

## 28 Richard Serra

San Francisco 1939 – 2024 Orient/New York

Untitled. 1992

Oil crayon on laid paper. 65 × 84 cm (25 5/8 × 33 1/8 in.).

Initialed and dated in pencil in the upper right: RS 92.

Dedicated, signed and dated in pencil in the lower left:

For Dirk Thanks For all the great work Richard Serra 92.

The work is registered in the Richard Serra Studio.

[3084] In artist's frame.

Provenance

Private Collection, Northern Germany (received directly from the artist)

EUR 100,000–150,000

USD 112,000–169,000

The American artist Richard Serra is internationally renowned for his large-scale sculptures made of weather-resistant steel. His impressive drawings are another integral part of his artistic oeuvre. Serra once said that drawing was the most direct, conscious space of his creative work. He explained how his sculptural works, which he could not realise without assistants and steelworkers, differed with the words: "I can follow my process from start to finish and sometimes maintain my concentration without interruption."

Our drawing dated 1992 was created as part of the Afangar sculpture project, which he completed in 1990 on Videy, an island off the coast of the Icelandic capital Reykjavik. Afangar is a poetic Icelandic word that can mean 'stations, stopping points, intermediate destinations, standing still and looking, looking backwards and forwards, focusing on the big picture'. Serra produced numerous drawings and prints depicting the landscape sculpture created from 18 basalt pillars arranged in nine column pairs of identical height. Despite the preoccupation with his sculptural installations in the landscape, his drawings are entirely independent works. He deliberately chose to work with black, which is perceived as the most dense and solid colour material, in order to create a striking contrast with the light background of the paper.

The present work captures the experience of walking through the sculptural installation, and the column pairs have a passageway or portal-like appearance in the landscape depending on the light and viewing angle. The rough paper's materiality creates tension with the black, gestural form that threatens to break out of the top edge of the sheet.

The personal dedication testifies to his close friendship with the photographer Dirk Reinartz. The two met and became close friends in 1983. Until his death in 2004, Reinartz regularly accompanied Serra, documenting the numerous sculptures that provide the visual material for many publications of Serra's works.

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