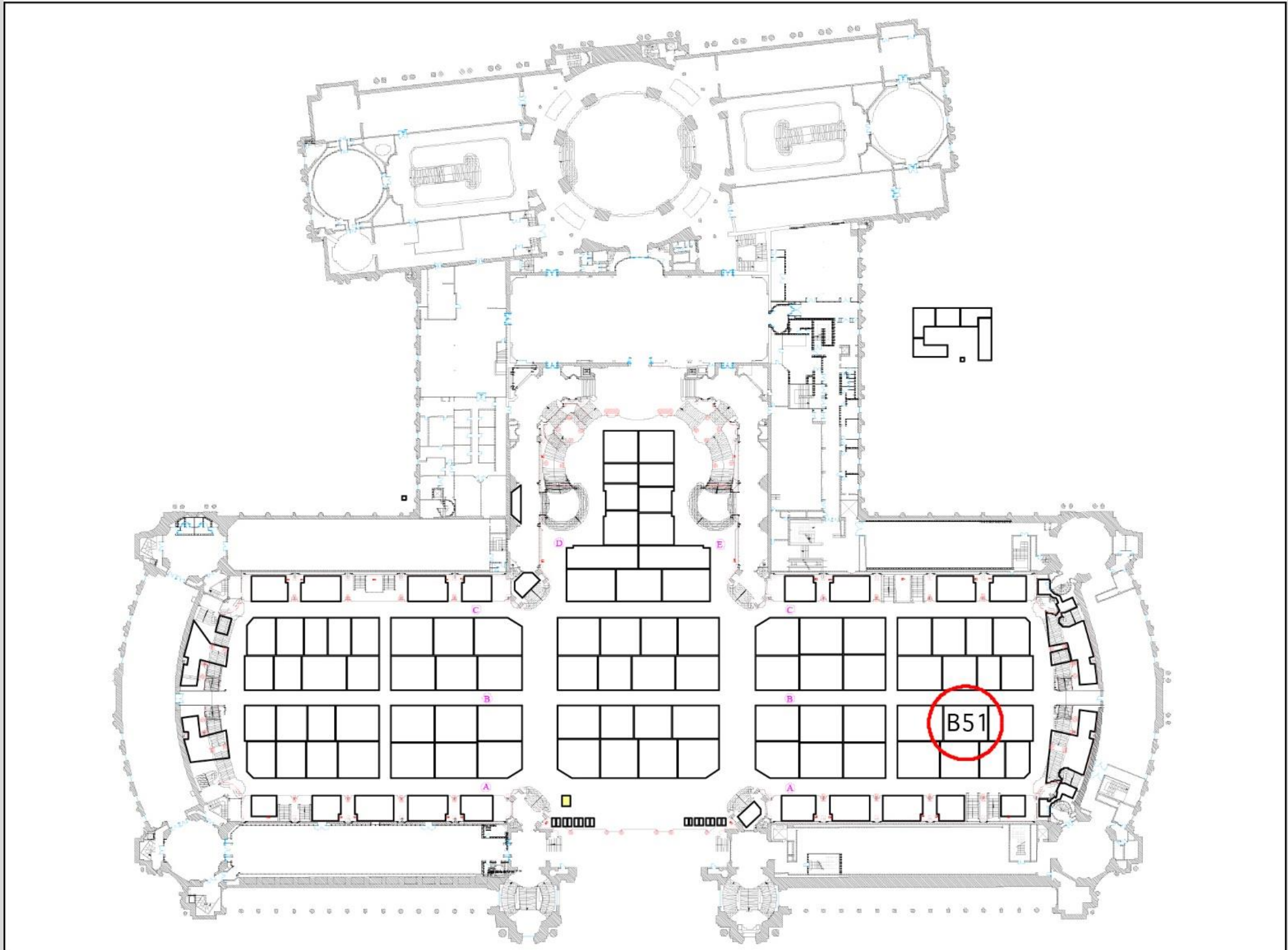
Hand woven fibers, wool, cotton and acrylic on canvas

109 by 83 1/2 in. 277 by 212 cm.

MI&N 14991

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