

POST-WAR AND CONTEMPORARY ART AFTERNOON SESSION



CHRISTIE'S











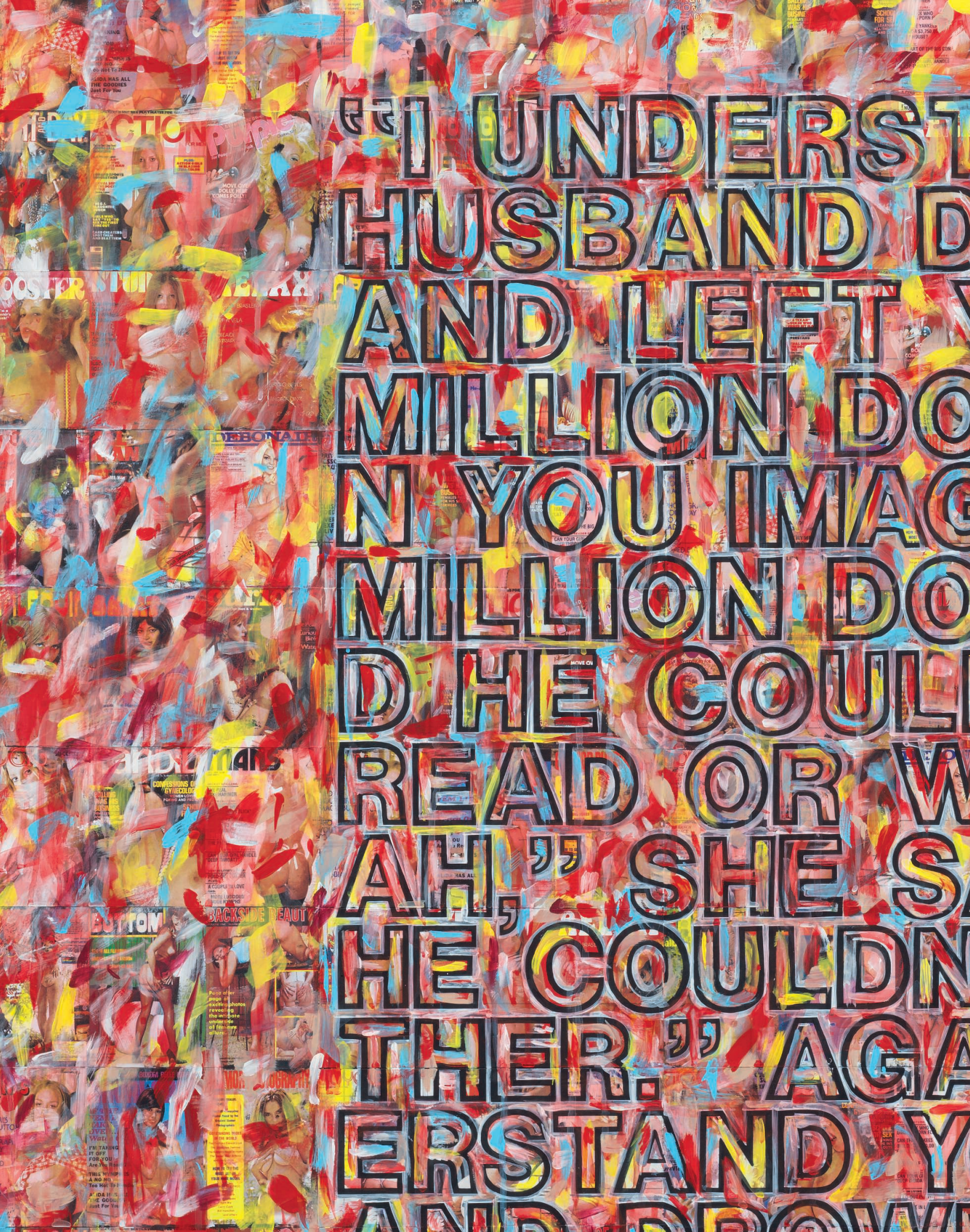






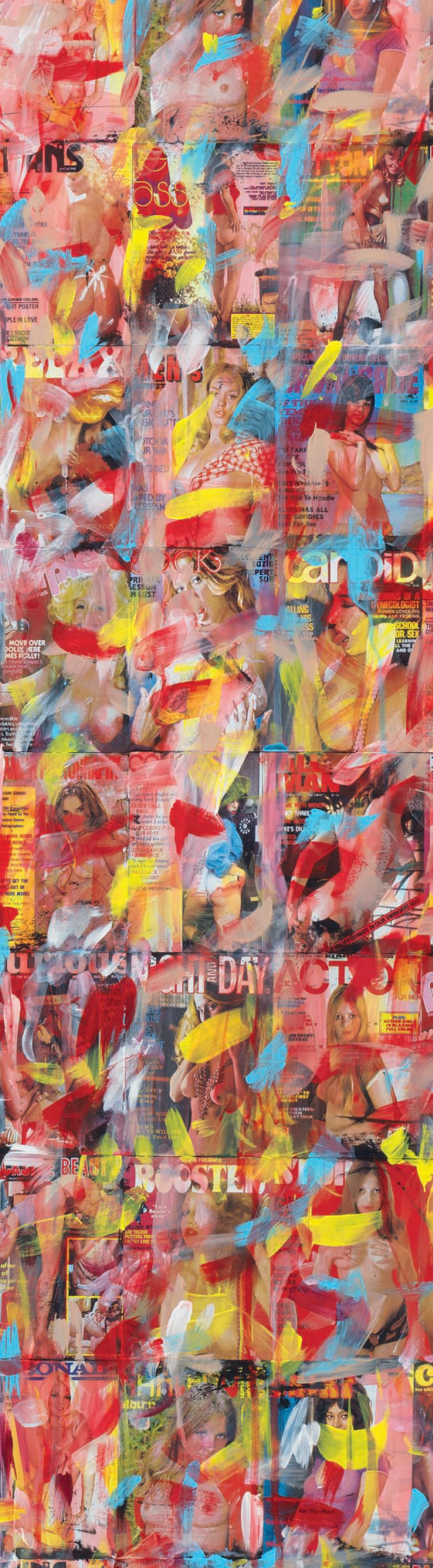






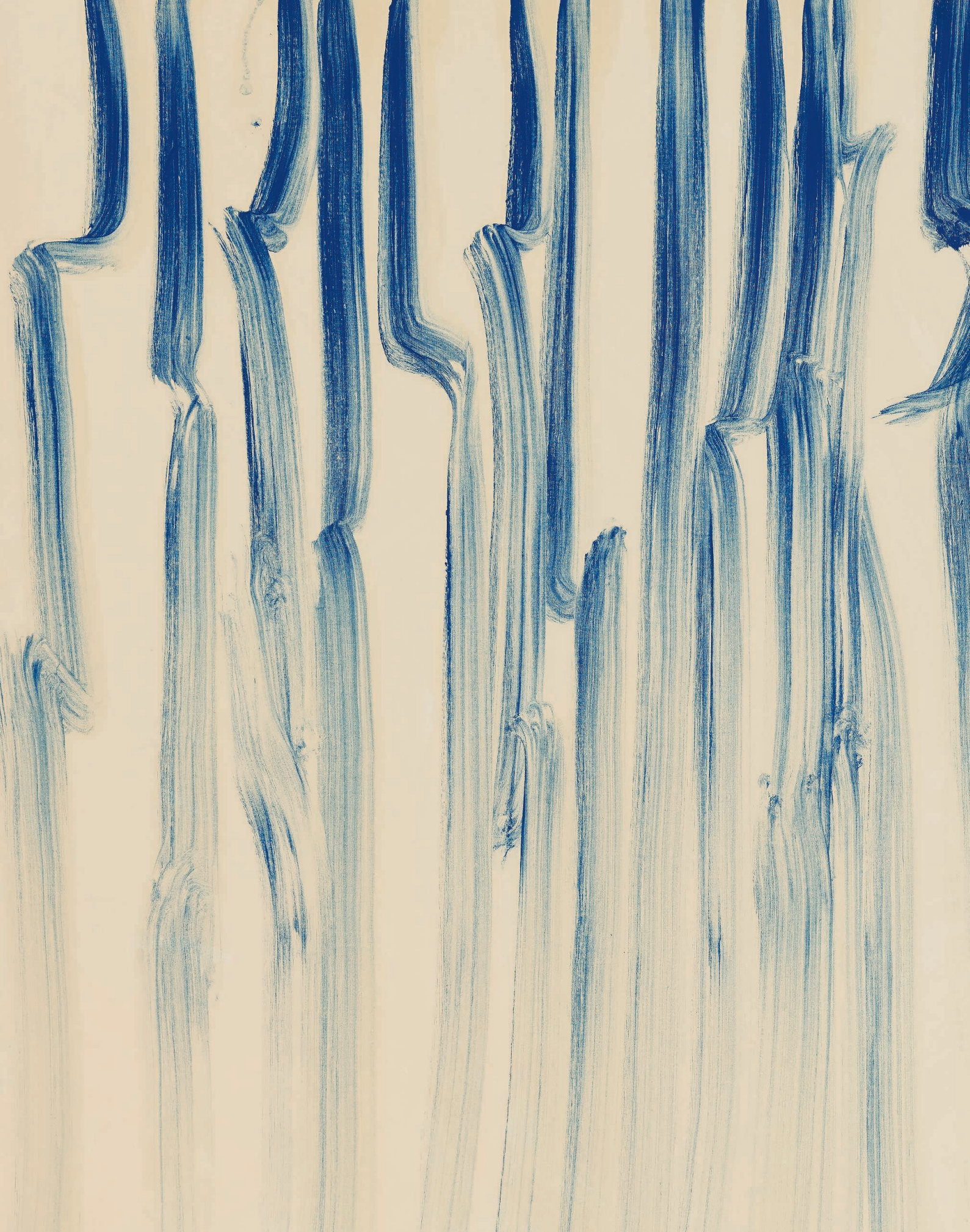
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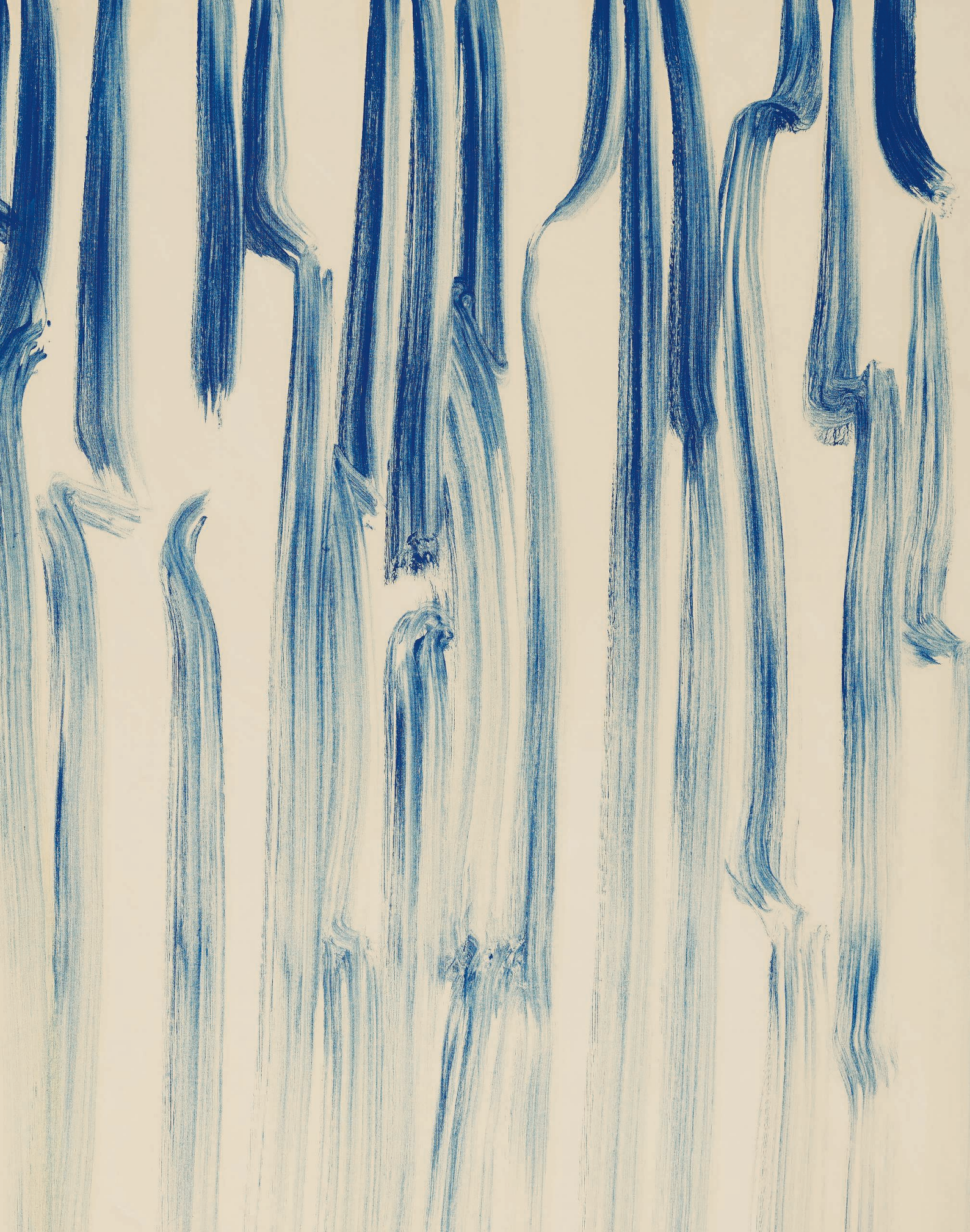
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POST-WAR AND CONTEMPORARY ART AFTERNOON SESSION

PROPERTIES INCLUDING

Property Sold To Benefit The Elton John AIDS Foundation

Property To Benefit Souls Grown Deep Foundation Internship Program

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AUCTION

Friday 16 November 2018
at 2.00 pm
(Lots 801-943)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

| | | |
|-----------|-------------|---------------|
| Sunday | 4 November | 1 pm - 5 pm |
| Monday | 5 November | 10 am - 5 pm |
| Tuesday | 6 November | 10 am - 5 pm |
| Wednesday | 7 November | 10 am - 5 pm |
| Thursday | 8 November | 10 am - 5 pm |
| Friday | 9 November | 10 am - 5 pm |
| Saturday | 10 November | 10 am - 5 pm |
| Sunday | 11 November | 10 am - 5 pm |
| Monday | 12 November | 10 am - 5 pm |
| Tuesday | 13 November | 10 am - 5 pm |
| Wednesday | 14 November | 10 am - 5 pm |
| Thursday | 15 November | 10 am - 12 pm |

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Christie's (#1213717)

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In sending absentee bids or making enquiries, this sale should be referred to as **BUB-15976**

CONDITIONS OF SALE

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

CHRISTIE'S



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9/10/18

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Jean-Michel Basquiat, Untitled (Return of the Central Figure), 1983. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2018

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George Condo, Tan Orgy Improvisation, 2005 (detail). © 2018 George Condo / Artists Rights Society (ARS), New York

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Mary Weatherford, Pico Rivera, 2013 (detail). © Mary Weatherford

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Tauba Auerbach, Untitled (Fold), 2010 (detail). © Tauba Auerbach. Courtesy Paula Cooper Gallery, New York

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Lot 871
Mike Kelley, Memory Ware Flat #37, 2003 (detail). © 2018 Mike Kelley Foundation for the Arts. All Rights Reserved / Licensed by VAGA at Artists Rights Society (ARS), NY

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KAWS, UNTITLED, 2013 (detail). © KAWS

FRONT COVER

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Cecily Brown, Can Can, 1998. © Cecily Brown
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TEAMLAB, Flowers and People – Gold, 2015 (detail). © teamLab, courtesy Pace Gallery

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Anish Kapoor, Untitled, 2013. © 2018 Anish Kapoor / Artists Rights Society (ARS), New York / DACS, London

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Mike Kelley, Arena #8 (Leopard), 1990 (detail). © 2018 Mike Kelley Foundation for the Arts. All Rights Reserved / Licensed by VAGA at Artists Rights Society (ARS), NY

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Andy Warhol & Jean-Michel Basquiat, Outlays Hisssssssss (Collaboration #22), 984-1986 (detail). © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2018; © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS)

BACK COVER

Lot 821
Jean-Michel Basquiat, Untitled (Return of the Central Figure), 1983. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2018

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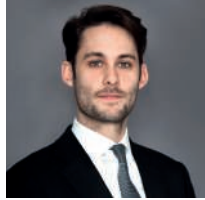
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13/03/2018

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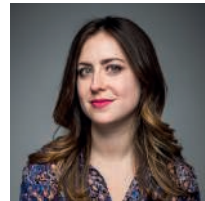
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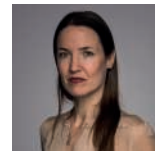
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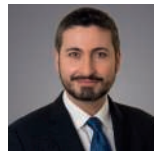
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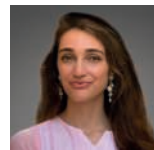
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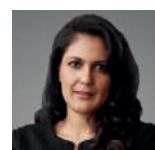
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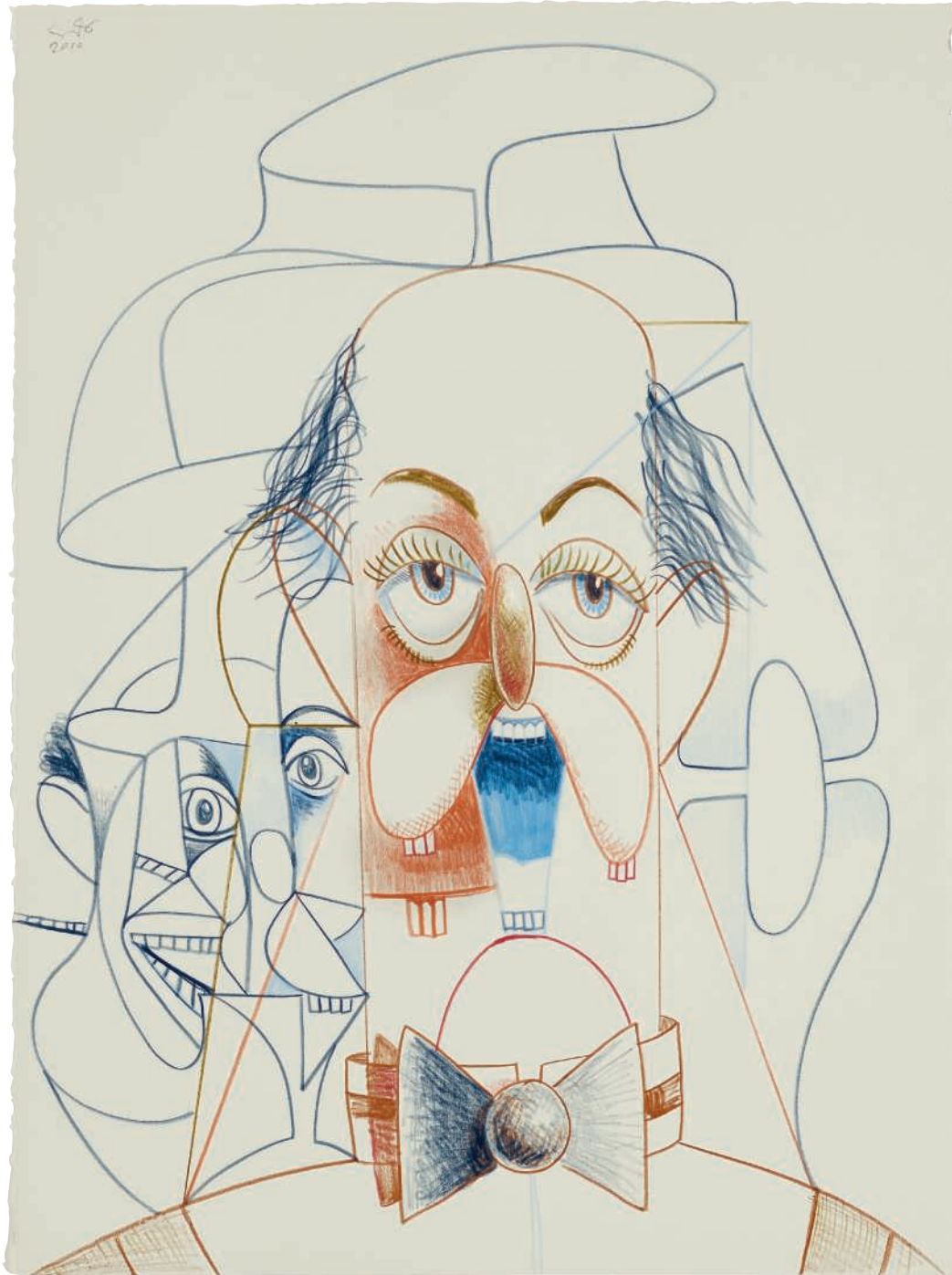
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Specialist, Milan



801

GEORGE CONDO (B. 1957)

Untitled (Banker)

signed and dated 'Condo 2010' (upper left)
colored pencil on paper
30 x 22 ¼ in. (76.2 x 56.5 cm.)
Drawn in 2010.

\$70,000-90,000

PROVENANCE

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



802

JOSH SMITH (B. 1976)

Untitled

signed and dated 'JOSH SMITH 2013' (on the reverse)

oil on panel

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

Painted in 2013.

\$100,000-150,000

PROVENANCE

Luhring Augustine Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Luhring Augustine Gallery, *Josh Smith*, September-November 2013.



803

LAURA OWENS (B. 1970)

Untitled

signed, titled and dated 'L Owens Untitled 2009' (on the reverse)
watercolor, glitter and graphite on paper
19 ½ x 11 ¼ in. (49.5 x 28.6 cm.)
Executed in 2009.

\$10,000-15,000

PROVENANCE

Gavin Brown's enterprise, New York
Acquired from the above by the present owner, 2009

EXHIBITED

New York, Gavin Brown's enterprise, *Laura Owens*, October-November 2009.



804

SHARA HUGHES (B. 1981)

Make Me a Palette on The Floor

signed and signed with the artist's initials 'SHARA HUGHES SH' (lower right); signed again, inscribed and dated 'SHARA HUGHES 2008 GEORGIA' (on the reverse)

oil, enamel, acrylic, glitter, ink and spray acrylic on canvas

42 x 52 in. (106.7 x 132.1 cm.)

Executed in 2008.

\$15,000-20,000

PROVENANCE

Rivington Arms Gallery, New York

Acquired from the above by the present owner, 2008



805

TOMMA ABTS (B. 1967)

Untitled #3

signed, titled and dated '3 Tomma Abts 2008' (on the reverse)

graphite and colored pencil on paper

33 1/8 x 23 3/8 in. (84.1 x 59.4 cm.)

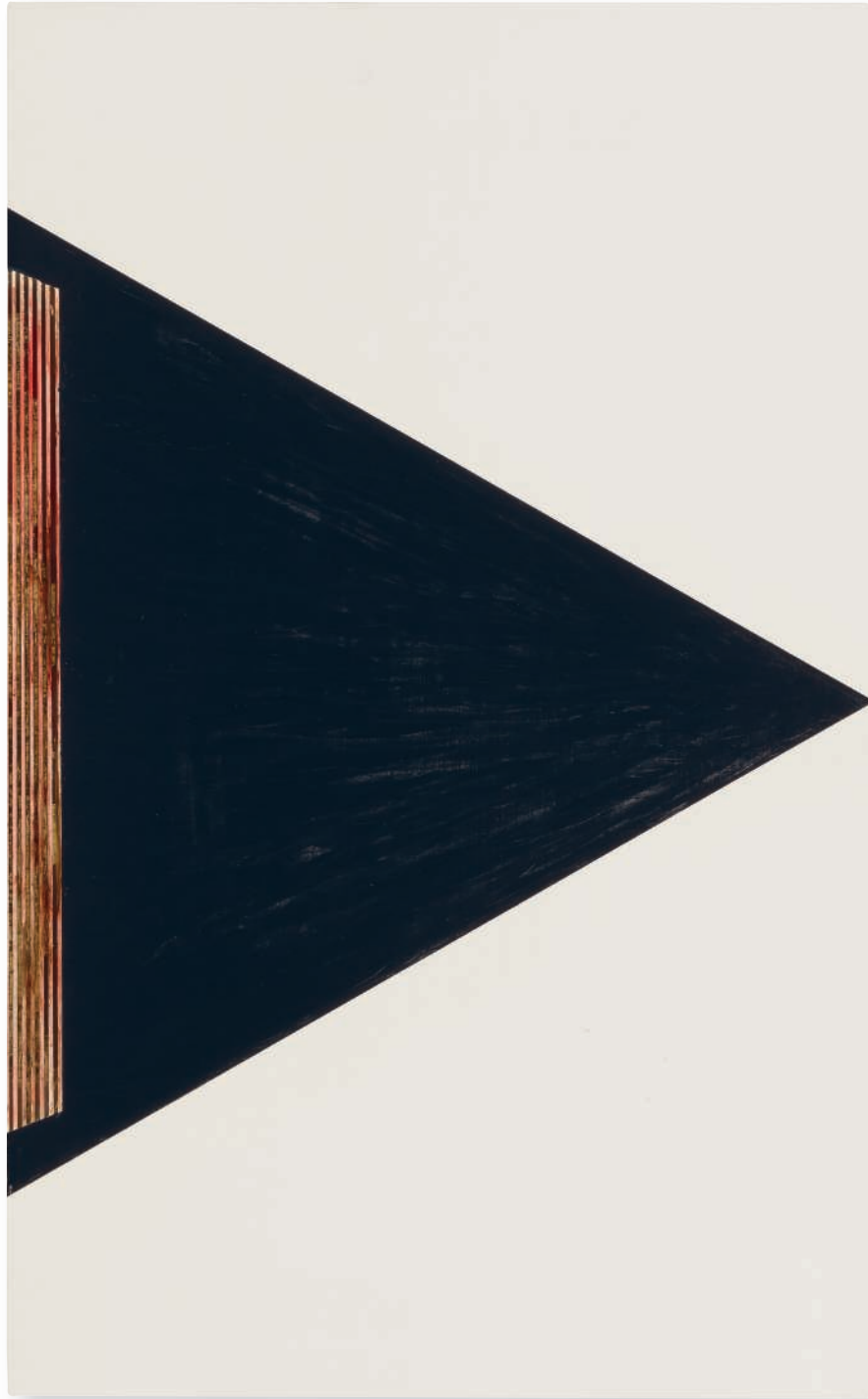
Executed in 2008.

\$10,000-15,000

PROVENANCE

Galerie Giti Nourbaksch, Berlin

Acquired from the above by the present owner, 2010



806

R.H. QUAYTMAN (B. 1961)

Conical Wedge Caption

signed, titled and dated 'R.H. Quaytman, "Conical Wedge Caption," 2011' (on the reverse)

oil on gessoed wood
20 x 12 3/8 in. (50.8 x 31.4 cm.)
Executed in 2011.

\$30,000-50,000

PROVENANCE

David Zwirner, New York
Acquired from the above by the present owner, 2011

EXHIBITED

New York, David Zwirner, *Proofs and Refutations*, March-April 2011.

807

CECILY BROWN (B. 1969)

Untitled

signed and dated 'Cecily Brown 2012' (on the reverse)

oil on canvas

31 x 23 in. (79 x 59 cm.)

Painted in 2012.

\$250,000-350,000

PROVENANCE

Gagosian Gallery, New York

Acquired from the above by the present owner, 2013

Painting is closest to poetry of all the arts: not being able to explain something, why does one thing sound so great next to another? You can't put your finger on it, that's what my work's about.

Cecily Brown



808

MARY WEATHERFORD (B. 1963)

Pico Rivera

signed, titled and dated '2013 MK Weatherford "Pico Rivera"' (on the overlap)

Flashe and neon on linen

93 x 79 x 4 in. (236 x 200 x 10.2 cm.)

Executed in 2013.

\$200,000-300,000

PROVENANCE

David Kordansky Gallery, Los Angeles

Private collection, Miami

Acquired from the above by the present owner

LITERATURE

R. Faggen, ed., *Mary Weatherford: The Neon Paintings*, Claremont, 2016, pp.

74-75 and 205 (illustrated).

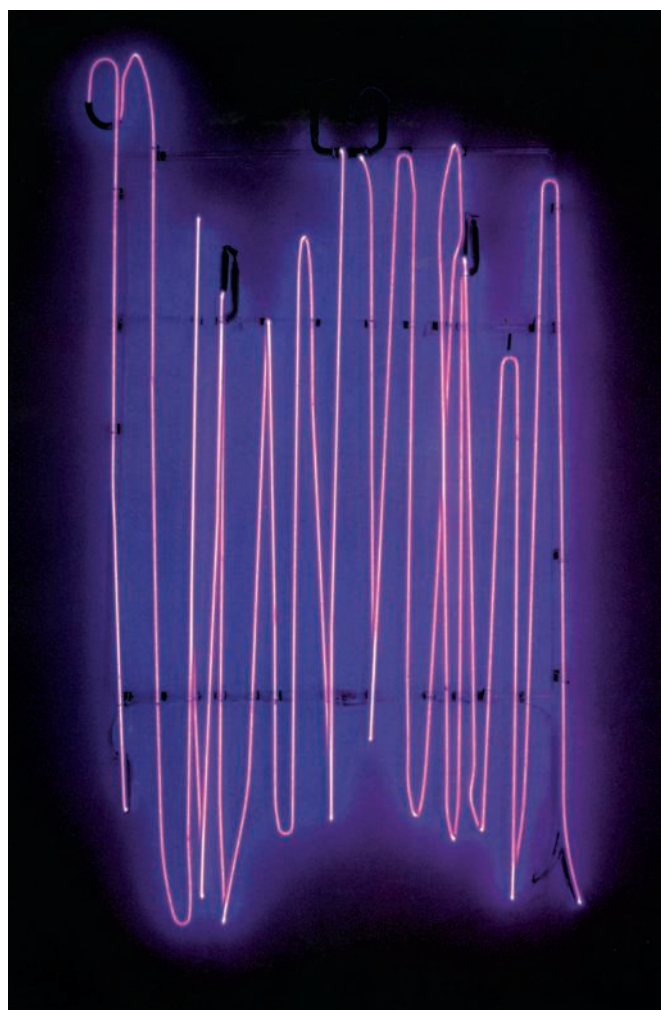
I've never wanted to make paintings about Sunset Boulevard or the center of Los Angeles. I was more interested in the edges of Los Angeles.

Mary Weatherford



The neon light tubes in Mary Weatherford's *Pico Rivera* provide light from within this monumental composition. Upon closer inspection, the reactive vibrations in the blue and yellow tubes of *Pico Rivera* stream back and forth. We see the frenzy of gaseous particles colliding in a contained, city-like atmosphere. As the artist has stated: "When I had the idea about the lights two years ago, I realized that it was a way to make a painting about the city and about the 20th century. It's electricity. It's Modernism" (quoted by M. Williams, "Mary Weatherford: L.A. Confidential," *ArtinAmerica.com*, 2014, accessed 8 October, 2018).

Weatherford first involved neon in her practice in 2012, during a visiting professorship in Bakersfield. Her visit to the family owned business Center Neon catalyzed what would become her signature and highly acclaimed neon paintings. Two neon paintings she created that year, *Ruby I* and *Ruby II (Thrifty Mart)* refer to the extremely rare neon that the shop's patriarch showcased for her: a remnant of a Thrifty Mart neon sign kept in their



Bruce Nauman, *My Last Name Exaggerated Fourteen Times Vertically*, 1967. © 2018 Bruce Nauman / Artists Rights Society (ARS), New York.

warehouse, which in addition to its ruby glass, was rumored to be infused with gold (K. Siegel, "Into the Nightlife," *Mary Weatherford: The Neon Paintings*, Claremont, 2016, p. 11).

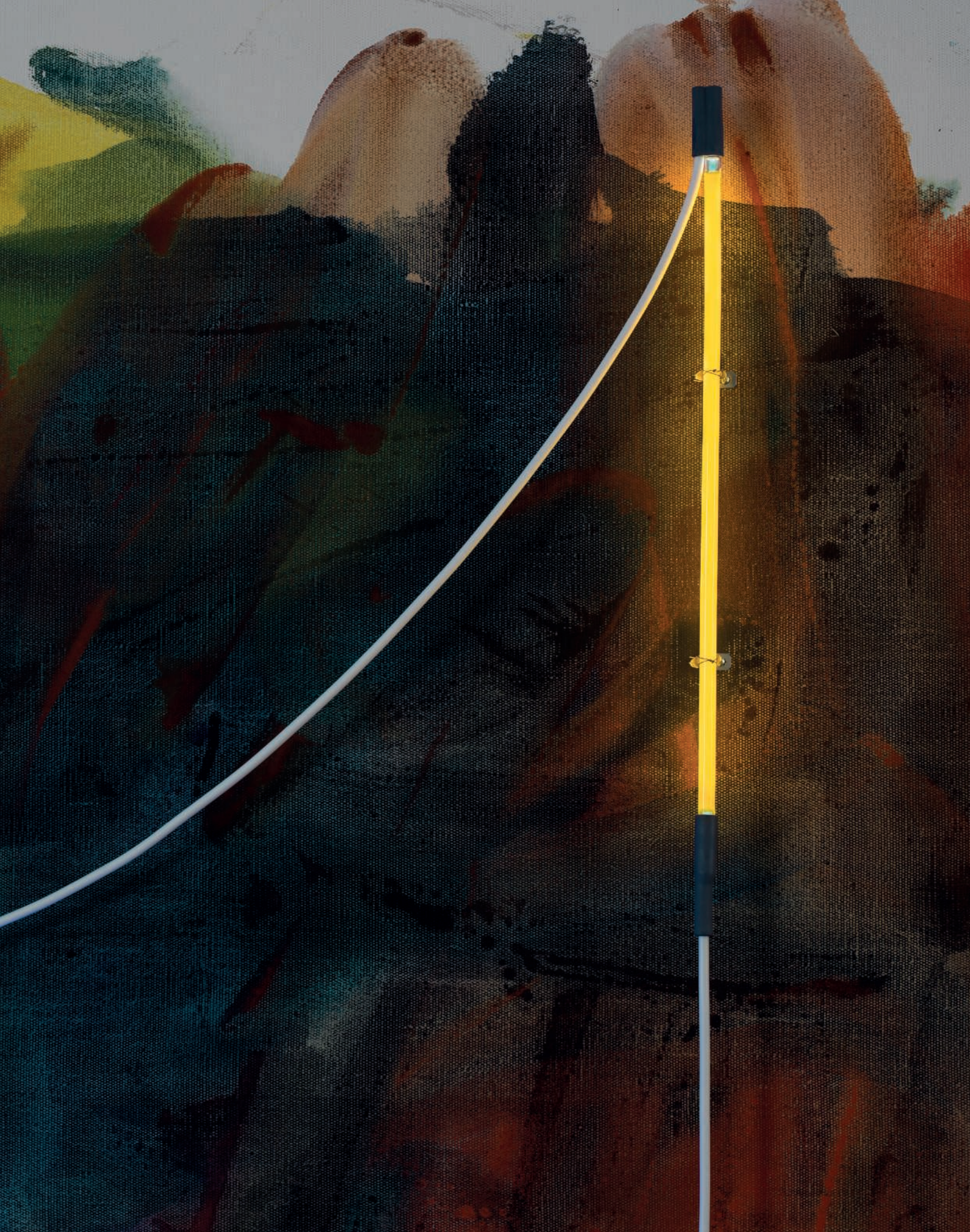
Since her 2012 *Bakersfield* series, Weatherford has depicted hybrids of landscape and autobiographical abstractions representative of her experiences in places such as Manhattan, Coney Island, Los Angeles and Red Hook, Brooklyn. Though the artist worked in New York intermittently through her career, the Southern California landscapes, to which *Pico Rivera* belongs, remain the most effective and personal. Weatherford's childhood in Ojai prior to attending Princeton seems to compare well with Joan Didion's descriptions of California. Her dispersions of marigold, sepia and turquoise evoke the Santa Ana winds, adobe houses, and dry Southern Californian vegetation. The artist's sister Margaret wrote a fictionalized account of their Southwest upbringing, describing a "sun that blazed down on us and back up from the crinkled turquoise of the reservoir... the wind was still blowing hot, and when we got out of the car the whole state stretched out before us like a white bone" (M. Weatherford, "Green Car, Nightfall," *The Paris Review*, Nov. 14 2011). Though varied in expression, the two sisters' experiences and memory of Southern California converge.

The locales Weatherford has chosen for her neon paintings series would not distinguish themselves as obvious inspirations for her resulting Romantic hybrids of abstracted landscape and history painting. Titled after the gateway city 11 miles outside of Los Angeles, *Pico Rivera* engages in with the launching yellow and blue neon light tubes overlaid onto numerous sheaths of earthy and oceanic tones reminiscent of Morris Louis' veils. The lights complement the warm and cool tones of the composition, allowing washes of marigolds, wide strokes of eggplant and swaths of teal to dive and resurface in the viewer's perception. In *Pico Rivera*, Weatherford has conveyed the atmosphere of Southern California at high noon and dusk simultaneously.

Weatherford said regarding her Los Angeles paintings: "the thing that unites these as 'Los Angeles' paintings is the light—not the neons, but in the painting. Los Angeles used to have 'smog days,' when you didn't have to go to school. I was aware of living in a smog basin from the time I was little" (M. Williams, op. cit.). This statement about *Pico Rivera* reminds of the urban legend that higher smog levels can intensify the vibrancy of sunsets. This contradiction of industrialization functioning as both beautification and destruction simultaneously translates to *Pico Rivera*—the hardware of the neon glass tubes puncture through the canvas, both interrupting yet uniting the composition.

Inspired in part by Eva Hesse, the white conducting wires for the neon tubes cascade down the front of the canvases and dribble onto the floor where they are connected to a weighty transformer. The artist notes, "If the wires ran behind the painting, you'd have a beer sign, not a painting. Nothing is hidden" (quoted in C. Miranda, "With bold brush strokes and luminous neon, L.A. painter Mary Weatherford comes into her own," *Los Angeles Times*, 20 March 2017, accessed 8 October 2017). To compare her use of neon with the likes of Bruce Nauman's neon signs would be incorrect; the arcing blue and yellow neon tubes of *Pico Rivera* are considered a special brushstroke of the painting. Weatherford's training in sculpture has certainly distinguished her contributions to exploring the sublime in contemporary painting, and the artist's first retrospective is planned to travel to the Contemporary Arts Museum Houston in 2020.

Present lot illustrated (detail).



809

AMY SILLMAN (B. 1966)

Untitled

signed, titled and dated 'UNTITLED AMY SILLMAN 2013-14' (on the overlap);
signed again and dated again 'Amy Sillman 2013-2014' (on the reverse)

oil on canvas

51 x 49 in. (129,5 x 124,5 cm.)

Painted in 2013-2014.

\$250,000-350,000

PROVENANCE

Sikkema Jenkins & Co., New York

Acquired from the above by the present owner

Color is a primary tool for negation in my work—colors that block each other out or contradict each other, and are mixed in an archeologico-dialectic of continual destruction and reconstruction. My palette begins with everything I look at in the world: paintings, iPhone apps, cartoons, magazines, flowers, fashion, buildings, landscapes, books, movies.

Amy Sillman



Sigmar Polke, *Watchtower III (Wachturm III)*, 1985.
Staatsgalerie Stuttgart. © 2018 The Estate of Sigmar
Polke, Cologne / ARS, New York / VG Bild-Kunst, Bonn.



~ 810

THE HAAS BROTHERS (B. 1984)

Bok Hudson

stamped with the artist's signature and date 'THE HAAS BROTHERS 2014'
(on the underside)

bronze cheetah feet with African Springbok fur and carved ebony horns

11 ¼ x 6 ¼ x 8 ¾ in. (28.6 x 15.9 x 21.3 cm.)

Executed in 2014. This work is unique.

\$20,000-30,000

PROVENANCE

R & Company, New York

Acquired from the above by the present owner

EXHIBITED

New York, R & Company, *Cool World*, November 2014-January 2015, p. 63
(illustrated).



~ 811

THE HAAS BROTHERS (B. 1984)

Zsabra Gabor

stamped with the artist's signature and date 'THE HAAS BROTHERS 2014'
(on the underside)

bronze cheetah feet with zebra hide and carved ebony horns
16 x 5 x 12 in. (40.6 x 12.7 x 30.5 cm.)

Executed in 2014. This work is unique.

\$20,000-30,000

PROVENANCE

R & Company, New York

Acquired from the above by the present owner



812

YOSHITOMO NARA (B. 1959)

Dog from your Childhood (Prototype)

signed, titled and dated 'Prototype for Dog from your Childhood Yoshitomo Nara 1997' (on the reverse)

acrylic on canvas collage mounted on Styrofoam

15 ½ x 18 ¾ x 16 in. (39.4 x 46.7 x 40.6 cm.)

Executed in 1997. This work is unique, and is accompanied by a certificate of authenticity signed by the artist.

\$300,000-500,000

PROVENANCE

Galerie Zink & Gegner, Munich

Acquired from the above by the present owner, 2005

LITERATURE

N. Miyamura and S. Suzuki, eds., *Yoshitomo Nara: The Complete Works, Volume 1: Paintings, Sculptures, Editions, Photographs 1984-2010*, Tokyo, 2011, pp. 264 and 396, no. S-1997-010 (illustrated).

Seeing the children or animals as my other self, it signified me leaving the familiar confines of Japan and liberating myself from my surroundings.

Yoshitomo Nara





My artistic expressions are the accumulation of my personal experiences and are not determined by conceptual standards based on theory and art history.

Yoshitomo Nara

Yoshitomo Nara's work represents a new wave Pop aesthetic in Japanese art that fundamentally challenges the tradition of figurative painting. His works, which largely feature whimsical depictions of children and animals, reflect his interest in European late-medieval and Renaissance drawing traditions as well as children's books. Both his sculptures and paintings speak to memories and emotions from our childhood that we may have forgotten, but which, as Nara proves, still exist somewhere in the deep recesses of our subconscious. His works allow these memories to resurface, causing us to question perceived boundaries between the established ideas of childhood and adulthood in contemporary society.

Executed in 1997, *Dog from your Childhood (Prototype)*, was a model for what would later become *Dog from your Childhood*, 1999, which features three large white dogs standing on wooden stilts in an unbroken circle surrounding a ceramic food bowl. Their stance, legs wide apart and heads slightly bowed, draws us in, inviting us to join them in a game of fetch; combined with their bright button noses and vivid green collars, the overall effect is a childlike rendition of "man's best friend." While the dog in the present work appears playful, the scale is both surreal and intimidating. Viewers are drawn in by the warm and inviting smile, yet are reminded of the penetration of their childhood imaginations with unapproachability of traditional fine art and sculpture. Hand-constructed with painted cotton and Styrofoam, the process of the artist is evident in the object, and adds to the "home-made" quality of the present work. The approachability of the material and subject matter is juxtaposed with the grand installation of the work on the wall, out of a child's reach. Through the combination of the sentimental and nonsensical, the concept evokes the immediacy of children's feelings and exemplifies Nara's ability to create art that is deeply personal to the viewer. The animal is both approachable yet larger than life, as is a child's imagination.

Nara has repeatedly cited the powerful influence of his childhood upon his artwork. A sensitive youth, the artist grew up relatively isolated in Hirosaki, a small, rural village in the northernmost province in Japan. With two parents who worked long hours, and brothers who were far older, he was often left to his own devices. To pass the time, he would draw and paint, read *ehon* (picture books) and Japanese Manga, watch animated Walt Disney films, and play with animals in the open fields around his house. He recalls being profoundly lonely. These deeply felt childhood experiences and the desire to reclaim childhood innocence have followed Nara into adulthood, manifesting in his unusual approach to figuration. His strange childlike figures combine personal experience with the rigorous formal artistic training that he received

in Japan and at the prestigious K nstakademie in Dusseldorf, where he was taught by Neo-Expressionist painter A.R. Penck.

Dog from your Childhood (Prototype) is a bundle of intriguing paradoxes: readily accessible yet enigmatic, sweet yet menacing, and introspective yet superficial. "Rather than merely offering the work for the viewers to see face-on, I want to trigger their imaginations," Nara has said of his ethos. "This way, each individual can see my work with his or her own unique, imaginative mind...Maybe an exhibition is not where I present my achievement but an experimental place where visitors find an opportunity to see themselves reflected as though my work were a mirror or a window" (Y. Nara in conversation with M. Chin, "A Conversation With The Artist," M. Matsui, *Yoshitomo Nara: Nobody's Fool*, exh. cat., M. Chui and M. Tezuka (eds.), Asia Society Museum, 2010, p. 179).



Jeff Koons, *Balloon Dog (Orange)*, 1994-2000. © Jeff Koons.

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

813

KAWS (B. 1974)

UNTITLED

signed and dated 'KAWS..13' (on the reverse)

acrylic on canvas

46 1/8 x 38 in. (117.2 x 96.5 cm.)

Painted in 2013.

\$150,000-200,000

PROVENANCE

Honor Fraser Gallery, Los Angeles

Acquired from the above by the present owner

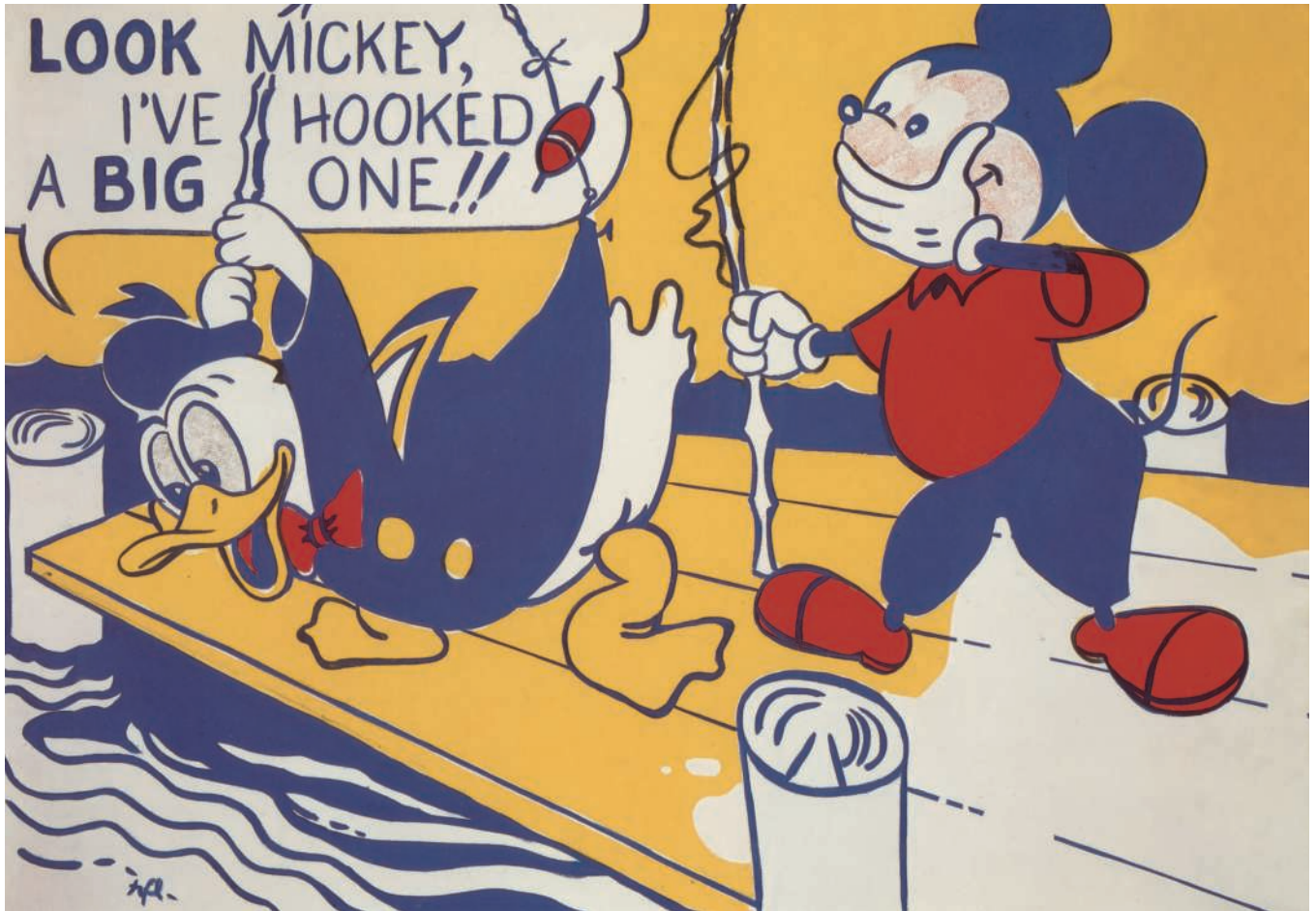
EXHIBITED

Philadelphia, Pennsylvania Academy of the Fine Arts, *KAWS @ PAFA*, October 2013-January 2014.



Installation view, *KAWS @ PAFA*, Pennsylvania Academy of the Fine Arts, Philadelphia, October 2013 -January 2014 (present lot illustrated). Photo: Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Photo Courtesy of Barbara Katus. Artwork: © KAWS.





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

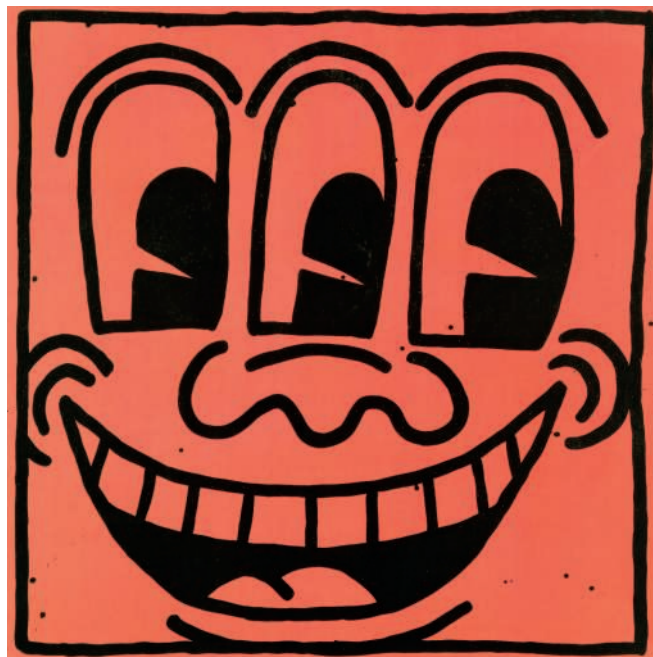
UNTITLED, an example of KAWS's transformative and arresting style of painting, renders a cropped image of the classic cartoon character SpongeBob SquarePants into a multicolored composition that begins to approach abstraction. At once instantly recognizable to those familiar with the character and utterly transformed, the painting reconciles the artist's visual heritage—influenced by artists like Peter Saul and Claes Oldenburg—with his beginnings as a graffiti writer in and around his hometown of Jersey City, New Jersey. Now classed as one of the foremost painters of his generation, KAWS is revered for his meticulous craftsmanship, self-

referential formal vocabulary, and reinterpretation of American pop-culture. Part of *KAWS @ PAFA*, the artist's historic intervention at the Philadelphia Academy of Fine Art—the first of its kind at the celebrated museum—the painting was included in a salon-style wall of KAWS paintings, hung opposite a similarly hung wall consisting of works from the museum's collection. More than a just deeply compelling, tightly composed example of his work, the present painting hails from one of KAWS's most important exhibitions to date, lending it a quiet sense of prominence in his *oeuvre*.

Pop culture has long been a source of inspiration for KAWS, and helped catapult his work into the artistic mainstream. Beginning his career as a graffiti artist in and around Jersey City, KAWS achieved notoriety by painting his now-beloved Companion faces on bus shelter fashion advertisements. Editing these boilerplate advertisements and roping them into his artistic world, the then-mysterious painter became known a poignant commentator on the nature of mass consumption and the American fascination with celebrity and celebrities, both real and fictional. *Untitled* continues in this tradition: by removing SpongeBob's most essential elements—recognizable shape and color—KAWS calls into question the source of his appeal and cultural permanence.

Depicting the widely beloved cartoon sponge in a state of apparent anger or annoyance, this painting crops and re-colors its source. SpongeBob's typical yellow is replaced by a dusky purple, his white buckteeth become lime green, his eyelids a darker, eggplant purple and his pupils, marked by the artist's trademark X's, are red and blue-grey, respectively. Compositionally, the picture denies viewers the entirety of the character's face, instead offering a zoomed-in portrait from his eyelids to the upper part of his mouth. Thus, one of the most recognizable and marketed characters of the last twenty years becomes a ghoulish, grimacing figure, altered to a state of near-abstraction by the painter's wild but keenly considered colors. In KAWS's singular visual parlance, pop-culture sources serve as respected fodder—liable to be adorned with X's over their eyes, re-colorations of their skin or a number of other KAWSian edits. As such, the artist emerges as a deft interpreter of contemporary culture and a powerful arbiter of its most salient characters and, perhaps, its underlying taboos.

Describing the origin of SpongeBob in his work, KAWS states, "I started doing SpongeBob paintings for Pharrell. Then I started doing smaller paintings, which got much more abstract. And SpongeBob was something I wanted to do because graphically I love the shapes" (KAWS in conversation with Tobey Maguire, "KAWS," *Interview Magazine*, May 19, 2010). Indeed, the work reflects his statement, with its focus on line and color which works to reduce SpongeBob to a series of connected shapes, stripping away his famous happy-go-lucky persona in the process. Likewise, on the nature of abstraction versus representation, he asks, "[w]hat's abstraction to somebody that knows something? If you look at something but then you know what it is, is it still abstraction? You just start looking at the gestures and how they work and thinking about the history of painting and how it can relate to that" (KAWS interviewed in "KAWS On Man's Best Friend at Honor Fraser," *The Hundreds*, September 16, 2014.) Whereas a common first reaction to abstraction is an attempt at parsing some concrete imagery, KAWS does the opposite, urging viewers to find abstraction in icons they've known for years. Tellingly, he mentions this impulse in relation to the history of painting, which, as part of his *KAWS @ PAFA* project, he engaged with a deep enthusiasm.



Keith Haring, *Untitled*, 1981. Brant Foundation, Greenwich. © The Keith Haring Foundation.

Staged in 2013, *KAWS @ PAFA* brought the contemporary painter into a rich and multifaceted dialogue with the museum's world-class collections of painting and sculpture, as well as its historic Victorian Gothic architecture. Producing over 40 unique works for the exhibition, many of them site-specific, KAWS transformed the museum into a universe of his own devising. Life-size *Companion* sculptures stood guard in front of a huge neoclassical canvas by Benjamin West, while a jet-black *Chum*—KAWS's take on the iconic Michelin Man—found itself flanked by 19th century busts of Benjamin Franklin and the Marquis de Lafayette. The present work was originally situated among dozens of other paintings, all based on his Spongebob motif, which, cropped and re-colored, depict the typically jovial character in various states of fear, sadness, and anger. Referencing the typical preference of museums until the early 20th century, the salon style hanging furthers the show's central premise of uniting a contemporary American practice with a historic collection of American art. A powerful and emblematic painting, *Untitled* is a product of the artist's prolonged investigation into the qualities and often arbitrary classifications of painting.

814

GEORGE CONDO (B. 1957)

Tan Orgy Improvisation

signed and dated 'Condo 05' (upper left); signed again, titled and dated again 'Tan Orgy Improvisation Condo 05' (on the reverse)

acrylic, oilstick and pastel on paper

60 ¼ x 61 ¾ in. (153.5 x 157 cm.)

Executed in 2005.

\$400,000-600,000

PROVENANCE

Xavier Hufkens Gallery, Brussels

Acquired from the above by the present owner

The idea is to take all the information from every painting I like in history and put it back in an original way.

George Condo



Pablo Picasso, *Les Femmes d'Alger (O. J. R.)*, 1907. Museum of Modern Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.



I describe what I do as psychological cubism. Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states.

George Condo

George Condo's *Tan Orgy Improvisation* is a richly vibrant and passionately-charged example of his career-long investigation of Cubism and its formal possibilities in the contemporary moment. One of the leading painters of his generation, Condo's postmodern approach to form, color, composition and art history has placed him at painting's vanguard since his emergence over four decades ago. The present example is both a meditation on Condo's illustrious predecessors and, importantly, a stellar demonstration of his uniquely disconcerting techniques, exploration of the human psyche and interpersonal relationships. A captivating large-scale composition in acrylic, oilstick and pastel on paper, *Tan Orgy Improvisation* shines as

an embodiment of Condo's knife-edge dance between the enticing and the grotesque, aptly sanctifying his prowess as both a master painter and draftsman.

Melding elements of beauty and the macabre into a vision both enticing and disarming all at once, Condo's *Tan Orgy Improvisation* appears to immortalize at least ten figures—some female and conventionally beautiful, while some male and rather unseemly—within the work's complexly-geometric picture plane. Pops of luscious color illuminate key body parts and a varied array of facial expressions, all through a diversity of media. At once painterly in its gestural approach, the present large-scale work on paper also combines its applied paint with oilstick and pastel, lending clean and clear definitions to the figures' extremities. Bold outlines emphasize exaggerated emotions in this sensual scene, where each figure seems to pause from a cacophony of passion and face the viewer dead-on, at least for a moment. As curator and historian Simon Baker has noted, "The idea of uniting drawing and painting on a single canvas arose from Condo's recognition of the need for immediacy and improvisation with line and gesture but can also be understood as contingent upon the increasing importance of the contrapuntal balance of working at different speeds and rhythms on the same work" (S. Baker, *George Condo: Painting Reconfigured*, London, 2015, p. 152). By collapsing these discrete planes together, Condo creates a site of ambiguity and discord, asking the viewer to tease out potential connections. The artist brilliantly fuses two disciplines into a single work here, overthrowing the hierarchies of traditional practice. These embellishments imitate the play of light on material bodies—the figures appear to take leave of the picture plane, looming before the viewer in an invented three-dimensional space.

As Ralph Rugoff, director of London's Hayward Gallery, has stated, "These figures can be seductive and repulsive at the same time. They embody a position that is simultaneously frightening and appealing. This is something that also comes across in the way they solicit different kinds of looks from the viewer, and how they often look back at us with eyes that don't match or don't even seem to belong to the same face" (R. Rugoff, *George Condo: Existential Portraits*, exh. cat., Luhring Augustine, New York, 2006, pp. 8-9). In *Tan Orgy Improvisation*, Condo takes this interest in the composite and the hybrid to intellectually-intricate and aesthetically-virtuosic heights. Enthralled with paint and its drawn media, Condo creates a varied surface on which his intimate scene plays out. Describing the destabilizing and often challenging nature of his paintings, Condo has introduced a new term: "It's what I call artificial realism. That's what I do. I try to depict a character's train of thoughts simultaneously—hysteria, joy, sadness, desperation. If you could see these things at once that would be like what I'm trying to make you see in my art" (G. Condo, quoted in S. Jeffries "George Condo: 'I Was Delirious. Nearly Died,'" *The Guardian*, 10 February 2014).



George Condo in his studio, New York, 2011. Photo: © Tina Barney. Image courtesy Kasmin Gallery. Artwork: © 2018 George Condo / Artists Rights Society (ARS), New York.

Present lot illustrated (detail).



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

815

WALTON FORD (B. 1960)

Funk Island

titled 'Funk Island' (upper left); signed with the artist's initials 'W.F.' (lower right)

watercolor, gouache, graphite and ink on paper

60 ¼ x 119 ½ in. (153 x 303.5 cm.)

Executed in 1998.

\$350,000-550,000

PROVENANCE

Paul Kasmin Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Paul Kasmin Gallery, *Walton Ford*, 1998.

New York, Brooklyn Museum of Art, *Tigers of Wrath: Watercolors by Walton Ford*, November 2006-January 2007.

LITERATURE

E. Gomez, "Past is Present," *Art & Antiques*, December 1998, pp. 64 and 65 (illustrated).

S. Katz and D. Kazanjian, *Walton Ford: Tigers of Wrath, Horses of Instruction*, New York, 2002, pp. 13 and 71 (illustrated).

C. Tomkins, "Man and Beast," *The New Yorker*, vol. 84, 26 January 2009, p. 55.

B. Buford, *Walton Ford: Pancha Tantra*, Cologne, 2015, pp. 81-83 (illustrated).

My work reacts to the history of natural history and the history of people's interactions with animals and other cultures and things like that. And our way of remembering natural history events and creatures that are now extinct.

Walton Ford

By reviving the Audubon-style illustrations that invoke the pioneering expeditions of Charles Darwin, Walton Ford translates the careful observation and archival instinct of early naturalists into allegorical compositions that question humanity's relationship with the animal kingdom. Executed in 1998, *Funk Island* is a classic example of his technique. Completed in painstaking detail with gouache, watercolor, graphite and ink on a single sheet of paper, Ford creates both imagery and atmosphere, all while maintaining the subtle social commentary that gives his art a sharp cerebral undertone.

In the monumental *Funk Island*, Ford depicts the flightless and penguin-like Great Auk birds violently and chaotically rushing towards a distant fire that ultimately signals their extinction while billowing clouds of coupled human figures rise from the flames. The Great Auk birds in the Arctic were slaughtered in massive quantities for their feathers, highly desired by early settlers for use in pillows and feather beds, which led to the birds' total extinction by the end of the eighteenth century. Ford's massive narrative painting is both a memorial to the extinct species, as well as a compelling critique on modern civilizations historical and continuous desecration of nature.

Present lot illustrated (detail).



Frank Island - or Seal Coast, Will. Sheppard. (1792)



Gardner or Gardner



Great Auk - *Uria lomvia*

816

NJIDEKA AKUNYILI CROSBY (B. 1983)

Untitled

oil, fabric collage and printed paper collage on canvas
36 x 48 1/8 in. (91.4 x 122.2 cm.)
Executed *circa* 2010.

\$300,000-500,000

PROVENANCE

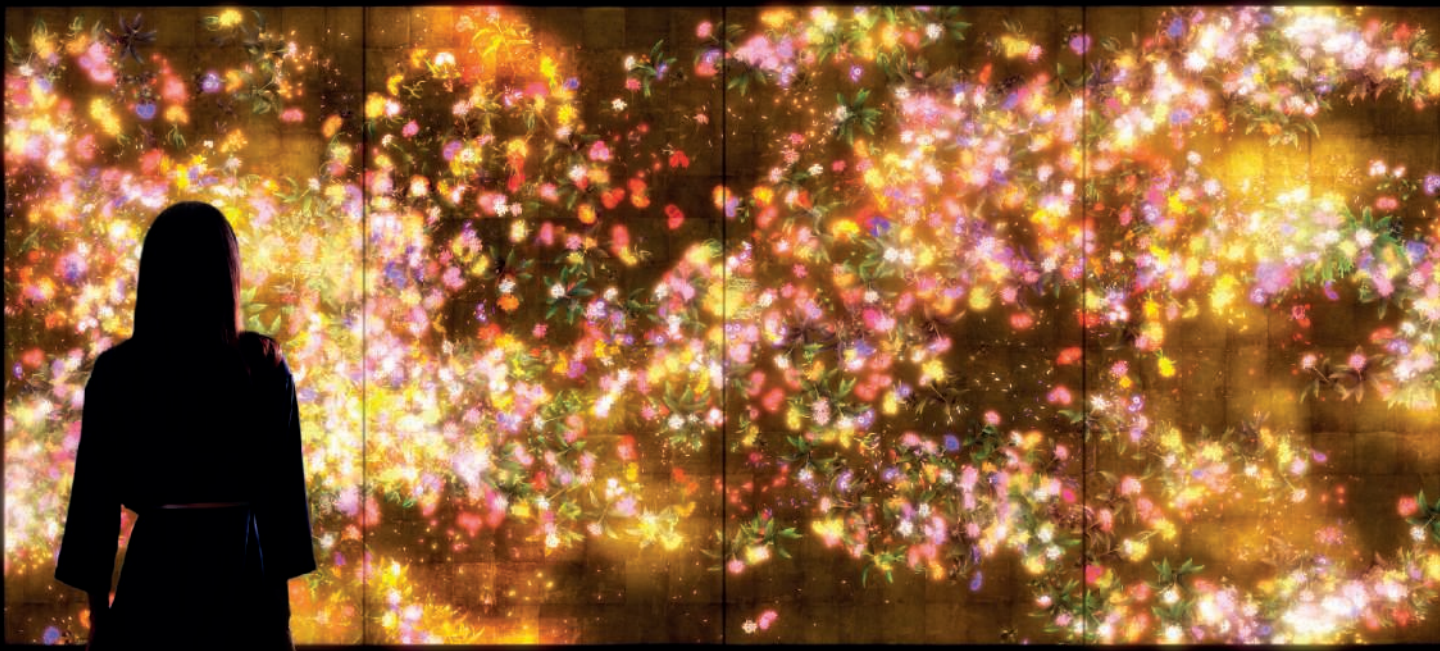
Acquired directly from the artist by the present owner

One of the most important African artists to have achieved international recognition in recent years, Njideka Akunyili Crosby draws upon her own experience as a Nigerian immigrant living in the United States in order to address global themes of relocation. Evoking a myriad of artistic languages drawing from Manet, Bonnard and Braque to Matisse, Robert Rauschenberg and Kerry James Marshall, *Untitled* takes its rightful place within a preeminent and multifaceted art historical lineage that is both private and universal in scope.

In 2010, after a year of experimentation and classes in postcolonial history and diasporic studies at Yale University School of Art, Crosby's practice crystallized into her signature style. Seeking to reflect the experience of geographic dislocation, Crosby began to build up a reservoir of source imagery: fabrics from her childhood, old family snapshots, plants from Africa and Los Angeles, shoes and garments both traditional and cosmopolitan. Her settings slip between cultures, juxtaposing conflicting scenery, props, hairstyles and costumes.

Untitled exists in what the artist refers to as a "third space," a place that is the result of the confluence of history and contemporary politics. Crosby explains, "That's the thing with the third space: You recognize elements of this and this, but it's not quite anything you can wrap your head around anymore" she said. "With Nigeria, all the tribes mix in, and then the British presence, but then American Pop culture starts coming in, like every other country in the world" (N. A. Crosby, quoted in C. Brutvan, "Interview with Njideka Akunyili Crosby," in *Njideka Akunyili Crosby: I Refuse to be Invisible*, exh. cat., Norton Museum, West Palm Beach, 2016, p. 21). By creating the "Third Space," Crosby is able to start a broader conversation about global identity and its place in contemporary art.





817

TEAMLAB (EST. 2001)

Flowers and People - Gold, 2015

interactive digital work, eight channels, endless; sound by Hideaki Takahashi
each monitor: 48 x 27 x 3 3/4 in. (121.9 x 68.6 x 9.5 cm.)

approximate install dimensions: 48 x 216 x 3 3/4 in. (121.9 x 548.6 x 9.5 cm.)

Executed in 2015. This work is number one from an edition of ten plus two artist's proofs. This work is accompanied by a certificate of authenticity signed by the artist, and an extendable ten-year software warranty issued by teamLab, covering the period from October 20, 2018 until October 20, 2028.

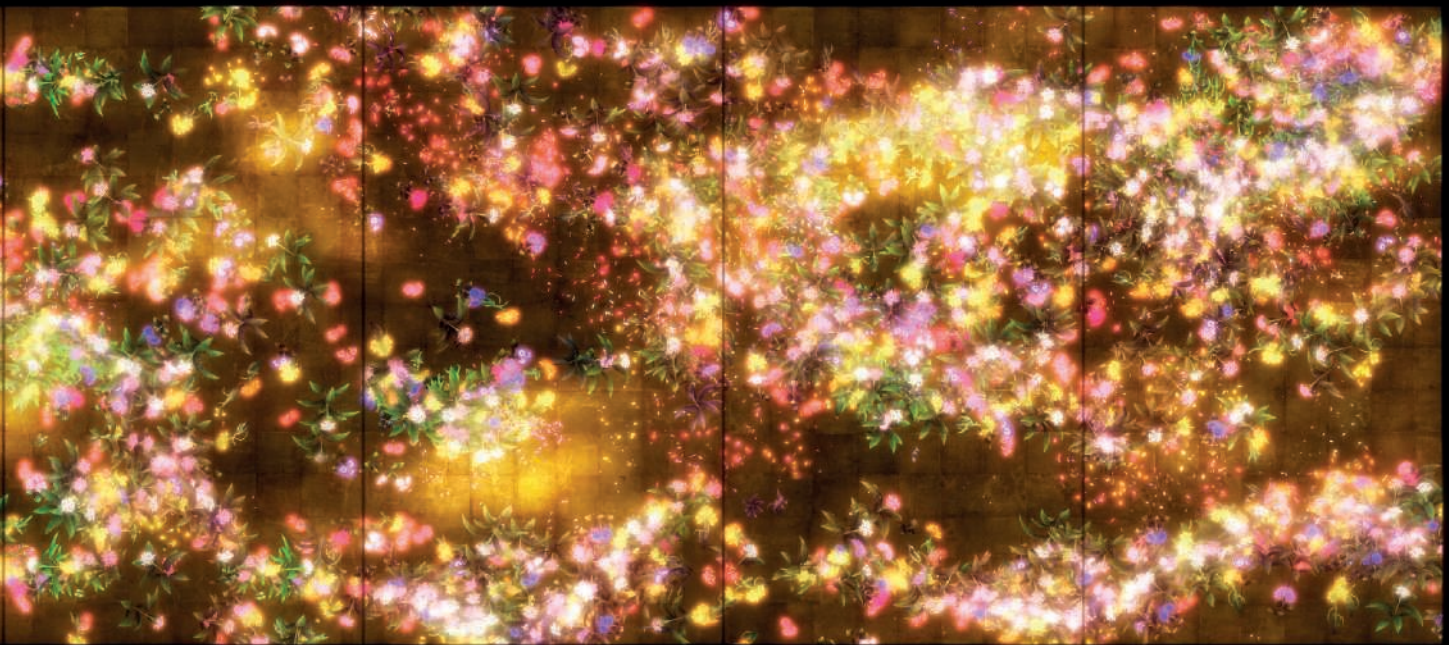
\$150,000-200,000

PROVENANCE

Martin Browne Contemporary, Sydney
Acquired from the above by the present owner

EXHIBITED

Sydney, Martin Browne Contemporary, *teamLab, Flowers and People - Gold*, July-August 2015.
Sydney, Gallery of New South Wales, *Time, light, Japan: Japanese art 1990s to now*, December 2016-May 2017 (another example exhibited).
Sydney, Gallery of New South Wales, *Glorious*, May 2017-January 2019 (another example exhibited).



Founded in 2001 in Tokyo, teamLab is an interdisciplinary artist collaborative dedicated to the union of art, design and technology, as well as the natural world. With much of their practice rooted in traditional Japanese art, teamLab operates within 'Ultrasubjective Space,' which has a keen focus on spatial recognition, human behavior and experience within a given space. The present work, *Flowers and People - Gold, 2015*, is created in real time by a live computer program, and is not pre-recorded, nor on a loop. The continuous budding, blossoming and eventual withering of the flowers will never reoccur, and is uniquely altered by every human interaction with the work. The present work brings viewers into the lifecycle of nature, calling upon them to engage and interact directly, but also brings human behavior under the spotlight, capturing how much a viewer is willing to interfere in the course of nature.

818

PETER HALLEY (B. 1953)

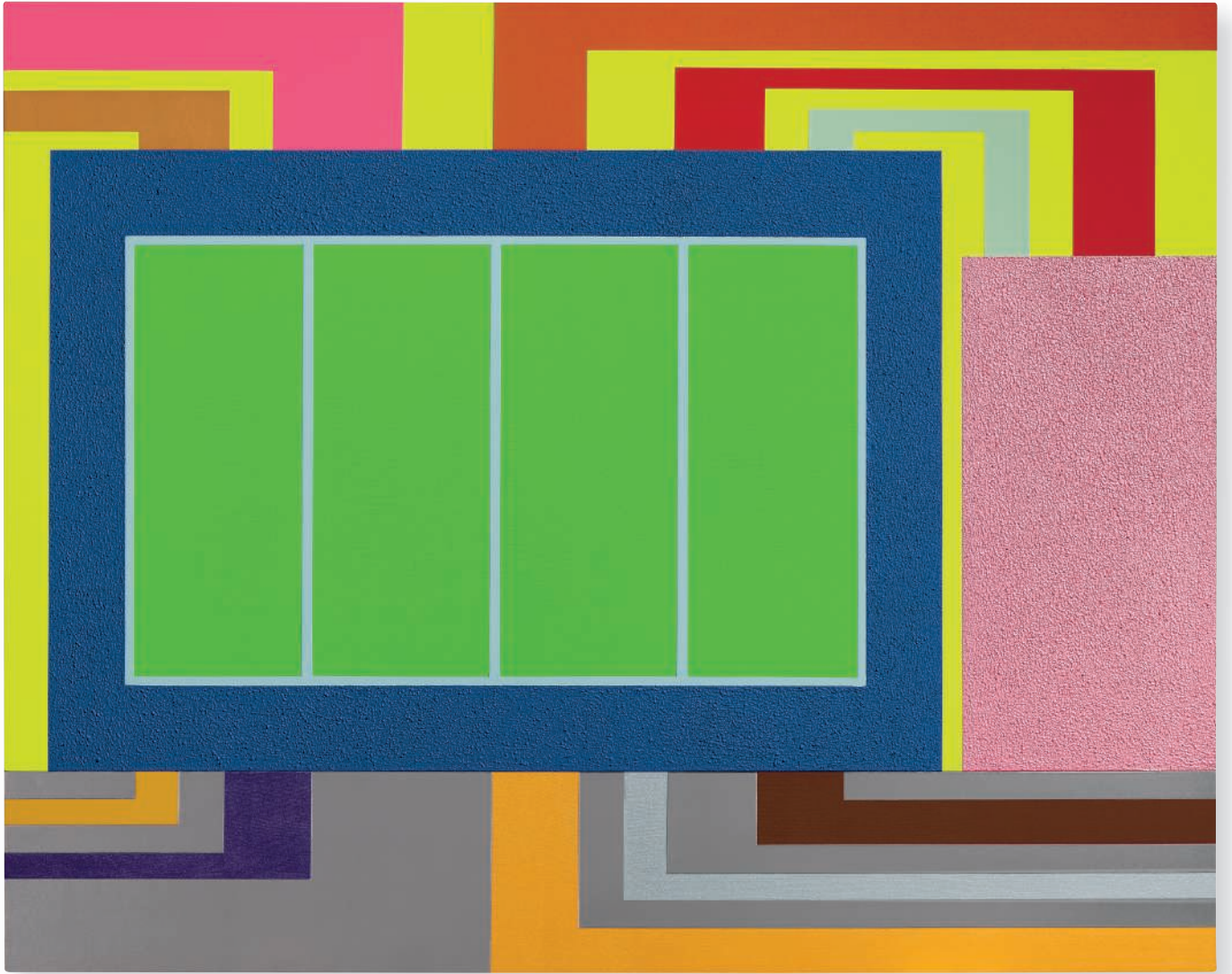
High Resolution

signed twice and dated 'Peter Halley 98-99' (on the reverse)
acrylic, fluorescent, pearlescent, metallic acrylic and Roll-a-Text, on two joined
canvases
72 1/8 x 90 in. (183.2 x 228.6 cm.)
Executed in 1999.

\$100,000-150,000

PROVENANCE

Sperone Westwater, New York
Acquired from the above by the present owner



819

KEITH HARING (1958-1990)

Untitled

stamped with the artist's signature, number and date 'K. Haring 86 3/3' (on the base)

painted aluminum

28 ¾ x 28 ½ x 21 ¾ in. (73 x 72.4 x 55.2 cm.)

Executed in 1986. This work is number three from an edition of three, and is registered with The Estate of Keith Haring under identification number 062195A2.

\$250,000-350,000

PROVENANCE

Tony Shafrazi Gallery, New York

Acquired from the above by the present owner, 1988

[Sculpture] has a kind of power that a painting doesn't have. You can't burn it. It would survive a nuclear blast probably. It has this permanent, real feeling that will exist much, much longer than I will ever exist, so it's a kind of immortality. All of it I guess, to a degree, is like that... All of the things that you make are a kind of quest for immortality.

Keith Haring



Alternate view of the present lot.



820

JEAN-MICHEL BASQUIAT (1960-1988)

Untitled

signed 'Jean Michel-Basquiat' (on the reverse)

oilstick on paper

20 x 16 in. (50.8 x 40.6 cm.)

Executed in 1981. This work is registered in the archives of Annina Nosei Gallery, New York, as no. 3586.

\$120,000-180,000

PROVENANCE

Annina Nosei Gallery, New York, acquired directly from the artist

Greg Kucera Gallery, Seattle

Dr. Robert H. Derden, Chicago, 1985

His sale; Christie's, New York, 30 September 2015, lot 176

Acquired at the above sale by the present owner

EXHIBITED

Grayslake, Robert T. Wright Community Gallery of Art, College of Lake County, *The Dr. Robert H. Derden Collection: A Black Collector's Odyssey in Contemporary Art*, January-February 1990, n.p., no. 3 (illustrated).

LITERATURE

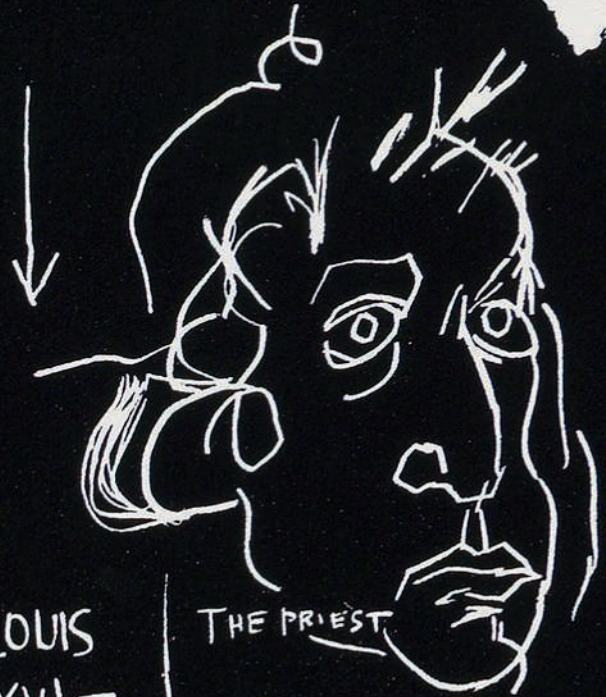
H. Taha, *Collecting African Art: Works on Paper and Canvas*, New York, 1998, p. 222 (illustrated).

OFFICE



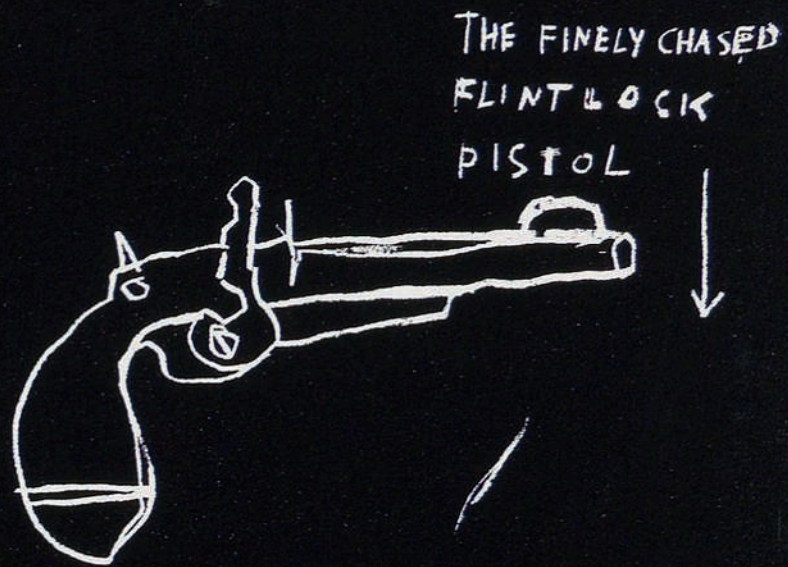
THE TEMPE TEMPLE OF AMY SEMPLE
MCHPERSON →

JEAN-MICHEL BASQUIAT
UNTITLED, 1983

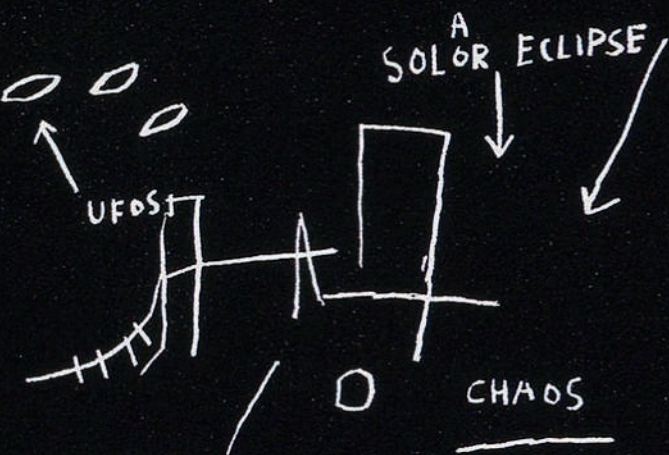


LOUIS
XVI—
1774-92
TIERES
ETAT.

THE PRIEST
THE SOLDIER
THE PEASANT
THE LAWYER,



THE FINELY CHASED
FLINTLOCK
PISTOL



A SOLAR ECLIPSE

UFOST

CHAOS

ROBESPIERRE ★

CRUNCHBERRIES

OF JUSTICE

Present lot illustrated (detail).

VICTOR 25488 CUT OUT
VICTOR 25398 CUT OUT
VICTOR 25. CUT OUT
VICTOR 25779 254826 TWO
BLUE BIRD
BLUE BIRD
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VICTOR
BLUE BIRD
BL



Jean Michel Basquiat, Great Jones Street studio, New York, 1987. Photo: Tseng Kwong Chi. © Muna Tseng Dance Projects, Inc. Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2018.

821

JEAN-MICHEL BASQUIAT (1960-1988)

Untitled

signed and dated 'Jean-Michel Basquiat 1983' (on the reverse)

silkscreen ink on canvas

57 ½ x 75 ½ in. (146.1 x 191.8 cm.)

Executed in 1983. This work is from an edition of ten plus two artist's proofs.

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

PROVENANCE

New City Editions, Venice

Private collection, United States

Private collection, Santa Monica

Robert Miller Gallery, New York, 1989

Private collection, United States

Gagosian Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Venice, West Beach Café, *Jean-Michel Basquiat*, 1983 (another example exhibited).

New York, Museum of Modern Art, *An International Survey of Recent Painting and Sculpture*, May-August 1984, p. 48 (another example exhibited and illustrated).

New York, Vrej Baghoomian Gallery, *Jean-Michel Basquiat*, October-November 1989, pl. 68 (another example exhibited and illustrated).

Marseille, Musée Cantini, *Jean-Michel Basquiat, Une Rétrospective*, July-September 1992, pp. 86-87 (another example exhibited and illustrated).

New York, Robert Miller Gallery, *Jean-Michel Basquiat: Works in Black & White*, November 1994-January 1995.

New York, Tony Shafrazi Gallery, *Jean-Michel Basquiat: A Tribute*, September-November 1996, p. 174 (another example exhibited and illustrated).

LITERATURE

T. Davis, *Jean-Michel Basquiat: The Radiant Child*, film with color, 2010, 1:35 and 2:57.

F. Hoffman, ed., *The Art of Jean-Michel Basquiat*, New York, 2017, pp. 32, 36-37 and 243 (another example illustrated).



Film still, *Downtown 81*, 1981. Photo: Edo Bertoglio. Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2018.

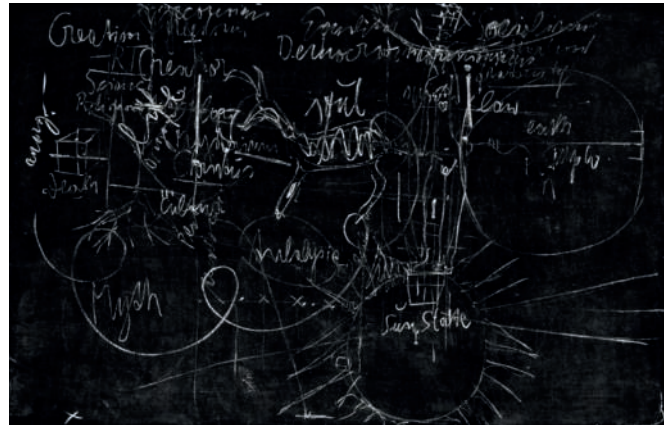


Leonardo da Vinci, *Flying Machines and Parachutes*, from the *Codex Atlanticus*, 1478-1519. Biblioteca Ambrosiana, Milan. Photo: Art Resource, NY.

One of only seven editioned silkscreens created by the artist during his lifetime, *Untitled* is packed with historical references, diagrams and text, resulting in a vibrating synthesis of symbols that invite the viewer to decode meaning. At the height of his career in 1982, Basquiat traveled to Los Angeles with the ambition of producing a series of large-scale silkscreens, and with the help of studio owner Fred Hoffman the artist created a series of individual drawings that fused together into a final monumental image. A dramatic African mask, his iconic three-pointed crown, cartoon characters, signs, symbols, and references to histories real and imagined are all packed into an inky-black backdrop. *Untitled* acts as a veritable sourcebook of Basquiat's imagery.

Like his greatest works, *Untitled* is ultimately biographical, combining African inspired imagery with street art, concealing heavy subject matter with his unique style. Basquiat's combination of high intellect and urban art through an amalgamation of dichotomies speaks to the dualities in his life and career. He emerged from New York City's "Punk Scene" in the 1980's when the city's downtown was buzzing with creative energy from intellectuals and artists. Like his contemporary Keith Haring, Basquiat was able to promote his own style through the act of downtown graffiti that transcended from street art into uptown fine art galleries. Labeled as a pioneer of the Neo-Expressionist movement with artists like David Salle and Julian Schnabel, Basquiat reintroduced figurative painting into contemporary art, rejecting the dominant movements of conceptual and minimal art in the 1970s.

Untitled encapsulates Basquiat at the height of his career, summing up the wide range influences and sources that he devoured. As erudite as he was streetwise, books were deeply important to Basquiat. While hospitalized as a child he pored over a copy of *Gray's Anatomy* that would prove formative to his later treatments of the figure; he also often referred to Henry Dreyfuss' 1972 *Symbol Sourcebook: An Authoritative Guide to International Graphic Symbols*, which provide clues to the 'hobo code' and astrological ciphers in his work. Another key touchstone was a 1966 book of drawings by da Vinci, which he references by including a parachuting figure, similar to da Vinci's flying contraption drawings. Much as Cy Twombly's poetic scrawls—another inspiration for Basquiat—were inspired by Classical verse and graffitied Roman ruins, Basquiat conjures poly-vocal magic from his verbal and graphic



Joseph Beuys, *Untitled (Sun State)*, 1974. Museum of Modern Art, New York. © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

sources. In his urbane play with semiotics, he sometimes scatters the book's definitions beneath the corresponding symbols, or strands images far from their captions. Their darker undercurrents gesture toward Basquiat's long-running concerns with issues of violence, gentrification and class and racial tensions in the American cultural landscape. Rather than in attempting to decrypt any overall message, however, the work's joy lies in its quick-witted synthesis of a sweeping range of graphic signals that are by turns clashing and compatible, oblique and open, seemingly random and carefully considered.

As Demosthenes Davvetas has written, Basquiat's work "is less like a mirror than like an eye and a voice: as eye, it observes and interprets life, collecting selected items and organising them within itself; thus organised, it becomes voice, a clear utterance expressing what has been seen. As voice, it approaches the aural, and many Basquiat paintings feature words that sound in one's head as one looks at them" (D. Davvetas, 'Lines, Chapters and Verses: The Art of Jean-Michel Basquiat,' in E. Navarra (ed.), *Jean-Michel Basquiat*, Paris 2000, p. 59). Apart from its exhilarating visual lyricism, in this work we can see remarkable evidence of Basquiat's process, and his distinctive blend of intuition and careful study comes to scintillating new light.

Basquiat's straightforward, unique style has held strong and has become increasingly relevant to today's political and artistic climate. His work combines art historical and sociological references with a rawness and power that is evocative, even today. As Robert Storr explains, "Heads, often skulls, chant his words. Or rather inhale and exhale them through gritted teeth, as if sucking in the variously dense or diffuse atmosphere they create, only to cough it out again in great gusts. Eyes wide and spinning, his figures twitch and jerk like those, who, starved and gasping for oxygen get the bends or end up dizzy from hyperventilation. In these sheets as in his schematic renditions of body parts and exposed and labeled organs, Basquiat was an anatomist of sensory excess and psychic overload. There is an intrinsic ugliness to such an appetite for self-intoxication, self-revelation and self-expression. Desperation is never pretty. It can be stylish, however, and Basquiat understood this completely" (R. Storr, *Jean-Michel Basquiat: Drawings*, exh. cat., Robert Miller Gallery, New York, 1990).

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822

KEITH HARING (1958-1990)

Untitled

lacquered steel

57 ½ x 51 x 50 ½ in. (146.1 x 129.5 x 127.3 cm.)

Executed in 1987-1988. This work is from an edition of three, and is registered with The Estate of Keith Haring under identification number 062195A12.

\$500,000-700,000

PROVENANCE

Tony Shafrazi Gallery, New York

Acquired from the above by the present owner, 1988

LITERATURE

Keith Haring, exh. cat., New York, Whitney Museum of American Art, 1997, p. 215 (another example illustrated).



Keith Haring hanging off *Dog*, 1985. Photo: Tseng Kwong Chi. © Muna Tseng Dance Projects, Inc. Artwork: © The Keith Haring Foundation.





Haring is one of the few artists since the Pop Art era who has been able to successfully integrate America's great commercial art form—cartooning—into fine art. That does not mean just putting up haywire images of Mickey Mouse, but means adopting the techniques of celluloid animators to communicate with startling effectiveness.

(J. Deitch, quoted in J. Deitch, "Why the Dogs are Barking," *Keith Haring*, exh. cat., Whitney Museum of American Art, New York, 1997, p. 88).

Keith Haring's 1988 *Untitled*, a dynamic, playful and evocative example of his steel sculpture, finds the artist exploring the human body and its schematic possibilities. Incorporating elements of dance and combat, the sculpture highlights Haring's knack for contextual ambiguity and subtle provocativeness. Two figures stand on a black base—the yellow figure puts his head down and drives it through an opening in the white's midsection. Arms outstretched, the yellow bursts forth, his neck and head emerging on the other side. As if in shock, the white figure raises his arms and tilts his head downward to watch his spearing; his body appears to accept this action, as if it is part of some poetically choreographed dance. An important example of Haring's iconic visual language translated into three dimensions, *Untitled* manifests the effectiveness of Haring's simplified and approachable aesthetic in three dimensions.

For Haring, whose meteoric career began with quickly executed, and inherently ephemeral, drawings on blank advertisement space in the New York City subway system, sculpture offered an appealing degree of permanence. "[Sculpture] has a kind of power that a painting doesn't have," said Haring in 1984. "You can't burn it. It would survive a nuclear blast probably. It has this permanent, real feeling that will exist much, much longer than I will ever exist, so it's a kind of immortality. All of it I guess, to a degree, is like that... All of the things that you make are a kind of quest for immortality" (K. Haring, quoted in *Flash Art*, March 1984, p. 22). In fact, Haring was, by 1988, devoting much of his energy to the fight against AIDS. Permanence for his art and his legacy appealed to Haring on this basis, driving the artist to accept more public commissions, both sculptural and two-dimensional.

Haring produced his first steel sculpture in 1985 at the insistence of legendary dealer Tony Shafrazi, who urged the artist to "Put [his] alphabet in the landscape, out there in the real world" (T. Shafrazi, quoted in *Keith Haring: Sculptures, Paintings and Works on Paper*, exh., cat., Ben Brown Fine Arts, London, 2005, p. 22). Sculpture enabled Haring to explore the contours of his visual style within an expanded field. His two-dimensional work, famously schematic and planar, offers little in the way of visual depth. Here, though, Haring uses cut steel to subvert his work's flatness, in effect combining several flat planes into a single three-dimensional composition. Thus, Haring's painting works to clarify his sculpture, and vice versa. In Haring's artistic universe, material works in service of form and content.

Indeed, *Untitled* addresses similar formal concerns to Haring's painting at the time. A pervasive theme during that period and, to a lesser extent, his career more broadly, is the body as a transformable and porous entity. His painting from that same year finds a group of his classic figures inserting their limbs into holes on each other's bodies. They appear to combine even as they injure, again highlighting the thematic duality of Haring's work on both canvas and in steel. *Untitled* contributes to Haring's career-long

preoccupation with the body as a geometric entity, essentializing and democratizing the form by removing all signifiers of race, gender, and age.

One of the defining American artists of the 1980s, Haring's work remains enormously popular and influential, due in large part to its ubiquitousness and universal appeal. *Untitled*, with its instantly recognizable forms and bright coloration immediately declares itself as among Haring's strongest sculptures formally and thematically as it manages to convey a wealth of information with Haring's remarkable economy and readability. A critical and informative piece of Haring's art—in two or three dimensions—*Untitled* reflects Haring's late-career shift toward a more politically charged mode. Indicative of both this shift and Haring's remarkable career-spanning visual consistency, *Untitled* is an essential component of the artist's legacy of art and activism.



823

STURTEVANT (1926-2014)

Study for Warhol Flowers

signed and titled 'study for warhol flowers sturtevant' (on the reverse)

synthetic polymer and silkscreen ink on canvas

22 x 22 ½ in. (55.9 x 56.2 cm.)

Painted in 1969.

\$120,000-180,000

PROVENANCE

Acquired directly from the artist by the present owner, *circa* 1980

LITERATURE

L. Maculan, ed., *Sturtevant, Catalogue Raisonné 1964-2004*, Ostfildern-Ruit, 2004, pp. 61 and 64, no. 79 (alternate orientation illustrated).

So when I am asked, well, 'What was your relationship with Andy?' I say: 'You're asking me a personal question about Andy'...There was a wonderful statement: The more you know about Andy, the less you have to know, but the more you have to see. And then you saw him all over the place.

Sturtevant





824

RICHARD PETTIBONE (B. 1938)

Andy Warhol, 'Sixteen Jackies', 1964

signed, titled, numbered and dated "Andy Warhol, 'Sixteen Jackies,' 1964."

Richard Pettibone 1996 #10/12' (on the overlap)

acrylic and silkscreen ink on canvas, in artist's frame

10 ¼ x 8 ¼ in. (26 x 21 cm.)

Executed in 1996. This work is number ten from an edition of twelve.

\$60,000-80,000

PROVENANCE

Leo Castelli Gallery, New York

Acquired from the above by the present owner



825

STURTEVANT (1926-2014)

Study for Warhol Flowers

signed and titled 'study for warhol flowers sturtevant' (on the reverse)

synthetic polymer and silkscreen ink on canvas

22 1/8 x 22 1/8 in. (56.2 x 56.2 cm.)

Painted in 1965.

\$120,000-180,000

PROVENANCE

Acquired directly from the artist by the present owner, *circa* 1980

LITERATURE

L. Maculan, ed., *Sturtevant, Catalogue Raisonné 1964-2004*, Ostfildern-Ruit, 2004, pp. 61 and 64, no. 72 (alternate orientation illustrated).

826

**ANDY WARHOL & JEAN-MICHEL BASQUIAT
(1928-1987 & 1960-1988)**

Outlays Hisssssssss (Collaboration #22)

signed, stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'Andy Warhol Jean-Michel Basquiat' (on the overlap)

synthetic polymer and silkscreen ink on canvas

76 ½ x 106 ½ in. (194.3 x 270.5 cm.)

Painted in 1984-1985.

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

PROVENANCE

Galerie Bruno Bischofberger, Zurich

Estate of Andy Warhol, New York

The Andy Warhol Foundation for the Visual Arts, New York

Private collection

Anon. sale; Phillips de Pury & Company, New York, 10 November 2005, lot 40

Private collection, Europe

Acquired from the above by the present owner

EXHIBITED

Beverly Hills, Gagosian Gallery, *Andy Warhol, Jean-Michel Basquiat: Collaboration Paintings*, May-June 2002, n.p. (illustrated).

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Present lot illustrated (detail).



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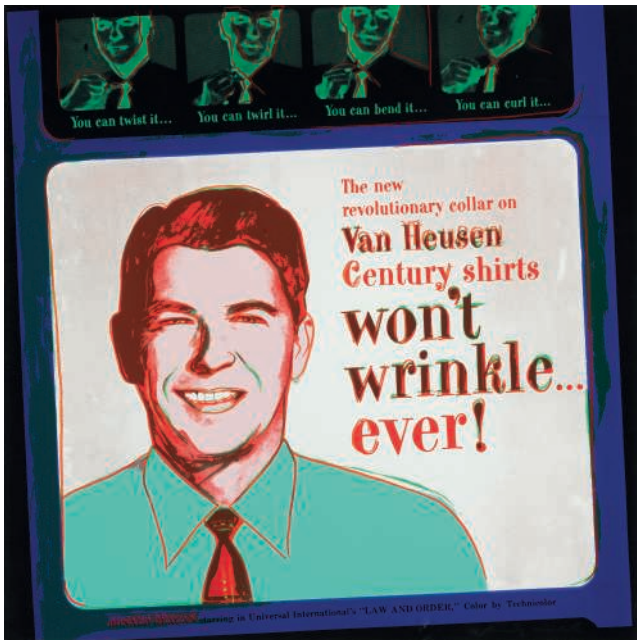
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HISSESSSSSSSS



Andy Warhol, *Van Heusen (Ronald Reagan)*, 1985. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

The bond that existed between Jean-Michel Basquiat and Andy Warhol may have originated in the attraction between opposites but it was also rooted in a deep and instinctive union between two lonely and brilliant outsiders. Both artists operated on the fringes of mainstream convention, deflecting the psychological and sociological obstacles in their lives into the language of art. Forging distinctive brands, each responded to the myths and horrors of modern life with ironic ambivalence. Thus, despite their ostensible differences in age, race, class and sexuality, it seems somehow fitting that their art would come together in collaboration. *Outlays Hisseessssss (Collaboration #22)* provides a visual record of the infamous friendship between two of the most recognizable and influential artists of the last century, perfectly illustrating the melding of seemingly disparate parts into one voice.

A crocodile head with gaping jaws is layered over the unmistakable profile of Ronald Reagan. Facing the same direction, the two elements appear to speak in unison, confusing monster and man. Warhol's clear and pointed application of logo-like iconography, which incorporates an image from popular culture and bold text, contrasts with the frenzied and painterly marks of Basquiat's gestural impulsiveness, particularly on the right side of the canvas, although his scrawled addition of "HISSESSSSSS" in black ink melds the two elements together, resulting in an intense visual potency.

Both Ronald Reagan and the crocodile appear in other works by Warhol and Basquiat, respectively. After refusing a commission from *New York* magazine for a 1980 Ronald Reagan cover, Warhol began incorporating

images of the president into his works, as he considered politicians to be celebrities in the same capacity as other cultural icons. Although in some instances Warhol reversed the black and white areas of the Reagan head, his introduction of the black profile in this case has been interpreted as a variation on Basquiat's black caricature heads, providing racial overtones.

Basquiat's crocodile, which references his Haitian roots, was added on top of Warhol's initial image application. When collaborating, Warhol often painted the canvas first, leaving plenty of space for Basquiat to animate. The younger artist explained, "Andy would start most of the paintings. He would start one and put something very recognizable on it, or a product logo, and then I would sort of deface it. Then I would try to get him to work some more on it, and then I would work some more on it. I would try to get him to do at least two things. He likes to do just one hit, and then have me do all the work after that" (J-M. Basquiat, quoted in *Jean Michel Basquiat*, exh. cat. Museo Revoltella, Trieste, 1999).

As in many of the most successful collaboration paintings, Warhol's cool, impersonal, corporate-America style is energized and made edgy, unnerving and new again by the intervention of the raw, urban, attack of Basquiat's inimitable and intuitive brushwork. This contrast between cold rationalism and the warm, neurotic and fragile humanity of Basquiat's unfiltered impulses creates a fascinating pictorial dialectic. It was a dialectic that evidently intrigued and motivated the two painters to ever further collaborative exploration, and it is one that that attains what Keith Haring—probably the most eloquent recorder of these collaborative sessions—described in terms of what William S. Burroughs once called the 'third mind'—that moment when 'two amazing minds' become fused 'together to create a third totally separate and unique mind.'

Haring described their collaborative sessions as being, "a physical conversation happening in paint instead of words. The sense of humor, the snide remarks, the profound realizations, the simple chit-chat all happened with paint and brushes...There was a sense that one was watching something being unveiled and discovered for the first time" (K. Haring, "Painting the Third Mind," *Collaborations: Andy Warhol and Jean-Michel Basquiat*, exh. cat., Mayor Rowan Gallery, London, 1988). Although Basquiat and Warhol were formally introduced in 1982, they did not begin to work together until 1984. In the interim they developed a close friendship, exercising, dining and partying together, even sharing the occasional pedicure session. Basquiat admired Warhol's work and in turn, Warhol was captivated by Basquiat's youthful energy, the two coming together as equals in their collaboration.

Outlays Hisseessssss (Collaboration #22) epitomizes the infamous bond between the two artists and their unique expressive styles. Not only does this pairing reveal the difference in the social and political concerns of both artists, but also shows how easily the themes intersect—deeply personal sentiments of Basquiat bleeding into the popular culture icons of Warhol, making the personal public and the public personal. In doing so, Warhol's reflections on logos, products and mass culture represent the artist just as Basquiat represents himself through expressive painting. Both introduce something uniquely their own in the styles that have made them icons.



MUY FAO.

HYBRID.



827

KEITH HARING (1958-1990)

Untitled

acrylic on found wood
71 x 15 ¾ in. (180.3 x 40 cm.)
Executed in 1981-1982.

\$350,000-550,000

PROVENANCE

Private collection, United Kingdom
Martos Gallery, New York
Acquired from the above by the present owner

EXHIBITED

San Francisco, de Young Museum, *Keith Haring: The Political Line*, November 2014-February 2015, pp. 73 and 97 (illustrated).
Munich, Kunsthalle der Hypo-Kulturstiftung and Kunsthal Rotterdam, *Keith Haring: Gegen den Strich*, May 2015-February 2016, p. 121, pl. 83 (illustrated).
New York, The Peninsula, *Works from Celebrated Artists of the 1980s*, June-October 2018.

LITERATURE

J. Deitch, ed., *Keith Haring*, New York, Tony Shafrazi Gallery, 1982, p. 16 (installation view illustrated).
Galerie Laurent Strouk, *Keith Haring*, Paris, 2014, p. 22 (illustrated).

Please note that this work has been requested for inclusion in the forthcoming Keith Haring retrospective being organized by the Tate Liverpool, Palais des Beaux-Arts, Brussels and the Museum Folkwang, Essen, which will run from June 2019 through 2020.

A more holistic and basic idea of wanting to incorporate [art] into every part of life, less as an egotistical exercise and more natural somehow. I don't know how to exactly explain it. Taking it off the pedestal. I'm giving it back to the people, I guess.

Keith Haring

Keith Haring, like many of his generation—including his contemporary Jean-Michel Basquiat—eschewed traditional gallery representation, taking instead the streets of New York as his exhibition space. His early chalk drawings, pasted over peeling advertisements on the subway, and paintings on fence poles, doors, awnings and even trash cans instantly captured the public's imagination. As an artist who always privileged the fragment over the whole, Keith Haring's *Totem*, the present lot, is painted on a city door removed from its utilitarian purpose and adorned with Haring's signature iconography. For Haring, schooled in the rigors of post-structuralism, these characters were conceived in semiotic terms: parts of a larger linguistic whole, which could be dissembled, disassociated and rearranged according to the artist's poetic logic.



828

CHRISTOPHER WOOL (B. 1955)

Untitled

embossed with the artist's signature 'WOOL' (lower right);
signed and dated 'WOOL 2000' (on the reverse)
silkscreen ink and enamel on rice paper
66 7/8 x 47 in. (168 x 119.5 cm.)
Executed in 2000.

\$700,000-900,000

PROVENANCE

Eleni Koroneou Gallery, Athens
Private collection, London
Acquired from the above by the present owner

EXHIBITED

London, Inigo Philbrick, *Christopher Wool / Mike Kelley, Paintings on Paper*,
February-April 2016.

My argument has always been that painting and the other mediums are not essentially different, and the same goes for figuration and abstraction. I firmly believe it's not the medium that's important, it's what you do with it.

Christopher Wool



Brassai, Graffiti, circa 1930. © ESTATE BRASSAI - RMN-Grand Palais.





Jackson Pollock, *Number 32*, 1950. Kunstammlung Nordrhein-Westfalen, Düsseldorf. © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

Christopher Wool's *Untitled* from 2000 reveals the intimate complexities and self-referential methods that have cemented Wool as one of today's most revered and influential painters. Using enamel and pigment applied with a silkscreen, Wool reinterprets one of post-war art's most iconic gestures—the fervent paint splash—turning it from a heated, spontaneous action into a wryly calculated one. At the same time, Wool applies paint to the surface by hand, striking a heady balance between the authentic and the artificial. For Wool, the act of painting is one of editing. He constantly mines his previous efforts for new forms, taking a passage from one work to another before altering it, only to re-use the altered version in a subsequent picture, and so on. His *oeuvre*, especially abstract works like *Untitled*, form a contiguous body of work stitched together by the guiding principle that an artist's past is not as its name implies—finished—but instead a rich resource for the artist's use in planning his or her next formal move. *Untitled* exemplifies this attitude

on a human scale and with the compositional dexterity for which Wool is celebrated.

Using gestural abstraction as his visual starting point, Wool lays down a field of flitting yellow throughout the present composition. He then covers most of that with the black mass that constitutes the bulk of the image—an impenetrable and unflinching passage that dominates the picture and draws the viewer into its Rorschach-like mimed spontaneity. But Wool makes no effort to hide its artifice—he reveals his method by leaving intact several of the blotted edges. These incongruities immediately catch the viewers eye, suggest Wool's painterly strategy and serve as a sort of casual framing device for the picture's central action. Likewise, closer observation reveals that Wool probably combined two screened images, as evidenced by the halved blot of paint at the painting's center-left edge. For Wool, artifice

and authenticity are far from mutually exclusive; he allows the two paradigmatic conditions to reconcile to a dazzling effect.

Known for the purposefully wrought tension in his work, Wool frequently pits disparate styles, techniques and even painterly approaches into a given work. Writing about this tendency and its connection to Wool's signature mode of abstraction, Glenn O'Brien notes, "Christopher Wool takes it to the bridge, spanning abstract expressionism and pop, drama and comedy, funk and the sublime" (G. O'Brien "Apocalypse and Wallpaper." In *Christopher Wool*, edited by Hans Werner Holzwarth, p. 9. Cologne: Taschen, 2012). Here, Wool contrasts the yellow with the inky black. The viewer is left wondering which element is authentic versus a carefully crafted illusion. Wool not only combines disparate attitudes toward mark-making, but confronts the very concept of the purposeful mark altogether.

Deeply invested in the technical and physical act of painting, Wool says that he "...often [wants] a painting to feel like it is the result of a certain process, a process that was not simply the painting/picturing process of putting together a formally successful painting" (C. Wool quoted in A. Goldstein, "How to Paint" in *Christopher Wool*, Cologne, 2012, p. 171). Indeed, *Untitled*'s surface owes a tremendous amount to Wool's pioneering process. The technical parameters of the silkscreen process itself largely accounts for the painting's surface texture and composition. For Wool, meaning is often found in the margins and technical annals of his work. His paintings are a visual record of a one-man conversation, with Wool actively responding to the work and adjusting his approach accordingly. "Painting, for me, is often a struggle between the planned and the unforeseen," says Wool. "The best paintings are the ones that you could not have imagined before you began..." (C. Wool quoted in Hans Werner Holzwarth, Ed., *Christopher Wool*, New York 2008, p. 266).

Untitled proves to be a poignant example of Wool's sharp understanding of abstraction as it moves into the 21st century. Gone are the days of the brooding painter, isolated in his studio wildly willing painting after painting into existence by force of will. Wool recognizes the inherent contradictions in painting and seeks, rather than to shy away from them, to exploit and respond to them. Wool straddles the line between movements, floating between the cool collectedness of pop, the intensity of abstraction, and the pithy, process based leanings of Dada and Conceptual Art. *Untitled* serves as a synthesis of these influences and informs viewers as to Wool's subtle read of these movements but, perhaps more importantly, of his own work and its place at the crossroads of the three.



Yves Klein, *Color Fire Painting (Untitled)*, 1961. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © Banque d'Images, ADAGP / Art Resource, NY.



Cy Twombly, *Untitled*, 2001. Museum of Modern Art, New York. © Cy Twombly Foundation. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

829

GLENN LIGON (B. 1960)

No Room (Gold) #6

signed, titled and dated 'Glenn Ligon 2007 No Room (Gold) #6' (on the overlap)

oil and acrylic on canvas
32 x 32 in. (81.3 x 81.3 cm.)
Painted in 2007.

\$200,000-300,000

PROVENANCE

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

EXHIBITED

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

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

Glenn Ligon

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

PROPERTY FROM A PROMINENT FLORIDA COLLECTOR

830

EL ANATSUI (B. 1944)

Recycled Dreams (Uniting the World with a Stitch)

found aluminum bottle caps and copper wire

73 ½ x 99 x 4 in. (186.7 x 251.5 x 10.2 cm.)

Executed *circa* 2005.

\$700,000-1,000,000

PROVENANCE

Kuaba Gallery, Indianapolis

Acquired from the above by the present owner, 2008

EXHIBITED

Indianapolis Art Center, *El Anatsui*, September 2008.

Indianapolis, Herron School of Art and Design, *El Anatsui*,
September-October 2010.

Cincinnati Art Museum, *El Anatsui*, November 2010.



El Anatsui's *Recycled Dreams (Uniting the World with a Stitch)* is a sumptuous example of his world renowned sculptural practice. Using found objects—bottle caps, copper wire, and other bits of discarded material—Anatsui weaves, stitches, and composes grand wall-hanging sculptures. Reminiscent of Medieval tapestry, modern European painting, and, of course, indigenous Ghanaian art and craft, Anatsui's work joins visual traditions in the service of grander social commentary. Here, the artist works his materials into a sweeping horizontal expanse of rolling curves which turn into sharper pitches at the edges. Evoking topography and natural geographic formations, *Recycled Dreams (Uniting the World with a Stitch)* deftly blends the artificiality of his materials with the splendor of the natural world—creating a dichotomy between form and content that characterizes his most successful sculptures. An illustrative example of one of the most acclaimed sculptural series of the 21st century, *Recycled Dreams (Uniting the World with a Stitch)* is an important part of Anatsui's oeuvre and the pantheon of global contemporary sculpture more broadly.

Monumentally scaled at nearly nine feet in length, the physically imposing *Recycled Dreams (Uniting the World with a Stitch)* overwhelms the viewer, drawing him or her into its rich latticework of shimmering metals. The predominately copper-toned field is punctuated by reds, black, silvers, and yellows. Intricate patterns begin to emerge from the field, intimating movement and highlighting the work's connection to tapestry—specifically the kente cloth native to Ghana. The vertical bands on each side—black on the left and red on the right—immediately recall one of the most popular kente cloth patterns. Both a beloved aspect of Ghanaian culture and an oft-exported tourist item, the cloth and its distinctive patterns allude to a modernizing and increasingly global African economy.

For Anatsui, the interplay between material and meaning creates a powerful visual metaphor for Ghana's social and economic history. Anatsui explains, "[when] I first found the bag of bottle tops, I thought of the objects as links between Africa and Europe. European traders introduced the bottle tops, and alcohol was used in the trans-Atlantic slave trade. Europeans made rum in the West Indies, took it to Liverpool, and then sent it back to Africa. For me, the bottle caps have a strong reference to the history of Africa" (E. Anatsui quoted in E. Gee, *El Anatsui: When I Last Wrote to You About Africa*, exh. cat. Museum of African Art, New York, 2011, pp. 33-34) Anatsui's keen sense of global interconnectedness as it relates to discrete local and collective histories informs much of his practice, tethering it to reality in a manner that eludes many abstract artists. Each formal decision is deeply considered, leading to a finished product that appears, paradoxically, almost improvisational.

This sense of a global collective and interconnectedness is a consistent and driving theme in Anatsui's practice. "You've touched it, and I've touched it. There is now a kind of bond between you and me," Anatsui explains, "and this is an idea which is very much related to religious practice, spiritual practice, in many parts of Africa and, I believe, in many cultures of the world" (E. Anatsui, quoted in L. Leffler James, "Convergence: History, Materials, and the Human Hand—an interview with El Anatsui," in *Art Journal*, Vol. 67, No. 2, Summer 2008, p. 49). Indeed, Anatsui's work draws praise for its deep sense of personal spiritualism and an inclusive, democratic interpretation of cross-cultural traditions. For example, *Recycled Dreams (Uniting the World with a Stitch)* references modernist painting and Ghanaian traditional craft in equal parts, creating an inherently egalitarian visual language. By collapsing the distinctions surrounding these supposedly disparate disciplines, Anatsui succeeds in authoring his own version of global art history in which dialogue and commonality—rather than academic rigidity—are emphasized and applied.

Born in Ghana in 1945, Anatsui was raised by his uncle, a Presbyterian minister. Attending art school at College of Art, University of Science and



Ghanaian, Detail of a length of Kente cloth, Ashanti People, early 20th century. Birmingham Museums and Art Gallery. Photo: Birmingham Museums and Art Gallery / Bridgeman Images.

Technology, in central Ghana, Anatsui was exposed, almost exclusively, to Western Art. Eventually seeking a deeper connection to his cultural roots, Anatsui took to studying African ideographs while teaching art at the University of Nigeria, Nsukka. Armed with dual knowledge of both Western and African art forms and theories, Anatsui embarked on a sculptural career that combined the two—a mode he continues working in today. After achieving considerable fame in Africa and abroad, Anatsui was selected to represent his nation at the 2007 Venice Biennale, presenting a suite of sculptures that earned him the Golden Lion prize and catapulted him to international art stardom. *Recycled Dreams (Uniting the World with a Stitch)* represents a relatively early example of his hanging metal sculpture, and relates closely, visually and thematically, to those sculptures shown at the now-classic 2007 Venice Biennale.

Thematically expansive, physically enrapturing, and structurally elaborate, *Recycled Dreams* manages to convey a wealth of information about west Africa, its changing place in the world, its proud but difficult past and its promising future. A master of subtly and sensitively marrying content to form and material, Anatsui is able to transform a collection of discarded liquor seals and bottle caps into a statement about globalism, modernism, culture and its diffusion into the global aesthetic mainstream, and the aftershocks of colonialism. In Anatsui's visual world, in which each object and gesture is imbued with great meaning, a single jettisoned piece of foil comes to represent centuries of abuse and colonial mistreatment, while another might suggest a deep sense of growing connectedness and compassion. *Recycled Dreams (Uniting the World with a Stitch)* contains multitudes of both, making it a highly successful and deeply affecting sculpture—an example of one of the great living sculptors working with clear and driven purpose.

Present lot illustrated (detail).



FROM THE PRIVATE COLLECTION OF AN ITALIAN GENTLEMAN

831

MICHELANGELO PISTOLETTO (B. 1933)

Uomo dal cappello giallo e verde (Man with a Yellow and Green Hat)

signed, inscribed, titled and dated 'Pistoletto 1973 >uomo dal cappello giallo e verde<' (on the reverse)

silkscreen on polished stainless steel

90 ½ x 47 ¼ in. (230 x 120 cm.)

Executed in 1973. This work is unique.

\$400,000-600,000

PROVENANCE

Galleria dell'Ariete, Milan

Private collection, Milan

Acquired from the above by the present owner, *circa* late-1970s

EXHIBITED

New York, The Institute for Contemporary Art, P.S. 1 Museum, *Michelangelo Pistoletto: Division and Multiplication of the Mirror*, October-November 1988, p. 77 (installation view illustrated).

The step from the mirror paintings to theatre—everything is theatre—seems simply natural... It is less a matter of involving the audience, of letting it participate, as to act on its freedom and on its imagination, to trigger similar liberation mechanisms in people.

Michelangelo Pistoletto





René Magritte, *Not to be Reproduced*, 1937. Museum Boymans van Beuningen, Rotterdam. © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York.



Michelangelo Pistoletto, *Man with a Yellow and Green Hat (Urinating)*, 1962-1973. © Michelangelo Pistoletto.

Il diluvio nello stagno...Ma non é sempre solo questione di gusto, ci sono delle storie del pensiero che alimentano la macchina della civiltá.

[The deluge in the pond...But it is not always just a matter of taste, there are stories of the thought that feed the machine of the civilization.]

Michelangelo Pistoletto, inscribed on the present work's reverse

Set against the vast, reflective field of Michelangelo Pistoletto's *Uomo dal cappello giallo e verde*, a solitary figure turns away from the viewer seemingly caught in a private moment. Dressed in contemporary farmer's clothing, the title of the work translates directly to *Man with a Yellow and Green Hat*. In Pistoletto's signature mirror works, viewers are invited to move closer to each piece, seeking out more details about the mysterious scenes that fill them. As he or she moves closer to the work, they are transported into a fictional space, and in this case, the viewer begins to appear alongside the farmer even though his back will forever be turned away. In viewing these large-scale works, the viewer must actively participate in them. Pistoletto has said that his mirror paintings could not live without an audience and so, while his mirror painting figures remain frozen in a moment, the physicality of the painting will always change to reflect the constant shifting of the universe—day dawning, night falling and a constant flow of strangers coming and going and moving closer and almost inside the painting.

Pistoletto conceived his legendary "mirror paintings" in the early 1960s during the radical Arte Povera movement in Italy. Literally translated as "Poor Art" because of the use of found and unconventional materials such as rags, newspaper and glass, Arte Povera also included performance art, which in many ways these mirror paintings are. The artist commented on the moment he conceived of using reflective surfaces for his work: "In 1961, on a black background that had been varnished to the point that it reflected, I began to paint my face. I saw it come toward me, detaching itself from the space of an environment in which all things moved, and I was astonished" (M. Pistoletto, quoted in *Michelangelo Pistoletto, From One to Many, 1956-1974*, exh. cat., Philadelphia Museum of Art, Philadelphia, 2011, p. 143).

Present lot illustrated (detail).



832

ANISH KAPOOR (B. 1954)

Untitled

signed and dated 'Anish Kapoor 2013' (on the reverse)

bronze and lacquer

47 x 47 x 11 in. (119.4 x 119.4 x 27.9 cm.)

Executed in 2013.

\$500,000-700,000

PROVENANCE

Gladstone Gallery, New York

Acquired from the above by the present owner

The interesting thing about a polished surface to me is that when it is really perfect enough something happens—it literally ceases to be physical; it levitates; it does something else what happens with concave surfaces is, in my view, completely beguiling. They cease to be physical and it is that ceasing to be physical that I'm after.

Anish Kapoor



Parmigianino, *Self-portrait of Parmigianino in a Convex Mirror*, 1523. Kunsthistorisches Museum, Vienna. Photo: © Erich Lessing / Art Resource, NY.



Anish Kapoor's *Untitled* instantly imparts a kind of sacred aura through its glowing golden halo, shining as a critical example by the artist, and emblematic of his keen exploration of psychological and metaphysical complexities in art. Inviting the viewer to peer into its reflective concave interior, the present work offers a panoramic, reimagined vision of its surroundings. Its vibrant deep-blue bowl-shaped reverse casts an alluring glow against the wall.

Forming part of Kapoor's instantly-recognizable series of mirrored sculptures, *Untitled* recalls the artist's most renowned works such as: *Turning the World Inside Out* (1995), exhibited in Kensington Gardens, London in 2010-2011; *Cloud Gate* (2004), on permanent display in Chicago's Millennium Park; and *Sky Mirror* (2006), a monumental public sculpture that was installed at Rockefeller Center, in New York City in 2006. Shaped by the artist's ongoing investigation into how mirrors and color can alter the way we perceive and understand objects, the present *Untitled* questions reality through its large metal lens, transforming what is naturally perceived into a



Alternate view of the present lot.



Constantin Brancusi, *Bird in Space*, 1928. Museum of Modern Art, New York. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, New York.

new, mysterious, gilded realm. As Kapoor has said: "It seemed it was not a mirrored object but an object full of mirroredness... If the traditional sublime is in deep space, then this is proposing that the contemporary sublime is in front of the picture plane, not beyond it this is a whole new spatial adventure. To make new art you have to make a new space" (A. Kapoor, quoted in Anish Kapoor, exh. cat., Institute of Contemporary Art, Boston 2008, p. 53).

Referring to his mirrored sculptures as 'non-objects', the curved reflective surface of *Untitled* seems to consist entirely of the reflective light around it, liquefying the material world of the viewer. Punctuated with a corona of glowing gold, the bright, burnished, hyper-reflective surface of *Untitled* accentuates the sculpture from its position on the wall. In perambulation, the viewer embarks on a visual revelation of a strange, chromatic alternate universe that transforms the space of the room and its inhabitants. On the work's reverse, visible from a side-view, exists a whole new world of reflected color, emanating from the rich metallic blue backing.

The present work, along with much of Kapoor's *oeuvre*, is an exploration reflection and distortion—the elegant disruption of our natural environment: "Borrowing ideas from Minimalist and post-Minimalist predecessors like Donald Judd, Bruce Nauman and Eva Hesse but using deep matte colors, reflectiveness and other illusions, he makes boundaries seem to disappear with an effect that is often overtly sensual and spiritual" (R. Kennedy, "A Most Public Artist Polishes a New York Image," *New York Times*, August 20, 2006).

At nearly four feet in diameter, the present sculpture, with its transformative power, exists on the borderline between two realities as its radiant halo expresses a sense of purity and mysticism. While attracting and beguiling the viewer's gaze, the sculpture exudes an aura of mystery. Extending from the artist's philosophical enquiry into the transcendence of sculpture, *Untitled* reflects a pervasive and enigmatic sense of the sublime.



Installation view, *Anish Kapoor*, Royal Academy of Arts, London, 2009. Photo: Dave Morgan. Artwork: © AnishKapoor. All rights reserved DACS/ARS, 2018.

833

JEFF KOONS (B. 1955)

Inflatable Flower (Tall Orange) Corner

vinyl and mirrors, in four parts

overall: 19 ¼ x 17 x 17 in. (48.9 x 43.2 x 43.2 cm.)

Executed in 1979. This work is unique.

\$150,000-250,000

PROVENANCE

Acquired directly from the artist by the present owner, 1979



Jeff Koons, *Inflatable Flowers with Umbrella*, 1978. © Jeff Koons.

In *Inflatable Flower (Tall Orange) Corner*, conceived in 1979, a tall inflatable flower with vibrant orange petals and a yellow center perches, perkily, atop an open structure of mirrored glass tiles that fits into a corner on the floor. The mirrors reflect the surroundings bringing to mind affirmation. The tall vinyl inflatable flower, multiplied in the mirror's reflection, is associated with fertility, the cycle of life, and springtime. The *Inflatables* series acts as a "poetic vehicle through which to conjure states of equilibrium and instability, fullness and emptiness, joy and disgust, life and death—the prosaic objects of the outer world made lapidary mirrors of our inner ones." (S. Rothkopf, "No Limits," *Jeff Koons*, exh. cat., New York, 2014, p. 17).

In the late 1970s, Koons's interest in the readymade manifested itself in his East Village apartment, where he installed found objects he collected downtown, including various inflatable toys and dollar store treasures. The result was a boisterous and absurd satire, a surreal and subversive interrogation of high versus low art. Colorful arrangements including inflatable flowers with anthropomorphic qualities were displayed on pre-cut mirrored glass tiles throughout the room, creating a dialogue between Pop Art and Minimalism. All at once, the installation was both an homage to Andy Warhol's silkscreened flowers of the '60s while also recalling Arte Povera and Minimalism.

Inflatable Flower (Tall Orange) Corner represents Jeff Koons's early fascination with the discrepancy between the ephemeral and the enduring. Through the use of the inflatable object, he creates a *memento mori*, approaching mortality through nature and memorializing that which must die. While the flowers do not need water or sunlight, at any moment the vinyl blow-ups could deflate, which represents the precarious nature of life. "I think of the inflatables as anthropomorphic, we are ourselves inflatables, we take a breath, we expand; we contract, our last breath in life, our deflation" (J. Koons quoted in S. Murg, "Jeff Koons: We Are Ourselves Inflatables," August 6, 2009). Koons's *Inflatables* series lives on in the rest of his oeuvre, providing a major source of inspiration for the series that followed.



834

RICHARD PRINCE (B. 1949)

Man O Man

signed twice, titled twice and dated twice 'R Prince 1999 MAN O MAN' (on the overlap)

acrylic and silkscreen ink on canvas

75 x 58 in. (190.5 x 147.3 cm.)

Executed in 1999.

\$500,000-700,000

PROVENANCE

Gagosian Gallery, New York

Acquired from the above by the present owner



Jean Dubuffet, *La Calipette*, 1961. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Visual Arts Library / Art Resource, NY.



I WAS A PRETTY GOOD FIGHTER. I WON MY FIRST FEW
FIGHTS. THEN I RAN INTO TROUBLE. THEY
MADE ME FIGHT A MAN.



Jean-Michel Basquiat, *Boy and Dog in a Johnnypump*, 1982. Stephanie and Peter Brant Foundation, Connecticut. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2018.

Painted in 1999, *Man O Man* sees Richard Prince transform the visual tone of his seminal *Joke* series from a detached cool to a Dangerfield-esque intensity. Bristling with a painterly intensity typically felt in the artist's *Nurse* paintings, *Man O Man* recalls the Neo-Expressionism of the '80s, a moment Prince wryly subverted with the first *Joke* series. Indeed, *Man O Man*, with its hand-written, italicized joke and red, pink and maroon dominated composition betray the artist's technical prowess which, until then, had taken somewhat of a backseat to his conceptual dexterity. *Man O Man* offers Prince an opportunity to broaden the range of his practice, ensnaring Abstract Expressionism, Neo-Expressionism and Pop Art in his web of carefully considered reference points, all at the service of a singular body of work that expands the notion of painting altogether.

Achieving early and lasting success in the late '70s and early '80s as a member of the Pictures Generation, Prince's career began with the re-photographing already extant images. In a now-iconic series, Prince grouped together advertising types—suave interiors, polished looking men and

women, and, of course, cowboys, used to hawk aspirational products on an impressionable clientele. In so doing, Prince challenged modernism's long-held and once-sacred promise of authenticity and uniqueness. Then, towards the middle and end of the '80s, the artist reached further into the American collective conscious, retrieving the sort of jokes everyone knows but no one can reliably place. *Man O Man* taps into some of postwar America's greatest artistic vocabularies while retaining the vernacular, easy-going humor that marks some of his most compelling output.

In *Man O Man*, silkscreened images of schematic people and flowers, here in black and white, interlace a field of warm, brassy reds, oranges, yellows, lavender and white. Constructed in layers, the figures recede and draw nearer depending on their respective level of obscurity. Some announce themselves against a contrasting swell of color while others remain scantily visible, pushed into the visual margins. At once a Pop strategy and an effective painterly device, Prince repeats imagery throughout the picture. Prince adopts the moody, evocative brushwork of New York School painting,

offering an intentionally boilerplate, somewhat saccharine interpretation of that style. The combination of the two styles is his approximation of the Neo-Expressionist house style of the '80s which he studiously avoided—a catch-all coalition of sincerity, artificiality, representation, abstraction, banality, and grandeur.

For Prince, this Neo-Expressionist mode, which, by 1999, was comfortably in his rear-view mirror, offers a valuable opportunity to once again prod the art world's collective ribs. A style built on machismo and a resurgence of the idea of individual genius, ideas largely anathema to Prince's work at the time, is here resuscitated and seasoned with a dose of skepticism. Still, though, *Man O Man* boasts an almost cloying sincerity as even his most detached efforts do. Its backwards earnestness reflects Prince's commitment to his craft and to the principles upon which his work stands. The joke itself might even allude to this. Sending up the idea of masculinity and toughness with a quick, thoroughly Princian one-liner, the painting takes a sly jab at the bluster and aplomb of Neo-Expressionism, a movement with heroic aspirations.

Interestingly, Prince places the entire composition on a tilt, italicizing the joke at the bottom and setting the directional brushstrokes and orientations of the silkscreened figures at a slant. Unlike his earlier monochrome *Joke* paintings, which are utterly rectilinear and unflinchingly formulaic, *Man O Man* is slightly off-kilter, visually and thematically. A painting-as-non-sequitur, it challenges the deadpan straightness of his earlier jokes while still retaining its bite and a roundabout incisiveness. For Prince, whose own previous efforts are as viable and valuable a source for investigation as any other, *Man O Man* represents an opportunity to expand his own specific formal parameters while scrutinizing the broader narrative of post-war American painting. Further, the handwritten joke, as opposed to a silkscreened one, marks a return to Prince's roots: the first *Jokes* were handwritten on napkins. "Sometimes when I walk into a gallery and I see someone's work, I think to myself, "Gee, I wish I had done that." ... I remember thinking that if I had seen someone make the hand-written joke and call it their work, I would have said, "I wish I had done that" (K. Gordon and R. Prince, "Band Paintings: Kim Gordon Interviews Richard Prince," *Interview Magazine*, June 22, 2012). Coinciding with the more hands-on approach to painting, Prince's return to the hand-written joke seems a conscious effort to rethink the earliest *Jokes* and reintroduce, at least in spirit, their arresting informality.

For the painter, who has built a long and fruitful career by filtering prosaicness into the art historical canon with profundity and wit, *Man O Man* is a tremendously successful picture that is both retrospective and predictive. Harking back to his monochrome *Jokes*, it also looks ahead at the celebrated *Nurse* paintings, whose richly painted surfaces were viewed as a departure for the artist. Here, Prince begins tilling the soil from which those paintings would, just a few short years later, sprout. Unified in its multi-pronged critique of authorship and heroism in painting, the picture finds the artist's critical eye as sharp and tuned as ever.

Present lot illustrated (detail).



835

CECILY BROWN (B. 1969)

Can Can

signed and dated 'Cecily Brown '98' (on the stretcher); signed twice, titled and dated twice 'Cecily Brown 98 Cecily Brown Can Can 1998' (on the reverse)

oil on canvas

75 7/8 x 98 in. (192.7 x 248.9 cm.)

Painted in 1998.

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

PROVENANCE

Deitch Projects, New York

Private collection, New York

Acquired from the above by the present owner

EXHIBITED

New York, Deitch Projects, *Cecily Brown, High Society*, April-May 1998.

I think that painting is a kind of alchemy. The paint is transformed into image, and hopefully paint and image transform themselves into a third and new thing ... I want to catch something in the act of becoming something else.

Cecily Brown



Hieronymus Bosch, *The Garden of Earthly Delights: Allegory of Luxury*, circa 1500 (detail of central pane). Museo del Prado, Madrid. Photo: Prado, Madrid, Spain / Bridgeman Images.





Cecily Brown in her studio, 2014. Photo: Christopher Lane/Contour by Getty Images. Artwork: © Cecily Brown.





Henri de Toulouse-Lautrec, *La Troupe de Mlle. Eglantine*, Musée des Arts Décoratifs, Paris. Photo: Erich Lessing / Art Resource, NY.

One of the most innovative artists working toward painting's revival in the 1990s, Cecily Brown deftly weds abstraction and figuration to create suggestive, sensuous tableaux. *Can Can* is a bacchanal of organic and richly rendered forms painted at a time when the artist was receiving an increasing amount of international acclaim. Its contorted kaleidoscope of buttery yellows, fleshy pinks, and minty greens hints at a plethora of figures in a state of undress but withholds any directly representative allusions. "The place I'm interested in," Brown has said, "is where the mind goes when it's trying to make up for what isn't there" (C. Brown, quoted in J. Tumlrir, "The Paintings of Cecily Brown" in *Cecily Brown*, exh. cat., Gagosian Gallery, New York & Los Angeles, 2002, p. 9). Offering the viewer a visual vocabulary full of evocative brushwork and ambiguous anatomy, Brown continues to play on the outskirts of figurative painting where subject blends with surface.

Having studied at the Slade School of Art in London in the early 1990s, her uninhibited painterly style and interest in figuration stood out from many of her contemporaries, namely those highly-conceptual students that would later become known as Young British Artists (YBAs). In contrast to their more ironic and iconoclastic concerns, Brown approached her work with an unquestioning sincerity that was rooted in a profound respect for the history of painting. "The boundaries of painting excite me," she noted in 2009. "You've got the same old materials—just oils and a canvas—and you're trying to do something that's been done for centuries. And yet, within those limits, you have to make something new or exciting for yourself as well as other people" (C. Brown, quoted in "Cecily Brown: I take things too far when

painting", *The Guardian*, Sunday 20 September 2009). By reinvestigating one of the most traditional artistic media, Brown puts herself in conversation with a litany of artists past and present.

Though Brown's influences include a broad range of European masters such as Titian, Bruegel, Delacroix, and Rubens, she is most frequently associated with the strong painterly aesthetic of the Abstract Expressionist artists who dominated the art world in the mid-20th century. Her paintings, which are usually executed on similarly large-scaled canvases, carry a kindred sense of vigorous energy and rhythm. Like the stars of the movement, such as Joan Mitchell, Willem de Kooning, and Philip Guston, Brown is concerned with the act of painting above all else. "I think that painting is a kind of alchemy," she has intoned. "[T]he paint is transformed into image, and hopefully paint and image transform themselves into a third and new thing ... I want to catch something in the act of becoming something else," (C. Brown, quoted in *Cecily Brown*, exh. cat., Gagosian Gallery, New York 2008, p. 16). This interest in capturing the very action, the process of painting, is evident in works like *Can Can* where each brushstroke seems to vibrate with a motion and energy all its own.

It is the alternative reality that can be created by paint that is of fundamental significance to Brown's work. She has described her creative process as "organic", with the imagery emerging as she adds each color, stroke by stroke. The fact that the forms in her paintings are always in flux, refusing to be pinned down, leaves the viewer free to bring their own meanings to the work. This engagement with the unresolved tension between representation and reality feels hedonistic and confident, revealing a great enjoyment in the act of painting as well as a deep interest in the characteristics that are special to oil paint. For example, Brown has described how she wanted the paint in her early work "to embody the same sensations that bodies would. Oil paint very easily suggests bodily fluids and flesh" (C. Brown, quoted in G. Wood, "I like the cheap and nasty", *The Observer*, 12 June 2005). *Can Can*, with its salacious imagery and lavish brushwork, is a direct attempt to recreate a sense of the physicality of flesh.

In 1994, shortly after graduating from art school, Brown moved to New York, which proved pivotal to her career. "I fit in better in America...I felt at home in New York at once," she related. This was partly because of the city's artistic heritage, she explained, but also because of a stimulating tension created by being English, and feeling that she belonged in New York. "My natural state is being torn, it would be bad for me if I wasn't. If I had to narrow the work to one word, it would be 'conflict'. I don't like things to go along too happily" (C. Brown, in J. Wullschlager "Lunch with the FT", *Financial Times*, June 10, 2016). *Can Can* is characteristic of the bold complexity that is inherent to her work. Uniting an intuitive and intellectual understanding of her medium with a daring contemporary perspective, Brown champions painting as a powerful and relevant force for the 21st century.

Present lot illustrated (detail).



836

JEFF KOONS (B. 1955)

Jim Beam - Barrel Car

stainless steel and bourbon

overall: 7 ¾ x 14 ¼ x 6 ½ in. (19.7 x 36.2 x 16.5 cm.)

Executed in 1986. This work is number one from an edition of three plus one artist's proof.

\$400,000-600,000

PROVENANCE

Sonnabend Gallery, New York

Private collection, Switzerland

Anon. sale; Sotheby's, London, 29 June 2000, lot 1

Acquired at the above sale by the present owner

EXHIBITED

Paris, Galerie Jerome de Noirmont, *Jeff Koons*, September-November 1997 (another example exhibited).

Oslo, Astrup Fearnley Museum of Modern Art, *Jeff Koons: Retrospective*, September-December 2004, p. 146 (another example exhibited and illustrated).

Helsinki City Art Museum, *Jeff Koons: Retrospective*, January-April 2005, p. 45 (another example exhibited and illustrated).

New York, Craig F. Starr Gallery, *Jeff Koons: Jim Beam - J.B. Turner Engine and Six Individual Cars*, February-March 2015 (another example exhibited).

LITERATURE

A. Muthesius, ed., *Jeff Koons*, Cologne, 1992, pp. 70 and 73, no. 7 (another example illustrated).

J. Koons, ed., *The Jeff Koons Handbook*, London, 1992, pp. 66-67 (another example illustrated).

H. W. Holzwarth, *Jeff Koons*, Cologne, 2008 p. 197 (another example illustrated).

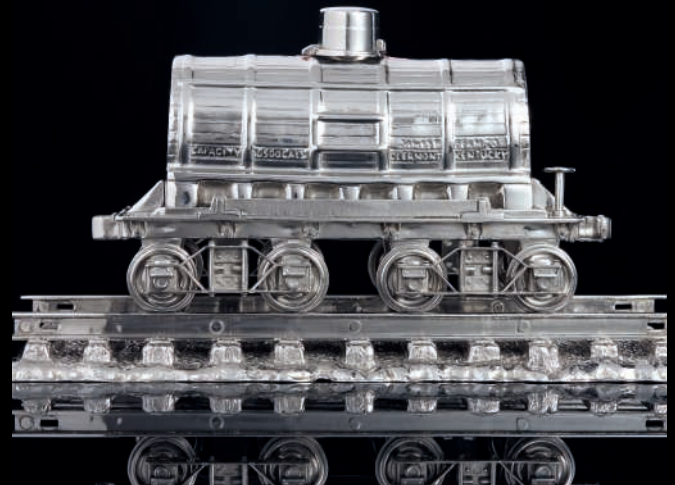
H. W. Holzwarth, *Jeff Koons*, Cologne, 2015, pp. 34-35 (another example illustrated).

M. Slenske, "Artworks from the Sonnabend Collection Find a Home in a La Jolla Bungalow," *Galerie Magazine*, Summer 2018 (another example illustrated).





Police pouring out illegal alcohol into a Sewer, New York, 1921. Photo: © Universal History Archive/UIG / Bridgeman Images.



Alternate view of the present lot.

A piece of found cultural ephemera transformed into nearly indestructible, immaculate steel, Jeff Koons's *Barrel Car* taps into many chapters of American history, and marks a seminal moment in the artist's illustrious career. This finely crafted, delightful object was conceived in 1986 as an edition of three plus an artist proof, and the carriage can also be found in the nine-and-a-half-foot silvery seam of industrial nostalgia in the form of a vintage locomotive and its seven carriages, titled *Jim Beam - J.B. Turner Train*. The kitschy subject and its glittering surface channels the glamor of a bygone era, an elegy to the ages of steam and steel, while cautioning against the excesses of consumption.

Debuting in 1986, Koons's *Luxury and Degradation* series was unveiled at the International with Monument Gallery in New York's Lower East Side and Daniel Weinberg Gallery in Los Angeles. The exhibition consisted of liquor advertisements and sculptures at once celebrating and critiquing the exploitation that lay behind the successes of the speculators of the nineteenth and twentieth centuries alike, especially those in alcohol or advertising, while commemorating the heroic spirit of these frontiersmen and trailblazers. Advertisements for Gordon's Gin and Frangelico were exhibited,

and objects of the alcohol industry, such as cocktail kits and novelty bottles, were cast in stainless steel. Like Andy Warhol, Koons took iconic elements from the American cultural landscape and employed them as vehicles for a sophisticated exploration of art and society. Koons elaborated, "I wanted to suggest how the idea of luxury, through abstraction, is used to induce a psychological state of degradation" (J. Koons, quoted in T. Kellein (ed.), *Jeff Koons Pictures: 1980-2002*, exh. cat., Bielefeld, 2002, p. 45).

Koons found inspiration through a liquor store window when he spotted a collectible plastic and ceramic decanter modeled after an old-fashioned, steam-powered train. The original train epitomized kitsch in its similarities to art and nostalgic subject matter, using easily digestible contents and concepts to transform a children's toy into a seductive advertisement targeting adult indulgences. Koons was immediately drawn to the object, recalling, "This would be a great ready-made!" (J. Koons, 2000, quoted in D. Sylvester, *Interview with American Artists*, London, 2002, p. 34).

The exterior of the train is as equally intoxicating as its contents due to Koons's decision to cast the object in stainless steel. He explained, "to me,

stainless steel is the material of the Proletarian, it's what pots and pans are made of. It's a very hard material and it's fake luxury. If these pieces were in silver, they would be absolutely boring. They have absolutely no desire to be in silver; they could not communicate in silver" (J. Koons quoted in *Jeff Koons*, exh. cat., San Francisco, 1992, p. 65).

This series represented Koons's first use of stainless steel in his artworks—a watershed moment that would have a dramatic impact on the rest of his career. Stainless steel could be polished to a mirrored sheen, catching the light and immortalizing objects ranging from the downright tacky to the decadent. Reflective surfaces occur frequently in Koons's work, which he explores with increasing complexity and technical skill. Gazing into the reflected surface of *Barrel Car*, we see ourselves, so we are directly implicated within the universe of the artist. "Polishing the metal lent it a desirous surface, but also one that gave affirmation to the viewer. And this is also the sexual part—it's about affirming the viewer, telling him, 'You exist!' When you move it moves. The reflection changes. If you don't move, nothing happens. Everything depends on you, the viewer" (J. Koons, quoted in M. Ulrich (ed.), *Jeff Koons: The Painter*, exh. cat., Frankfurt, 2012, p. 78).

And while *Barrel Car* mimics the appearance of a lavish centerpiece that would have adorned the formal table of a Frick or a Rockefeller, its material is in fact the same one that provided the foundation for the entire railroad industry. Steel arteries once linked the United States, forming vital transitways along which train cars like this one would trundle.

Not only is stainless steel fitting for the nostalgic subject, it also serves a functional purpose, as it is the only material that could eternally preserve the liquor. The hidden compartment containing bourbon is further secured with a tax stamp applied by the Jim Beam Company. Koons claimed that the sanctity of the hidden alcohol was central to the spirit of the work of art: "For me, the bourbon was the soul and the tax-stamp seal was like the interface to the soul" (J. Koons, quoted in D. Sylvester, *Interviews with American Artists*, London 2002, p. 340). As long as the seal is unbroken, the work remains in a perpetual state of newness, a pristine embodiment of the artist's desire to create a 'perfect' object. However, the work's survival and the preservation of its 'spirit' remain wholly contingent on one's ability to keep temptation at bay and resist the lure of the liquor within. As Koons explains, "You can drink it and enjoy the bourbon, but you have killed the soul of the piece when you break the tax-stamp seal" (J. Koons, *Ibid.*, p. 56).

Jeff Koons with Jim Beam's Master Distiller, Booker Noe, James B. Distillery, Clermont, circa 1986.



PROPERTY FROM AN IMPORTANT BRITISH PRIVATE COLLECTION

837

TAKASHI MURAKAMI (B. 1962)

Melting DOB D

signed and dated 'TAKASHI. 01.' (on the reverse)

acrylic on canvas laid down on panel

39 ½ x 39 ½ in. (100.3 x 100.3 cm.)

Painted in 2001.

\$450,000-650,000

PROVENANCE

Tomio Koyama Gallery, Tokyo

Acquired from the above by the present owner, 2001

EXHIBITED

Tokyo, Museum of Contemporary Art, *Takashi Murakami: Summon monsters?*

Open doors? Heal? Or die?, August-November 2001, p. 54, fig. q (illustrated).

Los Angeles Museum of Contemporary Art; Brooklyn Museum of Art;

Frankfurt, Museum für Moderne Kunst and Bilbao, Guggenheim Museum,

©Murakami, October 2007-May 2009, p. 303.

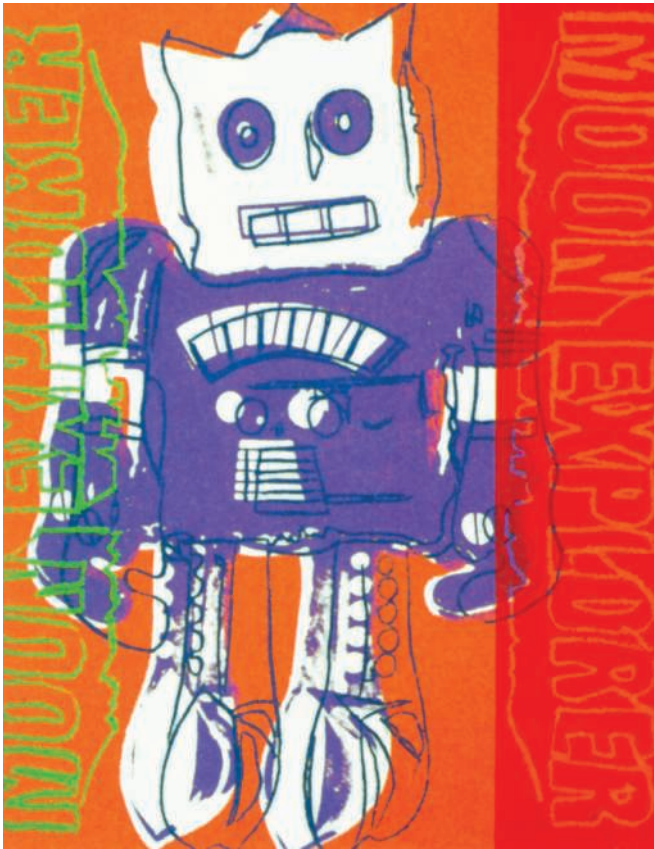
Combining shock and awe in equal measure with a seduction/solicitation strategy aimed at winning over jaded hearts and minds, Superflat functions like the ancient Trojan horse to penetrate the art and fashion world's defenses and to neutralize whatever vestiges remain in the age of the corporate-sponsored art opening of the hermeneutics of suspicion.

(D. Hebridge quoted in ©Murakami, exh. cat., Museum of Contemporary Art, Los Angeles, 2007 p. 24)



Katsushika Hokusai, *The Great Wave of Kanagawa*, 1829-1832. Photo: © Art Resource, NY.





Andy Warhol, *Moon Explorer*, 1983. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Takashi Murakami's *Theory of Super Flat Japanese Art*, posited by the artist in 1990, argues that our definition of "art" is more or less the moment in which we are affected by an artwork, despite the fact that we may not completely comprehend the visual imagery or meaning of the work under consideration. Our desire to see and understand the future, if only briefly, is the driving force behind these actions and the essence of the *Super Flat* movement (T. Murakami, *Super Flat*, Tokyo, 2000, p. 9). In this regard, Murakami's *oeuvre* can be described as an effort to combine the conceptually contrasting spheres of Japanese artistic imagery and the visual culture of the West. *Melting DOB D* subsequently acts as a work that plays into the artist's attempt at producing a modern and unmistakable style through globally recognizable motifs.

Melting DOB D is captivatingly sinister and simultaneously playful. Murakami draws from the idea that anxieties in society, due to a tense political or social climate, heighten our interest in horror and monsters. Mr. DOB's sharp teeth, mischievous smile, and piercing eyes are certainly frightening at once, yet we can't peel our eyes away. The complex composition includes multiple faces and heads that protrude and ooze like growths, melting out of Mr.

DOB. Further, the free-flowing patterns of color and form produce a visually appealing design juxtaposed against a more geometrically constructed checkered background. The *superflatness* of *Melting DOB D* eliminates the artist's hand from the work because its smooth, almost reflective surface removes any focus on brushstrokes. Yet, considering the number of times the artist paints the character, Murakami is inherently part of it; some believe the character is Murakami's alter ego.

Melting DOB D stems from a 1994 manifestation of Murakami's single most represented and ubiquitous character in his domain of the *Super Flat*. The appearance of Mr. DOB is an amalgamation of Japanese and Western characters, primarily the acclaimed 1970s manga character Inakappe Taishō (The Funny Judo Champion) who features a gaping, clownish expression. He also draws inspiration from the robot cat Doraemon who is similar in coloration and features a wide-eyed visage not unlike the present work. Further, Mr. DOB greatly parallels Disney's Mickey Mouse and the Russian cartoon character Cheburashka in head shape. Investigating the world around him via the inexhaustible variety of forms in which he is presented, Murakami suggests that Mr. DOB is a conduit to satisfy the goal of his artistic production: "On one side, I am trying show my compatriots what 'art' means on a global scale and on the other, to the foreigners, I am trying to show the essence of our current culture," (*High, Low and Superflat: Murakami Deconstructed*, Christie's, 2013).

Takashi Murakami's participation in collaborations with brands and celebrities, such as Kanye West and Louis Vuitton, places his name in the forefront of everyday society. His interest in global consumerism and pop culture recalls the work of Andy Warhol, whose silkscreens were experimentations in working with bold color, rendering everyday products on the market, and exploiting the character of the celebrity. Murakami's pervasive interest in painting Mr. DOB is not unlike Warhol's renditions and repeated and close-up representation of Mickey Mouse, such as *Quadrant Mickey Mouse* (1981). These images act as precursors to Murakami's reproduction of Mr. DOB across the past twenty-four years. Further, Damien Hirst's and Jeff Koons' preoccupation with depicting the sensational is akin to the comically shocking *Melting DOB D*.

Murakami studied Japanese painting at the Tokyo National University of Fine Arts and Music, receiving a Bachelor of Fine Arts degree in 1986 and a Ph.D in 1993. His iconic style rests on blending traditional artistic conventions with a lexicon that is grounded in popular culture. This ability to harmonize fine art and popular culture, mainly traditional Japanese Nihonga visual imagery and the consumer culture of *manga* and *anime*, categorizes him as one of the most influential and renowned artists to come on the scene from Asia in the post-war era. Shortly before participating in the P.S. 1 Contemporary Art Center's International Study Program upon his arrival to the United States, Murakami created the first figure of Mr. DOB, subsequently revisiting and transforming the cartoon over time. Invoking both hilarity and disquietude, Mr. DOB can be a formidable creature, easily found in *manga* comics with hints of Western influence. The epitome of his style, *Melting DOB D* is a prominent painting that showcases Murakami's most beloved character; the whimsically ominous Mr. DOB, whose debut appearance and presence in Murakami's body of work is not only a play on an amalgam of various cartoon figures, but whose impact continues to influence the motifs in and development of Murakami's art.



PROPERTY FROM AN IMPORTANT BRITISH PRIVATE COLLECTION

838

TAKASHI MURAKAMI (B. 1962)

Dokuro Black; Dokuro Gold & Dokuro Red (Three Works)

signed and dated 'TAKASHI. 2001' (on the reverse of each element)

acrylic on canvas laid down on panel

each: 15 7/8 x 15 7/8 in. (40 x 40 cm.)

Painted in 2001.

\$250,000-450,000

PROVENANCE

Galerie Emmanuel Perrotin, Paris

Acquired from the above by the present owner

EXHIBITED

London, Serpentine Gallery, *Takashi Murakami, KaiKai KiKi*, November

2002-January 2003, p. 75.


Udine, Villa Manin Centro d'arte Contemporanea, *Infinite Painting:*

Contemporary Painting and Global Realism, April-September 2006, pp. 118-121

(illustrated).

Paradoxically full of both glee and terror, Takashi Murakami's *Dokuro Black*, *Dokuro Gold*, and *Dokuro Red* exemplify the artist's skillful ability to question the nature of art and culture in Japan using an optimistic and energetic visual language. Murakami began this series in the 1990s, inspired by a 1970s Japanese children's show, "Time Bokan," in which the villain would disappear in a skull-shaped mushroom cloud at the end of each episode. Embellishing the eyes of each skull are flowers, a signature motif across Murakami's oeuvre.

As an art student, Murakami had studied *nihon-ga*, a form of art developed in the Nineteenth Century, and had painted little else for two years. It was in response to this training that Murakami developed his own unique aesthetic, creating an artistic language that is appropriate to modern Japan, an art suited to the world of the *otaku*. The subject matter is an extension of tradition, yet it has collided with the world of *manga* and *animé*. Rather than preserve culture in aspic, Murakami has developed a manic, energetic style that collides some of the old artistic motifs and values of Japan with its post-War, post-Disney, commercial existence today. To this end, he invented the concept of the Superflat, developing an aesthetic based on a range of concepts including traditional Japanese perspective, digital screens and breaking down notions of the difference between art and craft imposed by the West after two cultural and literal invasions: the 'Opening of Japan' in the Nineteenth Century and the Occupation following the Second World War.



I believe that the time has come to return art to the hands of the monsters, who were here before humans.

Takashi Murakami

The work of Takashi Murakami celebrates the market in a broader context; it brings together the great heritage and tradition of his country to create a surprising and melancholic Pop universe in which merchandising, Manga, mythology and science fiction merge together.

(F. Bonami)

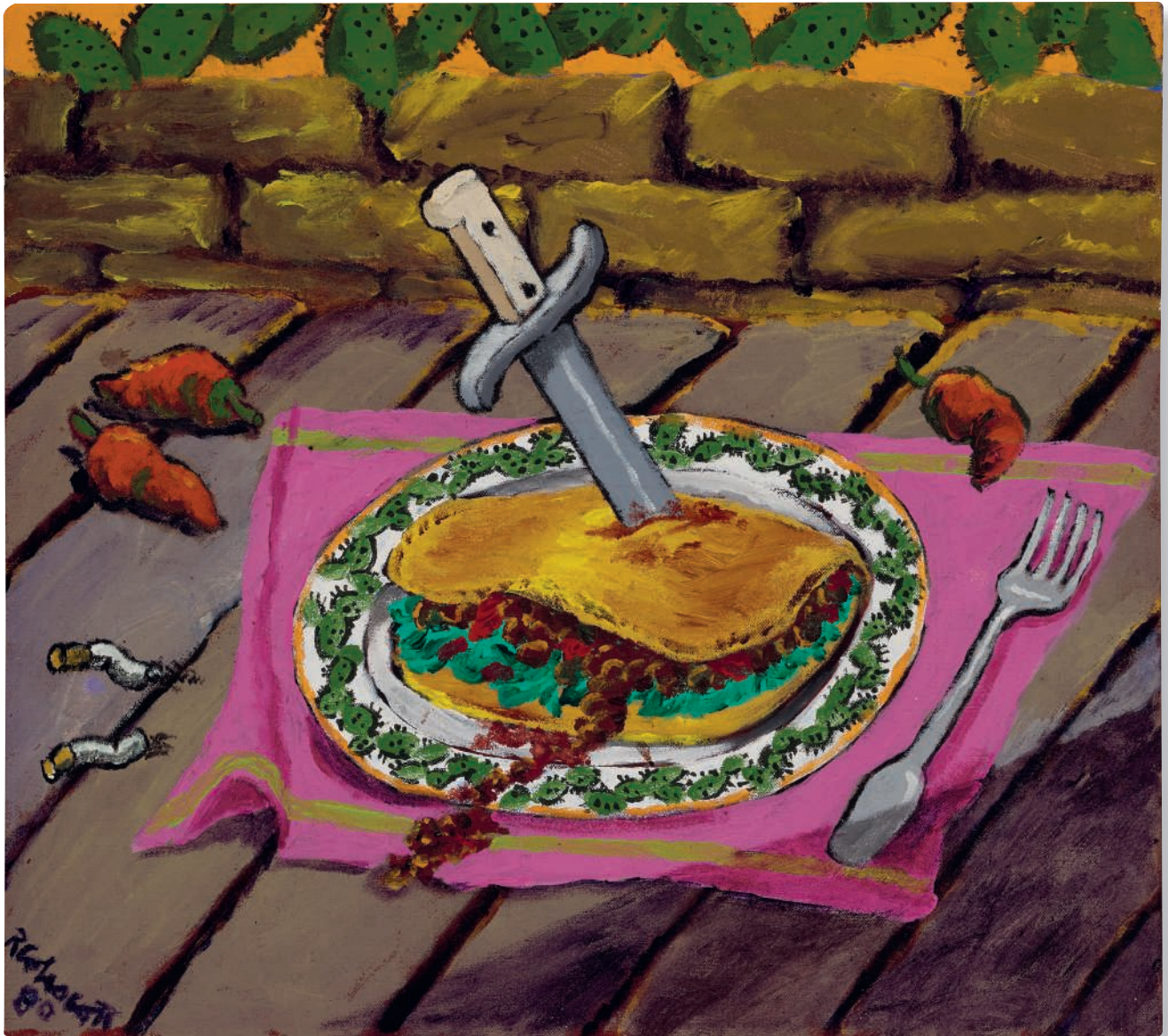
An infinite painting is one which continues to maintain the differences of the world and of its different representations. Painting that goes through history and society is like a temporal line.

(F. Bonami)

Present lot illustrated (detail).







839

ROBERT COLESCOTT (1925-2009)

Artistry + Reality, Mexicali Rose

signed and dated 'Robert Colescott 80' (lower left); signed with the artist's initials, titled and dated again 'RHC SEPT. 1980 ARTISTRY + REALITY - MEXICALI ROSE' (on the overlap)

oil on canvas

16 x 18 in. (40.6 x 45.7 cm)

Painted in 1980.

\$20,000-30,000

PROVENANCE

Semaphore Gallery, New York

Private collection, New York

Andrew Kreps Gallery, New York

Acquired from the above by the present owner



840

DAVID SALLE (B. 1952)

Sestina

oil on three joined canvases
81 x 84 ½ in. (205.7 x 214.6 cm.)
Painted in 2002.

\$60,000-80,000

PROVENANCE

Mary Boone Gallery, New York
Acquired from the above by the present owner, 2003

EXHIBITED

New York, Mary Boone Gallery, *David Salle*, January-March 2003.

841

RICHARD PRINCE (B. 1949)

Up/High

signed, titled and dated 'R Prince 2008 UP/HIGH' (on the reverse)

acrylic and printed paper collage on canvas

67 ¼ x 53 ⅞ in. (170.8 x 136.8 cm)

Executed in 2008.

\$700,000-900,000

PROVENANCE

Association pour la Vie Charity Auction, courtesy of the Artist; Christie's, Paris,
17 March 2009, lot 15

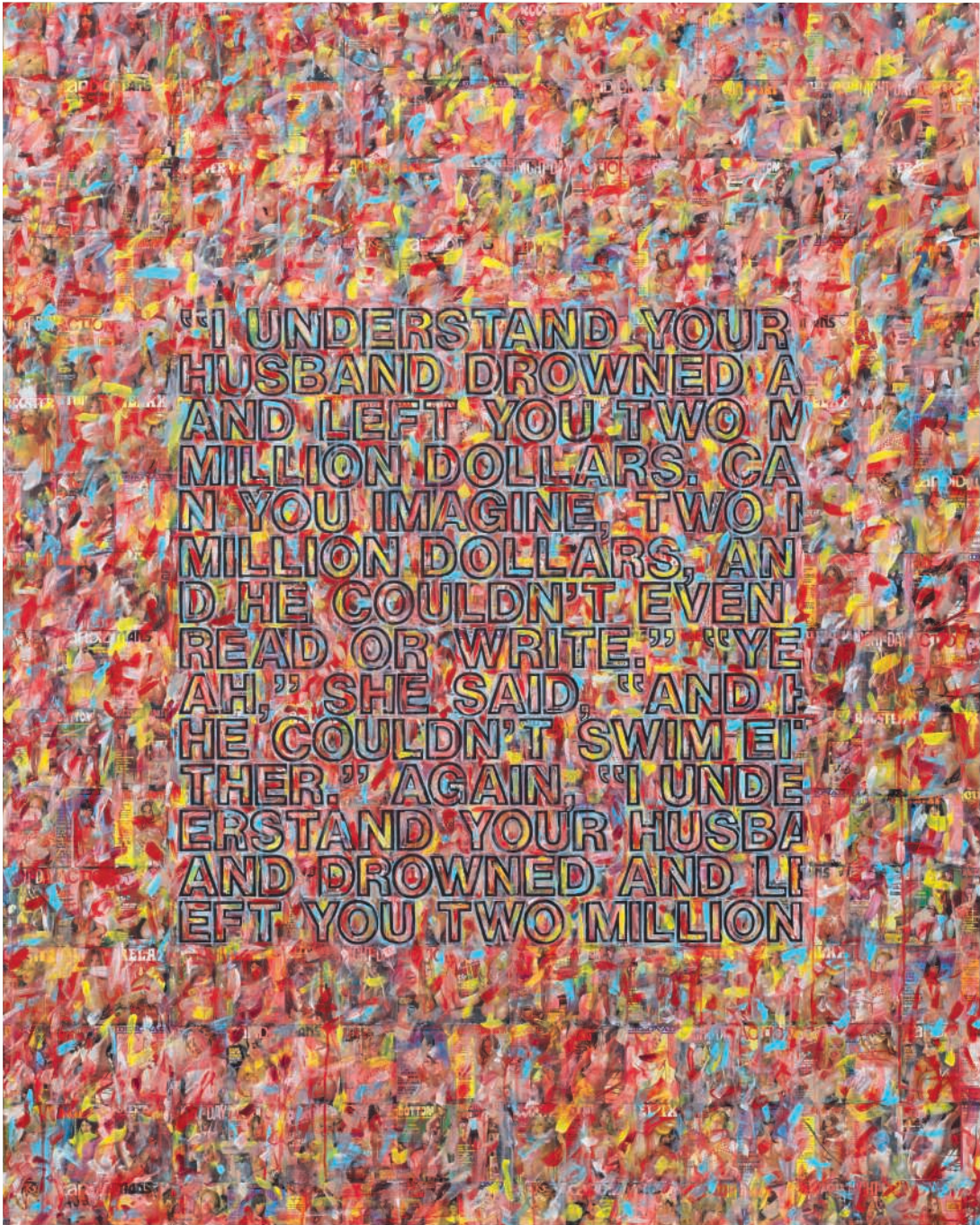
Acquired at the above sale by the present owner

Humor is a serious business, and at its best it captures the pathos of everyday life and makes it palatable, even if just for a moment.

(N. Spector, Richard Prince: Spiritual America, New York, Solomon R. Guggenheim Museum, 2007, p. 35)



Richard Prince in his studio, Sagaponack, New York, 2006. Photo: © Gordon M. Grant, All Rights Reserved. Artwork: © Richard Prince.



"I UNDERSTAND YOUR HUSBAND DROWNED AND LEFT YOU TWO MILLION DOLLARS. CAN YOU IMAGINE, TWO MILLION DOLLARS, AND HE COULDN'T EVEN READ OR WRITE." "YE AH," SHE SAID, "AND HE COULDN'T SWIM EITHER." AGAIN, "I UNDERSTAND YOUR HUSBAND DROWNED AND LEFT YOU TWO MILLION



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

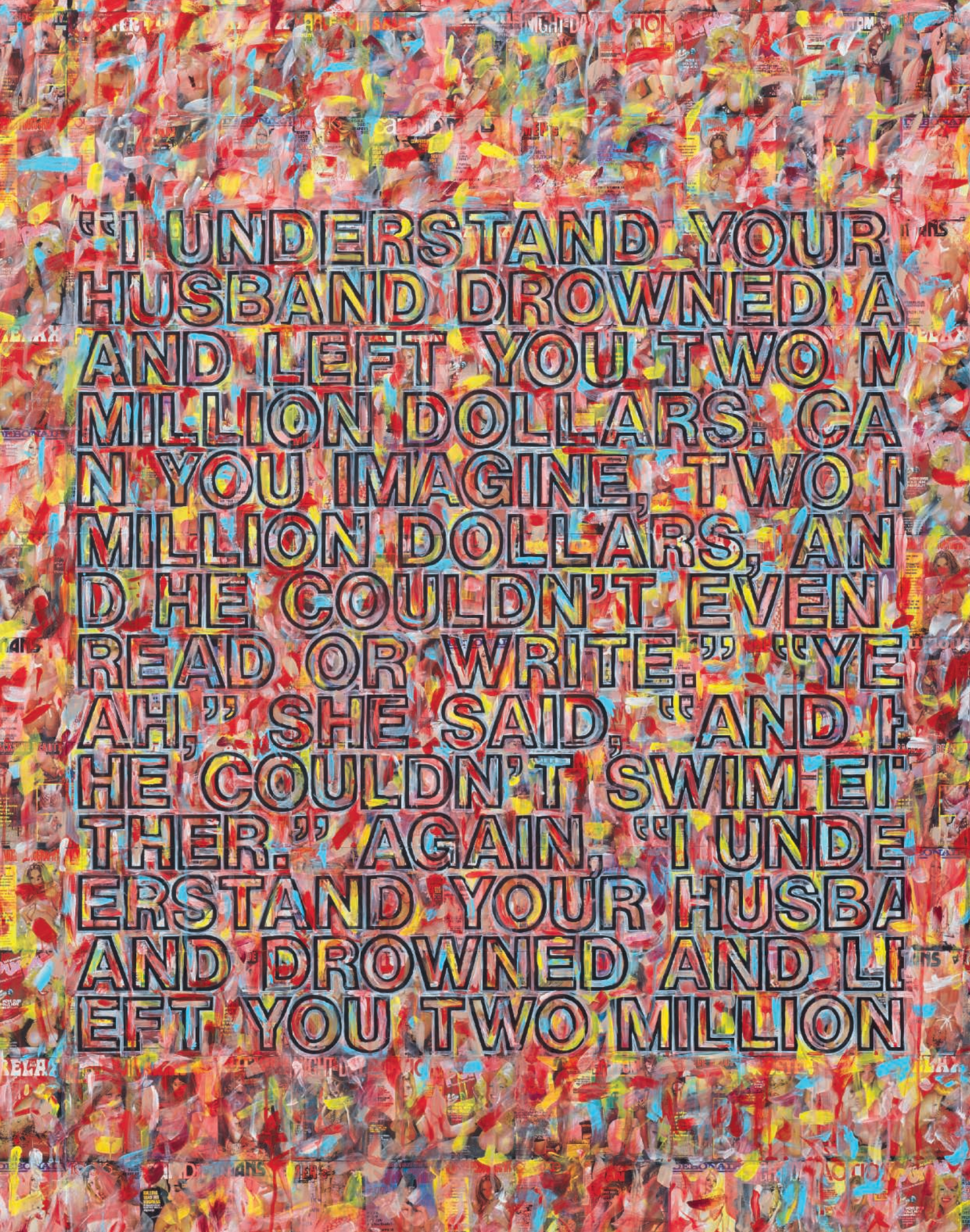
Executed in 2008, *Up/High* holds its importance in Richard Prince's mature artistic career when he became more involved with the medium of paint. From a distance, the gestural and colorful brushstrokes make the present work almost abstract, echoing the painterly expanse of paintings by Jackson Pollock and the Action Painters; yet upon closer inspection, it becomes clear that the entire background consists of pornographic covers torn from adult magazines. Superimposed over these images, stenciled letters stammer across the canvas, creating a tension between the typeface's serious appearance and the text's humorous content. The side margins have also been intentionally eliminated by Prince to create the effect of run-on sentences, hovering on the verge of illegibility. Standing in front of the painting, the viewer is invited to fill in the gaps mentally, visualize the scenario and complete the punch line.

Richard Prince's joke series first made its debut in the mid-1980s, when he forayed into comedy by sketching cartoons from publications like

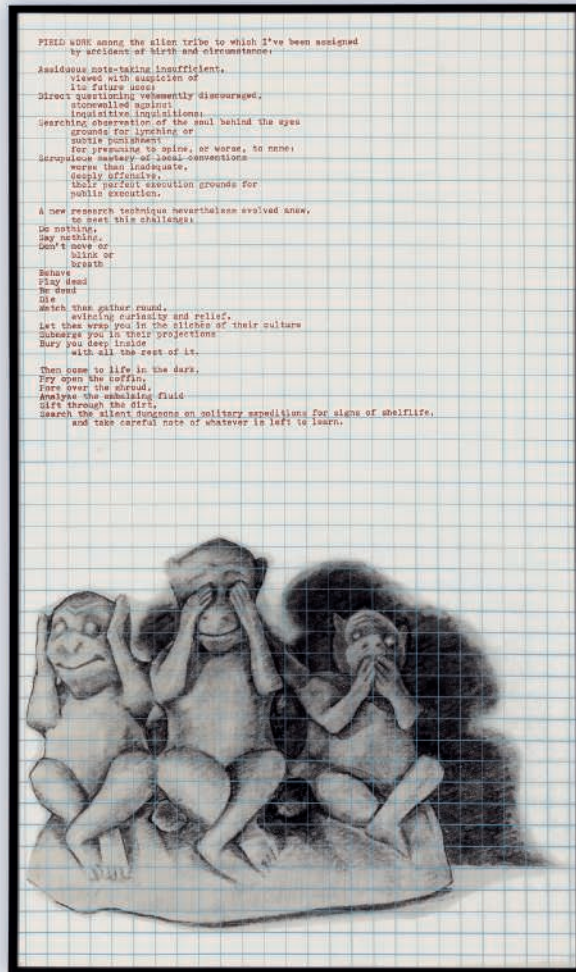
The New Yorker and *Playboy*. Soon he realized the visual and conceptual power of these incongruous punchlines over the magazine pictures and started to recycle a number of well-worn jokes of the Rodney Dangerfield and Henny Youngman variety into his iconoclastic paintings. Although different in mediums, the *Jokes* still encapsulate Prince's artistic interest in the audacious appropriation also present in his earlier "re-photographed" advertising images, and continue to center on the seductiveness of mass culture. Humor sits in the center of Prince's *oeuvre* as an artist. As he himself has explained: "the subject comes first. Then the medium I guess... Like the jokes, they needed a traditional medium. Stretchers, canvas, paint. The most traditional. Nothing fancy or clever or loud. The subject was already that. So the medium had to cut into the craziness. Make it more normal. Normalize the subject. Normality as the next special effect" (R. Prince quoted in R. Brooks, J. Rian & L. Sante, eds., *Richard Prince*, London, 2003, p. 20). With cultural connotations embedded within them, the *jokes* function as both image and text simultaneously, blurring the boundaries between so-called 'high' and 'low' culture.

The juxtaposition between the background and the joke appears to be Prince's deliberate choice. In other works from the series, he has used fashion portraits of Kate Moss. In 2007, the year before *Up/High* was executed, Prince created his now well-collected de Kooning series as well, in which he integrated pornographic magazine images of male bodies with painterly passages derived from de Kooning's women paintings. This collision of content reveals Prince's self-awareness as an artist and his critical view of the gender polarities in the canon of art history. In *Up/High* (2008), the overall effect renders the venerated icons of American Post-War art such as Kline, Pollock and de Kooning, and the machismo often associated with their action-based painting. At the same time, the explicit showing of pornographic female bodies in the present work casts a saturated sarcasm on these much-celebrated masters. Upon closer observation, the viewer is prompted to contemplate Prince's artistic intention behind the painting—what is the joke here?

In the scope of the concept, Prince's use of text in his art also inherits the art-historical lineage of John Baldessari and Joseph Kosuth. The stenciled letters and the mosaic-like accumulation of printed images are turned into an antithesis of the Abstract Expressionist's credo—"I am Nature." In this case, curator Nancy Spector writes, "With his joke series Prince achieved the anti-masterpiece—an art object that refuses to behave in a museum or market context that privileges the notion of greatness. How, for instance, does one distinguish between the paintings? By color (background vary from ocher to purple)? Or by joke—do you prefer the one about the rabbi, the farmer, the businessman, the drowned husband, or the two-pants suit?" (N. Spector, p. 39). What emerges from these disjunctions is a planned mutation attributed to both his own hand and an appropriation of printed media.



"I UNDERSTAND YOUR HUSBAND DROWNED A AND LEFT YOU TWO MILLION DOLLARS. CAN YOU IMAGINE, TWO MILLION DOLLARS, AND HE COULDN'T EVEN READ OR WRITE." "YE AH," SHE SAID, "AND HE COULDN'T SWIM EITHER." AGAIN, "I UNDERSTAND YOUR HUSBAND DROWNED AND LEFT YOU TWO MILLION



842

ADRIAN PIPER (B. 1948)

Decide Who You Are #22: Field Work

triptych—photomontage flush-mounted on board, in artist's frame
 left and right element: 72 7/8 x 42 3/8 in. (185.1 x 108.9 cm.)
 center element: 46 1/8 x 79 in. (117.2 x 200.7 cm.)
 approximate install dimensions: 72 7/8 x 139 7/8 in. (185.1 x 355.3 cm.)
 Executed in 1992.

\$60,000-80,000

PROVENANCE

Elizabeth Dee Gallery, New York
 Private collection, New York

EXHIBITED

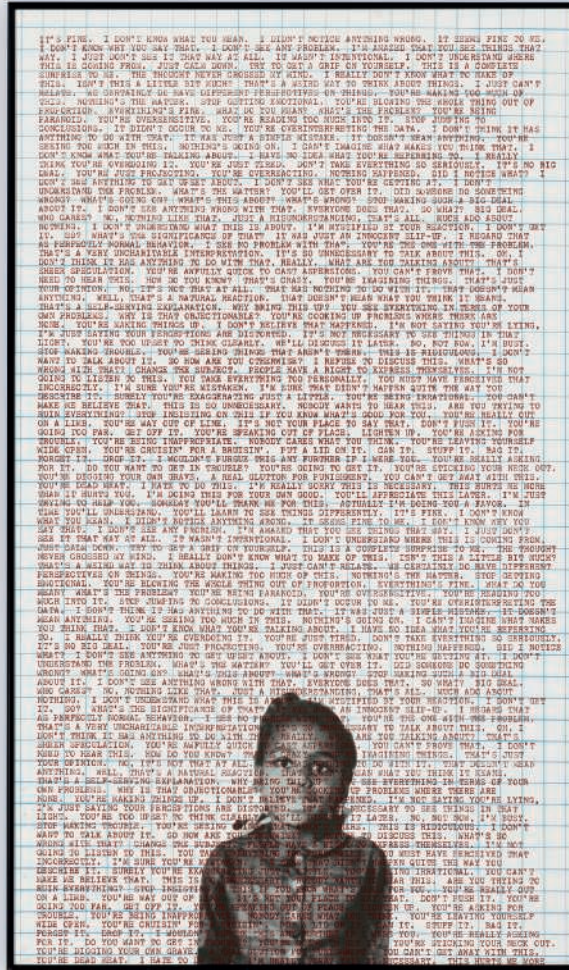
Artimo, Zeist, Holland, *Dignity for All: Reflections on Humanity*, June-August 1994.
 New York, Elizabeth Dee Gallery, *Past Time: Selected Works 1973-1995*, October-December 2010.

LITERATURE

A. Piper, *Decide Who You Are: Texts*, Paula Cooper Gallery, New York, n.p.
 J. Avgikos, "Adrian Piper: John Weber Gallery, Paula Cooper, Grey Art Gallery," *Artforum*, December 1992, p. 91.
 "Adrian Piper: Elizabeth Dee," *Artforum*, February 2011, pp. 227-228 (illustrated).

Adrian Piper's landmark 2018 retrospective "A Synthesis of Intuitions, 1965-2016" debuted at The Museum of Modern Art, where it occupied—both in a literal and political sense—the entirety of the museum's special sixth floor exhibition space. It was the largest show MoMA had ever assembled for a living artist. At first blush, Piper would seem a conspicuous recipient of such an honor. Her work engages with and methodically deconstructs complex, polarizing social issues such as racism, misogyny and xenophobia. Installed at MoMA, the retrospective revealed an institution acknowledging and embracing its political essence, elevating the cerebral, often caustic and ecstatic art of an African American woman.

Piper was born in New York City to parents of mixed racial background and raised in a cosmopolitan environment. She enrolled in the School of Visual Arts in 1966, but dropped out the following year to pursue a degree in philosophy at the City College of New York. She completed her doctorate in the field at Harvard in 1981. Concurrent with her transition from training in art to studying thought, Piper moved from figuration toward Minimalist abstraction and Conceptualism. However, these disciplines alone proved woefully inadequate to address the cruelty and turbulence of modern American life in the Vietnam era. The US invasion of Cambodia and the killing of American students at Kent State and Jackson State in 1970 constituted an awakening for Piper, and propelled her to engage with her own identity in the context of a violently racist society.



The present lot belongs to Piper's 1992 series "Decide Who You Are," consisting of large-scale photomontages interwoven with fragments and passages of red text, a repeated childhood photograph of Anita Hill and a pencil drawing of three monkeys respectively covering their ears, eyes and mouth—a cliché symbol of the maxim "see no evil, hear no evil, speak no evil." The works in the "Decide Who You Are" incorporate formal components of drawings Piper executed decades earlier, in the series "Drawing About Paper" and "Writing About Words," 1967. In these works, realized in pencil and collage on graph paper, Piper divided the blank page into abstract sections delineated by vertical lines and blocks of typewritten words or phrases suggesting concrete poetry. The typewritten word takes on a much more confrontational and aggressive tone in the "Decide Who You Are" series, where it creates a capitalized cascade of assertions and evasions: "YOU'RE TOO UPSET TO THINK CLEARLY." "WHY IS THAT OBJECTIONABLE?" "IT'S NOT YOUR PLACE TO SAY THAT." Because the text is superimposed on the childhood photograph of Anita Hill, it raises the specter of Clarence Thomas's Supreme Court nomination and the notorious sexual harassment hearings that transfixed the nation, events that have become obviously and disturbingly relevant in current American politics.



Anita Hill at the Clarence Thomas Hearings, October 14, 1991. Photo: Laura Patterson/CQ Roll Call via Getty Images.

843

BARBARA KRUGER (B. 1945)

Untitled (What you see is what you get)

photographic silkscreen on vinyl

96 x 132 in. (243.8 x 335.3 cm.)

Executed in 1996.

\$250,000-350,000

PROVENANCE

Mary Boone Gallery, New York

Private collection, Los Angeles

And what about art? It can be defined as the ability, through visual, verbal, gestural, and musical means, to objectify one's experience of the world: to show and tell, through a kind of eloquent shorthand, how it feels to be alive.

Barbara Kruger

What you see is what you get



844

CINDY SHERMAN (B. 1954)

Untitled Film Still #8

signed, numbered and dated 'Cindy Sherman AP 1/1 1978' (on a paper label affixed to the backing board)

gelatin silver print

image: 29 x 37 in. (73.7 x 94 cm.)

sheet: 31 1/8 x 39 1/8 in. (79.1 x 99.4 cm.)

Executed in 1978. This work is the only artist's proof aside from an edition of three.

\$200,000-300,000

PROVENANCE

Metro Pictures, New York

Acquired from the above by the present owner

EXHIBITED

Amsterdam, Stedelijk Museum of Modern Art, *Cindy Sherman*, December 1982, n.p., pl. 7 (another example illustrated and exhibited).

Padiglione d'Arte Contemporanea di Milano, *Cindy Sherman*, October-November 1990, p. 91 (another example exhibited).

Hamburg, Deichtorhallen; Malmö Konsthall and Lucerne, Kunstmuseum, *Cindy Sherman: Fotografiska Arbeten, 1975-1995*, May 1995-February 1996, n.p., pl. 3 (another example illustrated and exhibited).

Los Angeles, Museum of Contemporary Art; Chicago, Museum of Contemporary Art; Prague, Galerie Rudolfinum; London, Barbican Art Gallery; Musée d'art Contemporain de Bordeaux; Sydney, Museum of Contemporary Art and Toronto, Art Gallery of Ontario, *Cindy Sherman Retrospective*, November 1997-January 2000, pp. 59 and 197 (another example illustrated and exhibited).

Paris, Jeu de Paume; Kunsthaus Bregenz; Humlebaek, Louisiana Museum of Modern Art and Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 2006-September 2007, pp. 32, 37, 241 and 316 (another example illustrated and exhibited).

New York, Museum of Modern Art; San Francisco Museum of Modern Art; Minneapolis, Walker Art Center and Dallas Museum of Art, *Cindy Sherman*, July 2012-June 2013, p. 97, pl. 21 (another example illustrated and exhibited).

LITERATURE

P. Schjeldahl and I. M. Danoff, eds., *Cindy Sherman*, New York, 1984, pp. 9 and 27 (another example illustrated).

Cindy Sherman, exh. cat., New York, Whitney Museum of American Art, 1987, pp. 9, 14 and 35, pl. 7 (another example illustrated).

A. C. Danto, *Cindy Sherman*, New York, 1990, n.p., pl. 7 (another example illustrated).

R. Krauss, *Cindy Sherman 1975-1993*, New York, 1993, pp. 66-67 and 224 (another example illustrated).

H. Muschamp, "Knowing Looks," *Artforum*, vol. XXXV, no. 10, Summer 1997, pp. 106-111 (another example illustrated).

D. Frankel, ed., *The Complete Untitled Film Stills Cindy Sherman*, New York, 2003, p. 127 (another example illustrated).

Untitled Film Still #8 is one of sixty-nine images from Cindy Sherman's iconic series, *Untitled Film Stills*, which stand as the most important series in the artist's early practice. As seen in the present lot and representative of the series, Sherman employs cinematic compositional tools—lighting, cropping, framing, camera angle—as well as bodily conventions—clothing, gestures, and poses. The use of this vocabulary conjures a feeling of suspense as the viewer perpetually finds themselves at some single point along the continuum of a narrative that never has a clear beginning or end. As Sherman notes of works such as *Untitled Film Still #8*, 'Some of the women in the outdoor shots could be alone, or being watched or followed—the shots I would choose were always the ones in-between the action. These women are on their way to wherever the action is (or to their doom)...or have just come from a confrontation (or tryst)' (C. Sherman, "The Making of *Untitled*", in *The Complete Untitled Film Stills*, New York 2003, p. 9).

Created in the late 1970s, the *Untitled Film Stills* were influential in the field of photography and contemporary art for their engagement with ideas surrounding identity and constructed reality. Prompting notions of the uncanny in their strangely familiar, yet undoubtedly ambiguous compositions, Sherman's series presents the artistic self through imagery suggestive of film, television and media in a way that critiques modernist assumptions and societal constructs. 'The stills are dense with suspense and danger', Arthur Danto stated, 'and they all look as if they were directed by Alfred Hitchcock. The invariant subject is The Girl in Trouble, even if The Girl herself does not always know it...The girl is always alone, waiting, worried, watchful, but she is wary of, waiting for, worried about, and her very posture and expression phenomenologically imply the Other: the Stalker, the Saver, the Evil and Good who struggle for her possession' (A. Danto, quoted in *Cindy Sherman: Untitled Film Stills*, New York, 1990, p. 13).

Held in major private and museum collections internationally, Cindy Sherman's photographs have intrigued, disturbed, affirmed and questioned; underscoring the artifices and performance of everyday life. *Untitled Film Still #8* represents the artist at the beginning of her enormously influential and celebrated career undertaking an exploration of contemporary female identity in series after series of eloquent photographic masterpieces.



845

ROBERT LONGO (B. 1953)

Untitled (Gretchen)

signed and titled 'Robert Longo Gretchen' (on the reverse)

charcoal and graphite on paper, in artist's frame

97 ½ x 60 in. (247.7 x 152 cm.)

Executed in 1980.

\$250,000-350,000

PROVENANCE

Metro Pictures, New York

Fredrik Roos, Stockholm

His sale; Christie's, New York, 4 May 1994, lot 248

Private collection, Los Angeles

Anon. sale; Christie's, New York, 23 September 2003, lot 146

Acquired at the above sale by the present owner

EXHIBITED

Los Angeles County Museum of Art; Chicago, Museum of Contemporary Art and Hartford, Wadsworth Atheneum Museum of Art, *Robert Longo 1976-1989*, September 1989-September 1990, p. 72, no. 9 (illustrated).

LITERATURE

R. Price, *Men in Cities 1979-1982*, New York, 1986, n.p. (illustrated).

To thus consider *Men in the Cities* in retrospect and as a unified synthesis of its elements is to behold a misplaced drama, an obscure allegory that suggests both sexuality and human mortality.

(Howard N/ Fox, "In Civil War", *Robert Longo*, exh. Cat., Los Angeles County Museum of Art, 1989, p. 26).



846

ANDREAS GURSKY (B. 1955)

SH III

archival pigment print

98 ¼ x 141 in. (249.6 x 358.1 cm.)

Executed in 2014. This work is the first of three artist's proofs aside from an edition of six.

\$300,000-500,000

PROVENANCE

Acquired directly from the artist by the present owner

In the SH series, the artist has most emphatically staged a psychological 'place' in which humans occupy the landscape within a highly suggestive narrative.

(T. Sultan in *Andreas Gursky: Landscapes*, exh. cat., Parrish Art Museum, Gagosian Gallery, 2015, p. 7)



Andy Warhol, *Batman*, 1960. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

847 No Lot



848

SHERRIE LEVINE (B. 1947)

Alligator

incised with the artist's monogram and number 'LV 1/12' (on the underside)

bronze

6 ¼ x 19 ¼ x 9 in. (15.9 x 48.9 x 22.9 cm.)

Executed in 2014. This work is number one from an edition of twelve.

\$120,000-180,000

PROVENANCE

Simon Lee Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Hong Kong, Simon Lee Gallery, *Sherrie Levine*, November 2014-January 2015.

I try to make art which celebrates doubt and uncertainty. Which provokes answers but doesn't give them. Which withholds absolute meaning by incorporating parasite meanings. Which suspends meaning while perpetually dispatching you toward interpretation, urging you beyond dogmatism, beyond doctrine, beyond ideology, beyond authority.

Sherrie Levine



Alternate view of the present lot.





849

ROSEMARIE TROCKEL (B. 1952)

White Like Me 2

signed and dated 'R Trockel 2006' (on the reverse)

glazed ceramic

16 ¾ x 34 ¾ x 1 ⅞ in. (42.5 x 88.3 x 4.8 cm.)

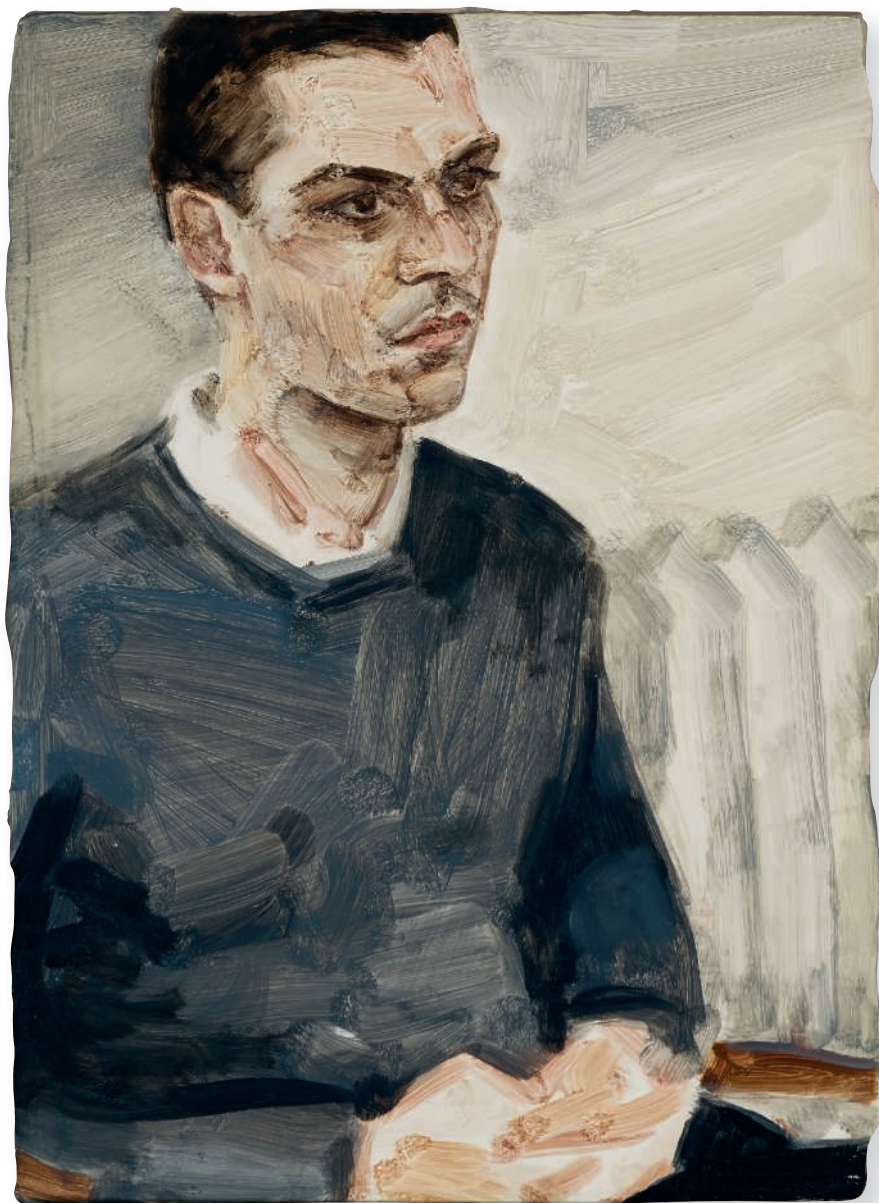
Executed in 2006. This work is unique.

\$50,000-70,000

PROVENANCE

Gladstone Gallery, Brussels

Acquired from the above by the present owner, 2009



850

ELIZABETH PEYTON (B. 1965)

Massimiliano (Massimiliano Gioni)

signed, titled and dated 'Massimiliano (Massimiliano Gioni) Elizabeth Peyton 2009' (on the reverse)

oil on linen laid down on panel

10 1/8 x 7 3/8 in. (25.7 x 18.7 cm.)

Painted in 2009.

\$100,000-150,000

PROVENANCE

Sadie Coles HQ, London

Acquired from the above by the present owner, 2010

EXHIBITED

London, Sadie Coles HQ, *Elizabeth Peyton*, April-May 2009.

One of the extraordinary things about Peyton's oeuvre is that it can serve as a chronicle of a particular period—at a certain moment in the history of culture in certain places among a few people who were enthusiastically making it. Sometimes they knew each other; sometimes they were just mutual fans. In retrospect, her paintings have become a kind of essence of a fifteen-year period in popular culture, something like a complicated perfume that retains the sensory grace notes of a hundred different exquisite elements, but on its own is distinct.

(L. Hoptman, *Live Forever Elizabeth Peyton*, exh. cat., New York, 2008, p. 225).

851

SHERRIE LEVINE (B. 1947)

Melt Down (After Yves Klein: Orange)

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

\$70,000-100,000

PROVENANCE

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

EXHIBITED

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

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

Sherrie Levine

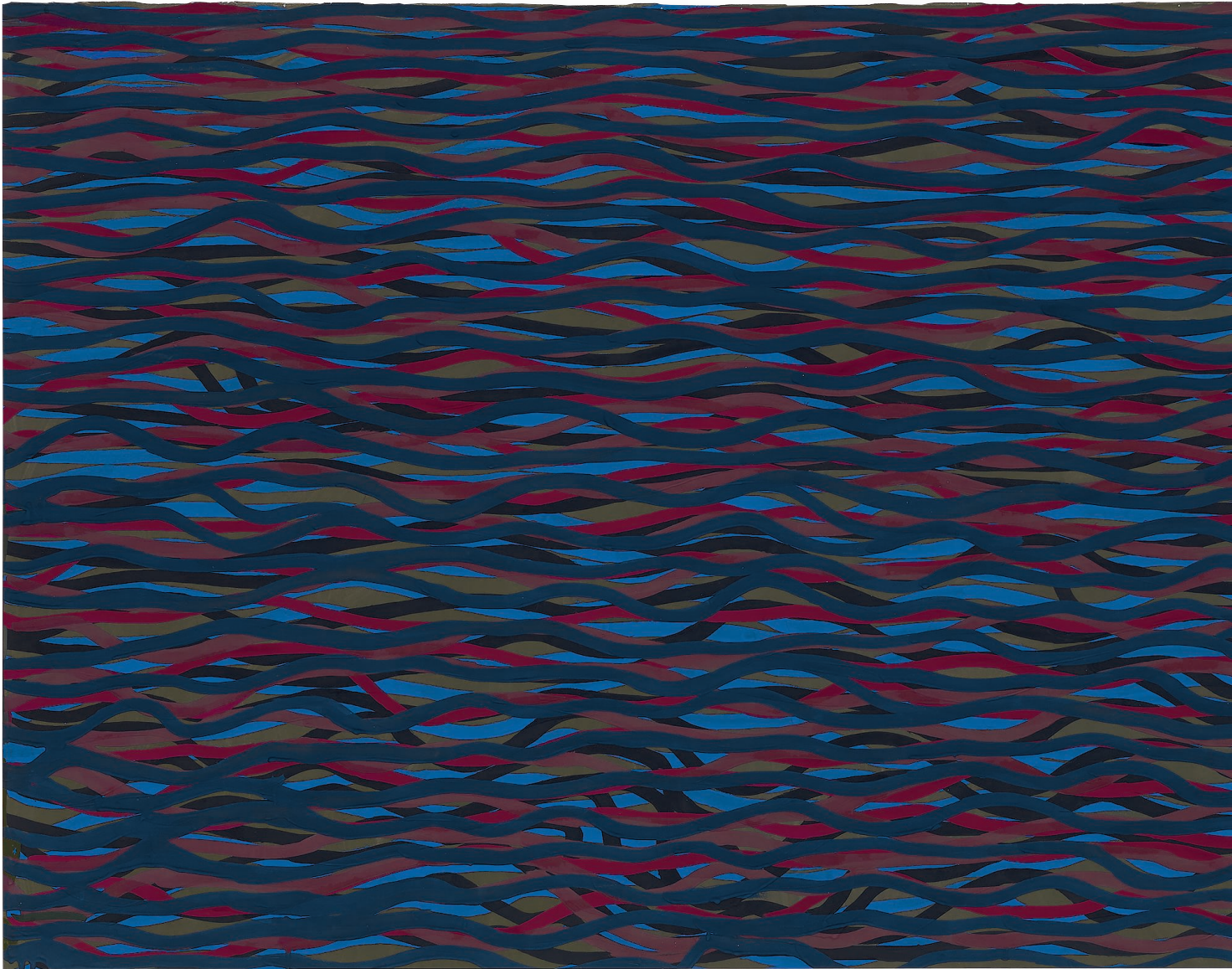
Exhibited at the 53rd Venice Biennale in 2009, Sherrie Levine's *Melt Down (After Yves Klein: Orange)* shines as one of the brightest and most mesmerizing examples from this critical series by the artist. Levine's post-modernist practice deconstructs conventional power structures in art history and our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

In order to create her *Melt Down (After Yves Klein: Orange)* series, Levine used a computer scan to break down Klein's famous patented blue into its constituent colors, producing a pigment she then transferred onto wood panels. As part of the series, *Melt Down (After Yves Klein: Orange)*, is not a mere homage to Klein, but an assertion that any artwork can be open to use by other artists in whatever manner they choose (J. Siegel, "The Anxiety of Influence - Head On," *Sherrie Levine*, exh. cat., Kunsthalle Zurich, Zurich, 1991, p. 21). Levine's masterstroke is that her method allows for even typically closed, monochromatic paintings to be opened up to such deconstruction, showing that her "head-on confrontation with the anxiety of influence"

(*ibid.*) knows no boundaries, yet at the same time, it remains an intensely personal painting through the originality of its expression. In *Melt Down (After Yves Klein: Orange)* the grain of the mahogany clearly shows through the surprisingly bright, thin orange pigment. Levine said, "For years I've been trying to figure out how to make a monochrome painting that made sense in the context of my work and I was very pleased when I came upon this solution" (S. Levine, *ibid.*).

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





852

SOL LEWITT (1928-2007)

Horizontal Brushstrokes

signed and dated 'S LeWitt 03' (upper right)

gouache on paper

35 x 88 in. (88.9 x 223.5 cm.)

Painted in 2003.

\$100,000-150,000

PROVENANCE

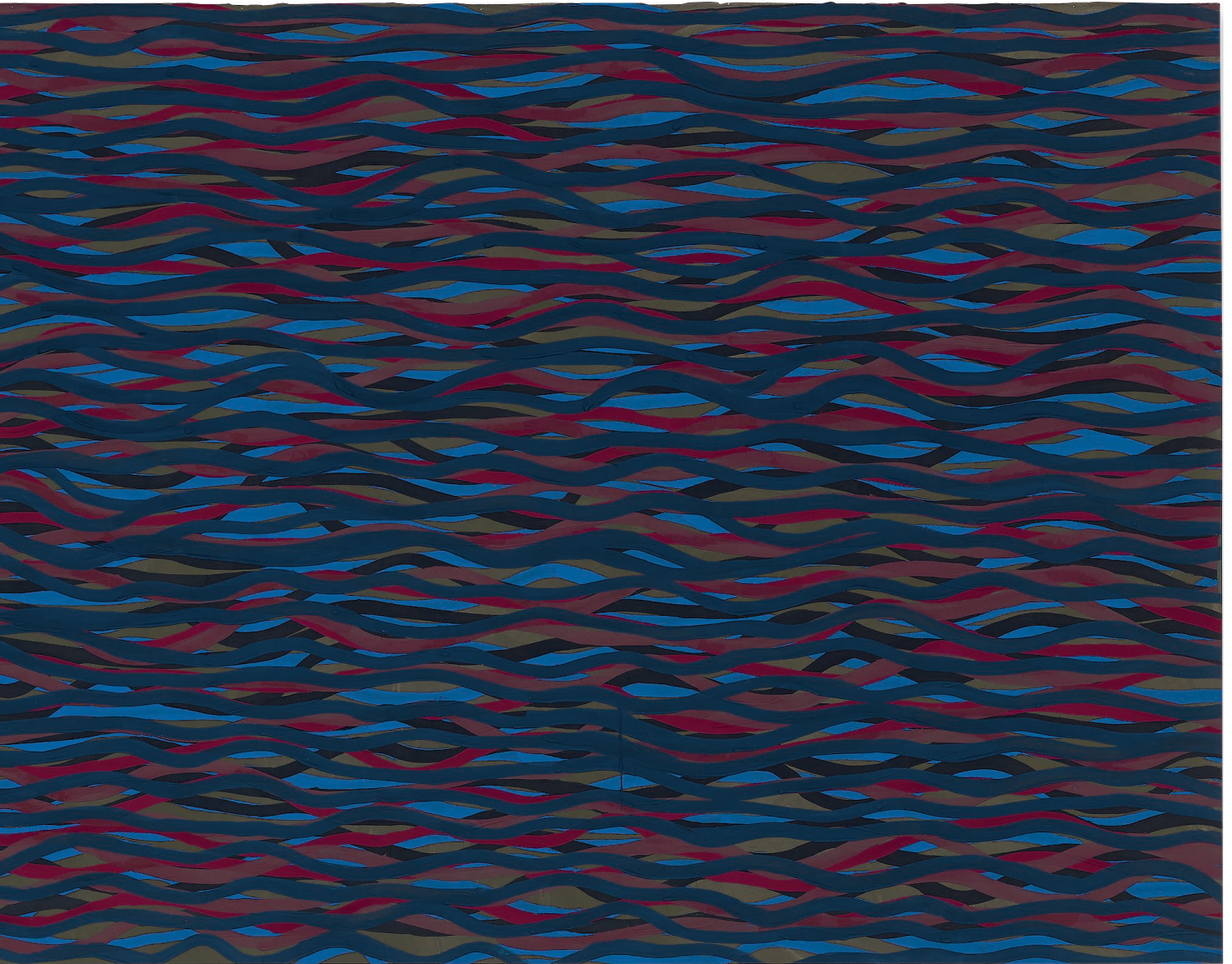
Rhona Hoffman Gallery, Chicago

Private collection, New York

Acquired from the above by the present owner

EXHIBITED

Chicago, Rhona Hoffman Gallery, *Sol LeWitt: New Wall Drawings and Gouaches*, December 2003-January 2004.



If the artist carried through his idea and makes it into visible form, then all the steps in the process are of importance. The idea itself, even if not made visual, is as much a work of art as any finished product. All intervening steps, scribbles, sketches, drawings, failed work models, studies, thoughts, conversations are of interest. Those that show the thought process of the artist are sometimes more interesting than the final product.

Sol LeWitt

853

ROBERT MANGOLD (B. 1937)

Attic Series XVII

signed, titled and dated 'R. Mangold 1991 ATTIC SERIES XVII' (on the reverse)
acrylic and graphite on shaped canvas
96 x 96 in. (244 x 244 cm.)
Executed in 1991.

\$400,000-600,000

PROVENANCE

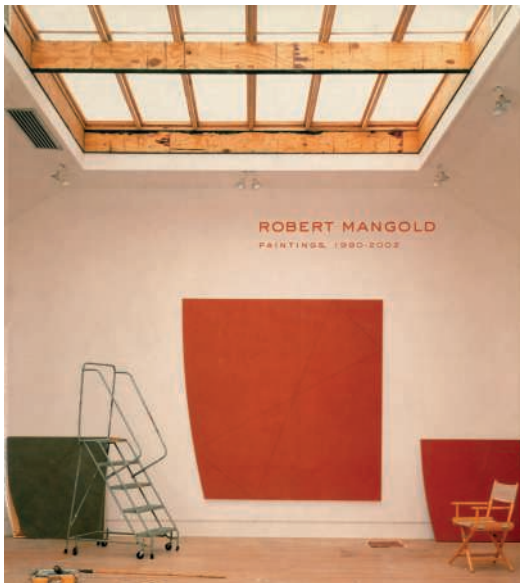
Pace Gallery, New York
Acquired from the above by the present owner, 1993

EXHIBITED

New York, Pace Gallery, *Robert Mangold, Attic Series*, February-March 1992,
pp. 36-37 (illustrated).

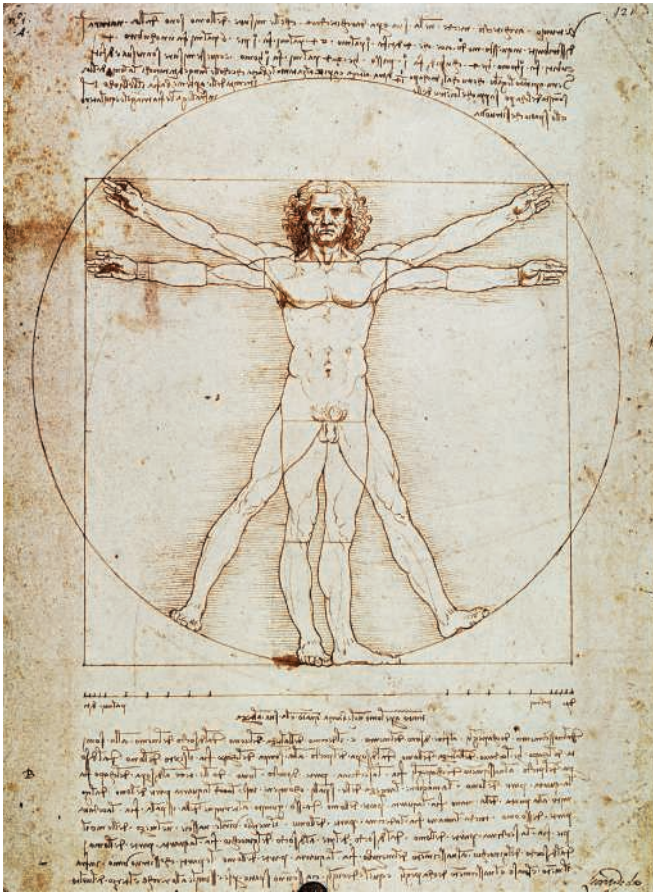
LITERATURE

R. Schiff, R. Starr, A. C. Danto and N. Princenthal, eds., *Robert Mangold*,
London, 2000, p. 134 (study illustrated).
Robert Mangold: Paintings, 1990-2002, exh. cat., Aspen Art Museum, 2003, p.
40 (illustrated; installation view illustrated on cover).



Front cover, *Robert Mangold: Paintings, 1990-2002*. Photo: courtesy of the Aspen Art Museum. Artwork: © 2018 Robert Mangold / Artists Rights Society (ARS), New York





Leonardo da Vinci, *The Vitruvian Man*, late 15th century. Gallerie dell' Accademia, Venice. Photo: Gianni Dagli Orti / The Art Archive at Art Resource, NY.

Robert Mangold is a seminal figure in the history of Minimalist art. The present painting, *Attic Series XVII*, from 1991, delivers a profoundly contemplative effect. Here, Mangold takes familiar shapes and transforms them into dazzling mystery. Mangold's painted canvases exist as objects in space. His goal with *Attic Series XVII*, and his wider series of *Attic Paintings*, is to force the viewer to confront the painting directly as a material object. In what he calls *painting-as-object*, his work becomes a mental and physical block that causes you to look at the painting and not into it.

Attic Series XVII at first reads as a flat field of color with an asymmetrical shape and eccentric figural element. Mangold activates this larger-than-life canvas by varying the direction of a paint roller across its surface, thus allowing light to catch upon the painting's oscillating surface. The interplay of hues, color and light across the composition give the work an atmospheric quality and a substantial physicality. The composition includes a contorted quadrilateral rendering that draws the space into ambiguity. Like a sand timer turned on its side, this would-be figure in *Attic Series XVII* is confined and frozen within space. The beauty of Mangold's precise, minutely-varying

aesthetic is controlled by a set of rules he outlines for himself in his *Attic Series*. The rules are as follows: "A vertical format—if it is wider than tall, a physical break must be made at that juncture; the bottom edge is parallel to the floor; the irregular quadrilateral may be rectilinear or have one curved side; if there is a curved side, the interior figure must be rectilinear; if all four sides are rectilinear, the interior figure must be curved; the interior figure must touch all four sides of the exterior shape." (K. Kertess, *Robert Mangold: The Attic Series*, New York, 1992, p. 10). Pre-determined by the artist's working method, the hard-edged geometric interior shape in *Attic Series XVII* touches all four sides and is framed by three straight edges and one rounded edge. The curved side produces the illusion that the composition is slightly askew, yet the work is perpendicular to the floor. However basic or limited these rules seem, they provide the artist with an endless supply of inspiration and choice. The result is that *Attic Series XVII* defeats our assumed expectations of regularity in Mangold's oeuvre.

Mangold's *Attic Series* comprises forty-four paintings and a number of drawing and print studies. The strong presence of drawing in this series, visible in the interior shape of *Attic Series XVII*, calls to mind the preliminary drawings completed by Renaissance painters who reduced their compositions to straightforward linear shapes. Further, the deep earth tones found in paintings from this series, specifically the deep red in *Attic Series XVII*, are an acknowledgement of Mangold's admiration for Attic-period Greek vases, which he first saw on trips to the Metropolitan Museum of Art in New York. Mangold's drawn forms are analogous to the lines found incised into Greek pottery, which come in various shapes and sizes, just like Mangold's canvases.

Robert Mangold has drawn influence from artist Laszlo Moholy-Nagy, whose paintings feature geometric shapes and blocks of color. As Moholy-Nagy continually represents the motif of the cross in varying colors and levels of translucency, Mangold experiments with crossed ellipses or geometric arrangements within fields of opaque color in his *Attic Series*. Further, Mangold's encounter with Mark Rothko's *Orange and Yellow* (1956), while an art student, radically challenged the way he experienced painting. Rothko's rectangular canvases filled with color and light were more like objects than works that abided by the traditional notion of the *painting-as-window*. This technique, where a painted surface is an 'open window' whereby depth is produced by rendering realistic relationships between objects and environments, was no longer an option for Mangold, who sought to produce work that occupied the space between *object* and *window*. Mangold's work is also akin to that of his contemporary Sol LeWitt, who utilizes a set of strict guidelines to create his Minimalist wall drawings. Rules are typical of Minimalist artists' working methods; Mangold's set of directions for himself that are similar to the directions that Sol LeWitt creates for others.

Robert Mangold's work is spellbinding for the subtle ways in which it has transformed the way we see shapes and patterns in the world. His work is forthright in spatial form, and extravagant in aesthetic profundity. Mixing an artistic candor with complex concerns of composition, Robert Mangold's *Attic Series XVII* engages the viewer both physically and mentally through its succinct elegance and torqued grace. "The twisted ellipse found in some of these paintings looks much like the sign for infinity; but its potential for infiniteness is contained and defined by its finiteness. Simplicity becomes complexity. The paintings' planes become grounds for contemplation" (K. Kertess, *ibid.*, p. 11).

Present lot illustrated (detail).

854

SOL LEWITT (1928-2007)

Horizontal Progression #1

painted aluminum

18 ¼ x 81 ½ x 18 ¼ in. (46.4 x 207 x 46.4 cm.)

Executed in 1991. This work is unique, and is accompanied by a photo-certificate signed by the artist.

\$200,000-300,000

PROVENANCE

Donald Young Gallery, Seattle

Stephen Mazoh, Rhinebeck

Pace Gallery, New York

Acquired from the above by the present owner

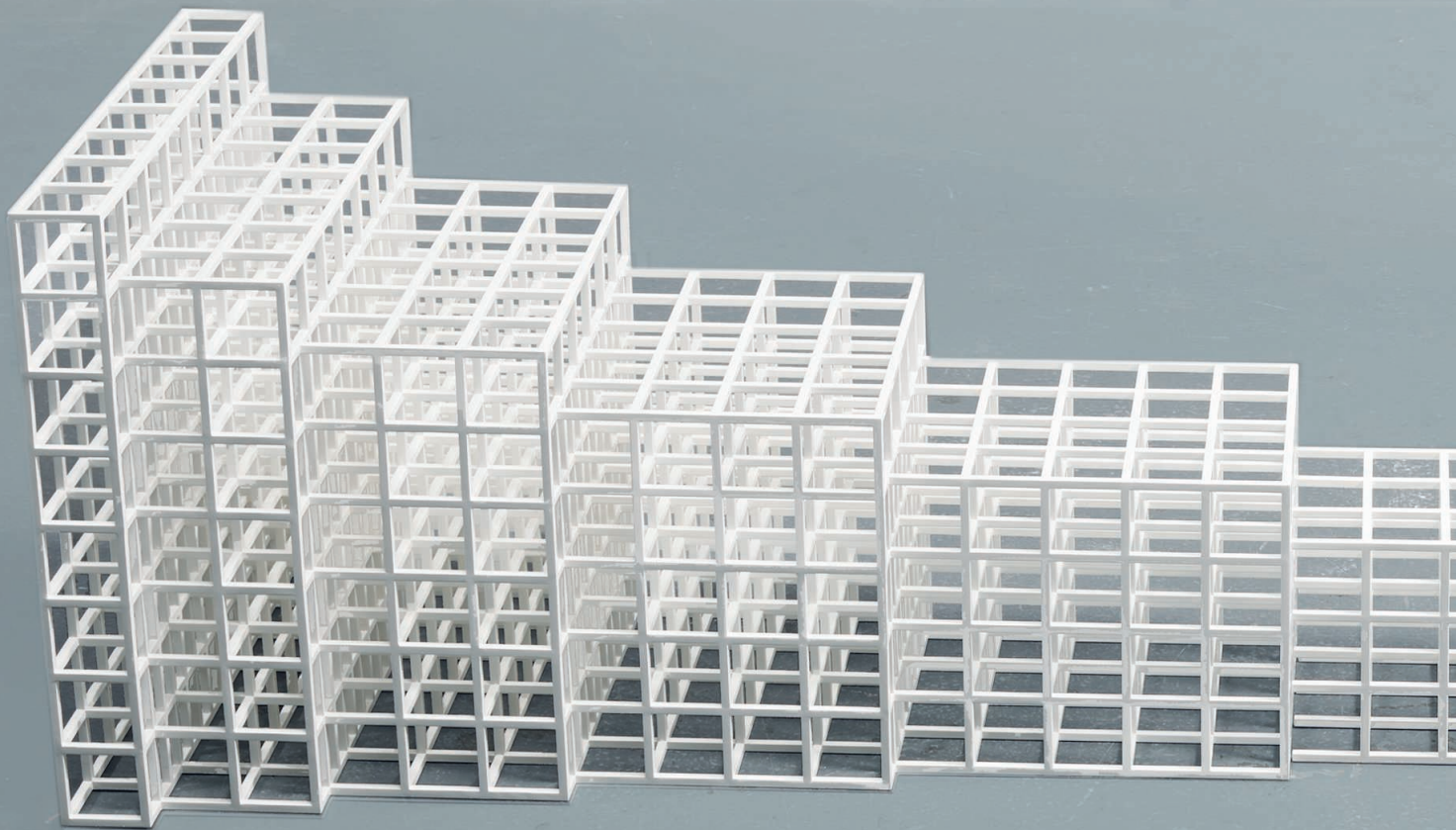
EXHIBITED

Seattle, Donald Young Gallery, *Sol LeWitt: New Structures*, November

1991-January 1992.

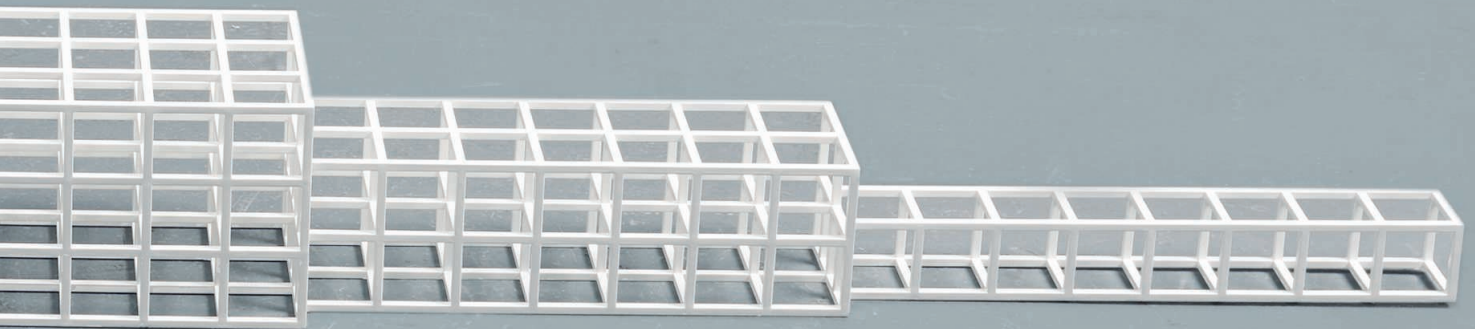
New York, Pace Gallery, *Sol LeWitt: Horizontal Progressions*, January-February

2014, n.p. (illustrated).



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

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



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

855

JOHN MCCRACKEN (1934-2011)

Black Plank

signed, titled and dated 'McCracken 88 BLACK PL' (lower side edge)

Fiberglass and resin on plywood

94 x 14 ¾ x 1 ¼ in. (238.8 x 37.5 x 3.2 cm.)

Executed in 1988.

\$300,000-500,000

PROVENANCE

Hoffman Borman Gallery, Santa Monica

Private collection, Los Angeles

Diane Rosenstein Fine Art, Los Angeles

Acquired from the above by the present owner

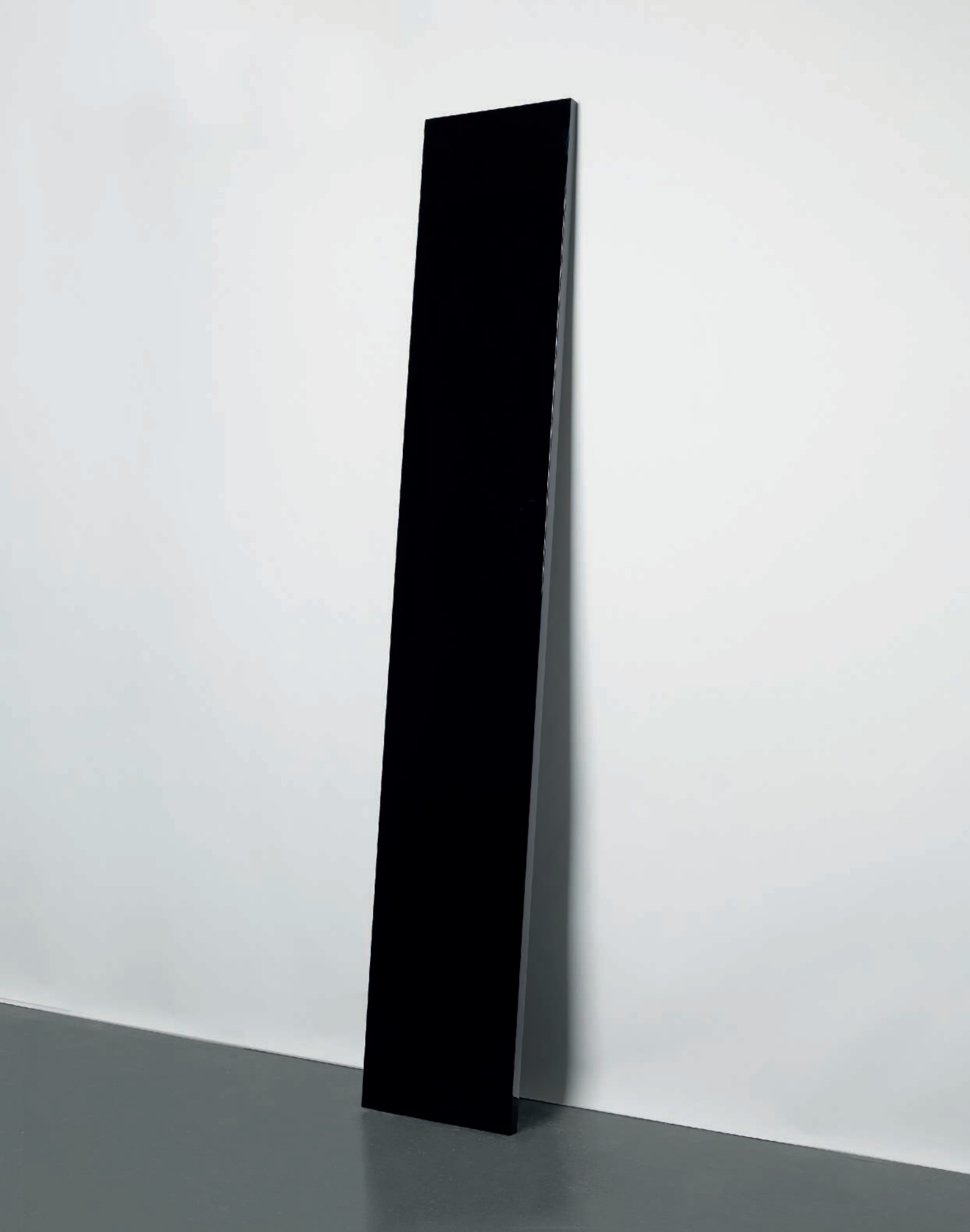
EXHIBITED

Los Angeles, Diane Rosenstein Fine Art, *The Black Mirror*,
January-March 2013.

They do kind of bridge both worlds; they are sculptures really, and they stand or whatever in the world of sculpture. They touch the floor, but they also touch the wall, which is more the realm of painting. So they literally partake in both worlds, both kinds of things.

John McCracken

856 No Lot



857

DAN FLAVIN (1933-1996)

untitled (to Barnett Newman) two

yellow, red and blue fluorescent light
95 7/8 x 47 7/8 x 7 7/8 in. (243.5 x 121.6 x 20 cm.)

Executed in 1971. This work is number one from an edition of five, of which three were fabricated, and is accompanied by a certificate of authenticity signed by the artist.

\$250,000-350,000

PROVENANCE

Leo Castelli Gallery, New York
Collection Claude Berri, Paris
By descent from the above to the present owner

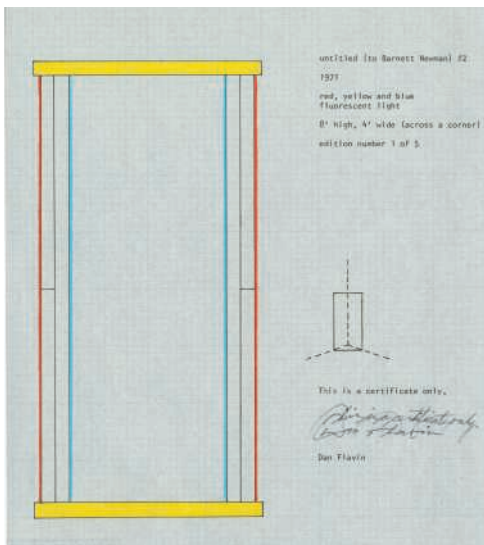
EXHIBITED

New York, Dwan Gallery, *untitleds (to Barnett Newman) 1971 from Dan Flavin*, March 1971.
Antwerp, Galerie Ronny Van de Velde, *The Future of the Object! A Selection of American Art: Minimalism and After*, May-July 1990, pp. 69-70 (another example exhibited and illustrated).
Santa Monica, Daniel Weinberg Gallery, *Dan Flavin: Selected Works*, December 1990-January 1991, n.p., no. 1 (another example exhibited and illustrated).
Guangzhou, Guangdong Museum of Art, *The Fourth Guangzhou Triennial*, September 2012-January 2013 (another example exhibited).
New York, David Zwirner Gallery, *Dan Flavin: Corners, Barriers and Corridors*, September-October 2015, pp. 42, 48-49 and 57 (another example exhibited and illustrated).
Birmingham, Ikon Gallery, *Dan Flavin: It is what it is and it ain't nothing else*, April-June 2016, p. 27 (another example exhibited and illustrated).

LITERATURE

C. Ratcliff, "Reviews and Previews," *ARTnews*, vol. 70, no. 2, April 1971, p. 12.
W. Domingo, "New York Galleries: Dan Flavin at Dwan," *Arts Magazine*, vol. 45, no. 6, April 1971, pp. 82-83 (another example illustrated).
Contemporary Art from the FMC Collection, Acquisitions 1977-1986, exh. cat., Kunsthaus Zurich, 1986, pp. 26-27 (illustrated on the cover).
A. Sandback, "Virginia Dwan: L'Aventure d'un marchand d'art," *Art Press*, no. 151, October 1990, p. 43 (installation view illustrated of another example).
M. Govan and T. Bell, eds., *Dan Flavin: The Complete Lights, 1961-1996*, New York, 2004, p. 296, no. 267 (diagram illustrated).
F. Ahmed, "It is what it is: Dan Flavin's iconic light fittings in the Ikon Gallery," *Apollo*, 6 May 2016 (another example illustrated).

Another example from the edition is in the collection of the San Francisco Museum of Modern Art.



Certificate of authenticity for the present lot. © 2018 Stephen Flavin / Artists Rights Society (ARS), New York.



858

SOL LEWITT (1928-2007)

Wall Drawing #606 K

wall installation—a form derived from a cubic rectangle, with color ink washes superimposed
dimensions variable
Conceived in 2000. This work is accompanied by a certificate of authenticity signed by the artist.

\$150,000-200,000

PROVENANCE

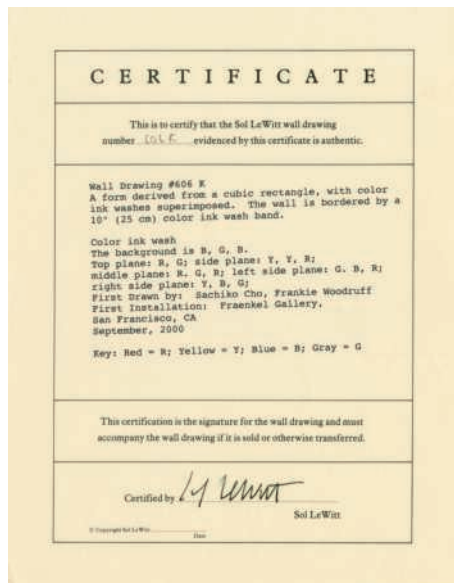
Fraenkel Gallery, San Francisco
Acquired from the above by the present owner, circa 2004

EXHIBITED

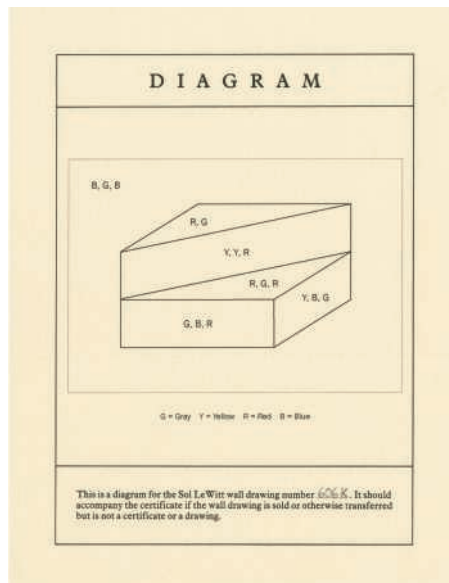
San Francisco, Fraenkel Gallery, *Sol LeWitt: Recent Wall Drawings*, February-March 2000.

LITERATURE

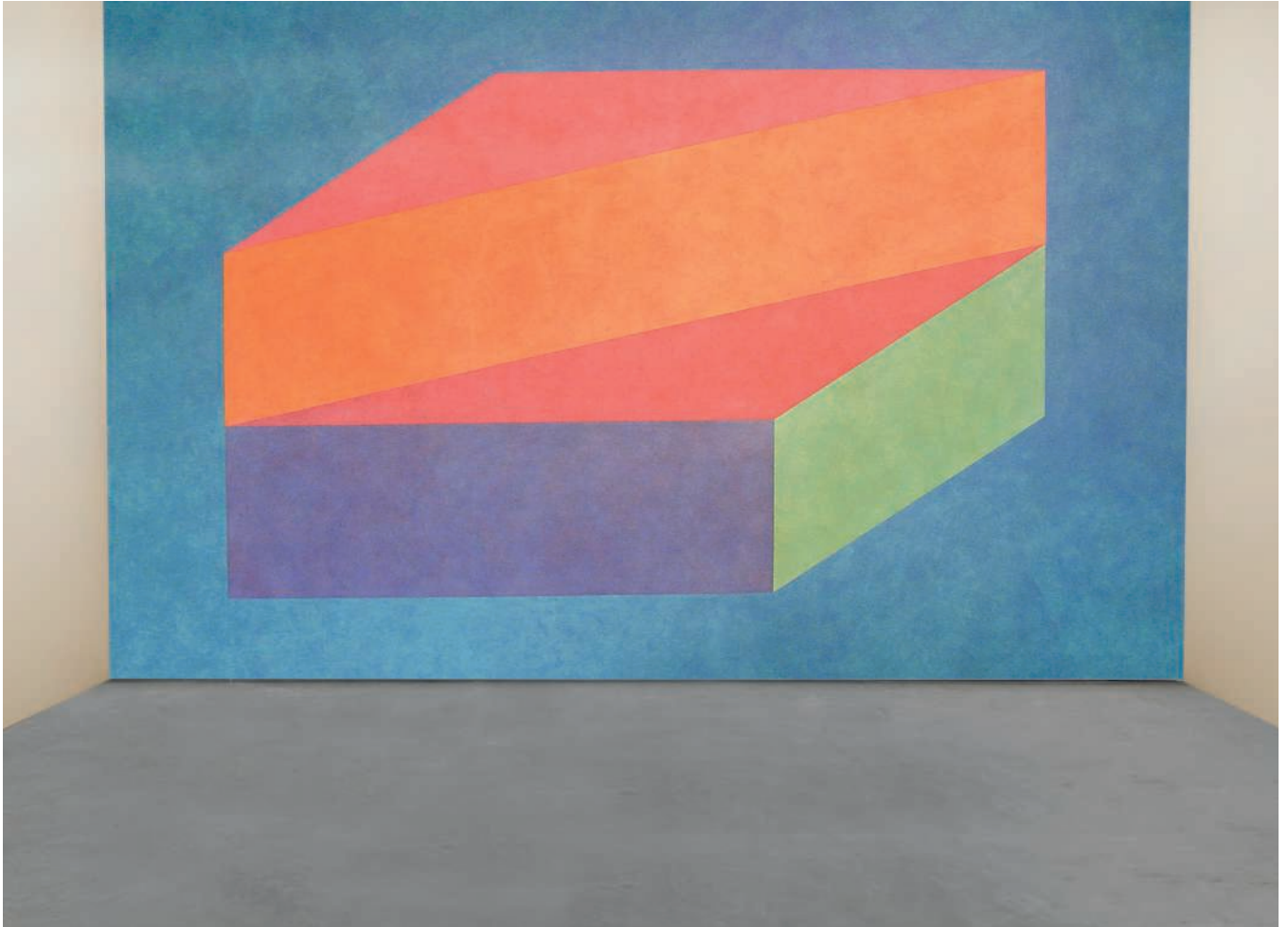
L. Aveilhé, ed., *The Sol LeWitt Wall Drawings Catalogue Raisonné*, New York, Artifex Press, 2018-ongoing (installation view illustrated).



certificate of authenticity for the present lot. © 2018 The LeWitt Estate / Artists Rights Society (ARS), New York



certificate of authenticity for the present lot. © 2018 The LeWitt Estate / Artists Rights Society (ARS), New York



859

ROBERT MANGOLD (B. 1937)

Compound Ring II Variant (White Line)

signed, titled and dated 'R. Mangold 2012 COMPOUND RING II VARIANT (WHITE LINE)' (on the overlap)

acrylic and graphite on two shaped and joined canvases

72 x 67 ¼ in. (182.9 x 170.8 cm.)

Executed in 2012.

\$200,000-300,000

PROVENANCE

Pace Gallery, New York

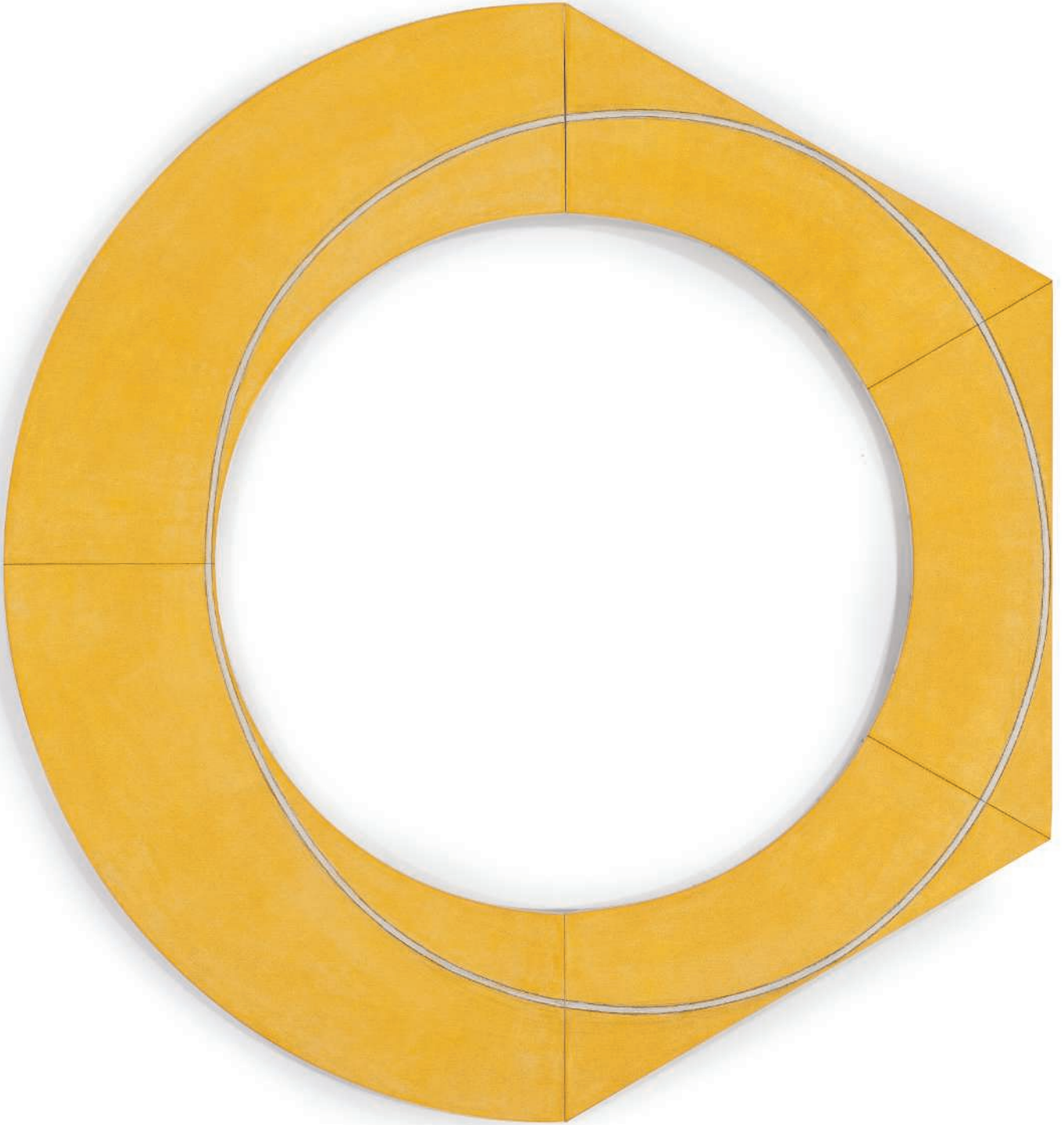
Acquired from the above by the present owner

EXHIBITED

New York, Pace Gallery, *Robert Mangold*, April-May 2014, pp. 16-17 (illustrated).

The drawn line [in my paintings], while not an action line [as] in a Pollock, is nevertheless connected to arm movement and human size.

Robert Mangold



860

BRICE MARDEN (B. 1938)

Untitled

signed 'B. Marden' (lower right)
graphite and beeswax on paper
27 3/8 x 30 5/8 in. (69.5 x 77.8 cm.)
Executed *circa* 1968.

\$250,000-350,000

PROVENANCE

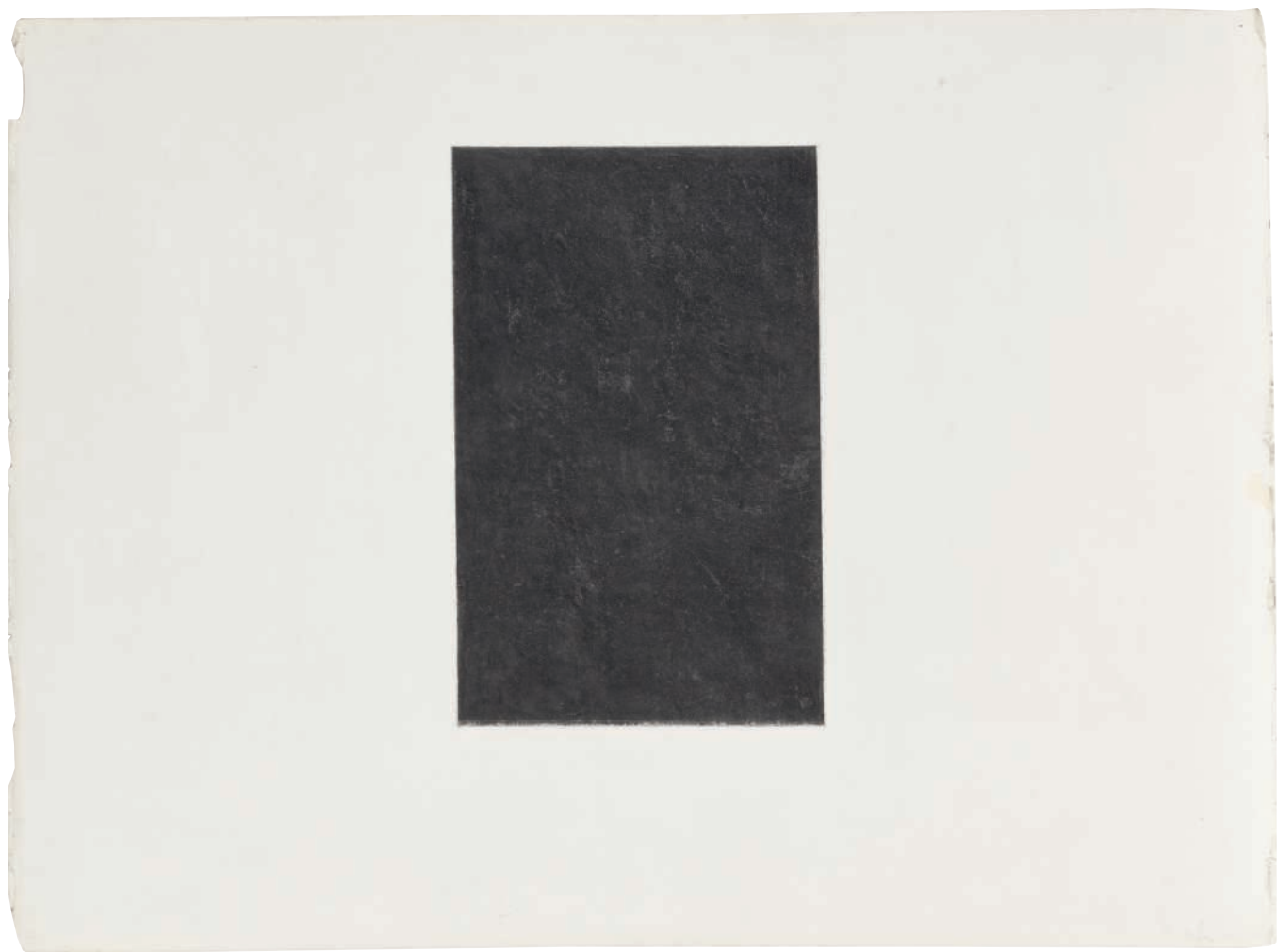
Private collection, Toronto, *circa* 1968

I see space as an infinity, with lots of changes, permutations, shifts, and plays happening in it. And lots of tension. Lots of tension.

Brice Marden



Brice Marden in his studio, circa 1970. Photo: © 1977 Checkerboard Film Foundation, New York. Artwork: © 2018 Brice Marden / Artists Rights Society (ARS), New York.



861

SEAN SCULLY (B. 1945)

Horizontals: Grey Diptych #1

signed, titled and dated 'Sean Scully 1976 HORIZONTALS: Grey Diptych #1'
(on the reverse of each canvas)

diptych—acrylic on canvas
overall: 48 x 96 in. (121.9 x 243.8 cm.)
Painted in 1976.

\$200,000-300,000

PROVENANCE

Private collection, Copenhagen, gifted by the artist
Private collection, New York

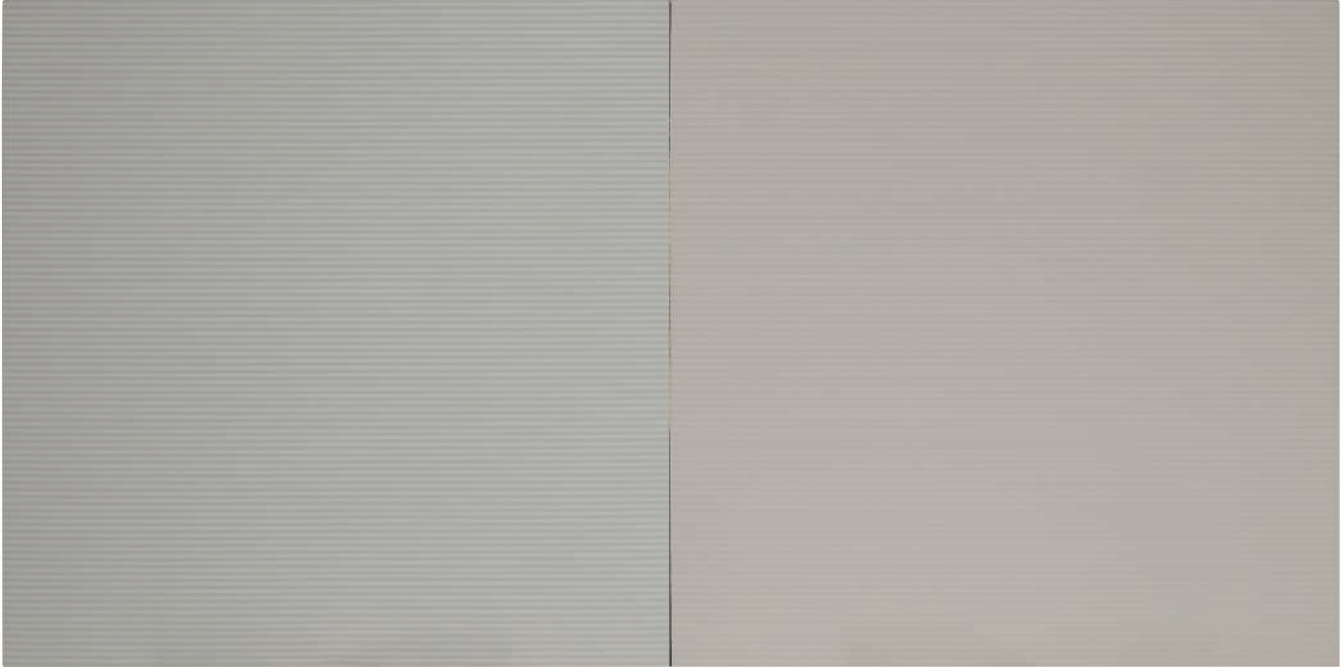
This painting will be included in the forthcoming *Sean Scully: Catalogue Raisonné of the Paintings, 1970-1979*, by Marla Price, co-published by The Modern Art Museum of Fort Worth and Hatje Cantz.

Abstraction is the art of our age; it's a breaking down of certain structures, an opening up...It's a non-denominational religious art. I think it's the spiritual art of our time.

Sean Scully



Agnes Martin, *The Tree*, 1964. Museum of Modern Art, New York. © 2018 Estate of Agnes Martin / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.





862

RICHARD SERRA (B. 1938)

Untitled

signed with the artist's initials and dated 'RS 96' (lower left)
paintstick on handmade paper
18 x 22 ½ in. (45.7 x 57.2 cm.)
Executed in 1996.

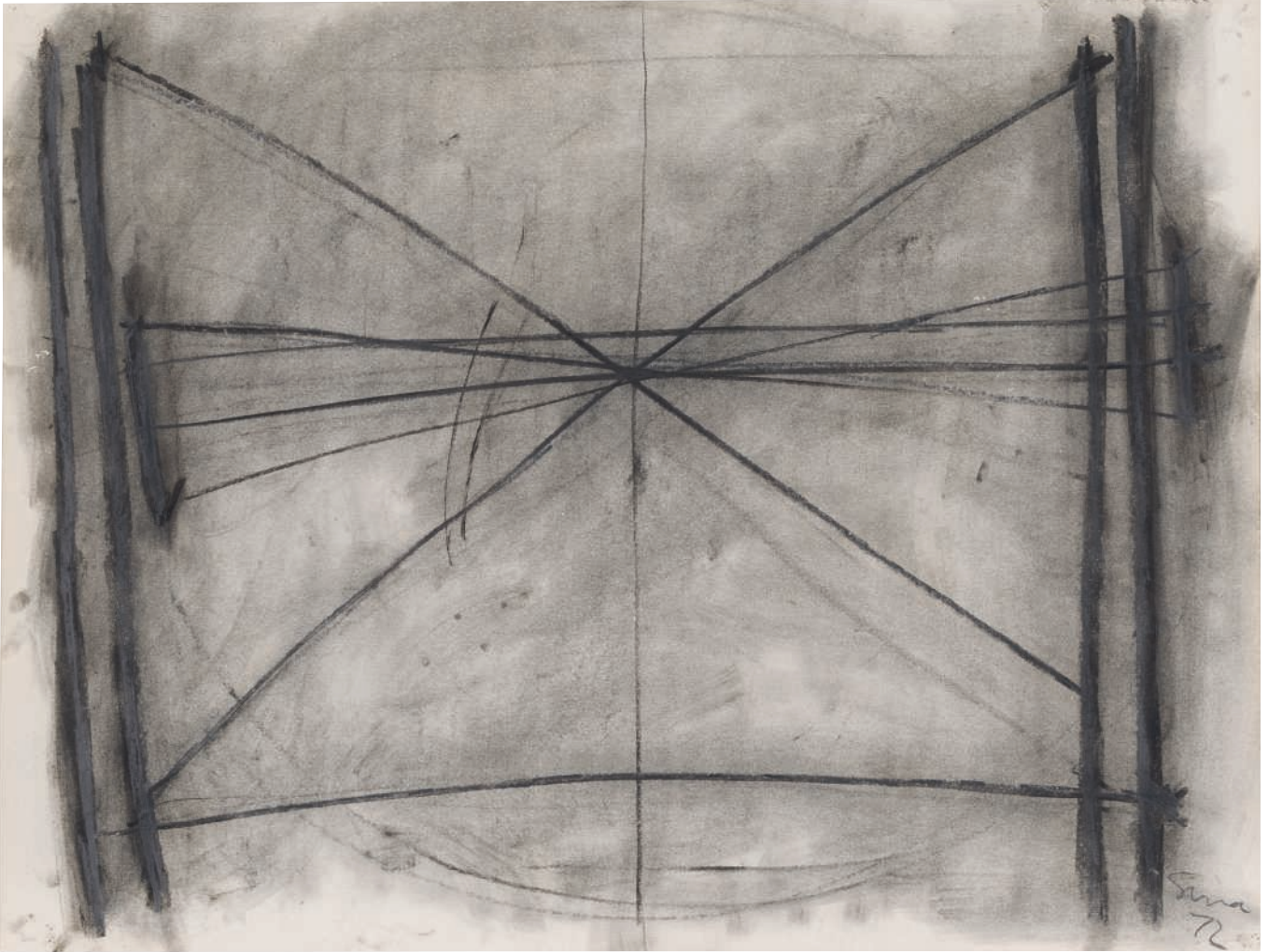
\$100,000-150,000

PROVENANCE

Allen Glatter, New York, acquired directly from the artist
Danese Gallery, New York
Paul J. Schupf Collection, Hamilton, New York
Adam Baumgold Fine Art, New York
Acquired from the above by the present owner

EXHIBITED

Hamilton, Colgate University, Picker Art Gallery, *Richard Serra*, 2005.



863

RICHARD SERRA (B. 1938)

Untitled

signed and dated 'Serra 72' (lower right)
charcoal on paper
38 ½ x 49 ¾ in. (97.8 x 126.4 cm.)
Drawn in 1972.

\$80,000-120,000

PROVENANCE

Galerie Ricke, Cologne
Acquired from the above by the present owner, 1974

EXHIBITED

Otterlo, Kröller-Müller Museum and Kunstmuseum Basel, *Diagrams & Drawings*, August 1972-March 1973, no. 157.
Kunsthalle Tübingen and Kunsthalle Baden-Baden, *Richard Serra: Arbeiten/ Works 66-77*, March-May 1978, no. 195.

LITERATURE

H. Janssen, *Richard Serra: Drawings Zeichnungen 1969-1990*, Salenstein, 1990, p. 208, no. 27 (illustrated).

864

BRICE MARDEN (B. 1938)

Red Window Study

signed, titled and dated 'Red Window Study 1985 B. Marden' (on the reverse)

oil and graphite on canvas

24 x 18 1/8 in. (61 x 46 cm.)

Executed in 1985.

\$200,000-300,000

PROVENANCE

Barbara Mathes Gallery, New York

Anthony d'Offay Gallery, London

Private collection, United States, 1989

Anon. sale; Sotheby's, New York, 15 May 2002, lot 30

Private collection, Maryland

By descent from the above to the present owner

He had to find a way of painting that corresponded to the physical presence of the window, its transparent plane, and the light passing through it.

(J. Yau in *Brice Marden: Recent Paintings & Drawings*, exh. cat., Anthony d'Offay Gallery, London, 1988, n.p.)



865

YUN HYONG-KEUN (1928-2007)

Untitled

signed twice in Korean and dated twice '1986' (on the reverse); signed again in Korean and dated again '1986-1988' (on the overlap); signed again in Korean and dated again '1986-1988' (on the stretcher)

oil on linen

35 1/8 x 76 1/4 in. (89.2 x 193.7 cm.)

Painted in 1986-1988.

\$180,000-250,000

PROVENANCE

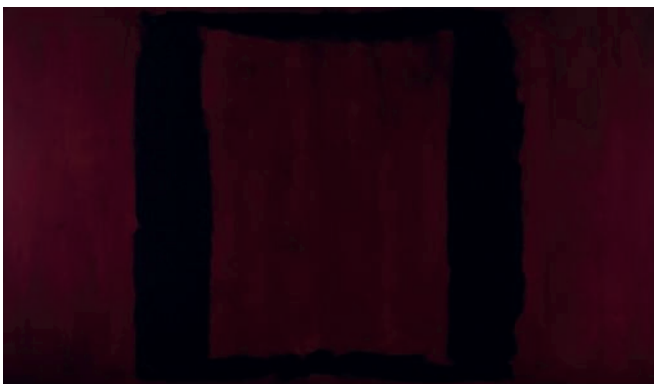
Private collection

Anon. sale; Seoul Auction, Seoul, 12 July 2007, lot 97

Acquired at the above sale by the present owner

It is just a matter of time before everything that stands on the earth
will return to dirt...all I can do is keep a record, day by day, that serves
as evidence, as a trace of the flame that is my life.

Yun Hyong-keun



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.



866

LEE UFAN (B. 1936)

From Line

signed and dated 'L. Ufan 82' (lower right)
oil and mineral pigment on canvas
85 7/8 x 114 5/8 in. (218.1 x 291.1 cm.)
Executed in 1982.

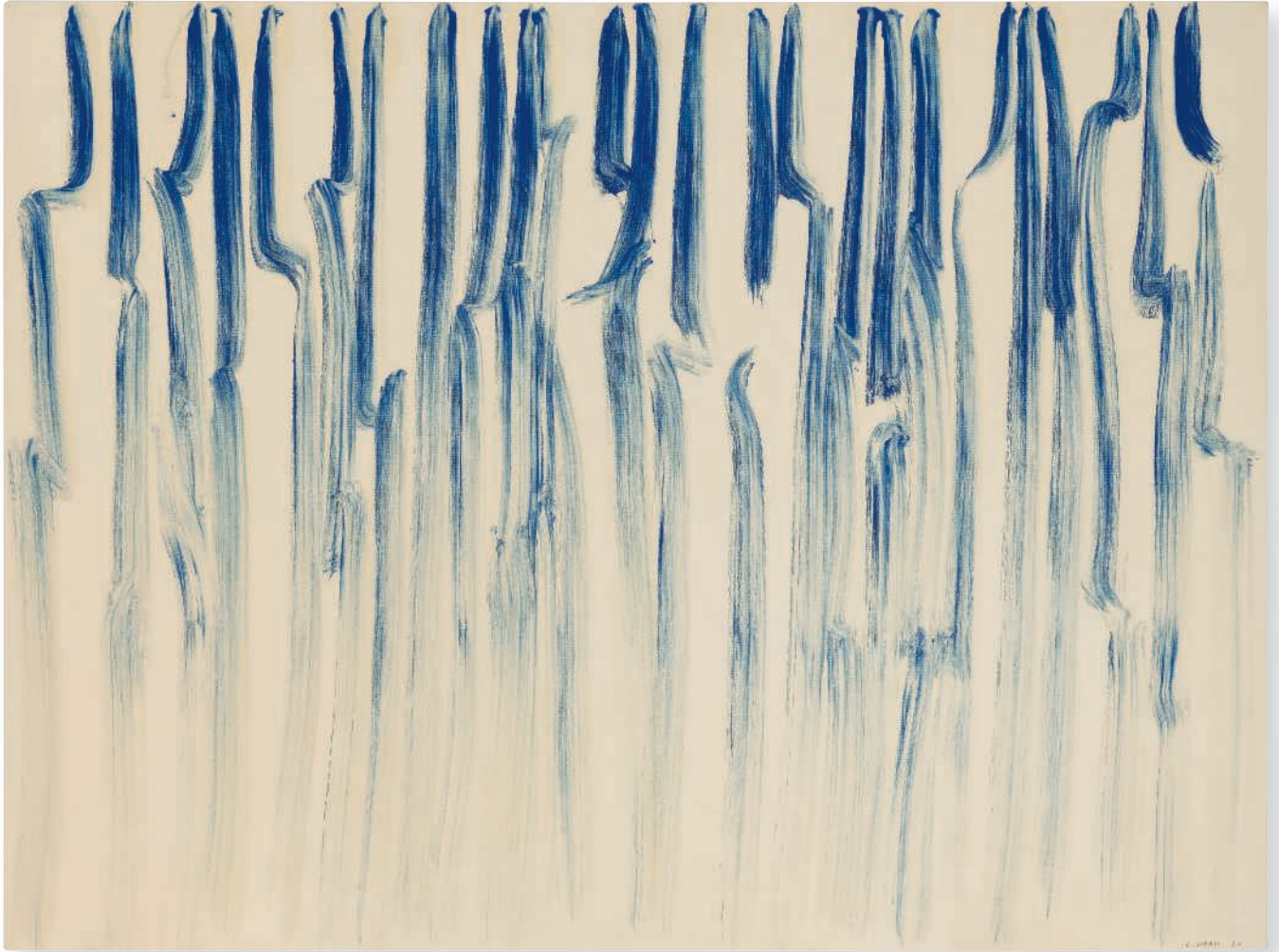
\$800,000-1,200,000

PROVENANCE

Tokyo Gallery, Tokyo
Private collection, Tokyo
Private collection, 1994
Anon. sale; Sotheby's, New York, 15 May 2008, lot 260
Acquired at the above sale by the present owner



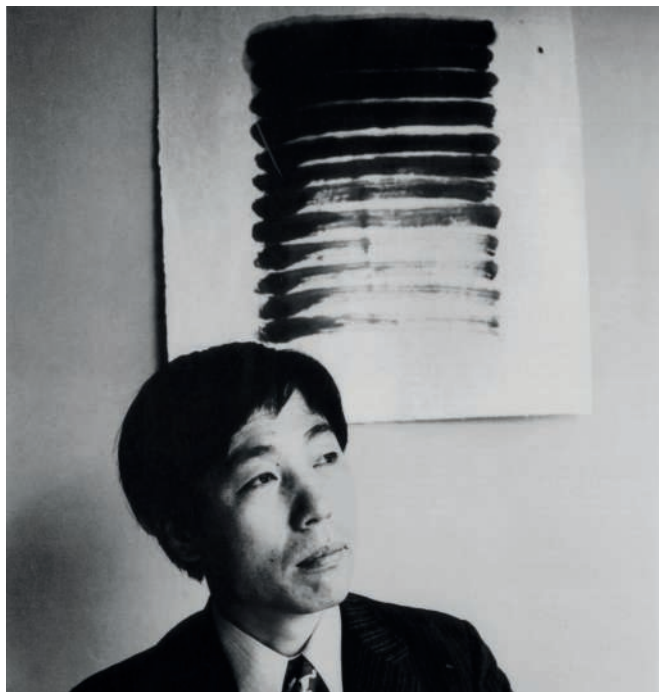
Barnett Newman, *First Station*, 1958. © 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York.



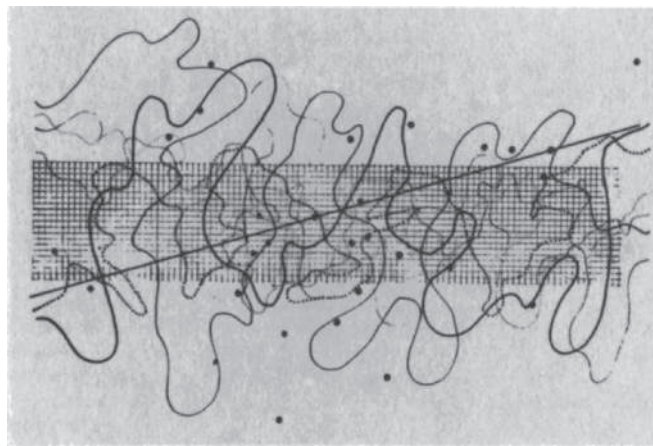
Lee Ufan's 1982 painting *From Line* finds the artist exploring the properties of line, paint, composition and abstraction with remarkable economy and direction. Cascading calligraphic blue lines form a curtain on the painting's surface that resembles dissipating smoke or rushing water. For Ufan, whose gestural, conceptual abstraction has earned him decades of renown throughout the world, paint and its physical and spiritual characteristics are subjects in and of themselves, prime for investigation. Born in Korea but based in Japan for years, Lee founded the Mono-ha school (School of Things) of Japanese conceptualism, and was a primary focal point of the '60s counterculture in that country. Seeking to counteract the ubiquity of Western abstraction in Asian art circles as typified by the Gutai group, Lee's Mono-ha work stripped away the brash hotness often associated with New York School and second generation abstract expressionists, replacing it with a calculated stillness and a minimalist sensibility while remaining distinctly painterly. *From Line*, painted over a decade after his founding of Mono-Ha typifies that movement while innovating within its formal structures—the picture adds a dash of expressiveness to the mix, allowing the lines to dance down the canvas and delight, as well as challenge viewers.

Originally a sculptural movement, Lee was the primary painter of the Mono-ha school. His sculptural work, with its precarious balance of weight and lightness emphasized the natural world as a primary influence and subject. Using organic materials, Lee asserted that art and nature are, in many ways, inextricably linked. *From Line*, with its unmistakably organic stalactite-like forms, reflects this theory and transcribes it from three dimensions to two with remarkable grace. Despite its distinct Japanese qualities, Lee's work boasts certain theoretical and practical similarities to the contemporaneous *Arte Povera* movement and its various subsequent incarnations. Valuing truth and transparency of form and material, Lee's paintings have no pretense, appearing exactly as they were made. This frankness runs through Lee's work of the last five-plus decades, endearing him to viewers for whom a connection is immediately formed on the basis of the work's radical straightforwardness.

At nine-and-a-half feet long, *From Line* finds Lee working at a monumental scale. Indeed, his work proves most effective at this scale, enveloping the viewer and suggesting a paradox between the permanent and the ethereal.



Lee Ufan, 1970. Photo: Kim Seongssoon. Artwork: © 2018 Lee Ufan / Artists Rights Society (ARS), New York.

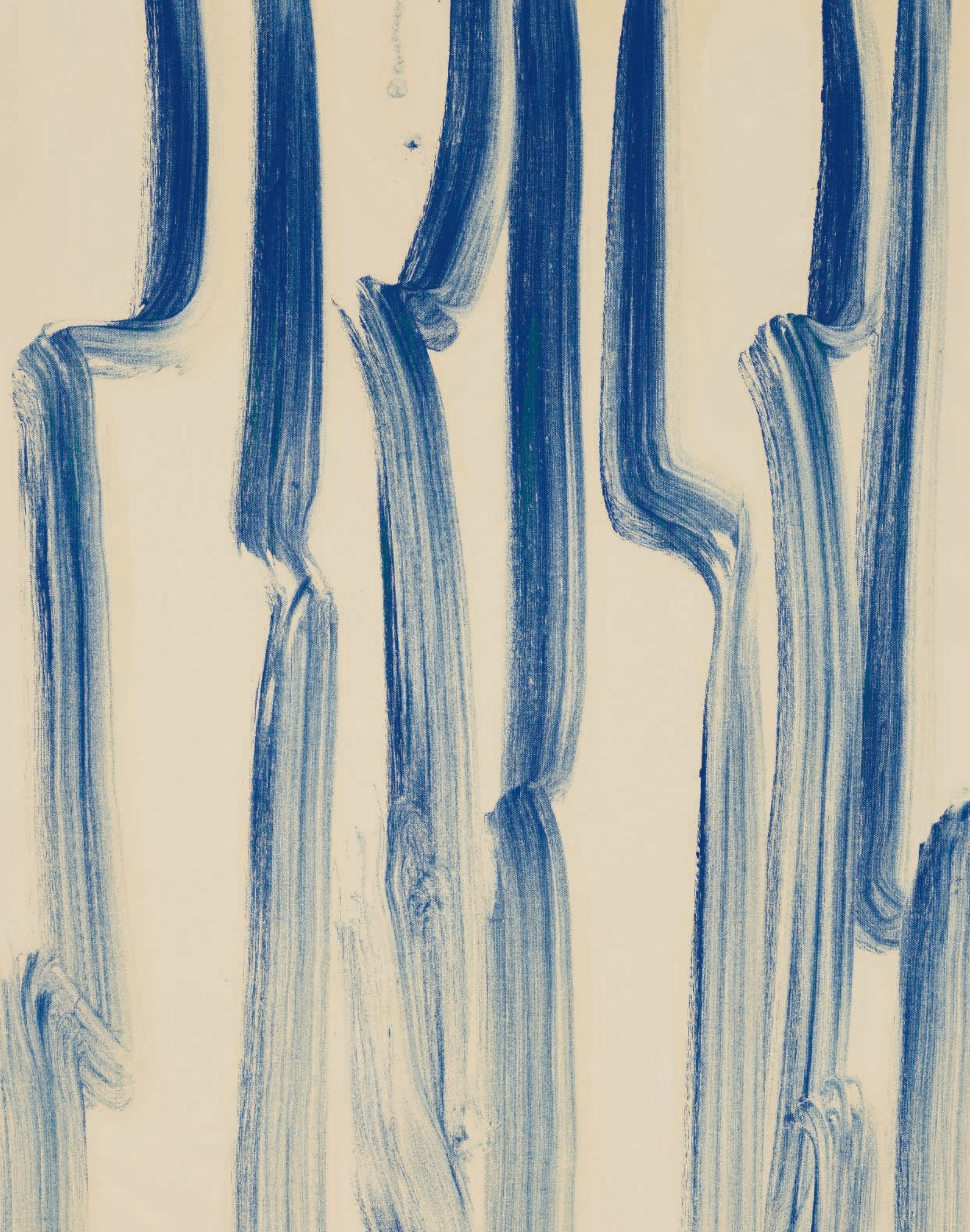


John Cage, *Fontana Mix*, 1958. © 2018 John Cage Trust.

Impressive in its size but supremely light to eye's touch, *From Line* boasts a sort of ingrained regality—a challenge to the untamed energy and unbridled theatricality of the best-known practitioners of Western abstraction. Describing his output of the '80s, Ken Johnson, in his *New York Times* review of Lee's 2011 career survey at the Guggenheim, writes, "Lee loosened up his strokes and began to produce airy, monochrome compositions in a kind of Abstract Expressionist style driven not by emotional angst but by delight in existential flux" (K. Johnson, "A Fine Line: Style or Philosophy?" *New York Times*, June 23, 2011). For Johnson, Lee's '80s work is driven by a desire to reconcile Abstract Expressionism's freeform compositional strategies with a uniquely Eastern sense of philosophical calm and logic.

From Line's connection to process art cannot be ignored, either. Lee, himself a great influence on subsequent process artists, places the very act of his creating the painting at its conceptual center. The hypnotic, meandering lines form an immediate mental image of Lee in the act of creation, dragging his brush down the canvas with focus and purpose. Applied directly to the canvas, the paint appears fresh and sudden, as if it were painted recently. Lee's ability to form a connection with the viewer through such spare means belies his connection—and crucial differences from—minimalism, perhaps the greatest artistic achievement of the '70s. The connections are obvious, namely Lee's unaffected approach to painting, his use of monochrome, and the literalness of his compositions. By contrast, whereas minimalism focused on the finite nature of objects and their discrete relationship to space, Lee aimed his minimalism at the infinite. Carried over from the Mono-ha movement, Lee sought to capture the impossible scale of nature and its mind-boggling breadth.

Writing in 1997, Lee posited that "[one] way of showing the idea of infinity in a picture is in the repetition of figures. As with living organisms, it is repetition of birth and death, death and birth, yet it must be sequenced so each movement is unique and separate. The organic device whereby each brushstroke, each figure is independent and mutually related makes a picture full of forces" (L. Ufan, quoted in an unpublished Board note presented to Tate Gallery Trustees, July 1997, Tate Artist Catalogue File, Lee Ufan, A21074). Clearly, Lee sees repetition as approaching infinite, breaking substantially with minimalists like Donald Judd, who saw repetition as an effective strategy to convey exactitude, precision, and finality. Again, Lee carves a place for himself among the great movements of the second half of the 20th century not by adhering to them in any true sense, but by negating their founding principles to his own ends and presenting them in ways that are at once visually familiar and startlingly original.



PROPERTY FROM A PROMINENT WEST COAST COLLECTION

867

TAUBA AUERBACH (B. 1981)

Untitled (Fold)

signed and dated '2010 TAUBA AUERBACH' (on the overlap)

acrylic on canvas

80 x 60 in. (203.2 x 152.4 cm.)

Painted in 2010.

\$800,000-1,200,000

PROVENANCE

Standard (OSLO), Oslo

Acquired from the above by the present owner, 2010



Sam Gilliam, *10/27/69*, 1969. Museum of Modern Art, New York © 2018 Sam Gilliam / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.





Leonardo da Vinci, *Draperie pour une figure assise*. Musée du Louvre, Paris. Photo: Erich Lessing / Art Resource, NY.

Immensely adept at synthesizing the controlled and the spontaneous in her work, Tauba Auerbach is perhaps best known for her *Fold* series, which is comprised of paintings that exude and display delicate beauty and alluring mystery. *Untitled (Fold)* holds a celebrated position in this series as a work that is paradigmatic of the series' unique style. Her process of creating such a composition, which resembles the rise and fall of folded fabric, is formulaic yet only made possible because of the inherent quality and ethereal nature of spray paint. She explores and illustrates how painting can occupy a space between two and three dimensions, ultimately breaking down traditional modes of viewing paintings and simultaneously offering new poetic and visual methods of artistic interpretation.

Auerbach attempts to reveal new spectral and dimensional richness through her paintings, thus challenging and surpassing typical limits of perception and space in art. *Untitled (Fold)* is composed of elegant folded forms that undulate across the surface with a measured and graceful fluidity. Her process of creasing the canvas and applying acrylic paint with an industrial sprayer directionally on the surface results in subtle differences in pigment that imitate raking light. When the paint is dry, Auerbach stretches the canvas taught, creating a three-dimensional illusion on a two-dimensional flat surface. The ebb and flow of the composition are prismatic and powdery, producing a glowing radiance of warm vermilion orange juxtaposed with cool ultramarine blue. This work illuminates with warmth from within itself and begs the viewer to come closer to examine its façade, one that teases and hypnotizes the eye. With *Untitled (Fold)*, Auerbach presents multiple dichotomies, between light and color, the flat and the sculptural. These contrasting pleats of color seem acutely tangible and voluminous. At a distance, the work reads as palpable and furrowed, but upon further inspection, *Untitled (Fold)* is consistently even across its surface. In manipulating her canvas to yield a radiant mirage of wrinkles, light and shadow, Auerbach takes on the tradition of tromp-l'oeil, subsequently transforming and challenging our conventional expectations of the painted surface in a modern and exciting way.

The *Fold* paintings, which Auerbach introduced in 2009, have received widespread critical acclaim for their rhythmic dynamism and gentle emanation of harmonious temperate light. The present lot is exemplary of her interest in depicting the relationship between the calculated and the spontaneous. This visual paradox is an enduring practice in her work, one that emerges from the tension between the precise underlying process of creating the painting, and the deceptive disorder produced by this method. The resulting painting is inherent to its mode of conception, which, "...freezes a likeness of the contoured material onto itself...The record of that topological moment is carried forward after the material is stretched flat. Each point on the surface contains a record of itself in that previous state," (C. Bedford, "Dear Painter... Five painters on the role of abstraction in painting today", *Frieze*, March, 2012, p. 104). The striking beauty of *Untitled (Fold)* is perfectly opulent, profoundly conceptual, and grows from the enigmatic artistic territory that Auerbach occupies, one that highlights the organic feeling of movement versus the more gestural and careful attention to craft that Auerbach explores in her *Fold* series.

Auerbach's work is inextricably linked to the history of art. Johannes Vermeer and Rembrandt were early practitioners of trompe-l'oeil painting, creating astonishing works of three-dimensionality with their painted curtains that render depth in and beyond the flat picture plane. Helen Frankenthaler is a modern precursor, whose titillation between abstraction and realism creates chromatic formulations that are lyrical, simplified, and spontaneous, like the composition of *Untitled (Fold)*. Both artists create dramatic expressions of an idea that is examined, abstracted, and transposed onto the painting surface. Auerbach's process of manipulating the canvas like drapery is also akin to Morris Louis's artistic method, who attached his canvases to the wall and utilized gravity to shape his pours of paint as they cascaded down the painting's surface. Further, Louis's, Frankenthaler's, and Auerbach's similar handling of the canvas eliminates the artists' hand, removing brushstrokes as the fundamental focus of the viewer's eye and instead calling attention to the ethereal materiality and chromatic brilliance of *Untitled (Fold)*.

The subtle attributes of folds emphasized through color and shadow give *Untitled (Fold)* an astoundingly weightless quality. The careful attention paid to painting a composition that results in the ghost of a sculpted landscape further lends itself to the illusory depiction of relief, a fallacy that baffles as much as it does mystify. The exquisite contours of *Untitled (Fold)*, where hazy colors peak and fall across the topography of the surface, are alluring because of their ability to challenge logical spatial relationships. Auerbach's inspired desire to dismantle and reinterpret the dimensionality of painting is built upon a history of artists' fascination with depicting the world around them through innovative artistic languages. Auerbach's unique language makes *Untitled (Fold)* one of her finest attempts at presenting conceptual rigor and illusory beauty.



Installation view, *Felix Gonzalez-Torres Billboard Project*, Artpace Foundation, San Antonio, January-December, 2010. Curated by Matthew Drutt. Photo: Harrison Evans Photography. Artwork: © Felix Gonzalez-Torres, courtesy of the Felix Gonzalez-Torres Foundation.

Present lot illustrated (detail).



868

CECILY BROWN (B. 1969)

Untitled #47

signed and dated 'Cecily Brown 2007' (on the reverse)

oil on canvas

17 x 12 ½ in. (43.2 x 31.8 cm.)

Painted in 2007.

\$120,000-180,000

PROVENANCE

Gagosian Gallery, New York

Acquired from the above by the present owner, 2008

The place I'm interested in is where the mind goes when it's trying to make up for what isn't there.

Cecily Brown



869

KEN PRICE (1935-2012)

Glint

fired and painted clay

7 x 11 ½ x 10 ½ in. (17.8 x 29.2 x 26.7 cm.)

Executed in 2001.

\$120,000-180,000

PROVENANCE

Matthew Marks Gallery, New York

Acquired from the above by the present owner

They emerge from the kiln the natural color of the clay and fairly rough to the touch... The sculptures are first painted black and then coated with as many as fourteen different acrylic colors—three or four layers of each... Price carefully begins to sand the surface of the painted sculpture. As the sandpaper removes the paint from the high points of grog, the first buried color appears... Without any suggestion of application, the color radiates out from each convex or concave surface. The tones are not darker in crevices or lighter on the most robust swelling convex surface. Every square inch of the surface is pretty much the same as every other square inch of surface.

(R. Deese, *Objects to Live With: Ken Price at Chinati*, Chinati Annual Newsletter, vol. 10, 2004)



Alternate view of the present lot.





MIKE KELLEY ACROSS THREE DECADES

Perhaps no American contemporary artist has dared to plunge so deeply into the demented darkness at the heart of humanity as Mike Kelley. Over the course of more than three decades, Kelley produced a tremendous body of work across many media, including music, sculpture, performance, drawing, painting, video and photography. With a probing eye and a cutting wit, Kelley studied immensely complex human systems such as empathy, identity, faith and control, all the while subverting conventional notions of sexuality, power, popular culture and art-making itself.

The present lots belong to three distinct series of works from the early 1980s to the early 2000s, demonstrating the bewildering diversity of Kelley's oeuvre.

Rendered in stark black and white and resembling a panel from an absurd comic book, *Neoprimitive*, 1983, depicts a stereotypical New York businessman literally gone wild—stomping and wailing in his underpants, dress shoes and high black socks, bedecked in a plumed headdress and double necklaces, beating a garbage can with twin bones for drumsticks. This painting on paper was executed concurrently with Kelley's project *Monkey Island*, a sprawling "disquisition on order, organization, and corporeal and epistemological entropy," all stemming from a series of photographs Kelley made at the "monkey island" of the Los Angeles Zoo (E. Meyer-Hermann and L. Gabrielle Mark, eds., *Mike Kelley*, Munich, 2013). *Neoprimitive* lampoons corporate America's veneer of civility and sophistication in Kelley's characteristically caustic style. As in his best work, the painting reveals the tensions between the ideal, heroic thought of the super-ego and subliminal desires of the id present in American popular culture.

Memory Ware Flat #37, 2003, derives its byzantine kitsch aesthetic from Canadian Folk Art, in which common household objects like bottles, jugs, vases, picture frames, ashtrays and other domestic *bric-à-brac* are covered with sentimental trinkets, including jewelry, buttons and beads. Kelley discovered memory ware bottles while browsing at a Toronto antiques fair in 2000. The genre proved a natural source of inspiration, dovetailing with Kelley's proclivity for incorporating the overlooked, unseen or disguised objects of everyday life in his art. He explains: "The materials used to decorate objects in the memory ware tradition are often keepsakes, things saved for sentimental reasons that prompt fond memories. My works are not loaded with similar sentiments, of course, as I am more interested in the themes of reexamination and reuse than in the production of nostalgia. The paintings... are constructed out of similar decorative materials, but they

are employed in different ways. Some paintings are completely covered with similarly sized buttons that, because of their uniformity, produce an intense optical effect when arranged in a field. Others are made up of a wider variety of decorative materials in a more garish 'wild style' approach, while still others are composed of strings of brightly colored beads and swirling psychedelic surfaces. All of the paintings, however, share a non-compositional, 'overall' approach" (M. Kelley, quoted in "Memory Ware" in J. C. Welchman, ed., *Mike Kelley: Minor Histories—Statements, Conversations, Proposals*, Cambridge, 2004, p. 153).



Mike Kelley, *Ahh... Youth!*, 1991. © 2018 Mike Kelley Foundation for the Arts. All Rights Reserved / Licensed by VAGA at Artists Rights Society (ARS), NY.

In Kelley's *Arena #8 (Leopard)*, 1990, the eighth of eleven in a series, a lone stuffed animal—a leopard crudely crafted out of conjoined tubes of spotted fabric—lays awkwardly on a crocheted afghan. Both objects were found in secondhand stores and plainly show the wear of their past lives. In Kelley's hands, this dinginess is transformed into a forlorn aura of spent tenderness. One can imagine the afghan being lovingly crocheted by a grandmother for her grandchild, before it was torn and stained. The leopard appears crippled from an excess of hugging and snuggling. Both objects,

once wrapped around an unknown child as objects of comfort, also bear the marks of being discarded, fondled and soiled by careless shoppers at garage sales and thrift stores. When choosing his objects, Kelley spoke of the task he set out for himself as "to deal with something of our time that people can't see as being of our time, they can only see it as of the past: a child's worn toy. I wanted to say, 'no, this thing isn't of the past, this thing's here right now.' It's not some metaphor for childhood, this is something that an adult made. It was made maybe last week. If you're seeing it of the past it's because you're meant to see it of the past. I'm interested in how that functions... They're built to be nostalgic" (M. Kelley to J. Miller, "Mike Kelley by John Miller," *Bomb* 38, Winter 1992, n.p.).

Kelley, as a young artist, was attracted to the belief that Abstract Expressionist painters could tap into the unconscious mind by means of the art-making process. His work is an exploration and refinement of this premise by less conventional means. Kelley seeks to enlighten our awareness of the truths that ground us as humans, but as a society we tend to deny, sublimated from the ideal and pure thought that also makes us human and which we openly celebrate. Though these subliminal signifiers manifest themselves by apparently veiled means, as in the exploration of cultural taboos, they are actually obvious and openly revealed through Kelley's critical eye.

870

MIKE KELLEY (1954-2012)

Neoprimitive

signed 'M. Kelley' (on the reverse)

acrylic on paper

59 5/8 x 41 7/8 in. (151.4 x 106.4 cm.)

Painted in 1984.

\$80,000-120,000

PROVENANCE

Rosamund Felsen Gallery, Santa Monica

Private collection, New York

Acquired from the above by the present owner

EXHIBITED

Newport Beach, Newport Harbor Art Museum, *First Newport Biennial: Los Angeles Today*, October-November 1984, no. 12.

London, Inigo Philbrick, *Christopher Wool / Mike Kelley, Paintings on Paper*, February-April 2016.

LITERATURE

Mike Kelley, exh. cat., Amsterdam, Stedelijk Museum of Art, 2013, p. 70 (installation view illustrated).



Mike Kelley, *Australiana*, 1984. Photo: Courtesy of the Orange County Museum of Art, Newport Beach. Artwork: © 2018 Mike Kelley Foundation for the Arts. All Rights Reserved / Licensed by VAGA at Artists Rights Society (ARS), NY.



871

MIKE KELLEY (1954-2012)

Memory Ware Flat #37

signed, titled and dated 'M. Kelley 2003 #37' (on the reverse)

acrylic, beads, buttons, jewelry, paper pulp and tile grout on panel, in artist's frame

32 ½ x 22 ½ x 3 ⅝ in. (82.6 x 56.2 x 9.2 cm.)

Executed in 2003.

\$500,000-700,000

PROVENANCE

Galleria Emi Fontana, Milan

Barbara Gladstone Gallery, New York

Private collection, Europe

Anon. sale; Phillips, New York, 8 May 2016, lot 1

Acquired at the above sale by the present owner

EXHIBITED

Milan, Galleria Emi Fontana, *Mike Kelley: Memory Ware, Wood Grain, Carpet*, 2003, n.p., no. 37 (illustrated).

New York, Hauser & Wirth, *Mike Kelley: Memory Ware, A Survey*, November-December 2016, pp. 175 and 246 (illustrated).

The starting point for much of Mike Kelley's works are historical facts, religious beliefs, cultural phenomena, and psychological dynamics. From the stockpile of collective experience, he digs out a few nuggets which are often the banal conveyors of the traces of those large systems of belief. Kelley transforms ideas into objects, as would a Conceptual artist... Because of his underlying skepticism about the "truth" of any of the systems with which he begins, he riffs, invents, and elaborates, giving free reign to invention.

(Elizabeth Sussman, in José Lebrero Stals, (ed.), *Mike Kelley 1986-1996*, Barcelona, 1997, p. 26).



Joseph Cornell, *Untitled (Grand Hotel Pharmacy)*, 1943.
© 2018 The Joseph and Robert Cornell Memorial Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY.

Following spread: Installation view, *Mike Kelley*, MoMA PS1, New York, 2013 (present lot illustrated). Photo: Richard Perry / The New York Times / Redux. Artwork: © 2018 Mike Kelley Foundation for the Arts. All Rights Reserved / Licensed by VAGA at Artists Rights Society (ARS), NY.





Because it is stuffed animals, people like to load it with psychological significance. They see the stuffed animals as hiding under the blanket; there's some psychological crisis going on.

Mike Kelley



872

MIKE KELLEY (1954-2012)

Arena #8 (Leopard)

found stuffed animals and knit blanket, in two parts

overall: 12 x 46 x 72 ½ in. (30.5 x 116.8 x 184.1 cm.)

Executed in 1990.

\$800,000-1,200,000

PROVENANCE

Metro Pictures, New York

Private collection, France

Skarstedt Fine Art, New York

Anon. sale; Christie's *Bound to Fail*, New York, 8 May 2016, lot 11A

Acquired at the above sale by the present owner

EXHIBITED

New York, Metro Pictures, *Mike Kelley*, April-May 1990.

Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Mike Kelley: Half a Man*, February-May 1999, n.p., no. 2 (illustrated).

New York, Tony Shafrazi Gallery, *The Other Side*, May-July 2006.

New York, Skarstedt Gallery, *Mike Kelley: Arenas*, May-June 2010, pp. 10, 12-13 and 30-33, fig. 11, pl. 8 (illustrated).

Amsterdam, Stedelijk Museum; Paris, Centre Pompidou; New York, MoMA PS1 and Los Angeles, Museum of Contemporary Art, *Mike Kelley*, December 2012-July 2014, pp. 90 and 385 (illustrated).

Athens, Museum of Cycladic Art, *Mike Kelley: Fortress of Solitude*, November 2017-February 2018.

LITERATURE

M. Kimmelman, "Art View: Mike Kelley's Toys Play Nasty Games," *The New York Times*, 7 April 1991.

J. Miller, "Mike Kelley," *Bomb Magazine*, 21 March 1991, n.p. (illustrated).

El Jardín Salvaje, exh. cat., Madrid, Fundación Caja de Pensiones, 1991, p. 92, fig. 84 (installation view illustrated).

W. Bartman and M. Barosh, eds., *Mike Kelley*, Los Angeles, 1992, pp. 34-35 (installation view illustrated).

Mike Kelley: 1985-1996, exh. cat., Museu d'Art Contemporani de Barcelona, 1997, p. 32 (illustrated).

J. C. Welchman, I. Graw and A. Vidler, *Mike Kelley*, London, 1999, p. 69 (illustrated).

B. Riemschneider and U. Grosenick, *Art at the Turn of the Millennium*, Cologne, 1999, p. 271, fig. 3 (installation view illustrated).

R. Fleck, B. Söntgen and A. Danto, *Peter Fischli, David Weiss*, London, 2005, p. 82 (illustrated).

R. Kennedy, "A Maverick as Student and Teacher," *The New York Times*, 10 October 2013, pp. 24 and 26 (illustrated).



Pablo Picasso, *Tête de Taureau (Bull's Head)*, 1942. Musée Picasso, Paris. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



873

RUDOLF STINGEL (B. 1956)

Untitled

Celotex insulation board and wood, in artist's aluminum frame

47 7/8 x 47 7/8 in. (119.7 x 119.7 cm.)

Executed in 2001-2002.

\$250,000-350,000

PROVENANCE

Skarstedt Gallery, New York

Acquired from the above by the present owner

For Stingel, painting is not just representational—it's always related to materiality, and physical change within a temporal space. Stingel's paintings rely on and point to an expanded meaning of time.

(Rudolf Stingel, exh. cat., Whitney Museum of American Art, New York, 2008, p. 111).



Installation view, *Rudolf Stingel*, Whitney Museum of American Art, New York, 2007.
Photo: © Stefan Altenburger. Artwork: © Rudolf Stingel.



874

HAROLD ANCART (B. 1980)

Untitled

signed and dated 'Harold Ancart 2012' (on the reverse)
oilstick on paper mounted on panel, in artist's frame
68 ¾ x 46 ¼ in. (174.7 x 117.5 cm.)
Executed in 2012.

\$90,000-120,000

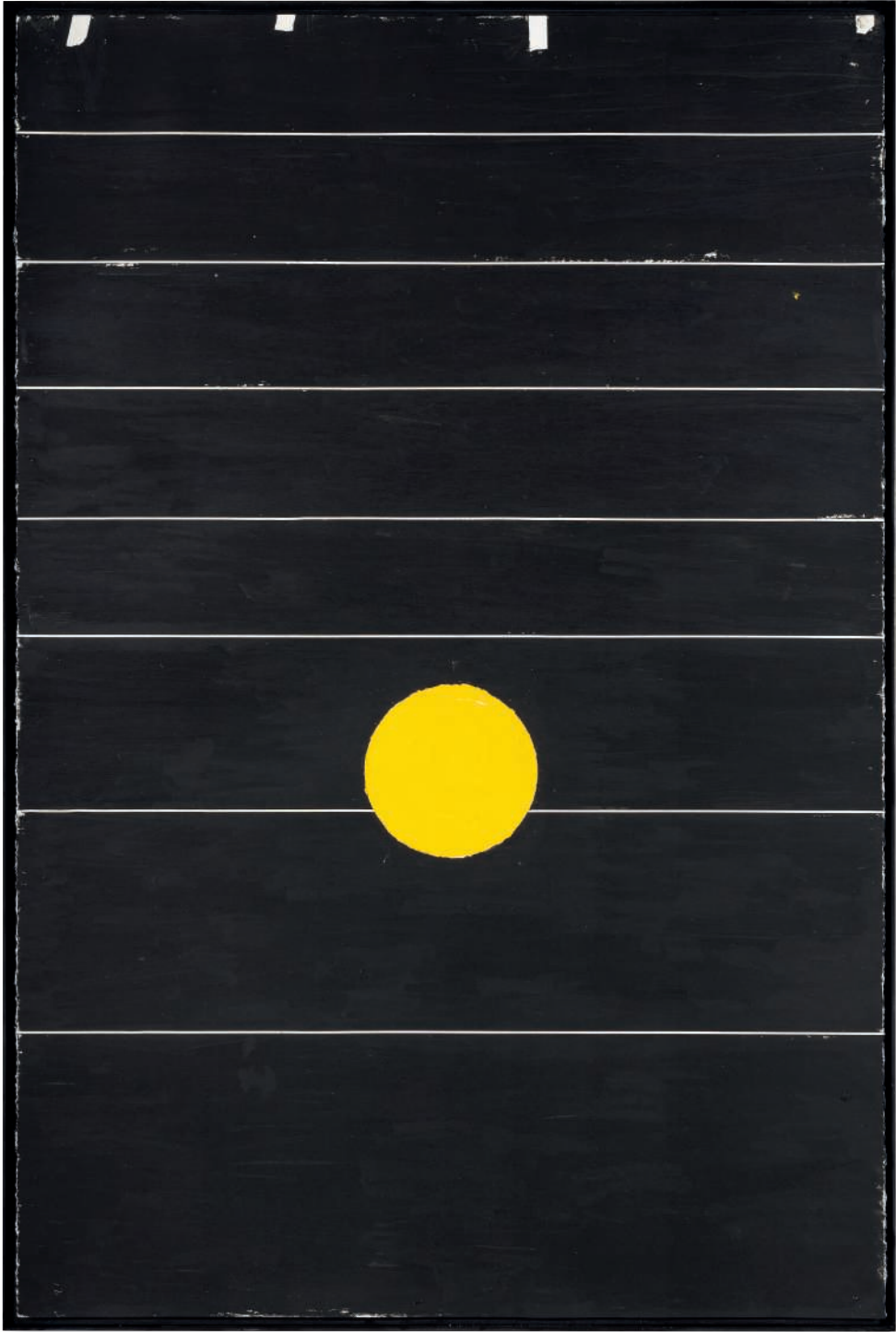
PROVENANCE

CLEARING, Brussels

Private collection, Italy

Anon. sale; Phillips, London, 29 June 2015, lot 4

Acquired at the above sale by the present owner



PROPERTY FROM A PROMINENT WEST COAST COLLECTION

875

JEFF ELROD (B. 1966)

Studio - Life

signed and dated 'Jeff Elrod 2013' (on the overlap)

UV ink and acrylic on canvas

96 x 74 ¾ in. (243.8 x 189.9 cm.)

Executed in 2013.

\$120,000-180,000

PROVENANCE

Luhring Augustine, New York

Acquired from the above by the present owner, 2014

EXHIBITED

New York, Luhring Augustine, *Jeff Elrod: Rabbit Ears*, March-April 2014.



876

GEORGE CONDO (B. 1957)

Femme Au Chapeau

signed and dated 'Condo 07' (on the reverse)

oil on canvas

20 x 16 in. (50.8 x 40.6 cm.)

Painted in 2007.

\$180,000-250,000

PROVENANCE

Galerie Andrea Caratsch, Zurich

Acquired from the above by the present owner

Picasso forced others into new directions, that was one of his greatest influences [...] In relation to Cubism, I want to see a human face from four different perspectives and four different emotional perspectives. I want to get into their head.

George Condo



877

THOMAS HOUSEAGO (B. 1972)

Drunken Canyon

Tuf-Cal, hemp, iron, graphite and wax crayon

74 x 57 x 60 in. (188 x 144.8 x 152.4 cm.)

Executed in 2009.

\$80,000-120,000

PROVENANCE

Michael Werner Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Ballroom Marfa, *Two Face: Aaron Curry and Thomas Houseago*, May-December 2009, pp. 148-151 (illustrated).

You could argue that sculpture is a dramatization of the space between your eye and the world, between looking and recording, between that you see and feel and memory. I try to allow as much as possible to happen while I'm working on the piece and yet keep it contained within a single object. That seems to get the most truthful results.

Thomas Houseago



Henry Moore, *Large Reclining Figure*, 1984. Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2018 / www.henry-moore.org. Photo: Anita Feldman, reproduced by permission of The Henry Moore Foundation.



878

RICHARD PRINCE (B. 1949)

Untitled

signed and dated 'R Prince 1989' (on the overlap)
acrylic and silkscreen ink on two joined canvases
71 ¼ x 48 in. (181 x 121.9 cm.)
Executed in 1989.

\$400,000-600,000

PROVENANCE

Barbara Gladstone Gallery, New York
Acquired from the above by the present owner, 1990



Marcel Duchamp, *L.H.O.O.Q.*, 1919. Israel Museum, Jerusalem. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp. Photo: The Israel Museum, Jerusalem, Israel / Bridgeman Images.

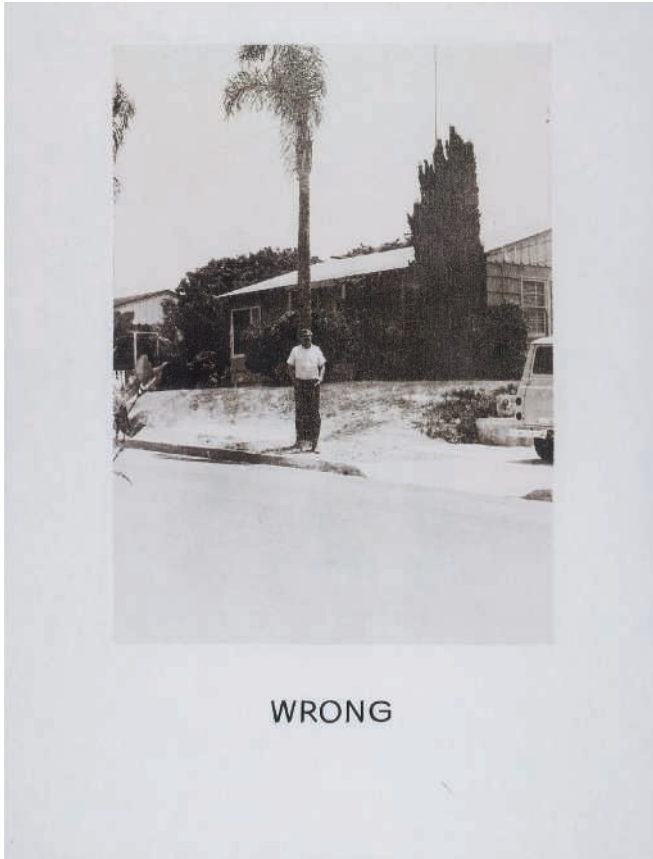


Astoria Kinchen
and Stu
Sutcliffe

So where you from?
Not from anywhere
really.
What? Born in a
balloon?

I met my first girl, her name was Sally.
Was that a girl, was that a girl. That's what people
kept asking.

Annie and Sophie
Paul and Pam
Paul and Pam
Kevin and Ray
Ray
Astoria Kinchen
and Stu



John Baldessari, *Wrong*, 1966-1968. Los Angeles Museum of Art. © 2018 John Baldessari.

Executed in 1989, *Untitled* is a classic example of Richard Prince's *Joke Paintings*. It illustrates a beguiling blend of imagery in the form of typewritten words and hand-written notes that the artist has silkscreened onto a nearly six-foot tall canvas. "I met my first girl, her name was Sally. Was that a girl, was that a girl. That's what people kept asking," the painting's caption reads. Snippets of hand-written jokes linger nearby, placed alongside cartoon illustrations from vintage magazines that bear no relationship to the punchlines the artist features. This amalgamation of disjointed imagery is a hallmark of the *White Paintings*, which are a particular subset of the *Joke Paintings*, as they consist of varying shades of white upon which the ghosted remains of many layers of silkscreened jokes, notes and cartoons linger in tantalizing array. As a life-long appropriator of books and magazines, Prince mines his vast archive of pop culture media in order to highlight cultural stereotypes lurking within plain sight. The jokes remain among his most well-known work.

In *Untitled*, the artist repeats a joke that he has illustrated in at least two other paintings, one of which features in *Was That a Girl* of 1989, a monochromatic joke painting that belongs to the Walker Art Center in Minneapolis. Repetition is a key theme in the artist's oeuvre, as he often works in series that he revisits at a later point in his career. In *Untitled*, the joke contains a repeated phrase as well: "Was that a girl, was that a girl," and this repetition produces the belly laugh of its punchline: "That's what people kept asking."

The artist has sourced cartoon illustrations from vintage magazines like the *New Yorker* and silk-screened them onto the canvas. The silk-screening process emphasizes anonymity by removing the artist's hand from the work, and brushstrokes are almost entirely absent. Photocopies of hand-written notes jotted down by the artist are highlighted, while faint under layers of silk-screened text are barely visible beneath a scrim of white paint. Cartoon illustrations are also featured. Two twin beds are represented by a small fragment along the left edge, and this image is repeated along the right edge as well, although ghosted and therefore barely discernible. Another cartoon depicts an opened window of a night-time scene. All in all, these images bear no relationship to the joke itself, making for a jumbled array of half-legible imagery. The viewer attempts to unravel its meaning despite the hazy fog of information that remains. In this way, the painting symbolizes the way in which the jokes linger in the realm of our collective unconsciousness. Having been written in the 1950s and '60s, these jokes are passed down, told and re-told countless times over since their original inception.

What began, in 1985, as simple hand-drawn cartoons that the artist copied from magazines had by 1989 blossomed into monumentally-scaled canvases of increasing complexity, richness and depth. As in *Untitled*, these paintings reveal as much about their audience as they do about the artist in his re-telling. Curator Lisa Phillips has described this phenomenon: "Like the photographs, the jokes were now his, part of his repertoire or 'act.' Like the advertising images, they represent a kind of low cultural expression whose authors are largely anonymous; yet they have a distinctive if unrecognized form and style... The character of the jokes was significant—fifties-style, middle America, blue collar, Borscht Belt humor that confronted issues of sexual identity, class and race... By isolating them he exposed their hidden malevolence, perversity and anger. The underlying sexuality of Prince's work became blatant in the jokes and cartoons" (L. Phillips, "People Keep Asking: An Introduction," *Richard Prince*, exh. cat., Whitney Museum of American Art, New York, 1992, p. 42).

As a longtime master of appropriation, Richard Prince remains one of the most controversial artists of his generation, whose work is notoriously subversive, divisive and complex. And yet, the joke paintings remain among the most radical experiments of Contemporary art, even eliciting a few laughs along the way. "No, I'm not so funny," the artist has said. "I like it when other people are funny. It's hard being funny. Being funny is a way to survive" (R. Prince quoted in "Like a Beautiful Scar on Your Head," *Modern Painters*, Autumn 2002).

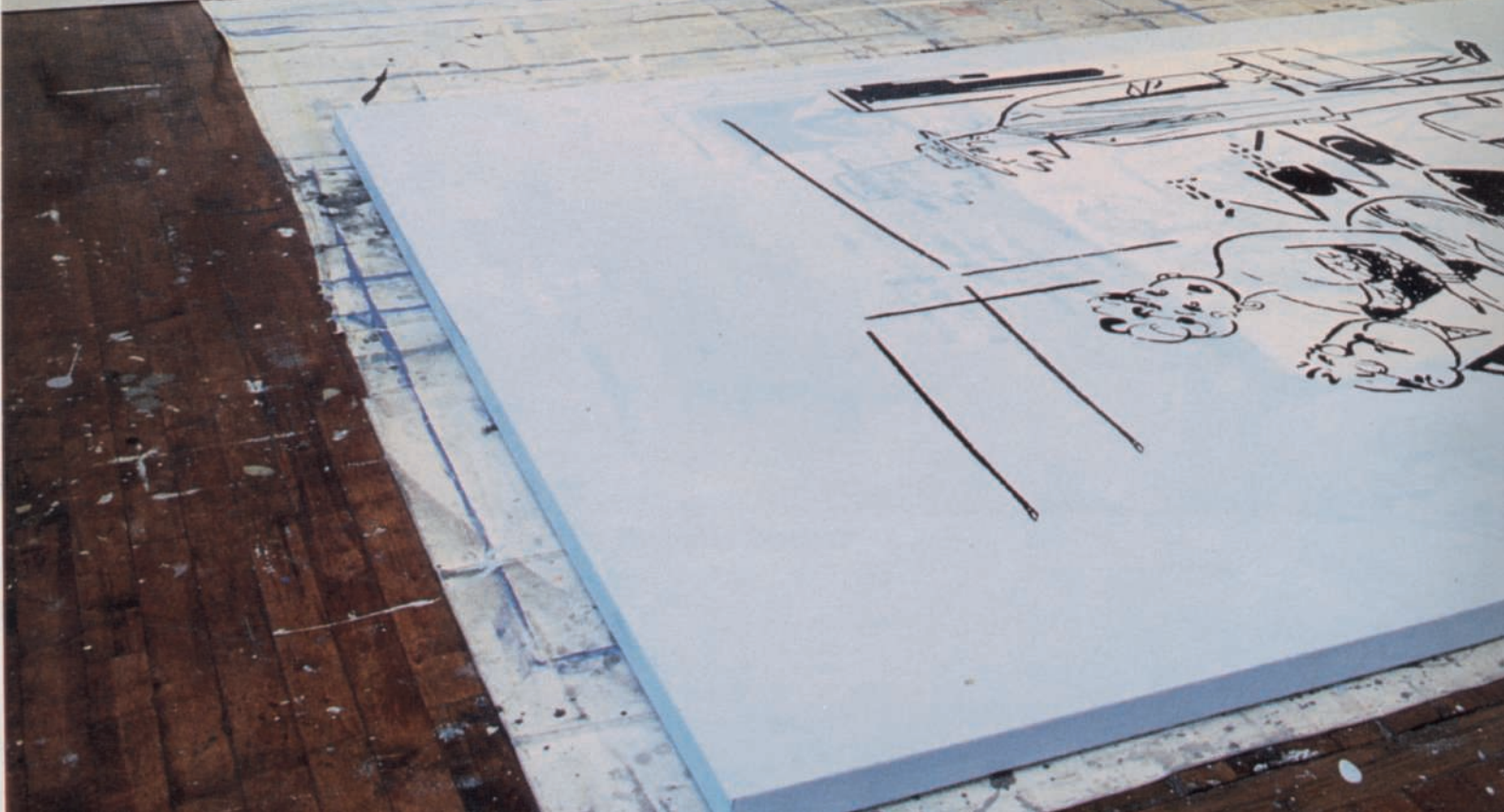


WHAT A KID I WAS.
I remember practicing the violin in front
of a roaring fire. My old man walked in.
He was furious. We didn't have a fireplace.

Two girls meet on the beach at Miami. One says,
"So what's new?"
The other says, "Well, you hear? I was at the doctor's
this morning, he gives me an examination, and you know
what he says? He says I'm gradually turning into a man."
"So what else is new?"
These are funny type girls. The "is" are brilliant, con-
sonants very exaggerated. "turning" is somewhere be-
tween "boring" and "furious." "boring" is somewhere near
it. She is "good you-eh-ly boring" into a man, and "near" is
somewhat like "may yam." The girl who asks the questions
has the same accent but she sounds bored with it.



A man walked in
examination the
news. The bad news
nothing that can
having an after



879

RUDOLF STINGEL (B. 1956)

Untitled

signed and dated 'Stingel 2007' (on the reverse)

oil and enamel on canvas

42 ½ x 31 ½ in. (108 x 80 cm.)

Executed in 2007.

\$250,000-350,000

PROVENANCE

Paula Cooper Gallery, New York

Acquired from the above by the present owner, 2007



Rudolph Stingel, *Instructions*, 1989. © Rudolf Stingel.

With its luminous reflective surface, imbued with lyrical abstract patterns, the present work is a monumental apparition that extends the aesthetic of Rudolf Stingel's celebrated silver paintings. Weaving together multiple strands of art-historical lineage—from Gerhard Richter's painterly abstractions, to the monochromatic surfaces of post-war Italian art and the material concerns of artists such as Robert Rauschenberg—this body of works confronts the viewer as near-architectural constructs, caught somewhere between painting, printing and sculpture. Growing up between the Italian province of Tyrol and Vienna, Stingel was exposed to a fusion of Baroque and Rococo visual languages at an early age. The present *Untitled* combines vast scale and intimate detail, placing it in dialogue with these ornamental traditions, conjuring a fragment of a fresco or a piece of decorated ceiling.

Throughout his *oeuvre*, Stingel has sought to redefine the picture plane as a material surface, rather than as a field of representation. His unique method was first documented in his 1989 book *Instructions*, which provided a step-by-step guide to producing his paintings: paint was applied to canvas in thick strokes; gauze or tulle was then strategically placed upon the canvas before further layers of paint were added using a spray gun. The result was iridescent layering of muted color, in which the undercoats of paint glimmered through the overlying metallic sheen, creating an almost classical illusion of glowing three-dimensional space. Stingel's ironic attempts to codify his own methodology is redolent of Andy Warhol's aspirations towards formalized factory-style reproduction; yet, in *Untitled*, the poetic diffusion of patterns and textures re-inscribe the trace of the artist's hand. As Massimiliano Gioni writes, "Stingel has sought to strike a balance between conceptual rigor and the retinal sensuality of painting, between detachment and participation, even between decorativeness and mental purity. His art embodies the paradox of loving painting but wanting to destroy it—or, in any case, to bend it to serve new and unexpected purposes" (M. Gioni, quoted in *Artspace.com Magazine*). In the present work, Stingel asks us to abandon traditional categories of medium and style, presenting us instead with a seductive, ephemeral object that quivers with hints of our own reflection.





880

OTIS JONES (B. 1946)

White Shape with Two Circles, One Silver

signed, titled and dated 'WHITE SHAPE WITH TWO CIRCLES, ONE SILVER
OTIS JONES 2016' (on the reverse)

acrylic on shaped canvas mounted on wooden construction
17 3/4 x 31 5/8 x 3 7/8 in. (45.1 x 80.3 x 9.8 cm.)

Executed in 2016.

\$6,000-8,000

PROVENANCE

Acquired directly from the artist by the present owner



Alternate view of the present lot



881

WILL BOONE (B. 1982)

//

signed and dated 'WILL BOONE 2014' (on the overlap)

acrylic on canvas

72 x 54 in. (182.9 x 137.2 cm.)

Painted in 2014.

\$35,000-45,000

PROVENANCE

Jonathan Viner Gallery, London

Acquired from the above by the present owner

EXHIBITED

London, Jonathan Viner Gallery, *Will Boone: GOLIAD*, October-November 2014.

882

KAWS (B.1974)

UNTITLED (MBFG6)

acrylic on canvas
58 x 48 in. (147.5 x 122 cm.)
Painted in 2014.

\$300,000-500,000

PROVENANCE

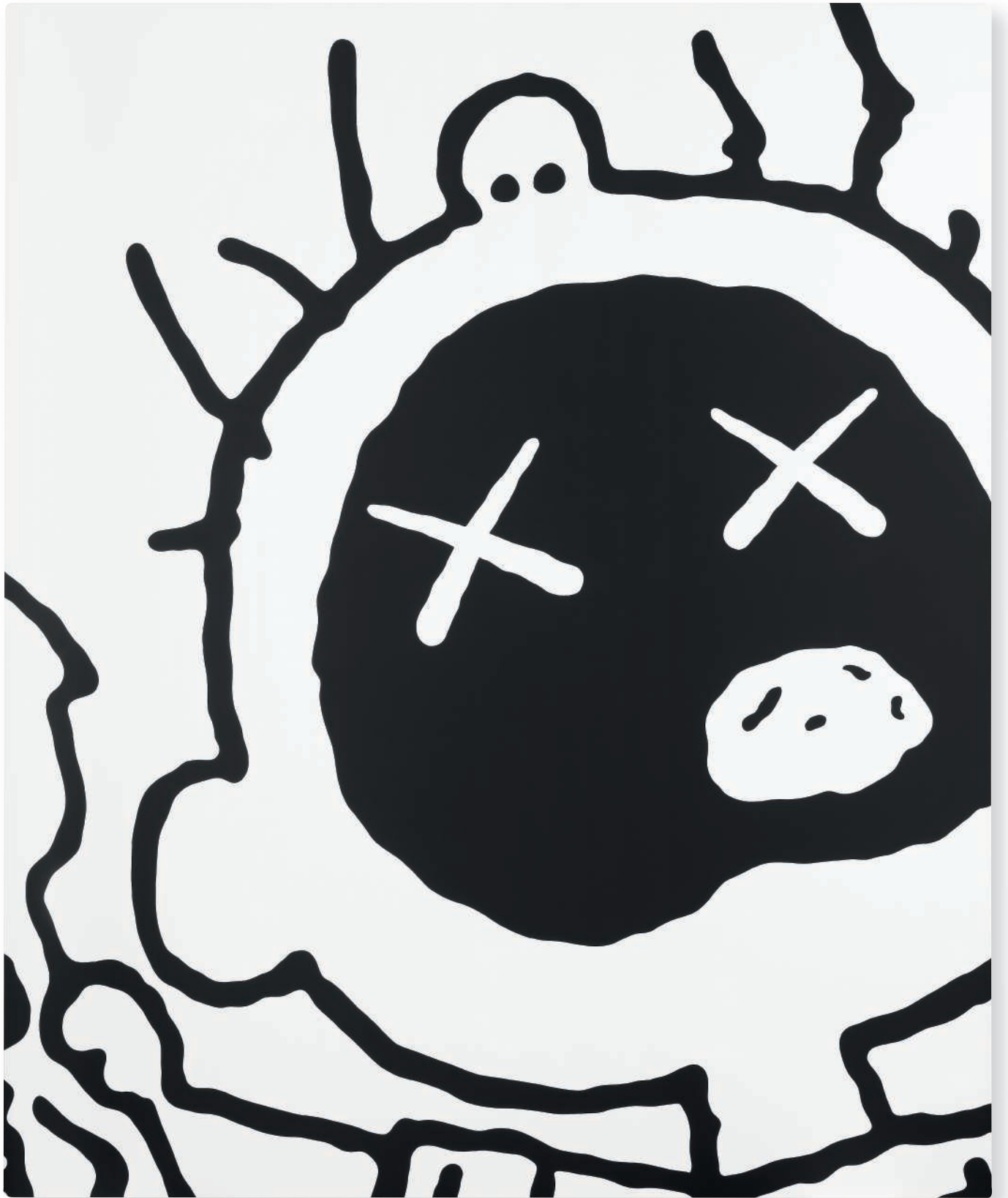
Private collection

Icons like Mickey, the Simpsons, the Michelin Man and Spongebob exist in a universal way that you forget their origin or even their narrative, and you just recognize them from the slightest glimpse of their image or sound.

KAWS

With his grungy appropriations of familiar pop culture characters, KAWS (a.k.a. Brian Donnelly, b. 1974) has, quite literally, insinuated himself into the nooks of both contemporary media and traditional art history. Flaunting a name now synonymous with his prolific X-eyed cartoons, KAWS first tried his hand at tagging billboards and subway cars throughout 1990s Manhattan, inspired by skateboarding culture and the super-flat styles of animators. As hobby became passion, and passion became product, KAWS became free to experiment with different methods of communicating with broad audiences—primarily through characters suffused with all the innocence of childhood, yet open to the expanded interpretations that come with experience.

Untitled (MBFG6) (2014) recalls the joyful creations of Charles Schulz—Linus and Lucy, Snoopy and Charlie Brown prancing through the *Peanuts* comic strips from the 1950s until today. Throughout the *MBF (Man's Best Friend)* series, which includes other *Peanuts* send-ups, KAWS remains faithful to the sketchy, monochrome forms that define the source material. In the present work, however, the artist has zoomed in on an exclaiming Linus, replacing the dark void from which the cry emanates with an iteration of his signature dead-eyed skull. Through such an intervention, KAWS weaves in poignant commentary on the proliferation of figures like Linus, while respecting the integrity of the original image: "By giving the comics a new face, the artist seems to aspire to update their past, which is not simply playful and lyrical, but can also be frightening and deathly. Hence the masks with 'sewn' eyes that do not look ahead but inside at their own stories..." (G. Celant, "BD and K," in *KAWS: 1993-2010*, exh. cat., Aldrich Contemporary Art Museum, 2010, p. 55).



883

GEORGE CONDO (B. 1957)

Hemazoids

signed, titled and dated 'Condo 09 Hemazoids' (on the reverse)

oil on canvas

85 x 75 in. (215.9 x 190.5 cm.)

Painted in 2009.

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

PROVENANCE

Luhring Augustine, New York

Gary Tatintsian Gallery, Moscow

Acquired from the above by the present owner



Pablo Picasso, *Acrobat and Young Harlequin*, 1905. Barnes Foundation, Philadelphia. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Barnes Foundation, Philadelphia / Bridgeman Images.





Anthony van Dyck, *The painter Jan de Wael and his wife, Gertrud de Jode*, 1629. Alte Pinakothek, Bayerische Staatsgemäldesammlungen, Munich. Photo: bpk Bildagentur / Alte Pinakothek, Bayerische Staatsgemäldesammlungen, Munich / Art Resource, NY.

A singular figure in the history of the New York art scene, George Condo's oeuvre exhibits a tense, psychological air that upends the traditional portrait while drawing inspiration from the history of figurative painting. *Hemazoids* is a striking example of the artist's existential portraits that serve as visual cross-sections of mental states. Ralph Rugoff has noted about these works, "these figures can be seductive and repulsive at the same time. They embody a position that is simultaneously frightening and appealing. This is something that also comes across in the way that they solicit different kinds of looks from the viewer, and how they often look back at us with eyes that don't match or don't even seem to belong to the same face" (R. Rugoff, "The Enigma of Jean Louis: Interview 14 March 2006", in *George Condo: Existential Portraits: Sculpture, Drawings, Paintings 2005/2006*, exh. cat., Luhring Augustine, New York, 2006, pp. 8-9). By formally referencing the legacy of Cubism and other art historical movements while also crafting a distinctive style all his own, Condo creates characters that beg for further investigation while still keeping the viewer at arm's length.

Set against a rich golden background, the two figures in *Hemazoids* stare out confrontationally, as though daring the viewer to come closer. Contrast abounds throughout the two figures, which combine centuries-old double portraiture conventions with flattened space, vibrant colors and distorted faces. Thick black outlines forcefully define the sitters' clothing; the bright green chair and the woman's hands, which appear nearly cartoon-like in their expressive simplicity. The woman's mouth hangs wide open and her spherical cheeks, which have teeth at the bottom, indicate that she is screaming, and yet her passive eyes and raised eyebrows give a contradictory air of calmness. Equally, if not more visually surprising is the man to her right, whose bared teeth and drastically uneven eyes are punctuated by a spherical green clown nose and comically large tie. The strangeness of the sitters and their distorted features provokes speculation into their relationship. Although placed close to one another, the figures are separated by the flattened outline of the chair, and the man's hand, which clutches the back of the chair, seems disembodied and impossibly far away. The psychological and stylistic complexities both repel and beguile the viewer, enticing endless examination and speculation.

Known for his innovative approach to figurative painting, Condo has influenced a generation of painters working today. Along with Keith Haring and Jean-Michel Basquiat, both of whom were his close friends in the New



Grant Wood, *American Gothic*, 1930. Art Institute of Chicago. Photo: The Art Institute of Chicago / Art Resource, NY.

York art scene of the 1980s, the artist helped to promote a resurgence of painting that would have lasting effects in art history. By combining an expansive knowledge of historical visual forms and styles with an understanding of contemporary psychological states and an interest in representing them, Condo has eschewed the more referential modes of contemporaries like Julian Schnabel. "[He] makes frequent reference to the works of Velázquez and Manet, but also to Greuze and Fragonard, Delacroix and Goya, and repeatedly to Picasso. What interests him are how paintings function, how illusions are created, and how stories are told. Yet however important this reference to tradition is, it does not determine the primary appearance of his works" (M. Brehm, "Tradition as Temptation. An Approach to the 'George Condo Method'", in T. Kellein, *George Condo: One Hundred Women*, exh. cat., Salzburg, Museum der Moderne, 2005, pp. 19-20). Each image is an effort to construct and display a subject that is both inviting and feels at odds with academic painting. The viewer recognizes the visual tropes but is hard-pressed to make a direct link; Condo has so successfully embedded his influences and references that they become his own fluid visual language.

Condo's career has been marked with several commissions and collaborations, including with the poet Allen Ginsberg, and writer William S. Burroughs, with whom he created a series of paintings in the mid-1990s. One of his most recent high profile crossovers, and one that brought his name to more international attention, came when musician Kanye West asked Condo to produce a series of paintings for his critically-acclaimed album *My Dark Twisted Fantasy* in 2010. Censored by iTunes for its more provocative nature, the final image was included in a variety of special releases along with reproductions of other works from the series. The following year, a major retrospective at the New Museum in New York pushed Condo's work further into the spotlight and cemented his decades-long career as a major figure of the New York art world and beyond.



884

JOHN CURRIN (B. 1962)

Buffet

signed and dated 'John Currin 1999' (on the overlap)

oil on canvas

22 x 18 in. (55.9 x 45.7 cm.)

Painted in 1999.

\$600,000-800,000

PROVENANCE

Collection of Dean Valentine, Beverly Hills

Andrea Rosen Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Andrea Rosen Gallery, *John Currin*, October-November 1999.

Chicago, Museum of Contemporary Art; London, Serpentine Gallery and New York, Whitney Museum of American Art, *John Currin*, May 2003-February 2004, pp. 53 and 116 (illustrated).

LITERATURE

R. Rosenblum, "John Currin," *BOMB*, 1 April 2000, n.p. (illustrated).



Caravaggio, *Judith and Holofernes*, detail of Judith. Galleria Nazionale d'Arte Antica, Rome Photo: Scala/Ministero per i Beni e le Attività culturali / Art Resource, NY.

885 No Lot





Mary Cassatt, *In the Loge*, 1879. Museum of Fine Arts, Boston. Photo: The Hayden Collection - Charles Henry Hayden Fund / Bridgeman Images.

Driven by his own unique vision, Currin is heralded as one of the most important artists of his generation and more specifically in the powerful position of re-directing art history back to discussions of painting's relevance and closing the gap in the disjointed lineage of genre painting. John Currin's paintings fuse various sources, from women's photographs from 1960s magazines to 16th century German painting, Italian Mannerism and 18th century painters such as Boucher, Fragonard, Valesquez and 19th Century Courbet. In *Buffet*, Currin paints a blissfully quotidian domestic scene in a way that can be described as anything but dull. Not only does the artist reference the centuries-old tradition of genre painting, but he also adopts the bravura of oil painting traditionally reserved for grand history works. Tension between image type and painterly style compels further investigation of both surface and subject.

Currin uses his figures to provoke. Although not as explicitly voyeuristic as many of his early nudes, *Buffet* and other works of this period depicting

bourgeois leisure activities are still confrontational. The woman, placed at the center of the composition, wears a well-tailored green-striped designer suit designed to indicate her class and status, compelling the viewer to assess the confounding elements and draw conclusions about the meaning of the painting as a whole.

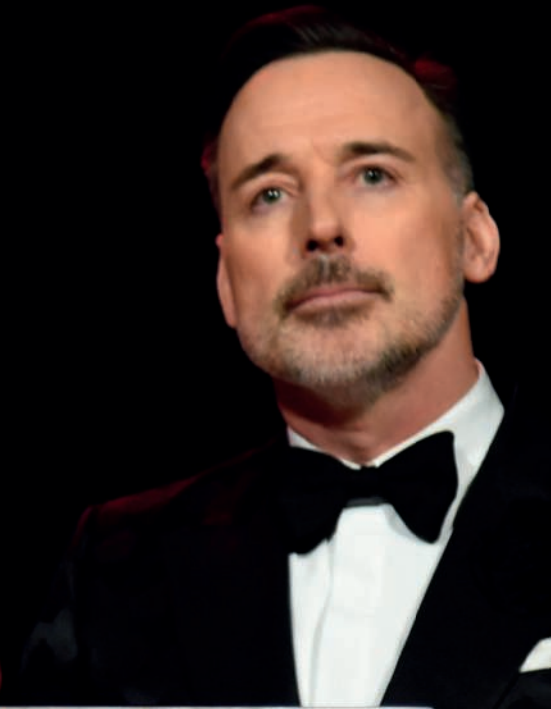
Contrasting painting styles direct attention to the woman's heavily exaggerated facial features. Her solid forehead and sharply protruding nose contrast the man, whose gestural treatment renders him nearly translucent. In the style of Tintoretto or El Greco, the figure seems to wrap around the space it occupies, confusing planes of depth in background and foreground. The man's lapel seems to rest on top of the woman's shoulder, and the plate at the bottom of the composition thrusts forward, held by a hand belonging to the woman or someone serving her.

Renaissance painting, particularly Cranach's frozen Venuses and Boticelli's excessive female forms have imparted major influence on Currin. Compositionally, the artist employs a classical sense of organization. Favoring the center of the canvas as the vortex of action and energy, their compositions are nearly perfect concise narratives, where the story can be told from the center outward, and backgrounds serve to add nuance. Nineteenth century painters such as Boucher are studied and mined for their flowery and abundant nudes. American genre paintings of all types seem to compel Currin. Norman Rockwell's obvious and pleasing narratives, as well as Maxfield Parish's glibly stylized works can be seen as precursors to Currin, particularly in their desire to tell a simple and innocent story. In effectively the same format as Rockwell and Parish, Currin seeks to bring a truly contemporary message to his works and interweaves the social, the political and the humorous, at times with impunity. Charmed by the old-fashioned but a product of contemporary art, Currin states, "Well, in a funny way I feel weirdly brand-new, because it is so anachronistic to paint. Right now I'm reading *The Quiet American* by Graham Greene. And you can't help but feel that being an American is like having deep principles, but not being aware of them, and everything you do consciously is stupid, clownlike. I think I have great skills and great sensitivity to paint, and I think I understand European painting, but sometimes I feel like my American-ness is a handicap or a clown outfit that I am constantly find myself in. There is nothing I can do about it" (Interview with John Currin by Rochelle Steiner in *John Currin*, Museum of Contemporary Art Chicago, p.83).

As Currin takes his place in art history, his indelible mark will no doubt be on how he re-affirmed the power of genre painting. By looking at scenes from everyday life with his unique lens of unconventional beauty, Currin brings to light just how socially and aesthetically transgressive turn of the millennium American culture looks. Busty females at the bra shop, nude women of impossible proportions intertwined against a black backdrop, two bare-backed men biblically perched on the back of a fishing boat, a society woman in line at a buffet—Currin is never short on compelling, if even at times archetypal visuals. His true genius however is his capacity to re-convert all of us again to the luscious spectacle of great painting.

Present lot illustrated (detail).





ELTON JOHN **25**
AIDS FOUNDATION **YEARS**

PROPERTY SOLD TO BENEFIT THE ELTON JOHN AIDS FOUNDATION

Dear Friends,

This is an especially critical time in the effort to end AIDS. Even without a cure, we currently have the necessary prevention and treatment methods in hand to achieve an AIDS-free generation. The Elton John AIDS Foundation (EJAF) is helping to lead the way, and our work has never been more urgently needed.

The challenges are clear. Around the world, stigma and discrimination against people and populations most severely affected by the epidemic still create tremendous roadblocks to the effective distribution of urgently needed HIV prevention and treatment programs. We see this in the continued stigma and violence targeted against LGBTQ people (particularly transgender individuals), racial and ethnic minorities, women, people who use drugs, and prisoners. We see it in the lack of programs for homeless and abandoned young people. We see it in the enormous gaps that exist between the rich and poor in almost every nation, creating tremendous economic disadvantages that stifle opportunities for education, healthcare, and economic development.

Since 1992, EJAF has raised more than \$432 million to help end the AIDS epidemic in our lifetime, and the generous support we have received over the years from artists, galleries, and collectors have played a big part in this success. With the help of friends like you, we're continuing to expand our investments in HIV-related programs, services, and advocacy to address the threat of HIV/AIDS in the Southern U.S. We have become one of the largest nonprofit funders of syringe exchange and harm reduction programs in the U.S. to help end injection-related HIV transmissions. In the face of the growing opioid crisis in America, our syringe exchange funding has become more important than ever. And we're launching a significant initiative to address the health, rights, and HIV-related needs of transgender individuals and Black gay and bisexual men.

We hope all of the collectors participating in this sale today, whether in person or online, will respond to the urgency of our work by bidding generously on these wonderful pieces. Please know that, by participating in this wonderful sale, you are standing with us against all of the forces that keep the AIDS epidemic going.

I am profoundly grateful to all of the wonderful artists who donated their amazing work to this special charity sale: Liam Gillick, Louise Lawler, Glenn Ligon, Liu Wei, and Kehinde Wiley.

I would also like to thank the following galleries and companies for their generosity in helping to make this special benefit sale possible: Casey Kaplan, Lehmann Maupin, Metro Pictures.

And I cannot begin to express how fabulous the entire team at Christie's has been in helping us to organize and implement this special project. They have been just unbelievably helpful and enthusiastic.

At EJAF, we believe every individual deserves dignity, respect, and unfettered access to accurate information, prevention methods, treatment, medical care, support services, and advocacy no matter who they are, where they live, what they believe, what they do, or who they love. Across the United States and around the world, EJAF grants enable countless community-based organizations to improve and protect the health and lives of millions of people every day. With your help, we CAN end AIDS—together!

Warmest regards,

Sir Elton John
Founder
Elton John AIDS Foundation

PROPERTY SOLD TO BENEFIT THE ELTON JOHN AIDS FOUNDATION

886

LOUISE LAWLER (B. 1947)

Egg and Gun (distorted for the times, unnerved)

signed, numbered and dated 'Louise A. Lawler 2008/2018 1/3' (on a paper label affixed to the reverse)

digital Fujiflex print, face-mounted to Plexiglas on museum box

59 ¼ x 47 ¾ in. (150.5 x 121.3 cm.)

Executed in 2008/2018. This work is number one from an edition of three plus one artist's proof.

\$30,000-40,000

PROVENANCE

Courtesy of the artist and Metro Pictures, New York

This edition is a distortion of *Egg and Gun*, 2008. Related works include:

Egg and Gun (distorted for the times, dire), 2008/2017

Egg and Gun (distorted for the times, unhinged), 2008/2018

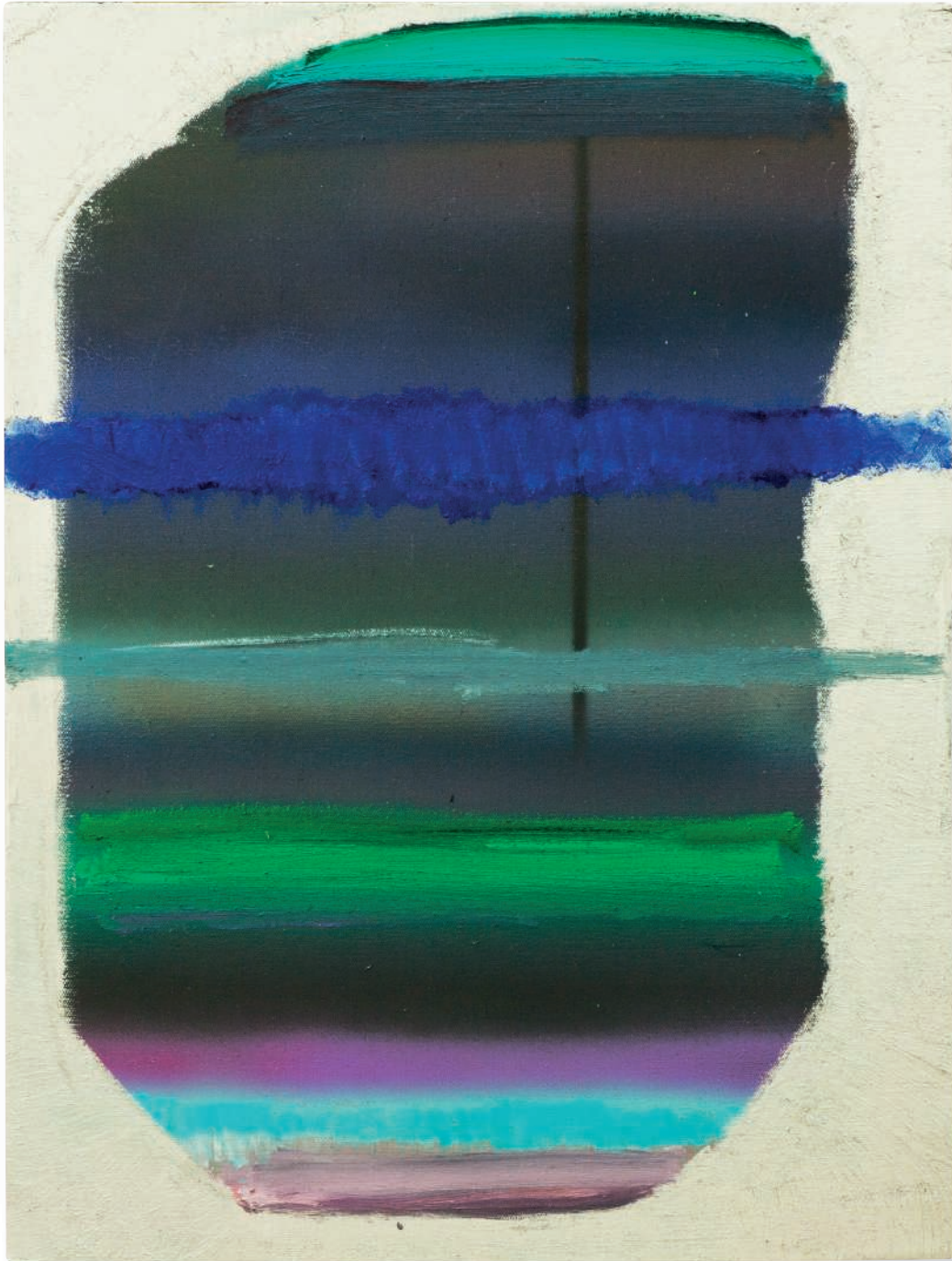
Egg and Gun (distorted for the times, speechless), 2008/2018



Louise Lawler, *Egg and Gun*, 2008. Courtesy of the artist and Metro Pictures, New York.

Courtesy of the artist and Metro Pictures, New York





PROPERTY SOLD TO BENEFIT THE ELTON JOHN AIDS FOUNDATION

887

LIU WEI (B. 1965)

Untitled

oil on canvas
31 ½ x 23 ¾ in. (80 x 60 cm.)
Painted in 2018.

\$25,000-35,000

PROVENANCE

Courtesy the artist and Lehmann Maupin, New York, Hong Kong, and Seoul



PROPERTY SOLD TO BENEFIT THE ELTON JOHN AIDS FOUNDATION

888

LIAM GILLICK (B. 1964)

Rendered Collapse

powder-coated aluminum
5 7/8 x 39 3/8 x 5 7/8 in. (14.9 x 100 x 14.9 cm.)
Executed in 2013.

\$25,000-35,000

PROVENANCE

Courtesy of the artist and Casey Kaplan Gallery, New York



PROPERTY SOLD TO BENEFIT THE ELTON JOHN AIDS FOUNDATION

889

KEHINDE WILEY (B. 1977)

Portrait of Quentin Lee Moore

oil on canvas, in artist's frame
38 ¼ x 32 ¾ in. (97.2 x 82.2 cm.)
Painted in 2017.

\$25,000-35,000

PROVENANCE

Courtesy of the artist and Sean Kelly Gallery, New York



PROPERTY SOLD TO BENEFIT THE ELTON JOHN AIDS FOUNDATION

890

GLENN LIGON (B. 1960)

Mirror II Drawing #18

signed, titled and dated 'Mirror II Drawing #18 2010 Glenn Ligon' (on the reverse)

oilstick and coal dust on paper

24 1/8 x 18 in. (61.3 x 45.7 cm.)

Executed in 2010.

\$40,000-60,000

PROVENANCE

Courtesy of the artist



891

RASHID JOHNSON (B. 1977)

Kiss Yourself

mirrored tile, black soap, wax, space rock, books and LP in record sleeve

60 ½ x 60 ½ x 8 ¼ in. (153.7 x 153.7 x 21 cm.)

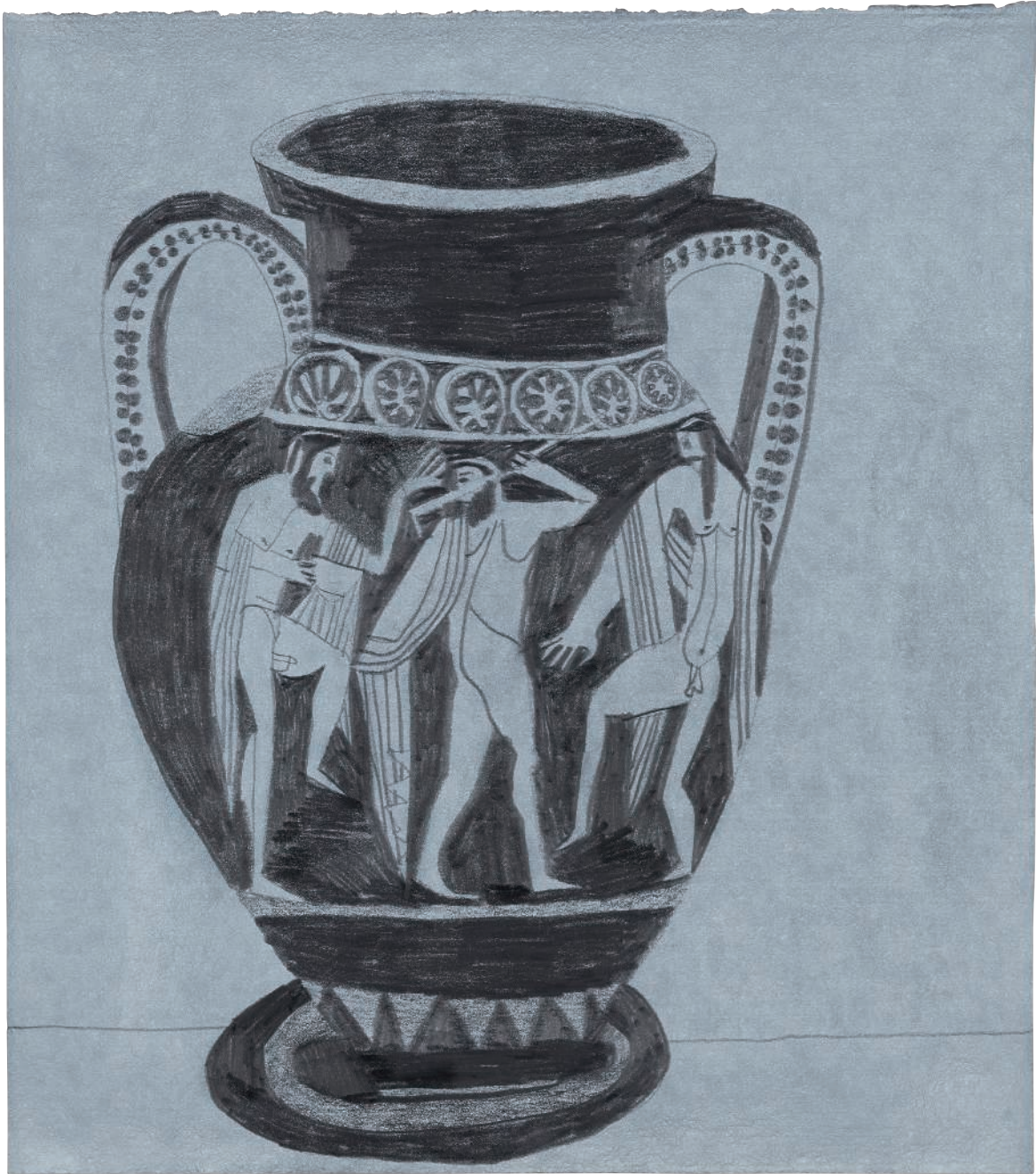
Executed in 2010.

\$50,000-70,000

PROVENANCE

Jude Hess Fine Arts, London

Acquired from the above by the present owner



894

JONAS WOOD (B. 1977)

BW Euphronios 2

signed, titled and dated 'BW EUPHRONIOS 2 Jonas Wood 2008' (on the reverse)

graphite, ink and gesso on paper

17 x 15 in. (43.2 x 38.1 cm.)

Executed in 2008.

\$40,000-60,000

PROVENANCE

Shane Campbell Gallery, Chicago

Acquired from the above by the present owner, 2009



895

GEORGE CONDO (B. 1957)

Smiling Woman

signed and dated 'Condo 09' (lower left)

charcoal and ink wash on paper

30 x 22 ½ in. (76.2 x 57.2 cm.)

Executed in 2009.

\$50,000-70,000

PROVENANCE

Simon Lee Gallery, London

Acquired from the above by the present owner

896

JOE BRADLEY (B. 1975)

Untitled

signed, titled and dated 'Joe Bradley 09 "UNTITLED"' (on the overlap)

oil on canvas

102 x 78 in. (259.1 x 198.1 cm.)

Painted in 2009.

\$150,000-200,000

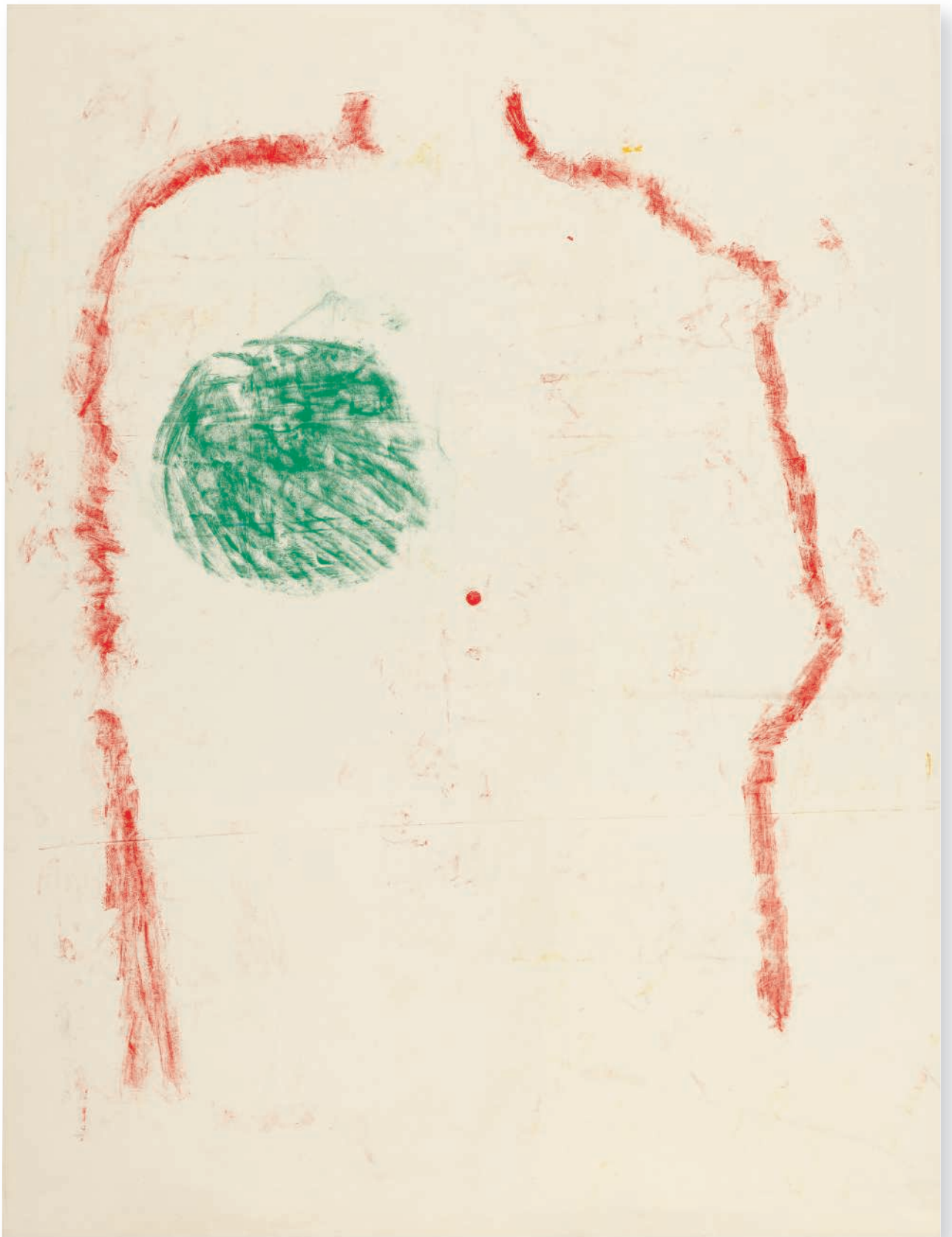
PROVENANCE

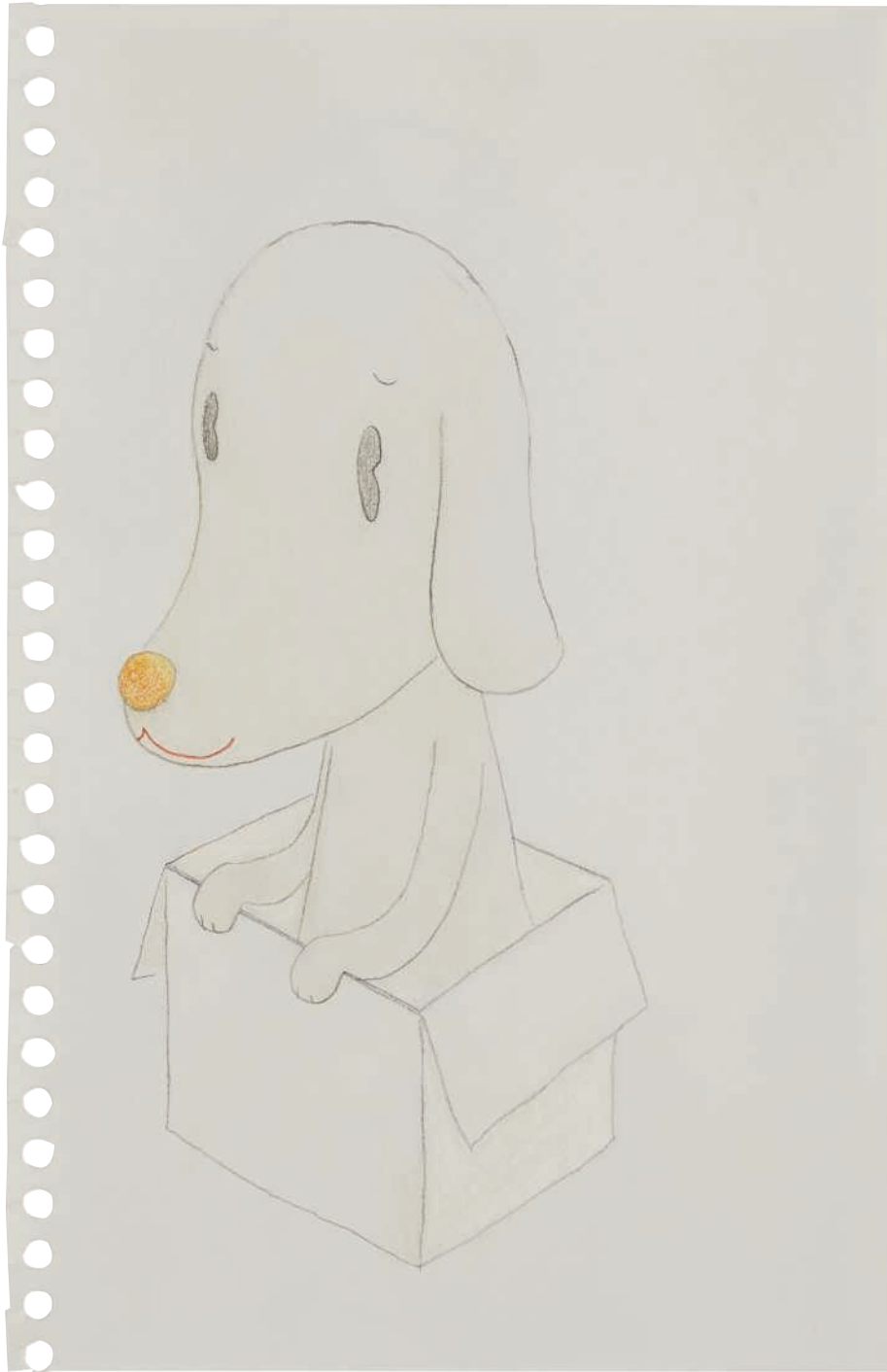
CANADA, New York

Acquired from the above by the present owner

I think that painting relates very neatly to inner travel and the exploration of inner worlds. With painting, I always get the impression that you're sort of entering into a shared space. There's everyone who's painted in the past, and everyone who is painting in the present.

Joe Bradley





897

YOSHITOMO NARA (B. 1959)

Untitled

signed and dated 'Yoshitomo Nara '98' (on the reverse)

graphite and colored pencil on paper

8 ½ x 5 ½ in. (21.6 x 14 cm.)

Executed in 1998.

\$30,000-40,000

PROVENANCE

Blum & Poe, Los Angeles

Acquired from the above by the present owner



"ACROBATIC FROG CUP"

PRICE '68

898

KEN PRICE (1935-2012)

Acrobatic Frog Cup

signed, titled and dated "ACROBATIC FROG CUP" PRICE '68' (lower right)

colored pencil on paper

13 ½ x 17 in. (34.3 x 43.2 cm.)

Drawn in 1968.

\$20,000-30,000

PROVENANCE

Franklin Parrasch Gallery, New York

Acquired from the above by the present owner



899

YOSHITOMO NARA (B. 1959)

Untitled

colored pencil, wax crayon, graphite and tape on envelope

12 ½ x 9 ¾ in. (31.8 x 23.8 cm.)

Executed in 2005.

\$30,000-50,000

PROVENANCE

Marianne Boesky Gallery, New York

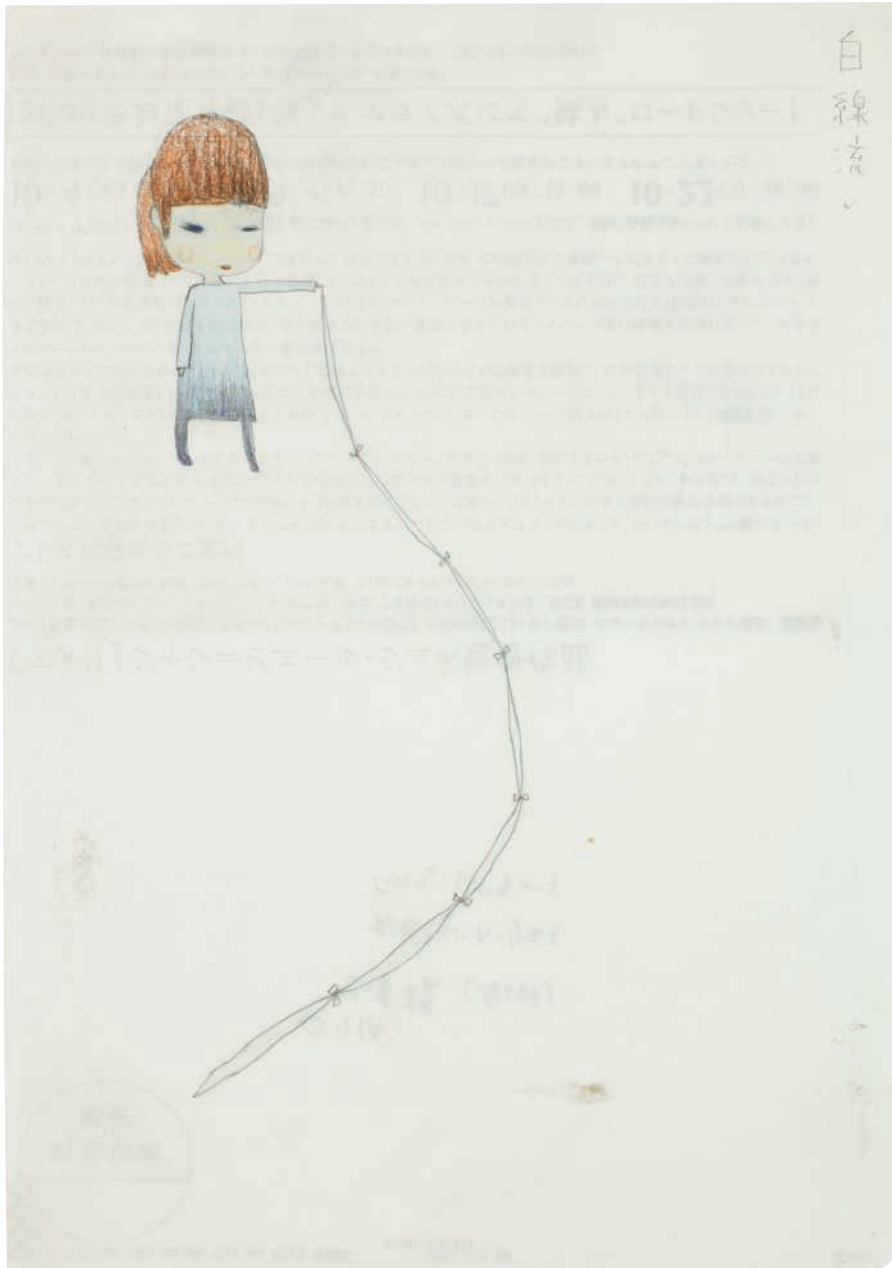
Acquired from the above by the present owner, 2006

EXHIBITED

Seoul, Rodin Gallery, *Yoshitomo Nara: From the Depth of My Drawer*, June-August 2005, n.p. (installation view illustrated).

LITERATURE

N. Miyamura and S. Suzuki, eds., *Yoshitomo Nara: The Complete Works—Works on Paper*, vol. 2, San Francisco, 2011, pp. 230 and 383, no. D-2005-037 (illustrated).



900

YOSHITOMO NARA (B. 1959)

Untitled (Who Snatched the Babies)

colored pencil and graphite on printed paper

11 ¾ x 8 ¾ in. (29.8 x 21 cm.)

Executed in 2001-2002.

\$25,000-35,000

PROVENANCE

Marianne Boesky Gallery, New York

Acquired from the above by the present owner, 2006

EXHIBITED

Chatou, France, Le Centre national édition art image, *Who Snatched the Babies?*, June-September 2002, n.p. (illustrated).

Cleveland, Museum of Contemporary Art; Philadelphia, University of Pennsylvania, Institute of Contemporary Art; San Jose Museum of Art; St. Louis, Contemporary Art Museum and Honolulu, Contemporary Museum, *Yoshitomo Nara: Nothing Ever Happens*, September 2003-May 2005.

LITERATURE

J. Prevert, *Tori e no aisatsu*, Tokyo, 2006, n.p. (illustrated).

N. Miyamura and S. Suzuki, eds., *Yoshitomo Nara: The Complete Works—Works on Paper*, vol. 2, San Francisco, 2011, pp. 186 and 372, no. D-2002-095 (illustrated).

901

JOE BRADLEY (B. 1975)

Untitled

stretched vinyl, in four parts
overall: 122 ½ x 40 in. (311.2 x 101.6 cm.)
Executed in 2008.

\$180,000-250,000

PROVENANCE

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

At first glance, Joe Bradley's abstract, monochromatic canvases look like experiments in Minimalism; longer viewing, however, reveals surprising levels of figuration and what Bradley calls an 'intentional shoddiness' that points to a dissatisfaction with the narrative of twentieth-century painting...

(T. Dalton, *Whitney Biennial*, New York, 2008, p. 106)



902

GABRIEL OROZCO (B. 1962)

Atomists: Ascension

diptych—computer-generated print, flush-mounted on aluminum

each: 77 ½ x 27 ½ in. (196.8 x 69.8 cm.)

overall: 77 ½ x 55 in. (196.8 x 139.7 cm.)

Executed in 1996. This work is from an edition of three plus one artist's proof.

\$60,000-80,000

PROVENANCE

Galleria Monica De Cardenas, Milan

Acquired from the above by the present owner

EXHIBITED

London, Artangel, *Empty Club*, June-July 1996, p. 45 (illustrated).

Los Angeles, Museum of Contemporary Art; Mexico City, Museo Internacional

Rufino Tamayo and Museo de Arte Contemporaneo de Monterrey, *Gabriel Orozco*, June 2000-May 2001, pp. 149 and 200 (illustrated).

LITERATURE

B. Fer and B. Buchloch, *Gabriel Orozco*, London, 2004, pp. 97 and 168 (illustrated).

The circle is a very useful instrument in terms of movement...

Gabriel Orozco



903

MANOLO VALDÉS (B. 1942)

Minna III

signed, titled and dated 'M VALDÉS Minna III 2006' (on the reverse)

oil, dry pigment, thread, tape and burlap collage on burlap

90 x 74 ½ in. (228.6 x 189.2 cm.)

Executed in 2006.

\$200,000-300,000

PROVENANCE

Acquired directly from the artist by the present owner



Pablo Picasso, *Marie-Thérèse accoudée*, 1939. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

The present work, *Minna III*, by Manolo Valdés, is a vibrant example of the artist's most celebrated style and serves as a contemporary rendition of an iconic art historical subject. Here, an elegant female subject poses with her face in the palm of her right hand. Throughout his career, Spanish-born Valdés borrowed and reinterpreted imagery and themes from Baroque, avant-garde, Surrealist and modern masters to shape his canvases and sculptures into his own visual language. *Minna III* dates from a more recent period of Valdés's *oeuvre*, in which the artist pays iconographic homage to Picasso, Matisse, Velázquez and Rembrandt. As the artist once noted, "I am just a narrator who comments on the history of painting in various ways, using new materials: it is like a game that consists of changing the code and the key to the artwork.... Many of my colors, materials and textures are the product of relived experiences of other masters. My painting involves much reflection" (M. Valdés, quoted in *Manolo Valdés 1981-2006*, exh. cat., Museo Nacional Centro de Arte Reina Sofía, Madrid, 2006, p. 20).

Minna III is painted in the scale and proportion of many historic portraits: a single head and only fractions of the upper body are featured, as though the viewer is quite proximate to the subject. Her pose suggests a familiar relationship to the painter, and the proportions implemented are characteristic of Rembrandt and Velázquez's seventeenth-century portraits and self-portraits, in particular. *Minna III*, however, features a far more colloquial portrayal of its subject. The present sitter rests her head on her hand; head tilted, she gazes nonchalantly toward lower-left, seemingly at something outside of the picture plane. Constructed of geometric shapes, with vivid blues and yellows, *Minna III* shines as a vibrant exploration of historic narrative through Valdés's unique contemporary lens.



904

MANOLO VALDÉS (B. 1942)

Reina Mariana

stamped with the artist's initials and number 'M.V. 5/8' (lower edge)

bronze

65 x 46 x 20 in. (165.1 x 116.8 x 50.8 cm.)

Executed in 2012. This is work is number five from an edition of eight.

\$250,000-350,000

PROVENANCE

Marlborough Gallery, New York

Acquired from the above by the present owner

The shadow of Velázquez came over Valdés's work in an obsessive manner. Queen Mariana, with hair spread out like a fan, shortened neck and ample skirts over the farthingale is repeated in his work with the most widely varied techniques: phantasmagorical paintings with diverse colours and textures or sculptures made of bronze, these monumental pieces nevertheless preserve the feeling that inspired them, a certain *je ne sais quoi* of sorrow and fragility.

(A. E. Sanchez, 'Manolo Valdés, Miracle Worker,' in *Manolo Valdés 1981-2006*, Madrid, 2006, p. 43).



Diego Rodríguez Velázquez, *Las Meninas*, 1656. Museo del Prado, Madrid. Photo: Erich Lessing / Art Resource, NY.



905

NEO RAUCH (B. 1960)

Winter

signed and dated 'RAUCH 96' (lower right)
oil on paper laid down on unstretched canvas
63 7/8 x 41 1/4 in. (162 x 105 cm.)
Painted in 1996.

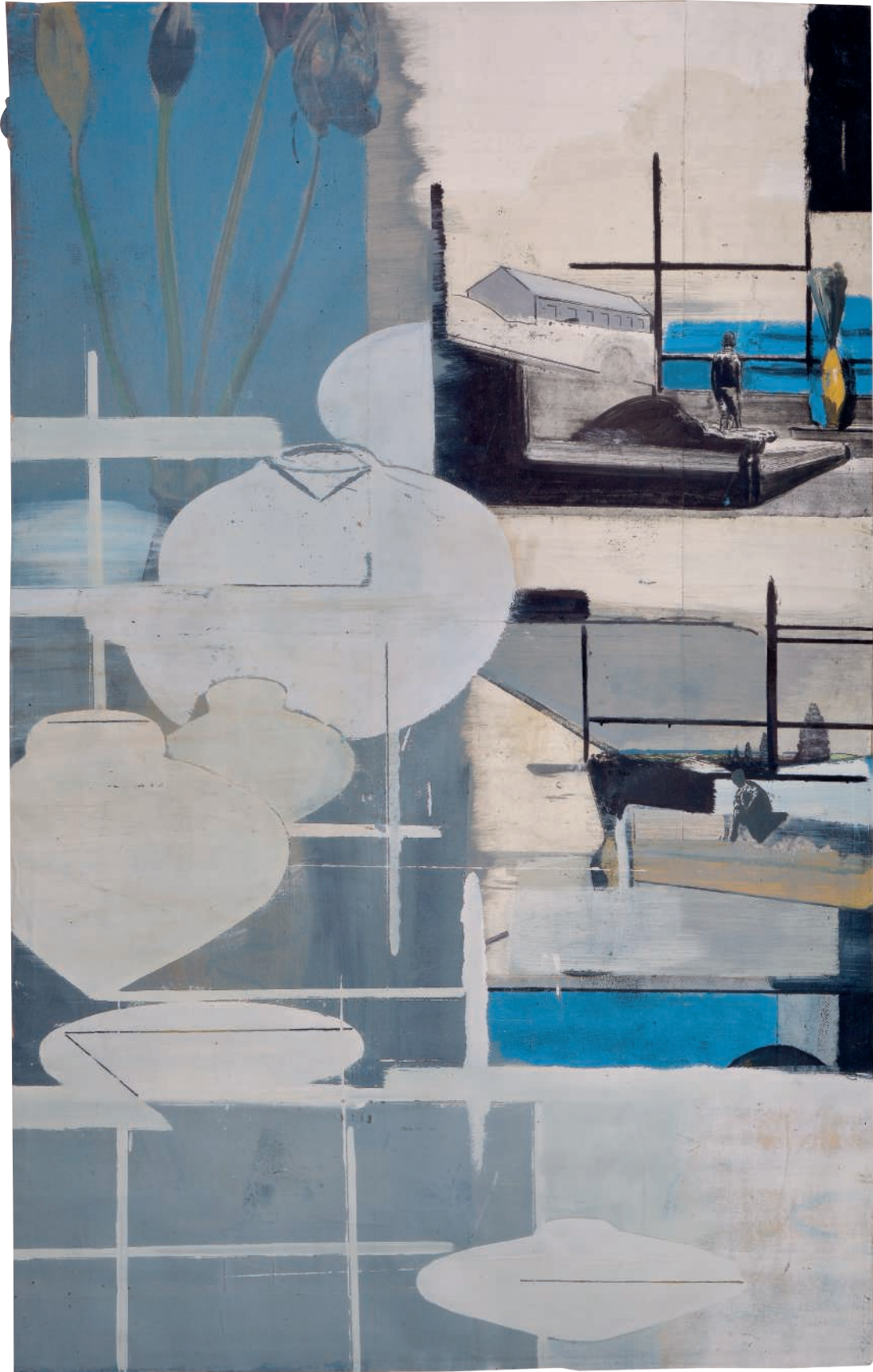
\$300,000-500,000

PROVENANCE

David Zwirner, New York
Acquired from the above by the present owner, 2001

My basic artistic approach to the phenomena of this world is that I let things permeate through me, without any hierarchical pre-selection. And from the material I filter out, I then construct a private, very personal mosaic.

Neo Rauch





906

LUC TUYMANS (B. 1958)

Golf Course

signed and dated 'Luc Tuymans 00 [sic]' (on the reverse)

oil on canvas

23 ¼ x 66 ¼ in. (59.1 x 168.3 cm.)

Painted in 1999.

\$250,000-350,000

PROVENANCE

Wako Works of Art, Tokyo

Private collection, Tokyo

Anon. sale; United Asian Auctioneers, Hong Kong, 27 November 2010, lot 11

Private collection, Los Angeles

Inigo Philbrick, New York

Acquired from the above by the present owner

EXHIBITED

Tokyo, Wako Works of Art, *Luc Tuymans: Undetermined*, February-March 2000, p. 9 (illustrated).

Tokyo, Opera City Art Gallery, *Luc Tuymans: Sincerely*, October-December 2000, pp. 106-107 (illustrated).

LITERATURE

M. Nishihara, "Art Space: Luc Tuymans, Satan's Gaze," *Studio Voice*, March 2000.

U. Loock, ed., *Luc Tuymans*, London, 2003, pp. 194-195 (illustrated).

This work will be included in the forthcoming *Luc Tuymans Catalogue Raisonné* to be co-published by David Zwirner Books and Yale University Press.



[I] make visuals that are muted: they don't speak. Or, let's say they don't speak back. I think the fear of this dehumanized positioning of the image, which is immobilized and in that way virtually stunned, elicits an interest in what the signifier would be.

Luc Tuymans

907

JOEL SHAPIRO (B. 1941)

Untitled

incised with the artist's signature, number and date '1/3 SHAPIRO 85' (upper edge)

bronze

90 ¼ x 89 ¾ x 52 ½ in. (229.2 x 227.9 x 133.4 cm.)

Executed in 1985. This work is number one from an edition of three.

\$180,000-250,000

PROVENANCE

Paula Cooper Gallery, New York

Acquired from the above by the present owner, 1985

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

(K. Kertess, *Joel Shapiro: New Wood and Bronze Sculpture*, New York, 1998, p. 6).



Alternate view of the present lot.



BERNAR VENET (B. 1941)*Indeterminate Line*

rolled steel

76 x 86 5/8 x 92 1/2 in. (193 x 220 x 235 cm.)

Executed in 1998.

\$250,000-350,000

PROVENANCE

Private collection, Sint-Martens-Latem, acquired directly from the artist

Anon. sale; Christie's, New York, 17 May 2007, lot 343

Acquired from the above by the present owner

LITERATUREA. Pierre, *Bernar Venet*, Milan, 2000, p. 70 (illustrated)

This work is registered in the artist's archives under inventory number bv98s23 and is eligible for a certificate of authenticity signed by the artist.

Bernar Venet's powerful sculptures are the result of the artist's uncompromising beliefs in the inherent nature of art. Breaking rank from many of his contemporaries, Venet believes that his dramatic works are not the fictive displays of abstract or figurative objects, ideas or emotions, but instead are pure manifestations of his creative process—displays of the “battle” between an artist and his material. “Venet's entire production seems to be organized as an affirmation of the thing-in-itself and as a barrier against subsequent discourse. The work has to be made for a specific reason, which it makes no attempt to hide; its purpose is not to make way for, nor to provide an excuse for, a multiplicity of meanings” (A. Pierre, *Bernar Venet*, Milan, 1999, p. 72).



Bernar Venet in his studio, New York, circa 1998 (present lot illustrated). Photo: Archives Bernar Venet. Artwork: © 2018 Bernar Venet / Artists Rights Society (ARS), New York / ADAGP, Paris.

Standing over six-foot-tall and nearly eight-foot-long, the continuous piece of twisted steel begins at a seemingly arbitrary point in mid-air before beginning a journey that involves a series of twists and turns before coming to its conclusion and finishing, again, in mid-air. The contortions in this work are not the smooth, precise curves of his earlier work (which were based on the methodical precision of mathematical equations); instead they display the physical struggles that Venet engaged in when conceiving the sculpture, witnessed in the way the metal has been worked by the artist's hand. Placed directly in (and on) the landscape, the sculpture does not conform with, or seek to control, its environment. Instead, it forcefully imposes itself on the immediate landscape.

The governing principle of Venet's *Indeterminate Line* sculptures is the revelation of the process of production. Each sculpture is the physical record of its creation, of the tussles between the artist's intentions and the resistance of the metal to these aims. The artist himself has proclaimed that he does not always get his way. “There's one obvious thing about my work: I can hardly deny that the raw material takes precedence over my intentions,” Venet says. “My sculptures are all about how they are made and how metal resist. They're a test of strength, a battle between the metal and me. It's a battle between the piece of metal and me. It's a question of 'who makes do what' to the other, a struggle between the artist's will and the rigid nature of the laminated bar [...] I suggest a direction to go, but I am guided by the metal bar, which resists me and will not yield to my desire for domination. There's an interplay of concessions, I have to let the bar remain autonomous. The result is a testimonial both to the act of forging and to the possibilities of a material which I do not change beyond the limits of its natural characteristics” (B. Venet, *ibid.*, p. 88).

The inherent nature of the looping, lyrical form that comprises *Indeterminate Line* has parallels with the work of Cy Twombly, and, in particular, a series of paintings which the American painter began in 1966 and which became known as his *Blackboard* paintings. Much like Venet would come to discover two decades later, in these paintings Twombly released the line from all its figurative associations, liberating it from form and function and celebrating it purely for its own existence. To achieve this, Twombly ‘un-taught’ himself to draw by sitting in a darkened room and making continuous marks on a surface guided purely by intuition and only referencing their own physical appearance. When the spiraling loops of Twombly's first *Blackboard* paintings were first shown in 1967, their comparatively austere, grey-grounds and simple graphic forms were seen as much more in keeping with the times. Greeted as a necessary purging of the ‘Baroque’ tradition of art, these works were immediately hailed as a much-needed return to form. The critic Robert Pincus-Witten wrote, for example, that, “handwriting has become for Twombly the means of beginning again, of erasing the Baroque culmination of the painting of the early 1960s...it has been drowned in a schoolmaster's blackboard ...[and]... reduced to rudimentary exercises” (R.Pincus-Witten “Learning to Write,” *Cy Twombly, Paintings and Drawings* exh. cat., Milwaukee, 1968, n.p.).

Born in 1941, in the small town of Château-Arnoux-Saint-Auban in southeastern France, Bernar Venet made his name as a conceptual artist in the late Sixties after moving to New York. He has exhibited worldwide — including at the Venice Biennale and Palace of Versailles — and in 2005 was made Chevalier de la Légion d'Honneur, France's highest honor. In a bid to explain his artistic practice, Venet once stated that “...a sculpture should have its own identity, and that it should be able to preserve that identity everywhere” (B. Venet, quoted in A. Pierre, *op. cit.*, p. 72). As such *Indeterminate Line* displays its identity without compromise, and made up of a single piece of metal—with no other added elements or interventions—it is a radical break from the constructed, assembled, and compositional traditions of sculpture.



CHRISTIE'S

PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

909

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.

\$120,000-180,000

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.

Humblebæk, Louisiana Museum for Moderne Kunst; Valencia, IVAM Centre

Julio González; Kunsthalle Zürich and Calais, Musée des Beaux Arts, *Joel*

Shapiro, September 1990- September 1991, p. 38, no. 18 (another edition

exhibited and illustrated).

Fort Lauderdale Museum of Art, *Stars in Florida*, February-March 1992

(another edition exhibited).

Minneapolis, Walker Arts Center and Kansas City, Nelson-Atkins Museum of

Art, *Joel Shapiro: Outdoors*, May 1995-October 1996, pp. 21 and 41 (another

edition exhibited and illustrated).

Philadelphia Museum of Art, *Embracing the Contemporary: The Keith L. and*

Katherine Sachs Collection, June-September 2016, p. 232 (another edition

exhibited and illustrated).

LITERATURE

D. Kuspit and D. Leveton, *Joel Shapiro: Tracing the Figure*, exh. cat., Des Moines

Art Center, 1990. p. 63, no. 15 (another edition illustrated).

H. Teicher and M. Brenson, *Joel Shapiro: Sculpture and Drawings*. New York,

1998, p. 135, no. 179 (illustrated).

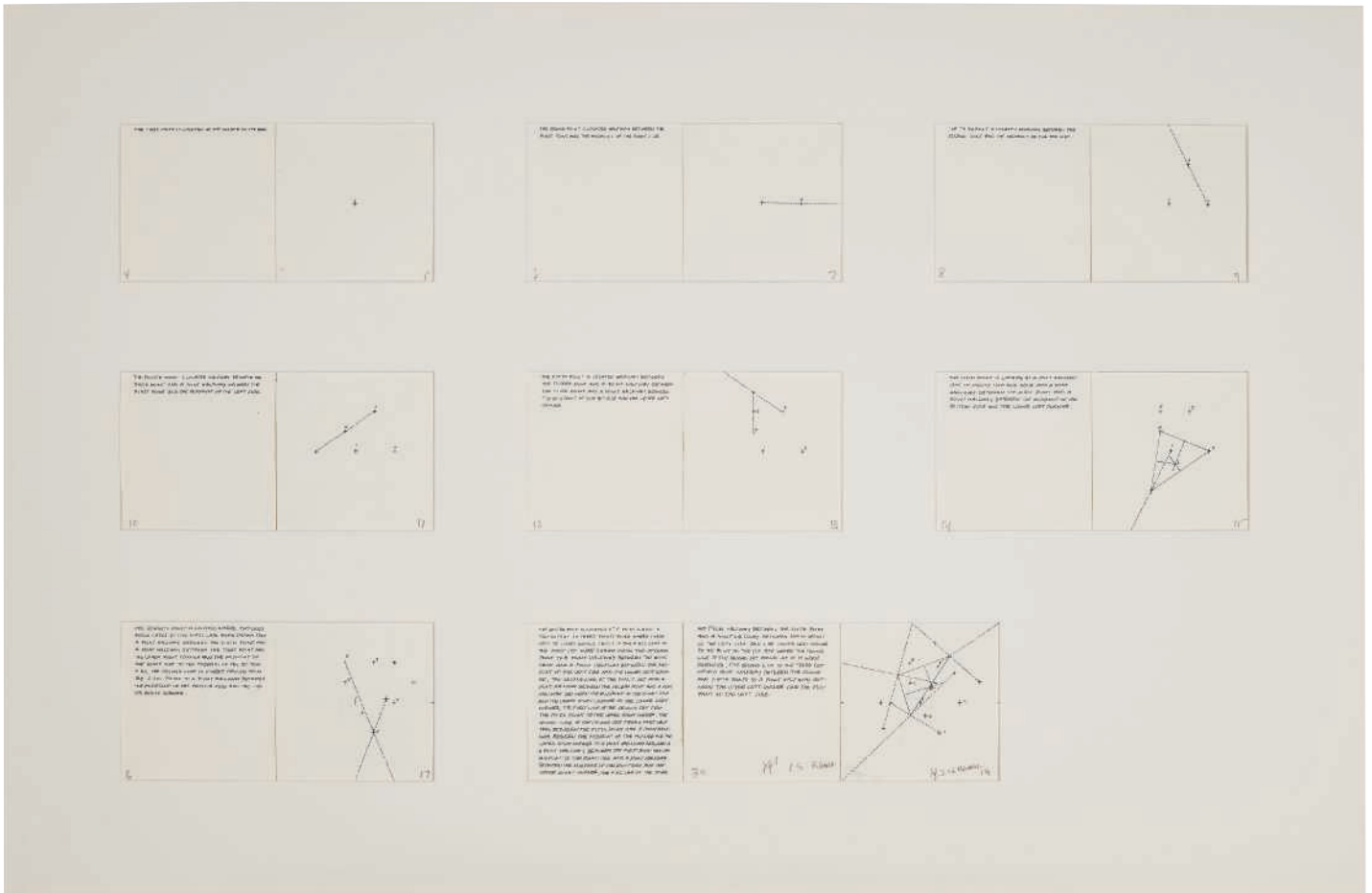
All my [sculptures are] on the edge of dreams, they come close to the unconscious in spite of their geometry. On one level my work has clarity. On another it is chaotic and imagined.

Joel Shapiro



Alternate view of the present lot.





910

SOL LEWITT (1928-2007)

Working Drawings for book, "Location of Eight Points"

ink and graphite on seventeen sheets of paper
 seven windows: 5 1/2 x 11 in. (14 x 27.9 cm.)
 one window: 5 1/2 x 16 1/2 in. (14 x 41.9 cm.)
 overall: 32 x 48 3/8 in. (81.3 x 122.9 cm.)
 Executed in 1974.

\$50,000-70,000

PROVENANCE

Max Protech Gallery, New York
 Acquired from the above by the present owner

The subject lot consists of the original working drawings for *Location of Eight Points*, an artist's book published in conjunction with the 1974 exhibition of the same name at Max Protech's Washington gallery. Across seventeen pages, LeWitt methodically describes the installation of a wall drawing with succinct words and simple diagrams. As the pages unfold, the instructions become increasingly more complicated. The final drawing is almost byzantine in its dizzying complexity. The drawings for *Location of Eight Points* illustrate LeWitt's unique ability to fuse the simple and the intricate.

The present lot is accompanied by the 1977 reprint of Sol LeWitt's *The Location of Eight Points*, published by Max Protech Gallery, New York.

911

ROBERT MORRIS (B. 1931)

Untitled

felt and metal grommets, in three parts

each: 59 ¾ x 59 ¾ in. (152 x 152 cm.)

installed dimensions: 89 x 85 ½ x 14 in. (226.1 x 217.2 x 35.6 cm.)

Executed in 1973.

\$80,000-120,000

PROVENANCE

Sonnabend Gallery, New York

Acquired from the above by the present owner



912

BRUCE NAUMAN (B. 1941)

Untitled (2 Rates)

signed and dated 'B. Nauman 74' (lower right)
wax crayon and graphite on paper
30 x 40 in. (76 x 101.6 cm.)
Executed in 1974.

\$120,000-180,000

PROVENANCE

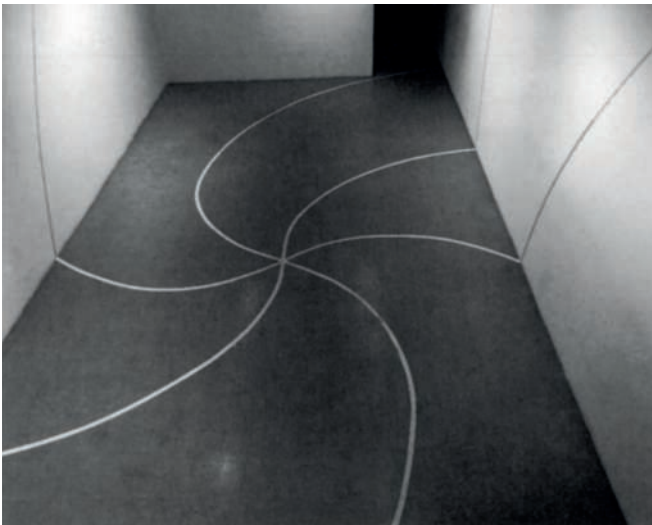
Acquired directly from the artist by the present owner, 1986

EXHIBITED

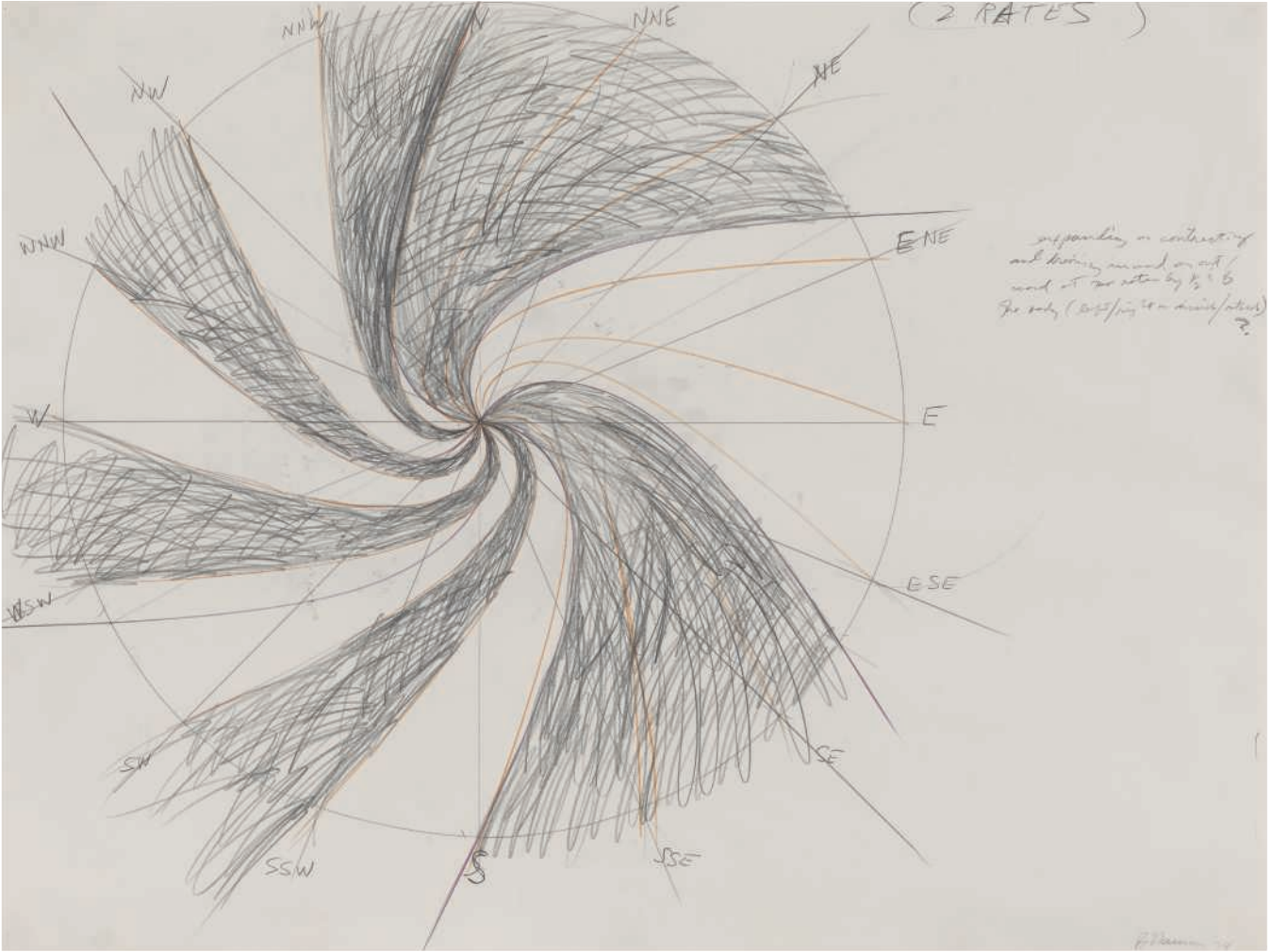
Basel, Museum für Gegenwart, *Bruce Nauman, Drawings/Zeichnungen 1965-1986*, May-July 1986, p. 299, no. 99 (illustrated).

If you only deal with what is known, you'll have redundancy; on the other hand, if you only deal with the unknown, you cannot communicate at all. There is always some combination of the two, and it is how they touch each other that makes communication interesting.

Bruce Nauman



Bruce Nauman, *Flayed Earth Flayed Self: Skin Sink*, 1973. © 2018 Bruce Nauman / Artists Rights Society (ARS), New York.



913

BRUCE CONNER (1933-2008)

CRUCIFIXION

signed, titled and dated 'CRUCIFIXION CONNER FEB 2 1957' (on the stretcher)

oil and fabric collage on canvas

70 x 54 7/8 in. (177.8 x 139.1 cm.)

Executed in 1957.

\$150,000-250,000

PROVENANCE

Batman Gallery, San Francisco

Acquired from the above by the present owner

EXHIBITED

Kansas City, Nelson-Atkins Museum, *Seventh Mid-America Annual Exhibition*, May-June 1957, no. 19.

San Francisco Museum of Art, *Seventy-seventh Annual Painting and Sculpture Exhibition of the San Francisco Art Association*, April-May 1958.

San Francisco, Grace Cathedral, *Church Art Today*, April-May 1960.

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

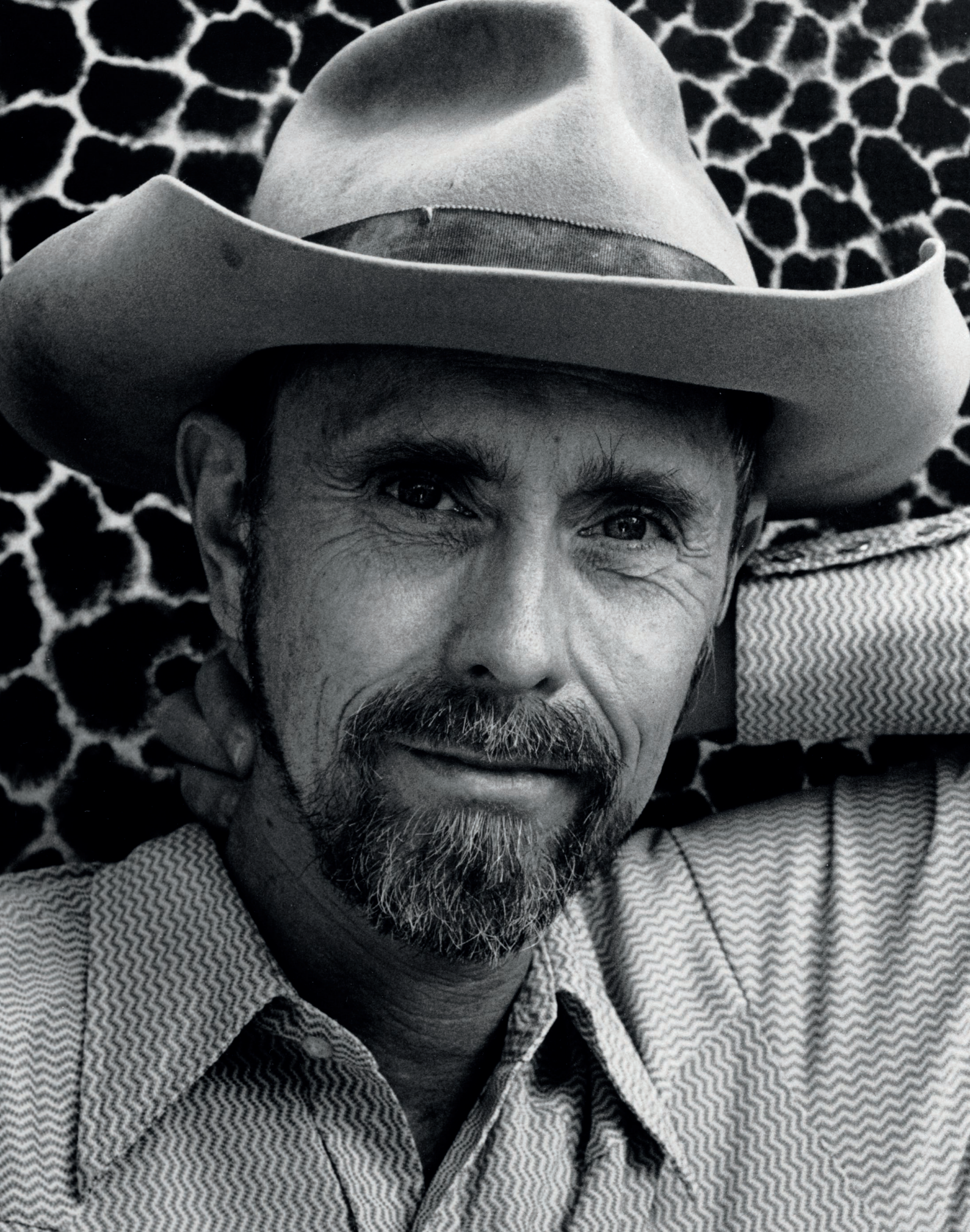
San Francisco Museum of Modern Art, *On Looking Back*, August-September 1968.

Melbourne, Ecliptic Gallery, *Batman Gallery: Mike Agron Collection*, July 2012.



Fra Angelico, *The Crucifixion*, circa 1420-1423.
Metropolitan Museum of Art, New York. Photo: ©
The Metropolitan Museum of Art. Image source: Art
Resource, NY.





Painted in 1957, when the artist was just 23-years-old before moving to San Francisco, Bruce Conner's *CRUCIFIXION* is a critical early example of the artist's work. It connects two fundamentally transforming stages of the artist's career, the spiritual epiphany he underwent in 1945 growing up in the rural Midwest, and his emergence as a major avant-garde artist in San Francisco in 1957. Across the surface of this rich and highly enigmatic canvas, the mysterious form of a figure emerges; shrouded in dark clouds, the figure occupies a dark space, which laments the loss of human life and a need to move toward an enlightening future.

Growing up in Wichita, Kansas, Conner was a sensitive child, and suffered from a challenging upbringing in a highly religious household where both parents were functioning alcoholics. His mother was very supportive in the development of his artistic talent; his father less so, believing he should follow, like him, a career in business. Elements of his childhood's religious indoctrination come to the forefront in the present work's striking imagery.

In addition, the horrors of World War II—from seeing newsreel footage of the Nazi death camps to the nuclear bombing of Hiroshima and Nagasaki—affected him deeply. Conner developed exceptional drawing skills as child and, due to his difficult childhood, found comfort in his art. In order to cope further, as a teenager he adopted the persona of a Christian Mystic, which he felt protected him from what he regarded as the trauma of modern life.

In September 1957, Conner moved to San Francisco where he joined other artists, poets, writers and filmmakers who had gathered in the city to seek out new perspectives about America. He gravitated toward Fillmore Street, which had become home to many members of the Beat Generation. Conner, with support from Jay DeFeo, Manuel Neri, Joan Brown, and others, formed the Rat Bastard Protective Association—a group of likeminded friends and fellow artists all searching for the vision of a new future for America. Painted during this exciting period of his life, *CRUCIFIXION* signals the bedrock for the rest of his spiritual and artistic journey. It acts as a personal representation of what was not only happening to him, physically, emotionally, and spiritually, but also to that of his country.



Edvard Munch, *The Scream*, 1893. Nasjonalgalleriet, Oslo. Photo: Nasjonalgalleriet, Oslo, Norway / Bridgeman Images.

Opposite: Bruce Conner, San Francisco, 1986. Photo: © Chris Felver / Bridgeman Images. Artwork: © 2018 Conner Family Trust, San Francisco / Artists Rights Society (ARS), New York.

Below: Installation view, *Bruce Conner: It's All True*, Museum of Modern Art, New York, July 3 - October 2, 2016. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY. Artwork: © 2018 Conner Family Trust, San Francisco / Artists Rights Society (ARS), New York.



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

914

RICHARD ARTSCHWAGER (1923-2013)

Double RCA Towers

signed and dated 'R. Artschwager 1972' (on the reverse of each panel)
diptych—charcoal and acrylic on Celotex, in artist's frames
each: 72 3/8 x 41 1/4 in. (183.8 x 104.7 cm.)
Executed in 1972.

\$350,000-450,000

PROVENANCE

Galerie Neuendorf, Hamburg
Acquired from the above by the present owner, 1980

EXHIBITED

Hamburg, Kunstverein, *Richard Artschwager: Beschreibungen, Definitionen, Auslassungen*, September-October 1978, no. 32 (illustrated).

Venice, Italy, *39th Venice Biennale 1980, United States Pavilion*, June-September 1980.

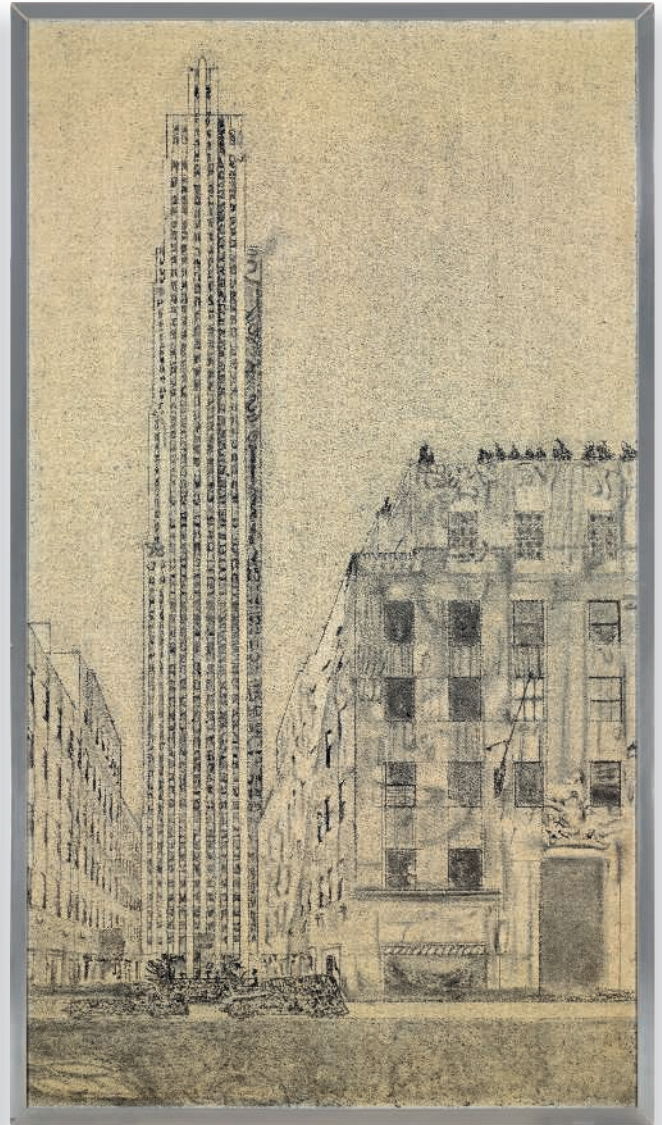
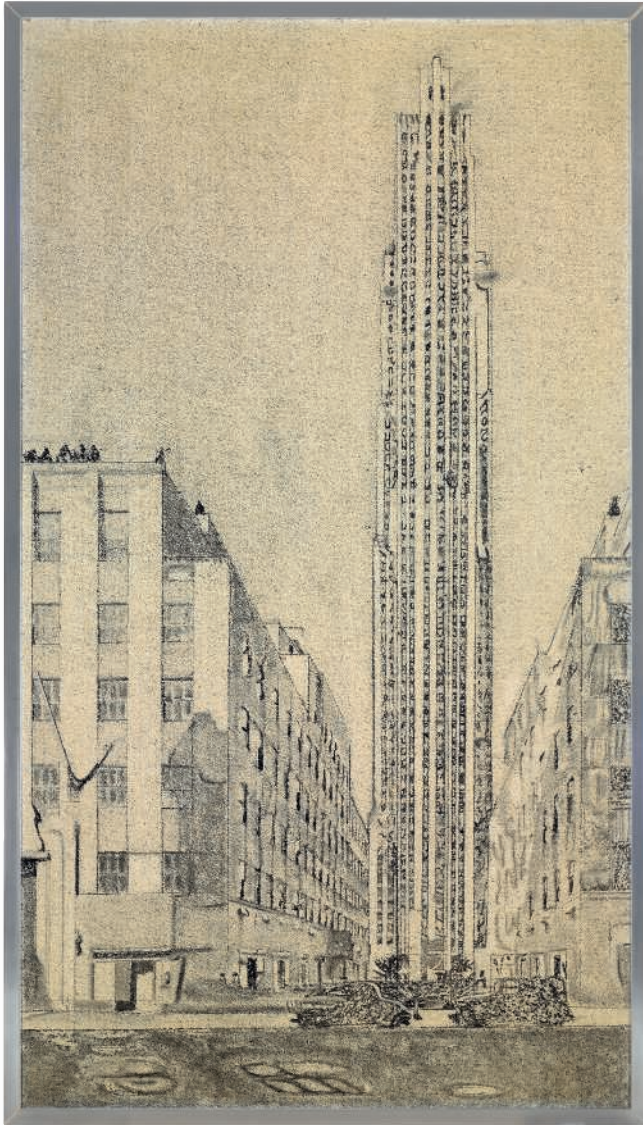
New York, Whitney Museum of American Art; San Francisco Museum of Modern Art and Los Angeles, The Museum of Contemporary Art, *Richard Artschwager*, January 1988-January 1989, p. 113, no. 72 (illustrated).



Richard Artschwager in front of the present lot. Photo: picture alliance/dpa/ Cornelia Gus. Artwork: © 2018 Richard Artschwager/Artists Rights Society (ARS), New York.

Richard Artschwager's 1972 diptych, *Double RCA Towers*, utilizes finely textured Celotex, giving the images a precision-wrought architectural aesthetic. Aligned with Artschwager's celebrated drawings as well as his paintings, *Double RCA Towers* eschews the swirling, hallucinatory quality of the artist's other Celotex paintings. Still, *Double RCA Towers* retains the artist's signature dreamlike haze. Passages of fluid greys threaten to denature foreground and background, etherealizing that most material 20th century subject, the skyscraper. Still, the RCA Tower, later renamed 30 Rockefeller Plaza, remains one of Artschwager's most literal and recognizable subjects, especially to those familiar with the pantheon of iconic New York City skyscrapers. One of Artschwager's few paintings of a New York City building, *Double RCA Towers* possesses a degree of industry and slickness more commonly found in his Formica sculptures.

Architectural interiors and exteriors would prove a career-long fascination for Artschwager, particularly for their inherent objecthood and materiality: qualities which Artschwager's work routinely explores. Indeed, *Double RCA Towers* attempts to override the viewer's natural stereoscopic instinct by providing two nearly identical images rendered at vantage points of about ten feet apart, challenging the core mechanism by which a painting is typically experienced.





915

RICHARD ARTSCHWAGER (1923-2013)

Nocturne

signed, titled and dated 'Nocturne Artschwager '93' (on the reverse)
acrylic, charcoal and electric light on Celotex, in artist's frame
57 x 48 x 3 1/8 in. (144.8 x 121.9 x 7.9 cm.)
Executed in 1993.

\$60,000-80,000

PROVENANCE

Mary Boone Gallery, New York
Acquired from the above by the present owner, 1993

916

MARTIN WONG (1946-1999)

King Heroin

acrylic on canvas

107 ¼ x 20 ¼ in. (272.4 x 51.4 cm.)

Painted in 1983-1984.

\$80,000-120,000

PROVENANCE

Private collection, acquired directly from the artist

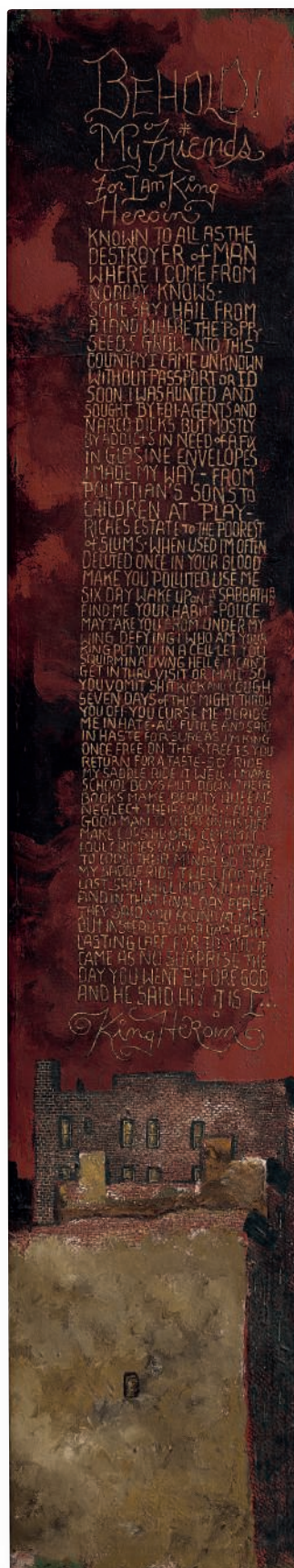
By descent from the above to the present owner

EXHIBITED

New York, P.P.O.W, *Martin Wong: Voices*, January-February 2016.

University of California, Berkeley Art Museum & Pacific Film Archive, *Martin*

Wong: Human Instamatic, September-December 2017.



917

JULIAN SCHNABEL (B. 1951)

Untitled (Portrait of Kai)

signed and dated 'Julian Schnabel 2014' (on the reverse)

oil, ceramic plates and Bondo on panel

71 5/8 x 59 x 7 1/2 in. (181.9 x 149.9 x 19.1 cm.)

Executed in 2014.

\$100,000-150,000

PROVENANCE

Acquired directly from the artist by the present owner



918

DAVID SALLE (B. 1952)

Half-Opened Windows

signed, titled and dated '1996 David Salle "Half-Opened Windows"' (on the overlap of each panel)
diptych—oil, acrylic and photosensitized linen on three joined canvases and oil on canvas
overall: 84 x 120 in. (213.4 x 304.8 cm.)
Executed in 1996.

\$280,000-350,000

PROVENANCE

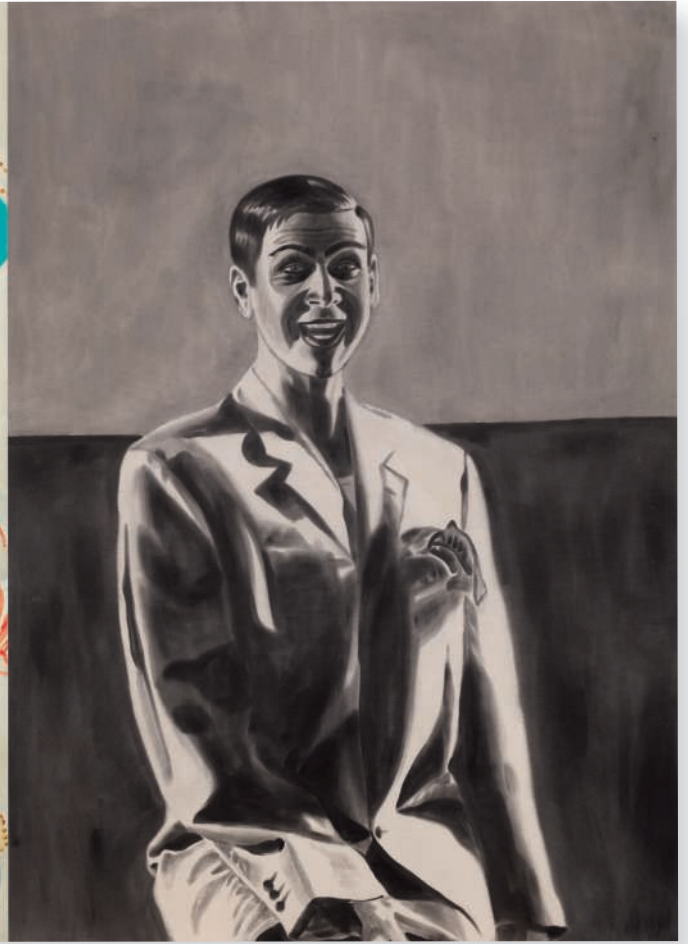
Acquired directly from the artist by the present owner

I feel that the only thing that really matters in art and in life is to go against the tidal wave of literalism and literal-mindedness—to insist on and live the life of the imagination. A painting has to be the experience, instead of pointing to it. I want to have and to give access to feeling.

David Salle



David Salle in his studio, New York, 1981. Photo: Waring Abbott / Getty Images.
Artwork: © 2018 David Salle/Licensed by VAGA at Artists Rights Society (ARS), NY.





PROPERTY TO BENEFIT SOULS GROWN DEEP FOUNDATION INTERNSHIP PROGRAM

919

THORNTON DIAL (1928-2016)

Fading

signed with the artist's initials 'TD' (lower left); titled and dated 'FADING (RESPECT FOR GEE'S BEND) 2002' (on the overlap)

tin, clothing, nails, enamel and spray paint on canvas mounted on panel

59 ½ x 80 7/8 in. (151.3 x 205.4 cm.)

Executed in 2002.

\$60,000-80,000

PROVENANCE

William S. Arnett, Atlanta, acquired directly from the artist
Tinwood Alliance, Atlanta, 2005

Acquired from the above by the present owner

EXHIBITED

Houston, Museum of Fine Arts, *Thornton Dial in the 21st Century*, September 2005-January 2006, p. 180 (illustrated).

Thornton Dial takes inspiration from Gee's Bend Quiltmakers, a small black community from Alabama who have created hundreds of quilt masterpieces, dating back to the 1920s. Both Dial and the women of Gee's Bend harness the tactile and symbolic associations of found and repurposed materials to create works filled with personal history and beauty. Dial has stated of his work: "I believe I have proved that my art is about ideas, and about life, and the experience of the world."



920

JULIAN SCHNABEL (B. 1951)

Untitled (Chinese)

signed and dated 'Julian Schnabel 2010' (on the overlap)

inkjet print and oil on polyester

82 ¾ x 63 ⅝ in. (210.2 x 161.6 cm.)

Executed in 2010.

\$60,000-80,000

PROVENANCE

Acquired directly from the artist by the present owner



921

GEORGE CONDO (B. 1957)

Carol's Head

incised with the artist's signature and date 'Condo 88' (upper right); signed again and dated again 'Condo 88-9' (on the stretcher); signed again, titled and dated again 'Condo 88 Carol's Head' (on the reverse)

oil on canvas

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

Painted in 1988-1989.

\$80,000-120,000

PROVENANCE

Galerie Bischofberger, Zurich
Quinta Galería, Bogotá



922

GEORGE CONDO (B. 1957)

Untitled

oil on canvasboard
14 x 11 in. (35.6 x 27.9 cm.)
Painted in 1984.

\$15,000-20,000

PROVENANCE

Monika Sprüth Galerie, Cologne
Anon. sale; Phillips de Pury & Company, New York, 16 November 2007, lot 215
Acquired at the above sale by the present owner

923

RICHARD PRINCE (B. 1949)

Untitled (Fashion)

signed and numbered 'R Prince ap' (lower right)

Ektacolor print

image: 16 x 23 3/4 in. (40.6 x 59.4 cm.)

sheet: 20 x 24 in. (50.8 x 60.1 cm.)

Executed in 1982-1984. This work is the artist's proof aside from an edition of two.

\$100,000-150,000

PROVENANCE

Nathalie Karg, New York

Private collection, Monaco

Anon. sale; Christie's, London, 27 June 2003, lot 250

Private collection, Milan

Anon. sale; Christie's, London, 14 October 2011, lot 45

Private collection, New York

Anon. sale; Sotheby's, New York, 29 September 2016, lot 216

Acquired at the above sale by the present owner

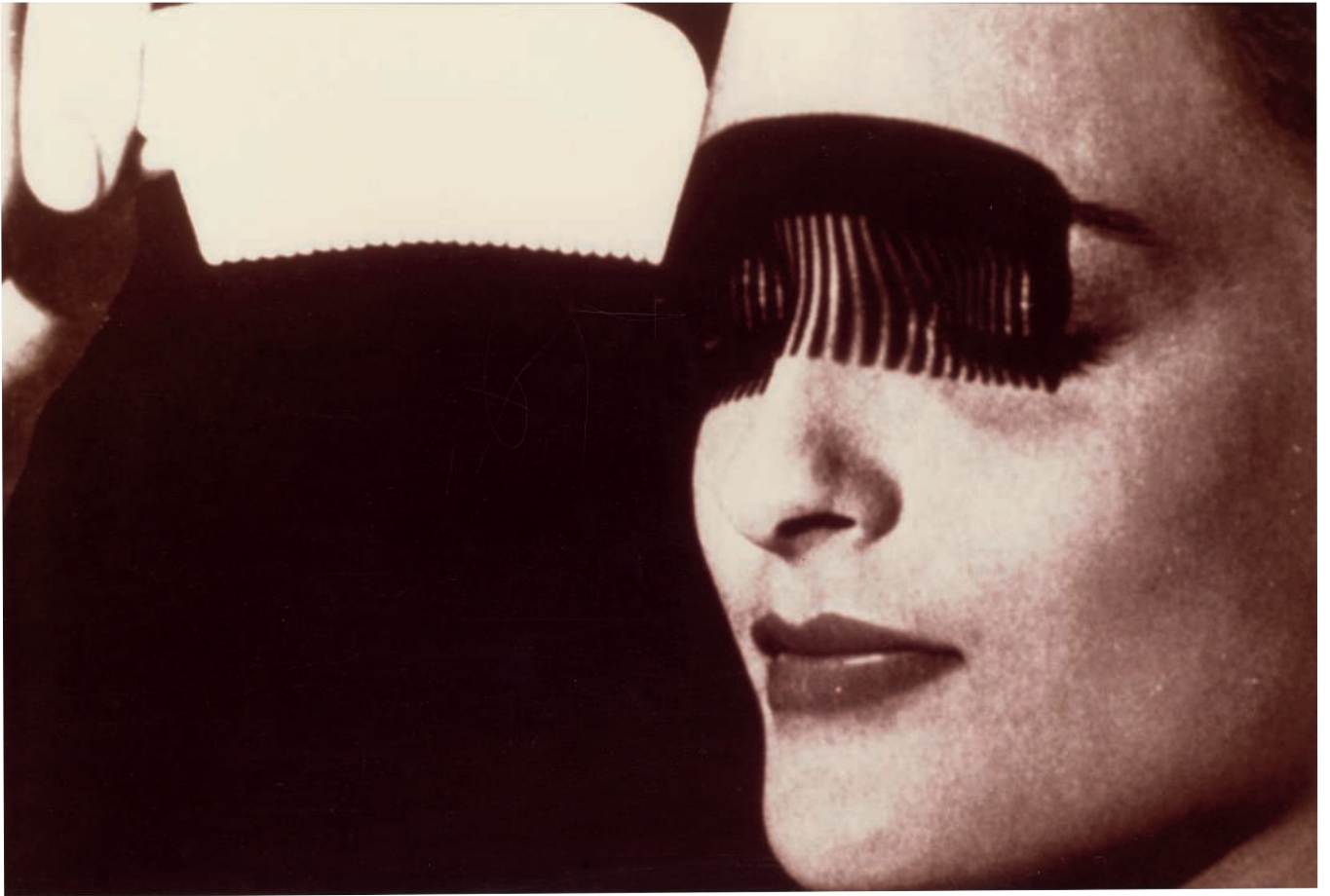
EXHIBITED

Basel, Museum für Gegenwartskunst, *Richard Prince, Photographs*, December 2001-February 2002, p. 102 (another example exhibited and illustrated).

Tel Aviv Museum of Art, *Wanted: Selected Works from the Mugrabi Collection*, August-December 2013, pp. 81 and 111 (another example exhibited and illustrated).

LITERATURE

Richard Prince, exh. cat., New York, Whitney Museum of American Art, 1992, pp. 4-5 (another example illustrated).



924

RICHARD AVEDON (1923-2004)

Brigitte Bardot, Hair by Alexandre, Paris Studio, Paris, France, January 1959

signed and numbered '24/35 Avedon' (lower edge in the margin)

gelatin silver print

image: 23 x 20 in. (58.4 x 50.8 cm.)

sheet: 24 x 20 in. (61 x 50.8 cm.)

Executed in 1959. This work is number 24 from an edition of 35.

\$200,000-300,000

PROVENANCE

Gagosian Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Humblebæk, Louisiana Museum of Modern Art; Milan, Fondazione Forma; Paris, Galerie nationale du Jeu de Paume; Berlin, Martin-Gropius-Bau; Foam Fotografiemuseum Amsterdam and San Francisco Museum of Modern Art, *Richard Avedon: Photographs 1946-2004*, August 2007, October 2009 (another example exhibited and illustrated).

LITERATURE

R. Avedon, Harper's Bazaar, March 1959, *Eyes on Paris and America*, n.p. (illustrated).

R. Avedon and T. Capote, *Observations*, New York, 1959, n.p. (illustrated).

R. Avedon and A. Hollander, *Woman in the Mirror: Richard Avedon*, New York, 2005, pp. 112-113 (illustrated).

J. Lahr et al., *Performance: Richard Avedon*, New York, 2008, pp. 64-65 (illustrated).

C. Squiers and V. Aletti, *Avedon Fashion: 1944-2000*, New York, 2009, pp. 86-87 (illustrated).

Beauty can be isolating.

Richard Avedon



Andy Warhol, *Brigitte Bardot*, 1974. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).



925

CINDY SHERMAN (B. 1954)

Untitled #477

signed, numbered and dated 'Cindy Sherman 1/6 2008' (on a paper label affixed to the backing board)

chromogenic print in artist's frame

58 3/8 x 57 3/8 in. (148.3 x 145.7 cm.)

Executed in 2008. This work is number one from an edition of six.

\$200,000-300,000

PROVENANCE

Metro Pictures, New York

Acquired from the above by the present owner

EXHIBITED

New York, Metro Pictures and London, Sprüth Magers, *Cindy Sherman*, November 2008-April 2009, n.p. (another example illustrated and exhibited).
Rome, Gagosian Gallery, *Cindy Sherman*, June-October 2009 (another example exhibited).

LITERATURE

"Cindy Sherman," *C International Photo Magazine* 9, London, 2009, p. 289 (another example illustrated).

A. Davies, "Cindy Sherman," *Art & Music: The Saatchi Gallery Magazine*, no. 5, Spring 2009, p. 8 (another example illustrated).

L. Allsop, "The 'Real' Cindy Sherman," *Art Review*, April 2009, p. 71 (another example illustrated).

E. L. Doctorow, "America: Nowandhere," *Aperture*, no. 200, Fall 2010, p. 68 (another example illustrated).

When I was in school I was getting disgusted with the attitude of art being so religious or sacred, so I wanted to make something that people could relate to without having to read about it beforehand...so that anybody off the street could appreciate it, even if they couldn't fully understand it; they could still get something out of it. That's the reason why I wanted to imitate something out of culture, and also make fun of the culture as I was doing it.

Cindy Sherman



Frederic Remington, *The Cowboy*. Photo: Bridgeman Images.



926

CARROLL DUNHAM (B. 1949)

Meso-Kingdom Ten (Collecting Dust)

dated 'Nov. 2001' (upper right); signed and dated again 'October Nov. 2001-Jan. 2002 C. Dunham' (lower left)

acrylic and charcoal on canvas

76 1/8 x 66 in. (193.4 x 167.6 cm.)

Executed in 2002.

\$70,000-100,000

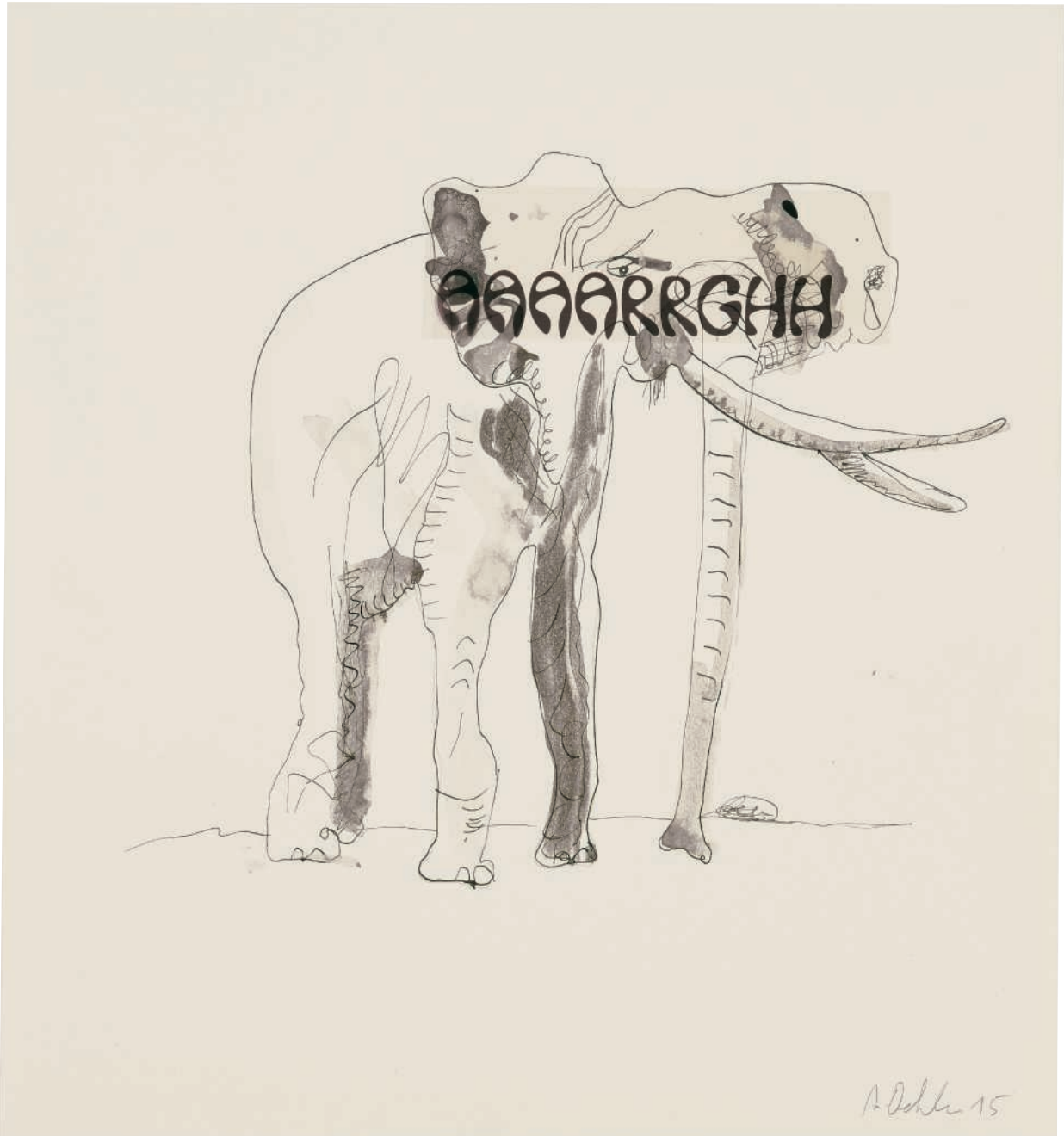
PROVENANCE

Acquired directly from the artist by the present owner, 2003

EXHIBITED

New York, New Museum of Contemporary Art, *Carroll Dunham: Paintings*, October 2002-February 2003, n.p. (illustrated).





927

ALBERT OEHLLEN (B. 1954)

Untitled

signed and dated 'A. Oehlen 15' (lower right)
ink and printed plastic collage on paper
20 3/8 x 18 7/8 in. (51.8 x 47.9 cm.)
Executed in 2015.

\$8,000-12,000

PROVENANCE

Elephants Forever Benefit Auction, courtesy of the Artist and Galerie Max
Hetzler, Berlin; 27 October 2015
Acquired at the above sale by the present owner



928

MIKE KELLEY (1954-2012)

Garbage Bag 2

signed, titled and dated "GARBAGE BAG 2" MIKE KELLEY 1989' (on the reverse)

acrylic on paper
40 x 32 in. (101.6 x 81.3 cm.)

Painted in 1989.

\$50,000-70,000

PROVENANCE

Benedikt Taschen, Cologne
Patrick Painter Gallery, Los Angeles
Private collection

EXHIBITED

Cologne, Jablonka Galerie, *Mike Kelley*, 1989.
Paris, Galerie nationale du Jeu de Paume, *Désordres : Nan Goldin, Mike Kelley, Kiki Smith, Jana Sterbak, Tunga*, September-November 1992, p. 30 (illustrated).
New York, Nyehaus, *California Maximalism*, November-December 2009.
New York, Marc Jancou Contemporary, *Black-and-White (and a Little Bit of Blue)*, November 2013-February 2014.

LITERATURE

Mike Kelley, exh. cat., New York, Whitney Museum of American Art, 1993, p. 191 (illustrated).



929

NATE LOWMAN (B. 1979)

Trash Landing Marilyn #11

signed and dated 'Nate Lowman 2011' (on the overlap)
oil and alkyd on canvas

48 1/8 x 24 1/8 in. (122.2 x 61.3 cm.)

Painted in 2011.

\$100,000-150,000

PROVENANCE

Maccarone, New York

Acquired from the above by the present owner

EXHIBITED

New York, Maccarone, *Trash Landing*, May-June 2011.

De Kooning... painted her so violently. It's one of the only De Koonings I can think of that's not 'woman with a number.' It's a person, so it has this extra weirdness to it. So, I thought about this violence towards blond women, and weird anger management, and what if De Kooning and O.J. were the same person.

Nate Lowman



930

RICHARD PRINCE (B. 1949)

Untitled (De Kooning Book)

signed 'Richard Prince' (lower right)
acrylic, conté crayon, graphite and printed paper collage on book
13 ½ x 19 ¼ x 1 in. (34.3 x 48.9 x 2.5 cm.)
Executed in 2006.

\$40,000-60,000

PROVENANCE

Private collection, acquired directly from the artist
Anon. sale; Phillips de Pury, New York, 13 May 2011, lot 210
Acquired at the above sale by the present owner

931

DAN COLEN (B. 1979)

The Sorcerer's Apprentice

signed, titled and dated "'The Sorcerer's Apprentice" Dan Colen 2012-2013'
(on the overlap)

oil and pigment on canvas
28 ¼ x 43 in. (71.8 x 109.2 cm.)
Executed in 2012-2013.

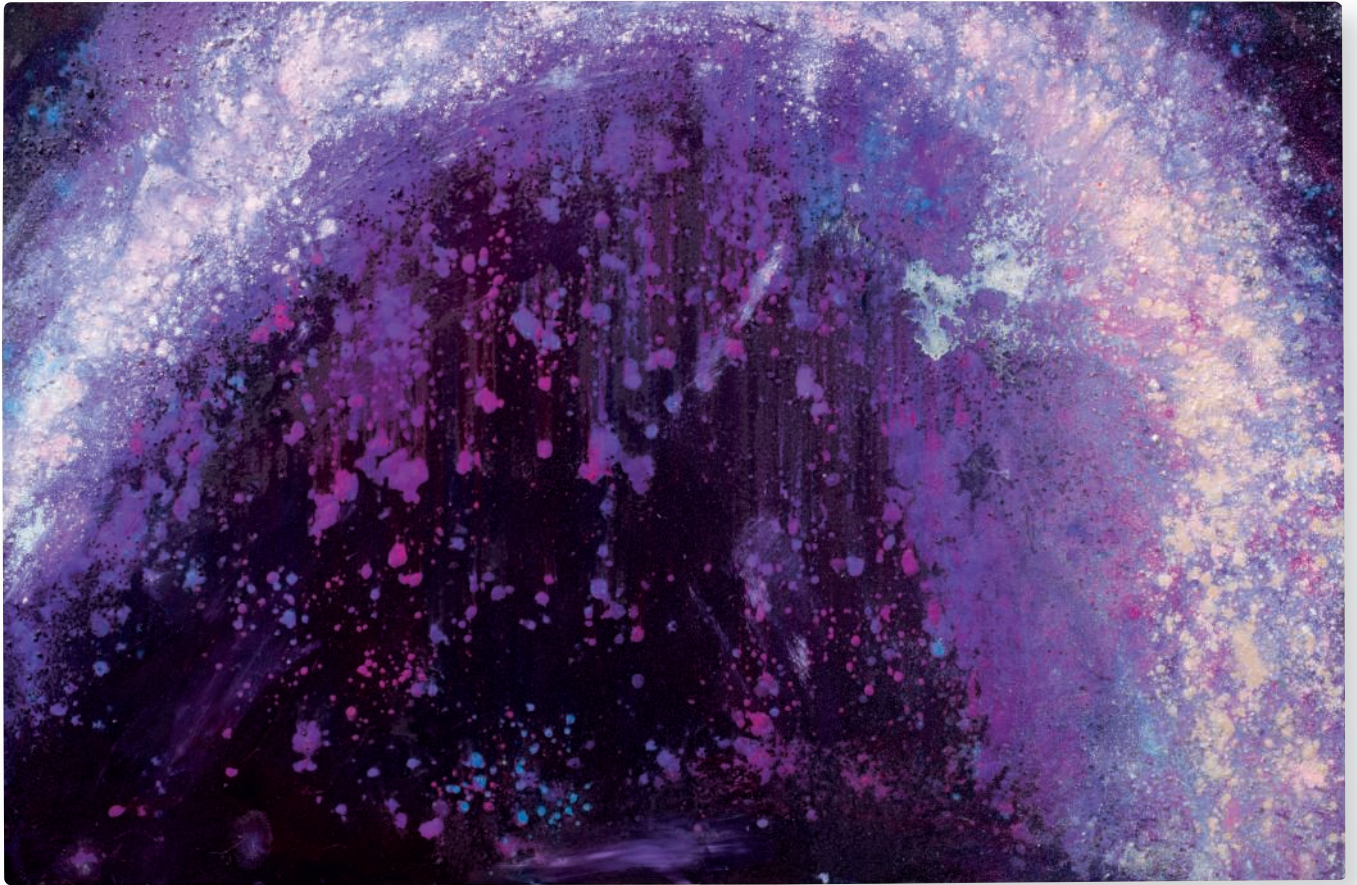
\$200,000-300,000

PROVENANCE

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

I think the basis of what I'm trying to do is exploration, and so to stay within one style, medium, or theme would defy that. My focus is always on trying to explore new territory.

Dan Colen



932

THE HAAS BROTHERS (B. 1984)

Hex Stool

stamped with the artist's signature and date 'THE HAAS BROTHERS 2014'
(on the underside)

brass tile

17 ½ x 15 x 14 ½ in. (44.5 x 38.1 x 36.8 cm.)

Executed in 2014. This work is unique.

\$15,000-20,000

PROVENANCE

R & Company, New York

Acquired from the above by the present owner





933

JOHN ARMLEDER (B. 1948)

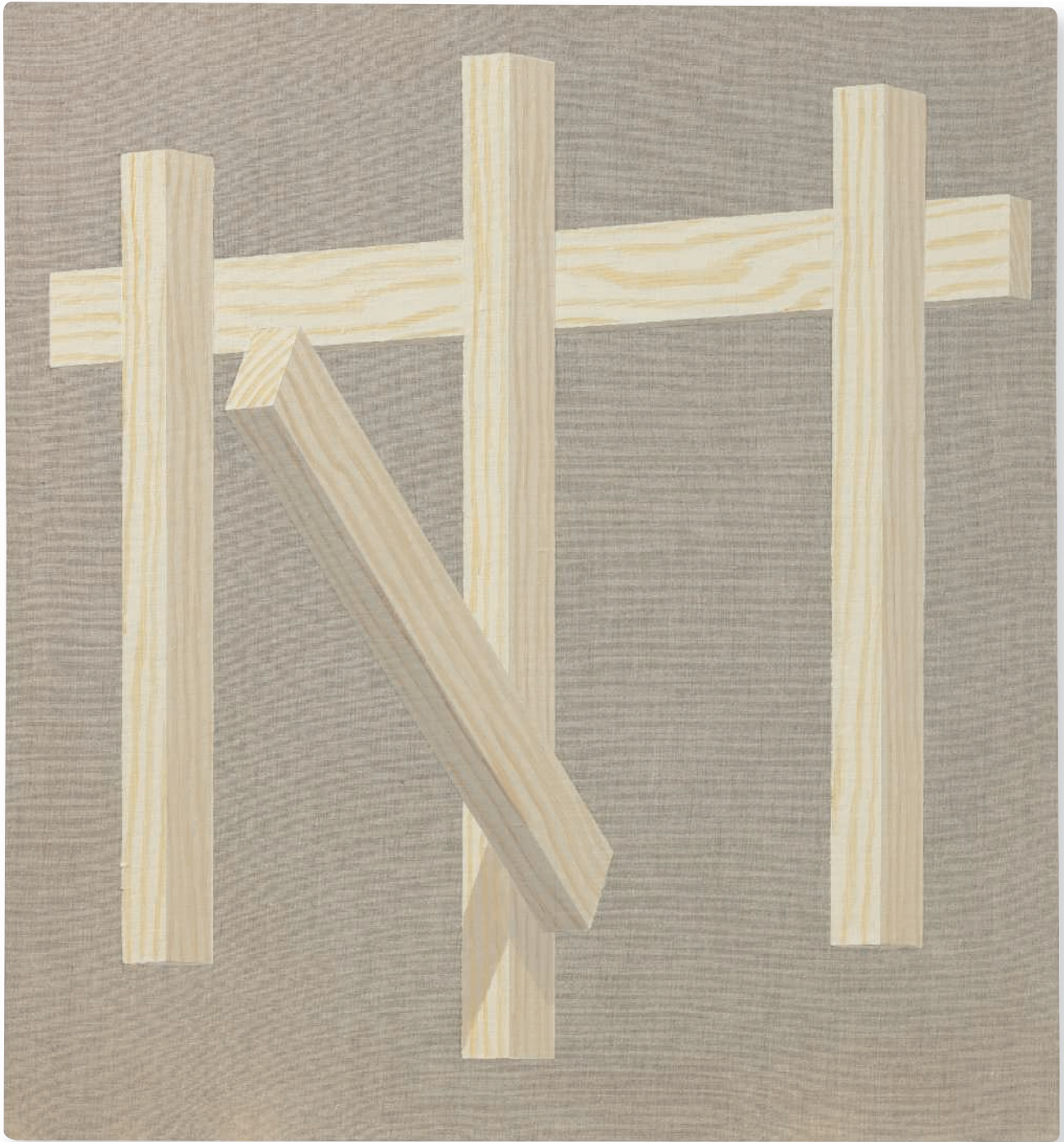
Adenophora Confusa

acrylic, oil, enamel and glitter on canvas
94 7/8 x 63 1/8 in. (241 x 160.3 cm.)
Executed in 2003.

\$40,000-60,000

PROVENANCE

Simon Lee Gallery, London
Private collection, Venezuela



934

CHEYNEY THOMPSON (B. 1975)

1998

signed, titled and dated "'1998" Cheyney Thompson 2004' (on the overlap)
oil on linen
28 x 26 in. (71.1 x 66 cm.)
Painted in 2004.

\$7,000-10,000

PROVENANCE

Andrew Kreps Gallery, New York
Acquired from the above by the present owner

EXHIBITED

New York, Andrew Kreps Gallery, 1998, March-April 2004.

935

CAROL BOVE (B. 1971)

Jean Krupa

acrylic on linen
84 x 36 in. (213.4 x 91.4 cm.)
Painted in 2013.

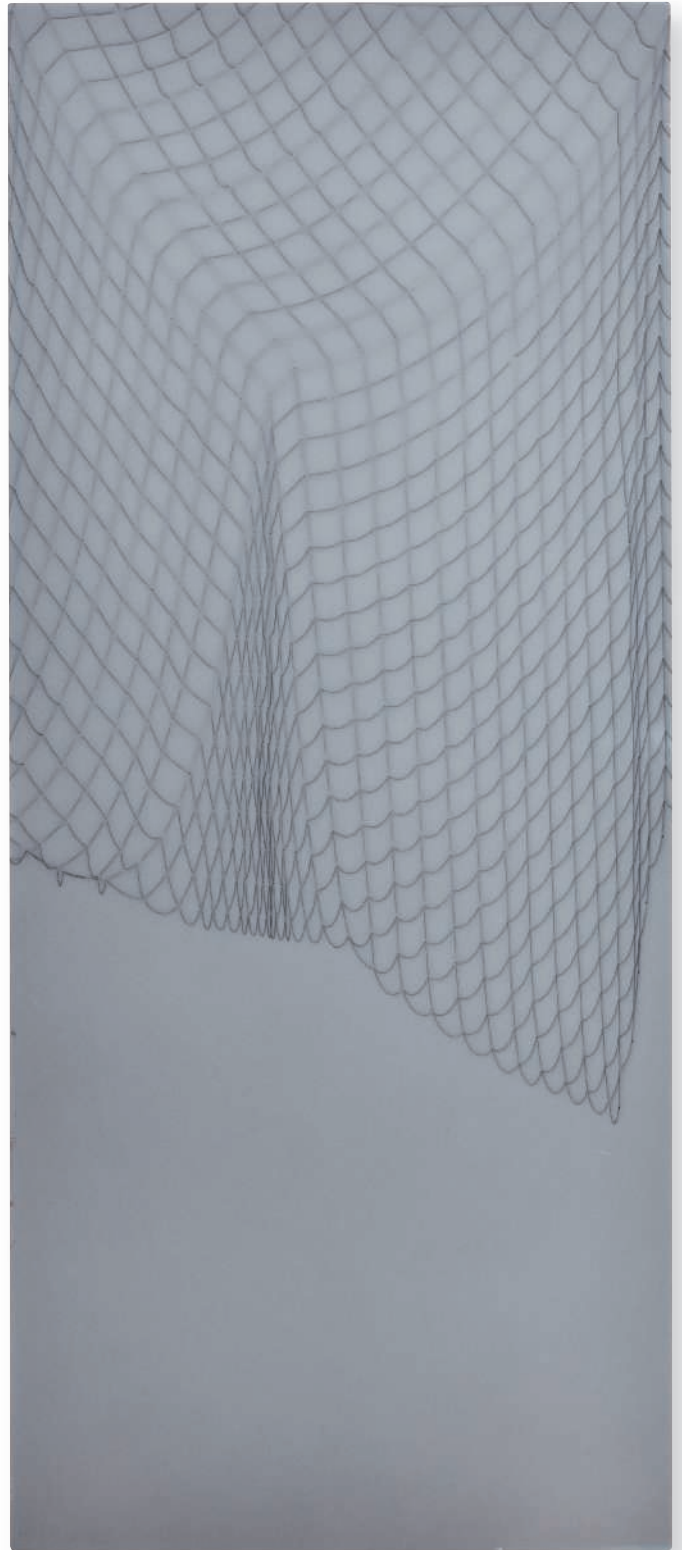
\$80,000-120,000

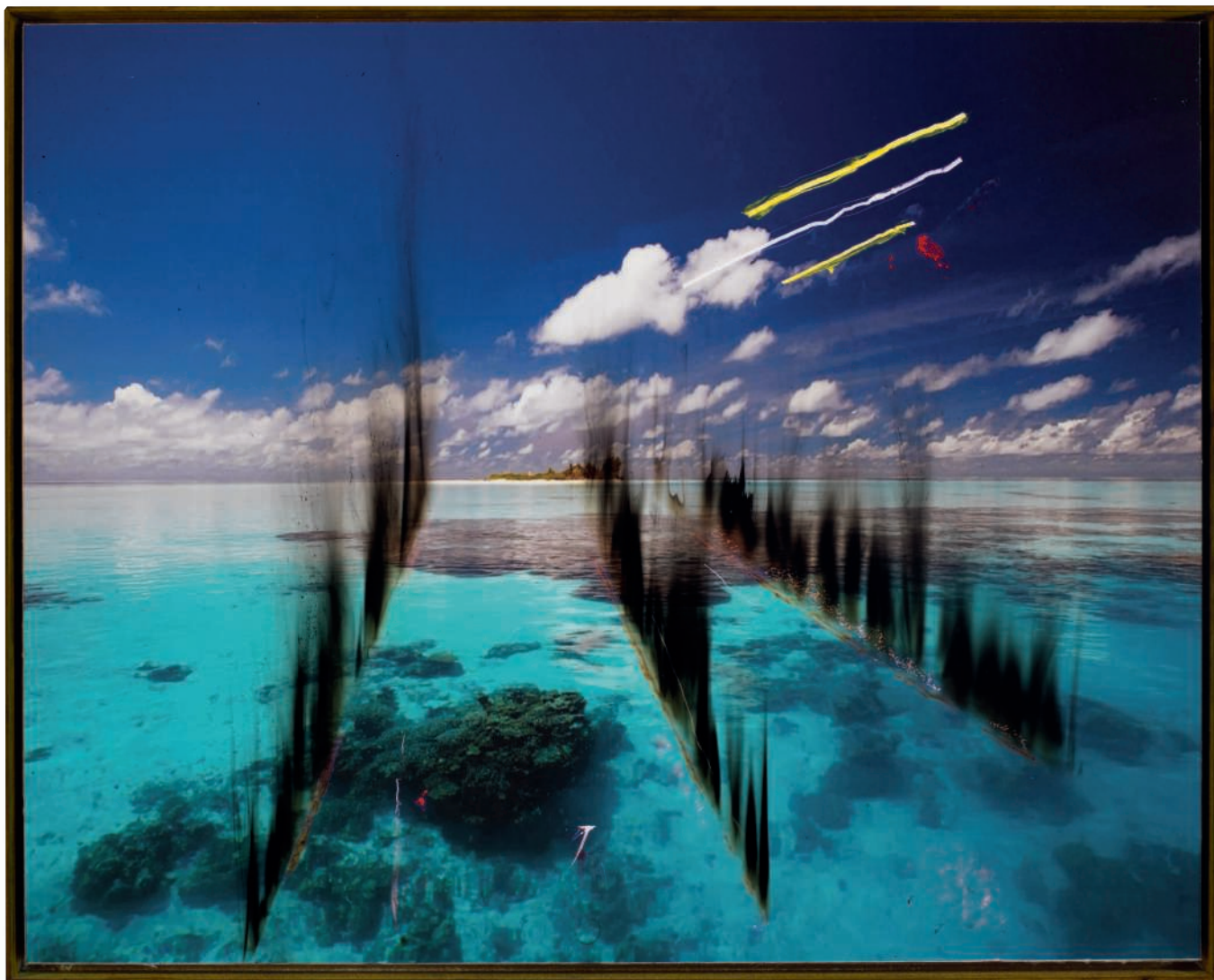
PROVENANCE

David Zwirner, New York
Acquired from the above by the present owner, 2014

I have enjoyed making works that need to be complete in themselves, that don't need an engaged viewer. It has seemed to me like an opportunity to try and communicate with the unconscious realm.

Carol Bove





936

HAROLD ANCART (B. 1980)

Untitled

signed and dated 'Harold Ancart 2013.' (on the reverse)
oilstick and soot on chromogenic print flush-mounted on Dibond laid down on
wood, in artist's frame
16 ½ x 20 ½ in. (41.9 x 52.1 cm.)
Executed in 2013.

\$10,000-15,000

PROVENANCE

CLEARING, New York
Acquired from the above by the present
owner, 2014



937

CAROL BOVE (B. 1971)

When Attitudes Become Form

books, wood and string on wood and metal shelving
25 x 30 x 10 ½ in. (63.5 x 76.2 x 26.7 cm.)

Executed in 2002. This work is accompanied by a certificate of authenticity signed by the artist.

\$30,000-50,000

PROVENANCE

Team Gallery, New York



938

DAVID LACHAPELLE (B. 1963)

Christina Aguilera: Half-Breed

signed with the artist's signature 'David LaChapelle' (on a paper label affixed to the backing board)

chromogenic print

40 ½ x 59 ¼ in. (102.9 x 150.5 cm.)

Executed in 2003. This work is number one from an edition of three.

\$15,000-20,000

PROVENANCE

Tony Shafrazi Gallery, New York

Acquired from the above by the present owner



939

DAVID LACHAPELLE (B. 1963)

David Beckham: Styled as Steve McQueen

signed 'David LaChapelle' (on a paper label affixed to the backing board)
chromogenic print

59 x 43 ½ in. (149.9 x 110.5 cm.)

Executed in 2002. This work is number one from an edition of three.

\$15,000-20,000

PROVENANCE

Tony Shafrazi Gallery, New York

Acquired from the above by the present owner

940

BARRY FLANAGAN (1941-2009)

Hare Theme

stamped with the artist's initial and foundry mark 'F DAF' (on the base)

bronze with circular base

overall: 18 ¾ x 8 x 6 in. (47.6 x 20.3 x 15.2 cm.)

Executed in 2003. This work is from an edition of three plus one artist's proof.

\$20,000-30,000

PROVENANCE

Estate of Barry Flanagan

Paul Kasmin Gallery, New York

Acquired from the above by the present owner

EXHIBITED

London, Waddington Galleries, *Barry Flanagan—Linear Sculptures in Bronze and Stone Carvings*, January-February 2004, pp. 80 and 98, no. 49 (illustrated).

New York, Paul Kasmin Gallery, *Barry Flanagan: The Hare is a Metaphor*, April-June 2018, pp. 73 and 120 (illustrated).





941

ALEX KATZ (B. 1927)

Ada

incised with the artist's signature and date 'Alex Katz 11' (lower right)

oil on board

12 x 15 7/8 in. (30.5 x 40.3 cm.)

Painted in 2011.

\$30,000-50,000

PROVENANCE

Gavin Brown's enterprise, New York

Acquired from the above by the present owner, 2011

942

JOEL SHAPIRO (B. 1941)

Untitled

incised with the artist's signature 'JOEL SHAPIRO' (on the underside)

bronze

19 x 18 1/8 x 15 in. (48.3 x 46 x 38.1 cm.)

Executed *circa* 1994. This work is unique.

\$50,000-70,000

PROVENANCE

Acquired directly from the artist by the present owner

This work is a maquette for *Untitled*, 1994, housed in the permanent collection of Storm King Art Center.



943

TONY CRAGG (B. 1949)

Off the Mountain

incised with the artist's signature 'Tony Cragg' (lower edge)

bronze

27 ½ x 23 ¾ x 15 ½ in. (69.9 x 60.3 x 39.4 cm.)

Executed in 2012. This work is unique.

\$60,000-80,000

PROVENANCE

Buchmann Galerie, Berlin

Michelle Rosenfeld Gallery, Inc., Miami

Private collection, Miami

Acquired from the above by the present owner

EXHIBITED

London, Victoria & Albert Museum, *Tony Cragg at Exhibition Road*, August-November 2012.



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- (a) 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.
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- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) 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.

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For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before 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 2.5% 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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be 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**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- 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. 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

- You must collect **purchase lots** within seven days from the auction (**but note that lots will not be released to you 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 Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a 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 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 Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

- (a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(f) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the lot is described in the **Heading** as being made of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the lot is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the lot is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

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

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ENQUIRIES?— Call the Saleroom or Office **EMAIL**— info@christies.com

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STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

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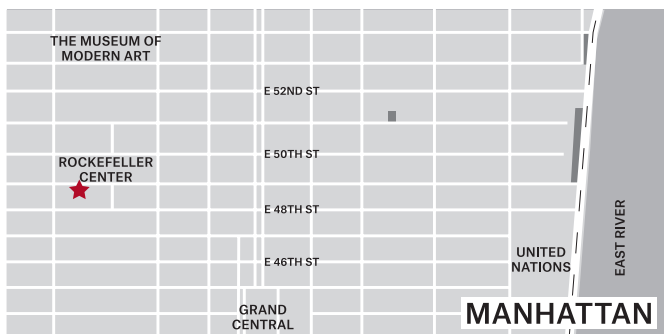
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SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

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ZENG FANZHI (CHINA, B. 1964)
I/We
215 x 330 cm. (84 ⁵/₈ x 129 ⁷/₈ in.)
oil on canvas, painted in 2004
HK\$24,000,000-32,000,000 (US\$3,100,000-4,100,000)

**ASIAN 20TH CENTURY & CONTEMPORARY ART
EVENING SALE**

Hong Kong, 24 November 2018

**ASIAN CONTEMPORARY ART
DAY SALE**

Hong Kong, 25 November 2018

**ASIAN 20TH CENTURY ART
DAY SALE**

Hong Kong, 25 November 2018

VIEWING

23-24 November 2018

Hong Kong Convention and Exhibition Centre
No. 1 Expo Drive, Wanchai, Hong Kong

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CHRISTIE'S



LOS CARPINTEROS
Havana Country Club
oil on canvas mounted on carved wood
72 x 80 in. (182.9 x 203.2 cm.) including frame
Painted in 1994.
\$300,000 - 500,000

LATIN AMERICAN ART EVENING SALE

New York, 20 November 2018

VIEWING

17-20 November 2018
20 Rockefeller Plaza
New York, NY 10020

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Lieber Herr Gutkind!

Angeführt durch wiederholte Aufmerksamkeiten Brunners habe ich in den letzten Tagen viel gelesen in Ihrem Buch, für dessen Sendung ich Ihnen sehr danke. Was mich dabei besonders auffiel war dies. Wir sind einander in bezug auf die faktische Existenz von Göttern und für menschlichen Gemeinsinn fast vollständig einig: über persönliches Ideal mit dem Streben nach Befreiung von irdischen Interessen, Streben nach Verkörperung und Realisierung des Ideals mit Bestimmung des rein Menschlichen, wobei das letztere Ding nur als Mittel anzusehen ist, denn keine beherrschende Funktion eingebunden werden darf. (Diese Einstellung ist es besonders, die mir als irdisch „männliche Art“ vorkommt)

Trotzdem hätte ich mich über Brunners Bemerkung nie dazu gebracht, mich irgendwie eingehend mit Ihrem Buch befaßt, weil es in einer für mich unzugänglichen Sprache geschrieben ist. Das Wort Gott ist für mich nichts als Ausdruck und Produkt menschlicher Schwärmerei, die Bibel eine Sammlung chronologischer aber doch rechtlich primitiver Tugenden. Keine solche so fernstehende Auslegung kann (für mich) etwas davon bedeuten. Diese unpräzise Auslegung ist naturgemäß höchst unheimlich und daher ist gut mir nichts mit dem Wort zu schaffen. Für mich ist die unvollständige jüdische Religion wie alle anderen Religionen eine Inkarnation des primitiven Aberglaubens. Und das jüdische Volk, zu dem ich gerne ^{gehöre} und mit dessen Menschlichkeit ich tief verbunden bin, hat für mich doch keine unbedingte Bedeutung als alle anderen Völker. Sonst meine Erfahrung würde ich es auch mir nichts besser als andere menschliche Empfindungen, wenn es auch durch Mangel an Macht gegen die schlauesten Kräfte nicht geschützt ist. Sonst kann ich nicht „Anerkennung“ an ihnen entnehmen.

Überhaupt empfinde ich es selbsterleuchtend, dass Sie eine geistliche Stellung beanspruchen und Sie durch zwei Häuser der Strafe zu verurteilen suchen, eine äusser als Mensch und eine inner als Jude. Als Mensch beanspruchen Sie gewissermaßen eine Dispens von der sonst unentbehrlichen Konsistenz, als Jude ein Privileg für Atheismus. Aber eine begrenzte Konsistenz ist überhaupt keine Konsistenz mehr, wie wohl zuerst immer wunderbarer Sprünge mit aller Schwärze erkannt hat. Und die unheimliche

EINSTEIN, Albert (1879-1955). Autograph letter signed ("A. Einstein") to Eric Gutkind, Princeton, 3 January 1954. In German. Two pages, 215 x 280mm, bearing several autograph emendations; with original transmittal envelope. \$1,000,000-1,500,000

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New York, 4 December 2018

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