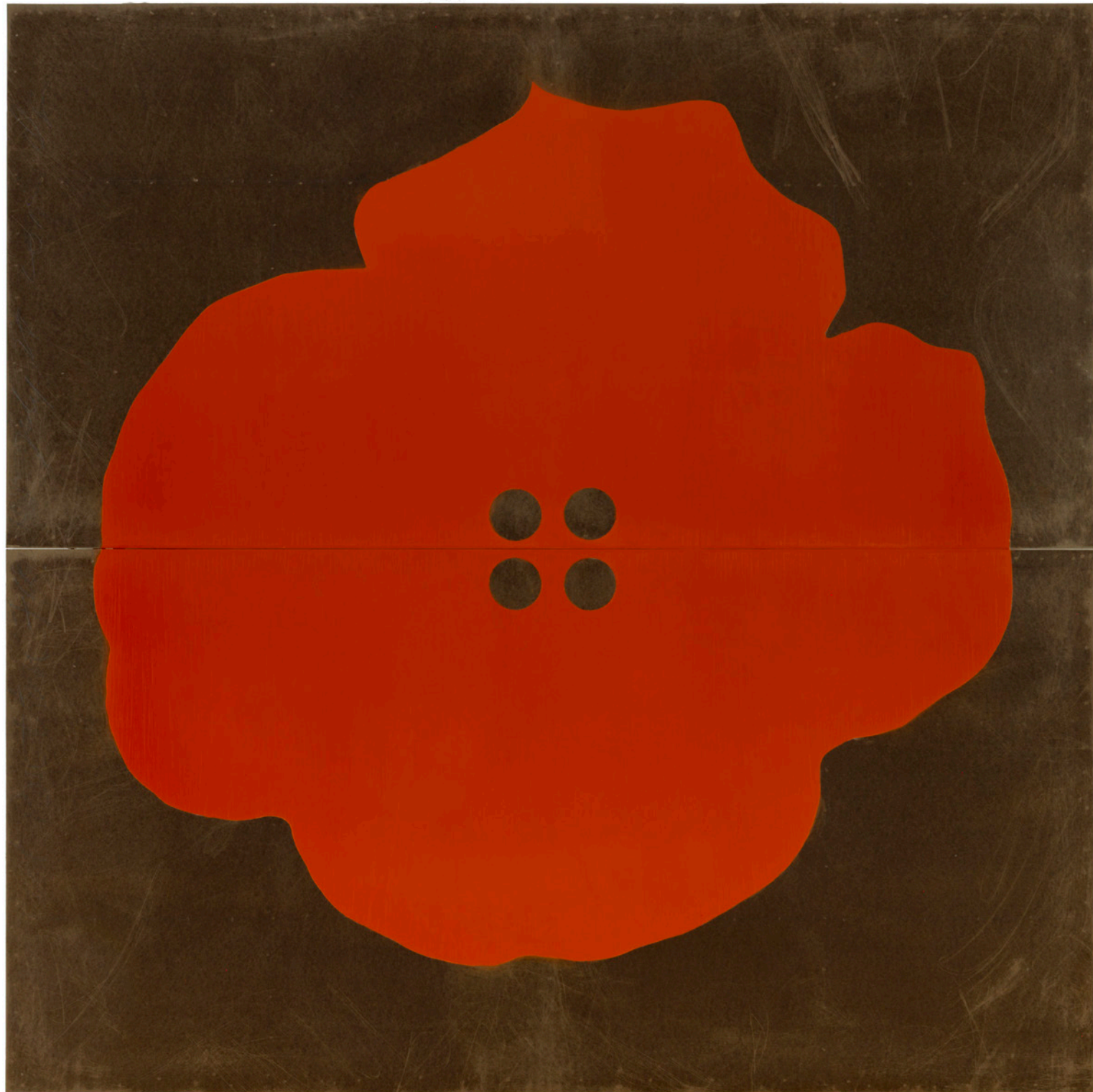


galerie
andresthalmann

Donald Sultan
Button Down Modernism

Exhibition 20 January - 1 April 2017



Red Button Flower July 28 2016 2016, Enamel on masonite, 183 x 183 cm

DONALD SULTAN

Ich freue mich ausserordentlich, Donald Sultan mit *Button Down Modernism* in einer weiteren Einzelausstellung hier in Zürich zu zeigen. Der Ausnahmekünstler der zeitgenössischen US-amerikanischen Kunst war zuletzt 2014 in unserer Galerie zu Gast. Donald Sultan wird im Moment in Amerika mit einer Ausstellung seiner *Disaster Paintings* gebührend gewürdigt. Die breit angelegte Wanderausstellung, die im Lowe Art Museum in Miami eröffnet wurde, wird im Modern Art Museum of Fort Worth fortgesetzt und anschliessend in weiteren amerikanischen Museen zu sehen sein.

Die komplexe Technik, für die er Industriematerialien wie Teer, Lackfarbe, Spachtelmasse und Linoleumplatten verwendet, steht in spannungsvollem Kontrast zu Donald Sultans einfacher Ikonographie. Auch in seinen jüngsten Werken, den *Button Flowers*, verwendet er konsequent diese markante Bildsprache. Die Künstlichkeit der flächigen Blumen mit Knopflöchern anstelle von Staubgefässen verweist auf die serielle Herstellung von Gütern in hochtechnisierten Gesellschaften. Zugleich reflektiert der Künstler mit seinen abstrahierten Formen, deren Farben die Palette Piet Mondrians zitieren, über das Ende der Moderne und ihren kulturellen Idealismus.

Mit den Knöpfen übernimmt Donald Sultan aber auch ein Motiv, mit dem er sich bereits vor 20 Jahren beschäftigt hat. Daher freut es mich besonders, ihnen in dieser Ausstellung mit *Eleven Buttons July 3, 1996* eines der wundervollen Teerbilder aus jener Zeit zeigen zu dürfen.

Vor etwas mehr als 20 Jahren, genau mit diesen *Button Paintings*, habe ich Donald Sultans Werk kennengelernt und ihn als Künstler und Person schätzen gelernt. Seit 1996 sind wir in professioneller Zusammenarbeit verbunden. Daraus ist über die Jahre auch eine tiefe Freundschaft gewachsen. Für beides möchte ich mich beim Künstler herzlich bedanken.

Viele erfolgreiche Projekte sind aus dieser Zusammenarbeit hervorgegangen. Meine Faszination für sein Werk hat sich in all den Jahren nicht verringert. Daher freue ich mich sehr, mit dieser Ausstellung meine Begeisterung für diesen herausragenden amerikanischen Künstler an Sie weiter geben zu dürfen.

Carina Andres Thalmann

Carina Andres Thalmann
Galerie Andres Thalmann

DONALD SULTAN

It is with the greatest pleasure that I extend a warm ,welcome back to Zürich' to Donald Sultan. After his previous solo exhibition here in 2014, Galerie Andres Thalmann is proud to present Button Down Modernism, an exhibition that includes several recent works by this extraordinary contemporary American artist.

Sultan is currently being honoured in the U.S. with a touring exhibition of his Disaster Paintings. The show opened at the Lowe Art Museum in Miami, Florida; its next stage will be the Modern Art Museum of Fort Worth, Texas, before it travels on to several other major U.S. art museums.

Industrial materials such as tar, enamel paint, gesso or spackle and linoleum tiles, form part of Sultan's complex technique that stands in thrilling contrast to his powerful, reductionist yet expansive iconography. A perfect example can be found in his most recent series, Button Flowers, in which holes represent stamens. They evoke the mass production of goods in our highly mechanised and technological world. At the same time, the abstract shapes and the colour palette borrowed from Piet Mondrian also hint at the artist's reflection on the end of Modernism and of cultural idealism.

The ,buttons' also revert to a subject that Sultan addressed two decades ago. It therefore gives me particular pleasure to present in this exhibition one of Sultan's wonderful tar paintings from that period, Eleven Buttons July 3, 1996.

Some twenty years ago, it was precisely Sultan's Button Paintings that drew my attention to the artist. From the day in 1996 when I had the pleasure of meeting him in person, I have greatly appreciated working with him in my professional capacity. Many successful projects have seen the light of day since then. Not only has my fascination for his work never diminished but we have also become friends. I would like to express my sincere thanks to Donald Sultan for this enriching experience.

It now gives me the greatest pleasure to share with you my enthusiasm for the works by this outstanding U.S. artist.

Carina Andres Thalmann

Carina Andres Thalmann
Galerie Andres Thalmann



Donald Sultan

Button Down Modernism

Button Down Modernism - der Titel der Ausstellung klingt nach sportiven Oberhemden und Geschäftigkeit und enthält auf verbaler Ebene bereits vieles von jenem Anspielungsreichtum, der das Werk Donald Sultans so vielschichtig und unwiderstehlich macht.

Blumen, Früchte und Naturmotive spielen in Sultans Werk eine tragende Rolle und werden dabei zu Mittlern von Reflexionen über Kunstgeschichte und Zeitgeist. Mit seinen Bildwerken hat Donald Sultan (* 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 Arbeiten befinden sich in den Sammlungen internationaler Museen wie dem Metropolitan Museum of Modern Art in New York, dem Centre Pompidou in Paris und der Tate Gallery in London. Für sein Schaffen wurde Donald Sultan mit zahlreichen Würdigungen und drei Ehrendokortiteln ausgezeichnet.

Mit gelben und schwarzen *Lemons* begann für Donald Sultan Mitte der 1980er Jahre die intensive Beschäftigung mit Naturmotiven, und damit eine Neubelebung des Genres der Stilleben und Blumenstücke mit all seinen kunsthistorischen und philosophischen Implikationen. Den Anstoss gab die Auseinandersetzung mit dem Werk Eduard Manets, insbesondere mit dessen Gemälde *Le Citron* von 1880/81. In grossen Bildzyklen wie den *Oranges* und *Morning Glories* hat Sultan seine Beschäftigung mit Naturmotiven kontinuierlich weiter getrieben, und dabei eine Bildsprache entwickelt, die reduziert und plakativ auf den Symbolcharakter des Dargestellten verweist. Auf der Materialebene bedient Sultan sich bei Bau- und Handwerksstoffen wie Linoleum, Teer, Emaille. Die Verwendung dieser Werkstoffe ist zum Markenzeichen des Künstlers geworden.

Stilleben und Blumenstücke sind in der zeitgenössischen Kunst wenig präsent. Zuvor aber galten sie als ideale Motive, um malerisches Können und kompositorische Raffinesse zu beweisen und um Fragen nach Wahrnehmung und Darstellungsweise, Farbwirkung und Form sowie nach Lebensphilosophie reflektieren zu können. So reizt Donald Sultan an der Darstellung von Blumen, dass sie eng «verflochten sind

mit der Sprache der menschlichen Emotionen und der Sprache der Kunst». Der Künstler denkt dabei an Redewendungen wie die Blüte der Jugend oder die blühende Gesundheit. Die Kunst nutzt die Blume um Jugend, Lebenskraft und Schönheit, aber auch Vergänglichkeit zu thematisieren. Donald Sultan geht einen entscheidenden Schritt weiter und lädt die Blume mit Verweisen auf Kunst- und Zeitgeschichte auf.

Dies geschieht zum einen durch Sultans ungewöhnliche und komplexe Technik. Donald Sultan verarbeitet Industriematerialien wie Teer, Lackfarbe, Spachtelmasse und Linoleumplatten. Gemeinsam mit der flächig-reduzierten Gestaltung der Motive, die an die Ikonographie der Pop Art und der Werbegrafik erinnert, verweist die Materialität der Werke auf die serielle Herstellung von Naturgütern in hochtechnisierten Gesellschaften und die Künstlichkeit, die somit auch einer Blume innewohnen kann. In Donald Sultans aktueller Serie, den *Button Flowers* wird dieses Moment des Künstlichen noch gesteigert, indem die plakativen Blüten mit Knopflöchern statt Staubgefässen versehen sind.

Sprechend ist auch Sultans Farbwahl. Für die *Button Flowers* verwendet er Lacke in mattem Aquamarinblau oder dotterigem Gelb – Farbtöne, die um 1959 für Automobile verwendet wurden. Heute sind diese Farbtöne aus dem Strassenleben verschwunden, was den Bildern eine leicht nostalgische Färbung gibt. Die grossen Lack-Blumen auf Hartfaserplatten erinnern an eine Zeit des fröhlichen Fortschrittsglaubens. Ebenso die geometrisch gemusterten Hintergründe, «die leicht ein Hemd oder eine Jacke sein könnten», wie Sultan selbst sagt. Doch diese Hintergrundmuster sind mehr, sie evozieren Gemälde Piet Mondrians, des legendären De Stijl-Gründers, der in seiner strengen Kunst eine Kraft sah, die «die alten Formen von Staat, Religion und Familie zerstören und neue, einfachere und bessere erschaffen würde.» So erlauben die *Button Flowers* einen Blick durchs Knopfloch der jüngeren Geschichte auf die euphorischen Zukünfte der jüngeren Vergangenheit und zugleich auf die Glanzlosigkeit, die dem Begriff Zukunft heute anhaftet.

Alice Henkes



Donald Sultan Button Down Modernism

Evoking sportswear and activity, the exhibition title Button Down Modernism implies the wide range of associations that have rendered Donald Sultan's work so complex and compelling.

Born 1951 in Asheville, North Carolina, the artist now lives and works in New York city. Conveying his reflections on art history and the zeitgeist, the flowers, fruit and other subjects taken from nature play a key part in works that have assured him a stellar place among U.S.-American painting's august innovators. Sultan has received numerous accolades and awards, including three honorary doctorates; his works feature in major international museums and galleries, including the Metropolitan Museum of Modern Art in New York, Centre Pompidou in Paris, France, and Tate Modern in London, UK.

Inspired by his study of Eduard Manet's works, in particular the 1880/81 painting Le Citron, Sultan embarked on his own exploration of nature. His mid-1980s piece, Lemons, initiated a revival of the floral still-life – with all the art-historical and philosophical implications associated with the genre. Since then, Sultan has been consistently concerned with subjects taken from nature. In several major cycles, including Oranges and Morning Glories, the artist has developed a strikingly reduced visual idiom that underscores the symbolism in his works. Moreover, the use of industrial materials has become his trademark.

Quite rare in contemporary art, the still-life, especially of flowers, was once considered an ideal vehicle for artists to convey their painterly skills and eye for composition, and to explore issues of perception and representation, form, colour and technique, as well as philosophical questions.

Sultan's interest in flower paintings resides in the fact that, as he has said, flowers are 'intertwined with both the language of the human sensibility and the language of art.' In idiomatic expressions such as 'rosy-cheeked' or 'fresh as a daisy', as well as 'pushing up the daisies', flowers symbolise beauty, youth and vigour, as well as transience and death. In his paintings, however, with their references to history and art history, Sultan has added a crucial new element to the flower metaphor.

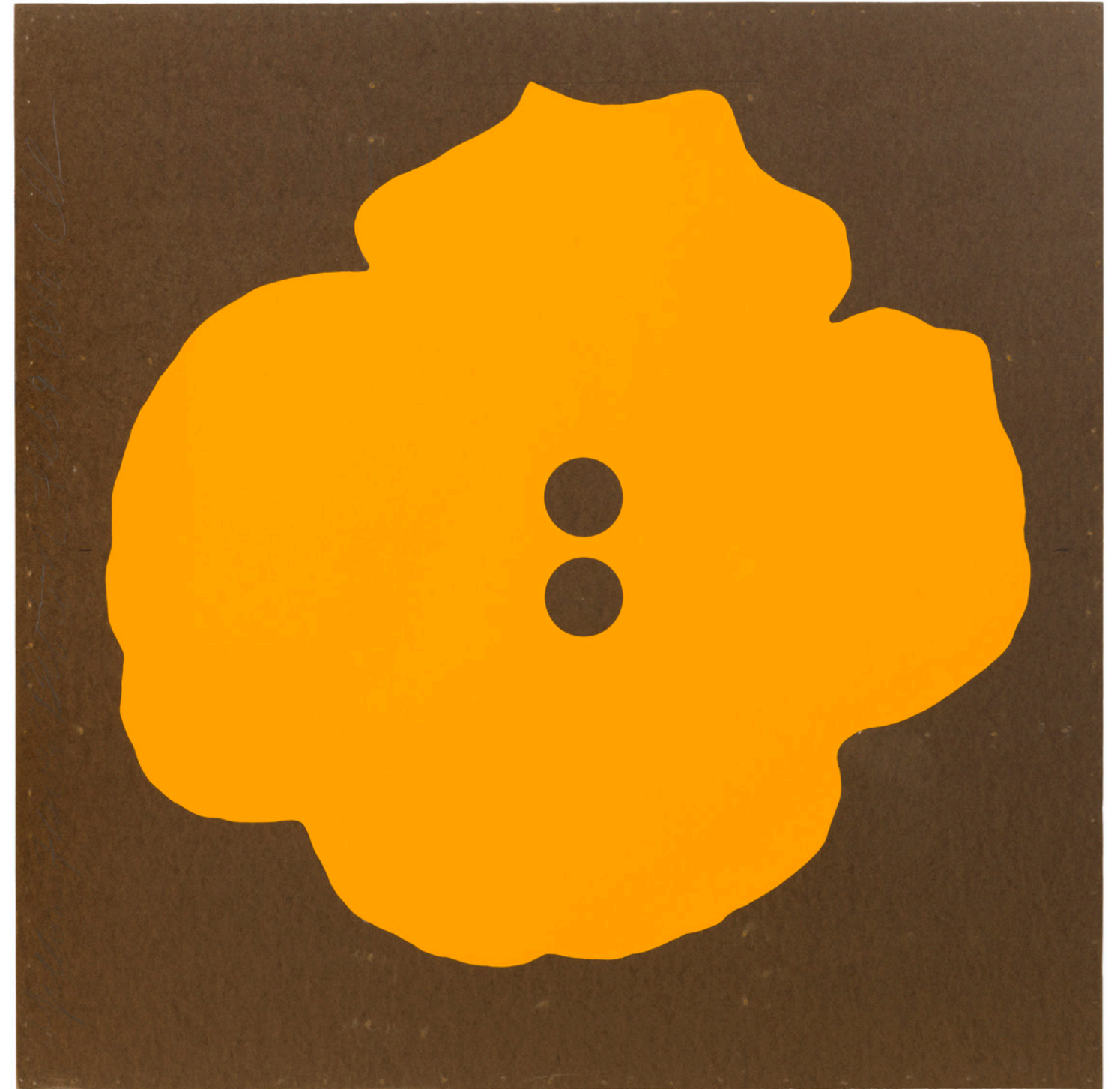
On the one hand, this is due to his unusual and complex technique involving the use of industrial materials such as tar, enamel paint, gesso or spackle and linoleum tiles or MDF panels. Alongside an expansive yet reductionist approach to his subject matter reminiscent of Pop-art and advertising iconography, the physical materiality of these works evokes the mass production of goods – including artificial flowers – in our highly mechanised and technological world. A perfect example can be found in his most recent series, Button Flowers, in which the holes in the 'buttons' represent stamens.

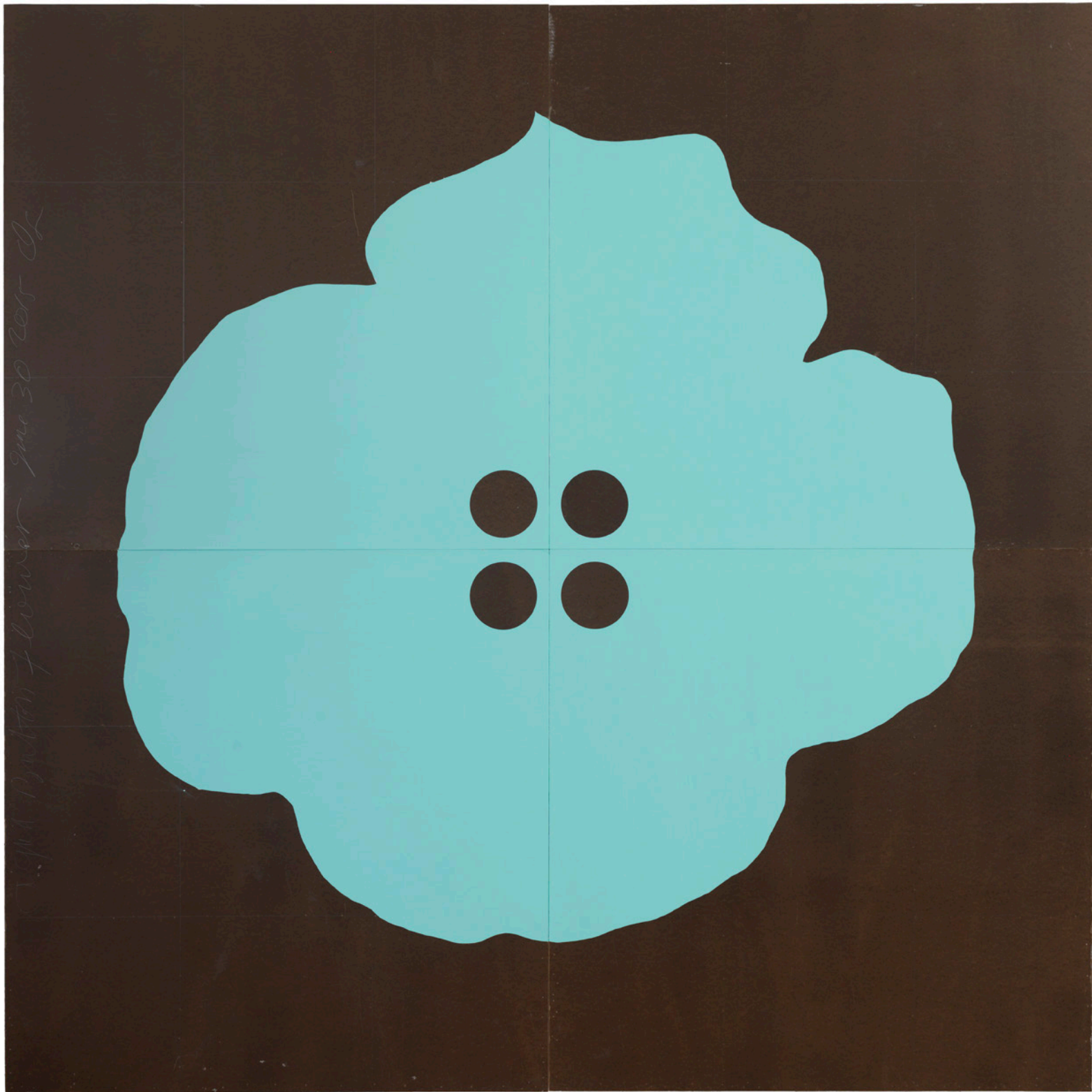
Sultan's choice of paint and colour constitutes another key element. In the Button Flowers he has used matte aquamarine or egg-yolk yellow enamel paint. The colours, popular for cars in the late 1950s but rather less so today, add to the large-scale 'flowers' a hint of nostalgia, evoking an era of progress and optimism.

The artist has also commented on the 'iconic button, against or concealing a geometric painting or pattern that could easily be a shirt or a jacket.' More than that, however, the patterns in the background also evoke works by Piet Mondrian, the legendary founder of De Stijl, who believed that his austere art style 'would end up destroying the old forms of state, religion and family ... creating new, simpler and better ones.'

The holes in Sultan's Button Flowers afford not only a glimpse of the fabulous futures that were imaginable in the not-too-distant past, but also of our more muted expectations of what the future may hold.

Alice Henkes



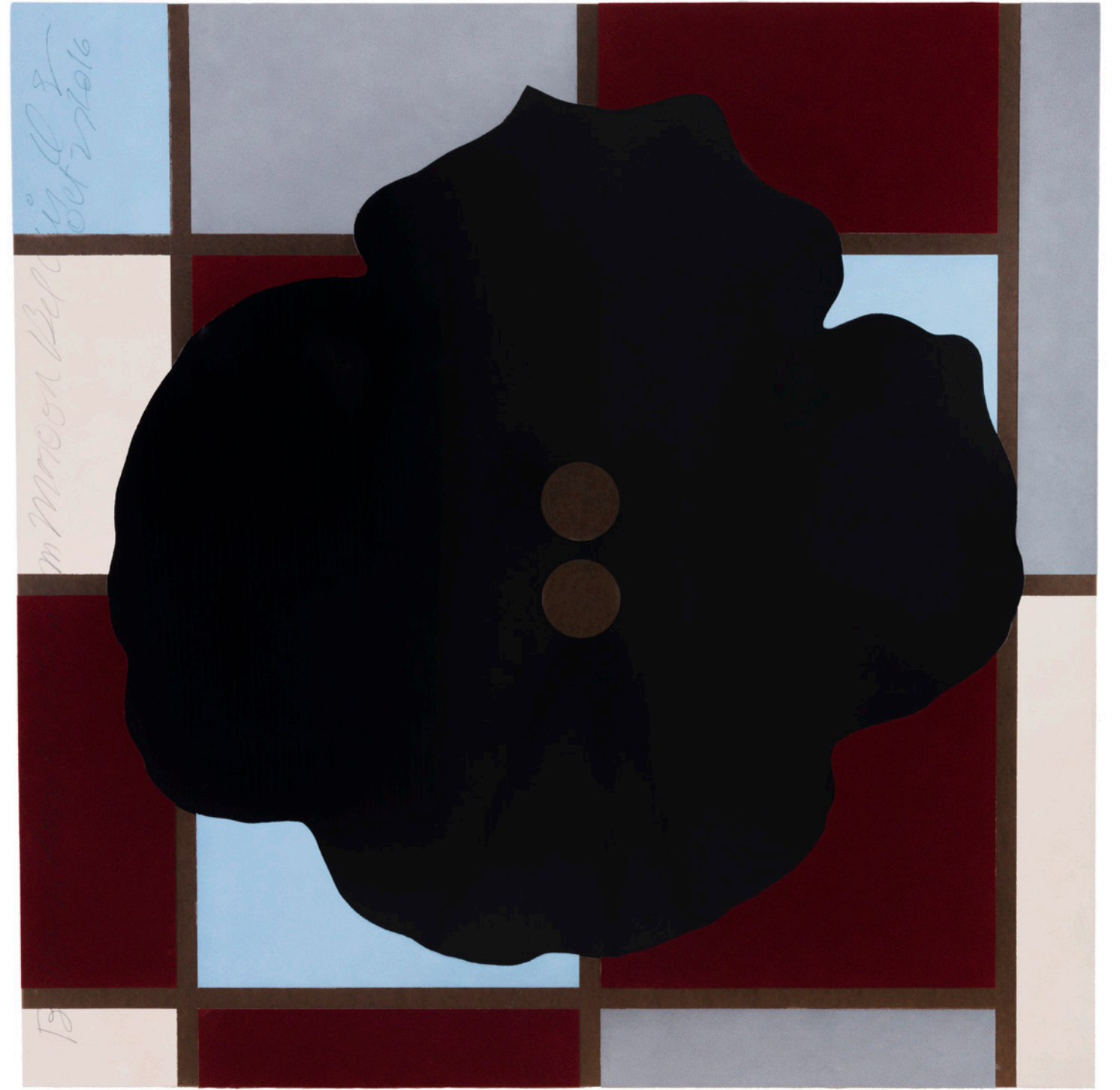




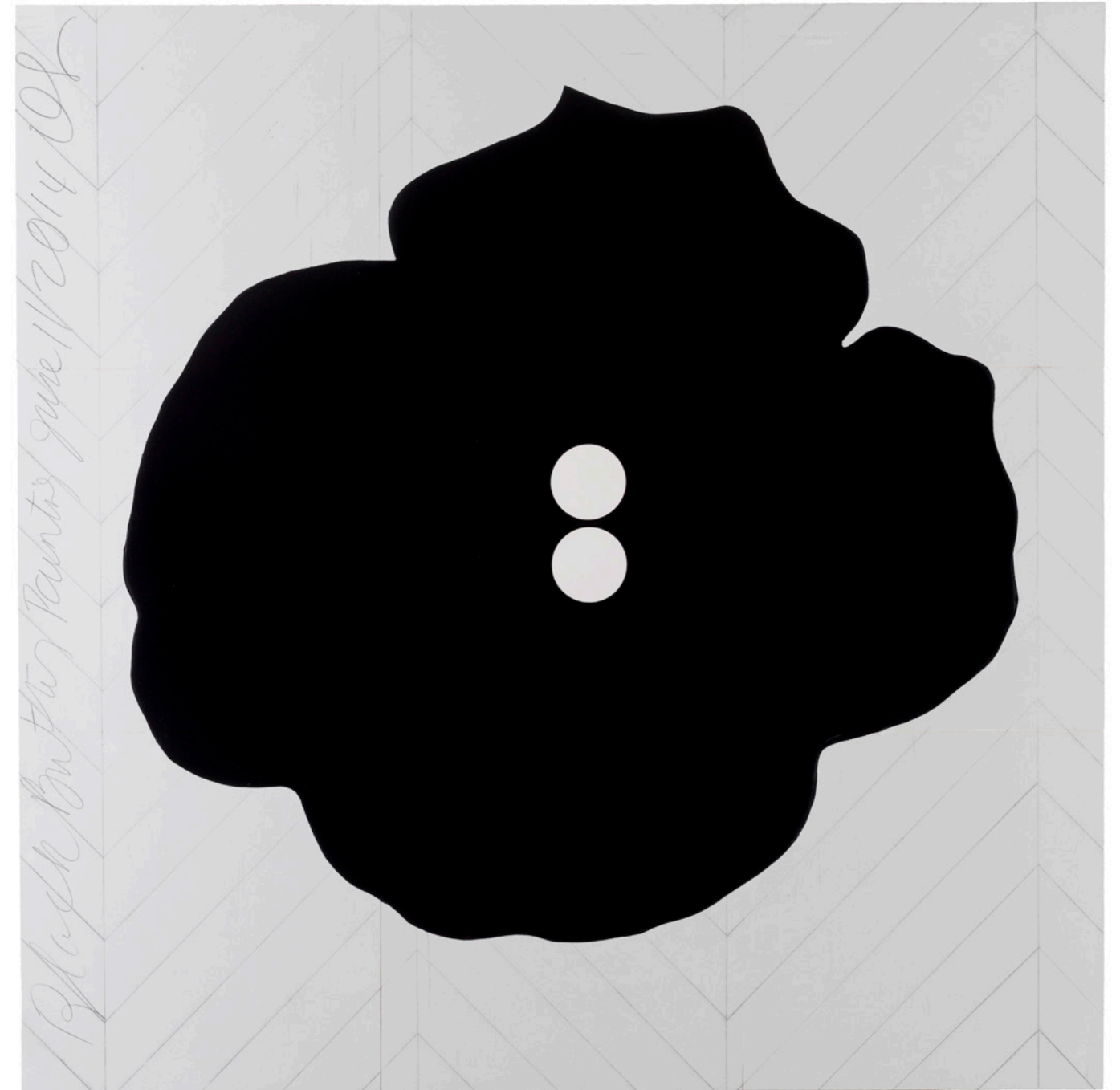




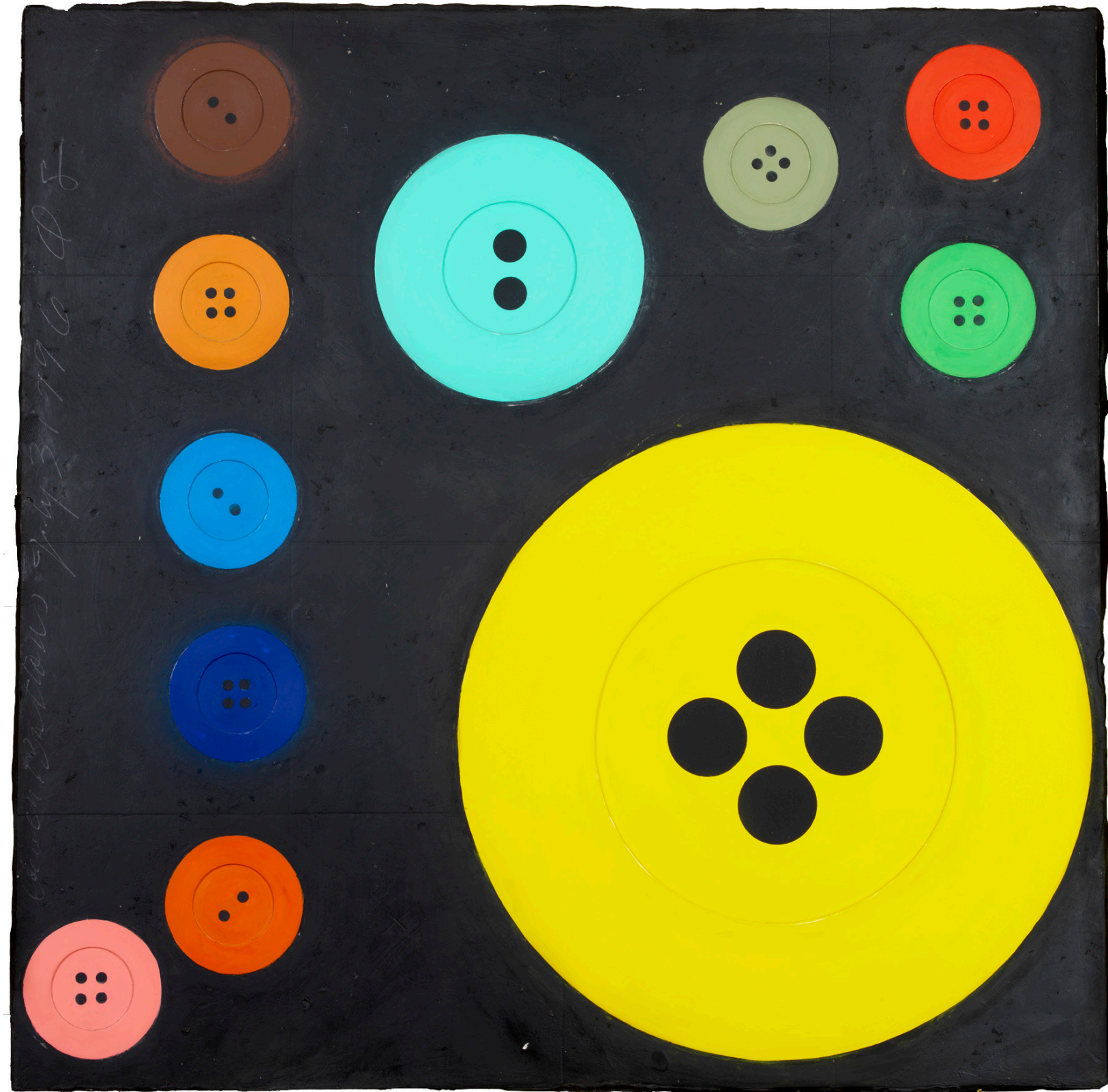
White Poppy Button 2016, Enamel on masonite, 122 x 122 cm



Button Down Modernism Maroon Bel Air Oct 27 2016 2016, Enamel and flock on masonite, 122 x 122 cm









Red Poppies Oct 11 2016 2016, Conte on paper, 57 x 76 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 recognisable 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 lifes 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 Theatre of the Object and in 2010, Sultan was honoured with the North Carolina award, the highest award a state can bestow upon a civilian.

BIOGRAPHY

1951	Born, Asheville, USA		
1973	BFA, University of North Carolina, Chapel Hill, USA	2005	Galerie Forsblom, Helsinki, Finland
1975	MFA, School of the Art Institute, Chicago, USA		Baldwin Gallery, Aspen, USA
1978-79	Creative Artists Public Service Grant, New York, USA	2004	Cliff Lede Vineyards, Yountville, USA
1980-81	State National Endowment for the Arts		Meredith Long Gallery, Houston, USA
2000	Awarded an honorary doctorate degree from the Corcoran School of Art, Washington D.C., USA	2003	Singapore Tyler Print Institute, Singapore, Singapore
2002	Awarded an honorary doctorate degree from the New York Academy of Art, New York, USA		Ameringer & Yohe Fine Art, New York, USA
2007	Awarded an honorary doctorate degree from the University of North Carolina, Asheville, USA	2002	Knoedler & Company, New York, USA
2010	Awarded the North Carolina Award, the highest award a state can bestow upon a civilian		Mary Ryan Gallery, New York, USA
		2002	Galerie Forsblom, Helsinki, Finland
			Imago Galleries, Palm Desert, USA
			Louise Cameron Wells Art Museum, Wilmington, USA
		2001	Winston Wachter Fine Art, Seattle, USA
			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
		1999	The Jewish Museum, New York, USA
			Meredith Long & Co., Houston, USA
			Knoedler, New York, USA
			Hill Gallery, Birmingham, USA
		1998	Galerie Lutz & Thalmann, Zurich, Switzerland
			Baldwin Gallery, Aspen, USA
			Turner & Runyon Gallery, Dallas, USA
			Galleria Lawrence Rubin, Milano, Italy
		1997	Knoedler & Co, New York, USA
			Greenberg Van Doren Gallery, St. Louis, USA
			Hill Gallery, Birmingham, USA
			Galerie Daniel Templon, Paris, France

SELECTED SOLO EXHIBITIONS

2017	Galerie Andres Thalmann, Zurich, Switzerland		
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	2000	
	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	1999	
	Galerie Ernst Hilger, Vienna, Austria		
	Ben Brown Fine Arts, London, England		
2008	Galerie Andres Thalmann, Zurich, Switzerland		
	Baldwin Gallery, Aspen, USA	1998	
	Aidan Gallery, Moscow, Russia		
	Forsblom Projects, Helsinki, Finland		
2007	Mary Ryan Gallery, New York, USA		
	De Brock Gallery, Knokke-Heist, Belgium	1997	
	Meredith Long Gallery, Houston, USA		
2006	Centre Cultural Contemporani Pelaires, Mallorca, Spain		



Installation shot of the Artist's studio 2016, New York, USA. Image Courtesy of Carina Andres Thalmann

1996 Janet Borden, Inc, New York, USA
 Baldwin Gallery, Aspen, USA
 Meredith Long & Company, Houston, USA
 Fotouhi Cramer Gallery, East Hampton, USA
 Galerie Lawrence Rubin, Zurich, Switzerland
 Mary Ryan Gallery, New York, USA
 Paul Kasmin Gallery, New York, USA
 1995 Guild Hall, East Hampton, New York, USA
 Knoedler & Company, New York, USA
 Hill Gallery, Birmingham, USA
 Asheville Art Museum, Asheville, USA
 Memphis Brooks Museum of Art, Memphis, USA
 1994 Galeria 56, Budapest, Hungary
 Paul Kasmin Gallery, New York, USA
 Jaffe Baker Blau, Boca Raton, USA
 Sheldon Memorial Art Gallery, University of
 Nebraska, Lincoln, USA
 Madison Art Center, Madison, USA
 Orlando Museum of Art, Orlando, USA
 1993 Galerie Kaj Forsblom, Zurich, Switzerland
 Hill Gallery, Birmingham, USA
 Knoedler & Company, New York, USA
 Museum of Fine Arts, Houston, USA
 1992 The Hill Gallery, Birmingham, USA
 Knoedler & Company, New York, USA
 Galeria Trauma, Barcelona, Spain
 Hans Strelow Gallery, Dusseldorf, Germany
 Meredith Long & Company, Houston, USA
 Guild Hall Museum, East Hampton, USA
 Knoedler & Company, New York, USA
 Lowe Art Museum, University of Miami, Coral
 Gables, USA
 1991 Butler Institute of American Art, Youngstown, USA
 Berggruen Gallery, San Francisco, USA
 Knoedler & Company, New York, USA
 Mary Ryan Gallery, New York, USA
 Meredith Long Gallery, Houston, USA
 Greg Kucera Gallery, Seattle, USA
 Richard Green Gallery, Santa Monica, USA
 1990 Knoedler & Company, New York, USA
 Greg Kucera Gallery, Seattle, USA
 Equinox Gallery, Vancouver, Canada
 Waddington Galleries, London, England
 1989 Blum Helman Gallery, Santa Monica, USA
 Paul Kasmin Gallery, Inc., New York, USA
 Runkle-Hue-Williams, Ltd., London, England
 The Greenberg Gallery, St. Louis, USA
 Knoedler & Co., New York, USA
 Richard Green Gallery, New York, USA
 1988 Museum of Modern Art, New York, USA
 Galerie Montenay, Paris, France

1987 La Galerie Alice Pauli, Lausanne, Switzerland
 Marina Hamilton Gallery, New York, USA
 Los Angeles Museum of Contemporary Art, USA
 Fort Worth Art Museum Texas, USA
 Brooklyn Museum, New York, USA
 Museum of Contemporary Art, Chicago, USA
 Akira Ikeda Gallery, Nagoya, Japan
 Blum Helman Gallery, New York, USA
 Barbara Krakow Gallery, Boston, USA
 Gian Enzo Sperone Gallery, Rome, Italy
 Greg Kucera Gallery, Seattle, USA
 University Art Museum, Long Beach, USA
 1986 Blum Helman Gallery, New York, USA
 A.P. Giannini Gallery, Bank of America, World
 Headquarters, San Francisco, USA
 Galerie Montenay-Delsol, Paris, France
 Galerie de l'Estampe Contemporaine
 Bibliothèque Nationale, Paris, France
 The Greenberg Gallery, St. Louis, USA
 Blum Helman Gallery, Los Angeles, USA
 1985 Blum Helman Gallery, New York, USA
 Barbara Krakow Gallery, Boston, USA
 Georgia State University, Atlanta, USA
 Baxter Gallery, Portland School of Art,
 Portland, USA
 Wesleyan University, Middletown, USA
 Asheville Art Museum, Asheville, USA
 California State University, Long Beach, USA
 Blum Helman Gallery, New York, USA
 Gian Enzo Sperone, Rome, Italy
 1984 Blum Helman Gallery, New York, USA
 1983 Akira Ikeda Gallery, Tokyo, Japan
 1982 Blum Helman Gallery, New York, USA
 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
 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

2015 *Post War/Contemporary Highlights*, De Re
 Gallery, Los Angeles, USA
2016 in with a POP, Madelyn Jordon Fine Art,
 Scarsdale, USA
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
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*, Ingraio 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, Ingraio 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
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

2001 *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
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
Recent Acquisitions of Paper, National Museum of American Art, Washington D.C., USA

1996 *Wege der Moderne: Die Sammlung Beyeler*, Nationalgalerie, Berlin, Germany
New York on Paper, Fondation Beyeler, Basel, Switzerland

1995 *Expressive Drawings: European and American Art Through the 20th Century*, The New York Academy of Art, New York, USA

1993 *Aldo Crommelynck Master Prints with American Artists*, Whitney Museum of American Art at the Equitable Center, New York, USA

1991 *Viewpoints: Paintings and Sculpture from the Guggenheim Museum Collection and Major Loans*, The Solomon R. Guggenheim Museum, New York, USA

1989 *Department of Painting and Sculpture's Recent Acquisitions*, Museum of Modern Art, New York, USA

1988 *Black and White*, The Museum of Modern Art, New York, USA

1987 *1979 Biennial Exhibition*, Whitney Museum of American Art, New York, USA

1981

1979

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, 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
Modern Museum of 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
The Museum of Modern Art, New York, 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

2012 Art Wine Box, collaboration between Galerie Andres Thalmann, Zurich, Switzerland and Castello di Vicarello, Cinigiano, Italy

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



IMPRESSUM

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© Text: Alice Henkes

Images courtesy of Adam Reich

Translation: Margret Powell-Joss

Designed by Lisa Robertson

Printed in Konstanz by werk zwei Print + Medien Konstanz GmbH

Edition: 1400 Exemplare

ISBN: 978-3-9524755-0-8

Installation shot of the Artist's studio 2016, New York, USA.

Image Courtesy of Carina Andres Thalmann