



The *Triple Portrait of Charles I* was a preparatory painting designed to be a stand-in for use in the completion of formal portraits, be they sculptures or large paintings. In this case, three different angles were used to approximate the portrait so that other, more complicated portraits could be made. In the painting I'm actually taking a nod to the mug shot profile photograph that inspired the 'Passing/Posing' series of the early 2000s that gave rise to my career. Those were paintings that were inspired by the mug shot photo I found on the streets of a young black man that made me question the mug shot as a type of portraiture, and whether or not portraiture connotes a certain amount of power about how you position yourself. The mug shot does not allow the model to position himself with all powers removed—side view, front view—and looking at the portraits of the land and gentry stands in stark contrast to that concept.

*Triple Portrait of Charles I*, 2007, oil and enamel on canvas, triptych; each 82 x 45 in. (208.3 x 114.3 cm); overall 82 x 135 in. (208.3 x 342.9 cm), acquired in 2007

*Equestrian Portrait of the Count Duke Olivares*, 2005, oil on canvas, 108 x 108 in. (274.3 x 274.3 cm), acquired in 2005



This painting is based on a Velázquez and comes out of a series of paintings titled 'Rumors of War'. Rumors of War is a body of paintings concerned specifically with the depiction of large-scale military portraiture. Much of my work is devoted to the idea of distilling masculine power down to some of its most essential components within the history of Western easel painting, and in this case military portraiture stands in for the absolute proxy of that idea. The depiction and scale shifts are oftentimes misleading. In this painting I used a real horse stand-in only to find that, in the depiction of military equestrian portraiture, the male to animal ratio was erroneous, and so I followed suit. The background components are derived from decorative wallpaper elements spanning from the late French Rococo of the 18th century, to the Arts and Crafts movement of the late 19th and early 20th centuries. Independent of period style, I chose elements that connote a sense of pedigree and Europhilia.

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*Sleep*, 2008, oil on canvas, 132 x 300 in. (335.3 x 762 cm), acquired in 2009