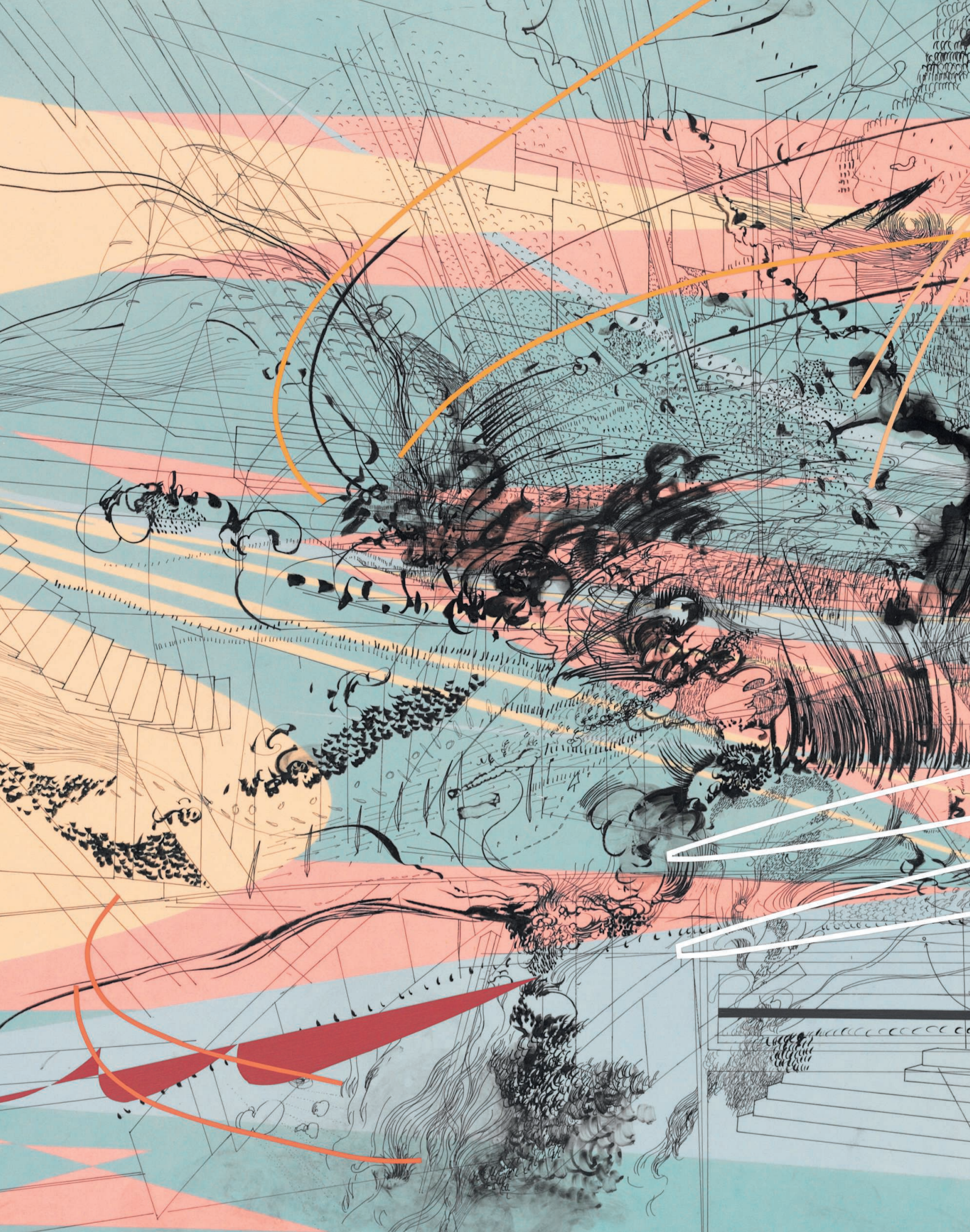
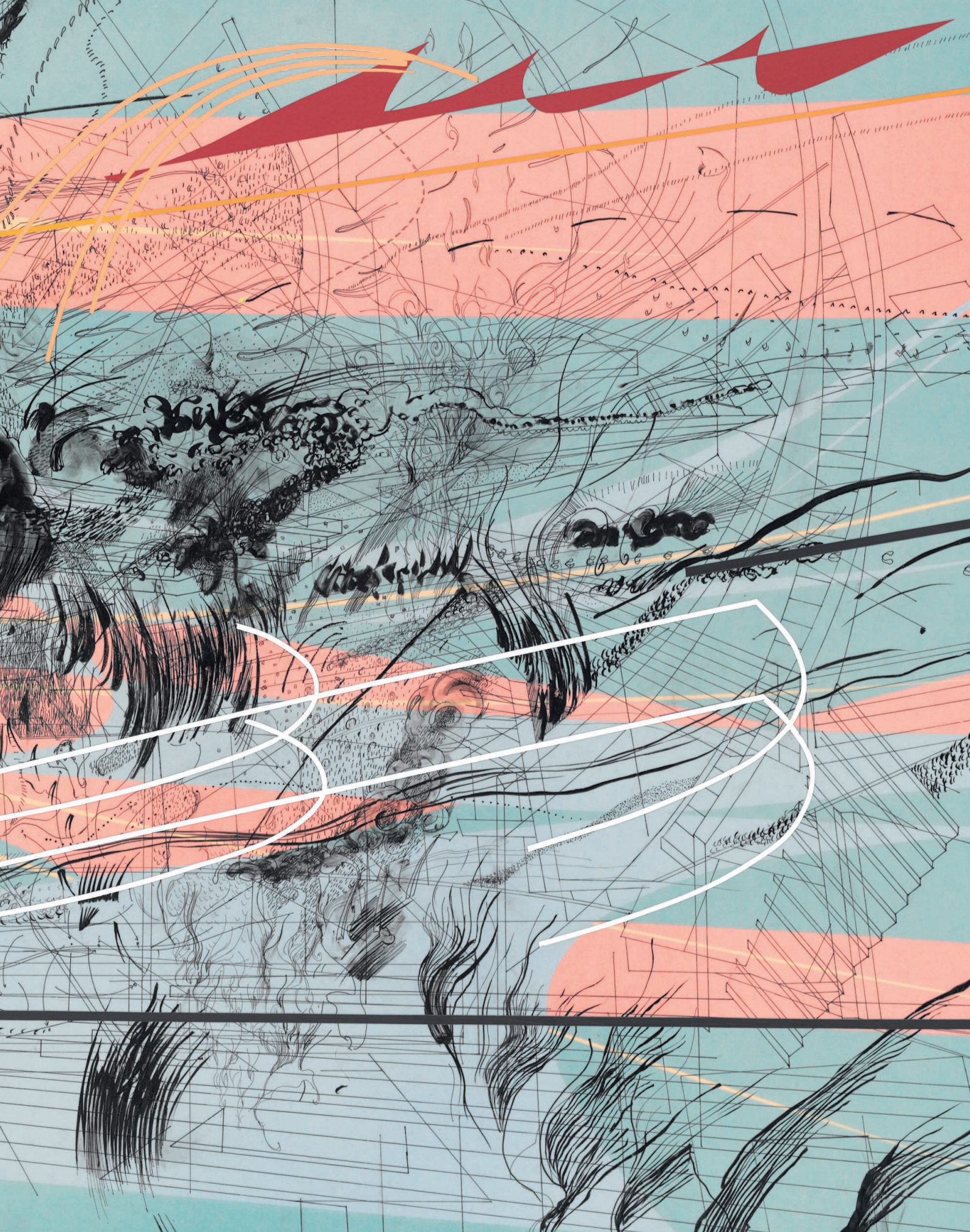


POST-WAR AND CONTEMPORARY ART AFTERNOON SESSION

My neighbor's wife cried to me: "It was driving me crazy," she said. "I didn't know where he spent his evenings. One night I went home, and there he was."

CHRISTIE'S



























POST-WAR AND CONTEMPORARY ART AFTERNOON SESSION

WEDNESDAY 16 NOVEMBER 2016

PROPERTIES FROM

The Collection of Ileana
Sonnabend and the Estate of
Nina Castelli Sundell

The Collection of
Ruth and Jerome Siegel

The Estate of
Arthur and Gwen Hiller

The Collection of Richard M. and
Elizabeth McKeever Ross

Sold to Benefit Philadelphia
Contemporary

AUCTION

Wednesday 16 November 2016
at 2.00 pm (Lots 401-529)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	5 November	10.00 am - 5.00 pm
Sunday	6 November	1.00 pm - 5.00 pm
Monday	7 November	10.00 am - 5.00 pm
Tuesday	8 November	10.00 am - 5.00 pm
Wednesday	9 November	10.00 am - 5.00 pm
Thursday	10 November	10.00 am - 5.00 pm
Friday	11 November	10.00 am - 5.00 pm
Saturday	12 November	10.00 am - 5.00 pm
Sunday	13 November	1.00 pm - 5.00 pm
Monday	14 November	10.00 am - 5.00 pm
Tuesday	15 November	10.00 am - 12.00 pm

AUCTIONEERS

David Kleiweg de Zwaan (#1365999)

Diana Bramham (#1464939)

BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **LAKE-12159**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

[60]

Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) until after the third business day following the sale. All lots will be stored free of charge for 30 days from auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30AM to 5.00 PM, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

21/06/16

These auctions feature

CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at www.christies.com



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android devices

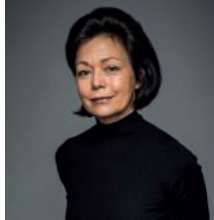
View catalogues and leave bids online at christies.com

CHRISTIE'S

POST-WAR & CONTEMPORARY ART SENIOR INTERNATIONAL TEAM



Brett Gorvy
Chairman and International Head of Post-War & Contemporary Art



Laura Paulson
Chairman, Post-War & Contemporary Art, Americas



Francis Outred
Chairman and Head of Post-War & Contemporary Art, EMERI



Jussi Pykkänen
Global President



Mariolina Bassetti
Chairman and International Director of Post-War & Contemporary Art, Southern Europe



Loic Gouzer
Deputy Chairman, Post-War & Contemporary Art, New York



Xin Li
Deputy Chairman, Asia



Eric Chang
Deputy Chairman, Asia, International Director of Asian 20th Century & Contemporary Art



Barrett White
Deputy Chairman, Post-War & Contemporary Art, New York



Andy Massad
International Director, Post-War & Contemporary Art, New York

INFORMATION AND SERVICES FOR THIS AUCTION

Enquiries

Alexander Berggruen
Head of Afternoon Sale
+1 212 636 2373
aberggruen@christies.com

Laura Bjorstad
Cataloguer
+1 212 636 2249
lbjorstad@christies.com

Katie Marber
Sale Coordinator
+1 212 641 5768
kmarber@christies.com

Cara Walsh
Regional Managing Director
+1 212 484 4849
cwalsh@christies.com

Danielle Mosse
Head of Sale Management
+1 212 636 2110
dmosse@christies.com

Cameron Maloney
Business Manager
+1 212 707 5901
cmaloney@christies.com

Services

ABSENTEE AND TELEPHONE BIDS
Tel: +1 212 636 2437
Fax: +1 212 636 4938

AUCTION RESULTS
www.christies.com

INSURANCE
Tel: +1 212 484 4879
Fax: +1 212 636 4957

PAYMENT
Buyers
Tel: +1 212 636 2495
Fax: +1 212 636 4939
Consignors
Tel: +1 212 636 2350
Fax: +1 212 492 5477

POST SALE SERVICES

Erin O'Neill
Post-Sale Coordinator
Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

ART TRANSPORT
Tel: +1 212 636 2480
Fax: +1 212 636 4937

HANDLING AND COLLECTION
Tel: +1 212 636 2495
Fax: +1 212 636 4939

For full contact details, please refer to page 17



@christiesinc | www.christies.com

POST-WAR & CONTEMPORARY ART AMERICAS & ASIA



Alexander Berggruen
*Head of Afternoon Sale,
Associate Specialist*



Martha Baer
*International Director, Senior
Vice President*



Sara Friedlander
*Head of Department,
Senior Vice President*



Koji Inoue
*Head of Client Strategy, Americas
Senior Vice President*



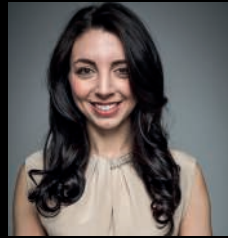
Xan Serafin
*Sales Director,
Senior Vice President*



Charlie Adamski
*Specialist,
Vice President*



Ana Maria Celis
*Specialist,
Vice President*



Alexis Klein
*Specialist,
Vice President*



Lisa Layfer
*Specialist,
Vice President*



Jackie Wachter
*Specialist,
Vice President*



Han-I Wang
*Specialist,
Vice President*



Jennifer Yum
*Specialist,
Vice President*



Danqing Li
*Specialist,
Associate Vice President*



Amelia Manderscheid
*Specialist,
Associate Vice President*



Joanna Szymkowiak
*Specialist,
Associate Vice President*



Vivian Brodie
Associate Specialist



Noah Davis
Junior Specialist



Rachael White
Junior Specialist



Kathryn Widing
Junior Specialist



Laura Bjorstad
Cataloguer

POST-WAR & CONTEMPORARY ART LONDON



Edmond Francey
Head of London



Leonie Moschner
Senior Specialist



Alice de Roquemaurel
Senior Specialist



Beatriz Ordovas
Head of Private Sales



Cristian Albu
Senior Specialist



Katharine Arnold
Head Evening Auction



Leonie Grainger
Co-Head Day Auction



Rosanna Widen
Co-Head Day Auction



Alessandro Diotallevi
Specialist



Jacob Uecker
Specialist



Alexandra Werner
Associate Specialist



Paola Saracino Fendi
Associate Specialist



Zoë Klemme
Associate Specialist



Josephine von Perfall
Associate Specialist



Tessa Lord
Junior Specialist

EUROPE



Andreas Rumbler
Chairman, Switzerland



Arno Verkade
Managing Director, Germany



Herrad Schorn
Senior Specialist, Germany



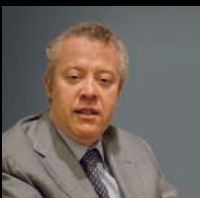
Florence de Botton
Vice-President, Chairman Office, Paris



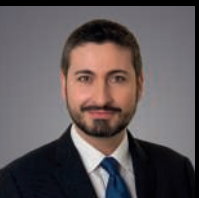
Rene Lahn
Senior Specialist, Switzerland



Laetitia Bauduin
Senior Specialist, France



Christophe Durand-Ruel
Senior Specialist, France



Renato Pennisi
Senior Specialist, Italy



Laura Garbarino
Senior Specialist, Italy



Jutta Nixdorf
Senior Specialist, Germany



Peter van der Graaf
Specialist, Netherlands



Nina Kretschmar
Specialist, Germany



Guillermo Cid
Specialist, Spain



Anne Lamuniere
Specialist, Switzerland



Paul Nyzam
Specialist, France



Barbara Guidotti
Specialist, Italy



Elena Zacarrelli
Specialist, Italy



Etienne Sallon
Specialist, France

POST-WAR & CONTEMPORARY ART INTERNATIONAL SPECIALIST DIRECTORY

AMERICAS

New York

Martha Baer
+1 917 912 5426
mbaer@christies.com
Michael Baptist
+1 212 636 2660
mbaptist@christies.com
Alexander Berggruen
+1 212 636 2373
aberggruen@christies.com
Laura Bjorstad
+1 212 636 2249
lbjorstad@christies.com
Vivian Brodie
+1 212 636 2510
vbrodie@christies.com
Ana Maria Celis
+1 212 641 5774
acelis@christies.com
Noah Davis
+1 212 468 7173
ndavis@christies.com
+1 212 641 7554
Sara Friedlander
+1 212 641 7554
sfriedlander@christies.com
Brett Gorvy
+1 212 636 2342
bgorvy@christies.com
Loic Gouzer
+1 212 636 2248
lgouzer@christies.com
Alexis Klein
+1 212 641 3741
aklein@christies.com
Lisa Layfer
+1 212 636 2103
llayfer@christies.com
Amelia Manderscheid
+1 212 468 7113
amanderscheid@christies.com
Andy Massad
+1 212 636 2104
amassad@christies.com
Laura Paulson
+1 212 636 2134
lpaulson@christies.com
Xan Serafin
+1 212 636 2454
xserafin@christies.com
Joanna Szymkowiak
+1 212 974 4440
jszymkowiak@christies.com
Han-I Wang
+1 212 484 4835
hwang@christies.com
Barrett White
+1 212 636 2151
bwhite@christies.com
Rachael White
+1 212 974 4556
rrwhite@christies.com

Kathryn Widing
+1 212 636 2109
kwiding@christies.com
Jennifer Yum
+1 212 468 7123
jyum@christies.com

Los Angeles

Jackie Wachter
+1 310 385 2675
jwachter@christies.com

San Francisco

Charlie Adamski
+1 415 982 0982
cadamski@christies.com

EUROPE

London

King Street

Cristian Albu
+44 20 7752 3006
calbu@christies.com
Katharine Arnold
+44 20 7389 2024
karnold@christies.com
Alessandro Diotallevi
+44 20 7389 2954
adiotallevi@christies.com
Paola Saracino Fendi
+44 207 389 2796
pfendi@christies.com
Edmond Francey
+44 207 389 2630
efrancey@christies.com
Leonie Grainger
+44 20 7389 2946
lgrainger@christies.com
Tessa Lord
+44 20 7389 2683
tlord@christies.com
Leonie Moschner
+44 20 7389 2012
lmoschner@christies.com
Beatriz Ordovas
+44 20 7389 2920
bordovas@christies.com
Francis Outred
+44 20 7389 2270
foutred@christies.com
Alice de Roquemaurel
+44 20 7389 2049
aderoquemaurel@christies.com
Jacob Uecker
+44 20 7389 2400
juecker@christies.com
Alexandra Werner
+44 207 389 2713
awerner@christies.com
Rosanna Widen
+44 20 7389 2187
rwiden@christies.com

South Kensington

Zoe Klemme
+44 20 7389 2249
zklemme@christies.com

Austria

Angela Baillou
+43 1 583 88 12 14
abaillou@christies.com

Belgium

Pauline Haon
+32 2 289 1331
phaon@christies.com

France

Laetitia Bauduin
+33 1 40 76 85 95
lbauduin@christies.com
Florence de Botton
+33 1 40 76 84 04
fdebotton@christies.com
Christophe Durand-Ruel
+33 1 40 76 85 79
CDurand-Ruel@christies.com
Paul Nyzam
+33 1 40 76 84 15
pnyzam@christies.com
Etienne Sallon
+33 1 40 76 86 03
esallon@christies.com

Germany

Nina Kretzschmar, Cologne
+49 17 076 958 90
nkretzschmar@christies.com
Jutta Nixdorf
+41 44 268 10 10
jnixdorf@christies.com
Christiane Rantzau,
Hamburg
+49 40 279 4073
crantzau@christies.com
Herrad Schorn, Dusseldorf
+49 211 491 59311
hschorn@christies.com
Eva Schweizer, Stuttgart
+49 711 226 9699
eschweizer@christies.com
Arno Verkade
+49 211 491 59313
averkade@christies.com

Italy

Mariolina Bassetti
+39 06 686 3330
mbassetti@christies.com
Laura Garbarino
+39 02 3032 8333
lgarbarino@christies.com
Barbara Guidotti
+39 02 3032 8333
bguidotti@christies.com
Renato Pennisi
+39 06 686 3332
rpennisi@christies.com
Elena Zaccarelli
+39 02 303 28332
ezaccarelli@christies.com

Netherlands

Peter van der Graaf,
Amsterdam
+31 20 575 52 74
pvanderGraaf@christies.com
Jetske Homan van der Heide
+31 20 575 5287
jhoman@christies.com
Elvira Jansen, Amsterdam
+31 20 575 5286
ejansen@christies.com
Nina Kretzschmar,
Amsterdam
+49 17 076 958 90
nkretzschmar@christies.com

Spain

Guillermo Cid, Madrid
+34 91 532 66 27
gcid@christies.com

Switzerland

Eveline de Proyart, Geneva
+41 22 319 17 50
edeprayart@christies.com
Rene Lahn
+41 44 268 10 21
rlahn@christies.com
Anne Lamuniere
+41 22 319 17 10
alamuniere@christies.com
Jutta Nixdorf
+41 44 268 10 10
jnixdorf@christies.com

ASIA

Hong Kong

Elaine Holt
+852 2978 6787
eholt@christies.com

India

Nishad Avari
+91 22 2280 7905
navari@christies.com

Indonesia

Charmie Hamami
+62 21 7278 6268
chamami@christies.com

Japan

Ryutaro Katayama
+81-3-6267-1771
rkatayama@christies.com

Indonesia

Lim Meng Hong
+603 6207 9230
mlim@christies.com

Shanghai

Danqing Li
+86 212 226 1519
danqingli@christies.com

Singapore

Tang Wen Li
+65 6235 3828
wtang@christies.com

South Korea

Hye-Kyung Bae
+82 2 720 5260
hkbae@christies.com

Taiwan

Ada Ong
+886 2 2736 3356
aong@christies.com

REST OF WORLD

Argentina

Cristina Carlisle
+54 11 4393 4222
ccarlisle@christies.com

Australia

Ronan Sulich
+61 2 9326 1422
rsulich@christies.com

Brazil

Candida Sodre
+55 21 2225 6553
csodre@christies.com
Nathalia Lenci
+55 11 3061-2576
nlenci@christies.com

China

Elaine Holt
+852 2978 6787
eholt@christies.com

Israel

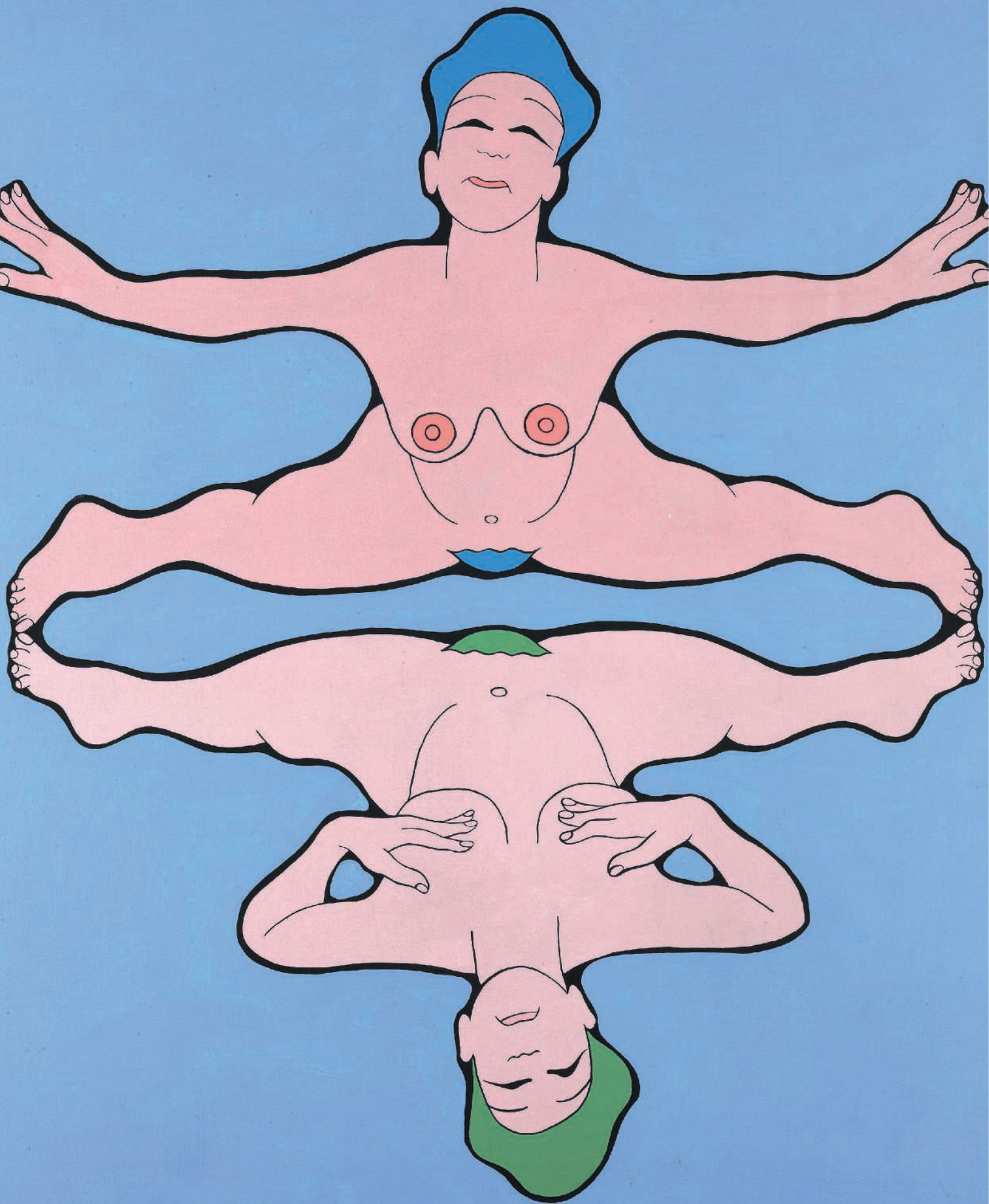
Roni Gilat-Baharaff
+972 3 695 0695
rgilat-baharaff@christies.com

Mexico City

Gabriela Lobo
+52 55 5281 5446
globo@christies.com

United Arab Emirates

Hala Khayat, Dubai
+971 4425 5647
hkhayat@christies.com
Masa Al-Kutoubi, Dubai
+971 4 425 5647
mal-kutoubi@christies.com
Bibi Naz Zavieh, Dubai
+971 4425 5647
bzavieh@christies.com



CONTENTS

- 13** Auction Information
- 14** Information and Services for this Auction
- 20** Property for Sale
- 264** Conditions of Sale • Buying at Christie's
- 267** Symbols and Explanation • Important Notices and Explanation of Cataloguing Practice
- 269** Storage and Collection
- 271** Written Bids Form
- IBC** Index

ILLUSTRATIONS

WRAP FRONT:

Lot 432
Adrian Ghenie, *Pie Fight Study*, 2013
© Adrian Ghenie, courtesy Pace Gallery.

WRAP FLAP:

Lot 427
Richard Prince, *Good Painting (Less is More)*, 2014
© Richard Prince

WRAP INSIDE ONE:

Lot 454
Brice Marden, *Stele Drawing 5*, 2007
© 2016 Brice Marden / Artists Rights Society (ARS), New York

WRAP INSIDE TWO:

Lot 483
Ai Weiwei, *Bowls of Pearls*, 2006
© Ai Weiwei Studio

WRAP INSIDE THREE:

Lot 435
Lee Ufan, *With Winds*, 1990
© 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

WRAP BACK:

The Post-War and Contemporary Art department would like to thank the following: Stephen Jones, Senior Writer; Candace Wetmore, Senior Researcher, Associate Publications Manager; Alison Schwartzstein, Elizabeth Hilson and Sophia Skalbania, Copyright Clearance Coordinators; Werner Sencion, Arnold Brulhardt, Richard LaSalle, Rusty Riker, Jacqueline Liang, Ian Pawelec and Debra Catalano; Emily Woodward, Expertise Coordinator; Travis Jiorle; Noah Davis, Louise Makowski, Caitlin Foreht, Melissa Morris, Vivian Brodie and Joey Quigley; Michal Patchefsky and Maria Recinto; Jeong-A Kim, Ferdinand Gros, Oksana Chumachenko, Richard Weisman, and Emma Laramie for their assistance in the production of this catalogue.

Lot 457
Jean-Michel Basquiat, *Untitled*, 1983
© The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2016

FRONT COVER:

Lot 433
Richard Prince, *Neighbor's Wife*, 1989
© Richard Prince

INSIDE FRONT COVER:

Lot 429
Julie Mehretu, *Excerpt (citadel)*, 2003
© Julie Mehretu

FRONTISPIECE ONE:

Lot 463
Howard Hodgkin, *In Raimund Stecker's Garden*, 1998-2001
© Howard Hodgkin

FRONTISPIECE TWO:

Lot 438
Albert Oehlen, *Farbe in Bäumen*, 2005
© Albert Oehlen.

FRONTISPIECE THREE:

Lot 500
Keith Haring, *Untitled*, 1982
© The Keith Haring Foundation

FRONTISPIECE FOUR:

Lot 459
Jean-Michel Basquiat, *Untitled*, 1982
© The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2016

FRONTISPIECE FIVE:

Lot 431
Joe Bradley, *The Sailor*, 2009
© Joe Bradley

FRONTISPIECE SIX:

Lot 428
Joe Bradley, *Untitled*, 2010
© Joe Bradley

FRONTISPIECE SEVEN:

Lot 485
Ai Weiwei, *Fairytale - 1001 Chairs*, 2007
© Ai Weiwei Studio

FRONTISPIECE EIGHT:

Lot 482
Chen Zhen, *Place of Emptiness*, 1999
© 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

FRONTISPIECE NINE:

Lot 425
Robert Longo, *Untitled (Ophelia)*, 2009
© 2016 Robert Longo / Artists Rights Society (ARS), New York

FRONTISPIECE TEN:

Lot 465
Sean Scully, *Elder*, 1982
© 2016 Sean Scully / Artists Rights Society (ARS), New York / IVARO, Ireland

OPPOSITE AUCTION INFORMATION:

Lot 481
Yue Minjun, *The Last 5000 Years*, 1999-2000
© YUEMINJUN Studio

OPPOSITE CONTENTS PAGE:

Lot 448
John Wesley, *Flight*, 1968
© John Wesley

INDEX:

Lot 513
Alex Katz, *Ulla*, 2011
© Alex Katz / Licensed by VAGA, New York, NY.

BACK COVER:

Lot 478
Bruce Conner, *Cannabis Collage*, 1959
© 2016 Conner Family Trust, San Francisco / Artists Rights Society (ARS), New York

401

JONATHAN HOROWITZ (B. 1966)

Your Land/My Land (New Museum, New York, NY)

diptych—carpet on aluminum
each: 72 x 48 in. (121.9 x 182.9 cm.)
overall: 72 x 96 in. (121.9 x 243.8 cm.)
Executed in 2012.

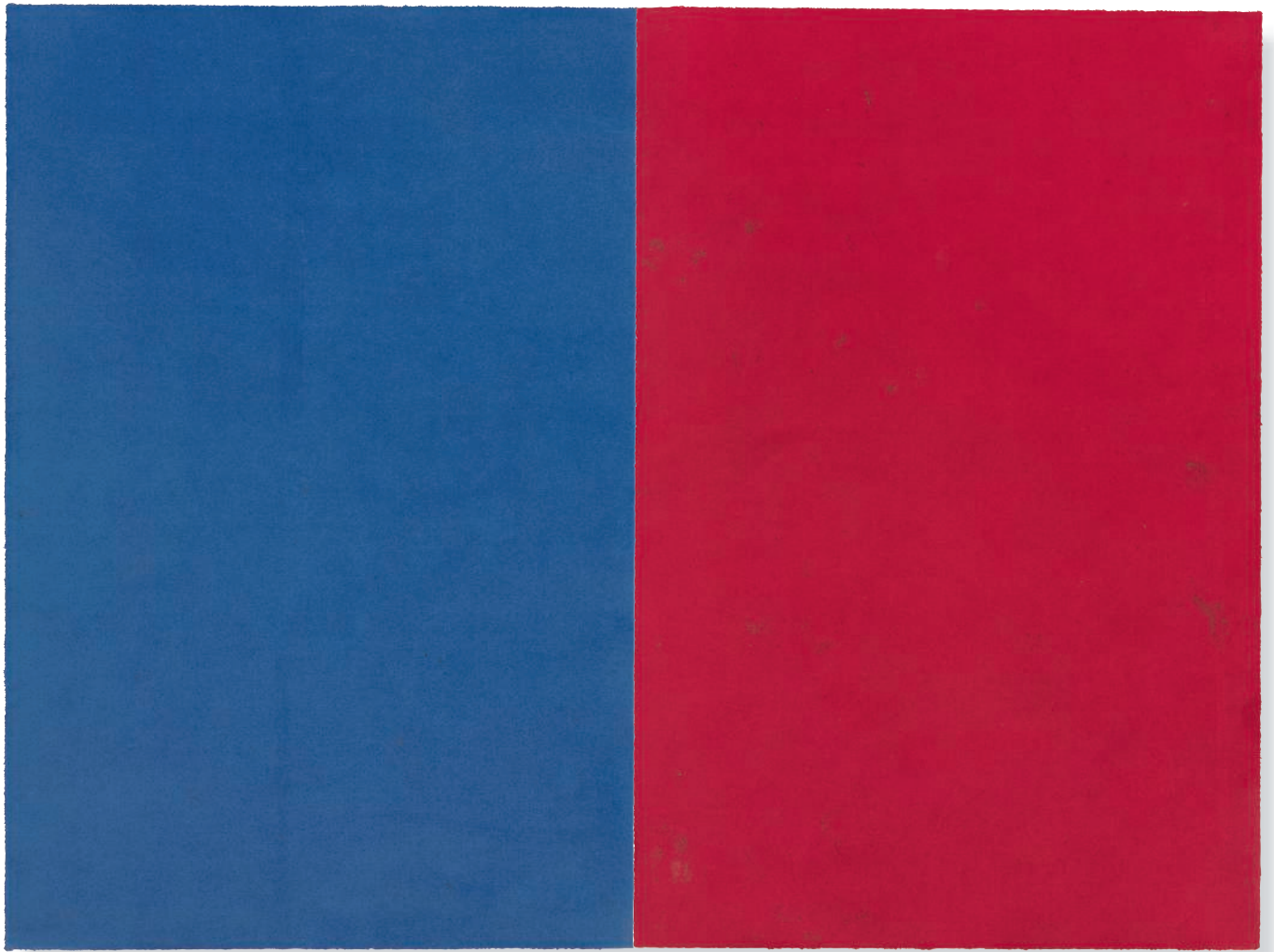
\$25,000-35,000

PROVENANCE:

Gavin Brown's enterprise, New York
Acquired from the above by the present owner



Installation view, Johnathan Horowitz's *Your Land / My Land: Election '12, 2012*. Artwork: © Jonathan Horowitz. Photo: Jesse Untracht-Oakner. Courtesy New Museum, New York.



"I use second hand images and first hand emotions."

– Marlene Dumas

PROPERTY FROM AN IMPORTANT CONTEMPORARY COLLECTION

402

MARLENE DUMAS (B. 1953)

Erika

titled 'ERiKA.' (lower right); signed and dated 'M DUMAS 1998' (lower left)
ink and acrylic on paper
49 ¼ x 27 ½ in. (125 x 69.8 cm.)
Executed in 1998.

\$100,000-150,000

PROVENANCE:

Galerie Paul Andriessse, Amsterdam

Acquired from the above by the present owner, 1999

EXHIBITED:

Kassel, Kasseler Kunstverein, *Damenwahl / Dangerous Women & Defeated Men*, September-October 1998.

Aspen Art Museum, *Having New Eyes*, February-April 2006.

Denver Art Museum, *Facebook: Works on Paper*, January-August 2010.

Completed in 1998, *Erika* fits firmly within the canon of Marlene Dumas' notable style and exhibits many of the techniques she has used to solidify her place amongst the most prominent living artists today. Often focusing on the human form, Dumas explores questions surrounding gender, sexuality, race, social issues, as well as the condition of human emotions.

Dumas' technique of using ink, watercolor and acrylic creates a ghostlike figure that appears to float over the surface of the picture plane. This effect creates a unique and intimate experience for the viewer and initiates a conversation not present in classic portraiture. Dumas' work draws significant influence from photography. "Dumas always works from photographs—either gathered from magazines, culled from reproductions, or taken herself—and her paintings often seem to mimic the cropping, blurring, and flattening effects of the medium. In addition to creating an uneasy fluctuation between proximity and distance, the process of translation, from photograph to painting, allows for reinscription of emotion and a diversion from the original intent or focus of the photograph" (J. Morgan, *Marlene Dumas: One Hundred Models and Endless Rejects*, exh. cat., Institute of Contemporary Art, Boston, 2001, p. 13).

Dumas' inspiration from photography is evident in *Erika* through the flatness and cropping that she embraces, yet the emotion she is able to evoke is palpable. Dumas claims her inspiration is strongly tied to memory. Her subjects and subject matter often correlate with experiences or real issues she has confronted in her life. Her ability to draw inspiration from memory to define the human form treads the fine line between abstraction and representation.



ERIKA

403

MAKOTO SAITŌ (B. 1952)

White Shadow

signed and dated "Makoto Saito 2008" (on the reverse)

acrylic and oil ink on canvas

73 7/8 x 62 1/8 in. (187.6 x 157.7 cm.)

Painted in 2008.

\$180,000-220,000

PROVENANCE:

Tomio Koyama Gallery, Tokyo

Acquired from the above by the present owner

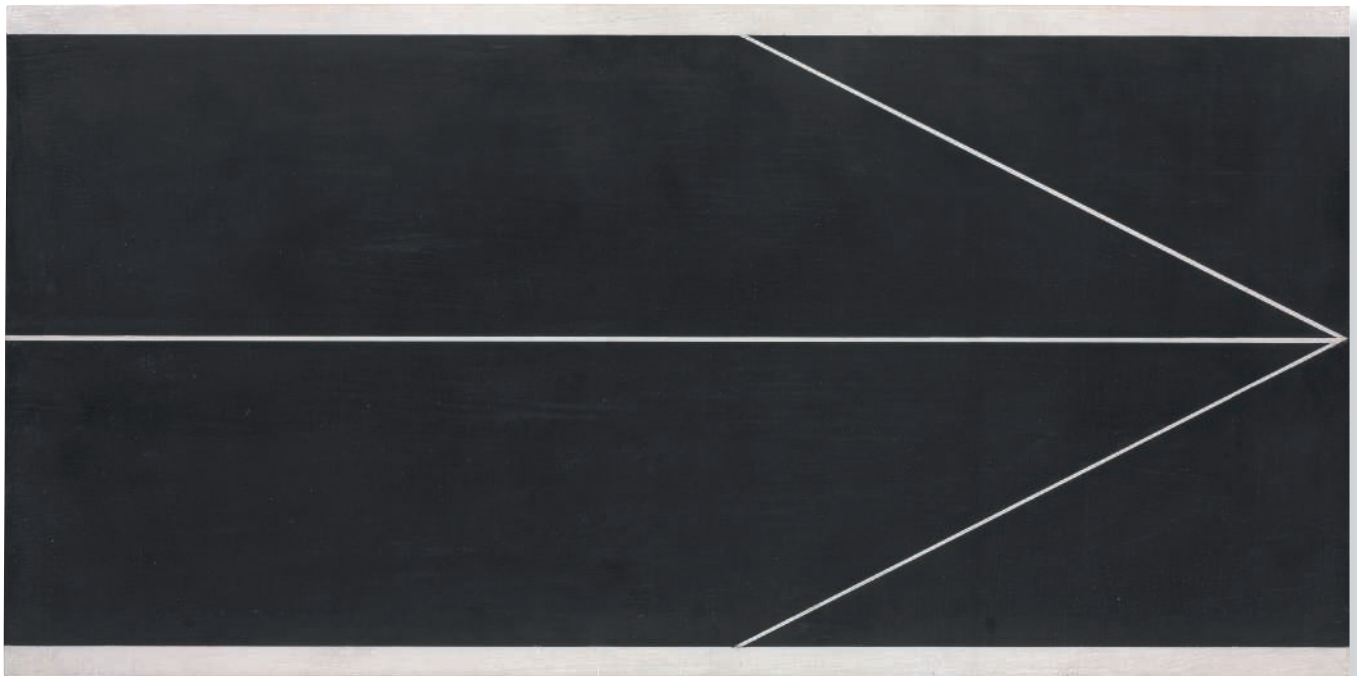
"I know how to confound and exceed the expectations of the viewer. I think this ability to achieve something unexpected is my weapon, my advantage over others."

– Makoto Saito



Francis Bacon, *Self-Portrait*, 1971. Artwork: © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2016. Photo: Bridgeman Images.





404

R.H. QUAYTMAN (B. 1961)

Blink

stamped, titled and dated 'REBECCA QUAYTMAN "BLINK" 1999'

(on the reverse)

oil on panel

10 x 19 7/8 x 5/8 in. (25.4 x 50.4 x 1.5 cm.)

Painted in 1990.

\$30,000-40,000

PROVENANCE:

Revolution Gallery, Ferndale

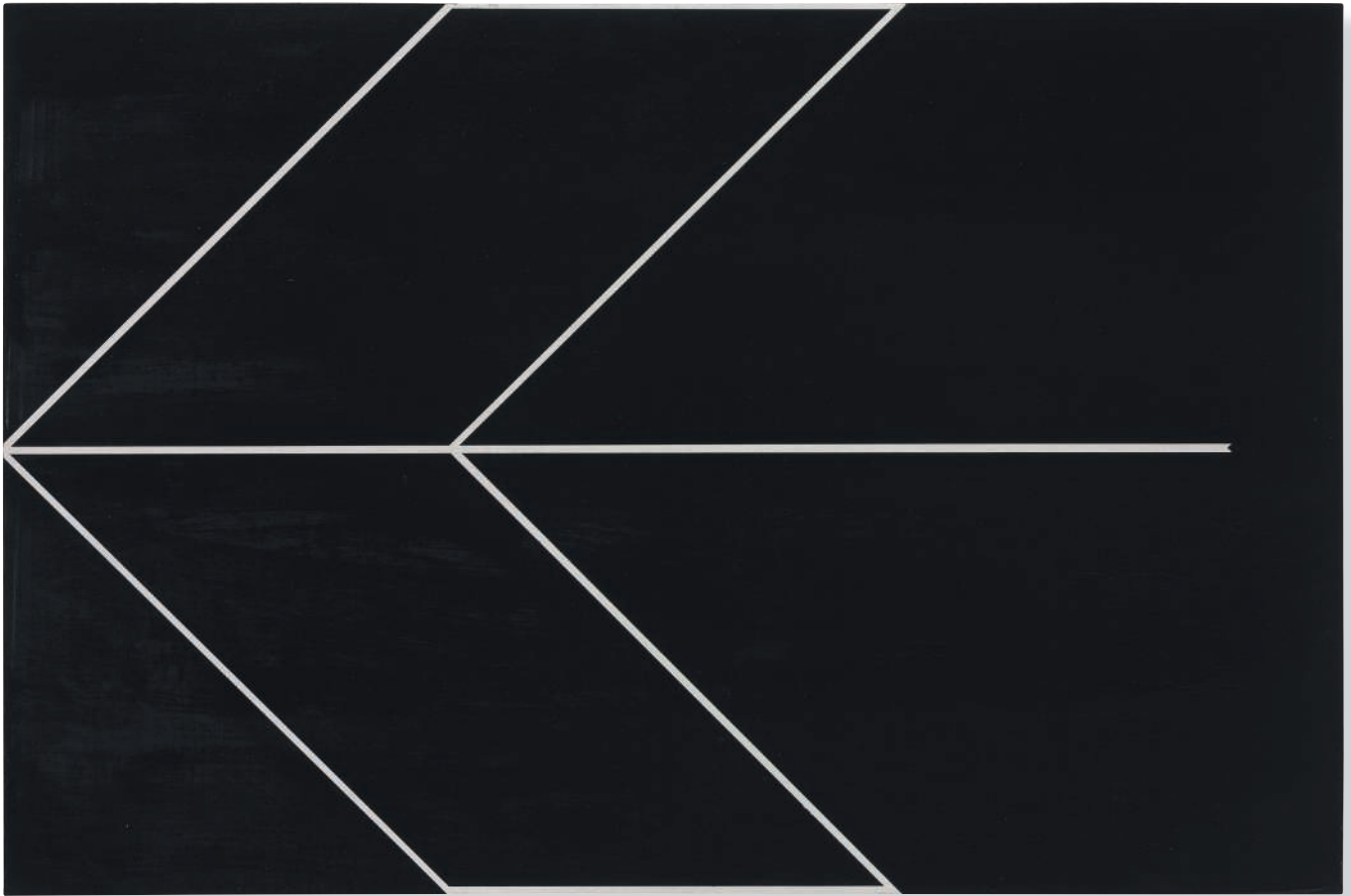
Acquired from the above by the present owner

EXHIBITED:

Ferndale, Revolution Gallery, *Introducing Peter Dudek, Rebecca Quaytman*, April-June 1995.

"It is as if in reading the history of post-war art, Quaytman had decided to skip the section on AbEx and its discontents, instead going directly from the self-effacing procedures of Minimalism and the reception of the historical avant-gardes to the rise of the photographic sign—and to the digital one."

(P. Galvez, *ARTFORUM*, September 2011, vol. 50, no. 1, p. 305)



405

R.H. QUAYTMAN (B. 1961)

Whirr

stamped, titled and dated 'REBECCA QUAYTMAN Whirr, 1997' (on the reverse)

oil on panel

16 x 24 x 1 ¾ in. (40.6 x 60.9 x 4.4 cm.)

Painted in 1997.

\$35,000-45,000

PROVENANCE:

Revolution Gallery, Ferndale

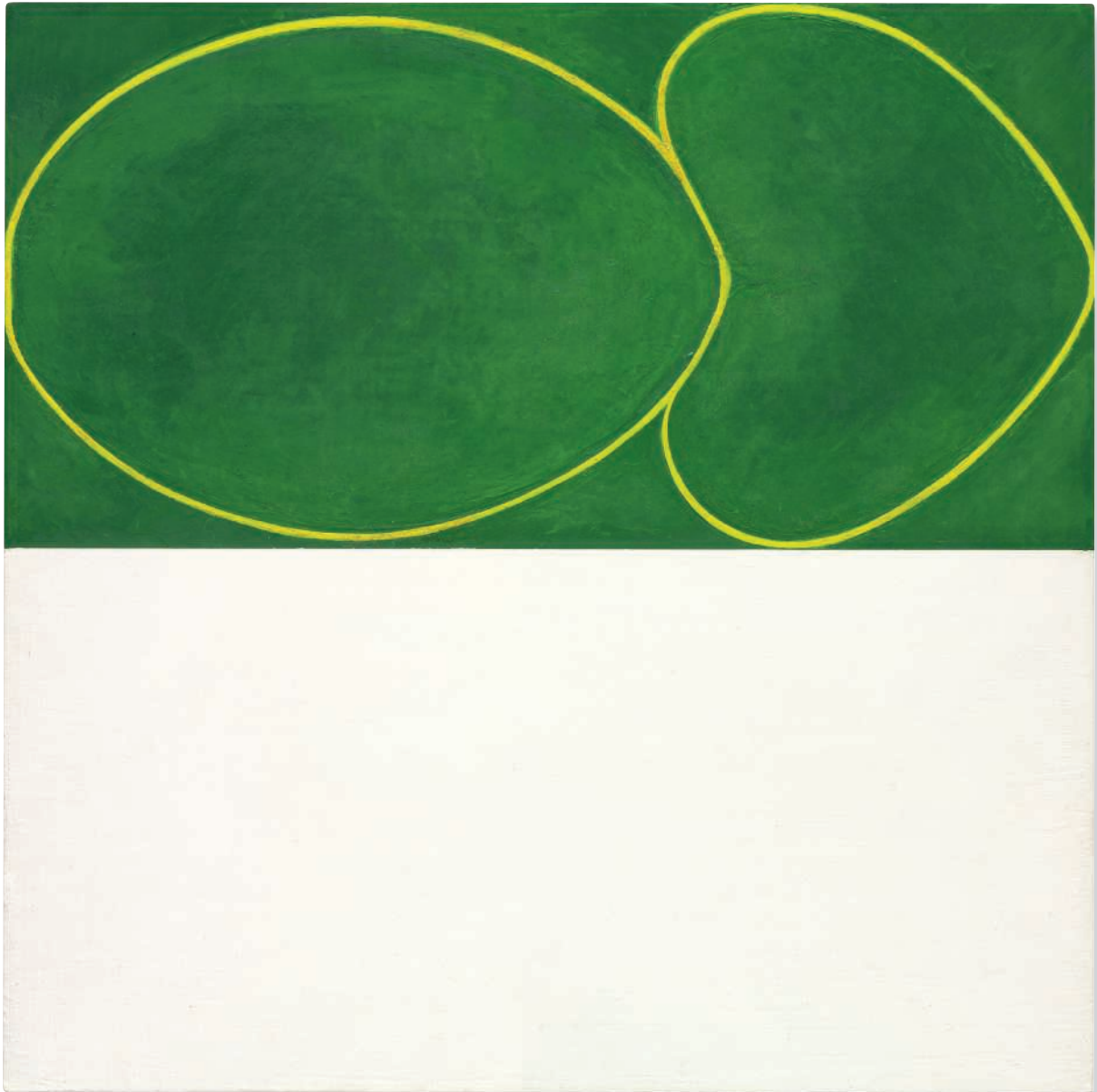
Acquired from the above by the present owner

EXHIBITED:

Ferndale, Revolution Gallery, *Introducing Peter Dudek, Rebecca Quaytman*, April-June 1995.

"It is no coincidence that the person who makes R.H. Quaytman's panels was formerly a collaborator of Donald Judd's. The fastidious construction, the often dazzling optics, the play between transparency and opacity: Quaytman's painting and the Minimalist object share much. Most of all, perhaps, they share a systematic logic in which every detail, from individual paintings and installations to their publication and distribution, is subject to careful control."

(P. Galvez, *ARTFORUM*, September 2011, vol. 50, no. 1, p. 303)



406

R.H. QUAYTMAN (B. 1961)

Nestled Arrow

stamped, titled and dated 'REBECCA QUAYTMAN "Nestled Arrow" 1997'
(on the reverse)

oil on panel

13 x 13 x 7/8 in. (33 x 33 x 2.2 cm.)

Painted in 1997.

\$25,000-35,000

PROVENANCE:

Revolution Gallery, Ferndale

Acquired from the above by the present owner

EXHIBITED:

Ferndale, Revolution Gallery, *Introducing Peter Dudek, Rebecca Quaytman*,
April-June 1995.

"Modest in scale, moody in atmosphere and sumptuous in surface, the paintings of R. H. Quaytman are confections for the eye and puzzles for the mind. Quaytman makes smart, philosophical work, layered with modulated autobiographical content. Edges are a preoccupying theme and a recurring motif. Neither boundaries nor divisions, Quaytman's edges instead conjoin, hinging one perspective, one kind of experience, to another."

(S. Stillman, "R.H. Quaytman," in *Art in America*, June 2010)



407

KAI ALTHOFF (B. 1966)

Kein Respekt

four elements—synthetic fiber collage, cotton and thread in artist's frames
overall: 71 7/8 x 69 in. (182.5 x 175.2 cm.)

Executed in 2003.

\$30,000-40,000

PROVENANCE:

Kölnischer Kunstverein, Cologne

Acquired from the above by the present owner

EXHIBITED:

Cologne, Kölnischer Kunstverein, December 2003-January 2004.

Boston, Institute of Contemporary Art and Chicago, Museum of Contemporary

Art, *Kein Respekt (No Respect)*, May 2004-January 2005, no. 133.

"Rules or disciplines are swear words to me... When somebody starts talking to me about discipline, it instantly turns me off, it's just not for me because I think discipline comes automatically when you are interested in something."

– Kai Althoff

408

HAROLD ANCART (B. 1980)

Untitled

triptych—oilstick and graphite on paper in artist's frames
each: 78 ¾ x 52 ¾ x 1 5/8 in. (200 x 133.9 x 4.1 cm.)
Executed in 2014.

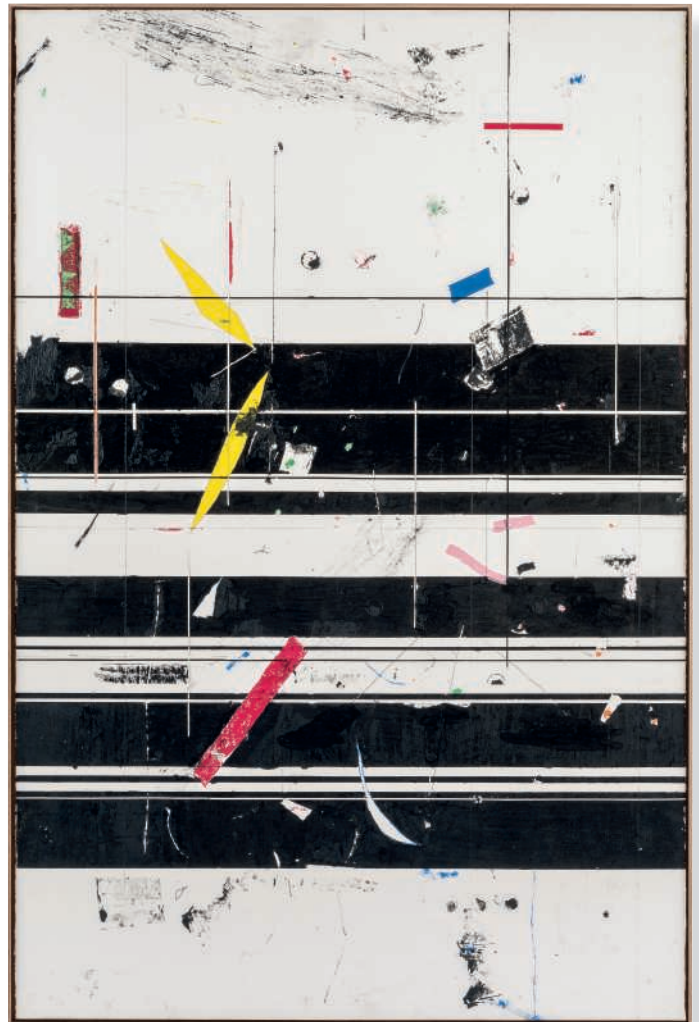
\$80,000-120,000

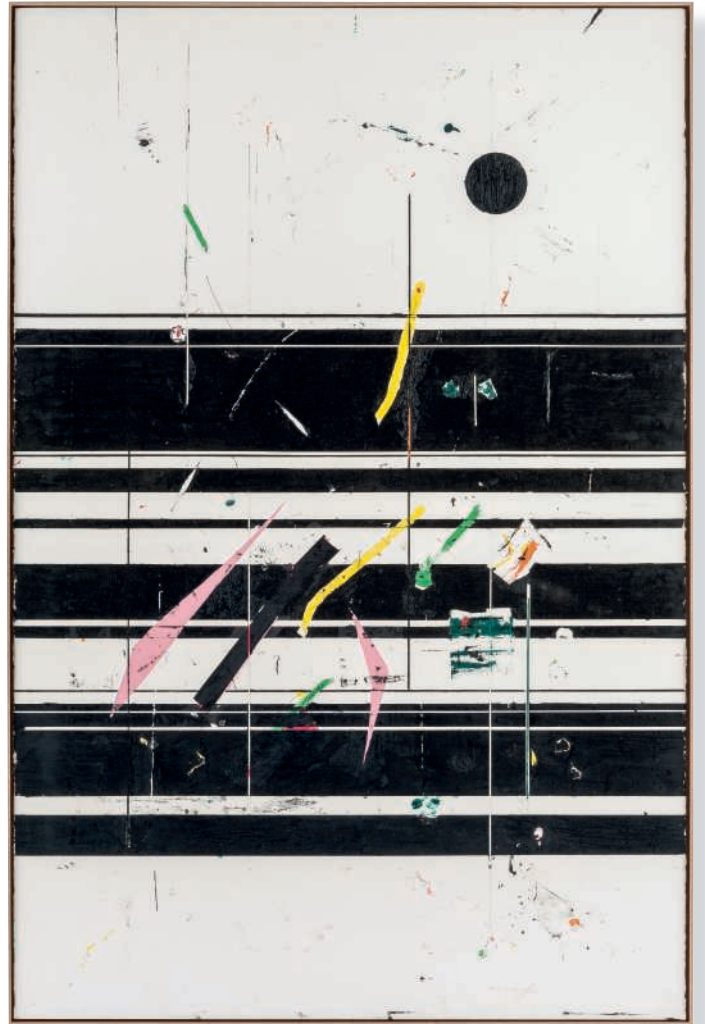
PROVENANCE:

CLEARING, New York
Acquired from the above by the present owner

Harold Ancart's treatment of form is immediately reminiscent of Clyfford Still's lightning strike brushwork, his measured and meticulous approach to the background often brings to mind the famed "zips" of Barnett Newman or faraway horizon lines. By juggling the visual vocabularies of abstract and landscape painting, the artist creates a tense and elegantly complex balance of frenzy and stasis.

The present lot, an *Untitled* triptych from 2014, is a lyrical and expansive example of Ancart's painting. Alternately thick and thin bands of black bisect the white fields of each composition, their rhythms interrupted as the eye moves from one sheet to the next. Bursts of color lifted from the spectrum of a lollipop hover in the foreground, arrested mid-explosion. With each sheet measuring six feet high and four feet wide, the work is heroic in scale. The overall visual character is similar to a massive contact sheet of roughly handled film, its imperfections embellished with fragments from a rainbow.







409

PETRA CORTRIGHT (B. 1986)

sailor moon mpeg avi

digital painting on aluminum
36 x 48 in. (91.4 x 121.9 cm.)
Executed in 2014.

\$15,000-20,000

PROVENANCE:

Steve Turner Gallery, Los Angeles
Acquired from the above by the present owner

“Cortright paints in Photoshop and employs digital greeting card software to produce digital files that are transformed into her paintings... visual signs whose meanings seem almost depleted, yet, within their visual DNA, they retain a trace of emotion.”

(G. Elise, quoted in, “Petra Cortright ‘ily’ exhibition at Foxy Production”, in *Purple*, 10 February 2015).

410

**BLAIR THURMAN
(B. 1961)**

Dust Kommander

signed, titled and dated 'Blair
Thurman Dust Kommander 2015'
(on the reverse)

acrylic on canvas on wood
46 x 29 ½ x 2 ¾ in. (117 x 75 x 6 cm.)
Executed in 2015.

\$25,000-35,000

PROVENANCE:

Galerie Frank Elbaz, Paris
Acquired from the above by the
present owner





411

MAGNUS PLESSEN (B. 1967)

Untitled

oil on canvas

78 ¾ x 59 ⅞ in. (200 x 150.1 cm.)

Painted in 2002.

\$20,000-30,000

PROVENANCE:

Gladstone Gallery, New York

Acquired from the above by the present owner



Left, a signed and dated Anna Kournikova ("Don't call me Lolita").
 Right, a signed Sue Lyon, this one a still from Stanley Kubrick's movie LOLITA.

412

RICHARD PRINCE (B. 1949)

Untitled (Publicity)

signed 'R Prince' (lower right)
 one publicity photograph and one magazine in artist's frame
 29 1/8 x 23 1/8 in. (73.9 x 58.7 cm.)
 Executed in 2000.

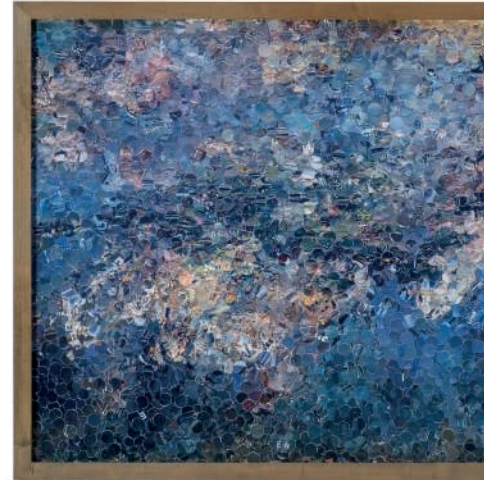
\$15,000-20,000

PROVENANCE:

Gladstone Gallery, New York
 Acquired from the above by the present owner, 2007

"I don't see any difference now between what I collect and what I make. It's become the same."

- Richard Prince



413

VIK MUNIZ (B. 1961)

Waterlilies, After Monet (Pictures of Magazines)

signed and dated 'Vik Muniz 2005' (on paper label affixed to the reverse of the first element)

triptych—digital chromogenic prints

each: 55 ½ x 114 ½ in. (140.9 x 290.8 cm.)

Executed in 2005. This work is number four from an edition six plus four artist's proofs.

\$80,000-120,000

PROVENANCE:

Brent Sikkema Gallery, New York

Private collection, Las Vegas

Anon. sale; Christie's, New York, 13 November 2013, lot 574

Acquired at the above sale by the present owner

EXHIBITED:

New York, Sikkema Jenkins & Co., *Vik Muniz, Leonardo Drew, Arturo Herrera, Marlene McCarty and Kara Walker*, September-October 2005 (another example exhibited).

LITERATURE:

P. Corrêa do Lago, *Vik Muniz Obra Completa 1987-2009 Catálogo Raisonné*, Rio de Janeiro, 2009, p. 476-479 (another example illustrated).



"As an artist, I must constantly remind myself of my role in the culture in which I live. It is easy to lose focus when trying to be both powerless and important at once. ...We must continue to learn from history's lessons in order to be able to change it."

- Vik Muniz

414

VIK MUNIZ (B. 1961)

Still Life with Three Puppies, after Gauguin
(From *Pictures of Magazines*)

signed and dated 'Vik Muniz 2004' (on a paper label affixed to the reverse)

chromogenic print in artist's frame

111 ½ x 75 ½ in. (283.2 x 191.7 cm.)

Executed in 2004. This work is number one from an edition of six plus four artist's proofs.

\$50,000-70,000

PROVENANCE:

Brent Sikkema Gallery, New York

Acquired from the above by the present owner

LITERATURE:

V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 473 (illustrated)



Paul Gauguin, *Still Life with Three Puppies*, 1888. Museum of Modern Art, New York. Photo: © Leemage / Bridgeman Images.

"My working process has always involved the recycling of both physical and conceptual aspects of media; my thinking process has always been a survival-training course in how to cope with irreversible contradictions."

– Vik Muniz



AARON GARBER-MAIKOVSKA (B. 1978)*Untitled (Triptych)*

signed twice and dated 'AARON GARBER-MAIKOVSKA Aaron Garber-Maikovska 2014' (on the reverse of each element)
 triptych-UV print and ink on archival gator boards mounted on aluminum frames
 each: 95 x 47 in. (241.3 x 119.3 cm.)
 overall: 95 x 144 in. (241.3 x 365.7 cm.)
 Executed in 2014.

\$100,000-150,000

PROVENANCE:

Greene Exhibitions, Los Angeles
 Acquired from the above by the present owner

Aaron Garber-Maikovska's work represents the energetic mastery of multi-media, exemplifying the work of artists of his generation. He embodies Allan Kaprow's famous call for young artists to simply be artists, with all of life open to them. Kaprow said, "They will discover out of ordinary things the meaning of ordinariness. They will not try to make them extraordinary but will only state their real meaning. But out of nothing they will devise the extraordinary and then maybe nothingness as well" (A. Kaprow, "The Legacy of Jackson Pollock," *Essays on the Blurring of Art and Life*, Berkeley, 1993, p. 9). Garber-Maikovska's practice, which spans across performance, sculpture and painting, encourages the viewer to consider what the ultimate purpose of such meaning is.

Untitled (Triptych) is an example of Garber-Maikovska's approach of collapsing painting and sculpture. Swatches of photographs are printed like windows into different dimensions onto the surface. An anime character, complete with a pocket watch, interposes himself between the images as though he were the White Rabbit in Wonderland. His upside-down position indicates his identity as an unreliable guide into an unknowable world. Black and grey streaks that spread like irrational, violent calligraphy across the surface suggest further enigmatic intervention into the space, which is filled with what seems at once familiar and strange- a retail clothing store, a brick wall, and the sky.

Garber-Maikovska's practice may be born from Kaprow's reasoning, but his direction has already overtaken what Kaprow envisioned. Art critic Jan Tumlir stated, "No particular urge to make oneself understood or, conversely, to thwart understanding drives this work; rather, the point is to suspend any such readings on our part in favor of accessing language in a state of emergence," adding that "...we witness the return of language to the body as gesture, but now via a static series of signs..." (J. Tumlir, "Aaron Garber-Maikovska: Greene Exhibitions," *Artforum*, December 2012, p. 285).





416

AARON GARBER-MAIKOVSKA (B. 1978)

Untitled

ink and pastel on archival stinger board

96 7/8 x 48 in. (246 x 124.1 cm.)

Executed in 2014.

\$40,000-60,000

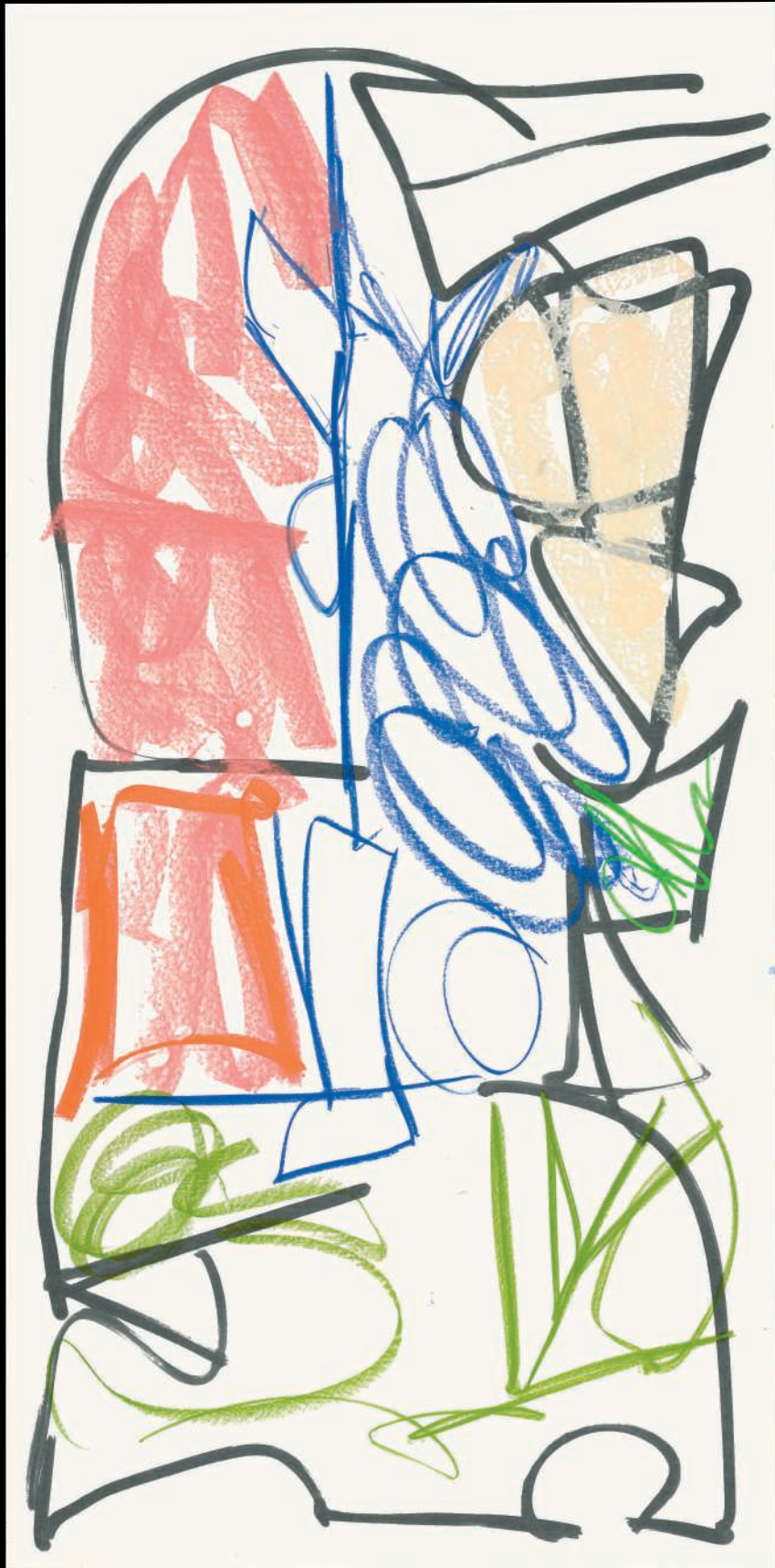
PROVENANCE:

Greene Exhibitions, Los Angeles

Acquired from the above by the present owner

"His drawing style—fast, expressive lines often executed in marker pen—shares an aesthetic with graffiti, and this only reinforces the idea that Garber-Maikovska's paintings have something to do with the kind of quiet resistance demonstrated in his public-private guerilla performances. Their calligraphic qualities liken them to secret text, rendered in script that is both diaristic and exclamatory."

(J. Griffin, "Aaron Garber-Maikovska at Greene Exhibitions," in *Contemporary Art Review Los Angeles*, 28 May 2015)



PROPERTY SOLD TO BENEFIT PHILADELPHIA CONTEMPORARY

417

KAWS (B. 1974)

CHUM (KCO14)

signed and dated 'KAWS..16' (on the reverse)

acrylic on canvas

60 x 49 x 1 ¾ in. (152.4 x 124.4 x 4.4 cm.)

Painted in 2016.

\$120,000-180,000

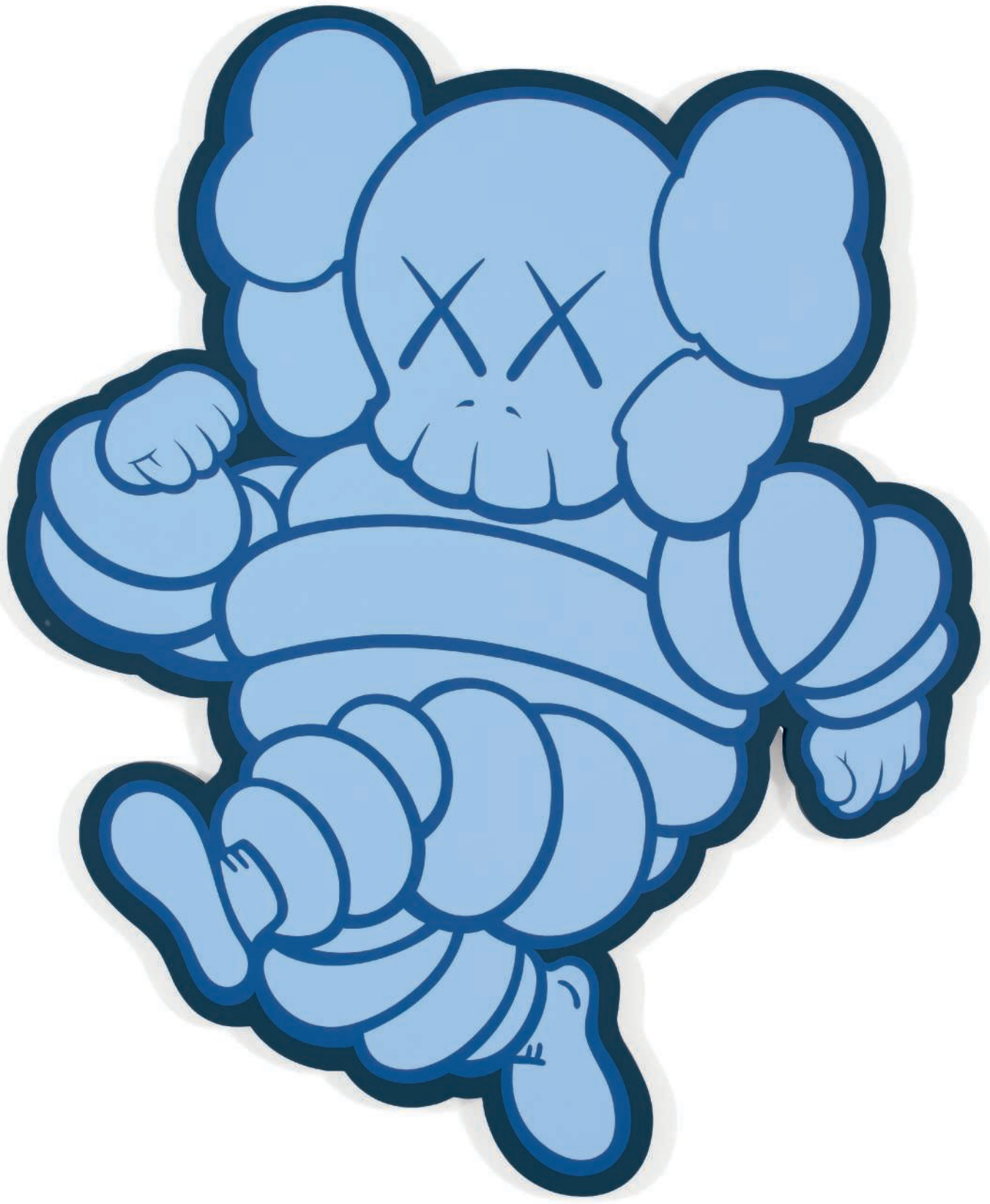
PROVENANCE:

Donated by the artist

Philadelphia Contemporary was founded in February 2016 by Harry Philbrick to serve as a multi-disciplinary platform for dynamic contemporary visual and performance art. Philadelphia Contemporary is a free-standing and non-collecting nonprofit space. Through partnerships and collaborations, Philadelphia Contemporary seeks to foster innovative cultural production within the city. While exploring sites on which to construct a permanent home, Philadelphia Contemporary is implementing a program of pop-up exhibitions and performances across its home city. More information can be found at <http://philadelphiacontemporary.org/>



KAWS, *CHUM (PINK)*, 2009. Installed at Yorkshire Sculpture Park, West Yorkshire, UK, 2016.
Artwork: © KAWS. Photo: Jonty Wilde, 2016.



MARK GROTJAHN (B. 1968)

Untitled (Black Brown Pink and Cream Play and Move Raw Nose Bottom Cream MPG 7-28-12 Morgan Mask M21.g)

signed with the artist's initials and dated 'MPG 7 28-12' (along the lower edge)
painted bronze and wooden base

33 ¾ x 29 ½ x 32 in. (85.7 x 74.9 x 81.3 cm.)

base: 34 ⅞ x 29 ⅞ x 14 in. (86.6 x 73.9 x 35.5 cm.)

Executed in 2012.

\$300,000-400,000

PROVENANCE:

Gagosian Gallery, New York

Acquired from the above by the present owner

"Grotjahn is not an artist obsessed with positing a wholly unprecedented 'concept' of art, but rather is concerned with teasing nuanced experience out of existing concepts or constructs according to the opportunities presented by a specific, well-calculated conceit. Nor is he really preoccupied with Ezra Pound's mandate to 'make it new'; rather he wants to make it vivid, and applies all of his impressive skill to doing just that."

(R. Storr, "LA Push-Pull/Po-Mo-Stop-Go," in *Mark Grotjahn*, exh. cat., Gagosian Gallery, London, 2009, p. 6).

Mark Grotjahn's *Untitled (Black Brown Pink and Cream Play and Move Raw Nose Bottom Cream MPG 7-28-12 Morgan Mask M21.g)* is a striking example of one of the artist's commanding cast bronzes, modeled from cardboard boxes and other found objects. Grotjahn creates his signature form, as seen here, through a process of poking holes in, tearing and bending his cardboard box model to adopt the intricacies of his envisioned facial elements. Through the casting process, he preserves all of the changes rendered unto the box. The malleable cardboard material becomes fixed and eternalized in weighty metal. Thereafter, he adds daring layers of gesturally applied paint to accent his figure's key features in strokes that recall the lines and movement of his *Butterfly* motifs as seen in many of his other celebrated works.

As the artist has explained: "The first cardboard boxes I used were boxes that my art supplies came in. Some of the boxes came from significant events. Sometimes I would get a present and it would come in a box and then I would make a mask. When the sun went down and I was living in my studio, I could make art that didn't have major clean up, and that was traditionally more expressive, I guess. I could use my hands, I could get paint on my hands and wash it off easily. It allowed for a different kind of freedom" (M. Grotjahn interviewed by A. Vejzovic Sharp, Los Angeles, August 18, 2012). When Grotjahn first created these sculptures, he referred to them as elements of a "diary"; each work evolved as the result of a thought or experience he wished to record and disperse.

One might draw connections between historic abstracted figurative examples from art history and Grotjahn's own fresh perspective on the deconstructed human face. He builds on the early Modernist fascination with masks. Perhaps the most notable of such influences is Picasso's proto-cubist renditions of the female subject, most famously depicted in his 1907 masterwork *Les Femmes d'Alger (O. J. R. M.)*, which resides at the Museum of Modern Art, New York. Through his own keen artistic prowess, Grotjahn has made a distinct mark on the contemporary canon.





419

TAKASHI MURAKAMI (B. 1962)

Superflat Monogram

signed and dated 'Takashi '03' (on the reverse)
acrylic on canvas mounted on panel
70 7/8 x 70 7/8 in. (180 x 180 cm.)
Executed in 2003.

\$300,000-500,000

PROVENANCE:

Marianne Boesky Gallery, New York
Private collection
Anon. sale; Phillips, New York, 15 May 2008, lot 110
Acquired at the above sale by the present owner

EXHIBITED:

New York, Marianne Boesky Gallery, *Takashi Murakami: Superflat Monogram*,
April-May 2003.
Museum of Art Fort Lauderdale, *With You I Want To Live. Contemporary
Paintings, Sculptures and Photographs from Two Private Fort Lauderdale
Collections*, April 2009-March 2010, n.p. (illustrated).





Andy Warhol, *Coca-Cola*, 1962. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



Andy Warhol, *Brillo Box*, 1964. The Museum of Modern Art, New York. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

Executed in 2003, the year that Takashi Murakami and Louis Vuitton began their 13-year partnership, *Superflat Monogram* stands as a marker of the fruitful journey between these two creative powerhouses and a symbol of the now commonplace commercial relationship between high art and high fashion. In *Superflat Monogram*, the ubiquitous Louis Vuitton logo is repeated throughout the entirety of the canvas, allowing the work to fluctuate between a painting and a piece of fabric ready to be turned into a handbag. This colorful version of the Louis Vuitton logo, with its use of bright pink, blue, yellow, green, and white, echoes the similarly colored design used for the inaugural collection of handbags the partnership released in 2003, known as the Murakami Multicolore Monogram. The line of bags quickly became the “it” bag of the early 2000s, nearly overtaking the traditional brown monogram in its popularity, and propelling Murakami from art world star to true worldwide celebrity.

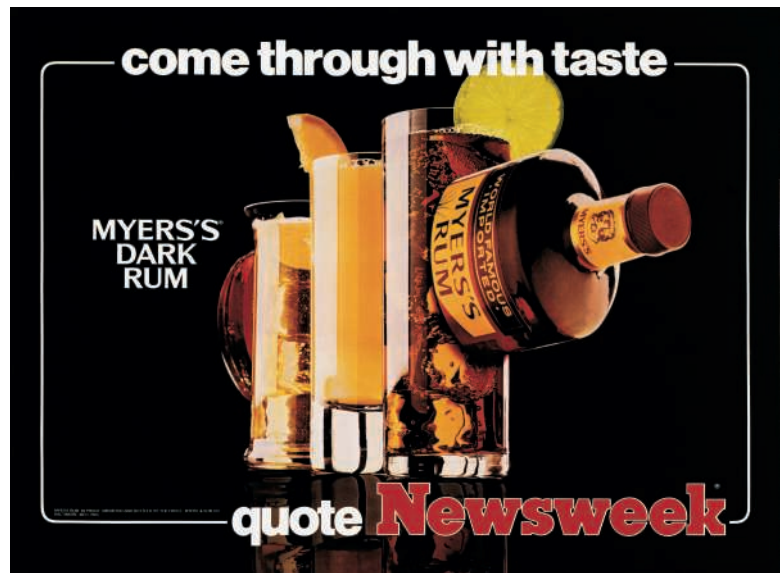
The relationship between Murakami and Louis Vuitton reached its apex in 2007 in the now infamous © *Murakami* exhibition held at the Museum of Contemporary Art, Los Angeles in 2007. In a unique unification of art and commerce, the artist set up a 1,000 square-foot luxury goods store in the middle of the museum. Placed within the pristinely designed makeshift storefront were the wildly popular Murakami and Louis Vuitton handbags featuring the same logo seen in *Superflat Monogram*. In addition to operating as a unique form of installation within the museum setting, it was also utilized as a fully functional store, allowing visitors to purchase the bags during the run of the exhibition. © *Murakami* was a grand success for Murakami, Louis Vuitton and the museum, and Murakami and Louis Vuitton continued their successful symbiotic partnership for close to a decade more, dissolving it only last year. As curator of the Museum of Contemporary Art, Los Angeles Paul Schimmel explained, “One of the most radical aspects of Murakami’s work is his willingness both to embrace and exploit the idea of his brand, to mingle his identity with a corporate identity and play with that.” (P. Schimmel, quoted in R. La Ferla, “The Artist’s Fall Collection,” *The New York Times*, November 8, 2007, via www.nytimes.com [accessed 10/6/2016]).

This type of extreme consumerism is Murakami’s means to explore the causes underpinning the phenomena of Japanese society, an idea that is further echoed through his use of the Superflat aesthetic. Hand-crafted with

almost scientific precision, his work is flattened to a computer screen-like surface filled with commercial graphics, ranging from the Louis Vuitton logo, to cartoon flowers, to his infamous alter ego DOB. Influenced by Pop artists such as Andy Warhol and his predecessors such as Jeff Koons, the Superflat aesthetic combines historical, commercial, and popular imagery as a means of investigating the relationship between global consumerism and art.

For Murakami, the Superflat aesthetic represents the social realities and general morale of Japan after World War II, a time punctuated by the bombings of Hiroshima and Nagasaki. Furthermore, given the unique geographical location of Japan, the nation has been subject to a number of natural disasters which have, quite literally, flattened large portions of varying regions throughout the country. This literal flatness, which Murakami explores through Superflat, takes on a metaphorical meaning as well, as the dominance of Western politics and culture in Japan has “flattened” various aspects of their own ways of life. This is seen in the way Murakami chooses symbols and characters from the high and low planes of both Eastern and Western culture. Through these nuanced connotations, Murakami has turned the Louis Vuitton logo on its head, infusing it with deeper and more profound meanings than ever before.

The stylistic qualities of Superflat which reveal themselves in *Superflat Monogram*, chiefly the graphic flatness and deep concern for the hand-made, can further trace their origins to his unique artistic training. As the first ever to earn a doctorate in *Nihonga*, a traditional Japanese art form, Murakami uses these technical skills to achieve the brilliance of colors and the bold and effortless quality of his lines, allowing his hand-painted works to appear mass-produced and computer generated. Combining the visual language of commercial graphic design, as well as traditional Japanese planar art forms, Superflat references the language and fetishism of Pop Art, only to invert its meaning with resources from Japanese culture and themes of identity politics. These combinations make the Louis Vuitton logo an utterly perfect subject matter for the artist, allowing the core tenets of Superflat to shine through and beautifully illustrating the multitude of ways Murakami has changed the artistic landscape.



Jeff Koons, *Come Through with Taste - Myers's Dark Rum - Quote Newsweek*, 1986. Whitney Museum of American Art, New York. © Jeff Koons.



Jeff Koons, *Stay in Tonight*, 1986. © Jeff Koons.

*"There's no meaning to it. It's just letters that I liked-K-A-W-S.
I felt like they always work and function nicely with each other."*

- KAWS

420

KAWS (B. 1974)

Going As Friends

signed and dated 'KAWS..13' (on the reverse)
acrylic on canvas
diameter: 96 in. (243.8 cm.)
Painted in 2013.

\$200,000-300,000

PROVENANCE:

Mary Boone Gallery, New York
Acquired from the above by the present owner

EXHIBITED:

New York, Mary Boone Gallery, *KAWS*, November-December 2013.

Staring at the viewer with large bright eyes, this commanding circular character is the embodiment of KAWS's highly distinctive form of painterly expression. This signature motif of the cartoon-like character represents a manifestation of pop culture abundant in our contemporary world. Recalling Andy Warhol and Roy Lichtenstein's adoption of the language of mass communication, the viewer only needs to see but a fraction of the whole to buy into KAWS's work. His minimalistic approach allows the viewer to construct a narrative of the character presented.

KAWS was born in 1974 and grew up in Jersey City during the difficult decades of the late 1970s and early 1980s when the city was thwarted by economic decline and urban conflict. Like many of his contemporaries including Jean-Michel Basquiat, his first artistic explorations were on the streets where he graffiti-bombed billboards, trains, and walls. Becoming more in tune with the city and the 90s culture, KAWS evolved into an interventionist, unlocking the glass panels which encased bus stop and phone booth ads; KAWS seamlessly inserted his characters into the original advertisement.

KAWS then began to use popular cartoons and appropriated their artistic language and forms for his own work. "[I] found it weird how infused a cartoon could become in people's lives; the impact it could have, compared to regular politics." (KAWS, quoted by Healy & Murray, "Graffiti Artist Turned Gallery Artist Turned Art Toy Maker, KAWS" in *Pop*, February 2007, pp. 260-265).



KAWS in his studio, New York, 2013 (present lot illustrated).
Photo: © Kristine Larsen. Artwork: © KAWS.



PROPERTY FROM AN IMPORTANT CONTEMPORARY COLLECTION

421

THOMAS HOUSEAGO (B. 1972)

Midnight Mask III

Tuf-Cal, hemp and iron rebar

32 ½ x 24 ½ x 6 ¼ in. (82.5 x 62.2 x 15.9 cm.)

Executed in 2011.

\$30,000-50,000

PROVENANCE:

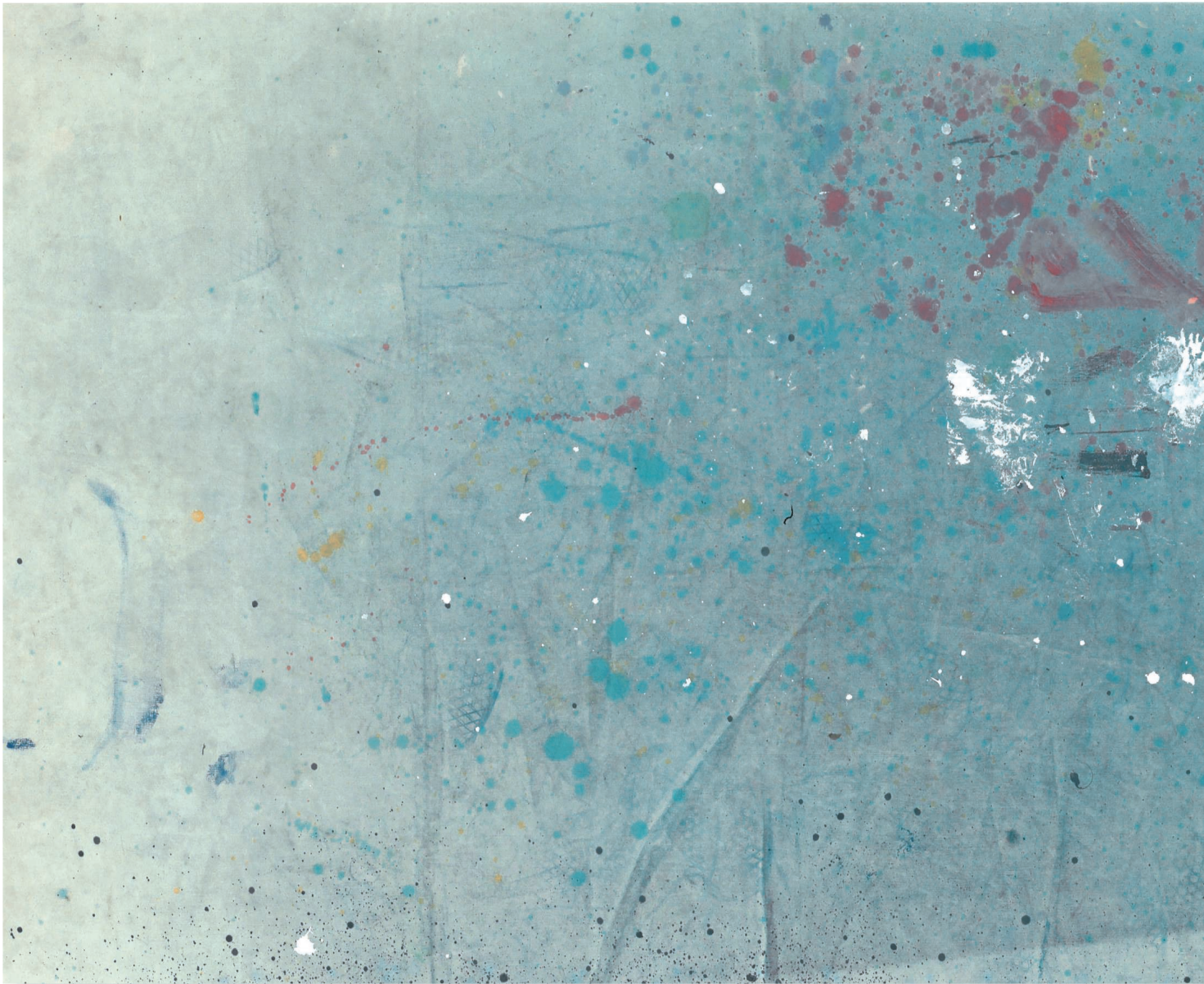
Courtesy of the artist; Christie's, New York, 9 November 2011, lot 218

Acquired at the above sale by the present owner

Fresh from his mid-career retrospective *What Went Down* at Modern Art Oxford, which traveled to the Ashmolean Museum, Oxford, Museum Abteiberg, Munchengladbach, and the Centre International d'Art et du Paysage, l'Île de Vassivière, British-born sculptor Thomas Houseago attracted much popular attention with his large scale Public Art Fund commission, *Masks (Pentagon)*, 2015, which was specifically designed for Rockefeller Plaza in Midtown Manhattan. While his 2015 public artwork ranged from 14 ½ to 16 ½ feet, *Midnight Mask III* demonstrates the same urgent sense of vitality, a result of Houseago's intensely physical process and the work's legible facture.

To create *Midnight Mask III*, Houseago began by constructing an armature of iron rods, which he then draped with plaster-soaked hemp and added more molded plaster forms. Known as Tuf-Cal, his material of choice is a super strong plaster that allows the artist to build up the weighty strata of his bas-relief. Houseago has forcefully worked the head's left side, leaving the right to appear as if turning away from the viewer. The cavernous eyes, with gouged sockets, are capped with expressive brows. The heavily worked mouth appears silenced with layers of plaster. The distorted visage juts out from the wall, alternately monstrous and vulnerable. While the title references masks, Houseago has explained his work as an exploration of human expression: "I am mostly just trying to figure out what a face is and looks like and how you try to represent that because as far as I'm concerned, photos tend to do a pretty strange job. I've found often that when the heads are the most 'mask-like' they end up seeming the most realistic or true to reality..." (M. Stanley and T. Houseago, "In Conversation," *Thomas Houseago: What Went Down*, ed.s M. Stanley and P. Luckraft, Oxford, 2003, p. 23). Houseago's visceral, vulnerable works which revel in showing the artist's hand are in the vanguard of contemporary reactions against the sometimes slick and often emotionless industrialized modernity, despite its deep roots in a wide range of art-historical references from that of Rodin to Picasso.





422

NATE LOWMAN (B. 1979)

Dirt McGirt

signed and dated 'Nate Lowman '10' (on the overlap)

oil, latex and dirt on canvas

43 1/8 x 105 1/4 in. (109.5 x 267.3 cm.)

Executed in 2010.

\$60,000-80,000

PROVENANCE:

Maccarone, New York

Acquired from the above by the present owner

EXHIBITED:

Paris, Palais de Tokyo, *Fresh Hell*, October-January 2011.

LITERATURE:

M. Olivier-Wahler and F. Grossi, *From Yodeling to quantum physics*, Vol. 4, Paris, 2010, p. 40 (illustrated).



Rudolf Stingel, *Untitled*, 2007. Installed at the Whitney Museum of American Art, New York, 2007.
© Rudolf Stingel.

PROPERTY FROM A CALIFORNIA COLLECTION

423

SERGEJ JENSEN (B. 1973)

Kathedrale in Flammen

sewn linen

78 ¾ x 63 in. (200 x 160 cm.)

Executed in 2007.

\$30,000-40,000

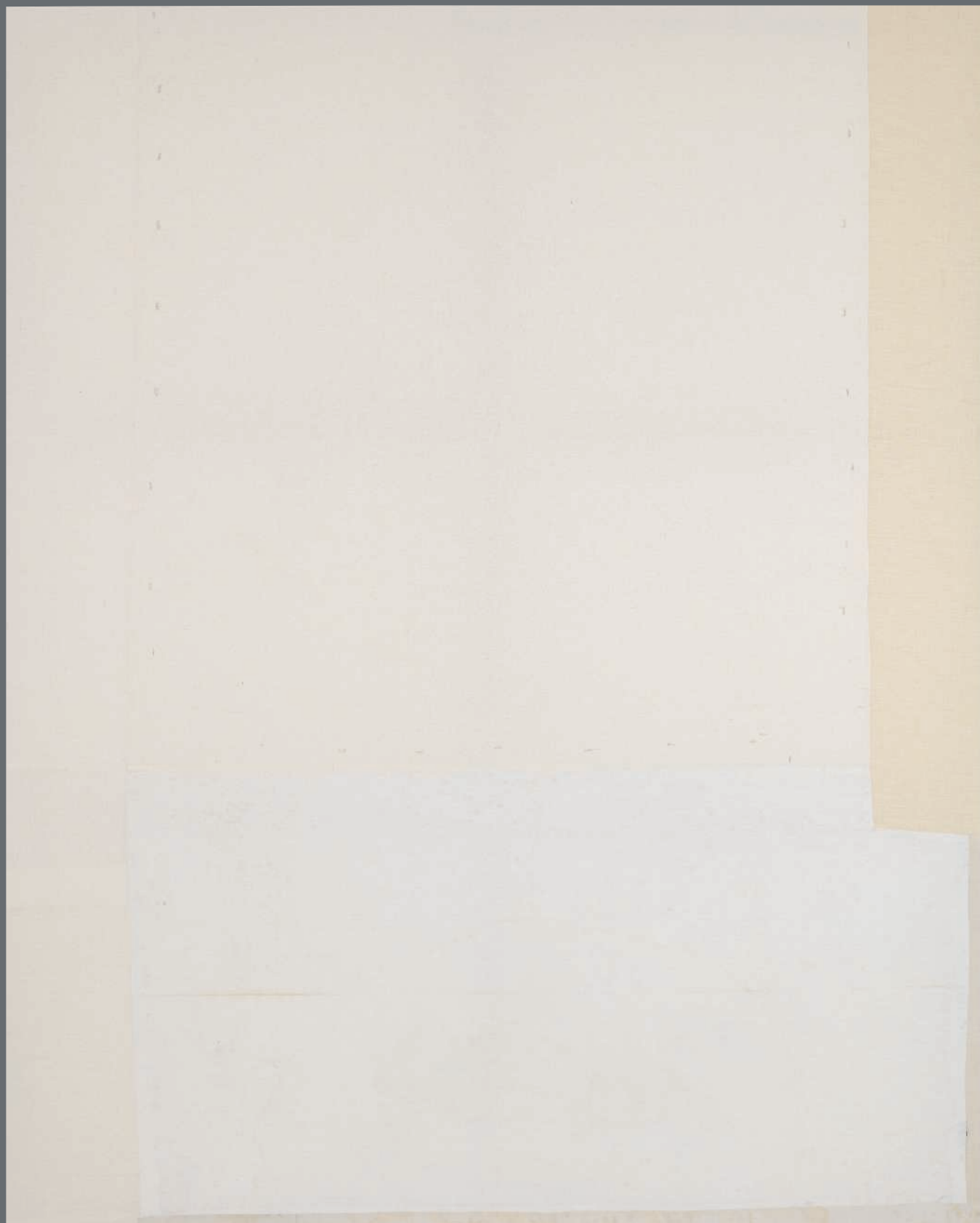
PROVENANCE:

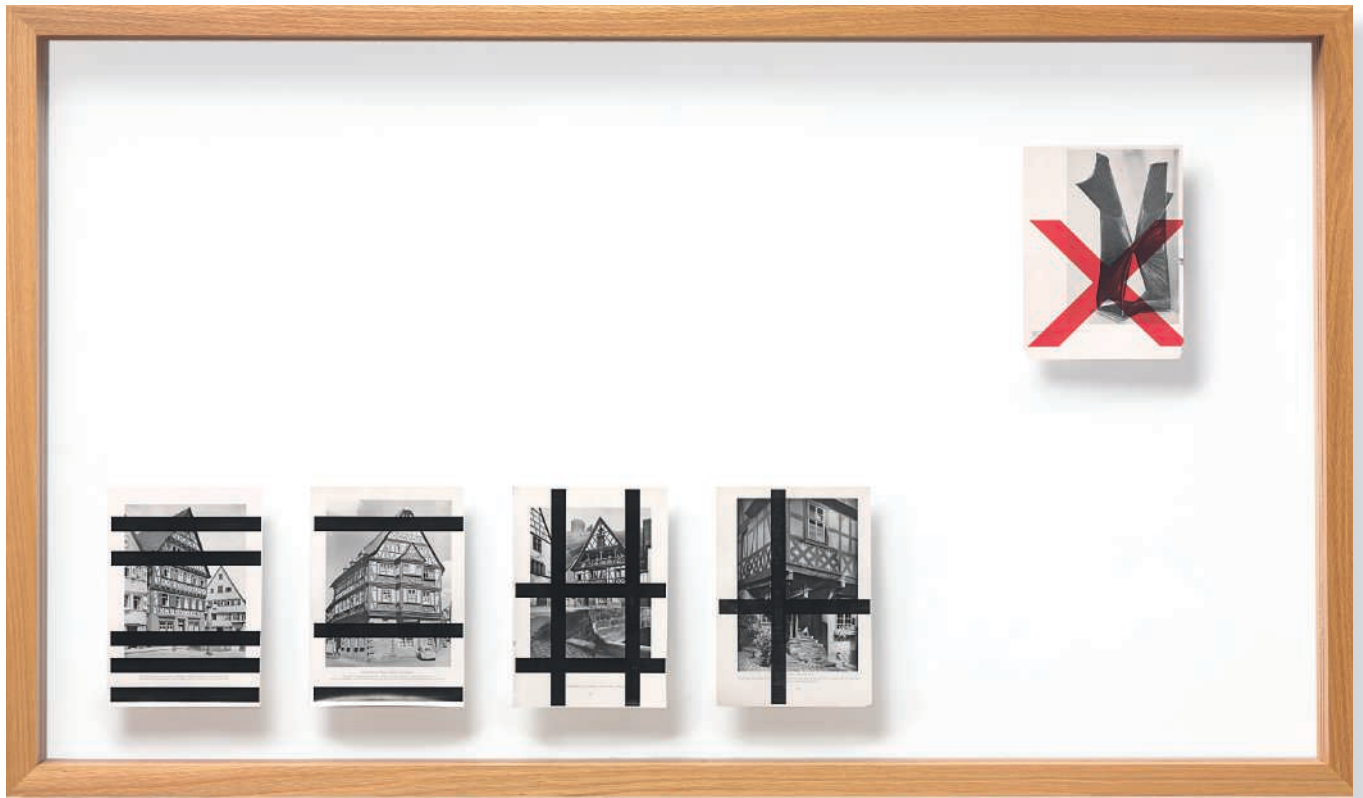
Galerie Neu, Berlin

Acquired from the above by the present owner

"In a way that connects to postwar art tendencies like French Situationism, Italian Arte Povera and even relational aesthetics, he emphasizes interactivity and randomness, embraces accident and takes what comes."

(R. Smith, "A Textured Palette Without Much Paint,"
in *The New York Times*, 27 January 2011)





424

WADE GUYTON (B. 1972)

Untitled printer drawings

signed and dated variously 'Wade Guyton 2003-2004' (on the reverse)

two elements—ten Epson UltraChrome inkjet on bookpages

each: 37 x 63 in. (93.9 x 160 cm.)

overall: 37 x 126 in. (93.9 x 320 cm.)

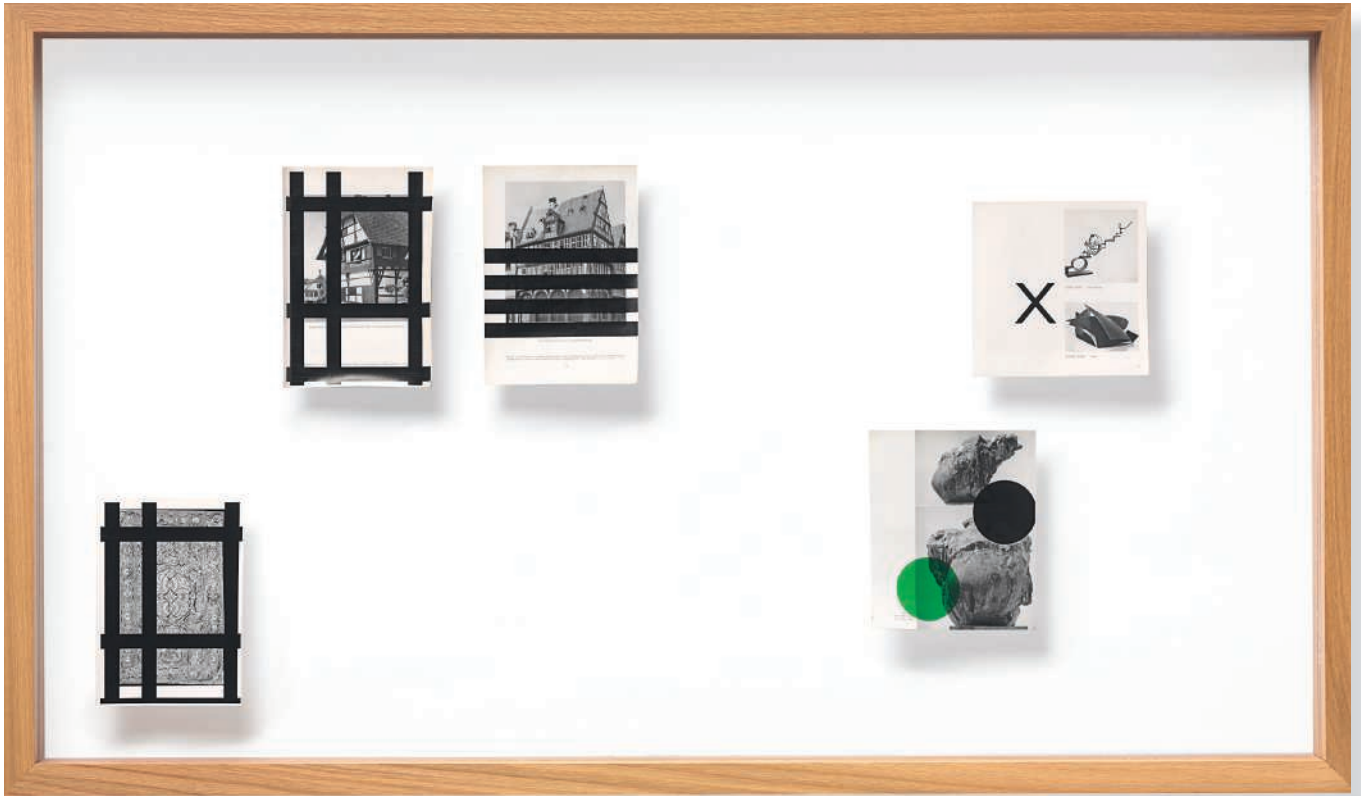
Executed in 2003-2004.

\$70,000-100,000

PROVENANCE:

Private collection, New York

Acquired from the above by the present owner



Wade Guyton's iconic works with imprinted 'X's are commonly interpreted as the artist's attempt to "cancel" modernist art. In fact, Guyton has explained: "It was about trying to figure out how to make a mark or how to make a drawing or how to do anything when you were overwhelmed by the history of art" (S. Rothkopf, "Operating System," in *Wade Guyton: OS*, exh.cat. Whitney Museum of American Art, New York, 2012, p. 19).

In observing the artist's earlier works such as the present *Untitled*, the arresting shape of the 'X' is in fact one of the tools Guyton employs to make his own unique mark in visual art. Guyton uses the open surface of each image to inflict heavy black lines as though placing the subject image behind prison bars, as if to prevent the image from exerting further influence upon history. In a similar fashion, he blots

out some of the detail of another picture of a sculpture within the present diptych. The images that are being marked are not only those from art history, such as Minimalist sculptures, but also images of Persian rugs and Tudor-style houses.

The artist's express desire to re-organize art history shines through his irreverent framing of the drawings, which follow neither conventional chronological narrative nor systematic categorization of the subjects. Guyton's quest for his own place in this visual stream of art went so far as to call these works "drawings" despite having printed them off his computer, "because each was a unique work on paper, and the machine itself became a surrogate for the artist's reticent hand" (*ibid.*, p. 16). With hindsight, one can see a clear indication of Guyton's distinctive work to follow.

"I think I make art for brave eyes. I don't want to make art that will pat you on the back and tell you everything is going to be okay. I want to make something that's much more confronting. You don't look at it, it looks at you as much as you look at it."

(R. Longo, quoted in R. Longo, R. Price (eds.), *Robert Longo: Men in the Cities*, New York 1986, p. 94).

425

ROBERT LONGO (B. 1953)

Untitled (Ophelia)

signed with the artist's initials and dated 'R.L. 09' (lower right)
charcoal and ink on mounted paper
60 x 60 in. (152.4 x 152.4 cm.)
Executed in 2009.

\$120,000-180,000

PROVENANCE:

Metro Pictures, New York
Acquired from the above by the present owner

For all their seriousness, Longo's works are also enduringly spirited and captivating in their technical achievements. While working in the traditional medium of charcoal, Longo's photo-realist drawings, much like Gerhard Richter's famous photo-paintings, are indeed based on images borrowed from the world of media and demonstrating the artist's interest in the conceptual kinship between photography and drawing. In the present work, the artist demonstrates his keen aptitude in capturing the negative space of his subject; he masterfully renders the image of a rose through weaving ribbons of rich black charcoal into shining gradients that rest atop his red-colored paper support.

Longo, who rose to prominence in the 1980s with his seminal *Men in the City* series, explains his embrace of the underprivileged medium of drawing as driven by the desire to try "something that wasn't mainstream...There was painting and sculpture and then there was drawing...They always seemed to be these intimate things, so the idea of elevating drawing to painting scale seemed to be radical...I wanted the works to operate on a really grand scale. It was important to compete with what was going on in the world, in the media and the art world" (R. Longo, quoted in "Working Towards Affection: An Interview with Robert Longo" in *Border Crossings*, no. 115, September 2010, pp. 40-41).

Much like the work of Old Master artists, Longo harnesses chiaroscuro with an extraordinary emotional effect. Much of the epic narrative strength exhibited in this lot comes from Longo's seemingly incomparable elevation of the practice of drawing from the intimate to the monumental. Longo often uses his own photographs as source imagery. Thus Longo's practice can be seen in relation to appropriated photography, not only because of his source material but also through his deliberate and meticulous photorealist aesthetic. The artist is represented in the collections of the Museum of Modern Art, New York, the Los Angeles County Museum of Art, Los Angeles, the Menil Collection, Houston, the Walker Art Center, Minneapolis and the Stedelijk Museum in Amsterdam.



Georgia O'Keeffe, *Abstraction White Rose*, 1927. Georgia O'Keeffe Museum, Santa Fe. Artwork: © 2016 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York. Photo: Georgia O'Keeffe Museum, Santa Fe / Art Resource, New York.



"I love monochrome paintings. I think monochrome paintings are the apex of modernist painting. For years I've been trying to figure out how to make a monochrome painting that made sense in the context of my work and I was very pleased when I came upon this solution."

– Sherrie Levine

426

SHERRIE LEVINE (B. 1947)

Melt Down: After Klein (Orange)

oil on mahogany
28 x 21 in. (71.1 x 53.3 cm.)
Painted in 1991.

\$150,000-200,000

PROVENANCE:

Jablonka Galerie, Zürich
Acquired from the above by the present owner

EXHIBITED:

New York, Mary Boone Gallery, *Sherrie Levine Fountain*, May-June 1991, n.p. (illustrated).
Kunsthalle Zürich; Münster, Westfälisches Landesmuseum; Malmö, Rooseum-Center for Contemporary Art and Paris, Hôtel des arts, *Sherrie Levine*, November 1991-August 1992, p. 118.
Venice, Biennale, *53rd International Art Exhibition, Making Worlds*, June-November 2009, pp. 100-101 (illustrated).

Exhibited at the 53rd Venice Biennale in 2009, Sherrie Levine's *Melt Down (After Yves Klein)* shines as one of the brightest and most mesmerizing examples from this critical series by the artist. Levine's post-modernist practice deconstructs conventional power structures in art history and our relationship with multiplicity and duplication of images in contemporary society. When she took up painting in the mid-1980s, her medium-specific approach was just as different as it had been with her photography.

In order to create her *Melt Down (After Yves Klein)* series, Levine used a computer scan to break down Klein's famous patented blue into its constituent colors, producing a pigment she then transferred onto wood panels. As part of the series, *Melt Down (After Yves Klein: Orange)* is not a mere homage to Klein, but an assertion that any artwork can be open to use by other artists in whatever manner they choose (J. Siegel, "The Anxiety of Influence – Head On," *Sherrie Levine*, exh. cat., Kunsthalle Zurich, Zurich, 1991, p. 21). Levine's masterstroke is that her method allows for even typically closed, monochromatic paintings to be opened up to such deconstruction, showing that her "head-on confrontation with the anxiety of influence" (*ibid.*) knows no boundaries, yet at the same time, it remains an intensely personal painting through the originality of its expression. In *Melt Down (After Yves Klein: Orange)* the grain of the mahogany clearly shows through the surprisingly bright, thin orange pigment. Levine said, "For years I've been trying to figure out how to make a monochrome painting that made sense in the context of my work and I was very pleased when I came upon this solution" (S. Levine, *ibid.*).

When one considers Levine's alternative approach to opening up the integrity of art canon, one realizes that her work is as unmistakably unique as Klein's International Klein Blue. In adding her own layer of meaning to the existing multiple art historical meanings, art critic Craig Owens suggested that Levine's practice engages in 'properly' making works her own, to "reintroduce them to the public realm, even if only to put into question just how and under what conditions that realm exists and might be engendered" and to challenge traditional ideas of private ownership (J. Burton, "Sherrie Levine, Beside Herself," *Sherrie Levine: Mayhem*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 32-33).



Installation view Sherrie Levine, Kunsthalle Zürich, 1991. Photo: © Alexander Troehler. Courtesy of Kunsthalle Zürich. Artwork: © Sherrie Levine. Courtesy David Zwirner, New York, Simon Lee Gallery, London, Jablonka Galerie, Cologne.



427

RICHARD PRINCE (B. 1949)

Good Painting (Less is More)

signed and dated 'R Prince 2014' (on the reverse)

acrylic and newspaper on canvas

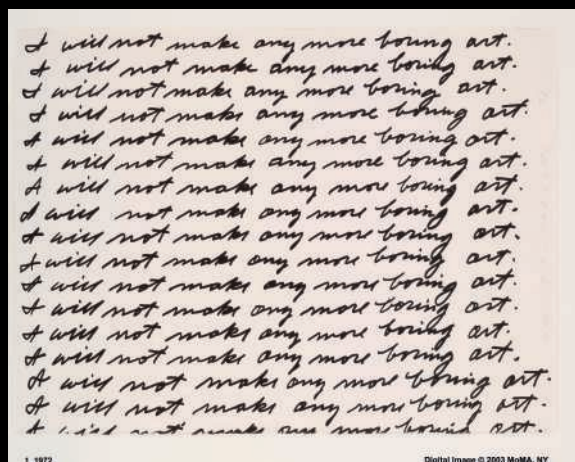
60 x 48 in. (152.4 x 121.9 cm.)

Executed in 2014.

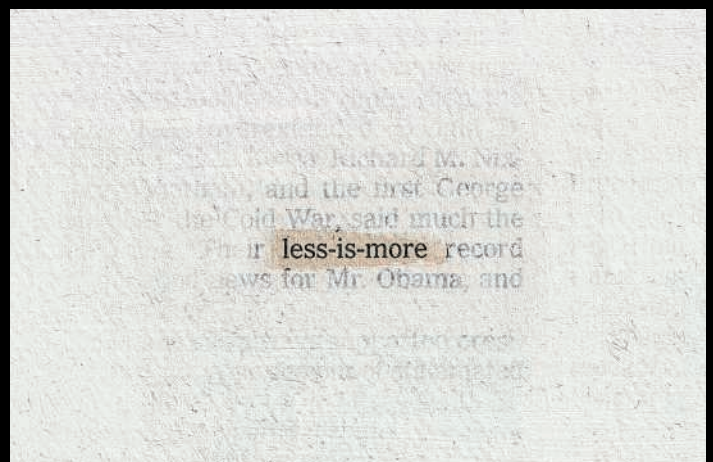
\$80,000-120,000

PROVENANCE:

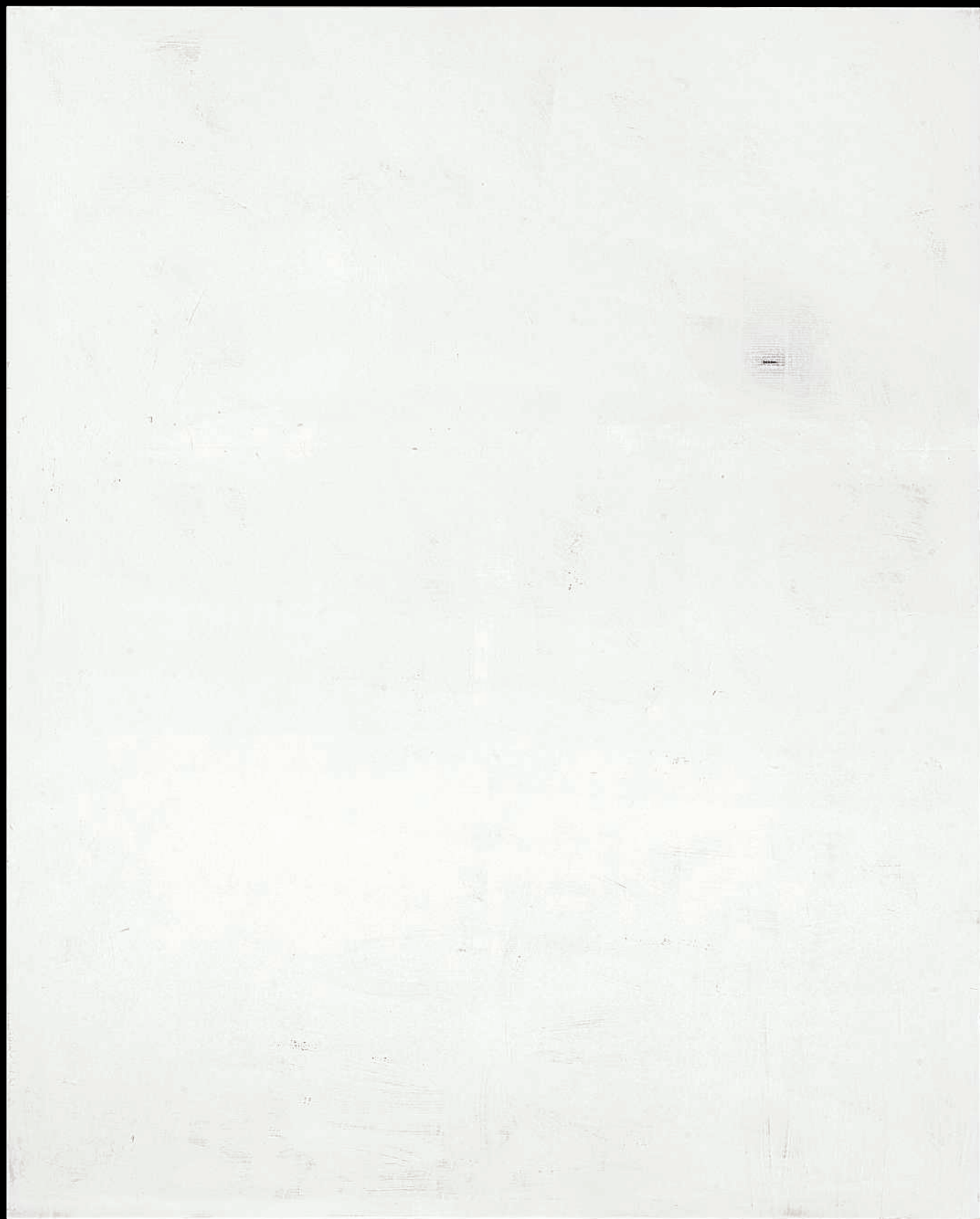
Acquired directly from the artist by the present owner



John Baldessari, *I Will Not Make Any More Boring Art*, 1971. Museum of Modern Art, New York. Artwork: © 2016 John Baldessari. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



Present lot illustrated (alternate view).



428

JOE BRADLEY (B. 1975)

Untitled

signed and dated 'Joe Bradley 2010' (on the stretcher bar)
oil, paper, string and printed paper collage on canvas
86 1/8 x 69 1/4 in. (218.7 x 175.8 cm.)
Executed in 2010.

\$200,000-300,000

PROVENANCE:

CANADA, New York
Private collection, Los Angeles
Acquired from the above by the present owner

"I usually have some kind of source material to work off of—a drawing or a found image—but this ends up getting buried in the process. Most of the painting happens on the floor, then I'll pin them up periodically to see what they look like on the wall. I work on both sides of the painting too. If one side starts to feel unmanageable, I'll turn it over and screw around with the other side. That was something that just happened out of being a frugal guy, I guess. But then, because I am working on unprepared canvas, I get this bleed through. The oil paint will bleed through to the other side, so I get this sort of incidental mark."

– Joe Bradley



Cy Twombly, *Ferragosto II*, 1961. Hirschorn Museum and Sculpture Garden, Washington, D. C. © 2016 Cy Twombly Foundation.



429

JULIE MEHRETU (B. 1970)

Excerpt (citadel)

acrylic and ink on canvas
32 1/8 x 54 1/8 in. (81.5 x 137.4 cm.)
Executed in 2003.

\$1,000,000-1,500,000

PROVENANCE:

The Project, New York
Acquired from the above by the present owner, 2003

EXHIBITED:

Minneapolis, Walker Art Center; Lake Worth, Palm Beach Institute of Contemporary Art; Buffalo, Albright-Knox Art Gallery and Valencia, CalArts Gallery at REDCAT, *Julie Mehretu: Drawing Into Painting*, April 2003-August 2004, no. 4 (illustrated). León, MUSAC Museo de Arte Contemporáneo de Castilla y León; Kunstverein Hannover and Humlebæk, Louisiana Museum of Modern Art, *Julie Mehretu*, September 2006-August 2007, pp. 92-93 (illustrated).

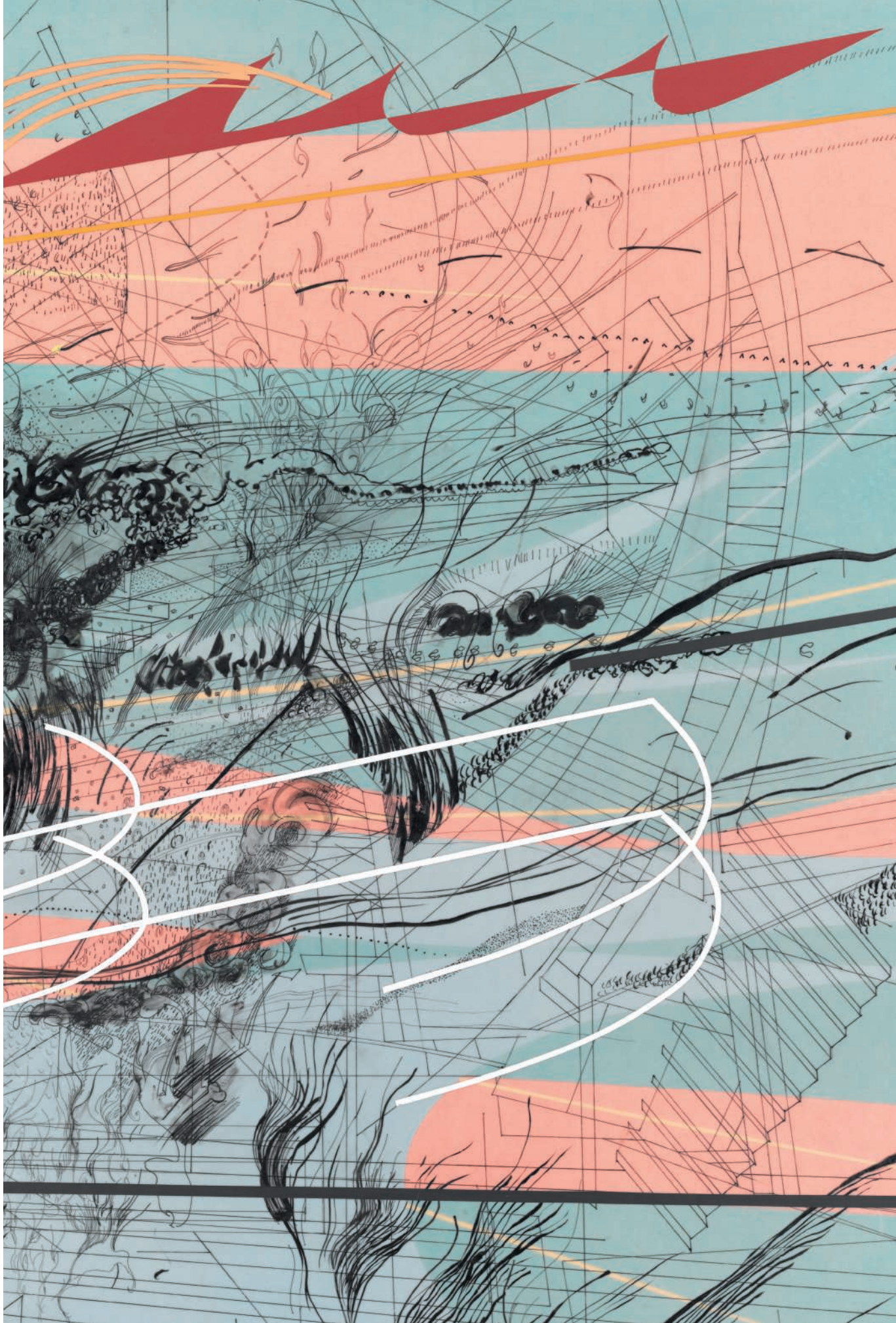
"My aim is to have a picture that appears one way from a distance—almost like a cosmology, city or universe from afar—but then when you approach the work, the overall image shatters into numerous other pictures stories and events."

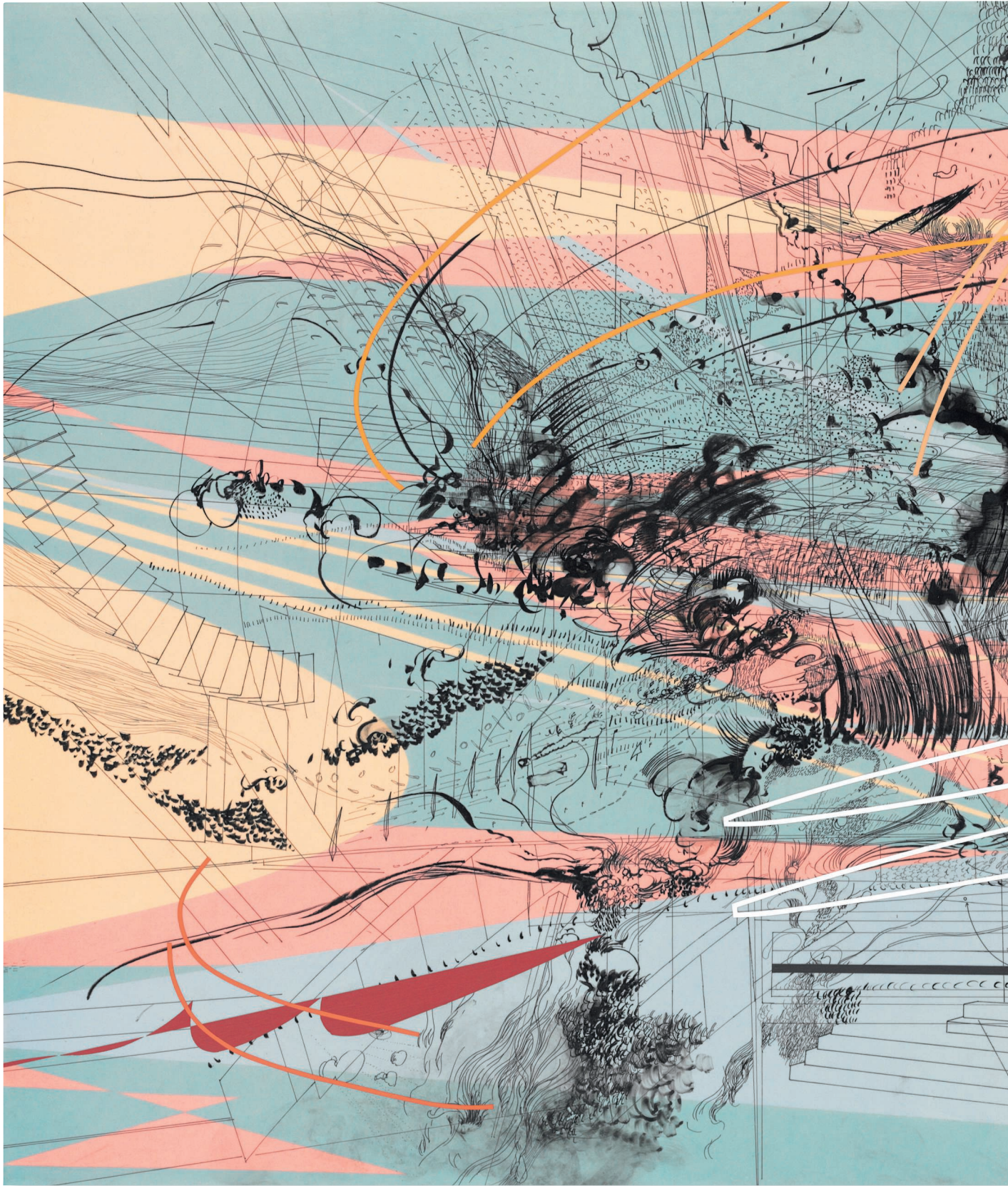
– Julie Mehretu



Julie Mehretu in her studio, 2005. Photo: Peter Rad. Artwork: © Julie Mehretu.

present lot illustrated (alternate view).









Leonardo da Vinci, *Deluge*, circa 1517-18. Windsor Castle, Windsor.



Kazimir Malevich, *Suprematism*, circa 1917. Museum of Fine Arts, Krassnodar. Photo: Erich Lessing / Art Resource, NY.

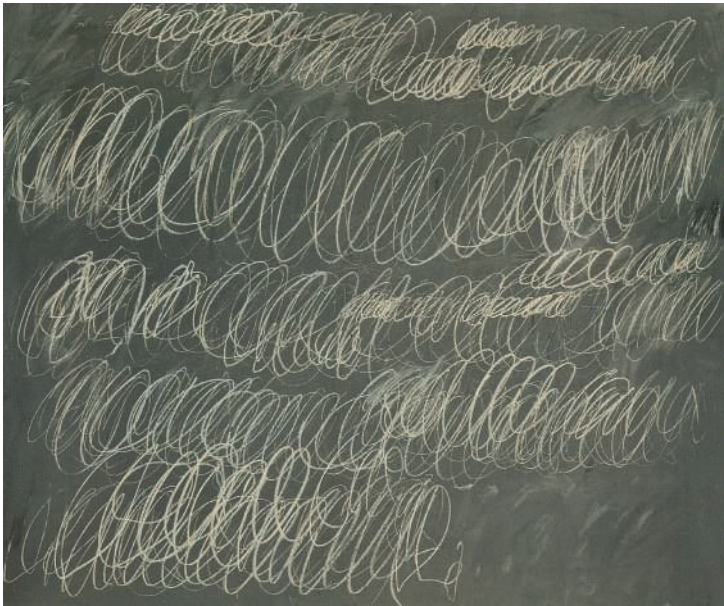
A catatonic panorama of rich optical splendor, Julie Mehretu's 2003 *Excerpt (citadel)* engulfs the viewer like a surging visual mind-map. Part urban planning, part biblical apocalypse, with its title in fact suggesting a spiritual force, this work demonstrates an extensive and heavily-worked fusion of painting and drawing. At once, it seems to unify the mathematical rigor and constructivist logic of a Le Corbusier-like vision with the graphic onslaught and apparent chaos of Leonardo's studies of the Deluge. As the artist has noted in her own words: "My initial impulse and investigation was to try and develop, through drawing, a language that could communicate different types of narratives and build a cityscape, each mark having a character, a modus operandi of social behavior. As they continued to grow and develop in the drawing I wanted to see them layered; to build a different kind of dimension of space and time into the narratives." (Julie Mehretu, "Interview with David Binkley and Kinsey Katchka", 28 March 2003, reproduced at Africa.si.edu/exhibits/passages/mehretu-conversation.html)

A rare example of Mehretu's output from her series of forms drawn and later painted on an immaculate gesso ground, this work is the formal result of a meticulous and painstaking process of the consecutive layering of imagery, map and graphic mark. A combination of architectural drawing, improvised expression and compulsive doodling, *Excerpt (citadel)* is a seemingly multidimensional panorama held together by the artist's disciplined and unerring sense of structural logic, into a complex, dramatic but, ultimately holistic sense of epic landscape. Like improvised maps of the contemporary mind, Mehretu's paintings seem, in this respect to also describe the complex and multivalent nature of contemporary urban experience. Fusing the graphic logic of architectural space

with the energy and apparent irrationality of the spontaneously made mark, Mehretu has imbued the present composition with a sumptuous pyrotechnic eruption of line, color and form. Upon an intricate grid of clamoring, cartographic markings, bold geometric forms and linear patterns combine and collide, producing a kaleidoscopic optical effect that draws the viewer into its uncharted depths.

On account of their overt ambiguity, Mehretu's paintings have also been described as "psychogeographies" exploring ideas about location and identity. Mehretu, who was born in Addis Ababa and grew up in East Lansing, Michigan, and sees her work in this respect as being partly "a self-ethnographic" project cutting through her "lineage and ancestry in an effort to further understand the formation of [her] own identity." (Julie Mehretu, cited in Catherine de Zegher, *Julie Mehretu: Drawings*, New York, 2007, p. 23)

Upon an underlay of precise architectonic markings, Mehretu constructs an explosive cartography, evocative of atlas illustrations, weather maps and ordinance survey contours. Since the late 1990s, Mehretu has deftly combined multiple graphic languages with her own intricate vocabulary of symbols and gestures in an attempt to visualize the social and geographic networks that underpin contemporary global development. Building upon studies of army terrain maps, NFL game plans, airport diagrams and construction blueprints, Mehretu's interest in the manmade world is tied to a concern with the power structures that have determined our existence since the dawn of civilization. The individual marks that efface the diagrammatic backdrops of her works are imbued with identity and social agency, conceived as characters in narratives of



Cy Twombly, *Untitled*, 1967. Museum of Contemporary Art, Los Angeles. © 2016 Cy Twombly Foundation.

struggle, rebellion and uprising. Like a densely layered snapshot or sound bite the present painting offers a quasi-apocalyptic vision in which we are invited to glimpse the collision of entire histories and universes.

Mehretu's teeming pictorial surfaces also represent a *tour de force* of art historical reference. As opulent as Baroque ceilings and as virtuosic as Sigmar Polke's wild alchemical experiments, her works fuse the geometries of Piet Mondrian and Kazimir Malevich with the schismatic linearity of Cy Twombly and the automatism of Surrealist drawing and writing. Influences from Le Corbusier to Jackson Pollock jostle alongside allusions to graphic systems spanning Chinese calligraphy, graffiti, comic book illustration and tattoo design. As Douglas Fogle has observed, Mehretu's ability to entwine real and imaginary topographies ultimately casts her work as a new kind of history painting. "Her paintings ... do not rely on the recognizable but on evocative shards of graphic iconography," he writes. "She shows us a vision of history as though told through the fractured prism of a Robbe-Grillet novel or projected into a painterly version of the computer game Sim City." (D. Fogle, 'Putting the World into the World', in *Julie Mehretu: Drawing into Painting*, exh. cat., Walker Art Center, Minneapolis, 2003, p. 5)

As Mehretu explains, again in her own apt language: "I am also interested in what Kandinsky referred to in 'The Great Utopia' when he talked about the inevitable implosion and/or explosion of our constructed spaces out of the sheer necessity of agency ... it is in these same spaces that you can feel the undercurrents of complete chaos, violence, and disorder." (J. Mehretu, quoted in "Looking Back: Email Interview Between Julie Mehretu and Olukemi Ilesanmi, April 2003", in *Julie Mehretu: Drawing into Painting*, exh. cat., Walker Art Center, Minneapolis, 2003, pp. 13-14) "Like going to see fireworks—you feel the crowd at the same time as you feel the explosions."



Wassily Kandinsky, *Panel for Edwin R. Campbell No. 1*, 1914. Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

PROPERTY FROM AN IMPORTANT CONTEMPORARY COLLECTION

430

TAKASHI MURAKAMI (B. 1962)

May Satsuki

signed and dated 'Takashi '98' (on the reverse)
four elements—acrylic on canvas mounted on panel
each: 106 ½ x 53 ¼ in. (270.5 x 135.2 cm.)
overall: 106 ½ x 213 in. (106 ½ x 541 cm.)
Painted in 1998.

\$300,000-500,000

PROVENANCE:

Marianne Boesky Gallery, New York
Acquired from the above by the present owner, 1999



Sansetsu Kano, *The Old Plum*, circa 1645. Metropolitan Museum of Art, New York.
Photo: © The Metropolitan Museum of Art / Art Resource, NY.

“The animated explosions formed the whole of my anime otaku experience. Something strange about their movement was unforgettable; after seeing them once they became an integral part of my ‘awareness’ of beauty.”

- Takashi Murakami



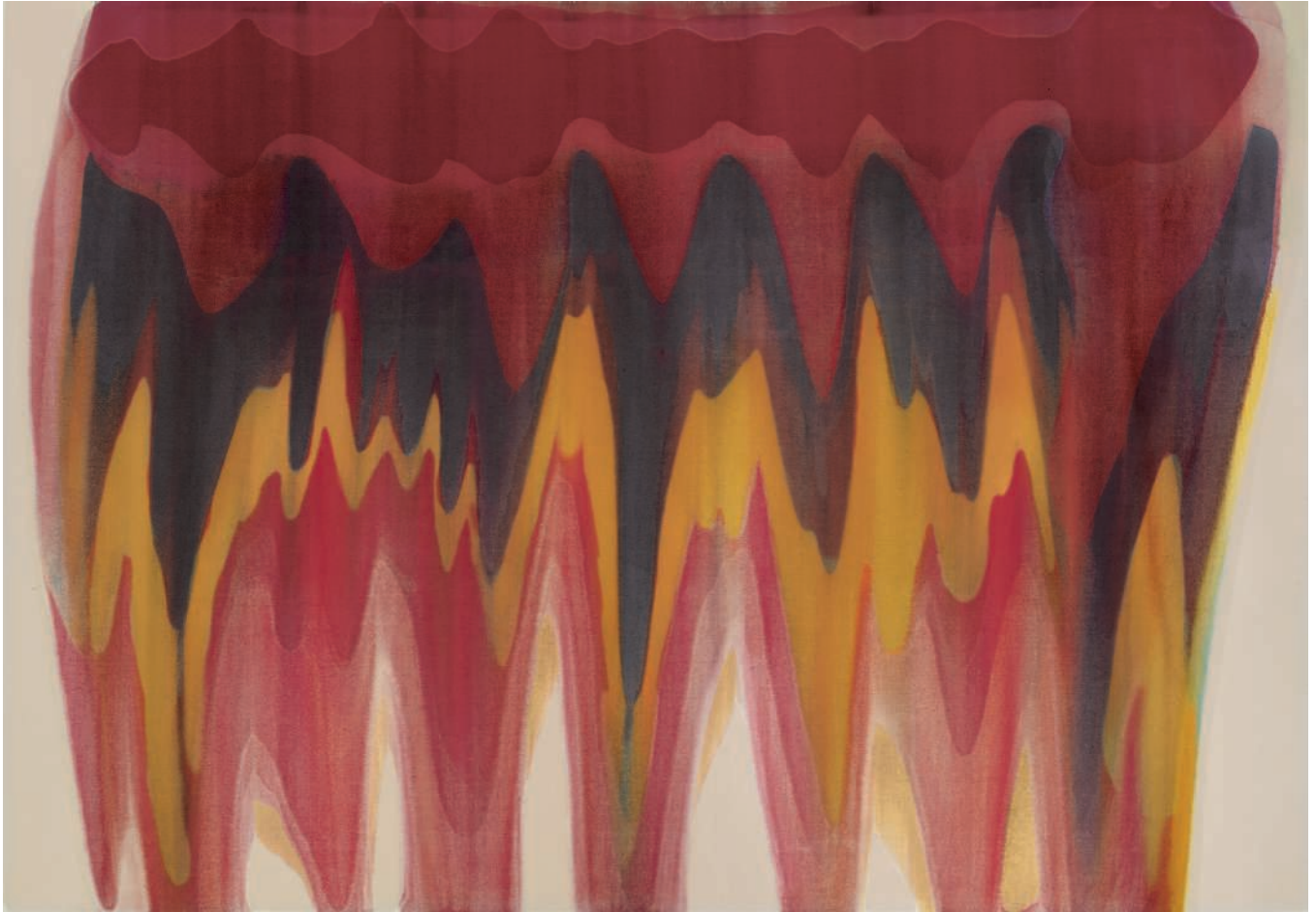




Kenneth Noland, *Untitled*, 1958-1959. © Estate of Kenneth Noland / Licensed by VAGA, New York, NY.

With its immaculate surface and epic scale, rendered in the Japanese tradition of four panels, Takashi Murakami's *May Satsuki* is the epitome of his Superflat aesthetic—displaying a refined sense of classical beauty inspired by traditional Japanese painting, yet deeply entrenched in the *anime* and *manga* style that has come to personify his best work. It is a pristine, large-scale *Splash* painting in which swirls of milky fluid traverse the canvas in lyrical, curving arcs. The painting specifically relates to Murakami's outrageous, highly erotic sculptures *Hiropon* and *My Lonesome Cowboy*, which he exhibited in 1998, in which trails of bodily fluid project from each figure with a wild, comic exuberance. Now part of his visual lexicon, they allude to the underlying sense of adolescent male fantasy that is a distinct, erotic undercurrent in *anime* and *otaku* culture. Its clever title, *May Satsuki*, references the popular 1988 children's *anime* film *My Neighbor Totoro*, whose female characters were named Mei and Satsuki. ("Satsuki" is also the traditional Japanese name for the month of May, while "Mai Satsuki" is the name of a Japanese porn star).

In the present work, Murakami creates an impressive painting that dazzles the eye with its impeccable surface and luxurious sheen. Its candy-colored pink hue bathes the viewer in a soft aura, enhanced by the leaping arabesques of Murakami's strange and evocative splashes, which fling themselves across the canvas. The skill with which Murakami renders these liquid sprays is nothing short of astonishing—with characteristic flatness, the artist manages to impart a palpable sense of realism while working within his trademark Superflat style. The resulting painting reads like a comic-book pastiche of a Pollock drip, or an Ed Ruscha liquid word painting as illustrated in the *manga* vernacular of Murakami's boyhood. Its sheer massive scale evokes the dizzying panoramas of 19th century landscape painters, while the overall sumptuous quality of its surface recalls the gold-covered screens (or *byōbu*) of the Kano School. In fact, Murakami was particularly enraptured by a 17th century screen depicting the sinuous curves of an old plum tree by the artist Sansetsu Kano (Metropolitan Museum of Art, New York), which shares obvious similarities to *May Satsuki*.



Morris Louis, *Saf*, 1959. © 2016 Maryland Institute College of Art (MICA), Rights Administered by Artist Rights Society (ARS), New York, All Rights Reserved.

Straddling the line between the “high art” of traditional Japanese painting, the “low art” of *manga* and *anime*, along with references to Western art history, Murakami’s *May Satsuki* epitomizes the “superflat” style has become synonymous with his best work. This is characterized by a pared-down minimalist sense of abstraction combined with a playful attitude toward traditional Japanese painting and Western art historical conventions. While it references the two-dimensionality of Murakami’s work, it also clouds the distinction between high and low art, creating a new realm in which a myriad cultural references are combined in a fresh manner. Upon viewing the *Splash* paintings in 1998, the art critic Jan Tumlir was struck by the curious blend of art historical reference and dazzling beauty that radiated from these paintings: “Murakami strains his trashy enthusiasms through a complex art historical matrix, drawing all sorts of surprising analogies along the way. This unexpected referential richness is made especially evident in the show’s painterly component...depicting two baroquely rippling sprays... Rendered with

an icy, crystalline precision, these massive [paintings]...are absurdly beautiful” (J. Tumlir, “Takashi Murakami at Blum & Poe,” *LA Weekly*, July 17-23, 1998, p. 61).

Indeed, there are layer upon layer of hidden references cleverly concealed within the serene surfaces of Murakami’s *Splash* paintings. As he explained, “At its core, my standard of “beauty” is one cultivated by the Japan that has been my home since my birth in 1962. It is a core that is not easily shaken. The materials I have at my disposal are Japanese art history, *manga*, *anime*, *otakudom*, J-POP culture, postwar history and imported accounts of contemporary art.” (T. Murakami, *Murakami: Ego*, New York, 2012, p. 178) Indeed, Murakami’s inventiveness, wit and wry sense of humor are on full display in *May Satsuki*, an epic painting, both audacious and sublime.

431

JOE BRADLEY (B. 1975)

The Sailor

signed, titled and dated 'THE SAILOR Joe Bradley 09'
(on the stretcher bar)
oil, graphite, rope, cotton, glue, plastic, soot and rubber
on canvas
90 ½ x 78 ¾ in. (229.8 x 200 cm.)
Executed in 2009.

\$250,000-350,000

PROVENANCE:

Peres Projects, Berlin
Acquired from the above by the present owner

EXHIBITED:

Berlin, Peres Projects, *Eat at Joe's*, September–
November 2009.

"At first glance, Joe Bradley's abstract, monochromatic canvases look like experiments in Minimalism; longer viewing, however, reveals surprising levels of figuration and what Bradley calls an 'intentional shoddiness' that points to a dissatisfaction with the narrative of twentieth-century painting... Described by the artist as expressively 'pathetic' takes on heroic, large-scale Color Field works, they have the primitive feel of ancient totemic sculptures. At the same time, subtle color variations and surface texturing on flimsy store-bought canvases belie the fetishized perfection the paintings allude to."

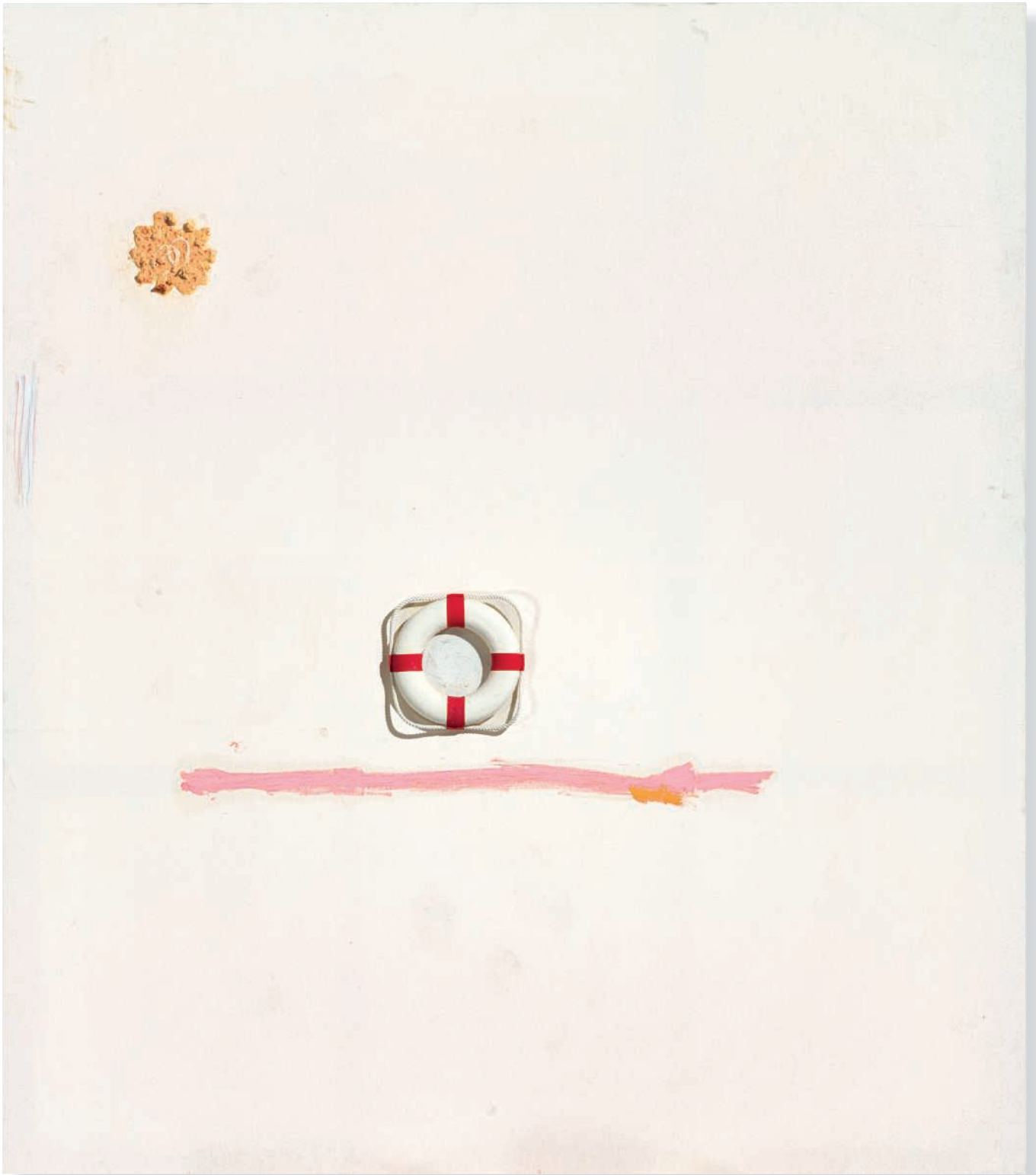
(T.D. Whitney Biennial, 2008, p. 106)

Suspending amidst a stark, elemental plane, a rubber life preserver marks the forefront of *The Sailor*. A glowing orb made up of plastic and soot flickers dramatically above the left corner of the horizon, the dilapidated materials becoming unrecognizable from a distance, transforming the composition into a metaphysical landscape. Joe Bradley poignantly reduces his painterly brushstroke to its formal essence, underlining the circular rubber motif with an almost kitschy, translucent highlighter-pink. The hovering circular element not only creates texture, but also instigates a dialogue: the life preserver has evolved into a decorative, nautical object, yet can also be fundamental to survival. Bradley constantly expands the post-modern visual vernacular, theorizing, "[O]ne thing that painting does well is to broadcast contradictory content in a single view, as opposed to a book or movie that leads you through. Good painting sort of stops time and jams up the works – in a good way" (J. Bradley, in interview with Ryan Steadman, "The Full Bradley: A Painter's Painter Talks About Painting," in *Observer*, <http://observer.com/2016/04/the-full-bradley-a-painters-painter-talks-about-painting/> [accessed 6 October 2016]). As typical of Bradley's work, *The Sailor* questions the notions of high and low art in a garish yet elegantly minimalist composition.

The artist exhibited the work, part of a highly stylized series from 2009, "Eat at Joes", of which the paintings he refers to as a "cast of characters". Reflecting his career long fascination with painting and art as a marker of time, he recalls of the series, "Painting is a lot like fishing. Stick your brush in the water and wait. Hope for something big (or at least funny looking...) Read the paper. Eat a sandwich. Think about painting. Call Baselitz (no answer.) Read "Hunger". Crossword puzzle. Whistle. Paint. Curse God. Go home" (J. Bradley, "Eat at Joes," in *Peres Project Berlin*, 26 September 2009, <http://peresprojects.com/exhibitions/eat-at-joes/> [accessed 6 October 2016]). This abstracted depiction of the Sailor may be an homage to the fishing towns in Maine, where he grew up, or perhaps simply a witty articulation of the contradictions in art.



Adolph Gottlieb, *Icon*, 1964. © Adolph and Esther Gottlieb Foundation / Licensed by VAGA, New York.



432

ADRIAN GHENIE (B. 1977)

Pie Fight Study

signed and dated 'Ghenie 2013' (on the reverse)

oil on canvas

21 7/8 x 29 3/4 in. (55.5 x 75.5 cm.)

Painted in 2013.

\$500,000-700,000

PROVENANCE:

Pace Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Pace Gallery, *Adrian Ghenie New Paintings*,
March-May 2013, pp. 22-23 (illustrated).



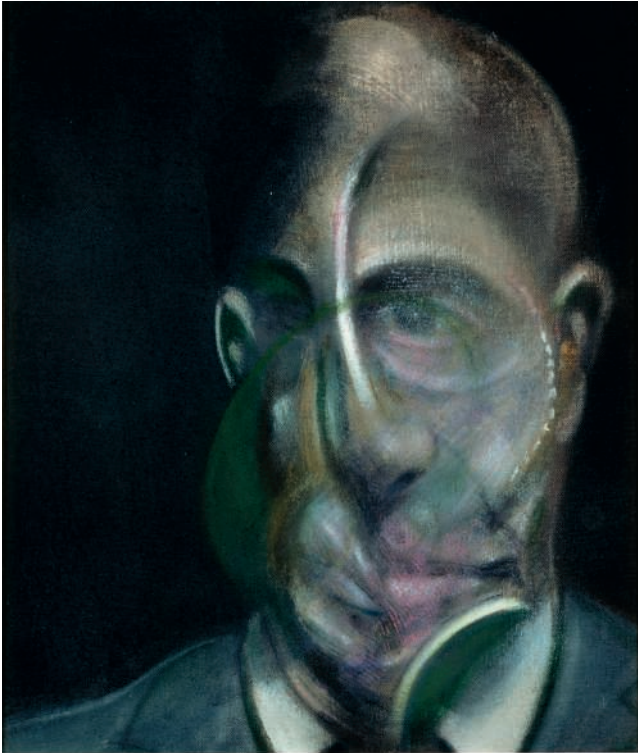
Pablo Picasso, *Seated Woman with Blue Dress*, 1939. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

present lot illustrated (alternate view).









Francis Bacon, *Portrait of Michel Leiris*, 1976. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Artwork: © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2016. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, NY.

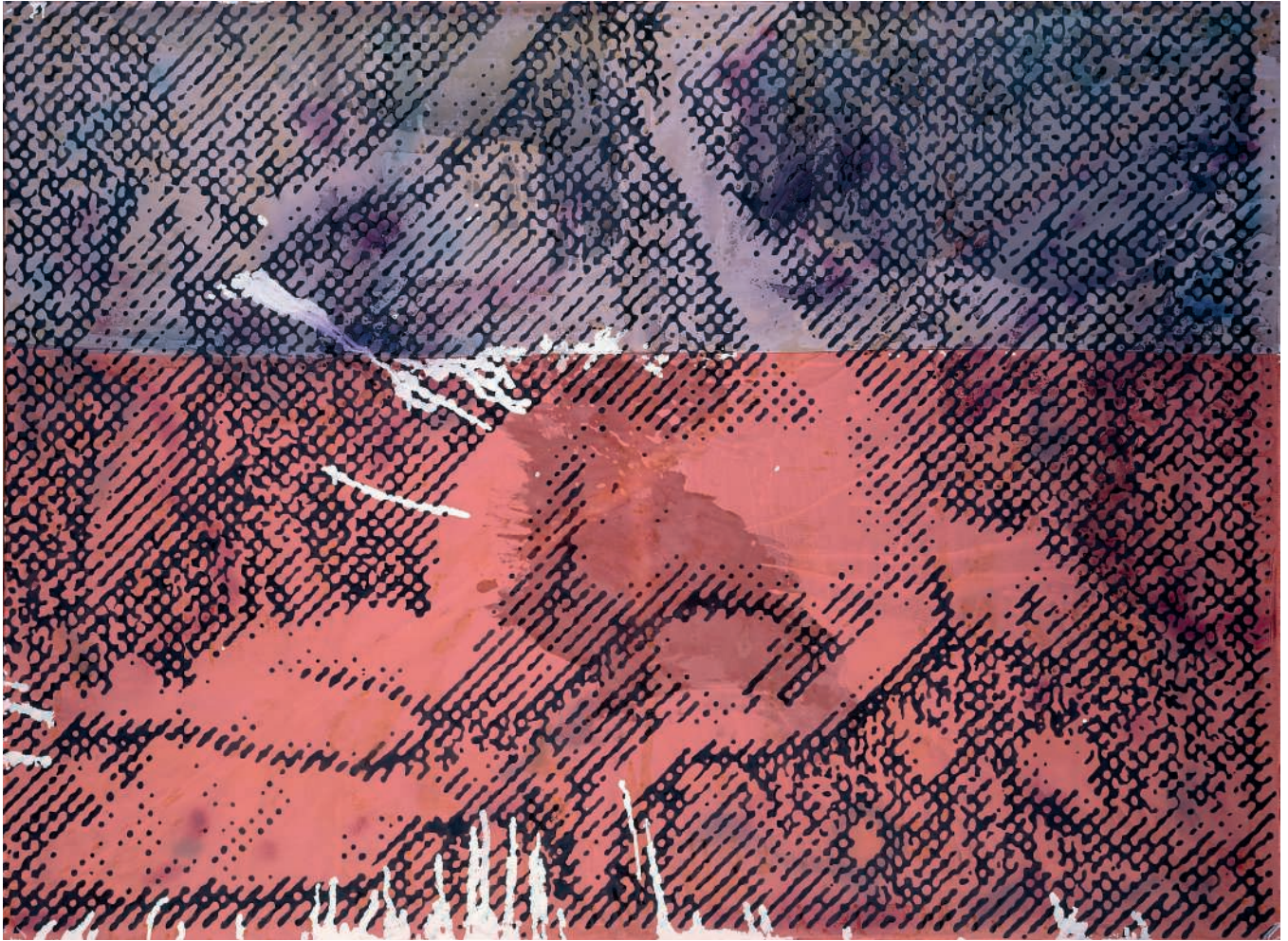


Francis Bacon, *Head VI*, 1949. Arts Council Collection, London. Artwork: © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2016. Photo: Bridgeman Images.

Adrian Ghenie's *Pie Fight* paintings originated in the artist's fascination with "episodes of history that will never be resolved" (N. B. Abrams, quoted by R. Wolff, "In the studio: Romanian Painter Adrian Ghenie's Sinister Mythology," *Artinfo*, March 5, 2013). Yet, in his later iterations, such as the present work, Ghenie invokes the more comic connotations of pie-throwing and, in doing so, makes us reconsider the meaning of such an act. The surface of *Pie Fight Study* showcases Ghenie's tact as a painter, as he has aptly manipulated such rich impasto with a dynamic sense of energy, capturing the shock, confusion and surprise at the split-second of the pie hitting the figure's face. Despite the blurring of the abstract strokes in the background and the dots in the foreground, Ghenie's classical technique in his representational depiction of the woman's hair and form) creates a sense of surreality. The seductive jewel tones of red and green and the tantalizing texture of the thick cream obscures the woman's face and distracts us—what we are admiring is not a simple depiction of food, but the instant of a comic tragedy.

The familiar pie fights from silent films and movies such as the *Three Stooges* were deliberately engineered farcical entertainment, but *Pie Fight Study* indicates something sinister is afoot with its choice of victim. A grey-haired woman in a dress seems an unlikely target for a cream pie; perhaps we see a moment of social commentary. Who is this woman, who is suggested here as not worthy of respect, but of public humiliation and symbolic assassination instead? Art critic Jeanne Gerrity has observed that Ghenie's work invoke "the terror of Francis Bacon's pictures," (J. Gerrity, "Six Lines of Flight", *Frieze* vol. 153, March 2013). Ghenie's choice of subject throws into relief the double-sided nature of situational humor: when do we choose to laugh at the extreme absurdity of the cream pie, or feel the vulnerability of the victim, and why?

Pie Fight Study is a continuation of Ghenie's attempt to characterize the dual side of the comedic act, and of history. With his Nazi-era historical mash-ups, Ghenie had started the series in an attempt to understand 20th century European history. Growing up in Romania under Nicolae Ceausescu's



Sigmar Polke, *Nackte*, 1988. © 2016 The Estate of Sigmar Polke, Cologne / ARS, New York / VG Bild-Kunst, Bonn.

dictatorship, the artist applied to his art his questioning of why his generation historically struggled economically, to create paintings that became surreal blends of fact and fiction. His keen awareness of the contradictions of history contributes to how his images radiate an immediacy, foregrounded by a sense of absurdity. As part of the later series, the image in *Pie Fight Study* originates in stills of slapstick movies, sourced by the artist from the Internet. It deliberately gives us no context to the scene unfolding *in media res*—it is a fraught narrative by default, without any foreword or aftermath but for that which the viewer conjures up on his or her own. As in the telling of history, *Pie Fight Study*'s ultimate narrative is determined by its latest observer, leaving the observer with an unnerving sense of pathos towards the portrayal.

Ghenie represented Romania at the 56th Venice Biennale in 2015 and his work is now in the collections of San Francisco Museum of Modern Art, and the Museum of Contemporary Art in Los Angeles among others. As a child who watched the execution of Ceausescu on Christmas Day in 1989 on television and witnessed the efforts to rewrite history thereafter, Ghenie's work has a particularly profound personal resonance. Ghenie's own mark in history will be, as curator Nora Burnett Adams said, "[t]o appropriate a convention from filmic history as a device for confronting and condemning history" (N. Adams, *Adrian Ghenie: New Paintings*, exh. cat., New York, 2013, p. 9).

**My neighbor's wife cried to me
she said. "I didn't know where
One night I went home, and**

me: “It was driving me crazy,”
re he spent his evenings.
there he was.”

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

433

RICHARD PRINCE (B. 1949)

Neighbor's Wife

signed, titled and dated 'R Prince 1989 NEIGHBOR'S WIFE' (on the overlap)
acrylic and silkscreen ink on canvas
56 x 48 in. (142.2 x 121.9 cm.)
Painted in 1989.

\$1,800,000-2,500,000

PROVENANCE:

Barbara Gladstone Gallery, New York
Skarstedt Fine Art, New York
Private collection, New York
Anon. sale; Christie's, London, 14 October 2007, lot 149
Acquired at the above sale by the present owner

EXHIBITED:

New York, Skarstedt Fine Art, *Richard Prince: Joke Paintings*, October-December 1998.
Phoenix Art Museum, *Phoenix Rising: The Valley Collects*, April-May 2016.

LITERATURE:

B. Mendes Burgi, B. Ruf and G. van Tuyl (eds.), *Richard Prince Paintings*, Ostfildern-Ruit 2002, p. 41 (illustrated).



Barnett Newman, *Tertia*, 1964. Moderna Museet, Stockholm. © 2016 Barnett Newman Foundation / Artists Rights Society (ARS), New York.

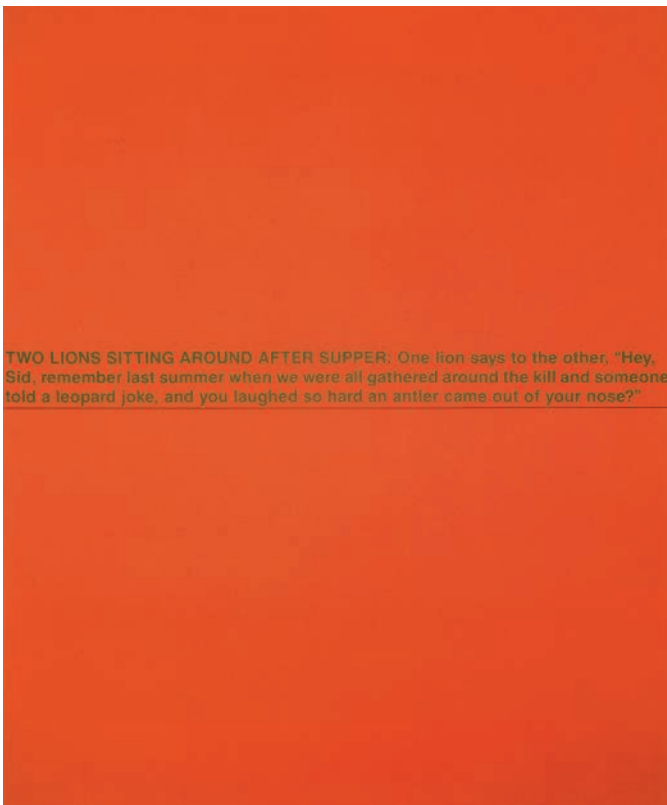
"Prince's Monochrome Jokes represent a skillfully calculated inversion of art's essential value system."

(N. Spector, "Nowhere Man," in *Richard Prince*, exh. cat., Guggenheim, New York, 2007, p. 23)

My neighbor's wife cried to me: "It was driving me crazy," she said. "I didn't know where he spent his evenings. One night I went home, and there he was."



Mark Rothko, *Red, Orange, Orange on Red*, 1962. Saint Louis Art Museum, Missouri. Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.



Richard Prince, *The Leopard Joke*, 1989. Whitney Museum of American Art, New York. © Richard Prince.

Bathed in a sumptuous warm orange glow, Richard Prince's *Neighbor's Wife* is an exceptional example from the artist's seminal Joke series. The painting embodies the wry sophistication and sardonic wit that underlies one of the artist's most celebrated series. Rendered in verdant green Helvetica font upon a brilliantly bold orange background, the joke is presented on canvas in the same manner as it would be presented by a comic on stage. Ever the straight-man, the painting retains its cool, even clinical repose throughout this delivery. The artist's choice to use a ubiquitous font on an otherwise monochromatic canvas is a sly poke at the bombastic Neo-Expressionist painting in vogue at the time, as well as an homage to the pristine rigor of Minimalism, the luxuriously stained canvases of the Color-Field painters, and the text-based quips of Conceptual artists like Lawrence Weiner.

Prince's Joke series continues the artist's investigation of how ideas and images circulate in the world. In the mid-1970s, Prince arose as a key member of a group of artists who became known as the Pictures Generation which included such luminaries as Cindy Sherman, Robert Longo, Louise Lawler, Sherrie Levine, Barbara Kruger, and Jack Goldstein. Following the Pop artists of the 1960s, who appropriated images from commercial products and advertisements, the artists of the Pictures Generation understood that mass media imagery is imbedded with ideological narratives that perpetuate social structures. Where Cindy Sherman re-performed image-based mediums of film, photography and advertising to show how sex, gender and sexuality are constructed, Prince re-photographed these mediums, upping the ante on this conversation by linking class, American consumerism and masculine desire to our understanding of identity. His fascination with cowboys, bikers, cars, the iconic Marlboro Man referred to archetypes of the American dream.

The brilliant monochrome Jokes cycle emerged from Prince's long-term exploration of the theme of humor. In 1985, Prince began to scribble classic one-liners in pen or ink on pieces of unadorned paper, which he would sell to dealers for \$10 a pop—one particularly thrifty dealer even requested a 10% discount for two. Funny, facetious, and conceptual, these written jokes emerged in stark contrast to the dominant painting and sculpture of the time; they were more Warholian in their ethos. Around the same time Prince also appropriated existing cartoons, often dealing with themes of sexual infidelity, which he went on to enlarge and silkscreen onto canvas. The artist played with meaning through the deliberate confusion of these cartoons' discursive systems: he overlapped multiple cartoons or switched out cartoon punch lines with borscht-belt humor to a disjunctive and opaquely autobiographical effect.



Ed Ruscha, *OOOF*, 1962. Museum of Modern Art, New York. Artwork: © Ed Ruscha. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.



Roy Lichtenstein, *Look Mickey*, 1961. National Gallery of Art, Washington, D.C. © Board of Trustees, National Gallery of Art, Washington.

"Sometimes when I walk into a gallery and I see someone's work, I think to myself, 'Gee, I wish I had done that.' When I have that reaction to something I make, then I think I should stay with it, and go with it. It's not like I have that reaction a lot. Very, very few times do I ever have that reaction. I remember thinking that if I had seen someone make the hand-written joke and call it their work, I would have said, 'I wish I had done that.'"

– Richard Prince

My neighbor's wife cried to she said. "I didn't know who One night I went home, and

TIPS FOR ARTISTS WHO WANT TO SELL

- GENERALLY SPEAKING, PAINTINGS WITH LIGHT COLORS SELL MORE QUICKLY THAN PAINTINGS WITH DARK COLORS.
- SUBJECTS THAT SELL WELL : MADONNA AND CHILD, LANDSCAPES, FLOWER PAINTINGS, STILL LIVES (FREE OF MORBID PROPS --- DEAD BIRDS, ETC.). NUDES, MARINE PICTURES, ABSTRACTS AND SUR-REALISM.
- SUBJECT MATTER IS IMPORTANT: IT HAS BEEN SAID THAT PAINTINGS WITH COWS AND HENS IN THEM COLLECT DUST --- WHILE THE SAME PAINTINGS WITH BULLS AND ROOSTERS SELL.

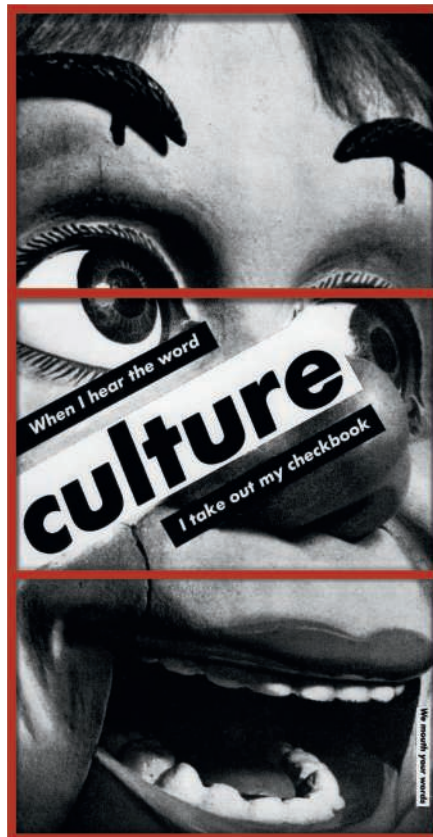
Like his photographs of magazine advertisements, the Joke paintings also re-contextualized "low" culture in a "high" art context. In 1987, Prince eliminated the cartoon itself and only included its text, using the revered materials of acrylic paint on canvas to execute this rebellious act. While formally worlds away, the Prince's Joke paintings are conceptually linked to his early work in photography. Nancy Spector, curator of Prince's 2007 retrospective exhibition at the Guggenheim explains, "When Prince hijacks photographs and off-color jokes from their circulation in mass culture and re-presents them as his own, he injects his copies [in the artist's words] 'with the element of imagination and thus destabilize[s]' our sense of reality. He takes what we already know—commercial advertising, snapshots of girlfriends, one-liners, celebrity head-shots, pulp-fiction covers—and gives it back relatively unaltered, but forever changed" (N. Spector, "Nowhere Man," in *Richard Prince*, exh. cat., Guggenheim, New York, 2007, p. 23). She continues, "By separating a cartoon from its caption and adding a non sequitur of a joke, Prince creates strange, hybrid emblems that offer mutable narratives. What emerges from these disjunctions of image and text is a transgressive perversity, an uninhibited play of meaning in which attraction, deceit, failure, sex and death intermingle to produce work that is at once erotic, humorous, and macabre. Through his deliberate confusion of discursive systems, Prince brings to the surface the hostility, fear and shame fueling much American humor" (Ibid., p. 37). Silk-screening the jokes onto a flat, monochromatic canvas, the artist removed his

me: “It was driving me crazy,”
re he spent his evenings.
there he was.”

Present lot illustrated (alternate view).

hand from the making of the image, a conceptual strategy that adds to the detached coolness of the painting. As Prince jokingly remarked, “the Joke paintings are abstract. Especially in Europe if you can’t speak English” (R. Prince quoted by A. Fearnley, *Richard Prince: Canaries in the Coal Mine*, exh. cat., Museum of Modern Art, Oslo, 2006, p. 124).

In *Neighbor’s Wife*, Prince flips the traditional notion of the philandering husband when the joke’s punch line reveals that it is the complaining wife who has been presumably gallivanting about town while her husband sits at home. Despite the tongue-in-cheek humor of its punchline, the painting displays an elegance and sophistication that arrests the viewer by nature of its beautiful, sumptuous materials and the purity of its imagery. Though the joke paintings initially thumbed their nose at the established artistic milieu at the time, they have by now become firmly ensconced in the very canon they sought to disrupt. Nancy Spector recently described this phenomenon: “With his Monochrome Jokes Prince achieved the anti-masterpiece—an art object that refuses to behave in a museum or market context that privileges the notion of greatness. ... Prince’s Jokes represent a skillfully calculated inversion of art’s essential value system. ... The irony, of course, is that Prince’s anti-masterpieces have all sold, and, in recent years, sold well. What originated as a protest against the vanities of the 1980s art market in the form of a ‘joke’ on collectors, curators, and critics who were busy jumping on the Neo-Expressionist bandwagon, has now entered the art-historical canon” (Ibid., p. 39).



Barbara Kruger, *Untitled (When I hear the word culture I take out my checkbook)*, 1985. © Barbara Kruger. Courtesy Mary Boone Gallery, New York.

434

CARL ANDRE (B. 1935)

11,13 Prime Couple

twenty-five elements–copper

each: $\frac{1}{8}$ x $19 \frac{5}{8}$ x $19 \frac{5}{8}$ in. (0.3 x 49.8 x 49.8 cm.)

overall: $\frac{1}{8}$ x $59 \frac{1}{8}$ x $256 \frac{1}{8}$ in. (0.3 x 150.1 x 650.5 cm.)

Executed in 1976. This work is accompanied by a certificate of authenticity signed by the artist.

\$300,000-500,000

PROVENANCE:

Galerie Daniel Templon, Paris

Acquired from the above by the present owner, 1990

EXHIBITED:

Paris, Galerie Yvon Lambert, 1976.

LITERATURE:

The Hague, Haags Gemeentemuseum and Eindhoven, Stedelijk Van

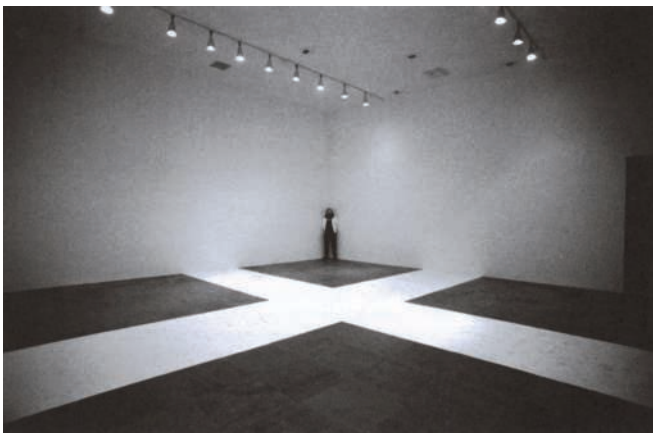
Abbemuseum, *Carl Andre*, January-March 1987, p. 102, no. 7.

E. Meyer-Hermann, ed., *Carl Andre: Sculptor*, Krefeld & Wolfsburg, 1996, p. 192.

[Q.] Is the artist a craftsman?

[A.] Some artists are—I am not. Some artists reflect obsolete modes of production—I may reflect the obsolescence of production as a mode of dividing people into classes.

(A. Gould, "Dialogues with Carl Andre," *Arts Magazine*, vol. 48, no. 9, May 1974, pp. 27-28).



Carl Andre with *Five Corners*, Ace Gallery, Venice, California, 1970. Artwork: © 2016 Carl Andre / Licensed by VAGA, New York, NY. Photo: courtesy Ace Gallery.



435

LEE UFAN (B. 1936)

With Winds

signed and dated 'L. Ufan 90' (lower right); signed, titled and dated 'With Winds 1990 Lee Ufan' (on the reverse)

acrylic on canvas

44 ¼ x 57 ½ in. (112.3 x 146 cm.)

Painted in 1990.

\$350,000-450,000

PROVENANCE:

Anon. sale; Mainichi Auction, Tokyo, 8 January 2011, lot 846

Acquired at the above sale by the present owner

Lee Ufan's *With Winds* is one of the last works in a series of evocative abstract paintings the artist began in 1982 and marks the culmination of a ten year investigation into free flowing form. Painted in 1990, the present work exhibits the progression of Ufan's conversation with abstraction in comparison to the ever-changing volatility of the wind. Beginning with a light colored off-white canvas, he moves his brush through the pigment, distributing color in expressive streaks across the painting's surface. Some appear darker than others as Ufan lets the materials speak for themselves, allowing them to dictate the outcome of his process. The artist has long been intrigued with the concept of infinity and explores the never ending enigma with each stroke. By spreading the pigment from thick to thin, Ufan creates an infinite array of shades and figures within his never-ending composition. As the artist has stated: "One way of showing the idea of infinity in a picture is in the repetition of figures. As with living organisms, it is repetition of birth and death, death and birth, yet it must be sequenced so each movement is unique and separate. The organic device whereby each brushstroke, each figure is independent and mutually related makes a picture full of forces" (quoted in an unpublished Board note presented to Tate Gallery Trustees, July 1997, Tate Artist Catalogue File, Lee Ufan, A21074).

Lee Ufan studied philosophy at Nihon University in Tokyo after deciding the subject was essential to his future artistic endeavors. This decision would indeed prove indispensable as his philosophical training would go on to inform the core of his views on abstraction. After finishing his studies and starting to paint full-time, Ufan became a key theorist and establishing member of the Mono-ha, an avant-garde materials-based art movement in Japan during the 1960s, and the first Japanese contemporary art movement to gain international recognition. Here, Ufan pronounces his own voice and notable style. His vision of abstraction was vastly different from those of western artists such as Jackson Pollock and Willem de Kooning. Instead of catalyzing his abstraction through expression and emotion, Ufan and the Mono-ha practitioners focused on perception and the artist's relationship with materials.



Robert Ryman, *Untitled*, 1962-63. © 2016 Robert Ryman / Artists Rights Society (ARS), New York.



436

ANSELM KIEFER (B. 1945)

Fahrt Durchs Land IV Die Weichsel
(*Journey Through The Country IV: The Vistula*)

titled 'Fahrt durchs Land IV Die Weichsel' (on the cover)

photographs and acrylic on mat board and artist's stand

book, closed: 23 ¼ x 17 ¼ x 4 ⅛ in. (59 x 36.1 x 10.4 cm.)

book, open: 23 ¼ x 34 ½ x 2 in. (59 x 87.6 x 5 cm.)

artist's stand: 38 ½ x 37 ½ x 24 in. (97.7 x 95.2 x 60.9 cm.)

26 pages

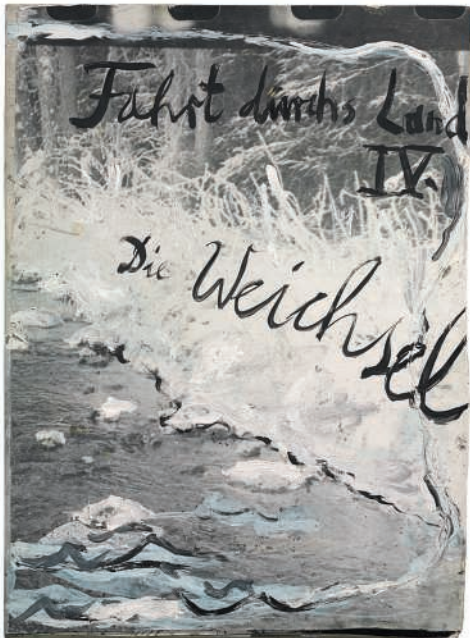
Executed in 1981-1982.

\$100,000-150,000

PROVENANCE:

Salvatore Ala Gallery, New York

Acquired from the above by the present owner, 1983



Cover of present lot.

Anselm Kiefer's *Fahrt Durchs Land* series is part of the artist's ever-evolving practice of reworking imagery using his signature mix of acrylic, sand, burlap and photographic imagery to ultimately produce a unique book. As part of Kiefer's overall practice, *Fahrt Durchs Land IV Die Weichsel* speaks to his landscapes which are often direct configurations of post-Nazi "scorched earth" Germany.

Fahrt Durchs Land IV Die Weichsel specifically focuses its imagery around the depiction of a river. In the artist's typical fractured logic, the river is shown several times through multiple media: a photographic image and through his own hand-drawn flowing water. The work is dispersed with an abandoned railroad and a rocky riverbed. The other images are wrought with frenzied black strokes across several ominous horizons. Art historian Daniel Arasse has commented, "these 'landscapes' go against the whole great tradition of German landscape painting—a tradition that the Nazis appropriated and tried to make into the embodiment of the 'German vision,' the 'self-portrait of the German soul' and the 'organic extension of its genius'" (D. Arasse, "Acts of Mourning," in *Anselm Kiefer*, New York, 2001, p. 121). As resonates in the present work, Kiefer's view of the great German tradition implicates denial as a source of inspiration and anguish.

Kiefer's work purports to be a travelogue through the country. *Fahrt Durchs Land IV Die Weichsel* shows how, despite the ever-changing scenery, the artist's conceptions remain aligned to solid meditation on and the mourning of Germany's complex post-war heritage.



“Myths interest Kiefer because of the relationships they build between the worlds of heaven and earth and the narratives they employ to account for the catastrophic destruction of divine order throughout world history.”

(D. Arasse, *Anselm Kiefer*, New York, 2001, p. 190)

437

ANSELM KIEFER (B. 1945)

Odin and the World-Ash

titled ‘Odin and the World-Ash’ (upper center); signed, titled and dated ‘Odin and the World-Ash Anselm Kiefer 1981’ (on the reverse)
oil, paper collage and ink on burlap
66 ¾ x 74 ½ in. (169.5 x 189.2 cm.)
Executed in 1981.

\$250,000-350,000

PROVENANCE:

Mary Boone Gallery, New York
Private collection, Chicago, 1986
Anon. sale; Sotheby’s, New York, 10 November 2005, lot 444
Acquired at the above sale by the present owner

EXHIBITED:

Fort Lauderdale, NSU Art Museum, *With You I Want to Live: The Gordon Locksley and Dr. George T. Shea Collection*, April 2009-March 2010, n.p. (illustrated).

Physical materiality and spiritual meaning, two enduring artistic concerns for Anselm Kiefer, shine in full force in *Odin and the World-Ash*. Paint, paper, smoky ash and burlap imbue this 1981 work with a textured complexity, while Norse mythology provides its ancient and mystical theme.

The work’s title refers to Odin, chief of the gods and narrator of The Ballad of Grimnir. The Old Norse Eddaic poem sees Odin disguise himself as the unknown Grimnir. With his identity as chief of the gods camouflaged, Odin gathers a crowd and describes the universe as one large evergreen tree known as Yggdrasil. The tree is a metaphor for Odin; while weathering the elements, its branches extend to

protect all those around and under it. Seemingly unaware that a single tree (or a single leader as it were) has any substantial value, Odin is taunted by one man, Geirrod. Odin’s angry reply is as follows:

The ash of Yggdrasil suffers agony

More than men know:

A hart bites it from above, and it decays at the sides,

And Nidhogg rends it beneath.

The bites and gnashes Odin describes are from mythical beasts, but he has a more earthly problem in his tormentor Geirrod. When Odin finally reveals himself as the king of god, Geirrod realizes he has been foolish with his judgments.

The large evergreen of *Odin and the World-Ash* recalls the dense woodland of the Black Forest of Kiefer’s upbringing. Born in 1945, amidst the of destruction from the Second World War, Kiefer demonstrates in the present tale of *Odin and the World-Ash* an apt metaphor for the silent suffering he experienced being raised in the wake of war and the judgment he received from those who scorned him because of the past horrors and troubled history of his home country.

The various media employed in the present *Odin and the World-Ash* signify the influences of *Arte Povera* and of Kiefer’s one-time teacher Joseph Beuys, who preferred materials that detailed wear and tear, as well as the passage of time. Kiefer, continually searching for new ways to add meaning to his art, adopted Beuys-like materials and developed his own unconventional techniques such as scorching his works (in an attempt to “heal the imagery” as he considered), as seen in the smoky surface of *Odin and the World-Ash*.



Edvard Munch, *Horse team*, 1919. National Museum, Oslo.
Photo: © O. Vaering / Bridgeman Images.



Edvard Munch, *The Woodcutter*, Munch-museet, Oslo.
Photo: Bridgeman Images.



438

ALBERT OEHLER (B. 1954)

Farbe in Bäumen

signed, titled and dated 'Farbe in Bäumen A. Oehlen '05' (on the reverse)

oil on canvas

70 7/8 x 59 1/4 in. (180 x 150.5 cm)

Painted in 2005.

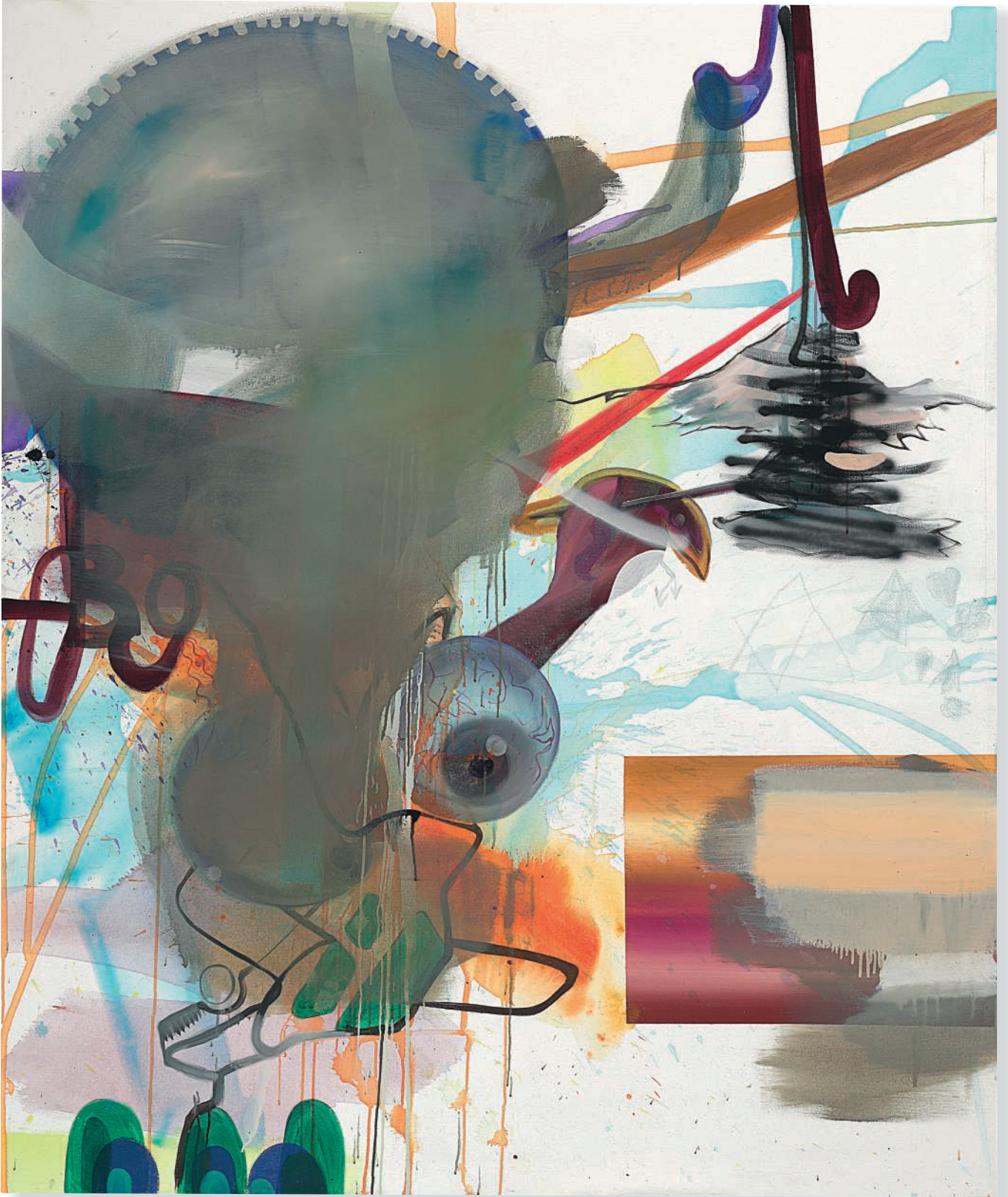
\$400,000-600,000

PROVENANCE:

Acquired directly from the artist by the present owner



Wassily Kandinsky, *Improvisation No. 30*, 1913. Art Institute of Chicago.
Photo: © Album / Art Resource, NY.





Albert Oehlen's *Farbe in Bäumen* (roughly translated as *Color in Trees*), presents the viewer with a rich tapestry of pictorial intricacies. The canvas is infused with the styles and epochs of the great Abstract Expressionists, while at the same time toying with modes of digital abstraction. Varying color schemes, gestural brushwork and chaotic drips of paint meet animated shapes and swirling curves as Oehlen leads us on an electrifying journey across the painting's surface. This apparent anarchy is, in fact, deliberate, as the artist has stated: "all-over is [not] contrary to composition" (A. Oehlen quoted by F. Fischli and N. Olsen, "In Conversation with Albert Oehlen," *Albert Oehlen Home and Garden*, exh. cat., New Museum, New York, 2015, pp. 99-100). *Farbe in Bäumen* is just that: *all-over*, in the ferocious yet refined manner characteristic of the artist and his practice of the early 21st century.

A pivotal shift in Oehlen's *oeuvre* took place during his now famed trip to Spain with peer and fellow artist Martin Kippenberger in 1988. The artist sacrificed his focus from the expressionistically figurative to make way for the gestural, the abstract and what he would later coin as 'post-non-figurative.' From that point on, Oehlen confronted his practice in a way that curator Iona Blazwick describes as exceeding "the codified discourse of painting, breaking through the laws of a visual language censored by grammar and semantics, as a kind of social and political protest" (I. Blazwick, *I Will Always Champion Good Painting*, exh. cat., Whitechapel Gallery, London, 2006, p. 7). By initiating a dialogue between multiple elements of art history—abstraction, surrealism, expressionism, and the digital era—Oehlen has repeatedly challenged the orthodoxies of contemporary art, all within the parameters of painting itself.



René Magritte, *The False Mirror*, 1928. Museum of Modern Art, New York.
 Artwork: © 2016 C. Herscovici, London / Artists Rights Society (ARS), New York.
 Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Oehlen has noted that “From time to time some specific element is accentuated, but then there’ll be something absurd, right in the middle of the picture. It’s the third eye, the Eye of God, so to speak. But I don’t think that ‘all-over’ is contrary to composition.” In a most literal sense, an eye takes center stage within *Farbe in Bäumen*. In an homage to workings of Surrealist greats like René Magritte, the artist incorporates one of the most explored motifs of the movement, all while avoiding elements of symmetry and rigidity in favor of a more fluid and abstractionist methodology. Here, the viewer faces a juxtaposition of animate with inanimate, physical with emotional and concrete



Jackson Pollock, *Eyes in the Heat*, 1946. Peggy Guggenheim Foundation, Venice.
 Artwork: © 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

with abstract. In this instance, the eye serves almost as a gateway for the viewer, an entry point in which the various painterly practices of the artist are tied together, existing on the canvas surface in the organized chaos that speaks to Oehlen’s era. “Oehlen’s sampledelic, synthesized practice extends painting’s vocabulary—its expressive, emotional range—whether intentionally or not. But it is his attitude—Punk’s lasting legacy—that ensures his work remains so restless and vital” (M. Clark, ‘Abstract Painting Must Die Now’ in *Albert Oehlen: I Will Always Champion Good Painting*, exh. cat., Whitechapel Gallery, London, 2006, p. 59).

439

ANSELM KIEFER (B. 1945)

DIE GROSSE FRACHT (THE HEAVY CARGO)

oil, emulsion, metal mesh, steel and lead on canvas
overall: 110 ¼ x 150 x 27 ⅝ in. (280 x 381 x 70.1 cm.)
Executed in 2005.

\$700,000-1,000,000

PROVENANCE:

White Cube, London

Private collection, Switzerland, 2007

Anon. sale; Christie's, London, 9 February 2012, lot 629

Acquired at the above sale by the present owner

"I see all the layers. In my paintings, I tell stories in order to show what lies behind history. I make a hole and pass through."

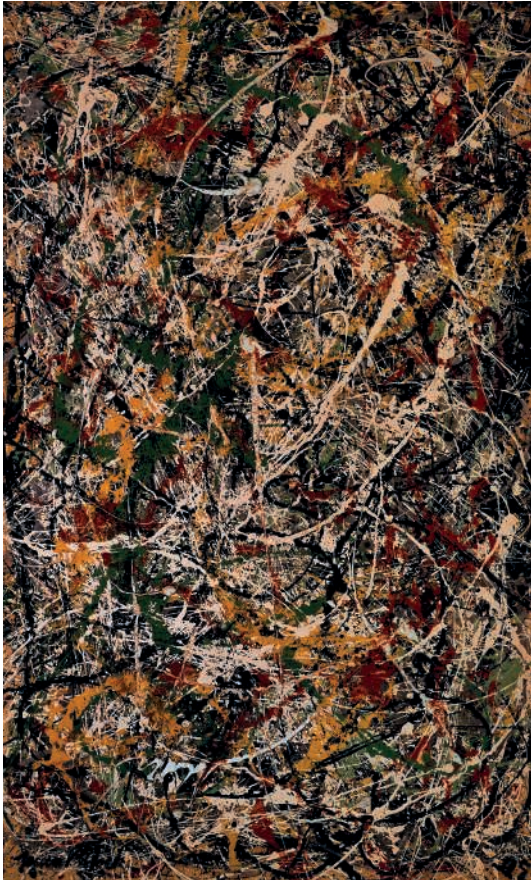
– Anselm Kiefer

present lot illustrated (alternate view).









Jackson Pollock, *Number III Tiger*, 1949. Hirshhorn Museum, Washington, D.C. Artwork: © 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: Album / Art Resource, NY.

Executed in 2005, Anselm Kiefer's *Die Grosse Fracht (The Heavy Cargo)* embodies the visceral materiality inherent to the artist's mature work, displaying his singular and masterful blend of the painterly and sculptural conception. *Die Grosse Fracht*, among the most ambitious in a group of sea- and landscape-based compositions created between 2004 and 2006, offers a meditation on the fundamental angst of the human journey.

Enshrouded in a riot of paint, mesh and gritty materials, the abstract texture of *Die Grosse Fracht* echoes nature in the raw. Unseen currents of the deep sea are projected through heaped layers of grey and a burst of sunlight is rendered with golden streaks. A solitary ship stands against this open ocean, punctuating the otherwise empty panorama with its leaden furrows.



Robert Rauschenberg, *Reservoir*, 1961. Smithsonian American Art Museum, Washington, D.C. Artwork: © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY. Photo: Smithsonian American Art Museum, Washington, DC / Art Resource, NY.

Die Grosse Fracht, with its boat adrift and alone, incorporates a sense of existential isolation that builds upon the celebrated writings of 20th-century Austrian poet Ingeborg Bachmann. Kiefer, brought up in Germany during the aftermath of the Second World War, strongly related to Bachmann's claims that all human beings travel on an often lonely, solo path. The persuasive imagery of a lone vessel adrift on the open ocean is borne from a rigorously personal connection to the isolation in Bachmann's poetry. "The images of Anselm Kiefer are inhabited, haunted by words, be they visible words, readable in his painting, or those that are invisible, either because they're buried under newer layers, or because, accompanying Kiefer throughout his work, they've been deposited, displaced, transformed until what is left to be seen are only those that will give their name, finally, to the work. This active presence of a verbal thought, at work in the work, manifests itself also by the themes (literary, historical or mythical) that Kiefer treats, and by the impressive dimension of his iconography,

in the most classic meaning of the term, but made rigorously personal and up-to-date by his appropriation" (D. Arasse, *Anselm Kiefer: Cette obscure clarté qui tombe des étoiles*, exh. cat., Galerie Yvon Lambert, Paris, 1996, n.p.).

The intrepid vessel in *Die Grosse Fracht* is rendered in sheets of shaped lead, an obstinate material that reinforces the weighty and complex history of 20th-century Germany. This 'heavy cargo' warrants a material with equal heft. "Lead affects me more than all other metals," he says, "...It is in flux. It's changeable and has potential to achieve a higher state" (J. Wullschlager, "Interview with Anselm Kiefer, ahead of his Royal Academy show", *Financial Times*, 2014). The "higher state" to which Kiefer refers resonates within the glimpses of golden flecks imprinted on *Die Grosse Fracht*'s rich surface. Lead also provides an opportunity to both maintain valuable memories and heal fragile wounds. "Lead is for Kiefer, in keeping with alchemical tradition, the magic metal which preserves memory; which, with its own soft weight, creates a reduced, weary representation of the world in order to absorb the wounds in its wrinkled skin" (D. Eccher, 'Anselm Kiefer: A Dark Soul', in *Anselm Kiefer: Stelle Cadenti*, exh. cat., Galleria d'Arte Moderna di Bologna, 1999, p. 87).

While rooted in serious underpinnings of cultural memory and human experience, *Die Grosse Fracht* is undoubtedly a visually compelling piece with its stratified painterly layers. "You cannot avoid beauty in a work of art. ...You can take the most terrible subject and automatically it becomes beautiful" (J. Wullschlager, "Interview with Anselm Kiefer, ahead of his Royal Academy show", *Financial Times*, 2014).

An enduring timelessness—the endless horizon and expansive sea—infuses *Die Grosse Fracht* with an unavoidable, automatic beauty as it conjures ancient and romantic notions of exploration and the sea. "Within the tradition of landscape painting we see clearly Kiefer's associations with the nineteenth century German Romantic painter Caspar David Friedrich and with notions of the Sublime in nature, whose grandeur inspires awe and wonder" [R. Davie and K. Soriano, *Anselm Kiefer*, exh. cat., Royal Academy, 2015]. As *Die Grosse Fracht* sails against the vast elemental forces of nature it aligns itself to our epic journeys throughout the ages.



Joseph Mallord William Turner, *Breakers on a Flat Beach*, circa 1830-5. Tate Gallery, London. Photo: Tate, London / Art Resource, NY.



Zao Wou-Ki, *14.12.1959*, 1959. © 2016 Artists Rights Society (ARS), New York / ProLitteris, Zurich.

PROPERTY FROM A PRIVATE COLLECTION

440

TONY CRAGG (B. 1949)

Untitled

three elements—glass

i: 19 x 7 x 6 in. (48.2 x 17.7 x 15.2 cm.)

ii: 16 ½ x 8 x 8 ¼ in. (41.9 x 20.3 x 20.9 cm.)

iii: 15 x 9 ¼ x 8 in. (38.1 x 23.4 x 20.3 cm.)

Executed *circa* 1998.

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist by the present owner

“Man’s relation to his environment. The relationship between objects, materials and images. The creation of objects that don’t exist in the natural or in the functional world which can reflect and transmit information and feelings about the contemporary world and my own existence.”

– Tony Cragg



Henry Moore, *Two Three-Quarter Figures on Base*, 1984. Artwork: © The Henry Moore Foundation. All Rights Reserved, DACS 2016 / www.henry-moore.org. Photo: Bridgeman Images.



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

441

MARK DI SUVERO (B. 1933)

Unchained

two elements—welded steel
17 ½ x 17 x 12 ¾ in. (44.4 x 43.1 x 32.4 cm.)
Executed in 1969.

\$50,000-70,000

PROVENANCE:

Margo Leavin Gallery, Los Angeles
Private collection
Anon. sale; Sotheby's, New York, 9 November 1989, lot 248
Private collection
Anon. sale; Sotheby's, New York, 5 May 1994, lot 147
Acquired at the above sale by the present owner

*"What he recognized, like Calder before him,
is that the pleasure we get from the moving
portions of a sculpture is a primal one."*

(R. Pincus, "State of Being: The Singular Sculptures of
Mark di Suvero," *Mark di Suvero: Sculpture and Drawings*,
exh. cat., Tasende Gallery, San Diego, 2011, p. 12).



PROPERTY FROM THE COLLECTION OF RICHARD M. AND ELIZABETH MCKEEVER ROSS

442

LYNDA BENGLIS (B. 1941)

Goggomobil

bronze wire mesh, copper, nickel and chrome

59 x 30 ¾ x 10 ¼ in. (149.8 x 78.1 x 26 cm.)

Executed in 1987.

\$60,000-80,000

PROVENANCE:

Lori Yarotsky Gallery, New Orleans

Acquired from the above by the present owner, 1989



443

RICHARD LONG (B. 1945)

Summer Slate Ring

forty-four stones, slate
overall diameter: 82 5/8 in. (210 cm.)

Executed in 1985. This work is accompanied by a certificate of authenticity signed by the artist.

\$60,000-80,000

PROVENANCE:

Anthony d'Offay Gallery, London

Private collection, acquired from the above, 1985

Anon. sale; Sotheby's, New York, 3 May 1993, lot 63

Acquired at the above sale by the present owner





444

CARL ANDRE (B. 1935)

5 Prime Rectile

five elements—cold-rolled steel

each: $\frac{1}{8}$ x 15 $\frac{1}{2}$ x 7 $\frac{7}{8}$ in. (0.3 x 39.3 x 20 cm.)

overall: $\frac{1}{8}$ x 15 $\frac{1}{2}$ x 39 $\frac{1}{4}$ in. (0.3 x 39.3 x 99.6 cm.)

Executed in 1977. This work is accompanied by a certificate of authenticity signed by the artist.

\$80,000-120,000

PROVENANCE:

Paula Cooper Gallery, New York

Acquired from the above by the present owner, 1983

EXHIBITED:

Los Angeles, Otis Art Institute, 1977.

New York, Sperone Westwater Fisher, 1977.

LITERATURE:

The Hague, Haags Gemeentemuseum and Eindhoven, Stedelijk Van Abbemuseum, *Carl Andre*, January-March 1987, p. 108, no. 2.

E. Meyer-Hermann, ed., *Carl Andre: Sculptor*, Krefeld & Wolfsburg, 1996, p. 196.



Carl Andre at Whitechapel Gallery, London, 1978. Photo: United News / Popperfoto / Getty Images. Artwork: © 2016 Carl Andre / Licensed by VAGA, New York, NY.



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

445

SOL LEWITT (1928-2007)

Six Drawings: straight lines, approximately one inch long

each signed, titled and dated:

- i. 'Straight lines, approximately one inch long, drawn horizontally and vertically, at random, within a rectangle. September 24, 1970 Sol Lewitt' (lower left)
- ii. 'Straight lines, approximately one inch long, drawn diagonally left to right and diagonally right to left, at random, within a rectangle. September 30, 1970 Sol Lewitt' (lower left)
- iii. 'Straight lines, approximately one inch long, drawn horizontally, and diagonally left to right, at random within a rectangle Sept 25, 1970 Sol Lewitt' (lower left)
- iv. 'Straight lines approximately one inch long, drawn horizontally and diagonally right to left, at random, within a rectangle Sept 26, 1970 Sol Lewitt' (lower left)
- v. 'Straight lines, approximately one inch long, drawn vertically and diagonally left to right at random within a rectangle September 27, 1970 Sol Lewitt' (lower left)
- vi. 'Straight lines, approximately one inch long, drawn vertically and diagonally right to left, at random, within a rectangle. September 28, 1970 Sol Lewitt' (lower left)

six elements—ink on paper
each: 17 x 21 in. (43.1 x 53.3 cm.)
Drawn in 1970.

\$60,000-80,000

PROVENANCE:

John Weber Gallery, New York
The Dunkelman Gallery, Toronto, 1971
Private collection, Michigan
Anon. sale; Sotheby's, New York, 11 November 1993, lot 118
Acquired at the above sale by the present owner

EXHIBITED:

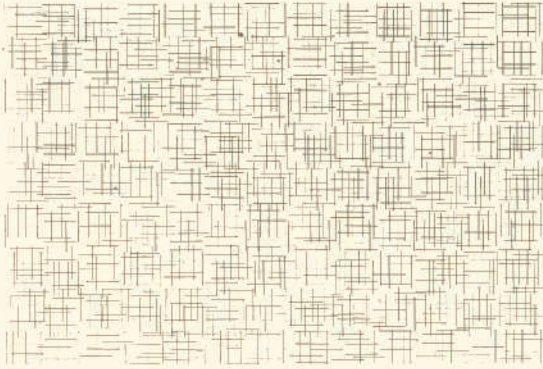
New York, Museum of Modern Art; Montreal, Museum of Contemporary Art;
Champaign, Krannert Museum of Art, University of Illinois; Chicago, Museum
of Contemporary Art and La Jolla Museum of Contemporary Art, *Sol LeWitt*,
February 1978-August 1979, no. 67.



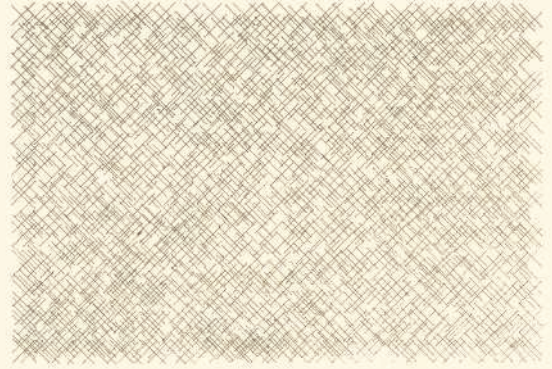
"Because of the possibilities for multiplication inherent in the grid form, a basic and seemingly unlimited vocabulary was at LeWitt's disposal... [the] serial form produced multipart pieces of finite order but infinite complexity"

(A. Legg, *Sol LeWitt*, exh. cat., Museum of Modern Art, New York, 1984, p. 9).

Agnes Martin, *White Stone*, 1964. Solomon R. Guggenheim Museum, New York. Artwork: © 2016 Estate of Agnes Martin / Artists Rights Society (ARS), New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.



Small text block in the bottom left corner of the first grid, containing several lines of illegible text.



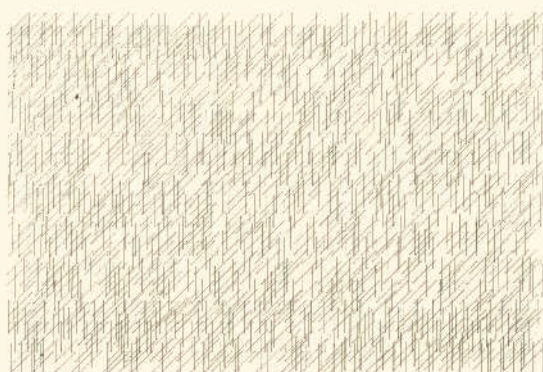
Small text block in the bottom left corner of the second grid, containing several lines of illegible text.



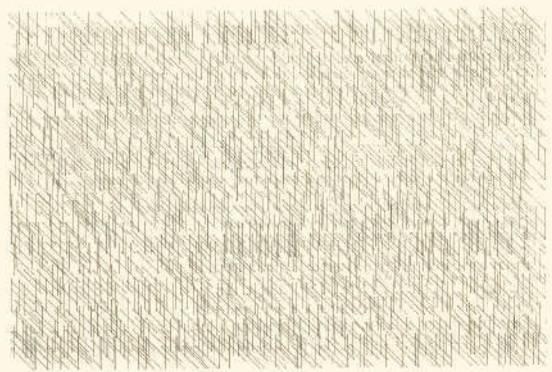
Small text block in the bottom left corner of the third grid, containing several lines of illegible text.



Small text block in the bottom left corner of the fourth grid, containing several lines of illegible text.



Small text block in the bottom left corner of the fifth grid, containing several lines of illegible text.



Small text block in the bottom left corner of the sixth grid, containing several lines of illegible text.

446

RICHARD ARTSCHWAGER (1923-2013)

Post Modern Idyll II

signed, titled and dated 'Post-modern Idyll II Richard Artschwager 1992'
(on the reverse)

acrylic on celotex and formica in painted artist's frame
60 ¼ x 85 ¾ x 3 in. (153 x 217.8 x 7.6 cm.)

Executed in 1992.

\$100,000-150,000

PROVENANCE:

Daniel Weinberg Gallery, Los Angeles

Acquired from the above by the present owner, 1992

"Space is an abstraction which grows naturally out of looking at, looking into, looking through, walking, opening, closing, sitting, thinking about sitting, passing by, etc. For some time I have been making works which specifically invite one or more of these activities."

– Richard Artschwager



Richard Artschwager with *Door*, 1983-84. Photo: Ben Blackwell.
Artwork: © 2016 Richard Artschwager / Artists Rights Society
(ARS), New York.





447

ROBERT LONGO (B. 1953)

Study of E.B. (from Men in the Cities)

signed and dated 'Robert Longo 83' (lower right); titled 'Study of E.B.' (lower left)

graphite, charcoal and acrylic on paper

40 1/8 x 26 1/4 in. (101.9 x 66.6 cm.)

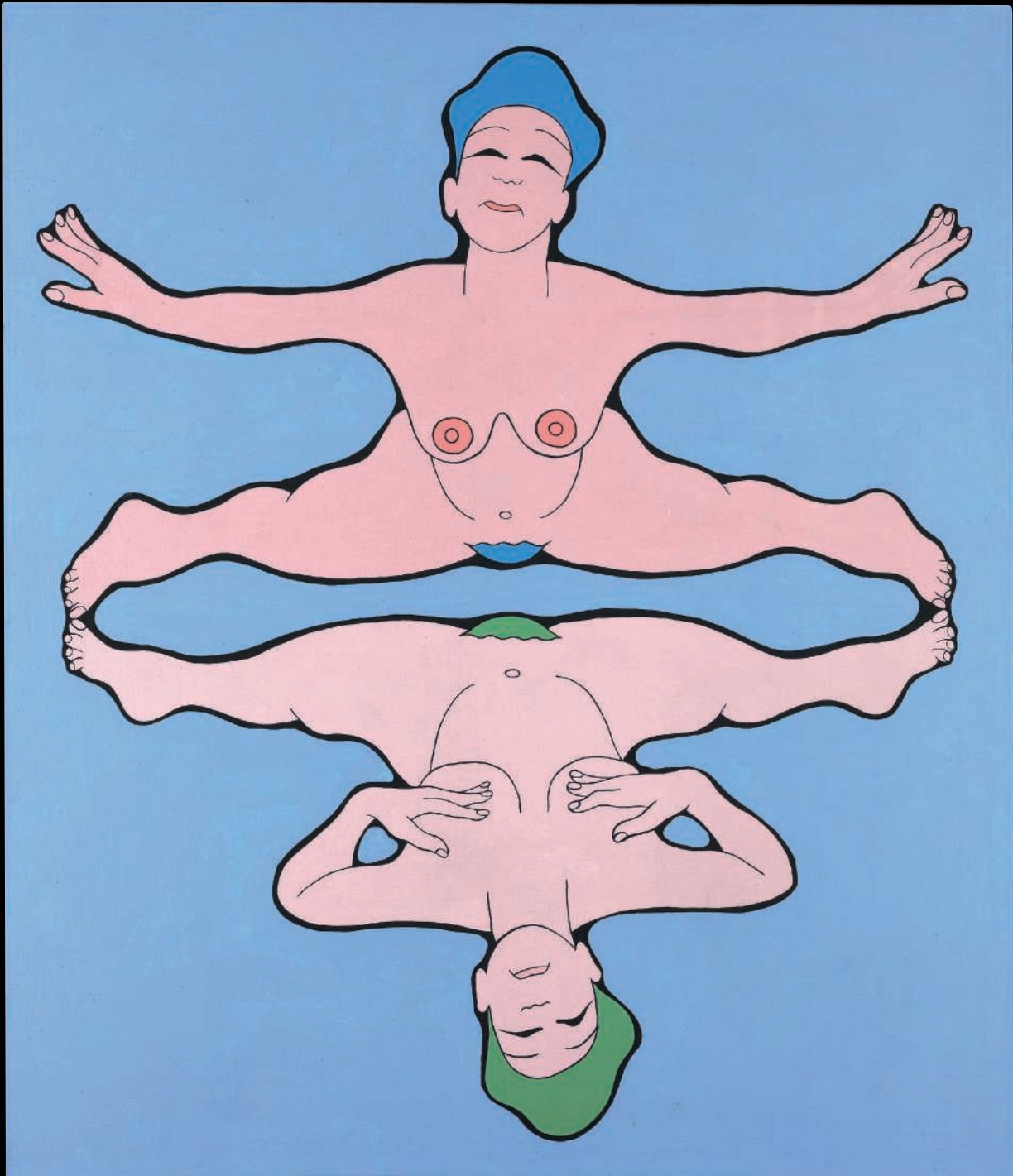
Executed in 1983.

\$70,000-90,000

PROVENANCE:

Galerie Hans Mayer, Düsseldorf

Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT CONTEMPORARY COLLECTION

448

JOHN WESLEY (B. 1928)

Flight

signed, titled and dated "'FLIGHT" John Wesley 1968' (on the reverse)

acrylic on canvas

39 1/8 x 33 1/2 in. (99.3 x 85 cm.)

Painted in 1968.

\$70,000-100,000

PROVENANCE:

Fredericks & Freiser Gallery, New York

Acquired from the above by the present owner, 1999

PROPERTY FROM A PRIVATE COLLECTION

449

MARK TANSEY (B. 1949)

Water Lilies

signed, titled and dated 'Water lilies Mark Tansey 1994' (on the reverse)

Xerox paper collage on paper

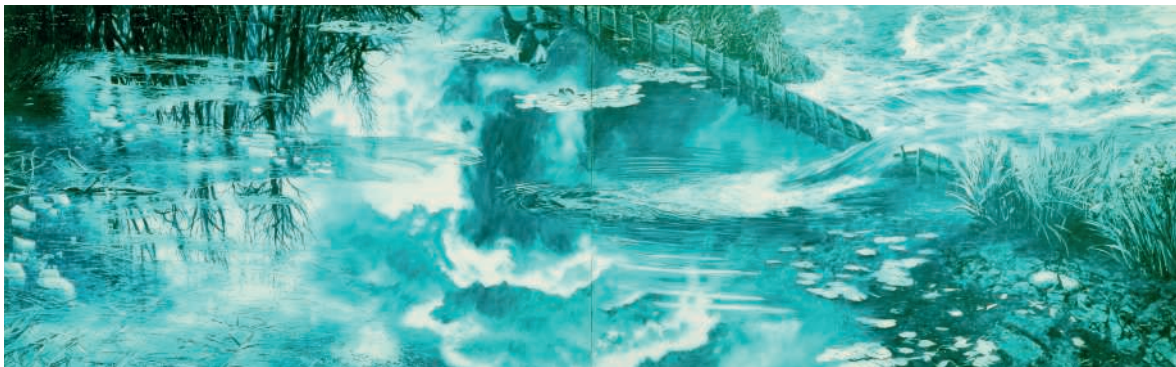
17 ½ x 53 ⅙ in. (44.4 x 134.9 cm.)

Executed in 1994.

\$60,000-80,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1994



Mark Tansey, *Water Lilies*, 1994. Columbus Museum of Art.

Artwork: © 2016 Mark Tansey. Photo: Columbus Museum of Art, Ohio; Museum Purchase, Derby Fund 1994.009.





Jacques-Ernest Bulloz, *Claude Monet by his Waterlily pond at Giverny, summer 1905*, Paris. Photo: RMN-Grand Palais / Art Resource, NY.

Renowned for his monumental figurative monochromatic paintings that read moments from art history through the philosophical texts of postmodernism, Mark Tansey's *Water Lilies* is a classic example of the artist's questioning of Modernist orthodoxy. Monet's paintings have been a recurring site of interest for the artist who included the Frenchman's *Grainstack (Snow Effect)*, 1891, in his 1981 masterpiece *The Innocent Eye* which is in the collection of the Metropolitan Museum of Modern Art, New York. The paintings of the French Impressionist period, which told the world so much about the nature of light and looking, are rendered by Tansey in a grayscale that cleverly denies the viewer any of Monet's sumptuous color. Here in *Water Lilies*, the landscape that inspired Monet's painting, and scores of other artists, is also denied their spectacular coloration. Without this gradation of hues, the landscape represented here is a paradox of chaotic textures. The mirrored surface of the water inverts the sky, deepening the pool at its center, only to be abruptly reoriented by a nearby lily pad.

By denying a variable palette in his compositions, the artist's monochromes emphasize analysis and reading and remind the viewer of the chromophobia of art history, a discipline that advised the study of artworks in black and white images well into the 20th century where it was believed that color distracted from the study of form and line. The art critic David Joselit notes that "Like the space of the mass media in which bits and pieces of information are broken



"In contrast to the assertion of one reality, my work investigates how different realities interact and abrade. And the understanding is that the abrasions start with the medium itself."

– Mark Tansey



Mark Tansey, *The Innocent Eye Test*, 1981. Metropolitan Museum of Art, New York. Artwork: © 2016 Mark Tansey. Photo: © The Metropolitan Museum of Art / Art Resource, NY.



Mark Tansey, *Conversation*, 1986. © 2016 Mark Tansey.

loose from their historical grounding and freely recombined into novel configurations, the landscape Tansey describes is one in which radically dissimilar events and places can gracefully coexist. Although his use of grisaille reads most immediately as a reference to old photographs, it also recalls the space of film and television. And yet in spite of their metaphorical reflection on the mass media, the paintings refer to another era of art-historical pastiche: academic art of the 19th century. Through the historical displacement which this similarity suggests, Tansey is able to reflect on the present in images clothed by the conventions of the past" (D. Joselit, "Wrinkles in Time; Mark Tansey," *Art in America*, June 1987, p. 109).

Tansey's painstaking process involves multiple preparatory sketches before embarking on a large-scale oil painting. To begin, Tansey culls through his personal archive of collected imagery—a catalogue of magazine and newspaper clippings, illustrated excerpts, and personal photography the artist has maintained since 1977, his final year as a graduate student at Hunter College. Now numbering in the thousands and organized by binder, the collection includes a diversity of figures, poses, and subject matter. Utilizing a photocopier to endlessly alter,

crop or rotate the images, Tansey combines and recombines the selected imagery in a variety of collages, resulting in powerful works like the present. From these collages, Tansey will produce drawings using either graphite or copier toner, and in some cases, fully rendered oil paintings. From the present paper collage, in fact, Tansey produced a painting the same year of the same name, which now resides with the collection of the Columbus Art Museum in Ohio.

Tansey considers this meticulous progression to be an investigative process: "In a general way this picture-making process is a mode of inquiry carried out by open-ended interplay among many pictorial sources and signifiers. What should be apparent in this stepped process is that the handmade and the reproduced are set into a sort of dialectical dance. Beginning with alternating steps—manual to mechanical to manual to mechanical—and ending up in an embrace so intimate that the two become virtually indistinguishable" (M. Tansey, quoted in J. Freeman, *Mark Tansey*, Los Angeles: Los Angeles County Museum of Art, 1993, p. 70).

450

BERND & HILLA BECHER
(1931-2007 AND B. 1934)

Fabrikhallen (Giebel)

stamped with the Studio Bernd & Hilla Becher Stamp and dated '2016' (on the reverse of the first element); numbered, respectively, '1-16' (on the reverse of each element)
sixteen elements—gelatin silver prints
each: 12 x 16 7/8 in. (30.4 x 41.6 cm.)
Executed in 1987-2016. This work is unique.

\$100,000-150,000

PROVENANCE:

The Estate of Ileana Sonnabend, acquired directly from the artist
By descent from the above to the present owner

EXHIBITED:

Deichtorhallen Hamburg, *Sammlung Sonnabend: Von der Pop-art bis heute Amerikanische und europäische Kunst seit 1954*, February-May 1996, p. 136 (illustrated in color).



Bernd and Hilla Becher, *Self portrait*, 1985. © Estate of Bernd Becher and Hilla Becher.

Fabrikhallen (Giebel) is an exceptional example of the pioneering work by Bernd & Hilla Becher which redefined the function of photography in postwar Europe. In 1959, the collaborative duo began photographing nineteenth century buildings from the industrial revolution that were in danger of disappearing because of pace of modernization, as well as changes in patterns of global manufacturing. Instead of photographing picturesque monuments, palaces, or churches of architectural, historic or religious significance, they focused on the ubiquitous, everyday edifices, like factories, furnaces, water towers, gas tanks, silos and coal bunkers so often taken from granted in the landscape. Photographed from the outside, the exteriors of these buildings do not speak to the types of activities that happen within. Rather, grouped together based on formal qualities, the Becher's allow for comparative analysis of different "typologies," such as similarities and differences between buildings with gables, as seen in the present example. The Bechers would influence generations of photographers and filmmakers in what would become known as The Dusseldorf School, including luminaries as Thomas Ruff, Thomas Struth and Andreas Gursky.





451

CANDIDA HÖFER (B. 1944)

Bibliothèque Nationale de France XIII

signed, titled, numbered and dated 'C Höfer BNF Paris XIII 1998 1/6'

(on a paper label affixed to the backing board)

chromogenic print mounted on board

image: 23 ¾ x 30 ¾ in. (60.3 x 77 cm.)

sheet: 33 ½ x 39 ¾ in. (85.1 x 101 cm.)

Executed in 1998. This work is number one from an edition of six.

\$10,000-15,000

PROVENANCE:

The Estate of Ileana Sonnabend, acquired directly from the artist
By descent from the above to the present owner



452

CANDIDA HÖFER (B. 1944)

Bibliothèque Sainte-Geneviève Paris I

signed, titled, numbered and dated 'Bibliothèque Sainte-Geneviève Paris I
1997 C. Höfer 4/6' (on a paper label affixed to the backing board)
chromogenic print mounted on board
image: 22 ¼ x 23 ¾ in. (56.5 x 60 cm.)
sheet: 33 ½ x 33 ½ in. (85.1 x 85.1 cm.)
Executed in 1997. This work is number four from an edition of six.

\$10,000-15,000

PROVENANCE:

The Estate of Ileana Sonnabend, acquired directly from the artist
By descent from the above to the present owner

PROPERTY FROM AN AMERICAN COLLECTION

453

ANSELM KIEFER (B. 1945)

Lilith

titled 'Lilith' (on the cover); inscribed 'La belle' (on the back cover)
ashes, acrylic and chemise on original photographs on cardboard and artist's
metal stand

book, closed: 40 x 28 x 3 ¼ in. (101.6 x 71.1 x 8.2 cm.)

book, open: 40 x 55 ½ x 1 ½ in. (101.6 x 140.9 x 3.8 cm.)

artist's stand: 46 ½ x 60 x 36 in. (118.1 x 152.4 x 91.4 cm.)

12 pages

Executed in 1990.

\$150,000-200,000

PROVENANCE:

Marian Goodman Gallery, New York

Acquired from the above by the present owner, 1994

"For Kiefer, art is an opening-up between order and chaos, between human and natural, between individuality and history, between heaven and earth. Through its function as a link that holds together opposites, these poles belong to each other. For this reason, the intimate reality of the artist is the original force that nourishes the tree of life, through which the human is connected to the natural, the terrestrial to the celestial."

(G. Celant, quoted in: 'The Destiny of Art: Anselm Kiefer,' *Anselm Kiefer*, Milan, 1997, p. 15)



Cover of the present lot.



"[Drawing] is an intimate medium. It's very direct, it's very close. There's less between the artist and the art. There is real closeness, direct contact. A painting is about refinement of image. And drawing isn't. I don't think drawing is less than painting... The less you have between you and what you're making the better. The best drawing instruments are the ones where you are what your hand is. When the hand moves with the least resistance. In a way, pencil is much less resistant than a brush."

– Brice Marden

454

BRICE MARDEN (B. 1938)

Stele Drawing 5

signed and dated 'B Marden 07' (lower center)
Kramer ink on Rives BFK paper
14 7/8 x 9 in. (37.7 x 22.8 cm.)
Executed in 2007.

\$300,000-500,000

PROVENANCE:

Matthew Marks Gallery, New York
Two x Two Auction, Dallas, 2009
Acquired at the above sale by the present owner

The present *Stele Drawing 5* brilliantly weaves together forms of nature and oriental calligraphy by way of Abstract Expressionism, all in the characteristic manner in which Brice Marden's work has evolved and become widely celebrated since the mid-1980s. Gone are the grids and the monochromes of his early works, replaced now by the graceful, sinuous columns of webbed forms that tumble down the surface of this powerful work on paper. While there is some echo of the grid in the layout of these coiled pillars, it is altogether a more organic structure that underpins the composition, even more clearly linking this portion of the artist's output to influences from nature. Some elements here take the shape of shells, trees or rocks, and others seem to reflect objects and views from his surroundings upon his earlier Far East voyages; all appear somehow superimposed upon one another. This combined set of imagery lies within Marden's quest "to make a glyph for paradise" (Marden, quoted in K. Kertess, *Brice Marden: Paintings and Drawings*, New York, 1992, p. 41).

As the artist has explained on this topic: "One day I would draw a tree, the next day we would go to the same place and I would draw a sea shell on top of it, and then the next day we would go somewhere else and I would draw rocks, and I would layer it all on top on the same drawings... You are observing nature and yet you are just trying to respond to it. You are not trying to draw a picture of it... It deals with a certain kind of abstraction. You can accept that as energy coming through and going back out into [drawing and] painting" (Marden, quoted in J. Lewison, *Brice Marden: Prints 1961-1991 A Catalogue Raisonné*, exh.cat., London, 1992, p. 48).

The meandering forms in *Stele Drawing 5* also signal a parallel to the expressive line of Willem De Kooning's early works and Jackson Pollock's own emotive gestural output. Marden has noted: "I sort of came back to Pollock. He doesn't apply the image; he lets the image evolve out of the activity. And for me, this is very important, and it's basically what I'm exploring in my own work" (Marden, quoted in G. Garrels (ed.), *Plane Image: A Brice Marden Retrospective*, exh. cat., New York, 2006, p. 296). The interconnected, twisting lines of this enigmatic work on paper express a great depth within its composition, with the more lightly applied marks suggesting shadows that shimmer in the more distant pockets of this picture plane. As Marden has explained, in words that perfectly convey the dancing energy of his own reaction to Pollock: "I tend to follow the lines, and in a way it's like a journey" (Marden, quoted in H. Cooper, *Marden Attendant*, pp. 9-27, *Brice Marden*, exh. cat., London, 2000, p. 22).



Willem de Kooning, *Painting*, 1948. Museum of Modern Art, New York.
Artwork: © 2016 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.



87/2007 07

455

RICHARD SERRA (B. 1939)

July #2

paintstick on handmade paper
39 ¾ x 31 ⅝ in. (100.9 x 79.6 cm.)
Executed in 2011.

\$150,000-200,000

PROVENANCE:

Gagosian Gallery, Paris
Acquired from the above by the present owner

EXHIBITED:

Paris, Gagosian Gallery, *Richard Serra: Drawings*, November 2011-January 2012, n.p. (illustrated).



Franz Kline, *Nijinsky*, 1950. Metropolitan Museum of Art, New York. Artwork: © 2016 The Franz Kline Estate / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

*"I consider space to be a material.
The articulation of space has come to take
precedence over other concerns."*

– Richard Serra



456

GLENN LIGON (B. 1960)

No Room (Gold) #29

signed, titled and dated 'Glenn Ligon 2007 No Room (Gold) #29'
(on the overlap)

oil and acrylic on canvas
32 x 32 in. (81.2 x 81.2 cm.)
Painted in 2007.

\$150,000-200,000

PROVENANCE:

Regen Projects, Los Angeles
Acquired from the above by the present owner

EXHIBITED:

Los Angeles, Regen Projects, *Glenn Ligon*, October-December 2007.

"In writing something is always left out; it can't be articulated in the space of an essay. Using letters that bleed and disappear is about getting to that difficulty."

– Glenn Ligon

I was a nigger for twenty-three years
I gave that shit up. No room for
No room for advancement.

457

JEAN-MICHEL BASQUIAT (1960-1988)

Untitled

oilstick, ink and graphite on paper
39 ¼ x 27 ⅝ in. (99.7 x 70.2 cm.)
Executed in 1983.

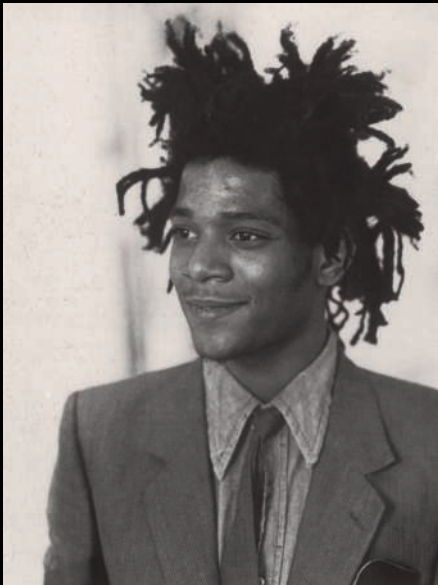
\$700,000-1,000,000

PROVENANCE:

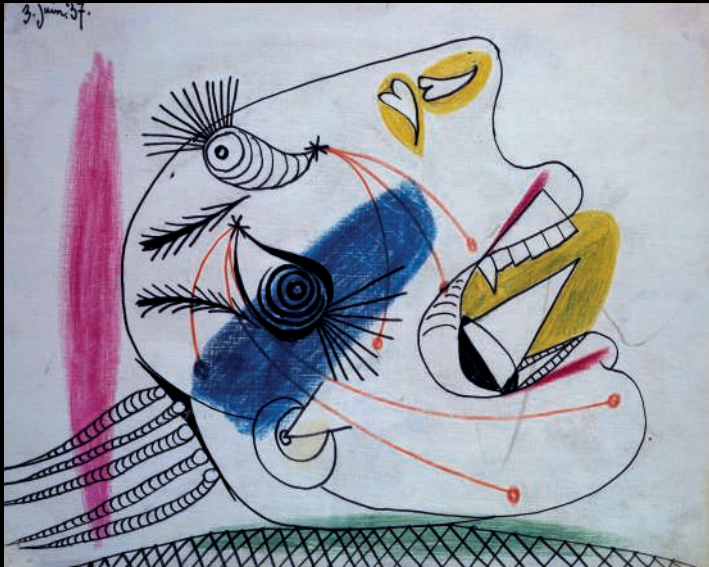
Estate of the artist
Robert Miller Gallery, New York
Private collection, London
Private collection, Los Angeles
Acquired from the above by the present owner

EXHIBITED:

New York, Robert Miller Gallery, *Jean-Michel Basquiat Bodies and Heads: Unpublished Drawings from the Estate*, February-March 1996.



Jean-Michel Basquiat. Zurich, 1982.
Photo: © Beth Phillips.



Pablo Picasso, *Head of a crying woman: study for Guernica*, 1937. Museo Nacional Centro de Arte Reina Sofia, Madrid. Artwork: © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Album / Art Resource, NY.



Adolph Gottlieb, *The Enchanted Ones*, 1945. © Adolph and Esther Gottlieb Foundation / Licensed by VAGA, New York, NY.

This detailed and exacting rendition of the human body combines the lasting importance of draftsmanship within Jean-Michel Basquiat's *oeuvre*, together with his concerted interest in anatomy. The result of this prolonged curiosity dates back to May 1968 when the seven year-old Basquiat was hit by a car while playing outside. The accident broke his arm, caused several internal injuries and required the removal of his spleen. He was hospitalized for over a month and his mother gave him a copy of *Gray's Anatomy*, a resource book used by doctors and artists alike since it was first published in 1858, to help him pass the time. The fragmented and diagrammatic rendering of the figure in the present work undoubtedly finds its origins in this medical textbook which Basquiat continued to study avidly throughout his life, frequently drawing inspiration from phrases, concepts and images found in the textbook. It would continue to serve as one of the singular most significant influences on his artistic lexicon.

With its focus on the arm in combination with marks that look like a bandage around the figure's head, this drawing could read as a self-portrait of the artist while healing. The skeletal system held particular fascination for the young artist and as an adult, he called upon his unique style of mark making to translate the x-ray view of the bones of the fingers in multiple renderings of individual fingers. Fingers are also shown disembodied across the center of the sheet as he individually articulates each of the small bones with the help of his *Gray's Anatomy*. The fingers attached to the hand of the figure are drawn in red and outlined in yellow and depicts, in great detail, the system of tendons, cartilage and connective tissues as seen in the crisscross marks over joints. The text—acting much like an image caption in a book explains that what is shown is “tendons in situ.” Written under the figure's mouth, further text describes that the teeth shown splayed in a row beneath the jaw are “deciduous teeth lingual view.” In *Untitled*, Basquiat utilizes his signature renderings to make a playful juxtaposition about scientific knowledge and his own interpretation of the workings of the human anatomy. In addition

to the anatomical references, the inclusion of the hand refers, perhaps, to the 'hand of the artist,' the source of his creative prowess comparable to the 'Hand of God'. Pulled out of any identifiable context, the combination of Basquiat's marks embodies René Ricard's now famous iteration that Basquiat could have been the lovechild of Cy Twombly and Jean Dubuffet. Thus, *Untitled* is both an intensely intellectual document of the human anatomy, and a profound self-portrait of an artist whose ascent to power at a young age would end tragically early.

For Basquiat the practice of drawing remained important throughout his career. Even when he is painting, Basquiat is drawing and drawing becomes the artist's preeminent mode of thinking and making. "Drawing, for him, was something you did rather than something done," Robert Storr once noted, "an activity rather than a medium" (D. Buchhart, *Basquiat*, exh. cat., Fondation Beyler, Basel, 2010, p. 10). To this end, even the artist's most iconic paintings are derived from his most simplified motions. Frenetically working in his studio against a steady beat of jazz music and cartoon programs, Basquiat's unique amalgamation of art historical quotations and 80s street culture resulted in a complex assemblage of the images and symbols constantly coursing through the young genius' mind.

Basquiat had skyrocketed to fame the year before this drawing was made. During his brief but turbulent career, he produced an outstanding body of work abounding in highly expressive pictures which addressed the artist's own personal search for self-identity. Dating from Basquiat's most productive period and accomplished period, *Untitled* marks a point where the influence of *Gray's Anatomy* is especially present. Working feverishly in his studio apartment on Crosby Street in Lower Manhattan, Basquiat said at the time: "I had some money; I made the best paintings ever. I was completely reclusive, worked a lot, took a lot of drugs..." (R. Marshall, *Jean-Michel Basquiat*, Paris 1996, p. 128.) During this short time, the artist would also make a long lasting contribution to the importance of the figure in contemporary art.



Andy Warhol, *Skull*, 1976. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



Keith Haring, *Untitled - Burning Skull*, 1987. © The Keith Haring Foundation.

458

KEITH HARING (1958-1990)

Untitled

signed and dated 'MAY 13 1989 © K. Haring' (on the reverse)

Sumi ink on linen paper mounted to board

24 ¾ x 29 in. (62.8 x 73.6 cm.)

Executed in 1989. This work is accompanied by a certificate of authenticity.

\$120,000-180,000

PROVENANCE:

Opera Gallery, New York

Acquired from the above by the present owner, 2011

"His work is like his life: varied, headlong and purposeful. Within his easily accessible pictorial language, Haring experimented at the formal level with a whole spectrum of stylistic possibilities. These range from figures reduced to just a few strokes to works covering the whole of the surface in question. From the point of view of content, he drew on a repertoire, which, at its core, speaks of love and happiness, joy and sex, but also of violence, abuse and oppression. (He) always believed in the power and ability of art to change the world...He understood himself as an intermediary between the world of art and the streets of New York...It was from this very personal environment that he drew his motifs."

(A. Kolossa, *Keith Haring, 1958-1990: A Life for Art*, Cologne, 2004, p. 8).



Michelangelo Merisi da Carravaggio, *Medusa*, circa 1596-98. Galleria degli Uffizi, Florence. Photo: Bridgeman Images.



459

JEAN-MICHEL BASQUIAT (1960-1988)

Untitled

oilstick on paper

30 x 22 in. (76.2 x 55.8 cm.)

Drawn in 1982. This work is accompanied by a certificate of authenticity.

\$400,000-600,000

PROVENANCE:

Galerie Thomas, Munich

Private collection, Paris

Anon. sale; Christie's, New York, 17 May 2000, lot 149

Private collection, Paris

Anon. sale; Versailles Enchères Perrin-Royère-Lajeunesse, 15 December 2001, lot 151

Tony Shafrazi Gallery, New York

Acquired from the above by the present owner, 2003

EXHIBITED:

Munich, Galerie Thomas, *Zeitgenössische Kunst*, 1985, pp. 16-17 (illustrated)

Paris, Musée de la Seita, *Jean-Michel Basquiat*, December 1993-February 1994, p. 51 (illustrated)

Havana, Casa de las Americas, *Basquiat in Havana*, 2000, p. 86-87 (illustrated).





Aboriginal cave painting, Australia. Photo: HIP / Art Resource, NY.



Cave painting of a man hunting with a bow in the Sahara. Photo: Album / Art Resource, NY.

GENIUS CHILD

by Langston Hughes (1937)

*This is a song for the genius child.
Sing it softly, for the song is wild.
Sing it softly as ever you can -
Lest the song get out of hand.
Nobody loves a genius child.
Can you love an eagle,
Tame or wild?
Can you love an eagle,
Wild or tame?
Can you love a monster
Of frightening name?
Nobody loves a genius child.
Kill him - and let his soul run wild.*

Ablaze with vibrant color, *Untitled*, 1982, is the work of an artist at the height of his creative powers. Dominating the sheet is a haloed man, distorted yet powerful, whose fingertips seem to crackle with energy. The subject is one that artist Jean-Michel Basquiat revisited throughout his career- most notably on an epic scale in *Profit I*, 1982, arguably one of the most iconic and powerful paintings that the artist ever produced. Executed in his preferred medium of oilstick, the alacrity of Basquiat's execution is readily apparent in *Untitled*. Much like staring at an original manuscript by Mozart, the viewer is able to visualize the creative energy moving through the artist's body at a break-neck speed—almost too fast for his hands to handle. This sense of artistic flow allowed Basquiat to produce some of the most impressive and striking works of the 20th century in just nine short years.

Reacting against the austerity of Minimalism and Conceptual art, the beginning of the 1980s saw the loud and boisterous return of painting, form, and color to an otherwise staid New York art world. Instead of continuing in the Minimalist tradition, Basquiat's work hearkens back to the feverish, gestural paintings of Abstract-Expressionists like Jackson Pollock and Willem de Kooning. Indeed, Basquiat's figure's crooked form and electric mixing of color has strong formal parallels with de Kooning's "Women" but contains an entirely different conceptual premise.

De Kooning's works serve as a meditation on abstraction, figuration, and the act of painting itself. *Untitled* is instead an exploration into contemporaneity—to Basquiat's reality of being an African-American wunderkind thrust by his talent into the privileged white echelons of New York society. The figure in *Untitled* also represents another current in 1980s art—the rise of German Neo-Expressionism. In 1980, Georg Baselitz and Anselm Kiefer shocked the international art community at the Venice Biennale with their dark, charged, and intensely Germanic paintings. Basquiat's figure displays similarities to Georg Baselitz's "Helden", rudimentary giants whose power and vulnerability exist hand in hand. Yet although Basquiat's expressionistic gesture was described as "primitive" by critics during his lifetime, this was likely more a factor of inherent racial prejudice than assumption of artistic merit. Basquiat's child-like line resembles the sizzling, chattering electricity of a Cy Twombly painting but combines it with the earthen urbanity of Jean Dubuffet's Art Brut—synthesizing the two into something that speaks to the speed and visual landscape of contemporary life in the 1980s.

The pace of *Untitled's* execution is also evident in the inclusion of extraneous splashes, smudges, and detritus in the artwork. These marks have parallels with the beginning of Basquiat's career—as SAMO the graffiti artist scrawling erudite phrases across New York's SoHo neighborhood. This same urban feel pervades Basquiat's more conventional artistic work. In the degradation of the art object, Basquiat's practice mirrors the more performative aspects of Jackson Pollock's drip paintings with their embedded keys, cigarettes, buttons, and brushes. Friends have described visiting Basquiat in his studio and seeing the artist fully consumed with his art. Drawings covered the floor and, should the artist run out of paper or canvas, he was known to convert almost anything at hand into surfaces for his creative energy. He also frequently used drawings as medium in his paintings—pasting them onto canvas and scrawling over the top of them to create a babbling visual background reminiscent of the graffitied city streets of New York's East Village or Lower East Side. It would have been simple for Basquiat to recycle *Untitled* into another artwork. Instead, it remains whole—a testament to the artist's own estimation of the work's power. As noted art historian Robert Storr describes: "Drawing, for him, was something that you did rather than something done, an activity rather than a medium. The seemingly throw-away sheets that carpeted his studio might appear little more than warm-ups for painting, except that the artist, a shrewd connoisseur of his own off-hand and under foot inventions did not in fact throw them away, but instead kept the best for constant reference and re-use. Or, kept them because they were, quite simply, indestructibly vivid" (R. Storr, *Basquiat Drawings*, Boston, 1990)

Perhaps Basquiat retained this drawing because he identified with the central figure of *Untitled*, a messianic character whose head is topped not only with a halo, but also a crown of thorns. This motif repeats throughout Basquiat's oeuvre, morphing over time into the famous crown that adorns many of his heroic portraits of African-American musicians, artist, and athletes and serves as an encapsulation of the artist's career. Basquiat's early death of a drug overdose in 1989 cut short an immense talent while almost immediately catapulting his life into legend. *Untitled*, 1982, is Basquiat's personal expression of this dual nature of creative genius—the radiant heights of immortality juxtaposed with the agonies of brilliance.



Egon Schiele, *Standing Male Nude, Back View*, 1910.



Yves Klein, *ANT7 Untitled Anthropometry*, circa 1960. Artwork: © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2016. Photo: Banque d'Images, ADAGP / Art Resource, NY.

Property from the Collection of Ruth and Jerome Siegel



Ruth and Jerome Siegel.

Celebrated for their compassion, élan, and tremendous generosity, Ruth and Jerome Siegel were unwavering proponents of the creative process. For the Siegels, fine art served as an integral component of daily life, a source of inspiration and insight that informed their many years together. The Siegel Collection is a testament to the couple's remarkable vision, taste, and acumen.

While so many works in the Siegel Collection represent the best of their artists' oeuvres, it is the resounding joyfulness and verve of the pieces when seen together that defines the Collection's essential character. It is an assemblage that reaches across period and style: from Robert Delaunay's brilliance of color to Howard Hodgkin's painterly exuberance; Arnaldo Pomodoro and Anish Kapoor's abstract sculpture to linear explorations by Kenneth Noland, John McLaughlin, and Sean Scully; from the distinctive representation of Fernando Botero's figures to David Hockney's still life flowers and Robert Indiana's monumental Pop masterpieces. The Siegels' spectacular works of art are a palpable declaration of a love of life and boldness of spirit.

The Siegel residences were evidence of the couple's abiding passion for living with art—repositories of painting and sculpture by younger artists as well as more established figures. It was a trip to Provincetown, Massachusetts in the 1950s that first kindled Jerome Siegel's interest in collecting. Ruth Siegel was forever enthralled with the energy and imagination of visual artists, and made a point of visiting galleries and museums in New York and during family travels. Mrs. Siegel championed emerging talent as an art consultant and founder of the Art Latitude Gallery and the Ruth Siegel Art Gallery in New York. A board member of MoMA PS1, the Museum of Art and Design, and



Ruth and Jerome Siegel in front of *In Raimund Stecker's Garden* (lot 463). © Howard Hodgkin.

the Foundation for Art and Preservation in Embassies, she understood the importance of patronage in nurturing the next generation of creativity. The Collection benefited from the Siegels' personal relationships with artists such as Indiana, from whom works were acquired during visits to the artist's studio in Vinalhaven, Maine.

Born in Newark, New Jersey, Jerome "Jerry" Siegel represented the very best of American entrepreneurship. After graduating from New York's City College, he obtained an MBA from Harvard Business School, and served as an officer in the United States Navy during the Second World War. In 1947, Mr. Siegel founded Titan Industrial Corporation, a steel and commodities firm that rose to international prominence under his leadership. Mr. Siegel was also a lifelong advocate for the progressive impact of

American business. Ruth Siegel was born in New York City, and served as a longtime trustee and later honorary trustee of her alma mater, Sarah Lawrence College. At Sarah Lawrence, the Siegels underwrote the construction of a visual arts center and financed the renovation of a dining and social center named in Mrs. Siegel's honor.

Ruth and Jerome Siegel focused much of their energies on philanthropy in education and medicine. Mr. Siegel was an especially committed board member of Westchester Community College, where dozens of students have benefited from the Ruth & Jerome Siegel Scholarship, established in 2002. For over two decades, Mr. Siegel was an active board member and advocate for Big Brothers Big Sisters of New York City, and funded the Urban Assembly School for Global Commerce in Harlem. In addition

to supporting patient care services and pancreatic cancer research at Columbia University Medical Center, the couple endowed an eponymous stroke center at White Plains Hospital, a child care services center in the Dominican Republic, a chair in marketing at the Harvard Business School, and a chair of virology at the Weizmann Institute of Science in Israel.

The Collection of Ruth and Jerome Siegel represents a lifetime in artistic patronage and creative thinking; each work attests to the Siegels' passion, conviction, and keen connoisseurial eye. Supporters of community through art, medicine, education, and personal empowerment, the Siegels' legacy lies not only in their outstanding private collection of art, but in the many individuals whose lives were transformed by the couple's energy, grace, and spirit.

Property from the
Collection of Ruth and Jerome Siegel

460

KENNETH PRICE (1935-2012)

The Natural

painted ceramic

7 ½ x 12 ½ x 9 in. (19 x 31.7 x 22.8 cm.)

Executed in 1987.

\$100,000-150,000

PROVENANCE:

Charles Cowles Gallery, New York

Acquired from the above by the present owner, 1997

EXHIBITED:

St. Louis, The Greenberg Gallery, *Ken Price*, October 1976, n.p. (illustrated).



461

MICHAEL LUCERO (B. 1953)

Untitled (Reclamation Series)

signed and inscribed 'MICHAEL LUCERO NYC' (upper right); dated
'10 29-30 95' (upper reverse)
wheel-thrown and altered white earthenware with glazes and cement
53 x 17 x 9 in. (134.6 x 43.1 x 22.8 cm.)
Executed in 1995.

\$8,000-12,000



462

ANISH KAPOOR (B. 1954)

1000 Names

mixed media and pigment
21 5/8 x 7 x 17 3/4 in. (55 x 18 x 45 cm.)
Executed in 1983.

\$200,000-300,000

PROVENANCE:

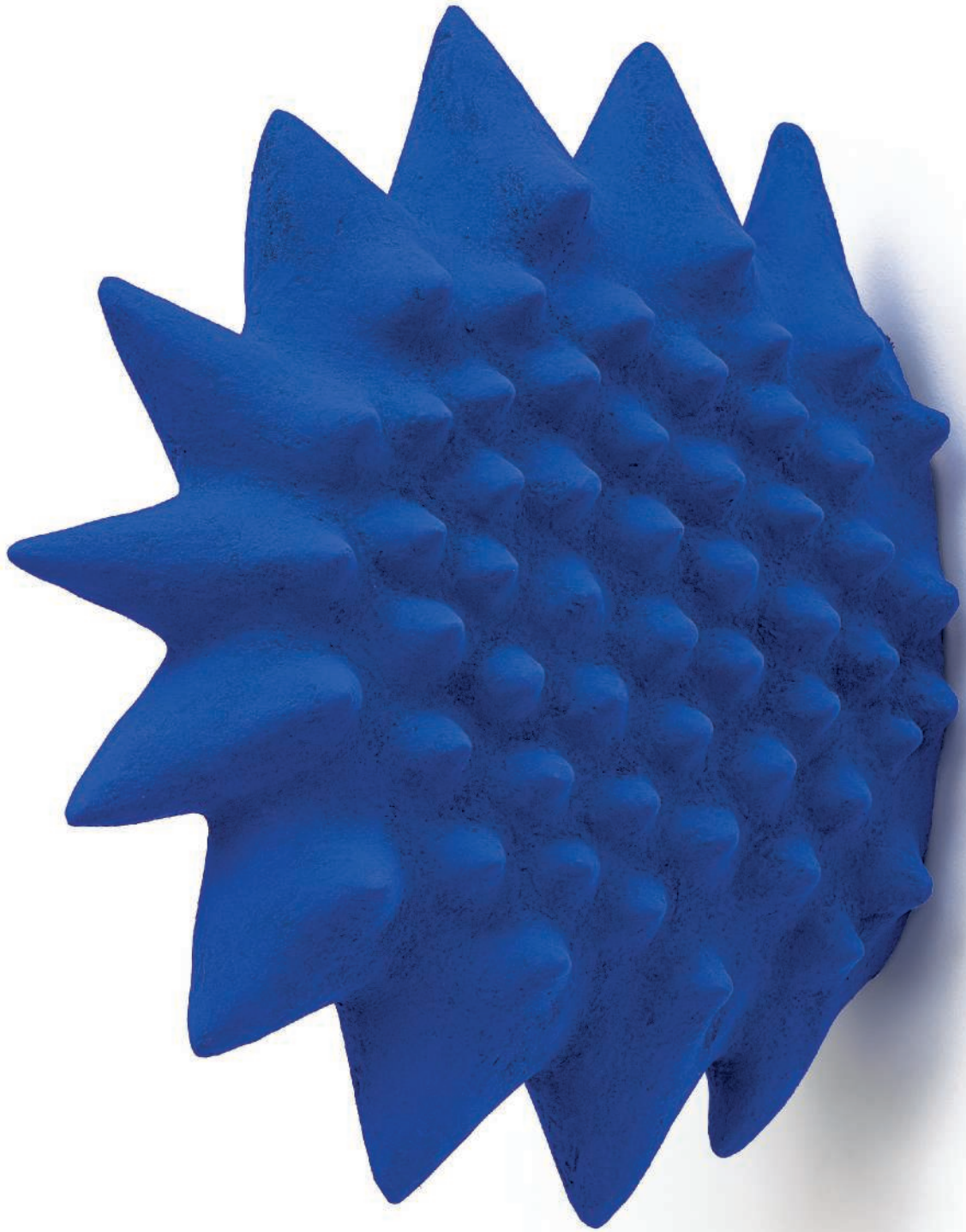
Lisson Gallery, London
Acquired from the above by the present owner, 1986

*"I do not want to make sculpture about form ... I wish
to make sculpture about belief or about passion, about
experience that is outside of material concern."*

– Anish Kapoor



Yves Klein, *Untitled Blue Sponge Sculpture (SE 181)*, 1960-61. © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2016.



463

HOWARD HODGKIN (B. 1932)

In Raimund Stecker's Garden

oil on panel

64 ¾ x 68 ¾ in. (163.5 x 173.6 cm.)

Painted in 1998-2001.

\$600,000-800,000

PROVENANCE:

Gagosian Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

Edinburgh, Scottish National Gallery of Modern Art, *Howard Hodgkin: Large Paintings, 1984-2002*, August-October 2002, p. 28, no. 16 (illustrated).

New York, Gagosian Gallery, *Howard Hodgkin*, November-December 2003, p. 19 (illustrated).

Dublin, Irish Museum of Modern Art; London, Tate Britain and Madrid, Museo Nacional Centro de Arte Reina Sofia, *Howard Hodgkin*, February 2006-January 2007, pp. 14 and 41, no. 56 (illustrated).

LITERATURE:

M. Price, ed., *Howard Hodgkin: The Complete Paintings, Catalogue Raisonné*, London, 2006, pp. 344-345, no. 370 (illustrated).

E. Juncosa, ed., *Writers on Howard Hodgkin*, Dublin, 2006, pp. 162 and 176-177 (illustrated).

"The pictures with the heaviest historical load to bear, however, are arguably those like Memories and In Raimund Stecker's Garden, where Hodgkin has painted directly on to the backs of very larger, antique frames ("my one luxury") he explains."

– R. Kendall, "Panel Discussions: Howard Hodgkin's Large Paintings" in *Howard Hodgkin Large Paintings, 1984-2002*, p. 28





Gustav Klimt, *Roses Under the Trees*, circa 1905. Musée d'Orsay, Paris. Photo: Gerard Blot. © RMN-Grand Palais / Art Resource.

Howard Hodgkin's *In Raimund Stecker's Garden*, translates into painterly form the complex myriad of colors contained within a brief memory. With the characteristic flourish of his gestural brushstrokes, Hodgkin suggests natural phenomena without a strict adherence to the confines of figuration. Evocative of a sublime pastoral, variegated swathes of verdant green, yellow and blue paint flood the pictorial space, the tactility of the sumptuous paint introducing a sense of pictorial depth and movement into the composition. Painted directly on the artist's frame, the push and pull of the contrasting colors pulsate beyond the traditional boundaries of painting.

Hodgkin's paintings are almost always inspired by the memory of a place or travel distilled in Hodgkin's mind's eye. Honoring Director of the Arp Museum in Remagen *In Raimund Stecker's Garden* was painted during Stecker's tenure at the Kunstverein für die Rheinlande und Westfalen, Düsseldorf several years after Hodgkin's exhibition there in 1995. Nothing however is made explicit: the remarkable air of the work is articulated purely through Hodgkin's extraordinary sensitivity to the effects of color and his uncanny ability to stimulate an emotive response in the viewer. The result is a rich and complex series of painterly layers of color and form that hints at representation without ever defining it. Rather, Hodgkin creates and expansive and emotive allusion to the garden of the museum director. While his atmospheric paintings articulate moments past, or a transient memory, Hodgkin remains conscious that the medium of paint is an inadequate substitute for an irretrievable experience.

The journey of Hodgkin's hand across the surface of the board can clearly be seen in the sweeping trails of his brushwork, which escape the traditional confines of the frame specifically chosen by the artist. It is through the artist's intentional concealment and repetition of layered images that Hodgkin elicits a complex relationship of responsiveness between artist and viewer. According to Andrew Graham-Dixon, "The frequent references to travel in Hodgkin's art, the countless allusions to places that are foreign, alien or unfamiliar, record the painter's movements, but only imprecisely, and they do not stop at that. They amount to a statement of ambition for the paintings themselves. They say that to look at a picture should itself be to travel, to be transported, to be taken somewhere else. Every painting is its own self-sufficient world to be experienced as we would experience a foreign place travelled to for the first time: radiant, uncanny alien... This may partly explain Hodgkin's preference for colors that are clear and fresh and unclouded, colors as seen by someone who approaches the world with the attitude of the one travelling, who sees it unveiled and undimmed" (A. Graham-Dixon, *Howard Hodgkin*, London 1994, pp. 103-104).

Despite the immediacy of his gestures, it often takes months of preparation for Hodgkin to execute a single brushstroke. While



Howard Hodgkin next to his painting, 1998. Photo: Tollkühn / Ullstein Bild / Getty Images. Artwork: © Howard Hodgkin.



Joseph Mallord William Turner, *Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)*, 1840. Museum of Fine Arts, Boston. Photo: Bridgeman Images.



Willem de Kooning, *Ruth's Zowie*, 1957. © 2016 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

the colors may be vivid and the brushstrokes energetic, the actual process of laying down the layers of paint may take a number of years and only end when the original inspiration finally appears in the artist's mind. Painted over a prolonged period of time, the energetic brushwork and non-representational use of color incorporates the scene from shifting viewpoints and with the changing perspectives caused by the passing of time. This non-representational depiction is further enhanced by Hodgkin's refusal to contain his reminiscences within the confines of the traditional painted surface. His brushwork escapes the restrictions of the edge of his support (in this case, wood) and advances his gestures out towards and through the traditional painterly boundary of the frame. 'My pictures are finished when the subject comes back,' Hodgkin once told David Sylvester. "I start out with the subject and naturally I have to remember first of all what it looked like, but it would also perhaps contain a great deal of feeling and sentiment. All of that has got to be somehow transmuted, transformed or made into a physical object, and when that happens, when that's finally been done, when the last physical marks have been put on and the subject comes back-which, after all, is usually the moment when the painting is at long last a physical coherent object-well, then the picture's finished and there is no question of doing anything more to it. My pictures really finish themselves" (H. Hodgkin, quoted in D. Sylvester, *Howard Hodgkin: Forty Paintings*, exh. cat., Whitechapel Art Gallery, London, 1984, p. 97).

"All Hodgkin's pictures can be thought of as the grit of some experience pearled by reflection. They begin where words fail, evocations of mood and sensation more than visual records, but descriptions indubitably of the physical as well as the emotional reality."

(J. McEwen, "Introduction" in *Howard Hodgkin: Forty Paintings*, exh. cat. London, 1984, p. 10).

464

R.B. KITAJ (1932-2007)

Los Angeles No. 1

signed, titled and dated 'Los Angeles No. 1, 2000 Kitaj' (on the overlap)

oil on canvas

48 x 48 in. (121.9 x 121.9 cm.)

Painted in 2000.

\$100,000-150,000

PROVENANCE:

Marlborough Gallery, New York

Acquired from the above by the present owner, 2002

EXHIBITED:

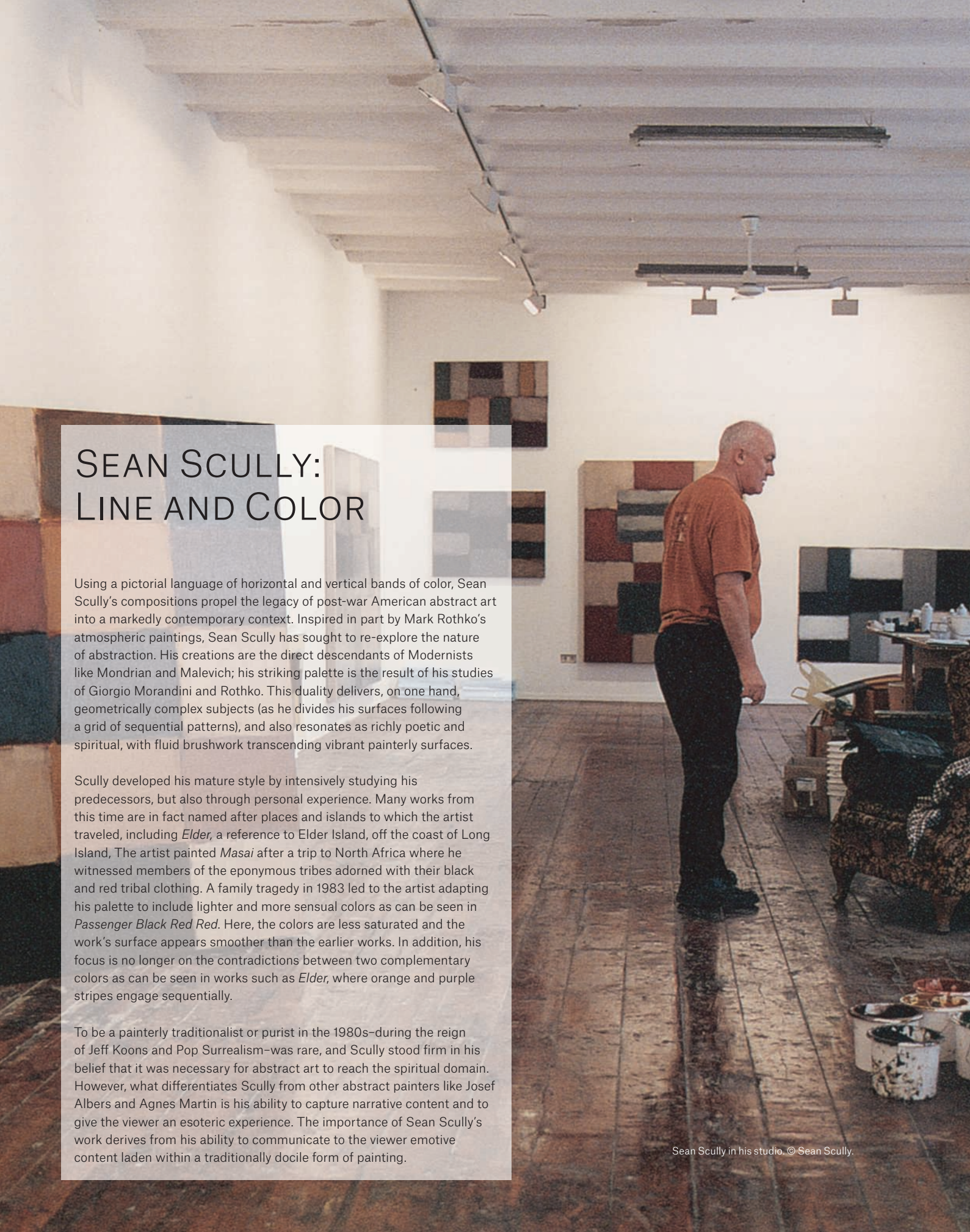
Madrid, Marlborough Gallery and New York, Marlborough Gallery, *R.B. Kitaj:*

How to Reach 67 in Jewish Art, 100 Pictures, September-December 2000.

London, National Gallery, *Kitaj: In the Aura of Cézanne and Other Masters*,

November 2001-February 2002, no. 14 (illustrated).



A photograph of Sean Scully in his studio. He is standing in profile, looking at a large abstract painting on the wall. The studio has a wooden floor, a white wall, and several other abstract paintings. There are paint cans and a table with a chair in the foreground.

SEAN SCULLY: LINE AND COLOR

Using a pictorial language of horizontal and vertical bands of color, Sean Scully's compositions propel the legacy of post-war American abstract art into a markedly contemporary context. Inspired in part by Mark Rothko's atmospheric paintings, Sean Scully has sought to re-explore the nature of abstraction. His creations are the direct descendants of Modernists like Mondrian and Malevich; his striking palette is the result of his studies of Giorgio Morandini and Rothko. This duality delivers, on one hand, geometrically complex subjects (as he divides his surfaces following a grid of sequential patterns), and also resonates as richly poetic and spiritual, with fluid brushwork transcending vibrant painterly surfaces.

Scully developed his mature style by intensively studying his predecessors, but also through personal experience. Many works from this time are in fact named after places and islands to which the artist traveled, including *Elder*, a reference to Elder Island, off the coast of Long Island. The artist painted *Masai* after a trip to North Africa where he witnessed members of the eponymous tribes adorned with their black and red tribal clothing. A family tragedy in 1983 led to the artist adapting his palette to include lighter and more sensual colors as can be seen in *Passenger Black Red Red*. Here, the colors are less saturated and the work's surface appears smoother than the earlier works. In addition, his focus is no longer on the contradictions between two complementary colors as can be seen in works such as *Elder*, where orange and purple stripes engage sequentially.

To be a painterly traditionalist or purist in the 1980s—during the reign of Jeff Koons and Pop Surrealism—was rare, and Scully stood firm in his belief that it was necessary for abstract art to reach the spiritual domain. However, what differentiates Scully from other abstract painters like Josef Albers and Agnes Martin is his ability to capture narrative content and to give the viewer an esoteric experience. The importance of Sean Scully's work derives from his ability to communicate to the viewer emotive content laden within a traditionally docile form of painting.



465

SEAN SCULLY (B. 1945)

Elder

signed, titled and dated 'Sean Scully 82 ELDER' (on the reverse)

oil on panel

17 ¾ x 14 ½ x 2 ¼ in. (45 x 36.8 x 5.7 cm.)

Painted in 1982.

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1982

"Abstraction is the art of our age...it's a breaking down of certain structures, an opening up. It allows you to think without making obsessively specific references, so that the viewer is free to identify with the work. Abstract art has the possibility of being incredibly generous, really out there for everybody. It's a non-denominational religious art. I think it's the spiritual art of our time."

- Sean Scully

466

SEAN SCULLY (B. 1945)

Passenger Black Red Red

titled and dated 'Passenger Black Red Red 1998' (on the reverse)

oil on canvas

48 ¼ x 43 ½ in. (122.5 x 109.5 cm.)

Painted in 1998.

\$400,000-600,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1998

EXHIBITED:

New York, Danese Gallery and Galerie Lelong, *Sean Scully New Paintings and Works on Paper*, April-June 1999.



Kazimir Malevich, *Suprematist Painting*, 1920. Stedelijk Museum, Amsterdam. Photo: Art Resource, New York.



467

SEAN SCULLY (B. 1945)

Masai

signed, titled and dated 'Sean Scully MASAI 1982-88' (on the reverse)

oil on canvas

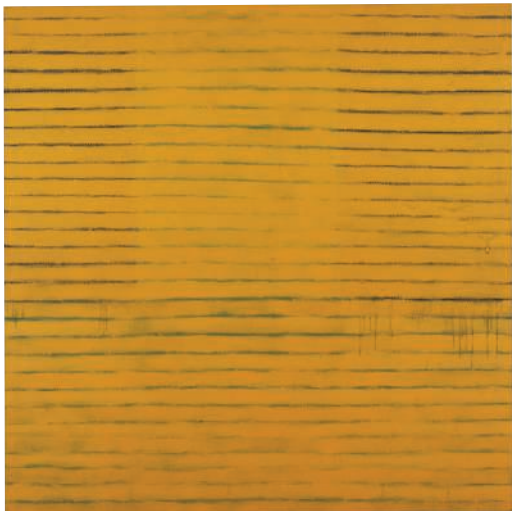
72 x 48 $\frac{7}{8}$ x 5 $\frac{1}{2}$ in. (182.8 x 124.1 x 13.9 cm.)

Painted in 1982-1988.

\$400,000-600,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1988



Frank Stella, *Astoria*, 1958. Museum of Modern Art, New York.
Artwork: © 2016 Frank Stella / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.



PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

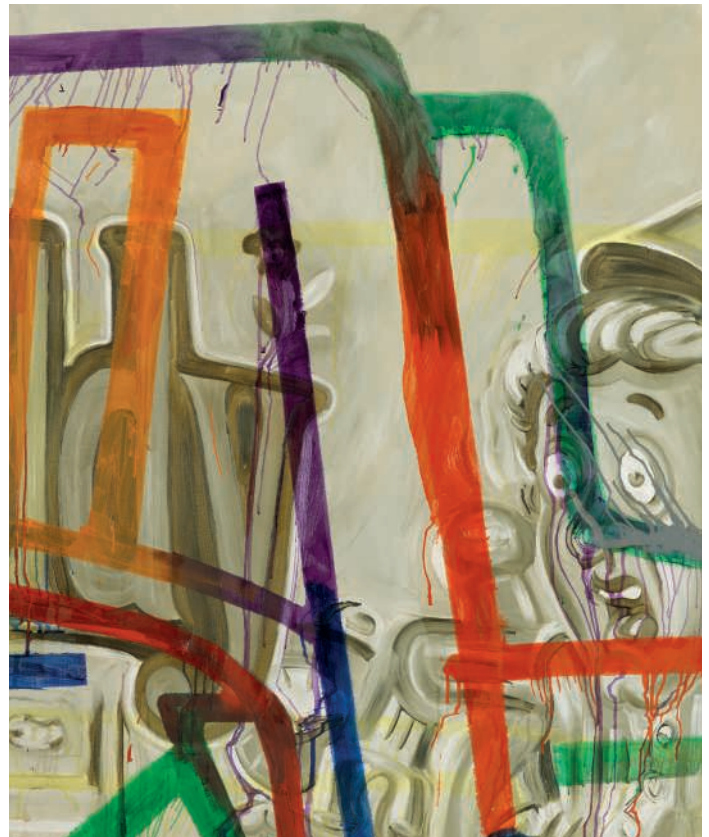


Joan Mitchell, *Untitled*, 1960 (lot 111).

Passionately compiled by a collector as visionary as the artists assembled here, these works represent the intersection of art and culture that resulted from one of the most significant moments in modern art history.

Thoughtfully assembled over a lifetime by a private American collector, this group of work is a celebration of paint and reflection on the human condition illustrating the divergent trends and themes that rippled through the New York art world in the 1980s through the present day. These artists refused to bow to the prevailing artistic movements but instead stayed resolutely true to a style all their own. Passionately compiled by a collector as visionary as the artists assembled here, these works represent the intersection of art and culture that resulted from the most significant moments in modern art history.

For old guard painters who continued to embrace the brush in the face of rapidly escalating technology and changing styles, the 1980s proved significant, especially for artists who had come of age in the '50s and '60s yet continued to ply their trade regardless of the current trends. Significantly, these artists reduced art to its essentials to get at a fundamental, shared human experience. In the work of Abstract Expressionist pioneers such as Willem de Kooning, Joan Mitchell and Helen Frankenthaler, whose sublime painting *Zarathustra* is represented here, the '80s and '90s witnessed a final flourishing that culminated in a brilliant crescendo. The era allowed such seasoned artists to reveal themselves at the height of their artistic powers, a sense of bravura emanating from their work. Painted in 1988, Frankenthaler's *Zarathustra* is a large-scale, operatic canvas of poured pigment that ranges in hue from shimmering verdant greens to rich amethyst and



Martin Kippenberger, *Don't Wake Daddy VII*, 1994 (lot 471).



Charlene von Heyl, *Untitled (1/1/06)*, 2006 (lot 470).

a shimmering pink evocative of sunrise before a gathering storm. Frankenthaler's technique of liquefying and pouring paint onto the bare canvas results in a deeply moving work that verges on the sublime.

Indeed, these artists harnessed the power of abstraction as a profound visual language in which they channeled their own unique experiences. For Frankenthaler, this was conveyed by the directness of pure pigment that emanated directly from the artist to the surface of the unprimed canvas. And for Mitchell, the wild, often ferocious slashes and stabs of the brush allowed for a potent transmission of the artist's own turbulent, yet glorious, life experiences. Similarly, sculptors working within an abstract vernacular allowed them to pursue their own individual style in order to reach a universal audience. Joel Shapiro's spare vocabulary of simple geometric shapes has sustained him over the course of a decades-long career, while for Tony Cragg, abstraction provided a new visual language in which to express the ineffable quality of a twenty first century world.

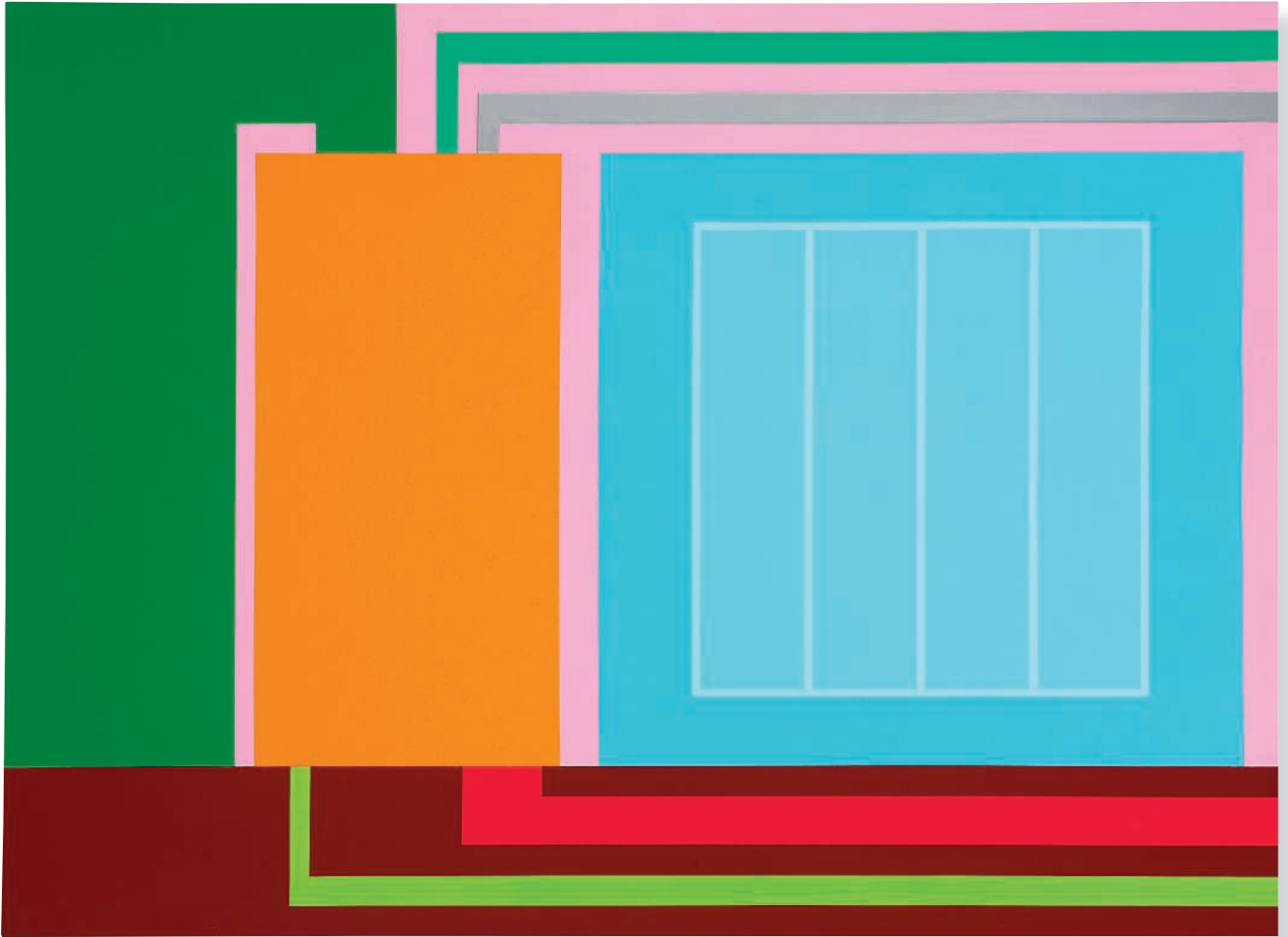
Another group of artists took up the brush in the 1980s and resurrected painting from the brink of annihilation. Loosely-grouped under the moniker Neo-Expressionism, these artists produced lush, gestural paintings that provided a much-needed counterpart to the stringent aesthetics of Minimalism and

Conceptual Art. This trend reached across the ocean to find roots throughout Europe, allowing a disparate group of artists a methodology in which to express the fundamentals of their own, unique vision. In the present collection, paintings by Francesco Clemente chronicle that artist's unparalleled voice in lush, lavishly-painted works that personify his idiosyncratic style. Likewise, a significant painting by the German artist Martin Kippenberger, *Don't Wake Up Daddy*, illustrates the sardonic irreverence and resolutely singular style that has come to define his best work. Belonging to a series by the same name, *Don't Wake Up Daddy* demonstrates Kippenberger's potent blend of painterly abstraction and recognizable, often autobiographical, imagery on a large-scale that lends a feeling of gravitas despite its irreverent subject matter. Following Martin Kippenberger's untimely death, Charlene Von Heyl bears the mantle of German painterly abstraction for the current generation of artists.

In the present collection, there are works whose abstract qualities are so beautiful and so evocative that they verge on the sublime. Indeed, they unite viewers in a shared experience, using this profound visual language capable of channeling a universal artistic truth. They engage the viewer with a visceral emotional intensity, not unlike a beautiful line of poetry or the poignant notes of favorite song. Across a wide spectrum of media, these works deepen our understanding of our shared human condition. This is especially felt in the haunting rhapsody of Bill Viola's large-scale, profoundly moving *Ablutions* from 2005. Part of Viola's *LOVE/DEATH: The Tristan Project*, *Ablutions* relates to the main characters of Richard Wagner's opera *Tristan und Isolde*. On two massive video screens presented side-by-side, *Ablutions* engulfs the viewer with its gorgeous imagery and the heartbreaking beauty of Wagner's opera. It hits the viewer on a primal level, evoking universal themes of baptism, birth, death and resurrection.



Helen Frankenthaler, *Zarathustra*, 1988 (lot 110).



PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

468

PETER HALLEY (B. 1953)

Exchange and Response

signed and dated 'Peter Halley 1996' (on the reverse); signed again 'Peter Halley' (on the reverse)
acrylic, fluorescent acrylic, metallic acrylic, and Roll-A-Tex on canvas
72 x 98 ¼ in. (182.8 x 249.5 cm.)
Painted in 1996.

\$70,000-90,000

PROVENANCE:

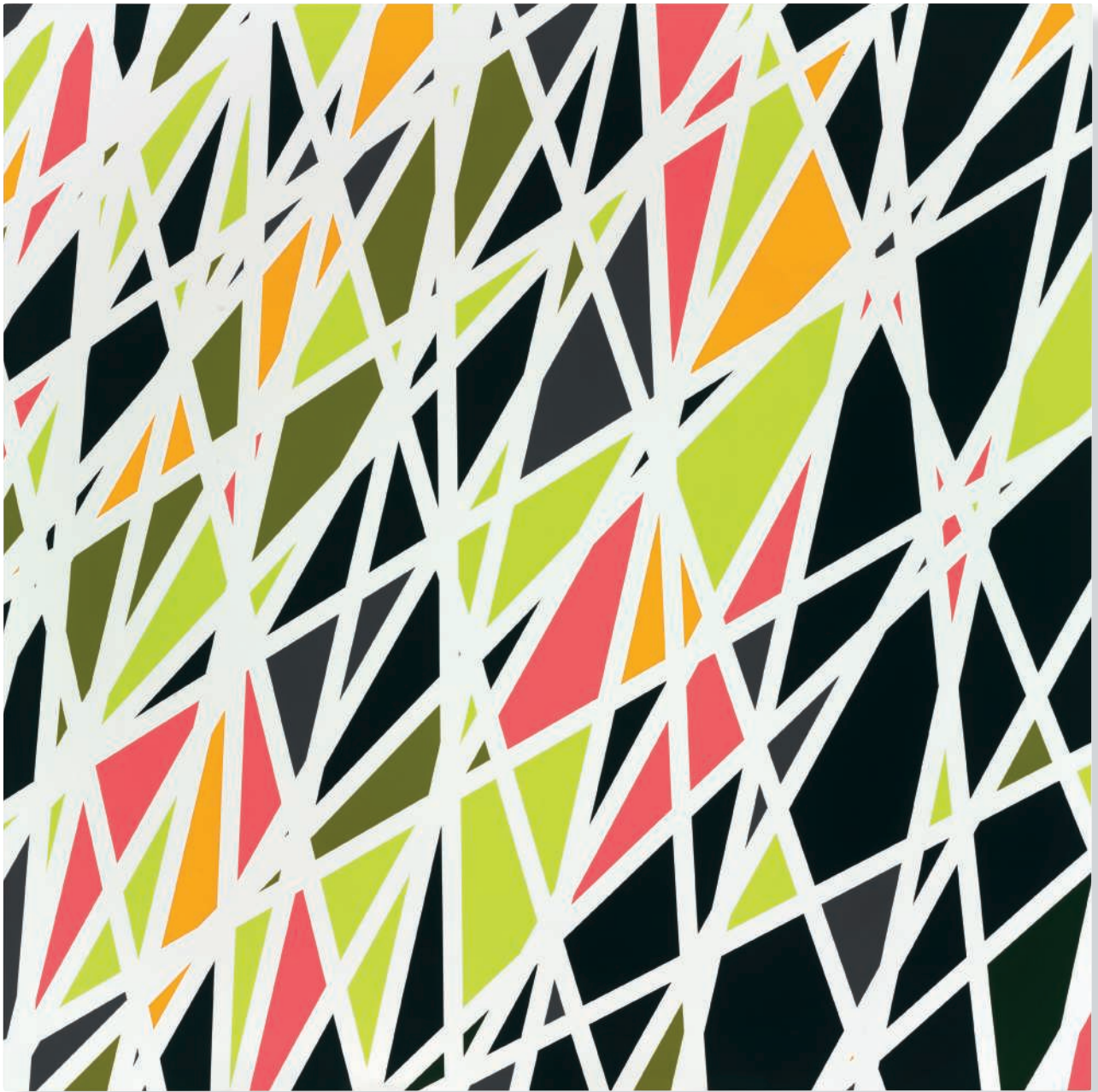
Kohn Turner Gallery, Los Angeles
Acquired from the above by the present owner

EXHIBITED:

Los Angeles, Kohn Turner Gallery, *Peter Halley Painting and Projects*, 1996.

LITERATURE:

C. Reynolds, ed., *Peter Halley Maintain Speed*, pp. 141 and 205 (illustrated).



PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

469

SARAH MORRIS (B. 1967)

Neon-Hollywood Theatre [Las Vegas]

signed, titled and dated "'NEON-HOLLYWOOD THEATRE [LAS VEGAS]'" S

Morris '00' (on the overlap)

household gloss on canvas

84 ¼ x 84 ¼ in. (213.9 x 213.9 cm.)

Painted in 2000.

\$40,000-60,000

PROVENANCE:

Petzel Gallery, New York

Acquired from the above by the present owner

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

470

CHARLINE VON HEYL (B. 1960)

Untitled (1/1/06)

signed, titled and dated 'Untitled (1/1/06) Ch V. heyl 06' (on the reverse)

oil on canvas

82 x 78 in. (208.2 x 198.1 cm.)

Painted in 2006.

\$80,000-120,000

PROVENANCE:

Petzel Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

Philadelphia, University of Pennsylvania, Institute of Contemporary Art and Boston, Institute of Contemporary Art, *Charline von Heyl*, September 2011-July 2012 (illustrated).



PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

471

MARTIN KIPPENBERGER (1953-1997)

Don't Wake Daddy VII

signed and dated 'Kippenberger 94' (on the reverse)

oil on canvas

47 ¼ x 39 ¼ in. (120 x 99.6 cm.)

Painted in 1994.

\$150,000-200,000

PROVENANCE:

Galerie Gisela Capitain, Cologne

Acquired from the above by the present owner, 2001

EXHIBITED:

Frankfurt, Galerie Bärbel Grässlin, *Neu – Typisch (Alles was modern ist)*,
December 1994–January 1995.

LITERATURE:

R. Ohrt, *Kippenberger*, Cologne, 1997, pp. 16, 17 and 189 (illustrated).

M. Hermes, *Nach Kippenberger/After Kippenberger*, Vienna, 2003, pp. 198-
201.

A. Taschen, ed., *Kippenberger*, Cologne, 2003, pp. 189 and 222, no. 153
(illustrated).

G. Capitain, ed., *Martin Kippenberger, Catalogue Raisonné of the Paintings, V.
IV 1993-1997*, Cologne, 2014, pp. 174 and 177, MK.P 1994.31 (illustrated).

This work was originally presented with a plastic sign with phraseology from
"Memoirs of My Nervous Illness" by Paul Schreber VII.

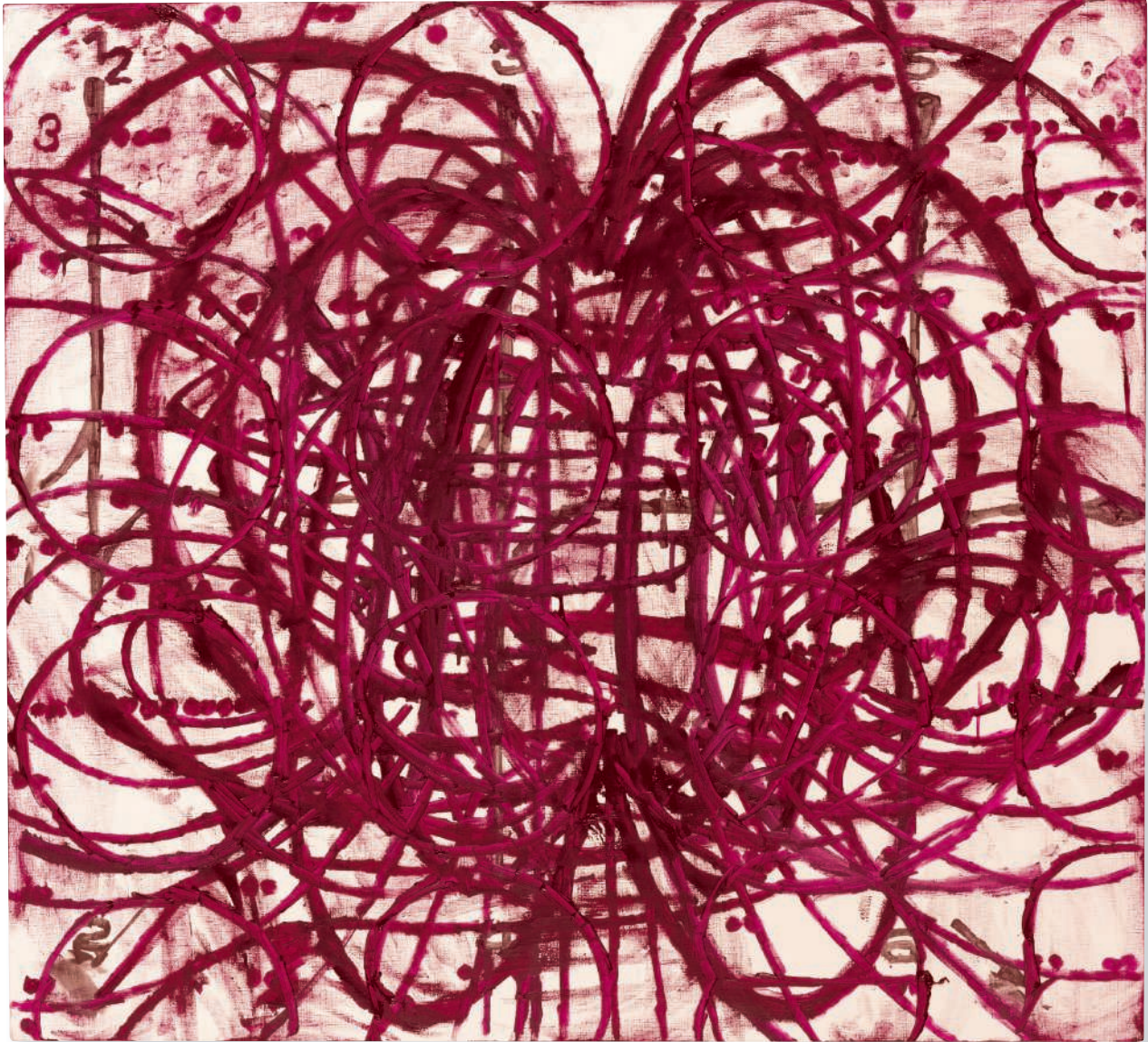
*"...Kippenberger challenged and reenvisioned
the role of the artist. His was an unsettling
presence, breaching the boundaries that
reinforce conventions and decorum in order to
articulate and objectify the connections and
relationships between individuals and their
culture. Kippenberger did not like to be alone...."*

(A. Goldstein, "The Problem Perspective," *Martin
Kippenberger: The Problem Perspective*, exh. cat., Museum
of Contemporary Art, Los Angeles, 2009, p. 103)



Martin Kippenberger, *Don't Wake Daddy - with Phraseology by Paul Schreber VII*, 1994.
© Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne.





PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

472

TERRY WINTERS (B. 1949)

Set Diagram 18

signed, numbered and dated 'Terry Winters 2000 18' (on the reverse)

oil on canvas

36 1/8 x 39 1/2 in. (91.7 x 100.3 cm.)

Painted in 2000.

\$15,000-20,000

PROVENANCE:

Lehmann Maupin, New York

Acquired from the above by the present owner

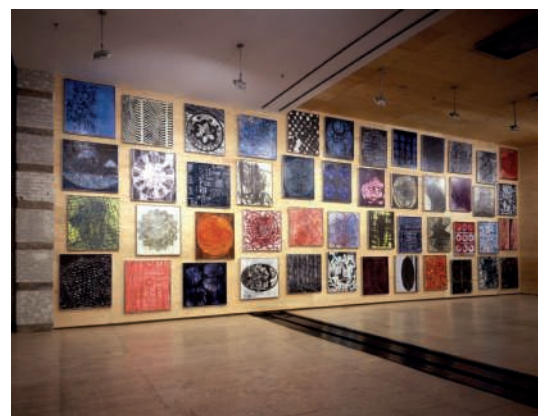
EXHIBITED:

New York, Lehmann Maupin, *Terry Winters: Set Diagram*, March-April 2001.

Andover, Addison Gallery of American Art; San Diego Museum of Contemporary

Art and Houston, Contemporary Arts Museum, *Terry Winters Paintings and*

Drawings, September 2004-July 2005, pp. 110-111, no. 33 (illustrated).



Installation view, *Terry Winters: Set Diagram*, Lehmann Maupin gallery, New York, 2001. Photo: Lehmann Maupin, New York and Hong Kong. Artwork: © Terry Winters, Courtesy Matthew Marks Gallery.



PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

473

GEORGE CONDO (B. 1957)

Untitled

signed and dated 'Condo 01' (upper left)

oil, acrylic and paper collage on canvas

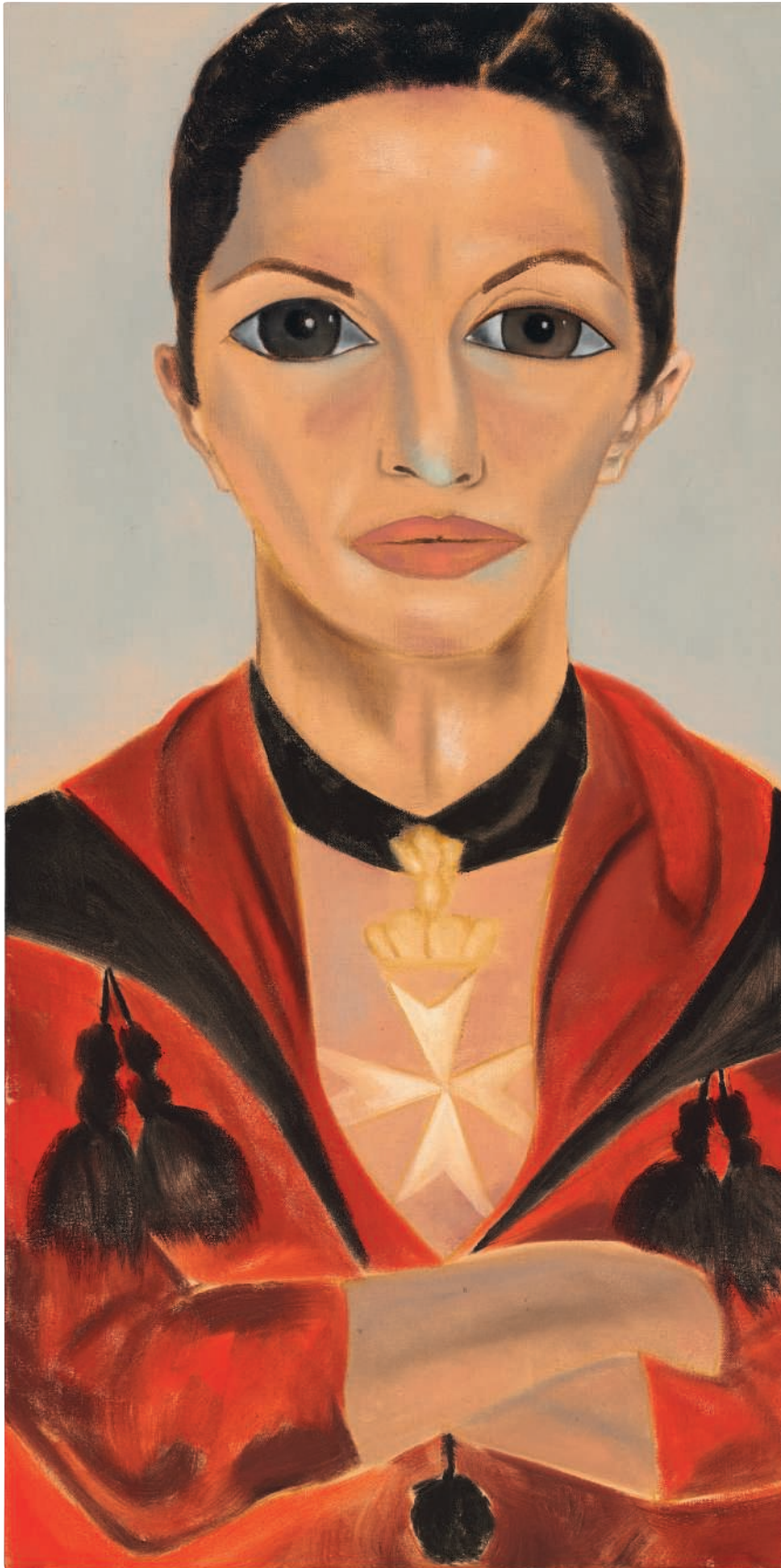
48 x 62 in. (121.9 x 157.4 cm.)

Executed in 2001.

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist by the present owner



PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

474

**FRANCESCO CLEMENTE
(B. 1952)**

Alba Clemente

oil on canvas
60 x 30 1/8 in. (152.4 x 76.5 cm.)
Painted in 2006.

\$50,000-70,000

PROVENANCE:

Galerie Thaddaeus Ropac, Salzburg
Acquired from the above by the present owner



PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

475

FRANCESCO CLEMENTE (B. 1952)

Untitled

oil on canvas
65 x 65 in. (165.1 x 165.1 cm.)
Painted in 1999.

\$40,000-60,000

PROVENANCE:

Gagosian Gallery, New York
Acquired from the above by the present owner, 2000



PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

476

FRANCESCO CLEMENTE (B. 1952)

Harvest Season

oil on canvas

74 ¼ x 80 ¾ in. (188.5 x 204.1 cm.)

Painted in 2002.

\$40,000-60,000

PROVENANCE:

Gagosian Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Gagosian Gallery, *Francesco Clemente Paintings 2000-2003*, pp. 59 and 73 (illustrated).

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

477

JUAN USLÉ (B. 1954)

Marks Into Impact

signed, titled and dated 'Juan Uslé 98 'MARKS INTO IMPACT'' (on the reverse)

vinyl, dispersion and pigment on canvas

78 ¼ x 44 in. (198.7 x 111.7 cm.)

Executed in 1998.

\$25,000-35,000

PROVENANCE:

Cheim & Read, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Cheim & Read, *Juan Uslé: Blind*

Entrance, May-June 1999, n.p. (illustrated).

Museo de Bellas Artes de Santander; Santander,

Sala Luz Norte; Santander, Centro Cultural Caja

de Cantabria and Burgos,

Centro Cultural Casa del Cordón, *Juan Uslé:*

Distancia Insalvable, Verano-Otoño, Santander,

2000, pp. 202-203 (illustrated).



BRUCE CONNER: AVANT-GARDE

In 1960, three years after Bruce Conner dropped out of a graduate program at the University of Colorado and moved to San Francisco, he opened the Batman Gallery with his childhood friend Michael McClure and patron, and an artist in his own right, William "Billy Batman" Jahrmarkt. Located at 2222 Fillmore Street, the Batman Gallery was the heart of Beat Generation visual arts production in the Bay Area as well as the center of the "Witchita Vortex," a group of artists like Conner who came to the West Coast to participate in the beat-hippie's cultural zeitgeist. When the Batman Gallery faced financial and operational hardship (as did many of the artist-run spaces in San Francisco in the early 1960s), Dr. Michael Agron, a psychiatry professor at the University of California, San Francisco Medical School who was testing the effects of hallucinogenic drugs in the treatment of addiction and mental illness, took over operations until the gallery closed in 1965.

The Batman Gallery was the spiritual home for the avant-garde San Francisco artists, hosting poetry readings, film screenings, painting workshops and lectures on art, science and natural history, in addition to monthly exhibitions, and was also Conner's artistic home while he was in San Francisco. During the lifespan of the gallery, Conner produced some of the finest works from his

most prolific period, creating approximately 120 assemblages. He would eventually stop working in this medium in 1964 to explore other cutting-edge artistic opportunities, especially in film.

The Batman opened on November 3, 1960 with a one-man show of Conner's paintings, drawings and assemblages set against walls painted black to better showcase their haunting dynamism. Conner used whatever was on hand including nylon, wax, found film footage, engravings from old publications, detritus and other unconventional materials. As director, Agron had access to the choice of select pieces such as *Cannabis Collage*, which coincided with the psychiatrist's research interests. Where many of Conner's assemblages are busy expressions of the artist's thoughts and feelings, *Cannabis Collage* is quietly introspective as the drug-enabled Conner reached within himself. When curator John Humphrey wrote to Agron in 1968 asking to borrow the work for the exhibition *Looking Back, Bay Area Painting and Sculpture, 1945-1962* at what is now known as the San Francisco Museum of Modern Art, he described it as a "high point in the artist's career, ... truly representative of his achievements."

Floating Head continues Conner's exploration of metaphysical consciousness. A painted counterpart to his masterpiece *Crucifixion*, 1957, which presented a headless Christ-like figure in sculptural form, *Floating Head* is one of the artist's last works in paint and uses deep textures and very limited areas of color to portray Conner's discovery of a deity within himself. (Conner grew up in a severe religious background in Kansas and it is believed the woman who rests her head in the drawing, *Untitled # 9*, was likely a family member because of the intimacy of the scene). As the artist stated, "I am interested in the moment of wonder, of not comprehending all of my experience in an adult context. We are born with millions of brain cells, more than we will have for the rest of our lives, and sensory awareness. We confront this total unknown entity in the world. The world starts to be fabricated into categories and a sense of wonder soon starts to disappear. I like to



Kurt Schwitters, *Merzbild Einunddreissig (Merz Picture Thirty-One)*, 1920. Sprengel Museum, Hannover. © 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

recreate that moment, the moment when you are confronted with something that is a surprise. It is a delight, a mystery, maybe an unsolvable mystery. Unsolvable mysteries are much more attractive to me" (B. Conner quoted by G. Garrels, "Soul Stirrer: Visions and Realities of Bruce Conner," *It's All True*, exh. cat., Museum of Modern Art, San Francisco, 2016, p. 343).

Gary Garrels, curator of *It's All True*, Conner's 2016 retrospective exhibition at the San Francisco Museum of Art and the Museum of Modern Art in New York, wrote, "For Conner art was a spiritual quest. It provided a means to approach realities beyond normal apprehension, to find a release from the confinements of society, to attain redemption from the inhumanities that plague human existence. He had little interest in art as an instrument of commerce, as a way to achieve fame, as a means to be memorialized. He was wary of the market and distrusted Institutions that removed art from life as it is lived. He believed art was a means to awaken the senses and deeply probe the potential of human existence" (G. Garrels, *ibid.*).



Hannah Höch, *Da-Dandy*, 1919. Artwork: © 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: Bridgeman Images.



478

BRUCE CONNER (1933-2008)

Cannabis Collage

oil, wood, metal and printed paper collage on panel

33 ½ x 19 ¼ x 3 ¾ in. (85 x 48.8 x 9.5 cm.)

Executed in 1960-1961.

\$250,000-350,000

PROVENANCE:

Private Collection, San Francisco, acquired directly from the artist

By descent from the above to the present owner

EXHIBITED:

New York, Whitney Museum of American Art; Minneapolis, Walker Art Center; Buffalo, Albright-Knox Art Gallery and Des Moines Art Center, *Fifty California Artists*, October 1962-June 1963, pp. 32-33 (illustrated).

San Francisco Art Institute, *Bruce Conner: San Francisco Art Institute Nealie Sullivan Award Exhibition*, November 1963.

Philadelphia, Institute of Contemporary Art, University of Pennsylvania, *Bruce Conner*, November-December 1967, no. 24.

San Francisco Museum of Modern Art, *Looking Back, Bay Area Painting and Sculpture 1945-1962*, 1968.



Robert Rauschenberg, *Canyon*, 1959. Museum of Modern Art, New York. Artwork: © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.



479

BRUCE CONNER (1933-2008)

Floating Head

signed and dated 'Conner 4/17/58' (on the stretcher bar)

oil on canvas

47 ¼ x 38 ¼ in. (120 x 97.1 cm.)

Painted in 1958.

\$70,000-100,000

PROVENANCE:

Acquired directly from the artist by the present owner, *circa* 1962-1965



Edward Kienholz, *Untitled*, 1956. Los Angeles County Museum of Art. © 2016 Kienholz.



480

BRUCE CONNER (1933-2008)

Untitled #9

signed 'Conner' (lower right)

ink on paper

10 ¼ x 13 in. (26 x 33 cm.)

Drawn *circa* 1958-1964.

\$8,000-12,000

PROVENANCE:

Acquired directly from the artist by the present owner, *circa* 1962-1965

EXHIBITED:

San Francisco Art Institute, *Bruce Conner: San Francisco Art Institute Nealie Sullivan Award Exhibition*, November 1963.



Richard Diebenkorn, *Untitled*, date unknown.
© The Richard Diebenkorn Foundation.



"You laugh, and then I laugh, but we're not really laughing in the same way. With some people, it's useless to glare at them with looks of hatred – what you have to use is laughter. In fact, sometimes I feel a little perplexed: I wonder if the way I paint might be too easily interpreted as social criticism, too easily oversimplified. Because that wouldn't exactly be what I want to express."

– Yue Minjun

PROPERTY FROM AN IMPORTANT CONTEMPORARY COLLECTION

481

YUE MINJUN (B. 1962)

The Last 5000 Years

i: signed, dated, number 'Yue Minjun 99 5 - 1' (lower back)
ii: signed, dated, number 'Yue Minjun 99 5 - 2' (lower back)
iii: signed, dated, number 'Yue Minjun 99 5 - 3' (lower back)
iv: signed, dated, number 'Yue Minjun 99 5 - 4' (lower back)
v: signed, dated, number 'Yue Minjun 99 5 - 5' (lower back)
five elements– acrylic on fiberglass-reinforced plastic
each: 72 ½ x 29 x 23 in. (184.1 x 73.6 x 58.4 cm.)
Executed in 1999.

\$120,000-180,000

PROVENANCE:

Chinese Contemporary, London
Acquired from the above by the present owner, 2001

Yue Minjun's works, despite their outward depictions of hilarity, often pursue a darker take on reality. His seemingly paradoxical figures reflect the seismic turmoil that the artist's generation experienced as they emerged from the oppression of China's Cultural Revolution and Tiananmen Square to develop in one of the world's fastest-growing economies. Yue himself went from an archetypal starving artist in the artist commune of Yuan Ming Yuan outside of Beijing to an international sensation after participating in the 1999 Venice Biennale.

A quintessential expression of Yue's singular iconography, *The Last 5000 Years* intensifies the symbolism of the sardonic rictus grin through multiple reproductions of the image to the point where inevitably one questions the meaning of the broad laughing expression. Whereas one might have initially dismissed the first wide grin as merely silly and frivolous, its manifold, repetitive display is visually arresting because it is unsettling. One side-splitting guffaw is an expression of entertainment, but how could authentic mirth produce exactly the same distorted reaction each time? Art historian and curator Christoph Heinrich has suggested that the expression in Yue's work be seen in an almost shamanistic way: "His grins and grimaces are weapons; his rows of white teeth suggest readiness for battle. Inner life and personality are barricaded behind eyes squeezed shut as though in a trance, while the bared teeth hold evil spirits at bay" (C. Heinrich, "The Potency of the Mask: Ancient Rites in Contemporary Chinese Art," *Half-Life of a Dream: Contemporary Chinese Art from the Logan Collection*, exh. cat., San Francisco Museum of Modern Art, San Francisco, p. 77).

The larger-than-life scale of the repeated sculptural figures in their plain, unremarkable clothing further obliterates what humane component the faces might have had. Yet despite the scale of the figures, each is on a thin base rather than a pedestal, for *The Last 5000 Years* is not simply a cheering tribute to humanity's achievement in the past five millennia. The openly mocking figures are in a pose that is simultaneously barefoot and relaxed while defensively raising their elbows, and the triangular formation of the figures suggests military tactics. As part of the post-1989 generation, Yue's work is not merely a cynical reflection on mass culture's thriving repetition, but a subtle critique of it. Pop Artists such as James Rosenquist and Andy Warhol may have unemotionally documented the rise of commercialization in Western society; Yue's work embodies his dismay and angst as Chinese society undergoes similar dramatic changes in his lifetime, yet the work sublimates this aggression. "My work is to do with the fundamental agony of being human and the sense of confusion that comes with living in our society," Yue has said. "...I want people to look at my art and then pause for reflection as they look for luxury handbags." (E. Tsui, "Yue Minjun: Behind the Painted Smile," November 2, 2012, *Financial Times*).



Terracotta Warriors, Qin Dynasty Xi'an, China. Photo: Bridgeman Images.

present lot illustrated (alternate view).







482

CHEN ZHEN (1955-2000)

Place of Emptiness

wooden chair, Chinese chamber pots, metal and sound system
68 x 43 x 33 in. (172.7 x 109.2 x 83.8 cm.)

Executed in 1999. This work will be included in the upcoming Chen Zhen *catalogue raisonné*, Volume II.

\$120,000-180,000

PROVENANCE:

Galerie Krinzinger, Seilerstätte

Acquired from the above by the present owner, 1999

Chen Zhen was a pioneering artist of the generation that had witnessed the Chinese Cultural Revolution and its aftermath. Born in Shanghai, he emigrated to France in 1986 to study at the École nationale supérieure des beaux-arts in Paris. In the process, he transitioned from a painter to an artist whose large-scale installation works reflect deep critical inquiry into the boundaries of identity. The artist's practice bridges disciplines relating to performance; dance and music with the implication of the corporeal presence by virtue of such articles as chair and bed. Process drawings accentuate sculpture and further define meaning and intent.

Zhen's experience of being part of the Chinese diaspora led him to use ready-made and found objects to create works that transformed them by situating them in a different context, without the

objects losing their original identity. His most famous work, *Jue Chang - Fifty Strokes to Each*, 1998, was shown in the 1999 Venice Biennial and was central to his posthumous solo exhibition in 2003 at MoMA P.S.1, New York. At once a dance, a musical performance and a sculptural installation, the work brings together wood, metal, chairs and beds strung up with ropes and other objects to be beaten as drums by viewers as a way to challenge the conventional method of solving political disputes and historical conflicts in the world. Zhen's use of humble materials and belief in the artist as an agent of change recalls the art of another great conceptual artist, Joseph Beuys, while his compassionate understanding of the political issues surrounding the work's original site in conflict-ridden Tel Aviv demonstrates his prowess in tackling universal topics with sensitivity and delightful wit.

As his work matured, Zhen was invited to exhibit around the world, from Johannesburg to Texas. Zhen continued his exploration of globalization through his practice, where he attempted to anchor himself in a variety of cultural contexts to have a dialogue with the local culture, while diluting the mono-cultural influence of the West (J. Sans, "The Resounding Silence: Interview of Chen Zhen," in *Chen Zhen: A Tribute*, New York, 2003, p.29). His masterful repurposing of Chinese objects for installations in non-Chinese contexts allows for the viewer to come up with different associations for the objects while introducing their original meanings into a new situation. While his struggle with cancer intensified, Zhen's art investigated healing and traditional Chinese medicine alongside additional references to the body. He became very interested in the synergy of energies that link and interconnect with each other within the organs of the body. *Couverture*, 1998, is a blanket made of walnuts, which in Chinese tradition was not only a symbol of status but also used for massaging the hands as this was thought to help activate the body. His drawings show his deliberate juxtaposition of the walnuts with the absent body as well as his consideration of such traditional concepts. The shell/walnut stands as an analogy to the skull/brain. The skull protects the brain while the brain is the locus for thought and creativity. The base for the work is an idealized version of a hospital operating table and is referential to the artist's reflection on his own mortality in addressing his cancer but in its simplification the intent is to make the meaning a universal reference to the human condition and illness. *Chaise de concentration*, 1999, is an installation of four chamber pots and stereo speakers over a chair, recalling the therapeutic act of listening to music while humorously reminding the viewer of the act of bodily cleansing. The chair and commodes themselves are a reference to archaic ordinary objects that have become repurposed and subsumed by contemporary technology and progress. Chen Zhen, as an artist and human, is keenly aware of what was lost and gained specifically in the Chinese Cultural Revolution but can be made parallel in the name of "progress" across cultures. Both are master strokes by Zhen as physical manifestations of medical synergies as well as regeneration of cultural meaning in these objects. They reflect his final desire as an artist, despite his untimely passing, to be a healer and for healing to be a source for an artistic process of investigation.



Robert Rauschenberg, *Coca-Cola Plan*, 1958. Museum of Contemporary Art, Los Angeles. © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY.



483

AI WEIWEI (B. 1957)

Bowls of Pearls

two elements—porcelain bowls and freshwater pearls

each: 17 x 39 $\frac{3}{8}$ in. (43.1 x 100 cm.)

Executed in 2006. This work is accompanied by a certificate of authenticity signed by the artist.

\$200,000-300,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

Groningen, Groninger Museum, *Ai Weiwei*, March–November 2008, pp. 84–85 (another example exhibited and illustrated).

One of the leading figures within the world of contemporary art, Ai Weiwei is famed for his brand of social sculpture that inserts subversive political critique into repurposed cultural artifacts. It was fitting then that Ai conducted one of his most ambitious projects to date at Kassel, the site of the most important art exhibition in the world, *Documenta*. For the 7th iteration of *Documenta* in 1982, German artist Joseph Beuys, who conceptualized social sculpture as an idea that art could be anything and anyone could be an artist, planted 7,000 oak trees that still grow today as an art installation and recuperative measure after the devastation wrought by World War II. Building on this legacy, for *Documenta 12* in 2007 Ai installed 1,001 Ming and Qing dynasty chairs, one each for the 1,001 Chinese citizens the artist invited to live in Kassel for the duration of the exhibition. By titling his work *Fairytale - 1001 Chairs*, Ai connects to another cultural aspect of the city of Kassel—it is the historic home of the Brothers Grimm, who famously recalled fables, folklore and fairy tales. As is the trope of fairy tales, common household items are often imbued with magical properties that set off the narrative possibilities of the story. Such is the case with *Fairytale - 1001 Chairs*, whose appearance in Kassel *en masse* throughout the street signaled the arrival of a different kind of culture object—functional, ancient, Eastern—amongst the international survey of contemporary art. Touching upon different issues related to the movement of people across borders, including displacement, tourism and immigration, Ai's *Fairytale - 1001 Chairs* can today be seen as a prescient and poignant forewarning of the refugee crisis in Europe. The antique chair would go on to become a symbol of the artist himself, as he was placed under house arrest by the Chinese government in early 2011 and would sometimes send a chair as his proxy to events he could not attend.

Where Ai often follows the craft traditions of his native China, he also follows in the conceptual footsteps of Marcel Duchamp. He mines Chinese history and its physical remnants as readymade materials and subject matter. According to the artist, “A historical property has morals and ethics of the society that created it, and it can be revived. What I mean is that we can discover new possibilities from the process of dismantling, transforming and re-creating” (A. Weiwei quoted in M. Kataoka, “According to What?—A Questioning Attitude,” *According to What?*, Washington D.C. and Tokyo, 2012. p. 18). Throughout his career Ai has used salvaged artifacts, furniture, and architectural remnants appropriated from Qing dynasty (1644–1911) Buddhist temples dismantled during China's Cultural Revolution, often reassemble these wooden parts into new, albeit dysfunctional, configurations. Vases from the Han dynasty that ruled ancient China from 206–220 AD have been smashed by the artists or alternatively dipped into a rainbow of colored paints. Like the chairs, the vases Ai chooses are priceless antiques that have lost their fashionable appeal in a modern and industrialized China. Adrian Locke, curator of Ai's exhibition at the Royal Academy of Art in London, speculates the Ai's intervention is one that challenges our notions of value, cultural, monetary and otherwise: “Whereas that might have been a very treasured part of someone's home in the past, people are now replacing such pieces with modern, mass-produced things. I think Weiwei feels a sense of loss in that, and like the ceramics, he poses questions. If we change them and recreate them, do we give them more value, less value, more interest?” (A. Locke, quoted by L. Cohen, “Ai Weiwei: A Beginner's Guide,” The Royal Academy of Arts, London, <https://www.royalacademy.org.uk/article/ai-weiwei-beginners-guide> [Accessed Oct. 4. 2016]). Equally rare as the Han vases are freshwater pearls in his 2006 work *Bowls of Pearls*. Presented in two oversized porcelain bowls, the pearls appear at first glance to be grains of rice, another subtle way that Ai plays with value, commodity and accumulation.

present lot illustrated (alternate view).





*"Art is always about overcoming obstacles between the inner condition
and the skill for expression."*

- Ai Weiwei



484

AI WEIWEI (B. 1957)

Colored Vases

nine elements- vases from the Neolithic age and industrial paint

dimensions vary

diameter: 12-15 in. (30.4-38.1 cm.)

height: 10 ½-15 in. (26.6-38.1 cm.)

Executed in 2006-2008. This work is accompanied by a certificate of authenticity signed by the artist.

\$250,000-350,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

Glenside, Arcadia University Art Gallery; Portland, Museum of Contemporary Craft; Knoxville Museum of Art and London, Victoria & Albert Museum, *Ai Weiwei: Dropping the Urn (Ceramic Works, 5000 BCE - 2010 CE)*, February 2010-March 2010, pp. 62-65 (illustrated).



Ai Weiwei, *(Making of) Colored Vases*, 2006 / 2010. Production stills from a single-colored video, 13 min. 9 sec. © Ai Weiwei Studio.



485

AI WEIWEI (B. 1957)

Fairytale – 1001 Chairs

23 elements– Qing dynasty wooden chairs [1644-1911]
dimensions varied
smallest element: 35 x 20 ½ x 16 ½ in. (88.9 x 52 x 41.9 cm.)
largest element: 47 ¼ x 17 ¾ x 22 ¾ in. (120 x 45 x 56.8 cm.)
Executed in 2007.

\$120,000-180,000

A partial installation of this lot will be exhibited during Christie's pre-sale viewing. To arrange for a private view of the entire work, please contact the Post-War and Contemporary Art department.

PROVENANCE:

Galerie Urs Meile, Beijing-Lucerne
Acquired from the above by the present owner

EXHIBITED:

Exhibition Kassel, Documenta 12, *Fairytale*, 2007.
Paris, Galerie Torri, *A Few Things That I Know From Them*, Braco Dimitrijevic, Hamish Fulton, Ai Weiwei, Zhao Zhao, 2013 (another example exhibited).
Wakefield, Yorkshire Sculpture Park, *Ai Weiwei In The Chapel*, 2014 (another example exhibited).

LITERATURE:

C. Merewether, *Ai Weiwei: Under Construction*, Sydney, 2008, p. 124 (illustrated).
K. Smith, H.U. Obrist and B. Fibicher, *Ai Weiwei*, London, 2009, pp. 39-41 and 50 (illustrated).
M. Siemons and A. Weiwei, *Ai Weiwei So Sorry*, New York, 2009, pp. 46 and 115 (illustrated).
Ai Weiwei: According to What?, exh. cat., Mori Art Museum, Tokyo, 2012, p. 137 (illustrated).
Ai Weiwei, exh. cat., Royal Academy of Arts, London, 2015, pp. 80-81, no. 56 (illustrated).

“Tradition is only a readymade. It’s for us to make a new gesture – to use it as a reference, more as a starting point than conclusion. Of course, there are very different attitudes and interpretations about our past and our memory of it. And ours is never a complete one, but is broken. In China, but also in my practice.”

– Ai Weiwei



Joseph Kosuth, *One and Three Chairs*, 1965. Museum of Modern Art, New York.
Artwork: © Joseph Kosuth / Artists Rights Society (ARS), New York. Photo:
© The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



486

CHEN ZHEN (1955-2000)

Couverture

bamboo bed, walnuts, and metal
35 3/8 x 15 3/4 x 82 5/8 in.
(90 x 40 x 210 cm.)

Executed in 1998. This work will be included in the upcoming Chen Zhen Catalogue Raisonné, Volume II.

EXHIBITED:

Paris, Ghislaine Hussenot and Périgeux, ADDC-Espace culturel François Mitterrand, *Chen Zhen: entre thérapie et méditation*, November 1998-April 1999, pp. 11 and 20 (illustrated).
Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Chen Zhen: Elogio della Magia Nera*, April-June, 2000, pp. 92-93, no. 52 (illustrated).
Athens, National Museum of Contemporary Art, *Chen Zhen: Metaphors of the Body*, March-May, 2002, p. 47 (illustrated).
New York, P.S.1 Contemporary Art Center, *Chen Zhen: A Tribute*, February-May, 2003, p. 88 (illustrated).

LITERATURE:

D. Rosenberg and M. Xu, *Chen Zhen: Invocation of Washing Fire*, Prato, 2003, p. 342 (illustrated).
J. Frèches, *Créateurs du nouveau monde: Artistes chinois d'aujourd'hui*, Le Montueux, 2005, p. 229 (illustrated).

Drawing for 'Couverture'

signed and dated 'Chen Zhen 10/98' (lower left)

India ink on paper mounted on board in artist's frame
23 5/8 x 29 5/8 in. (60 x 75.2 cm.)

Drawn in 1998. This work will be included in the upcoming Chen Zhen Catalogue Raisonné, Volume II.

EXHIBITED:

Paris, Ghislaine Hussenot and Périgeux, ADDC-Espace culturel François Mitterrand, *Chen Zhen: entre thérapie et méditation*, November 1998-April 1999, p. 16.

LITERATURE:

D. Rosenberg and M. Xu, *Chen Zhen: Invocation of Washing Fire*, Prato, 2003, p. 343 (illustrated).

Drawing for 'Couverture'

signed, titled in English and Chinese and dated "'Couverture" "Chen Zhen" 10/98' (center right)

India ink on paper mounted on board in artist's frame
43 1/4 x 31 1/2 in. (109.8 x 80 cm.)

Drawn in 1998. This work will be included in the upcoming Chen Zhen Catalogue Raisonné, Volume II.

EXHIBITED:

Paris, Ghislaine Hussenot and Périgeux, ADDC-Espace culturel François Mitterrand, *Chen Zhen: entre thérapie et méditation*, November 1998-April 1999, p. 19.

LITERATURE:

D. Rosenberg and M. Xu, *Chen Zhen: Invocation of Washing Fire*, Prato, 2003, p. 343 (illustrated).

Drawing for 'Couverture'

signed and dated 'Chen Zhen 10/98' (center right)

India ink and black and white pastel on paper mounted on board in artist's frame

23 5/8 x 29 5/8 in. (60 x 75.2 cm.)

Executed in 1998. This work will be included in the upcoming Chen Zhen Catalogue Raisonné, Volume II.

EXHIBITED:

Paris, Ghislaine Hussenot and Périgeux, ADDC-Espace culturel François Mitterrand, *Chen Zhen: entre thérapie et méditation*, November 1998-April 1999, p. 16.

LITERATURE:

D. Rosenberg and M. Xu, *Chen Zhen: Invocation of Washing Fire*, Prato, 2003, p. 343 (illustrated).

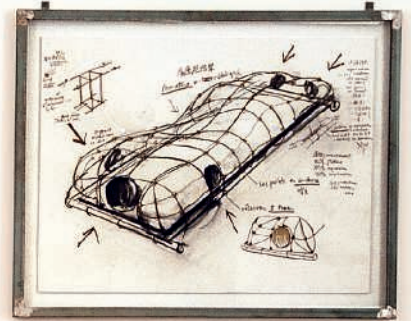
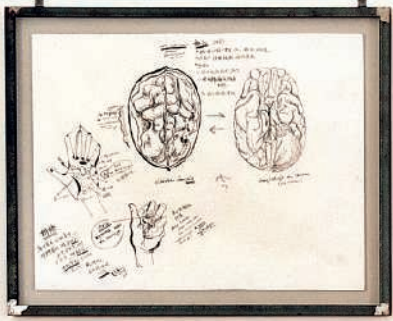
\$150,000-200,000

PROVENANCE:

Galerie Ghislaine Hussenot, Paris
Acquired from the above by the present owner, 1998



Bruce Nauman, *Neon Templates of the Left Half of My Body Taken at Ten-Inch Intervals*, 1966. © 2016 Bruce Nauman / Artists Rights Society (ARS), New York.



PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

487

JENNY HOLZER (B. 1950)

Untitled

incised with the artist's signature and numbered 'Jenny Holzer JH492 27/50'
(on the underside)

Vermont White Marble bench

17 x 23 x 17 in. (43.1 x 58.4 x 43.1 cm.)

Executed in 1998. This work is number 27 from an edition of 50 plus five
artist's proofs and 5 hors commerce examples.

\$30,000-50,000


PROVENANCE:

Skarstedt Fine Art, New York

Acquired from the above by the present owner, 1999

*IN A DREAM
YOU SAW A WAY
TO SURVIVE
AND YOU WERE
FULL OF JOY*

(Text inscribed in the work's marble)



IN A DREAM
YOU SAW A WAY
TO SURVIVE
AND YOU WERE
FULL OF JOY

A rectangular marble plaque with a light-colored, veined surface. The plaque is supported by two thick, rectangular marble legs. The inscription is engraved in a simple, sans-serif font, centered on the top surface of the plaque. The background is a solid, dark grey color.

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

488

JOEL SHAPIRO (B. 1941)

Untitled

bronze

40 x 74 x 60 in. (101.6 x 187.9 x 152.4 cm.)

Executed in 1992.

\$150,000-200,000

PROVENANCE:

Leonard Rosenberg Fine Art, New York

Acquired from the above by the present owner, 1997

"Whether Joel Shapiro's art making humanizes geometry or dehumanizes the figure is moot. Depending upon the viewer's movement, Shapiro's sculpture shifts from the abstract to the figurative, from hyperkinetic flight to collapse, from purely formal to deeply emotional-like a kaleidoscope whose pieces promise, but finally refuse, to settle into resolution. The visually precarious angles at which the rectangular blocks configuring his sculpture are joined seem to set off a chain reaction of disjunctions-physical and psychological."

(K. Kertess, "Dancing with Gravity," exh. cat., *Joel Shapiro: New Wood and Bronze Sculpture*, New York, 1998, p. 6)



David Smith, *Cubi XIX*, 1964. Tate Gallery, London. Artwork: © Estate of David Smith / Licensed by VAGA, New York. Photo: Tate, London / Art Resource.



Alternate view of the present lot.



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

489

TONY CRAGG (B. 1949)

Untitled

wood with steel base

85 3/8 x 37 3/8 x 29 7/8 in. (216.8 x 94.9 x 75.8 cm.)

Executed in 2006.

\$200,000-300,000

PROVENANCE:

Thaddaeus Ropac, Paris

Acquired from the above by the present owner



Anakena statues, circa 10th-12th century, Easter Island.
Photo: Erich Lessing / Art Resource, New York.





Alternate view of the present lot.

Tony Cragg's ongoing fascination with raw material manifests itself in this highly dynamic wood sculpture from 2006. With a powerful sense of vertical inertia, two oblong figures sprout from a shared base, creating metaphysical trunks that provoke imagery from nature, like fossils. While one vessel protrudes inward, the other shies away, the contours and precarious, rippling folds always interacting as a whole. The upward torsion of the pair is energized by the spiraling acquiescence of form throughout.

Varying points of openness and inwardness recall the fluidity of a more plastic material, reflecting Cragg's interest in contradictions. "With this integration of contraries, achieved through an unexpected harmony, Cragg effects a linguistic *leap* in sculpture with respect to the conceptual and minimalist manner of Donald Judd, Richard Long, Robert Smithson and Barry Flanagan" (Germano Celant, *Tony Cragg*, Milan, Italy, 1996, p. 14). *Untitled*, one of the artist's *Rational Beings*, exemplifies the working method of using circular flat discs along two axis points that are layered upon each other to produce an almost gravitational impossibility. Cragg examines this tension and reflects, "My job is to push the envelope of sculptural objects in the world around me" (Tony Cragg in Jon Wood's *Terms and Conditions: Interview with Tony Cragg* in Verlag der Buchhandlung Walther Konig's *Out of Material*, Koln, Germany, 2006, p. 43). While using a sturdy, somewhat unmalleable material, Cragg produces a fluid organism that is propelled by dynamism and movement.

Always inspired by nature and found objects, Tony Cragg studied sculpture in London and immediately starting exhibiting his works that employed materials that expanded the traditional realm of art objects. His exposure to minimalism and conceptualism in the seventies and eighties, as well as his time spent in a laboratory during his youth, informed his early assemblages and installations of discarded objects and toys. His wide body of work significantly contributes to the ever-evolving visual language in sculpture. Considered one of the foremost artists of New British Sculpture, Cragg continues to redefine the bounds of sculpture.





PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

490

RICHARD PRINCE (B. 1949)

Untitled (Publicity)

three publicity photographs, printed ink on paper and one graphite on paper in
artist's frame

33 1/8 x 41 1/8 in. (84.1 x 104.4 cm.)

Executed in 1999.

\$20,000-30,000

PROVENANCE:

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner



PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

491

RICHARD PRINCE (B. 1949)

Untitled (Publicity)

signed 'Richard Prince' (on a paper label affixed to the reverse)
four publicity photographs in artist's frame
41 1/8 x 33 1/8 in. (104.4 x 84.1 cm.)
Executed in 2000.

\$20,000-30,000

PROVENANCE:

Barbara Gladstone Gallery, New York
Acquired from the above by the present owner

EXHIBITED:

London, Sadie Coles HQ, *Richard Prince Publicities*, April-May 2001.

"It's almost as if in this culture information touches a chord in us the same way a hit song makes you impulsively keep a beat with everybody else—because you know you're not the only one who thinks the song is great."

– Richard Prince

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

492

BILL VIOLA (B. 1951)

Ablutions

Color video diptych on two plasma displays mounted vertically on wall
40 ¼ x 48 x 4 ¼ in. (101.5 x 122 x 10.8 cm)–7:01 minutes

Executed in 2005. This work is number five from an edition of seven plus one artist's proof.

\$200,000-300,000

PROVENANCE:

James Cohan Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, James Cohan Gallery, *Bill Viola*, November-December 2005.

Cathedral of Bern, *Bill Viola: Passions*, April-July 2014 (another example exhibited).

"One of the things the camera taught me was to see the world, the same world that my eye sees, in its metaphoric, symbolic state. This condition is, in fact, always present, latent in the world around us."

– Bill Viola



Alternate view of the present lot.



PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

493

TONY OURSLER (B. 1957)

Woo

signed, titled and dated 'Woo Tony Oursler 2003' (on each DVD and cassette)
fiberglass sculpture, master cassette tape, 2 DVD discs, Sony VPL DVD player
and projector

33 x 35 x 16 in. (83.8 x 88.9 x 40.6 cm.)

Executed in 2003.

\$30,000-40,000

PROVENANCE:

Metro Pictures, New York

Acquired from the above by the present owner, 2003

EXHIBITED:

New York, Metro Pictures, *Tony Oursler*, May-June 2003.

Tony Oursler has been pioneering the medium of video art since the early 1980's and has propelled it through advances, both technological and creative. Oursler's *oeuvre* has long blurred the divide between the digital and human realms by combining projection and sound with the human form. In his later works, he abandoned screens and flat surfaces for his video projections in favor of more unorthodox projection surfaces. "Now I'm interested in putting the video *into* the exterior world and letting it function there... take the space of the screen and displace it. The storyteller has come full circle. Language and image become one, as they do in the human body. Video no longer acts as a window to look through but is somehow made physical" (D. Rothschild, *Tony Oursler: Introjection: Mid-Career Survey 1976-1999*, exh. cat., Williams College Museum of Art, Williamstown, 1999, P. 72). This can be seen in early works of Oursler's which included the projection of human faces on dolls as well as free moving eyes projected on interconnected biomorphic orbs moving erratically and watching the viewer while the viewer watches them.

In this 2003 work, *WOO*, Oursler again builds a ceramic biomorphic structure roughly shaped like a human head with enlarged eyes and projects the human face onto it. The projection of the human face, however, is not uniform as the two eyes and mouth all move independently of each other. While the eyes each look in different directions, the mouth carefully and repeatedly enunciates isolated words. The spectacle created is both fantastically uncomfortable and visually stimulating; a result Oursler has repeatedly shown expertise in accomplishing.

Oursler's focus, however, extends beyond just technology and manifests itself in the exploration of magic, mysticism, and the hallucinatory aspects of the digital world. His works are both an homage to the golden age of magic, parlor tricks and illusion as well as an anticipatory reaction to a future dominated by technology and mankind's integration with cyberspace. Oursler's innovations, both creatively and technologically, have been instrumental in the progress of video art as he continues to push the limits of the medium.



Alternate view of the present lot.



"We all tell stories which are versions of history—memorized, encapsulated, repeatable, and safe. Real memory, which these pictures trigger, is an invocation of the color, smell, sound, and physical presence, the density and flavor or life. Memory allows an endless flow of connections. Stories can be rewritten; memory can't. If each picture is a story, then the accumulation of these pictures comes closer to the experience of memory, a story without end."

– Nan Goldin

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

494

NAN GOLDIN (B. 1953)

Greer Lankton, April 21, 1958 - November 18, 1996

signed, titled and numbered 'Greer Lankton, April 21, 1958 - November 18, 1996. Nan Goldin #1/3' (on the reverse)

fifteen mounted cibachrome prints in artist's frame

framed: 61 x 71 7/8 in. (154.9 x 182.5 cm.)

Executed in 1979-1995/1998. This work is number one from an edition of three.

\$10,000-15,000

PROVENANCE:

Yvon Lambert Gallery, Paris

Acquired from the above by the present owner

EXHIBITED:

New York, PARTICIPANT, *Love Me*, November-December 2014.

Nan Goldin has always seen her work as a kind of visual public diary, a way of processing events in order to remember her life as it truly was. Naturally, then, her photographs have been characterized by an extraordinary personal intimacy, as the subjects of her photographs have unwaveringly been those closest to her throughout her life. One of Goldin's favorite subjects during her days on the Lower East Side of New York, the time when she created her most famous work, *The Ballad of Sexual Dependency*, was the transsexual artist Greer Lankton. Greer was, like Goldin, a member of this group of downtown outsiders consisting of artists, poets, and drag queens, among others. In *Greer Lankton, April 21, 1958 - November 18, 1996*, fifteen photos of Greer and her art come together to create a scrapbook-like memorial to her life and legacy.

For Goldin, photography is a way of telling a story, of holding up a mirror to reality. By juxtaposing these photos of Greer and punctuating them with the days of her birth and death, Goldin helps to visually illustrate a portion of the story of Greer's life, a life which functions as a microcosm of the Lower East Side scene of the 1980s. It also demonstrates how important context is for Goldin, who throughout her career has been obsessed with arranging and rearranging images so that their meanings are always dependent

on varying interrelationships. Many of these photos of Greer can be found in other works by Goldin, most notably in the *Ballad of Sexual Dependency*.

Through these photos, viewers get a glimpse not only of who Greer was, but also a grasp of Goldin's technical prowess in creating such compelling and lyrical imagery. The images in the group span the gamut from incredibly important life events, such as Greer's marriage to Paul Monroe, to the most banal, like bathing in a tub or sitting on a couch. In seeing the most private parts of her life, viewers begin to feel as though they know Greer on a personal level, and have been welcomed into Greer and Nan's circle of friends.

The intimacy that comes from capturing these moments is heightened by the snapshot-like, amateur quality of the photos, a feature that is born out of her lurid palette of warm, highly saturated colors and the blurry elements of certain shots. This creates a sense of spontaneity, such as the way her arms lose focus slightly in the center image, entitled *Greer and Robert on the bed, New York City*. These photos, nevertheless, transcend actual amateur photos, for the breadth of compositions and raw sense of drama and compassion that Nan evokes from even the most mundane actions truly illustrates her abilities as a skilled photographer in her own right.



PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

495

MATTHEW BARNEY (B. 1967)

Cremaster 2: The Royal Cell

signed and dated 'Matthew Barney '99' (on the reverse of the center element)
three elements-color coupler print in artist's self-lubricating frame
each: 42 ¼ x 33 ⅞ in. (107.3 x 84.1 cm.)

Executed in 1999. This work is number two from an edition of three plus one
artist's proof.

\$40,000-60,000

PROVENANCE:

Gladstone Gallery, New York
Acquired from the above by the present owner, 2004

EXHIBITED:

Chicago, Museum of Contemporary Art, *Age of Influence: Reflections in
the Mirror of American Culture*, March- November 2000 (another example
exhibited).
Cologne, Museum Ludwig; Musée d'Art Moderne de la Ville de Paris and New
York, Solomon R. Guggenheim Museum, *Matthew Barney: The CREMASTER
Cycle*, June 2002-May 2003, pp. 186, 194, 199, 464 and 511 (another example
illustrated and exhibited).



*"The five chapters of the story are about an organism that is changing,
and the system that changes that form alters from chapter to chapter...
It's essentially about an imposed will onto the state of the [Cremaster]
form, sometimes in a very abstract way, sometimes in a more literal,
biological way. But it's basically a structural word. It's being used as a
way to tell the story, and not as a way to define a biological system at all."*

– Matthew Barney





PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

496

MAURIZIO CATTELAN (B. 1960)

Untitled

felt suit and wood and metal hanger
44 x 24 in. (111.7 x 60.9 cm.)

Executed in 2000. This work is number one from an edition of ten plus three artist's proofs.

\$70,000-100,000

PROVENANCE:

Marian Goodman Gallery, New York

Acquired from the above by the present owner, 2000

EXHIBITED:

New York, Guggenheim Museum, *Maurizio Cattelan All*, November 2011- January 2012, pp. 223-224, no. 76 (illustrated).

LITERATURE:

F. Bonami, et. al., *Maurizio Cattelan*, New York, 2003, p. 189 (illustrated).

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

497

ANNETTE MESSEGER (B. 1943)

Mes vœux sous filets

seven gelatin silver prints, glass, string, frames and two
writings in color pencil
84 5/8 x 55 1/8 in. (214.9 x 140 cm.)
Executed in 1997.

\$40,000-60,000

PROVENANCE:

Collection of the artist, Paris
Gilles Fuchs, Paris
Gagosian Gallery, New York
Acquired from the above by the present owner, 1999

EXHIBITED:

Madrid, Palacio de Velázquez, *Annette Messager. La procesión va por dentro*,
February-May 1999, p. 152.





498

VIK MUNIZ (B. 1961)

Burning Standard, After Ed Ruscha (Pictures of Cars)

signed and dated 'Vik Muniz 2008' (on a paper label affixed to the reverse)
digital chromogenic print

50 ½ x 95 in. (128.2 x 241.3 cm.)

Executed in 2008. This work is number two from an edition of six plus four
artist's proofs.

\$50,000-70,000

PROVENANCE:

Vik Muniz Studio, Brooklyn

Private Collection, Los Angeles

Acquired from the above by the present owner

*"I like to compare art-making with building
igloos: I believe that the solution is within
the problem in its entirety—nothing comes
from the outside."*

– Vik Muniz



499

VIK MUNIZ (B. 1961)

Wanderer Above the Sea of Ashes, after Caspar David Friedrich

Cibachrome print
40 x 30 in. (101.6 x 76.2 cm.)

Executed in 1999. This work is number four from an edition of ten plus five artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

\$18,000-25,000

PROVENANCE:

Sikkema Jenkins & Co., New York
Private collection, London
Gift from the above to the present owner

EXHIBITED:

Paris, Centre National de la Photographie; Paris, Caisse des Dépôts et consignations; Paris, Galerie Xippas, *Vik Muniz*, 1999-2000, p. 85 (another example exhibited and illustrated).

LITERATURE:

P. Correa do Lago, ed., *Vik Muniz: Obra Completa 1987-2009*, Rio de Janeiro, 2009, p. 694 (another example illustrated).

"When trying to explain what I do to someone who has no art experience, I usually say that I "take pictures of things," tabletop things, so people can see them for what they are."

– Vik Muniz

500

KEITH HARING (1958-1990)

Untitled

signed and dated 'Dec. 12-1982 K. Haring' (on the reverse)

Sumi ink on paper

23 x 29 1/8 in. (58.4 x 73.9 cm.)

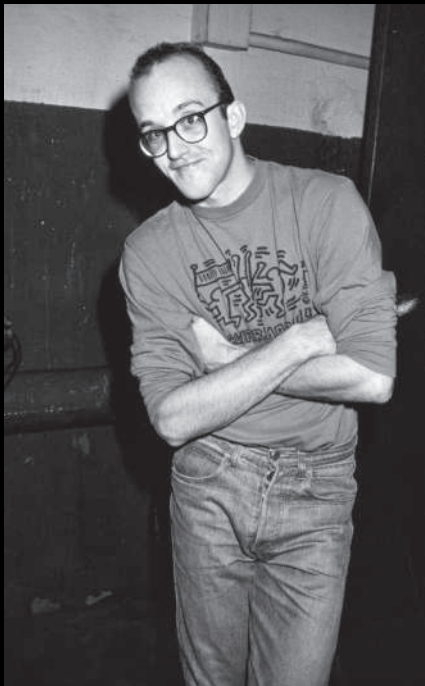
Drawn in 1982.

\$100,000-150,000

PROVENANCE:

Tony Shafrazi Gallery, New York

Acquired from the above by the present owner



Keith Haring, 1987. Photo: Ron Galella / Getty.



501

KEITH HARING (1958-1990)

Untitled

signed and dated 'Dec. 12-1982 K. Haring' (on the reverse)

Sumi ink on paper

23 x 29 1/8 in. (58.4 x 73.9 cm.)

Drawn in 1982.

\$60,000-80,000

PROVENANCE:

Tony Shafrazi Gallery, New York

Acquired from the above by the present owner

"[Keith Haring's] images are insightfully chosen and carefully worked out with a sensitivity toward layers of meaning and sexual connotation. They are not just drawings but 'signs.' But these rings of meaning around the individual figures are only part of the Haring process. The work's full impact results from a mélange of all these elements: context, medium, imagery; and their infiltration into the urban consciousnesses. Individual frames may appear perfectly innocent, but taken together, Haring's works have a quality of menace, a sense of impending violence and of sexual exploitation. They diagram the collective unconscious of a city—a city that moves along happily enough, but just barely enough to keep from degenerating into the dog-eat-dog, topsy turvy world of Haring's images."

(J. Deitch, *Keith Haring*, New York, 2008, pp. 220-221)





502

SOL LEWITT (1928-2007)

Bands of Color in 4 Directions

signed and dated 'S. Lewitt 91' (lower right)

gouache on paper

sheet: 29 $\frac{7}{8}$ x 22 $\frac{1}{4}$ in. (75.8 x 56.5 cm.)

image: 19 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in. (49.5 x 49.5 cm.)

Executed in 1991.

\$50,000-70,000

PROVENANCE:

Annemarie Verna Galerie, Zürich

Private collection, Zürich

By descent from the above to the present owner

"The convention that distinguishes the natural world from the artificial world is convenient, as all conventions are, but leads us to forget that Homo sapiens are also natural objects. A bird's nest is obviously in the realm of nature, but a house is rarely considered as such."

- Tony Cragg

503

TONY CRAGG (B. 1949)

It is, it isn't

cast iron
29 x 17 x 14 in. (73.6 x 43.1 x 35.5 cm.)
Executed in 2010.

\$70,000-100,000

PROVENANCE:

Galleri Andersson/Sandström, Stockholm
Acquired from the above by the present owner





504

CHRIS VASELL (B. 1974)

Untitled

signed, dated and inscribed 'CV 7404 Ch Va 2004 B+P' (on the overlap)

acrylic on canvas

80 ¼ x 60 in. (203.8 x 152.4 cm.)

Painted in 2004.

\$15,000-20,000

PROVENANCE:

Blum & Poe, Los Angeles

Acquired from the above by the present owner



505

ANDRÉ BUTZER (B. 1973)

Untitled

signed 'A. Butzer' (lower right); signed again and dated 'A. Butzer '08' (on the reverse)

oil on canvas

78 ¾ x 98 ¾ in. (200 x 250.5 cm.)

Painted in 2008.

\$30,000-40,000

PROVENANCE:

Galerie Guido W. Baudach, Berlin

Acquired from the above by the present owner

EXHIBITED:

Berlin, Galerie Guido W. Baudach, *That's The Way It Is*, June- August 2008 (illustrated).



Installation view, André Butzer, *Untitled*, Galerie Guido W. Baudach, Berlin, 2008. From left to right: *Ohne Titel*, 2008 (drawing); *Ohne Titel*, 2008 (drawing); *Junges*, 2008 (sculpture); *Tag*, 2008 (painting). Front: Björn Dahlem Weltall (*Der Goldener Baum*), 2008. Artwork: © André Butzer. © Börn Dahlem. Photo: Roman Maerz. Courtesy Galerie Guido W. Baudach, Berlin.

506

DANH VO (B. 1975)

Alphabet (M)

gold leaf on cardboard
36 1/8 x 85 1/4 in. (91.7 x 216.5 cm.)
Executed in 2011.

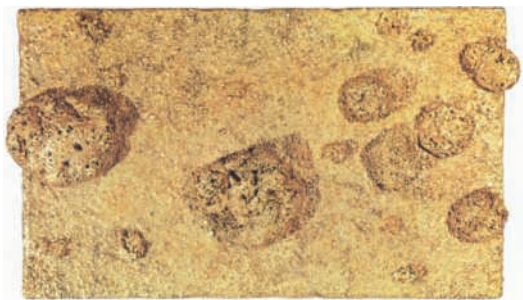
\$200,000-300,000

PROVENANCE:

Galerie Daniel Buchholz, Cologne
Private collection
Anon. sale; Sotheby's, New York, 14 November 2013, lot 409
Acquired at the above sale by the present owner

EXHIBITED:

The Hague, Gemeentemuseum, *Transforming the Known*, June-September 2013, p. 38 (illustrated).



Yves Klein, *Untitled Gold Sponge Relief*, 1961. © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2016.

This work is part of a 25 part series, based off of Nathaniel Bowditch's alphabet, published in 1802 in *The American Practical Navigator*, which excludes the letter "J" in its mapping of the world's time zones by longitude. Each letter spans a portion of the world radiating from 0 degrees, the prime meridian (Z) east until the international date line at 180 degrees (M), then continued to mark the portions west of the 0 prime meridian from N onwards. Meaning, the alphabet doesn't go around the globe in normal succession but marks the origin of east and west at 0 degrees. Therefore "U", for example, is counted as 120 degrees west of the prime meridian (Z), four segments (V, W, X, Y) from the international date line (M) rather than four segments from the prime meridian. "J" was chosen as the excluded letter of the Latin alphabet as it was deemed to be the only letter that most cultures cannot pronounce. Thus, this series is comprised of 25 letters, each marking both an intercontinental section of the globe as well as a time to which all inclusive countries theoretically are set.



507

DANH VO (B. 1975)

Sweet Oblivion

gold leaf and red ink on cardboard

13.2 ounces (374.2 grams)

Executed in 2013.

\$80,000-120,000

PROVENANCE:

The Kitchen Benefit Art Auction, 2013, courtesy of The Artist and Marian

Goodman Gallery, New York

Inigo Philbrick, London

Acquired from the above by the present owner

EXHIBITED:

Musée d'Art Moderne de la Ville de Paris, *Go Mo Ni Ma Da*, May-August 2013,
p. 91, no. 25 (illustrated).

Brussels, Établissement d'en face, *Dirty Dancing*, September-October 2013.

"Danh Vo's cardboard shipping boxes start in the recycling piles, after a product has completed its economic arc. Collected and flattened, they are sent to Thailand where gold leaf is applied... They return reborn and revalued by their surface rather than their contents. The gold is a visa signaling a new mobility, and an empty container previously filled with Evian or Budweiser, for instance, gets recharged."

– (J. Simon, quoted in *Danh Vo: Go Mo Ni Ma Da*, exh. cat., Musée d'Art modern de la Ville de Paris, Paris, 2013, p. 82)





508

ROB PRUITT (B. 1964)

Untitled

glitter and enamel on canvas
60 x 45 in. (152.4 x 114.3 cm.)
Executed in 2011.

\$60,000-80,000

PROVENANCE:

Gavin Brown's enterprise, New York
Private Collection, New York
Acquired from the above by the present owner

EXHIBITED:

Dallas Contemporary, *Rob Pruitt*, December 2011- March 2012.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

509

DAMIEN HIRST (B. 1965)

The Kiss of Death

signed 'Damien Hirst' (on the reverse)
butterflies and household gloss on canvas
12 x 12 in. (30.4 x 30.4 cm.)
Executed in 2005.

\$120,000-180,000

PROVENANCE:

White Cube, London
Acquired from the above by the present owner

"You get the beauty of the butterfly, but it is actually something horrible. It is like a butterfly has flown around and died horribly in the paint. The death of an insect that still has this really optimistic beauty of a wonderful thing. I remember thinking about that. They don't rot like humans."

– Damien Hirst

510

GABRIEL OROZCO (B. 1962)

Samurai Tree (Invariant #9)

signed, titled and dated 'GABRIEL OROZCO 'EL ÁRBOL DEL SAMURAI'
(INVERIANTE #9) 2005' (on the reverse)

acrylic on canvas

47 ¼ x 47 ¼ in. (120 x 120 cm.)

Painted in 2005. This work is accompanied by a certificate of authenticity
signed by the artist.

\$250,000-350,000

PROVENANCE:

Kurimanzutto Gallery, Mexico City

Private collection, Mexico

Private collection

Anon. sale; Sotheby's, New York, 10 November 2010, lot 359

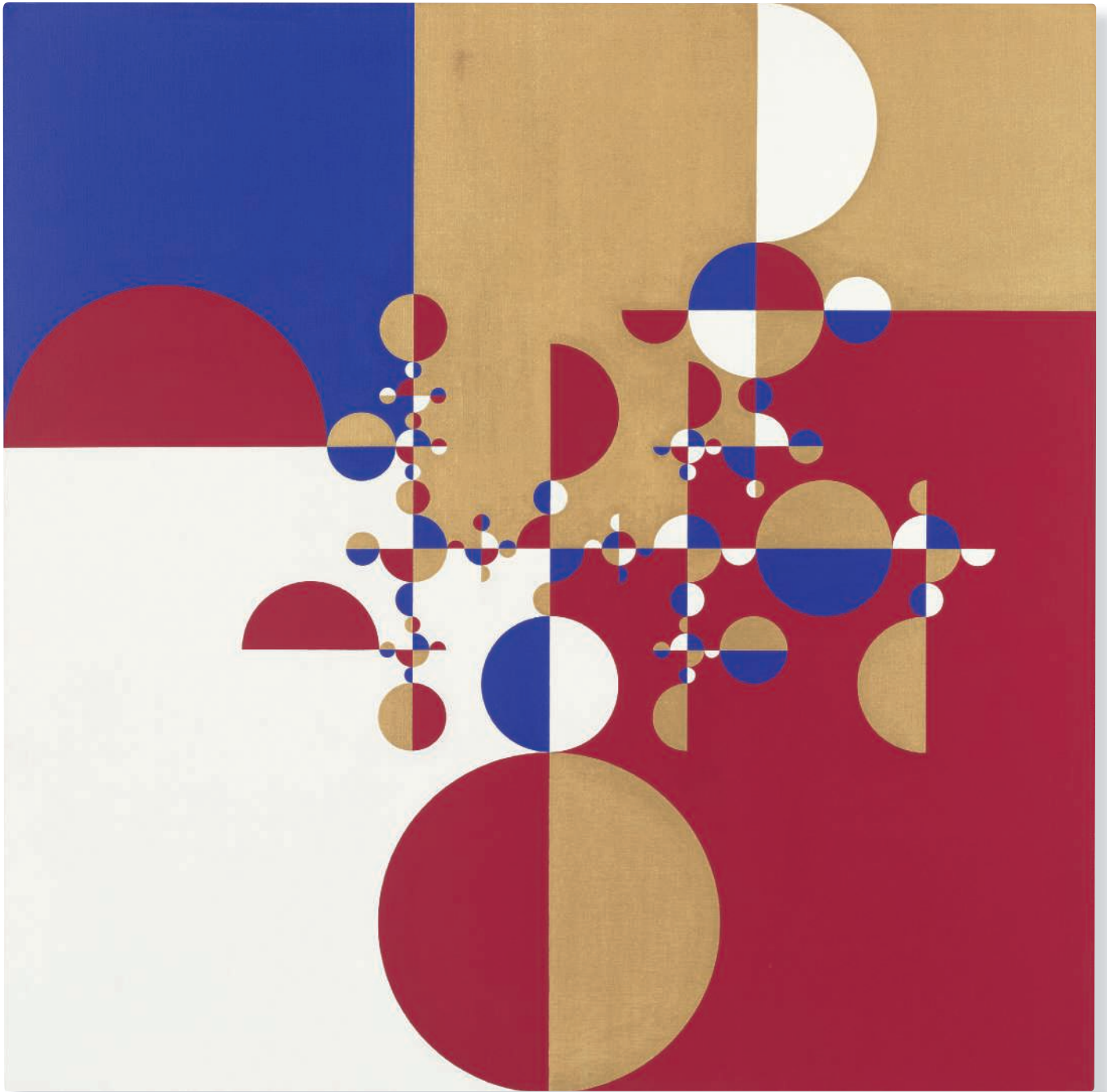
Acquired at the above sale by the present owner

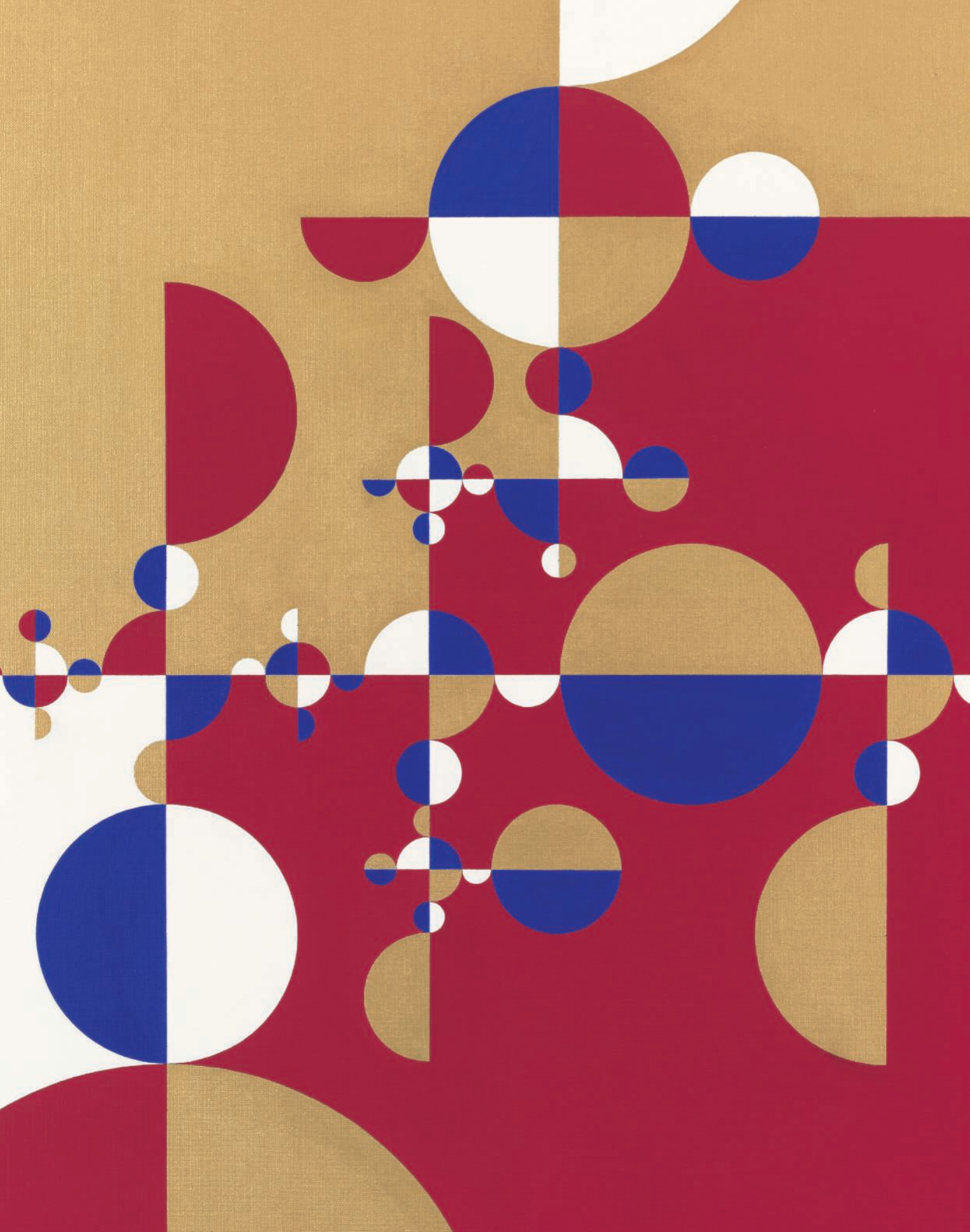
EXHIBITED:

Mexico City, Museo del Palacio de Bellas artes, *Gabriel Orozco*, November
2006-February 2007, p. 274 (illustrated).

LITERATURE:

Gabriel Orozco: The Samurai Tree Invariants, exh. cat., Museum Ludwig,
Cologne, 2006, p. 410 (illustrated).







Fernand Leger, *The Discs in the City*, 1921. Musee National d'Art Moderne, Centre Pompidou, Paris. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Peter Willi / Bridgeman Images.



Robert Delaunay, *Homage to Bleriot*, 1914. Kunstmuseum, Basel. Photo: De Agostini Picture Library / Colorphoto Hinz / Bridgeman Images.

Highlighting the artist's interest in mapping and geography, Gabriel Orozco's *Samurai Tree (Invariant #9)* merges technical precision with organic growth. The composition and strong palette of the work captivates the viewer, drawing them into the work's orbit. Emanating from a single center point, the pattern of circles and quadrants is inspired by the mathematic logic behind a game of chess. Part of Gabriel Orozco's celebrated *Samurai Tree* paintings, this work was painted in 2005, the same year the Mexican artist had exhibited *Samurai Tree (Invariant Red #4)* at the Venice Biennale. Orozco's *Samurai Tree* paintings marked his triumphant return to painting, and were first shown to critical acclaim in a solo exhibition at the Serpentine Gallery, London and the Hirschhorn Museum and Sculpture Garden in Washington in 2004.

Orozco states, "The circle is a very useful instrument in terms of movement, in relation to gravity and erosion. It's the tendency of objects when they're in movement and are eroded by friction... I decided to do [the paintings] to see how much they could express geometry but also organicity" (G. Orozco, quoted in B. Buchloh "Gabriel Orozco in conversation with Benjamin Buchloh," *The Experience of Art: 51st International Art Exhibition*, exh. cat., Venice Biennale, 2005). At the very center of the canvas, a circle has been divided into four quadrants. Another circle follows the first, each bisected by a single dividing line. Repeating this process systematically and varying the size of each circle he finishes his canvas by filling its quadrants and halves with a combination of his four-color palette. The sequence of colors is based upon a Samurai in Orozco's terms, as it moves across a chessboard like a knight: one square forward, and two to the side or two squares forward and one to the side. Orozco repeats this motion until the whole canvas is covered.

In 2005, Orozco used a computer program to map out every possible permutation, a total of 677 color variants, which he has gradually painted one by one over the years. By meticulously following the mathematic logic behind the game of chess, these

works examine the multitude of possibilities inherent within a defined structure to a mesmerizing effect.

An elegant application of this logic to the greater logic of the natural world, in *Samurai Tree (Invariant #9)*, Orozco evolves this structural diagram to relate to the organic symmetry in the growth of a tree. Speaking of the universality of this series, Orozco has said: "I love the idea of how trees grow from a center, how they also grow underground and on the ground from a center and a horizon and they start to develop all the branches. A tree is a metaphor for me" (G. Orozco, quoted in Y. A. Bois, 'The Tree and the Knight', *Gabriel Orozco*, exh. cat., Museo del Palacio de Bellas Artes, Mexico City, 2006, p. 269).



Wassily Kandinsky, *Accent en Rose*, 1926. Musee National d'Art Moderne, Centre Pompidou, Paris. Photo: Bridgeman Images.

511

CHARLES-HOSSEIN ZENDEROU DI (B. 1937)

ALMAAK

signed in English and Farsi and dated 'Zenderoudi 86' (lower left); titled and dated "ALMAAK" 1986' (on the reverse)
acrylic on canvas mounted on canvas
42 7/8 x 42 5/8 in. (109 x 108.2 cm.)
Painted in 1986. This work is accompanied by a certificate of authenticity and will be included the forthcoming Charles-Hossein Zenderoudi *Catalogue raisonné*.

\$70,000-100,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1992

The intensely pictorial character Charles-Hossein Zenderoudi imbues in his 1980s New York works resonates powerfully within this memorizing painting titled *ALMAAK*. Flamboyantly and masterfully, Zenderoudi has translated here his sculptural conceptions into the field we know as painting. *ALMAAK* might be seen as a manifesto; it celebrates the themes of diffraction, radiance, reflection and iridescence, all core to the artist's philosophy and practice. Radical and simple, this work boasts a colorful geometric arrangement of its contents, seemingly floating upon an alluring blue ground the artist has decorated with elegantly dissipated gestural application. The work embraces controlled movement and tension. Works of this type, depicting the tondo and *Quadratura circuli* (a circle within a square), are landmark within Zenderoudi's output. Notable examples of this sort reside within the Minneapolis Institute of Art's collection (*VAV+HWE*) and at the Centre POMPIDOU in Paris (*MIUZ SKFE*). *ALMAAK* dematerialises the pictorial artefact with an invasion of light and propels the viewer into the space of stellar kinematics.

Born in Tehran in 1937, Zenderoudi worked in his native city before rising to prominence on the global stage in the early 1960's. As a young artist, he gained fame in Iran as the founding member of the Saqqakhaneh movement, in which he explored under the influence of the international Fluxus movement, the visual elements of the ordinary Persian life such as popular icons, codes of representation and the numerous forms of the writing expression. By his artistic innovations, Zenderoudi has influenced generations of artists in his path. Moving to Paris in 1961—then twenty-four years old—he immediately became a celebrated artist and would be selected as one of the top ten most important living artists in the world in a 1972 survey by influential international curators. Until now, Zenderoudi is attached to developing polyform artworks bypassing formal conventions.

Zenderoudi's work has received awards from the Venice, Sao Paolo and the Paris Biennials and has been acquired by major private collections and international institutions such as The Museum of Modern Art in New York, The British Museum in London and The Centre Georges Pompidou in Paris.



Damien Hirst, *Mystic*, 2006. © 2016 Damien Hirst and Science Ltd. All rights reserved / DACS, London / ARS, NY.



PROPERTY FROM AN IMPORTANT CONTEMPORARY COLLECTION

512

KEHINDE WILEY (B. 1977)

Investiture of Bishop Harold as Duke of Franconia

signed and dated 'Kehinde Wiley 03' (on the reverse)

oil on canvas in artist's frame

82 ½ x 72 x 5 ¾ in. (209.5 x 182.8 x 14.6 cm.)

Painted in 2003.

\$40,000-60,000

PROVENANCE:

Roberts & Tilton, Los Angeles

Acquired from the above by the present owner, 2003

EXHIBITED:

Los Angeles, Roberts & Tilton, *Kehinde Wiley: Pictures at an Exhibition*,
October-November 2003.

"So much of these portraits are about fashioning oneself into the image of perfection that ruled the day in the 18th and 19th centuries. It's an antiquated language, but I think we've inherited that language and have forwarded it to its most useful points in the 21st century. My paintings at their best take that vocabulary and attempt to transpose that into a form that gives respect not only to the history of painting but also to those people who look and sound like me."

– Kehinde Wiley



Frans Hals, *Willem van Heythuysen*,
Staatsgemaeldesammlungen, Munich. Photo: bpk
Bildagentur / Staatsgemaeldesammlungen / Art
Resource, NY.



513

ALEX KATZ (B. 1927)

Ulla

signed and dated 'Alex Katz 11' (on the turning edge)
oil on canvas
80 1/8 x 84 1/4 in. (203.5 x 213.9 cm.)
Painted in 2011.

\$250,000-350,000

PROVENANCE:

Gavin Brown's enterprise, New York
Acquired from the above by the present owner

EXHIBITED:

New York, Gavin Brown's enterprise, *Alex Katz*,
September-October 2011, n.p. (illustrated).

"Style and appearance are the things I'm more concerned about than what something means. I'd like to have style take the place of content, or the style be the content... I prefer it to be emptied of meaning, emptied of content."

– Alex Katz

Alex Katz began his career by declaring that he wanted to "knock off the walls" work by the likes of Willem de Kooning and Franz Kline, two artists who had dominated the 1950s with their fiery brand of Abstract Expressionism (A. Katz, quoted in "Interview 007, Robert Storr in Conversation with Alex Katz," in M. Robecchi (ed.), London, 2014, p. 14). Katz's large-scale figurative paintings are a direct response to expressive brushwork of his predecessors and their New York School of painting that produced works on a dramatic scale. Katz rose to prominence in the 1960s and 1970s as he sought to raise figuration to the scale of these abstract works. He eventually ended up exhibiting his works next to those of Kline and Clifford Still, and—in his own opinion—said "it held up" (*Ibid.*).

Ulla shines as a striking example of Katz's skills as a portraitist. Featuring the model and actress Ulla van Zellar as his subject, the present work is at the same time serious, simple, elegant and ambitious. The large scale of this canvas delivers a powerful impact and a presence that commands any space. Portraiture has been a subject that has dominated the artist's *oeuvre* since his earliest days and is one he continues to mine for new and unexplored aspects. The present example is one of the most established portraits he realized, executed in his unique technical vocabulary perfected over the course of his career. Katz has remained faithful to his artistic style and unlike, other painters, has been focused on perfecting his paintings of New York, its social landscape and the friends and family who have formed the central part of career. Predominantly concerned with painterly style, Katz attests that the subject matter is secondary where style is concerned, "I like the style to be the content. The style is cut in with the painting. Painting without style is just craft" (*Ibid.* p. 15).



Roy Lichtenstein, *Little Aloha*, 1962.
Artwork: © Estate of Roy Lichtenstein.
Photo: Gianni Dagli Orti / The Art Archive at Art Resource, NY.



514

KEITH HARING (1958-1990)

Radio Dog

signed, dedicated and dated 'FOR THIESS- 1984- K. Haring' (lower edge)

ink on paper

19 ¾ x 25 ½ in. (50.1 x 65 cm.)

Drawn in 1984. This work is accompanied by a certificate of authenticity.

\$100,000-150,000

PROVENANCE:

Private collection, Rhineland

Anon. sale; Kunthaus Lempertz, 1 June 2007, lot 148

Acquired at the above sale by the present owner

"I think art...is a product of a moment and a state of mind...a point of time in which all your energies and all your forces and the environment is coming together in that one action of making, of creating...Even when I'm painting...I'm drawing when I'm painting. When you're drawing, it's completely separate because drawing is making a mark and cutting into space and finding something that didn't exist before. It's pure creation in its simplest form."

(J. Rubell, "Keith Haring: The Last Interview," in *Arts Magazine*, September 1990, p. 53)



FOR THIESS - 1984 - K. Hamig ⊕ SWS SWS ♡



515

JONATHAN HOROWITZ (B. 1966)

Self-portrait in "Mirror #2" (Wilder)

acrylic on canvas

diameter: 36 in. (91.4 cm.)

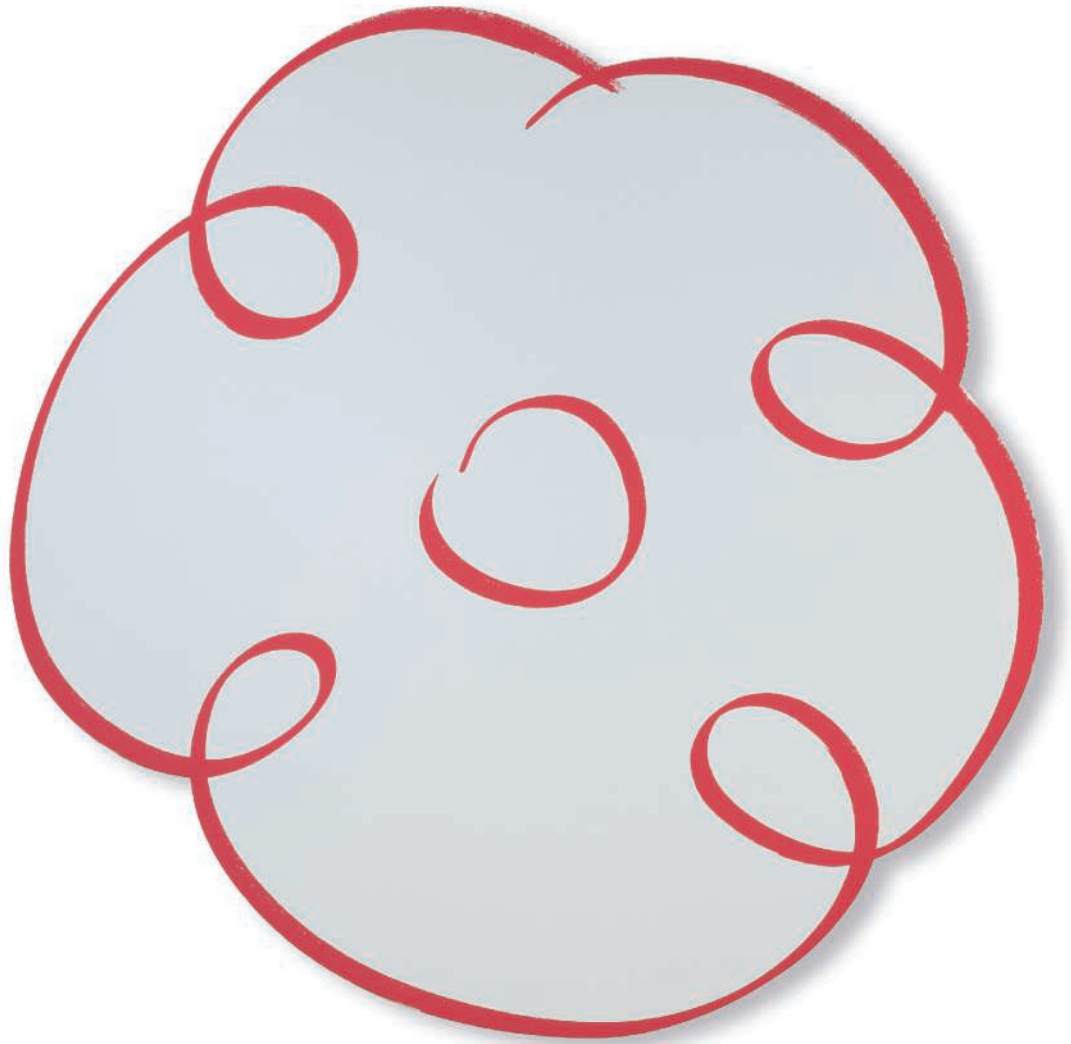
Painted in 2016. This work is accompanied by a certificate of authenticity signed by the artist.

\$50,000-70,000

PROVENANCE:

Xavier Hufkens, Brussels

Acquired from the above by the present owner



516

JEFF KOONS (B. 1955)

Flower Drawing (Red)

signed, numbered and dated 'Jeff Koons '11 2/13' (on the reverse)

mirror-polished stainless steel with transparent color coating

29 7/8 x 29 3/4 x 3/8 in. (75.7 x 75.6 x 1.6 cm)

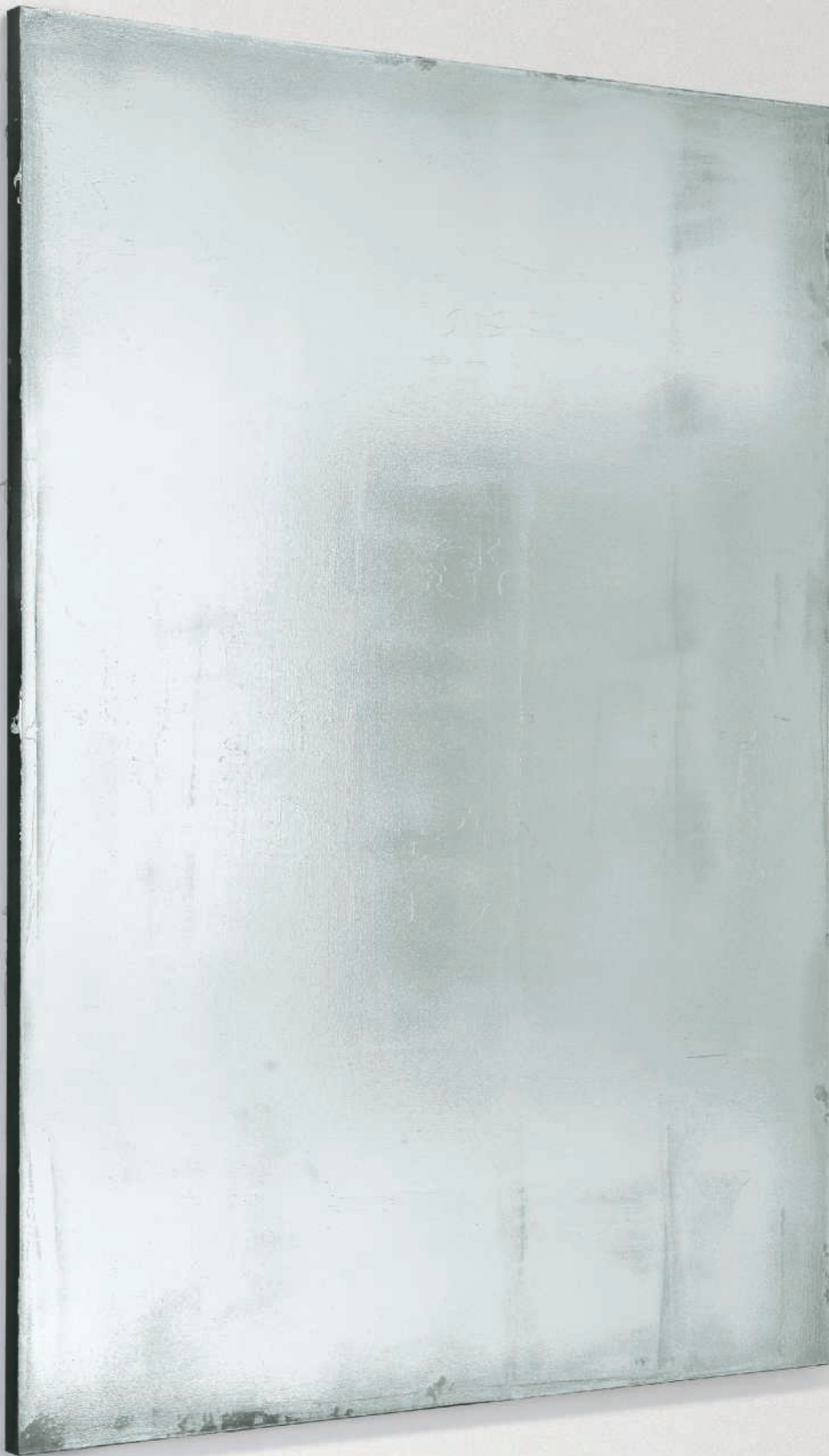
Executed in 2011. This work is number two from an edition of thirteen.

\$60,000-80,000

PROVENANCE:

Sonnabend Gallery, New York

Acquired from the above by the present owner



517

JACOB KASSAY (B. 1984)

Untitled

signed and dated twice 'Kassay 12' (on the overlap and the stretcher)

acrylic and silver deposit on canvas

84 x 60 in. (213.3 x 152.4 cm.)

Executed in 2012.

\$120,000-180,000

PROVENANCE:

Private collection, Europe

Anon. sale; Phillips, London, 2 July 2014,
lot 25

Acquired at the above sale by
the present owner

PROPERTY FROM THE ESTATE OF
ARTHUR AND GWEN HILLER

518

GEORGE CONDO (B. 1957)

Portrait of the American Farmer

signed and dated 'CONDO 84' (upper right)

oil on board

24 7/8 x 14 7/8 in. (63.1 x 37.7 cm.)

Painted in 1984.

\$20,000-30,000

PROVENANCE:

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Barbara Gladstone Gallery, *George Condo Recent Paintings*, April 1986.





519

JOSH SMITH (B. 1976)

Untitled

signed and dated 'JOSH SMITH 2007' (on the reverse)

oil on canvas

60 ¼ x 48 ¼ in. (153 x 122.5 cm.)

Painted in 2007.

\$15,000-20,000

PROVENANCE:

Luhring Augustine, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Luhring Augustine, *Josh Smith: Abstraction*,
March-April 2007, p. 18 (illustrated).

520

FREDRIK VAERSLEV (B. 1979)

Untitled (Front Desk Apparatus #4)

house paint, cellulose paint and transparent matte
lacquer on Spruce and Siberian larch with steel support
63 x 35 3/8 x 10 1/2 in. (160 x 89.8 x 26.6 cm.)
Executed in 2012.

\$3,000-5,000

PROVENANCE:

Andrew Kreps Gallery, New York
Acquired from the above by the present owner



521

PETER HALLEY (B. 1953)

Whatever It Takes

signed twice and dated '2003 Peter Halley Peter Halley' (on the reverse of the the upper right element)

four elements-acrylic, fluorescent acrylic, pearlescent acrylic, metallic acrylic and Roll-A-Text on canvas.

overall: 95 x 161 x 4 in. (241.3 x 409 x 10.1 cm.)

Executed in 2003.

\$100,000-150,000

PROVENANCE:

Galleria Cardi, Milan

Private collection

Anon. sale; Phillips, London, 28 February 2008, lot 179

Acquired from the above by the present owner

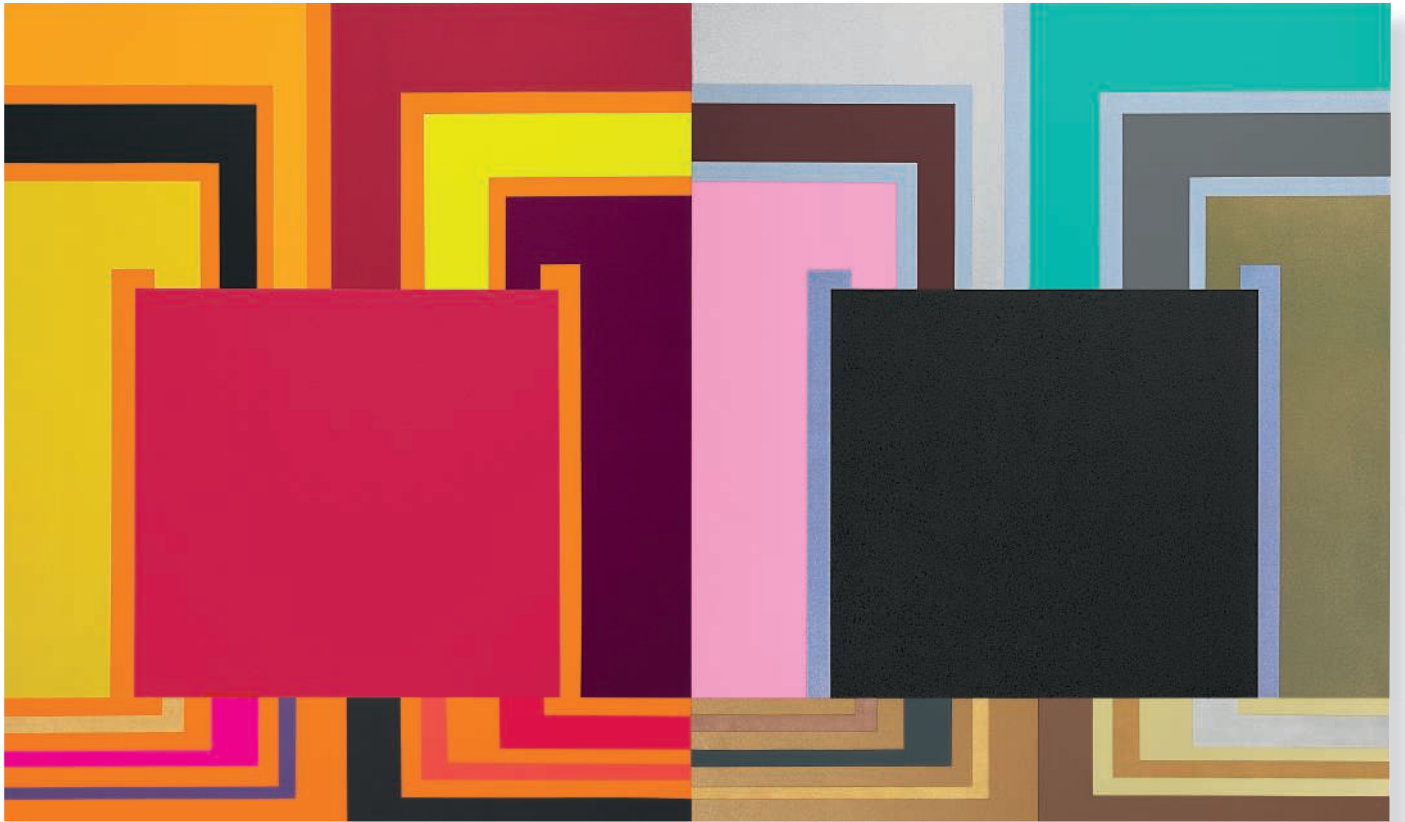
EXHIBITED:

Milan, Galleria Cardi, *Peter Halley*, February-March 2003, n.p. (illustrated).

Fort Lauderdale, NSU Art Museum, *With You I Want to Live: The Gordon Locksley and Dr. George T. Shea Collection*, April 2009-March 2010, n.p. (illustrated).



Peter Halley, New York, 1999. Photo: Chris Felver / Getty Images.
Artwork: © Peter Halley.





522

JUSTIN ADIAN (B. 1976)

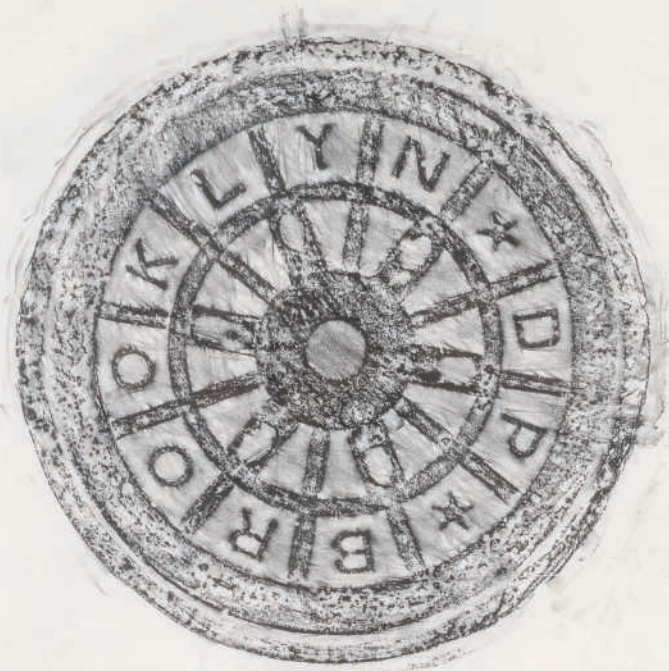
Peg Leg

signed and titled 'PEG LEG JUSTIN ADIAN' (on the reverse)
oil enamel and spray paint on canvas and ester foam
45 x 8 x 3 in. (114.3 x 20.3 x 7.6 cm.)
Executed in 2013.

\$8,000-12,000

PROVENANCE:

Half Gallery, New York
Acquired from the above by the present owner



523

CYPRIEN GAILLARD (B. 1980)

Gates

graphite frottage on paper
58 x 58 ½ in. (147.3 x 148.5 cm.)
Executed in 2013.

\$18,000-25,000

PROVENANCE:

Sprueth Magers, London
Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT
CONTEMPORARY COLLECTION

524

KEHINDE WILEY (B. 1977)

Untitled

acrylic and graphite on paper in artist's frame
75 5/8 x 57 1/2 in. (192 x 146 cm.)
Executed in 2004.

\$18,000-25,000

PROVENANCE:

Roberts & Tilton, Los Angeles
Acquired from the above by the present owner, 2004

"The ability to look at a black America as something that not only can be mined in a very sort of cynical, cold way, but also embraced in a very personal, love-driven way; but also sort of critiqued. And additionally, to be used as a starting point to look at broader pictures globally. The ability to look at certain patterns with regards to urban fashion, with regards to swagger, with regards to cultural hegemony, with regards to the ways in which young people look at resistance culture as a pattern that should be mimicked and admired."

– Kehinde Wiley

PROPERTY FROM AN IMPORTANT CONTEMPORARY
COLLECTION

525

KEHINDE WILEY (B. 1977)

Houdon Paul-Louis

incised with the artist's signature and dated 'Kehinde

Wiley © 2010' (lower right side)

bronze with polished stone base

34 1/8 x 26 x 17 in. (86.6 x 66 x 43.1 cm.)

Executed in 2010-2011. This work is number one from an
edition of three plus two artist's proofs.

\$15,000-20,000

PROVENANCE:

Roberts & Tilton, Los Angeles

Acquired from the above by the present owner, 2011

EXHIBITED:

New York, Brooklyn Museum, *Kehinde Wiley: A New
Republic*, February-May 2015, pp. 114-115, no. 38 (another
example illustrated and exhibited).

Another work from this edition is in the permanent
collection of the Brooklyn Museum, New York.



PROPERTY FROM AN IMPORTANT CONTEMPORARY COLLECTION

526

KATHARINA FRITSCH (B. 1956)

Totenkopf (Skull)

painted porcelain

9 ½ x 7 ¼ x 9 ⅞ in. (24.1 x 18.4 x 25 cm.)

Executed in 1997-1998. This work is number two from an edition of sixteen plus eight artist's proofs.

\$10,000-15,000

PROVENANCE:

Matthew Marks Gallery, New York

Acquired from the above by the present owner, 1998

LITERATURE:

Katharina Fritsch, exh. cat., London, Tate Modern and Düsseldorf, Standehaus, 2001, p. 68 (another example illustrated).



PROPERTY FROM AN IMPORTANT CONTEMPORARY COLLECTION

527

KATHARINA FRITSCH (B. 1956)

Filege (Fly)

household paint and plastic

7 3/8 x 10 1/2 x 8 in. (18.7 x 26.6 x 20.3 cm.)

Executed in 2000. This work is number two from an edition of ten.

\$20,000-30,000

PROVENANCE:

Matthew Marks Gallery, New York

Acquired from the above by the present owner, 2001

LITERATURE:

Katharina Fritsch, exh. cat., London, Tate Modern and Düsseldorf, Standehaus, 2001, p. 2. (another example illustrated).

Katharina Fritsch, exh. cat., Kunsthau Zürich, 2009, p. 54 (another example illustrated).



528

DAN COLEN (B. 1979)

To be titled

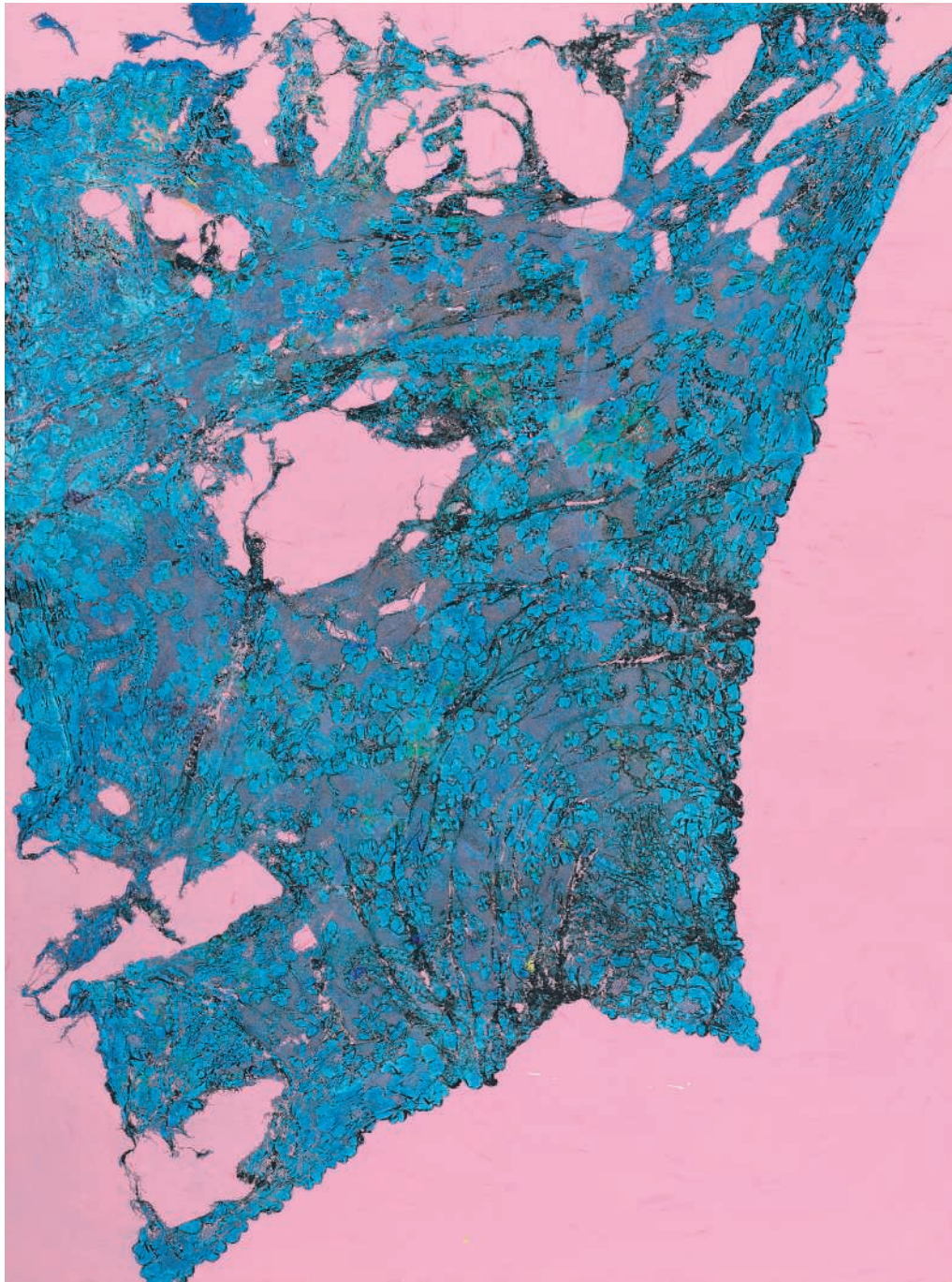
rock and acrylic paint
7 x 8 ½ x 6 ½ in. (17.7 x 21.5 x 16.5 cm.)
Executed in 2012.

\$7,000-9,000

PROVENANCE:

Karma, New York
Acquired from the above by the present owner





529

MARK FLOOD (B. 1957)

Mineral

signed, titled and dated 'MARK FLOOD "MINERAL" 2003' (twice on the stretcher bar); titled again 'MINERAL' (on the overlap)

acrylic on canvas

96 ¼ x 72 ½ in. (244.5 x 184.2 cm.)

Painted in 2003.

\$30,000-50,000

PROVENANCE:

Peres Projects, Berlin

Private collection

Anon. sale; Phillips, London, 2 July 2014, lot 26

Acquired at the above sale by the present owner

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are

the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased lots that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the lot. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further,

it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - lots not identified by title;
 - lots sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and

- any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

- Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may

not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(f) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral

proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■
See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.



© 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

LASZLO MOHOLY-NAGY (1895-1946)

Untitled (Space Modulator)

signed and dated 'Moholy=Nagy 45' (lower left); signed with initials and numbered 'LMN 20' (on the reverse of the artist's frame)
oil on incised Plexiglas in the artist's painted frame

Plexiglas size: 18 x 12 in. (45.8 x 30.6 cm.)

Artist's frame size: 26 x 20 in. (66 x 50.8 cm.)

Executed in 1945

\$200,000-300,000

IMPRESSIONIST & MODERN ART DAY SALE

New York, 17 November 2016

VIEWING

5-16 November 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Vanessa Fusco
v fusco@christies.com
+1 212 636 2050



CHRISTIE'S

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

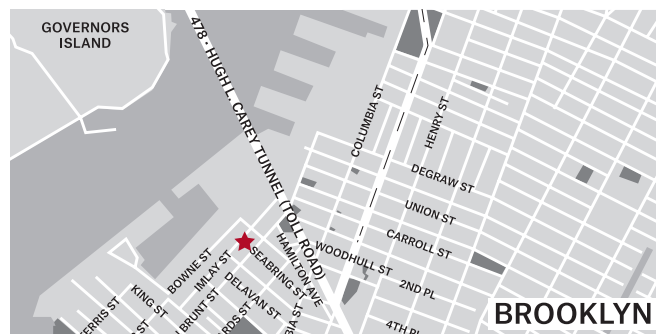
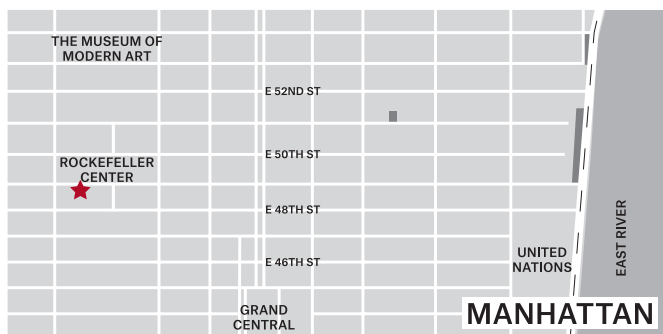
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

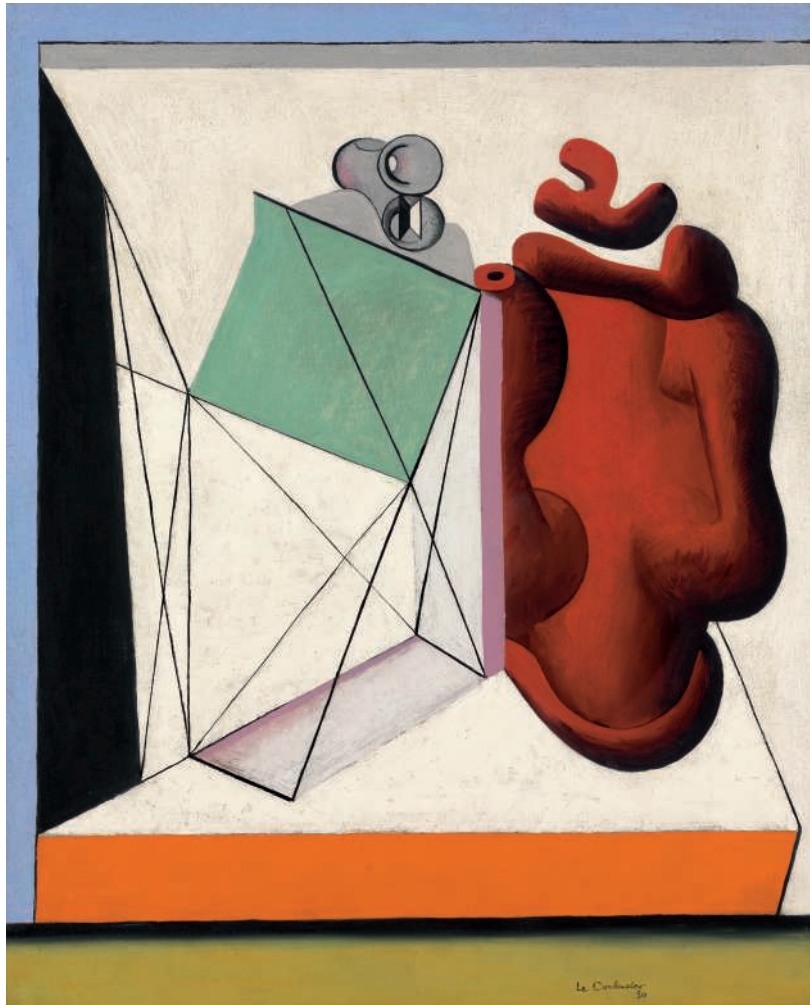
Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
 20 Rockefeller Plaza, New York 10020
 Tel: +1 212 636 2000
 nycollections@christies.com
 Main Entrance on 49th Street
 Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
 62-100 Imlay Street, Brooklyn, NY 11231
 Tel: +1 212 974 4500
 nycollections@christies.com
 Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



© 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

Property From The Collection of Julien J. Studley
LE CORBUSIER (1887-1965)
Nature morte à la lanterne
signed and dated 'Le Corbusier 30' (lower right)
oil on canvas
39 $\frac{3}{8}$ x 31 $\frac{1}{8}$ in. (100.2 x 81 cm.)
Painted in 1930
\$900,000-1,200,000

IMPRESSIONIST & MODERN ART DAY SALE

New York, 17 November 2016

VIEWING

5-16 November 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Vanessa Fusco
v fusco@christies.com
+1 212 636 2050



CHRISTIE'S

Donald Judd Catalogue Raisonné Call For Works

Judd Foundation invites owners of Donald Judd artworks – paintings, objects, and wood-blocks – to submit information.

For details please visit:
juddfoundation.org/catalogue

or contact:
cr@juddfoundation.org
Tel +1 432 729 4406 ext. 102
P.O. Box 218
Marfa, TX 79843

juddfoundation.org

JUDD

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy CEO
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,
Héloïse Temple-Boyer,
Sophie Carter, Company Secretary

CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy CEO

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman Emeritus, Americas
Viscount Linley, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S AMERICAS

Brook Hazelton, President

CHAIRMAN'S OFFICE

Stephen S. Lash, Chairman Emeritus
Cyanne Chutkow, Deputy Chairman
Brett Gorvy, Chairman
Laura Paulson, Chairman
Ben Hall, Chairman
Loïc Gouzer, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Maria C. Los, Deputy Chairman
Ellanor Notides, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Caper Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Deputy Chairman
Xin Li, Deputy Chairman, Asia

SENIOR VICE PRESIDENTS

Martha Baer, Heather Barnhart, Michael Bass,
Elizabeth Beaman, G. Max Bernheimer, Rita Boyle,
Bonnie Brennan, Thomas Burstein, Sarah Cashin,
Lisa Cavanaugh, Angelina Chen, Kenneth Citron,
Sandra Cobden, Deborah Coy, Francois de Poortere,
Carrie Dillon, Monica Dugot, Sheri Farber,
Lydia Fenet, Sara Friedlander, Melissa Gagen,
Virgilio Garza, Keren Gottesman, Benjamin Gore,
Karen Gray, Jennifer K. Hall, Darius Himes,
Koji Inoue, Erik Jansson, Rahul Kadakia,
Kathy Kaplan, Julie Kim, Sharon Kim, Stefan Kist,
Deepanjana Klein, Susan Kloman, Brooke Lampley,
Julie Leonhardt Latorre, Daphne Lingon,
Richard Lloyd, Gabriela Lobo, Rebecca MacGuire,
Andrew Massad, Andrew McVinish, Adrien Meyer,
Michelle Meyercord, Richard Nelson,
Shira Nichaman, Tash Perrin, Jason Pollack,
Denise Ratinoff, Kimberly Ray, John Reardon,
Margot Rosenberg, Sonya Roth, Caroline Sayan,
Xan Serafin, Brett Sherlock, Muys Snijders,
Will Strafford, Sarah Vandeweerd,
Carina Villinger, Francis Wahlgren, Cara Walsh,
Amy Wexler, Allison Whiting, Marissa Wilcox,
Jody Wilkie, Tom Woolston, Steven Wrightson,
Katsura Yamaguchi, Jennifer Zatorski

VICE PRESIDENTS

Charlie Adamski, Vlad Ashurov, Danielle Austin,
Kelly Ayers, Diane Baldwin, Brett Bancheq,
Adrian Bijanada, Diana Bramham,
Eileen Brankovic, Cristina Carlisle, John Caruso,
Ana Maria Celis, Pauline Cintrat, Moira Cowan,
Leiko Coyle, Ginette Dean, Elise de la Selle,
Alexandra Duch, Ian Ehling, Ross Elgie,
Jessica Fertig, Lauren Frank, Vanessa Fusco,
Sayuri Ganepola, Christina Geiger, Joshua Glazer,
Lisa Gluck, Peggy Gottlieb, Margaret Gristina,
Izabela Grocholski, Helena Grubestic, Anna Handy,
Elizabeth Hammer-Munemura, Minna Hanninen,
William Haydock, Margaret Hoag,
Per Holmberg, Andrew Holter, Jennifer Hong,
Val Hoyt, Anne Igelbrink, Sandhya Jain Patel,
Leanne Jagtiani, Jessica Katz, Sumako Kawai,
Caroline Kelly, Peter Klarinet, Alexis Klein,
David Kleiweg de Zwaan, Samantha Koslow,
Richard LaSalle, Lisa Layfer, Christine Layng,
Nathalie Lenci, Mary Libby, Ryan Ludgate,
Ann Lydecker, Laurie Lasdon Marshall,
Erin McAndrew, Adam McCoy, Michael Moore,
Danielle Mosse, Caroline Moustakis, Laura Nagle,
Marysol Nieves, Rachel Orkin-Ramey,
Allison Roberts, Joanna Ostrem,
Elizabeth Poole Parker, Sam Pedder-Smith,
Carleigh Queeneth, Shlomi Rabi, Prakash Ramdas,
Jeremy Rhodes, Casey Rogers, Thomas Root,
William Russell, Arianna Savage, Stacey Sayer,
Sari Sharaby-Swartz, Brian Shaw, Edwina Stitt,
Gemma Sudlow, Bliss Summers, Scott Torrence,
Arianna Tosto, Terence Vetter, Beth Vilinsky,
Jacqueline Wachter, Jill Waddell, Hartley Waltman,
Michal Ward, Eric Wind, Alan Wintermute,
Jennifer Wright, Kristen Yraola, Timothy Yule,
Jennifer Yum, Laryssa Zalisko, Steven J. Zick

ASSOCIATE VICE PRESIDENTS

Tylee Abbott, Lauren Anderson, Bernadine Boisson,
Anne Bracegirdle, Christiana Bromberg,
Elisa Catenazzi, Patrick Conte, Alison Curry,
Anne Dayton, Kristen de Bruyn, Cathy Delany,
Ashish Desai, Yasaman Djunic, Christine Donahue,
Caitlin Donovan, Julie Drennan, Emily Fisher,
Heather Fowler, Sara Fox, Kristen France,
Juarez Francis, Douglas Goldberg, Robert Gordy,
Julia Gray, Lindsay Griffith, Emily Grimboll,
Megan Guzman, Rachel Hagopian,
Natalie Hamrick, Adeline Han, Anna Handy,
Anne Hargrave, Caroline Hoos, Andrew Huber,
Katie Jacobs, Sima Jalili, Stephen Jones,
Sung Hee Kim, Kirill Kluev, Kristin Kolich,
Paula Kowalczyk, Emma Kronman, James Lees,
Alexandra Lenobel, David Lieu, Alexander Locke,
Amelia Manderscheid, Samantha Margolis,
Hadley Miller, Leo Montan, Takaaki Murakami,
Libia Nahas, Margaret O'Connor, Tom Orf,
Ayub Patel, Yi Peng, Jessica Phifer, Jeremy Rhodes,
Sara Rutter, Kristina Ryan, Emily Sarokin,
Morris Scardigno, Morgan Schoonhoven,
Chloe Sherrill, Hannah Fox Solomon,
Natalie Stagnitti-White, Bo Tan, Lillian Vasquez,
Chloe Waddington, Mike Wang, Emma Winder,
Gretchen Yagielski, Cara Zimmerman

CHRISTIE'S

AMERICAN ADVISORY BOARD

The Lord Carrington, KG, Honorary Chairman
John L. Vogelstein, Chairman
Stephen S. Lash, Vice Chairman
Brook Hazelton, President
Herb Allen, Elizabeth Ballantine, Charlie Blaquier,
Stephen Bronfman, Christina Chandris,
Bruno Eberli, Lynn Forester de Rothschild,
Ambassador Stuart E. Eizenstat, Guido Goldman,
Ashton Hawkins, Esq., J Tomilson Hill III,
Barbara Jakobson, Nancy M. Kissinger,
George Klein, Ambassador William H. Luers,
Hon. Nicholas Platt, Li Chung Pei,
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,
Andrew N. Schiff, M.D., Clifford M. Sobel,
Michael Steinhardt, Archbold D. van Beuren,
Casey Wasserman

INTERNATIONAL REPRESENTATIVES

Maura Benjamin, Meg Bowen,
Alexandra Burroughs, Konrad Keesee,
Lydia Kimball, Mary Libby, Juanita Madrinan,
Brenda Norris, Kelly Perry, Betsy Ray, Nancy Rome

© Christie, Manson & Woods Ltd. (2016)

Catalogue photo credits:

Stephen Arnold, Reid Baker, Mark
Babushkin, Chew (Douglas) Ho,
Maria Nikols, and Scott Schedivy





INDEX

A

Adian, J., 522
Althoff, K., 407
Ancart, H., 408
Andre, C., 434, 444
Artschwager, R., 446

B

Barney, M., 495
Basquiat, J., 457, 459
Becher, B. and H., 450
Benglis, L., 442
Bradley, J., 428, 431
Butzer, A., 505

C

Cattelan, M., 496
Clemente, F., 474, 475, 476
Colen, D., 528
Condo, G., 473, 518
Conner, B., 478, 479, 480
Cortright, P., 409
Cragg, T., 440, 489, 503

D

di Suvero, M., 441
Dumas, M., 402

F

Flood, M., 529
Fritsch, K., 526, 527

G

Gaillard, C., 523
Garber-Maikovska, A., 415, 416
Ghenie, A., 432
Goldin, N., 494
Grotjahn, M., 418
Guyton, W., 424

H

Halley, P., 468, 521
Haring, K., 458, 500, 501, 514
Hirst, D., 509
Hodgkin, H., 463
Höfer, C., 451, 452
Holzer, J., 487
Horowitz, J., 401, 515
Houseago, T., 421

J

Jensen, S., 423

K

Kapoor, A., 462
Kassay, J., 517
Katz, A., 513
KAWS, 417, 420
Kiefer, A., 436, 437, 439, 453
Kippenberger, M., 471
Kitaj, R.B., 464
Koons, J., 516

L

Levine, S., 426
LeWitt, S., 445, 502
Ligon, G., 456
Long, R., 443
Longo, R., 425, 447
Lowman, N., 422
Lucero, M., 461

M

Marden, B., 454
Mehretu, J., 429
Messenger, A., 497
Morris, S., 469
Muniz, V., 413, 414, 498, 499
Murakami, T., 419, 430

O

Oehlen, A., 438
Orozco, G., 510
Oursler, T., 493

P

Plessen, M., 411
Price, K., 460
Prince, R., 412, 427, 433, 490, 491
Pruitt, R., 508

Q

Quaytman, R.H., 404, 405, 406

S

Saitō, M., 403
Scully, S., 465, 466, 467
Serra, R., 455
Shapiro, J., 488
Smith, J., 519

T

Tansey, M., 449
Thurman, B., 410

U

Ufan, L., 435
Uslé, J., 477

V

Vaerslev, F., 520
Vasell, C., 504
Viola, B., 492
Vo, D., 506, 507
von Heyl, C., 470

W

Weiwei, A., 483, 484, 485
Wesley, J., 448
Wiley, K., 512, 524, 525
Winters, T., 472

Y

Yue, M., 481

Z

Zenderoudi, C.-H., 511
Zhen, C., 482, 486



CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020