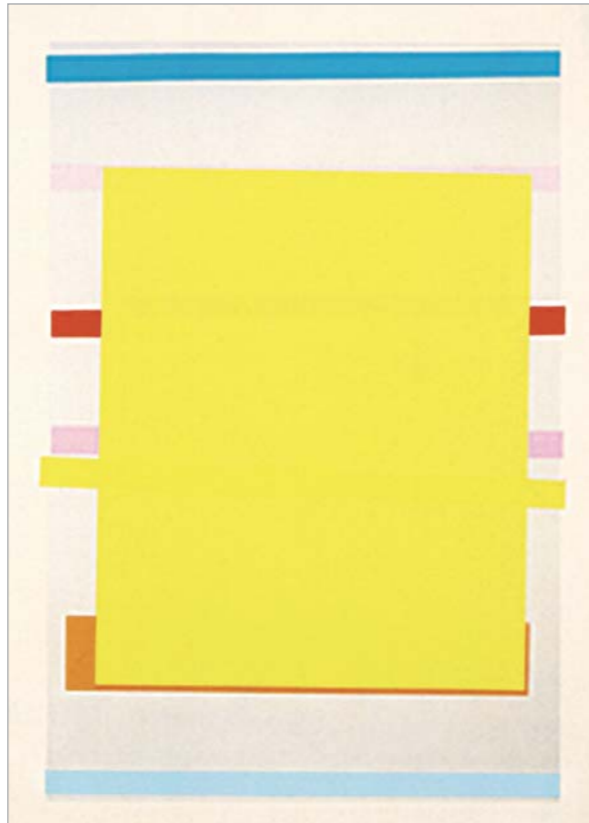


TOO GOOD TO HIDE

Photography did painting a historic favor in absolving it of its need to represent our world faithfully. The fine arts of the late 19th century reacted gratefully with an explosion of shapes and colors. A review of these pages of prints by the prized masters of the latter half of the 20th century – and by those who have picked up the baton in the 21st – shows it is the intense color that captivates us and is of central significance.

“Rainbow Speech” demonstrates a basic principle of the diverse work of **Rirkrit Tiravanija** (*1961). In their use of everyday objects, his temporary architecture, installations, and performances are meant to speak to a wide public – be in close, personal contact with the public. Tiravanija is always on the go between Thailand, Berlin, and New York. As one of the primary representatives of relational art, he places im-



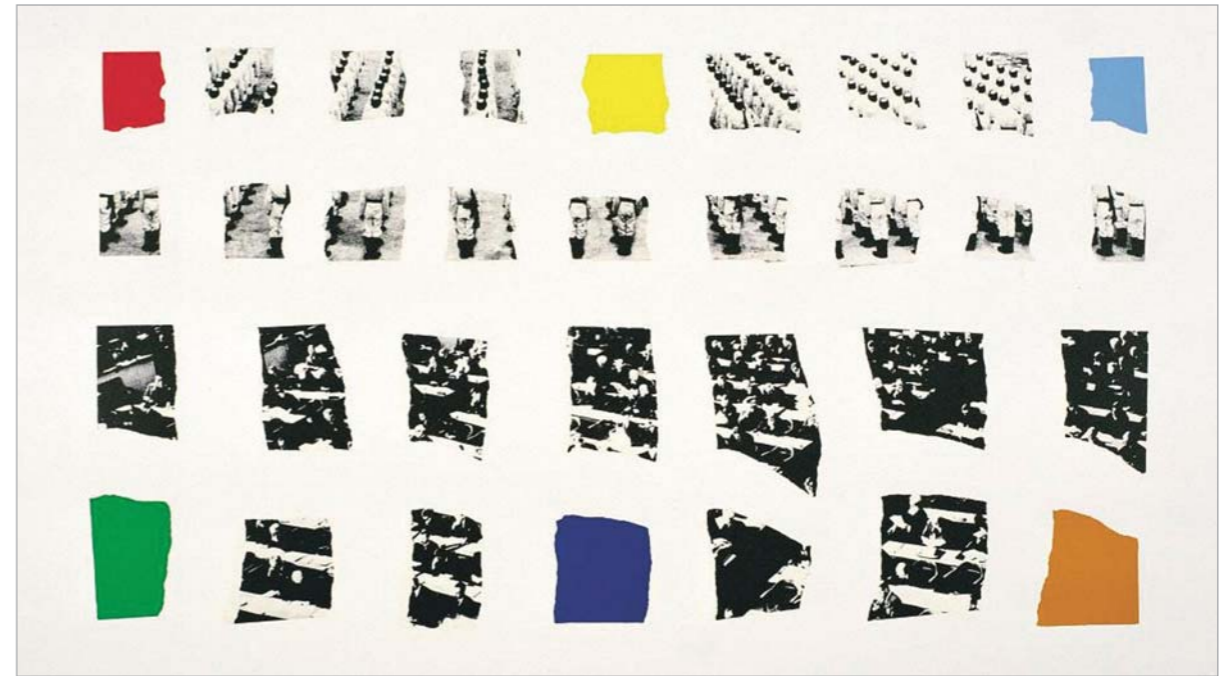
IMI KNOEBEL
“OHNE TITEL”
 No. IKN01: COLOR LITHOGRAPH BY ED. SABINE KNUST
 LTD. ED. 60 + 15 AP + 4 HC SIGNED 22 x 16" \$1400

portance on what happens between people. To that end, he invites his installations' viewers to dine or have tea, inspiring interaction and the exchange of thoughts and customs.

Imi Knoebel (*1940) was honored with a retrospective during his lifetime, shown at museums such as Munich's Haus der Kunst and Amsterdam's Stedelijk in 1996. Since 1964 Knoebel has been developing his work in new directions from the influence of his mentor, Joseph Beuys. Knoebel's minimalist painting, graphics, and sculpture of the 1970s



RIRKRIT TIRAVANIJJA
“UNTITLED (RAINBOW SPEECH)”
 No. RTI01: GLICÉE AND SILKPRINT BY SERPENTINE GALLERY LTD. ED. 200 SIGNED 29 x 23" \$390



JOHN BALDESSARI
“TWO ASSEMBLAGES”
 No. JBA01: LITHOGRAPH AND SILKPRINT BY ED. SABINE KNUST LTD. ED. 50 SIGNED 24 x 36" \$2390

moved by way of purist line pictures and white canvases finally to bright color. Consequently he questions about the primary colors red, yellow, and blue: “How could we let only Mondrian and Newmann use these colors?” He has always proven the courage to take on the great masters; today he is one of them.

Over his long artistic career, **John Baldessari** (*1931) concerned himself particularly and like no other with photography. He brought camera and screen together, took Pop Art to new conceptual levels, allowed found image and text to collide – always producing creative, intellectual contrasts and stimulating results. With his primary-colored hints and much humor, he shows us how we perceive things, how we make decisions and comparisons. The interplay of exposure and obscurity is his major theme, which he developed in his expressive collage technique and cultivated in various techniques, from painting to print.

“Lilas,” French for lilac, was **Zaha Hadid's** (*1950) motif for a temporary pavilion her studio designed and built for a 2007 event at London's Serpentine Gallery in Hyde Park.

The creation bloomed for an entire week. The basic concept was the realization of a complex symmetry, the creation of a form that seems closed but was yet open in order to let in air, light, and sound. Her interest is primarily the intersection of architecture, landscape, and geology. Her “Lilas” in >

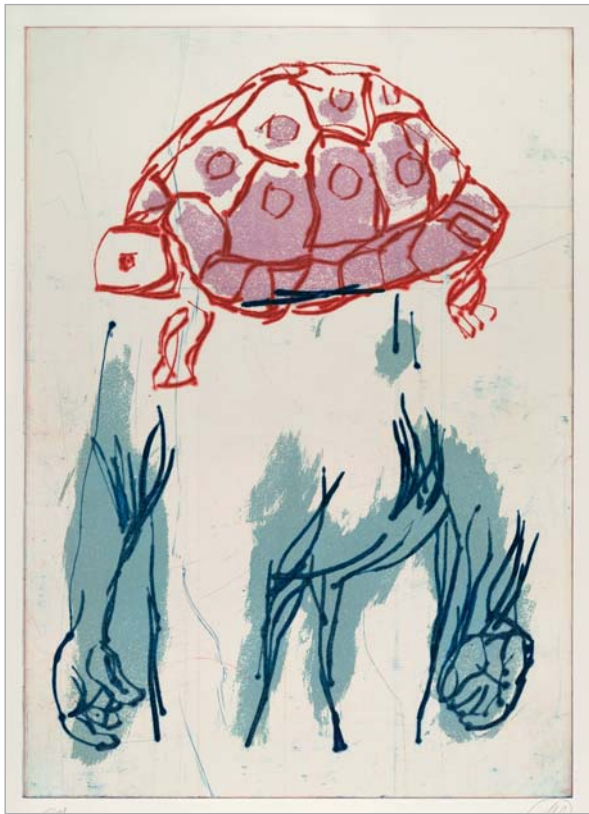


ZAHA HADID
“LILAS: LILAS”
 No. ZHA01: GLICÉE ON HAHNEMÜHLE PAPER BY SERPENTINE GALLERY LIMITED EDITION 100 SIGNED 11 x 23" \$690

Hyde Park seemed natural; it is almost a shame that only a sketch remains. **Markus Lüpertz**, now an honorary doctor and rector of Düsseldorf's Art Academy, is one of the most colorful artists on the German scene. As the "new wild man" of the 1960s he made his name with expressive, representational painting. The "painting king's" interests extend from set design to poetry and prose writing to improv jazz on the piano. His large sculptures, contended since 1980, have instigated major controversy in various European cities. Thematically, Lüpertz is captivated primarily by European history and Greek mythology and its symbolism; he only briefly touches on the abstract. Today he counts among the world's most important exponents of neo-expressionism. Lüpertz has cultivated the technique of color etching over many years. The prints show him from his calm, thoughtful

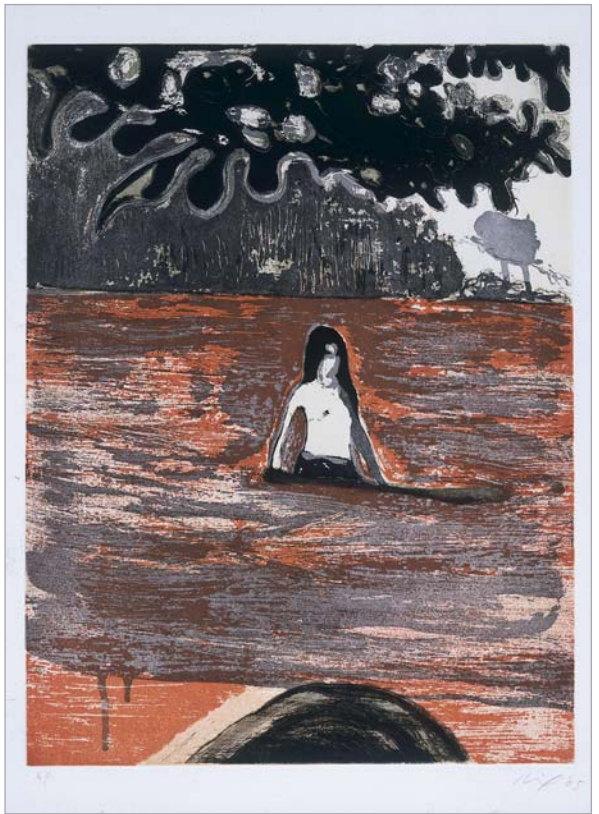
side. He uses the turtle as a symbol of the underworld but also of fertility, domesticity, and patience.

Peter Doig (*1959) is a mix master. The scenes in his prints are above all romantic. Lonely islands, mankind in his original state in harmony with nature? If it weren't for the colors. Doig's palette somewhat corrodes the all-too-slick level of meaning – strips the ideal-postcard aesthetic of its shine to reveal the layers below. These are more like daydreams, magically real and a bit mysterious with an imponderable component. The influences of the far-traveled Brit are also innumerable. He cites Van Gogh, Munch, Edward Hopper, and the impressionists. He mixes painting techniques and takes his motifs from wherever he can: from photography, film, and the history of painting with a good helping from his own childhood.



MARKUS LÜPERTZ
"OHNE TITEL"

No. MLU01: COLOR ETCHING BY ED. SABINE KNUST
 LTD. ED. 22 SIGNED 37 x 27" (27 x 19") **\$3500**



PETER DOIG
"PARAGON"

No. PDO01: ETCHING BY ED. SABINE KNUST
 LTD. ED. 35 SIGNED 22 x 17" (15 x 11") **\$3500**