



FERTILITY

akim monet
SIDE BY SIDE GALLERY



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SIDEBYSIDE GALLERY

Front cover: detail of Marina ABRAMOVIC "Balkan erotic epic: women in Rain #2", 2005
Back cover: detail of Andres SERRANO "Frozen Semen With Blood", 1990



FERTILITY

Sculptures and Photographs
Works on paper and prints
Assemblages

*Preface by Akim Monet
Catalogue text by Hilarie M. Sheets*

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PREFACE

I am immensely pleased to open my new gallery with *Fertility*. This project has captured the imagination of distinguished private collectors and it has seduced the directors of important artist's estates and renowned galleries.

My focus is to show carefully selected works in thematically curated exhibitions so as to reveal the sometimes hidden dialogue that arises across times past and present: here Tracey, meet Ernst-Ludwig; and Auguste, take Louise's hand...

I particularly wish to express my gratitude to Jonathan Borofsky, Andres Serrano, Jérôme Le Blay, Marc Triebold, Sean Kelly, John Cheim, and indirectly Marina Abramović, Tracey Emin, and Jerry Gorovoy for their commitment to my exhibition, but also to those of you who discreetly but unwaveringly support my space – not least of which by visiting the Side by Side Gallery Akim Monet.

Akim Monet
Berlin, September 9, 2011



FERTILITY

Fertility, in all its literal or metaphoric meanings, is cyclic and timeless. At its most basic, to be fertile is to bear fruit—whether humans making children or the land producing crops. In a broader sense, fertility speaks to inventiveness, abundance, possibilities, ideas. It is the terrain of artists directly engaged in the act of creation and a fitting concept for the inaugural show of Side By Side Gallery Akim Monet, an exhibition space interested in the tangencies and dialogues between artworks spanning time and place.

Grouping works dating from the late 19th century to the contemporary moment by eleven artists, the show looks at its theme from many angles—factual and symbolic, erotic and tender, visceral and humorous. The contemporary artist Marina Abramovic immediately commands attention with the assertiveness of her female imagery. Abramovic's 2005 chromogenic print "Women in Rain #2," (Plate I) taken from



Plate I.
Marina ABRAMOVIC (b. 1946)
Balkan Erotic: Women in Rain 2, 2005

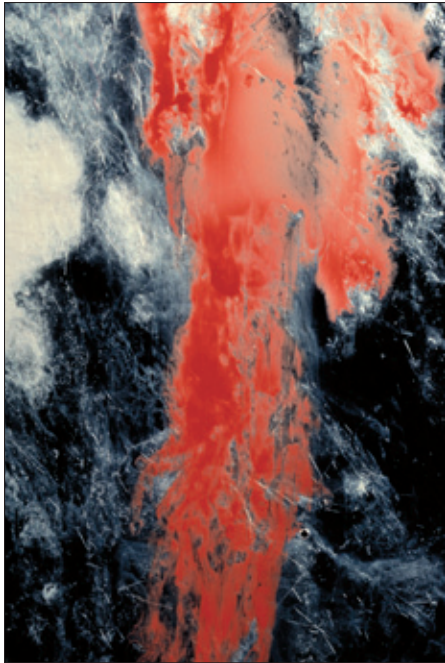


Plate II.
Andres SERRANO (b. 1950)
Frozen Semen with Blood, 1990



Plate XVIII.
Tracey EMIN (b. 1963)
Suffer Love XIX, 2009

her video piece “Balkan Erotic Epic,” shows traditionally dressed village women in a field lifting their skirts and thrusting their exposed vaginas to the heavens. In equal parts startling and comic, the image is part of Abramovic’s exploration of ancient Balkan beliefs in the power of human genitalia to ensure the fertility of the land.

Serrano’s “Frozen Semen with Blood” (1990) is precisely that—plumes of the red and white elemental substances isolated close-up against a black ground (Plate II). It is both matter-of-fact in its literalness and also beautifully evocative of pigments suspended in an Abstract Expressionist painting. It finds resonance with the corporeal redness of Louise Bourgeois’s three gouaches titled “Pregnant Woman” from 2008 and 2009. Bourgeois’s works, each a silhouette of a bulbous torso, seem to flip between figurative totems and abstract rivers of live-giving fluids (Plate III). These embodiments of the state of fertility, made when the artist was in her mid 90s, have their roots in Surrealism, as do Daniel Spoerri’s 1990s collages using images of reproductive anatomy lifted from 19th-century encyclopedias and his 1995 bronze “La Coppia—Hr. Stossel und Fr. Muscheli.” This couple is amusingly personified by surrogates for their sexual organs—a rubber stamp for Hr. Stossel, a conch shell for Fr. Muscheli, each anthropomorphically poised on a set of little legs.

Another conversation over time happens between Ernst Ludwig Kirchner’s “Liegendes Paar” (Plate X), a print of a couple lying in bed calmly post-coital, and Tracy Emin’s 2009 monoprints “Suffer Love” (Plate XVIII) of a woman furiously masturbating. Both are pri-

vate glimpses of erotic intimacy, each daring in their own time, yet Emin's female is adamantly alone. While Emin's images suggest a kind of infertility of loneliness, at the same time they speak to the generative possibilities of her own hand as a means of self-preservation—whether emotional or artistic.

Auguste Rodin and Pablo Picasso, two artists who saw their own virility as a font of creative power and viewed their prolific artistic output as a kind of offspring, each are represented by works overtly celebrating female sexuality. Rodin's bronze "Torse d'Adele" (1878) is a classically lyrical arched torso of his favored model Adele, who was in fact pregnant (although not obviously so) at the time of her sitting. In the etching "Raphael et la fornarina. II: Avec un voyeur cache" (1968), Picasso equates the erotic with the artistic enterprise as he imagines Raphael simultaneously seducing and painting his model.

Best known for his lurid street scenes of decadent Berlin, Kirchner also made wholesome scenes of maternal care including a mother and son playing with a train in the grass titled "Spielende kinder im gras mit eisenbahn" (1924). Otto Mueller offers a harrowing counterpoint in his 1920 lithograph "Mutter und kind II." It is unclear whether boy cradled against the mother's body is only sleeping or in fact dead in a kind of pieta. Mueller's "Polnische familie" (1920-21), with a bony baby at the mother's breast and another child crouching under the table, illustrates that fertility can also be associated with destitution and failure to thrive. Their countryman George Grosz contributes an unsettling work on paper titled "Le Meilleur des mondes (c. 1946-47) referencing Aldous Huxley's



Plate X.
Ernst Ludwig KIRCHNER (1880 –1938)
Legendes Paar, 1908
(*Laying Couple*)



Plate III.
Louise BOURGEOIS (1911 - 2010)
Pregnant Woman, 2009



Plate XI.
George GROSZ (1893-1959)
Brave New World, c. 1946/1947

dystopian 1932 novel “Brave New World” about humans being relieved of their reproductive functions. Here Grosz presents a sardonic image of modernity with a grotesque embryo gestating in an anthropomorphic decanter towering over a naked woman robbed of her womb and a backdrop of glittering skyscrapers (Plate XI).

Jonathan Borofsky’s contribution to the show takes a wide-angle view on the theme. “Human Structures (32 Figures)” (2002/2009), an indoor version of a large-scale piece done for the Beijing Olympics, is a freestanding cylindrical tower of alternating male and female figures, connected hand to hand and head to foot, each a different bright color of translucent molded polycarbonate. Here, the parts join like building blocks to create one universal, fertile organism. It is the eternal daisy chain of humanity (Plate XV).



Plate XV.
Jonathan BOROFSKY (b. 1942)
Human Structures, 2002/2009
(32 Figures)

Hilarie M. Sheets



ERNST LUDWIG KIRCHNER
JONATHAN BOROFSKY
MARINA ABRAMOVIĆ
LOUISE BOURGEOIS
ANDRES SERRANO
DANIEL SPOERRI
AUGUSTE RODIN
PABLO PICASSO
OTTO MUELLER
GEORGE GROSZ
TRACEY EMIN

PLATES

I.

Marina ABRAMOVIC (b. 1946)

Balkan Erotic: Women in Rain 2, 2005

Framed chromogenic print
176.2 x 176.2 cm (69 3/8 x 69 3/8 in.)
Edition of 7 with 2 APs

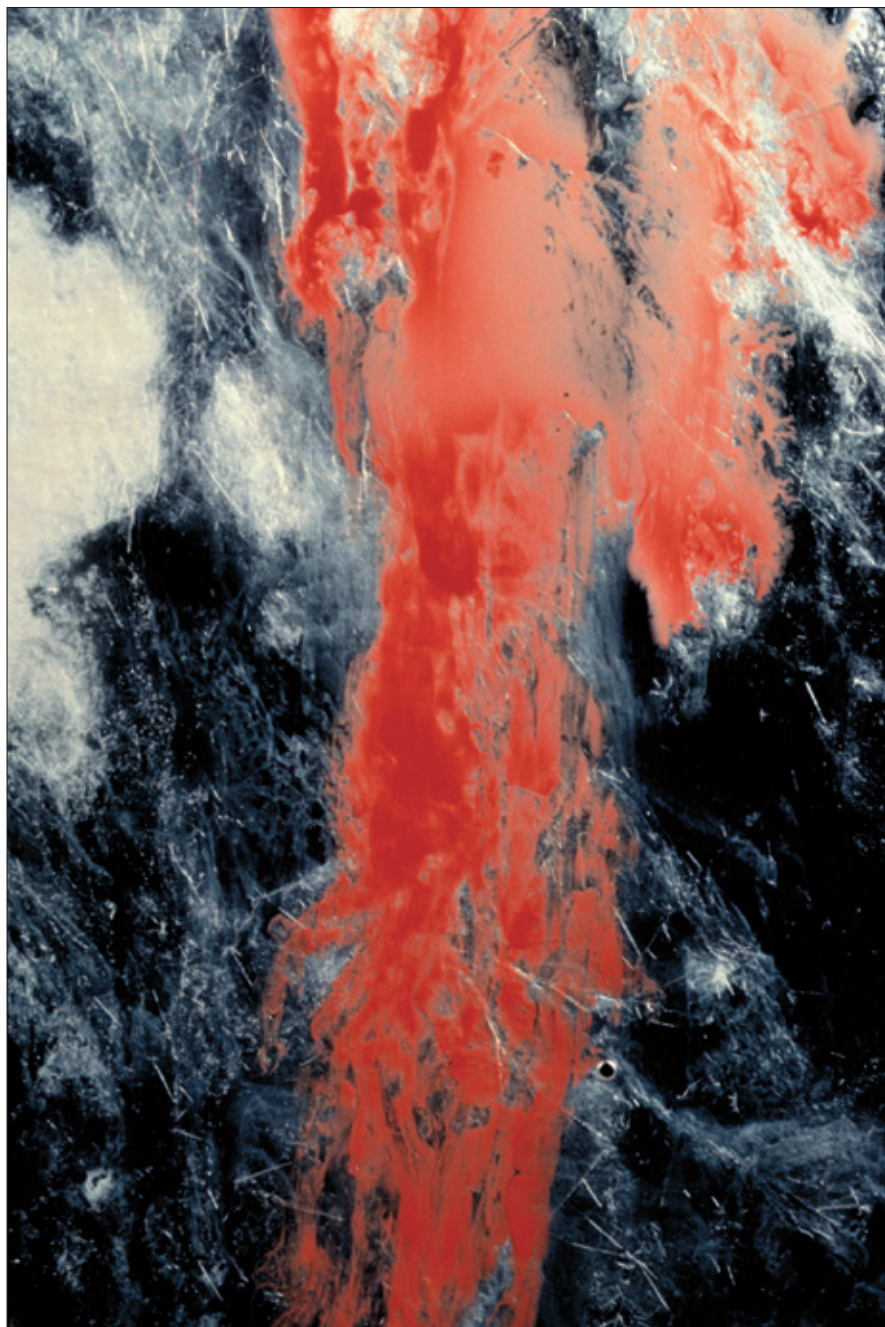


II.

Andres SERRANO (b. 1950)

Frozen Semen with Blood, 1990

Framed cibachrome mounted on plexi
165 x 114 cm (65 x 45 in.)
Edition of 4



III.

Louise BOURGEOIS (1911 - 2010)

Pregnant Woman, 2009

Gouache and colored pencil on paper
59.7 x 45.7 cm (23 1/2 x 18 in.)
Initialed on recto, lower right: LB



IV.

Louise BOURGEOIS (1911 - 2010)

Pregnant Woman, 2009

Gouache and colored pencil on gray paper
64.8 x 49.5 cm (25 1/2 x 19 1/2 in.)
Initialed on recto, lower right: LB



V.

Louise BOURGEOIS (1911 - 2010)

Pregnant Woman, 2008

Gouache and colored pencil on gray paper
31.1 x 25.4 cm (12 1/4 x 10 in.)
Initialed on recto, lower right: LB



VI.

Otto MUELLER (1874 - 1930)

Mutter und Kind II, 1920
(Mother and Child II)

Lithography

26 x 18,5 on 33,3 x 26,8 cm
(10 1/4 x 7 1/4 on 13 1/4 x 10 1/2 in.)

On lightly hammered yellowish vellum
Number 18 of an edition of 30
which were not printed in the
newspaper «Die Gäste» with the
dry stamp of «Verlag der Galerie
Ferdinand Möller»
Signed lower right



VII.

Otto MUELLER (1874-1930)

Polnische Familie, 1920/21
(Polish Family)

Lithography

26 x 19 on 41 x 31 cm

(10 1/4 x 7 1/2 on 16 1/8 x 12 1/4 in.)

On very thin book paper

One of 60 of the edition

«Die Schaffenden», III. Jahrg., Mappe 1

Verso: stamp of the estate (Lugt 1829 d)

stamp of the owner «Eigentum J.M. unverk»

and a red monogram of Josef Müller

Signed lower right



Ota. W. L.

VIII.

Ernst Ludwig KIRCHNER (1880 - 1938)

*Spielende Kinder im
Gras mit Eisenbahn, 1924
(Children playing in the grass with a train)*

Coloured chalk on satin half-cardboard
42 x 52 cm (16 1/2 x 20 1/2 in.)

Verso: stamp of the estate



IX.

Ernst Ludwig KIRCHNER (1880 - 1938)

Nackte Frauen mit Kindern im Freien I, 1925
(Naked women with children outdoor)

Etching

25 x 31,2 on 33,5 x 41,5 cm
(9 7/8 x 12 1/4 on 13 1/4 x 16 3/8 in.)

Titled and dated by the artist

“Nackte Menschen im Freien 24”

One of 3 known examples pulled by the artist

Verso: inscribed by the artist “Clichéebreite ist
die Breite des Satzspiegels des Kataloges”

Stamp of the estate. WZ-Nr. Dube R 518.



X.

Ernst Ludwig KIRCHNER (1880 –1938)

Liegendes Paar, 1908
(Laying Couple)

Pencil on imitated chamois Japan
34 x 44 cm (13 3/8 x 17 3/8 in.)

Verso: stamp of the estate and numbered
in pencil "K 2630" and «2255»

Reproduced in:
2010, *Mit Kopf und Hand – Variationen zur*
Zeichnung, Düsseldorf, Galerie
Kunstakademie, p. 25



XI.

George GROSZ (1893 - 1959)

Brave New World, c. 1946/1947

Colored Ink on Paper
50 x 39.2 cm (19 5/8 x 15 1/2 in.)



XII.

Daniel SPOERRI (b. 1930)

*La Coppia – Hr. Stössel
und Fr. Muscheli, 1995*

(The Couple - Hr. Stössel und Fr. Muscheli)

Bronze

26 x 46 x 19 cm (10 1/4 x 18 1/8 x 7 1/2 in.)

Number 1 of 8 + 1 AP

Signed on the rear
of the base and numbered



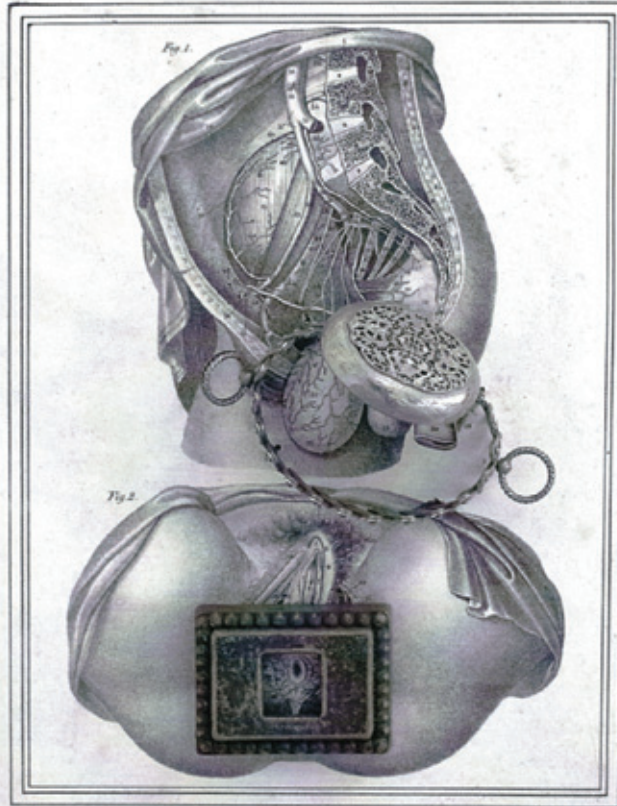
XIII.

Daniel SPOERRI (b. 1930)

*Encyclopédie de Diderot
et d'Alembert, 1990 - 1995*

41 x 31 x 8 cm (16 1/8 x 12 1/4 x 3 1/8 in.)

Assemblage on original impression
Signed, dated and inscribed
on the verso: «Seggiano»



Meunier del.

Lath. sculp.

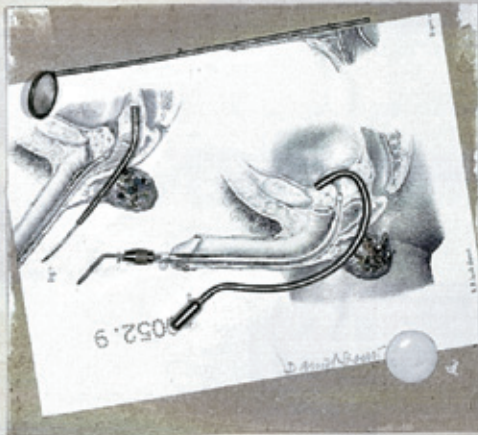
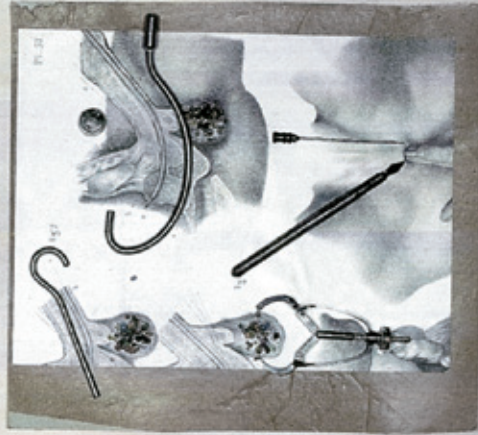
XIV.

Daniel SPOERRI (b. 1930)

*La Médecine opératoire dessinée d'après
nature par N.H JACOB (1839), 1994*

Framed 55 x 58,5 cm (21 5/8 x 23 in.)

Group of four Assemblages on original prints
Signed lower right



XV.

Jonathan BOROFKY (b. 1942)

Human Structures, 2002 - 2009
(32 Figures)

Injection molded polycarbonate
96.5 x 33 x 33 cm (38 x 13 x 13 in.)



XVI.

Tracey EMIN (b. 1963)

Suffer Love XI, 2009

Monoprint on paper
21 x 29.6 cm (8 1/4 x 11 5/8 in.)



Softie Love II

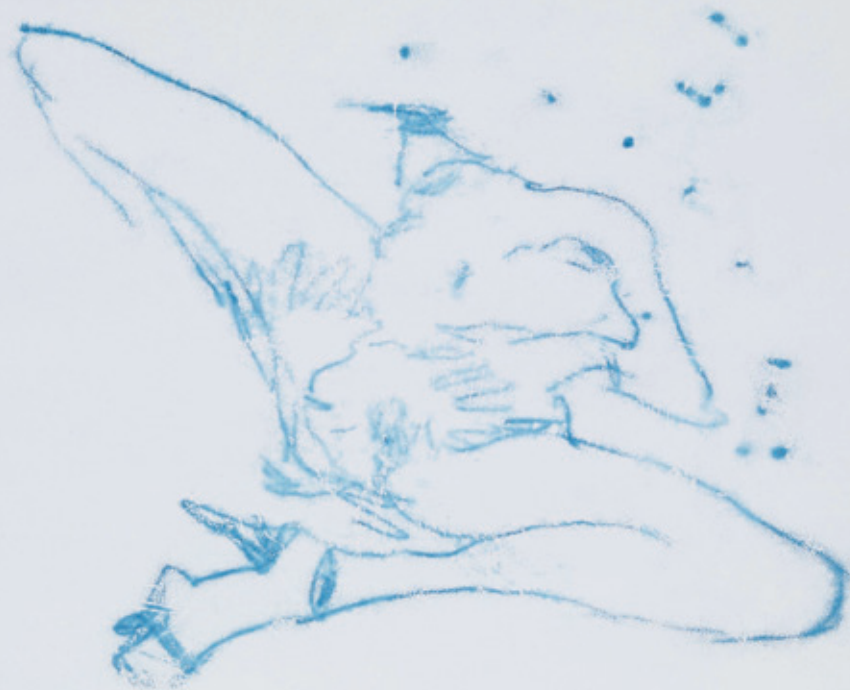
T.M. / E. 09

XVII.

Tracey EMIN (b. 1963)

Suffer Love XVII, 2009

Monoprint on paper
21 x 29.6 cm (8 1/4 x 11 5/8 in.)



Summer Lane xvii

Therese Lane 09

XVIII.

Tracey EMIN (b. 1963)

Suffer Love XIX, 2009

Monoprint on paper
21 x 29.6 cm (8 1/4 x 11 5/8 in.)



Sutta Lae XIX

Thorykivi 09

XIX.

Auguste RODIN (1840-1917)

Torso of Adele

Conceived c. 1878 - 82,
this cast early 1940's
Height 47.9 cm (19 in.)

Signed lower right and stamp signed
again on the interior Foundry mark:
A. RUDIER FONDEUR PARIS

PROVENANCE

Musée Rodin, Paris
Collection of Robert Schasseur, Paris
Estate of Myriam Schasseur, New York
Private Collection



LITERATURE

Judith Cladel, *Rodin, sa vie glorieuse, sa vie inconnue*, Paris, 1936, p. 134; Georges Grappe *Catalogue du Musée Rodin*, vol. I. Hôtel Biron, Paris, 1927, no. 135; Robert Descharnes and Jean-François Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 80; John L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum*, Philadelphia, Philadelphia, 1976, pp. 241, 246–47; Antoinette Le Normand-Romain, “Torses Feminins” in Pingéot [ed.], *Le Corps en morceaux, excat*, Paris, 1990, pp. 146–47, 1990; Albert E. Elsen, *Albert E. Elsen, Rodin’s Art: The Rodin Collection of the Iris and B. Gerald Cantor Center for Visual Arts at Stanford University*, Stanford, 2003, pp. 495–96; 528, 530 (note 2); Le Normand-Romain, *Les Bronzes de Rodin*, Paris, 2007, p. 681; (this work) Jérôme Le Blay, *Catalogue critique de l’œuvre sculpté d’Auguste Rodin* (in preparation), Paris, no. 2010-3266B.



Like so many of Rodin's figures, the Torso of Adele has a complex history, as Rodin modeled and reused the figure, with variations, in several different works. The sculpture was first identified by Judith Cladel as an early study for mythological figures to decorate the Villa Neptune in Nice, completed in 1878. Yet the stone figures in Nice are male, and there is no documentation to support Cladel's assertion. Recent scholarship places the work formally and thematically in the orbit of sculptures such as *Meditation* or *Crouching Woman*, female figures and figure fragments that curve, twist, and turn in upon themselves to great formal and expressive effect, and which date from just after 1880.

The finished figure of Adele appears as the female half of one of Rodin's most popular compositions, *Eternal Springtime*, which is usually dated 1884. Here the figure is set on her knees, and given a head, legs, upraised right arm, and a male partner. At an uncertain date, Rodin placed this version of Adele in the far left corner of the tympanum of *The Gates of Hell* (1880–84). In 1895, the figure appears again, lying on a rock, in *Fallen Angel* (sometimes known as *Illusions Received By The Earth*). A pair of wings have now been added, and the figure's companion is a crouching, female figure who had also appeared on the *Gates*.

With its arched back and writhing forms, the Torso of Adele is one of Rodin's most evocative representations of female sexuality. Interestingly, a plaster cast of the Torso of Adele from Meudon indicates that Rodin had broken the figure at the waist, so that he could pivot either the upper or lower half of the body to emphasize the twist even further. The Musée Rodin owns ten versions of the Torso of Adele in plaster, attesting to sculptor's fascination with this figure fragment both as a finished work in its own right, and as a point of departure for new compositions and groupings.

Adele Abruzzesi was one of two sisters who modeled frequently for Rodin. It was unusual for Rodin to title a figure after one of his models, but this was the title under which he exhibited a plaster version in Brussels and the Netherlands in 1899. According to the Musée Rodin, it was shortly after the 1899 exhibition that Rodin considered casting the Torso of Adele in bronze. The first bronze was not made until 1928, however, under the direction of the museum.

Current scholarship indicates that only one other cast of this version of Adele is known and it is in the collection of the Musée Rodin.



XX.

Pablo PICASSO (1881-1973)

Maja à la robe courte, 1968
(Maja with a short dress)

Aquatint on wove
32.7 X 25.6 cm (12 7/8 x 10 in.)

From: La Série "347"



31/50

Picasso

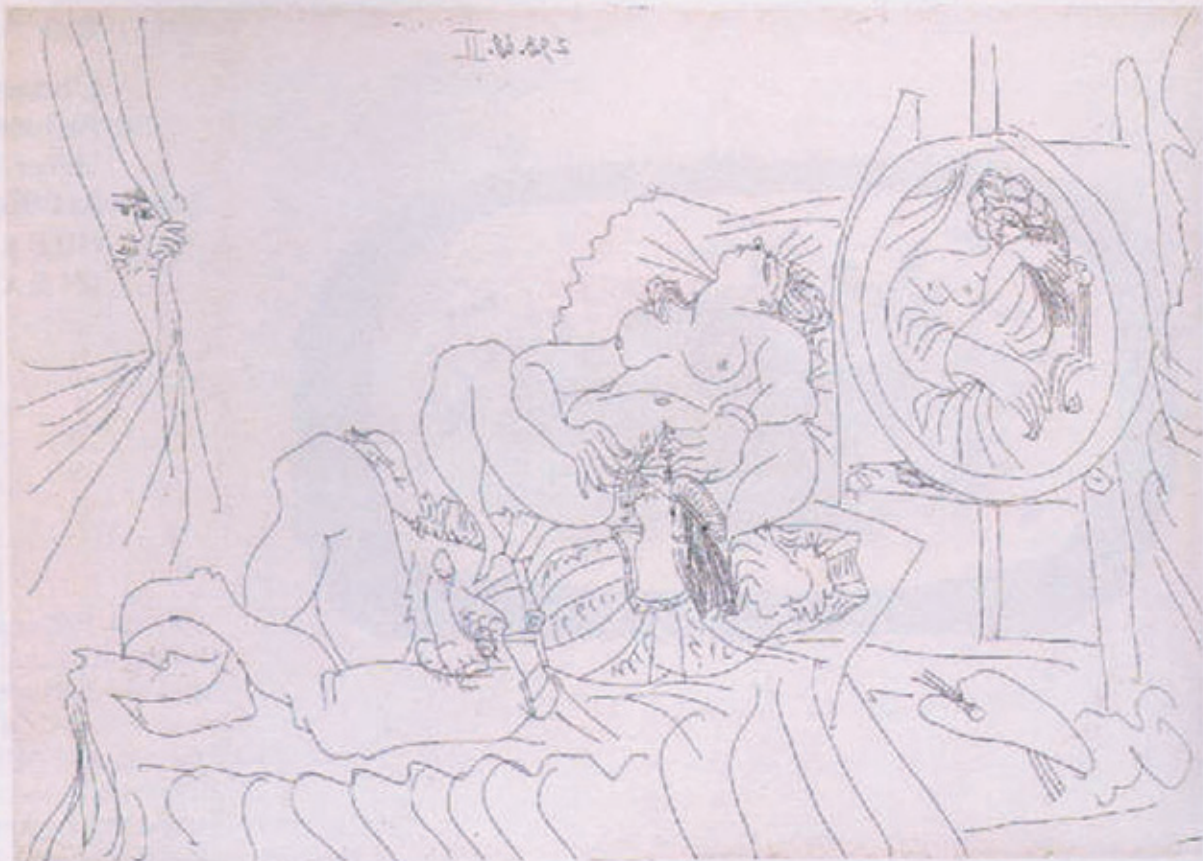
XXI.

Pablo PICASSO (1881-1973)

*Raphaël et la Fornarina II:
avec un voyeur caché, 1968
(Raphaël and the Fornarina II:
with a hidden peeper)*

Etching
27.9 X 38.6 cm (11 x 15 1/4 in.)

From: La Série "347"



III. 1905

24/10

Picasso

EXHIBITION

















CATALOGUE DESIGN

Anne-Marie Visconti
Claudio Fortugno
Akim Monet



akim monet
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