

GAGOSIAN



WORKS ON PAPER FROM A DISTINGUISHED PRIVATE COLLECTION

**Drawings from the Marron Collection to be copresented by
Acquavella Galleries, Gagosian, and Pace Gallery at Pace's
space in East Hampton**

August 12–20, 2020

Pace Gallery, 68 Park Place, East Hampton, New York

Ed Ruscha, *Red Yellow Scream*, 1964, tempera and pencil on paper, 14 3/8 × 10 3/4 inches (36.5 × 27.3 cm) © Ed Ruscha

August 5, 2020

Acquavella Galleries, Gagosian, and Pace Gallery are pleased to announce a joint exhibition of works on paper from the esteemed Donald B. Marron Collection, belonging to one of the twentieth and twenty-first century's most passionate and erudite collectors. The exhibition will be on view August 12–20, 2020, at Pace's recently opened gallery in East Hampton, New York. In a continuation of the three galleries' partnership with the Marron family to handle the sale of the

private collection of the late Donald B. Marron, this intimate presentation offers a glimpse into the coveted Marron estate of over 300 masterworks acquired over the course of six decades.

The exhibition will feature almost forty works on paper including sketches and studies as well as fully realized paint and pastel pieces. Works on view range from early modern masterpieces by Henri Matisse, Raoul Dufy, and Fernand Léger; to nature studies by Ellsworth Kelly and an exemplary acrylic from Paul Thek's final series; to contemporary pieces by Mamma Andersson, Leonardo Drew, Damien Hirst, Jasper Johns, and Brice Marden, among others. A focused presentation on Ed Ruscha's typographic and image-based drawings and a selection of his inventive artist's books will round out the exhibition. Many of these works are being exhibited publicly for the first time since their acquisition.

Works on paper highlights from the Donald B. Marron Collection include:

Two drawings by **Brice Marden**, including *Butterfly Wings* (2005), composed of loops of black ink that swirl across but never escape the perimeter of the sheet. As Marden said in 1979 of his drawings: "think of them as spaces." In *Butterfly Wings*, Marden intentionally alters the space of the drawing while permitting vestiges of its making to remain visible to the viewer.

Two late works by **Jasper Johns**, including *Two Paintings* (2006), which combines now-famous motifs from early in his career—flags, maps, numerals, and cross-hatching—with new ones, including a Harlequin's costume, a piece of string, and flagstones.

Ellsworth Kelly's *Burdock* (1969) and *Wild Grape* (1960) from his plant drawings series, which played a central role in his art. These plant drawings not only informed the artist's early paintings but are also the basis for his later work. As Kelly wrote of the series in 1969: "They are exact observations of the form of the leaf or flower or fruit seen. Nothing is changed or added: no shading, no surface marking."

Damien Hirst's drawing *Leviathan* (2006), wherein the artist reveals his initial plans for a monumental sculpture of the same title, encasing the second largest shark in the world in formaldehyde—its mouth wide as if about to attack.

A drawing by **William Kentridge** developed as a preparatory study for the scenic design and background animation for *The Magic Flute*, a production of the Mozart opera directed by the artist that premiered at the Theatre Royal de la Monnaie, Brussels, in 2005 and later toured worldwide. In preparation for directing and codesigning the opera, Kentridge created two bodies of work, *Learning the Flute* and *Preparing the Flute*, from which he developed a central metaphor of darkness and light, as expressed in the motif of the stage as camera.

Paul Thek's rare acrylic-on-newspaper drawing *While there is time, let's go out and feel everything* (1988)—one of the last works the artist made before his death from AIDS-related complications at the age of fifty-five. In this atmospheric abstraction that evokes the early seascapes and "puddle paintings" that Thek made on the Italian island of Ponza during the late 1960s and early 1970s, the artist meditates on his own mortality, yet does so in a characteristically whimsical fashion.

A recent interior scene and a landscape watercolor by Swedish artist **Mamma Andersson**, whose work embodies a new genre of painting that recalls late nineteenth-century romanticism while also embracing contemporary interests in its combination of textured brushstrokes, loose washes, stark graphic lines, and evocative colors.

A number of drawings by the iconic California-based artist **Ed Ruscha**, including *Honk* (1964), among Ruscha's first language-based artworks, as well as several other compositions featuring single words that dominated the artist's work throughout the 1960s and into the early 1970s, such as *Red Yellow Scream* (1964), and *Halloween* (1977). The collection also features several of Ruscha's groundbreaking artist's books, which turned away from the craftsmanship and luxury status that typified the *livre d'artiste* to focus on the artistic concept, opening the genre to the possibilities of mass-production and distribution. Notable artist books by Ruscha include *Twentysix Gasoline Stations* (1963) and *Some Los Angeles Apartments* (1965), among others.

Works on Paper from a Distinguished Private Collection prefaces a joint exhibition in New York City in 2021 organized by the three galleries, which will showcase the breadth of the Donald B. Marron Collection and pay homage to Don Marron's (1934–2019) legacy, including works from the family collection as well as loans from institutions. Marron enjoyed long personal relationships with Bill Acquavella, Larry Gagosian, and Arne Glimcher, who each contributed to shaping this significant collection over the course of several decades. The collaboration between the three galleries is the first of its kind, and signals a new way for families to handle the sales of their collections.

The East Hampton gallery will be open to the public with a limited capacity, from Tuesday to Sunday, 11am–6pm. Pace is taking all necessary precautions to ensure the safety of visitors, including measures to manage the number of visitors in the space at any given time. Hand sanitizer and Personal Protective Equipment will be provided for visitors as well.

Notes for Editors

About Acquavella Galleries

Acquavella Galleries is distinguished for its expertise in the fields of nineteenth-, twentieth-, and twenty-first-century art. The gallery, founded by Nicholas Acquavella in the early 1920s, has been a family-owned, family-run business for three generations. For more than ninety years, Acquavella Galleries has sold major paintings and sculpture to esteemed private collectors and museums worldwide. Through its exhibitions, it has gained a reputation for organizing both museum-quality loan and commercial shows, and represents a selective roster of contemporary artists. The gallery is located at 18 East 79th Street in New York City, occupying a five-story French neoclassical townhouse.

About Gagosian

Established in Los Angeles in 1980, Gagosian is a global gallery specializing in modern and contemporary art that employs over 200 people at eighteen exhibition spaces across the United States, Europe, and Asia. From its inception, Gagosian has prepared and presented unparalleled museum-quality exhibitions of works by historical artists, as well as working with a diverse array of marquee living artists. The gallery's initiatives include innovative online viewing rooms coinciding with major art fairs, which feature transparent and comprehensive market analysis; a publishing arm that produces scholarly exhibition catalogues, artist monographs, catalogues raisonnés, and the *Gagosian Quarterly* magazine; as well as a distinctive retail shop. In 2018 Gagosian established its "Building a Legacy" program to assist artists, studio managers, and estate and foundation representatives, among others, with maintaining and steering artists' creative and philanthropic futures.

About Pace

Pace is a leading contemporary art gallery representing many of the most significant international artists and estates of the twentieth and twenty-first centuries. Under the leadership of President and CEO Marc Glimcher, Pace is a vital force within the art world and plays a critical role in shaping the history, creation, and engagement with modern and contemporary art. Since its founding by Arne Glimcher in 1960, Pace has developed a distinguished legacy for vibrant and dedicated relationships with renowned artists. As the gallery approaches the start of its seventh decade, Pace's mission continues to be inspired by a drive to support the world's most influential and innovative artists and to share their visionary work with people around the world.

Pace advances this mission through its dynamic global program, comprising ambitious exhibitions, artist projects, public installations, institutional collaborations, performances, and interdisciplinary projects through Pace Live, and curatorial research and writing. Today, Pace has seven locations worldwide: two galleries in New York—including its newly opened headquarters at 540 West 25th Street, and an adjacent 8,000-square-foot exhibition space at 510 West 25th Street—as well as galleries in Palo Alto, London, Geneva, Hong Kong, and Seoul.

#MarronCollection

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