



RICHARD PRINCE (b. 1949)

Untitled (Censor Painting Pink)

Signed verso, in pen, "Prince 2009-2010"

acrylic on inkjet board

35 1/2 x 30 in. (37 1/2 x 32 x 1 1/2 in.)

91.44 x 76.2 cm (95.25 x 81.28 x 3.81 cm)

2009

46616

PROVENANCE:

Private Collection

Richard Prince's "*Untitled*" from 2009 is a provocative and multilayered piece that engages with the themes of censorship, appropriation, and the boundaries of art. Prince uses a photographic montage of naked, intertwined bodies—imagery that evokes the explicit nature of an orgy and obscures its tawdry nature with a pattern of pink, egg-shaped acrylic elements covering much of the underlying image. The placement of these shapes is seemingly arbitrary, yet they play a crucial role in how the viewer perceives the piece. This obscuring overlay can be interpreted as a visual metaphor for censorship, alluding to how society imposes restrictions on what is deemed acceptable for public consumption. By covering parts of the bodies, Prince draws attention to the act of censorship itself rather than merely the content being censored. The viewer is left to imagine what lies beneath, heightening the sense of curiosity and the taboo.

Prince's work often critiques mass media and the commercialization of culture, and this piece is no exception. By altering found images, he questions the ownership and authorship of visual culture. The "censorship" elements in this work might also reference the commodification of sex and how the media sanitizes or obscures the raw, human aspects of such imagery to make it more palatable for the public.

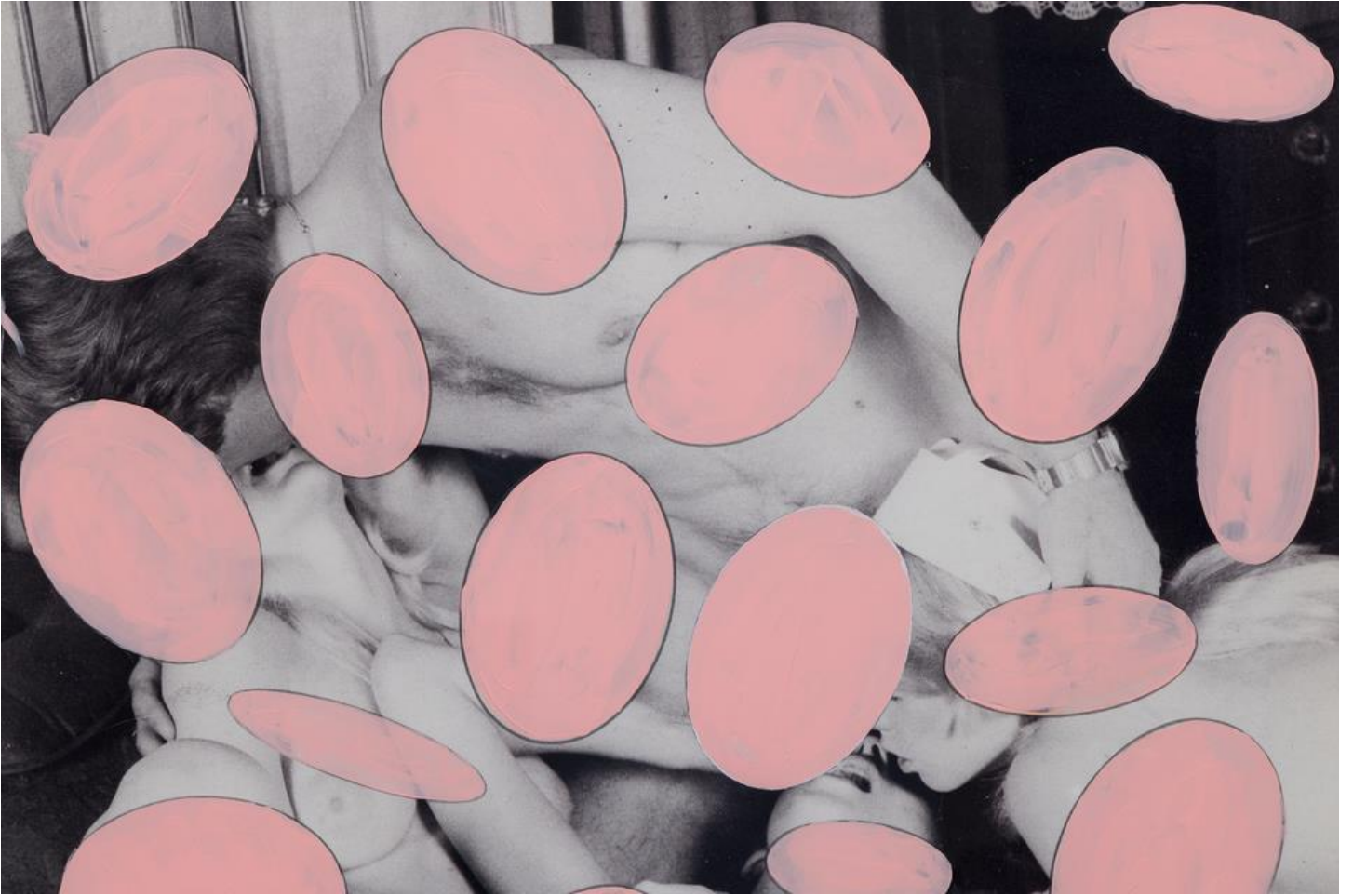
In "*Untitled*," Prince challenges viewers to confront their perceptions of morality, art, and the power dynamics inherent in censorship. The work serves as a commentary on how images are manipulated and controlled in society, pushing the boundaries of what is considered art and what is considered obscene. Through this layered approach, Prince continues his exploration of the intersections between art, culture, and societal norms.

By questioning concepts of authorship and ownership, Richard Prince has distinguished himself as a photographer and painter and led the way for what is now recognized as appropriation art. Born in 1949 in the Panama Canal region, Prince was raised in suburbs of Boston and moved to New York in 1973. There, Prince launched his career while appropriating advertisement clippings he encountered in his job with Time Inc. (then Time-Life). Prince continued to incorporate images from American popular and sub-culture and stylized them in his own way. Utilizing this technique has earned Prince comparisons to artists such as Cindy Sherman, Barbara Kruger, and Andy Warhol. Prince's work has also instigated debates over the concepts of copyright and intellectual property. Overtime, Prince has adapted his art to reflect the cultural changes around him by incorporating imagery from social media platforms like Instagram. Today, Prince lives and works in upstate New York. His works can be found

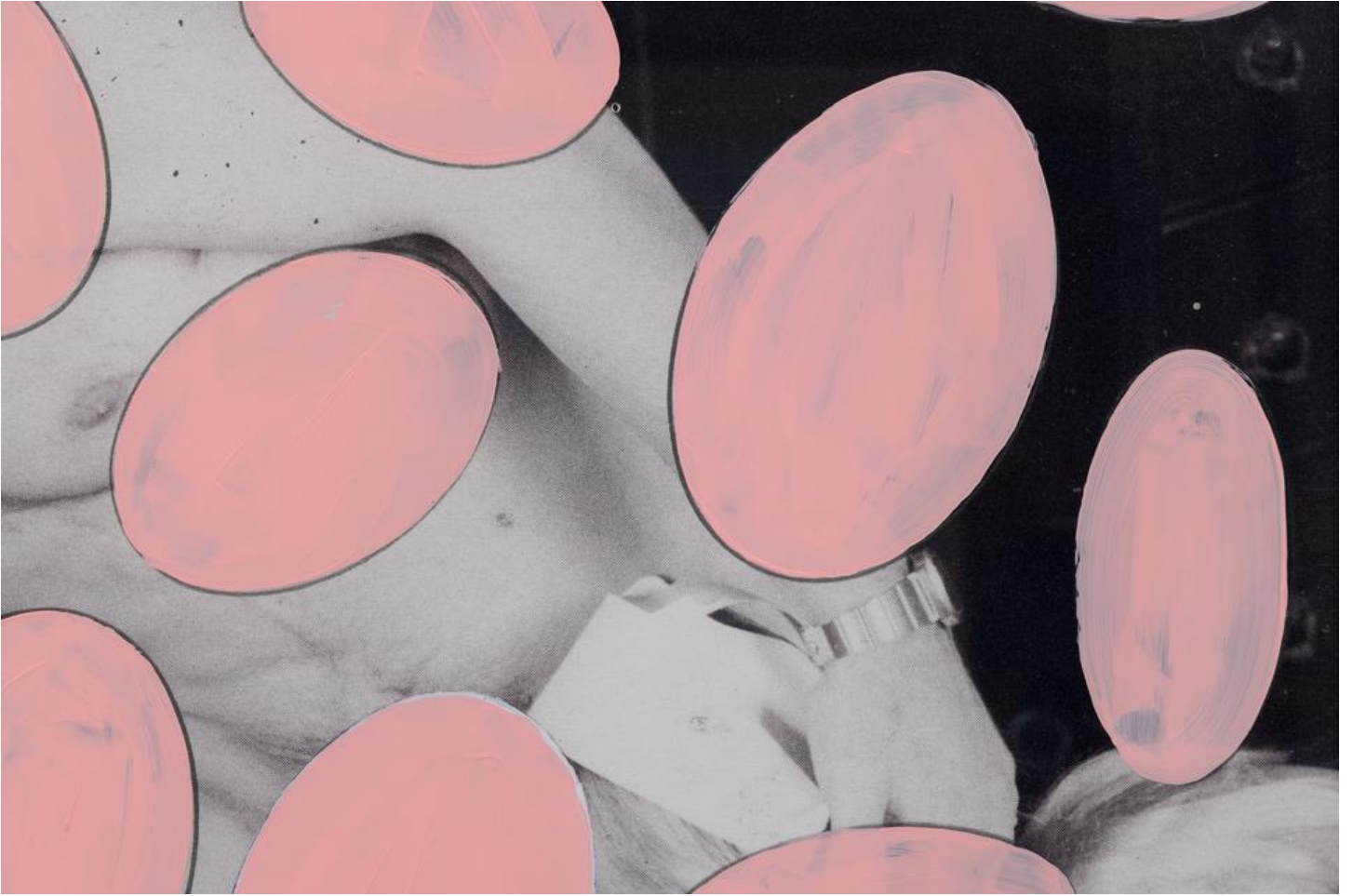
in collections such as the Metropolitan Museum of Art, the Modern Art Museum of Fort Worth, Texas, the Museum of Fine Arts Collection, Boston and the Victoria and Albert Museum, London.

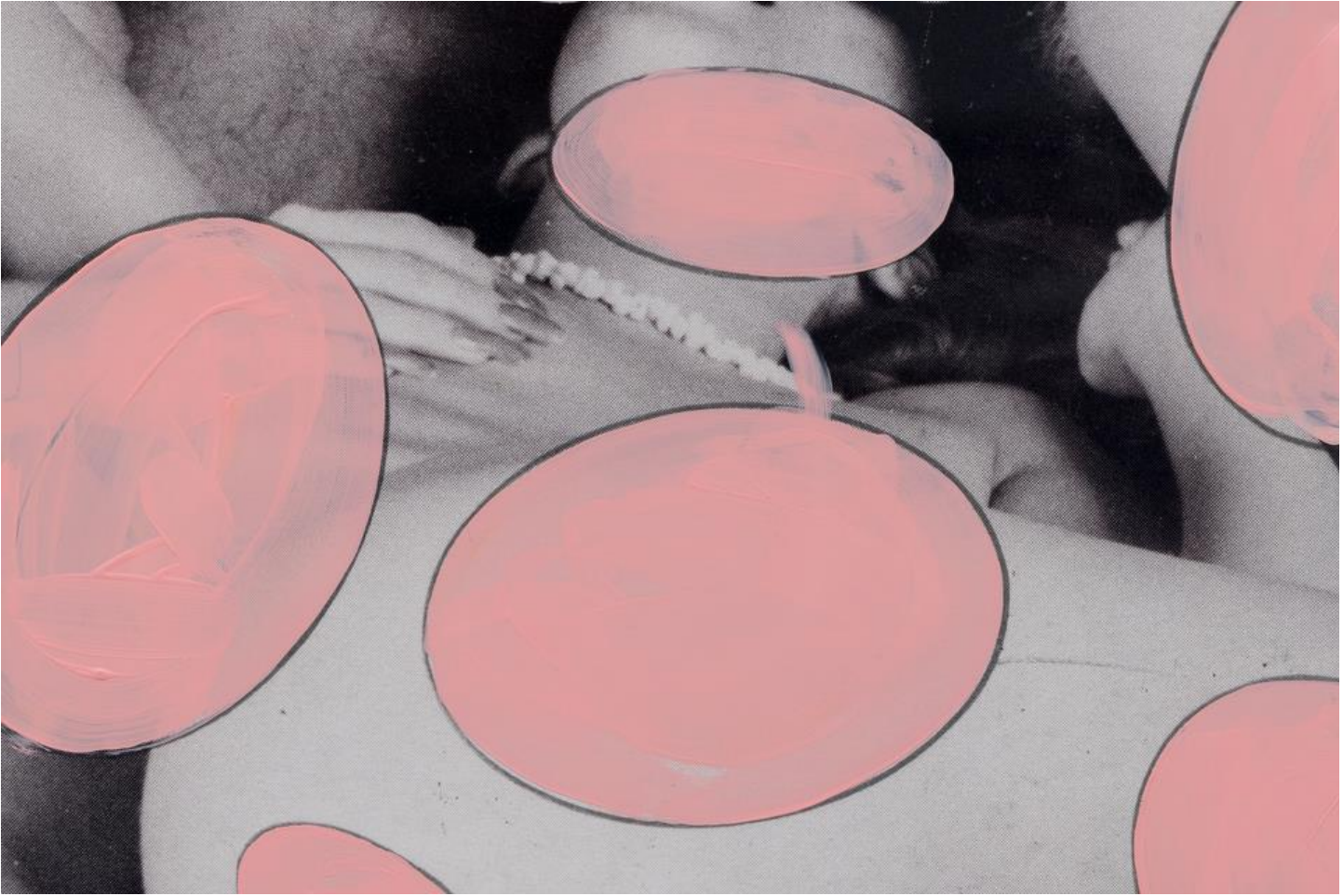
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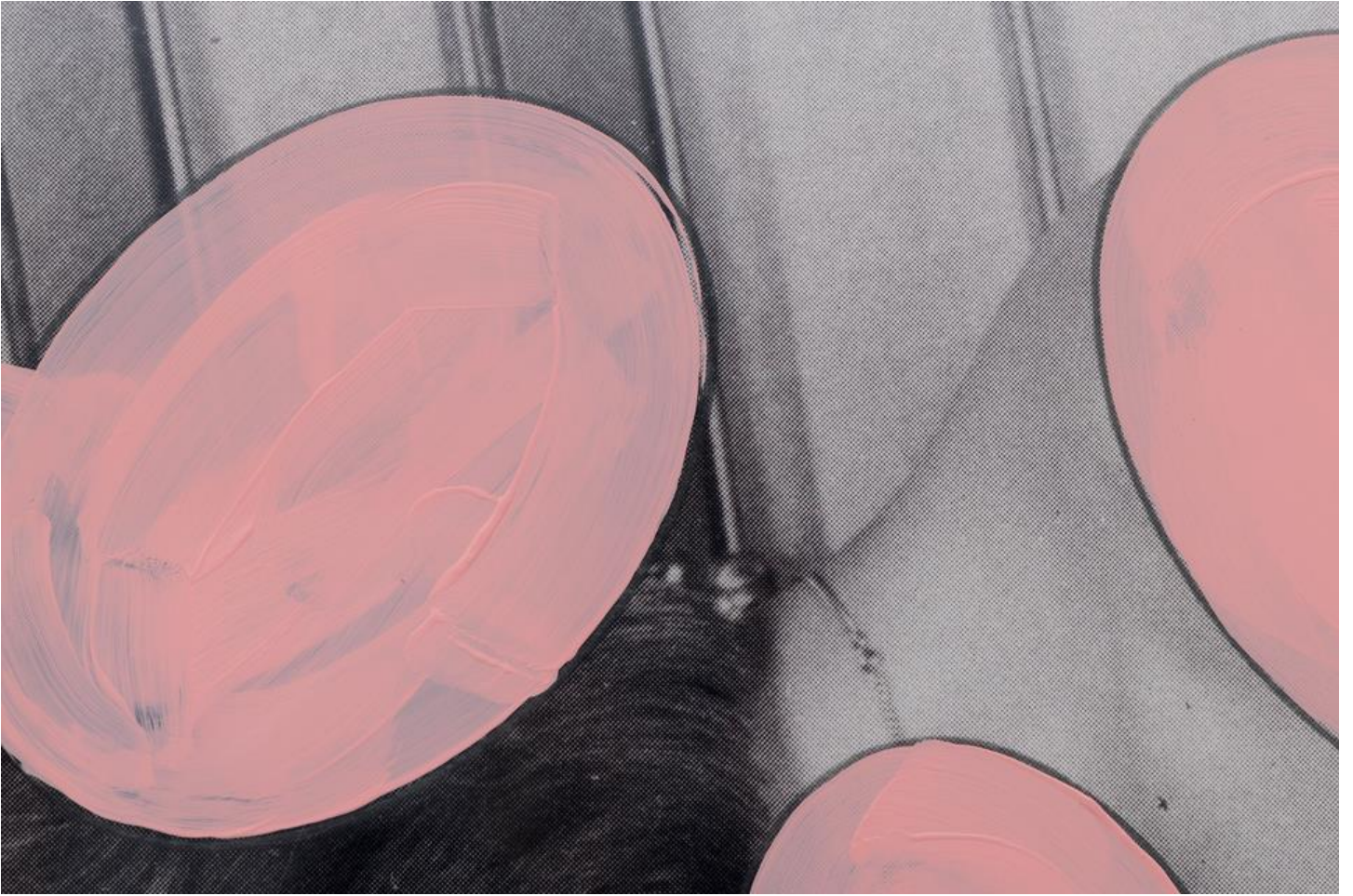


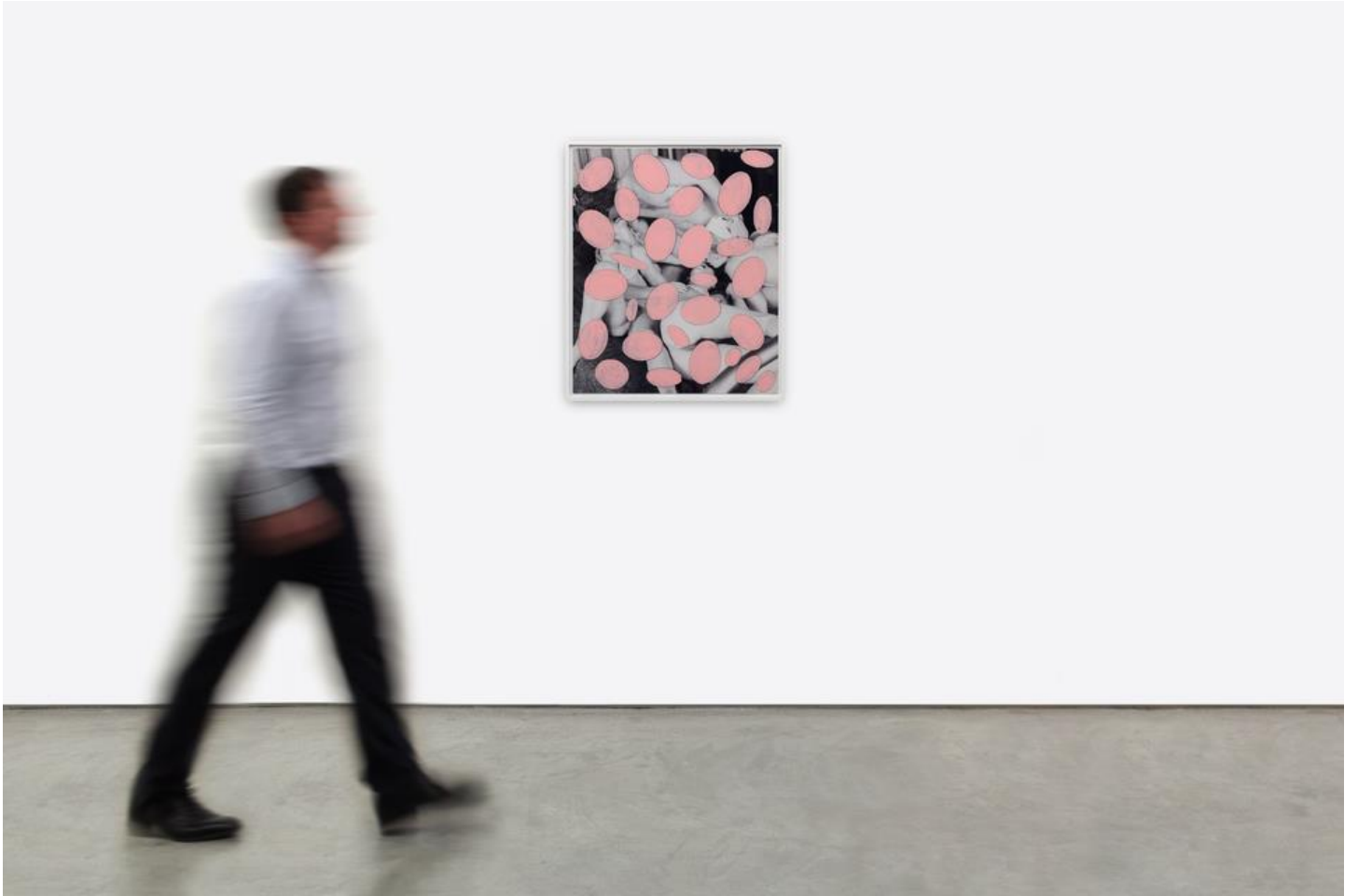












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2009 - 2010



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