

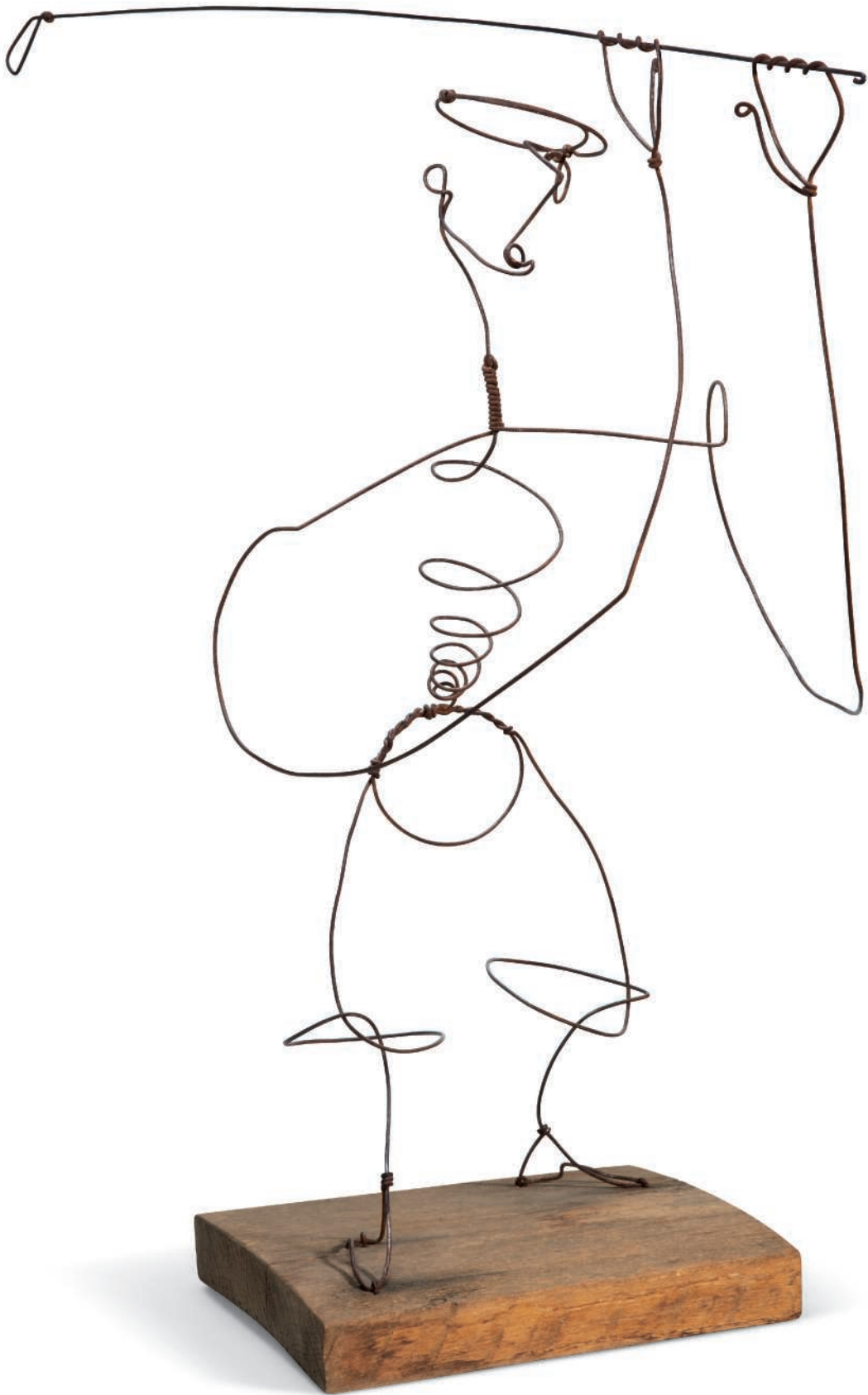


POST-WAR AND CONTEMPORARY ART MORNING SESSION

CHRISTIE'S







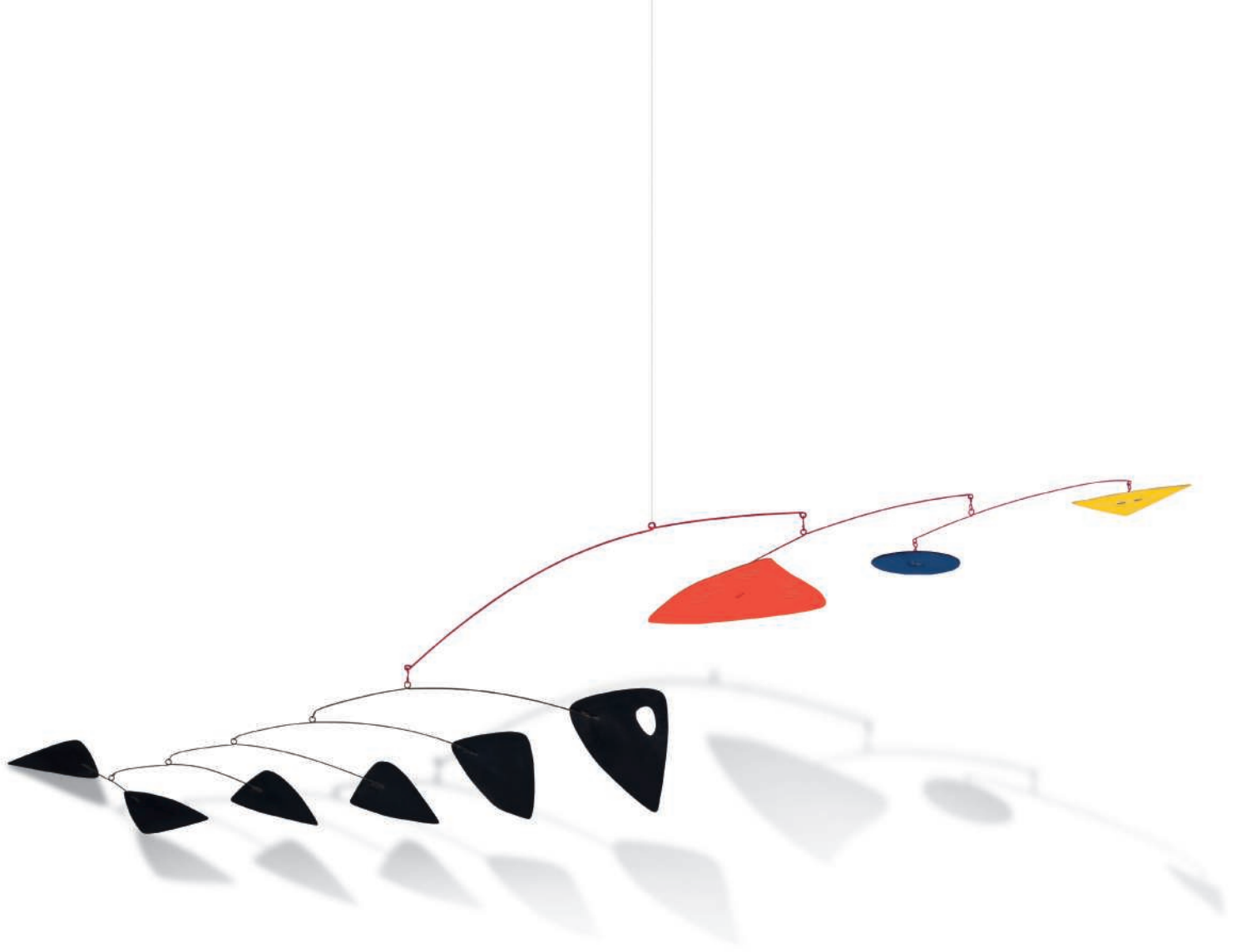
















Coca-Cola

REG. U.S. PAT. OFF.



TIGER

HYUNDAI  
ELLUCJAH  
L  
K  
E





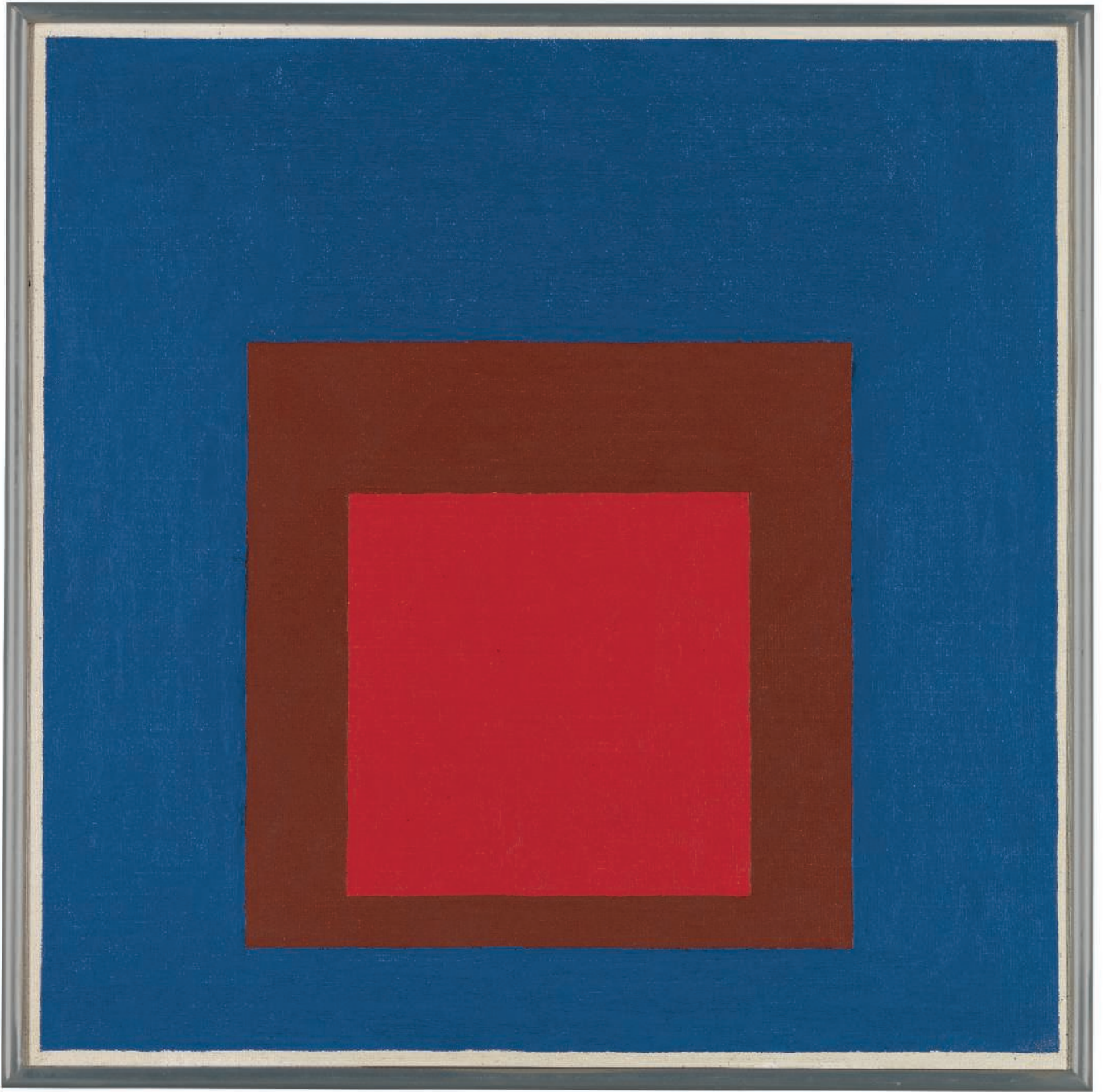






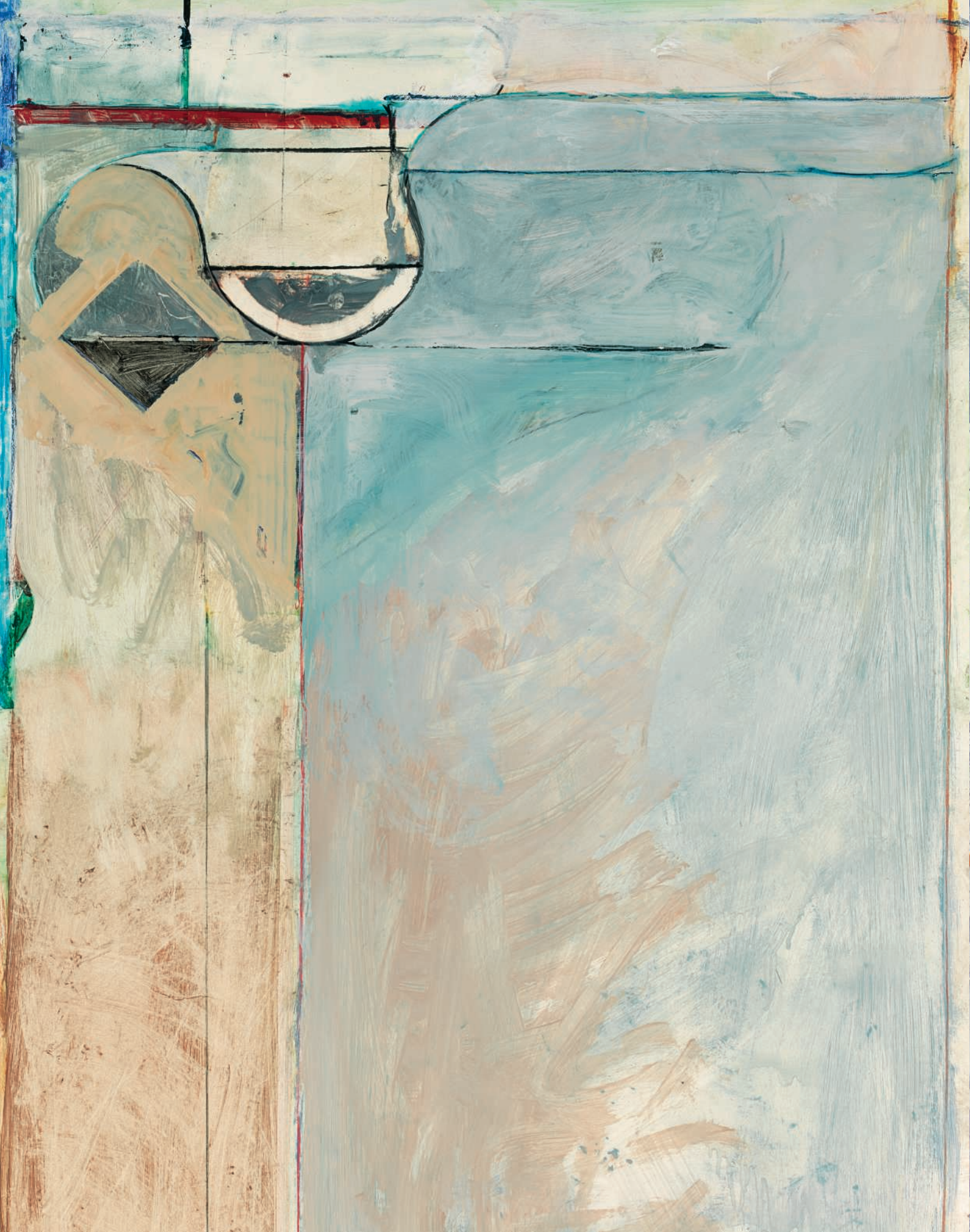


















# POST-WAR AND CONTEMPORARY ART MORNING SESSION

## PROPERTIES INCLUDING

The Collection of Joan and Preston Robert Tisch

Property from the City of Jacksonville, Sold to Benefit MoCA Jacksonville and the Art in Public Places Trust Fund

Masterpieces by Richard Diebenkorn: Property Sold to Benefit the Donald and Barbara Zucker Family Foundation

Works from the Collection of Mandell & Madeleine Berman

Property from the Collection of Hans Richter

Works from the Collection of Elaine G. Weitzen Sold to Benefit the Elaine G. Weitzen Foundation for Fine Arts

Property from the Collection of Alvin and Mary Bert Gutman

Property from the Collection of Arnold Scaasi and Parker Ladd

Property from the Estate of Susan Sulzberger Rolfe

Property from an Important European Collection Sold to Benefit the Collegium Museum

Property from the Collection of Elizabeth Brooke Blake

Exceptional Works from the Triton Collection Foundation

The Defining Gesture: Modern Masters from the Eppler Family Collection

Property from the Collection of Ruth and Jerome Siegel

Works from the Collection of Ileana Sonnabend and the Estate of Nina Castelli Sundell

## AUCTION

**Friday 18 May 2018**  
**at 10.00 am**  
**(Lots 601-752)**

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Saturday	12 May	10 am - 5 pm
Sunday	13 May	1 pm - 5 pm
Monday	14 May	10 am - 5 pm
Tuesday	15 May	10 am - 5 pm
Wednesday	16 May	10 am - 5 pm
Thursday	17 May	10 am - 12 pm

## AUCTIONEERS

David Kleiweg (#1365999)

Brook Hazelton (#2040253)

Robbie Gordy (#2033717)

Gemma Sudlow (#2016494)

## ENQUIRIES



**Joanna Szymkowiak**  
*Head of Morning Sale*  
+1 212 974 4440  
jszymkowiak@christies.com



**Rachael White**  
*Associate Specialist*  
+1 212 974 4556  
rrwhite@christies.com



**Laura Bjorstad**  
*Junior Specialist*  
+1 212 636 2249  
lbjorstad@christies.com



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

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

**Danielle Mosse**  
*Business Director*  
+1 212 636 2110  
dmosse@christies.com

## BIDDING ON BEHALF OF THE SELLER

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

## AUCTION LICENSE

Christie's (#1213717)

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **MAHALO-15969**

## CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.  
[60]

## SERVICES

**ABSENTEE AND TELEPHONE BIDS**  
Tel: +1 212 636 2437

**AUCTION RESULTS**  
www.christies.com

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

## POST SALE SERVICES

Heather Smith  
Clare Smith  
*Post-Sale Coordinators*  
Payment, Shipping and Collection  
Tel: +1 212 636 2650  
Fax: +1 212 636 4939  
Email: PostSaleUS@christies.com

# CHRISTIE'S

13/03/2018



# CONTENTS

- 23** Auction Information • Specialists and Services for this Auction
- 28** Property for Sale
- 394** Conditions of Sale • Buying at Christie's
- 397** Symbols used in this Catalogue • Important Notices and Explanation of Cataloguing Practice
- 398** Worldwide Salerooms and American Offices
- 399** Storage and Collection
- 409** Written Bids Form
- IBC** Index

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

04/04/17

## ILLUSTRATIONS

### WRAP OUTSIDE

Lot 646  
Joan Mitchell, *Iva*, 1973 (detail)  
© Estate of Joan Mitchell

### WRAP INSIDE ONE

Lot 645  
Robert Motherwell, *Open No. 81: In Blue with Charcoal Line*, 1969-1972  
© Dedalus Foundation, Inc./Licensed by VAGA, New York, NY

### WRAP INSIDE TWO

Lot 604  
Philip Guston, *Alone*, 1969  
© The Estate of Philip Guston, courtesy Hauser & Wirth

### WRAP INSIDE THREE

Lot 672  
Gerhard Richter, *Abstraktes Bild (678-2)*, 1988  
© Gerhard Richter 2018 (0100)

### FRONT COVER

Lot 650  
Kenneth Noland, *Across*, 1964 (detail)  
© Estate of Kenneth Noland/Licensed by VAGA, New York, NY

### INSIDE FRONT COVER

Lot 631  
Helen Frankenthaler, *After Hours*, 1975 (detail)  
© 2018 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York

### FRONTISPIECE ONE

Lot 665  
Alexander Calder, *The Gopher (John D. Rockefeller)*, circa 1927  
© 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York

### FRONTISPIECE TWO

Lot 630  
David Park, *Boy with Flute*, 1959 (detail)  
Courtesy Hackett Mill, representative of the Estate of David Park

### FRONTISPIECE THREE

Lot 677  
Alexander Calder, *Two Black Discs and Six Others*, 1971  
© 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York

### FRONTISPIECE FOUR

Lot 640  
Franz Kline, *Study for Shaft*, 1955 (detail)  
© 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York

### FRONTISPIECE FIVE

Lot 639  
Hans Hofmann, *Red Flight*, 1953 (detail)  
© 2018 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York

### FRONTISPIECE SIX

Lot 641  
Alexander Calder, *Untitled*, 1958  
© 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York

### FRONTISPIECE SEVEN

Lot 607  
Sam Gilliam, *Red Under*, 1972 (detail)  
© 2018 Sam Gilliam / Artists Rights Society (ARS), New York

### FRONTISPIECE EIGHT

Lot 634  
John Chamberlain, *The Big One*, 1992 (detail)  
© 2018 Fairweather & Fairweather LTD / Artists Rights Society (ARS), New York

### FRONTISPIECE NINE

Lot 678  
Andy Warhol, *Coca-Cola*, 1962 (detail)  
© 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS)

### FRONTISPIECE TEN

Lot 699  
Robert Indiana, *Decade Autoportrait*, 1971 (detail)  
© 2018 Morgan Art Foundation / Artists Rights Society (ARS), New York

### FRONTISPIECE ELEVEN

Lot 666  
David Smith, *To Be a Golden Harbour*, 1959 (detail)  
© Estate of David Smith / Licensed by VAGA, New York, NY

### FRONTISPIECE TWELVE

Lot 657  
Helen Frankenthaler, *Melba*, 1976 (detail)  
© 2018 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York

### FRONTISPIECE THIRTEEN

Lot 652  
Morris Louis, *Roseate*, 1960 (detail)  
© 2018 Maryland Institute College of Art (MICA), Rights Administered by Artist Rights Society (ARS), New York, All Rights Reserved

### FRONTISPIECE FOURTEEN

Lot 645  
Robert Motherwell, *Open No. 81: In Blue with Charcoal Line*, 1969-1972 (detail)  
© Dedalus Foundation, Inc./Licensed by VAGA, New York, NY

### FRONTISPIECE FIFTEEN

Lot 611  
Joan Mitchell, *Bear Right*, 1977 (detail)  
© Estate of Joan Mitchell

### FRONTISPIECE SIXTEEN

Lot 609  
Josef Albers, *Study to Homage to the Square: In Space*, 1956  
© 2018 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York

### FRONTISPIECE SEVENTEEN

Lot 671  
Hans Hofmann, *Frolicking*, 1965 (detail)  
© 2018 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York

### FRONTISPIECE EIGHTEEN

Lot 672  
Gerhard Richter, *Abstraktes Bild (678-2)*, 1988 (detail)  
© Gerhard Richter 2018 (0099)

### FRONTISPIECE NINETEEN

Lot 620  
Richard Diebenkorn, *Untitled*, 1985-1987 (detail)  
© The Richard Diebenkorn Foundation

### FRONTISPIECE TWENTY

Lot 646  
Joan Mitchell, *Iva*, 1973 (detail)  
© Estate of Joan Mitchell

### OPPOSITE AUCTION INFORMATION

Lot 604  
Philip Guston, *Alone*, 1969 (detail)  
© The Estate of Philip Guston, courtesy Hauser & Wirth

### OPPOSITE CONTENTS PAGE

Lot 685  
Andy Warhol, *Skull*, 1976-1977 (detail)  
© 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS)

### BACK COVER

Lot 629  
Wayne Thiebaud, *Three Candied Apples*, 1999 (detail)  
© 2018 Wayne Thiebaud / Licensed by VAGA, New York, NY

### OPPOSITE INDEX

Lot 644  
Robert Motherwell, *Mural Study*, 1978 (detail)  
© Dedalus Foundation, Inc./Licensed by VAGA, New York, NY

The Post-War and Contemporary Art department would like to thank the following: Stephen Jones, Senior Writer, Post-War and Contemporary Art, New York; Candace Wetmore, Manager of Publications, Post-War and Contemporary Art, New York; Emma Laramie, Copyright Coordinator; Natasha Shoory, Copyright Assistant and Cat Kron, Copyright Assistant; Lara Abouhamad, Research Assistant; Caitlin Foreht, Expertise Coordinator; Graham Bell, Michael Dashkin, Sally Grant, Christopher Edwards, Michael Baptist, Emily Grudzowich, Natalie Brashear; Marissa Rodakis, Richard LaSalle, Arnold Brulhardt, Rusty Riker, Vlad Golanov and Debra Catalano; Travis Jiorle; and Amélie Alexandre, Camdin Bartholomew, Sam Becker, Julia Hirschberg, Samantha Kohl and Julia Reger for their help in the production of this catalogue.

### COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.  
© Copyright, Christie, Manson & Woods Ltd. (2018)

[christies.com](http://christies.com)

These auctions feature

CHRISTIE'S  LIVE

View live in Christie's salerooms worldwide  
register at [www.christies.com](http://www.christies.com)



Browse this auction and view real-time results on the Christie's App for iPhone and iPad

View catalogues and leave bids online at [christies.com](http://christies.com)

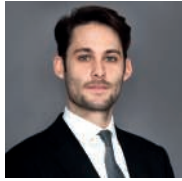


@christiesinc | [www.christies.com](http://www.christies.com)

# AMERICAS



**Martha Baer**  
*International Director,  
Senior Vice President*



**Michael Baptist**  
*Junior Specialist*



**Alexander Berggruen**  
*Specialist*



**Laura Bjorstad**  
*Junior Specialist*



**Vivian Brodie**  
*Specialist, Associate  
Vice President*



**Ana Maria Celis**  
*Senior Specialist,  
Vice President*



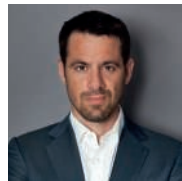
**Noah Davis**  
*Associate Specialist*



**Johanna Flaum**  
*Head of Sales,  
Senior Vice President*



**Sara Friedlander**  
*Head of Department,  
International Director*



**Loic Gouzer**  
*Co-Chairman of Post-War  
& Contemporary Art,  
Americas*



**Koji Inoue**  
*Global Head of Private Sales,  
International Director*



**Alexis Klein**  
*Senior Specialist,  
Vice President*



**Andy Massad**  
*Deputy Chairman*



**Alexander Rotter**  
*Co-Chairman of Post-War  
& Contemporary Art,  
Americas*



**Joanna Szymkowiak**  
*Specialist,  
Associate Vice President*



**Stella Wang**  
*Associate Specialist,  
Associate Vice President*



**Barrett White**  
*Executive Deputy Chairman,  
Head of Post-War &  
Contemporary Art, Americas*



**Rachael White**  
*Associate Specialist*

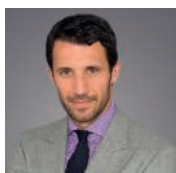


**Kathryn Widing**  
*Associate Specialist*

Email: First initial followed by last name@christies.com  
(eg. Sara Friedlander = sfriedlander@christies.com)

For full contact details, please refer to page 410

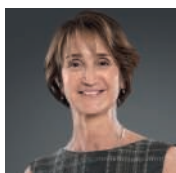
# EUROPE, MIDDLE EAST, RUSSIA, INDIA AND ASIA



**Cristian Albu**  
Senior Specialist, Director,  
London



**Katharine Arnold**  
Senior Specialist, Director,  
London



**Mariolina Bassetti**  
Chairman, Italy and Head of  
Southern Europe



**Laetitia Bauduin**  
Head of Department,  
Paris



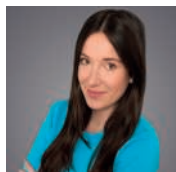
**Eric Chang**  
Deputy Chairman, Director  
of Asian 20th Century &  
Contemporary Art



**Guillermo Cid**  
Specialist, Madrid



**Alessandro Diotallevi**  
Specialist, London



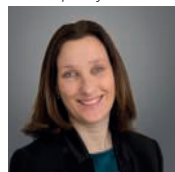
**Paola Saracino Fendi**  
Specialist, London



**Edmond Francey**  
Head of Department,  
Senior Director, London



**Laura Garbarino**  
Senior Specialist,  
Milan



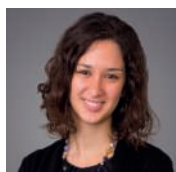
**Roni Gilat-Baharaff**  
Specialist, Israel



**Peter van der Graaf**  
Senior Specialist, Benelux  
and Nordic Countries



**Leonie Grainger**  
Senior Specialist, Director,  
London



**Barbara Guidotti**  
Specialist, Milan



**Pauline Haon**  
Specialist, Brussels



**Jetske Homan Van Der  
Heide**  
Chairman, Amsterdam



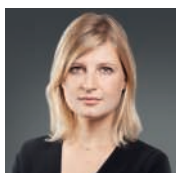
**Elvira Jansen**  
Associate Specialist,  
Amsterdam



**Hala Khayat**  
Head of Department,  
Dubai



**Zoë Klemme**  
Specialist, London



**Ekaterina Klimochkina**  
Associate Specialist,  
Paris



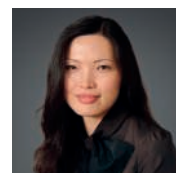
**Nina Kretzschmar**  
Specialist, Dusseldorf



**Rene Lahn**  
Senior Specialist, Zurich



**Anne Lamuniere**  
Specialist, Geneva



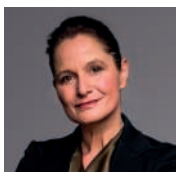
**Xin Li-Cohen**  
Deputy Chairman, Asia



**Tessa Lord**  
Specialist, London



**Leonie Moschner**  
Senior Specialist, Director,  
London



**Jutta Nixdorf**  
Managing Director, Zurich  
Senior Specialist,  
Switzerland



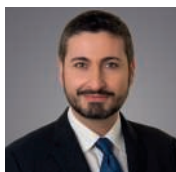
**Paul Nyzam**  
Specialist, Paris



**Beatriz Ordovas**  
Head of Private Sales,  
EMERI, Senior Specialist,  
London



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



**Renato Pennisi**  
Senior Specialist,  
Rome



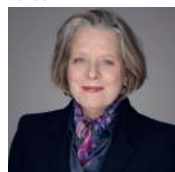
**Jussi Pykkänen**  
Global President



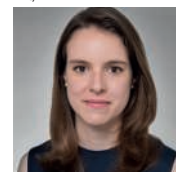
**Alice de Roquemaurel**  
Senior Specialist, Director,  
London



**Etienne Sallon**  
Specialist, Paris



**Herrad Schorn**  
Senior Specialist,  
Dusseldorf



**Claudia Schürch**  
Associate Specialist,  
London



**Tobias Sirtl**  
Specialist, Munich



**Anna Touzin**  
Associate Specialist,  
London



**Benthe Tupker**  
Specialist, Amsterdam



**Arno Verkade**  
Managing Director,  
Germany



**Alexandra Werner**  
Specialist, London



**Elena Zaccarelli**  
Specialist, Milan

601

## GERHARD RICHTER (B. 1932)

15.2.88

signed and dated '15.2.88 - Richter' (on the front of the museum board)

oil on paper

11 ¾ x 16 ½ in. (29.8 x 41.9 cm.)

Painted in 1988.

\$180,000-250,000

### PROVENANCE

Damon Brandt Gallery, New York

Acquired from the above by the present owner, 1989

This work is included in The Gerhard Richter Online *Catalogue Raisonné* as 15.2.88.



Gerhard Richter in his studio, 1994. Photo: Benjamin Katz. © 2018 Artists Rights Society (ARS), New York/ VG Bild-kunst, Bonn. Artwork: © Gerhard Richter 2018 (16042018).

*It is more exciting with the abstract ones, and it goes faster. It has an effect similar to my earlier enthusiasm for developing photos in the darkroom. Something is created there all by itself, which one only has to observe in order to intervene at the right moment.*

–Gerhard Richter



602

**YAYOI KUSAMA (B. 1929)**

*The Spirit of Insect*

signed and dated '1981 Yayoi Kusama' (lower right); signed again in English and Japanese and dated again '1981 Yayoi Kusama' (on the reverse)

oil, charcoal, ink, silk and printed paper collage on paper

25 7/8 x 20 1/8 in. (65.7 x 51.1 cm.)

Executed in 1981.

\$60,000-80,000

**PROVENANCE**

MOMA Contemporary, Fukuoka

Private Collection, Japan

Anon. sale; Christie's, New York, 22 September 2010, lot 78

Acquired at the above sale by the present owner

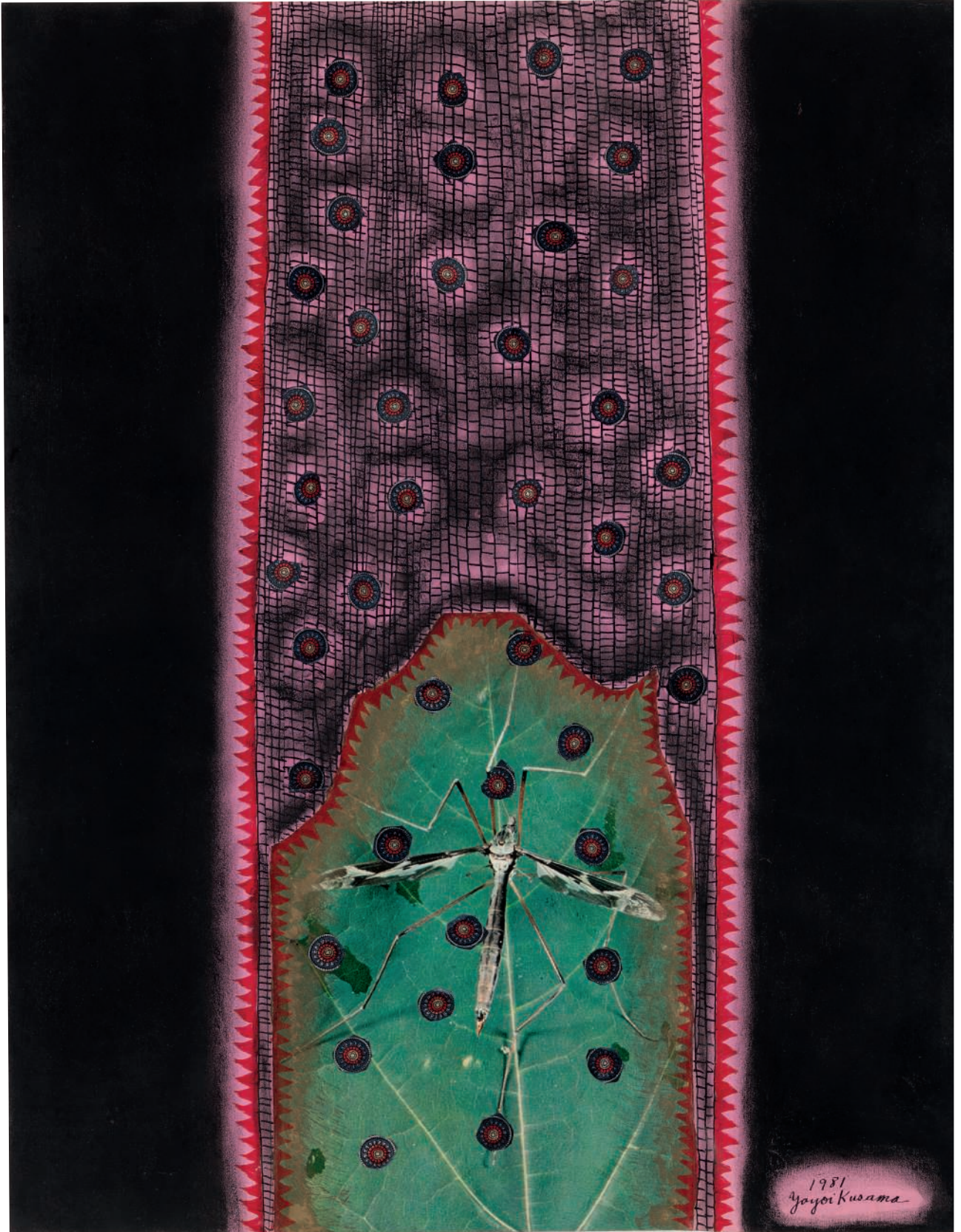


Yayoi Kusama, Venice, Italy, 1992. Photo: Chris Felver/ Getty Images.

*What comes through behind Kusama's paintings is no longer a naturalistic space but something like a memory of the place where things used to be rather than a void in which anything can happen.*

(S. Tillim, "Yayoi Kusama" quoted by M. Yamamura, "Transforming Infinite: Yayoi Kusama's Net Paintings", *Yayoi Kusama*, Gagosian Gallery, New York, exh. cat., 2009, p.30.).





1981  
Yayoi Kusama

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

**603**

**LOUISE BOURGEOIS (1911-2010)**

*Swaying*

signed 'Louise Bourgeois' (lower right); titled 'Study #3 swaying'  
(on the reverse)

ink, watercolor and graphite over etching on paper laid down on paperboard

59 1/8 x 15 1/8 in. (150.1 x 38.4 cm.)

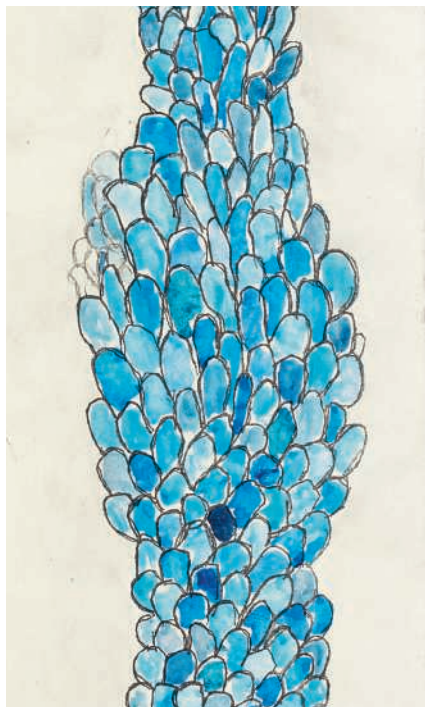
Executed in 2006.

\$120,000-180,000

**PROVENANCE**

Hauser & Wirth, New York

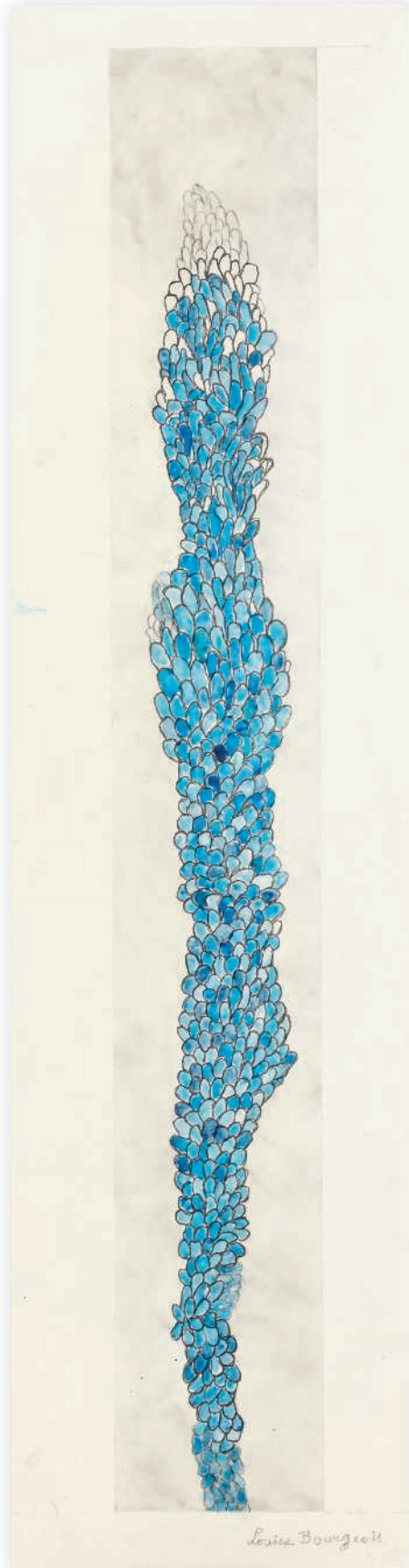
Acquired from the above by the present owner



Detail of the present lot.

*If the artist is successful, at ease with his sources, magic operates in his process. The viewer feels the positive vibes of the work, illuminated by the artist in touch with his unconscious. There will be communication. If there is magic in the making, then there is magic in the discovery. Let's hope.*

-Louise Bourgeois



Louise Bourgeois

604

## PHILIP GUSTON (1913-1980)

### *Alone*

signed 'Philip Guston' (lower right); signed again, titled and dated 'PHILIP GUSTON "ALONE" 1969' (on the reverse)

oil on Masonite

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

Painted in 1969.

\$600,000-800,000

#### PROVENANCE

Marlborough Gallery, New York

David McKee Inc., New York

Collection of Laila Twigg-Smith, Honolulu

By descent from the above to the present owner

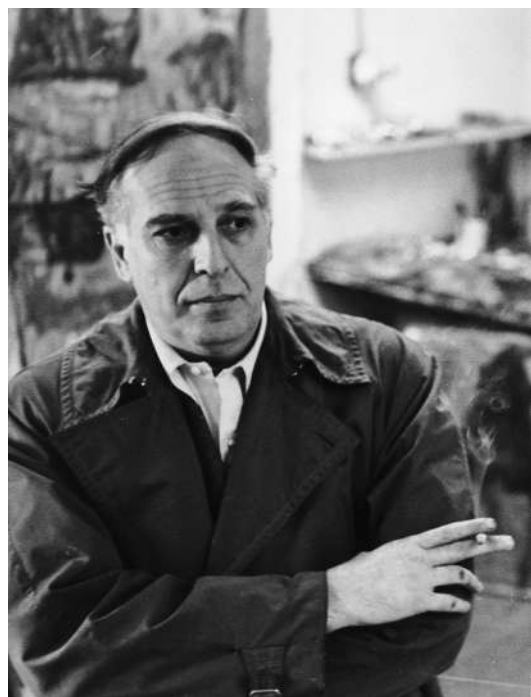
#### EXHIBITED

Honolulu Museum of Art, *Anxiety's Edge*, August 2011-October 2012.

#### LITERATURE

*Philip Guston A New Alphabet: the late transition*, exh. cat., New Haven, Yale University Art Gallery, 2000, p. 50 (illustrated).

The Guston Foundation confirms that this lot will be included in the forthcoming *catalogue raisonné* of the paintings of Philip Guston.



Philip Guston in his New York studio, *circa* 1960. Photo: Fred W. McDarrah/Getty Images. Artwork: © The Estate of Philip Guston, courtesy Hauser & Wirth.

Heralded as one of the most innovative figurative artists of the 1960s and 1970s, Philip Guston's late period exhibits a mysterious, bold style that is exquisitely captured in the striking *Alone*. Painted only a year after his sudden turn to representation, this work sets the stage for his later canvases with an emphasis on personal iconography, perplexing narratives, and a rosy hue. The artist once quipped, "I have an uneasy suspicion that painting really doesn't have to exist at all...*unless* it questions itself constantly" (P. Guston, quoted in L. Norbet, *Philip Guston: Paintings 1969-1980*, exh. cat., London, 1982, p. 50). By turning from the dominant mode of Abstract Expressionism and wholly embracing his convictions, Guston made it clear that he was looking toward the future of painting and not relying on past success.

Rendered in bold black lines, a white hooded figure comes into stark contrast in front of a heavily stylized brick wall. Holding aloft a black cigarette in two gloved fingers, the mysterious individual peers through two vertical slits in its cloak. The brushwork is painterly and expressive, making visual reference to Guston's previous abstract style. However, the lines have more in common with Bud Fisher's *Mutt and Jeff* (of which the artist was especially fond when he was a child) than the ecstatic spills of Jackson Pollock or the frenzied strokes of Willem de Kooning. Though the work is titled *Alone*, it is interesting to note a second figure exists on the right side of the composition as not much more than an apparition in the underpainting. This phantasm meets the lonely figure's gaze through the backdrop, creating an eerie tension not noted upon first glance. By visually emptying the space around the figure in the foreground, Guston brings focus to its bizarre countenance and urges the viewer to peer deeper into the canvas.



Opposite: Philip Guston in his studio, 1970.  
Photo: Frank Lloyd. Artwork: © The Estate  
of Philip Guston, courtesy Hauser & Wirth.

Bottom Left: Arshile Gorky, *The Liver is the Cock's Comb*, 1944.  
Albright-Knox Art Gallery, Buffalo. © 2018 The Arshile Gorky  
Foundation / Artists Rights Society (ARS), New York. Photo:  
Albright-Knox Art Gallery / Art Resource, NY.

Top Right: Adolph Gottlieb, *Pictograph*, 1946. Albright-Knox  
Art Gallery, Buffalo. © Adolph and Esther Gottlieb Foundation/  
Licensed by VAGA, New York, NY. Photo: Albright-Knox Art  
Gallery / Art Resource, NY.

First making a name for himself as one of the founders of Abstract Expressionism, Guston's practice took a striking turn at the end of the 1960s when he returned to figuration. Although he had experimented in representative painting during his years working for the WPA, Guston had shifted entirely to gestural abstraction when he and colleague Jackson Pollock helped to instigate what would become known as the New York School. Pollock and Guston had been high school classmates, and an art teacher had introduced them early on to the work of Pablo Picasso and the enigmatic work of Giorgio di Chirico. The latter's sense of surreal subjects and tense staging stuck with Guston and made a resurgence when the artist entered his later figurative phase. Instead of continuing his questioning of formalist Modernism, Guston turned toward narrative, noting bluntly, "I got sick and tired of all that purity. I wanted to tell stories" (P. Guston quoted in A. Kingsley, "Philip Guston's Endgame," *Horizon*, June 1980, p. 39). Paintings like *Alone* exhibit a keen descriptive structure that is at once plain to read but difficult to fully grasp. Whereas di Chirico or René Magritte's influence might be felt in the inscrutable nature of Guston's later period subjects, the choice to perform an about-face and leave his well-worn path of abstraction might



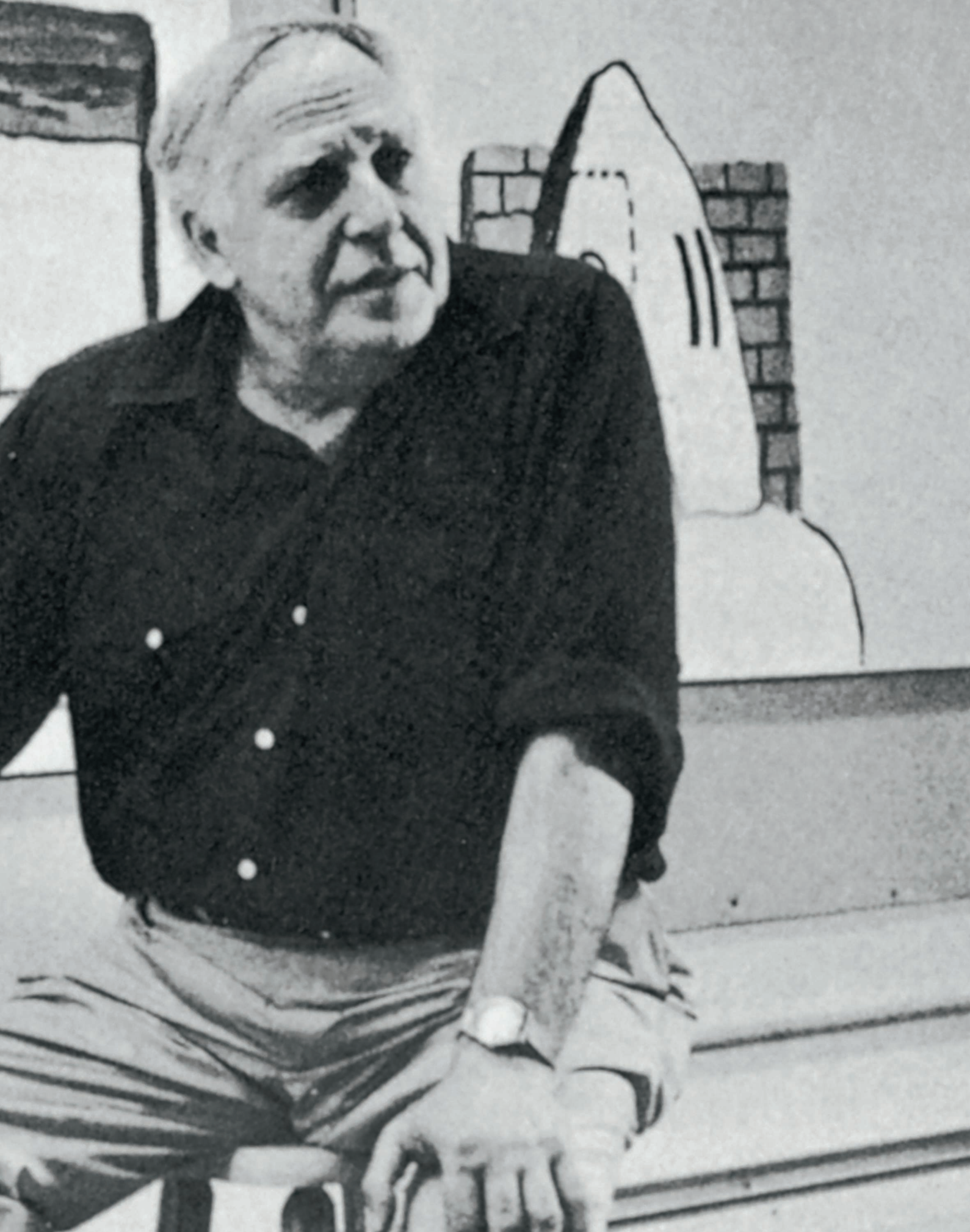
*I have an uneasy suspicion that  
painting really doesn't have to  
exist at all...unless it questions  
itself constantly.*

—Philip Guston



be also be compared to Picasso's turn to Cubism after his more traditionally realist Rose period. At the time, Guillaume Apollinaire proclaimed that Picasso had succeeded in "carrying out his own assassination with the practiced and methodical hand of a great surgeon" (G. Apollinaire, "Les Peintres Cubistes," in H. B. Chip, ed., *Theories of Modern Art: A Source Book by Artists and Critics*, Berkeley, 1968, p. 232). After 1968, Guston's practice veered dramatically from the critically-lauded Abstract Expressionism he had produced to date. However, this seemingly career-killing move produced some of the most personal, dynamic work of the artist's oeuvre to date.

Although not immediately clear in works like *Alone*, the same figure is shown in *The Studio*, also from 1969. Holding a cigarette with two fingers in both examples, the latter displays all of Guston's artistic accoutrements. The ubiquitous bare bulb hanging from the ceiling, the easel, brushes, and palette all signal that this is a self-portrait as he lays down the initial strokes of another masked portrait. Speaking to this effect when considering the political turmoil of the late 60s and early 70s, Guston exclaimed, "American art is a lie, a sham, a cover up for a poverty of spirit—a mask to mask the fear of revealing oneself. A lie to cover up how bad one can be" (P. Guston, quoted in *Philip Guston: A Retrospective*, exh. cat., Royal Academy, London, 2004, p. 54). By referencing the ills of society and choosing to depict them as intertwined with, instead of separate from, the art world of the day, Guston brought real life into his art and changed the face of late 20th century painting.



605

## GEORGE RICKEY (1907-2002)

### *Portrait of a Lady*

signed and dated 'Rickey 58' (on the mount)  
stainless steel and polychrome  
27 ½ x 44 x 24 in. (69.8 x 111.8 x 61 cm.)  
Executed in 1958. This work is unique.

\$100,000-150,000

#### PROVENANCE

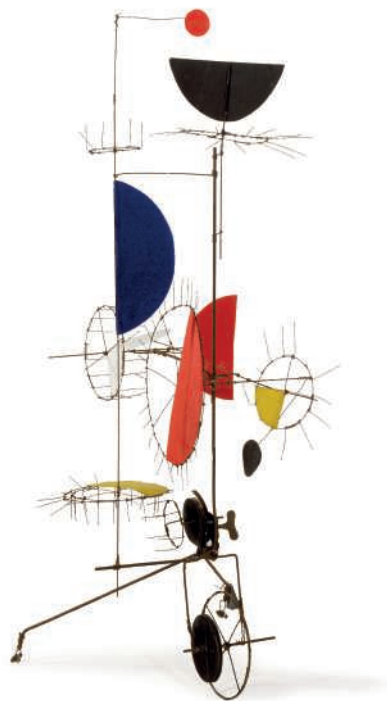
The artist, East Chatham  
Maxwell Davidson Gallery, New York  
Acquired from the above by the present owner

#### EXHIBITED

Boston, Institute of Contemporary Art, *George Rickey / Kinetic Sculptures*,  
March-April 1964, no. 15 (illustrated).  
Middlebury College Museum of Art, *George Rickey: Constructions*, April-May  
1971.  
New York, Maxwell Davidson Gallery, *George Rickey; Important Early  
Sculptures, 1951 - 1965*, April-May 1997, no. 12 (illustrated).  
Reading, Freedman Gallery, Albright College Center for the Arts, *Surrounding  
Sculpture*, May-September 1998.  
New York, Beadleston Gallery, *Twentieth Century Steel Sculpture*, March 2000.

#### LITERATURE

M. Davidson, *George Rickey The Early Works*, Atglen, 2004, pp. 83-84  
(illustrated).



George Rickey's early sculptures display imaginative forms, a mastery of balance and his development of kinetic inventory. It is a skillset that he acquired while serving as a Staff Sergeant in the Air Force, where he showed an aptitude for the complexities of remote-controlled gun turrets on B-29s, and that he began to nurture in his own sculptures starting in the 1950s. Between 1957 and 1961, George Rickey created a small group of sculptures with a row of circular elements organized along a horizontal plane, with strips of polychromed metal attached tangentially to their circumference. The strips of metal created an imbalance in the weight of the circles, which allowed the circular elements to gently rotate in currents of air. *Portrait of a Lady*, the largest sculpture in this group at nearly four feet in length, rotates slowly in place while suspended from above, revealing pops of geometric color as it does. When viewed end-on, however, a very different viewing experience occurs: the colors move to the periphery, and the composition becomes much denser in a strongly Constructivist way, alluding to the influence of Naum Gabo and Antoine Pevsner, both long-time friends of Rickey. "For Rickey, the movement, and the next discovery of how to achieve it was paramount...his true greatness as a sculptor lies in the innate beauty of the works he created while achieving sculptures that exist in the fourth dimension: Time" (M. Davidson III, *George Rickey: The Early Works*, Atglen, 2004, p. 10).

Jean Tinguely, *Meta-Mechanical Automobile Sculpture*,  
1954. Musée National d'Art Moderne, Centre Georges  
Pompidou, Paris. © 2018 Artists Rights Society (ARS),  
New York / ADAGP, Paris. Photo: © CNAC/MNAM/  
Dist. RMN-Grand Palais / Art Resource, New York.





606

## JACK HAMILTON BUSH (1909-1977)

### *Walkway Series D*

signed, inscribed, titled and dated "WALKWAY" Jack Bush - Toronto Sept. 1969 SERIES 'D' (on the reverse)

acrylic on canvas

76 ½ x 94 ¾ in. (194.3 x 240.7 cm.)

Painted in 1969-1970.

\$150,000-200,000

#### PROVENANCE

David Mirvish Gallery, Toronto

Dr. Harry Lewis, Toronto, 1971

David Mirvish Gallery, Toronto

Gallery Moos, Toronto

Intercontinental Art Agency, Vancouver, 1975

Private collection, Vancouver

Michèle Marin, Montreal

Acquired from the above by the present owner

#### EXHIBITED

Toronto, David Mirvish Gallery, *Jack Bush / Series D*, 1971.

#### LITERATURE

B. Andrews, "Jack Bush: Famous First Outside Canada," *Toronto Telegram*, March 1971, p. 34.

M. Greenwood, "Jack Bush, The David Mirvish Gallery, March 1971," *Artscanada*, Vol. 28, no. 3, June-July 1971, p. 71 (illustrated).

To be included in the forthcoming Jack Bush *catalogue raisonné* of paintings under the direction of Dr. Sarah Stanners.



Jack Bush in his studio, November 1974. Photo: Yousuf Karsh  
Artwork: © 2018 Artists Rights Society (ARS), New York / SODRAC, Montreal.

*Jack Bush was not a pioneer, but he was an exemplar. His marriage of the stripe and the monochrome is more than just clever design, it manages to both acknowledge and avoid painting's inevitable last move.*

(M. Mayer, *Jack Bush: A Double Life*, exh. cat., National Gallery of Canada, Ottawa, 2014, p. 26).



607

## SAM GILLIAM (B. 1933)

### *Red Under*

signed, titled and dated 'Red Under Sam Gilliam 72' (on the reverse)

oil on canvas

45 x 54 in. (114.3 cm x 137.5 cm.)

Painted in 1972.

\$200,000-300,000

#### PROVENANCE

Private collection, Washington D.C.

The Estate of Robert S. McNamara, Washington D.C.

His sale; Sotheby's, New York, 21 September 2012, lot 362

Acquired at the above sale by the present owner



Sam Gilliam, 2005. Photo: Carol Harrison. Artwork: © 2018 Sam Gilliam / Artists Rights Society (ARS), New York.

Painted in 1972, Sam Gilliam's *Red Under* is an enticing visual essay on the artist's unique process. Across its expansive surface, the constituent elements of the work remain suspended in action: traces of Gilliam's manipulation of his canvas—ripples that run through the horizon of the color field and a sea of fire-red paint—range across the surface leaving us the impression of a sunset, assembled in splashes across the picture plane. Like Morris Louis, Kenneth Noland, and his Washington Color School peers, Gilliam operates within a process-oriented aesthetic tradition: the symbolic content of these works are all but impossible to remove from their form.

At first glance, this picture field reads with abstract dogma: color equals content equals form. But for Gilliam, working during the height of the Civil Rights Movement, *Red Under* represents more than purely an abstraction. Using gesture and movement to stimulate the interaction of colors, textures and motion was liberating: The Washington Color School afforded Gilliam a limitless capacity for personal expression and the ability to completely embrace the unknown. *Red Under* represents an act of political defiance for Gilliam as African Americans nationwide took part in a larger struggle for freedom. "I was free to try anything that I really wanted to. I was free to be easy or mysterious," Gilliam said in a 2012 interview with the Smithsonian American Art Museum. "I was free to be the artist that I really wanted to be" (S. Gilliam, quoted in *Meet Sam Gilliam*, Smithsonian American Art Museum, December 3, 2012, <https://americanart.si.edu/videos/meet-sam-gilliam> [accessed 3/29/2018])



608

## ROMARE BEARDEN (1911-1988)

### *Inscriptions at the City of Brass*

signed 'Romare Bearden' (lower left); titled "INSCRIPTIONS AT THE CITY OF BRASS" (on the stretcher)

acrylic, fabric, painted foil, paper and printed paper collage on Masonite

40 7/8 x 36 in. (103.1 x 91.4 cm.)

Executed in 1972.

\$150,000-200,000

#### PROVENANCE

Cordier & Ekstrom, New York

Mrs. Alice Strouse, West Redding

Hollis Taggart Galleries, New York

Acquired from the above by the present owner

#### EXHIBITED

Charlotte, The Mint Museum of Art; Jackson, Mississippi Museum of Art; The Baltimore Museum of Art; Richmond, Virginia Museum of Fine Arts and Brooklyn Museum of Art, *Romare Bearden: 1970-1980*, October 1980-January 1982, p. 56, no. 14 (illustrated).



Henri Rousseau, *Eve*, circa 1906-1907. Hamburger Kunsthalle, Hamburg. Photo: Hamburger Kunsthalle, Hamburg, Germany / Bridgeman Images.

In Romare Bearden's *Inscriptions at the City of Brass*, the artist addresses a theme that has been the subject of countless folkloric, literary and artistic endeavors for thousands of years: *One Thousand and One Nights*, also known colloquially as *Arabian Nights*. Bearden approaches a specific story within the collection of tales that follows a quest to locate the mysterious City of Brass, a once great society in which the trappings of power and wealth act as a prophetic warning to the visitors. In Bearden's interpretation, his collaged patterns and gold paint suggest rich fabrics and dazzling findings, all rendered in Bearden's iconic flat pictorial plane. The result is a modern reflection of the art that has been created before him, and it positions Bearden within the company of art's greatest masters who immortalized Biblical narratives, ancient folklore and Green and Roman mythology in their own bodies of work.

Bearden was not unfamiliar to artistic allegory. In 1977, he produced a series of twenty works with compositions based on stories from Homer's epic poem *The Odyssey*, a complement to a series of drawings based on *The Iliad* he created in the 1940s. Many of his other works recall more recent histories—rituals and ceremonies of the American South—rendered in rich symbolism and echoing allegorical content. For Bearden, building a bridge between classical mythology and his own African-American culture demonstrates a sense of universality and timelessness of the human condition. "Looking at his paintings, one sees more than subject matter. Ultimately it is not just Bearden's North Carolina or Bearden's Harlem or Bearden's musicians or Bearden's *Odysseus* but a Bearden stylization of an attitude toward human existence..." (A. Murray, *Romare Bearden: 1970-1980*, quoted by C. Rowell, "Inscription at the City of Brass: An Interview with Romare Bearden" *Callaloo*, no. 36, Summer 1988, p. 438).







# WORKS FROM THE COLLECTION OF MANDELL & MADELEINE BERMAN



Mandell and Madeleine Berman. Photo: Glenn Triest.

It's a seemingly impossible task to count the number of institutions that have benefited over the years from Madeleine and Mandell Berman's passion and generosity. Madge and Bill, as they were known to their friends, were particularly active in their local community, and their impact was and continues to be significant to so many institutions, including the Detroit Institute of Arts, the College for Creative Studies, Wayne State University, American Promise Schools, Beaumont and Ford Hospitals, Forgotten Harvest, the Detroit Symphony Orchestra, Michigan Opera Theatre, and Gleaners. Combining their love of theater and Jewish education, the Bermans also established the Berman Center for the Performing Arts at the Jewish Community Center in West Bloomfield.

For over sixty years, the Bermans were unwavering supporters of the Detroit Symphony Orchestra, contributing immeasurably to the vibrancy of the ensemble as well as to the broader Detroit community, with an impact that is felt throughout the region and across the world. "Madge and Bill came to us with the innovative idea to create live digital orchestral experiences that would benefit at-risk students in public schools in Detroit," said Anne Parsons, DSO President and CEO. "Classroom Edition is a natural progression from our Live from Orchestra Hall series, and is a game changer for accomplishing our goal of accessibility in a broad and equitable way. The Bermans' vision to help us find new and better ways to engage and serve all young people in our community, combined with their decades of inspired leadership on behalf of so many, makes them extraordinary DSO heroes."

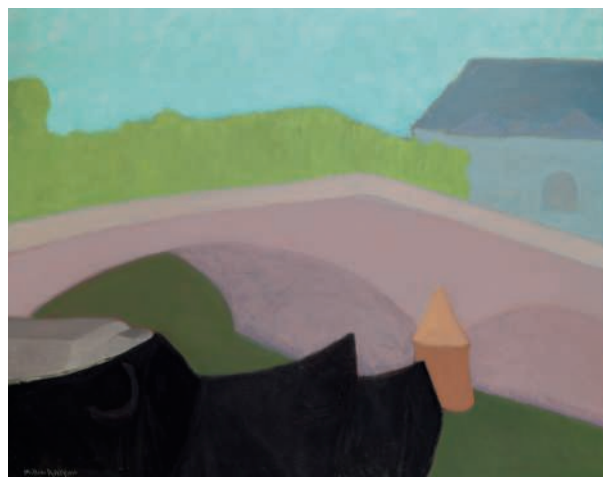
Mr. Berman, who was a past president of the Council of Jewish Federations of North America, was known as a leader within the Jewish community and founded the Berman Jewish Policy Archive and the Berman Jewish DataBank. He was a past president and chair of the Jewish Federation of Metropolitan Detroit and a board member of Clover Hill Park Cemetery. The Hillel at the University of Michigan is named after him. Mr. Berman also sat on boards of organizations such as the Michigan Humane Society, the Detroit Zoological Society, the Detroit Symphony Orchestra, and the Michigan Opera Theatre. He was the first chairman of Detroit's Skillman Foundation.

Opposite: The Berman home. Photo: Kathryn Widing.  
© Adolph and Esther Gottlieb Foundation/Licensed  
by VAGA, New York, NY.

Madeleine Berman dedicated more than forty years of her life to the support of the arts nationally and in her home state of Michigan; during the Clinton Administration, she served on the President's Committee on the Arts and the Humanities. In the 1980s, Mrs. Berman was a founding board member of Concerned Citizens for the Arts in Michigan, and initiated the Governor's Arts Awards, presented annually to artists, arts organizations, and civic leaders who have made outstanding contributions to the arts in the state. Michigan Governor William Milliken appointed her vice chair of the Michigan Council of the Arts and, as a member of the New Detroit's Arts Committee, she implemented a plan for establishing the first Detroit Arts Council. In addition to serving on the Americans for the Arts board, she served on the boards of the Detroit Symphony Orchestra and the Detroit Zoological Institute, where she developed and funded the Madeleine Berman Academy for Humane Education.

In both their individual passions and joint missions to make the world a better place, the Bermans' support, leadership, and generosity were instrumental in shaping so many organizations that will continue to benefit from their legacy of philanthropic giving.

The Bermans' art collection reflects the same enthusiasm the couple brought to their philanthropic pursuits. Working with prominent gallerists, and advised by friends and fellow collectors, they steadily acquired important examples of Modern, Post-War, and Contemporary art for their home, including paintings, works on paper, and prints, as well as Chinese works of art. The couple developed a particular affinity for bright, boldly-colored canvases and Modern sculptures by some of the twentieth century's most significant artists. Like many collectors, the Bermans relied largely on their instincts in collecting, purchasing vibrant works that delighted the eye and brought a joyous artistry to daily life.



Milton Avery, *Barges on the Seine*, 1953. To be sold in sale American Paintings sale16084 on May 22, 2018. Estimate: \$1,000,000-1,500,000.  
© 2018 Milton Avery Trust / Artist Rights Society (ARS), New York

WORKS FROM THE COLLECTION OF  
MANDELL & MADELEINE BERMAN

609

**JOSEF ALBERS (1888-1976)**

*Study to Homage to the Square: In Space*

signed with the artist's monogram and dated 'A56' (lower right); signed again, titled and dated again 'Study to Homage to the Square: "In Space" Albers 1956' (on the reverse)

oil on Masonite

24 x 24 in. (60.9 x 60.9 cm.)

Painted in 1956.

\$300,000-500,000

**PROVENANCE**

Ferus Gallery, Los Angeles

Private collection, Beverly Hills

Anon. sale; Christie's, New York, 8 November 1983, lot 2

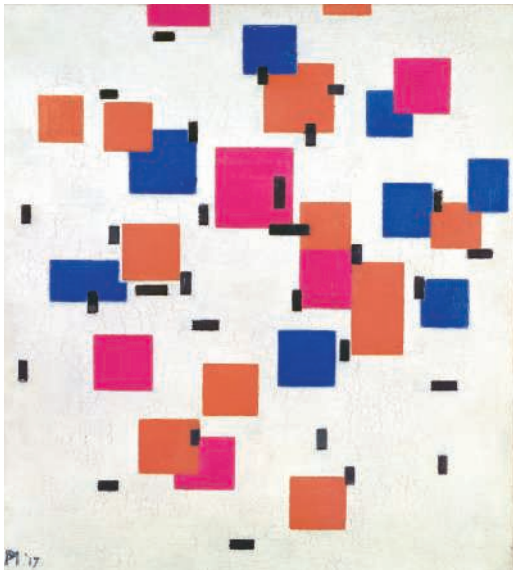
Acquired at the above sale by the present owner

**EXHIBITED**

Los Angeles, Ferus Gallery, *Albers*, October-November 1960.

Pasadena Art Museum; Seattle, University of Washington, Henry Art Gallery and Santa Barbara Museum of Art, *Serial Imagery*, September 1968-February 1969, p. 51, no. 53 (illustrated).

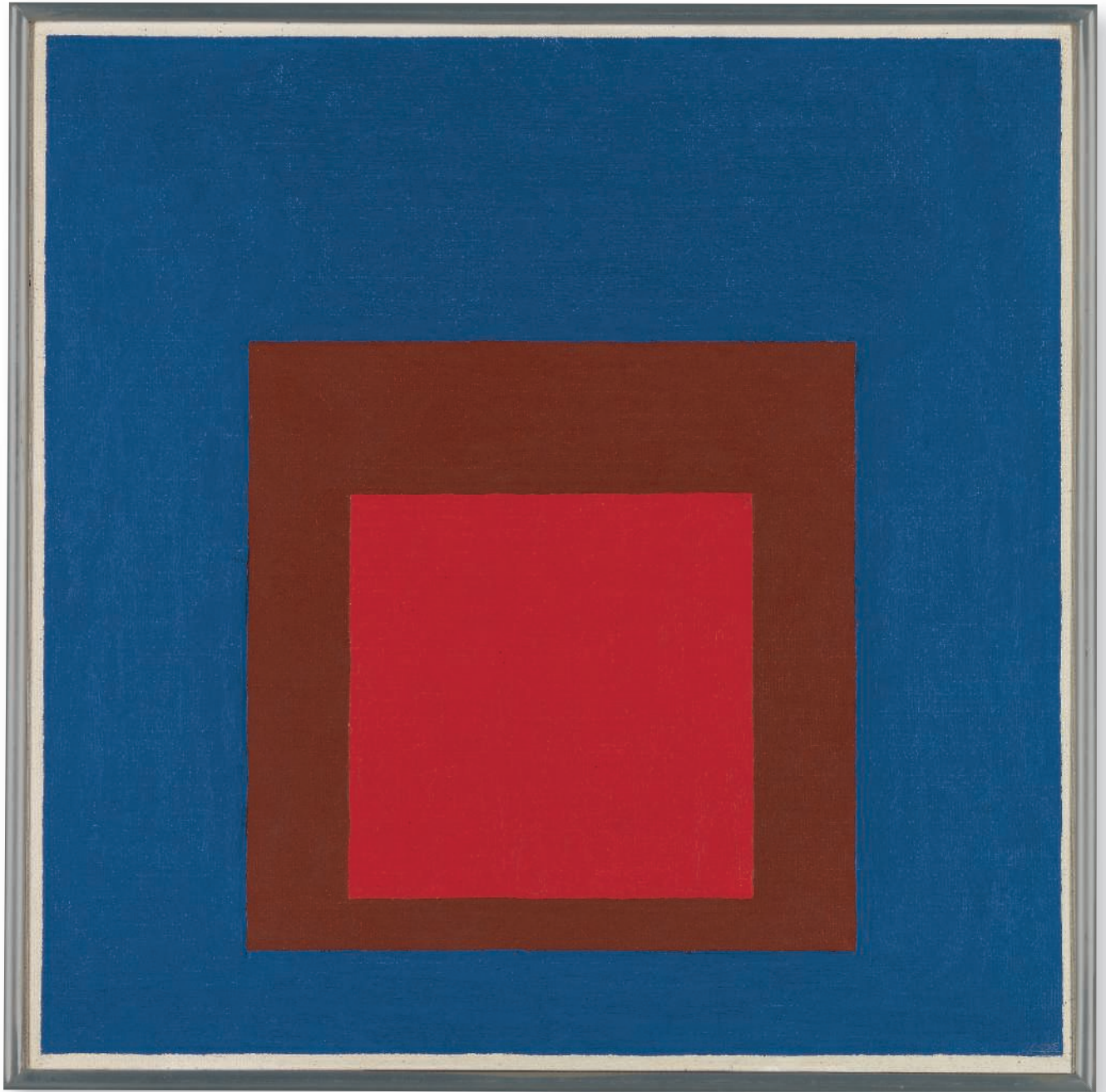
The work is registered in the *catalogue raisonné* of the paintings of Josef Albers as 1956.1.22.



Piet Mondrian, *Composition in Colour A*, 1917. Rijksmuseum Kroeller-Mueller, Otterlo. Photo: Erich Lessing / Art Resource, NY.

*There is very much a simple, suitable, and natural wholeness to the arrangement of squares within squares, which is one of the best ideas in the world, one which provided enormous versatility and complexity. This arrangement is easily at one with color. It's amazing that it so quietly produces such brilliance.*

(D. Judd, *Painting on Paper: Josef Albers in America*, Munich, p. 35).



WORKS FROM THE COLLECTION OF  
MANDELL & MADELEINE BERMAN

610

**ADOLPH GOTTLIEB (1903-1974)**

*Orange Calligraphy*

signed, titled and dated 'Adolph Gottlieb 1969 "ORANGE CALLIGRAPHY"'  
(on the reverse)

oil and acrylic on canvas  
46 x 60 in. (116.8 x 152.4 cm.)  
Painted in 1969.

\$600,000-800,000

**PROVENANCE**

Marlborough Galleria d'Arte, Rome  
Estate of Sigmund E. Edelstone, Chicago  
His sale; Christie's, New York, 1 November 1984, lot 56  
Irwin and Bethea Green, Boca Raton  
Their sale; Christie's, New York, 18 November 1997, lot 108  
Acquired at the above sale by the present owner

**EXHIBITED**

Rome, Marlborough Galleria d'Arte and Bergamo, Galleria Lorenzelli, *Adolph Gottlieb*, March-May 1970 (illustrated).



Joan Miró, *Femme dans la nuit*, 6 April 1945. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018.

*Orange Calligraphy* offers up a starkly simplified graphical composition presenting two powerful forms set dramatically against each other. The particular abstract forms included here—the orb and the calligraphic stroke—are immediately recognizable as those of Adolph Gottlieb, the distinguished Abstract Expressionist painter. The curving, sinuous lines and the glowing, luminous sun-like spheres are a vocabulary found throughout Gottlieb's famous *Burst* series of paintings. Of this unique aesthetic, the critic Lawrence Alloway enthused, "Gottlieb's balance of surface and mark, field and gesture, has no parallel among his contemporaries. ...[He] was sensitive to the spread of color and equally responsive to the inventory of forms revealed by a quick brush" (L. Alloway, *Adolph Gottlieb: A Retrospective*, exh. cat., Solomon R. Guggenheim Museum, New York, 1995, p. 54).





Left: Franz Kline, *Untitled*, 1961. Smithsonian American Art Museum, Washington DC. © 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York. Photo: © Smithsonian American Art Museum / Art Resource.

Below: Clyfford Still, *Untitled*, 1965. © 2018 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

Against a large, cream-white canvas, a lively and colorful collection of abstract shapes alternately float and spiral across the picture surface. Four orbs—two green, one blue and one black—hover above a tangled and complex twist of calligraphy, the meandering lines scripted in hues of orange, black and gray. Occasionally across the canvas support flecks of black paint speckle both the white background and the abstract shapes, adding depth to the composition; “Gottlieb is a colorist. ...He has perfected as fine a cognizance for the value of color as any painter of his time” (R. Doty and D. Waldman, *Adolph Gottlieb*, exh. cat. Whitney Museum of American Art, New York, 1968, p. 21).

The vivid colors Gottlieb chose for *Orange Calligraphy* enliven the composition, the bright and vibrant shades of blue, green and orange offering an intense counterpoint to the more somber and muted gray, white and black. The artist uses color here with great success to define a lively and multilayered surface engaging all the elements of his composition. As such, the painting radiates energy, but an energy that is both cooler and brighter because of its upbeat multicolored surface.

The visual vocabulary of the image expresses a forceful dynamism, suggestive, perhaps, of an abstracted landscape or seascape, articulated by means of a radical distillation of simplified graphic shapes. The abstract composition and simple shapes open up the painting to a wide range of interpretations encompassing both physical landscape and interior psychological or spiritual terrain. However, the title, with its reference to writing across a sheet of paper, points toward the gesture of applying pigment to surface itself.

The two orbs that control the upper portion of the canvas—the left one an inky black admitting no light, and the rightward one a vibrant sky blue shade haloed in white—seem to exist as polar opposites, exerting an opposing





Left: Robert Motherwell, *Elegy to the Spanish Republic, 70*, 1961. Metropolitan Museum of Art, New York. © Dedalus Foundation, Inc./ Licensed by VAGA, New York, NY. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, NY.

Below: Adolph Gottlieb, New York, 1970. Photo: Arnold Newman / Getty Images.

gravitational pull on each other. The glowing halo surrounding the blue disc is one of the composition's most powerful features, exerting a force upon the viewer and drawing the eye toward the top right quadrant of the painting. Three much smaller orbs, two green and one white, drift downward, juxtaposed between the larger, more dominant black and blue spheres, their descent tracing a curving line, eventually merging with the sinuous forms occupying the bottom portion of the canvas. This snakelike skein of wide, curved brushstroke lines loop and twist beside, along and through each other. Above them, thinner strands of paint, laid down in drips reminiscent of Jackson Pollock, skate across the canvas surface. Seemingly held in an electrically charged field binding them to the orb shapes above, the dense curling mass, with its fluid, irregular borders made of trailing brushstrokes, spirals across the lower third of the composition. Gottlieb explained his use of color thus, "I want to express the utmost intensity of the color, bring out the quality, make it expressive...so that it exists as sensation and a feeling that it will carry nuances not necessarily inherent in the color, which are brought out by juxtaposition" (A. Gottlieb quoted in R. Doty and D. Waldman, *Adolph Gottlieb*, exh. cat. The Whitney Museum of American Art, New York, 1968, p. 21).

Often overshadowed by the giants of Abstract Expressionism, Adolph Gottlieb paintings were among the first works of his contemporaries to be acquired by a major institution when the Solomon R. Guggenheim Museum in New York purchased 11 of his works in 1945, followed—in 1946—by the Museum of Modern Art, New York. He was the recipient of numerous prizes and awards during his lifetime, including being the first American to win the Gran Premio at the Bienal do São Paulo in 1963. His works of art are now in the collections of more than 140 major museums in the United States and internationally.



WORKS FROM THE COLLECTION OF  
MANDELL & MADELEINE BERMAN

611

**JOAN MITCHELL (1925-1992)**

*Bear Right*

diptych—oil on canvas  
overall: 36 ¼ x 57 ¾ in. (92 x 146.6 cm.)  
Painted in 1977.

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

**PROVENANCE**

Robert Miller Gallery, New York  
Private collection, 1988  
Robert Miller Gallery, New York  
Linda Hyman Fine Arts, New York  
Acquired from the above by the present owner, 2000

**EXHIBITED**

Los Angeles, Ruth S. Schaffner Gallery, *Joan Mitchell: New Paintings and Pastels*, April-May 1978.  
Seattle, Richard Hines Gallery, *Joan Mitchell: Major Paintings*, April-May 1980.  
Maine, Colby College Museum of Art, *Landscape and Abstract Art: A Continuing Dialogue*, March 1985.  
Texas, Nave Museum, *Joan Mitchell: From Nature to Abstraction*, September-November 1998.

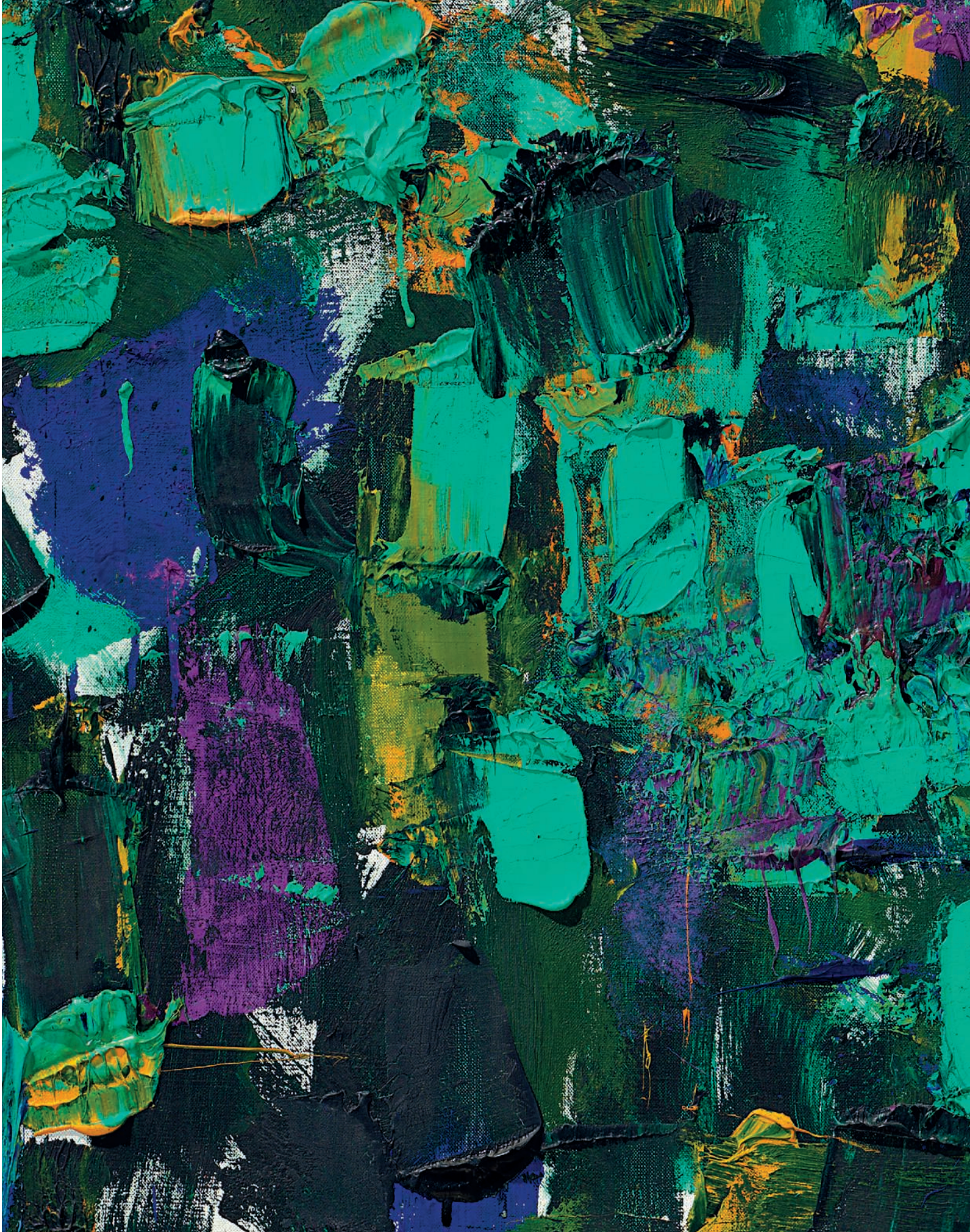


Paul Cézanne, *Montagne Sainte-Victoire*, 1904-1906. Kunsthau, Zurich. Photo: Kunsthau, Zurich, Switzerland / Bridgeman Images

Verdant forest greens and glacial blues lyrically dance across the surface of Joan Mitchell's jewel-like canvas *Bear Right*, elegantly articulating a remembered landscape. The deeply saturated hues, animated through the artist's staccato execution, provide a tactile weight to the canvas. Mimicking the tumult of a waterfall, Joan Mitchell disperses strokes of cobalt, navy, emerald, and moss across the panels. Complementary specks of magenta and burnt orange introduce an element of spontaneity, breaking the diptych's dense vertical articulation. Here, as Barbara Rose has noted, Joan Mitchell's "brushstrokes are broad, generous, and animated; they make one think of a wild internal energy, disciplined and controlled by a super-ego that demands a respect for order and regularity" (B. Rose, "The Landscape of Light" in *Joan Mitchell*, exh. cat. Musée de' Art Moderne de la Ville de Paris, 1982, n.p.). The painting is a kaleidoscopic display, an exemplum of Joan Mitchell's feverish, colorful marksmanship.

*Bear Right* demonstrates the artist's supreme control of color, composition, emotion, and brushwork. In such, Joan Mitchell balances the frenetic activity of saturated pigment by incorporating elements of the primed white canvas. The color white, which can be interpreted as "fresh air," is essential to the











Left: Detail of the present lot.

Opposite Top Right: Vincent van Gogh, *The Olive Trees*, 1889. Museum of Modern Art, New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

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

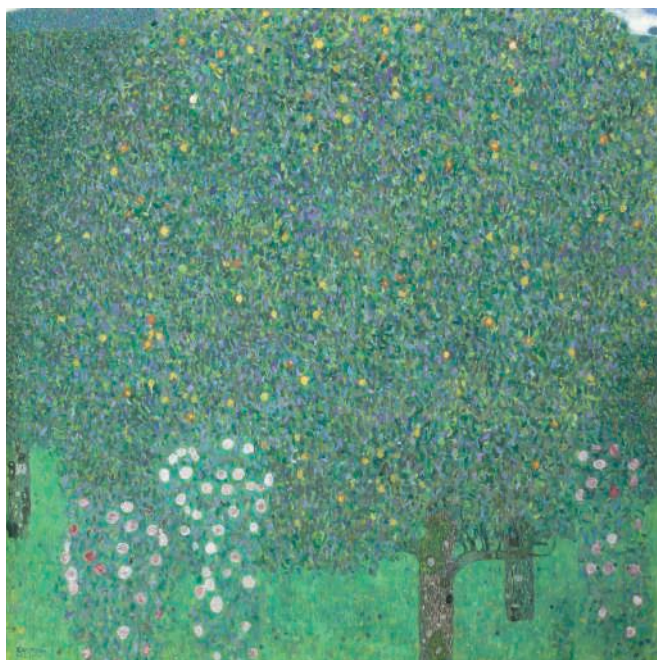
***What de Kooning was to  
flesh, Joan Mitchell was to  
trees, sea and sky.***

(D. Solomon, 'In Monet's Light',  
*The New York Times*, November 24, 1991)

artist's practice. Mitchell has remarked that "painting without white would be like planting a garden without plants" (J. Mitchell, quoted in Judith E. Bernstock, *Joan Mitchell*, New York, 1997, p. 39). The white passages in *Bear Right* anchor the composition, enabling the color-drenched strokes to build across other segments with increasing depth and complexity. Despite the intricacy of its gestural arrangement, *Bear Right* never devolves into utter pictorial chaos, but rather brings the viewer just to the brink. Against a landscape laden with pigment, the void of color—white—becomes the harmonizing characteristic.

*Bear Right* is a joyful celebration of nature's primal forces and features. While Mitchell's connection to the natural world long dominated her work, her permanent move to Vétheuil in 1968 was the impetus for daily, meditative interactions. The landscape at Vétheuil, with its picturesque planes and harmonious juxtapositions, informed Joan Mitchell's painterly consciousness. As her biographer, Patricia Albers, wrote: "Nearly every window at La Tour commanded a dazzling view: between river and the road below lay a wonderfully unmanicured wet-grass field dotted with locusts, pines, pear trees, willows, ginkgoes, and sycamores. ... Birds twittered and swooped. Wind ruffled the foliage. ... From the time, she acquired Vétheuil, its colors and lights pervaded her work" (P. Albers, *Joan Mitchell: Lady Painter*, New York, 2011, p. 313). Painted nearly a decade after Joan Mitchell's relocation, *Bear Right* is a synthesis of the concrete aspects of nature—the rivers and rocks, vegetation and creatures. Here, Joan Mitchell organically paints through her sensations, transcribing her natural subjects into imagined blues and greens.

A reflection of the artist's natural inclinations, *Bear Right* is testament to Joan Mitchell's statement: "I would rather leave Nature to itself. It is quite beautiful enough as it is. I don't want to improve it. I certainly never mirror it. I would like more to paint what it leaves me with" (J. Mitchell, quoted in J. I. H. Baur, *Nature in Abstraction*, exh. cat., Whitney Museum of American Art, New York, 1958, p. 75). In this painting, Mitchell returns to her most fundamental source of inspiration—nature—with unparalleled intensity. Meticulously constructed, *Bear Right*, through a multiplicity of calligraphic strokes, captures the ephemeral grandeur of the artist's immediate surroundings. The calculated daubs of brushwork evoke the planes of Cézanne plein-air landscapes, such as *Montagne Sainte-Victoire*, 1904-1906. Internalizing Cézanne's claim that "the landscape thinks itself in me," Joan Mitchell fashions a deeply personal painting, one that is invigorated with a sense of self and is infused with the sunlight and vegetation of the outdoors. As Joan Mitchell worked in the afternoon and at night, never within the landscape itself, her feelings for and experience of her subject were filtered through the imagination as she painted; *Bear Right* is, thus, a tactile product the artist's memory.



Full of energy and elegance, *Bear Right* transforms landscape into light. Here, the surface is vigorously alive with pigment streaking across the joined canvases, pulsating with a pointed rhythm. Pigment compounds, creating rifts and mounds, rivers and trees. Through a series of buoyant gestures Joan Mitchell expresses the elusive nuances of filtered light, rustling vegetation, running water, and crisp air. In such, Joan Mitchell follows her natural inclinations, painting a landscape that is at once intimate and universal. Informed by her experiences in Chicago, New York, Paris and Vétheuil, Joan Mitchell gradually transformed the visual vernacular of landscape painting by introducing the fluid gesture of Abstract Expressionism. As Deborah Solomon has declared, "What de Kooning was to flesh, Joan Mitchell was to trees, sea and sky" (D. Solomon, 'In Monet's Light', *The New York Times*, November 24, 1991). The present work, painted during the mature years of the artist's career, demonstrates Mitchell's unwavering commitment to recording through pigment her remembrances of nature. Suffused with movement and memory, *Bear Right* is an exemplum of Joan Mitchell's deeply felt landscapes. The painting's coloristic interplays and tactile staccato strokes build to a crescendo, harmonizing in a state of lyric intensity.

WORKS FROM THE COLLECTION OF  
MANDELL & MADELEINE BERMAN

612

**THEODOROS STAMOS (1922-1997)**

*Untitled Number 2*

titled, numbered and dated "Untitled' 2 1960" (on the stretcher)  
oil on canvas  
65 7/8 x 61 in. (167.3 x 154.9 cm.)  
Painted in 1960.

\$150,000-200,000

**PROVENANCE**

Louis K. Meisel Gallery, New York  
Collection of Henry Geldzahler, New York  
His sale; Christie's, New York, 8 May 1996, lot 245  
Acquired at the above sale by the present owner

**EXHIBITED**

New York University, Grey Art Gallery, *Tracking the Marvelous*, April-May 1981,  
p. 36 (illustrated).  
Chicago, R.H. Love Modern, *Abstraction by American Masters Over 50*,  
December 1986-January 1987.  
New York, ACA Galleries, *Stamos: An Overview*, December 1991-January 1992,  
p. 31 (illustrated).



Clyfford Still, *1957-J No. 1*, 1957. Anderson Collection at Stanford University. © 2018 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York.

*...because each painting is the memory of a moment in Stamos's experience, each one differs from the others. Living organisms cannot repeat inner states exactly; the direction of a line, the character of an edge, an accent of color are never quite the same. Stamos titles his paintings at various stages in their development, as the work reminds him of something he has seen. Because each painting is an experiential blend, titles are not literal; they act as keyholes into possible underlying meanings.*

(B. Cavaliere, *Theodoros Stamos*, exh. cat., Louis K. Meisel Gallery, New York, April 1981, p. 4).



WORKS FROM THE COLLECTION OF  
MANDELL & MADELEINE BERMAN

613

**KENNETH NOLAND (1924-2010)**

*Mysteries: Oro*

signed, titled and dated '2000 MYSTERIES: ORO Kenneth Noland'  
(on the reverse)

acrylic on canvas

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

Painted in 2000.

\$150,000-250,000

**PROVENANCE**

Ameringer Yohe Gallery, New York

Acquired from the above by the present owner, 2004

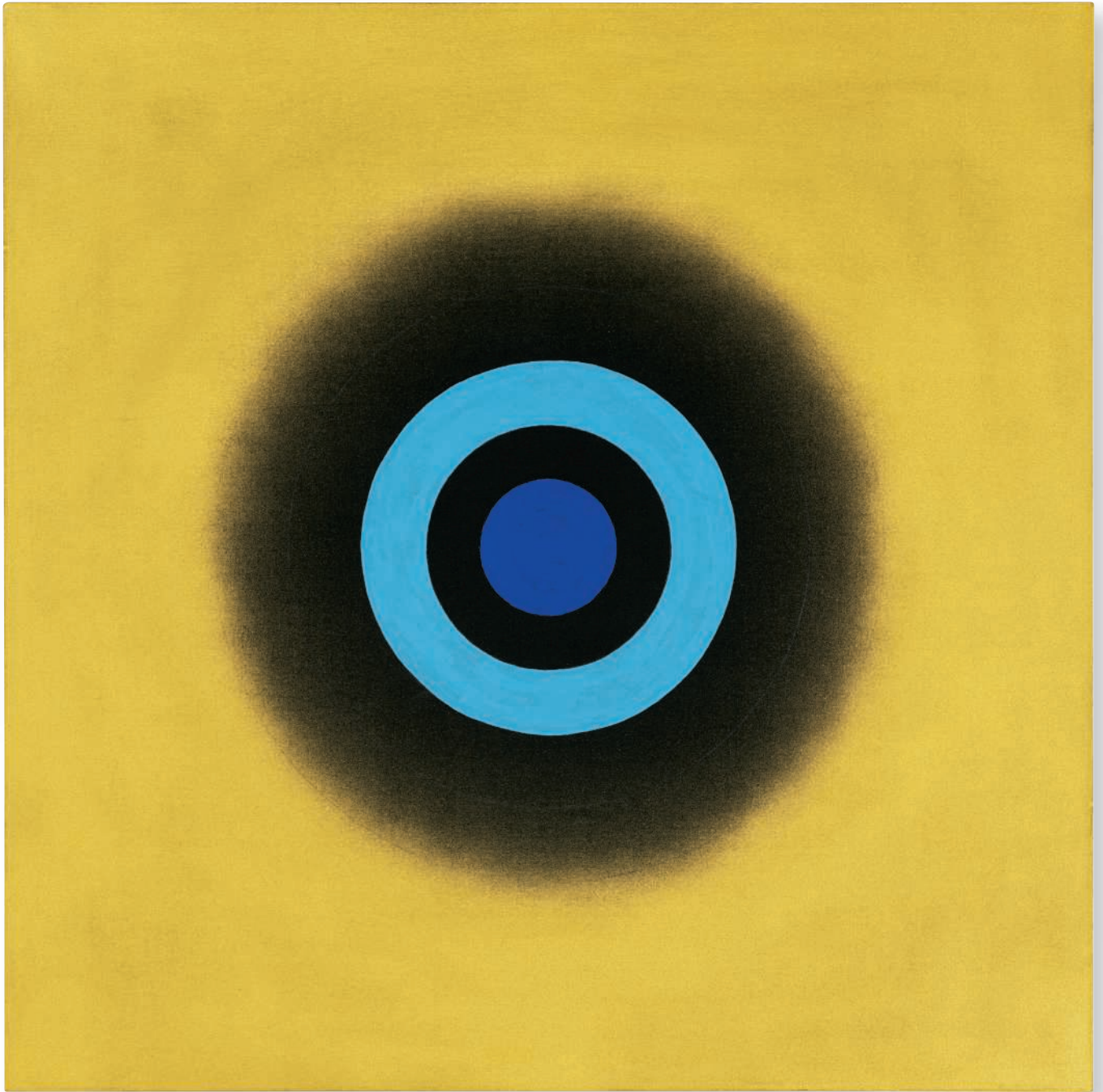


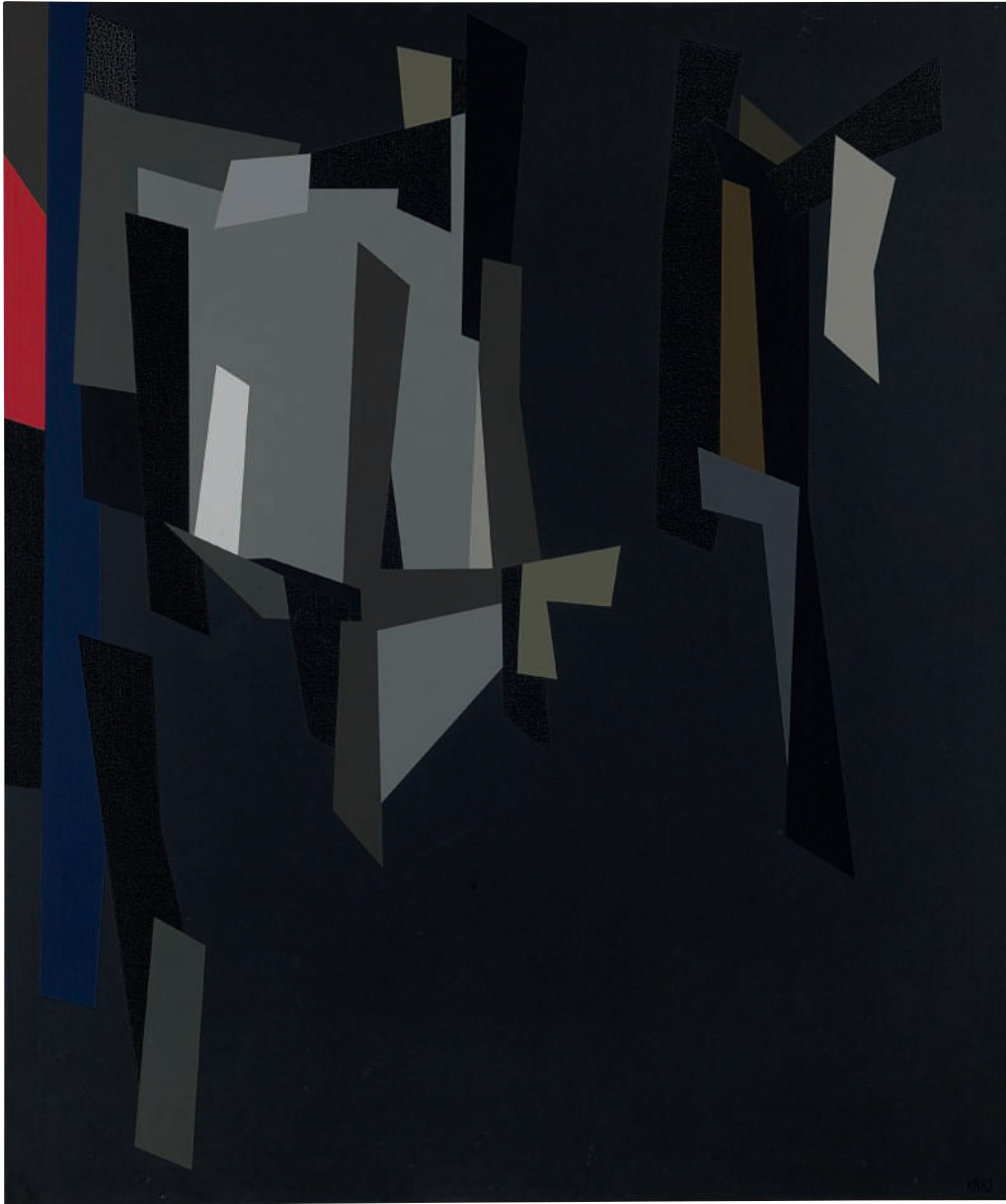
*I knew what a circle could do... Both eyes focus on it. It stamps itself out, like a dot. This, in turn, causes one's vision to spread, as in a mandala in Tantric art.*

-Kenneth Noland

Kenneth Noland, Washington, D.C., 1960. Photo: Vic Casamento/  
The Washington Post/Getty Images. Artwork: © Estate of Kenneth  
Noland/Licensed by VAGA, New York, NY.







614

**KARL STANLEY BENJAMIN (1925-2012)**

*FS #10*

signed with the artist's initials and dated 'KB62' (lower right)

oil on canvas

50 x 42 in. (127 x 106.6 cm.)

Painted in 1962.

\$15,000-20,000

**PROVENANCE**

Esther-Robles Gallery, Los Angeles

Acquired from the above by the present owner

**EXHIBITED**

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

Louis Stern has confirmed the authenticity of this work. It will be included in the *catalogue raisonné* of the paintings, currently being compiled by Louis Stern Fine Arts and Beth Benjamin.



**615**

**ILYA BOLOTOWSKY (1907-1981)**

*Red Tondo with Blue, Yellow, and White Lines*

signed and dated 'Ilya Bolotowsky/75' (lower right)

oil on canvas

diameter: 19 ¾ in. (50.1 cm.)

Painted in 1975.

\$15,000-20,000

**PROVENANCE**

Donald Morris Gallery, Birmingham

Acquired from the above by the present owner, 1983

WORKS FROM THE COLLECTION OF  
MANDELL & MADELEINE BERMAN

616

**WILLIAM BAZIOTES (1912-1963)**

*Untitled*

signed 'Baziotes' (lower right)  
oil on board  
23 <sup>3</sup>/<sub>8</sub> x 31 <sup>1</sup>/<sub>4</sub> in. (59.3 x 80.6 cm.)  
Painted in 1945.  
\$50,000-70,000

**PROVENANCE**

Stephen Mazoh & Co., New York  
Private collection, New York  
Anon. sale; Christie's, New York, 2 November 1984, lot 259  
Linda Hyman Fine Arts, New York  
Acquired from the above by the present owner

**EXHIBITED**

Athens, National Pinakothiki, *Modern American Paintings*,  
September-November 1982, p. 39, no. 28 (illustrated).

This work will be included in the forthcoming *catalogue raisonné*  
being prepared by Michael Preble.

*My whole intention in painting is to make a thing  
poetical; but not poetical in a literary sense. I want  
something that evokes mood, a background, a stage  
set for certain characters that are playing certain parts.  
When I paint I do not consider myself an abstractionist  
in the sense that I'm trying to create beautiful forms  
that fit together like a puzzle. The things in my  
painting are intended to strike something that is an  
emotional involvement - that has to do with the human  
personality and all the mysteries of life, not simply  
colors or abstract balances. To me, it's all reality.*

-William Baziotes



617

## RICHARD POUSETTE-DART (1916-1992)

*Untitled*

oil on canvas

39 ¼ x 51 ¾ in. (99.6 x 131.4 cm.)

Painted *circa* 1940s.

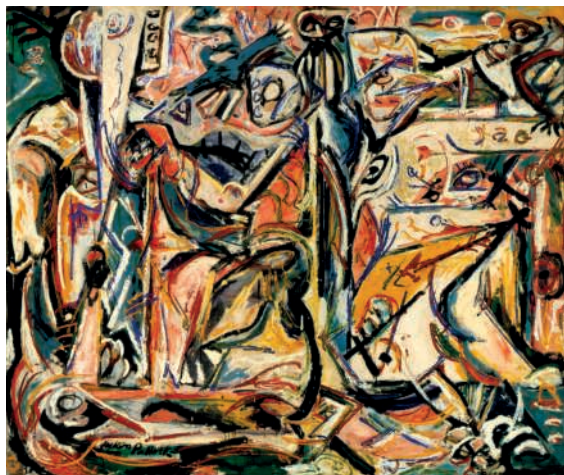
\$400,000-600,000

### PROVENANCE

Private collection, New York

Anon. sale; Sotheby's Parke Bernet, New York, 19 May 1965, lot 132

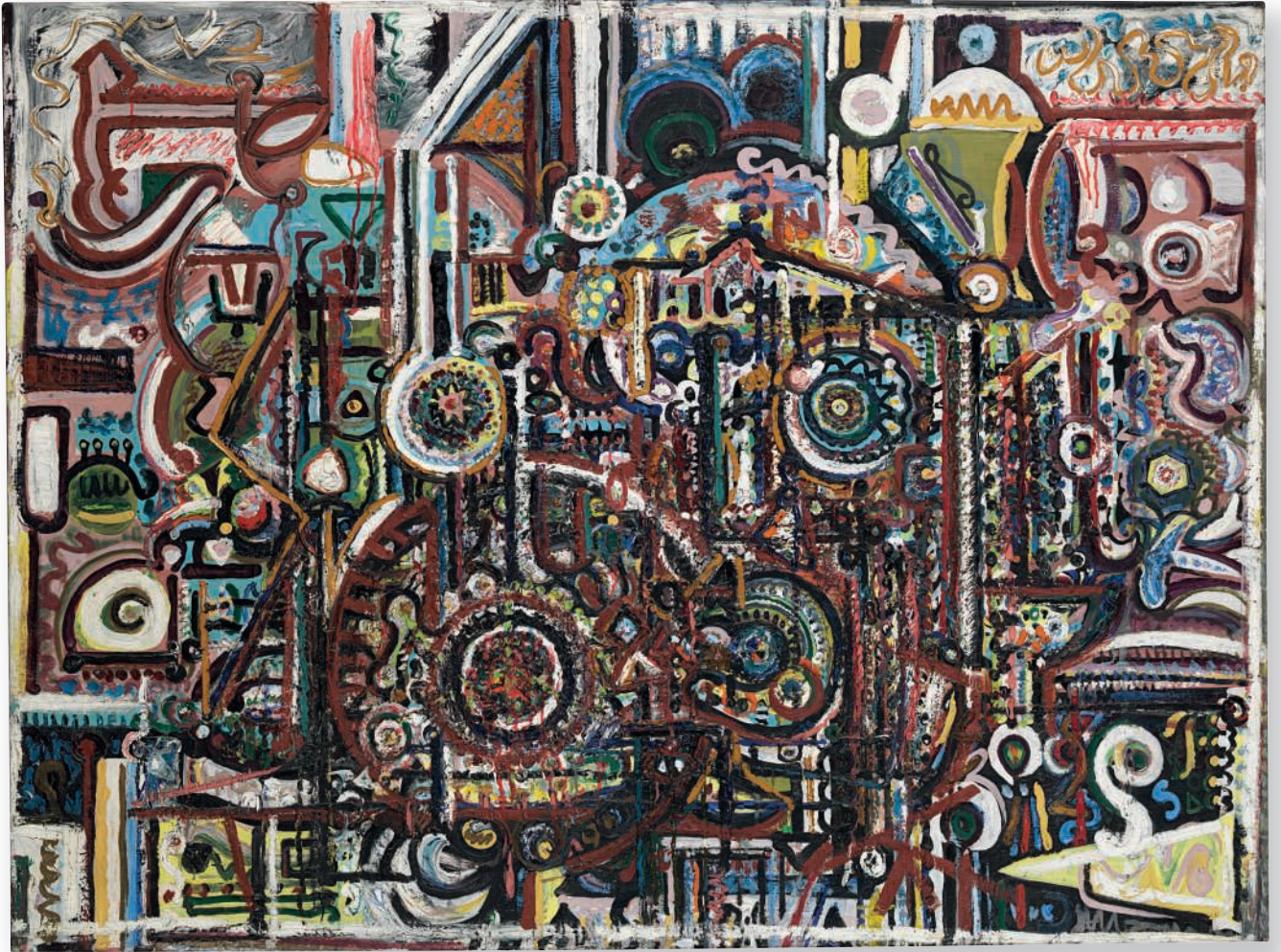
Acquired at the above sale by the present owner



Jackson Pollock, *Easter and the Totem*, 1953. Museum of Modern Art, New York. © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Throughout his career, Richard Pousette-Dart has explored an aesthetic direction uniquely his own. His canvases are imbued with an intellect, clarity of vision and expressive intensity that remain arguably beyond the efforts of his many of his Abstract Expressionist contemporaries. As the youngest of the founding members of the New York School, it is generally granted that Pousette-Dart “holds title as the first to, as one critic put it “paint heroically’ on a monumental scale” (L. Stokes Sims, ‘Richard Pousette-Dart and Abstract Expressionism: Critical Perspectives’ in *Richard Pousette-Dart*, exh. cat., Solomon R. Guggenheim Foundation, New York, 2007, p. 29). In *Perdido*, Pousette-Dart uses swooping gestural movements across the entirety of the flat surface, adding texture and dimensionality to the paint itself. His angular tendencies create a geometric array contrasted with sharp, scratchy lines and the darkness of the surface. This contrast does not add dimensionality to the abstraction; rather, it adds a sense of weight that balances the heavy paint with thin marks that surround the forms. *Perdido*, the title of this work, translate as ‘lost’ in Spanish, a reference perhaps to the differences between the symbolism that Pousette-Dart employs and the manner with which he paints his active surfaces. The work also shares a title with Duke Ellington’s 1941 jazz standard, *Perdido*.

Finding inspiration in Oceanic, Northwest Indian and African Art, the artist wrote in his notebooks on the symbolism in his own work, “circle of spirit, square of matter, circle of G-d, square of man” (K. Hubner, quoted in “Richard Pousette-Dart’s Early Work and its Origins,” *Ibid.*, p. 19). It is with a keen interest in Eastern philosophy, the teachings of Taoism and Buddhism that Pousette-Dart approached his most critical works. The philosopher Henri Bergson, an early influence on Pousette-Dart, provided a literary model for the artist in his promotion of “the creative role of intuition and its primacy over analytical thinking” (*Ibid.*, p. 18).



**618**

**BRADLEY WALKER TOMLIN (1899-1953)**

*Number 19*

signed 'B. Tomlin' (on the stretcher)

oil on canvas

23 x 31 in. (58.4 x 78.7 cm.)

Painted in 1952-1953.

\$250,000-350,000

**PROVENANCE**

Betty Parsons Gallery, New York

Mary Scott, Memphis

Jock Truman, New York

B.C. Holland, Chicago

Robert Elkon Gallery, New York

Hirschl & Adler Galleries, New York

Mr. and Mrs. Gilbert H. Kinney, New York

Their sale; Christie's, New York, 8 May 1997, lot 132

Manny Silverman Gallery, Los Angeles

Ronnie Meyerson, Inc., New York

Private collection, Medina, Washington, 1998

By descent from the above to the present owner

**EXHIBITED**

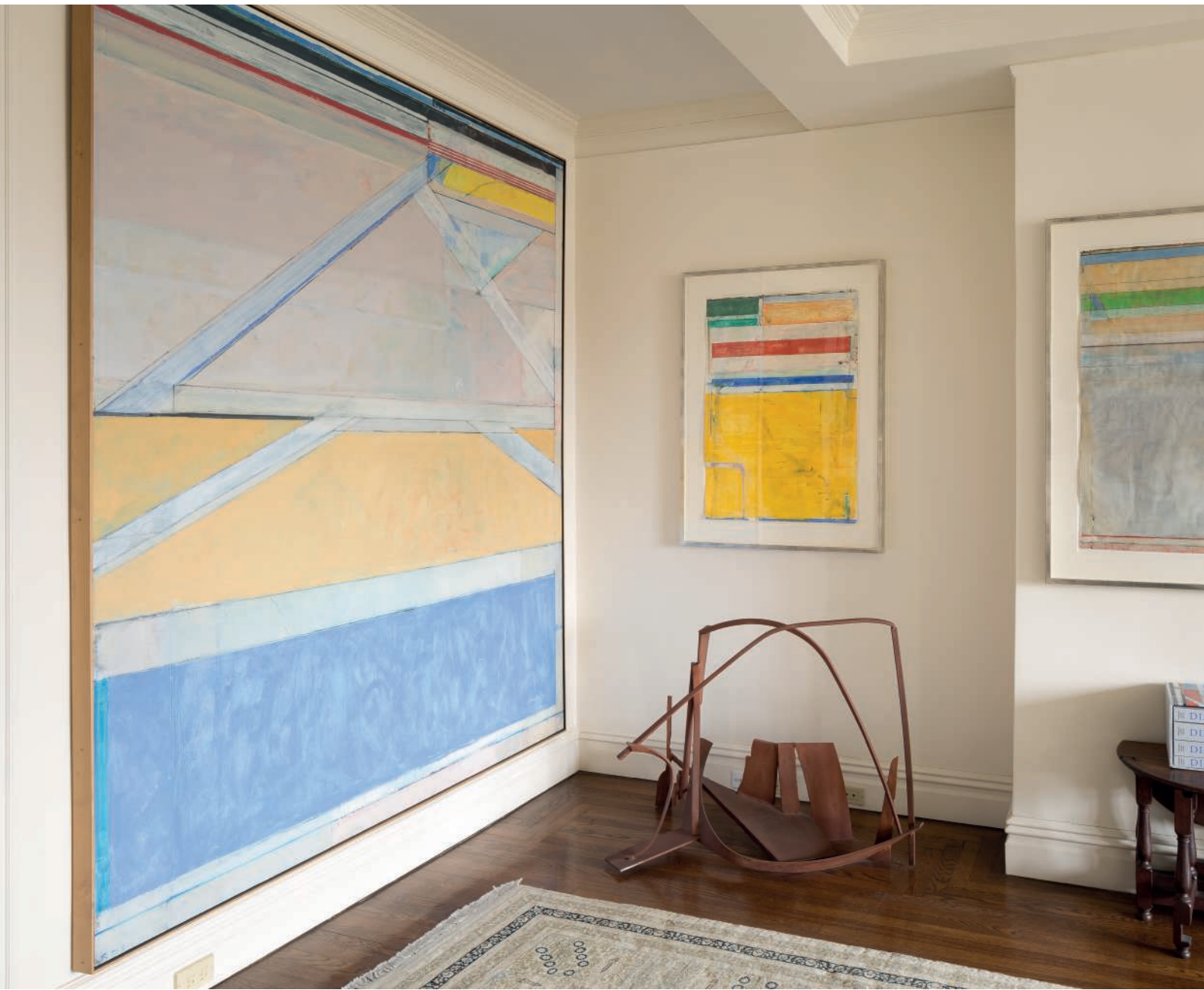
Hempstead, Hofstra University, Emily Lowe Art Gallery; Buffalo, Albright Knox Gallery; Utica, Munson-Williams Proctor Institute; Lincoln, University of Nebraska, Sheldon Memorial Art Gallery, and Berkeley, University of California, University Art Museum, *Bradley Walker Tomlin: A Retrospective View*, April 1975-May 1976, p. 132, no. 77 (illustrated).



Claude Monet, *Water Lilies*, 1916. National Museum of Western Art, Tokyo.







Above: The home of Donald and Barbara Zucker. © The Richard Diebenkorn Foundation.

Right page: The home of Donald and Barbara Zucker. © The Richard Diebenkorn Foundation.

*Masterpieces by*

# RICHARD DIEBENKORN

Property Sold to Benefit The Donald and Barbara Zucker Family Foundation

*“By the time that he embarked on the Ocean Park series his journey from abstraction to representation and back again had given him such a rich and deep understanding of the language of painting and drawing that he was able to unify the two approaches in fluent expression...”*

—Edith Devaney







*Richard Diebenkorn's*

# OCEAN PARK PAINTINGS

*The aerial view showed me a rich variety of ways of treating a flat plane—like flattened mud or paint. Forms operating in shallow depth reveal a huge range of possibilities for the painter.*

—Richard Diebenkorn



Aerial View of San Francisco, 1962 Photo: Harvey Meston / Archive Photos / Getty Images.

Late in 1966 Richard Diebenkorn moved into a new studio in the Santa Monica canyon just outside Los Angeles and began working on a series of paintings that would become some of the most celebrated works of his career. These Ocean Park paintings, named after the suburb he now called home, not only marked the final break with the artist's more representational style but also represented a considerable departure from the prevailing artistic developments in Southern California at the time. The impulse for this revolutionary change came when Diebenkorn moved into Sam Francis's old studio in Ocean Park. The new, large light-filled studio was a dramatic change from the cramped, windowless room that had been Diebenkorn's previous space and his new environment had an almost immediate effect, although one which he didn't fully realize at the time. "Maybe someone from the outside observing what I was doing would have known what was about to happen," he commented, "But I didn't. I didn't see the signs. Then, one day, I was thinking about abstract painting again. As soon as I moved into Sam's space, I did four large canvases—still representation but much flatter. Then, suddenly, I abandoned the figure altogether" (R. Diebenkorn quoted by S. Bancroft, 'A View of Ocean Park,' Richard Diebenkorn: The Ocean Park Series, exh. cat., Modern Art Museum of Fort Worth, 2011, p. 15).

The Ocean Park paintings are the culmination of a journey that began for the artist as early as the 1940s. Through his encounters with the work of Paul Cézanne, Henri Matisse and Piet Mondrian he witnessed the march towards abstraction—from Cézanne collapsing and juxtaposing foreground and background, to Matisse's organization of space within geometric scaffolds. However, Diebenkorn tempered the influence of European modernism with his fellow countrymen's Abstract Expressionist zeal. He was especially inspired by Abstract Expressionism's rhetoric about the process of creation. De Kooning's

paintings recorded their gestation, bearing evidence of superimposed modifications and this affected Diebenkorn's direction, as did their rough and buttery paint application. Nonetheless, from the beginning of his career Diebenkorn's work was always unquestionably his own—his masterful painterly touch and unrivalled use of color distinguishes him from peers and predecessors alike.

In 1951 the artist flew from Albuquerque to San Francisco and the bird's-eye view of the desert revealed to him an extreme visual economy. He stated, "The aerial view showed me a rich variety of ways of treating a flat plane—like flattened mud or paint. Forms operating in shallow depth reveal a huge range of possibilities for the painter" (R. Diebenkorn, quoted in *Modern Painting and Sculpture* Collected by Louise and Joseph Pulitzer, Cambridge, 1958, p. 43). This event inaugurated a period in which he radically changed direction each time new surroundings inspired him. He began to test the boundaries of abstraction when he lived in Albuquerque, New Mexico and Urbana, Illinois during the early 1950s and in Berkeley, California from 1953 to 1965. However, his move to Santa Monica in 1966 proved to be an important event, his new surroundings in the beach community of Ocean Park giving birth to the eponymous series of paintings.

In addition, Diebenkorn visited the Soviet Union in 1964 and the chance to see in person some of the masterpieces by the French artist Henri Matisse excited him. Diebenkorn had read about iconic works such as *The Painter's Family*, *Conversation and Harmony in Red* in Alfred H. Barr Jr.'s influential monograph *Matisse—His Art and His Public*. However, experiencing these paintings first-hand—at the Shchukin Collection in Leningrad (now St. Petersburg) and the state museums in Moscow—was an important moment in his career.



Richard Diebenkorn in his studio. Photo: Richard Grant. © The Richard Diebenkorn Foundation

Back in the U.S., in Matisse's *View of Notre Dame* (Museum of Modern Art, New York) we can see the parallels between Matisse's and Diebenkorn's paint handling technique in the multiple layers of semi-transparent pigment that Matisse builds into the "dusty quality" that Diebenkorn so admired. "At about this time, the ... figure thing was running its course," he said. "It was getting tougher and tougher ... Things really started to flatten out in the representational [paintings]. Five years earlier I was dealing with much more traditional depth [or] space... In my studio..., things were already flattening out ... I'm relating this to Matisse, because of course Matisse's painting was much flatter in its conception than my own ... After I returned from Russia, we came [to Los Angeles] ... And the painting I did here was really flattened out, and so it was as if I was preparing to go back to abstract painting, though I don't even know it" (R. Diebenkorn, quoted in J. Livingston, *The Art of Richard Diebenkorn*, New York, 1997, p. 59).

The Ocean Park paintings exemplify the best of this new vocabulary Diebenkorn developed in his search for a new form of expression between figuration and abstraction. Taking his lead from a previous generation's masters, the artist used his inspirational surroundings to develop a new expressive language, re-defining the way we look at paintings. He filled the resulting paintings with clarity; their expansive fields overflow with minimizing contrasts; broad areas of pigment serenely shimmer. By finding his own unique path, Diebenkorn developed an entirely new visual language, while retaining the traditions of both movements. In the process, he firmly established himself as a master of high modernism.

---

*Right: Detail of Lot 620.*



Masterpieces by  
**RICHARD  
DIEBENKORN**

Property Sold to Benefit  
The Donald and Barbara Zucker Family Foundation

◆619

**RICHARD DIEBENKORN (1922-1993)**

*Untitled*

watercolor, wax crayon and graphite on paper

15 x 11 in. (38.1 x 27.9 cm.)

Executed in 1988-1992.

\$250,000-350,000

**PROVENANCE**

Estate of the artist

Greenberg Van Doren Gallery, New York

Acquired from the above by the present owner, 2008

**EXHIBITED**

New York, Greenberg Van Doren Gallery, *Richard Diebenkorn: Ocean Park  
Monotypes & Drawings*, May-June 2008, p. 15 (illustrated).

**LITERATURE**

J. Livingston and A. Liguori, eds., *Richard Diebenkorn, The Catalogue Raisonné,  
Volume Four: Catalogue Entries 3762-5197*, New Haven and London, 2016,  
p. 406 no. 4699 (illustrated).



Sam Francis, *Painting*, 1957. Tate Gallery, London. © 2018 Sam Francis Foundation, California / Artists Rights Society (ARS), New York. Photo: © Tate, London / Art Resource, NY.





Masterpieces by  
**RICHARD  
DIEBENKORN**

Property Sold to Benefit  
The Donald and Barbara Zucker Family Foundation

◆620

**RICHARD DIEBENKORN (1922-1993)**

*Untitled*

signed with the artist's initials and dated 'RD 85-7' (lower left)  
gouache, wax crayon and graphite on paper  
38 x 22 ¾ in. (96.5 x 57.7 cm.)  
Executed in 1985-1987.

\$600,000-800,000

**PROVENANCE**

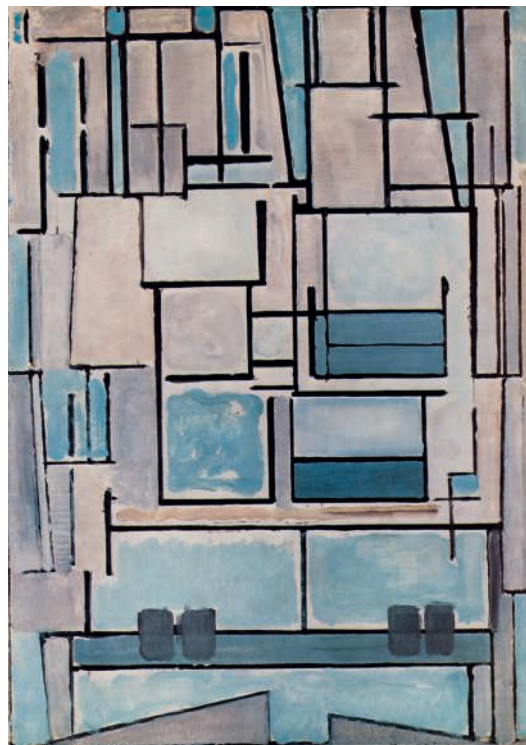
M. Knoedler and Co., New York  
Acquired from the above by the present owner, 1987

**EXHIBITED**

New York, M. Knoedler and Co., *Richard Diebenkorn*, November 1987, p. 21,  
no. 26 (illustrated).

**LITERATURE**

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné*,  
*Volume Four: Catalogue Entries 3762-5197*, New Haven and London, 2016,  
p. 388, no. 4645 (illustrated).



Piet Mondrian, *Blue Facade*, 1914. Fondation Beyeler, Basel.

*The pervasive use of linear incident and other drawing-based elements throughout the work forms a critical focus on both representation and abstraction. While the degree of continuity and change varies within each period and from period to period, the process of making marks that define space and form across a plane was essential to Diebenkorn's approach at every stage of his career.*

(J. Livingston and A. Liguori, (eds.), *Richard Diebenkorn: The Catalogue Raisonné*, Volume One, New Haven and London, 2016, p. 119)







*Richard Diebenkorn's*

# FIGURATIVE WORKS

*I was drawing figuratively all of the time  
that I was doing abstract painting... [It was]  
sort of an exercise in seeing.*

-Richard Diebenkorn



Left: Richard Diebenkorn, Berkeley, 1956.  
Photo: © Wayne Miller / Magnum Photos. Artwork:  
© The Richard Diebenkorn Foundation

Opposite Left: Richard Diebenkorn, 1962. Photo:  
Lincoln Yamaguchi. Artwork: © The Richard  
Diebenkorn Foundation

Opposite Right: Detail of Lot 623.

*[T]hough he did not experience the evolution from abstraction to figuration as an upheaval, or even as a disruption, he always worked both backward and forward, incorporating long-loved habits while pushing ever onward.*

(J. Livingston and A. Liguori, (eds.), *Richard Diebenkorn: The Catalogue Raisonné*, Volume Two, New Haven and London, 2016, p. 595)

Arguably one of the most innovative painters of the postwar period, Richard Diebenkorn dedicated ten prolific years to the study and pursuit of the human form. This comprehensive group highlights that flair for figuration; tightly-cropped, small-scale works such as *Portrait of N.S.* offer a window into the sitter's soul while larger, full-figure portrayals of the female nude act as lavish ruminations on the feminine form. The artist's return to the figure was a controversial one, having taken place on the heels of a highly successful series of abstract landscapes that were applauded by critics. Sausalito, Albuquerque, Urbana, Berkeley; each of these fruitful series built upon the strength of the last with recognizable topographical features gradually dissolving with each stroke of the artist's brush. Toward the end of 1955, Diebenkorn relinquished the high-keyed coloration of the late Berkeley paintings in favor of a more restrained, though perhaps equally as luminous and jewel-toned, new series of figurative paintings. Together with David Park and Elmer Bischoff, Diebenkorn became one of the most prominent members of an art movement that became known as Bay Area Figuration, and a watershed exhibition at the Oakland Art Museum in 1957 brought the group to the attention of critics. Looking back on the series of events that crystallized in those years, Diebenkorn recalled how he had felt "a little bit of resistance" in his Berkeley paintings toward the end, saying: "One day, I felt it was all done. There were things working on me...pressures causing me to change...I felt I could move on to something else...I said, 'I can leave it all behind'" (R. Diebenkorn, quoted in J. Gruen, "Richard Diebenkorn: The Idea is to Get Everything Right," *Art News*, November 1985, p. 84).

*Portrait of N.S.* is an example of Diebenkorn's first figurative portraits. Painted in 1957, it illustrates the intimate, tightly-cropped studies that he created during these formative years. As the preeminent scholar Steven Nash has written, "1957 was a spectacularly productive year for [Diebenkorn]... [producing] a bounty of exceptional pictures" (S. Nash, "Figuring Space," in J. Livingston and A. Liguori (eds.), *Richard Diebenkorn: The Catalogue Raisonné*, Volume One, New Haven and London, 2016, p. 75). Indeed, *Portrait of N.S.* is remarkably accomplished for such an early painting. It depicts Nancy Stromberg, a student at the California College of the Arts. Deceptively simplistic in its presentation, the force of Diebenkorn's brushwork is unfurled across the canvas while the prismatic effect of its brilliant palette of light blues, lavender and peachy flesh tones add richness and depth to this striking early work.

The legacy of Henri Matisse influenced Diebenkorn from his earliest days. While stationed at Quantico in 1944 with the Marine Corps, the artist sought out both portraits and figurative paintings by Matisse in the Museum of Modern Art in New York, and those at the National Gallery of Art and the Phillips Collection in Washington, D.C. He lingered over Matisse's *Studio, Quai Saint-Michel* (1916) in the Phillips Collection, making several return trips. Nearly a decade later, Diebenkorn would again fall under the influence of Matisse, when he attended a traveling retrospective of the artist's work in Los Angeles. Looking back, he said that this exhibition "absolutely turned my head



around” (R. Diebenkorn, quoted in S. Nash, *op. cit.*, p. 70). There, Diebenkorn took in several masterworks, such as *Goldfish* and *Palette* (1914) and *Interior at Nice* (1919-1920). Clearly, the seeds of his figurative period had begun their germination.

Diebenkorn creates a shimmering network of flat planes of highly modulated color that coalesce to present a powerfully intimate portrait in the jewel-like watercolor and gouache *Untitled* of 1961, most likely a portrait of the artist’s wife, Phyllis. Capturing her essence in lavishly-painted and meticulously organized compositions that clearly reveal the influence of Matisse, Diebenkorn veils the face in a painterly haze as bejeweled prisms of color seep into the surface of the paper. “I had just put in over ten years of abstract painting behind me.... I wanted it both ways—a figure with a credible face—but 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, *op. cit.*, p. 26). Indeed, Diebenkorn’s closely-cropped figure studies of this era are indebted to two stunning portraits of 1905 by Henri Matisse—*Femme au Chapeau* and *Portrait of Madame Matisse (The Green Line)*.

Diebenkorn’s decade-long fascination with figuration and his subsequent involvement with the Bay Area Figurative Movement came to a close in 1967, the same year that he embarked upon his very first *Ocean Park* painting. As was often the case, working in one genre allowed Diebenkorn to solve problems associated with its opposite, which he had done while sketching from the live model alongside painting the Berkeley series. So too, did working figuratively guide Diebenkorn into the next step in his painterly evolution: “No sooner had he begun to arrive on the national stage...when a new—and, we now see, necessary—set of imperatives forced a huge departure. At the age of thirty-four, RD appears to have set out to learn a new language. In fact, though he did not experience the evolution from abstraction to figuration as an upheaval, or even as a disruption, he always worked both backward and forward, incorporating long-loved habits while pushing ever onward” (J. Livingston and A. Liguori, (eds.), *Richard Diebenkorn: The Catalogue Raisonné*, Volume Two, New Haven and London, 2016, p. 595).



Masterpieces by  
**RICHARD  
DIEBENKORN**

Property Sold to Benefit  
The Donald and Barbara Zucker Family Foundation

◊621

## **RICHARD DIEBENKORN (1922-1993)**

*Portrait of N.S.*

signed with the artist's initials and dated 'RD 57' (lower left); signed,  
titled and dated 'R. DIEBENKORN PORTRAIT OF N.S. 1957' (on the reverse)  
oil on canvas  
11 x 8 ¾ in. (27.9 x 22.2 cm.)  
Painted in 1957.

\$250,000-350,000

### **PROVENANCE**

Estate of the artist  
Artemis Greenberg Van Doren Gallery, New York  
Acquired from the above by the present owner, 2002

### **EXHIBITED**

New York, Knoedler & Company, *Richard Diebenkorn: Small Format Oil  
on Canvas; Figures, Still Lifes and Landscapes*, November-December 1994,  
no. 32 (illustrated).

New York, Artemis Greenberg Van Doren Gallery, *Richard Diebenkorn:  
Figurative Drawings, Gouaches, and Oil Paintings*, April-June 2002, pl. 29  
(illustrated).

### **LITERATURE**

J. Livingston and A. Liguori, eds., *Richard Diebenkorn, The Catalogue Raisonné,  
Volume Three: Catalogue Entries 1535-3761*, New Haven and London, 2016,  
p. 198, no. 2173 (illustrated).



Pablo Picasso, *Portrait of Gertrude Stein*, 1906.  
Metropolitan Museum of Art, New York. © 2018 Estate  
of Pablo Picasso / Artists Rights Society (ARS), New  
York. Photo: Metropolitan Museum of Art, New York,  
USA / Bridgeman Images.





Masterpieces by  
**RICHARD  
DIEBENKORN**

Property Sold to Benefit  
The Donald and Barbara Zucker Family Foundation

◊622

**RICHARD DIEBENKORN (1922-1993)**

*Untitled*

signed with the artist's initials and dated 'RD 61' (lower left)

watercolor and gouache on paper

11 7/8 x 9 in. (30.1 x 22.8 cm.)

Painted in 1961.

\$80,000-120,000

**PROVENANCE**

Estate of the artist

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner, 2003

**EXHIBITED**

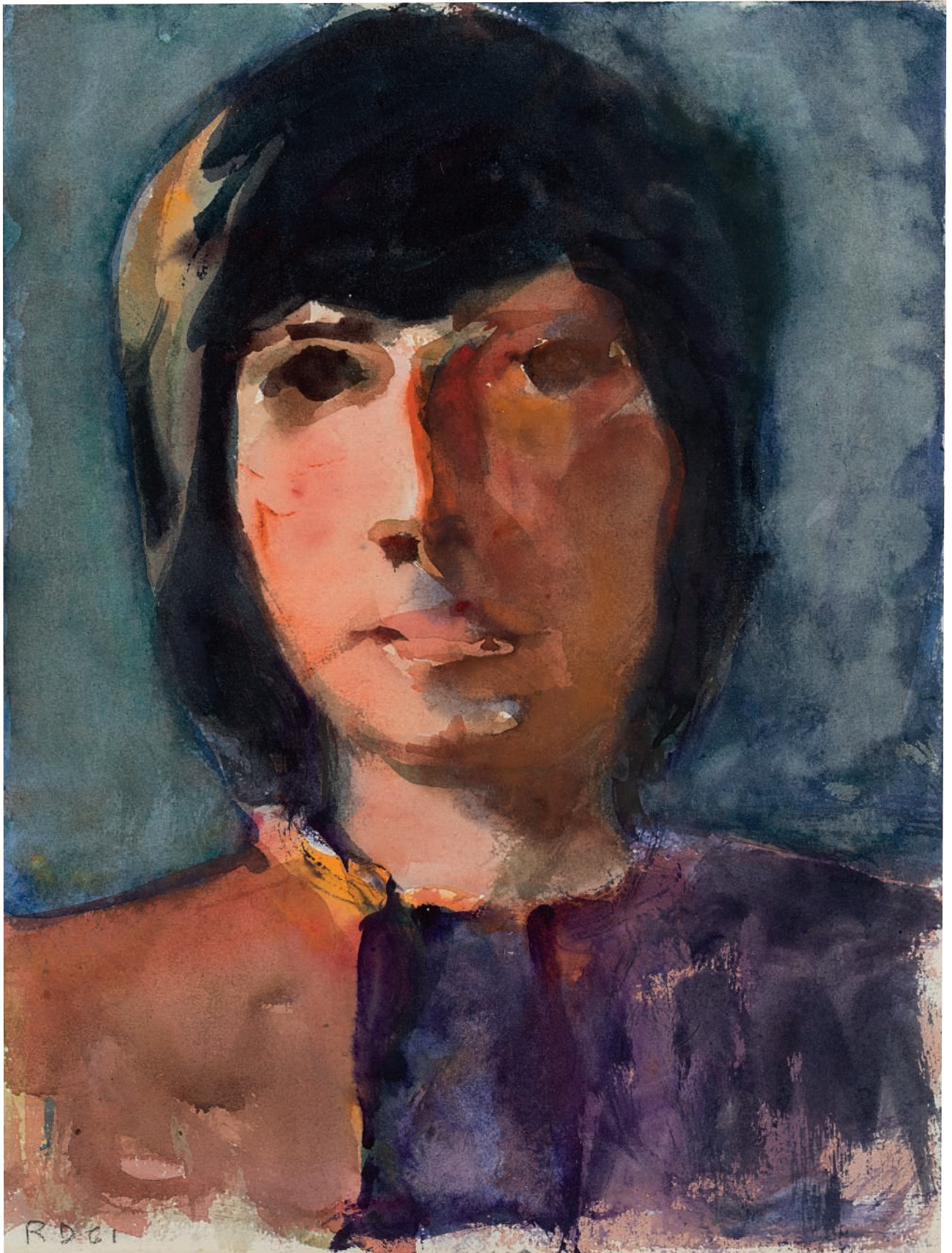
San Francisco, John Berggruen Gallery, *Richard Diebenkorn: Figurative Works on Paper*, March-April 2003, p. 75, pl. 27 (illustrated).

**LITERATURE**

J. Livingston and A. Liguori, eds., *Richard Diebenkorn, The Catalogue Raisonné, Volume Three: Catalogue Entries 1535-3761*, New Haven and London, 2016, p. 465, no. 3094 (illustrated).

*It may seem momentarily magical that shapes, colors, and variously applied paint can have the power autonomously that they do. The human image functions for me as a kind of key to the painting.*

-Richard Diebenkorn



Masterpieces by  
**RICHARD  
DIEBENKORN**

Property Sold to Benefit  
The Donald and Barbara Zucker Family Foundation

◊623

**RICHARD DIEBENKORN (1922-1993)**

*Untitled*

ink and charcoal on paper  
22 ½ x 17 ½ in. (57.1 x 44.4 cm.)  
Executed *circa* 1967.

\$80,000-120,000

**PROVENANCE**

Estate of the artist  
Galleria Lawrence Rubin, Milan  
Acquired from the above by the present owner, 2000

**EXHIBITED**

Milan, Galleria Lawrence Rubin, *Richard Diebenkorn: Representational Drawings*, May-June 2000, pp. 12-13, no. 4 (illustrated).

**LITERATURE**

J. Livingston and A. Liguori, eds., *Richard Diebenkorn, The Catalogue Raisonné, Volume Four: Catalogue Entries 3762-5197*, New Haven and London, 2016, p. 14, no. 3782 (illustrated).



Richard Diebenkorn in his studio, Stanford, 1963. Photo: © 1963  
Leo Holub. Courtesy of Himmelberger Gallery, Palo Alto, California.  
Artwork: © The Richard Diebenkorn Foundation.







*Richard Diebenkorn's*

# WORKS ON PAPER

*My drawings often begin as sketchy  
explorations of ideas which then hook  
me into further, and then complete,  
development.*

—Richard Diebenkorn

Detail of Lot 625.



Richard Diebenkorn's works on paper represent a vivid cross-section of his most significant themes, allowing for a rare opportunity to witness his proficiency across a variety of media, whether it be ink, gouache, charcoal, watercolor or acrylic. From his earliest figurative works to the full-scale color harmonies of the Ocean Park series, this comprehensive selection offers a sweeping look at the artist's ceaseless outpouring of painterly creativity. Each of these works embodies an effortless elegance wrought by Diebenkorn's innate sense of composition and balance. "During virtually every stage of his explorations," Jane Livingston has written, "he alternated between working

on paper and on canvas, one medium seemingly reinforcing the other, but with a wholeness of commitment to each that made each its own full-fledged enterprise" (J. Livingston, *Richard Diebenkorn: Figurative Works on Paper*, New York, 2003, p. 12). Indeed, Diebenkorn's works on paper were not created as preparatory sketches, but as finished works in and of themselves, each one a fully-realized, self-contained universe brimming with a luminous sense of inner light. They offer an intimate window into the artist's working process, as he straddles the line between abstraction and figuration with a facility and grace that belies the complexity of each work's internal construction.



"My drawings often begin as sketchy explorations of ideas which then hook me into further, and then complete, development," Diebenkorn has said (R. Diebenkorn, quoted in T. B. Wride, "Exploration and Perception: The Dialogue Between Drawing and Painting in the Work of Richard Diebenkorn," in *Richard Diebenkorn: Works on Paper from the Harry W. and Mary Margaret Anderson Collection*, exh. cat., Fisher Museum of Art, University of Southern California, 1993, p. 55). The artist gravitated towards working on paper as a child, and in his early adulthood at Stanford University, he received traditional artistic training that was rooted in a close observation of the visual world. During the war years, he was stationed at Quantico, Virginia, and later the Pacific, where he continued to make sketches from life, often working en plein air. Having returned to the Bay Area in September of 1953, he began drawing from life models alongside his friends David Park and Elmer Bischoff, and the three artists would go on to become founding members of the Bay Area Figurative movement. Throughout his work, the strength of Diebenkorn's line acts as an organizing principle that reins in the emotional effects of his multifaceted color, whether grouped into rectilinear bands, as in Ocean Park, or loosely



*Opposite top:* Richard Diebenkorn in his studio, Santa Monica, 1974. Photo: Philip Brookman. Artwork: © The Richard Diebenkorn Foundation.

*Opposite Bottom:* Richard Diebenkorn's studio, Santa Monica, California, 1981. Photo: © Marina Schinz. Artwork: © The Richard Diebenkorn Foundation.

*Right:* Detail of Lot 626.

corralled into abstract, quilt-like matrixes in the Berkeley series, all of which is strengthened and informed by Diebenkorn's commitment to drawing as a lifelong practice.

Diebenkorn maintained a lifelong appreciation for the materials of his trade. Having come of age during the Depression, the artist—like many of his generation—rarely wasted a single sheet of paper; he committed to each work's completion even if he let it rest for months at a time—in some cases, even years—years before he finished them. The product of intense focus and concentration, Diebenkorn's works on paper are windows into the artist's working process. Especially revealing is the ease and brevity with which he worked—an especially astonishing feat given the tendency of watercolor and gouache to dry so quickly, leaving virtually no room for error. Like Cézanne's watercolor views of Mont Sainte-Victoire, each stroke was concise and succinct, able to reconstitute the three-dimensional form it depicts by using but a few prism-like strokes of the brush.

Diebenkorn often flourished within certain self-imposed limitations, such as the deliberately small scale of some of his works on paper, or in keeping to a single subject. His Ocean Park works, for instance, feature many variations on the single topic, many of which are epitomized in these works. Not unlike a poet working in sonnet form or the preludes and fugues of J.S. Bach, Diebenkorn was able to restrict his work to the given parameters of each chosen medium while tirelessly inventing new variations on the theme. In the present selection, two especially poetic works are rendered en grisaille, using ink, graphite and charcoal on paper, in which Diebenkorn creates sheer visual poetry while limited solely to the use of grey-scaled hues. "This medium was one of Diebenkorn's most fully expressed genres," Jane Livingston has written. "Although we know that Diebenkorn was often attracted to experimenting with color, his palette was sometimes consciously tamed" (J. Livingston, op. cit., p. 17).

Refined over the course of a career spanning four decades, the works on paper that Diebenkorn focused his ceaseless attentions upon offer a sweeping look at the broad range of themes he explored. Whether still life, portrait, or landscape Diebenkorn ceaselessly and inventively worked across a wide array of media, in which the harmonious balance of its forms is matched only by the quality of their softly incandescent light and brilliant color pairings. This selection has been thoughtfully assembled over the course of a lifetime, and represents a unique opportunity to witness the artist's flair and keen sense of design, no matter the material or subject matter.



Masterpieces by  
**RICHARD  
DIEBENKORN**

Property Sold to Benefit  
The Donald and Barbara Zucker Family Foundation

◊624

**RICHARD DIEBENKORN (1922-1993)**

*Untitled*

gouache and wax crayon on paper

37 ¾ x 25 in. (95.8 x 63.5 cm.)

Executed in 1984-1992.

\$600,000-800,000

**PROVENANCE**

Estate of the artist

Artemis Greenberg Van Doren Gallery, New York

Acquired from the above by the present owner, 2004

**EXHIBITED**

San Francisco, Campbell-Thiebaud Gallery, *Richard Diebenkorn:*

*From Nature to Abstraction*, October-November 1999, pp. 30-31,

no. 26 (illustrated).

New York, Artemis Greenberg Van Doren Gallery, *Richard Diebenkorn:*

*Works on Paper; Ocean Park, Clubs and Spades*, April-May 2004, p. 44,

pl. 32 (illustrated).

**LITERATURE**

J. Livingston and A. Liguori, eds., *Richard Diebenkorn, The Catalogue Raisonné,*

*Volume Four: Catalogue Entries 3762-5197*, New Haven and London, 2016,

p. 404, no. 4693 (illustrated).



Pierre Bonnard, *The Open Window*, 1921. Phillips Collection, Washington, D.C. Photo: The Phillips Collection, Washington, D.C., USA / Bridgeman Images.



◊♦625

## **RICHARD DIEBENKORN (1922-1993)**

*Untitled*

acrylic, gouache and charcoal on paper

27 x 25 in. (68.5 x 63.5 cm.)

Executed in 1981.

\$300,000-400,000

### **PROVENANCE**

Estate of the artist

Artemis Greenberg Van Doren Gallery, New York

Acquired from the above by the present owner, 2004

### **EXHIBITED**

New York, Artemis Greenberg Van Doren Gallery, *Richard Diebenkorn:*

*Works on Paper; Ocean Park, Clubs and Spades*, April-May 2004, p. 7, pl. 3

(illustrated).

### **LITERATURE**

J. Livingston and A. Liguori, eds., *Richard Diebenkorn, The Catalogue Raisonné,*

*Volume Four: Catalogue Entries 3762-5197*, New Haven and London, 2016,

p. 319, no. 4478 (illustrated).

*Clubs and spades have been in my work ever since I have been painting. They came on peripherally. I have tossed them in occasionally, but I have never confronted them directly. I used them this time because I wanted some sort of image that would hold its presence. An image that I could manipulate, and... I decided to develop those shapes. I knew they were going to be the main focus. You see, I knew those shapes had emotional charge for me, but I didn't expect that charge to last as long as it did.*

-Richard Diebenkorn



Masterpieces by  
**RICHARD  
DIEBENKORN**

Property Sold to Benefit  
The Donald and Barbara Zucker Family Foundation

♦626

## RICHARD DIEBENKORN (1922-1993)

### Untitled

signed with the artist's initials and dated 'RD 73' (lower left)

acrylic and charcoal on two joined sheets of paper

21 x 13 7/8 in. (53.3 x 35.2 cm.)

Executed in 1973.

\$400,000-600,000

#### PROVENANCE

Estate of the artist

Artemis Greenberg Van Doren Gallery, New York

Acquired from the above by the present owner, 2004

#### EXHIBITED

Santa Cruz, University of California, Mary Porter Sesnon Gallery, *Richard Diebenkorn: Drawings, 1944-1973*, February-March 1974, p. 52, no. 70 (illustrated).

New York, Knoedler & Company, *Richard Diebenkorn: Ocean Park Paintings on Paper Never Before Exhibited*, February-March 1994, p. 16, no. 24 (illustrated).

New York, Artemis Greenberg Van Doren Gallery, *Richard Diebenkorn: Works on Paper; Ocean Park, Clubs and Spades*, April-May 2004, p. 32, pl. 22 (illustrated).

#### LITERATURE

R. Newlin, ed., *Richard Diebenkorn: Works on Paper*, Houston, 1987, pp. 66-67 (illustrated).

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Four: Catalogue Entries 3762-5197*, New Haven and London, 2016, p. 163, no. 4135 (illustrated).



Richard Diebenkorn's studio, Santa Monica, 1973 (present lot illustrated).

Photo: courtesy of the Richard Diebenkorn Foundation. Artwork: © The Richard Diebenkorn Foundation.



Masterpieces by  
**RICHARD  
DIEBENKORN**

Property Sold to Benefit  
The Donald and Barbara Zucker Family Foundation

◊627

**RICHARD DIEBENKORN (1922-1993)**

*Untitled*

ink, graphite and charcoal on paper

13 7/8 x 16 7/8 in. (35.2 x 42.8 cm.)

Executed in 1964.

\$80,000-120,000

**PROVENANCE**

Estate of the artist

Greenberg Van Doren Gallery, New York, 2006

Zeltwig Fine Art, Zurich

Acquired from the above by the present owner, 2006

**EXHIBITED**

New York, Greenberg Van Doren Gallery, *Richard Diebenkorn:*

*Paintings and Drawings on Paper*, April-May 2006, p. 12, pl. 10 (illustrated).

**LITERATURE**

J. Livingston and A. Liguori, eds. *Richard Diebenkorn: The Catalogue Raisonné,*

*Volume Three: Catalogue Entries 1535-3761*, New Haven and London, 2016,

p. 598, no. 3445 (illustrated).



Giorgio Morandi, *Still Life*, 20th Century. Hermitage Museum, St. Petersburg. © 2018 Artists Rights Society (ARS), New York/SIAE, Rome. Photo: HIP / Art Resource, NY.





◊♦628

## **RICHARD DIEBENKORN (1922-1993)**

*Untitled (Berkeley)*

dated '55' (lower left)  
ink and gouache on paper  
11 x 8 ½ in. (27.9 x 21.5 cm.)  
Drawn in 1955.

\$10,000-20,000

### **PROVENANCE**

Estate of the artist  
Greenberg Van Doren Gallery, New York  
Acquired from the above by the present owner, 2010

### **EXHIBITED**

New York, Museum of Modern Art; Los Angeles County Museum of Art;  
San Francisco Museum of Modern Art and Washington, D.C., Phillips Collection,  
*The Drawings of Richard Diebenkorn*, November 1988-December 1989,  
p. 96 (illustrated).  
New York, Greenberg Van Doren Gallery, *Richard Diebenkorn:  
Paintings & Drawings 1949-1955*, May-June 2010, pp. 30-31 (illustrated).

### **LITERATURE**

T. Burgard, "The Nature of Abstraction: Richard Diebenkorn's Berkeley  
Period," *Richard Diebenkorn: The Berkeley Years 1953-1966*, exh. cat., Fine Arts  
Museum of San Francisco, 2013, p. 32, no. 26 (illustrated).  
J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné,  
Volume Two: Catalogue Entries 1-1534*, New Haven and London, 2016, p. 557,  
no. 1435 (illustrated).

*Diebenkorn's interest in achieving a complete fusion of figure and ground in the abstract Berkeley works is apparent in a drawing, Untitled (Berkeley) of 1955. Spatially, the curvilinear imagery hints at three-dimensionality but is situated on an emphatically two-dimensional picture plane that can be viewed with equal emphasis from any of the four major orientations [...] Untitled (Berkeley) records Diebenkorn's interest in the type of mutable biomorphic imagery associated with Surrealism and embraced for its pictorial potential by Abstract Expressionists such as Willem de Kooning.*

(T. Burgard, "The Nature of Abstraction: Richard Diebenkorn's Berkeley Period" in *Richard Diebenkorn: The Berkeley Years 1953-1966*, exh. cat., Fine Arts Museum of San Francisco, 2013, p. 32).



55

629

## WAYNE THIEBAUD (B. 1920)

### *Three Candied Apples*

incised with the artist's signature '♥ Thiebaud' (upper right);

signed again '♥ Thiebaud' (on the reverse)

oil on canvas

12 x 16 in. (30.5 x 40.6 cm.)

Painted in 1999.

\$1,200,000-1,800,000

#### PROVENANCE

Paul Thiebaud Gallery, San Francisco

Acquired from the above by the present owner



René Magritte, *Son of Man*, 1964. © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York. Photo: Banque d'Images, ADAGP / Art Resource, NY.

Widely known for his earnest renderings of sweet treats and softly-lit dessert cases, Wayne Thiebaud's career has spanned several decades and serves as a telling illustration of commonplace objects and their place in a wider American consumer culture. A particularly vibrant example, *Three Candied Apples* continues the artist's inquiry into the sugary surfaces of everyday life started in the early 1960s. His consistent exploration of apparently innocuous subjects leaves room for a deeper conversation about the place of representative painting in the latter half of the 20th century and how the most traditional art medium has been continuously reinvented to stay relevant. Not merely illustrative still lifes, Thiebaud's tableaux exhibit an eloquent merging of Pop sensibilities with Realist subjects and painterly finesse.

Glistening in their confectionary purity, the three titular apples gleam with a dark red sheen. Placed starkly against a two-tone blue ground, their cerulean and navy backdrop divides the canvas neatly in half while casting contrasting reflections in the glossy exterior of the candy treats. Each apple is enticingly rendered in varying shades of competing orange, yellow, blue, green, and a healthy dose of crimson. Their sticks stand at attention, but are portrayed in a decidedly less terrestrial manner than the desserts. Existing as diffused strokes of glowing color against the dark blue of their environment and the lacquer sheen of the fruit, they pull at the anchored apples and coax them from reality. Learned by observing modernist masters like Henri Matisse and Vincent van Gogh, Thiebaud's mastery of color is especially prevalent in the signature halation of his subjects. He noted: "I began to heighten the 'edge effect' and also to re-echo the shape around the edges to give more energy to the image. The longer you stare at an object the more pulsation it emits and the color has to have what Matisse referred to as 'expanding propensities'" (W. Thiebaud quoted in "Wayne Thiebaud: An Interview," J. Coplans, (ed.),





Opposite: Detail of the present lot.

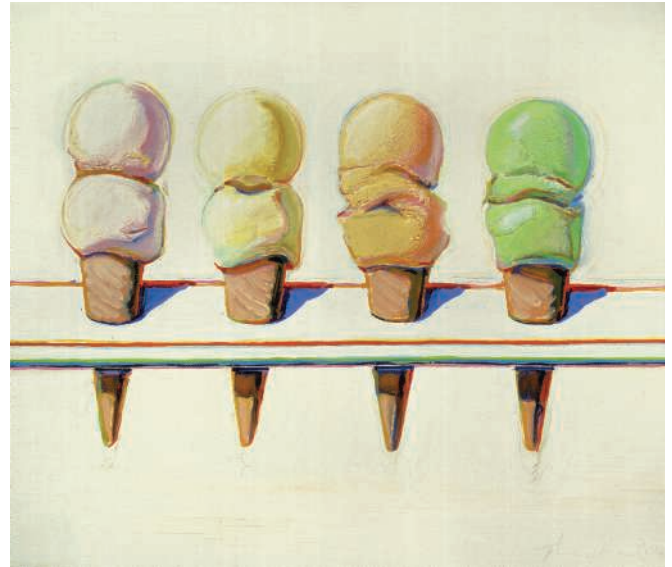
Right: Wayne Thiebaud, *Four Ice Cream Cones*. 1964. Phoenix Art Museum. © 2018 Wayne Thiebaud / Licensed by VAGA, New York, NY. Photo: Phoenix Art Museum, Arizona, USA / Bridgeman Images.

Below: Vincent Van Gogh, *Still Life (Apples)*, 1887. Van Gogh Museum, Amsterdam. Photo: Erich Lessing / Art Resource, NY.

Wayne Thiebaud, exh. cat., Pasadena Art Museum, 1968, p. 32). Using contrasting colors at the edges of his objects, he was able to create both an illusionistic sense of depth as well as a ghostly glow like a restaurant's neon sign through the San Francisco fog.

Breaking onto the scene in 1962 with an exhibition at Allan Stone Gallery in New York, Thiebaud anticipated Pop Art's infatuation with the everyday objects and images of American life. *New Yorker* art critic Adam Gopnik noted: "His method...has the effect not of eliminating the Pop resonance of his subjects but of slowing down and chastening the associations they evoke, so that a host of ambivalent feelings—nostalgic and satiric and elegiac—can come back later, calmed down and contemplative: enlightened" (A. Gopnik, "The Art World: Window Gazing," in *New Yorker*, April 29, 1991, p. 80). Andy Warhol was an early admirer, and the de facto leader of Pop Art's penchant for repetition can be seen mirrored in Thiebaud's own use of multiple subjects and consistent questioning of easily relatable objects. However, where Warhol's works commented directly on the consumerist tendencies of the American people by repurposing commercial silkscreen techniques and appropriating graphic designs and imagery, works like *Three Candied Apples* show Thiebaud's insistence on exploring the physicality of paint along with recognizable tropes.

Starting his career as a commercial artist, Thiebaud's early artistic vocabulary was decidedly object-based. His years creating cartoons, first for Disney and then as an illustrator in Long Beach, California, afforded him a grab bag of imagery based in American consumer society. Having spent nearly a decade practicing this trade between California and New York, Thiebaud eventually found himself teaching at an art school on the West Coast while simultaneously befriending some of the leaders of the avant garde like Elaine and Willem de Kooning, Barnett Newman, and Franz Kline. Although he never submerged himself fully into Abstract Expressionism, these experiences pulled him from the stylized depiction of objects and



introduced a more painterly, forthright approach to his work. The artist noted: "At the end of 1959 or so I began to be interested in a formal approach to composition. I'd been painting gumball machines, windows, counters, and at that point began to rework paintings into much more clearly identified 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 like pies and cakes—things based upon simple shapes like triangles and circles—and tried to orchestrate them" (W. Thiebaud quoted in S. A. Nash, *Wayne Thiebaud: A Paintings Retrospective*, San Francisco, 2000, p. 15). *Three Candied Apples* is a telling result of this inquiry as the objects exhibit a weight and presence that belies their flat rendering. By approaching representational still life with the eye of a formalist, Thiebaud breathed new life into diner counters lined with pastel pie slices and lustrous candied apples.



Working for much of his life in California, the thick, gestural impasto Thiebaud employs is akin to that of his colleagues, the Bay Area Figurative painters like Elmer Bischoff and David Park. Like them, his approach to coarsely rendered subjects that eschew pure color in favor of richly variegated strokes gives his seemingly simple subjects a richness and complexity that hints at something beyond the visible. Often considered a Pop artist for his affinity for depicting iconic Americana in the form of lunch counters, diner displays, and other bits of sentimentality, Thiebaud also inhabits a more conservative realist realm like the work of Jean-Baptiste-Siméon Chardin and Andrew Wyeth. It is this interstitial space where canvases like *Three Candied Apples* exist that make them such a poignant illustration of America's self-aware nostalgia.

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

**630**

**DAVID PARK (1911-1960)**

*Boy with Flute*

signed and dated 'Park 59' (lower right)

oil on canvas

50 ¼ x 40 in. (127.6 x 101.6 cm.)

Painted in 1959.

\$700,000-1,000,000

**PROVENANCE**

Estate of the artist

Dr. Mordechai Kurtz, Stanford, 1976

Salander O'Reilly Galleries, New York

John Berggruen Gallery, San Francisco, 1988

Allan Stone Gallery, New York

Thomas Weisel, San Francisco

Anon. sale; Sotheby's, New York, 12 November 2002, lot 9

Acquired at the above sale by the present owner

**EXHIBITED**

New York, Museum of Modern Art, *Art in Embassies, Warsaw,*

*Ambassador John M. Cabot*, August 1962-May 1964.

San Francisco, Maxwell Galleries, *David Park: a Retrospective Exhibition*,  
August-September 1970, p. 16, no. 6 (illustrated).

New York, Salander-O'Reilly Galleries, *David Park: Paintings, Drawings,*  
*Watercolors*, January-February 1987, no. 42.

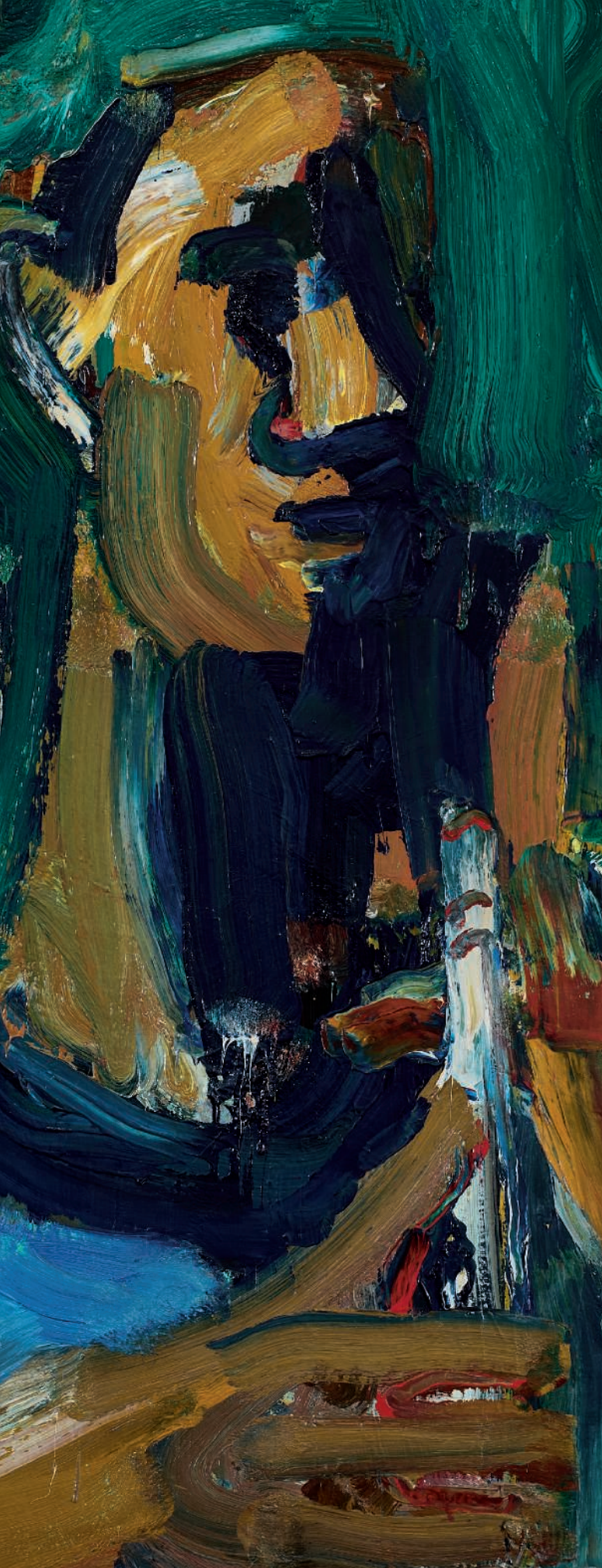
San Francisco, Hackett Freedman Modern, *A Singular Humanity*,  
September-November 2003.



Pablo Picasso, *Self-Portrait*, 1901. © 2018 Estate of Pablo Picasso/ Artists Rights Society (ARS), New York. Photo: Art Resource, NY.







A strikingly intimate example of David Park's mature period, *Boy with Flute* was painted at the height of the artist's creative output and exhibits a true command of the abstract figuration for which he is known. Making a conscious break from Abstract Expressionism in the 1940s, Park solidified himself as a leader of the Bay Area Figurative School when he traded the thickly-wrought surfaces and nonrepresentational subjects of his East Coast contemporaries for brooding figures and abstracted human forms. Art historian Richard Armstrong notes, "In abandoning abstraction he retained a gestural style: he spent the next ten years propelled by a desire to incorporate the freedom of gestural painting into incontestably figurative work" (quoted in R. Armstrong, *David Park*, exh. cat., Whitney Museum of Art, 1988, p. 11). Completed at the apex of Park's career, and only one year before his untimely death, *Boy with Flute* is a bold composition that marries the artist's adept use of light and shadow with his mastery of gestural figuration.

The titular flutist commands much of the viewer's attention as he displays the gleaming instrument between his expressively tapered fingers. The figure's dark skin contrasts sharply with the light blue and aquamarine of his clothing, but sinks readily into the forest green of the composition's background. Within the more prevalent color fields, streaks of black, white, red, blue, and even yellow push and compete to be noticed. The flute itself is a dash of hot white surrounded by silvery blue and a murky red that inevitably fades to a velvety mauve. Not content with mere representation, Park approaches his subjects with the freedom of the gestural painting of the preceding decades and expertly combines this painterly gusto with relatable subjects and palpable emotion. In his later years, the artist started to focus more on the bust portrait rather than depicting the whole figure in space. This focus on the face and shoulders of the subject produced an intimate atmosphere while also serving to flatten the space of the image.

Working alongside contemporaries Richard Diebenkorn and Elmer Bischoff at the California School of Fine Arts in San Francisco, Park effectively translated the experimentation and zeal of Abstract Expressionism to more recognizable everyday subjects. Interested in depicting the world that he knew, his canvases were frequently influenced by his surroundings and the people he came into contact with. However, by 1956 Park had "completed his move from ordinary and locatable subjects to figurative symbols that can allude to universal conditions...Park had finally gained sufficient faith in the representational powers of his imagery to begin incorporating gestural abstraction as an almost equal force in his work" (R. Armstrong, *David Park*, exh. cat., Whitney Museum of American Art, New York, 1988, p. 39). This interest in essentially combining his subject with its surroundings exhibits passing similarities to the figurative works

Opposite: Detail of the present lot.

Right: Edouard Manet, *The Fifer*, 1866. Musée d'Orsay, Paris. Photo: © RMN-Grand Palais / Art Resource, NY.

Below: Jazz band playing, California School of Fine Arts, 1957. Photo: © The Estate of Jerry Burchard.

of Willem de Kooning. However, whereas de Kooning's *Women* series of the early 1950s pulses with a wild energy, Park's tableaus are contemplative as they seep into the lush shadows of his palette. Although his brushstrokes are confident and bold, the scenes themselves give way to a quiet meditation rather than a burst of machismo and turmoil.

*The Flutist* becomes almost autobiographical as it addresses a theme central to both Park's work and life: music. For an artist who worked in near solitude, listening to and playing music was a vital compliment to his studio practice. "I like to play Bach, Mozart and am quite willing to say that I render these superbly as long as no one is around to listen," Park once remarked, "And I play jazz with absolutely no competence and considerable energy with a group of amateurs who—fortunately for the 'band'—I play quite well. I've grown to prefer it to playing serious music—it's a better antidote to the solitary life of painting. It has helped me in painting to be extravagant with paint" (H. P. Bigelow, *David Park, Painter: Nothing Held Back*, Manchester, 2009, p. 68). By bringing the energy of live performance into his compositions, Park was able to imbue motion and visual intrigue into canvases like *Boy with Flute* or *The Concert* of 1954. Depicting musicians lost



in their music or musing upon their instruments, Park was able to unlock the psyche of the professional jazz players he knew in compositions that favor introspection or exhibition.

*Boy with Flute* is a prime instance of Park's gradual progression into a looser handling of paint and more gestural compositions. Though he never reverted to pure abstraction, his later works embraced a more vigorous construction of form and an almost paradoxical flattening of space. While employing color and light to give shape to his figures, at the same time the artist brought the background forward until it merged nearly seamlessly with the sitter. Never one to give in to the current trends, Park once stated that "attempting to get your ideas out may mean standing firmly on your own convictions regardless of how it offends the established tastes" (D. Park quoted in C. A. Jones, *Bay Area figurative Art: 1950-1965*, Berkeley, 1989, p. 15). By aligning himself stylistically with the Abstract Expressionists but thoroughly distancing his work from their non-representative subject matter and bravado, David Park proved unequivocally that figuration could return to American painting and still remain both relevant and fresh.

---





THE COLLECTION OF

JOAN AND PRESTON ROBERT

# TISCH



Joan and Preston Robert Tisch. Courtesy of the family.

In 1986, at the height of America's AIDS crisis, Joan Tisch walked into the offices of New York's Gay Men's Health Crisis on a mission. "I'm Joan," she announced, "and I'd like to volunteer." It was a simple declaration—marked by humility, urgency, and a belief in change—that characterized Tisch's extraordinary spirit. For decades, she was an integral part of her family's efforts in philanthropy, and with unflagging zeal and generosity, she helped create a lasting legacy in New York and the wider world.

Joan Tisch was born in Manhattan in 1927. While studying English at the University of Michigan, the young Joan met Preston Robert "Bob" Tisch, a fellow student and Brooklyn native. "We literally met hanging out on the steps of the library," she laughed in later years. The couple married in 1948, and went on to have three children.

Across nearly six decades of marriage, Bob and Joan Tisch rose to become two of New York's most prominent civic and philanthropic leaders. Bob Tisch became a goodwill ambassador for his city: in addition to championing New York in Washington, he lobbied to bring two Democratic National

Conventions to Manhattan, and generated support for largescale urban development initiatives such as the Javits Center. A lifelong football fan, Bob Tisch purchased a fifty percent stake in the New York Giants in 1991.

Joan Tisch was a remarkably driven woman with an unwavering belief in her family's ability to affect change. Beyond their significant contributions to institutions such as the University of Michigan and Tufts University, the Tisches' native New York was a particular focus of their energies. From the Central Park Children's Zoo to New York University, the Metropolitan Museum of Art, and the Museum of Modern Art (where Joan Tisch served as a trustee and posthumously donated works by Léger, Braque, and Giacometti,) the family provided significant support to organizations benefitting New Yorkers from all walks of life. Today, the Tisch name can be found throughout the city, reflecting a multi-generational ethos of giving.

Joan Tisch was a board member of Citymeals-on-Wheels, where Bob Tisch served as founding president, as well as a stalwart patron of the 92nd Street Y, where she co-chaired the Tisch Center for the Arts. The Tisch family made a transformative impact on NYU, providing major gifts across academic disciplines and schools. Their contributions to the university encompassed educational programs and scholarships in the arts and humanities; the acquisition and renovation of the building now known as the Tisch School of the Arts; Tisch Hospital at NYU Langone Medical Center; the Joan H. Tisch Center for Women's Health and the Preston Robert Tisch Center for Men's Health; and the NYU Preston Robert Tisch Institute for Global Sport.

Of Joan Tisch's many achievements in the public sphere, it is her groundbreaking advocacy during the AIDS crisis and with the Gay Men's Health Crisis that remains most notable. "Joan Tisch... never said 'no' to GMHC," the organization's CEO Kelsey Louie wrote upon her death. "GMHC will never stop saying 'thank you' to her."

"You could ask what would New York be without the Tisches," MoMA trustee Marie-Josée Kravis mused upon awarding the family the museum's David Rockefeller Award, "and I think a lot of institutions would be different."



NYU Tisch School of the Arts. © Branda: Courtesy of NYU Photo Bureau.

631

## HELEN FRANKENTHALER (1928-2011)

### *After Hours*

signed and dated 'frankenthaler 1975' (on the reverse)

acrylic on canvas

60 1/8 x 169 1/4 in. (152.7 x 429.8 cm.)

Painted in 1975.

\$800,000-1,200,000

#### PROVENANCE

André Emmerich Gallery, New York

Acquired from the above by the late owners

#### EXHIBITED

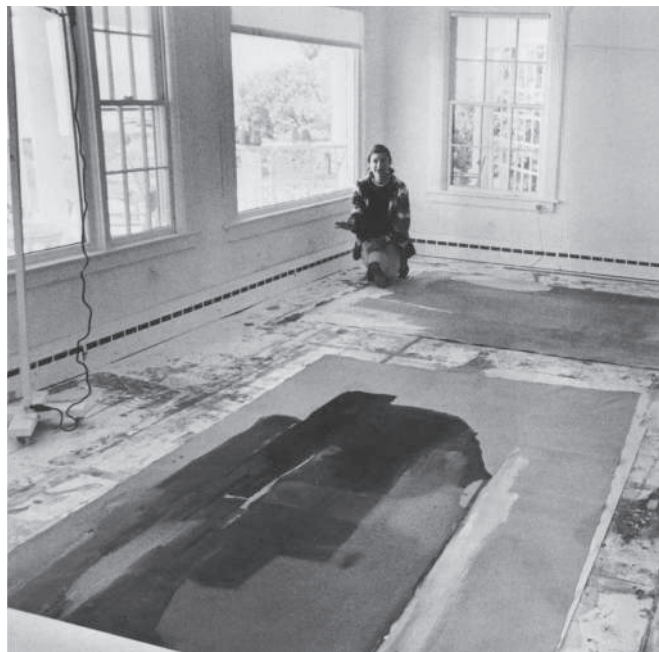
New York, André Emmerich Gallery, *Helen Frankenthaler New Paintings*,  
November-December 1975 (illustrated).

#### LITERATURE

T. Hess, "Abstract Acrylicism", *New York Magazine*, December 1975, vol. 49,  
p. 112 (illustrated).

*Frankenthaler at Eighty: Six Decades*, exh. cat., M. Knoedler & Co., New York,  
November 2008-January 2009, pp. 23 and 65 (illustrated).

*Line into Color, Color into Line: Helen Frankenthaler, Paintings 1962-1987*,  
exh. cat., Gagosian Gallery, Beverly Hills, 2016 p. 64 (illustrated).



Helen Frankenthaler, 1975. Photo: Edward Youkiliis. Artwork: © 2018 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

*After Hours* is a stately example of Helen Frankenthaler's position as one of the leading proponents of abstract painting in the late 20th century. Building on the stylistic breakthroughs of her contemporaries like Jackson Pollock and Mark Rothko, she composed magnificent, emotive canvases that spoke to an increased interest in foregrounding the support while also playing with color and depth. Morris Louis once noted that Frankenthaler had constructed a "bridge between Pollock and what was possible" (M. Louis, quoted by J. Yau, "On Her Own," in *Helen Frankenthaler: East and Beyond*, New York, 2011, p. 5). As much a part of the Abstract Expressionist movement as a harbinger of the future of painting, Frankenthaler's steady evolution as an artist throughout her career places her firmly in the canon of American art history.

Over fourteen feet in length, *After Hours* is an epic example of Frankenthaler's work from the mid-70s. Anchored horizontally by a large burgundy form resembling the prow of an ocean liner, the entire composition exudes a heady strength. The center of the canvas is filled with billowing yellow plumes that drift over the other colors like a fog. Alongside these primary forms, a long slash of blue extends across the top accompanied by an area of billowing white that draws the viewer's gaze toward the painting's upper reaches. A light blue field surrounds these focal elements on all sides and exists to both contain and visually enhance the artist's composition. The play between the blue, yellow, and burgundy fields creates an uncertainty that speaks to Frankenthaler's experimentation within the picture plane. She articulated that "my feeling [is] that a successful abstract painting plays with space on all different levels, different speeds, with different perspectives, and at the same time remains flat... For me the most beautiful











Opposite: Detail of the present lot.

Below: Helen Frankenthaler in her Studio, 1957 (present lot illustrated). Photo: Courtesy of New York Magazine. Artwork: © 2018 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.



pictures of any age have this ambiguity” (H. Frankenthaler, quoted by A. Rowley, *Helen Frankenthaler: Painting History, Writing Painting*, New York, 2007, p. 46). By embracing and encouraging the interactions present in her work, Frankenthaler was able to more meaningfully harness, control, and understand her medium.

Painted in the summer of 1975, *After Hours* came on the heels of several large events in the artist’s life. In 1969, she was the subject of a retrospective at the Whitney Museum in New York, and in 1971 she divorced from Robert Motherwell after thirteen years of marriage. Her professional successes combined with these emotional events to produce a body of work in the early and mid-1970s that is noticeably more bold and expressive in nature. Barbara Rose, who wrote a monograph on Frankenthaler in 1972, noted about this time period, “Her paintings are not merely beautiful. They are statements of great intensity and significance about what it is to stay alive, to face crisis and survive, to accept maturity with grace and even joy” (B. Rose, *Frankenthaler*, New York, 1972, pp. 105-106). By harnessing the fluid nature of her trademark thinned paint and combining it with a newfound interest in painterly strokes, the artist was able to produce decisively momentous compositions that both furthered her career and the world’s understanding of American abstraction.

Bursting onto the scene in 1952 with the exhibition of the pivotal *Mountains and Sea*, Frankenthaler debuted what would become her signature style: great washes of diluted color that tumbled and spilled across the composition. Always one to emphasize the flatness of the support, Frankenthaler thinned her paint down with turpentine to create translucent areas of color that soaked into the raw canvas. “She gained what watercolorists had always had—freedom to make her gesture live on the canvas with stunning directness” (E. Munro, *Originals: American Women*

*Artists*, New York, 2000, p. 218). Allowing her works to exist as layered fields of diaphanous pigment, she brought attention to the literal painting as well as the visual qualities of depth and body. This break from Abstract Expressionism was endorsed by the preeminent critic of the day, Clement Greenberg, when he coined the term Post-Painterly Abstraction in the 1960s as a way to describe the merging of paint and canvas so exemplified by Frankenthaler and like-minded artists.

Though her earlier works existed as a keen juxtaposition of raw canvas and pigment that distanced her from the materiality of paint so notable in the gestural work of Abstract Expressionists like Pollock and Willem de Kooning, by the 1970s Frankenthaler began to introduce a more painterly attention to brushwork and all-over composition. *After Hours* marks a departure from her earlier style by combining her more signature forms like the yellow mass with the more painterly, linear stroke in blue. This interest in exploring new avenues for expression speaks to the artist’s tireless practice and its inextricable link to her daily life. She spoke to her need for painting when she said, “Truth comes when one is totally involved in the act of painting... somehow using everything one knows about painting materials, dreams, and feelings. Consciously and unconsciously, the artist allows what must happen to happen. That act connects you to yourself and gives you hope... The painter makes something magical, spatial, and alive on a surface that is flat and with materials that are inert. That magic is what makes paintings unique and necessary” (H. Frankenthaler quoted in *After Mountains and Sea: Frankenthaler 1950-59*, exh. cat., Solomon R. Guggenheim Museum, New York, 1998, p. 46). There is no pretense in Frankenthaler’s work, something immediately clear to viewers of *After Hours*. The sheer visual impact of her work is made all the more consuming when stoked by the artist’s fervor and expertise, cementing Frankenthaler as a true pillar of 20th century American painting.

632

**JACK HAMILTON BUSH (1909-1977)**

*Mars*

signed, inscribed, titled and dated "MARS" Jack Bush - Toronto DEC. 1971'  
(on the reverse)  
acrylic on canvas  
76 ¾ x 138 in. (194.9 x 350.5 cm.)  
Painted in 1971.

\$70,000-100,000

**PROVENANCE**

André Emmerich Gallery, New York  
Kootz Gallery, New York  
Acquired from the above by the late owners, 1973

To be included in the forthcoming Jack Bush *catalogue raisonné* of paintings  
under the direction of Dr. Sarah Stanners.



Jack Bush in his studio, Toronto, December 1971. Photo: Karol Ike. Artwork:  
© 2018 Artists Rights Society (ARS), New York / SODRAC, Montreal.

*I was born in a period when the parochial fences in Art were high, and we were ignorant and uniformed about the rest of the world. The desire for a National Art, to show the world how great Canadians were, never got off the ground. And I think it will take another half century to learn that that is not the way to get off the ground.*

-Jack Hamilton Bush



633

## ALEXANDER CALDER (1898-1976)

### *Untitled*

inscribed and dated 'LJC 60' (on the base)  
standing mobile—sheet metal, brass, wire and paint  
19 ¼ x 24 x 4 ½ in. (48.8 x 60.9 x 11.4 cm.)  
Executed in 1960.

\$700,000-900,000

#### PROVENANCE

Estate of the artist, New York  
Pace Gallery, New York  
Acquired from the above by the late owners, 1984

#### EXHIBITED

Turin, Palazzo a Vela, *Calder: Mostra retrospettiva*, July–September 1983,  
p. 132, no. 234 (illustrated).

#### LITERATURE

New York, Jonathan O'Hara Gallery, *Simplicity of Means: Calder and Devised Object*, exh. cat., 2007, p. 4 (illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A02793.

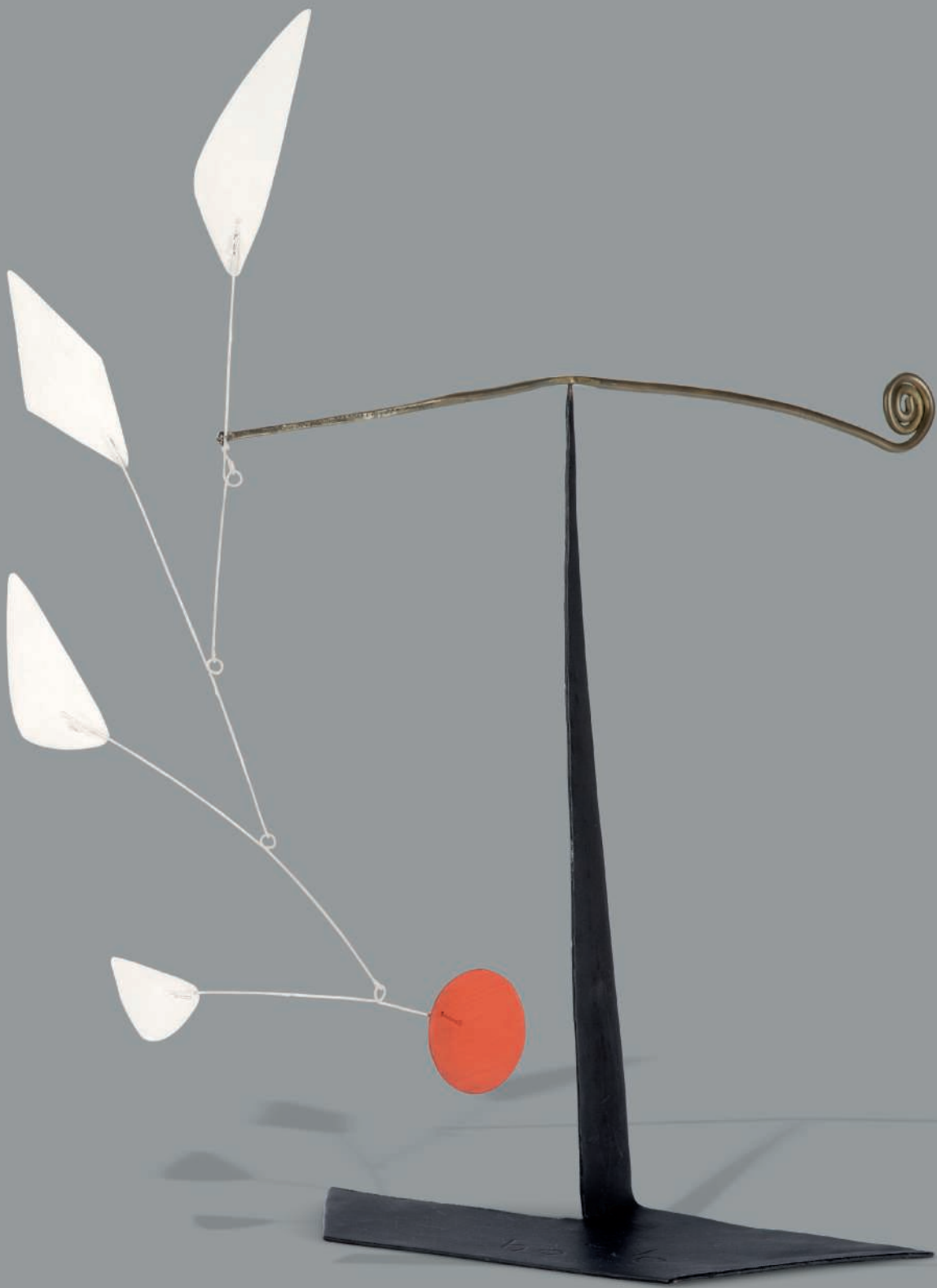


Alexander Calder and Louisa James Calder, circa 1932. © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York. Photo: Calder Foundation, New York / Art Resource, NY.

Modernist and abstract, with its graceful biomorphic forms that turn and waft gently in space, this intimately-scaled tabletop work is an exquisite example of a unique sculptural genre that was invented by Alexander Calder, one of the most innovative of all 20th century sculptors.

Displaying Calder's interest in both form and color, this polychrome work cleverly sets off the dark tonality of its black-painted stabile support platform against the sculptures' lighter-hued, tonally-contrasting floating shapes. A striking splash of brilliant red floats near the lower portion of the mobile, offering a vivid color counterpoint to the bipolar, black/white hues of the other elements of the sculpture. Calder used the term "disparity" to describe how he employed carefully chosen tonal combinations to create a powerfully asymmetrical yet perfectly balanced tension in his sculptures. The intentionally pared-down range of hues in the present work are subtle, never overwhelming the sculpture's essential shapes and lines, and so allowing the viewer to savor the artwork's silhouette and enjoy the ebb and flow of the mobile's spontaneous motion.

Five free-form abstract shapes—dynamically contrasted in white and red—hover before the viewer, floating, drifting and twirling on air currents, suspended by a delicate, hand-worked tracery of wire scaffolding. The sculpture's base, powerfully accented in black, provides the foundational footprint that serves as ballast for the counterpoised lighter elements of the sculpture, anchoring the piece to the ground. The base also carries the inscription 'LJC 60,' a rare dedication by the artist to his wife, Louisa. The







pair met in June 1929 while traveling on a boat from Paris to New York, married in 1931 and she became his constant companion until the artist's death in 1976.

An outward-projecting cantilevered arm serves as architectural support for the buoyant elements suspended above as they pivot in response to touch or to currents of air. The base and supporting armature define a powerful geometric right angle, in striking opposition to the free-form biomorphic shapes making up the sculpture's floating elements.

The sculpture reaches in two directions, at once simultaneously stretching toward the earth and outward into air. The elements are poised in lively equilibrium relative to each other, their forms merging straight-edged geometry with flowing, streamlined curves evocative of organic shapes. The lines, shapes and contours of the sculpture appear almost as if they were freehand drawings, but drawings made material and three dimensional, as if drawn in space.

The total effect of the work is to balance the stable, grounded and heavier support elements, suggestive of traditional sculpture's weight and mass, with the ethereal, light-as-air facets, achieving a wonderful equilibrium of opposites. In explaining the difference between the two forms, Calder said, "the mobile has actual movement in itself, while the stabile is back at the old painting idea of implied movement. You have to walk around a stabile or through it—a mobile dances in front of you." (Calder quoted in K. Kuh, *The Artist's Voice: Talks with Seventeen Modern Artists*, New York, 1999, p. 42)

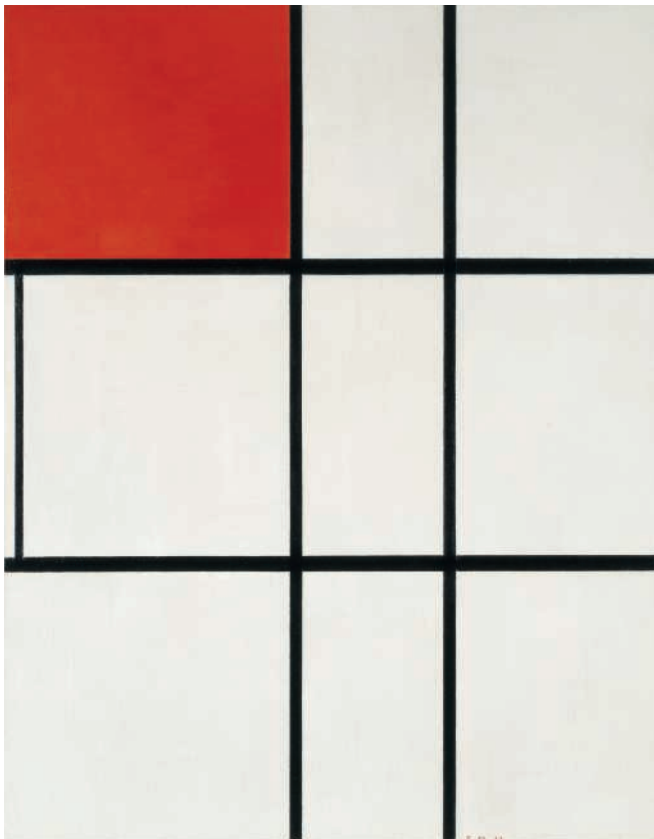
Projecting the entire fascination and allure of Calder's singular style, this tabletop work possesses all the energy and grace of the artist's larger



Opposite: Alexander Calder, 1964 (present lot illustrated). Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved. © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Above: 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, NY.

Below Left: Piet Mondrian, *Composition B (No. II) with Red*, 1935. Tate Gallery, London. © 2018 Mondrian / Holtzman Trust. Photo: Tate, London / Art Resource, New York.



sculptures. A pedestal-sculptural stabile base and a floating mobile unbounded by gravity, extending dynamically into air constitute the work, embodying both of Calder's signature sculptural innovations—the solidity, stability, and groundedness of his stabiles with the dynamic, kinetic nature of his mobiles. Reflecting Calder's radical genius, the work is still fresh and vital today, decades after it was created.

Calder created standing mobiles in many different sizes, from as small as a few feet wide, to monumental ones designed to be displayed out-of-doors in parks or urban areas. By combining the two sculptural forms, he gave himself more creative options than he would have had if he created just stabiles or mobiles as separate art works.

His kinetic and ethereal creations became an entirely new kind of sculptural concept that encompassed both form and movement. Fashioned from basic industrial materials such as sheet metal, brass, or wire, shaped and worked by hand, they were a bold departure from the materials and methods of traditional sculpture practice.

Calder was first and foremost a sculptor, but he was a sculptor who made a unique contribution, innovating an entirely new kind of sculptural concept whose overriding statement was that of motion. He paved the way for younger, mid-20th Century artists working in forms beyond sculpture in the traditional sense (John Chamberlain, Jean Tinguely, Robert Rauschenberg, Mark Di Suvero, Claes Oldenburg, and Jasper Johns, to name just a few) to pursue new methods and materials far beyond traditional boundaries.

His ideas often resonated with those of the Cubists, Constructivists, Surrealists, and other revolutionary art movements, but he did not choose sides among the various avant-garde styles, instead honing a personal idiom that coincided with these many experimental and innovative approaches.

634

**HANS HOFMANN (1880-1966)**

*Interior No. 1 - Pink Table, Yellow Tulips*

signed and dated 'Hans Hofmann 39' (lower right); titled and dated again '1937 Interior- pink table- yellow Tulips' (on the reverse); stamped with the Estate of Hans Hofmann stamp and numbered 'M.1360' (on the reverse)

oil on panel

58 5/8 x 44 1/2 in. (148.9 x 113 cm.)

Painted in 1939.

\$250,000-350,000

**PROVENANCE**

Estate of the artist

André Emmerich Gallery, New York

Acquired from the above by the late owners 1987

**EXHIBITED**

Andover, Addison Gallery of American Art, *Hans Hofmann: Painter and Teacher*, January-February 1948, pp. 28, 82, 91 (illustrated as *Still Life, Pink Table*).

New York, André Emmerich Gallery, *Hans Hofmann: The Pre-War Years in America*, January-February 1987, n.p., no. 1 (illustrated).

**LITERATURE**

S. Hunter, *Hans Hofmann*, New York, 1963, p. 18, pl. 1 (illustrated as *Pink Table with Flowers*).

S. Weeks and B. Hayes, eds., *Search for the Real, and Other Essays*, Cambridge, 1967, pp. 22, 76, 83 (illustrated as *Still Life, Pink Table*).

S. Hunter, *American Art of the 20th Century: Painting, Sculpture, Architecture*, New York, 1973, p. 202, pl. 361 (illustrated as *Pink Table*).

W. Seitz, *Abstract Expressionist Painting in America*, Cambridge, 1983, pp. 21, 42, 44, no. 100, (illustrated as *Pink Table*).

C. Goodman, *Hans Hofmann*, exh. cat., New York, 1990, pp. 36 and 41, no. 35 (illustrated).

M. Kimmelman, "Hans Hofmann: New Perspectives," *New York Times*, 1990, p. C22.

A. Gautherie-Kampka, *Les Allemands du Dôme: la colonie allemande de Montparnasse dans les années 1903-1914*, 1995, p. 253 (as *Intérieur no 1-Table rose, tulipes jaunes*).

L. Ruiz-Reese, *Hofmann, Cubism and Science*, Berkeley, 1997, pp. 104-106, no. 58 (illustrated as *Pink Table*).

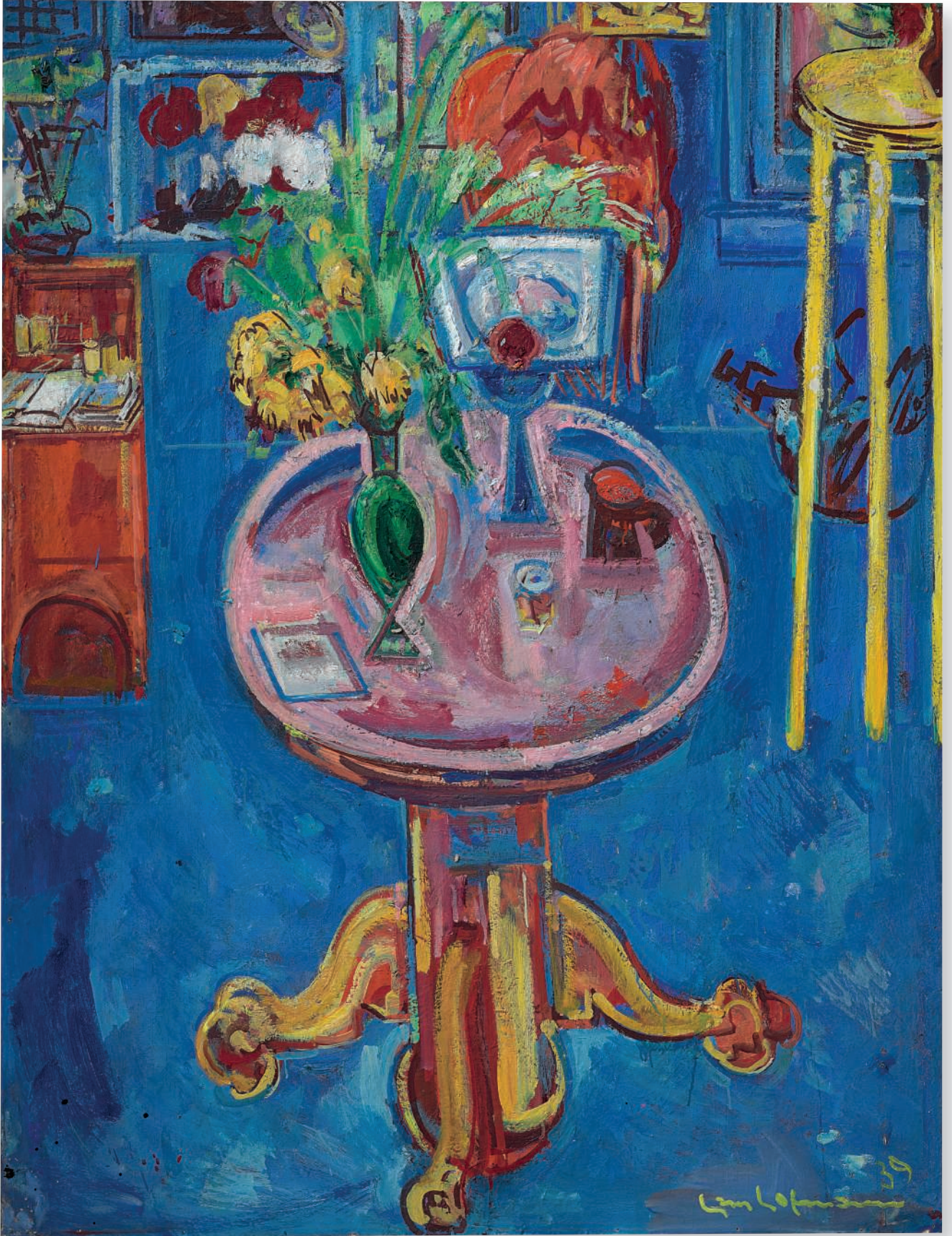
J. Yohe, ed., *Hans Hofmann*, New York, 2002, p. 79 (illustrated).

T. Lander, Piet Mondrian, *Hans Hofmann, Willem de Kooning: Europäische Künstler in den USA-Amerikanische Künstler aus Europa*, Germany, 2003, pp. 133-134, no. 56 (illustrated).

S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings*, Surrey, 2014, pp. 144-145, no. P238 (illustrated).



Paul Cézanne, *The Blue Vase*, 1885-1887. Musée d'Orsay, Paris.  
Photo: Erich Lessing / Art Resource, NY.



T

THE COLLECTION OF

JOAN AND PRESTON ROBERT

TISCH

635

**JEAN DUBUFFET (1901-1985)**

*Site avec 4 Personnages*

signed with the artist's initials and dated 'J.D. 81' (lower right)

acrylic on paper laid down on canvas

19 7/8 x 13 7/8 in. (50.4 x 35.2 cm.)

Painted in 1981.

\$80,000-120,000

**PROVENANCE**

Pace Gallery, New York

Acquired from the above by the late owners, 1982

**EXHIBITED**

New York, Pace Gallery, *Jean Dubuffet: Partitions 1980-81, Psycho-sites 1981*,

December 1982-January 1983.

**LITERATURE**

M. Loreau, ed., *Catalogue des Travaux de Jean Dubuffet, fascicule XXXIV*, Paris, 1964, p. 17, no. 28 (illustrated).

*One should not confuse what the eyes perceive with what the spirit produces as a result of the perception... The eyes only see what appears to them in a single moment; they meet on a small visual field. The spirit, however, completes; it remembers all the fields, lets them dance together. It brings them together, exchanges them, everything is in motion.*

-Jean Dubuffet



636

**RICHARD DIEBENKORN (1922-1993)**

*Untitled*

signed with the artist's initials and dated 'RD 80' (lower right)

gouache on paper

38 x 25 in. (96.5 x 63.5 cm.)

Painted in 1980.

\$500,000-800,000

**PROVENANCE**

M. Knoedler & Co., New York

Acquired from the above by the late owners, 1980

**EXHIBITED**

New York, M. Knoedler & Co., *Richard Diebenkorn: Recent Work*,  
November-December 1980, p. 2 (illustrated).

**LITERATURE**

R. Newlin, *Richard Diebenkorn: Works on Paper*, Houston, 1987, p. 157  
(illustrated).

J. Livingston and A. Liguori, *Richard Diebenkorn: The Catalogue Raisonné*,  
Volume 4, New Haven, 2016, p. 291, no. 4409 (illustrated).

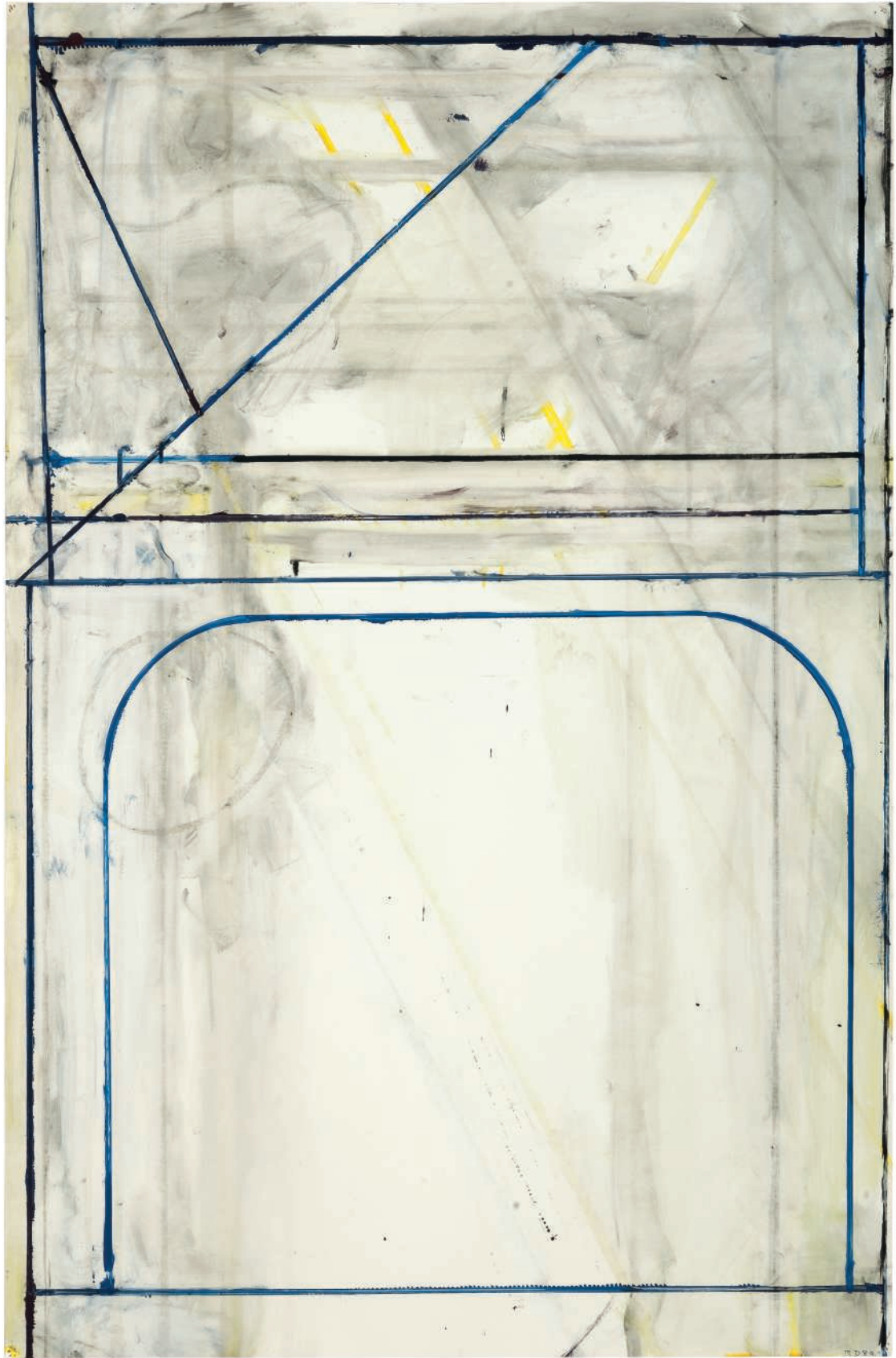


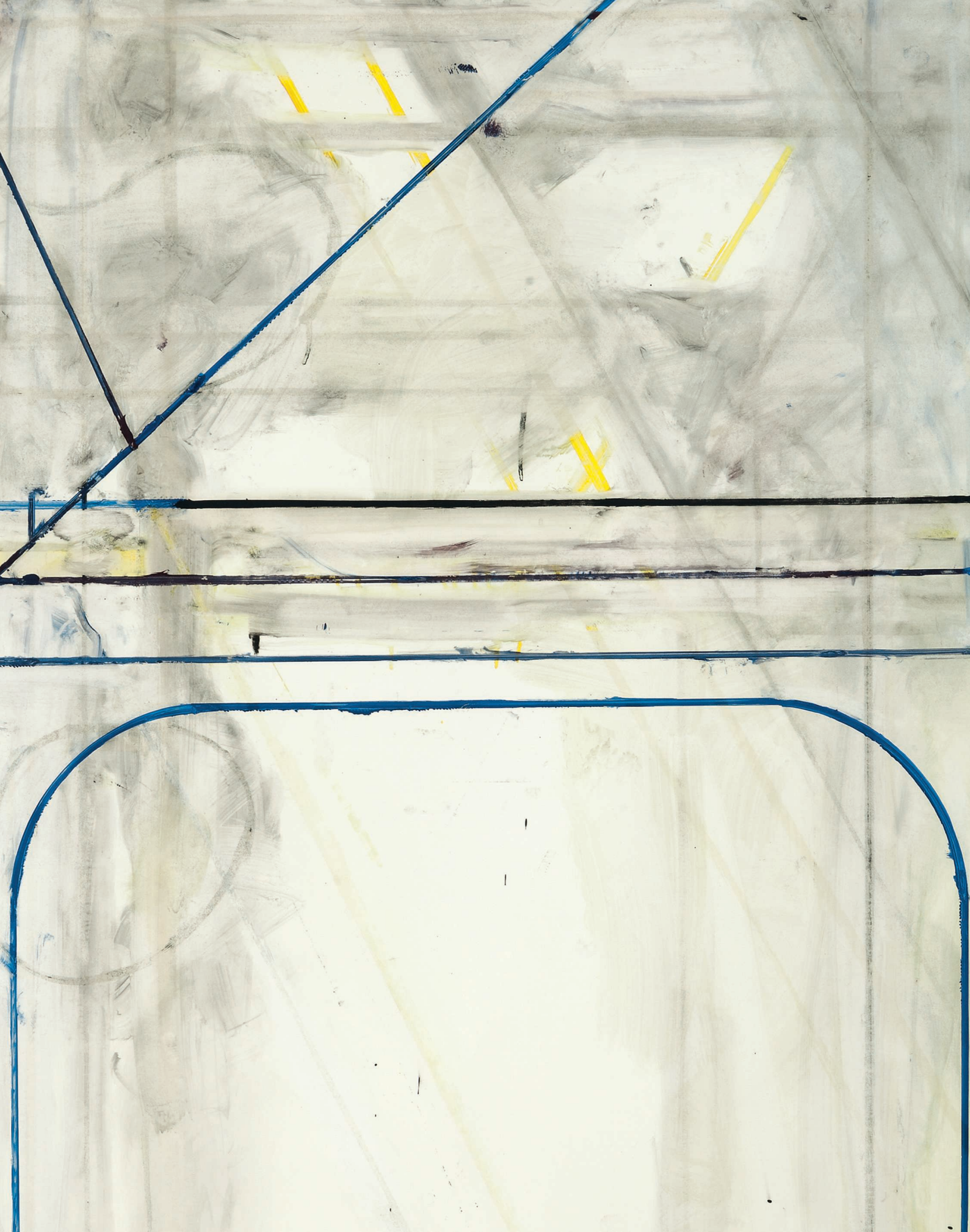
Richard Diebenkorn's studio with works from the *Ocean Park* series.  
Photograph by Frank J. Thomas, courtesy of the Frank J. Thomas Archives.  
Artwork: © The Richard Diebenkorn Foundation.

Showcasing Richard Diebenkorn's superb skills as a draughtsman, *Untitled* displays the artist's mastery of the abstract medium to conjure a pictorial language of great beauty and inventiveness, the hand of the artist very much in evidence across the surface of the work.

Diebenkorn was a prominent figure within the California school of Abstract Expressionism and this work encompasses both the restless intelligence and the nervous energy of Diebenkorn's contribution to a movement that was central to the art of the 20th century, and that continues to echo into the 21st.

*Untitled*, is traversed by dark lines set against a heavily-worked paper support, the lines suggestive of scaffold-like patterns. Horizontal, vertical, diagonal and curving bands play across the surface, some running parallel to the paper support's upper or vertical boundaries, some traversing diagonally across and through the paper surface, while others divide or intersect with adjacent horizontal or vertical markings. The sheet is approximately divided into two segments, with shapes suggestive of architectural elements, perhaps windows. The upper third is a rectangle aligned with the upper







Opposite: Detail of the present lot.

Left: Mark Rothko, *No. 10*, 1950. Museum of Modern Art, New York. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Right: Granada, Spain, 1982. Photo: © Richard Diebenkorn Foundation.



and side boundaries of the paper support, the bottom portion suggesting possibly a window or doorway arch. These linear tracings possess a powerful and energetic hand-drawn quality, characteristic of the artist's process. Although the work is intimately scaled, it is suggestive of vaster spaces.

*Untitled* displays a recurring motif of Diebenkorn's, the artist choosing to leave traces of previous markings visible throughout the multilayered surface of the work, evidence of all the decisions and revisions that he made, the changes, false starts, interruptions, in other words the history of the making of the work, in a way that could be possible only when working on paper. The beauty of the work has as much to do with the effort involved in each individual section as it does the overall effect. Beneath the surface-layer framework or scaffolding of dark lines there is evidence of recomposition, of previous underlying worked surfaces, partially effaced and then drawn or painted over again, intentionally left in place for viewers to see. More than simply lines drawn across a flat plane, Diebenkorn's linear markings suggest volumes and spaces, the lines acting as boundaries demarcating sectors across the pictorial space, suggestive of landscape or geography.

This painting was completed toward the end of Richard Diebenkorn's *Ocean Park* years, when the artist lived in the seaside town of Santa Monica, California in a pleasant residential section of Santa Monica known as Ocean Park, not far from the beach. Here he was influenced by the colors and contours of the land and ocean of the region, impressions that found their way into the work he created during this period.

Although much of his artistic output employed the language of abstraction, his art was filled with allusions to things present in the real world, including landscapes, the human figure and architecture. Diebenkorn's art intimately

reflects the colors of the places he lived, as well as expressing ideas evoked by his artistic influences, in particular Henri Matisse and Paul Cézanne. From Matisse, Diebenkorn learned that he could convey the reality of a subject without representing it in the most literal sense. From viewing Matisse's *Open Window*, 1914 Diebenkorn learned that portraying a subject from life abstractly could help him to rediscover that subject and its reality in a new light.

*Untitled* was created during the third and final phase of Diebenkorn's artistic career, a mature period which saw the artist make a decisive return to the abstract style, as drawing figured prominently in his total production during this phase. Drawing was a way for Diebenkorn to introduce improvisation and spontaneity into his practice. He was an artist very much interested in showing process, that is the trial and error of the creative process. "Unlike canvas, the use of paper permitted (Diebenkorn) to expand and differentiate the very support itself...to admit elasticity, spontaneity, improvisation and discovery into his work; and to build up the surface in order to emphasize the drawing of a fabricated object." (R. Newlin, *Richard Diebenkorn: Works on Paper*. Houston, Texas, 1987. p. 11).

Diebenkorn's works on paper are not typically preparatory studies for larger paintings, but rather independent, complete works in themselves, with their own integrity. Diebenkorn's works on paper are considered so significant that in 1988 the Museum of Modern Art prepared a major exhibition and accompanying catalogue focusing exclusively on them. "Each work on paper is a prolonged meditation on what drawing can accomplish at the threshold of painting." (J. Elderfield, *The Drawings of Richard Diebenkorn*, New York, 1988, p. 51).

T

THE COLLECTION OF

JOAN AND PRESTON ROBERT

TISCH

637

**KENNETH NOLAND (1924-2010)**

*Phase*

signed, titled and dated 'PHASE 1977 Kenneth Noland' (on the reverse);  
signed again, titled again and dated again "'PHASE" Kenneth Noland 1977'  
(on the stretcher)

acrylic on shaped canvas  
86 1/8 x 60 3/4 in. (218.7 x 154.3 cm.)  
Painted in 1977.

\$80,000-120,000

**PROVENANCE**

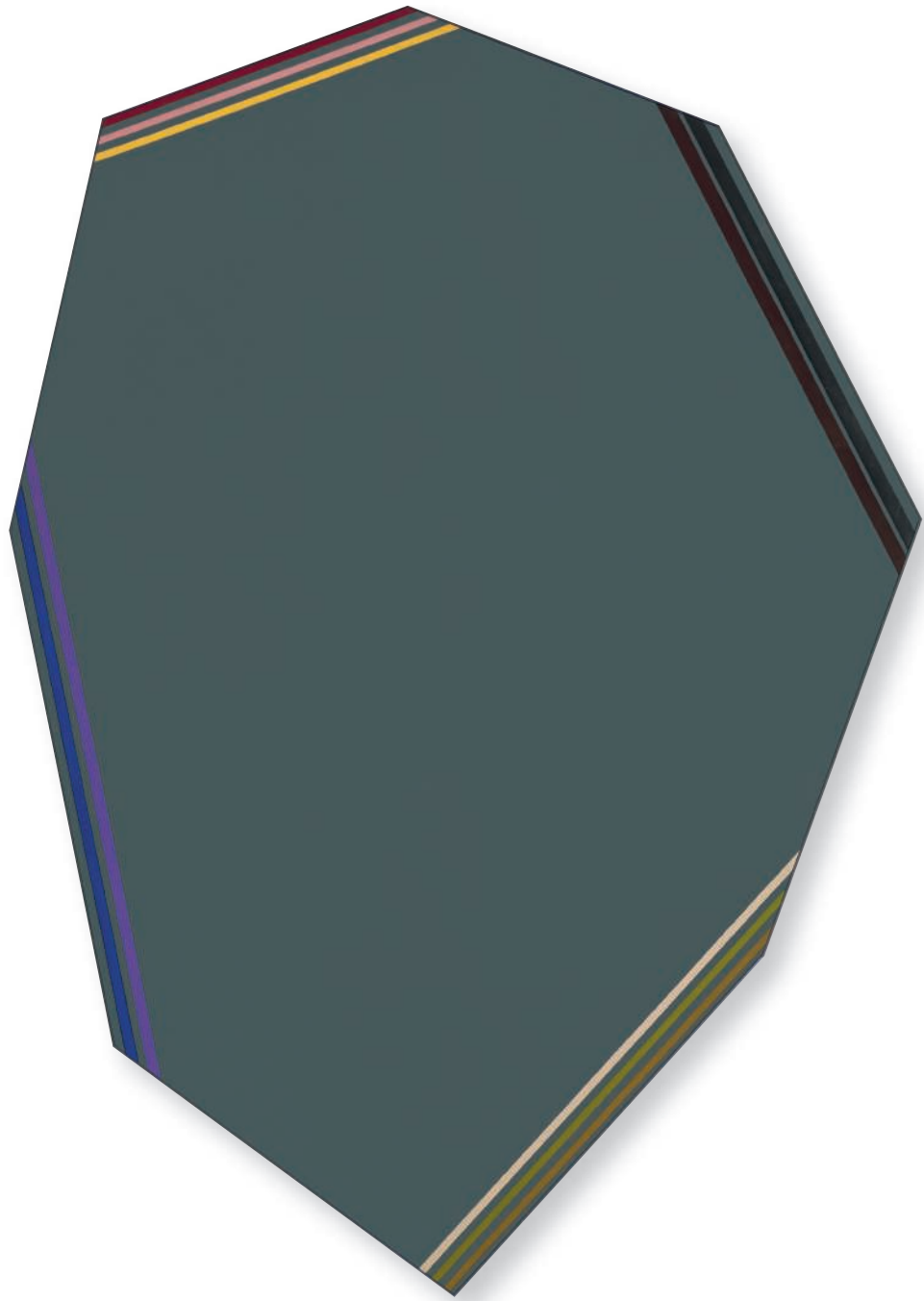
André Emmerich Gallery, New York  
Acquired from the above by the late owners, 1978

**EXHIBITED**

New York, André Emmerich Gallery, *Kenneth Noland*,  
December 1977-January 1978, n.p. (illustrated).

*A color could be on edge of a picture or  
inside the space of a picture: the question of  
top, bottom, left, right became totally flexible  
as did the question of parallel or vertical or  
horizontal.*

-Kenneth Noland



T

THE COLLECTION OF

JOAN AND PRESTON ROBERT

TISCH

638

**TONY SMITH (1912-1980)**

*The Snake is Out*

stamped with the artist's name and numbered 'T. Smith 4/9' (lower edge)

bronze with black patina

14 5/8 x 23 x 17 in. (37.1 x 58.4 x 43.1 cm.)

Conceived in 1962. Executed in 1977. This work is number four from an edition of nine.

\$60,000-80,000

**PROVENANCE**

Pace Gallery, New York

Acquired from the above by the late owners, 1979



Alternate view of the present lot.

*I use angles that are derived from different solids. When they go together, they do not follow any internal system. I assemble them, you might say, in capricious ways rather than systematic ways. You have to take each plane as it comes and find out in what ways it will join other planes.*

-Tony Smith



639

## HANS HOFMANN (1880-1966)

### *Red Flight*

signed and dated 'hans hofmann 53' (lower right); stamped with the Estate of Hans Hofmann stamp and numbered 'M-858' (on the stretcher)

oil on canvas

48 x 36 in. (121.9 x 91.4 cm.)

Painted in 1953.

\$600,000-800,000

#### PROVENANCE

Estate of the artist

Renate, Hans and Maria Hofmann Trust, 1996

Ameringer Yohe Fine Art, New York

Riva Yares Gallery, Santa Fe

Acquired from the above by the present owner, 2004

#### EXHIBITED

New York, Whitney Museum of American Art, *1953 Annual Exhibition of Contemporary American Painting*, October-December 1953.

Philadelphia, Pennsylvania Academy of the Fine Arts, *The One Hundred and Fifty-First Annual Exhibition of Painting and Sculpture*, January-February 1956.

East Hampton, Signa Gallery, *The Artists' Vision: 1948-1958*, May-July 1958.

Hanover, Hopkins Center, Dartmouth College, *Paintings by Hans Hofmann*, November 1962.

San Francisco, John Berggruen Gallery, *Hans Hofmann: Paintings*, February-March 2001.

Scottsdale, Riva Yares Gallery, *Hans Hofmann: A Retrospective View; Paintings, 1935-1965*, October-December 2002, n.p. (illustrated).

#### LITERATURE

R. Coates, *The New Yorker*, 1953, p. 84.

S. Feinstein, "Whitney Annual: Not the Same Show," *Art Digest*, November 1953, p. 9.

S. Hunter, *Hans Hofmann*, New York, 1963, n.p., pl. 47 (illustrated).

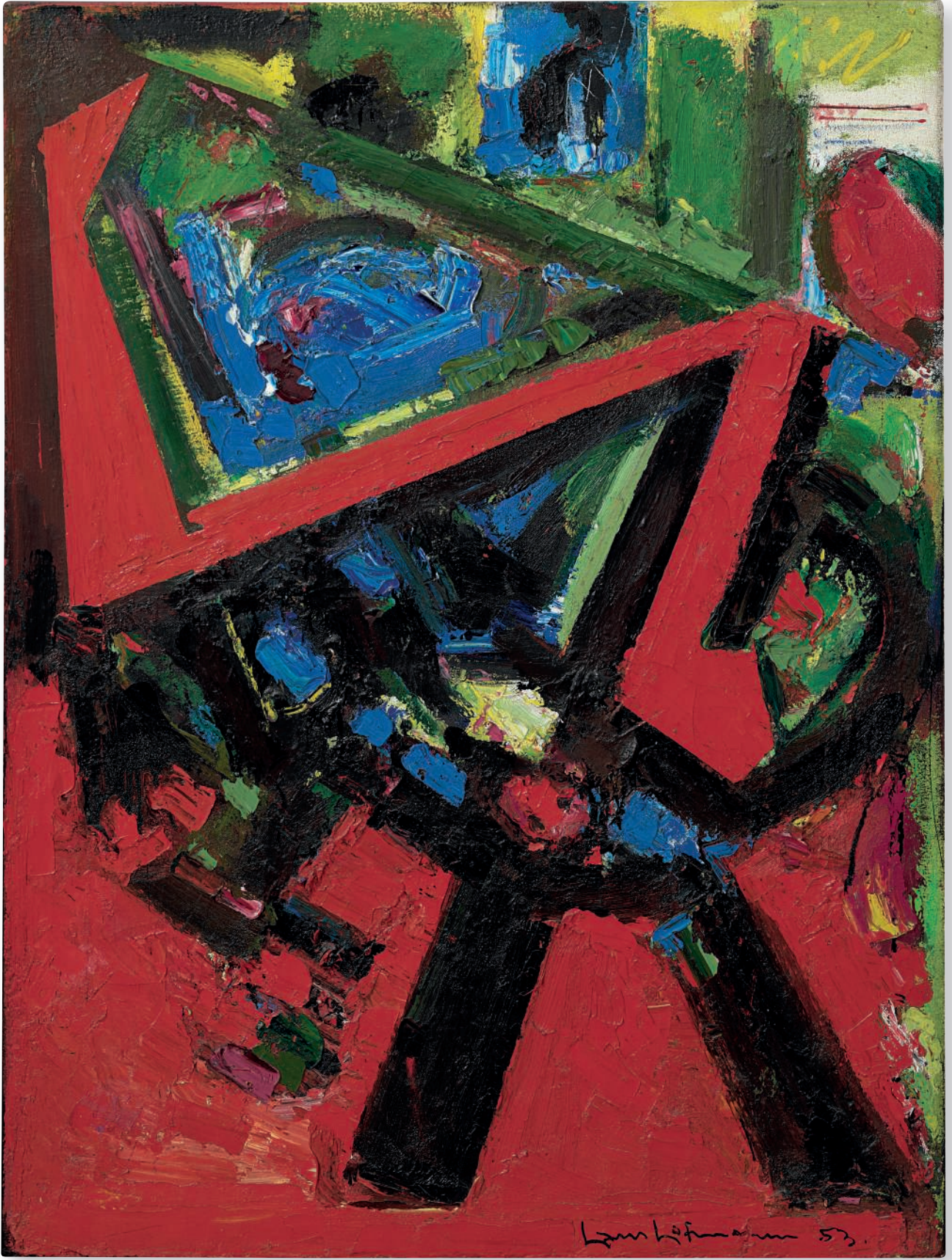
S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings Vol. III, 1952-1965*, London, 2014, p. 43, no. P910 (illustrated).



Comprising of an enticing mix of bold geometric forms and loose, expressionistic brushstrokes, Hans Hofmann's *Red Flight* is an example of how the artist constantly challenged the conventions of painting. Painted in 1953, this combination of vibrant hues and animated gesture ably portrays the central tenet of his *oeuvre*—his exceptional use of color to explore a rhythmic pictorial structure. Juxtaposing passages of verdant greens and cool blues alongside more muscular splashes of dark black and fiery red, and areas of high impasto alongside smooth tablets of thick pigment, the artist orchestrates an harmonious symphony combining what, ordinarily, might be regarded as opposing forces. One of the most influential figures of his generation, Hofmann was one of the very few figures whose teachings would influence a whole generation of 20th artists, in addition to being a highly-accomplished painter in his own right.

Across the surface of *Red Flight*, Hofmann assembles an impressive range of painterly gestures. A powerful zig-zag deftly maneuvers its way from the upper left hand corner, through the central portion of the canvas, until it is contained by the right-hand edge of the canvas. This substantial path has been applied by laying down thick layers of pigment with a palette knife, its surface smoothed

Man Ray, *Symphony Orchestra*, 1916. Albright-Knox Art Gallery, Buffalo. © 2018 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Albright-Knox Art Gallery / Art Resource, NY.



Hans Hofmann 53





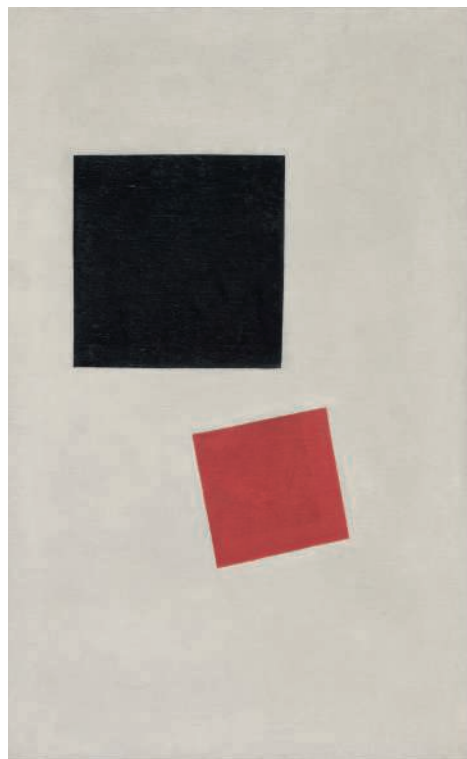
Opposite: Detail of the present lot.

Right: Franz Kline, *Mahoning*, 1956. Whitney Museum of American Art, New York. © 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York.

Below: Kazimir Malevich, *Painterly Realism of a Boy with a Knapsack - Color Masses in the Fourth Dimension*, 1915. Museum of Modern Art, New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

with the edge of the metal blade. The veracity of this passage of color is further enhanced by its crisp edges—precise areas of delineation where one hue of pigment ends and the next one begins. In contrast, other areas of the composition are a maelstrom of color; blends of hues that seem to come together in harmonious unity. Blues with wisps of white evoke a summer sky, whereas yellows that emerge from lush greens evoke a summer landscape, all the while counteracting the dominance of the artist's central motif. This "push-pull" of painterly forces lay at the heart of Hofmann painterly practice, as for him it was a question of authenticity and essentiality: "The beauty of space is finally presented in the rhythmic relation of all parts involved within the meaning of its pictorial functions. It is only through step by step development that the transfiguration of plastic experience into the plastic realization on the picture surface takes hold" (H. Hofmann, quoted in H. Friedel and T. Dickey, *Hans Hofmann*, New York, 1997, p. 93).

Hofmann's unapologetic innovation with bold color and geometries exemplifies the artist's interest in the infinite depths of a surface that may be otherwise be regarded as flat. The artist writes, "There is a fundamental



difference between flatness and *flatness*. There can be a flatness that is meaningless and there can be a *flatness* that is the highest expression of life—from infinity depth up to the surface: an ultimately restor[ed] two-dimensionality" (H. Hofmann, quoted in M. Schreyach "Re-created Flatness: Hans Hofmann's Concept of the Picture Plane as a Medium of Expression," *The Journal of Aesthetic Education*, Vol. 49, No. 1, Spring 2015, p. 50). Likewise, Hofmann splashes his color onto the canvas to generate a luminosity that bleeds through the surface of his work. Each shape, delineated by the stark outline of Hofmann's encompassing brick red, animates the composition and delivers a rhythm that reverberates off the canvas and into our souls.

By the mid-1950s, Hofmann's work was entrenched in a Cubist technique that enabled him to evolve through experimenting with linear geometries. Parts of Hofmann's dialogue with Cubism are apparent in *Red Flight* and establish a productive contrast between geometric planes of color and Kline's more ambiguous, organic surroundings. The relationship between color and form entertains one of the most important dialogues of Hofmann's *oeuvre*. By balancing the tension between the chromatic geometric bodies of paint with textured layers of organic forms, Hofmann ultimately creates the depth and contrast present in this seminal work. While the dynamic interaction of the different pigments on the color spectrum create our perception of form on the canvas, this powerful tool is wholly reciprocal: Exemplifying the stunning aesthetics of Hofmann's canvases, Elaine de Kooning writes, "Aesthetic form can exist solely through animation of the pictorial means" (E. De Kooning, "Hans Hofmann Paints a Picture," *Artforum*, Vol. 111, No. 10, November 2012, p. 138).

640

## FRANZ KLINE (1910-1962)

### *Study for Shaft*

signed and dated 'KLINE 55' (lower left)

ink, gouache and oil on paper

14 5/8 x 11 in. (37.1 x 27.9 cm.)

Executed in 1955.

\$300,000-500,000

#### PROVENANCE

Esther Stuttman, New York

Seth Seigelaub, New York

Martha Jackson Gallery, New York

Victor Metoyer Jr., New York

Michael Legutko, New York

Peter Hans Schawerner, Vienna, Krakow and Berlin

Acquired from the above by the present owner, 1992



Franz Kline, *Shaft*, 1955. © 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York.

In Franz Kline's *Study for Shaft*, bold and gestural brushstrokes race across the subdued white field before quietly settling into a composition that exudes both power and grace. Confident and arresting, these midnight black strokes are the result of the artist's dynamic painterly style as he guides his loaded brush across his chosen support. Kline's fierce ebony strokes punching through the picture plane illustrate the purist form of Abstract Expressionism. In Harold Rosenberg's text *American Abstract Painters*, the critic famously wrote, "What was to go on the canvas was not a picture but an event." This work, with its active and liberated form, epitomizes this fiercely American aesthetic that a generation of artists, including Kline, embraced to define their age.

Like the meditative tradition of Japanese calligraphers, Kline paid much heed to the placement and force of his hand for an effect that appears at once improvisational yet deliberate. And, like the black and white paintings of Kazimir Malevich and, later, Ad Reinhardt, *Study for Shaft* explores the interaction between black and white. But ultimately, as a work of its time, *Study for Shaft* conveys freedom: its abstract form and dynamic composition sing "liberty and justice for all" just as the Cold War was brewing halfway across the globe. Perhaps a political tool as well as an aesthetic one, *Study for Shaft* exemplifies abstract expressionism—a genre of art that, in 1954, Kline helped to define.

---



641

## ALEXANDER CALDER (1898-1976)

### *Untitled*

incised with the artist's monogram, dedicated and dated 'HANS R. 70 JAHR

CA 58' (on the red element)

hanging mobile—sheet metal, wire and paint

18 x 57 x 16 in. (45.7 x 144.8 x 40.6 cm.)

Executed in 1958.

\$700,000-1,000,000

#### PROVENANCE

Hans Richter, Connecticut, acquired directly from the artist, 1958

Private collection, Connecticut, by descent from the above, *circa* 1973

By descent from the above to the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A10291.



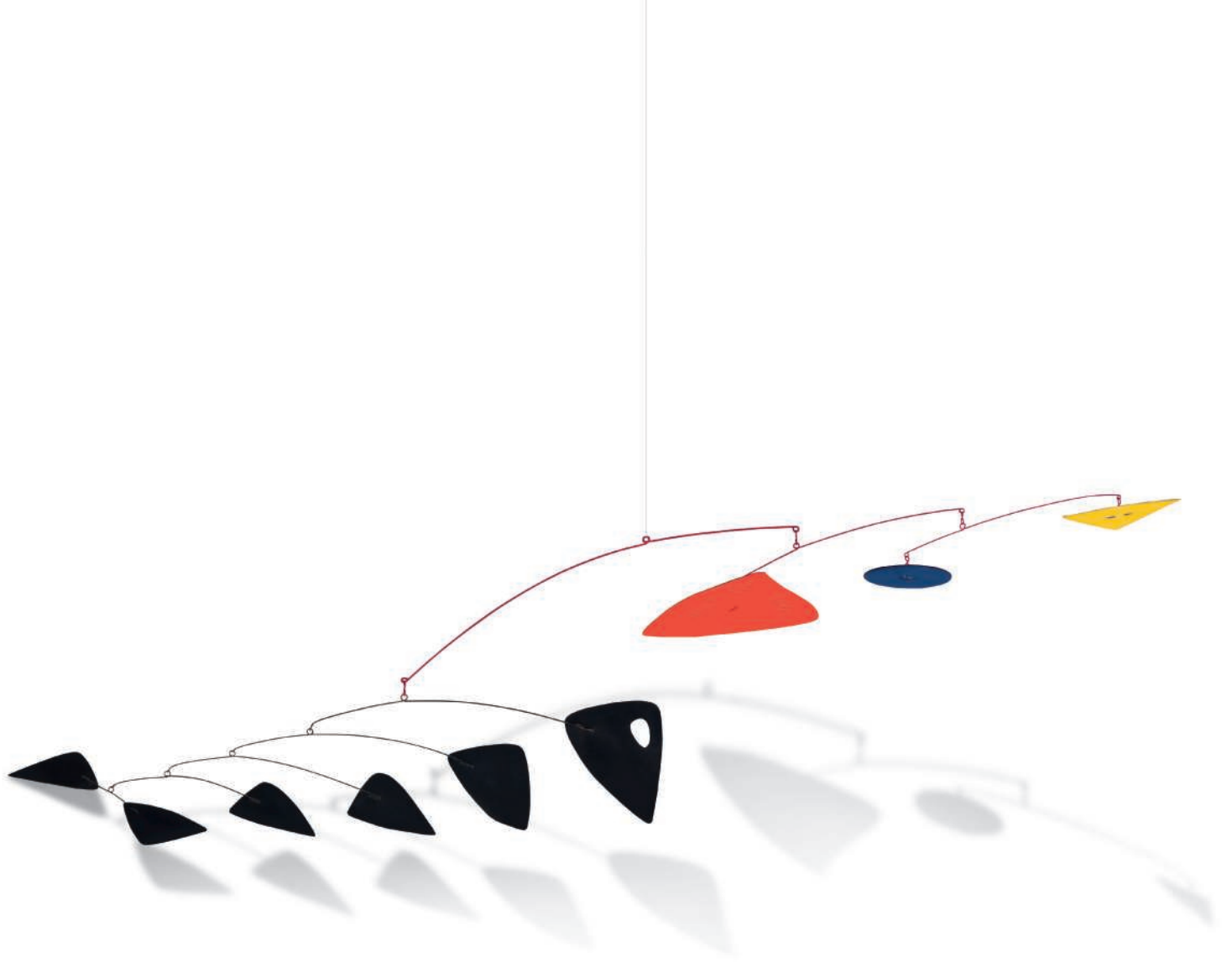
Man Ray, *Portrait of Hans Richter*, 1928. Centre Georges Pompidou, Paris. © 2018 Man Ray Trust/Artists Rights Society (ARS), New York/ADAGP, Paris. Photo: © CNAC/MNAM/Dist. RMN-Grand Palais/Art Resource, NY.

Measuring almost five feet across, the breadth and sweep of its horizontal reach suggesting the majestic, powerful and graceful wingspan of a large bird, this impressively scaled mobile is a remarkable example of Alexander Calder's extraordinary *oeuvre*. With its abstract, streamlined forms and aerodynamic shapes, *Untitled* expresses the universal language of Modernist abstraction; expressing movement even when entirely still, the mobile brilliantly accomplishes Calder's goal of combining both stillness and dynamic movement in one artwork.

The curvilinear, organic forms making up this elegant mobile are suspended by seven delicate wire superstructures, allowing them to turn and drift on air currents in lively interplay with each other. An aperture set in its top right corner, allowing air currents to flow through the piece and lending it visual interest and variety as well, offsets the largest of the shapes.

Divided into two segments, the left portion of this soaring and spectacular mobile consists of six progressively larger biomorphic shapes, made from the straightforward industrial sheet steel and wire that were Calder's signature materials. It is designed and worked by hand, and the many small details (the loops Calder made in the wire armatures to link the elements of the mobile's framework, for example) demonstrate the meticulous work that went into producing his art. The lines and contours also suggest the artist's process, evoking the act of drawing in mid-air, suggesting freehand sketches made material and three dimensional, as if drawn in space.

Three floating forms in alternating red, black and yellow make up the right portion of the mobile, an effect that shows Calder's interest in using subtle

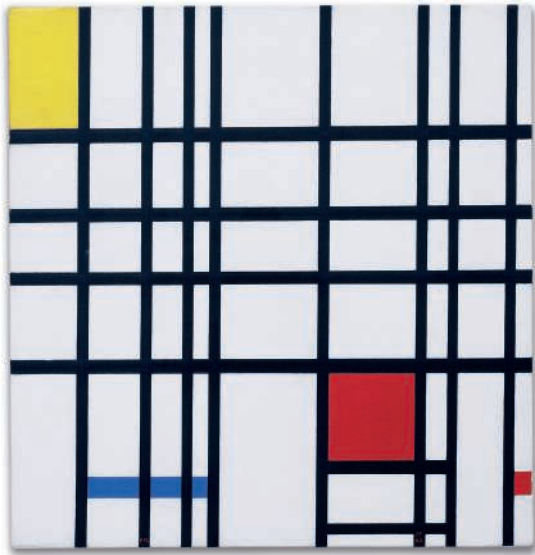




Opposite: Alexander Calder in his studio, 1957. Photo: Arnold Newman / Getty Images. Artwork: © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Left: Piet Mondrian, *Composition with Yellow, Blue and Red*, 1937-1942. Tate Gallery, London. © 2018 Mondrian / Holtzman Trust c/o HCR International USA. Photo: © Tate, London / Art Resource, NY.

Right: Joan Miro, *Composition*, 1933. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018. Photo: Bridgeman-Giraudon / Art Resource, NY.



color contrasts and gradations to infuse the work with chromatic harmonies and asymmetries to create a balanced tension among the sculptures various segments, pulling them together to form a unified composition.

The mobile is dedicated to Calder's friend Hans Richter, the German-born *avant-garde* painter, graphic artist, filmmaker and writer whose polymath and exceptional career intersected with the major currents of advanced art in the first half of the 20th century, including Expressionism, Dada, Surrealism and Constructivism. Calder contributed to Hans Richter's 1947 experimental film *Dreams That Money Can Buy*, filmed in 1947, the first feature-length avant-garde film made in America. Calder can also be seen building mobiles in another Richter film, *8 x 8: A Chess Sonata in 8 Movements* (1957).

Most of Hans Richter's greatest accomplishments were realized through creative collaborations with other artists such as Alexander Calder. One of Richter's essential goals as an artist was to achieve freedom in his work—freedom both of form and freedom of expression. One can see how this would influence Calder's own art practice, as he introduced new sculptural forms and set them free in space, and would inspire the younger artist to dedicate a work to Richter.

Alexander Calder was a sculptor, but he was a sculptor of a very different sort: his extraordinary contribution was to create an entirely new variety of sculpture form whose unique feature was motion, exceptional for a medium previously known for its solid forms and heavy central cores, their mass anchoring them to the Earth.

His art freed the medium of sculpture from its traditional emphasis on heavy forms weighed down by gravity. Calder's work is characterized by charming

creations that move in response to touch or to subtle, slight currents of air. His ideas often resonated with those of the Cubists, Constructivists, Surrealists, and other revolutionary art movements, but he did not choose sides among the various avant-garde styles, instead honing a personal idiom that coincided with these many experimental and innovative approaches.

Calder paved the way for younger, mid-20th century artists (John Chamberlain, Jean Tinguely, Robert Rauschenberg, Mark Di Suvero, Claes Oldenburg, and Jasper Johns, to name just a few) to pursue new methods and materials far beyond traditional boundaries. Calder began his career in the first decades of the 20th century, a time of dramatic upheaval in the art world, when revolutionary methods, materials, concepts, and ways of experiencing and understanding art were breaking through.

His "total production [during the last two decades of his life]—representing sculptures in a range of scales and types—was, as always, staggering, and it continued unabated until the end of his life.... Calder still spent days at his workbench cutting, bending, and assembling the objects himself...When [he] was not busy traveling or creating new work during these last decades, he was receiving numerous awards or arranging one of his many exhibitions" (M. Prather, *Alexander Calder 1898-1976*, exh. cat., National Gallery of Art, Washington D.C., 1998. p. 280).

There are few artists whose work is as widely enjoyed and admired as that of Alexander Calder. Art historians, curators and collectors alike appreciate his art, but so do people who may have previously taken no interest in art. Almost unique among artists, Calder's work is capable of communicating a feeling of wonder that speaks to a truly universal range of people.

642

## FRANZ KLINE (1910-1962)

### *Untitled*

oil on canvas laid down on Masonite

18 x 25 in. (45.7 x 63.5 cm)

Painted in 1950.

\$500,000-700,000

#### PROVENANCE

Leo Castelli Gallery, New York

Burton G. and Emily Hall Tremaine, Connecticut

Their sale; Christie's, New York, 9 November 1988, lot 7

Private collection, New York

Allan Stone Gallery, New York

Acquired from the above by the present owner, 1999

#### EXHIBITED

Amsterdam, Stedelijk Museum; Turin, Civica d'Arte Moderna; Brussels, Palais

des Beaux-Arts; Kunsthalle Basel; Vienna, Museum des 20. Jahrhunderts;

London, Whitechapel Gallery, and Paris, Musée d'Art Moderne, *Franz Kline:*

*A Retrospective*, March 1963–Summer 1964.

Hartford, Wadsworth Atheneum, *The Tremaine Collection: 20th Century*

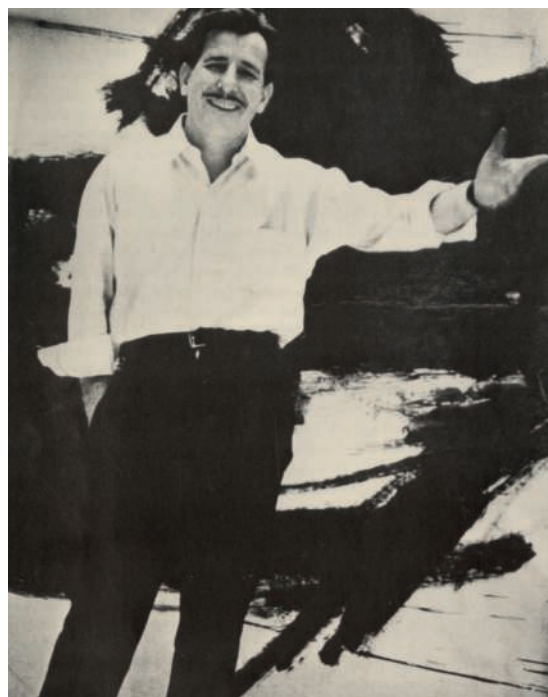
*Masters – The Spirit of Modernism*, February–April 1984, p. 66 (illustrated).

Andover, Addison Gallery of American Art, *Andover Alumni Collectors*, April–

July 1995.

Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin, *Franz Kline:*

*1910-1962*, 2004, p. 191 (illustrated).



Franz Kline, circa 1950. Photo: Bert Stern. Artwork: © 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York.

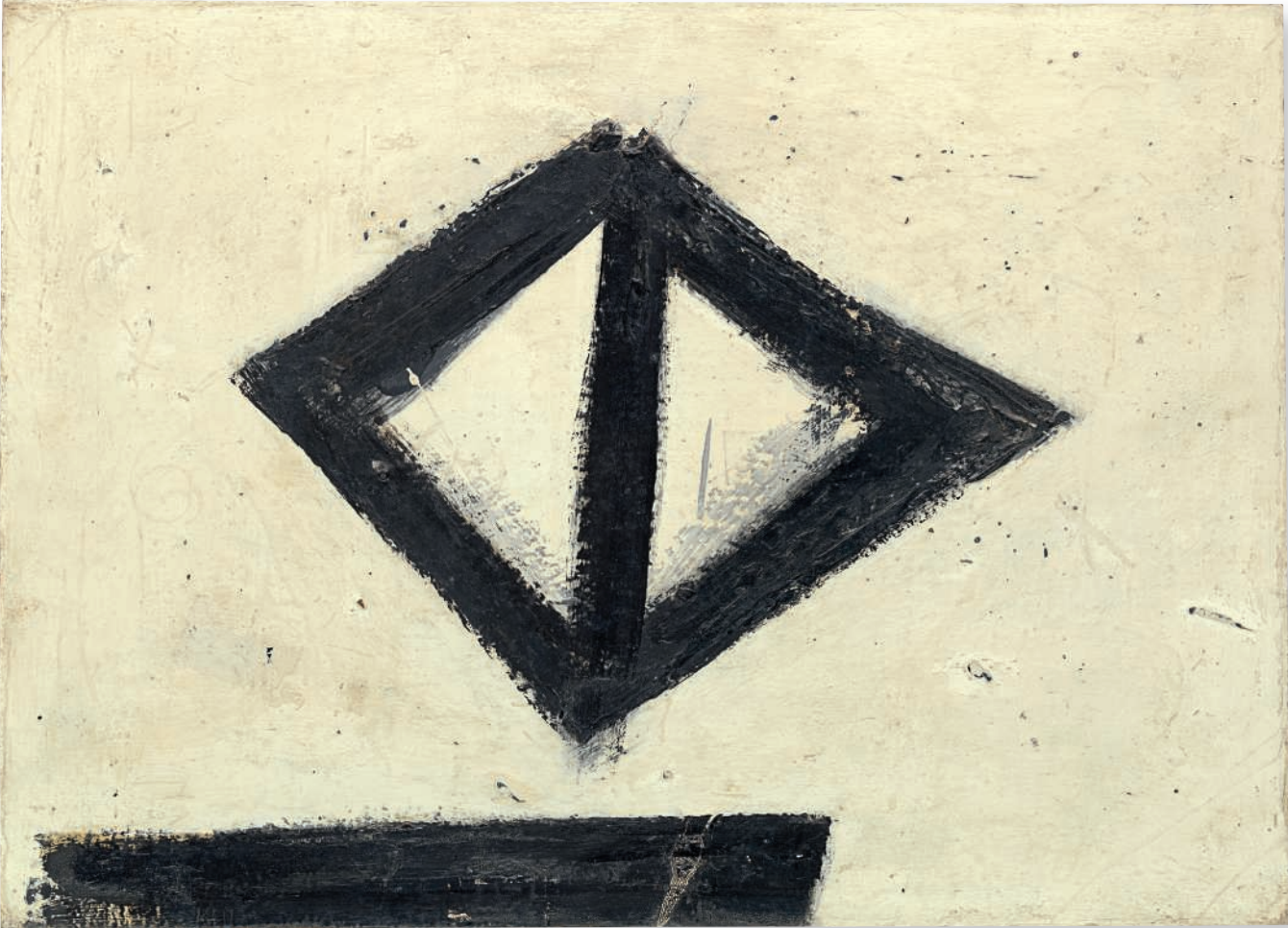
Known for his black-and-white gestural canvases evoking the spirit of 1950s New York, this early untitled work demonstrates the power of Franz Kline's simple, yet, dramatic mark. Against a plaster-white canvas flecked with black paint, *Untitled* is structured around just two austere yet vivid and energetic calligraphic shapes. Tracing the lower register of the painting, a horizontal line occupies the canvas's lower left corner. Sweeping across the painting's edge and reaching toward its center, it suggests a radically simplified and abstracted landscape or horizon line.

Occupying the center of the composition is a rapidly drawn square, balanced on point and bisected down the middle to form two triangular shapes. Although they do not intersect, the two shapes convey the charged impression that there is a powerful energy crackling between and around them, making the negative white space of the composition as vital a part of the entire work as the black brushstrokes themselves.

Kline, along with other early pioneers of Abstract Expressionism such as Jackson Pollock, were highly influenced by ideas associated with automatic writing; they began to incorporate gesture, surface, and line to create calligraphic, linear symbols (such as can be seen in the present example) into their paintings in order to emulate a new form of language, and resonate as powerful manifestations from the collective unconscious.

Indeed, the push-and-thrust of the contrasting dark and light monochrome pigments contribute to the painting's stark power. Kline's paintings have been seen as drawings on a larger scale, with their joining of the intimate and the massive, the intentional with the spontaneous. His paintings are abstract compositions in the purest sense, stripped down to the most basic tonalities, evoking the fundamental physical and emotional expression of the drama of applying paint to canvas.





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

**643**

**THEODOROS STAMOS (1922-1997)**

*Untitled (High Sun)*

signed and dated 'Stamos 62' (on the overlap); titled and dated again "Untitled" (High Sun) circa 1962' (on the stretcher)

oil on canvas

70 ½ x 39 ¾ in. (179 x 100.6 cm.)

Painted in 1962.

\$100,000-150,000

**PROVENANCE**

Louis K. Meisel Gallery, New York

Private collection

Anon. sale; Sotheby's, New York, 10 November 2011, lot 132

Acquired at the above sale by the present owner

*Stamos's paintings cannot be seen all at once. They invent silent contemplation; they whisper their desire for communion with the viewer-participant.*

(B Cavaliere, *Theodoros Stamos: Paintings 1958-1960*, Louis K. Meisel Gallery, NY, 1981, p. 3).



PROPERTY FROM A NEW YORK COLLECTOR

**644**

## **ROBERT MOTHERWELL (1915-1991)**

### *Mural Study*

signed and dated 'RM April 78' (upper left); signed again and dated again 'Robert Motherwell April 1978' (on the reverse)

oil and graphite on paper  
13 3/4 x 40 in. (33.9 x 101.6 cm.)  
Executed in 1978.

\$250,000-350,000

#### **PROVENANCE**

Dedalus Foundation, 1991  
Private collection, 2002  
Ameringer Yohe Gallery, New York  
Acquired from the above by the present owner

#### **LITERATURE**

H.H. Arnason, *Robert Motherwell*, New York, 1982, p. 219, pl. 306 (illustrated).  
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. 595, no. W532 (illustrated).



*Making an Elegy is like building a temple,  
an altar, a ritual place...Unlike the rest of my  
work, the Elegies reflect the internationalist  
in me, interested in the historical forces of the  
twentieth century, with strong feelings about  
the conflicting forces in it.*

-Robert Motherwell

Robert Motherwell in his studio, Greenwich, 1977. Photo:  
© Robert Bigelow. Artwork: © Dedalus Foundation, Inc./  
Licensed by VAGA, New York, NY.







645

## ROBERT MOTHERWELL (1915-1991)

### *Open No. 81: In Blue with Charcoal Line*

signed with the artist's initials and dated 'RM 69' (upper right); signed again, titled and dated again 'R. Motherwell Summer, 1969 "OPEN #81"' (on the reverse)

acrylic and charcoal on canvas

72 1/8 x 42 in. (183.1 x 106.6 cm.)

Painted in 1969-1972.

\$800,000-1,200,000

#### PROVENANCE

A.J. Pynch, Edmonton, acquired directly from the artist, 1972

Waddington & Shields Gallery, Toronto

Private collection, New York

Anon. sale; Christie's, New York, 20 February 1988, lot 41

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, p. 258, no. P472 (illustrated).



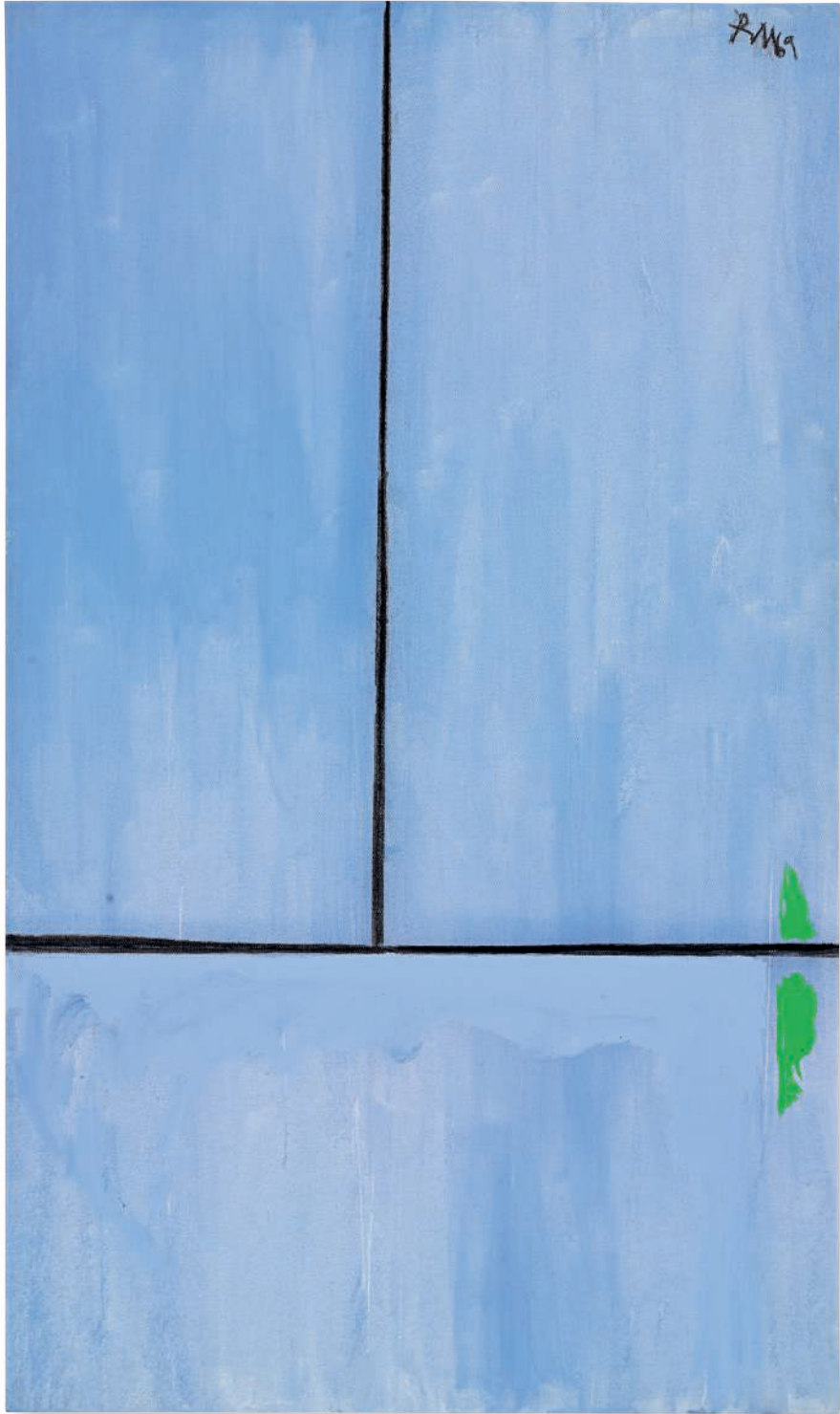
Robert Motherwell, 1967. Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Artwork: © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

This monumental canvas by Robert Motherwell brings together the languages of Minimalism, Abstract Expressionism, and even traces of Conceptual Art in a spectacular painting from one of the artist's most significant bodies of work, his extraordinary *Open* series.

Measuring six feet in height and with an imposing air of authority, Motherwell's *Open No. 81: In Blue with Charcoal Line* projects a vivid presence, both in its physical dimensions and through its alluring choice of color. Its many rich blue passages evoke the artist's inspirations: the chromatic palette of Henri Matisse, the blue of the Mediterranean Sea, even the tonality of the iconic Gauloises cigarette package design that Motherwell included in the collaged work he created during this important period.

The composition conveys a strongly frontal, rectilinear, and almost architectural appearance, organized around a variegated blue field subdivided by black lines traced in an expressive hand. The lines, although mostly straight and even, suggest the improvisatory feel of borders manually traced, as does the brushwork making up the larger all-over color expanse. The tonal field covering the surface is richly-toned, its textured painting defined all over by sweeping, vertical brushstrokes. Motherwell developed the canvas's active surface through the application of varying thicknesses and densities of paint, the brushstrokes flowing across the canvas in vigorous waves. The colors are lighter and the application of paint more diaphanous in some areas, while darker-toned, more saturated and denser applications abound in others, all determined by the pressure of the artist's hand. Diverse







Opposite: Detail of the present lot.

Left: Mark Rothko, *Number 61*, 1953. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

Right: Henri Matisse, *View of Notre Dame*, 1914. Museum of Modern Art, New York. © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



shadings of blue—from sky blue, to gray-blue to almost purple tonalities—merge, blend, diverge, and reside in parallel all along the painting's surface. Throughout, the work retains the essential quality of the gesture, as Motherwell explores the essential elements of line and color rather than entering the pure territory of Minimalism itself.

Suggestive of windows, doorways, or double-paned French doors, the metaphor of openings and apertures invites the viewer into and through the painted surface, toward a blue and seemingly infinite field of sky, just as actual windows offer viewers a vista outward. Motherwell's *Open* series evokes the appearance of windows, gateways, or doors, but in a highly unconventional way, distinct from realism and even from strategies of abstract painting pursued by Motherwell's fellow Abstract Expressionists. The series gave Motherwell the opportunity to explore both the sensuousness of the painted surface and the very nature of representation itself.

One of the extraordinary aspects of this work is its ability to enthrall the viewer with its beautifully-painted surface, while at the same time drawing us outward, past its skin to realities beyond. The boundaries of the canvas define its physical dimensions, which are, of course, finite. But the open, expansive feeling of the composition suggests boundlessness, infinity, and great depth of feeling.

That the "windows" or "doors" of this painting are clearly drawn shapes makes it impossible to see this complex and multidimensional painting as simply a straightforward illusion meant to depict some physical space. In this painting Motherwell is clearly enjoying—and coaxing viewers, as well to enjoy—a type of close observation that looks to explore the very nature of abstraction and representation.

Motherwell's work in this painting and in his entire *Opens* series illustrate how expansive indeed was his vision. These were a bold move by an artist at mid-career setting off in a new direction from the painterly language that

had earlier made his reputation; one critic describing the series as "painted plane(s) beautifully divided by minimal means, the essence of line drawing. ... (T)hrough these works Motherwell relished "the viscosity of paint, of color fields, of the skin of the world highly abstracted" (G. Glueck, "Robert Motherwell, Master of Abstract, Dies," *New York Times*, July 18, 1991).

In this work Motherwell investigated ideas from the creations of the great 19th and early 20th century artists who preceded him, together with those of a younger generation of artists who emerged in the 1960s and pursued the styles of Minimalism, Color-Field Painting, and Conceptualism. Motherwell's *Open* paintings reside within the larger context of Modernist artists' explorations of windows as a theme. Open windows were a preoccupation of the 19th Century French Post-Impressionist artists known as Les Nabis and of the Fauves. One painting which had a particular effect on Motherwell was Matisse's *View of Notre Dame* (Museum of Modern Art, New York), painted in the spring of 1914. Writing in Motherwell's catalogue raisonné, alongside an illustration of the French artist's masterpiece, Jack Flam notes "The relationship between some of the Opens and Matisse's *View of Notre Dame* is striking, in terms of dialogue between drawn line and loosely brushed field of color, and even in the way the exquisite brushstroke in the ground is able to call forth so much luminosity and so much chromatic richness from the blues" (J. Flam, "Paintings, 1967-1974: Opens and Signs," in J. Flam, K. Rogers & T. Clifford, *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941 - 1991*, New Haven, 2012, p. 134).

*Open No. 81: In Blue with Charcoal Line* showcases 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, and as such critics and art historians are increasingly considering Motherwell's *Opens* Series canvases to be among the most important works of his career.

PROPERTY FROM THE CITY OF JACKSONVILLE,  
SOLD TO BENEFIT MOCA JACKSONVILLE AND  
THE ART IN PUBLIC PLACES TRUST FUND

**646**

## **JOAN MITCHELL (1925-1992)**

*Iva*

triptych—oil on canvas

overall: 110 5/8 x 236 1/4 in. (280.9 x 600 cm.)

Painted in 1973.

\$3,000,000-5,000,000

### **PROVENANCE**

Xavier Fourcade, New York

Prudential Insurance Company of America, Newark, 1978

City of Jacksonville

MOCA Jacksonville, 2006, gift of the above

City of Jacksonville

### **EXHIBITED**

New York, Whitney Museum of American Art, *Joan Mitchell*, March-May 1974,  
pp. 36-37, no. 18 (illustrated).

### **LITERATURE**

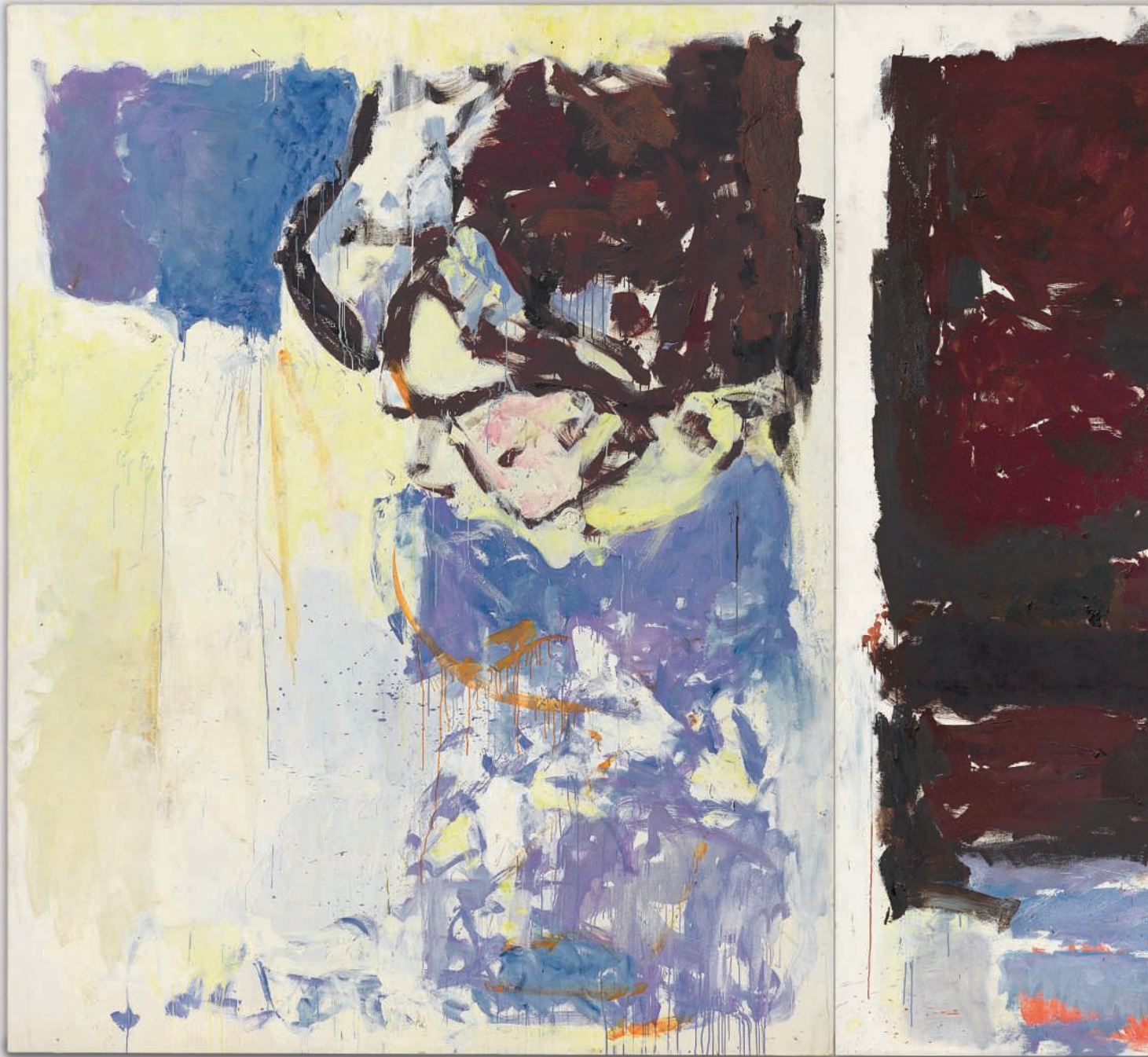
J. Bernstock, *Joan Mitchell*, New York, 1988, pp. 7 and 134-135 (illustrated).

M. Nelson, "Abstract Practices: The Art of Joan Mitchell, Barbara Guest,  
and Their Others," *Women, The New York School, and Other True Abstractions*,  
Iowa City, 2007, p. 17.

S. Parmiggiani, N. Ohlsen, et. al., *Joan Mitchell: La pittura dei Due Mondi/  
La peinture des Deux Mondes*, exh. cat., Milan, 2009, pp. 139 and 141.

A lush, operatic painting of monumental proportions, Joan Mitchell's *Iva* is a painterly tour-de-force, capturing the fleeting effects of nature in all its temperamental glory. Brooding passages of atmospheric reds, maroons, mauves and warm earth tones are loosely stacked amongst veils of more ethereal pigments. Bright bursts of canvas punctuate these mottled colors, giving the impression of sunlight breaking through storm-riddled clouds. Floating fields of soft lavender and delicate cornflower blue commingle alongside sparkling areas of bright white. Fine rivulets of thinned-down pigment trickle down the canvas, like falling rain on weathered stone, evoking the bucolic splendor of Mitchell's newly acquired home in rural France. Derived from nature though by no means slavishly recreating it, *Iva* belongs to the first cycle of paintings Mitchell created at Vétheuil, her spacious property on the Seine. Its floating fields of color set within a large-scale, three-part format typifies the new-found freedom and confidence Mitchell









Claude Monet, *Nymphéas*, 1914-1926. Musée de l'Orangerie, Paris.  
Photo: © RMN-Grand Palais / Art Resource, NY.

experienced in her new home, with its lush gardens and panoramic views. "Iva" (pronounced "Eve-ah") refers to the artist's beloved German shepherd, her constant companion and treasured friend during those early years, who often accompanied Joan into her studio late into the night. "Music, poems, landscape and dogs make me want to paint," Mitchell once said. "And painting is what allows me to survive" (J. Mitchell, quoted in P. Albers, *Joan Mitchell: Lady Painter, A Life*, New York, 2011, p. 325).

Contrary to the cramped conditions of Mitchell's Parisian studio on the rue Frémicourt, the property at Vétheuil was sprawling and set in lush countryside, with wide vistas overlooking the Seine and expansive, flowering gardens. The large estate included an ancient stone house called La Tour, which became Mitchell's home and studio, while another on the two-acre property had housed Claude Monet between 1878 and 1881. "From the time she acquired Vétheuil, its colors and lights pervaded her work," wrote Mitchell's biographer Patricia Albers in 2011. "For the next twenty-four years, Joan's domestic life would shape itself to the gentle eccentricities of La Tour...[she] adored the rain-washed, cloud-scudding Valley of the Seine for its moody weather and grainy-white light that intensified colors. Everything greened and grew: even the stone walls sprouted climbing roses. ...and the colors...foamy whites of hawthorn, the





Installation view, *Joan Mitchell*, Whitney Museum of American Art, New York, March-May, 1974 (present lot illustrated). Photo: © Whitney Museum of American Art, New York. Artwork: © Estate of Joan Mitchell.

tender violets of predawn skies, the grass greens, the evanescent blues of late-spring twilights—deliciously “Frenchie” (P. Albers, *ibid.*, p. 317).

From the moment she acquired the property, Mitchell threw herself into improving and enhancing her life there, planting a bountiful garden and renovating La Tour, which would ultimately accommodate much larger canvases than at her Frémicourt studio. “With her move to Vétheuil, Joan’s paintings had grown larger, more expansive, and more often multi-paneled,” Albers wrote. Paintings as high as nine-feet, two-inches (nearly the exact height of *Iva*, for instance) could be accommodated at La Tour, and the newly aggrandized scale was matched only by Mitchell’s ambition. Waking each day around noon, Mitchell confronted each canvas with increasing bravado. She often worked late into the night, accompanied by her dogs and listening to Bach, Charlie Parker or Italian opera on her Hi-Fi system. It was clear: the gauntlet of Monet had been passed, and Mitchell accepted the challenge with relish.

In *Iva*, Mitchell creates a stunning, rapturous work in three panels, which envelops the viewer by nature of its massive, nine-foot height and nearly twenty-foot width. Spontaneous gestures populate the work, as Mitchell daubs, stabs, brushes and throws, creating thickened areas of heavy impasto. Elsewhere, tender brushstrokes of thinned-down blue are allowed to seep



Vincent van Gogh, *Olive Orchard*, 1889. Nelson Atkins Museum of Art, Kansas City. Photo: Album / Art Resource, New York.



Opposite: Detail of the present lot.

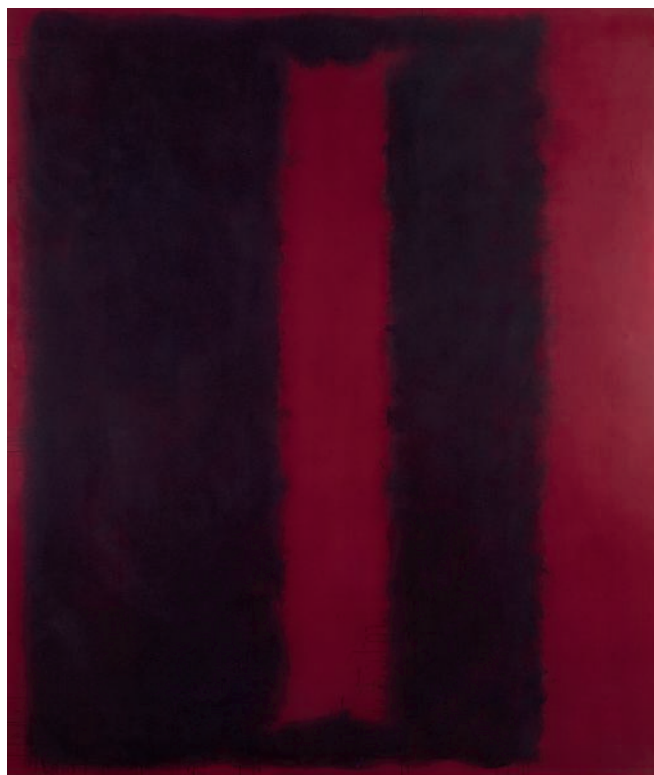
Right: Joan Mitchell, 1972. Photograph by Nancy Crampton. © Nancy Crampton. Artwork: © Estate of Joan Mitchell.

Below: Mark Rothko, *Black on Maroon*, 1959. Tate Gallery, London. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: © Tate, London / Art Resource, NY.



and trickle in soft rivulets. These evanescent passages of light-blue and lavender brim with luminous color, while the entire painting seems lit from within by an unseen light source, calling to mind one curator's description—"wet with light" (J. Harithas, "Weather Paint," *Art News*, Vol. 71, No. 3, May 1972, p. 63). The staggering variety of Mitchell's technique unfurled across *Iva's* three panels belies the underlying organization of its architectural arrangement, in which passages of loosely geometric color are buffeted by wide sections of white. At times referred to as "fields" or "territories," these segments of hovering color become Mitchell's primary *modus operandi* in these early years among the French countryside. Similar paintings, such as *Clearing* (Whitney Museum of American Art, 1973) and *Les Bluets* (1973), demonstrate the careful precision with which Mitchell balanced her painterly clouds, slabs and strokes within an armature composed of varying white and pale yellow hues.

The pastoral beauty of Vétheuil infused within her work in these first few years of the 1970s culminated in an exhibition titled *My Five Years in the Country*, at the Everson Museum of Art in Syracuse, New York in 1972 and another, two years later in 1974, organized by Marcia Tucker at the Whitney Museum of American Art in New York. Having seen the Everson show, one critic remarked: "Her recent painting seems a perfectly logical, thoroughly NY School evolution from her earlier work. Where she employed a thick, calligraphic impasto, she now stains in blocks of color and balances them off against fast passages of lighter, scattered calligraphy. Where before one sensed a figure...now she evokes that atmosphere, bright, cloudy, perhaps misty or recently rainy. Often large and spread across three abutting panels, these new works are still luscious, but now more reflective; still intense, but now expansive" (C. Ratcliff, "New York Letter," *Art International*, Vol. XVI, No. 6-7, Summer 1972, p. 75).



Opposite: Detail of the present lot.

Right: Jackson Pollock, *The Deep*, 1953. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY.

Below: Franz Kline, *Torches Mauve*, 1960. Philadelphia Museum of Art, Philadelphia. © 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York. Photo: © The Philadelphia Museum of Art / Art Resource, NY.



As always, the titles that Mitchell selected during this era were of particular significance, often alluding to personal memories and treasured experiences, whether remembered places from her past or named in honor of a cherished person. In this case, "*Iva*" refers to Mitchell's beloved German shepherd—a constant companion and treasured friend—which she had received as a gift from Guiguite Maeght, wife of French gallerist Aimé Maeght, in those early years at Vétheuil. "Joan's German shepherd puppy had arrived unexpectedly in the arms of Jean-Paul [Riopelle]," Albers wrote. "From then on, life at La Tour revolved around Iva... She trusted Iva's love—deep, wordless, nonjudgmental, unlike that of humans—and considered the puppy a surrogate for or continuation of herself: 'She's a total extension of me, or I am of her,'" Mitchell said (J. Mitchell, quoted in P. Albers, *op. cit.*, p. 333).

"The first cycle of paintings that seem to have been directly inspired by the new environment at Vétheuil are some of Mitchell's most original," wrote Jane Livingston in 2002. "She clearly saw many of these paintings as derived from landscape" (J. Livingstone, *The Paintings of Joan Mitchell*, Berkeley, 2002, p. 33). Indeed, Mitchell experienced a new-found privacy and freedom upon her relocation to the French countryside, attributes that became infused with all aspects of her life there, not least of all her highly-ambitious paintings, executed on the largest scale of her career thus far. Highly-disciplined and sharp-tongued, with a love of poetry and the outdoors, Mitchell rigorously confronted each canvas with guts and determination, making *Iva* a significant work from a seminal moment in her decades-long career.

---



647

## YAYOI KUSAMA (B. 1929)

### *Infinity-Nets [TOWZ]*

signed, titled and dated 'INFINITY-NETS Yayoi Kusama 2005 TOWZ'

(on the reverse)

acrylic on canvas

35 7/8 x 46 in. (91.1 x 116.8 cm.)

Painted in 2005.

\$500,000-700,000

#### PROVENANCE

Anthony Meier Fine Arts, Los Angeles

Acquired from the above by the present owner, 2006

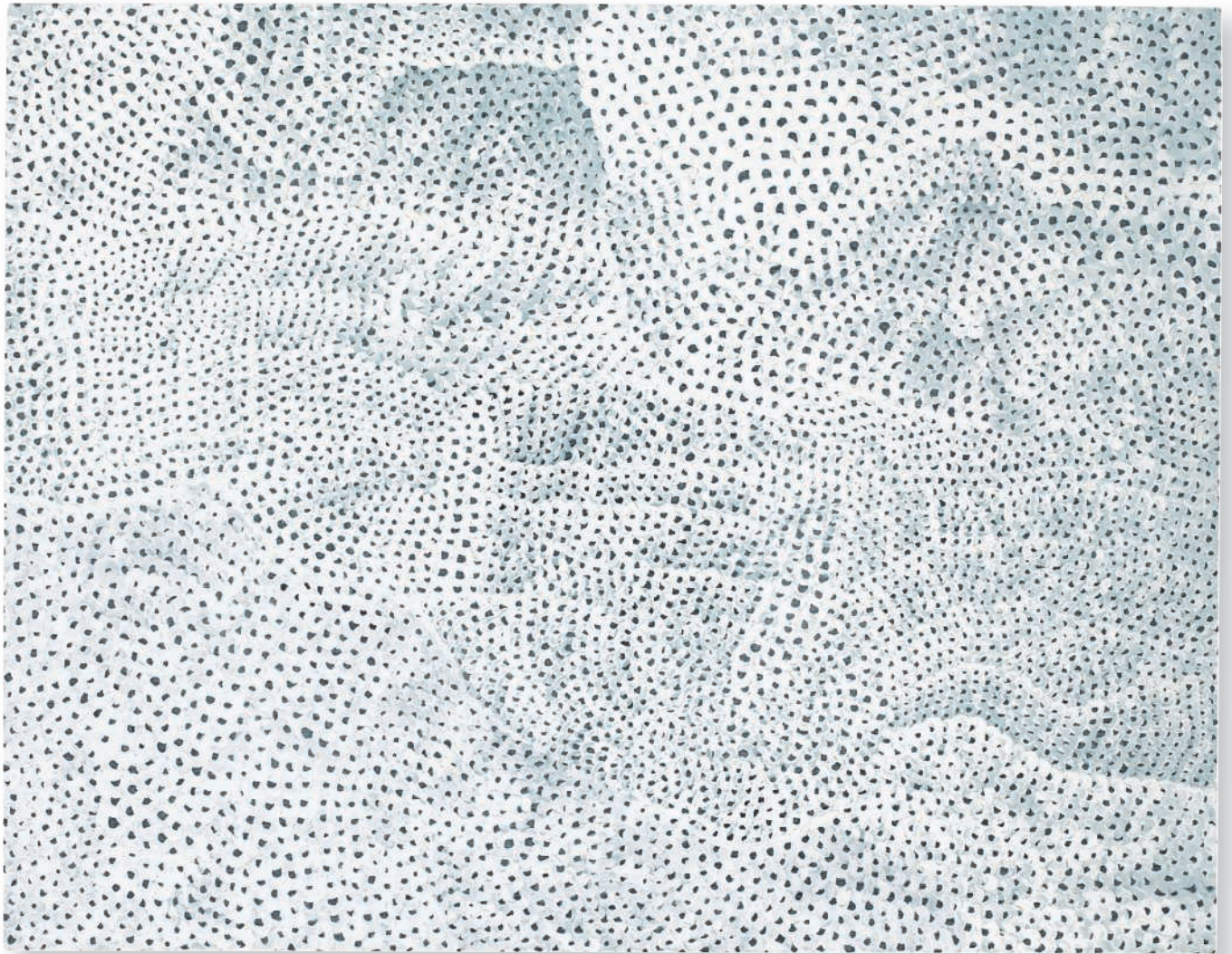


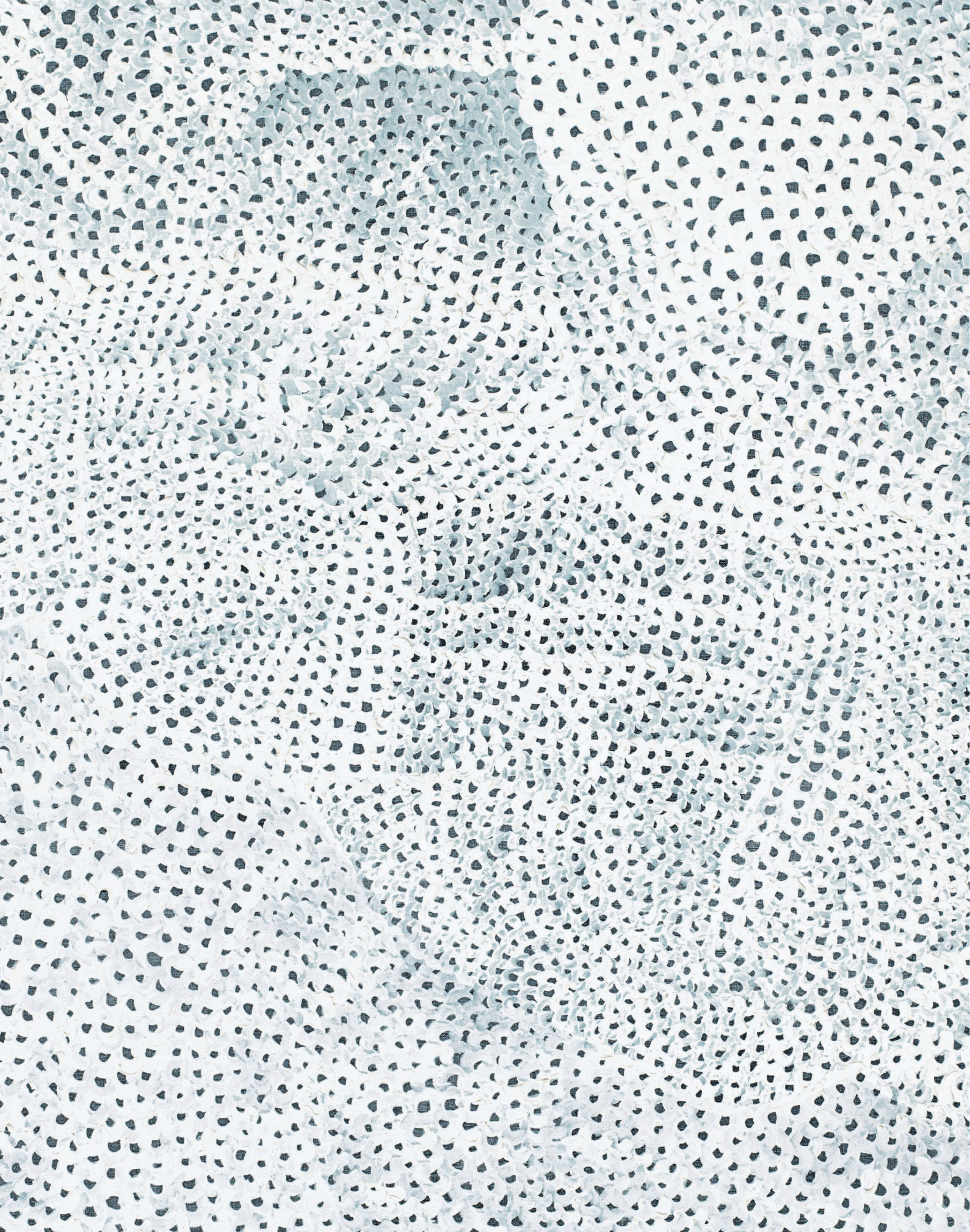
Yayoi Kusama in her studio, New York, 1959.  
© YAYOI KUSAMA, Tokyo..

Gentle ripples of white, scalloped forms billow over the surface of this large canvas, enveloping both the viewer and the artist in the concept of the infinite. Expanding and contracting with a steady pulse, the circular nets cover the monochrome gray background, and with varied densities and translucencies, these infinity nets establish a spectacular sense of pictorial space. Composed without entry or endpoints, *Infinity-Nets [TOWZ]* is a spellbinding mindscape. From a distance, the painting appears weightless—free of the constraints of form, color, and composition. However, with proximity, the obsessive and painstaking application is unveiled. Honed through intense concentrated periods of work, the minute motion employed by Yayoi Kusama produces the artist's desired effect of monumentality. Here, Yayoi Kusama harnesses the manmade—the painted circle and dot—to quantify the abstract concept of infinity.

*Infinity-Nets [TOWZ]* visualizes Kusama's ardent belief that "everything—myself, others, the universe—would be obliterated by white nets of nothingness connecting astronomical accumulations of dots. White nets enveloping the black dots of silent death against a pitch-dark background of nothingness" (Y. Kusama, *Infinity Net: The Autobiography of Yayoi Kusama*, London, 2011, p. 23). The looping brushstrokes, an expression of self-obliteration, fuse together to create a continuity of whiteness. When viewed in totality, the overlying segments of netting undulate much like a wave, rhythmically rising, receding, crashing and cresting.

Transcending its sheer physicality, the painting motes a disquieting sense of religiosity and ritual. Cathartically melding the observable, the phantasmal and the spiritual, the artist deliberately obliterates the picture plane. With



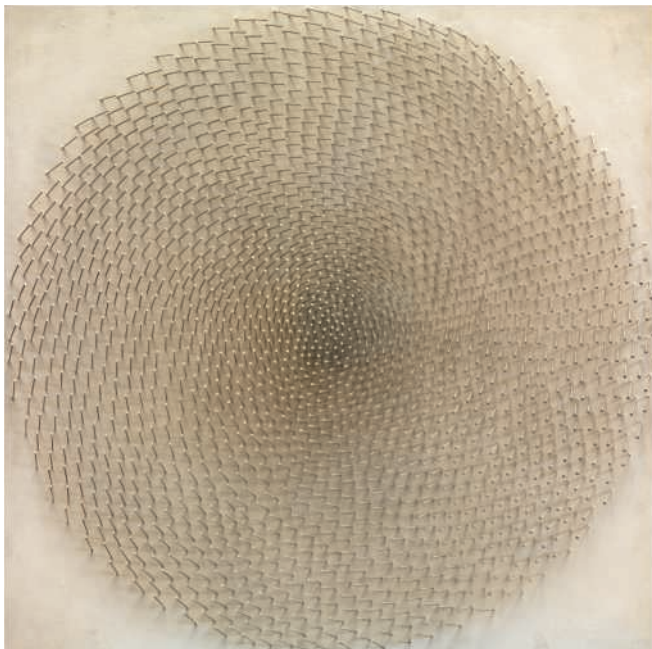




Opposite: Detail of the present lot.

Left: Gunther Uecker, *Spiral*, 1962. Koninklijk Museum voor Schone Kunsten, Antwerp. © 2018 Günther Uecker / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany. Photo: © Lukas - Art in Flanders VZW / Photo: Hugo Maertens / Bridgeman Images.

Right: Robert Ryman, *Untitled*, 1965. Museum of Modern Art, New York. © 2018 Robert Ryman / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.



each stroke of the brush, Yayoi Kusama poignantly asks: "How deep was the mystery? Did infinite infinities exist beyond our own universe?" (*Ibid.*). In painting her unique forms, Kusama depicts the undepictable through ritual multiplication. The result pulsates with imagined power, projecting the artist's utopic rendering of the unknowable.

Yayoi Kusama's oeuvre is indelibly marked by her lifelong obsessional neurosis. Her *Infinity Nets*, debuted in a 1959 exhibition at Brata Gallery in New York, are a pervasive example of the artist's deliberate refiguring of her hallucinations into artistic creations. Simultaneously formidable and fragile, Kusama's stark white *Infinity Nets* gained recognition for their subtle grandeur, and painterly execution. Donald Judd, evaluating the artist's work through the lens of an art critic, noted: "There is a remarkable variety of configuration and expression from point to point across the surface; the small curves coalesce into longer arcs, swell or shift slightly, or form amorphous patterns or partial vertical bands...The total quality suggests an analogy to a large, fragile, but vigorously carved grill or to a massive, solid lace" (D. Judd, 'Reviews and Previews: New Names This Month—Yayoi Kusama', *ARTNews*, 58, no.6 (October 1959), p. 17).

Adopting the gestural process inherent to Abstract Expressionism along with the monochromatic restraint of Minimalism, Yayoi Kusama forms her *Infinity Nets*. Deliberately painting canvases "without beginning, end, or center," she occupies the entire picture plane with lush, circular strokes (Y.

Kusama, quoted in "In conversation with Gordon Brown," in L. Hoptman, *Yayoi Kusama*, London, 2000, p. 103). The artist's practice is inherently performative; through a flurry of concentrated activity, a material rendering of infinity is fashioned. Reflecting on her creative impulses, Kusama states that "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 web, which I have worked on for the past 40 years. Yayoi Kusama is unchangeable...I can neither stop my existence nor escape from death. This is my way of living and dying" (Y. Kusama, quoted in *Yayoi Kusama: Recent Oil Paintings*, exh. cat., Ota Fine Arts, Tokyo, 1998, n.p.).

Throughout the past half-century, Yayoi Kusama has self-obliterated her hallucinations through artistic expression, gaining international recognition as a pioneer of contemporary art. The artist's absorbing, sensual, hypnotic body of work has become a subject of public intrigue with her exhibitions receiving both critical and popular success around the world. Amongst her many contributions to 20th century art—drawings, paintings, immersive installations, site-specific performances, fashion, film and literature—her *Infinity Nets* have come to define the artist's provocative identity. *Infinity-Nets* is an arresting example of the artist's visually complex and psychologically laden series. Executed at the pinnacle of Yayoi Kusama's career, this painting illustrates the artist's tireless quest to express the infinity of the universe while coming to terms with her individual reality.

648

**YAYOI KUSAMA (B. 1929)**

*Nets 20*

signed, titled and dated 'Yayoi Kusama 1998 Nets 20' (on the reverse)

acrylic on canvas

21 x 18 in. (53.3 x 45.7 cm.)

Painted in 1998.

\$120,000-180,000

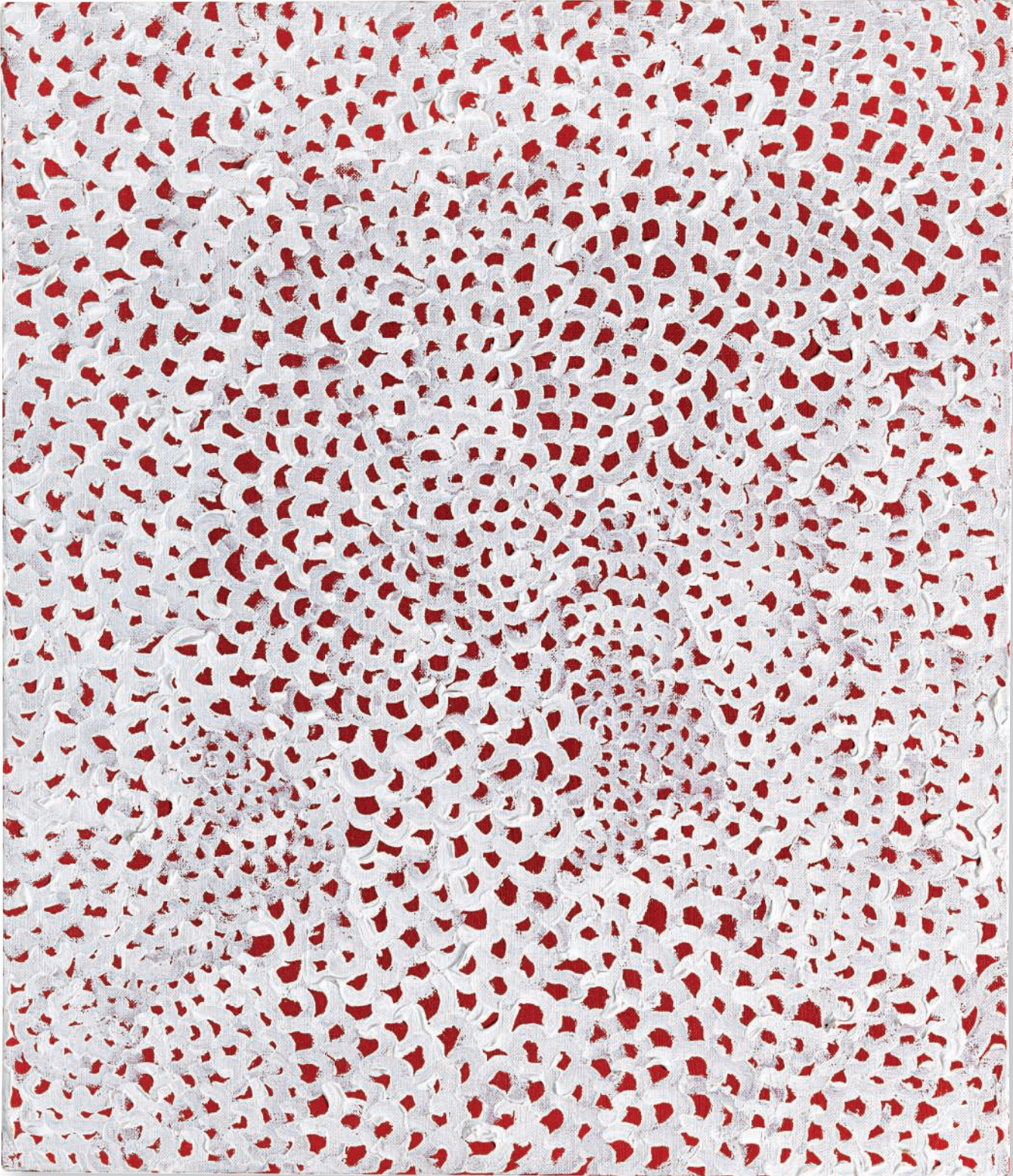
**PROVENANCE**

Robert Miller Gallery, New York

Acquired from the above by the present owner

*In these paintings, a single passive, undivided planar space is fixed on the canvas [...] so each microscopic particle is given concrete structure as much as possible, and it reveals the congealing of a strange, gigantic mass. Through repetition of the act of making each touch over time, the layers of dry, white pigment give an infinite concreteness to the space in the middle of the actually visible field...In addition, these paintings entirely abandon having a single fixed focal point or center.*

-Yayoi Kusama



PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

649

## JOAN MITCHELL (1925-1992)

*Untitled*

oil on canvas

28 ¾ x 23 ½ in. (73 x 59.6 cm.)

Painted in 1968.

\$200,000-300,000

### PROVENANCE

Martha Jackson Gallery, New York

Fourcade, Droll, Inc., New York

André Emmerich Gallery, New York

Private collection, Medina, Washington, 1976

By descent from the above to the present owner

### EXHIBITED

New York, Martha Jackson Gallery, *Joan Mitchell: Recent Paintings*, April 1968.



Vincent Van Gogh, *Iris*, 1890. Metropolitan Museum of Art, New York.  
Photo: © The Metropolitan Museum of Art. Image source: Art Resource, NY.

A lyrical combination of an Abstract Expressionist command of gesture with an appreciation of nature's beauty captured by French painters over the centuries, *Untitled* is a masterful example of Joan Mitchell's singular style during a pivotal period of personal growth and artistic development. In 1967, after the death of her mother left her with an inheritance sizable enough to purchase an estate in Vétheuil, Mitchell moved from Paris to the bucolic French countryside. Surrounded by expansive gardens of flourishing flowers and lush trees, with sweeping views the Seine, living in the French countryside heightened Mitchell's sensitivity to the natural world and connected her work to the tradition of *plein air* painters and Impressionists of the prior century. Evoking the splendor of her beloved Vétheuil, *Untitled* emanates with the newfound sense of joy and artistic freedom that Mitchell experienced from her new surroundings. Leaving the canvas white in some areas and building heavy impasto in others, Mitchell creates a luminous white receptacle for passages of brilliantly worked colors; thick, staccato swaths of cerulean blue hover like dense clouds, while fine streams of liquid chroma linger like a hazy fog. Indicative of the artist's painterly process, the unparalleled dexterity with which Mitchell applies paint to the surface creates a harmonious balance in *Untitled*, between figure and ground, paint and surface, space and density. Reconciling her interests of nature, emotion, and painting, the present work encapsulates the unique, intimate way in which Mitchell simultaneously channels the resplendent atmosphere of Vétheuil while exposing her own internal landscape.

---





# Property from an **Important European Collection** sold to benefit the **Collegium Museum**



Since 2010, Lorena and Javier Lumbreras have dedicated themselves to the foundation of a new art center in Arévalo, located in the Castilla y León region of northern Spain. At the heart of this project is the idea of collaboration, of creating a space for research, artistic production and exhibitions. Seeking not only to change the economic and social dynamics of the region, the couple hope to dissolve the traditional boundaries that have existed between audience and art, and in the process transforming the way we build museums.

The couple envision restoring and honoring the architectural importance of their medieval ecclesiastical site and its historic buildings to integrate their former intellectual and academic histories. This contemporary museum will encompass a study center, an archive, and a conservation and studio center for the art of the 21st century. This will provide unique opportunities for the project to evolve—to place architectural restoration within the context of a vibrant creative community, thus safeguarding and revitalizing the region's strong history and cultural identity, while at the same time placing it at the vanguard of a new era of globalization.

The Lumbreras have partnered with Tatiana Bilbao, an architect specializing in building economically sustainable and socially engaging architecture. Known for her ability to merge geometry with nature, Bilbao practices an interdisciplinary approach and has successfully completed a number of projects in China and France, as well as in Mexico. The first project her office completed was an exhibition pavilion in the Jinhua Architecture Park, a project led and coordinated by the artist Ai Weiwei. She is currently a visiting professor at the Yale School of Architecture and Columbia University, and her work is part of the collection of the Centre Georges Pompidou, Paris and the Heinz Architectural Center at the Carnegie Museum of Art.

This new center is located in the heart of the region that embraced the multiculturalism of the Jews, Muslims and Christians from the early middle ages, long before the reunification of the kingdoms of Spain. It is also the site of world famous architecture—austere but magnificent palaces and churches, as well as the home of illustrious characters such as Isabella I of Castile and St. Ignatius of Loyola. The unique nature of this project is enhanced by the radical nature of 21st century art, promoting new ideas and the advancement of knowledge.

*Opposite Top:* Interior views from the site in state of degradation. © Fundación Lumbreras-Colección Adrastus

*Opposite Bottom:* Bird's eye view of the overall render of COLLEGIUM. © Tatiana Bilbao Studio.

*Above:* Artistic sketch of COLLEGIUM © Tatiana Bilbao Studio

650

## KENNETH NOLAND (1924-2010)

### *Across*

signed, titled and dated 'ACROSS Kenneth Noland 1964' (on the reverse)

acrylic on canvas

95  $\frac{3}{4}$  x 115  $\frac{7}{8}$  in. (243.2 x 294.3 cm.)

Painted in 1964.

\$800,000-1,200,000

#### PROVENANCE

Collection of the artist

André Emmerich Gallery, New York, 1968

Private collection, 1969

Collection of the artist, Vermont, 1989

Private collection, New York, 1994

Acquired from the above by the present owner

#### EXHIBITED

Pittsburgh, Carnegie Institute, *The 1964 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*, October 1964-January 1965.

Detroit, J. L. Hudson Gallery, *International '65: A Selection from the 1964 Pittsburgh International (Part One)*, March-April 1965.

Cambridge, Fogg Art Museum, Harvard University Art Museums and Pasadena, California, *Three American Painters: Kenneth Noland, Jules Olitski, Frank Stella*, April-May 1965, n.p.

Philadelphia Museum of Art, *The Pure and Clear: American Innovations*, November 1968-January 1969, n.p.

New York, André Emmerich Gallery, *Kenneth Noland: Paintings of the 1960's: Chevrons and Stripes*, October-November 1985.

Fort Lauderdale, Museum of Art, *An American Renaissance: Painting and Sculpture Since 1940*, January-March 1986, p. 74, no. 29 (illustrated).

Edmonton, Alberta Art Gallery, *Appreciating Noland*, November 1990-January 1991, p. 33 (illustrated with incorrect dimensions).

Berlin, Salander-O'Reilly Galleries, *Kenneth Noland*, November-December 1991.

North Carolina, Davidson Gallery, *Noland's Nolands: a Retrospective Selection from the Artist's Collection 1959-1991*, November-December 1993.

Fort Lauderdale, Museum of Art, 1995 (on extended loan).

Houston, Meredith Long & Company, *Kenneth Noland*, January-February 1999.

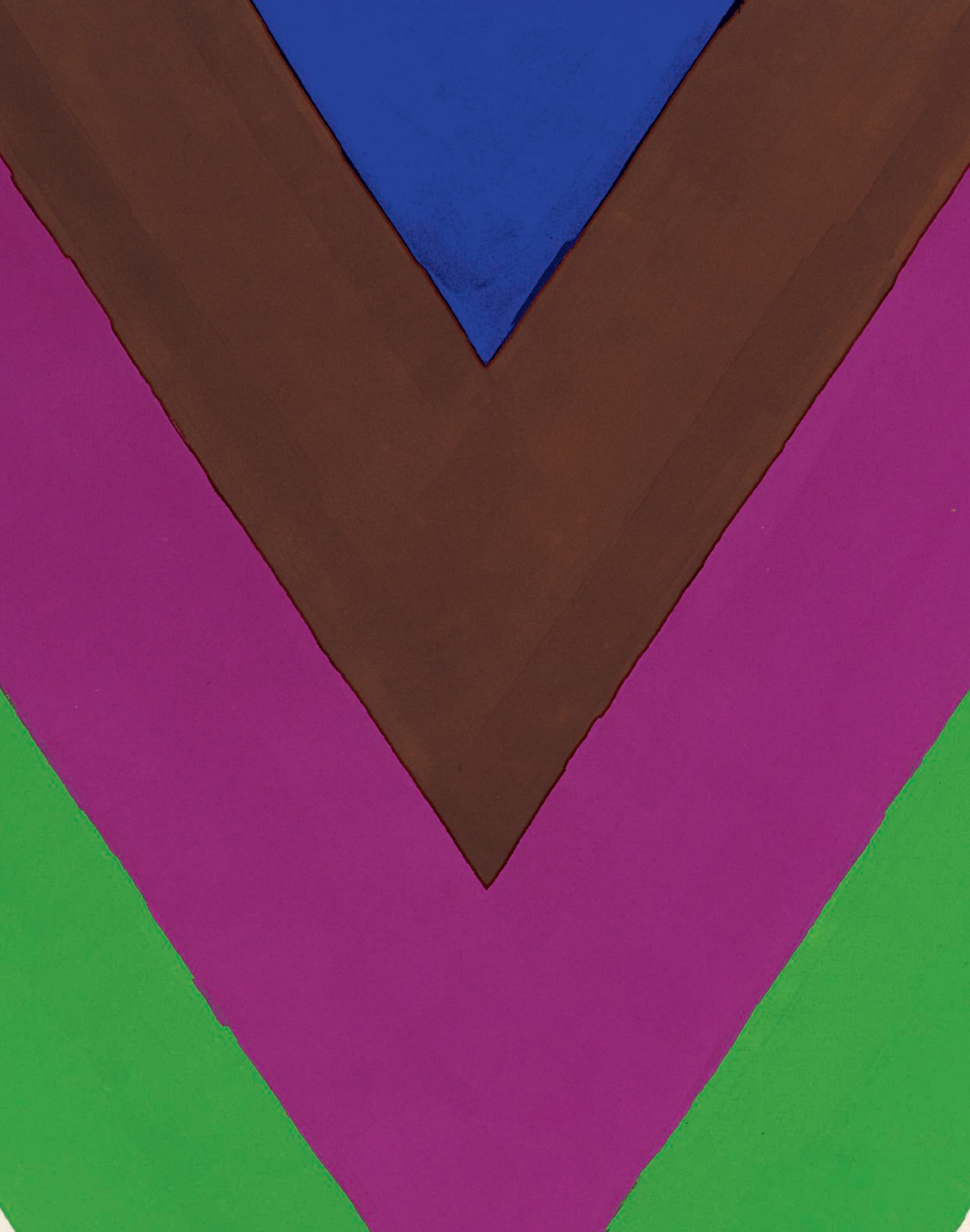
New York, The Graduate Center, City University of New York, 2001 (on extended loan).

#### LITERATURE

*Alone Together*, Blue Note Records, 1996 (album cover).

T. E. Crow, *The Rise of the Sixties: American and European Art in the Era of Dissent, 1955-69*, London, 2005, p. 104, no. 73 (illustrated).











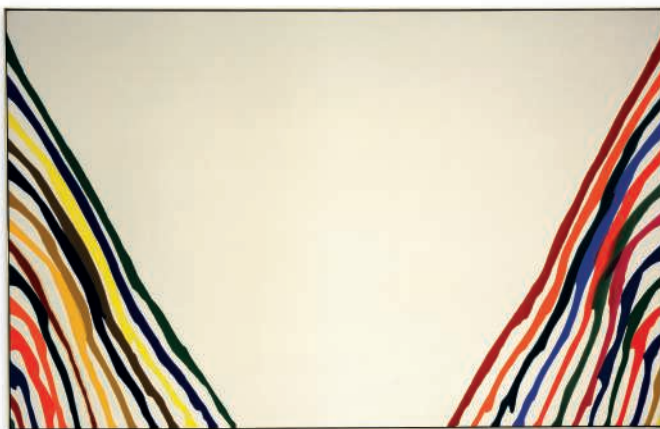
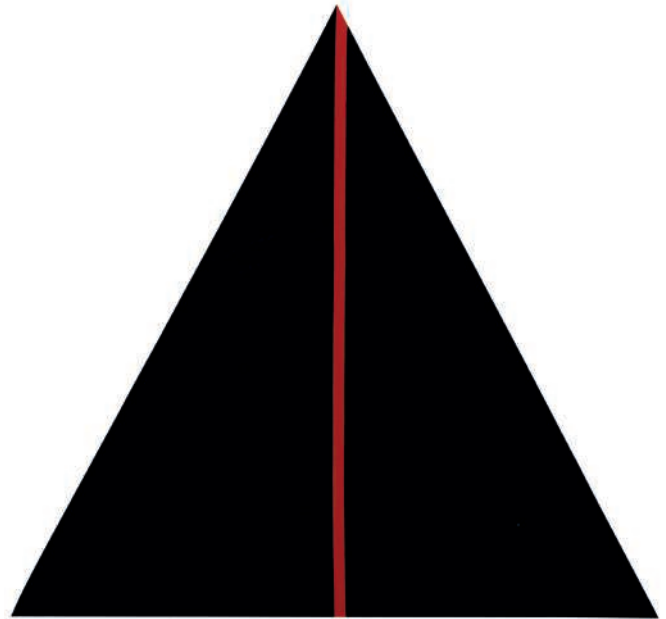
Opposite: Kenneth Noland at work, circa 1968. Photographer unknown. Artwork: © Estate of Kenneth Noland / Licensed by VAGA, New York.

Bottom Left: Morris Louis, *Beta Lambda*, 1961. Museum of Modern Art, New York. © 2018 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, NY.

Below: Barnett Newman, *Jericho*, 1968-1969. Musée National d'Art Moderne, Paris. © 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York.

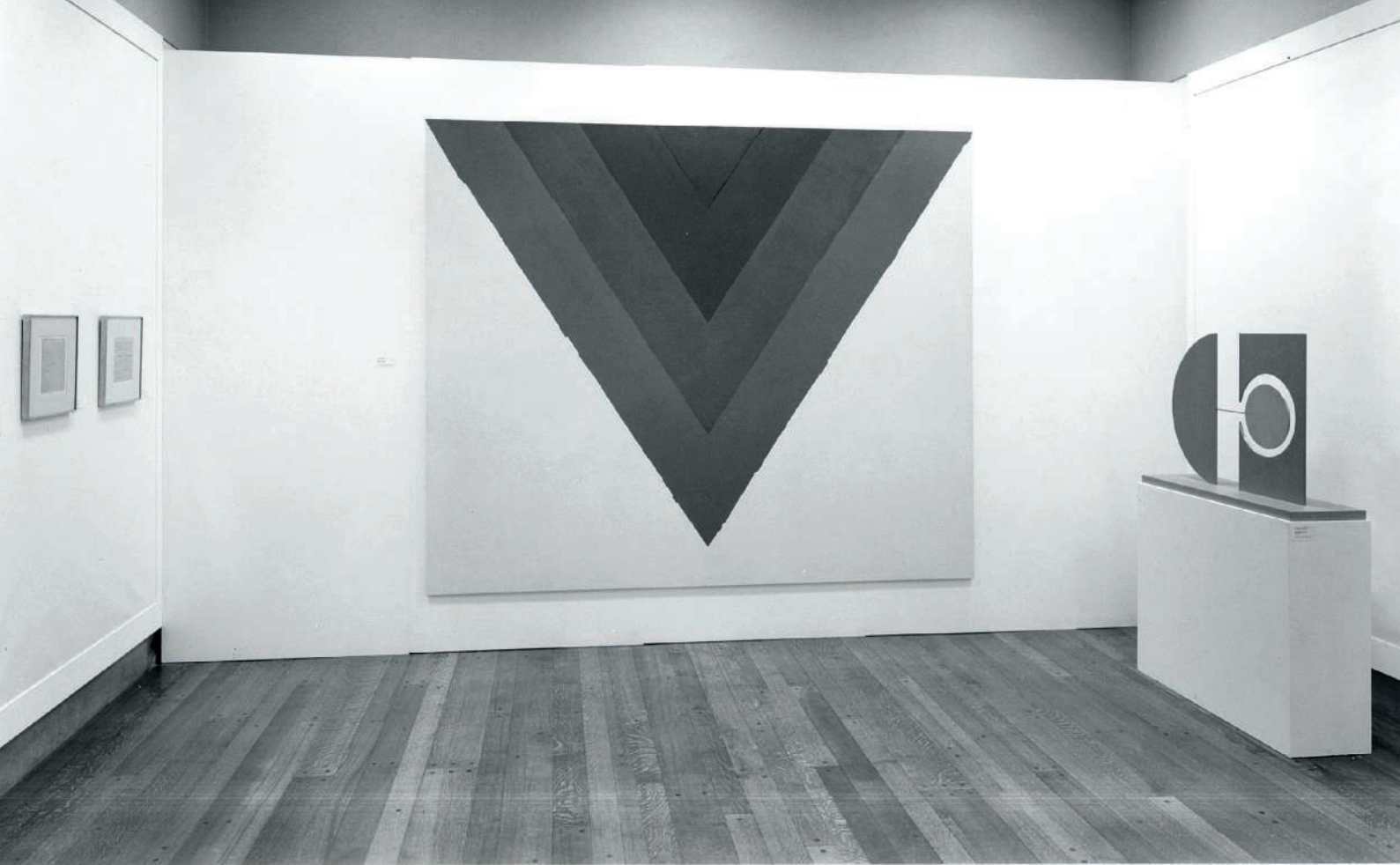
One of the most distinguished painters of color the 20th century, Kenneth Noland's departure from the realm of Abstract Expressionism signaled a new era in the course of painting. *Across* is a striking example of the artist's much-lauded *Chevrons* series, and displays his signature use of acrylic on raw canvas to create bold areas of pure color that explore the chromatic and the geometric rather than the gestural. Clement Greenberg, the most vocal proponent of abstraction in the 20th century, noted, "[Noland's] color counts by its clarity and its energy; it is not there neutrally, to be carried by the design and drawing; it does the carrying itself" (C. Greenberg quoted in Kenneth Moffett, *Kenneth Noland*, New York, 1977, p. 51). Noland's paintings use color in provocative ways to create new conversations about abstraction. By letting the work be about color itself, rather than using the hues to evoke emotion or as decoration, paintings like *Across* get to the heart of the formal qualities championed by Greenberg and other critics who championed non-representational painting.

Four colored chevrons extend downward from the top of a bare canvas. The smallest, here only a blue triangle, seems to be frozen as it tries to move onto the picture plane. A warm earth toned band follows in a bold descending motion with vivid pink and olive green in tow. The solid nature of these angular lines brings a motion and vibrancy to the composition, especially when contrasted with the bare canvas that makes up the lower portion of the work. "Like arrowheads moving down or across the picture surface, this dramatic layout [of the *Chevrons*] imposed a bold sense of direction, forcing



Noland to find colors to take advantage of the abrupt transition from one band to the next...arranging those hues with dazzling exactitude" (T. Fenton, "Kenneth Noland," in exh. cat., *Kenneth Noland: An Important Exhibition of Paintings from 1958 through 1989*, Salander-O'Reilly Galleries, Inc., New York, 1989, p. 11). The colors here define the shapes and thus define the canvas itself. In anticipation of later works where the canvas and the shapes were mirrored, Noland allows the rest of the rectangular support to fade into the background by leaving the canvas unadorned.

Breaking from the all-over compositions of Abstract Expressionism, Noland started to create works with more discernibly clean forms and shapes. His circle and square paintings gave way to the acclaimed *Chevron* paintings in 1963, of which *Across* is a potent example. "No internal edge echoes or repeats the defining edges of the support; the bands seem cut from some larger and expanding chevron shape that, at the same time, is clearly delimited by interlocking with the picture's literalness. And so, reciprocal is the interlocking that each expands laterally or vertically in response to the other. Thus, Noland obtained a more flexible format and was no longer limited to the square" (K. Moffett, *Kenneth Noland*, New York, 1977, p. 58-60). By searching for an internal structure, Noland negated the rectangular support held in such high esteem by his forebears. Opposing this rectilinear construction with echoing, angular lines of vivid color creates a strong visual element that relies not on expression for a nuance of motion, but on the optical strength of repeating triangles.



Top: Installation view, *The Pure and Clear: American Innovators*, Philadelphia Museum of Art, November 1968-January 1969 (present lot illustrated). Courtesy of the Philadelphia Museum of Art Artwork: © Estate of Kenneth Noland/Licensed by VAGA, New York, NY.

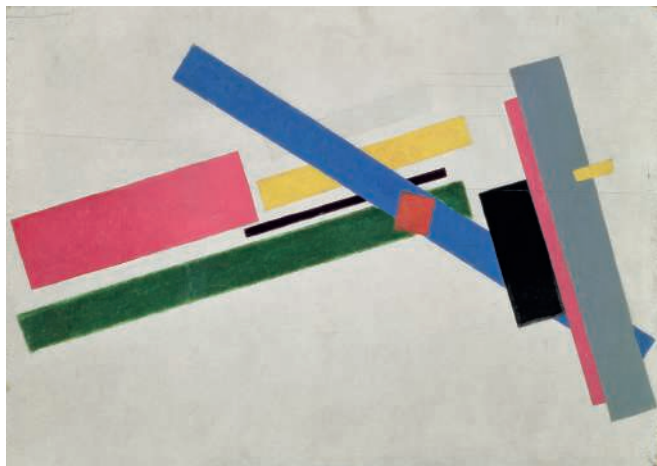
Bottom: Helen Frankenthaler, *Mountain and Sea*, 1952. Extended loan to National Gallery of Art, Washington, D.C. © 2018 Helen Frankenthaler / Artists Rights Society (ARS), New York.

Studying at North Carolina's legendary Black Mountain College after serving in the Air Force in the wake of WWII, Noland came under the tutelage of Josef and Anni Albers who taught him theories from the then-defunct Bauhaus and ignited a passion for color that would be pivotal throughout his career. While taking courses at Black Mountain College in 1950, the young artist came into contact with Helen Frankenthaler and the esteemed critic of the day, Clement Greenberg. Through Greenberg, Noland was introduced to the world of Abstract Expressionism and the paintings of Jackson Pollock. Through a shared interest in Pollock's work, Noland became friends with the painter Morris Louis who took him to Frankenthaler's studio in 1953. Seeing her groundbreaking work with paint poured on unprimed canvas (like the triumphant *Mountains & Sea* of 1952), struck Noland, and he began to experiment with a similar technique of soaking and staining. This kinship with Frankenthaler lead to Noland's inclusion in what Greenberg termed Post-Painterly Abstraction.

During his long and extraordinary career, Noland was included in several key survey exhibitions during the 1960s that helped define American Art of that era. These included the Venice XXXII Biennale; Documenta 4; *Post-Painterly Abstraction*, curated by Clement Greenberg at the Los Angeles County Museum of Art in 1964; *The Responsive Eye* at the Museum of Modern Art,

Right: Detail of the present lot.

Below: Kazimir Malevich, *Suprematist Construction*, 1915. State Russian Museum, St. Petersburg. Photo: State Russian Museum, St. Petersburg, Russia / Bridgeman Images.



New York in 1965; and *New York Painting and Sculpture, 1940-1970* at the Metropolitan Museum of Art, New York in 1969. He was honored with a career retrospective in 1977 by the Guggenheim Museum, New York.

Noland's embracing of geometric shapes and clean lines allied him with the newly-minted school of hard-edge painting. In contrast to the diaphanous clouds of Frankenthaler or the frenetic sweeps of Pollock, works like *Across* take a sharp, minimal approach that refers visually to the color studies of Josef Albers. However, where Albers ruminated on interactions and complementary hues, Noland focused more on compositional structure and the direct contrast of each colored band to its neighbors and the painting at large. "I do open paintings," Noland maintained. "I like lightness, airiness, and the way color pulsates. The presence of the painting is all that's important" (K. Noland quoted in K. Moffett, *Kenneth Noland*, New York, 1977, p. 51). In *Across*, the four colors leap out at the viewer as both individuals and as a contrasting whole. Noland's decisive compositions are at odds with earlier, more painterly works by the New York School, and primed the debate on where the future of painting lay.

---



651

## THEODOROS STAMOS (1922-1997)

### *Baalbek Terrace I*

signed twice, titled and dated 'STAMOS "BAALBEK TERRACE" I 1959  
STAMOS' (on the stretcher)

oil on canvas

66 x 81 in. (167.6 x 205.7 cm.)

Painted in 1959.

\$200,000-300,000

#### PROVENANCE

André Emmerich Gallery, New York

M. Knoedler Gallery, Zürich

Kouros Gallery, New York

Acquired from the above by the present owner

#### EXHIBITED

New York, The American Federation of Arts, *Explorers of Space*,

October 1961-May 1962, no. 28.

New York, Louis K. Meisel Gallery, *Theodoros Stamos, Paintings 1958-1960*,

April 1981 (illustrated on the cover).

Zürich, M. Knoedler Gallery, *Theodoros Stamos: Works from 1945-1984*,

June-August 1984, p. 127 (illustrated).

New York, Kouros Gallery, *Stamos*, April-May 1986, p. 15 (illustrated).

#### LITERATURE

B. Cavaliere and T. Wolff, et. al., *Theodoros Stamos: Works from 1945-1984*,

Zürich, 1984, pp. 126-127, no. 35 (illustrated).



Mark Rothko, *No. 16 (Red, Brown, and Black)*. 1958. Museum of Modern Art, New York. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

**B***aalbek Terrace I*, with its balance of vitality and tranquility, is characteristic of Theodoros Stamos's signature painterly energy: the artist gives depth and light to the painting by skillfully applying endless layers of paint. The atmospheric gray, which dominates the center of the composition, transforms into a ghostly translucent veil that gently envelops the canvas. The purple and the red, asymmetrically applied to the right and left sides of the canvas, harmoniously mingle and dissolve into an underlying stratum. This painting of an immense size invites silent contemplation: multiple layers suggest multi-layered meaning.

The surface of *Baalbek Terrace I* is dominated by Stamos' rapid brushwork, almost tactile and three-dimensional: it is a classic example of the energetic style that was epitomized in the feathered colored fields of iconic Abstract Expressionists, such as Mark Rothko. An art historian Barbara Cavaliere, explains: "Like the others among the small group of painters who evolved in New York City during the 1940s, Stamos strives to communicate metempirical content through the painterly medium. He abhors sheer decoration, and he denies the diaristic as an end. His paintings always begin from the most personal approach and, through the painting process, aim at transforming his innermost emotions into an expression of the timeless qualities which unite human experience. It is this goal which unites Stamos with his generation, and it is the individualist starting point that they share which defines Stamos' difference from them. His self-identification with the pictures breathes from within the works themselves, and Stamos' unique character infuses them with a nature and touch that is his alone" (B. Cavaliere, *Theodoros Stamos: Paintings 1958-1960*, exh. cat., Louis K. Meisel Gallery, New York, 1981, n.p.)





652

## MORRIS LOUIS (B. 1962)

*Roseate*

Magna on canvas

81 7/8 x 105 1/4 in. (208.9 x 267.3 cm.)

Painted in 1960.

\$500,000-700,000

### PROVENANCE

André Emmerich Gallery, New York

Greenville County Museum of Art, 1978

Private Collection, New York

Anon. sale; Christie's, New York, Contemporary Art, May 12, 2010, lot 270

Private collection, Fort Lauderdale

Anon. sale; Phillips, New York, 16 May 2013, lot 27

Private collection

Acquired from the above by the present owner

### EXHIBITED

London, Hayward Gallery; Düsseldorf, Städtische Kunsthalle; Humlebæk, Louisiana, Museum of Modern Art and Brussels, Palais des Beaux-Arts, *Morris Louis*, June 1974-April 1975.

### LITERATURE

D. Upright, *Morris Louis: The Complete Paintings*, New York, 1985, p. 159 and 216, no. 295 (illustrated)

*Morris Louis*, exh. cat., Museum of Modern Art, New York, 1986, p. 58 (illustrated).



Barnett Newman, *Adam*, 1951-1952. Tate Gallery, London. © 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York. Photo: © Tate, London / Art Resource, NY.

Columns of fiery and burnished red hues soar majestically skyward in this large-scale 1960 painting by Morris Louis. These vibrant colors set against the rawness of the canvas provided a classic example of the artist's iconic method of painting. Louis pioneered the use of Magna paint in art, which he diluted with thinners such as turpentine and resin. Its unique properties enabled him to experiment with bright, highly saturated colors as well as the ways in which paint was absorbed by the surface of the canvas. As one writer explained, "The transparency of the resin gives . . . a quality of light reflection and refraction with the paints that provides a luminosity and a sense of depth unattainable in any other medium. The colors seem to glow from within" (R. Woody, quoted by D. Upright, "The Technique of Morris Louis," in *Morris Louis: The Complete Paintings*, 1985, New York, p. 50).

The artist would emerge as one of Clement Greenberg's favorite artists, and the renowned critic championed his work in his writings and through the organization of both solo and group exhibitions including Louis' paintings. The artist's body of work was a paramount example of Greenberg's concept of medium specificity, which proposed the idea that the greatest art of the time would highlight and accentuate the unique characteristics of its medium. Louis' paintings stress their two-dimensional nature and the contrast between paint and canvas. His works are not a window to reality, but a refutation of the idea that a painting should mimic real life.









## PROPERTY FROM THE COLLECTION OF ALVIN AND MARY BERT GUTMAN



Christie's is honored to present a selection of works from the Collection of Alvin and Mary Bert Gutman for sale through a series of auctions spanning Prints and Multiples, Impressionist and Modern Art, Post-War and Contemporary Art and American Art.

Married for over 65 years, the Gutmans viewed collecting as a part of their long romance—a special activity for them to share together as a couple. Alvin and Mary were intrepid world travelers and visited over 60 countries together. They traveled to the Galapagos in 1973, New Guinea in 1974, Egypt in 1978, Burma in 1980, and explored many more countries. On their adventures, of which Mary was always the initiator and Alvin the willing participant, they would buy items from the people they encountered along the way, building a significant collection of African and Oceanic Art. These journeys served as their introduction to collecting, and whenever they traveled they would visit local galleries such as Galerie Welz in Salzburg and Dominion Gallery in Montreal.

Mrs. Gutman, who majored in Social Work at Smith College, was a life-long advocate for early childhood education and welfare and played a pivotal role at the Federation of Early Learning Services. Mr. Gutman was an executive of Pressman Gutman Co., the textile and fabric firm founded by his father and grandfather. The Gutmans were very active in their community, serving on many boards including the University of Pennsylvania Museum, Pennsylvania Ballet, Jewish Family and Children's Service and the Congregation Rodeph Shalom.

*Above:* Alvin and Mary Bert Gutman. Photograph courtesy of the family.

*Opposite:* Alvin and Mary Bert Gutman. Photograph courtesy of the family.

653

## HELEN FRANKENTHALER (1928-2011)

### *Soldier*

signed 'frankenthaler' (lower right)  
acrylic on canvas  
59 ½ x 44 ¾ in. (151.1 x 112.7 cm.)  
Painted in 1987.

\$300,000-500,000

#### PROVENANCE

André Emmerich Gallery, New York  
Acquired from the above by the present owner, 1988

#### EXHIBITED

New York, André Emmerich Gallery, *Helen Frankenthaler: New Paintings*,  
December 1987, pl. 8 (illustrated).



Helen Frankenthaler's studio, Connecticut, September 1987 (present lot illustrated). Photo: Gamma One Conversions.. Artwork: © 2018 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

The continuously outstanding aspect of Helen Frankenthaler is her abandonment of restraint in her painterly style, acting as a bridge between the Abstract Expressionists and the Color Field painters. Emerging from the influence of Willem de Kooning and Franz Kline, which is evident in her early work *Mountains and Sea*, Frankenthaler pushed away from the busy canvas and catapulted herself towards the stripped-down color blocks that heavily accentuate the Color Field movement.

*Soldier*, one of Frankenthaler's later paintings, encapsulates this specific ideal, as well as her signature "staining" technique. Frankenthaler was known to thin oil and acrylic paints with turpentine and reduce them down to a consistency resembling water colors. This method allowed her to layer paints without fully covering the previous layer of color, creating an emotional outburst in every spontaneous stroke. In *Soldier*, she stains the canvas with gray as the first layer, portraying the solid exterior that someone considered a soldier, in any sense, must exude. The next layer is a deep maroon, which is a darker pigment, masking the space in which it covers the gray completely. On top of the maroon is a vibrant orange, which stains the maroon and morphs the color of the canvas wherever it touches. These bright colors amidst the gray evoke the emotion that a soldier endures, despite assumed solemnness. The canvas captures each of Frankenthaler's trademarks; emotion, spontaneity, and her primary artistic method.

---





654

**HANS HOFMANN (1880-1966)**

*Symphony in the Sky*

signed and dated 'hans hofmann 60' (lower right); signed again twice,  
inscribed, titled and dated 'Symphony in the sky hans hofmann 1960'  
presented as a gift to Hyman Artz II.9.65 hans hofmann' (on the reverse)  
oil on panel  
28 x 35 ½ in. (71.1 x 90.1 cm.)  
Painted in 1960.

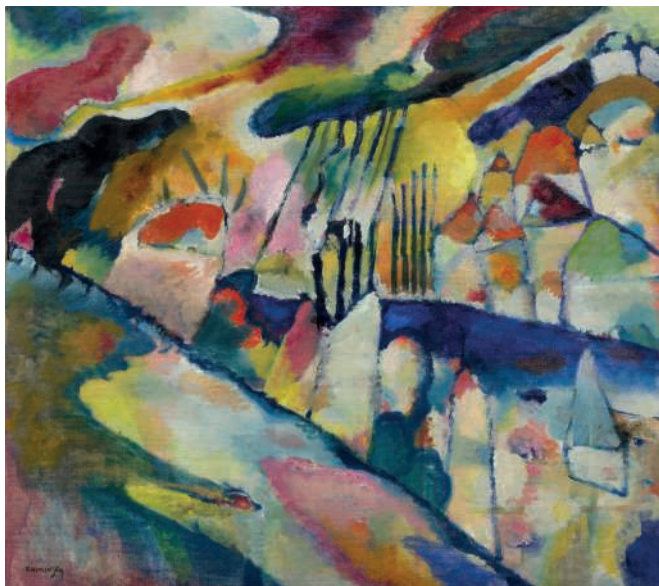
\$150,000-250,000

**PROVENANCE**

Hyman Artz, gift of the artist  
Ronald Feldman Fine Arts, New York  
Acquired from the above by the present owner, 1972

**LITERATURE**

S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings, Vol. III*  
(1952-1965), Farnham, 2014, p. 283, no. P1289 (not illustrated).



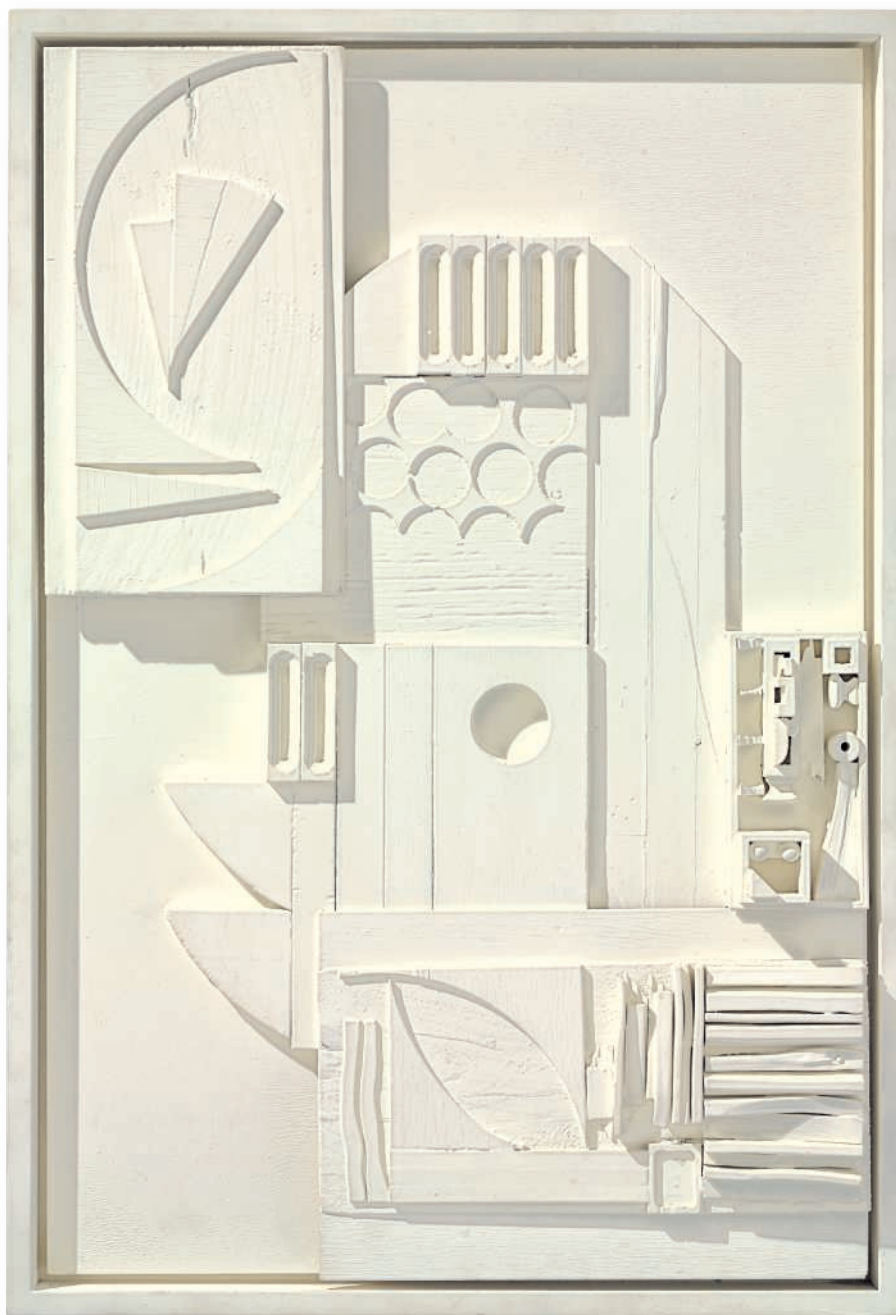
Wassily Kandinsky, *Landscape with Rain*, 1913. Solomon R. Guggenheim Museum, New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, NY.

*Colour is the keyboard. The eye is the hammer. The soul is the piano, with its many strings. The artist is the hand that sets the soul vibrating by means of this or that key.*

(W. Kandinsky, *Kandinsky: Complete Writings On Art*, De Capo Press, MA, 1994, p. 160).



PROPERTY FROM THE COLLECTION OF  
ALVIN AND MARY BERT GUTMAN



655

**LOUISE NEVELSON (1899-1988)**

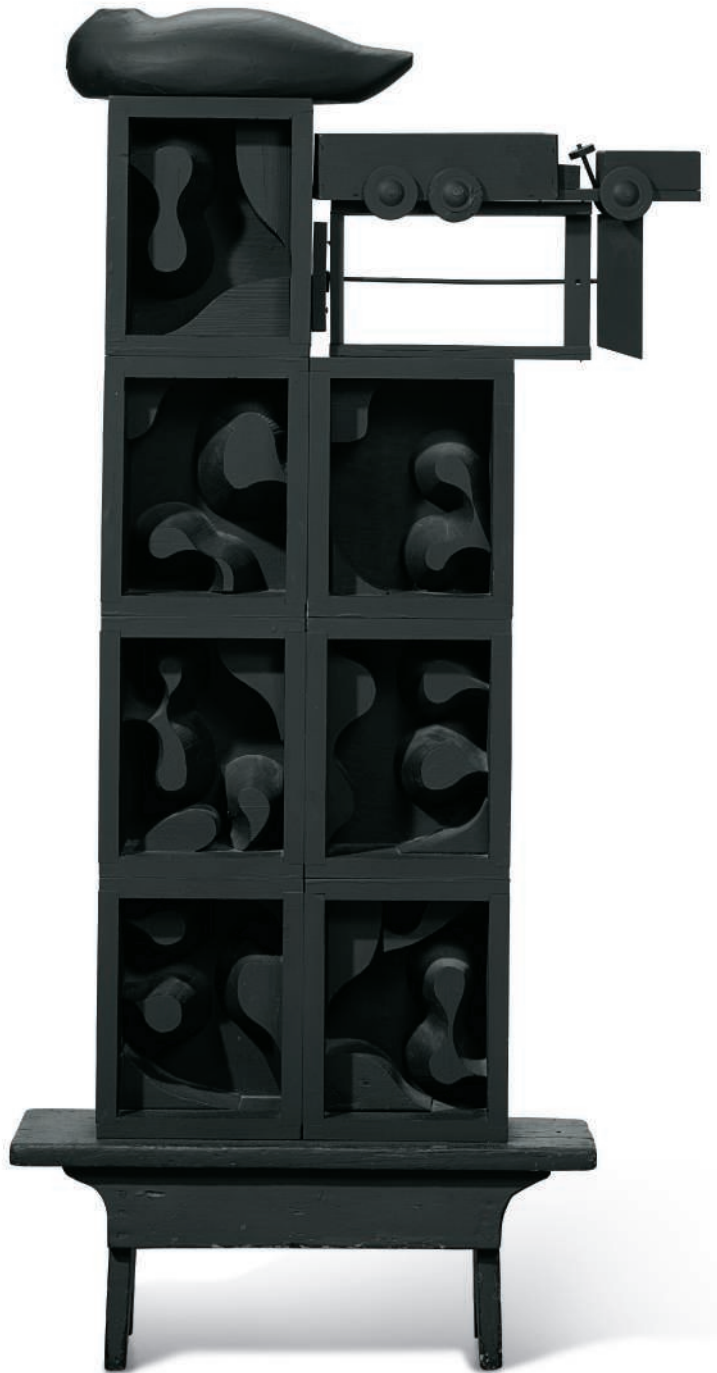
*Dawn's Landscape XVI*

painted wood  
38 x 26 7/8 x 5 in. (96.5 x 66.3 x 12.7 cm.)  
Executed in 1975.

\$30,000-50,000

**PROVENANCE**

Pace Gallery, New York  
Makler Gallery, Pennsylvania  
Acquired from the above by the present owner, 1980



656

**LOUISE NEVELSON (1899-1988)**

*Decoy Offering*

painted wood

50 ¾ x 25 x 7 ⅞ in. (128.9 x 63.5 x 20 cm.)

Executed in 1973.

\$70,000-100,000

**PROVENANCE**

Pace Gallery, New York

Makler Gallery, Philadelphia

Acquired from the above by the present owner

**657**

**HELEN FRANKENTHALER (1928-2011)**

*Melba*

signed 'frankenthaler' (on the reverse)

acrylic on canvas

59 x 19 1/8 in. (149.9 x 48.5 cm.)

Painted in 1976.

\$250,000-350,000

**PROVENANCE**

André Emmerich Gallery, New York

Private collection, Medina, Washington, 1977

Acquired from the above by the present owner



Mark Rothko, *Untitled No. 17*, 1961. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

*Color is also extremely important to my 'process.' It's born out of idea, mood, luck, imagination, risk, into what might even be ugly; then I let it tell me what might/should be used next, until I get the light and order that satisfies to perfection. The result is color and space and, I hope, a beautiful message.*

–Helen Frankenthaler



658

**KENNETH NOLAND (1924-2010)**

*Twice Told*

signed, titled and dated 'TWICE TOLD Kenneth Noland 1972' (on the reverse)

acrylic on canvas

100 ½ x 17 ¾ in. (255.2 x 44.7 cm.)

Painted in 1972.

\$70,000-100,000

**PROVENANCE**

Waddington Galleries, London

Private collection

Anon. sale; Sotheby's, London, 11 February 2005, lot 241

Private collection, New York

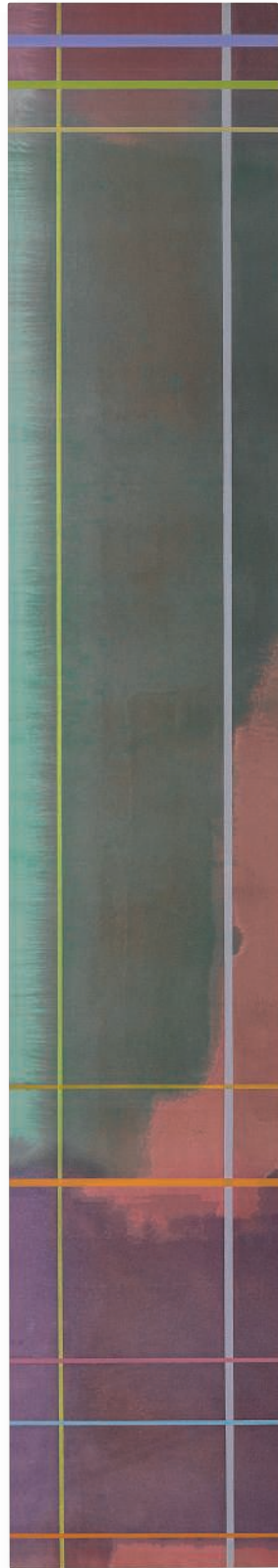
Anon. sale; Christie's, New York, 13 September 2006, lot 228

Acquired at the above sale by the present owner

*Color differences always go side by side.  
Laterally. Color differences can illustrate three  
dimensional form, but using color in terms of  
hue belongs more properly to painting than  
modelling with dark and light does.*

-Kenneth Noland





659

## BRIDGET RILEY (B. 1931)

*Rose Rose 4*

signed and dated 'Riley '09' (on the right side edge); signed again, titled and dated again 'ROSE ROSE 4. Riley 2009 (on the overlap) oil on linen

15 x 12 in. (38.1 x 30.4 cm.)

Painted in 2009.

\$80,000-120,000

### PROVENANCE

Timothy Taylor Gallery, London

Private collection

Anon. sale; Sotheby's, London, 13 October 2012, lot 138

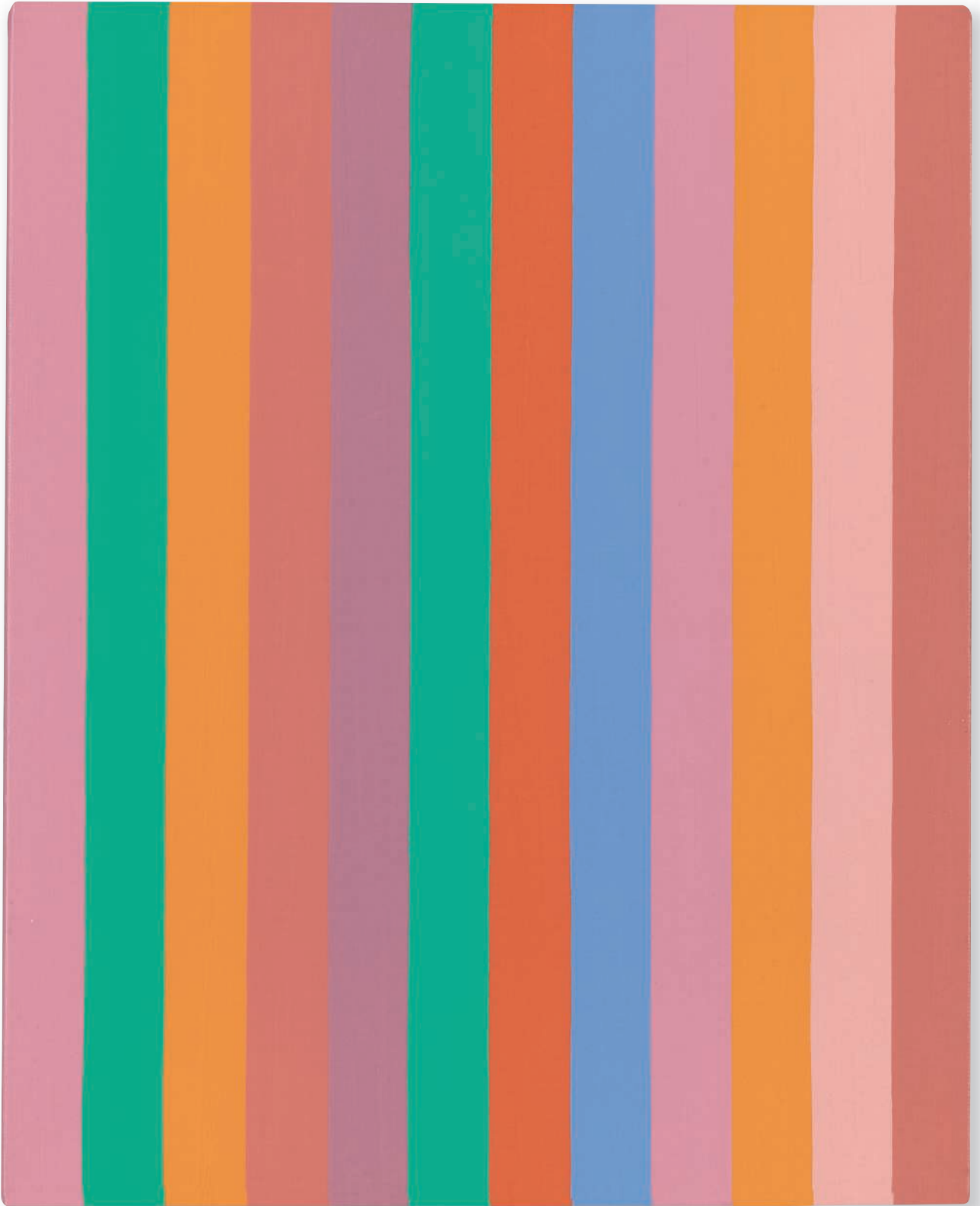
Acquired at the above sale by the present owner



Sol Lewitt, *Four Basic Covers and Their Combinations*, 1971. Museum of Modern Art, New York. © 2018 The LeWitt Estate / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

*I had to give visual sensation more rein—my black-and-white paintings had been about states of being, states of composure and disturbance, but when I introduced colour in 1967 this began to change. Colour inevitably leads you to the world outside...*

—Bridget Riley



660

## YAYOI KUSAMA (B. 1929)

### *Original Infinity Nets*

signed, titled and dated 'YAYOI KUSAMA 2000 ORIGINAL INFINITY NETS'  
(on the reverse)

acrylic on canvas

28 5/8 x 23 7/8 in. (72.7 x 60.4 cm.)

Painted in 2000.

\$300,000-500,000

#### PROVENANCE

Ota Fine Arts, Tokyo

Roslyn Oxley9 Gallery, Sydney

Victoria Miro Gallery, London

Acquired from the above by the present owner

#### EXHIBITED

Tokyo, Ota Fine Arts, *Yayoi Kusama*, June-July 2000.

Sydney, Roslyn Oxley9 Gallery, *Yayoi Kusama*, April-May 2002.

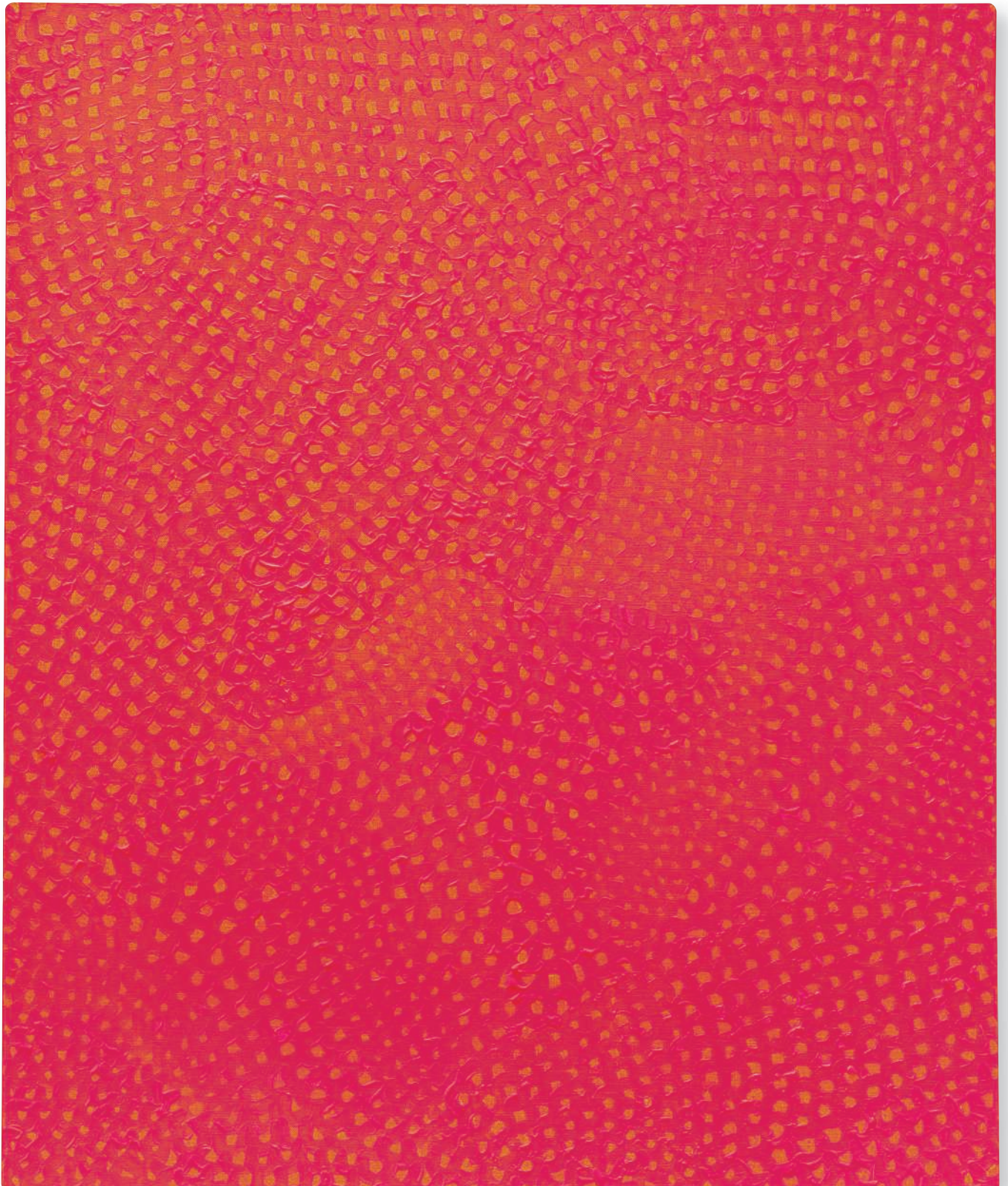


Yayoi Kusama in *Infinity Mirrored Room - Love Forever*. Photographer unknown. Artwork: © YAYOI KUSAMA.

Covering the canvas, the dots on Yayoi Kusama's *Original Infinity Nets* compose an infinite universe meant to extend far beyond the canvas. Neon red impasto layers trace the small looping gestures and swirls of her hand over a thin surface of bright orange paint. This gentle and quiet approach is an active painting that allows us to follow her traces. By reading the surface of the canvas we can understand every single mark on this painting and imagine what the process feels like. Kusama loses herself in a serial activity as a means to quiet the mind. This is Kusama's infinity. Captured in the finite dimensions of a canvas, *Original Infinity Nets* is a glimpse into the artist's mind, not simply a moment in time.

Kusama was first inspired for the series in 1957 when crossing over the Pacific Ocean flying from Tokyo to Seattle, and watching the crests and swells of the ocean from the distance. This perspectival shift awakened a desire to begin a series and style of paintings that would continue throughout her career. By stepping back and appreciating the overall composition we are able to understand how this gestural painting comes to be. The different zones of the painting each have their own character; as a result the entire painting is filled with optical flow.

---



661

## LOUISE NEVELSON (1899-1988)

### *Vertical Cloud*

painted wood  
121 x 66 x 11 in. (307.3 x 167.6 x 27.9 cm.)  
Executed in 1971.

\$80,000-120,000

#### PROVENANCE

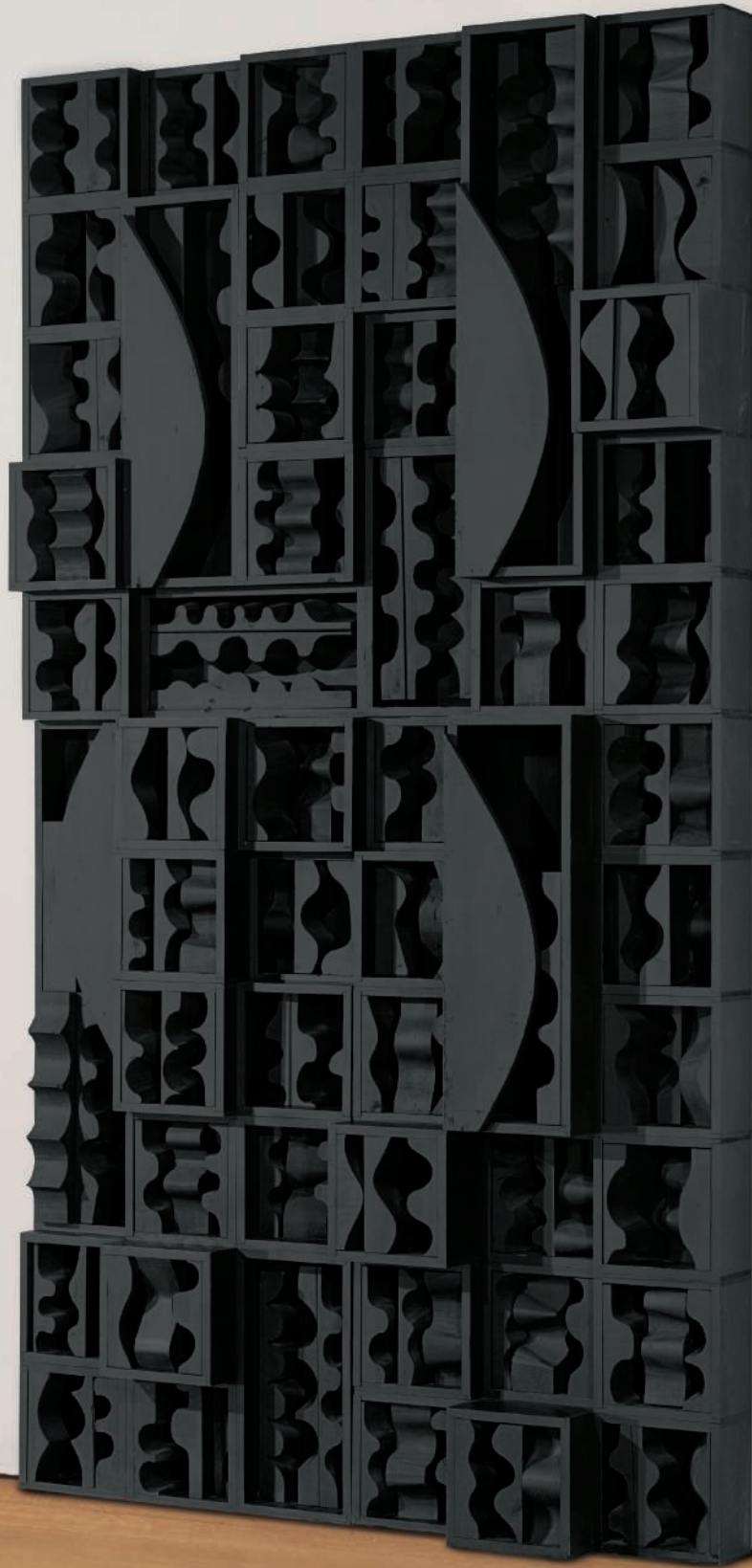
Pace Gallery, New York  
Acquired from the above by the present owner, 1971



Louise Nevelson in her studio. Photo: © 2018 Pedro E. Guerrero Archives.  
Artwork: © 2018 Estate of Louise Nevelson / Artists Rights Society (ARS),  
New York.

A visit to a stylish Australian aunt at the age of fourteen instilled within Arnold Scaasi an interest in fashion and helped to cement the foundations of a career that would see him dress the likes of Elizabeth Taylor, Princess Diana, Marilyn Monroe and Jacqueline Kennedy, among other stars and socialites. In 1962, at the onset of this dazzling and decades-long career, he encountered a young Parker Ladd strolling along Central Park South. What both gentlemen anticipated to be a quick fling turned into a partnership lasting over half a century. The pair moved into a home in 1991 at Beekman Place that housed their impressive art collection, a compilation of paintings by Pablo Picasso, Fernand Leger and Claude Monet, as well as sculptures by Louise Nevelson, who also happened to be a customer of Scassi. Nevelson provided multiple works in a variety of scale and media for their residences, including an elaborate ceiling work commissioned specifically for the room, but it was *Vertical Cloud* that became a symbol of their collection. In a stroke of creativity, Scassi and Ladd installed *Vertical Cloud* above the fireplace in the main room—the most prominent real estate work of art can be provided—anchoring it as the centerpiece of the room and, by extension, as a truly cherished work within their own collection.

---



662

**LOUISE NEVELSON (1899-1988)**

*Rain Garden VI*

painted wood

48 x 39 x 7 in. (121.9 x 99 x 17.7 cm.)

Executed in 1978.

\$70,000-90,000

**PROVENANCE**

Pace Gallery, New York

Private collection, New York

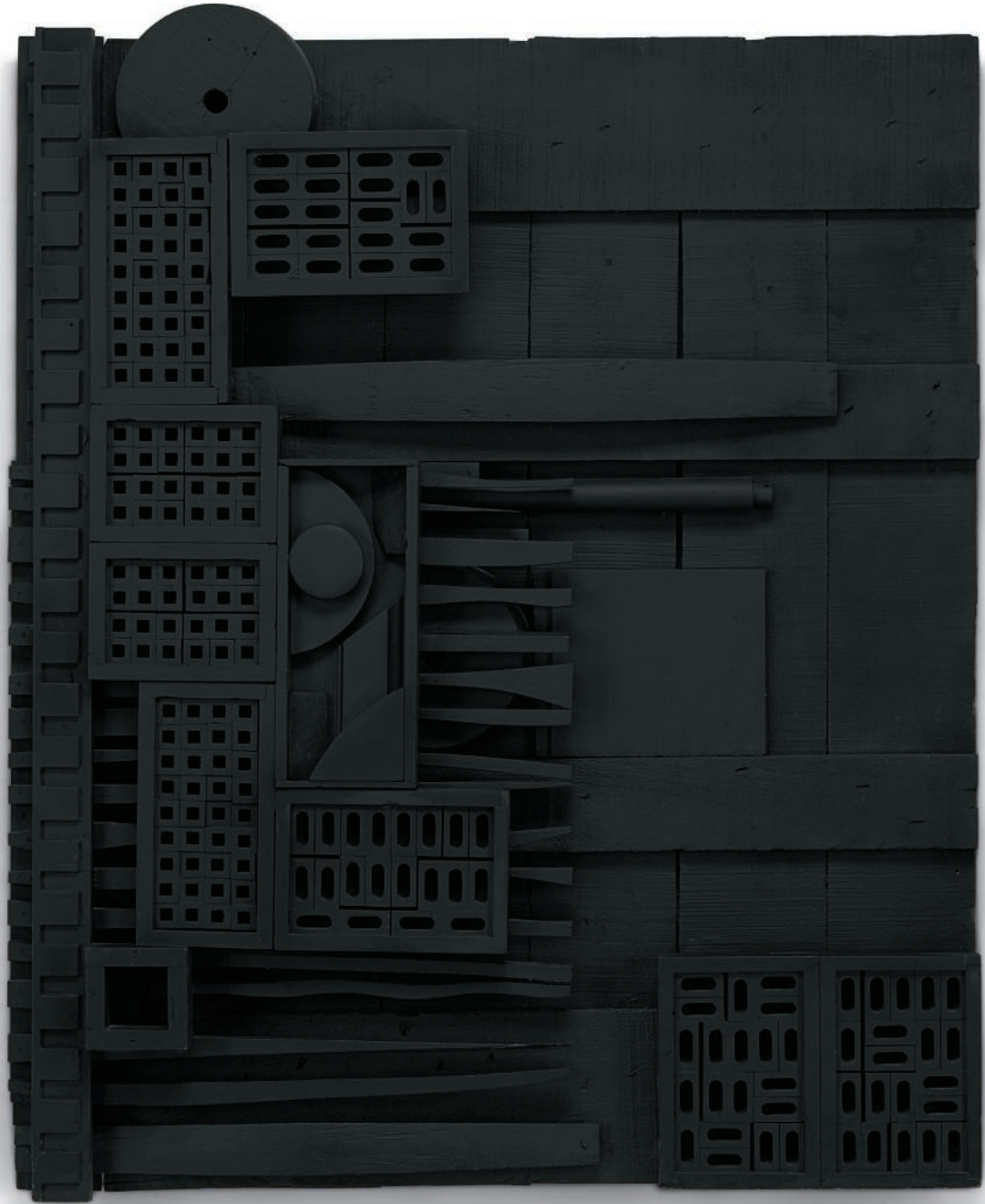
Anon. sale; Christie's, New York, 15 May 2002, lot 195

Acquired at the above sale by the present owner

*I automatically went to wood. I wanted a medium that was immediate. Wood was the thing that I could communicate with almost spontaneously and get what I was looking for. For me, I think it's the textures and the livingness....When I'm working with wood, it's very alive. It has a life of its own. If this wood wasn't alive, it would be dust. It would disintegrate to nothing. The fact that it's wood means it has another life.*

-Louise Nevelson





663

## GÜNTHER UECKER (B. 1930)

### *Structure Field*

signed and dated 'Uecker 62' (on the reverse)

emulsion paint and nails on canvas mounted on wood

23 5/8 x 23 5/8 x 5 7/8 in. (60 x 60 x 15 cm.)

Executed in 1962. This work is accompanied by a certificate of authenticity signed by the artist.

\$500,000-700,000

#### PROVENANCE

Galerie Eversberg, Munich

Private Collection, Süddeutschland, circa 1990

Anon. sale; Karl & Faber, Munich, 4 December 2014, lot 634

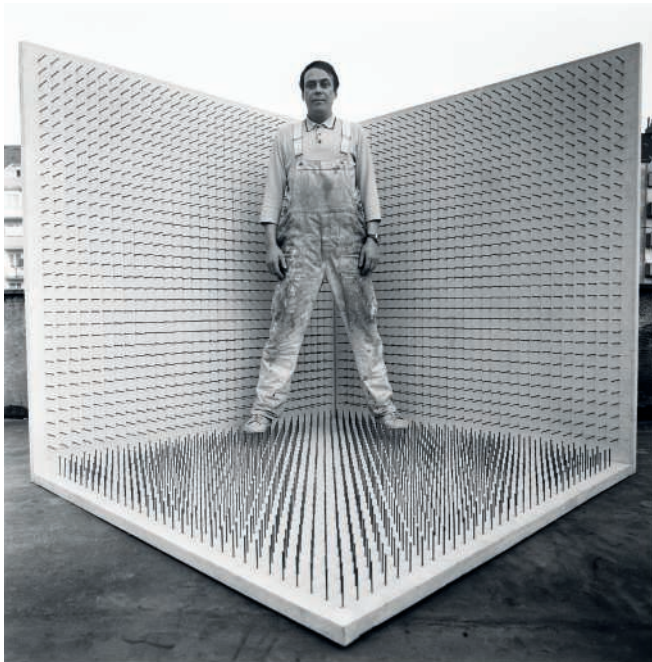
Acquired at the above sale by the present owner

#### EXHIBITED

Krefeld, Museum Haus Lange, *Mack Piene Uecker*, January-March 1963.

London, Skarstedt Gallery, *Burning, Cutting, Nailing: Klein, Fontana, Uecker*,

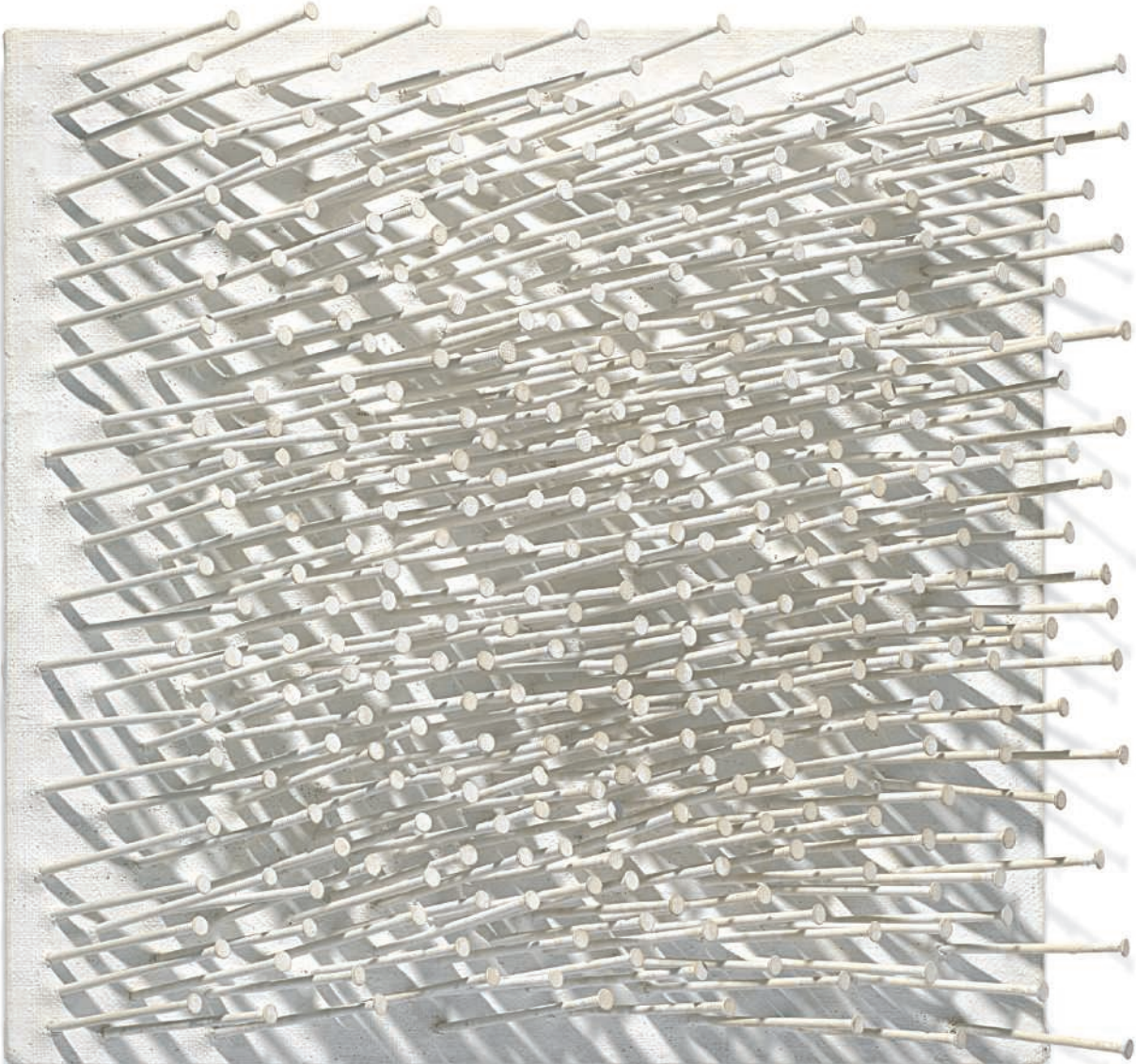
June-July 2015, pp. 68-69, 70-71, 88, 94 and 98 (illustrated).

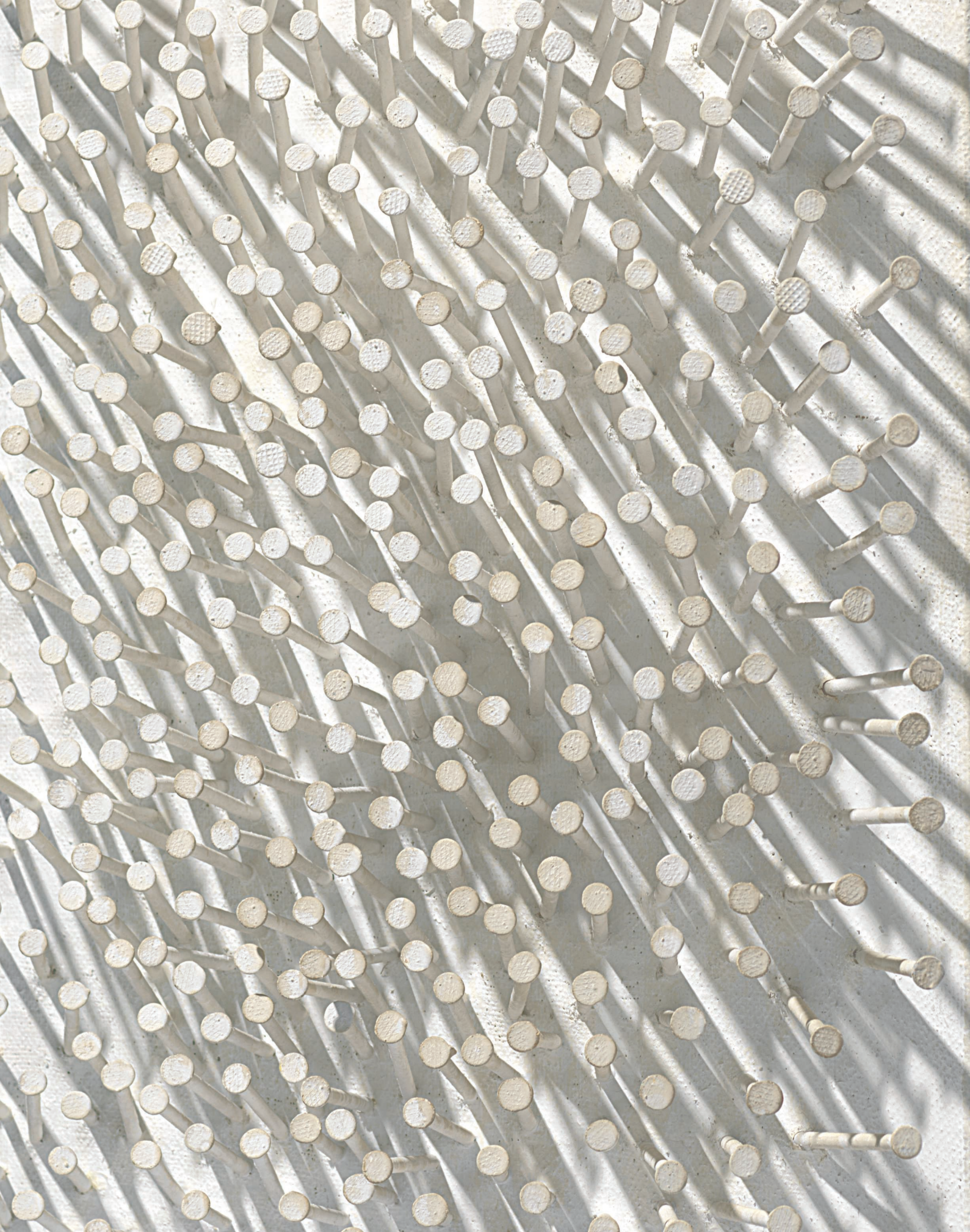


Günther Uecker, 1968. Photo: Lothar Wolleh © Oliver Wolleh, Berlin Artwork: © 2018 Günther Uecker / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany.

Known for his use of the industrial nail to create optically-refined fields of light and shadow, Günther Uecker, along with the ZERO group, called for new beginning in German art after World War II. Created during a particularly active period in the artist's oeuvre, *Structure Field* is a prime example of the artist's inquiry into space, time, and light. Uecker states, "In the beginning was the nail, which seemed to me to be the ideal object with which to model light and shadow - to make time visible. I incorporated it into my painting, and it forged a link between the works and the space around them. It protruded as a tactile feeler from the flat surface, much like a sundial. A language of light and shadow emerged from the cumulative diversity" (G. Uecker, quoted in A. Tolnay, ed., *Günther Uecker Twenty Chapters*, Ostfildern-Ruit, 2006, p. 72). By stripping down his practice to a readily available, uniform unit such as the nail, Uecker was able to do away with any connections to Expressionism or art from the past and instead start a new conversation about the very nature of visual art after the war.

A forest of white nails sprouts out of a white ground, each one leaning to the right in unison as if under the shock of a blast or a high wind. Forming shadows to varying degrees within the composition, the field undulates slightly, creating an organic movement within the entire work. Uecker notes, "When I use nails my aim is to establish a structured pattern of relationships in order to set vibrations in motion that disturb and irritate their geometric order. What is important to me is variability, which is





Opposite: Detail of the present lot.

Right: Marcel Duchamp, *Bottlerack*, 1914/1961. Philadelphia Museum of Art. © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2018. Photo: The Philadelphia Museum of Art/ Art Resource NY.

Below: Robert Rauschenberg, *Music Box (Elemental Sculpture)*, 1953. © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY.

capable of revealing the beauty of movement to us" (G. Uecker quoted in D. Honisch et al. (eds.), *Günther Uecker: Twenty Chapters*, Berlin 2006, p. 34). By placing the nails at an angle to the canvas, the artist brings associations with quills, spines, or hairs. Moving in unison, each line mimics the other and create a plane of flat nail heads that seem to siphon the white paint of the vase up to the exceedingly textural surface.

Created the year following Uecker's joining with fellow German artists Otto Piene and Heinz Mack in the radical ZERO art movement, *Structure Field* continues his investigations with the modest nail to examine the qualities of light and movement on a dimensional plane. The ZERO group, like other European groups at the time, was a reaction to WWII and a general feeling that art should be stripped down and rebuilt so that the most basic ideas could be explored and the most important conversations could be started. They relied on visual experiments in their studio practices that resulted in dynamic light effects and optical reverberation. "It was from the start an open domain of possibilities, and we speculated with the visionary form of purity, beauty, and stillness", Uecker explained. "These things moved us greatly. This was perhaps also a very silent and at the same time very loud protest against Expressionism, against an expression-oriented society" (G. Uecker, quoted in D. Honisch, *Uecker*, New York 1983, p. 14). This call for a radical new beginning in the art world, especially in Germany, was in response to the need for a new identity and fresh ideas. The name ZERO referenced the end of the countdown for a rocket launch, and the implied leveling that followed a missile strike. Making clear the necessity of this new



thinking, the three core members of the group, Uecker, Piene, and Mack, were invited to exhibit at Documenta 3 in 1964. The first major exhibition of ZERO works in the United States, however, did not take place until 2014 when the Guggenheim New York opened *ZERO: Countdown to Tomorrow* and brought wider attention to the decades of prescient work.

Born in 1930 in Wendorf, Germany, Uecker saw WWII come and go. Living through the war, he was innately aware of its effects on Germany as a country, both physically and psychologically. Originating in his personal experiences, the nail became a symbol of defence, but also a tool for exploration and rebuilding. "As the front closed in [during WWII], I barricaded my house from within, which was only an illusion of safety, of course. But nevertheless, it definitely gave an emotional feeling of protection. And this is what the nails represent in my work: on the one hand a defence, like ruffled hair, like a hedgehog curling up into a ball, but on the other hand tenderness. These tactile perceptions can be quite fragile and poetically sustainable in their visual perception...The individual objects as transgressions, a flooding of the world with art. These everyday pieces of furniture suddenly become sacred objects" (G. Uecker, quoted in, "Interview with Günther Uecker," exh. cat., New York, L&M Arts, *Günther Uecker: The Early Years*, 2011, p. 8-9). The common nail became his talisman, and its ability to build something beautiful in groups, something entirely different than its intended purpose, became his main operating idea.

664

## ISAMU NOGUCHI (1904-1988)

*Untitled*

wood

overall: 14 ½ x 20 x 2 ¾ in. (36.8 x 50.8 x 6.9 cm.)

Executed in 1944-1945.

\$300,000-500,000

### PROVENANCE

Howard Myers, gift of the artist, circa 1940s

Private collection, by descent from the above, 1988

By descent from the above to the present owner

### LITERATURE

H. C. Schonberg, "Isamu Noguchi: A Kind of Throwback." *New York Times Magazine*, 1968, pp. 26-27, 29-30, 32, 34 (illustrated).

N. Grove and D. Botnick, *The Sculpture of Isamu Noguchi, 1924-1979: A Catalogue*, New York, 1980, p. 37, no. 211 (illustrated).

Karuizawa, Sezon Museum of Modern Art, *Isamu Noguchi and Rosanjin Kitaoji*, exh. cat., March-April 1996 no. 2.

Isamu Noguchi Foundation and Garden Museum, *The Isamu Noguchi Catalogue Raisonné*, digital, ongoing, no. 211 (illustrated)



Isamu Noguchi's studio, New York, circa 1945 (present lot illustrated).

Photographer unknown. Artwork: © 2018 Estate of Isamu Noguchi / Artists Rights Society (ARS), New York.

One of the most acclaimed sculptors of the 20th century, Isamu Noguchi combined Eastern and Western philosophies in an attempt to more fully question raw materials and natural forms. *Untitled* is an exquisite example of the more intimate sculptures the artist made during a breakout period in his career. In 1927, while applying for a Guggenheim fellowship that would later allow him to travel to Europe, Noguchi wrote, "It is my desire to view nature through nature's eyes, and to ignore man as an object for special veneration. [...] Indeed, a fine balance of spirit with matter can only concur when the artist has so thoroughly submerged himself in the study of the unity of nature as to truly become once more part of nature" (I. Noguchi, quoted in D. Apostolos-Cappadona and B. Altshuler, eds., *Isamu Noguchi: Essays and Conversations*, New York, 1994, p. 16). This interest in fusing human presence with natural form is distinctly evident in *Untitled*, and its carefully considered structure speaks to Noguchi's mastery of material and lifelong search for a more cohesive worldview.

Three biomorphic forms rest atop a rectangular base in a manner that is both in equilibrium and threatening to topple at any moment. The upper and lower shapes mimic each other slightly with four sections a piece, while the middle form stretches out beyond the confines of the work in a more languid display of its contours. Carved from wood and worked over by the artist into







Opposite: Isamu Noguchi's studio, New York, circa 1945. Photo: © Estate of André Kertész/Higher Pictures. Artwork: © 2018 Estate of Isamu Noguchi / Artists Rights Society (ARS), New York.

Left: Barbara Hepworth, *Three Standing Forms*, 1964. Albright-Knox Art Gallery, Buffalo. © Bowness. Photo: Albright-Knox Art Gallery / Art Resource, New York.

Right: Constantin Brancusi, *Adam and Eve*, 1921. Solomon R. Guggenheim Museum, New York. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: The Solomon R. Guggenheim Foundation / Art Resource, NY.



a rich chocolate brown, *Untitled* exhibits subtle grain striations that serve to enhance the horizontal properties of the sculpture. The top division has a miniscule indent in one of its nodules that exhibits the slightest of pinholes through which light peers. The attention to negative space in conjunction with the positive is a signature of Noguchi's work and creates a deeper conversation about the structure as a whole.

Born in the United States, Noguchi nonetheless spent much of his childhood in Japan and was a lifelong world traveler. At the age of 22, in 1927, he spent time in Paris where he worked in the studio of Constantin Brancusi. The modernist sculptor greatly influenced Noguchi's own work, but their reasons for making work differed. He recollected about this time early in his career, noting, "Pure abstractions, or at least those geometrically derived, left me cold, and I was always being torn between Brancusi's admonition and my desire to make something more meaningful to myself. This is not to say that I thought of deriving anything from the figure. But I craved a certain morphologic quality. I developed a deep interest at the time in cellular structure and collected books on paleontology, botany, and zoology" (I. Noguchi, quoted in S. Hunter, *Isamu Noguchi*, London 1979, p. 38). While the time with Brancusi instilled a great interest in the natural properties of materials, Noguchi approached sculpting in a more organic fashion rather than as a formalist. Prior to his time in Paris, the young artist had apprenticed with a cabinet maker in the Japanese city of Chigasaki. There Noguchi learned traditional woodworking techniques like antiquing through a mixture of burning and rubbing with straw and sand that would carry on into works like *Untitled*. This combination of traditional processes and contemporary thinking are a mark of the artist's innovation and genius.

Working on a number of sculptures and public commissions throughout the 1930s and 40s, Noguchi allied himself with some of the major artists working in the New York School. Taking the more philosophical tact, rather than the bold effervescence of the Action Painters, he identified more with artists like Barnett Newman and Clyfford Still. Noguchi's large pieces were inspired by an interest in uplifting the social morale and doing good. However, by the mid-1940s, he became more concerned with intimate scale and personal relationships to art objects. *Untitled* is a perfect example of this inquiry as its smoothly-worked surface and small scale invite careful rumination and exhibits the patina of time and care that went into its manufacture. His introduction to the ideas of the Surrealists, as well as works by artists like Yves Tanguy, ignited an interest in biomorphism and existential thought. By the time *Untitled* was finished in 1945, this interest had translated into critically-lauded inquiries into the nature of shape and material. In 1946, Noguchi was included in the Museum of Modern Art's influential exhibition *Fourteen Americans* alongside artists like Arshile Gorky and Robert Motherwell. This served to cement his career in New York, and was a turning point for his artistic production. Bruce Altshuler noted about Noguchi's statement in the catalogue for *Fourteen Americans*, "now [Noguchi] addressed more inward needs: the 'adjustment of the human psyche to chaos' and the 'transformation of human meaning into the encroaching void.' Like many artists of the postwar period, Noguchi had moved from the social to personal issues, seeking existential meaning from art in a world bereft of stable values" (B. Altshuler, *Isamu Noguchi*, New York, London, and Paris, 1994, p. 49). The continued influence of Surrealism is palpable in Noguchi's later works as he continued to look both inward and to nature for his abstracted forms.

665

## ALEXANDER CALDER (1898-1976)

*The Golfer (John D. Rockefeller)*

wire and wood

15 ½ x 7 x 17 ½ in. (39.4 x 17.8 x 44.5 cm.)

Executed circa 1927.

\$600,000-800,000

### PROVENANCE

Nelson A. Rockefeller, New York, acquired directly from the artist, 1958

Mrs. Nelson A. Rockefeller, by descent from the above

O'Hara Gallery, New York

Acquired from the above by the present owner, 2007

### EXHIBITED

New York, Museum of Modern Art, *Twentieth-Century Art from the Nelson Aldrich Rockefeller Collection*, May-September 1969, p. 32 (illustrated).

New York, Whitney Museum of American Art and Paris, Centre Pompidou, *Alexander Calder: The Paris Years*, October 2008-July 2009, pp. 91 and 281, pl. 48 and p. 283, no. 65 (illustrated).

New York, Van de Weghe Fine Art, *Alexander Calder*, September-December 2010.

Washington D.C., National Portrait Gallery, *Calder's Portraits: A New Language*, March-August 2011, p. 86, no. 66 (illustrated).

Hong Kong, S|2, *Alexander Calder: Imagining the Universe*, September 2015, p. 13, no. 1 (illustrated).

### LITERATURE

L. Boltin, *The Nelson A. Rockefeller Collection: Masterpieces of Modern Art*, New York, 1981, p. 44 (illustrated).

S. May, "Man in Wire", *ArtNews*, March 2011, p. 31 (illustrated).

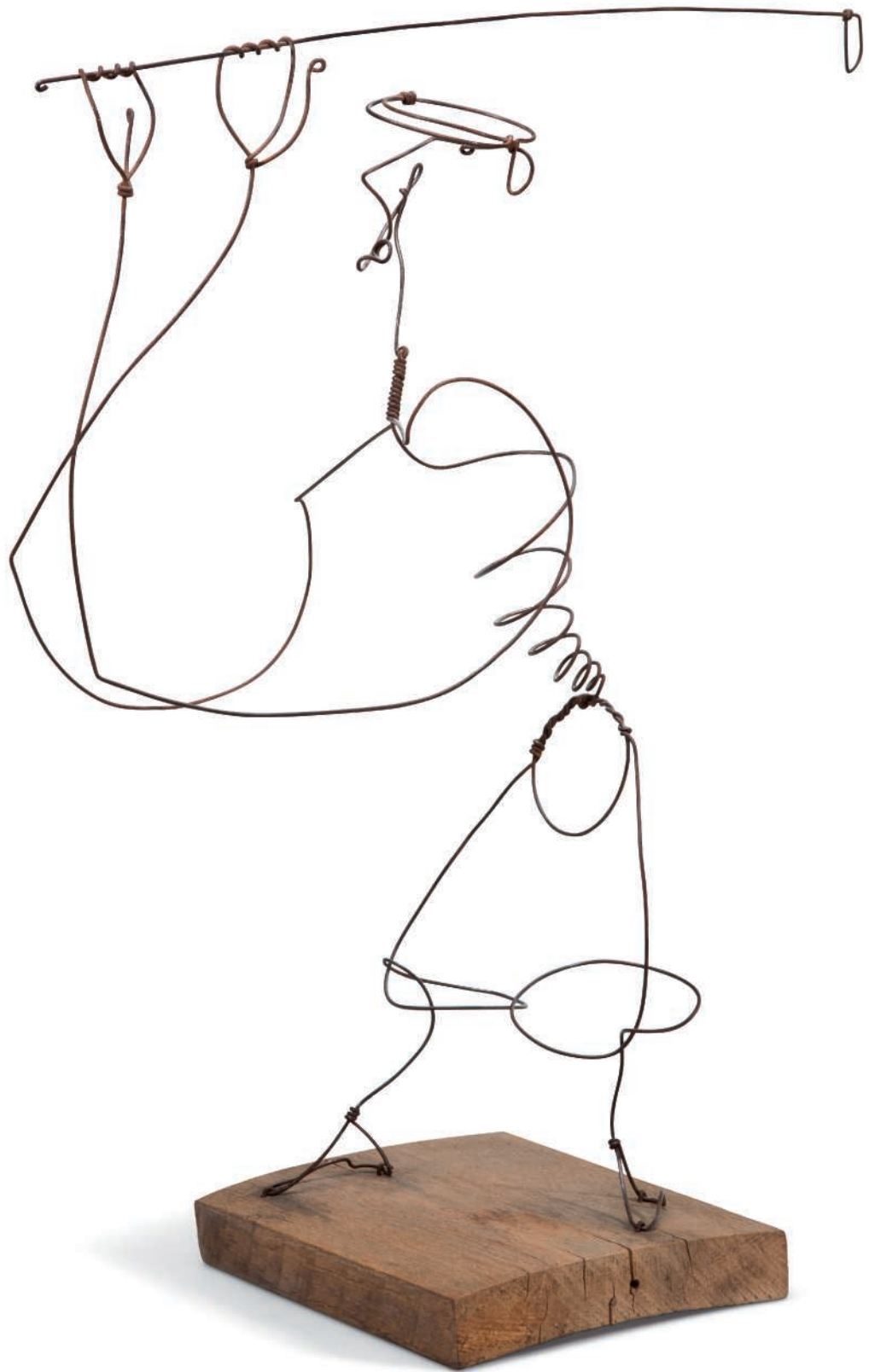
This work is registered in the archives of the Calder Foundation, New York, under application number A11570.

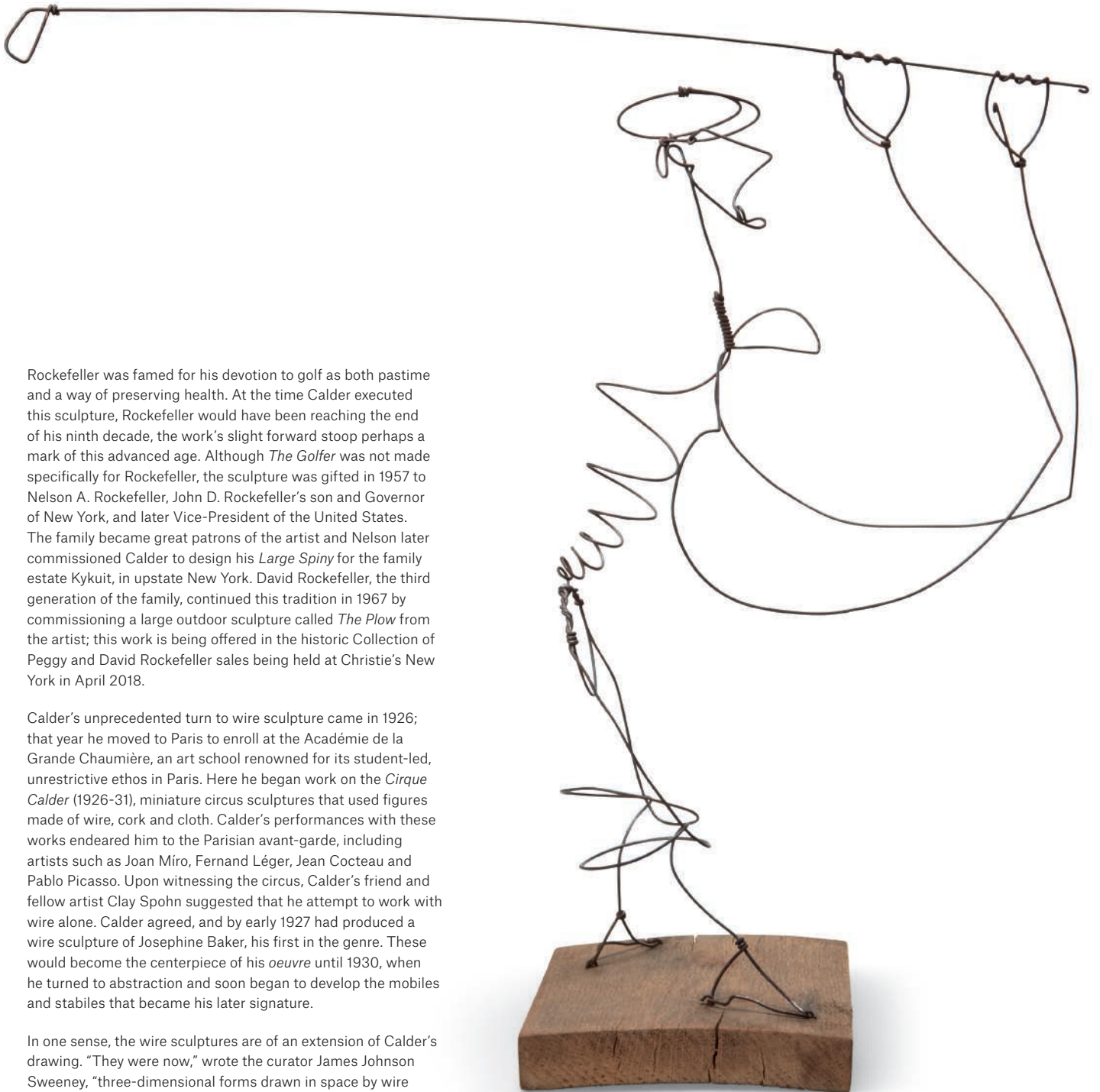


John D. Rockefeller, Florida, 1925. Photographer unknown.

An exquisite portrait, ingeniously composed from long strands of wire, *The Golfer (John D. Rockefeller)* represents the pinnacle of one of Alexander Calder's first great mediums. Rising over a foot and half in height from its wooden base, the sculpture depicts the titular sportsman tensed and ready to swing. His head, represented largely by the protrusion of a nose, is clothed in a sun-shielding cap. The torso, rendered by a single string of wire, spirals down like a backbone before meeting at the abdomen and twirling off again into two legs. Elongated arms flow out in curves that simultaneously streamline human anatomy and exaggerate it. Their wide sweep evokes the bagginess of 1920s golfer's attire. Two hands grasp a slender, simplified club. By providing loops of thin lines, Calder conscripts the very air into an element of his work. The reams of wire are attached to each other by elaborate contortion, granting the piece a purity of material.

The golfer represented is not an anonymous athlete but John D. Rockefeller: the oil magnate and prolific philanthropist who, in the latter decades of his long life, was regarded as the richest man in the world. Rockefeller was a celebrity of the 1920s, whose likeness would be familiar to viewers even when translated to wire. Calder's other subjects sculpted in this medium included the jazz dancer Josephine Baker, the boxer Panama Al Brown, US president Calvin Coolidge and the artists Joan Miro and Fernand Léger.





Rockefeller was famed for his devotion to golf as both pastime and a way of preserving health. At the time Calder executed this sculpture, Rockefeller would have been reaching the end of his ninth decade, the work's slight forward stoop perhaps a mark of this advanced age. Although *The Golfer* was not made specifically for Rockefeller, the sculpture was gifted in 1957 to Nelson A. Rockefeller, John D. Rockefeller's son and Governor of New York, and later Vice-President of the United States. The family became great patrons of the artist and Nelson later commissioned Calder to design his *Large Spiny* for the family estate Kykuit, in upstate New York. David Rockefeller, the third generation of the family, continued this tradition in 1967 by commissioning a large outdoor sculpture called *The Plow* from the artist; this work is being offered in the historic Collection of Peggy and David Rockefeller sales being held at Christie's New York in April 2018.

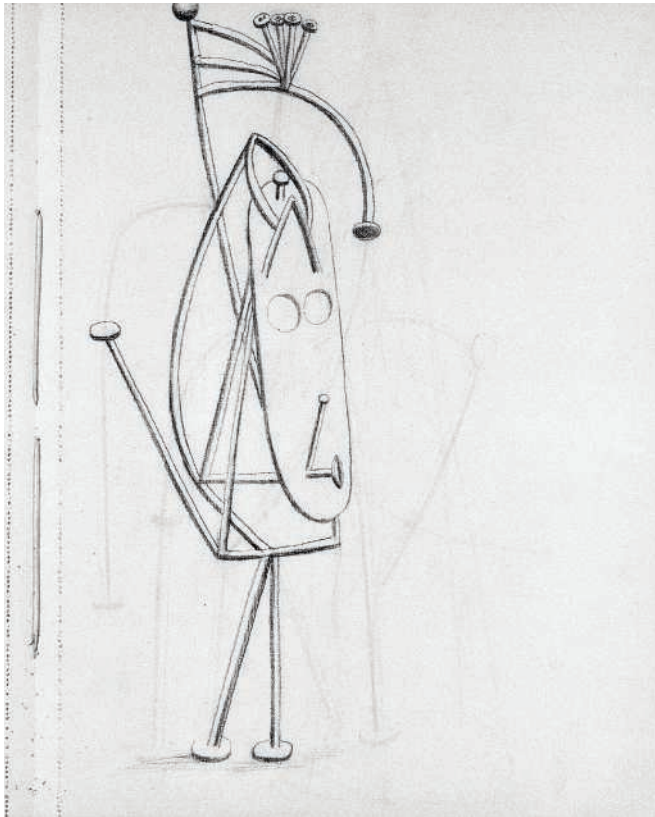
Calder's unprecedented turn to wire sculpture came in 1926; that year he moved to Paris to enroll at the Académie de la Grande Chaumière, an art school renowned for its student-led, unrestrictive ethos in Paris. Here he began work on the *Cirque Calder* (1926-31), miniature circus sculptures that used figures made of wire, cork and cloth. Calder's performances with these works endeared him to the Parisian avant-garde, including artists such as Joan Miro, Fernand Léger, Jean Cocteau and Pablo Picasso. Upon witnessing the circus, Calder's friend and fellow artist Clay Spohn suggested that he attempt to work with wire alone. Calder agreed, and by early 1927 had produced a wire sculpture of Josephine Baker, his first in the genre. These would become the centerpiece of his *oeuvre* until 1930, when he turned to abstraction and soon began to develop the mobiles and stabiles that became his later signature.

In one sense, the wire sculptures are of an extension of Calder's drawing. "They were now," wrote the curator James Johnson Sweeney, "three-dimensional forms drawn in space by wire

Opposite: Alternate view.

Below: Pablo Picasso, *Carnet 36, folio 4 recto*:  
*Design for a sculpture* (Z VII,112), 1927. Musée  
Picasso, Paris. © 2018 Estate of Pablo Picasso /  
Artists Rights Society (ARS), New York. Photo:  
© RMN-Grand Palais / Art Resource, NY.

Right: Installation view, *Twentieth-Century Art from  
the Nelson Aldrich Rockefeller Collection*, Museum  
of Modern Art, New York, May 28 - September 1,  
1969 (present lot illustrated). Photo: © The Museum  
of Modern Art/Licensed by SCALA / Art Resource,  
NY. Artwork: © 2018 Calder Foundation, New York /  
Artists Rights Society (ARS), New York; Reproduced  
by permission of The Henry Moore Foundation.  
© The Henry Moore Foundation. All Rights Reserved.  
DACS 2018 / www.henry-moore.org.



lines—much as if the background paper of a drawing had been cut away leaving only the lines” (J. Johnson Sweeney, *Alexander Calder*, New York, 1951, pp. 19-20). Calder was a talented draughtsman, especially of line drawings, a style that had been pioneered in the seventeenth century by the baroque sculptor Gian Lorenzo Bernini during his own period in France. Before moving to Europe, Calder had briefly worked as an illustrator for the *National Police Gazette*, depicting city scenes and sporting events. “I seemed to have a knack,” he would later recall, “for doing it with a single line” (quoted in B. Zabel, *Calder’s Portraits: A New Language*, exh. cat., National Portrait Gallery, Washington D.C., 2011, p. 116). Calder’s ability to draw in a mellifluous flow was paralleled in the virtuosic way that he would assemble his wire sculptures in a single session, manipulating his raw, functional matter into expressive, poetic forms with a magician’s deftness.

Yet Calder’s wire works are profoundly sculptural, even down to Calder’s use of a metallic medium. Metal armatures were commonly used by conventional sculptors, such as Calder’s father and grandfather, as support for potentially fragile substances like plaster and clay. By forging statues from wire, Calder frees his practice from these traditional techniques. Some of the wonder imparted by *The Golfer* stems from the way its tangible structure incarnates Rockefeller so vividly, creating the illusion of intimacy: “[The] suggestion of sculptural mass imparts an authentic likeness, a believability—a sense of firsthand observation and knowledge of the subject” (B. Zabel, *ibid.*, p. 116). Three-dimensionality also underpins the sculpture’s most mesmerizing quality. When viewed from some angles, it becomes a coherent form of wire outline and empty space; from others, it resembles an abstract jumble of wires. Existing at the crossroads of materiality and immateriality, *The Golfer* (*John D. Rockefeller*) is both a remarkable portrayal of an American icon and an early masterpiece of Calder’s distinguished career.

666

## DAVID SMITH (1906-1965)

### *To Be A Golden Harbour*

signed and dated 'David Smith 1959 May' (lower right); signed again, titled, and dated again twice 'David Smith 1959 To Be A Golden Harbour 1959' (on the stretcher)

spray paint on canvas

98 1/8 x 51 7/8 in. (249.2 x 131.7 cm.)

Painted in 1959.

\$300,000-500,000

#### PROVENANCE

The artist

Estate of the artist

The Makler Family Collection, Philadelphia

Their sale; Christie's, New York, 8 May 1997, lot 130

Acquired at the above sale by the present owner

#### EXHIBITED

New York, French & Company, *David Smith: Paintings and Drawings*, September-October 1959, no. 9 (illustrated).



David Smith, *Volton XVIII*, 1963. © Estate of David Smith / Licensed by VAGA, New York, NY.

With *To Be a Golden Harbour*, David Smith employs the poetics of geometric abstractions to fossilize the fleeting moment of a sunset in a vivid atmosphere of sapphires and ambers. Like Claude Monet, Smith does not render an exacting image but, rather its impression: an assemblage of geometric shapes that he lyrically arranges across his vast field embedded in layers of spray paint to evoke the image of a harbor at dusk. Smith's white geometries—outlines of mechanical parts—are stenciled by oscillating baths of color, all the while we are pushed to question what we are seeing: at once, one views the shadow of a brilliant sunset and the ever-looming specter of Smith's dynamic gesture: With this vision, Smith assumes the role of Plato, who wrote in his famed *Allegory of the Cave*, "The truth would be literally nothing but the shadows of the images," in his allegory of cavemen who view the world through its shadows onto their grotto walls (Plato, *The Republic*, "Book VII," translated by Benjamin Jovett, Dover Thrift: 2014, p. 132).

David Smith is most known for his boundless innovations in abstract sculpture that elevated the medium into something poet, melodic, even, narrative. "My painting had turned to constructions," he said, "which had risen from the canvas so high that a base was required where the canvas should be. I now was a sculptor..." he said (D. Smith, *David Smith*, New York, 1972, p. 68). And, like his iconic metal sculptures whose linear geometries explode into space before narrating stories of the natural world, *To Be a Golden Harbour* elevates mechanical parts and pigment into something lyrical. Working in his lakeside studio in upstate New York, Smith would begin each work by re-painting the floor of his studio a stark white. After then assembling various steel and metal elements into what Smith conceived of as a finished product, the artist would then blowtorch his composition, welding together his parts into a lyrical whole. Upon removing



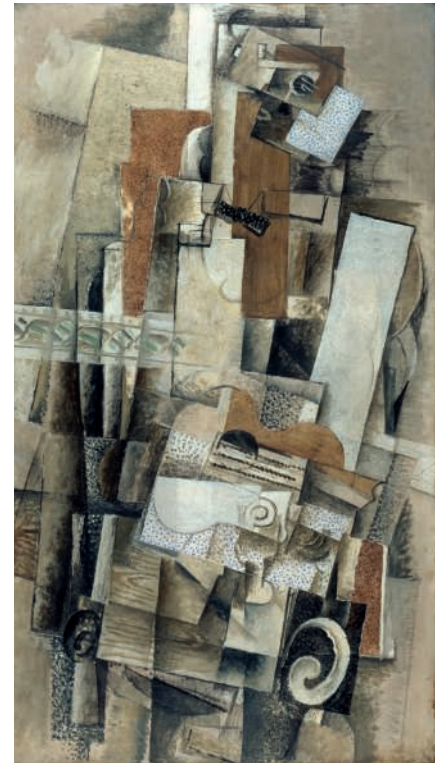




Opposite: Detail of the present lot.

Left: David Smith in his Studio, Bolton Landing, 1962. Photo: David Heald. Artwork: © Estate of David Smith / Licensed by VAGA, New York, NY.

Right: George Braque, *Man with a Guitar*, 1914. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © CNAC/MNAM / Dist. RMN-Grand Palais / Art Resource, NY.



his finished product, the silhouette of his work would reveal itself as a two-dimensional white specter, outlined into the ground by the blowtorch's residue. In comparison to his sculptures, which compose a rather prolific body of work, his paintings are much more rare, particularly in the grand scale that *To Be a Golden Harbour* possesses.

Smith occupied a central role in the 20th century art historical canon following his first major retrospective at the Museum of Modern Art in 1957 and his presence in the American Pavilion at the 29th Venice Biennale in 1958. Despite this success, Smith remained resolutely fascinated by the practicalities of art making. Remarking upon those flat negatives his sculptures left embedded into the ground, Smith began his first series of spray paintings in the late 1950s. Like with his sculptural practice, Smith would begin by arranging various found machine parts, scrap metal, and objects across a blank canvas or paper. But instead of reaching for his blowtorch which he used for his three-dimensional works, Smith instead seized the newly-invented aerosol spray can, which could stream paint with the same energy and dynamism that was inherent to Smith's character.

As these sprayed works materialized, they would reveal themselves in layers as Smith would remove certain objects and add others, as complex geometric constructions eventually revealed themselves. He would then imbue the negative space with second, third, and sometimes fourth layers of paint, as if breathing life directly into his work. Still, these process-oriented works remain incredibly lyrical, imbued with sweetness inherent to Smith's dynamic and heartfelt process. They are Smith's love songs to process, to time, to his materials, and to space.

And while his process seized upon the aesthetics and physicality of mechanical advances, Smith remained in tune with his natural environment, and his art's place within that space. In the 1930s, Smith and his family moved to Bolton Landing, New York to a home surrounded by the sprawling upstate landscape and the placid Lake George. There, Smith built for himself a spacious studio where his innovative practice become truly boundless in space, content, and form.

Smith himself made no qualitative distinctions between his works in two and three dimensions, and referred to his entire oeuvre as his "work stream," through which ideas flowed from one medium to another and never truly separated amidst the completion of various works. This conception extended to the very way in which he lived his life in Bolton Landing, enjoying the vastness of its landscape himself before placing his steel sculptures in the rolling fields he too so enjoyed. These spray paintings, with their vast negative grounds and immersive atmospheres, allow for us to enter Smith's world too. As his daughter remarks, "I find myself falling into their interior spaces. Foreground and background shift positions, the tiny droplets of paint color appear to continue to fall, the round of the painting, at times, seems to recede into infinite distance. Suddenly, I have a sense memory of cold moisture on my face. I feel the spray of clouds settle over our mountaintop home in Bolton Landing. I see the intimacy of stars bright in the night sky fall into unimaginable distance. With no ambient light in the mountains around us, starlight is sharp" (C. Smith, *David Smith: Sprays*, exh. cat., Gagosian, New York, 2008, p. 3).

667

## DAVID SMITH (1906-1965)

*Untitled*

sand cast bronze

27 ½ x 10 ½ x 4 in. (69.8 x 26.6 x 10.1 cm.)

Executed *circa* 1957.

\$500,000-700,000

### PROVENANCE

Estate of the Artist

Marlborough-Gerson Gallery, New York

Private collection, 1969

Anon. sale; Sotheby's, New York, 15 May 2008, lot 132

Acquired at the above sale by the present owner

This sculpture will be included in the forthcoming updated and revised *David Smith: A Catalogue Raisonné of Sculpture* being prepared by The Estate of David Smith, New York, for publication by Yale University Press.



Jean (Hans) Arp, *l'Etoile*, 1956. Albright-Knox Gallery, Buffalo. © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: Albright-Knox Art Gallery / Art Resource, NY.

Executed in 1957, the surface of David Smith's *Untitled* displays an abundance of the expressive sculptural gestures that led the artist to be widely regarded as one of the greatest American sculptors of the postwar period. It's carefully worked surface is a striking example of Smith's ability to work metal in such a way as to evoke organic forms seen in nature. In form, the sculpture is suggestive of a branch, or a larger tree and some observers have even reported recalling a human figure in a similar way to many of Smith's vertically reaching sculptures. The serpentine central portion stretches upward, its bending, gently curving lines suggesting swaying movement; the sinuous, curvilinear outlines of the sculpture give the impression of having been traced directly into the air by the artist.

Extending outward at right angles from the central core, smaller adjuncts reach out in either direction. If interpreted as a arboreal form, the appearance is of movement, perhaps coaxed by a slight breeze. If seen as a human form, the sculpture suggests a figure watchfully observing its surroundings. Smith pursued themes that spoke of an uneasy relationship between modernity, civilization and nature and a preoccupation with landscape and of man's place in the world.

*Untitled* projects an unmistakable aura of strength, stability and grace, reflective of both the artist's own powerful personality and of the combined strength and warmth of the bronze material he chose to use for this work. The forms are suggestive of lines drawn in space, appropriate given that drawing was something Smith did on a daily basis, producing hundreds of drawings over the span of his career, using the medium to work out formal problems in sculpture.





*Opposite:* David Smith, 1940. Photo: © Estate of Andrea Feininger. Artwork: © Estate of David Smith / Licensed by VAGA, New York, NY.

*Right:* Julio Gonzalez, *Woman Styling her Hair I*, 1931. Musée National d'Art Moderne, Paris. Photo: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY.

*Below:* David Smith, *Agricola I*, 1951-1952. Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, Washington, D.C. © Estate of David Smith / Licensed by VAGA, New York, NY. Photo: Gjon Mili/The LIFE Picture Collection/Getty Images.

The sculpture also displays Smith's interest in combining solid forms with areas of open space, these voids are notable in the inverted V-shape at the sculpture's base, and the circular form and triangular shape toward the top of the work. The areas of open space lend the sculpture a pleasing lightness, offsetting the denser central core of the piece. Indeed, exploring the ways that the individual elements interrelate is one of the central themes of this artwork, attesting to Smith's ability to develop evocative sculptural forms via the selection and combination of diverse and distinct individual elements that seem to have developed organically.

Critics have referred to Smith's energetic use of materials and forms as three-dimensional Abstract Expressionism, evident here in the verve and vigor of this sculpture's contours. *Untitled* was created at the height of the artist's mature period, and in the same year that Smith's work was included in the 29th Venice Biennale. In the catalogue of a solo exhibition that the Museum of Modern Art, New York organized for the sculptor just one year before *Untitled* was created, the influential MoMA curator who would later become a distinguished professor of art history Sam Hunter observed that "David Smith has been one of the primary innovators in contemporary



American sculpture, and second only to Calder, in point of time, as a pioneer in free-standing, open, metal forms" (S. Hunter, *David Smith*, exh. cat. Museum of Modern Art, New York, 1957. p. 4).

Smith's achievement was to invent a sculptural language entirely his own; although influenced by European sources it was specifically an American language that was improvisatory, practical and vigorous, but also capable of an eloquent abstraction of forms. His art combined the intellectual with the sensual, all expressed in a heady sense of freedom and openness to chance discovery that comes from improvisation.

Writing about his art practice in the poetic style that he often used to express himself and describe his work, Smith boldly declared, "Masterpieces are made today. ...The 20th Century has produced very many. Present day contemporary art is producing masterpieces. ...I feel no tradition. I feel great spaces. I feel my own time. ...I believe that my time is the most important in the world. That the art of my time is the most important art. ...If you ask me why I make sculpture, I must answer that it is my way of life, my balance, and my justification for being" (D. Smith quoted in K. Stiles and P. Selz, *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*, 2nd ed, Berkeley, Calif., 2012, p. 38).

Among the American sculptors who matured as artists in the 1930s and 1940s, "David Smith made some of the most significant contributions. ... (He) created a series of works that became increasingly abstract in form and universal in content. His metal sculptures ranged from calligraphic drawings in space to solid geometric forms interpreted as poetic yet tough metaphors for American vernacular culture in the industrial age" (K. Stiles and P. Selz, *ibid.* p. 17).



668

## ED RUSCHA (B. 1937)

*Splinters; Paper*

pastel on paper  
14 3/8 x 23 in. (36.5 x 58.4 cm.)  
Executed in 1975.

\$180,000-250,000

### PROVENANCE

Ace Gallery, Los Angeles  
Dootson/Calderhead Gallery, Seattle  
Private collection, Medina, Washington, 1976  
By descent from the above to the present owner

### EXHIBITED

Seattle, Dootson/Calderhead Gallery, *Edward Ruscha*, May-June 1976.  
San Francisco Museum of Modern Art; New York, Whitney Museum of  
American Art; British Columbia, Vancouver Art Gallery; San Antonio Museum  
of Art and Los Angeles County Museum of Art, *The Works of Edward Ruscha*,  
March 1982-April 1983, pp. 7 and 119, pl. 92 (illustrated).

### LITERATURE

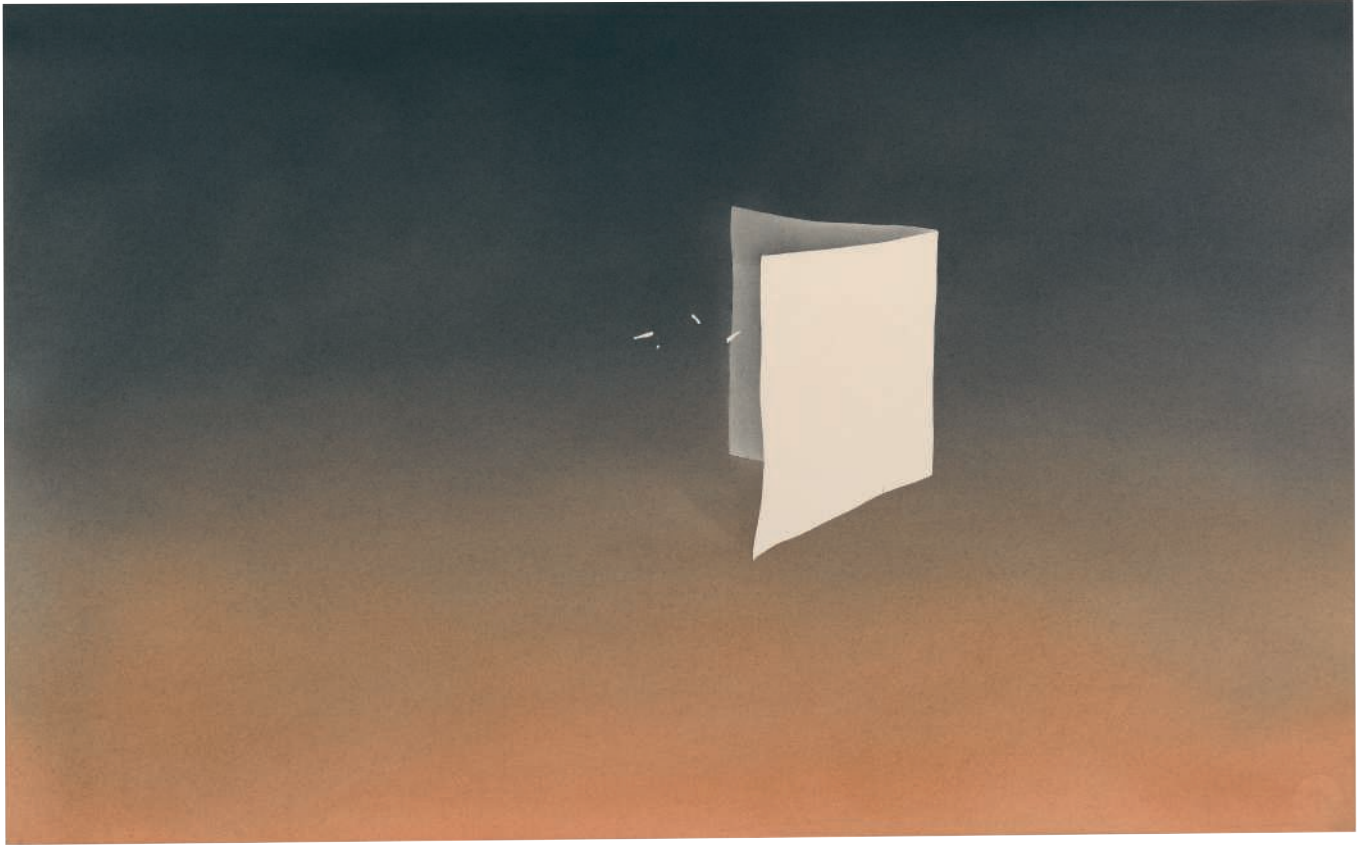
L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper*,  
*Volume One: 1956-1976*, New Haven, 2014, p. 414, no. D1976.01 (illustrated).



Giorgio de Chirico, *Destiny of the Poet*, 1914. © 2018 Artists  
Rights Society (ARS), New York / SIAE, Rome. Photo:  
Cameraphoto Arte, Venice / Art Resource, NY.

*There's no way of finding out why something interests me and it's better not to know. It can be nothing more than the shape of a thing. A good example of this would be the gearshift knob on an old car that I had. The fact that it was a globe, rather than an odd shape, seemed to have meaning for me. It was also functional, and easy to hold on to, and I liked the way you grabbed it like a globe, rather than a stick. Like most people, I operate on an automatic mode, and everything is an involuntary reflex. Logic flies out of the window when you're making a picture, at least it does with me. And thank God that it does.*

-Ed Ruscha



669

**DAVID HOCKNEY (B. 1937)**

*House in Aswan*

signed with the artist's initials, titled and dated 'House in Aswan DH 78'  
(lower right)

wax crayon, colored pencil and graphite on paper

14 x 16 7/8 in. (35.5 x 42.8 cm.)

Executed in 1978.

\$40,000-60,000

**PROVENANCE**

André Emmerich Gallery, Zürich

Acquired from the above by the present owner

*It was only a two-week trip to Egypt, but every day of it is vivid to me. There are times in your life when you travel, or are in one particular place, and you can remember almost everything about a day.*

-David Hockney





House in Aswan 67-78

670

## ED RUSCHA (B. 1937)

### *Ordinary Nails*

signed and dated 'Ed Ruscha 2010' (on the reverse)

acrylic on canvas

22 x 32 in. (56 x 81.2 cm.)

Painted in 2010.

\$300,000-500,000

#### PROVENANCE

Private collection, Los Angeles, acquired directly from the artist

Acquired from the above by the present owner

#### LITERATURE

R. Dean, *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Seven: 2004-2011*, New York, 2016, pp. 384-385, no. P2010.15 (illustrated).



Ed Ruscha in his studio, circa 1982. Photo: Tim Street-Porter.  
Artwork: © Ed Ruscha.

*Ed tuned in to a particularly contemporary kind of consciousness, a mode of thinking that would not really have been possible until the late 1950s or 1960s. It is the state of mind of someone driving in a car in a sort of automatic pilot mode, a kind of meditation in which street signs, billboards, palm trees, apartment houses, etc., loom in and out of consciousness with a neutral evenness of impact.*

(J. Deitch, *Edward Ruscha: Early Paintings*, exh. cat., Tony Shafrazi Gallery, New York, 1988, n.p.).



ORDINARY  
NAILS

671

## HANS HOFMANN (1880-1966)

### *Frolicking*

signed and dated 'hans hofmann 65' (lower right); signed again, titled and dated again 'Frolocking [sic] hans hofmann 1965' (on the reverse); stamped with the Estate of Hans Hofmann stamp and numbered 'M.0034' (on the stretcher)

oil on canvas

71 7/8 x 59 3/4 in. (182.5 x 151.7 cm.)

Painted in 1965.

\$700,000-1,000,000

#### PROVENANCE

Estate of the artist

André Emmerich Gallery, New York

David Mirvish Gallery, Toronto

Collection of Dr. and Mrs. Joseph A. Gosman, Toledo, 1969

Toledo Museum of Art, 1982

Their sale; Sotheby's, New York, 14 May 2003, lot 129

Private collection

Ameringer Yohe Fine Art, New York

Riva Yares Gallery, Santa Fe

Acquired from the above by the present owner, 2008

#### EXHIBITED

New York, Kootz Gallery, *Hans Hofmann at Kootz*, February 1966.

New York, André Emmerich Gallery, *Hans Hofmann-Ten Major Works*, January 1969, no. 7 (illustrated).

Syracuse, Everson Museum of Art, *Hans Hofmann*, February-April 1969.

Edmonton Art Gallery, Winnipeg Art Gallery and Toronto, David Mirvish

Gallery, *Masters of the Sixties*, May-July 1972 (illustrated).

Naples Museum of Art, *Hans Hofmann: A Retrospective*, 2003, p. 24, no. 66 (illustrated).

Chicago, KN Gallery, *Hans Hofmann: Exuberant Eye*, May-June 2007.

#### LITERATURE

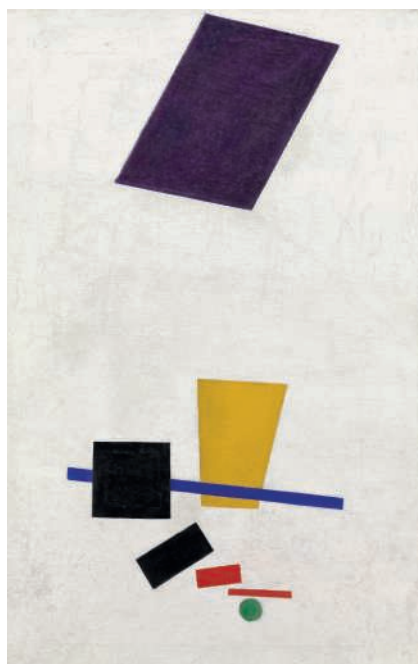
R. Krauss, "New York - Hans Hofmann at Kootz Gallery," *Artforum*, April 1966, p. 47 (illustrated).

C. Willard, *New York Post*, 1966, p. 46.

J. Mellow, "New York Letter," *Art International*, 1969, p. 59.

C. Goodman, *Hans Hofmann*, Berkeley, 1986, p. 98.

S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings, Volume III (1952-1965)*, Farnham, 2014, p. 474, no. P1587 (illustrated).



Kazimir Malevich, *Painterly Realism of a Football Player - Color Masses in the 4th Dimension*, 1915. Art Institute of Chicago. Photo: The Art Institute of Chicago / Art Resource, New York.

*Frolicking* is a large, late-career canvas by one of the great masters of Abstract Expressionism, Hans Hofmann. Widely regarded as one of the most influential and innovative painters, here Hofmann constructs a bright, painterly surface, sumptuous in both color and texture. The painting's title aptly conveys the mood of the work: a spirit of play, of joyful, energetic movement.

For Hoffman, as can be seen so vibrantly in the current work, the sheer brilliance of color is the very heart of his visual expression. "What my paintings say is poetry" Hofmann said. "This is poetry expressed in color" (H. Hoffman, quoted in I. Jaffe, "A Conversation with Hans Hofmann," *Artforum*, vol. 9, Jan. 1971, p. 10). The evenness of the canvas is contrasted with the lively energy of the brushstrokes and colors that lie across the surface, energizing it and making the picture plane an active, dynamic space, alive with movement.

Rectangular blocks of verdant greens and warm red overlay luminous color fields of yellow, orange and violet, while lively dabs of darker pigments in complementary hues play across the painting's surface. Rectangles of color were an essential spatial organizing principle for Hofmann and a signature aspect of his style and are prominent in *Frolicking*. Blocks of thickly applied color emphasize the flat surface of the canvas while also creating an illusion of depth. Color and form alternately approach and recede, reverberating across the painting's surface.

A glowing quality suffuses the canvas, with color, form and gesture working together to create a luminous surface. Said Hofmann, "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"





Opposite: Hans Hofmann in his studio, New York, 1957. Photo: Andreas Feininger / The LIFE Picture Collection / Getty Images. Artwork: © 2018 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York.

Right: Vasily Kandinsky, *Watercolor No.14*, 1913. Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

Below: Willem de Kooning, *Pirate (Untitled II)* 1981. Museum of Modern Art, New York. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

(H. Hofmann, quoted in F. Wight, *Hans Hofmann*, Berkeley, 1957). The late paintings from this period in the artist's career display an extraordinary outburst of productive energy. Accomplished during a period when Hofmann was considered to have produced among the greatest works of his entire career, the present painting expresses a spacious minimalism, with large areas of light, open space alternating with bright and vibrant biomorphic shapes drifting against an off-white ground. The open white space of the canvas surface produces a backlighting effect, heightening the luminosity of the composition. Hofmann creates space in this work through his own



distinctive "push pull" theory of painting and in his use of brushwork and layering of planes and colors.

Hofmann's investigations into color and form transcended genres, encompassing the Cubism of Picasso and Braque, the theories of Kandinsky and Mondrian, the vivid chromaticism of Fauvism, but ultimately constituting a unique style all his own. He was a synthesizer of major trends developing in modern movements of the early 20th century who concentrated the traditions of which he was a part, and also an innovator, teaching two generations of painters. His genius as a painter flowed from his ability to expand our appreciation of the pictorial surface. Hofmann describes his goal as wanting to create paintings that emanate a mystic light purely through the qualities of paint itself, and expressing his understanding of life and nature.

*Frolicking* was created just two years after Hofmann's major retrospective exhibition at the Museum of Modern Art, New York, an exhibition that confirmed his reputation as one of the most important and individual artists of his era. "Hofmann, now working at the peak of production few younger artists could sustain, is one of our major masters. He is a symbol of both the international origins of American painting and its subsequent world influence. It is a sign of greatness, in the career of an artist, when his personal development cannot be separated from that of his epoch; such is the case with Hofmann" (W. Seitz, *Hans Hofmann*, exh. cat. Museum of Modern Art, New York, 1963, p. 7).

Hofmann's long, rich life intersected with many art movements, including friendships with Matisse and Kandinsky while still a young man. He absorbed vital currents of early 20th century art, including Fauvism and Cubism while just entering his thirties, all this before coming to the United States and teaching and befriending essential figures within the New York School of Painting such as Clyfford Still, Willem de Kooning and Jackson Pollock.

Writing in the early 1960s, MoMA curator William Seitz observed, "whether judged by his work of the last twenty-five years, by his theory of painting, by his method of teaching, by his ebullient personality, or by his intensely active working procedure, he is among the most dynamic painters of his time. Nature, life, and art to him imply energy and movement before anything else" (W. Seitz, *ibid.*, p. 37).

Δ672

## GERHARD RICHTER (B. 1932)

### *Abstraktes Bild (678-2)*

signed, numbered and dated '678-2 Richter 1988' (on the reverse, obscured by a fiberglass panel)

oil on canvas

44 x 40 ¼ in. (112 x 102 cm.)

Painted in 1988.

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

#### PROVENANCE

Sperone Westwater Gallery, New York

Richard Gray Gallery, Chicago

Private collection, Glencoe, Illinois

Anon. sale; Sotheby's, New York, 18 November 1992, lot 291

Private collection, Japan

Anon. sale; Sotheby's, New York, 13 November 2013, lot 41

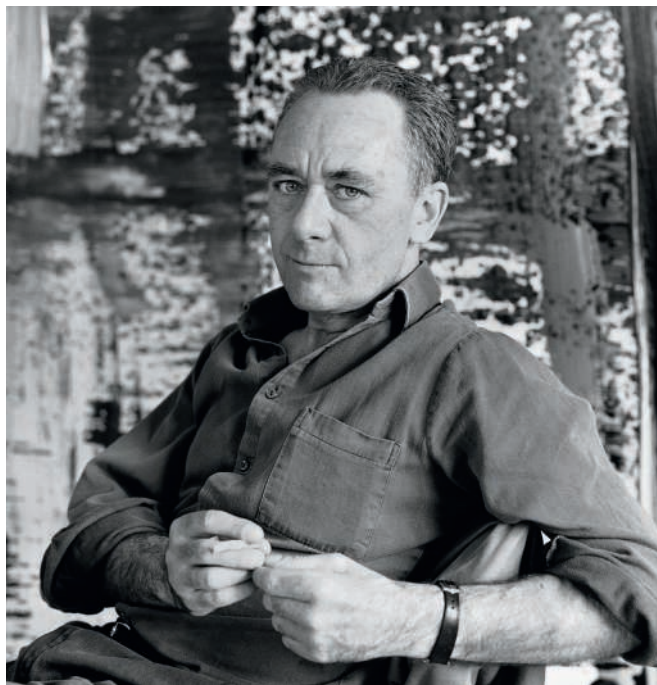
Private collection, Connecticut

Acquired from the above by the present owner

#### LITERATURE

Gerhard Richter, *Werkübersicht/Catalogue Raisonné: 1962-1993*, vol. 3, Ostfildern-Ruit, 1993, n.p., no. 678-2 (illustrated).

D. Elger, *Gerhard Richter. Catalogue Raisonné 1988-1994*, vol. 4, Ostfildern, 2015, p. 176, no. 678-2 (illustrated).

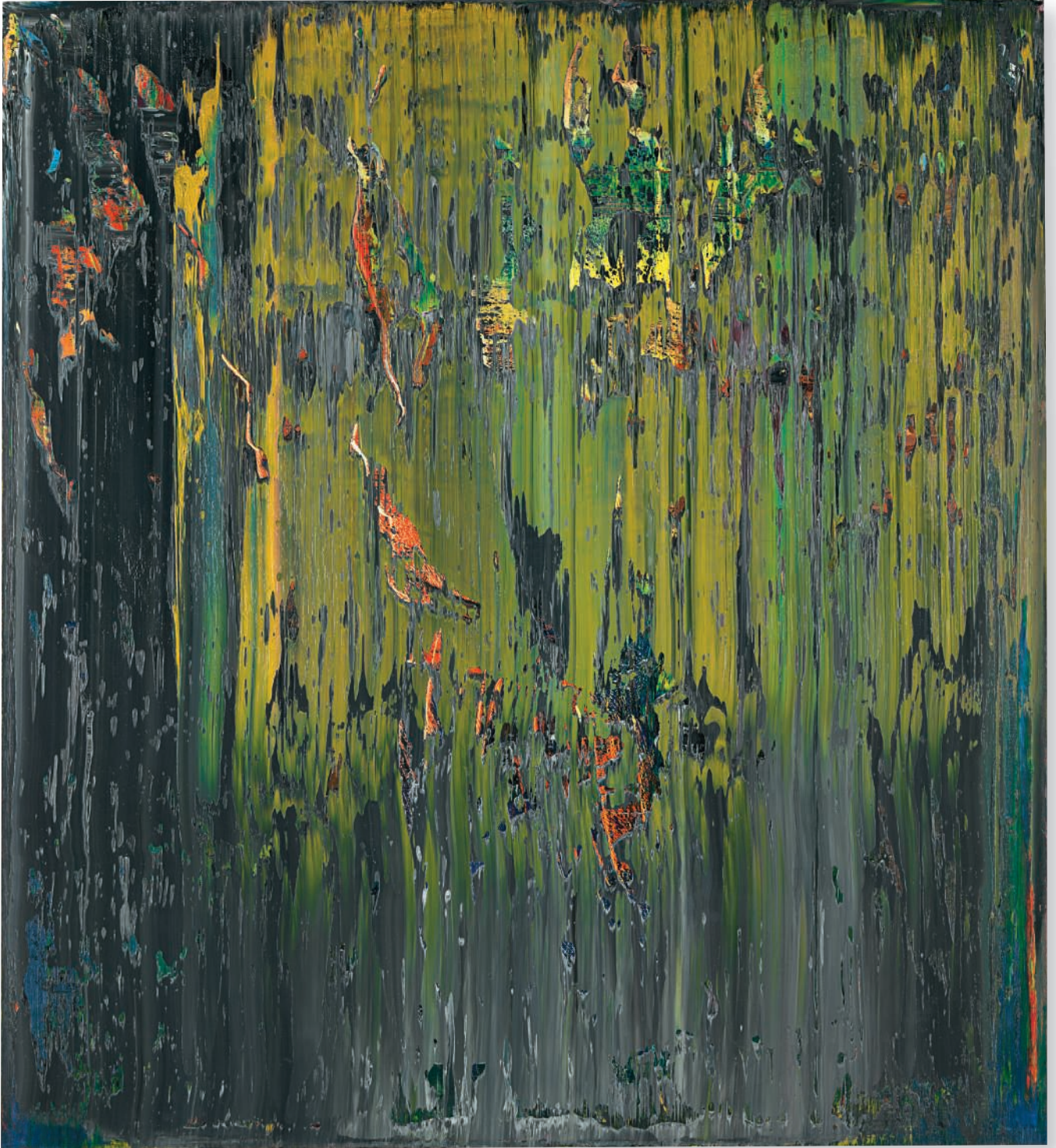


Gerhard Richter, 1989. Photo: Chris Felver/Getty Images. Artwork: © Gerhard Richter 2018 (09042018).

With its bands of burnished yellow glimmering over a shadowy void, Gerhard Richter's *Abstraktes Bild (678-2)* pulsates with a restrained brilliance. Painted using the artist's signature 'squeegee' technique, in which Richter applies and re-applies layers of paint, dragging them across the canvas to produce shimmering planes of color. In comparison with the overwhelming kaleidoscopes of colour of his other abstract works, here Richter employs a relatively reduced color palette, dominated by a rich, earthy yellow that glows against the expanses of dark grey and black that dominate the left and bottom sides of the canvas. In its compositional simplicity, the work achieves both a sense of clarity and imposing solidity, yet as is so common in Richter's abstract work, these feelings of firm visual order are ultimately destabilised: the work's fields of black and yellow give way to ever subtler variegations of grays and greens, while fiery tendrils of orange lick the work's surface and coruscating flashes of sapphire and jade glint amid the gauze of paint. The effect is visually dazzling, as the work's colours take on a kind of ethereal liquidity – a waterfall of colour frozen in the air – yet the work also possesses a fundamental earthiness, the layering of its paint serving to record geologically the process of its creation. Richter offers us a study of paint's infinite malleability: both gleaming with light and cavernously dark, clumped in tactile clods of impasto and stretched into immersive clouds of gaseous colour.

Painted during the peak years of the artist's celebrated abstract practice of the late 1980s and early 1990s, the work embodies the artist's interrogations of order and chaos, its composition delicately poised between the two in typically Richter fashion. The linear structure of the artist's 'strokes' visibly reflect the systematisation and repetition of the process, and yet at the same time, the extremely broad brush of Richter's squeegee introduces elements of chance—whether in the unconsciously uneven application of pressure







Opposite: Detail of the present lot.

Top Right: Clyfford Still, *PH-220*, 1947. Clyfford Still Museum, Denver. © 2018 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York.

Bottom Left: Franz Kline, *Black Reflections*, 1959. Metropolitan Museum of Art, New York. © 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, NY.

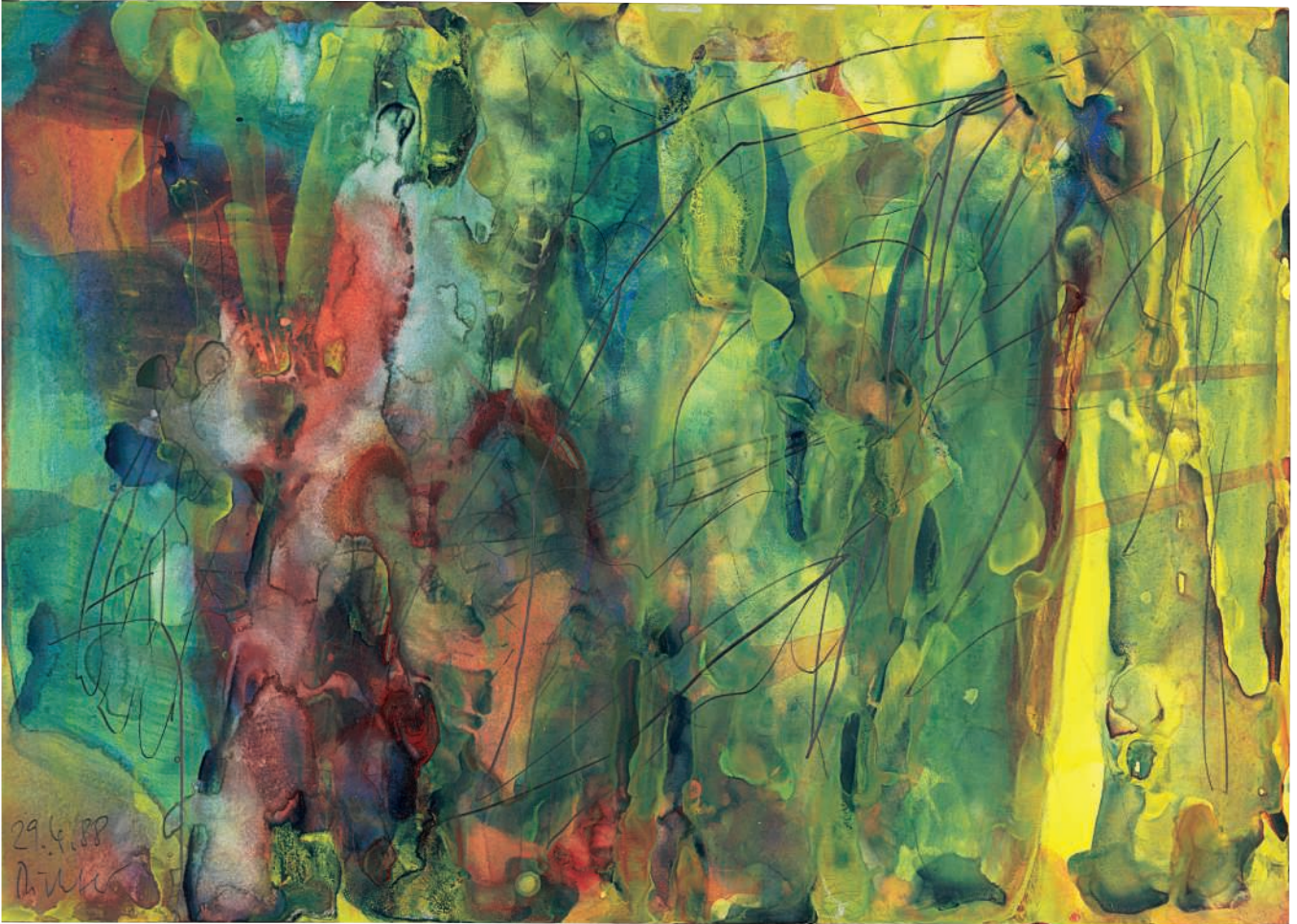
of paint on to the canvas, or the arbitrary patterns that each new coat of paint creates as it effaces the layer beneath it. Richter's initial move into an abstract idiom was motivated by the desire to explore this disjunction between order and randomness, at odds with his photorealistic works' technological, objective explorations of the nature of representation. He has described the way in which his early abstract paintings "allowed me to do what I had never let myself do: put something down at random. And then, of course, I realized that it never can be random. It was all a way of opening a door for me. If I don't know what's coming—that is, if I have no hard-and-fast image, as I have with a photographic original—then arbitrary choice and chance play an important part" (G. Richter, quoted in *Gerhard Richter: Text*, London, 2009, p. 256).

In one sense, Richter hearkens back to the pioneering abstract work of Jackson Pollock in the way in which his paintings seem to center the artistic process itself—yet at the same time, the underlying logic behind his practice veers away from the heart-on-sleeve expressionism and quasi-shamanism of Pollock. The slow, assiduous push and pull of paint across the canvas does not serve to mediate an emotional or even spiritual meaning as it does in Pollock, but instead offers a process out of which form emerges. Indeed, the works involve considered, conscious thought just as much as they do the caprice of paint's physical behaviour under the squeegee, as with each new layer the artist adapts his work to the warp and weft of paint already applied to the canvas. It is on the one hand a case of "letting a thing come, rather than creating it," as Richter has famously said, "[without] assertions, constructions, formulations, inventions, ideologies" (G. Richter, 'Notes 1985' in Hans-Ulrich Obrist ed., *Gerhard Richter: The Daily Practice of Painting*,



*Writings 1962-1993*, Cambridge, MA, p. 119)—only "letting a thing come" becomes something that requires constant alteration, adjustment and erasure. "[A] picture emerges that may look quite good for a while, so airy and colourful and new. But that will only last for a day at most, at which point it starts to look cheap and fake. And then the real work begins—changing, eradicating, starting again, and so on, until it's done" (G. Richter, *Panorama: A Retrospective*, London, 2011, p. 17).

What is left is a painting that has nothing as its object beyond the interplay of its colors. The work is apparently void of any kind of representational meaning—yet at the same time it resists the Minimalist 'autonomy' captured in Frank Stella's dictum that "what you see is what you see." The brilliant visual energy that overflows from the surface of the work conjures something else—what Benjamin Buchloh describes in Richter as "the ability of colour to generate this emotional, spiritual quality [that] is presented and at the same time negated at all points, [...] always cancelling itself out" (B. H. D. Buchloh, *Gerhard Richter: October Files*, Cambridge, MA, 2009, p. 118). Richter's tonal brilliance and variety hint at meanings that begin to coalesce, only for them to dissolve when one tries to grasp it. The composition of *Abstraktes Bild* (678-2) brings this logic to life with sharp lucidity—a radiant cloud of color floating over a darkening void.



**673**

**GERHARD RICHTER (B. 1932)**

*29.4.88*

signed and dated '29.4.88 Richter' (lower left); signed again and dated again

'29.4.88 Richter' (on the reverse)

watercolor and graphite on paper

9 3/8 x 13 1/4 in. (23.8 x 33.6 cm.)

Executed in 1988.

\$100,000-150,000

**PROVENANCE**

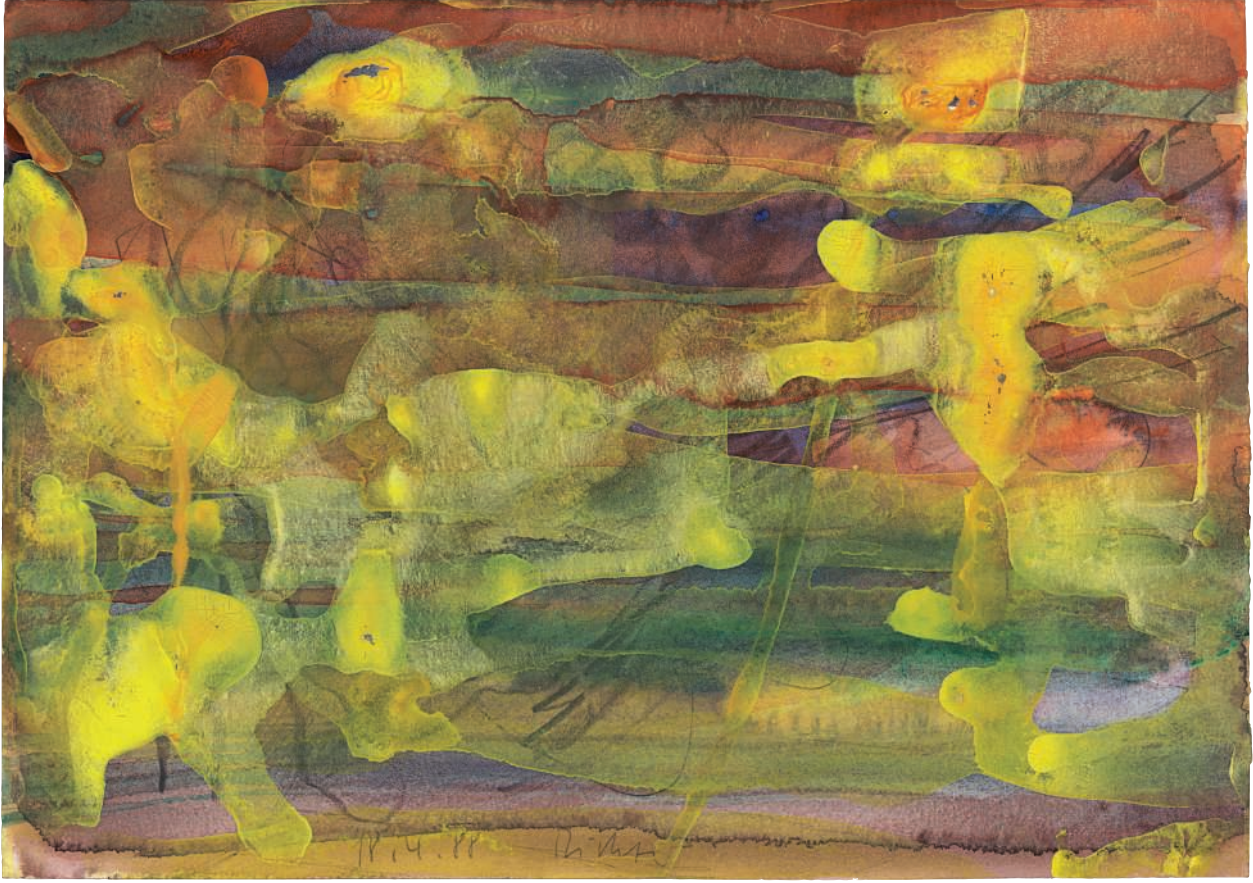
Galerie Fred Jahn, Munich

Private collection, Toronto

Anon. sale; Christie's, New York, 4 May 1995, lot 223

Acquired at the above sale by the present owner

This work is included in *The Gerhard Richter Online Catalogue Raisonné* as 29.4.88.



674

**GERHARD RICHTER (B. 1932)**

18.4.88

signed and dated '18.4.88 Richter' (lower edge); signed again and dated again

'18.4.88 Richter' (on the reverse)

watercolor and graphite on paper

8 ¼ x 11 ½ in. (20.9 x 29.5 cm.)

Executed in 1988.

\$80,000-120,000

**PROVENANCE**

Galerie Fred Jahn, Munich

Private collection, Toronto

Anon. sale; Christie's, New York, 4 May 1995, lot 239

Acquired at the above sale by the present owner

This work is included in *The Gerhard Richter Online Catalogue Raisonné* as 18.4.88.

675

## GEORG BASELITZ (B. 1938)

*Untitled (B. Für Larry)*

signed twice and dated 'GB 68 Baselitz' (lower right)  
charcoal and watercolor on paper  
27 5/8 x 19 5/8 in. (70.1 x 49.8 cm.)  
Executed in 1968.

\$250,000-350,000

### PROVENANCE

Walter & Molly Bareiss Collection, Connecticut  
Nolan / Eckman Gallery, New York  
Private collection, New York  
Anon. sale; Christie's, London, 12 February 2016, lot 125  
Acquired at the above sale by the present owner

### EXHIBITED

Basel, Kunstmuseum, *Georg Baselitz – Zeichnungen*, April-May 1970, no. 108.  
Antwerpen, Wide White Space Gallery, *Georg Baselitz – Tekeningen en Schilderijen*, November-December 1970, no. 30.  
Munich, Galerieverein München e. V. und Staatsgalerie moderner Kunst, *Georg Baselitz*, April-May, 1976, p. 71, no. 75 (illustrated).  
New Haven, Yale University Art Gallery, *German Drawings of the 60s*, January-May 1982, p. 17, no. 10 (illustrated).  
Middletown, Wesleyan University, Center of the Arts, Ezra and Cecile Zilkha Gallery, *Kunst als Kultur / Art as Culture, Recent Art from Germany*, August-October 1986.  
New York, Nyehaus, *Georg Baselitz, Works from the 1960s and 1970s*, January-February 2007, p. 46 (illustrated).



Georg Baselitz, *B für Larry*, 1967. © Georg Baselitz 2018.

*In key paintings such as B für Larry and Waldarbeiter, Baselitz is to evolve a still more abstract mode of seeing. But before this stage is reached, a particular importance attaches to a number of paintings of cows sliced in two, or of massive dogs. It is these dogs that set the precedent of climbing up the picture surface, emancipated from the laws of gravity, in a way that heralds the transition to Baselitz's later practice of inverting his motifs.*

(A. Franzke, *Georg Baselitz*, Munich, 1989, p. 92).



676

## ALEXANDER CALDER (1898-1976)

### *Untitled*

signed and dated 'Calder 53' (lower right)

gouache and ink on paper

29 ½ x 42 ½ in. (73.7 x 108 cm.)

Painted in 1953.

\$40,000-60,000

#### PROVENANCE

Estate of the artist

Private collection, Switzerland

Private collection, Switzerland

Acquired from the above by the present owner

#### LITERATURE

A. S. C. Rower, "Calder in France" *Cahiers d'Art*, no. 1, 2015, p. 16 (illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A09443.



Max Ernst, *Hallelujah*, 1948. Art Institute of Chicago. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: The Art Institute of Chicago / Art Resource, NY.

Painted during the height of his career, Alexander Calder's *Untitled*, 1953 captures with immediacy the animation and freedom of the artist's revered mobiles and stables, while at the same time evoking the tenets of Surrealism that influenced his early artistic development. While Calder is widely celebrated for his prominence in redefining the history of American modernism, the influence of the European avant-garde during Calder's formative years in Paris during the 1920s and 1930s is often overlooked. In works such as this, Calder transcribes his sculptural vocabulary into two-dimensions to create illusory configurations that embrace the accident-chance and spontaneity of Surrealist artists, who, as the art historian William Rubin explains, "worked toward an interior image" (W. Rubin, quoted by M. Rosenthal, *The Surreal Calder*, Houston, 2005, p. 16). The fluidity of the hazy blue and silky yellow backdrop creates a dreamlike atmosphere through which an eclectic array of shapes and bodily forms appear in inky blackness. The outline of an anonymous form occupying the lower right of the composition points over a distant mountain range to an enlarged floating head with caricatured features; these forms occupy metamorphic states that straddle the natural and mythical realms. The blue and yellow disk and the pointed red forms that hover over the backdrop create a magical dimension and draw parallels with the graphical arrangements of Calder's mobiles and stables.

*Untitled's* enigmatic forms recall the *Constellations* of Joan Miró, Calder's lifelong confidant since his early years in Paris, and evoke the epiphany that sparked Calder's artistic career during his youth. While working as a mechanic on a steamship off the coast of Guatemala in 1922, Calder woke on the ship's deck at dawn to see the rising sun and setting moon; "I saw the beginning of a fiery red sunrise on one side and the moon looking like a silver coin on the other. Of the whole trip this impressed me most of all; it left me with a lasting sensation of the solar system" (Ibid, p. 70). A phenomenon akin to Calder's observation, Surrealist poet Paul Éluard explained, "It should be possible to see day and night simultaneously, to capture in one glance the visual clarity of daylight and the visionary quality of night...Such a moment in time represents [André] Breton's idea of surreality" (Ibid). In the present work, Calder constructs an otherworldly composition of supernatural forms that capture in one glance the fantastical vision of day and night and conjure a surreal slippage between waking and dreaming states. A remarkable work that marks Calder at the height of his artistic career, *Untitled* offers a window to the artist's Surrealist tendencies and cherished memories.





677

## ALEXANDER CALDER (1898-1976)

### *Two Black Discs and Six Others*

incised with the artist's monogram and dated 'CA 71' (on the largest element)

hanging mobile—sheet metal, wire and paint

32 x 49 in. (81.3 x 123.8 cm.)

Executed in 1971.

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

#### PROVENANCE

Perls Galleries, New York

Private collection, Providence, 1973

Ivey-Selkirk, St. Louis, 8 November 2003, lot 426

Private collection, New York

Anon. sale; Sotheby's, London, 10 February 2015, lot 23

Acquired at the above sale by the present owner

#### EXHIBITED

Providence, Rhode Island School of Design, 1992-2003 (on extended loan).

This work is registered in the archives of the Calder Foundation, New York, under application number A07649.



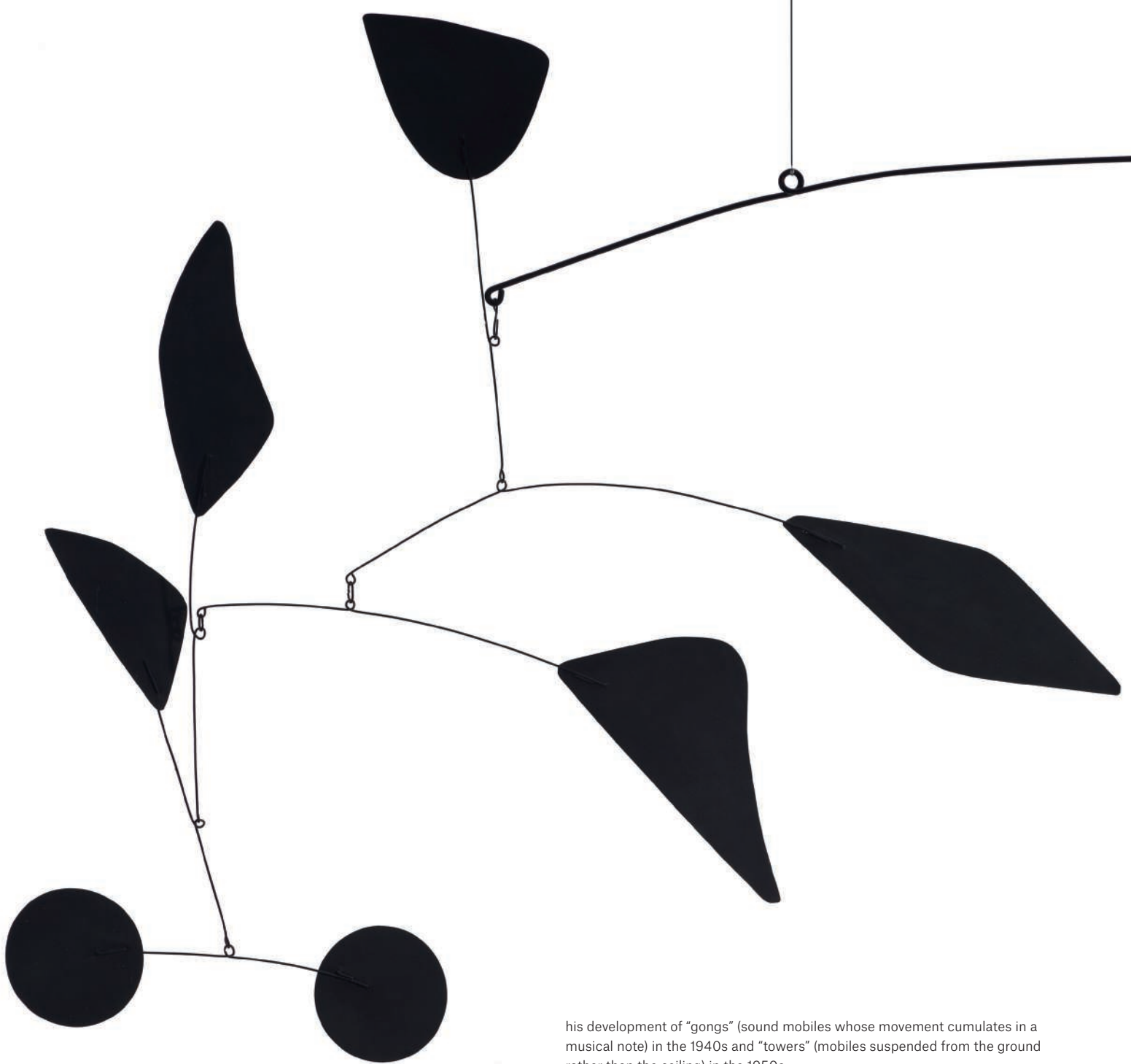
Piet Mondrian, *Tableau I: Lozenge with Four Lines and Gray*, 1926. Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Commanded by its environment, Alexander Calder's *Two black discs and six others* captures the rhythms of nature; at times, it appears completely still, eternally suspended at a singular point in space and time, while at others, the sculpture becomes alive as it stirs, respire, awakens, and sleeps. Before motion strikes, a placid *Two black discs and six others* commands space with its modesty. Painted a matted black, it appears more austere than other iterations of his mobiles, whose elements are often painted in the primary colors: pure tones of red, yellow, and blue. With his mobiles such as this, Calder displays the confidence of a Master: he makes no effort to detract from the various compositions his sculpture will eventually occupy. *Two black discs and six others* becomes a vivid display when activated by its surroundings. It gracefully performs at the suggestion of a gentle breeze slipping in through a nearby window or by the commanding pull of a slamming door awakens this mobile from slumber.

Calder first conceived of these canonical sculptures in Paris in 1931, which he would exhibit in both Abstraction-Création and Surrealist exhibitions in Europe and the United States. The Abstraction-Création artists were dogmatic in their use of abstraction while the Surrealists juxtaposed figures to create the irrational, yet Calder's work was entirely idiosyncratic, and it sometimes straddled the figurative and the abstract. Its loosely symbolic form ultimately engages its surroundings to provoke an entirely new perception of its environment, and Calder became a champion within both circles of artists.

These four-dimensional abstractions, whose elements are suspended like leaves on a branch, served as a continual point of return throughout Calder's prolific career. Christened as "mobiles" by Marcel Duchamp, these abstract, elemental sculptures are activated by the conditions of their environment to delight our senses. In addition to the mobiles, whose pliable materials bend and dance with the suggestion of airflow, Calder's experimentation led to



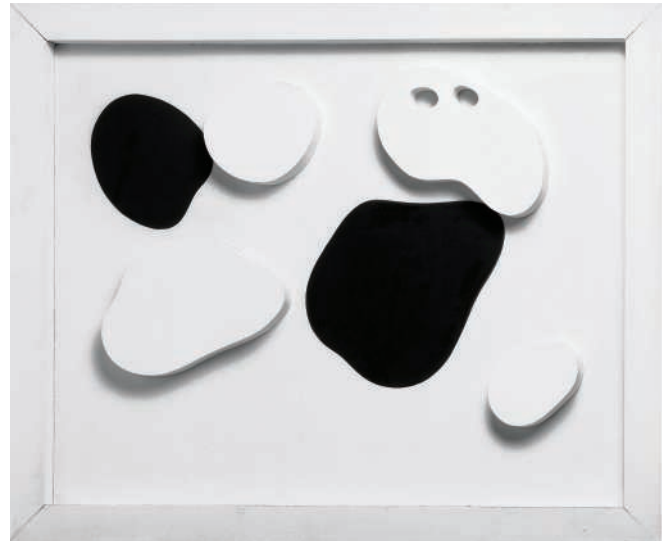


Alternate view.

his development of “gongs” (sound mobiles whose movement cumulates in a musical note) in the 1940s and “towers” (mobiles suspended from the ground rather than the ceiling) in the 1950s.

Writing on the occasion of Calder’s solo show at Galerie Louis Carré, Paris, in 1946, the French existentialist philosopher Jean-Paul Sartre wrote, “Valéry said the sea is always beginning over again. One of Calder’s objects is like the sea and equally spellbinding: always beginning over again, always new. A passing glance is not enough; you must live with it, be bewitched by it. Then the imagination revels in these pure, interchanging forms, at once free and rule-governed” (J. Sartre, “Les Mobiles des Calder,” from *Alexander Calder: Mobiles, Stables, Constellations*, exh. cat. (Paris: Galerie Louis Carré, 1946), 9–19. English translation by Chris Turner, from *The Aftermath of War: Jean-Paul Sartre* (Calcutta: Seagull, 2008), via [www.calder.org](http://www.calder.org) [accessed 3/30/2018]).

Utilizing the laws of physics as form, the mobile sculptures engage Calder’s lifelong inquiry into science and mathematics. Born in Philadelphia to a



Jean Arp, *Configuration with Two Dangerous Points*, circa 1930. Philadelphia Museum of Art. © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: © The Philadelphia Museum of Art / Art Resource, NY.



Yves Tanguy, *The Great Mutation*, 1942. Museum of Modern Art, New York. © 2018 Estate of Yves Tanguy / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

family of artists at the end of the 19th century, a young Calder exhibited a mathematical mind and incessant eye for scientific inquiry. Though his artistic practice would engage spatial boundaries and elements of chance, Calder initially pursued engineering and ignored the calling of generations of Calder artists who came before him. After graduating from the Stevens Institute of Technology in 1919, Calder worked as a hydraulic engineer. But a few years later, Calder abandoned mechanics—though not entirely, as his mobiles first would utilize electric motors and then environmental forces to stimulate movement—and enrolled in the Art Students League, where he studied painting under George Luks and John Sloan. Calder then studied at the Académie de la Grande Chaumière in Paris’s Montparnasse district, and he met Marcel Duchamp and Piet Mondrian, who together would inform Calder’s sculptural practice. Calder would spend his career between the artists’ communities in Paris, frequenting Gertrude Stein’s salon, and that of New York, his mother country. Calder’s trailblazing accomplishments in sculptures would afford him international esteem: Calder received the first-ever commission by the National Endowment of the Arts and participated in the first iteration of documenta.

Although the legacy of his work is largely associated with that of Piet Mondrian, Fernand Léger and Jean Arp, by 1971 Calder was operating within the same art world as the minimalists; the work of Donald Judd, Richard Serra, and Frank Stella did not refer to anything outside of the work itself and its interaction with its surroundings. The overall reception of these works was predicated upon human perception of it. Likewise, the perception of a Calder mobile is completely dependent upon the conditions of its environment.

While, to steal a famous line from Donald Judd, there is nothing minimal about his work, Calder’s mobile sculptures occupy space in a similar manner as the minimalist masterpieces, whose subject is largely our experience of the works. “Sculpture suggests movement, painting suggests depth or light,” Sartre wrote. “Calder suggests nothing. He captures true, living movements and crafts them into something. His mobiles signify nothing, refer to nothing other than themselves. They simply are: they are absolutes” (*Ibid*).

678

## ANDY WARHOL (1928-1987)

### *Coca-Cola*

signed twice and dated twice 'ANDY WARHOL/62 Andy Warhol/1962'  
(on the reverse)  
graphite and ink on paper  
24 x 17 7/8 in. (60.9 x 45.4 cm.)  
Drawn in 1962.

\$700,000-1,000,000

#### PROVENANCE

Private collection, Switzerland  
Anon. sale; Sotheby's Parke Bernet, London, 5 April 1978, lot 232  
Private collection, London  
Anon. sale; Sotheby's London, 12 October 2007, lot 25  
Private collection, Europe  
Anon. sale; Sotheby's, New York, 9 November 2010, lot 18  
Acquired at the above sale by the present owner

#### EXHIBITED

San Francisco, Gagosian Gallery, *Plane.Site*, May-June 2016.

#### LITERATURE

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné, Paintings and Sculpture 1961-1963*, New York, 2002, Vol. I, p. 168, fig. 129 (illustrated).



Andy Warhol, *Coca-Cola*, 1962. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Hand drawn and depicting that quintessential 20th century American consumer product the classic, curvaceous glass Coca-Cola bottle, this 1962 work by Andy Warhol signals the beginning of the Pop Art master's entry into superstar art status.

Using pencil and ink, the tools of his earlier career as a commercial artist, Warhol drew this study for what would become *Coca-Cola 4*, the last of his single Coke bottle paintings, painted during the summer of 1962. The iconic power of the solitary image determines the composition, with its extraordinary focus on a trademark American consumer-culture icon that would launch Warhol in the direction that came to define his entire career.

Organized across a modest-sized sheet of paper, Warhol sets off the instantly recognizable curvilinear forms of the iconic Coca-Cola bottle in the top left quarter of the picture frame. The bottle floats across the pictorial space as a single image, dramatically stripped of extraneous flourish or distracting context. The swirling calligraphic script of the Coca-Cola brand name drifts across the picture plane above and to the top right of the famous pop bottle form, with the sinuous shapes of the letters registering as image as much as they do text, to be looked at, not just read.

The expertly hand-worked aspects of the present drawing, with the varying intensity of the graphite and ink—darker in some areas, lighter in others—evidence Warhol's process of drawing across the paper support, as do the pencil-work shadings that define the iconic bottle's contours. Here, Warhol leaves out all

*Coca-Cola*

REG. U.S. PAT. OFF.





*What's great about this country is that America started the tradition where the richest consumers buy essentially the same things as the poorest. You can be watching the TV and see Coca-Cola, and you know that the President drinks Coke, Liz Taylor drinks coke, and just think, you can drink Coke, too.*

*-Andy Warhol*



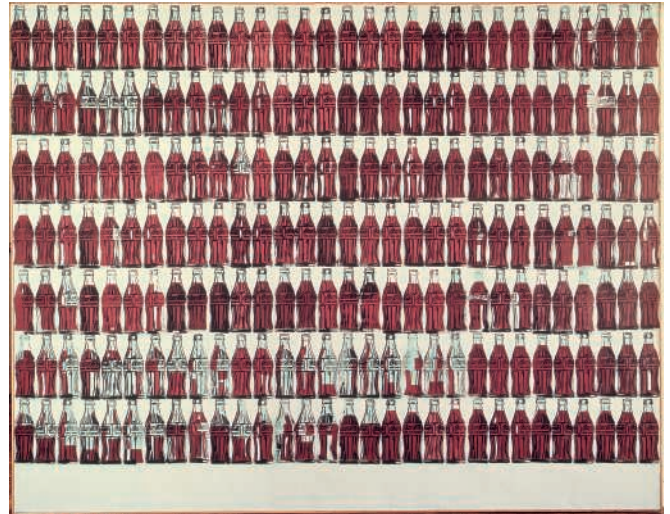
Opposite: Andy Warhol in his studio, New York, circa 1962.  
 Photo: Alfred Statler; ©2018 The Andy Warhol Museum,  
 Pittsburgh, PA, a museum of Carnegie Institute. All rights  
 reserved. Artwork: © 2018 The Andy Warhol Foundation for the  
 Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Bottom Left: Coca-Cola advertisement.  
 Photo: © 2018 THE COCA-COLA COMPANY.  
 Artwork: © 2018 The Andy Warhol Foundation for the Visual  
 Arts, Inc. / Licensed by Artists Rights Society (ARS).

Below: Andy Warhol, *210 Coca-Cola Bottles*, 1962.  
 © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. /  
 Licensed by Artists Rights Society (ARS).

unnecessary details of context or scene, to focus entirely on the image of the famous bottle and the elegant script. Beyond the pencil and ink medium, what stands out most significantly here is Warhol's depiction of his subject. The artist's single, stand-alone portrayals of Coke bottles were the first clean and straightforward, hard-edged images of iconic consumer products in what would become a distinctive and recognized parade of famous brands and packages, set off by Warhol's unique approach.

In concept, Warhol employs an impersonal objectivity combined with a direct gaze that would so boldly and dramatically set his later work apart from the other art of this era. He renders the world-famous bottle and its celebrated logo as sign and symbol in a smooth, impartial manner, less a depiction of an actual object than as an image of an image. Yet the work is also highly figurative, and, along with that of other Pop artists, this approach offered a counterpoint to the then-dominant abstract style of painting, asserting that realistic portrayal of the figure could once again be a vital art practice.



The rendering of *Coca-Cola* in monochromatic black and white links the drawing with the commercial art predecessors that inspired it, the inexpensive and ubiquitous monochrome newspaper advertisements that typically depicted household items like television sets, refrigerators and consumer staples for the kitchen cupboard. These advertisements portrayed in simple lines and contours, a single item removed from any context, focusing attention purely on its form.

Warhol's decision to depict the Coca-Cola bottle linked the product forever with the artist and with the Pop Art genre. It became only the first of what were to be an ongoing exploration of classic American consumer product icons in his work, from Campbell's Soup to Brillo soap pads, to Kellogg's, and more. The choice of subject may have been motivated by the artist's own nostalgia for the simple comforts of items like Campbell's soup that his mother made for him when he was a child. This nostalgia, bringing together personal memory and commercial product, taps into a larger cultural feeling that resonates with many people, making his work all the more affecting.

What fascinates about this work, and about Andy Warhol's entire *oeuvre*, is that the artist leaves its meaning entirely for us alone to answer the question as to whether it is intended as cultural criticism or as an unconscious embrace of the banality of consumer culture. Said Warhol, "I feel I represent the U.S. in my art, but I'm not a social critic. I just paint those things in my paintings because those are the things I know best" (A. Warhol, quoted in K. Goldsmith, et al, *I'll be Your Mirror, The Selected Andy Warhol Interviews, 1962-1987*, New York, 2004, p. 88). To this day, over fifty years after it was created, this image resonates through its openness to interpretation and through its radically direct form.



679

## ANDY WARHOL (1928-1987)

### *Large Gold Shoe*

signed 'Andy Warhol' (lower right); stamped with the Andy Warhol Art Authentication Board, Inc. stamp and numbered 'A150.984' (on the reverse)  
ink, gold leaf and appliqué on paper  
14 x 21 7/8 in. (35.5 x 55.5 cm.)  
Executed *circa* 1950s.

\$300,000-500,000

#### PROVENANCE

Suzie Frankfurt, New York  
Susan Sheehan Gallery, New York  
Acquired from the above by the present owner, 1997

#### EXHIBITED

New York, Bodley Gallery, *The Golden Slipper Show or Shoes Shoe in America*,  
December 1956.  
Kunsthaus Zürich, *Andy Warhol*, May-July 1978.

#### LITERATURE

J. Kornbluth, *Pre-Pop Warhol*, New York, 1988, pl. 69 (illustrated).



Andy Warhol with *Diamond Dust Shoes*, New York. Photographer unknown.  
Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. /  
Licensed by Artists Rights Society (ARS).

Richly gilded in gold leaf and adorned with stars and putti in relief, Andy Warhol's *Large Gold Shoe* invokes his fascination with both beauty and the iconic. Fusing the ornate quality of Renaissance art and iconography with 1950s high fashion design, this work embodies Warhol's early infatuation with style, bound neither by period or place but the allure of luxury.

Known as "the Leonardo da Vinci of the shoe trade" (D. Bourdon, *Warhol*, New York 1989, p. 42), Warhol cultivated his initial success when working as a commercial illustrator for the shoe designers I. Miller and Sons. Enamoured by the fashion world and its icons, he conceived a series of gold shoes tailored to celebrities such as Julie Andrews, Elvis Presley, and Zsa Zsa Gabor for his 1956 exhibition at Bodley Gallery titled "Andy Warhol: The Golden Slipper Show or Shoes Shoe in America," an event which gained a double page spread in *Life* magazine.

Depicting a singular shoe rather than a pair, Warhol heightens the bespoke nature of the *Large Gold Shoe* at once individualizing its personal character and design, and distinguishing it from both fashion advertisements and commodity alike. *Large Gold Shoe* thus occupies a space between illustration and object, with the tactile quality of the gold leaf and the *putti* in relief emphasising its physical presence, which maintains the fantasy inspired by fashion and Warhol's whimsical draughtsmanship simultaneously in suspense.

The shoe as portrayed in *Large Gold Shoe* remains a significant and personal motif throughout Warhol's oeuvre, one to which he returns and reinterprets in works such as *Diamond Dust Shoes*, 1981, for, as Warhol muses "I'm doing shoes because I'm going back to my roots. In fact, I think maybe I should do nothing but (*laughs*) shoes from now on" (A. Warhol, quoted in P. Hackett, *The Andy Warhol Diaries*, New York, 1989, p. 306).



◊♦680

## STURTEVANT (1924-2014)

### *Warhol Flowers*

signed and dated 'e sturtevant '65' (on the reverse)

synthetic polymer and silkscreen ink on canvas

22 1/8 x 22 in. (56.2 x 56 cm.)

Painted in 1965.

\$140,000-180,000

#### PROVENANCE

Bess Cutler Gallery, New York

Estate of Anita Shapiro, Palm Beach, circa 1988

Private collection, Palm Beach, by descent from the above

Private collection, New York

#### LITERATURE

L. Maculan, ed., *Sturtevant, Catalogue Raisonné 1964-2004*, Ostfildern-Ruit, 2004, pp. 61 and 64, no. 68 (alternate view illustrated).

Sturtevant's *Warhol Flowers* is just one of five canvases of this large size that the artist painted featuring a quartet of bold red flowers. Painted in 1965, the series is one of the artist's most significant bodies of works and was completed just a few weeks after Andy Warhol's historic show of his original flower paintings at New York's Leo Castelli Gallery. Rather than reimagining the subject, the Sturtevant used a silkscreen that Warhol had given her to create further versions of the composition; famously, when asked about his own technique, Warhol was reported to have said, "I don't know. Ask Elaine" (A. Warhol, quoted by M. Fox, "Elaine Sturtevant, Who Borrowed Others' Work Artfully, Is Dead at 89," *New York Times*, May 16, 2014).

With its burst of bright red flowers taken directly from Warhol's iconic composition, Sturtevant builds on the legacy of artist's such as Marcel Duchamp. Her explorations of appropriation began in 1964, when she started to manually reproduce works of art by memory – focusing at first on those created by her contemporaries such as Roy Lichtenstein, Claes Oldenburg, Jasper Johns and Warhol. Selecting easily recognizable motifs from their *oeuvres* and deliberately mimicking their aesthetics, she posed a critical challenge to notions of authenticity and authorship in an era increasingly dominated by reproduction. The importance of Warhol's 'brand' in solidifying Sturtevant's early career was not only evident through her decision to explore several of his images in her works (ranging from the *Flowers* to the *Marilyns*) but also in her choice to present an entire show consisting of her repetition of Warhol's *Flowers* in 1991.

---



681

## ROBERT INDIANA (B. 1928)

### LOVE

stamped with the artist's name, numbered and dated '© 1966-1995

R INDIANA 3/8' (lower interior edge)

polychrome aluminum

18 x 17 ¾ x 9 in. (45.7 x 45 x 22.8 cm.)

Executed in 1966-1995. This work is number three from an edition of eight.

\$250,000-350,000

#### PROVENANCE

Galerie Pascal Lansberg, Paris

Acquired from the above by the present owner



Robert Indiana with *LOVE* sculpture, 1969. Photo: Jack Mitchell/Getty Images.  
Artwork: © 2018 Morgan Art Foundation / Artists Rights Society (ARS),  
New York.

*Its always been a matter of impact,  
the relationship of color to color and  
word to shape and word to complete  
piece — both the literal and visual  
aspects. I'm most concerned with the  
force of its impact.*

-Robert Indiana

LOVE

682

## TOM WESSELMANN (1931-2004)

### *Blue Nude Drawing*

incised with the artist's signature and dated 'Wesselmann 00' (lower left)

oil on canvas

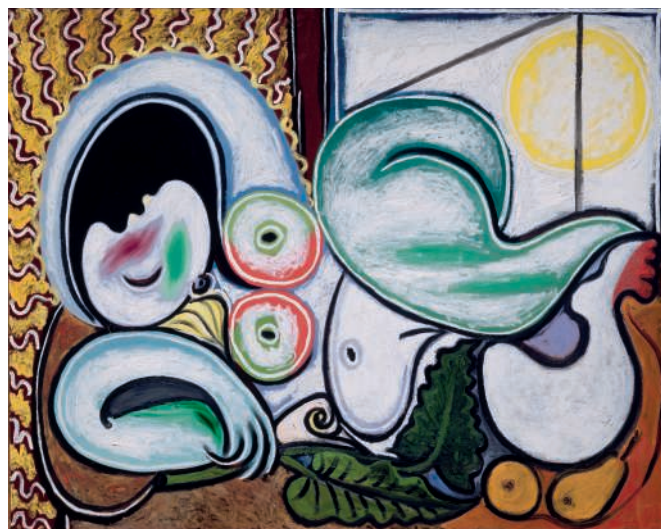
46 x 69 in. (116.8 x 175.2 cm.)

Painted in 2000.

\$400,000-600,000

#### PROVENANCE

Acquired directly from the artist by the present owner, 2005



Pablo Picasso, *Reclining Nude*, 1932. Musée Picasso, Paris. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © RMN-Grand Palais / Art Resource, NY.

Revisiting his most iconic subject, Tom Wesselmann's *Blue Nude Drawing* displays the highly stylized nude figures of the artist's earlier work, while at the same time revealing an evolution in his inimitably sensuous style. Wesselmann began painting dynamic, Pop-inflected depictions of female nudes during his formative years in his *Great American Nudes* series of the 1960s. While infusing his compositions with modern fantasies of sexual power and beauty, Wesselmann developed his unique personal style in dialogue with art historical icons, such as the *odalisques* of Jean Auguste Dominique Ingres and Henri Matisse. Dynamically positioned within a tight composition, the unabashedly naked muse of Wesselmann's *Blue Nude Drawing* pays a particularly powerful homage to Edouard Manet's *Olympia*. Drawing from his predecessors, "Wesselmann's nudes function as visual correlatives that transfer the sexual charge from the icon of the odalisque to our experience of the painting itself" (B. London, *Tom Wesselmann*, exh. cat., Bernard Jacobson Gallery, London, 2004, p. 6). A quintessential example of the artist's lifelong fascination with nature's beauty, the present work captures the mature phase of the artist's evolution towards a more refined, fluid, and abstracted style. Devoid of most identifying features, save for her lips, nipples, and flowing blond hair, the anonymous nude symbolizes a contemporary adaptation of traditional muses. With a bold use of color, line, and space, the elements of this composition create a tension that simultaneously composes and destabilizes the body of the nude. The meandering lines of this composition work to signify the contours of the muse's sultry curves, while also transforming her form into an abstracted dance of arabesques. With its sophisticated and seductive tension between figuration and abstraction, *Blue Nude Drawing* exudes Wesselmann's confidence and freedom in painting at the culmination of his artistic development.





PROPERTY FROM A CALIFORNIA COLLECTION

**683**

**TOM WESSELMANN (1931-2004)**

*Untitled (Little Still Life #15)*

incised with the artist's signature and dated 'Wesselmann 64' (center left edge); signed again, dated again and titled 'LSL #15 2/64 Wesselmann' (on the reverse)

oil, plastic and plaster relief on board  
12 1/8 x 9 x 1 in. (30.7 x 22.8 x 2.5 cm.)

Executed in 1964.

\$200,000-300,000

**PROVENANCE**

Green Gallery, New York

Isaac Ash, New York

Sidney Janis Gallery, New York

Private collection, Boca Raton

Anon. sale; Christie's, New York, 14 February 1991, lot 15

Jonathan Novak Contemporary Art, Los Angeles

Acquired from the above by the present owner, 2004



Pierre Bonnard, *The Checkered Tablecloth*, 1939. Art Institute of Chicago. Photo: The Art Institute of Chicago / Art Resource, NY.



684

## JOHN CHAMBERLAIN (1927-2011)

### *The Big One*

painted and chrome-plated steel  
83 x 37 x 48 in. (210.8 x 94 x 121.9 cm.)  
Executed in 1992.

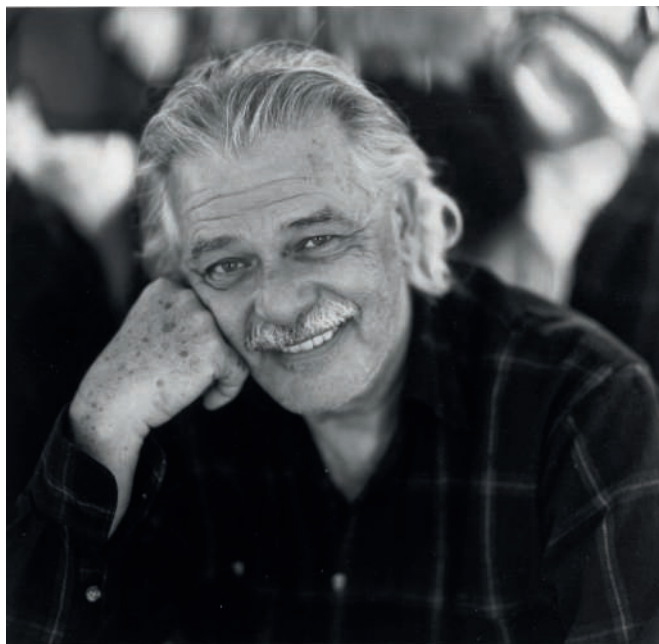
\$600,000-800,000

#### PROVENANCE

The artist  
Private collection  
Pace Gallery, New York  
The Suzanne Geiss Company, New York  
Acquired from the above by the present owner

#### EXHIBITED

New York, Lever House, *John Chamberlain: Painted Steel Sculpture*, June-October 1999.  
New York, PaceWildenstein, *John Chamberlain: recent sculpture*, May-June 2000.  
Venice, L.A. Louver, *Chamberlain and Ed Moses*, April-June 2001.  
London, Waddington Galleries, *John Chamberlain: Sculpture 1988-2001*, September-October 2002, no. 4 (illustrated).  
London, Waddington Galleries, *John Chamberlain: Without Fear*, April-May 2005.



John Chamberlain, Sag Harbor, 1992. Photo: Chris Felver/Getty Images.

An audacious and dazzling cascade of multicolored shapes and forms, this large-scale, almost seven-foot tall, sculpture is a striking example of John Chamberlain's unique genius for transforming industrial materials into beautiful and original works of art. Chamberlain delighted in challenging conventional notions of what sculpture can be, drawing beauty and emotional intensity out of his rough materials, and in the process creating a joyful work that reflects traces of Pop Art, Abstract Expressionism, Minimalism, and the Duchampian readymade.

A freestanding sculpture in the round whose vertical reach extends almost seven feet in height, the very title itself of this work announces—with Chamberlain's sly humor—its distinctive physical presence. Here is a grand tower of multicolored matte steel paired with bright shining chrome forms—the hard material crushed, shaped, twisted, and compressed until it metamorphoses into liquid undulations of form and color. Ribbons and streams of metal float down the sculpture's periphery, while the work's central mass is made up of larger, heavier, closely-fitted curving and twisting shapes that suggest rolling, sinuous waves of water. The close, seamless, almost organic way that Chamberlain fit the rough and uneven individual pieces of automobile scrap metal together reflect his exceptional ability to construct a harmonious work out of what had previously been simply an unrelated collection of raw materials.

Projecting dramatically upward, built up from layers of crushed metal sheets compressed and welded into a form compelling in its upward-reaching expression, the present work achieves a sense of dramatic presence while at the same time being possessed of a wonderful poise—the seemingly

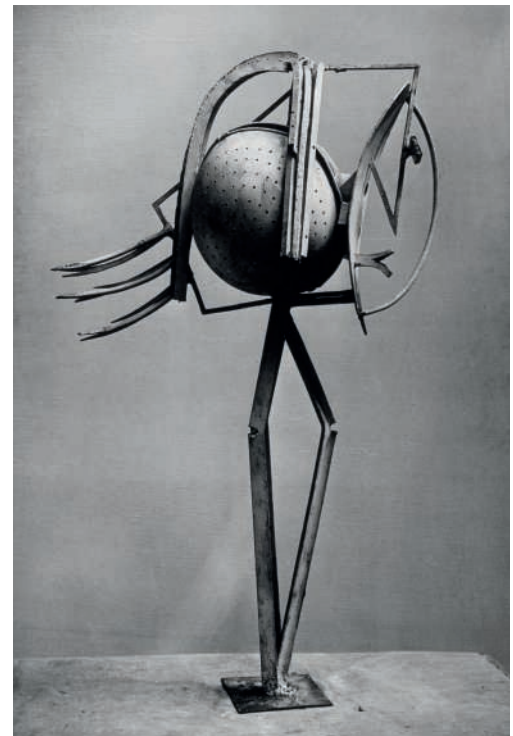
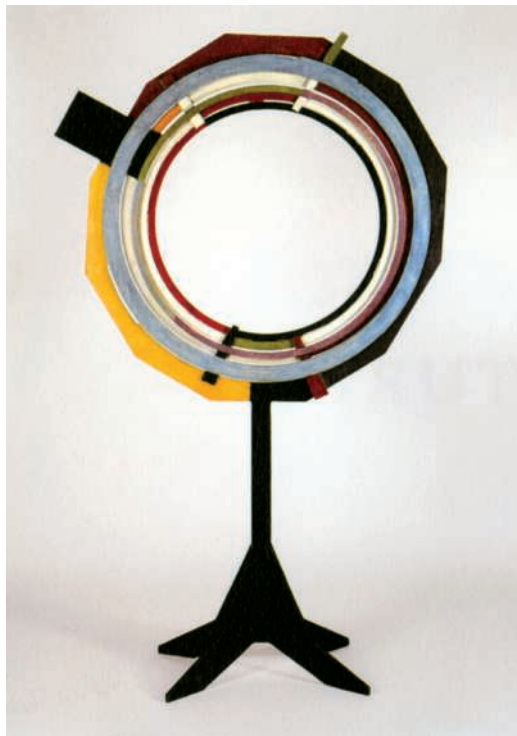




Opposite: Detail of the present lot.

Left: David Smith, *Circles Intercepted*, 1961. © Estate of David Smith / Licensed by VAGA, New York, NY. Photo: Genevieve Hanson.

Right: Brassai, *Sculpture with strainer and fork variant*, 1943. Musée Picasso, Paris. Photograph by Brassai © RMN-Grand Palais / Art Resource, NY; © ESTATE BRASSAI – RMN-Grand Palais. Artwork in photo: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © RMN-Grand Palais / Art Resource, New York.



effortless balance it achieves is all the more remarkable given the density and heaviness of the steel materials Chamberlain was working with. This extraordinary work is a captivating example of abstraction in sculpture.

Colors flow from the sculpture's surfaces: candy apple red, blue shadings from sky to ocean, primary orange, green pastels, neon yellows. Solid hues and rainbow stripes merge with Abstract Expressionist dripped-paint applications, splashes of color, and slashing brushstrokes. Occasionally portions of brown-gray unpainted metal show where pigment has been rubbed away, these rough surfaces contrasting with the glossy painted ones. The eye wanders across the surface of the sculpture, taking in the vivid individual hues, the alluring tonal juxtapositions, the way that Chamberlain matched shape with color. Coloration is a crucial aspect of so much of Chamberlain's sculpture, as it is here. Chamberlain made the most of the "found" color already present in the automobile parts he used, often adding applied pigments as well, and introducing gesture through drips, splashes, and brushstrokes of paint. Tonal contrasts abound: dark against light, matte against glistening silver, bare metal against paint. The sheer exuberant profusion of colors evokes nothing so much as visions of fireworks displays or kaleidoscopes.

It is impossible to overstate the impact of color in Chamberlain's sculpture. His art played a part in radically revising an earlier 20th Century sculptural tradition that had by and large avoided color prior to Chamberlain's arrival. With works such as this, the artist helped to encourage the bold use of color in sculpture, where before it had been seen as the prerogative primarily of painters.

Although he made elegant and intriguing art works from a wide range of astonishing materials during his long career, Chamberlain is best known

for sculptures such as the present example, works that helped to redefine a bold new approach to sculpture during the post-war period. He fashioned his unique creations from industrial steel, the painted, chrome plated, and stainless materials that defined the iconic 20th century look of the American automobile, transforming these castoff metal forms into stunning and original works of art. In Chamberlain's hands, these rough materials assumed shapes that were remarkably graceful and voluptuous, as can be seen in the present work.

The forthrightly industrial nature of the materials is always apparent, never hidden. It is present in the corrugated folds, the densely-compressed waves, reminiscent of folded fabric yet fashioned from tough metal. The personality of the sculpture derives from the forces of bending, crushing, and crumpling, actions that were central to Chamberlain's management of his medium and 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.

John Chamberlain was among a mere handful of truly trailblazing artists who worked in the mid to late 20th and early 21st centuries. He was an artist who introduced novel, new materials for creating sculpture, and new ways of presenting his work, both in indoor and outdoor settings. He helped to introduce techniques of collage to the three-dimensional medium of sculpture, observing "I'm basically a collagist. I put one thing together with another thing. I sort of invented my own art supplies" (Quoted in J. Chamberlain and S. Davidson, *John Chamberlain: Choices*, New York, 2012, p. 27).

685

## ANDY WARHOL (1928-1987)

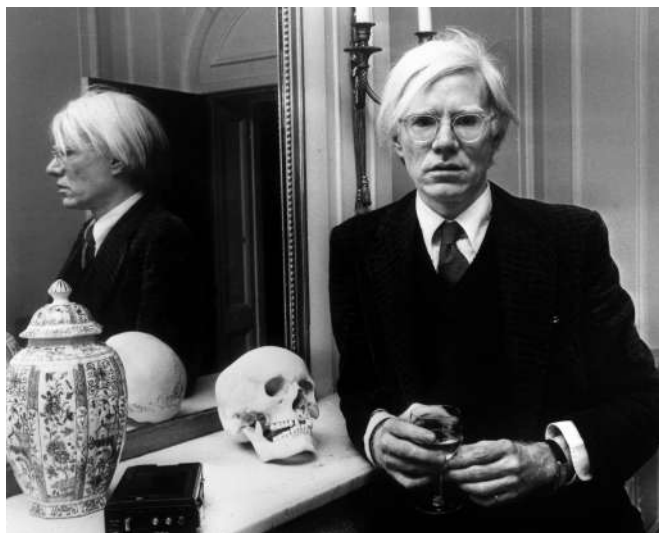
### *Skull*

signed 'Andy Warhol' (on the overlap)  
synthetic polymer and silkscreen ink on canvas  
15 1/8 x 19 in. (38.4 x 48.2 cm.)  
Painted in 1976-1977.

\$650,000-850,000

#### PROVENANCE

Attilio Codognato, Venice  
Private collection, Milan, 1987  
Anon. sale; Sotheby's, London, 12 October 2007, lot 47  
Private collection, Geneva  
Private collection, Berlin  
Anon. sale; Christie's, New York, 11 November 2010, lot 215  
Acquired at the above sale by the present owner

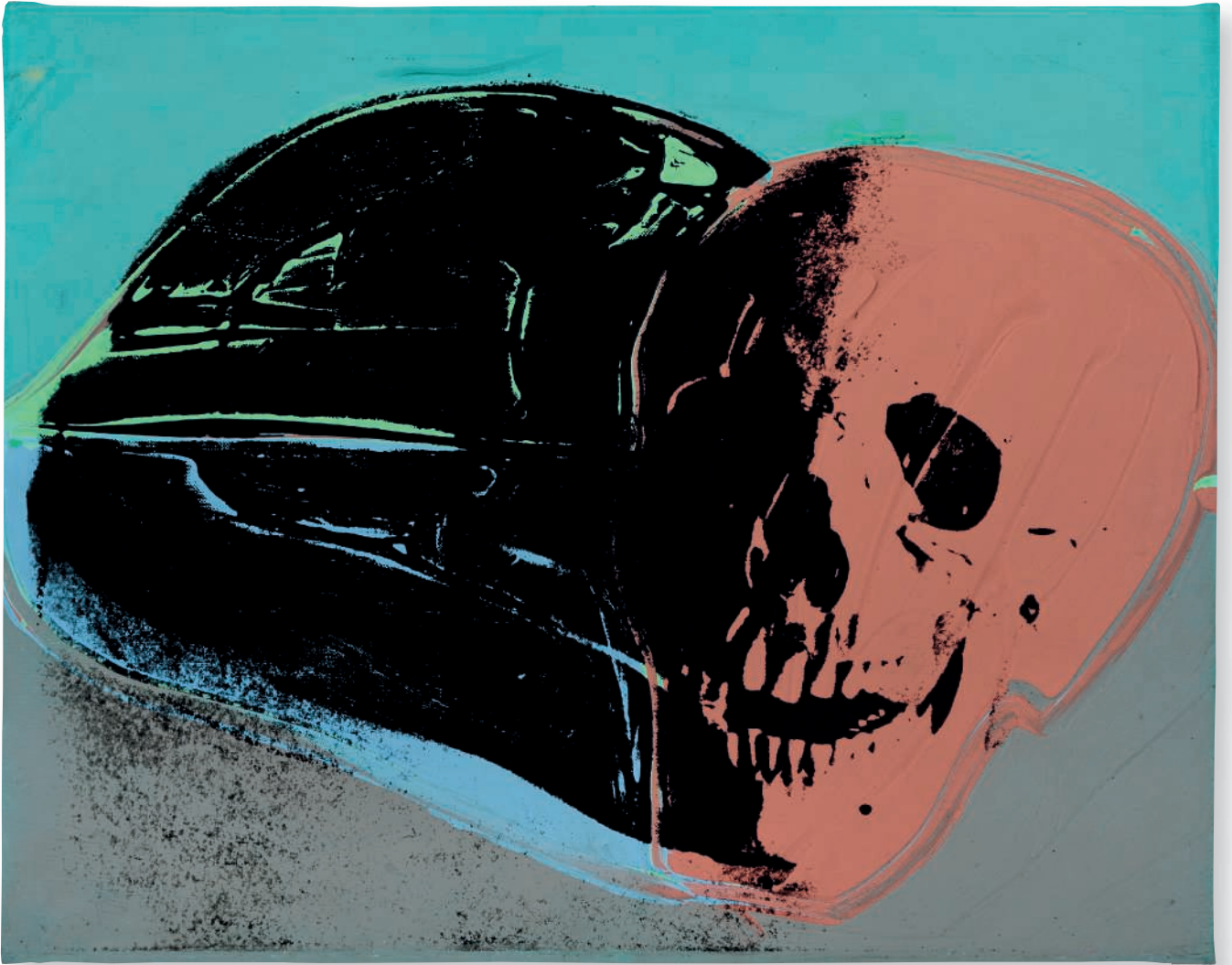


Andy Warhol, London, 1975. Photo: AGIP/RDA/Getty Images.

Considered a *momento mori* for the Pop age, this painting encapsulates Andy Warhol's fascination with death and celebrity. *Skull* is an early example of a theme that the artist would embrace for the rest of his career, producing a several series of paintings that feature skulls in various forms for the next ten years. This particular painting derives from a photograph taken in Warhol's Factory and has come to be regarded as the signature series of the artist's skull paintings.

Warhol paints the skull in a striking coral color, which, together with its dramatic shadow, helps it to stand out against the cool background of turquoise and grey. Belying the inert nature of the subject matter, these unique color contrasts, as well as the skull's placement (looking directly out from the surface of the canvas) contribute to the work's vivid immediacy. Further accentuating this sense of animation is Warhol's dramatic use of black, which envelops the skull's empty cavities and casts a deep shadow, bathing half of the skull in shade and forming a black trail off to its side. This long shadow evokes the ominous shape of a German stormtrooper helmet or, perhaps more appropriately in relation to Warhol, of another icon of Pop culture, Darth Vader (the first *Star Wars* film was released in 1977, the year *Skull* was completed). By incorporating pale blue and green, Warhol enlivens







Opposite: Detail of the present lot.

Right: Jean-Michel Basquiat, *Untitled (Skull)*, 1981. The Broad, Los Angeles. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2018.

Below: Andy Warhol, *Self-Portrait*, 1966-1967. San Francisco Museum of Modern Art. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

the black mass giving the impression of movement, as though the skull has just emerged, laughing and leering, from a black hole or the tunnel of a fairground ghost train. Escaping its own shadow of death, the skull appears to enact a new life on canvas.

The subject of death pervades throughout Warhol's work. It can be seen in his *Death and Disasters* series, with their images of suicides, car crashes, and electric chairs, and in the portraits he created of the late Marilyn Monroe, following her death in 1962, and of Jacqueline Kennedy, depicted just before and after John F. Kennedy's assassination. It is likely that Warhol's awareness of mortality was further impacted by his own brush with death in 1968, when he was shot and wounded by Valerie Solanas, a periphery figure at the Factory. But this traumatic event also seems to have intensified Warhol's already playfully ambivalent attitude concerning his approach to art. A year after painting the present work, for instance, he also created photographic self-portraits with a skull perched on his head or shoulder.

Regarding the Marilyn paintings and his related portraits of the dead, Warhol remarked in an interview that "there was no profound reason for doing a death series, no 'victims of their time,' there was no reason for doing it at all, just a surface reason," and "as for whether its symbolical to paint Monroe in such violent colors: it's beauty, and she's beautiful and if something's beautiful, it's pretty colors, that's all. Or something" (A. Warhol, quoted in G.



Berg, "Andy Warhol: My True Story," in K. Goldsmith, (ed.), *I'll Be Your Mirror: The Selected Andy Warhol Interviews, 1962-1987*, New York, 2004, p. 88). By appropriating the tenets and mechanisms of mass media and celebrity culture, and by downplaying any meaningful intention in his work, Warhol holds a mirror up to contemporary American society. His Skull paintings take this to its logical conclusion. As Ronnie Cutrone, the studio assistant who took photographs of a skull for Warhol, observed, the depiction of a skull is "the portrait of everybody in the world" (R. Cutrone, quoted in H. Foster, "Death in America," in A. Michelson (ed.), *October Files: Andy Warhol*, Cambridge, MA, 2001, p. 79).

By choosing to depict a human skull, Warhol continues the art historical translation of the *momento mori*. In 2012, Warhol's influence on other artists was the subject of an exhibition, *Regarding Warhol: Sixty Artists, Fifty Years at the Metropolitan Museum of Art*. In the accompanying catalogue's introductory essay, Mark Rosenthal notes that, while the motif of the skull is prevalent in art history, particularly as a vanitas symbol, Warhol's Skull series had a significant impact on subsequent representations, citing Jean-Michel Basquiat's *Untitled (Head)*, 1981, as an example (M. Rosenthal, "Dialogues With Warhol," *Regarding Warhol: Sixty Artists, Fifty Years*, exh. cat. Metropolitan Museum of Art, New York, 2012, p. 41). Warhol was somewhat of a mentor for, and collaborator with, the younger artist and, skulls became an increasingly important motif in the younger artist's work.

With its candy colors and appealingly gaudy Pop culture connotations, Warhol's *Skull* is a testament to the artist's perceptive insights concerning human vanity and contemporary society. While the skull recalls the *momento mori* and thus prompts the viewer to contemplate mortality, the means of production and its enthusiastic coloring distance the painting from the seriousness of earlier, religious representations. Instead, the skull's large-toothed laughing grin and the composition's frenetic energy evoke ghoulish commercial entertainments. It thrusts the beholder into an unsettling, macabre world of theater and circus acts, a world in which the artist Andy Warhol is still the ringmaster par excellence.

686

**JOHN CHAMBERLAIN (1927-2011)**

*Memo to Mozart*

painted and chromed steel

37 ½ x 34 x 18 ½ in. (95.2 x 86.3 x 46.9 cm.)

Executed in 2005.

\$180,000-250,000

**PROVENANCE**

PaceWildenstein, New York

Acquired from the above by the present owner, 2005



Frank Stella, *Norising*, 1982. © 2018 Frank Stella / Artists Rights Society (ARS), New York. Photo: Art Resource, New York.

*Like the paintings of Twombly, Johns and Frank Stella, Chamberlain's sculpture has remained on the cutting edge of contemporary art through several later generations of painters and sculptors... His configurations are in a referential state, but their constant re-forming slips out of the adjectival grip; ultimately they transcend the language of analysis and description. The ravishing opticality must be its own pleasure and reward.*

(Klaus Kertess, "Color in the Round and Then Some: John Chamberlain's Work, 1954-1985", *John Chamberlain: A Catalogue Raisonné of the Sculpture, 1954-1985*, New York, 1986, p. 38).



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTOR

**687**

**TOM WESSELMANN (1931-2004)**

*Study for Seascape Drop-Out*

signed, titled and dated twice 'STUDY FOR SEASCAPE DROPOUT  
1981 Wesselmann 81' (on the overlap)

oil on canvas

24 x 24 in. (60.9 x 60.9 cm.)

Painted in 1981.

\$150,000-250,000

**PROVENANCE**

Sidney Janis Gallery, New York

Acquired from the above by the present owner, 1989

*The presence of this erotic creature is felt even when she isn't in sight, as in the frequent still lifes. And even when details of her anatomy (and all we get in this show are details) are displayed against an outdoor backdrop...The sense of luxurious, kitschy ambiance is quite as strong as ever.*

(P. Schjeldahl, "Pop Goes the Sister's Playmate," *The New York Times*, 19 April 1970).



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

**688**

**TOM WESSELMANN (1931-2004)**

*Study for Seascape Prick*

signed and dated 'Wesselmann 69' (on the overlap)

oil on canvas

7 7/8 x 7 7/8 in. (20 x 20 cm.)

Painted in 1969.

\$40,000-60,000

**PROVENANCE**

Klaus Benden, Cologne, 1997

Galerie Rackey, Bad Honnef

Private collection, Germany

Anon. sale; Christie's, South Kensington, 1 April 2004, lot 290

Private collection, Tokyo

Anon. sale; Sotheby's, New York, 13 May 2009, lot 213

Acquired at the above sale by the present owner





689

## WAYNE THIEBAUD (B. 1920)

### *Sticks in a Jar*

signed, numbered and dated 'A.P. ♥ Thiebaud 1965-1990' (lower edge);  
inscribed 'hand water colored artist proof - Ed. 25' (lower right)  
watercolor over etching on paper  
image: 5 7/8 x 6 3/4 in. (13.6 x 17.1 cm.)  
sheet: 15 x 11 in. (38.1 x 27.9 cm.)  
Executed in 1965-1990. This work is a unique artist's proof aside from an  
edition of twenty-five unique variants.

\$100,000-150,000

#### PROVENANCE

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

#### EXHIBITED

Fine Arts Museums of San Francisco; Fort Worth, Museum of Modern Art;  
Washington D.C., National Gallery of Art and West Palm Beach, Norton  
Museum of Art, *Vision and Revision: Hand-Colored Prints by Wayne Thiebaud*,  
December 1991-May 1993, p. 90, no. 10 (illustrated).

*But of course I do think a lot about the subject matter, which exercises some sort of mysterious pull. It's just very, very, familiar. I spent time in food preparation, I sold papers on the streets, and I went into Kresses or Woolworths or Newberrys, to see the eccentric display of peppermint candy. They're mostly painted from memory—from memories of bakeries and restaurants—any kind of window display. Its the exclusionary aspect that gets me—there's a lot of yearning, there.*

-Wayne Thiebaud



A.P.

♥ Keith Haring 1965  
1990

**690**

**ANDY WARHOL (1928-1987)**

*Lilo Fink*

stamped twice with the Estate of Andy Warhol stamp and the Andy Warhol Foundation for the Visual Arts, Inc. stamp and numbered 'PO50.721' (on the overlap)

synthetic polymer and silkscreen inks on canvas

40 x 40 in. (101.6 x 101.6 cm.)

Painted *circa* 1980.

\$150,000-250,000

**PROVENANCE**

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



Andy Warhol, *Silver Liz*, 1963. Brant Foundation, Greenwich. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).



PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

691

## ANDY WARHOL (1928-1987)

*Jane Lang*

synthetic polymer and silkscreen inks on canvas

40 x 40 in. (101.6 x 101.6 cm.)

Executed in 1976.

\$200,000-300,000

### PROVENANCE

Private collection, Medina, Washington, acquired directly from the artist, 1976  
By descent from the above to the present owner

### EXHIBITED

Seattle Art Museum and Denver Art Museum, *Andy Warhol Portraits*,  
November 1976-March 1977.  
New York, Whitney Museum of American Art, *Andy Warhol- Portraits of the  
70s*, November 1979-January 1980.  
Seattle Art Museum, *Richard and Jane Lang Collection*, February-March 1984,  
no. 44 (illustrated).  
Seattle Art Museum, *Pop Departures*, October 2014-January 2015, p. 71  
(illustrated).

### LITERATURE

N. Printz, ed., *The Andy Warhol Catalogue Raisonné: Paintings & Sculptures  
1974-1976*, vol. 4, New York, 2014, pp. 420, 480, 482-484 and 583, no. 3372  
(illustrated).



Jane Lang Davis and Andy Warhol at the opening reception of *Andy Warhol: Portraits*, 1976. Photo: From the Seattle Art Museum Photo Archives. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

*Andy Warhol liked to say everybody was a star. But Andy didn't paint everybody.*

(*Warhol Liz*, exh. cat., Gagosian Gallery, New York, 2011, p. 9).



692

## ANDY WARHOL (1928-1987)

*Untitled (Orange Flowers)*

signed with the artist's initials and dated 'a.w. 64' (on the overlap)

synthetic polymer and silkscreen ink on canvas

5 x 5 in. (12.7 x 12.7 cm.)

Painted in 1964.

\$150,000-200,000

### PROVENANCE

Fred Hughes, New York

Thomas Ammann Fine Art, Zürich

Spark Inc., Tokyo

Acquired from the above by the present owner, 1996



Andy Warhol in his studio, 1964. Photo: courtesy of David McCabe. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

*The Flowers, deriving from the series with which Warhol filled Leo Castelli's Gallery in 1964, are arguably Warhol's first use of a reversal image in his art. Warhol gave these supposedly happy, uplifting and highly commercial paintings a dark and sinister undertone through the use of a negative image of the grass. This, along with Warhol's deliberately artificial, cosmetic choice of colour gave these paintings a strange and uncomfortable synthetic feel.*

(R. Marrone, *Andy Warhol: Big Retrospective Painting*, Galerie Bruno Bischofberger, Zurich, 2009, p.38).





Actual size

693

## ANDY WARHOL (1928-1987)

### *Untitled (Yellow Flowers)*

signed and dated 'Andy Warhol '64' (on the overlap)

synthetic polymer and silkscreen ink on canvas

5 x 5 in. (12.7 x 12.7 cm)

Painted in 1964.

\$150,000-200,000

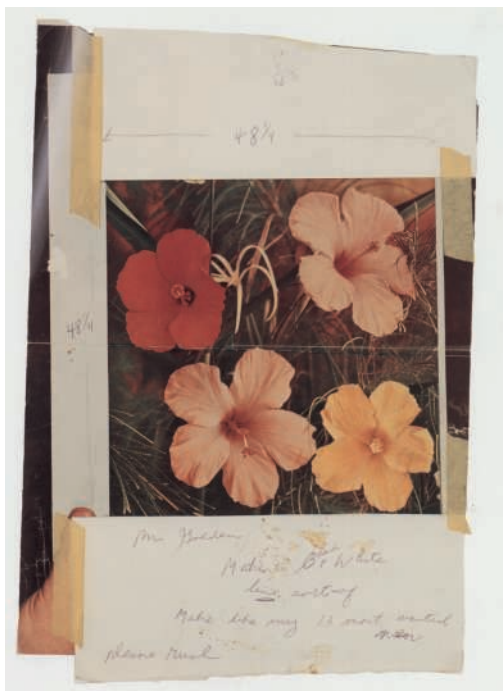
#### PROVENANCE

Fred Hughes, New York

Thomas Ammann Fine Art, Zürich

Spark Inc., Tokyo

Acquired from the above by the present owner, 1996



*Painted in clear, glowing reds and oranges, yellow, lilac and plumbago blue, they exhale color. The Flowers appear to float against a murky background of waving green grass. They are like cut-outs by Matisse set adrift in Monet' lily pond. We are shocked in the eye by a powerful image that we know to be at least two removes away from reality. No one else has applied silk-screening technique to painting as originally or to such an extent. As a technical means, and as a pictorial image itself, it is absolutely new... The artist is a mechanical Renaissance Man, a genius.*

(D. Bourdon, "Andy Warhol," *The Village Voice*, December 3, 1964, p. 11).

Source material for Andy Warhol's *Flower* paintings, 1964.

Photo: © Patricia Caufield. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).



Actual size

694

## ANDY WARHOL (1928-1987)

### *Cats and Dogs (Pom)*

stamped with the Andy Warhol Foundation for the Visual Arts Inc. and the Estate of Andy Warhol stamps and numbered 'PA27.019' (on the overlap); numbered again 'PA27.019' (on the stretcher)

synthetic polymer and silkscreen inks on canvas

32 x 26 in. (81.2 x 66 cm.)

Painted in 1976.

\$150,000-250,000

#### PROVENANCE

The Andy Warhol Foundation for the Visual Arts, Inc., New York

Lococo Fine Art, St. Louis

Acquired from the above by the present owner

#### EXHIBITED

St. Louis, Lococo Fine Art, *Andy Warhol Man's Best Friend*, March-April 2006

pp. 50-51 (illustrated).

#### LITERATURE

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné of Paintings and Sculptures late 1974-1976*, Vol. 4, New York, 2004, pp. 390 and 392, no. 3266 (illustrated).



Andy Warhol, New York, November 1976. Photo: Tim Boxer/Getty Images.

Andy Warhol's pet portraits, of cats and dogs, viewed last year at the Mayor Gallery, now include one English King Charles Spaniel, Pom. Mr. Warhol [...] took many snaps with his discontinued Polaroid Big Shot and new Minox Minature 35mm [...] The sitter lives with Lady Adeane and her husband Sir Robert, a director of the gallery" (G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné of Paintings and Sculpture late 1974-1976*, Vol. 4, New York, 2004, p. 358). So the paintings of Pom were celebrated in the February 1977 of *Vogue*, placing the darling pup within the social ranks of some of the magazine's most honored personalities.

In 1973, the art collector Peter Brant commissioned two drawings of his Cocker Spaniel, Ginger, as a gift for his wife Sandra, thus inspiring Andy Warhol's beloved series of animal portraits that he would go on to paint over the course of the next three years. Much of the series was exhibited in 1976 at James Mayor's Gallery in London in a show titled *Cats and Dogs*. While in London for the exhibition, Warhol was commissioned by the gallery's director to create a portrait of his wife's King Charles Spaniel, Pom. Warhol photographed Pom in the gallery in several poses, including that of the present lot, with Pom sitting in profile, her upward gaze captivated by an off-screen charmer. Rendered in ultramarine blue and burnt sienna over a white background, with a sliver of bright blue highlight to emphasize the doe-eyed nature of the dog, *Cats and Dogs (Pom)* is a particularly endearing depiction of the cherished family dog.

---



695

## ANDY WARHOL (1928-1987)

### *Dominique de Menil*

signed, stamped three times with the Estate of Andy Warhol stamp and three times with the Andy Warhol Foundation for the Visual Arts, Inc. stamp, numbered and dated 'Andy Warhol 1969 P060.062' (on the overlap); numbered again 'P060.062' (on the stretcher)  
synthetic polymer and silkscreen inks on canvas  
48 x 48 in. (121.9 x 121.9 cm.)  
Painted in 1969.

\$300,000-500,000

#### PROVENANCE

Jablonka Galerie, Berlin  
Private collection, Germany  
Skarstedt Gallery, New York  
Private collection  
Acquired from the above by the present owner

#### EXHIBITED

Oslo, Astrup Fearnly Museum of Modern Art, *Andy Warhol by Andy Warhol*, September-December 2008, p. 97, pl. 19 (illustrated).

#### LITERATURE

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné of Paintings and Sculptures 1964-1969*, vol. 02B, New York, 2004, pp. 387, 403 and 405, no. 2110 (illustrated).  
D. Hickey and S. Bluttal, *Andy Warhol "Giant" Size*, London, 2006, p. 283 (illustrated).

Featuring one of the most preeminent philanthropists, patrons and art collectors of the 20th century, *Dominique de Menil* from 1969 joins the ranks of some of Andy Warhol's most well-known celebrity and society portraits created throughout his career. Rendered in a trilogy of bright colors, with splashes of pink highlighting her smiling features and elegantly coiffed hair, the portrait is a particularly heartfelt example that celebrates de Menil fondly and affectionately. Warhol used a photograph that was taken by Dominique's daughter, Adelaide de Menil, for the basis of the portrait, which adds a further layer of intimacy and warmth.

At the time of its creation, Warhol and de Menil had already established both a professional and personal relationship, with several known commissions and gifts trading between the two throughout the 1960s, including *Flowers* (1964), *Sunset* (1967) and *Big Electric Chair* (1967-1968). The commission of *Dominique de Menil* was almost certainly brokered by Fred Hughes, who had attended the University of St. Thomas in Houston and remained close with the de Menils thereafter. At 48 x 48 inches, *Dominique de Menil* is the largest of the series; four slightly smaller examples, at 40 x 40 inches each, reside permanently in the Menil Collection in Houston, and two of the same scale were part of the founding collection of the Andy Warhol Museum in Pittsburgh.

---



696

**ANDY WARHOL (1928-1987)**

*Paul Delvaux*

stamped twice with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered twice 'VF PO50.734' (on the overlap); numbered again 'PO50.734' (on the stretcher)  
synthetic polymer paint and silkscreen inks on canvas  
40 x 40 in. (101.6 x 101.6 cm.)  
Painted in 1981.

\$120,000-180,000

**PROVENANCE**

Estate of Andy Warhol  
The Andy Warhol Foundation for the Visual Arts, Inc., New York  
Acquired from the above by the present owner, 2006

*The best thing about a picture is that it never changes, even when the people in it do.*

-Andy Warhol





697

## MARISOL ESCOBAR (1930-2016)

*From France*

oil, painted wood, plaster, glass, shoe and metal on wood  
55 ½ x 21 ¾ x 10 ¾ in. (140.9 x 55.2 x 27.3 cm.)  
Executed in 1960.

\$150,000-250,000

### PROVENANCE

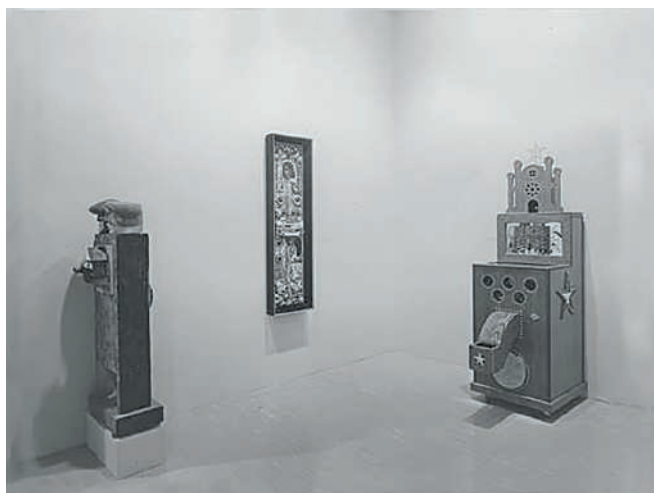
The artist  
Margit Winter Chanin, New York  
Acquired from the above by the present owner, 1964

### EXHIBITED

New York, Museum of Modern Art; Dallas Museum for Contemporary Arts and San Francisco Museum of Art, *The Art of Assemblage*, October 1961-April 1962, pp. 135 and 161 (illustrated).  
Fort Worth Art Center, *Selections from the Guiberson Collection*, May 1964.  
Dallas Museum of Fine Arts, *Sculpture: 20th Century*, May 1965.  
Dallas, Pollock Galleries, Owen Fine Arts Center, *The American Woman as Artist, 1820-1965*, January-February 1966, no. 16 (illustrated).  
Purchase, Neuberger Museum of Art and Delaware Art Museum, *Marisol*, June 2001-January 2002, p. 30, no. 5 (illustrated).

### LITERATURE

N. Grove, *Magical Mixtures: Marisol Portrait Sculpture*, exh. cat., Washington, D.C., 1991, pp. 15-16 (illustrated).



Installation view, *The Art of Assemblage*, Museum of Modern Art, New York, October 1961 - April 1962 (present lot illustrated). Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY Artwork: © 2018 Estate of Marisol / Artists Rights Society (ARS), New York.

In 1961, the Museum of Modern Art hosted an influential and landmark exhibition titled "The Art of Assemblage." The works in the show came from an array of well-established masters like Picasso, Breton, Braque and Schwitters, as well as from younger and lesser-known artists, including Jasper Johns, Robert Rauschenberg, Robert Indiana and, notably, Marisol Escobar. Her contribution, *From France*, was created just one year prior in 1960. The sculpture depicts a pair of tourists who have just returned from travels to France with, in her own words, "a kiss and a handshake" (Marisol quoted in N. Grove, *Magical Mixtures: Marisol Portrait Sculpture*, Washington, D.C., 1991, p. 15). As she did with many of her sculptures in the 1960s, Marisol used plaster casts of herself for parts of the figures—partially for pragmatic purposes ("I don't charge myself anything") and partially as an artistic means of self-identity (*Ibid.*, p. 15). The sculpture's composition of everyday objects—carved and painted wood, a baby shoe, toy eyes—demonstrate Marisol's incorporation of irony and absurdity into her own art of assemblage a practice not far removed from the father of the "Ready-made," Marcel Duchamp. Her subject matter, though, which reveals an ability to depict figures with acumen and as an extension portray some facet of herself, places her in a unique category that surpasses the pure drollery of her Surrealist forefather. "Marisol's art has always had wit, but she's dead serious. She brings a complexity to her work, which has a sobering gravity. She's an original," (G. Segal quoted in *Ibid.*, p. 9).



698

## ROBERT INDIANA (B. 1928)

*Norma Jean Yearned*

stamped with the artist's name and dated 'INDIANA 00' (on the reverse)

oil on canvas

68 x 68 in. (173 x 173 cm.)

Painted in 2000.

\$350,000-450,000

### PROVENANCE

Galerie Rive Gauche, Paris

Acquired from the above by the present owner

### EXHIBITED

Paris, Galerie Rive Gauche, *Esthetique Pop*, January-February 2009.

### LITERATURE

*Robert Indiana*, exh. cat., Shanghai Art Museum, 2002, p. 201 (illustrated).



Robert Indiana in his studio. Photo: Camerarts. Artwork: © 2018 Morgan Art Foundation / Artists Rights Society (ARS), New York.

*...His art is Pop in that it is the deeply ingrained idea of American making and fabrication...and the bringing together of high and low. Yet what's so distinctive about his work is that it's deeply historical, going back almost to a kind of Puritan tradition, while at the same time, it's ultimately international.*

(B. Haskell, et al., *Robert Indiana: Beyond Love*, exh. cat. The Whitney Museum of American Art, New York, 2013, p. 195).



699

## ROBERT INDIANA (B. 1928)

### *Decade Autoportrait 1969*

stamped with the artist's signature, inscribed and dated  
'INDIANA 2 NEW YORK 71' (on the reverse)

oil on canvas

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

Painted in 1971.

\$500,000-700,000

#### PROVENANCE

Galerie Denise René, New York

Galerie Natalie Seroussi, Paris

Acquired from the above by the present owner

#### EXHIBITED

New York, Galerie Denise René, *Art*, 1972.

Paris, Galerie Natalie Seroussi, *Robert Indiana*, September-November 1989  
(illustrated).

#### LITERATURE

*Hommage a Indiana*, exh. cat., Paris, Galerie Denise René, 2001 (illustrated).

*Mes années 60-70*, exh. cat., Paris, Galerie Denise René, 2009 (illustrated).



Stuart Davis, *Something on the Eight Ball*, 1953-1954.  
Philadelphia Museum of Art. © Estate of Stuart Davis/Licensed  
by VAGA, New York, NY. Photo: The Philadelphia Museum of Art  
/ Art Resource, NY.

From Robert Indiana's autobiographical and highly personal *Decade Autoportraits* series comes this striking canvas filled with the artist's personal iconography. The artist's complex layering, juxtaposed and overlapping geometric forms, numbers and words are influenced by the dynamic word-and-image combinations of advertising graphics. As such, the present work is an autobiographical statement focusing on the decade of the 1960s and Robert Indiana's personal memories and associations with those creative and tumultuous years.

Indiana began the *Decade Autoportraits* series in 1971, and he continued to work on this significant and visually stunning series (which totals thirty paintings) through the late 1970s. The artist has described the various symbols he included in this work and their highly personal associations for him; for example, the circle at the center of the composition symbolizes eternal life. This circular design is a motif that Indiana has valued from early in his art practice, both for its classic geometry and for its metaphysical symbolism, expressive of eternity. There is the decagon, the ten-sided and angled figure that nests inside the circle and represents the decade, the ten years of the 1960s being recalled in the painting. There is also a five-pointed star that for the artist stands as a symbol of America. And there is the number one, representing the self, which is, of course, the central subject of any autobiographical work.





Left: Detail of the present lot.

Opposite Top: Robert Indiana's studio, New York, 1972. Photographer Unknown, from Susan Elizabeth Ryan, *Robert Indiana: Figures of Speech* (New Haven and London: Yale University Press, 2000), p. 229. Artwork: © 2018 Morgan Art Foundation / Artists Rights Society (ARS), New York.

Opposite Bottom: Pablo Picasso, *Woman with Zither (Ma Jolie)*, 1912. Museum of Modern Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Indiana included several words and phrases in *Decade Autoportrait 1969*. "Vinalhaven" references the town in Maine where the artist began renting a studio in 1969. "Skid Row" probably refers to the location of Indiana's New York studio located on the Bowery, where he had been working prior to acquiring the studio in Maine. Included, too, are the year the work was created (1971), and the subject-year: 1969.

The yellow and black color scheme suggests the 1930s-era roadside signage that Indiana saw during his childhood years, whose imagery he incorporated into his mature art practice, as do the curved arrows suggestive of traffic signs or directions painted on streets and highways. "Drawing on the vocabulary of vernacular highway signs and roadside entertainments, Indiana fashioned an art that was dazzlingly bold and visually kinetic" (B. Haskell, et al., *Robert Indiana: Beyond Love*, exh. cat. The Whitney Museum of American Art, New York, 2013, p. 11).

Combining bold forms with intense colors, *Decade Autoportrait 1969* makes a powerful impact on viewers. The smooth application of paint and crisply defined letters, numbers and spatial planes of the present work attest to this artist's association with the splashy, exuberant, glossy art pieces produced by the Pop Art movement of the 1960s. Here too is the influence of Stuart Davis, an American artist a generation older than Robert Indiana, whom the latter looked to, and an artist who inspired Indiana's own use of words, bright colors, and exacting geometries.





Robert Indiana is best known as the artist who created the iconic *LOVE* sculpture and related art works, creations that crossed-over from fine art to become enduring and universally recognized global cultural icons. Indiana emerged out of the Pop Art era of the early 1960s to develop his own highly distinctive style, which is characterized by bold and graphic colors, influenced by midcentury American design motifs such as road signs and advertisements. "Robert Indiana set himself apart from his Pop colleagues by the unique manner in which he fused idea, work, and image in his art into complete 'verbal-visual' forms, as he called them" (B. Haskell, et al., *Robert Indiana: Beyond Love*, exh. cat. The Whitney Museum of American Art, New York, 2013, p. 183).

His art displays a fascination with words and their power to address central issues of human existence. Indiana's signature image, *LOVE*, has tended to overshadow his other works, however, and the breadth of his great accomplishments spanning a six-decade long career are only recently beginning to be fully appreciated.

Working with commercial art, fine art, folk art, and even outsider-art motifs, Robert Indiana's art practice is fundamentally American in its graphic exuberance and sense of optimism. "His art is very much a modern expression of the American folk tradition. ...His art is Pop in that it is the deeply ingrained idea of American making and fabrication...and the bringing together of high and low" (B. Haskell, et al., *Robert Indiana: Beyond Love*, exh. cat. The Whitney Museum of American Art, New York, 2013, p. 195).



PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

**700**

**JOEL SHAPIRO (B. 1941)**

*Untitled*

bronze

58 ¾ x 46 ¼ x 27 in. (149.2 x 117.4 x 68.5 cm.)

Executed in 1989-1990. This work is number one from an edition of four plus one artist's proof.

\$180,000-250,000

**PROVENANCE**

Paula Cooper Gallery, New York

Private collection, Medina, Washington, 1990

By descent from the above to the present owner

**EXHIBITED**

New York, Paula Cooper Gallery, *Joel Shapiro*, November-December 1990  
(another example exhibited).

*All my [sculptures are] on the edge of dreams,  
they come close to the unconscious in spite  
of their geometry. On one level my work has  
clarity. On another it is chaotic and imagined.*

-Joel Shapiro



701

## YAYOI KUSAMA (B. 1929)

*Pumpkin*

signed in English and Japanese and dated 'Yayoi Kusama 1997' (on the reverse)

oil on canvas

6 ¼ x 9 in. (15.8 x 22.8 cm.)

Painted in 1997.

\$120,000-180,000

### PROVENANCE

Private collection, Japan

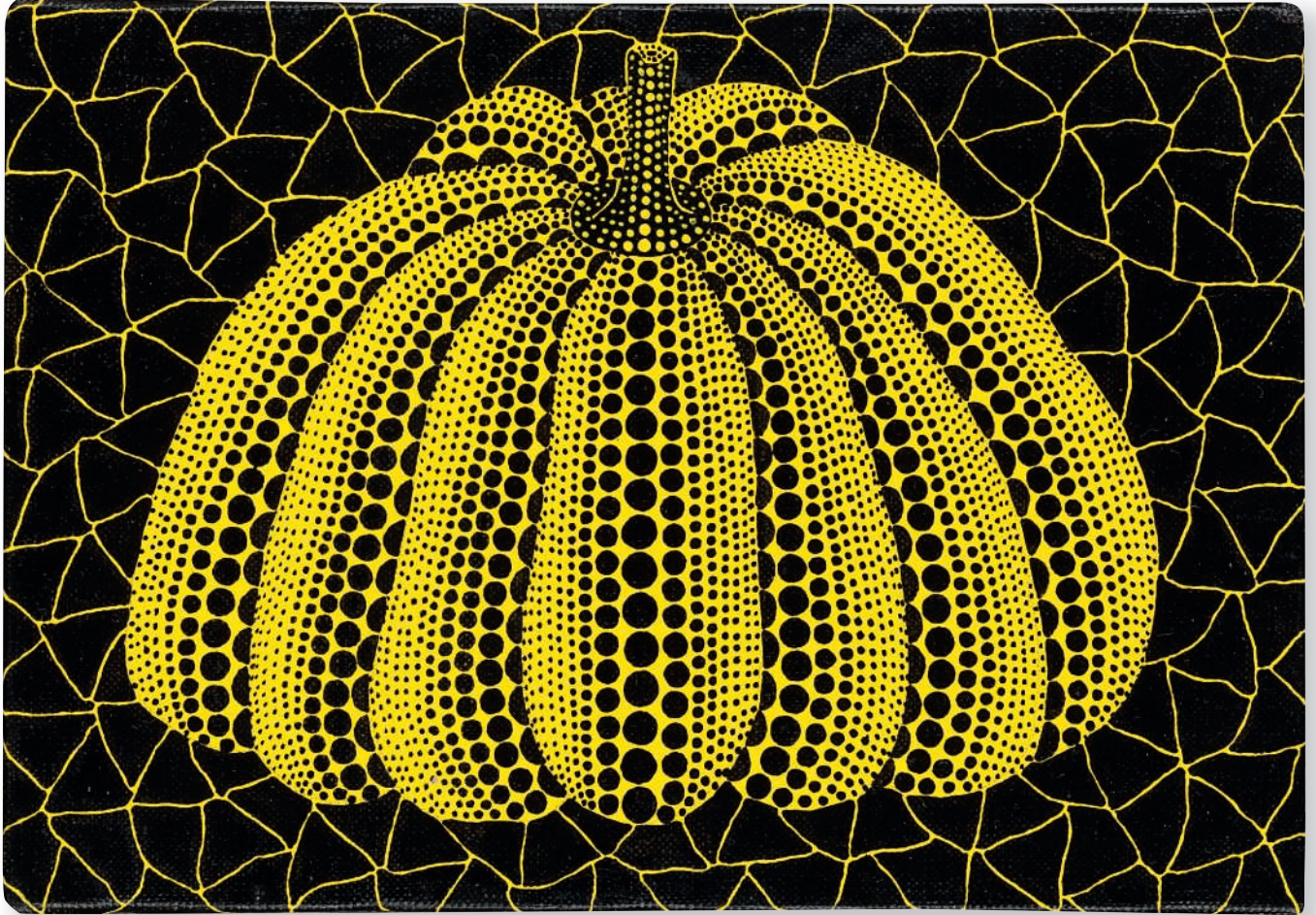
Acquired from the above by the present owner



Yayoi Kusama, 1994. © Yayoi Kusama.

*Pumpkins are loveable and their wonderfully wild and humorous atmosphere never ceases to capture the hearts of people. I adore pumpkins. As my spiritual home since childhood, and with their infinite spirituality, they contribute to the peace of mankind across the world and to the celebration of humanity. And by doing so they make me feel at peace. Pumpkins bring about poetic peace in my mind. Pumpkins talk to me. Pumpkins, pumpkins, pumpkins. Giving off an aura of my sacred mental state, they embody a base for the joy of living; a living shared by all of humankind on the earth. It is for the pumpkins that I keep on going.*

–Yayoi Kusama



Δ702

## WILLEM DE KOONING (1904-1997)

### *Pink Woman Torso*

signed 'de Kooning' (lower right)  
oil on paper mounted on canvas  
24 x 19 in. (61 x 48.3 cm.)  
Painted in 1967.

\$400,000-600,000

#### PROVENANCE

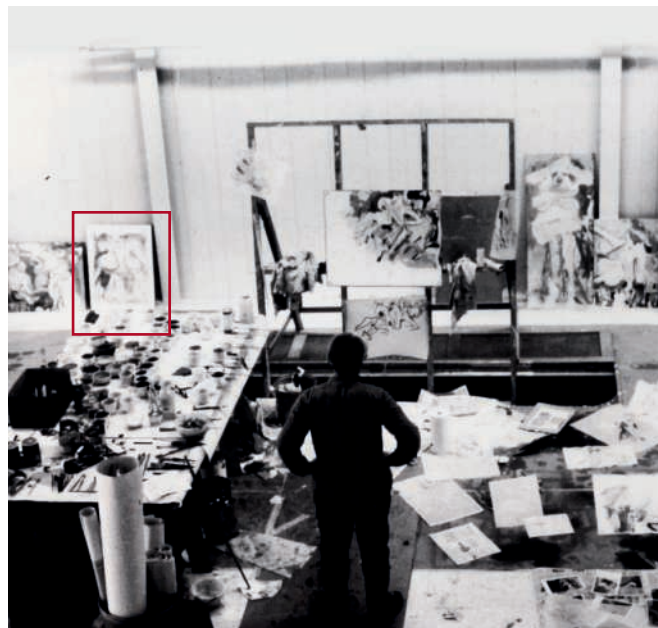
M. Knoedler & Co., New York  
Andrew Crispo Gallery, New York  
Robert and Sylvia Olnik, New York, 1974  
Acquired from the above by the present owner

#### EXHIBITED

New York, M. Knoedler & Co., *De Kooning: Paintings and Drawings since 1963*, November 1967, p. 53 (illustrated).  
Paris, M. Knoedler & Cie., *de Kooning: Peintures récentes*, June 1968, no. 24.  
Berkeley, University of California, Powerhouse Gallery, *de Kooning: The Recent Work*, August 1969.

#### LITERATURE

R. Snyder, *Willem de Kooning: Artist*, film with color, 1966.  
R. Krauss, "The New de Koonings," *Artforum*, January 1968, p. 45 (illustrated).  
A. Salvini, *Willem de Kooning: Appunti Sull'Arte*, Milan, 2003 (illustrated).  
D. Sylvester, R. Schiff, M. Prather, *Willem de Kooning: Paintings*, Washington D.C., National Gallery of Art, 1994, p. 175 (illustrated).  
M. Tuckman and E. Dunow, *The Impact of Cheim Soutine (1893-1943): De Kooning, Pollock, Dubuffet, Bacon*, Cologne, p. 74 (illustrated).



The artist in his studio, 1966 (present lot illustrated). Photo: from the film by Robert Snyder *Willem de Kooning: Artist*. © Masters & Masterworks Productions, Inc. All rights reserved. Artwork: © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

This highly painterly rendition of a naked woman is comprised of rich layers of de Kooning's signature vigorous brushwork, evident in the individual swathes of thick pigment that sweep across the surface of the work. *Pink Woman Torso* was painted during a prolific period in the artist's career as the previous year he had begun a new series of his *Women* paintings centered, in part, on the image of the modern American women that was being forged by the social and political movements of the 1960s. Looking at images taken from popular culture, de Kooning created works that were assemblages of scrawled, smeared, splashed and daubed marks combined with precise and caustic illustrative motifs. The female figure emerges from the tumultuous surface of the canvas as if born from the sensual energy of de Kooning's gestural brushwork. "Flesh was the reason why oil painting was invented", de Kooning famously once remarked, but in fact, these works grew out of an extended period of innovation in which that artist had deliberately attempted to subvert his prodigious gifts as a draughtsman in favour of newer, unconsciously made, but more vital marks. (W. de Kooning quoted in *Willem de Kooning Drawings Paintings Sculptures*, exh. cat., Whitney Museum of American Art, New York, 1983, p. 115). One of the pioneers of Abstract Expressionism, de Kooning's celebrated depictions of women are among the most significant works of his career.



703

## WILLEM DE KOONING (1904-1997)

### *Woman*

signed and inscribed 'SOUVENIR TO TROVA from de Kooning' (lower left)

graphite on paper

13 x 10 in. (33 x 25.4 cm.)

Drawn circa 1949.

\$300,000-500,000

#### PROVENANCE

Ernest Trova, St. Louis, acquired directly from the artist, 1953

His sale; Christie's, New York, 15 May 2003, lot 116

Acquired at the above sale by the present owner

#### LITERATURE

U. Kultermann, *Trova*, New York, 1978, p. 17, no. 6 (illustrated as *Untitled*).

A. Kagan, *Trova*, St. Louis, 1987, p. 33, no. 6 (illustrated as *Untitled*).

G. Cooperman, "The Man Who Made an Icon," April 2009, *St. Louis Magazine*, St. Louis, p. 104.

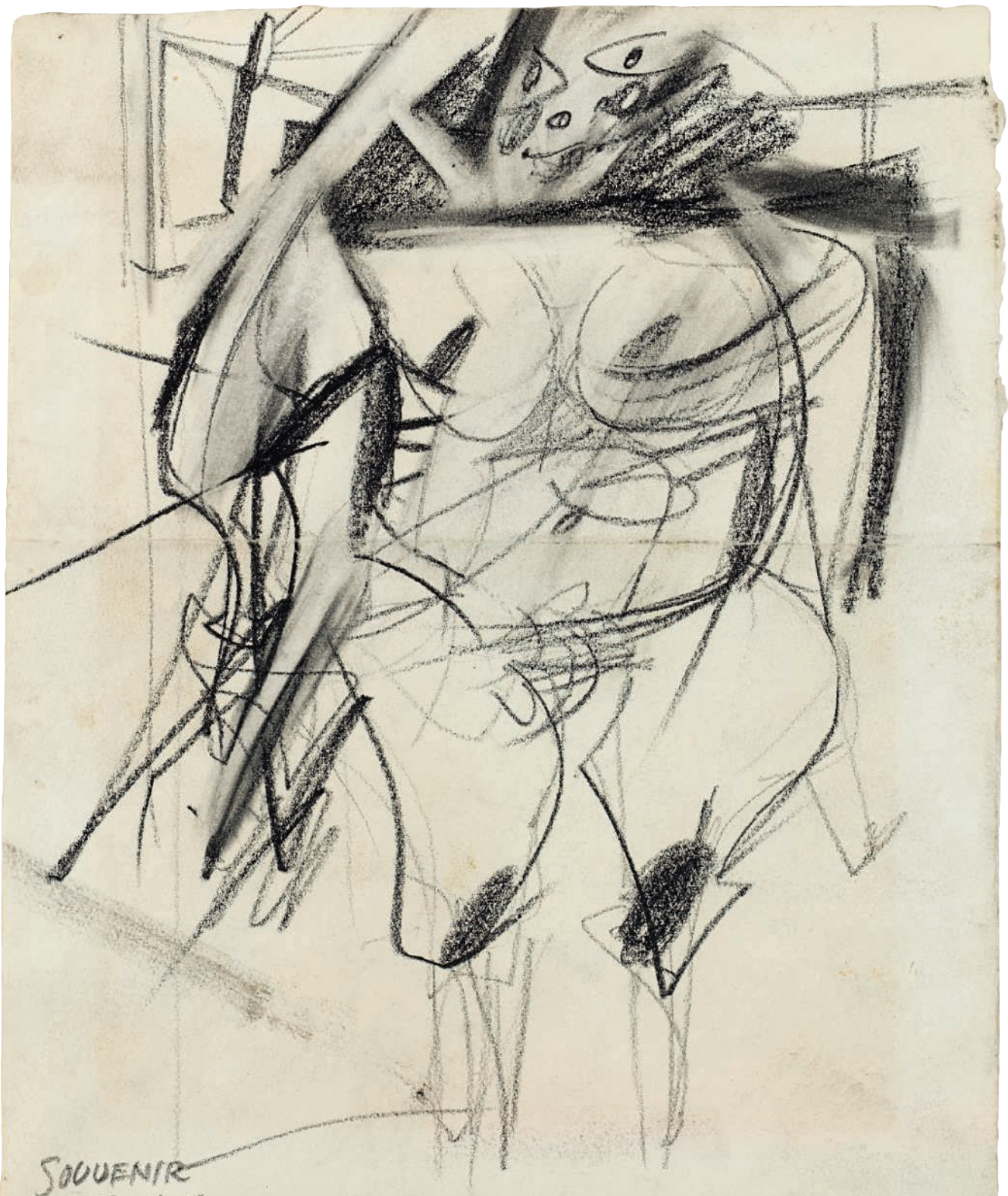


*[Painting women] did one thing for me: it eliminated composition, arrangement, relationships, light—all this silly talk about line, color and form—because that was the thing I wanted to get hold of...Painting the Woman is a thing in art that has been done over and over—the idol, Venus, the nude.*

—Willem de Kooning

Willem de Kooning, *Woman I*, 1950-1952. Museum of Modern Art, New York. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.





SOUVENIR  
TO TROYA  
from de Kooning

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTOR

**704**

## **RICHARD DIEBENKORN (1922-1993)**

*Untitled*

ink and Conté crayon on paper

17 x 13 7/8 in. (43.1 x 35.2 cm.)

Executed in 1962.

\$30,000-50,000

### **PROVENANCE**

Frank Lobdell, Stanford, 1964

His sale; Sotheby's, New York, 19 May 1999, lot 265

Acquired at the above sale by the present owner

### **EXHIBITED**

San Francisco, California Palace of the Legion of Honor, *Drawings by Elmer Bischoff, Richard Diebenkorn and Frank Lobdell*, April-June 1963.

New York, Poindexter Gallery, *Richard Diebenkorn*, October-November 1963.

Stanford University Art Gallery, *Drawings by Richard Diebenkorn*, April 1964, pl. 28 (illustrated).

University of California Santa Cruz, Mary Porter Sesnon Gallery, *Richard Diebenkorn: Drawings 1944-1973*, February-March 1974, p. 40, no. 46 (illustrated).

Stanford University Museum of Art, *Richard Diebenkorn, 1922-1993: Stanford Remembers*, July-September 1993, no. 29.

### **LITERATURE**

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Three: Catalogue Entries 1535-3761*, New Haven and London, 2016, p. 507, no. 3206 (illustrated).



Richard Diebenkorn in his Triangle Building Studio, Oakland. Photo: Nellie Gilman Fryer. Artwork: © The Richard Diebenkorn Foundation.



705

**FRANZ KLINE (1910-1962)**

*Untitled*

signed and dated 'KLINE 47' (lower right)

oil and ink on paper

22 x 28 in. (55.8 x 71.1 cm.)

Painted in 1947.

\$80,000-120,000

**PROVENANCE**

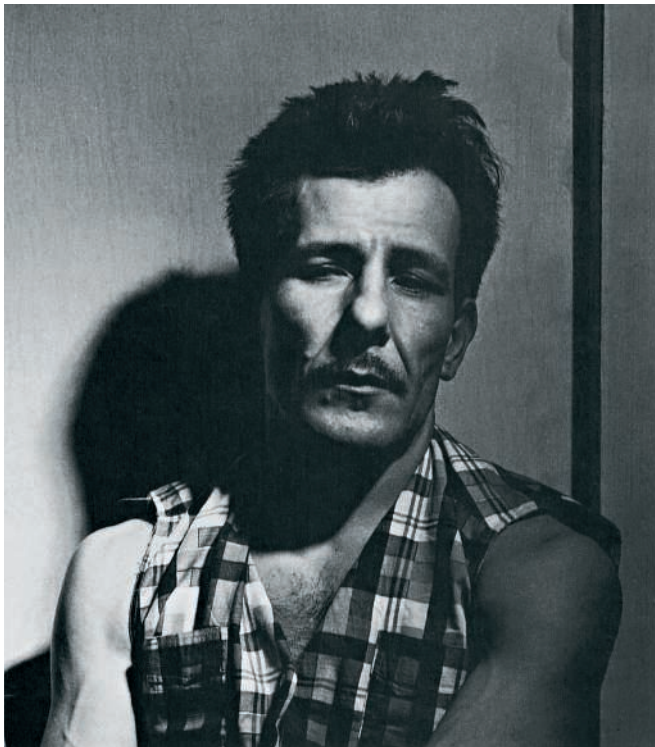
Stephen Mazoh & Co., Inc., Rhinebeck

Mr. and Mrs. Henry and Ruth Rosenberg, Baltimore,  
acquired from the above, 1972

Private collection, Maryland, 1992

Anon. sale; Christie's, New York, 9 November 2011, lot 793

Acquired at the above sale by the present owner



Franz Kline, New York, mid-1940s. Photo: Eric Pollitzer.

*Everybody likes calligraphy. You don't have to be an artist to like it, or go to Japan. Mine came out of drawing, and light. When I look out of the window — I've always lived in the city — I don't see trees in bloom or mountain laurel. What I do see — or rather, not what I see but the feelings aroused in me by that looking — is what I paint.*

-Franz Kline



706

## ARSHILE GORKY (1904-1948)

### *Untitled*

signed 'A. Gorky' (lower right)  
graphite and colored pencil on paper  
20 x 26 in. (50.8 x 66 cm.)  
Executed *circa* 1944.

\$150,000-200,000

#### PROVENANCE

Julien Levy, New York  
Richard Feigan Gallery, Chicago  
Private collection, Chicago, 1969  
Washburn Gallery, New York  
Private collection, New York  
David Tunkl Fine Art, Los Angeles  
Private collection, Medina, Washington  
By descent from the above to the present owner

#### EXHIBITED

Chicago, Richard Feigan Gallery, *Arshile Gorky: Drawings from the Julien Levy Collection*, March-April 1969, no. 14.  
New York, M. Knoedler & Co., *Gorky: Drawings*, November-December 1969, p. 36, no. 72 (illustrated as *Drawing*).  
New York, Washburn Gallery, *Arshile Gorky, In Memory*, November 1978.  
Seattle, Meyerson & Nowinski Art Associates, *Arshile Gorky: Two Decades*, February-April 1997.

#### LITERATURE

J. Levy, *Arshile Gorky*, New York, 1966, pl. 149 (illustrated as *Drawing*).  
W. Seitz, *Abstract Expressionist Painting in America: An Interpretation Based on the Works and Thought of Six Key Figures*, Washington D.C., 1955.

This work is recorded in the Arshile Gorky Foundation Archives under number D1070.



Joan Miró, *The Port*, circa 1945. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018. Photo: Art Resource, NY.

*The swelling, rounded forms found in these late drawings, which abruptly collapse into curving and folded planes suggestive of leaves, petals, or grass, have convinced many commentators that Gorky's imagery must have a basis in natural forms.*

(J. Lee, *Arshile Gorky: The Power of Drawing*, New York, 2003, p. 63).



707

## ADOLPH GOTTLIEB (1903-1974)

### *Cold Wave*

signed 'Adolph Gottlieb' (lower right); signed again, titled and dated 'ADOLPH GOTTLIEB DEC. 1955 "COLD WAVE"' (on the reverse)

oil on canvas

24 x 30 in. (60.9 x 76.2 cm.)

Painted in 1955.

\$150,000-200,000

#### PROVENANCE

Martha Jackson Gallery, New York

Private collection, 1956

Private collection, New York, by descent from the above

Anon. sale; Christie's, New York, 17 May 2007, lot 134

Acquired at the above sale by the present owner

#### EXHIBITED

Minneapolis, Walker Art Center, *Adolph Gottlieb*, April-June 1963.

São Paulo, VII Bienal do Museu de Arte Moderna, American Section,

*Adolph Gottlieb: Estados Unidos da America*, September-December 1963.

New York, Marlborough-Gerson Gallery, *Adolph Gottlieb*,

February-March 1964.



Adolph Gottlieb in his studio, New York, February 16, 1962. Photo: Fred W. McDarrah/Getty Images.

*The idea that painting is merely an arrangement of lines, colors, and forms is boring. Subjective imagery is the area which I have been exploring....I reject the outer world—the appearance of the natural world....The subconscious has been my guiding factor in all my work. I deal with inner feeling.*

—Adolph Gottlieb





PROPERTY FROM AN IMPORTANT JAPANESE COLLECTION

708

## TAKEO YAMAGUCHI (1902-1983)

*Work No. 2*

signed in Japanese, tiled and numbered 'Work No.2 1955 Takeo Yamaguchi'  
(on a paper label affixed to the reverse)

oil on board

35 7/8 x 35 7/8 in. (91.1 x 91.1 cm.)

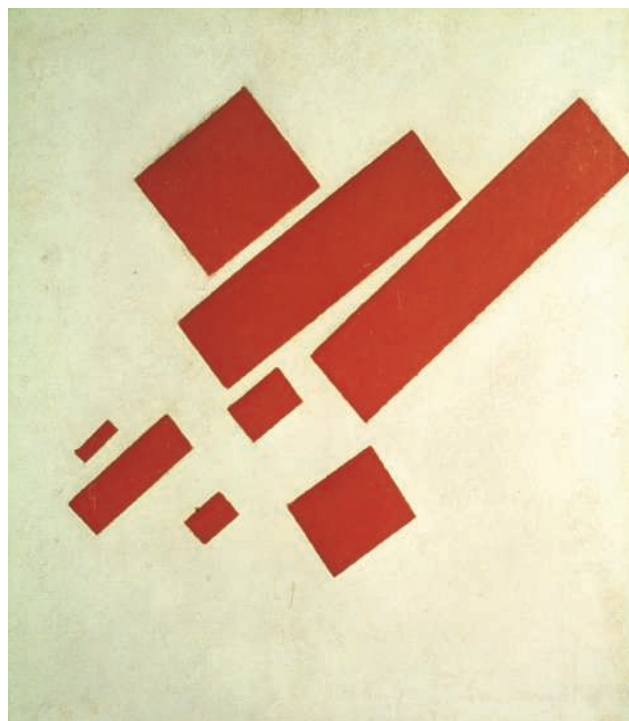
Painted in 1955.

\$300,000-500,000

### PROVENANCE

AJC Auction Company, Tokyo

Acquired from the above by the present owner, 1999



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

The compositions of Takeo Yamaguchi are like coded analogies for the artist's practice as an entirety: a harmony of meditative Eastern minimalism expressed through a traditionally Western painting practice. Inspired by what he believed to be his own lack of formal skills, Yamaguchi chose to explore non-conventional modes of representation, concerning himself more with formulating the overall shape and tonal quality of an object rather than details and finer intricacies. This approach led Yamaguchi to embrace abstraction as his primary art form and associate with the artist group Nika-Kai, an independent painting organization developed in reaction to the strict and biased submission standards of Japanese government funded art-exhibitions that favored traditional Japanese painting over Western-influence.

Painted a year after Yamaguchi received the highest award at the First Contemporary Art Exhibition of Japan, *Work No. 2* is placed somewhere between the modern, the minimal and the avant-garde. The dancing geometries that resonate across the surface of the work exemplify Yamaguchi's signature color palette of saturated earth tones: a vibrant terracotta suspended in an inky black apparatus. These raw colors imbue the work with a corporeal earthiness, a presence that seems to occupy space with an almost sculptural capacity. A thick impasto enhances this effect, providing the work with body and depth. However, the texture also inescapably references the purity of paint as medium. The work's composition possesses chaotic symmetry that lends a surprising sense of balance: a nest of intersecting rectangles, long and plank-like, crested by a central circular burst.

Despite Yamaguchi's rejection of historic modes of Japanese painting, *Work No. 2* exudes a graceful simplicity that feels pictorially appropriate for an artist shaped by axioms of Japanese culture. The structural interstices form a livelier pattern than much of Yamaguchi's near-monochromatic works.

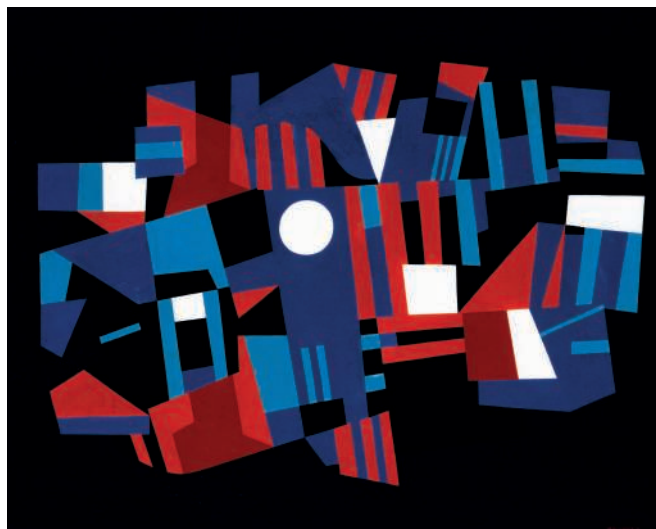




Opposite: Detail of the present lot.

Right: Ad Reinhardt, *Red and Blue Composition*, 1941. Smithsonian American Art Museum, Washington D.C. © 2018 Estate of Ad Reinhardt / Artists Rights Society (ARS), New York. Photo: Smithsonian American Art Museum, Washington, DC / Art Resource, NY.

Below: Robert Motherwell, *The Voyage*, 1949. Museum of Modern Art, New York. © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY



Yet, the work maintains a simplicity of definition that allows for an almost logographic quality to emerge. The linear and punctual nature of Yamaguchi's forms are not dissimilar from kanji, a Japanese writing system that expresses words and ideas through inscribed linear symbols. *Work No. 2* interpreted as a kanji might represent a sunset over a landscape, or a crouching figure. In this sense, Yamaguchi's overlapping figures also possess the purposeful simplicity that correlates with the avant-garde concept of Suprematism. Kazimir Malevich, the fore bearer of Suprematism, named the movement such because he sought to reduce the natural forms of the world to the purest plane of abstraction as a means of accessing the supremacy of pure feeling. The shared impulse of reducing concrete concepts into geometric and linear arrangements suggests a compelling intersection between Asian philosophies and the European avant-garde evidenced in certain modes of Japanese abstraction.

Born in Seoul in 1902, Takeo Yamaguchi enrolled in the Western Painting Department at the Tokyo Art School and developed an interest in the theories that inspired Cubism, Constructivism and the European avant-garde. This progressive proclivity drew Yamaguchi to Paris in the late 1920's where he began to lean even more into instincts of abstraction and experimentation. Upon his return to Japan in 1931, Yamaguchi was an active participant in the Nika-Kai Group. He regularly submitted works to the Nika Exhibition despite



having limited time to dedicate toward his own artistic production amidst maintaining his family's agricultural business. After being drafted in the Pacific War, Yamaguchi found himself at an artistic crossroads having lost many of his previous works during wartime. He embraced the schism as an opportunity for a creative clean slate and referred to his prewar works as 'studies' or 'sketches' for his developing production, the generative paintings resembling *Work No. 2*. These works are identifiable by the application of thick paint over plywood and an interest in highly simplistic abstract forms.

Yamaguchi's postwar transition was serendipitously in-line with the formal preferences of Abstract Expressionism and mid-century American painting. As testament, another Yamaguchi oil on board, *Work - Yellow* was featured in the 1959 inaugural exhibition of the Solomon R. Guggenheim. The clarity and weight of Yamaguchi's geometric motifs place him within the aesthetic wheelhouse of celebrated figures of the Abstract Expressionist movement—Robert Motherwell, Ad Reinhardt, and Adolph Gottlieb. Additionally, the flatness of his shapes would have pleased the discerning eye of famed art critic Clement Greenberg, champion of the Abstract Expressionist movement, insistent that superior paintings are flat and medium specific, autonomous statements rather than allusions.

While Yamaguchi's work is self-expressive – he considered his warm clay-like palette a reflection of his personality – he makes no claim that his works are paintings or that they belong to any specific medium. The multi-faceted ways in which Takeo Yamaguchi's artwork can be woven throughout the narrative of Western art history is due to his singularity as an abstract painter, not some mimetic inclination. Yamaguchi and the artists of Nika-Kai Group objected to the categorization of their approach to painting as "Western" because they did not believe their inspiration to be founded in any specific style of a culture or region. Instead, these artists were driven by the desire to freely explore the unbridled territories of abstraction while maintaining a sense of individualism.

**709**

**ROBERT RAUSCHENBERG (1925-2008)**

*Hurricane*

signed and dated 'RAUSCHENBERG 68' (lower left); titled 'HURRICANE'  
(on the reverse)

solvent transfer, gouache and watercolor on paper

22 5/8 x 29 3/4 in. (57.4 x 75.5 cm.)

Executed in 1968.

\$80,000-120,000

**PROVENANCE**

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

**EXHIBITED**

New York, Jonathan O'Hara Gallery, *Robert Rauschenberg: Transfer Drawings  
from the 1960s*, February-March 2007, no. 25 (illustrated).



Robert Rauschenberg, 1961. Photograph by Fred W. McDarrah / Getty Images.

*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.*

(R. Storr quoted in *Selections from the Private Collection  
of Robert Rauschenberg*, exh. cat., Gagosian Gallery,  
New York, 2011, p. 14).

1968 JANUARY 20

Symbols of Risk's Fight  
taxed Mother and Dead Baby



Johnson Praise  
Action Drama

Gen. Motors Ups Prices  
But Less Than Chrysler

Vietnam Blast  
SECRETARY GENERAL

APRIL



FLORIDA  
EDITION

**710**

**ROBERT RAUSCHENBERG (1925-2008)**

*Dowery*

signed and dated 'RAUSCHENBERG 68' (lower edge); titled 'DOWERY'  
(on the reverse)

solvent transfer, watercolor, colored pencil and graphite on paper

22 5/8 x 29 7/8 in. (57.4 x 75.8 cm.)

Executed in 1968.

\$80,000-120,000

**PROVENANCE**

The Estate of Ileana Sonnabend, acquired directly from the artist

By descent to the present owner

**EXHIBITED**

New York, Jonathan O'Hara Gallery, *Robert Rauschenberg: Transfer Drawings  
from the 1960s*, February-March 2007, no. 21 (illustrated).

*Rauschenberg's images have been chosen  
to maintain a condition of pictorial and  
psychological tensions. Resolution would  
destroy this tension and the elements  
chosen never admit the possibility of logical  
interpretation or elucidation either in  
themselves or in relation to the things with  
which they have been combined.*

(A. Solomon, *Robert Rauschenberg*, exh. cat., Jewish Museum,  
New York, 1963, n.p.).









## Works from the Collection of **ELAINE G. WEITZEN**

Sold to Benefit The Elaine G. Weitzen Foundation For Fine Arts

**E**laine Graham Weitzen (1920-2017) wanted to provide ongoing support for emerging artists and for museums that collect and show their work. A proud New Yorker, she was educated entirely on the Upper West Side—at P.S. 9, The Calhoun School and Columbia University where she earned a BA in Art History. Inspired by her mother’s passion for music and art, Mrs. Weitzen early on grew to appreciate the artistic process. Through her lasting friendships with artists, including Arnold Newman, Isamu Noguchi, George Rickey, Mark Tobey, Charles Seliger and others, she understood the competing pressures of creating a work of art and earning a living. Artists trusted her as she balanced empathy for their challenges with practical business advice.

Mrs. Weitzen was a private art dealer who saw herself as a bridge between the business of art and the artists. As founding Executive Director and a lifelong Trustee of the Board of the American Friends of the Israel Museum, she was integral to the Museum’s development, working with collector Billy Rose and Noguchi to create the Billy Rose Sculpture Garden, as well as with many other patrons to build the Museum’s collection. A devoted member of the SculptureCenter Board, she helped Marian Griffiths renew the institution’s commitment to support emerging sculptors

and champion their work. She continued this commitment after Griffiths’ retirement and worked with SculptureCenter Director Mary Ceruti on the organization’s move to a larger facility in Long Island City. She later brought prominent curators to Sculpture Key West—a hitherto underexposed art show of which Mrs. Weitzen was a founder — establishing a partnership and dialogue between sculptors and patrons in New York and in Key West.

Mrs. Weitzen felt most alive among artists. With her keen eye, her collection of Works on Paper expanded from its start in the 1950’s as her relationships with artists deepened. Her collection graced the walls of The Parge House, the historic home she shared with her late husband, Dr. Hyman G. Weitzen on New York’s Upper East Side. Both she and Dr Weitzen believed that supporting emerging artists is essential to sustain high-quality artistic output. They were dedicated to encouraging, and advocating for, new talent.

Christie’s is honored to present Mrs. Weitzen’s collection, sold to benefit the Elaine Graham Weitzen Foundation for Fine Arts. The Foundation continues Mrs. Weitzen’s lifelong mission by supporting emerging artists and the institutions that collect and show their work.

*Above:* Elaine G. and Hyman Weitzen in The Parge House. Photographer unknown. From left to right: Present lot; Roualt: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris; Dubuffet: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris; Avery: © 2018 Milton Avery Trust / Artist Rights Society (ARS), New York; Tobey: © 2018 Estate of Mark Tobey / Artists Rights Society (ARS), New York.

*Left:* Elaine G. Weitzen and Isamu Noguchi. Photographer unknown. Photo courtesy of the family.

Works from the Collection of  
**ELAINE G. WEITZEN**

Sold to Benefit The Elaine G. Weitzen Foundation For Fine Arts

~711

**JEAN DUBUFFET (1901-1985)**

*Jardin aux Mélitées*

signed and dated 'J. Dubuffet 55' (upper right); signed again, dedicated, titled, and dated again 'Jardin aux Mélitées to Mrs. David Thompson as a gift for your home Jean Dubuffet 22 mai 1956' (on the reverse)

butterfly wings, ink, gouache and paper collage on paper laid down on paperboard

8 ½ x 12 ½ in. (21.5 x 31.7 cm.)

Executed in 1955-1956.

\$300,000-500,000

**PROVENANCE**

Mrs. G. David Thompson, Pittsburgh, acquired directly from the artist Elaine G. Rosenfeld, New York

Acquired from the above by the present owner, 1966

**EXHIBITED**

New York, The Morgan Library and Museum and Los Angeles, Hammer Museum, *Dubuffet Drawings 1935-1962*, September 2016-April 2017, p. 177, no. 77 (illustrated).

**LITERATURE**

M. Loreau, ed., *Catalogue des Travaux de Jean Dubuffet, Fascicule XI, Charettes, jardins, personnages monolithes*, 1969, p. 95, no. 145 (illustrated).



Installation view, *Dubuffet Drawings, 1935-1962*, Morgan Library & Museum, New York, September 30, 2016 - January 2, 2017 (present lot illustrated).

Photo: Graham S. Harbor, 2016, courtesy of The Morgan Library & Museum.

Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Meticulously pieced together in a kaleidoscope of speckled orange, yellow, and earthen hues, the colors, patterns, and texture of the delicate butterfly wings have been collaged into a display of imagery that replicates the dazzling plume of the garden insect. *Jardin aux Mélitées*, comprised of butterfly wings, ink, gauche, and paper, translates to 'Garden of Melitaea,' one of the species of brush-footed butterflies depicted in the work. Describing the butterflies as "a diaphanous iridescent haze, impossible to analyse and richly luminous," Dubuffet implores the various properties of the insect to mimic their fragile and unique nature (J. Dubuffet, quoted in V. da Costa & F. Hergott (eds.), *Jean Dubuffet*, Barcelona 2006, p. 61).

Following a summer spent in the French Countryside in 1953, Dubuffet became inspired by the landscape to create the first of his series of assemblages constructed by objects found in nature such as his beloved butterflies. What drew Dubuffet to the assemblages, was not the inert beauty of objects from the natural environment but instead, the simple experiences and objects that humans have and interact with on a daily basis. The artist was interested in what could be represented in a work of art that would be an "immediate connection with daily life, an art which would start from this daily life, and which would be a direct and very sincere expression of our real life and our real moods" (J. Dubuffet, *Anticultural Positions: Notes for a Lecture Given at the Arts Club of Chicago*, 20 December 1951, p. 30).



Works from the Collection of  
**ELAINE G. WEITZEN**

Sold to Benefit The Elaine G. Weitzen Foundation For Fine Arts

**712**

**ARSHILE GORKY (1904-1948)**

*Sketch for Garden in Sochi*

inscribed and dated 'with love Bobo 1940' (lower left)

gouache on paper laid down on paperboard

5 1/8 x 6 3/4 in. (13 x 17.1 cm.)

Painted in 1940.

\$100,000-150,000

**PROVENANCE**

Leonore Gallet Portnoff, New York, acquired directly from the artist

Acquired from the above by the present owner, 1964

**LITERATURE**

J. Levy, *Arshile Gorky*, New York, 1966, pl. 75 (illustrated as *Untitled*).

This work is recorded in the Arshile Gorky Foundation Archives  
under number D0811.

*In my art I often draw our garden and  
recreate its precious greenery and life.  
Can a son forget the soil which sires him?  
Beloveds, the stuff of thought is the seed of  
the artist. Dreams form the bristles of the  
artist's brush. And as the eye functions as  
the brain's sentry, I communicate my most  
private perceptions through my art, my view  
of the world.*

-Arshile Gorky



Works from the Collection of  
**ELAINE G. WEITZEN**

Sold to Benefit The Elaine G. Weitzen Foundation For Fine Arts

**713**

**ISAMU NOGUCHI (1904-1988)**

*Man with Seat*

incised with the artist's signature and dated 'Noguchi '58' (on the underside of the smaller element); incised with the artist's signature and dated 'Noguchi '58-59' (on the underside of the larger element)

two elements—green marble

larger element: 24  $\frac{5}{8}$  x 9  $\frac{5}{8}$  x 3 in. (62.5 x 24.4 x 7.6 cm.)

smaller element: 6 x 10  $\frac{3}{4}$  x 4  $\frac{3}{8}$  in. (15.2 x 27.3 x 11.1 cm.)

Executed in 1958-1959.

\$200,000-300,000

**PROVENANCE**

Acquired directly from the artist by the present owner

**EXHIBITED**

New York, Stable Gallery, *Noguchi*, April-May 1959, no. 27.

**LITERATURE**

N. Grove and D. Botnick, eds., *The Sculpture of Isamu Noguchi, 1924-1979*, New York, 1980, p. 78, no. 444 (illustrated).

Isamu Noguchi Foundation and Garden Museum, *The Isamu Noguchi Catalogue Raisonné*, digital, ongoing, no. 444 (illustrated).



Installation view, *Noguchi*, Stable Gallery, New York, April - May, 1959 (present lot illustrated). Photo: © 2018 Estate of Rudy Burckhardt / Artists Rights Society (ARS), New York. Artwork: © 2018 Estate of Isamu Noguchi / Artists Rights Society (ARS), New York.





Works from the Collection of  
**ELAINE G. WEITZEN**

Sold to Benefit The Elaine G. Weitzen Foundation For Fine Arts



**714**

**WILLEM DE KOONING (1904-1997)**

*Woman, Pompeian Wall*

signed 'De Kooning' (upper left)  
oil on paper towel laid down on board  
10 1/8 x 8 3/4 in. (25.7 x 22.2 cm.)  
Executed in 1965.

\$40,000-60,000

**PROVENANCE**

Acquired directly from the artist by the present owner, 1965



715

**MARK TOBEY (1890-1976)**

*Earth's Circus*

signed and dated 'Tobey 56' (lower right)  
tempera on paper laid down on paperboard  
25 ¾ x 18 ⅞ in. (65.4 x 47.9 cm.)  
Executed in 1956.

\$30,000-50,000

**PROVENANCE**

Acquired directly from the artist by the present owner, 1968

**EXHIBITED**

Seattle, Otto Seligman Gallery, *Mark Tobey Show*, May-July 1962, no. 13.

Achim Moeller, Managing Principal of the Mark Tobey Project LLC, has confirmed the authenticity. The work is registered in the Mark Tobey archive with the number MT [232-4-10-18].

PROPERTY FROM A NEW YORK COLLECTOR

**716**

**JEAN DUBUFFET (1901-1985)**

*Bowery Bum*

signed and dated 'J. Dubuffet dicembre 51' (lower right)  
watercolor and ink on paper  
18 ½ x 13 ⅞ in. (47 x 33.3 cm.)  
Executed in 1951.

\$120,000-180,000

**PROVENANCE**

Warner Leroy, New York  
Galerie Beyeler, Basel  
Pace Gallery, New York  
Galerie Daniel Varenne, Paris  
Private collection, 1985  
Anon. sale; Sotheby's, New York, 14 May 2003, lot 158  
Acquired at the above sale by the present owner

**EXHIBITED**

Basel, Kunstmuseum, *Jean Dubuffet: Dessins, Aquarelles Collages*,  
June-August 1970, no. 121.  
University of Chicago, The David and Alfred Smart Gallery and St. Louis,  
Washington University Gallery of Art, *Jean Dubuffet: Forty Years of his Art*,  
October 1984-March 1985, p. 54, no. 29.

**LITERATURE**

M. Loreau, *Catalogue des travaux de Jean Dubuffet, Tables paysagees, paysages du mental, pierres philosophiques, fascicule VII*, Lausanne, 1973,  
p. 209, no. 290 (illustrated).  
A. Franzke, *Dubuffet*, New York, 1981, p. 14 (illustrated).

*I feel that a work of art should be wreathed in surprise, that it should present an appearance that we have never seen before, that it should disorient you powerfully and transport you to an altogether unexpected world.*

-Jean Dubuffet



717

## JEAN DUBUFFET (1901–1985)

### *Pisseur a Droite IV*

signed with the artist's initials and dated 'J.D. août 61' (lower left)  
gouache and ink on paper  
17 x 13 in. (43.1 x 33 cm.)  
Executed in 1961.

\$80,000-120,000

#### PROVENANCE

The artist  
Daniel Cordier, Paris  
Michel Warren, Paris  
Robert Fraser Gallery, London  
Rudolf Zwirner, Cologne  
Pace Gallery, New York  
Private collection, Medina, Washington, 1976  
Acquired from the above by the present owner

#### EXHIBITED

London, Robert Fraser Gallery, *Dubuffet: Recent Gouaches and Drawings*, April-May 1962, no. 37.  
London, Institute of Contemporary Arts, *Study for an Exhibition of Violence in Contemporary Art*, February-March 1964, no. 25.  
New York, Solomon R Guggenheim Museum and Paris, Grand Palais, *Jean Dubuffet: A Retrospective*, April-December 1973, p. 221, no. 215 (illustrated).  
Seattle Art Museum, *Richard and Jane Lang Collection*, 1984, p. 21, no. 8 (illustrated).

#### LITERATURE

M. Loreau, *Catalogue des travaux de Jean Dubuffet: Paris Circus, Fascicle XIX*, Lausanne, 1965, pp. 71 and 225, no. 120 (illustrated).  
A. Franzke, *Dubuffet Zeichnungen*, Munich, 1980, p. 245 (illustrated).  
A. Franzke, *Dubuffet*, New York, 1981, p. 150.  
M. Glimcher, *Jean Dubuffet: Towards an Alternative Reality*, New York, 1987, p. 188 (illustrated).  
Fundació Antoni Tapies, *Tàpies Comunicació sobre el mur*, exh. cat., Barcelona, 1992, p. 37.

*Art should make us laugh a little and  
frighten us a little, but never bore us.*

-Jean Dubuffet



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTOR

718

## JEAN DUBUFFET (1901-1985)

### *Portrait of Charles-Albert Cingria*

signed and incorrectly dated 'J. Dubuffet 47' (lower right);

titled 'Charles-Albert Cingria' (upper right)

charcoal and gouache on paper

20 ½ x 12 ¼ in. (52 x 31.1 cm.)

Executed in 1946.

\$150,000-200,000

#### PROVENANCE

Jean Paulhan, Paris

Florence Gould, Juan-les-Pins

Acquavella Galleries, New York

Acquired from the above by the present owner, 1988

#### EXHIBITED

New York, Acquavella Galleries, *XIX and XX Century Master Drawings and Watercolors*, April-June 1986, no. 22.

#### LITERATURE

M. Loreau, ed., *Catalogue des Travaux de Jean Dubuffet, Fascicule III, Plus beaux qu'ils croient Portraits*, Paris, 1966, p. 56, no. 74 (illustrated).

A. Franzke, *Dubuffet Zeichnungen*, Munich, 1980, p. 54 (illustrated).

M. Loreau, ed., *Catalogue des Travaux de Jean Dubuffet, Fascicule III, Plus beaux qu'ils croient Portraits*, Paris, 2003, p. 56, no. 74 (illustrated).



Egon Schiele, *Standing Nude, Facing Front (Self Portrait)*, 1910. Graphische Sammlung Albertina, Vienna, Photo: Art Resource, NY.

*Personally, I believe very much in values of savagery. I mean: instinct, passion, mood, violence madness.*

-Jean Dubuffet





CHARLES  
ALBERT  
CINGRIA

J. Dubuffet  
47

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTOR

719

## JEAN DUBUFFET (1901-1985)

### *Jouhandeau Bouc Mouflon*

signed and dated 'J. Dubuffet 46' (lower right); titled 'Marcel Jouhandeau'  
(center right)

charcoal on paper

18 ¾ x 12 ¼ in. (47.6 x 31.1 cm.)

Executed in 1946.

\$150,000-200,000

#### PROVENANCE

Florence J. Gould, Juan-les-Pins

Acquavella Galleries, New York

Acquired from the above by the present owner, 1988

#### EXHIBITED

Paris, Galerie René Drouin, *Portraits à ressemblance extraite, à ressemblance cuite et confite dans la mémoire, à ressemblance éclatée dans la mémoire de M. Jean Dubuffet, peintre*, October 1947, no. 50.

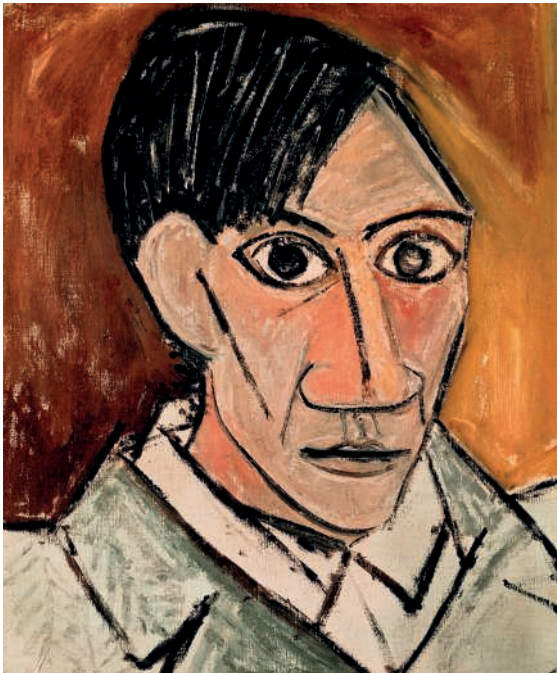
Paris, Musée des arts décoratifs, *Jean Dubuffet 1942-1960*, December 1960-February 1961, pp. 242 and 354, pl. 114 (illustrated).

Paris, Galeries nationales du Grand Palais, *Jean Paulhan à travers ses peintres*, February-April 1974, no. 527.

#### LITERATURE

D. Cordier, *The Drawings of Jean Dubuffet*, New York, 1960, no. 31 (illustrated).

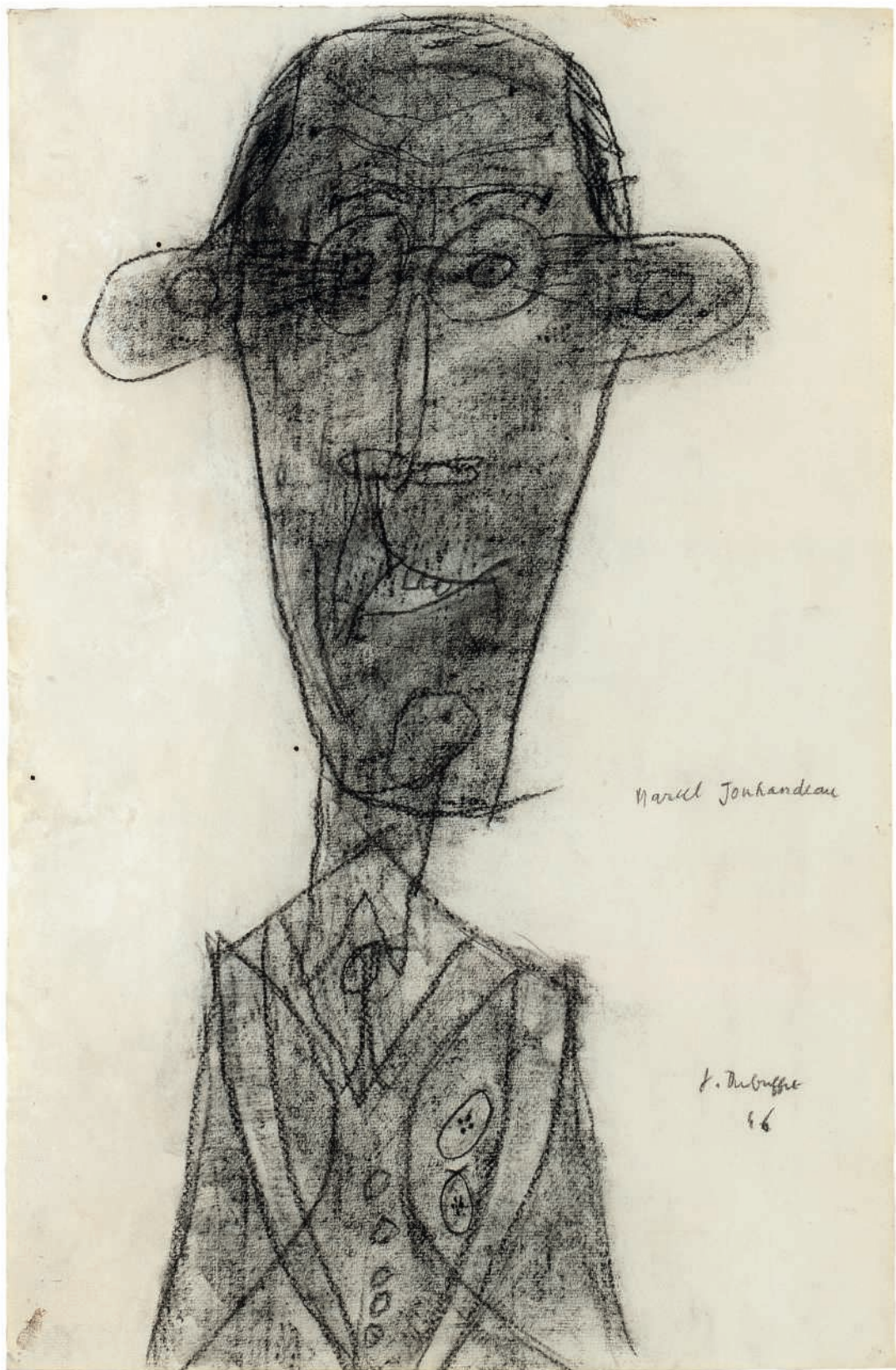
M. Loreau, ed., *Catalogue des Travaux de Jean Dubuffet, Fascicule III, Plus beaux qu'ils croient Portraits*, Paris, 1966, pp. 45 and 119, no. 56 (illustrated).



*I want portraits in which description makes use of the same mechanisms as those used in a landscape; here wrinkles, there ravines or paths; here a nose, there a tree; here a mouth, there a house.*

-Jean Dubuffet

Pablo Picasso, *Self Portrait*, 1907. Narodni Galerie, Prague. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Giraudon / Bridgeman Images.



Marcel Jonhandeau

J. Dubuffet

46



EXCEPTIONAL WORKS FROM  
THE TRITON COLLECTION FOUNDATION

720

## WILLEM DE KOONING (1904-1997)

### *Untitled*

signed 'de Kooning' (lower right); inscribed and dated 'Dec 8 '57  
Happy Birthday, Patia with love, Bill' (lower left)  
oil, charcoal and gouache on paper  
13 x 10 in. (33 x 25.4 cm.)  
Executed *circa* 1950s.

\$220,000-300,000

#### PROVENANCE

Patia Rosenberg Collection, New York  
Collection of Harold and May Rosenberg, New York  
Salander-O'Reilly Galleries, New York  
Private collection, New Jersey  
Acquired from the above by the present owner, 2007

#### EXHIBITED

Montclair Art Museum, *The Harold and May Rosenberg Collection*,  
February-March 1973, no. 13.  
Beverly Hills, Salander-O'Reilly Galleries, *Willem de Kooning, An Exhibition of  
Important Paintings and Works on Paper*, January-February 1991, no. 18.  
Berlin, Salander-O'Reilly Galleries, *Inaugural Exhibition*, September-October  
1991.  
New York, Barbara Mathes Gallery, *Willem de Kooning, Works on Paper*,  
October-December 1993.

#### LITERATURE

S. van Heugten, *Avant-gardes, 1870 to the present, the Collection of the Triton  
Foundation*, Brussels, 2012, pp. 376 and 550 (illustrated).

Christie's is honoured to be offering for sale a significant group of works from the Triton Collection Foundation, which continues to evolve and grow in new areas. The collection spans a range of artistic movements from early Impressionism through to Post-War art, establishing the Foundation as a leading institution to carry out its many philanthropic aims.

Over many years the Foundation has considered public access to its works as a fundamental pillar of its collecting ethos. A continuous dialogue with curators around the world and an extensive loan programme to over seventy museums globally have made this dream a reality and benefited exhibitions at the likes of the Museum of Modern Art, New York, the Thyssen-Bornemisza Museum, Madrid, the Seoul Museum of Art and the Cleveland Museum of Art. These collaborations have ensured that an international audience has consistently had the opportunity to appreciate the quality and breadth of the collection, which stretches from classic Impressionism through to Surrealism and beyond to Post-War work by the major American artists. The sales of the major works in this season's auctions will give the opportunity to the Foundation to continue its excellent, philanthropic work.

The last major de-acquisition from the collection took place in our salerooms in Paris in March 2015 when the Exceptional Works on Paper from the Triton Collection Foundation sale elicited huge interest from collectors and public institutions around the globe. Those works, which had been collected by its founders over many years, saw spectacular prices for top quality pieces by artists such as Camille Pissarro and Fernand Léger, further to the numerous world record prices achieved for works on paper by Claude-Emile Schuffenecker, Paul-Elie Ranson and Frédéric Bazille. This strong market reaction is in recognition of the eye with which they had originally been selected.

The group of works being sold across our Impressionist sales here in London includes seminal examples of French Impressionism, Post-Impressionism and the European avant-garde, from Claude Monet's luminous *Vétheuil* of 1879 to Jan Toorop's resonating symbolist 1902 composition, *Faith and Reward*. Each of these works has been bought with a very discerning eye, and often the provenances of the pieces are as noble as the works themselves. We wish the Foundation great success with these sales as well as their future projects and continuous development of the Triton Collection Foundation.

Jussi Pykkänen  
Global President, Christie's





Dec 8 '57  
Happy Birthday, Patsie  
with love, Bill

de Kooning

# THE DEFINING GESTURE

## Modern Masters from the Eppler Family Collection



Across their more than sixty years together, Heinz and Ruthe Eppler were devoted partners in family, philanthropy, and a shared love of art and culture. Born in Germany, Heinz Eppler (d. 2012) escaped the looming Nazi threat to begin a new life in the United States. With great business acumen, Heinz co-founded a housewares distributing business that later acquired The Miller-Wohl Company, and built the firm into a national chain. At the same time, the Epplers created a lasting legacy in art, education, healthcare, and Jewish causes. As president and chair of the American Jewish Joint Distribution Committee, Heinz provided a strength of leadership that impacted countless lives around the globe, notably in Jewish communities in Central and Eastern Europe, the Soviet Union, and Ethiopia. The Epplers' philanthropic focus also extended to the arts.

The Epplers decided to build their own collection in the early 1980s, and began a friendship with Edward B. Henning (d. 1993), the Cleveland Museum of Art's Chief Curator of Modern Art. The many correspondences between Henning and Heinz Eppler, often funny and personal, reveal an ongoing dialogue on family, the history of art, and the evolution of the Eppler Family Collection. Henning became a trusted advisor, relating his enthusiasm or hesitation on potential acquisitions. 'Once again, let me simply state that when I see things that I think are very good I will mention them to you,' Henning wrote in 1981, 'and depend on you to see whatever you think might be of interest to you.' The Epplers, for their part, were inquisitive and deliberate in their purchases. 'Ruthe and I are very patient collectors,' Heinz Eppler explained to Henning in 1982, 'and are not impulsive with respect

*Opposite:* Ruthe and Heinz Eppler. Artwork: © Dedalus Foundation, Inc. / VAGA, NY / DACS, London 2018.

*Right:* Jackson Pollock and Lee Krasner, January 1950. Photo: © 2018 Estate of Rudy Burckhardt / Artists Rights Society (ARS), New York. Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2018.

*Below:* Franz Kline and Willem de Kooning outside the Sidney Janis Gallery, New York, 1959. Photo: Fred McDarrah / Getty Images.



to acquiring a specific rare work from an existing collection.' Rather than following the heady Contemporary fashions of the art world in the eighties, the Epplers turned to the artists that had spoken to them more directly in their formative adult years. What motivated the Epplers was the thrill of finding works of visual and intellectual resonance – paintings, sculpture, and works on paper by such legendary figures of Modernism as Franz Kline, Hans Hofmann, Lee Krasner, Arshile Gorky, David Smith, Milton Avery, Pablo Picasso, and Henri Matisse. Like Heinz, many of the artists were also emigres who found their voice and freedom in America.



Throughout the 1980s, Henning was not only an important advisor, but he and the Epplers developed a close friendship and a shared vision about collecting. 'When you have an important collection, no matter how large or small,' the curator wrote, 'it is a serious responsibility as well as a great pleasure.' Of Motherwell's *Je t'aime No. III with Loaf of Bread*, he noted, 'My feeling is that it is very important as well as being beautiful,' and he lauded the collectors for having chosen a 'superb' painting by William Baziotis. Henning went to great lengths to commend the art historical significance of Abstract Expressionists such as Motherwell, Franz Kline, and Jackson Pollock. Upon hearing that the Epplers had purchased Kline's *Light Mechanic* in 1985 – a work Henning had suggested some two years earlier – the curator wrote to express his congratulations. 'You now have an excellent, representative collection of American Abstract Expressionist art,' he enthused, 'and that is the most important art of the twentieth century and the most important of all American art.'

The Epplers' connection with Henning is indicative of their personal, heartfelt approach toward art – one that culminated in an inspired collection of works extending across the twentieth century. As Henning observed to the couple in December 1986: 'For the past four years, each year I have thought that your collecting might be coming to a conclusion, and each year I'm surprised when we find something important.' Ultimately, the Epplers collected art that they loved to live with and share with others, both through loans to exhibitions and by opening their home to museum groups and fellow collectors. In 1986, the Epplers were asked to loan works to the Cleveland Museum exhibition *The Art of Collecting Modern Art: An Exhibition of Works from the Collections of Clevelanders*.

As Henning wrote, 'Collecting art intelligently involves much more than having enough money. Collecting art successfully requires knowledge, taste and judgement. It may not require the same skills used to create works of art, but it does depend on a comparable level of taste and judgement.' The Eppler Family Collection is an enduring testament to the personal vision and discernment with which Heinz and Ruthe carefully built their collection.

# THE DEFINING GESTURE

Modern Masters from the Eppler Family Collection

◦ 721

## ARSHILE GORKY (1904-1948)

*Untitled (Portrait of Vartoosh)*

signed 'A. Gorky' (center left edge)

oil on paper laid down on board

12 x 8 ½ in. (30.4 x 21.5 cm.)

Painted in 1932-1934.

\$100,000-150,000

### PROVENANCE

Robert Elkon Gallery, New York

Private collection, New York

Anon. sale; Christie's, New York, 10 November 1993, lot 106

Acquired at the above sale by the present owner

This work is recorded in the Arshile Gorky Foundation Archives under number P385.



Pablo Picasso, *Seated Woman in a Chemise*, 1923. Tate Gallery, London. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © Tate, London / Art Resource, New York.

Arshile Gorky's artistic practice cannot be untethered from his personal history. He arrived in the United States in 1920 with Vartoosh, one of his three sisters, as a direct consequence of the Armenian genocide. Seeking to reinvent his identity, he changed his name and fabricated connections to the Georgian nobility, to the Russo-Soviet writer Maxim Gorky, and he also claimed to have studied with Kandinsky in Paris. This striking *Portrait of Vartoosh*, a subject Gorky returned to persistently during the thirties, condenses the tensions between his artificial identity and his conflict of trying to secure a sense of belonging. The languid and highly expressive eyes typical of his portraiture are reminiscent of byzantine iconography while evoking a melancholic attachment to his heritage. Simultaneously, the modernist technique and earthy palette he learned from Picasso and Cézanne, speaks to a necessity to overcome what critic Clement Greenberg defined as "the provincialism that had been American art's historic fate" (C. Greenberg, "New York Painting only Yesterday," *Clement Greenberg: The Collected Essays and Criticism, Volume 4, 1957-1969*, Chicago, p. 22). Having studied extensively the formal lessons imparted by European modernists, Gorky's work was endowed with a secularist dimension. *Portrait of Vartoosh* also displays many of the formal characteristics that Gorky would use when joining the WPA Federal Arts Program to paint a mural at Newark Airport, seeking to reflect on the histories of those who, like his sister, had emigrated to the United States and were contributing to reshaping its cultural makeup.

---





**WILLEM DE KOONING (1904-1997)***Untitled #5*

incised with the artist's signature and numbered

'W de K. 5/6' (upper edge)

bronze

13 ¼ x 11 x 2 ½ in. (33.7 x 27.9 x 6.4 cm.)

Executed in 1969. This work is number five from an edition of six.

\$120,000-180,000

**PROVENANCE**

The artist

Xavier Fourcade, Inc., New York

Private collection, New Jersey

Acquired from the above by the present owner, 2009

**EXHIBITED**

Minneapolis, Walker Art Center; Ottawa, National Gallery of Canada; Washington, Phillips Collection; Buffalo, Albright Knox; Houston, Museum of Fine Arts, and St. Louis, Washington University, Kemper Art Museum, *De Kooning: Drawings/Sculptures*, March 1974–June 1975, no. 131 (another example exhibited).

New York, Solomon R. Guggenheim Museum, *Willem de Kooning in East Hampton*, February–April 1978, p. 115, no. 84 (another example exhibited and illustrated).

Pittsburgh, Carnegie Institute, *Willem de Kooning: Pittsburgh International Series*, October 1979–January 1980, no. 109 (another example exhibited).

Los Angeles County Museum of Art, *The Michael and Dorothy Blankfort Collection*, April–June 1982 p. 32, no. 37 (another example exhibited and illustrated).

New York, International Running Center, *Marathon*, October–November 1983. New York, Whitney Museum of American Art and West Berlin, Akademie derKunst, *Willem de Kooning: Drawings-Paintings-Sculpture*, December 1983–May 1984, p. 249, no. 261 (another example exhibited and illustrated). New York, Museum of Modern Art, *de Kooning: A Retrospective*, September 2011–January 2012, p. 406, no. 152 (another example exhibited and illustrated).

**LITERATURE**

C. Ratcliff, *Exhibition at the Sidney Janis Gallery, Art International NY*, p. 56 (another example illustrated).

H. Rosenberg, *Willem de Kooning*, New York, 1973, no. 202 (another example illustrated).

For complete literature and exhibition history please visit [christies.com](http://christies.com)

Title issues among those listed in the provenance have been amicably resolved pursuant to a Confidential Settlement Agreement. Full and clear title shall pass to any new buyer.



Installation view, *Willem de Kooning: Drawings - Paintings - Sculpture*, Whitney Museum of American Art, 1983 (present lot illustrated). Photo: Courtesy the Whitney Museum of American Art. Artwork: © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Although de Kooning had experimented with three-dimensional forms as early as the 1930s, his true journey into sculpture began in 1969 while on a two-month trip to Italy. He had travelled to Europe to participate in the Festival of the Two Worlds, a music and art event held in Spoleto, and spent much of his time in Rome, soaking up the atmosphere of the Eternal City. It was here that one day, while sitting in a local café, he was reunited with Herzl Emanuel, a sculptor friend from New York who had moved to Rome several years earlier. Emanuel invited de Kooning to his studio, which, together with its basic foundry, enthused de Kooning: he immediately began molding small pieces of clay into rudimentary figures, as Emanuel later recalled. "He was totally enthralled by the whole ambience," he said "and expressed a very strong desire to 'play' with some clay. He spent the following month working in a small studio that I kept in the rear of the foundry, during which he produced 13 or 14 small sketches, which I cast for him in bronze" (H. Emanuel, quoted in J. Zilczer, *op. cit.*, p. 196).

Throughout this sojourn, de Kooning produced thirteen small figures in clay, which were editioned in bronze as part of the untitled series. The present work, *Untitled V*, stands out as a preeminent example from this series: less abstract in form than others, its undeniable reference to figuration anticipates the larger and most accomplished work from the artist's sculptural oeuvre: *Clamdigger*, which de Kooning created three years after the present work, in 1972. One of just twenty-five works of sculpture that the artist created during a short period between 1969 and 1974, *Untitled V* confirms de Kooning's membership to a distinguished group of artists who made the successful transition from painting to produce works of sculpture, their creative prowess able to cross the restrictive boundaries of medium and allow their ingenuity to remain unrestrained.



723

**JEAN DUBUFFET (1901-1985)**

*Site avec 4 personnages*

signed with the artist's initials and dated 'J.D. 81' (lower right)

acrylic on paperboard laid down on canvas

26 ¾ x 19 ⅞ in. (67.9 x 50.4 cm.)

Painted in 1981.

\$150,000-200,000

**PROVENANCE**

Estate of the artist

Waddington Galleries, London

Private collection, Minneapolis

Anon. sale; Christie's, London, 21 June 2007, lot 209

Acquired at the above sale by the present owner

**LITERATURE**

M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet, Psycho-sites*,

Fascicule XXXIV, Paris, 1984, p. 57, no. 193 (illustrated).

*The word archetype evokes for me something like a simplistic generic prototype where any individual particularity is omitted... This character of depersonalization is certainly a constant of all my personnages... The charm of my Portraits enterprise consisted exactly in undergoing a treatment of depersonalization of the effigies of the persons designated. This persistent drive to depersonalize the persons seems to me to precede the paintings (and is more or less conscious in my mind throughout their execution).*

-Jean Dubuffet



724

**JEAN DUBUFFET (1901-1985)**

*Mire G 33 (Kowloon)*

signed with the artist's initials and dated 'J.D. 83' (upper right)

acrylic on paper mounted on canvas

26 5/8 x 39 1/2 in. (67.5 x 100.3 cm.)

Executed in 1983.

\$200,000-300,000

**PROVENANCE**

Galerie 1900-2000, Paris

Private collection, Switzerland

Acquired from the above by the present owner

**LITERATURE**

M. Loreau, *Catalogue des Travaux de Jean Dubuffet, Mires, Fascicule XXXVI*, Paris, 1988, p. 19, no. 28 (illustrated).

*You will no longer find any object or figure in these paintings – nothing can be named. However, they are not 'non-figurative.' Their aim is to represent (or should we rather say 'to evoke') in an abridged and synoptic way, the world that surrounds us of which we are a part.*

-Jean Dubuffet





725

**ALEXANDER CALDER (1898-1976)**

*Untitled*

signed and dated 'Calder 70' (lower right)

gouache and ink on paper

29 ½ x 42 ¾ in. (74.9 x 107.6 cm.)

Painted in 1970.

\$50,000-70,000

**PROVENANCE**

Henri and Miette Seyrig, Paris, gift of the artist, 1970

Private collection, Paris, by descent from the above

Acquired from the above by the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A25525.





726

**ALEXANDER CALDER (1898-1976)**

*Rire jaune*

signed and dated 'Calder 76' (lower right)

gouache and ink on paper

29 3/8 x 43 1/8 in. (74.6 x 109.5 cm.)

Painted in 1976.

\$40,000-60,000

**PROVENANCE**

Galerie Maeght, Paris

Joel Bogart, New York, 1976

Private collection, Miami

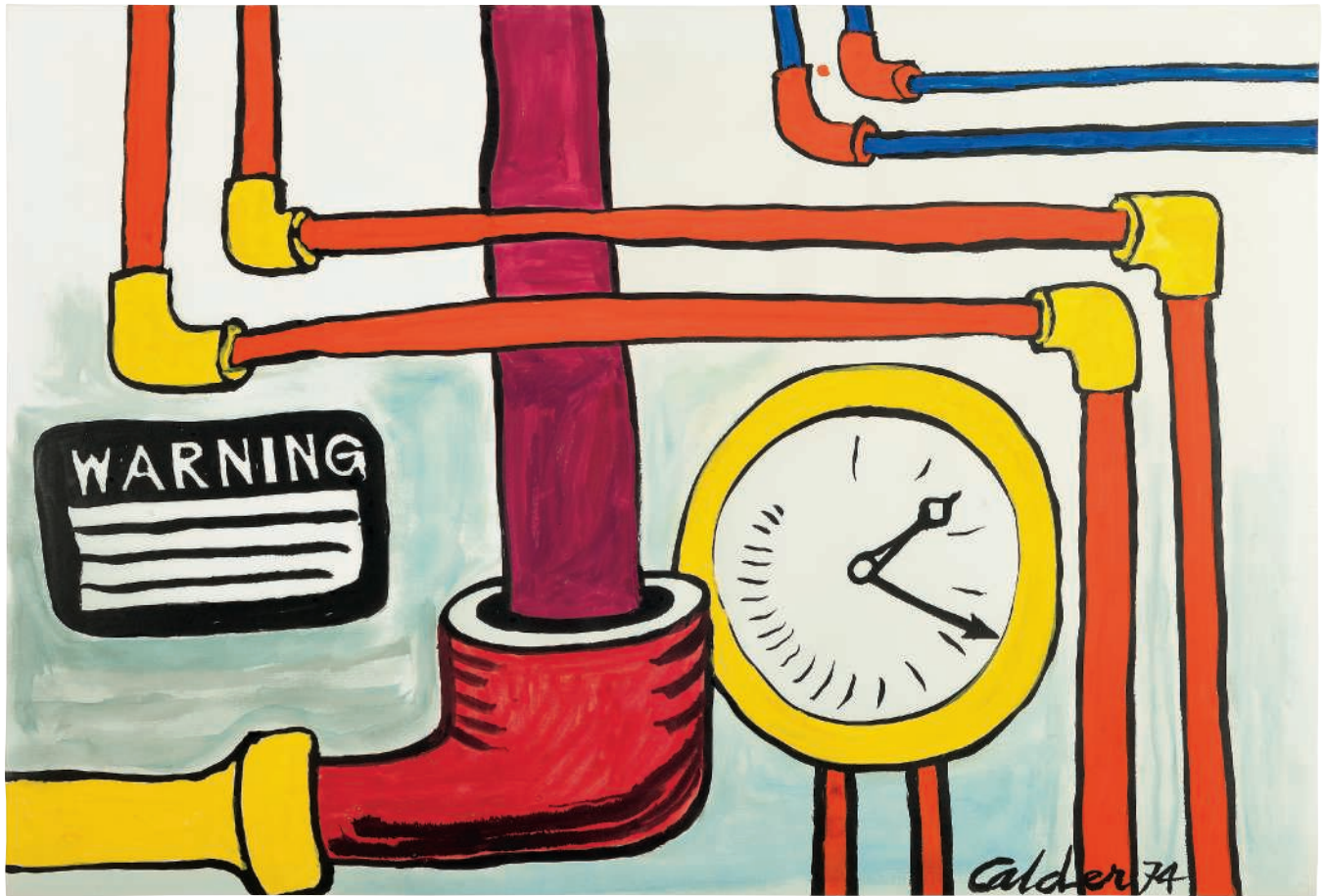
Mark Borghi Fine Art, Palm Beach

Acquired from the above by the present owner

**EXHIBITED**

New York, S12, *Alexander Calder: Works on Paper from 1930-1976*,  
August-September 2013.

This work is registered in the archives of the Calder Foundation, New York,  
under application number A12589.



727

**ALEXANDER CALDER (1898-1976)**

*Warning*

signed and dated 'Calder 74' (lower right)

gouache and ink on paper

29 ¼ x 43 in. (74.3 x 109.2 cm.)

Painted in 1974.

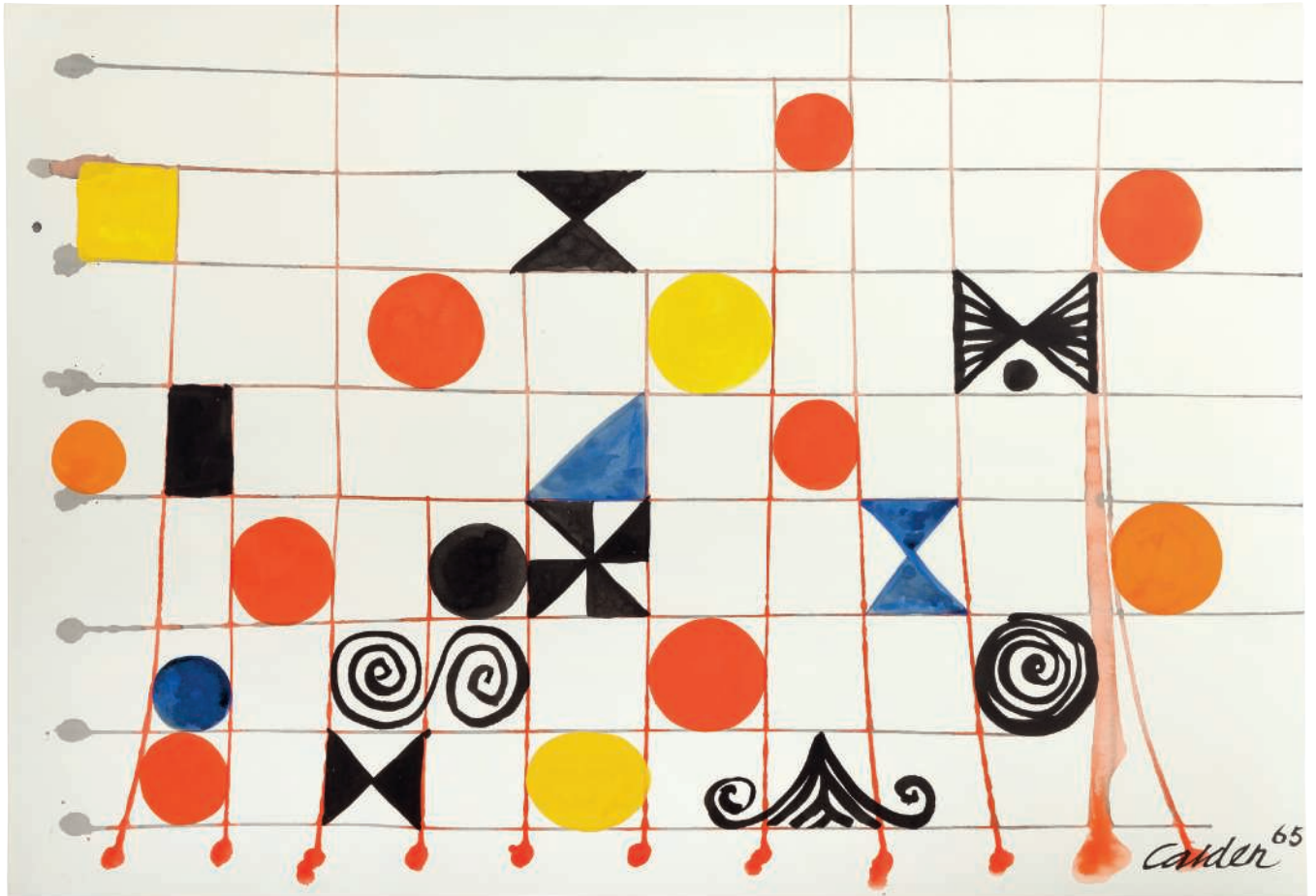
\$40,000-60,000

**PROVENANCE**

Perls Galleries, New York, *circa* 1991

Acquired from the above by the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A06987.



728

**ALEXANDER CALDER (1898-1976)**

*Boxed*

signed and dated 'Calder 65' (lower right)

gouache and ink on paper

29 ½ x 42 ½ in. (74.9 x 107.9 cm.)

Painted in 1965.

\$30,000-50,000

**PROVENANCE**

Perls Galleries, New York

Martha Jackson Gallery, New York, 1966

Acquired from the above by the present owner, circa 1980

This work is registered in the archives of the Calder Foundation, New York, under application number A05780.



729

**ALEXANDER CALDER (1898-1976)**

*Balanced Spiral*

signed and dated 'Calder 69' (lower right)

gouache and ink on paper

29 7/8 x 42 1/2 in. (74.6 x 107.9 cm.)

Painted in 1969.

\$50,000-70,000

**PROVENANCE**

Perls Galleries, New York

Security Pacific National Bank, Los Angeles, 1973

Bank of America, Charlotte

Bank of America benefit auction for NYU Langone Medical Center,

December 2017

Acquired at the above sale by the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A05429.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**730**

**ALEXANDER CALDER (1898-1976)**

Star Brooch

silver and steel wire  
4¼ x 4¼ in. (10.7 x 10.7 cm.)  
Executed *circa* 1945.

\$50,000-70,000

**PROVENANCE**

Private collection, New York  
By descent from the above to the present owner

This work is registered in the archives of the Calder Foundation, New York,  
under application number A28443.

**731**

**DADAMAINO (1935-2004)**

*Volume Nero*

signed, titled and dated 'DADAMAINO - VOLUME 1959' (on the stretcher)  
waterpaint on handcut canvas

27 <sup>7</sup>/<sub>8</sub> x 19 <sup>3</sup>/<sub>4</sub> in. (70.8 x 50.1 cm.)

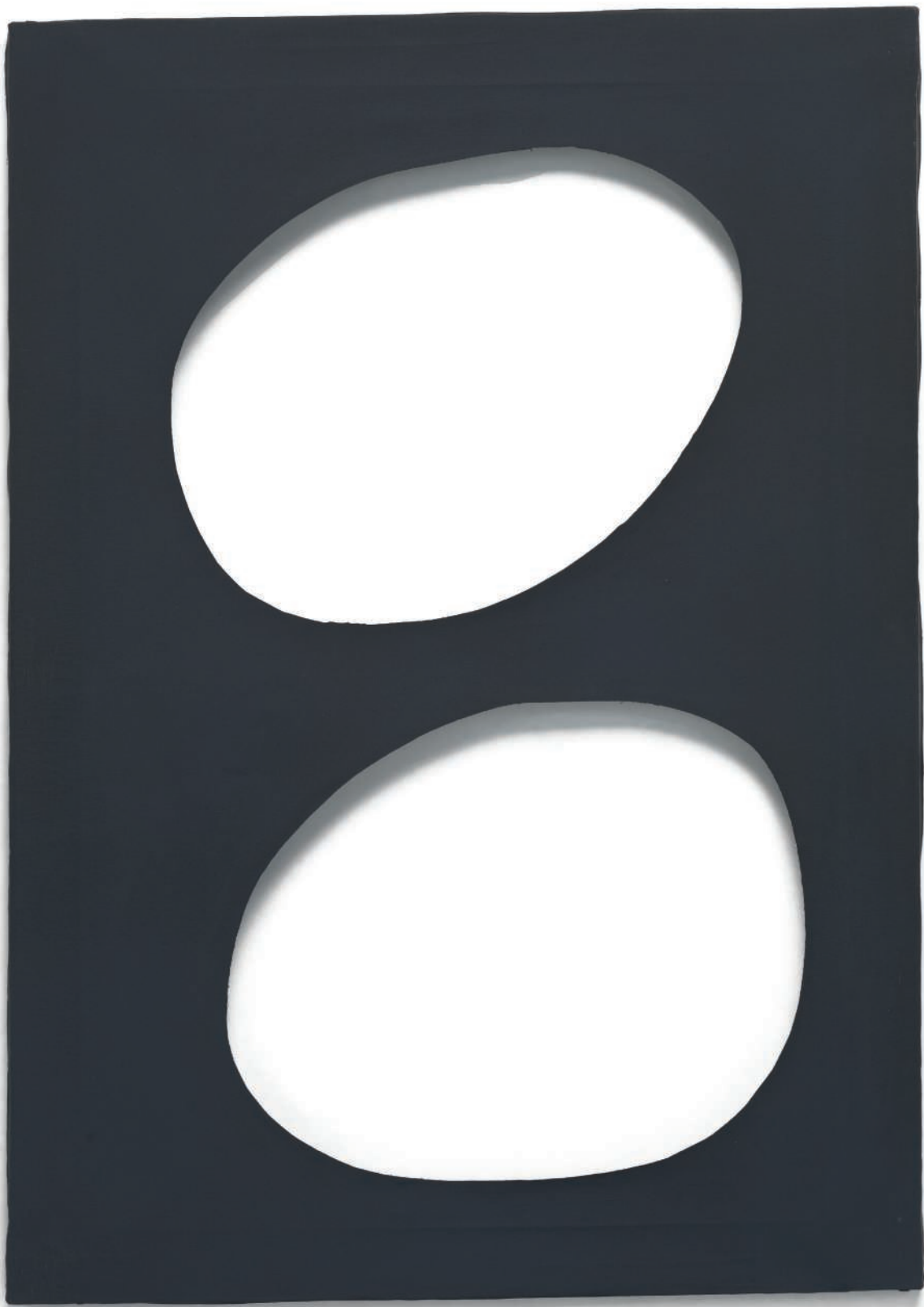
Executed in 1959. This work is accompanied by a certificate of authenticity.

\$50,000-70,000

**PROVENANCE**

Alan Koppel Gallery, Chicago

Acquired from the above by the present owner



732

**JEAN DUBUFFET (1901-1985)**

*Pantalon aux Chausses II*

signed with the artist's initials and dated 'J.D. 73'  
(lower edge of proper left foot)

polyurethane paint on aluminum

44 x 25 x 18 ½ in. (111.7 x 63.5 x 46.9 cm.)

Executed in 1972-1973. This work is unique.

\$200,000-300,000

**PROVENANCE**

Pace Gallery, New York

Camille Oliver-Hoffmann, Chicago, 1973

Her sale; Sotheby's, New York, 16 May 2001, lot 237

Acquired at the above sale by the present owner

**EXHIBITED**

New York, Pace Gallery, *Dubuffet: studies for a spectacle*, May-June 1973,  
no. 33 (illustrated).

Lincoln, DeCordova Museum, *Primal Images*, December 1973-February 1974,  
no. 49.

**LITERATURE**

M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet: Fascicule XXVII*,

*Coucou Bazar*, Lausanne, 1976, p. 162, no. 283 (illustrated).



Alternate view of the present lot.

*Within these graphisms, imprecise, fugitive and ambiguous figures take shape. Their movement sets off in the observer's mind a hyperactivation of the visionary faculty. In these interlacings all kinds of objects form and dissolve as the eyes scan the surface, linking intimately the transitory and the permanent, the real and the fallacious.*

-Jean Dubuffet





**733**

**JEAN DUBUFFET (1901-1985)**

*Petit Chaise I*

signed with the artist's initials and dated 'J.D. 68' (lower edge)

epoxy paint on polyurethane

33 x 13 ¾ x 12 in. (83.8 x 34.9 x 30.4 cm.)

Executed in 1968.

\$180,000-250,000

**PROVENANCE**

Pace Gallery, New York

James Goodman Gallery, Inc., New York

Galerie Daniel Gervis, Paris

Private collection

Anon. sale; Sotheby's, New York, 9 May 1996, lot 142

James Goodman Gallery, Inc., New York

Acquired from the above by the present owner, 2001

**EXHIBITED**

New York, Pace Gallery, *Dubuffet: Simulacres*, November 1969-January 1970, p. 26, no. 10 (illustrated).

Detroit, J.L. Hudson Gallery, *Dubuffet*, November 1970.

Minneapolis, Walker Art Center, *Jean Dubuffet: L. monuments, simulacres, practicables*, February-March 1973, no. 8.

Kunsthau Zug, *Jean Dubuffet: Bilder, Zeichnungen und Skulpturen aus dreissig Jahren*, January-March 1983.

**LITERATURE**

M. Loreau, *Catalogue des travaux de Jean Dubuffet, Tour aux figures, amoncellements, cabinet logologique, Fascicule XXIV*, Lausanne, 1973, p. 92, no. 83 (illustrated).

*Dubuffet's images, although endowed with an undeniable concrete presence, are in fact the transcription of illusions. Concrete reality is not their source. Although figurative in form, the work insists on deliberate delusions to which the artist has given shape, substance, form and presence.*

(M. Rowell, *Jean Dubuffet: A Retrospective*, exh. cat., Solomon R. Guggenheim Museum, New York, 1970, p. 27).



734

## VICTOR VASARELY (1906-1997)

### *Capella-G*

signed 'vasarely' (lower center); signed again 'vasarely' (left edge);  
signed again twice, titled and dated 'VASARELY "CAPELLA-G" 1965 Vasarely'  
(on the reverse)

acrylic on panel in artist's frame  
37 3/8 x 70 7/8 in. (95 x 180 cm.)

Painted in 1965. This work is accompanied by a certificate of authenticity  
signed by the artist.

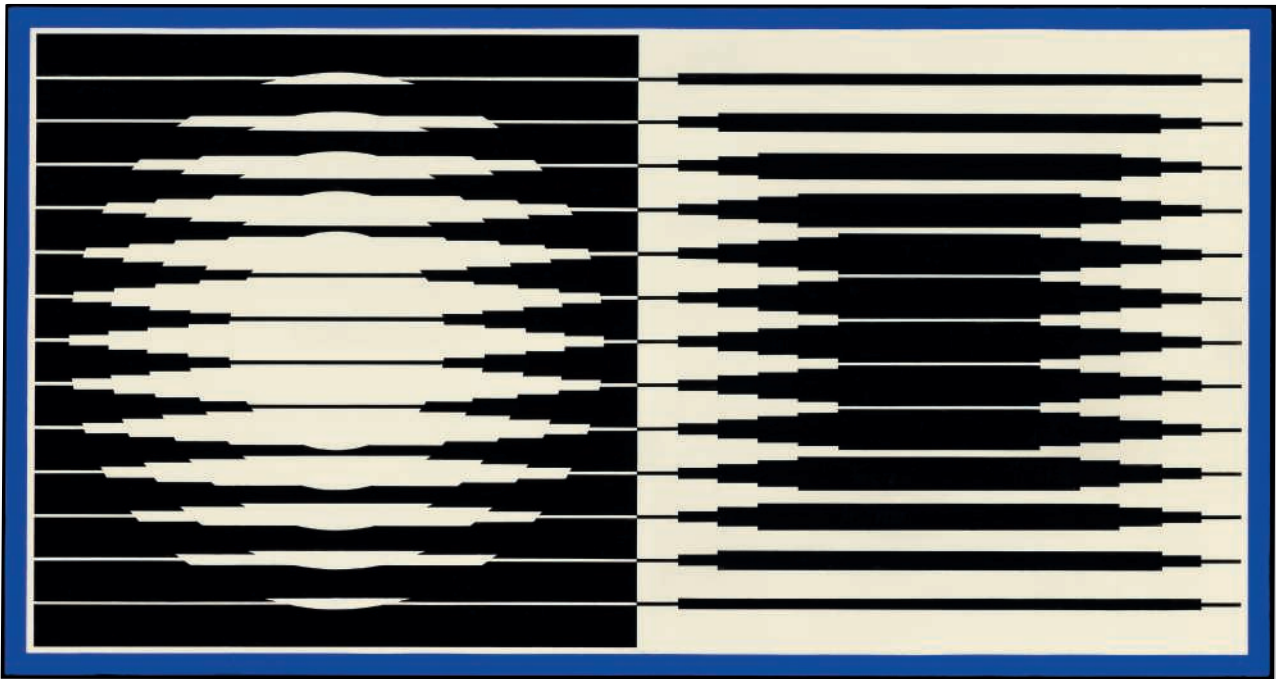
\$100,000-150,000

#### PROVENANCE

The artist, Annet-sur-Marne  
Alida & W. Sandberg, Amsterdam  
Galerie Pascal Lansberg, Paris  
Acquired from the above by the present owner



Victor Vasarely, 1950s Photo: © Ministère de la Culture /  
Médiathèque du Patrimoine, Dist. RMN-Grand Palais / Art  
Resource, NY. Artwork: © Victor Vasarely.



735

**JOHN MCLAUGHLIN (1898-1976)**

*Untitled*

signed, titled and dated 'McLAUGHLIN UNTITLED 1955' (on the reverse)

oil on canvas

48 1/8 x 32 in. (122.2 x 81.3 cm.)

Painted in 1955.

\$150,000-250,000

**PROVENANCE**

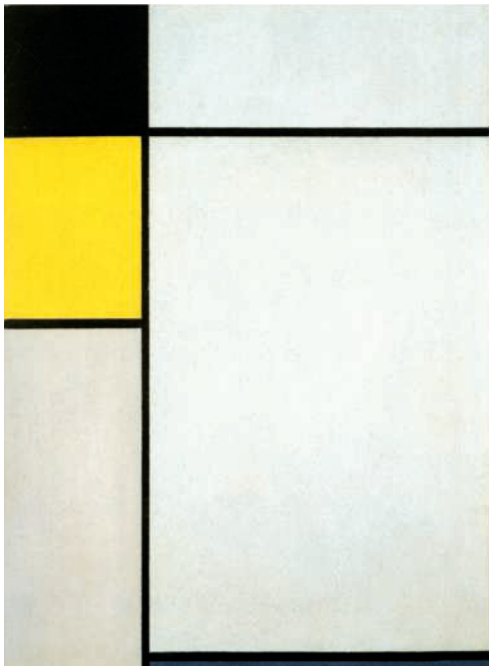
Estate of the artist

Private collection, Laguna Beach

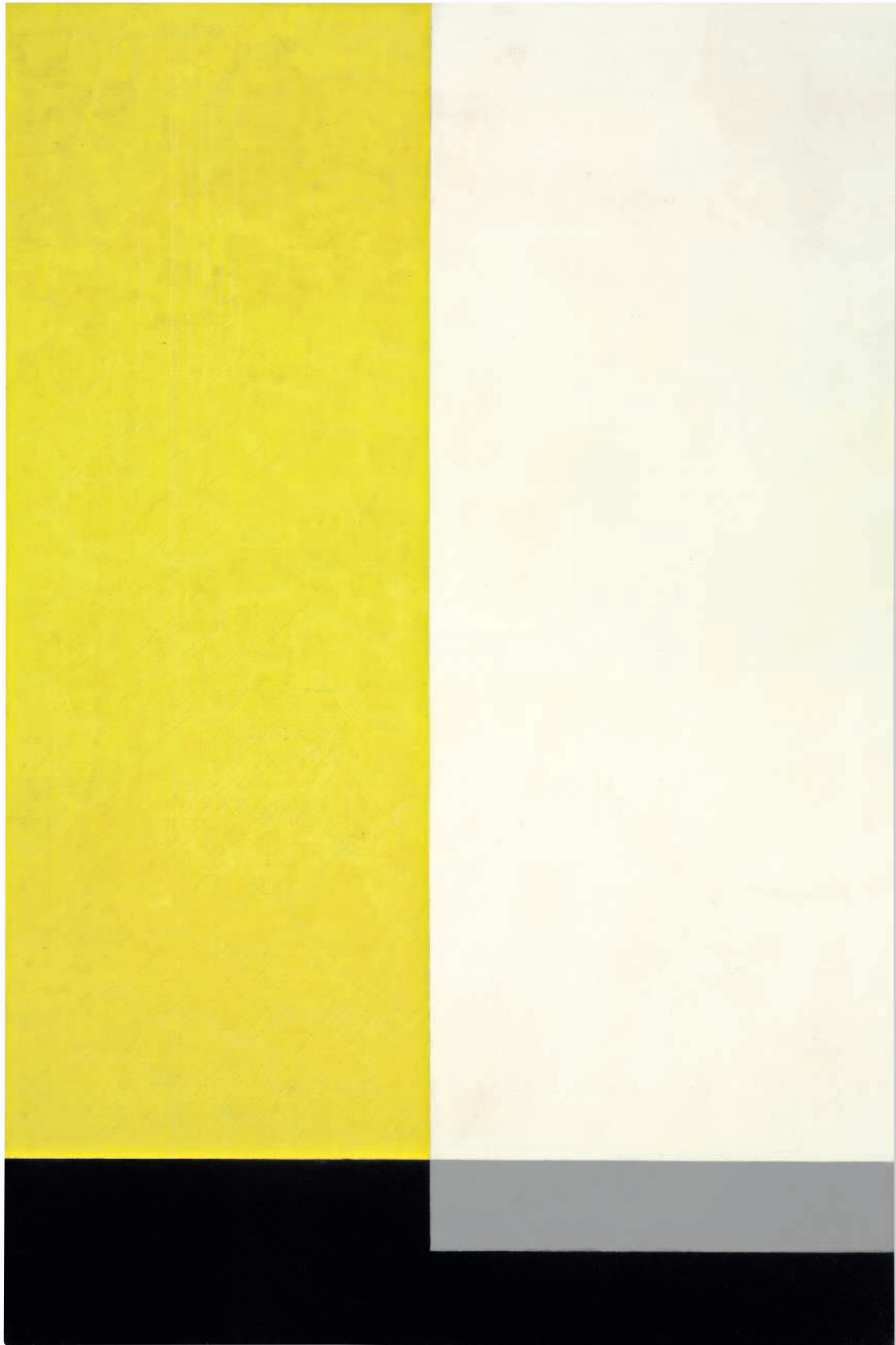
Private collection, 1988

Anon. sale; Sotheby's, New York, 24 September 2014, lot 22

Acquired at the above sale by the present owner



Piet Mondrian, *Composition: No. 1, with Black, Yellow, and Blue*, 1927. © 2018 Mondrian / Holtzman Trust.



736

**KENNETH NOLAND (1924-2010)**

*Regal Grey*

signed, titled and dated 'REGAL GREY Kenneth Noland 1970'  
(on the reverse)

acrylic on canvas

64 ¼ x 114 ½ in. (163.1 x 289.8 cm.)

Painted in 1970.

\$100,000-150,000

**PROVENANCE**

Kasmin Limited, London

Anon. sale; Sotheby's, New York, 8 October 1988, lot 141

Private collection, Tokyo

Anon. sale; Christie's East, New York, 7 May 1996, lot 82

Private collection, New York

Anon. sale; Sotheby's, New York, 17 February 1999, lot 194

Private collection, New York

Anon. sale; Sotheby's, New York, 12 November 2009, lot 205

Acquired at the above sale by the present owner

**EXHIBITED**

New York, Solomon R. Guggenheim Museum and Toledo Museum of Art,

*Kenneth Noland: A Retrospective*, April 1977-March 1978, p. 141, no. 102

(illustrated).

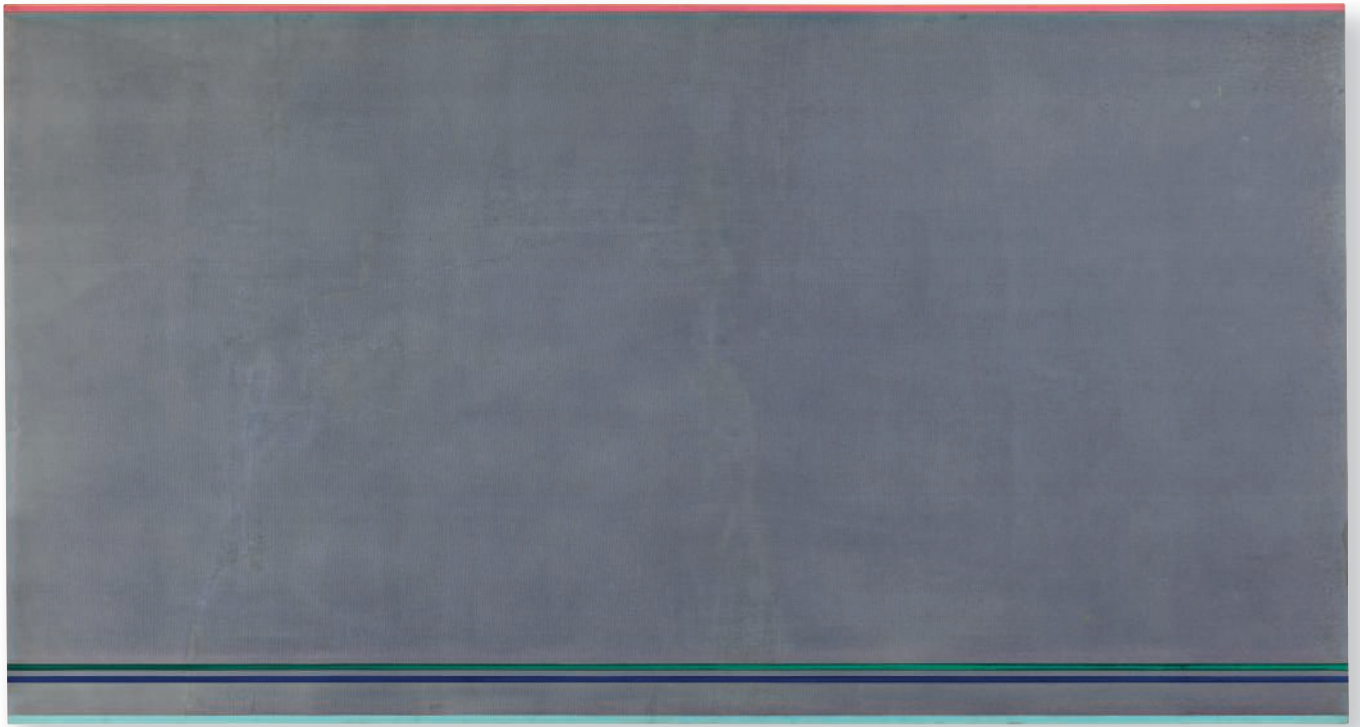
Diputación Provincial de Málaga, Sala de Exposiciones Alameda, *Post*

*Pictórico-Pop: Noland - Warhol*, March-May 2000, p. 39 (illustrated).

*I think all totally abstract pictures – the best ones that really come off – Newman, Pollock, Kenneth Noland – have tremendous space; perspective space despite the emphasis on flat surface. For example, in Noland a band of yellow in relation to a band of blue and one of orange can move in depth although they are married to the surface. This has become a familiar explanation, but few people really see and feel it that way.*

(H. Frankenthaler, in 'Interview with Helen Frankenthaler', *Artforum* 4, no. 2, October 1965, p. 37)





737

**ALEXANDER CALDER (1898-1976)**

*Necklace*

brass wire

18 x 14¼ in. (45.7 x 36.2 cm.)

Executed *circa* 1941.

\$200,000-300,000

**PROVENANCE**

Perls Galleries, New York

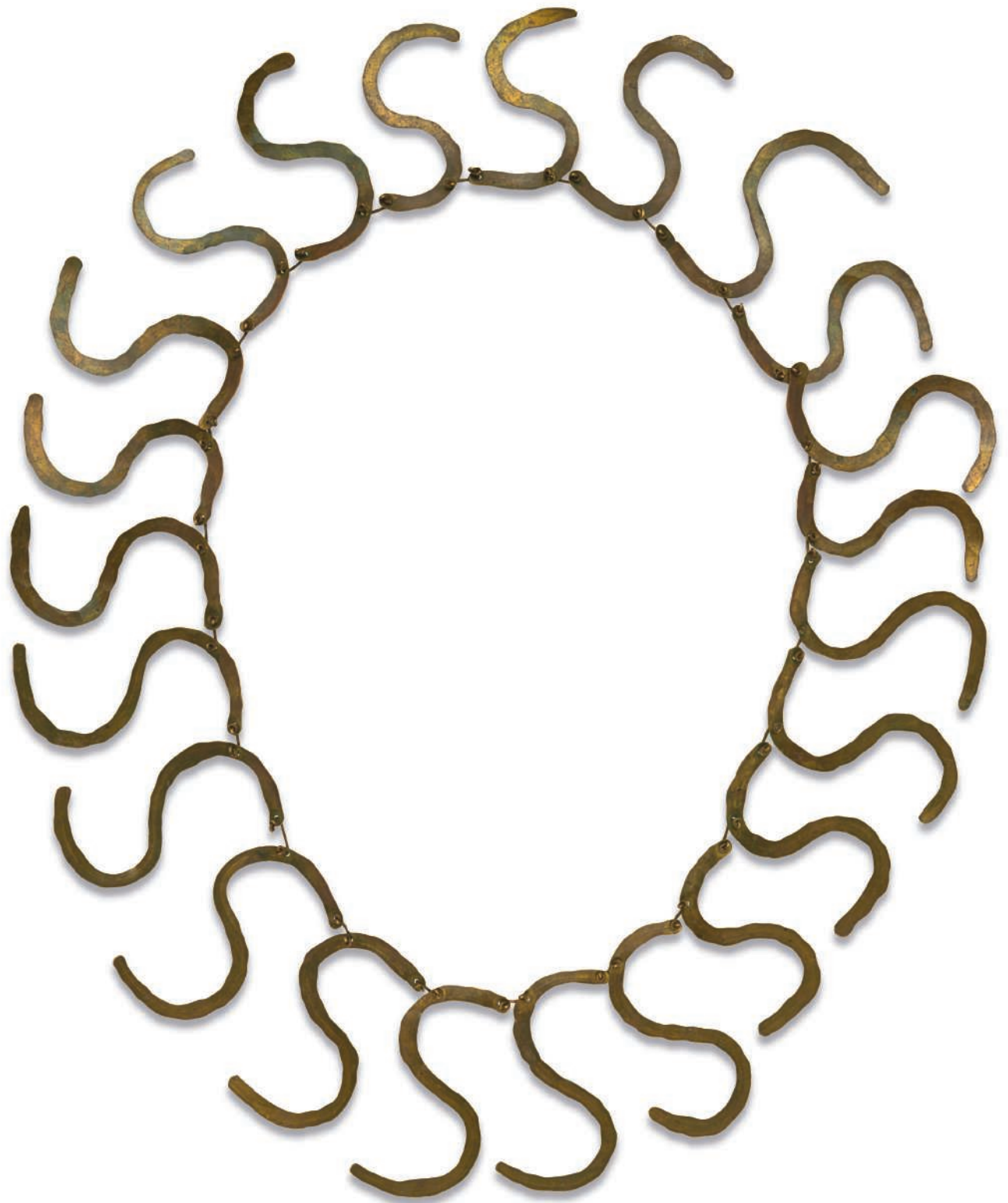
Makler Gallery, Philadelphia

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 A16316.

*Never satisfied with superfluous decoration, Calder used jewelry as an alternative way of communicating his artistic ideals. He developed a direct process using honest industrial materials such as brass and steel wire that he bent, twisted, hammered, and riveted in an immediate way. At once primitive and refined, the resulting works show the eccentricities of his hand expressing subtly tactile qualities.*

(A. Rower, *Calder Jewelry*, New York, 2007, p. 13).



738

## ARNALDO POMODORO (B. 1926)

### *Sfera*

incised with the artist's signature and numbered 'Arnaldo Pomodoro 02 p.a.'  
(on the base)

bronze

diameter: 31 ½ in. (80 cm.)

Executed in 1979-1980. This work is the artist's proof aside from an edition of two.

\$250,000-350,000

#### PROVENANCE

Acquired directly from the artist by the present owner, 1981

#### EXHIBITED

Rome, Galleria Incontro d'Arte, *Itinerario all'interno della scultura italiana contemporanea*, 1980, n.p. (another example exhibited and illustrated).

San Francisco, Stephen Wirtz Gallery, *Arnaldo Pomodoro - 15 Sculptures: 1960-1980*, 1981, pp. 9, 24-25 and 38-41 (another example exhibited and illustrated).

#### LITERATURE

A. Morch, "An Awesome Display of Sculpture", *San Francisco Examiner*, 13 April 1981, p. E12 (another example illustrated).

F. Gualdoni, ed., *Arnaldo Pomodoro: Catalogo ragionato della scultura, Tomo II*, Milan 2007, p. 610, no. 654 (another example illustrated).

This work is registered in Archivio Arnaldo Pomodoro, Milan, no. AP 417.



*I care how the details function. I want the view at close quarters to be a totally different but related experience. I insist that the sculpture surfaces be read carefully and slowly, even though just a moment before you saw the ensemble forms as essentially geometric and monumental.*

—Arnaldo Pomodoro

Arnaldo Pomodoro, 1975. Photo: Pino Montisci / Mondadori Portfolio via Getty Images. Artwork: © Arnaldo Pomodoro.



**739**

**ROBERT RAUSCHENBERG (1925-2008)**

*Sacred / Universal No. 7/3 Times (Cardboard)*

cardboard and tape on plywood

59 ½ x 64 ½ x 7 ½ in. (151.1 x 163.8 x 19 cm.)

Executed in 1971.

\$250,000-350,000

**PROVENANCE**

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

**EXHIBITED**

Saint Étienne, Musée d'Art et d'Industrie, *Rauschenberg*, January-February  
1974, n.p. (illustrated).

**LITERATURE**

Y. Bois, *Robert Rauschenberg: Cardboards and related Pieces*, exh. cat.,  
Houston, Menil Foundation, 2007, p. 96, no. 23 (illustrated).

Y. Bois, "Pause: Les Cardboard Pieces de Robert Rauschenberg," *Les Cahiers  
du Musée national d'art Moderne: Été 2009*, No. 108, pp. 50-67 (illustrated).



Robert Rauschenberg, Los Angeles, 1971. Photo: Malcolm Lubliner. Artwork:  
© Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY.

*People ask me, 'Don't you ever run out of ideas?' Well, on the first place, I don't use ideas. Every time I have an idea, it's too limiting and usually turns out to be a disappointment. But I haven't run out of curiosity.*

—Robert Rauschenberg



39x35x18



PROPERTY FROM A CALIFORNIA COLLECTION

**740**

**CLAES OLDENBURG (B. 1929)**

*Fagend Study*

stamped with the artist's name twice, inscribed, titled, numbered and dated '1976 Claes Oldenburg Fagend Study, 1968 CO 15/24' (on the interior of the filter)

cast aluminum hand painted with enamel

10 x 18 ½ x 7 in. (25.4 x 47 x 17.8 cm.)

Conceived in 1968. Executed in 1976. This work is number fifteen from an edition of twenty-four.

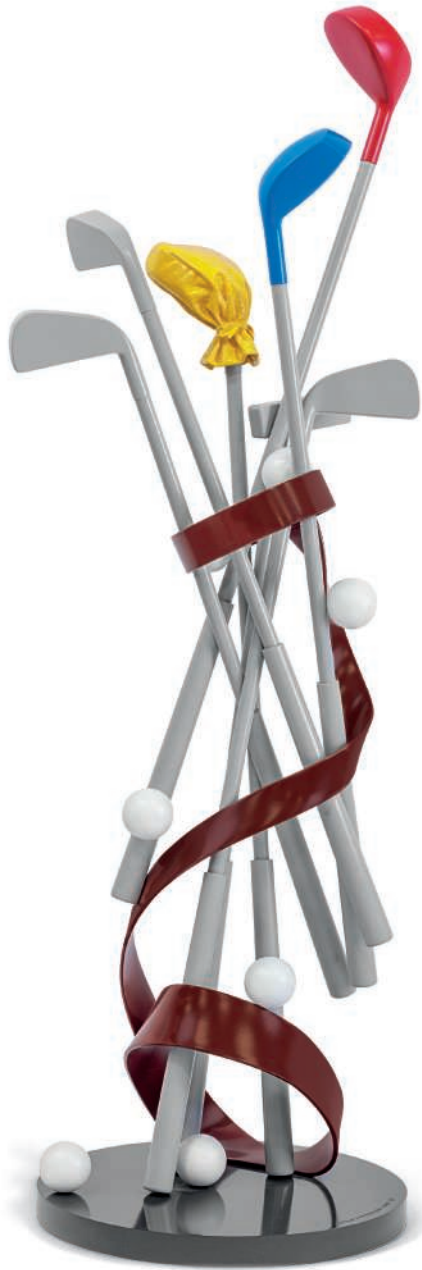
\$60,000-80,000

**PROVENANCE**

James Goodman Gallery, New York

Acquired from the above by the present owner, 2004





PROPERTY FROM A CALIFORNIA COLLECTION

741

**CLAES OLDENBURG (B. 1929) AND  
COOSJE VAN BRUGGEN (1942-2009)**

*Golf/Typhoon*

stamped with the title, numbered and dated 'Golf/Typhoon 1996 1/5'  
(on the base); stamped again with the artists' initials 'CO Cos'  
(on the underside) bronze painted with acrylic polyurethane enamel  
on aluminum base

61 3/4 x 16 3/4 x 16 1/2 in. (156.9 x 45.6 x 41.9 cm.)

Executed in 1996. This work is number one from an edition of five  
plus one artist's proof.

\$100,000-150,000

**PROVENANCE**

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

**EXHIBITED**

Venice, Museo Correr, *Claes Oldenburg Coosje van Bruggen*,  
May-October 1999 (another example exhibited).  
New York, Greenberg Van Doren Gallery, *Molded, Folded & Found*,  
October-December 2008 (another example exhibited).

742

## ROY LICHTENSTEIN (1923-1997)

### *Screen with Brushstrokes*

incised with the artist's signature and numbered 'AP 2/3' (on a plaque accompanying the work)

acrylic and metal leaf on lacquered wood relief, in 5 joined parts

each: 94 ½ x 27 x 2 ½ in. (240 x 69 x 6.3 cm.)

overall: 94 ½ x 135 x 2 ½ in. (240 x 342.9 x 6.3 cm.)

Executed in 1986. This work is the second artist's proof from an initially proposed edition of twelve, plus three artist's proofs. The artist closed the edition at six works, plus two artist's proofs.

\$150,000-250,000

#### PROVENANCE

Lana Jokel, New York, acquired directly from the artist

Acquired from the above by the present owner

#### EXHIBITED

New York, Leo Castelli Gallery, *Object Lessons*, December 1992-January 1993 (another example exhibited).

New York, Leo Castelli Gallery, *Homestyle*, April-May 2005 (another example exhibited).

#### LITERATURE

N. M. Dawes, ed., "Screen Gems," *Connoisseur*, June 1986, p. 40

(another example illustrated).

Patricia Shea, ed., *Picasso to Pop: The Richard Weisman Collection*, Singapore, 2003, p. 5 (another example illustrated).



Installation view, *Object Lessons*, Leo Castelli Gallery, New York, December 1992-January 1993 (present lot illustrated). Photo: Dorothy Zeidman, Courtesy Castelli Gallery. Artwork: © Estate of Roy Lichtenstein; © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).





743

**SAM FRANCIS (1923-1994)**

*Untitled*

stamped with the artist's signature and the Estate of Sam Francis stamp  
'Sam Francis' (on the reverse)

oil on canvas

20 ¾ x 18 in. (52.7 x 45.7 cm.)

Painted *circa* 1960.

\$40,000-60,000

**PROVENANCE**

Estate of the artist, California, 1994  
Gallery Delaive, Amsterdam  
Private collection, Belgium, 1998  
Anon. sale; Christie's, New York, 11 November 2004, lot 225  
Private collection, Wilkes-Barre  
Private collection, Barcelona  
Private collection, Barcelona, 2005  
Acquired from the above by the present owner

**LITERATURE**

D. Burchett-Lere and W. Agee, *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkeley, 2011, no. SFF.349 (illustrated).

This work is identified with the archival identification number of SFF.349 in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, to be published by the Sam Francis Foundation. This information is subject to change as scholarship continues by the Sam Francis Foundation.



744

**ANDY WARHOL (1928-1987)**

*Camouflage*

stamped with the Estate of Andy Warhol stamp and the Andy Warhol Foundation for the Visual Arts, Inc. stamp and numbered 'PA 85.054' (on the overlap); numbered again 'PA 85.054' (on the stretcher); stamped again with the Andy Warhol Foundation for the Visual Arts, Inc. stamp (on the reverse) synthetic polymer and silkscreen inks on canvas  
11 7/8 x 9 7/8 in. (30.1 x 25 cm.)  
Painted in 1986.

\$50,000-70,000

**PROVENANCE**

Paul Kasmin Gallery, New York  
Private Collection, New York  
Acquired from the above by the present owner

**745**

**JIM DINE (B. 1935)**

*Four Designs for a Fountain in Honor of the Painter Balla*

numbered and dated consecutively '1-4 Jim Dine' (on the reverse of each element); titled "4 Designs for a Fountain in Honor of the Painter Balla" (on the reverse of the fourth element)

four elements--oil and aluminum paint on canvas with rope  
each: 80 x 27 in. (203.2 x 68.5 cm.)

Executed in 1961.

\$70,000-100,000

**PROVENANCE**

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



Giacomo Balla, *Flight of the Swallows*, 1913. © 2018 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: Bridgeman Images.





**746**

**ARMAN (1928-2005)**

*Untitled*

paint rollers in polyester resin

15 ¾ x 15 ½ x 15 ½ in. (40 x 39.4 x 39.4 cm.)

Executed in 1970.

\$20,000-30,000

**PROVENANCE**

The Estate of Ileana Sonnabend, acquired directly from the artist

By descent to the present owner

This work is recorded in the Arman Studio Archives New York under number:  
APA# 8003.70.393.





747

## ARMAN (1928-2005)

### *Grande Poubelle*

signed and dated 'Arman 65' (upper edge)  
accumulation of studio refuse in Plexiglas box with painted wooden lid  
49 ¼ x 24 ¾ x 24 ¾ in. (125 x 63 x 62 cm.)  
Executed in 1962-1965.

\$60,000-80,000

#### PROVENANCE

The Estate of Ileana Sonnabend, New York  
By descent to the present owner

#### EXHIBITED

Bordeaux, CAPC musée d'art contemporain; Madrid, Museo Nacional Centro de Arte Reina Sofía; Berlin, Hamburger Bahnhof; Rome, Galleria Nazionale d'Arte Moderna; Museo d'Arte Moderna e Contemporanea di Trento e Rovereto and Geneva, Musée Rath, *Collection Sonnabend: 25 Années de Choix et d'Activités d'Ileana et Michael Sonnabend*, October 1987-April 1990. Saratoga Springs, Skidmore College, Frances Young Tang Teaching Museum and Art Gallery; Columbus, Ohio State University, Wexner Center for the Arts and Milwaukee Art Museum, *From Pop to Now: Selections from the Sonnabend Collection*, June 2002-May 2003, pp. 34-35 (illustrated).

#### LITERATURE

H. Martin, *Arman*, New York, 1973, p. 138, pl. 123 (earlier state illustrated).  
D. Durand-Ruel, *ARMAN Catalogue Raisonné II 1960 - 1962*, Paris, 1991, pp. 180-181, no. 396 (illustrated).

This work is recorded in the Arman Studio Archives New York under number: APA# 8017.62.001.

748

## CHRISTO (B. 1925)

### *Portrait of Judith Lieb*

construction—six stretched canvases, oil on canvas, wrapped in polyethylene, twine and rope

42 x 36 x 10 ½ in. (106.6 x 91.4 x 26.6 cm.)

Executed in 1969.

\$100,000-150,000

#### PROVENANCE

Acquired directly from the artist by the present owner, 1969

Christo began his career by painting society portraits in Paris in the 1950s, before moving onto his iconic wrapped objects. In the 1960s he executed a series of wrapped portraits including those of Jean-Claude, 1963 (promised gift to the Museum of Contemporary Art, San Diego), and art world figures such as Horace and Holly Solomon. Judith Lieb was a Philadelphia based art collector who, in the 1960s, was a member of the Arts Council of the local YMHA. The group organized regular exhibitions of artists' work included one by Christo. The pair met when Lieb assisted the artist in the construction of one his Store Fronts for an exhibition entitled *The Museum of Merchandise*. After seeing the wrapped portrait of Horace Solomon, Lieb asked the artist to paint one of her. Christo asked her to supply photographs of herself to base the portrait on, which she did—sending him a strip of photo booth pictures of herself which she obtained for 25cents. The resulting portrait has remained in the owner's private collection for the past 49 years.

---





PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

**749**

**JOSEPH CORNELL (1903-1972)**

*The Nightingale's Song for Robert*

signed multiple times, dedicated twice and dated 'for Robert. 5.5.65 "The Nightingale's Song" For Robert from Joe Joseph Cornell CORNELL Joseph' (on the reverse)

pastel, graphite and printed paper collage on board in artist's frame  
15 3/8 x 13 3/8 in. (39 x 33.9 cm.)

Executed in 1965.

\$30,000-50,000

**PROVENANCE**

The Estate of the artist  
John Berggruen Gallery, San Francisco  
Private collection, Medina, Washington, 1976  
Acquired from the above by the present owner

**EXHIBITED**

Seattle Art Museum, *Richard and Jane Lang Collection*, February-April 1984, p. 16, no. 4 (illustrated).

**LITERATURE**

K. McShine, *Joseph Cornell*, exh. cat., New York, Museum of Modern Art, 1980, p. 113 and 293, pl. 246 (illustrated).



750

**ROBERT MOTHERWELL (1915-1991)**

*Three Young Birds Waiting to be Fed*

signed with the artist's initials 'RM' (upper right); titled and dated "3 YOUNG BIRDS WAITING TO BE FED" 1952' (on a paper label affixed to the backing board)

ink on paper laid down on paperboard

22 ½ x 24 ¾ in. (57.1 x 62.8 cm.)

Executed in 1952.

\$30,000-50,000

**PROVENANCE**

Private collection

Private collection, 1989

Chris Middendorf Gallery, 1989

Private collection, Sarasota, 1990

Anon. sale; Christie's, New York, 11 November 2009, lot 220

Acquired at the above sale by the present owner

**EXHIBITED**

Los Angeles, Manny Silverman Gallery, *Abstract Expressionism: Paintings, Drawings, and Watercolors*, December 1989-January 1990.

This work will be included in the forthcoming *catalogue raisonné* of Robert Motherwell's drawings being prepared by the Dedalus Foundation.



WORKS ON PAPER FROM THE TWENTIETH CENTURY AVANT-GARDES  
THE COLLECTION OF A SCHOLAR, SOLD TO BENEFIT HUMANITARIAN CAUSES

751

## ARSHILE GORKY (1904-1948)

*Untitled*

wax crayon and India ink on paper  
10 x 9 in. (25.4 x 22.9 cm.)  
Executed in 1946.

\$25,000-35,000

### PROVENANCE

Estate of the artist  
Galleria Blu, Milan  
Acquired from the above by the present owner

### EXHIBITED

Rome, Obelisco Gallery, *Arshile Gorky*, February 1957.  
Milan, Galleria Blu, *Arshile Gorky*, January 1964 (illustrated).  
Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo: Prima parte, da Klimt a Wols*, April-July 1994, p. 354, no. 239 (illustrated).  
Turin, Galleria Benappi, *Il disegno del Novecento*, 2015, p. 124, no. 39 (illustrated).

### LITERATURE

"Notizie," *La Medusa Studio D'Arte Contemporanea*, July 1961 (illustrated).

This work is recorded in the Arshile Gorky Foundation Archives under number D1549.



WORKS ON PAPER FROM THE TWENTIETH CENTURY AVANT-GARDES  
THE COLLECTION OF A SCHOLAR, SOLD TO BENEFIT HUMANITARIAN CAUSES

752

## ARSHILE GORKY (1904-1948)

### *Study for 'Agony'*

wax crayon and India ink on paper  
10 1/8 x 12 in. (25.7 x 30.5 cm.)  
Executed in 1946.

\$25,000-35,000

#### PROVENANCE

Estate of the artist  
Galleria Blu, Milan  
Acquired from the above by the present owner

#### EXHIBITED

Rome, Obelisco Gallery, *Arshile Gorky*, February 1957.  
Milan, Galleria Blu, *Arshile Gorky*, 1964 (illustrated).  
Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo: Prima parte, da Klimt a Wols*, April-July 1994, p. 353, no. 238 (illustrated).  
Turin, Galleria Benappi, *Il disegno del Novecento*, 2015, p. 124, no. 38 (illustrated).

#### LITERATURE

"Notizie," *La Medusa Studio D'Arte Contemporanea*, July 1961 (illustrated).

This work is recorded in the Arshile Gorky Foundation Archives under number D1548.

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

#### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.



## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$2,50,000, 20% on that part of the **hammer price** over US\$2,50,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

### 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 anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

**2 OUR AUTHENTICITY WARRANTY**

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This **additional warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

### F PAYMENT

#### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.,  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a "cardholder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

### 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

### G COLLECTION AND STORAGE

#### 1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
  - we will charge you storage costs from that date.
  - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
  - we may sell the **lot** in any commercially reasonable way we think appropriate.
  - the storage terms which can be found at christies.com/storage shall apply.

- (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:
- charge you storage fees while the **lot** is still at our saleroom; or
  - 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](http://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 **lot**. 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](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing ivory or materials resembling ivory**  
 If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own

cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

**Gold** of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(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.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be

confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://www.christies.com).

## K GLOSSARY

**authentic:** authentic : a genuine example, rather than a copy or forgery of:

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://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.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

**Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### Δ 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.

#### ◦ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

18/05/17

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

## ARGENTINA

**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

## AUSTRALIA

**SYDNEY**  
+61 (0)2 9326 1422  
Ronan Sulich

## AUSTRIA

**VIENNA**  
+43 (0)1 533 881214  
Angela Bailou

## BELGIUM

**BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

## BRAZIL

**SÃO PAULO**  
+55 21 3500 8944  
Marina Bertoldi

## CANADA

**TORONTO**  
+1 647 519 0957  
Brett Sherlock (Consultant)

## CHILE

**SANTIAGO**  
+56 2 2 2631642  
Denise Ratinoff de Lira

## COLOMBIA

**BOGOTÁ**  
+571 635 54 00  
Juanita Madrinan  
(Independent Consultant)

## DENMARK

**COPENHAGEN**  
+45 3962 2377  
Birgitta Hillingsø (Consultant)  
+ 45 2612 0092  
Rikke Juel Brandt (Consultant)

## FINLAND AND THE BALTIC STATES

**HELSINKI**  
+358 40 5837945  
Barbro Schauman  
(Consultant)

## FRANCE

**BRITTANY AND  
THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory (Consultant)

## GREATER EASTERN FRANCE

+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

## NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
(Consultant)

## •PARIS

+33 (0)1 40 76 85 85

## POITOU-CHARENTE AQUITAINE

+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

## PROVENCE -

## ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

## RHÔNE ALPES

+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

## GERMANY

**DÜSSELDORF**  
+49 (0)21 14 91 59 352  
Arno Verkade

## FRANKFURT

+49 170 840 7950  
Natalie Radziwill

## HAMBURG

+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

## MUNICH

+49 (0)89 24 20 96 80  
Marie Christine Gräfin Huyn

## STUTTGART

+49 (0)71 12 26 96 99  
Eva Susanne Schweizer

## INDIA

**MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

## INDONESIA

**JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

## ISRAEL

**TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

## ITALY

**•MILAN**  
+39 02 303 2831  
Cristiano De Lorenzo

## ROME

+39 06 686 3333  
Marina Cicogna

## NORTH ITALY

+39 348 3131 021  
Paola Gradi (Consultant)

## TURIN

+39 347 2211 541  
Chiara Massimello  
(Consultant)

## VENICE

+39 041 277 0086  
Bianca Arrivabene Valenti  
Gonzaga (Consultant)

## BOLOGNA

+39 051 265 154  
Benedetta Possati Vittori  
Venenti (Consultant)

## GENOA

+39 010 245 3747  
Rachele Guicciardi  
(Consultant)

## FLORENCE

+39 055 219 012  
Alessandra Niccolini di  
Camugliano (Consultant)

## CENTRAL & SOUTHERN ITALY

+39 348 520 2974  
Alessandra Allaria  
(Consultant)

## JAPAN

**TOKYO**  
+81 (0)3 6267 1766  
Chie Hayashi

## MALAYSIA

**KUALA LUMPUR**  
+65 6735 1766  
Julia Hu

## MEXICO

**MEXICO CITY**  
+52 55 5281 5546  
Gabriela Lobo

## MONACO

+377 97 97 11 00  
Nancy Dotta

## THE NETHERLANDS

**•AMSTERDAM**  
+31 (0)20 57 55 255  
Arno Verkade

## NORWAY

**OSLO**  
+47 949 89 294  
Cornelia Svedman  
(Consultant)

## PEOPLES REPUBLIC OF CHINA

**BEIJING**  
+86 (0)10 8583 1766

## •HONG KONG

+852 2760 1766

## •SHANGHAI

+86 (0)21 6355 1766

## PORTUGAL

**LISBON**  
+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)

## RUSSIA

**MOSCOW**  
+7 495 937 6364  
+44 20 7389 2318  
Zain Talyarkhan

## SINGAPORE

**SINGAPORE**  
+65 6735 1766  
Nicole Tee

## SOUTH AFRICA

**CAPE TOWN**  
+27 (21) 761 2676  
Juliet Lomborg  
(Independent Consultant)

## DURBAN & JOHANNESBURG

+27 (31) 207 8247  
Gillian Scott-Berning  
(Independent Consultant)

## WESTERN CAPE

+27 (44) 533 5178  
Annabelle Conyngham  
(Independent Consultant)

## SOUTH KOREA

**SEOUL**  
+82 2 720 5266  
Jun Lee

## SPAIN

**MADRID**  
+34 (0)91 532 6626  
Carmen Schjaer  
Dalia Padilla

## SWEDEN

**STOCKHOLM**  
+46 (0)73 645 2891  
Claire Ahman (Consultant)  
+46 (0)70 9369 201  
Louise Dyhlén (Consultant)

## SWITZERLAND

**•GENEVA**  
+41 (0)22 319 1766  
Eveline de Proyart

## •ZÜRICH

+41 (0)44 268 1010  
Jutta Nixdorf

## TAIWAN

**TAIPEI**  
+886 2 2736 3356  
Ada Ong

## THAILAND

**BANGKOK**  
+66 (0)2 652 1097  
Benjawan Uraipraivan

## TURKEY

**ISTANBUL**  
+90 (532) 558 7514  
Eda Kehale Argün  
(Consultant)

## UNITED ARAB EMIRATES

**•DUBAI**  
+971 (0)4 425 5647

## UNITED KINGDOM

**•LONDON**  
+44 (0)20 7839 9060

## NORTH AND NORTHEAST

+44 (0)20 3219 6010  
Thomas Scott

## NORTHWEST AND WALES

+44 (0)20 7752 3033  
Jane Blood

## SOUTH

+44 (0)1730 814 300  
Mark Wrey

## SCOTLAND

+44 (0)131 225 4756  
Bernard Williams  
Robert Lagneau  
David Bowes-Lyon (Consultant)

## ISLE OF MAN

+44 (0)20 7389 2032

## CHANNEL ISLANDS

+44 (0)20 7389 2032

## IRELAND

+353 (0)87 638 0996  
Christine Ryall (Consultant)

## UNITED STATES

## CHICAGO

+1 312 787 2765  
Cathy Busch

## DALLAS

+1 214 599 0735  
Capera Ryan

## HOUSTON

+1 713 802 0191  
Jessica Phifer

## LOS ANGELES

+1 310 385 2600  
Sonya Roth

## MIAMI

+1 305 445 1487  
Jessica Katz

## •NEW YORK

+1 212 636 2000

## NEWPORT

+1 401 849 9222  
Betsy Ray  
(Independent Consultant)

## PALM BEACH

+1 561 777 4275  
David G. Ober (Consultant)

## SAN FRANCISCO

+1 415 982 0982  
Ellanor Notides

## AUCTION SERVICES

**CHRISTIE'S AUCTION  
ESTIMATES**  
Tel: +1 212 492 5485  
www.christies.com

## CORPORATE COLLECTIONS

Tel: +1 212 636 2464  
Fax: +1 212 636 4929  
Email: gsdulow@christies.com

## ESTATES AND APPRAISALS

Tel: +1 212 636 2400  
Fax: +1 212 636 2370  
Email: info@christies.com

## MUSEUM SERVICES

Tel: +1 212 636 2620  
Fax: +1 212 636 4931  
Email: awhiting@christies.com

## OTHER SERVICES

## CHRISTIE'S EDUCATION

New York  
Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: christieseducation@  
christies.edu

Hong Kong  
Tel: +852 2978 6768  
Fax: +852 2525 3856  
Email: hkcourse@christies.com

London  
Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email:  
education@christies.com

Paris  
Tel: +33 (0)1 42 25 10 90  
Fax: +33 (0)1 42 25 10 91  
Email:  
ChristiesEducationParis@  
christies.com

## CHRISTIE'S INTERNATIONAL REAL ESTATE

New York  
Tel: +1 212 468 7182  
Fax: +1 212 468 7141  
Email:  
info@christiesrealestate.com

London  
Tel: +44 (0)20 7389 2551  
Fax: +44 (0)20 7389 2168  
Email:  
info@christiesrealestate.com

Hong Kong  
Tel: +852 2978 6788  
Fax: +852 2845 2646  
Email:  
info@christiesrealestate.com

## CHRISTIE'S FINE ART STORAGE SERVICES

New York  
Tel: +1 212 974 4579  
Email: storage@cfass.com

Singapore  
Tel: +65 6543 5252  
Email: singapore@cfass.com

## CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

## • DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office      EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

## STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

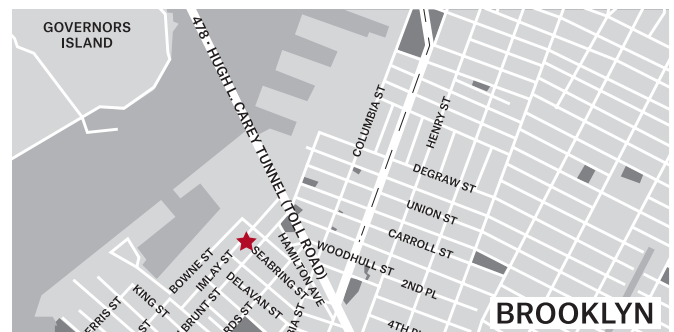
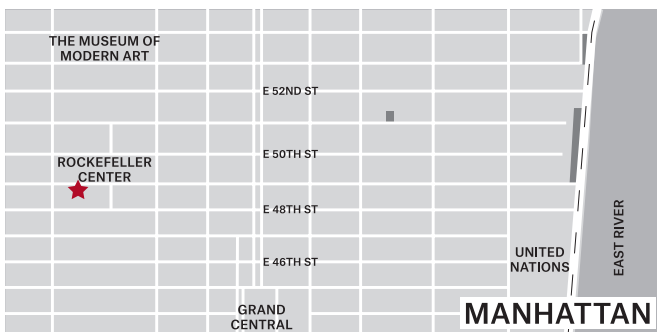
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. <b>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.</b>		

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**

THE COLLECTION OF PEGGY AND DAVID  
ROCKEFELLER

*“Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades.”*

— DAVID ROCKEFELLER

**THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER**

New York, 7–11 May 2018

**VIEWING**

Begins 28 April 2018

**CONTACT**

Rockefeller@christies.com

212.636.2000

To receive updates, and for more information,  
please visit us at [Christies.com/Rockefeller](https://www.christies.com/Rockefeller),  
follow our dedicated Instagram feed [@ChristiesRockefeller](https://www.instagram.com/ChristiesRockefeller)



© 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York

ALEXANDER CALDER (1898 -1976)

*The Plow*

signed with the artist's monogram and dated 'CA 67' (on the base)

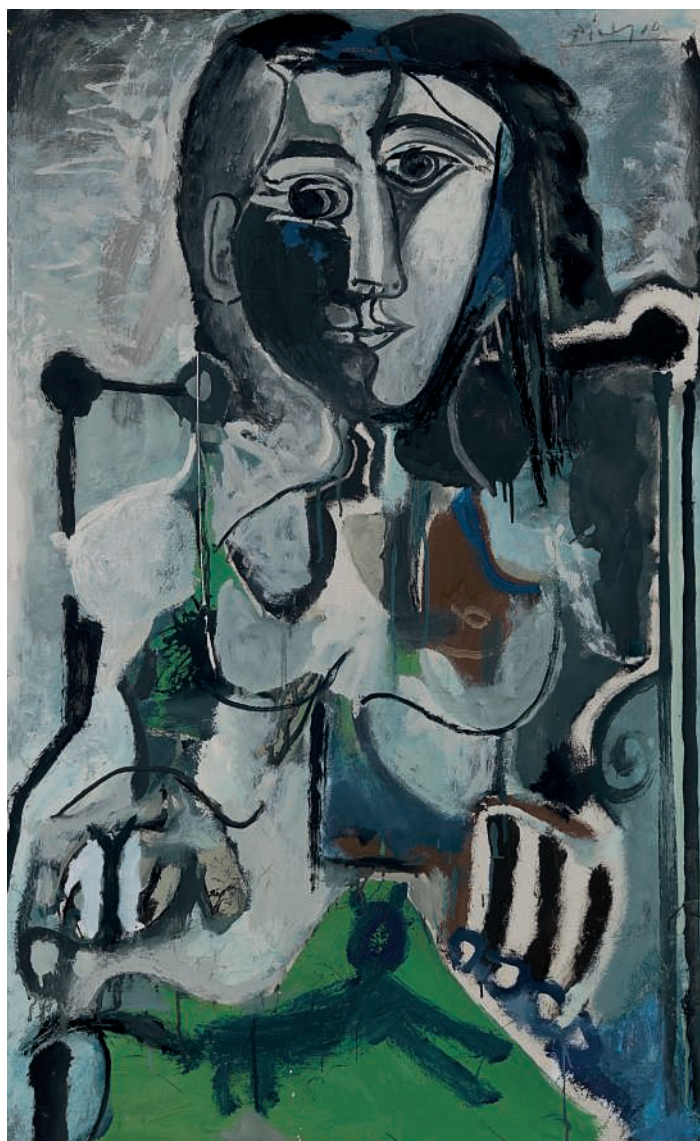
stabile—sheet metal and paint

72 x 58 x 56 in. (182.8 x 147.3 x 142.2 cm.)

Executed in 1967.

\$2,500,000-3,500,000

CHRISTIE'S



© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

PABLO PICASSO (1881-1973)  
*Femme au chat assise dans un fauteuil*  
signed 'Picasso' (upper right); dated '4.7.8.12.13.14.15.5.64.' (on the reverse)  
oil on canvas  
51 $\frac{1}{8}$  x 31 $\frac{3}{4}$  in. (129.9 x 80.7 cm.)  
Painted in Mougins, 4-15 May 1964  
\$22,000,000 - 28,000,000

**IMPRESSIONIST AND MODERN ART  
EVENING SALE**

*New York, 15 May 2018*

**VIEWING**

28 April-15 May 2018  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Jessica Fertig  
Max Carter  
+1 212 636 2050

**CHRISTIE'S**





© 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

The Collection of Joan and Preston Robert Tisch  
ALBERTO GIACOMETTI (1901-1966)  
*Buste d'homme (Diego au blouson)*  
signed, dated and numbered twice 'Alberto Giacometti 1953 1/6' (on the back)  
bronze with brown patina  
Height: 13 $\frac{7}{8}$  in. (35.4 cm.)  
Conceived *circa* 1953 and cast in 1953  
\$6,000,000-9,000,000

**IMPRESSIONIST AND MODERN ART  
EVENING SALE**

*New York, 15 May 2018*

**VIEWING**

28 April-15 May 2018  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Jessica Fertig  
Max Carter  
+1 212 636 2050

**CHRISTIE'S**



Property from a Distinguished New York Collector  
AMEDEO MODIGLIANI (1884-1920)

*Cariatide*

charcoal on paper

16 $\frac{7}{8}$  x 10 $\frac{3}{8}$  in. (43 x 26.5 cm.)

Drawn in 1910-1911

\$400,000-600,000

**IMPRESSIONIST & MODERN ART  
WORKS ON PAPER SALE**

*New York, 16 May 2018*

**VIEWING**

12-15 May 2018

20 Rockefeller Plaza

New York, NY 10020

**CONTACT**

Vanessa Fusco

[vfusco@christies.com](mailto:vfusco@christies.com)

+1 212 636 2050

**CHRISTIE'S**

WORKS FROM THE COLLECTION OF  
MANDELL & MADELEINE BERMAN



© 2018 Milton Avery Trust/Artists Rights Society (ARS), New York.

MILTON AVERY (1885-1965)  
*Barges on the Seine*  
signed and dated 'Milton Avery 1953' (lower left)  
oil on canvas  
39¾ x 49¾ in. (101 x 126.7 cm.)  
Painted in 1953.  
\$1,000,000-1,500,000

**AMERICAN ART**

*New York, 22 May 2018*

**VIEWING**

19-21 May 2018  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

William Haydock  
whaydock@christies.com  
+1 212 636 2140

**CHRISTIE'S**



LOS CARPINTEROS

*Catedral de La Habana*

oil on canvas with carved wood frame and metal bell  
100½ x 84¼ x 6½ in. (255.3 x 214 x 16.5 cm) with frame  
Painted in Havana in 1995.  
\$200,000-300,000

**LATIN AMERICAN ART**

*New York, 23 May 2018*

**VIEWING**

19-23 May 2018  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Virgilio Garza  
vgarza@christies.com  
(212) 696-2150

**CHRISTIE'S**



**CONTEMPORARIES: VOICES FROM  
EAST AND WEST EVENING SALE**

*Hong Kong, 26 May 2018*

**VIEWING**

25-26 May 2018

Hong Kong Convention and Exhibition Centre  
No. 1 Harbour Road, Wanchai, Hong Kong

**CONTACT**

Barrett White  
bwhite@christies.com

ROY LICHTENSTEIN (1923-1997)

*Coup de Chapeau II*

signed, numbered and dated '2/6 rf Lichtenstein '96'  
(on the base)

painted and patinated bronze

91 x 30 x 13 in. (231.1 x 76.2 x 33.7 cm.)

Executed in 1996. This work is number two from an  
edition of six.

© Estate of Roy Lichtenstein

CHRISTIE'S

**DEGREE  
PROGRAMMES  
CONTINUING  
EDUCATION  
ONLINE  
COURSES**

**CHRISTIE'S**  
EDUCATION

LEARN MORE AT [CHRISTIES.EDU](https://www.christies.edu)

LONDON • NEW YORK • HONG KONG



# POST-WAR & CONTEMPORARY ART INTERNATIONAL SPECIALIST DIRECTORY

## AMERICAS

### New York

Martha Baer  
+1 917 912 5426  
mbaer@christies.com  
Michael Baptist  
+1 212 636 2660  
mbaptist@christies.com  
Alexander Berggruen  
+1 212 636 2373  
aberggruen@christies.com  
Laura Bjorstad  
+1 212 636 2249  
lbjorstad@christies.com  
Lexi Bishop  
+1 212 974 4563  
abishop@christies.com  
Vivian Brodie  
+1 212 636 2510  
vbrodie@christies.com  
Ana Maria Celis  
+1 212 641 5774  
acelis@christies.com  
Celine Cunha  
+1 212 636 2061  
ccunha@christies.com  
Noah Davis  
+1 212 468 7173  
ndavis@christies.com  
Johanna Flaum  
+1 212 468 7174  
jflaum@christies.com  
+1 212 641 7554  
Sara Friedlander  
+1 212 641 7554  
sfriedlander@christies.com  
Loic Gouzer  
+1 212 636 2248  
lgouzer@christies.com  
Koji Inoue  
+1 212 636 2159  
kinoue@christies.com  
Alexis Klein  
+1 212 641 3741  
aklein@christies.com  
Andy Massad  
+1 212 636 2104  
amassad@christies.com  
Alexander Rotter  
+1 212 636 2101  
arotter@christies.com  
Joanna Szymkowiak  
+1 212 974 4440  
jszymkowiak@christies.com  
Stella Wang  
+1 212 484 4841  
stellawang@christies.com  
Barrett White  
+1 212 636 2151  
bwhite@christies.com  
Rachael White  
+1 212 974 4556  
rrwhite@christies.com  
Kathryn Widing  
+1 212 636 2109  
kwiding@christies.com

## EUROPE

### London

Cristian Albu  
+44 20 7752 3006  
calbu@christies.com  
Stefano Amoretti  
+44 20 7752 3323  
samoretti@christies.com  
Katharine Arnold  
+44 20 7389 2024  
karnold@christies.com  
Alessandro Diotallevi  
+44 20 7389 2954  
adiotallevi@christies.com  
Paola Saracino Fendi  
+44 207 389 2796  
pfendi@christies.com  
Edmond Francey  
+44 207 389 2630  
efrancey@christies.com  
Leonie Grainger  
+44 20 7389 2946  
lgrainger@christies.com  
Zoe Klemme  
+44 207 389 2249  
zklemme@christies.com  
Tessa Lord  
+44 20 7389 2683  
tlord@christies.com  
Leonie Moscahner  
+44 20 7389 2012  
lmoschner@christies.com  
Beatriz Ordovas  
+44 20 7389 2920  
bordovas@christies.com  
Francis Outred  
+44 20 7389 2270  
fouted@christies.com  
Bojana Popovic  
+44 20 7389 2414  
bpopovic@christies.com  
Alice de Roquemaurel  
+44 20 7389 2049  
aderomaurel@christies.com  
Claudia Schürch  
+44 207 389 2889  
cschurch@christies.com  
Anna Touzin  
+44 207 752 3064  
atouzin@christies.com  
Alexandra Werner  
+44 207 389 2713  
awerner@christies.com

### Austria

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

### Belgium

Peter van der Graaf  
+32 2 289 13 39  
pvandegraaf@christies.com  
Pauline Haon  
+32 2 289 1331  
phaon@christies.com

## France

Laetitia Bauduin  
+33 1 40 76 85 95  
lbauduin@christies.com  
Florence de Botton  
+33 1 40 76 84 04  
fdebotton@christies.com  
Ekaterina Klimochkina  
+33 140 768 434  
eklim@christies.com  
Paul Nyzam  
+33 1 40 76 84 15  
pryzam@christies.com  
Etienne Sallon  
+33 1 40 76 86 03  
esallon@christies.com

## Germany

Nina Kretzschmar, Cologne  
+49 17 076 958 90  
nkretzschmar@christies.com  
Christiane Rantzau, Hamburg  
+49 40 279 4073  
crantzau@christies.com  
Herrad Schorn, Dusseldorf  
+49 211 491 59311  
hschorn@christies.com  
Eva Schweizer, Stuttgart  
+49 711 226 9699  
eschweizer@christies.com  
Tobias Sirtl  
+49 151 201 206 16  
tsirtl@christies.com  
Arno Verkade, Dusseldorf  
+49 211 491 59313  
averkade@christies.com

## Italy

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

## Netherlands

Jetske Homan van der Heide, Amsterdam  
+31 20 575 5287  
jhoman@christies.com  
Elvira Jansen, Amsterdam  
+31 20 575 5286  
ejansen@christies.com  
Benthe Tupker  
+31 20 575 52 42  
btupker@christies.com

## Spain

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

## Switzerland

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

## ASIA

### Hong Kong

Eric Chang  
+852 2978 9983  
echang@christies.com  
Elaine Holt  
+852 2978 6787  
eholt@christies.com  
Han-I Wang  
+852 2978 6821  
hwang@christies.com

### India

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

### Japan

Gen Ogo  
+81 362 671 782  
gogo@christies.com

### South Korea

Hak Jun Lee  
+82 2720 5266  
hjlee@christies.com

### Taiwan

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

## REST OF WORLD

### Argentina

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

### Australia

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

### Brazil

Nathalia Lenci  
+55 11 3061-2576  
nlenci@christies.com

### Israel

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

### Mexico City

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

### United Arab Emirates

Hala Khayat, Dubai  
+971 4425 5647  
hkhayat@christies.com

Email: First initial followed  
by last name@christies.com  
(eg. Sara Friedlander =  
sfriedlander@christies.com)



# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman  
Guillaume Cerutti, Chief Executive Officer  
Stephen Brooks, Deputy Chief Executive Officer  
Jussi Pylkkänen, Global President  
François Curiel, Chairman, Europe and Asia  
Loïc Brivezac  
Gilles Erulin  
Jean François Palus  
Héloïse Temple-Boyer  
Sophie Carter, Company Secretary

## INTERNATIONAL CHAIRMEN

Charles Cator, Deputy Chairman, Christie's Int.  
Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMERI

## CHRISTIE'S AMERICAS

Marc Porter, Chairman  
Brook Hazelton, President

## CHAIRMAN'S OFFICE

Ben Hall, Chairman  
Alexander Rotter, Co-Chairman  
Bonnie Brennan, Deputy Chairman  
Cyanne Chutkow, Deputy Chairman  
Sheri Farber, Deputy Chairman  
Loïc Gouzer, Co-Chairman  
John Hays, Deputy Chairman  
Conor Jordan, Deputy Chairman  
Maria C. Los, Deputy Chairman  
Andrew Massad, Deputy Chairman  
Ellanor Notides, Deputy Chairman  
Jonathan Rendell, Deputy Chairman  
Capera Ryan, Deputy Chairman  
Barrett White, Deputy Chairman  
Eric Widing, Deputy Chairman  
Athena Zonars, Co-Chairman

## CHRISTIE'S ADVISORY BOARD, AMERICAS

The Lord Carrington, KG, Honorary Chairman  
John L. Vogelstein, Chairman  
Herb Allen, Elizabeth Ballantine, Charlie Blaquier,  
Stephen Bronfman, Christina Chandris,  
Bruno Eberli, Lynn Forester de Rothschild,  
Ambassador Stuart E. Eizenstat,  
Ashton Hawkins, Esq., J Tomilson Hill III,  
Barbara Jakobson, Nancy M. Kissinger,  
George Klein, Ambassador William H. Luers,  
Hon. Nicholas Platt, Li Chung Pei,  
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,  
Andrew N. Schiff, M.D., Clifford M. Sobel,  
Michael Steinhardt, Archbold D. van Beuren,  
Casey Wasserman

## CHRISTIE'S AMERICAS

### SENIOR VICE PRESIDENTS

Rachel Adey, Kelly Ayers, Martha Baer,  
Diane Baldwin, Heather Barnhart, Alyson  
Barnes, Michael Bass, Elizabeth Beaman,  
G. Max Bernheimer, Rita Boyle, Catherine Busch,  
Max Carter, Angelina Chen, Sandra Cobden,  
Dan Conn, Kathy Coumou, Deborah Coy,  
Francois de Poortere, Carrie Dillon, Monica Dugot,  
Richard Entrup, Lydia Fenet, Jessica Fertig,  
Dani Finkel, Johanna Flaum, Sara Friedlander,  
Virgilio Garza, Benjamin Gore,  
Karen Gray, Jennifer K. Hall, Bill Hamm,  
William Haydock, Darius Himes, Koji Inoue,  
Erik Jansson, Rahul Kadakia, Kathy Kaplan,  
Julie Kim, Sharon Kim, Stefan Kist,  
Deepanjana Klein, David Kleiweg de Zwaan,  
Susan Kloman, Timothy Kompanchenko,  
James Leitch, Daphne Lingon, Richard Lloyd,  
Gabriela Lobo, Rebecca MacGuire,  
Erin McAndrew, Adrien Meyer, Rick Moeser,  
Richard Nelson, Tash Perrin, Jason Pollack,  
Denise Ratinoff, Kimberly Ray, John Reardon,  
Margot Rosenberg, Sonya Roth, Caroline Sayan,  
Veronique Shagnon-Burke, Muys Sniijders,  
Will Strafford, Sarah Vandeweerd, Cara Walsh,  
Amy Wexler, Allison Whiting, Marissa Wilcox,  
Jody Wilkie, Zackary Wright, Steven Wrightson,  
Jennifer Zatorski, Steven J. Zick

### VICE PRESIDENTS

Christine Layng Aschwald, Danielle Austin,  
Victoria Ayers, Diane Baldwin, Marina Bertoldi,  
Adrian Bijanada, Katie Bollom, Diana Bramham,  
Eileen Brankovic, Maryum Busby, Cristina Carlisle,  
John Caruso, Elisa Catenazzi,  
Ana Maria Celis, Veronique Chagnon-Burke,  
Michelle Cheng, Margaret Conklin,  
Kristen de Bruyn, Elise de la Selle, Aubrey Daval,  
Cathy Delany, Ashish Desai, Christine Donahue,  
Caitlin Donovan, Alexandra Duch,  
Yasaman Djunic, Lauren Frank, Vanessa Fusco,  
Sayuri Ganepola, Christina Geiger, Joshua Glazer,  
Lisa Gluck, Peggy Gottlieb, Margaret Gristina,  
Izabela Grocholski, Helena Grubescic,  
James Hamilton, Elizabeth Hammer-Munemura,  
Natalie Hamrick, Minna Hanninen, Anne Hargrave,  
Margaret Hoag, Val Hoyt, Sima Jalili,  
Tianyue Jiang, Jessica Katz, Sumako Kawai,  
Marisa Kayyem, Caroline Kelly, Peter Klarnet,  
Alexis Klein, Kristin Kolich, Samantha Koslow,  
Noah Kupferman, Richard LaSalle,  
Alexandra Lenobel, Richard Lopez, Ryan Ludgate,  
Adam McCoy, Michael Moore, Danielle Mosse,  
Caroline Moustakis, Libia Nahas, Laura Nagle,  
Marysol Nieves, Remi Nouailles,  
Jonquil O'Reilly, Rachel Orkin-Ramey,  
Joanna Ostrem, Sam Pedder-Smith,  
Carleigh Queenth, Joseph Quigley, Shlomi Rabi,  
Prakash Ramdas, Jeremy Rhodes, Casey Rogers,  
Thomas Root, William Russell, Emily Sarokin,  
Arianna Savage, Stacey Sayer, Morris Scardigno,  
Monique Sofo, Jogendra Somarouthu,  
Edwina Stitt, Gemma Sudlow, Bliss Summers,  
Bo Tan, Scott Torrence, Arianna Tosto,  
Terence Vetter, Beth Vilinsky, Jill Waddell,  
Hartley Waltman, Michal Ward, Frederic Watrelot,  
Alan Wintermute, Jennifer Wright, Kristen Yraola,  
Timothy Yule, Cara Zimmerman

### ASSOCIATE VICE PRESIDENTS

Tylee Abbott, Tyrone Armstrong, Nicole Arnot,  
Nishad Avari, Abby Bauman, Kristin Bisagna,  
Bernadine Boisson, Vanessa Booher,  
Anne Bracegirdle, Elaine Brens, Christiana Bromberg,  
Natalie Brown, Tristan Bruck, Elisa Catenazzi,  
Michelle Cha, Megha Choudury, Patrick Conte,  
Alison Curry, Cathy Delany, Julie Drennan,  
William Fischer, Emily Fisher, Sara Fox,  
Kristen France, Juarez Francis, Russell Gautsch,  
Douglas Goldberg, Mariya Golovina, Robert Gordy,  
Julia Gray, Lindsay Griffith, Emily Grimbball,  
Rachel Hagopian, Olivia Hamilton, Amy Indyke,  
Bennett Jackson, Katie Jacobs, Stephen Jones,  
Peter Kalogiannis, Jean M. Kim, Kirill Kluev,  
Paula Kowalczyk, Sibil Lafontant, Madeline Lazaris,  
Andrew Lick, David Lieu, Malcolm Lindquist,  
Alexander Locke, Samantha Margolis, Laura  
Mathis, Noah May, Nina Millbank, Ruth Mauldin,  
Nicole Moffatt, Leo Montan, Melissa Morris,  
Takaaki Murakami, Libia Nahas, Margaret O'Connor,  
Ayub Patel, Daniel Peros, Jessica Phifer,  
Nell Plumfield, Joseph Quigley, Rebecca Roundtree,  
Sara Rutter, Nicole Sales, Emily Salzberg,  
Morgan Schoonhoven, Adnan Shafique,  
Chloe Sherrill, Jason Simonds, Hilary Smith,  
Victoria Solivan, Hannah Fox Solomon,  
Natalie Stagnitti-White, Joey Steigelman,  
Joanna Szymkowiak, Victoria Tudor, Lillian Vasquez,  
Mike Wang, Stella Wang, Izzie Wang, Seth Watsky,  
Candace Wetmore, Elizabeth Wight, Emma Winder,  
Gretchen Yagielski

### AMERICAN BOARD

#### INTERNATIONAL REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Mary Libby,  
Juanita Madrinan, Brenda Norris, David G. Ober,  
Kelly Perry, Nancy Rome, Brett Sherlock

© Christie, Manson & Woods Ltd. (2018)

Catalogue photo credits:  
Douglas Ho, Mark Babushkin,  
Reid Baker, Stephen Arnold,  
Scott Schedivy, and Dan Williams





AM  
April 78

## INDEX

### A

Albers, J., 609  
Arman, 746, 747

### B

Baselitz, G., 675  
Baziotes, W., 616  
Bearden, R., 608  
Benjamin, K. S., 614  
Bolotowsky, I., 615  
Bourgeois, L., 603  
Bush, J., 606, 632

### C

Calder, A., 633, 641, 665, 676, 677, 725,  
726, 727, 728, 729, 730, 737  
Chamberlain, J., 684, 686  
Christo, 748  
Cornell, J., 749

### D

Dadamaino, 731  
de Kooning, W., 702, 703, 714, 720, 722  
Diebenkorn, R., 619, 620, 621, 622, 623,  
624, 625, 626, 627, 628, 636, 704  
Dine, J., 745  
Dubuffet, J., 635, 711, 716, 717, 718, 719,  
723, 724, 732, 733

### E

Escobar, M., 697

### F

Francis, S., 743  
Frankenthaler, H., 631, 653, 657

### G

Gilliam, S., 607  
Gorky, A., 706, 712, 721, 751, 752  
Gottlieb, A., 610, 707  
Guston, P., 604

### H

Hockney, D., 669  
Hofmann, H., 634, 639, 654, 671

### I

Indiana, R., 681, 698, 699

### K

Kline, F., 640, 642, 705  
Kusama, Y., 602, 647, 648, 660, 701

### L

Lichtenstein, R., 742  
Louis, M., 652

### M

McLaughlin, J., 735  
Mitchell, J., 611, 646, 649  
Motherwell, R., 644, 645, 750

### N

Nevelson, L., 655, 656, 661, 662  
Noguchi, I., 664, 713  
Noland, K., 613, 637, 650, 658, 736

### O

Oldenburg, C., 740  
Oldenburg, C. and van Bruggan, C., 741

### P

Park, D., 630  
Pomodoro, A., 738  
Pousette-Dart, R., 617

### R

Rauschenberg, R., 709, 710, 739  
Richter, G., 601, 672, 673, 674  
Rickey, G., 605  
Riley, B., 659  
Ruscha, E., 668, 670

### S

Shapiro, J., 700  
Smith, D., 666, 667  
Smith, T., 638  
Stamos, T., 612, 643, 651  
Sturtevant, 680

### T

Thiebaud, W., 629, 689  
Tobey, M., 715  
Tomlin, B. W., 618

### U

Uecker, G., 663

### V

Vasarely, V., 734

### W

Warhol, A., 678, 679, 685, 690, 691,  
692, 693, 694, 695, 696, 744  
Wesselmann, T., 682, 683, 687, 688

### Y

Yamaguchi, T., 708



CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020