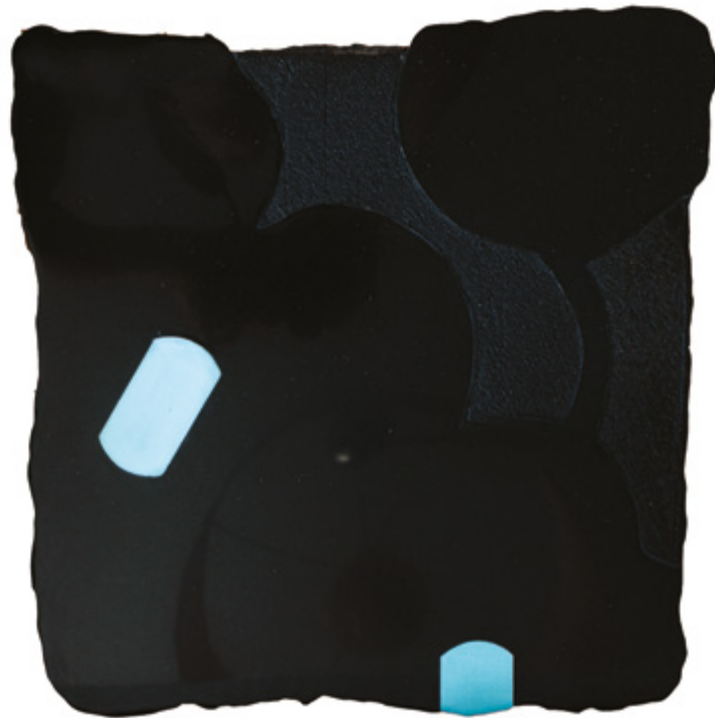


galerie  
andresthalmann

Donald Sultan  
Black and White and Color  
New Works

Exhibition 31st January – 25th April 2020



#### BLACK AND WHITE AND COLOR

„Du wirst überrascht sein“, prophezeite Donald Sultan vor meinem Besuch in seinem New Yorker Studio. Er sollte recht behalten. Als ich vergangenen Dezember sein Atelier betrat, war ich überwältigt von der lebendigen Frische und Strahlkraft seiner neusten Werke. Ich fand mich nicht wie gewohnt zwischen den vorbereiteten Holzchassis mit dem typischen pechschwarzen Teerbezug wieder, sondern stand mitten in einem leuchtenden Meer weiss schimmernder Holzplatten.

Obwohl Donald Sultan bereits vor Jahren eine Serie von Mimosa-Zeichnungen geschaffen hat – inspiriert von den Sommern in seinem Studio in St. Tropez – überrascht die neue Bildserie durch ihre tafrische Energie und Schönheit. Bezeichnend für die Weiterentwicklung der ursprünglichen Mimosa-Zeichnungen sind die zunehmende Abstraktion und der neuartige Bildaufbau. Der Teer bildet in diesen neuen Mimosa-Bildern nicht mehr den Untergrund der Werke, sondern wird punktuell wie eine dreidimensionale Farbe eingesetzt. Gleichzeitig finden sich in der neuen Werkserie Techniken wieder, die Donald Sultan bei seiner Reihe der *Disaster Paintings* nutzte und die daran erinnern, wie virtuos er mit Materialien umzugehen versteht.

Ich freue mich ausserordentlich, Ihnen die neusten Werke eines der wichtigsten Erneuerer der US-amerikanischen Malerei in seiner vierten Einzelausstellung an der Talstrasse präsentieren zu dürfen. Mein innigster Dank geht an Donald Sultan, einem herausragenden Gegenwartskünstler von Weltrang und einem über die Jahre liebgewonnenen Freund, der stets von neuem zu überraschen vermag.

*Carina Andres Thal*

Carina Andres Thalmann  
Galerie Andres Thalmann



#### BLACK AND WHITE AND COLOR

*“You’ll be surprised”, Donald Sultan promised before my recent visit at his New York studio. He was quite right. Last December, when I arrived at the studio of this outstanding innovator in U.S.-American contemporary art, I was overwhelmed by the vibrancy and freshness of his most recent works. Unlike on previous occasions, when I stood among timber frames covered in black tar, this time I was faced with a pool of white-coloured, shimmering wood panels.*

*Some years ago, Sultan created a series of Mimosa drawings inspired by the summers spent at his studio in St. Tropez, France. Since then a significant evolution has occurred. Not only do the recent Mimosa pieces emanate incredible beauty and fresh energy, they are more abstract; their structure also is different. Tar no longer forms the base of Sultan’s new Mimosa works; it is employed very sparingly, and more sculpturally so. At the same time, as if to remind us of his masterly use of materials, the artist has returned to techniques he previously employed in his Disaster Paintings.*

*It gives me enormous pleasure to present Donald Sultan’s recent works. This is his fourth solo exhibition at Talstrasse in Zürich. My profound thanks go to this eminent and extraordinarily inventive artist, who has not only become a dear friend but, yet again, has managed to surprise us all.*

*Carina Andres Thal*

Carina Andres Thalmann  
Galerie Andres Thalmann

# Donald Sultan

## Black and White and Color

Ein Zweig Mimosenblüten aus Südfrankreich inspirierte Donald Sultan zu seiner neuen Bildserie voller Energie und voll ungewöhnlicher Schönheit. Donald Sultan gestaltet seine *Mimosas*, deren Namen sprichwörtlich für Zartheit, Fragilität, Empfindlichkeit steht, mit harten, schweren Industriematerialien wie Teer und Linoleum. Aus dem Kontrast zwischen Motiv und Material, Thema und souveräner Gestaltung entsteht jene Spannung, die dem Werk des US-amerikanischen Künstlers seine ungeheure Ausstrahlungskraft verleiht.

Die ungewöhnliche Verbindung von Naturmotiven und Industriematerialien spielt in Donald Sultans Werk eine bedeutsame Rolle. Der Künstler gestaltet Blumen und Früchte mit Bau- und Handwerksstoffen wie Linoleum, Teer, Emaille und erzeugt so Werke mit einer kühnen Bildsprache. Mit diesen Arbeiten diskutiert er sowohl kunsthistorische wie auch zeitgeschichtliche und aktuelle Fragen. Mit seiner besonderen Arbeitsweise hat Donald Sultan (geboren 1951 in Asheville, North Carolina, lebt und arbeitet in New York) sich als einer der wichtigsten Erneuerer der US-amerikanischen Malerei in die Kunstwelt eingeschrieben. Seine Werke befinden sich in den Sammlungen internationaler Museen wie dem MoMA und dem Metropolitan Museum of Modern Art in New York, dem Centre Pompidou in Paris und der Tate Modern in London um nur ein paar wenige zu nennen. Für sein Schaffen wurde Donald Sultan mit zahlreichen Würdigungen und drei Ehrendokortiteln ausgezeichnet.

Mitte der 1980er Jahre begann Donald Sultan sich mit pflanzlichen Motiven zu beschäftigen. Es war eine sehr eigenwillige Wiederbelebung des Genres der Stillleben und Blumenstücke, eines Genres, das bis dahin keine nennenswerte Rolle in der Gegenwartskunst spielte. Frühere Künstlergenerationen indes hatten florale Motive gern genutzt, um malerisches Können und kompositorische Raffinesse zu beweisen und um Fragen nach Wahrnehmung und Darstellung, Farbe, Form und Lebensphilosophie reflektieren zu können. Donald Sultan nutzt Pflanzenmotive in ähnlicher Weise, spielt mit ihrer optischen Wirkung, ihrer symbolischen Bedeutung, konterkariert sie durch die ungewöhnlichen, harten Materialien, mit denen er sie gestaltet.

Donald Sultan malt seine Bilder nicht. Er baut sie auf, wie Räume, wie architektonische Strukturen. In älteren Werkserien arbeitete Donald Sultan sich in die Tiefe. Er schnitzte in die Oberflächen der Arbeiten, um seine Motive herauszuarbeiten. Für die Serie der *Mimosas* verwendet Donald Sultan eine ganze Reihe von Überlagerungstechniken. Auf eine Linoleumbasis schichtet er Teer und Emaille. Sultan arbeitet in diesen Bildern auf ausgeklügelte Weise mit den Eigenschaften und Möglichkeiten des Materials. Zum Beispiel behandelt er die Masonit Platten und die Teerlagen mit Terpentin oder poliert einige Bildbereiche, während andere die raue, körnige Oberflächenstruktur des Teers behalten. So entstehen spannungsvolle Oberflächen mit variablen Tiefen und Helligkeiten. Sowohl in der Serie der *Mimosas* wie auch in der der *Lantern Flowers* kombiniert Sultan die Arbeit mit Schablonen und Mustern mit der freien, lockeren Malerei mit dem Pinsel.

Vor allem die *Mimosas* begeistern jedoch auch durch ihre lebendige Farbigkeit. Donald Sultan ordnet die Mimosen in seinen Bildern gern dicht nebeneinander an, so dass sie mit ihrem federigen Blattwerk wie eine Kaskade vor dem Betrachter stehen. In *Mimosa, June 14 2018* bilden diese dunklen Blätter einen dichten, an manchen Stellen beinahe lückenlosen dunklen Teppich, auf dem Punkte aus farbigem Vinyl in Weiss, Orange und Grün die feinen Blüten markieren. Bei Sultan sind diese Blüten als Symbole vorhanden, als geometrische Abziehbilder, die mit ihren klaren Farben wie Hinweisschilder wirken, die der Betrachterin entgegenrufen: Hier ist die Blüte! Hier entfaltet sich das Leben! Hier ist das Zentrum der Schönheit! Doch Donald Sultan verwendet Farbe nicht nur in dieser klar umrissenen, signalhaften Form. In einem Werk wie *Mimosa With Reds, Nov 10 2019* gestaltet er das Blättergeflecht durchlässig und lässt dahinter ein leichtes Blau erkennen, das von lauen Sommerabenden im Süden Frankreichs zu erzählen scheint.

Alice Henkes



# Donald Sultan

## Black and White and Color

*It was a sprig of mimosa blossoms from southern France that inspired Donald Sultan's latest and very powerful series of visual works. While the mimosa plant is the emblem of sensitivity and delicate fragility, Sultan creates his Mimosas from coarse and heavy industrial materials such as roofing tar and linoleum. The tension between motif and materiality, between his subject and its masterful treatment produce the tension for the powerful impact that is a hallmark of the works by this eminent U.S. artist, born 1951 in Asheville, North Carolina, who lives and works in New York.*

*The unusual association of natural subjects and industrial materials has always played a significant part in Sultan's oeuvre. His use of tar, enamel and linoleum in still-lives of fruit and flowers makes for a bold and unique visual idiom. Exploring art history as well as past and current political and historic issues, Sultan has established himself as one of U.S. America's outstanding and innovative painters. His works feature at international museums including MoMA and the Metropolitan Museum of Modern Art in New York, Centre Pompidou in Paris, and Tate Modern in London. Sultan has received numerous awards and three honorary doctorates in recognition of his oeuvre.*

*Sultan began to paint plant motifs in the mid-1980s, in a fairly idiosyncratic revival of the still-life and flower genre. Neglected by contemporary artists, earlier generations of artists valued floral motifs, not only to demonstrate their painterly skills and compositional sophistication, but also to reflect on color and form, on issues of perception and representation, and on the philosophy of life. Sultan's plant-inspired works toy with the visual impact and symbolism of this traditional art form, which this innovative artist creates from uncommon, harsh, industrial materials.*

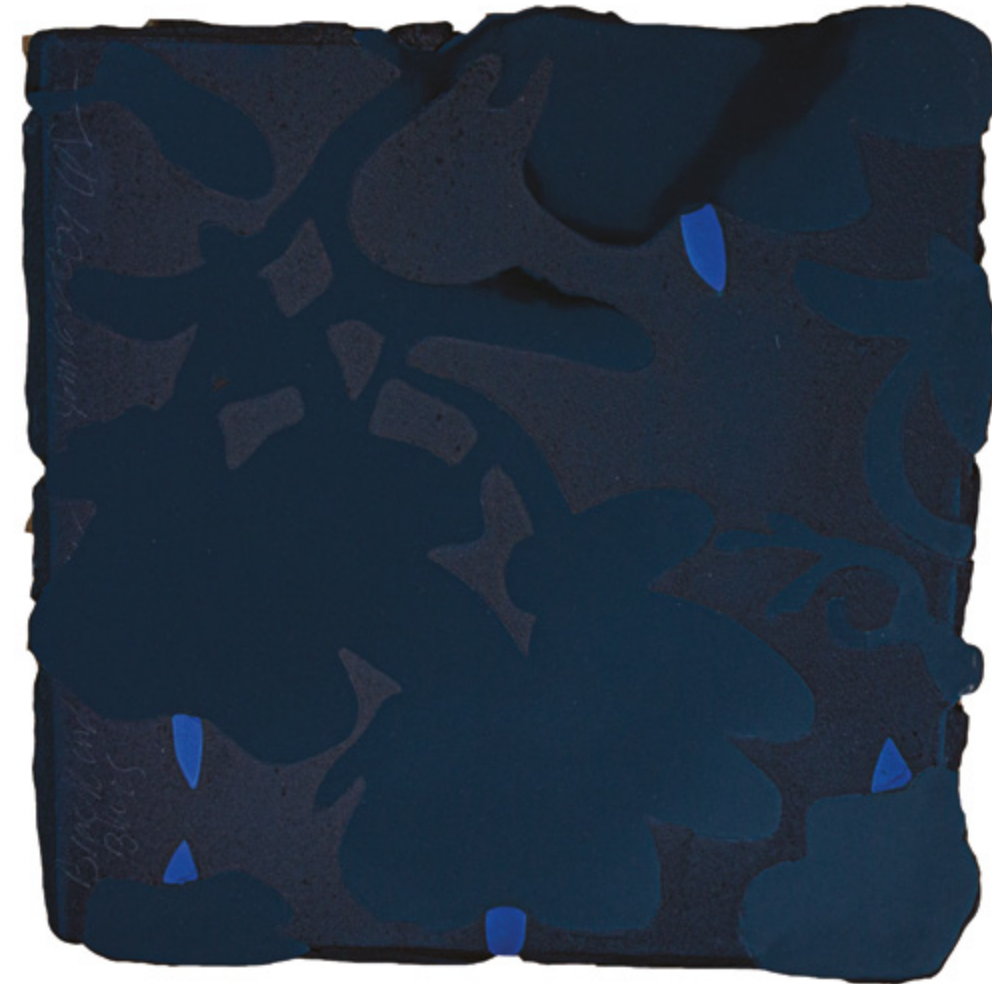
*Sultan's works are not so much "paintings" as constructions that bear a likeness to architectural structures. In previous series he worked downwards as it were, by carving his subject matter out of the depth of his surfaces. By contrast, in the present Mimosa series he employs a wide range of layering techniques, superimposing strata of enamel and tar on a linoleum ground. The use of his materials' potential and properties is highly sophisticated. For example, he applies turpentine to certain*

*sections of a panel of masonite and strata of tar while leaving other areas untreated to create a fascinating range of depths and brightnesses in the raw and grainy surface. Also, both in his Mimosa and in his Lantern Flowers series, the artist combines free brush work with stencils or patterns.*

*What renders Sultan's Mimosa pieces especially exciting is their bright and lively colors. The artist places the mimosa shrubs with their feathery foliage in dense proximity to each other until they appear to cascade towards the viewer. In Mimosa, June 14 2018, foliage forms a dark carpet that is almost completely opaque in places while delicate mimosa blossoms are symbolised – rather than realistically represented – by small, superimposed vinyl dots or geometric decals in white, orange and green. Their bright colors tell the viewer: This is the flower! This is where life is unfolding! This is the wellspring of beauty!*

*Nevertheless, Donald Sultan occasionally uses color to a less clearly defined and sign-posting purpose. Take Mimosa With Reds, Nov 10 2019: the foliage is transparent, a luminous pale blue filters through – perhaps an evocation of warm summer evenings in Southern France?*

Alice Henkes

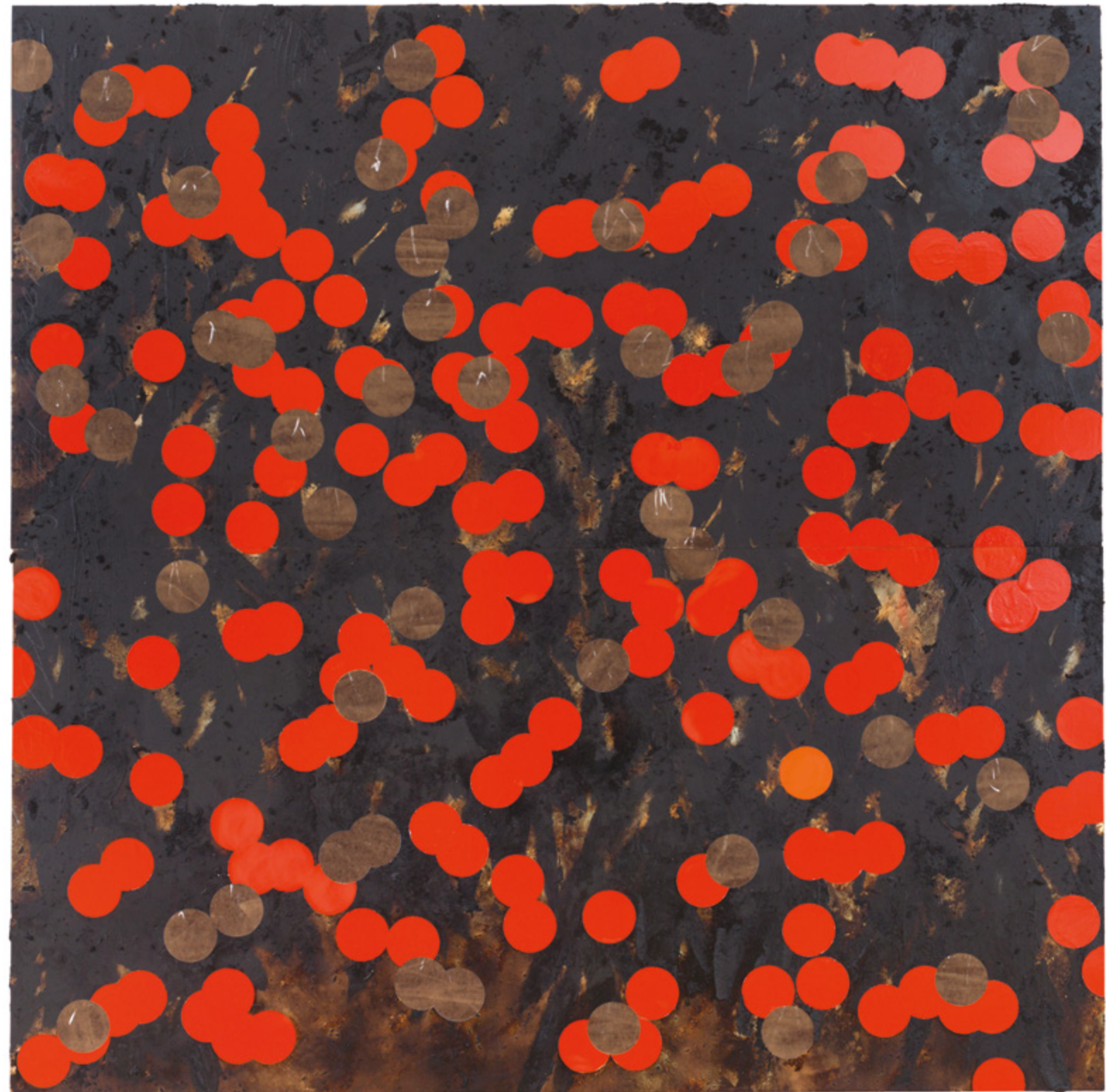


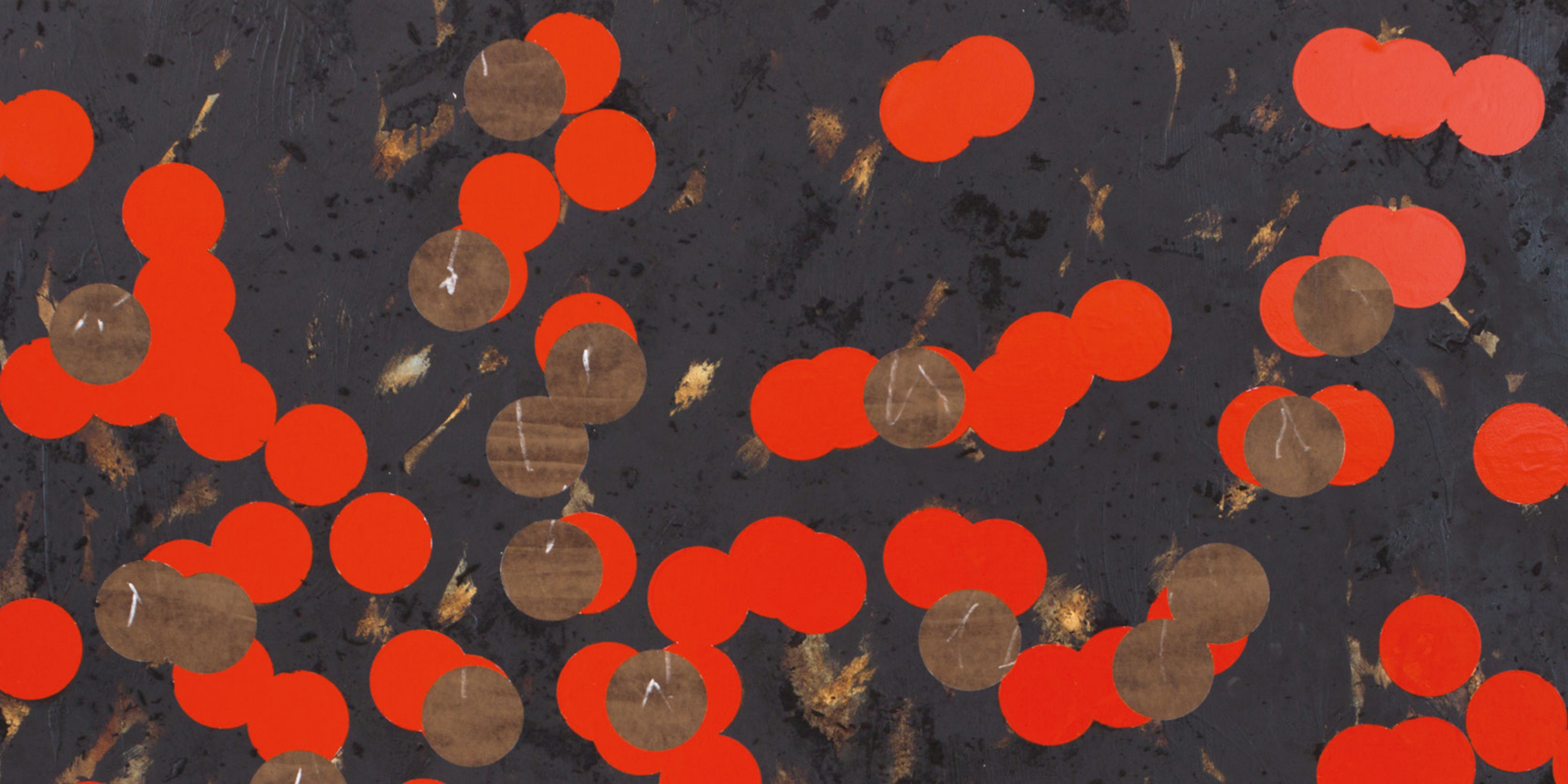


Mimosa, June 30 2019 2019, Conté, graphite and charcoal on paper, 70 x 100 cm



Mimosa, May 10 2019 2019, Conté, graphite and charcoal on paper, 70 x 100 cm



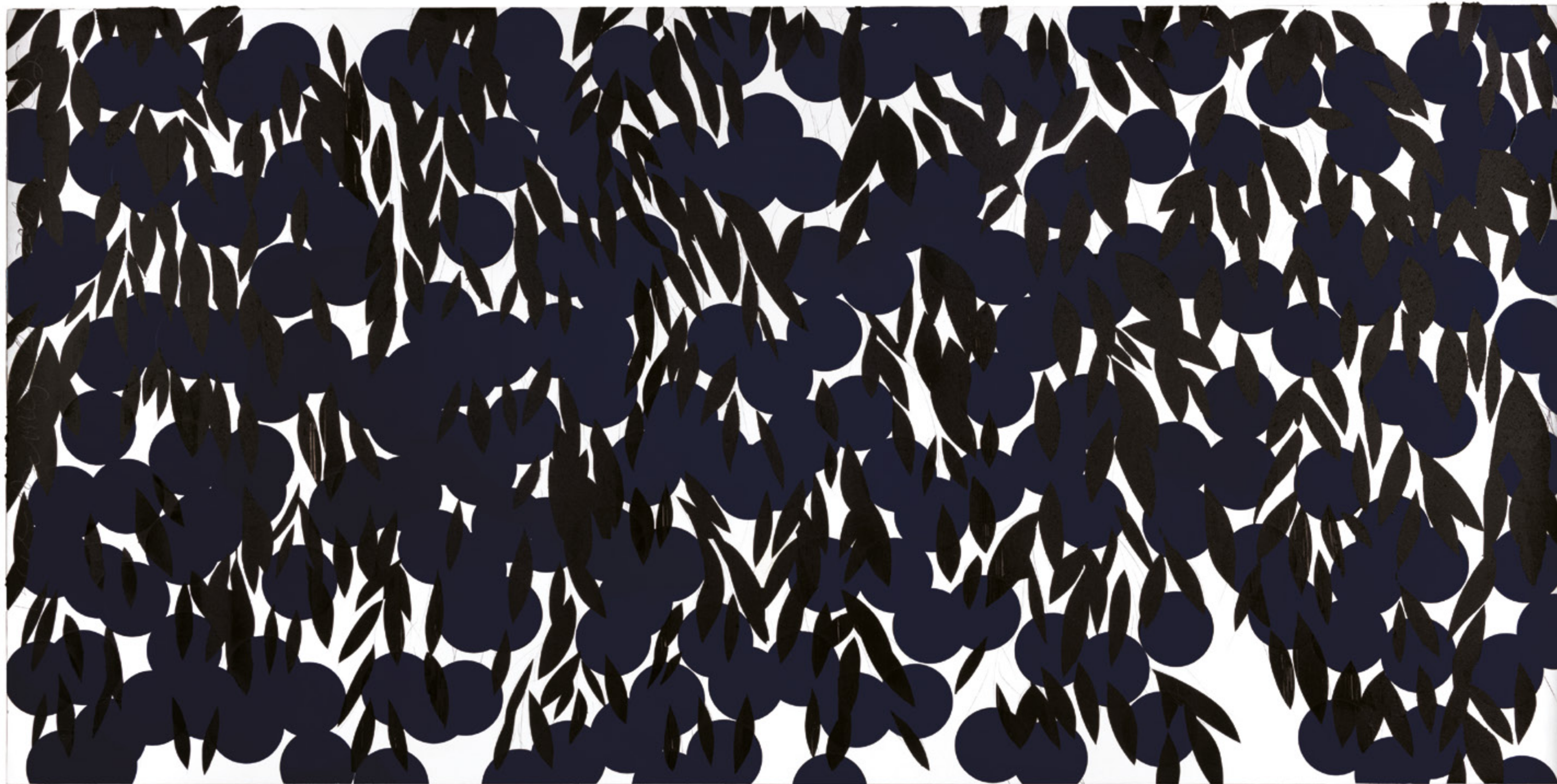








*Minimalist with black*





Mimosa, June 14 2018 2018, Oil, enamel and vinyl on masonite, 244 x 244 cm





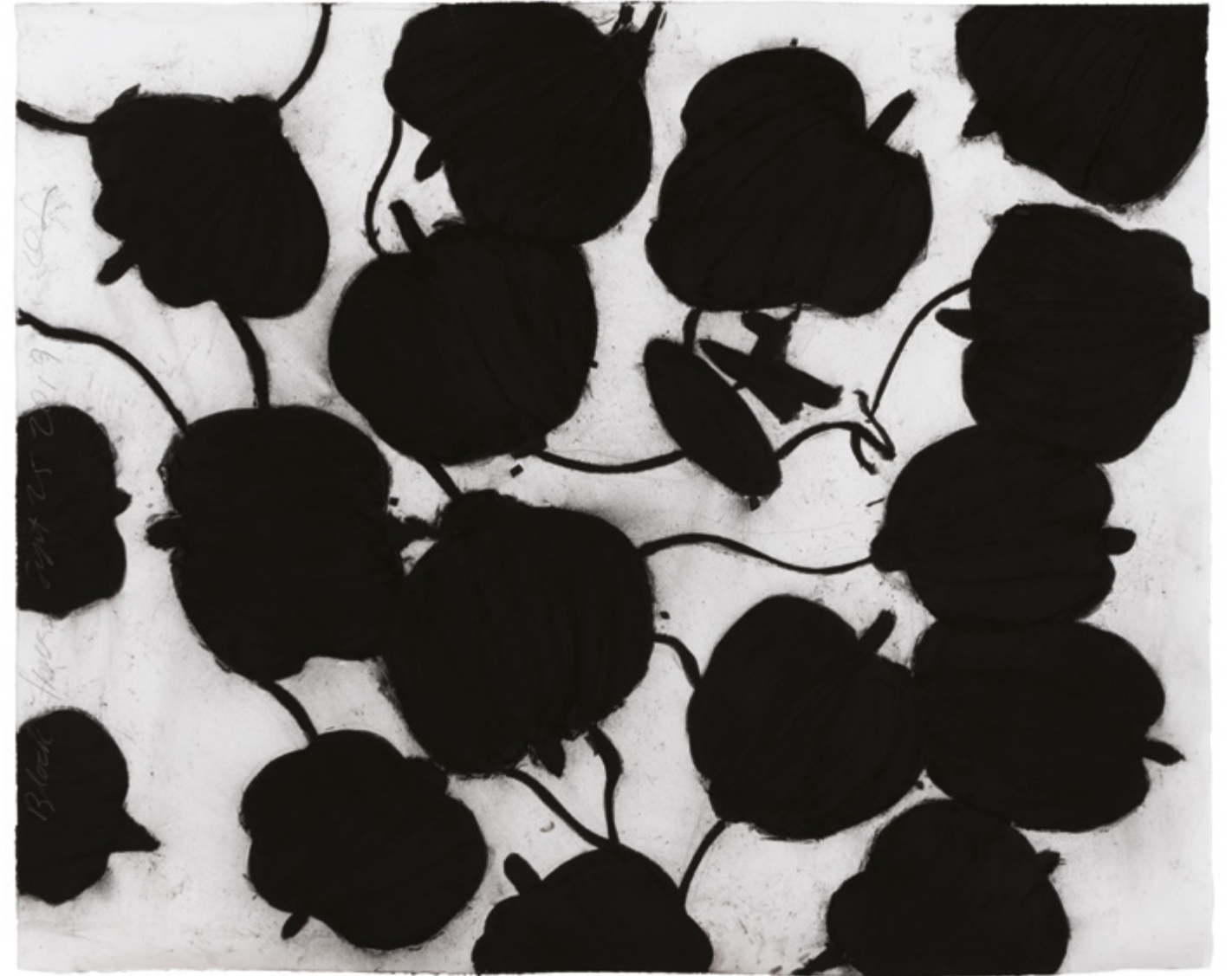
Yellow Poppies 2017, Aluminium with yellow powder coat on polished aluminium base, Edition of 25, 62 x 61 x 8.9 cm



Black Lantern Flowers, Dec 18 2019 2019, Charcoal on paper, 152 x 122 cm



Lantern Flowers, Dec 4 2019 2019, Charcoal on paper, 70 x 100 cm



Black Flowers, Sept 25 2019 2019, Charcoal on paper, 122 x 152 cm



## BIOGRAPHY

Born in 1951 in Asheville, North Carolina, Donald Sultan received his BFA from the University of North Carolina, Chapel Hill and his MFA from the School of the Art Institute in Chicago. He moved to New York in 1975. The work of Donald Sultan is voluminous and varied. Since his first one-man show in 1977, he has enjoyed a distinguished career as painter, printmaker, and sculptor. His extensive body of work has placed him at the forefront of contemporary art, where he has become best known for his ability to successfully merge the best of yesterday's artistic tradition with a fresh, unique approach to imagery and materials.

Although his paintings fit into the criteria of a still life, Sultan describes these works as first and foremost abstract. The largeness of Sultan's compositions, huge pieces of fruit, flowers, dominoes and other objects, set against the stark, unsettling tar-black, eight-foot square background, dominate the viewer. He is best known for his lemons and fruit, and states that his subjects develop from previous work. The oval blossomed charcoal tulips of the 80s became his immediately recognizable black lemons. Dots from dice have become oranges. What does not change with Sultan's work is the powerful statement his forms make. Sultan's work incorporates basic geometric and organic forms with a formal purity that is both subtle and monumental. His images are weighty, with equal emphasis on both negative and positive areas. Sultan describes his work as „heavy structure, holding fragile meaning“ with the ability to „turn you off and turn you on at the same time.“ Sultan's still life's have been described as studies in contrast. His powerfully sensual, fleshy object representations are rendered through a labor-intensive and singular method.

Sultan has been given numerous exhibitions dedicated to his work, as well as having been included in a number of group shows. His work is included in the permanent collection of many prestigious institutions including The Museum of Modern Art, the Dallas Museum of Art, and the Metropolitan Museum of Art. A monograph of Sultan's 30-year career was published in 2008, entitled, Donald Sultan: The Theater of the Object and in 2010, Sultan was honored with the North Carolina award, the highest award a state can bestow upon a civilian.





Five Reds, Oct 23 2018 2018, Conté on paper, 57 x 76 cm

## BIOGRAPHY

1951 Born, Asheville, USA  
 1973 BFA, University of North Carolina, Chapel Hill, USA  
 1975 MFA, School of the Art Institute, Chicago, USA  
 1978-79 Creative Artists Public Service Grant, New York, USA  
 1980-81 State National Endowment for the Arts  
 2000 Awarded an honorary doctorate degree from the Corcoran School of Art, Washington D.C., USA  
 2002 Awarded an honorary doctorate degree from the New York Academy of Art, New York, USA  
 2007 Awarded an honorary doctorate degree from the University of North Carolina, Asheville, USA  
 2010 Awarded the North Carolina Award, the highest award a state can bestow upon a civilian  
 2011 Awarded Lifetime Achievement Award, The Houston Fine Art Fair

## SELECTED SOLO EXHIBITIONS

2020 Galerie Andres Thalmann, Zurich, Switzerland  
 2019 Huxley-Parlour, London, UK  
 Ryan Lee Gallery, New York, USA  
 2018 Simmons Visual Arts Center, Sellars Gallery, Gainseville, USA  
 2017 Galerie Andres Thalmann, Zurich, Switzerland  
 Mixographia, Los Angeles, USA  
 2016 Ryan Lee Gallery, New York, USA  
 Baldwin Gallery, Aspen, USA  
 2015 Galeria Freites, Caracas, Venezuela  
 Galerie Forsblom, Helsinki, Finland  
 Meyerovich Gallery, San Fransisco, USA  
 2014 Galerie Andres Thalmann, Zurich, Switzerland  
 Meredith Long Gallery, Houston, USA  
 Serge Sorokko Gallery, San Fransisco, USA  
 Ryan Lee Gallery, New York, USA  
 Vertu Fine Art, Boca Raton, USA  
 2013 Galerie Piece Unique, Paris, France  
 2012 The Bohemian Gallery, Overland Park, USA  
 The Drawing Room Gallery, East Hampton, New York, USA  
 Alan Avery Art Company, Atlanta, USA  
 2011 Baldwin Gallery, Aspen, USA  
 Mary Ryan Gallery, New York, USA  
 Meredith Long Gallery, Houston, USA  
 2009 Mary Ryan Gallery, New York, USA  
 Contemporary Arts Center, Cincinnati, USA  
 Greenfield-Sacks Gallery, Santa Monica, USA  
 Galerie Ernst Hilger, Vienna, Austria

2008 Ben Brown Fine Arts, London, England  
 Galerie Andres Thalmann, Zurich, Switzerland  
 Baldwin Gallery, Aspen, USA  
 Aidan Gallery, Moscow, Russia  
 Forsblom Projects, Helsinki, Finland  
 2007 Mary Ryan Gallery, New York, USA  
 De Brock Gallery, Knokke-Heist, Belgium  
 Meredith Long Gallery, Houston, USA  
 2006 Centre Cultural Contemporani Pelaires, Mallorca, Spain  
 Galerie Forsblom, Helsinki, Finland  
 2005 Baldwin Gallery, Aspen, USA  
 Cliff Lede Vineyards, Yountville, USA  
 2004 Meredith Long Gallery, Houston, USA  
 Singapore Tyler Print Institute, Singapore, Singapore  
 Ameringer & Yohe Fine Art, New York, USA  
 2003 Knoedler & Company, New York, USA  
 Mary Ryan Gallery, New York, USA  
 Galerie Forsblom, Helsinki, Finland  
 2002 Imago Galleries, Palm Desert, USA  
 Louise Cameron Wells Art Museum, Wilmington, USA  
 Winston Wachter Fine Art, Seattle, USA  
 2001 Polk Museum of Art, Lakeland, USA  
 Scottsdale Museum of Contemporary Art, Scottsdale, USA  
 Baldwin Gallery, Aspen, USA  
 Dorothy Blau Gallery, Bay Harbor Islands, USA  
 Stephen F. Austin State University, Nacogdoches, USA  
 Raab Galerie, Berlin, Germany  
 University of Michigan, Ann Arbor, USA  
 Hill Gallery, Birmingham, USA  
 Galerie Lutz & Thalmann, Zurich, Switzerland  
 Lowe Gallery, Atlanta, USA  
 2000 Memphis Brooks Museum of Art, Memphis, USA  
 Corcoran Gallery of Art, Washington D.C., USA  
 Kemper Museum of Contemporary Art, Kansas City, USA  
 Hill Gallery, Birmingham, USA  
 Cheekwood Museum of Art, Nashville, USA  
 Winston Wachter Fine Art, Seattle, USA  
 Galerie Simonne Stern, New Orleans, USA  
 Meredith Long Gallery, Houston, USA  
 Mary Ryan Gallery, New York, USA  
 Polk Museum of Art, Lakeland, USA  
 Scottsdale Museum of Contemporary Art, Scottsdale, USA



Four Yellows, Dec 14 2018 2018, Conté on paper, 57 x 76 cm

- |      |  |      |   |
|------|--|------|---|
| 1999 | The Jewish Museum, New York, USA<br>Meredith Long & Co., Houston, USA<br>Knoedler, New York, USA<br>Hill Gallery, Birmingham, USA  | 1990 | Greg Kucera Gallery, Seattle, USA<br>Richard Green Gallery, Santa Monica, USA<br>Knoedler & Company, New York, USA<br>Greg Kucera Gallery, Seattle, USA<br>Equinox Gallery, Vancouver, Canada   |
| 1998 | Galerie Lutz & Thalmann, Zurich, Switzerland<br>Baldwin Gallery, Aspen, USA<br>Turner & Runyon Gallery, Dallas, USA<br>Galleria Lawrence Rubin, Milano, Italy  | 1989 | Waddington Galleries, London, England<br>Blum Helman Gallery, Santa Monica, USA<br>Paul Kasmin Gallery, Inc., New York, USA<br>Runkle-Hue-Williams, Ltd., London, England   |
| 1997 | Knoedler & Co, New York, USA<br>Greenberg Van Doren Gallery, St. Louis, USA<br>Hill Gallery, Birmingham, USA<br>Galerie Daniel Templon, Paris, France<br>Janet Borden, Inc, New York, USA  | 1988 | The Greenberg Gallery, St. Louis, USA<br>Knoedler & Co., New York, USA<br>Richard Green Gallery, New York, USA<br>Museum of Modern Art, New York, USA<br>Galerie Montenay, Paris, France  |
| 1996 | Baldwin Gallery, Aspen, USA<br>Meredith Long & Company, Houston, USA<br>Fotouhi Cramer Gallery, East Hampton, USA<br>Galerie Lawrence Rubin, Zurich, Switzerland<br>Mary Ryan Gallery, New York, USA<br>Paul Kasmin Gallery, New York, USA<br>Guild Hall, East Hampton, New York, USA  | 1987 | La Galerie Alice Pauli, Lausanne, Switzerland<br>Marina Hamilton Gallery, New York, USA<br>Los Angeles Museum of Contemporary Art, USA<br>Fort Worth Art Museum Texas, USA<br>Brooklyn Museum, New York, USA<br>Museum of Contemporary Art, Chicago, USA  |
| 1995 | Knoedler & Company, New York, USA<br>Hill Gallery, Birmingham, USA<br>Asheville Art Museum, Asheville, USA<br>Memphis Brooks Museum of Art, Memphis, USA   | 1986 | Akira Ikeda Gallery, Nagoya, Japan<br>Blum Helman Gallery, New York, USA<br>Barbara Krakow Gallery, Boston, USA<br>Gian Enzo Sperone Gallery, Rome, Italy<br>Greg Kucera Gallery, Seattle, USA<br>University Art Museum, Long Beach, USA  |
| 1994 | Galeria 56, Budapest, Hungary<br>Paul Kasmin Gallery, New York, USA<br>Jaffe Baker Blau, Boca Raton, USA<br>Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, USA<br>Madison Art Center, Madison, USA<br>Orlando Museum of Art, Orlando, USA  | 1985 | A.P. Giannini Gallery, Bank of America, World Headquarters, San Francisco, USA<br>Galerie Montenay-Delsol, Paris, France<br>Galerie de l'Estampe Contemporaine<br>Bibliothèque Nationale, Paris, France<br>The Greenberg Gallery, St. Louis, USA<br>Blum Helman Gallery, Los Angeles, USA<br>Blum Helman Gallery, New York, USA |
| 1993 | Galerie Kaj Forsblom, Zurich, Switzerland<br>Hill Gallery, Birmingham, USA<br>Knoedler & Company, New York, USA<br>Museum of Fine Arts, Houston, USA   | 1984 | Barbara Krakow Gallery, Boston, USA<br>Georgia State University, Atlanta, USA<br>Baxter Gallery, Portland School of Art, Portland, USA<br>Wesleyan University, Middletown, USA<br>Asheville Art Museum, Asheville, USA  |
| 1992 | The Hill Gallery, Birmingham, USA<br>Knoedler & Company, New York, USA<br>Galeria Trauma, Barcelona, Spain<br>Hans Strelow Gallery, Dusseldorf, Germany<br>Meredith Long & Company, Houston, USA<br>Guild Hall Museum, East Hampton, USA<br>Knoedler & Company, New York, USA<br>Lowe Art Museum, University of Miami, Coral Gables, USA | 1983 | Blum Helman Gallery, New York, USA<br>Akira Ikeda Gallery, Tokyo, Japan   |
| 1991 | Butler Institute of American Art, Youngstown, USA<br>Berggruen Gallery, San Francisco, USA<br>Knoedler & Company, New York, USA<br>Mary Ryan Gallery, New York, USA<br>Meredith Long Gallery, Houston, USA   | 1982 | Blum Helman Gallery, New York, USA<br>Hans Strelow Gallery, Dusseldorf, Germany   |

1981 Weinberg Gallery, San Francisco, USA  
 1980 Willard Gallery, New York, USA  
 1979 Willard Gallery, New York, USA  
 Young Hoffman Gallery, Chicago, USA  
 1977 Artists Space, New York, USA  
 The Institute of the Art and Urban Resources,  
 P.S. 1 Special Projects Room, Long  
 Island City, USA

SELECTED GROUP EXHIBITIONS

2019 *Intersections in American Art*, Asheville Art  
 Museum, Asheville, USA  
*Pop Power*, Taubman Museum of Art, Roanoke,  
 USA  
*In Conversation: Black*, The Sheldon Museum  
 of Art, Lincoln, USA  
 2017 *Summer Exhibition*, The Royal Academy of  
 Arts, London, UK  
 2016 *Spots Dots Pips Tiles*, Hunter East Harlen  
 Gallery, New York, USA  
*9 Objects*, Ryan Lee Gallery, New York, USA  
*East on West*, Andrea S. Keogh Art & Design,  
 Litchfield, USA  
*Post War/Contemporary Highlights*, De Re  
 Gallery, Los Angeles, USA  
*2016 in with a POP*, Madelyn Jordon Fine Art,  
 Scarsdale, USA  
 2015 *August Flowers*, James Barron Art, Kent, USA  
*Summer Show 2015*, Zane Bennet  
 Contemporary Art, Santa Fe, USA  
*Frontiers Reimagined*, Sundaram Tagore  
 Gallery, Venice, Italy  
*Antropia*, Eduardo Secci Contemporary,  
 Pietrasanta, Italy  
*Screenprints, Silkscreens and Serigraphs*,  
 Mary Ryan Gallery, New York, USA  
 2013 *Big Formats, Nigel Hall - Howard Hodgkin*  
*Joan Hernandez Pijuan - Donald Sultan*, Galerie  
 Andres Thalmann, Zurich, Switzerland  
 The Drawing Room, New York, USA  
 2012 *Master Visions*, Annandale Galleries,  
 Annandale, Australia  
*Summer Accrochage Of Pop Art*, Galerie  
 Fluegel-Roncak, Nuremberg, Germany  
*After May*, Cheryl Hazan Gallery,  
 New York, USA  
*Index: A Group Exhibition of Significant*



*Prints*, Page Bond Gallery, Richmond, USA  
*Group Show*, The Drawing Room Gallery, East  
 Hampton, New York, USA  
*Mixed Modern Prints and Graphics*,  
 Halcyon Gallery, London, England  
*Cross-Border*, Galerie Andres Thalmann,  
 St. Moritz, Switzerland  
*American Masters: Art of the 19th and 20th*  
*Centuries*, Somerville Manning Gallery,  
 Greenville, USA  
*Color Works*, Heather Gaudio Fine Art, New  
 Canaan, USA  
*Bejeweled, Bewitched, Bedazzled: A Holiday*  
*Exhibition*, Madelyn Jordon Fine Art,  
 Scarsdale, USA  
 2011 *Donald Sultan: New Works; Marc Swanson: The*  
*Other Side*, Baldwin Gallery, Aspen, USA  
*Valleys, Mountains and Peaks*, Galerie Andres  
 Thalmann, St. Moritz, Switzerland  
 2010 *New Yorks*, Mary Ryan Gallery, New York, USA  
*Group Show*, William Shearburn Gallery, Saint  
 Louis, USA  
*Snow Light*, Galerie Andres Thalmann,  
 St. Moritz, Switzerland



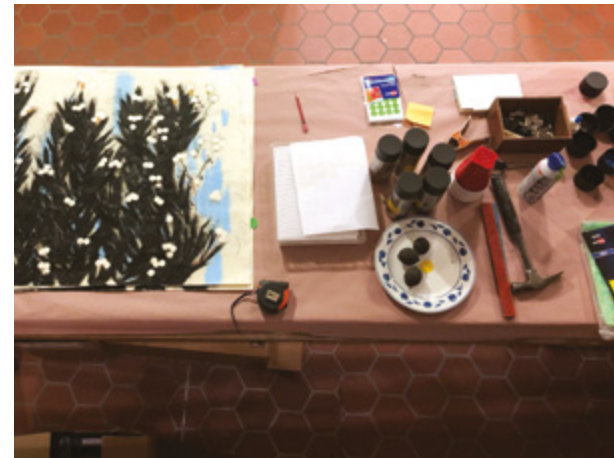
2009 *Fifty Works for the First State: Works from the*  
*Dorothy and Howard Vogel Collection*, Delaware  
 Art Museum, Wilmington, USA  
 2008 *Here's The Thing: the Single Object Still Life*,  
 Katonah Museum of Art, Katonah, USA  
*Gifted: Recent Additions to the Permanent*  
*Collection*, Delaware Art Museum,  
 Wilmington, USA  
 2007 *Landscape: Form and Thought*, Ingrao Gallery,  
 New York, USA  
*Substance and Surface*, Bortolami Gallery,  
 New York, USA  
 2006 *Garden Paradise*, The Arsenal Gallery, New  
 York, USA  
*Neil Jenney + Donald Sultan: The Art Bar*,  
 Ingrao Gallery, New York, USA  
*The Food Show: The Hungry Eye*, Chelsea Art  
 Museum, New York, USA  
 2003 *Drawing Relationships*, Knoedler & Company,  
 New York, USA  
 2002 *Contemporary American Art: Art in Embassies*  
*Programme*, Embassy of the United States of  
 America, Vienna, Austria

2001 *Art Downtown*, Wall Street Rising at 45 Wall  
 Street, New York, USA  
*The Sea The Sea*, Art Upstairs, Glenn Horowitz  
 Bookseller, Easthampton, USA  
*Masks: John Chamberlain, Drawings: Donald*  
*Sultan*, Clark Fine Art, Southampton, USA  
*Plotting: An Exhibition of Artist Studies*, Carrie  
 Secrist Gallery, Chicago, USA  
*Celebrating Modern Art: The Anderson*  
*Collection*, San Francisco Museum of Modern  
 Art, San Francisco, USA  
*Cote d'Azur: Art, Modernity and the Myth of the*  
*French Riviera*, AXA Gallery, New York, USA  
*Digital Printmaking Now*, Brooklyn Museum  
 of Art, New York, USA  
*Models of Observation*, Knoedler & Company,  
 New York, USA  
 2000 *Especies d'Arbres: Visions of Nature in*  
*Contemporary Art*, Denise Cade Gallery, New  
 York, USA  
*Art of the 80's*, Winston Wachter Mayer Fine  
 Art, New York, USA  
*Summer 2000 Prints*, David Adamson Gallery,  
 Washington D.C., USA  
*Prints & Drawings from Lincoln Center*, Galerie  
 Simonne Stern, New Orleans, USA  
 1999 *Weatherspoon Art Gallery*, University of North  
 Carolina, Greensboro, University of South  
 Florida Contemporary Art Museum, Tampa,  
 Green Library, California, Stanford, USA  
 1998 *Floor to Ceiling: A Twentieth Century Print*  
*Salon*, Robert Brown Gallery, Washington  
 D.C., USA  
*Art Dealers Association of America*, Barbara  
 Mathes Gallery, New York, USA  
*Contemporary Artists Welcome the New Year-*  
*The Jewish Museum List Graphic Commission*,  
 The Jewish Museum, New York, USA  
 1997 *Works from the Permanent Collection*, Museum  
 of Contemporary Art San Diego, La Jolla, USA  
*Summer*, Paul Kasmin Gallery, New York, USA  
 1996 *The New York Art Scene 1996*, Gotlands Konst  
 Museum, Visby, Sweden  
*Thinking Print - Books to Billboards 1980-95*,  
 The Museum of Modern Art, New York, USA  
 1995 *Recent Acquisitions of Paper*, National Museum  
 of American Art, Washington D.C., USA

- 1993 *Wege der Moderne: Die Sammlung Beyeler*, Nationalgalerie, Berlin, Germany  
*New York on Paper*, Fondation Beyeler, Basel, Switzerland
- 1991 *Expressive Drawings: European and American Art Through the 20th Century*, The New York Academy of Art, New York, USA
- 1989 *Aldo Crommelynck Master Prints with American Artists*, Whitney Museum of American Art at the Equitable Center, New York, USA
- 1988 *Viewpoints: Paintings and Sculpture from the Guggenheim Museum Collection and Major Loans*, The Solomon R. Guggenheim Museum, New York, USA
- 1987 *Department of Painting and Sculpture's Recent Acquisitions*, Museum of Modern Art, New York, USA
- 1981 *Black and White*, The Museum of Modern Art, New York, USA
- 1979 *1979 Biennial Exhibition*, Whitney Museum of American Art, New York, USA

#### SELECTED PUBLIC COLLECTIONS

The Ackland Art Museum, University of North Carolina, Chapel Hill, USA  
 Addison Gallery of American Art, Andover, USA  
 Albright Knox Art Gallery, Buffalo, USA  
 The Arkansas Art Center, Little Rock, USA  
 The Art Institute of Chicago, Chicago, USA  
 Art Museum of Southeast Texas, Beaumont, USA  
 Australian National Gallery, Canberra, Australia  
 Bank of America Corporation, USA  
 Brooks Museum of Art, Memphis, USA  
 Butler Institute of American Art, Youngstown, USA  
 Cincinnati Art Museum, Cincinnati, USA  
 Cleveland Art Museum, Cleveland, USA  
 Dallas Museum of Fine Arts, Dallas, USA  
 Denver Art Museum, Denver, USA  
 Des Moines Art Center, Iowa, USA  
 The Detroit Institute of Arts, Detroit, USA  
 Fogg Art Museum, Harvard University, Cambridge, USA  
 The Hallmark Art Collection, Kansas City, USA  
 The High Museum of Art, Atlanta, USA  
 Hirshhorn Museum and Sculpture Garden, Washington D.C., USA  
 La Jolla Museum of Contemporary Art, San Diego, USA  
 Louise Wells Cameron Art Museum, Wilmington, USA



Ludwig Museum, Budapest, Hungary  
 Kemper Museum of Contemporary Art & Design of the Kansas City, USA  
 Art Institute, Missouri, USA  
 Kitakyushu Municipal Museum of Art, Tobataku Kitakyushu, Japan  
 The Metropolitan Museum of Art, New York, USA  
 The Mint Museums, Charlotte, USA  
 Modern Art Museum of Fort Worth, Fort Worth, USA  
 MoMA, Museum of Modern Art, New York, USA  
 Museum of Contemporary Art San Diego, La Jolla, USA  
 The Museum of Contemporary Art, Tokyo, Japan  
 The Museum of Fine Arts, Boston, USA  
 The Museum of Fine Arts, Houston, USA  
 Nelson - Atkins Museum, Kansas City, USA  
 Neuberger Museum, State University of New York, New York, USA  
 North Carolina Museum of Art, Raleigh, USA  
 Palm Springs Art Museum, California, USA  
 Parrish Art Museum, New York, USA  
 Pennsylvania Academy of the Fine Arts, Philadelphia, USA  
 Phoenix Museum, Phoenix, USA  
 San Francisco Museum of Modern Art, San Francisco, USA  
 Singapore Museum of Art, Singapore, Singapore  
 Smith College Museum of Art, Northampton, USA  
 The Solomon R. Guggenheim Museum, New York, USA  
 The St. Louis Art Museum, St. Louis, USA  
 Tate Gallery, London, England  
 The Toledo Museum of Art, Toledo, USA



The Virginia Museum of Fine Art, Richmond, USA  
 Walker Art Center, Minneapolis, USA  
 Whitney Museum of American Art, New York, USA

#### SELECTED COMMISSIONS

- 2017 Collaboration with *Vilebrequin* for Art Basel Miami, Miami, USA
- 2014 *Fashion Meets Art*, collaboration between Galerie Andres Thalmann, Zurich, Switzerland and Jelmoli Fashionhouse in Zurich, Switzerland
- 2013 *Orlebar Brown x Paris Review Swimwear*, collaboration between Orlebar Brown and Paris Review
- 2012 *Art Wine Box*, collaboration between Galerie Andres Thalmann, Zurich, Switzerland and Castello di Vicarello, Cinigiano, Italy

- 2004 *Turpentine Perfume* exclusively for Neiman Marcus, New York, USA
- 2000 *Art'otel Budapest* by Donald Sultan. In conjunction with Park Plaza Worldwide
- 1999 *Absolut Sultan*, advertisement for Absolut Vodka

#### SELECTED PUBLICATIONS

Ratcliff, Carter, John B. Ravenal and Donald Sultan. *Donald Sultan: The Theater of the Object*. Vendome Press, New York 2008

Gonzalez, Manuel E. and J.A. Forde. *Unframed; Artists Respond to AIDS*. Powerhouse Books, New York 2002

Tower, Jeremiah, *Illustrated by Donald Sultan. Jeremiah Tower Cooks*, Stewart Tabori & Chang, New York 2002

Blagg, Max and Glenn O'Brien. *Bald Ego, Strip Searching the Soul*, Bald Ego Publishing, New York 2002

Fitzgerald, Caitlin and Alexandra Rowley ed.'s. *Turn, Shake, Flip*, Eyestorm Inc., New York 2001

Hanson, Pamela. *Girls*, New York, Assouline Publishing, 2000

Greenfiled - Sanders, Timothy. *Art World, New York*, Fotofolio/Artpost, New York 1999

Mitchell, Jack. *Icons & Idols: A photographer's Chronicle of the Arts, 1960-1995*, Amphoto Art/Watson – Guptill Publications, New York 1998

Sultan, Donald. *When Paris Comes Home. Travel and Leisure*, August 1997



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