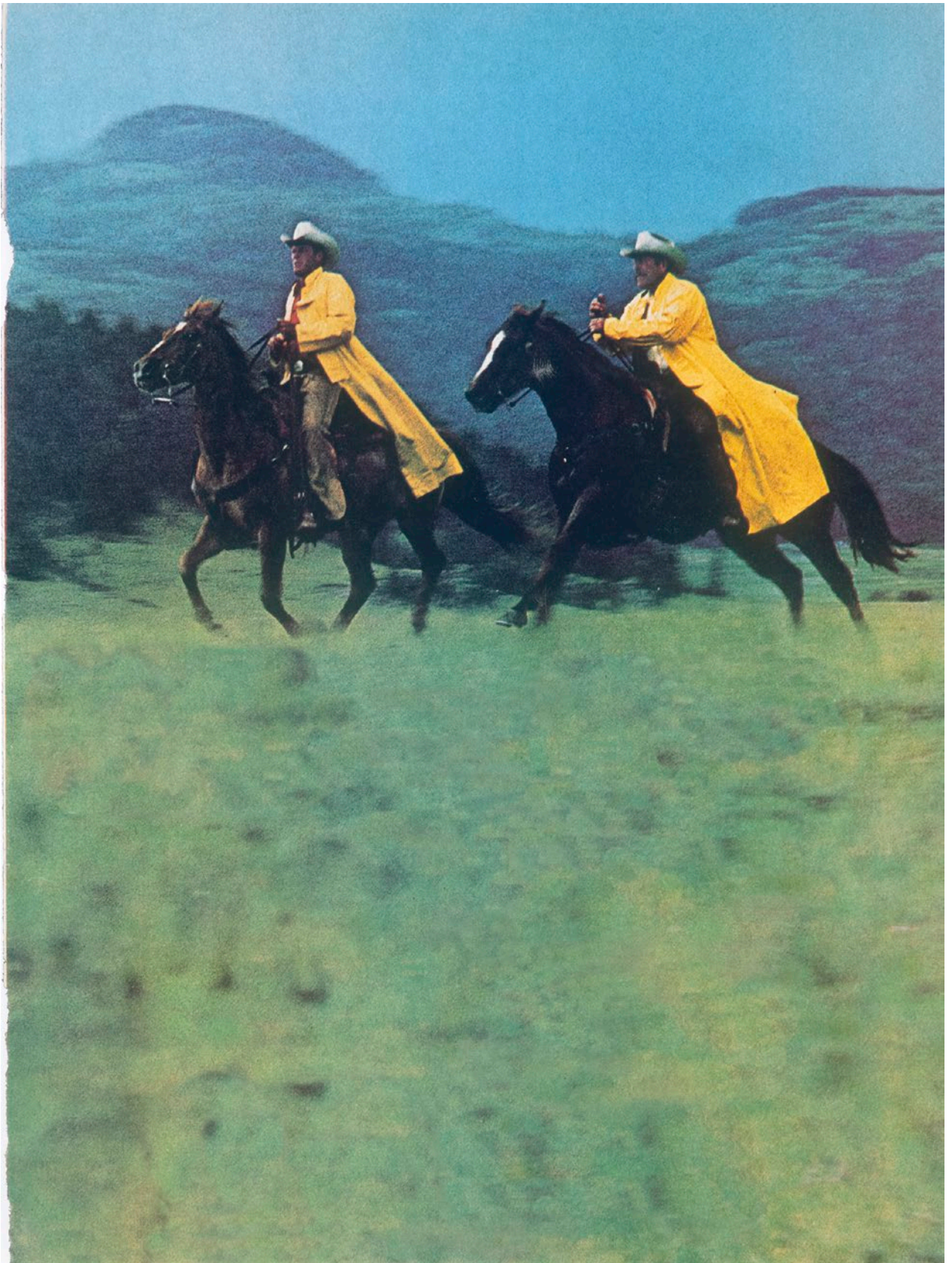


# RICHARD PRINCE

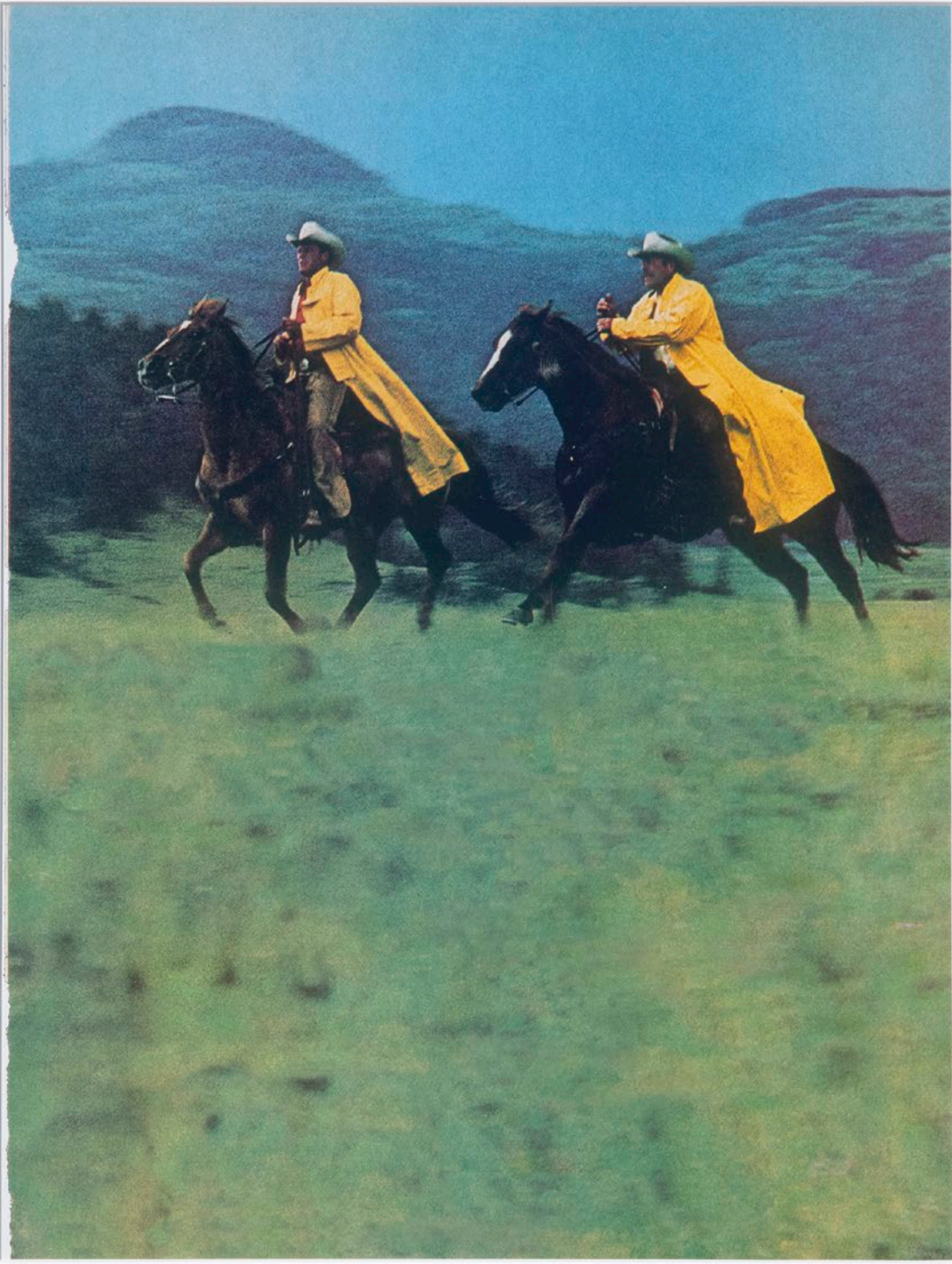




# CONTENTS

- **IMPORTANT** FACTS
- **DETAIL** IMAGES
- **PRINCE** AT LACMA
- **TOP** PAINTINGS SOLD AT AUCTION
- **COMPARABLE** PAINTINGS SOLD AT AUCTION
- **MUSEUM** COLLECTIONS
- **HISTORY**





## **RICHARD PRINCE (b. 1949)**

*Untitled (Cowboy)*

Signed and editioned verso, "Richard Prince 2016 1/2"  
2016

c-print

79 x 59 in. (200.6 x 149.8 cm)

Edition 1/2



**WATCH VIDEO**

---

### PROVENANCE

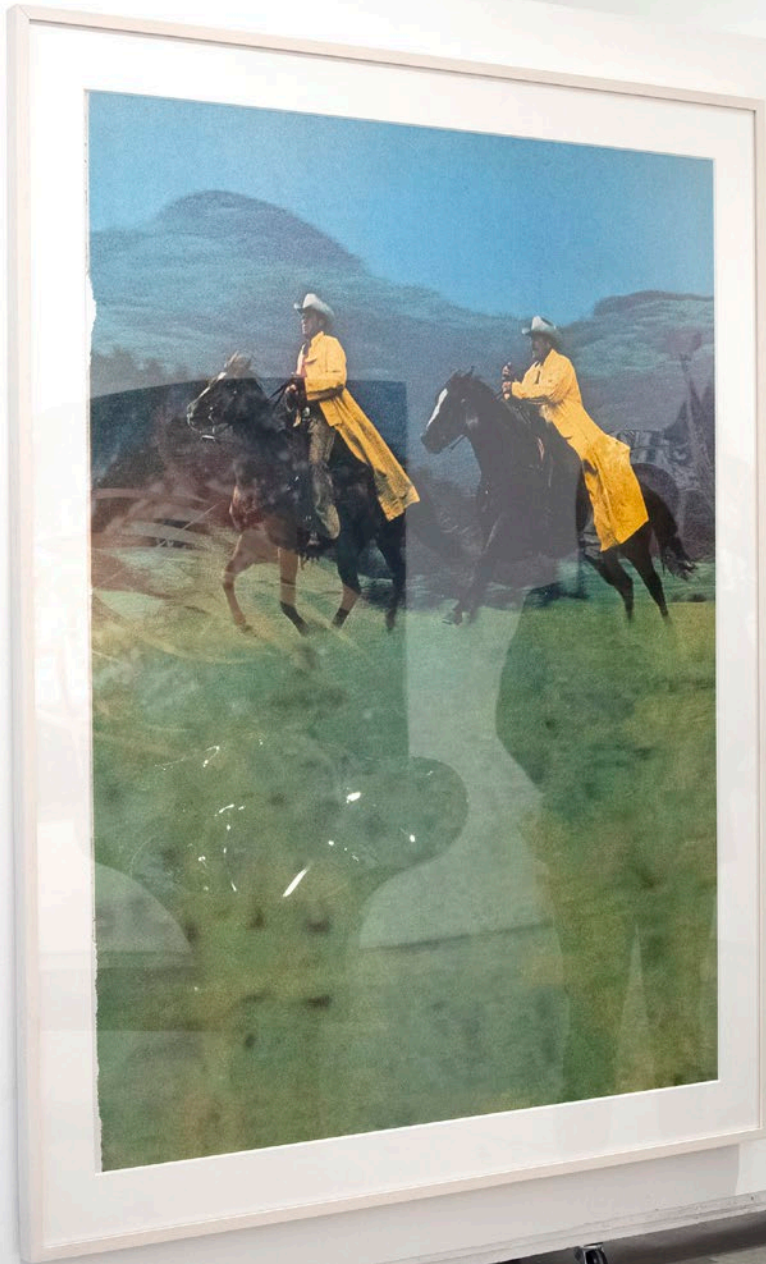
Private Collection, acquired directly from the artist

# — IMPORTANT FACTS

- The cowboy, epitome of the American rugged individualist, has been a career-long source of inspiration for Richard Prince. His famous *Untitled (Cowboy)* series hails back to the mid 1970s, when Prince was employed in the *Time-Life* tear sheet department, and it was his job to strip the text from magazines.
- Prince began photographing adverts at a tight crop to avoid text, enlarging the images into grainy close-ups. In the 1980s, Prince debuted his seminal cowboy series.
- For his 2015–16 *Untitled (Cowboy)* photographs, Prince revisited old copies of *TIME* and increased the scale and intensity of the final picture.
- The only other print of this image is held in the permanent collection of Los Angeles County Museum of Art and was included in the 2017-2018 exhibition showcasing Prince's recent continuation of the cowboy motif.



# DETAIL IMAGES











Richard Prince

2016

1/2

Richard Prince Studio

RPS# 6430

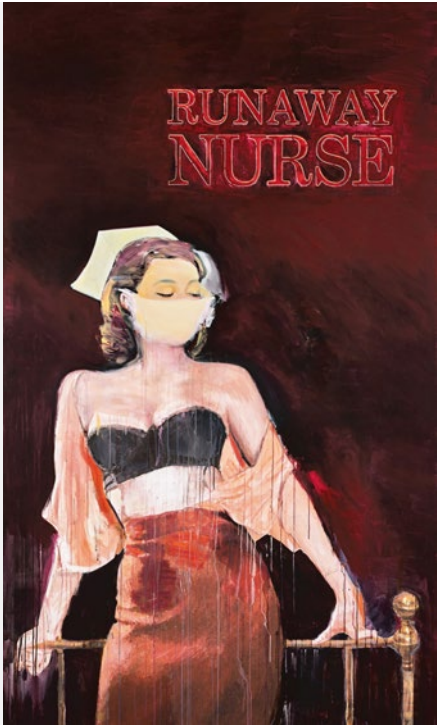
# — PRINCE AT LACMA



The Los Angeles County Museum of Art presented an exhibition of Richard Prince's *Untitled (Cowboy)* series in 2017-2018. The show featured two of Prince's photographic series from the 2010s, including works from 2016 comparable to our piece. Highlighting the importance of this series to Prince's ongoing examination of ownership and innovation, LACMA explored the artist's cowboy series of re-photographed advertisements: "Extending his interrogation of this particular American protagonist into the era of Instagram, Prince demonstrates that the stakes around originality, appropriation, and truth in advertising are as high as ever."



# TOP PAINTINGS SOLD AT AUCTION



*Runaway Nurse*

2005

inkjet and acrylic on canvas

110 ¼ x 66 in. (280 x 167.6 cm)

**Sold at Sotheby's Hong Kong:**

**June 2021 for \$12,107,229**

*Runaway Nurse*

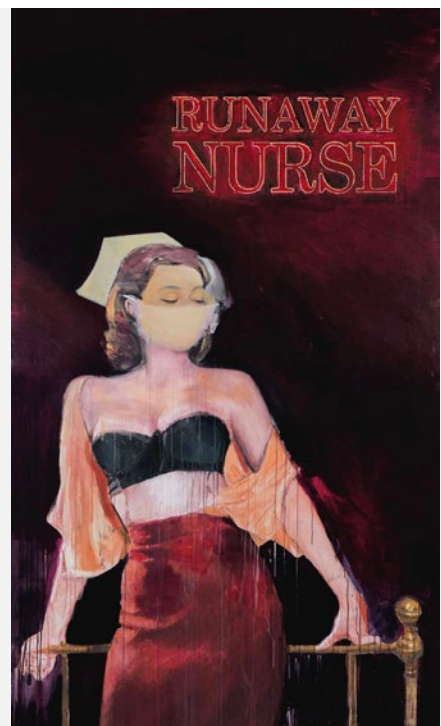
2005-2006

inkjet and acrylic on canvas

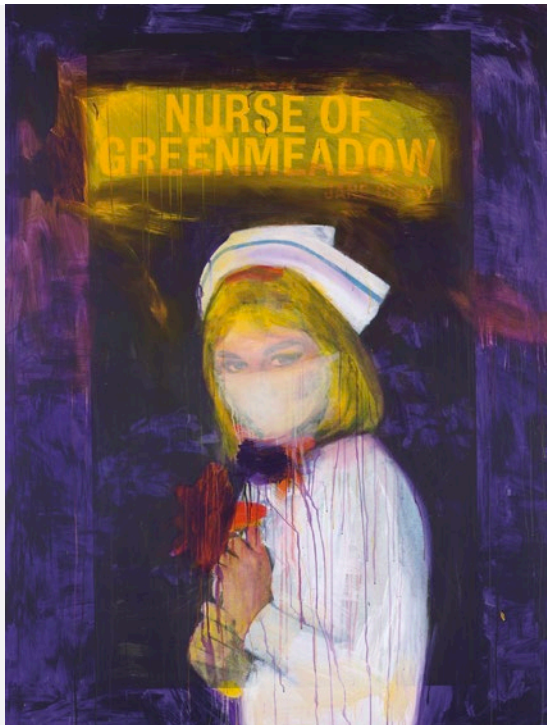
110 ¼ x 66 in. (280 x 167.6 cm)

**Sold at Christie's New York:**

**May 2016 for \$9,685,000**



# TOP PAINTINGS SOLD AT AUCTION

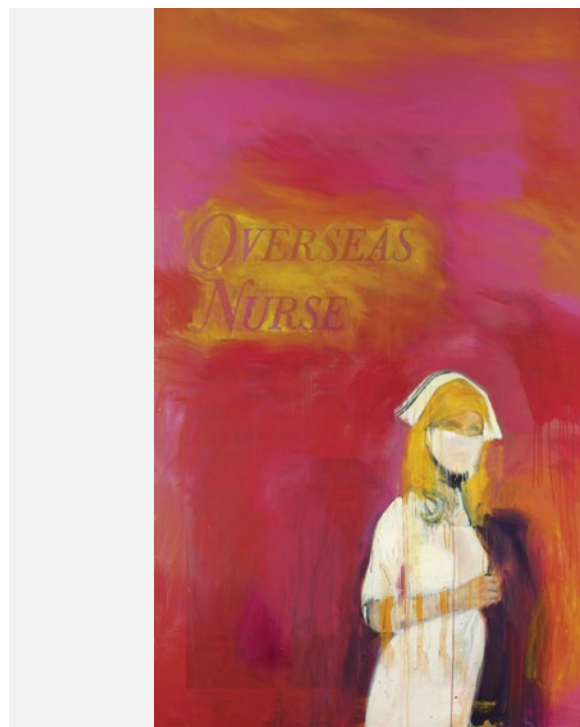


*Nurse of Greenmeadow*  
2005-2006  
inkjet and acrylic on canvas  
78 x 58¼ in. (198.2 x 147.5 cm)

**Sold at Christie's New York:  
May 2014 for \$8,565,000**

*Overseas. Nurse*  
2002  
ink jet print and acrylic on canvas  
93 x 56 in. (236.2 x 142.2 cm)

**Sold at Sotheby's London:  
July 2008 for \$ 8,452,000**





# COMPARABLE PAINTINGS SOLD AT AUCTION



*Untitled, (Cowboy)*

1998

Ektacolor print

58 5/8 x 39 in. (149 x 99 cm)

**Sold at Christie's New York:  
May 2014 for \$3,749,000**

A smaller example of the *Cowboy* series, roughly half the size of our piece

Includes only one cowboy figure

An edition of 2, like our piece, those this example is an artist's proof

*Untitled, (Cowboy)*

2000

Ektacolor print

47 3/4 x 77 in. (121.3 x 195.6 cm)

**Sold at Christie's New York:  
May 2016 for \$3,525,000**

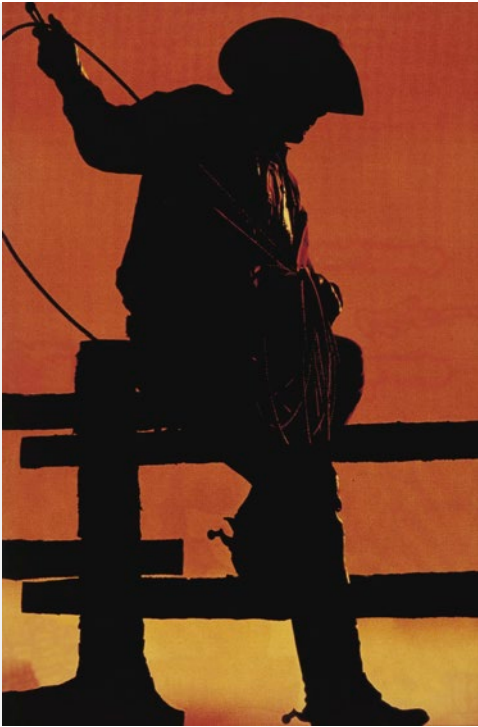
A darker example from the "*Cowboy*" series with silhouetted figures

Smaller in scale than our piece

An edition of 2, like our piece, those this example is an artist's proof



# COMPARABLE PAINTINGS SOLD AT AUCTION



*Untitled, (Cowboy)*

2001-2002

Ektacolor print

100 x 66 ½ in. (254 x 168.9 cm)

**Sold at Sotheby's New York:**

**November 2007 for \$3,401,000**

Comparable scale

Depicts a single silhouetted figure with fewer discernable features than the two in our piece

*Untitled, (Cowboy)*

1997

Ektacolor print

49 ¾ x 76 in. (126.4 x 193 cm)

**Sold at Christie's New York:**

**November 2021 for \$3,030,000**

Comparable scale, though with a smaller single cowboy figure

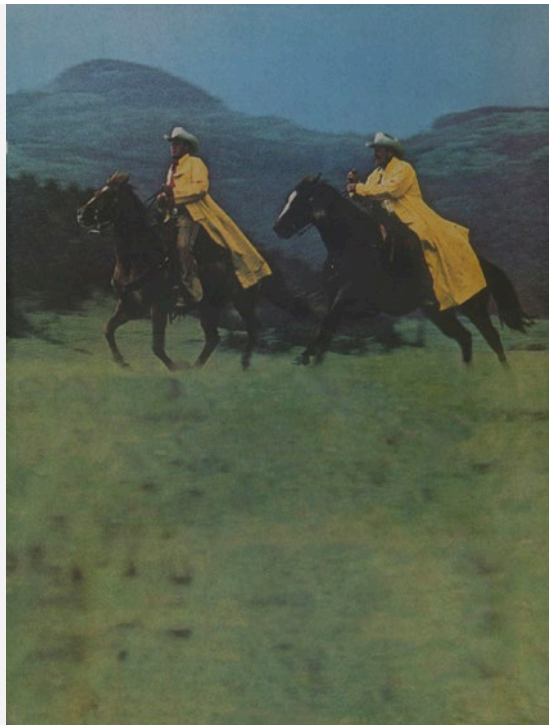
Also from an edition of 2

Strong recent sale of over \$3M in November 2021





# — PRINCE ART IN MUSEUM COLLECTIONS



## Los Angeles County Museum of Art

*Untitled (Cowboy)*

2016

Dye coupler print

79 ½ x 60 in. (201.9 × 152.4 cm)

The companion piece to ours in the permanent collection of LACMA

Featured in the 2017-2018 LACMA exhibition focused exclusively on Prince's "Untitled (Cowboy)" series

## Metropolitan Museum of Art New York

*Untitled (Cowboy)*

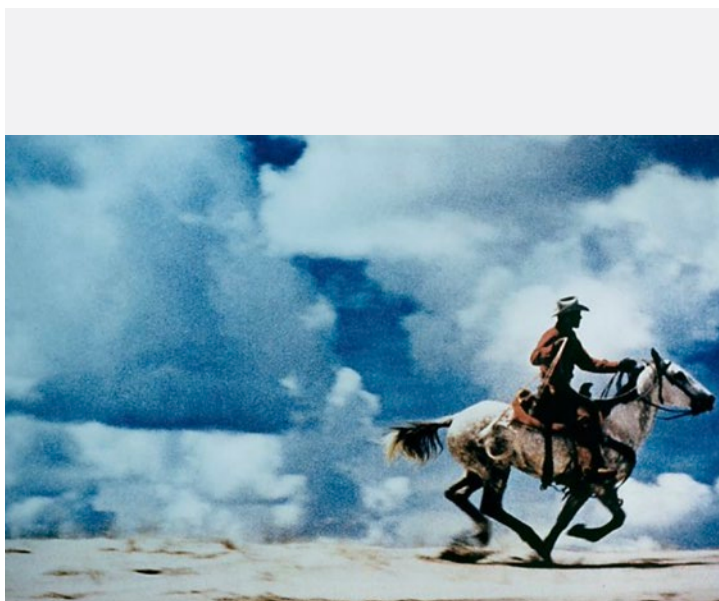
1938

Chromogenic print

50 x 70 in. (127 x 177.8 cm)

One of the most desirable works from the series

Comparable scale, though slightly smaller than ours



# PRINCE ART IN MUSEUM COLLECTIONS

## The Rubell Museum Miami

*Untitled (Cowboy)*

1987

Ektacolor photographs  
20 x 40 in. (50.8 x 61 cm)

Smaller scale example from Prince's initial exploration of this theme in the 1980s

Also from an edition of 2



## Museum of Fine Arts Houston

*Untitled (Cowboy)*

1991-1992

Chromogenic print. (Ektacolor)  
49¼ x 70 ½ in. (125.1 cm x 179.3 cm)

Comparable scale, though slightly smaller than ours

Features a single cowboy who fills the frame

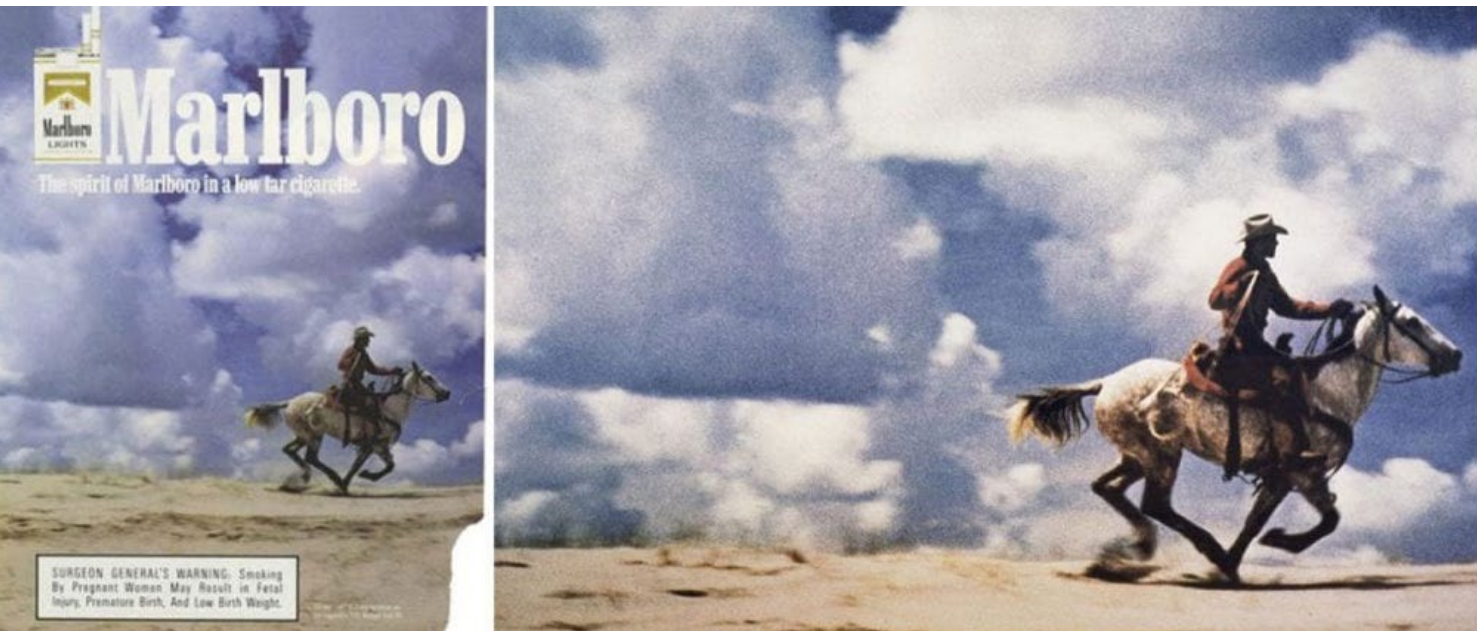




“My studio is the only place I feel good in. There, I’m fearless; outside, I’m a mess.”

**Richard Prince**

# HISTORY



Untitled (Cowboy) 1989, side by side with original ad

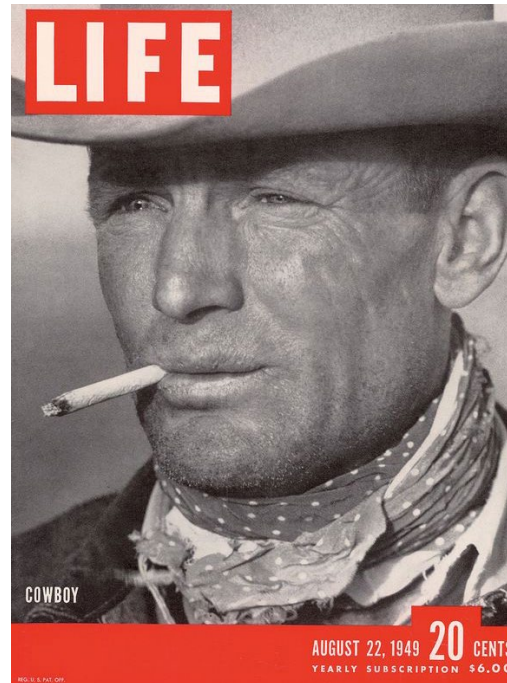
The cowboy, epitome of the American rugged individualist, has been a career-long source of inspiration for Richard Prince. His famous *Untitled (Cowboy)* series hails back to the mid 1970s, when Prince was employed in the *Time-Life* tear sheet department, and it was his job to strip the text from magazines. After he collated hard copy editorial material for the writers, he was left with glossy adverts that he collected. A keen sorter of visual messages, Prince found the Marlboro ads especially compelling. “The more I saw commonalities, the more I could believe in it.” Of course, he knew the ad image was artifice. The Philip Morris production team made highly wrought objects.

Back in 1949, *Life* magazine chose Texas cowboy Clarence Hailey Long for the cover of an edition that publicized Leonard McCombe’s photo-essay on ranching in the American West. The weather-worn face of Long, staring past readers with



a cigarette fixed between his lips, caused a sensation. The cowboy became an icon of masculinity. When adman Leo Burnett dreamed up the Marlboro Man ad campaign for Philip Morris in 1954, he harnessed this sentiment. For four decades, the notional cowboy convinced American men that they too could be as manly as he... if only they smoked his brand cigarette. Ads stirred belief, and nostalgia. Intentionally, the campaign ran during war-torn decades steeped in pessimism about the future. The cowboy was the heroic spirit of a vanishing era. Prince homed in on this reflexive identity construction: "The things about those ads was that it wasn't a cowboy you were seeing. It was a model. But the model might be a real cowboy, acting like a cowboy. It was making itself up."

Prince began photographing adverts at a tight crop to avoid text, enlarging the images into grainy close-ups. In the 1980s, Prince debuted his seminal cowboy series. Gallery walls were plastered with photos taken by others for the Marlboro campaign and taken again by him. Consequently, Prince earned a well-publicized outlaw stature for his shoot-first-ask-questions-later method to rephotographing popular imagery. Prince removed all text reference, leaving the viewer with a decontextualized image. The amplified image denuded of context appears



Life (1949) photo of Clarence Hailey  
Long by Leonard McCombe

Another yellow jacketed cowboy  
original Marlboro ad



tauntingly archetypal. This working method of appropriation and re-presentation of ubiquitous mass media imagery brought him into the fold of the Pictures Generation, alongside artists like Cindy Sherman and Sherrie Levine who explored ways that generic images connote meaning. Prince decoded commercial photography, revealing the relied-upon clichés.

Part of this “decoding” was recognizing belief. Prince was attuned to the reality that the shot was staged, the cowboy an actor, and that the viewer often resists viewing it as such. Prince has said, “With the cowboy ads, I could do something that felt almost like a still from a film. And I really loved the idea of suspension of disbelief when you went to the movies.” His re-photography prompts critical observation of how the cowboy campaign channeled the mythic West and mythic man and thereby shaped the American psyche.

*Untitled (Cowboy)* series from 2016 at Los Angeles County Museum of Art





Decades later, enhanced studio techniques allowed Prince to unlock new potential in the subject. All the while, Marlboro evolved too, providing new fodder for Prince. In 1972, Marlboro began producing the best-selling Marlboro Lights to expand their customer base beyond young men who tended to be attracted to the heavier Marlboro “Red” line. In 2010, Marlboro Light rebranded as the Marlboro Gold Pack. The accompanying image of a cowboy sporting a flashy yellow jacket was a snappy pairing. For his 2015–16 *Untitled (Cowboy)* photographs, Prince revisited old copies of TIME and increased the scale and intensity of the final picture. The yellow jackets of this cowboy duo pop against the cool purples of the mountain backdrop. The only other print of this image is held in the permanent collection of Los Angeles County Museum of Art and was included in the 2017-2018 exhibition showcasing Prince’s recent continuation of the cowboy motif.