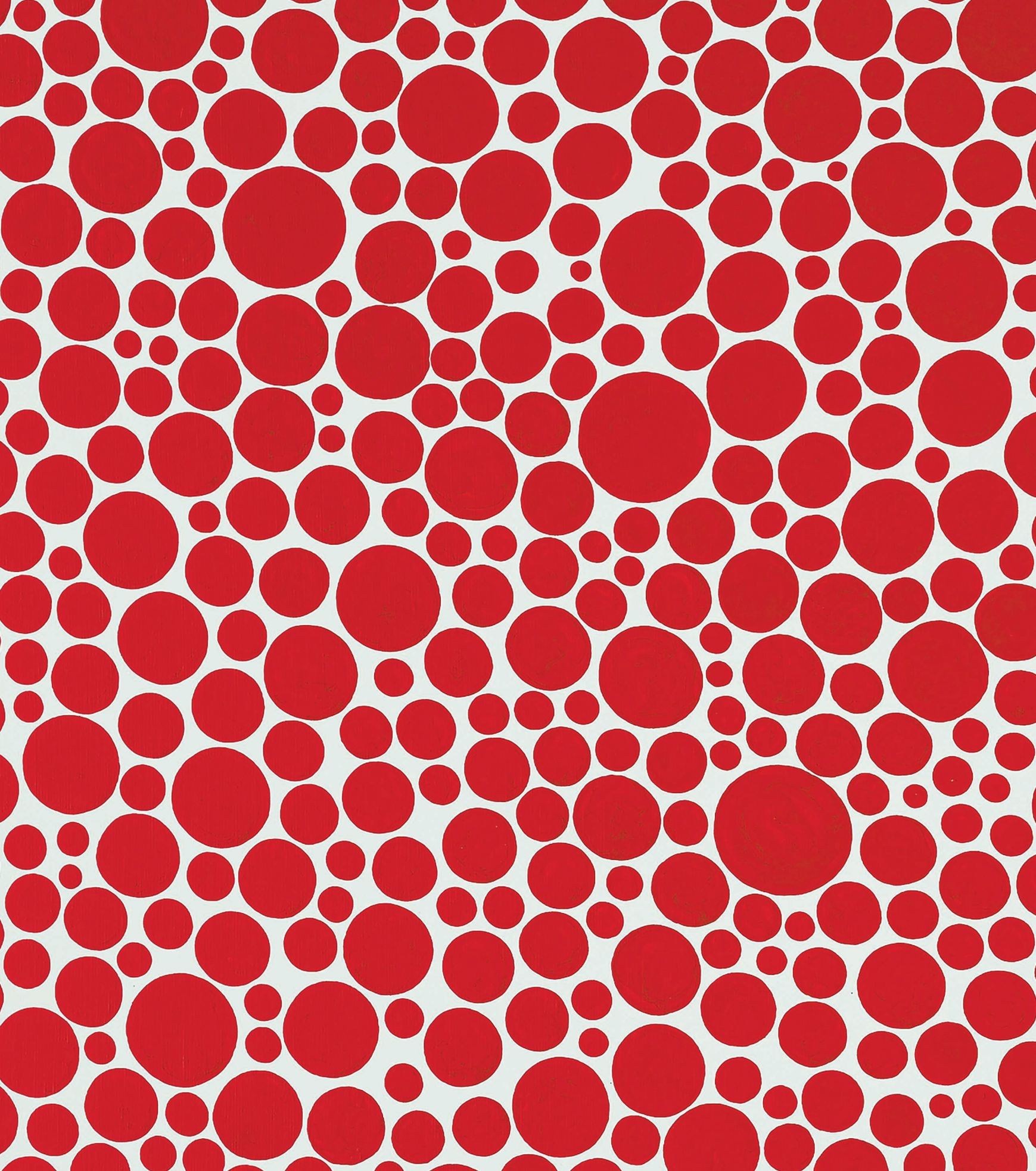
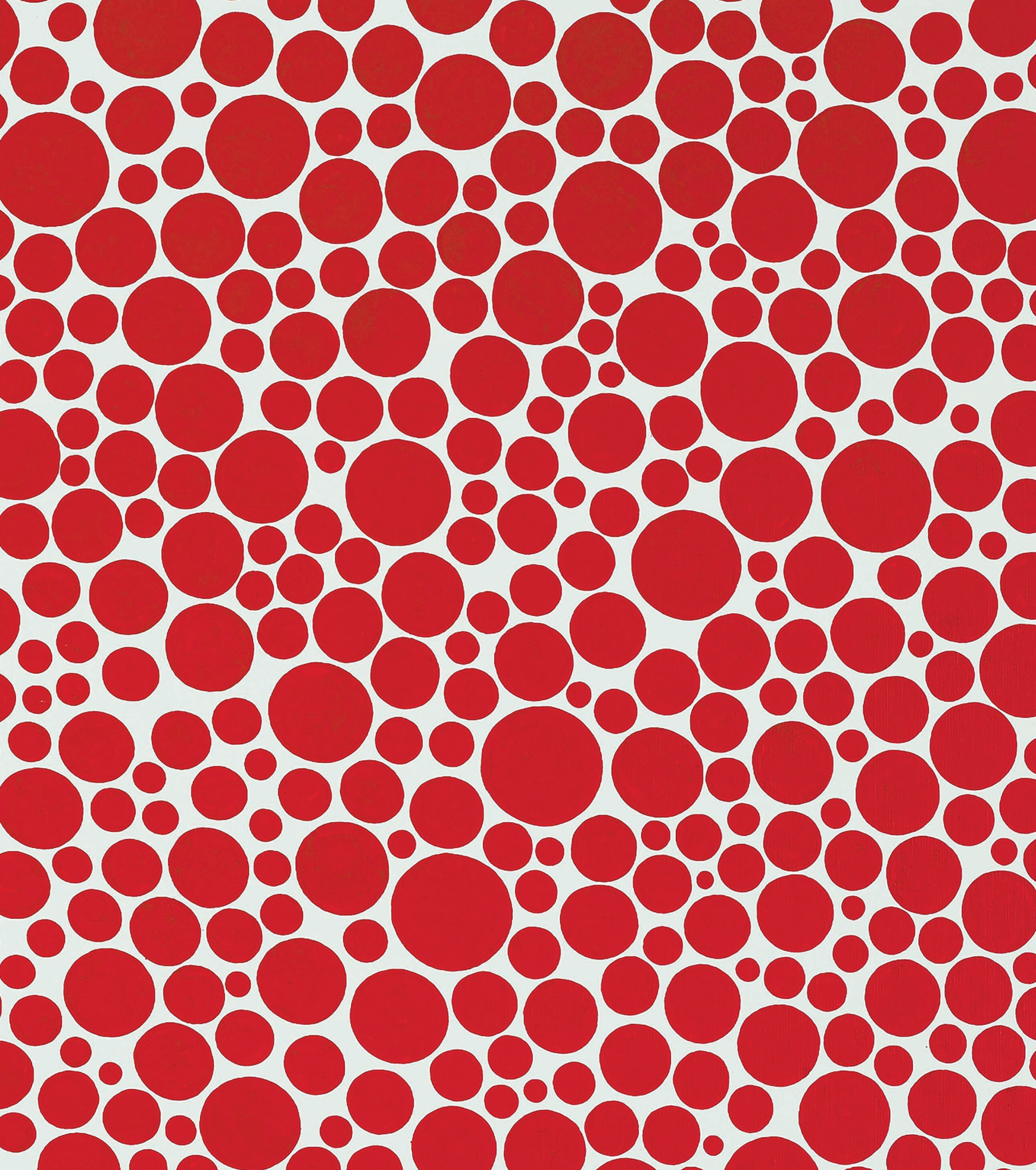


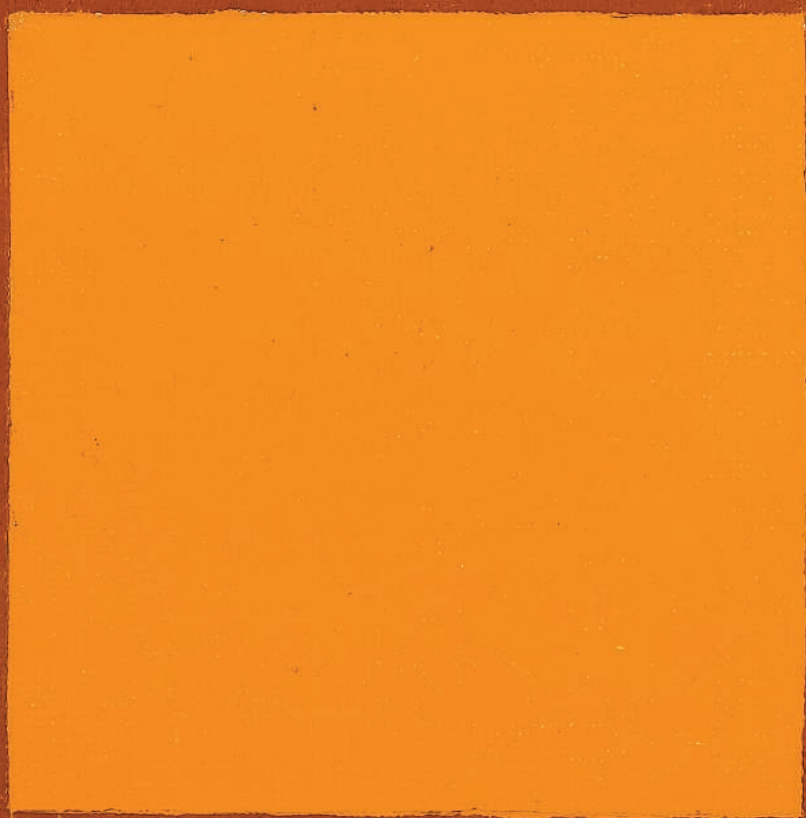
An abstract painting featuring a complex interplay of colors including deep reds, oranges, yellows, greens, and blues. The surface is heavily textured with numerous small white and yellow splatters, giving it a dynamic and layered appearance. The overall composition is non-representational and expressive.

POST-WAR TO PRESENT

CHRISTIE'S



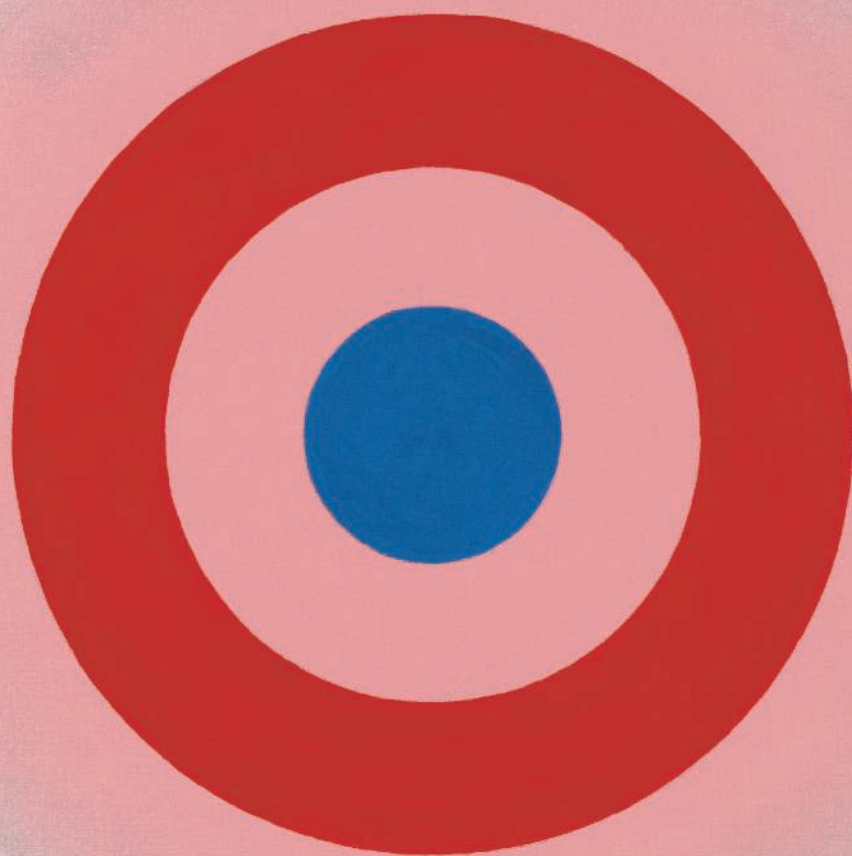






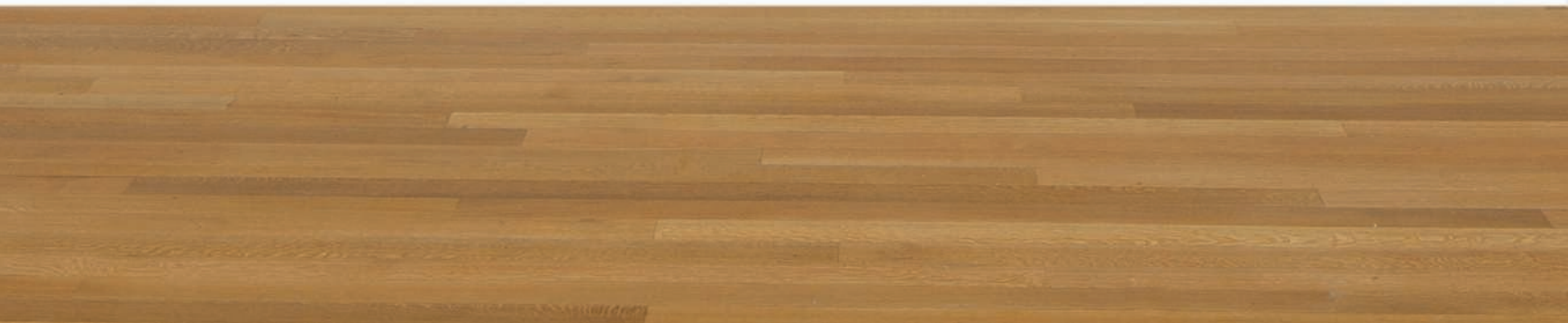














RD72

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# POST-WAR TO PRESENT

THURSDAY 28 FEBRUARY 2019

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Creative Link For The Arts  
The French Institute Alliance Française  
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The Estate Of William Kelly Simpson  
Bomb Magazine's Endowment Fund

## AUCTION

Thursday 28 February 2019  
Session I at 10.00am (Lots 1-123)  
Session II at 2.00pm (Lots 201-311)

20 Rockefeller Plaza  
New York, NY 10020

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|           |             |                     |
|-----------|-------------|---------------------|
| Saturday  | 23 February | 10.00 am - 5.00 pm  |
| Sunday    | 24 February | 1.00 pm - 5.00 pm   |
| Monday    | 25 February | 10.00 am - 5.00 pm  |
| Tuesday   | 26 February | 10.00 am - 5.00 pm  |
| Wednesday | 27 February | 10.00 am - 5.00 pm  |
| Thursday  | 28 February | 10.00 am - 12.00 pm |

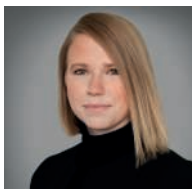
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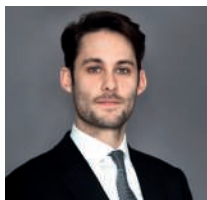
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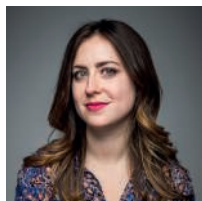
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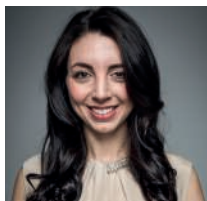
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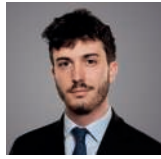
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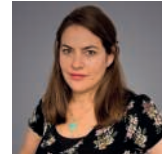
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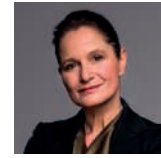
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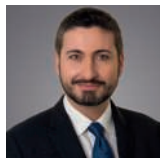
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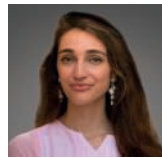
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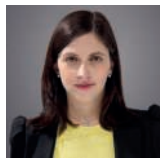
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## CONTENTS

- 13** Auction Information • Specialists and Services for this Auction
- 18** Property for Sale
- 375** Conditions of Sale • Buying at Christie's
- 378** Symbols used in this Catalogue • Important Notices and Explanation of Cataloguing Practice
- 379** Storage and Collection
- 381** Worldwide Salerooms and American Offices
- 387** Written Bids Form
- 391** Index

## ILLUSTRATIONS

### FRONT COVER:

Sam Gilliam, *Untitled*, 1972 (detail). © 2019 Sam Gilliam / Artists Rights Society (ARS), New York

### FRONT COVER FLAP:

Felix Gonzalez-Torres, *Untitled* (*Last Light*), 1993 (another edition of Lot 223 illustrated). © Felix Gonzalez-Torres. Photo: Courtesy of The Felix Gonzalez-Torres Foundation.

### INSIDE FRONT COVER LEFT:

Tomoo Gokita, *Let It Be*, 2008 (detail). © Tomoo Gokita, courtesy of Mary Boone Gallery, New York.

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John Chamberlain, *Chromo Domo*, 2006. © 2019 Fairweather & Fairweather LTD / Artists Rights Society (ARS), New York.

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Kenneth Noland, *Mysteries Infanta*, 2000 (detail). © 2019 Estate of Kenneth Noland / Licensed by VAGA at Artists Rights Society (ARS), New York.

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Ed Ruscha, *Sleeping Clothes*, 1973 (detail). © Ed Ruscha.

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Kenneth Noland, *Rare Day*, 1970 (detail). © 2019 Estate of Kenneth Noland / Licensed by VAGA at Artists Rights Society (ARS), New York.

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Richard Diebenkorn, *Untitled*, 1972 (detail). © Richard Diebenkorn Foundation.

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Danh Vo, *120°E*, 2011 (detail). © 2019 Danh Vo.

### FRONTISPIECE TEN:

Harold Ancart, *Untitled*, 2012 (detail). © 2019 Artists Rights Society (ARS), New York / SABAM, Brussels.

### OPPOSITE AUCTION INFORMATION:

Stanley Whitney, *For Earth From Earth*, 2005 (detail). © Stanley Whitney, Courtesy of Lisson Gallery.

### OPPOSITE CONTENTS:

Beauford Delaney, *Abstract No. 4*, circa 1965 (detail). © Beauford Delaney, Courtesy of Aaron Galleries.

### POST-WAR TO PRESENT SESSION I DIVIDER:

Roy Lichtenstein, *Modern Painting in Porcelain*, 1961 (detail). © Estate of Roy Lichtenstein.

### POST-WAR TO PRESENT SESSION II DIVIDER:

Cecily Brown, *Untitled*, 2007 (detail). © Cecily Brown.

### OPPOSITE SPECIALIST DIRECTORY:

Jean Dubuffet, *Site avec 3 personnages*, 1981. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

### OPPOSITE CONDITIONS OF SALE:

Andy Warhol, *Shadows*, 1920 (detail). © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

### OPPOSITE INDEX:

Ugo Rondinone, *orange green yellow pink mountain*, 2018. © Ugo Rondinone.

### BACK COVER:

Cecily Brown, *The Park in the Dark*, 2012 (detail). © Cecily Brown.

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George Condo, *The Gas Station Attendant*, 2001 (detail). © 2019 George Condo / Artists Rights Society (ARS), New York.

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Helen Frankenthaler, *Purple Sage*, 1982 (detail). © 2019 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

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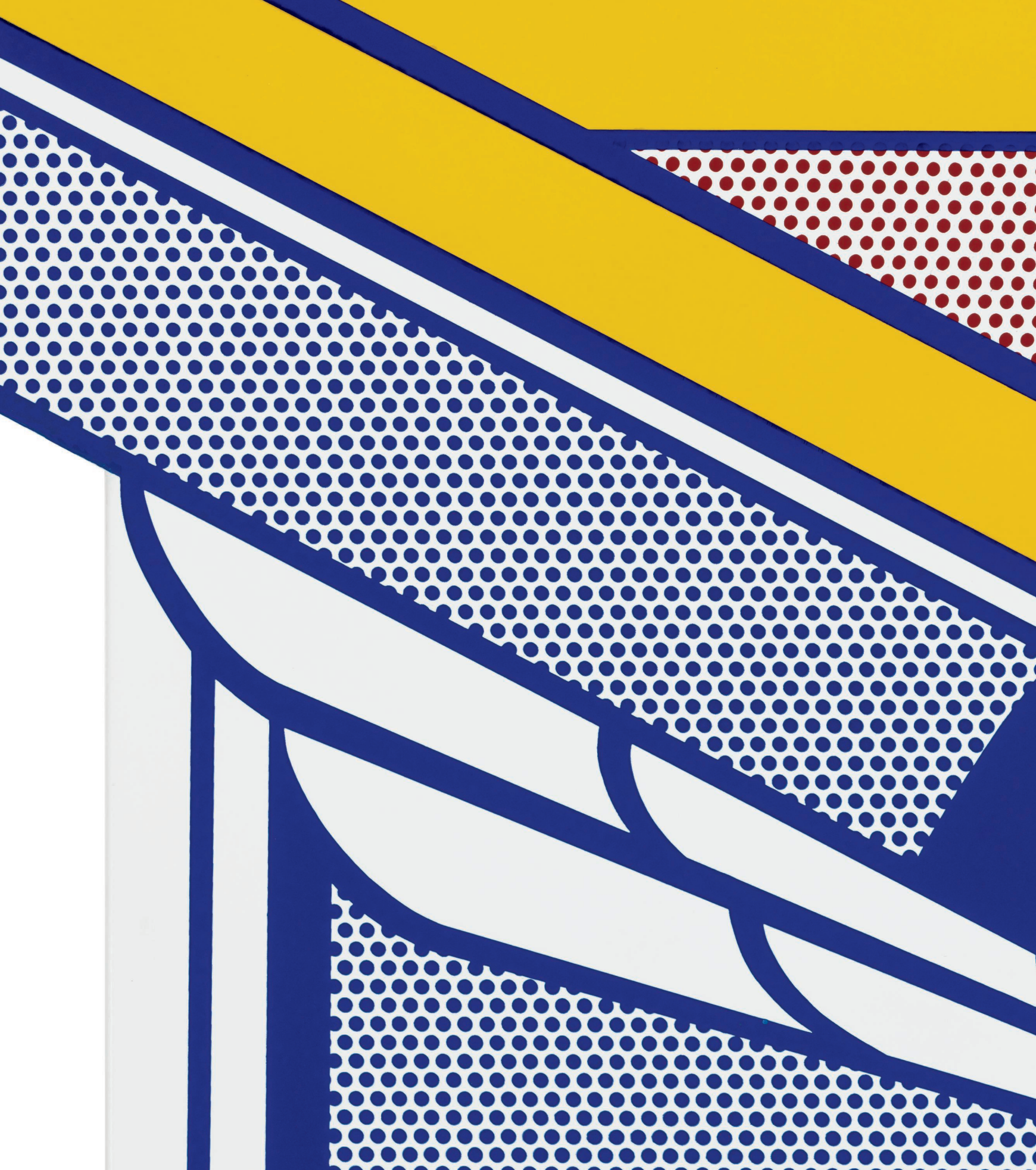


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An abstract graphic design featuring bold, curved shapes in yellow, blue, and white. The design is filled with halftone patterns of red and blue dots. The overall style is reminiscent of mid-century modern or pop art.

# POST-WAR to PRESENT

SESSION I: LOTS 1-123 10AM

# MARY BAUERMEISTER (B. 1934)

## *Neither-Or*

signed, titled and dated "'neither-OR" 1965-66 mary  
bauermeister' (on the reverse)

wood box construction—ink, acrylic, graphite, lenses, wood,  
Plexiglas and glass

20 ¾ x 20 ¾ x 5 ½ in. (52.7 x 52.7 x 14 cm.)

Executed in 1965-1966.

\$25,000-35,000



### PROVENANCE:

Pauline Trigère, New York, acquired directly from the artist  
By descent from the above to the present owner

### EXHIBITED:

New York, Galeria Bonino, *Paintings and Constructions*,  
February-March 1967, no. 14 (illustrated).  
Koblenz, Mittelrhein Museum, *Mary Bauermeister. Gemälde  
und Objekte 1952-1972*, May-July 1972, pp. XXII and 66, fig. 66  
(illustrated).

### LITERATURE:

*Towards a cold poetic image*, exh. cat., Milan, Galleria  
Schwarz, 1967, p. 29 (illustrated).  
K. Jürgen-Fischer, "Mary Bauermeister," *Das Kunstwerk*, vol.  
21, no. 3-4, December 1967-January 1968, p. 15 (illustrated).  
P. Wye, "Splendor in the Glass," *Arts Magazine*, vol. 64, no. 3,  
November 1989, pp. 74-75 (illustrated).  
K. Skrobaneck and R. Spieler, eds., *Welten in der Schachtel.  
Mary Bauermeister und die experimentelle Kunst der 1960er  
Jahre*, exh. cat., Ludwigshafen am Rhein, Wilhelm-Hack-  
Museum, 2010, pp. 35-36 and 59, fig. 4, pl. 12 (illustrated).  
I. Quandel, "Mary Bauermeister. Collage und Synästhesie," in  
*Mary Bauermeister. Da Capo – Werke aus 60 Jahren*, exh. cat.,  
Koblenz, Mittelrhein Museum, 2015, p. 49, fig. 31 (illustrated).

2

## MARY BAUERMEISTER (B. 1934)

### *Stone*

stainless steel construction—ink, lenses, wood, stones,  
screws, Plexiglas and glass  
15 ¾ x 8 ¼ x 7 ⅛ in. (40 x 21 x 17.8 cm.)  
Executed *circa* 1971.

\$8,000-12,000



### PROVENANCE:

Pauline Trigère, New York, acquired directly from the artist  
By descent from the above to the present owner

## BEAUFORD DELANEY (1901-1979)

### *Abstraction No. 4*

signed 'Beauford Delaney' (upper right)  
oil on canvas  
51 x 38 1/8 in. (129.5 x 96.8 cm.)  
Painted *circa* 1965.

\$100,000-150,000

#### PROVENANCE:

Joseph Delaney, New York, acquired directly from the artist  
Private collection, Washington, D.C., *circa* 1987  
Acquired from the above by the present owner

#### EXHIBITED:

New York, Kenkeleba Gallery, *The Search for Freedom: African-American Abstract Paintings 1945-1975*, May-July 1991, p. 83, no. 30 (illustrated).  
Minneapolis Institute of Arts; Knoxville Museum of Art; Greenville County Museum of Art and Philadelphia Museum of Art, *Beauford Delaney: From New York to Paris*, November 2004-January 2006, no. 44 (illustrated).

"THE ABSTRACTION, OSTENSIBLY, IS SIMPLY FOR ME THE PENETRATION OF SOMETHING THAT IS MORE PROFOUND IN MANY WAYS THAN RIGIDITY OF A FORM. A FORM IF IT BREATHES SOME, IF IT HAS SOME ENIGMA TO IT, IT IS ALSO THE ENIGMA THAT IS THE ABSTRACT, I WOULD THINK."

-Beauford Delaney



Vincent van Gogh, *Wheat Field (Champ de blé)*, 1888. Foundation De Boer, Amsterdam. Photo: HIP / Art Resource, New York.





## ROMARE BEARDEN (1911-1988)

### *Cattle of the Sun God*

signed 'romare bearden' (lower right)  
ink and painted paper collage on paper laid down on board  
12 1/8 x 15 3/4 in. (30.8 x 40 cm.)  
Executed in 1977.

\$50,000-70,000

#### PROVENANCE:

Private collection, New York, acquired directly from the artist  
By descent from the above to the present owner

#### EXHIBITED:

New York, DC Moore Gallery, *Romare Bearden: A Black Odyssey*, November 2007-January 2008.  
Washington, D.C., Hemphill Fine Arts, *Romare Bearden*, April-June 2017.

An artist's artist, Romare Bearden embodied the primary principles of international modernism by mingling inspiration from sources across time, space and disciplines to design a socially-conscious *oeuvre* devoted to aesthetic above all. Born in North Carolina's Mecklenburg County, Bearden came of age in a tumultuous America, when people of all backgrounds were jostling for a better life in the face of economic depression, international turmoil, and racial tension. A move to New York introduced Bearden to the community of artists both north and south of 110th Street – a line Bearden would straddle for the rest of his practice – and the rich art historical resources of the Metropolitan Museum, Museum of Modern Art, and New York Art Students League. Wary of his lack of formal training, Bearden enrolled in classes with German ex-pat George Grosz and sought engagement with the Old Masters from Italy, the Netherlands, and France, copying in watercolor and photostat masterpieces of the past five centuries. Unlike many of his avant-garde contemporaries, Bearden did not eschew canonical influence, abiding instead by André Malraux's maxim that all art derives from its predecessors: "In essence, art is an old tune that the artist plays with new variations" (R. Bearden, quoted in S. E. Lewis, "New Encounters," in *Romare Bearden: Idea to Realization*, exh. cat., DC Moore Gallery, New York, February-March 2011, p. 12). And play Bearden did, drawing from African masks, Dutch landscapes, Dadaist philosophy, jazz music, literature and every humanistic pursuit in between, as if to underscore his belief that, despite superficial differences, creativity bubbles up from the universal impulse inherent in all people.

*Cattle of the Sun God* (1977) and lot 60, *Untitled (from Lament for Bullfighters Series)* (c. 1946), testify to two key periods in Bearden's career. The latter abstracts its raucous imagery from Federico García Lorca's 1935 poem "Lament for a Bullfighter (*Llanto por Ignacio Sánchez Mejías*)", in which the vulnerability of Man is rendered in stark

relief against the unrelenting advance of a charging bull. *Cattle of the Sun God*, while also underpinned by literature, interprets a scene from Homer's epic poem *The Odyssey* in ink and paper collage, a medium Bearden learned to use to its maximum communicative potential. These cardboard quadrangles bursting with high-key color, photograph clippings and calligraphic line came to form the crux of Bearden's practice, which found art historical precedent in the protest art of Dadaists Kurt Schwitters and Hannah Höch: "Collage methodology, fracturing space and form, was a brilliant choice for an artist wishing to convey his responses to a society increasingly aware of the possibilities of nuclear war, of the growing controversy that preceded and accompanied the United States' engagement in Southeast Asia, and on a daily basis for African Americans, of the ongoing bestiality imposed by the Jim Crow laws, which both limited opportunities in every aspect of life and maintained the splintered existence of an illegal de facto segregation" (R. Fine, "Romare Bearden: The Spaces Between," in *The Art of Romare Bearden*, exh. cat., National Gallery of Art, Washington, D.C., September 2003-April 2005, p. 41). While each of these explicit experiences could be read into his work, for the artist remained sensitive to the social milieu even after leaving his post at the New York City Department of Social Services, Bearden maintained that a one-note understanding of his process muted the soul raging behind every creation. In his personal way, Bearden made art to transcend life's trivial vulgarities by resonating across generations and segregations: "The artist must be the medium through which humanity expresses itself. In this sense the greatest artists have faced the realities of life, and have been profoundly social" (R. Bearden, quoted in J. Francis, "Reading Bearden," in *The Art of Romare Bearden*, exh. cat., National Gallery of Art, Washington, D.C., September 2003-April 2005, p.179).



## BOB THOMPSON (1936-1966)

### *Untitled (Seven Figures)*

oil on canvas  
39 1/8 x 31 1/2 in. (99.1 x 80 cm.)  
Painted *circa* 1962.

\$40,000-60,000

**PROVENANCE:**

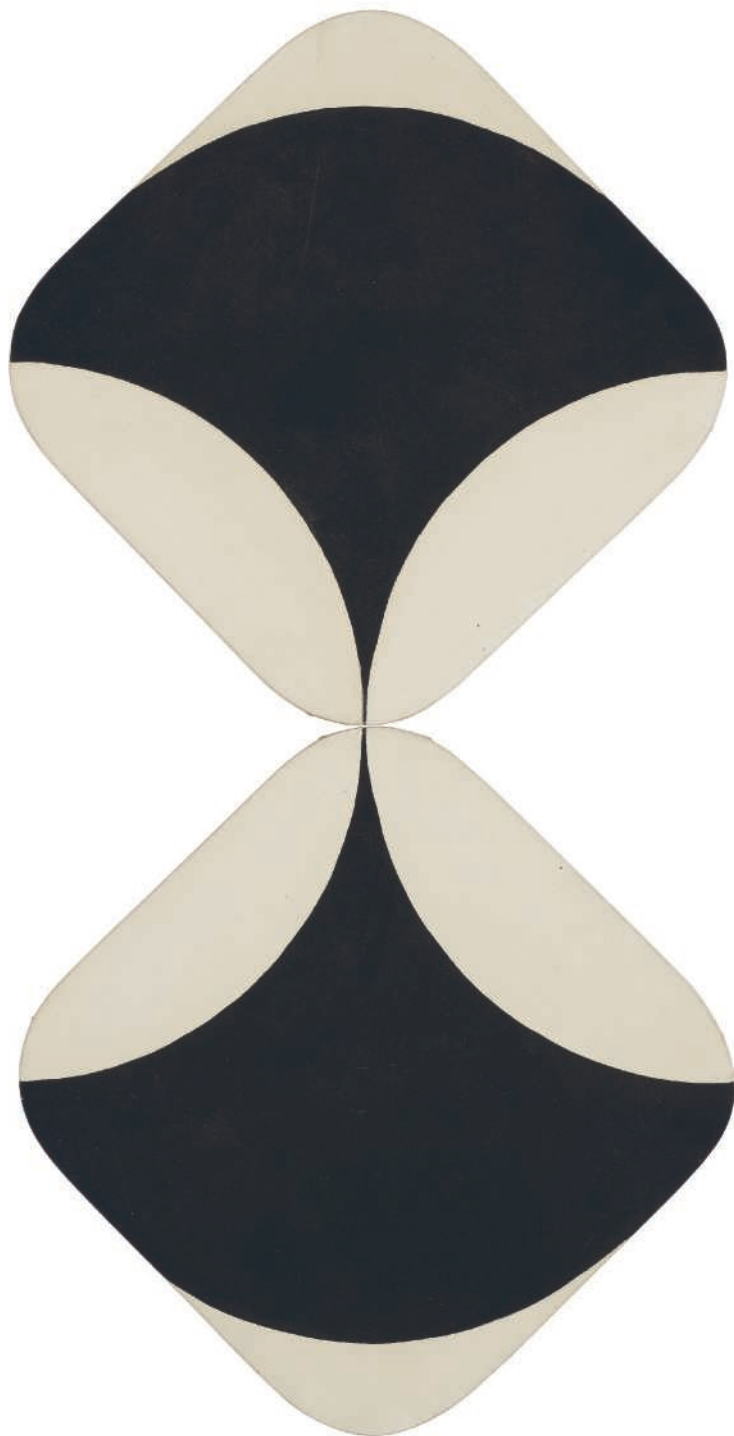
Martha Jackson Gallery, New York  
Acquired from the above by the present owner

"I PAINT MANY PAINTINGS THAT TELL ME SLOWLY THAT I HAVE SOMETHING INSIDE OF ME THAT IS JUST BURSTING, TWISTING, STICKING, SPILLING OVER TO GET OUT. OUT INTO SOULS AND MOUTHS AND EYES THAT HAVE NEVER SEEN BEFORE."

-Bob Thompson



## LEON POLK SMITH (1906-1996)



*Constellation - Two White Spheres  
Intercepted*

signed, titled and dated 'Leon Polk Smith '67  
CONSTELLATION TWO WHITE SPHERES  
INTERCEPTED' (on the reverse of the upper element);  
signed again and dedicated 'For my friend Sona with LOVE  
ever Leon' (on the reverse of the lower element)  
oil on two adjoined canvases  
33  $\frac{5}{8}$  x 16  $\frac{7}{8}$  in. (85.4 x 42.9 cm.)  
Painted in 1967.

\$15,000-20,000

PROVENANCE:  
Sona Hoefman, New York, acquired directly from the artist,  
*circa* 1967  
Acquired from the above by the present owner

PROPERTY FROM THE ESTATE OF JAMES HILLEARY

7

## KENNETH VICTOR YOUNG (1933-2017)

### *Night Dream*

signed, titled and dated 'Kenneth V. Young 71 "Night Dream"'

(on the overlap)

acrylic on canvas

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

Painted in 1971.

\$40,000-60,000



#### PROVENANCE:

Acquired directly from the artist by the present owner

8

## SAM GILLIAM (B. 1933)

### *Untitled*

signed, inscribed indistinctly and dated 'Sam Gilliam 1971' (on the reverse)  
acrylic on shaped canvas  
58 x 61 x 2 in. (147.3 x 154.9 x 5.1 cm.)  
Painted in 1971.

\$500,000-700,000

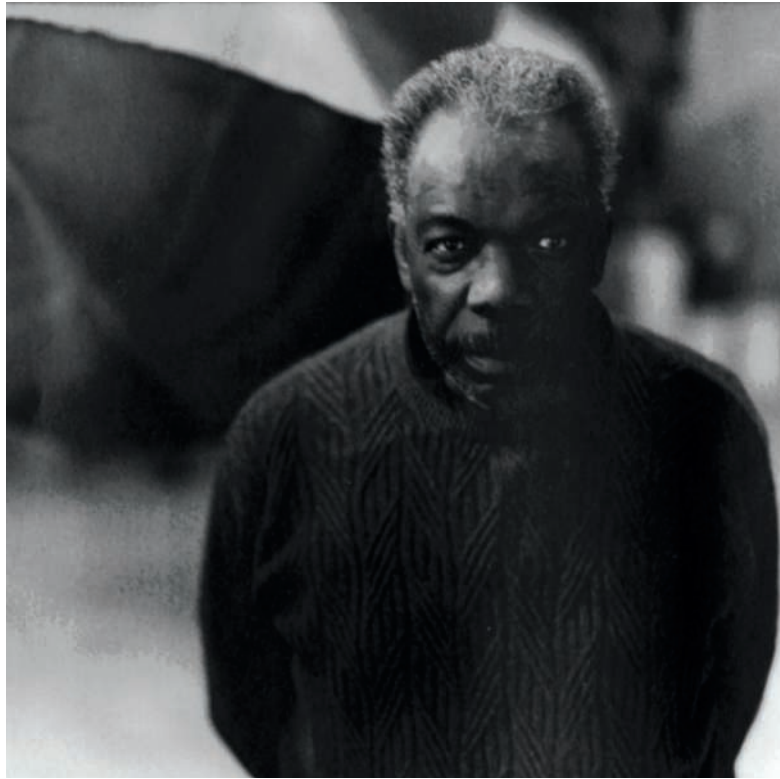
#### PROVENANCE:

Private collection, Miami  
Acquired from the above by the present owner









Sam Gilliam in his studio, 2005. Photo: © Carol Harrison. Artwork: © 2019 Sam Gilliam / Artists Rights Society (ARS), New York.

Across the surface of Sam Gilliam's *Untitled* (1971), the artist powerfully demonstrates his pioneering painting technique, in which he physically manipulates both pigment and canvas to produce a series of colorful abstractions, upending centuries of artistic convention in the process. The jewel-like colors are emblematic of the paint-staining technique the artist developed in the 1960s, in which he poured diluted pigment directly onto the surface of his unprimed support. The result is a canvas that surrounds the viewer in a dazzling aura of color — swathes of blues and greens, warm pinks and golden yellows are absorbed directly into the surface of canvas. Where these colors coalesce, they form deep pools of pigment — intense areas of concentrated color that dissolve into each other, producing the dynamic sense of painterly activity that so enthralled the artist: "...it's all theater or performance" (S. Gilliam, quoted in C. Picard, "In the Studio: Sam Gilliam," *Blouin ArtInfo*, 17 December 2015, via blouinartinfo.com [accessed 7/22/2018]). *Untitled* is one of the most striking examples of the artist's work to come to market in recent years.

The varying concentrations of pigment result in a rich display of overlapping translucent color. Gilliam would begin his artistic process by soaking the lightest colors of the composition, like the pinks and yellows in the present work, into the raw, unprimed canvas before applying the darker greens, reds and blues. He would then fold the canvas repeatedly back and forth on itself before leaving it to dry overnight. As the canvas unfolded the next morning, the

evocative abstract forms were revealed for the first time, appearing like mysterious Rorschach-esque forms embedded directly into the canvas. "When they're unfolded, there are pieces of geometry in them, which is part of the aesthetic," explains Stephen Frietch, who has assisted the artist for over 35 years and thus witnessed the evolution of his practice. "In a sense, it is a mini version of how the early drapes were made, except they were made on canvas and painted on the floor" (S. Frietch, quoted in C. Picard, "In the Studio: Sam Gilliam," *Blouin ArtInfo*, 17 December 2015, via blouinartinfo.com [accessed 7/22/2018]). The dappled colors evoke the spirit of Claude Monet's *Nymphéas* (1920-1926), the French artist's late career paintings in which the graceful depictions of weeping willows against the watery surface of the lily pond merge into gloriously colorful abstractions.

Yet Gilliam's paintings are inherently more complex than mere abstracted landscapes. Coming of age in the social and political instability of the 1960s, the artist was interested in disrupting the traditional distinctions between art, architecture and sculpture, in addition to investigating the properties of physically combining his chosen medium and support. In addition to the richness of the paint-soaked surface, the beveled edges of the present work's stretcher help to give the impression that the painting is emerging from the wall as an object of weight and substance (J. Binstock, *Sam Gilliam: A Retrospective*, exh. cat., Corcoran Gallery of Art, 2005, p. 31).



Gerhard Richter, *June*, 1983. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © Gerhard Richter 2019 (0023).

*Untitled* belongs to a series Gilliam produced in the late 1960s and early 1970s known as *Slice* paintings, which are now some of his most admired works. Many similar examples are in major museum collections including, *April 4* (1969; Smithsonian American Art Museum, Washington, D.C.); *Red April* (1970; University of Iowa Museum of Art); *Blue Twirl* (1971; National Gallery of Art, Washington, D.C.); and *Scatter* (1972; Indianapolis Museum of Art).

With his paintings of this period, Sam Gilliam established himself as one of the preeminent painters of his generation. Together with his Abstract Expressionist counterparts in New York, Gilliam's innovations with paint application and radical transformation of the canvas support continuously expanded the possibilities for the future of abstract painting. Working in Washington, D.C., alongside artists such as Kenneth Noland, Gilliam expanded and elaborated upon existing Color Field processes and aesthetics while turning on its head Clement Greenberg's notion of the "integrity of the picture plane," in addition to disrupting the boundaries between the world of painting and the

physical realm. During an era when African American artists were expected by many to create figurative work explicitly addressing racial subject matter, Gilliam insisted on pursuing the development of a new formal language that celebrated the cultivation and expression of the individual voice and the power of non-objective art to transcend cultural and political boundaries.

The critic Eleanor Heartney has written that Gilliam's practice "presents a body of works in which meaning is woven into the structure of the works, as part of their strivings for unity and their measured accommodation of freedom and order" (E. Heartney, quoted in J. Binstock, *Sam Gilliam: A Retrospective*, exh. cat., Corcoran Gallery of Art, 2005, p. 133). Linking his work to that of Frank Stella, Heartney concludes that both artists are seeking meaning through "explorations of real and illusionary depth, this time incorporating elements that paraphrase part art... [for example,] de Kooning brushstrokes" (*Ibid.*). In this way, Gilliam's work predates that of other artists who would also examine notions of depth on a two-dimensional surface, such as Gerhard Richter, by almost a decade. In *Untitled*, Gilliam's painted surface more clearly evokes the spirit of his Abstract Expressionist forebears, including those of Willem de Kooning and Jackson Pollock, and yet remains an important voice in the history of 20th-century art.



Claude Monet, *The Japanese Bridge at Giverny*, 1918-1924. Musée Marmottan Monet, Paris. Photo: Bridgeman Images.



Sam Gilliam in his studio, Washington, D.C., 1980.  
Photo: Anthony Barboza / Getty Images. Artwork:  
© 2019 Sam Gilliam / Artists Rights Society (ARS),  
New York.

## HELEN FRANKENTHALER (1928-2011)

*Untitled*

signed and dated 'Frankenthaler '75' (lower left)  
acrylic on paper  
22 x 24 in. (56.9 x 61 cm.)  
Painted in 1975.

\$60,000-80,000

**PROVENANCE:**

Janie C. Lee Gallery, Houston  
Acquired from the above by the present owner, 1976

**EXHIBITED:**

Houston, Janie C. Lee Gallery, *Helen Frankenthaler: Twelve Works on Paper, 1974-1975*, December 1975-January 1976.

"WHAT CONCERNS ME WHEN I WORK, IS NOT WHETHER THE PICTURE IS A LANDSCAPE, OR WHETHER IT'S PASTORAL, OR WHETHER SOMEBODY WILL SEE A SUNSET IN IT. WHAT CONCERNS ME IS - DID I MAKE A BEAUTIFUL PICTURE?"

-Helen Frankenthaler



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH, FLORIDA

10

## HELEN FRANKENTHALER (1928-2011)

### *Purple Sage*

signed and dated 'frankenthaler 1982' (on the reverse)

acrylic on canvas

37 3/8 x 81 1/2 in. (94.9 x 296.4 cm.)

Painted in 1982.

\$400,000-600,000

#### PROVENANCE:

Irving Galleries, Palm Beach

Acquired from the above by the present owner, 1986









Helen Frankenthaler in her studio, New York, 1971. Photo: © Jack Mitchell / Getty Images. Artwork: © 2019 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

Spanning almost seven feet long, *Purple Sage* (1982) is an extraordinary example of Helen Frankenthaler's masterful work from her more mature period of the 1980s. Elegant streaks of autumnal tones, ranging from deep purples to darker reds to burnt oranges, create a light-infused brilliancy that seems to spring from within the canvas. Spanning across the lower register of the composition is a creamy white strand that effortlessly floats apart and comes back together, as if engaged in a dance with itself. Behind this buildup of white rests a stately deep maroon ground, a stark contrast between light and dark found throughout Frankenthaler's work of this decade. This juxtaposition allows the white strand to pop against the dark background, creating a dynamic and natural emergence of form onto the canvas. The range of painterly handling strokes stretch from calm to violent, from dripped to splattered, to essential swipes and smears, that ultimately erupt in dramatic activation of the vast horizontal surface.

Among the many ground-breaking painters who thrived during the Postwar era in New York, Helen Frankenthaler (1928-2011) was responsible for some of the boldest and most innovative experiments with color. The soak-stain technique for which she has become most well-known was derived by pouring swaths of oil paint laced with turpentine directly onto unprimed canvases laid down on the ground.

Beautiful paintings with diaphanous and free-flowing forms resulted from this, which were enlivened by the vivacity of her elegant and rich color selections.

Departing from the dramatic brushstrokes of the first generation of Abstract Expressionism, Frankenthaler chose to emphasize the flat surface of the canvas itself over the effort to use the surface to construct an illusion of depth and, in doing so, she compelled the viewer to appreciate the very nature of paint on canvas. Her work became an essential bridge between two enormously significant movements in mid-20th-century painting, Abstract Expressionism and Minimalism, offering a new way to define and use color for those artists who were to define the Minimalist movement of the sixties. The surface of the canvas, and the play of colors across it, can be thought of as Frankenthaler's true subject. Art historian Barbara Rose rightly observed that Frankenthaler had a gift for "the freedom, spontaneity, openness and complexity of an image, not exclusively of the studio or the mind, but explicitly and intimately tied to nature and human emotions" (B. Rose, quoted in "Helen Frankenthaler, Back to the Future," *New York Times*, 27 April 2003).

Having remained in the same private collection since 1986, *Purple Sage* exemplifies Frankenthaler's groundbreaking soak-stain technique and is filled with dynamic and organic forms rendered in a stunning color palette. Colors are darker in some areas and lighter in others, with the varying opacity determined by the thickness of Frankenthaler's application of paint. The title of the work gives the composition an almost mystical element, with sage signifying notions of healing, clearing space and ancient ceremonies. A cerebral and visceral painter, Frankenthaler's *Purple Sage* is a summation of her mature technique and overriding aesthetic vision — the bold washes of color and gestural lines which Frankenthaler imbues across the canvas speak to her lifelong pursuit of defining her own artistic path within the male-dominated world of Abstract Expressionism.



Caspar David Friedrich, *Moon Rising Over the Sea*, 1822. National Galerie, Berlin. Photo: Nationalgalerie, Berlin / Bridgeman Images.

## RICHARD DIEBENKORN (1922-1993)

### *Untitled*

signed with the artist's initials and dated 'RD 72' (lower left)  
 gouache, charcoal and graphite on paper  
 25 7/8 x 19 1/2 in. (65.7 x 50.2 cm)  
 Executed in 1972.

\$300,000-500,000

#### PROVENANCE:

Acquired directly from the artist by the present owner, 1984

#### EXHIBITED:

Houston, Museum of Fine Arts, *The Private Eye: Selection Works from Collections of Friends of the Museum of Fine Arts, Houston*, June-August 1989.  
 New York, Knoedler & Company, *Richard Diebenkorn, Helen Frankenthaler, Adolph Gottlieb, Robert Motherwell: On Paper*, June-July 1993, no. 20.  
 New York, Knoedler & Company, *Seven from the Seventies*, February-March 1995.  
 New York, Whitney Museum of American Art; Modern Art Museum of Forth Worth, Washington D.C., Phillips Collection and San Francisco Museum of Modern Art, *Richard Diebenkorn*, October 1997-January 1999, p. 214, no. 163 (illustrated).

#### LITERATURE:

R. Newlin, *Richard Diebenkorn: Works on Paper*, Houston, 1987, p. 45 (illustrated in color).  
 J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Four: Catalogue Entries 3762-5197*, New Haven and London, 2016, p. 143, no. 4096 (illustrated in color).





Pierre Bonnard, *House of the Painter Near Cannet*, 1945. © 2019 Artists Rights Society (ARS), New York.

Executed during what many hail as his most inspired period, Richard Diebenkorn's *Untitled* (1972) is a pristine example of the litany of drawings that comprise the *Ocean Park* suite. Despite his oeuvre of abstractions, Diebenkorn was sharply in tune with the human experience, charting man's unprecedented progress over psychological terrain. As the most immediate record of an artist's *primi pensieri*, or "first thoughts", a drawing powerfully alludes to the intimacy between creator and creation. For Diebenkorn, the blank page presented a fluid space in which to grapple with his intricate interrogations of established compositional norms. Thus, infused with the sunlight striking his Santa Monica studio window and the artist's long relationship with the pillars of the Paris avant-garde, *Untitled* testifies to a meandering yet precise mental process by which Diebenkorn arrived at his most poignant self.

In many ways, *Untitled* outlines the artist's answer to his own question in 1964: "How can I explain to you my relationship to Matisse?" (R. Diebenkorn, quoted in S. A. Nash, "An American Voice with European Accents," in *Richard Diebenkorn*, exh. cat., Royal Academy of Arts, London, March-June 2015, p. 42). A lifelong professor and student, Diebenkorn was no stranger to Washington D.C.'s Phillips Collection, New York's Museum of Modern Art and the plethora of art institutions scattered along the California coast. Within these halls, Diebenkorn encountered his greatest muse in Henri Matisse (1869-1954), whose Fauvist color, flattened interiors and famous, peripatetic line would motivate Diebenkorn to resolve lingering contradictions between composition and form. The present work evokes specifically Matisse's *Goldfish and Sculpture* (1912) in its marriage of slender curves with stark geometry. While Diebenkorn's salmon hues echo Matisse's reclining figure, each work owes its pleasant symmetry to a reliance

on the Renaissance masters' golden ratio. Almost as evidence of his debate with the past, Diebenkorn intentionally imposed his measured grid over the faded, flowing curvature of Matisse's decorative history. Often referred to as *pentimenti*, Italian for "sins" and thus markings of the artist's mistakes, Diebenkorn's background lines are less remnants of ill-formed ideas and more ideas in themselves, charting the treacherous course an artist must traverse through tradition to achieve innovation. "The goal is not to present perfection, superficial continuity or consistency, but the act of creation itself, the reification of an abstract goal into concrete form on canvas, with time and struggle as much the medium as paint and charcoal and canvas. In a sumptuous and subtle presentation that documents a storm of activity and diligence, the artist has achieved a riotous calm in these works; at once a visual caress and a chaos" (S. C. Bancroft, "Richard Diebenkorn: A Riotous Calm," in *Richard Diebenkorn*, exh. cat., London, Royal Academy of Arts, March-June 2015, p. 37).

Unlike painting, drawing appealed to Diebenkorn for both its malleability and affordability. While oil on canvas allows only for a limited number of reworkings, drawing remains open to spontaneity and invites wonderful incident: "My reasons for doing 'drawings' (many of them are fully developed paintings) are roughly twofold. [My drawings] often begin as sketchy explorations of ideas, which then hook me into further and then complete development. This activity, up to the point where it becomes for me a serious work, is related to my larger oil on canvas pieces and is a kind of tryout or rehearsal of general possibilities. It ceases to be this, however, at the point of becoming an independent work" (R. Diebenkorn, quoted in E. Devaney, "Richard Diebenkorn's Drawings," in *Richard Diebenkorn*, exh. cat., Royal Academy of Arts, London, March-June 2015, p. 65). The artist himself affirms the *Ocean Park* drawings in their own right – for as much as it is a meditation on a larger concept, *Untitled* harbors a philosophy all its own.

Such philosophy builds from Diebenkorn's itinerant adolescence, which took him from his boyhood Oregon home to Stanford University and finally into service with the United States military. From California, he went east, only to be reassigned as a cartographer in Hawaii – a fitting task for an incorrigible draughtsman. As he learned to sketch his surroundings, Diebenkorn also began to engage with them, coaxing more and more of the landscape into his early abstract explorations. It makes sense, then, that the bulk of Diebenkorn's mature work resides in series named for the places where they were created – Albuquerque for its earthy reds and browns, Urbana for its Midwestern wishful beachscapes and Berkeley for its figurative innovation. In 1967, Diebenkorn and his family relocated to the sunny environs of Southern California, where the next 20 years gave rise to the *Ocean Park* series, a compilation of over 140 canvases and 450 drawings that investigate space and color through the raw mechanizations of the artist's process. By lauding such struggle through a quotidian medium, as in *Untitled*, Diebenkorn elevated the practice and position of every artist – every human – in the midst of reconciling his personal history with that of his creative lineage.



Richard Diebenkorn, Los Angeles, 1978. Photo: Larry Sharkey / Los Angeles Times via Getty Images. Artwork: © The Richard Diebenkorn Foundation.

## ED RUSCHA (B. 1937)

### *Sleeping Clothes*

signed and dated 'Edward Ruscha 1973' (on the reverse)  
 pastel on paper  
 22 ¾ x 28 ¾ in. (57,8 x 73 cm.)  
 Executed in 1973.

\$200,000-300,000

#### PROVENANCE:

Leo Castelli Gallery, New York  
 Lorence Monk Gallery, New York  
 Frances Dittmer, Aspen, 1989  
 Her sale; Christie's, New York, 13 November 2014, lot 137  
 Acquired at the above sale by the present owner

#### EXHIBITED:

New York, Nancy Hoffman Gallery and Coral Gables, Lowe Art Museum, University of Miami, *Drawings*, May–September 1974, no. 17.  
 Leverkusen, Städtisches Museum, *USA Zeichnungen 3*, May–June 1975.  
 Buffalo, Albright-Knox Gallery, *Paintings, Drawings and Other Work by Edward Ruscha*, June–July 1976.

#### LITERATURE:

L. Turvey, ed., *Edward Ruscha Catalogue Raisonné of Works on Paper, Vol. 1: 1956-1976*, New York, 2014, p. 361, no. D1973.96 (illustrated).



Ed Ruscha in his studio, Venice. Photo: © The Estate of Leo Holub. Artwork: © Ed Ruscha.



SLEEPING  
CLOTHES

## KENNETH NOLAND (1924-2010)

### *Rare Day*

signed, titled and dated 'RARE DAY Kenneth Noland 1970' (on the reverse); signed again, titled again and dated again 'RARE DAY 1970 Kenneth Noland' (on the stretcher)  
 acrylic on canvas  
 64 3/8 x 114 3/8 in. (163.5 x 290.5 cm.)  
 Painted in 1970.

\$180,000-210,000

#### PROVENANCE:

Private collection, London  
 Bernard Jacobson Gallery, London  
 Acquired from the above by the present owner

Sometime in the mid-1960s, Jules Olitski, one of the Four Riders of Apocalyptic Modernism along with Frank Stella, Morris Louis and Kenneth Noland, observed that the most important part of a picture was its shape. This was at a time when young artists of ambition eschewed realist art for the rigors of abstraction – two-dimensional, non-illusionistic abstraction – plundering the nuances and ambiguities of color to place the canvas in spatial tension. It caused Olitski, with his pristine fields of sprayed color, to consign his marks to the edges of the painting, insisting on the shape and its expressive mandate.

It took Noland a while to recognize the aptness of Olitski's observation. While symmetry would play an indelibly important role in all of Noland's early formats, by 1966 he came to recognize the limitations of the eye. He made pictures of overwhelming scale, too large to be seen in a single glance, the colors sweeping off to the corners of the eye, the head turning side to side to follow. The effect is euphoric, joyful and particular to the works of man, without correlation in nature. Later, the scale of the works became a cognitive impediment. Just too big.

The stripes that once ran rampant across the canvas, from top to bottom, were relegated to the upper and lower edges. The central, luminous field of flat color became the metaphor for space in a manageable format.

Sometime toward the end of the 1960s, after a decade of calligraphically stripping colors down or across the edges of his paintings, in a tantrum of oppositional, defiant behavior, Olitski ran a stripe down the middle of one of his immaculate fields, and it was good. It brought life into the emptiness of the sprayed, untouched field. It was a squirt of paint, right out of the tube, running from top to bottom; it changed everything.

It must have had massive appeal to Noland, looking over the perfect flatness of his colored fields. He began to search for a means, inherent in the process of his painting manufacture, to articulate the field; where once was a flat, colored space, he required something different.

The paintings were made on the floor. The canvas was stapled to a long sheet of linoleum and, with obsessive accuracy, the stripes were taped out. The paint was a combination of acrylic paint and water. Dishwashing soap was added to the liquid to serve as a surfactant, a means of breaking the surface tension in the watery paint, and allowing it to penetrate the canvas easily. The studio smelled like a laundry at a flower show. The stain was rolled across the central field with a roller arguably employed for painting tennis courts. The product was gouts of sudsy paint bubbles that were usually rolled over again and again until it was a seamless field. No more. The bubbles were left in ridges of foam and allowed to melt on their own, leaving the accretion of the pigment trapped in the soapsuds to deposit their own marks on the canvas as they dried. Loose pigment was buffed away the next day to leave a soft flannel cotton surface to contrast with the hard, inflected color that Noland would paint at the top and bottom edges of the newly resonant field.

This was painting with rain, somewhat uncontrollable. Noland loved the pictures. What you see in *Rare Day* is a synthesis of this. Noland's accomplishment lies in the impact of the paintings and the delicacy with which he achieved it. He learned to do so much with so little, and to make so little so visually meaningful.



PROPERTY FROM THE ESTATE OF PETER H. BROWN

14

## JOSEF ALBERS (1888-1976)

### *Homage to the Square*

signed with the artist's monogram and dated 'A 61' (lower right)  
oil on Masonite  
15  $\frac{7}{8}$  x 15  $\frac{7}{8}$  in. (40.3 x 40.3 cm.)  
Painted in 1961.

\$200,000-300,000

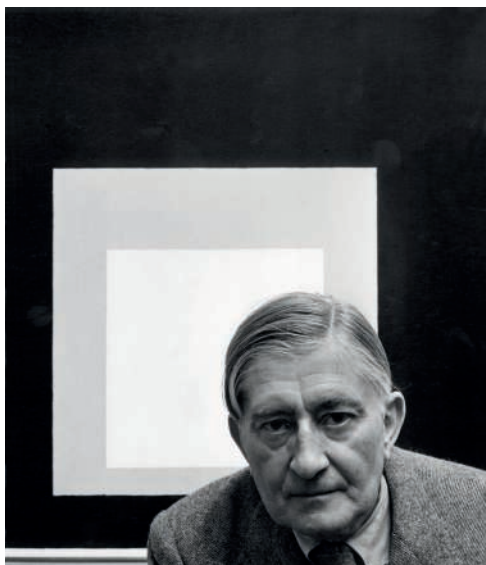
#### PROVENANCE:

Norman Ives, New Haven, acquired directly from the artist  
Private collection, New York  
Anon. sale; Christie's, New York, 10 May 2000, lot 700  
Acquired at the above sale by the present owner

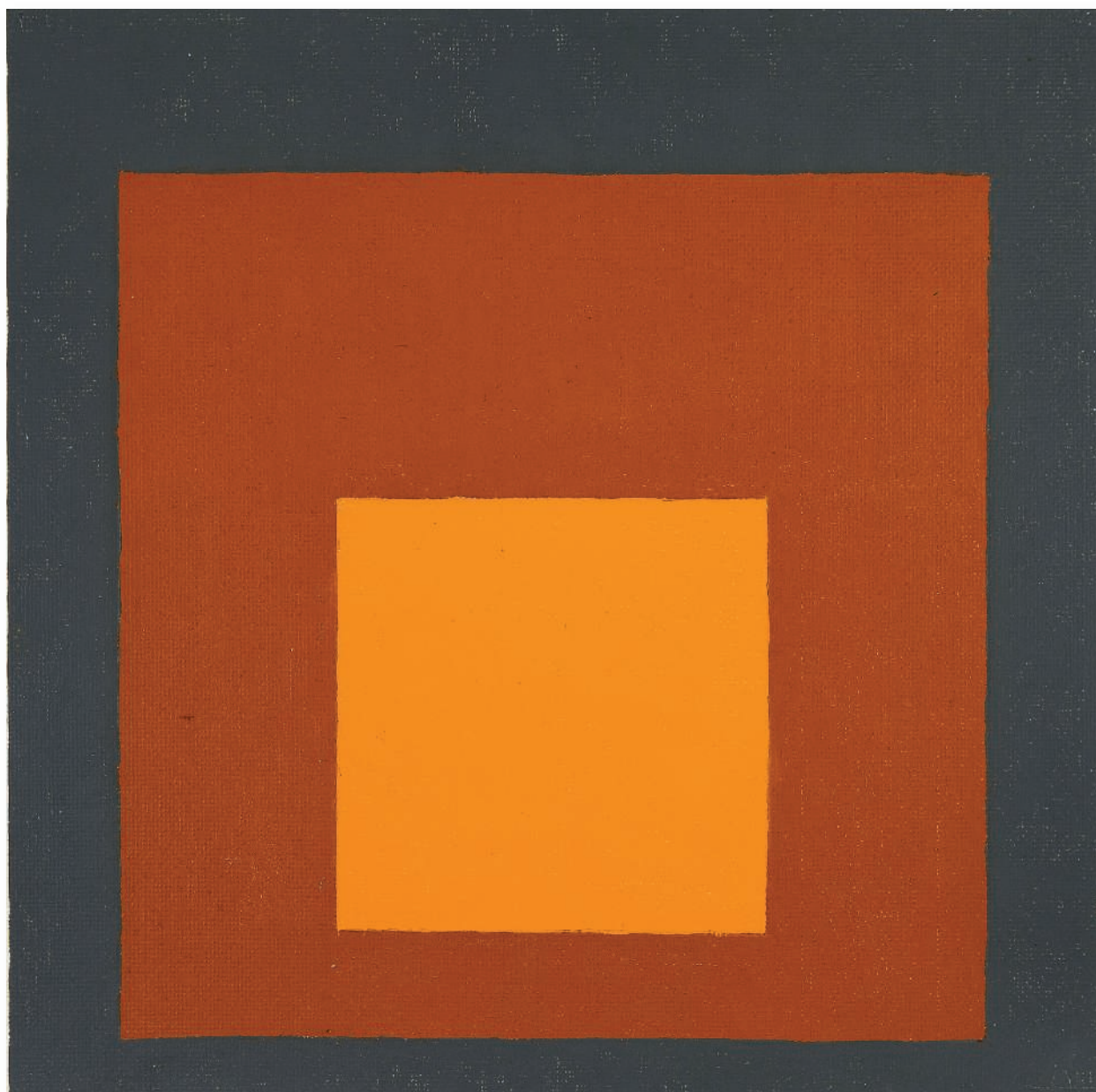
The work is registered in the *catalogue raisonné* of the paintings of Josef Albers as 1961.1.142.

"COLOR IS MY LANGUAGE. I AM NOT PAYING 'HOMAGE TO THE SQUARE.' THE SQUARE IS MERELY THE PLATTER ON WHICH I SERVE MY OBSESSION WITH COLOR."

- Josef Albers



Josef Albers, New York, 1948. Photo: Arnold Newman / Getty Images. Artwork: © 2019 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

15

## KENNETH NOLAND (1924-2010)

### *Mysteries: Infanta*

signed and dated 'Kenneth Noland 2000' (on the reverse)  
acrylic on canvas  
60 x 60 in. (152.4 x 152.4 cm.)  
Painted in 2000.

\$250,000-350,000

#### PROVENANCE:

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

#### EXHIBITED:

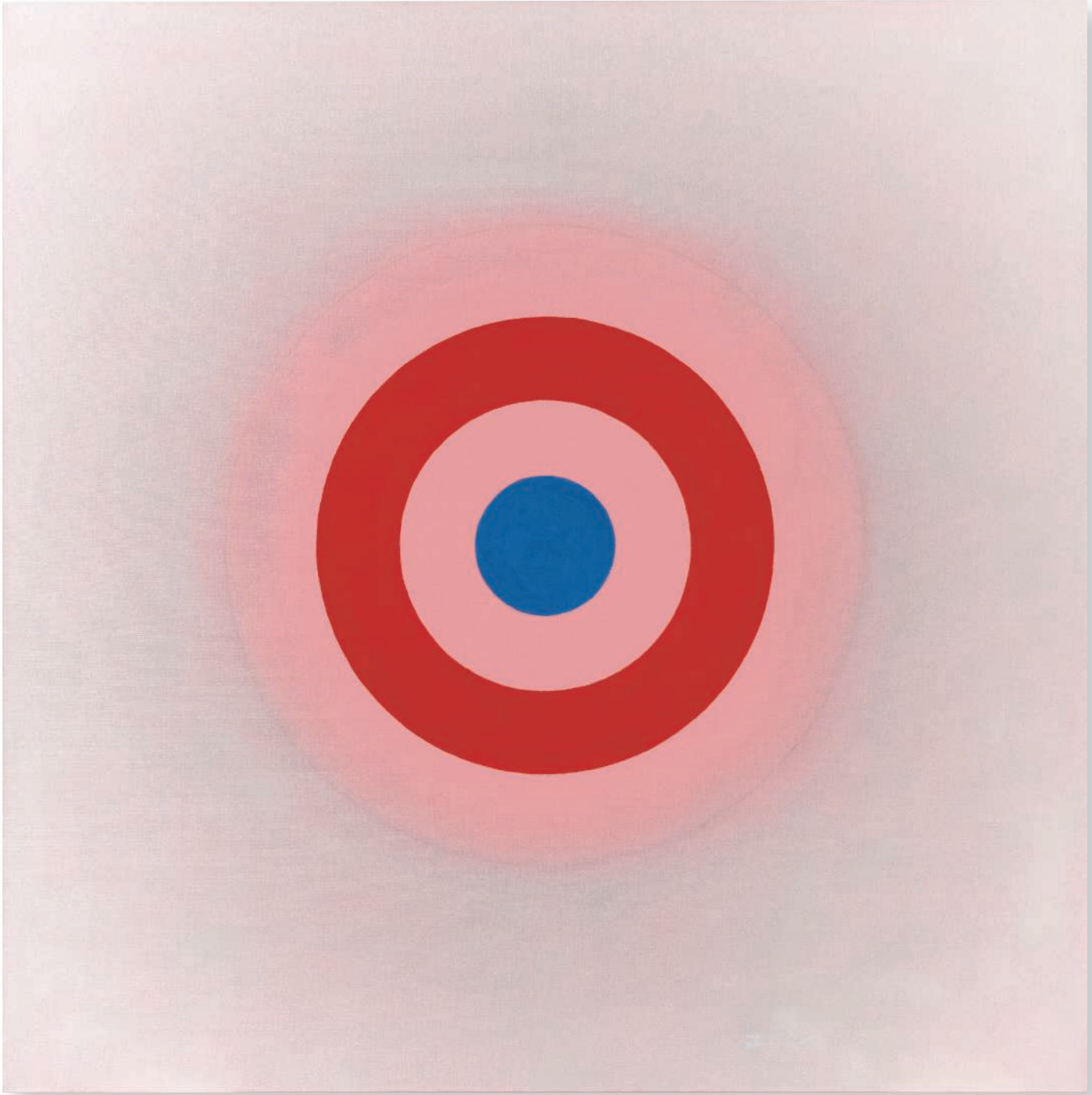
New York, Ameringer Howard Gallery, *Kenneth Noland: Circles*, December 2000–  
January 2001.

"NOLAND'S SEARCH OF THE IDEAL PLATONIC FORM HAS CRYSTALLIZED INTO AN ART IN WHICH COLOR AND FORM ARE HELD IN PERFECT EQUILIBRIUM. THE SPARE GEOMETRY OF HIS FORM HEIGHTENS THE EMOTIONAL IMPACT OF HIS COLOR. THE RATIONAL AND THE FELT, DISTILLED FORM AND SENSUOUS COLOR INTERMESH TO CREATE A MAGIC PRESENCE. HIS SPACE IS COLOR. HIS COLOR IS SPACE. COLOR IS ALL".

(D. Waldman, *Kenneth Noland: A Retrospective*, New York, 1977, p. 36).



Jasper Johns, *Target*, 1961. Art Institute of Chicago. © 2019 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: The Art Institute of Chicago / Art Resource, New York.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

16

## ROY LICHTENSTEIN (1923-1997)

### *Modern Painting in Porcelain*

signed and numbered 'rf Lichtenstein 6/6' (on the reverse)

porcelain enamel on steel

34 ½ x 45 in. (87.6 x 114.3 cm.)

Executed in 1967. This work is number six from an edition of six plus two artist's proofs and two unnumbered editions.

\$150,000-200,000

#### PROVENANCE:

The Estate of Ileana Sonnabend, acquired directly from the artist

Her sale; Christie's, New York, 11 November 2015, lot 182

Acquired at the above sale by the present owner

#### EXHIBITED:

Cincinnati, Contemporary Arts Center, *Roy Lichtenstein: Exhibition of Paintings and Sculpture*, December 1967 (another example exhibited).

Ridgefield, Aldrich Museum of Contemporary Art, *Highlights of the 1967-1968 Art Season*, June-September 1968 (another example exhibited).

Mexico City, Museo del Palacio de Bellas Artes and Instituto Nacional de Bellas Artes; Museo de Arte Contemporáneo de Monterrey; Instituto Valenciano de Arte Moderno; A Coruña, Spain, Fundación Pedro Barrié de la Maza and Lisbon, Centro Cultural de Belém, *Roy Lichtenstein: Imágenes reconocibles: Escultura, pintura y gráfica*, July 1998-August 2000 (another example exhibited).

Museo d'Arte Moderna di Bologna, *Vertigo: Il secolo di arte off-media dal Futurismo al web*, May-November 2007, pp. 312 and 446, no. 315 (another example illustrated and exhibited).

#### LITERATURE:

E. F. Weeks, *Contemporary Selections 1971*, exh. cat., Birmingham Museum of Art, 1971 (another example illustrated).

This work will be included in the forthcoming *catalogue raisonné* being prepared by the Roy Lichtenstein Foundation.



Fernand Léger, *The Discs*, 1918. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Musée National d'Art Moderne, Centre Pompidou, Paris, France / Peter Willi / Bridgeman Images.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

17

## ANDY WARHOL (1928-1987)

### *Dollar Sign*

stamped with the artist's name, date and Andy Warhol Authentication Board, Inc.  
stamp and numbered '© ANDY WARHOL 1982 A182.984' (on the reverse)  
silkscreen ink on paper  
40 x 22  $\frac{3}{4}$  in. (101.6 x 56.8 cm.)  
Executed in 1982.

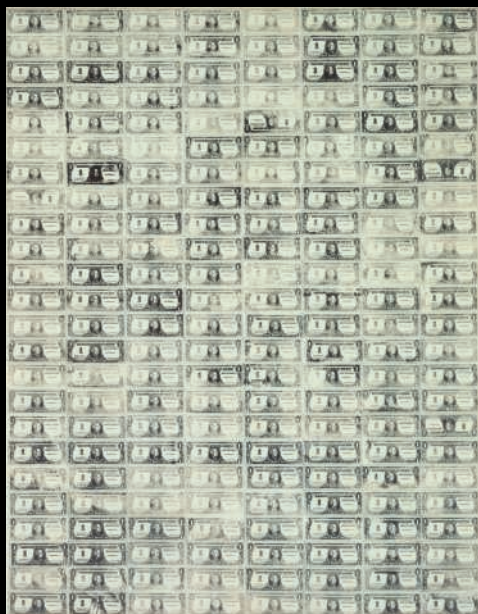
\$70,000-100,000

#### PROVENANCE:

Private collection, Brescia

Private collection

Acquired from the above by the present owner



Andy Warhol, *192 One Dollar Bills*, 1962. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

18

## TOM WESSELMANN (1931-2004)

### *Curled Up Blue Nude*

signed and dated 'Wesselmann 01' (on the overlap)

oil on canvas

49 x 55 in. (124.5 x 139.7 cm.)

Painted in 2001.

\$400,000-600,000

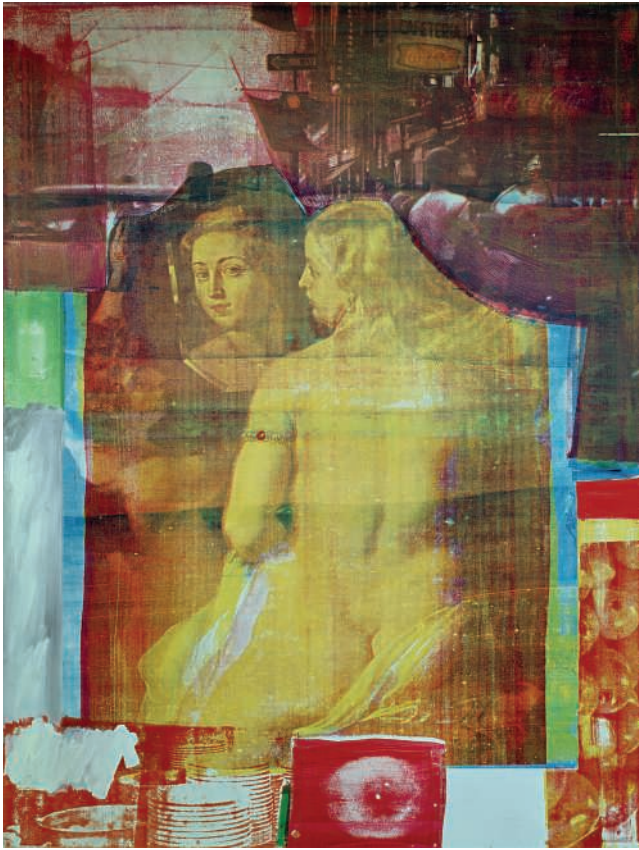
#### PROVENANCE:

Private collection, New York, acquired directly from the artist

David Janis Fine Art, New York

Acquired from the above by the present owner





Robert Rauschenberg, *Persimmon*, 1964. © 2019 Robert Rauschenberg Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York.

Revisiting his most iconic subject, Tom Wesselmann's *Curled Up Blue Nude* (2001) displays the highly stylized nude figures of the artist's earlier work, while at the same time revealing an evolution in his distinctively sensuous style. Evocative of his iconic *Great American Nudes* series of the 1960s, *Curled Up Blue Nude* belongs to Wesselmann's *Sunset Nude* series, created in the artist's later years. In this series, Wesselmann revisits the female form in an homage to art historical icons, such as the *odalisques* of Jean Auguste Dominique Ingres, Eduard Manet and Henri Matisse. "I felt a strong obligation, in a sense, to be the next in line, or to take up the next position in the whole progression... [from] Matisse [to the] present" (T. Wesselmann, quoted in *Tom Wesselmann: The Intimate Images*, exh. cat., Long Beach University Art Museum, 2003, p. 4). Wesselmann was inspired to establish a unique and identifiable visual language in dialogue with these modern masters and the legacy of the reclining female. *Curled Up Blue Nude* is the culmination of Wesselmann's efforts in establishing this etymology.

Dynamically positioned within a tight composition, the unabashedly naked muse of Wesselmann's *Curled Up Blue Nude* pays a particularly powerful homage to Matisse's seminal *odalisque*, *Blue Nude (Souvenir de Biskra)*, from 1907. Wesselmann employs Matisse's "essential lines",

the Fauvist color palette and the abstracted flowers redolent of *Blue Nude*. Additionally, the simplicity of the sharply defined female form and the juxtaposition of swaths of flat color in the present work are employed to depict the subject as pressed upon the canvas much like a paper cut-out, a tribute to Matisse's *Blue Nudes* series of cut-outs completed in 1952. Wesselmann was able to observe the cut-out series first-hand in *Gouaches Découpées*, a 1960 exhibition at the Museum of Modern Art, and continued to pay homage to this series throughout his career.

Trained as a cartoonist in his early years, Wesselmann imbued his nudes with a surreal, Pop-like sensibility that he continued to explore until the end of his life. Inspired by magazine advertising and billboard imagery, Wesselmann often incorporated glossy, overly-sexualized ad imagery in his work, including lacquered nails, glossy lips and the ubiquitous smoldering cigarette. The present work is a quintessential example of the artist's lifelong fascination with nature's beauty and a prime example of the artist's evolution towards a more refined, fluid and abstracted style.

In the present work, the subject is devoid of most identifying features, save for her lips, nipple and flowing blond hair. The nude symbolizes a contemporary adaptation of traditional muses. With a bold use of color, line and space, the elements of this composition create a tension that simultaneously composes and destabilizes the body of the nude. The simplified lines of this composition work to signify the contours of the muse's sultry curves, while also transforming her form and creating a visually exciting experience.

Further re-invigorating his take on pictorial classicism, "Wesselmann's nudes function as visual correlatives that transfer the sexual charge from the icon of the *odalisque* to our experience of the painting itself" (B. London, *Tom Wesselmann*, exh. cat., Bernard Jacobson Gallery, London, 2004, p. 6). Wesselmann has long been considered the most overtly sexual of the Pop artists; the critic Lucy Lippard included him in her list of the five most "hard-core" artists of the Pop era. While explicit, Wesselmann's works are often incredibly intimate and overt scenes that were inspired by Claire Wesselmann, the artist's wife of 41 years and the subject of many of his greatest works. Wesselmann reveals not only the contemporary dynamic between the artist and the muse, but also portrays the muse as in control of her bold sexuality and in acceptance of the viewer's fascinated gaze.

A culmination of Wesselmann's *oeuvre*, *Curled Up Blue Nude* is a seminal example of the artist's intrepid exploration of color, imagery, form and the integration of art historical idioms within the Pop aesthetic. The provocative subject transforms the classical icon into a contemporary scene catching the artist's captivation by the ethereal female form. Both sexy and smart, the present work is a joy to look at and a wonderful example of the Pop Art style by one of its greatest practitioners. With its sophisticated and seductive tension between figuration and abstraction, *Curled Up Blue Nude* exudes Wesselmann's confidence and freedom in painting at the height of his artistic development.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

19

## YAYOI KUSAMA (B. 1929)

### *Red Dots*

signed, titled and dated 'RED DOTS 2011 YAYOI KUSAMA' (on the reverse)  
acrylic on canvas  
39 3/8 x 39 3/8 in. (100 x 100 cm.)  
Painted in 2011.

\$350,000-550,000

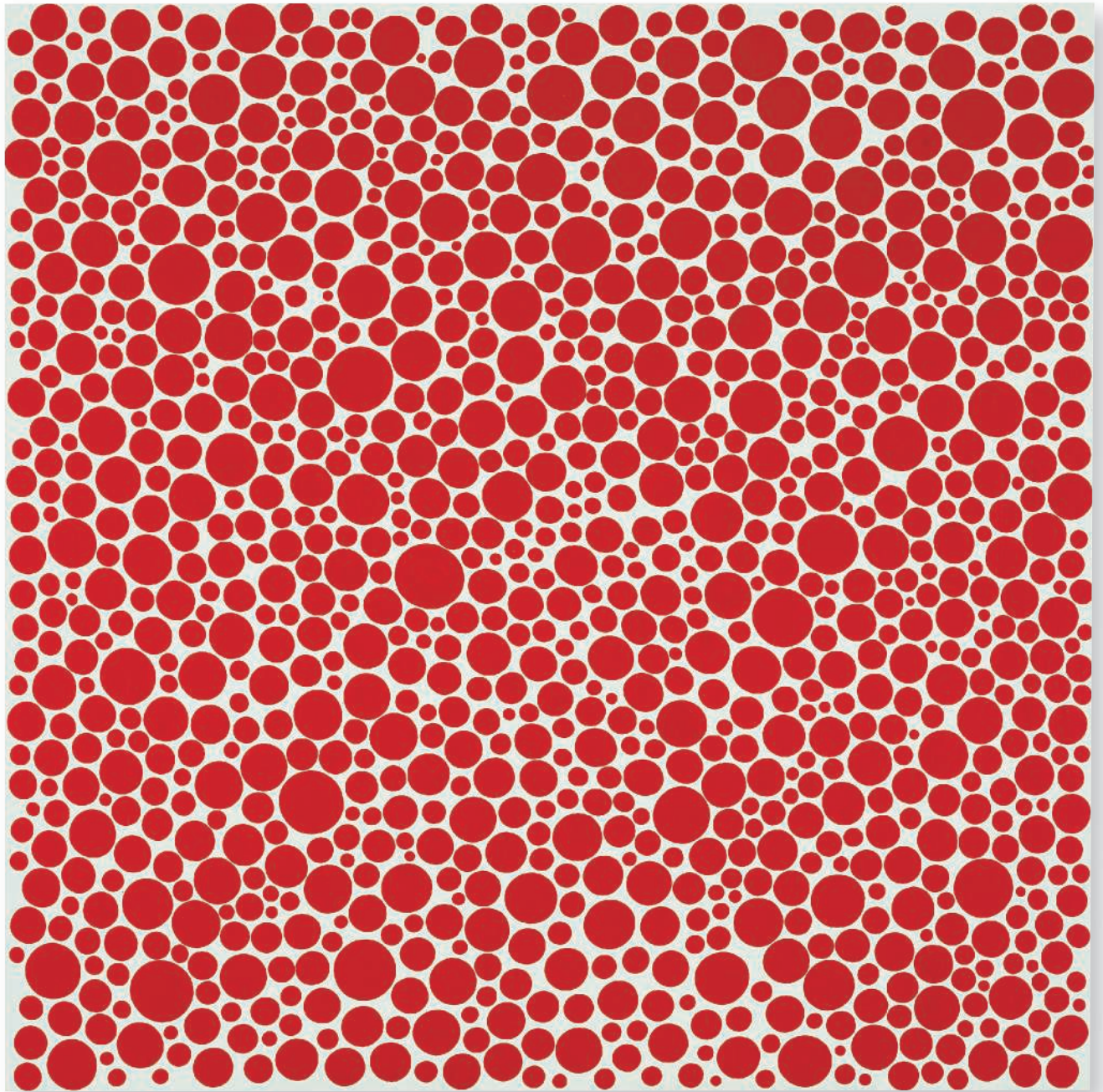
#### PROVENANCE:

Victoria Miro Gallery, London  
Private collection, New York  
Arcature Fine Art, Palm Beach  
Acquired from the above by the present owner

"A POLKA DOT HAS THE FORM OF THE SUN WHICH IS THE SYMBOL OF THE ENERGY OF THE WHOLE WORLD AND OUR LIVING LIFE, AND ALSO THE FORM OF THE MOON WHICH IS CALM, ROUND, SOFT, COLOURFUL, SENSELESS AND UNKNOWING. POLKA DOTS CANT STAY ALONE, LIKE THE COMMUNICATIVE LIFE OF PEOPLE. TWO AND THREE AND MORE POLKA DOTS BECOME MOVEMENT. OUR EARTH IS ONLY ONE POLKA DOT AMONG THE MILLION STARS IN THE COSMOS. POLKA DOTS ARE A WAY TO INFINITY. WHEN WE OBLITERATE NATURE AND OUR BODIES WITH POLKA DOTS, WE BECOME PART OF THE UNITY OF OUR ENVIRONMENT, I BECOME PART OF THE ETERNAL, AND WE OBLITERATE OURSELVES IN LOVE."

- Yayoi Kusama







Wassily Kandinsky, *Sketch for Several Circles*, 1926. New Orleans Museum of Art. Photo: Solomon R. Guggenheim Museum, New York, USA / Bridgeman Images.



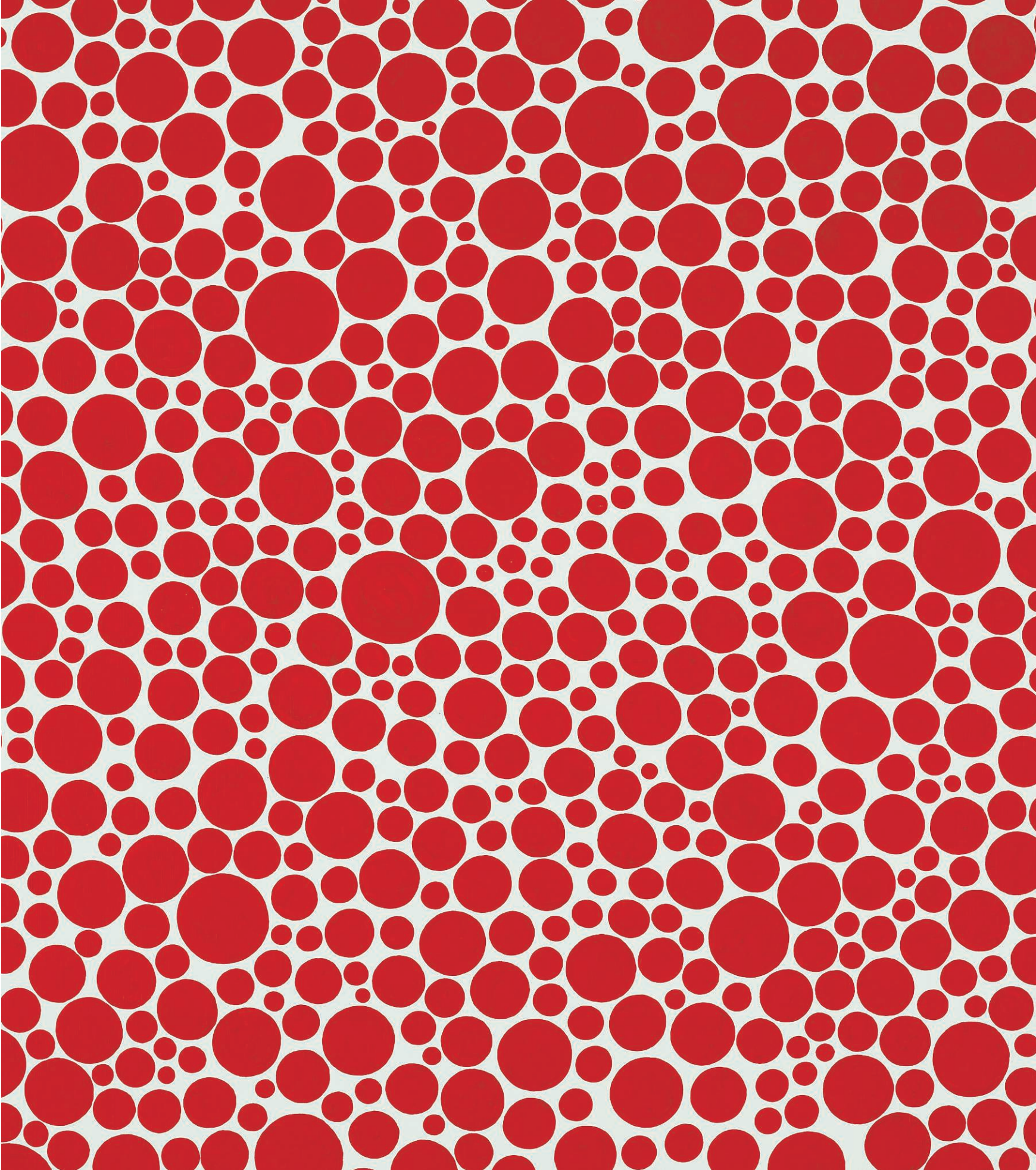
Andy Warhol, *Red Airmail Stamps*, 1962. Los Angeles County Museum of Art. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

In an endless plane of red and white, Yayoi Kusama's *Red Dots* capture the viewer. Executed in 2011, the present lot is a stunning example of the artist's extraordinary *Dot* series. This both delicate and monumental work appears from a distance almost monochromatic, but on closer inspection the intricacy of the surface becomes clear. Small, arched semi-circles of vivid red almost completely cover the surface of the canvas and appear to extend beyond the picture plane, enhancing the work's potential to expand ad infinitum. The meticulous circles present themselves with a hypnotic vitality. The vivid intensity of the bright red paint replicates Kusama's painstaking application of paint and begins to pulsate with energy, causing one's perception of figure and ground to fluctuate. Enveloping the viewer in a shimmering web, Kusama's uncompromising vision can be seen in rhythmic formations, sending the eye on a frenetic journey of discovery with every twist and turn of the brush.

Accordingly, these unsettled works find their beginnings in Kusama's childhood growing up in a tumultuous Japan. Kusama endured grueling wartime experiences and was thereafter susceptible to hallucinations. With an immeasurable drive, she made the decision to journey to America to become an artist. She began corresponding with Georgia O'Keeffe who would inevitably inspire Kusama to make the move to America. "Staying in Japan was out of the question," the artist recounted. "My parents, the house, the land, the shackles, the conventions, the prejudice... For art like mine - art that does battle at the boundary between life and death, questioning what we are and what it means to live and die - this country was too small, too servile, too feudalistic, and too scornful of women. My art needed a more unlimited freedom, and a wider world" (Y. Kusama, quoted in M. Nixon, "Infinity Politics," in F. Morris, ed., *Yayoi Kusama*, London, 2012, p. 177). With this, she moved to New York and became an international

sensation almost overnight. Here, she found an environment receptive to her ground-breaking works of art. Her long obsession with the infinite has endured until now, manifesting most prominently in her dot paintings. "Our earth is only one polka dot among millions of others. We must forget ourselves with polka dots. We must lose ourselves in the ever-advancing stream of eternity" (Y. Kusama, quoted in U. Kultermann, "Focus," in *Yayoi Kusama*, London, 2000, p. 92).

Speaking of her dot paintings, Kusama describes them as the maturation of a long-anticipated desire to release a semi-cosmic vision of nature. They are the visualizations of powerful hallucinations that the artist has endured since her childhood, during which her visual field is obscured by an overlay of nets and dots. The nets appear as screens reducing her view of what lies beyond to specks or, in Kusama's terms, "dots". She recalls how "the room, my body, the entire universe was filled with [patterns], my self was eliminated, and I had returned and been reduced to the infinity of eternal time and absolute space. This was not an illusion but a reality" (Y. Kusama, quoted in L. Hoptman, *Yayoi Kusama*, London 2000, p. 36). These hallucinations led her to paint compulsively for hours on end, sometimes for up to 40 or 50 hours without eating or sleeping. *Red Dots* displays the process of its construction, making evident the meticulous care with which it was made, by repeated iterations of a single, simple gesture. There is an incessant quality in this gesture that is both obsessive and meditative, reflecting the intensity of the work's inception. With its dizzying monotony and labor-intensive intricacy, the making of her obsessive work is both an act of self-obliteration and one of artistic transubstantiation. The physical self is erased only to be re-asserted in the artist's signature patterns. As Kusama explained, "By obliterating one's individual self, one returns to the infinite universe" (Y. Kusama, quoted in G. Turner, "Yayoi Kusama," in *Bomb*, no. 66, Winter 1999).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

20

## TAKASHI MURAKAMI (B. 1962)

### *An Homage to Monogold D*

signed and dated 'TAKASHI 2012' (on the overlap)  
acrylic and platinum leaf on canvas  
30 ¾ x 22 in. (78.1 x 55.9 cm.)  
Painted in 2012.

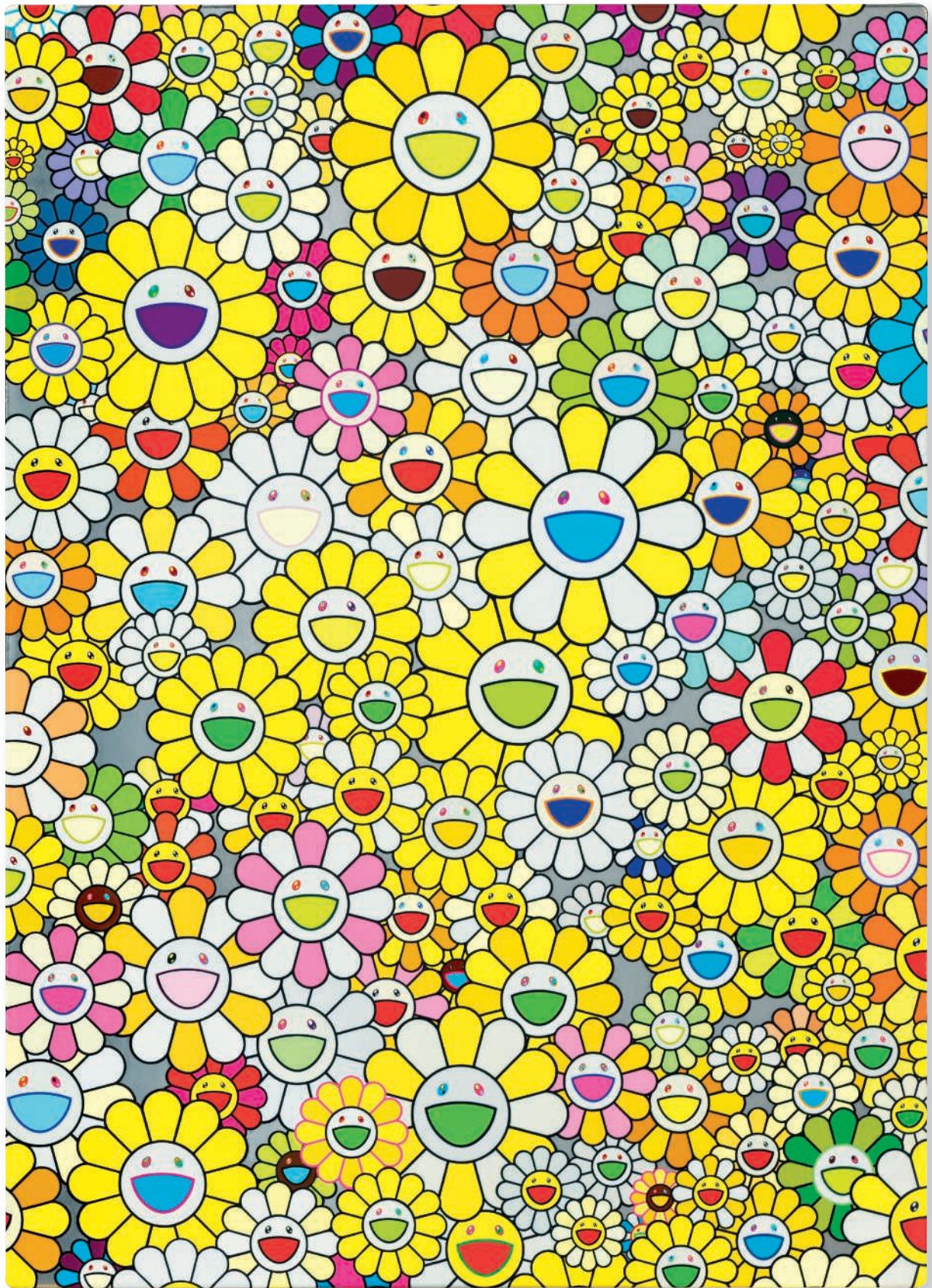
\$180,000-250,000

**PROVENANCE:**

Galerie Perrotin, Paris  
Acquired from the above by the present owner

Listed as one of *Time Magazine's* "100 Most Influential People" in 2008, Takashi Murakami inhabits multiple worlds and blurs the lines between fine art, quotidian consumer goods, fashion and entertainment. Murakami has a strong international presence, boosted by his collaborations with notable fashion brands and entertainment artists (Louise Vuitton and Uniqlo, for example). The Japanese artist's *oeuvre* is captivated by juxtaposition and contrast; his formal artistic training is rooted in Japanese *nihon-ga* painting and more muted tones, while his contemporary creations are highly cartoonish, as well as saturated and diverse in color. The flowers in Murakami's *An Homage to Monogold D* (2012) were inspired by the flowers present in *nihon-ga*

drawings. As Murakami observed and drew more flowers over time, the artist was overcome with paradoxical sensations of beauty, nausea, unease, *kawaii* (or "cute") and menace. The flowers in *An Homage to Monogold D* are crowded, painted as one would experience crowds in a busy city, but on a flat canvas. While they can be cute with their big smiles, and feel connected to childhood through the use of colors, the overwhelming effect is a sense of "threatening malaise" (T. Murakami, quoted in *Takashi Murakami: kaikai kiki*, exh. cat., Paris, Fondation Cartier, 2002). Murakami is an artist straddling the world of Eastern and Western art, struggling to find identity in his creations of darling creatures with menacing features.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

21

## LYNN CHADWICK (1914-2003)

### *Sitting Couple II*

stamped with the Morris Singer foundry mark and numbered '797S EA1' (on the reverse)

bronze with black patina

36 x 17 ¼ x 28 ¾ in. (91.5 x 45 x 72.2 cm.)

Conceived in 1980. This work is an hors commerce aside from an edition of nine.

\$100,000-150,000

#### PROVENANCE:

Estate of the artist

Anon. sale; Bonhams, London, 10 June 2015, lot 85

Acquired at the above sale by the present owner

#### EXHIBITED:

Kruishoutem, Fondation Veranneman, *Lynn Chadwick: Recent Works*, October-December 1980 (another example illustrated and exhibited).

D. Ed Wingen, "Het eigenzinnige tijdsbeeld van Lynn Chadwick," *Kunst Beeld*, September 1988, pp. 28-29 (illustrated).

New York, Marlborough Gallery, *Britain Salutes New York: Paintings and Sculpture by Contemporary British Artists*, April-May 1983, pp. 3 and 11, no. 11 (another example illustrated and exhibited).

#### LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor*, Farnham, 2014, p. 344, no. 797S (another example illustrated).

"I WOULD CALL IT ATTITUDE...THE WAY THAT YOU CAN MAKE SOMETHING ALMOST TALK BY THE WAY THE NECK IS BENT, OR THE ATTITUDE OF THE HEAD; YOU CAN ACTUALLY MAKE THESE SCULPTURES TALK, THEY SAY SOMETHING ACCORDING TO EXACT BALANCE, WHEREAS IF THEY'RE ABSOLUTELY STRAIGHT...WELL, I SUPPOSE THAT'S SAYING SOMETHING, TOO"

- Lynn Chadwick



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

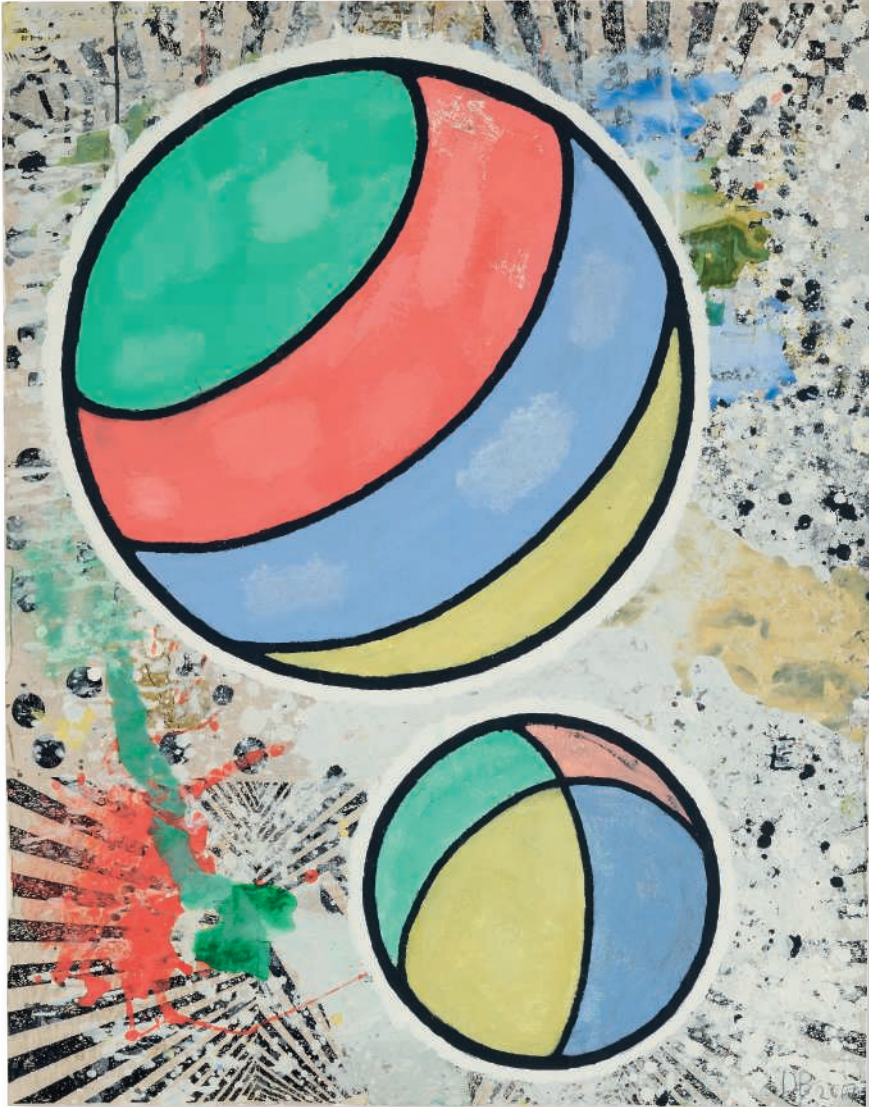
22

## DONALD BAECHLER (B. 1956)

### *Two Balls*

signed with the artist's initials and dated 'DB 2007'  
(lower right); signed again, titled, inscribed and dated 'D.  
BAECHLER 2007 Play Ball "TWO BALLS"' (on the reverse)  
gesso, Flashe and paper collage on paper  
46 ½ x 36 ½ in. (118.1 x 92.7 cm.)  
Executed in 2007.

\$6,000-8,000



PROVENANCE:  
Cheim & Read Gallery, New York  
Acquired from the above by the present owner



## TOM WESSELMANN (1931-2004)

*Study for Claire's Valentine Banner*

signed and dated 'Wesselmann 72' (on the overlap)  
oil on canvas  
11 x 10 in. (27.9 x 25.4 cm.)  
Painted in 1972.

\$30,000-50,000



**PROVENANCE:**  
Private collection, New York, gift of the artist  
Estate of Honey Waldman, New York  
Acquired from the above by the present owner

## JEAN DUBUFFET (1901-1985)

### *Site avec 3 personnages*

signed with the artist's initials and dated 'J.D. 81' (lower left)  
 acrylic on paper laid down on canvas  
 26 7/8 x 20 in. (68.2 x 50.8 cm.)  
 Painted in 1981.

\$150,000-200,000

#### PROVENANCE:

Estate of the artist  
 Pace Gallery, New York  
 Waddington Galleries, London  
 Anon. sale; Sotheby's, London, 22 June 2007, lot 157  
 Private collection, Monaco

#### LITERATURE:

M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet, Fascicule XXXIV: Psychosites*, Paris, 1984, p. 113, no. 424 (illustrated).

"I FEEL THAT A WORK OF ART SHOULD BE WREATHED IN SURPRISE, THAT IT SHOULD PRESENT AN APPEARANCE THAT WE HAVE NEVER SEEN BEFORE, THAT IT SHOULD DISORIENT YOU POWERFULLY AND TRANSPORT YOU TO AN ALTOGETHER UNEXPECTED WORLD."

– Jean Dubuffet



## ANDY WARHOL (1928-1987)

### *Flowers*

acrylic and silkscreen ink on canvas  
5 x 5 in. (12.7 x 12.7 cm.)  
Painted *circa* 1965.

\$150,000-200,000

#### PROVENANCE:

Estate of Honey Waldman, New York  
Acquired from the above by the present owner



Andy Warhol, 1953. Photo: Evening Standard / Getty Images.  
Artwork: © 2019 The Andy Warhol Foundation for the Visual  
Arts, Inc. / Licensed by Artists Rights Society (ARS), New  
York.



## CLAES OLDENBURG (B. 1929)

*Study for Soft Alphabet, with Numbers*

signed with the artist's initials and dated 'CO 70 1975' (lower right)  
graphite and wax crayon on paper  
28 ¼ x 20 in. (71.1 x 50.8 cm.)  
Drawn in 1970-1975.

\$70,000-90,000

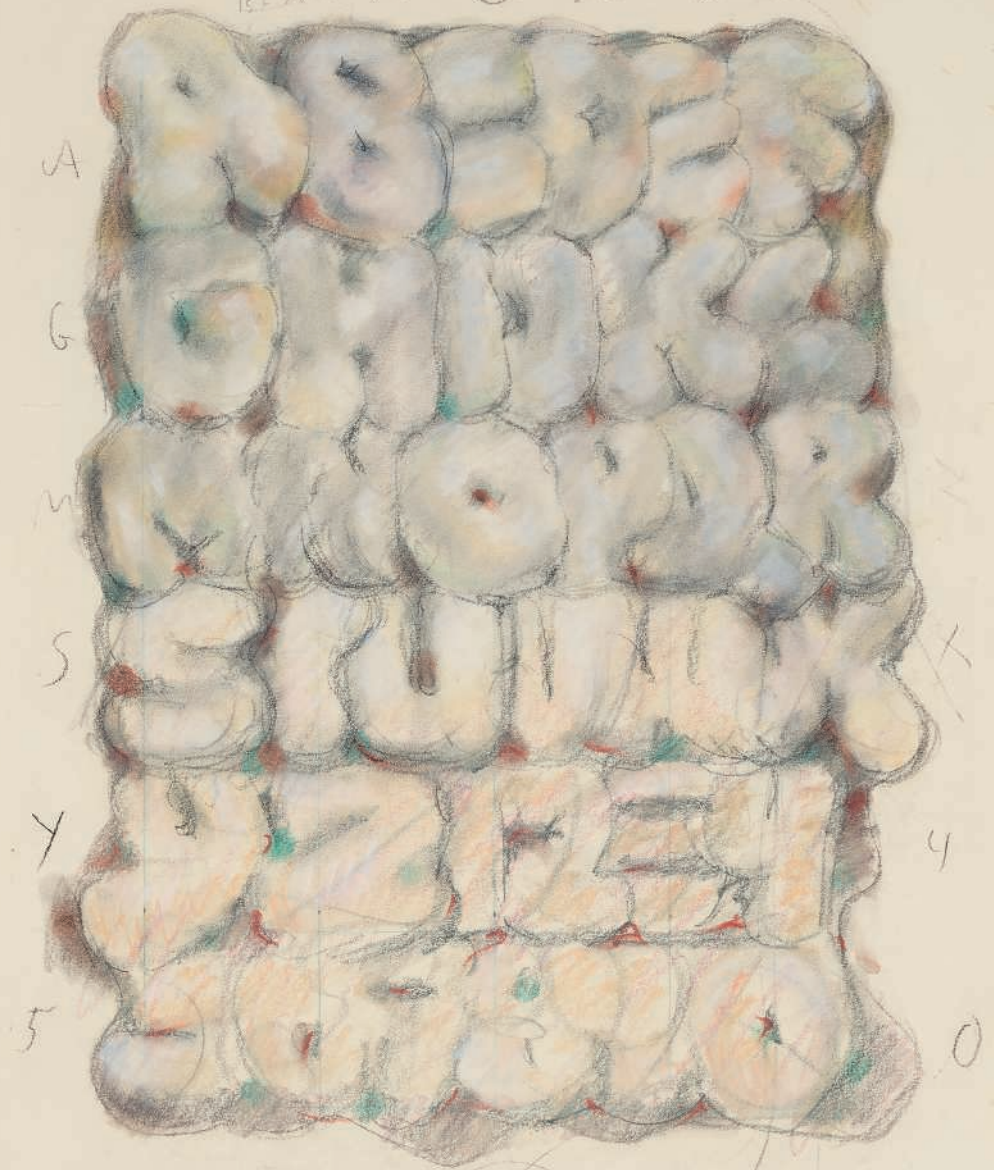
**PROVENANCE:**

Margo Leavin Gallery, Los Angeles  
Acquired from the above by the present owner



Claes Oldenburg, *Alphabet / Good Humor*, 1975. Detroit Institute of Art. © 1975 Claes Oldenburg. Photo: Detroit Institute of Arts / Bridgeman Images.

A B C D E F



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5 6 7 8 9 0

W 1779

# CLAES OLDENBURG (B. 1929)

## *Fagend Study*

stamped with the artist's name twice, inscribed, titled, numbered and dated '1976 Claes Oldenburg Fagend Study, 1968 CO 11/24' (on the interior of the filter)  
 cast aluminum hand painted with enamel  
 10 x 18 ½ x 7 in. (25.4 x 47 x 17.8 cm.)  
 Conceived in 1968. Executed in 1976. This work is number eleven from an edition of twenty-four.

\$60,000-80,000



PROVENANCE:  
 Margo Leavin Gallery, Los Angeles  
 Private collection, Connecticut  
 Anon. sale; Christie's, New York, 14 May 2008, lot 160  
 Acquired at the above sale by the present owner

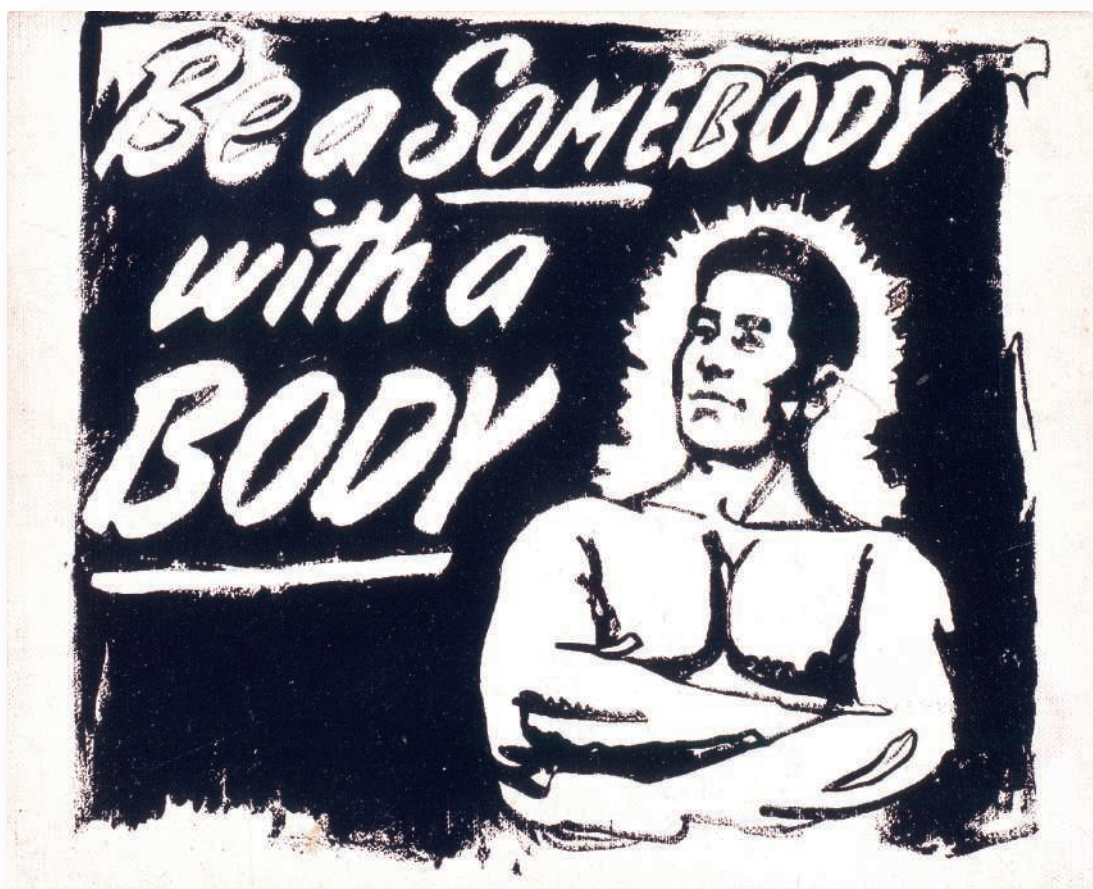


## ANDY WARHOL (1928-1987)

*Somebody with a Body*

signed, dedicated and dated 'Andy Warhol '85 Peter Allan' (on the overlap); stamped with the Andy Warhol Art Authentication Board, Inc. stamp and numbered 'A119.062' (on the reverse)  
acrylic and silkscreen ink on canvas  
8 x 10 in. (20.3 x 25.4 cm.)  
Painted in 1985.

\$60,000-80,000



PROVENANCE:  
Private collection  
Anon. sale; Sotheby's, New York, 16 May 2007, lot 340  
Acquired at the above sale by the present owner

## ANDY WARHOL (1928-1987)

### *Diamond Dust Shoe*

signed and dated 'Andy Warhol 80' (on the reverse)  
 acrylic, silkscreen ink and diamond dust on canvas  
 15 7/8 x 14 in. (40.3 x 35.6 cm.)  
 Painted in 1980.

\$250,000-350,000

#### PROVENANCE:

Matsuzakaya Department Store, Tokyo,  
 Acquired from the above by the present owner, circa mid-1980s

"WITH *DIAMOND DUST SHOES*, ANDY WAS ABLE TO COMBINE SOME OF HIS FAVORITE THEMES — MOVIE STAR GLAMOUR, HIGH FASHION, AND MONEY. THE MERGER OF WOMEN'S SHOES AND DIAMOND DUST WAS A PERFECT FIT."

(V. Fremont, *Andy Warhol Diamond Dust Shoes Paintings*, exh. cat., New York, Gagosian Gallery, 1999, p. 8)



Andy Warhol, *Shoes*, 1980. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.



## ANDY WARHOL (1928-1987)

### *Shadows*

acrylic, silkscreen ink and diamond dust on canvas  
14 x 11 in. (35.6 x 27.9 cm.)  
Executed in 1980.

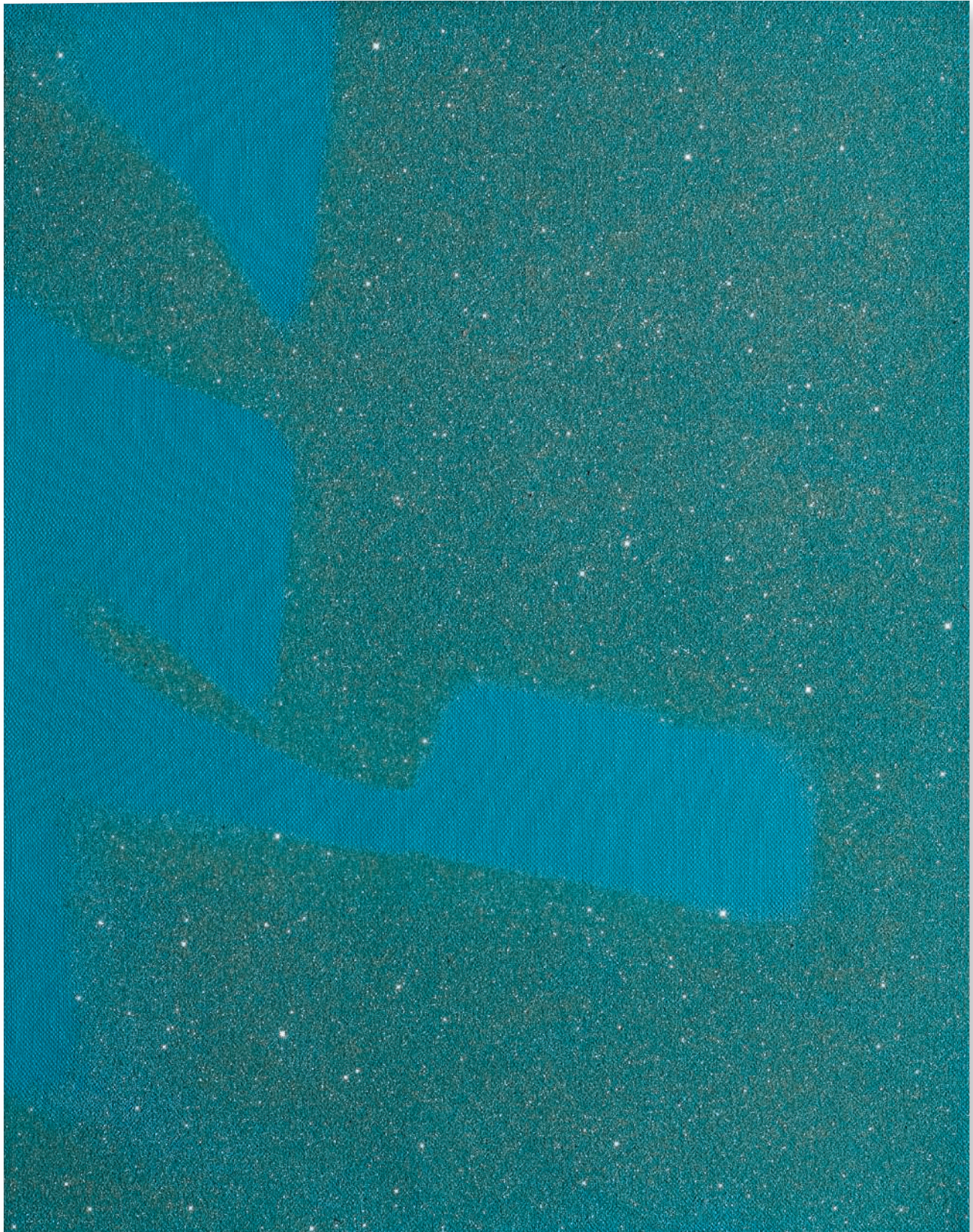
\$80,000-120,000

#### PROVENANCE:

Gagosian Gallery, New York  
Robert Shapazian, Los Angeles  
His sale; Christie's, New York, 11 November 2010, lot 136  
Acquired at the above sale by the present owner

"SOME PEOPLE FELT ANDY'S ABSTRACT PAINTINGS WERE MERELY DECORATIVE AND NOT IMPORTANT WORK, BUT I COULD NOT DISAGREE MORE, ESPECIALLY WHEN GIVEN A CHANCE TO REALLY LOOK AT THEM. ...THESE ARE POWERFUL PAINTINGS THAT CANNOT BE IGNORED."

(V. Fremont, *Andy Warhol: Diamond Dust Shoes Paintings*, exh. cat., Gagosian Gallery, New York, 1999, p. 8).



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

31

## ANDY WARHOL (1928-1987)

### *Flowers*

signed and dated 'ANDY WARHOL 64' (on the overlap); stamped with the Andy Warhol Authentication Board, Inc. stamp and numbered 'A102.025' (on the overlap)

acrylic and silkscreen ink on canvas

8 x 8 in. (20.3 x 20.3 cm.)

Painted in 1964.

\$200,000-300,000

#### PROVENANCE:

Galerie Sonnabend, Paris

Peder Bonnier, Inc., New York

Acquired from the above by the present owner

#### EXHIBITED:

Greenwich, The Bruce Museum, *Spring Into Summer with Andy Warhol and Friends*, June-September 2017.

#### LITERATURE:

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969*, Vol. 2B, New York, 2004, pp. 100 and 121, no. 1642 (illustrated).

"I LOOKED AROUND THE STUDIO AND IT WAS ALL MARILYN AND DISASTERS AND DEATH. I SAID, 'ANDY, MAYBE IT'S ENOUGH DEATH NOW.' HE SAID, 'WHAT DO YOU MEAN?' I SAID, 'WELL, HOW ABOUT THIS?' I OPENED A MAGAZINE TO FOUR FLOWERS."

(H. Geldzahler, quoted in M. Lobel, "In Transition: Warhol's *Flowers*," in *Andy Warhol Flowers*, exh. cat., Eykyn Maclean, New York, 2012).



## SAM FRANCIS (1923-1994)



### *Composition (Red)*

signed, inscribed and dated 'Sam Francis 1960 Paris' (on the reverse)

gouache and wax crayon on paper laid down on Masonite  
17 1/8 x 12 3/4 in. (43.5 x 32.4 cm.)

Painted in 1960.

\$15,000-20,000

This work is identified with the interim identification number of SF60-1113 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

#### PROVENANCE:

Private collection, 1990  
Anon. sale; Sotheby's, Amsterdam, 21 May 1992, lot 226  
Acquired at the above sale by the present owner

#### EXHIBITED:

Humblebaek, Louisiana Museum of Modern Art, *Fremmed Kunst I Dansk Eje*, February-April 1964.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

33

JOEL SHAPIRO (B. 1941)

*Untitled*

signed and dated '1999 Joel Shapiro' (on the underside)  
painted wood  
22 x 7 x 21 in. (55.9 x 17.8 x 53.3 cm.)  
Executed in 1999.

\$60,000-80,000



PROVENANCE:  
Acquired directly from the artist by the present owner, *circa*  
1999

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34

## ROBERT MANGOLD (B. 1937)

### *Plane/Figures IV*

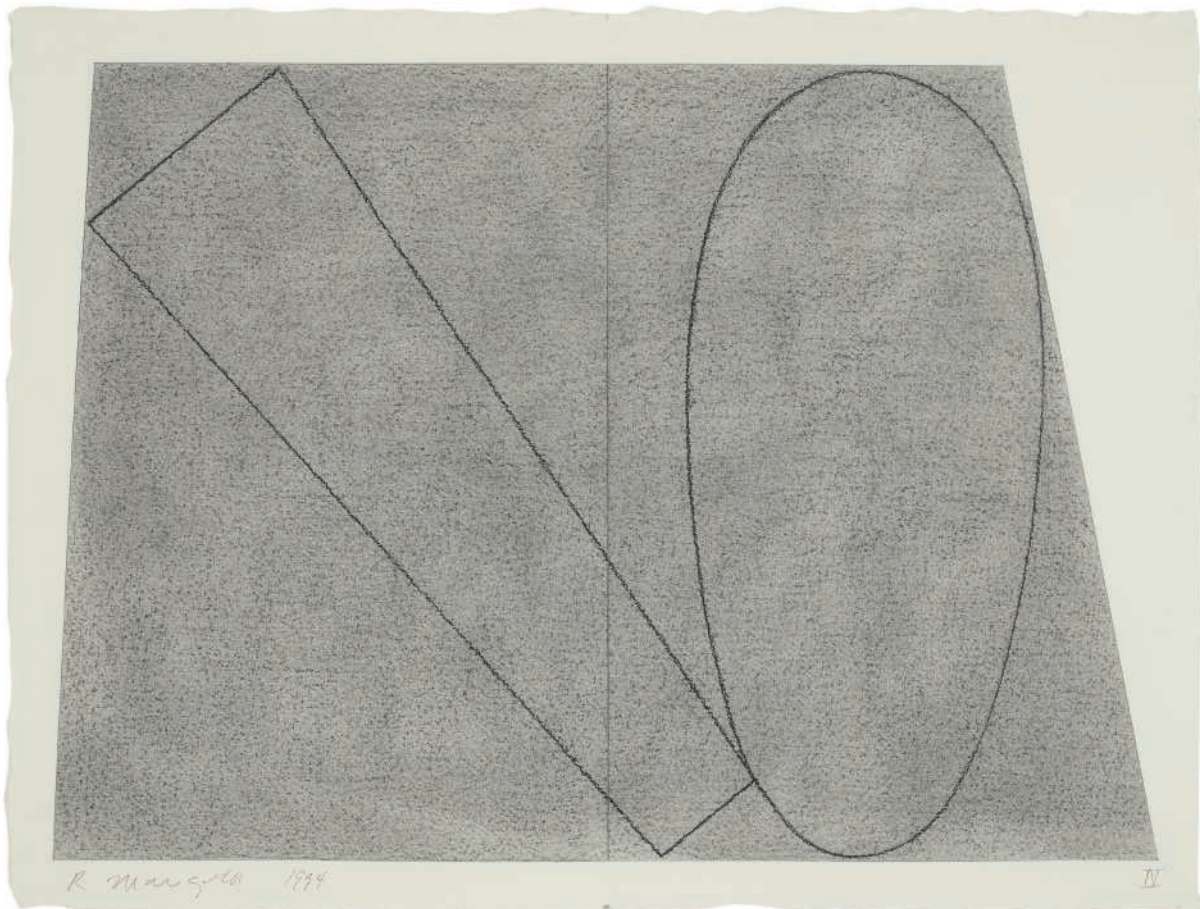
signed, numbered and dated 'R. Mangold 1994 IV' (lower right)

graphite and color pencil on paper

23 x 30 1/8 in. (58.4 x 76.5 cm.)

Executed in 1994.

\$20,000-30,000



#### PROVENANCE:

Barbara Krakow Gallery, Boston  
Runyon Fine Arts, Dallas  
Private collection, Birmingham  
Anon. sale; Christie's, New York, 16 March 2006, lot 155  
Private collection, New York  
Acquired from the above by the present owner

#### EXHIBITED:

Boston, Barbara Krakow Gallery, *Robert Mangold: Works on Paper 1994-1995*, March-April 1995.  
New York, Vivian Horan Fine Art, *Minimalism: On and Off Paper*, September-November 2006.

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

35

## DONALD JUDD (1928-1994)

### *Untitled*

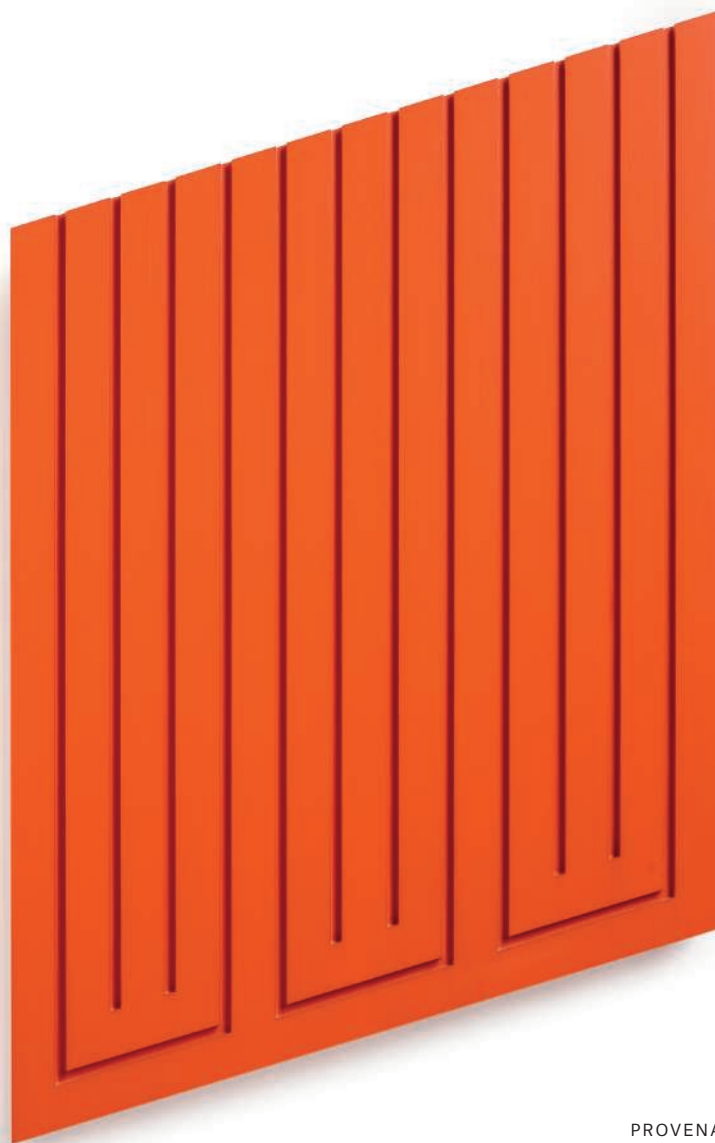
signed, inscribed, numbered and dated '11R C/W 2.76 Judd'  
(on the reverse)

Cadmium red light alkyd on Sugar Pine

20 x 16 ¾ x 2 in. (50.8 x 42.5 x 5.1 cm.)

Executed in 1976.

\$50,000-70,000



#### PROVENANCE:

Peder Bonnier, Inc., New York

Acquired from the above by the present owner

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

36

## ROSS BLECKNER (B. 1949)

### *Untitled*

signed and dated 'Ross Bleckner 1996' (on the reverse)  
oil on canvas  
60 x 48 in. (23.6 x 18.9 cm.)  
Painted in 1996.

\$25,000-35,000



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

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

37

## MALCOLM MORLEY (1931-2018)

### *Untitled (Still Life with Fruit)*

signed and dated 'Malcolm Morley 79' (on the reverse);  
signed again 'Malcolm Morley' (on the stretcher)  
oil on canvas  
30 x 40 in. (76.2 x 101.6 cm.)  
Painted in 1979.

\$12,000-18,000



PROVENANCE:  
Edward Thorp Gallery, New York  
Acquired from the above by the present owner, circa 1989

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

38

## CHRISTO (B. 1935)

### *The Umbrellas (Project for Japan and Western USA)*

titled 'The Umbrellas (Project for Japan and Western USA)' (upper edge of smaller element); signed and dated 'Christo 1987' (lower left of smaller element)  
box construction—charcoal, chalk pastel, graphite, wax crayon, enamel, fabric, printed paper and photograph collage on paperboard in two parts  
overall: 30 ¾ x 38 ¾ in. (78.1 x 98.4 cm.)  
Executed in 1987.

\$70,000-100,000

#### PROVENANCE:

Acquired directly from the artist by the present owner

"FOR A PERIOD OF TWO WEEKS, *THE UMBRELLAS* WILL BE SEEN, APPROACHED, AND ENJOYED EITHER BY CAR FROM A DISTANCE AND CLOSER AS THEY BORDER THE ROAD, OR IN A PROMENADE ROUTE UNDER THE UMBRELLAS IN THEIR LUMINOUS SHADOWS."

– Christo



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

39

## JIM DINE (B. 1935)

### *Air Pump*

signed, titled, numbered and dated "AIR PUMP" Jim Dine  
1/2 1965' (on the reverse)  
cast aluminum and stainless steel  
81 x 35 1/8 x 10 in. (205.7 x 89.2 x 25.4 cm.)  
Executed in 1965. This work is number one from an edition  
of two.

\$20,000-30,000



PROVENANCE:  
Rosa Esman Gallery, New York  
Acquired from the above by the present owner, 1972

EXHIBITED:  
New York, Solomon R. Guggenheim Museum, *Jim Dine:  
Walking Memory, 1959-1969*, February-May 1999, p. 219, no.  
146 (illustrated).



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

40

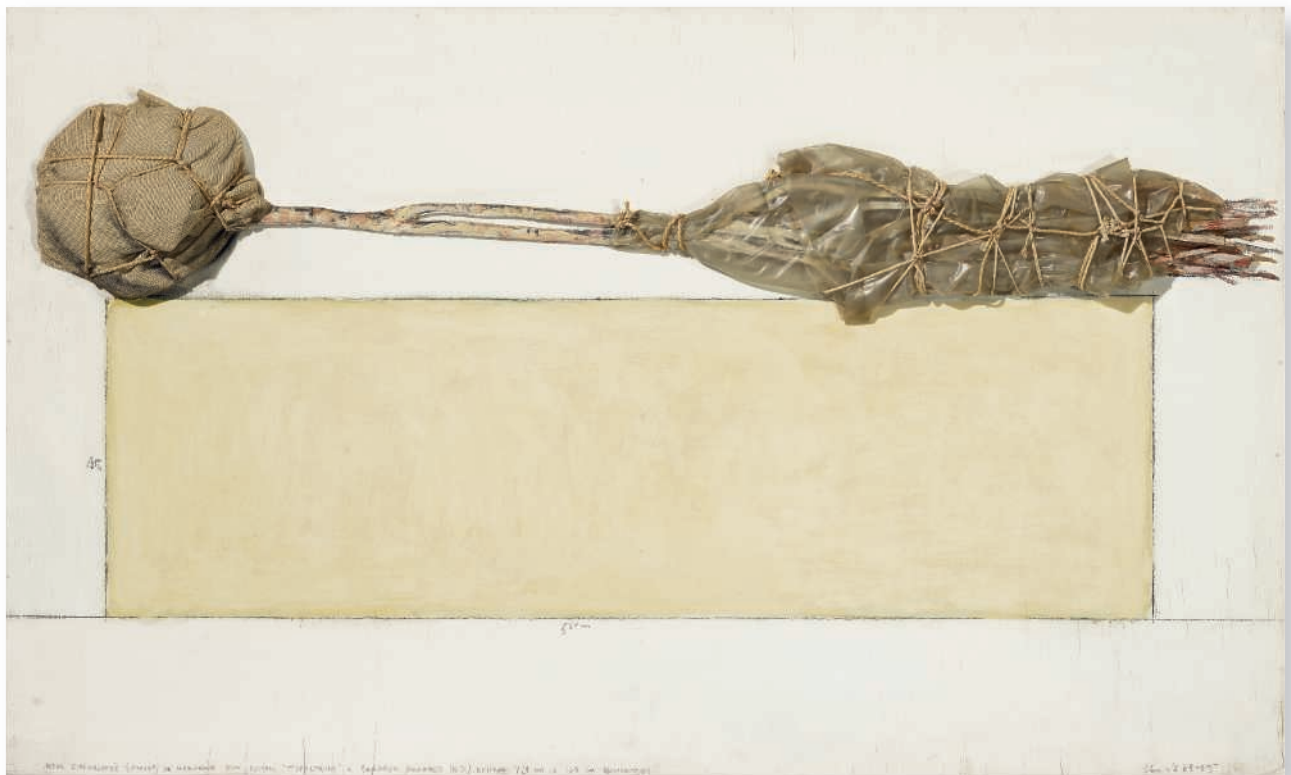
## CHRISTO (B. 1935)

*Arbre empaquetée (Project de monument pour  
l'usine t'spectrum à Bergeyk, Hollande)*

signed and dated 'Christo 64-65' (lower right); titled 'ARBRE  
EMPAQUETÉE (PROJECT DE MONUMENT POUR L'USINE  
"T'SPECTRUM" à BERGEYK, HOLLANDE)' (lower left);  
signed again twice and dated 'Christo 1964-65 © CHRISTO  
1965)

acrylic, enamel, graphite, charcoal, fabric, rope twine,  
polyethylene and wood collage on panel  
28 7/8 x 48 x 3 in. (73.3 x 121.9 x 7.6 cm.)  
Executed in 1964-1965.

\$60,000-80,000



PROVENANCE:  
Private collection  
Acquired from the above by the present owner

PROPERTY FROM THE ESTATE OF EDGAR M. BRONFMAN

41

## JEAN-PAUL RIOPELLE (1923-2002)

### *Rondo No. 10*

signed 'Riopelle' (lower right); signed again, titled and dated "'Rondo" riopelle 54'  
(on the reverse)

oil on canvas

28 ½ x 36 ¼ in. (72.3 x 92 cm.)

Painted in 1954.

\$250,000-350,000

#### PROVENANCE:

Dominion Gallery, Montreal

'MY PAINTINGS THAT ARE CONSIDERED THE MOST ABSTRACT ARE, IN MY OPINION, THE MOST REPRESENTATIONAL IN THE STRICTEST SENSE OF THE TERM. CONVERSELY, ARE THOSE PAINTINGS WHOSE MEANINGS WE BELIEVE WE ARE ABLE TO READ - THE GEESE, THE OWLS, THE MOOSE - NOT ACTUALLY MORE ABSTRACT THAN THE REST? ABSTRACT: 'ABSTRACTION,' 'TAKEN FROM,' 'TO BRING FROM'... I WORK THE OTHER WAY ROUND. I DO NOT TAKE FROM NATURE, I MOVE TOWARD NATURE'

- Jean-Paul Riopelle



Paul Cézanne, *Montagne Sainte-Victoire*, 1904-1906. Kunsthau Zürich. Photo: Scala / Art Resource, New York.



## JEAN DUBUFFET (1901-1985)

*Le tétrascopique*

signed with the artist's initials, numbered and dated '26/45  
 J.D. 71' (lower edge)  
 polyvinyl chloride  
 35 3/8 x 19 3/8 x 19 3/8 in. (90 x 50 x 50 cm.)  
 Executed in 1970-1971. This work is number twenty-six from  
 an edition of forty-five plus five hors commerce.

\$30,000-50,000



PROVENANCE:  
 Private collection  
 Anon. sale; Phillip's, London, 19 January 2017, lot 50  
 Acquired at the above sale by the present owner

LITERATURE:  
 M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet, Fascicule XXV: Arbres, murs, architectures*, Paris, 1974, p. 76, no. 77 (another example illustrated).  
 S. Weibel, *Catalogue raisonné de l'oeuvre gravé et des livres illustrés*, Paris, 1991, Vol. II, p. 90, no. 1097 (another example illustrated).

# LUCIO FONTANA (1899-1968)

## *Untitled*

signed and dated indistinctly 'l. fontana' (upper right)  
painted terracotta  
9 ½ x 12 ¾ in. (25 x 32 cm.)  
Executed circa 1950.

\$80,000-120,000



### PROVENANCE:

Jef Verheyen and Dani Franque, Vaucluse, France, acquired directly from the artist  
Their sale; Sotheby's, Milan, 22 May 2007, lot 264  
Vedovi Gallery, Brussels  
Private collection, Mexico  
Acquired from the above by the present owner

### LITERATURE:

E. Crispolti, *Lucio Fontana: Catalogo ragionato di sculture, dipinti, ambientazioni*, vol. I, Milan, 2006, p. 307, no. 54 SC 8 (illustrated).

## JEAN DUBUFFET (1901-1985)

*Paysage Au Drapeau*

signed with the artist's initials and dated 'J.D. 68' (lower right)  
 polyurethane paint on epoxy resin in eight parts  
 42 ½ x 70 x 60 in. (108 x 177.8 x 152.4 cm.)  
 Executed in 1968.

\$180,000-250,000

**PROVENANCE:**

Pace Gallery New York  
 Galerie Rudolph Zwirner, Cologne  
 Private collection, Carlstadt, New Jersey  
 Private collection  
 Anon. sale; Sotheby's, New York, 10 November 2011, lot 156  
 Private collection  
 Acquired from the above by the present owner

**EXHIBITED:**

New York, Pace Gallery, *Dubuffet: Simulacres*, November 1969-January 1970, pp. 32-33 (illustrated).  
 Basel, Kunsthalle, *Jean Dubuffet: L'Hourloupe*, June-August 1970, no. 73  
 New York, The Solomon R. Guggenheim Museum, *Jean Dubuffet: A Retrospective*, April-July 1973, p. 269, no. 275 (illustrated).  
 Paris, Galeries Nationales du Grand Palais, *Jean Dubuffet*, September-December 1973, p. 152, no. 364 (illustrated).  
 London, Timothy Taylor Gallery, *Freeform: Jean Dubuffet, Simon Hantai and Charlotte Perriand*, February-March 2018.

**LITERATURE:**

S. Zavrian and J. Neugroschel, eds., *Extensions no. 4*, New York, 1970 (illustrated on the back cover).  
 M. Loreau, *Catalogue des travaux de Jean Dubuffet, Tour aux figures, amoncellements, cabinet logologique*, Fascicule XXIV, Lausanne, 1973, p. 94, no. 85 (illustrated).  
 R. Barilli, *Dubuffet: Le Cycle de l'Hourloupe*, Paris, 1976, p. 94, no. 131 (illustrated).  
 R. Barilli, *Dubuffet: Oggetto e Progetto, il Ciclo dell' Hourloupe*, Milan, 1976, p. 94, no. 131 (illustrated).

The present work, *Paysage au Drapeau* (1968), gives physical form to what Jean Dubuffet called “mental derivatives” (J. Dubuffet, quoted in M. Rowell, “Jean Dubuffet: An Art on the Margins of Culture,” in *Jean Dubuffet: A Retrospective*, exh. cat., Solomon R. Guggenheim Museum, New York, 1973, p. 27). Its stack of outlined slabs both recalls rocky cairns and resists identification with the real world. Concurrent with the *Hourloupe* cycle, a group of drawings, paintings, sculptures, and installations inspired by ball-point pen doodles, *Paysage au Drapeau* marks the territory of Dubuffet’s imagined world—one he believed accessible to artists and viewers alike. His use of artificial materials echoes his intention to create from scratch, rather than represent from reality, the landscape of a parallel universe, and underscores his desire to root his work in quotidian trappings: “I aspire to an art that...arises directly from this daily life, which would be a direct emanation from our real life and our real moods” (J. Dubuffet, quoted in R. Heller, “‘A Swan Only Sings at the Moment It Disappears’: Jean Dubuffet and Art at the Edge of Non-Art,” in *Jean Dubuffet: Forty Years of His Art*, exh. cat., University of Chicago, 1985, p. 22).



FD. 68

## WILLEM DE KOONING (1904-1997)

*Untitled (Landscape)*

signed 'de Kooning' (lower left)  
oil on newsprint laid down on canvas  
23 x 29 ½ in. (58.4 x 73.9 cm.)  
Painted in 1976.

\$60,000-80,000

**PROVENANCE:**

Private collection, acquired directly from the artist  
Anon. sale; Sotheby's, New York, 13 May 1977, lot 461  
Acquired at the above sale by the present owner

"I'M NOT INTERESTED IN 'ABSTRACTING' OR TAKING THINGS OUT OR REDUCING PAINTING. I PAINT THIS WAY BECAUSE I CAN KEEP PUTTING MORE AND MORE THINGS IN IT: DRAMA, ANGER, PAIN, LOVE, A FIGURE, A HORSE, MY IDEAS ABOUT SPACE."

– Willem de Kooning





## WILLEM DE KOONING (1904-1997)

*Untitled (Montauk Series)*

signed 'de Kooning' (lower left)  
oil and masking tape on paper laid down on canvas  
30 ¾ x 22 ¾ in. (78.1 x 56.8 cm.)  
Painted in 1969.

\$150,000-200,000

**PROVENANCE:**

Sotheby's, Guild Hall of East Hampton Benefit Auction, 18 September 1975, lot 41,  
courtesy of the artist  
Acquired at the above sale by the present owner



Willem de Kooning at Sidney Janis Gallery, New York, 1960.  
Photo: Fred W. McDarrah / Getty Images. Artwork: © 2019  
The Willem de Kooning Foundation / Artists Rights Society  
(ARS), New York.



## ROBERT MOTHERWELL (1915-1991)

*The Red and Black No. 34*

signed and dated 'Motherwell 87' (lower right)  
 paper collage and aquatint on paper  
 31 5/8 x 25 in. (80.5 x 63.5 cm.)  
 Executed in 1987.

\$50,000-70,000



## PROVENANCE:

M. Knoedler & Co., New York  
 Ron and Ann Pizzuti, Columbus, 1988  
 Anon. sale; Christie's, New York, 14 November 2007, lot 248  
 Acquired at the above sale by the present owner

## LITERATURE:

J. Flam, K. Rogers and T. Clifford, eds., *Robert Motherwell: A Catalogue Raisonné, 1941-1991, Volume 3: Collages And Paintings On Paper And Paperboard*, New Haven and London, 2012, p. 364, no. C793 (illustrated).

## ROBERT MOTHERWELL (1915-1991)

*Untitled*

signed and dated 'Motherwell 85' (lower left)  
 acrylic, oil stick, charcoal and paper collage on canvas laid  
 down on Masonite  
 72 1/8 x 35 7/8 in. (182.9 x 91.4 cm.)  
 Executed in 1985.

\$100,000-150,000

PROVENANCE:  
 M. Knoedler & Co., New York  
 Private collection, California, 1988  
 Anon. sale; Sotheby's, New York, 10 November 2004, lot 288  
 Private collection  
 Private collection, London, 2005

LITERATURE:  
 J. Flam, K. Rogers and T. Clifford, eds., *Robert Motherwell:  
 A Catalogue Raisonné, 1941-1991, Volume 3: Collages And  
 Paintings On Paper And Paperboard*, New Haven and London,  
 2012, p. 322, no. C719 (illustrated).

## JOHN CHAMBERLAIN (1927-2011)

### *Chromo Domo*

painted and chrome-plated steel  
62 x 77 ½ x 56 in. (157.5 x 197 x 142.2)  
Executed in 2006.

\$450,000-550,000

#### PROVENANCE:

Acquired directly from the artist by the present owner, 2006

#### EXHIBITED:

Ludwig Museum Koblenz, *John Chamberlain: Bending Spaces*, August-October 2018, p. 136 (illustrated).



Gerhard Richter, *Two Fiats*, 1964. Museum Frieder Burda, Baden-Baden. © Gerhard Richter 2019 (0023).





John Chamberlain in his studio, Shelter Island, 1999. Photo: Jonathan Becker / Contributor / Getty Images. Artwork: © 2019 Fairweather & Fairweather LTD / Artists Rights Society (ARS), New York.

John Chamberlain's 2006 sculpture, *Chromo Domo*, created within the last five years of his life, intrinsically embodies the artist's stylistic evolution through both its form and color. Shortly after he began his career, Chamberlain was quickly recognized for his innovative color use, which went against the formalist idea that color was just for paintings, and he continued to develop and perfect it throughout his lifetime. This piece, like most of his free-standing sculptures, has a centrifugal composition: the largely unmanipulated solid metal elements in the center are juxtaposed by the outward-extending, bursting ribbons of brightly colored, highly worked strips of sheet metal. As alluded to in the title, *Chromo Domo*, or "very colorful", is the marriage of found color, as was typical in Chamberlain's early sculptures, and added color by way of graffiti, airbrush, freehand painting, and the like. Fellow artist, and one of his biggest critical fans, Donald Judd said, "Chamberlain is the only sculptor really using color, the full range, not just metallic shades; his color is as particular, complex and structural as any good painter's" (D. Judd, "In the Galleries," in D. Judd, *Complete Writings: 1959-1975*, Halifax, 1975, p. 46).

At the start of his career, Chamberlain chose car metal as his artistic medium because it offered him "the correct resistance so that [he could] make a form – not overform it or underform it" (J. Chamberlain, quoted in M. Auping, *30 Years: Interviews and Outtakes*, Fort Worth, 2007, p. 97). The artist would harness the malleable qualities of metal, yet simultaneously respect its resistance and, while he carefully chose the "found" metal pieces with which he worked, he did not initially have a visualization of the final product. Instead, he would work with the material and use his instinct and the characteristics of the material, including its color, to compose a sculpture, much like how a poet selects and organizes words into a poem.

Chamberlain often referred to his use of instinct and intuition in his artistic process: "There is material to be seen around you every day, but one day something – some one thing – pops out at you, and you pick it up, and you take it over, and it fits; it's just the right thing at the right moment. You can do the same thing with words or with metal" (J. Chamberlain, quoted in J. Sylvester, "Auto/Bio: Conversations with John Chamberlain," in *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-85*, New York, 1986, p.11). In his earlier works, Chamberlain approached color in a similar way; he would choose metal elements of car exteriors and create a painterly sculpture through the combination of intertwined, various colored metal. However, starting around 1962, he started painting the metal, as he "felt the material needed a little help" (J. Chamberlain, quoted in D. Waldman and J. Chamberlain, *John Chamberlain: A Retrospective Exhibition*, Solomon R. Guggenheim Foundation, New York, 1971, p. 20). He also began to go beyond bumpers and other more obvious car parts, and included elements of sheet metal, as they could be more expressive, as seen in the almost tangible energy of the composition of the elements in *Chromo Domo*.

Often recognized as existing within his own artistic movement, Chamberlain's work is a myriad of ideas and formal elements of Abstract Expressionism, Pop Art and Baroque Art. When a viewer is confronted by the visually captivating *Chromo Domo*, the act of twisting and arranging the metal that is evoked recalls the emotional and spontaneous gestures of Abstract Expressionist painting; the curled metal expressively hangs in the air like brushstrokes on a canvas. The individual metallic ribbons feature a variety of patterns and painting techniques, and the viewer can easily envision the Pollock-esque energy involved in applying the color to the silver "canvas." Additionally, Pop Art is called to mind in the use of a mass-produced object, the automobile, as a medium, and the splashy, pops of cotton-candy pink, sky blue, cherry red and electric yellow allude to consumerism and the eye-catching colors commonly used in advertising. Chamberlain's works also have the drama of Baroque art, and his careful arrangement of the materials that juxtaposes negative space and physical elements calls to mind Caravaggio's balance of light and shadow in his paintings. Furthermore, the twisted, torqued pieces of painted metal are dynamically arranged with so much suggested movement that it recalls Classical renderings of draped fabric and extends beyond the often static nature of the sculptural medium.

*Chromo Domo* is a seminal work by a truly innovative American artist. The central organization of instantly recognizable car parts in their manufactured colors, the solid silver and bright red bumpers, nods to Chamberlain's early works with their more "found" formalism. Contrastingly, the almost overworked, curled, patterned sheet metal recalls his career evolution that included crushed aluminum sculptures and foam works, as well as his expansion of form and color use which evolved from his early inspirations. "Kline gave me the structure," Chamberlain once said in an interview. "De Kooning gave me the color."

Opposite page: Present lot illustrated (detail).





## SAM FRANCIS (1923-1994)



PROVENANCE:  
 Mizuno Gallery, Los Angeles  
 Private collection, Los Angeles, 1970  
 André Emmerich Gallery, New York  
 Private collection, Santa Fe  
 Private collection

*Untitled (Tokyo)*

signed, inscribed and dated 'Sam Francis 1970 Tokyo' (on the reverse)

acrylic on paper  
 41 x 29 ½ in. (104.4 x 74.9 cm.)  
 Painted in 1970.

\$40,000-60,000

This work is identified with the interim identification number of SF70-008 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

EXHIBITED:  
 Boston, Institute of Contemporary Art; Sapporo American Center; Fukuoka City Museum of Art; Kyoto City Museum of Art; Osaka American Center; Manila, American Cultural Center; Gallery of the Cultural Center for Philippines; Taipei, American Institute in Taiwan American Cultural Center; American Institute in Taiwan; Hong Kong, Pao-Sui Loong Galleries and Seoul, Embassy Exhibition Hall, *Sam Francis: Works on Paper, A Survey 1948-1979*, September 1979-June 1981.

## SAM FRANCIS (1923-1994)

*Untitled (Bright Ring Drawing)*

signed, inscribed and dated 'Sam Francis 1964-1965-1966  
Tokyo' (on the reverse)  
acrylic and gouache on paper  
22 ½ x 29 ¾ in. (57.2 x 75.6 cm.)  
Painted in 1964-1966.

\$30,000-40,000

This work is identified with the interim identification number of SF64-108 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.



## PROVENANCE:

Bernard Jacobson Gallery, London  
Private collection, 1990  
Anon. sale; Mainichi Auction, Tokyo, 10 September 2011, lot 883  
Private collection, Tokyo  
Anon. sale; Sotheby's, New York, 10 May 2012, lot 302  
Acquired at the above sale by the present owner

## EXHIBITED:

Bern, Galerie Kornfeld und Klipstein, *Sam Francis: Werke 1962-1966*, September-October 1966, p. 42, no. 73 (illustrated).  
New York, Pierre Matisse Gallery, *Sam Francis: Oil Paintings and Colored Drawings from 1962 to 1966*, February-March 1967, no. 51.

## SAM FRANCIS (1923-1994)

*Untitled*

signed and dated 'Sam Francis 1980' (on the reverse)  
acrylic on canvas  
36 x 24 in. (91.4 x 61 cm.)  
Painted in 1980.

\$180,000-250,000

## PROVENANCE:

Smith Andersen Gallery, Palo Alto  
Private collection, Rio de Janeiro  
Anon. sale; Christie's, New York, 22 February 1995, lot 51  
Private collection, Auckland  
Anon. sale; Sotheby's, New York 12 May 2016, lot 164  
Acquired at the above sale by the present owner

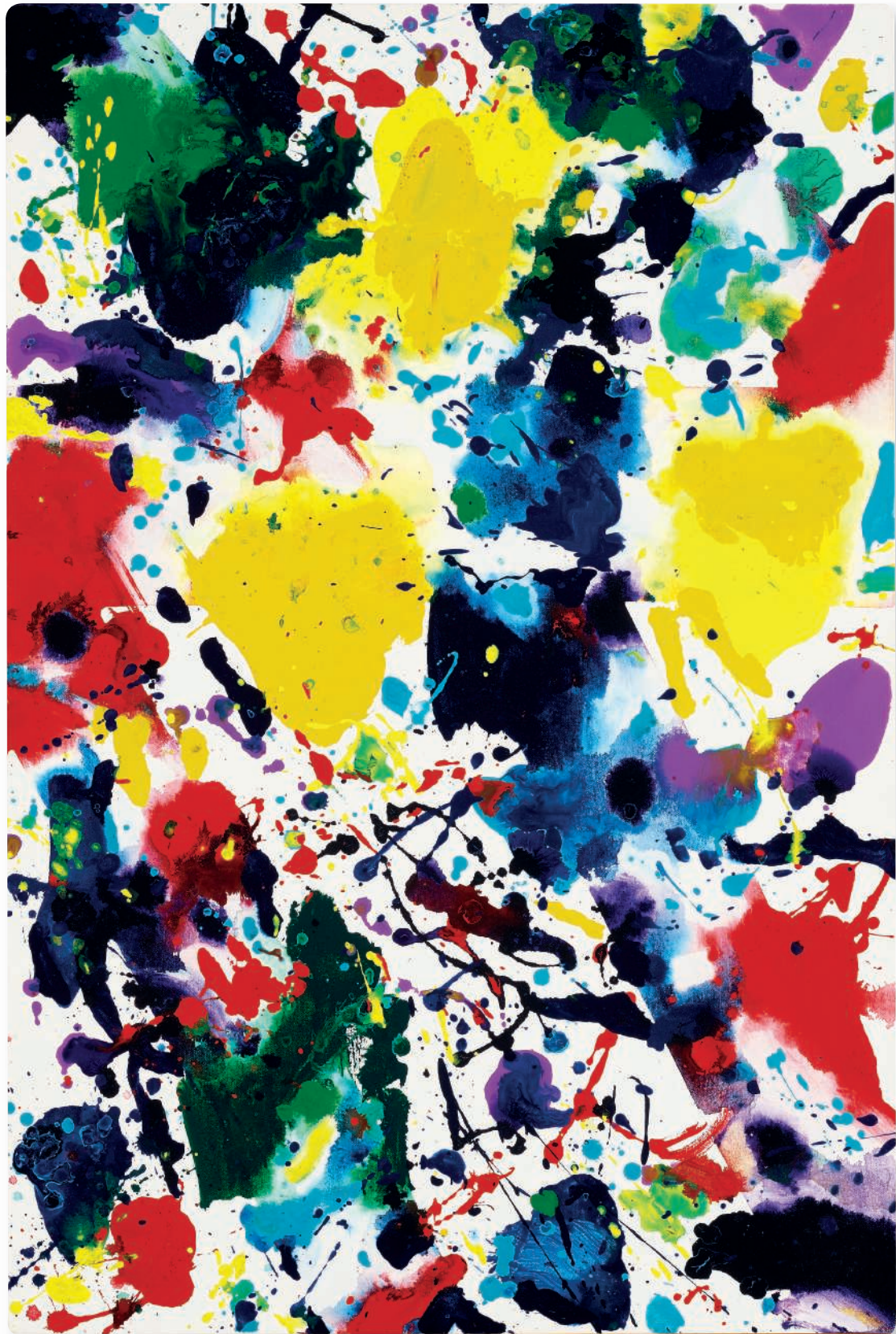
## EXHIBITED:

Palo Alto, Smith Andersen Gallery, *Sam Francis*, May-June 1980.  
London, Robert Sandelson Gallery, *Sam Francis*, June-July 2005.

## LITERATURE:

Y. Michaud, *Sam Francis*, Paris, 1992, p. 164 (illustrated).  
D. Burchett-Lere, ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994*, Berkeley, 2011, no. SFF.759, DVD I (illustrated).

This work is identified with the interim archival number of SFF.759 in consideration for the forthcoming addendum to the *Sam Francis Catalogue Raisonné of Canvas and Panel Paintings*. This information is subject to change as scholarship continues by the Sam Francis Foundation.



## KENNETH NOLAND (1924-2010)

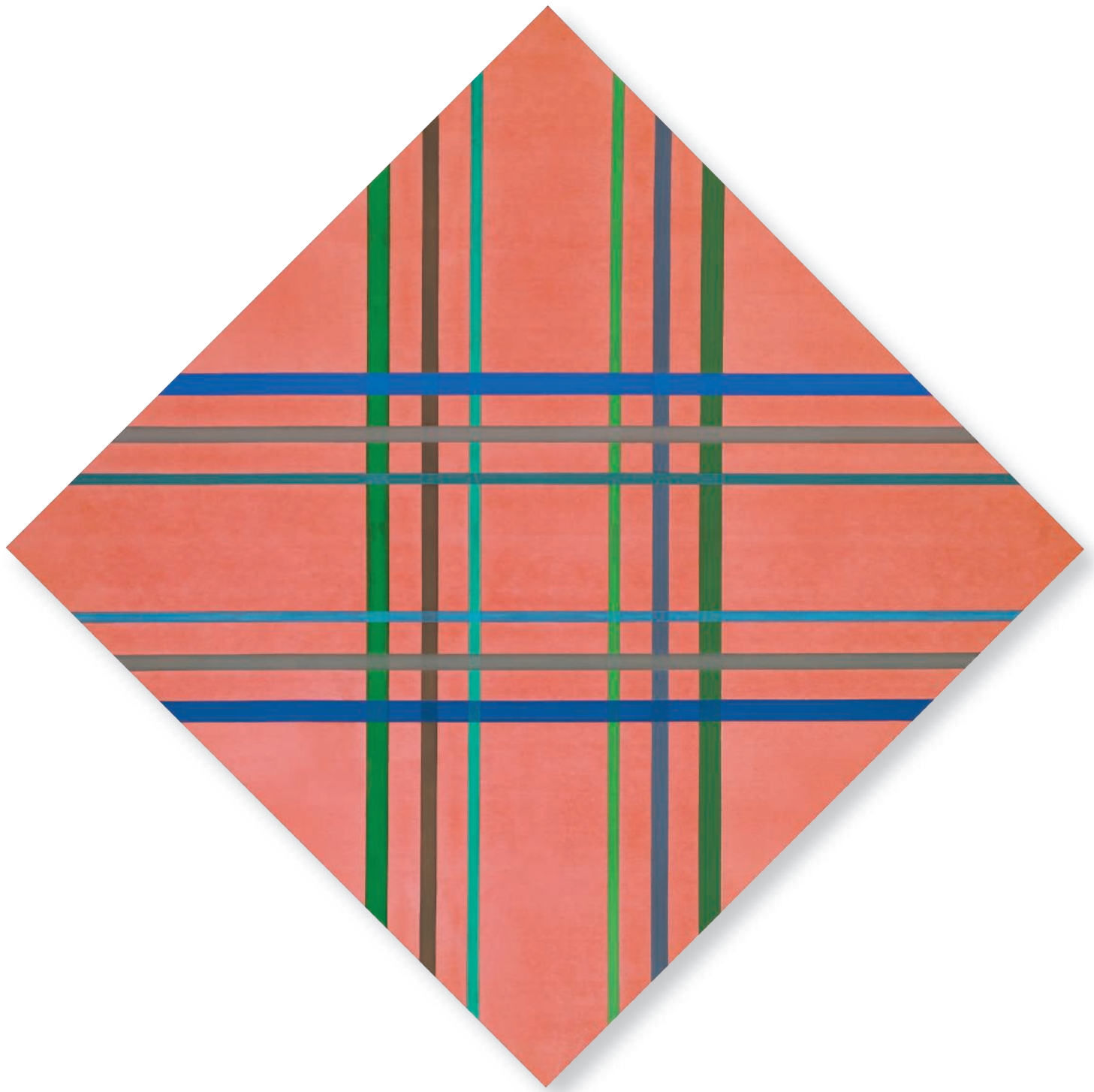
### *Rutile*

acrylic on canvas  
103 ½ x 103 ½ in. (261.6 x 261.6 cm.)  
Painted in 1973.

\$80,000-120,000

#### PROVENANCE:

Waddington Galleries, London  
Private collection, New York  
Anon. sale; Christie's, New York, 10 November 1993, lot 156  
Acquired at the above sale by the present owner



PROPERTY FROM A PRIVATE LONG ISLAND COLLECTION

54

## GEORGE RICKEY (1907-2002)

### *Tetrahedral Theme: 3 Fixed, 4 Moving Lines*

incised with the artist's signature and dated 'Rickey 1976' (on the base)

stainless steel

30 x 38 x 22 in. (76.2 x 96.5 x 55.8 cm.)

Executed in 1976.

\$30,000-40,000

#### PROVENANCE:

Makler Gallery, Philadelphia

Eleanor Segal, Philadelphia, 1976

Her sale; Sotheby's, New York, 11 May 2006, lot 178

Acquired at the above sale by the present owner

"I HAVE WORKED FOR SEVERAL YEARS WITH THE SIMPLE MOVEMENT OF STRAIGHT LINES, AS THEY CUT EACH OTHER, SLICE THE INTERVENING SPACE AND DIVIDE TIME, RESPONDING TO THE GENTLEST AIR CURRENTS."

– George Rickey





## HARRY BERTOIA (1915-1978)

*Two Rod Tonal with Cattail Tops (Sonambient Sculpture)*

beryllium copper and brass  
77 3/8 x 12 x 12 in. (195.6 x 30.5 x 30.5 cm.)  
Executed in 1974.

\$25,000-35,000



PROVENANCE:  
Knoll International, Pennsylvania  
Robert Kidd Gallery, Michigan  
Private collection, Michigan  
Private collection, Miami

56

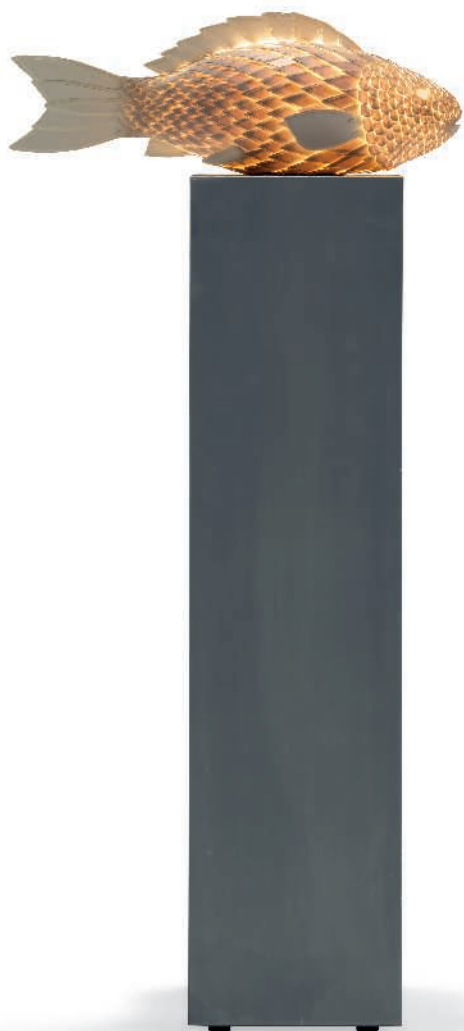
## FRANK O. GEHRY (B. 1929)

### *Fish Lamp*

formica, glass, wood, wire, electrical lighting, and metal  
overall: 66 ¼ x 30 x 14 in. (168.3 x 76.2 x 35.6 cm.)  
Executed *circa* 1984-1986.

\$20,000-30,000

PROVENANCE:  
New City Editions, Venice, California



57

## FRANK O. GEHRY (B. 1929)

### *Fish Lamp*

formica, glass, wood, wire, electrical lighting, and metal  
overall: 67 ¼ x 29 x 14 in. (170.8 x 73.7 x 35.6 cm.)  
Executed *circa* 1984-1986.

\$20,000-30,000

PROVENANCE:  
New City Editions, Venice, California



## FRANK STELLA (B. 1936)

### *Hacilar Level 1A*

painted cast metal  
61 x 72 x 18 in. (154.9 x 182.8 x 45.7 cm.)  
Executed in 2001.

\$180,000-250,000

#### PROVENANCE:

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

"IT SEEMS TO ME THAT THERE'S SOME HINT OF THIS KIND OF  
CHAOTIC, AMBIGUOUS FIGURATION IN PAINTING, WITH ITS  
INHERENT THREE-DIMENSIONAL ILLUSIONISM IN CONSTANT  
TENSION WITH ITS TWO-DIMENSIONAL SURFACES."

– Frank Stella





59

## SAM GILLIAM (B. 1933)

*Action*

signed, titled and dated 'Action, 95 Sam Gilliam' (right edge)  
 acrylic, polypropylene, rivets and paper collage on paper  
 36 x 74 3/8 in. (91.4 x 188.9 cm.)  
 Executed in 1995.

**PROVENANCE:**

Private collection, acquired directly from the artist  
 Acquired from the above by the present owner

\$25,000-35,000



60

## ROMARE BEARDEN (1911-1988)

*Untitled (From Lament For Bullfighters Series)*

signed 'Bearden' (lower right)  
 watercolor and ink on paper  
 18 x 24 in. (45.7 x 61 cm.)  
 Painted circa 1946.

\$8,000-12,000

**PROVENANCE:**

Private collection, New York, acquired directly from the artist  
 By descent from the above to the present owner

## SAM GILLIAM (B. 1933)

*Composition with a Rare Blue*

signed, titled and dated 'Composition with a rare blue,  
1982 Sam Gilliam' (on the reverse)  
acrylic, enamel, aluminum and canvas collage on shaped  
canvas  
overall: 66 x 46 ½ x 2 in. (167.6 x 118.1 x 5.1 cm.)  
Executed in 1982.

\$30,000-50,000

PROVENANCE:  
Acquired directly from the artist by the present owner

## ALFRED JENSEN (1903-1981)

*Warm and Cold Polarities*

signed, inscribed, titled and dated 'Title: Warm and Cold Polarities Alfred Jensen 284 East 10th. ST 1958' (on the reverse)

oil on canvas

38 1/8 x 24 7/8 in. (96.5 x 63.2 cm.)

Painted in 1958.

\$25,000-35,000



PROVENANCE:

Martha Jackson Gallery, New York

Acquired from the above by the present owner



## ALFRED JENSEN (1903-1981)

*New York's Magic Up and Down*

signed, titled and dated 'alfred jensen 1959. Title: "New York's Magic Up and Down" (lower edge)  
oil and wax crayon on paper laid down on canvas  
29 ¼ x 20 ⅞ in. (74.2 x 53 cm.)  
Executed in 1959.

\$20,000-30,000



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

ESTATE OF MARY AND BRUCE GOODMAN

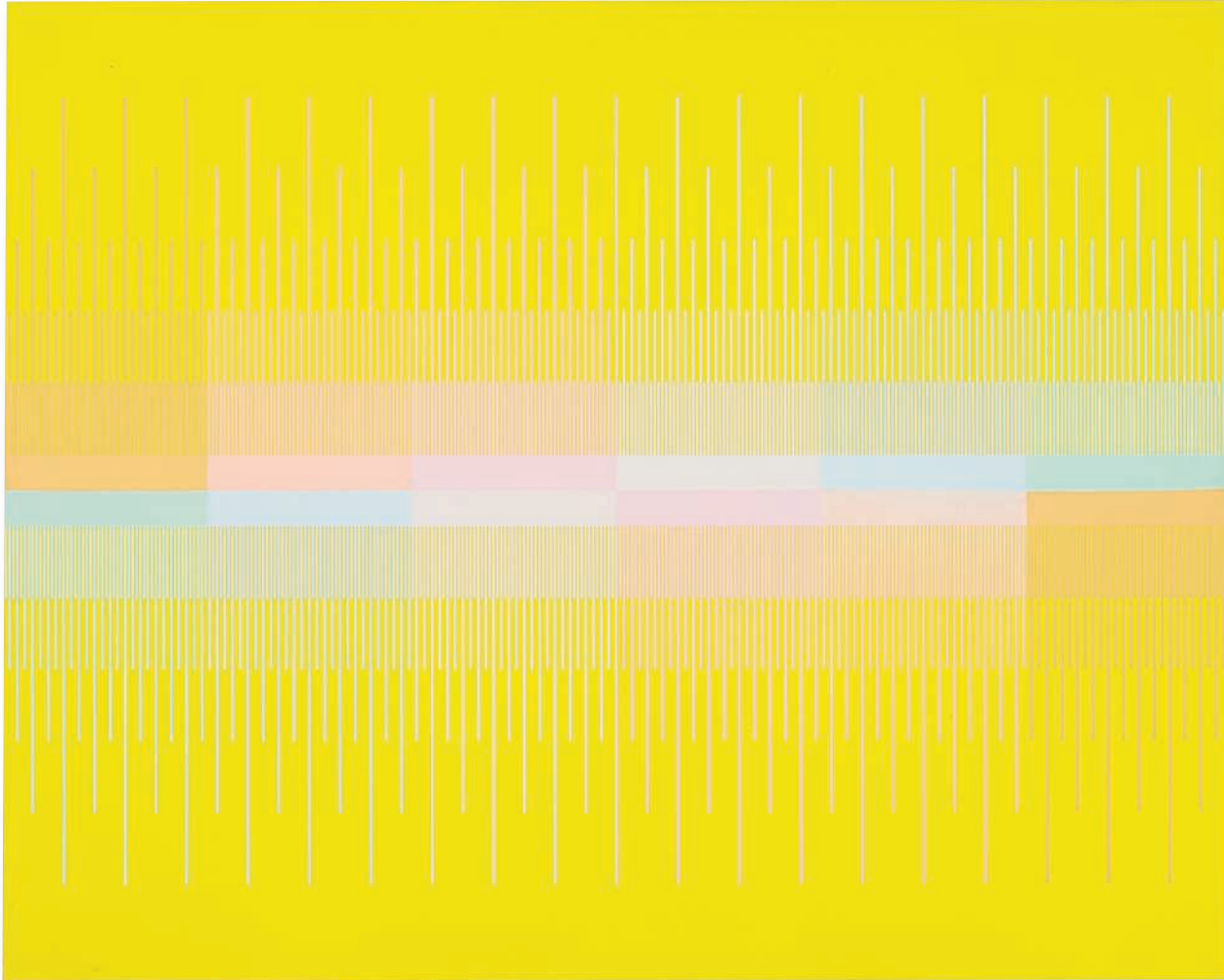
64

## RICHARD ANUSZKIEWICZ (B. 1930)

### *Bisected Yellow*

signed, numbered and dated '© RICHARD ANUSZKIEWICZ  
1976 479' (on the reverse); titled and numbered again  
"BISECTED YELLOW" 479' (on the backing board)  
acrylic on canvas  
48 x 60 in. (121.9 x 152.4 cm.)  
Painted in 1976.

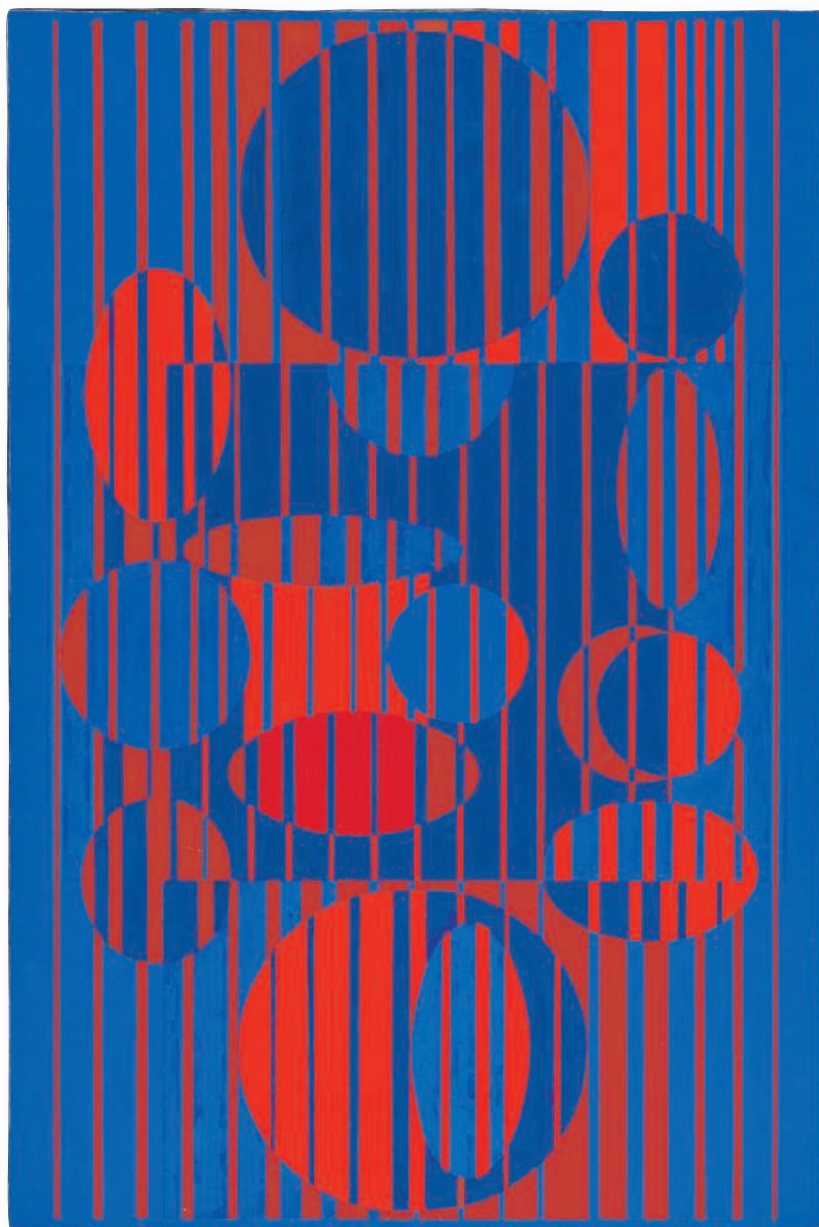
\$40,000-60,000



#### PROVENANCE:

Acquired directly from the artist by the present owner, 1976

## VICTOR VASARELY (1906-1997)

*IACA-C*

signed, titled and dated 'VASARELY IACA-C 1957-64' (on the reverse)

acrylic on canvas  
76 ¾ x 51 ¼ in. (193 x 129.9 cm.)  
Painted in 1957-1964.

\$70,000-100,000

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

PROVENANCE:  
Galerie Denise René, Paris  
Private collection  
Acquired from the above by the present owner, 2013

EXHIBITED:  
Pittsburgh, Carnegie Institute, *The 1964 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*, October 1964-January 1965, no. 84 (illustrated).

## VICTOR VASARELY (1906-1997)

## AXO-3

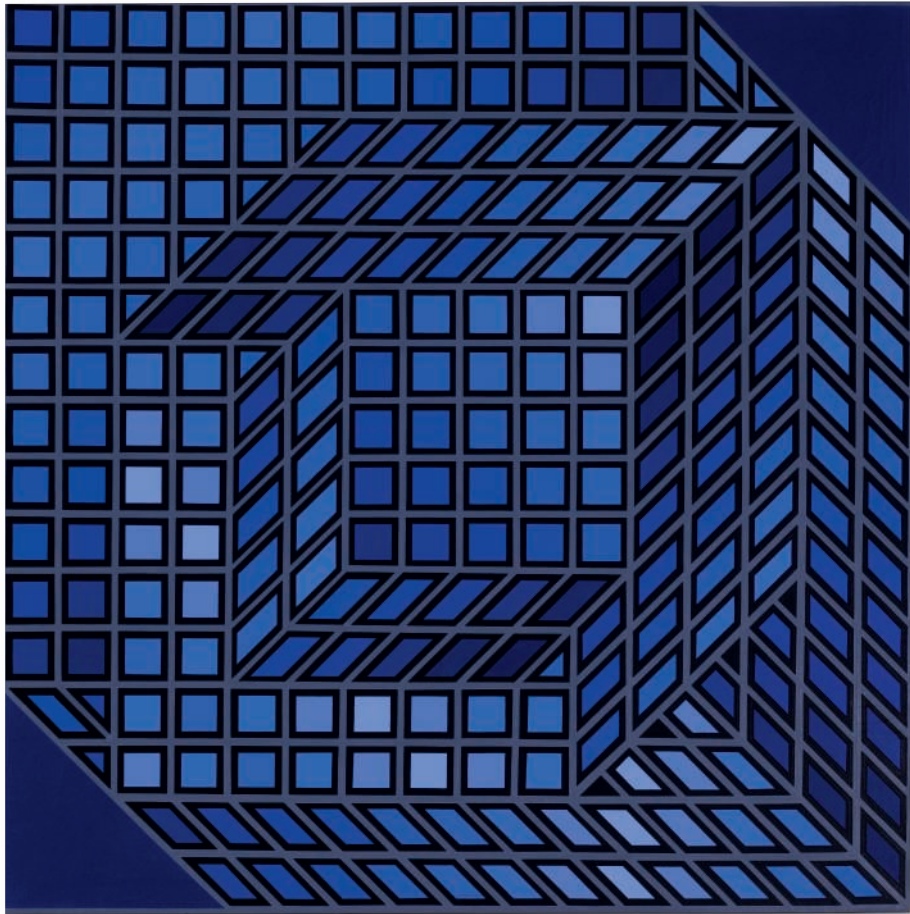
signed twice, titled and dated 'Vasarely "AXO-3" 1968 Vasarely' (on the reverse)  
acrylic on canvas  
63 ½ x 63 ½ in. (161.3 x 161.3 cm.)  
Painted in 1968.

\$100,000-150,000

**PROVENANCE:**

Private collection, Monaco

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH GARDENS, FLORIDA

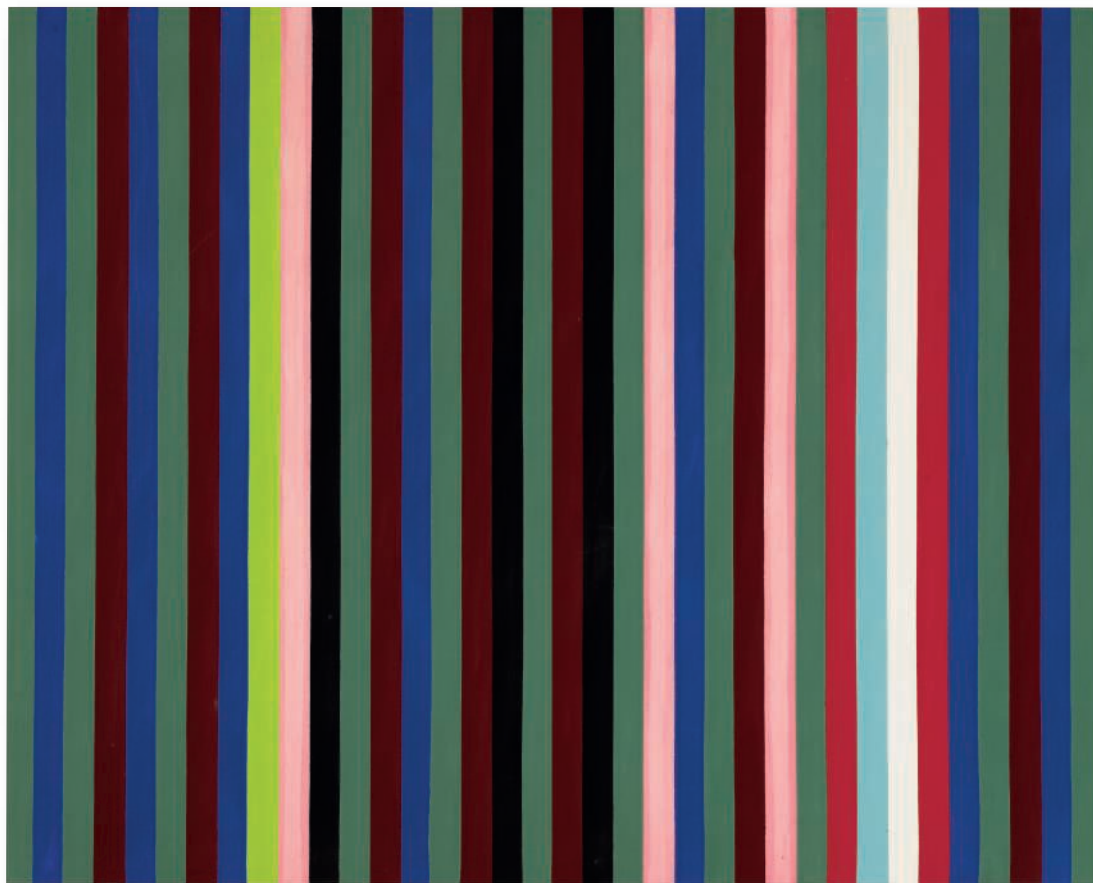
67

## GENE DAVIS (1920-1985)

*Untitled*

acrylic on canvas  
58 x 72 in. (147.3 x 182.9 cm.)  
Painted *circa* 1962.

\$30,000-40,000



**PROVENANCE:**

Private collection, Washington, D.C., acquired directly from the artist, 1962

Jack Rasmussen Gallery, Washington, D.C.

Acquired from the above by the present owner

PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH GARDENS, FLORIDA

68

## GENE DAVIS (1920-1985)

### *Sweet Hopscotch*

acrylic on canvas  
91 ¾ x 110 ¾ in. (233 x 281.3 cm.)  
Painted in 1960.

\$40,000-60,000



**PROVENANCE:**  
Middendorf/Lane Gallery, Washington, D.C.  
Acquired from the above by the present owner, 1981

**EXHIBITED:**  
Washington, D.C., Corcoran Gallery of Art, *Gene Davis: The Early Paintings*, November-December 1970.  
Washington, D.C., Smithsonian American Art Museum, *Gene Davis, A Memorial Exhibition*, February-May 1987, pp. 15, 22, 34 and 95, no. 33 (illustrated).

## BERNAR VENET (B. 1941)

### *226.5° Arc x 5*

stamped with the title '226.5° Arc x 5' (lower edge)  
rolled steel  
85 x 85 x 20 in. (215.9 x 215.9 x 50.8 cm.)  
Executed in 2005.

\$180,000-250,000

**PROVENANCE:**

Obelisk Gallery, Boston  
Acquired from the above by the present owner

This work is registered in the artist's archives under the inventory n° bv05s25 and is eligible for a certificate of authenticity signed by the artist.

"I CANNOT IMAGINE A BETTER MATERIAL THAN STEEL FOR MY SCULPTURES. IT IS SUBLIME, YET, AT THE SAME TIME, NEUTRAL. AND IT IS SUFFICIENTLY MALLEABLE FOR MY PURPOSES. IT CONVEYS PERFECTLY THE EFFORT THAT MUST BE MADE IN ORDER TO BEND IT, AND WHAT EXERTIONS ARE NECESSARY TO ATTAIN MY OBJECTIVES. BY VIRTUE OF THE MATERIALS AND THE TECHNOLOGY I HAVE EXPRESSLY CHOSEN, MY SCULPTURES ARE THE UNEQUIVOCAL OUTCOME OF THE PRODUCTION PROCESS. WE ARE CONFRONTED WITH A NEW, DISTINCT KIND OF SCULPTURE, WHICH NO LONGER USES MATERIAL AS A MEANS FOR CREATING THE FORM, BUT TO ALLOW IT TO TAKE FORM ITSELF."

– Bernar Venet





ESTATE OF MARY AND BRUCE GOODMAN

70

## BERNAR VENET (B. 1941)



### *Undetermined Line*

signed, titled and dated 'Bernar Venet 1984  
UNDETERMINED LINE' (on the reverse)  
graphite on wood  
71 ¾ x 22 x 1 ½ in. (182.2 x 55.9 x 3.8 cm.)  
Executed in 1984.

\$30,000-50,000

This work is registered in the artist's archives under the inventory  
n° bv84sr11.

PROVENANCE:  
Posner Gallery, Milwaukee  
Acquired from the above by the present owner, 1992

## JOHN CHAMBERLAIN (1927-2011)

*Untitled (Sylvester No. 4)*

painted steel  
29 x 29 x 7 ½ in. (73.7 x 73.7 x 19.1 cm.)  
Executed circa 1954.

\$100,000-150,000



PROVENANCE:  
Darlene Valentine, Santa Monica  
Margo Leavin Gallery, Los Angeles  
Acquired from the above by the present owner, 1999

EXHIBITED:  
Los Angeles, Margo Leavin Gallery, *John Chamberlain/Donald Judd*, 1993.

LITERATURE:  
J. Sylvester, ed., *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-1985*, New York, 1986, p. 44, no. 4.

## ALEXANDER CALDER (1898-1976)

*Leaf Brooch*

silver and steel wire  
 6 ¾ x 3 in. (17.1 x 7.6 cm.)  
 Executed *circa* 1957.

\$40,000-60,000

This work is registered in the archives of the Calder Foundation, New York, under application number A09883.



**PROVENANCE:**  
 Mary James Brown, Massachusetts, gift of the artist, *circa* 1957  
 By descent from the above to the present owner, 1997

**EXHIBITED:**  
 Paris, Musée des Arts Décoratifs and Tokyo, Seibu Museum of Art, *Calder Intime*, February 1989-August 1990, p. 306 (illustrated).

## ALEXANDER CALDER (1898-1976)

*Seven Creatures*

signed and dated 'Calder 53' (lower right)  
gouache and ink on paper  
29 x 42 ¼ in. (73.6 x 107.3 cm.)  
Painted in 1953.

\$50,000-70,000

This work is registered in the archives of the Calder Foundation,  
New York, under application number A06874.



PROVENANCE:  
Perls Galleries, New York  
Acquired from the above by the present owner, 1974

## ALEXANDER CALDER (1898-1976)

*Reversing Spiral*

signed with the artist's monogram and dated 'CA 71' (lower right)

gouache and ink on paper  
43 x 14 ½ in. (109.2 x 36.8 cm.)  
Painted in 1971.

\$30,000-50,000

This work is registered in the archives of the Calder Foundation, New York, under application number A06816.

## PROVENANCE:

Perls Galleries, New York  
Harcus Krakow Rosen Sonnabend Gallery, Boston  
Acquired from the above by the present owner, 1974

## ALEXANDER CALDER (1898-1976)

*Soleils d'or*

signed and dated 'Calder 71' (lower right)  
gouache and ink on paper  
29 ¼ x 21 ½ in. (74.3 x 54.6 cm.)  
Painted in 1971.

\$40,000-60,000

This work is registered in the archives of the Calder Foundation,  
New York, under application number A13101.

PROVENANCE:  
Galerie Maeght, Paris  
Studio Marconi, Milan, 1971  
Private collection, New York, circa 1985  
Opera Gallery, New York  
Acquired from the above by the present owner

## THEODOROS STAMOS (1922-1997)

*Infinity Field, Jerusalem Series*

signed, titled and dated "Infinity Field, Jerusalem Series"

1985 Stamos' (on the overlap)

oil on canvas

65 7/8 x 40 1/4 in. (167.2 x 102.2 cm.)

Painted in 1985.

\$20,000-30,000



**PROVENANCE:**

Crane Kalman Gallery, London

Acquired from the above by the present owner

**EXHIBITED:**

London, Crane Kalman Gallery, *Theodoros Stamos*, June-July 2005, no. 20 (illustrated).



## JACK TWORKOV (1900-1982)



### *Barrier*

signed and dated 'Tworokov 58' (lower right)

oil and charcoal on canvas

50 1/8 x 36 in. (127.3 x 91.4 cm.)

Executed in 1958.

\$50,000-70,000

This work is No. 793 in the *catalogue raisonné* project currently being compiled and edited by Jason Andrew for the Estate of Jack Tworokov.

#### PROVENANCE:

Stable Gallery, New York, acquired directly from the artist  
Collection of Mrs. H. Gates Lloyd, Haverford, 1959  
The Eppler Family Collection, New York, 1984  
Acquired from the above by the present owner

#### EXHIBITED:

New York, Stable Gallery, *Tworokov*, April 1959.  
Philadelphia Museum of Art, *Philadelphia Collects 20th Century*,  
October–November 1963, pp. 34–35 (illustrated).  
New York, Whitney Museum of American Art; Washington D.C.,  
Washington Gallery of Modern Art; Pasadena Art Museum; San  
Francisco Museum of Art; Minneapolis, Walker Art Center and  
Waltham, Poses Institute of Fine Arts, Brandeis University, *Jack  
Tworokov*, March 1964–April 1965, no. 35.  
Philadelphia, Institute of Contemporary Art, University of  
Pennsylvania, *Selected Works From The Collection of Mr. and Mrs. H.  
Gates Lloyd*, October–November 1967, no. 28.

## JIM DINE (B. 1935)

*Untitled (Robe) IV*

signed and dated 'Jim Dine 1979' (lower right)  
oil on paper  
41 ½ x 29 ½ in. (105.4 x 74.9 cm.)  
Painted in 1979.

\$20,000-30,000



PROVENANCE:  
Pace Gallery, New York  
Anon. sale; Leland Little Auction & Estate Sales, Hillsborough,  
5 December 2014, lot 410  
Private collection, New York

## JIM DINE (B. 1935)

*Bathrobe*

signed and dated 'Jim Dine 1993' (lower right)  
oil on paper laid down on canvas  
40 x 30 in. (101.6 x 76.2 cm.)  
Painted in 1993.

\$30,000-50,000



PROVENANCE:  
Private collection, Sweden

## TOM WESSELMANN (1931-2004)

*Still Life Drawing*

signed, dedicated and dated 'For Honey: Tom Wesselmann  
71' (lower edge)  
graphite on paperboard  
7 1/8 x 7 3/8 in. (18.1 x 18.7 cm.)  
Drawn in 1971.

\$8,000-12,000

**PROVENANCE:**

Estate of Honey Waldman, New York, acquired directly from  
the artist  
Acquired from the above by the present owner

## TOM WESSELMANN (1931-2004)

*Study for Kate (Blonde)*

signed and dated "Wesselmann 84" (lower right)  
acrylic and graphite on paper  
10 ¼ x 15 ¾ in. (26 x 39.1 cm.)  
Executed in 1984.

\$12,000-15,000



PROVENANCE:  
Estate of Honey Waldman, New York  
Acquired from the above by the present owner

PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH, FLORIDA

82

## TOM WESSELMANN (1931-2004)

### *Seated Nude (# 5)*

signed and dated 'Wesselmann 85 ©' (on the reverse)  
enamel on laser-cut steel  
60 x 37 in. (152.4 x 94 cm.)  
Executed in 1985. This work is number five of seven unique  
variants.

\$60,000-80,000



PROVENANCE:  
Sidney Janis Gallery, New York

## ROBERT COTTINGHAM (B. 1935)

*Avenue Fish Market*

signed and dated 'COTTINGHAM 74' (lower right)

acrylic on paper

10 ¾ x 10 ½ in. (27.3 x 26.7 cm.)

Executed in 1974.

\$20,000-30,000



## PROVENANCE:

OK Harris, New York

Private collection, Washington D.C.

Baron/Boisante Editions, New York

Private collection, Los Angeles, 2005

Anon. sale; Christie's, New York, 10 May 2006, lot 239

Private collection, Paris

Anon. sale; Sotheby's, New York, 12 September 2007, lot 7

Acquired at the above sale by the present owner

## LITERATURE:

L. Meisel, *Photo-Realism*, New York, 1980, p. 169, no. 135.

## RICHARD ESTES (B. 1932)

*Al Todaro*

oil on canvas  
 20 x 15 1/8 in. (50.8 x 38.4 cm.)  
 Painted in 1979.

\$50,000-70,000



PROVENANCE:  
 Allan Stone Gallery, New York  
 Acquired from the above by the present owner

LITERATURE:  
 L. Meisel, *Richard Estes: The Complete Paintings 1966-1985*,  
 New York, 1986, p. 65, no. 51 (illustrated).



# JOHN SALT (B. 1937)

## *Arrested Auto with Blue Seats*

oil on canvas  
52½ x 76 in. (133.4 x 193 cm.)  
Painted in 1970.

\$50,000-70,000



**PROVENANCE:**  
OK Harris Gallery, New York  
Acquired from the above by the present owner, 1980

**LITERATURE:**  
L. Meisel, *Photorealism*, New York, 1980, p. 386, no. 823  
(illustrated).

## ALEX KATZ (B. 1927)

*Untitled*

signed 'Alex Katz' (lower right)  
oil on board  
12 x 16 in. (30.5 x 40.6 cm.)  
Painted *circa* 1960.

\$20,000-30,000



PROVENANCE:  
Private collection, New York, acquired directly from the artist,  
*circa* mid-1960s  
By descent from the above to the present owner

PROPERTY OF A NORTHEASTERN INSTITUTION

87

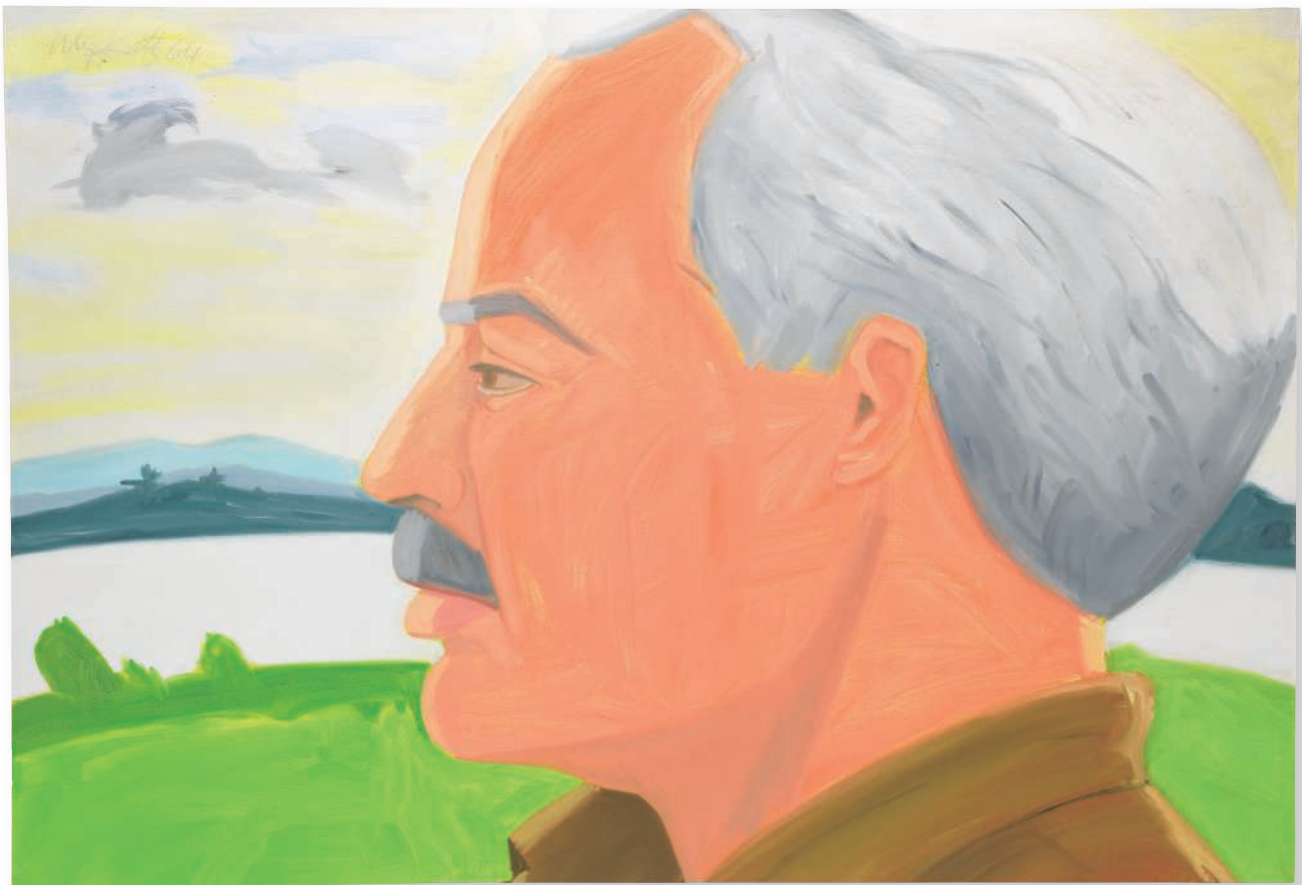
## ALEX KATZ (B. 1927)

### *Study for Portrait of Neil Welliver*

incised with the artist's signature and dated 'Alex Katz 64'  
(upper left)

oil on canvas  
33 x 48  $\frac{3}{4}$  in. (83.8 x 122.9 cm.)  
Painted in 1964.

\$100,000-150,000



PROVENANCE:  
Neil Welliver, Belfast, Maine  
Gift from the above to the present owner, 1979

## ROBERT RAUSCHENBERG (1925-2008)

### *Eco-Echo III*

signed and dated 'Rauschenberg 92' (center)  
 acrylic and silkscreen ink on aluminum and Lexan with sonar-activated motor  
 overall: 88 x 73 x 26 in. (223.5 x 185.4 x 66 cm.)  
 Executed in 1992-1993. This work is unique and made in collaboration with Saff  
 Tech Arts, Oxford, Maryland.

\$100,000-150,000

#### PROVENANCE:

Acquired directly from the artist by the present owner

#### EXHIBITED:

New York, Jacobson Howard Gallery, *Last Turn Your Turn: Robert Rauschenberg & The Environmental Crisis*, March-April 2008, pp. 4-5 (illustrated).

#### LITERATURE:

M. L. Kotz, *Rauschenberg / Art and Life*, New York, 2004, pp. 282-283 (illustrated).

*Eco-Echo* is a series of eight kinetic windmills produced from 1992 to 1993 by Robert Rauschenberg and Donald Saff. The windmills combine the technical prowess of Saff with the artistic vision of Rauschenberg, who integrated his aesthetic and intention into the ecologically conscious sculptures. Rauschenberg screen-printed and painted the windmill blades, constructed using salvaged commercial signs, while Saff served as both inspiration and fabricator to the concept. The partnership encompassed innovation, combining the ecological (eco) windmills with sonar (echo) sensors to stretch the boundaries of vision and creation.

The series began in 1992, when Saff approached Rauschenberg with the idea of collaborating on a project with windmills. Saff had worked closely with Rauschenberg in the past, acting as the Artistic Director of the *Rauschenberg Overseas Culture Interchange (ROCI)* in the 1980s. Though hesitant about the windmill project initially, Rauschenberg had recently returned from the United Nations Earth Summit on environment and development in Rio de Janeiro, and grew excited about the opportunity of incorporating energy conservation into what would become the *Eco-Echo* series. Rauschenberg's vision was a windmill that reacted to the movement of the viewer, engaging in motion only when approached. From this, Saff designed a windmill with electronic components that utilized recycled materials such as industrial aluminum and a lead weight on the central component. Sonars were installed on the base of the windmills to initiate the movement of the blades when the viewer moved within a few feet of the sensors. The *Eco-Echo* windmills encompass Rauschenberg's signature collage-like aesthetic with Saff's creative engineering and pay homage to the artist's intent of environmental consciousness.



Marcel Duchamp, *Bicycle Wheel*, 1951 (third version, after lost original of 1913). Museum of Modern Art, New York. © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2019. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



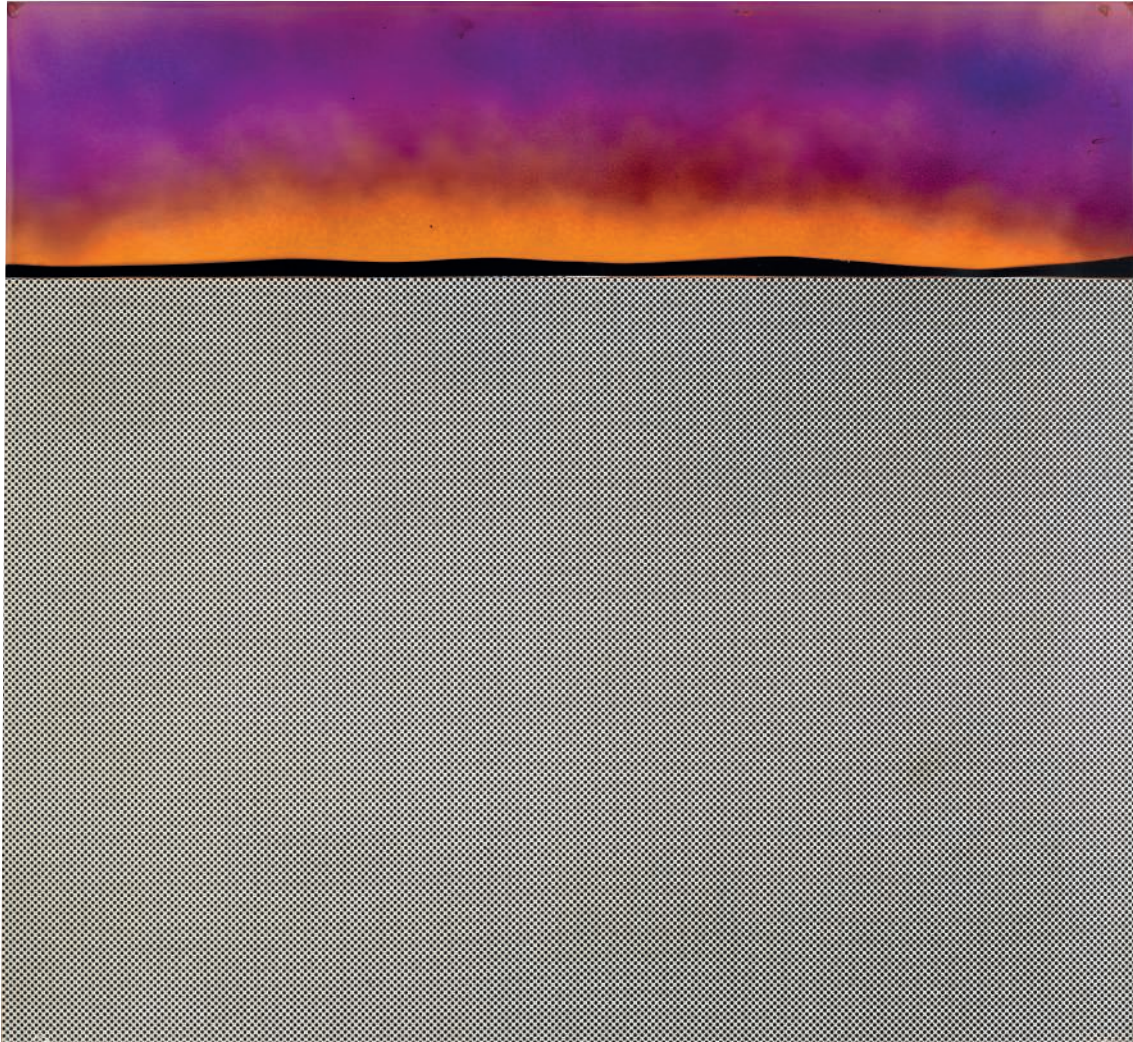
## ROY LICHTENSTEIN (1923-1997)

### *Aurora*

printed paper collage and Mylar on board  
19 1/8 x 21 in. (49 x 53.2 cm.)  
Executed in 1965.

\$60,000-80,000

This work will be included in the forthcoming *catalogue raisonné* being prepared by the Roy Lichtenstein Foundation.



**PROVENANCE:**

Julien Levy, New York  
His sale; Tajan, Paris, 6 October 2004, lot 516  
Acquired at the above sale by the present owner

**EXHIBITED:**

Art Institute of Chicago, 1982-1986 (on extended loan).

## RON NAGLE (B. 1939)

*Untitled*

glazed earthenware  
 3 x 2 x 2 in. (7.6 x 5.1 x 5.1 cm.)  
 Executed in 1980-1981.

\$12,000-18,000



PROVENANCE:  
 Estate of Ruth Braunstein, San Francisco  
 Private collection, New York  
 Acquired from the above by the present owner

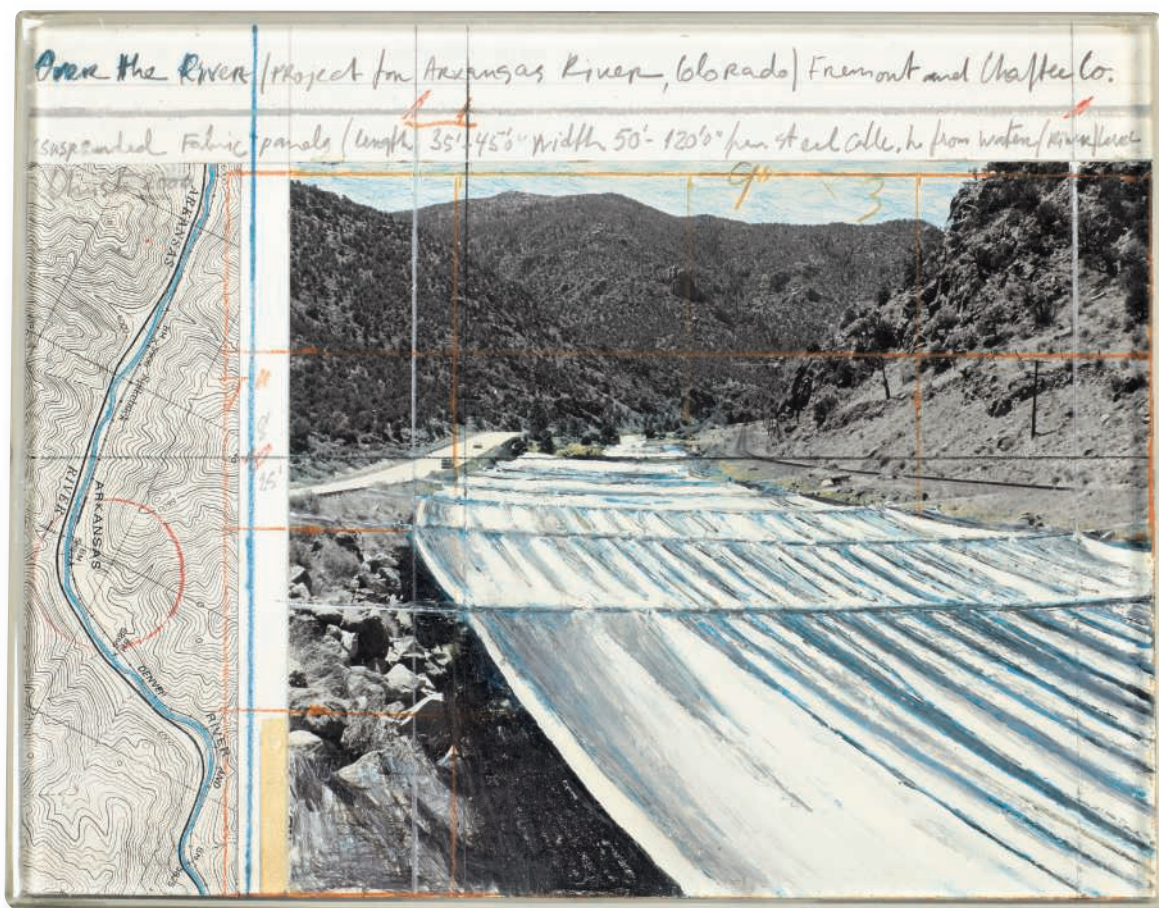
EXHIBITED:  
 San Francisco, Minnesota Street Project Art Services, *Ruth Braunstein: An Exhibition and Sale*, October 2017.  
 San Francisco, Gagosian Gallery, *Close at Hand: Modern and Contemporary Sculpture*, January–February 2018.  
 Geneva, Gagosian Gallery, *Fire and Clay: Sylvie Auvray, Shio Kusaka, Takuro Kuwata, Grant Levy-Lucero, Ron Nagle, Sterling Ruby, Peter Voulkos, Betty Woodman*, September–December 2018.

## CHRISTO (B. 1935)

*Over the River (Project for Arkansas River, Colorado)*

signed, titled and dated 'Over the River (Project for Arkansas River, Colorado) Christo 2000' (upper edge); inscribed and dated again '© CHRISTO 2000' (on the reverse)  
 color pencil, wax crayon, graphite, enamel, tape and printed paper collage on paper  
 8 ½ x 11 in. (21.6 x 27.9 cm.)  
 Executed in 2000.

\$12,000-18,000



PROVENANCE:  
 Acquired directly from the artist by the present owner

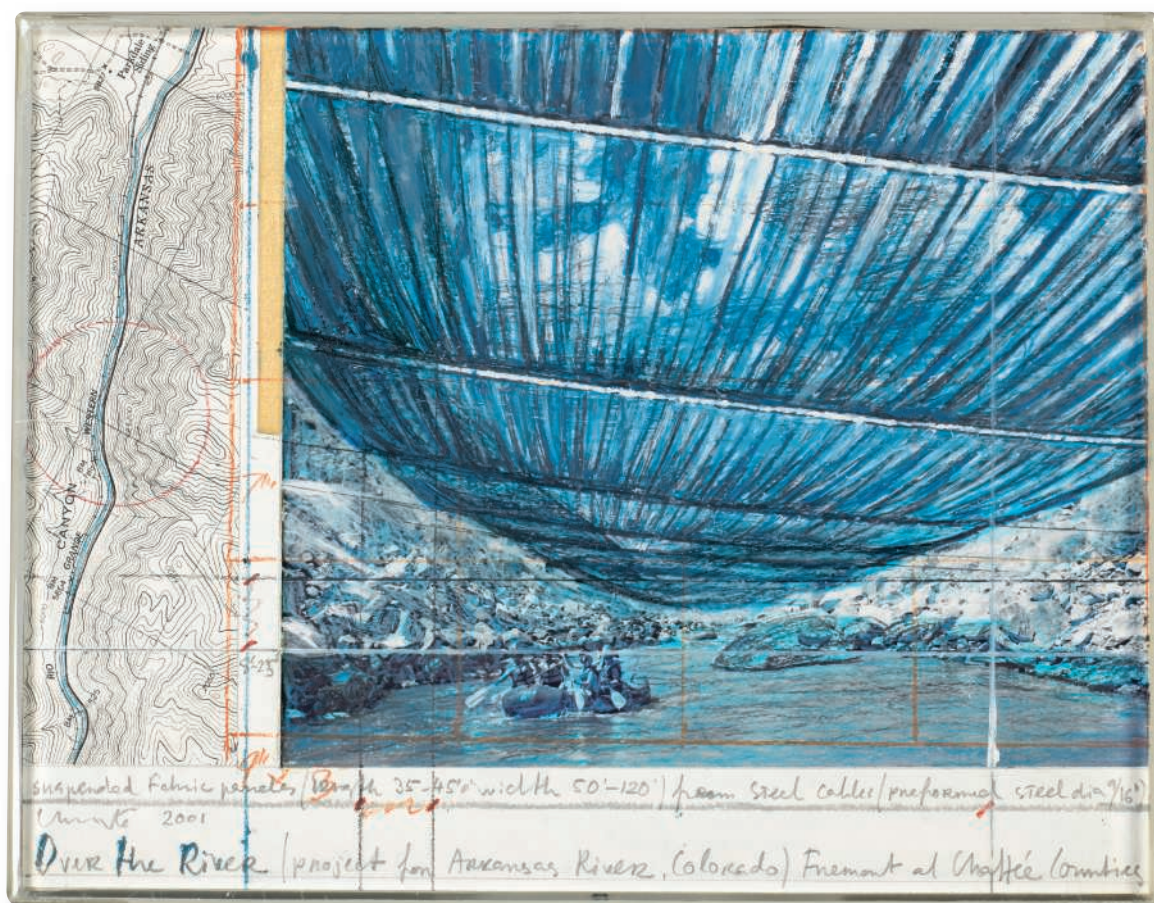


## CHRISTO (B. 1935)

*Over the River (Project for Arkansas River, Colorado)*

signed, titled and dated 'Christo 2001 Over the River (Project for Arkansas River, Colorado)' (lower edge); inscribed and dated again '© CHRISTO 2001' (on the reverse)  
 color pencil, wax crayon, graphite, acrylic, enamel, tape and printed paper collage on paper  
 8 ½ x 11 in. (21.6 x 27.9 cm.)  
 Executed in 2001.

\$12,000-18,000



PROVENANCE:  
 Acquired directly from the artist by the present owner

93

## ARMAN (1928-2005)

### *Untitled*

incised with the artist's signature and dated 'Arman 70' (lower edge)  
smashed and burnt violin in polyester resin  
9 ¼ x 9 ¼ x 9 ¼ in. (24.8 x 24.8 x 24.8 cm.)  
Executed in 1970.

\$10,000-15,000

#### PROVENANCE:

Estate of Honey Waldman, New York  
Acquired from the above by the present owner

This work is recorded in the Arman Studio Archives New York under number: APA# 8208.70.228.



94

## ARMAN (1928-2005)

### *10,000 Razor Blades*

razor blades in polyester resin and Plexiglas  
75 x 75 in. (190.5 x 190.5 cm.)  
Executed in 1975.

\$30,000-50,000

#### PROVENANCE:

Andrew Crispo Gallery, New York  
Private collection, Germany  
Anon. sale; Christie's, New York, 23 September 2003, lot 186  
Acquired at the above sale by the present owner

#### EXHIBITED:

New York, Andrew Crispo Gallery, *Arman*, December 1975-January 1976.

This work is recorded in the Arman Studio Archives New York under number: APA#8003.75.100.



## MARK TOBEY (1890-1976)

*Untitled*

signed and dated 'Tobey 1971' (lower left); inscribed 'Cloud Island' (on the reverse)  
watercolor and tempera on paper laid down on Masonite  
25 ½ x 18 ¾ in. (64.8 x 47.6 cm.)  
Executed in 1971.

\$40,000-60,000

Achim Moeller, Managing Principal of the Mark Tobey Project LLC, has confirmed the authenticity. The work is registered in the Mark Tobey archive with the number MT [240-9-7-18].

**PROVENANCE:**

Private collection, Seattle, acquired directly from the artist  
By descent from the above to the present owner

ESTATE OF MARY AND BRUCE GOODMAN

96

## LYNN CHADWICK (1914-2003)

### *Sitting Couple in Robes I*

stamped with the date and numbered '789S 1980 3/9'

(lower edge)

bronze with black patina

11 x 13 x 14 in. (27.9 x 33 x 35.6 cm.)

Executed in 1980. This work is number three from an edition of nine.

\$50,000-70,000



#### PROVENANCE:

Tasende Gallery, Inc., La Jolla  
Acquired from the above by the present owner, 1983

#### LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor With A Complete Illustrated Catalog 1947-2005*, Gloucestershire, 2006, p. 334, no. 789S.

ESTATE OF MARY AND BRUCE GOODMAN

97

## LYNN CHADWICK (1914-2003)

### *Maquette XIII Pair of Sitting Figures*

stamped with the foundry mark and numbered '700 1/8' (on the reverse of the female)

bronze with black patina in two parts

overall: 16 x 14 x 15 in. (40.6 x 35.6 x 38.1 cm.)

Executed in 1975. This work is number one from an edition of eight.

\$60,000-80,000



PROVENANCE:  
Posner Gallery, Milwaukee  
Acquired from the above by the present owner, 1995

EXHIBITED:  
Copenhagen, Court Gallery, *Lynn Chadwick*, December 1975-January 1976 (another example exhibited).

LITERATURE:  
D. Farr and E. Chadwick, *Lynn Chadwick Sculptor With A Complete Illustrated Catalog 1947-2005*, Gloucestershire, 2006, pp. 306-307, no. 700 (another example illustrated).

# CONRAD MARCA-RELLI (1913-2000)

*M-14-67-X*

signed 'MARCA-RELLI' (lower right); signed again, numbered and dated 'MARCA-RELLI M-14-67-X' (on the reverse)

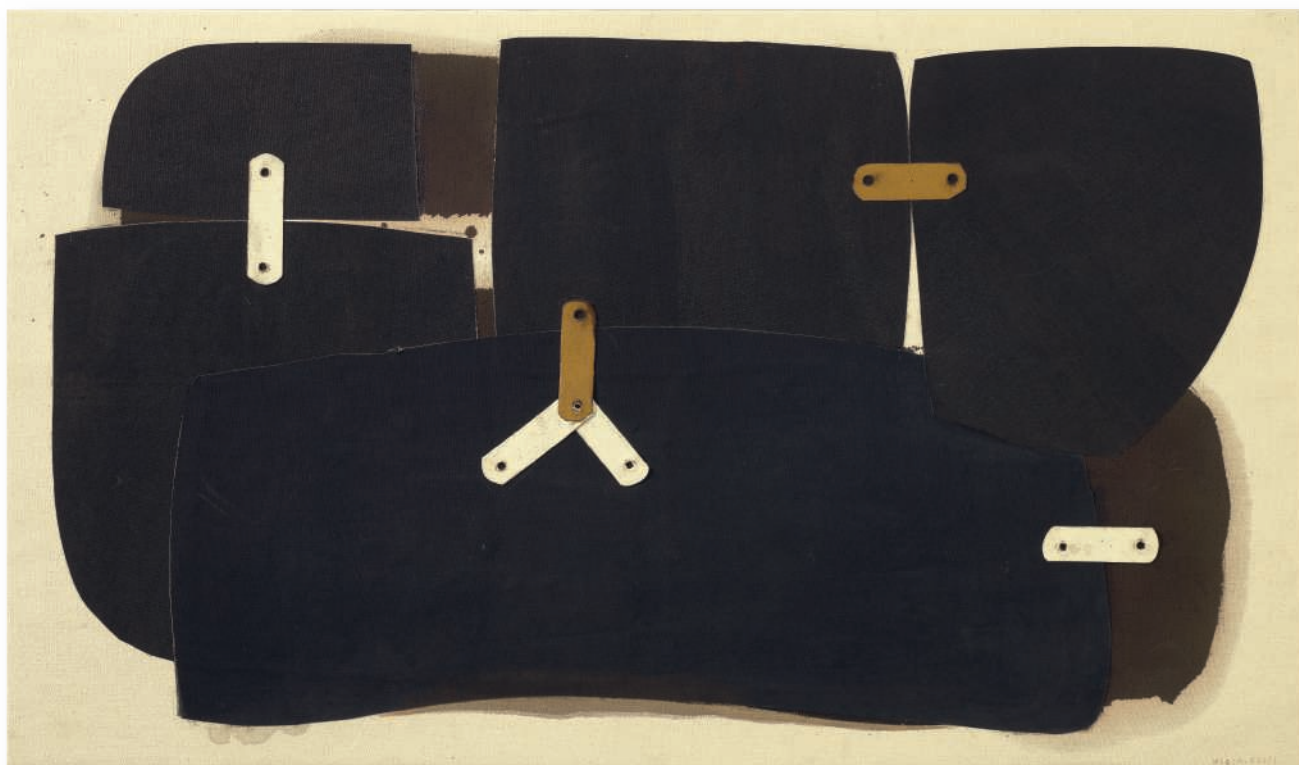
oil and canvas collage on canvas

22 ½ x 38 ½ in. (57.2 x 97.8 cm.)

Executed in 1967.

\$18,000-25,000

This work is registered with the Archivio Marca-Relli, Parma, as archive number MARE-6109 / © Archivio Marca-Relli, Parma.



**PROVENANCE:**

Private collection

Anon. sale; Sotheby's, New York, 31 March 1973, lot 67

Private collection, California

Anon. sale; Christie's, New York, 6 March 2014, lot 298

Acquired at the above sale by the present owner

## CONRAD MARCA-RELLI (1913-2000)

### *Battle Detail (JM-4-79)*

signed 'MARCA-RELLI' (lower right); signed again, titled, numbered and dated 'MARCA-RELLI JM-4-79 'BATTLE DETAIL' (on the reverse)

oil, spray paint and canvas collage on canvas

48 x 55 in. (121.9 x 139.7 cm.)

Executed in 1979.

\$60,000-80,000

This work is registered with the Archivio Marca-Relli, Parma, as archive number MARE-6139 / © Archivio Marca-Relli, Parma.



#### PROVENANCE:

Gary Snyder Gallery, New York

Private collection, Philadelphia

Hollis Taggart Gallery, New York

Private collection, New York

Acquired from the above by the present owner

# CONRAD MARCA-RELLI (1913-2000)

*L-2-71*

signed 'MARCA-RELLI' (lower right); signed again and titled 'MARCA-RELLI L-2-71' (on the reverse)

oil and canvas collage on canvas  
69 ¼ x 56 ¾ in. (175.9 x 144.1 cm.)

Executed in 1971.

\$40,000-60,000

This work is registered with the Archivio Marca-Relli, Parma, as archive number MARE-6215 / © Archivio Marca-Relli, Parma.



**PROVENANCE:**

Marisa del Re Gallery, New York

Acquired from the above by the present owner, 1987



## MANOUCHER YEKTAI (B. 1921)

*Two Vases*

signed and dated 'Yektai 66' (lower center)  
oil on canvas  
30 x 28 in. (76.2 x 71.1 cm.)  
Painted in 1966.

\$30,000-50,000



PROVENANCE:  
Gertrude Kasle Gallery, Detroit  
Private collection, New York

## JEAN DUBUFFET (1901-1985)

### *Paysage philosophique à Maurice Culberg*

signed, dedicated and dated 'à Maurice Culberg J. Dubuffet 52' (upper right); signed again, inscribed, titled and dated again 'Paysage philosophique à Maurice Culberg J. Dubuffet New York vendredi 25 Janvier 1952' (on the reverse)  
oil on panel  
26 x 31 ¾ in. (66 x 80.6 cm.)  
Painted in 1952.

\$120,000-180,000

#### PROVENANCE:

Maurice Culberg, Chicago, acquired directly from the artist  
Mrs. A. Rosenberg, Chicago  
Acquired from the above by the present owner, 1972

#### LITERATURE:

P. Sers, *Affaire Dubuffet: le grand Hara-Kiri de l'intelligence*, Paris, 1967, p. 31 (illustrated).

M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet, Fascicule VII: Tables paysagées, paysages du mental, pierres philosophiques*, Paris, 1979, p. 96, no. 146 (illustrated).

*Paysage philosophique à Maurice Culberg* (1952) is an important work from a significant series, entitled *Sols et Terrains*, that Dubuffet pursued during the early 1950s. The work has great tactile presence, so representative of Dubuffet's approach to painting, especially of this period. Rather than simply showing a landscape, the present work seems to actually embody — through its colors, shapes and textures — the material stuff of landscape itself: earth, sand and soil. The copper, umber and ochre tonalities are perhaps meant to evoke the terrain of the Sahara of Algeria, a region Dubuffet had visited and one to which he was drawn for inspiration. The thickly applied paint created a layer that afforded the artist an opportunity to dig into, gouge and scratch

the surface, suggesting the raw energy of urban graffiti. *Paysage philosophique à Maurice Culberg* displays in striking style a signature feature of this series of Dubuffet's paintings: in dramatic contrast with traditional methods of handling paint, Dubuffet mixed his pigment in such a way as to develop a paste-like consistency, achieving widely varied textures that interacted with each other, forming cracks and rough edges as they dried. The artist would add materials including plaster, cement, coal dust, pebbles, sand and gravel to the paint and further developed his complex, textured surfaces by admixing additional rough elements into the surface of the canvas before it had dried, strategies readily apparent in the current work.

The absence of traditional European art conventions of perspective, depth and volume in this work challenges notions as to the meaning of landscape. The raw energy evident in *Paysage philosophique à Maurice Culberg*, together with its turn away from classical European artistic norms and its embrace of primitivism, mark it as a work that expresses the essence of Dubuffet's concerns as an artist. The title of the painting makes reference to Maurice Culberg, an important American collector and patron of Dubuffet from early in his career, and the top right portion of the canvas fittingly includes Dubuffet's dedication to the collector. The artist and the patron remained close friends for the rest of Culberg's life. In Dubuffet's words, the *Paysage* paintings "are landscapes of the brain. They aim to show the immaterial world which dwells in the mind of man: disorder of images, of beginnings of images, of fading images, where they cross and mingle, in a turmoil, tatters borrowed from memories of the outside world, and facts purely cerebral and internal — visceral perhaps" (J. Dubuffet, quoted in P. Selz, *The Work of Jean Dubuffet*, New York, 1962, p. 71).



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH, FLORIDA

103

## LOUISE NEVELSON (1899–1988)

### *Moon Garden Mirror II*

painted wood construction  
14 ¾ x 10 ¾ x 4 ½ in. (37.5 x 27.3 x 11.4 cm.)  
Executed in 1975.

\$10,000-15,000



PROVENANCE:  
Stephen Mallory Associates, Inc., New York  
Acquired from the above by the present owner, 1986

# LOUISE NEVELSON (1899-1988)

## *Series of an Unknown Cosmos XX*

signed 'Louise Nevelson' (lower edge)

wood collage

23 7/8 x 20 in. (60.6 x 50.8 cm.)

Executed in 1979.

\$30,000-50,000



### PROVENANCE:

Pace Gallery, New York

Acquired from the above by the present owner

## JOHN GRAHAM (1881-1961)

*Hand and Egg*

signed 'Graham' (upper left)  
 oil on canvas  
 17 ½ x 23 in. (44.5 x 58.4 cm.)  
 Painted in 1930.

\$20,000-30,000



PROVENANCE:  
 Dudensing Galleries, New York  
 Private collection, New York  
 Robert Schoelkopf Gallery, New York  
 Waddington Galleries, London  
 Anon sale; Christie's, New York, 5 June 1997, lot 93  
 Acquired at the above sale by the present owner

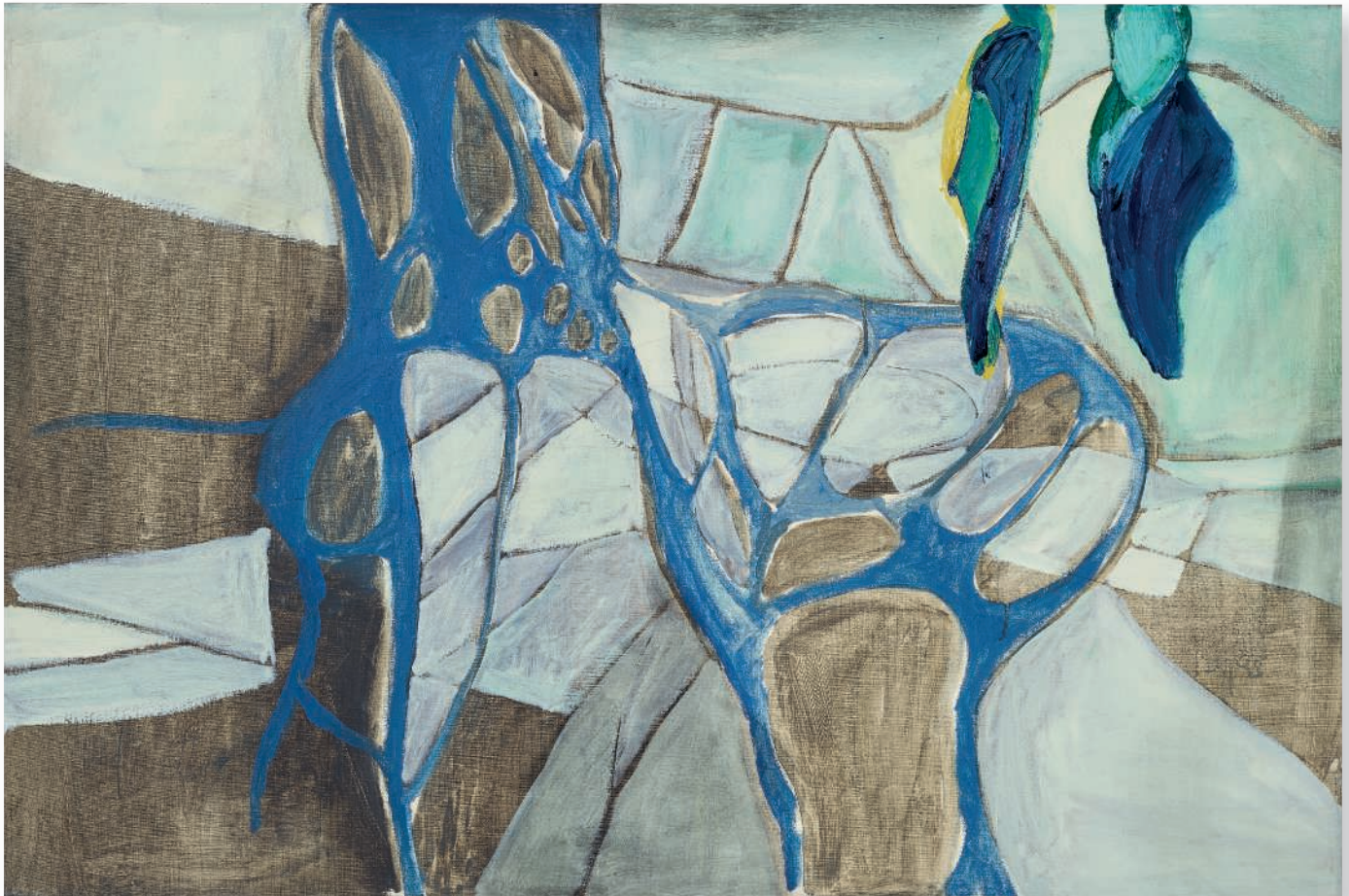
TERRY WINTERS (B. 1949)

*3 of 4*

signed, titled and dated 'Terry Winters 1992 3 of 4' (on the reverse)

oil and graphite on canvas  
32 x 48 1/8 in. (81.3 x 122.2 cm.)  
Painted in 1992.

\$30,000-50,000



PROVENANCE:  
Acquired directly from the artist by the present owner

PROPERTY FROM A MIAMI COLLECTION

107

## RICHARD ARTSCHWAGER (1923-2013)

*Weave/Weave*

acrylic on Celotex and Formica in artist's frame  
38 ½ x 26 ¼ x 3 ⅞ in. (97.8 x 66.7 x 8.6 cm.)  
Executed in 1991.

\$40,000-60,000



**PROVENANCE:**

Galería Weber, Alexander y Cobo, Madrid  
Brooke Alexander, Inc., New York  
Acquired from the above by the present owner



## DONALD SULTAN (B. 1951)

*Battery May 5, 1986*

signed 'SULTAN' (on the stretcher of each element); titled, numbered consecutively and dated 'BATTERY MAY 5, 1986 #1-4' (on the reverse of each element)  
 latex paint and tar on vinyl composite tile on Masonite laid down on panel in four parts  
 96 x 96 x 5 in. (243.8 x 243.8 x 12.7 cm.)  
 Executed in 1986.

\$20,000-30,000

**PROVENANCE:**

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

**EXHIBITED:**

Chicago, Museum of Contemporary Art; Los Angeles, Museum of Contemporary Art; Forth Worth Art Museum and The Brooklyn Museum, *Donald Sultan*, September 1987-June 1988, pp. 19, 22, 36, 80, and 81, no. 21 (illustrated).

**LITERATURE:**

B. Spector, "Donald Sultan," *ArtForum*, Vol. 26, no. 4, December 1987, p. 123.  
 R. Hughes, "Toward a Mummified Sublime," *Time Magazine*, May 1988, p. 51 (illustrated).

## FRANÇOIS AUBRUN (1934-2009)

*Untitled*

signed and dated 'F. AUBRUN / JANVIER / 1971' (on the stretcher)

oil on canvas

38¼ x 51¼ in. (97.2 x 129.9 cm.)

Painted in 1971.

\$10,000-15,000

**PROVENANCE:**

Estate of the Artist, Paris

Acquired from the above by the present owner

## VIVIAN SPRINGFORD (1914-2003)

*Untitled*

stamped twice with Estate of Vivian Springford stamp  
(on the overlap); stamped again with the Estate of Vivian  
Springford stamp (on the stretcher)  
acrylic on canvas  
89½ x 89½ in. (226.4 x 228.3 cm.)  
Painted *circa* early 1970s.

\$20,000-30,000



**PROVENANCE:**  
Estate of the Artist  
Acquired from the above by the present owner

## MICHAEL GOLDBERG (1924-2007)

*Untitled*

signed and dated 'M. GOLDBERG '59' (on the reverse)  
oil on canvas  
37 x 40 in. (94 x 101.6 cm.)  
Painted in 1959.

\$40,000-60,000



PROVENANCE:  
Martha Jackson Gallery, New York  
Private collection  
By descent from the above to the present owner

## ROSS BLECKNER (B. 1949)

*Blue Net*

signed, titled and dated 'Ross Bleckner 2000 BLUE NET' (on the reverse)

oil on canvas

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

Painted in 2000.

\$18,000-25,000

**PROVENANCE:**

Dickinson Roundell Inc., New York

Private collection, New York

Anon. sale; Christie's, New York, 9 September 2008, lot 69

Private collection, New York

Acquired from the above by the present owner

## LARRY POONS (B. 1937)

*Noto*

signed, titled and dated 'Noto 1981 Larry Poons' (on the reverse)

acrylic on canvas

75 ½ x 22 in. (191.8 x 55.9 cm.)

Painted in 1981.

\$20,000-30,000

This work will be included in the forthcoming *Catalogue Raisonné of Paintings* currently being prepared by the Larry Poons Studio.

## PROVENANCE:

André Emmerich Gallery, New York

Private collection, Edmonton

By descent from the above to the present owner

PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH, FLORIDA

114

PAT STEIR (B. 1938)

*Pink Chrysanthemum*

triptych—oil on canvas  
overall: 60 x 180 in. (152.4 x 457.2 cm.)  
Painted in 1984.

\$30,000-50,000



PROVENANCE:  
Obelisk Gallery, Boston  
Acquired from the above by the present owner, 1986

PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH, FLORIDA

115

## THEODOROS STAMOS (1922-1997)

### *Little Bird*

signed and dated 'T. STAMOS '44' (lower left); signed again  
and titled 'STAMOS "LITTLE BIRD"' (on the reverse)

oil on Masonite

25 x 30 in. (63.5 x 76.2 cm.)

Painted in 1944.

\$15,000-20,000



#### PROVENANCE:

Stephen Mallory Associates, Inc., New York

Acquired from the above by the present owner



## WILLIAM BAILEY (B. 1930)

*Montisi*

signed and dated 'Bailey 1997' (on the reverse)  
oil on canvas  
18 x 21½ in. (45.7 x 54.6 cm.)  
Painted in 1997.

\$25,000-35,000



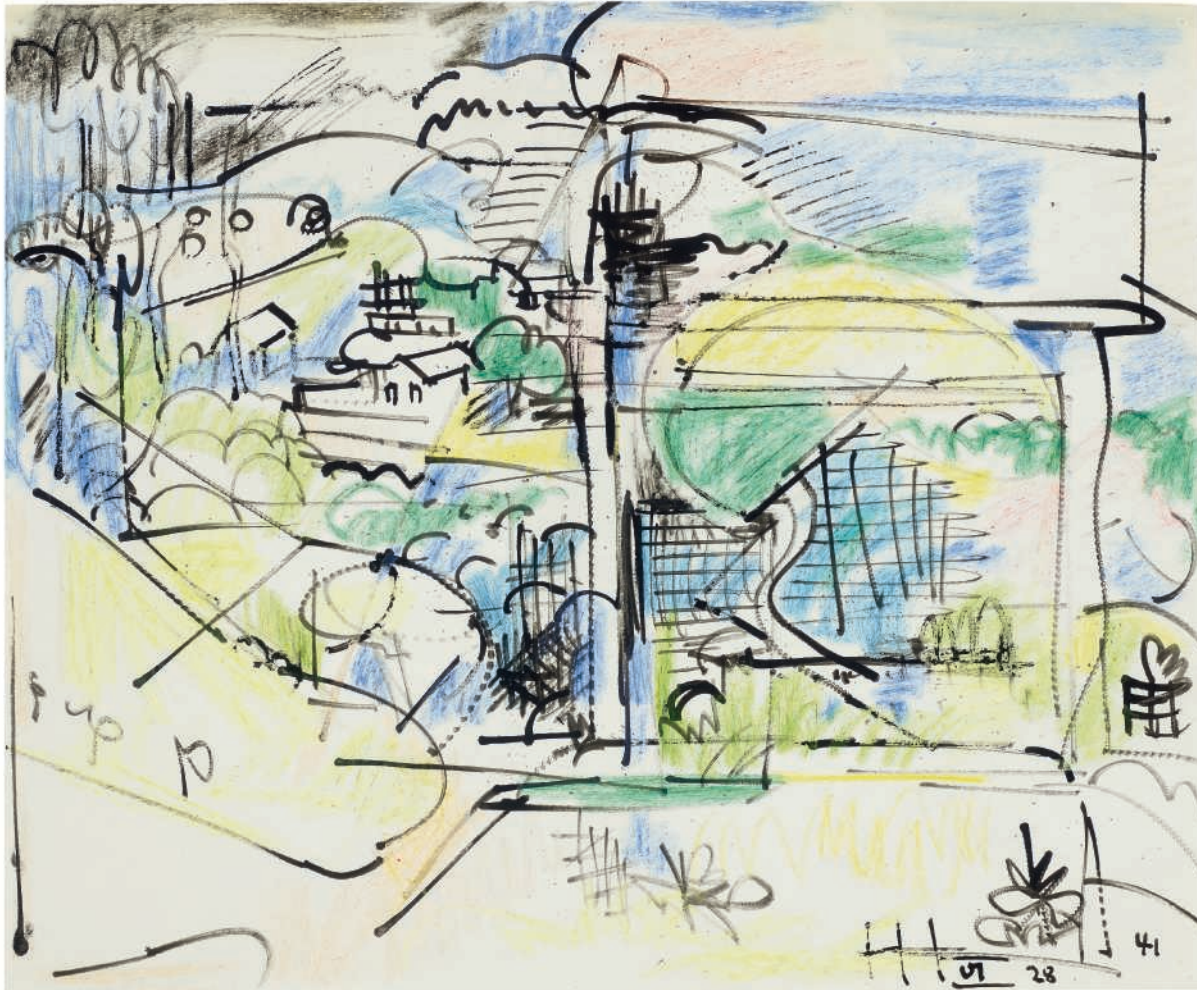
PROVENANCE:  
Il Gabbiano Galleria d'Arte, Rome  
Irving Galleries, Palm Beach  
Private collection, Palm Beach  
Anon. sale; Christie's, New York, 11 November 2009, lot 280  
Private collection, New York  
Acquired from the above by the present owner

## HANS HOFMANN (1880-1966)

*Untitled (Provincetown)*

signed with the artist's monogram and dated 'HH VI 28 41'  
 (lower right); stamped with Estate of Hans Hofmann stamp  
 and numbered 'M-0440-17' (on the backing board)  
 ink and wax crayon on paper  
 14 x 16 7/8 in. (35.6 x 42.9 cm.)  
 Drawn in 1941.

\$10,000-15,000



PROVENANCE:  
 Estate of the artist  
 Ameringer-Yohe Fine Art, New York  
 Acquired from the above by the present owner

EXHIBITED:  
 Jacksonville, Museum of Contemporary Art and Portland  
 Museum of Art, *Hans Hofmann: Works on Paper*, January-  
 September 2017, p. 77, no. 37 (illustrated).

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

118

## WILLIAM BAZIOTES (1912-1963)

### *Untitled*

signed 'Baziotes' (lower right)  
oil on canvas board  
16 ¼ x 19 ⅞ in. (41.3 x 50.5 cm.)  
Painted *circa* 1940.

\$25,000-35,000

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



PROVENANCE:  
Meshulam Riklis, New York  
Private collection, Jerusalem  
Private collection, Europe  
Anon. sale; Tajan, Paris, 30 July 2008, lot 14  
Acquired at the above sale by the present owner

## PAUL JENKINS (1923-2012)

*Phenomena Run the Gauntlet*

signed 'Paul Jenkins' (lower center); signed again, titled and dated 'Paul Jenkins 1989-90 Phenomena Run The Gauntlet' (on the reverse)

acrylic on canvas

78 x 57 7/8 in. (198.1 x 147 cm.)

Painted in 1989-1990.

\$25,000-35,000



PROVENANCE:

Private collection, acquired directly from the artist, 1990

## SAM FRANCIS (1923-1994)

*Untitled*

signed and dated 'Sam Francis 1962' (on the reverse)

acrylic on paper

22 x 30 in. (55.9 x 76.2 cm.)

Painted in 1962.

\$30,000-50,000

This work is identified with the interim identification number of SF62-020 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

**PROVENANCE:**

Private collection, Santa Monica

Private collection, Santa Monica

Anon. sale; Los Angeles Modern Auctions, 12 October 2016, lot 284

Private collection

**EXHIBITED:**

Riverside, California, Roy and Frances Brandstater Gallery,  
*Sam Francis Works on Paper 1953-1986: The Ranchito*  
*Collection*, February-March 1987, no. 4.

New York, Hollis Taggart Galleries, *Between Tachisme and*  
*Abstract Expressionism: Bluhm, Francis, Jenkins*, October-  
November 2017, pp. 12 and 14 (illustrated on the back cover).



121

## SAM FRANCIS (1923-1994)

*Untitled*

stamped with the artist's signature and Sam Francis Estate stamp (on the reverse)

acrylic on paper

16 7/8 x 13 7/8 in. (42.9 x 35.2 cm.)

Painted circa 1979.

\$15,000-20,000

**PROVENANCE:**

Estate of the artist

Gallery Delaive, Amsterdam

Anon. sale; Sotheby's, New York, 9 March 2012, lot 179

Acquired at the above sale by the present owner

This work is identified with the interim identification number of SF79-1039 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.



122

## SAM FRANCIS (1923-1994)

*Untitled*

signed, inscribed and dated 'Sam Francis 1967 LA' (on the reverse)

acrylic on paper

14 x 17 in. (35.5 x 43 cm.)

Painted in 1967.

\$18,000-25,000

**PROVENANCE:**

Private collection, California, gift of the artist

Anon. sale; Christie's, Paris, 8 December 2010, lot 155

Acquired at the above sale by the present owner

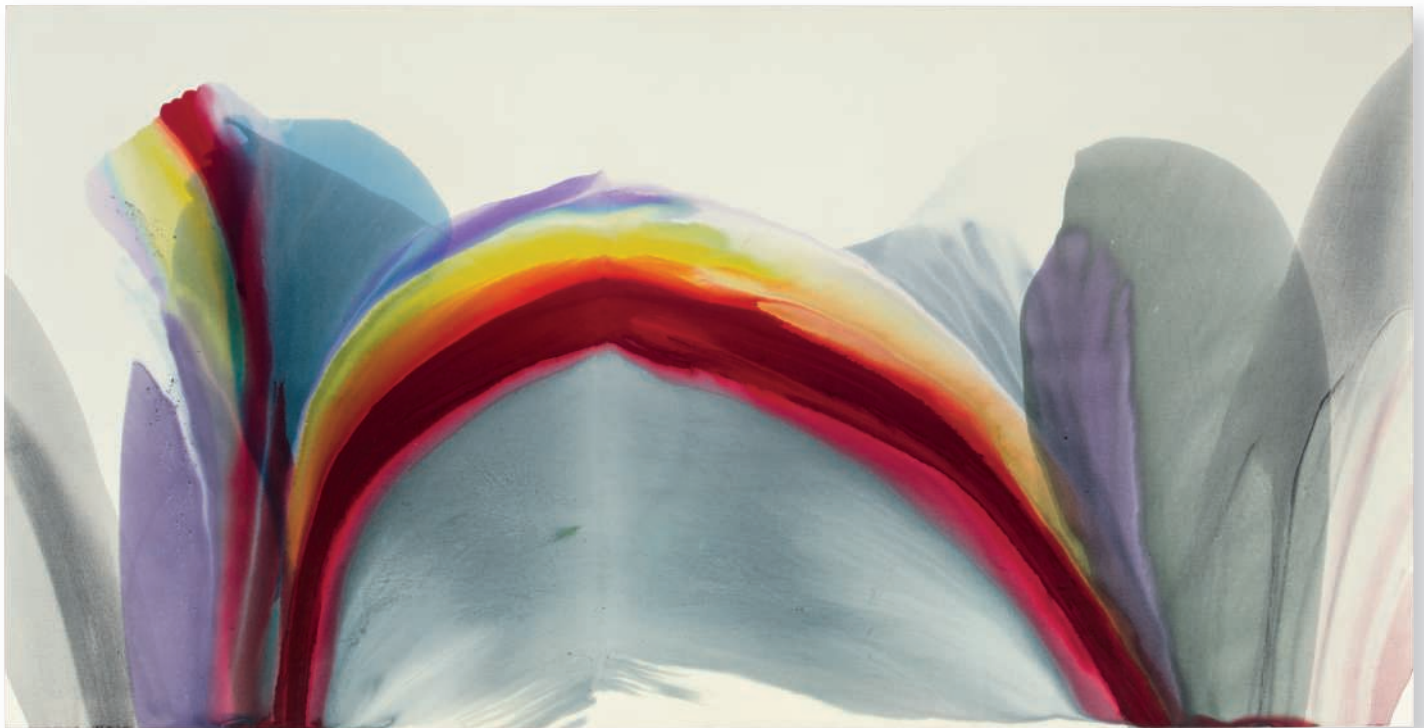
This work is identified with the interim archival number of SF67-066 in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

## PAUL JENKINS (1923-2012)

*Phenomena Palace Change*

signed 'Paul Jenkins' (lower edge); signed again, titled and dated 'Paul Jenkins "Phenomena Palace Change" 1975-76' (on the stretcher)  
acrylic on canvas  
76  $\frac{7}{8}$  x 150 in. (195.3 x 381 cm.)  
Painted in 1975-1976.

\$30,000-50,000



**PROVENANCE:**  
Carone Gallery, Fort Lauderdale  
Private collection, New York  
Private collection, New York  
Anon. sale; Christie's, New York, 8 March 2013, lot 107  
Acquired at the above sale by the present owner

**EXHIBITED:**  
Charlotte, Jerald Melberg Gallery, *Group Exhibition: From the Storeroom: A Selection of Works by Gallery Artists*, April-June 2010.





# POST-WAR TO PRESENT

SESSION II: LOTS 201-311 2PM



## NICOLAS PARTY (B. 1980)

### *Portrait*

signed and dated 'Nicolas Party 2014' (on the overlap)  
 pastel on canvas  
 51 x 43 in. (129.5 x 109.2 cm.)  
 Painted in 2014.

\$80,000-120,000

#### PROVENANCE:

Galerie Gregor Staiger, Zürich  
 Acquired from the above by the present owner

Classically trained, Swiss-born artist Nicolas Party is best known for revitalizing the traditional genres of portraiture, still life and landscape. Yet Party strips his subjects of extraneous details and instead focuses on transforming shape and color, materials and composition. Utilizing a flat, graphic style and vibrant palette, Party turns sitters, objects and landscapes into emotive and seductive symbols. Party's forms look less like traditional forms, but instead like three-dimensional, bulbous and hollow forms, perhaps related to the artist's ten years working as a 3-D animator.

In *Portrait* (2014), executed in soft pastel, an androgynous, blue-shirted, turquoise eye-shadowed figure looks out past the viewer like a flat Fauvist icon. With the rigidity of an Egyptian hieroglyph, the figure's bulbous face is topped with blonde spherical hair, punctuated with piercingly vacant blue eyes and pursed, full red lips. The royal blue shirt and stiff white collar tightly frame the figure's extremely long neck. Party does not create these portraits from life, but instead makes portraits inspired by other portraits and the history of portraiture.

Inspired by Picasso's use of pastel in a neo-classical work titled *Tête de femme* (1921), Party started utilizing the technically challenging medium. The soft perfection of the chalk pastels, usually applied with the artist's fingertips, draws the viewer back to the surface and the

materiality of the medium. Party invokes the connection between one's fingers and touch to massage an image into existence. He emphasizes how today's technology, such as the iPad, are devices created to be used with our fingers – contemporary culture is well-versed in swiping, pressing and touching screens as a means of interacting with a surface.

Looking at the paradigm of art history, Party translates the tradition of portraiture into a dialogue of contemporary vernacular. When asked about his practice, Party remarks, "I'm trying to work with subjects that are not original. Subjects that have been, and still are, painted all the time. Like a portrait, or a cat. What fascinates me about these topics is their capacity to regenerate themselves at any period of history, and still be relevant to us. I also believe some subjects are always painted because they are an infinite source of meaning and inspiration" (N. Party, quoted in F. Tattoli, "Talking with the Swiss painter Nicolas Party," *Fruit of the Forest*, December 2016).

Nicolas Party completed his BA in Fine Art at the Lausanne School of Art and MFA at the Glasgow School of Art. Since graduating in 2009, Party has been the subject of numerous solo exhibitions at important institutions worldwide, such as the Magritte Museum, Brussels (2018); Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2017); Hammer Museum, Los Angeles (2016); and the Modern Institute, Glasgow (2016).



## LOIE HOLLOWELL (B. 1983)

### *Linked Lingams in Red and Blue*

signed, titled and dated 'Loie Hollowell "Linked Lingams in red and blue" 2015' (on the reverse); signed again and titled again 'Loie Hollowell "Linked Lingams in red and blue" (on the stretcher); signed again twice and dated again 'Loie Hollowell 15' (on the overlap)

oil on canvas laid down on Masonite

28 x 21 in. (71.1 x 53.3 cm.)

Executed in 2015.

\$40,000-60,000

#### PROVENANCE:

106 Green, New York

Acquired from the above by the present owner

#### EXHIBITED:

New York, 106 Green, *AHHA*, November-December 2015.

#### LITERATURE:

M. Schwendener, "Loie Hollowell's Abstract Body Landscapes," *The New York Times*, November 2015 (illustrated).



203

## STANLEY WHITNEY (B. 1946)

### *For Earth From Earth*

signed, titled and dated "'For Earth From Earth" 2005 Stanley Whitney' (on the reverse)

oil on linen

24 x 24 in. (61 x 61 cm.)

Painted in 2005.

\$40,000-60,000

#### PROVENANCE:

Lagorio Arte Contemporanea, Brescia

Acquired from the above by the present owner



## CECILY BROWN (B. 1969)

### *Untitled*

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

oil on linen

17 x 12 ½ in. (43.2 x 31.8 cm.)

Painted in 2007.

\$150,000-200,000

#### PROVENANCE:

Gagosian Gallery, New York

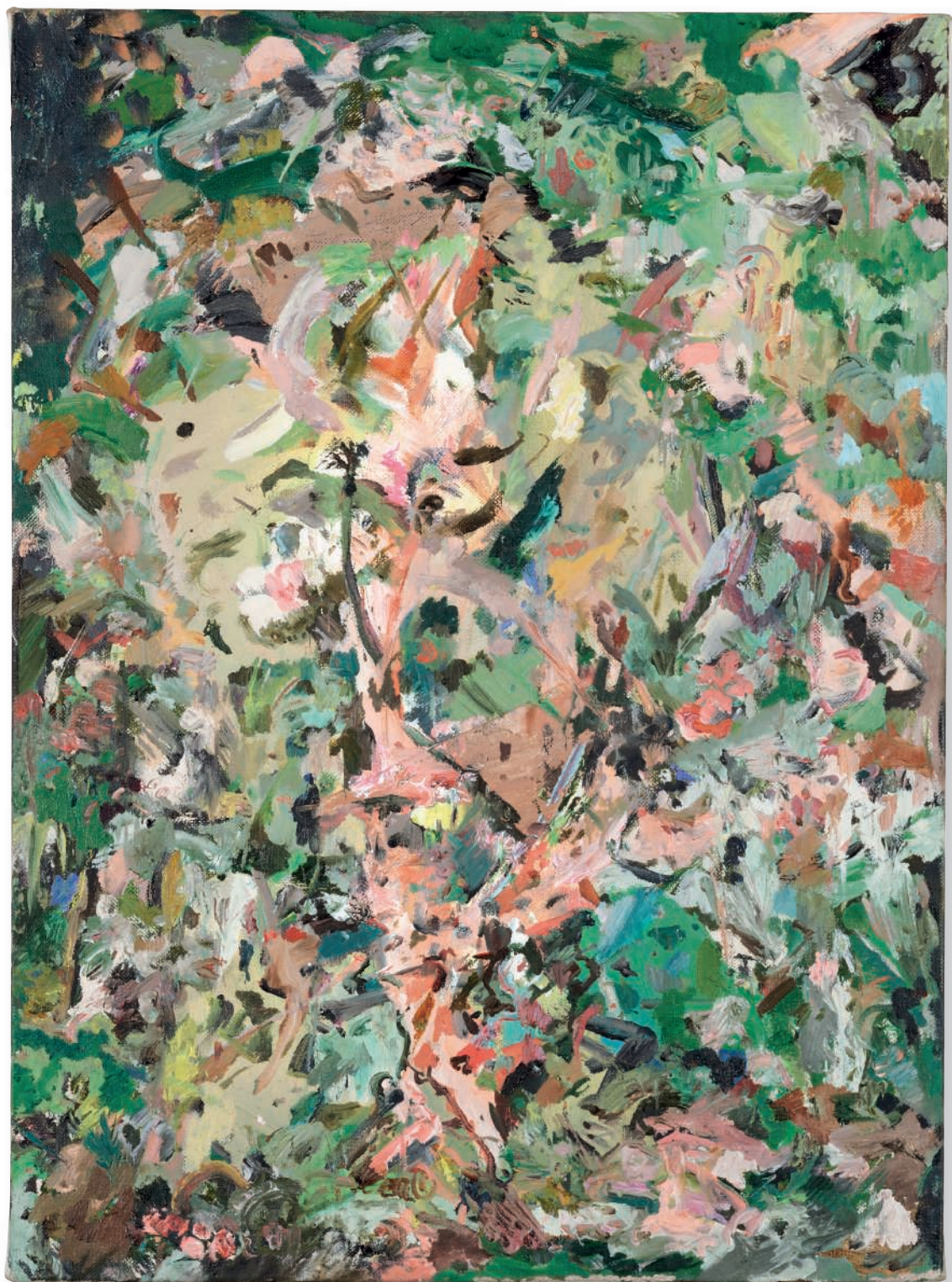
Private collection, New York, *circa* 2007

By descent from the above to the present owner



Peter Paul Rubens and Jan Brueghel the Younger, *The Three Graces*, circa early 17th century. Akademie der Bildenden Kuenste, Vienna. Photo: Erich Lessing / Art Resource, New York.





205

## TOMOO GOKITA (B. 1969)

### *Let It Be*

signed, titled and dated "LET IT BE" Tomoo Gokita '08' (on the reverse)  
acrylic gouache on canvas  
46 x 35 ¾ in. (116.8 x 90.8 cm.)  
Painted in 2008.

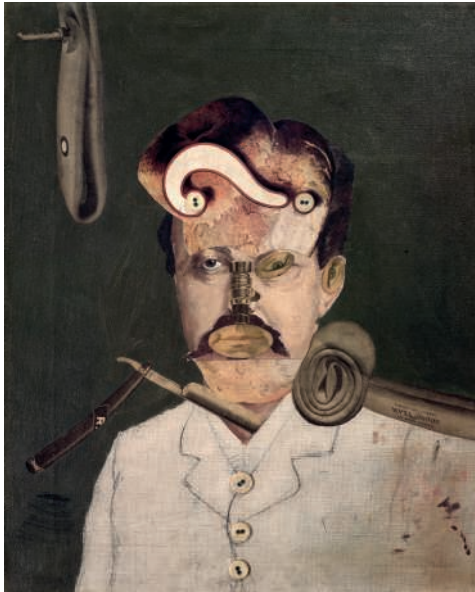
\$120,000-180,000

#### PROVENANCE:

ATM Gallery, New York

Acquired from the above by the present owner, 2008





George Grosz, *Remember Uncle August, the Unhappy Inventor*, 1919. Musée National d'Art Moderne, Centre Pompidou, Paris. © 2019 Estate of George Grosz / Licensed by VAGA, New York. Photo: Bridgeman Images.



Andy Warhol, *Skull*, 1977. Metropolitan Museum of Art, New York. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York.

The last decade has gained Tomoo Gokita international recognition and popularity, especially among American fine art collectors. Known now for his grayscale paintings, particularly portraiture, Gokita is a master of monochromatic painting and drawing. *Let It Be* (2008) is a black-and-white portrait of an archetypal male figure. Gokita's surreal monochrome portraits typically feature stereotypes from popular culture; the Japanese student, salary men, pin-up girls, gagsters, porn stars and actresses feature prominently in these series of works. In each, the figures are rendered surreal. The human identity is erased, with no identifying characteristics of traditional portraits available to give the subjects a name, such as the eyes, ears, nose and mouth. *Let It Be* has even fewer identifying features portrayed: the subject is shirtless, revealing the top of a torso of an Adonis-like man.

Gokita began his career as an illustrator and graphic designer. Influenced by his father, who worked as a designer for Japan's largest advertising agency, Gokita was raised in an open-minded household when it came to encountering pop culture imagery, especially the erotic. At a time when Japan outlawed the printing of magazines showing full-frontal nudity, the artist's father encouraged his son to take in the beauty of the female form in magazines produced by a client of his at the ad agency: *Playboy*. Gokita describes those vintage erotic spreads as influential in his later work as an illustrator and painter (E. Ng, "One Thousand Shades of Gray: Tomoo Gokita", *Art Asia Pacific*, July-August 2015). Also in his early childhood, Gokita began illustrating. Though interested very little in school, he showed interest in learning *kanji*, Chinese characters used in ancient Japanese. *Kanji* gave the artist pleasure through exercising visual memorization. Traditional Japanese and Chinese education collided with Western pop culture influence, particularly that of punk and rock music, in the artist's formative years.

The title of Gokita's painting, *Let it Be*, may be interpreted to be a reference to the Beatles. *Let It Be* is the title of the English rock band's twelfth and final studio album, released in 1970, as well as a single that reached number one on song charts both in America and the

United Kingdom. Before his breakthrough in contemporary fine art, Gokita's career began through working with rock and punk bands. Despite his success in designing CD and LP art for bands that toured in Tokyo, Gokita quit in the mid-1990s to gain artistic freedom in his work. While monochrome painting was an extension of Gokita's beginnings in illustration, it was more so an answer to his financial struggles during this time. While saving money on paint colors, Gokita found monochrome painting to be a natural extension of his passion for drawing and *kanji* (*Ibid.*). The monochrome drawings and paintings launched him into the New York and Tokyo art scene.

The painting *Let It Be* is a portrait of a young man, his face rendered completely abstract and unrecognizable. With few identifying features, where the torso is visible suggests a young man with a conventionally attractive build; his muscles, shoulders, neck, and collar bones are highly chiseled. As the work's title conjures up associations with the Beatles' album, so does the subject's hair to the British rock stars. The long curly waves resemble the band members' tousled manes. Like many of Gokita's more contemporary creations, the face of *Let It Be* is rendered very loose and abstract. His complex, often frustrating style of portraiture, and "metamorphosing of the figure into something otherworldly denies viewers the pleasure of looking at a face and simultaneously rousing their imagination at the same time" (*Ibid.*). This erasure of the human form is a product of the fusion of his identity as a Japanese artist with his exposure to contemporary Western culture and imagery. The collision of identities can be identified in the man's blurred face: it is messy, complex, dystopian and difficult to express. These emotions in *Let It Be* are offset by its own title, a phrase which commands a peaceful attitude. When viewing his work in one of the first gallery exhibitions in which he participated, critic Roberta Smith said, "Mr. Gokita's vocabulary barrels across illustrations, pornography, abstraction, children's drawing, calligraphy and sign-painting, with a perfect control, velvety surfaces and tonal range that makes black-and-white feel like living color" (R. Smith, "Invading Genres Breach the Art World's Porous Borders," *New York Times*, 9 March 2005).



206

## SHARA HUGHES (B. 1981)

### *Greenroom*

acrylic on canvas  
50 x 46 in. (127 x 116.8 cm.)  
Painted in 2006.

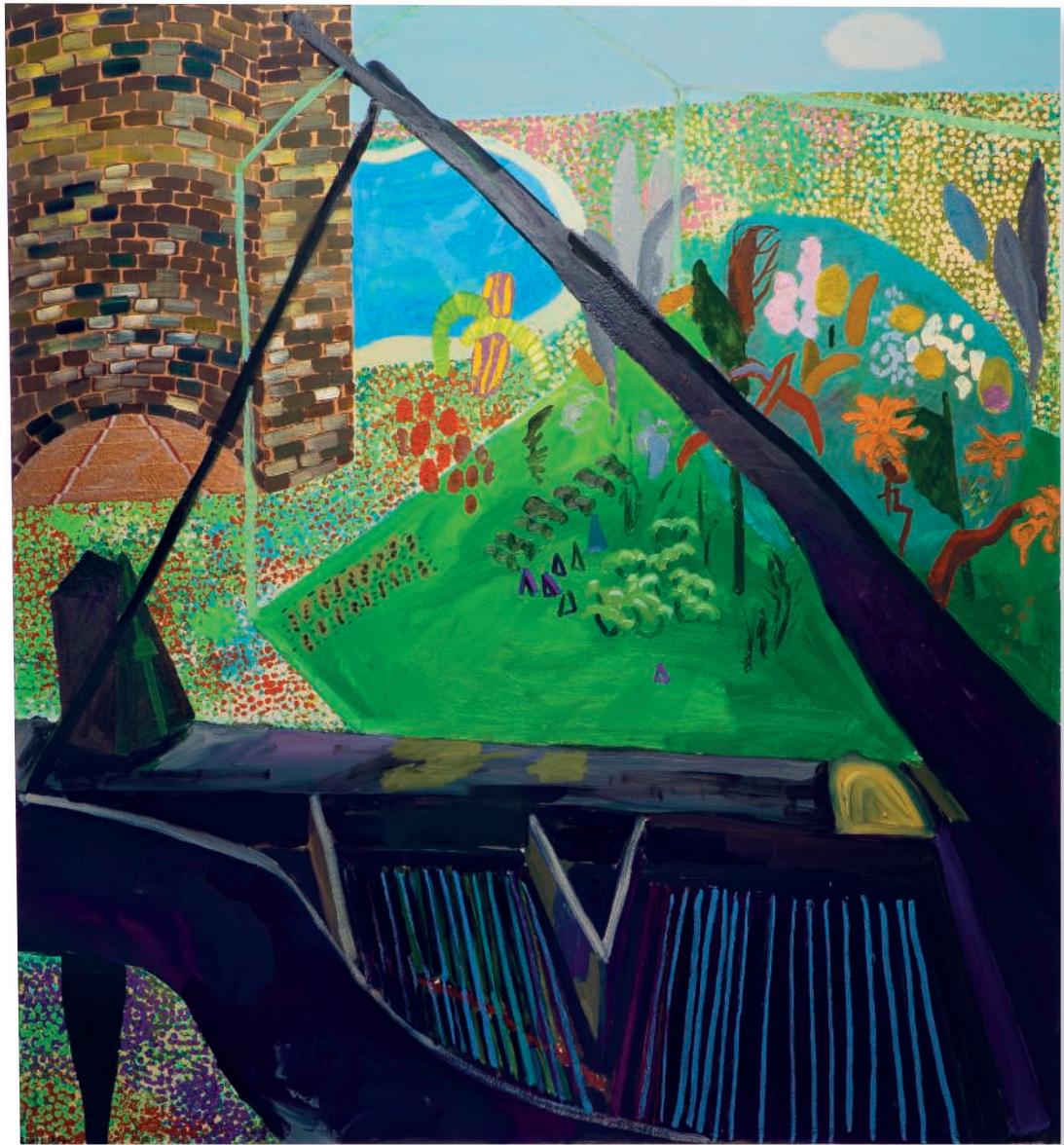
\$30,000-50,000

#### PROVENANCE:

Rivington Arms, New York  
Acquired from the above by the present owner

"I NEED TO BE IN FRONT OF THE WORK TO BE COMPLETELY IN THE MOMENT OF MAKING. I LIKE TO HAVE THIS ON-THE-FLY FEELING BECAUSE I FEEL LIKE IT COMES FROM THE MOST HONEST PART OF BEING AN ARTIST TO ME. WHEN YOU CAN BE IN CONVERSATION WITH THE WORK THAT CLOSELY THERE IS A NICE ENERGY THAT MAKES THE WORK SOMEHOW VIBRATE."

- Shara Hughes



207

## CECILY BROWN (B. 1969)

### *The Park in the Dark*

signed and dated 'Cecily Brown 2012' (on the reverse)  
oil on linen  
23 x 31 in. (58.4 x 78.7 cm.)  
Painted in 2012.

\$400,000-600,000

#### PROVENANCE:

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

#### EXHIBITED:

New York, Team Gallery, *Black Cake*, January-February 2013.

"I WANT THE EXPERIENCE OF LOOKING AT [MY ART] TO BE  
VERY MUCH LIKE THE EXPERIENCE OF WALKING THROUGH  
THE WORLD."

- Cecily Brown







Edouard Manet, *Dejeuner sur l'Herbe*, 1863. Musée d'Orsay, Paris. Photo: Musée d'Orsay, Paris, France / Bridgeman Images.

Having studied at London's Slade School of Art in the early 1990s, Cecily Brown's uninhibited painterly style and interest in figuration stood out from many of her contemporaries, namely the 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 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*, 20 September 2009). By reinvestigating one of the most traditional artistic media, Brown inserts herself into conversation with a litany of artists, past and present.

Born in London in 1969, Brown moved to New York in the mid-1990s. She quickly established herself as a key figure in the resurgence of painting during that decade, pursuing the gestural style for which she has become widely acclaimed. Although always taking their points of departure from figurative sources, Brown's canvases verge on abstraction. There seems to be an explicit bond between her almost vibrating and pulsating brushstrokes and the often highly erotic subject matter. While her compositions may appear spontaneous, her paintings typically evolve slowly, stroke by stroke, and she often keeps several works in progress at any given time. The viewing experience is similarly prolonged, requiring an active and patient engagement with the entire canvas. Her surfaces range from smooth to thick and muscular, often including both in the same passage, and have a sensuous, corporeal presence.

Brown's obsessive attention to the physical properties of her medium sparks a dialogue with the history of painting. The artist cites a wide range of Old Masters as influences and also draws inspiration from more recent painters, such as Francis Bacon, Arshile Gorky and Philip

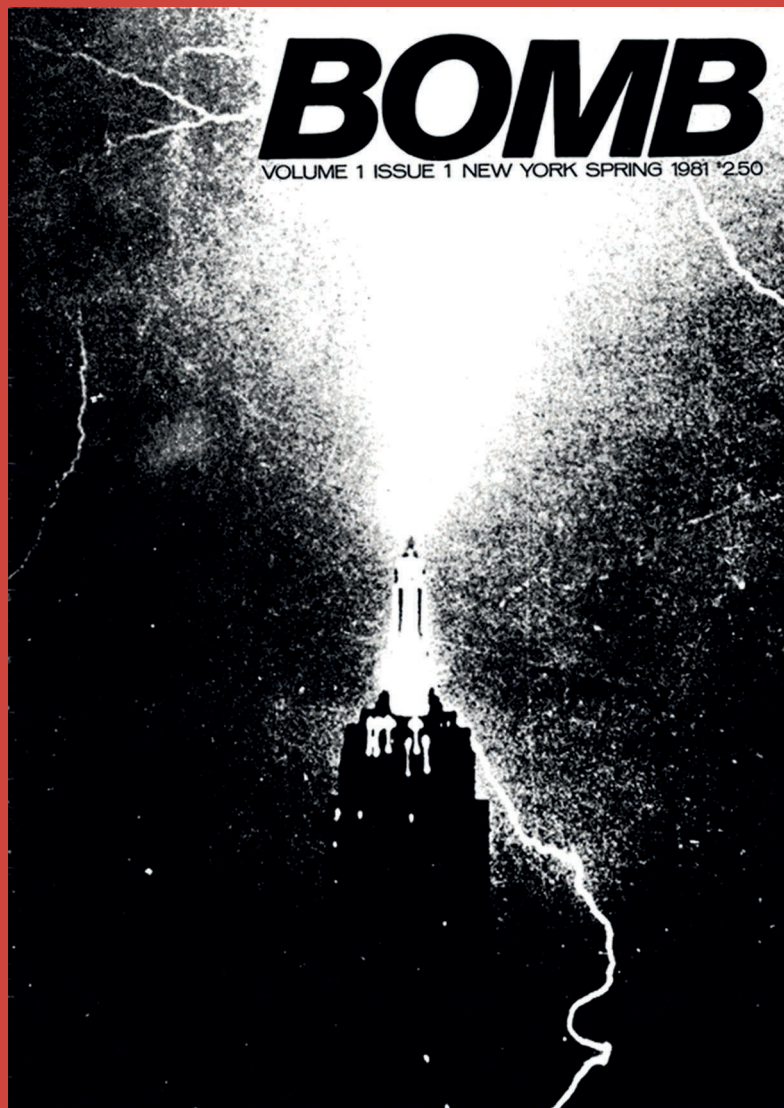
Guston. Her satiated canvases may recall Abstract Expressionism, but, more so than gesturing through spontaneous marks and splashes, Brown's compositions translate the typically latent erotic content of the earlier masters' work into a deliberate and exquisitely nuanced pictorial language with many possible meanings. Brown's work investigates the slippery boundary between abstraction and figuration, creating seductive images filled with hidden secrets.

*The Park in the Dark* (2012) is a richly layered canvas of threateningly dark undertones quieted by the appealing softness of thick brushstrokes. Staying true to the Abstract Realism that confronts the viewer at first glance, Brown's painting recalls a sense of Willem de Kooning's painterly *oeuvre*, acknowledging her debt to the history of painting and Abstract Expressionism in general. Though Brown's influences include 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. The density and movement of *The Park in the Dark* is exemplary of Brown's shift from the overtly sexual nature of her earlier Neo-Expressionist work into further abstraction. Perhaps a landscape painting or still-life, the work opens the meaning of its subject matter and conveys emotion through its urgency. The present work is a wonderful example of Brown's signature approach to the portrayal of human activity, which remains constant throughout her practice. Relishing the tension between representation and direct sensory experience, Brown's works embrace the enigmatic, thriving off the fact that painting does not need to provide a coherent reading. Instead, she aims to invite active visual connections within the mind of the viewer. "The place I'm interested in," she has said, "is where the mind goes when it's trying to make up for what isn't there" (C. Brown, quoted in R. Evrén, "A Dispatch from the Tropic of Flesh", *Cecily Brown*, exh. cat. Gagosian Gallery, New York, 2000, p. 8). Brown has continually evolved her practice, pushing the boundaries of contemporary painting and cementing her place as a deeply influential artist.

Opposite page: Present lot illustrated (detail).



# Artwork To Benefit **BOMB Magazine's Endowment Fund**



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*"THERE ARE REVELATIONS THAT HAPPEN IN CONVERSATIONS BETWEEN ARTISTS THAT MAKE THE WORK MORE TRANSPARENT NOT ONLY TO THE READER," EXPLAINED BOMB CO-FOUNDER AND EDITOR-IN-CHIEF BETSY SUSSLER, "BUT TO THE ARTISTS THEMSELVES. AND THAT'S WHAT WE'RE AFTER."*

In 2018, BOMB Magazine announced that it had embarked on an endowment campaign partially supported by generous donations from today's most important contemporary artists. The sale of these artworks will directly fund BOMB Magazine's Future Fund, an endowment project that will formalize a safety-net for the publication, and assure the long-term survival of these essential primary-source, artists' conversation and their continuous creation in perpetuity.

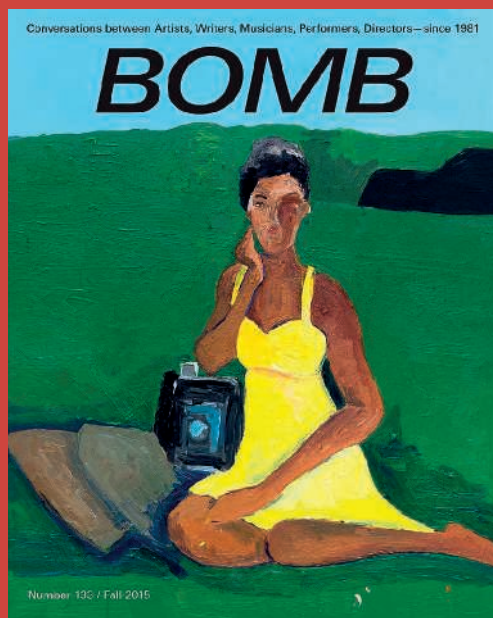
From the publication of its inaugural issue over three decades ago, BOMB Magazine has stood at the forefront of art, culture, and community. The magazine's concept—artists and makers in dialogue with their peers—remains at once decidedly simple and unequivocally provocative. In allowing artists, rather than critics or academics, to discuss their own work, BOMB facilitates a creative agency that was, prior to the magazine's founding, largely missing. "There are revelations that happen in conversations between artists that make the work more transparent not only to the reader," explained BOMB co-founder and editor-in-chief Betsy Sussler, "but to the artists themselves. And that's what we're after."

It was in 1981 that a group of New York-based creative figures—including Sussler, Liza Béar, Glenn O'Brien, Michael McClard, and Sarah Charlesworth—came together to address the disparity they perceived between artists and critics. In their view, critical writing and analyses too often overshadowed the artist's role in illuminating their production. "It was one of those ideas you throw around," Charlesworth recalled. "'We should have a magazine of our own.' Magazines like *Artforum* and *Art in America* always seemed to be coming from some other voice of authority." The result of this collaboration was BOMB, a purposefully humble, black-and-white publication the founders assumed would, like its namesake, *Blast*, prove ephemeral. Yet BOMB's unique mélange of interviews, writing, and manifestos piqued the interest of artists, academics, and cultural enthusiasts. Soon, the nonprofit magazine had secured funding from the New York State Council on the Arts, and ran advertising for downtown nightclubs and commercial galleries. "The first dealer to place an ad was Leo Castelli," Sussler noted, "and then everyone else followed."

BOMB's artist dialogues pushed the boundaries of the traditional interview format. "In the early issues," contributing editor Nell McClister observed, "the interviews lack introductions or indeed any kind of blurb to identify the participants or the projects they are discussing." This familiarity, McClister added, allows the reader to feel they are "one of 'our own,' not a person on the outside who might need an introduction to the material but a compatriot, an insider." Indeed, it was this accessible ethos that fostered not only *BOMB*'s readership, but also its renown. "It was really about a collaborative project," Sussler said, "that we were all going to sit down and get to the heart of the matter." Today, that 'matter' encompasses the work of a truly international slate of artists, writers, and creatives. The magazine's ongoing dedication to illuminating the artistic process is reflected in the *BOMB* website and online archive; complimentary print subscriptions for students; partnerships with civic and philanthropic

organizations; and initiatives such as the Oral Histories Project, which documents the narratives of New York City's African-American artists.

In 2005, Columbia University acquired the *BOMB* editorial archives, acknowledging the publication's importance within the canon of Contemporary art and culture. "It will always be of inestimable historical value," critic and philosopher Arthur Danto declared at the time, "to have provided these intimate glimpses into the personal centers of the creative process.... The interviews refer to the culture in its fluid and formative state, and in this way contribute to its direction. In and through them the culture encounters itself." While expanding its presence online and across the globe, *BOMB* has stayed true to the pioneering mission of its founders. By giving a voice to artists, *BOMB* Magazine has become one of the world's premier cultural voices in its own right—an achievement truly worthy of celebration.



Henry Taylor, *Portrait of Deana Lawson*, 2014, acrylic on canvas, 48 x 36 inches. Courtesy of the artist and Mesler / Feuer, New York. From *BOMB* No. 133, Fall 2015. © Bomb Magazine, New Art Publications, and its Contributors. All rights reserved.



Joyce Pensato, *Homer*, 2007, ink on paper, 90 x 72 inches. Courtesy of the artist and Friedrich Petzel Gallery, New York. From *BOMB* No. 107, Spring 2009. © Bomb Magazine, New Art Publications, and its Contributors. All rights reserved.

Artwork To Benefit

**BOMB Magazine's Endowment Fund**

208

UGO RONDINONE (B. 1964)

*orange green yellow pink mountain*

signed with the artist's initials and dated 'u.r. 2018' (on the underside)  
painted stone, stainless steel and pedestal  
overall: 73 x 16 1/8 x 16 in. (185.4 x 41 x 34 cm.)  
Executed in 2018.

\$150,000-250,000

**PROVENANCE:**  
Courtesy of the artist

"BY PAIRING FOREIGN BODIES, RONDINONE SETS IN MOTION A GAME OF QUOTES, APPROPRIATIONS, AND REFERENCES THAT STRESSES THE THEATRICALITY OF HIS VISION."

-Saul Ostrow, "Editor's Choice", BOMB #103, Spring 2008.



Ugo Rondinone, *Seven Magic Mountains*, 2016. Las Vegas. © Ugo Rondinone.  
Photo: Ken Howard / Alamy Stock Photo.



Artwork To Benefit  
**BOMB Magazine's Endowment Fund**

209

ED RUSCHA (B. 1937)

*One Half*

signed and dated 'Ed Ruscha 2014' (lower right)  
dry pigment and acrylic on paper  
7 ½ x 11 ⅛ in. (19.1 x 28.3 cm.)  
Executed in 2014.

\$30,000-50,000

PROVENANCE:  
Courtesy of the artist

Executed in 2014, this work will be included in *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume 3*, edited by Lisa Turvey (forthcoming).

"BOMB NEVER BOMBS. IT'S A TRUTH SEEKING MISSILE READY TO BLOW YOUR MIND."

-Ed Ruscha, quoted at BOMB Gala, New York, 2017.



Ed Ruscha, 2015. Photo: Aubrey Mayer.  
Artwork: © Ed Ruscha.





*Ed. R. 2014*

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210

VIK MUNIZ (B. 1961)

*Rouen Cathedral (Monet or the Triumph of Impressionism, Daniel Wildenstein) p. 290. The Portal and the Tour D'Albane (Morning Effect), 1893 Series of Repr*

signed and dated 'Vik Muniz 2016' (on a paper label affixed to the reverse)

chromogenic print flush-mounted on aluminum

72 x 48 in. (182.9 x 121.9 cm.)

Executed in 2016. This work is the third artist's proof from an edition of six plus four artist's proofs.

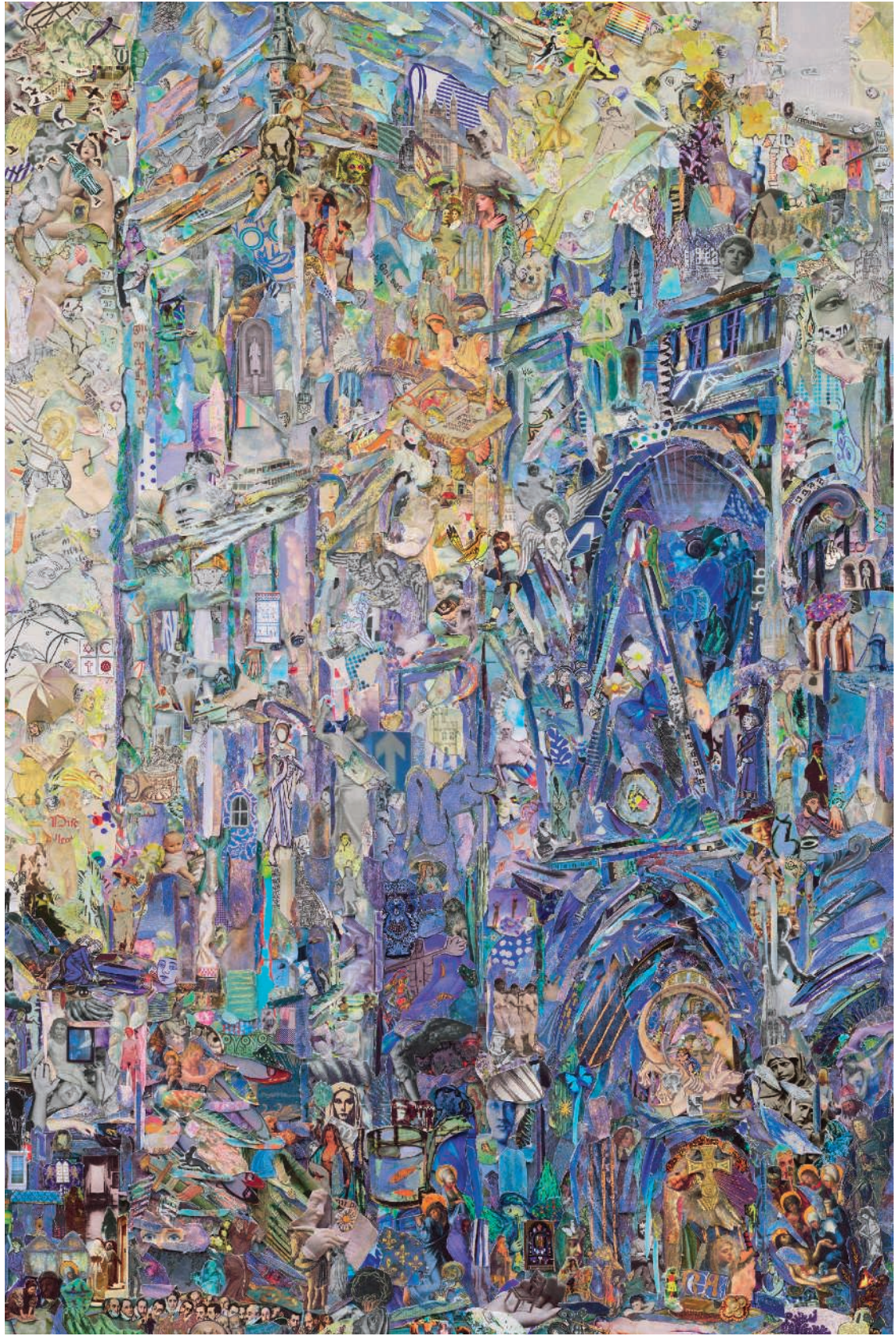
\$35,000-45,000

PROVENANCE:

Courtesy of the artist and Sikkema Jenkins & Co., New York

"VISION IS A FORM OF INTELLIGENCE, EVEN MORE SO THAN HEARING... I HAVE A THEORY THAT THE INTELLECT HAS EVOLVED FROM OUR INABILITY TO SEE EVERYTHING IN FOCUS, THE EYE HAS TO MOVE TO SEE THINGS AND BY DOING SO IT INTRODUCES THE CONCEPT OF NARRATIVE AND THE ATTENTION THAT IS NECESSARY FOR ANY COMPLEX IDEA TO FORM."

– Vik Muniz, *BOMB* #73, Fall 2000.



Artwork To Benefit

**BOMB Magazine's Endowment Fund**

211

RAYMOND PETTIBON (B. 1957)

*No title (Nobody is turned...)*

signed and dated 'Raymond Pettibon 2007' (on the reverse)  
pen, ink, gouache and paper collage on paper  
22 x 31 in. (55.9 x 78.7 cm.)  
Executed in 2007.

\$30,000-40,000

**PROVENANCE:**

Courtesy of the artist and David Zwirner, New York

**EXHIBITED:**

New York, David Zwirner, *Raymond Pettibon: Here's Your Irony Back (The Big Picture)*,  
September-October 2007.

**LITERATURE:**

R. Enright, "What Remains To Be Said: An Interview with Raymond Pettibon,"  
*Border Crossings*, Vol. 27, no. 4, December 2010, p. 23 (illustrated).  
B. H. D. Buchloh, *Raymond Pettibon: Here's Your Irony Back - Political Works 1975-  
2013*, Germany, 2013 (illustrated on the inside back cover).

"IT'S MY HISTORICAL SENSIBILITY. THERE ARE GOOD REASONS WHY I DON'T CARE TO BE TOPICAL. IF YOU'RE TOO CLOSE TO ANYTHING, YOU'LL WAKE UP ONE MORNING, WHETHER IT'S 20 YEARS FROM NOW OR MORE LIKELY NEXT MONTH, AND YOU'LL LOOK LIKE A COMPLETE ASS. FOR ANOTHER THING, A LOT OF THE DRAWINGS I'M STILL WORKING ON WERE STARTED 10 OR 15 YEARS AGO."

-Raymond Pettibon, *BOMB* #69, Fall 1999.



NOBODY IS TURNED AWAY.

## GEORGE CONDO (B. 1957)

*The Gas Station Attendant*

signed, titled and dated 'Condo 01/8 The Gas Station attendant' (on the reverse)

oil on canvas

8 x 6 in. (20.3 x 15.2 cm.)

Painted in 2001.

\$50,000-70,000



PROVENANCE:  
Skarstedt Gallery, New York

## GEORGE CONDO (B. 1957)

*Portrait of Monika*

signed, titled and dated 'Portrait of Monika Condo 84' (on the reverse)

oil on canvas

19 ¾ x 15 ¾ in. (50.2 x 40 cm.)

Painted in 1984.

\$20,000-30,000

**PROVENANCE:**

Pat Hearn Gallery, New York

Acquired from the above by the present owner

## TITUS KAPHAR (B. 1976)

*Failed Attempt at Sincerity*

signed and dated 'Kaphar 06' (on the reverse)  
oil on canvas laid down on panel  
26 ¾ x 24 in. (67.9 x 61 cm.)  
Painted in 2006.

\$15,000-20,000

The way in which Titus Kaphar paints alludes to American and European art from the 18th and 19th centuries. The classically minded works we see hanging in museums have acted as sources of inspiration and education for artists over generations. Kaphar is no exception to this influence, often using such works as source material for his paintings. Through cutting, breaking, shredding, overlaying, manipulating and appropriating these art historical images, Kaphar draws parallels between canonization and civic agency of the past and present.

In *Failed Attempt at Sincerity* (2006), a white woman, dressed in a tunic-like dress and mantle, gazes down at a black child and embraces her, perhaps protectively or in a moment of compassion. The stone walls that serve as a backdrop, as well as the subjects' clothing are reminiscent of a biblical scene. This painting could portray an allegorical scene of love, but for Kaphar this is only a superficial narrative. "There are always multiple narratives. I'm asking the viewer to try to piece the whole story together without leaving behind the valuable narrative of, in many cases, those people who have been silenced over years" (T. Kaphar, quoted in video for MacArthur Foundation Fellowship, [www.macfound.org](http://www.macfound.org)).

Kaphar's addition of a white wash on top of the woman disjoins the seemingly touching moment, and the artist changes the narrative by shifting the viewer's gaze. Despite the woman being the larger and more imposing figure in the composition, white-washing nearly removes her from the composition and places more focus on the child, providing further indication of the artist's intent. When one observes the woman, it becomes clear that her eyes are fixed away from the child

## PROVENANCE:

Fredericks & Freiser Gallery, New York  
Acquired from the above by the present owner, 2006

and her embrace avoids contact. The woman, as the title states, fails at any attempt at sincerity. This point is further revealed by the child's piercing stare, which acknowledges the truth of racial challenges and false intentions that have prevailed since ancient times.

For Kaphar, the act of washing the woman out of the painting is not supposed to be an erasure, as he acknowledges that "you can't erase this history." Rather, Kaphar wants viewers to shift their gaze to the unseen, underrepresented figure on which history and its painters chose not to focus. "I want to create paintings, I want to create sculptures that are honest, that wrestle with the struggles of our past but speak to the diversity and the advances of our present. And we can't do that by taking an eraser and getting rid of stuff. That's just not going to work." Instead, Kaphar's art is not unlike an amendment, an addition that changes a situation while not expunging the original – "...something that says, 'This is where we were, but this is where we are right now'" (T. Kaphar, "Can art amend history?" *TED Talk*, August 2017).

Kaphar painted *Failed Attempt at Sincerity* in the same year he graduated with an MFA from Yale University. The artist has since been exhibited at the National Portrait Gallery, Washington D.C.; MoMA PS1, New York; Studio Museum in Harlem; and Seattle Art Museum, and will exhibit at MASS MoCA in 2019. Kaphar was a 2018 recipient of the MacArthur Foundation Genius Grant, and his works can be found in such public collections as the Brooklyn Museum; Crystal Bridges Museum of American Art, Bentonville; Virginia Museum of Fine Arts, Richmond; Museum of Modern Art, New York; and the Pérez Art Museum, Miami.





## KEHINDE WILEY (B. 1977)

*Easter Realness #6*

signed and dated 'Kehinde Wiley 04' (on the reverse)  
oil on canvas in artist's frame  
116 x 116 in. (295 x 295 cm.)  
Painted in 2004.

\$60,000-80,000

**PROVENANCE:**

Rhona Hoffman Gallery, Chicago  
Anon. sale; Phillips, New York, 12 May 2006, lot 306  
Private collection  
Private collection  
Anon. sale; Sotheby's, New York, 24 September 2014, lot 244  
Private collection, Milan  
Acquired from the above by the present owner

## JAMIAN JULIANO-VILLANI (B. 1987)

*Boxer's Embrace*

signed, titled and dated 'JAMIAN JULIANO-VILLANI 2013  
BOXER'S EMBRACE' (on the overlap)  
acrylic on canvas  
40 x 30 in. (101.6 x 76.2 cm.)  
Painted in 2013.

\$12,000-18,000



PROVENANCE:  
David Shelton Gallery, Houston  
Private collection, Houston  
Anon. sale; Paddle8, November 2015, lot 22  
Acquired at the above sale by the present owner

EXHIBITED:  
Houston, David Shelton Gallery, *I Against I*, January-February  
2014.

217

## KATHERINE BERNHARDT (B. 1975)

### *Everything in Pink*

signed, titled and dated 'Katherine Bernhardt 2014 EVERYTHING IN PINK' (on the reverse)  
acrylic on canvas  
96 x 120 in. (243.8 x 394.8 cm.)  
Painted in 2014.

\$30,000-50,000

**PROVENANCE:**

CANADA, New York

Acquired from the above by the present owner

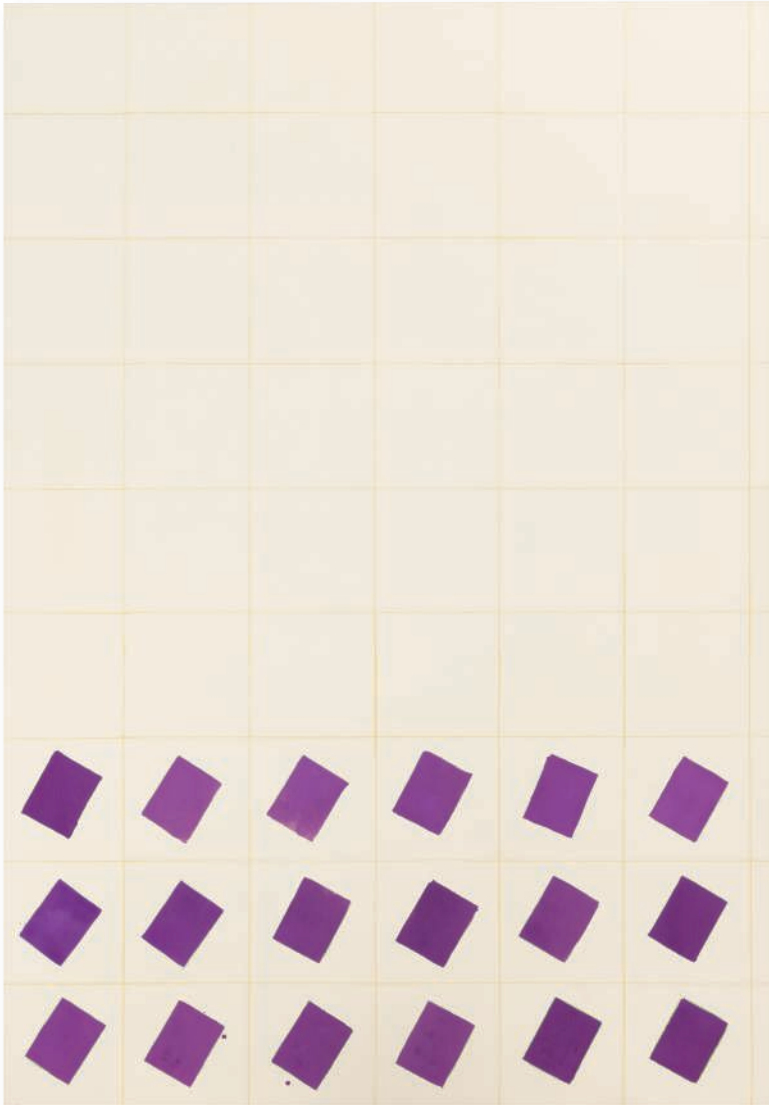


## MATT CONNORS (B. 1973)

*Purple Bottom*

signed 'Matt Connors' (on the stretcher)  
 acrylic on canvas  
 80 x 56 in. (203.2 x 142.2 cm.)  
 Painted in 2014.

\$20,000-30,000



PROVENANCE:  
 KARMA, New York  
 Acquired from the above by the present owner

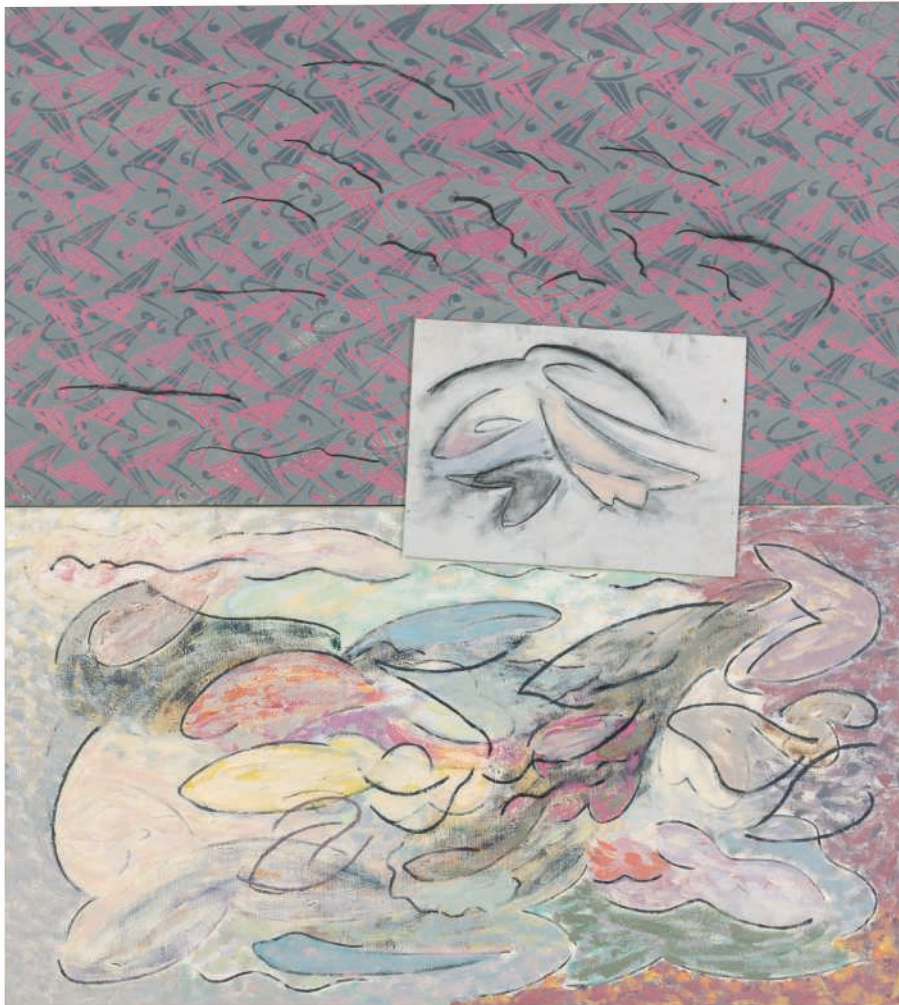
EXHIBITED:  
 Amagansett, KARMA, *ZONDER*, June-July 2014.

## MARC CAMILLE CHAIMOWICZ (B. 1947)

*Learning...1989/90*

oil, charcoal and wood collage on panel and canvas  
construction  
48 x 43 in. (122 x 109.5 cm.)  
Executed in 1989-1990.

\$40,000-60,000



PROVENANCE:  
Cabinet Gallery, London  
Acquired from the above by the present owner

## HAROLD ANCART (B. 1980)

### *Untitled*

oilstick and graphite on paper in artist's frame  
68 x 45 in. (171 x 114 cm.)  
Executed in 2012.

\$70,000-90,000

#### PROVENANCE:

CLEARING, Brussels

Private collection

Acquired from the above by the present owner

#### EXHIBITED:

Miami, CLEARING Brussels/New York at the M Building, *Les Marquises*,  
December 2012.

"ANCART'S WORKS CAN SEEM BARELY ABLE TO CONTAIN THEIR ENERGIES. IN THE BEST SPIRIT OF ILLUSTRATION, THEY CONJURE A VISUAL WORLD THAT IS BOTH IRRESISTIBLE AND CONTINUOUS."

(I. Whittaker, *Frieze*, no. 175, November-December 2015).



Clyfford Still, *PH-446 (1947-H-No. 3)*, 1947. San Francisco Museum of Modern Art. © 2019 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York.





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221

## JEFF KOONS (B. 1955)

### *Flower Drawing (Yellow)*

incised with the artist's signature, date, and numbered 'Jeff Koons '11 AP 2/2' (on the reverse)

mirror-polished stainless steel with transparent color coating

29 13/16 x 29 3/4 in. (75.7 x 75.6 cm.)

Executed in 2011. This work is number AP 2/2 from an edition of thirteen plus two artist's proofs.

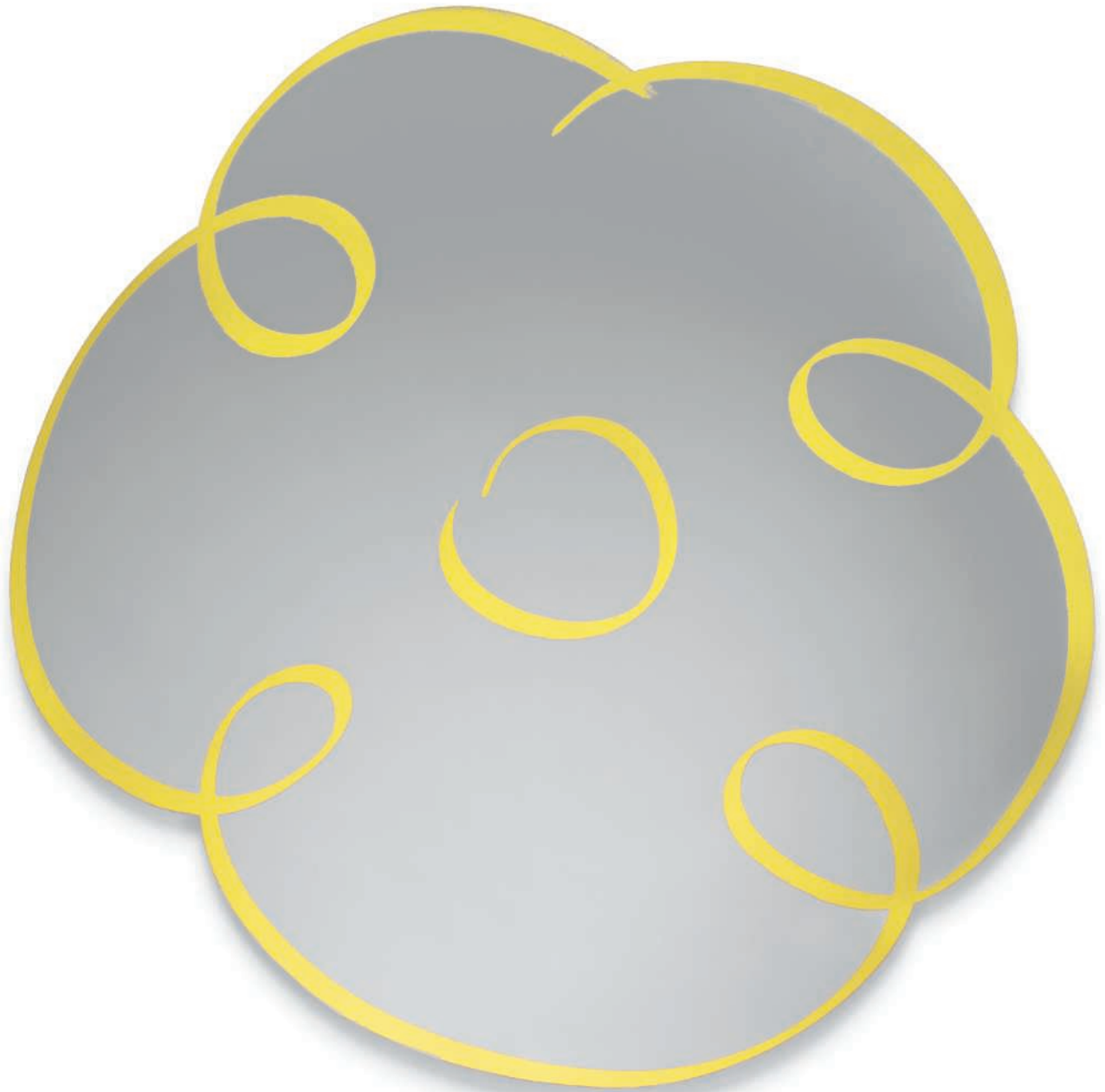
\$80,000-120,000

#### PROVENANCE:

Courtesy of the artist

"I ALWAYS LIKE THE SENSE THAT A FLOWER JUST DISPLAYS ITSELF. THE VIEWER ALWAYS FINDS GRACE IN A FLOWER. FLOWERS ARE A SYMBOL THAT LIFE GOES FORWARD."

-Jeff Koons



222

## TONY CRAGG (B. 1949)

### *Untitled (Opal 210)*

stainless steel  
82 ¾ x 25 ½ x 22 ⅝ in. (210 x 65 x 58 cm.)  
Executed in 2014.

\$250,000-350,000

**PROVENANCE:**

Galeri Artist, Istanbul  
Acquired from the above by the present owner

"IF YOU MAKE SOMETHING WITH YOUR HANDS, EVERY CHANGE IN LINE, VOLUME, SURFACE, SILHOUETTE, GIVES YOU A DIFFERENT THOUGHT OR EMOTION. AFTER SEVERAL MOVES, YOU'RE IN UNKNOWN TERRITORY. ALTHOUGH I CHANGE MATERIAL WITH MY HANDS, THE MATERIAL ITSELF CHANGES MY MIND. IT IS A DIALOGUE IN WHICH THE MATERIAL ALWAYS HAS THE LAST WORD."

-Tony Cragg



## FELIX GONZALEZ-TORRES (1957-1996)

### "Untitled" (Last Light)

light bulbs, plastic light sockets, extension cord and dimmer switch  
overall dimensions vary with installation

Executed in 1993. This work is number twenty-three from an edition of twenty-four plus six artist's proofs, published by A.R.T. Press, Los Angeles and Andrea Rosen Gallery, New York, and is accompanied by a certificate of authenticity.

\$700,000-1,000,000

#### PROVENANCE:

Andrea Rosen Gallery, New York

Private collection

Anon. sale; Phillips de Pury & Company, New York, 10 May 2012, lot 1

Acquired at the above sale by the present owner

#### EXHIBITED:

Minneapolis, Walker Art Center, *Portraits, Plots and Places: The Permanent Collection Revisited*, January 1992-ongoing (another example exhibited).

New York, Exit Art/The First World, *...it's how you play the game*, November 1994-February 1995 (another example exhibited).

New York, Betsy Senior Gallery, *A.R.T. Press: Prints and Multiples*, January-February 1995 (another example exhibited).

Santiago de Compostela, Centro Galego de Arte Contemporánea, *Felix Gonzalez-Torres (A Possible Landscape)*, December 1995-March 1996 (another example exhibited).

New York, Feature, Inc., *The Moderns*, June-July 1995 (another example exhibited).

Cincinnati, The Contemporary Arts Center, *Memento Mori*, November 1996-January 1997 (another example exhibited).

Paris, Musée d'Art Moderne de la Ville de Paris, *Felix Gonzalez-Torres (Girlfriend in a Coma)*, April-June 1996 (another example exhibited).

Houston, Lawing Gallery, *Silence*, September-October 1996 (another example exhibited).

London, 148 St. John Street, *Blue Horizon*, May-June 1998 (another example exhibited).

Los Angeles, Museum of Contemporary Art, *Proliferation*, March-June 1999 (another example exhibited).

San Angel, Museo de Arte Carillo Gil, *Colección Jumex*, April-August 1999, pp. 14-17 (another example exhibited and illustrated).

Paris, Galerie Jennifer Flay, *Paris, Always Paris*, November-December 2000 (another example exhibited).

Ecatepec, La Colección Jumex, *Killing Time and Listening Between the Lines*, March 2003-February 2004 (another example exhibited).

Art Institute of Chicago, *Permanent Collection Installation*, 2005 (another example exhibited).

Jerusalem, Israel Museum, *Vanishing Point: Beauty in Contemporary Art*, April-October 2005 (another example exhibited).

Minneapolis, Walker Art Center, *Shadowland: An Exhibition as Film*, April-September 2005 (another example exhibited).

Los Angeles, Museum of Contemporary Art, *The Blake Byrne Collection*, July-October 2005, pp. 17, 38 and 82 (another example exhibited and illustrated).

Virginia Beach, The Contemporary Art Center of Virginia, *Transformed*, July-September 2008, pp. 4, 9 and 20-21 (another example exhibited and illustrated).

Ecatepec, La Colección Jumex, *An Unruly History of the Readymade*, September 2008-March 2009, p. 114 (another example exhibited and illustrated).

Cambridge, Arthur M. Sackler Museum, Harvard University, *Re-View: European and American Art Since 1900*, September 2008-June 2013 (another example exhibited).

Cascais, Ellipse Foundation Art Centre, *Listen, Darling...The World is Yours*, October 2008-August 2009 (another example exhibited).

Aspen Art Museum, *Now You See It*, December 2008-February 2009, pp. 8-9, 58-61, 84-85 and 97 (another example exhibited and illustrated).

Los Angeles, Museum of Contemporary Art, *Collection: MOCA's First Thirty Years*, November 2009-May 2010 (another example exhibited).

Minneapolis, Walker Art Center, *Event Horizon*, November 2009-August 2011 (another example exhibited).

Minneapolis, Walker Art Center, *Absentee Landlord*, June 2011-July 2012 (another example exhibited).

Sigeac, Lieu D'Art Contemporain Narbonne, *Playtime: Works from the Klosterfelde Collection*, June-September 2011 (another example exhibited).

Art Institute of Chicago, *Felix Gonzalez-Torres in the Modern Wing*, July 2011-January 2012 (another example exhibited).

Philadelphia, The Fabric Workshop and Museum, *An Odyssey: A Narrative of The Fabric Workshop and Museum*, September-December 2012 (another example exhibited).

Paris, *Nuit Blanche 2013 [White Night 2013]*, October 2013 (another example exhibited).

Kunstmuseum Basel, Museum für Gegenwartskunst; Lisbon, Culturgest; New York, Artists Space, *Tell It To My Heart: Collected by Julie Ault*, February 2013-February 2014, pp. 56, 111 and 172-185 (another example exhibited).

Los Angeles, Fahrenheit, *Far and High*, January-April 2014 (another example exhibited).

Los Angeles, Museum of Contemporary Art, *Selections From the Permanent Collection*, February 2014-ongoing (another example exhibited).

Jerusalem, Israel Museum, *Unstable Places: New in Contemporary Art*, June 2014-January 2015 (another example exhibited).

Paris, Centre Georges Pompidou; Munich, Haus der Kunst, *A History. Art, Architecture, Design from the 1980's Until Today*, July 2014-September 2016 (another example exhibited).

Minneapolis, Walker Art Center, *Art at the Center: 75 Years of Walker Collections*, October 2014-September 2016 (another example exhibited).

Barcelona, Fundació Suñol, *Perfect Lovers. Art in the Time of AIDS*, October 2014-January 2015, pp. 6-11 (another example exhibited and illustrated).



Felix Gonzalez-Torres has emerged as one of the most influential artists of the 1990s for his seemingly simple, yet conceptually sophisticated works that continuously evolve and remain open-ended. In *"Untitled" (Last Light)*, an example of his well-known and elegant series of light string works, 24 illuminated white light bulbs produce a softly glowing aura. When the work is exhibited with the bulbs switched on, they radiate the tangible warmth of a softly burning candle; the string of bulbs infuses the pristine atmosphere of the gallery space with a delicate radiance. While the life cycle of each bulb is finite, the artist intended for the bulbs to be replaced promptly as they burn out over the course of any exhibition of these works. Set at six-inch intervals, the repetition of the bare bulbs evokes a Minimalist rigor while its utilitarian simplicity calls to mind the art of Marcel Duchamp and Dan Flavin's ephemeral use of light. Created in 1993, *"Untitled" (Last Light)* can be interpreted in many ways: as a reference to the wasting away of the body from disease, the inevitable passage of time, or a celebration of life's fleeting moments of joy. It explores the major themes found throughout the artist's best works, making it a brilliant example of his ability to imbue ordinary objects with joy, tragedy and timeless beauty.

Gonzalez-Torres created his first work that incorporated the light string materials in 1991, citing a memory of visiting Paris with his boyfriend, Ross Laycock, as one of his possible inspirations. This sculpture, called *"Untitled" (March 5th) #2*, in reference to Laycock's birthday, consisted of two bare bulbs suspended from their entwined power cords. Over the course of his career, Gonzalez-Torres created 24 light string works, with *"Untitled" (Last Light)* being a prime example. Cascading down the wall or pooled upon the floor, the installation of lights can be arranged in any configuration according to the exhibitor's preference. The simplicity and elegance of the 24 softly glowing bulbs is contrasted by the multitude of complex meanings that the viewer brings to the work. Infused with potent memories of childhood celebrations, of twinkling holiday lights set aglow by the fireside or flickering in the dark, the simple string of lights evokes the nostalgia of lost youth and the warmth of shared human experience. *"Untitled" (Last Light)* can touch upon the themes of memory, loss, and the importance of a life well lived that run through Gonzalez-Torres's *oeuvre* like a shimmering golden thread.



Felix Gonzalez-Torres, *"Untitled" (USA Today)*, 1990. Museum of Modern Art, New York. © Felix Gonzalez-Torres. Courtesy of The Felix Gonzalez-Torres Foundation. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



Philippe de Champaigne, *Vanitas, allegory of fleeting time with skull and hour-glass*, circa 17th century. Musée de Tesse, Le Mans. Photo: Erich Lessing / Art Resource, New York.

One of the hallmarks of Gonzalez-Torres's work lies in its ability to straddle the line between Minimalism and Conceptualism, while forging an intimate bond between the work of art and its viewer. Although often associated with the artist's personal narrative and socio-political circumstances of his time, especially Gonzalez-Torres's untimely death from AIDS in 1996, the use of quotidian materials allows the viewer to insert his or her own experiences or memories into the work. The creation of meaning in *"Untitled" (Last Light)* is never-ending, evolving in accordance with individual viewership, historical circumstances and installation choices. Even as Gonzalez-Torres adopted formal strategies of Minimalism, he rejected its rigid austerity and authoritarianism, instead re-writing the parameters of art-making by allowing his forms to gradually change their shape as time wears on and with each new installation or iteration.

"I don't necessarily know how these pieces are best displayed," the artist has said. "I don't have all of the answers — you decide how you want it done. Whatever you want to do, try it. This is not some Minimalist artwork that has to be exactly two inches to the left and six inches down. Play with it, please. Have fun" (F. Gonzalez-Torres, quoted in *Felix Gonzalez-Torres*, exh. cat., Solomon R. Guggenheim Museum, New York, 1995, p. 191). By questioning his own artistic authority, he shares the creative process with the public, inviting participation and engagement through the constant mutability of form.

Although all of Gonzalez-Torres's works are officially entitled "Untitled", approximately three quarters, including *"Untitled" (Last Light)*, have parenthetical additions. These portions refer to specific places or events in the artist's life but can be understood to carry any meanings that a viewer might associate with them. While some of the references are obvious, indicating place, others are more oblique, imbued with esoteric references known only to the artist himself. In the present work, the viewer is left to puzzle over the evocative phrase "Last Light." Could this be the last dying breath of a beloved companion? Or perhaps the dying sunlight as it fades beneath the horizon? Both are valid readings of *"Untitled" (Last Light)* — the full meaning of this poignant work accrues over time as it is considered by new audiences in new spaces.



"I DON'T NECESSARILY KNOW HOW THESE PIECES ARE BEST DISPLAYED. I DON'T HAVE ALL OF THE ANSWERS—YOU DECIDE HOW YOU WANT IT DONE. WHATEVER YOU WANT TO DO, TRY IT. THIS IS NOT SOME MINIMALIST ARTWORK THAT HAS TO BE EXACTLY TWO INCHES TO THE LEFT AND SIX INCHES DOWN... GIVE YOURSELF THAT FREEDOM."

- Felix Gonzalez-Torres



Felix Gonzalez-Torres, "Untitled" (Last Light), 1993 (other editions of the present work illustrated). © Felix Gonzalez-Torres. Photo: Courtesy The Felix-Gonzalez-Torres Foundation.

224

## SOL LEWITT (1928-2007)

### *Folding Screen C-5*

ink on double-sided wood construction  
72 x 150 x 1 in. (182.9 x 381 x 2.54 cm.)  
Executed in 1989.

\$80,000-120,000

**PROVENANCE:**

Harcus Gallery, Boston

Acquired from the above by the present owner



(alternate view of the present lot)



## BRICE MARDEN (B. 1938)

*Honey's Drawing*

signed and dated 'B Marden 84' (lower right)  
ink on paper  
12  $\frac{3}{8}$  x 10  $\frac{1}{8}$  in. (31.4 x 25.7 cm.)  
Painted in 1984.

\$50,000-70,000



PROVENANCE:  
Estate of Honey Waldman, New York  
Acquired from the above by the present owner

## ROBERT MANGOLD (B. 1937)

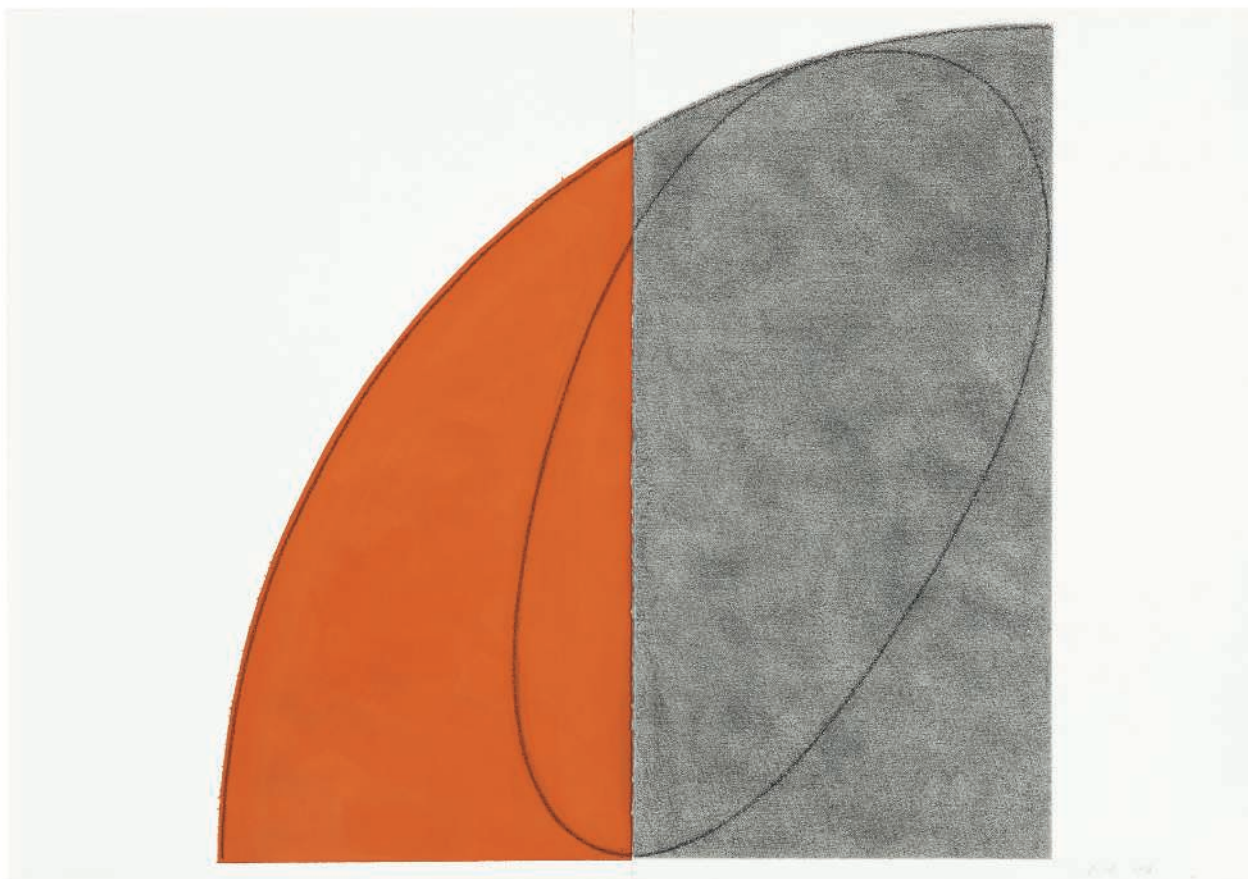
*Curved Plane/Figure*

signed with the artist's initials and dated 'R.M. 1994' (lower right)

acrylic and graphite on two adjoining sheets of paper  
41  $\frac{3}{8}$  x 59  $\frac{1}{8}$  in. (105.1 x 150.8 cm.)

Executed in 1994.

\$60,000-80,000



PROVENANCE:  
Barbara Krakow Gallery, Boston  
Acquired from the above by the present owner

EXHIBITED:  
Boston, Barbara Krakow Gallery, *Robert Mangold: Works on Paper 1994-1995*, March-April 1995.

## ALLAN MCCOLLUM (B. 1944)

*Collection of Eight Plaster Surrogates*

signed, numbered consecutively and dated 'M-13 — M-20  
Allan McCollum 85' (on the reverse of each element)  
enamel on Hydrostone, in eight parts  
dimensions variable  
smallest element: 5 x 4 in. (12.7 x 10.2 cm.)  
largest element: 9 ½ x 7 ¼ in. (24.1 x 18.4 cm.)  
Executed in 1982-1985.

\$30,000-50,000



## PROVENANCE:

Private collection

Anon. sale; Phillips, New York, 14 November 2000, lot 194

Acquired at the above sale by the present owner

## TONY SMITH (1912-1980)

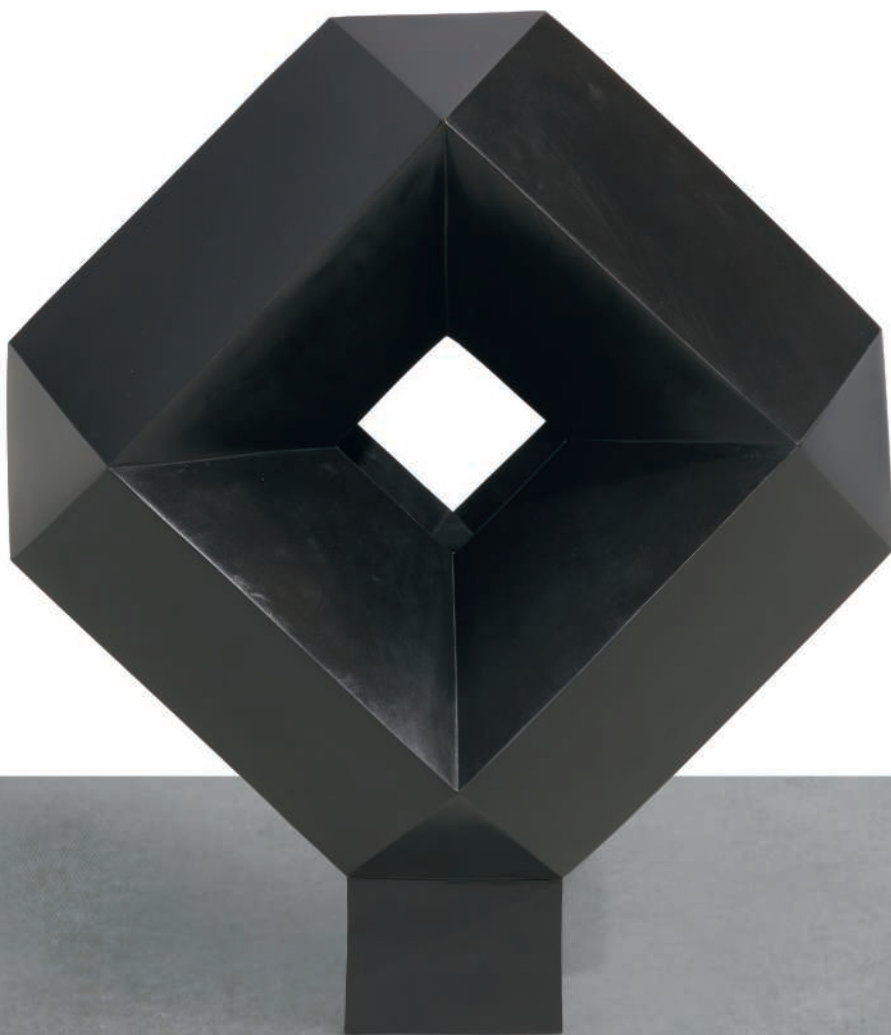
*Light Box*

stamped with the artist's name, foundry mark, numbered and dated 'T. SMITH 1961 5/9 2004' (lower edge)  
bronze with black patina

27 x 22 ½ x 20 ¾ in. (68.5 x 57.2 x 52.7 cm.)

Conceived in 1961. Executed in 2004. This work is number five from an edition of nine plus one artist's proof.

\$60,000-80,000

**PROVENANCE:**

Estate of the artist

Mitchell-Innes & Nash, New York

Acquired from the above by the present owner

**EXHIBITED:**

New York, Sculpture Center, *The Fine Arts Federation of New York Family Court Building Sculpture Competition*, June 1972 (another example exhibited).

New York, Mitchell-Innes & Nash, *Tony Smith Paintings and Sculpture 1960-65*, April-June 2001, pp. 38-39 (another example exhibited and illustrated).

**LITERATURE:**

*Tony Smith Moondog*, exh. cat., New York, Paula Cooper Gallery, 1997.

*The Smiths: Tony, Kiki, Seton*, exh. cat., Lake Worth, Florida, Palm Beach Institute of Contemporary Art, 2002.

*Tony Smith*, exh. cat., Institute Valencià d'Art Modern, 2002.

229

## PABLO ATCHUGARRY (B. 1954)

*Untitled*

marble

72 $\frac{7}{8}$  x 24 $\frac{1}{2}$  x 10 $\frac{1}{8}$  in. (184.9 x 62.2 x 25.7 cm.)

Executed in 2017.

\$70,000-100,000

PROVENANCE:

Private collection, Europe





## ANA MENDIETA (1948-1985)

*Untitled: Silueta Series*

lifetime chromogenic print  
10 x 8 in. (25.4 x 20.3 cm.)

Executed in 1977. The work is accompanied by a certificate of authenticity signed by the artist's estate.

\$25,000-35,000



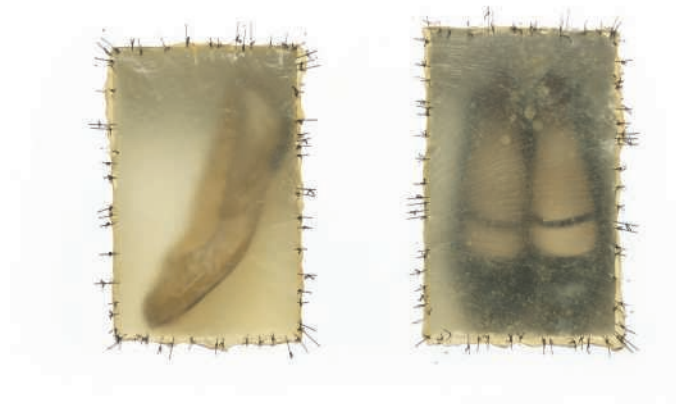
PROVENANCE:  
Galerie Lelong & Co., New York  
Acquired from the above by the present owner

## DORIS SALCEDO (B. 1958)

### *Atrabiliarios (Desafiante)*

wall construction—wood, found shoes, animal fiber and surgical thread  
17 ¾ x 30 ⅞ x 3 ½ in. (45.1 x 76.5 x 8.9 cm.)  
Executed in 1989-1992.

\$40,000-60,000



**PROVENANCE:**  
Ignacio and Valentina Oberto, Venezuela, acquired directly  
from the artist  
By descent from the above to the present owner

**EXHIBITED:**  
Museo de Arte Contemporáneo de Caracas, *Una Visión  
Del Arte Contemporáneo Venezolano: Colección Ignacio y  
Valentina Oberto*, 1995, pp. 210 and 263 (illustrated).

232

## MANOLO VALDÉS (B. 1942)

### *Horse*

bronze

70 x 93 x 21 ½ in. (177.8 x 236.2 x 54.6 cm.)

Executed in 2006. This work is unique.

\$100,000-150,000

#### PROVENANCE:

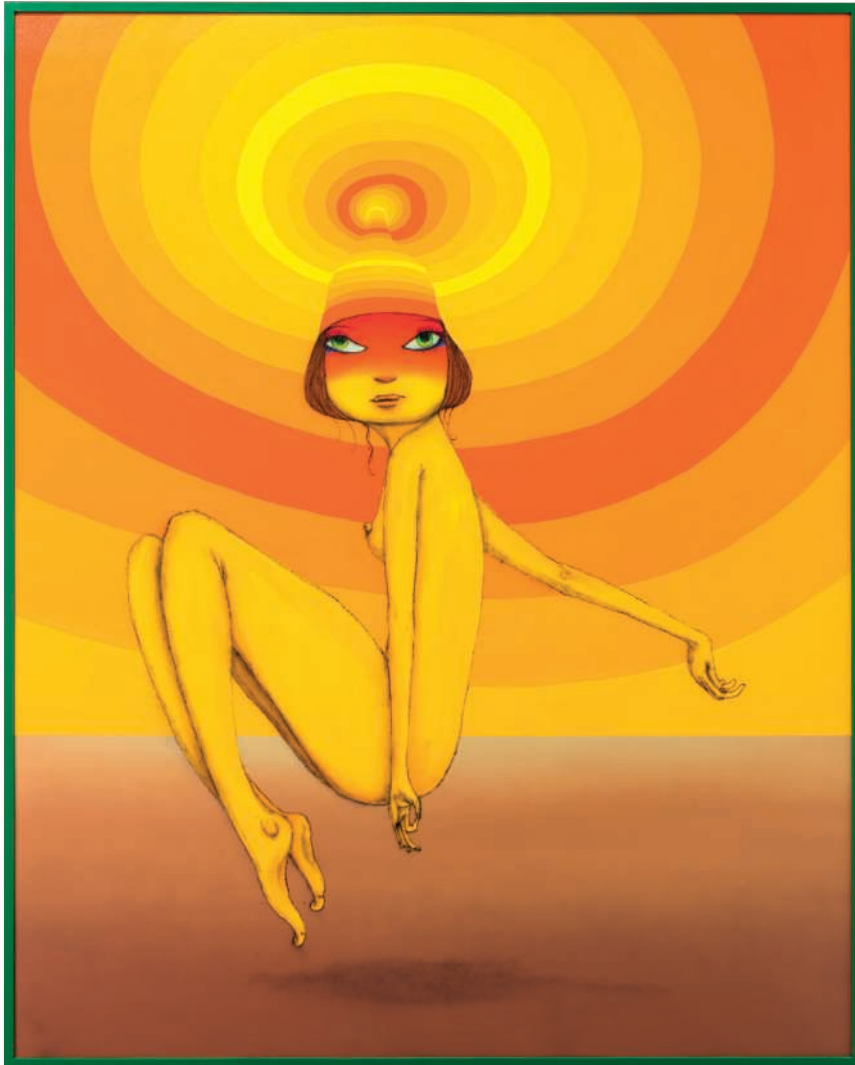
Acquired directly from the artist by the present owner



Andrea Del Verrocchio, *Condottiere Colleoni*, 1480-1488. Venice.  
Photo: James Whitmore / The LIFE Images Collection / Getty Images.



## OSGEMEOS (B. 1974)

*Come Together*

acrylic and spray enamel on board in artist's frame  
80 1/3 x 64 1/2 in. (204 x 164 cm.)  
Executed in 2016.

\$80,000-100,000

PROVENANCE:  
Lehmann Maupin, New York  
Acquired from the above by the present owner

## BEATRIZ MILHAZES (B. 1960)

*O beijo*

signed, titled and dated 'B. Milhazes, 1997/98, O beijo' (on the reverse)

acrylic on paper

36 ½ x 24 ¾ in. (92.7 x 62.8 cm.)

Painted in 1997-1998.

\$50,000-70,000

We are grateful to Fabiana Motta and the artist's studio for their assistance cataloguing this work.

## PROVENANCE:

La Sala Alternativa, Galería de Arte, Caracas

Acquired from the above by the present owner, 1999

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

235

## DAVID SALLE (B. 1952)

### *Spill*

signed, titled twice and dated “Spill” David Salle 2002 “SPILL” (on the reverse)  
oil and acrylic on two adjoined canvases  
78 1/8 x 84 in. (198.8 x 213.6 cm.)  
Painted in 2002.

\$70,000-100,000

#### PROVENANCE:

Waddington Custot Galleries, London  
Acquired from the above by the present owner

#### EXHIBITED:

London, Waddington Galleries, *David Salle*, September-October 2003, no. 2  
(illustrated).

“SOME IMAGES REVEAL SOMETHING DEEP ABOUT HOW THE WORLD WORKS; IT SEEMS AS THOUGH THEY CAN ACCESS HOW CONSCIOUSNESS IS STRUCTURED. PAINTINGS EXIST IN THE PRESENT TENSE, YET SOMEHOW, BECAUSE OF HOW IT’S STRUCTURED, IT CAN MOVE BACKWARDS THROUGH TIME AS WELL.”

- David Salle



René Magritte, *Les marches de l'été* (*The Marches of Summer*), 1936.  
Musée National d'Art Moderne, Centre Georges Pompidou, Paris.  
© 2019 C. Herscovici / Artists Rights Society (ARS), New York. Photo:  
© CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.





## JACK GOLDSTEIN (1945-2003)

### *Untitled*

signed and dated 'Jack Goldstein 1987' (on the reverse)  
 acrylic on canvas  
 36 x 96 7/8 x 6 1/4 in. (91.4 x 244.2 x 15.9 cm.)  
 Painted in 1987.

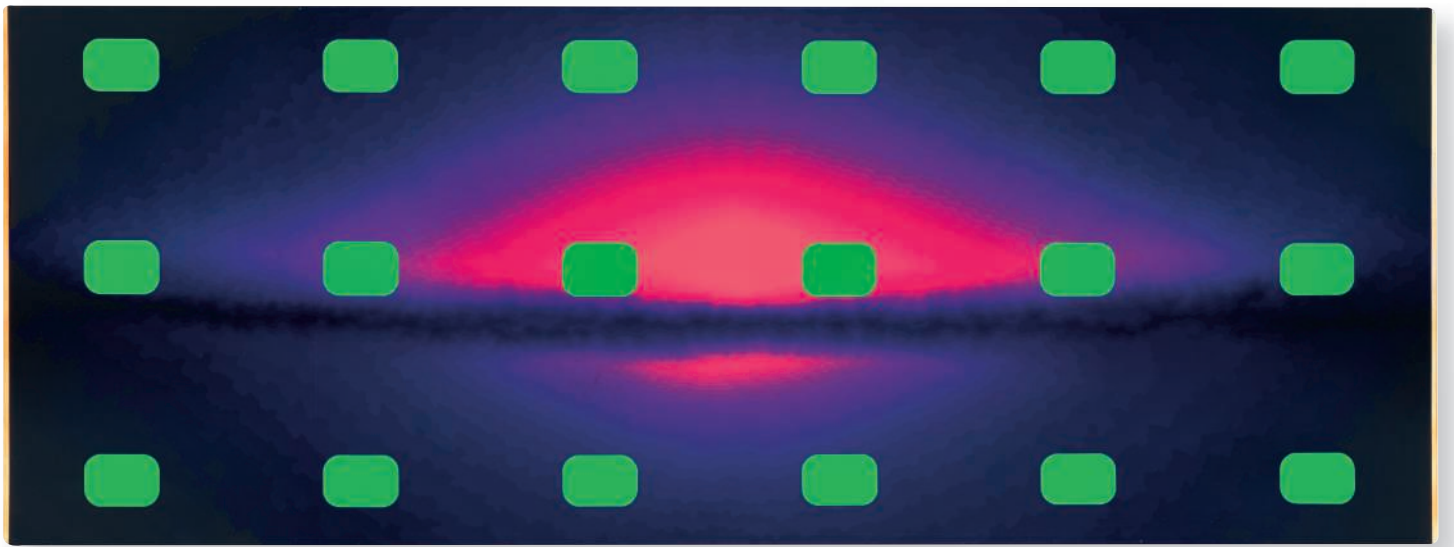
\$40,000-60,000

#### PROVENANCE:

Dart Gallery, Chicago  
 Private collection  
 Anon. sale; Treadway Toomey Galleries, Cincinnati, 7 September 2003, lot 759  
 Michael Lowe Collection, Cincinnati  
 Acquired from the above by the present owner, 2004

"LOOKING AT THESE IMAGES, WE THINK OF THE NORTHERN LIGHTS, SUNSPOTS, MUSHROOM CLOUDS OR VOLCANIC EXPLOSIONS SEEN EITHER FROM A GREAT DISTANCE OR IN GREATLY MAGNIFIED DETAIL. THESE EVENTS ARE DEPICTED TO METICULOUS, IF NOT OBSESSIVE, PERFECTION THROUGH A PROCEDURE THAT INVOLVES A GREAT DEAL OF TAPING AND STENCILING, AND THAT LEAVES VERY LITTLE INDICATION OF HUMAN INVOLVEMENT. EACH COLOR OF THE SPECTRUM HAS ITS OWN SEPARATE PHYSICAL LAYER. BOTH PROCESS AND RESULT SUGGEST TOPOGRAPHICAL MAPS, BUT—EVEN THOUGH THERE'S AN INCLINATION TO READ THE DARKEST COLORS AS OCEAN DEPTHS AND THE BRIGHTEST AS MOUNTAIN RANGES—HERE IT IS THE TOPOGRAPHY OF LIGHT AND HUE THAT IS BEING CHARTED. THESE ARE IMAGES OF NOTHING, OF 'THE SPECTACULAR INSTANT'...PAINTED WITH EXACTING VERISIMILITUDE."

(R. Smith, "Art: Francis Bacon Show Centers on 80's Triptychs", *New York Times*, 22 May 1987, p. C19).



237

## PETER HALLEY (B. 1953)

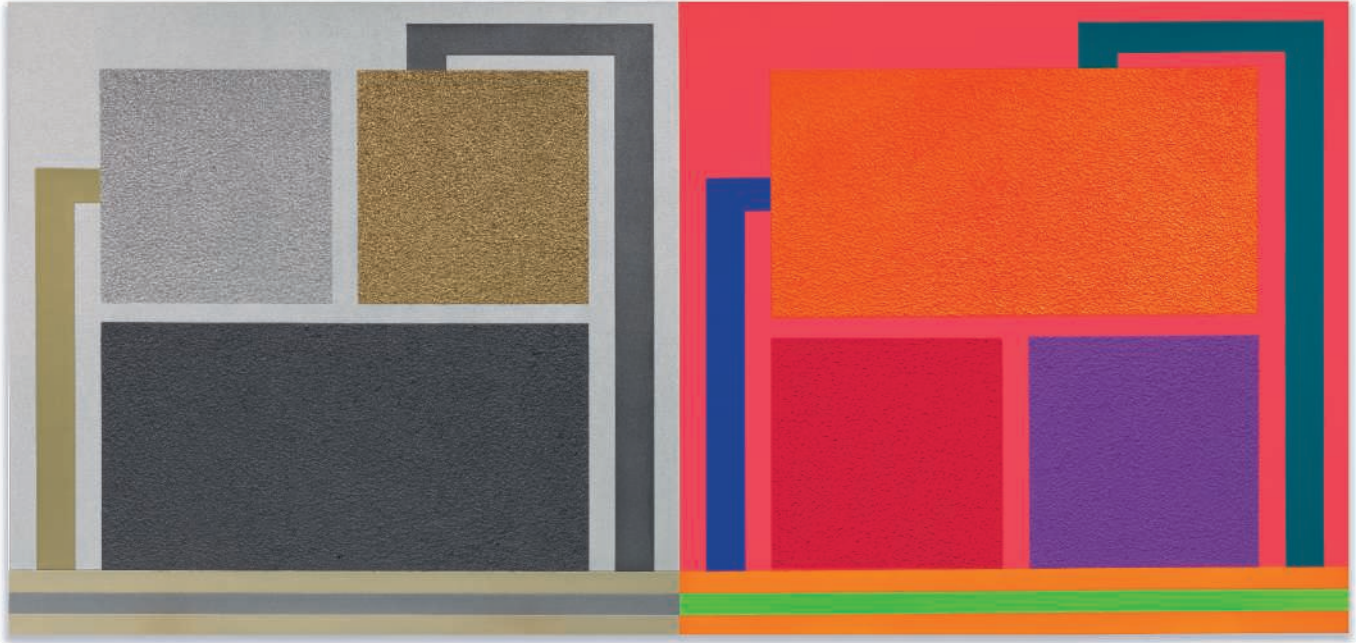
### *Materia*

signed twice and dated 'Peter Halley 2014' (on the reverse of the left element)  
diptych—acrylic, Day-Glo acrylic, metallic acrylic and Roll-a-Text on  
adjoined canvases  
overall: 72 x 152 in. (182.3 x 386.1 cm.)  
Executed in 2013-2014.

\$80,000-120,000

### PROVENANCE:

Daniel Weinberg Gallery, Los Angeles  
Acquired from the above by the present owner



## BARRY MCGEE (B. 1966)

*Untitled*

acrylic and gouache on canvas in five parts  
overall: 42 1/8 x 46 1/4 in. (107 x 117.5 cm.)  
Painted in 2004.

\$20,000-30,000



PROVENANCE:  
Roberts & Tilton, Los Angeles  
Acquired from the above by the present owner

## PETER HALLEY (B. 1953)

*Warm Standby*

signed twice and dated 'Peter Halley 2007' (on the reverse)  
acrylic, Day-Glo acrylic, pearlescent acrylic, and Roll-a-Text  
on two adjoined canvases  
82 x 67 ¾ in. (208 x 172 cm.)  
Executed in 2007.

\$100,000-120,000



PROVENANCE:  
Galeri Baraz, Istanbul  
Acquired from the above by the present owner

240

## RYAN MCGINLEY (B. 1977)

### *You and My Friends 1*

chromogenic print in fifty-five parts  
each: 20 x 20 in. (50.8 x 50.8 cm.)  
overall: 119 x 263 in. (302.3 x 668 cm.)

Executed in 2012. This work is number one from an edition of one plus one artist's proof.

\$50,000-70,000

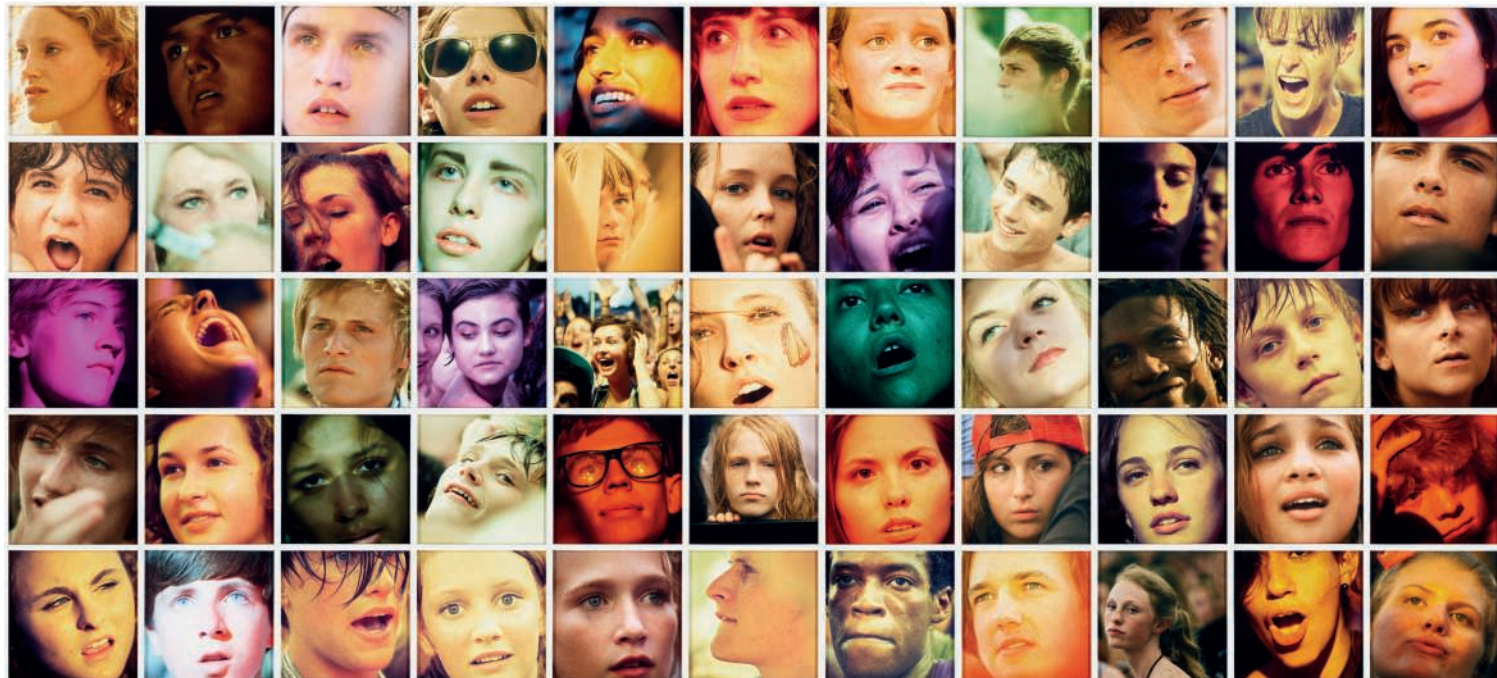
#### PROVENANCE:

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

#### EXHIBITED:

New York, Team Gallery, *Grids*, May-June 2012.  
Seoul, Daelim Museum, *Magic Magnifier*, November 2013-February 2014.





## RICHARD PRINCE (B. 1949)

### *Untitled (Labels)*

signed, numbered and dated 'Richard Prince 1977 3/10' (on the reverse of each element)

Ektacolor print, in four parts  
each: 20 x 24 in. (50.8 x 61 cm.)

Executed in 1977. This work is number three from an edition of ten.

\$120,000-180,000

#### PROVENANCE:

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

#### EXHIBITED:

Institut Valencià d'Art Modern, *Richard Prince: Spiritual America*, 1989, p. 82 (another example illustrated and exhibited).

New York, Whitney Museum of American Art; Düsseldorf, Kunstverein; San Francisco Museum of Modern Art and Rotterdam, Museum Boymans-van Beuningen, *Richard Prince*, May 1992-November 1993 (another example illustrated on the frontispiece and exhibited).

Basel, Museum für Gegenwartskunst, *Richard Prince Photographs*, December 2001-February 2002, p. 26 (another example illustrated and exhibited).

Zürich, Galerie Eva Presenhuber, *Man*, June-July 2004, p. 70 (another example illustrated and exhibited).

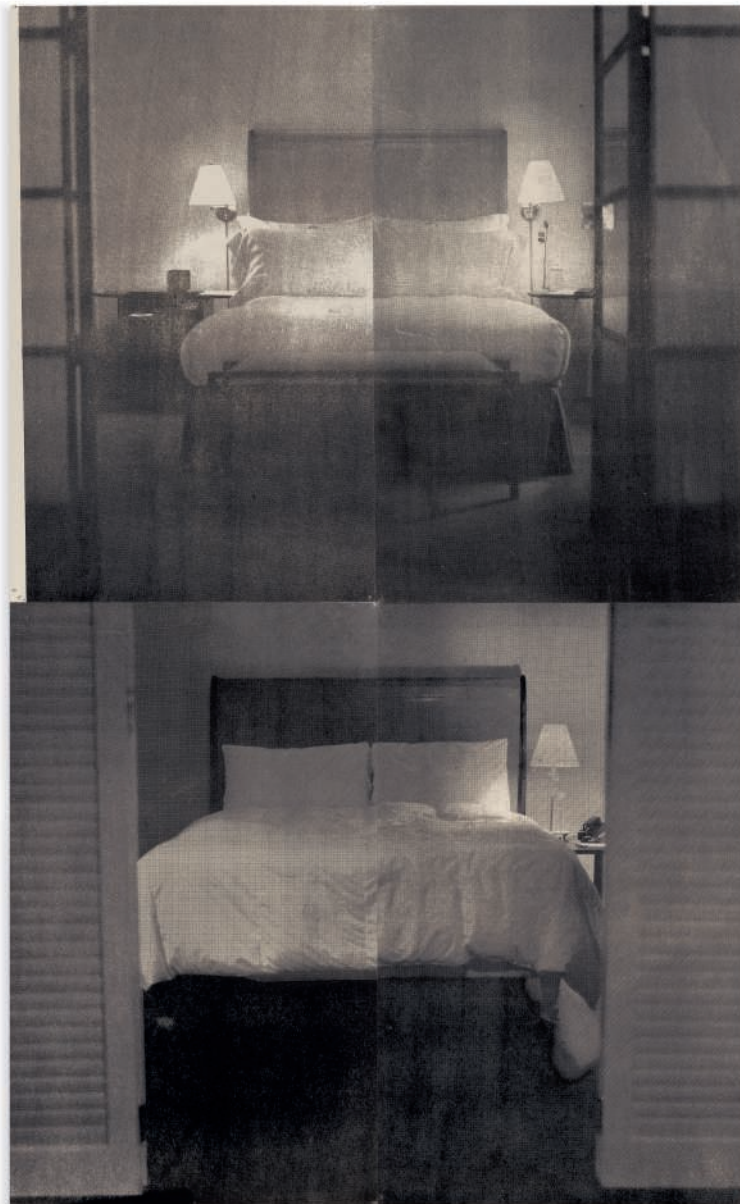
New York, Solomon R. Guggenheim Museum; Minneapolis, Walker Art Center; London, Serpentine Gallery, *Richard Prince: Spiritual America*, September 2007-September 2008, pp. 64-65 (another example illustrated and exhibited).

"AT FIRST IT WAS PRETTY RECKLESS. PLAGIARIZING SOMEONE ELSE'S PHOTOGRAPH, MAKING A NEW PICTURE EFFORTLESSLY. MAKING THE EXPOSURE, LOOKING THROUGH THE LENS AND CLICKING, FELT LIKE AN UNWELLING... A WHOLE NEW HISTORY WITHOUT THE OLD ONE. IT ABSOLUTELY DESTROYED ANY ASSOCIATIONS I HAD EXPERIENCED WITH PUTTING THINGS TOGETHER. AND OF COURSE THE WHOLE THING ABOUT THE NATURALNESS OF THE FILM'S ABILITY TO APPROPRIATE. I ALWAYS THOUGHT IT HAD A LOT TO DO WITH HAVING A CHIP ON YOUR SHOULDER."

– Richard Prince



## LORNA SIMPSON (B. 1960)

*The Bed*

serigraph on four felt panels with one felt text panel  
overall: 72 x 45 in. (182.9 x 114.3 cm.)

each felt panel: 36 x 22 ½ in. (91.4 x 57.2 cm.)

felt text panel: 7 ½ x 6 in. (18.1 x 15.2 cm.)

Executed in 1995. This work is from an edition of five plus two artist's proofs.

\$40,000-60,000

## PROVENANCE:

Sean Kelly Gallery, New York

Acquired from the above by the present owner

## EXHIBITED:

New York, Sean Kelly Gallery, *domestic acts*, June-August 2001 (another example exhibited).

New York, Whitney Museum of American Art, *Lorna Simpson*, March-May 2007, pp. 72-73 (another example exhibited and illustrated).

ROBERT LONGO (B. 1953)

*Study for Diamond Head*

signed, titled and dated 'Study for Diamond Head RL, 09'  
(lower margin)

charcoal on vellum

image: 13 x 20 in. (33 x 50.8 cm.)

Drawn in 2009.

\$35,000-45,000



PROVENANCE:

Adamson Gallery, Washington, D.C.

Acquired from the above by the present owner

## STEPHAN BALKENHOL (B. 1957)

*Man with Boat*

painted Beech wood on wooden stool  
overall: 92 x 27 ½ x 19 in. (233.7 x 69.9 x 48.3 cm.)  
Executed in 1995.

\$50,000-70,000



PROVENANCE:  
Carol Goldberg, Inc., New York  
Acquired from the above by the present owner, 1995

245

## SHERRIE LEVINE (B. 1947)

### Coat

bronze with brown patina

19 ¼ x 4 ½ x 5 in. (48.9 x 11.4 x 12.7 cm.)

Executed in 2006. This work is number three from an edition of twelve.

\$60,000-80,000



**PROVENANCE:**  
Paula Cooper Gallery, New York  
Acquired from the above by the present owner

**EXHIBITED:**  
New York, Paula Cooper Gallery, *Sherrie Levine: Men Women and Dogs*, March-April 2006 (another example exhibited).

## AMY SILLMAN (B. 1955)

### *Columbus Day*

signed, titled and dated 'Amy Sillman 2001 "Columbus Day"' (on the reverse);

signed again and dated again 'A. Sillman 01' (on the overlap)

oil on canvas

60 x 72 in. (23.6 x 28.3 cm.)

Painted in 2001.

\$60,000-80,000

#### PROVENANCE:

Brent Sikkema, New York

Acquired from the above by the present owner, 2001

American painter Amy Sillman has been active in the New York art scene since the mid-1970s. Her education at the School of Visual Arts (BFA, 1979) in Manhattan introduced her to Abstract Expressionism and the New York School, which would become influential to her practice. Though Sillman does not consider herself an Abstract Expressionist, she displays a formal understanding of the movement while stretching beyond one distinct label. Her expressive compositions combine abstract with representation in the form of cartoony figures, and Sillman's artistic influences are conveyed unapologetically on the canvas with nods to Willem de Kooning and Philip Guston appearing through the urgency and character of her work. Color is vital to Sillman's practice, as she explains: "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" (A. Sillman, *On Color*, Berlin, 2016, p. 108).

Straying from what is considered conventionally beautiful, Sillman's color palettes and imagery instead focus on her experience of the

world. She challenges her thoughts and insecurities by confronting what is real rather than ideal, often inviting humor into her canvases as a way to break down this complicated subject matter. Though her practice seems cheerful at first glance, Sillman's paintings are demure insights into the artist's life, existing as honest and raw pages of a visual diary. Her practice shifted toward more serious subject matter in the early 2000s with a series of personal losses appearing delicately in her work. However, the artist's self-awareness has always spilled onto the canvas to expose a fresh take on our shared experience with subtlety that approaches the content poetically. Sillman's paintings also have moments of tension that disrupt the soft edges of her forms. She explains that "tension is what abstraction is partly about: the subject no longer entirely in control of the plot, representation peeled away from realness. This ambivalent state is precisely the state of mind for making a painting, being stuck with the uncertain future of the loveable, but fallible, body that is the artwork" (A. Sillman, "Shit Happens: Notes on Awkwardness", *Frieze.com*, 10 November 2015). Though her earlier work is filled with discernable figures and representational imagery, recent examples lean more heavily into the abstract, a nod to the ever-evolving experiences that continue to inform Sillman's practice.





247

AMY SILLMAN (B. 1955)

*Hunger*

oil and gouache on panel  
40 x 46 in. (101.6 x 116.8 cm.)  
Painted in 1994.

\$30,000-40,000



PROVENANCE:  
Lipton Owens Company, New York  
Acquired from the above by the present owner

EXHIBITED:  
New York, Lipton Owens Company, *Amy Sillman*, May-June  
1994.

LITERATURE:  
R. Smith, "Art in Review," *The New York Times*, 17 June 1994.

KAREN KILIMNIK (B. 1955)

*Ram 1700's Swiss Alps*

signed, inscribed, titled and dated 'July 8 '99 July 9, 10 '99  
Ram 1700's Swiss alps Karen Kilimnik Ram 1700's Goya' (on  
the reverse)  
oil on canvas  
24 x 20 in. (61 x 50.8 cm.)  
Painted in 1999.

\$15,000-20,000



PROVENANCE:  
303 Gallery, New York  
Private collection

249

## ALICE NEEL (1900-1984)

### *Hartley and Lushka*

signed and dated 'Neel '70' (lower left)  
ink on paper  
28 x 22 1/8 in. (71.1 x 56.2 cm.)  
Drawn in 1970.

\$18,000-25,000



PROVENANCE:  
Acquired directly from the artist by the present owner

EXHIBITED:  
New York, Whitney Museum of American Art, *Alice Neel*,  
February-March 1974.

250

## ALICE NEEL (1900-1984)



### *The Japanese Song*

signed and dated 'NEEL '68' (lower right)  
pastel and ink on paper  
30 ½ x 22 ½ in. (77.4 x 57.1 cm.)  
Drawn in 1968.

\$20,000-30,000

PROVENANCE:  
Acquired directly from the artist by the present owner

EXHIBITED:  
New York, James Graham & Sons, *Alice Neel*, December 1969.

## JOHN WESLEY (B. 1928)

*Police Officers, Off Duty*

signed, titled and dated "POLICE OFFICERS, OFF DUTY"

Jon Wesley 1994' (upper right)

gouache on paper

8 x 13 ¼ in. (20.3 x 33.6 cm.)

Executed in 1994.

\$20,000-30,000



## PROVENANCE:

Paris Murray Celant, Milan

Private collection, New York

Acquired from the above from the present owner

## WILLIAM NELSON COPLEY (1919-1996)

"WITH CPLY'S RECENT PAINTINGS, SPRINGTIME HAS BLOOMED. HIS CAST OF CHARACTERS AND THE USUAL SUSPECTS (NAKED NYMPHS AND ALL) ARE BACK AT THEIR OLD STANDS AND GIDDY PURSUITS, IN PARLORS AND BEDROOMS, ON BEDS AND BASEBALL FIELDS. THESE PAINTINGS, LARGE AND UNUSUALLY LYRIC IN COLOR, ARE AS LUSHLY LAID FORTH AND ASSURED AS ANY CPLY'S THAT I HAVE SEEN."

(W. Hopps, "Springtime for CPLY," in *CPLY: Trust Lust Heed Greed*, exh. cat., Phyllis Kind Gallery, Chicago, 1991).

### *Santa Clara Hot Tub*

signed and dated 'CPLY 90' (lower right); titled and dated again 'SANTA CLARA HOT TUB 1990' (on the stretcher)  
acrylic and sponge on canvas  
48 x 60 1/8 in. (121.9 x 152.7 cm.)  
Executed in 1990.

\$60,000-80,000



PROVENANCE:  
Nolan/Eckman Gallery, New York  
Private collection, New York

EXHIBITED:  
New York and Chicago, Phyllis Kind Gallery, *CPLY: Trust Lust Heed Greed*, April-October 1991 (illustrated).  
St. Louis, Forum for Contemporary Art, *CPLY 1919-1996: The Art of William Copley*, March-May 1999, p. 15, no. 10 (illustrated).



PROPERTY FROM THE ESTATE OF  
WILLIAM KELLY SIMPSON

253

## NANCY GROSSMAN (B. 1940)



(verso)

### *Untitled*

signed with nail heads and dated 'Grossman 73-74' (on the underside of the larger element)  
wood, leather, metal and enamel, in two parts  
overall: 17 x 6 x 9 in. (43.2 x 15.2 x 22.9 cm.)  
Executed in 1973-1974.

\$50,000-70,000

### PROVENANCE:

Private collection, New York  
Anon. sale; Christie's New York, 20 February 2001, lot 131  
Acquired at the above sale by the present owner



# RICHARD HAMBLETON (1952-2017)



## *Vienna*

signed, titled and dated 'VIENNA RICHARD  
HAMBLETON /83' (on the reverse)

acrylic on canvas

91 ½ x 41 ½ in. (232.4 x 105.4 cm.)

Painted in 1983.

\$60,000-80,000

## PROVENANCE:

Private collection, Switzerland, acquired directly the artist,  
*circa* 1980s

Acquired from the above by present owner, 1995

255

## TODD MURPHY (B. 1962)

### *Daybreak in Mombasa*

signed and dated 'Todd Murphy 2017' on the reverse  
oil, archival pigment print, Plexiglas and found object  
construction

60 x 42 x 3 in. (152.4 x 106.7 x 7.6 cm.)

Executed in 2017.

\$20,000-30,000



#### PROVENANCE:

Acquired directly from the artist by the present owner

## CHARLES LEDRAY (B. 1960)

*My Baby*

fabric, thread, yarn, scissors, spools, pins, wire, found metal and wooden objects, cardboard, ceramic and thimble in painted wicker baskets  
 46½ x 27 x 14 in. (118.1 x 68.6 x 35.6 cm.)  
 Executed in 1993-1996.

\$50,000-70,000

## PROVENANCE:

Jay Gorney Modern Art, New York  
 Acquired from the above by the present owner, 1993

## EXHIBITED:

New York, Jay Gorney Modern Art, *Charles LeDray*, April-May 1996.  
 Stamford, Whitney Museum of American Art at Champion, *As Time Goes By: History, Memory and the Sentimental*, June-August 1997, pp. 8 and 13 (illustrated).  
 New York, Zwirner & Wirth, *Contemporary Sculpture from a Private Collection*, September-October 2006, n.p. (illustrated).

## LITERATURE:

R. Smith, "Charles LeDray," *New York Times*, 12 April 1996, C28.  
 P. Schjeldahl, "No Kidding," *Village Voice*, 23 April 1996, p. 91.  
 J. Weinstein, "Tender Buttons," *Artforum*, Summer 1996, p. 89.  
 L. O'Connell, "As Time Goes By," *The Sunday Advocate*, Stamford, col. 160, no. 66, 15 June 1997, p. D3 (illustrated).  
 G. Glueck, "In Connecticut: Recent Nauman, Sentimental Memories and Black Culture," *New York Times*, 18 July 1997, p. L10.  
 W. Zimmer, "Yes, There Does Exist a Place for the Sheerest of Sentiment," *New York Times*, 27 July 1997, p. 14.  
*Charles LeDray: Sculpture 1989-2002*, exh. cat., Philadelphia, Institute of Contemporary Art, 2002, n.p. (illustrated).

## TOM OTTERNESS (B. 1952)

*Small Textured Bear*

incised with the artist's initials, numbered and dated 'TO  
2000 'AP 1/3' (on the reverse)

bronze

12 ½ x 5 ¼ x 6 in. (31.8 x 13.3 x 15.2 cm.)

Executed in 2000. This work is the first artist's proof from an  
edition of nine plus three artist's proofs.

\$25,000-35,000

**PROVENANCE:**

Acquired directly from the artist by the present owner

## TOM OTTERNESS (B. 1952)

*Small Monument*

incised with the artist's signature, foundry mark, numbered and dated '© T. OTTERNESS '86 2/3' (lower edge)  
bronze on limestone base  
overall: 22 x 42 x 16 in. (55.9 x 106.7 x 40.1 cm.)  
Executed in 1986. This work is number two from an edition of three.

\$60,000-80,000



PROVENANCE:  
Brooke Alexander, Inc., New York  
Acquired from the above by the present owner, 1988

259

## ANDRÉ BUTZER (B. 1973)

### *Himmel und Höllenfahrt (Munch)*

signed 'A. Butzer' (lower right); signed again and dated 'A. Butzer '06' (on the reverse)

oil on canvas

98 3/8 x 79 in. (250 x 200 cm.)

Painted in 2006.

\$50,000-70,000

#### PROVENANCE:

Galerie Max Hetzler, Berlin

Private collection, 2006



## ANSELM KIEFER (B. 1945)

*Was Sagte Odin zum Toten Balder*

titled 'Was Sagte Odin zum Toten Balder' (upper edge)  
 oil, sticks, adhesive and original photograph collage on board in cloth binding  
 closed: 24 ½ x 16 ⅝ x 4 in. (62.2 x 42.2 x 10.2 cm.)  
 open: 24 ½ x 33 x 4 in. (62.2 x 83.8 x 10.2 cm.)  
 Executed in 2005.

\$80,000-120,000

## PROVENANCE:

James Cohan, New York  
 Private collection, California

## EXHIBITED:

Shanghai, James Cohan Gallery, *Matters of Faith*, March-May 2009.

"HEAVEN IS AN IDEA ... A PIECE OF ANCIENT INTERNAL  
 KNOWLEDGE. IT IS NOT A PHYSICAL CONSTRUCTION."

– Anselm Kiefer



(alternate view of present lot)





# GEORG BASELITZ (B. 1938)

## *Untitled (Mutter mit Kind – Pastorale)*

signed and dated '20.XII.85 G Baselitz' (lower edge)

graphite on paper

29 5/8 x 21 in. (75.2 x 53.4 cm.)

Drawn in 1985.

\$10,000-15,000



### PROVENANCE:

Galerie Michael Werner, Cologne

Galerie Lelong, Zürich

Private collection, Europe

Anon. sale; Christie's, London, 5 April 2017, lot 209

Acquired at the above sale by the present owner

### EXHIBITED:

Museum Ludwig Köln, *Georg Baselitz, Pastorale*, June-August 1987, pp. 116-117 (illustrated).

# WILLIAM KENTRIDGE (B. 1955)

## *Untitled (Golgotha)*

signed 'KENTRIDGE' (lower right)  
charcoal and color pencil on paper  
22 x 31 ½ in. (55.9 x 80 cm.)  
Executed circa 1997.

\$50,000-70,000



PROVENANCE:  
Michel Luneau, Pont-Saint-Martin  
Acquired from the above by the present owner, 1998

## MARTIN KIPPENBERGER (1953-1997)

*Untitled (Hotel Condes de Barcelona)*

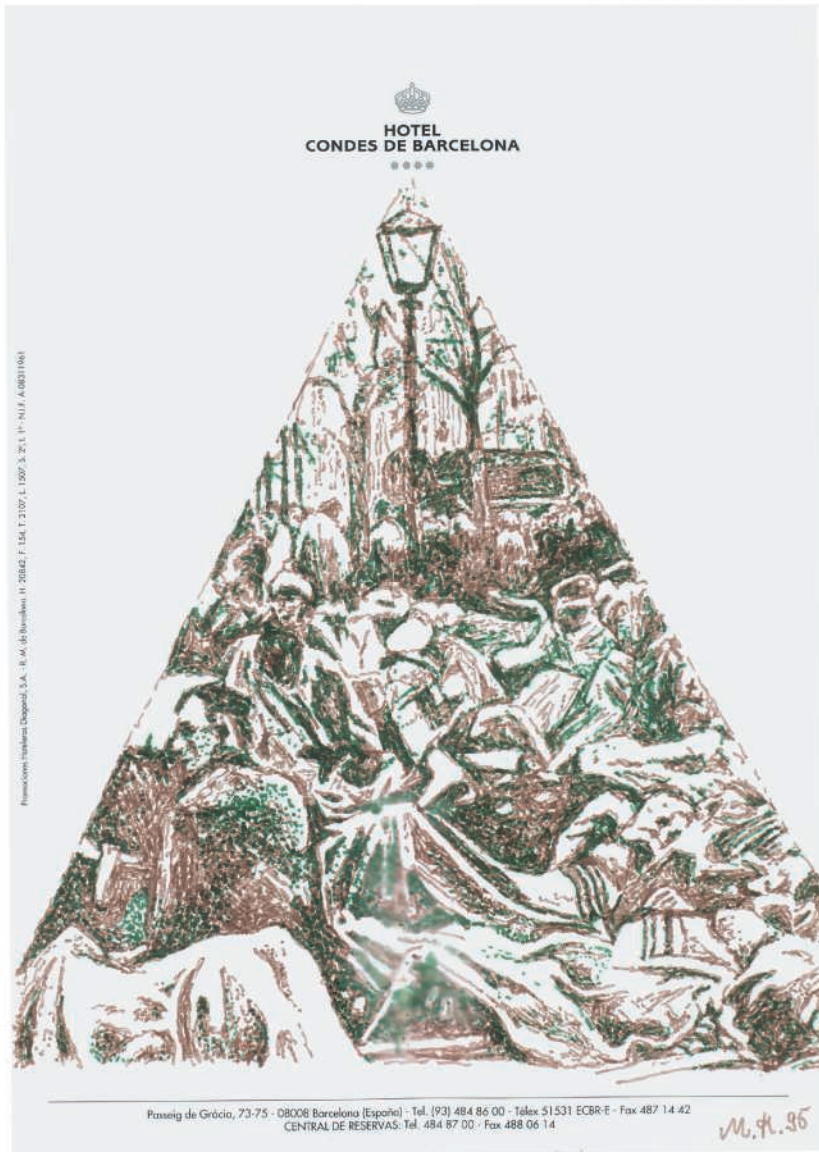
signed with the artist's initials and dated 'M.K.95' (lower right)

ink on hotel stationary

11 3/8 x 8 1/4 in. (29.5 x 21 cm.)

Executed in 1995.

\$15,000-20,000



## PROVENANCE:

Galerie Gisela Capitain, Cologne

Acquired from the above by the present owner, 1995

## EXHIBITED:

Cologne, Galerie Borgmann-Capitain, *Über Das Über*,  
November-December 1995.

# MARTIN KIPPENBERGER (1953-1997)

## *Untitled (Parkhotel Adler)*

signed with the artist's initials and dated 'M.K.95' (lower right)

ink and wax crayon on hotel stationary

11 5/8 x 8 1/4 in. (29.5 x 21 cm.)

Executed in 1995.

\$15,000-20,000



### PROVENANCE:

Galerie Gisela Capitain, Cologne

Acquired from the above by the present owner, 1995

### EXHIBITED:

Cologne, Galerie Borgmann-Capitain, *Über Das Über*,  
November-December 1995.

## SARAH LUCAS (B. 1962)

### *Maggi*

coat hanger, light bulbs, steel wire, electrical cable and toilet bowl  
70 <sup>7</sup>/<sub>8</sub> x 17 <sup>3</sup>/<sub>4</sub> x 17 <sup>3</sup>/<sub>4</sub> in. (177.8 x 45.1 x 45.1 cm.)  
Executed in 2012.

\$100,000-150,000

#### PROVENANCE:

Gladstone Gallery, New York  
Private collection

#### EXHIBITED:

London, Sadie Coles HQ, *SITUATION ROSE BUSH*, June-August 2012.  
Hastings, Jerwood Gallery, *The Quick & the Dead: Hambling-Horsley-Lucas-Simmons-Teller*, October 2018-January 2019.

Sarah Lucas's use of commonplace objects throughout her career harkens back to her beginnings as a struggling artist. "My criteria were: it has to be readily available/cheap (or I can't find it/afford it), it has to interest me and it has to interest others" (S. Lucas, quoted in B. Ruf, "Conversation with Sarah Lucas," *Sarah Lucas: Exhibitions and Catalogue Raisonné*, Ostfildern-Ruit, 2005, p. 29). For over 30 years, the artist has used everyday items like newspapers, stockings, cigarettes and food to create sexualized blobs, legs and genitalia — a provocative body of work that confronts the traditional notions of power, gender and identity. With her bold and bawdy approach to art, Lucas subverts the social norms relating to sex, often in humorous, shocking and disorienting ways. "By taking the everyday so far out of its context, it becomes almost absurd and tasteless. Sarah uses bananas and melons, toilet pots and slot machines in order to express her ideas about men and women" (A. Paalman, *Self Portraits. Caldic Collection*, Rotterdam, 1998, p. 144).

In her 2012 sculpture *Maggi*, Lucas transforms ubiquitous household items — a hanger, two light bulbs and a toilet — into the figure of her friend and fellow artist Maggi Hambling. *Maggi* exemplifies Lucas's ability to connect with art history: using found objects becomes a variation of the Dada readymade, while the object-turned-flesh recalls the anthropomorphism of Surrealism.

The body and sexuality are pervasive and prevalent themes for Lucas, and, through *Maggi*, she also challenges the complex history of the female nude by disregarding "traditional" materials. Lucas's

employment of unusual materials and visual puns (bulbs for a woman's "headlights", for example) satirizes the perception of women as a summation of objectified body parts. While the imagery in the sculpture is straightforward, preconceptions of the toilet as an unsanitary dumping ground humorously displace any sense of romance or eroticism historically found in the female form. Lucas, however, "firmly declar[ed] that, contrary to popular interpretation, she did not view her friend literally as a toilet bowl but as an esteemed magi in the biblical sense, personified by 'a piece of illuminated sanitary ware'" (L. Buck, "Five go wild in Hastings: Hambling, Lucas and co are celebrated at the UK's Jerwood Gallery", *The Art Newspaper*, 30 October 2018, via [www.theartnewspaper.com](http://www.theartnewspaper.com)). Lucas chooses instead to focus on the shapeliness of the toilet to portray the familiarity of her subject, relating more closely to the kinship between Lucas and Hambling.

Most recently, Sarah Lucas enjoyed the first American survey — and largest presentation — of her work at the New Museum, New York (2018-2019). She was included in the group exhibition *Freeze* (1988), which was organized by Damien Hirst, and opened The Shop in 1993 with Tracey Emin, a storefront where the pair made and sold tchotchkes such as ashtrays, badges and t-shirts. Lucas has exhibited internationally at institutions including the Museum of Modern Art, New York (1993); Museum Boijmans-van Beuningen, Rotterdam (1996); Museum Ludwig, Cologne (1997); the Freud Museum, London (2000); Tate Modern (2002); and Tate Britain (2004). She represented Britain at the 2015 Venice Biennale.



## MARC QUINN (B. 1964)

### *The Eye of History (Atlantic Perspective) Ice Age 1*

oil on canvas  
77¾ x 77¾ in. (197.5 x 197.5 cm.)  
Painted in 2012.

\$100,000-150,000

**PROVENANCE:**  
White Cube, London  
Acquired from the above by the present owner

**EXHIBITED:**  
Oceanographic Museum of Monaco, "The Littoral Zone" by Marc Quinn, May-October 2012.

"EVERY DIFFERENT CIVILIZATION AND EVERY LANGUAGE IS ABOUT THE SAME THING BUT JUST A DIFFERENT WAY. THERE'S NOT ONE WAY OF LOOKING AT THE WORLD."

– Marc Quinn



René Magritte, *The False Mirror*, 1928. Museum of Modern Art, New York. © 2019 C. Herscovici / Artists Rights Society (ARS), New York.





## AI WEIWEI (B. 1957)

*Fairytale (1001 Chairs)*

titled 'Fairytale' in Chinese (on the underside of each chair)  
 Qing dynasty wooden chair in two parts  
 (i): 37 x 23 x 18 in. (94 x 58.4 x 45.7 cm.)  
 (ii): 41 x 22 ½ x 18 ¼ in. (104.1 x 57.2 x 46.4 cm.)  
 Executed in 2007.

\$12,000-18,000



## PROVENANCE:

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

## EXHIBITED:

Kassel, Documenta 12, *Fairytale*, June-September 2007, pp. 209 and 356 (installation view illustrated).  
 New York, Carolina Nitsch Project Room, *Ai Weiwei: Fairytale Chairs and New York Photographs*, September-November 2012 (another example exhibited).  
 Paris, Galerie Torri, *A Few Things That I Know From Them, Braco Dimitrijevic, Hamish Fulton, Ai Weiwei, Zhao Zhao*, October-December 2013 (another example exhibited).  
 Wakefield, Yorkshire Sculpture Park, *Ai Weiwei: In The Chapel*, May-November 2014, pp. 7, 9, 32-41 and 61 (another example exhibited and installation view illustrated).

## LITERATURE:

C. Merewether, *Ai Weiwei: Under Construction*, exh. cat., Sydney, Sherman Contemporary Art Foundation, 2008, pp. 124-126 and 153, no. 36 (installation view illustrated).  
 M. Siemons and Ai W., *Ai Weiwei: So Sorry*, exh. cat., Munich, Haus der Kunst, 2009, pp. 46 and 115 (installation view illustrated).  
 K. Smith, H.U. Obrist and B. Fibicher, *Ai Weiwei*, London, 2009, pp. 39-41 (installation views illustrated).  
 J. Bingham, ed., *Ai Weiwei: Sunflower Seeds*, exh. cat., London, Tate Modern, 2010, p. 32, no. 19 (installation view illustrated).  
 L. Bovier and S. Schnetz, eds., *Fairytale: A Reader*, Zurich, 2012, pp. 36, 38-39, 68, and 70 (installation view illustrated).  
*Ai Weiwei*, exh. cat., London, Royal Academy of Arts, 2015, pp. 79-81, fig. 56 (installation view illustrated).  
 H.W. Holzwarth, ed., *Ai Weiwei*, Cologne, 2016, pp. 188, 304, 306-307, and 415 (installation view illustrated).

## FRED TOMASELLI (B. 1956)

*Utah Saint*

signed twice, titled and dated "UTAH SAINT" Fred  
Tomaselli NOV. '95 © FRED TOMASELLI' (on the reverse)  
acrylic, resin, stems and leaves on panel  
30 x 24 in. (76.2 x 61 cm.)  
Executed in 1995.

\$15,000-20,000



## PROVENANCE:

Jack Hanley Gallery, New York

Acquired from the above by the present owner, 2000

## RAYMOND PETTIBON (B. 1957)

*No Title (I Was Just...)*

signed and dated 'Raymond Pettibon 2004' (on the reverse)  
ink and watercolor on paper  
29 7/8 x 22 1/4 in. (73.7 x 56.5 cm.)  
Executed in 2004.

\$15,000-20,000



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

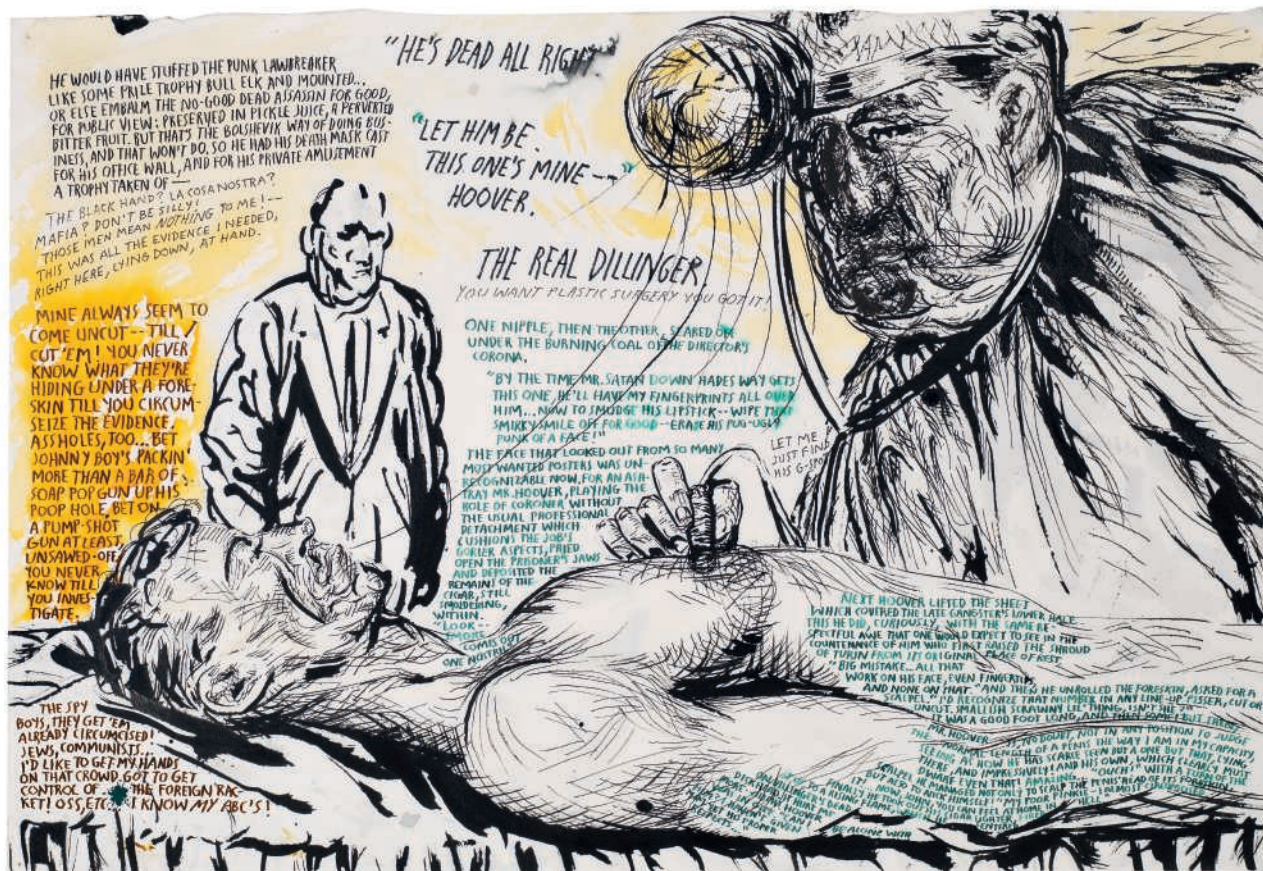
EXHIBITED:  
New York, David Zwirner, *Raymond Pettibon: New Work*,  
November-December 2004.

RAYMOND PETTIBON (B. 1957)

No title (he would have...)

ink on paper  
 15 x 22 1/4 in. (38.1 x 56.5 cm.)  
 Painted in 2000.

\$25,000-30,000



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

# RAYMOND PETTIBON (B. 1957)

## *No Title*

signed 'Pettibon' (lower right); signed again and dated 'Raymond Pettibon 93' (on the backing board)  
ink, graphite, watercolor, color pencil, acrylic and paper collage on paperboard  
36 x 59 7/8 in. (91.4 x 152.1 cm.)  
Executed in 1993.

\$30,000-50,000



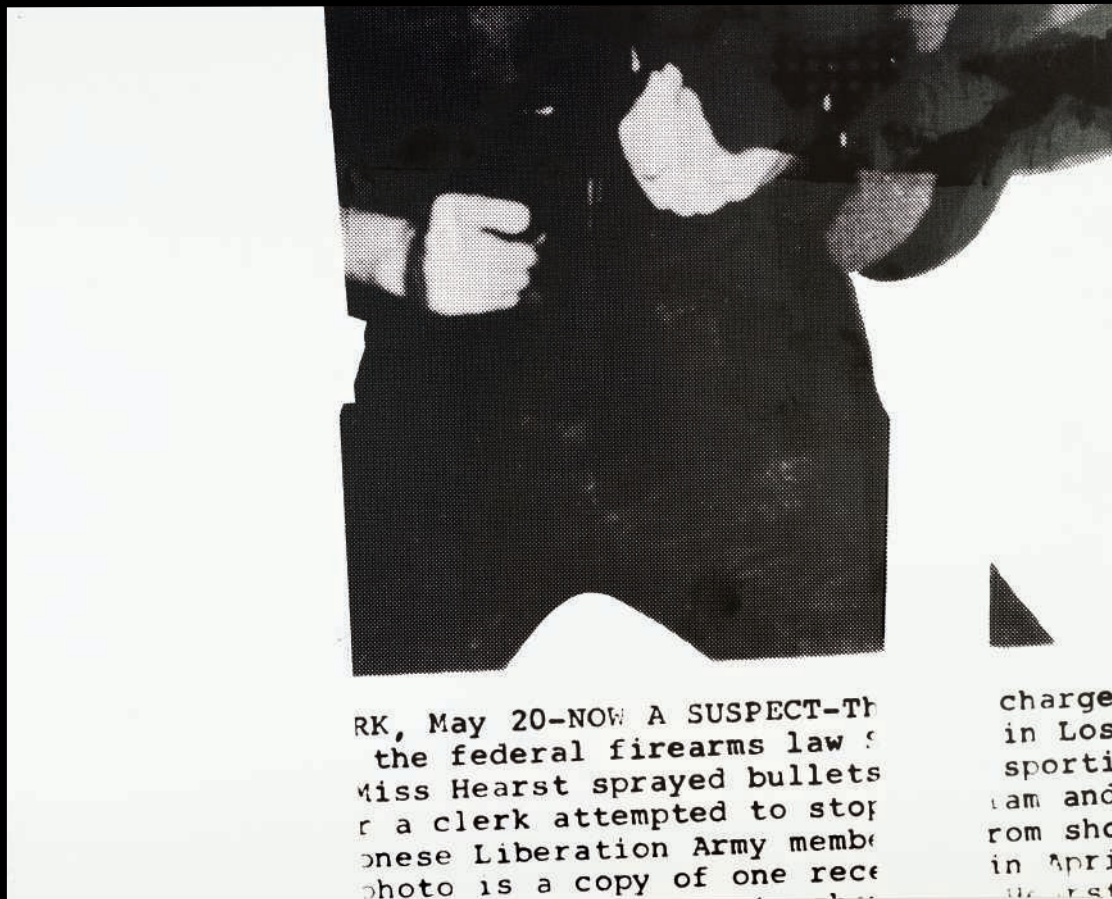
PROVENANCE:  
Feature, New York  
Private collection, New York  
Anon. sale; Christie's, New York, 12 May 2005, lot 404  
Acquired at the above sale by the present owner

## CADY NOLAND (B. 1956)

*Untitled (Patty Hearst)*

signed and dated '1991 cady noland' (on the reverse)  
 silkscreen ink on paper  
 32 7/8 x 40 in. (81.6 x 101.6 cm.)  
 Executed in 1991.

\$20,000-30,000



## PROVENANCE:

NARAL Benefit Auction, San Francisco, 1992, courtesy of  
 the artist  
 Private collection, San Francisco  
 Anon. sale; Christie's, New York, 13 September 2006, lot 9  
 Acquired at the above sale by the present owner

273

## DANH VO (B.1975)

*120°E*

gold leaf and ink on cardboard  
36 x 84 ½ in. (91.4 x 214.6 cm.)  
Executed in 2011.

\$150,000-200,000

**PROVENANCE:**

Galerie Buchholz, Germany  
Acquired from the above by the present owner

"DANH VO'S CARDBOARD SHIPPING BOXES START IN THE RECYCLING PILES, AFTER A PRODUCT HAS COMPLETED ITS ECONOMIC ARC. COLLECTED AND FLATTENED, THEY ARE SENT TO THAILAND WHERE GOLD LEAF IS APPLIED... THEY RETURN REBORN AND REVALUED BY THEIR SURFACE RATHER THAN THEIR CONTENTS. THE GOLD IS A VISA SIGNALING A NEW MOBILITY, AND AN EMPTY CONTAINER PREVIOUSLY FILLED WITH EVIAN OR BUDWEISER, FOR INSTANCE, GETS RECHARGED."

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



Some the flowers like a nohore

# GEORGE CONDO

In his early twenties, George Condo moved from New Hampshire to New York City on the suggestion of Jean-Michel Basquiat – a friend and fellow artist who encouraged him to pursue a career in the arts. Having studied music theory and art history at the University of Massachusetts Lowell, Condo fell into step with the East Village art scene in the 1980s, briefly working for Andy Warhol. When Warhol later collected the artist's work, he was unaware that Condo formerly worked as a screenprinter on his Myths series. Drawing from Cubism and Old Master's paintings, Condo's disfigured imagery rethinks the traditional portrait through exaggerated features and sharp lines. Inspiration drawn from Picasso is clearly seen in his compositions, which also respect the classic sensibilities of artists like Rembrandt and Caravaggio. Condo is able to naturally meld the ordinary into the unreal by inventing a world just outside the realm of what we know. Familiar and yet completely unknown, his work personifies the beauty and dismay of an embellished reality.

Referring to his style as Artificial Realism, Condo's subject matter is usually imagined, then represented by the artist as realistic. The variety of Condo's practice sets him apart from many artists, with an array of paintings and drawings that range from abstract to realistic, bold to minimal. Condo is regarded equally for his line drawings and psychological paintings, which have evolved through the decades. In the 1980s Condo began seamlessly combining influences from the Old Masters with pop culture references. By the mid-90s, Condo introduced 'antipodular' creatures into his practice – artificial human forms with over exaggerated noses and ears. These creatures are recognizable adaptations of earlier portraits by the artist, such as *Portrait of Monika* (1984), a stylization likeness of Monika Sprüth, the German art dealer that helped launch Condo's career in 1984. In February of that year, Sprüth showed Condo's work in Europe, simultaneously introducing him to the New York dealer Barbara Gladstone. Gladstone and fellow dealer Pat Hearn agreed to show Condo's work in New York, opening a double show in December of 1984. The reception of Condo's work was immediately positive, cementing him as an important figure in the revival of painting in the 1980s. Thirty five years later, Condo continues to produce provocative and exciting work, though his entire body of paintings and drawings has been seminal to contemporary artists like John Currin and Glenn Brown.



## GEORGE CONDO (B. 1957)

*Improvisation VI*

signed and dated indistinctly 'Condo' (lower edge)  
oil on canvas  
14 1/8 x 11 in. (35.9 x 27.9 cm.)  
Painted in 1984.

\$15,000-20,000



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

275

## GEORGE CONDO (B. 1957)



### *Jesus*

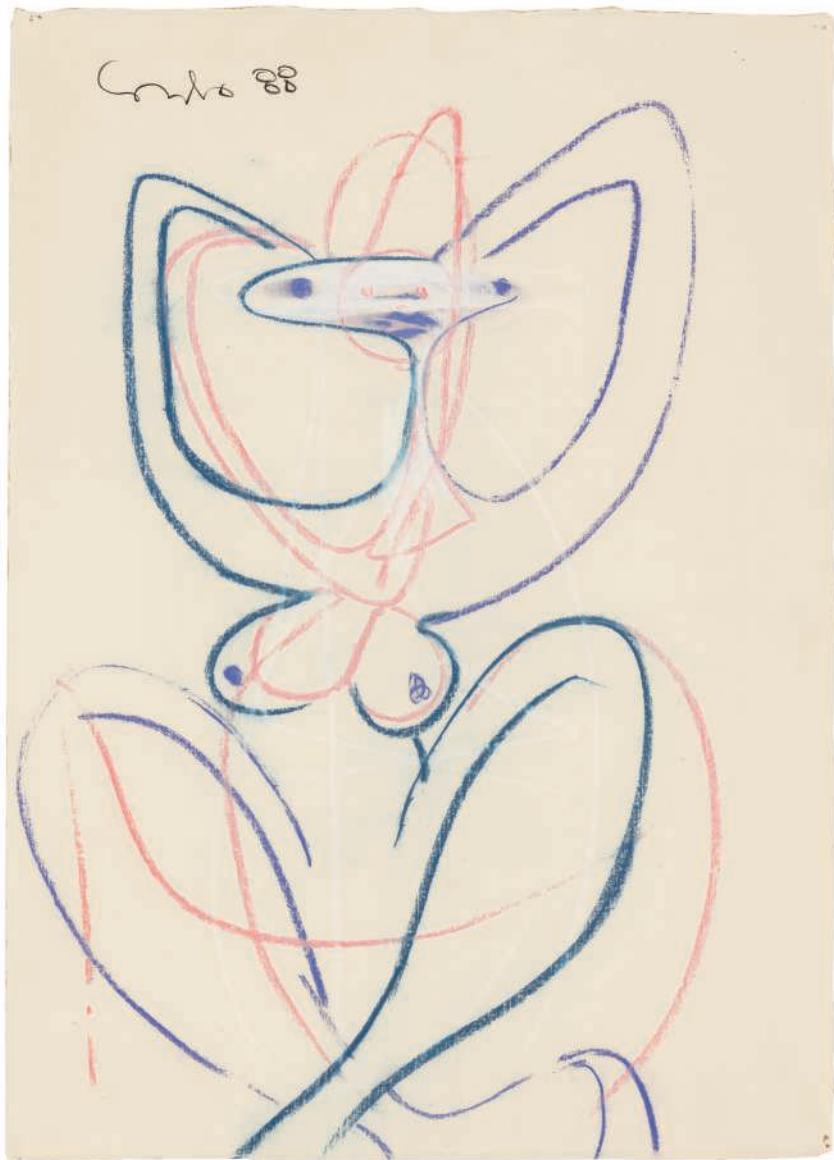
signed and dated 'Condo 07' (upper left)  
charcoal on paper  
26 ¼ x 20 ¼ in. (66.7 x 51.4 cm.)  
Drawn in 2007.

\$50,000-70,000

PROVENANCE:  
Simon Lee Gallery, London  
Acquired from the above by the present owner

276

GEORGE CONDO (B. 1957)



*Untitled*

signed and dated 'Condo 88' (upper left)

pastel on paper

40 ¼ x 29 in. (102.2 x 73.6 cm.)

Drawn in 1988.

\$30,000-40,000

PROVENANCE:

Vrej Baghoomian Gallery, New York

Acquired from the above by the present owner

277

GEORGE CONDO (B. 1957)



*Untitled*

signed and dated 'Condo 88' (upper right)  
pastel on paper  
71 ½ x 26 in. (181.6 x 66 cm.)  
Drawn in 1988.

\$70,000-100,000

PROVENANCE:  
Vrej Baghoomian Gallery, New York  
Acquired from the above by the present owner

278

DAVID SALLE (B. 1952)

*Pull-Over*

oil and acrylic on canvas  
28 x 41 in. (71.1 x 104.1 cm.)  
Painted in 2010.

\$30,000-50,000



PROVENANCE:  
Acquired directly from the artist by the present owner



PROPERTY FROM  
A Distinguished  
Private Collection

279

DAVID SALLE (B. 1952)

*Fertilizing Machine*

signed, titled and dated 'David Salle Fertilizing Machine  
2004' (on the reverse)  
oil on canvas  
66 x 96 in.  
Painted in 2004.

\$60,000-80,000



PROVENANCE:  
Mary Boone Gallery, New York  
Private collection  
Anon. sale; Sotheby's, New York, 15 May 2008, lot 590  
Acquired at the above sale by the present owner

EXHIBITED:  
New York, Mary Boone Gallery, *David Salle: The Vortex  
Paintings*, November-December 2005, p. 23 (illustrated).

## GABRIEL OROZCO (B. 1962)

*Tronco verde*

signed and dated 'GABRIEL OROZCO 2007' (on the underside)  
 tempera and burnished gold leaf on wood  
 35 ½ x 8 ¾ x 6 in. (90.2 x 22.2 x 115.2 cm.)  
 Executed in 2007.

\$120,000-180,000

**PROVENANCE:**

Marian Goodman Gallery, New York  
 Private collection, Florida  
 Acquired from the above by the present owner

**EXHIBITED:**

New York, Marian Goodman Gallery, *Gabriel Orozco, Recent Works*, May-June 2008.  
 New York, Museum of Modern Art; Basel, Kunstmuseum; Paris, Centre Georges  
 Pompidou and London, Tate Modern, *Gabriel Orozco*, December 2009-May 2011, p.  
 233 (illustrated).

Influenced by Conceptualism, Gabriel Orozco's expansive practice has influenced contemporary art across painting, sculpture, installation and photography. The present lot expands on Orozco's iconic *Samurai Tree Invariants* series, in which the artist used four colors and circular forms to create 672 variations of a single drawing. The *Samurai* series limited Orozco to a set of six rules in order to develop precise diagrams of organic circles. The first rule – "Starting from the center, a sequence of growing circles multiplied or divided by two, developed to the limits of the square" (G. Orozco, *The Samurai Tree Invariants*, Köln, 2006) – is evident in *Tronco Verde* (2007), which develops *Samurai Tree Invariants* into sculptural form. One side of a raw wooden block is adorned with gold leaf and precisely painted with curves that remain within the limits of the block's face. Referencing Orozco's primary subject of the delicate

relationship between people and objects, the curves of *Tronco Verde* take on a human-like quality, while the wooden block appropriates the trunk of a tree as an agent of support. Acting as a hybrid between painting and sculpture, *Tronco Verde* implores the viewer to confront reality and reinterpret the object as an idea.

Gabriel Orozco has exhibited extensively, including a mid-career retrospective at The Museum of Modern Art, New York in 2009, which traveled to the Kunstmuseum Basel, the Centre Georges Pompidou in Paris, and finally the Tate Modern. Orozco's works are included in the collection of the Metropolitan Museum of Art, the Los Angeles County Museum of Art and the Art Institute of Chicago, among others.



## GABRIEL OROZCO (B. 1962)

*Naturaleza recuperada*

vulcanized rubber

overall: 40 x 24 x 40 in. (101.6 x 61 x 101.6 cm.)

Executed in 1990.

\$350,000-450,000

**PROVENANCE:**

Kurimanzutto, Mexico City

Alma Colectiva Collection, Guadalajara

Their sale; Phillips, New York, 23 May 2013, lot 8

Acquired at the above sale by the present owner

**EXHIBITED:**

New York, Museo de Arte Contemporáneo Hispano, *Installation Current Direction*, 1990.

New York, Museum of Modern Art, *Projects 41: Gabriel Orozco*, September-October 1993, n.p. (illustrated).

Los Angeles, Museum of Contemporary Art; Mexico City, Museo Internacional Rufino Tamayo and Museo de Arte Contemporáneo de Monterrey, *Gabriel Orozco*, June 2000-May 2001, pp. 34, 79 and 81 (illustrated).

Mexico City, Museo del Palacio de Bellas Artes and Cologne, Museum Ludwig, *Gabriel Orozco*, November 2006-February 2007, pp. 106, 237 and 239 (illustrated).

New York, Museum of Modern Art; Basel, Kunstmuseum; Paris, Centre Georges Pompidou and London, Tate Modern, *Gabriel Orozco*, December 2009-May 2011, p. 34 (illustrated).





Marcel Duchamp, *50 cc of Paris Air*, 1919. Philadelphia Museum of Art.  
 © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS),  
 New York 2019. Photo: Philadelphia Museum of Art, Pennsylvania, PA, USA / The  
 Louise and Walter Arensberg Collection, 1950 / Bridgeman Images.

Gabriel Orozco's *Naturaleza Recuperada* [*Recaptured Nature*] (1990) draws on modern and ancient sculptural vocabularies to open up a dialogue that leads the viewer down multiple paths of interpretation. What at first appears to be an unfamiliar material upon closer inspection reveals itself to be the inverted and inflated inner tubes of truck tires. Orozco said of *Naturaleza Recuperada*, "I wanted to have this mass of vulcanized rubber that looks like metal or something mineral" — the sculpture simultaneously exudes the lightness of the air within it and the solidity of material with which it is constructed (G. Orozco, "*Recaptured Nature*. 1990", audio recording via [www.moma.org](http://www.moma.org)). The inflated sculpture participates in the tradition of pneumatic sculpture, engaging with the artistic legacy of Marcel Duchamp and Piero Manzoni, artists whose respective sculptures *Air de Paris* (original 1919) and *Fiato d'Artista* (1960) prefigured the Conceptual art movement. Unlike his predecessors, whose work is endowed with meaning through the presence of air from a particular place or person, Orozco's sculpture subverts any essential value associated with the air it contains, as it is filled with air from a quotidian tire pump. Thus, *Naturaleza Recuperada* reclaims the primal creative urge while eschewing art history's esoteric demands by declaring that anyone can be a sculptor, as long as he or she owns a tire pump.

Similarly, Orozco plays with the historical connotations of rubber. Natural rubber was first harvested by ancient Mesoamerican cultures to create game balls for *ulama*, a traditional sport still played by indigenous peoples. *Naturaleza Recuperada* immediately recalls these dark spheres, though its scale denies the possibility of playing *ulama*, which requires players to knock the ball inbounds with their hips, arms or wooden paddles. Game-play is a recurrent theme throughout the artist's *oeuvre*; later works, such as *Carambole with Pendulum* (1996) and *Ping Pond Table* (1998), distort familiar games to induce the viewers into imagining new ways to play.

*Naturaleza Recuperada* presents a seemingly infinite number of interpretations, constructing dialogues between the past and present, the natural and the manmade, and the ephemeral and the permanent. The sculpture is representative of the artist's creative practice across media, which is more interested in questions than answers, ever interrogating the potential power of mutating materials, forms and meanings.



Installation view, *Projects 41: Gabriel Orozco*, September 3 – October 18, 1993, Museum of Modern Art, New York (present lot illustrated). Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York. Artwork: © Gabriel Orozco.

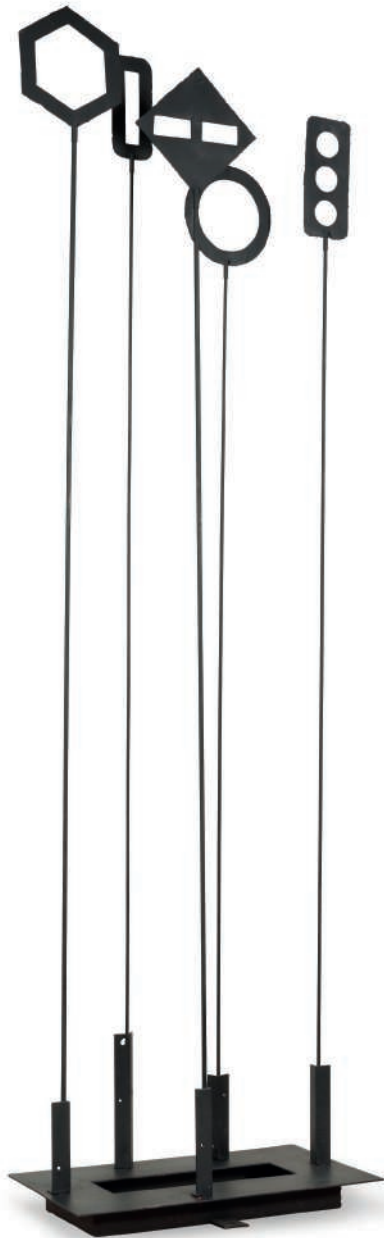
“WE ARE LOOKING AT AN ARTIST WHO ANALYZES THE ALPHABET CREATED BY SCULPTURE IN ART HISTORY AND THEN MIXES IT WITH THE ALPHABET CREATED BY THINGS IN REALITY. INSIDE OROZCO’S WORK, A SERIES OF THREADS ARE WOVEN, BUT ALONG THOSE THREADS THE COMMUNICATION FLOW IS INTERRUPTED BY KNOTS OF MEANING. THESE KNOTS ARE, SIMPLY, THOSE THINGS — TRANSFORMED INTO SCULPTURE — WHICH BREAK THE CIRCUIT OF ARTISTIC LANGUAGE. THE LOGICAL AND HISTORICAL CONSEQUENCES OF THE ARTWORK ARE SUBVERTED OR, AT LEAST, DIVERTED.”

(F. Bonami, “*Back in Five Minutes*”, in *Parkett*, no. 48, 1996, p. 42).

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

282

PANAYIOTIS VASSILAKIS TAKIS  
(B. 1925)



*Untitled*

painted iron  
123 ½ x 34 ¾ x 19 ¼ in. (313.7 x 88.2 x 48.9 cm.)  
Executed in 1974.

\$20,000-30,000

This work is eligible for a certificate of authenticity issued by the Takis Foundation and signed by the artist.



283

IVAN NAVARRO (B. 1972)

*Black Gate*

neon, glass, acrylic on aluminum door, mirror and glass  
85 ¾ x 39 ¾ x 7 ½ in. (217.8 x 101 x 19.1 cm.)  
Executed in 2015. This work is unique.

\$50,000-70,000



PROVENANCE:  
Baró Galeria, Sao Paulo  
Acquired from the above by the present owner

PROPERTY SOLD TO BENEFIT CREATIVE LINK FOR THE ARTS

284

## GUILLERMO KUITCA (B. 1961)

### *Untitled*

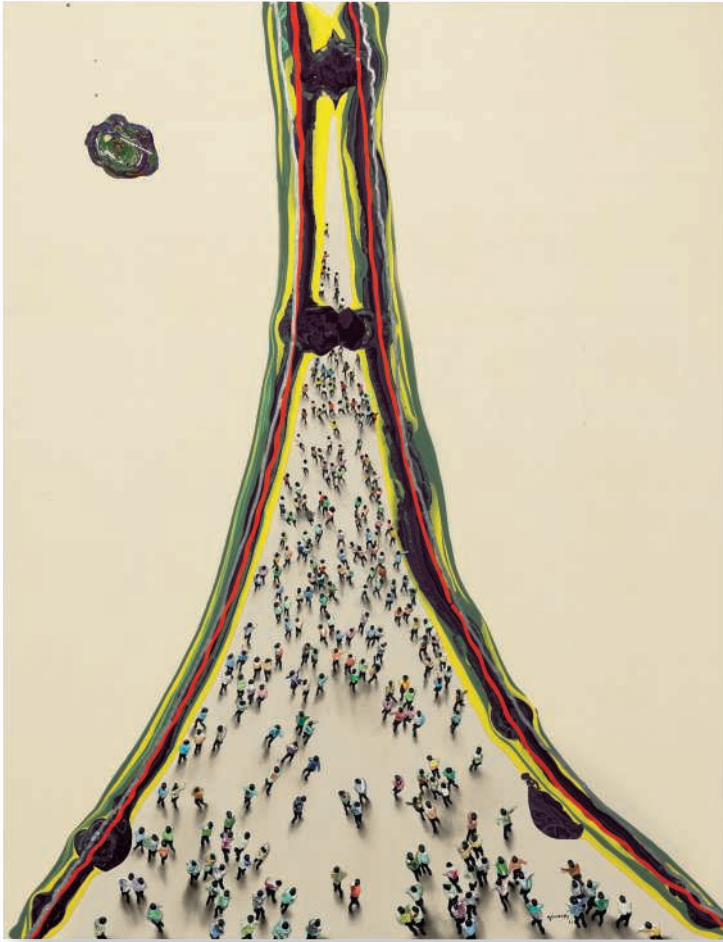
signed and dated 'Kuitca 1997' (on the reverse)  
acrylic and color pencil on canvas  
92 x 75 in. (233.7 x 190.5 cm.)  
Executed in 1997.

\$50,000-70,000



PROVENANCE:  
Sperone Westwater, New York  
Acquired from the above by the present owner, 1997

# JUAN GENOVÉS (B. 1930)



## *Angostura*

signed and dated 'genovés 11' (lower right); signed again, titled and dated again 'genovés "ANGOSTURA" 2011' (on the reverse)  
acrylic, copper wire and found gold jewelry on canvas laid down on board

68 7/8 x 53 1/8 in. (174.9 x 134.9 cm.)

Painted in 2011.

\$60,000-80,000

### PROVENANCE:

Marlborough Gallery, New York

Acquired from the above by the present owner

### EXHIBITED:

New York, Marlborough Gallery, *Juan Genovés: Recent Paintings*, January-February 2012 (illustrated).

## PAUL MCCARTHY (B. 1945)

*The Bavarian Deer*

Cibachrome print

108 x 72 in. (274.3 x 182.8 cm.)

Executed 1987-1989. This work is number three from an edition of three.

\$40,000-60,000

## PROVENANCE:

Hauser &amp; Wirth, Zürich

Acquired from the above by the present owner

## EXHIBITED:

Stockholm, Moderna Museet; ARoS Aarhus Kunstmuseum and Ghent, Stedelijk Museum voor Actuele Kunst, *Paul McCarthy: Head Shop/Shop Head, Works 1966-2006*, June 2006-February 2008, p. 340 (another example exhibited and illustrated).

Naples, Museo d'Arte Contemporanea Donnaregina, *People: Volti, Corpi e Signi Contemporanei dalla Collezione di Ernesto Esposito*, June-August 2006, pp. 90-91 (another example exhibited and illustrated).

## LITERATURE:

*Paul McCarthy*, exh. cat., Los Angeles, Museum of Contemporary Art, 2000-2001, p. 141 (another example illustrated).

## MIKE KELLEY (1954-2012)

*Missing Time Color Exercise (reversed) No.5  
(Resonating Stone Walls)*thirty-two Sex to Sixty magazines and acrylic on panel, in  
artist's frame

47 x 81 x 2 ¼ in. (119.4 x 205.7 x 5.7 cm.)

Executed in 2002.

\$80,000-120,000



PROVENANCE:  
 Metro Pictures, New York  
 Private collection, New York  
 Perry Rubenstein Gallery, New York  
 David Zwirner Gallery, New York  
 Anon. sale; Christie's, New York, 12 May 2011, lot 378  
 Private collection, Miami  
 Acquired from the above by the present owner

EXHIBITED:  
 New York, Metro Pictures, *Mike Kelley: Reversals, Recyclings, Completions and Late Additions*, November-December 2002.  
 New York, The Core Club, September 2005-February 2006.

LITERATURE:  
 J. Welchman, *Mike Kelley: Minor Histories, Statements, Conversations, Proposals*, Athens, 2004, p. 102.

PROPERTY FROM CLEVELAND CLINIC

288

## TAKASHI MURAKAMI (B. 1962)

### *Untitled (Flags)*

nylon and heavyweight cotton with metal grommets in five parts

each: 95 ½ x 59 in. (242.6 x 149.9 cm.)

Executed in 2003. This work is from an edition of two.

\$30,000-50,000

#### PROVENANCE:

Private collection, New York

Anon. sale; Christie's, New York, 21 September 2011, lot 231

Acquired at the above sale by the present owner

#### EXHIBITED:

New York, Public Art Fund at Rockefeller Center, *Takashi Murakami: Reversed*

*Double Helix*, September-October 2003 (another example exhibited).

New York, Viacom, December 2014-December 2015.

289 NO LOT



290

JOE BRADLEY (B. 1975)



*Tut*

signed, titled and dated 'Joe Bradley 2011 TUT' (on the overlap)

silkscreen ink on canvas

96 x 63 in. (243.8 x 160 cm.)

Executed in 2011.

\$50,000-70,000

PROVENANCE:

CANADA, New York

Acquired from the above by the present owner

EXHIBITED:

New York, CANADA, *Joe Bradley: Human Form*, January-February 2011.



291

JOE BRADLEY (B. 1975)



*Big Tut*

signed, titled and dated '2011 Joe Bradley BIG TUT' (on the overlap)

silkscreen ink on canvas

108 x 90 in. (274.3 x 228.6 cm.)

Executed in 2011.

\$50,000-70,000

PROVENANCE:

CANADA, New York

Acquired from the above by the present owner

EXHIBITED:

New York, CANADA, *Joe Bradley: Human Form*, January-February 2011.

292

## CHRIS MARTIN (B. 1954)

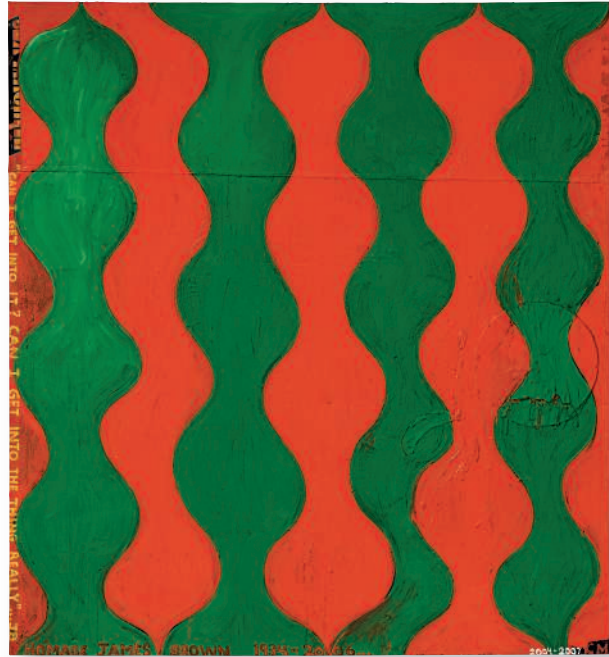
### *Red + Green Sex Machine*

signed with the artist's initials and dated '2004-2007...CM' (lower right); signed again with the artist's initials, titled and dated again 'RED + GREEN SEX MACHINE 2004→2007...CM' (on the reverse)  
oil, printed paper and vinyl record collage on canvas  
64 ¼ x 59 ¼ in. (163.2 x 150.5 cm.)  
Executed in 2004-2007.

\$10,000-15,000

**PROVENANCE:**

Daniel Weinberg Gallery, Los Angeles  
Acquired from the above by the present owner



293

## DAN REES (B. 1982)

### *Untitled*

signed and dated 'Dan Rees 2013' (on the reverse)  
plasticine on panel  
60 x 60 in. (152.4 x 152.4 cm.)  
Executed in 2013.

\$10,000-15,000

**PROVENANCE:**

Shane Campbell Gallery, Chicago  
Acquired from the above by the present owner

**EXHIBITED:**

Chicago, Shane Campbell Gallery, *High Tea*, September-October 2013.



294

## JOE BRADLEY (B. 1975)

*No. 4*

signed and dated '09 Joe Bradley' (on the overlap)  
grease pencil on canvas  
48 x 48 in. (121.9 x 121.9 cm.)  
Executed in 2009.

\$80,000-120,000



**PROVENANCE:**  
The Journal Gallery, New York  
Acquired from the above by the present owner

**EXHIBITED:**  
Los Angeles, Peres Projects, *Joe Bradley: Like A Turkey Thru  
Corn*, March-May 2009.

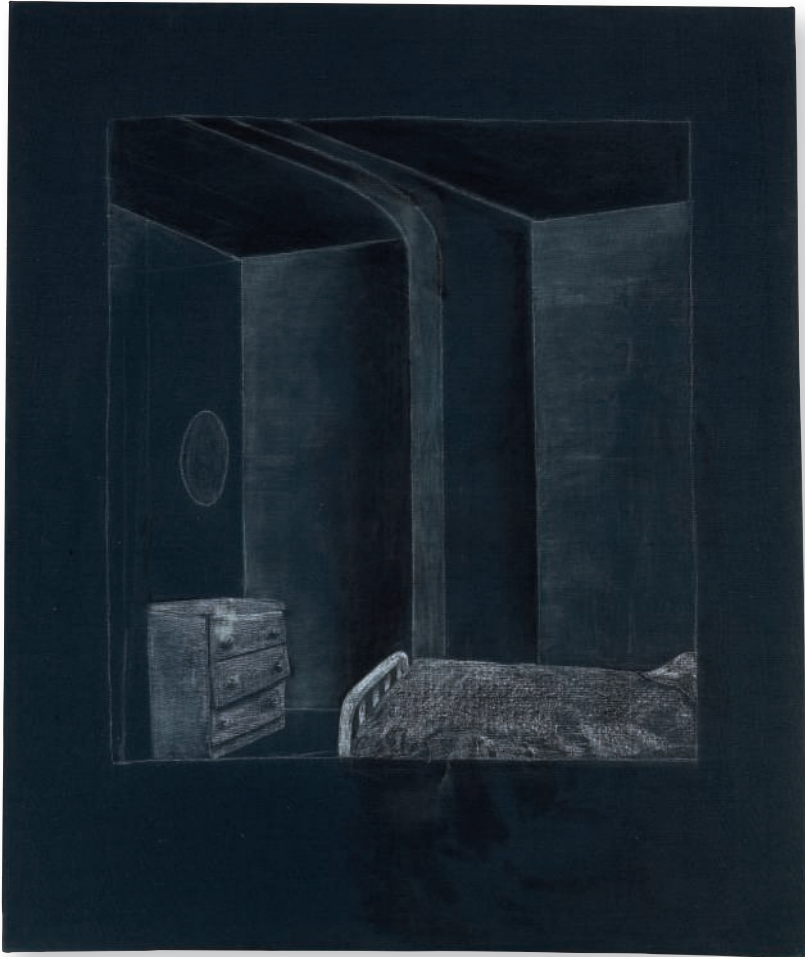
295

## JUAN MUÑOZ (1953-2001)

### *Estudio para la descripción de un lugar #VII*

graphite and chalk on black linen  
46  $\frac{7}{8}$  x 39  $\frac{3}{8}$  in. (119.1 x 100 cm.)  
Executed in 1987.

\$30,000-50,000



PROVENANCE:  
Galería Marta Cervera, Madrid  
Richard Green Gallery, Los Angeles  
Galería Comicos, Lisbon  
Private collection, Europe  
Anon. sale; Sotheby's, New York, 11 May 2011, lot 482  
Private collection, Hong Kong  
Acquired from the above by the present owner

EXHIBITED:  
Lisbon, Galeria Cómicos, *Estudos para a descrição de um lugar*, December 1987-January 1988.

## JONATHAN MEESE (B. 1970)



*Der wildeste Kreuzfahrer Seewolf von Tronje*  
signed with the artist's initials and dated 'JM 2004'  
(lower left); signed again, titled and dated "'Der wildeste  
Kreuzfahrer Seewolf von Tronje" J Meese 2004' (on the  
reverse)

oil on canvas  
82 7/8 x 55 in. (210 x 139.7 cm.)  
Painted in 2004.

\$25,000-35,000

PROVENANCE:  
Contemporary Fine Arts, Berlin  
Acquired from the above by the present owner, 2004

297

IDA EKBLAD (B. 1980)

*Untitled*

oil on canvas  
78 7/8 x 63 in. (198.1 x 160 cm.)  
Painted in 2010.

\$15,000-20,000



PROVENANCE:  
Private collection, New York  
Acquired from the above by the present owner

RITA ACKERMANN (B. 1968)



*Fire By Days Blues X*

oil and spray paint on canvas  
110 x 75 in. (279.4 x 190.5 cm.)  
Painted in 2013.

\$30,000-50,000

PROVENANCE:  
Hauser & Wirth, New York  
Acquired from the above by the present owner

EXHIBITED:  
New York, Hauser & Wirth, *Negative Muscle*, March-April  
2013.

## BLAIR THURMAN (B. 1961)

*Mrs. Pinky Winky*

signed, titled and dated 'Blair Thurman 2012 "Mrs. Pinky Winky"' (on the overlap)  
acrylic on shaped canvas laid down on panel  
42 x 24 ½ in. (106.7 x 62.2 cm.)  
Executed in 2012.

\$10,000-15,000

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



ROB PRUITT (B. 1964)

*Wild Life Painting (Pink Zebra Blue Ocelot)*

signed and dated 'Rob Pruitt 2013' (on the overlap)  
glitter and enamel on canvas  
36 x 27 1/8 in. (91.4 x 68.9 cm.)  
Painted in 2013.

\$20,000-30,000



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

EXHIBITED:  
Amagansett, KARMA, *Wild Life*, August 2013.

## ADAM MCEWEN (B. 1965)

*Holly Johnson*

signed and dated 'A. McEwen 2012' (on the reverse)  
graphite mounted on aluminum panel  
40 x 30 in. (101.6 x 76.2 cm.)  
Executed in 2012.

\$20,000-30,000



PROVENANCE:  
Halsey McKay Gallery, East Hampton  
Acquired from the above by the present owner

EXHIBITED:  
East Hampton, Halsey McKay, *Sixth Sax*, October-November 2012.

## ADAM MCEWEN (B. 1965)

*Untitled*

signed 'A. McEwen 2013' (on the reverse)  
inkjet print on cellulose sponge  
78 ¾ x 59 in. (200 x 149.7 cm.)  
Executed in 2013.

\$30,000-50,000

PROVENANCE:  
Private collection, Los Angeles  
Acquired from the above by the present owner

EXHIBITED:  
Stockholm, Carl Kostyál, *Awaiting Immanence*, April-May 2013.

303

AARON GARBER-MAIKOVSKA  
(B. 1978)



*Untitled 2015*

ink and pastel on archival gator board  
94 7/8 x 47 in. (241 x 119.4 cm.)  
Executed in 2015.

\$40,000-60,000

PROVENANCE:  
Acquired directly from the artist by the present owner

AARON GARBER-MAIKOVSKA  
(B. 1978)



*Untitled*

signed twice and dated 'AARON GARBER-MAIKOVSKA  
Aaron Garber-Maikovska 2016' (on the backing board)  
ink and pastel on archival gator board  
60 x 30 in. (152.4 x 76.2 cm.)  
Executed in 2016.

\$12,000-18,000

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

305

## SHIRIN NESHAT (B. 1957)

### *Untitled (Rapture Series)*

signed, titled, dated and numbered 'Shirin Neshat "Rapture" Series, 1999 3/5'  
(on the reverse)

gelatin silver print

52 ¼ x 75 ½ in. (132.7 x 190.8 cm.)

Executed in 1999. This work is number three from an edition of five.

\$15,000-20,000

#### PROVENANCE:

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner



306

## MARINA ABRAMOVIC (B. 1946)

### *Rhythm 0*

gelatin silver print and letterpress on paper in artist's frames, in two parts  
smaller element: 10 ½ x 7 ½ in. (25.7 x 18.1 cm.)

larger element: 38 ½ x 39 ⅝ in. (97.8 x 100.6 cm.)

Performed in 1974 and executed in 1994. This work is number six from an edition of sixteen plus three artist's proofs, and accompanied by a certificate of authenticity signed by the artist.

\$20,000-30,000

#### PROVENANCE:

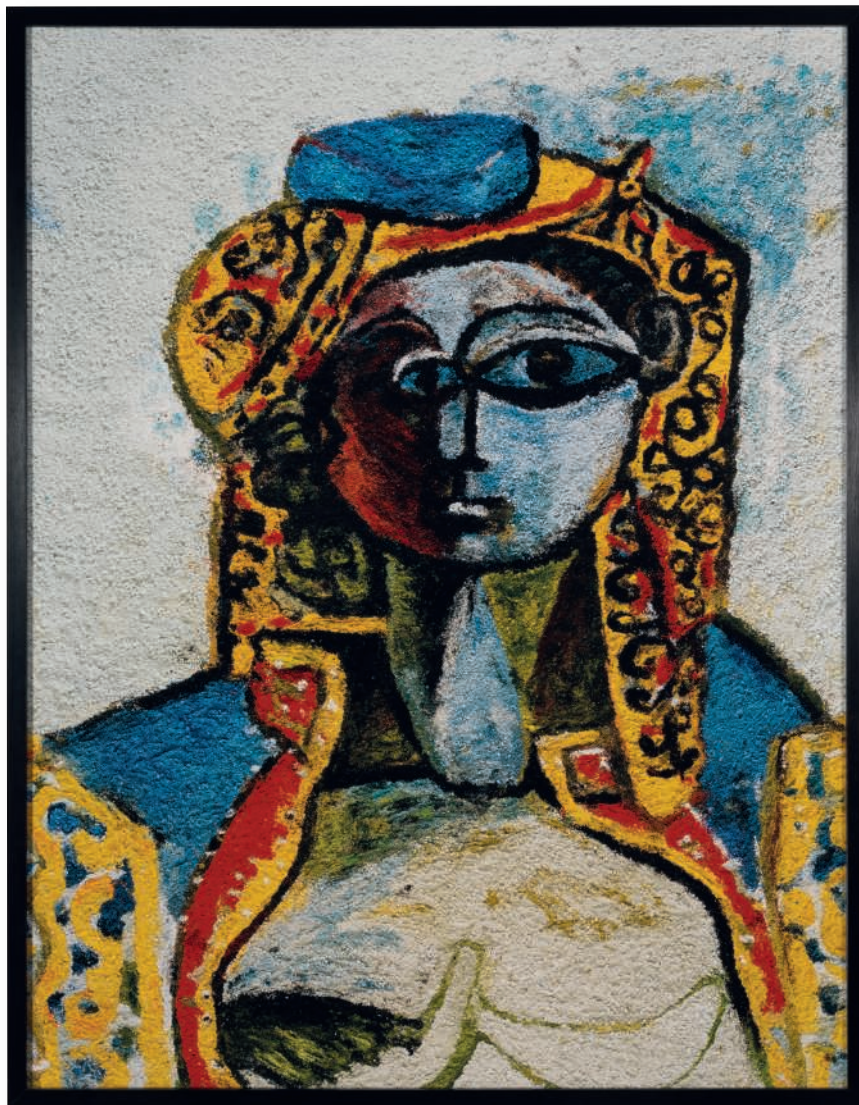
Sean Kelly Gallery, New York

Acquired from the above by the present owner

For additional cataloguing information on this lot, please visit [www.christies.com](http://www.christies.com)



## VIK MUNIZ (B. 1961)



*Jacqueline in Turkish Costume, after Picasso  
(Pictures of Pigment)*

signed and dated 'Vik Muniz 2007' (on a paper label affixed to the reverse)

chromogenic print flush-mounted on aluminum  
89 1/8 x 71 in. (227 x 180 cm.)

Executed in 2006. This work is the third artist's proof from an edition of six plus four artist's proofs.

\$60,000-80,000

PROVENANCE:  
Private collection  
Anon. sale; Fine Art Auctions Miami, 5 December 2013, lot 36  
Acquired at the above sale by the present owner

LITERATURE:  
V. Muniz and P. Corrêa do Lago, *Vik Muniz: Obra Completa 1987-2009 Catálogo Raisoné*, Rio de Janeiro, 2009, p. 589 (another example illustrated).  
V. Muniz and P. Corrêa do Lago, *Vik Muniz: Catalogue Raisoné, 1987-2015: Everything So Far*, Rio de Janeiro, 2015, p. 639 (another example illustrated).

## KENNY SCHARF (B. 1958)

*Untitled*

signed and dated 'Kenny Scharf '87' (on the reverse)  
acrylic on shaped board  
47 x 54 1/8 in. (119.4 x 137.5 cm.)  
Executed in 1987.

\$8,000-12,000



## PROVENANCE:

Acquired directly from the artist by the present owner



WILL RYMAN (B. 1969)

*Untitled (Rose 2)*

steel, epoxy resin, aluminum mesh, plaster and paint on  
painted steel base  
52 x 63 x 51 in. (132.1 x 160 x 129.5 cm.)  
Executed in 2009. This work is unique.

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

New York, Marlborough Gallery, *Will Ryman: A New Beginning*,  
September–October 2009, p. 26, no. 2 (illustrated).  
New York, Lio Malca, *Will Ryman Roses and Figures*,  
December 2011–February 2012.



## VIK MUNIZ (B. 1961)

*Lengiz!, after Rodchenko*

signed and dated 'Vik Muniz 2007' (on a paper label affixed to the reverse)

chromogenic print flush-mounted on aluminum

66 ½ x 98 ½ in. (168.9 x 250.2 cm.)

Executed in 2007. This work is number four from an edition of six.

\$25,000-35,000



## PROVENANCE:

Private collection, Florida

Anon. sale; Christie's, New York, 3 October 2013, lot 319

Acquired at the above sale by the present owner

## LITERATURE:

V. Muniz and P. Corrêa do Lago, *Vik Muniz: Obra Completa 1987-2009 Catálogo Raisoné*, Rio de Janeiro, 2009, p. 676 (another example illustrated).

V. Muniz and P. Corrêa do Lago, *Vik Muniz: Catalogue Raisoné, 1987-2015: Everything So Far*, Rio de Janeiro, 2015, p. 742 (another example illustrated).

## MARCELLO LO GIUDICE (B. 1957)

*Eden Blu Ocean*

signed, titled and dated 'Eden BLU OCEAN Lo Giudice 2016'  
(on the reverse)

oil and pigment on canvas

59 x 59 in. (150 x 150 cm.)

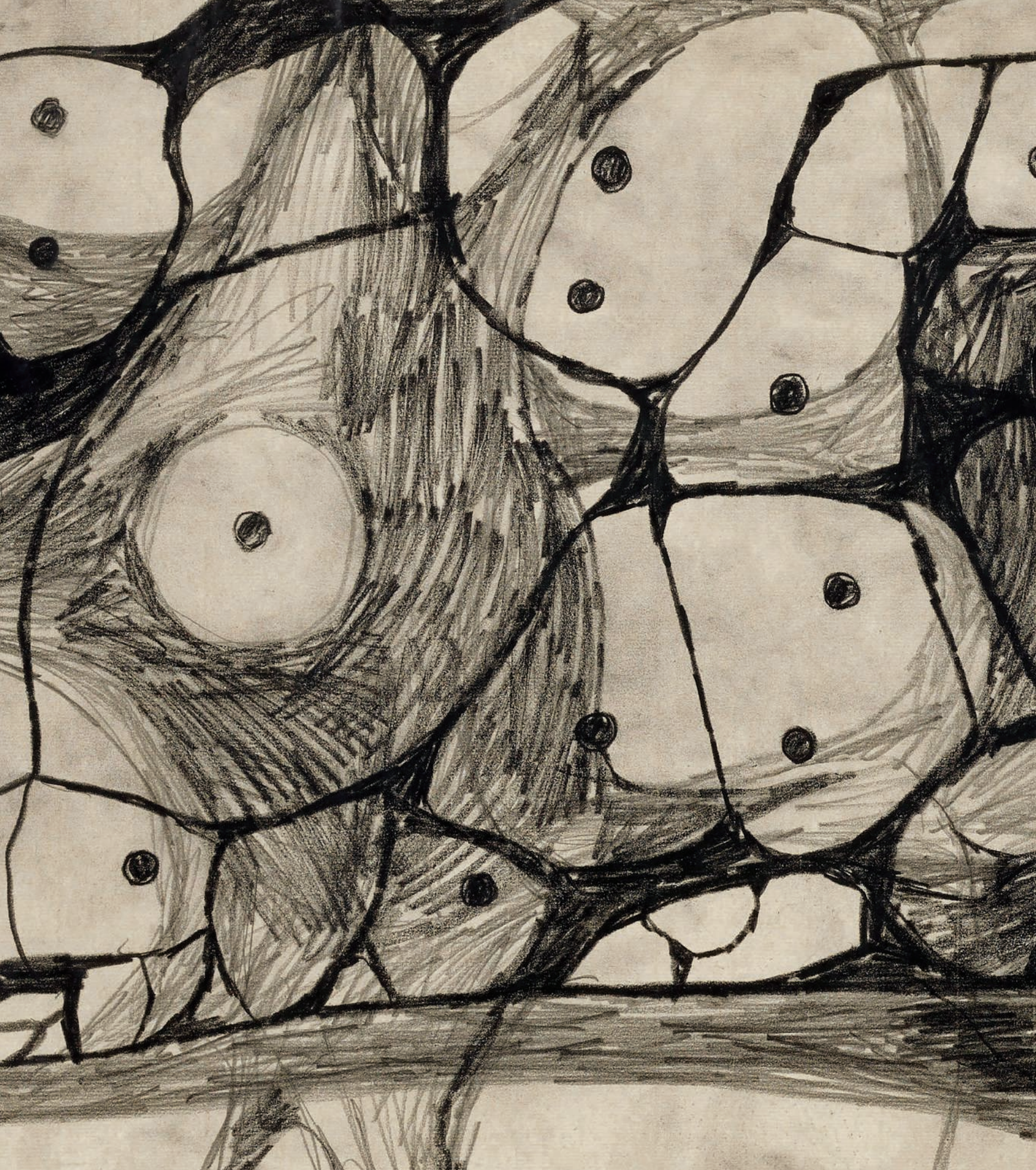
Executed in 2016.

\$40,000-60,000



PROVENANCE:  
Private collection, Europe  
Acquired from the above by the present owner

EXHIBITED:  
Rome, MAXXI, *Marcello Lo Giudice. Eden, pianeti lontani*,  
May-June 2017.  
Oceanographic Museum of Monaco, *Marcello Lo Giudice:  
Eden Blue, Volcans Eden*, October-November 2018.





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20-26 February 2019



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Property from the Collection of Gerald Ayres

Property from the Collection of Evelyn Hofer

Property from the Estate of Dennis Hopper

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In making enquiries, this sale should be referred to as

**DOLLY-17028**

# CHRISTIE'S

1001

BRUCE CONNER (1933-2008)

UNTITLED

signed and dated 'Conner 1956' (lower left); dated 'January 10 1956' (on the reverse)  
watercolor, ink and gouache on paper  
24 $\frac{1}{8}$  x 15 in. (61.3 x 38.1 cm.)  
Executed in 1956.

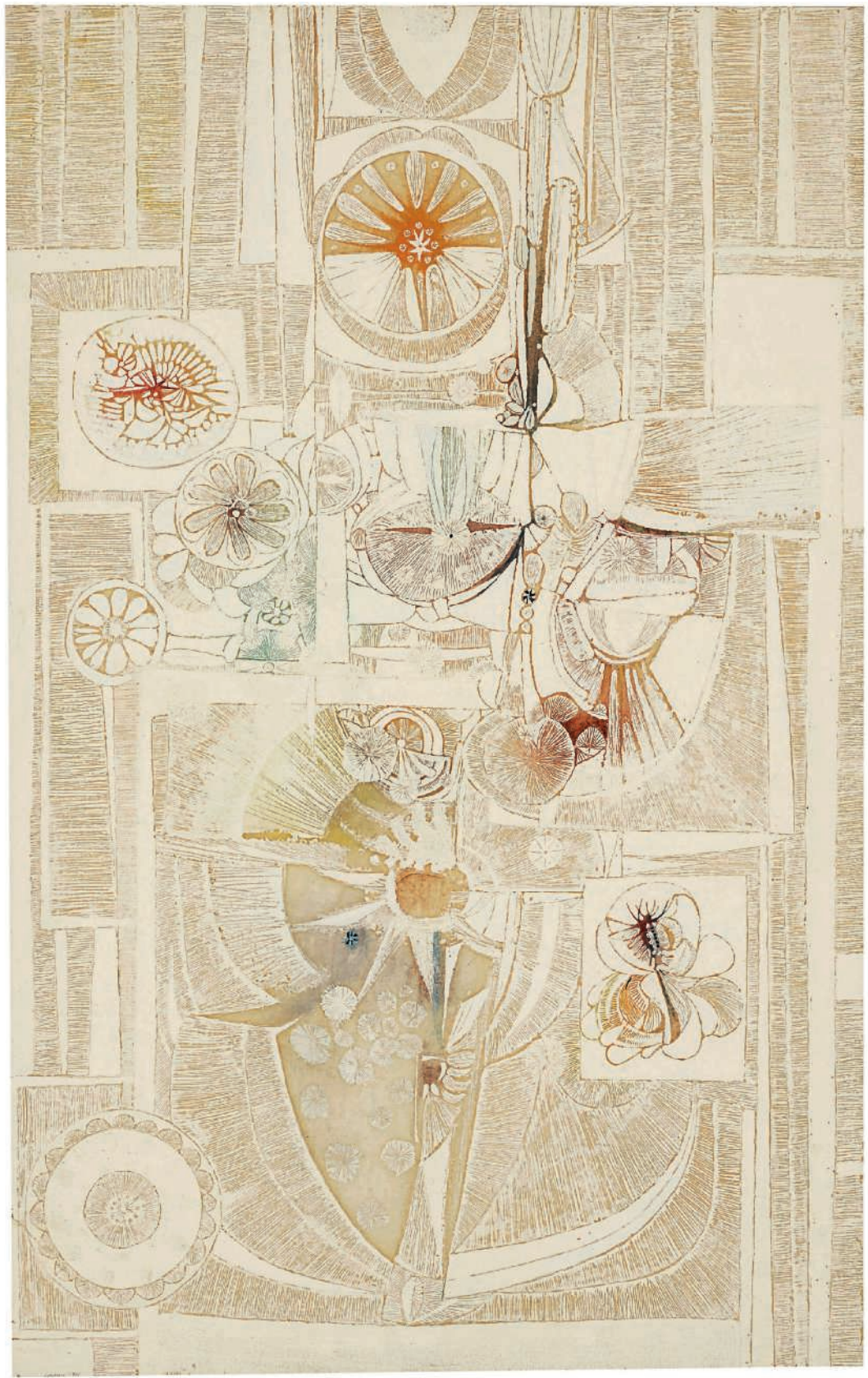
\$10,000-15,000

"CONNER WAS A KIND OF PURPOSE MAKER WHO NEVER POSSESSED, CREATED OR EMBODIED A DULL MOMENT WITHOUT INTENTION. AS CONFOUNDING AS THE PURPOSE MAY BE, IT IS RAZOR SHARP. IT CAN STING, IN ALL ITS WIT."

(K. Beasley, "A Series of Parallel Gestures," in R. Federman, *Bruce Conner: It's All True*, exh. cat., San Francisco Museum of Modern Art, 2016, p. 95).

It has become almost impossible to define the trajectory of the boundary-breaking career of Bruce Conner (1933-2008), who was constantly working across a variety of media such as painting, drawing, printing, sculpture, film and performance. Most well-known for his assemblages created from cast-off materials made between 1957 and 1964, Conner produces an intricate work on paper during this intense period of creativity. Organic forms and hints of figures, flora and insects spring from the paper and are rendered in rich ambers, delicate blues and ombré reds. The incredibly detailed composition demonstrates Conner's mastery over one of the many genres with which he experimented.







1002  
BRUCE CONNER (1933-2008)  
FIGURE

signed and dated 'Conner '57' (lower right); signed again, titled and dated again "FIGURE" Conner 1957' (on the reverse)  
ink on paper  
10½ x 9½ in. (26.7 x 24.1 cm.)  
Executed in 1960.

\$6,000-8,000



1003  
BRUCE CONNER (1933-2008)  
UNTITLED

watercolor and ink on paper  
11¾ x 9 in. (29.8 x 22.9 cm.)  
Executed circa 1956-1960.

\$5,000-7,000



1004  
BRUCE CONNER (1933-2008)  
UNTITLED

signed 'Conner' (lower right)  
ink and watercolor on paper laid down on paperboard  
11½ x 6¼ in. (28.3 x 15.9 cm.)  
Executed circa 1956-1960.

\$4,000-6,000



1005  
ROBERT MOTHERWELL  
(1915-1991)

*Untitled (Line and Wash Draw)*  
signed with the artist's initials and dated 'RM 76'  
(upper right)  
ink on rag paper  
7 x 10¼ in. (17.8 x 26 cm.)  
Executed in 1976.

\$7,000-10,000



1006  
ELIZABETH MURRAY  
(1940-2007)

*Untitled*  
signed, dedicated and dated 'For Steve C. Elizabeth  
Murray Spring 1995' (on the reverse)  
gouache and ink on paper  
16½ x 11 in. (40.6 x 27.9 cm.)  
Executed in 1995.

\$5,000-7,000



1007  
MARISOL (1930-2016)

*For Marilyn Monroe: Rest in Piece*  
signed, titled and dated 'For Marilyn Monroe Rest in  
Piece Marisol 1967' (lower right)  
color pencil on paperboard  
29¾ x 22¼ in. (75.9 x 56.5 cm.)  
Drawn in 1967.

\$7,000-10,000



1008  
FRANZ KLINE (1910-1962)

*Sketch for Riverbed*

ink on paper  
10½ x 11¾ in. (26.7 x 30.2 cm.)  
Painted circa 1961.

\$60,000-80,000



PROPERTY FROM THE  
ESTATE OF FELIX FABRIZIO

1009  
WILLEM DE KOONING  
(1904-1997)

*Untitled*

signed and dedicated 'to Felix Fabrizio Regards  
from Springs de Kooning' (lower edge)  
charcoal on vellum  
23¾ x 18¾ in. (60 x 47.6 cm.)  
Drawn circa mid-1960s.

\$7,000-10,000



1010  
LARRY RIVERS (1923-2002)

*Confederate Soldiers*

signed twice, dedicated and dated 'Rivers For Ed + Joan  
Larry Rivers 1968' (lower edge)  
oil, acrylic, graphite, wax crayon, acetate and cardboard  
collage laid down on panel  
32¼ x 40¼ in. (81.9 x 102.2 cm.)  
Executed in 1968.

\$8,000-12,000



1011  
ROMARE BEARDEN  
(1911-1988)

*Untitled*

signed 'romare bearden' (upper right); signed again  
'Bearden' (lower right)  
watercolor, gouache, ink and graphite on paper  
20¼ x 26¼ in. (51.4 x 66.7 cm.)  
Executed in 1945.

\$8,000-12,000



1012  
ROMARE BEARDEN  
(1911-1988)

*Afternoon Repose*

signed 'Romare Bearden' (lower left)  
ink and watercolor on paper  
11¾ x 16 in. (29.5 x 40.6 cm.)  
Painted circa 1982.

\$6,000-8,000



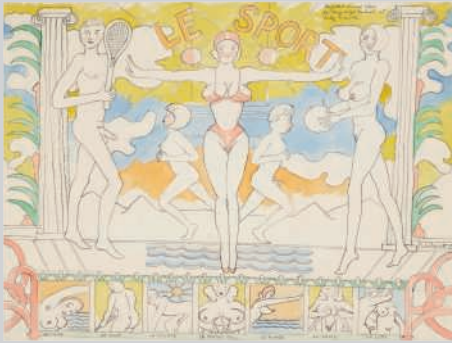
PROPERTY FROM A MIAMI COLLECTION

1013  
CHRIS OFILI (B. 1968)

*Two untitled works on paper*

signed 'Chris Ofili' (on the reverse of each sheet)  
watercolor and graphite on paper, in two parts  
each: 9½ x 6 in. (22.9 x 15.2 cm.)  
Executed in 1999.

\$10,000-15,000



1014  
ROBERT COLESCOTT  
(1925-2009)

*Le Sport*

signed and dated 'R. Colescott 78' (lower right);  
inscribed 'Rejected Mural idea for Boy's High School  
at Orly France.' (upper right)  
watercolor and graphite on paper  
22¼ x 30 in. (56.5 x 76.2 cm.)  
Executed in 1978.

\$20,000-30,000



1015  
PETER SAUL (B. 1934)

*Shit in Heaven*

signed and dated 'SAUL '96' (lower right)  
India ink and color pencil on acetate  
18 x 24 in. (45.7 x 61 cm.)  
Drawn in 1996.

\$5,000-7,000



1016  
MANOLO VALDÉS (B. 1942)

*Jackie I*

signed and dated 'M Valdes 2002' (lower right);  
titled and dated again 'Jackie I 2002' (on the  
reverse of the backing board)  
oil, graphite, tape and staples on Mylar collage  
laid down on foam core  
39 ¾ x 30 in. (101 x 76.2 cm.)  
Executed in 2002.

\$25,000-35,000



1017  
TERRY WINTERS (B. 1949)

*Visan 25*

signed with the artist's initials and numbered  
'TW 25' (on the reverse)  
graphite on paper  
18 x 23¾ in. (45.7 x 59.4 cm.)  
Drawn in 1992.

\$5,000-7,000



1018  
SUZAN FRECON (B. 1941)

*Long Red Span*

inscribed 'untitled reds' (on the reverse)  
watercolor on Indian ledger paper  
5½ x 25½ in. (14 x 65.1 cm.)  
Painted 1997-1998.

\$5,000-7,000



PROPERTY FROM A MIAMI COLLECTION

1019  
RICHARD TUTTLE (B. 1941)

*III, #11*

watercolor and paper collage on paper  
14 x 11 in. (35.6 x 27.9 cm.)  
Executed in 1977.

\$3,000-5,000



1020  
GEORGE CONDO (B. 1957)

*Untitled*

signed and dated 'Condo 84' (lower left); signed with the artist's initials 'GC' (on the reverse)  
watercolor on paper  
5½ x 4¼ in. (14 x 10.8 cm.)  
Painted in 1984.

\$5,000-7,000



1021  
GEORGE CONDO (B. 1957)

*Untitled*

signed and dated 'Condo 85' (upper right)  
watercolor and color pencil on paper  
17¾ x 14¾ in. (44.8 x 37.8 cm.)  
Executed in 1985.

\$15,000-20,000



1022  
GEORGE CONDO (B. 1957)

*Untitled*

signed and dated 'Condo 85' (upper right)  
watercolor and color pencil on paper  
17¾ x 14¾ in. (44.8 x 37.8 cm.)  
Executed in 1985.

\$15,000-20,000



1023  
MATTHEW CERLETTY  
(B. 1980)

*Trying to Live Beside the Point*

signed, titled and dated 'Trying to Live Beside the Point 2003 Matthew Cerletty' (on the reverse)  
color pencil, graphite and pastel on paper  
image: 32¾ x 54¾ in. (83.2 x 139.1 cm.)  
sheet: 38¾ x 60¾ in. (98.4 x 152.7 cm.)  
Drawn in 2003.

\$6,000-8,000

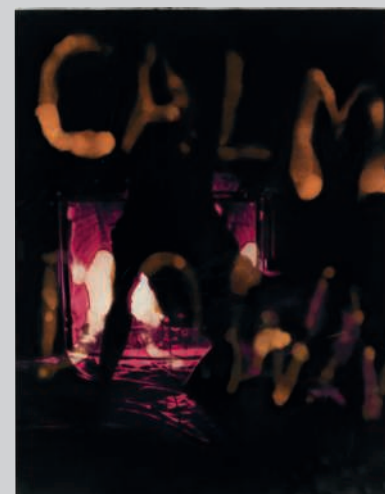


1024  
ELLA KRUGLYANSKAYA  
(B. 1978)

*Untitled*

signed and dated 'Ella K 2011' (upper right)  
charcoal and graphite on paper  
13 x 18¾ in. (33 x 47.9 cm.)  
Drawn in 2011.

\$3,000-5,000



1025  
KAARI UPSON (B. 1972)

*Untitled (Calm Down)*

charcoal, pastel and ink on paper  
57 x 44 in. (144.8 x 111.8 cm.)  
Executed in 2010.

\$5,000-7,000



1026  
MICHAEL WILLIAMS (B. 1978)

*Untitled*

signed and dated '2010 Michael Williams' (on the reverse)  
oil and printed paper collage on paper  
23 $\frac{3}{4}$  x 18 in. (60.6 x 45.7 cm.)  
Executed in 2010.

\$4,000-6,000



1027  
WILL BOONE (B. 1982)

*Stay There*

signed and dated 'Will Boone 2014' (on the reverse)  
acrylic on paper  
30 x 22 $\frac{1}{4}$  in. (76.2 x 56.5 cm.)  
Painted in 2014.

\$5,000-7,000



1028  
KERSTIN BRÄTSCH (B. 1979)

*Three untitled works on newsprint*

spray paint on newsprint, in three parts  
each: 21 $\frac{1}{4}$  x 13 $\frac{1}{4}$  in. (55.2 x 33.7 cm.)  
Executed in 2007.

\$4,000-6,000

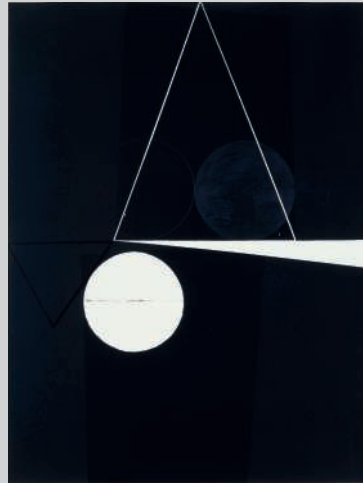


1029  
KERSTIN BRÄTSCH (B. 1979)

*Untitled (from Psychics series)*

signed and dated 'Bratsch 2007' (on the reverse)  
oil and spray paint on paper  
109 x 80 in. (276.9 x 203.2 cm.)  
Executed in 2007.

\$12,000-18,000



1030  
GARTH WEISER (B. 1979)

*Untitled (grey #1)*

signed, titled and dated 'Garth Weiser 2007  
untitled (grey #1)' (on the reverse)  
acrylic, gouache, graphite and Flashe on paper  
30 x 22 $\frac{1}{2}$  in. (76.2 x 57.2 cm.)  
Executed in 2007.

\$2,000-3,000



1031  
GEORGE CONDO (B. 1957)

*Untitled*

signed and dedicated 'Dear Dino thanks for those  
wonderfull fruity offerings the Condo's'  
(upper edge and lower right)  
ink on hotel stationery  
8 $\frac{1}{2}$  x 5 $\frac{1}{2}$  in. (21.6 x 14 cm.)  
Drawn circa 1996.

\$4,000-6,000



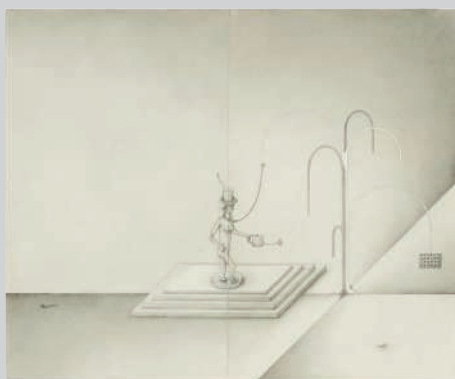
1032  
**WADE GUYTON (B. 1972)**  
*X Poster (Untitled, 2007, Epson UltraChrome inkjet on linen, 84 x 69 inches, WG1210)*  
 signed and numbered 'Wade Guyton 31/100' (on a paper label affixed to the sleeve)  
 hand-folded digital print with archival UV curable inks  
 84 x 69 in. (213.4 x 175.3 cm.)  
 Executed in 2018. This work is number thirty-one from an edition of one hundred.  
 \$4,000-6,000



1033  
**NICOLE EISENMAN (B. 1963)**  
*Untitled*  
 signed, inscribed and dated 'TP Nicole Eisenman '12' (lower edge)  
 monotype with colors on paper  
 image: 23½ x 17¾ in. (59.7 x 45.1 cm.)  
 sheet: 29⅞ x 22⅞ in. (75.9 x 56.2 cm.)  
 Executed in 2012. This work is a unique trial proof aside from an edition of twenty.  
 \$5,000-7,000



1034  
**STERLING RUBY (B. 1972)**  
*Peace Symbol*  
 signed and dated 'Sterling Ruby 04' (lower edge)  
 printed paper collage, spray paint and color pencil on paperboard  
 32 x 40 in. (81.3 x 101.6 cm.)  
 Executed in 2004.  
 \$10,000-15,000



1035  
**PAUL NOBLE (B. 1963)**  
*Egg Noir*  
 signed, titled and dated 'EGG NOIR PAUL NOBLE 2003' (lower left); signed again, titled again and dated again 'egg noir Paul Noble 2003' (on the reverse)  
 graphite on two joined sheets of embossed paper  
 30 x 36½ in. (76.2 x 92.7 cm.)  
 Drawn in 2003.  
 \$6,000-8,000



1036  
**FRED TOMASELLI (B. 1956)**  
*Untitled*  
 signed, inscribed and dated 'CANCER Tomaselli 1992' (on the reverse)  
 photogram  
 11 x 13⅞ in. (27.9 x 35.2 cm.)  
 Executed in 1992. This work is unique.  
 \$8,000-12,000



1037  
**JAMES SIENA (B. 1957)**  
*Alternating Connections*  
 signed, titled and dated 'alternating connections 2000 James Siena' (on the reverse)  
 color pencil on paper  
 6 x 4 in. (15.2 x 10.2 cm.)  
 Drawn in 2000.  
 \$1,000-2,000



1038  
IDA EKBLAD (B.1980)  
*Southwark Bridge Road Ode 1*  
signed with the artist's initials 'I.E.' (upper right)  
oil on paper  
27½ x 19½ (69.9 x 49.8 cm.)  
Painted in 2010.

\$5,000-7,000



1039  
IDA EKBLAD (B. 1980)  
*Untitled*  
signed with the artist's initials 'I.E.' (lower right)  
watercolor, gouache, acrylic and color pencil on paper  
26 x 30¼ in. (66 x 78.1 cm.)  
Executed in 2010.

\$2,000-3,000



1040  
WILLIAM POPE.L (B. 1955)  
*Failure Drawing #302 HP Laserjet Castle Rocket 3200*  
signed twice and numbered 'Pope.L #302 Pope.L'  
(on the reverse)  
ink, ballpoint pen, acrylic, hair, glue and stains on printed  
paper over torn paper  
11 x 8¾ in. (27.9 x 22.2 cm.)  
Executed 2004-2006.

\$3,000-5,000



1041  
NICK BRANDT (B. 1966)  
*Giraffe Looking Over Plains, Serengeti*  
signed, numbered and dated '8/8 Nick Brandt 2002'  
(lower edge)  
archival pigment print  
image: 38 x 44 in. (96.5 x 111.8 cm.)  
framed: 54 ½ x 60 in. (137.5 x 152.4 cm.)  
Executed in 2002. This work is number eight from an  
edition of eight.

\$20,000-30,000



1042  
DOUG AITKEN (B. 1968)  
*pure channel*  
signed and numbered '1/6 Doug Aitken' (on a paper label  
affixed to the reverse)  
chromogenic print mounted on aluminum  
48 x 61 in. (121.9 x 154.9 cm.)  
Executed in 2005. This work is number one from an  
edition of six plus two artist's proofs.

\$5,000-7,000



1043  
DOUG AITKEN (B. 1968)  
*metallic sleep*  
signed 'Doug Aitken' (on the reverse)  
chromogenic print flush-mounted on Plexiglas  
32 x 40 ½ in. (81.3 x 101.9 cm.)  
Executed in 2000. This work is number two from an  
edition of six plus two artist's proofs.

\$5,000-7,000



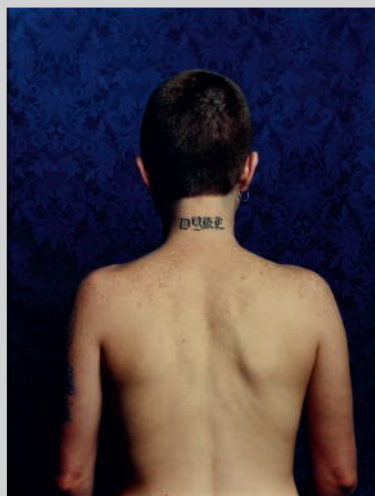


1044  
**WOLFGANG TILLMANS**  
 (B. 1968)

*William of Orange*

signed, titled, numbered and dated 'William of Orange 2007 3/3 + 1 Wolfgang Tillmans' (on a paper label affixed to the reverse)  
 chromogenic print  
 23 $\frac{3}{8}$  x 18 $\frac{7}{8}$  in. (60.6 x 47.9 cm.)  
 Executed in 2007. This work is number three from an edition of three plus one artist's proof.

\$7,000-10,000

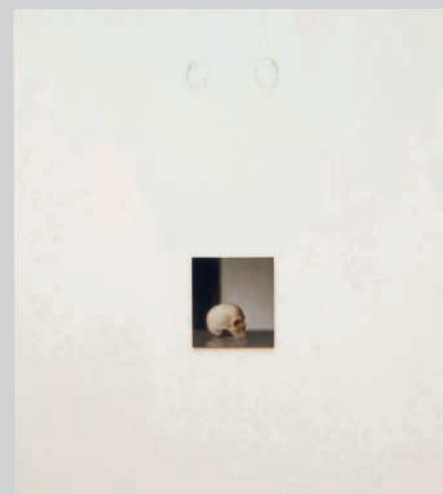


1045  
**CATHERINE OPIE** (B. 1961)

*Dyke*

signed, titled, numbered and dated 'Catherine Opie Dyke, 1992 2/8' (on the reverse)  
 chromogenic print  
 40 x 31 $\frac{1}{8}$  in. (101.6 x 81 cm.)  
 Executed in 1992. This work is number two from an edition of eight plus two artist's proofs.

\$10,000-15,000

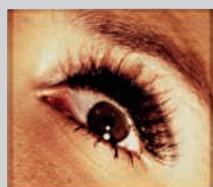


1046  
**LOUISE LAWLER** (B. 1947)

*Civilian*

signed 'Louise Lawler' (on a paper label affixed to the reverse)  
 digital Fujiflex print laminated on aluminum flush-mounted on panel  
 13 $\frac{3}{4}$  x 12 $\frac{1}{4}$  in. (34.9 x 31.1 cm.)  
 Executed in 2010. This work is number three from an edition of ten plus two artist's proofs.

\$7,000-10,000



1047  
**ALEX PRAGER** (B. 1979)  
*7:12 pm, Redcliff Ave and Eye #10 (Telephone Wires)*, from the series *Compulsion*

chromogenic print, in two parts  
 left: 49 x 33 $\frac{1}{2}$  in. (124.5 x 85.1 cm.)  
 right: 21 x 24 in. (53.3 x 61 cm.)  
 Executed in 2012. This work is number three from an edition of six plus two artist's proofs.

\$8,000-12,000



1048  
**ANNE COLLIER** (B. 1970)  
*Dodger Stadium*

chromogenic print  
 41 $\frac{1}{4}$  x 50 $\frac{3}{4}$  in. (104.8 x 128.9 cm.)  
 Executed in 2002. This work is the first artist's proof from an edition of three plus two artist's proofs.

\$5,000-7,000



1049  
**ANTHONY PEARSON** (B. 1969)  
*Untitled (diptych)*

signed with the artist's initials and dated 'AP / 07' (on the backing board of the left frame)  
 diptych—chromogenic print flush-mounted on acrylic in artist's frame  
 each: 37 x 20 in. (94 x 50.8 cm.)  
 Executed in 2007. This work is unique.

\$2,000-3,000



1050  
TAUBA AUERBACH (B. 1981)

*Compression System (Marble)*

signed (on the reverse); numbered '5/25' (on the backing board)  
archival pigment print on Asuka 75-gram paper, CNC scored, hand-creased and folded tessellation in artist's frame  
28 x 47¼ in. (71.1 x 120 cm.)  
Executed in 2013. This work is number five from an edition of 25 plus seven artist's proofs, two printer's proofs and one *bon à tirer*.

\$4,000-6,000



1051  
ANDRES SERRANO (B. 1950)

*The Interpretations of Dreams (Oedipus)*

signed, titled and numbered 'Andres Serrano The Interpretation of Dreams Oedipus and his Mother 1/3' (on the reverse)  
Cibachrome print in artist's frame  
65¼ x 54¾ in. (165.7 x 139.1 cm.)  
Executed in 2001. This work is number one from an edition of three plus two artist's proofs.

\$15,000-20,000



1052  
VITO ACCONCI (1940-2017)

*Arm Bending Piece*

titled, numbered and dated 'Arm Bending Piece '69 2/2 Arm Bend 1 Oct/Nov 69 1/1' (on the reverse)  
two joined black and white gelatin silver prints  
overall: 4¼ x 8¾ in. (10.8 x 22.5 cm.)  
Executed in 1969.

\$3,000-5,000



PROPERTY FROM THE  
COLLECTION OF GERALD AYRES

1053  
RAY JOHNSON (1927-1995)

*Lucky - Two Distressed Luckys*

signed and dated 'November 3rd Ray Johnson' (lower edge)  
printed paper collage and ink on cardboard  
3¼ x 5½ in. (8.3 x 14.3 cm.)  
Executed circa 1960.

\$4,000-6,000



PROPERTY FROM THE  
COLLECTION OF GERALD AYRES

1054  
RAY JOHNSON (1927-1995)

*Untitled (Sweater)*

signed and titled 'Sweater by Ray Johnson' (upper and lower edges)  
paper collage and charcoal on paperboard  
7¼ x 5⅞ in. (18.4 x 14.9 cm.)  
Executed in 1965.

\$4,000-6,000



PROPERTY FROM THE  
COLLECTION OF GERALD AYRES

1055  
RAY JOHNSON (1927-1995)

*Lucky - One Corner Cut Lucky with paint*

*additions and Untitled (Pink Ribbon and Leg / Verso: Woman's Head)*  
printed paper collage and acrylic on paperboard; printed paper collage, ribbon, tape and glitter on paper  
(i): 5 x 3 in. (12.7 x 7.6 cm.)  
(ii): 5¼ x 3 in. (13.3 x 7.6 cm.)  
Executed circa 1960-1965.

\$4,000-6,000



1056  
ALICE NEEL (1900-1984)

*Untitled (Dog)*

signed and dated 'Neel '55' (lower right)  
charcoal and graphite on paper  
11 $\frac{1}{8}$  x 17 $\frac{1}{8}$  in. (30.2 x 45.4 cm.)  
Drawn in 1955.

\$5,000-7,000

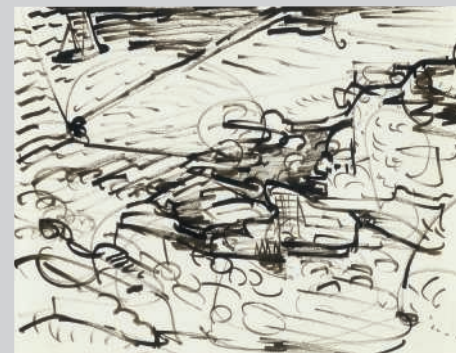


1057  
MERCE CUNNINGHAM  
(1919-2009)

*Untitled (American Robin)*

signed 'Merce Cunningham' (lower right); numbered and  
dated '8-7-02 #5' (on the reverse)  
ink and color pencil on paper  
16 $\frac{1}{2}$  x 11 $\frac{1}{8}$  in. (41.9 x 29.5 cm.)  
Drawn in 2002.

\$1,000-2,000



1058  
HANS HOFMANN (1880-1966)

*Untitled*

stamped with the Estate of Hans Hofmann stamp and  
numbered '933-305' (on a paper label affixed to the  
backing board)  
India ink on paper  
8 $\frac{3}{8}$  x 10 $\frac{3}{4}$  in. (21.3 x 27.3 cm.)  
Drawn in 1935.

\$2,500-3,500



1059  
JIM DINE (B. 1935)

*Yellow*

signed, titled and dated 'Yellow 1965 Jim Dine' (center)  
printed paper collage, paint, fabric and graphite on paper  
29 $\frac{1}{2}$  x 20 $\frac{3}{8}$  in. (74.9 x 51.8 cm.)  
Executed in 1965.

\$6,000-8,000



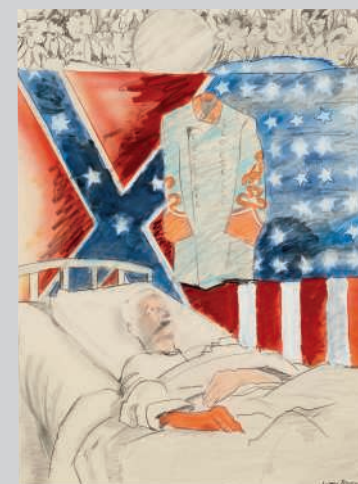
PROPERTY FROM A PRIVATE  
AMERICAN COLLECTION

1060  
JIM DINE (B. 1935)

*Girl with a Dove, Attica 260 B.C.*

signed, inscribed and dated 'Glyptothek Jim Dine  
1992 Munich' (lower edge)  
charcoal, watercolor, graphite and tape on two  
joined sheets of paper  
55 $\frac{3}{8}$  x 28 $\frac{3}{8}$  in. (140.7 x 72.7 cm.)  
Executed in 1992.

\$10,000-15,000

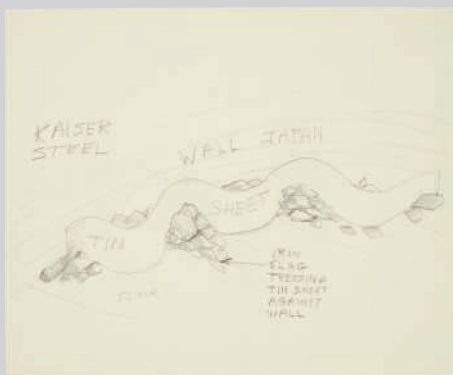


1061  
LARRY RIVERS (1923-2002)

*The Last Civil War Veteran*

signed 'Larry Rivers' (lower right)  
paint and graphite on lithograph  
37 x 28 $\frac{1}{2}$  in. (94 x 72.4 cm.)  
Executed circa 1979-1980.

\$10,000-15,000



1062  
ROBERT SMITHSON  
(1938-1973)

*Kaiser Steel - Wall Japan*  
graphite on paper laid down on board  
13¾ x 16¾ in. (34.9 x 42.5 cm.)  
Drawn in 1969.

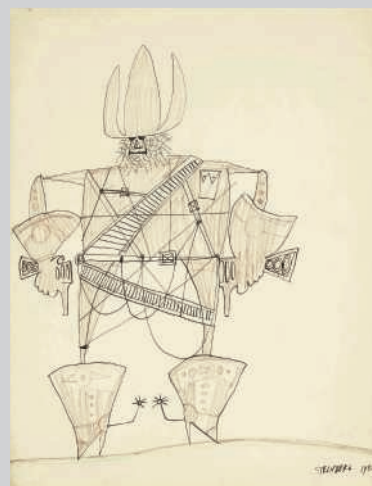
\$15,000-20,000



1063  
ROBERT SMITHSON  
(1938-1973)

*Partially Buried Island Hut*  
signed 'R. Smithson' (lower right)  
graphite and ink on paper laid down on board  
18¾ x 23¾ in. (47.6 x 60.3 cm.)  
Drawn in 1969.

\$15,000-20,000



PROPERTY FROM A PRIVATE  
COLLECTION, NEW YORK

1064  
SAUL STEINBERG  
(1914-1999)

*Cowboy*  
signed and dated 'STEINBERG 1952' (lower right)  
color pencil and ink on paper  
14 ½ x 11 ¼ in. (36.8 x 28.6 cm.)  
Drawn in 1952.

\$4,000-6,000



1065  
NORMAN BLUHM (1921-1999)

*Untitled*  
signed and dated 'bluhm '93' (lower right)  
ink and graphite on paper  
30 x 22¾ in. (76.2 x 56.8 cm.)  
Executed in 1993.

\$2,000-3,000



1066  
NORMAN BLUHM (1921-1999)

*Untitled*  
signed and dated 'bluhm '81' (lower edge); signed again  
'bluhm' (on the reverse)  
acrylic and pastel on paper  
36 x 23¾ in. (91.4 x 60.6 cm.)  
Executed in 1981.

\$2,000-3,000



1067  
JEAN TINGUELY (1925-1991)

*Untitled*  
signed 'Tinguely' (lower right)  
ink, printed paper collage, color pencil and tape on paper  
19¼ x 13½ in. (48.9 x 33 cm.)  
Executed in 1964.

\$3,000-4,000



1068  
**JEAN TINGUELY**  
 (1925-1991)

*Untitled*

signed 'Jean Tinguely' (lower right)  
 printed paper collage, ink and graphite on paper  
 12½ x 10½ in. (30.8 x 25.7 cm.)  
 Executed in 1964.

\$3,000-4,000



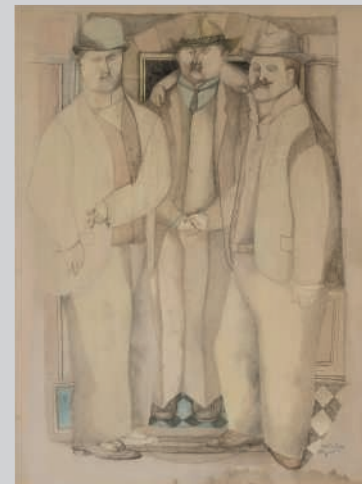
PROPERTY FROM THE  
 COLLECTION OF EVELYN HOFER

1069  
**RICHARD LINDNER**  
 (1901-1978)

*Contact*

signed, dedicated and dated 'to Evelyn R. Lindner 1976'  
 (lower right)  
 graphite on tracing paper  
 22 x 17¾ in. (55.9 x 45.1 cm.)  
 Drawn in 1976.

\$4,000-6,000



PROPERTY FROM THE  
 COLLECTION OF EVELYN HOFER

1070  
**RICHARD LINDNER**  
 (1901-1978)

*Your Three Italian Friends (Three Friends)*

signed and dated 'Richard Lindner July 1953' (lower right)  
 graphite and watercolor on paperboard  
 40 x 29¾ in. (101.6 x 75.6 cm.)  
 Executed in 1953.

\$20,000-30,000



PROPERTY FROM THE  
 COLLECTION OF EVELYN HOFER

1071  
**SAUL STEINBERG** (1914-1999)

*Untitled*

signed, dedicated and dated 'For Evelyn Saul  
 STEINBERG '66' (lower right)  
 color pencil, ink and graphite on paper  
 14¾ x 23 in. (37.1 x 58.4 cm.)  
 Drawn in 1966.

\$8,000-12,000



1072  
**SAUL STEINBERG** (1914-1999)

*Untitled*

signed 'Steinberg' (lower left)  
 ink and graphite on paper  
 11¼ x 10½ in. (28.6 x 26.7 cm.)  
 Drawn in 1945.

\$2,000-3,000



1073  
**SAUL STEINBERG** (1914-1999)

*Untitled*

signed 'Steinberg' (lower right)  
 ink, paper collage, correction fluid and graphite on paper  
 18½ x 14½ in. (47 x 36.8 cm.)  
 Executed in 1945.

\$4,000-6,000



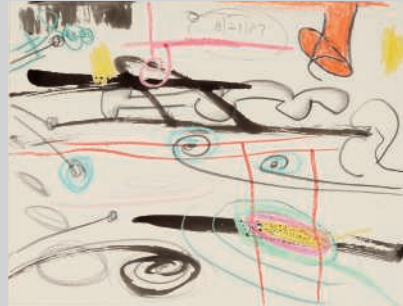
PROPERTY FROM A  
MIAMI COLLECTION

1074  
**CARROLL DUNHAM (B. 1949)**

*Untitled*

signed and dated '12/4/91 C. Dunham' (upper edge)  
graphite on paper  
13 $\frac{7}{8}$  x 18 $\frac{3}{8}$  in. (35.2 x 46.7 cm.)  
Drawn in 1991.

\$4,000-6,000



1075  
**CARROLL DUNHAM (B. 1949)**

*Untitled (8/21/87)*

signed with the artist's initials and dated  
'CD 8/21/87' (upper edge)  
ink and wax crayon on paper  
8 $\frac{1}{2}$  x 11 in. (21.6 x 27.9 cm.)  
Drawn in 1987.

\$4,000-6,000



PROPERTY FROM THE  
ESTATE OF DENNIS HOPPER

1076  
**DONALD BAECHLER (B. 1956)**

*Jazzburg #2 and Jazzburg #3*

watercolor, gouache and tea on paper, in two parts  
each: 13 $\frac{3}{4}$  x 10 $\frac{3}{4}$  in. (34.9 x 27.3 cm.)  
Executed in 1999.

\$2,000-3,000



PROPERTY FROM A  
MIAMI COLLECTION

1077  
**NICOLE EISENMAN (B. 1963)**

*Untitled (Dancer with Apples)*

signed 'Nicole Eisenman' (on the reverse)  
India ink on paper  
12 x 9 in. (30.5 x 22.9 cm.)  
Executed in 1992.

\$3,000-5,000



PROPERTY FROM A  
MIAMI COLLECTION

1078  
**NICOLE EISENMAN (B. 1963)**

*Lucky Charm*

signed 'Nicole Eisenman' (on the reverse)  
India ink on paper  
12 $\frac{1}{2}$  x 10 $\frac{3}{4}$  in. (31.8 x 27.3 cm.)  
Executed in 1992.

\$4,000-6,000



1079  
**PATRICK CAULFIELD  
(1936-2005)**

*Lamp Study No. 30*

signed with the artist's initials and numbered  
'PC 30' (lower edge)  
graphite on paper  
9 $\frac{1}{2}$  x 9 $\frac{1}{2}$  in. (24.1 x 24.1 cm.)  
Drawn in 1991.

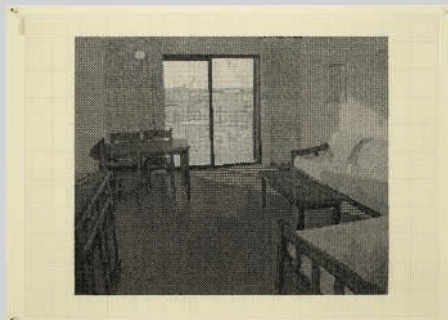
\$2,000-3,000



1080  
**MARK LOMBARDI**  
 (1951-2000)

*Nugan Hand Bank Sydney Australia*  
 c. 1973-80 (3rd Version)  
 signed with artist's initials, titled and inscribed 'Nugan Hand Bank - Sydney, Australia c. 1973-80 Third Version ML © MCMXCV' (lower left)  
 graphite on paper  
 24 x 34½ (61 x 87.6 cm.)  
 Drawn in 1995.

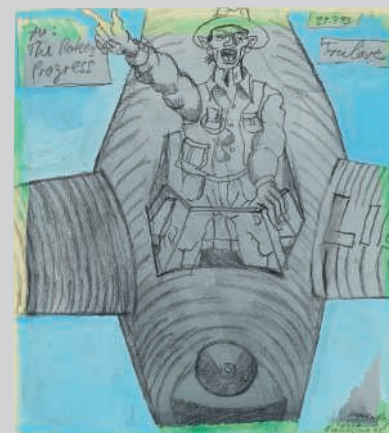
\$25,000-35,000



1081  
**EWAN GIBBS (B. 1973)**

*Floor*  
 signed, titled and dated 'Ewan Gibbs "Floor" 1997' (on the reverse)  
 ink on graph paper with pins  
 11½ x 16½ in. (29.5 x 41.9 cm.)  
 Drawn in 1997.

\$3,000-5,000



1082  
**JÖRG IMMENDORFF**  
 (1945-2007)

*Untitled (The Rake's Progress)*  
 signed and dated 'Immendorff 93' (lower right)  
 gouache and graphite on paper  
 11 x 10 in. (27.9 x 25.4 cm.)  
 Executed in 1993.

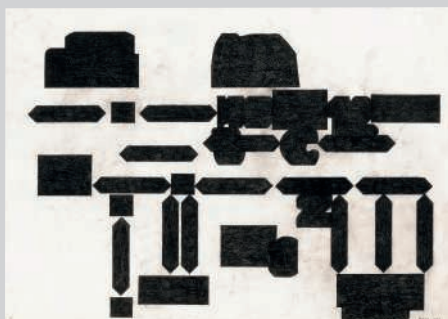
\$1,000-2,000



1083  
**DAVE MULLER (B. 1964)**

*Ready to Wear*  
 signed, titled and dated 'Dave Muller '99 Ready to Wear' (on the reverse)  
 acrylic and graphite on paper  
 40¾ x 59¾ in. (102.6 x 151.8 cm.)  
 Executed in 1999.

\$4,000-6,000



1084  
**BARRY LE VA (B. 1941)**

*Untitled*  
 signed and dated 'B. le Va 1997' (lower right)  
 graphite on paper  
 30¾ x 44¼ in. (78.1 x 112.1 cm.)  
 Drawn in 1997.

\$5,000-7,000



1085  
**ANDREAS GURSKY (B. 1955)**

*Ohne Titel (Madrid)*  
 signed, titled, numbered and dated 'Ohne Titel 26/30 1988 Madrid Andreas Gursky' (on the reverse)  
 chromogenic print  
 14 5/8 x 11 1/2 in. (37.1 x 29.2 cm.)  
 Executed in 1988. This work is number twenty-six from an edition of thirty.

\$2,500-3,500



1086  
OLAFUR ELIASSON (B. 1967)

*Untitled*

signed, numbered and dated '1/1 Olafur Eliasson 1996'  
(on the reverse)  
chromogenic print flush-mounted on paperboard  
15 3/4 x 23 5/8 in. (40 x 60 cm.)  
Executed in 1996. This work is unique.

\$2,000-3,000



1087  
ELGER ESSER (B. 1967)

*Seudre Frankreich*

signed 'Elger Esser' (on a paper label affixed to the  
backing board)  
chromogenic print face-mounted to Diasec  
overall: 53 3/4 x 69 7/8 in. (136.5 x 177.4 cm.)  
Executed in 2001. This work is number seven  
from an edition of seven.

\$8,000-12,000



1088  
JOSEPH MARIONI (B. 1943)

*Cave Drawing #1*

signed and titled 'CAVE DRAWING #1 Joseph Marioni  
Painter' (on the reverse)  
pastel on paper  
22 5/8 x 30 1/4 in. (57.5 x 76.8 cm.)  
Executed in 2005.

\$2,000-3,000



1089  
SLATER BRADLEY (B. 1975)

*Coda VIII*

signed, titled and dated 'CODA VIII Slater Bradley  
2005' (on the reverse)  
gold marker on fiber based gelatin silver print  
flush-mounted on board  
30 x 39 7/8 in. (76.2 x 101.3 cm.)  
Executed in 2005.

\$3,000-5,000

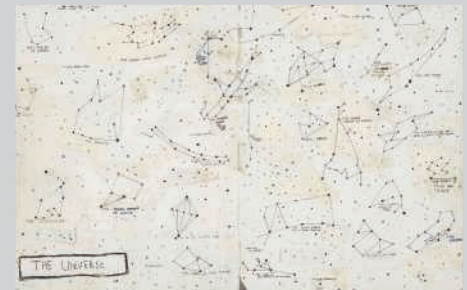


1090  
FRANCESCA DIMATTIO  
(B. 1981)

*Spotted Duck*

acrylic and watercolor on paper  
24 x 18 in. (61 x 45.7 cm.)  
Executed in 2005.

\$2,000-3,000



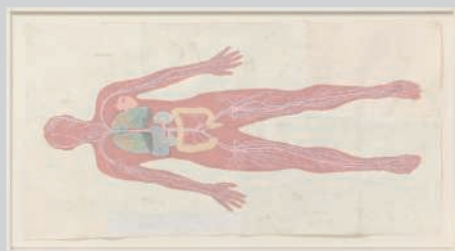
1091  
SIMON EVANS (B. 1972)

*3Universe*

ink, tape and paper collage on paper  
11 3/4 x 17 3/4 in. (29.8 x 45.1 cm.)  
Executed in 2003.

\$1,000-2,000





1092  
SIMON EVANS (B. 1972)

*Diagram of the Human Body*

graphite, color pencil, tape and paper collage on joined sheets of paper  
43 x 85 in. (109.2 x 215.9 cm.)  
Executed in 2007.

\$7,000-10,000

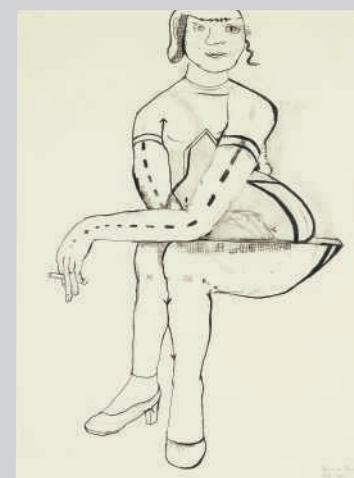


1093  
WARDELL MILAN II (B. 1978)

*Desire and the Black Masseur no. 2*

graphite and charcoal on paper  
23½ x 21¼ in. (59.7 x 53.7 cm.)  
Executed in 2007.

\$2,000-3,000

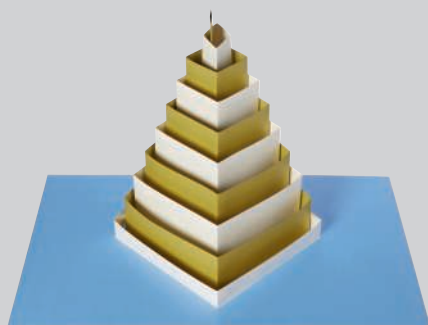


1094  
HANNAH VAN BART (B. 1963)

*Lady*

signed, titled and dated 'Hannah van Bart Lady, 2001' (lower right); signed again, titled again and dated again 'Hannah van Bart 2001 dame/lady' (on the reverse)  
graphite and ink on paper  
25¼ x 18¾ in. (65.4 x 47.9 cm.)  
Drawn in 2001.

\$500-700



1095  
TAUBA AUERBACH (B. 1981)

[2, 3]

signed and numbered '866/1000 Tauba A' (on card insert)  
the complete set of six die-cut paper constructions  
portfolio; 20¾ x 16½ x 4½ in. (52.7 x 41.9 x 11.4 cm.)  
Executed in 2010. This work is number 866 from an edition of 1000, plus 100 artist's proofs.

\$1,000-2,000

Additional images available at [christies.com/onpaper](http://christies.com/onpaper)

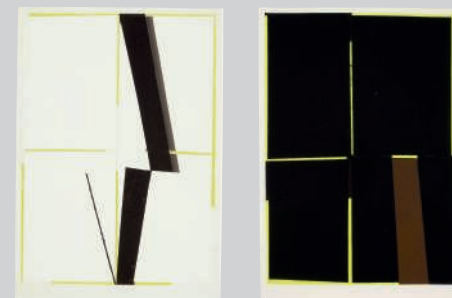


1096  
THOMAS SCHEIBITZ (B. 1968)

*Untitled*

signed with the artist's initial 'S.' (lower left)  
ink, paper collage and graphite on paper  
11¾ x 8¼ in. (29.8 x 20.6 cm.)  
Executed in 2000.

\$3,000-5,000



1097  
GARTH WEISER (B. 1979)

*Two untitled works on paper*

each signed and dated 'Garth Weiser 2007' (on the reverse)  
acrylic, gouache and Flashe on paper, in two parts  
each: 10¼ x 7 in. (26 x 17.8 cm.)  
Executed in 2007.

\$1,000-2,000



1098  
FRIEDRICH KUNATH (B. 1974)

*Untitled*

signed, inscribed indistinctly and dated 'Friedrich  
Kunath 31.07.2006' (on the reverse)  
watercolor and ink on paper  
12½ x 9 in. (31.8 x 22.9 cm.)  
Executed in 2006.

\$1,000-2,000



1099  
FRIEDRICH KUNATH (B. 1974)

*Untitled*

signed and dated 'Friedrich Kunath 2003' (on the reverse)  
watercolor, gouache and color pencil on paper  
11 x 8¼ in. (27.9 x 21 cm.)  
Executed in 2003.

\$2,000-3,000



Δ1100  
MATT SAUNDERS (B. 1975)

*Hertha Thiele (Don Juan)*

titled 'Hertha Thiele' (lower center)  
gelatin silver print on fiber-based paper  
46 5/8 x 32 5/8 in. (118.4 x 82.9 cm.)  
Executed in 2008. This work is number two from an  
edition of three.

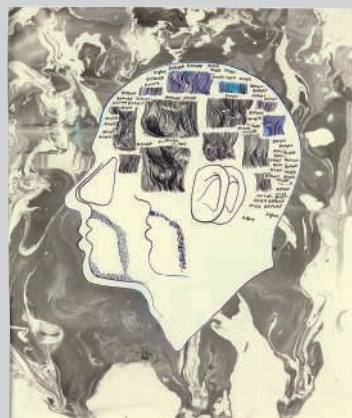
\$3,000-5,000



Δ1101  
CARTER (B. 1970)

*Untitled*

signed with the artist's initial, inscribed and dated  
'C Carter 2005 NYC NY' (on the reverse)  
ink on paper collage  
16 3/8 x 13 3/4 in. (41.6 x 34.9 cm.)  
Executed in 2005.



*Untitled*

signed, inscribed and dated 'Carter 2005  
NYC NY' (on the reverse)  
ink on paper collage  
16 3/8 x 13 3/4 in. (41.6 x 34.9 cm.)  
Executed in 2005.

\$3,000-5,000



Δ1102  
CARTER (B. 1970)

*Untitled*

Polaroid, ink and paper collage on paper  
image: 5 3/8 x 4 1/2 in. (14.3 x 11.4 cm.)  
sheet: 12 1/2 x 9 3/8 in. (31.8 x 23.8 cm.)  
Executed in 2005.

\$2,000-3,000



1103  
MELANIE SCHIFF (B. 1977)

*Anna III*

signed 'Melanie Schiff' (on a paper label affixed to the backing board)  
archival pigment print flush-mounted on foamcore  
49 x 40 in. (124.5 x 101.6 cm.)  
Executed in 2008. This work is number three from an edition of five.

\$2,000-3,000



1104  
MARK MORRISROE (1959-1989)

*Nymph-O-Maniac, Promo Still, Spectacular Studios*  
inscribed 'PP' (lower right); stamped with the photographer's estate copyright credit, signed, titled, dated and numbered '5/8' by Pat Hearn, Executrix (on the reverse)  
chromogenic print  
image: 11¼ x 17⅞ (29.8 x 45.4 cm.)  
sheet: 16 x 19⅞ in. (40.6 x 50.5 cm.)  
Executed in 1984. This work is number five from an edition of eight.

\$6,000-8,000



WORKS FROM THE COLLECTION OF ILEANA SONNABEND AND  
THE ESTATE OF NINA CASTELLI SUNDELL

1105  
ANTONIUS HÖCKELMANN (1937-2000)

*Untitled*

signed and dated 'Antonius Höckelmann 85' (lower left)  
pastel, ink and wash on paper  
39 ¼ x 27 ⅞ in. (99.7 x 70.1 cm.)  
Executed in 1985.

*Untitled*

signed and dated 'Antonius Höckelmann 85' (lower edge)  
pastel, wax crayon and ink on paper  
39 ¼ x 27 ⅞ in. (99.7 x 70.1 cm.)  
Executed in 1985.

*Untitled*

signed and dated 'Antonius Höckelmann 85' (lower edge)  
pastel and wax crayon on paper  
43 ¼ x 30 ¼ in. (109.8 x 76.8 cm.)  
Executed in 1985.

*Untitled*

signed and dated 'Antonius Höckelmann 85' (lower edge)  
pastel and wax crayon on paper  
39 ⅜ x 27 ⅞ in. (100 x 70.1 cm.)  
Executed in 1985.

\$3,000-5,000



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- i. Visit [christies.com/onpaper](http://christies.com/onpaper)
- ii. Click on the "Register for the Auction" link at the top of the page.
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Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

### B REGISTERING TO BID

#### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. 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 is <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](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

### C CONDUCTING THE SALE

#### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

### 4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction,

we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% 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**").
  - We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
  - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
    - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
    - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. 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 for such 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 purchased **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](http://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](http://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](http://www.christies.com/shipping) or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.

#### (b) Endangered and protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue.

This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

#### (c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol 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(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

## 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://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](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual **auctioneer** and/or Christie's.  
**authentic**: authentic : a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’

◦  
Christie’s has a direct financial interest in the **lot**.  
See Important Notices and Explanation of Cataloguing Practice.

△  
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

#### △ Property Owned in part or in full by Christie’s

From time to time, Christie’s may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

#### ◦ Minimum Price Guarantees

On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie’s therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie’s will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

#### Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has given the Seller an Advance on the proceeds of sale of the lot or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.

\*“Attributed to ...”

In Christie’s qualified opinion probably a work by the artist in whole or in part.

\*“Studio of ...”/ “Workshop of ...”

In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*“Circle of ...”

In Christie’s qualified opinion a work of the period of the artist and showing his influence.

\*“Follower of ...”

In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.

\*“Manner of ...”

In Christie’s qualified opinion a work executed in the artist’s style but of a later date.

\*“After ...”

In Christie’s qualified opinion a copy (of any date) of a work of the artist.

“Signed ...”/“Dated ...”/

“Inscribed ...”

In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.

“With signature ...”/ “With date ...”/

“With inscription ...”

In Christie’s qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the “Regulations”). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

18/05/17

# 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.

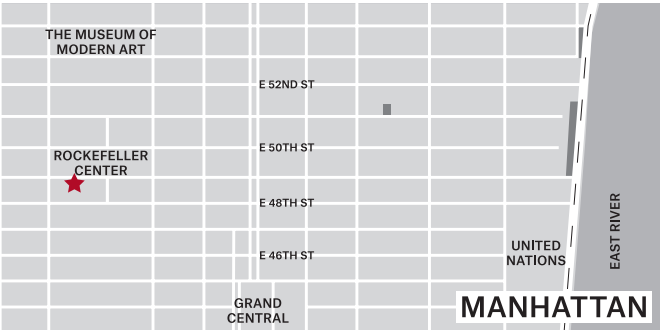
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 Email: PostSaleUS@christies.com

**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  
 Tel: +1 212 974 4500  
 nycollections@christies.com  
 Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

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WOLFGANG TILLMANS (B. 1968)

*Lutz & Alex, Schwanzgriff*

inkjet print

76½ x 54¾in. (194.3 x 138cm.)

Photographed in 1992 and printed in 2018, this work is number one from an edition of one plus one artist's proof

£80,000 - £120,000

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PHOTOGRAPHY**

*London, 6 March 2019*

**VIEWING**

02-06 March 2019  
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London SW1Y 6QT

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EDWARD RUSCHA (B. 1937)  
*Old Sign*  
acrylic on canvas  
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RYAN MCGINNESS (B. 1972)

*Studio View*

the complete set of ten lithographs in colors, on wove paper, 2016,  
signed, dated and numbered 6/10 in pencil on the reverse of one sheet, published by Polígrafa, Barcelona  
Each Sheet: 39.¼ x 27.¼ in. (997 x 692 mm.)  
\$40,000-60,000

**CONTEMPORARY EDITION**

*New York, 27 February 2019*

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New York, NY 10020

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LEE UFAN (KOREA, B. 1936)  
*With Winds*  
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162 x 130 cm. (63 3/4 x 51 1/8 in.)  
Painted in 1990

**A NARRATIVE OF KOREAN ART:  
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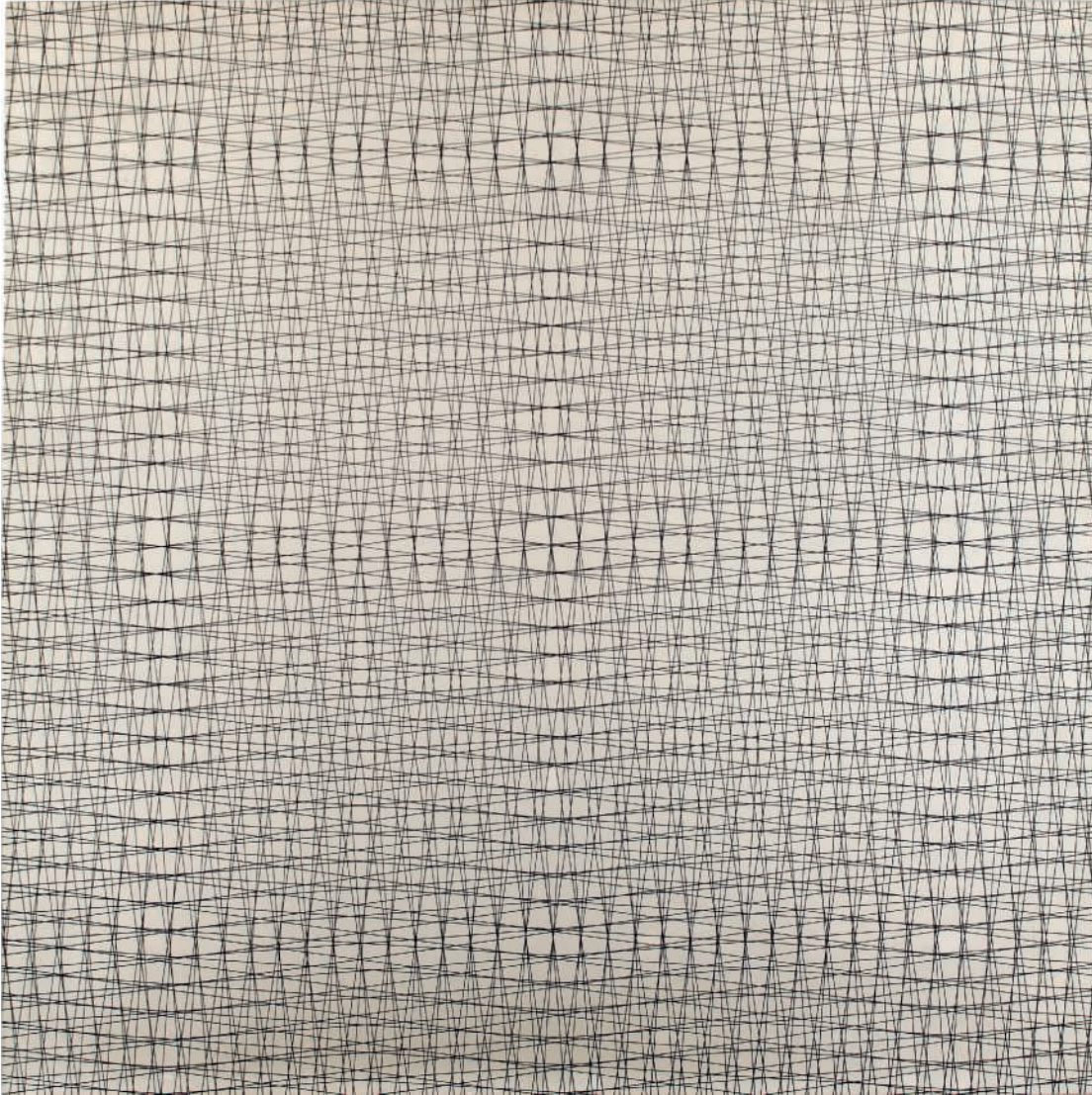
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FRANÇOIS MORELLET (1926-2016)  
*4 Double Trames - 4° + 4° - 8° + 8° (4 Double Frames - 4° + 4° - 8° + 8°)*  
signed twice, titled and dated '4 double trames - 4° + 4° - 8° + 8° Morellet F. Morellet 1959' (on the reverse)  
oil on board  
81 x 81cm.  
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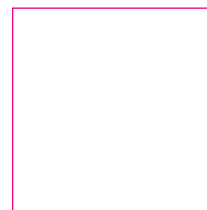
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## ONLINE INDEX

### A

Acconci, V., 1052  
Aitken, D., 1042, 1043  
Auerbach, T., 1050, 1095

### B

Baechler, D., 1076  
Bearden, R., 1011, 1012  
Bluhm, N., 1065, 1066  
Boone, W., 1027  
Bradley, S., 1089  
Brandt, N., 1041  
Brätsch, K., 1028, 1029

### C

Carter, 1101, 1102  
Caulfield, P., 1079  
Cerletty, M., 1023  
Colescott, R., 1014  
Collier, A., 1048  
Condo, G., 1020, 1021, 1022,  
1031  
Conner, B., 1001, 1002, 1003,  
1004  
Cunningham, M., 1057

### D

de Kooning, W., 1009  
DiMattio, F., 1090  
Dine, J., 1059, 1060  
Dunham, C., 1074, 1075

### E

Eisenman, N., 1033, 1077,  
1078  
Ekblad, I., 1038, 1039  
Eliasson, O., 1086  
Esser, E., 1087  
Evans, S., 1091, 1092

### F

Frecon, S., 1018

### G

Gibbs, E., 1081  
Gursky, A., 1085  
Guyton, W., 1032

### H

Höckelmann, A., 1105  
Hofmann, H., 1058

### I

Immendorff, J., 1082

### J

Johnson, R., 1053, 1054, 1055

### K

Kline, F., 1008  
Kruglyanskaya, E., 1024  
Kunath, F., 1098, 1099

### L

Lawler, L., 1046  
Le Va, B., 1084  
Lindner, R., 1069, 1070  
Lombardi, M., 1080

### M

Marioni, J., 1088  
Marisol, 1007  
Milan, W., 1093  
Morrisroe, M., 1104  
Motherwell, R., 1005  
Muller, D., 1083  
Murray, E., 1006

### N

Neel, A., 1056  
Noble, P., 1035

### O

Ofili, C., 1013  
Opie, C., 1045

### P

Pearson, A., 1049  
Pope, L. W., 1040  
Prager, A., 1047

### R

Rivers, L., 1010, 1061  
Ruby, S., 1034

### S

Saul, P., 1015  
Saunders, M., 1100  
Scheibitz, T., 1096  
Schiff, M., 1103  
Serrano, A., 1051  
Siena, J., 1037  
Smithson, R., 1062, 1063  
Steinberg, S., 1064, 1071,  
1072, 1073

### T

Tillmans, W., 1044  
Tinguely, J., 1067, 1068  
Tomaselli, F., 1036  
Tuttle, R., 1019

### U

Upson, K., 1025

### V

Valdés, M., 1016  
Van Bart, H., 1094

### W

Weiser, G., 1030, 1097  
Williams, M., 1026  
Winters, T., 1017



# INDEX

## A

Abramovic, M.,306  
Ackermann, R.,298  
Albers, J.,14  
Ancart, H.,220  
Anuszkiewicz, R.,64  
Arman,93, 94  
Artschwager, R.,107  
Atchugarry, P.,229  
Aubrun, F.,109

## B

Baechler, D.,22  
Bailey, W.,116  
Balkenhol, S.,244  
Baselitz, G.,261  
Bauermeister, M.,1, 2  
Baziotes, W.,118  
Bearden, R.,4, 60  
Bernhardt, K.,217  
Bertoia, H.,55  
Bleckner, R.,36, 112  
Bradley, J.,290, 291, 294  
Brown, C.,204, 207  
Butzer, A.,259

## C

Calder, A.,72, 73, 74, 75  
Chadwick, L.,21, 96, 97  
Chaimowicz, M. C.,219  
Chamberlain, J.,49, 71  
Christo,38, 40, 91, 92  
Condo, G.,212, 213, 274, 275,  
276, 277  
Connors, M.,218  
Copley, W.,252  
Cottingham, R.,83  
Cragg, T.,222

## D

Davis, G.,67, 68  
de Kooning, W.,45, 46  
Delaney, B.,3  
Diebenkorn, R.,11  
Dine, J.,39, 78, 79  
Dubuffet, J.,24, 42, 44, 102

## E

Ekblad, I.,297  
Estes, R.,84

## F

Fontana, L.,43  
Francis, S.,32, 50, 51, 52, 120,  
121, 122  
Frankenthaler, H.,9, 10

## G

Garber-Maikovska, A.,303,  
304  
Gehry, F. O.,56, 57  
Genovés, J.,285  
Gilliam, S.,8, 59, 61  
Gokita, T.,205  
Goldberg, M.,111  
Goldstein, J.,236  
Gonzalez-Torres, F.,223  
Graham, J.,105  
Grossman, N.,253

## H

Halley, P.,237, 239  
Hambleton, R.,254  
Hofmann, H.,117  
Hollowell, L.,202  
Hughes, S.,206

## J

Jenkins, P.,119, 123  
Jensen, A.,62, 63  
Judd, D.,35  
Juliano-Villani, J.,216

## K

Kaphar, T.,214  
Katz, A.,86, 87  
Kelley, M.,287  
Kentridge, W.,262  
Kiefer, A.,260  
Kilimnik, K.,248  
Kippenberger, M.,263, 264  
Koons, J.,221  
Kuitca, G.,284  
Kusama, Y.,19

## L

LeDray, C.,256  
Levine, S.,245  
LeWitt, S.,224  
Lichtenstein, R.,16, 89  
Lo Giudice, M.,311  
Longo, R.,243  
Lucas, S.,265

## M

Mangold, R.,34, 226  
Marca-Relli, C.,98, 99, 100  
Marden, B.,225  
Martin, C.,292  
McCarthy, P.,286  
McCollum, A.,227  
McEwen, A.,301, 302  
McGee, B.,238  
McGinley, R.,240  
Meese, J.,296  
Mendieta, A.,230  
Milhazes, B.,234  
Morley, M.,37  
Motherwell, R.,47, 48  
Muniz, V.,210, 307, 310  
Muñoz, J.,295  
Murakami, T.,20, 288  
Murphy, T.,255

## N

Nagle, R.,90  
Navarro, I.,283  
Neel, A.,249, 250  
Neshat, S.,305  
Nevelson, L.,103, 104  
Noland, C.,272  
Noland, K.,13, 15, 53

## O

Oldenburg, C.,26, 27  
Orozco, G.,280, 281  
Osgemeos,233  
Otterness, T.,257, 258

## P

Party, N.,201  
Pettibon, R.,211, 269, 270, 271  
Poons, L.,113  
Prince, R.,241  
Pruitt, R.,300

## Q

Quinn, M.,266

## R

Rauschenberg, R.,88  
Rees, D.,293  
Rickey, G.,54  
Riopelle, J.,41  
Rondinone, U.,208  
Ruscha, E.,12, 209  
Ryman, W.,309

## S

Salcedo, D.,231  
Salle, D.,235, 278, 279  
Salt, J.,85  
Scharf, K.,308  
Shapiro, J.,33  
Sillman, A.,246, 247  
Simpson, L.,242  
Smith, L.,6  
Smith, T.,228  
Springford, V.,110  
Stamos, T.,76, 115  
Steir, P.,114  
Stella, F.,58  
Sultan, D.,108

## T

Takis,282  
Thompson, B.,5  
Thurman, B.,299  
Tobey, M.,95  
Tomaselli, F.,268  
Tworkov, J.,77

## V

Valdés, M.,232  
Vasarely, V.,65, 66  
Venet, B.,69, 70  
Vo, D.,273

## W

Warhol, A.,17, 25, 28, 29, 30, 31  
Weiwei, A.,267  
Wesley, J.,251  
Wesselmann, T.,18, 23, 80, 81, 82  
Whitney, S.,203  
Wiley, K.,215  
Winters, T.,106

## Y

Yektai, M.,101  
Young, K.,7







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