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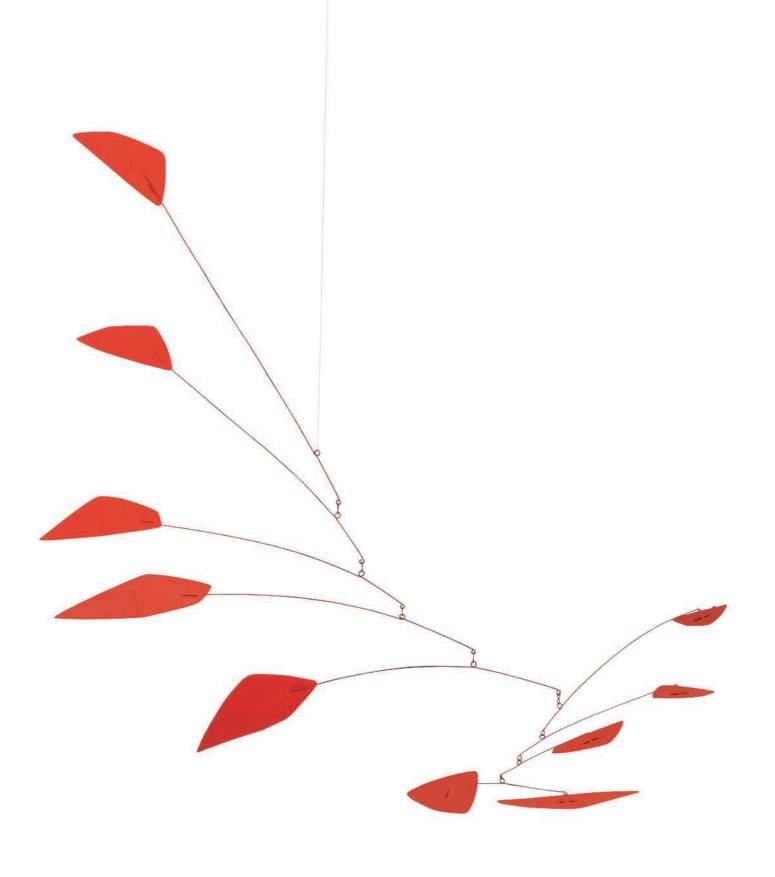
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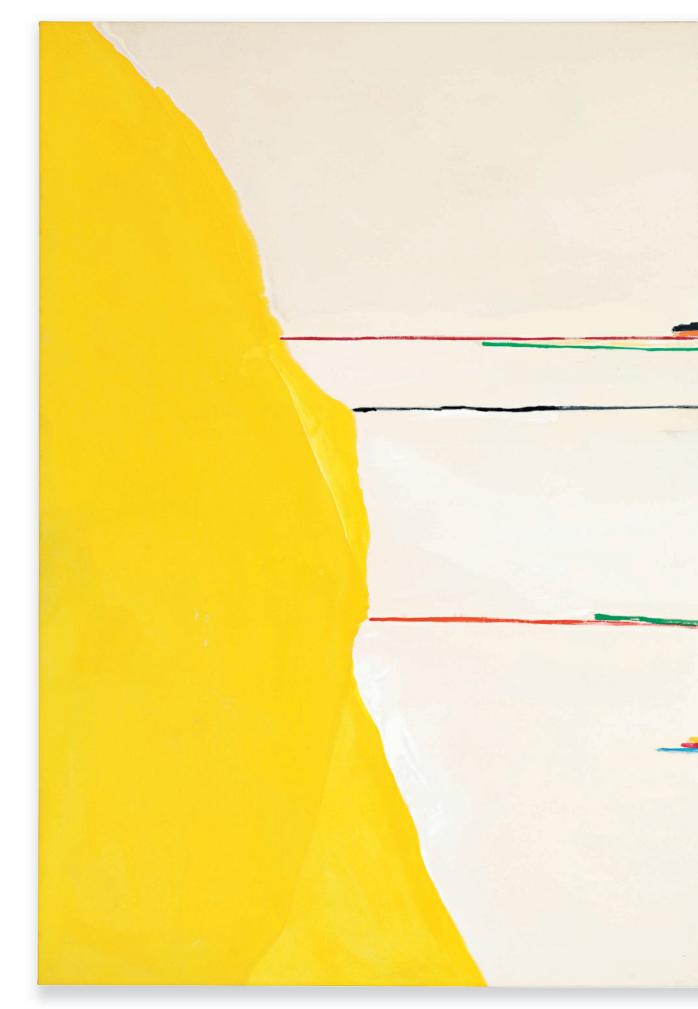




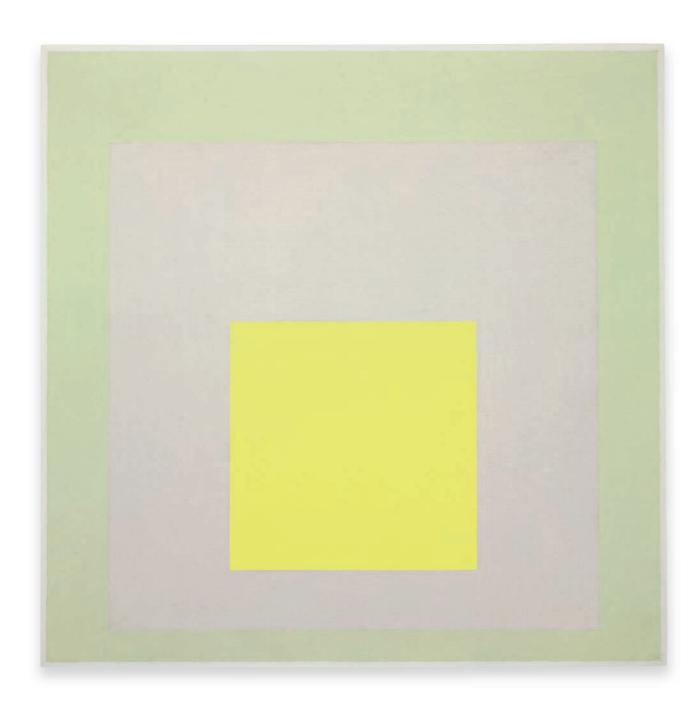




































POST-WAR AND CONTEMPORARY ART MORNING SESSION

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WRAP FRONT: Lot 537 Wayne Thiebaud, *Salt, Sugar and Pepper*, 1970. © 2017 Wayne Thiebaud / Licensed by VAGA, New York, NY.

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Lot 52/ Alexander Calder, London (Maquette), 1962. © 2017 Calder Foundation, New York / Artists Rights Society (ARS), New York.

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Lot 520 Robert Motherwell, *Open No. 164*, 1970-1977. © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

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Sam Francis, Untitled, 1958 (detail). © 2017 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.

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Calder Foundation, New York / Artists Rights
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Alexander Calder, *Quatres disques blancs*, 1972. © 2017 Calder Foundation, New York / Artists Rights Society (ARS), New York.

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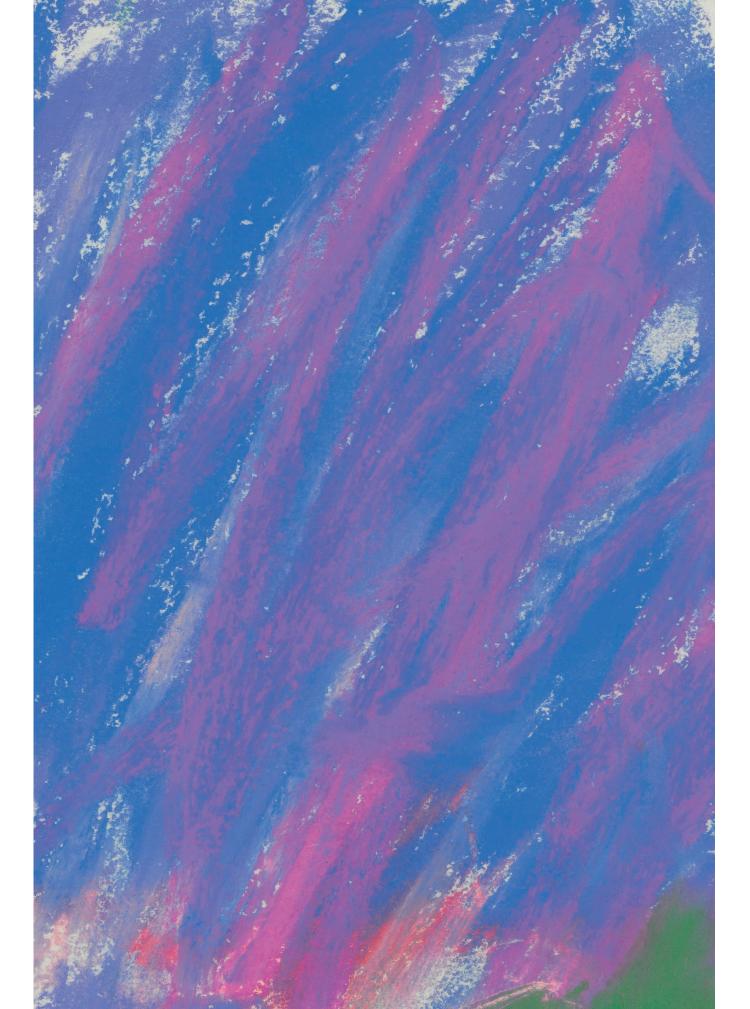
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500

JOAN MITCHELL (1925-1992)

Untitlea

pastel on paper 10 ½ x 8 ¼ in. (26.6 x 20.9 cm.) Executed in 1983.

Untitled

pastel on paper 10 ½ x 8 ¼ in. (26.6 x 20.9 cm.) Executed in 1983.

Untitled

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Untitled

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Untitled

pastel on paper 10 ½ x 8 ¼ in. (26.6 x 20.9 cm.) Executed in 1983.

\$200,000-300,000

PROVENANCE:

The artist
Estate of Joan Mitchell, New York, 1992
Joan Mitchell Foundation, New York, 2004
Cheim & Read, New York
Acquired from the above by the present owner, 2011



Claude Monet, Sunset at Lavacourt: Coucher de soleil a Lavacourt, 1880

In Mitchell's hands, pastel becomes an instrument of unruly precision and opposing hues. In her works on paper, with their swift tenacious lines, scumbled fields, decisive layering, and optical collisions, the viewer has an intimate encounter with a sumptuous but harsh lyricism that constantly courts but never succumbs to chaos.

John Yau, "Larger than Life," *Joan Mitchell Works on Paper 1956-1992*, exh. cat., Cheim & Read, New York, 2007.













501

HELEN FRANKENTHALER (1928-2011)

Shippan Pt.: July, II

signed and dated 'frankenthaler '80' (lower right); signed again, titled and dated again 'frankenthaler 1980 "Shippan Pt.: July, II" (on the reverse) acrylic on canvas $58\,\%\,x\,49\,\%$ in. (149.2 x 125 cm.) Painted in 1980.

\$300,000-500,000

PROVENANCE:

Private collection, Connecticut Janie C. Lee Gallery, Houston Private collection, Houston, 1987 By descent from the above to the present owner



Joseph Mallord William Turner, *Dudley, Worcester*, circa 19th century. Lady Lever Art Gallery, National Museums Liverpool. Photo: Lady Lever Art Gallery, National Museums Liverpool / Bridgeman Images.

Mysterious nebulous forms emerge from Helen Frankenthaler's 1980 soakstained canvas *Shippan Pt., July, II.* Swatches of lilac, plumb, aquamarine, lime, flush pink, and charcoal comingle, evoking the transient atmosphere of a specific place and time: her studio at Shippan Point, Stamford, Connecticut in 1980. The opacity of Frankenthaler's color is guided toward creating a sensuous effect, a composition that recalls the emotion of a place without physically replicating its surroundings.

Even in its abstracted state, Frankenthaler's *Shippan Pt., July, II* is concrete. The spatial ambiguities, the interaction between color fields, are carefully directed by Frankenthaler. She achieves this sense of immediacy, finality, through repeated effort. Frankenthaler remarked: "A really good picture looks as if it's happened at once...one really beautiful wrist motion that is synchronized with your head and your heart, and you have it, and therefore it looks as if it were born in a minute" (Helen Frankenthaler, quoted in Barbara Rose, *Frankenthaler*, New York, 1972, p. 85). Frankenthaler paints in the process of continual discovery, with *Shippan Pt., July, II* honoring the beauty of a place through the soak-stain method she pioneered in the 1950s. Frankenthaler thinned-down her pigments, soaking streams of color into the raw canvas.

Akin to the prolific British seascape painter J.M.W Turner, Frankenthaler conjures the sublime in her paintings. In *Shippan Pt., July, II* lively bursts of color synchronize in a muted harmony: the flush pink fuses into the charcoal stain while simultaneously complementing the thin lime wash and drawing out the lilac accents. *Shippan Pt., July, II* is an immediate image, one that was born out of an instantaneous motion of Frankenthaler's hand and heart.



502

SAM FRANCIS (1923-1994)

Red. Black, Green

signed and dated 'Sam Francis 58' (on the reverse) oil on canvas 18 ¼ x 15 in. (46.3 x 38.1 cm.) Painted in 1958.

\$250,000-350,000

PROVENANCE:

Arthur Tooth & Sons, London
Frank Avery Wilson, London, 1960
Wilson Family, London
Anon. sale; Sotheby's, London, 25 March 1998, lot 39
Private collection, Belgium
Anon. sale; Christie's, London, 28 June 2002, lot 192
Acquired at the above sale by the present owner

LITERATURE:

D. Burchett-Lere and W. C. Agee, Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946–1994, Berkeley, 2011, no. 273 (illustrated). This work is included in the Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, published by the University of California Berkeley Press (UC Press: 2011) under the No. SFF.237 and is also registered in the archives of the Sam Francis Foundation with the No. SFP58-50. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Sam Francis speaks willingly about his dreams. They are part of a continuous journey inward. He dreams of cities and rooms, of blue landscapes and irises blossoming, of distant journeys and images with mandalas, of wheels and fire and demons. And he often dreams of light and water, tidal waves, the sea.

Peter Selz, Sam Francis, Harry N. Abrams, New York, 1982, p. 13.

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PHILIP GUSTON (1913-1980)

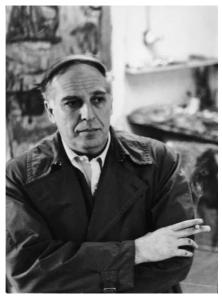
Untitled

signed and dated 'Philip Guston '57' (lower edge) oil on paper mounted on Masonite $25\,\%$ x 35 in. (63.8 x 88.9 cm.) Painted in 1957.

\$400,000-600,000

PROVENANCE:

Leo Castelli Gallery, New York
Private collection, New York, *circa* 1958
Private collection, New York, by descent from the above
Acquired from the above by the present owner



Philip Guston in his studio, New York, circa late 1950s. Photo: © Fred W. McDarrah / Getty Images. Artwork: © The Estate of Philip Guston, Courtesy the Estate and Hauser & Wirth

Philip Guston's *Untitled* from 1957 offers the viewer a field of bold colors and gestural brushstrokes floating above the orange surface of the paper on which they were painted. Thick trails of dark reds and oranges occupy the left portion of the surface, while cooler greens and blues dominate the right portion, warm tonalities set against colder. In dramatic contrast with the vibrant colors, smoky clouds of gray define the background, seeming to condense into smoke, the smoke, in turn, seeming to solidify into stone. More portentous charcoal forms darken the center of the composition. For Guston, the medium of painting's real subject was paint itself, and the artist was enthralled by paint's colors and textures.

By the mid-1950s, Guston had already achieved considerable success, being considered one of the leading figures of the New York School Painters, standing in the company of figures such as Franz Kline, Willem de Kooning, and Mark Rothko. The period between 1954 and 1958 was one during which Guston explored new ideas through the creation of paintings on an intimate scale, and these works have proven to be important in showing directions that he would subsequently develop. The late 1950s were a crucial time in the artist's career, when he began to grapple with vexing questions concerning the aesthetics of his chosen pathway of abstract painting. The works he produced at this time constitute a fascinating moment in the artist's career, representing a turning point before Guston moved on to his late period representational art toward the end of the 1960s. "Guston's abstractions remain one of the best-kept secrets of that groundbreaking movement [of abstraction]" (P. Guston and M. Auping, *Philip Guston Retrospective*, Fort Worth, Texas, 2003, p. 18).



RICHARD DIEBENKORN (1922-1993)

Untitled (Nude Woman in Blue Chair)

signed with the artist's initials and dated 'RD 59' (lower right) gouache on paper 16 % x 13 % in. (42.5 x 34.9 cm.) Painted in 1959.

\$350,000-450,000

PROVENANCE:

Collection of Richard Newlin, acquired directly from the artist, 1963 Acquired from the above by the present owner, 1993

EXHIBITED:

Houston, Museum of Fine Arts, The Private Eye: Selected Works from Collections of Friends of the Museum of Fine Arts, Houston, June-August 1989, p. 109

LITERATURE:

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Three: Catalogue Entries* 1535-3761, New Haven and London, 2016, p. 350, no. 2685 (illustrated).



Henri Matisse, Odalisque with a Tambourine, 1925-1926. Museum of Modern Art, New York. Artwork: © 2017 Succession H. Matisse / Artists Rights Society (ARS), New York, Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

ichard Diebenkorn's *Untitled (Nude Woman in Blue Chair)* is an opulent example of the artist's figurative style, a body of work which dominated a significant part of the artist's early career. Filling almost the entire picture plane, the naked figure of a young women sits sensually in a blue arm chair. Resting her head on her right arm, she stares out into the middle distance seemingly engrossed in her own thoughts, comfortable with her nudity. Diebenkorn's characteristically fluid brushwork caresses the surface of the paper (an important and fundamental medium for the artist), imparting its pigment in liquescent pools of rich color while tracing out the elements of what would eventually become his iconic Ocean Park composition. The figure is enveloped by these expanses of deep blues, rich purples, and organic greens which are then traversed by two slivers of bright red, pink and orange as Diebenkorn highlights the Fauve-like reflections of light bouncing off the arms of the chair. Amid these washes of color, the artist paints his figure with delicate poise. He trails pink flesh tones run the length of the sheet, drawing the eye down the figure. The delicate rendering of human skin is enhanced by the surface of the paper as it picks up and holds the pigment in irregular ways, mimicking the natural subtleties of human skin. Untitled (Nude Woman in Blue Chair) has been in the same private collection for the past 25 years and remains one of the most sumptuous examples from this seminal body of the artist's work.





Left: Detail of present lot.

Right: Pablo Picasso, The Dream (La Reve), 1932. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Art Resource, New York.

Far Right: Amedeo Modigliani, The Artist's Wife (Jeanne Huberterne), 1918. Norton Simon Collection, Pasadena. Photo: Bridgeman Images.





Untitled (Nude Woman in Blue Chair) also highlights Diebenkorn's particular interest in the depiction of the face. In this particular example, he leaves plenty of space between the upper edge of the sheet and the crown of the head, a rare occurrence in his figurative works which often feature heads touching or even bleeding over the upper edge of the sheet. As with many of the figurative paintings, he envelops the face in a painterly haze as pools of bejeweled color seep into the surface of the paper allowing for an almost dreamlike appearance. "I had just put in over ten years of abstract painting behind me....I wanted it both ways-a figure with a credible facebut also a painting wherein the shapes, including the face shape, worked with the overall power that I come to feel was a requirement of a total work... I knew why sometimes Matisse left the face blank" (R. Diebenkorn, quoted by J. Bishop, "Making Matisse His Own: Richard Diebenkorn's Early Abstractions and Figureative Paintings," in J. Bishop & K. Rothkopf, Matisse/Diebenkorn, exh. cat., Baltimore Museum of Art, 2016, p. 26).

Diebenkorn spent much of the early part of his career concerned with interiors—depictions of space and their relationship with the forms in them. Both he and his hero Matisse often dealt with this by placing their subjects on a chair. Matisse often placed his subjects in heavily patterned chairs, for example the heavily brocaded green chair in *Odalisque with a Tambourine*, 1925-26 (Museum of Modern Art, New York), a compositional device which Diebenkorn would incorporate in many of his paintings by positioning his subjects in a variety of chairs

ranging from the everyday folding chairs to the more substantial upholstered example, with its vivid red stripe, featured in the present work. As Bishop argues, Diebenkorn (and others) had just come off a decade of Abstract Expressionism and were reacting to this, applying it to representation, "figures had to be situated solidly in environment" and a chair was the most suitable device to do that (J. Bishop, *ibid*. p. 25).

Currently the subject of a major exhibition on the subject organized by the Baltimore Museum of Art/San Francisco Museum of Modern Art, Diebenkorn has spent much of his career in a constant conversation with Matisse. This began in 1943 while he was still a student at Stanford University and he was taken by his professor to visit Sarah Stein (sister-in-law of Gertrude and Leo Stein) and one of the most prominent collectors of Matisse's works (including at the time thirty paintings, sixteen drawings, and eight bronzes). Diebenkorn was enthralled. Stein gave Diebenkorn a mounted reproduction of a Matisse drawing of a nude woman seen from behind. "Right there I made contact with Matisse," the artist later said, "and it has just stuck with me all the way" (R. Diebenkorn, quoted by J.Bishop, "Making Matisse His Own: Richard Diebenkorn's Early Abstractions and Figurative Paintings," in J. Bishop and K. Rothkopf, Matisse/Diebenkorn, exh. cat., Baltimore Museum of Art and the San Francisco Museum of Modern Art, 2016, p. 21).

ANDY WARHOL (1928-1987)

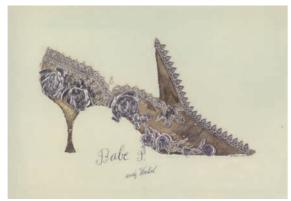
Diamond Dust Shoes

stamped with the Estate of Andy Warhol stamp and numbered '099EUT.013' (on the reverse) screenprint in colors with diamond dust on paper $40 \times 59 \%$ in. (101.6 x 151.4 cm.) Executed in 1980.

\$200,000-300,000

PROVENANCE:

The Estate of Andy Warhol
Private collection, London
Acquired from the above by the present owner, 2005



Andy Warhol, Gold Shoe (Babe Paley), circa 1950. © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Diamond Dust Shoes [is] characterized by an effective combination of a black background and endless multicolored shoes, in which Warhol reprises the fetish image par excellence and the early incarnation of his dreams of glamour and fame: the woman's shoe that at the beginning of his career, when he was a successful commercial artist, was his calling card...

Achille Bonito Oliva, *Andy Warhol The American Dream*, Silvana Editoriale, Milan, 2013, p. 68.



WAYNE THIEBAUD (B. 1920)

Bow Tie, Pick and Shoe

signed and dated 'Thiebaud 1972' (lower right) pastel and graphite on paper 20 x 15 % in. (50.8 x 40 cm.)
Drawn in 1972.

\$250,000-350,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

New York, Allan Stone Gallery, *Wayne Thiebaud*, March-April 1972. St. Paul, Minnesota Museum of Art, *American Drawing 1927-1977*, September 1977-August 1978, no. 90.

New York, Whitney Museum of American Art, Wayne Thiebaud: A Paintings Retrospective, June-September 2001.

LITERATURE:

J. Perreault, "Art," The Village Voice, March 23, 1972.



Edward Hopper, Rooms by the Sea, 1951, Yale University Art Gallery, New Haven. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.

Wayne Thiebaud approaches each work as a balance of form and composition, looking to realize the subject fully within a particular thematic context, as well as within formal consideration of color and shape. The rich surfaces exemplified within *Bow Tie, Pick and Shoe* embody Thiebaud's art, in particular his command of his materials to create these vibrantly textured explorations. His expert handling of the brightly colored pastels allows for the successful modeling of each object; the lone shoe of teal velveteen which points towards the expertly weighted form of the pointed pick and its mate, a voluminous multi-colored bow tie.

Here, Thiebaud's subjects are seemingly strewn across a flat surface, their placement commanding the illusion of arbitrariness. Each item is precisely arranged however, articulately positioned as a singular object, whilst simultaneously forming a coordinated scene within the painting. The formal focus of the object and the unity of the overall work combined was of great significance to Thiebaud; he noted, "I began to be interested in a formal approach to composition... at that point [I] began to rework paintings into much more clearly defined objects. I tried to see if I could get an object to sit on a plane and really be very clear about it. I picked things...based upon simple shapes like triangles and circles—and tried to orchestrate them" (W. Thiebaud, quoted in S. Nash, Wayne Thiebaud: A Painting Retrospective, exh. cat., Fine Arts Museums of San Francisco, 2000, p. 15).



JOSEF ALBERS (1888-1976)

Homage to the Square: April Afternoon

signed with the artist's monogram and dated 'A62' (lower right); signed again, titled and dated again 'Homage to the Square: "April Afternoon" Albers 1961' (on the reverse) oil on Masonite 40 x 40 in. (101.6 x 101.6 cm.) Executed in 1961-1962.

\$500,000-700,000

PROVENANCE:

Sidney Janis Gallery, New York Acquired from the above by the present owner, 1963 This work is to be included in the forthcoming *catalogue raisonné* of the artist's work being prepared by the Josef and Anni Albers Foundation as No. JAAF 1961.1.123.

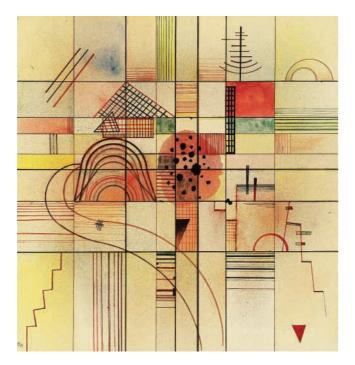


Hans Hofmann, *The Veil in the Mirror*, 1952. Metropolitan Museum of Art, New York. © 2017 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York

osef Albers dedicated over twenty-five years of his artistic practice to a devotional study of color. Beginning in 1950, when the German-born artist took up the position of head of the department of design at Yale University, he also adopted the square as a formal device that allowed him to organize different colors across the same plane to observe the effects they have upon each other. For instance, a lighter color juxtaposed with a darker color may appear to advance or recede in perceptual space all-the-while remaining static swaths of oil paint lying adjacent to one another. The square yellow core of *Homage to the Square: April Afternoon* creates the illusion that the center is floating in space over the dove grey and green that surround it. The darker olive that frames the entire composition is the darkest hue of the four presented, expanding the edge of the painting outwards, while the black pulls one's vision inwards.

True to his Bauhaus training, an aesthetic philosophy that integrated form with function, Albers's square serves the purpose of the control, or the unchanging factor, in his investigations into understanding the relationality and relativity of color. Throughout his canvases, Albers would methodically replace one color with another, exploring the full range of the palette in combinations of three or four different tones at a time.







Far Left: Wassily Kandinsky, Varied Rectangles, 1929.

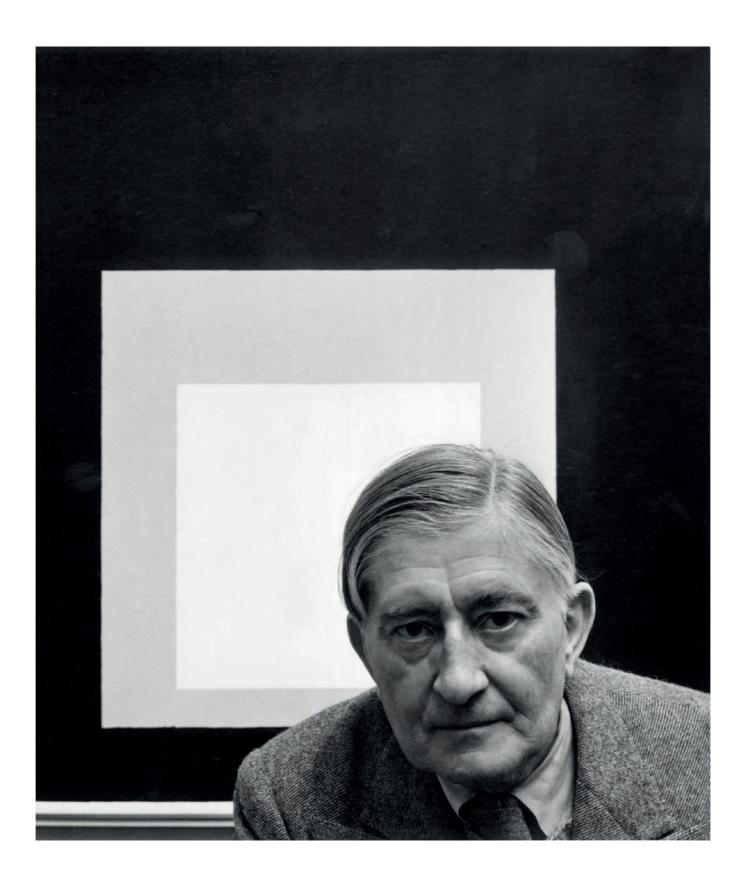
Left: Mark Rothko, Untitled, 1951. © 1998 Kate Rothko Prizel & Christopher Rothko Artists Rights Society (ARS), New York. Photo: Art Resource, New York.

Right: Josef Albers, New York, 1948. © 2017 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York. Photo: Arnold Newman/Getty Images.

For Albers, the study and teaching of color was not an aesthetic practice divorced from the mechanics of daily life. In the same way that his study begat a system of teaching art that would influence some of the most important artists of the 20th century, Albers learned a way of living and thinking about the world. Like color, Albers found life, in all its dimensional complexity and nuance, to be contextual, relational, and perceptual, shifting and changing depending upon the perspective and position from which one engaged it. In the artist's own words, "Once one has had the experience of the interaction of color, one finds it necessary to reintegrate one's whole idea of color and seeing in order to preserve the sense of unity... When you really understand that each color is changed by a changed environment, you eventually find that you have learned about life as well as about color" (J. Albers, quoted in Josef Albers: The American Years, Washington, D.C., 1965, p. 28). Thus, through his interaction with color, Albers sought the spiritual through the daily practice of making art.

The present work is from the collection of George S. Rosenthal, a prescient collector, who distinguished himself in the field of graphic design in the early 1950s. As a publisher of Portfolio, he ran one of the most influential graphic design magazines of the 20th century.

Rosenthal's family owned a printing press called S. Rosenthal and Co., and created Zebra Press to publish pictorial paperbacks and innovative, affordable photojournalist books including Weegee's legendary Naked City. Rosenthal, who was also a photographer, attended Laszlo Moholy-Nagy's school, The Chicago School of Design, and was close to artists like Man Ray and Moholy-Nagy himself. Rosenthal conceived Portfolio as a luxurious and avantgarde publication, bringing together the finest quality paper and printing methods with his new Bauhaus aesthetic inspiration. Alexey Brodovitch, the acclaimed visionary art director of Harper's Bazaar between 1934 and 1958, served as Portfolio's Art Director. To maintain the publication's aesthetic integrity, they chose to forgo advertising, which made it commercially impractical; it lasted only three issues but its impact was immediate and wide-ranging. Portfolio featured art as an essential part of its avant-garde layouts, which Brodovitch and Rosenthal oversaw, including articles on artists such as Francisco Goya and Alexander Calder, as well as a feature on graffiti art. Most famously, Hans Namuth's cinematic photographs of Jackson Pollock flinging paint upon his canvases appeared in Portfolio's third issue in 1951.



° 508

JOAN MITCHELL (1925-1992)

Untitled

signed partially 'J. Mitchell' (lower center) oil on canvas $25\% \times 21\%$ in. (65.7 \times 54.2 cm.) Painted in 1959.

\$600,000-800,000

PROVENANCE:

Robert Miller Gallery, New York Galerie Handschin, Basel B.C. Holland, Chicago Private collection, Germany Richard Gray Gallery, Chicago Barbara Mathes Gallery, New York Private collection, 2004 Acquired from the above by the present owner

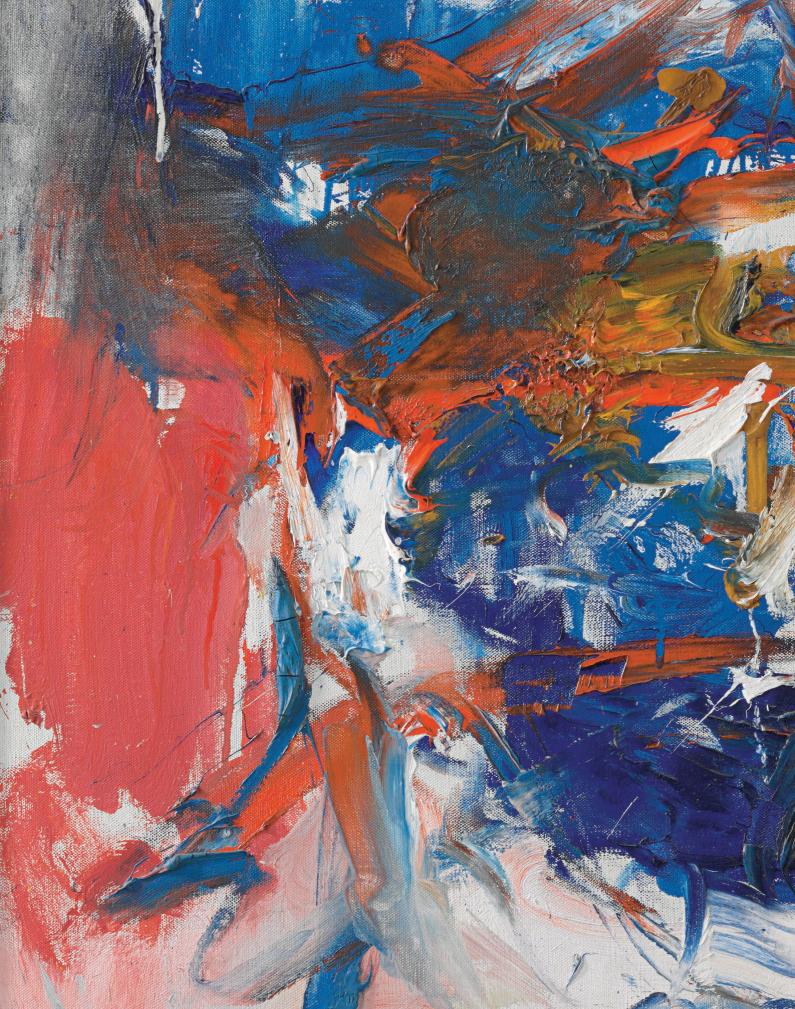


Claude Monet, *Morning on the Seine near Giverny*, 1987. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

Painted in 1959, the year Joan Mitchell permanently relocated from Manhattan to Paris, *Untitled* lyrically combines the spontaneity of New York Abstract Expressionism with the rich color planes found in French Post-Impressionist painting. The defining features of Mitchell's greatest works—animated brushstrokes, lush color, and a taut balance of figure and ground—came to maturity during the 1950s, and with its French modernist influences and an Abstract Expressionist command of gesture, *Untitled* from 1959 presents Joan Mitchell's singular style in its fully realized form.

With feverish mark-making that pushes and tugs sheaves of textured red and blue, a vortex of energy erupts from the center of *Untitled*. A white ground pierces the high-keyed palette in staccatos infusing flashes of buoyant light. Calligraphic ochre ribbons stream downward as raspberry and cobalt bricks float towards the canvas's edges. The resulting balance between intensity and grace in *Untitled* showcases Mitchell's personal and persuasive form of painterly expression which crystalized during this key decade of her career. "As the 1950s waned," writes Patricia Albers, "Joan's paintings swung between...a dance of reds, greens, yellows, blues, and blacks, indebted to [Jackson] Pollock, on one hand, and, on the other, vigorous, fleshy fists of paint: blue blacks, greens, mustard yellows, and opaque whites" (P. Albers, *Joan Mitchell: Lady Painter*, New York, 2011, p. 281).





Left: Detail of present lot.

Right: Joseph Mallord William

Turner, Sunset.
Digital Image: © Agnew's,
London / Bridgeman Images.



The energy generated by the aesthetic contrasts in *Untitled* embody the emotion inherent in the artist's best work which came to define her career and set her apart from fellow Abstract Expressionist contemporaries. This canvas is infused with ripe vibrancy emanating from its contradictions. Mitchell's ability to harness the potent tension of alternately dancing and dense layers of paint, muscular and delicate brushstrokes, and effusive freedom within an organized structure is impressively developed by the time she executed *Untitled*. "Along with Mitchell's increasing success in the late 1950s came an ever greater vigor and assurance in her work," states Judith Bernstock. "Energy radiates from the indefatigable painter to the canvas activated by intense colors and powerful brushstrokes almost to the point of chaos but ultimately resolved in a balanced order" (J. Bernstock, *Joan Mitchell*, New York, 1988, pp. 34-35)

Untitled was executed during the significant year when Mitchell turned away from downtown New York and looked towards Paris, settling into a small studio on rue Frémicourt where she would go on to paint for the next 9 years before retreating to the French countryside. Although firmly tied to and admired by contemporary Abstract Expressionists such as Franz Kline and Willem de Kooning, Mitchell was also intensely drawn to past masters of French Post-Impressionism like Cézanne. The artist's 1959 move to France, according to Mark Rosenthal, "suggests an aesthetic choice whereby she submerged American artistic developments within a profound

embrace of French Impressionism...and Modernist French art, from Édouard Manet to Henri Matisse" (M. Rosenthal, *Joan Mitchell: Drawing into Painting*, 2017, n.p.)

Mitchell's step towards French Modernism and away from the direct aims of the New York School ushered in a period of unrivalled creativity and artistic exploration during which the present work was created. Distance from New York and proximity to French masterworks offered Mitchell a newfound artistic freedom according to Judith Bernstock, "Having the courage to follow her natural inclinations and maintain her independent stance, Mitchell would eventually emerge from her separation from the New York scene as one of the strongest, most independent painters in the world" (J. Bernstock, *Joan Mitchell*, 1988, p. 57).

The unconcealed power of Mitchell's art has come to be defined by a profound celebration of color as well as gesture deployed with pointed rhythm which sets paint into a wild state of animation. *Untitled* from 1959 stands as an exquisite example of her most dramatic and admired work. The result, says Deborah Soloman, is that Mitchell's "paintings belong to the lyrical tradition in art. They breathe light and air, and their palette is a sunny, upbeat one. They depict a mythic world of ripeness and bloom, and hark back to French painting of the last century, before the advent of modern doubt" (D. Soloman, *In Monet's Light*, New York Times, 24 November 1991).

ARSHILE GORKY (1904-1948)

Untitled

signed 'A. Gorky' (lower right) oil on canvas 8 x 10 in. (20.2 x 25.4 cm.) Painted in 1938.

\$400,000-600,000

PROVENANCE:

Mr. and Mrs. William Muschenheim, Ann Arbor, acquired directly from the artist Kay Hillman, New York Collection of Allan Stone, New York His sale; Christie's, New York, 12 November 2007, lot 668 Acquired at the above sale by the present owner

LITERATURE:

J.M. Jordan and R. Goldwater, *The Paintings of Arshile Gorky, A Critical Catalogue*, New York, 1982, p. 303, no. 161 (illustrated).



Pablo Picasso, *Las Meninas*, *No. 30*, 1957. Museu Picasso, Barcelona. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Museu Picasso, Barcelona, Spain / Bridgeman Images.

represented the personal collection of the legendary gallery owner Allan Stone, this 1938 painting by Arshile Gorky overflows with his unique interplay of line, form and color. Passages of high-keyed pigment jostle with one another in a manner that mines the rich traditions of Cubism and Surrealism. Vivid geometric shapes abut black and white forms, which are then topped with circles giving them an anthropomorphic quality which resembles a bustling crowd of people. Yet this is neither figuration nor abstraction, as Gorky's artistic discourse lies somewhere in between—a unique language that often reflected his own Armenian heritage. "At times, someone appears who sees all. Gorky was one of these. Agonizingly, he saw everything that was being done in painting, and that had already been done" (D. Tanning, Between Lives: An Artist and Her World, New York, 2001, p. 48).

After his move to the United States in 1920 Gorky combined elements of his Armenian homeland with elements from Post-Impressionism, Analytic Cubism and Surrealism to produce a unique form of expression that would pave the way for the seismic shift of the New York School. His synthesis of modernism's many inventions, combined with his passionate embrace of nature, created a new vision for painting that would inform the work of his fellow artists of the 1940s and 1950s, from Willem de Kooning to Clyfford Still.

Traces of cubist still life can be glimpsed in Gorky's paintings of the 1930s, including the present work, where certain recognizable forms are vaguely identifiable amid the composition. But surrealist imagery gave the crucial impetus for the expression of Gorky's "living dream"—an intriguing hybrid imagery of description, memory and pure abstraction.



° 510

HANS HOFMANN (1880-1966)

Studio

signed and dated 'hans hofmann II.9.47' (lower right) oil on canvas $48 \times 59 \%$ in. (121.9 x 152 cm.) Painted in 1947.

\$500,000-700,000

PROVENANCE:

Estate of the artist
Betty Parsons, New York
André Emmerich Gallery, New York
Private collection, 1976
Anon. sale; Sotheby's, New York, 15 November
2006, lot 128
Acquired at the above sale by the present owner

EXHIBITED:

New York, André Emmerich Gallery, Hans Hofmann: The Years 1947-1952, April 1976, n.p. (illustrated).

LITERATURE:

"Hofmann's Work at Emmerich Gallery," New York Visitor's Reporter 26, no. 16, April 1976, p. 10 (illustrated).

N. Frackman, "Hans Hofmann," *Arts Magazine*, June 1976, p. 19 (illustrated).

I. Sandler, "Hans Hofmann and the Challenge of Synthetic Cubism," *Arts Magazine*, April 1976, p. 104 (illustrated).

S. Villiger, ed., Hans Hofmann: Catalogue Raisonné of Paintings, Volume II: Catalogue Entries 1901-1951, Burlington, 2014, p. 388, no. P639 (illustrated).



Vincent van Gogh, *The Night Cafe in Arles*, 1888. Rijksmuseum Kroeller-Mueller, Otterlo. Photo: Album / Art Resource, New York.

As a painter and teacher Hans Hofmann was one of the seminal figures in the development of Abstract Expressionism. Large scale and dazzlingly colored, *Studio* dates to a pivotal moment in Hofmann's career as it was painted a year before his first major retrospective in New York in 1948. It was this exhibition and the accompanying publication, *Search for the Real*, which outlined Hofmann's artistic philosophy, most famously the notion of "push and pull." The fractured forms and striking color contrasts of *Studio* reveal Hofmann's early exposure to Cubism and the art of the Fauves during the time he lived in Paris at the beginning of the century. But here he moves beyond European precedent to create a composition of pure American abstraction.

Planes of color in varying degrees of intensity and a conglomeration of contrasting forms give *Studio* the presence of a dynamic, pulsating object. As Hofmann explained in *Search for the Real*, this new approach to art making achieved plasticity and depth not through the Renaissance conception of perspectival illusion but by the creation of





Left: Detail of the present lot.

Right: Pablo Picasso, Guitar on a Pedestal (Guitaresur un guéridon), 1915. Kunsthaus, Zurich, Switzerland. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Scala / Art Resource, New York.



forces in the sense of *push* and *pull*. (H. Hofmann, *Search* for the *Real*, and *Other Essays*, Andover, Mass., 1948, p. 49). It is the painting's blocks of bold color—as well as areas devoid of pigment—and the proliferation of lines and shapes, particularly the contained forms of rectangles and the more astringent contours of triangles, which create this tension of opposing forces.

The basis of Hofmann's art can be found in European Modernism. After arriving in Paris in 1904, he frequented the legendary Café du Dôme in the company of artists such as Pablo Picasso, Georges Braque, George Rouault, and Fernand Léger. Conversely, he would spend his later years teaching and greatly inspiring impressive artists such as Helen Frankenthaler, Lee Krasner, Louise Nevelson and Frank Stella. Hofmann is the only New York School artist to have also directly participated in the artistic movements that occurred in Europe in the first two decades of the 20th century.

Hofmann's exuberant use of color also bears the legacy of the Fauvist penchant for vibrant, irrational, and at times, acidic hues. Hofmann's study of the expressive capability of color takes a queue from the intense color palette of Henri Matisse. The pair were students together in Paris in 1904 at the Académie de la Grande Chaumière and Matisse's bold use of color and form were to have a profound influence on Hofmann throughout his career. The descendants of the flat planes of vibrant pigment that comprise the surface of Matisse's masterpiece *Red Studio*, 1911, have echoes in the present work

which furthers the artist's investigation into the visual properties of the basic building blocks of art. Another major influence on Hofmann from his Parisian days were the bold blocks of color of Robert Delaunay and his thoughts on color theory resonate closely with Hofmann's work. Hofmann would allow his inner feelings to collide with his visceral responses to nature. Delaunay wrote, "Nature is permeated by rhythms whose variety cannot be restricted. Art imitates it in this respect, in order to clarify itself and thereby attain the same degree of sublimity, raising itself to a state of multiple harmonies, a harmony of colors that are divided at one moment and resorted to wholeness by the selfsame action at the next. This synchromic action is to be regarded as the real and only subject of painting," (R. Delaunay quoted in H. Friedel, ed., *Hans Hofmann*, Munich, 1997, p. 8).

As one of the major figures of Abstract Expressionism, Hans Hofmann represents a crucial bridge between European movements such as Cubism and Fauvism and the new bravura style of American painting. It is evident in a painting such as *Studio* that Hofmann is on the verge of formulating a new kind of painterly expression, one in which he incorporates Cubist structure and overlapping planes indicating depth and surface, as well as the Fauvist daring use of color and tonal contrasts to evoke a sense of pure and unbridled energy.

° 511

HANS HOFMANN (1880-1966)

Fantasia

signed and dated 'hans hofmann 63' (lower right); signed again, titled, inscribed, and dated again 'Fantasia to: harold Rosenberg For Patia hans hofmann 1963' (on the reverse) oil on canvas 25 ¼ x 30 ¼ in. (64.1 x 76.8 cm.) Painted in 1963.

\$350,000-450,000

PROVENANCE:

Collection of Harold and May Rosenberg, New York, acquired directly from the artist, 1963
Barbara Annis & Associates, New York
Loretta Howard Gallery, New York
Hackett-Freedman Gallery, San Francisco
Acquired from the above by the present owner, 2004

EXHIBITED:

Montclair Art Museum, *The Harold and May Rosenberg Collection*, February-March 1973, no. 31.

LITERATURE:

S. Villiger, ed., Hans Hofmann: Catalogue Raisonné of Paintings, Volume III: Catalogue Entries 1952-1965, Burlington, 2014, p. 388, no. P1459 (illustrated).



Wassily Kandinsky, *Landscape with Rain*, 1913. Solomon R. Guggenheim Museum, New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.

Fantasia is a strikingly emotive late work by Hans Hofmann. Painted three years before his death in 1966 at the age of 85, the picture encapsulates Hofmann's artistic philosophy and his influential place within the Abstract Expressionist movement. In contrast to other New York School painters, Hofmann's eschewal of one particular style and his diverse approach to the canvas throughout his career is clearly in Fantasia distinguished by the surface that is highly textured with thick daubs of colorful pigment that enlivens the picture surface. In keeping with Hofmann's innovative tendency, the organic quality of Fantasia also contrasts with the rectangular forms of Hofmann's contemporaneous blocks of color.

The first owner of *Fantasia*, to whom the picture is inscribed, was Harold Rosenberg, the influential art critic who defined the artists of Abstract Expressionism as "Action Painters" in a seminal essay for *Art News* in 1952. That the painting's title is the same as a work completed by Hofmann twenty years earlier suggests that the artist is here revisiting his creative legacy as part of this vanguard. The 1943 *Fantasia* includes drip painting, a technique for which Hofmann's fellow-artist and acquaintance Jackson Pollock would later become famous, and while there are recollections of this method in the later picture, the work is altogether bolder in its vibrant physicality. The viscous planes of brown, green, red, blue, and yellow reveal Hofmann's perceptions of the natural world but, as Rosenberg well understood, these are recreated anew upon the artist's active confrontation with the canvas.



KAREL APPEL (1921-2006)

Cycliste

signed and dated 'K. Appel '51' (lower center); inscribed 'VOOR TONIe' (on the stretcher) oil on canvas 28 % x 19 % in. (73 x 50.1 cm.) Painted in 1951.

\$200,000-300,000

PROVENANCE:

Galerie Ariel, Paris, 1967 Stéphane Janssen, Brussels His sale; Christie's, Amsterdam, 5 June 2007, lot 200

Acquired at the above sale by the present owner

EXHIBITED:

Tempe, Arizona State University, Cobra: Before, During and After, Works from the Collection of Stéphane Janssen, February-May 2003.

This work is registered in the Archive of the Karel Appel Foundation.



Fernand Léger, Les deux cyclistes, la mère et l'enfant, 1951. Foundation Beyeler, Riehen. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Painted in 1951, *Cycliste* embodies Karel Appel's desire to produce positivity out of chaos. The work exemplifies Appel's proclivity towards the spirited and depicts a young child riding a bicycle in the idiosyncratic style characteristic of the CoBrA artists. Aside from his sparse use of line to communicate the figurative representation, Appel's painted language consists primarily of a patchwork of unmediated fields of color. Karel himself claimed that his "color [was] always alive because [he was] always busy with the light" (K. Appel quoted by R. Fuchs in "Karel Appel in Conversation with Rudi Fuchs: Monaco, September 1990," *Karel Appel Retrospective 1945-2005*, Danubiana Meulensteen Art Museum, Slovakia, 2005, p. 23). With his youthful approach to painting, Karel captured the willed positivity of his contemporaries, while simultaneously continuing the long-meditated Dutch fascination with painted light.

Karel Appel's *Cycliste* produces an emotional response far from that which inspired the artistic movement from which it was conceived. The CoBrA movement was born amidst the tumultuous aftermath of World War II. Appel founded the movement with several other European artists in rejection of the Western cultural canon, as well as in reaction to the all-too-fresh memory of the horrors of war. The CoBrA artists gravitated towards a manner of painting which idolized primitivism—that which pervaded works preserved from the early ages of mankind. Karel said of his own artistic process: "Painting is really about paring away, about simplifying. This is why I once said that the only people who can produce anything positive out of chaos are artists" (Ibid, 19).



JOSEF ALBERS (1888-1976)

Homage to the Square [Pastorale]

signed with the artist's monogram and dated 'A67' (lower right); titled 'Pastorale' (on the reverse) oil on Masonite 18 x 18 in. (45.7 x 45.7 cm.) Painted in 1967.

\$150,000-200,000

PROVENANCE:

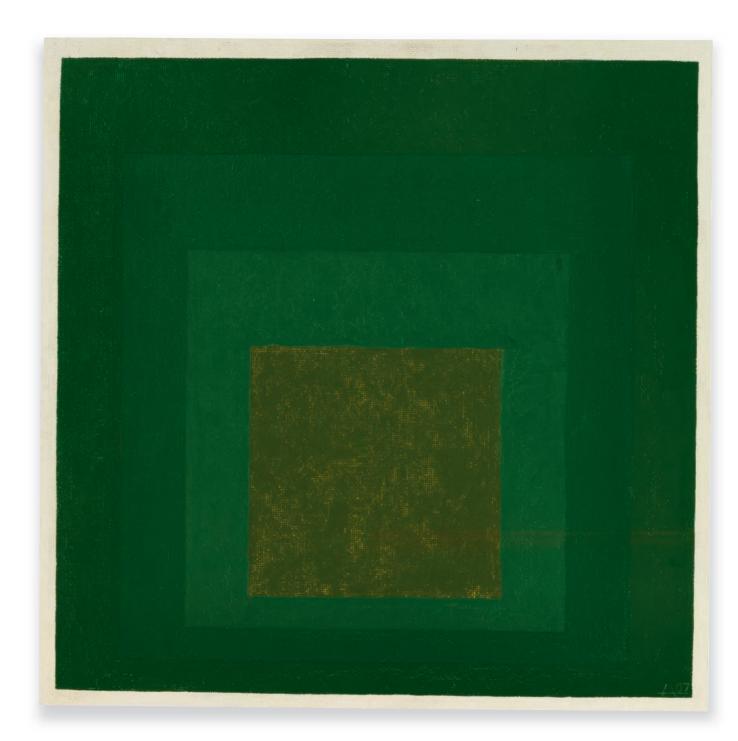
Josef Albers Foundation, Bethany Sidney Janis Gallery, New York Galerie Rudolf Zwirner, Cologne Anon. sale; Sotheby's, London, 8 February 2001, lot 315 Private collection, Europe Anon. sale; Christie's, Paris, 5 December 2013, lot 160 Fundación Privada Allegro, Curaçao Acquired from the above by the present owner This work will be included in the forthcoming catalogue raisonné being prepared by the Josef and Anni Albers Foundation as No. JAAF 1976.1.342.



Mark Rothko, *Untitled*, 1967. The Art Institute of Chicago. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: Mark Rothko Foundation / Bridgeman Images.

Transparency, overlapping, depth to surface relationships, relativity of value or light intensity, sensations of openness, closedness, warmth or coolness, projection or recession, even the definition of hue as hue, all are achieved through the effects of color juxtapositions in exactingly determined situations. Here more than ever, the projection of light through color interaction is conclusively demonstrated. As such, light is Albers' fourth dimension: a phenomenal presence and an immaterial illusion. It is both the means and end in the psychic effects produced.

Margit Rowell, "On Albers' Color," Artforum, 10 January 1972, p. 27.



Dr. Benjamin and Dr. Gloria Engel

514

FRANK STELLA (B. 1936)

Agadir I (small version)

signed, titled and dated 'AGADIR I (sketch) 1965 F. Stella' (on the overlap) fluorescent alkyd on canvas 21 ½ x 21 ½ in. (53.6 x 53.6 cm.) Painted in 1965.

\$600,000-800,000

PROVENANCE:

Lawrence Rubin, New York
Janie C. Lee Gallery, Houston
Evelyn Lambert, Italy
André Emmerich Gallery, New York
Acquired from the above by the present owner, 1987

LITERATURE:

L. Rubin, Frank Stella: Paintings 1958 to 1965: A Catalogue Raisonné, New York, 1986, pp. 244-245, no. 254 (illustrated).

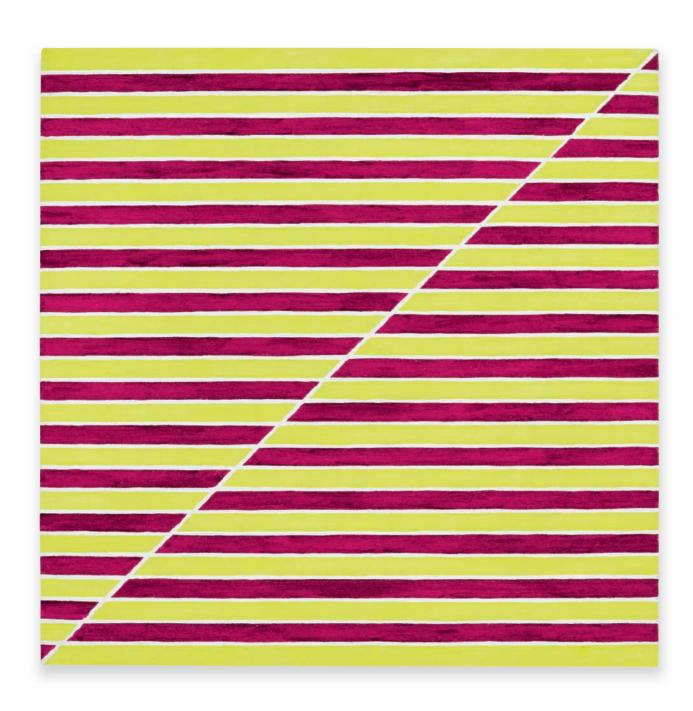


Frank Stella, New York, 1967. Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved.

A gadir I (small version) is a masterful example of one of Frank Stella's significant "Moroccan Series" paintings accomplished between 1964 and 1965, named after cities in Morocco. It is a superb example of a new departure in paint. In Agadir I (small version), Stella employs a dazzling, optically brilliant palette of fluorescent Day-Glo acrylic colors, hues of greater luminosity than those of his earlier canvases. Frank Stella was one of the first artists of the post-Abstract Expressionist cohort to choose an alternative approach to the application of paint, a rational and cerebral approach counter to the improvisatory gestural style of the Abstract Expressionists.

Agadir I (small version) shows an edge-to-edge, all-over horizontal pattern of contrasting yellow and red bands, the parallel lines bisected and disrupted by a white stripe moving diagonally across the canvas. The resulting sensuousness, brilliance and vividness of color were not previously seen in the darker palette of Stella's earlier paintings. In Agadir I (small version), the artist applied the paint in a single layer, a thin film of color, creating a lightness of feeling and a transparency not hitherto apparent in his work. Unlike in his works immediately preceding this series, Stella chose not to use a shaped canvas, the better to focus the viewer's attention on the colors and patterns themselves. Thus Agadir I (small version) conjures an electric sense of optical tension that exists between the two alternating colors and bands on the flat surface of the canvas.

Frank Stella is one of the towering figures among the generation of American artists who came of age beginning in the late 1950s and early 1960s defining a new visual language entirely their own. With works such as *Agadir I (small version)*, Stella pushed forward a new visual vocabulary that continues to inspire into the 21st century.



° \$515

GEORG BASELITZ (B. 1938)

Strandbild 10-Night in Tunisia II (Beach Picture 10-Night in Tunisia II)

titled and dated 'Strandbild 10 Feb. 81 'night in tunisia II'' (on the reverse) oil and tempera on canvas 98 ½ x 78 ¾ in. (250.2 x 200 cm.) Painted in 1981.

\$800,000-1,200,000

PROVENANCE:

Galerie Neuendorf, Hamburg The Saatchi Collection, London Anon. sale; Sotheby's, New York, 30 April 1991, lot 21 The Siggi and Sissi Loch Charitable Foundation, Berlin Their sale; Christie's, London, 27 June 2012, lot 56 Acquired at the above sale by the present owner

EXHIBITED:

Düsseldorf, Kunsthalle Düsseldorf, *Georg Baselitz, Gerhard Richter*, May-July 1981, p. 25 (illustrated).

Munich, Haus der Kunst, *Pierrot - Melancholie und Maske Die Figur des Pierrot von Watteau bis Picasso*, September-December 1995, p. 185.

Paris, Musée d'Art moderne de la Ville de Paris, *Georg Baselitz*, October 1996-January 1997, no. 25, p. 98 (illustrated). Bremen, Weserburg Museum für moderne Kunst, *Paint it Blue: ACT Art Collection Siegfried Loch*, March-May 2007, p. 23 (illustrated).

LITERATURE:

R. Fuchs, H. Kramer and P. Schjeldahl, *Art of Our Time: The Saatchi Collection 3: Baselitz, Guston, Kiefer, Morley, Polke, Schnabel*, London, 1984, n.p., no. 13 (illustrated).



Georg Baselitz painting in his studio in Derneburg, 1983. Photo: © 2017, Daniel Blau, Munich / London. Artwork: © Georg Baselitz 2017.

ainted in 1981, Georg Baselitz's Strandbild 10 - Night in Tunisia II (Beach Picture 10 - Night in Tunisia II) is a monumental painting, which at nearly 100 inches tall, towers over the viewer. Swathed in energetic strokes of azure blue, the surreal composition synthesizes several foundational qualities of the artist's practice, including his inversion of traditional pictorial features, and the amalgamation of the conventionally oppositional properties of two and three dimensions. A significant work from the artist's Strandbild, or Beach Paintings, series of 1980-1981, Strandbild 10 - Night in Tunisia II presents a nude female figure with arms outstretched behind her, floating above a turbulent sea of scratched turquoise and ominous black. At the heart of the composition, rendered with enigmatic gestures of crimson and blue, an inverted hut melts into the irregular color field beyond, its framework signposted only by a stark black door. Although painted with dense strokes of rich pigment, Baselitz allows hints of alabaster white to radiate from beneath the layers, bestowing a sense of corporeality upon the painting's figurative elements, which seem to materialize physically against the emphatically flat picture plane. Originally part of the Saatchi Collection, before joining the esteemed foundation of Siggi and Sissi Loch, Strandbild 10 - Night in Tunisia II has been exhibited widely in many significant international venues. Beginning with the seminal joint survey at the Kunsthalle Düsseldorf in 1981 with fellow German artist, Gerhard Richter, the painting has also featured in a solo show at the Musée d'Art moderne de la Ville de Paris (1996-1997).





Far Left: Detail of present lot.

Left: Pablo Picasso, Acrobat and Young Harlequin, 1905. Barnes Foundation, Philadelphia. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: The Barnes Foundation, Philadelphia, Pennsylvania / Bridgeman Images.

Right: Georg Baselitz, Frau am Strand-Night in Tunisia (Woman on the Beach-Night In Tunisia), 1980. Stedelijk Museum, Amsterdam. © Georg Baselitz 2017.





In his Strandbild, Baselitz presents seated or reclining figures posed in obscure or impossible attitudes. A companion piece in the collection of the Stedelijk Museum, Amsterdam, Frau am Strand. Night in Tunisia, 1980, depicts a similarly suspended female figure facing downwards, although painted in a haunting grey-black palette. The same year that Baselitz embarked on his series of Strandbild, he achieved international notoriety when he exhibited his first largescale sculptural work (Modell für eine Skulptur (Model for a Sculpture), 1979-1980) in the West German Pavilion at the 1980 Venice Biennale. Attacking blocks of limewood with chainsaw, axe and chisel, Baselitz engendered a deliberately crude and rough surface, seeking the "primitive and [the] brutal" in his first foray into three-dimensional modeling (G. Baselitz, quoted in D. Waldman, Georg Baselitz, exh. cat., Solomon R. Guggenheim Museum, New York 1995, p. 97). Painted contemporaneously to the execution and reception of Modell für eine Skulptur, the Strandbild demonstrate Baselitz's growing interest in integrating aspects of his sculptural practice into his two-dimensional work. With its graphic shading and coarsely defined silhouette, the figure in Strandbild 10 - Night in Tunisia II possesses a weight and tactility more often associated with sculpture than painting. Such a 'primitivization' of shape was influenced no doubt by Pablo Picasso's anti-academic, Cubist compositions and simplification of volume, and inspired by the painter's fascination with African art forms. In Strandbild 10 - Night in Tunisia II Baselitz entreats his viewer to experience the figure's contours as though a traditional wood-hewn sculpture, each plane articulated by blocks of conflicting color.

The painting of Strandbild 10 - Night in Tunisia II coincided with Baselitz's arrival on the world stage. Having been almost completely subsumed since the end of the Second World War by Abstract Expressionism, the international art world began to pay attention to what they dubbed 'Neo-Expressionism': the reinvention of the lost art of figurative painting, characterized by its apparent links to German Expressionism and the works of Ernst Ludwig Kirchner, Edvard Munch, and Emil Nolde. Hailed as the father of this new art form, Baselitz was both critically acclaimed and censured for his nonconformist approach to representational painting, printmaking and sculpture. Yet, the artist has vehemently refuted any attempt to categorize his work, stating, "I have never had any relationship with Expressionism. In fact, I have always wondered why it was so alien to me. The reason is that the Expressionists use a method that illustrates our environment, the world we live in. They use what exists; they extract from it an illustrative method of making a painting. Everything is linked...I have always invented the objects and the various figurations that I wanted to show. I have never had a model" (G. Baselitz, "Georg Baselitz in conversation with Jean-Louis Froment and Jean-Marc Poinsot" in G. Baselitz, D. Gretenkort (ed.), Collected Writings and Interviews, London, 2010, pp. 68-69). Baselitz's formal disobedience finds its subject in Strandbild 10 - Night in Tunisia II, in which the artist dispenses with the illusionistic device of perspective. Projecting an avant-garde approach to figuration that draws on his own sculptural investigations, the painting presents an emotive, primordial composition that is nonetheless progressive, revolutionary and subversive in its execution.

ALEXANDER CALDER (1898-1976)

Quatres disques blancs

signed with the artist's monogram and dated 'CA 72' (on the largest element) hanging mobile—sheet metal, wire and paint 42 x 58 in. (106.6 x 147.3 cm.) Executed in 1972.

\$700,000-1,000,000

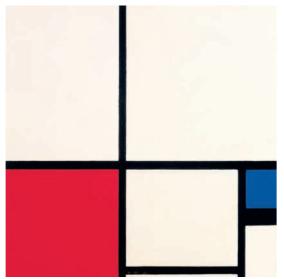
PROVENANCE:

Galerie Maeght, Paris James Wise, 1974 Lucien Lefebcre-Foinet, Paris Pierina de Gavardie Collection, Paris Her sale; Christie's, London, 27 June 2002, lot 37 Acquired at the above sale by the present owner

EXHIBITED:

Paris, Galerie Maeght, *Calder: Recent Mobiles*, January-February 1973, no. 4. Sala Gaspar, Barcelona, *Calder: Escultures; Exposicio Calder Pintures*, September 1973, no. 17 (illustrated).

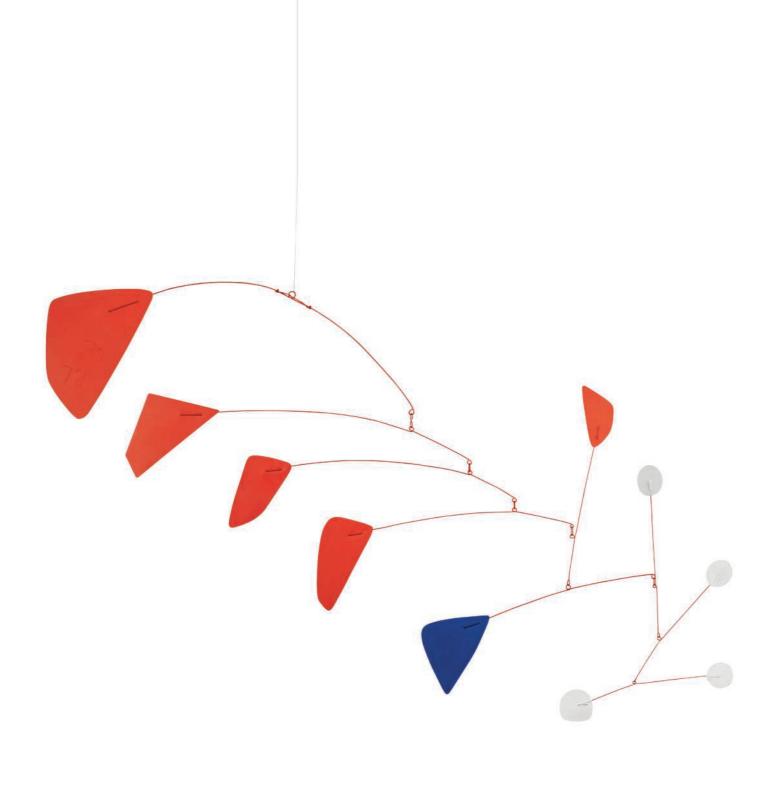
This work is registered in the archives of the Calder Foundation, New York, under application number A14017.

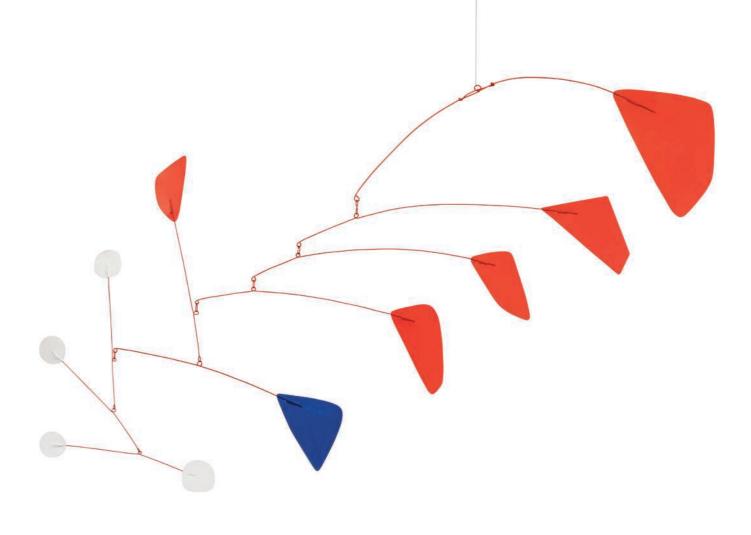


Piet Mondrian, Composition in Colours, 1931. Museo Thyssen-Bornemisza, Madrid. © 2017 Mondrian / Holtzman Trust.
Photo: Museo Thyssen-Bornemisza / Scala / Art Resource, New York.

n Alexander Calder's mobiles form, color and motion work together, a physical expression of poetry that revolves through space. Such works express Calder's sensory and aesthetic consciousness, as he mastered his craft to create these vibrant and expressionistic sculptures out of sheet metal and wire. Early in his career, Calder discovered that it is the line that holds the power of infinite possibilities of movement, an idea which he translated into wire. Carmen Gimenez noted, "For different reasons and by very different means... Calder brought twentieth-century sculpture to a state of transparency and weightlessness similar to the magic of levitation, inaugurating a way of conceiving space from a cosmic, aero-spatial, cosmonautic perspective" (C. Gimenez and A. S. C. Rower, Calder: Gravity and Grace, New York, 2004, p. 2).

Spanning five feet at its widest point, *Quatres disques blancs (Four White Discs*), is a celebration of color and form. Each colored element is attached to its own wire armature, linking the different pieces together like parts of a skeleton, moving from the four white discs





indicated in the work's title, to a solo blue, and onto Calder's signature red. The construction emphasizes the artist's mechanical and aesthetic capabilities, as each element, unique in itself, contributes to the overall, consciously aligned, whole of the work. In movement, each plane dances, side-by-side the panels of the work making use of the space surrounding them. They delicately twist, almost hypnotically drawing in the attention of those who observe it. Entirely at the mercy of the surrounding environment, Calder's mobile moves as a breathing organism, designed in such a way as to respond to the currents of the surrounding air, as well as to light and human interaction with the spaces around it.

In 1930 Calder visited the studio of Piet Mondrian, where he was impressed not by the paintings but by the environment, an experience that proved wholly significant to the development of his practice. Calder subsequently made his first wholly abstract compositions, inventing the kinetic structure that has come to be known as the mobile, a French word referring to both 'motion' and 'motive'. Later, in 1943, the Museum of Modern Art in New York held a retrospective of Calder's life's work, making Calder the youngest ever artist to whom the museum had dedicated a full-career survey exhibition. Having become one of the most innovative avant-garde artists of the







Left: Alternate view of the present lot

Below Left: Gordon Parks, Alexander Calder with Snow Flurry (1948), 1952. © The Gordon Parks Foundation. Photo: Calder Foundation, New York / Art Resource, New York. Artwork: © 2017 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Above Left: Joan Miró, Constellation: Toward the Rainbow, 1941. Metropolitan Museum of Art, New York. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2017. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

Above Right: Yves Tanguy, The Rapidity of Sleep, 1945. Art Institute of Chicago. @ 2017 Estate of Yves Tanguy / Artists Rights Society (ARS), New York. Photo: The Art Institute of Chicago / Art Resource, New York.

century, Alexander Calder revolutionized the medium of sculpture, creating abstracted objects of unconventional beauty. He embraced the traditions of his father and grandfather, sculptors before him, however Calder moved beyond the boundaries of history and approached sculpture within a new dimension. Pure of form, color and composition, Calder's sculptures pare away extraneous detail to simply focus on the realization of the physical form in space. The placement of each piece of the mobile is meticulously composed, resulting in a perfectly balanced work of artistic and sculptural evolution. "I have two things in mind," he said, "I want them to be more alive, and I think about balance... The most important thing is that the mobile be able to catch the air" (A. Calder, quoted in M. Prather, Alexander Calder 1898-1976, exh. cat., National Gallery of Art, Washington, D.C., 1998, p. 230).

During the 1960s Calder constructed an impressive studio which allowed for him to evolve his practice in terms of scale, free to experiment with his materials in a new way. Whilst much of the works of his later career were subsequently dedicated to large public commissions, this unique piece, *Quatres disques blancs (Four White Discs)*, is a prime example of the artist's confidence and skill for working with his medium. After more than 50 years of artistic investigation, this work can be seen to exemplify the culmination of Calder's life and practice, indicative of the indelible mark that Alexander Calder has left on the history of art and in particular of sculpture. Constructed in 1972, four years before Calder died at the age of 78, *Quatres disques blancs (Four White Discs)*, is a superb example of this master's craft.

SAM FRANCIS (1923-1994)

Red Winged

signed with the artist's initials 'SF.' (lower center); signed again and dated 'Sam Francis DEC. 58' (on the reverse) watercolor on paper $20\,\%\,x\,27\,\%$ in. (52 x 69.2 cm.) Executed in 1958.

\$300,000-500,000

PROVENANCE:

Martha Jackson Gallery, New York Acquired from the above by the present owner, 1962

EXHIBITED

New York, Martha Jackson Gallery, Selections 1934-1961: American Artists from the Collection of Martha Jackson, February–March 1962. This work is identified with the interim identification number of SF58-300 in consideration for the forthcoming Sam Francis: Catalogue Raisonné of Unique Works on Paper. This information is subject to change as scholarship continues by the Sam Francis Foundation.



Claude Monet, *The Bridge at Giverny*, 1918-1924. Musée Marmottan-Claude Monet, Paris. Photo: Erich Lessing / Art Resource, New York.

A prime example of Sam Francis's mature style expressed on an intimate scale, *Red Winged* was painted in 1958, just two years after the artist's inclusion in the Museum of Modern Art's seminal *Twelve Artists* exhibition. Initially influenced by painters like Mark Rothko, Jackson Pollock, and especially Clyfford Still, Francis eventually veered away from their more robust application in favor of nuanced explorations of light and color. This shift speaks to his immersion in the works of Monet and Bonnard during time spent in Paris in the 1950s. Having mastered the application of watercolor and gouache during a long illness, here Francis effectively translates the vigor and energy of larger oil-on-canvas compositions to a more traditionally delicate medium.

Layering translucent watercolor with striking veins of gouache, Francis builds an undulating form that crackles and sputters onto the white space of the paper. As flecks of color overtake the serene, unadulterated ground, a thick, calligraphic line guides the eye through the composition. This heavy black stroke is softened by pools of mauve, yellow, and blue that cling to its edges until it blooms into a vibrant red cloud. Having visited Japan for the first time in 1957, *Red Winged* can be seen as a direct result of the artist's increased interest in empty space and asymmetrical composition. By employing similar motifs and handling of paint, *Red Winged* fits easily into Francis' oeuvre and draws immediate comparisons to works like *Untitled* (1958) and *Towards Disappearance*, *II* (1957-58), both housed in the collection of the Museum of Modern Art.



JOHN CHAMBERLAIN (1927-2011)

Alors Pimpette

painted and chrome-plated steel $61 \% \times 27 \times 24 \%$ in. (156.8 x 68.5×62.2 cm.) Executed in 1987.

\$500,000-700,000

PROVENANCE:

Xavier Fourcade, New York Acquired from the above by the present owner, 1987

EXHIBITED

New York, Xavier Fourcade, *John Chamberlain:* Recent Sculpture, May-June 1987.



Franz Kline, Red Brass, 1955. Museum of Fine Arts, Houston. © 2017 The Franz Kline Estate / Artists Rights Society (ARS), New York. Photo: Bridgeman Images

mmediately recognizable as a John Chamberlain sculpture, *Alors Pimpette* is delightful both in the artist's penchant for choosing quirky and amusing titles and, of course, for his signature ability to fashion an art object of striking and surprising elegance from that quintessential castoff material of 20th century industrial society, discarded automotive parts, that in Chamberlain's hands assumed forms remarkably voluptuous and graceful, as they do here.

The present work is a sculpture that is deceptively simple appearing, but its polychromatic cuts and folds are compositionally complex, kinetic and improvisational, dynamic yet restrained. *Alors Pimpette* is one of a number of striking, strongly vertical sculptures that Chamberlain created in the decade of the 1980s. Built up from layers of crushed metal sheets compressed and welded into a form compelling in its upward-reaching expression, the free-standing work is a captivating example of abstraction in sculpture.

General audiences, critics and art historians alike have taken note of Chamberlain's exceptional skill for working with color, evident in his handling of the raw materials making up the current work, with its splashes of orange, red, green and blue, the dark-hued glistening shine of the colors set in contrast with flashes of brighter silver chrome elements. It is hard to overstate the impact of color in Chamberlain's sculpture, as it radically revised an earlier 20th Century sculptural tradition that had by and large avoided color prior to Chamberlain's arrival. Starting early in his career he helped to encourage the bold use of color in sculpture, where before it had been seen as the preserve of painters.





Right: John Chamberlain, Sarasota, Florida, 1983. Photo: © Jimm Roberts / Orlando, all rights reserved. Artwork: © 2017 Fairweather & Fairweather LTD / Artists Rights Society (ARS), New York.

Left: Detail of present lot.



"What set (Chamberlain) apart immediately when he first showed his work...was the fact that it included color (which) astounded everybody. ...that ability to take these very disparate colors found in automobiles, and to combine them in a way that creates a rather colorful palette." (S. Davidson, Transcript of John Chamberlain: Choices Exhibition Video, Solomon R. Guggenheim Museum, February 24-May 13, 2012). By the late 1980s, when the present work was created, Chamberlain had been exploring the nuances of found and applied color in his sculptural practice for three decades, perfecting the practice in late career pieces such as the present example.

The close, seamless way that Chamberlain constructed the present work by fitting rough, uneven individual pieces of scrap metal together shows what exceptional skill he had in building an organic, harmonious sculptural piece out of what had previously been simply an unrelated miscellany of raw materials. The artist handled the individual elements of hard metal so skillfully that his materials take on the, drape, look and feel of soft folds of fabric. The shapes display the forces of bending, crushing, twisting, and crumpling, actions that were integral to Chamberlain's understanding of his medium and that were a defining feature of his work. He sought expressive possibilities through the diverse ways that his materials yielded to or resisted the forces of compression. The strategy of fit and compression that John Chamberlain used so skillfully to transform his materials of choice into a fully realized piece is on full display in the present work. Chamberlain would speak of achieving the right fit for the individual parts so that they joined in exactly the right way, resulting in a harmonious sculpture.

One of the trailblazing artists to emerge from the 1960s, inspired by the achievements of movements as diverse as Abstract Expressionism, Pop Art, and Minimalism, Chamberlain introduced innovative new materials for making sculpture, and new ways of presenting his work, both in indoor and outdoor settings. An extraordinary character and larger than life figure, he was exceptional, a fascinating set of contradictions, even among the stellar artist peers of his generation: "(h)e was a trained hairdresser who got into drunken street fights, an East Coaster whose work seemed steeped in California car culture, a large-scale sculptor who periodically turned out twee tabletop constructions." (K. Rosenberg, "Beyond the Junkyard: 'John Chamberlain: Choices' at Guggenheim Museum," *The New York Times*, February 23, 2012).

As a proponent of the medium of Assemblage Art, he was included in the influential "Art of Assemblage" exhibition at the Museum of Modern Art, New York, in 1961. He helped to introduce techniques of collage to the three-dimensional medium of sculpture, using the method to recast discarded pieces and in so doing achieve in his work a genuine poise and beauty. Consistent with the Assemblage aesthetic with which he was identified, his real interest was in reusing and ultimately transforming everyday materials through his art practice and he continued to refine this approach over a career that spanned several decades and included major lifetime retrospectives at the Guggenheim Museum, New York, and the Museum of Contemporary Art, Los Angeles.

Chamberlain made the daring decision to work with the materials of his own era, thinking of automotive parts and other industrials materials as simply a medium that was readily available for him to use, as sculptors of previous eras thought of bronze or marble.

ALEXANDER CALDER (1898-1976)

The Red Base

signed with the artist's monogram and dated 'CA 69' (on the base) standing mobile—sheet metal, wire and paint $40 \times 79 \times 15 \%$ in. (101.6 x 200.6 x 39.6 cm.) Executed in 1969.

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

PROVENANCE:

Bo Boustedt, Stockholm, acquired directly from the artist, *circa* 1969
His sale; Christie's, London, 3 July 1973, lot 73
Private collection, Stockholm
Anon. sale; Sotheby's, London, 12 February 2013, lot 4
Private collection, Europe
Acquired from the above by the present owner

EXHIBITED:

Stockholm, Galerie Blanche, Alexander Calder: Mobiler, Stabile-Mobiler, Gouacher 1961–1970, 1970, no. 6. London, Gimpel Fils, Master Sculptors of the 20th Century, January-March 1973, p. 31 no. 32 (illustrated). Mayoral Galeria d'Art Barcelona, Art Revolutionaries: Hommage to the Pavilion of the Spanish Republic, 1937, September 2016-January 2017, pp. 165, 166-168 and 171 (illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A04991.



Adolph Gottlieb, *Dialogue I*, 1960. Albright-Knox Art Gallery, Buffalo. © Adolph and Esther Gottlieb Foundation/Licensed by VAGA, New York, NY. Photo: Albright-Knox Art Gallery / Art Resource, New York.

Extending majestically into space, *The Red Base* is a regal example of Calder's mature body of work, and one that typifies his mastery of kinetic sculpture. Executed in 1969, only seven years before the artist's death, this large standing mobile exhibits the same exemplary sense of poise and balance found in the finest examples of the artist's *oeuvre*. Like a pair of great wings, two lengths of segmented wire rise on either side of the fixed tricorn base. The dichotomy between these compositional sections perfectly exemplifies the artist's fascination with abstraction and its inherent movement. Inspired by years spent among the Parisian avant-garde, *The Red Base* is a climactic treatise on Calder's love of line, motion, and subtle precision.

Anchored in space by a pulsating, angular, ballast, *The Red Base* exists not only as a sculpture, but also as a hybrid form that constantly shivers with energy. Speaking about this juxtaposition, Jean-Paul Sartre remarked, "If it is true that the sculptor is supposed to infuse static matter with movement, then it would be a mistake to associate Calder's art with the sculptor's. Calder does not suggest



movement, he captures it. It is not his aim to entomb it forever in bronze or gold, those glorious, stupid materials doomed by their nature to immobility. With cheap, flimsy substances, with little bones or tin or zinc, he makes strange arrangements of stalks and palm leaves, of discs, feathers and petals. They are resonators, traps; they dangle on the end of a string like a spider at the end of its thread, or are piled on a base, lifeless and self-contained in their false sleep. Some errant tremor passes and, caught in their toils, breathes life into them. They channel it and give it fleeting form—a *Mobile* is born," (J. Sartre, "Les Mobiles des Calder," in *Alexander Calder: Mobiles, Stabiles, Constellations*, exh. cat., Galerie Louis Carre, Paris, 1946, pp. 6-19, English translation by Chris Turner). The two major elements of *The Red Base* typify this passage by Sartre, as the trunk of red metal is consistently at odds with the dynamism of its rotating appendages.

Like a steeple reaching ever-upward, the polygonal axis *The Red Base* exists like an extra-terrestrial form about which geometric abstractions hesitantly hover. Orbiting this red crystalline outcropping, two discs of yellow and black circle in space like satellites caught in a gentle game of gravitational tug-of-war. Branching from these ancillary forms, white planes reminiscent of feathers or crisp petals hover. As they dangle from delicate strands of wire, it is difficult not to imagine some sort of mystical force acting upon these suspended shapes. And yet, within this observation lies the beauty of Calder's mobiles: their exquisite structures evolve from basic elements. With a deft hand and careful attention to both movement and lyrical abstraction, the artist transmutes a singular line of wire into a silken strand and a bit of tin into a wispy plume.

Laszlo Moholy-Nagy, *Nuclear Space*, 1946. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: Bridgeman Images.

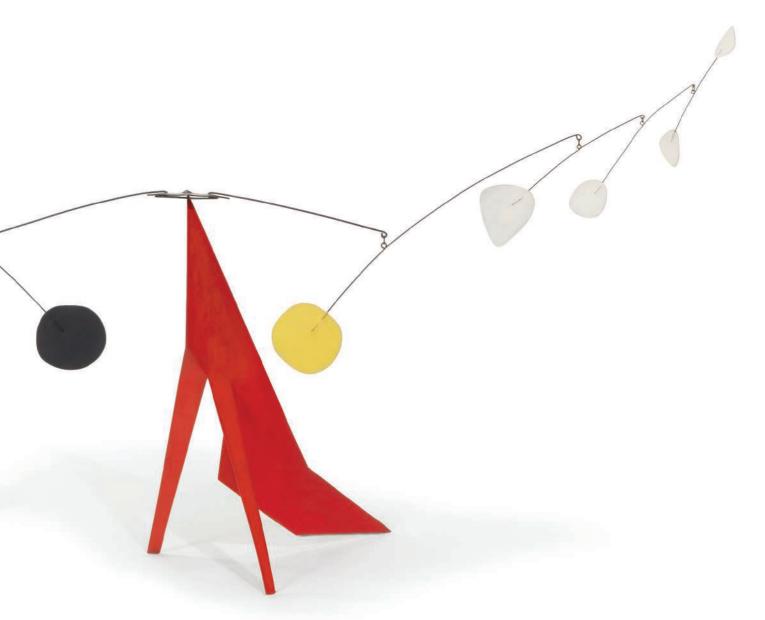
Right: Alternate view of present lot.





It was a pivotal 1930 visit to the studio of Piet Mondrian where Calder was impressed by the artist's environment-as-installation, signaling his shift to abstraction. Speaking about this visit, Calder recollected: "I was very moved by Mondrian's studio, large, beautiful and irregular in shape as it was... I thought at the time how fine it would be if everything there moved..." (A. Calder, quoted by H. Greenfeld, *The Essential Alexander Calder*, New York, 2003, p. 57). This activation of the more linear aspects of Mondrian's practice can be seen most prominently in the subtle shifting and quivering of wire present in the mobiles of Calder's mature works of the 1950s and 60s.

The mobiles (and their stationary counterparts, the stabiles) effectively translate the look and feel of drawing into a three-dimensional space. However, it is only the mobiles, exemplified in works like *The Red Base*, that fully merge Calder's lifelong passion for drawing with his adept handling of sculptural elements. By the 1960s, the artist was effectively a master draftsman in three dimensions, and by introducing chance elements of movement into the tradition of abstract sculpture, he revolutionized the field.



° \$520

ROBERT MOTHERWELL (1915-1991)

Open No. 164

signed twice 'R Motherwell RM' (upper left); signed again and dated 'Robert Motherwell 9 August 1970' (on the reverse) acrylic on canvas 60 x 71 in. (152.4 x 180.3 cm.)
Painted in 1970-1977.

\$800.000-1.200.000

PROVENANCE:

Dedalus Foundation, New York
James and Kerianne Flynn, New York, 2007
Anon. sale; Sotheby's, New York, 13 May 2015, lot 124
Acquired at the above sale by the present owner

LITERATURE:

J. Flam, K. Rogers and T. Clifford, eds., Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1991, Vol. 2: Paintings on Canvas and Panel, New Haven, 2012, no. P563, p. 299 (illustrated).



Barnett Newman, *Jericho*, 1968-1969. Centre Georges Pompidou, Paris © 2017 Barnett Newman Foundation / Artists Rights Society (ARS), New York. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.

Robert Motherwell's seminal *Open* series has its origins in an event that happened purely by chance. In March 1967 Motherwell noticed one of his canvases, *Summertime in Italy*, leaning against a larger work. He liked the appearance of the smaller painting set against the larger one and traced its outline in charcoal onto the surface of the other work. The tracing suggested the shape of a door or a window. This chance discovery lead to an exciting new body of work—every bit as important as his more famous *Elegies* Series—that the artist would pursue throughout the following decade and the present work, *Open No. 164*, is an accomplished work from this significant series.

Understood through comparison with Motherwell's earlier works, the painterly, gestural *Elegies* series, his *Open* paintings show just how expansive his vision was. The works in this series were a bold move by an artist in the midst of his career, setting off in a new direction from the Abstract Expressionist painterly language with which he had made his reputation. He once described the series as "painted plane[s] beautifully divided by minimal means, the essence of line drawing...the viscosity of paint, of color fields, of the skin of the world highly abstracted" (R. Motherwell, quoted by G. Glueck, "Robert Motherwell, Master of Abstract...," *New York Times*, July 18, 1991).







Far Left: Detail of present lot.

Left: Alexander Calder, Saurien, 1975. Calder Foundation, New York. © 2017 Calder Foundation, New York/ Artists Rights Society (ARS), New York. Photo: Calder Foundation, New York/ Art Resource. New York.

Below: Ellsworth Kelly, East River, 1959. Art Institute of Chicago. © Ellsworth Kelly, courtesy Matthew Marks Gallery. Photo: The Art Institute of Chicago / Art Resource. New York.



In the *Open* series, Motherwell investigated ideas not only from the creations of the great 19th and early 20th Century artists who preceded him, but also those of a younger generation of artists who emerged in the 1960s and pursued the styles of Minimalism, Color-Field Painting, and Conceptualism. The series, including *Open No. 164*, show Motherwell's thorough grasp of art history, deep exploration of philosophical questions of perception, and desire to remain engaged as a mature artist, rather than merely rest on his substantial earlier accomplishments. Increasingly, critics and art historians are considering the *Open* canvases to be among the most important works of his career.

Open No. 164 is divided into thirds made up of blocks of stolid blues and black, with its defining element a dramatic arch, painted in vivid red and occupying the entire central portion of the canvas. The work derives its power and generates tension through the juxtaposition of the dramatic strokes of the arch within the calmer monochrome segments that make up the background. Although a departure from his earlier paintings, the work retains the essential quality of the hand-drawn gesture, exploring the basic elements of line and color rather than entering the pure territory of Minimalism.

The arch or inverted V shape that dominates the pictorial space of *Open No. 164* was a form that the artist had explored before. It may have its origins in Motherwell's "Beside the Sea" and "Summertime in Italy" series of the 1960s, series that often feature variations on this calligraphic shape. The arch-like shape also appears in Motherwell's *Cathedral* collages. The artist's art historical influences for the *Opens*

Series are diverse, ranging from Monet's seascape studies to Le Corbusier's design for the roofline of his Notre Dame du Haut in Ronchamp.

Motherwell's *Open* paintings are situated within a context of Modernist artists' explorations of windows as a theme. Open windows were a preoccupation of the late 19th Century French Post-Impressionist artists known as Les Nabis and of the Fauves. "Apertures were important for those groups of artists and individual painters whom [Motherwell] admired, including the early German Romantics, Matisse, Bonnard, Mondrian, and Picasso, who have each explored the theme of the window and its close relation, the French door, in their art. At an early point in his career, Motherwell was consciously aware of this abiding theme in modern art; he... [was] fascinated in the 1940s with the problem of the French door in twentieth-century painting and discussed the pros and cons of its development in the work of Picasso and Matisse" (R. Hobbs, "Motherwell's Open: Heidegger, Mallarmé, and Zen," in M. Collings, et al, *Robert Motherwell: Open*, London, 2009, p. 64).

Motherwell was a major presence on the American art scene for nearly 50 years and at the time of his death was one of the last giants of the Abstract Expressionist movement. His work expressed not only his literary and philosophical concerns and his deep involvement with the culture of Mediterranean Europe, but ultimately the expressive power of paint.

HANS HOFMANN (1880-1966)

Outlook to the Sea

signed and dated 'hans hofmann '64' (lower right); signed again, titled and dated again 'outlook to the sea 1964 hans hofmann' (on the reverse) oil on canvas 60 x 52 in. (152.4 x 132 cm.)
Painted in 1964.

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

PROVENANCE

Kootz Gallery, New York Acquired from the above by the present owner, 1965

EXHIBITED:

New York, Kootz Gallery, Hans Hofmann, 85th Anniversary: Paintings of 1964, February-March 1965.

New York, Hirschl & Adler Galleries and Williamstown, Williams College Museum of Art, Second Williams College Loan Exhibition, March-June 1976.

I ITED ATLIDE.

S. Villiger, ed., Hans Hofmann: Catalogue Raisonné of Paintings, Volume III (1952-1965), Farnham, 2014, p. 444, no. P1544 (illustrated). R. Coates, "Happy Birthday, Hans Hofmann," The New Yorker, February 27, 1965, p. 100.



Hans Hofmann in his studio, Provincetown, 1960. Photo: © Arnold Newman. Artwork: © 2017 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York.

ofmann could be said to take the easel tradition into regions of chromatic experience it never before penetrated" (C. Greenberg, Hofmann, Paris, 1961, inside cover jacket.) With that declarative statement, the influential critic, Clement Greenberg could well have been describing Hofmann's 1964 painting, Outlook to the Sea. A work of blazing chromaticism and directional momentum, in which opposing markings make reference to the surging vortices of Paul Cézanne's passage brushwork and Georges Seurat's divisionist markings, cascading overtop one another as they surge toward the deepest of ultramarine blues, the 'sea' of the title. To tease specific color names out of this torrent of prismatic chroma would be beside the point, for virtually all secondary tones, greens, oranges, and purples that ease into pinks, turquoise, magenta, are laced with white, lending a brilliant luminosity to the surface. Upon closer examination, it's as if the surface were filled with joyous eruptions of seismic events, streaked red, now yellow, now blue. Further activating the various planes is lush impasto pushed down here, freed and allowed to wander and curl there, pressed and lifted at will through the spontaneity of brush application and palette knife. Strokes are elaborated in variation of circular or rectangular forms,





Left: Willem de Kooning, Untitled VIII, 1977. Artwork © 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Right: Jackson Pollock, Number 22, 1949, 1949. © 2017 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

creating ribbons of color as if run through by a minute squeegie or crowded layer upon layer in chromatic striated effect. These series of muscular markings determine in large measure the form of the work, the flattening and shaping of small areas of color realized in a large ovoid shape tending toward the blue. Above, banks of irregular and multidirectional shapes seem to multiply at will, building a broader area within which brushwork is given play. Surrounding the left side of the canvas and following down and around to the lower right corner, larger, orange, red and yellow irregular shapes seem to contain the swirling energies of interior action. As Greenberg wrote, "color determines form from the inside as it were; thick splotches, welts, smears, and ribbons of paint disposes themselves into intelligible shapes the instant they hit the surface; out of the fullness of color come drawing and design" (lbid., p. 20).

Born in 1880 in Bavaria, the course of Hofmann's life crossed many artistic centers – Munich, Paris, New York – and coursed as many art movements. It is at times startling to recall that from his teenage years Hofmann, an artist we identify primarily as an American abstract painter, was absorbed in the surge of modernist art. Hofmann was the elder by one year of Pablo Picasso and by five of the "founder" of Orphism, Robert Delaunay, with whom he was close. He befriended several Fauve artists, including Matisse, with whom he sketched while living in Paris. And further, Wassily Kandinsky was a friend whose early work from his years in Munich Hofmann preserved from the ravages of the First World War. When Kandinsky moved into non-objective art and Picasso and Georges Braque evolved their radical Cubism, Hofmann was merely entering

his thirties. All of these art "movements" had their affect, catalyzing Hofmann's explorations of line and color through a vast range of inventive styles that continued to the end of his life in 1966. His turn to non-representational abstraction during the heyday of the New York School artists' hegemony occurred when Hofmann was already in his fifties, while artists such as Clyfford Still, Willem de Kooning, and Jackson Pollock were twenty or even thirty years Hofmann's junior. One might chart in Hofmann's own oeuvre parallels between his production and the masterworks of his artist-friends, masters all. Most striking for the present work, however, would be the surface activation and directional pull of Kandinsky's *Composition VII* or the overlapping prismatic tonalities in de Kooning's canvases, where planar surfaces are interrupted by the force of gesture and compression, as well as muscular movements that cross and overlap bespeaking tumultuous energies.

Hofmann, like Kandinsky and de Kooning, is a painter of nature, not in the sense of mimesis, wherein one strives to replicate natural phenomena, but rather in the sense that one reduces or simplifies nature's complex forms. Hofmann was committed to the fullness of natural phenomena, where color, shape, and space play against one another to create what he considered a "plastic" art, "plastic" in the sense of the sculptural where three-dimensional volumes are wrought from an ostensibly flat planar surface. His sense that through an essentializing process, that is to say, removing details of form, all nature could be reduced to three pure geometries, the cube, the cylinder, and the sphere. These forms can be tracked in *Outlook to the Sea* not only in the larger ovoid shape, but also more tellingly in

...and then to such wholly Abstract Expressionist paintings as the wildly improvisational Outlook to the Sea, whose darting, zigzagging pattern, crusty with impasto, mounts up to a glimpse of a patch of blue (the sea?) at the top. The mood and the general tenor of the approach are, if anything, even more elastic- "youthful," one might say- and it would be difficult indeed to think of another painter alive today who could produce on the one hand as lightsome and delicate a fantasy as...

Robert Coates, "Happy Birthday, Hans Hofmann", *The New Yorker*, 27 February 1965, p. 100.

the volumes wrought from impasto. The thickness of the painterly mark, the abrupt beginnings and endings of brushwork, the way they are overpainted to build up the plasticity of three dimensional volumes that Hofmann felt essential to true painterly conviction, can be seen throughout, from the directional crisscross through to the transparencies of the weft and warp of the canvas. Hofmann's masterly use of white creates the effect of backlighting, forges a sense that each color is shot through with luminosity. The effect derives from pigment interlaced with light and brings about a nearly positive and negative alternation. "Space has volume," he said "Voids have volume, like objects. They have form and are as concrete as objects. The synthesis of positive and negative space produces the totality of space" (H. Hofmann, quoted in W. Seitz, Hans Hofmann, New York, 1963, p. 11). The extraordinary energy of a work like Outlook to the Sea derives from the accumulation of light and dark markings on a flat surface, each concrete mark shot through with illumination as white carves volumes in illusionistic space out of color. As Hofmann often declared, "Forms exist only by means of light; and light only by means of form" (Ibid.)

A work like *Outlook to the Sea* demonstrates above all Hofmann's artistic approach, the intensity of his empathy for his subject matter, what the artist has called 'feeling into' the act of depiction, wherein one's experience, one's sensitivities inform and 'agitate,' as Hofmann recounts, the actions themselves. One feels in looking at this work that a continuous, self-generating process catalyzed form and space, which could be realized in perpetuity. This is in part due to the absence of the drawn line, the exception





Left: Detail of present lot.

Right: Mark Rothko, Multiform, 1948. National Gallery of Australia, Canberra. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: © Bridgeman Images.



being the sudden and anomalous squiggle at the lower right over a muted green-brown field. A freely gestural mark, it places a final punctuation, or final accent as it were, on the vast downward heaving markings. The pictorial structure here derives from miniature color planes that cumulatively define the architectonic shape of the whole. As they pulsate by means of the "push and pull" of two- against three-dimensional space, this counter-play between projection and recession and the shifting of planes side to side create a sense of breathable volume, enlivening the surface in a kind of intervallic rhythmic dance.

Color, of course, is key. The arrangement of primary colors—blue, yellow and red—is counterbalanced by the secondary, orange, arranged such that their placement mirrors the optical effect of their chroma. The large blue field is balanced by two vibrant, nearly vertical areas of red, which are then supported by the curving gradation of orange pigmentation as its shape diminishes in size and dilutes in tonal quality, through red accents that become mauve and finally settle into the deeply shaded greenish-brown.

In 1915 when the artist was thirty-five years old, he opened the Hofmann School of Fine Arts in Munich. At the time he closed his

revered school on West 8th Street in Greenwich Village in 1958, he had been teaching for four decades and had produced a group of extraordinary students, among them Lee Krasner, Robert De Niro, Sr., Conrad Marca-Relli, and Larry Rivers, who went on to major acclaim. He then turned to his own art, creating an extraordinary series of works over the final eight years of his life. *Outlook to the Sea* figures as among the most exuberant and imaginative.

Hofmann's influence as both an artistic innovator and as a teacher of painting and modern art in general is incalculable. Continuously inventive, deeply theoretical in his systematic writings on art, he combined the immediacy of optical excitement with a deeply persuasive sense of pictorial structure. In its dynamic painterliness, *Outlook to the Sea* reflects the temperament as well as the achievement of this artistic master. As a landscape, it also resonates with Hofmann's own understanding of his art's relationship to nature: "In nature space is charged with the whirlwind of inner disturbance, and so it shall be with the picture" (H. Hofmann, quoted in S. Hunter, "Hans Hofmann," *Hans Hofmann: With an Introduction by Sam Hunter and Five Essays by Hans Hofmann*, New York, 1963, p. 29).

JOHN CHAMBERLAIN (1927-2011)

Etruscan Romance

painted and chrome-plated steel 111 x 49 x 31 in. (282 x 124.5 x 78.7 cm.) Executed in 1984.

\$800,000-1,200,000

PROVENANCE:

Xavier Fourcade, New York
Margo Leavin Gallery, Los Angeles
Frederick R. Weisman Art Foundation, Los Angeles
Their sale; Sotheby's, New York, 6 November 1990, lot 64
Margo Leavin Gallery, Los Angeles
Private collection, New York
Private collection, Seattle
Acquired from the above by the present owner

EXHIBITED:

Los Angeles, Margo Leavin Gallery, John Chamberlain Sculptures, March 1985.
Los Angeles, Museum of Contemporary Art, John Chamberlain Retrospective, July-October 1986.
Baltimore, Museum of Art; Minneapolis, Walker Art Center, Selections from the Frederick R. Weisman Collection, February-August 1987, p. 22 (illustrated).
Los Angeles, Wight Art Gallery, University of California, Selected Works from the Frederick R. Weisman Art Foundation, January-February 1989.
Fullerton, Muckenthaler Cultural Center, The Traveling show: Art Influences by Transportation, August-September 1989.

LITERATURE:

J. Sylvester, John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-1985, Los Angeles, 1986, p. 208, no. 765 (illustrated).



Chamberlain with automobile fragments, material for his sculpture, 1967. Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Artwork: © 2017 Fairweather & Fairweather LTD / Artists Rights Society (ARS), New York.

With its audacious use of color and extraordinary transformation of industrial materials, John Chamberlain's Etruscan Romance is not just a novel incarnation of the sculptural genre, it is a total re-imagining of the very possibilities of the sculptural form. True to the bucolic nature of its title, the work presents sheaves of burgundy, rose, green, yellow and blue compressed sheet-metal in vertical bundles of burnished luster, rising upward from the base, while lively calligraphic markings of contrasting colors play across the folds, crevices, and contours of the sculpture's surface.

With its powerfully vertical orientation, *Etruscan Romance* captivates the viewer through its balancing of heavy sculptural mass with a harmony of proportions that counterbalance the work's solid form, adding buoyancy and lifting the piece skyward. The artist's signature genius for handling found materials and blending shiny candy-coated colors created a sculptural style that introduced spectacular new possibilities to the medium, delightfully subverting traditions, as such Chamberlain realized sculptures of a kind never quite achieved before.





Far Left: Detail of present lot.

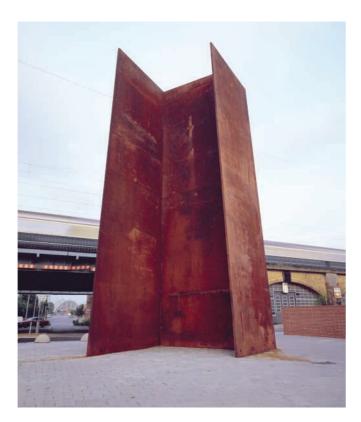
Left: Richard Serra, 112 T.W.U, 1979-1980. Deichtorhallen, Hamburg. © 2017 Richard Serra / Artists Rights Society (ARS), New York. Photo: Deichtorhallen, Hamburg, Germany / Wolfgang Neeb / Bridgeman Images.

Right: Jasper Johns, Bronze Brushes, 1960. © 2017 Jasper Johns / Licensed by VAGA, New York, NY.

In *Etruscan* Romance Chamberlain made the most of the pre-existing color present in the automobile parts he used, sometimes adding additional applied hues as well. Beginning with his early sculptures accomplished during the first years of the 1960s and continuing through later-career pieces such as *Etruscan Romance*, his use of color was an exhilarating jolt to the medium of sculpture, in an era where few sculptures displayed such striking tonalities.

The present work combines a *found object* aesthetic with a chromatic energy that shows the influence that the kinetic vigor of Abstract Expressionist painting held for Chamberlain. As with all of Chamberlain's greatest work, *Etruscan Romance* challenges conventional notions of what sculpture can be, as the artist draws beauty and emotional intensity out of his irregular materials, creating a joyful work that reflects traces of Pop Art, Action Painting, Minimalism, and the Duchampian idea of readymade. Chamberlain is "an 'action sculptor,' reacting to and shaping his materials on the fly, a method not unlike that of his friend [Abstract Expressionist painter Franz] Kline, whose similarly powerful approach resonated

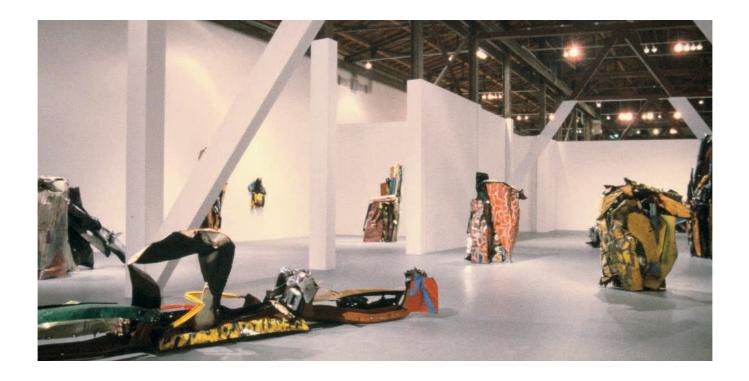




with him... Developing each structure of interwoven elements [was for Chamberlain] akin to building a house of cards, but the finished works have a rhythm and a poise that seem to arise spontaneously from their components. At the same time they exhibit a dynamism that might recall Baroque sculpture or Futurist painting" (S. Davidson, et al., John Chamberlain: Choices, exh. cat. Guggenheim Museum, New York, 2012, p. 18).

In *Etruscan Romance*, Chamberlain's astonishing sculptural technique alters irregular pieces of discarded scrap metal so that it assumes the look of folded fabric, transmuting the cast-aside remnants of industrial society into forms of intoxicating elegance.

Never interested in automotive parts as social metaphor or commentary, Chamberlain enjoyed these raw materials purely for their pre-existing chromaticism, their easy availability, and their formal qualities that permitted crushing, folding, crumpling and shaping, affording the artist the opportunity to fit individuals elements into an organic whole. Chamberlain worked with other evocative and unconventional materials (including Plexiglas, galvanized steel, and foam rubber) but, as here, he always returned to the automotive steel, seeing endless possibilities to be found in its forms. He viewed his choice of materials as a fertile substance from which bold and exciting new forms could emerge.





Above: Installation view, John Chamberlain, July 30 - October 5, Museum of Contemporary Art, Los Angeles (present lot illustrated). Photo: courtesy of The Museum of Contemporary Art, Los Angeles, photo by Squidds & Nunns. Artwork: © 2017 Fairweather & Fairweather LTD / Artists Rights Society (ARS), New York.

Left: David Smith, *Zig VIII*, 1964. © Estate of David Smith / Licensed by VAGA, New York, NY. Photo: Bridgeman Images.

Right: Detail of present lot.

Chamberlain's career was a vital link connecting the generation of the Abstract Expressionists with the contemporary artists of the 2000s and beyond, drawing from a wide range of diverse traditions, art movements, and individual artists' philosophies. He "was a formidable and sometimes provocative figure on the U.S. art scene for more than five decades. Perhaps the last of the fabled Cedar Tavern rabblerousers of the 1950s, he, along with Mark di Suvero, was early on regarded as the quintessential Abstract Expressionist sculptor. ... Chamberlain transformed [his] unlikely material into bold and fluid compositions of reflected light and color, full of movement and with an underlying current of vibrant sensuality. His relatively spare early forms, which were allied with Minimalism, gave way in the 1970s and '80s to increasingly colorful and baroque constructions" (D. Ebony, "John Chamberlain: 1927-2011," Art in America, February 7, 2012). Chamberlain was one of the few artists of his generation to invent a new and completely new sculptural language, creating original works of a kind never quite seen before.





Emily and Jerry Spiegel, 1986. Photographer unknown, courtesy of the Spiegel family.

Emily and Jerry Spiegel were internationally recognized as vanguard collectors of postwar and contemporary art. For over half a century, they devoted themselves to business, philanthropy, and artistic patronage, creating a lasting legacy that reaches from their native Long Island to the wider world. The Spiegels' significant collection of painting, sculpture, and photography embodies the vibrancy and depth of two individuals at the forefront of culture.

Works from the Emily and Jerry Spiegel Collection



y mother had a deep and innate love of the classics. From a young age my grandfather, who was a self-taught amateur photographer and painter, proudly shared his artistic passions with her and she soaked it all in. He constantly took photographs of the family and always had a brush and canvas by his side to capture their life together. He proudly displayed his work at their home in Forest Hills, Queens, which became my mom's earliest experience of living with art.

My mother's earliest cultural focus was on classical music. When I was young, my mother would recount to me stories of herself as a young girl, closing her bedroom door and alone with her eyes shut listening to music inside the quiet respite of her room. She described the magic to her of being swept away to a different world by the music that filled her solitude. Through this deep seeded interest, my mother would develop a deep knowledge about many of the arts she loved and would refine her aesthetic sensibilities, a journey that would become her life long pursuit of post-war and contemporary arts.

My parents married in 1954. It was their deep devotion and commitment to one another that laid the foundation of a life together that would revolve around family and their shared interests. Every piece of their life reflected who they were. Their home, for which they together designed both the architectural and exterior landscape elements, was unique at the time as it was one of the few modern, single level, glass-enclosed structures in



Left: Emily and Jerry Spiegel. Photographer unknown, courtesy of the Sanders

Below Left: Anselm Kiefer, Flügel, 1981 Lot 759 in Sale 14189

Right: Emily Spiegel. Photographer unknown, courtesy of the Sanders family.

the area. The house was a place of warmth and love, rooted in my parents deep respect for each other and in particular my mother's appreciation of all things that were beautiful in all ways.

Because my mother was fully committed to her family, she spent much of her days as a parent and it was only when she became an empty nester that she ventured out with curiosity to see and learn about contemporary art. Her introduction to Ethel and Robert Scull planted the seed for this interest. A few years after meeting them, Mom made one of her first forays to the galleries in New York City and purchased work by a then fairly unknown German artist here in America, Anselm Kiefer as well as works by Louise Bourgeois and photographers Diane Arbus and Man Ray. These purchases were among the earliest of her risk-taking journeys into the complex and enervating relationship she would have with the world of contemporary art.

I remember going to galleries with my mother and Robert Pincus-Witten, and in a matter of seconds they both knew which was the best work in a show. There was never a back room too private for their adventuring, nor a dealer or artist too busy to engage in conversation or a director or curator who would not seek them out when they were visiting a museum. And it was this on-going dialogue with people she respected that would last throughout her life.

Together with Robert's help, my mother and father began to acquire work across every medium. Nothing was too large or too small in scale. My mother would hang work every place she could find or create a wall. In the late 80's, nevertheless running out of space and yearning to be close to her growing life in New York City's art world, my parents, purchased an apartment overlooking the Solomon R. Guggenheim Museum. It was designed as a gallery itself so that Mom could wake up every morning to walk amongst her treasured artwork.

For my mother, collecting works of art began as a hobby but became her life's pursuit and commitment. Most uniquely, Mom welcomed artists and all sorts of art world people into her life with a humility and a curiosity unlike anyone I have ever known. She entertained them warmly, and made sure they knew that the doors in her home were always open. She understood the importance of a loan request to an artist's career and she obliged graciously in order to support the work, the artists and curators she respected.



Her sense of purpose also led her to support many institutions in addition to the Museum of Modern Art, where she served as a Trustee and member of the Painting and Sculpture Committee for many years until she passed away. As a Trustee at MoMA, they gifted important work that my mother loved in an effort to support the curators whose counsel she sought and admired. This fulfilled her in ways that deeply affected her view of the world and allowed her to give back to the art world just as much as she had received from it, selflessly and without an agenda.

My mother's art journey was extraordinary and became legendary; her deep passion for the works she collected and the artists she befriended culminated in a highly cohesive collection of American and European fine art. Paintings and photography found a home on her walls, and together they tell a story that transcends a moment in time. Her legacy was one of connoisseurship, purity and refinement. The joy my mother experienced in the art world everyday of her life, and her curiosity about culture, prevailed until her last days and that is how I will always remember her.

This sale is a testament to her extraordinary ability to change the discourse over her lifetime of collecting. She was influential, legendary, risk-taking and for me, these works represent a commitment of the purest level and highest quality. Now, that commitment will be made available to the world to enjoy... I truly do hope that these extraordinary works end up in the hands of collectors as thoughtful and caring as my mother was.

Pamela Sanders

° 523

WILLEM DE KOONING (1904-1997)

Seated Woman

stamped with the artist's signature and the foundry mark, numbered and dated 'de Kooning © SC 1969/80 1/9' (lower edge of the reverse) bronze $27\times37\times21~\text{in.}~(68.5\times93.9\times53.3~\text{cm.})$ Executed in 1969-1980. This work is number one from an edition of nine plus two artist's proofs.

\$600,000-800,000

PROVENANCE:

Xavier Fourcade, New York
Acquired from the above by the present owner, 1983

EXHIBITED

New York, Xavier Fourcade, *Twentieth Century Paintings and Sculpture: Brancusi to Lichtenstein*, February-April 1978 (another example exhibited). New York, Xavier Fourcade, *Large Scale, Small Scale*, April-June 1978 (another example exhibited).

San Francisco, Fuller Goldeen Gallery, Casting: A Survey of Cast Metal Sculpture, 1982 (another example exhibited).

New York, Xavier Fourcade, Willem de Kooning: The Complete Sculpture 1969-1981, May-June 1983.

Cologne, Joseph-Haubrich-Kunsthalle, *Willem de Kooning: Skulpturen*, September-October 1983, pp. 80-81, no. 24 (another example exhibited and illustrated).

New York, Xavier Fourcade, Willem de Kooning: New Paintings, Sculpture and Drawings, 1984 (another example exhibited).

Fort Collins, Colorado State University, Willem de Kooning: Recent Works, March 1984 (another example exhibited).

Paris, Galerie Templon, *de Kooning*, June-July 1984 (another example exhibited).

Katonah Gallery, *Transformations*, August-October 1984, no. 1 (another example exhibited).

Dusseldorf, Galerie Hans Strelow, de Kooning: Bilder, Skulpturen, Zeichnungen, September-October 1984 (another example exhibited). Milan, Studio Marconi, de Kooning: dipinti, disegni, sculture, March-April 1985, p. 57 (another example exhibited and illustrated).

Lincoln, University of Nebraska, Sheldon Memorial Art Gallery; Kemper Museum of Contemporary Art and Des Moines Arts Center, Contemporary Bronze: Six in the Figural Tradition: Willem de Kooning, Stephen deStaebler, Robert Graham, Manuel Neri, George Segal, Joe Shapiro,

November 1985-June 1986, p. 10 (another example exhibited and illustrated). New York, Pace Gallery, *Sculpture by Painters*, June-September 1989 (another example exhibited).

University Park, Palmer Museum of Art, Pennsylvania State University, Collecting with a Passion: The David and Gerry Pincus Collection, August-January 1994, pp. 3 and 10 (another example exhibited and illustrated). New York, Matthew Marks Gallery and Mitchell-Innes & Nash, Willem de Kooning: Drawings and Sculpture, October-December 1998 (another example exhibited).

New York, Acquavella Galleries, 20th Century Sculpture, April-May 2003, pl. 37 (another example exhibited and illustrated).

New York, The Museum of Modern Art, *de Kooning: A Retrospective*, September 2011-January 2012, p. 417, no. 165 (another example exhibited and illustrated).

LITERATURE:

D. Waldman, *Willem de Kooning*, New York, 1988, p. 121, no. 92 (another example illustrated).

S. Neysters, "Willem de Kooning by Strelow," *Raheinsche Post*, 20 September 1984 (another example illustrated).

J. Hobhouse, *The Bride Stripped Bare: The Artist and the Nude in the Twentieth Century*, New York, 1988, p. 258, no. 232 (another example illustrated). *Willem de Kooning: Sculpture*, exh. cat., New York, Matthew Marks Gallery, 1996, p. 62, no. 28 (another example illustrated).

H. Cotter, "Unfurling a Life of Creative Exuberance," The New York Times, 16 September 2011, C28 (another example illustrated).

Envisioning Modernism: The Janice and Henri Lazarof Collection, exh. cat., Los Angeles County Museum of Art, p. 72, no. 22 (another example illustrated).

Alberto Giacometti, Seated Woman, 1956. Collection Fondation Alberto & Annette Giacometti, Paris. © 2017 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York. Photo: Bridgeman Images.







Far Left: Willem de Kooning, 1972. Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona. © 1991 Hans Namuth Estate. Artwork: © 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Left: Willem de Kooning, 1972.
Photograph by Hans Namuth.
Courtesy Center for Creative
Photography, University of
Arizona © 1991 Hans Namuth
Estate. Artwork: © 2017 The
Willem de Kooning Foundation
/ Artists Rights Society (ARS),
New York.

Right: Willem de Kooning, East Hampton, New York, 1984. Photo: © Doug Kuntz. Artwork: © 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

While traveling in Italy in 1969, Willem de Kooning met the sculptor Herzl Emanuel and, inspired by what he saw during a visit to his studio, began his first series of sculptural works. This encounter was the catalyst of de Kooning's brief but passionate exploration of the medium that seemed to him a natural progression from his gestural paintings. De Kooning's sculptures amplified his distinctive touch, creating palpable, three-dimensional versions of his renowned painterly style. Seated Woman, conceived during his first year working with sculpture and later enlarged to its present size, demonstrates the artist's ability to translate his expressive gestures to a new and exciting media.

Following his new found interest in sculpture, de Kooning quickly became excited about the medium: "You can work and work on a painting," he said "but you can't start over again with the canvas like it was before you put that first stroke down. And sometimes, in the end, it's no good, no matter what you do. But with clay, I cover it with a wet cloth and come back down to it the next morning and if I don't like what I did, or changed my mind, I can break it down and start over. It's always fresh" (W. de Kooning, quoted in J. Elderfield, de Kooning: A Retrospective, exh. cat., Museum of Modern Art, New York, 2011, p. 411). De Kooning's sculptures can be seen as continuing his explorations of the human form, this time in three dimensional form, confronting and exceeding the scale of the body itself and creating a closer engagement with the figure. De Kooning's interest

It has become obvious over the years that the human figure is the real center of his art... The sculpture helps us to see this... Differentiations of contour and texture, and potentials for action, dominate. Space takes on the scale of the body itself.

Andrew Forge, "De Kooning's Sculpture," Willem de Kooning: Sculpture, New York, 1996, p. 37.

in the tactility of flesh—it's elasticity, malleability—is evident in his sculptures, which blazon the distinct traces of the artist's hand and its actions—kneading, molding, pressing—appealing to the viewer's sense of touch as well as sight and reflecting the intrinsic rhythms and natural movements of the human body. *Seated Woman*, like de Kooning's other works, reflects the physical investment in a work's process of creation. One senses the rhythms and movements of de Kooning's artistic process captured in the form of the sculpture.



De Kooning's sculptures are characteristic of his paintings; the artist's distinctive stroke creates a sincerity—the complete trust in his own unconscious impulses. His sculptures are turbulent and tactile and one could go so far as to argue that to fully experience the sculpture one must experience it by touch. Evident in de Kooning's works, a single stroke of paint on canvas or an indentation across a figure's chest can command the viewer greater understanding than a pure visual exploration of the painting or sculpture itself.

De Kooning seemingly pulled the figure from the clay itself, seeking to convey a sense of the form rather than a direct copying from nature. This technique allowed him to develop a unswerving, almost intuitive relationship with his work, as if he was working on an extension of his own body. As Claire Stoulling notes, "Like Mondrian, who was deeply fascinated by dance, de Kooning is absorbed by the experience of confronting his own body, as if he were face to face with another whom he tries to manipulate visually and tactilely, limb for limb, body for body, in order to guarantee the organic quality of the sculptures. (C. Stoulling, "The Sculptures of Willem de Kooning," Willem de Kooning, exh. cat., Whitney Museum of American Art, New York, 1983, p. 241).

Seated Woman recalls the sensuality of Rodin's works, the existentialism of Giacometti's figures, and the overall respect of the forces of gravity. However, the uniqueness of this work, as with

the rest of de Kooning's sculptures, lies in its indefinability—his works are neither purely figurative nor abstract but straddle the boundary between the two; they suggest the form of the human body, mutated by the distinctive touch of the artist. This intermediary form encapsulates de Kooning's touch realized in physical space, bringing the canvas' kinetic energy into three dimensions.

As William Tucker wrote, "De Kooning is the latest and I suppose the last of the series of great painters whose occasional work in three dimensions has enriched and even transformed the sculpture of the modern period. As with Daumier, Degas, and Picasso, de Kooning's talent is essentially linear: the figure imaged in painting calls out for its embodiment in sculpture" (W. Tucker, quoted in *Willem de Kooning: Sculpture*, New York, 1996, p. 45). *Seated Woman*, a noble figure cast in bronze, radiates a palpable sense of self-possessed power and presence that goes well beyond its physical frame. Across every inch of its body, de Kooning's sculpture displays the entire process of its creation. Evidence of the artist's hand shines in the dramatic gestures that carve out the gouges and gorges of clay that constitute this elegant form.

° 524

CY TWOMBLY (1928-2011)

Untitled (Rome)

signed and dated 'Cy Twombly 1957' (on the reverse) oil based house paint and graphite on canvas 23 ¼ x 31 ¼ in. (59 x 79.3 cm.) Painted in 1957.

\$2,000,000-3,000,000

PROVENANCE:

Stephen Mazoh, New York Acquired from the above by the present owner, 1983

LITERATURE

H. Bastian, ed., *Cy Twombly, Catalogue Raisonné of the Paintings 1948-1960*, Munich, 1992, vol. I, p. 161, no. 103 (illustrated, incorrectly catalogued and dated '1958').



Cy Twombly, April 1958. Photo: David Lees / The LIFE Images Collection / Getty Images. Artwork: © 2017 Cy Twombly Foundation.

Painted in 1957, Cy Twombly's *Untitled (Rome)* is early evidence of the artist's fascination with mark-making, a practice that would eventually come to dominate his celebrated career. The winding and twisting line set against a surface of active brushwork is the direct antecedent of the signature looping, lyrical marks that Twombly would develop in his later works, produced after his trips to the Italy and the Mediterranean in the early 1960s. This subtle and intimate work also typifies the reductive palette that the artist was working with during this period, as well as highlighting the different techniques he was investigating to produce varied qualities texture of paint on his canvas. This shifting between the visible and invisible, and between clear and imagined forms, became one of the unifying themes of Twombly's work.

The 1950s marked an intense period of innovation for Twombly. After completing his studies New York's Art Students League he embarked on a semester at Black Mountain College in the summer of 1951. One of his teachers there was Robert Motherwell, who immediately saw the potential in his protégé, "I believe that Cy Twombly is the most accomplished young painter whose work I happen to have encountered," he said, "he is a 'natural' in regard to what is going on in painting now....the art in his painting is rational, often surprising simply symmetrical and invariably harmonious" (R. Motherwell in V. Katz, "Black Mountain College: Experiment in Art," Black Mountain







Left: Claude Monet, The hoarfrost, near Vetheuil, 1880. Musée d'Orsay, Paris. Photo: © RMN-Grand Palais / Art Resource, New York.

Right: Robert Ryman, Untitled, 1960. Crex Collection, Hallen fur neue Kunst, Schaffhausen. © 2017 Robert Ryman / Artists Rights Society (ARS), New York.

Far Right: Detail of the present lot.

College, Cambridge, 2002, p. 162). It was here that Twombly had begun to set himself free from the constraints of Abstract Expressionism to find his own pictorial language. This early emersion in the tradition of action painting became his point of departure for the development of a highly personal 'handwriting' that served as a vehicle for literary content.

This handwriting would come to define the rest of the artist's career. "The graphic language of Twombly remains at all times inimitable," the French art critic Pierre Restany wrote. "The miracle of Twombly is precisely this manner of writing, of dis-figuring symbols, alphabets and numbers; and of expressing nothing but himself, with a claim of absolute totality, when he accomplishes this revolution of the sign" (P. Restany, quoted in H. Szeemann, *Cy Twombly: Paintings, Works on Paper, Sculpture*, exh. cat., Kunsthaus Zürich, Zurich, 1987, p. 25). The meandering line in *Untitled (Rome)* only briefly breaks into recognizable motifs (a rudimentary square, and maybe a loop or swirl), creating a tension between this near decipherable format and their purely abstract graphics.

Twombly's unique language of simplified gestures and forms, whose earliest manifestations can be seen in *Untitled (Rome)*, allude to a higher state of being, transcending the finite realism of pictorial materiality. Such forthright marks are rich with lyrical gestures and

Most painting defines the image. It is at this point that I break with the more general process of painting. Each line is now the actual experience with its own innate history. It does not illustrate, it is the sensation of its own realization. The imagery is one of private indulgences, rather than an abstract totality of visual perception.

Cy Twombly, "Signs," *L'Esperienza moderna*, no.2, August-September 1957.

sweeping movements which reach out across the surface, evoking a landscape strewn with the debris of subconscious thoughts over time. Simultaneously, Twombly imbues in his art with a deeper, more enigmatic rhetoric of meaning and associations that we may only fleetingly touch upon as an insight into the ever-elusive artist's mind.



° 525

WILLEM DE KOONING (1904-1997)

French Wire

signed 'de Kooning' (lower right) oil on newsprint collage mounted on Masonite $45\,\%$ x 30 in. (114.9 x 76.2 cm.) Painted in 1964.

\$600,000-800,000

PROVENANCE:

Paul Kantor Gallery, Beverly Hills Stephen Mazoh, New York Anon. sale; Christie's, New York, 8 November 1983, lot 43 Acquired at the above sale by the present owner

EXHIBITED:

Beverly Hills, Paul Kantor Gallery, *Willem de Kooning*, March-April 1965, n.p. (illustrated).

LITERATURE

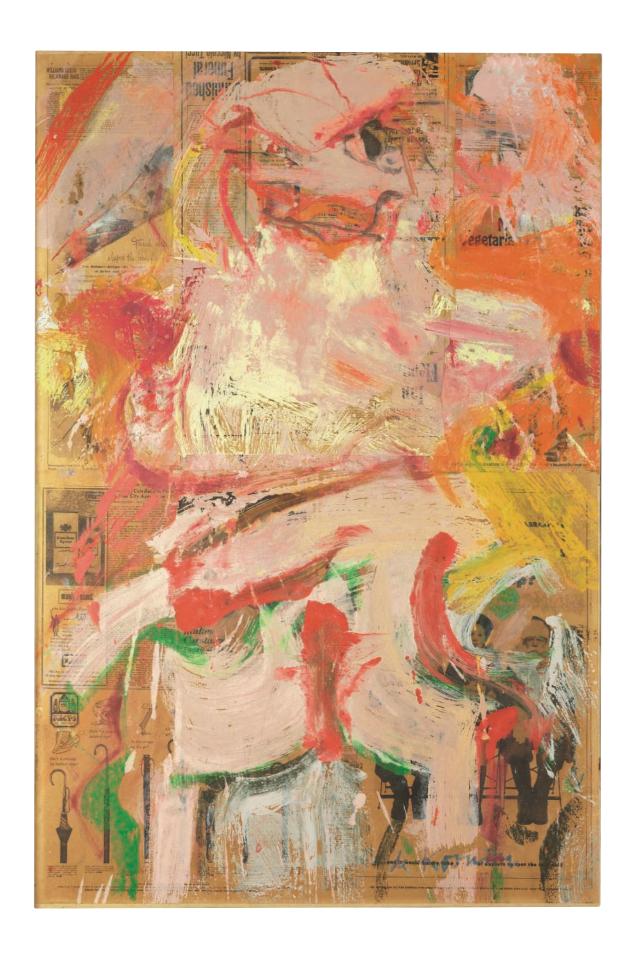
T. B. Hess, "de Kooning's New Women," *Art News*, March 1965, p. 38 (illustrated).



Detail of the present lot.

ith its inimitable brushwork and robust palette, Willem de Kooning's French Wire unites elements of both figuration and abstraction. The artist himself once remarked that "flesh was the reason why oil painting was invented," and within the wide and free sweeps of paint that the artist traces across the paintings newsprint support surface emerge liquid, flowing impressions of the mouth, eyes, arms, and legs of a standing nude (Willem de Kooning, "The Renaissance and Order," trans/formation 1, no. 2 (1951)). The predominant color is white mixed with red and orange, which define the woman occupying the center of the composition, while deeper red and orange tonalities form the eyes and mouth. Distinct from, and in contrast to the figures that de Kooning accomplished in the 1950s which were bounded by dark charcoal or black paint lines, in the present work it is color and brushwork themselves that define the form. Pinks, yellows, greens, and black develop the shape of the woman and the background, while columns of text from the newsprint foundation show through at the peripheries of the painted surface.

French Wire was painted during the prolific years shortly after de Kooning had moved permanently from New York City to Springs, Long Island. De Kooning had recently turned sixty, and he saw this period as a time of new beginnings, one where he could bring together everything that he had previously learned, absorbing decades worth of ideas, and making a fresh start. "That de Kooning chose to reject the abstract landscapes which had occupied him in the city during the late 1950's and early 60's just at the moment





Far Left: Detail of the present lot.

Left: Chaim Soutine, Woman in Red, 20th century. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Bridgeman Images.

Right: Willem de Kooning, Woman I, 1950-1952. Museum of Modern Art, New York. Artwork: © 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, New York.





he moved to the country may seem unusual. But this was merely one change in direction in a complicated artistic evolution marked by numerous transitions from figurative to abstract... Indeed, the coexistence of these two seemingly contradictory poles in his work... has raised many questions about...his role as an abstract artist. De Kooning has never claimed to be an abstract artist and, indeed, he has never entirely rejected the figure. In fact, his figurative and abstract styles sometimes evolve concurrently, sometimes in successive stages" (D. Waldman, *Willem de Kooning in East Hampton* exh. cat. Guggenheim Museum, New York, 1978, p. 11).

During this period de Kooning was exploring and extending his style, producing works that were highly fluid in appearance. "The figure is nothing unless you twist it around like a strange miracle," he said (Willem de Kooning, quoted by Charlotte Willard, "De Kooning: The Dutch-born U.S. master gathers in the international honors," *Look* (May 27, 1969)). Movement and composition are inseparable in these works. Color, line, and motion twist and flow together, offering an exceptional sensory experience for the viewer. Without a clear distinction between human form and ground, the figure seems to move forward and retreat, coalescing, then blending with the background. The artist's extraordinary handling of paint produces an image that swirls between figuration and abstraction, flowing from one painterly approach to another in tandem with the liquid quality of the paint itself. The pigments themselves define the contours of the woman, lusciously applied daubs, streaks, smears and splotches of

paint, with their own capacity to engage the viewer, separate from the work they do to produce the human form.

In French Wire, both the application of the paint and the portrayal of the figure are characterized by a distinct free flowing quality that is prototypical de Kooning. Working in his Springs studio, de Kooning painted a number of woman figures. These later career works were characterized by stunning invention, reintroducing figuration to contemporary art practice. "The East Hampton paintings of the 1960s and '70s demonstrate that de Kooning...in the rare tradition of such masters as Monet and Matisse, has produced a great and innovatory late body of work. In the late 1950s he had established once and for all that the female form was as relevant to contemporary art as pure abstract subject matter. Now he continued to experiment with the female figure" (D. Waldman, Willem de Kooning in East Hampton exh. cat. Guggenheim Museum, New York, p. 21).

De Kooning's florid depictions of women on newsprint are among some of the most iconic works of the post-war period. The paint's physicality and the way in which it has been applied, the color and the gestural sweeps and play of this tactile and, in de Kooning's hand, seemingly infinitely pliable medium, powerfully evoke the artist's own sensual and erotically-charged response to women, their bodies, their skin and their features. The gestural energy of this work marks it out as one of his more high-octane representations and as such, *French Wire* is prompted by a wry and benevolent sense of warmth and affection.

° **♦**526

FRANK STELLA (B. 1936)

Jarmolince III

signed, titled and dated 'JARMOLINCE III F. Stella '73' (on the stretcher) acrylic, cardboard, felt, canvas and fabric on shaped panel construction $97 \times 81 \times 8$ in. $(246.4 \times 205.7 \times 20.3$ cm.) Executed in 1973.

\$700,000-900,000

PROVENANCE:

The artist

Acquired from the above by the present owner

EXHIBITED:

Richmond, Virginia Museum of Fine Arts, *Twelve American Painters*, September-October 1974, p. 66 and 68 (illustrated).

New York, The Metropolitan Museum of Art, Frank Stella: Painting into Architecture, May 2007-July 2007, pp. 12 and 34, no. 7 (illustrated).

New York, Whitney Museum of American Art; Modern Art Museum at Fort Worth and San Francisco, de Young Museum, *Frank Stella: A Retrospective*, October 2015-February 2017, p. 230.

LITERATURE:

L. Turvey, "Frank Stella: Painting into Architecture," *Artforum*, vol. XLVI, no. 2, October 2007, p. 364 (illustrated).
R. Smith, "Beyond Paintbrush Boundaries: Imagining Structures in 3-D," *The New York Times*, May 4, 2007, p. E34.
S. Maine, "Thinking Big," *The New York Sun*, May 2007.
J. Lawrence, "Frank Stella, New York," *The Burlington Magazine*, vol. CXLIX, September 2007, p. 652.
S. McCartney, "Frank Stella," *Interview Magazine*, November 2014 (illustrated).
T. Crow, "Frank Stella," *Artforum*, February 2016, p. 225 (illustrated).



Wooden Synagogue in Jarmolince, from Maria and Kazimerz Piechotka, ed., Wooden Synagogues, 1959.

n 1970, Frank Stella began to work on a radically new series of paintings which built on the notched and shaped canvases from his iconic Black Paintings series. Inspired by images contained in a book given to him by the architect Richard Meier, Stella began to expand his flat canvases outwards into the space located between the wall and the viewer. The subject of this book was the wooden synagogues of Poland that were destroyed by the Nazis during the Second World War, and more specifically, their unique method of construction using interlocking wooden joints. Part of the artist's Polish Villages series, Jarmolince III is a striking example of this new kind of painting in which the artist sought to construct, rather than merely paint a canvas. "It was a notion of, actually I was going to build the painting, I really wasn't going to paint a painting anymore," he said (F. Stella, Transcript of the audio guide for Frank Stella A Retrospective, Whitney Museum of American Art, New York, 2015, via www.whitney.org [accessed 4/14/14]). As a mark of its importance within the artist's oeuvre, Jarmolince III has been included in several important exhibitions of Stella's work, including the artist's 2015 critically acclaimed retrospective organized by the Whitney Museum of American Art, in addition to the artist's Painting as Architecture exhibition organized by the Metropolitan Museum of Art in 2007.





Using the interlocking beams of the synagogue's architecture as a starting point, Stella assembles flat planes of interconnecting color that push out into perceptive space. Carefully constructed wooden planes are assembled together at obtuse angles, thrusting out into previously unoccupied territory. Color plays off against form as Stella challenges perceptive and conceptual norms, producing a new form of both painterly and sculptural expression. "The result is... [a] mix of both pictorial/illusionistic space and literal/physical space," writes Michael Auping in his catalogue essay for Stella's Whitney retrospective. "Illusionism is created through the angling of physical forms, while different colors make the forms themselves illusive. To complicate our reading of this increasingly projective space, a plane that angles inward may be painted with a color that pushes forward" (M. Auping, "The Phenomenology of Frank/'Materiality and Gesture Make Space," in M. Auping, Frank Stella A Retrospective, exh. cat., Whitney Museum of American Art, New York, 2015, pp. 29-30).

Cutting directly into vivid color... reminds me...of the direct carvings of sculptors.

Henri Matisse, 1947

Frank Stella's early wall reliefs proved to be remarkably influential, not only in forging the path for much of his own later career, but also for other artists and architects too. Frank Gehry, the world famous architect of the Guggenheim Museum in Bilbao, the Walt Disney Concert Hall in Los Angeles and, more recently, the new Louis Vuitton Foundation building in Paris, has spoken of how Stella's sculptures influenced him to start peeling away the planes of his own buildings to "create layers of exterior space," thus arriving at the iconic



Above: Installation view, Frank Stella: A Retrospective, Modern Art Museum of Fort Worth, April 17 - September 18, 2016 (present lot illustrated). Photo: Kevin Todora. Courtesy of the Modern Art Museum of Fort Worth. Artwork: © 2017 Frank Stella / Artists Rights Society (ARS), New York.

Right: Frank Stella, Maquette for Jarmolince, 1971-1974. © 2017 Frank Stella / Artists Rights Society (ARS), New York.

form of his architecture that we know today. He commented, "All art is a building process, and the only difference between architecture and art is that architects have to provide windows and doors" (F. Gehry, quoted by M. Auping, *ibid.*, p. 29).

Unlike the illusionary nature of traditional painting, Stella sought to trace a new path for his art. Not one recreating the existing world, but something concerned with creating an entirely new one, as critic Paul Goldberger writes, "For Stella, the point was never the trick of pictorial perspective but the notion that the canvas was a real object existing in real space, with a real shape; not a window to another world but a full and complete world unto itself... In each instance Stella was making works of tremendous intensity that demanded to occupy real, not just conceptual space" (P. Goldberger, "Frank Stella Architecture," in G. Tinterow (ed.), Frank Stella: Painting into Architecture, exh cat., Metropolitan Museum of Art, New York, 2007, p.11).



TuttlemanCollection



Edna and Stanley Tuttleman with Roy Lichtenstein, Stretcher Frame. Revealed Beneath Painting of a Stretcher Frame, 1973. Artwork: © Estate of Roy Lichtenstein. © 2017 Vasa Velizar Mihich.

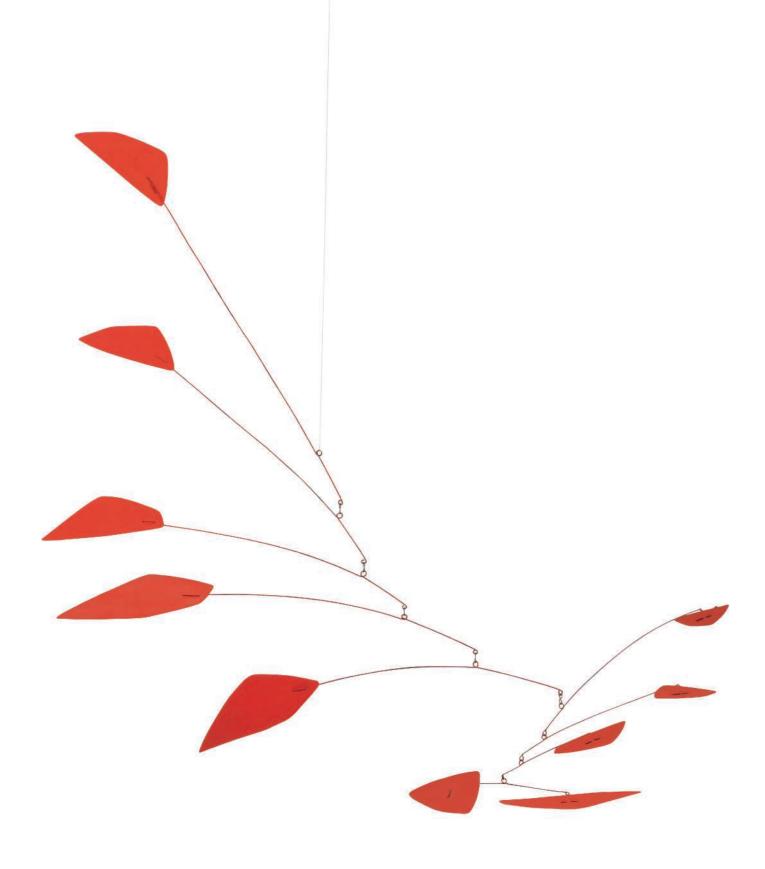
During their marriage, Edna and Stanley Tuttleman curated one of the most eclectic and diverse collections of art, which spans multiple decades and a variety of media. Modernist sculpture masterpieces by artists such as Henry Moore and pop works by Roy Lichtenstein live side by side in a diverse arrangement that underscores the Tuttlemans' love of art in many forms and traditions. Sculptures and paintings are represented as equally as acoustic and kinetic forms in the collection, with works by Alexander Calder and Henry Bertoia creating an atmosphere of pleasure that transcend the conventional and leans toward the unexpected.

The Tuttlemans' love-affair with all that is modern was articulated through a bold, salon-style installation in their family home that overtook every room and extended well into the surrounding landscape. Through this unique juxtaposition of works, the viewer gains a new appreciation for the relationships between works hanging side by side in close proximity to one another. The hanging is intuitive and not belabored—not overly planned or systematic. This style of installation underscores their love of the works themselves as well as their approach to collecting overall. The Tuttlemans sought out works by artists who resonated with them and purchased their work frequently.

The Tuttlemans' vast collection of sculpture displayed primarily outdoors was inspired by the family's frequent stops at Storm King Art Center on their way to their Vermont home. While often times the sheer mass of a sculpture can limit its setting to the outdoors, many modern sculptors and collectors revel in the open air as a venue where the viewer is free to study the work from any distance and at any angle. From works by artists of American, Latin American, and

British descent, Edna and Stanley Tuttlemans' collection reveals a journey of collecting some of the finest examples of outdoor sculpture from all corners of the world. Displayed throughout the grounds of their Pennsylvania home, the Tuttlemans' extraordinary collection occupied every garden, ledge and terrace creating a truly inspiring installation. Though their works are surrounded by the sublime and ever-changing environment, the love Edna and Stanley Tuttleman bestowed upon selecting a magnificent range of internationally-represented artists is unchanging.

This passion and dedication seen not only in the Tuttlemans' approach to collecting but also in their philanthropic efforts, was a hallmark of their marriage and a legacy of their life together. Edna and Stanley Tuttleman were committed to promoting the arts, culture and education in their community, and acted as benefactors to museums, universities, hospitals and temples in the Philadelphia area. The Tuttlemans funded, among others endeavors, The Tuttleman Contemporary Art Gallery at the Philadelphia Museum of Art; Franklin Institute's Tuttleman Omniverse Theater; The Tuttleman Library at Gratz College; The Tuttleman Chapel at Temple Adath Israel; The Tuttleman Imaging Center at Graduate Hospital; The Tuttleman Learning Centers at Temple University and at Philadelphia University; The Tuttleman Auditorium and The Tuttleman Terrace at Institute of Contemporary Art; The Edna S. Tuttleman Directorship of the Museum at the Pennsylvania Academy of Fine Arts; and the Tuttleman Sculpture Gallery at the Pennsylvania Academy of the Fine Arts. These institutions that they fostered will stand as a beacon of their dedication to promoting the arts and education in their community.





ALEXANDER CALDER (1898-1976)

London (maquette)

titled and dated 'London 62' (on the largest element) hanging mobile–sheet metal, wire and paint $35 \times 45 \times 10$ in. (88.9 × 114.3 × 25.4 cm.) Executed in 1962.

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

PROVENANCE:

M. Knoedler and Co., New York Greenberg Gallery, St. Louis, 1978 Sandy Schonwald, St. Louis Medici-Berenson Gallery, Bay Harbor Islands Fontana Gallery, Narbeth Acquired from the above by the present owner, 1979

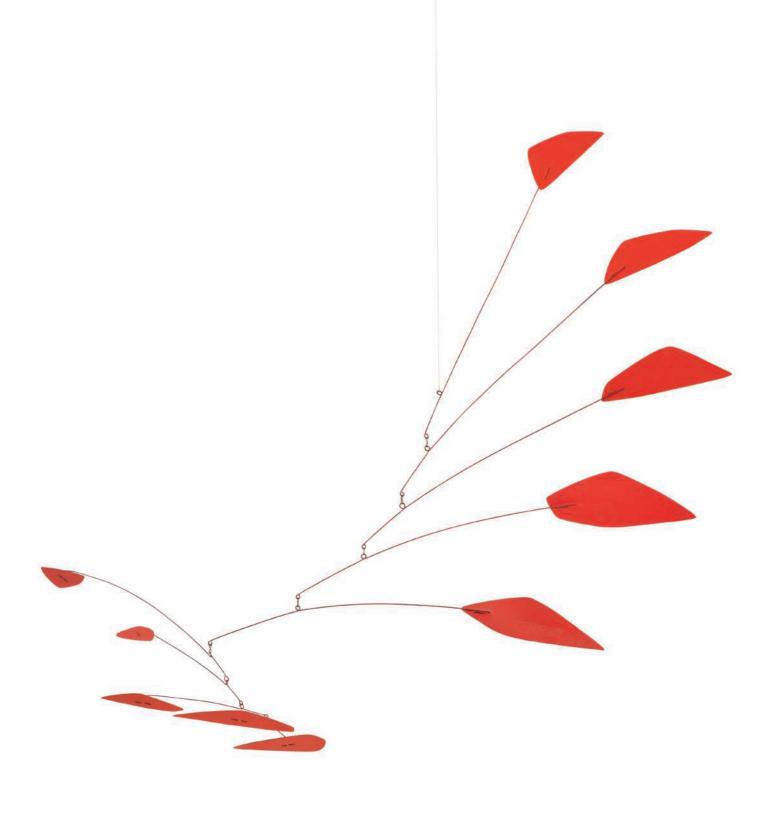
This work is registered in the archives of the Calder Foundation, New York, under application number A02112.

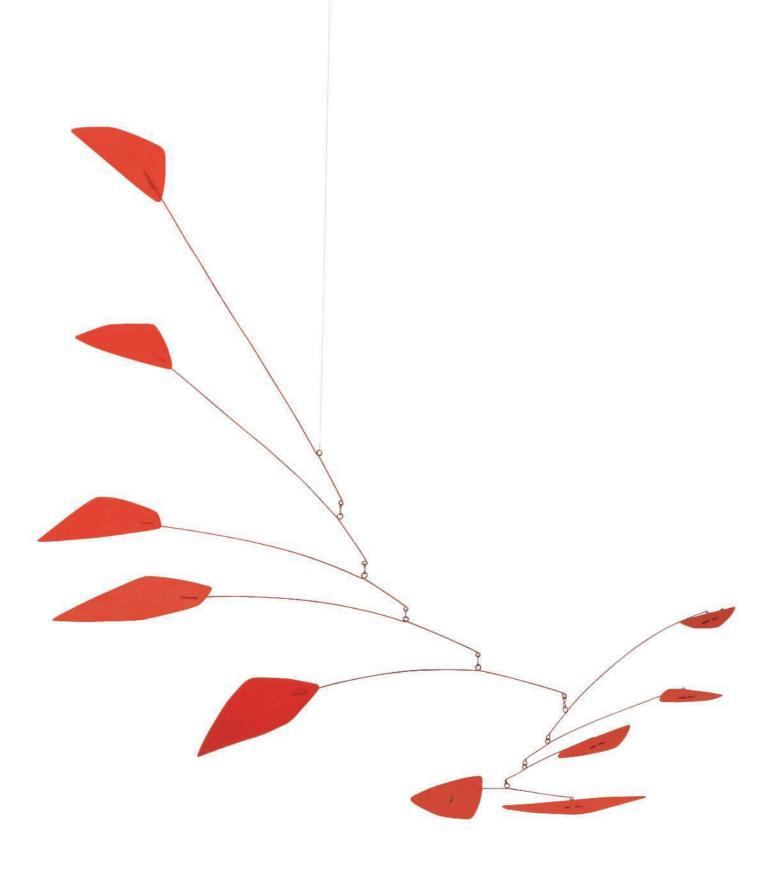


Kazimir Malevich, *Eight Red Rectangles*, 1925. Stedelijk Museum, Amsterdam. Photo: Art Resource, New York.

■ ow can art be realized?" Calder once asked earlier in his career, before answering, "Out of volumes, motion, spaces bounded by the great space, the universe." (A. Calder, 'Comment raliser l'art?', Abstraction, Cration, Art Non-Figuratif, No. 1, 1932, p. 6). As an engineer, poet and artist, Calder had a profound interest in the elements at play in our universe, such as movement, natural forms and color. Through sculpture, Calder sought to redefine the nature of art by taking it off the pedestal and breathing movement into its static form. Best-known for his use of bold geometric forms, kinetic orchestration and animated movement, Calder was always careful to create works that offered the possibility of dynamic energy without being prescriptive about how they should move. In fact, rarely used in fine art before, Calder's adoption of industrial metal in his sculptures and mobiles is particularly notable among his many artistic achievements. Conjuring movement through the simple turns and twists of wire and metal, Calder's mobiles unfold before the viewer as if constantly seen for the very first time, becoming rigorous and classical investigations into not only form and color, but also time and space.

London was executed in 1963 in for Calder's major retrospective, Alexander Calder: Sculpture-Mobiles, at the Tate Gallery, London that same year. By 1963, Calder's large studio in Saché was finally completed and his attention had become increasingly focused on his monumental sculpture commissions, especially as the postwar building boom continued to create a high demand for public art.







André Masson, *Panic*, 1963. Musée National d'Art Moderne, Centre Georges, Pompidou, Paris. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, New York.



Joan Miró, *The Escape Ladder (L'échelle de l'évasion)*, 1940. Museum of Modern Art, New York. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2017. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

However, at the height of his international acclaim, Calder never lost the lively ingenuity that inspired his earliest mobiles. In his later work, Calder continued to interrogate materials and himself in his quest to discover their infinite possibilities.

Formed by a cascade of red elements, *London* is suspended by a single wire. Both delicate in its construction, yet powerful with its vibrant red forms that seamlessly slice through space, *London* becomes the perfect balance of weight and weightlessness. There is also a certain drama in the way each unique element is balanced and aligned on a thin wire, never touching, even as they move, and each equally important in their suspended performance. At the top, five red elements hang vertically with another five horizontal elements reaching towards the ground – a symmetry in number, like fingers reaching out or a realization of the perfect symmetry, yet randomness inherent in nature.

By selecting a single primary color, red in this instance, among the artist's most beloved colors, Calder focuses on the purity of form and its relation to material and space. For Calder, color was not a representational force, but rather he used it for differentiation, much as historical pioneers such as Henri Matisse and André Derain used color as an emotional force. As Calder himself once exclaimed: "I love red so much that I almost want to paint everything red....I often wish

that I'd been a *fauve* in 1905." (A. Calder, quoted in H. H. Arnason and U. Mulas, *Calder*, London, 1971, p. 69). Calder's bold use of color combined with the sensation of movement produced some of the most visually spectacular and important works of the twenty-first century.

In the midst of the Cold War, Calder's artwork maintained a certain hopefulness and spontaneity. A push or a gust of wind will set its carefully balanced elements in motion, introducing the magical element of chance and movement that make Calder's sculptures so fascinating. To Calder, the creative experience was an intuitive one, especially in his exploration and harnessing of the natural forces at play. This interest in science and mathematics might seem opposed at first to the more romantic associations of poetry, but, in fact, the two interests were intricately linked for Calder. "He grasped the inextricable relationship between immediate appearances and the hidden forces that shape our world...Calder, although not a scientist in any traditional sense, was moved by a desire, common among early 20th century thinkers, to see the poetry of everyday life as shaped by heretofore invisible principles and laws" (J. Perl, "Sensibility and Science," in Calder and Abstraction: From Avant-Garde to Iconic, exh. cat., Los Angeles County Museum of Art, 2013, p. 41).



ROY LICHTENSTEIN (1923-1997)

Glass I

signed, numbered and dated 'rf Lichtenstein '77 2/3' (on the left edge) painted and patinated bronze $22 \times 13 \times 7 \%$ in. (55.8 \times 33 \times 18 cm.) Executed in 1977. This work is number two from an edition of three.

\$200,000-300,000

PROVENANCE:

Fontana Gallery, Bala Cynwyd Acquired from the above by the present owner, 1980

EXHIBITED:

New York, 65 Thompson Street, *Roy Lichtenstein: Bronze Sculpture 1976-1989*, May-July 1989, p. 29, no. 5 (another example illustrated and exhibited). Mexico City, Museo Del Palacio De Bellas Artes; Museo De Arte Contemporaneo De Monterrey; Washington, D.C., Corcoran Gallery of Art, Valencia, Instituto Valenciano de Arte Moderno; ; La Coruña, Fundacion Pedro Barrié de la Maza and Portugal, Centro Cultural de Belem, *Lichtenstein: Sculpture & Drawings*, July 1998-August 2000, p. 104, no. 42 (another example illustrated and exhibited).

This work will appear in the forthcoming catalogue raisonné being prepared by the Roy Lichtenstein Foundation.



Roy Lichtenstein in his studio in 1977. Photo: @ Aurelio Amendola Artwork: @ Estate of Roy Lichtenstein.

His sculptures, including his bronzes, kept from any patently anecdotal or narrative suggestion while keeping the door ajar, so to speak, to the faces of the familiar—lamps, tables, glasses, fish in bowls, mirrors—the appurtenances of everyday life. Inviting and familiar as they are, however, these sculptures propose no heuristic end, such as that of trying to awaken us to the beauty of commonplace items about us. Lichtenstein's commonplace is chimerical and melts into pure abstraction...

Frederic Tuten, quoted in *Roy Lichtenstein Bronze Sculpture* 1976-1989, exh. cat., Sixty-Five Thompson Street, New York, 1989, p. 16.





ALEXANDER CALDER (1898-1976)

White Semaphores

signed with the artist's monogram and dated 'CA 62' (on the base) standing mobile–sheet metal, wire and paint $38 \% \times 21 \times 13$ in. (97.1 x 53.3 x 33 cm.) Executed in 1962.

\$500,000-700,000

PROVENANCE:

Perls Galleries, New York Private collection, Cleveland Medici-Berenson Gallery, Bay Harbor Islands Acquired from the above by the present owner, 1978

This work is registered in the archives of the Calder Foundation, New York, under application number A08043.



Yves Tanguy, Through Birds, Through Fire But Not Through Glass, 1943. Minneapolis Institute of Arts. © 2017 Estate of Yves Tanguy / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

Created during the period when Alexander Calder was focusing on executing a number of large scale public commissions, White Semaphores is an exquisite example of Calder's experiments in kinetic art on a more intimate scale. While the larger public stabiles like Teodelapio (1962) borrowed his signature visual vocabulary and hinted at the prospect of motion, standing mobiles such as White Semaphores exhibit fluttering elements to complement the gestural sweep of their metal bases.

Extending outward like feathers, or the concave blooms of a calla lily, Calder transforms regular sheet metal into poetic abstraction. These smooth white forms sweep to and fro in the slightest breeze, drawing direct reference to the titular nautical flags. Balanced on the tip of an architecturally angular red base, a line of carefully composed wire quietly balances, seemingly hovering in place. Describing these airy vibrations, Jean-Paul Sartre noted: "These mobiles, which are neither entirely alive nor wholly mechanical, constantly disconcerting but always returning to their original position, are like aquatic plants swaying in a stream; they are like the petals of the Mimosa pudica, the legs of a decerebrate frog or gossamer threads caught in an updraft," (J. Sartre, "Les Mobiles des Calder," in Alexander Calder: Mobiles, Stabiles, Constellations, exh. cat., Galerie Louis Carre, Paris, 1946, pp. 6-19, English translation by Chris Turner). This graceful equilibrium is at the heart of Calder's mobiles, and White Semaphores exists as a graceful example of the artist's delight in motion.





LOUISE NEVELSON (1899-1988)

Dawn's Landscape XXXI

painted wood 58 ½ x 46 x 6 ¾ in. (148.5 x 116.8 x 17.1 cm.) Executed in 1975.

\$60,000-80,000

PROVENANCE:

Pace Gallery, New York Medici-Berenson Gallery, Bay Harbor Islands Fontana Gallery, Narberth Acquired from the above by the present owner, 1977

If you paint a thing black or you paint a thing white, it takes on a whole different dimension. The white and the black invite different forms...a state of mind enters into it...I feel that white permits a little something to enter. I do not know whether it's a mood, probably it's a little more light, just as you see it in the universe. The white is more festive. The forms have just that edge. For me, the black contains the silhouette, the essence of the universe. But the white has more freedom, it moves out a little bit into outer space.

Louise Nevelson, quoted in *Louise Nevelson Sculpture 1957-1987*, exh. cat., PaceWildenstein, March-April 1997, p. 10.





JEAN DUBUFFET (1901-1985)

Ideogramme II

signed with the artist's initials and dated 'J.D. 72' (lower left) epoxy paint on polyurethane $22 \times 18 \% \times 13 \%$ in. (55.8 x 46.9 x 34.2 cm.) Conceived in 1971. Executed in 1972.

\$100,000-150,000

PROVENANCE:

Pace Gallery, New York Acquired from the above by the present owner

LITERATURE:

M. Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule XXV: Arbes, Murs, Architectures, Les editions de minut, Lausanne, 1974, p. 130, no. 143 (illustrated).



Pablo Picasso, Femme danus un fauteuil rouge, 1932. Musée Picasso, Paris. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Dubuffet's anti-relational imagery translates a freedom from hierarchical imperatives, a freedom won at the expense of composition, illusionism, perspective, color interaction, in a word, at the expense of "art" as his generation knew it. Psychologically, it was achieved by observing madness of the disintegration of categorical thought. Like the Art Brut artists he admires, Dubuffet freely constitutes celebrations, based on delusions, which he offers as an alternative to everyday life.

Margit Rowell, "Jean Dubuffet: An Art on the Margins of Culture," *Jean Dubuffet: A Retrospective*, exh. cat., Solomon R. Guggenheim Museum, New York, 1973, p. 34.







SAM FRANCIS (1923-1994)

China Nine Puffs

signed and dated 'Sam Francis 1974' (on the reverse) acrylic on canvas 86 % x 110 ¼ in. (220 x 280 cm.) Painted in 1974

\$150,000-250,000

PROVENANCE:

André Emmerich Gallery, New York Acquired from the above by the present owner, 1985

EXHIBITED

Tokyo, Minami Gallery, *Sam Francis*, April 1974, p. 2 (illustrated).

New York, André Emmerich Gallery, Large-Scale Master Paintings and Sculpture, February-March 1984. Tokyo, Minami Gallery, Dedication Kusuo Shimizu and Minami Gallery, March 1985, pp. 97 and 149 (illustrated). Rome, Galleria il Gabbiano, Sam Francis, November 1998-February 1999, pp. 25 and 32 (illustrated). Chicago, Richard Gray Gallery, Sam Francis: The Edge, April-June 2000, p. 40 (illustrated).

LITERATURE:

D. Burchett-Lere and W. Agee, Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946–1994, Berkeley, 2011, no. SFF.635 (illustrated).

W. Agee, Sam Francis: Paintings 1947–1990, Los Angeles, 1999, p. 149, fig. 12 (illustrated).

Sam Francis: From the Idemitsu Collection, 2002, exh. cat., Toyama, Museum of Modern Art, p. 122 (illustrated).

This work is included in the Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, published by the University of California Berkeley Press (UC Press: 2011) under the No. SFF.635 and is also registered in the archives of the Sam Francis Foundation with the No. SFP74-5. This information is subject to change as scholarship continues by the Sam Francis Foundation.

His bare feet prancing about over a white canvas, this angel creates a garden of flowers in prism-like colours, as if portraying peerless visions of paradise. Yet the flower garden is criss-crossed with a lattice of fine lines, like a spider's web trembling with fear, like veins of blood. Works such as these may be easier to understand if we think of them as poems executed in paint, and Sam Francis as a poet of art.

Mamoru Yonekura, quoted in *The Recent Works of Sam Francis*, exh. cat., Ogawa Art Foundation, Tokyo, 1990, p. 5-6.

Flap: Sam Francis in his Tokyo studio, Japan, circa 1974 (present lot illustrated). Photo: photographer unknown. Photo courtesy Sam Francis Foundation, California. Artwork: © 2017 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.





ROY LICHTENSTEIN (1923-1997)

Brushstroke Head II

signed, numbered and dated '3/6 rf Lichtenstein '87' (on the base) painted and patinated bronze $28\% \times 13\% \times 17\%$ in. (78.3 x 33.7 x 43.8 cm.) Executed in 1987. This work number three from an edition of six

\$700,000-900,000

PROVENANCE:

The artist
Leo Castelli Gallery, New York
Marvin Ross Friedman and Company, Miami
The Greenberg Gallery, St. Louis
Private collection, St. Louis
By descent from the above to the present owner

EVUIDITED:

New York, 65 Thompson Street, Roy Lichtenstein: Bronze Sculpture 1976-1989, May-July 1989, p. 77, no. 29 (another example illustrated and exhibited). New York, Mitchell-Innes and Nash, Roy Lichtenstein Brushstrokes: Four Decades, November-January 2002, pp. 39 and 85 (another example illustrated and exhibited). New York, Castelli Gallery, Roy Lichtenstein: Re-Figure, November 2016-January 2017 (another example exhibited).

This work will appear in the forthcoming catalogue raisonné being prepared by the Roy Lichtenstein Foundation.

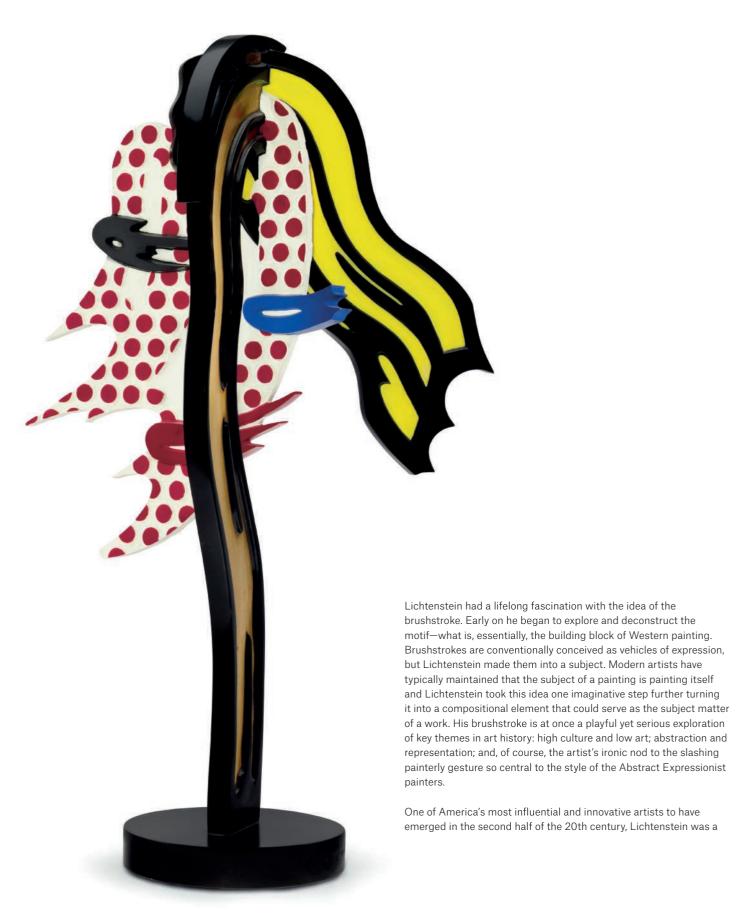


Joan Miró, Jeune fille s'evadant, Noia evadintse, 1967. Joan Miro Foundation. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2017. Photo: Manuel Cohen / Art Resource, New York.

Working within the medium of sculpture was a significant aspect of Roy Lichtenstein's art practice from the beginnings of his career in the 1960s right through to the last decade of the artist's life in the 1990s. Here, *Brushstroke Head II* translates the artist's signature Pop style into three-dimensional form as it shares the qualities of Lichtenstein's iconic paintings—the graphic, color-splashed, Ben-Day dot universe that was the pop culture's image of America in the 1950s & 1960s.

Brushstroke II captures many of the defining motifs that Lichtenstein made a career articulating: the visual language derived from the pages of comics and print advertising with their primary colors, bold black lines, and bang! Pow! explosive statements. The flattened forms—Pop culture humor, Ben-Day dots, and, of course, the stylized brushstroke motif itself, are all referenced here. The artist was interested in exploring issues of three-dimensional space via his sculptural versions of his two-dimensional images, and the present work successfully conveys that theme, as the viewer takes note of the stylized facial features (eyes, lips, hair, and face) and the flat plane on which they are depicted.





Far Left: Alternate view of present lot.

Left: Roy Lichtenstein, *Girl with Hair Ribbon*, 1965. © Estate of Roy Lichtenstein.

Right: Pablo Picasso, Portriat of Dora Maar, 1937. Musée Picasso, Paris. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Musée Picasso, Paris, France / Bridgeman Images.



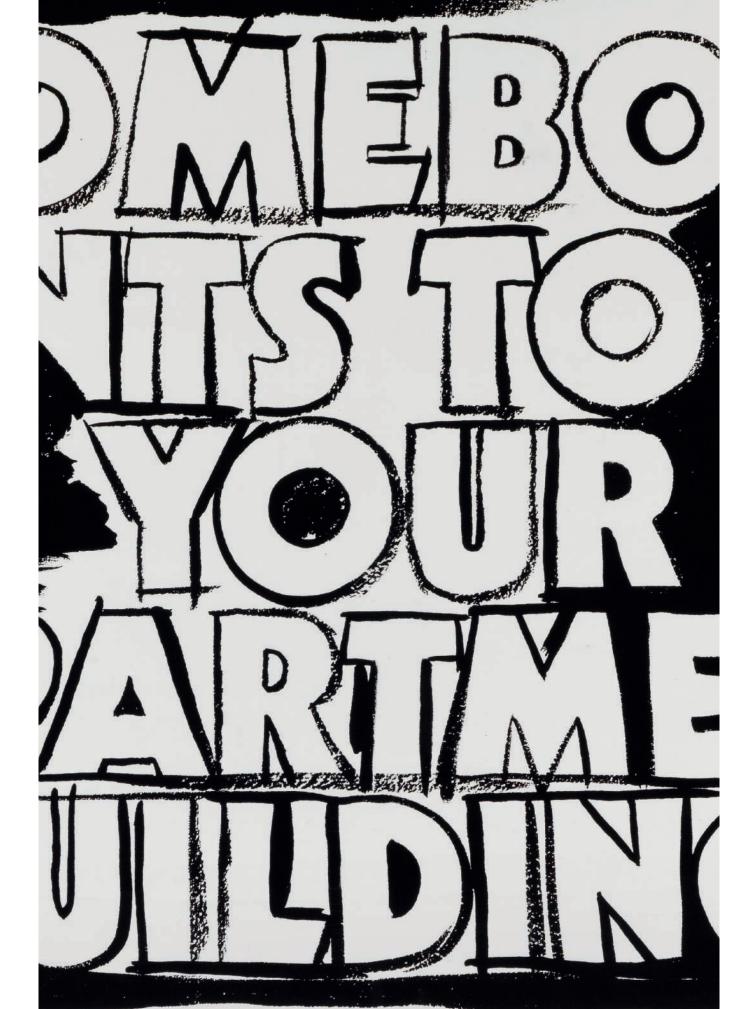


pioneer of Pop Art, a movement with which he is closely identified. He developed his style based on pictorial motifs of comic strips and print advertisements, which he then interpreted in a style that played-off the crudeness of mid-century era newspaper print production. Lichtenstein deliberately sought out to interrogate commercial art's visual material, universally reviled by fine artists in the early 1960s, which he then set out to improve upon. The artist's painted bronze sculptures also challenged the medium's conventional defining characteristics of three-dimensionality, stability, and solidity. His sculptures tended to be flat and thin and in preparing them this way, Lichtenstein was working to suggest associations closer to those pertaining to the drawn line than to sculpture's solid mass.

His art tackled head-on conventional notions of taste and quality, and turned the tables on everyone, as he elevated to the status of classic and myth what most at the time disparaged as trivial. "To all

of [Lichtenstein's] images there was...a particular and unmistakably American quality: a lean, laconic scrutiny of the world that separated his art even from the paintings of Europeans of his generation, like Richard Hamilton and Sigmar Polke, who also borrowed from pop culture sources" (M. Kimmelman, "Roy Lichtenstein, Pop Master, Dies at 73," *The New York Times*, September 30, 1997).

Lichtenstein's approach sent American art in an entirely new direction, altering the course of contemporary art and influencing numerous younger artists. The New York Times wrote that at the time of his death "his ideas had so infiltrated art that they were no longer only his. Mixing text and image, high and low, his whole strategy of appropriation paved the way for a generation of artists not yet born, or at least not yet out of elementary school, when he cribbed a picture of a girl holding a beach ball aloft from a newspaper advertisement for Mount Airy Lodge in the Poconos" (Ibid.)



ANDY WARHOL (1928-1987)

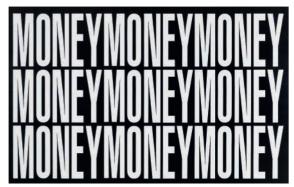
Somebody Wants to Buy Your Apartment Building

synthetic polymer and silkscreen ink on canvas 54×80 in. (137.2×203.2 cm.) Executed in 1985.

\$600,000-800,000

PROVENANCE:

The artist
Private collection, Chicago
Private collection, New York
Acquired from the above by the present owner



Barbara Kruger, *Untitled (Money money money)*, 2011. Solomon R. Guggenheim Museum, New York. © Barbara Kruger. Courtesy Mary Boone Gallery, New York.

Somebody Wants to Buy Your Apartment Building is a monumental and audacious painting that reflects Andy Warhol's lifelong fascination with advertising, popular culture and the mass media. Taking as his source image an advertisement that the artist spotted in the classified section of a New York newspaper, its bold simplicity evokes the street-inspired work of Jean-Michael Basquiat whom he befriended in the mid-1980s. After the pair met, Warhol began to develop his own text-based aesthetic based on cheap advertisements for body building programs and apartment sales that filled numerous pages of the city's tabloid newspapers.

Painted towards the end of his career, these commercial evocations also hark back to his earlier work in which he celebrated the visual aesthetic of Campbell's Soup cans and Coca-Cola bottles, paintings which started the Pop Art revolution. Here, the same simple visual language which established Warhol's career as one of the most innovative artists of his generation stills resonates throughout the epic dimensions of this mural sized work. When asked about this new notion of Pop, Warhol remarked "once you 'got' Pop, you could never see a sign the same way again. And once you thought pop, you could never see America the same way again. The mystery was gone, but the amazement was just starting" (P. Hackett, *Popism: the Warhol '60s*, New York, 1980, pp. 39-40).

q D

ANDY WARHOL (1928-1987)

Diamond Dust Shoes

synthetic polymer and silkscreen ink with diamond dust on canvas 50×42 in. (127 \times 106.7 cm.) Executed in 1981.

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

PROVENANCE:

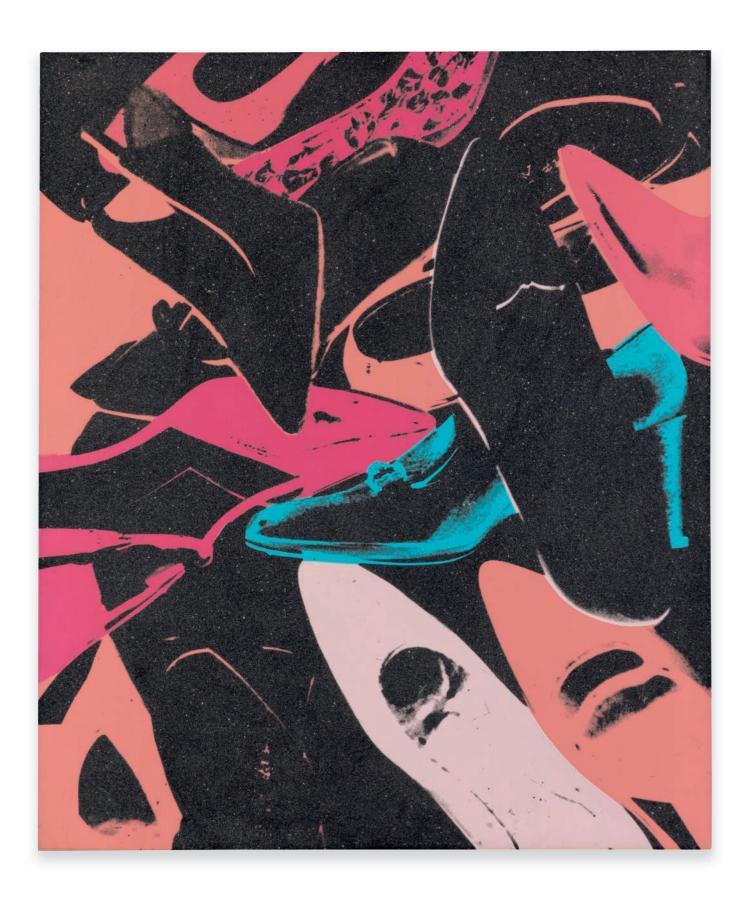
The artist
Alexander Iolas, New York
Private collection, Europe
Galerie Xippas, Paris
Private collection, New York
Acquired from the above by the present owner



Andy Warhol with Diamond Dust Shoes, New York. Photographer unknown. Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

With its high-keyed colors and sparkling surface, Andy Warhol's Diamond Dust Shoes dazzles as one of the artist's most evocative compositions. Painted in 1981, it is a charismatic example of one of the artist's late paintings in which he commemorates the leitmotif of footwear that had such personal and professional significance for him throughout his career. It also marks a return to his roots as the artist began his career a professional illustrator for a shoe company. Shoes remained an important subject for Warhol throughout his career, as he explained in 1980 "I'm doing shoes because I'm going back to my roots. In fact, I think I should do nothing but shoes from now on" (A. Warhol quoted in P. Hackett, (ed.), The Andy Warhol Diaries, New York, 1989, p. 306).

The surface of the canvas reverberates with a constellation of hot pink, white and electric-blue shoes which float against a sparkling jet-black background. These large-scale shoes dwarf their real world models, removing them from the prosaic and compounding their sense of otherworldliness. Although he plays with an abstract aesthetic in the work, Warhol nonetheless draws attention back to his classic Pop vernacular with his use of the contemporary fashion vernacular, the strong silhouettes and his bright, vibrant palette of neon colors.





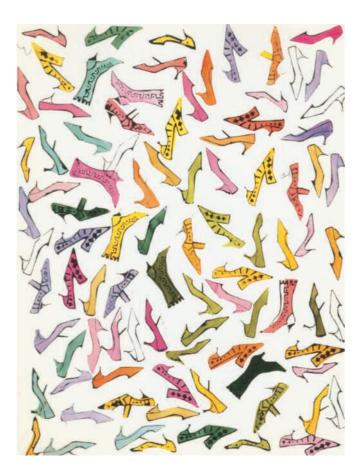
Left: Detail of present lot

Right: Andy Warhol, Silver Liz, 1963. © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Below: Andy Warhol, Stamped Shoes, c. 1959. Andy Warhol Museum, Pittsburgh. © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



With its sensuous surface, *Diamond Dust Shoes* far surpasses the tantalizing appeal of his source material. His application of the sparkling surface, a technique he began experimenting with in 1979, proved to be perfectly Warholian in that it the allowed his preferred themes of fame and glamor to be manifested materially on the canvas by utilizing the social connotations of diamonds as the most highly coveted objects. Warhol had employed gold paint in a similar



manner in seminal works much earlier in his career such as the Museum of Modern Art's Gold Marilyn Monroe from 1962. By the early 1980s when this work was produced, Warhol had long since cultivated a social circle of beautiful, famous, and fashionable people. It was the height of popularity for the legendary nightclub Studio 54, which Warhol and his friends frequented. The dazzling effect of the shimmering canvas evokes the twinkling light emanating from a disco ball and bouncing off of the shoes of New York City's elite. Thus the work contains strong autobiographical elements for Warhol both in its allusions to his prolonged history with shoes as a subject of his art and his abiding preoccupation with money, fashion, and fame.

Adding to its intrigue, none of the shoes exist in a pair; they are all individual. A pair of shoes reflects a direct relation to a utilitarian product; one wears shoes to protect their feet. When presented in this way as a group of individual objects, each shoe is isolated in its role as a symbol; an icon. With its relationship to the body of a woman, the shoe, especially a stiletto, is a sex symbol and can even be extended to its representation of a foot fetish. Just as with many of his other object paintings, while the artist is interested in the form and shape of the object that he is painting, the object is always a larger representative of a bigger theme or sentiment. While the shoe differs from Warhol's Coca-Cola bottles, or a Campbell's Soup Can in its anonymity, the power here lies with the international signifier of female sexuality rather than with a commercial product. Of his 1950s shoe designs, curator Richard Martin explains the fascination of the shoe; "What is [a] High-Heeled Shoe... but a platonic shoe compounded of any and all fetishes and icons of foot and shoe configured to a starlet's dainty shoe...[or] Cinderella's fictitious shoe?" (R. Martin, The Warhol Look: Glamour, Style, Fashion, exh. cat., Whitney Museum of American Art, New York, 1997, p. 73).

Diamond Dust Shoes presents much of Warhol's signature convention of repetition and, just as a Marylin or a Marlon Brando, the shoes represent the spirit and marketability of a golden era romanticism; its glamour and literal glitz speaks for the moment when it was made, as well as a timeless reminder of universal tropes.

ALEXANDER CALDER (1898-1976)

3 Feuilles noirs, 5 blanches, 2 rouges

signed with the artist's monogram 'CA' (on the largest red element) hanging mobile—sheet metal, wire and paint 17 $\frac{1}{2}$ x 32 $\frac{1}{2}$ x 16 in. (44.4 x 82.5 x 40.6 cm.) Executed in 1960.

\$800.000-1.200.000

PROVENANCE:

Galerie Maeght, Paris
Perls Galleries, New York, *circa* 1967
Private collection, Connecticut, *circa* 1967
Private collection, Palm Beach, 1970
Private collection, New York, 2012
Acquired from the above by the present owner, 2016

EXHIBITED:

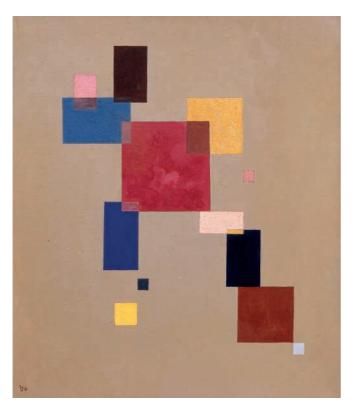
New York, James Goodman Gallery, *Calder:*Space in Play, October-December 2014.
Mayoral Galeria d'Art Barcelona, *Art*Revolutionaries: Hommage to the Pavilion of the
Spanish Republic, 1937, September 2016-January
2017, pp. 161 and 162 (illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A07599.

A lexander Calder's 3 Feuilles noirs, 5 blanches, 2 rouges is a captivating example of the artist's pioneering sculptural mobiles. Consisting of ten painted metal "leaves" (feuilles) attached to wire armature, the work's apparent delicacy is belied by its significant presence in space. This presence is accentuated by the way in which the sculpture is suspended from the ceiling, where air currents cause it to move, allowing constantly changing shadow patterns to fall upon the mobile's surrounds as it appears to dance in the air. With the invention of open-form, kinetic works like this Calder revolutionized the medium of sculpture.

Calder was born in Pennsylvania in 1898 to an artistic family. He trained as a mechanical engineer but subsequently took classes at the Art Students League in New York and worked as a painter







and illustrator. In 1926 Calder traveled to Paris and it was here, surrounded by the world of the European avant-garde, that he began to create his beloved *Cirque Calder* (1926-31). Influenced by the artist's love of the circus, this work, which is now part of the Whitney Museum of American Art's permanent collection, is comprised of moveable performers made of discarded material and wire. By using found objects and industrial materials Calder saluted his American roots but, as a work of performance art, *Cirque* is at the heart of Calder's aesthetic concern for animation and kinesis. Yet it was only after visiting, where he was impressed by the painter's studio environment, that Calder was inspired to create his suspended sculptural abstractions. A year later, in 1931, Marcel Duchamp gave a name to these new inventions—*mobiles*.

Both the form and title of *3 Feuilles noirs*, *5 blanches*, *2 rouges*, express elements fundamental to the artist's vision, that of nature and color. Calder regarded the sphere and the circle as the universe's essential shapes, noting that "even my triangles are spheres, but they are spheres of a different shape" (A. Calder and K. Kuh, "Alexander Calder," *The Artist's Voice: Talks with Seventeen Modern Artists*, New York, 2000, p. 39). Here these spherical triangles, constructed from

metal discs and suspended by wires, evoke the memory of tree leaves being buffeted by the wind. The horizontal planes of the black and red disks anchor the composition while the verticality of the five white leaves give the impression of the sculpture soaring into the sky. It is as though some leaves remain on the branches of a tree while others are blowing away. This sense of contrasting forces and energy is aided by the colors of the painted discs.

Concerning color's place in his sculptures, Calder observed that, "I want things to be differentiated. Black and white are first—then red is next—and then I get sort of vague. It's really just for differentiation, but I love red so much that I almost want to paint everything red. I often wish that I'd been a fauve in 1905." (Ibid., p. 41). Interspersed between the black discs and suspended at opposite ends of wire strands to the white, the mobile's two red spheres provide a similarly exhilarating force as Fauvism's use of primary color. The inherent kinetic quality of the sculpture furthers this expressive impact. Stirred into life by air currents or human movement, the abstracted everchanging forms and shadows of 3 Feuilles noirs, 5 blanches, 2 rouges generate the ephemeral wonder of the natural world in pure art.

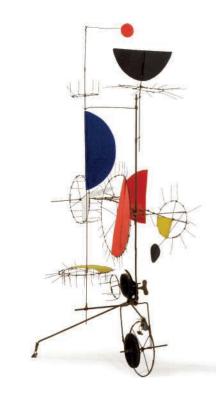
Far Left: Wasily Kandinsky, Thirteen Rectangles (Dreizehn Rechtecke), 1930. Musee des Beaux-Arts, Nantes. Photo: © RMN-Grand Palais / Art Resource, New York

Left: Joan Miro, Women, Birds, and a Star, 1949.
Metropolitan Museum of Art, New York. © Successió
Miró / Artists Rights Society (ARS), New York /
ADAGP, Paris 2017. Photo: © The Metropolitan
Museum of Art / Art Resource, New York.

Right: Jean Tinguely, Meta-Mechanical Automobile Sculpture, 1954. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, New York.

Below: Detail of present lot.

A recent exhibition at London's Tate Modern in 2015-16, Alexander Calder: Performing Sculpture, assessed the innovative aspect of performance that his sculptures express. This is a discussion that will be continued by the Whitney Museum of American Art in June with the opening of Calder: Hypermobility, where works will regularly be set in motion and seen as the artist designed. The effect of movement in Calder's sculptures is also the subject of a current exhibition at the San Francisco Museum of Modern Art. Alexander Calder: Motion Lab, the first in a series of annual exhibits in a permanent gallery dedicated to exploring the artist's work.





WAYNE THIEBAUD (B. 1920)

Salt, Sugar and Pepper

signed 'Thiebaud' (lower left); signed again twice 'Thiebaud ♥' (on the reverse and on the stretcher) oil on canvas mounted on canvas by the artist 13 x 17 in. (33 x 43.2 cm.)
Painted in 1970.

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

PROVENANCE:

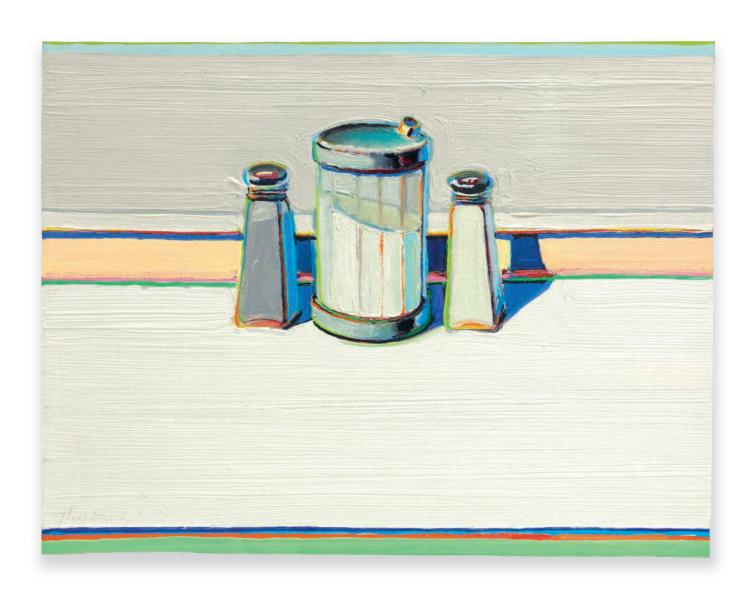
Allan Stone Gallery, New York Private collection, United States, 1986 Anon. sale; Christie's, New York, 15 May 2003, lot 124 Private collection, London Private collection, Switzerland By descent from the above to the present owner



Tom Wesselmann, Still Life #30, April 1963. Museum of Modern Art, New York. © Estate of Tom Wesselmann / Licensed by VAGA, New York, NY. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, New York

Widely regarded as one of the most important painters of the postwar and contemporary period, for over seven decades Wayne Thiebaud has enthralled both critics and viewers with his extraordinary ability to capture in lusciously rendered oil paint the essence of the objects he portrayed. His preference for humble, everyday mass-produced items allowed him to merge an interest in realism with a superb eye for the visual language of abstraction, so wonderfully achieved in the present work, *Salt, Sugar and Pepper*.

Throughout his career, Thiebaud's art has both engaged audiences and won praise from critics through the artist's ability to uplift and transform everyday subject matter, and he revived what had previously been the staid genre of still life. An elegant arrangement of shapes arrayed along a counter or table top, *Salt, Sugar and Pepper* depicts a scene to be found in any American diner or coffee shop from the 1930s to today. But it's a scene that isn't conventionally realistic. Instead, it is conjured with meaning and nostalgia from the artist's memory. Thiebaud painted many of his subjects from memory, rather than direct observation. This method had the effect of distilling and intensifying the remembered forms, conveying at one and the same time a feeling of remove and imparting the objects with a weight and solidity that seems to transcend time. The real subject of Thiebaud's work is often not the subject itself, but the artist's remembered idea of it.





Right: Richard Diebenkorn, Ocean Park No. 79, 1975.
Philadelphia Museum of Art. © The Richard Diebenkorn
Foundation. Photo: The Philadelphia Museum of Art / Art
Resource. New York.

Left: Detail of present lot.

Below: Giorgio Morandi, Natura Morta, 1950. Museum of Fine Arts, Houston. © 2017 Artists Rights Society (ARS), New York/SIAE, Rome. Photo: Bridgeman Images.

Although the subject matter of *Salt*, *Sugar and Pepper* appears ubiquitous, it nonetheless evokes moments that contain small, vital truths. The mood suggests the sort of privacy within a public setting one might find while lingering over a cup of coffee. Memory, desire and longing are a powerful undercurrent in Thiebaud's paintings and nostalgia and an aura of transience run through them. All of the artist's works infuse what would otherwise be impersonal objects with a palpable humanity.

In his fascination with subjects such as those in the present work, he anticipated Pop Art's obsession with midcentury American consumer culture. In fact, Thiebaud captured the attention of a young Andy Warhol during the former's debut show at New York's Allan Stone Gallery in 1962. However, while delighting in the same commercial-Americana subject matter as the Pop Artists, Thiebaud steered an independent course, relishing the aesthetic pleasures of applying oil paint to canvas. His choice of subject matter together with his sensuous handling of paint resulted in art works that, with great sensitivity, depict the beauty of light and surface, while at the same time delving into the mysteries present in even commonplace objects.

As in all of Thiebaud's art, the present work is both a still-life scene and a richly prepared canvas. It is characterized by a quiet, deadpan humor and even a sense of poignancy. But Thiebaud's art is also triumphal, with its joyful handling of paint. "You sense a love of paint and surface...There's a real joy of painting, a joy of life in his work" (A. Stone, quoted in K. Tsujimoto, *Wayne Thiebaud*, Seattle, 1985, pp. 36-37). Although living most of his life in California, Thiebaud mingled with Abstract Expressionist painters in New York in the 1950s. He particularly admired Willem de Kooning, especially the older artist's sensuous and expressive use of oil paint. Thiebaud appreciated the "brush dance" of a number of painters, practitioners as diverse as Chardin and Mondrian. From de Kooning, in particular, he gained an appreciation of the older artist's supple application of oil and the coloristic inventions de Kooning introduced.





Color and light are as much the subject of the present painting as are the manifest objects themselves. The illumination is clean, bright, evenly lighting the entire field, and is somewhat unreal in overall effect. The artist builds contrast by including darker stripes of alternating hues along the bottom portion and upper third of the canvas. Blue shadows separate the shakers from their background, lending depth. By placing contrasting colors around the edges of objects, Thiebaud suggests lively vitality rather than merely a copy of reality. The shadows here are actually areas of color, not empty black but in fact diversely hued and textured spaces of light. The perspective is almost aerial, the artist editing out every extraneous detail of the environment, allowing the viewer to focus on the geometries of the elements set before us—the play of circles, straight lines, diagonals.

In his interest in realist art and in the still life, Thiebaud was influenced by the Italian painter Girogio Morandi, who specialized in painting still lives of simple objects portrayed in subtle, understated tonalities. Morandi's influence is evident in Thiebaud's preference for understatement, and the exploration of the possibilities of the medium of paint. In the late 1950s Thiebaud came to be associated with a group of San Francisco-area artists referred to as the Bay Area Figurative painters, who included Elmer Bischoff, David Park and Richard Diebenkorn and who explored the expressive possibilities of paint but who preferred to render the figure, eschewing abstraction. The start of the mature phase of Thiebaud's career coincides with the emergence of Pop Art in the early 60s and artists such as Warhol and Lichtenstein. Sometimes associated with Pop Art because of his choice of subject matter, in fact Thiebaud was more interested in exploring the possibilities of the still life genre, looking for inspiration in mentors active earlier in the 20th century, even though he himself depicted the quietly evocative contemporary world around him.

FRANK STELLA (B. 1936)

Fedallah

painted aluminum $91 \% \times 69 \% \times 28 \%$ in. (232.7 x 176.5 x 72.3 cm.) Executed in 1988.

\$400,000-600,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1988

rank Stella's *Fedallah* is towering example of the artist's constantly evolving artistic practice. Having established himself firmly in the art historical canon in the 1960s with his iconic Black Paintings, throughout his career Stella has sought to constantly push the accepted norms of artistic production. Named after a character in Herman Melville's epic novel Moby-Dick, this dynamic arrangement of chromatic metallic planes breaches the hallowed divide between sculpture and painting. For as these dynamic planes are unashamedly three-dimensional, their surface also bears witness to Stella's actions as a painter, hosting a dazzling array of colorful daubs, drips and tantalizing brushwork. Melville was a representational writer who became increasingly abstracted in his descriptions of his noble whale, and in works such as Fedallah, it has been said that Stella was an abstract painter who was beginning to explore the introduction of figuration, as the artist himself said, "in the right hands representational painting can be abstract enough" (F. Stella, quoted by R. K. Wallace, Frank Stella's Moby Dick: Words & Shapes, New York, 2006, p. 9).









Far Left: Detail of present lot.

Left: Joseph Mallord William Turner, The Whale Ship, 1845. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York

Right: Jackson Pollock, Moby Dick, 1943. Ohara Museum of Art. © 2017 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: Ohara Museum of Art, Kurashiki, Japan / De Agostini Picture Library / Bridgeman Images.

At over 7 feet tall, Stella's arrangement of colorful metal forms, carefully 'woven' together, creates a work of sensual complexity. These are not the crushed fenders of John Chamberlain's large scale metal sculptures of the 1960s whose final form owed much to his embrace of chance, Stella's forms are energy personified, highly controlled planes of milled and cut steel, placed exactly to the artist's specifications. Although resolutely abstract, these shapes do evoke the figurative form, even the spectral silhouette of Fedallah himself, as described by Melville "...here come that ghost-devil Fedallah; tail coiled out of sight as usual; oakum in the toes of his pumps as usual. What does he say with that look of his? Ah, only makes a sign to the sign and bows himself; there is a sun on the coin-fire worshipper, depend upon it!" (H. Melville, Moby Dick, New York, 2003, p. 503). The careful layering of these chromatic planes creates spaces and voids deep within the body of the sculpture, visible through a circular opening cut into one of the leftmost panels—creating a window which allows the viewer to journey directly into the heart of the work. These are not forgotten areas however, these are an essential part of the artist's kaleidoscope of form and color, as intricately worked as the outer surfaces yet offering an intriguing insight into Stella's

compositional strategies. Looking deep into the interior reveals surfaces covered with geometric patterns that recall earlier series of Stella's work. Just like its "fire-worshipping" namesake, Fedallah's painterly surface is burnished by an array of hot and cold hues. Topped with a 'mask' of golden yellow, the vibrant palette pervades throughout—scorching reds and hot pinks are counterbalanced with internal passages of cool blue.

Stella takes the title of *Fedallah* from a character in Melville's heroic novel *Moby-Dick*. First published in 1851, and now widely considered to be among the finest works of American literature, the book tells the story of mad Captain Ahab's journey to track the epic whale he encountered on a previous journey. Fedallah is the leader of the five dusky phantoms, whom Ahab has secretly brought onboard to serve as his private boat crew, and who also serves as the captain's harpooner. Stella read *Moby-Dick* as a youngster, about the time he also saw the film version directed by John Houston, but was not impressed. It would not be until 30 years later when he took his two young sons to see the Beluga whales at the New York Aquarium in 1985 that it stirred his imagination. "The first thing we saw every time



Left: Willem de Kooning, Untitled XXI, 1982. Philadelphia Museum of Art. Artwork: © 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: The Philadelphia Museum of Art / Art Resource, New York.

Far Right: Frank Stella's studio, 1986. Photo: Marina Schinz. Artwork: © 2017 Frank Stella / Artists Rights Society (ARS), New York

Below Right: Installation shot of Frank Stella's Fedellah at the artist's 2015-16 Whitney Retrospective. Photo: Gwenaël Kerlidou for Hyperallergic. Artwork: ⊚ 2017 Frank Stella / Artists Rights Society (ARS), New York.

we went into the aquarium were the Beluga whales in the tank just as you came right in the door," he said. "They were just sort of looming over you, as it were. I just kept seeing them for about two years, and then one day the wave forms and the whales started to come together as an idea" (F. Stella, quoted by R. K. Wallace, *ibid.*, p. 7). Thus began the artist's most ambitious series of work. Over the next 12 years Stella produced 167 compositions in total, each named after chapters in Melville's book. Whilst not seeking to be a direct interpretation of *Moby-Dick*, Stella was more interested in the hybrid structure of the novel. Such is the importance of this series within the artist's oeuvre, other examples are included in many important museum collections including New York's Whitney Museum of American Art (*The Whiteness of the Whale*, 1987), San Francisco Museum of Modern Art, (*The Chase. Third Day*, 1989), and the Stedelijk Museum, Amsterdam (*The Lamp*, 1986).

One could draw parallels between Stella's career and that of Picasso, an artist once described as being "...more completely himself in three dimensions; a magician, a magpie genius, a comedic entertainer and a tinkerer with superb reflexes. His many gifts-versatility, voraciousness, a need for constant reinvention—are more sharply apparent in real space and tangibles (R. Smith, "Picasso Sculpture," New York Times, Friday, September 11, 2015). Like Picasso, critics have celebrated Stella's sculptural work as the natural progression of his early prodigious career. Indeed, William Rubin, the influential curator of painting and sculpture at the Museum of Modern Art in New York was so taken by a visit to Stella's studio in 1987 that he enthused: "Standing amid the dozens of paper models that represent the second group of new paintings...during a recent visit to Stella's studio," he enthused, "I could not but be overwhelmed by the sheer profusion of his ideas, and the immense outpouring of energy on which they ride. At fifty-one, Stella seems to me even more inspired, and to be living more dangerously, than at thirty-three, his age at the time of his first Museum of Modern Art retrospective. The catalogue of that exhibition ended with the observation that Stella's 'endurance faces many challenges, not the least of which is the quality of his own past.' In the interim, he has more than met the test. Indeed, though it

smacks of comparing apples and oranges, I would consider that the best of the metal reliefs of recent years are superior even to the finest paintings of the early sixties. And with the prospect of decades of development lying ahead, one can imagine that there is still greater and more unexpected work to come. Certainly no painter has ever committed himself more completely in the quest to 'make it better'" (W. Rubin, *Frank Stella 1970-1987*, exh. cat., Museum of Modern Art, New York, 1987, p. 149).





ANDY WARHOL (1928-1987)

Brillo Soap Pads

silkscreen ink and paint on plywood 20 x 20 x 17 in. (50.8 x 50.8 x 43.1 cm.) Executed in 1964-1969.

\$500,000-700,000

PROVENANCE:

Stephen Mazoh, New York
Charles Cowles Gallery, New York
Martin and Janet Blinder, Los Angeles
Michael Kohn Gallery, Los Angeles
Douglas S. Cramer, New York
His sale; Christie's, New York, 15 November 2012,
lot 406
Acquired at the above sale by the present owner

LITERATURE:

N. Printz, ed., *The Andy Warhol Catalogue Raisonné, Paintings and Sculptures* 1964-1969, vol. 02A, New York, 2004, pp. 85-86, no. 727 (illustrated).



Andy Warhol with his Brillo Boxes, New York, 1964. Photo: Mario De Biasi/Mondadori Portfolio via Getty Images. Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Because of the success of his first show at the Stable Gallery, Andy attained a degree of celebrity unshared by other artists in the Pop movement. ... More than any artist of comparable importance, Andy intuited the great changes that made the 1960s the Sixties, and helped shape the era he lived through, so that his art both became part of his times and transcended them. ... He changed the concept of art itself, so that his work induced a transformation in art's philosophy so deep that it was no longer possible to think of art in the same way that it had been thought of even a few years before him. ... One thing that has to be said about the Brillo Boxes is that they are beautiful. My wife and I have lived with one for years, and I still marvel at its beauty. Why live with dull anesthetic objects? Why not objects as beautiful as the Brillo Box?

Arthur C. Danto, "The Brillo Box," Andy Warhol, 2009, pp. 47-8; 66.



JAMES ROSENQUIST (1933-2017)

Small Doorstop

signed, titled and numbered 'SMALL DOORSTOP J. ROSENQUIST VIII/X' (on the reverse) oil on canvas, light bulbs and cable 24 $\frac{1}{4}$ x 36 $\frac{1}{4}$ x 9 in. (61.5 x 92 x 23 cm.) Executed in 1963-1967. This work is number eight from an edition of ten.

\$120,000-180,000

PROVENANCE:

Galerie Heiner Friedrich, Munich Collection of Helga and Walther Lauffs Their sale: Sotheby's, New York, 15 May 2008, Lot 194

Acquired at the above sale by the present owner

EXHIBITED:

Krefeld, Kaiser Wilhelm Museum, Sammlung Helga und Walther Lauffs - Amerikanische und europäische Kunst der sechziger und siebziger Jahre, November 1983-April 1984, p. 84, no. 288 (illustrated)

Krefeld, Museum Haus Lange, Pow! Werke der Pop Art aus der Sammlung Lauffs, March-August 2002 p. 29



Jasper Johns, *Light Bulb*, 1960. Philadelphia Museum of Art. © 2017 Jasper Johns / Licensed by VAGA, New York, NY.

Rosenquist has managed to constantly surprise us, to make us look at things twice. His work is multivalent. It is precise yet ambiguous, reverberating in ways that more explicit works cannot. He has tackled some of the most important themes of his time. He has taken on the human condition, and yet he has remained idiosyncratic, antilogical.

Walter Hopps, "Connoisseur of the Inexplicable," *James Rosenquist: A Retrospective*, exh. cat., Solomon R. Guggenheim Museum, New York, 2003, p. 15.



CLAES OLDENBURG (B. 1929)

Soft Doors for Air Flow Model #5

three elements-stenciled canvas and kapok each: 40 % x 28 % x 2 % in. (102 x 72 x 7 cm.) Executed in 1965.

\$300,000-500,000

PROVENANCE:

Sidney Janis Gallery, New York
Onnasch Gallery, New York, 1973
Galerie Alfred Schmela, Düsseldorf, 1975
Collection of Helga and Walther Lauffs
Their sale; Sotheby's, New York, 14 May 2008, Lot 51
Acquired at the above sale by the present owner

LITERATURE

A. Sandback, ed., *Looking Critically: 21 Years of Artforum Magazine*, Ann Arbor, 1984, p. 278 (illustrated).

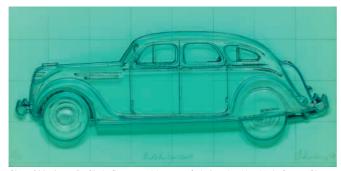
E. Meyer-Hermann, *Schwerpunkt Skulptor:*Ausstellungsbilder seit 1969, Krefelder Kunstmuseen, 1992, exh. cat., p. 33 (illustrated).

EXHIBITED:

New York, Sidney Janis Gallery, *New Work* by *Oldenburg*, March-April 1966, p. 13, no. 29 (illustrated)

The Detroit Institute of Arts, *Color, Image and Form*, April-May 1967, no. 63.

Krefeld, Kaiser Wilhelm Museum, Sammlung Helga und Walther Lauffs - Amerikanische und europäische Kunst der sechziger und siebziger Jahre, November 1983-April 1984, p. 81, no. 253 (illustrated). Krefeld, Kaiser Wilhelm Museum, Schwerpunkt Skulptur, June-October 1992, p. 46, no. 97 (illustrated). Krefeld, Museum Haus Lange, Pow! Werke der Pop Art aus der Sammlung Lauffs, March-August 2002, p. 1 (illustrated).



Claes Oldenburg, $Profile\ Airflow$, 1969. Museum of Modern Art, New York. @ 1969 Claes Oldenburg. Photo: @ The Museum of Modern Art/Licensed by SCALA / Art Resource, New York.

laes Oldenburg's fascination with classic cars led to him His interest in the Chrysler Airflow in particular began with his attachment for a childhood toy modeled after the vehicle. Despite now being regarded as a classic example of 1930s automobile design, the streamlined aesthetics of the vehicle were not popular during its lifetime and numerous mechanical issues meant the vehicle was not a commercial success. This did not detract from the nostalgia which Oldenburg associated with it, and in 1965 he executed the present lot based on the distinctive silhouette of the car's doors. Soft Doors for Airflow Model #5 is a product not only of Oldenburg's nostalgia for the car but also a study in the materiality of the object in relation to that of the human body. As stated by Barbara Rose in her catalogue essay for the artist's 1969 retrospective at the Museum of Modern Art, "The automobile...is primarily a surrogate for the human body...it is a manmade image of potential destruction, rendered harmless by the artist, who tames or mollifies technology by inventing a soft car that cannot kill" (B. Rose, "The Soft Machines," Claes Oldenburg, The Museum of Modern Art, New York, 1970, p. 96).



ROY LICHTENSTEIN (1923-1997)

Collage for Still Life with Lobster

acrylic, ink, tape, graphite and printed paper collage on board 32 ¼ x 31 in. (81.9 x 78.7 cm.) Executed in 1973.

\$800.000-1.200.000

PROVENANCE:

Leo Castelli Gallery, New York
Mayor Gallery, London
Galerie Beyeler, Basel
Private collection, London
Private collection, Zurich
Anon. sale; Christie's, New York, 7 November 1985, lot 271
William Pall Gallery, New York
Waddington Galleries, London
Acquired from the above by the present owner, 1986

EXHIBITED:

New York, Leo Castelli Gallery, *Drawing Show*, February-March 1974.

This work will appear in the forthcoming catalogue raisonné being prepared by the Roy Lichtenstein Foundation.



William Michael Harnett, Still Life with Lobster, 1882. Photo: Bridgeman Images.

R oy Lichtenstein's *Collage for Still Life with Lobster* is a vibrant updating of the grand tradition of still-life painting, as seen through the lens of Pop Art. The artist's bold use of color and line combine to evoke a classic scene that references all of the art historical tropes of the genre. Yet in its presentation of the succulent red lobster surrounded by the flotsam and jetsam of the seashore (old shells, discarded rope etc.) Lichtenstein presents it with a knowing sense of humor demonstrating both his deep appreciation of art history and the high-impact visual language of 20th century Pop culture. Across its colorful surface, the artist juxtaposes a precise handling of paint with carefully arranged printed paper elements, to achieve the glossy Pop look for which he was so well-known. *Collage for Still Life with Lobster* combines a deep affection for its subject with a postmodern critique rich with irony, a recurrent theme that the artist would visit throughout his career.

In the present work Lichtenstein uses his instantly recognizable and brash pictorial language and vivid comic strip-inspired motifs to brilliantly re-invent for the postwar and contemporary era one of the oldest of art historical genres. Below the surface of Lichtenstein's comics-inflected representations of middle-American domestic life reside sustained and sophisticated explorations of the nature of representation as expressed through the visual arts, a complexity of meaning that adds to the intrigue of the present work.





Left: Detail of the present lot

Below: Roy Lichtenstien, *Drawing for Still Life with Lobster*, 1973. © Estate of Roy Lichtenstein.

Right: Jeff Koons, Lobster. © Jeff Koons.





The still lifes that Lichtenstein created between 1972 and 1974 share an interest in form and color with those of the early 20th century Modernist masters of the genre, such as Henri Matisse. However, where Matisse often included subject matter of a highly personal and often sentimental nature in his paintings, Lichtenstein offered a very different experience for his viewers. He explored issues of representation by appropriating imagery from commercial sources such as newspaper and magazine advertisements.

Collage for Still Life with Lobster is on one level a view into an appetizing spread of foods such as might be found at a seaside resort. But Lichtenstein adds to the work's visual intrigue by incorporating complex and contradictory compositional elements that reference Modernist and Expressionist strategies, such as multiple perspectives, contradictory lighting and shadow, and compressed space. An "entire panoply of works [Lichtenstein] produced during the 1970s were complex encounters with Cubism, Futurism, Purism, Surrealism and Expressionism. ...He was not merely isolating found images, but juxtaposing, overlapping, fragmenting and recomposing them" (A. Berman, "Biography" http:/lichtensteinfoundation.org/biography [accessed 4/10/2017]).

Thus, the pictorial space of *Collage for Still Life with Lobster* is filled with flat shapes that evoke literal objects, but done in a way far from the strictly literal. Regarding this compositional device, Lichtenstein

remarked, "all my subjects are always two-dimensional or at least they come from two-dimensional sources. This has meaning for me in that when I came onto the scene, abstract artists like Frank Stella or Ellsworth Kelly were making paintings the point of which was that the painting itself became an object, a thing, like a sculpture, in its own right, not an illusion of something else. And what I've been trying to say all this time is similar: that even if my work looks like it depicts something, it's essentially a flat two-dimensional image, an object" (R. Lichtenstein quoted in an interview with M. Kimmelman, "Roy Lichtenstein at the Met," 1995, www.artandtide.com, [accessed 4/10/2014]).

Roy Lichtenstein's practice revitalized American art during the postwar and contemporary period and changed the trajectory of modern art. From the outset of his career in the early 1960s, his energy never flagged and over the course of his life Lichtenstein created a body of work encompassing painting, printmaking, drawing, sculptures, murals, and other media. By the time of Lichtenstein's death in the late 1990s, his "ideas had so infiltrated art that they were no longer only his. Mixing text and image, high and low, his whole strategy of appropriation paved the way for a generation of artists not yet born" when he launched his career in the early 1960s (M. Kimmelman, "Roy Lichtenstein, Pop Master," New York Times, September 30, 1997).

WAYNE THIEBAUD (B. 1920)

Eats & Drinks

signed '♥ Thiebaud' (lower center); signed again '♥ Thiebaud' (on the reverse) oil on paper mounted on board 11½ x 8 % in. (29.2 x 21.9 cm.) Painted *circa* 2000s.

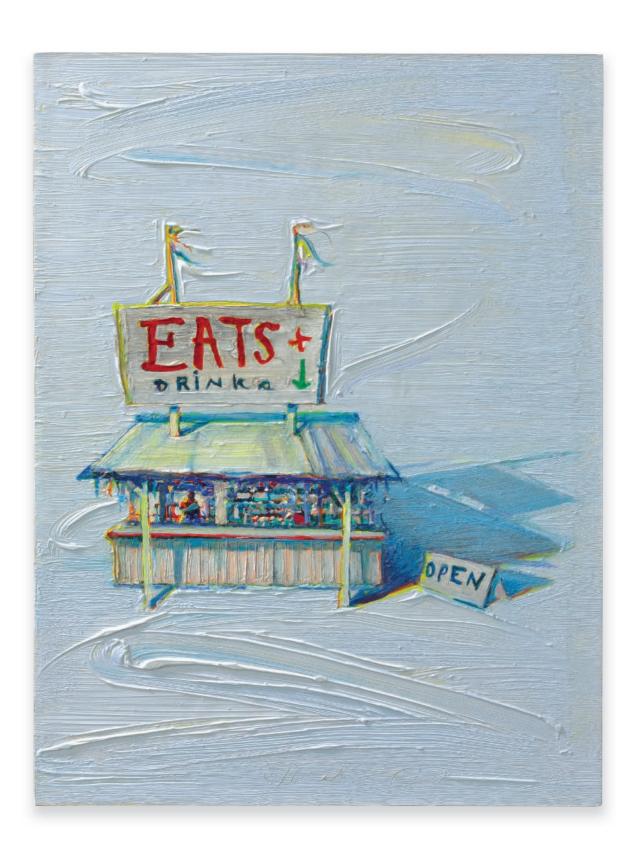
\$250,000-350,000

PROVENANCE:

Paul Thiebaud Gallery, San Francisco Acquired from the above by the present owner, 2004

He has continued to exercise this love for miniaturization—perhaps picked up from Morandi or Klee?—throughout his career, and these small pictures often have distinct moods about them. They are intimate almost by definition but can be very plain, or ravishingly self-confident, dark and brooding, sentimental, or really funny. There is a plainspoken honesty about such pictures and the courage or lack of guile to make something that may not fit any of the expected categories of art rhetoric.

Steven Nash, "Thiebaud's Many Realisms," *Wayne Thiebaud 70 Years of Painting*, exh. cat., Palm Springs Art Museum, Palm Springs, 2009, p. 16.



WAYNE THIEBAUD (B. 1920)

Mound and Cloud

signed and dated '♥ Thiebaud 1972' (on the reverse); titled and dated again 'Mound and Cloud 1972' (on the stretcher) oil on canvas 20 ¼ x 22 in. (51.8 x 56.5 cm.) Painted in 1972.

\$300,000-500,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

Long Beach, Associated Students-School of Fine Art, California State University, Wayne Thiebaud: Survey of Paintings 1950-1972, November-December 1972, no. 56 (illustrated). New York, Allan Stone Gallery, Wayne Thiebaud, May 1976.

Palm Springs Desert Museum, The West as Art: Changing Perceptions of Western Art in California Collections, 1982 (illustrated as Half Dome and Cloud).

New York, Allan Stone Projects, Wayne Thiebaud, April-June 2016, pp. 32-33, no. 33 (illustrated). New York, Allan Stone Projects, I Can See For Miles, June-August 2016.

LITERATURE

C. LeSuer, "The Vertiginous Mastery of Wayne Thiebaud," *Artspeak*, March 16, 1986. E. Sobieski, "Wayne Thiebaud and The Sweet Life," *The Huffington Post*, June 22, 2016 (illustrated).



Views over Yosemite Valley from Glacier Point. Photo: Matthew Micah Wright / Lonely Planet images / Getty Images.

ound and Cloud is an exquisite example of Wayne Thiebaud's mastery of his art, of his medium, and his use of composition and color. The bright bold hue of the painting's ground superbly frames the rounded forms of the mountain and its counterpart, the cloud. Darker tones of yellow, blue, green and orange come together to define the shape of the cloud, forming a shadow which enhances the illusion of three dimensional form and perspective. As a result the cloud appears substantial, hovering above the implied curve of the white-tipped mountain top, a deep blue form placed against the flat backdrop of the bright sky.

Although not a specific place, the range in *Mound and Cloud* does evoke the spirit of the American West, Rosenthal claims. "Note that Half Dome, the dramatic mountain in Yosemite Park, has the same conical shape as an ice cream cone or a meringue pie. There is a constant luxuriating in paint. As he sweeps from the intimacy of a still life to the grandeur of landscape, Thiebaud adheres to the idea that art exists for the sake of paint" (M. Rosenthal, "Reflecting on the coordinates of Wayne Thiebaud's art" in *Wayne Thiebaud*, exh. cat., Alan Stone Projects, New York, 2016, p. 7). Whilst well known for his famed renderings of cakes and candies, Thiebaud's career also explored this timeless subject of landscape. *Mound and Cloud* exemplifies his careful consideration of composition, of the formal elements that define each work.





RASNOV FAMILY COLLECTION

Above: Detail of lot 545

Right: Joan and Sheldon Krasnow, 1985.

It was an intense intellectual curiosity that first led Dr. Sheldon Krasnow to art. Dr. Krasnow, an oncologist, and his wife Joan, a concert pianist, built a broad and distinguished collection that represents the very essence of modern and contemporary art—works that stimulate the intellect and challenge conventional thinking. This rational inquisitiveness was coupled with expressive attachment. When Krasnow fell in love with a work of art, he fell hard. In life, he was moved by the deepest human emotions and believed the expression of this emotion was what lay at the heart of every great work of art.

Born in Chicago, Illinois in 1919, Krasnow trained to be a doctor, eventually rising to become a renowned oncologist. He was dedicated to the welfare of his patients and remained a dedicated

practitioner throughout his career, always remembering that medicine was as much a humanitarian profession as it was scientific, he was a firm believer in the idea that the personal relationship between patient and doctor was of upmost importance. In 1943, he met his wife-to-be Joan Gale on a blind date. She was an accomplished musician who began playing piano at the age of 6, and at age 11, performed with the St. Louis Symphony. One of the most successful of her many recitals was an all Chopin program at the Art Institute of Chicago. Together, the couple embraced the arts and often attended the opera, concerts and museums. Early on, this budding passion for art was encouraged by Joan's cousin Joseph Helman, the owner of his eponymous gallery where he was the influential champion of artists such as Ellsworth Kelly and Robert Rauschenberg.

Krasnow was a thinker, and the artists who he most admired, including Andy Warhol, Roy Lichtenstein, Ellsworth Kelly and Christopher Wool among others, all possessed an intellectual rigor in their work in addition to the aesthetic value of their paintings. Krasnow loved thinking about art—absorbing it, analyzing it and ultimately wanting to acquire and live with it. In his mind, all the works in his collection contained a quality that allowed them to possess a life of their own. He truly craved and needed the emotional and intellectual stimulation that art gave him, and after spending long and stressful days with his patients, Krasnow would often return home and spend time looking at the paintings in his collection in quiet and contemplative solitude.

Ellsworth Kelly was a particular favorite of his and he acquired a number of the works by the artist, from an early painting (*Brooklyn*



Bridge, 1958) to a later work on paper (Coral Leaf I, 1987). Krasnow was attracted to Kelly's inability to be defined. For Krasnow, the artist's work was about perception—it was painterly, yet sculptural; and, above all, it was reflective. He felt Kelly's work looked effortless, but he understood the painterly skill that it took to execute this "effortless" appearance. Krasnow's children recall how he would often place himself in front of Brooklyn Bridge and almost meditate, so deep was his intellectual engagement with these works.

Krasnow was an intuitive collector—he knew what excited him and was often dogged in pursuit of the right painting. This was the case with Warhol's *Self-Portrait* from 1978. Krasnow had long admired Warhol, and had been determined to acquire one of the artist's paintings for his collection. He was particularly interested in this distinctive self-portrait, and—after a long, extensive search—this striking piece was located and Krasnow believed it added strength and depth to his collection.

He was also known to be a risk taker, someone uninterested in collecting the works of conventional artists. He was fascinated by a wide array of different artists, and, when looking at his collection of Pop and Minimalist works, it might seem a little incongruous. In reality, however, they spoke to Krasnow's independent nature. He purposely sought out works that were challenging, avoiding the easier and more accessible pieces in favor of works that made him think. He would often—initially at least—be attracted to a work's aesthetic qualities, but would soon immerse himself in learning as much as he could about the pieces in his collection and the artists who created them.

To help gain a greater understanding of art, Krasnow would visit as many museums and galleries as he could to train his eye and his mind. Beginning in St. Louis in the 1960s (where he would frequently visit his wife's family), he would engage with art professionals. It was here that he was first introduced to his wife's cousin, Joseph Helman, who had just opened his new gallery in the city. Under Helman's tutelage he became fascinated by the new "electrically charged modern art," and was hooked. During the 1970's and 1980's, the Krasnows frequented Manhattan's museums and galleries—including Joe Helman and Irving Blum's new gallery, BlumHelman, on 57th Street. Krasnow would often make trips to see exhibitions of new work by artists he admired. When he spotted something he liked, Krasnow would become excited about it, often staying up late in the night imagining adding this new piece to his growing collection.

Sheldon Krasnow was inspired by the deepest human emotion; emotion he found in his patients, and emotion expressed in the form of art. His appreciation for art—be it painting, sculpture or drawing—was often instinctual, but it inevitably led him on a journey of discovery which only served to deepen his enthusiasm. This passion lasted a lifetime, as it continued to satisfy his affirming belief in the emotional and intellectual benefits that he felt art provided.



HELEN FRANKENTHALER (1928-2011)

Yellow Saga

signed twice, titled and dated 'frankenthaler frankenthaler 1972 "Yellow Saga" (on the stretcher); signed again 'frankenthaler' (on the reverse) acrylic on canvas 70×95 in. (177.8 x 241.3 cm.) Painted in 1972.

\$600,000-800,000

PROVENANCE:

Greenberg Gallery, St. Louis Acquired from the above by the present owner, 1974

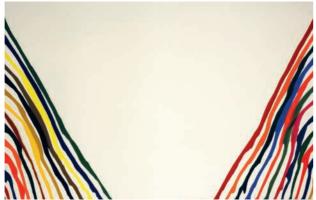
EVIUDITED.

London, Waddington Galleries, *Helen Frankenthaler: Paintings*, March 1973, n.p. (illustrated).

LITERATURE:

"City Retreat: The Manhattan Townhouse of Mr. and Mrs. Oscar de la Renta," *Vogue*, vol. 160, no. 5, September 1972, p. 113 (illustrated).

J. Elderfield, *Frankenthaler*, New York, 1989, pp. 230 and 235 (illustrated).



Morris Louis, Beta Lambda, 1961. Museum of Modern Art, New York. © 2017 Maryland Institute College of Art (MICA), Rights Administered by Artist Rights Society (ARS), New York, All Rights Reserved. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, New York.

ike glowing landforms, luminous swaths of overlapping yellows anchor a horizontal expanse, the weight of which threatens to split the canvas in two. Held together by threads of delicate horizontal lines it is not in the markings themselves, irregular, nearly fragile, that these lines gain tensile strength, but rather in the brilliance of prismatic reds, greens, and blues, which assert their primacy. Held in precarious tension between breaking open and collapse inward, *Yellow Saga* demonstrates Helen Frankenthatler's mastery of color forms. *Yellow Saga*, 1972, is an example of the many peaks of the artist's celebrated artistic career. Every element that defined the glories of painting in the 1970s is alive and present in this work, narrating a saga of the issues at stake for her and for art during this time.

Beginning in the early 1960s, painting underwent a crisis of identity. The hegemony of Abstract Expressionism had been undermined first and foremost by the artist herself when in 1952, she painted the powerful *Mountains and Sea*, demonstrating that the new generation of painters could with a certain ease make use of the lessons of the older artists such as Willem de Kooning and Jackson Pollock as well as take in the most generous of modes of understanding from each other. In this work, for example, one can sense echoes





of a slight gestural feel, of the painterly brush stroke not only in the horizontal striations, but also in the roughened surfaces where a nearly imperceptible white edging follows the curve of the fuller yellow expanses that create a sense of backlighting. Pollock's line has been unwound, so to speak, and stretched incrementally from side to side, first in greens, reds, black, and touches of blue that fade out into wisps of afterthoughts.

Further, Frankenthaler takes from one who learned from her own example. Clement Greenberg, a forceful and influential critic and theorist of the period had taken Morris Louis and Kenneth Noland, two artists who had lived the majority of their artistic life in Washington, D.C., away from New York (the center of artistic activity at the time), on the rounds of Manhattan galleries and artist's studios. One of the stops was at the shared studio of Frankenthaler and



Friedel Dzubas, where Louis and Noland first saw Frankenthaler's momentous Mountain and Sea. Her delicate staining of unprimed canvas expanded and put to new uses Pollock's own unprimed canvas work of the 1950s. Louis in particular was deeply affected and went on to create masterful works of color staining, among what came to referred to as the *Unfurled* series. In an act of reciprocal homage. Frankenthaler acknowledges in Yellow Saga the structure of Louis's canvases, such as Alpha-Pi, 1960, which features rivulets of turpentine-diluted primary colors, which seemed to cascade from the edges of the canvas downward like waterfalls toward the center. leaving a great expanse of unprimed canvas utterly empty at its center. While Frankenthaler mimes Louis's pictorial organization, she also tweaks it in ways both ingenious and fascinating. Pulling Louis's naturally falling lines across the canvas, she nonetheless retains their grace, adding only fragmentary and disruptive paint handling here and there, shortening the lines into stacked blocks to add structure and focal point, while smearing and loosening the touch to reveal a transparency that melds touch, color, and support. But whereas Louis's works release floods of color, Frankenthaler's lines hold these floods at bay.

In the matter of drawing with color, there is no more adroit an artist than Frankenthaler. Here, her delicate, sensitive hand-drawn lines in their irregularity, their fragileness, and impressionistic drifting leave the trace of the artist's hand in ways that draw the viewer in, that demand, in a sense, that he and she follow closely, come near, even as the banks of luminescence in yellow appeal to distance, pushing the viewer back in space. This push-pull in terms of beholding a work such as this is part of intensity, of its exhortation to the viewer to spend time with its complexity of expression.



In 1969, Frankenthaler was given a retrospective at the Whitney Museum of American Art in New York, an unprecedented honor for an artist mid-career. Yellow Saga was in part a response to this exposure, an opening out toward a new direction in her work, albeit as John Elderfield points out, a work like blue Rail of 1968, had likewise spanned an emptied-out expanse in the upper register, creating a bridge between two fuller fields of color, much as Joan Miró tied two or three areas of color by line. But here, the lines are central to her structure, a practice evident in the following series of work inspired, as Frankenthaler states, from the Islamic linear decoration she had seen in Morocco during a summer visit. Line drawing per se had always been a part of Frankenthaler's practice, but here the lines take center stage as opposed to her 1960s work were they are infused with liquescent pigment over-painting. In Yellow Saga, line is exposed, made to hold its own as it spans the emptied central area, as against the surrounding zones left and right, so that one and the other are counterpoised. The extraordinary tension between color that seems to have formed from its own pigment, being moved and guided by an unseen hand, is contrasted with the line, clearly drawn, clearly made by the hand of this extraordinary artist. Yellow Saga is a work of sumptuous color, and events built of tensions and releases. As art historian Barbara Rose wrote, Frankenthaler filled her canvas with "solemnity and grandeur that announce[d] the mature style of a great painter... full of refreshing vitality, but a vitality informed by experience" (Quoted in J. Elderfield, Frankenthaler, New York, 1989, p. 228).



Above: Detail of present lot.

Left: Helen Frankenthaler in her studio, 1969. Photo: © Ernst Haas / Getty Images. Artwork: © 2017 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

Right: Caspar David Friedrich, Dawn. Photo: De Agostini Picture Library / Bridgeman Images.



ROY LICHTENSTEIN (1923-1997)

Purist Painting with Dice

signed and dated 'rf Lichtenstein '75' (on the reverse) oil and Magna on canvas 20×16 in. (50.8 \times 40.6 cm.) Painted in 1975.

\$700,000-1,000,000

PROVENANCE:

Leo Castelli Gallery, New York Galerie Aronowitsch, Stockholm Blum Helman Gallery, New York Acquired from the above by the present owner, 1978

This work will appear in the forthcoming catalogue raisonné being prepared by the Roy Lichtenstein Foundation.



Amédée Ozenfant, Still Life with Bottles, 1922. Los Angeles County Museum of Art. © 2017 Amédée Ozenfant / Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © 2017 Museum Associates / LACMA. Licensed by Art Resource, New York.

Purist Painting with Dice is a striking still-life canvas painted by Roy Lichtenstein during a distinctive phase in his extraordinary career. The composition's simple forms are articulated by way of heavy black outlines that delineate areas of either solid color or of open white space. Radically simplifying every element through use of only the straight line and the curve, Lichtenstein focuses his own unique comic-strip-inflected language on the canvas to create a playful, knowing art-historical reference to an early 20th century movement known as Purism, whose main proponents were Charles-Édouard Jeanneret (better known as Le Corbusier); Piet Mondrian, and Amédée Ozenfant. "In his own quixotic way, Lichtenstein renewed Purism and made its classical forms vital once again" (D. Waldman, Roy Lichtenstein, exh. cat. Guggenheim Museum, New York, 1993, p.231).

The subject of *Purist Painting with Dice* is straightforward enough: a simple arrangement of a pitcher and a pair of dice residing on a table. But the true subject is Lichtenstein's (and, by extension, our own) interest in filtering an admittedly obscure art movement through the lens of his signature sensibility. The intentionally sparse color palette (just two colors, plus black and white) is deliberate—reminiscent of the process colors used in offset printing, colors that suggest the look of print media, flat, unmodulated and even across each shape.







One of the ways in which Lichtenstein achieved the color effect that he wanted was by using a commercial pigment called Magna. Touted by its manufacturer when it was invented in the late 1940s as "the first new painting medium in 500 years," Magna acrylic paints could be used in combination with oil paint, and could be thinned considerably without becoming translucent and losing their deep colors as oil paint would. The paint allowed Lichtenstein to apply colors in such a way as to create a smooth, even, matte surface, emulating the look of mass-produced, print-media commercial art such as comic strips or newspaper advertisements that the artist referenced in order to create his Pop Art iconography. In fact, Lichtenstein was so enamored with Magna that when its manufacturer ceased production, the artist tracked down and purchased all the remaining stock. "Magna paints acquired rock star status with many artists, but Roy Lichtenstein was so loyal to it that he once said 'I could paint with something else, but I'd have to learn to paint all over again" (quoted in "Art Scene Investigation: What's in the Dots?" August 29, 2012, Art Institute of Chicago, http://www. artic.edu/blog/2012/08/29/art-scene-investigation-whats-in-thedots). Magna had a loyal following among numerous mid-century artists besides Roy Lichtenstein, including Mark Rothko, Barnett



Far Left: Detail of present lot.

Left: Le Corbusier, Still Life Léonce Rosenberg (attr. title: Still life "Modern Effort"), 1922. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © CNAC/ MNAM/Dist. RMN-Grand Palais / Art Resource. New York.

Right: Fernand Leger, Still life with a Beer Mug, 1921-1922. Tate, London. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Tate, London / Art Resource, New York.



Newman, and Morris Louis, and the British painter John Hoyland, and had a significant influence on other styles beyond Pop, such as Color Field painting.

Between 1974 and 1976 Lichtenstein produced paintings that explored the aesthetics of Cubism, De Stilj and Constructivism, exploring not only how adherents of these movements constructed their compositions, but also how their ideas were filtered through popular culture. These works represented a revolutionary departure from his 1960s art as he began exploring the art historical canon, and in particular the accomplishments of still-life paintings by some of the Modernist masters working in the first years of the 20th century.

By 1975, the artist began to see visual affinities between his own style and that of a movement that had coalesced decades earlier, Purism. Lichtenstein's method had always embraced an aesthetic of appropriation and in his still life homages to Purism he engaged his interest in quoting other styles, finding commonalities between his own reductive visual language and that of Purism. In the process, Lichtenstein brought a playful, irreverent, Pop attitude to his excursion through the pages of art history, both celebrating the

Post-Cubist movement pioneered by Mondrian, and at the same time, with a wink and a smile, translating the idiom of Purism into his own popular culture vocabulary.

In fact, however, Lichtenstein's way of working (uniform colors, absolute avoidance of any painterly gestures, a uniform, "machine-like" hatching style) had a great deal in common with the strategies and philosophy of Purism. So much so that it might be said that Lichtenstein surpassed Purism, going beyond even its own self-defined limits.

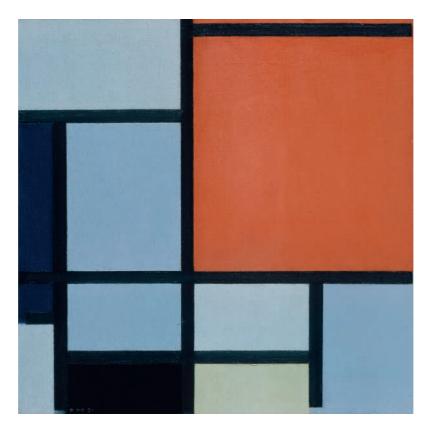
Understanding what Purism strove to accomplish, one can see Lichtenstein's attraction to it. Purism was a movement that started in about 1918 and which advocated an approach to painting that depicted objects in their essential forms alone, with extraneous detail stripped away. Its essential characteristics were a high degree of stylization, muted colors, and opaque paint surfaces. A highly rational approach to art making, it made order, purity, and logic its central principles. Purist artists tended to choose forms that they considered universal, and they often painted images of simple, everyday objects. They strove to merge the industrial and the classical in their aesthetic.





Left: Detail of present lot.

Right: Piet Mondrian, Composition, 1921. Metropolitan Museum of Art, New York. © 2017 Mondrian / Holtzman Trust. Photo: © The Metropolitan Museum of Art / Art Resource, New York.



Just as Lichtenstein, Purist aesthetic philosophy embraced technology and the machine-made. As a movement, Purism coalesced shortly after the chaos and destruction of World War I, as Purist artists sought refuge in neoclassical ideas and an artistic approach emphasizing order. Other artists of this era were inspired by the same concepts centering on the machine aesthetic, including Fernand Léger and the American Precisionist painters. That Lichtenstein found common ground between these figures from decades prior to his own era, and from entirely different social and political contexts, suggests fascinating connections between artists across time.

The influence of American popular culture imagery and mass media printing techniques on Lichtenstein's method is well known. Possibly less well known is the pull that earlier, European sources had for him. "While Lichtenstein drew on early American subject matter for most of his work (during the early phase of his career), he was indebted to European masters such as Vasily Kandinsky, Paul Klee, Henri Matisse,

Joan Miró, and Pablo Picasso for the way in which he used motifs stylistically" (D. Waldman, *Roy Lichtenstein*, exh. cat. Guggenheim Museum, New York, 1993, p. 6). His still life paintings of the 1970s, such as *Purist Painting with Dice*, demonstrate the continued relevance these sources represented for him as he moved through the third decade of his career.

One of the most influential and innovative artists of the second half of the 20th century, Roy Lichtenstein is closely identified with Pop Art, a movement that he played a central role in originating. "Mixing text and image, high and low, his whole strategy of appropriation paved the way for a generation of artists not yet born when he first starting working (M. Kimmelman, "Roy Lichtenstein, Pop Master, Dies at 73," *The New York Times*, September 30, 1997). Throughout his prolific career he constantly sort to reinvigorate modes of artistic expression and doing so, helped to change the trajectory of modern art.



ELLSWORTH KELLY (1923-2015)

Dark Blue Panel

signed, titled and numbered 'Kelly DARK BLUE PANEL 6/9' (on the reverse) painted aluminum 29 % x 36 % in. (73.9 x 92.7 cm.) Executed *circa* 1982. This work in number six from an edition of nine plus four artist's proofs.

\$200,000-300,000

PROVENANCE:

Gemini G.E.L., Los Angeles Greenberg Gallery, St. Louis Acquired from the above by the present owner, 1982

EXHIBITED

St. Louis, Greenberg Gallery, Ellsworth Kelly: Painted Wall Sculptures, November 1982. New York, Margo Leavin Gallery, Ellsworth Kelly: Painted Wall Sculptures, May-June 1982 (another example exhibited). New York, Whitney Museum of American Art and Saint Louis Art Museum, Ellsworth Kelly: Sculpture, December-May 1983, pp. 169 and 175, no. 128 (another example exhibited and illustrated). Cambridge, Bakalar Sculpture Gallery, List Visual Arts Center at Massachusetts Institute of Technology, Ellsworth Kelly: Small Sculpture 1958-87, December 1987-March 1988, pp. 18-19, no. 7 (another example exhibited and illustrated). Minneapolis, The Walker Art Center, Ellsworth Kelly: The Process of Seeing, October 1994-February 1995, no. 12 (another example exhibited). Washington D.C., National Gallery of Art, The Serial Impulse at Gemini G.E.L., October 2015-February 2016, p. 9 (another example exhibited and illustrated)

LITERATURE

C. Ratcliff, *Ellsworth Kelly at Gemini 1979-1982*, Los Angeles, 1982, n.p. (another example illustrated) T. Paik, "Chronology," *Ellsworth Kelly*, London, 2015, p. 343 (another example illustrated).



Donald Judd, *Untitled*, 1990. Tate, London. © 2017 Judd Foundation / Artists Rights Society (ARS), New York. Photo: Tate, London / Art Resource, New York.

It is Kelly's strength to objectify color and form and to distill its essence from the world of reality, drawing on human emotion, imagination, and spirit.

Diane Waldman, "Ellsworth Kelly," *Ellsworth Kelly Retrospective*, exh. cat., Solomon R. Guggenheim Museum, New York, 1996, p. 38.





ELLSWORTH KELLY (1923-2015)

Concorde Relief V

signed with the artist's initials, inscribed and dated 'MAHOGANY EK 1983' (on the reverse) mahogany $29 \% \times 21 \% \times 3$ in. (74.9 \times 54.2 \times 7.6 cm.) Executed in 1982.

\$150,000-200,000

PROVENANCE:

Blum Helman Gallery, New York Acquired from the above by the present owner, 1984

EXHIBITED

New York, Blum Helman Gallery, *Ellsworth Kelly:* Works in Wood, May-June 1984, no. 6 (illustrated on the back cover).

LITERATURE:

B. Richardson, *Ellsworth Kelly Wood Sculpture*, exh. cat., Boston, Museum of Fine Arts, 2011, p. 68, pl. 11, (illustrated).



Constantin Brancusi, Stool, 1928. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.

I have wanted to free shape from its ground, and then to work the shape so that it has a definite relationship to the space around it; so that it has a clarity and a measure within itself of its parts (angles, curves, edges, amount of mass); and so that, with color and tonality, the shape finds its own space and always demands its freedom and separateness.

Ellsworth Kelly, quoted in *Ellsworth Kelly*, exh. cat., Margo Leavin Gallery and Leo Castelli Gallery, 1984, p.3.





ELLSWORTH KELLY (1923-2015)

Coral Leaf (1)

signed, titled and dated 'CORAL LEAF Kelly 1987' (on the reverse) graphite on paper 28 x 22 in. (71.1 x 55.8 cm.) Executed in 1987.

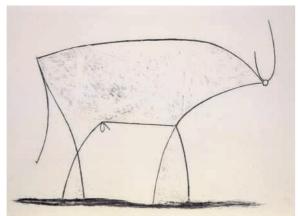
\$100.000-150.000

PROVENANCE:

Blum Helman Gallery, New York Acquired from the above by the present owner, 1987

EXHIBITED:

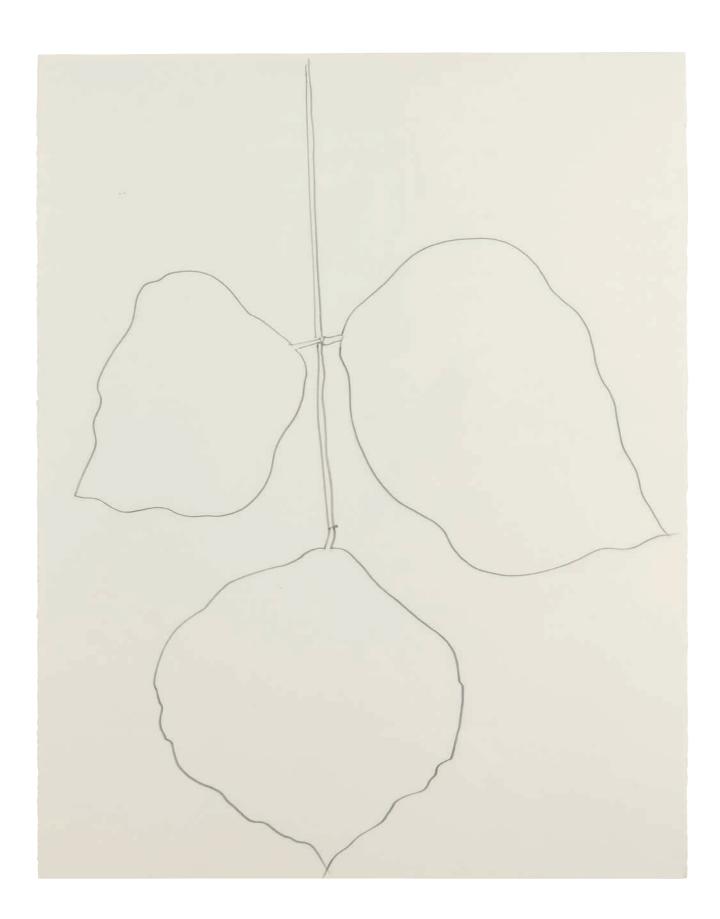
New York, Blum Helman Gallery, *Ellsworth Kelly:* Coral Leaf Drawings, May-June 1987.



Pablo Picasso, The Bull (11th state), 1946. Musée Picasso, Paris. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © RMN-Grand Palais / Art Resource, New York.

In his exquisite portraits of blossoms and leaves, just as in his groundbreaking color abstractions, Ellsworth Kelly addresses fundamental artistic questions about the relation of form to contour and the subtle interplay between space and plane, positive and negative, and figure and ground—concerns that underscore his work to this day.

Martha Prather and Michael Semff, quoted in *Ellsworth Kelly Plant Drawings*, exh. cat., Metropolitan Museum of Art, New York, 2011, p. 229.





ROBERT RAUSCHENBERG (1925-2008)

Pimiento Late Summer Glut

signed, titled and dated 'Pimiento Late Summer Glut RAUSCHENBERG 87' (on the reverse) riveted metal parts 45 ½ x 48 ½ x 18 in. (115.5 x 123.1 x 45.7 cm.) Executed in 1987.

\$250,000-350,000

PROVENANCE:

Blum Helman Gallery, New York Acquired from the above by the present owner, 1988

EXHIBITED:

Santa Monica, Blum Helman Gallery, Robert Rauschenberg: The Gluts, October-December 1987. New York, Blum Helman Gallery, Robert Rauschenberg: The Glut Series, January 1988.

A n imposing rectangle of crushed and distorted metal coated in vibrant red, *Pimiento Late Summer Glut* marks a striking diagonal in space—a slashed mark placed in front of a salvaged white square fragment, fringed by its oxidized edges. The "pimento" of the title, possibly the artist's verbal play on his use of the vivid color, suggests the sort of wry humor that Robert Rauschenberg was well known for bringing to his work throughout his career. The present sculpture is a wall-mounted relief from his *Gluts* series, a continuation of the found object and industrial aesthetic contained in the artist's iconic *Combine* assemblages which he executed in the 1950s.

In contrast with some of the other works from the same series, it's difficult to discern the original identity of the forms that make up *Pimento Late Summer Glut*, thus the work presents itself not as a field of symbols to be interpreted, but instead as a play of interlocking forms floating in space, as an entirely abstract piece. It's the placement of forms that is everything here: the interlocking planes, the alignment of edges, the diagonals, curves, and circles. Although metallic, the materials often suggest softer forms, for example the rumpled character of crumpled cardboard, or, elsewhere, the sharp-edged folds of precisely creased paper. The colors weren't applied by the artist, but rather are found colors, as he combined and recombined the individual elements until he achieved the look he sought.

The *Gluts* series was inspired by a visit that the artist made to Houston, Texas in the mid-1980s on the occasion of the exhibition *Robert Rauschenberg: Work from Four Series* at the Contemporary Arts Museum. When he returned to his studio on Captiva Island, Florida, he visited a local junkyard and gathered raw material (road signs, car parts, sheet metal fragments, painted metal signage). Rauschenberg's studio assistant Lawrence Voytek has recalled one trip of the artist's to the scrapyard: "He started shuffling...He would find things...and then seek for more pieces of the puzzle...Many times he would put things together and they just fit so perfectly" (L. Voytek, quoted in R. Rauschenberg, et al., *Robert Rauschenberg*, exh. cat., Museum of Modern Art, New York, 2016, p. 327).

The works in the series were accomplished in two segments, 1986 through 1989, and 1991 through 1994. The earlier works produced in the 1980s, including the present example, make reference to the depressed economy around Houston, the result of a recession caused by an excess supply (or glut) in the oil market. This poignant reading adds a distinctly political quality to Rauschenberg's work from this period, something that made him stand apart from his contemporaries, "Few artists of Rauschenberg's stature were addressing this social context in their work [at this time]...[The] *Gluts*, with their gnarled steel bodies, rusted signage, and dilapidated machine-painted lettering, read as the wreckage of the postwar technological age (*Ibid.*).





FRANK STELLA (B. 1936)

Maguette I for Leblon

oil, lacquer and oilstick on corrugated aluminum $34 \times 56 \% \times 5 \%$ in. (86.3 x 144.1 x 13 cm.) Executed in 1975.

\$150,000-200,000

PROVENANCE:

Blum Helman Gallery, New York Acquired from the above by the present owner, 1977

Abstract Expressionist generation, was by the '70s embarking on a significant departure from his earlier work. Consisting of just twenty full size works, the artist created his *Brazilian* series of three-dimensional wall-mounted relief sculptures, such as the present example, during a compressed period of creative output between the years 1974 and 1975. He would spend much of the first half of the 1970s exploring new directions, leading to his creating three-dimensional relief pieces, first his *Polish Village* series, works which would influence the subsequent *Brazilian* series. With these new sculptural works, Stella would become interested in building complex structures that he would then paint upon. This added a subtle painterly quality, as he used his drawing and brushwork to introduce texture and reveal the hand of the artist that was rarely seen in his earlier works.

The present work, Maquette I for Leblon, shares its name with a captivating neighborhood in Rio de Janeiro presided over by a sheer, double-pointed cliff formation and adjacent to the world famous Ipanema Beach. However, true to his unique style, Stella makes no overt reference to Rio in the present work, beyond its title as Stella's true passion was to be found in exploring abstract geometric forms and the energies they expressed.

Far from being a conventional pictorial rectangular shape, the present work employs the rectangle as framing device, even as its sweeping

diagonal lines and triangles forcefully and energetically depart from the traditional canvas shape. The prominence of the rectangle in the *Brazilian* series may have resulted from the influence of another body of work Stella was producing at the same time, his *Concentric Square* paintings. The more complicated shapes and combinations of the *Brazilian* series stand in dramatic contrast to the simplicity and neutrality of the square form.

To create *Maquette I for Leblon*, Stella rubbed clean, new aluminum surfaces with grease crayon upon which a caustic solution was then applied. The solution etched those portions of the metal not covered by the crayon marks. A coat of clear lacquer was then applied, and over this base coat, transparent, silk-screen inks were put on, making it possible to see through to the etched aluminum surface beneath the colors. The work suggests the energy of elements either exploding or imploding, and the works in the series have been compared to the 1920s-era art movement Russian Constructivism.

Describing the three-dimensional reliefs he created during this period, Stella said in his matter-of-fact way, "I need something that I feel is worth painting on, so I have to make it myself. ...Building a picture was something natural for me. Build it and then paint it. It was a job I was well suited for" (F. Stella, quoted in *Frank Stella 1970-1987*, exh. cat., Museum of Modern Art, New York, September 1987, n.p.).





ROBERT RAUSCHENBERG (1925-2008)

Scheme

signed and dated 'RAUSCHENBERG 78' (lower left) solvent transfer and fabric collage on paper $30 \times 22 \frac{1}{2}$ in. (76.2 x 57.1 cm.) Executed in 1978.

\$40,000-60,000

PROVENANCE:

Blum Helman Gallery, New York Acquired from the above by the present owner, 1987

EXHIBITED

New York, Blum Helman Gallery, Robert Rauschenberg: Works on Paper: 1970–1983, March–April 1987.

I once heard Jasper Johns say that Rauschenberg was the man who in this century had invented the most since Picasso. What he invented above all was, I think, a pictorial surface that let the world in again... Rauschenberg's picture plane is for the consciousness immersed in the brain of the city.

Branden Joseph, *Random Order: Robert Rauschenberg and the neo-avant-garde*, MIT Press, Cambridge, 2002, p. 34.





ROBERT MOTHERWELL (1915-1991)

Pall Mall on Blue

signed with the artist's initials and dated 'RM 72' (lower right) acrylic and printed paper collage on canvas board 30×12 in. (76.2 \times 30.4 cm.) Executed in 1972.

\$80,000-120,000

PROVENANCE:

Private collection, 1974
Blum Helman Gallery, New York
Acquired from the above by the present owner

EXHIBITED

Princeton University Art Museum, Robert Motherwell: Recent Work, January-February 1973, no. 32.
Seattle, Current Editions, Robert Motherwell:

Works on Paper, Including the Illuminations for A La Pintura, March-April 1973.

LITERATURE:

J. Flam, K. Rogers, and T. Clifford, eds., Robert Motherwell Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Three: Collages and Paintings on Paper and Paperboard, New Haven and London, 2012, p. 180, no. C366 (illustrated).

Collages are a modern substitute for still life... My paintings deal in large simplifications for the most part.
Collage in contrast is a way to work with autobiographical material—which one wants sometimes... I do feel more joyful with collage, less austere. A form of play.

Robert Motherwell, quoted in "Robert Motherwell: A Conversation at Lunch November 1962," *The Collected Writings of Robert Motherwell*, S. Terenzio, ed., New York, 1992, p. 135.



SAM FRANCIS (1923-1994)

Untitled

signed and dated 'Sam Francis 1960' (on the reverse); signed again, inscribed and dated again 'Sam Francis 1960 For Vyvyn Paris Oct 24.1960.' (on a paper label affixed to the backing board) watercolor on paper 23 x 30 ½ in. (58.4 x 77.5 cm.) Painted *circa* 1958-1959.

\$200,000-300,000

PROVENANCE:

Private collection, Paris, 1960
Private collection, Massachusetts
André Emmerich Gallery, New York
Ernestine and Bradley Wayne, Dallas, 1985
Greenberg Van Doren Gallery, New York
Private collection, United States, 2011
Van Doren Waxter, New York, 2014
Private collection, United States
Anon. sale; Sotheby's, New York, 12 November
2014, lot 163
Acquired at the above sale by the present owner

EXHIBITED:

New York, Greenberg Van Doren Gallery, Highlights from the Ernestine and Bradley Wayne Collection, November-December 2011, pp. 10-11 (illustrated).

New York, Van de Weghe Fine Art, Works on Paper from the 50s, March-May 2015.

This work is identified with the interim identification number of SF59-531 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper.* This information is subject to change as scholarship continues by the Sam Francis Foundation.



Katsushika Hokusai, Two men washing a horse in a waterfall.

He tries to free himself from the earth. Earth, Water, Air, Fire. With fire Francis energizes the other two ancient elements: water and air. With fire (color) he mobilizes aqueous and aerial space. The subject of his painting is light and space.

Peter Selz, Sam Francis, Harry N. Abrams, New York, 1982, p. 14.



CY TWOMBLY (1928-2011)

Dionysus

signed with the artist's initials and dated 'CT.79' (lower right); titled 'DIONYSUS' (lower center) watercolor, crayon, graphite and paper collage on paper 39 % x 27 % in. (99.6 x 70.1 cm.) Executed in 1979.

\$100,000-150,000

PROVENANCE:

Heiner Bastian, Berlin Sammlung Marx, Berlin Diego Cortez, New York Anthony d'Offay Gallery, London Acquired from the above by the present owner, 1996

EXHIBITED:

Berlin, Neue Nationalgalerie and Mönchengladbach, Städtisches Museum Abteiberg, *Beuys - Rauschenberg - Twombly - Warhol. Sammlung Marx*, March-April 1982, p. 155, no. 97 (illustrated). New York, Pace Gallery, *Cy Twombly, Works on Paper*, January 1988, n.p., pl. 18 (illustrated).

LITERATURE:

Y. Lambert, Cy Twombly, Catalogue Raisonnè des oeuvres sur papier, Volume VII, 1977-1982, p. 72, no. 68 (illustrated).

N. D. Roscio, ed., Cy Twombly Drawings: Catalogue Raisonnè Volume 6, 1972-1979, Munich, 2016, p. 263, no. 268 (illustrated).

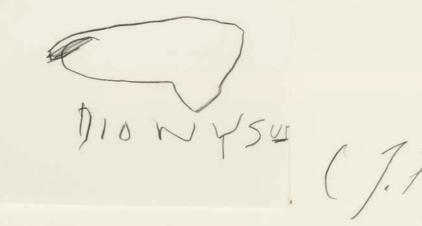


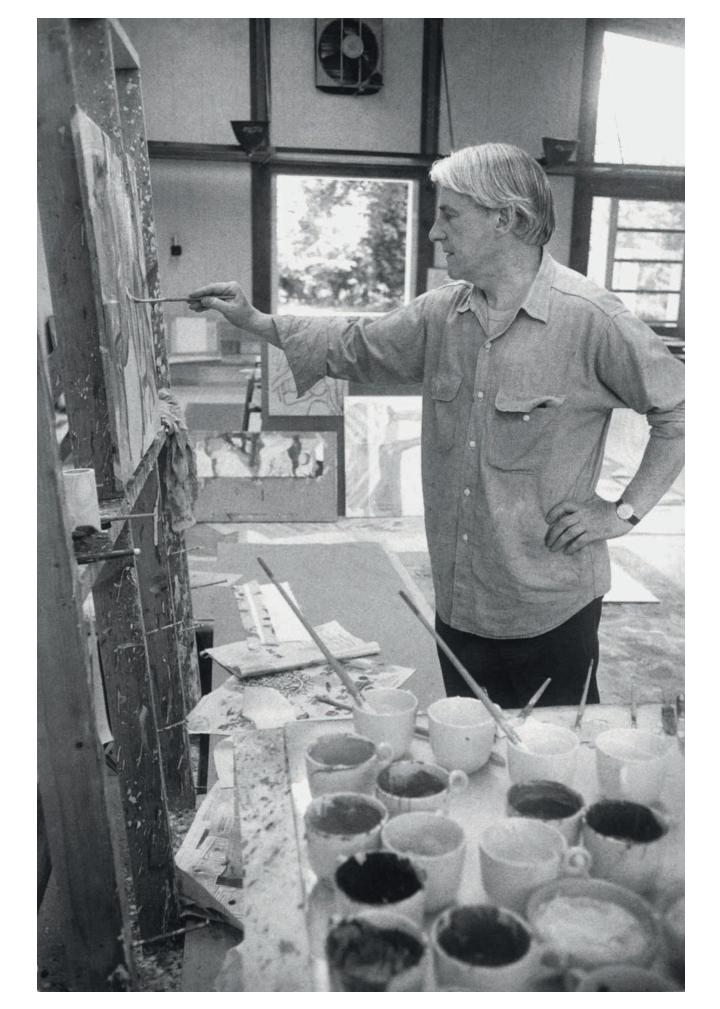
Andre Masson, Automatic Drawing, 1925-26, Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2017 Artists Rights Society (ARS), New York ADAGP, Paris. Photo: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, New York.

Twombly's work, and our response to it, involves acts of faith in this modern experiment to renew a basic magic of art, immemorial, endlessly uncertain, and always open to discovery. For all the complex linguistic structure of his aesthetic and the rich web of his references, what his achievement may ultimately depend upon most heavily is the power he has drawn from within himself and from so many enabling traditions, to isolate in a particularly raw and unsettled fashion that primal electricity of communication, in his apparently simplest acts of naming, marking, and painting.

Kirk Varndoe, quoted in *Cy Twombly: A Retrospective*, exh. cat., Museum of Modern Art, New York, 1994, p.51.







WILLEM DE KOONING (1904-1997)

Untitlea

signed 'de Kooning' (on the mount) oil on paper mounted on paper 9 ¼ x 29 ¾ in. (23.5 x 75.6 cm.) Executed in 1965.

\$100.000-150.000

PROVENANCE:

Abe Lerner, Washington, D.C.
Rosa Esman Gallery, New York
John Berggruen Gallery, San Francisco
Private collection, Chicago, 1989
Anon. sale; Sotheby's, New York, 12 November
2008, lot 148
Acquired at the above sale by the present owner



Peter Paul Rubens and Jan Brueghel, *The Garden of Eden with the Fall of Man,* circa 1617. Mauritshuis, The Hague. Photo: Bridgeman Images.

Flap: Willem de Kooning in his studio (present lot illustrated), 1966. Photo: Daniel Frasnay. @ Agr-images / Daniel Frasnay. Artwork: @ 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

De Kooning strives for synthesis. He wants to re-charge advanced painting, which has largely abandoned the illusionism of depth and volume, with something of the old power of the sculptural contour. He wants also to make it accommodate bulging, twisting planes like those seen in Tintoretto and Rubens. Obviously, this is highly ambitious art and indeed de Kooning's ambition is perhaps the largest, or at least the most profoundly sophisticated, ever to be seen in a painter domiciled in this country.

John Elderfeld, quoted in *De Kooning A Retrospective*, exh. cat., Museum of Modern Art, New York, 2011, p. 10.





HANS HOFMANN (1880-1966)

Phantasmagoria

signed and dated 'hans hofmann 64' (lower right); signed again, titled and dated again 'Phantasmagoria 1964 hans hofmann' (on the reverse) oil on canvas 60 x 52 in. (152.4 x 132.1 cm.)

\$400.000-600.000

PROVENANCE:

Estate of the artist, 1966-1996 Renate, Hans and Maria Hofmann Trust, 1996-2004 Ameringer Yohe Fine Art, New York, 2004 Acquired from the above by the present owner, 2004

EXHIBITED

New York, Kootz Gallery, Hans Hofmann, 85th Anniversary: Paintings of 1964, February-March 1965, n.p. (illustrated). Dayton, The Mead Corporation; Boston, Institute of Contemporary Art; New York, M. Knoedler & Co.; Toledo Museum of Art; Cleveland Institute of Art; Memorial Art Gallery, University of Rochester; Hartford, Wadsworth Atheneum; Cincinnati, Contemporary Arts Center; Flint Institute of Arts; Memphis, Brooks Memorial Art Gallery; New York, Pepsi-Cola Exhibition Gallery; Louisville, J.B. Speed Art Museum; Houston, Contemporary Arts Association; Tulsa, Philbrook Art Center; Omaha, Joslyn Art Museum; New Orleans, Isaac Delgado Museum of Art; Philadelphia, Commercial Museum; Seattle, Henry Art Gallery, University of Washington; Portland State College Gallery; La Jolla Museum of Contemporary Art and Tucson Art Center, Art Across America, May 1965- August 1967, n.p., no. 16 (illustrated).

New York, André Emmerich Gallery, Hans Hofmann: Centennial Celebration; Part I, Major Paintings, December 1980-January 1981, n.p. (illustrated).

New York, André Emmerich Gallery, Hans Hofmann: Paintings Large and Small, November 1994-January 1995.
Berlin, Galerie Haas & Fuchs, Hans Hofmann: Das Spatwerk,
October-November 1997, pp. 18-19 (illustrated).
Scottsdale, Riva Yares Gallery and Santa Fe, Riva Yares Gallery,
Hans Hofmann: Major Paintings, 1935 - 1964, March-August
1999, p. 27 (illustrated).

Boca Raton, Ameringer Howard Fine Art, Hans Hofmann: A Retrospective Exhibition, November-December 1999. Provincetown Art Association and Museum, Hans Hofmann: Four Decades in Provincetown, July-October 2000, p. 33 (illustrated).

Naples Museum of Art, *Hans Hofmann: A Retrospective*, November 2003-March 2004, p. 35, no. 62 (illustrated).

LITERATURE:

S. Villiger, ed., Hans Hofmann: Catalogue Raisonné of Paintings, Volume III: Catalogue Entries (1952-1965), Burlington, 2014, p. 434, no. P1531 (illustrated).



Mark Rothko, *Untitled*, 1946-1947. Tate Gallery, London. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: Tate, London / Art Resource. New York.

Vibrating with rich color and palpable energy, Hans Hofmann, in *Phantasmagoria*, produces an ethereal composition with contrasting layers of light and dark. Grounded by its earthy palette, layers of paint dispersed throughout the canvas create a sumptuous and vivacious landscape. Thick swathes of dark purple, burgundy and slate blue achieve a refined expression of serenity and wisdom, while the bright patches of citrus and cobalt recall a sense of exuberance. The painting exemplifies the artist's philosophy that "Color in itself is light. In nature, light creates color; in the picture, color creates light. Every color shade emanates a very characteristic light-no substitute is possible" (H. Hofmann, quotes in Wight, *Hans Hofmann*, Berkeley, 1957).

Phantasmagoria marks Hofmann's masterful embrace of and commitment to abstraction. While the passages of raw canvas root the composition in the two-dimensional realm, the contrasts of color, texture and form summon an almost fantastical third dimension. Like a mirage from a dream, the painting signifies his ongoing fascination with the mystical effects of color and form. This later work embodies youth and vigor, while simultaneously capturing the artist's confidence and virtuosity. Hofmann's intuitive and spontaneous brushstrokes result in the manifestation of movement and rhythm and memorialize his contributions to the canon of Abstract Expressionism.



HELEN FRANKENTHALER (1928-2011)

Gateway

signed 'frankenthaler' (lower right); signed again, dated twice and titled '"GATEWAY" 1978 frankenthaler '78' (on the reverse) acrylic on canvas $49 \, \frac{1}{2} \, x \, 91 \, \frac{1}{2} \, in$. (125.7 x 231.4 cm.) Painted in 1978.

\$400,000-600,000

PROVENANCE:

André Emmerich Gallery, New York Irwin and Bertha Green, Detroit By descent from the above to the present owner



Mark Rothko, No. 7 (Green and Maroon), 1953. Phillips Collection, Washington, D.C. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS). New York.

ore than any artist of the period, Helen Frankenthaler painted atmospheres, auras, or as she has said, the "effects" of things. "My pictures are full of climates," she said, "abstract climates, and not nature per se. But a feeling. And the feeling of an order that is associated with nature" (H. Frankenthaler, quoted by J. Elderfield, Frankenthaler, New York, 1989, p. 355). As our eyes wander over the voluptuous surface of Gateway, the variations of greens, ranging from a dark to a nearly bluish cast to a light-infused brilliancy, we feel embedded in a viridian wood, cleaved by a sudden burst of luminous rays. The range of painterly handling stretches from calm to violent, from dripped and splattered additions to essential swipes and smears of a muscularity of intention that erupts in dramatic activation of the vast horizontal surface. Side to side, zig-zagged up and down they diffuse into burnished stains that melt into the canvas support. We also notice a loosely drawn horizontally laid rectangle which seems to present an opening into recession, where cloud-like daubs, and red and magenta and orange create a landscape as if viewed in the distance. Might this subterranean scene be the "gateway" the title speaks of? Indeed, the central image seems to suggest a gridded linear structure in black overpainted by ragged-edged pinks, oranges and blues, which are violently effaced by large swipes of a wide house-paint brush loaded with whitish pigment. The ultimate "meaning" behind such a variety of gesture is at best ambiguous. As art historian John Elderfield persuasively writes, Frankenthaler's art seems to "live in ambiguity.... each image of the world and of history, as this art sees it, is never simply one thing" (Ibid.).











Left: Detail of present lot.

Right: Paul Cézanne, Montagne Sainte-Victoire from Lauves, 1904-1906. Kunstmuseum, Basel. Photo: Bridgeman Images.

Frankenthaler's painting in the 1970s had become more painterly, which is to say, the brushstrokes as well as the stains have become more apparent as the trace of artistic interventions is revealed. Rather than pigment per se carrying the force of expression, the physical handling of the surface comes to participate in expressive meaning. Bringing forward in time lessons she had learned from the first generation painters of the New York School, among them Jackson Pollock, Willem de Kooning, and Robert Motherwell, Frankenthaler leaves the evidence of her mark on the surface in ways both beguiling and assertive. And while the entire canvas is covered with paint, a central image in the style marked by Motherwell and de Kooning at times, brings this work closer to those artists' image making, no matter how abstract. Tilting bands of horizontals define an image that both spreads beyond and abuts the grid, creating a tension between a voluptuous fullness and sense of containment.

By the 1970s, the period of this magnificent work, artists began returning to what has been called a "new painterliness." Extending the gestural brushwork of the Abstract Expressionists against whom they had rebelled with an "anti-painterliness" in the 1960s, titled by its most influential critic Clement Greenberg, Post Painterly abstraction, these artists, among them Frankenthaler, brought back into her surfaces more of this painterly quality, Frankenthaler, re-emphasized the texture of her surfaces as shown in Gateway. Using a variety of staining and over-staining techniques as here within the "proscenium arch" of the eponymous gateway and the surrounding areas, Frankenthaler has achieved a complexity not only of texture, but also of space. The infinite recession as well as the surface flatness suggests multiple planes, yet holds the surface equally, creating nearly unnamable rich coloration that seduces the eye. Frankenthaler's extraordinary handling of light and shade is also here on view. A suggestion of modeling, of volume creates a frisson of atmospheres.

Ever since her career-defining work, *Mountains and Sea*, painted in 1952 in which she poured turpentine-thinned paint directly onto unprimed canvas, Frankenthaler has been at the forefront of American painting. While she engaged with the manner in which Jackson Pollock had stained black enamel paint into raw canvas in his celebrated black and white pictures from 1952, Frankenthaler's subtle combination of the drawn line and the color field catalyzed a new movement in American art, taken up by the likes of Morris Louis and Kenneth Noland, albeit to very different effect. Her career has been distinguished by an exceptional number of monographs and has been the subject of numerous museum shows, from a major midcareer survey at the Jewish Museum in 1960 to a retrospective at the Whitney Museum of American Art followed by a European tour of her work, to a survey of her works on paper in 1985 at the Guggenheim museum, as well as the major retrospective at the Museum of



Modern Art in 1989, curated by John Elderfield. Through the decades, Frankenthaler's paintings have been praised for their sensuousness and beauty. *Gateway* is a summative work filled with great feeling, executed with a masterly technique and characterized by sumptuous textures. It is in its way also a signature work in which various grades of opticality and tactility take effect. "One carries one's signature, self, vocabulary through life" (H. Frankenthaler, quoted in D. Dreishpoon, "It's a Matter of How You Resolve Your Doubts," *Giving Up One's Mark: Helen Frankenthaler in the 1960s and 1970s*, New York, 2014, p. 22).

Gateway is a work expressive of both its materials and its maker; its sense of flow and structure point to an artist who trusts not only her canvas and pigment, but also her intuition and experience in the present moment. It is also work of art whose extraordinary qualities were recognized by among the foremost collectors of Post-War modernist art of the period. Detroit collectors Irwin and Bethea Green included Frankenthaler in their celebrated collection of works by many of the most revered American modernists of the period, Mark Rothko, Morris Louis, Hans Hofmann, and Robert Motherwell, among others. Frankenthaler was deeply connected both personally and aesthetically to these artists who explored the arena of disposing pigment in large fields across the canvas. The Greens understood not only the inherent stylistic unity, but also the notion of a total environment where their collection of artworks became integral to their home.

The pictorial organization of *Gateway*, its banked horizontals as well as and the strong sweep from left to right are reminiscent of some of the finest depictions of *Montagne Sainte-Victoire* in Paul Cézanne's vast oeuvre of this motif. Frankenthaler's engagement with landscape is as rich and deep as Cézanne's. This is unsurprising in that Frankenthaler would soon embark on a series of homage to great masterworks including works by Manet and Courbet, for example, in which transparency is balanced by thickened textures and drawing, as here in *Gateway*, is superimposed on a frieze-like horizontal format. In all of these works, nature is close at hand, strikingly rendered by the painterly hand of this extraordinary artist.

ROBERT MOTHERWELL (1915-1991)

Automatic Oracle

signed and dated 'R. Motherwell 1989' (lower right); signed again and dated again 'R. Motherwell 1989' (on the reverse) acrylic on canvas 96×60 in. (243.8 \times 152.4 cm.) Painted in 1988-1989.

\$700,000-1,000,000

PROVENANCE:

Knoedler & Company, New York Acquired from the above by the present owner, 1990

EXHIBITED

New York, Knoedler & Company, *Robert Motherwell: New Work*, April-May 1989, no. 1.

LITERATURE:

J. Flam, K. Rogers and T. Clifford, eds., Robert Motherwell, Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Two: Paintings on Canvas and Panel, New Haven and London, 2012, p. 558, no. P1168 (illustrated).



Clyfford Still, 1946-H (Indian Red and Black), 1946. Smithsonian American Art Museum, Washington, DC. Artwork: © 2017 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York. Photo: Smithsonian American Art Museum, Washington, DC / Art Resource, NY.

A utomatic Oracle is a majestic canvas painted during a remarkable burst of creative energy and painterly activity which occurred during the last years of Robert Motherwell's life. The artist's robust brushwork and accomplished composition are the result of a lifetime of painterly prowess, the artist having been one of the longest surviving members from the first generation of Abstract Expressionist painters including Mark Rothko, Willem de Kooning and Jackson Pollock. Motherwell builds up his active surface by laying down layer upon layer of acrylic washes; dark earthen tones providing a foundation for an upper layer of warm sienna and golden yellow that envelops the core of the painting. The composition of this 1988-89 painting is closely related to *Two Figures*, a much earlier work from the late '50s painted around the time of the artist's marriage to Helen Frankenthaler—part of a seminal series which is closely associated with the two artists.

The eight by five feet canvas that is *Automatic Oracle* contains all of the key motifs which Motherwell spent a lifetime perfecting; brushwork that evidences the physical effort of painting; an approach to painting that valued process (including allowing the intrinsic qualities of paint as playing a vital part in the making of the work); the vibrant colors set in contrast with the deepest of black pigment (Motherwell's signature ochres, white shadings, yellows, set against inky blacks), bold gestural brushstrokes and broad expanses of





Left: Detail of present lot.

Right: Franz Kline, Horiztonal Rust, 1960. Cincinnati Art Museum. © 2017 The Franz Kline Estate / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

Below: J.M.W Turner, Sunset, circa 1830-1835. Tate Gallery, London. Photo: Tate, London / Art Resource, NY.



canvas that suggest the open physical space of landscape. Also present here is the juxtaposition of straight lines against curves that as a draughtsman he relished.

The title of the painting may have been derived from a collection of poetry by Peter Porter, an Australian-born poet, critic and translator and published in 1987—the year before the present work was painted. Some of the themes addressed by Porter's poems included language, childhood, dreams and, appropriately enough for Motherwell, painting. The "oracle" of Porter's title was a reference to the English language and the many and complex uses of language was of interest to Motherwell, who had an advanced degree in philosophy and was famous for being well-read.

Perhaps the word "automatic" resonated for Motherwell, too, given his interest in automatism, an approach to drawing that attempted to



tap the unconscious as a source of inspiration, and which Motherwell learned from the Chilean Surrealist artist Matta. "You let the brush take over and in a way follow its own head," Motherwell once said, "and in the brush doing what it's doing, it will stumble on what one couldn't by oneself... "It's essential to fracture influences in the same way that free association in psychoanalysis helps to fracture one's social self-deceptions..." Motherwell commented in regard to automatic drawing (G. Glueck, "Robert Motherwell, Master of Abstract, Dies," New York Times, July 18, 1991).

Motherwell once remarked that his paintings must have "immediacy, passion or tenderness; beingness, as such, detachment, sheer presence as a modulation of the flat picture plane, true invention and search, light, an unexpected end, mainly warm earth colors and black and white, a certain stalwartness" (G. Glueck, "The Mastery of Robert Motherwell," The New York Times, December 2, 1984). If each and every one of those elements are not present in each one of his paintings, certainly the list suggests what Motherwell strove to include.

Like his monumental canvases, Motherwell has become a towering influence in 20th century American art. He was the artist who coined the term "The School of New York" and was one of its charter members, a figure who became synonymous with the name and he even came to outlast them all. Although one of the last large-scale canvases that the artist ever produced its dynamic surface shows no sign of him slowing down. Indeed it can be said to live up to the praise of that champion of mid-century American painting Clement Greenberg who said simply, "...in my opinion he was the very best of the Abstract Expressionist painters" (C. Greenberg, quoted by G. Glueck, "Robert Motherwell, Master of Abstract, Dies," The New York Times, July 18, 1991).

YAYOI KUSAMA (B. 1929)

NO. 20 signed, titled and dated 'Yayoi Kusama 1997 No 20' (on the reverse) oil on canvas 13 % x 9 % in. (33.3 x 24.4 cm.) Painted in 1997.

\$60,000-80,000

PROVENANCE:

Ota Fine Arts, Tokyo Acquired from the above by current owner, 2001

EXHIBITED

Tokyo, Ota Fine Arts, *Yayoi Kusama: Recent Oil Paintings*, June-August 1998.

Painting, which is powerful enough to wrap up the whole universe, not to mention the earth, is Kusama's Infinity Nets. I will probably continue to paint this endless wed, which I have worked on for the past 40 years. Yayoi Kusama is unchangeable. Here let me repeat what I said in New York in the 1960s. I feel as if I will continue to drive down the endless highway, until I reach my death. It is like continuing to drink thousands of cups of coffee which are served at automatic cafeterias. Whether I want to or not, I'm determined to desire every possible sense and vision, and at the same time, continue to run away till the end of my life. I can neither stop my existence nor escape from death. This is my way of living and dying.

Yayoi Kusama, quoted in *Yayoi Kusama: Recent Oil Paintings*, exh. cat., Ota Fine Arts, Japan, May 1998.



PAT STEIR (B. 1940)

Waterfall des Idees

oil on canvas 72 x 48 in. (182.8 x 121.9 cm.) Painted in 1990.

\$150,000-200,000

PROVENANCE:

Robert Miller Gallery, New York Acquired from the above by the present owner

The impact of these [waterfall] paintings is compelling, hypnotic. There is to them something of the effect of slow motion or freeze-frame shots of the behavior of fluids—say the droplet of milk in D'Arcy Thomson's On Growth and Form, or the motion of water droplets in surface tension in Eric Orr's fountains. The Taoist theme of yin, water as female energy, was evoked in a symbolic way in the brush-painted wave pictures, but here, in the flung waterfall paintings, it is present far more directly, in the actual operation of fluid nature upon the surface.

Thomas McEvilley, Pat Steir, New York, 1994, p. 68.



LEE KRASNER (1908-1984)

Cauldron

signed, titled and dated 'Lee Krasner 1956 Cauldron' (on the stretcher) oil on canvas 60 % x 50 in. (154.3 x 127 cm.) Painted in 1956.

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

PROVENANCE:

Collection of Kalman and Judith Noselson, acquired directly from the artist Their sale; Sotheby's, New York, 13 May 2015, lot 111

Acquired at the above sale by the present owner

EXHIBITED:

New York, Martha Jackson Gallery, *Lee Krasner, Recent Paintings*, February-March 1958.

Hempstead, Hofstra University, Emily Lowe Gallery, *The Friends Collect*, November-December 1967.

Houston, Museum of Fine Arts; San Francisco Museum of Modern Art; Norfolk, Chrysler Museum; Phoenix Art Museum; New York, Museum of Modern Art, *Lee Krasner: A Retrospective*, November 1983-February 1985,

LITERATURE:

p. 2 (illustrated).

Ellen G. Landau, *Lee Krasner: A Catalogue Raisonné*, New York, 1995, pp. 13 and 153, no. CR 300 (illustrated).

painted in 1965, Cauldron is a monumental painting completed as Lee Krasner began to emerge from the shadow of her husband, Jackson Pollock's, heroic career. Already a significant painter in her own right it wasn't until the 1960s, with the burgeoning rise of the feminism and the Women's movement in the United States, that Krasner's light was allowed to shine unhindered by her husband's success. With its epic scale Cauldron is an orchestra of color and form. This painting engages the viewer with every inch of its frenetically worked surface. Composed of feverish applications of paint, the picture plane is rich in chromatic and painterly detail. Vertical brushstrokes of lavender, pale yellow and peach are outlined in a black that darkens the mood of the otherwise spring tones. Like her collages and paintings from the early 1950s, Cauldron recalls but does not resemble plants, flowers, and other organic matter. Curator Barbara Rose identifies the energy of Krasner's paintings as part of a very considered gesture on the part of the artist. "Although these paintings appear to have been executed in a moment of frenzy," she writes, "one sees that every gesture is counter-balanced by a gesture curving inward toward the other side. Despite this antiphonal movement, the eye cannot focus on a dominant form or shape that permits it to rest its attention. We are condemned, like the artist, to be buffeted by the storm from which, as long as we remain with the painting, there is no shelter" (B. Rose, Lee Krasner: A Retrospective, exh. cat. Museum of Modern Art, New York, 1983, p. 122).







Above Left: Georges Braque, Pitcher and Violin, 1910. Kuntsmuseum Basel. Photo: bpk Bildagentur / Kunstmuseum Basel / Hans Hinz / Art Resource, New York

Above Right: Willem de Kooning, Zot, 1949. Metropolitan Museum of Art, New York. Artwork: Artwork: © 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

Right: Lee Krasner. August 30, 1956, two weeks after Jackson Pollock's death. Works in progress are an early state of Cauldron behind her and Prophecy on the right. Photo: Sidney Waintrob © 2015 Budd Studio. Artwork: © 2017 The Pollock-Krasner Foundation / Artists Rights Society (ARS). New York.

Curator Marcia Tucker saw a lyricism where Rose saw frenzy. As Tucker noted in the catalogue accompanying the retrospective presentation of Krasner's "Large Paintings" at the Whitney Museum of American Art in 1973, "The physicality of such spontaneous gesture forces a highly personal and unconscious rhythm onto the canvas; in Krasner's case it is an arabesque of verticals and horizontals looping across the picture's surface. Krasner recalls that Mondrian, visiting the United States in the early 1940's, told her, 'You have a very strong inner rhythm; you must never lose it.' Her method of working, which she maintains to the present, is primarily responsible for the sweeping, lyrical cadences that are emblematic of her work" (M. Tucker, Lee Krasner: Large Paintings, New York: Whitney Museum of American Art, 1973, n.p.).

Tucker also notes how the grand scale—*Cauldron* is 60 x 50 inches—has governed Krasner's engagement with painting: "She has, in every important period of her career, pursued formal and expressive issues in an expanded format, sometimes as large as eighteen feet. There is a range of feeling in these canvases that goes

beyond the heroism or drama inherent in paintings of enormous size; other kinds of burgeoning energy, more fragile and lyrical, are presented also. Moreover, Krasner's formal incisiveness can be seen to advantage in the large works, because the manipulation of size and scale is deliberate. The big paintings are not simply enlargements of smaller ones, but are among the most coherent confrontations of the problems of size and scale to be found in her work. The big canvas, that is, 'a canvas whose footage in both directions is larger than the comprehensive image the eye is capable of taking in from the customary distance,' made its first appearance in contemporary American art around 1949, marking the end of the easel picture as a convention. In the 1950's, use of the large canvas helped to eradicate traditional illusionism and replaced specific images and Renaissance perspective with an area of activity, giving the artist's entire body a field of expression and the viewer's entire body a field of vision analogous to that of the real world. While its genesis can be traced to the large works of Monet and Matisse, use of the large canvas is a major innovation of abstract expressionism" (Ibid.).



JOAN MITCHELL & SHIRLEY JAFFE

A Partnership in Paint



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A mong the American artists who spent time in Paris in the years after the Second World War, two women stood apart from the male-dominated group—Shirley Jaffe and Joan Mitchell. Mitchell was one of the leading proponents of gestural abstraction and Jaffe, an accomplished painter herself, developed an unofficial role as a chargé d'affaires of sorts—the woman to know if you were an American artist who'd recently arrived from the United States.

Jaffe herself first travelled to France in 1949 and eventually established herself at the center of a group of artists who, alongside Mitchell, included Sam Francis, Norman Bluhm, and Al Held. They would often gather at one of the bustling cafés that lined the streets of the 14th arrondissement, holding intense discussions about art, politics and life. Jaffe became an early mentor to Mitchell when Joan arrived in the summer of 1955, and helped the newly arrived artist to embrace her new surroundings. On one occasion, Mitchell remembered Jaffe forcing her to snap out of a period of self-imposed melancholy. Speaking later to the American Archives of Art, Mitchell recalled "I said [to Jaffe], 'I don't have no money. I don't like France.' But I...wrote to Shirley [Jaffe], and I said, 'I'll be in such and such a hotel and I'm going to go to bed, and so do something about it.'

Left: Shirley Jaffe and Joan Mitchell in Paris, circa 1960s.

Right: Joan Mitchell in her Paris studio, 1956. Photo: Loomis Dean.

[Shirley] called me from Saint Germain des Pres, and I said, 'Oh, come to the hotel,' and she said, 'Oh, no! I'm sitting in a cafe in Saint Germain, and I'll wait for you' In other words, 'Get out of bed and do something'" (Oral history interview with Joan Mitchell, 1986 Apr. 16. Archives of American Art, Smithsonian Institution). It was Jaffe who introduced Mitchell to the Canadian painter, Jean-Paul Riopelle, with whom she would have a complicated relationship for over twenty five years.

In her own career, Jaffe moved away from the established tropes of Abstract Expressionism and embraced a highly individual geometric style that often reminded critics of Henri Matisse's late cut-outs. Her sense of color and joie de vivre combined the French love of vivid pigment and the American sense of reckless energy, and she once described her own canvases as "a general congestion of events" (S. Jaffe, quoted by W. Grimes, "Shirley Jaffe, Geometric Artist of Joyful Forms, Dies at 92," New York Times, September 30, 2016, via www.nytimes.com [accessed April 1, 2017]).

Jaffe remained a great friend of Mitchell, and both *Little Field* (Mitchell's painting from the 1970s) and *Untitled* are tangible evidence of the strong bond that existed between these two women. *Untitled* was painted around the time that Mitchell first arrived in Paris and the rapidly executed wisps of ethereal pigment are typical of the quick gestural marks that were the artist's signature style from this early, trailblazing period. Painted almost two decades later, Little Field displays Mitchell's self-confident passages of color, interspersed with her rapid brushwork that grew out of her early painterly flurries.

Shirley Jaffe's friendship played an important role in helping Joan Mitchell to establish herself into her life in Paris. Having finally settled into her new surroundings Mitchell began producing a series of monumental canvases that reflected this new sense of space and freedom, many of which are now in major museum collections including Field for Skyes (Hirshhorn Musuem and Sculpture Garden, Washington, D.C.) and Clearing (Whitney Museum of American Art, New York).



JOAN MITCHELL (1925-1992)

Little Field

signed 'J. Mitchell' (lower center); titled and inscribed 'Little Field for Shirley' (on the stretcher) oil on canvas 18 % x 15 % in. (46 x 38.4 cm.) Painted *circa* 1970s.

\$250,000-350,000

PROVENANCE:

Shirley Jaffe, acquired directly from the artist By descent from the above to the present owner



Vincent van Gogh, *Landscape with House and Ploughman*, 1989. Hermitage, St. Petersburg. Photo: © HIP / Art Resource, New York.

She never stopped aspiring to a deeper understanding of the making of art. If not an innovator, she transformed the gestural painterliness of Abstract Expressionism into a vocabulary so completely her own that it could become ours as well. And her total absorption of the lessons of Matisse and van Gogh led to a mastery of color inseparable from the movement of light and paint. Her ability to reflect the flow of her consciousness in that of nature, and in paint, are all but unparalleled.

Klaus Kertess, Joan Mitchell, Harry N. Abrams, New York, 1997, p. 41.



JOAN MITCHELL (1925-1992)

Untitled

signed 'J. Mitchell' (lower right) oil on canvas $21 \% \times 31 \%$ in. (53.9 x 80.6 cm.) Painted *circa* 1956.

\$300,000-400,000

PROVENANCE:

Shirley Jaffe, acquired directly from the artist By descent from the above to the present owner

LITERATURE

M. Waldberg, *Joan Mitchell*, Paris, 1992, p. 308 (illustrated).



Claude Monet, The Carriage. Snow on the Road to Honfleur, with the farm of Saint Siméon, 1867. Musée d'Orsay, Paris. Photo: Erich Lessing / Art Resource, New York

I am very much influenced by nature as you define it... I paint from remembered landscapes that carry with me—and remembered feelings of them, which of course become transformed. I could certainly never mirror nature. I would like more to paint what it leaves me with.

Letter from Joan Mitchell reproduced in J. Baur, *Nature in Abstraction: The Relation of Abstract Painting and Sculpture in Nature in Twentieth Century American Art*, exh. cat., Whitney Museum of American Art, New York, 1958, p. 75.





Alternate view of the present lot.

SAM FRANCIS (1923-1994)

Untitled (Sketchbook)

signed 'Sam Francis' (on the inside front cover) ink and watercolor on paper in Levefre sketchbook $6\times9~\%\times\%$ in. (15.24 x 24.13 x 1.91 cm.) Undated.

\$15,000-20,000

PROVENANCE

Shirley Jaffe, acquired directly from the artist By descent from the above to the present owner

This work is identified with the interim identification number of SFSB-1 in consideration for the forthcoming Sam Francis: Catalogue Raisonné of Unique Works on Paper. This information is subject to change as scholarship continues by the Sam Francis Foundation.



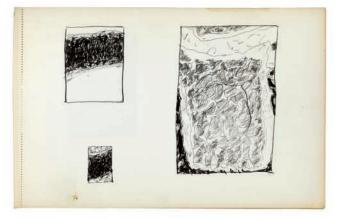
Sam Francis, *Big Orange*, 1954-1955. © 2017 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.

Where do images come from, ultimately? I suppose they appear in the soul, first, and I become aware of them. Maybe 'seeing' is just an illusion. I don't really know. I don't think I can 'see' the image fully until I make it. The process of painting is one of devotion to that image.

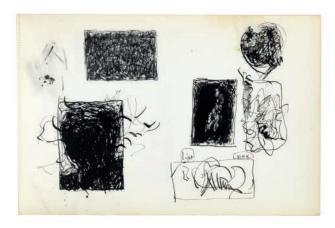
Sam Francis, quoted in J. Butterfield, *Sam Francis*, exh. cat., Los Angeles County Museum of Art, Los Angeles, 1980, p. 14.



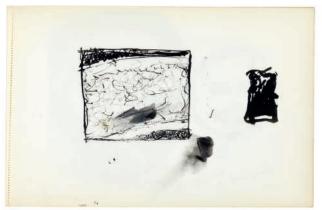
















566 SAM FRANCIS (1923-1994)

Untitled

signed, inscribed and dated 'Sam Francis 1950 Paris' (on the reverse) ink on paper 19 x 12 in. (48.2 x 30.4 cm.) Painted in 1950.

\$15,000-20,000

PROVENANCE:

Shirley Jaffe, Paris, acquired directly from the artist By descent from the above to the present owner

This work is identified with the interim identification number of SF50-215 in consideration for the forthcoming Sam Francis: Catalogue Raisonné of Unique Works on Paper. This information is subject to change as scholarship continues by the Sam Francis Foundation.

567 SAM FRANCIS (1923-1994)

Untitled

signed, inscribed and dated 'Sam Francis 1950 Paris' (on the reverse) ink on paper 19×12 in. $(48.2 \times 30.4$ cm.) Painted in 1950.

\$15,000-20,000

PROVENANCE:

Shirley Jaffe, Paris, acquired directly from the artist By descent from the above to the present owner

This work is identified with the interim identification number of SF50-210 in consideration for the forthcoming Sam Francis: Catalogue Raisonné of Unique Works on Paper. This information is subject to change as scholarship continues by the Sam Francis Foundation.



SAM FRANCIS (1923-1994)

Untitled

signed and dated 'Sam Francis 1986' (on the reverse) acrylic on canvas 36 ¼ x 36 ¼ in. (92 x 92 cm.) Painted in 1986.

\$200,000-300,000

PROVENANCE:

Private collection, Japan, 1987 Private collection, Switzerland, 1993 Acquired from the above by the present owner

EXHIBITED

Tokyo, Nantenshi Gallery, *Sam Francis: 1957-1986*, January-February 1987 (illustrated). London, Bernard Jacobson Gallery, *Sam Francis*, June-August 2014, p. 51 (illustrated).

LITERATURE:

L. DiGusta and M. Wiener "Pink Socks & Patent Leather Shoes-a Madison Avenue Art Walk," *Huffington Post*, 23 September 2010, pp. 1-3 (illustrated).

D. Burchett-Lere and W. C. Agee. Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946–1994. Berkeley, 2011, no. 1339 (illustrated).

This work is included in the Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, published by the University of California Berkeley Press (UC Press: 2011) under the No. SFF.1339 and is also registered in the archives of the Sam Francis Foundation with the No. SFP86-81. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Sam Francis' paintings have a rather unusual quality which makes it difficult to talk about them, and to write about them. They have a sort of self-evidence. Why this is so, is not so easy to explain. There is a completeness to the work, a total collaboration, integration between the elements that these paintings are made of size, color, scale etc. it is like perfection and therefore, in part undefinable. There is a great intelligence that radiates from the paintings that does not ask questions, but rather transmits pleasure and a kind of evidence, a quietude. There is a certain distance always maintained between the universe in the painting and the rest of the world.

Pontus Hulten, quoted in *Sam Francis 1923-1994*, exh. cat., Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Stuttgart, 1993, p. 22.



JEAN DUBUFFET (1901-1985)

Site Avec 4 Personnages

signed with the artist's initials and dated 'J.D. 81' (lower left) acrylic on paper mounted on canvas $19 \% \times 26 \%$ in. (50.1 x 67.6 cm.) Painted in 1981.

\$120,000-180,000

PROVENANCE:

Estate of the artist Landau Fine Art, Montréal Evelyn Aimis Fine Art, Miami Acquired from the above by the present owner

LITERATURE:

M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet, Fascicule XXXIV: Psycho-sites*, Paris, 1984, p. 58, no. 201 (illustrated).



Jean Dubuffet working in his studio, 1978. Photo: Kurt Wyss, Basel. Artwork: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Dubuffet undermines order, caves it in. He creates ruins, a world of fissures and of vacuums with the power to draw the teeming population of his art into view, flat against the picture plane. Hence the brutal paradox: for his art to be inclusive, it must also exclude; it must banish those simple geometries and unbroken fields of color whose job is to enforce clarity.

Carter Ratfliff, quoted in *Jean Dubuffet*, exh. cat., Pace Gallery, New York, 1983, p. 2.



GEORG BASELITZ (B. 1938)

Immer bereit für die Vergangenheit

signed, titled and dated "immer bereit für die Vergangenheit' 16. \times .2010 G Baselitz' (on the reverse) oil on canvas 118 \times \times 98 \times in. (300 \times 250 cm.) Painted in 2010.

\$300,000-500,000

PROVENANCE:

Heiner Bastian Fine Art, Berlin Acquired from the above by the present owner, 2011



Otto Dix, Die Eltern des Künstlers II (The parents of the artist II), 1924, Sprengel Musuem, Hannover. © 2017 Artists Rights Society (ARS), New York /VG Bild-Kunst, Bonn.

mmer bereit für die Vergangenheit, 2010, belongs to the series of Remix Paintings inaugurated by Georg Baselitz in 2005, which revisit and reinterpret key works from his own canon. A double portrait featuring a woman and a man side by side standing upon tables, Immer bereit für die Vergangenheit, or 'Always ready for the past,' takes as its point of departure the rallying cry of the East German youth organization, the Young Pioneers, to which Baselitz belonged as a boy. Painted upside down with arms raised in the Pioneers' salute, the two figures are flatly illustrated with scratchy black outlines against an acidic yellow background. Inspired by his predecessor, Otto Dix's 1924 painting, Die Eltern des Künstlers II (The parents of the artist II), which depicts Dix's elderly parents seated next to one another. here Baselitz engages with the tradition of German Realism, revisiting both an intensely personal and collective history.

Since German Reunification in 1990, Baselitz's painting has increasingly centered on notions of memory and the past. He observes of his Remix Paintings, "If you take the term remix from music...it means you rescue something in a new time, or, for example, you bring it into the new time. That doesn't mean you rehash it, but instead that you use quite specific essences, basic themes, in order to reformulate it" (G. Baselitz, Georg Baselitz in conversation with Okwui Enwezor in U. Wilmes (ed.), Georg Baselitz: Back Then, In Between and Today, Munich, 2014, p. 23). Reviewing vital motifs from his early oeuvre, such as his renowned technique of inverting the subject, Baselitz enters into a dialogue with his own practice, offering fresh perspective on the themes that have occupied him across his decades-long career.



SAM FRANCIS (1923-1994)

Untitled

stamped with the Estate of Sam Francis stamp and signed 'Sam Francis' (on the reverse) acrylic on paper 22 ½ x 30 in. (57.1 x 76.2 cm.) Painted in 1992.

\$70,000-100,000

PROVENANCE:

The Estate of Sam Francis, Venice, 1994
Private collection, Greenwich
Martin Lawrence Ltd. Editions, New York
Private collection, Toronto
Anon. sale; Christie's, London, 7 February 2008, lot 211
Acquired from the above by the present owner

EXHIBITED:

London, Grosvenor Gallery, *Sam Francis*, November 1997; no. 3 (illustrated).

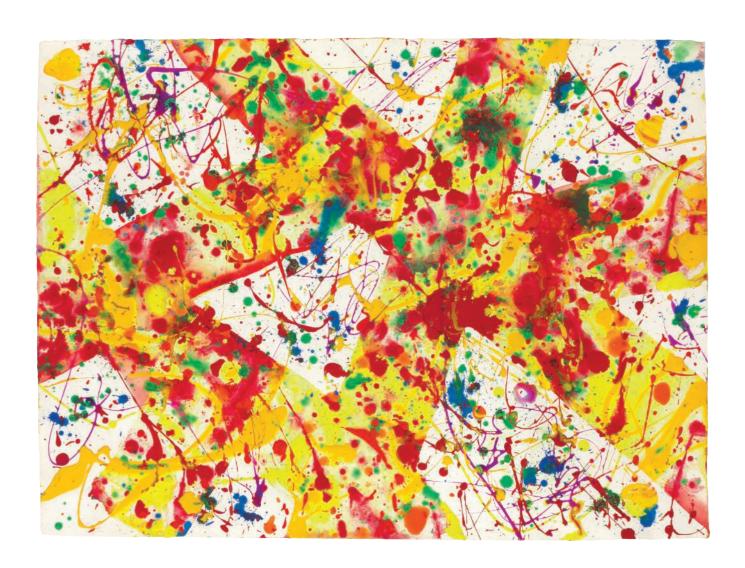
LITERATURE:

J. Shannon and L. Jones, Sam Francis: Five Decades of Abstract Expressionism from California Collections, exh. cat., p. 154, fig. 55 (illustrated).

This work is identified with the interim identification number of SF92-55 in consideration for the forthcoming Sam Francis: Catalogue Raisonné of Unique Works on Paper. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Once more, then, in this fresh exuberance of color—an art, like Suprematism of pure feeling—we find a quasi-geometric structure, a brilliant fusion of those old opposites, the organic and the stable, which had informed Francis's art from the start.

William C. Agee, quoted in *Sam Francis: Paintings 1947-1990*, exh. cat., Museum of Contemporary Art, Los Angeles, 1999, pp. 42-43.



GEORG BASELITZ (B. 1938)

Bruno Doppel

signed, titled and dated 'G. Baselitz 1.X.99 BRUNO Doppel' (on the reverse) oil on canvas 58 x 45 in. (147.3 x 114.3 cm.) Painted in 1999.

\$100,000-150,000

PROVENANCE:

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

EXHIBITED:

New York, PaceWildenstein, *Georg Baselitz:* Recent Paintings, March-April 2000, p. 7 (illustrated).



Georg Baselitz, studio at Derneburg castle, 2000. Photo: © Elke Baselitz 2017. Artwork: © Georg Baselitz 2017.

Baselitz's art is a subtle search for truth, it is the painstaking analysis of a pictorial language and its formal motions, it also abandons itself to the emotion of an image that is to be discovered and succumbs to a mysterious enchantment.

Danilo Eccher, "Georg Baselitz: In Praise of Painting," *Baselitz*, exh. cat., Galleria d'Arte Moderna di Bologna, Bologna, 1997, p. 39.



CHRISTO (B. 1935)

The Pont Neuf Wrapped (Project for Pont Neuf)

signed and dated 'Christo 1978' (lower right) pastel, wax crayon, graphite, fabric, string, metal and printed paper collage on paper mounted on paperboard 28 x 22 in. (71.1 x 55.8 cm.) Executed in 1978.

\$80,000-120,000

PROVENANCE:

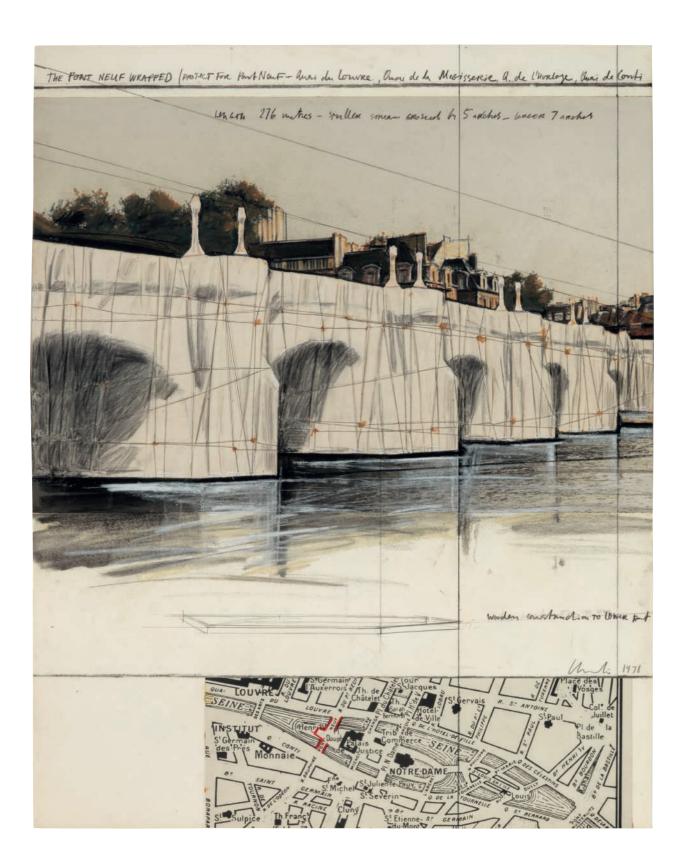
Galerie Natalie Seroussi, Paris Private collection, Paris Acquired from the above by the present owner



Christo and Jeanne-Claude, *The Pont Neuf Wrapped*, Paris, 1975-85. © Christo 1975-1985.

Christo's works escape the closed world of art. If his drawings and books assure, in traditional fashion, the dissemination of his images and ideas within artistic circles, each of his realizations is, in its own particular place, a point of departure for a remembrance, a history a story. From Little Bay to Miami, from Paris to Colorado, from Milan to Abu Dhabi, everywhere the events occurred they have become parts of the local memory, perpetrating themselves as narrative.

Christo and Jeanne-Claude, *The Pont Neuf Wrapped*, Paris, 1975-1985. Photo: Wolfgang Volz. © Christo 1975-1985.



PROPERTY FROM THE COLLECTION OF

SALLY SIRKIN LEWIS



Sally Sirkin Lewis. Photo: © Karyn Millet Photography.

A pioneer in the business of interior design, Sally Sirkin Lewis is a name synonymous with quality and beauty. Since founding her company, J. Robert Scott, Inc., in 1972 she has grown the business into one of the most respected designers and manufacturers of contemporary furniture and textiles in the United States. Her elegant signature style has developed into what is now known as 'California Design' and stems from her appreciation of clean, elegant lines and understated design. Inducted into the Interior Design Hall of Fame in 1989, she was the first woman to open a showroom on Melrose Avenue in the design district of L.A. before expanding her business to deal with important clients all over the world. Sourcing the finest textiles from all over the world and proudly manufacturing her designs at the company's own factory in Los Angeles, California, in the past 45 years Sirkin Lewis has built her company to become an influential design force around the world.

Her instinctive appreciation of style, and her eye for design has led to her getting ideas from the most unlikely of sources. "Inspiration comes from everywhere," she told *Architectural Digest* in 2007. "I was walking my dogs where I've been walking them for 20 years, and all of a sudden I looked at the trunks of the palm trees, and I thought 'Look at those colors—I'm going to do a textile collection based on that" (S. S. Lewis, quoted in "Designers Tell All: Sally Sirkin Lewis," *Architectural Digest*, via http://www.architecturaldigest.com/story/tell-all-lewis-article-012008 [accessed 4/10/2017]).

It is this empathy for the beauty found in remarkable forms that has led Sirkin Lewis to collect works by artist who shared her same singular vision. This steered her to work of a diverse group of artists who spent much of their careers innovating with different techniques and materials. Over decades of collecting she has acquired a distinguished group of works by artists as wide-ranging as Louise Bourgeois, David Smith, Robert Rauschenberg, Adolph Gottlieb, Franz Kline, Richard Serra and Isamu Noguchi. Her appreciation for diverse materials can be seen in the collaged forms of Robert Motherwell, whose The Dutch Hat and How to Dance Sitting Down act as a celebration of different paper elements collected by the artist which he then used to create a singular example of the artist's championing of the autobiographical medium of collage. The strong lines that have distinguished many of Sirkin Lewis's own designs have parallels in the silhouettes contained in Philip Guston's semiautobiographical Alone, an exemplary example of the artist's later figurative painting. With works by Alexander Calder and Eduardo Chillida celebrating the beauty of form, this group is a testament to a life and career which has been characterized by a desire to celebrate quality and design.



PHILIP GUSTON (1913-1980)

Alone

signed and dated 'Philip Guston '70' (lower left) ink on paper 13 ½ x 17 in. (34.2 x 43.1 cm.) Executed in 1970.

\$100.000-150.000

PROVENANCE:

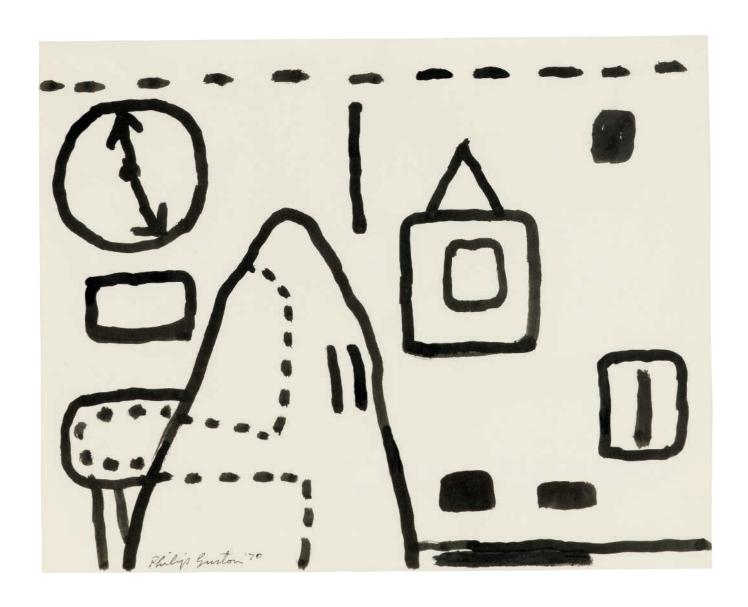
David McKee Gallery, New York Private collection, North Canton Anon. sale; Christie's, New York, 19 November 1992, lot 236 Acquired at the above sale by the present owner



Joan Miro, Femme et Oiseaux dans la Nuit (Woman and Birds in the Night),1945. Albright Knox Gallery, Buffalo. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2017. Photo: © Albright-Knox Art Gallery/ Art Resource, New York.

For it was Guston's extraordinary ability to question the assumptions of his own and other art and continually probe himself, which ultimately kept his art so fresh and 'young'. Guston was painting 'new images' while most of us were looking the other way. When we caught up and tried to draw him into the history of art as it evolved in the seventies he simply drove deeper and deeper into himself and produced work which defines connection with young artists working in New York or Germany or Italy, and compels us to thin instead of Goya, El Greco and Beckmann.

Nicholas Serota, quoted in *Philip Guston: Paintings 1969-80*, exh. cat., Whitechapel Art Gallery, London, 1982, p. 7.



ROBERT MOTHERWELL (1915-1991)

The Dutch Hat

signed with the artist's initials and dated 'RM 74' (upper right); signed again, titled and dated again '"THE DUTCH HAT" Aug-Dec-1974 R. Motherwell' (on the reverse) acrylic, oilstick, graphite and paper collage on Upson board 72×36 in. (182.8 x 91.4 cm.) Executed in 1974.

\$150,000-200,000

PROVENANCE:

Private collection, 1976 Knoedler & Co., New York, 1981 Acquired from the above by the present owner, 1981

EXHIBITED

Toronto, David Mirvish Gallery, *Robert Motherwell*, April-May 1975.

Houston, Janie C. Lee Gallery, *Robert Motherwell*, April-May 1976.

LITERATURE:

C. Moser, "Motherwell a Super Artist at 61," Houston Chronicle, April 16, 1976, sec. 2, p. 6. I. Rothschild, "At Home: With the Motherwells," Fairfield County 8, no. 1 January 1978, p. 48 (illustrated).

H. Drohojowska, "Art of Living: Fluent Spaces for a Designer's Beverly Hills House," *Architectural Digest 45*, no. 12, December 1988, p. 109 (illustrated).

J. Flam, K. Rogers and T. Clifford, eds., Robert Motherwell Paintings and Collages: A Catalogue Raisonné 1941-1991, Volume 3 Collages and Paintings on Paper and Paperboard, New Haven, 2012, p. 236, no. C497 (illustrated).



Pablo Picasso, Student with Pipe, 1912-1914. Museum of Modern Art, New York. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Boltin Picture Library / Bridgeman Images.

The tension between life as it is lived and life as it is transformed into art has for a long time been evident in Motherwell's work. It is this tension that underlies his concern with subject matter, and has to a large degree determined the range of color and imagery he has set for himself in the various mediums in which he works. And it is probably this tension that has impelled him to keep his almost obsessive concern with autobiographical detail—the scraps of paper, souvenirs, invitations, certificates, labels, envelopes, and wrappers that he saves—confined to the single autobiographical medium of collage.

Jack Flam, Motherwell, New York, 1991, p. 27



ROBERT MOTHERWELL (1915-1991)

How to Dance Sitting Down

signed and dated 'R Motherwell 84' (upper right) acrylic, printed paper and paper collage on panel 36×24 in. (91.4 $\times 60.9$ cm.) Executed in 1984.

\$80,000-120,000

PROVENANCE:

Knoedler & Co., New York Acquired from the above by the present owner, 1984

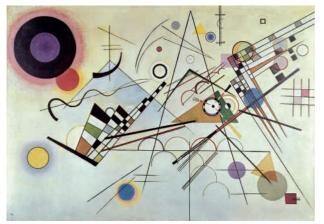
EXHIBITED

New York, M. Knoedler & Co., Robert Motherwell: New Collages, October 1984, p. 8, no. 13 (illustrated).

LITERATURE:

A. Berman, "The Triumph of Abstract Expressionism," *Modern Maturity 28*, April-May 1985, p. 108.

1985, p. 108.
G. Perry, "Pulling Together the Pieces of
Motherwell's Classic Modernism," Chicago Tribune,
January 27, 1985, sec. 13, p. 20.
J. Flam, K. Rogers and T. Clifford, eds., Robert
Motherwell Paintings and Collages: A Catalogue
Raisonné 1941-1991, Volume 3 Collages and
Paintings on Paper and Paperboard, New Haven,
2012, p. 320, no. C690 (illustrated).



Wassily Kandinsky, *Composition Number 8*, 1923. Solomon R. Guggenheim Museum, New York. Photo: Solomon R. Guggenheim Museum, New York, USA / Bridgeman Images.

Motherwell stated in a 1985 interview I've just found a marvelous title for a joyful collage. It's two lines from a Charles Olson poem 'How to dance/ Sitting down.' They are a small present from the outside world: a perfect metaphoric equivalent in words for that light-hearted summery colored abstraction.

Gerald Perry, "Pulling Together the Pieces of Motherwell's Classic Modernism," *Chicago Tribune*, 27 January 1985.





EDUARDO CHILLIDA (1924-2002)

Untitled

signed with the artist's monogram 'CHILLIDA' (upper left) ink and paper collage on paper 17 % x 17 % in. (45 x 45 cm.) Executed in 1984.

\$40,000-60,000

PROVENANCE:

Tasende Gallery, La Jolla Acquired from the above by the present owner, 1986

EXHIBITED

La Jolla, Tasende Gallery, *Chillida, Questions and Space*, October-December 1986.

This work is registered in the archives of the Museo Chillida-Leku, under number CH-84/C-20.



ALEXANDER CALDER (1898-1976)

Three in the Middle

signed and dated 'Calder 1931' (lower right) ink on paper 30 ½ x 22 ½ in. (77.4 x 57.1 cm.) Drawn in 1931.

\$20,000-30,000

PROVENANCE:

Perls Galleries, New York
Private collection, 1968
Anon. sale; Sotheby's, New York, 12 November 1987, lot 212
Perls Galleries, New York
Their sale; Sotheby's, New York, 7 June 1996, lot 243
Acquired at the above sale by the present owner

EXHIBITED:

New York, Perls Galleries, *Calder / Space: Drawings 1930–1932; Gouaches 1967–1968*, October–November 1968, p. 6, no. 13. (illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A02657.

ALEXANDER CALDER (1898-1976)

Positive and Negative Discs (maquette)

signed with the artist's monogram 'CA' (on the largest leg) stabile—painted sheet metal 11 $\frac{1}{4}$ x 12 x 10 in. (28.5 x 30.4 x 25.4 cm.) Executed in 1968.

\$180,000-220,000

PROVENANCE:

Perls Gallery, New York Benjamin Mangel Gallery, Bala Cynwyd, 1976 Acquired from the above by the present owner, 1976

This work is registered in the archives of the Calder Foundation, New York, under application number A08288.

The present work is a model for two larger sculptures, one owned by the City of Philadelphia (*Three Discs, One Lacking*) and one titled *Three Discs, One Missing*.



Alexander Calder, *Three Discs, One Lacking*, 1968. City of Philadelphia. Photo: Caitlin Martin, courtesy Association for Public Art. Artwork: © 2017 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Trapper of iron

Catcher of the wind

Tamer of black beasts

Laughing engineer

Startling architect

Sculptor of time

Such a man is Calder.

Jacques Prévert, "Oiseleur du fer," Derriére le Miroir, No. 156, Foundation Maeght, Paris, 1966.



RONALD BLADEN (1918-1988)

Cathedral Evening (Model)

oil on wood

 $9\% \times 23\% \times 28\%$ in. (24.8 x 59.1 x 73 cm.) Conceived in 1969. Executed in 2008. This work is number one from an edition of three.

\$15,000-20,000

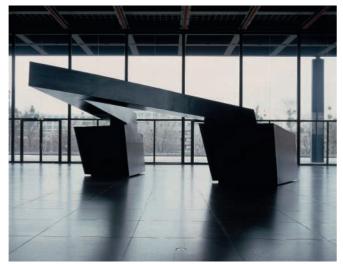
PROVENANCE:

Loretta Howard Gallery, New York Acquired from the above by the present owner, 2014

EXHIBITED

New York, Loretta Howard Gallery, *Ronald Bladen:* Sculpture of the 1960s & 1970s, October-November 2008.

This work is a model of the large-scale Cathedral Evening which stands in front of the Empire State Plaza in Albany, New York.



Installation view, Ronald Bladen, Cathedral Evening, 1969-1971, Neue Nationalgalerie, Staatliche Museen, Berlin. Photo: bpk Bildagentur / Hamburger Bahnhof/Marcus Schneider / Art Resource, New York. Artwork: © Ronald Bladen / Licensed by VAGA, New York, NY.



RONALD BLADEN (1918-1988)

Model for Kama Sutra

painted wood 28 x 20 x 30 in. (71.1 x 50.8 x 76.2 cm.) Executed in 1977.

\$15,000-20,000

PROVENANCE:

Lawrence Markey Gallery, San Antonio Acquired from the above by the present owner, 2014

The ostensible aim of the Minimilists is to 'project' objects and ensembles of objects that are just nudgeable into art. Everything is rigorously rectilinear or spherical...Still, no matter how simple the object may be, there retain the relations and interrelations of surface, contour, and spatial interval...Minimal art can also hide behind presence as size: I think of Bladen...What puzzles me, if I am puzzled, is how sheer size can produce an effect so soft and integrating, and at the same time so superfluous. Here again the question of the phenomenal as opposed to the aesthetic or artistic comes in."

Clement Greenberg, "Recentness of Sculpture," *American Sculpture of the Sixties*, exh. cat., Los Angeles County Museum of Art, Los Angeles, 1967.



ROBERT INDIANA (B. 1928)

U - 2

gesso, iron and oil on wood $46 \times 12\% \times 10\%$ in. (116.8 x 31.4 x 26.6 cm.) Executed in 1960.

\$300,000-500,000

PROVENANCE:

Rolf Nelson Gallery, Los Angeles The Collection of Celeste and Armand Bartos, New York

Their sale; Christie's, New York, 16 May 2013, lot 108 Acquired at the above sale by the present owner

EXHIBITED:

Austin, University of Texas Art Museum; Norfolk, Virginia, Chrysler Museum; Indianapolis Museum of Art; Purchase, Neuberger Museum, State University of New York and South Bend, Indiana, Art Center, *Robert Indiana*, September 1977-July 1978, no. 12.

LITERATURE:

C. Weinhardt, Jr., *Robert Indiana*, New York, 1990, p. 71 (illustrated).
A. Unruh, *Robert Indiana: New Perspectives*, Ostfildern, 2012, p. 114, no. 68 (illustrated).

This work will be included in the forthcoming Robert Indiana *catalogue raisonné* of paintings and sculpture being prepared by Simon Salama-Caro



Robert Rauschenberg, Coca Cola Plan, 1958. Los Angeles County Museum of Art. © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY. Photo: De Agostini Picture Library / Bridgeman Images.

A lluding to the tenuous post-war political landscape, Robert Indiana's *U-2* commemorates May 1, 1960, the day which an American U-2 spy plane, hovering in Russian airspace, was shot down by Soviet forces. An embarrassment to the Eisenhower administration, the U-2 debacle marked a further deterioration in American-Soviet relations. Indiana's assemblage *U-2*, along with many of his 1960s *Herm* constructions, demonstrates the artist's political agenda, serving as an artistic appraisal of American foreign policy.

Bearing a white US Air Force emblem and the numeric signs "U", "2" and "60," Indiana's salient mixed media assemblage is adorned with an iron carriage wheel. A weathered wooden beam sourced from a demolished building in Coenties Slip, the area in New York which the artist resided alongside Agnes Martin, Ellsworth Kelly and Jack Youngerman, constitutes the sculpture's mass. Indiana embraced the damage and discolorations in his found material, considering the found wooden pieces sculptures in themselves.

Championing the tradition of assemblage brought to the artistic forefront by Pablo Picasso and Marcel Duchamp, Indiana pioneered a new form of unapologetic art. His 1960s *Herms* are the first works of art in which he amends signs, numbers, and letters onto found objects. In *U-2*, Indiana realizes the potential of found forms and fixed signs, levying a material critique that is at once critical and patriotic.



ALEXANDER CALDER (1898-1976)

4 Planes in Space (maguette)

signed with the artist's monogram 'CA' (on the lowest element) stabile–sheet metal, wire and paint $27 \% \times 15 \times 21 \text{ in.}$ (69.8 x 38.1 x 53.3 cm.) Executed in 1955.

\$350,000-450,000

PROVENANCE:

Perls Galleries, New York
Philip and Lynn Strauss, New York, 1968
Their sale; Christie's, New York, 8 May 1997, lot 112
Private collection, Atlanta, 1997
Kevin Bruk Gallery, Miami
Edward Tyler Nahem Fine Art, New York, 2005
His sale; Christie's, New York, 16 November 2006, lot 197

Private collection Private collection

Acquired from the above by the present owner

EXHIBITED:

New York, Curt Valentin Gallery, *Alexander Calder*, May-June 1955, no. 16. Los Angeles, L&M Arts, *Alexander Calder*, April-June 2012.

LITERATURE:

American Abstract Art Association, *The World of Abstract Art*, New York, 1957, p. 68 (illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A03147.

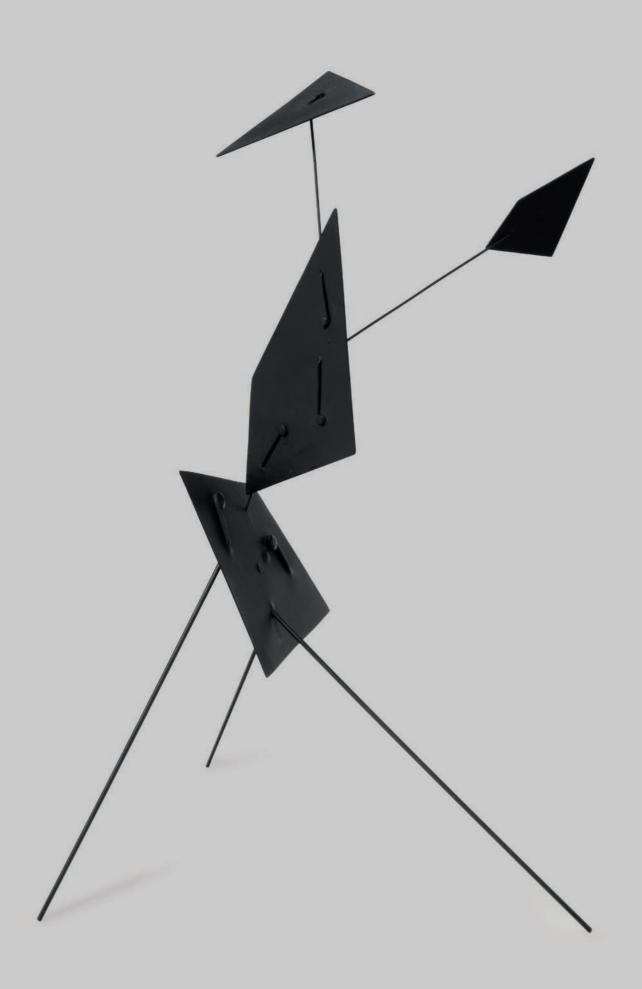


Kazimir Malevich, *Dynamic Suprematism*, 1916. Tretyakov Gallery, Moscow. Photo: RIA Novosti / Bridgeman Images.

Four Planes in Space exemplifies Calder's skillful mastery of his materials, which he has transformed into one simplified elegant form. With his traditional polychromatic palette muted, the black metal forms are ever more characteristic of a central part of Calder's practice, unerringly fluid as they dramatically cut through the surrounding space. The lines and contours of the piece act as a sort of three-dimensional drawing, and yet as the viewer moves to observe the piece from all sides, so the stationary work also appears to move. These black metal planes, rise gracefully upwards, away from their balanced wire supports; they twist organically, as if floating in space. The dynamism of Calder's work, built out of the artist's fascination with new forms, becomes tangible, proof of the artist's control over his medium, and an understanding of the complexities of perception.

Four Planes in Space was produced at the height of the artist's career, a time that saw the creation of some of his most significant large-scale and public works. It was Calder's work of this time that lead to his recognition as one of the most innovative and reputable artists of his generation.

Calder's career has had a significant impact upon the trajectory of the medium of sculpture, pushing the boundaries associated with the process of construction and limitations of space. No longer centrally composed and characterized by its relation to the earth, his practice conceived of a dynamic sculptural medium that moves through space. Calder's revolutionary practice has allowed for generations of artists after him to freely pursue new methods and materials, beyond the boundaries of tradition, ensuring his works stand as emblems of a contemporary art form.



DE WAIN VALENTINE (B. 1936)

Untitled (Circle)

cast polyester resin $17 \times 17 \times \%$ in. (43.1 x 43.1 x 1.9 cm.) Executed in 1974.

\$50,000-70,000

PROVENANCE:

Russell Bowman Fine Art, Chicago Acquired from the above by the present owner, 2013

I had an early fascination for rocks and gems...I guess I was always interested in that kind of transparent colored space. The outside surface of a jewel is stunning, of course, but I was always mesmerized by the inside, the light coming from beyond.

De Wain Valentine, quoted in "Conversation with De Wain Valentine," From Start to Finish: De Wain Valentine's Gray Column, exh. cat., J. Paul Getty Museum, Los Angeles, 2011, p. 6.



THE

ESTHER B. FERGUSON COLLECTION A LEGACY OF ART AND PATRONAGE



or the passionate collector, fine art serves as a source of continual insight, inspiring those who seek to surround themselves with artistic expression. So it is for Esther Ferguson, a woman whose life has been tremendously enriched by her assemblage of paintings, sculpture, and works on paper. For Mrs. Ferguson, collecting reflects a simple belief in the power of scholarship and beauty—a chance to make a lasting connection with the creative vision of artists past and present. "Living with art is life for me," she says. "I need to live surrounded by art."

A native of Hartsville, South Carolina, Esther Baskin Moore forever dreamed of a grander, more adventurous life. "I had the desire to see the outside world and to see the world of art," she said of her decision to move to New York City as a young woman. "I was scared," she admitted. "Women didn't do that sort of thing back then." The future collector made frequent trips to museums such as the Metropolitan Museum of Art, where she sat in on educational lectures. "I remember walking out of a [Met] lecture," she recalled, "and sitting down to cry because I'd learned so much about the world, and because I realized how much more there was to learn." Moved by the richness and beauty of the art historical canon, Mrs. Ferguson made a point of discovering art at every opportunity. "Attending those lectures," she said, "kept me going throughout the week."

The collector went on to study political science and the history of art at the University of South Carolina. After returning to New York, she met the prominent businessman James Ferguson, chairman of General Foods; in 1981, the couple were married

When James Ferguson retired in 1989, the couple relocated to Charleston, where Mrs. Ferguson oversaw the careful restoration of their magnificent James Island residence, Secessionville Manor. "I grew up on the lakes in the Midwest," Mr. Ferguson wrote, "but, for reasons I can't quite understand, I always yearned to live on a salt marsh near the ocean. And here was a... distinctive, historic home on the most beautiful salt marsh I had ever seen. The combination of circumstances was incendiary." Built in 1837 in the Greek Revival style, the elegant Secessionville Manor had variously served as a private residence, a hospital for Civil War soldiers, and a home to a small community of freedmen after the war. "When we first had the house," Mrs. Ferguson told an interviewer, "we were highly conscious of it as something for which we were stewards more than anything else." The collector restored Secessionville Manor to reflect its roots in Southern history, preserving unique features such as graffiti from the Civil War period. "It has become a prized possession," Mr. Ferguson noted, "and a magical home."

Much of the 'magic' of Secessionville Manor comes from Esther Ferguson's notable collection of fine art, the culmination of many years spent honing connoisseurship. Her first major acquisition, a portrait by Pablo Picasso, was followed by paintings, sculpture, and works on paper by artists such as Willem de Kooning, Auguste Rodin, Barbara Hepworth, Robert Rauschenberg, Jasper Johns, James Rosenquist, Paul Gauguin, Milton Avery, and Fernand Léger. The collection reflects a boundless enthusiasm for the creative process, and a desire to live each day surrounded by works of history and importance. Indeed, the vibrant mise-en-scène at Secessionville Manor is a special showcase for Mrs. Ferguson's spirited élan and dedication to learning. Her Picasso portrait hung upon a wall painted a rich red hue, chosen "so that when you come in," the collector explained, "the art jumps off the walls." Upon learning of her home's association with the freedmen community, Mrs. Ferguson acquired a stirring grouping of works depicting sharecroppers by nineteenth-century artist William Aiken Walker.

Esther Ferguson's passion for art, culture, and community extends from the city of Charleston to the wider world. She is the founder of the National Dropout Prevention Center at Clemson University, and has served on the boards of the Charleston Symphony, the South Carolina Arts Commission, the Young Concert Artists, and the Spoleto Festival USA. The College of Charleston is a particular focus: Mrs. Ferguson has provided financial support and leadership to the Avery Research Center for African-American History and Culture, as well as the renowned International Piano Series. In 1996, the Fergusons donated two of their historic homes in Trujillo, Spain, to create a dynamic new study abroad program for College of Charleston students and faculty.

Today, Esther Ferguson maintains her longtime commitment as a board member of Charleston's Gibbes Museum of Art. In 2010, she lent her private collection to the museum for the exhibition Modern Masters from the Ferguson Collection, allowing visitors the opportunity to experience the wonder and beauty with which she lived at Secessionville Manor. To mark the exhibition's opening, Mrs. Ferguson invited the artist Christo to speak in Charleston, a lecture so enthusiastically received that the collector began funding an ongoing series of conversations with noteworthy luminaries such as Philippe de Montebello, Leonard Lauder, Jeff Koons, Tod Williams, and Billy Tsien. For Mrs. Ferguson, the Gibbes's Distinguished Lecture Series is an especially poignant reminder of her own journey in fine art: from lectures at the Met Museum to a life collecting art and sharing it with others. "I measure in large part my life by my love of art," Mrs. Ferguson says. "It was thanks to my collecting that I met and got to know many of the people who make a great difference in the world. It is through the world of art that I met people who touched me the most."

From her home in Charleston, Esther Ferguson continues the vision of art and philanthropy for which she is celebrated. As her collection passes to a new generation of collectors and connoisseurs, it remains indelibly linked with the legacy of this remarkable woman. "I have lived with the art of some of the great masters," she says. "I loved and nurtured these objects while they were in my care."

Left: Esther B. Ferguson. Photo by Carolina Photosmith. Image courtesy Gibbes Museum of Art.

Right: Esther and James Ferguson at Secessionville Manor. Photo by Brie Williams.



JASPER JOHNS (B. 1930)

Untitled

signed and dated 'J Johns '87-'08' (upper right) pigment stick over intaglio 24 ¼ x 17 in. (61.5 x 43.1 cm.) Executed in 1987 and 2008.

\$300,000-500,000

PROVENANCE:

The artist
Castelli Gallery, New York
Acquired from the above by the present owner, 2014

EXHIBITED:

New York, Castelli Gallery, *Jasper Johns: Drawing Over*, November–December 2010, p. 59, no. 80 (illustrated).



Pablo Picasso, *The Straw Hat with Blue Leaves*, 1936. Musée Picasso, Paris. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © RMN-Grand Palais / Art Resource New York

n Jasper Johns' *Untitled*, 1987/ 2008, undulating impasto strokes frame a stretched navy wrist watch, conveying with their rapidity the impermanence of experience. The watch, a promised, yet undelivered, gift from Johns' father, dangles slightly off center. Observant eyes, located at the upper left and lower right, investigate the precarious artifact of family and fate. A dislocated mouth and pair of nostrils have been rearranged by Johns, placed at the canvas' lower edge.

Johns' experimental reorientation and delineation of physical form—watch and face—reveal the influence of Pablo Picasso. Whereas the presence of Duchamp pervades in Johns 1960s works, the hand of Picasso guides many of Johns 1980s compositions. In *Untitled*, Johns intentional projection of features onto a flat material face—a primed canvas—can be likened to Picasso's *The Straw Hat with Blue Leaves*, 1936. In *Untitled* and *The Straw Hat with Blue Leaves* the kaleidoscopic forms advance the psychological dimension of the paintings. Artful resemblances of particular people and memories, the two picture-puzzles are neither expressions nor replications. Instead, they are pioneering thought applications.

Mirroring Picasso's childlike simplicity in execution, Johns, embracing in full the late phase of his career, renders *Untitled* as a quasi-autobiographical work. Rather than erasing the original source—his childhood memories—his reversals in structure and subject strangely call forth the unfiltered, original emotion. While initially designed in 1987, Johns first fully executed his dislocated watch-and-face composition in 2008. *Untitled*, an abstract meditation on the fleeting nature of human existence, transforms the physical into the psychological through bypassing the strict narrative component of form.





JAMES ROSENQUIST (1933-2017)

Feng Shui

signed, titled and dated "FENG SHUI" James Rosenquist 1998' (on the overlap) oil on canvas laid on panel 54 x 54 in. (137.1 x 137.1 cm.) Painted in 1998.

\$200,000-300,000

PROVENANCE:

Baldwin Gallery, Aspen Acquired from the above by the present owner, 1999

EXHIBITED:

April-August 2010.

New York, Feigen Contemporary, James Rosenquist, After Berlin: New Paintings, October–November 1998.
Aspen, Baldwin Gallery, James Rosenquist-New Paintings 1996-1999, March–May 1999 (illustrated). Charleston, Gibbes Museum of Art, Modern Masters from the Ferguson Collection,



Giacomo Balla, Mercury passes before the Sun, 1914. © 2017 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: De Agostini Picture Library / M. E. Smith / Bridgeman Images.

Rosenquist's contribution to the history of art is based not in his use of mass-media advertising imagery but in his dislocation of this imagery and in his rendering of it as hand-painted. If Andy Warhol wanted to transform himself into a machine, Rosenquist seeks to humanize images generated by an industrial consumer society by making them into painting.

William Jeffett, quoted in *James Rosenquist*, exh. cat., Gagosian Gallery, New York, 2001, p. 12.





JAMES ROSENQUIST (1933-2017)

After Berlin IV

signed and dated 'James Rosenquist 1998' (on the overlap) oil on canvas laid on panel 56×48 in. (142.2 \times 121.9 cm.) Painted in 1998.

\$200,000-300,000

PROVENANCE:

Baldwin Gallery, Aspen Acquired from the above by the present owner, 1999

EXHIBITED:

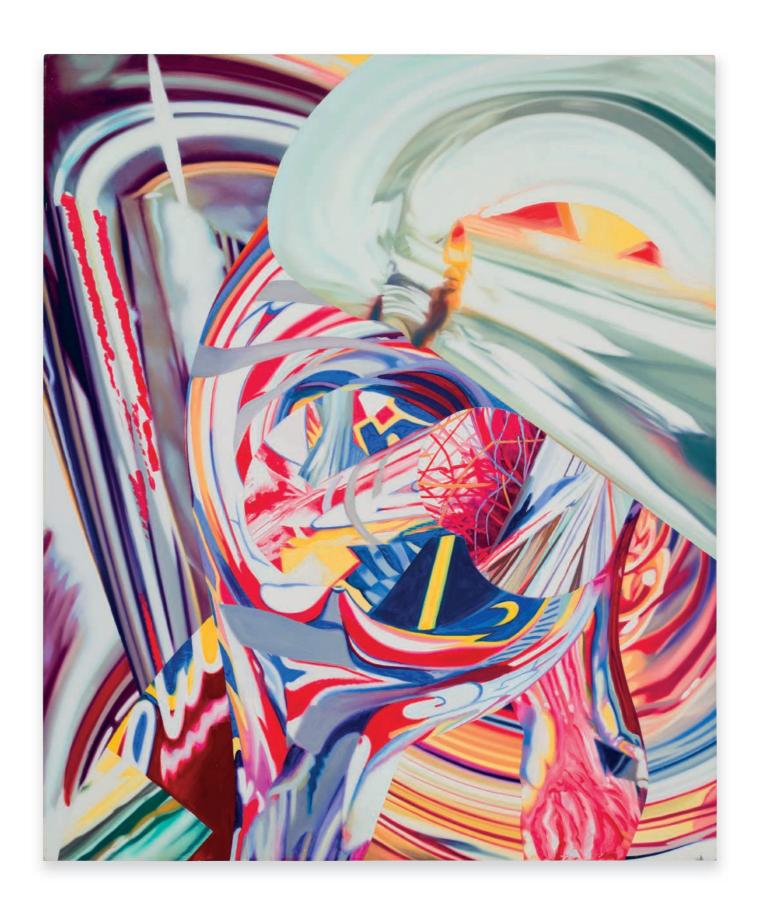
New York, Feigen Contemporary, James Rosenquist, After Berlin: New Paintings, October-November 1998. Aspen, Baldwin Gallery, James Rosenquist-New Paintings 1996-1999, March-May 1999 (illustrated). Charleston, Gibbes Museum of Art, Modern Masters from the Ferguson Collection, April-August 2010.



Wasily Kandinsky, *Improvisation VII*, 1913. Tretvakov Gallery, Moscow. Photo: Erich Lessing / Art Resource, New York.

I began to think about the idea of viewing an artwork, where the old saying "what you see is what you get," "less is more," is now with my paintings...abstract paintings. Instead of "what you see is what you get," "what you see is what you don't get!" What you are "getting is the artist's experience layered upon layer with the last brushstroke of this painting. So you are actually getting more, but you don't see it. What you are seeing is the residue of the artist's experience from the person's whole life, and that is something you don't know about. You don't understand the knowledge of the artist, you only see what's on the surface.

James Rosenquist, in conversation with William Jeffett, 21 February 2001.





ROBERT RAUSCHENBERG (1925-2008)

Untitled

signed and dated 'RAUSCHENBERG 85' (lower right) acrylic on fabric-laminated paper mounted on canvas $31 \frac{1}{2} \times 28$ in. (80 x 71.1 cm.) Executed in 1985.

\$150,000-250,000

PROVENANCE:

Stephen Mazoh, New York
Anon. sale; Sotheby's, New York, 3 May 1988,
lot 228
Anon. sale; Drouot Auction House, Paris, 9 October
1989, lot 52
Peder Bonnier, New York
Baldwin Gallery, Aspen
Acquired from the above by the present owner, 2002

EXHIBITED:

New York, Stephen Mazoh & Co., Twentieth Century Works of Art, Fall 1985, no. 20 (illustrated). Charleston, Gibbes Museum of Art, Modern Masters from the Ferguson Collection, April-August 2010.

Rauschenberg has used chance not as a blind anecdote to order but as a way of handling the streaming autobiographic current that is his subject matter. Chance has meant selection, in fact, not chaos. Nor has he used it to exclusive ends, disguised as a system with its own rules and its own internal determinants. It has been a concrete alternative to the problematic confrontations of the studio, an open horizon. If something just happens it is, from his point of view, more convincing than something longed for or willed that doesn't happen.

Andrew Forge, Rauschenberg, Harry N. Abrams, New York, 1972, p. 14.





WILLEM DE KOONING (1904-1997)

Untitled

signed 'de Kooning' (lower left) oil on newspaper 22 ½ x 14 ¾ in. (57.1 x 37.4 cm.) Executed *circa* 1973.

\$50,000-70,000

PROVENANCE:

Private collection, Utah, acquired directly from the artist Private collection, New Mexico, *circa* 2000s Anon. sale; Christie's, London, 12 February 2016, lot 144 Acquired at the above sale by the present owner



WILLEM DE KOONING (1904-1997)

Untitled

signed 'de Kooning' (lower left) oil on newspaper 11½ x 15 in. (29.2 x 38.1 cm.) Executed *circa* 1976.

\$30,000-50,000

PROVENANCE:

Private collection, Utah, acquired directly from the artist Private collection, New Mexico, *circa* 2000s Anon. sale; Christie's, London, 12 February 2016, lot 143 Acquired at the above sale by the present owner



MALCOM MORLEY (B. 1931)

Maroon Bells

oil on canvas and watercolor on paper collage and magnets $28\,\%\,x\,36$ in. (71.7 x 91.4 cm.) Executed in 1998.

\$60,000-80,000

PROVENANCE:

Sperone Westwater, New York Baldwin Gallery, Aspen Acquired from the above by the present owner, 2003

EXHIBITED:

New York, Sperone Westwater, *Malcolm Morley*, February-March 1999, pl. 5 (illustrated). Charleston, Gibbes Museum of Art, *Modern Masters* from the Ferguson Collection, April-August 2010.

I'm a painter of sensations, of seeing, not from memory of seeing...So what I endeavor to do is to have what I'm painting right dead set in front of me, so there's no looking back and forwards. I'm painting what I'm seeing, that sensation, immediately.

Malcom Morley, quoted in "Conversation with Martin Gayford, December 2000," *Malcom Moreley in Full Color*, exh. cat., Hayward Gallery, London, 2001, p. 131.



ROBERT RAUSCHENBERG (1925-2008)

Overture

signed and dated 'RAUSCHENBERG 80' (on the right element) two elements—solvent transfer with acrylic and collage on paper each: 29×25 in. (73.6 \times 63.5 cm.) overall: 29×51 in. (73.6 \times 129.5 cm.) Executed in 1980.

\$60,000-80,000

PROVENANCE:

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

EXHIBITED:

Vancouver, Ace Gallery, *Robert Rauschenberg: Cloister Series*, October–November 1980.



Mount St. Helens volcano during the 1980 eruption. Photo: SCIENCE PHOTO LIBRARY / Getty Images.

ating from 1980, Robert Rauschenberg's *Overture* reflects the uncertainty of that turbulent era—the beginning of the Reagan-Thatcher years, a return to Cold War tensions after a period of détente, the Iran hostage crisis—through its use of powerful and juxtaposed imagery. Across the two large panels of this rare diptych, clear images such as a helicopter rescue of animals from Mr. St. Helens (repeated three times), whose volcanic eruption in May 1980 was the most dramatic in US history. All these images are juxtaposed with other fragmentary and more ambiguous imagery about American's love of Baseball, Football, Boating, their pets and family life (signified by the meal). Although all-encompassing, the artist's truncated forms and grid-like layout of appropriated images encourages the eye to shift from one to another, trying to decipher any associative links.

This work was made using a solvent to transfer commercial media imagery to handmade paper, a technique Rauschenberg initiated in the 1950s and which he revisited after his 1976 retrospective in honor of America's bicentennial. By appropriating already-existing photographs of mass culture and employing repetition and fragments, Rauschenberg's collages capture the continually changing, flickering imagery of TV and magazines and explore the idea of the world as an ever-changing, challenging, but fulfilling adventure; which is the way the artist lived his life.

Currently the subject of a major retrospective organized by the Tate Modern in London and the Museum of Modern Art in New York, Rauschenberg's powerful and poignant use of appropriated imagery, a technique which changed the course of modern art and thus acts as a quintessential example of Rauschenberg's rich and complex work.



ANDY WARHOL (1928-1987)

Jackie

synthetic polymer and silkscreen ink on canvas 20×16 in. (50.8 $\times 40.6$ cm.) Painted in 1964.

\$400,000-600,000

PROVENANCE:

Acquired directly from the artist by the present owner



President John F. Kennedy and Jacqueline Kennedy ride in a motorcade shortly before the President's assassination, Dallas, 1963. Photo: Victor Hugo King / Library of Congress / digital version by Science Faction / Getty Image.

Andy Warhol's portraits of the former American First Lady are among the most striking and poignant images that the artist ever produced. Painted in 1964, in the immediate aftermath of the death of her husband, *Jackie* encapsulates Warhol's fixation with fame and mortality. Based on a widely circulated newspaper photograph of Jackie Kennedy right *before* her husband was shot, Warhol sets her face against a background of cool cerulean blue. This melancholic tone is in stark contrast to Jackie's beaming smile and exemplifies Warhol's perceptive use of color and composition. The result is a striking painting that transcends the realm of traditional portraiture, and becomes a commentary on how the history of an entire nation can change in a split second.

Reminiscent of Warhol's evocative portrayals of Marilyn Monroe and Elizabeth Taylor, *Jackie* becomes a *momento mori* for one of the most tragic and pivotal moments in 20th century history. After the assassination, images of Jacqueline Kennedy saturated the media, flooding television feeds and newspaper headlines around the globe. Warhol, in replicating an image of Jackie made for public consumption, explores the hollowness of celebrity. He turns Jackie's iconic pink pill box hat into a halo of subdued blue and saturates the image with inky darkness. In *Jackie*, Warhol commodifies the First Lady, transforming her into a religious icon—a secular saint for an increasingly agnostic America.



ANDY WARHOL (1928-1987)

Jackie

synthetic polymer and silkscreen ink on canvas $23 \,\%\, x\, 21 \,\%\,$ in. (50.8 x 40.6 cm.) Painted in 1964.

\$200,000-300,000

PROVENANCE:

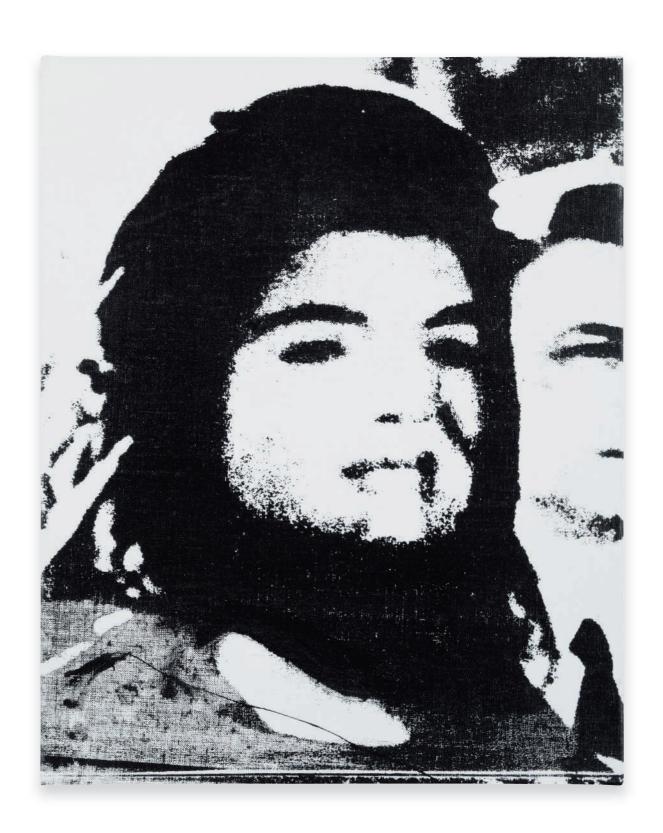
Acquired directly from the artist by the present owner



Andy Warhol, Source Image for *Jackie* Series, 1963-1964. © 2017 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

Photographs of faces are supposed to be revealing of more than the physical structure of the face. However they rarely reveal inner truths about the person concerned. That is why the Jackie paintings are so powerful (and touch us so deeply). Mrs. Kennedy may have been photographed during a terrible experience or ritual, but in the Warhol paintings she looks normal even in anguish.

John Coplans, quoted in *Andy Warhol*, exh. cat., New York Graphic Society, New York, 1978, p. 52.



ANDY WARHOL (1928-1987)

Poinsettia

signed 'Andy Warhol' (on the overlap) synthetic polymer and silkscreen ink on canvas 11 x 14 in. (27.9 x 35.6 cm.) Executed in 1982.

\$60,000-80,000

PROVENANCE:

Waddington Galleries, London Private collection, Tokyo Anon. sale; Christie's, New York, February 24, 1993, lot 167 Private collection, Trento Anon. sale; Christie's, New York, May 9, 2012, lot 276 Acquired at the above sale by the present owner

[The] serial structure of Warhol's artwork is crucial because it shows the persistent nature of activity which produces Warhol's art. Without seriality, the activity traced in Warhol's art would indeed be a "secret," for it would be difficult to spot or even consider accidents as such with only an original. But as repetitive series, Warhol's serial accidents reveal an active process of differentiation. Considered in terms of his art, Warhol is a construction fashioned through the spontaneous activity that make him what he is.

Jennifer Dyer, "The Metaphysics of the Mundane: Understanding Warhol's Serial Image," *Artibus et Historiae*, vol. 25, 2004, p. 44.



ANDY WARHOL (1928-1987)

Self-Defense

stamped with the Estate of Andy Warhol stamp and numbered 'PA10.427" (on the overlap) synthetic polymer and silkscreen ink on canvas 20×16 in. $(50.8 \times 40.6$ cm.) Executed in 1985-1986.

\$60,000-80,000

PROVENANCE:

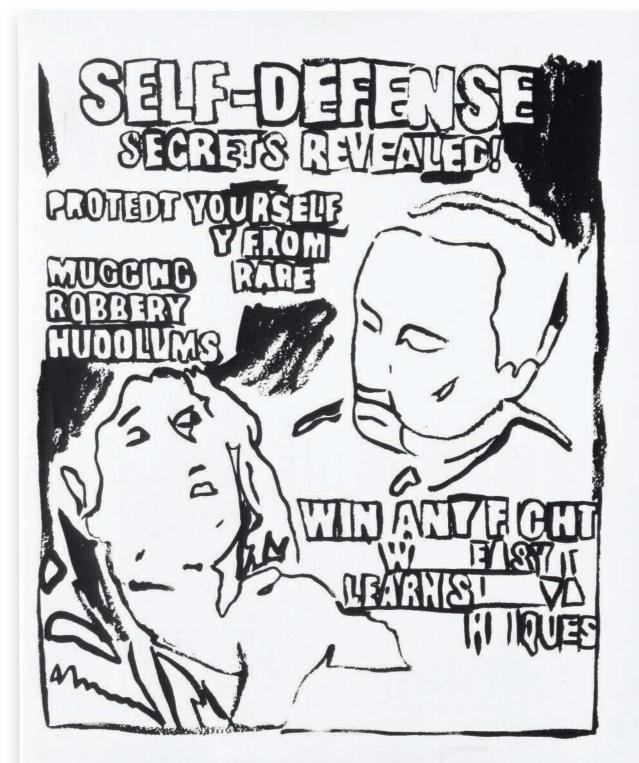
Andy Warhol Foundation for the Visual Arts, New York Acquired from the above by the present owner

EXHIBITED

Los Angeles, Karl Hutter Fine Art, *Andy Warhol: Black & White Paintings*, September-October 2012.

Andy was able to reduce the evergrowing glut of images and words in our culture with insightful editing resulting in simple but powerful images. It is the subject matter he chose for paintings and drawings that more often than not underscores what a true visionary Andy was and remains.

Vincent Fremont, quoted in *Andy Warhol B&W Paintings Ads and Illustrations 1985-1986*, exh. cat., Gagosian Gallery, New York, 2002, p.18.



ED RUSCHA (B. 1937)

Teresa

signed and dated 'Ed Ruscha 1995' (on the reverse) acrylic on linen $16 \times 20 \%$ in. (40.6 x 51.1 cm.) Executed in 1995.

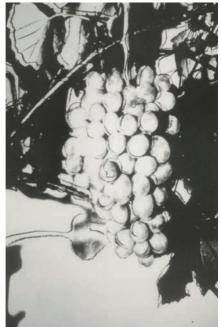
\$150,000-200,000

PROVENANCE:

Teresa Bjornson, Los Angeles William Griffin Gallery, Santa Monica Private collection, Los Angeles Acquired from the above by the present owner

LITERATURE:

R. Dean and L. Turvey, eds., Edward Ruscha Catalogue Raisonné of the Paintings, Volume Five: 1993-1997, New York, 2012, p. 158, no. P1995.06 (illustrated).



Andy Warhol, *Grapes*, 1979. © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Ed Ruscha has defied old assumptions by pressing painting into dialogue with diverse aspects of culture and not merely the culture of painting, thereby extending the medium beyond its former boundaries. Ruscha has become a painter of historical importance by channeling his frustration with the medium and its weighty tradition into work of the first order.

Neal Benezra, "Ed Ruscha: Painting and Artistic License," *Ed Ruscha*, Hirshhorn Museum and Sculpture Garden, Washington, D.C., 2000, p. 155.



ED RUSCHA (B. 1937)

Woman from History

signed and dated 'Ed Ruscha '86' (lower right) dry pigment and acrylic on paper 60 x 40 in. (152.4 x 101.6 cm.) Executed in 1986.

\$200,000-300,000

PROVENANCE:

James Corcoran Gallery, Santa Monica Texas Gallery, Houston Acquired from the above by the present owner, 1989

EXHIBITED

Nagoya, Institute of Contemporary Arts and Aoyama, Touko Museum of Contemporary Art, *Edward Ruscha*, October 1988-March 1989.

LITERATURE:

E. Ruscha, "Drawings," *Paris Review 29*, no. 103, 1987, p. 115 (illustrated).

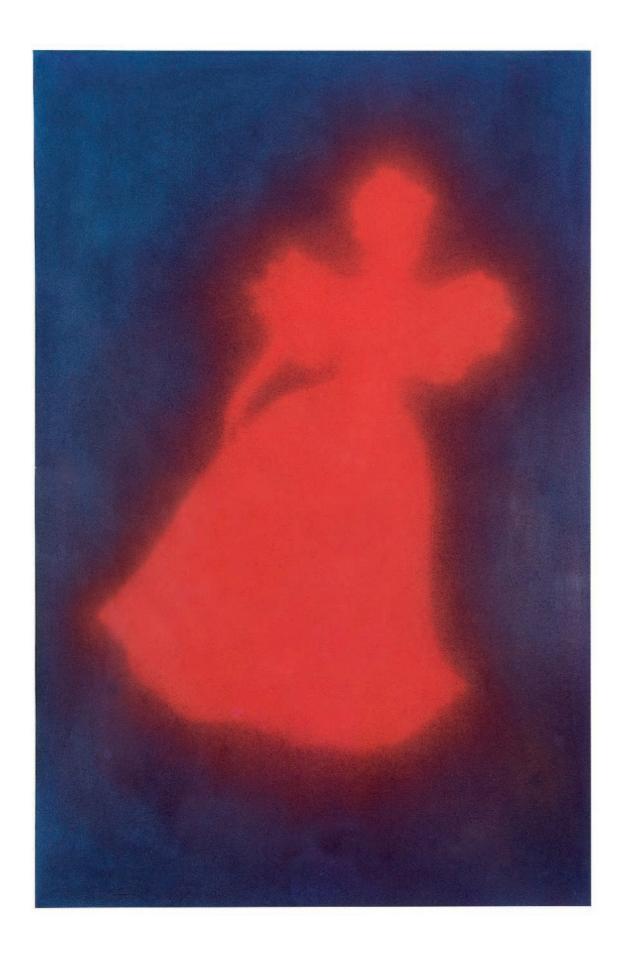
This work will be included in *Edward Ruscha:* Catalogue Raisonné of the Works on Paper, Volume 2: 1977-1997, edited by Lisa Turvey (forthcoming).



Ernst Ludwig Kirchner, *Red Prostitute (Rote Kokotte)*, 1914. Staatsgalerie, Stuttgart. Photo: bpk Bildagentur / Staatsgalerie, Stuttgart / Art Resource, New York.

It is a change of attitude that is required of the beholder of Ruscha's pictures. Questions of art and language can too easily confuse us if we think in terms of analogy between them. But the two cannot be untangled. The poetic quality of Ruscha's pictures lies in their irreducible nature, their resistance to any categorization.

Oliver Berggruen, "Ed Ruscha: Ribbon of Words," *Ed Ruscha The Drawn Word*, exh. cat., Windsor Art Gallery, Vero Beach, 2003, p. vii.



ANDY WARHOL (1928-1987)

Oxidation Painting

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'PA45.103' (on the reverse) copper metallic pigment and urine on canvas 13 % x 10 in. (34.9 x 25.4 cm.) Executed in 1987.

\$100,000-150,000

PROVENANCE:

Andy Warhol Foundation for the Visual Arts, New York Private collection, London Anon. sale; Christie's, New York, 11 November 2010, lot 222 Acquired at the above sale by the present owner

His art increasingly became an intentional provocation, calculated to create controversy and elicit press coverage. His unflagging desire to generate shock waves often lead him to impure sensationalism. He certainly succeeded with a seemingly abstract series of 1978 paintings, known as Oxidations.

Jacob Baal-Teshura, quoted in *Andy Warhol 1928-1987*, exh. cat., KunstHausWien, 1993, p. 10.



JAMES ROSENQUIST (1933-2017)

Pale Lamps

signed and dated 'James Rosenquist 1975' (lower right); titled 'Pale Lamps' (lower left) acrylic and pastel on paper 34 ½ x 72 ¾ in. (87.6 x 184.7 cm.) Executed in 1975.

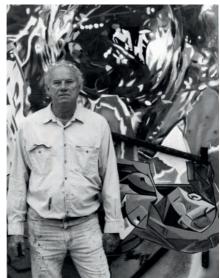
\$40,000-60,000

PROVENANCE:

Leo Castelli Gallery, New York
The New School for Social Research, New York
Their sale; Sotheby's, New York, 6 May 1986, lot 137
Josh Baer Gallery, New York
Acquired from the above by the present owner, 1989

EXHIBITED:

Los Angeles, Margo Leavin Gallery, *James Rosenquist: Paintings*, December 1975-January 1976.



James Rosenquist stands in front of his recent work, circa 1999. Photo: Peter Foe, courtesy James Rosenquist Estate. Artwork: © Estate of James Rosenquist / Licensed by VAGA, New York, NY.

In his art, Rosenquist serves up the whole of American experience; he does not limit himself to any single aspect of American life. No idea or image or material is off limits if it works to strengthen the power of a painting and its statements about love, war, communication, technology, nature, magic, or any other aspect of contemporary culture.

Dianne Perry Vanderlip, quoted in J. Goldman, *James Rosenquist*, New York, 1985, p. iii.



ANDY WARHOL (1928-1987)

Still Life

signed 'Andy Warhol' (lower center) ink and graphite on paper 28 x 41 in. (71.1 x 104.1 cm.) Executed in 1976.

\$60,000-80,000

PROVENANCE:

Leo Castelli Gallery, New York, 1983 Acquired from the above by present owner

EXHIBITED

New York, Leo Castelli Gallery, *Andy Warhol*, January 1977. New York, Robert Miller Gallery, *Some Seventies Works*, 1990.



Andy Warhol working in his studio on his *Hammer and Sickle* series, circa 1976. Photo: Ronnie Cutrone. Artwork: © 2017 Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

At the time, the symbol of the dreaded world power, the Soviet Union, was the most conspicuous graffito on buildings in Rome and Milan and wealthy Italians were frequently not averse to sympathizing with the Communist idea. Moreover, the two-dimensional graphic sign boldly competed with the signal impact of the quintessential emblem of American consumerism, Coca-Cola. Hammer and sickle, the symbol of brotherhood between industry and peasantry, apparently proved to be a Warholian emblem par excellence.

Doris Ammann, quoted in *Andy Warhol Hammer and Sickle*, Zurich, 1999.



KENNETH NOLAND (1924-2010)

Arch Blue with Orange-Red

signed, titled and dated 'ARCH BLUE W ORANGE-RED Kenneth Noland © 1980' (on the reverse) acrylic on shaped canvas 17 ½ x 39 ½ in. (44.4 x 100.3 cm.) Painted in 1980.

\$35,000-45,000

PROVENANCE:

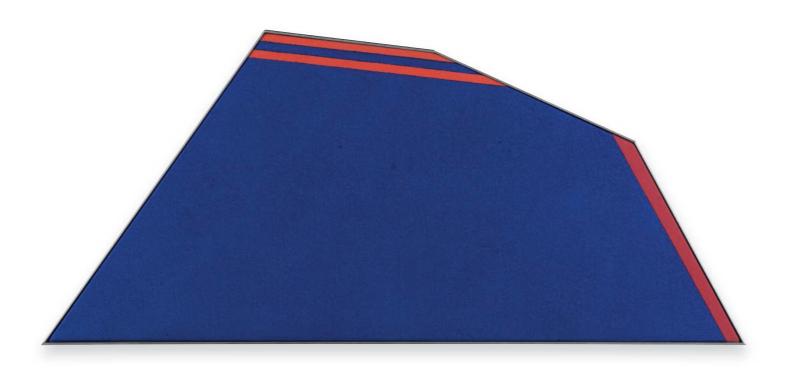
Acquired directly from the artist by the present owner

EXHIBITED

Naples Museum of Art and Rockland, Farnsworth Art Museum, *Kenneth Noland: Themes and Variations*, 1958-2000, March-October 2002, p. 19, fig. 4, no. 23 (illustrated).

In all the different kinds of pictures that I make I look for that possible range of size, scale, color...When you play back and forth between the arbitrariness and the strictness of the conditions of making pictures it's a very delicate threshold back and forth...But you can plan the conditions for color ahead... you can get together...all the frames of reference that will get you into the condition of using color in relation to shape, to size, to focus, to depth, to tactility.

Kenneth Noland, quoted in *Kenneth Noland: A Retrospective*, exh. cat., Solomon R. Guggenheim Musuem, New York, 1977, p.33.



BOB THOMPSON (1937-1966)

Salome's Dance or Feast of Herod

signed and dated "61 Bob Thompson' (lower right) oil on canvas $36\,\%\,x\,52$ in. (91.7 x 132 cm.) Painted in 1961.

\$60,000-80,000

PROVENANCE:

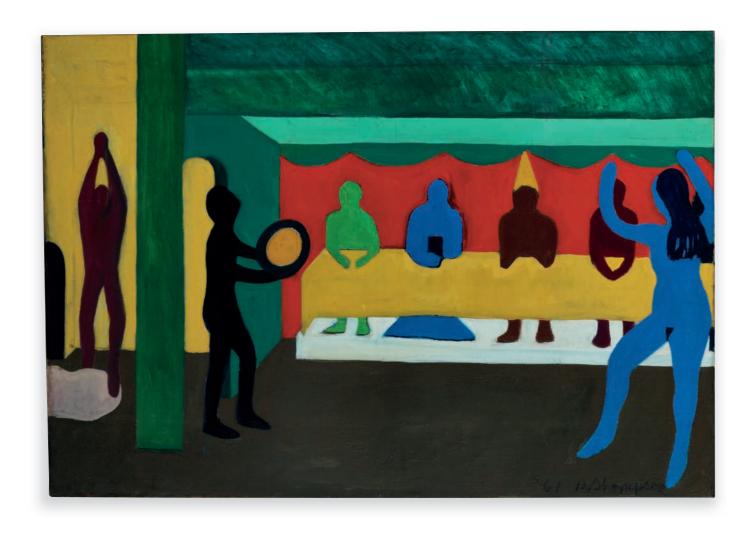
Collection of Horace Richter Acquired from the above by the present owner

EXHIBITED

University of Louisville, Cressman Center for Visual Arts, Seeking Bob Thompson: Dialogue/Object, October-November 2012.

Painters in the Middle Ages, and the Renaissance... were employed to educate the people... they could walk into a cathedral, look at the wall and see what was happening... I am not specifically trying to do that... but I am trying to show what's happening, what's going on in my own private way.

Bob Thompson, quoted in T. Golden, *Bob Thompson*, exh. cat., Whitney Museum of American Art, New York, 1997, p. 61.



TOM WESSELMANN (1913-2004)

Study for Nude Aquatint

signed twice, titled and dated twice 'STUDY FOR NUDE AQUATINT WESSELMANN 1980 Wesselmann 80' (on the overlap) oil on canvas 28 x 31 in. (71.1 x 78.7 cm.) Painted in 1980.

\$120,000-180,000

PROVENANCE:

Jack Klein, New York, acquired directly from the artist, 1980 Anon. sale; Sotheby's, New York, 21 May 1983, lot 523 Acquired at the above sale by the present owner

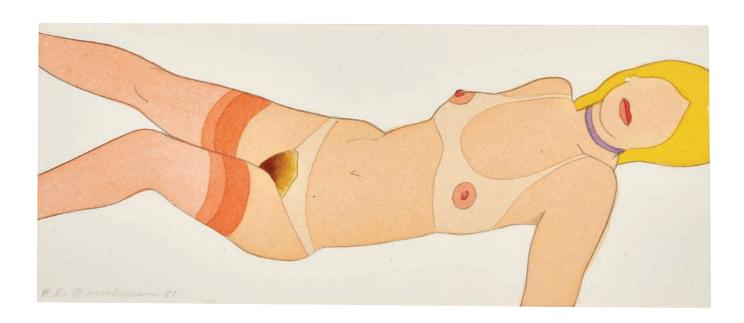


Titian, *Venus of Urbino*,1538. Uffizi, Florence. Photo: © Scala/Ministero per i Beni e le Attività culturali / Art Resource, New York.

I always had a finished study, a deliberate subject choice. I felt a strong obligation, in a sense, to be the next in line, or to take up the next position in the whole progression... [from] Matisse [to the] present. I liked the evolution of representational painting, just as it was going. I wanted to be a next step in that [continuum].

Tom Wesselmann, quoted in *Tom Wesselmann: The Intimate Images*, exh. cat., University Art Museum, Long Beach, 2002, p. 4.





TOM WESSELMANN (1931-2004)

Beautiful Kate #8

signed, numbered and dated '#8 Wesselmann 81' (lower left); titled and dated again 'BEAUTIFUL KATE #8 1981' (on the reverse) graphite and thinned liquitex on ragboard 3 % x 8 % in. (9.5 x 22.6 cm.) Executed in 1981.

\$20,000-30,000

PROVENANCE:

Fine Art World, Boca Raton Private collection, Boca Raton Anon. sale; Christie's, New York, 26 September 2002, lot 742 Acquired at the above sale by the present owner



ALEXANDER CALDER (1898-1976)

Blue and Purple Discs

signed and dated 'Calder 64' (lower right) gouache and ink on paper $29\,\%\,x\,42\,\%$ in. (74.9 x 107.3 cm.) Executed in 1964.

\$30,000-40,000

PROVENANCE:

Nicholas Guppy, London, acquired directly from the artist His sale; Sotheby's, New York, 12 February 1991, lot 377 Galerie Leu, Munich Acquired from the above by the present owner, 2002

This work is registered in the archives of the Calder Foundation, New York, under application number A11281.

HARRY BERTOIA (1915-1978)

Sculpture of Sonambient

beryllium copper and brass 104 x 14 x 14 in. (264.1 x 35.5 x 35.5 cm.) Executed in 1977.

\$50,000-70,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1977

Color, movement, a sensuous tactile enjoyment of surfaces, all these are integral components of Bertoia's sculpture. They are full of joie de vivre, and instantly appealing...He transforms brass and bronze, stainless steel and nickel rods into rustling wheat fields, into sound waves which swell from a whisper into haunting voices of distant church bells. These shimmering constructions delight the eye as well as the ear, and radiate an uncomplicated and positive acceptance of life. Technically, they are sophisticated, impeccably build and of faultless precision.

George W. Staempfli, quoted in *Harry Bertoia Recent Sculpture*, exh. cat., Staempfli Gallery, New York, 1968, p. 2.



GEORGE RICKEY (1907-2002)

Sedge

incised with the artist's signature and dated 'Rickey 63' (on the front element) stainless steel and wood base open: $32 \,\% \times 48 \times 3 \,\%$ in. (82.5 x 121.9 x 8.8 cm.) closed: $32 \,\% \times 18 \times 3 \,\%$ in. (82.5 x 45.7 x 8.8 cm.) Executed in 1963.

\$30,000-50,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1963

EXHIBITED

Boston, Institute of Contemporary Art, *George Rickey: Kinetic Sculptures*, March-April 1964, n.p., no. 33.

I found that I did not merely want to set a static art in motion, nor did I want to describe the dynamic world around me with a series of moving images. I wanted the whole range of movements themselves at my disposal, not to describe what I observed in the world around me, but to be themselves, performing in a world of their own.

George Rickey, quoted in *Passages of Light and Time George Rickey's Light in Motion*, exh. cat., Snite Musuem of Art, Notre Dame, 2009.



ROBERT MOSKOWITZ (B. 1935)

Untitled

signed and dated 'Robert Moskowitz 1962' (on the overlap) acrylic and printed paper collage on canvas 25×25 in. (63.5 x 63.5 cm.) Executed in 1962.

\$4,000-6,000

PROVENANCE:

Lawrence Markey Gallery, San Antonio Acquired from the above by the present owner, 2008

EXHIBITED

Washington, D.C., Hirshhorn Museum and Sculpture Garden; Los Angeles, Museum of Contemporary Art and New York, Museum of Modern Art, *Robert Moskowitz*, June 1989-April 1990, pp. 65 and 80-81, no. 5 (illustrated).



Installation view, *Robert Moskowitz*, Museum of Modern Art, New York, June 1989-April 1990 (present lot illustrated on left). Photo: The Museum of Modern Art, New York / Licensed by SCALA / Art Resource, New York. Artwork: © Robert Moskowitz/Licensed by VAGA, New York, NY.



FRANK STELLA (B. 1936)

The Waxford Girl

incised with the artist's signature, numbered and dated 'F. Stella 85 %' (on the underside) shoe polish and enamel on cast steel $22\ \%\ x\ 22\ x\ 12$ in. (57.8 x 55.9 x 30.5 cm.) Executed in 1985. This work is number two from an edition of three.

\$30,000-40,000

PROVENANCE:

M. Knoedler & Co., New York Acquired from the above by the present owner, 1985

Stella is a revolutionary: fearless, persistent, stubborn, but always original. While his art is inspired by—and even embraces—influences from literature, music, science, history, and current events, his project is singular and herculean: the interrogation and reinvention of painting for the twentieth and twenty-first centuries.

Marla Price, quoted in *Frank Stella: A Retrospective*, exh. cat. Whitney Museum of American Art, New York, 2015, p. vii.



JOEL SHAPIRO (B. 1941)

Untitled

bronze

58 % x 46 % x 27 in. (149.2 x 117.4 x 68.5 cm.) Executed in 1989-1990. This work is number two from an edition of four.

\$100,000-150,000

PROVENANCE:

The artist
Pace Gallery, New York
Acquired from the above by the present owner, 1992

EXHIBITED:

Humlebaek, Louisiana Museum for Moderne Kunst; Valencia, IVAM Centre Julio Gonzalez; Kunsthalle Zurich and Calais, Musée des Beaux Arts, *Joel Shapiro*, September 1990-September 1991, p. 62, no. 18 (illustrated on the cover). Fort Lauderdale, Museum of Art, *Stars in Florida*, February- March 1992. Minneapolis, Walker Art Center and Kansas City, Nelson-Atkins Museum of Art, *Joel Shapiro*: *Outdoors*, June 1995-October 1996, pp. 17 and 41, no. 4 (illustrated).

LITERATURE:

J. Brown Turrell, *Joel Shapiro: Tracing the Figure*, Des Moines Art Center, 1990, p. 63, fig. 15 (illustrated).



Installation view, *Joel Shapiro Outdoors*, 1995. Minneapolis Sculpture Garden, Minneapolis. Photo: D. James Dee. Artwork: © 2017 Joel Shapiro / Artists Rights Society (ARS), New York.

The strength in any work is its character and intelligence. The way the parts join. What does that mean? I'm interested in the form, but only in terms of its depth and reflection. I'm not interested simply in how two things come together, but I know that the way two things come together is significant. I'm interested in the metaphor, in what it implies, and in how communicative and loaded that can be.

Joel Shapiro, quoted in *Joel Shapiro Outdoors*, exh. cat., Walker Art Center, Minneapolis, 1995, p. 29.



ANTHONY CARO (1924-2013)

Rhizome

painted steel $50 \% \times 85 \% \times 60$ in. (129.2 x 217.1 x 152.4 cm.) Executed in 1970.

\$150,000-200,000

PROVENANCE:

The artist André Emmerich Gallery, New York Collection of Mr. and Mrs. Oscar Kolin, New York, 1971 By descent from the above to the present owner

LITERATURE:

D. Blume, Anthony Caro: Catalogue Raisonné Vol. III: Steel Sculptures 1960-1980, Cologne, 1985, p. 204, no. 937 (illustrated).

I. Barker, *Anthony Caro: Quest for the New Sculpture*, Hampshire, 2004, pp. 191-192 (illustrated).



Pablo Picasso, Figure (Project for a monument to Guillaume Apollinaire), 1928. Musée Picasso, Paris. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © RMN-Grand Palais / Art Resource, New York.

Anthony Caro's *Rhizome* exemplifies the artist's innovation and desire to move beyond the customary boundaries of sculpture. This large-scale work is unequivocally dynamic; turning, twisting and expanding, assuming new forms and new appearances as the viewer circles it. Placed directly on the floor, in the physical space traditionally associated with the observer, Caro encouraged a uninterrupted relationship between the sculpture and its viewer. Contrasting with traditional sculptural emphasis on the solidity of from, *Rhizome* takes advantage of the empty spaces around it, embracing the negative space at its center to further define the work's linear form.

Steel remains synonymous with Caro's oeuvre, and a material which he consistently returned to throughout his career. As he chose to explore richer, heavier shapes his practice was reflected in the materials that he exploited. He made use of such pre-constituted industrial elements, transforming them through cutting and welding to create assemblages, often painted in bright household colors, as exemplified in the burnished red of this significant work. Effectively taking the form of three-dimensional collages, works such as Caro's *Rhizome* appeared radical and urban. Throughout his career Caro constantly sought to challenge and re-invent his working methods. He went further than any other artist of his generation towards completely revoking the ordinary conditions of physicality, forever altering our expectations of what and how sculpture could be, giving us a new vision of the possible.



FRANK STELLA (B. 1936)

Tepe Gawra

bronze and painted metal on cast aluminum $74 \times 74 \times 36$ in. (188 \times 188 \times 91 cm.) Executed in 2002.

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner, 2002



Concepts interconnect; media merge. Every road is traveled; every byway kept open, as Stella moves from metal relief paintings to cast metal sculpture to architectural studies. He is in pursuit of volumetric space...

Judith Goldman, "Frank Stella, Making it Better," *Frank Stella*, exh. cat., Museo Nacional Centro de Arte Reina Sofia, Madrid, 1995, p. 264.



JIM DINE (B. 1935)

P.W.H. #6 (B.B. King)

signed, titled and dated 'P.W.H. #6 (B.B. King) Jim Dine 71-72' (on the reverse) oil and spray acrylic on canvas with metal, rope, boot, sock and aluminum $72\,\%$ x $72\,\%$ x 9 in. (183 x 183 x 18 cm.) Executed in 1971-1972.

\$150,000-200,000

PROVENANCE:
Private collection

im Dine's P.W.H. # 6 epitomizes the artist's emotional exploration Jafter achieving fame for his "Happenings" in the late 1950s. The artist has frequently described his struggle to attain success, and then to shrink away from the attention which he had subsequently gained. Speaking of the early part of his career, Dine has said: "All I had was my fast left hand and this big ambition to be heard all the way back to Ohio" (J. Dine quoted in "The 50's," Jim Dine: The Alchemy of Images, New York, 1998, p. 9). The artist's inclination towards hard work and introspection was manifested in the symbols that he used often throughout his career. The heart, a frequent motif in Dine's work, recalls the artist's association with Pop art and the appropriation of mass-produced imagery. The everyday items—a shoe, rope, an oil can-are employed with similar Pop Art intentions, but from the artist's perspective with an emotional attachment too. P.W.H #6 is a cohesive representation of Dine's life reflected through his artistic process.



ROBERT RAUSCHENBERG (1925-2008)

Peppermint Steer [Anagram (A Pun)]

signed and dated 'RAUSCHENBERG 98' (lower right) inkjet pigment transfer on polylaminate 59 ½ x 47 % in. (151.1 x 121.6 cm.) Executed in 1998.

\$100.000-150.000

PROVENANCE:

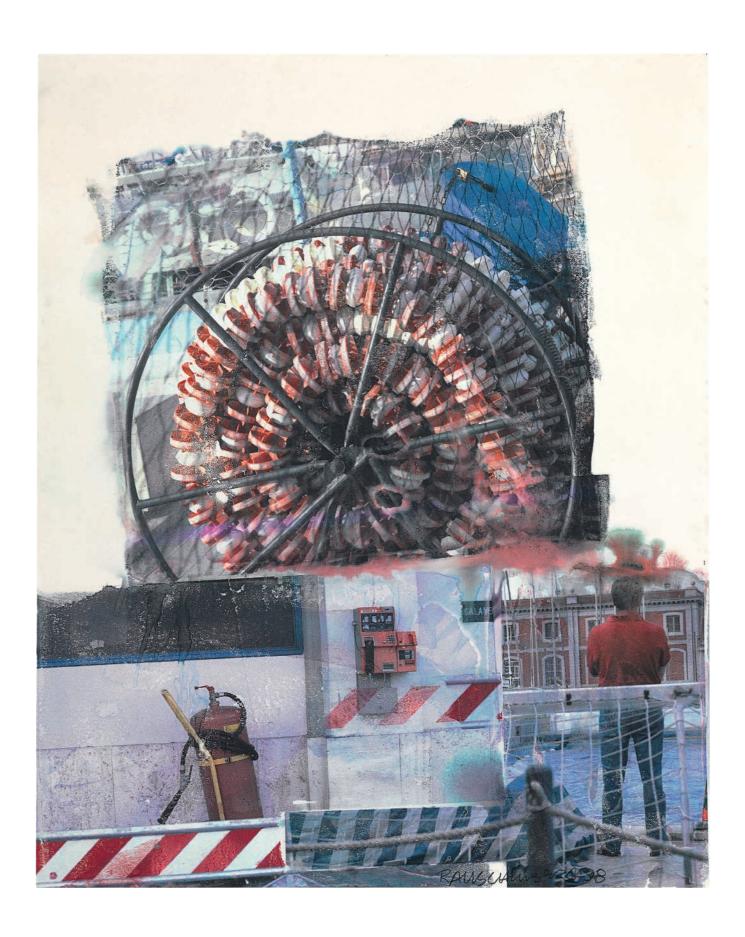
PaceWildenstein, New York Acquired from the above by the present owner



Francis Picabia, Optophone II, 1922-1924. Musée National d'Art Moderne, Centre Pompidou, Paris. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: De Agostini Picture Library / G. Nimatallah / Bridgeman Images.

Rauschenberg offers massive accumulations of visual information, apparently undigested, but in the context of the picture plane, and the realm of art, they reconfigure themselves and encourage interpretation, the universal quest for symbol and metaphor. On the other hand, they also exist in a more neutral environment, without any particular emotional charge and available to anyone who wants to interact with them. They are finally esthetic objects, and thus traditional works of art.

Sam Hunter, *Robert Rauschenberg: Works, Writings, and Interviews*, Ediciones Polìgrafa, Barcelona, p. 36-37.



ROBERT RAUSCHENBERG (1925-2008)

Pandora's (Anagram)

signed and dated 'RAUSCHENBERG 97' (lower right) inkjet dye transfer on paper 39 $\frac{1}{2}$ x 60 in. (100.3 x 152.4 cm.) Executed in 1997.

\$80,000-120,000

PROVENANCE:

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

EXHIBITED

Los Angeles, PaceWildenstein, *Group Drawings Show*, June-July 1997.



Kurt Schwitters, Konstruction für edle Frauen, 1919. Los Angeles County Museum of Art. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: Erich Lessing / Art Resource, New York.

Robert Rauschenberg lived and worked in a whirlwind of images. He was the wind itself. No American artist before or since has been so gracefully at ease with the multiplicity and diversity of visual experience around us, nor so avid for it.

Robert Storr, quoted in *Selections from the Private Collection of Robert Rauschenberg*, exh. cat., Gagosian Gallery, New York, 2011, p. 14.



ALEXANDER CALDER (1898-1976)

Untitled (six drawings)

six elements—ink on paper (1) $9\% \times 10$ in. $(23.1 \times 25.4$ cm.) (2) $9\% \times 9\%$ in. $(23.5 \times 25.1$ cm.) (3) $9\% \times 10$ in. $(23.5 \times 25.4$ cm.) (4) $6\% \times 10$ in. $(15.8 \times 25.4$ cm.) (5) $9\% \times 10$ in. $(24.1 \times 25.4$ cm.) (6) $8\% \times 10$ in. $(22.2 \times 25.4$ cm.) Drawn in 1924.

\$20,000-30,000

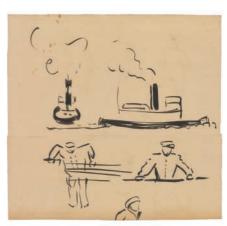
PROVENANCE:

Gift of the artist to Frank Baker Hayes Patterson, Aberdeen By descent from the above to the present owner

These works are registered in the archives of the Calder Foundation, New York, under application numbers A27775, A27772, A27773, A27774, A27776, A27771, respectively. The first drawing, A27775, is composed of two sheets, and the overall dimensions are given above.

Calder's work, although extraordinarily varied, is always stamped with that same essential creative DNA. His dramatic shifts in subject and style only serve to emphasize the ultimate, triumphant unit of his art...through all this wild heterogeneity, Calder's achievement never suggested confusion, but rather the varied moods, inclinations, and imaginings that arise naturally in the day-to-day life of a man who is avid for experience, who is interested in everything around him.

Jed Perl, "Calder's Imagination," *Calder Sculptor of Air*, exh. cat., Palazzo delle Esposizioni, Rome, 2009, p.17.















LARRY RIVERS (1923-2002)

Pair of Kings

signed 'Larry Rivers' (lower right); titled "A pair of kings" (on the reverse) pastel and graphite on paper 27 ½ x 28 ¾ in. (69.2 x 73 cm.) Drawn in 1978.

\$18,000-22,000

PROVENANCE

Marlborough Gallery, New York
Hokin Gallery, Palm Beach
Charles Foley Gallery, Columbus
Private collection
Anon. sale; Phillips de Pury & Company, New York,
16 November 2012, lot 211
Acquired at the above sale by the present owner



LARRY RIVERS (1923-2002)

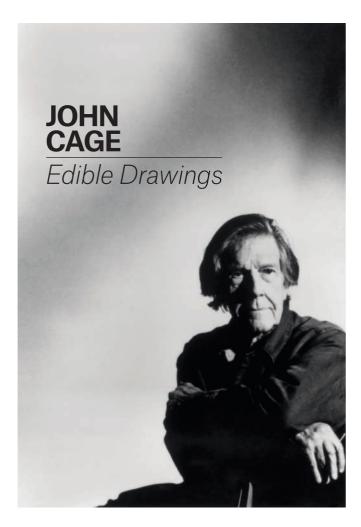
De Kooning with My Texas Hat

signed 'Rivers' (lower right); signed again and titled "'De Kooning with My Texas Hat" Rivers' (on the reverse) graphite on paper 13 % x 17 in. (35.2 x 43.1 cm.) Drawn in 1963.

\$15,000-20,000

PROVENANCE

The Collection of Mildred S. and Herbert C. Lee, Palm Beach Their sale; Christie's, New York, 15 November 2012, lot 321 Acquired at the above sale by the present owner



...ideas are to be found in the same way that you find wild mushrooms in the forest, by just looking

John Cage, in conversation with Joan Retallack, 21 October 1991.

Left: John Cage, late 1980s. Photo: © PVDE / Bridgeman Images.

Below: Yves Klein, *Untitled (Sponge Relief)*, 1961. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

John Cage was one of the most influential figures in art and music in the mid-20th century. Initially trained as a composer under Arnold Schoenberg, Cage broadened the scope of musical concerns to include quotidian noises and sounds once thought ancillary to music. With his interests in Zen Buddhism, Cage was also the first composer to seriously embrace the concept of chance in his music, even going so far as to remove the act of composition entirely from his own hands and give it over to the I Ching, an ancient Chinese tome used in divination. In the early 1950s, Cage became involved with the visual art community through his work teaching at Black Mountain College. There he would meet Robert Rauschenberg, and organize the first Happening called *Theatre Piece No. 1*, in 1952, which influenced an entire generation of artists-most notably Allan Kaprow. A true polymath, Cage was also an avid printmaker, writer, and mycologistsearching for, cooking, and studying mushrooms throughout his life. It is the sum of these interests that produced Cage's Edible Drawings, the first suite of which was produced in 1990. The combinations of ingredients in each drawing are based on elements from Cage's naturopathic macrobiotic diet grouped together by consultation with the I Ching. It is postulated that Cage intended these drawings

as experiments for a larger project—an entirely edible version of his poetic *Mushroom Book* from 1972. Unfortunately, Cage passed away in August of 1992 shortly after beginning the project, continually experimenting and innovating until his final days.





JOHN CAGE (1912-1992)

Edible Drawing No. 7

handmade paper of ginger root, sesame, bitter melon, mustard seeds and saffron $11 \% \times 8 \%$ in. (29 x 21.5 cm.) Executed in 1990.

PROVENANCE:
Anthony d'Offay, London
Acquired from the above by the present owner

\$20,000-30,000



621 **JOHN CAGE (1912-1992)**

Edible Drawing No. 9

handmade paper of snow peas, kyiki, greens, temper and sunflower seeds 11 % x 9 in. (29 x 23 cm.) Executed in 1990.

\$20,000-30,000

Anthony d'Offay, London Acquired from the above by the present owner



622 **JOHN CAGE (1912-1992)**

Edible Drawing No. 12

handmade paper of ginger root, broccoli rabe, nosi and sunflower seeds $\,$ 11 % x 8 ¾ in. (29 x 22.5 cm.) Executed in 1990.

\$20,000-30,000

Anthony d'Offay, London Acquired from the above by the present owner

PAUL THEK (1933-1988)

Untitled (Fish)

latex

2 % x 17 ½ x 4 in. (5.3 x 44.4 x 10 cm.) Executed *circa* 1970s.

\$15,000-20,000

PROVENANCE

Acquired directly from the artist by the present owner



Paul Thek, *Ecole de Fish*, 1987 (detail). Philadelphia Museum of Art. © Estate of George Paul Thek, Courtesy Alexander and Bonin, New York.

Thek's art is some of the most radical work of its time and as such defies definition. It is at once two-dimensional, three-dimensional, and performative... His work has a casual, almost haphazard quality, but it is actually remarkably clear, with a repeated precision that reveals itself with repeated study.

Adam Weinberg and Lynn Zelevansky, *Paul Thek Diver: A Retrospective*, exh. cat., Whitney Museum of American Art, New York, 2010, p.6.



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(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 • 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:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- (c) withdraw any lot:
- (d) divide any lot or combine any two or more lots;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) 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:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVETM (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before

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 Christies LIVETM) 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 2,5% 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:
 (a) 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
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by

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:

- (a) 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.
- (b) 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.
- (c) 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 Christic'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.
- (d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice.
- (e) 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.
- (f) 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.
- (g) 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.
- (h) In order to claim under the authenticity warranty you must:
 - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - (ii) 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
 - (iii) 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.
- (i) 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.
- (i) 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:
 - (a) This additional warranty does not apply to:
 - (i) 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;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) lots sold without a printed estimate;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) 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.
- (k) 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 E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

HOW TO PAY

- (a) Immediately following the auction, you must pay the purchase price being:
 - (i) the hammer price; and
 - (ii) the buyer's premium; and

- (iii) 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").
- (b) 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.
- (c) 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:
 - (i) 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.

 (ii) 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.

- iii) 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 (iv) Bank Checks
- You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
- You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) 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.
- (e) 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:

- (a) When you collect the lot; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the 10t 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

- (a) 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):
 - (i) we can charge interest from the due date at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) 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;

- (iii) 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;
- (iv) 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;
- (v) 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);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) 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;
- (viii) 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
- (ix) we can take any other action we see necessary or appropriate.
- (b) 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 vou owe us.

G COLLECTION AND STORAGE 1 COLLECTION

- (a) 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).
- (b) 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.
- (c) 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.
- (d) 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:
 - (i) we will charge you storage costs from that date.
 - (ii) 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.
 - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
 - (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) 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.
- (f) 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 buvers. 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 LIVETM, 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(i) 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.

OTHER TERMS

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 LIVETM 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 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 I AW 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 IAMS, 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

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 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

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.

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 incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

Owned by Christie's or another Christie's Group company in whole or part. 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.

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

$\Delta\text{:}$ 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 Δ next to its lot number.

o 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 o 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

"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.

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• DENOTES SALEROOM

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 tayes

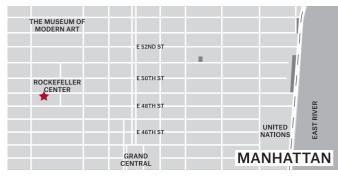
Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

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

RRASNOW FAMILY COLLECTION



ANDY WARHOL (1928-1987)

Self-Portrait
synthetic polymer and silkscreen ink on canvas
40 x 40 in. (101.6 x 101.6 cm.)

Executed in 1978.
\$2,000,000-4,000,000

POST-WAR AND CONTEMPORARY ART EVENING SALE

New York, 17 May 2017

VIEWING

6-17 May 2017 20 Rockefeller Plaza New York, NY 10020

CONTACT

Sara Friedlander sfriedlander@christies.com +1 212 636 2100

CHRISTIE'S



Property from The Museum of Modern Art Sold to Benefit the Acquisitions Fund VICTOR VASARELY (1906-1997)

Jarkand II

oil on canvas

100 x 71.1 cm. (39 % x 28 ¾ in.)

Painted in 1952-1953. €60,000-80,000

ART CONTEMPORAIN - VENTE DU JOUR

Paris, 8 June 2017

VIEWING

1-7 June 2017 9, Avenue Matignon 75008 Paris

CONTACT

Etienne Sallon esallon@christies.com +33 (0)1 40 76 86 03





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Property from the Museum of Modern Art, Sold to Benefit the Acquisitions Fund AUGUSTE HERBIN (1882-1960)

Nid

signed and dated 'Herbin 55' (lower right) and titled 'nid' (lower left) oil on canvas

39 x 31¾ in. (99.9 x 80.7 cm.)

Painted in 1955

\$120,000-180,000

IMPRESSIONIST AND MODERN ART DAY SALE

New York, 16 May 2017

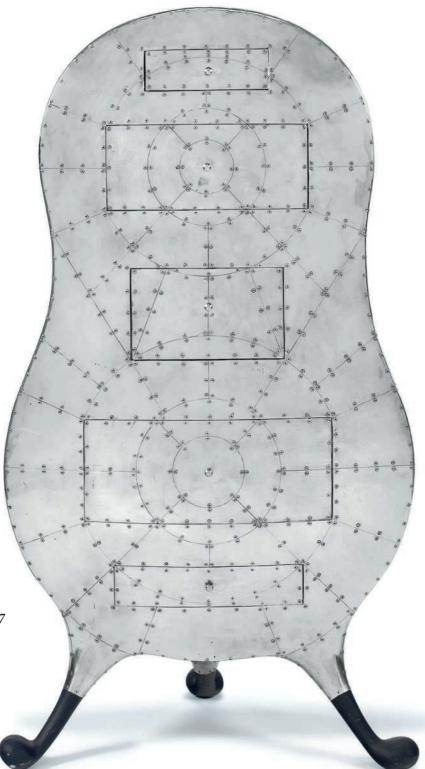
VIEWING

6-15 May 2017 20 Rockefeller Plaza New York, NY 10020

CONTACT

Vanessa Fusco VFusco@christies.com +1 212 636 2050





DESIGN

New York, 7 June 2017

VIEWING

2-6 June 2017 20 Rockefeller Plaza New York, NY 10020

CONTACT

Carina Villinger cvillinger@christies.com +1 212 636 2236

MARC NEWSON (B. 1963) POD OF DRAWERS

hand-beaten and cut aluminum panels, riveted to fiberglass structure, fitted with five drawers, painted wood feet 50 % x 28 x 18 % in. (128 x 71 x 46 cm.) Designed in 1987, executed prior to 1990 \$700,000–1,000,000

CHRISTIE'S

CHRISTIE'S IS PLEASED TO ANNOUNCE THE SALE OF

PHOTOGRAPHS FROM THE MUSEUM OF MODERN ART



MAN RAY (1890–1976) Rayograph, 1928 gelatin silver print, mounted on original board, signed in pencil (recto), 15 % x 11 % in. \$150,000-250,000

LIVE AUCTION

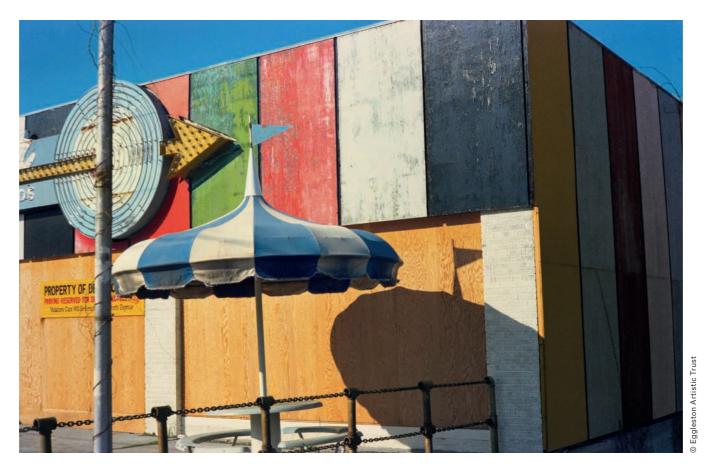
10 October 2017 20 Rockefeller Plaza New York, NY 10020

ONLINE SALESFall 2017 and Spring 2018

CONTACT

Darius Himes dhimes@christies.com +1 212 636 2324





WILLIAM EGGLESTON (B. 1939)

Untitled, 1971-2012

archival pigment print

41 ½ x 58 ¾ in. (105 x 149 cm.)

This work is number one of an edition two.

£80,000-120,000

PHOTOGRAPHS

London, King Street, 18 May 2017

VIEWING

13-17 May 8 King Street London SW1Y 6QT

CONTACT

Jude Hull jhull@christies.com +44 (0)20 7389 2315





GUY BOURDIN (1928-1991)

Charles Jourdan, Spring 1978

Fujiflex Crystal Archive print, flush-mounted on aluminium

35¼ x 46¼ in. (89.5 x 117.6 cm.)

This work is number eleven from an edition of eighteen.

£12,000-18,000

PHOTOGRAPHS

London, King Street, 18 May 2017

VIEWING

13-17 May 8 King Street London SW1Y 6QT

CONTACT

Jude Hull jhull@christies.com +44 (0)20 7389 2315

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

POST-WAR AND CONTEMPORARY ART MORNING SESSION

THURSDAY 18 MAY 2017 AT 10.00 AM

20 Rockefeller Plaza New York, NY 10020

CODE NAME: OCEAN SALE NUMBER: 14188

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s US\$2,000 to US\$3,000 by US\$200s US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)

US\$5,000 to US\$10,000 by US\$500s US\$10,000 to US\$20,000 by US\$1,000s US\$2,000s by US\$2,000s

US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)

U\$\$50,000 to U\$\$100,000 by U\$\$5,000s U\$\$100,000 to U\$\$200,000 by U\$\$10,000s Above U\$\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated lots up to the maximum bid I have indicated for each lot.
- 2. I understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any applicable state or local sales or use taxes chargeable on the hammer price and buyer's premium) in accordance with the Conditions of Sale—Buyer's Agreement). The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including US\$150,000, 20% on any amount over US\$150,000 up to and including US\$3,000,000 and 12% of the amount above US\$3,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a lot for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the lot to the bidder whose written bid it received and accepted first.
- 5. Written bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low estimate or at the amount of the bid if it is less than 50% of the low estimate.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

	14188		
Client Number (if applicable)	Sale Number		
Billing Name (please print)			
Address			
City	State	Zone	
Daytime Telephone	Evening Telep	Evening Telephone	
Fax (Important)	Email		
O Please tick if you prefer not to receive in	formation about our upcoming sal	es by e-mail	
I HAVE READ AND UNDERSTOOD THIS WRIT			
Signature			

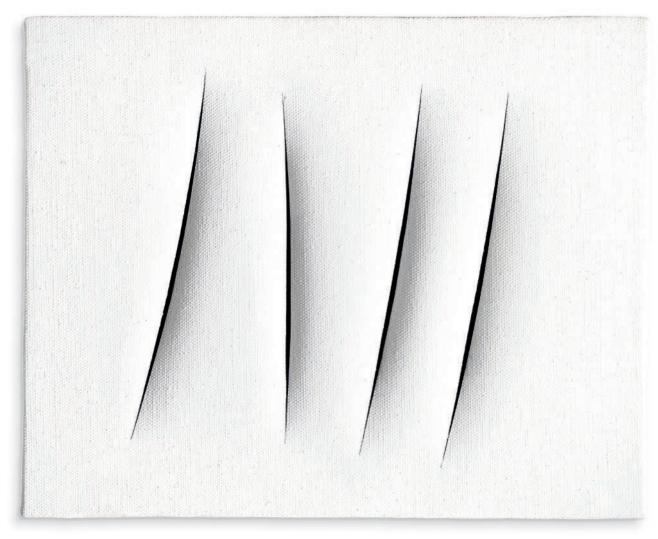
If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

(in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

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LUCIO FONTANA (1899-1968)

Concetto spaziale, Attese
waterpaint on canvas
cm 33,2x41,5
Executed in 1963-64
€500.000-700.000

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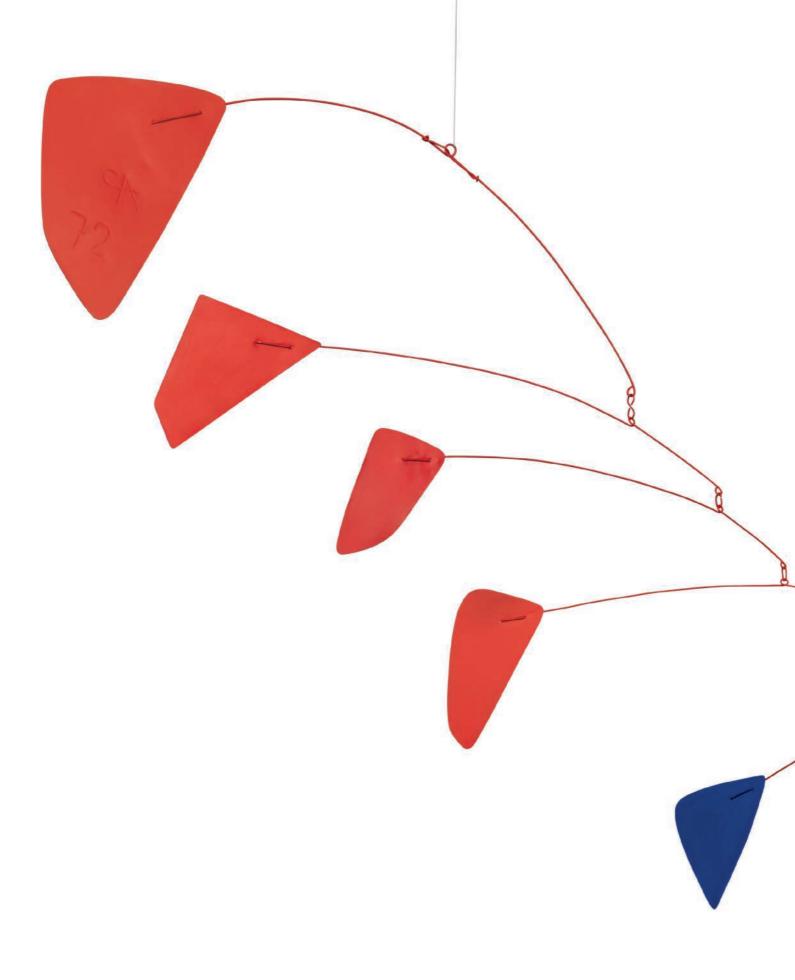
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