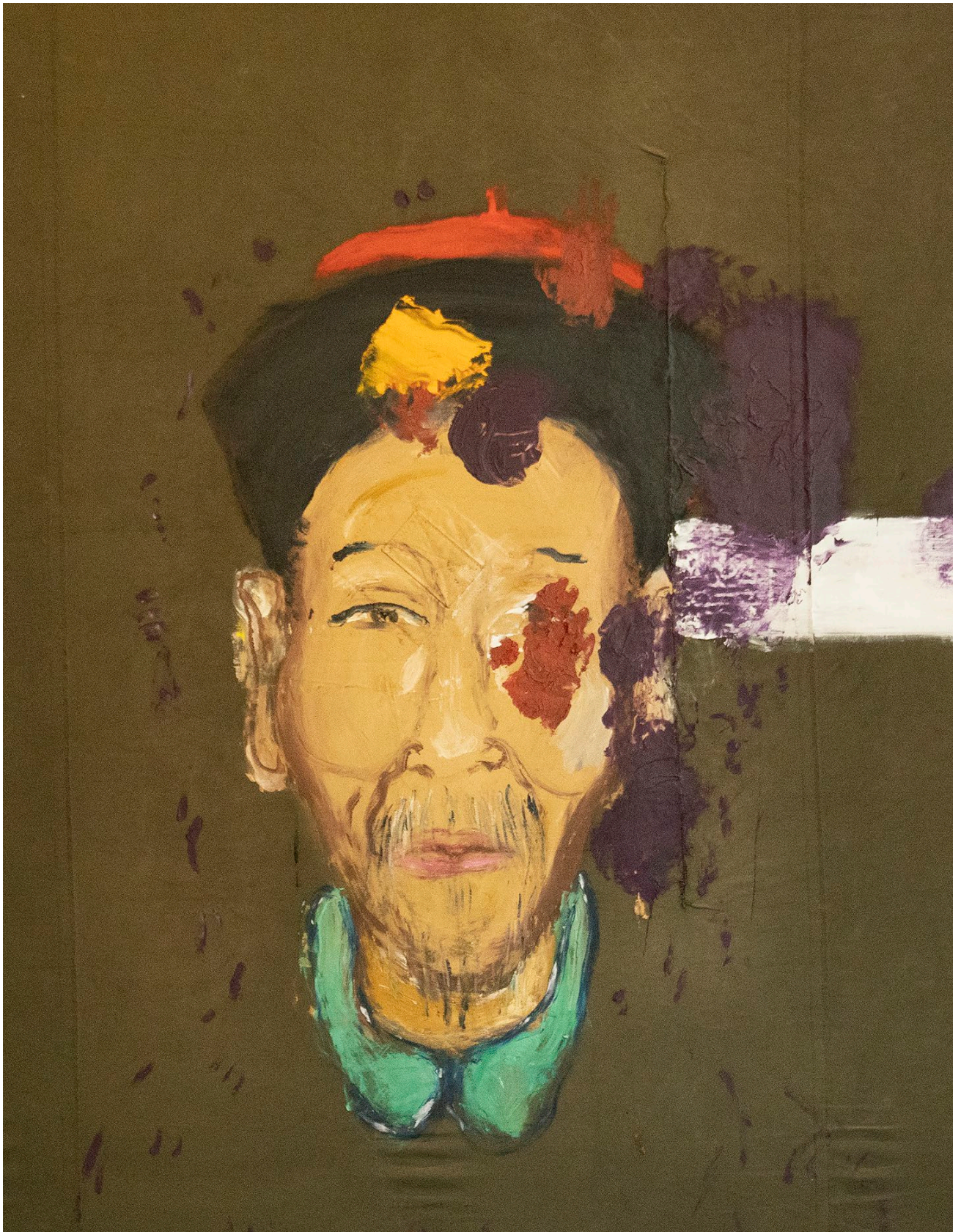


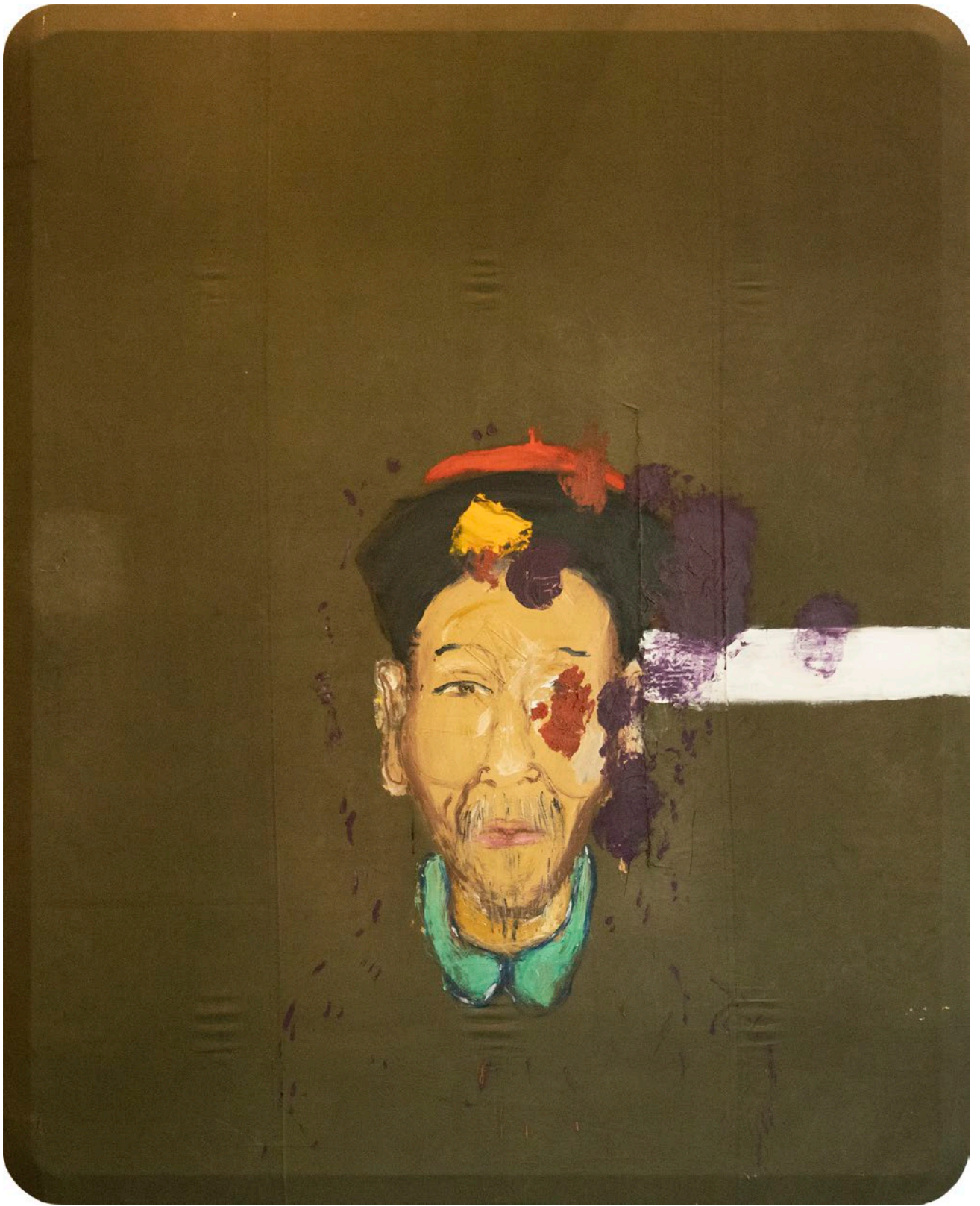


JULIAN SCHNABEL



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JULIAN SCHNABEL (b. 1951)

Untitled (Chinese Painting)

2003

oil and wax on tarp

120 x 96 in. (304.8 x 243.8 cm)

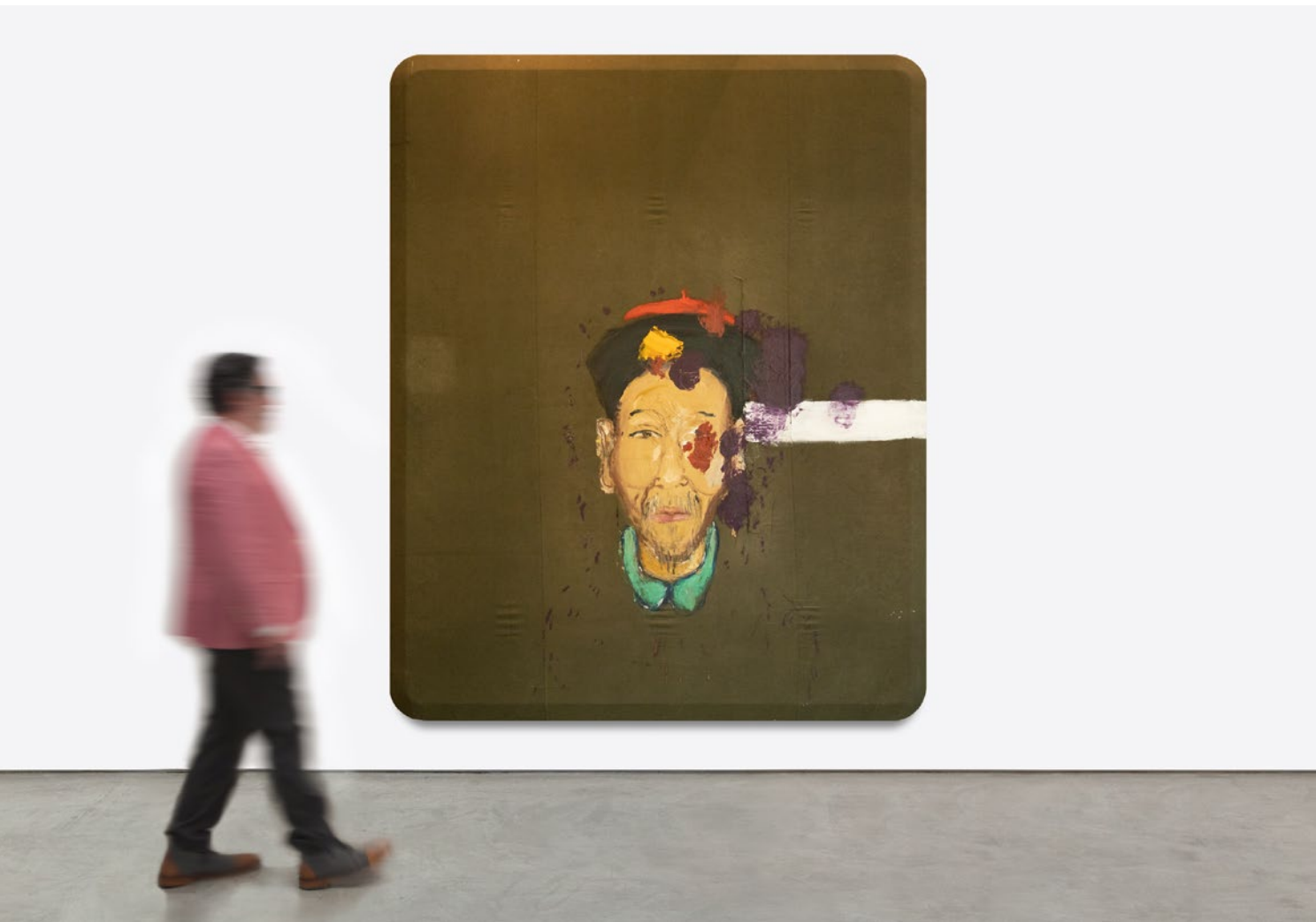
PROVENANCE

Private Collection, acquired directly from the artist

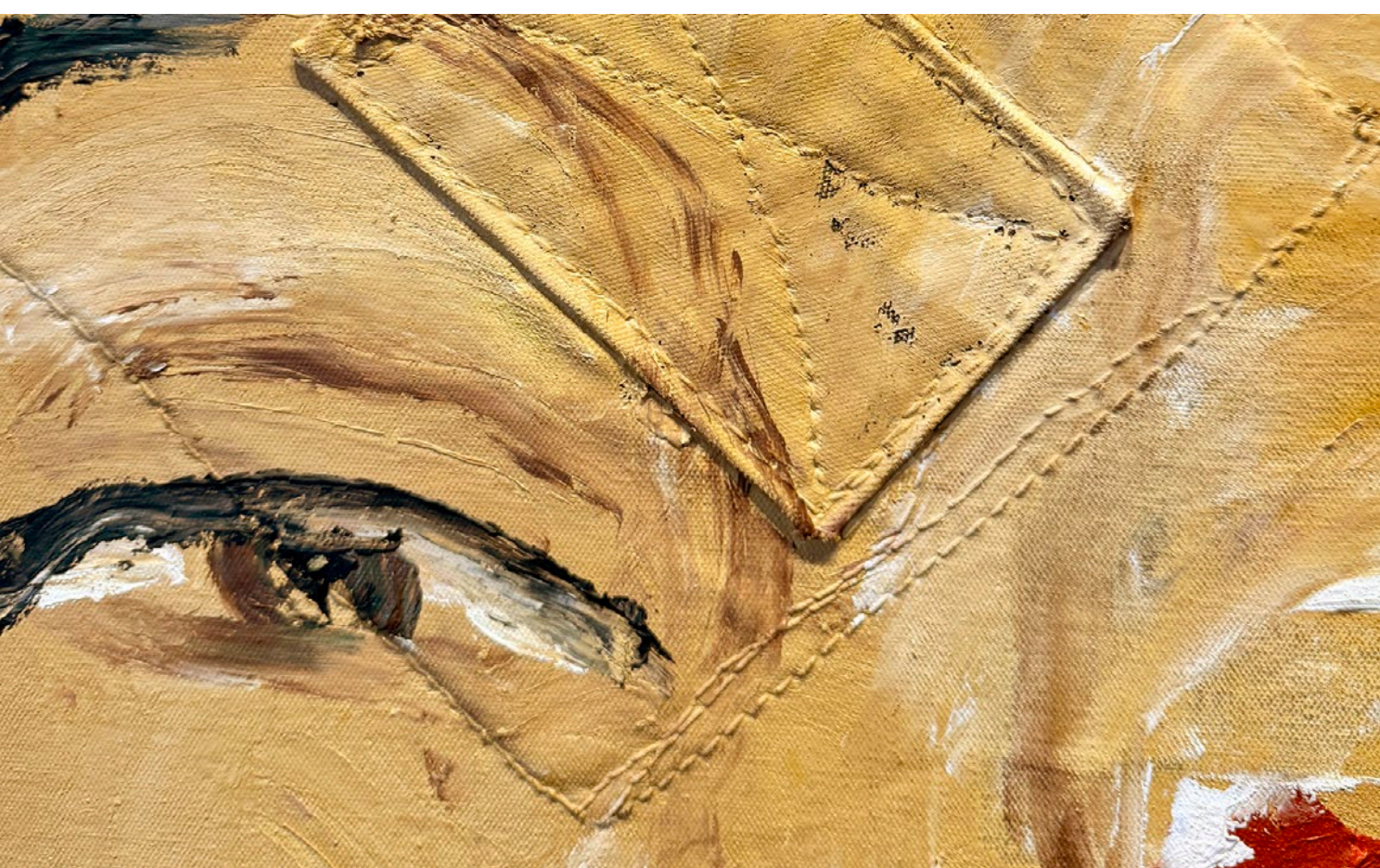
— IMPORTANT FACTS

- A close confidant of Warhol and Basquiat, Julian Schnabel's art fuses abstract elements with representational subjects that deconstruct traditional and established conventions to forge new and provocative narratives.
- *Untitled (Chinese Painting)* is painted over a ready-made, rough surface that belies its inspiration or possible source: a Qing Dynasty portrait executed on fine silk.
- The goldish-metallic background color of *Untitled (Chinese Painting)* further implies its royal source, Emperor Qianlong, who died in 1799 after a reign of sixty years.

DETAIL IMAGES







MARKET ANALYSIS

Julian SCHNABEL

Statistical Analysis

Number of lots	471
Change from 6/1983 - 6/2023	+8.8%
Compound Annual Growth Rate	0.2

Revaluation

Input value	0 USD
Revalue date	06/1983
Revaluation	0 USD

Central 80%-USD (Nominal terms)

AMR | Art
Market
Research

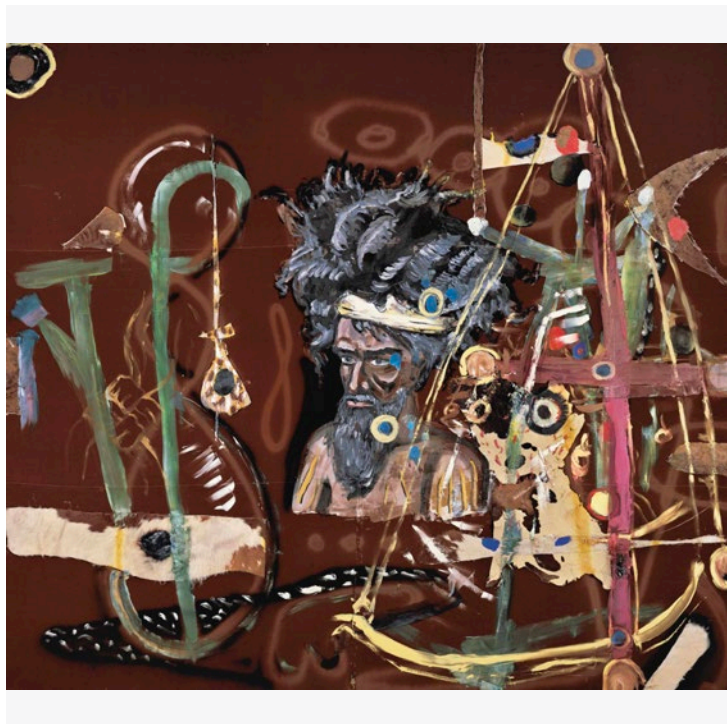


The graph prepared by Art Market Research based in London shows that Schnabel market prices have increased at a 8.8% compound annual growth rate since 1983.

Julian Schnabel has a robust auction and sales history, he is highly sought after by private collectors and public institutions, worldwide.

Schnabel's market has been centered primarily around significant private sales, and institutional acquisitions.

TOP WORKS SOLD AT AUCTION



Ethnic Type #14

1984

oil and cow hide on velvet

108 x 120 in.

(274.3 x 304.8 cm)

**Sold at Christie's New York:
November 2017 for \$1,452,500**

Divan

1979

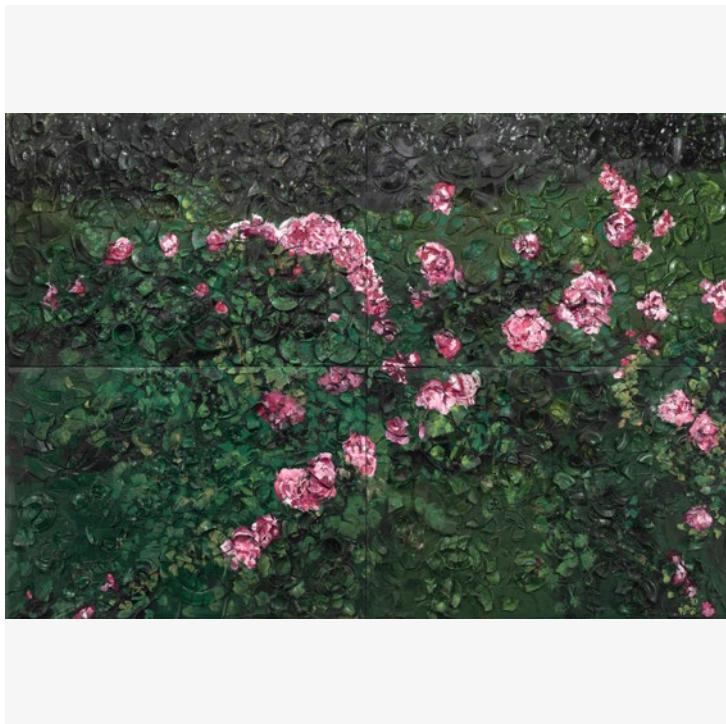
oil, ceramic and Bondo on wood,
in 3 parts

96 x 96 in. (243.8 x 243.8 cm)

**Sold at Sotheby's New York:
May 2023 for \$1,270,000**



TOP WORKS SOLD AT AUCTION



Large Rose Painting

2015

oil, plates and bondo on wood
84 x 120 in. (213.4 x 304.8 cm)

**Sold at Sotheby's New York:
November 2018 for \$1,215,000**

COMPARABLE PAINTINGS SOLD AT AUCTION



Untitled

2021

oil on canvas, in artist's frame

104 $\frac{3}{4}$ x 102 in.

(273.6 x 259 cm)

**Sold at Sotheby's New York:
December 2021 for \$806,500**

Comparable subject

Recent date of execution

SCHNABEL PAINTINGS IN MUSEUM COLLECTIONS



Whitney Museum of American Art New York

Sexy Jane

1984

oil and polyester resin, with crockery,
on wood panel

60 ½ x 48 ¼ in. (153.7 x 122.6 cm)

Metropolitan Museum of Art New York

Ithaca

1983

oil and broken dinnerware
on wood

108 x 144 in. (274.3 x 365.8 cm)



"I think artists always speak to each other
beyond the grave."

Julian Schnabel

HISTORY



Considered by many to be the ultimate contemporary renaissance man, Julian Schnabel applied his extravagant style to several diverse artmaking practices. Best known, perhaps, as the painter of broken plate shards and director of several films, including Oscar-nominated *The Diving Bell and the Butterfly*, Schnabel's distinctive approach to painting includes working on pre-existing surfaces. They include Kabuki theater screens, used boxing mats, and weathered cotton "lonas" that once covered outdoor markets in Mexico. Schnabel also utilized commercial tarpaulins, their rough-hewed texture a reflection of his insistent approach to pushing boundaries and challenging traditional notions of what materials might be suited to artmaking. Painting with overlays of gesso, oil, and wax, scuffs and seams resist the paint flow, whereas his loaded brush received little resistance elsewhere. From this provocative figuration-support relationship, a raw, visceral impression emerges.

As a leading figure of the Post-Expressionist movement during the 1980s, Schnabel's reputation as an iconoclast is well deserved. A close confidant of Warhol and Basquiat, his art fuses abstract elements with representational subjects that deconstruct traditional and established conventions to forge new and provocative narratives. *Untitled (Chinese Painting)* for example, is painted over a ready-made, rough surface that belies its inspiration or possible source: a Qing Dynasty portrait executed on fine silk. There are no visible tarp grommets here, but one suspects Schnabel would have included them had he not been so keen upon painting over a pocket flush against the tarpaulin surface. The goldish-metallic background color of *Untitled (Chinese Painting)* further implies its royal source, Emperor Qianlong, who died in 1799 after a reign of sixty years. Yet in Schnabel's hands, the sitter's haggard face could as quickly suggest a less regal source: a back-alley opium den proprietor. Schnabel would have been pleased to know his art inspired such an antithetical interpretation. The exercise highlights the profound contrasts and tensions inherent in the human experience and cultural history.



Julian Schnabel, *Untitled (Chinese Painting)*, 2003, oil and wax on tarp

Julian Schnabel, *The Chinese Paintings*, 2003

