

Preston Morton Gallery - Large Scale Pictures
as of 5-8-2015

Yinka Shonibare

British, born 1962

***The Sleep of Reason Produces Monsters (Asia)*,
2008**

C-print mounted on aluminum
Edition of 5

Museum Purchase, the Austin Fund in Honor of Wright S. Ludington
2009.14

This striking image is a reworking of Francisco de Goya's 1799 etching *The Sleep of Reason Produces Monsters*, which features the artist asleep at his desk with a throng of creatures billowing about him in a nightmarish scenario. Goya's etching was part of a larger body of work titled *Los Caprichos*, a satirical critique of Spanish moral values and political corruption. Shonibare reconfigured the original image in five variations, each representing a world continent. The figure differs in each and is incongruous with the continent he seemingly represents: here, an African man for Asia. Yet true to the original, in this haunting scene, monsters, or the specters of unreason, loom terrifyingly above as a constant reminder of human failures of rationality and enlightenment.

Salvator Rosa

Italian, 1615-1673

Hagar and Ishmael Visited by an Angel in the Wilderness, ca. 1639-1640

Oil on canvas

Museum purchase by exchange
1969.8

According to the Book of Genesis (21:9-21), Hagar and Ishmael, the illegitimate son she bore to Abraham, were cast out from the house of Abraham and left to wander aimlessly in the desert. When their water was entirely consumed, Hagar abandoned her child because she could not bear to watch him die. Hearing the child's cries, God sent an angel to inform Hagar that He would protect them and that her son would be the founder of a new nation. A proponent of the theatrical, Rosa was a playwright, poet, and an actor as well as a painter. By setting the story in a forest rather than the desert he ratchets up the drama, contrasting the dark, foreboding forest with the heavenly light that spotlights the main figures and signifies God's presence. The work is an early example of his rebellious personality and the wild, tempestuous landscapes, which he became famous for and made him an inspiring figure to the artists of Romanticism.

Candida Höfer

German, born 1944

Musee du Louvre, Paris, XI, 2005

C-print

Museum Purchase with funds provided by an Anonymous Donor
in loving memory of SMD and Tangerine from EAD
2008.48

Candida Höfer, a student of Bernd and Hilla Becher of the Düsseldorf Art Academy, is best known for large-format photographs of vast, often uninhabited, interiors which construct an almost psychological encounter with architectural space. In *Musée du Louvre*, a gallery displaying the opulence of European masterpieces is disturbingly devoid of human presence. Disrupting the image's rigorous perspective and profound clarity is an intense and reflective light that confounds our sense of perception.

Richard Bosman

American, born 1944

***Sea States*, 1988**

Oil on ten canvas panels

Gift of The Broad Art Foundation
2013.26.2a,b

According to New York Times critic, Ken Johnson, “Bosman’s real subject is a search for America’s lost soul.” In the early 80s, Bosman used thick, gestural brushwork to transform even the most banal of picture-postcard imagery into often ironic restatements of expressionist emotionalism. In this massive seascape, composed of ten images, the conventional motif of white-capped waves, made so familiar by the likes of the 19th-century realist, Gustave Courbet, is shown in various states of relative calm to extreme unrest. This frozen crescendo of increasing agitation ultimately creates an oddly muted emotional effect – quite the anti-thesis of the usual romantic or realist treatment of the untamed sea.

Henri Rousseau

French, 1844-1910

Castle in Moonlight (Le Donjon), 1889

Oil on canvas

Bequest of Wright S. Ludington
1993.1.9

This fantastical image of an abandoned castle silhouetted against the night sky, typical of his work, is characterized by the simplified, hard-edged modeling of forms. The castle depicted here is based on an actual location – the château of Falaise, in Normandy. Rousseau did not paint it from life; as was his usual practice, he probably worked from a photograph or a guidebook illustration. The lack of direct observation allowed him to introduce ambiguities and his own inventions into the composition, like the pale diagonal at lower center that could be either a path, the top of a wall or moonlight shining on a hillside, the disproportionate scale of the cottages to the castle, and the constellation in the sky surrounded by wispy clouds. In doing so, he transformed a tourist cliché into a mysterious, poetic and faintly menacing image.

Richard Diebenkorn

American, 1922-1993

***Woman and Checkerboard*, 1956**

Oil on canvas

Museum purchase, Second Pacific Coast Biennial Fund
1957.18

Woman and Checkerboard exemplifies the figurative abstraction developed by Richard Diebenkorn. It is a definitive example of the artist's early period when he applied an expressive application of paint, inspired by Abstract Expressionism, to new interpretations of the figure. A lone woman is the focal point of this painting. She is articulated by gestural brushwork and saturated planes of color. Enveloped by space, her solitude is reflective of the Existential thinking that shaped many parts of the Americas during the 1950s.

Noah Davis

American, born 1983

inBoil and Margaret, 2010

Oil on canvas

Gift of Lenore and Herbert Schorr
2013.53.11

Noah Davis both references and reconstructs his personal history through his nostalgic and deeply psychological paintings. This work refers to Richard Brautigan's post-apocalyptic novella *In Watermelon Sugar* (1968), a psychedelic account of a commune known as iDEATH. The primary tension of the plot focuses on Margaret, the unnamed narrator's former lover, and her growing friendship with inBoil, an ostracized rebel who left the commune to live in a forbidden area called the Forgotten Works. Merging elements of the real and the imaginary, Davis' work explores forgotten or suppressed moments in American history.

Sze Tsung Leong

American and British, born 1970

Zhongyuan Liangwan Cheng II, Putuo District Shanghai, 2005

C print

Gift of Shoshana Wayne Gallery, Yossi Milo Gallery, and the Artist
2014.47

Sze Tsung Leong's *Zhongyuan Liangwan Cheng II, Putuo District, Shanghai* belongs to the artist's "History Images" series, which show how China's present economic revolution is physically reshaping society through the built environment, and, in some cases, destroying all traces of the nation's history. Leong strives to bring light to the erasure of much of China's traditional past and how it is no longer seen as relevant to the market economy. His work explores the passage of time on natural and built landscapes.