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14.–18.10.2026
Frieze Masters
Booth D15

Georg Baselitz
Dan Flavin
Imi Knoebel
August Macke
Blinky Palermo
Lygia Pape
Paula Rego
Gerhard Richter

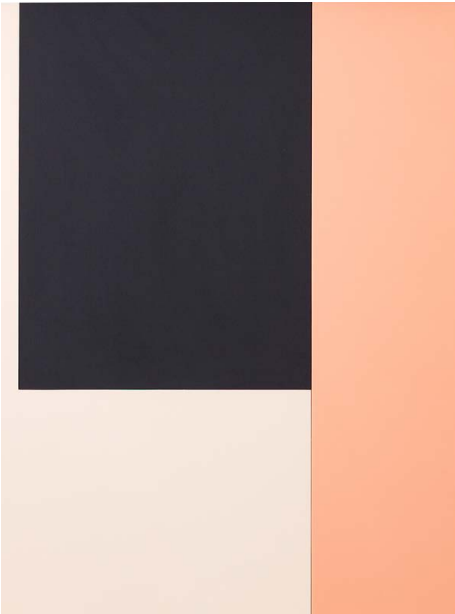
Georg Baselitz



Dan Flavin



Imi Knoebel



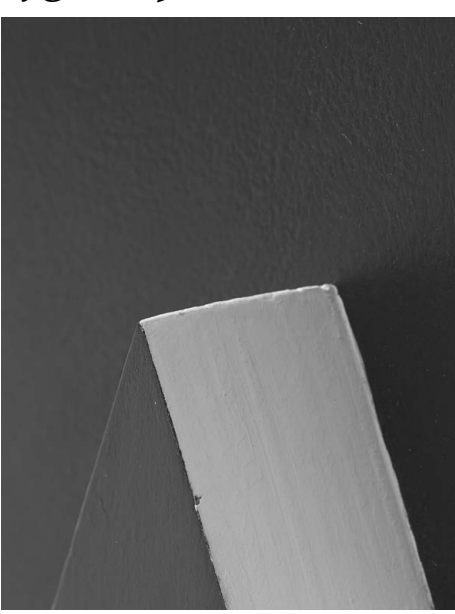
August Macke



Blinky Palermo



Lygia Pape



Paula Rego



Gerhard Richter



Georg Baselitz

Georg Baselitz died on 30 April 2026, aged 88, after six decades spent keeping German painting in open argument with its own history. Born Hans-Georg Kern in Deutschbaselitz, Saxony, in 1938, he grew up among the ruins of the Third Reich and in 1961 took the name of his birthplace. Expelled from the East Berlin academy for ‘socio-political immaturity’, he crossed to West Berlin. There the touring exhibition *The New American Painting* offered him gestural painting in place of the East’s dogmatic commitment to ideological content, and he found a kindred spirit in Willem de Kooning.

The first of the two *Pandämonium* manifestos he wrote with Eugen Schönebeck went up in November 1961 as the poster for their exhibition in a condemned house on Schaperstraße, taking Milton’s name for the palace of Satan and making ugliness and blasphemy the programme for a new German painting. In 1963 the West Berlin authorities seized two paintings from his first solo exhibition on obscenity grounds. Out of that scandal came the *Hero* pictures of the mid-1960s, solitary, monumental figures stranded in muted landscapes. They gave way to the *Frakturbilder* (*Fracture Paintings*) series, and in 1969 he famously began painting his motifs upside down. His first sculpture, a carved figure with a raised arm, drew accusations of a Nazi salute in the German Pavilion at the 1980 Venice Biennale. His last paintings, portraits of himself and his wife Elke set against grounds of gold, opened as *Eroi d’Oro* at the Fondazione Giorgio Cini on San Giorgio Maggiore in Venice less than a week after his death. Fred Jahn, a lifelong friend, began cataloguing Baselitz’s prints at the end of the 1960s, and the gallery worked with him until his death.

In 1965 a fellowship at the Villa Romana took him to Florence for six months. On his return he left Berlin for a farmhouse at Osthofen, near Worms, and the metropolitan art world joked that he’d retreated to the woods to paint green pictures. In terms of subject matter, the joke offered a sense of accuracy. *M.M. und die Kühe* (1966/67) stands with the purest representation of the *Fracture* paintings he made there. Two cow heads crowd the top of the canvas, muzzles swollen and one eye showing its white, against a green that sours along a band of blue. Beneath them a huddle of nude figures fills the lower field, and a small black cross stands on the horizon at the right edge. Baselitz sliced the composition into horizontal strips and set each one slightly off its neighbour, so the cattle seem to graze on the bodies below. He compared the procedure to the Surrealists’ folded-paper game, played by a single hand, and the strips come close enough to meeting that the eye keeps working along the seams. ‘I have tried to readjust or tidy up something I created unconsciously, passionately, and purely emotionally’, Baselitz said of his *Fractures*.

‘M.M.’ are the initials of a psychiatric patient whose work appears in Hans Prinzhorn’s *Bildnerei der Geisteskranken* (1922), a book that identified its makers by initials alone and mattered greatly to Baselitz in these years. Baselitz thought green the least saleable colour there was, which left him free to use it, and he told the early collector Günther Gercken it was the earthliest. It was also the colour of the tired salon picture, so it could mock the avant-garde and the market in one stroke. The painting left the studio in the late 1970s and has stayed with the same collector ever since.

The two drawings come from the years just before. *Wald mit Kreuz* (1964) dates from the months when the authorities still held his seized paintings, and when he was making his first etchings at Schloss Wolfsburg. Its cross is rough timber lashed at the joint, standing in a stripped wood. The sheet passed through Heiner Friedrich’s Munich gallery and appeared in Baselitz’s 1970 drawings exhibition. *Ohne Titel (Fahne)* (1965), ink washed on Fabriano paper, belongs to the *Hero* period, when Baselitz built ragged, stranded figures out of novels of the Russian civil war and set them loose in ruined country. He treated each new picture as the destruction of the last, and he kept returning to these early motifs as fresh starting points for the rest of his life.



Georg Baselitz, installation view, Jahn und Jahn, Munich 2026



Georg Baselitz at Schloss Derneburg, 1980s, photo: private



Georg Baselitz, *M.M. und die Kühe*, 1966/67
oil on canvas
160 x 131 cm

(GB/M 6)



Georg Baselitz, *M.M. und die Kühe*, 1966/67

Installation view

Provenance:

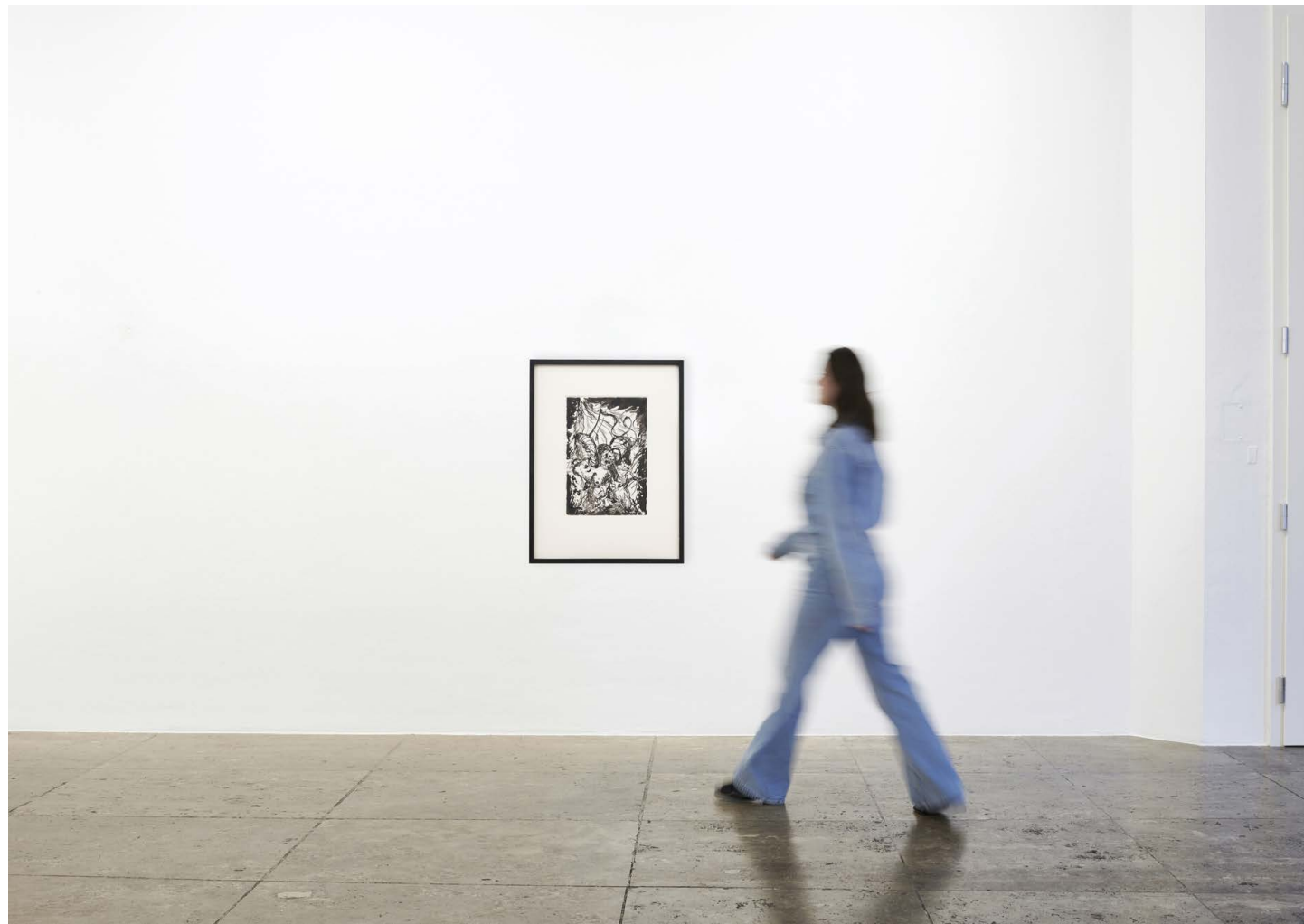
Single owner, bought by the collector in the artist studio in the late 1970s.

(GB/M 6)



Georg Baselitz, *M.M. und die Kühe*, 1966/67
Detail

(GB/M 6)



Georg Baselitz, *Untitled (Peitschenfrau)*, 1965

Installation view

Provenance:

Helmut and Margot Kraetz, Dreieich (acquired directly from the artist). Sotheby's, New York, 6290th auction, Contemporary Art, Part II, May 7, 1992, lot 102. Ruth Miles Pite Collection, New York (acquired from the above in 1992, Sotheby's, New York). Acquired by the current owner in 2025, Ketterer Kunst, Munich.

(GB/P 26)



Georg Baselitz, *Untitled (Peitschenfrau)*, 1965
ink drawing, washed on drawing paper by Fabriano
48.3 x 33 cm

(GB/P 26)



Georg Baselitz, *Ohne Titel (Kreuz)*, 1964

Installation view

Provenance:

Galerie Friedrich & Dahlem, Munich; acquired from the above by the father of the present owner in the late 1960s. Acquired by the current owner in 2018, Sotheby's, London. Acquired by the current owner.

(GB/P 29)

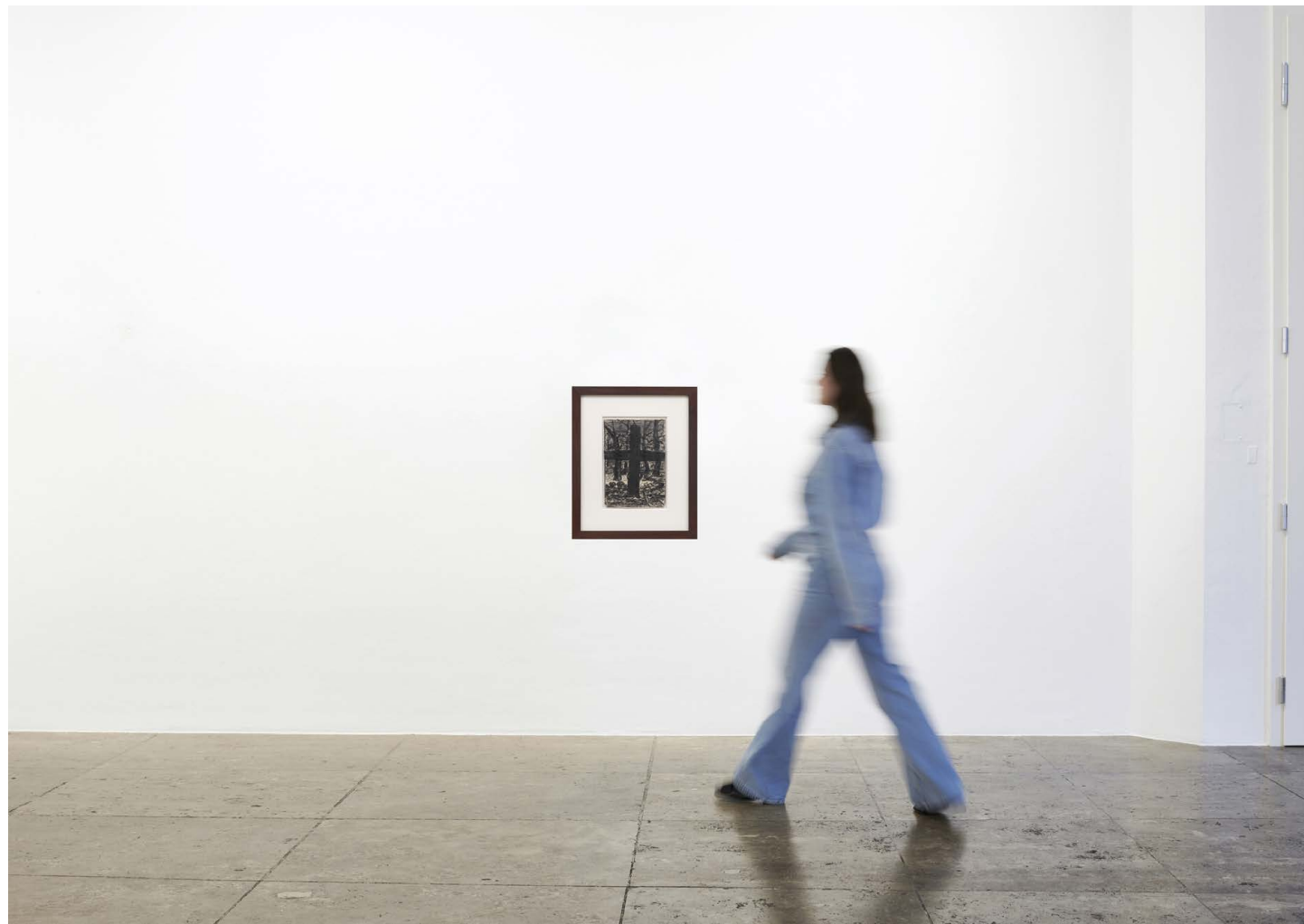


Georg Baselitz, *Ohne Titel (Kreuz)*, 1964

graphite, ink and charcoal on paper

43 x 32.6 cm

(GB/P 29)



Georg Baselitz, *Wald mit Kreuz*, 1964 (GB/P 34)
 Installation view
 Provenance:
 Atelier Georg Baselitz, Galerie Heiner Friedrich Munich, Private collection Leverkusen, Private collection
 ruhr area.

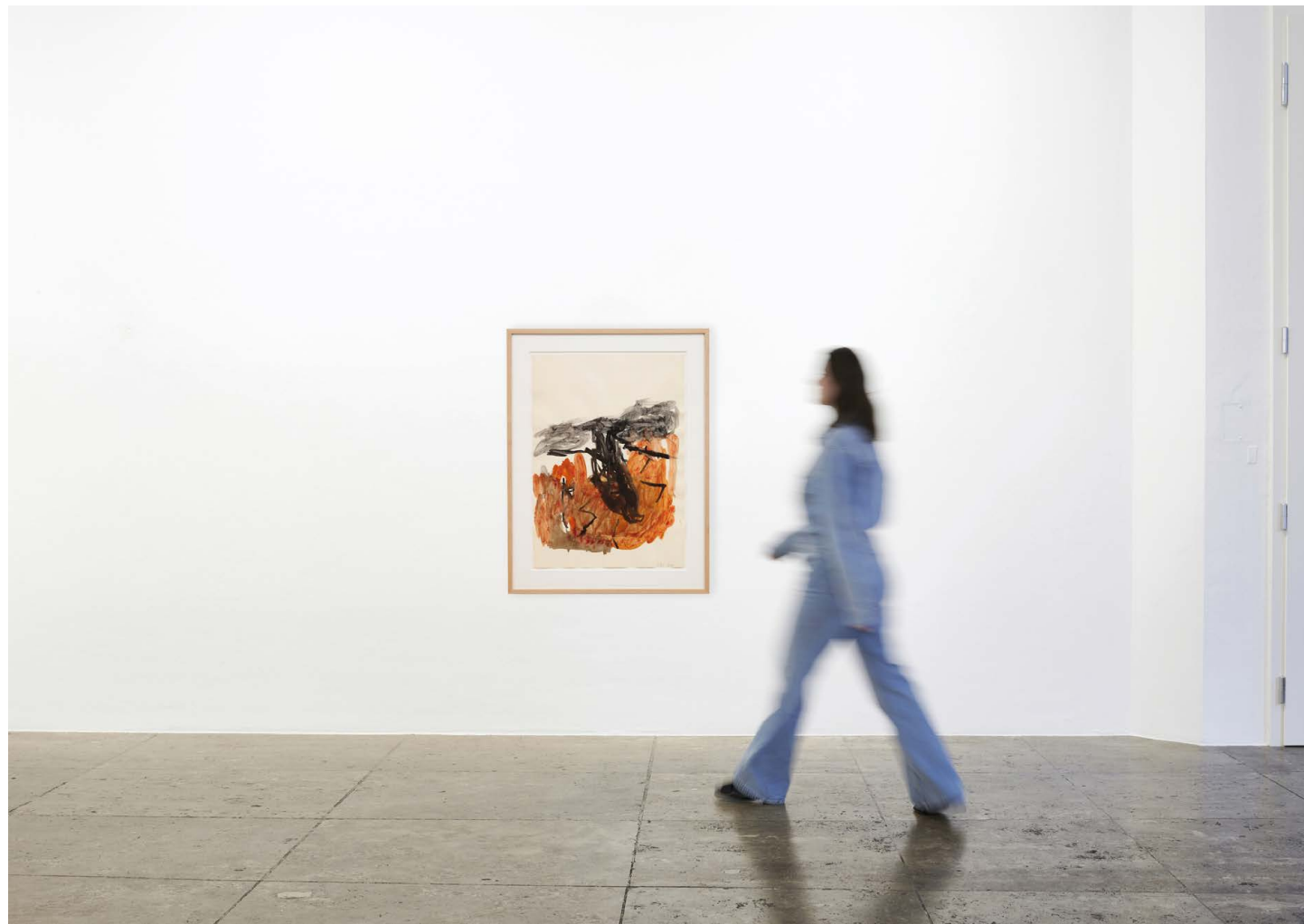


Georg Baselitz, *Wald mit Kreuz*, 1964 (GB/P 34)
 charcoal and graphite on paper
 34.5 x 24 cm



Georg Baselitz, *Wald mit Kreuz*, 1964
Detail

(GB/P 34)



Georg Baselitz, *Ohne Titel (Adler)*, 1979
 Installation view
 Provenance:
 Galerie Fahnemann, Berlin. Acquired by the current owner in 2017, Koller, Zurich.

(GB/P 30)



Georg Baselitz, *Ohne Titel (Adler)*, 1979
 gouache on paper
 85.5 x 61 cm

(GB/P 30)

Dan Flavin

Dan Flavin was born in Jamaica, Queens, in 1933 and, of the artists who made American Minimalism, went furthest in making the work depend on the room around it. A fraternal twin raised in a strict Catholic household, he trained for the priesthood at a preparatory seminary before serving as an Air Force meteorological technician in Korea. Back in New York he took classes at the New School and Columbia while working as a museum guard. From 1961 he made the *icons*, square painted boxes fitted with bulbs or tubes, several given devotional subtitles. He dedicated *icon IV (the pure land)* to his twin, David, who died of polio in 1962.

In May 1963 Flavin fixed a single fluorescent tube to his studio wall at forty-five degrees, and from then on worked almost entirely with commercial fixtures in the colours and lengths the manufacturers sold. His titles name a person or a date. David Anfam links the habit to William of Ockham, the medieval nominalist Flavin saluted in *the nominal three* (1963), who held that only particular things are real. Against the transcendence the Abstract Expressionists had claimed for painting, Flavin set the modest ambition he had declared for his icons: they ‘do not raise up the blessed saviour in elaborate cathedrals’ but rather ‘bring a limited light’ in ‘barren rooms.’¹

Flavin’s first room-sized work was built in Europe. In autumn 1966, over for his first show there, at Rudolf Zwirner’s in Cologne, he installed *greens crossing greens (to Piet Mondrian who lacked green)* at the Van Abbemuseum in Eindhoven. In 1968 the mayor of The Hague stepped over the barrier Flavin had dedicated to Donald Judd’s son, to show his contempt. That year Heiner Friedrich showed him in Munich, where Flavin filled three rooms with light. Friedrich co-founded the Dia Art Foundation, which opened the Dan Flavin Art Institute in a former church at Bridgehampton in 1983. Flavin died in 1996; his lighting for the Milan church of Santa Maria Annunciata in Chiesa Rossa was installed the following year.

Among Flavin’s first square corner pieces was *untitled (to the “innovator” of Wheeling Peachblow)*, 1966–68. Its title points to an art glass, shading from yellow at the base to deep red at the top, that Hobbs, Brockunier & Co. of Wheeling, West Virginia, launched in 1886 in imitation of a Chinese porcelain glaze. Flavin knew American glass well, and the quotation marks around ‘innovator’ look like a wink at a copyist. Daylight tubes run along the top and bottom of the square. At each side a yellow tube stands against a pink one, and their colours meet on the walls in the peach of the glass. This four-foot square was shown in November 1970 at Galerie Heiner Friedrich in Munich, where Fred Jahn was then working. In 1969 Jack Burnham faulted the work as ‘a framed picture’, and in 1994 Rosalind Krauss cited the corner squares, with their inward-turned light, as proof that Flavin had remained a painter.² Fixed across a corner, it paints the colours of a Gilded Age vase onto the walls themselves.

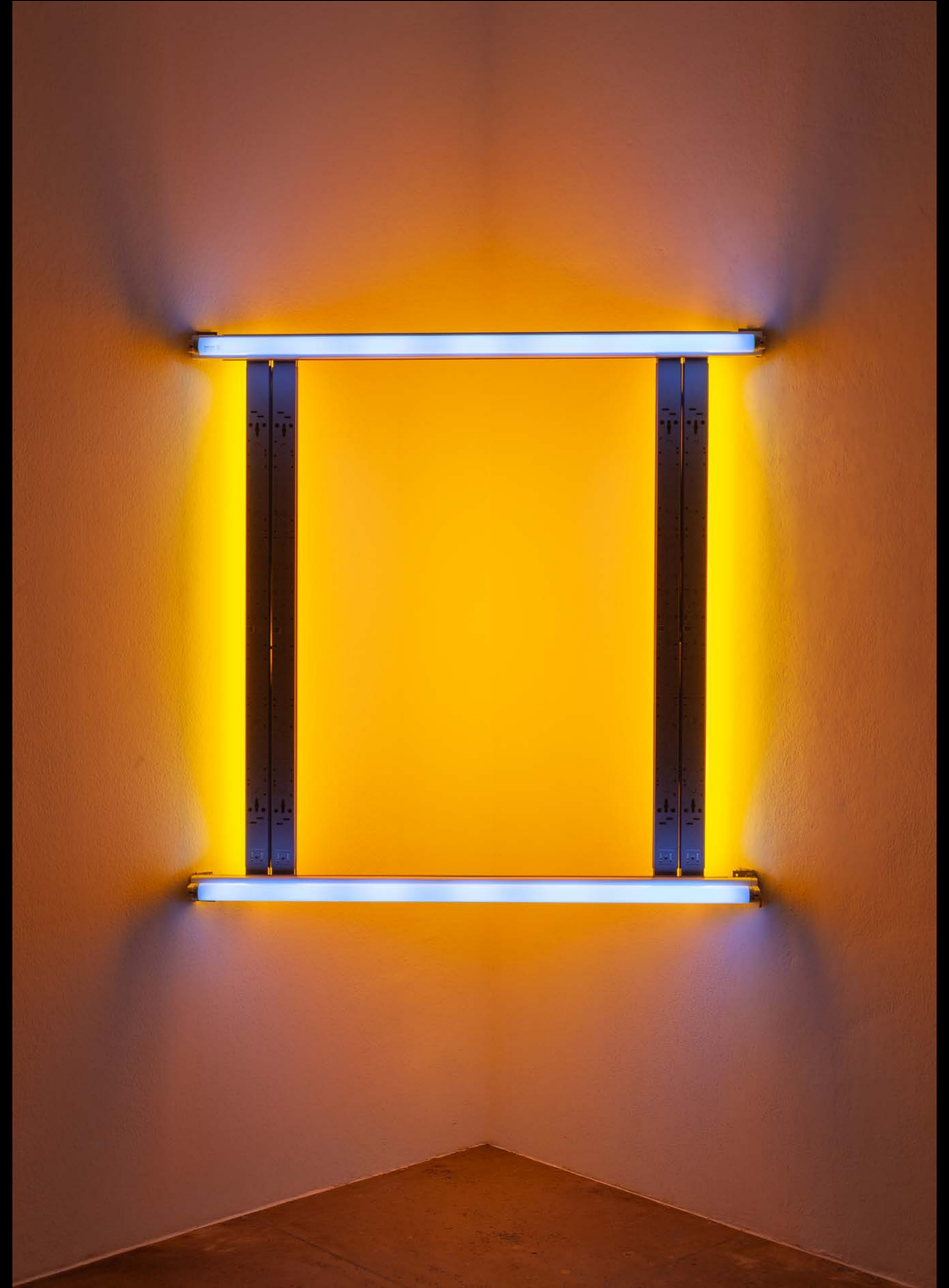
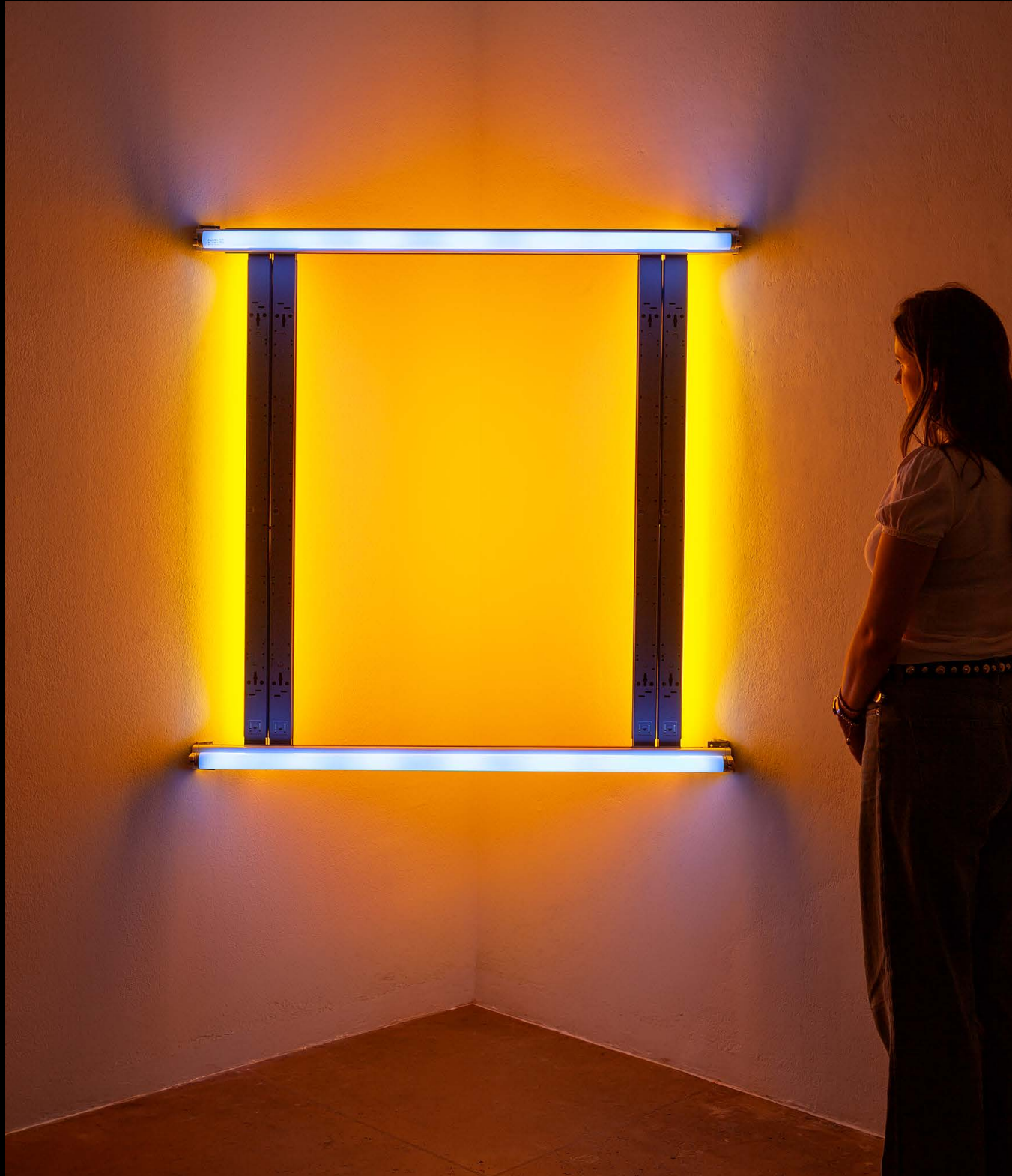
¹ Dan Flavin, cited in David Anfam, ‘Dan Flavin, Berlin’ The Burlington Magazine Vol. 142, No. 1166 (May 2000), p. 327.

² Jack Burnham, ‘A Dan Flavin Retrospective in Ottawa’ Artforum Vol. 8, No. 4 (December 1969), 48–55; Rosalind Krauss and others, ‘The Reception of the Sixties’ October Vol. 69 (Summer 1994): 3–21, p. 9.



Dan Flavin, *untitled (to the “innovator” of Wheeling Peachblow)*, 1966-1968
fluorescent light, pink and yellow
121.92 x 121.92 x 12 cm
ON HOLD

(DF/S 1)



Dan Flavin, *untitled (to the "innovator" of Wheeling Peachblow)*, 1966-1968

(DF/S 1)

Installation view

Provenance:

bought by the current owner at "three near square cornered installations from Dan Flavin", November 3-21, 1970, Galerie Heiner Friedrich Munich

Imi Knoebel

Imi Knoebel was born Klaus Wolf Knoebel in Dessau in 1940, eight years after the city’s Nazi council closed the Bauhaus, and became the most rigorous abstract artist of postwar Germany. In 1962 he enrolled at the Darmstadt Werkkunstschule, whose foundation course followed the Bauhaus methods of Johannes Itten and László Moholy-Nagy. There he met Rainer Giese, and the two took one name between them, Imi, from *Ich mit ihm* (‘I with him’). Drawn by Joseph Beuys, they moved to the Kunstakademie Düsseldorf in 1964 and took over Room 19, beside his studio. Fred Jahn, then at Heiner Friedrich’s gallery, has worked with Knoebel since 1971.

‘I wasn’t able to start like my fellow students who attended the academy because they were talented’, Knoebel told Johannes Stüttgen in 1993.¹ Kazimir Malevich’s *Black Square*, he has said, freed him to start from nothing. His first paintings in *Room 19*, the *Linienbilder* of 1966–68, set black lines on white, packed until a canvas read almost black or spaced until it read almost white. The way out came in 1968 with *Raum 19*, the graduation piece named for the studio: Masonite forms stacked among empty stretchers against walls and floor. While the rest of the class painted, he and Giese, in Knoebel’s phrase, ‘planed and built’ their pictures.² The *Projektionen* of 1968–69 went further, projecting lines scratched into blackened slides. Reinstalled many times since, *Raum 19* now belongs to Dia:Beacon. The art historian Wouter Davidts reads it as a studio portrait in the line of Matisse’s *L’Atelier rouge* (1911), its parts pressed so tightly into the corners that the room flattens into a picture, made just as Knoebel’s generation began to abandon the studio.

By 1972 he had a solo exhibition at the Stedelijk Museum and a place at documenta 5, the first of four in succession. Giese died in 1974 and Blinky Palermo, whose objects hang on this stand, in 1977. That year Knoebel made *24 Farben – für Blinky*, twenty-four irregular panels each in its own colour, and colour has driven the work since. The knife-cut *Messerschnitte* later supplied designs for his windows at Reims Cathedral, installed in 2011 and 2015 in a building whose glass German shelling destroyed in the First World War. From the 1990s he turned increasingly to aluminium.

Untitled (1989) dates from the year Knoebel began the *Grace Kelly* paintings and shares their dimensions, turned on its side. At left, a near-black block sits at the top of a buff field and meets a full-height band of salmon. To the right stands a white panel so near the colour of the wall that the rectangle of pale peach at its top edge seems to float, and the picture’s edge becomes hard to find. Twenty-one years after *Raum 19*, the stretchers have gone and the colour has arrived, yet the parts still close up against the wall until they read as one picture. From the studio it went to Heiner Friedrich’s gallery in Cologne, which had installed *Raum 19* in 1979.



Imi Knoebel, installation view *Tafelbilder*, Jahn und Jahn, Munich 2019



Imi Knoebel with Fred Jahn, photo: private

¹ Imi Knoebel, ‘Excerpts from a conversation with Johannes Stüttgen in Düsseldorf on April 2, 1993. Imi Knoebel talks about how he became a painter’, Imi Knoebel: Werke von 1966 bis 2006, exh. cat. (Ludwigshafen am Rhein and Bielefeld: Wilhelm Hack Museum and Kerber Verlag, 2006), p. 51.

² Ibid, p. 57.



Imi Knoebel, *Untitled*, 1989
acrylic on wood
170 x 250 cm

(IK/M 71)



Imi Knoebel, *Untitled*, 1989

Installation view

Provenance:

single owner bought in the artist studio, Galerie Heiner Friedrich Cologne, private collection.

(IK/M 71)

August Macke

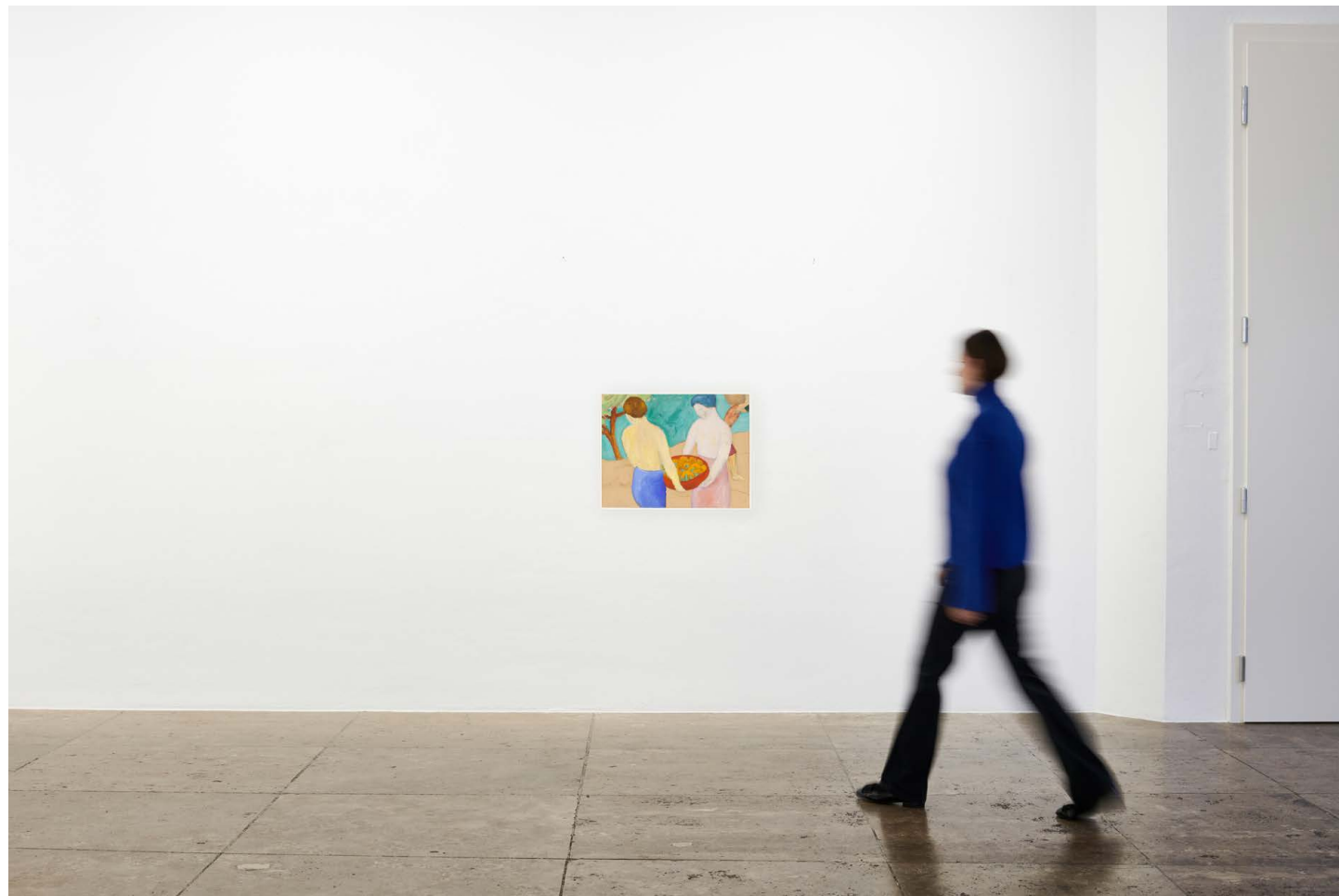
August Macke, one of the leading members of the German Expressionist group Der Blaue Reiter, was killed at Perthes-lès-Hurlus in Champagne on 26 September 1914, in the first weeks of the war, aged 27. Franz Marc, himself killed at Verdun in 1916, wrote that the war had grown one hero's death richer and German art one hero poorer. Born in Meschede in 1887, Macke grew up in Cologne and Bonn and trained in Düsseldorf. In July 1906 he made a short visit to London, lodging at the Railway Hotel in Anerley, run by a German relative and her husband, and passing his days among the Botticellis and Rembrandts. Paris gave him the Impressionists the following year, and by 1910 Matisse had become the French painter he loved best. That January he met Marc in Munich, and through him Kandinsky and the circle that became the Blaue Reiter. Macke admired Kandinsky and mistrusted the group's spiritual programme; art, he told Marc, grows out of ability. He still sent four canvases to the first Blaue Reiter exhibition, among them the *Lautenspielerin* (1910). From Bonn, where he settled with his wife Elisabeth in 1910, he led the Rhineland Expressionists and helped organise the 1912 Sonderbund exhibition in Cologne. A visit with Marc to Robert Delaunay in Paris that autumn sharpened his colour into the prismatic planes of the shop-window pictures, and in April 1914 he travelled to Tunis with Paul Klee and Louis Moilliet. Where Expressionism in Dresden and Berlin pulled the picture apart, Macke held his pictures in a calm, contained order, and he called painting a hymn to the beauty of things.

The subject of Paradise captivated Macke, from at least his letters to Elisabeth of 1905, and the theme became a preoccupation of his work, shaping his idylls of 1911 and the more modern zoological gardens of 1912–13. *Paar mit Obstkorb* (1911) gives it one of its most direct forms. The couple of the title, bare to the waist and wrapped in cloths of blue and pink, carry a red bowl heaped with oranges against a turquoise ground. One turns away from us while the other bends towards the fruit. A tree trunk closes the scene at the left, and a third figure is cut by the edge at the upper right. The simplified bodies and unmodelled colour owe much to Matisse, and the wrapped hips recall Gauguin's Tahitian women.

Works on paper were where Macke tested his colour, and the tempera here lies flat and matt. The hottest note, the red bowl and its oranges, sits exactly where the two figures meet. The blues and pale sand around it cool that heat, so the light seems to glow from inside the colour. Macke returned often to the figure seen from behind, and here it holds the idyll at a distance: the offering passes between the couple, and the viewer watches from outside the garden. The sheet is recorded in the artist's estate papers and in the catalogue raisonné of his watercolours. In October 1912, during a visit from Marc, the two friends painted *Paradies* across a wall of Macke's attic studio in Bonn, working directly on the unprimed surface and finishing within days. Macke brought the theme of Adam and Eve, and *Paar mit Obstkorb* now reads as a rehearsal for that Eden.



Detail August Macke, *Paar mit Obstkorb*, 1911



August Macke, *Paar mit Obstkorb*, 1911
 Installation view
 Provenance:
 Francke, Munich (1942); Private collection South Germany.
 listed in estate records: Macke, Estate, Münster, Nr. 380
 „August Macke: Aquarelle; Werkverzeichnis) in the register p.230

(AM/P 1)



August Macke, *Paar mit Obstkorb*, 1911
 tempera on paper
 39.4 x 51.5 cm

(AM/P 1)

Blinky Palermo

In 1964, his first year in Joseph Beuys's class at the Kunstakademie Düsseldorf, Peter Heisterkamp took the name of Frank 'Blinky' Palermo, the Mafia manager of the boxer Sonny Liston, whom he was said to resemble. The borrowed name announced a lasting attachment to America. He was born in Leipzig in 1943 and adopted as an infant, with his twin brother, by the Heisterkamp family, who settled in Münster in 1952. He arrived at the academy in 1962. Beuys later made him a master student, and Palermo kept traces of his teacher's example while shedding its mystical symbolism. His work took four overlapping forms: painted wooden objects, cloth pictures sewn from bands of shop-bought fabric, paintings made directly on gallery walls and, from 1972, paintings on metal that culminated, after his years in New York, in *To the People of New York City* (1976). The wall paintings were temporary by design, and Palermo said the experience of them stayed only with those who had stood inside. His Munich dealer was Heiner Friedrich, whose gallery Fred Jahn joined in 1968. Edition X, which Jahn co-founded, published Palermo's prints, and in 1983 Jahn brought out the catalogue raisonné of Palermo's prints and editions. Palermo died on a trip to the Maldives in February 1977, aged 33, after barely fifteen years of work that reopened questions abstract painting was thought to have closed.

The four works here are objects, the strand that ran through most of his career. *Untitled* (1964) is among the earliest, a wooden strip covered in untreated cotton and painted in oil, 205 centimetres tall and only six and a half wide. Blue at either end gives way to a long stretch of red through the middle. It belongs to the year of the name change, a few years before Beuys loaded staffs of his own with shamanic meaning. *Untitled* (1970) pairs a tall wooden staff painted in oil with a small square of canvas over wood, set close against its side, and the work rises to 258 centimetres. Palermo signed and dated each part on the back as 'Teil 1' and 'Teil 2'. He often set a long form beside a small companion, letting the bare wall around them perform some of the function of the painting's effect.

Schwarzer Kasten (1970) compresses the same thinking into fifteen centimetres: canvas over a shallow wooden crate, its wood painted black. Palermo made it in an edition of 33 for En Bloc, René Block's cabinet of small works by German artists. Dense black runs through the objects, and a black square invites Malevich, whose *Suprematist Painting: Black Rectangle, Blue Triangle* Palermo had probably seen at the Stedelijk Museum in Amsterdam. On the back, beside his signature and the date, an arrow points to the word 'oben' – or 'above' – so even a square seems to have a top, a right way up. *Ohne Titel, gewidmet Thelonious Monk* (1973), made in the year Palermo left for New York, pays homage to an American pianist who built music from awkward intervals and held silences, much as Palermo built his objects from the gaps between their parts. The work sets a black-painted triangle beside a mirrored one, both pointing down. It was issued in an edition of 30, boxed with printed hanging instructions, and the backs of the two triangles are marked 'links' and 'rechts'. The dedication suits a pair that works by gap and reflection: one triangle absorbs the light while the other returns the room to the viewer. For Palermo, placement belonged to the work, and here he wrote it down.



Blinky Palermo, photo: private



Blinky Palermo, *Untitled*, 1964
 Installation view
 Provenance:
 Single owner bought at Galerie Heiner Friedrich Munich, Private collection Munich.

(BP/M 4)



Blinky Palermo, *Untitled*, 1964
 oil on untreated cotton over wooden strip
 205 x 6.5 x 2 cm

(BP/M 4)



Blinky Palermo, *Untitled*, 1964
Details

(BP/M 4)





Blinky Palermo, *Untitled*, 1970

Installation view

Provenance:

Single owner bought at Galerie Heiner Friedrich Munich, Private collection Hamburg.

(BP/M 5)



Blinky Palermo, *Untitled*, 1970

part 1: oil paint on wood, part 2: oil paint on canvas over wood

part 1: 258 x 18.5cm, part 2: 65 x 57 x 10 cm

(BP/M 5)



Blinky Palermo, *Untitled*, 1970
Details

(BP/M 5)



Lygia Pape

Lygia Pape was born in Nova Friburgo, in the mountains of Rio de Janeiro state, in 1927, a year before Oswald de Andrade's 'Anthropophagic Manifesto' ordered Brazilian artists to use 'cultural cannibalism' as a way to digest, transform, and ultimately devour foreign European influences rather than submit to them. With Lygia Clark and Hélio Oiticica she stood at the centre of Neo-Concretism, the movement that put geometric abstraction into the viewer's hands. After the military coup of 1964 she worked increasingly in film, and in 1973 the regime arrested and tortured her. Clark and Oiticica spent most of the 1970s abroad, but Pape stayed in Rio, where she taught what she called 'anticlasses'. Following Oiticica's death in 1980 she co-edited his writings and helped found the project that looks after his work.

Pape exhibited with Rio's Grupo Frente from its first show in 1954, and her medium was the woodcut. Where her fellow printmakers chased colour and finesse, she printed in black on Japanese paper from blocks of peroba, and later said her one indulgence was to let the wood's porousness rise through the black like a vibration. By the *Exposição Nacional de Arte Concreta* of 1956–57 her tilted polygons had settled into regular bands and triangles. In 1958 she argued that woodcut gives black and white equal weight, leaving no dead background, and so answers Concretism's demand for an active void. As Adele Nelson has shown, she also stopped reliably numbering editions and hung impressions from one block at different orientations, making each sheet an original. The title *Tecelares*, or *Weavings*, came only in 1983.

In March 1959 she signed the poet Ferreira Gullar's Neo-Concrete Manifesto, which accused Concrete art of rationalist excess and called the work a quasi-corpus, a near-body realised in someone's encounter with it. Her *Livro da Criação* (1959–60) handed that idea to the reader as loose square pages that unfold into three dimensions and fold flat again. It and Clark's *Bichos*, both first shown in 1960, began the participatory turn in Brazilian art. In *Divisor* (1968), a crowd shares one white sheet, a head through each opening, and must agree on where to go. *Ttéia 1, C*, one of the gold-thread installations she began in the 1970s, went to the Venice Biennale in 2009, five years after her death.

The three works here belong to a *Book of Time* series of 1965. The first *Livro do Tempo* (1961–63) gave each day of the year its own painted square of 16 centimetres; these are three times the width, at 50 centimetres square and 8.3 deep. Two are white slabs broken by black wedges and slivers, and the third inverts the scheme. Automotive paint gives the wood a hard factory skin, sealing the grain the *Tecelares* had let breathe through the ink. They stand upright like volumes on a shelf. Pape made them in the second year of military rule. All three were shown in São Paulo in *Afinidades Eletivas* at Casa Zalszupin (2022) and in *Lygia Pape: ação-dentro* at Almeida & Dale (2024).



Detail Lygia Pape, *Untitled (from the Book of Time series)*, 1965



Lygia Pape, *Untitled (from the Book of Time series)*, 1965
Installation view

(LPa/S 1)



Lygia Pape, *Untitled (from the Book of Time series)*, 1965
 automotive paint and tempera on wood
 50 x 50 x 8 cm

(LPa/S 1)



Lygia Pape, *Untitled (from the Book of Time series)*, 1965

(LPa/S 1)



Lygia Pape, *Untitled (from the Book of Time series)*, 1965
 automotive paint and tempera on wood
 50 x 50 x 8 cm

(LPa/S 2)



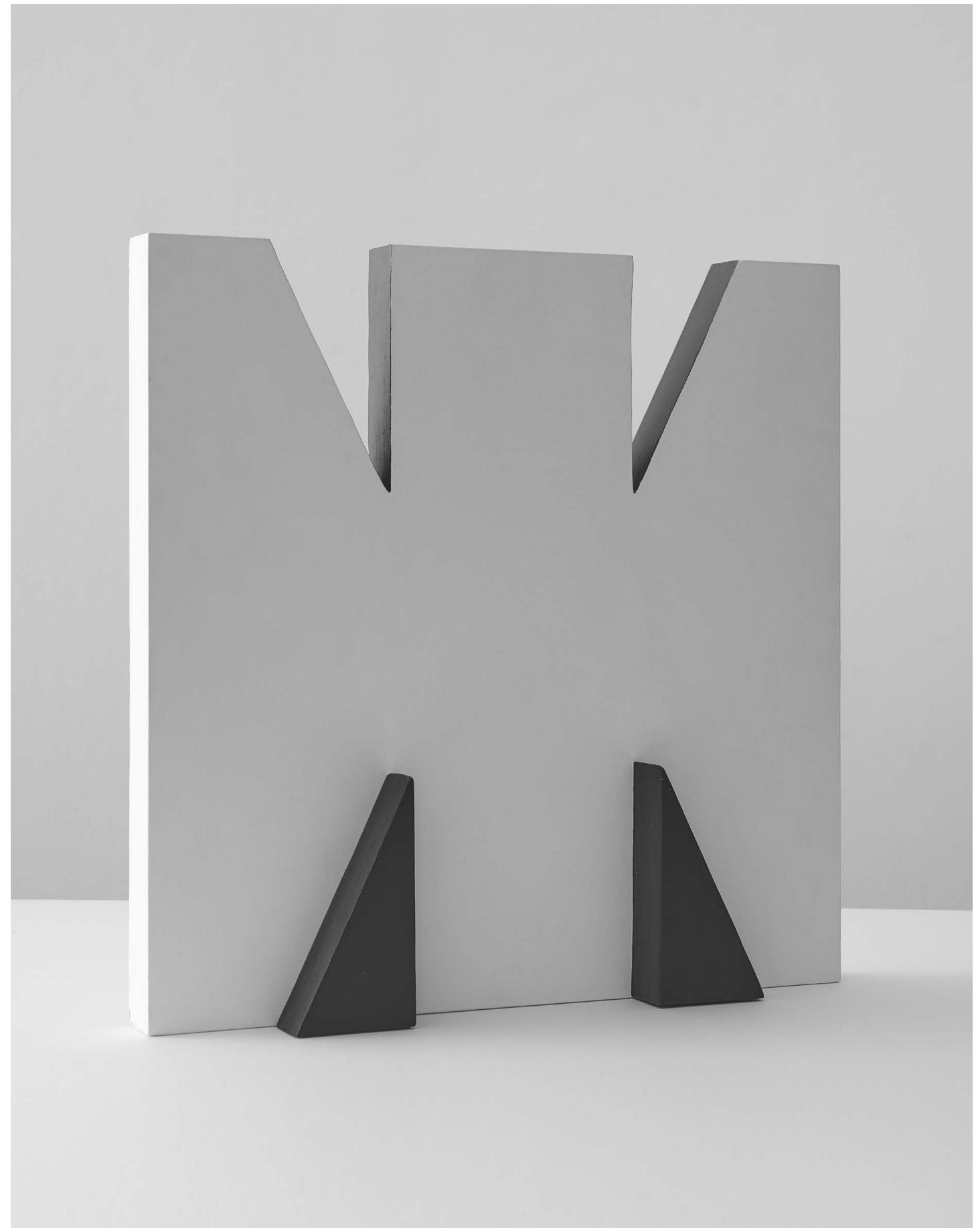
Lygia Pape, *Untitled (from the Book of Time series)*, 1965

(LPa/S 2)



Lygia Pape, *Untitled (from the Book of Time series)*, 1965
 automotive paint and tempera on wood
 50 x 50 x 8 cm

(LPa/S 3)



Lygia Pape, *Untitled (from the Book of Time series)*, 1965

(LPa/S 3)

Paula Rego

Paula Rego was born in Lisbon in 1935. Her father, an anti-fascist electrical engineer, decided that his daughter's future lay outside Salazar's Portugal and sent her to England at sixteen, where she studied at the Slade School of Fine Art from 1952 to 1956 and there met the painter Victor Willing, whom she married in 1959. From 1962 the couple divided their time between Portugal and London, settling in London in 1976. The example of Jean Dubuffet freed her from her academic training, and the political collages she showed in Lisbon in 1965 caused uproar in the capital. Recognition in Britain came late, with a retrospective at the Serpentine Gallery in 1988, the year Willing died. In 1990 she became the National Gallery's first Associate Artist. The Casa das Histórias Paula Rego, a museum designed for her work by Eduardo Souto de Moura, opened in Cascais in 2009, and Tate Britain staged her largest retrospective in 2021. She died in London in June 2022, aged 87.

Rego trained as a painter and went on calling what she did drawing. Many of her largest pictures were made on paper. She moved through collage and acrylic before turning, in 1994, to pastel, a medium she valued because the sticks let her build up the volume of a body in layers by hand. Prints carried the same line to a wider public. Her etchings of English nursery rhymes, first shown in London in 1989, stand with Hockney's *A Rake's Progress* among the great British print suites. She later recast her pastels on abortion as etchings so the images would circulate further. *Os amantes / The Lovers* (1982) belongs to the moment when Rego rediscovered drawing at full scale. After the Red Monkey pictures of 1981, which grew from a toy-theatre story Victor Willing told her, she filled sheets more than a metre wide with fast acrylic drawing and a cast of animals and hybrid creatures. Here a brown beast rears against a pale, looming figure, while a small creature under a green crest reaches out a red hand towards them. Rego named power and dominance as her favourite themes, and these lovers act them out as fable, with a comic edge and a cruel one. The picture toured with *Paintings 1982-3* from the Arnolfini in Bristol to Studio Marconi in Milan, and the Casa das Histórias showed it again in 2019.



Paula Rego, installation view *Fragmente einer Sprache des Körpers*, Jahn und Jahn, Munich 2022



Paula Rego 1994, akg-images / Purkiss Archive / Anne Purkiss



Paula Rego, *Os amantes / The Lovers*, 1982
Installation view
Provenance: Marlborough London, private collection Portugal, private collection Portugal.

(RP/M 1)



Paula Rego, *Os amantes / The Lovers*, 1982
acrylic paint on paper
122 x 152 cm

(RP/M 1)



Paula Rego, *Os amantes / The Lovers*, 1982
Details



(RP/M 1)

Gerhard Richter

Gerhard Richter was born in Dresden in 1932 and trained in socialist realism at the city's academy, leaving for the West in March 1961, months before the Wall went up. He settled in Düsseldorf, and in 1962 painted *Tisch*, a small table buried under a swirl of grey and the picture he numbered first in his catalogue. The following year he and Konrad Lueg staged a demonstration of Capitalist Realism in a Düsseldorf furniture shop. Fred Jahn was a partner at Heiner Friedrich's gallery when its programme ran on Richter and Polke, and his press later, in 1993, published the catalogue raisonné of the editions.

The paintings that followed came from family snapshots and press cuttings, dragged with a dry brush until the image slipped out of focus. 'I blur things to make everything equally important and equally unimportant,' Richter wrote in the mid-1960s.¹ Two canvases of 1965 show what the method does to family history: *Onkel Rudi*, his uncle posing in Wehrmacht uniform, and *Tante Marianne*, the aunt murdered under the Nazi programme against the mentally ill, cradling an infant who may be Richter himself. Recent semiotic readings note that the blur betrays the medium it imitates: a sitter who holds still gives a camera no cause to smear.

Abstraction took over the painting from 1976, and it came by way of figuration, with a long run of non-figurative canvases growing out of his own copy of Titian's *Annunciation*. He builds these pictures in layers and then drags a squeegee across the wet surface, so the last move belongs partly to chance. He once described the procedure as 'burrowing half-blind through the undergrowth.'² Watercolour puts the same bargain on a small sheet and a short clock. Pigment floods and dries where it will, and his part is to judge when to stop. The watercolours turned abstract in the late 1970s and grew more deliberate through the 1980s, until figures returned in 1987 in sheets of tables and apples.

Richter has kept his distance from the refined European watercolour tradition, and further still from the hobbyists who took the medium over after the war. He started in the 1940s, drawn to it because it 'didn't belong to the classic course of study', and was still working on cheap paper in the 1970s to keep any arts-and-crafts preciousness at bay.³ Painting is the daily profession, he has said, while watercolour is where he can follow his mood. He held the sheets back from exhibition until 1984, the year of the earlier work here. One of the first is a portrait of Heiner Friedrich from 1964. Each takes the day of its making as its title. In *17.6.84* orange and yellow gather along the top edge and a blue field settles at the lower right, with a red line cutting the sheet from top to bottom. The paper shows through where the washes ran wet into wet. *12.3.1991* is larger and far denser: violet-blue covers the sheet, with yellow-green and small flecks of red pushing through and hard edges where each pool dried. Whether a thing turns out good or bad, Richter has since said, has nothing to do with cheap paper. Both works came from the studio through Galerie Fred Jahn, whose programme was built on paper of this kind.

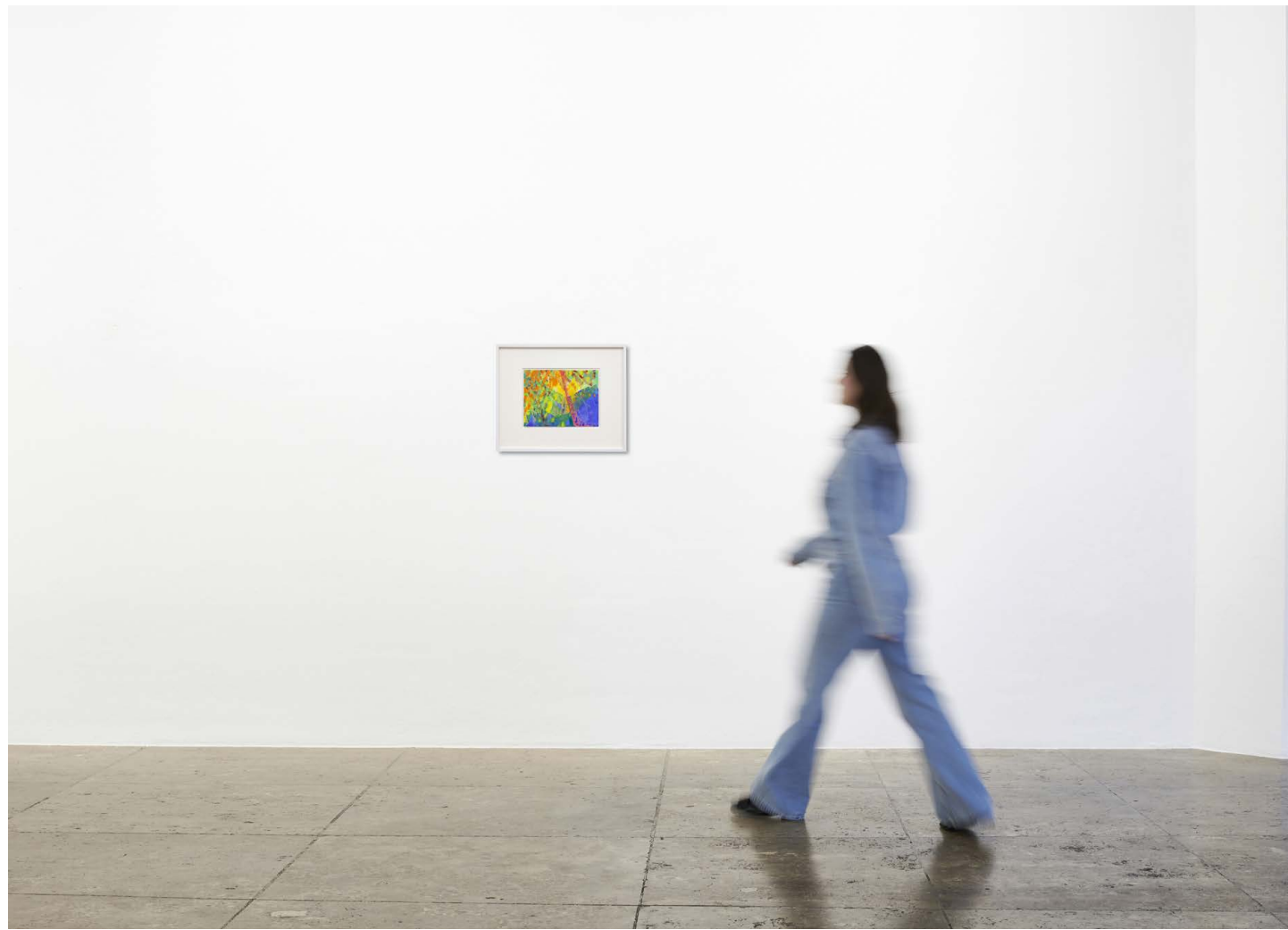


Gerhard Richter (middle), Blinky Palermo (left), Fred Jahn (right), photo: private

¹ Gerhard Richter, in Gerhard Richter: The Daily Practice of Painting. Writings and Interviews 1962–1993, ed. Hans-Ulrich Obrist (London: Mit Pr, 1995), p. 37.

² Gerhard Richter, in Gerhard Richter: Writings, eds. Dietmar Elger and Hans Ulrich Obrist (Los Angeles: University of California Press, 2009), p. 332.

³ Gerhard Richter, cited in 'Review: Gerhard Richter: Watercolors 1964–1997 by Dieter Schwarz', Art on Paper Vol. 5, No. 4 (March-April 2001), p. 101.



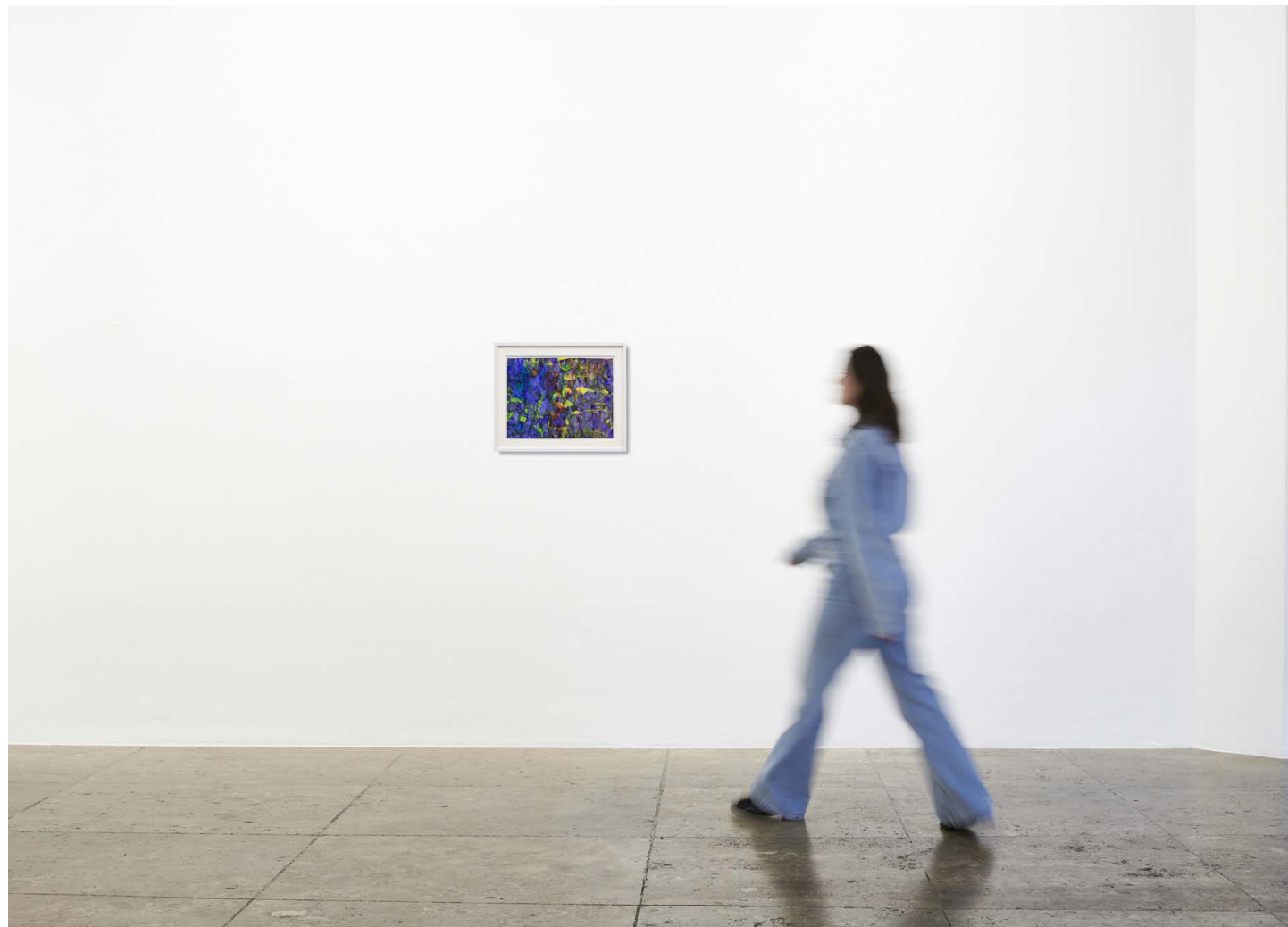
Gerhard Richter, *17.6.84*, 1984
 Installation view
 Provenance:
 single owner Atelier Gerhard Richter, Galerie Fred Jahn Munich, Private collection Munich.

(GR/P 31)



Gerhard Richter, *17.6.84*, 1984
 watercolor on paper
 18.1 x 24 cm

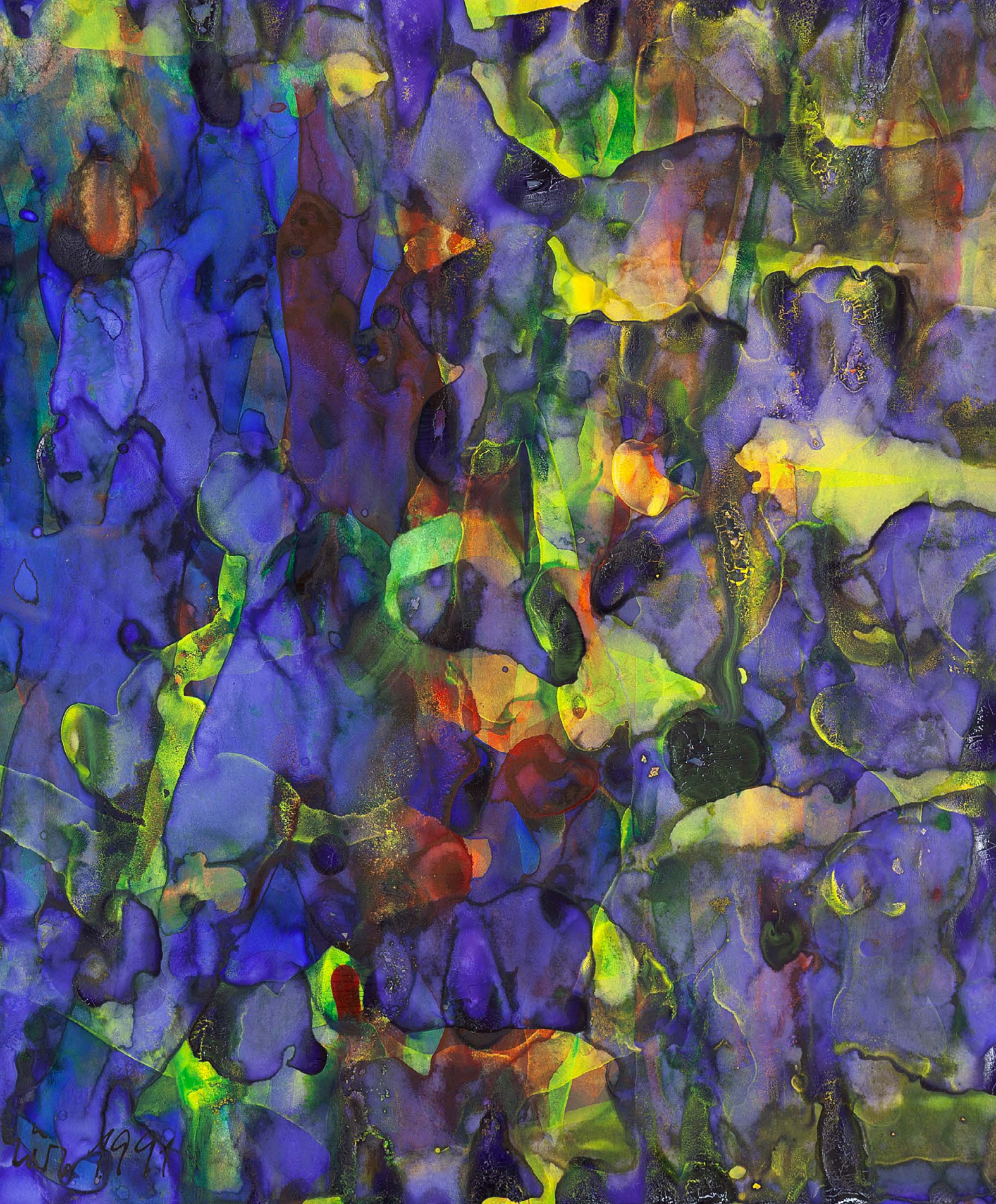
(GR/P 31)



Gerhard Richter, *12.3.1991*, 1991 (GR/P 32)
 Installation view
 Provenance:
 single owner Atelier Gerhard Richter, Galerie Fred Jahn Munich, Private collection Dusseldorf.



Gerhard Richter, *12.3.1991*, 1991 (GR/P 32)
 watercolor on paper
 29.8 x 39.8 cm



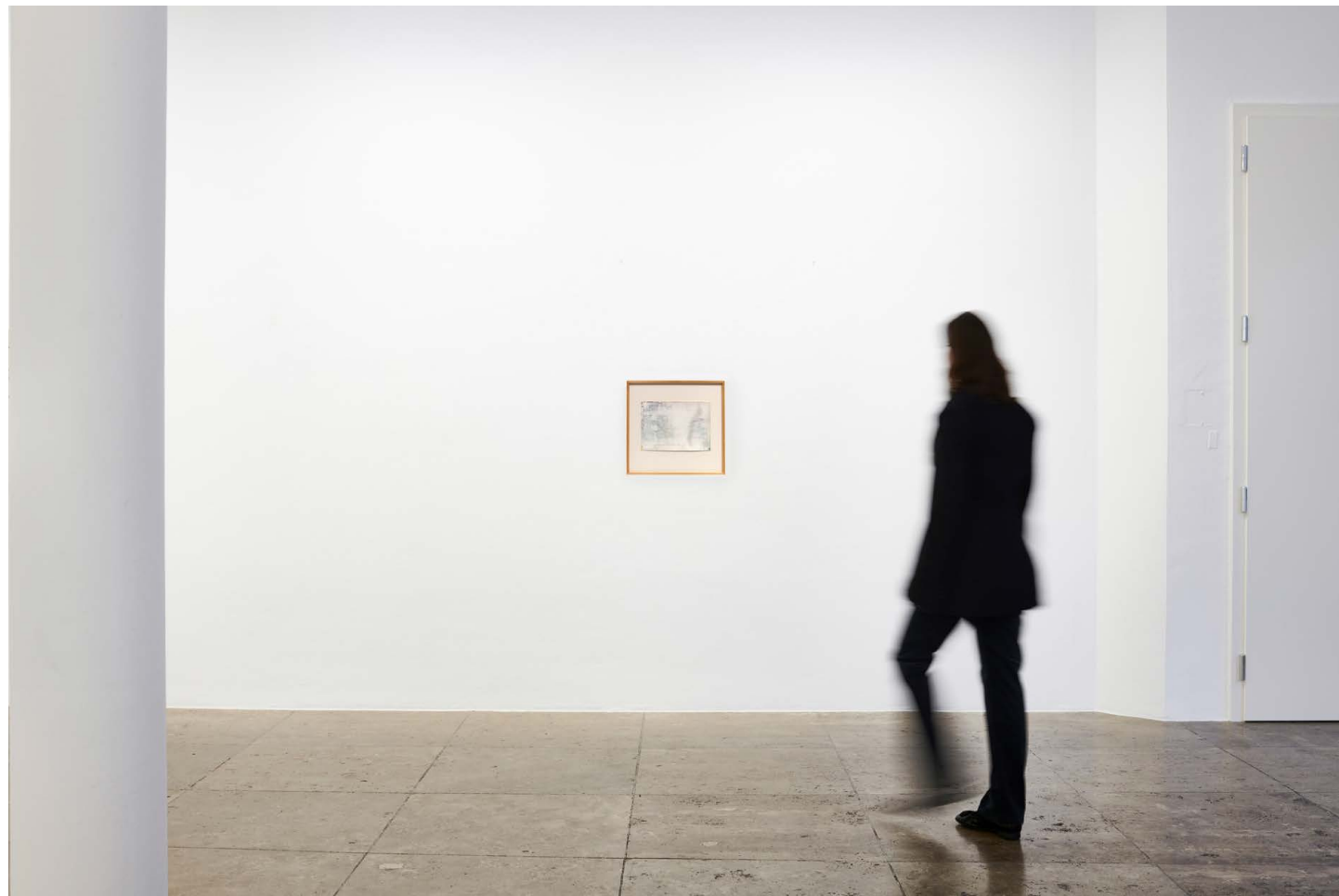
Gerhard Richter, 12.3.1991, 1991
Detail

(GR/P 32)



Gerhard Richter, 17.6.84, 1984
Detail

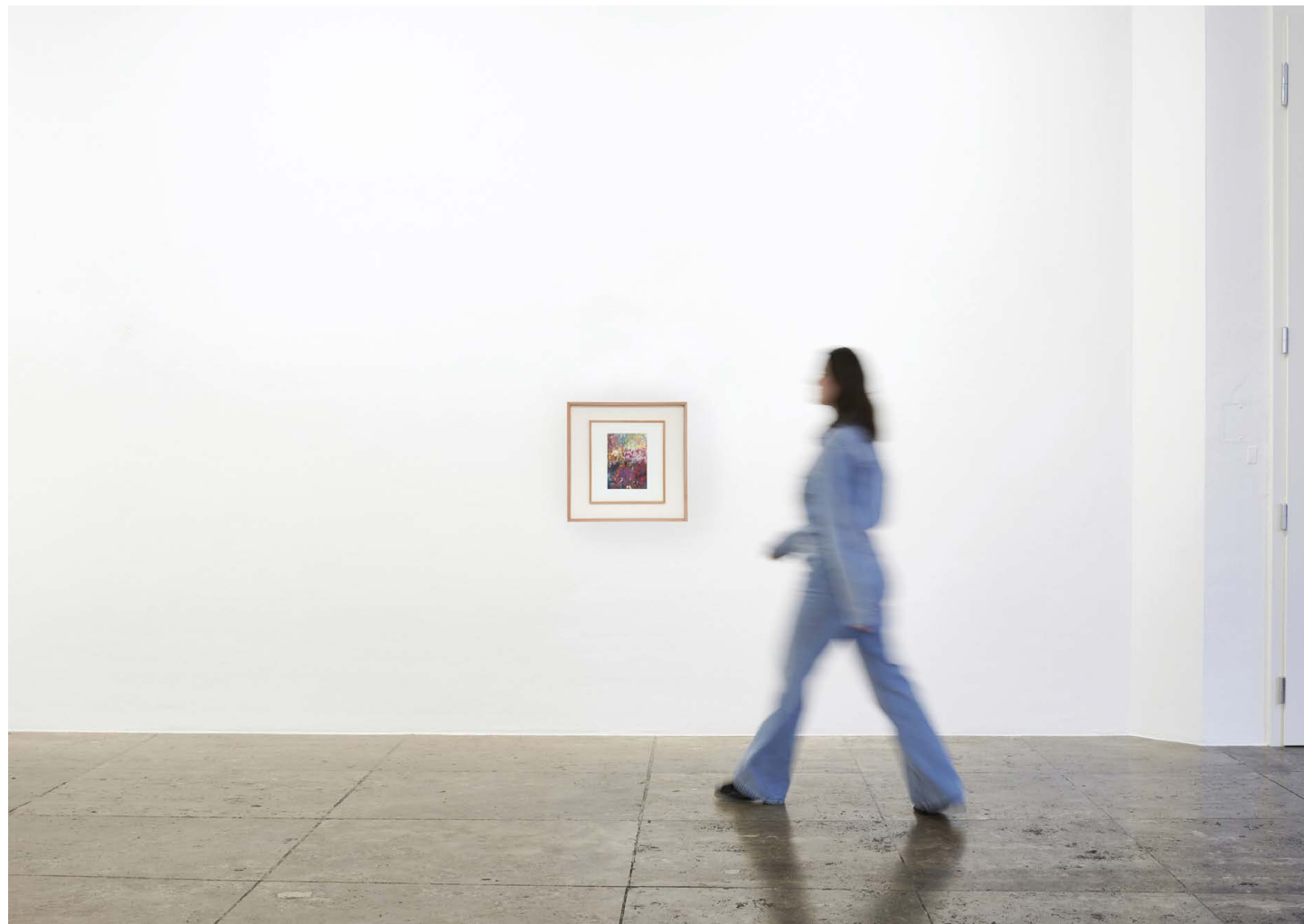
(GR/P 31)



Gerhard Richter, *Snow White*, 2005 (GR/P 33)
 Installation view
 Provenance:
 single owner Atelier Gerhard Richter, Galerie Fred Jahn Munich, Private collection Munich.



Gerhard Richter, *Snow White*, 2005 (GR/P 33)
 offset print in yellow, red, blue and black, on Half cardboard, with white acrylic paint and pencil overdrawn,
 on cardboard mounted
 22.5 x 32 cm



Gerhard Richter, 16.04.08, 2008 (GR/P 35)
 Installation view
 Provenance:
 private collection Dusseldorf, private collection Essen, auctioned van Ham 2023, Cologne, private collection Belgium.



Gerhard Richter, 16.04.08, 2008 (GR/P 35)
 gloss paint on paper
 paper size: 29.7 x 21 cm, frame size: 42 x 38 cm



Gerhard Richter, 16.04.08, 2008

(GR/P 35)



Gerhard Richter, *FAZ*, 2002
 Installation view
 Provenance:
 single owner Atelier Gerhard Richter, Galerie Fred Jahn Munich, Private collection Munich.

(GR/E 23)



Gerhard Richter, *FAZ*, 2002
 oil paint on offset print on Half cardboard
 40 x 54.5 cm

(GR/E 23)



Gerhard Richter, *FAZ*, 2002
Detail