



# WYNN X RIVA

presented by  
AKTION ART

## “SANS TITRE”

George **Condo**  
Keith **Haring**  
Sherrie **Levine**  
Robert **Motherwell**  
Richard **Prince**  
Ed **Ruscha**  
Andy **Warhol**

### Cocktail Opening

February 8th 5:30 pm 8:30 pm

### Exhibition

February 8th - April 14th 2024

150 Worth Avenue The Esplanade  
2nd Floor Palm Beach FL 33480

+1 (561) 356-6818

WYNN X RIVA



**KEITH HARING**

"Untitled" (Mask With Long Mouth) 1987

Enamel on Aluminum

43.5 x 32 x 22 inches / 110.5 x 81.3 x 55.9 cm

Signed and dated, "OK Haring 1987" on the reverse

## KEITH HARING

"Untitled" (Mask with Long Mouth) 1987

Forming part of a series of rare, larger-than-life masks that Keith Haring executed in 1987, despite deriving from a body of work that stands out from the rest of Haring's creative output, the artist's masks – of which only eight have been created, all in 1987 – display a visual blend of chromatic dynamism and formal whimsicality that is distinctly recognizable as his own.

"Untitled" (Mask with Long Mouth) attests to Haring's ethnographic investigations into folk art and various cultural expressions, following from a tradition of modern masters – Pablo Picasso, Georges Braque and Constantin Brancusi, among others – who similarly studied traditional masks and totems in their sculptural and painterly practices.

Signifying the masks' importance and singularity within Haring's oeuvre, Despite deriving from a body of work that stands out from the rest of Haring's creative output, the artist's masks – of which only eight have been created, all in 1987 – display a visual blend of chromatic dynamism and formal whimsicality that is distinctly recognizable as his own. In its quasi-tribal rendering.



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**SHERRIE LEVINE**

"False God" 2007

Cast Bronze

24.5 x 26 x 12 inches / 62.2 x 66 x 30.2 cm

Edition of 12 + 2 AP



## **SHERRIE LEVINE**

"False God" 2007

False God, 2007, is a haunting vanitas icon for the twenty-first century. Rendered in bronze polished to resemble gold, the work depicts the skeleton of an abomination: a two-headed calf.

The two-headed calf is both a tragic and abject symbol, a potent metaphor for the seemingly random, cosmic cruelty that life entails.

Sherrie Levine rose to prominence in the 1980's as a leading member of the Pictures Generation, a loosely associated group of New York artists who used strategies of appropriation to re-contextualize and subtly critique late-Capitalist culture.





# WYNN X RIVA



## ANDY WARHOL

"Flowers" 1965

Fluorescent paint and silkscreen ink on canvas

Signed and dated on the overlap

24 x 24 inches / 61 x 61 cm



## **ANDY WARHOL**

"Flowers" 1965

The flower, a symbol of fragility and purity, is antithetical to the blunt violence associated with the criminal. T

Warhol's flower paintings, created between 1964 and 1965, were initially inspired by a photograph of several hibiscus flowers taken by Patricia Caulfield, then the executive editor of Modern Photography magazine. The foldout article depicted how a new Kodak home color processing system could manipulate color. Warhol appropriated the image, cropped, copied, enhanced the contrast, and eventually settled on a square format that meant the paintings could be viewed from any orientation.

A collection of these paintings was the focus of Warhol's first show at the prestigious Leo Castelli Gallery in late 1964 and signaled his ascension into the legitimized art world.

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**GEORGE CONDO**

"Eyes Wide Open" 2022  
Acrylic and oil stick on linen  
50 x 46.2 inches / 127 x 117.5 cm

## GEORGE CONDO

"Eyes Wide Open" 2022

*Eyes Wide Open*, painted in 2022, represents a fresh iteration of George Condo's signature, self-described techniques of artificial realism and psychological cubism.

The human form is both recognizable as a Condo character, and unrecognizably abstracted one cannot tell how many figures there are; which panes of peach-colored pigment are meant to be human skin; which cherry reds are tongues. With cheeks, chins, ears, and mouths fractured to cubist oblivion, George Condo keeps his figures' eyes wide open.

With *Eyes Wide Open*, Condo invokes the "artificial" visual realities of art history and popular media, synthesizing high and low culture in one aesthetic output.



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**ANDY WARHOL**

"Flowers" 1965

Synthetic polymer paint and silkscreen ink

82 x 81 inches / 208.3 x 206.1 cm



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## ED RUSCHA

"Texas" 1962

Oil and printed paper collage on paper

13 x 13 inches / 33 x 33 cm

Dedicated to Arlene E. Ruscha

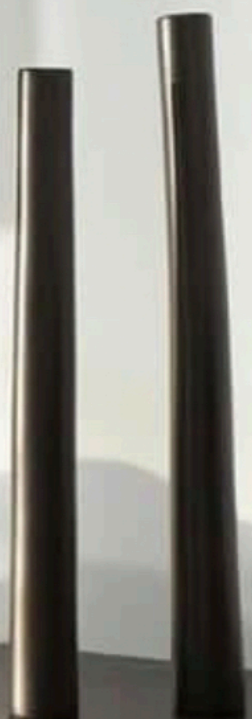


## **ED RUSCHA**

"Texas" 1962

Texas (1962), where the word hovers at the top of the canvas over a painting of a grilled ribeye steak.

The framing is a bit bulkier, and the brushstrokes are heavy, revealing the stylistic influence of a painter like Jasper Johns, who Ruscha cites as a defining artist (along with Robert Rauschenberg).



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**GEORGE CONDO**

"The Altar Boy" 2005

Bronze with gold patina

10.5 x 7.5 x 8.5 inches / 26.7 x 19.1 x 21.6 cm

Edition of 4



## **GEORGE CONDO**

"The Altar boy" 2005

In his new work, George Condo has returned to "emotion" as the main subject for a group of ten sculptures.

The sculptures were executed in clay at the artist's home during just four weeks between February and March 2005.

The intense compression of time in which the works were made brings an edge to the fleeting glances, grimaces and eccentric personalities depicted in the sculptures.

Mr. Condo intends that the sculptures reveal the "inner feelings of the subject which in turn becomes the basis for their external appearance." In a time when personalities are constructed and emotions and feelings have to be calculated carefully, Condo exposes the inner truth behind the masquerade. Here emotions are stripped bare.

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**ANDY WARHOL**

"Red Shoes" 1980

Screenprint on Arches paper

40 x 59 inches / 101.6 x 149.9 cm

Unique

Accompanied by a COA from the  
Andy Warhol Foundation

## ANDY WARHOL

"Red Shoes" 1980

Printed in 1980, *Diamond Dust Shoes* (is a signed screen print by Andy Warhol in colours with diamond dust.

The print depicts four shoes arranged haphazardly, as if they had been dropped carelessly onto the floor. The shoes are rendered against a black backdrop in a variety of warm colours with orange, red and coral dominating the composition. The bright colours contrast with the dark, plain background, drawing attention towards the random arrangement of shoes.

*Diamond Dust Shoes* is part of the *Diamond Dust Shoes* series. In this series Warhol returns to a familiar subject- women's shoes. Warhol started his artistic career as a freelance commercial illustrator and was well known for his illustrations of shoes that were featured in fashion magazines such as *Glamour*, *Vogue* and *Harper's Bazaar*. This series was produced late in Warhol's career at a time in which he was revisiting and reimagining old subject matter such as the Campbell's Soup Cans and Electric Chairs.



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**ROBERT MOTHERWELL**

"Automatic Oracle" 1989

Acrylic on Canvas

96 x 60 inches / 243.8 x 152.4 cm

Signed and dated on the lower right and reverse

## **ROBERT MOTHERWELL**

"Automatic Oracle" 1989

Automatic Oracle is a majestic canvas painted during a remarkable burst of creative energy and painterly activity which occurred during the last years of Robert Motherwell's life. The artist's robust brushwork and accomplished composition are the result of a lifetime of painterly prowess, the artist having been one of the longest surviving members from the first generation of Abstract Expressionist painters including Mark Rothko, Willem de Kooning and Jackson Pollock.

Motherwell builds up his active surface by laying down layer upon layer of acrylic washes; dark earthen tones providing a foundation for an upper layer of warm sienna and golden yellow that envelops the core of the painting.

Motherwell has become a towering influence in 20th century American art. He was the artist who coined the term "The School of New York" and was one of its charter members.

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## **RICHARD PRINCE**

"Untitled" 1993

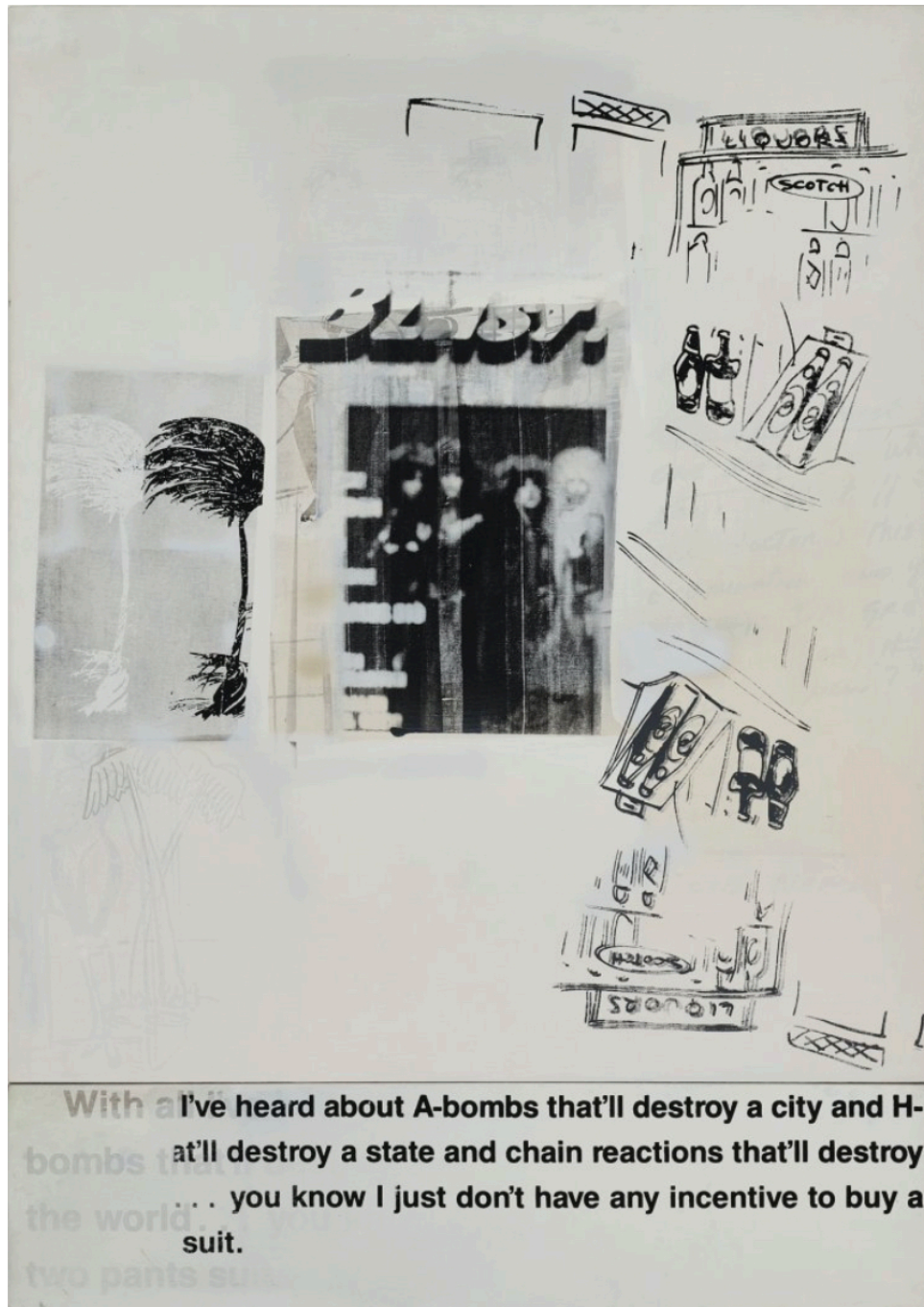
Acrylic and silkscreen on canvas  
56.5 x 48 inches / 143.5 x 122 cm







# WYNN X RIVA



With a I've heard about A-bombs that'll destroy a city and H-  
bombs that at'll destroy a state and chain reactions that'll destroy  
the world ... you know I just don't have any incentive to buy a  
two pants suit. suit.

## RICHARD PRINCE

"Two Pants Suit" 1989

Acrylic and silkscreen on canvas

68 x 48 inches / 172.72 x 121.92 cm



**RICHARD PRINCE** "Untitled" 1993-

**RICHARD PRINCE** 'Two Pants Suit" 1989

Best known as a pioneer of Appropriation Art Richard Prince's series of *Paintings*, executed between 1985 and 1989, amalgamate captions, fragments of drawings.

Richard Prince made drawings and painterly collages that he has since disowned. His image, *Untitled (Cowboy)*, a photographic reproduction of a photograph by Sam Abell and appropriated from a cigarette advertisement, was the first rephotograph to be sold for more than \$1 million at auction at Christie's New York in 2005.

He is regarded as "one of the most revered artists of his generation" according to The New York Times.

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