FLOWERS

SCHWARTZ • WAJAHAT
MILTON AVERY (1885 - 1965)

'Lilacs', 1943, oil on canvas, 28 x 36 inches
TALHA AHMED
GHADA AMER
MARCH AVERY
MILTON AVERY
SEAN CAVANAUGH
REZA FARKHONDEH
MARTIN JOHNSON HEADE
CAROL LOPATIN
RYAN McGINNESS
GEORGIA O'KEEFFE
RICHARD POUSETTE-DART
JAMES PROSEK
NUSRA LATIF QUreshi
ALEXIS ROCKMAN
CLARE ROJAS
DONALD SULTAN
ANDY WARHOL
RICHARD POUSETTE-DART (1916 - 1992)

*White Flower*, 1952, oil and graphite on linen, 49½ x 36¾ inches
FOREWORD

Few living things are more universally recognized, loved, and filled with meaning, than the flower. The flower has been revered by all cultures, religions and people of the world; for medicinal purposes, in culinary practices, to create perfumes and aromas, to enhance surroundings, to celebrate courtships and marriages, as well as to give solace in times of sickness, and to commemorate funerary rituals and observances.

From the expectation and promise of a bud, to the brilliance of the just bloomed flower, to the wilting and loss of color that ushered in death, the life of a flower is relatively short and we observe it with curiosity and awe. A flower’s birth, life, death and potential for regeneration parallel our own lifecycle and resonate with us, mirroring our equally complex existence.

Our senses are challenged and delighted by the flower — we want to see, smell, touch, and sometimes taste it. While different varieties, colors and species are found worldwide, and certainly various meanings have been assigned to different flowers, universally the flower represents the potential for sustenance and fruitfulness and signifies friendship, passion, peace, healing, beauty and love.

For many centuries, artists have been depicting the flower in a variety of mediums and in various capacities. Its visual vibrancy and color, geometry and form, have long inspired artists to draw, paint, sculpt, print and photograph it. Whether it be present as a symbol of rebirth, used in the background as adornment, or the central focus of a watercolor or painting, we can trace the flower in works of art from Ancient Egypt and the Pre-Colombian period, to Persian and Indian miniatures, to 19th century Impressionism and to contemporary art today.

This exhibition brings together work from a select group of individuals in celebration of the flower and demonstrates the way artists from a range of backgrounds, living in different times, experience and choose to interpret the same subject. Some opt to physically go out in nature and document specific species with descriptive titles, whereas others present the flower more generally as a romantic gesture of beauty, love or pain. There are those who use the flower as an allover pattern or “wallpaper” and those who depict it in flat, graphic or stylized terms. Some artists present the flower within the context of an interior, a landscape or a habitat where birds and insects draw nourishment. Others choose to abstract the form by enlarging, distorting, simplifying or placing it within the context of a much broader concept. The result of presenting an exhibition along this centralized theme challenges us to look at the flower anew, in a variety of unique ways, and to think of it as a symbol imbued with endless possibility.

Elizabeth Schwartz,
New York, June 2011
ANDY WARHOL (1928 - 1987)
*Flowers*, 1964, acrylic and silkscreen ink on canvas, 8 x 8 inches

ANDY WARHOL (1928 - 1987)
*Flowers*, 1964, acrylic and silkscreen ink on canvas, 8 x 8 inches
DONALD SULTAN (1951 - )

*Wall Flowers (1-8)*, 1994 & 2008, tempera on handmade paper, 11 x 8½ inches each
JAMES PROSEK (1975 - )

Three Birds and Passion Flowers, 2010, mixed-media on tea-stained paper, 20 x 15½ inches
MARTIN JOHNSON HEADE (1819 - 1904)

Hummingbird and Orchid: Sun Breaking Through the Clouds, c.1900, oil on canvas, 20 x 15 inches
MARCH AVERY (1932 - )

Iris by the Lake, 2005, watercolor on paper, 22 x 30 inches
MARCH AVERY (1932 - )
Bitter Sweet, 2007, oil on canvas, 18 x 24 inches
DONALD SULTAN (1951 - )

*Flowers with Pink Aug 3 2010*, enamel, flock, tar and spackle on tile over wood, 12 x 12 inches

DONALD SULTAN (1951 - )

*Black and Blue Sept 25 2005*, enamel, flock, tar and spackle on tile over wood, 12 x 12 inches
CLARE ROJAS (1976 - )

Clockwise from above:

*Untitled*, 1997, gouache and latex on panel, 15 x 16 inches
*Lily of the Valley*, 2007, gouache and latex on panel, 8½ x 11 inches
*Red Bird and Lily of the Valley*, 2007, gouache on paper, 9 x 7¾ inches
JAMES PROSEK (1975 - )
Magnolia, 2011, oil on panel, 8½ x 11¾ inches
JAMES PROSEK (1975 - )

*Lady’s Slipper*, 2011, mixed-media on tea-stained paper, 17 x 11 inches

*Lady’s Slipper Nocturne*, 2011, mixed-media on tea-stained paper, 17 x 11 inches
SEAN CAVANAUGH (1969 - )
*Coral Bay*, 2011, watercolor and gouache on paper, 22½ x 9½ inches
SEAN CAVANAUGH (1969 - )
Fallen Beauty, 2011, watercolor and gouache on paper, 13 x 17⅞ inches
RICHARD POUSETTE-DART (1916 - 1992)

Souchou, 1991, acrylic on paper, 23 x 30 inches
RICHARD POUSETTE-DART (1916 - 1992)

Martha’s Garden, 1992, acrylic on paper, 23 x 30 inches
RYAN McGINNESS (1972 - )

*Untitled*, 2008, acrylic on wood panel, 24 inch diameter
RYAN McGINNESS (1972 - )

*Orbi Lacteus*, 2006, acrylic and wood on panel, 48 x 48 inches
ALEXIS ROCKMAN (1962 - )

*Bromeliads*, 2010, watercolor and ink on panel, 24 x 55 inches
ALEXIS ROCKMAN (1962 - )

Mangrove, 2005, acrylic on panel, 56 x 44 inches
CAROL LOPATIN (1934 - )

Monhegan Narcissus, 2011, acrylic on paper, 11 x 13 inches
CAROL LOPATIN (1934 - )

Arlington Azaleas, 2011, acrylic on paper, 23 x 30 inches
GHADA AMER and REZA FARKHONDEH

Dark Lines on Green, 2007, watercolor, acrylic and embroidery on paper, 42 x 46 inches
REZA FARKHONDEH
A Bouquet for Sonia, 2011, acrylic on canvas, 28 x 38 inches
GHADA AMER (1963 - )

White Flowers on Red, 2000, acrylic, embroidery and gel medium on canvas, 28 x 22 inches
CLARE ROJAS (1976 - )
Red Fuschia, 2010, gouache & latex on panel, 14 x 11½ inches

CLARE ROJAS (1976 - )
Red Fuschia with Striped Ground, 2009, gouache & latex on panel, 24 x 16 inches
TALHA AHMED (1975 - )

*Bahawalpur Flowers*, 2000, tempera on paper, 9¾ x 14 inches
GEORGIA O'KEEFFE (1887 - 1986)
Yellow Jonquils IV, 1936, oil on canvas, 40 x 36 inches
FLOWERS

SCHWARTZ • WAJAHAT

25 LEONARD STREET • FIFTH FLOOR • NEW YORK 10013

BY APPOINTMENT

ELIZABETH SCHWARTZ
INFO@ELIZABETHSCHWARTZ.NET
WWW.ELIZABETHSCHWARTZ.NET
212 . 431 . 1891

WAQAS WAJAHAT
INFO@WAQASWAJAHAT.COM
WWW.WAQASWAJAHAT.COM
212 . 219 . 1817

ALL WORKS, UNLESS OTHERWISE NOTED, COPYRIGHT & COURTESY OF THE ARTISTS, ARTISTS’ ESTATES, PRIVATE COLLECTIONS & SCHWARTZ • WAJAHAT, NEW YORK

GHADA AMER, COPYRIGHT GHADA AMER. COURTESY CHEIM & READ, NEW YORK
GHADA AMER & REZA FARKHONDEH, COPYRIGHT GHADA AMER & REZA FARKHONDEH. COURTESY CHEIM & READ, NEW YORK
REZA FARKHONDEH, COPYRIGHT REZA FARKHONDEH. COURTESY CHEIM & READ, NEW YORK
GHADA AMER & REZA FARKHONDEH, PHOTOGRAPHY COURTESY CHEIM & READ, NEW YORK
ALL OTHER PHOTOGRAPHY BY ADAM REICH

FRONT COVER: MARTIN JOHNSON HEADE, "HUMMINGBIRD AND ORCHID: SUN BREAKING THROUGH THE CLOUDS" (DETAIL)
BACK COVER: JAMES PROSEK, "THREE BIRDS AND PASSION FLOWERS" (DETAIL)
FOREWORD COPYRIGHT 2011 ELIZABETH SCHWARTZ
PUBLICATION COPYRIGHT 2011 SCHWARTZ • WAJAHAT, NEW YORK
ALL RIGHTS RESERVED