

MARK BORGHI

NEW YORK | BRIDGEHAMPTON | SAG HARBOR

Robert Morris (1931-2018)

Untitled, 1983

Pastel on paper mounted on canvas in artist's metal frame

Overall: 83 x 99 3/4 x 3 3/4 inches (210.82 x 253.37 x 9.53 cm)

Inscribed 'Dresden, Feb. 14, 1945 [...] ' (on a metal plaque affixed to the frame)

Ex-collection:

Sonnabend Gallery, New York

Private collection, New Jersey

Anon. sale; Christies, New York, 19 Number 1992, lot 434

Acquired at the above sale by the present owner



Born in 1931 in Kansas City, MI, Robert Morris turned to art and art criticism after studying engineering, and eventually wrote a master's thesis on Constantin Brancusi at Hunter College in New York. His later critical essays served as a thumbnail chronology of his most important work: task-oriented dance (1950s), Minimalist sculpture (1960s and 70s), Process art and Earthworks (late 1960s and 70s).

After the late 1970s, Morris experimented with different types of media, including mirrors, Hydrocal, and even painting. His themes have been almost as varied, ranging from war to memory to feminism. This work *Untitled* was carried out in 1983, with a flurry of pastel colors layered on paper in an expressive manner that almost evokes the late works by Turner. The mysterious geometric shape to the left of the painting is set against the highlight of the palette, echoing another larger round shape to the right in the dark. Mounted on canvas, this painting was also intentionally set in artist's metal frame, which is painted with black and dark red and patterned with a similarly flurry of lines, floral and vines, and three skulls at the center top.