Idiosynchromism.

DICKINSON NEW YORK

CURATED BY ALEX GLAUBER

Idiosynchromism.

MARCH 8 - APRIL 24 2014

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DICKINSON NEW YORK


Die Gemälde
DuMont
Charles Coypel
1694-1752
ARTHENA
DAVID
GARTHELLE
CALDER MIRÓ
Alexander Calder
1898-1976
VENICE
CANALETTO & ENGLAND


AELBERT CUYP
Julio González
Plastik und Zeichnungen
GONZÁLEZ
González
2002
ARSHILE GORKY
Bruce Museum
Last Works
I
II
III
IV
ter de Hooch 1629-1684
JAN VAN GOYEN
Greuze the Draftsman
GREUZE AND HIS MODELS
Jasper Jo
A Retrospective
A very proper treatise, wherein is
Imprinted at London by Thomas
Cum Privilegio.

From Cave to Canvas: The Tradition of Non-traditional Pigments

Foreward by Alex Glauber

In 1962, Andy Warhol created his first "Piss painting," a trope he revisited in earnest between 1977 and 1978, adding to them the element of metallic paint, which, when urinated on, began to oxidize. Due to his trademark aloofness, whatever aesthetic intention steered Warhol to this process has largely been overshadowed by scholarly attempts to interpret the symbolic meaning of the conceptual gesture. Many art historians have discussed how the "Piss paintings" directly and indirectly allude to Warhol's fascination with Jackson Pollock. Given his obsession with fame, it would seem only natural that Warhol would marvel at an artist who *LIFE Magazine* featured in its August 1949 issue with the caption "Is he the greatest living painter in the United States?" With his "Piss paintings," Warhol adopted some of the hallmarks of Pollock's drip technique by placing his canvases flat on the floor as opposed to on a wall and then flicking "paint" onto them. In fact, the allusion might be far more literal, according to Bob Colacello, a close friend of Warhol's, who suggested that Warhol was parodying Pollock who was rumored to urinate on a work before releasing it to a dealer or client he didn't like.[1]

Art historian Rosalind Krauss approaches the series through a more psychoanalytic lens by regarding the "Piss paintings" as Warhol's homoerotic attempt to decipher Pollock's signature drip technique.[2] What substantiates this idea is a footnote in Freud's *Civilization and Its Discontents* in which he discusses the origin of man's control over fire:

"The legends that we possess leave no doubt about the originally phallic view taken of tongues of flame as they shoot upwards. Putting out fire by micturating.…was therefore a kind of sexual act with a male, an enjoyment of sexual potency in a homosexual competition."[3]

Using this parable as an armature for the subconscious, Krauss can then analyze Warhol's decision to use urine as a colorant in lieu of paint, suggesting it came from a subliminal position, one in which true intentions are often repressed and disguised. Within this interpretation, urine no longer functions merely as a facile tool for sensationalism, it operates as a component loaded with symbolism which overwhelms any attempt to objectively experience the work from a formal position. While Warhol would never have admitted it, he had approached a technical decision with an attention to its conceptual implications.

The reason that Warhol's "Piss paintings" appear so transgressive and elicit such esoteric interpretations is that, by its very nature, his decision to use urine meant he chose not to use any number of stable and vivid shades of premixed yellow paint. Put alternatively – choices mean different things according to the context in which they were made. Were this not the case a little known irony would contradict a large portion of contemporary art practices. That's because many of the colorants and pigments used in the second half of the 20th century under the rubric of "non-traditional materials" are in fact the exact opposite; they extend to the origin of picture making. Glibly put, Warhol's "Piss paintings" seem a bit less radical when you consider that urine was a chief component of the artist's palette in Paleolithic cave paintings, along with blood, ground bone, and vegetable dyes.[4]

Prior to the arrival of modern color chemistry, artists relied on color recipes that had been preserved and honed through annotated treatises that often passed through monastic circles. Many of these recipes reveal the heavy influence of alchemy. The reason for this was that, as an occult science fixated on transmutation, color provided a visual record of alchemical creation. Therefore for much the same reason as Warhol used it in his Oxidation paintings, urine had long been a key catalytic ingredient in color recipes. Within his book *De diversis artibus* (c. 1110-40), the German monk Theophilus instructed readers on how to make verdigris:

"coat the copper sheets on each side with pure honey over which you sprinkle pounded salt, place them together over the twigs and carefully cover them with another piece of wood, prepared for the purpose, so that no vapour can escape. Next, have an opening bored in a corner of this piece of wood through which you can pour warm vinegar or hot urine until a third part of it is filled, and then stop up the opening. You should put this wooden container in a place where you can cover it on every side with dung. After four weeks take off the cover and whatever you find on the copper scrape off and keep."

While urine is here being used in order to synthesize an inorganic pigment, one of the most extraordinary examples of its use in an organic pigment was Indian Yellow (p. 13). Admired for its vividness, the pigment was made in northeast India in the village of Mirzapur

from the urine of cows fed a diet consisting exclusively of mango leaves. From here it was shipped to Calcutta and Patna where it is said to have made it ways to Europe via the 17th century Dutch trade routes. By the 18th century, it had garnered great popularity and was best known as a principal color in JMW Turner's palette. However, by 1890 it was prohibited in Bengal due to the irreparable harm its production had on the severely malnourished cows, which were not fed any other sustenance for fear of producing a weaker product. Since cows are considered sacred in India, the preparation of the pigment posed an obvious conflict.[5]

While verdigris and Indian Yellow reveal how urine historically functioned in a far more subordinated role than it did when Warhol's Oxidation paintings were included in the 1993 exhibition "Abject Art" at the Whitney Museum, the most outlandish historical pigment is no doubt Mummy. Produced from the ground remains of human mummies, this brown pigment used for shading was highly prized during the 17th, 18th, and 19th centuries despite its gruesome origins. Even when the exportation of mummies was made illegal during the 16th and 17th centuries, creative solutions were invented in order to satisfy the significant demand. In his book *Pharmacopoeia Londinensis* (*The New London Dispensatory*) of 1691, William Salmon, a quack-doctor, offered advice on how to cut the necessary corners in order to obtain Mummy:

"Take the carcase of a young man (some say red hair'd) not dying of a Disease but killed; let it lie 24 hours in clear water in the Air: cut the flesh in pieces, to which add Powder of Myrrh and a little Aloes, imbibe it 24 hours in the Spirit of Wine and Turpentine"[6]

By the early 18th century Mummy's popularity was so pervasive that there was a shop in Paris called "A La Momie" which specialized in all things mummy. In London, many artists like Benjamin West (plate 4.) came to rely on the colourman George Field who, like his peers, specialized in the sourcing and creation of pigments. From Field's records we learn of a mummy of which he took delivery in 1809 from the British painter Sir William Beechey. Speaking of it Field wrote that it arrived "in a mass, containing and permeating rib-bone etc.—of a strong smell resembling Garlic and Ammonia—grinds easily—works rather pasty—unaffected by damp and foul air."[7] For those who did not have access to real Egyptian mummies or contemporary reproductions, their infatuation necessitated the most astonishing solutions. For instance, it is rumored that the French painter Martin Drolling (plate 3.) exhumed the bodies of disinherited French kings from the royal abbey of Saint-Denis in Paris to replenish his dwindling stock of the pigment.

By the 19th century, scientific advancements in color were increasingly leading to the extinction of eccentric pigments. In some cases like Indian Yellow, issues of legality abrogated their existence. For others like Tyrian Purple, which was made from the mucous secretion of Murex shellfish, a single ounce required approximately 250,000 specimens, making it all but obsolete due to its cost even before the British chemist William Henry Perkin created a synthetic alternative in 1856. This was by no means an isolated case as the late 18th and early 19th centuries saw a burgeoning industry focused on synthesizing inexpensive alternatives to these historically costly pigments. Perhaps the most infamous was ultramarine, for which the French Societé d'Encouragement pour l'Industrie Nationale offered a prize of 6000 francs in 1824 to anyone who could properly synthesize an inexpensive version of ultramarine.[8] The final factor that cemented the demise of many of these pigments was the matter of stability. As the number of stable synthetic alternatives grew, pigments like Mummy were increasingly viewed as unreliable and fugitive. For all his efforts in fulfilling the demand for Mummy, even Field admitted its inferiority:

"nothing is to be gained by smearing one's canvass with a part, perhaps, of the wife of Potiphar. With a preference for materials less frail and of a more sober character, we likewise hold with Bouvier, that it is not particularly prudent to employ without necessity these crumbled remains of dead bodies, which must contain ammonia and particles of fat in a concrete state and so be more or less apt to injure the colours with which they may be united."[9]

What accelerated the extinction of these exotic pigments even more were technical advancements in the ways paints were preserved and distributed. With John Rand's invention of the collapsible tin paint tube in 1841 and Sherwin-Williams' discovery in 1880 of how to suspend paint particles in Linseed oil, painters no longer had to indulge their imagination in the quest

for the perfect shade. Mimetic ambition could be fed from a more passive position now that artists had to devote less time and energy towards compensating for material limitations. As a result, the choice to continue the use of eccentric pigments carried with it an inherent abnegation of materials that were chemically more stable and accessible.

Set against the advent of abstraction in the 20th century and the inescapable shadow cast by Duchamp's readymades, colorants were increasingly conceptually couched in varying modes of abstraction. Engendered in this approach was an ontological inquiry into the veracity of color. When Ed Ruscha grew increasingly frustrated with applying a "skin of paint on a canvas," he turned to unorthodox materials. By doing so he was able to create a literal realism in which the appropriated material and its color collapsed the space between signifier and signified. "Color? Hey, I had no choice in the selection of color for the food prints – How do you alter the color of caviar or axle grease?"[10] Nowhere is this more evident than in *Stains* (plate 7.), in which Ruscha indulged his "romance with liquids" by individually staining seventy-five sheets with everything from Liquid Drano to 1962 Chateau Latour. Serving as both title and creative action, Ruscha initiates a double entendre where "stain" simultaneously exists in antithetic contexts. By using a range of quotidian "ingredients," Ruscha refers to its pedestrian definition as an irksome blemish. However, by presenting it in an artistic context, one is forced to connect it to the stylistic subdivision of Post-Painterly Abstraction made famous by Helen Frankenthaler and Morris Louis.[11]

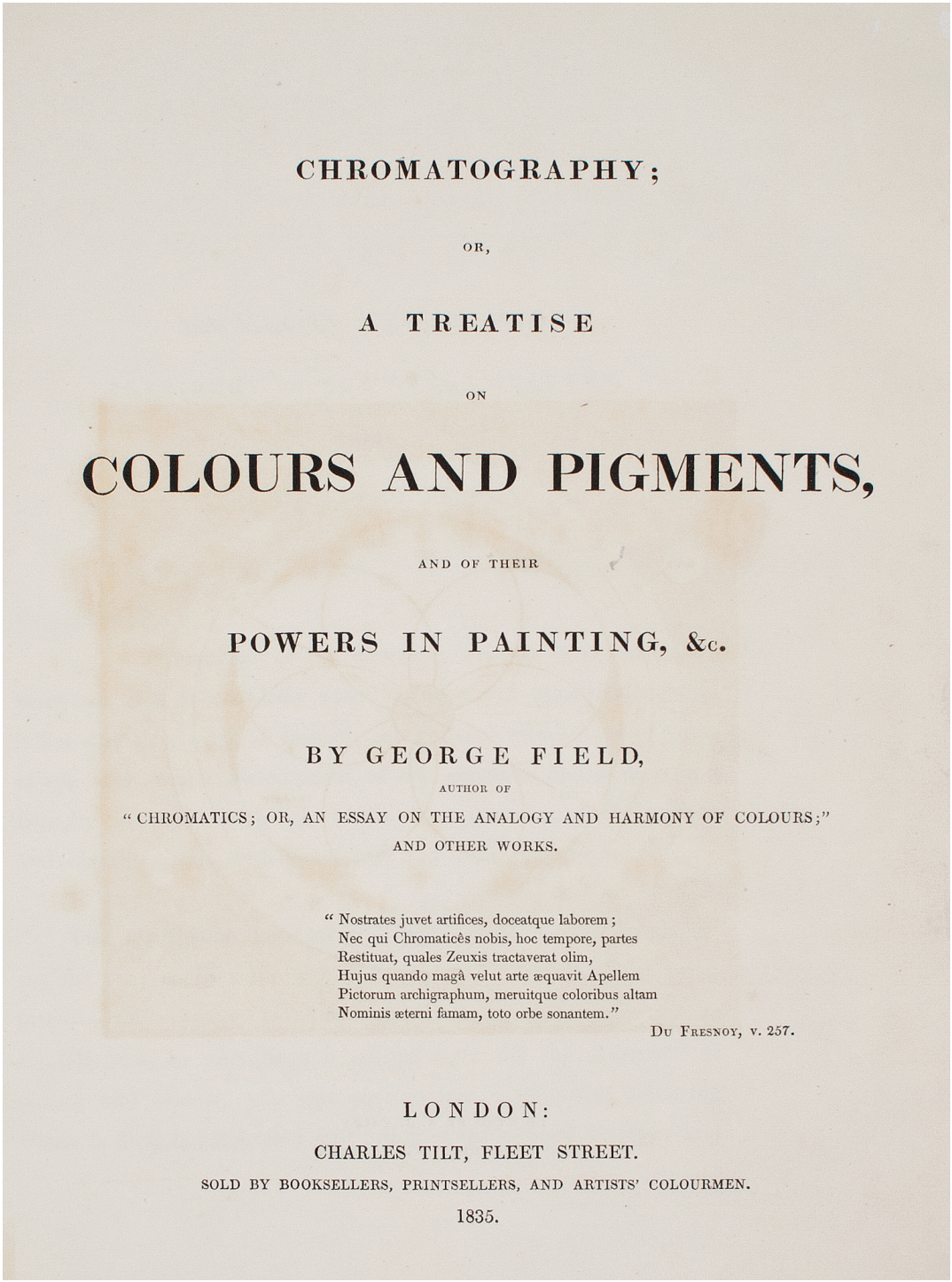
A more recent effort which speaks to industrialization of things once natural but now standardized for commercial purposes is Kyle Thurman's flower paintings (plate 19.). Considering the tradition of floral pigments and dyes dating back to the Paleolithic period, Thurman's flower paintings speak to the irony born out of the contradictory process by which the flower industry enhances the "natural" beauty of flowers by artificially dyeing them. Thurman's process deconstructs these augmented blossoms by extracting the organic/chemical color which he then applies to canvas with the leftover petals serving as stencils. Like Thurman, Ryan Estep (plate 18.) explores processes which result in the unintentional subversion of organic materials. In an attempt to purify the compositional material and perhaps by extension the artwork itself, Estep sterilizes dirt by mixing it with an organic disinfectant and then heating it to 600 degrees before silkscreening it onto a canvas. In both cases, the most historically fundamental pigments are renewed and ultimately neutralized by the logical fallacies of urbanity. While these contemporary cognates distinguish themselves from their historical precedents through overt paradox, others achieve similar results intrinsically. Daniel Turner's 5150 series (plate 16.) utilizes sheets of vinyl to suspend sappy bitumen in exaggerated Baroque folds. The binary composition of the folds extends to the symbolic juxtapositions—the implied movement of the pleated vinyl versus the perpetual movement of the bitumen trapped within it and its delicate classicism versus the noxious industrial materials that enable it. However, the foundation of this theme is not visual but etymological. Despite its associations with industrial materials like roofing tar and asphalt, bitumen actually derives from the Persian word *mumia* which was used to describe the viscous black material that oozed down "Mummy Mountain."

While the aforementioned examples speak to how peculiar pigments can work reflexively as prompts for diachronic analysis, other artists have used unorthodox colorants as symbolic proxies in abstracted allegories. By culling materials directly from mass culture in lieu of ones firmly fixed within the artistic vernacular, artists are able to wholly preserve their functional identity and, by extension, cultural syntax. Such is the case in David Hammons' *Untitled* (plate 12.) in which the artist uses Kool-Aid as an ersatz watercolor. In doing so, Hammons imports the drink's racial charge and the stereotypes grafted onto its sociological definition stemming from a marketing strategy which, throughout the 1970s and 1980s, targeted black communities through magazines such as *Ebony* and popular spokesmen like actor Malcolm-Jamal Warner. The effect of Hammons' utilization of the sugary drink is an artwork that articulates the Du Boisian theory of "double consciousness." Speaking to a converse set of set of assumptive characteristics is Pamela Rosenkranz's *Firm Being (Lucid Power)* (plate 14.), part of an ongoing series in which the artist fills plastic water bottles with a type of cosmetic silicone typically used on an actor's skin. When paired, these two elements craft an abstracted portrait in which the suggestion of water and skin provide form and volume to an imagined being. By selecting branded waters such as Evian or Fiji which are marketed with slogans like "Live Young" and "Untouched by Man," Rosenkranz reveals how we have sought to commercialize purity, or to uphold the organic through the inorganic.

It is ironic how in many ways the progress of color chemistry that facilitated the standardization of the artist's palette also instigated a regression. After centuries of artistic experimentation and invention in the quest to find solutions for the deficit between that

which was seen and that which was depicted, artists like Ruscha assumed a preindustrial mentality whereby technical candor was achieved by charting the most direct course from A to B. This analog approach to simplification echoes Robert Rauschenberg's aphorism that "a picture is more like the real world when it's made out of the real world."[12] However, despite the fact that this ethos realigned contemporary practices with historical approaches to depiction, we need only admire the radiance of three-century-old Indian Yellow in the Indian miniature (plate 2.) in comparison to the wan tone of Warhol's "Piss painting" (plate 9.). Had Indian Yellow not provided a technical advantage over other yellow pigments, there would not have been any reason for an artist to go to the trouble of using it. However, by the time Warhol employed a variant of this pigment almost 250 years later, his objectives had changed. No longer was the pigment supposed to work anonymously in service of aesthetic veracity. Now it took center stage for what it was, rather than for what it did.

[1] Bob Colacello, *Holy Terror: Andy Warhol Close Up*, New York: Harper Collins, 1990, p. 342.
[2] Rosalind Krauss, *The Optical Unconscious*, Cambridge: MIT Press, 1994, p. 276.
[3] Sigmund Freud, *Civilization and its Discontents*, New York: W W Norton & Company, 1962, p. 37.
[4] The linking of Warhol to Freud's "Civilization and Its Discontents" becomes quite ironic when considering the technical similarities in artistic approaches. When Jonthan Weinberg referred to Warhol's use of urine as "a kind of return to pre-civilization—they are truly primal" in his article "Urination and Its Discontents" published in the September 1994 issues of the *Journal of Homosexuality*, I don't think he principally meant due to the choice of materials.
[5] Philip Ball, *Bright Earth: Art and the Invention of Color*, Chicago: The University of Chicago Press, 2001, p. 139.
[6] William Salmon, *Pharmacopoeia Londinensis* (*The New London Dispensatory*), London: printed for T. Bassett, etc.; sold by Awnsham & John Churchill, 1691.
[7] Victoria Finlay, *Color: A Natural History of the Palette*, New York: Random House Trade Paperbacks, 2004, p. 105.
[8] Ball, *Bright Earth*, p. 245.
[9] George Field, *Chromatography: Or, Treatise on Colours and Pigments as Used by Artists*, London: Charles Tilt, 1835, p. 348
[10] Ed Ruscha, *Leave Any Information at the Signal: Writings, Interviews, Bits, Pages*, ed. Alexandra Schwartz Cambridge: MIT Press, 2002 p. 399.
[11] The term "Post-Painterly Abstraction" was coined by Clement Greenberg as the title for a group show he curated in 1964 at the Los Angeles County Museum of Art.
[12] Calvin Tompkins, *Off the Wall: Robert Rauschenberg and the Art World of Our Time,* New York: Penguin Books, 1980, p. 87.



CHROMATOGRAPHY;

OR,

A TREATISE

ON

COLOURS AND PIGMENTS,

AND OF THEIR

POWERS IN PAINTING, &c.

BY GEORGE FIELD,

AUTHOR OF

"CHROMATICS; OR, AN ESSAY ON THE ANALOGY AND HARMONY OF COLOURS;"

AND OTHER WORKS.

"Nostrates juvet artifices, doceatque laborem;
Nec qui Chromaticês nobis, hoc tempore, partes
Restituat, quales Zeuxis tractaverat olim,
Hujus quando magâ velut arte æquavit Apellem
Pictorum archigraphum, meruitque coloribus altam
Nominis æterni famam, toto orbe sonantem."

DU FRESNOY, v. 257.

LONDON:

CHARLES TILT, FLEET STREET.

SOLD BY BOOKSELLERS, PRINTSELLERS, AND ARTISTS' COLOURMEN.

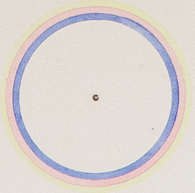
1835.

1. GEORGE FIELD (1777?-1854)
Chromatography; or, A Treatise on Colours and Pigments, and of their Powers in Painting
Illustrated with hand-coloured engraved frontispiece and 1 engraved plate.
Folio, bound in modern blue cloth. London: Charles Tilt, 1835.

Fig. 1

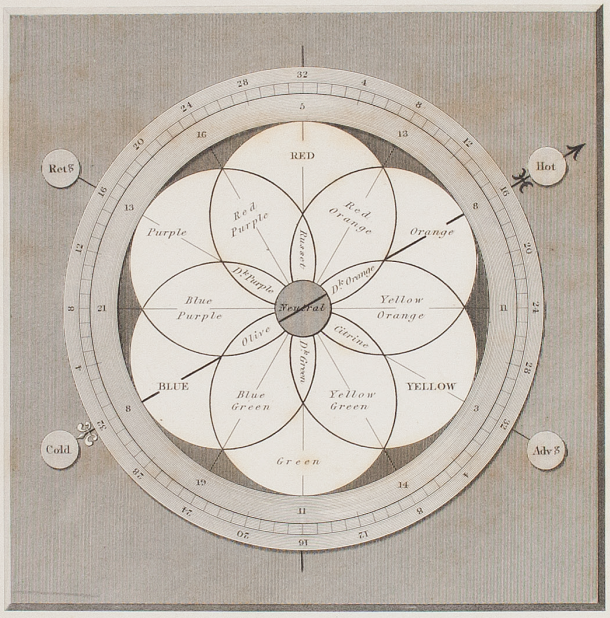
Experiment I.

Pl. I.



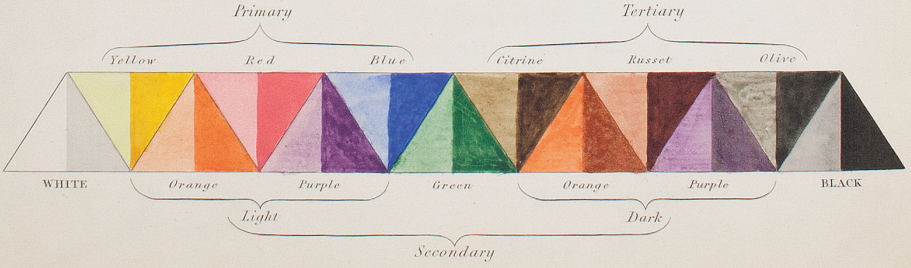
Chromatic Equivalents.

Fig. 2. Exp. XXVIII.



Definitive or Fundamental Scale of Colours

Fig. 3.



G.Field. inv.t

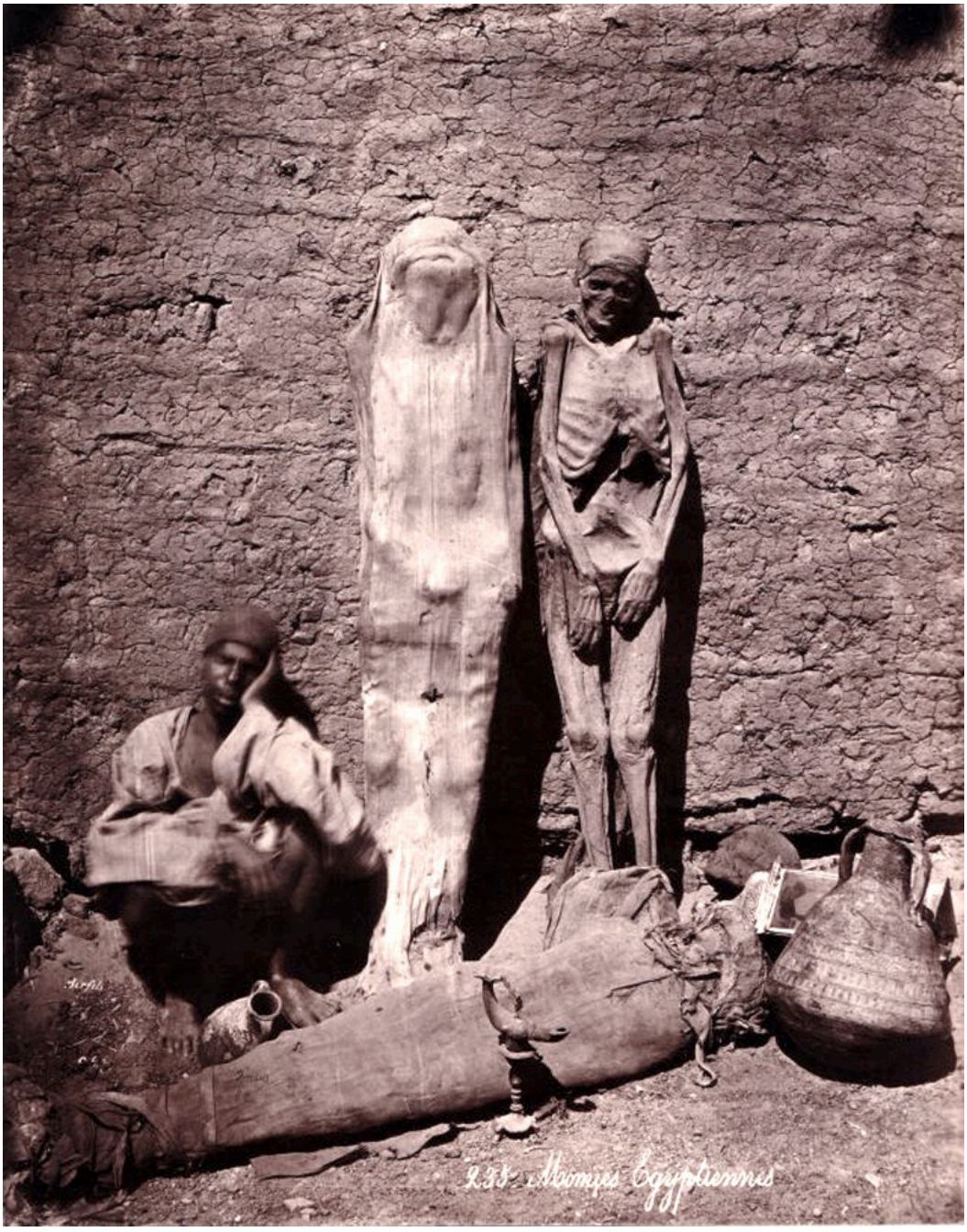
E.Turrell. Sculp.

2. Matsyavatara Incarnation of Vishnu, c. 1710
Gouache on paper
7.5 x 11 in. (19 x 28 cm.)

Opposite: Dried balls of Indian Yellow from Winsor and Newton

3. Michel-Martin Drölling (1789-1851)
Portrait of Alix de Tounon-Simiane, 1847
oil on canvas
29 x 23¼ in. (73.7 x 59 cm.)

Opposite: Mummies for sale as photographed by Felix Bonfils, c. 1870


Momies Egyptiennes

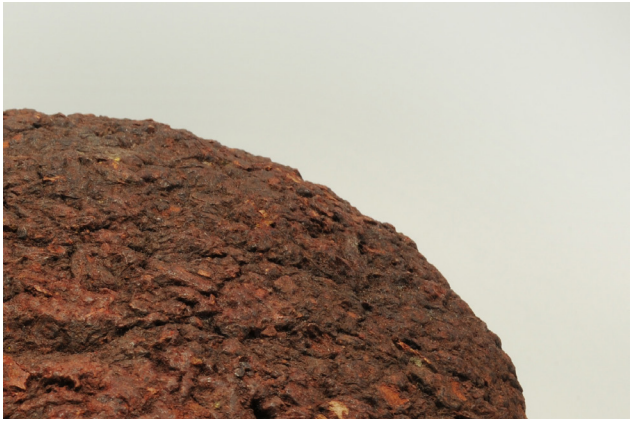
4. Benjamin West (1738–1820)
His Majesty George III Resuming Power in 1789, 1789
oil on canvas
20½ x 30¼ in. (52 x 77 cm.)

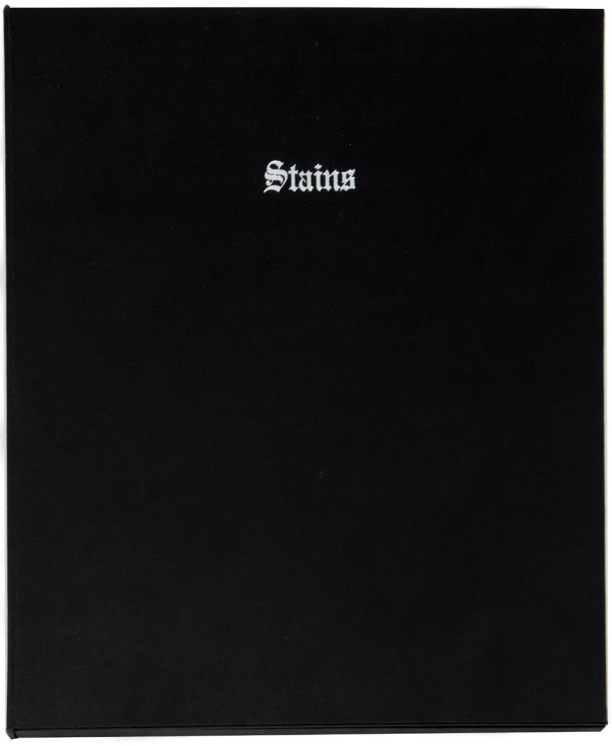

SCIENCE

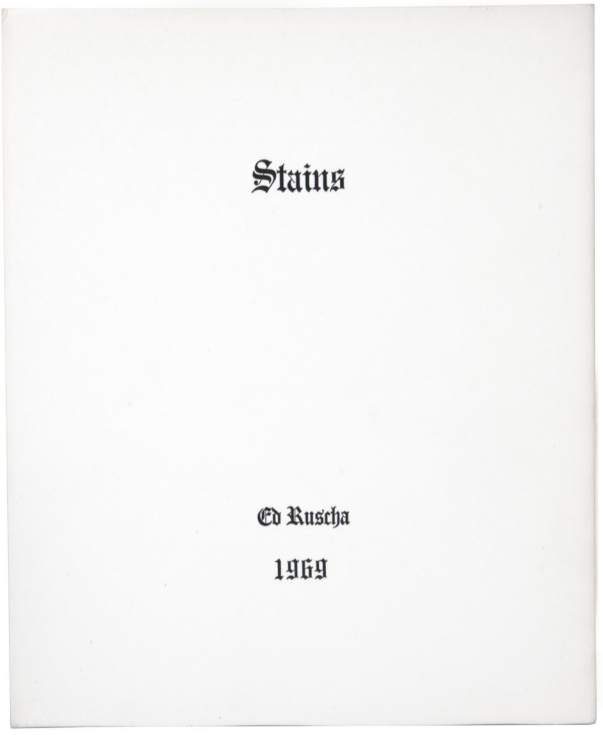
5. Francisco Goya (1746-1828)
Origin of the harpoons or banderillas
Plate 7 from La Tauromaquia, 1816
etching, aquatint, and engraving on laid paper with sepia ink
9 ¼ x 13 ¾ in. (24.5 x 35 cm.)

6. Francisco Goya (1746-1828)
The very skilful student of Falces, wrapped in his cape
Plate 14 from La Tauromaquia, 1816
Etching, aquatint, and engraving on laid paper with sepia ink
9⅞ x 14 in. (25 x 35.5 cm.)

Opposite: Pigments clockwise from top left include cochineal, madder root, sepia, dragon's blood, tyrian purple, and mallow blossoms courtesy of Kremer Pigments





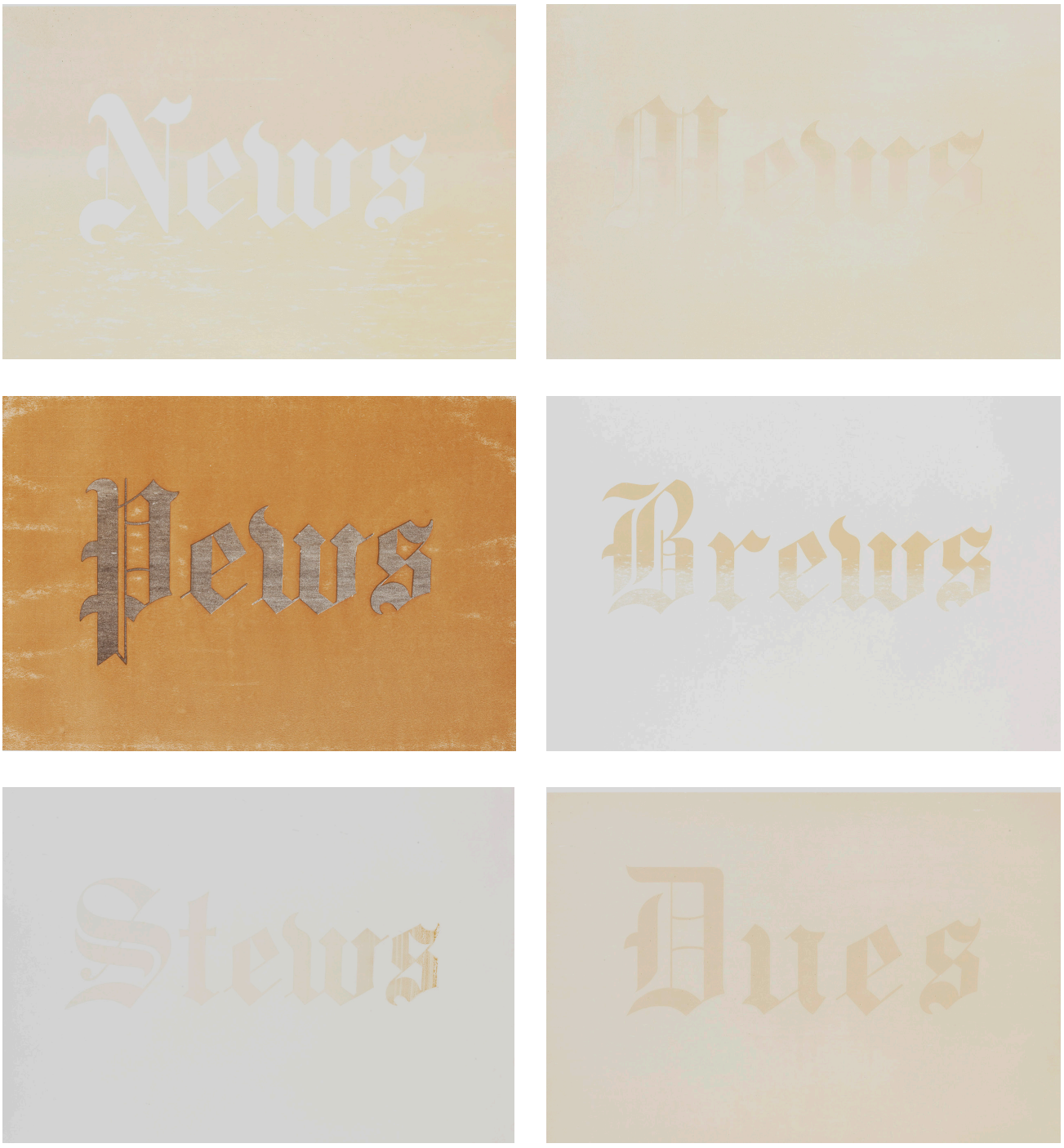


7. Ed Ruscha (b. 1937)
Stains Portfolio, 1969
Portfolio of 76 mixed media stains (one on the inside cover of the box)
11⅞ x 10 ¾ in. (30.2 x 27.3 cm.)

Opposite: Table of contents from "*Stains*" listing the range of materials used to stain each sheet

1. Los Angeles Tap Water
2. Pacific Ocean Salt Water
3. Eyewash (Murine)
4. Witch Hazel (Borbro distilled)
5. Acetone (Gray Cross)
6. Bleach (Clorox)
7. Hydrogen Peroxide (Gray Cross)
8. Candlewax (Halo)
9. Spot Remover (Energine)
10. Antiseptic (Listerine)
11. Turpentine (T&R Factors of Texas)
12. Sperm (Human)
13. Ant
14. Gunpowder (DuPont superfine)
15. Rust Solvent (Liquid Wrench)
16. Lacquer Thinner (Sinclairs)
17. Topsoil
18. Drain Cleaner (Liquid Drano)
19. Eau de Cologne (Partner)
20. Beer (Coors)
21. Nail Enamel (L'Oreal Coffee Caramel)
22. Gasoline (Mobil Ethyl)
23. Spirits of Peppermint (Borbro)
24. Oil of Wintergreen (Borbro)
25. Castor Oil (Borbro)
26. Glacial Acetic Acid (Robinson)
27. Sulfuric Acid (Mallinckrodt)
28. Butch Wax with lanolin
29. Wine (Chateau Latour 1962)
30. Glue (Wilhold Glu-bird)
31. Bacon Grease
32. Leather Dye (Shinola)
33. Tincture Merthiolate (Norco)
34. Urine (Human)
35. Lacquer (Pactra clear)
36. Shellac (Master Mixed orange)
37. Varnish (Grumbacher spray damar)
38. Petroleum Jelly (Vaseline)
39. Milk (Knudsen)
40. Coca Cola
41. Ammonia (Goodwin's)
42. Tobacco (Gauloise)
43. Salad Dressing (Kraft Roka blue cheese)
44. Bourbon (Old Charter)
45. Egg Yolk
46. Egg White
47. Chocolate Syrup (Hershey's)
48. Grass
49. Glycerine (Alvarado Pharmacy)
50. Rose Petal (American Beauty)
51. Oil Paint (Bellini Cad. Yellow Deep)
52. Pepper Sauce (Tabasco)
53. Ketchup (Heinz)
54. Spinach
55. Green Onion
56. Radish (Red)
57. Parsley
58. Beet
59. Turnip
60. Pepper (Yellow)
61. Cabbage (Red)
62. Tea (Lipton's)
63. Coffee (Yuban)
64. Apple Juice (Tree Top Pure)
65. India Ink (Pelikan)
66. Mustard (French's)
67. Cocoa Butter (Hershey's)
68. Dairy Butter
69. Worcestershire Sauce (Lea & Perrins)
70. Olive Oil (Star)
71. Mineral Oil (Squibb)
72. Motor Oil (Texaco 30W-HD)
73. Meat (T-Bone)
74. Molasses (Brer Rabbit)
75. Cinnamon Oil (Magnus, Mabee & Reynard)

Inside Silk: Blood of the Artist



8. Ed Ruscha (b. 1937)
News Mews, Pews, Brews, Stews, Dues, 1970
organic screenprints
22½ x 31¼ in. (57.5 x 79.5 cm.)

Opposite: List of materials used in the printing process for"*News Mews, Pews, Brews, Stews, Dues*"

News, Mews, Pews, Brews, Stews & Dues

Six organic screenprints
Screenprinted by Lyndon Haywood at the Alecto Studios, London
from positives handcut by the artist

Published by Editions Alecto Limited, June 1970
in an edition limited to 125 with 25 artists proofs
The screens were destroyed after the edition was completed

Paper: Silverbrook Snow White Antique Finish, 250 gsm
Screen: 180 NN mesh, Como nylon
Portfolio: Multiservice Limited, London

Materials purchased from
Joseph I. Emanuel Limited,
1, 2 & 3 James Street, Covent Garden London, WC2
John Barker and Company Limited,
Kensington High Street, London, W8
and
Ringwest Motors,
Andsell Street, London, W8

NEWS	Background	Split fount	Blackcurrant pie filling (*Morton Beacham Products, Brentford, Middlesex*), over red salmon roe (*Salmonroe Products, Vancouver*).
MEWS	Background		Bolognese sauce, (*Pasta Products, Croydon, Surrey*).
	Lettering	Split fount	Blackcurrant pie filling (*Morton Beacham Products, Brentford, Middlesex*), over cherry pie filling (*James Robertson Limited, Regent Street, London*) over unmixed raw egg (*Valley Farm Eggs Limited, Pembroke Road, Walthamstow, London, E.17*).
PEWS	Background		Hershey's chocolate flavour syrup (*Hershey Foods Corporation, Pennsylvania*) and Camp coffee and chicory essence (*R. Paterson & Sons, Glasgow*) mixed 6/4.
	Lettering		Squid in ink (*Valentin Puga, Vigo*).
BREWS	Lettering	Split fount	Axle grease (*Total Limited, Hanwell, London*), over caviar (*Odden Caviar Limited, Sjaellands Odde, Denmark*).
STEWS	Lettering	Split fount	Crushed baked beans (*H. J. Heinz & Company Limited, Hayes, Middlesex*), caviar (*Odden Caviar Limited, Sjaellands Odde, Denmark*), fresh strawberries (*Agrexco Limited, Israel*), cherry pie filling (*James Robertson Limited, Regent Street, London*), mango chutney (*Wilkins & Sons Limited, Tiptree, Essex*), tomato paste (*Rebaudengo S.A.S. Turin*), daffodils (*Springfield, Spalding*), tulips (*Pick Limited, Spalding*), and leaves.
DUES	Background		Branston Pickle (*Crosse & Blackwell Limited, Croydon, Surrey*).
	Lettering		Branston Pickle (*Crosse & Blackwell Limited, Croydon, Surrey*).

This portfolio is number

102

E. Ruscha

9. Andy Warhol (1928-1987)
Piss Painting, 1978
urine on gesso on canvas
18⅛ x 16⅛ in. (46 x 41 cm.)

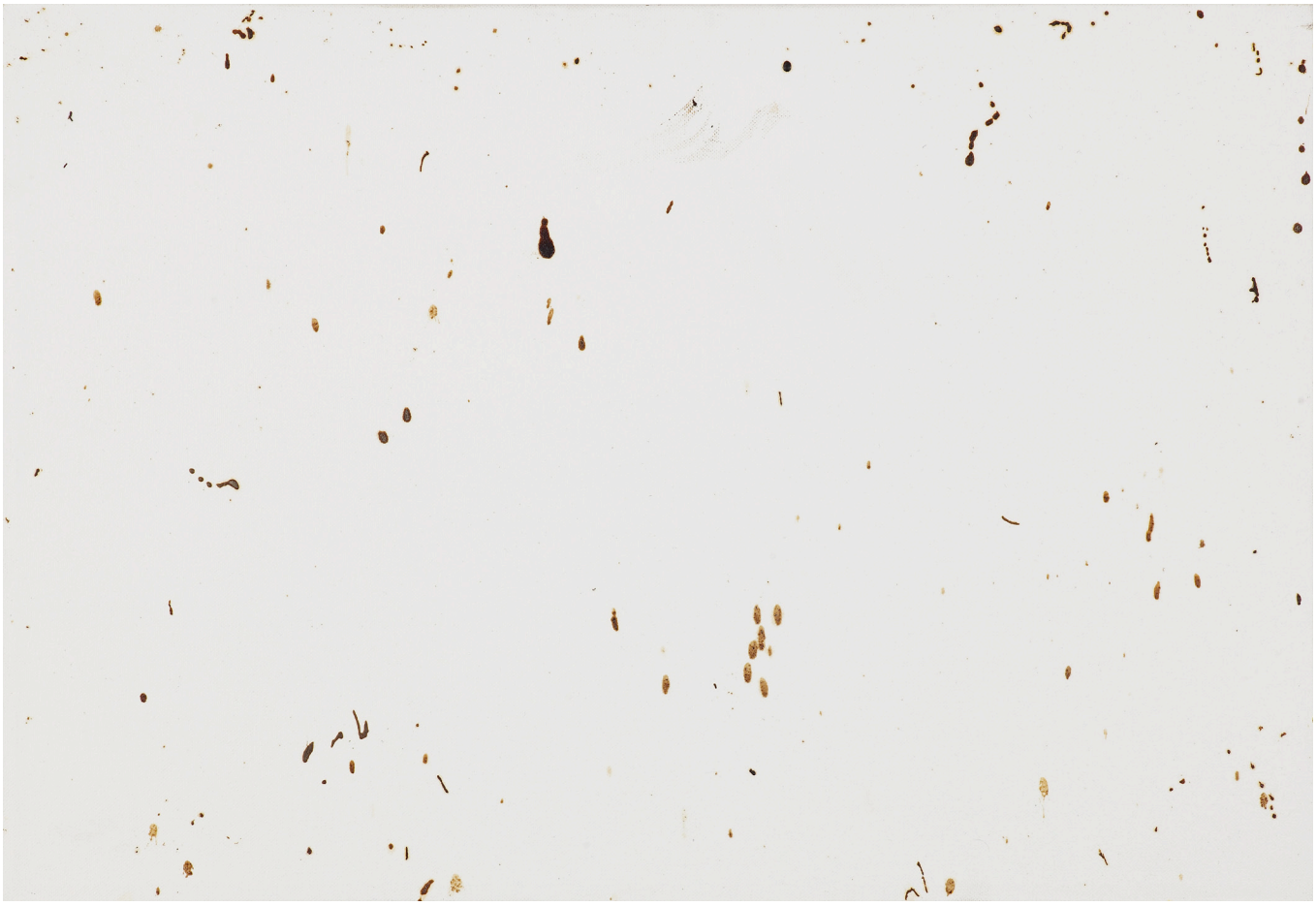
10. Andy Warhol (1928-1987)
Jam (Raspberry), 1983
jam on gesso on canvas
10 x 8 in. (25.5 x 20.3 cm.)

11. Otto Piene (b. 1928)
Don't Know, 1974
gouache and soot on paper
40 x 32 in. (102 x 81.3 cm.)

Opposite: Photograph of Otto Piene

12. David Hammons (b. 1943)
Untitled (Kool-Aid), 2003
kool-Aid and watercolor on paper
40½ x 25½ in. (103 x 64.7 cm.)


Stains



13. Klaus Weber (b.1976)
Bee Painting, Small Screen I, 2009
bee droppings on grounded canvas
16¼ x 23⅝ in. (41 x 60 cm.)

14. Pamela Rosenkranz (b. 1979)
Firm Being (Lucid Power), 2011
PET Bottle, silicon pigment, plexiglass cab, wooden plinth
57¾ x 15 x 15 in. (146.7 x 38 x 38 cm.)


Statius


evian

15. Lucy Dodd (b. 1981)
Catfish, 2013
mixed media on canvas: aristoloclia gigantia petals, toilet paper, pastel,
marker, pigment, urine, feather, foss flowers, butterfly wings, hair, and sand on paper and canvas
72 x 66 in. (183 x 167.5 cm.)

16. Daniel Turner (b. 1983)
Untitled 5150 6.17.13, 2013
bitumen emulsion, vinyl, wood
17 x 15 x 2 in. (43.2 x 38 x 5 cm.)

17. Ryan Estep (b. 1980)
Sterilized Dirt D1, 2014
aterilized dirt on canvas
60 x 48 in. (152.4 x 121.9 cm.)

18. Ryan Estep (b. 1980)
Stretcher Bar B1, 2014
lidocaine and iron oxide on canvas
73.5 x 48 in. (186.6 x 121.9 cm.)

19. Kyle Thurman (b. 1986)
Untitled (120 West 28th Street, New York NY 10001), 2014
flower pigment on canvas
24 x 12 in. (61 x 30.5 cm.)

EXHIBITION CHECKLIST

A Very Proper Treatise
Small 4to, fine modern blue morocco
London: T. Purfoote, the assigne of R. Tottill, 1588
Fourth edition of one of the earliest English books of "secrets," or manual of practical arts; this text appears to be entirely of English origins. It was first published in 1573 and reprinted in 1581 and 1583; there were also editions of 1596 and 1605. All editions are very scarce
Courtesy of Jonathan A. Hill

Guglielmo Grataroli
Verae Alchemiae Artis'que Metallicae
Folio, 18th cent. calf. Basel: H. Petri & P. Pernam, 1561
First edition of this very uncommon book.
Courtesy of Jonathan A. Hill

Georgius Agricola (1777?-1854)
De Re Metallica Libri XII, Rome: Societa Finanziaria Siderurgica, 1959
Folio (9-1/2 by 13 in.), original full cream parchment, yapp edges.
Italian facsimile of this lavishly illustrated landmark scientific work, "the first systematic treatise on mining and metallurgy and one of the first technological books of modern times," this copy number 156 of 1000 copies, faithfully reproducing in full the text and all 273 woodcut diagrams and illustrations by Hans Rudolf Manuel Deutsch found in the 1561 second Latin edition
Courtesy of Bauman Rare Books

1. George Field (date?)
Chromatography; or, A Treatise on Colours and Pigments, and of their Powers in Painting, etc. xix, 276 pp.
Illustrated with hand-coloured engraved frontispiece and 1 engraved plate.
Folio, bound in modern blue cloth
London: Charles Tilt, 1835
Courtesy of Ursus Books and Prints

2. Matsyavatara Incarnation of Vishnu, c. 1710
India, Punjab Hills, Chamba or Basoli
gouache on paper
7.5 x 11 in. (19 x 28 cm.)
Courtesy of Nancy Wiener Gallery

3. Michel-Martin Drölling (1789-1851)
Portrait of Alix de Tounon-Simiane, 1847
signed and dated lower left: *Drolling/1847*
oil on canvas
29 x 23¼ in. (73.7 x 59 cm.)
Courtesy of Jack Kilgore & Co., Inc.

4. Benjamin West (1738–1820)
His Majesty George III Resuming Power in 1789, 1789
oil on canvas
20 ½ x 30 ¼ in. (52 x 77 cm.)

5. Francisco Goya (1746-1828)
Origen de los Arpones ó Banderillas
Origin of the harpoons or banderillas
Plate 7 from *La Tauromaquia*, 1816
Etching, aquatint, and engraving on laid paper with sepia ink
$9\,^{5}/_{8}$ x 13 ¾ in (24.5 x 35 cm)
Harris 210, possibly the seventh edition published in 1937 by the Calcografía during the Spanish Civil War
Edition: 130 intended, few appear to have been printed, according to Harris
Courtesy of David Tunick, Inc.

6. Francisco Goya (1746-1828)
El Diestrísimo Estudiante de Falces, Embozado Burla al Toro con sus Quiebros
The very skilful student of Falces, wrapped in his cape, tricks the bull with the play of his body
Plate 14 from *La Tauromaquia*, 1816
Etching, aquatint, and engraving on laid paper with sepia ink
9⅞ x 14 in. (25 x 35.5 cm.)
Harris 210, possibly the seventh edition published in 1937 by the Calcografía during the Spanish Civil War
Edition: 130 intended, few appear to have been printed, according to Harris
Courtesy of David Tunick, Inc.

7. Ed Ruscha (b. 1937)
Stains Portfolio, 1969
Portfolio of 76 mixed media stains (one on the inside cover of the box)
composition: varies; Edition of 70, Artist copy
sheet (each): 11⅞ x 10 ¾ in. (30.2 x 27.3 cm.)
Courtesy of Paul Ruscha, Beverly Hills, CA

8. Ed Ruscha (b. 1937)
News, Mews, Stews, Pews, Brews, and Dues, 1970
organic screenprints
Each signed in pencil and numbered from the edition of 125
In the original red velvet covered portfolio box and with a further cardboard box with the inscription *'To' Leo Castelli; From: Ed Ruscha'*.
Printed on Silverbrook Snow White Antique Finish paper by Alecto Studios, London/
Published by Editions Alecto, London. (Enberg 34-39)
22½ x 31¼ in. (57.5 x 79.5 cm.)
Courtesy of Sims Reed Gallery

9. Andy Warhol (1928-1987)
Piss Painting, Painted in 1978
urine on gesso on canvas
18⅛ x 16⅛ in. (46 x 41 cm.)
Courtesy of the Andy Warhol Foundation for the Visual Arts

10. Andy Warhol (1928-1987)
Jam (Raspberry), 1983
stamped verso by the Andy Warhol Art Authentication Board Inc. and numbered
jam on gesso on canvas
10 x 8 in. (25.5 x 20.3 cm.)
Courtesy of Dean Borghi Fine Art

11. Otto Piene (b. 1928)
Don't Know, 1974
gouache and soot on paper
40 x 32 in. (102 x 81.3 cm.)
Courtesy of the artist and Sperone Westwater, New York
© 2014 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn
Photograph of Otto Piene
Courtesy of Sperone Westwater, New York and ZERO Foundation, Düsseldorf

12. David Hammons (b. 1943)
Untitled, (Kool-Aid), 2003
Kool-Aid and watercolor on paper
40½ x 25½ in. (103 x 64.7 cm.)
Courtesy of Private Collection, New York

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Bee Painting, Small Screen I, 2009
bee droppings on grounded canvas
16.1 x 23.6 in. (41 x 60 cm.)
Courtesy of the artist and Herald St, London

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Firm Being (Lucid Power), 2011
PET Bottle, silicon pigment, plexiglass cab, wooden plinth
57¾ x 15 x 15 in. (146.7 x 38 x 38 cm)
Courtesy of the artist and Miguel Abreu Gallery

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Catfish, 2013
mixed media on canvas: aristoloclia gigantia petals, toilet paper, pastel, marker, pigment, urine, feather, foss flowers, butterfly wings, hair, and sand on paper and canvas
72 x 66 in. (183 x167.5 cm.)
Courtesy of the artist and David Lewis
From the collection of Antonio and Andrea Porres

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Untitled 5150 6.17.13, 2013
bitumen emulsion, vinyl, wood
17 x 15 x 2 in. (43.2 x 38 x 5 cm.)
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Untitled (120 West 28th Street, New York NY 10001), 2014
flower pigment on canvas
24 x 12 in. (61 x 30.5 cm.)
Courtesy the artist and Office Baroque Gallery

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Published by Dickinson, New York, on the occasion of the exhibition Idiosynchromism.
March 8 -April 24, 2014

Dickinson Roundell and Alex Glauber would like to thank the generosity and support of all the lenders, galleries and artists without whom the shouw could not have happened.

Curated by Alex Glauber
Organized by Roxana Bruno
Curatorial Assistant by Mary Carlson
Designed by Lara Pilkington
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