

An abstract painting by Sean Scully, featuring a composition of large, rectangular blocks of color. The palette includes deep reds, earthy browns, dark greys, and a central area of light, textured yellow. The brushwork is visible, giving the surface a tactile quality. The colors are arranged in a grid-like fashion, with some areas appearing more saturated than others.

SEAN SCULLY



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SEAN SCULLY (b. 1945)

Grey Red

2012

Signed verso, " Gray Red, Sean Scully 1 12"

oil on aluminum

85 x 75 in. (215.9 x 190.5 cm)



WATCH VIDEO

PROVENANCE

Timothy Taylor, London, England

Private Collection

Private Collection, London, England

Phillips (London, England), October 5, 2016: "20th Century & Contemporary Art Evening Sale," Lot 8

Private Collection, acquired from the above sale

Phillips London: Thursday, March 8, 2018, Lot 00035, 20th Century & Contemporary Art Evening Sale

Private Collection, acquired from the above sale

EXHIBITION

Royal Academy of Arts (London, England), *The 244th Royal Academy of Arts Summer Exhibition*, June 4 - August 12, 2012. Included in the exhibition catalogue, no. 847

The Verey Gallery (Windsor, England), *Sean Scully*, October 3, 2012 - February 28, 2013

LITERATURE

Zweite, Armin, *Sean Scully: Paintings and Works on Paper*, (Munich, Germany: Galerie Bernd Klüser, 1993), page 7

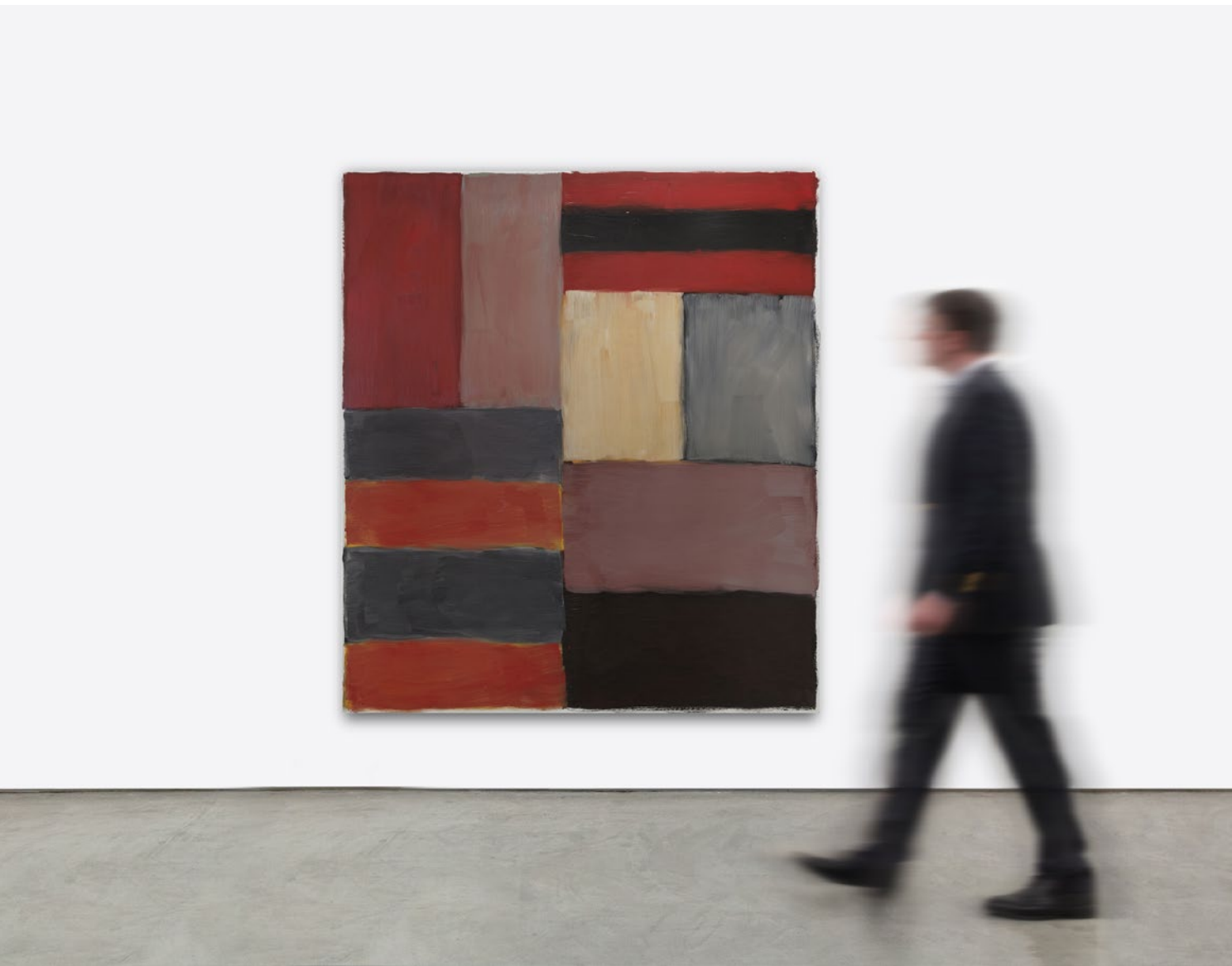
Carrier, David, *Sean Scully*, (London, England: Thames & Hudson, 2006), page 98

O'Sullivan, Marc, *Sean Scully: Figure/Abstract*, (Ostfildern, Germany: Hatje Cantz Verlag, 2014), page 7

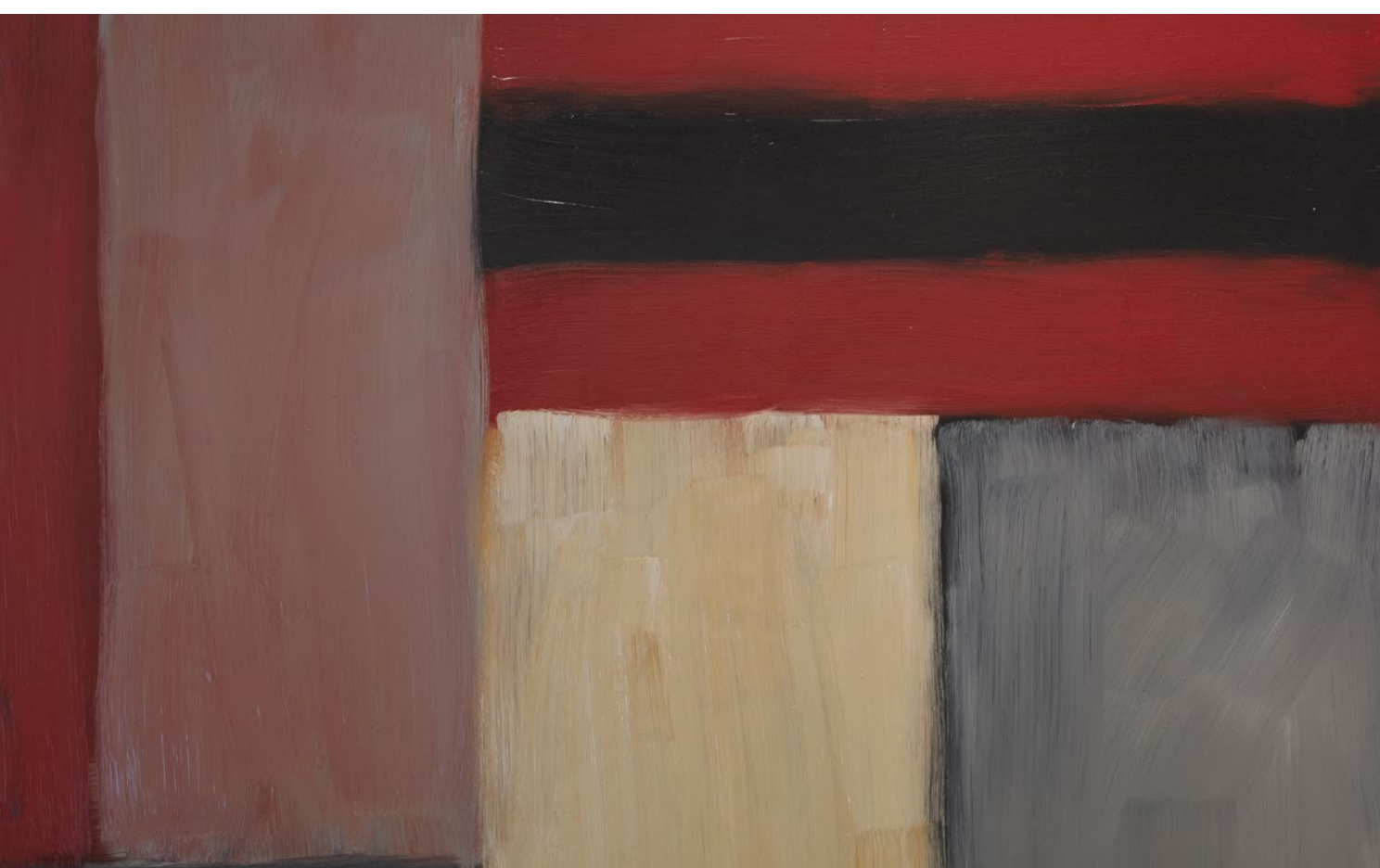
— IMPORTANT FACTS

- Painted in rich, deep hues and layered, nuanced surfaces, *Grey Red* is both poetic and full of muscular formalism. Scully appropriately refers to these elemental forms as 'bricks,' suggesting the formal calculations of an architect.
- His approach is organic, less formulaic; intuitive painter's choices are layering one color upon another so that contrasting hues and colors vibrate with subliminal energy.
- *Grey Red* was number 847 in the 244th Royal Academy of Arts Summer Exhibition catalog.

— DETAIL IMAGES







MARKET INSIGHTS



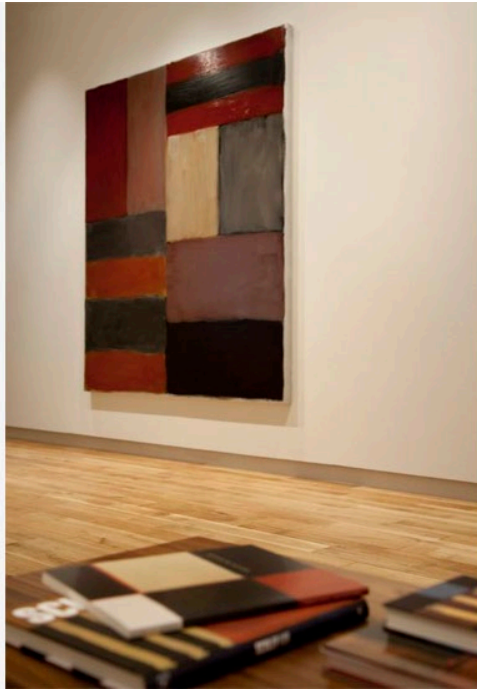
Scully's auction record was set in May 2022 when *Song*, 2012, (left) sold for over \$2 million at Sotheby's New York.

Of Scully's top ten results at auction, nine were painted after 2000. Even more, seven of these top ten results are for artworks dated after 2010, proving an exceptionally strong desire for these more contemporary works.

2012 was a particularly important year for the artist as he had nine solo museum shows this year alone in institutions like the Kunstmuseum Bern, the Alhambra, and the Philadelphia Museum of Art.

2012 was also the year that Scully was admitted to the Royal Academy of Art.

EXHIBITION HISTORY



Grey Red on view in the Verey Gallery, Eaton College
Sean Scully, 03 October 2012 – 28 February 2013, Verey Gallery, Eaton College

Shortly after *Grey Red*'s completion, the painting was included in notable exhibitions.

Grey Red was number 847 in the 244th Royal Academy of Arts Summer Exhibition catalog.

Grey Red was shown in the 2012 exhibition *Sean Scully* at Eaton College's Verey Gallery in Windsor, England.

SCULLY PAINTINGS IN MUSEUM COLLECTIONS



**The Nelson-Atkins Museum
of Art, Kansas City**

Landline Tappan

2015

oil on aluminum

118 x 74 $\frac{3}{4}$ in. (91.4 x 67.3 cm)

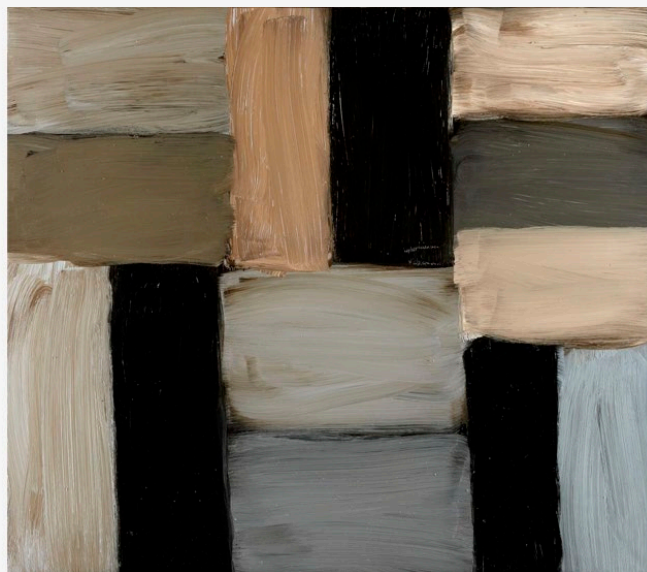
**The Royal Academy of Arts
London**

Doric Persephone

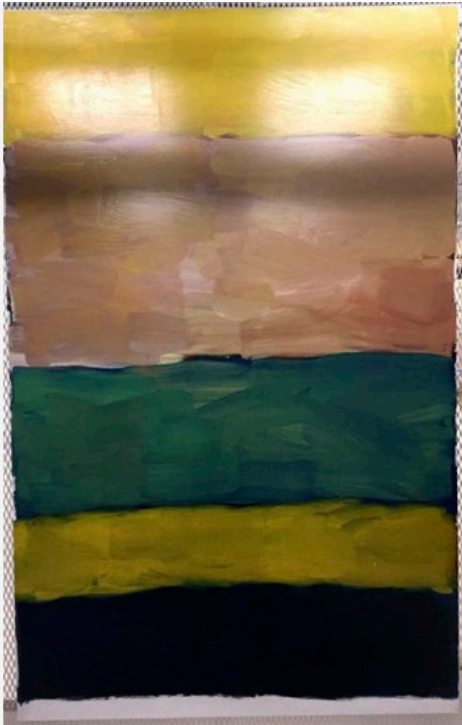
2012

oil on linen

28 x 38 in. (71.1 x 96.5 cm)



SCULLY PAINTINGS IN MUSEUM COLLECTIONS

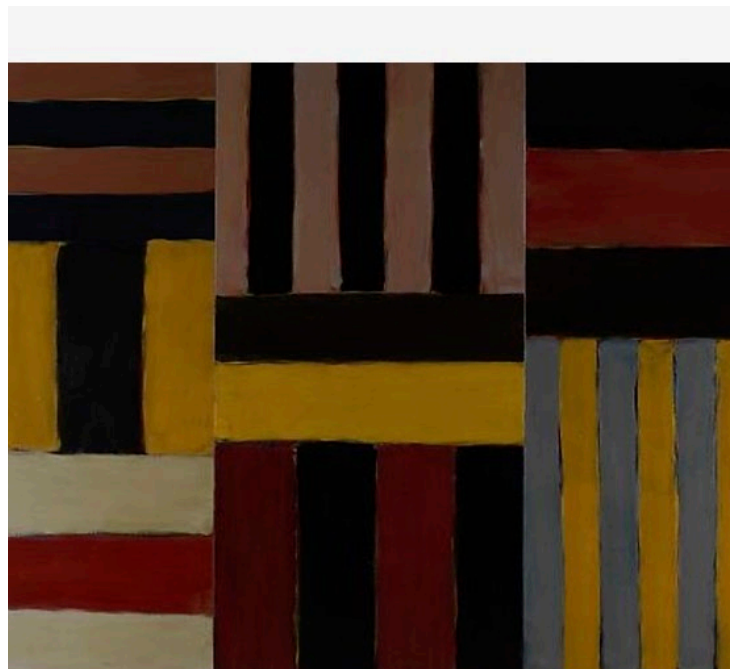


**The De Young Museum
San Francisco**

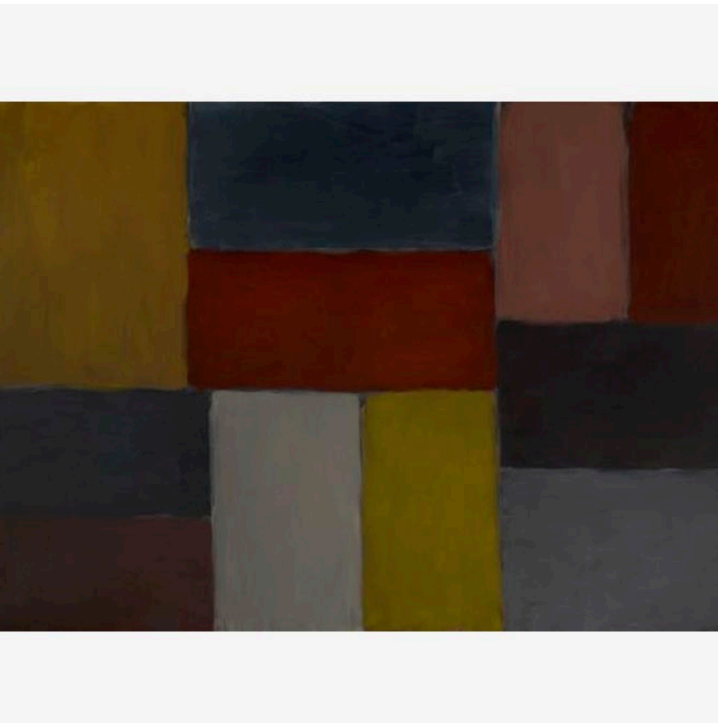
Landline Moor
2015
oil on aluminum
118 $\frac{1}{8}$ x 74 $\frac{7}{8}$ in.
(113.7 x 146.1 cm)

**The Metropolitan Museum of
Art, New York**

Cut Ground
2006
oil on canvas
96 x 144 in. (243.8 x 365.8 cm)



SCULLY PAINTINGS IN MUSEUM COLLECTIONS



**The Museum of Fine Arts
Houston**

Wall of Light Red Shade

2010

oil on canvas

84 x 120 ½ in. (213.4 × 306.1 cm)

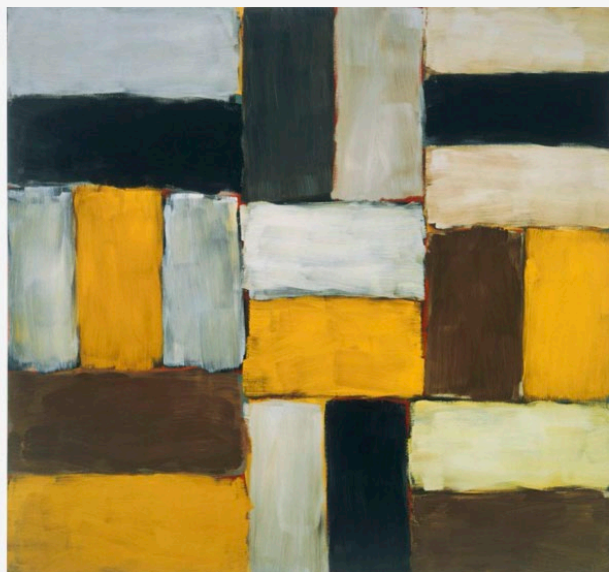
**The Phillips Collection
Washington, D.C.**

Niels

2001

oil on canvas

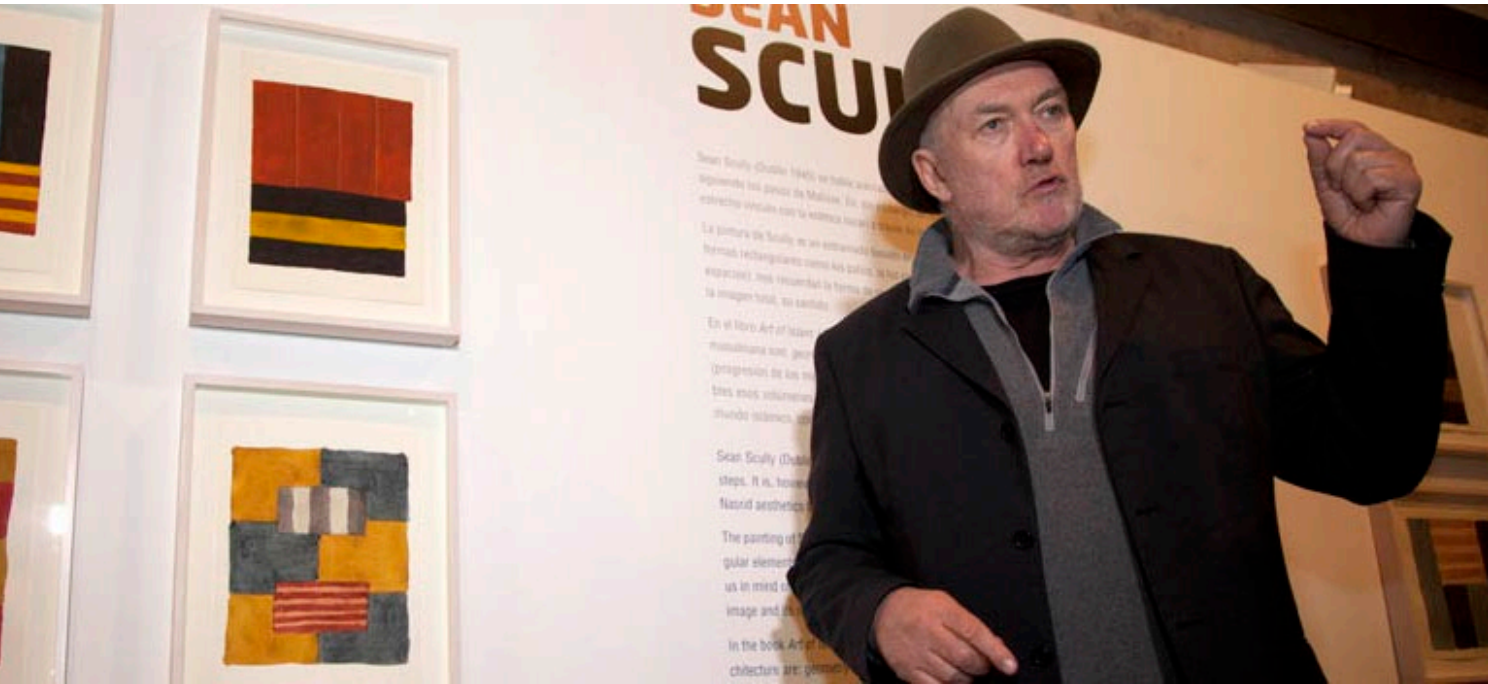
75 x 85 in. (190.5 x 215.9 cm)



"My art is based on impurity. You have to mix things from different refined cultures to get something raw, to make it go again."

Sean Scully

HISTORY



Sean Scully, 2012

The frame of reference for Irish American Sean Scully's signature blocks and stripes is vast. From Malevich's central premise that geometry can provide the means for universal understanding to Rothko's impassioned approach to color and rendering of the dramatic sublime, Scully learned how to condense the splendor of the natural world into simple modes of color, light, and composition. Born in Dublin in 1945 and London-raised, Scully was well-schooled in figurative drawing when he decided to catch the spirit of his lodestar, Henri Matisse, by visiting Morocco in 1969. He was captivated by the dazzling tessellated mosaics and richly dyed fabrics and began to paint grids and stipes of color. Subsequent adventures

provided further inspiration as the play of intense light on the reflective surfaces of Mayan ruins and the ancient slabs of stone at Stonehenge brought the sensation of light, space, and geometric movement to Scully's paintings. The ability to trace the impact of Scully's travels throughout his paintings reaffirms the value of abstract art as a touchstone for real-life experience.

Painted in rich, deep hues and layered, nuanced surfaces, *Grey Red* is both poetic and full of muscular formalism. Scully appropriately refers to these elemental forms as 'bricks,' suggesting the formal calculations of an architect. As he explained, "these relationships that I see in the street doorways, in windows between buildings, and in the traces of structures that were once full of life, I take for my work. I use these colors and forms and put them together in a way that perhaps reminds you of something, though you're not sure of that" (David Carrier, *Sean Scully*, 2004, pg. 98). His approach is



Mark Rothko
Four Darks in Red, 1958
Whitney Museum of American Art

Zellij remains in the ruins of Chellah in
Rabat, Morocco



organic, less formulaic; intuitive painter's choices are layering one color upon another so that contrasting hues and colors vibrate with subliminal energy. Diebenkorn comes to mind in his pursuit of radiant light. But here, the translucent bands of terracotta red, gray, taupe, and black of *Grey Red* resonates with deep, smoldering energy and evokes far more affecting passion than you would think it could impart. As his good friend, Bono wrote, "Sean approaches the canvas like a kickboxer, a plasterer, a builder. The quality of painting screams of a life being lived."

