

THE
DRAWING
CENTER

90

Leon Golub

Live & Die Like a Lion?



PL. 1
LIVE & DIE LIKE A LION?, 2002





The Drawing Center

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The Mary and Leigh Block Museum of Art

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Leon Golub

Live & Die Like a Lion?

Curated by

Brett Littman

DRAWING PAPERS 90

Essays by Brett Littman and Eduardo Cadava



PL. 2

THE RED STAR, 2003



PL. 3
THE HIEROPHANT, 2002



PL. 4
PLAYTIME, 2002



PL. 5
ALARMED DOG ENCOUNTERING PINK!, 2004

Foreword

Since its inception over a year-and-a-half ago, *Leon Golub: Live & Die Like a Lion?* has been fueled by intellectual, curatorial, and personal rigor and discovery. I would like to thank Martina Batan, Director at Ronald Feldman Fine Arts, who first introduced me to Leon Golub's late drawings in 2007 with the work *ALARMED DOG ENCOUNTERING PINK!*, and who has since been an indefatigable sounding-board of ideas and information for this exhibition. I am also indebted to Samm Kunce, Golub's longtime studio assistant, for her insight into Golub's studio practice and her invaluable assistance in helping to realize this project. I am grateful to Nancy Spero for taking the time to speak with me in July 2009 and for giving her blessing to mount this exhibition.

Additional thanks to Eduardo Cadava, Professor of literature and culture across various departments at Princeton University, for his insightful essay in this volume, as well as to Robert Enright, Senior Contributing Editor of *Border Crossings*, for sharing his unpublished interview with Golub from January 30, 2004, which was a great resource for my own essay, and to Douglas Dreishpoon, Chief Curator at the Albright-Knox Art Gallery, for sharing his advice and knowledge of Leon's work.

This exhibition would not have been possible without the generous support of the following lenders: Ulrich & Harriet Meyer, Claudia Meyer, Frayda & Ronald Feldman and Ronald Feldman Fine Arts, Estate of Leon Golub, Paul Golub, Jon Bird, Robert Enright, Griffin Family Estate, Jean Lignel, Robert Salm, Anthony & Judith Seraphin, Peter Frey & Carrie Shapiro, Ann Reynolds & Jonathan Smit, Meeka Walsh, and Barry & Pamela Zuckerman.

The Drawing Center's conscientious staff deserves recognition for their enthusiasm in bringing this exhibition to fruition. Special thanks to Joanna Kleinberg, Assistant Curator; Emily Gaynor, Public Relations and Marketing Officer; Anna Martin, Registrar; Nicole Goldberg, Director of Development; Jonathan T.D. Neil, Executive Editor; Joanna Ahlberg, Managing Editor; and Peter J. Ahlberg, AHL&CO.

At those institutions who have agreed to host *Leon Golub: Live & Die Like a Lion?* at their respective venues, I wish to thank David Robertson, The Ellen Philips Katz Director, and Debora Wood, Senior Curator, at The Mary and Leigh Block Museum of Art, Northwestern University, Evanston, Illinois; and Peter Fransman, Director, and Roel Arkesteijn, Curator of Contemporary Art, at the Museum Het Domein, Sittard, The Netherlands. I also want to thank Jacinta Banks at Kartemquin Films who agreed to lend the rights to screen the film, *Golub: Late Works are the Catastrophes* (2004), throughout the exhibition.

Finally, I am very appreciative of the steadfast support of The Drawing Center's Board of Trustees and its exhibition funders, including the National Endowment for the Arts and The Dedalus Foundation. Additional funding for the publication has been provided by the Museum Het Domein, Frayda & Ronald Feldman, Ulrich & Harriet Meyer, and Caroline Shapiro & Peter Frey.

Brett Littman
Executive Director



PL. 6
NO MORE SUBTEXTS, 2001



PL. 7

The American Girl, 2004



PL. 8

Getting Old Sucks, 2000

Leon Golub: Live & Die Like a Lion?

Brett Littman

I want to drop something on the foot of modernism, like a brick.¹

Leon Golub, though most often labeled a painter, continually used drawing as a foundational tool throughout his career. His large-scale, un-stretched canvases always began with rough chalk or graphite sketches of figures, animals, and objects drawn from source materials such as photographs, torn and cut-out magazine pages, and Xeroxes, all culled from the well-organized archive in his studio's filing cabinets. Golub would then cover this "under-structure" with poured and roughly applied paint, which he later scraped off to achieve a physically raw, eroded, and textured surface.

Independently of his paintings, Golub also worked on discrete series of drawings, which can be categorized into three periods: early drawings from the 1940s and 1950s with distinct primitive and classical inflections (of Art Brut as well as Greek, Etruscan, and Roman art); contorted, violent male figures and sphinx drawings from 1960s; and the more than 440 small-scale and highly expressive drawings made from 1999 until his death in 2004.²

The exhibition *Live & Die Like a Lion?* at The Drawing Center only focuses on the drawings created between 1999 and 2004 to highlight their significance in the Golub canon and challenge their continual classification as a mere "coda" to the "more important" early work. These drawings represent major ruptures for Golub on thematic and

¹ Leon Golub, from an unpublished interview with Robert Enright, January 30, 2004. All subsequent quotes are from this interview.

² This total number is based on Golub's studio database of drawings completed between 1999–2004.

stylistic levels. Their self-reflective nature builds on the concerns of the paintings he made in the 1990s, which were more allegorical, fractured, graffiti-like, and lighter in their subject matter than previous works. It is clear that in the last decade of Golub's life he was moving away from an overarching preoccupation with the atrocities of the external world to a more subtle and nuanced personal investigation of "Leon Golub" as the primary subject of his own artwork.

The works in this show specifically address this shift towards interiority and self-exploration. There are four major characteristics of these drawings that support this thesis: the introduction of Eros as a major theme; the shift from large to small scale; the large numbers of works that deal with the animal surrogates; and the incorporation of hand-drawn titles. There is one other aspect of these works to which I want to draw attention: these drawings can be classified as what we call *alte stil* or "late style," a complicated amalgam of fractured, freer, deskilled, and difficult works that sometimes appear late in an artist's career. I will however leave the discussion of that issue to Eduardo Cadava, whose essay in this volume brilliantly elaborates on that theme.

EROS

Why Eros? For one it's something I've never dealt with much, so it's new territory and it's in contrast to what I have been doing. In the last number of years, since the very late '80s, I've wanted to kick my art around a little bit, be irregular, have curious things occur.

Golub's introduction of Eros as a theme in the late drawings allows him to penetrate, figuratively and metaphorically, the "skin of the world." Eros, for Golub, is a new idea to play with. It is not only about sexuality and energy, it is a lever he used to force himself out of his comfort zone and to prompt a sense of being off-kilter with his own work. As Golub says about these drawings,

But today I think many of them are more on edge, even when they are erotic, they're more on edge. But they're on edge in a peculiar modern way; the way people fuck each other—I don't mean in a sexual way—or fuck themselves, and trip over themselves and suddenly there is a death head walking around with them...



PL. 9

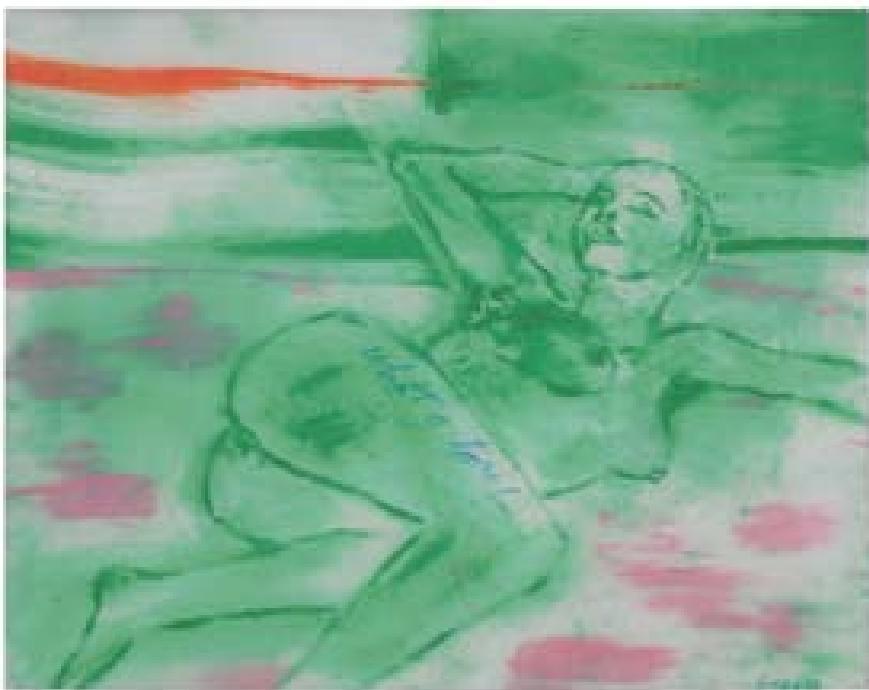
He Was a Worthy Man, 2003



he was



a worthy man.



PL. 10
What a Bore!, 2003

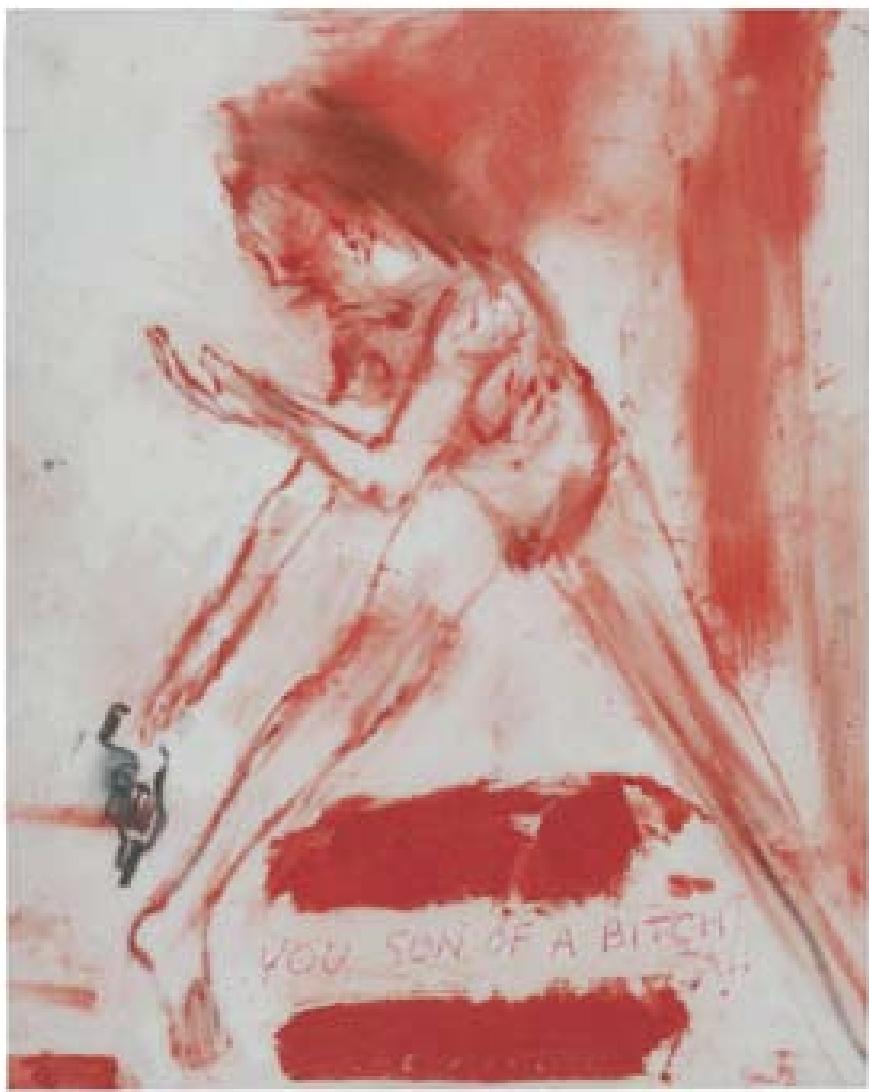
Basically I want to strew it around, I want to throw it around. I want to throw drawings in all directions. That's my ultimate intent: to have them be political, to have them be erotic, to have them be neurotic, to have them be just rotten.

He made three kinds of erotic works during this period: works that are auto-erotic, which show single female figures pleasuring themselves or leering at, taunting, or seducing unseen partners; works dealing with the sex act between couples and groups; and, finally, works related to satyrs.

In the first category of drawings, the auto-erotic ones, we can clearly see that in Golub's universe there is always something more at stake than just sublime beauty. In *He Was a Worthy Man* [PL. 9], a drawing of a naked woman languidly reclining with a skull in her hand, there is the hint of a wistful post-coital remembrance of the departed or perhaps dead lover. The reverse can be said of *What a Bore!* [PL. 10], another drawing of a reclining nude. Here the implicit message is "thanks for the evening, but the sex wasn't so memorable." Violence, disappointment, and anger are also pushing towards the surface in these drawings. In *YOU SON OF A BITCH* [PL. 11] we see a woman with blood red smears of color obliterating her face, her naked body tensed and contorted with legs spread, one hand open to her face and the other limply holding a gun. The subtexts here might be infidelity or domestic violence—the moment after the gun has been fired, the unfaithful lover or attacker neutralized.

In the drawings of couples, Golub comes closest to a classical depiction of the erotic: the display of attractive, sensual, and coupled bodies. In *BLUE MOVIE* [PL. 12], the loose blue oil stick and ink lines of the bodies are punctuated by the red of the woman's lips, nipples, and nail polish. In *2+1* [PL. 13], a drawing of a threesome, one of the participants glances head-on in our direction, almost inviting us to join in the fun. These drawings are directly related to pornographic source materials in Golub's "Current Active Drawings" folder, and except for their rough rendering, they don't stray far from the original photographs.

The remaining set of erotic drawings show the satyrs, characters first mentioned in Early Greek mythology as a troop of male compan-



PL. 11
YOU SON OF A BITCH, 2003



PL. 12

BLUE MOVIE, 2004

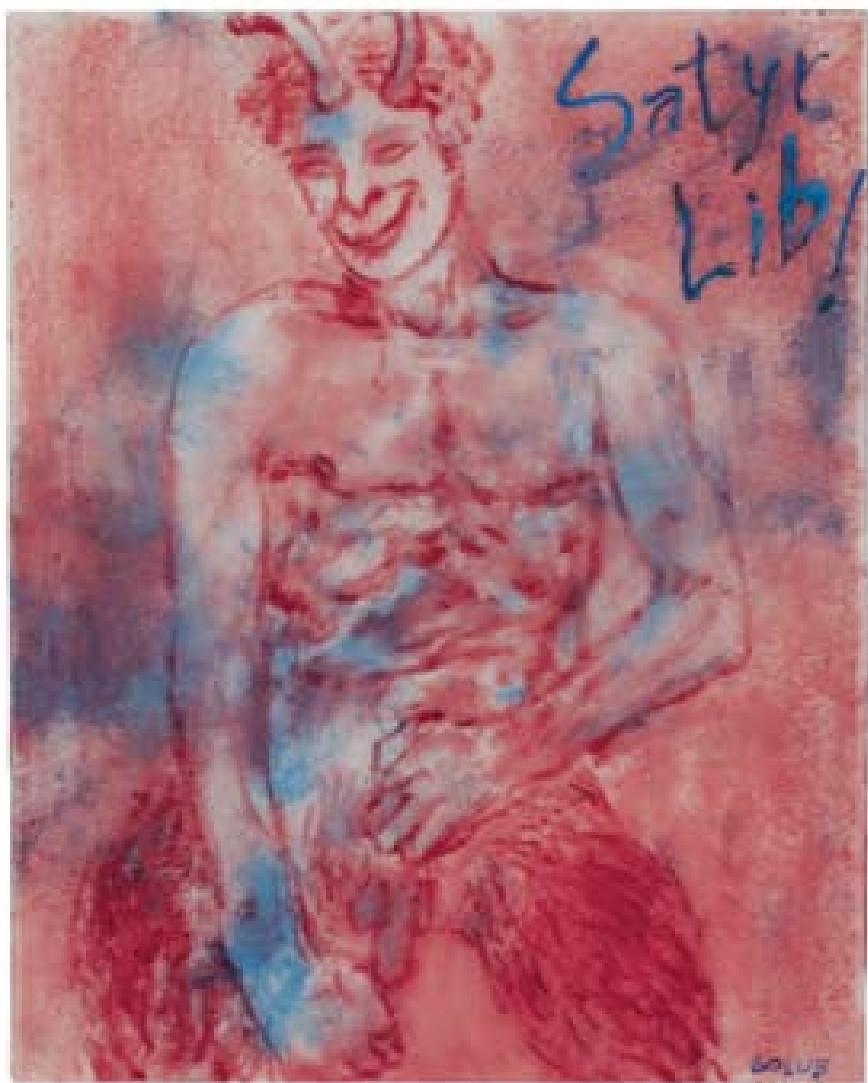


PL. 13
2+I, 2003

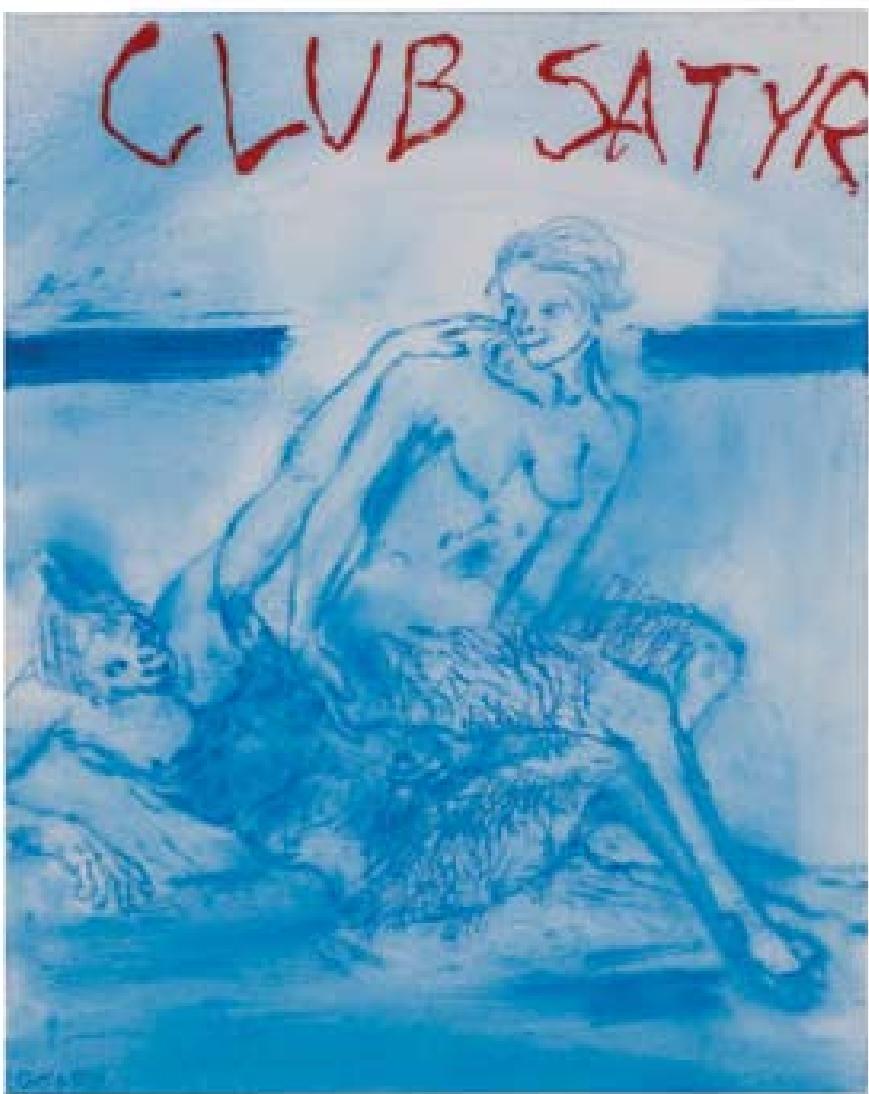
ions to Pan and Dionysius. They love women and wine and represent sexual desire (as indicated by the constant erections with which they are portrayed in early Greek vase paintings). Later, during Roman times, satyrs began to appear as half-man and half-goat, resplendent with nubs or full horns on their heads, human torsos and hairy goat legs and hoofs. For Golub, the image of the satyr, a hybrid like the Centaur, the Pegasus, and the Sphinx, are the evolutionary outcome of the earlier “all too human monsters” he painted from the 1960s to the ’80s. These “monsters” no longer hide in the world as mercenaries and oppressors; they now strut around in plain sight, a little older and maybe a little less bellicose, but still up for serious trouble. “They’re not the same kind of monsters,” Golub said, “They’re curiously physically evident, almost in-your-face creatures. They’re around and maybe they’re luring you; maybe they’re not. How are you going to handle them?” Nevertheless the satyr drawings can be quite funny, like *Satyr Lib!* [PL. 14], in which a male satyr demands his rights as once did ‘women’ and ‘gays’. Works like *CLUB SATYR*, *Exultant!*, and *SATYR LOVE II* also exhibit a newfound freedom, humor, and lightness not present in earlier works [PLS. 15, 16, 37].

The erotic drawings also move from focusing on multiple bodies interacting in a social matrix to investigating the individual as the limit of political space. This is a surprising move for Golub, since the complexity of his best known serial paintings, such as *Mercenaries*, *Riot*, *White Squad*, and *Interrogations*, made between the late 1970s and the mid 1980s, rely on the actions and body language of mobs or crowds to explore dominant power structures. In the drawings we see a total dissolution of the social world. Only during one other period, in the 1970s when he painted the portraits of political figures from around the world, did Golub fully explore the strategy of one figure/one image.

Golub’s shift away from the social matrix is also relevant for works such as *IMPENITENT!*; *HELL’S FIRES AWAIT YOU!*; *GUNMAN CAUGHT IN RED ABSTRACTION! SITUATION COULD BE SERIOUS!*; *In the Barbed Wire COSMOS*; *Exhumed*; *WHEREABOUTS UNKNOWN*; *I DO NOT BEND BENEATH THE YOKE*; *NO ESCAPE NOW*; and *DON’T TREAD ON ME! (PAYBACK TIME)*, which I would not classify as erotic but as political. Here humans,



PL. 14
Satyr Lib!, 2004



PL. 15

CLUB SATYR, 2004



PL. 16
Exultant!, 2003



PL. 17
FUCK DEATH, 1999

PL. 18, FOLLOWING
Untitled, 2001

stripped of the potential to justify their actions through popular consensus and mob mentality, must stand accountable by themselves. It is a lonely and somewhat empty world we are left with—one imbued with a sense that morality is inextricably intertwined with our own bodies and personal agency.

SCALE

Within that eight-inch-by-ten-inch format these images are claiming space. Actually they're making a big claim.

It is important to note that, in terms of their size, Golub's late drawings stand in direct opposition to his paintings. The emotional and moral impact of the paintings is often associated with their heroic dimensions and the effect they have on our body when we stand before them. The drawings, on the other hand, are diminutive, and this shift in scale forced Golub to compress the often bristling kinetic energy of his figures. He had to really focus on the backgrounds and foregrounds of the drawings, and on the refinement or non-refinement of the figures, to strike a balance between their raw emotionality and his own technical prowess.

In a conversation I had with Nancy Spero at her and Golub's studio in New York on July 7, 2009, she told me that Leon brought a sketchbook to Malmo, Sweden, in 1997 (where she was having an exhibition), and this was when he began to draw again in earnest. At the time he did not have much energy, so drawing became a very liberating creative activity. Because of their small size, he could make many drawings without the serious physical exertion required for the paintings. We also discussed at length the unfinished canvas—the chalk sketch of two lions—which she insisted that Leon not paint unless he was prepared to finish it. It remained unpainted on the studio wall from 2001 until Leon's death, a constant reminder of what would not be completed [PL. 18].

Around the same time, Golub, who obviously was feeling betrayed by his body, began to reflect on his own mortality. That exploration became a signature theme of many of the drawings. Works such as *FUCK DEATH* [PL. 17] and *HERE'S TO YOU PAL!* [PL. 33] directly





confront old age and its attendant problems and limitations. In Golub's hands, however, confronting one's own demise would not be done in a maudlin way or with a defeatist attitude, but rather with a strong dose of irreverence, and maybe with a middle finger held up to Death himself.

There is also an interesting relationship between these works and the source material we are showing in this exhibition [APPENDIX II]. The folders from the studio archive contained Xeroxes from books on Egyptian and Roman art; photos of lions running and studies of paws; women posing in fashion magazines, cut-outs from porno magazines of women masturbating and couples having sex; photos of men wrestling, skateboarders, soccer players, baseball players celebrating a win; images of torture victims and soldiers; and images of white-trash Americans drinking beer and slothfully lounging around. Golub used these images in the way a classical artist would use a sketchbook. Rather than redraw these images, he would create categories for them, such as "Man with right arm behind back," "Man lying on ground," or "Torture victims," and then refer back to them later as generative ideas for his work. In these late drawings there is a total conflation between the source-material-as-drawing and the drawings themselves; in terms of scale, they are completely interchangeable. The fluidity between the source and the work posits a new methodology for Golub.

THE ANIMAL WORLD

What the drawing does is it helps to dissolve that power and spread it around but it's still in packages, namely one image for one thing... What I'm trying to get at in these little figures is a certain kind of animal energy.

Lions and dogs are dominant tropes in the late drawings and, according to Golub, "represent that animal power which is also in us." The lion for Golub is a symbol of potency and virility. In *Lionine* [PL. 19], a female lion is staring directly at the viewer and emerging from a blood-red background, both fierce and confrontational. One can imagine her walking away from a carnal feast feeling full and sated. In *AGING GOLDEN SPHINX* [PL. 35], a drawing of a



PL. 19
Lionine, 2003

Sphinx with an old man's face juxtaposed with the wistful message of the text undercuts the very idea of virility. The drawing *LIVE & DIE LIKE A LION?* [PL. 1] perfectly captures and distills the "life and death" struggle in these works. A proud lion runs across the page, but the title of the work itself, with its reflexive question mark at the end, adds a sense of uneasiness to the action. Here we can also read a palpable reference to the lingering specter of Golub's unfinished canvas—the chalk sketch of the two lions—which acts as a personal totem and reminder of his own clock ticking down.

Dogs were also very important to Golub. A dog in Golub's work signifies something much deeper than just "man's best friend." It is a surrogate for the post-apocalypse, when human civilization will have failed and packs of dogs will roam the earth in a perpetual search for their next meal. In the drawing *DOGGED III*, Golub plays with another kind of hybrid—a cross between a lion and a dog [PL. 20]. At first glance it seems like a ragged (or maybe rabid) looking canine is snarling at the viewer. However, on closer inspection, one can see a lion's head superimposed over the dog's face—the eyes visible over the dog's ears and the trace outline of a lion's jaw visible below. This transition from lion to dog captures something profound about the shift from vitality to death. *THE SKY ON FIRE!*, one of the most powerful works in this exhibition, shows a baying dog against a mottled red background [PL. 21]. Supposedly this work was made after the attacks on the World Trade Center on September 11, 2001, an event that, as an empirical example of the horrors that humans perpetuate against each other, must have been full of meaning for Golub. And lastly in *BONES*, a dog circles a desiccated human skeleton; here the dog is now in charge of the master and freed from centuries of submissiveness and oppression [PL. 22].

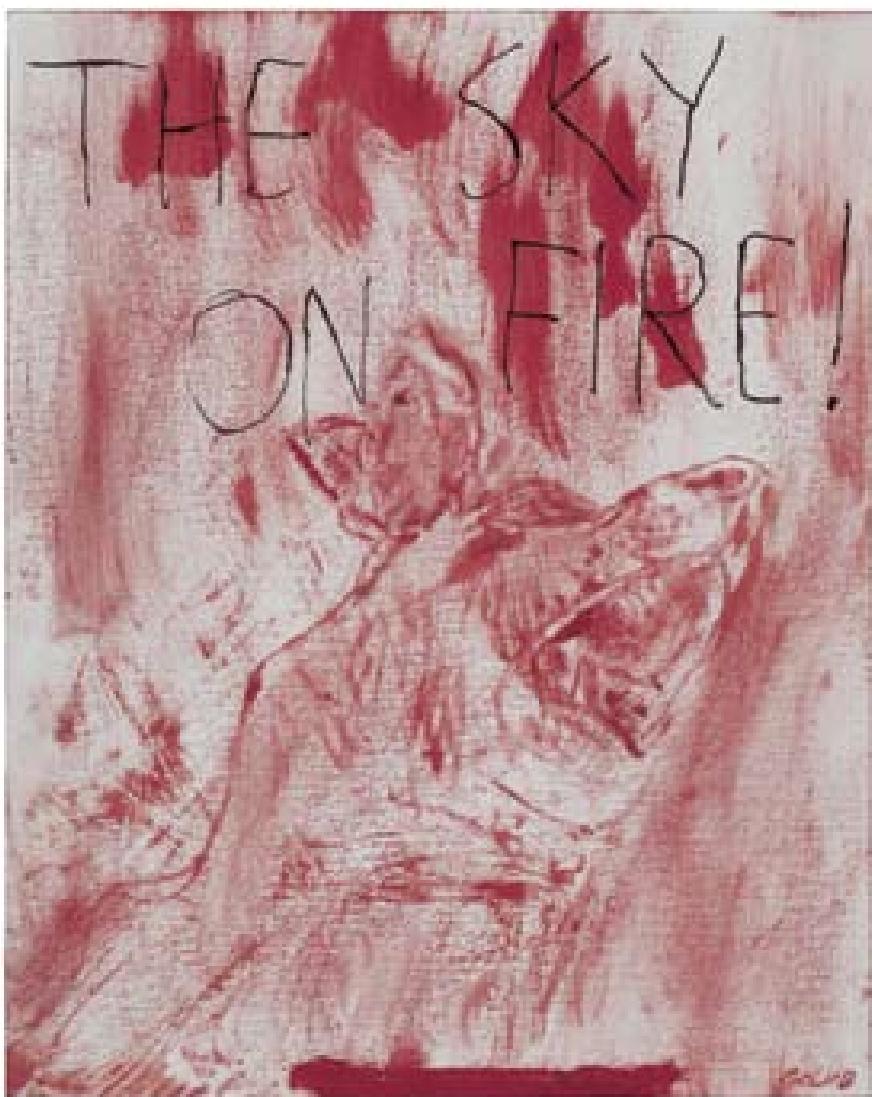
TEXT

The titles clue the viewer and clue me into what I'm doing in a way, even if they come later. They are like the final stroke to make the thing go where I want it to go.

Golub's process for these drawings started with him preparing the ground [APPENDIX I], then drawing the image, and finally, after



PL. 20
DOGGED III, 2003



PL. 21

THE SKY ON FIRE!, 2002



some reflection, adding the text. He cataloged lists of potential titles from fragments of overheard conversations and headlines in magazines and newspapers. He reveled in the irreconcilable juxtapositions of words like *Mr. Kinky* or *Think Hate*, and he also liked creating neologisms like “shesatyr” (*Shesatyr Running Free*) and “ratinocination” (“*HUMAN CREATURES LACK POWERS OF RATINOCINATION*”). These words acted like engines for the drawings and propelled Golub to explore the multivalent levels of interpretation that oscillate between his political commentary, personal reflection, and his own wicked sense of humor.

The handwritten titles both announce the human hand and also act as an epitaph for the maker. They are often dissonant with the images and serve as a writing-over or a crossing-out of our initial visual expectations. The heightened sense of play between the signifier and signified in these works allow these drawings to be “tensioned against the paper” both visually and linguistically. As well, they give Golub the ability to literally have the “final word” on the matters at hand.



PL. 22
BONES, 2002



PL. 23
COME ON!, 2003



PL. 24

Bunnie & Quyde, 2003







PL. 25

BLUE MOVIE II, 2004



PL. 26
POST MODERNIST BIMBO, 2002

Drawing in Tongues

Eduardo Cadava

The force of subjectivity in late works of art is the irascible gesture with which it takes leave of the works themselves. It breaks free of them—not in order to express itself but, expressionlessly, to cast off the illusion of art. Of the works themselves it leaves only ruins behind, and communicates itself, like a cipher, only through the spaces it has violently vacated. Touched by death, the master's hand releases the heaps of material it had previously shaped. Its tears and fissures...are its final work... This illuminates the contradiction whereby Beethoven's last works are deemed both subjective and objective. The fragmented landscape is objective, while the light in which alone it glows is subjective. He does not bring about their harmonic synthesis. Acting as a force of dissociation, he tears them apart in time, perhaps in order to preserve them for the realm of the eternal. In the history of art, late works are the catastrophes.

—THEODOR ADORNO¹

I'm not trying to imitate a photograph. I'm trying to make one. And if I disregard the assumption that a photograph is a piece of paper exposed to light, then I am practicing photography by other means...[T]hose of my paintings that have no photographic source (the abstracts, etc.) are also photographs.

—GERHARD RICHTER²

I would like to thank Brett Littman and Jonathan T.D. Neil for their kind invitation to have me think and write about the works in this exhibition. I also would like to thank Joanna Kleinberg for her assistance in helping me gather the pertinent materials.

¹ Theodor Adorno, “Beethoven's Late Style,” trans. Wieland Hoban, in *Night Music: Essays on Music 1928–1961*, ed. Rolf Tiedemann (London: Seagull Books, 2009), 16/18.

² Gerhard Richter, *The Daily Practice of Painting: Writings, 1962–1993*, ed. Hans-Ulrich Obrist, trans. David Britt (Cambridge: MIT Press, 1995), 73.

In his 1937 essay, “Beethoven’s Late Style,” Adorno suggests that the late works of Beethoven are more fractured and fragmentary than his earlier ones, less able to be brought under any kind of unifying experience, and even more wild and unconstrained than the earlier works. As he tells us, speaking not only of Beethoven, but of all important artists, “the maturity of a significant artist’s late works is not like that of fruits. They are not usually round, but furrowed, even ravaged. They tend to lack sweetness, and are prickly in their refusal to be merely tasted.”³ Beethoven’s late works, he explains, remain difficult, challenging, unyielding, and unreconciled: they do not fit into any pre-conceived scheme or mold, and they cannot be unified or resolved, since their irresolution and fragmentariness “are constitutive, not ornamental or symbolic of something else.”⁴

Beethoven’s late compositions signal the loss of any sense of totality, unity, or “harmonic synthesis,” and this is why they are to be considered catastrophic. Adorno elaborates this point in his later, unfinished monograph on Beethoven. There, he writes: “In Beethoven’s late style there is altogether something like a tendency towards dissociation, decay, dissolution, but not in the sense of a process of composition which no longer holds things together: the dissociation and disintegration themselves become artistic means.”⁵ What is stressed here is a set of works that are burst asunder, that, coming in the form of dissolution or ruin, unsettle the integrity and intactness of the artwork, and thereby “cast off the illusion of art.” These are works that, bearing the traces of their own finitude, touched by a sense of death and violence, are riven and interrupted by a force of dissociation that belongs to what makes them what they are, to what at the same time prevents them from remaining self-identical to themselves. This is why, he notes, these works not only appear in the form of “tears and fissures” but also initiate a break from the “heaps of material” already produced by the artist. If these late works are catastrophic, then, it is because they bear the catastrophe of their own dissolution within them—as the cipher of the violence through which they are formed and

³ Adorno, “Beethoven’s Late Style,” 11.

⁴ On this point, see Edward W. Said’s *On Late Style: Music and Literature Against the Grain* (New York: Pantheon, 2006), 12.

⁵ Theodor Adorno, *Beethoven: The Philosophy of Music*, trans. Edmund Jephcott, ed. Rolf Tiedemann (Stanford, CA.: Stanford University Press, 2002), 189.

deformed in the very movement of their coming into existence—and because they wreak catastrophe upon the artist's earlier works (even when these earlier works already have their own relation to catastrophe). It is also because they bear witness to the catastrophes, atrocities, violence, and ravages of history, which increasingly form the signature of the artist's time, and which have left their traces in these works, and not only there. Whatever Adorno means by the lateness of works, then, is not reducible to the temporal moment within an artist's career in which these works are produced. It is rather a structural element within the works "themselves": it names, without naming in a fixed and determinate manner, a belatedness that belongs to the temporal structure that prevents the work from belonging only to the present. As he suggests in relation to Beethoven, late style is not defined in relation to the rhythms or time of death—whether it is approaching or already has happened—since, in these works, death appears only allegorically. "If the validity of art wanes in the face of death's reality," he writes, "it can certainly not enter the work directly as its 'subject matter'. Death is imposed only on creatures, not their creations, and has therefore always appeared in art in a broken form: as allegory." Nevertheless, he makes clear that this does not mean that lateness is separable from death: it is "touched by death," and this intimacy between death and the work refers to, among other things, the work's incapacity to remain simply itself. It is what seals these artworks in their most enigmatic and impenetrable form.

Why begin this way? For at least three reasons. First of all, because, while these passages from Adorno may seem discreet, distant, even gnomic, many paths cross there: the relations among an entire network of motifs—subjectivity, agency, art, form, belatedness, death, time, history, and so forth, all of which raise fundamental questions about our relation to what, after Adorno, we still call "late works." If this beginning imposes itself, then, it is not in order to begin an analysis of Beethoven, or even of Adorno's analysis of Beethoven—although we already have made some suggestions in this direction—but rather to begin to expose something essential to how we understand art and its relation to time, memory, history, and death, to suggest something essential, that is, about art's relation to how we live in the world, something that goes beyond the particularity of these passages and that therefore gives us to our history.

Second, in order to begin to evoke and lay down the terms of what the late works of Leon Golub compel us to think, especially as they simultaneously engage, and withdraw from, the world of which his work is such an important articulation—a world that bore witness to several wars, economic oppression and capitalist imperialisms of all kinds, redefinitions of the relations between the sexes, racism and inequality, hunger and poverty, torture and the acceleration of violence in general, the globalization of media and politics, and ethnic and cultural conflicts that defined, and still define, so many instances of suffering and death throughout the world. Golub's engagement with the changing historical and political relations of this world, with a process of transformation wherein his works seek to respond to the shifting domains of history and politics, and wherein the traces of the historical and the political are inscribed within their surfaces, remains, I think, a model for how we might respond to the demand that we become answerable for our future by, among so many other things, confronting the ways in which the past lives on in the present. Indeed, if the late works represent a more modest (at least in scale), and perhaps a more “personal,” reflection on the world in which he lived and died, they never leave behind the concerns that mattered to him most throughout his life, something that is legible in several of the works in this exhibition, but perhaps most legible in works such as *WHEREABOUTS UNKNOWN* [PL. 27], *THE BLACK DOES NOT INTERRUPT THE KILLING, REPRISAL, AGAINST THE WIRE, NO ESCAPE NOW* [PL. 28], and *DON'T TREAD ON ME! (PAYBACK TIME)* [PL. 29] (all 2002), as well as all the works that incorporate the animals and mythical creatures that also belonged to his earlier signature.

Third, in order to respond to a sentence that not only finds itself written into one of Golub's paintings, but that also has become publicly associated with his work in general: “In the history of art, late works are the catastrophes.” This line appears not only in *BITE YOUR TONGUE II* (2001) but also as an epigraph to one of the chapters of Jon Bird's book, *Leon Golub: Echoes of the Real* (2000), and, in truncated form, in the title of Jerry Blumenthal and Gordon Quinn's documentary film, *Golub: Late Works are the Catastrophes* (2004). It is a line that Golub discusses in the film and that he associates directly with his own late works and, in particular, with

WHEREABOUTS UNKNOWN



PL. 27

WHEREABOUTS UNKNOWN, 2002



PL. 28
NO ESCAPE NOW, 2002



PL. 29
DON'T TREAD ON ME! (PAYBACK TIME), 2002

the way in which these works shatter the borders and distinctions between life and death, presence and absence, interiority and exteriority, singularity and repetition, testimony and its impossibility, men and women, humans and animals, and even among drawing, painting, and photography. Incorporating a fragment of the past into his painting—a linguistic cipher that becomes a graphic sign the moment it enters the space of the painting—Golub also stages an encounter between the visual and the linguistic that traverses all of his late works. In this way, like Beethoven and Adorno before him, Golub becomes “a figure of lateness itself, an untimely, scandalous, even catastrophic commentator on the present.”⁶

I begin again, this time with Golub’s late works—although, as we will see, I scarcely have been writing about anything else.

• • •

The world of Leon Golub’s late works is a world filled with sex and eroticism, death and violence, torture and perversions of all kinds, tattoos and graffiti, mythical creatures and animals that bear relations to humans (even as they are wildly different from them), references and allusions to the history of art, and all sorts of borrowings and citations from literature, art, photography, and the media in general. What makes these works difficult to engage, what makes it difficult to crack their codes, is that each of these motifs or figures “itself” belongs to a network of visual and linguistic citations that—inscribing this or that motif or figure into a kind of web not unlike the mesh that traverses *In the Barbed Wire COSMOS* (2004) [PL. 30], and therefore asserting its relational existence—prevents it from ever remaining simply itself. When we believe we are identifying a particular motif or figure, in other words, this motif or figure already is a kind of archive, a network of unforeseeably mediated relations. This can be seen in the way in which figures from his earlier works appear and reappear throughout his corpus in such a way that each subsequent instance of it carries the traces of the earlier ones forward. Indeed, it is important to note that Golub’s most frequent pictorial references increasingly were to his own work (even if the images he borrows from his own archive, and to

⁶ Said uses this phrase to describe Adorno in *On Late Style*, 14.



PL. 30

In the Barbed Wire COSMOS, 2004



art
cosm

which he repeatedly refers, are themselves drawn from other sources). Many of his later works even rework earlier ones—this exhibition includes *DOGGED III* (2003), *BLUE MOVIE II* (2004), *SATYR LOVE II* (2004), and *SCRATCH* (2000), which is drawn from his 1999 painting of the same title—but we need only recall all the other instances of this practice of revision throughout his career—including, among others, *Gigantomachy II* (1966), *Interrogation II* (1981), and *BITE YOUR TONGUE II* (2001)—to register its place within his corpus. This visual form of citation and transformation becomes a means of enacting the relation between the past and the present, of suggesting that we must always pass through our inheritance in order to invent our future, and of marking the gesture whereby Golub evokes and revises what he inherits as a political one. When we encounter one of the many dogs that populate his paintings and drawings, for example, we are confronted with a figure that, circulating throughout his corpus, signals (as he himself so often suggested) companionship, hunting, premonition, obedience, wildness, witnessing, death, the intersection of earth with the heavens, the relation between the visible and the invisible worlds, a force of aggression and violence, an atavar of the human that is always left behind.⁷ This means that, whether we are viewing *SCRATCH* (2000) [PL. 32], *THE SKY ON FIRE!* (2002) [PL. 21], *MODERNISM IS KAPUT!* (2002), *ARBITRARY BLUE SPOTS WITH PINK* (2002), *ALARMED DOG ENCOUNTERING PINK!* (2004) [PL. 5], *A SENTIMENTAL STORY* (2003) [PL. 31], or any of the other drawings and paintings that include dogs along their surface, in each instance the dog at which we are looking is never simply a dog, but rather a figure that, at every moment, bears all of the connotations and associations that throughout Golub's work (from the earliest paintings all the way to his late works) have gathered and accumulated within it. Golub's dogs form an archive of everything they have signified, both inside and outside of his surfaces (what he sometimes calls his “skin”) and also across time, including, as Nietzsche

⁷ Golub elaborates the rich composite of connotations that he associates with dogs in his book, *DOG* (Paris: Onestar Press, 2004). What becomes clear in going through this book—a collection of citations from antiquity to the present in which dogs are associated with an entire network of significances, and in which dogs are linked to the violence occurring in contemporary political events—is that a dog in Golub is never simply a dog. It is rather a figure of figures, and this is why, I would say, it is another name for an always open set of archives.



PL. 31

A SENTIMENTAL STORY, 2003



PL. 32
SCRATCH, 2000

notes in a sentence that Golub incorporates into *Snake Eyes II* (1995), “pain” itself.⁸ It is because the traces encrypted within these drawn and painted dogs include references to the past, the present, and the future, and in such a way that none of these can be isolated from the other, that these dogs are never “present” as such. They are not reducible to what is visible on the surface of the drawing, to what could be presented to us as a theme, or recognizable as this animal. Instead they are a form of remembrance, a mode of gathering, but one that can never be comprehended or gathered in its entirety, since, with every stroke of the pen or brush, they are divided and fissured across the multiply-heterogeneous traits that they bear—traits that, interrupting them, also interrupt any possibility that we might be able to identify them in a determinate fashion. Golub’s dogs tell us, in other words—if they can tell us anything at all—“I am not a dog,” or rather: “I am a dog who is not a dog.” In this way, the dog tells us what is true of all of Golub’s figures: none of them are ever only themselves.

• • •

The indeterminacy of many of Golub’s late works is intensified by the way in which they incorporate materials from any number of different media, but, in particular, from photography. From the beginning of his career, Golub began accumulating images drawn from photojournalism, film, and other mass-media sources and, like Francis Bacon, Andy Warhol, Robert Rauschenberg, and Gerhard Richter, often would use these images as sources for certain elements in his paintings and drawings. Following his early interest in classical representations of the body, he gathered images from fashion magazines, and sports magazines such as *Sports Illustrated*, in order to study the body in movement and in different positions, from *Soldier of Fortune* for figures in conflict and war, including images of mercenaries and professional soldiers, from *National Geographic* for pictures of lions and other animals, from porn magazines for representations of the sexualized body, from newspapers for images of

⁸ Golub cites this sentence from Nietzsche’s *The Gay Science* in *Dog*: “My Dog. – I have given a name to my pain and call it ‘dog.’” *Dog* is unpaginated, but, as Golub notes, the sentence can be found in *The Gay Science*, ed. and trans. Walter Kaufmann (New York: Vintage Books, 1974), 249.

contemporary events and figures, and from art history textbooks for artistic renderings of the body. Deconstructing modernism's reluctance to embrace mass culture, Golub's reliance on images drawn from popular culture unsettles any possible distinction between high and low brow art, something he announces when he declares that *MODERNISM IS KAPUT!* (2002). Moreover, assembling in this way a kind of database of images, Golub was then able to circulate and recirculate these images within his work, even if, in each instance, the most important element of this process of incorporation was the transformative power of his interventions, and indeed his reinvention of these earlier, found images. The dynamic that emerges between photography and drawing or painting therefore becomes one of revelation and concealment, of seeing and not seeing, of playing one medium against and with the other, and of creating heterogeneous relations between them.

Indeed, the photogrammatic basis of the late work represented in this exhibition is confirmed not only by the source material that has been made available [APPENDIX II] but also by the fact that so many of these late drawings or paintings appear in an 8 x 10 format, which is of course a recognizably photographic one.⁹ These are drawings and paintings, that is, which present themselves as "photographs" and, in so doing, ask us to rethink the relations among drawing, painting, and photography. Without erasing the distinction between them, these works suggest that these media never appear alone: they inhabit one another at every moment. It is almost as if Golub were saying that drawing and painting could not exist without photography or, more precisely, without a certain concept of photography—one that, because of its relation to drawing and painting, could no longer be simply related indexically to its referent. Drawing in tongues, therefore—bringing together several media or idioms, none of which are ever just one medium or one idiom—Golub illuminates the paradox of paintings that can be drawings and of drawings that can be paintings, but also the more extreme suggestion that drawings and paintings are also kinds of photographs. Each work offers a

⁹ I continue to refer to both media, since Golub himself claimed that these works could never be identified as either drawings or paintings alone, since they take place at the intersection of these two media.



PL. 33

HERE'S TO YOU PAL, 2002

Babelian confusion of different media or, perhaps more precisely, a visual form of *glossolalia* that traverses every figure on its surface, and one that is figured directly, albeit in a somewhat macabre manner, in Golub's *SPEAKING IN TONGUES* (2002). If these works are "photographs," however, it is not because they replicate the photographs on which they are partially based or because they correspond in every detail to their several referents, but rather because, like a photograph, these works also alter and transform whatever is before them, whatever has come to be "inside" them. The interplay between these different media becomes a means for Golub to suggest, however discreetly, that these "photographs," bearing as they do several memories and histories at once, are never closed.

• • •

That Golub's figures themselves embody different idioms—linguistic, mediatic, species, sexual, and so on—can be registered in the strange bestiary that inhabits his late works, and certainly not only these. From the very beginning of his career, Golub displayed an interest in mythical creatures, hybrid beings, and species composites: from the sphinxes of his earlier work to the she-centaurs and satyrs that are at the heart of so many of his late works. Throughout the trajectory of his work, animal and hybrid figures multiply, increasingly become insistent and visible, but nevertheless constitute something more or less than a bestiary. What is most striking in relation to these figures is that they can never be reduced to being either an animal or a non-animal. However tempting it might be to turn these figures into an anthropomorphic fable about man, about the animality of man, they resist returning to a story about men, and for men. In "*HUMAN CREATURES LACK POWERS OF RATIONOCINATION*" (2003), for example, Golub presents a lion's head in profile with the title of the work inscribed along the top of the drawing-painting [PL. 34]. Unlike the other titles of his late works, this one is in quotation marks, which, in this particular instance, suggests that it seeks to evoke the long tradition of philosophical writing that, from Aristotle to Descartes and beyond, has claimed that man is a rational animal, a *zoon logon echon*, able to reason, and to use language. Within this tradition, the animal is unable to respond to questions: deprived of language, it lacks the power to question or respond. On first glance, then, the interplay between



PL. 34

"HUMAN CREATURES LACK POWERS OF RATINOCINATION", 2003





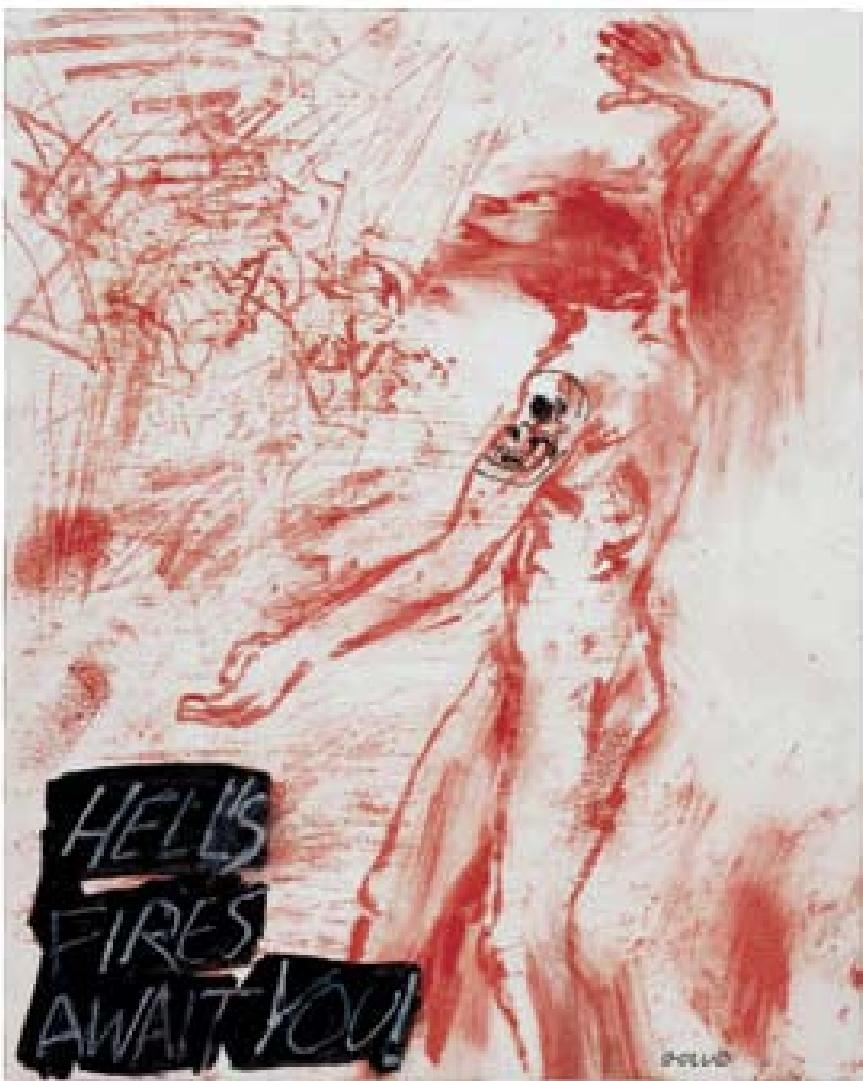


PL. 35

AGING GOLDEN SPHINX, 2002

the claim of the title and the lion's head makes it impossible to decide if the statement is being thought or articulated by the lion—in which case the animal that is presumably without reason or language proves itself capable of both and, in fact, suggests that human creatures are the ones without them, or if, assuming the title describes what is visible in the work, the lion's head “represents” the non-reasoning human who, without reason or language, must now be depicted in animal form. But, of course, this is not simply any animal and, in a chiasmic identification that joins the lion to Golub (we should not forget that he is another “Leon” or lion), the work could refer to Golub’s own lack of reason, were it not for the fact that he already appears here as an “other,” even if this other is at the same time his double. In each instance, the animality represented by this lion cannot be simply opposed to humanity and, for this reason, the forces of reason and unreason cannot be attached solely with one or the other (this merging of man and lion of course already had been presented in Golub’s 2002 *AGING GOLDEN SPHINX* [PL. 35], which is scarcely an accident, since the question of the sphinx was that of the nature of man).

Considering Golub’s own title more closely, however, one notices that the title does not really state that human creatures lack “ratiocination,” but rather that they lack “rationocination.” When Golub adds his “n” to the process of reason, he introduces a “no” at its heart, as if what he wishes to say is that human creatures lack the power of what says “no” to reason, of what interrupts reason. This small alteration intensifies the already complex network of suggestion and signification at work within the artwork and, in so doing, helps us understand that what is at stake for Golub is the possibility of our acknowledging and encountering the unreasonable weight and value that human creatures place on reason. Indeed, this work, and the late works in general, are produced in the name of what says “no” to reason—what Golub-the-lion believes is missing from thought and discourse in general (and what is certainly left *unthought* within this same thought and discourse)—since, for Golub, reason is itself a form of ideological mystification. Perhaps the most unreasonable thing, he might argue, is reason’s effort to suppress the “no” that always inhabits it, the force of unreason without which it could not be what it is. This is not to say that Golub is, strictly speaking, *against* reason, but instead that he draws and paints in order to register the various ways in which reason and unreason inhabit each



PL. 36

HELL'S FIRES AWAIT YOU!, 2003

other, and indeed can never exist without the other. This is why it is scarcely surprising that the demonic inscribes itself within this bestiary, as it does in *HELL'S FIRES AWAIT YOU!* (2003) [PL. 36]. There, a human body with a demonic, bestial head and an arm tattooed with a skull gazes at the unreadable Twombly-like graffiti before him.¹⁰ This illegible scratching on the surface of the drawing serves as a visual rhyme of the glossolalia that is enacted in every one of Golub's works and that again signals that every figure in his works has to be read in relation to others, with the consequence that it can never remain untouched by the set of works of which it is a part.

If this artistic bestiary exists at the origin of Golub's works, it is because his art seeks to delineate a world in which the categories that would support the distinction between animals and non-animals, between reason and unreason, are blurred from the very beginning. This catastrophic world ensures a world inhabited by satyrs—as is evident in *Exultant!* (2003), *3 LEGGED SATYR* (2004), *CLUB SATYR* (2004), *Satyr Lib!* (2004), and *SATYR LOVE II* (2004) [PL. 37]—in which a similar destruction of borders and limits takes place. The moment Golub introduces female satyrs into his work, for example, it is no longer possible to define this figure as either female or male, since he grafts a female body to the classically-male body of the satyr. These female satyrs appropriate the sexuality generally associated with the classical satyr and thereby become linked, via this sexuality, to the late pornography-based drawings, which include, among others, *ONE LEG UP* (2002) [PL. 38], *PLAYTIME* (2002), *What a Bore!* (2003), *The American Girl* (2004) *BLUE MOVIE* (2004), and *BLUE MOVIE II* (2004). Moreover, it is not coincidental that Golub mobilizes the figure of the satyr to break down particular values and barriers, and often with a bit of playfulness, since the classical satyr play generally followed the end of a series of tragedies in Athenian festivals in honor of Dionysus. It would take a more lighthearted glance at the more difficult subject matter of the tragedies, and it usually was accompanied by the satyr's irreverent, obscene, and highly sexualized behavior. Golub

¹⁰ I am indebted here to Meeka Walsh's remarks on this drawing's relation to Twombly in her essay, "Animal Stories," which appeared in *Leon Golub Don't Tread on Me Drawings: 1947–2004* (New York: Ronald Feldman Fine Arts/Griffin Contemporary/Anthony Reynolds Gallery, 2004), 11.



PL. 37

SATYR LOVE II, 2004



PL. 38

ONE LEG UP, 2002



PL. 39

PSEUDO BLUE PERIOD, 2001

exploits this dramatic history to present scenes from the satyr play that, for him, follow, and indeed come with, the ongoing tragedies he continues to witness around him. What becomes clear in the visual and conceptual echolalias between these different drawings and paintings, then, is that, in order to encounter this or that particular work, in order to engage it at its most profound depths, we need to put it in relation to other works, since Golub's works often form a kind of lens through which we can view the rest of his corpus.¹¹

To be more precise, though, each work in this exhibition is related to the others only through its otherness—an otherness that is emphasized when the work is sometimes multiplied, reversed, displaced, or simply serialized—which means that these works are not “related,” at least not in any determinable sense of relation. They are “together,” but togetherness here means otherness—it is what moves the image away from itself, what prevents it from existing “on its own,” what ensures it will be transformed and altered in relation to the other works. While each work could be said to take its existence from the series to which it belongs, then, each already bears in itself a kind of open seriality, a multiplicity, an internal fissure or division that prohibits any gathering around itself and that indeed suggests that each “one” is already “more than one.” As Moholy-Nagy put it in his 1932 essay, “A New Instrument of Vision,” speaking of photographs in particular (but we already have suggested that these works are kinds of “photographs”): “The series is no longer a ‘picture’, and none of the canons of pictorial aesthetics can be applied to it. Here

¹¹ That Golub's works depend on his earlier ones is especially legible in *BITE YOUR TONGUE II*, the painting in which he inscribes the sentence from Adorno's essay on Beethoven's late style. The painting is, among other things, a painting of paintings and drawings, since it reproduces in acrylic several of the sketches on which he had based some of his earlier works—it presents works, that is, that already belong to others, and the largest painting within its surface is the one in the lower right quarter of the canvas, which includes Adorno's claim that, “in the history of art, late works are the catastrophes.” This relationality is reinforced by the fact that this work is a revision of his earlier 2001 painting, *BITE YOUR TONGUE*, but also by the “X” which remains visible underneath Adorno's line and which resonates with the painting's title, *BITE YOUR TONGUE II*, since it seals a kind of prohibition against speaking that is nevertheless exposed by the painting itself. I mention this in order to emphasize the way in which these works have to be read in relation to one another, but also to suggest that each detail of a work also has to be read syntactically in relation to its other details, none of which are ever entirely *present*, since they also bear the traces of earlier works and histories.

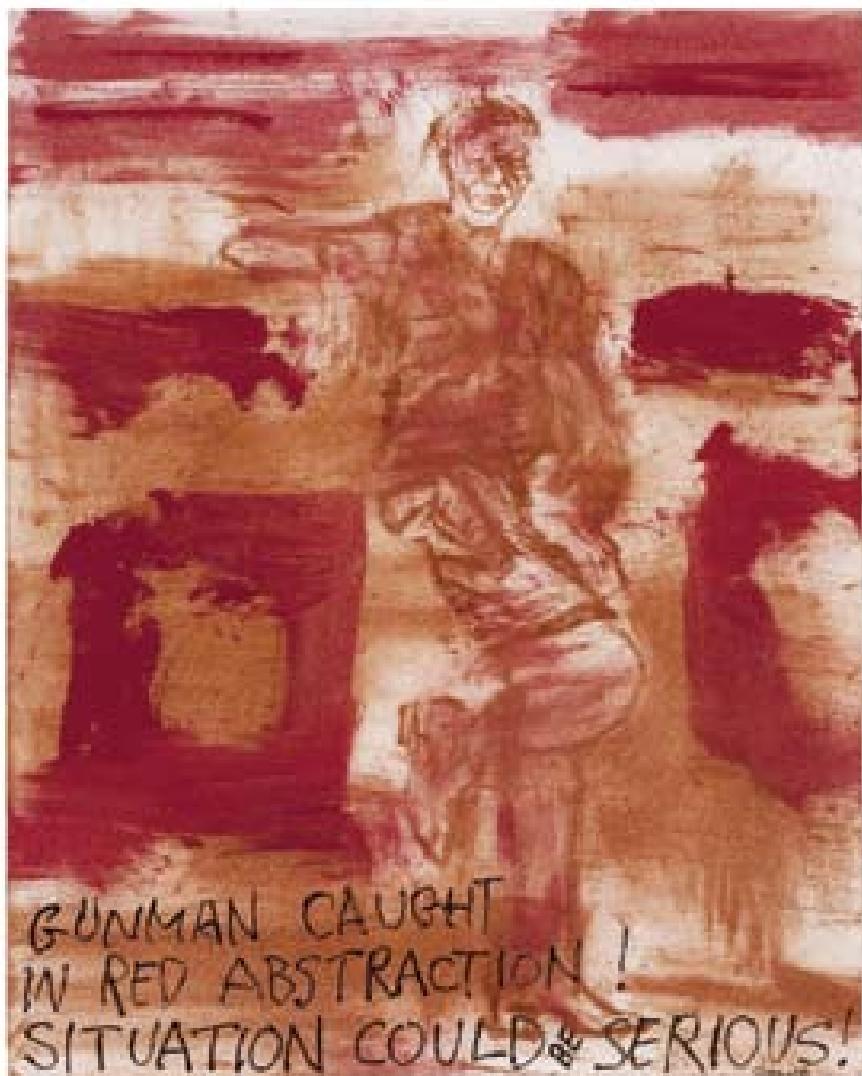
the separate picture loses its identity as such and becomes a detail of assembly, an essential structural element of the whole which is the thing itself. In this concatenation of its separate but inseparable parts a photographic series inspired by a definite purpose can become at once the most potent weapon and the tenderest lyric.”¹²

What this suggests in relation to Golub’s late works (but also for his works in general) is that they have to be understood in relation to the artistic universe that he creates in relation to everything he has inherited and revises. That this is the case can be registered in the very self-reflexivity of several of these drawings and paintings, but perhaps especially in works such as *THE BLACK DOES NOT INTERRUPT THE KILLING* (2002), *ARBITRARY BLUE SPOTS WITH PINK* (2002), *ALARMED DOG ENCOUNTERING PINK!* (2004) [PL. 5], and *GUNMAN CAUGHT IN RED ABSTRACTION! SITUATION COULD BE SERIOUS!* (2002) [PL. 40], all of which explicitly announce the artistic act and medium—the colors, ink, or paint—that present, filter, frame, and transform the materials at hand. Linking the materiality of the medium to the connotative dimension of this or that color (black, red, blue, or pink), Golub emphasizes the way in which each layer of color or paint creates its own reality: it is a sheet of time, with each stroke separated from the next one by intervals of time that, superimposed one upon another, suggest relations across time and space that remain encrypted within the work’s surface. Each stroke of the pen or brush reinforces, adds, covers over, erases, revives or revises each earlier one and, in this way, proceeds in relation to the histories and mediations that make the act of drawing or painting an act of seeing, but an act of seeing that is also an act of memory, and therefore a blind act that begins in relation to the night—in relation to what Golub can never anticipate, but which he knows will include his death.

• • •

This is why, we could say, Golub’s late works encourage their viewer to look at a death that he or she cannot see past, but which is recalled

¹² See Laszly Moholy-Nagy, “The New Instrument of Vision,” in *The Photography Reader*, ed. Liz Wells (New York: Routledge, 2003), 95.



GUNMAN CAUGHT
IN RED ABSTRACTION!
SITUATION COULD BE SERIOUS!

PL. 40

*GUNMAN CAUGHT IN RED ABSTRACTION!
SITUATION COULD BE SERIOUS!, 2002*



PL. 41

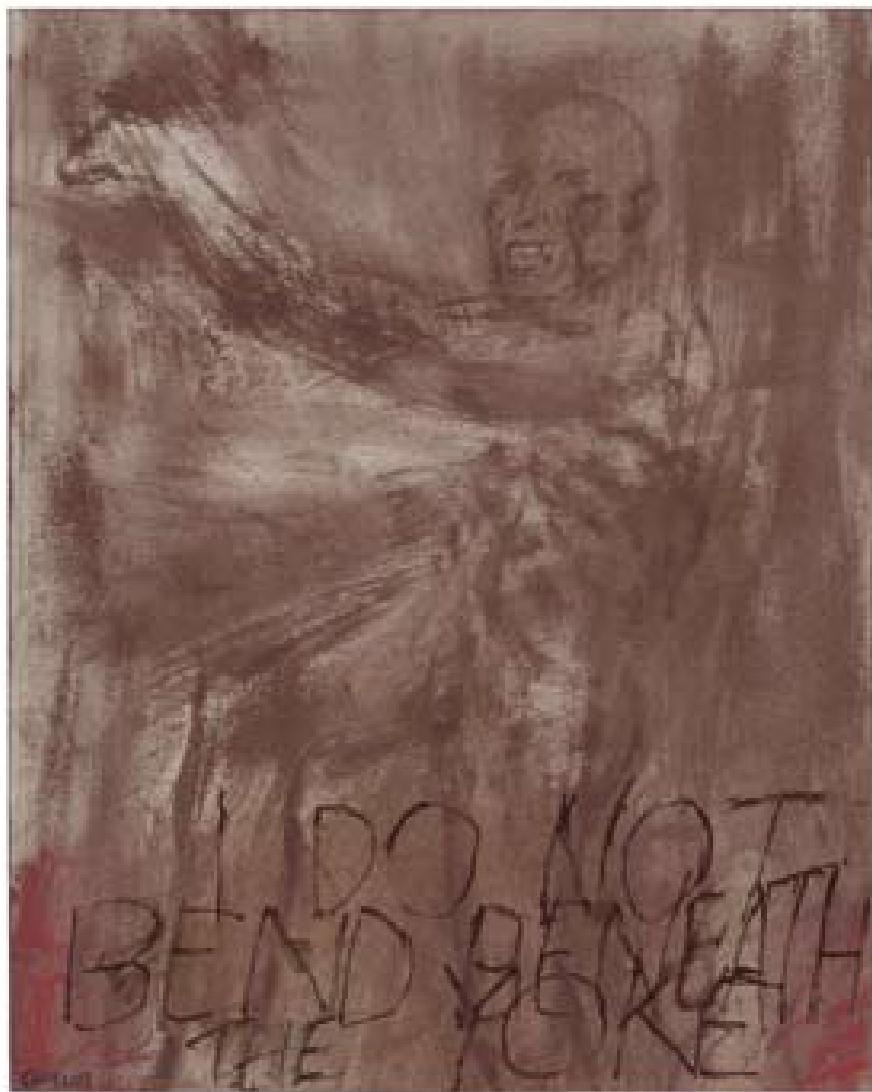
IMPENITENT!, 2002

to us by the many skulls, skeletons, and signals of dissolution that punctuate these works. In the long run, these drawings and paintings, these “photographs,” tell us that there is nothing but loss, death, and transformation, even as they seek to mark the survival that is necessary to bear witness to this death and change. These are works that are traversed by finitude. This is why they are not simply a premonition of death (of the death that comes with every act of representation), but a kind or type of death. In these works, drawing or painting is itself a kind of death, even as this death is perhaps what makes these works possible. Everything that follows from this indicates that the experience of loss, the anticipation of death, enables each work to probe the conditions and consequences of perception. But what is loss or death? This is the question that all late works ask us to engage and it can be posed at each step of Golub’s artistic trajectory—the world he depicts no longer exists, and already, even as he was drawing or painting it, it was in the process of altering and disappearing. Indeed, the strength of these late works lies in their insistence that things pass, that they change and alter. The very law that motivates and marks these works is this law of change and transformation.

Golub knows that everything passes away, and this fugacity remains sealed and enacted in the only unfinished work that he left behind for us: the chalk and crayon sketch of two lions that has been placed somewhat liminally at the edge of the exhibition. If this work was forced to remain unfinished because of Golub’s death, it is perhaps the case that this unfinished work nevertheless exposes the wound of a fissure or interruption that, as I have suggested, lies hidden in all late works and thereby prevents them from remaining integral by exposing them to catastrophe. If it is true that there is no pen or brush stroke, no figure or trait, no motif or work, that is not divided by the innumerable mediations that are sealed within its movement, this seems particularly true in this work, since its unfinished state remains legible in the traces of movement and revisions that remain arrested on the work’s surface. It is precisely the unfinished character of the drawing that enables it to disorganize the difference between stasis and movement, preservation and erasure, survival and destruction, and life and loss. In this, it tells us what is true of all drawings: what dies, is lost, and mourned within any unfinished drawing is the image itself. This is why this particular drawing, speaking for all



Untitled (detail), 2001



PL. 42

I DO NOT BEND BENEATH THE YOKE, 2002

drawings, speaks of the death, if not the impossibility, of drawing—of fixing (in ink, paint, or crayon) the always shifting, moving, and transforming world, a world that, in this instance, and because of the movement that is legible in it, is linked to the experience of cinema (something that is reinforced by the fact that most of the exhibition's other works are presented as a series of film strips that underscores film's photogrammatic basis). What Golub's late works tell us is that every drawing or painting is a catastrophe and partly because it already bears within it not only its own death and interruption—for all the reasons I already have discussed—but also the death and interruption of its author's life. As Roland Barthes notes in *Camera Lucida*, speaking more directly about photography's relation to its subject, the "*catastrophe...has already occurred*. Whether or not the subject is already dead, every photograph is this catastrophe."¹³ If Golub has drawn his own epitaph in this late, unfinished work, he already will have drawn and painted this epitaph in all of his works, and not only his late ones. Presenting himself in this doubled portrait, in this drawing that depicts two lions, neither one of which is self-identical to itself, Golub inscribes his divided self—the self of at least the draughtsman, painter, and "photographer"—into a drawing whose figures remain a source of identification and resistance, whose "tears and fissures" evoke the multiple signatures of his final works. As he knew so well: to read and to engage the world is to understand, to question, to know, to forget, to erase, to deface, to repeat, and, above all, to live and die, perhaps like the lion or lions that he was.¹⁴

¹³ Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Farrar, Straus, and Giroux, Inc., 1981), 96.

¹⁴ There would be much to say about the drawing-painting that gives its title to this exhibition, *LIVE & DIE LIKE A LION?* (2002). Beyond the echolalia between Lion and Leon that makes this work a question about his life and death, the colors that traverse the work's surface also suggest an association between the lion before us and an America that defines itself as a kind of lion, with all its force, strength, and capacity for violence. That the title of the piece remains a question may very well refer to the ambivalence and uncertainty that Golub had about his own relation to American force. While he spent his entire career exposing, diagnosing, and working to overcome the violence implied by this force, it increasingly became clear to him that there was no safety zone from which an artist might analyze a structure of power and force without at the same time being touched by it. The potentiality, and even inevitability, of such complicity is what forms the dangerous background against which he so often drew and painted, but from which he never withdrew. As I have wanted to suggest, Golub sought to minimize the chance that his work might be appropriated by the very forces he wished to resist by drawing in a plurality of tongues.



PL. 43
EXHUMED, 2002



Appendix I

Unfinished Drawings







Appendix II

Source Material

SOURCE IMAGE FOLDERS

DRAWINGS SMALL PTGS

CURRENT-DWGS

CLASSICAL

GRAFFITI, ETC

UNTITLED

CURRENT —
DRUGS —















100 110 120



8"

LIST OF WORKS

	PL. 7
<i>LIVE & DIE LIKE A LION?</i> , 2002	<i>The American Girl</i> , 2004
Oil stick on Bristol	Oil stick and ink on vellum
8 x 10 inches	10 x 8 inches
Collection of Anthony and Judith Seraphin, Seraphin Gallery Philadelphia, PA	Collection of Frayda and Ronald Feldman
PL. 2	PL. 8
<i>THE RED STAR</i> , 2003	<i>Getting Old Sucks</i> , 2000
Ink and acrylic on vellum	Oil stick and ink on vellum
8 x 10 inches	20 x 15 inches
Collection of Ulrich and Harriet Meyer	Collection of Ulrich and Harriet Meyer
PL. 3	PL. 9
<i>THE HIEROPHANT</i> , 2002	<i>He Was a Worthy Man</i> , 2003
Oil stick and ink on vellum	Oil stick and ink on vellum
10 x 8 inches	8 x 10 inches
Courtesy Ronald Feldman Fine Arts, New York	Collection of Frayda and Ronald Feldman
PL. 4	PL. 10
<i>PLAYTIME</i> , 2002	<i>What a Bore!</i> , 2003
Ink and acrylic on paper	Oil stick and ink on vellum
8 x 10 inches	8 x 10 inches
Collection of Jean Lignel	Collection of Ulrich and Harriet Meyer
PL. 5	PL. 11
<i>ALARMED DOG ENCOUNTERING PINK!</i> , 2004	<i>YOU SON OF A BITCH</i> , 2003
Oil stick and ink on Bristol	Oil stick and ink on vellum
8 x 10 inches	10 x 8 inches
Courtesy Ronald Feldman Fine Arts, New York	Courtesy Estate of Leon Golub and Ronald Feldman Fine Arts, New York
PL. 6	PL. 12
<i>NO MORE SUBTEXTS</i> , 2001	<i>BLUE MOVIE</i> , 2004
Oil stick on vellum	Oil stick and ink on vellum
10 x 8 inches	8 x 10 inches
Collection of Jean Lignel	Courtesy Estate of Leon Golub and Ronald Feldman Fine Arts, New York

PL. 13	PL. 19
<i>2+I, 2003</i>	<i>Lionine, 2003</i>
Oil stick and ink on vellum	Oil stick, acrylic, and ink on Bristol
10 x 8 inches	10 x 8 inches
Collection of Claudia Meyer	Private Collection of Barry and Pamela Zuckerman
PL. 14	PL. 20
<i>Satyr Lib!, 2004</i>	<i>DOGGED III, 2003</i>
Oil stick and ink on vellum	Oil stick on Bristol
10 x 8 inches	10 x 8 inches
Private Collection, London	Courtesy Ronald Feldman Fine Arts, New York
PL. 15	PL. 21
<i>CLUB SATYR, 2004</i>	<i>THE SKY ON FIRE!, 2002</i>
Oil stick and ink on vellum	Oil stick and ink on Bristol
10 x 8 inches	10 x 8 inches
Collection of Robert Enright	Courtesy Estate of Leon Golub and Ronald Feldman Fine Arts, New York
PL. 16	PL. 22
<i>Exultant!, 2003</i>	<i>BONES, 2002</i>
Oil stick and ink on vellum	Oil stick and ink on Bristol
10 x 8 inches	8 x 10 inches
Collection of Ann Reynolds and Jonathan Smit	Griffin Family Collection
PL. 17	PL. 23
<i>FUCK DEATH, 1999</i>	<i>COME ON!, 2003</i>
Ink and acrylic on paper	Oil stick, acrylic and ink on Bristol
8 x 6 inches	10 x 8 inches
Collection of Ulrich and Harriet Meyer	Collection of Ulrich and Harriet Meyer
PL. 18	PL. 24
<i>Untitled, 2001</i>	<i>Bunnie & Quyde, 2003</i>
Chalk and Conte crayon on linen	Ink on vellum
7 1/2 x 12 feet	10 x 8 inches
Courtesy Estate of Leon Golub and Ronald Feldman Fine Arts, New York	Collection of Ulrich and Harriet Meyer
Photograph by David Reynolds	

PL. 25	PL. 31
<i>BLUE MOVIE II</i> , 2004	A SENTIMENTAL STORY, 2003
Oil stick and ink on vellum	Oil stick on Bristol
8 x 10 inches	8 x 10 inches
Courtesy Estate of Leon Golub and Ronald Feldman Fine Arts, New York	Collection of Ulrich and Harriet Meyer
PL. 26	PL. 32
<i>POST MODERNIST BIMBO</i> , 2002	<i>SCRATCH</i> , 2000
Oil stick and ink on vellum	Ink and acrylic on paper
10 x 8 inches	8 x 10 inches
Courtesy Ronald Feldman Fine Arts, New York	Collection of Ulrich and Harriet Meyer
PL. 27	PL. 33
<i>WHEREABOUTS UNKNOWN</i> , 2002	<i>HERE'S TO YOU PAL!</i> , 2002
Oil stick on Bristol	Oil stick on Bristol
8 x 10 inches	10 x 8 inches
Collection of Ulrich and Harriet Meyer	Courtesy Ronald Feldman Fine Arts, New York
PL. 28	PL. 34
<i>NO ESCAPE NOW</i> , 2002	<i>"HUMAN CREATURES LACK POWERS OF RATINOCINATION"</i> , 2003
Oil stick and ink on Bristol	Oil stick and ink on Bristol
10 x 8 inches	10 x 8 inches
Collection of Robert Salm	Private Collection of Barry and Pamela Zuckerman
PL. 29	PL. 35
<i>DON'T TREAD ON ME! (PAYBACK TIME)</i> , 2002	<i>AGING GOLDEN SPHINX</i> , 2002
Oil stick and ink on Bristol	Oil stick and ink on vellum
10 x 8 inches	8 x 10 inches
Collection of Anthony and Judith Seraphin, Seraphin Gallery Philadelphia, PA	Courtesy Ronald Feldman Fine Arts, New York
PL. 30	PL. 36
<i>In the Barbed Wire COSMOS</i> , 2004	<i>HELL'S FIRES AWAIT YOU!</i> , 2003
Oil stick and ink on Bristol	Oil stick, acrylic and ink on Bristol
8 x 10 inches	10 x 8 inches
Courtesy Estate of Leon Golub and Ronald Feldman Fine Arts, New York	Courtesy Ronald Feldman Fine Arts, New York

PL. 37	PL. 42
<i>SATYR LOVE II</i> , 2004	<i>I DO NOT BEND BENEATH THE YOKE</i> , 2002
Oil stick and ink on vellum	Oil stick on Bristol
10 x 8 inches	10 x 8 inches
Courtesy Estate of Leon Golub and Ronald Feldman Fine Arts, New York	Collection of Ulrich and Harriet Meyer
PL. 38	PL. 43
<i>ONE LEG UP</i> , 2002	<i>EXHUMED</i> , 2002
Oil stick on vellum	Oil stick and ink on Bristol
8 x 10 inches	10 x 8 inches
Courtesy Paul Golub and Ronald Feldman Fine Arts, New York	Collection of Robert Salm
PL. 39	APPENDIX I
<i>PSEUDO BLUE PERIOD</i> , 2001	All works: <i>Untitled</i> , n.d.
Oil stick on vellum	Oil stick on Bristol, vellum, or paper
10 x 8 inches	10 x 8 inches
Collection of Jean Lignel	Courtesy Estate of Leon Golub and Ronald Feldman Fine Arts, New York
PL. 40	APPENDIX II
<i>GUNMAN CAUGHT IN RED</i>	All images:
<i>ABSTRACTION! SITUATION COULD BE SERIOUS!</i> , 2002	Source material from the artist's archive (magazine clippings), n.d.
Oil stick and ink on Bristol	Dimensions variable
10 x 8 inches	Courtesy Estate of Leon Golub and Ronald Feldman Fine Arts, New York
Collection of Carrie Shapiro and Peter Frey	
PL. 41	NOT PICTURED
<i>IMPERFECT</i> , 2002	Source material from the artist's archive, n.d.
Oil stick on Bristol	38 items, medium and dimensions variable
10 x 8 inches	
Collection of Meeka Walsh	Art © Estate of Leon Golub/Licensed by VAGA, New York, NY
	Photography by Cathy Carver, except where noted otherwise.

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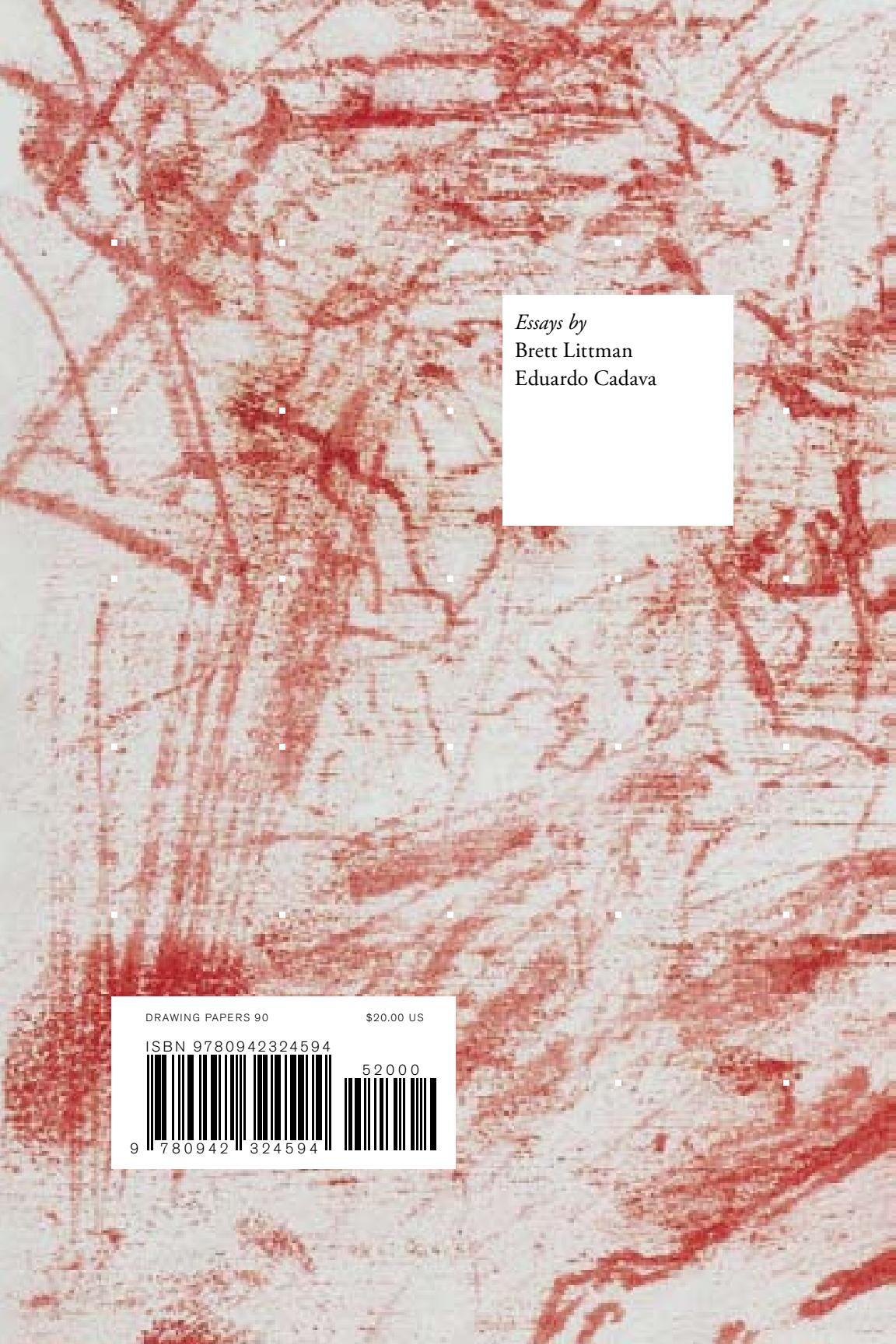
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