

Press Release

A Luta Continua. The Sylvio Perlstein Collection

Hauser & Wirth New York, 22nd Street
26 April – 27 July 2018
Private view: Thursday 26 April, 6 – 8 pm



New York...Unfolding across all three floors of Hauser & Wirth's 22nd Street location, 'A Luta Continua' is the first United States presentation of the Sylvio Perlstein Collection. Over the course of more than five decades, Perlstein has assembled an intensely personal collection rooted in a passion for the work of groundbreaking artists; a commitment to self-education; and an affinity for a wide range of mediums. Remarkably diverse, the Collection traces the course of twentieth-century art, from Dada and Surrealism to Abstraction, Land Art, Conceptual Art, Minimal Art, Pop Art, Op Art, Arte Povera, Nouveau Réalisme, and Contemporary Art. But above all, 'A Luta Continua' testifies to the power of connoisseurship and to collecting as a talent – an art in itself – that must be honed through sustained, sometimes courageous, and often joyful personal effort.

Curated by David Rosenberg, 'A Luta Continua' takes its title from South African artist Thomas Mulcaire's eponymous neon sculpture, which translates from Portuguese as 'the struggle continues' and hangs on the façade of Perlstein's home. The exhibition presents more than 360 works by some 250 artists. Among these are Josef Albers, Carl Andre, Diane Arbus, Hans Bellmer, André Breton, Marcel Broodthaers, Alexander Calder, Marcel Duchamp, Max Ernst, Hannah Höch, Jenny Holzer, Donald Judd, Sol LeWitt, René Magritte, Man Ray, Bruce Nauman, Brice Marden, Robert Morris, Edward Ruscha, Robert Ryman, Fred Sandback, Robert Smithson, Jean Tinguely, and Andy Warhol.

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In addition to significant concentrations in the areas of Minimalism and Pop Art, a highlight of the Perlstein Collection, featured prominently in this exhibition, is an exceptional ‘collection within the collection’ of twentieth-century photography. On view will be over 150 works by such pioneers of the medium as Eugène Atget, Brassai, Claude Cahun, André Kertész, Germaine Krull, and László Moholy-Nagy, as well as revered figures Diane Arbus, Henri Cartier-Bresson, Robert Doisneau, Walker Evans, Dora Maar, and Man Ray, with whom Perlstein maintained a close friendship until the artist’s death in 1976. The exhibition presents more than a dozen works by Man Ray that span the photographer’s career, including his Rayographs ‘Untitled’ (1923) and ‘La Colifichet’ (1923), as well as his startling portraits of early twentieth-century French luminaries such as ‘Antonin Artaud’ (1929) and Marcel Duchamp, ‘La Tonsure’ (1919).



‘A Luta Continua’ offers the public special insight into the traits that define an outstanding collector – a highly independent, deeply curious personality, unafraid of art that challenges familiar norms. Delighted by the discovery and study of vibrant, evocative, and surprising objects, Perlstein has sought out artists who are committed to breaking new ground. Exhibition curator David Rosenberg describes the Perlstein Collection as ‘a world in itself’ that has developed from its owner’s defining impulse to surround himself with art that ‘unsettles, intrigues, or disturbs him.’

Raised in Rio de Janeiro, Sylvio Perlstein has lived and traveled extensively between Brazil, Belgium, France, and the United States. Time and travel played fundamental roles in the evolution of his collection. He began in early adulthood to visit exhibitions, meet artists, exchange ideas with dealers and other collectors, and ultimately established a network of lifelong relationships that sustained an intimate, ever-growing understanding of artistic breakthroughs, revealed in a cache of hundreds of artworks in his holdings.

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Perlstein credits his enthusiasm for collecting art to his time as a teenager in Rio de Janeiro, where, on a walk home from the beach, he persuaded a florist to sell him a painting that caught his eye in a flower shop. From that moment on, Perlstein recalled, he 'never stopped seeking out art.'

In the late 1950s, Perlstein returned to Belgium, the country his family had fled to escape Nazism. There he began seeking out and purchasing work from local artists. Like the florist in Rio, Antwerp-based painter Floris Jespers was initially resistant to this enthusiastic stranger; however, he eventually acquiesced to sell Perlstein a painting that remains in the Collection today. Soon thereafter, Perlstein's unique combination of persistence, knowledge, and pure love of art would similarly win over other Belgian artists, including E. L. T. Mesens, Marcel Mariën, René Magritte, Pol Bury, and Marcel Broodthaers, whose art is represented in 'A Luta Continua' by a group of six exceptional works.



Perlstein often went to great lengths to seek out the artists who most intrigued him. In the late 1970s, he wrote to outsider artist Friedrich Schröder-Sonnenstern, who was interned in a psychiatric hospital in Berlin, inquiring about purchasing works. Schröder-Sonnenstern replied that if Perlstein came with a bottle of whiskey, they could talk about his art. The burgeoning collector gamely agreed, hiding the alcohol in his raincoat to avoid detection by hospital guards. Schröder-Sonnenstern's 'Spitting Child, or the moral Eva' (1956) is featured in 'A Luta Continua.'

Equally determined to acquire works from Hannah Höch, Perlstein traveled to the artist's remote home in Berlin-Heiligensee, knocked on her door, and purchased 'Look, Beauties' (1920) and 'Rooster' (1919), both of which are included in the exhibition. Later, he would travel to Holland to meet Paul Citroen; to Tel Aviv to visit Marcel Janco, from whom he would purchase some of his finest works of Dada art; and to Paris, where he first met Man Ray, in the 1960s, who sparked Perlstein's passion for collecting Surrealist work.

From the 1960s to the 1980s, Perlstein spent prolonged amounts of time in New York, often frequenting Max's Kansas City – the storied nightclub that served as the premier gathering spot for the city's artists, writers, and musicians – and quickly becoming an important figure in the downtown scene. During this time, he developed close relationships with artists such as Keith Haring, Sol Lewitt, and Bruce Nauman, regularly visiting their studios. Eight works by Nauman, including his 1989 sculpture 'Hanging Heads #3 (Green Andrew with Tongue / Green Julie, Mouth Open)' and his 'Good Boy Bad Boy' video from 1985, are included in the exhibition.

Perlstein's devotion to collecting and connoisseurship endures: he maintains close relationships with the living artists whose work he continues to champion and is still building upon his holdings. When viewed together, the seemingly far-flung works that comprise the Perlstein Collection suggest unexpected and often profound affinities and echoes, with each area of concentration serving to contextualize and expand our insights into the next.

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'A Luta Continua' is accompanied by a forthcoming catalogue from Hauser & Wirth Publishers that traces the evolution of the Perlstein Collection through previously unpublished archival materials, illustrations, and newly commissioned essays by Matthieu Humery, Scientific Advisor for Photography; exhibition curator David Rosenberg; and writer Luc Sante, whose text reflects upon the Surrealist photography included in the Perlstein Collection.

Artists included in 'A Luta Continua. The Sylvio Perlstein Collection'

James Abbe
Berenice Abbott
Vito Acconci
Yaacov Agam
Josef Albers
Laure Albin Guillot
Manuel Alvarez Bravo
Carl Andre
Arakawa
Diane Arbus
Arman
Eugène Atget
Enrico Baj
Robert Barry
Jean-Michel Basquiat
Sir Cecil Beaton
Bernd and Hilla Becher
Hannes Beckmann
Vanessa Beecroft
Hans Bellmer
Ben
Ilse Bing
Alain Bizos
Théo Blanc
Erwin Blumenfeld

Mel Bochner
Alighiero Boetti
Edouard Boubat
Pierre Boucher
Margaret Bourke-White
Marcel Bovis
Constantin Brâncuși
Bill Brandt
Brassaï
Josef Breitenbach
André Breton
Marcel Broodthaers
Daniel Buren
Pol Bury
James Lee Byars
André Cadere
Claude Cahun
Alexander Calder
Harry Callahan
Sergio de Camargo
Kevin Carter
Henri Cartier-Bresson
Pere Catalá i Pic
Maurizio Cattelan
César

Václav Chochola
Christo
Paul Citroen
Denise Colomb
George Condo
Joseph Cornell
Imogen Cunningham
Salvador Dalí
John De Andrea
Niki de Saint Phalle
Antoine Demilly
Jan Dibbets
Braco Dimitrijević
Robert Doisneau
Marcel Duchamp
Nusch & Paul Eluard
Max Ernst
Walker Evans
Otto Exinger
Robert Filliou
Dan Flavin
Lucio Fontana
Robert Frank
Wilhelm Freddie
Hamish Fulton

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Jaromír Funke	Robert Mapplethorpe	Tino Sehgal
Arshile Gorky	Brice Marden	Andres Serrano
Dan Graham	Marepe	Robert Smithson
Raymond Hains	Marcel Mariën	Frederick Sommer
Heinz Hajek-Halke	Agnes Martin	Friedrich Schröder-Sonnenstern
Duane Hanson	Ira Martin	Keith Sonnier
Artür Harfaux	Gordon Matta-Clark	Edward Steichen
Keith Haring	Roberto Matta	Haim Steinbach
Hildegard Heise	Mario Merz	André Steiner
Michael Heizer	E.L.T. Mesens	Alfred Stieglitz
Fritz Henle	Jean Metzinger	Rudolf Stingel
Hannah Höch	Antoni Miralda	Paul Strand
Jenny Holzer	Tina Modotti	Jindřich Štyrský
Douglas Huebler	László Moholy-Nagy	Josef Sudek
Georges Hugnet	Pierre Molinier	Maurice Tabard
Robert Indiana	Andrew Moore	Takis
Lotte Jacobi	Robert Morris	Yves Tanguy
Artür Harfaux	Thomas Mulcaire	Jean Tinguely
Keith Haring	Vik Muniz	Rodrigo Torres
Hildegard Heise	Martin Munkácsi	Toyen (Marie Čermínová)
Michael Heizer	Bruce Nauman	Tunga
Fritz Henle	Paul Nougé	Cy Twombly
Hannah Höch	Roman Opalka	Tristan Tzara
Jenny Holzer	Meret Oppenheim	Raoul Ubac
Douglas Huebler	Paul Outerbridge	Günther Uecker
Georges Hugnet	Nam June paik	Umbo
Valentine Hugo	Roger Parry	Emiel van Moerkerken
Robert Indiana	Pino Pascali	Jacques Villeglé
Lotte Jacobi	Irving Penn	Andy Warhol
Barbara Kruger	Richard Pettibone	Weegee
Germaine Krull	Francis Picabia	William Wegman
Wifredo Lam	Michelangelo Pistoletto	Lawrence Weiner
Jacqueline Lamba	Martial Raysse	Tom Wesselmann
Jacques Henri Lartigue	Ad Reinhardt	Edward Weston
Clarence John Laughlin	Albert Renger-Patzsch	Paul Wolff
Bertrand Lavier	Georges Ribemont-Dessaignes	Wols
Marcel G. Lefrancq	Hans Richter	
Sol LeWitt	Michael S. Riedel	
Roy Lichtenstein	Miguel Rio Branco	
Richard Long	Larry Rivers	
Eli Lotar	Alexander Rodchenko	
George Platt Lynes	Mimmo Rotella	
Dora Maar	Allen Ruppersberg	
René Magritte	Edward Ruscha	
Robert Malaval	Robert Ryman	
Man Ray	Lucas Samaras	
Atelier Manassé	Fred Sandback	
Robert Mangold	Lou Scheper-Berkenkamp	
Piero Manzoni	Kurt Schwitters	

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Gallery hours:
Tuesday to Saturday,
10 am – 6 pm

www.hauserwirth.com
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Caption and Courtesy Credits:

Marcel Mariën
The Elusive
1937
Glass and Bakelite
14 x 13 x 18 cm / 5 1/2 x 5 1/8 x 7 1/8 in
© Marcel Mariën / 2018 Artists Rights Society (ARS),
New York / SABAM, Brussels

Thomas Mulcaire
The Struggle Continues
(A Luta Continua)
2003
Neon
40 x 450 cm / 15 3/4 x 177 1/8 in

Keith Haring
Untitled
1981
Oil on canvas
127 x 127 cm / 50 x 50 in
© Keith Haring Foundation

Man Ray
White Back
1926
Silver print
29.5 x 22.5 cm / 11 5/8 x 8 7/8 in
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ADAGP, Paris 2018

Diane Arbus
Circus Fat Lady with Her Dog, Troubles, MD.
1964
Silver print
51 x 41 cm / 20 1/8 x 16 1/8 in
© Cheim & Read Gallery

Salvador Dalí
Woman – Drawer
1936
Gouache on paper
35 x 27 cm / 13 3/4 x 10 5/8 in
© Artists Rights Society (ARS), NY

Hannah Höch
Look, Beauties
1920
Collage
30.8 x 22.8 cm / 12 1/8 x 9 in
© Artists Rights Society (ARS), NY

Friedrich Schröder-Sonnenstern
Spitting Child, or the moral Eva
1956
Pastel on paper
73 x 52 cm / 28 3/4 x 20 1/2 in

René Magritte
The Rape
1942
Gouache on paper
30.3 x 49 cm / 11 7/8 x 19 1/4 in
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New York

Bruce Nauman
Hanging Heads #3 (Green Andrew with Tongue / Green
Julie, Mouth Open)
1989
Wax, wire
29 x 25 x 17 cm / 11 3/8 x 9 7/8 x 6 3/4 in
© Artists Rights Society (ARS), NY

Edward Ruscha
Wen Out For Cigarettes N Never Came Back
1985
Oil on canvas
162.8 x 162.6 cm / 64 1/8 x 64 in
© Gagosian Gallery, NY

Sol Lewitt
7 Tower Structure
1972
7 Plexiglas modules, wood, paint
46.4 x 46.4 x 46.4 cm / 18 1/4 x 18 1/4 x 18 1/4 in each
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