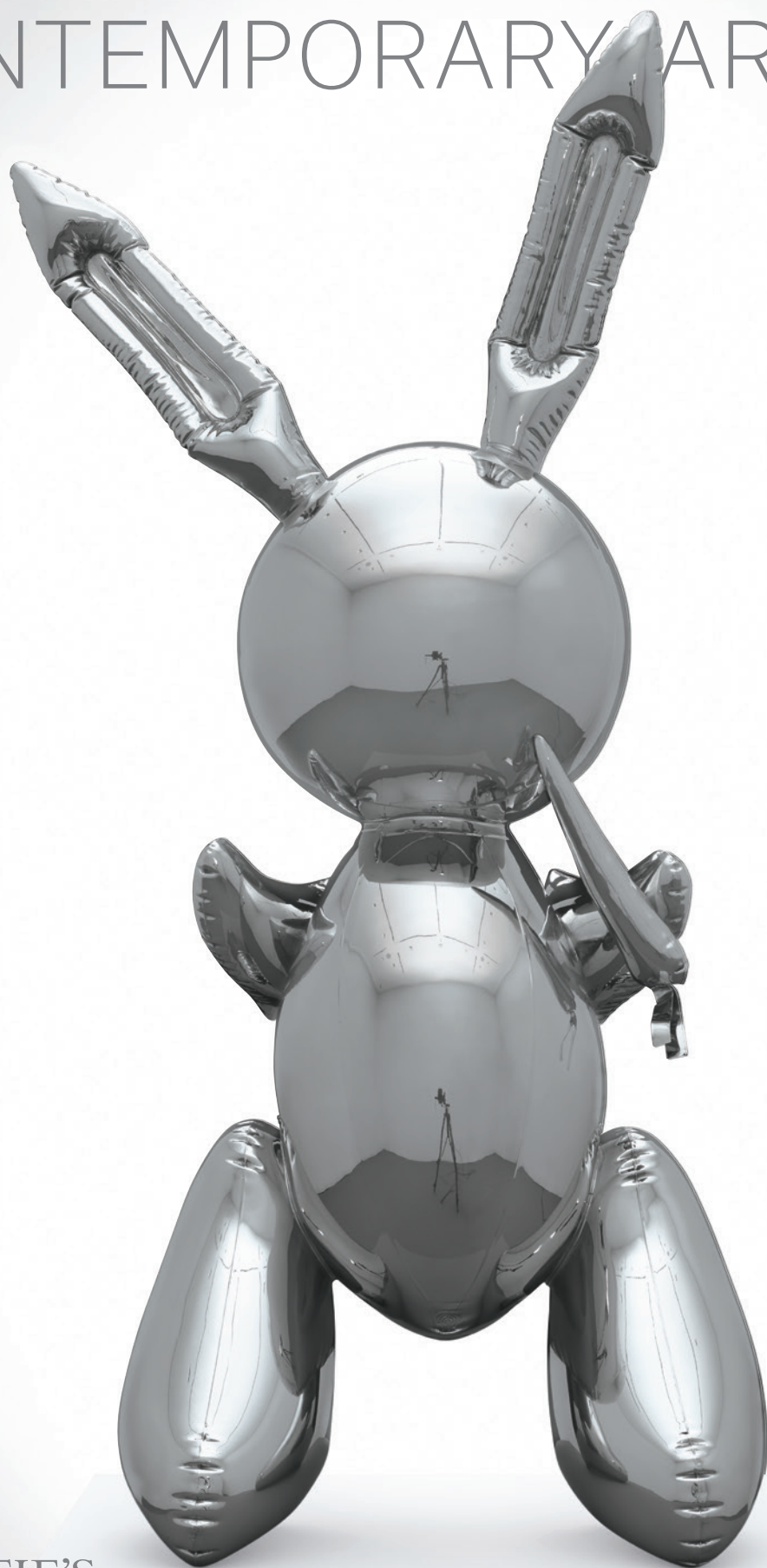


POST-WAR AND CONTEMPORARY ART



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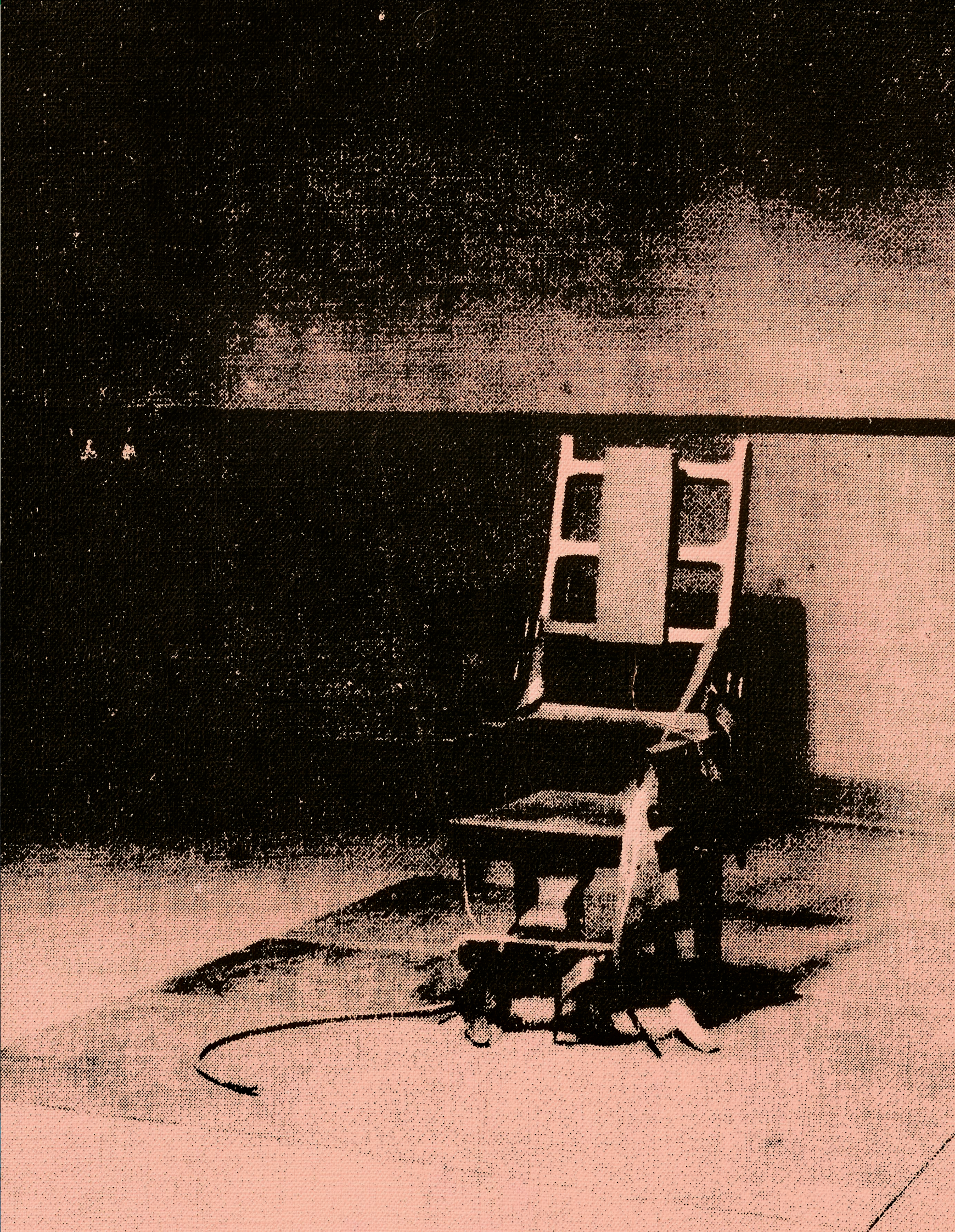
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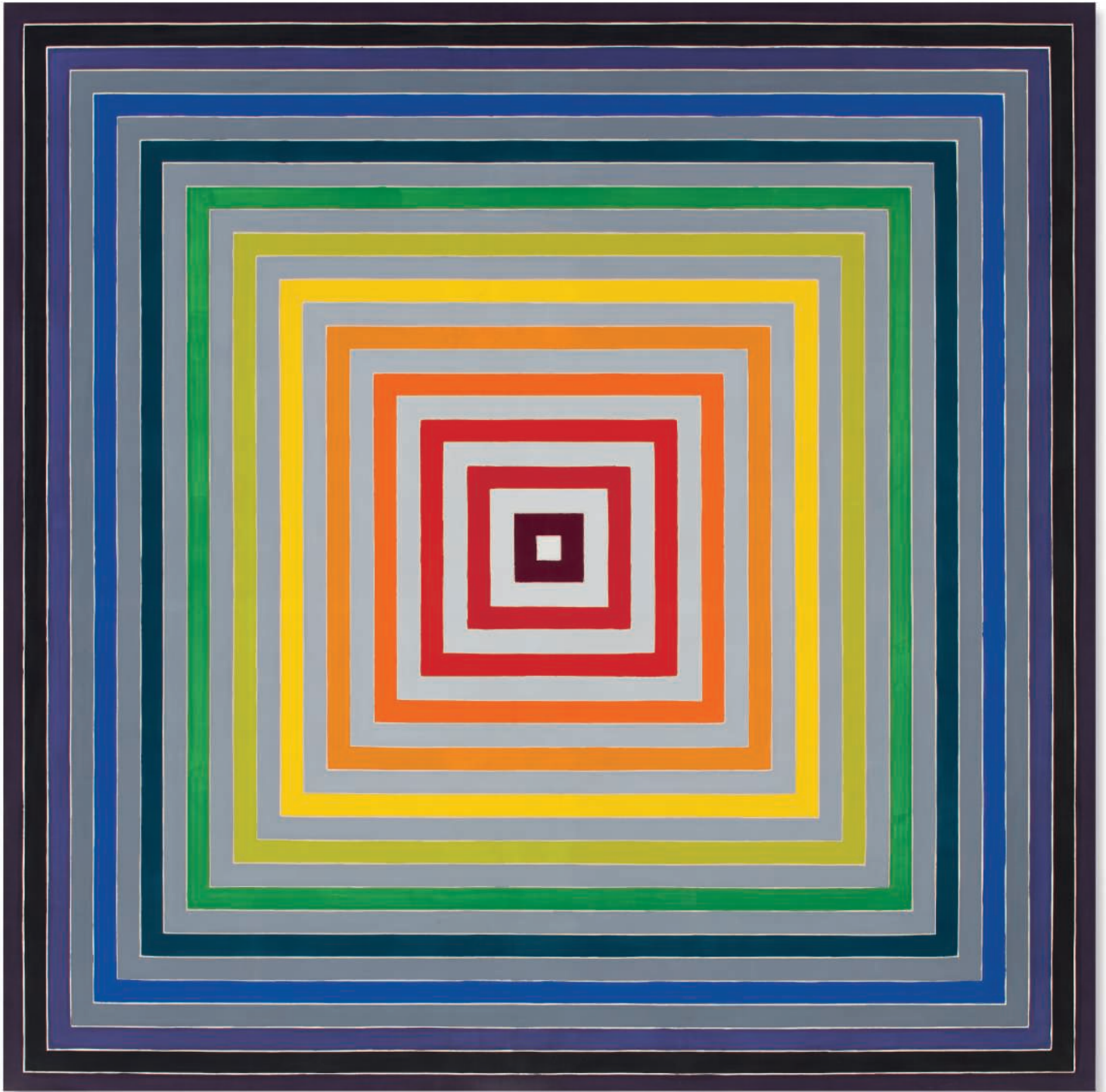












POST-WAR AND CONTEMPORARY ART EVENING SALE

AUCTION

Wednesday 15 May 2019

at 7 pm

(Lots 1B-58B)

PROPERTIES INCLUDING

Continuum: Selected Works from
Frank Stella's Personal Collection

Beyond Boundaries: Avant-Garde
Masterworks from a European Collection

The Collection of
Dorothy and Richard Sherwood

The Robert B. and Beatrice C. Mayer
Family Collection

Newhouse: Masterpieces from the Collection
of S.I. Newhouse

Property to Benefit Global Wildlife
Conservation

Property from The Museum of Modern Art
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Saturday	May 4	10:00 am – 5:00 pm
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Wednesday	May 8	10:00 am – 5:00 pm
Thursday	May 9	10:00 am – 5:00 pm
Friday	May 10	10:00 am – 5:00 pm
Saturday	May 11	10:00 am – 5:00 pm
Sunday	May 12	1:00 pm – 5:00 pm
Monday	May 13	10:00 am – 5:00 pm
Tuesday	May 14	10:00 am – 5:00 pm
Wednesday	May 15	10:00 am – 12:00 pm

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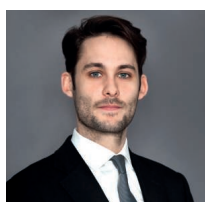
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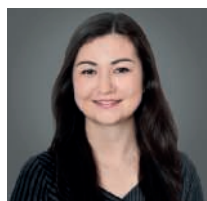
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CHRISTIE'S

13/03/2018

CHRISTIE'S

17



ICE



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Acknowledgements:

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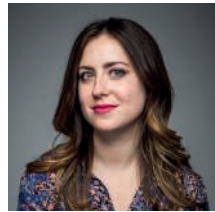
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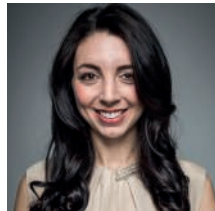
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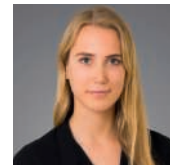
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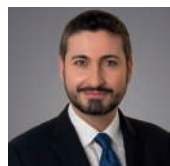
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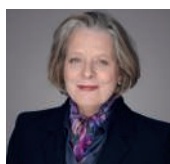
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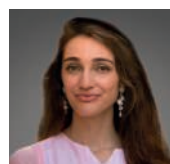
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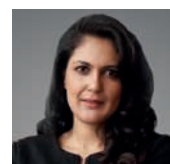
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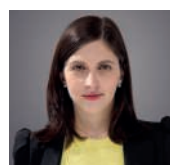
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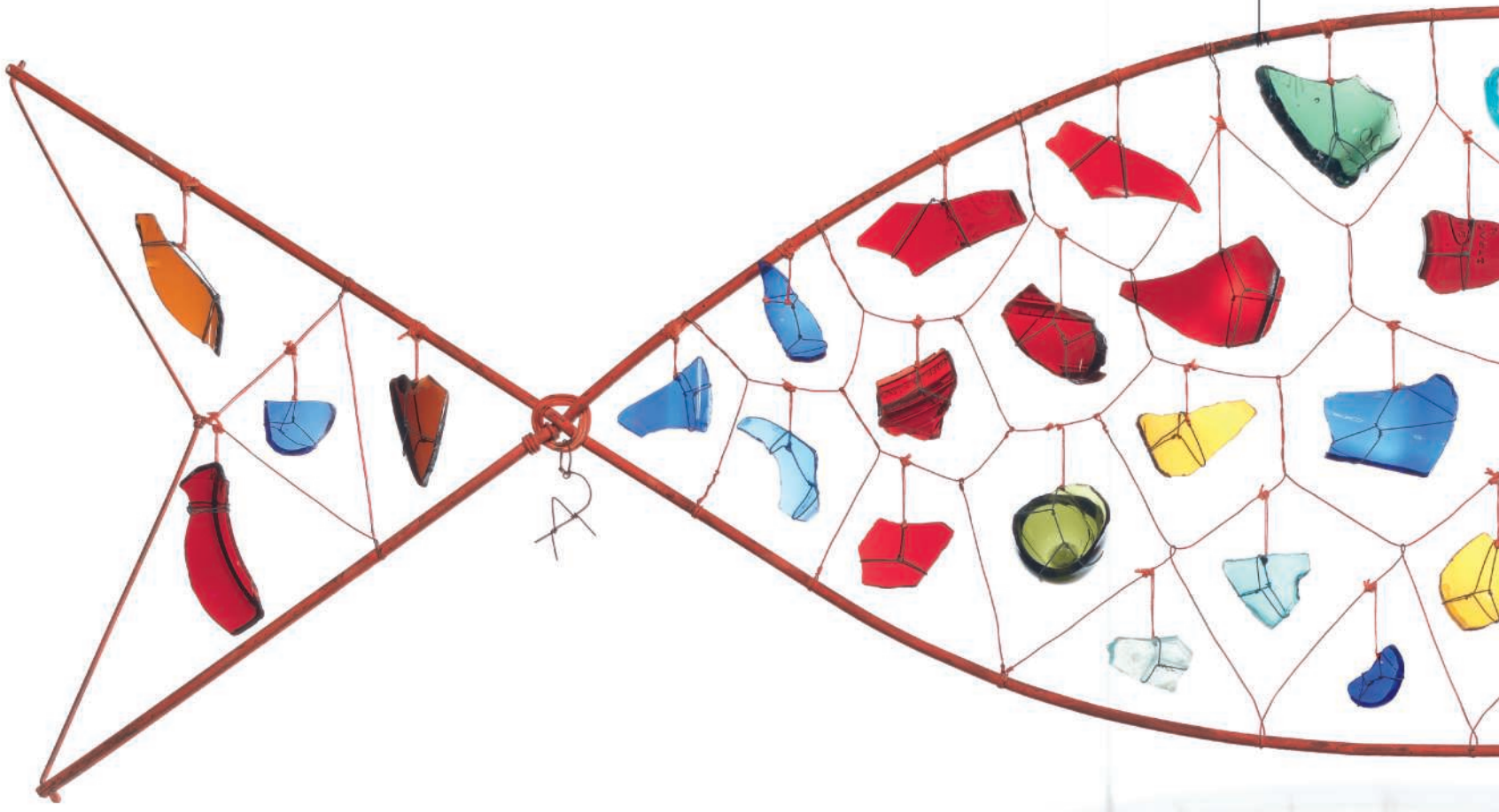
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POST-WAR AND CONTEMPORARY ART
Evening Sale

Wednesday 15 May 2019 at 7 pm



**THE ROBERT B. and
BEATRICE C. MAYER
FAMILY COLLECTION**

For additional information please see
The Robert B. and Beatrice C. Mayer Family Collection
sale catalogue

1B **JAMES ROSENQUIST** (1933-2017)

Marilyn II

signed, titled and dated 'MARILYN II 1963 JAMES ROSENQUIST' (on the reverse)
oil on canvas with balloons and string
overall: 80½ x 58½ x 11 in. (204.4 x 148.6 x 27.9 cm.)
canvas diameter: 58½ in. (148.6 cm.)
Executed in 1963.

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

PROVENANCE:

Green Gallery, New York
Acquired from the above by the present owner, 1964

EXHIBITED:

Philadelphia, Institute of Contemporary Art, University of Pennsylvania, *The Other Tradition*, January-March 1966, p. 47.
Kunsthalle Köln, *James Rosenquist: Gemälde—Räume—Graphik*, January-March 1972, p. 127, no 71.
New York, Whitney Museum of American Art, *James Rosenquist*, April-May 1972, p. 47 (illustrated).
Paris, Galerie de France, *James Rosenquist*, April-May 1976.
New London, Connecticut College, on loan, December 1975-September 1979.
Chapel Hill, Ackland Art Museum, University of North Carolina, on loan, September 1979-January 1980.

LITERATURE:

L. R. Lippard, "An Impure Situation (New York and Philadelphia Letter)," *Art International*, vol. 10, no. 5, 20 May 1966, pp. 60-61.
L. R. Lippard, *Changing: Essays in Art Criticism*, New York, 1971, pp. 77-78.
M. Hand, *The Passionate Collector: Robert B. Mayer's Adventures in Art*, Chicago, 2011, p. 98 (illustrated in color).



2B WAYNE THIEBAUD (B. 1920)

Eating Figures (Quick Snack)

signed and dated 'Thiebaud 1963' (lower right); signed again, titled and dated again
"EATING FIGURES" Thiebaud 1963' (on the stretcher)

oil on canvas

71½ x 47½ in. (181.6 x 120.6 cm.)

Painted in 1963.

\$4,000,000-6,000,000

PROVENANCE:

Allan Stone Gallery, New York

Acquired from the above by the present owner, 1964

EXHIBITED:

New York, Allan Stone Gallery, *Recent Paintings by Wayne*

Thiebaud, March-April 1964, n.p. (illustrated).

Stanford Art Museum, Stanford University, *Figures: Thiebaud*,

September-October 1965, n.p., no. 4.

Chicago, Museum of Contemporary Art, *Selections from the*

Collection of Mr. and Mrs. Robert B. Mayer, July-September 1968,

n.p., no. 68.

Kassel, *Documenta 5*, June-October 1972.

LITERATURE:

M. Hand, *The Passionate Collector: Robert B. Mayer's Adventures
in Art*, Chicago, 2011, pp. 107 and 142 (illustrated in color and
installation views illustrated in color).

Wayne Thiebaud: 1958-1968, exh. cat., Jan Shrem and Maria
Manetti Shrem Museum of Art, University of California, Davis,
2018, p. 37.



3B **JAMES ROSENQUIST** (1933-2017)

Director

signed, titled and dated 'JAMES ROSENQUIST 1964 "DIRECTOR"' (on the reverse)
oil on canvas with painted folding chair frame
overall: 98 x 62 x 30 in. (248.9 x 157.5 x 132.1 cm.)
canvas: 90 x 62 in. (228.6 x 157.4 cm.)
Executed in 1964.

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

PROVENANCE:

Dwan Gallery, New York
Acquired from the above by the present owner, 1964

EXHIBITED:

Los Angeles, Dwan Gallery, *James Rosenquist*, October-November 1964.
Philadelphia, Institute of Contemporary Art, University of Pennsylvania, *The Other Tradition*, January-March 1966, p. 47.
Ottawa, National Gallery of Canada, *James Rosenquist*, January-February 1968, pp. 58-59, no. 24 (illustrated).
Chicago, Museum of Contemporary Art, *Selections from the Collection of Mr. and Mrs. Robert B. Mayer*, July-September 1968, n.p., no. 60 (illustrated).
Kunsthalle Köln, *James Rosenquist: Gemälde—Räume—Graphik*, January-March 1972, p. 79, no 72 (illustrated).
New York, Whitney Museum of American Art; Chicago, Museum of Contemporary Art, *James Rosenquist*, April-September 1972, p. 82 (illustrated).
New York, Whitney Museum of American Art, *American Pop Art*, April-June 1974, pp. xi and 93, no. 64, fig. 83 (incorrectly illustrated).
Chicago, Museum of Contemporary Art, on loan, December 1975-April 1976.
Washington, D.C., Smithsonian Institution, on loan, April-October 1976.
Chicago, Museum of Contemporary Art, on loan, October 1976-October 1983.
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Milwaukee Art Center, on loan, February 1990-June 1994.
Houston, Menil Collection and The Museum of Fine Arts; New York, Solomon R. Guggenheim Museum; Guggenheim Museum Bilbao, *James Rosenquist: A Retrospective*, May 2003-October 2004, p. 120, no. 49 (illustrated in color).

LITERATURE:

H. Seldis, "Pop Artist Will Survive Trend," *Los Angeles Times*, 7 November 1964, p. 74.
J. Kind, *Art Scene*, July-August 1968, p. 11 (illustrated).
J. C. Taylor, *America As Art*, Washington, D.C., 1976, p. 303 (illustrated).
J. Goldman, *James Rosenquist*, New York, 1985, p. 126 (illustrated).
James Rosenquist, exh. cat., Institut Valencià d'Art Modern Centre Julio Gonzalez, 1991, p. 32 (illustrated in color).
James Rosenquist: The Early Pictures 1961-1964, exh. cat., New York, Gagosian Gallery, 1992, p. 98 (illustrated).
M. Hand, *The Passionate Collector: Robert B. Mayer's Adventures in Art*, Chicago, 2011, p. 78, 142 and 144 (installation views illustrated in color).
Los Angeles to New York: Dwan Gallery, 1959-1971, exh. cat., Washington, D.C., National Gallery of Art, 2016, p. 337.



4B **JEAN DUBUFFET** (1901-1985)

Le Donneur D'Alarme

signed and dated 'J. Dubuffet 63' (lower left)
oil on canvas
76 $\frac{7}{8}$ x 51 in. (195.2 x 130 cm.)
Painted in 1963.

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

PROVENANCE:

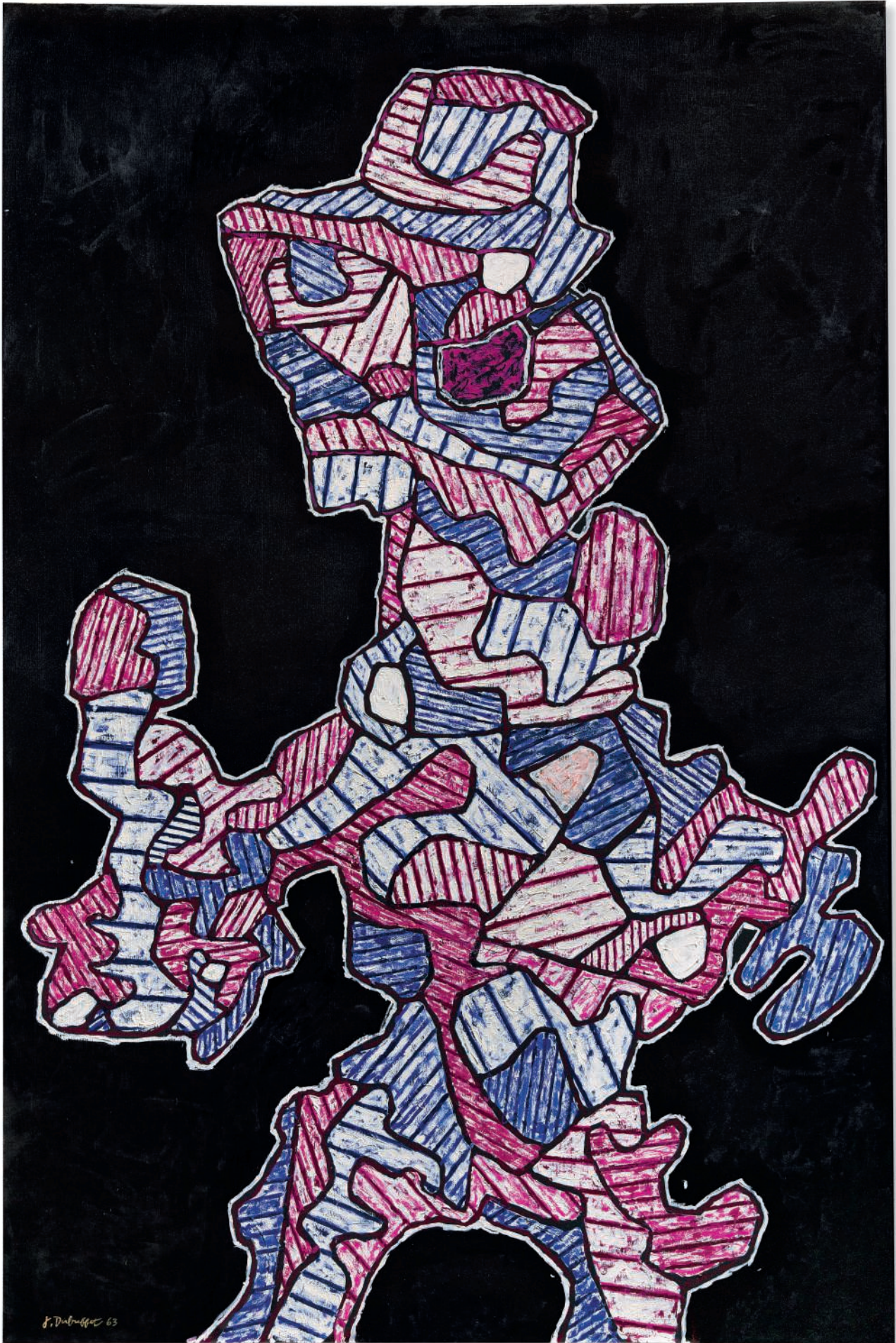
Galerie Beyeler, Basel
Acquired from the above by the present owner, 1964

EXHIBITED:

Venice, Palazzo Grassi, Centro Internazionale delle Arti e del
Costume, *L'Hourloupe di Jean Dubuffet*, June-October 1964,
n.p., no. 38 (illustrated).

LITERATURE:

G. Limbour, "Jean Dubuffet: L'Hourloupe ou de L'envoûtement,"
XXe siècle, vol. 26, no. 24, December 1964, p. 37 (illustrated).
H. Damisch, "L'oeuvre, L'art, L'oeuvre de l'art, Méthode
Seconde," *Mercur de France*, January 1965, p. 108.
M. Loreau, *Catalogue des Travaux de Jean Dubuffet, fascicule
XX: L'Hourloupe I*, Paris, 1966, p. 105, no. 188 (illustrated).
K. Minturn, "Damisch avec Dubuffet," *October*, no. 154, Fall
2015, p. 54 (illustrated).



o 5B **ROBERT RAUSCHENBERG** (1925-2008)

Buffalo II

oil and silkscreen ink on canvas
96 x 72 in. (243.8 x 183.8 cm.)
Painted in 1964.

\$50,000,000-70,000,000

PROVENANCE:

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

EXHIBITED:

New York, New School Art Center, *The American Conscience: An Exhibition of Contemporary Paintings*, March-April 1964, n.p., pl. 41, no. 42 (illustrated and titled *Buffalo*).
Venice, *XXXII Esposizione Biennale Internazionale d'Arte*, June-October 1964, n.p.
São Paulo, IX Bienal Internacional de São Paulo, *Environment U.S.A.: 1957-1967*, September 1967-January 1968, p. 164, no. 33.
Chicago, Museum of Contemporary Art, *Selections from the Collection of Mr. and Mrs. Robert B. Mayer*, July-September 1968, n.p., no. 56.
Kunstverein Hannover; Kunstmuseum Basel, *Robert Rauschenberg*, August-December 1970, p. 23 (illustrated).

LITERATURE:

G. Glueck, "Art Notes: Cutting Culture," *New York Times*, 23 February 1964, p. 16 (illustrated and titled *Buffalo '63*).
J. Canaday, "Re Conscious," *New York Times*, 1 March 1964, p. 23 (titled *Buffalo*).
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A. Jouffroy, "Rauschenberg," *L'Oeil*, no. 113, May 1964, p. 33 (illustrated).
"Im Kühlschrank," *Der Spiegel*, no. 27, 29 June 1964, p. 70 (installation view illustrated).
L'Europeo, vol. 20, no. 29, July 1964 (illustrated in color on the front cover).
E. A. Glikes and P. Schwaber, eds., *Of Poetry and Power: Poems Occasioned by the Presidency and by the Death of John F. Kennedy*, New York, 1964 (illustrated in color on the front cover).
M. Amaya, *Pop Art... and After*, New York, 1965, p. 38 (illustrated).
E. Johnson, "The Image Duplicators—Lichtenstein, Rauschenberg and Warhol," *Canadian Art*, vol. 23, no. 100, January 1966, p. 16 (illustrated).
P. Plagens, "Present-Day Styles and Ready-Made Criticism," *Artforum*, vol. 5, no. 4, December 1966, p. 36 (illustrated).
J. I. H. Baur, "The Rich Turmoil of Contemporary Art," *Chicago Tribune Sunday Magazine*, 23 April 1967, p. 44 (illustrated in color).
T. Mussman, "A Comment on Literalness," *Arts Magazine*, vol. 42, no. 4, February 1968, p. 17 (illustrated).
A. G. Mazour and J. M. Peoples, *Men and Nations: A World History*, New York, 1968 (illustrated).
A. Forge, *Rauschenberg*, New York, 1969, p. 162 (illustrated).
H. Grosshans, *The Search for Modern Europe*, Boston, 1970 (illustrated).
S. Hunter, *American Art of the 20th Century*, New York, 1972, n.p., fig. 521 (illustrated in color and titled *Buffalo*).
R. Martin, "Venice Revisited," *Arts Magazine*, vol. 48, no. 3, December 1973, p. 57.
New York Times Magazine, 4 November 1973 (illustrated in color on the cover).

B. Rose, *American Art Since 1900*, New York, 1975, pp. 219-220, fig. 9-24 (illustrated).
E. Johnson, *Modern Art and the Object: A Century of Changing Attitudes*, New York, 1976, p. 183, fig. 96 (illustrated).
J. Perrone, "Robert Rauschenberg," *Artforum*, vol. 15, no. 6, February 1977, p. 31 (illustrated).
S. E. Morison, et al., *A Concise History of the American Republic*, New York, 1977, p. 728 (illustrated).
A. E. Elsen, *Purposes of Art*, New York, 1981, p. 221, no. 323 (illustrated).
P. Vogt, *Contemporary Painting*, New York, 1981, pp. 118-119, pl. 42 (illustrated in color).
J. Fincher, *The Brain: Mystery of Matter and Mind*, New York, 1984, p. 80 (illustrated in color).
J. Green, *American Photography: A Critical History, 1945 to the Present*, New York, 1984, pp. 130-131 (illustrated in color).
O. G. Ocvirk, et al., *Art fundamentals: Theory and Practice*, Dubuque, 1985, p. 4, fig. 1.3 (illustrated).
H. Hanson, "Not Just Pop," *Chicago*, April 1988, p. 117 (illustrated in color).
"Art of the Western World," *Architectural Digest*, October 1989, p. 140 (illustrated in color).
N. Rosenthal, *Robert Rauschenberg*, New York, 1990 (illustrated).
Robert Rauschenberg: The Silkscreen Paintings 1962-1964, exh. cat., New York, Whitney Museum of American Art, 1990, pp. 108 and 155, fig. 36, no. 63 (illustrated in color).
C. J. Mamiya, "We the People: The Art of Robert Rauschenberg and the Construction of American National Identity," *American Art*, Summer 1993, p. 44 (illustrated).
G. K. Fiero, *The Humanistic Tradition*, Madison, 1995, p. 143, fig. 37.7 (illustrated).
D. McCarthy, *Pop Art*, London, 2000, pp. 72-73 (illustrated in color).
P. Mason, *Artists in Profile: Pop Artists*, Chicago, 2003, p. 40.
E. Rielly, *The 1960s*, Westport, 2003, p. 236.
Venice, 1948-1986: The Art Scene, exh. cat., Venice, Fondazione Cassa di Risparmio di Modena, 2006, p. 141 (illustrated).
Art in America: 300 Years of Innovation, exh. cat., Beijing, National Art Museum of China, 2007, pp. 264-265 (illustrated in color).
Pop Art Portraits, exh. cat., London, National Portrait Gallery, 2007, pp. 131 and 182 (illustrated in color).
U. Sienel, *Der Siebdruck und seine Druckträger: zur Materialität eines jungen Druckverfahrens*, Munich, 2008, p. 246.
B. Groseclose and J. Wierich, eds., *Internationalizing the History of American Art: Views*, University Park, 2009, p. 186, fig. 15 (illustrated).
D. Huntsperger, *Procedural Form in Postmodern American Poetry*, New York, 2010, p. 74.
H. Ikegami, *The Great Migrator: Robert Rauschenberg and the Global Rise of American Art*, Cambridge, 2010, pp. 13, 66, 68-69, 71, 74, 93 and 272, fig. 2.4 (illustrated in color).
M. Hand, *The Passionate Collector: Robert B. Mayer's Adventures in Art*, Chicago, 2011, pp. 108-109 (illustrated in color).
Robert Rauschenberg, exh. cat., New York, Museum of Modern Art, 2016, pp. 191-192, 210-211 and 329, pl. 166, fig. 2 (illustrated in color and studio view illustrated).



6B **TOM WESSELMANN** (1931-2004)

Great American Nude #26

signed and dated 'Wesselmann 62' (near the center right edge); signed again, inscribed and dated again 'GAN 25 [sic] Wesselmann 62' (on the reverse)

oil, canvas collage, metallic foil paper and printed paper collage on board
60 x 48 in. (152.4 x 121.9 cm.)

Executed in 1962.

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

PROVENANCE:

Green Gallery, New York

Acquired from the above by the present owner, 1964

EXHIBITED:

New York, Green Gallery, *Wesselmann: Collages/Great American Nude & Still Life*, November-December 1962.

New York, Whitney Museum of American Art; Raleigh, North Carolina Museum of Art; Los Angeles, University of California; Portland Art Museum, *Art About Art*, July 1978-April 1979, n.p., pl. 11 (illustrated in color).

Montreal Museum of Fine Arts; Richmond, Virginia Museum of Fine Arts, *Beyond Pop: Tom Wesselmann*, May 2012-July 2013, pp. 74 and 190, no. 30 (illustrated in color).

LITERATURE:

J. Russell, "Persistent Pop," *New York Times Magazine*, 21 July 1974, p. 7 (illustrated).

American Pop Art, exh. cat., New York, Whitney Museum of American Art, 1974, p. 50, no 45 (illustrated).

Art About Art, exh. cat., New York, Whitney Museum of American Art, 1978, p. 87, pl. 11 (illustrated in color).

S. Stealingworth, *Wesselmann*, New York, 1980, p. 108 (illustrated in color).

D. McCarthy, "Tom Wesselmann and the Americanization of the Nude, 1961-1963," *Smithsonian Studies in American Art*, vol. 4, no. 4, Fall 1990, p. 106 (illustrated).

Tom Wesselmann: Recent Still Lifes and Landscapes, exh. cat., Tokyo, Galerie Tokoro, 1991, n.p. (illustrated).

Contemporary Great Masters: Tom Wesselmann, Tokyo, 1993, pp. 89 and 110, pl. 75 (illustrated in color).

L. Hutcheon, *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*, New York and London, 2000, p. 59.

D. McCarthy, *Pop Art*, London, 2000, p. 51 (illustrated in color).

M. E. Buszek, *Pin-Up Grrrls: Feminism, Sexuality, Popular Culture*, Durham and London, 2006, p. 264.

M. Hand, *The Passionate Collector: Robert B. Mayer's Adventures in Art*, Chicago, 2011, pp. 89 and 102 (illustrated in color and installation view illustrated).

D. Horowitz, *Consuming Pleasures: Intellectual and Popular Culture in the Postwar World*, Philadelphia, 2012, p. 232.



o 7B ROY LICHTENSTEIN (1923-1997)

Kiss III

signed and dated 'rf Lichtenstein '62' (on the reverse)
Magna on canvas
64 x 48 in. (162.6 x 121.9 cm.)
Painted in 1962.

\$30,000,000-50,000,000

PROVENANCE:

Leo Castelli Gallery, New York
Dwan Gallery, Los Angeles
Acquired from the above by the present owner, 1964

EXHIBITED:

Los Angeles, Dwan Gallery, *The Arena of Love*, January-February
1965, no. 19.

LITERATURE:

Art International, vol. 9, December 1964, p. 52 (illustrated).
J. Coplans, ed., *Roy Lichtenstein*, New York, 1972, p. 41.
T. Hendra, *Brad '61: Portrait of the Artist as a Young Man*, 1993,
p. 56 (illustrated in color).
G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné
of Paintings and Sculpture 1961-1963*, vol. 1, New York, 2002,
p. 252, fig. 183 (installation view illustrated).
G. Bader, *Hall of Mirrors: Roy Lichtenstein and the Face of
Painting in the 1960s*, Cambridge, 2010, p. 221.
M. Hand, *The Passionate Collector: Robert B. Mayer's Adventures
in Art*, Chicago, 2011, pp. 78, 95-96 and 144 (illustrated in color
and installation views illustrated in color).
Los Angeles to New York: Dwan Gallery, 1959-1971, exh. cat.,
Washington, D.C., National Gallery of Art, 2016, pp. 338-339
(installation view illustrated).

This work will appear in the forthcoming Catalogue
Raisonné being prepared by the Roy Lichtenstein
Foundation.



o 8B **ANDY WARHOL** (1928-1987)

Liz [Early Colored Liz]

signed and misdated 'Andy Warhol 62' (on the overlap)
synthetic polymer and silkscreen ink on canvas
40 x 40 in. (101.3 x 101.3 cm.)
Painted in 1963.

\$20,000,000-30,000,000

PROVENANCE:

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

EXHIBITED:

Boston, Institute of Contemporary Art, *Andy Warhol*, October-
November 1966, no. 15 (illustrated).
Chicago, Museum of Contemporary Art, *Selections from the
Collection of Mr. and Mrs. Robert B. Mayer*, 1968, n.p., no. 76
(illustrated).
Evanston, Terra Museum of American Art, *Woman*, February-
April 1984, p. 54, no. 69 (illustrated in color).
Chicago, Museum of Contemporary Art, *ANDY WARHOL/
SUPERNOVA: Stars, Deaths, and Disasters, 1962-1964*, March-
June 2006.

LITERATURE:

"Art: Collectors, A Life of Involvement," *Time*, vol. 91, no. 13, 29
March 1968, p. 73 (installation view illustrated in color).
N. Mark, "The Passionate Collector," *Panorama—Chicago Daily
News*, 20 July 1968, p. 3.
R. Crone, *Andy Warhol*, New York, 1970, p. 290, no. 84.
R. Crone, *Das Bildnerische Werk Andy Warhols*, Berlin, 1976,
no. 93.
G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné:
Paintings and Sculpture 1961-1963*, vol. 1, New York, 2002, pp.
400, 452, 456 and 458, fig. 254, no. 538 (illustrated in color).
D. Hickey et. al., *Andy Warhol "Giant" Size*, New York, 2006,
p. 201 (illustrated in color).
M. Hand, *The Passionate Collector: Robert B. Mayer's Adventures
in Art*, Chicago, 2011, pp. 99 and 142 (illustrated in color and
installation view illustrated in color).



9B JEAN DUBUFFET (1901-1985)

Tasse de Thé I

signed and dated 'J. Dubuffet 67' (on the lower left side edge)
polyurethane paint on polyester resin
77¼ x 50 x 4 in. (197.5 x 127 x 10.1 cm.)
Executed in 1966-1967.

\$600,000-800,000

PROVENANCE:

Galerie Jeanne Bucher, Paris
Acquired from the above by the present owner, 1967

EXHIBITED:

Paris, Galerie Jeanne Bucher, *Ustensiles, demeures, escaliers de Jean Dubuffet*, June-July 1967, n.p., no. 18 (illustrated).
Chicago, Museum of Contemporary Art, *Selections from the Collection of Mr. and Mrs. Robert B. Mayer*, 1968, n.p., no. 16 (illustrated).

LITERATURE:

J.-L. Vidil, "Arts: L'Hourloupe," *Réforme*, 5 August 1967 (illustrated).
M. Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXIII: Sculptures Peintes*, Paris, 1972, pp. 22 and 106, no. 7 (illustrated).
R. Barilli, *Dubuffet: Le Cycle de l'Hourloupe*, Paris, 1976, p. 63, no. 81 (illustrated).
A. Franzke, *Dubuffet*, New York, 1981, pp. 182-183 (illustrated).



10B LARRY RIVERS (1923-2002)

The Last Civil War Veteran

oil and charcoal on canvas
82¾ x 63¾ in. (210.2 x 161.9 cm.)
Painted in 1960.

\$300,000-500,000

PROVENANCE:

Tibor de Nagy, New York
Acquired from the above by the present owner, 1960

EXHIBITED:

Chicago, Museum of Contemporary Art, *Selections from the
Collection of Mr. and Mrs. Robert B. Mayer*, 1968, n.p., no. 59
(illustrated).

LITERATURE:

N. Calas, "Larry Rivers," *Art International*, vol. 2, 1 March 1961,
p. 39 (illustrated).
M. Hand, *The Passionate Collector: Robert B. Mayer's
Adventures in Art*, Chicago, 2011, pp. 68-70 (illustrated in color).



11B **DIEGO RIVERA** (1886-1957)

Niña sentada con flores

signed and dated 'Diego Rivera 49' (lower right)
watercolor on paper laid on paper
23 $\frac{3}{8}$ x 19 in. (60 x 48.3 cm.)
Executed in 1949.

\$150,000-250,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1949

LITERATURE:

Diego Rivera, C atologo general de obra de caballete, Mexico
City, Instituto Nacional de Bellas Artes, 1989, p. 299, no. 2310
(illustrated).

We are grateful to Professor Luis-Mart n Lozano for his
assistance cataloguing this work.



BOUNDARIES BEYOND



12B **ALEXANDER CALDER** (1898-1976)

Little Yellow Panel

wall sculpture—wood, sheet metal, wire, string and paint
44¾ x 19¼ x 19¼ in. (113.6 x 48.9 x 48.9 cm.)
Executed in 1936.

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

PROVENANCE:

Private collection, New York, acquired directly from the artist
Galerie Tarica, Paris
Acquired from the above by the family of the present
owners, circa 1970

EXHIBITED:

New York, Pierre Matisse Gallery, *Calder: Stables & Mobiles*,
February-March 1937.
New York, Museum of Modern Art, *Alexander Calder: Sculptures
and Constructions*, September 1943-January 1944.
Munich, Haus der Kunst, *Elan vital oder Das Auge Der Eros:
Kandinsky, Klee, Arp, Miró, Calder*, May-August 1994, no. 206,
pl. 354 (illustrated in color).

LITERATURE:

Alexander Calder, exh. cat., Museu de Arte Moderna do Rio de
Janeiro, 1948, p. 16 (installation view illustrated).
Pierre Matisse and His Artists, exh. cat., New York, Pierpont
Morgan Library, 2002, p. 174 (installation view illustrated).
Calder, Miró, exh. cat., Riehen, Fondation Beyeler, 2004, pp. 70
and 291, fig. 46 and 116 (drawing illustrated and installation view
illustrated).
Calder in Brazil, exh. cat., Pinacoteca do Estado de São Paulo,
2006, p. 30 (installation view illustrated).
Pollock Matters, exh. cat., Boston, McMullen Museum of Art,
Boston College, 2007, p. 23, fig. 51 (installation view illustrated).
A. Pierre, *Calder: Mouvement et Réalité*, Paris, 2009, pp. 214, 248
and 294 (studio view and installation views illustrated).
Tanguy Calder: Between Surrealism and Abstraction, exh. cat.,
New York, L & M Arts, 2010, p. 153 (installation view illustrated).
Calder and Abstraction: From Avant-Garde to Iconic, exh. cat., Los
Angeles County Museum of Art, 2013, p. 173 (installation view
illustrated).
A. S. C. Rower, ed., *Calder by Matter*, Paris, 2013, pp. 19 and
34-35 (studio view and installation view illustrated).
"Calder in France," *Cahiers d'Art*, no. 1, 2015, pp. 97-98
(installation views illustrated).
Alexander Calder & Fischli/Weiss, exh. cat., Riehen, Fondation
Beyeler, 2016, pp. 192-193 (installation view illustrated).

This work is registered in the archives of the Calder
Foundation, New York, under application number A14616.

Previous spread: Present lot
illustrated (detail).

Present lot illustrated
(alternate view).







Installation view, *Alexander Calder: Sculptures and Constructions*, Museum of Modern Art, New York, September 1943 - January 1944 (present lot illustrated). Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York. Artwork: © 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Opposite page: Installation view, *Calder: Stables and Mobiles*, Pierre Matisse Gallery, New York, 23 February - 13 March 1937 (present lot illustrated). Photograph by Herbert Matter. Artwork: © 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Opposite page: Yves Tanguy, *Imaginary Landscape*, 1941. © 2019 Estate of Yves Tanguy / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

Opposite page: Jean (Hans) Arp, *Demeter's Doll (La poupée de Déméter)*, 1961. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: © CNAC / MNAM / Dist. RMNGrand Palais / Art Resource, New York.

“When everything goes right a mobile is a piece of poetry that dances with the joy of life and surprises.”

—Alexander Calder

An early example of Alexander Calder’s dynamic sculpture, *Little Yellow Panel*, contains all the innovative hallmarks that would go on to distinguish the artist’s career. Color, movement and form are all represented here, but not in a conventional way—instead Calder imbues them with a new and unexpected vitality. Included in his groundbreaking 1943 retrospective at the Museum of Modern Art, this work shows the artist breaking free from the monochromatic and static qualities of traditional sculpture to produce one of the artist’s most dramatic early sculptures.

Little Yellow Panel bears witness to Calder’s peripatetic mind as the traditionally opposing qualities of color and monochrome, strict geometry and fluid silhouettes, solids and voids all come together in one evocative work. Anchored by a large yellow wooden panel, the composition is one of continuously shifting shapes and patterns as the golden yellow space becomes a stage upon which Calder’s mobile elements are allowed to perform. Suspended from above, the artist arranges a number of geometric shapes in a way that produces a dramatic ballet of movement and color. A dynamic red square dances in opposition to a more amorphous form, forcing a striking juxtaposition of straight and curved lines, and as the elements move the entire composition shifts, creating an ever-changing dance of enigmatic forms. But the drama does not end there as each side of the elements is painted a different color (the square is black and red, its neighbor is black on one side and white on the other), thus creating a further sense of visual intrigue as the elements move and float in space. In a final flourish, Calder suspends these elements away

from the base element, causing them to create a series of dramatic shadows that dance across the wall. As Calder himself once said, “When everything goes right a mobile is a piece of poetry that dances with the joy of life and surprises” (A. Calder, *Calder*, London, 2004, p. 261).

Executed in 1936, this work is a classic example of the artist’s early sculpture. Several years earlier, in 1930, Calder visited the Paris studio of Piet Mondrian, a visit that would lead the artist to revolutionize his *oeuvre*. Calder wanted to redefine the nature of art, and of sculpture in particular, by breathing movement into its static form. The resulting mobiles were his revolutionary response to these ideas of movement, and his unique ability to produce works that contain both aesthetic and kinetic dynamism marked him out as one of the most important artists of the twentieth century. “This one visit gave me a shock that started things,” Calder said of the visit to Mondrian’s studio, “Though I had often heard the word ‘modern’ before, I did not consciously know or feel the term ‘abstract.’ So now at thirty-two, I wanted to paint and work in the abstract” (A. Calder, *An Autobiography in Pictures*, New York, 1966, p. 113).

In addition to the sublime sense of movement, *Little Yellow Panel* also demonstrates Calder’s restrained use of color by accentuating the limited aesthetic of his palette. The black, white, red and yellow elements evoke Mondrian’s aesthetic influence and demonstrates both artists’ astute understanding of the power of color. Calder based his chromatic selection not on ideas of representation or decoration, but as an intrinsic part of the composition, and each color was used to help distinguish

the different elements from each other. "I want things to be differentiated" he said. "Black and white are first - then red is next. ...I often wish that I had been a *fauve* in 1905" (A. Calder, *The Artist's Voice*, 1962, p. 41).

A mark of this work's importance within the artist's oeuvre is that it was included in *Alexander Calder: Sculptures and Constructions*, the seminal 1943 exhibition of Calder's work at New York's Museum of Modern Art. Organized by James John Sweeney, along with Marcel Duchamp, the exhibition became an important milestone in the artist's career as, at the age of 45, he was the youngest person to be afforded a major retrospective at the museum at the time. Previewing the exhibition, Sweeney said "Calder has maintained an independence of the doctrinaire school of abstract art as well as the orthodox surrealism. At the same time the humor in his work is a protest against the false seriousness in art and the self-importance of the advance-guard painter, as well as of the academician. From this viewpoint it is a genial development of certain aspects of the Dada movement" (J. J. Sweeney, quoted by E. A. Jewell, "Calder Sculpture on Display," *New York Times*, September 29, 1943, via www.nytimes.com [accessed 8/7/2017]). The exhibition was both a critical and popular success and had to be extended due to popular demand.

A noteworthy work from the first decade of Calder's career, *Little Yellow Panel* gives us a fascinating and prescient foretaste of what was to come. As can be seen here, in addition to color and form, movement was the characteristic which distinguished Calder's art form from all others. The French existentialist philosopher Jean-Paul Sartre, in his famous essay on Calder's work in the 1940s, succinctly summed up the grace, poetry and sheer joy of Calder's work, "A Mobile: a little local fiesta; an object defined by its movement and non-existent without it; a flower that withers as soon as it comes to a standstill; a pure stream of movement in the same way as there are pure streams of light. ... They simply are: they are



absolutes. In his mobiles, the 'devil's share' is probably greater than in any other human creation. The forces at work are too numerous and complicated for any human mind, even that of their creator, to be able to foresee all their combinations. For each of them Calder establishes a general fated course of movement, then abandons them to it: time, sun, heat and wind will determine each particular dance. Thus the object is always midway between the servility of the statue and the independence of natural events." (J. Sartre, "The Mobiles of Calder," *Alexander Calder*, New York, 1947).



PROPERTY FROM
THE MUSEUM OF
MODERN ART SOLD
TO BENEFIT THE
ACQUISITIONS FUND

13B JEAN DUBUFFET (1901-1985)

Bon Marché II

signed and dated 'J. Dubuffet 5 mai 61' (lower left)
gouache, watercolor, ink and graphite on paper
19¾ x 26¼ in. (50.2 x 66.7 cm.)
Executed in 1961.

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

PROVENANCE:

Gift of the artist to the present owner, 1968

EXHIBITED:

Amsterdam, Stedelijk Museum, *Jean Dubuffet: Tekeningen, Gouaches*, November 1964-January 1965, no. 137.
London, Institute of Contemporary Arts; Edinburgh, Scottish National Gallery of Modern Art; Manchester, Whitworth Art Gallery, University of Manchester; Leeds, City Art Gallery, *Jean Dubuffet Drawings*, March-July 1966, no. 56 (illustrated).
New York, The Museum of Modern Art; San Francisco Museum of Modern Art; Montréal, Musée des Beaux Arts; City Art Museum of St. Louis, *Jean Dubuffet at The Museum of Modern Art*, October 1968 and September 1969-April 1970.
New York, The Museum of Modern Art, *Drawings: Recent Acquisitions*, February-March 1969.
New York, The Museum of Modern Art; Otterlo, Rijksmuseum Kröller-Müller; Paris, Galeries Nationales du Grand Palais; Humlebaek, Louisiana Museum; Oslo, Sonja Henie-Niels Onstad Foundation; Städtische Kunsthalle Düsseldorf, *Dubuffet: Persons and Places*, November 1972-July 1974, no. 39 (New York); p. 114, no. 292 (Paris, illustrated); no. 37 (Düsseldorf, illustrated).
Mexico City, Museo de Arte Moderno Instituto Nacional de Bellas Artes; Corpus Christi, Museum of South Texas; Museo de Arte Contemporáneo de Caracas; Museo de Arte Moderno de Bogotá, *A Treasury of Modern Drawing: The Joan and Lester Avnet Collection*, August 1978-July 1979, no. 11 (Mexico City); no. 75 (Bogotá).
New York, The Museum of Modern Art, *Dubuffet: Works on Paper*, September 1986-January 1987.
New York, The Museum of Modern Art, *Watercolors: Selections from the Permanent Collection*, March-July 1989.
Schirn Kunsthalle Frankfurt, *Jean Dubuffet, 1901-1985*, December 1990-March 1991, pp. 152 and 253, no. 193 (illustrated in color).
Amsterdam, Stedelijk Museum, *Kabinet Overholland: Jean Dubuffet*, June-August 2001.

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XIX: Paris Circus*, Paris, 1965, pp. 32 and 224, no. 38 (illustrated).
A. Franzke, *Dubuffet Zeichnungen*, Munich, 1980, p. 239 (illustrated).

“Jean Dubuffet has shed his ground-worshipper tunic. ... make way for the playful and theatrical Janus, the dancer and shouter.”

—Max Loreau







Opposite page: *Le Bon Marché* department store, Paris, 1963. Photo: Alfred Eisenstaedt / The LIFE Picture Collection via Getty Images.

Installation view, *Dubuffet: Works on Paper*, The Museum of Modern Art, New York, September 13, 1986 - January 13, 1987 (present lot illustrated). Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York. Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Édouard Manet, *Music in the Tuileries Gardens*, 1862. National Gallery, London. Photo: © National Gallery, London / Art Resource, New York.

One of the most colorful and vibrant of Jean Dubuffet's Paris Circus paintings, *Bon Marché II* captures the frenetic energy of the famous Parisian department store. Only four of the artist's works depict the bustling interiors of either the Bon Marché or the Galeries Lafayette, with this significant work on paper demonstrating the artist's unique approach to compositions. Executed just after the artist's return to Paris following a prolonged period living in the French countryside, this painting marks a tumultuous new phase of the artist's career which saw him embark on some of his most famous and sought after works, and which acted as a precursor of his iconic *L'hourlope*.

In *Bon Marché II*, Dubuffet captures the energy of the shop floor in a colorful tableau. He depicts the busy theater of customers sampling the goods on display; along the extreme lower edge, an elegant woman in a bright blue chemise sports a wide brimmed hat; in the upper right portion of the work, a sales clerk shows a fashionable customer what appears to be a large ring; and in the background, more shop staff go about their duties assisting the throngs of customers searching for a bargain. The interiors of large vitrines are packed with all manner of fashionable accessories, while on top, mannequins display the latest fashions—all sparkle like jewels under the stores bright lights. Dubuffet's flattened perspective democratizes each element of the painting; customers, staff and merchandise all have an equal voice in the cacophony of the artist's composition.

Dubuffet's animated depiction of the department store coincides with his return to Paris following a period of several years when he lived in the more bucolic environment of the South of France. In 1955, the artist moved to the town of Vence, a quiet commune just north of the Côte d'Azur; when he returned to the capital six



year later, he was amazed by its transformation from a war-scarred and melancholic city into a center of European culture and fashion. This 'rediscovery' of his beloved Paris had an immediate and profound effect on his work; where his paintings of the late 1950s—such as his *Texturologies*, *Topographies* and *Matérologies*—had been informed by the earthy tonalities of nature and the countryside, his new cityscapes had opened up both his color and composition, culminating in his now famous *Paris Circus* series of paintings.

"Jean Dubuffet has shed his ground-worshipper tunic," Max Loreau, a leading Dubuffet scholar, exclaimed of this restored *joie de vivre*. "The period of austerity is over. His 'matériologue' side sleeps; make way for the



“My art does not seek to include festivities as a distraction from everyday life, but to reveal that everyday life is a much more interesting celebration than the pseudo-celebrations created to distract from it.”

—Jean Dubuffet

Jean Dubuffet, *Business Prospers*, 1961. The Museum of Modern Art, New York. Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Robert Delaunay, *La Tour Eiffel (Champs de Mars: The Red Tower)*, 1911–1923. Art Institute of Chicago.

Opposite page: Present lot illustrated (detail).

playful and theatrical Janus, the dancer and shouter” (M. Loreau, in *Catalogue des travaux, Fascicule XIX*, Paris-Circus, Paris 1965, p. 7). While the somber tones of his previous output were replaced by a radiating palette of warm reds, yellows, vibrant blues, and the primitivistic energy of art brut was freshly channeled into rich and tactile surfaces of childlike representations laden with wonder and immediacy, Dubuffet’s picture-city was not the real Paris, but rather an imagined city. Infused with a high degree of shrewdness and a remarkable sense of wit, the bustling interior of the famous store is defiantly the artist’s own creation. Rough-hewn gestural markings, reminiscent of chalk pavement drawings, here give birth to surging visceral terrains and irresistibly appealing settings abundant with Dubuffet’s *personnage* actors striking well-rehearsed, theatrical poses. Quivering with sensory traces and radiating a palpable life-force, Paris and its stores are transformed into a circus viewed through a kaleidoscope, where the imagination triumphs over reality and painterly *phantasmagoria* rules.

Dubuffet’s inspiration for *Bon Marché II* is the famous French department store that covers an entire city block on Paris’s Left Bank. Originally founded in 1838 as Au Bon Marché, the store began as a novelty shop selling lace, ribbons, buttons, umbrellas and other assorted goods. In 1852, an entrepreneur named Aristide Boucicaut became a partner and transformed the business, expanding the range of goods on offer and introducing new, innovative policies such as allowing refunds and exchanges. As a result, the business expanded rapidly and moved into a new, purpose built store in 1869, designed with help from Gustave Eiffel. Soon, Bon Marché—and the innovations

pioneered there—became a model for much of the retail trade, and attracted well-heeled Parisians to this new ‘temple of retail.’ As its reputation grew, the store became a model for department stores all over the world, and in today’s age of online shopping still attracts millions of locals and visitors alike to experience its particular brand of refined, high-end retail.

Painted in 1961, as the pervasive power of commercialism swept through Europe and North America, *Bon Marché II* evokes this energy and excitement through Dubuffet’s eyes. In America, Pop Art was emerging into the world, investigating the unique auras surrounding quotidian objects and fearlessly appropriating the daily images that flooded our consciousness. In France, amidst the throes of New Wave cinema and sexual revolution, Dubuffet created a new liberated language that sought to convey the unbounded joy of daily living—of walking in the city, shopping or of simply being, and observing. Working in the tradition of the nineteenth century Parisian *flâneur* Édouard Manet, Dubuffet explained, “My art does not seek to include festivities as a distraction from everyday life, but to reveal that everyday life is a much more interesting celebration than the pseudo-celebrations created to distract from it” (J. Dubuffet, quoted in *Jean Dubuffet*, exh. cat., Centre Georges Pompidou, Musée National d’Art Moderne, Paris, 2001). With his inimitable mix of physical forms, Dubuffet constructs a unique visual script. His gestural vocabulary disables our spatial awareness to the point of psychedelic rapture: figures advance and recede within our vision, creating a richly kinetic optical effect. *Bon Marché II* conjures a new artistic handwriting, equipped to translate sensory experience and, in doing so, to suggest new ways of comprehending our daily existence.





2.95

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PARURE

PROPERTY OF A
DISTINGUISHED
EUROPEAN COLLECTOR

◊14B ALEXANDER CALDER (1898-1976)

Fish

signed with the artist's monogram 'CA' (suspended in wire)
hanging mobile—painted steel rod, wire, string, colored glass and metal objects
15½ x 44⅞ x 3¼ in. (39.4 x 112 x 8.2 cm.)
Executed circa 1952.

\$12,500,000-16,500,000

PROVENANCE:

Mr. and Mrs. Jacob S. Sherman, commissioned from the artist
Mr. and Mrs. William P. Sherman, Wilmette, Illinois
Their sale; Sotheby's, New York, 4 November 1987, lot 33
Private collection
Gagosian Gallery, New York
Acquired from the above by the present owner, 2004

EXHIBITED:

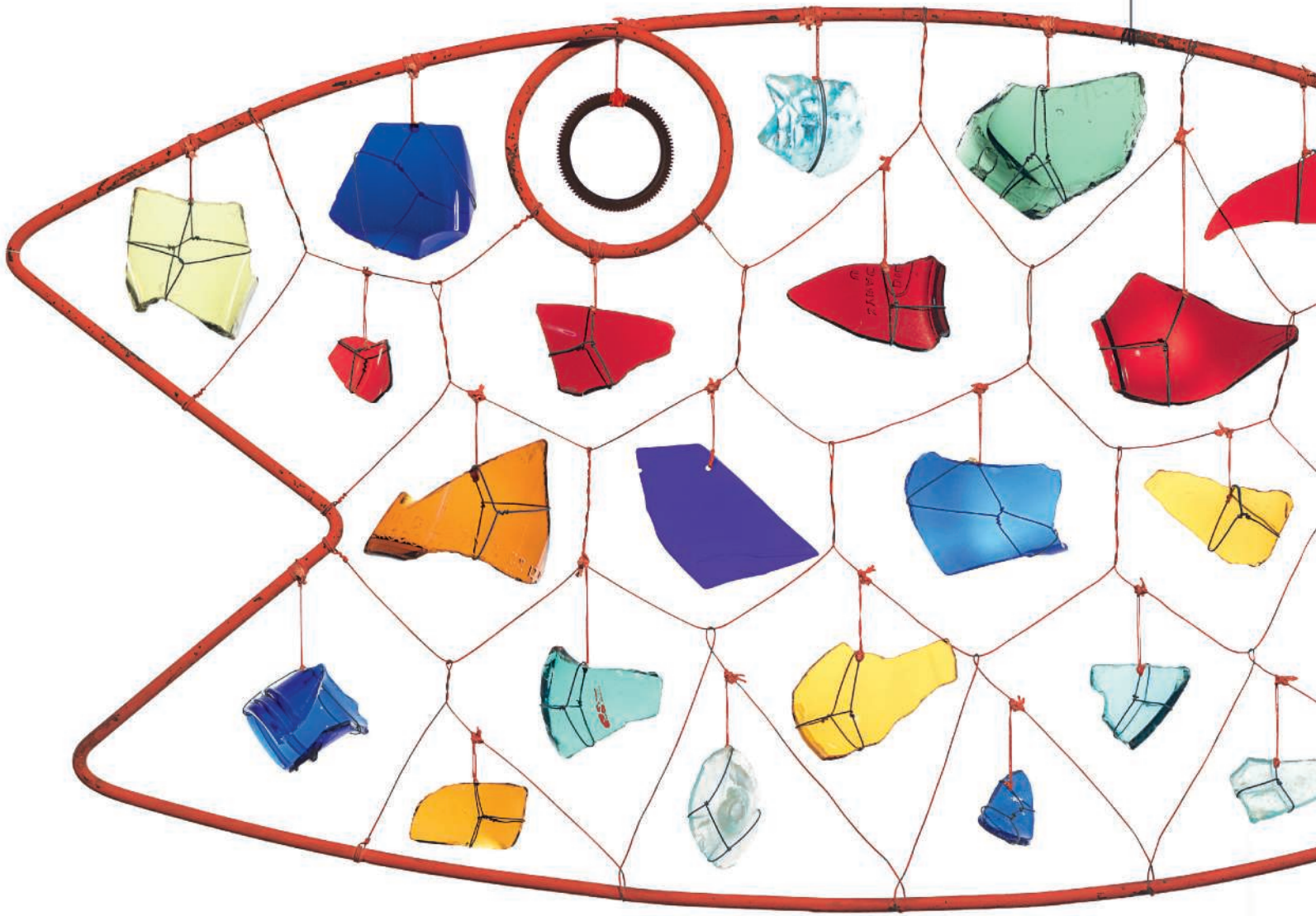
Beverly Hills, Gagosian Gallery, *Alexander Calder*, May-June
2003.
New York, Gagosian Gallery, *What's Modern*, November-
December 2004, pp. 38-39 and 107 (illustrated in color).

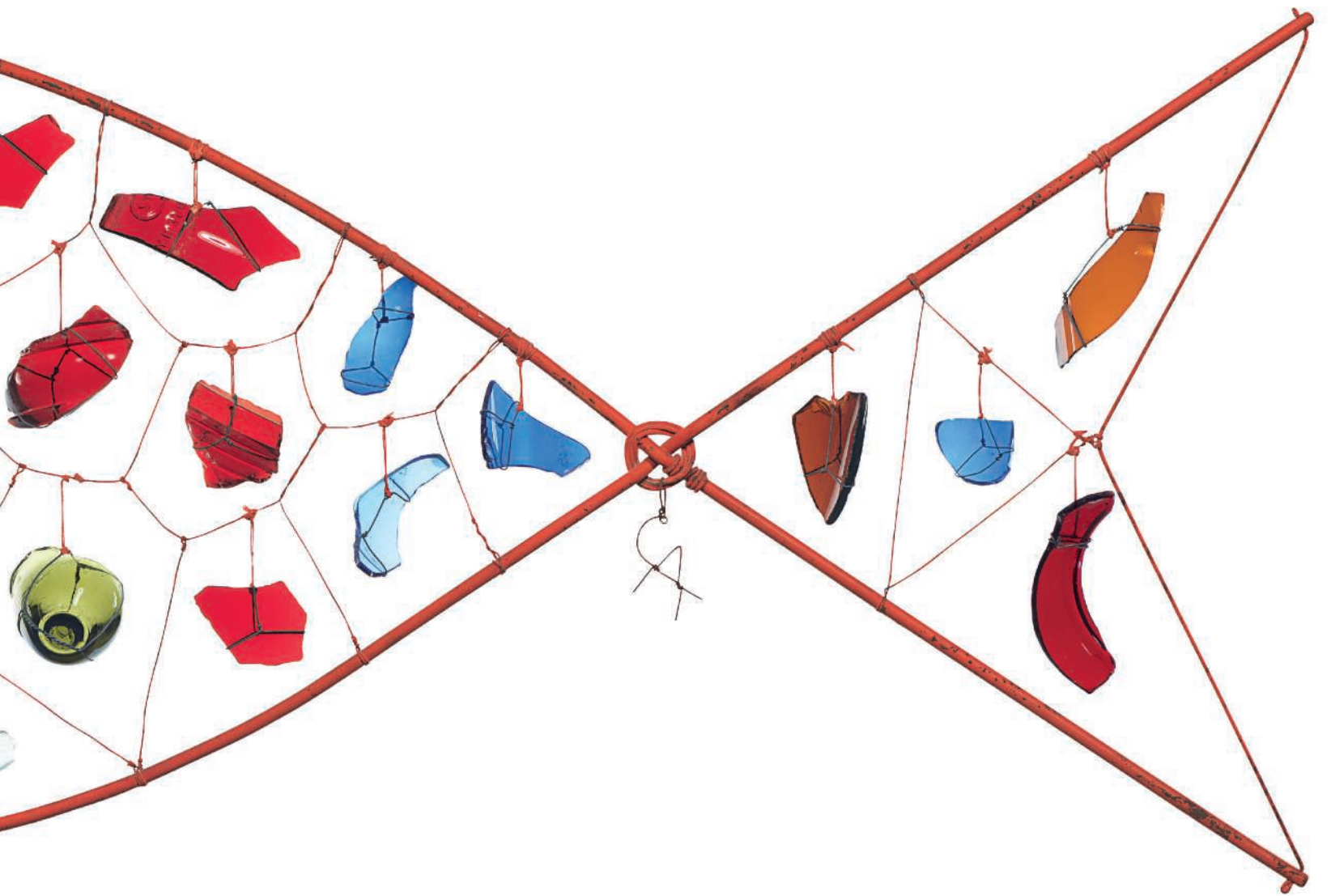
LITERATURE:

S. Thierry, ed., *Calder Intime*, Paris, 1989, p. 237 (illustrated in
color).

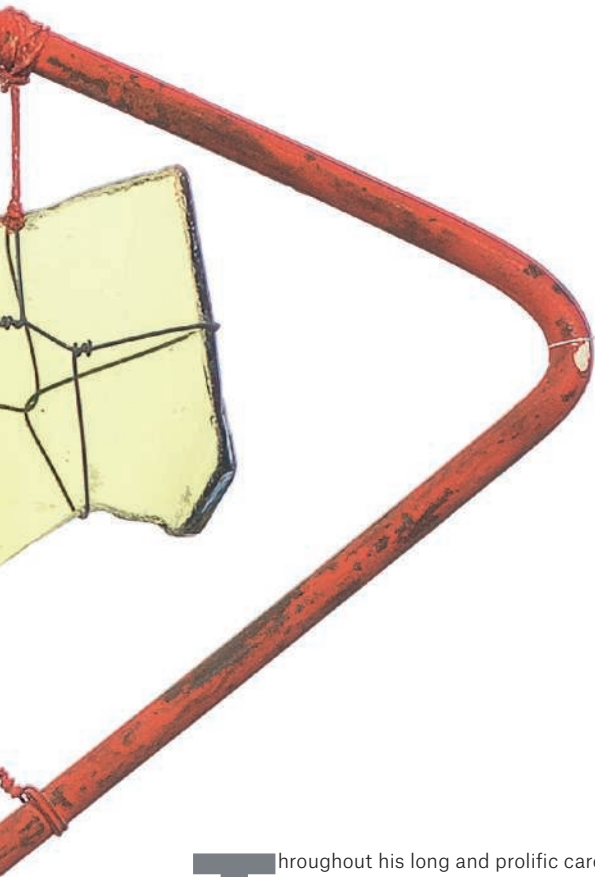
This work is registered in the archives of the Calder
Foundation, New York, under application number A09801.











Throughout his long and prolific career, Alexander Calder engaged the dynamics of natural forces in his abstract sculptures. Sometimes he referenced a form from nature, and one of these forms endured from the 1920s to become a popular subject: the fish. Executed in the early 1950s, at the height of the artist's career, *Fish* is a large-scale hanging mobile which ably displays both Calder's rich aesthetic talent and the ingenious skill needed to successfully achieve a mesmerizing result. It is one of just twelve sculptures that the artist executed in this form, nearly half of which are now housed in public institutions around the world. From seemingly simple and unassuming materials—in this case wire, string and pieces of metal and colorful glass—Calder produces a mesmeric object which delights in its overall form, but astounds in its detail. Individual glass elements carefully suspended within the body of the fish sparkle like jewels as they catch the light; a constantly moving eye seems to follow you; even the artist's initials are captured and suspended in an intricate thin metal wire attached to the fish's large body. With works such as this, Calder re-invigorated the traditionally staid medium of sculpture, taking it off the pedestal and making the conventionally static and monocratic forms reverberate with movement and color.

At nearly four-feet across *Fish* commands the space within which it hangs. Its sleek, elegant silhouette is embellished with a series of bejeweled glass pieces carefully suspended within its body. Each is individually



"A mobile is a feisty thing, and seldom stays tranquilly in one place....

A mobile in motion leaves an invisible wake behind it, or rather, each element leaves an individual wake behind its individual self.

Sometimes these wakes are contracted within each other, and sometimes they are deployed."

—Alexander Calder

attached to the main body of the fish, thus allowing them shimmer when they catch the light, mimicking the radiance of the rainbow-like iridescent scales of the fish as they glisten in the sunlight. Each element is derived from a piece of broken glass, a previously discarded bottle or container which Calder has recycled and given a new lease on life by presenting it in a new way. This same approach is also used to denote the fish's eye, as Calder incorporates a long-abandoned metal cog into his design, allowing it to be suspended by just a single strand of red string, incorporating the natural incidental movement that occurs when activated by the slightest breeze into the magic of his composition. Calder displays his sense of *joie-de-vivre*, to quote Marcel Duchamp on the artist, with the coil of wire that adorns the upper tail fin. This spiral adds a dramatic sense of movement, as if to mimic the flick of the fish's tail before it disappears off into the depth of the oceans.

Present lot illustrated (detail).

Paul Klee, *Der Goldfish (The Goldfish)*, 1925. Hamburger Kunsthalle.



Peggy Guggenheim in her home with Alexander Calder, *Silver Bedhead*, 1943, Venice, 1956. Artwork: © 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Alexander Calder, *Cartoon for Textile*, circa 1929. Calder Foundation, New York; Mary Calder Rower Bequest, 2011. © 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York. Photo: Calder Foundation, New York / Art Resource, New York.

Opposite page: Installation view, Alexander Calder, *Lobster Trap and Fish Tail*, 1939, Museum of Modern Art, New York, 1949. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York. Artwork: © 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Opposite page: Alexander Calder's residence, Roxbury. Photo: © Pedro E. Guerrero. Artwork: © 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Strikingly beautiful, *Fish* is also an outstanding example of the technical aspects of this new form of sculpture that Calder himself developed. Coming from a family of sculptors (both his father and grandfather were accomplished exponents of the medium), Calder initially rejected following in the same tradition and trained as an engineer. Yet, perhaps inevitably, he was drawn back to an artistic career but with the eye of an innovator, a quality that can be seen in the flawless composition of *Fish*. Within its sleek contours, form is expertly married with function as disparate elements come together in a harmonious whole. Each of the glass elements is suspended in such a way that that it hangs in perfect synchronization with its surroundings; each is a different color and a different shape, inviting an intense examination of its own individual form. Thus, the 33 individually suspended pieces of glass almost become individual sculptures in their own right.

Although Calder is most known for his non-objective mobiles and stabiles that both activate and shape surrounding space, his repertoire included figurative forms, the most enduring of which was the fish. He first began to explore its aesthetic possibilities in 1929 with his exquisitely delicate works in wire, *Goldfish Bowl* and *Fish*. In 1934, buoyed by warm temperatures and his recent move to an old farmhouse he'd purchased in Roxbury,

“An idea which will lead me to make a new ‘object’ may come from almost anywhere, from anything.”

—Alexander Calder

Connecticut, Calder produced a large-scale outdoor sculpture called *Steel Fish*; although entirely abstract, the work was likely titled after a vague description of the large steel shape that evokes a fish. Many of these early complex constructions coincided with the organic imagery of Joan Miró and Paul Klee, despite the fact that their *oeuvres* developed along entirely separate trajectories. Calder and Miró formed a lifelong friendship after the pair first met in Paris in 1928 and lasted until Calder's death in 1976. But as Miró's work became more symbolic, Calder's became more abstract. Although his piscine forms were making appearances in his *oeuvre*, these pieces often merely allude to forms without following them implicitly. When Calder's latest works were shown at the Pierre Matisse Gallery in New York in 1937, a critic asked Calder to define the significance of his organic forms. He replied, "I really don't think that the thing can be reduced to a formula. Each thing I make has, according to its degrees of success, a plastic quality which includes many things—the mass, or masses; the sinuosity; the contrast of lightness to mass... These things may be related, and they doubtless are, but I have formed no theories about the relation. An idea which will lead me to make a new 'object' may come from almost anywhere, from anything" (A. Calder, quoted in M. Prather, *Alexander Calder: 1898–1976*, Washington, 1998, p. 138).

In 1939, Calder was commissioned by the Museum of Modern Art to produce a work for their new building in New York; the result was the spectacular *Lobster Trap and Fish Tail*. This abstract work consisted of a cascade



of black organic elements that would become one of his trademark arrangements, and along with shapes that suggest a wire cage-like trap and a bright red lure, it was his largest hanging mobile to date—and a commission that launched Calder's career as a publicly known artist. In 1943, the artist began one of his most ambitious works featuring a fish motif, when he was commissioned by the renown collector Peggy Guggenheim to make a silver bed head for her bedroom in her New York apartment. He chose to imagine an underwater garden, complete with two fish in the lower left of the work, to capture Peggy's eye as she entered the room. Following the critical acclaim of works such as this and *Lobster Trap and Fish Tail*, Calder's fish forms—whether direct or imagined through titles—became a recognizable pillar of this period of his career. The present example, along with the other examples in this small series, have become some of the most widely admired works in his *oeuvre* and many now form the cornerstone of major museum collections, including *Finny Fish*, 1948 (National Gallery of Art, Washington, D.C.); *Fish Bones*, 1939 (Centre National d'art et de culture Georges Pompidou, Paris); *The Fish*, 1944 (Whitney Museum of American Art, New York); and *Fish*, 1945 (Hirshhorn Museum and Sculpture Garden, Washington, D.C.).

By taking the fish as a subject matter, Calder is building on a tradition that dates back to the very earliest



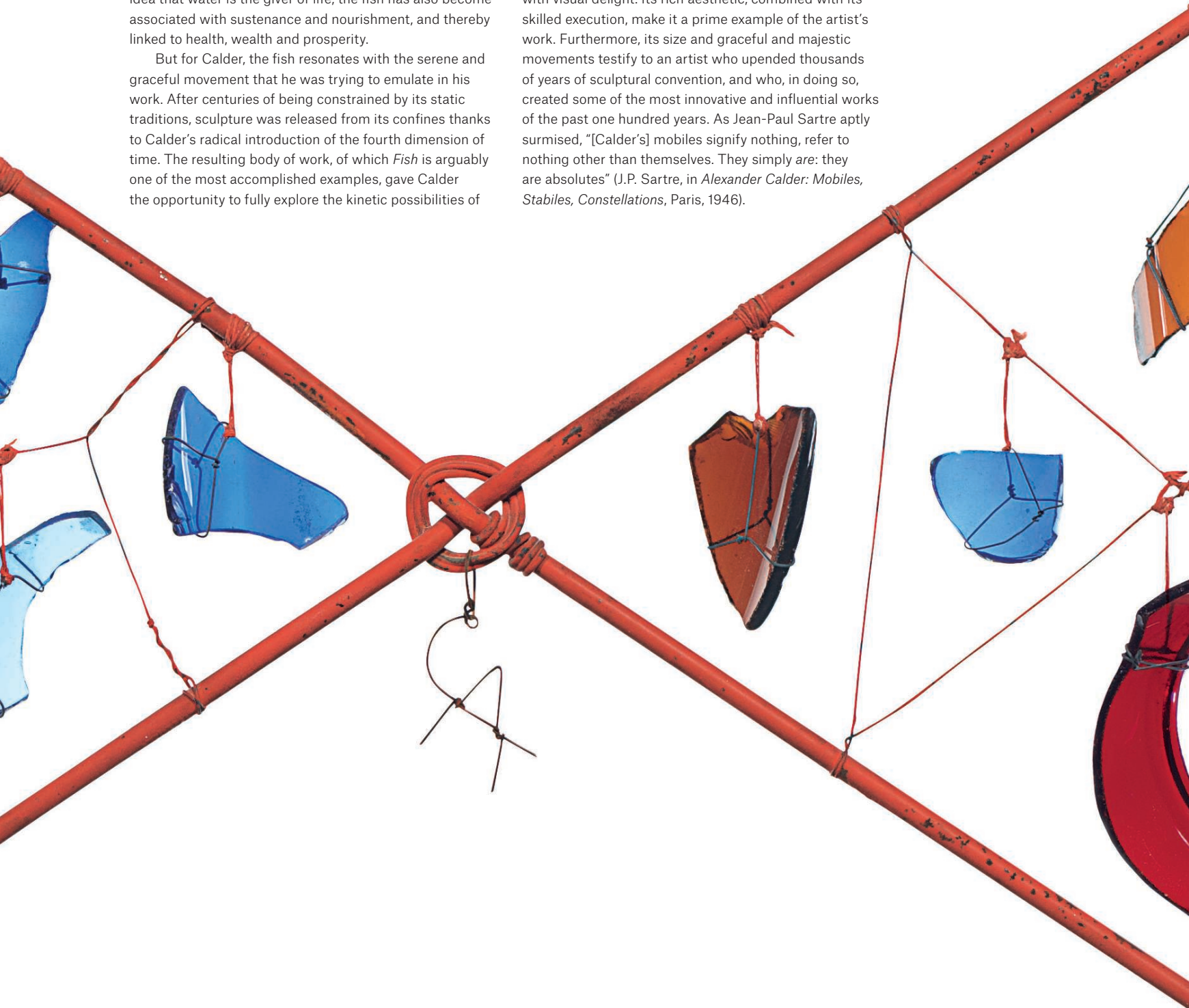


days of human civilization. The fish has acquired an important role in many of the world's great faiths and religions. In the West, the earliest use of the fish as a symbolic object was made by the Christian theologian Clement of Alexandria (born *circa* 150) who encouraged his readers to place the image of a fish in their personal seals. The origin of the fish's status in the Christian faith has been traced back to the miracle of the Feeding of the 5,000 (the only miracle to appear in all four Gospels) in which Jesus feeds a large crowd of people with just five loaves and two fishes. The fish is one of the eight Buddhist symbols of good fortune, and in many other faiths act as a representation of abundance and wealth. Linked to the idea that water is the giver of life, the fish has also become associated with sustenance and nourishment, and thereby linked to health, wealth and prosperity.

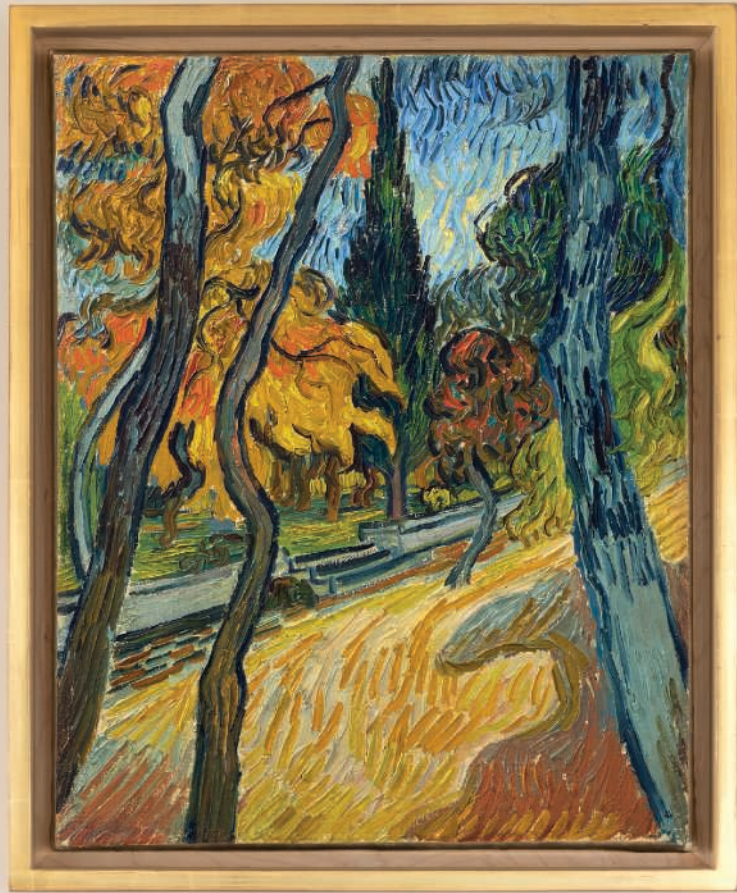
But for Calder, the fish resonates with the serene and graceful movement that he was trying to emulate in his work. After centuries of being constrained by its static traditions, sculpture was released from its confines thanks to Calder's radical introduction of the fourth dimension of time. The resulting body of work, of which *Fish* is arguably one of the most accomplished examples, gave Calder the opportunity to fully explore the kinetic possibilities of

sculpture and produce three- and four-dimensional worlds that were in constant flux. As he once said, "A mobile is a feisty thing, and seldom stays tranquilly in one place.... A mobile in motion leaves an invisible wake behind it, or rather, each element leaves an individual wake behind its individual self. Sometimes these wakes are contracted within each other, and sometimes they are deployed" (A. Calder, quoted in M. Prather, *Alexander Calder: 1898-1976*, Washington, 1998, p. 137).

Fish remains one of the most accomplished examples of Calder piscine forms. Its delicate and sleek contours, combined with the substantial pieces of vibrantly colored glass, result in an intoxicating work that reverberates with visual delight. Its rich aesthetic, combined with its skilled execution, make it a prime example of the artist's work. Furthermore, its size and graceful and majestic movements testify to an artist who upended thousands of years of sculptural convention, and who, in doing so, created some of the most innovative and influential works of the past one hundred years. As Jean-Paul Sartre aptly surmised, "[Calder's] mobiles signify nothing, refer to nothing other than themselves. They simply are: they are absolutes" (J.P. Sartre, in *Alexander Calder: Mobiles, Stables, Constellations*, Paris, 1946).



Present lot illustrated (detail).



NEWHOUSE

MASTERPIECES FROM THE COLLECTION OF S.I. NEWHOUSE

Remembering Si

Mark Rosenthal

Once attended a dinner party in New York City, in the early 1990s, at the home of a couple with a very choice collection of post-World War II art. The host was showing the knowledgeable guests through the apartment, whereupon we came to an impressive large painting by Barnett Newman that was unusual because of its sultry coloration. The host announced with pride that it had come from the renowned collection of Si Newhouse. The statement of this legendary provenance triggered shock and questioning: "Why would he ever want to sell

this masterpiece?"; "But he loved Newman." No one had any thought that the couple had acquired Si's "leavings" because the quality of the Newman was beyond question. Rather, it was obvious that they had acquired a work of the most prestigious provenance. The Newhouse pedigree conferred the imprimatur of extraordinary taste and quality, and the assembled collectors considered the new owner exceedingly fortunate.

But the myth of the mercurial Si had been further confirmed, that is, he was a remarkable collector given to surprising actions. His name had a magical allure, replete with fascinating attributes: Si was never outbid at auction; even as he was driven to acquire the most extraordinary works, he was, nonetheless, able to easily disengage from them; Si, a captain of the media and art worlds, was nonetheless a maverick, who chose to live in a townhouse just off Lexington Avenue and then near the United Nations, rather than in the sacred art preserve

bordered by Fifth and Park Avenues where he, in fact, grew up; in appearance, Si dressed in the most unprepossessing fashion, as if to deter attention. Notwithstanding all the conundrums, he was, without doubt, a remarkably unique and legendary collector.

This story contains a central aspect of Si's collecting activities, or at least the myth of that activity. He loved the hunt, the pursuit, for the incomparable work of art. He likely felt a palpable excitement when presented with an unusual opportunity and never left the scene unfulfilled. It is even possible to suggest he would fall in love with what he perceived to be a great work, with a pure joy in aesthetic experiences.

As opposed to the myths, there were certainly no mistaking certain aspects of his behavior. For instance, Si had no pretensions in terms of his possessions, nor did he seem to experience fear in taking actions. Rather he was fearless. Even as he made a conquest, Si could not care less about the prestige conferred by owning the unquestioned masterpiece, nonchalantly selling without any regret at all. Whereas another collector might hold on to that highly esteemed work until death, divorce or debt separated him or her from the symbol of immortality conferred by an important work of art, Si never appeared to possess such a motivation. In fact, he might not have fallen out of love with said work but only to have sought to replace or supplement it with another by the same artist—witness the sheer number of paintings by Jasper Johns, Barnett Newman and Andy Warhol that came into the collection and subsequently left to be replaced by others by these artists. One is tempted to conclude that Si simply enjoyed the activity of falling in love with works of art and sought to repeat that impulsive act.

BECOMING SI—1959 TO 1989

Si's demanding father purchased Condé Nast publications in 1959, as an anniversary present to his wife Mitzi who loved *Vogue*. Gradually Si moved into that wing of the Newhouse empire, finally taking charge in the mid 1960s. There, for the first time out from under his father's direct supervision, Si found two other senior male figures who would highly influence him—the magnetic Alexander Liberman, Editorial Director of the magazine chain, and the captivating Leo Lerman, a Senior Editor. The former would become the not so hidden power behind Si's throne, influencing almost all major decisions, and the latter would become Si's tutor and friend on the subjects of literature and film. As Si became comfortable at Condé Nast, he could practice his highly refined editorial instinct unseen. He began to flourish, and with his emergence he discovered another area in which his particular talents could be applied—the art world and the passion for art collecting. This development initially occurred through the tutelage of Liberman, who introduced him to the color field painters of which he himself was a practitioner; further, Liberman introduced him to Barnett Newman, the renowned Abstract Expressionist painter. Si's friendship with Newman led to a steep learning curve about art, as well as the collecting and installation of it.

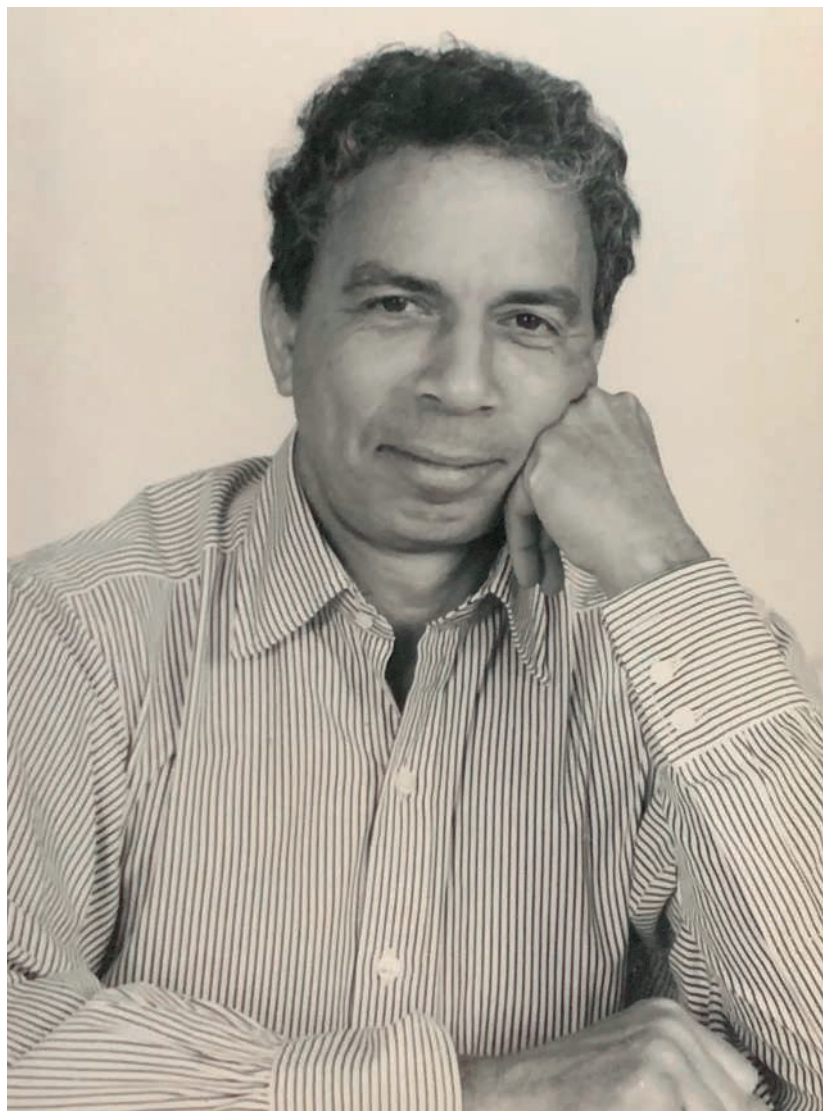
The new head of Condé Nast purchased in the mid 1960s a duplex penthouse on East 73rd Street, near Second Avenue, known in the vernacular of the times as a bachelor pad. Si filled the apartment to overflowing with canvases by the likes of Helen Frankenthaler, Morris Louis, Kenneth Noland, Barnett Newman and Mark Rothko. As he

would for the rest of his life, Si greatly enjoyed installing his collection, at this time cheek-by-jowl, with one on a ceiling.

As his collection grew by leaps and bounds, Si felt the need for a larger domestic platform, whereupon he acquired, in late 1969, a townhouse, which had many large walls and considerable ceiling heights, all of which liberated him to indulge in truly auspicious major works by new additions to his collection—Johns, Newman, Pollock, Rauschenberg, and Warhol, among others. Just as competitive as he was in guiding the fortunes of Condé Nast, likewise, Si was willing to pay any price for a work he desired. For instance, in 1988, he recorded an auction record for a painting by a living artist—Jasper Johns's *False Start*, acquired for seventeen million dollars. Such objects were not, for him, trophies so much as things with which he had fallen in love. The one collector for whom he expressed admiration in these years

Si Newhouse's residence, New York. Artwork: © 2019 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), New York.

Si Newhouse.



“Si was the greatest collector in the world. If you went to his townhouse, he had a better collection of postwar paintings than the Museum of Modern Art. It was dazzling, everywhere you looked there was a masterpiece!”

—David Geffen

Si Newhouse's residence, New York, 1969. Photo: William Grigsby, Condé Nast Archive. Artwork: © 2019 Estate of Kenneth Noland / Licensed by VAGA at Artists Rights Society (ARS), New York; © 2019 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York; © 2019 Maryland Institute College of Art (MICA), Rights Administered by Artist Rights Society (ARS), New York, All Rights Reserved; © 2019 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York; © 2019 City & County of Denver, Courtesy Clifford Still Museum / Artists Rights Society (ARS), New York; Anthony Caro © 2019 Barford Sculptures Ltd.

Si Newhouse's residence, New York, 1969. Photo: William Grigsby, Condé Nast Archive. Artwork: © 2019 Estate of Kenneth Noland / Licensed by VAGA at Artists Rights Society (ARS), New York; © 2019 Estate of Jules Olitski / Licensed by VAGA at Artists Rights Society (ARS), New York.

was Ileana Sonnabend, an influential art dealer, and also a significant collector.

Along with keeping up with what was being shown at the galleries, he voraciously read art books and magazines, along with volumes on a variety of subjects in part suggested by Lerman. Notwithstanding his independent streak, he sought pertinent intelligence from others, including William Rubin, Director of Paintings and Sculpture at the Museum of Modern Art, who was a fountain of information about who owned certain works, and David Whitney, companion of the architect Philip Johnson and former gallery owner, who would let Si know when he should visit Johns to see a recently completed series of paintings. Si enjoyed the company of Warhol as well, whose lifestyle fascinated him.

Along with all this new-found confidence as leader of Condé Nast and as a major art collector with his own taste, his new wife, Victoria, became a life partner in 1973. He shared with her the adventures of viewing art and travels in that pursuit. For instance, they enjoyed visits to provincial European museums where Si took great pleasure in discovering minor masters. Victoria recalls a time when they drove all day through a surprise snow

storm in the Swiss Alps to Trieste, because Si wanted to visit the hometown of Leo Castelli, the great art dealer for a number of the artists Si prized the most.

NEW DIRECTIONS—FROM 1990

In the late 1980s the town house was being remodeled, and Victoria found temporary quarters for the couple in an apartment in the Beekman Place area. During this transitional period, it became clear to them that living in an apartment provided greater security and services than the town house, whereupon they made a permanent move into the building in which they had been staying in 1990. Although the move made enormous practical sense to them, there was a consequence that resulted in a dramatic shift in the collection and collecting habits of Si. Previously, he could acquire almost any size painting and install it in his home, whereas in the apartment, he was significantly limited by the reduced number of available walls and especially by the much-diminished ceiling heights. Si never sold because of dramatic changes in his taste, nor due to financial reverses at Condé Nast. Moreover, he had not made wholesales during their two decades in the town house. All of the sales, of which there were many during the early 1990s, came about because of the physical constraints of their new apartment. Confirming yet again that Si did not define himself through the ownership of notable works of art, he simply adapted to these new self-imposed circumstances in a realistic, practical way.

Not long after these events, in 2000, Si would acquire a small, but important, 1921 Mondrian. Indeed, to replace paintings by Johns, Newman, Rauschenberg and Warhol that he sold, he acquired slightly smaller ones by these artists. Indicating no diminution in his ardor, for instance, in 1998, he paid just over seventeen million dollars for *Orange Marilyn* by Warhol, the highest price paid at that time for the artist. In place of a vertical, 8 feet tall Pollock, *Number 5*, 1948, that he had sold along with other works to the Los Angeles collector David Geffen in 1991, he acquired a horizontal canvas by Pollock of the same year, *Number 7A*. This last acquisition occurred in 2000, about a decade after the Geffen sale, and indicates Si's persistent nature and characteristic commitment to an artist's work. In place of his deaccessioned works by Johns, he acquired in total at least eight more paintings, half of which were from the artist's formative late 1950s period. Rothko proved impossible in this sort of quest because the great canvases were all too large for the apartment. Adding to the extraordinary breadth of the



“In his personal and professional life Si’s great focus was never on cost it was always on quality, especially when it came to art and magazines. He had an incredible eye and assembled the best collection of Post-World War II paintings in the world.”

—David Geffen





collection during the period in their apartment near the East River, Si acquired, for example, spectacularly significant works by Willem de Kooning in 1996, Arshile Gorky in 1999, and Cy Twombly in 1999.

Even as he had taken on the challenge of finding smaller works by his favorite artists, Si was expanding the collection in new directions, including pioneer modernists. His quest in this direction had begun in 1988, with the auspicious Mondrian acquisition as well as with sculptures by Alberto Giacometti and Henri Matisse. But the lynch pin to a new concentrated effort was triggered when Si visited an exhibition of Paul Cézanne's watercolors at the Acquavella Gallery in New York, in 1999. So moved was he, Si dove into collecting early modern masters in a breath-taking flurry of purchases. From 1999 through 2005, he acquired important works by Constantin Brâncuși, Cézanne, Vincent van Gogh, Edgar Degas, Joan Miró and Pablo Picasso, as well as additional works by Giacometti and Matisse. In the case of his 1913 canvas by Picasso, *Man with Guitar*, Si gave up a prestigious position to gain ownership of it. In 2000, the Museum of Modern Art planned to deaccession the Picasso, and Si wanted it. Because he was a member of the Board of Trustees, and the Museum had a rule against a Board member acquiring a deaccessioned work, Si decided to leave this august body in order to chase his quarry. Another Picasso acquisition gives a sense of how he acted in auction settings. In 2001, Si wanted to acquire *Head of a Man* at Christie's, a Cubist gouache of 1909. Because he feared not having effective telephonic communication to bid from a location in Germany, he decided to place a "book bid" on the work. He left a bid that was about three times the high estimate; then, just the day before departing for Europe, he increased it to approximately four times the high end of the range suggested by Christie's. Si said that

this bid would ensure there was no slipup; he wanted to know the Picasso would become his. Because he hated what he considered old-fashioned frames, he even had his favorite framer make a replacement for the gouache—this in advance of the auction—so that on his return from Europe, the work would immediately be available and delivered to his home to be installed.

Post-World War Two figurative English art became an obsession, as Si layered interests one over the other and the other. He had acquired his first painting by Lucian Freud in 1993, but then went on to acquire four more between 1997 and 2008. Falling in love with the art of Francis Bacon, he acquired three canvases between 1997 and 2007. For many decades, even as he was acquiring what one might term contemporary and modern masters, Si had been looking at and buying the work of younger artists. He and Victoria made Saturday outings to favorite galleries, spurred to see what they had either read about or seen, or to follow the careers of artists already present in the collection. To give a sense of Si's interests in this area, here are just the artists whose presence comprise at least three objects in the collection: Lee Bontecou, Michaël Booremans, John Currin, Raoul de Keyser, Peter Doig, Elizabeth Peyton, Richard Prince, Neo Rauch, David Salle, Wilhelm Sasnal, Luc Tuymans, John Wesley and Lisa Yuskavage. (There are many more whose work Si collected, too.) Adding to these interests, Si began collecting cartoon strip drawings starting in 1987, including Krazy Kat and R. Crumb, and movie posters in 1992. Thus, one gains a sense of the stew that this fiercely independent aesthete had created.

THE REAL SI

Si adored installing and reinstalling walls and rooms in his apartment, showing in the process that art historical

compartmentalization might give way to aesthetic derring-do. He pointedly juxtaposed Jeff Koons's *Rabbit*, 1986, with Picasso's *Pregnant Woman*, 1950. The two are of a similar scale and could be viewed in a line from one to the other across a broad space in the apartment. This wildly exciting act of installation risk existed alongside another type of fantastic "aha" moment in the dining room, where Si placed a great early de Kooning *Woman* opposite a large Pollock or, on occasion, a Twombly *Bolsena* painting of 1969. Elsewhere, abstraction with figuration might be his point. For another aesthetic kick, he arrayed a range of portraits: Warhol's *Marilyn* with a somber Freud, a convulsed Bacon, and an unsettling Currin, such was Si's approach. He seemed to have little interest in being a talent scout, but, instead, loved masterpieces and trying out new candidates for such exalted status. All layers of his collecting could co-exist, with individual works competing for interest, or challenging for the approbation of "holding up." Si knew that the act of installation was imbued with the possibility of reinvigoration and discovery. Indeed, he argued with gusto that a Fairfield Porter portrait belonged in his pantheon.

Si was always a loner in how he went about pursuing his art interests, except to have Victoria at his side. He considered opinions but made his own decisions. One might generously compare him to an artist who has multiple acts of reinvention. And like an artist, Si had no sentimentality about past phases of his collecting life,

"Si never looked back. He was always looking forward—towards the next great thing he would do, whether it was buying a wonderful magazine or discovering a great piece of art."

—David Geffen

only excitement about that which currently engaged him. Here was an inherently modest, even shy, man who went about navigating in the incredibly public arenas of art and the media business. Whereas the latter was necessarily a very visible place, the former gave Si space to be his own man, in private. So precious to him was the art world, his last two public appearances were there, in support of his friends: Bernard Arnault, for the 2014 opening of his Fondation Louis Vuitton in Paris, and Leonard Lauder, for the 2016 celebration of his collection at the Metropolitan Museum of Art. Collecting art had a profoundly personal dimension for him. One might say that Si's success in the media world was notable, but Victoria modified that impression. It was as an art collector, she says, that Si felt he measured up to his father and achieved something great. It is very difficult to argue that point.

I am deeply grateful to Victoria Newhouse for providing many insights about her husband.

Previous spread: Si Newhouse's residence, New York. Si purchased Degas' *Cheval se cabrant* after visiting Lucian Freud's home and seeing version of the sculpture. Artwork: © Lucian Freud Archive / Bridgeman Images.

Opposite page: Si Newhouse's residence, New York.

Si Newhouse's residence, New York, 1969. Photo: William Grigsby, Condé Nast Archive. Artwork: © Peter Young; © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York; © 2019 Estate of Mark Tobey / Artists Rights Society (ARS), New York.



ICON



JEFF KOONS

A MASTERPIECE FROM
THE COLLECTION OF S.I. NEWHOUSE

15B JEFF KOONS (B. 1955)

Rabbit

stainless steel

41 x 19 x 12 in. (104.1 x 48.3 x 30.5 cm.)

Executed in 1986. This work is number two from an edition of three plus one artist's proof and is accompanied by a certificate of authenticity signed by the artist.

\$50,000,000-70,000,000

PROVENANCE:

Sonnabend Gallery, New York
Private collection, New York
Gagosian Gallery, New York
Acquired from the above by the present owner, 1992

EXHIBITED:

New York, Sonnabend Gallery, *Ashley Bickerton, Peter Halley, Jeff Koons, Meyer Vaisman*, October-November 1986 (another example exhibited).
New York, Whitney Museum of American Art, *Whitney Biennial 1987*, April-July 1987, pp. 71 and 208 (another example exhibited and illustrated in color).
Paris, Galeries Contemporaines, Centre Georges Pompidou, *Carte Blanches: Les Courtiers du Desir*, April-May 1987 (another example exhibited).
London, Saatchi Collection, *NY Art Now: The Saatchi Collection*, September 1987 p. 139 (another example exhibited and illustrated in color).
Museum Fridericianum Kassel, *Schlaf der Vernunft*, February-May 1988, pp. 115 and 223 (exhibited; another example illustrated in color).
Chicago, Museum of Contemporary Art, *Jeff Koons*, July-August 1988, p. 28, no. 21 (another example exhibited and illustrated in color).
Newport Beach, Newport Harbor Art Museum, *OBJECTives: The New Sculpture*, April-June 1990, pp. 98-99 and 173 (another example exhibited and illustrated in color).
Sydney, Art Gallery of New South Wales, *8th Biennale of Sydney: The Readymade Boomerang: Certain Relations in 20th Century Art*, April-June 1990, p. 18, no. 235 (another example exhibited and illustrated in color).
New York, Museum of Modern Art; Art Institute of Chicago; Los Angeles, Museum of Contemporary Art, *High and Low: Modern Art and Popular Culture*, October 1990-September 1991, p. 368, no. 1 (another example exhibited and illustrated in color).
Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, *Territorium Artis*, June-September 1992, pp. 171 and 380, no. 85 (another example exhibited and illustrated in color).
Amsterdam, Stedelijk Museum; ARoS Aarhus Kunstmuseum; Staatsgalerie Stuttgart, *Jeff Koons: Retrospektiv*, November 1992-April 1993, p. 41 (Amsterdam and Stuttgart), p. 47, no. 31 (Aarhus) (another example exhibited and illustrated in color).
San Francisco Museum of Modern Art; Minneapolis, Walker Art Center, *Jeff Koons*, December 1992-October 1993, pl. 31, no. 38 (another example exhibited and illustrated in color).
Santa Monica, Eli Broad Family Foundation, *Jeff Koons, Roy Lichtenstein*, December 1995-January 1996 (another example exhibited).
Santa Monica, Eli Broad Family Foundation, *Group Show*, December 1997-July 1999 (another example exhibited).
Los Angeles County Museum of Art; Washington D.C., Corcoran Gallery of Art; Boston, Museum of Fine Arts, *Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collection*, October 2001-October 2002, pp. 124-125 and 191 (another example

exhibited, illustrated in color and illustrated in color on the cover).

Naples, Museo Archeologico Nazionale, *Jeff Koons*, June-September 2003, p. 61 (another example exhibited and illustrated).

New York, C & M Arts, *Jeff Koons: Highlights of 25 Years*, April-June 2004, n.p., pl. 10 (another example exhibited and illustrated in color).

Oslo, Astrup Fearnley Museum for Moderne Kunst; Helsinki City Art Museum, *Jeff Koons: Retrospectiv*, September 2004-April 2005, pp. 56-57 and 139 (another example exhibited and illustrated in color).

Chicago, Museum of Contemporary Art, *Universal Experience: Art, Life, and the Tourist's Eye*, February-June 2005, p. 89 (another example exhibited and illustrated in color).

Boston, Institute of Contemporary Art, *Super Vision*, September-December 2006, pp. 96-97 and 192 (another example exhibited and illustrated in color).

Los Angeles County Museum of Art, *Magritte and Contemporary Art: The Treachery of Images*, November 2006-March 2007, p. 218 (another example exhibited and illustrated in color).

Kunsthaus Bregenz, *Re-Object: Marcel Duchamp, Damien Hirst, Jeff Koons, Gerhard Merz*, February-May 2007, pp. 106, 115, 117 and 128 (another example exhibited, illustrated in color and installation view illustrated).

Los Angeles County Museum of Art, Broad Contemporary Art Museum at LACMA, *Inaugural Installation*, February-September 2008, p. 246 (another example exhibited and installation view of another example illustrated in color).

Chicago, Museum of Contemporary Art, *Jeff Koons*, May-September 2008, pp. 27, 50 and 55 (another example exhibited, illustrated in color and installation view illustrated).

Château de Versailles, *Jeff Koons Versailles*, September 2008-April 2009, pp. 37-39, 136 and 166 (another example exhibited, illustrated in color, installation views illustrated in color and illustrated in color on the cover).

Berlin, Neue Nationalgalerie, *Jeff Koons: Celebration*, October 2008-February 2009, pp. 49 and 110 (another example exhibited and illustrated in color).

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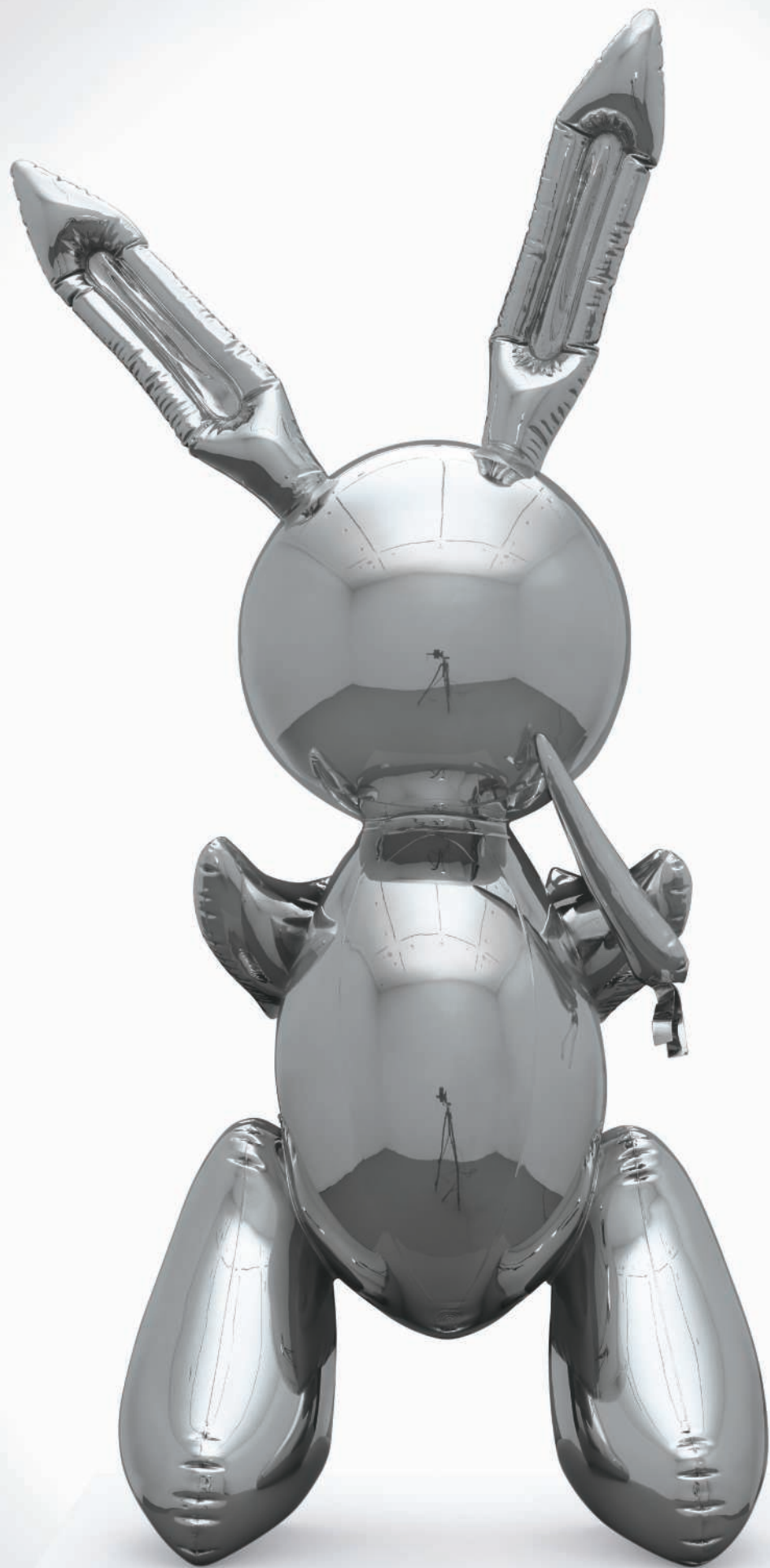
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Previous spread: Present lot illustrated (detail).





Installation view, *Re-Object*, Kunsthhaus Bregenz, February 13 – May 18, 2007 (another version of the present lot illustrated). Photo: Markus Tretter. Artwork: © Jeff Koons.

Installation view, *This Will Have Been: Art, Love and Politics in the 1980s*, Walker Art Center, Minneapolis, June 30 – September 29, 2012 (another version of the present lot illustrated). Photo: Courtesy Walker Art Center, Minneapolis. Artwork: © Jeff Koons.

117 (New York); pp. 95, 101, 104-106, 125 (Paris) (another example exhibited and illustrated in color).
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 Chicago, Museum of Contemporary Art. *Heaven and Earth: Alexander Calder and Jeff Koons*, October 2017–March 2019 (another example exhibited).
 Chicago, Museum of Contemporary Art, *We are Everywhere*, September–March 2018 (another example exhibited).
 Oxford, Ashmolean Museum, *Jeff Koons at the Ashmolean*, February–June 2019, p. 59 (another example exhibited and illustrated in color).
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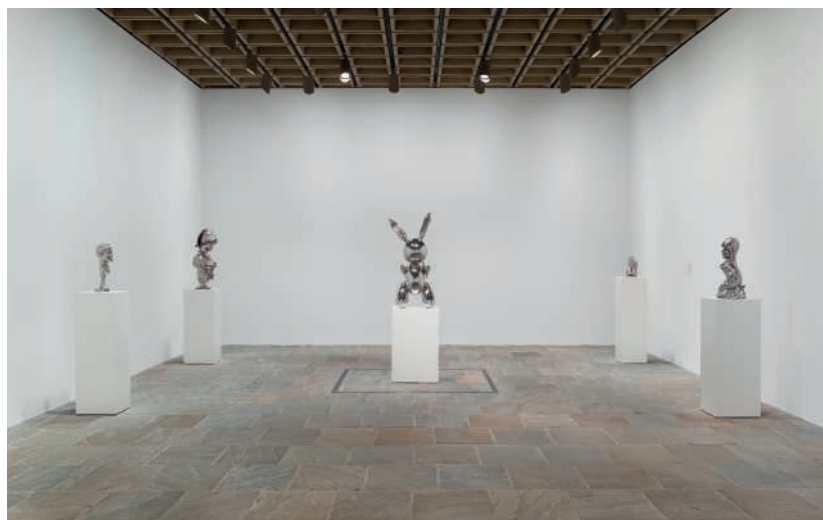
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For additional literature on this lot, please visit www.christies.com.

Installation view, *Jeff Koons: A Retrospective*, Whitney Museum of American Art, New York, 2014 (another version of the present lot illustrated). Photo: © Whitney Museum of American Art / Licensed by Scala / Art Resource, New York. Artwork: © Jeff Koons. Photo: Ron Amstutz. Digital image © Whitney Museum of American Art / Licensed by Scala / Art Resource, New York. Artwork: © Jeff Koons.

Installation view, *Jeff Koons: Retrospective*, Staatsgalerie Stuttgart, Stuttgart, March 12 - April 18, 1993 (another version of the present lot illustrated). Artwork: © Jeff Koons.





“It seemed to me instantly, by involuntary reflex—and still does by long reflection—that this bunny is one of those very rare hits at the exact center of the target.”

—Kirk Varnedoe

Milestone 1986: Jeff Koons’s *Rabbit*

Kirk Varnedoe

When I first saw *Rabbit*, in the “neo-geo” group show at Sonnabend in 1986, I was dumbstruck. It seemed to me instantly, by involuntary reflex—and still does by long reflection—that this bunny is one of those very rare hits at the exact center of the target. It’s a piece where a ton of contradictions (about the artist, about the time) are fused with shocking, deadpan economy into an unforgettable ingot. I can unpack this sculpture endlessly without ever dulling the bewilderments—hilarious and outrageous but chilling and cynical, familiar but also from Mars—that caused that first frisson.

Rabbit is now so widely known through photographs—and is so effective as a logo-like image—that one can easily forget how imposing it is as a sculptural object. The process of casting heated the air inside the inflatable original, so that each volume of the cast swells outward with an impossibly taut, barely contained energy underlined by the strained crinkling along major seams. The head—easily seen as a simple sphere in frontal photos—actually has a more awkwardly complex sculptural life, given the flatness of the sides and back and the large, critical detail of the inflation nipple protruding at the rear. The symmetrical lightness suggested in photos is also contrary to the real-life sense of the object’s ungainliness and menacing weight, balanced on the points of its unflat feet.

The piece has also become such an inescapable, seemingly inevitable icon of its epoch that no one much bothers now to remember its original context: a 1986 series called “Statuary,” which also included a bust of Louis XIV and several other, smaller stainless steel items of kitsch, such as a big-headed figurine of Bob Hope. The group, as its author said with characteristic circumspection, was “a panoramic view of how art has participated culturally since the French Revolution.” But, leaving aside the time-line problem of the Sun King (died 1715) and the uprising (born 1789), I doubt anyone has ever looked at *Rabbit* and thought it showed—as the artist said he hoped these pieces would—that “no matter who you put art in the hands of, eventually it will reflect their ego and just become decorative.” Among its other appeals, *Rabbit* is a terrific instance of how good art trumps rhetoric, even in the archrhetorical 1980s.

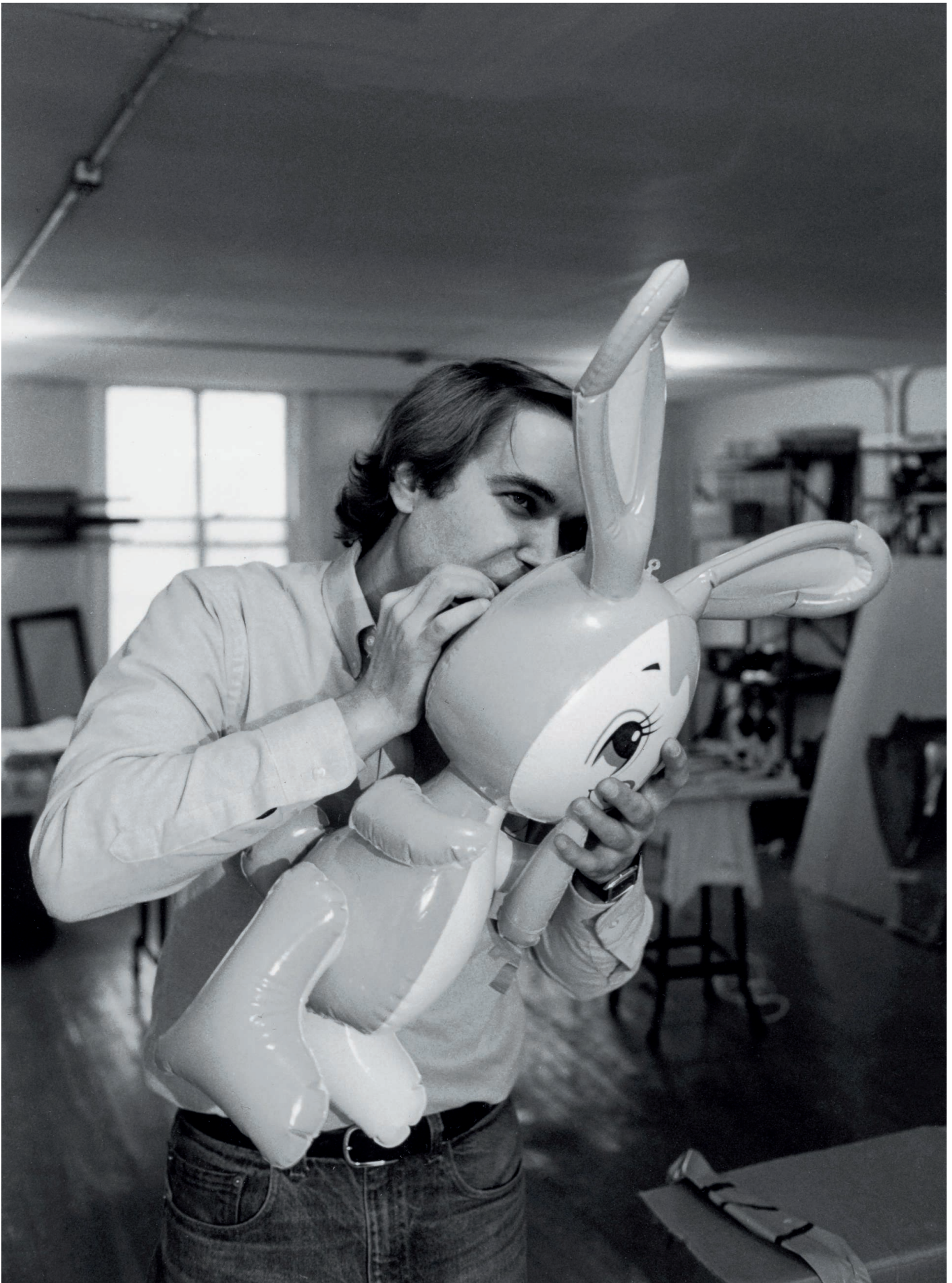
The catchphrase of the day, for example—“commodity critique”—seems a leaden downer that does no justice to *Rabbit*’s energies, frozen but quicksilver as well. And

all the talk about Koons as a Duchampian appropriation artist might work fine for the Bob Hope statue and similar, more forgettable parts of his series, but *Rabbit*—like others among his best things—is mightily transformed from its source, extremely stylized, and derives much of its impact from its abstraction. As in Roy Lichtenstein’s comic canvases, the cheap, generic original is seemingly mimicked yet actually refined and made more abstract, with knowing nods to the styles of modern art. In the case of *Rabbit*—for the part of Koons’s audience that enjoys such games—the nods explicitly evoke Constantin Brâncuși and Claes Oldenburg. The gleaming machine-age idealism of the former and the garrulous metamorphic bumptiousness of the latter are quoted and agressed against in the same cruelly parodic breath. Yet the satire has its own rogue vitality, not only parasitic but autonomous, in the way Devo’s robotic 1978 remake of the Rolling Stones’s “Satisfaction” also seemed independently likable and pitch-perfect for its time.

The polish of *Rabbit*, too, is more than just a jab at Brâncuși. It’s also an unexpected hinge point between the mirrors that Robert Smithson plucked out of Minimalism and the increasing glitz of younger art to come. We know from Koons’s own accounts that he was inspired by Smithson’s reflectors when he combined mirrors with his earliest use of inflatable bunnies and flowers, in 1979. His unabashed exploitation of that polished gleam as a fusion of high art and lowbrow commercial sheen then set a tone—along with his indulgences in color and his interest in display—for what would become, among younger artists in the next decade, a widespread interest in exploiting imagery of glamour and seduction. (Think Felix Gonzalez-Torres’s use of silver foil, or the mirrored boutique in Janine Antoni’s *Gnaw*, 1992.) When the larger story of how Pop and Minimalism came to hybridize in their afterlives is eventually told, *Rabbit* will be a key exemplar.

This snarky little thumper has other stories to tell too. Koons said, “To me the *Rabbit* has many meanings. It is a symbol of the playboy, of fantasy, and also of resurrection.” The joining of those last two terms alone can provide food for long thought, or skepticism. “But to me, the *Rabbit* is also a symbol of the orator making proclamations, like a politician. A masturbator, with a carrot to the mouth.” Left out of that roundup is the way the piece prefigures Koons’s later concentration on images of toys and childhood, and the possibility of its *vanitas* associations. Like other work of his before and after—basketballs, life vests, balloons—the piece has to do with that most evanescent of life markers, breath. His inflatables are self-declaredly hollow, but also armored—in this case with the hard, gleaming bubble of American consumer delight, which it seemed, in the heyday of Reagan, that no one might ever pop.

© *Artforum*, April 2003, “Milestone 1986: Jeff Koons’s *Rabbit*,” by Kirk Varnedoe.



“Art is a form of self-help that can instill a sense of confidence in the viewer.”

—Jeff Koons

Since its creation in 1986, Jeff Koons’s *Rabbit* has become one of the most iconic works of 20th-century art. Standing at just over three feet tall, this shiny steel sculpture is at once inviting and imposing. *Rabbit* melds a Minimalist sheen with a naïve sense of play. It is crisp and cool in its appearance, yet taps into the visual language of childhood, of all that is pure and innocent. Its lack of facial features renders it wholly inscrutable, but the forms themselves evoke fun and frivolity, an effect heightened by the crimps and dimples that have been translated into the stainless steel from which it has been made. Few works of art of its generation can have the same instant recognizability: it has been on the cover of numerous books, exhibition catalogues and magazines; a monumental blow-up version even featured in the 2007 Macy’s Thanksgiving Day Parade. For an artist such as Koons, who is so focused on widening the sphere in which art operates and communicates, *Rabbit* is the ultimate case in point.

Despite its endemic presence in our cultural fabric, *Rabbit* is also an exceedingly rare object. The sculpture was cast in 1986 in an edition of three, plus an artist’s proof. In addition to this example, one is now in The Broad Art Foundation, Los Angeles, another in the collection of the Museum of Contemporary Art in Chicago, and a third in the National Museum of Qatar. Thus, the present example is the only one left in private hands, and while other examples have been exhibited extensively, this example of *Rabbit* has not been exhibited in public since the 1988 group show, *Schlaf der Vernunft*, or *The Sleep of Reason*, at the Museum Fredericianum in Kassel.

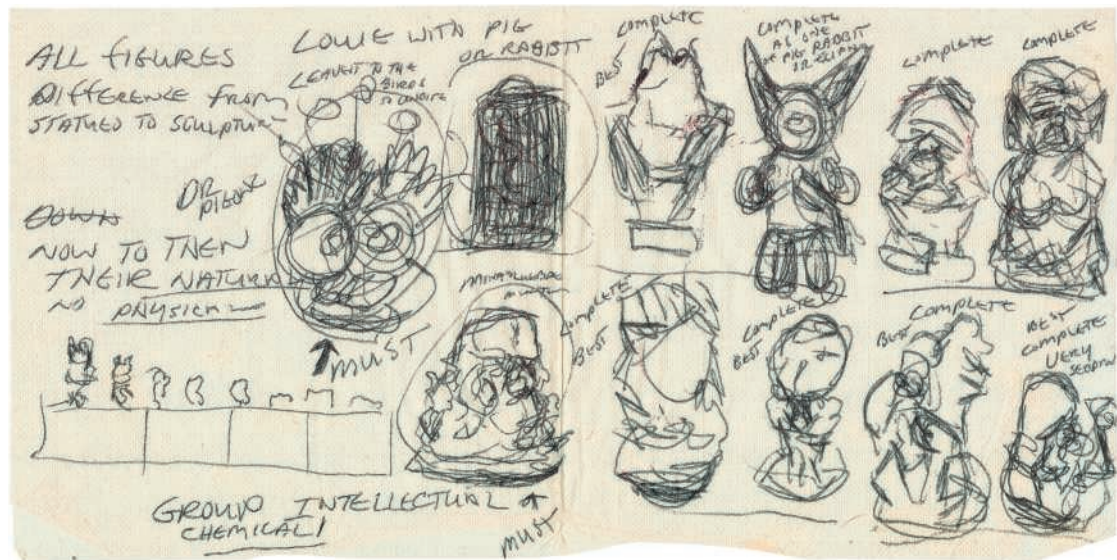
Looking at *Rabbit*, the precision for which Koons has since become so renowned is there in all its seductive glory. The steel surface of the titular bunny initially appears smooth and balloon-like, the forms reduced to some abstract, Platonic ideal. They nonetheless introduce complex plays of form, with the narrow carrot serving as a counterpoint to the rounded torso and face. Adding a dynamism to the composition, the tentatively-hovering carrot, perching at the edge of the spherical head also ensures that there is a tension to the work. It hints at penetration, at bursting the balloon, and at that most Koonsian of subjects: sex. The dynamism of *Rabbit* is reinforced by the fact that, on closer inspection, this sculpture has been rendered with an incredibly meticulous attention to detail. Be it in the corrugations that run up the bending ears, the seams that run down the body, the trails of sheet metal that sprout from the bottom of the carrot or the letters around the nozzle on the reverse, there is an incredible range of textures at play. These are made all the more dramatic by the mercury-like perfection of the bulk of the surface which they disrupt and emphasize. Its curving, sloping surfaces reflect the viewer, yes, but also reflect itself. In this, entire games of light and movement are invoked, with aspects of the rabbit’s anatomy reflected in its head, in its torso and even in the carrot, creating a veritable hall of mirrors.

It is hard to underestimate the cultural impact of *Rabbit*—both on artists and critics, and the wider viewing public. When it was first shown at Ileana Sonnabend’s gallery in New York in 1986, the art critic of the *New York Times*, Roberta Smith, described this “oversize rabbit, with carrot, once made of inflatable plastic. In stainless steel, it provides a dazzling update on Brancusi’s perfect forms, even as it turns the hare into a space-invader of unknown origin” (R. Smith, “Art: 4 Young East Villagers at Sonnabend Gallery,” *New York Times*, 24 October 1986, reproduced online). The respected Museum of Modern Art curator Kirk Varnedoe would describe it as a milestone, recalling that he was “dumbstruck” when he first saw it at the Sonnabend exhibition (K. Varnedoe, “Milestones: 1986: Jeff Koons’s *Rabbit*,” *ArtForum*, Vol. 41, No. 8, April 2003, reproduced online at www.artforum.com). In 2000, Varnedoe curated *Open Ends* at MoMA, juxtaposing *Rabbit* with Brancusi’s own works. In 1987, the year after *Rabbit* was made, a cast was featured in the Saatchi Collection’s *NY Art Now* in London; Damien Hirst,

Opposite page: Jeff Koons in his studio, 1986. Photo: © Ari Marcopoulos. Artwork: © Jeff Koons.

Jeff Koons, *Inflatable Flower and Bunny (Tall White, Pink Bunny)*, 1979. Artwork: © Jeff Koons.





Statuary concept drawings on a napkin, 1986. © Jeff Koons.

Louise Lawler, *Foreground*, 1994. Tate, London (another version of the present lot illustrated). Courtesy of the artist and Metro Pictures, New York.

Opposite page: Installation view, *Schlaf der Vernunft*, Museum Fridericianum, Kassel, February 21 – May 23, 1988 (present lot illustrated). Photo: Karl-Hermann Moller. Artwork: © Jeff Koons.

Opposite page: Installation view, *Peter Halley, Meyer Vaisman, Jeff Koons, Ashley Bickerton, Sonnabend Gallery*, New York, October – November 8, 1986 (another version of the present lot illustrated). Courtesy Sonnabend Gallery, New York. Artwork: © Jeff Koons.

then a young art student, would see it, later recalling, “I couldn’t get my head around its simple beauty at first; I was stunned, the bunny knocked my socks off” (D. Hirst, quoted in G. Wood, “The Wizard of Odd,” *Observer*, 3 June 2007, reproduced online at www.theguardian.com). And when Louise Lawler made the photograph *Foreground* in collectors Stefan Edlis and Gael Neeson’s home, it was the side view of the sidelined *Rabbit* that added to the pointedly understated visual drama, disrupting the Mondrian-esque geometry of the interior.

Kirk Varnedoe’s article in *ArtForum*, recalling his impression of the *Rabbit* when he saw it in 1986, exemplifies the incredible iconic intensity with which Koons managed to imbue his sculpture. Varnedoe runs through a catalogue of allusions and implications. After all, this faceless quicksilver rabbit manages to embody whole ranges of references while at the same time

remaining deadpan and aloof. We find ourselves filling its steely silence with thoughts of Disney, Playboy, childhood, Easter, Brâncuși, Lewis Carroll, Frank Capra’s *Harvey*, Marcel Duchamp’s readymades, Andy Warhol’s *Clouds*... The *Rabbit* manages to invoke all of the above, without ever plumping for a single meaning. “Look at the *Rabbit*,” Koons said to David Sylvester. “It has a carrot to its mouth. What is that? Is it a masturbator? Is it a politician making a proclamation? Is it the Playboy Bunny?... it’s all of them” (J. Koons, quoted in D. Sylvester, *Interviews with American Artists*, London, 2002, p. 342). If not for *Rabbit*, Koons said he would have called it *The Great Masturbator* after Salvador Dalí’s painting. *Rabbit* is what the viewer brings to it. “I’ll be your mirror,” breathed Nico in the eponymous Velvet Underground track a couple of decades earlier, at the height of their collaboration with Warhol. “Reflect what you are, in case you don’t know... I find it hard to believe you don’t know / The beauty you are.” *Rabbit* echoes this sentiment: it is a hand—albeit an authoritative one—held out in support for the viewer. It tells us that life is good, that all tastes are acceptable, that we should be at one with ourselves. Gleaming like some luxurious futuristic idol, it is a mirror not for princes, but for the public, reflecting us, incorporating us within the ever-shifting drama that plays out on its surface. We are all embraced by this totem.

The success of *Rabbit*, more than any of the other works in the *Statuary* series that Koons had shown at the Sonnabend Gallery, is all the more impressive considering it was the only sculpture in the group that was almost not made. When, in the wake of his *Luxury and Degradation* show, Koons had been asked to contribute works for a group show alongside painters Ashley Bickerton, Peter Halley and Meyer Vaisman, he had been struck in a moment of inspiration and had sketched out—on a bar napkin—ideas for nine of the ten sculptures that would give an idea of the cross-section of society. There is *Louis XIV* at one end, *Bob Hope* at the other, with *Cape Codder Troll* and *Doctor’s Delight* in between. Yet for *Rabbit*, there is a rare note of indecision. “When I made my stainless steel rabbit, I really couldn’t decide whether to make an inflatable rabbit or an inflatable pig,” Koons explained to Norman Rosenthal.

“I would stay up at night. I have drawings from around that time where I have written down, ‘Shall I do the rabbit or



the pig?’ I would inflate the originals and look at them, and I couldn’t decide. ‘Shall I make the inflatable rabbit, or shall I make the inflatable pig? I like both.’ Economically, I could only make one of them at a time, and I chose the rabbit” (J. Koons, quoted in N. Rosenthal, *Jeff Koons: Conversations with Norman Rosenthal*, London, 2014, p. 135).

The show was a hit, with the artists—dubbed ‘The Hot Four’—fêted in the press and in art world circles. Fueled in no small part by the positive reception of *Rabbit*, it was a springboard to Koons’s international recognition, which would reach new levels with his subsequent series, *Banalities*—in which the jilted pig made its own resurgent appearance—and *Made in Heaven*.

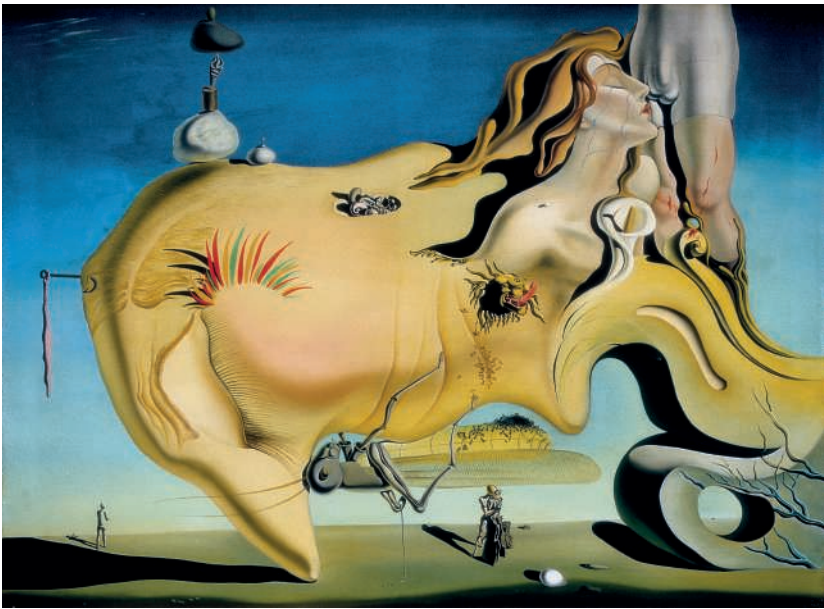
In his recollection of the dilemma he endured, Koons mentions inflating the originals. In the case of *Rabbit*, this was a callback to his first ‘official’ series of works, the *Inflatables* of 1979. In this series, a group of inflatable toys were shown on plinths made of right-angled mirrors, most of them flowers. The mirrors were themselves inspired by Robert Smithson’s works. In *Rabbit*, Koons appears to have fused the DNA of the inflatable toy and its mirror support from 1979, creating a single sculpture. The shape has changed from the original one shown in *Inflatable Flower and Bunny*: its legs and torso are more bulbous, making it at once cuter—and more phallic. This emphasizes its links to the pared-back aesthetic of the revered Romanian sculptor, Constantin Brâncuși, who



“I couldn’t get my head around its simple beauty at first; I was stunned, the bunny knocked my socks off.”

—Damien Hirst





“When the larger story of how Pop and Minimalism came to hybridize in their afterlives is eventually told, Rabbit will be a key exemplar.”

—Kirk Varnedoe

would distill forms down to their barest essence. In his *Male Torso*, for instance, there is just the inverted Y form of three cylinders—a body and two legs; in *Princess X*, the eponymous subject has been converted into what viewers and critics have repeatedly seen as an arcing penis and testicles—her head and breasts reduced to an incredible level of abstraction.

In truth, Koons has carefully worked to avoid accusations of over-abstraction in *Rabbit*. The wrinkles and creases of the inflatable original have been carefully crafted in steel, giving it a visceral link to the original object while instilling a heady sense of vulnerability. These ripples—themselves prefigured in the bronze version of Brancusi’s *Princess X*—create plays of light. Like the hanging strips of metal indicating the original plastic ‘leaves’ of the carrot in the bunny’s hand, they also serve as a covenant, inextricably linking *Rabbit* to its humble origin as a plastic blow-up toy. Thus, while serving as a textural counterpoint, adding a visual drama and dynamism to the ovoid and spherical forms that dominate the composition, they primarily function as minutely-observed details. In this way, Koons subtly insists that this is not a work of abstraction, but instead one of hyperrealism.

In this sense, the ephemeral nature of the inflatable has been transcended: transformed into stainless steel by artisans working to Koons’s famously-exacting specifications, *Rabbit* is nigh on indestructible. This is not an intimation of mortality: it is a refutation of it. The vulnerable plastic of the inflatable has been reinforced through Koons’s deft intervention. Stainless steel was a material to which Koons had turned in his previous series, *Luxury and Degradation*, creating works such as his *Jim Beam – J.B. Turner Train, Pail and Baccarat Crystal Set*.

These were all *objets trouvés*—found objects—that were then transmogrified by being rendered in shiny steel.

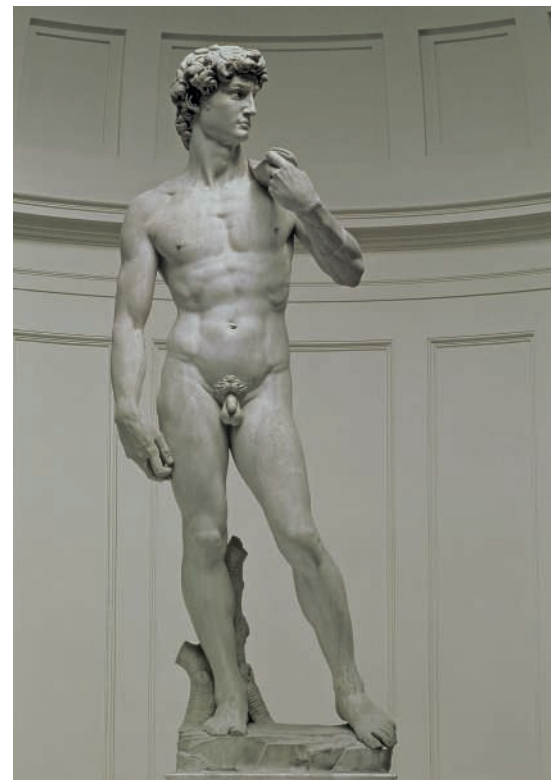
Steel is at once a practical, even proletarian material—one with which Koons had long associations, having been raised in York, Pennsylvania, a small city which prospered in part because of the local steel industry. Crucially, as well as being strong and useful, stainless steel also has the gleam and glimmer of luxury. “I think the Bunny works because it performs exactly the way I intended it to,” Koons said of *Rabbit*. “It is a very seductive shiny material and the viewer looks at this and feels for the moment economically secure. It’s most like the gold- and silver-leafing in church during the baroque and the rococo. The bunny is working the same way. And it has a lunar aspect, because it reflects. It is not interested in you, even though at the same moment it is” (J. Koons, quoted in A. Haden-Guest, “Interview: Jeff Koons,” pp. 12-36, A. Muthesius (ed.), *Jeff Koons*, Cologne, 1992, p. 22). In this way, *Rabbit* and its fellow sculptures in *Statuary* paved the way for the aesthetic that would see Koons continue to evoke the visual theatrics of European church interiors in *Banalities* and *Made in Heaven*.

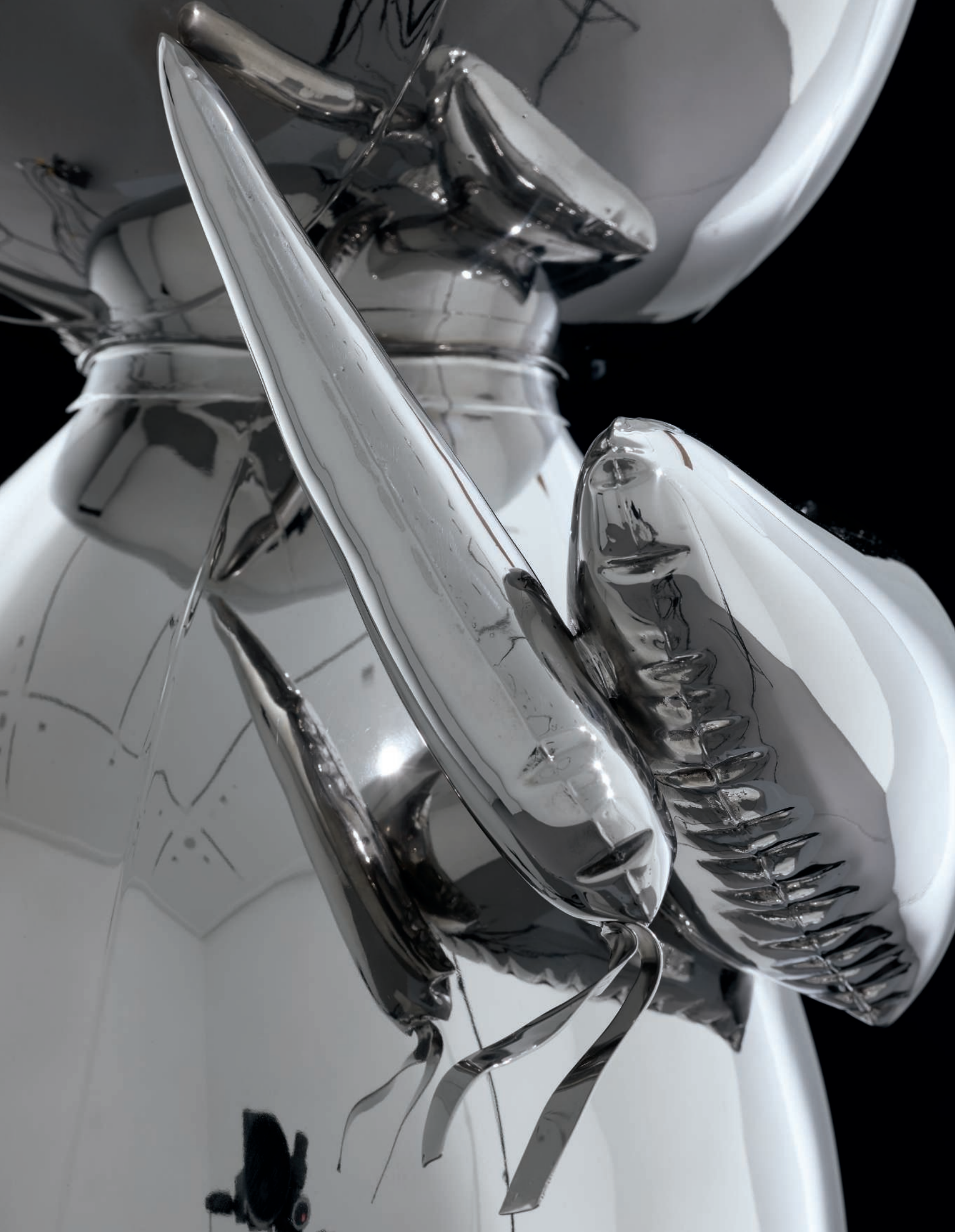
Rabbit, then, ties into the general wave of reassurance that lies at the heart of many of Koons’s works. He has often pointed towards social mobility, sometimes commenting upon it, sometimes critiquing it, but always insisting that the viewers accept themselves for themselves. Thus, in *Luxury and Degradation*, the series that immediately preceded *Statuary*, he explored the mechanics of the alcohol industry and the way they tap into and manipulate people’s aspirations in order, ultimately, to peddle booze. It was in this series that Koons had first invoked stainless steel in his sculptures, hinting at both its democratic side, and the fact that it is *not* a precious metal, however utilitarian it may be. Earlier, in *Equilibrium*, Koons had explored the way that success in sports was explored and exploited as a

Salvador Dalí, *The Great Masturbator*, 1929. Museo Nacional Centro de Arte Reina Sofia, Madrid. © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York. Photo: © Alinari / Art Resource, New York Image.

Michelangelo, *David*, 1501–1504, Galleria dell’ Accademia, Florence. Photo: Bridgeman Images.

Opposite page: Present lot illustrated (detail).







“Polishing the metal lent it a desirous surface, but also one that gave affirmation to the viewer. And this is also the sexual part - it’s about affirming the viewer, telling him, ‘You exist!’”

—Jeff Koons

vehicle for social change, especially in the African American community. Crucially, he was pointing out the irony both of the slender hope of salvation through basketball, and the fact that he himself, as an artist, was using these images as a rung in the ladder as he carried on in his own upward trajectory through the art world. This was the commodity culture of the contemporary art scene laid bare. Yet the suspended basketballs and the bronze *Aqualung* alike also acted as promises of support, of salvation.

Building on the success of its use in *Luxury and Degradation*, in *Statuary*, Koons explored to greater depths the ability of stainless steel to serve both as a leveler and as a deliberately flawed signifier of wealth. “*Statuary* presents a panoramic view of society,” Koons explained. “On the one side there is *Louis XIV* and on the other side there is *Bob Hope*. If you put art in the hands of a monarch, it will reflect his ego and eventually become decorative. If you put it in the hands of the masses, it will reflect mass ego and eventually become decorative. If you put art in the hands of Jeff Koons, it will reflect my ego and eventually become decorative” (J. Koons, quoted in H. Werner Holzwarth (ed.), *Jeff Koons*, Cologne, 2009, p. 224).

The various elements in *Statuary* occupy places across the strata of society and taste: from the inflatable toy of *Rabbit* to the old-school humor of Bob Hope to the extravagance and decadence of France’s ‘Sun King’ to the titillation of *Doctor’s Delight*, and so on... The objects range from treasures to gewgaws and everything in between. Koons ceased to use readymades in the series that followed, yet he continued to explore their aesthetic

in his own works, creating confections which deliberately invoked kitsch in *Banalities* and *Made in Heaven*. In the latter series, sculptures of flowers, cherubs and puppies were paired with others showing Koons making love to his then-wife in a series of lavishly explicit photographs, with some of their sex acts celebrated in three dimensions, on large scale, in materials such as polychrome wood, marble and glass. Koons was encouraging his viewers not to allow the structures and strictures of taste to keep them down, but to indulge their guilty pleasures, and indeed expunge any sense of guilt in the first place. As he has explained, “Art is a form of self-help that can instill a sense of confidence in the viewer” (J. Koons, quoted in R. Koolhaas & H.U. Obrist, “Interview,” pp. 61-84, *Jeff Koons: Retrospective*, exh.cat., Oslo, 2004, p. 61).

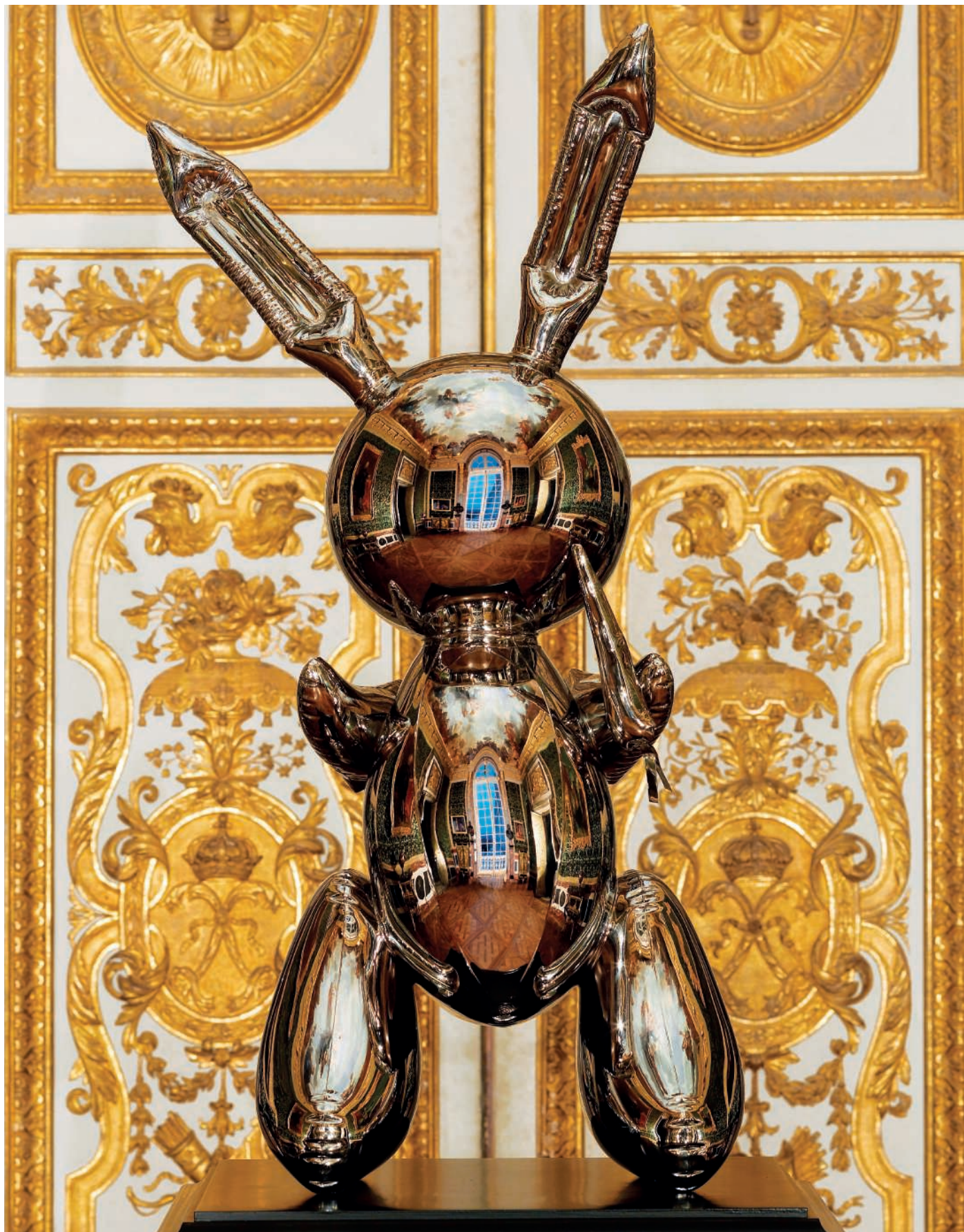
It is this self-help aspect that makes stainless steel such a perfect material for *Rabbit* and its fellow works. As Koons explained, “Polishing the metal lent it a desirous surface, but also one that gave affirmation to the viewer. And this is also the sexual part - it’s about affirming the viewer, telling him, ‘You exist!’ When you move, it moves. The reflection changes. If you don’t move, nothing happens. Everything depends on you, the viewer. And that’s why I work with it. It has nothing to do with narcissism” (Koons, quoted in I. Graw, “There Is No Art in It’: Isabelle Graw in Conversation with Jeff Koons,” pp. 75-83, M. Ulrich (ed.), *Jeff Koons: The Painter*, exh. cat., Frankfurt, 2012, p. 78). *Rabbit*, then, embraces the viewer in its reflective surface. Like the tree in the forest, it is activated by our presence.

As a sculpture, *Rabbit* is Koons’s avatar. It stands in for Koons specifically, and for the artist in general, a miniaturized authority figure on a plinth. Mute with its ‘mouthlessness,’ but with its ears firmly pointed towards us, *Rabbit* is a passive, responsive dictator, perfectly encapsulating the contradictions of the role of the artist that preoccupy and drive Koons himself. It is nonetheless powerfully eloquent, its carrot reminiscent

Opposite page: Installation view, *Jeff Koons: Versailles*, Château de Versailles, October 9, 2008 – April 1, 2009 (another version of the present lot illustrated). Photo: Laurent Lecat. Artwork: © Jeff Koons.

Gian Lorenzo Bernini, *The Ecstasy of Saint Theresa*, 1645 – 1652. Church of Santa Maria della Vittoria, Roma. Photo: Santa Maria della Vittoria, Rome / Bridgeman Images.

Constantin Brâncuși, *Bird in Space*, 1927. Photo: Edward Steichen / Condé Nast via Getty Images. Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.





of a microphone. As he explained to Matthew Collings only half a decade after *Rabbit* was created, Koons saw *Rabbit* as a symbol of “being a leader, an orator, the carrot to the mouth is a symbol of masturbation. I see Pop art as feeding people a dialogue that they can participate in. Instead of the artist being lost in this masturbative act of the subjective, the artist lets the public get lost in the act of masturbation” (J. Koons, quoted in M. Collings, “Jeff Koons Interviewed by Matthew Collings,” pp. 39-47, A. Papadakes (ed.), *Pop Art Symposium*, London, 1991, p. 42).

Rabbit stands out from the *Statuary* crowd, as it also prefigures what has since become one of Koons’s best-known and best-loved series of works: *Celebration*. *Rabbit* may only be three and a bit feet tall, but it is a clear ancestor of *Balloon Dog*, *Balloon Flower* and its sister-works—as well as the subsequent *Balloon Rabbit* of 2005-10. In this, it taps into one of the most recurrent themes in Koons’s work: the role of air or breath as a representation of life. Explaining this with reference to the pool toys so meticulously reproduced in painted for his series, *Popeye*, Koons stated, “When you take a deep breath, it’s a symbol of life and of optimism, and when you take your last breath, that last exhale is a symbol of death. If you see an inflatable deflated, it’s a symbol of death. These are the opposite” (J. Koons, quoted in J. Peyton-Jones & H.U. Obrist, “Jeff Koons in Conversation,” pp. 67- 75, Peyton-Jones, Obrist & K. Rattee (ed.), *Jeff Koons: Popeye Series*, exh. cat., London, 2009, p. 71). Be it in the early *Inflatables*, in the vacuum cleaners shown in his earlier series *The New*, in the bronze boats and diving equipment of *Equilibrium* or the balloons of *Celebration*, this invocation of breath has been a constant for Koons.

Rabbit, then, transcends its own limitations. It is a signifier that launches the viewer on an endless journey of association, tumbling down a rabbit hole of meaning. It neither confirms nor denies any of the conclusions that may be drawn. It is its ability to leave these ideas hanging that lends it the power that has seen it attain the status it enjoys today. It is approachable, sweet, high-brow, Pop; it is about sex and death and taste and class; it is about



optimism and innocence and reproduction. It explores the role of the artist in the modern world, and our own place too. It reflects whatever we bring to it. In this, it reveals Koons’s own ability to create art works that launch a thousand thoughts. It is only too apt that the last time this version of *Rabbit* was shown in public, over three decades ago, it was in a show entitled *The Sleep of Reason*. This phrase was taken from one of Francisco Goya’s *caprichos*, showing a sleeping artist beset by a tumult of beastly chimeras. “The sleep of reason produces monsters,” an inscription on the picture declares. However, Goya’s own explanation is more in tune with *Rabbit*: “Fantasy, abandoned by reason, produces impossible monsters; united with it, she is the mother of the arts and the origin of marvels.”

Opposite page and following spread: Present lot illustrated (detail).

Marcel Duchamp, *50 cc of Paris Air*, 1919. Philadelphia Museum of Art. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp. Photo: Philadelphia Museum of Art, Pennsylvania, PA, USA / The Louise and Walter Arensberg Collection, 1950 / Bridgeman Images.

Rudy Burckhardt, *Andy Warhol Silver Clouds at Leo Castelli*, 1966. Archives of American Art, Smithsonian Institution, Washington, D.C. Photo: Estate of Rudy Burckhardt / Artists Rights Society (ARS), New York. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).







NEWHOUSE

MASTERPIECES FROM
THE COLLECTION OF S.I. NEWHOUSE

◦16B ANDY WARHOL (1928-1987)

Little Electric Chair

signed and dated 'Andy Warhol 64' (on the overlap)
acrylic and silkscreen ink on linen
22 x 28 in. (55.9 x 71.1 cm.)
Painted in 1964-1965.

\$6,000,000-8,000,000

PROVENANCE:

Leo Castelli Gallery, New York
Galerie Ileana Sonnabend, Paris
Galleria Gian Enzo Sperone, Turin
Remo Morone, Turin
Anon. sale; Sotheby's, London, 27 June 2001, lot 17
Acquired at the above sale by the present owner

EXHIBITED:

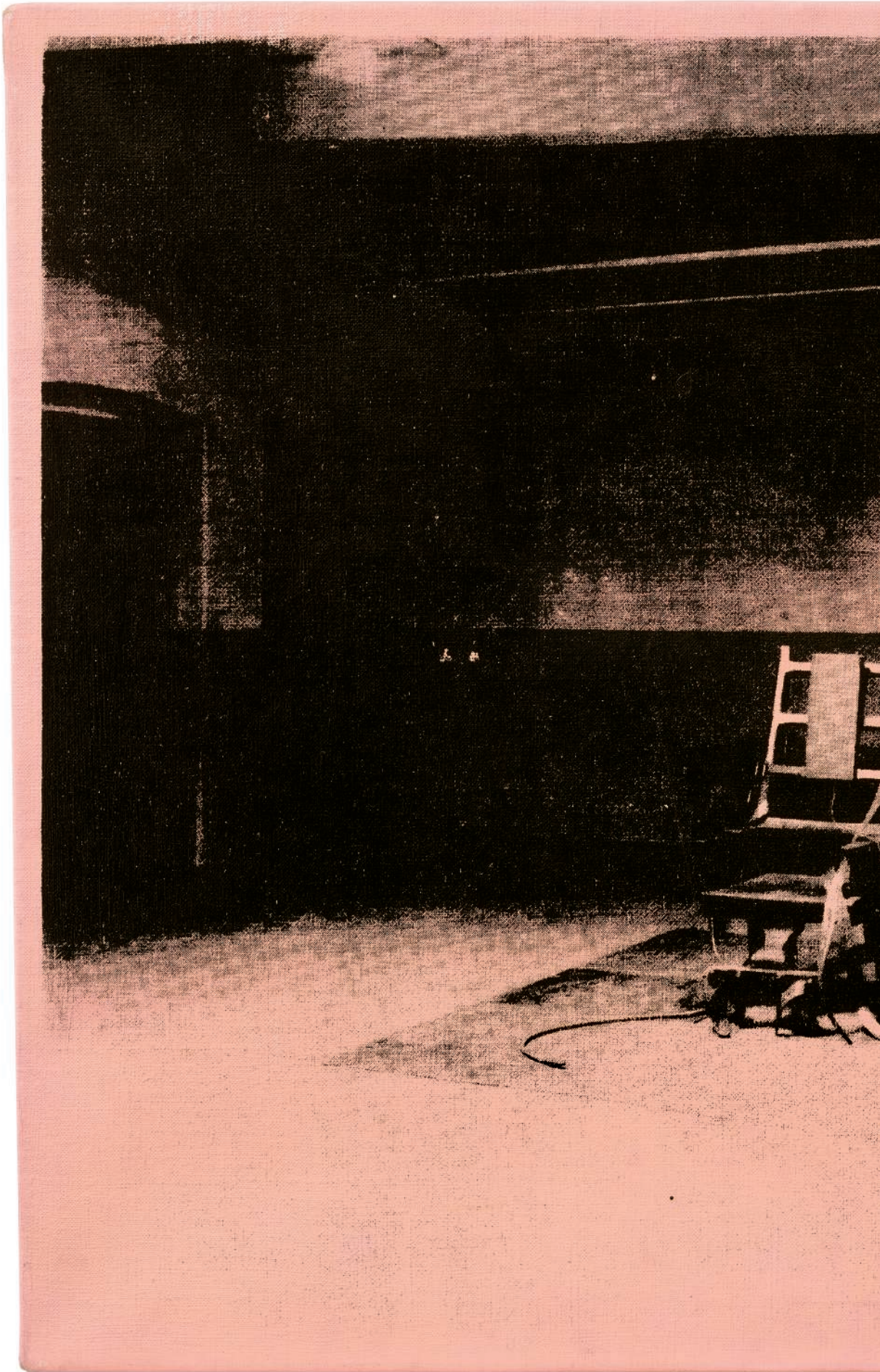
Milan, Gian Enzo Sperone Arte Moderna, *Warhol*, 1966
(illustrated in color on the exhibition poster).
San Marino, 6th Biennale D'Arte Repubblica di San Marino,
Nuove Tecniche D'Immagine, July-September 1967, p. 124
(illustrated).
Turin, Gallerie Civica d'Arte Moderna, *New Dada e Pop Art
Newyorkesi*, 1969, p. 44 and n.p., no. 78 (illustrated and titled
The Pink Chair).
Pasadena Art Museum; Chicago, Museum of Contemporary Art;
Eindhoven, Stedelijk van Abbemuseum; Musée d'Art Moderne
de la Ville de Paris; London, Tate Gallery; New York, Whitney
Museum of American Art, *Andy Warhol*, May 1970-June 1971,
n.p. (Pasadena); no. 31 (Eindhoven); no. 71 (Paris); p. 96, no. 114
(London, titled *Pink Chair*).

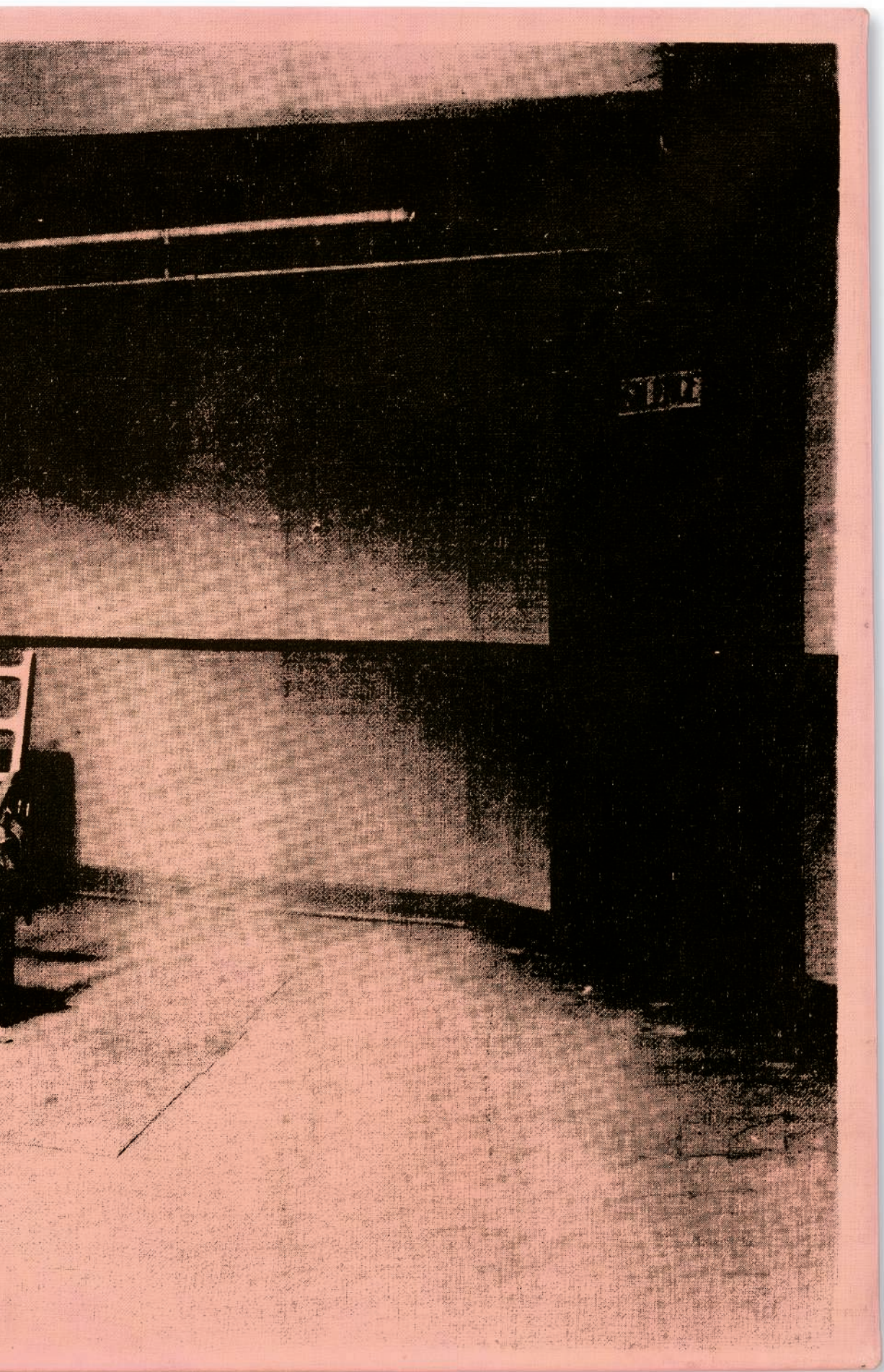
LITERATURE:

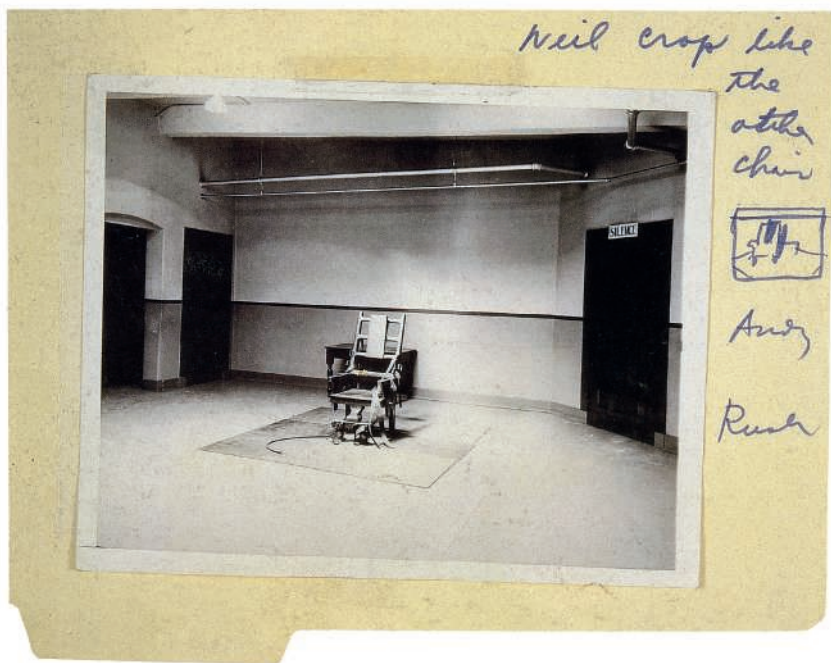
R. Crone, *Andy Warhol*, New York, 1970, pp. 300-301, no. 346
and 370.
R. Crone, *Das Bildnerische Werk Andy Warhols*, Berlin, 1976,
no. 286 and 662.
G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné:
Paintings and Sculptures 1964-1969*, vol. 02A, New York, 2004,
pp. 368 and 378, no. 1442 (illustrated in color).



S.D.







“The United States has a habit of making heroes out of anything and anybody, which is so great. You could do anything here. Or do nothing. But I always think you should do something.”

—Andy Warhol

A chilling portrait of one of America’s most infamous inventions, *Little Electric Chair* is the defining image of Andy Warhol’s *Death and Disasters* series, a seminal body of work that saw the artist penetrate the shining veneer of postwar American life and reveal the darker realities that lay simmering beneath. The sinister spectacle of the electric chair, alone save for the SILENCE sign that emerges from the darkness of the door, is bathed in a soft shade of flesh-toned pink, a colour unique to this group of works that was executed in late 1964-1965. Iconic both in its provocative subject matter and its unchanging reappearance throughout Warhol’s work, *Little Electric Chair* also demonstrates, in a single, unforgettable image, the artist’s unique ability at creating art that embodied the complex and contradictory sentiments of the postwar era.

The idea for the *Death and Disasters* series came about in June 1962, when Henry Geldzahler presented a copy of the day’s newspaper to Warhol over lunch, the headline “129 DIE IN JET” emblazoned across the front page. “I wanted Andy to get serious,” Geldzahler recalled, “I said, ‘It is enough life. It is time for a little death’” (H. Geldzahler, quoted in S. Watson, *Factory Made: Warhol and the Sixties*, New York, 2003, p. 104). Soon after, Warhol transferred the image of the plane wreckage onto canvas, the emphatic headline announcing the theme that would preoccupy the artist for the following years. As he famously explained: “I guess it was the big plane crash picture, the front page of a newspaper: 129 DIE. I was also painting the Marilyns. I realized that everything I was doing must have been Death. It was Christmas or Labour Day—a holiday—and every time you turned on the radio they said something

like, ‘4 million are going to die.’ That started it” (Warhol, quoted in G. Swenson, “What is Pop Art?” November 1963, in K. Goldsmith, ed., *I’ll Be Your Mirror: The Selected Andy Warhol Interviews, 1962-1987*, New York, 2004, p. 19).

Over the next two years, Warhol explored the theme of death through a variety of subjects, creating a powerful body of work that was intended for an exhibition at the Sonnabend Gallery in Paris in the spring of 1964—the first presentation of his art in Europe—that he planned to title “Death in America.” Believing that the French intelligentsia would scorn his Pop depictions of consumerist icons, Warhol instead chose to present the dark realities of everyday life in 60s America; those which were often overlooked in a zealous desire to uphold the wholesome, golden facade of the postwar American dream. In contrast to the cool commercialism of his Coca Cola bottles and Campbell’s soup cans, Warhol’s depictions of suburban car crashes, people jumping to their deaths from skyscrapers, the atomic bomb, race riots in the Deep South and more—each topical and specifically American tragedies—revealed the underside of the country’s overtly consumerist and capitalist culture. Chronicling celebrity death as well as the mundane fatalities of anonymous individuals, each group of this spectacular series offered, “discerning but distanced diagnoses of morbid American symptoms - gluttonous consumerism, commodity worship, infatuation with celebrity culture, racial terror, social hypocrisy, criminality, scandal, death” (O. Enwezor, “Andy Warhol and the Painting of Catastrophe” in *Andy Warhol: From A to B and Back Again*, exh. cat., New York, 2018-2019, p. 35).

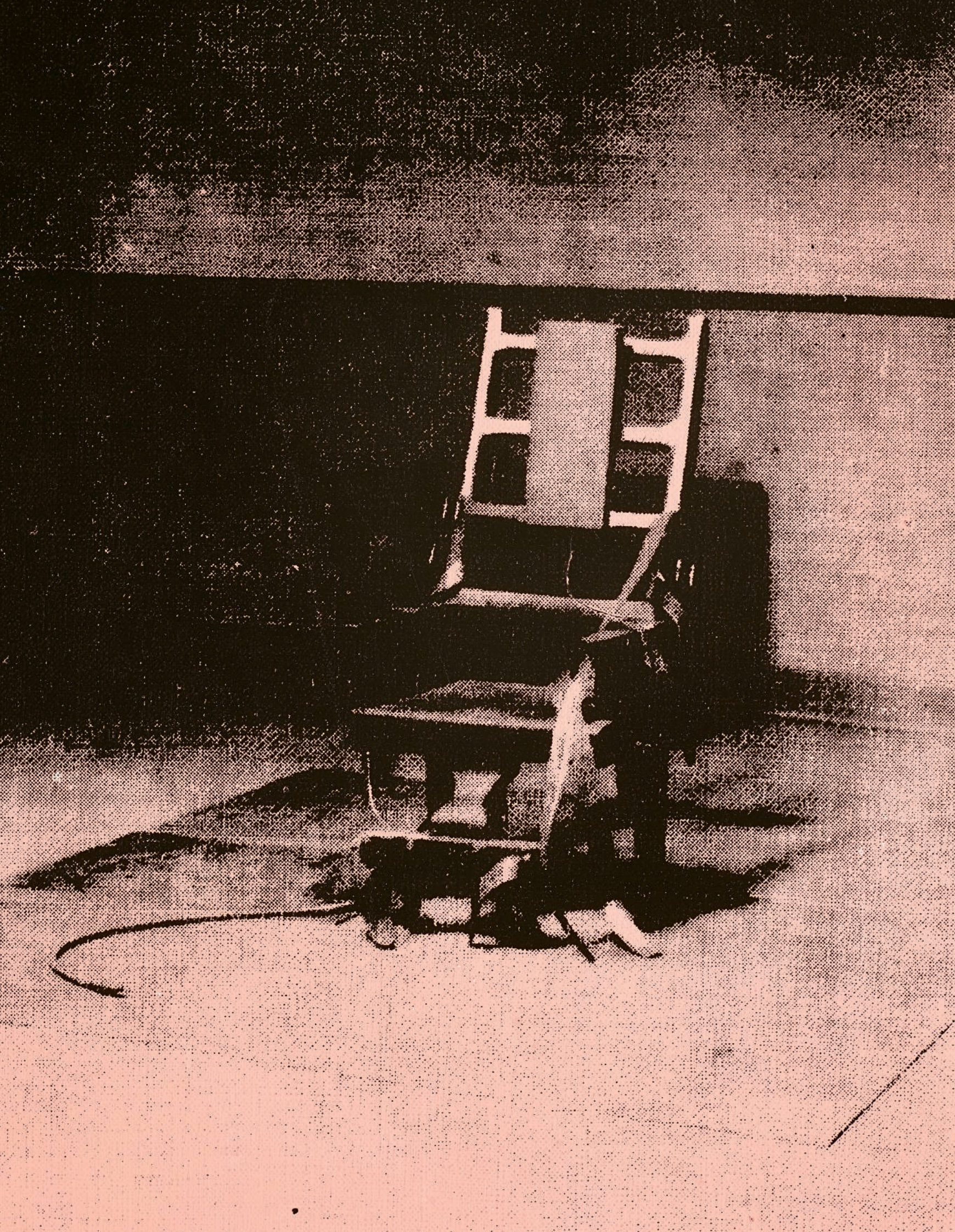
The most disturbing, provocative and sinister of this series, the *Electric Chairs* serve as the quintessential symbols of the group. Presenting a uniquely American mode of death—this form of execution originated in New York and struck Warhol as a “typically American way to go” (D. Bourdon, *Warhol*, New York, 1989, p. 154)—electrocution was at the forefront of people’s minds when Warhol began the group in early 1963. The source image was a press photograph from January 1953 that showed the electric chair, known as ‘Old Sparky,’ at Sing

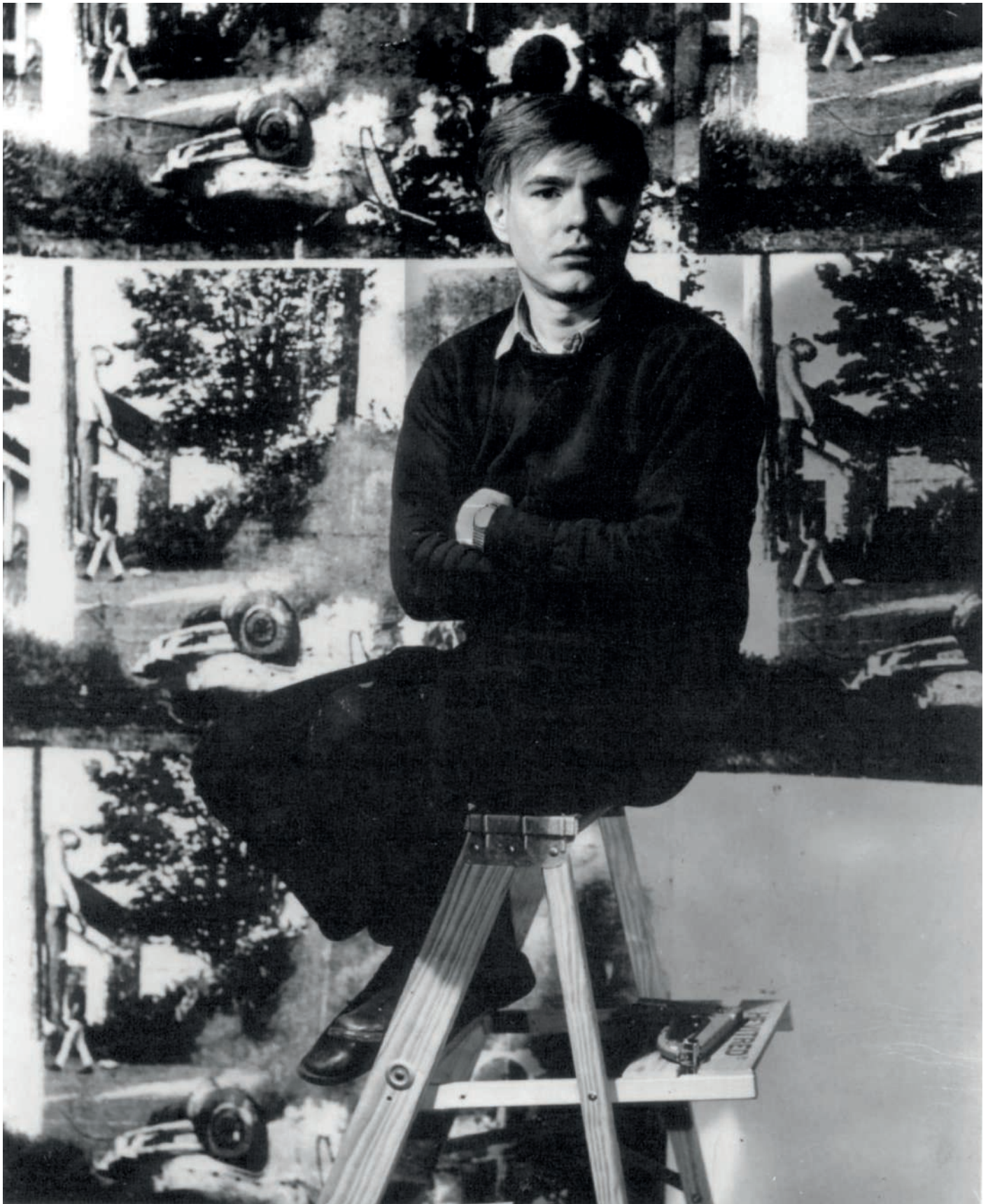
Source image for *Electric Chair* series. The Archives of the Andy Warhol Museum, Pittsburgh. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

Julius and Ethel Rosenberg in *NY Daily News*, April 6, 1951. Photo: NY Daily News Archive via Getty Images.

Opposite page and flap: Present lot illustrated (detail).









Sing State Penitentiary, Ossining, New York. It was here that Julius and Ethel Rosenberg, the notorious couple convicted of Soviet espionage, were executed a few months later in June 1953. It is no coincidence that at the time Warhol painted the present work in 1964–1965, the issue of capital punishment had come to the fore of contemporary discourse once more, with protest against the death penalty at an all-time high. In New York, the electric chair in Sing Sing was used for the final times in March and August of 1963, before being finally outlawed two years later.

Taking this press photograph, which was already highly contrasted to increase its legibility for media dissemination, Warhol applied a single layer of monochrome color before printing the silkscreen. For this group of *Little Electric Chairs*, the artist used a range of colors from garish cadmium yellow and orange, to sugary lavenders and pinks—bright, artificial and ‘decorative’ tones creating a disturbing contrast with the sinister subject matter printed on top. The rare, soft pink of the present work, which has previously been exhibited as “The Pink Chair,” is in fact a very light shade of ‘indo orange red.’

Both the authorless monochrome ground and the near-mechanical mode of silkscreen printing were perfectly suited to the cold, mechanised method of killing that the image presented. While this depersonalised mode of production and the repetition of the same image throughout the series would seem to affirm Warhol’s famed statement that, “when you see a gruesome picture over and over again, it doesn’t really have any effect” (A. Warhol, quoted in G. Swenson, *op. cit.*, p. 19), the result of these works is in fact the opposite. It is the seeming indifference to the meaning of this image that paradoxically heightens the quiet horror it exudes. Warhol neither numbs nor diminishes the impact of this image but rather forces the viewer to confront head on this stark, terror-filled chamber of death, one of the many “open sores” of American life at this time (T.

Crow, “Saturday Disasters: Trace and Reference in Early Warhol,” *Art in America*, May 1987).

Unlike the *Car Crash* works, in which bodies are strewn out of wrecked cars or the *Race Riots*, which present frenzied snapshots of conflict and brutality, the *Electric Chairs* are exempt from explicit violence, defined by a stillness, emptiness and silence that sets them apart from these action-filled visions of death. Lacking any sign of human presence, *Little Electric Chair* is filled with a chilling sense of foreboding. Spot lit and set just off centre, the instrument of death stands empty, the restraints hanging down limply as it awaits its next victim. The real terror is left unseen making it all the more horrifying; the viewer is left to imagine the gruesome events that will follow. Perfectly cropped to Warhol’s exact specification, this image appears as if a still from a film, a morbid theatre of death that simultaneously repulses and intrigues. Indeed, the cinematic, *film noir* composition and macabre contrast of light and shadow set amidst the soft pink glow all serve to endow this scene with a hypnotic visual power and a disturbing beauty.

It is in its very absence of human content that this image paradoxically serves as the complete embodiment of the concept of death that Warhol was exploring with this series. As Neil Printz has written, “The photograph selected by Warhol represents death as absence and silence, a conjured void” (N. Printz, “Painting Death in America,” in *Andy Warhol: Death and Disasters*, exh. cat., Houston, 1988–1989, p. 16). Picturing this empty death chamber and solitary chair in an image that is at once notorious yet entirely depersonalised, Warhol encapsulated his own ideas of death: “I never understood why when you died, you didn’t just vanish and everything could just keep going the way it was, only you just wouldn’t be there. I always thought I’d like my own tombstone to be blank. No epitaph, and no name. Well, actually, I’d like it to say ‘Figment’” (Warhol, quoted in Printz, *ibid.*, p. 17).

Francis Bacon, *Study after Velázquez's Portrait of Pope Innocent X*, 1953. Des Moines Art Center. © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, New York 2019. Photo: Bridgeman-Giraudon / Art Resource, New York.

Opposite page: Andy Warhol in his studio, 1963. Photo: John D. Schiff. Courtesy of Leo Baeck Institute, New York. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

Andy Warhol, *Green Car Crash (Green Burning Car I)*, 1963. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.



NEWHOUSE

MASTERPIECES FROM
THE COLLECTION OF S.I. NEWHOUSE

◦ 17B LUCIAN FREUD (1922-2011)

Painter's Garden

oil on canvas
24½ x 18½ in. (61.3 x 46 cm.)
Painted in 2003.

\$4,000,000-6,000,000

PROVENANCE:

Acquavella Contemporary Art, Inc., New York
Acquired from the above by the present owner, 2008

EXHIBITED:

London, Wallace Collection; New York, Acquavella
Contemporary Art, Inc., *Lucian Freud: Recent Paintings &
Etchings*, March-May 2004, n.p., no. 4 (illustrated in color).
New York, Museum of Modern Art, *Lucian Freud: The Painter's
Etchings*, December 2007-March 2008, pp. 128 and 138,
pl. 98 (illustrated in color).

LITERATURE:

S. Smee, *Lucian Freud 1996-2005*, New York, 2005, n.p., no. 78
(illustrated in color).
M. Gayford, *Lucian Freud*, vol. 2, London, 2018, pp. 257 and 298
(illustrated in color).

“My work is purely autobiographical ...

It is about myself and my surroundings.

It is an attempt at a record.”

—Lucian Freud







An intimate work painted at the height of Lucian Freud's international acclaim, *Painter's Garden* offers a rare glimpse of the world beyond his studio. Executed in 2003, and included in his landmark exhibition at the Wallace Collection in London the following year, it belongs to a sequence of works depicting the back garden of his home at 138 Kensington Church Street, where he spent the last fifteen years of his life. Charged with the piercing scrutiny of his portrait practice, these works stand among the most poignant creations of this period. It was here, in the overgrown fifty-foot stretch of bamboo, apple trees and buddleias, that Freud finally embraced working *en plein air*, realising an ambition incited by his encounters with the work of John Constable almost sixty years previously. In contrast to his pristine botanical still lifes, which reached their pinnacle in the masterpiece *Two Plants* (1977-80; Tate, London), here the artist adopted a looser painterly style, liberated by his attempt to capture nature's unpredictable rhythms. Though undeterred by this new challenge as he entered his ninth decade, Freud was increasingly aware of the passage of time. Below the tree lay the ashes of his whippet Pluto: his faithful companion and frequent subject, who passed away shortly before the present work. Infused with life, movement and a newfound sense of urgency, *Painter's Garden* bears witness to the dual spirit of innovation and self-reflection that defined the artist's final decade.

By the early 2000s, Freud's international standing was undisputed. Following the celebrated portraits of Sue Tilley and Leigh Bowery created during the 1990s, he was widely hailed as the nation's greatest living painter. In 2001, he was commissioned to paint Queen Elizabeth II; the following year his major retrospective opened at the Tate Britain, London, to outstanding critical acclaim. His exhibition at the Wallace Collection, which subsequently travelled to New York, built upon this momentum: the critic Robert Hughes wrote of "a genuine national treasure, briefly ensconced in one of England's (and the world's) supreme collections" (R. Hughes, "The Master at Work," *The Guardian*, April 6, 2004). Unprecedented numbers of

"An intimate, familiar place—similar to the countryside around Dedham for Constable—the motif of the Notting Hill garden, like all of the subjects in Freud's paintings, gains a meaning from the bond that unites it with the painter. The ashes of his long-time companion, the whippet Pluto, were buried at the foot of the tree. These are works in the form of a discrete elegy to Pluto, evoking the circle of life and, at the same time, providing a moving response to Constable's paintings."

—Cécile Debray

people surged through the small galleries. Freud's daughter Annie recalls that the museum was "stuffed to the gunnels from morning to night," forcing staff to introduce crowd control measures (A. Freud, quoted in P. Hoban, *Lucian Freud: Eyes Wide Open*, Seattle, 2014, p. 142). The garden paintings sat alongside significant new portraits including *The Brigadier* (2003), *David and Eli* (2003-04; Tate, London) and *Portrait on a White Cover* (2002-03), as well as works now held in the Victoria & Albert Museum, Chatsworth House and the Art Gallery of New South Wales. "Freud, who is 81, is at the top of his form," wrote Sebastian Smee, "and these new pictures press in fiercely on the mind and heart" (S. Smee, "A unique way of seeing and feeling," *The Telegraph*, April 5, 2004).

Freud frequently described himself as a "biologist," and had long been interested in the natural world. At art school in rural Dedham between 1939 and 1941, he imbibed the botanical interests of his teacher Cedric Morris: an avid horticulturalist and landscape painter. Moreover, he was fully aware of the shadow of Constable, whose name had become synonymous with the region, and whose *Study for Trunk of an Elm Tree* (1821) he had admired in the Victoria & Albert Museum. In a bid to imitate the latter, the young Freud set up an easel outside, but claimed he found open-air conditions impossible. Whilst indoor studies of plants came to populate his practice, he repeatedly avoided

Opposite page: Lucian Freud in his studio, London, 1997. Photo: © Henri Cartier-Bresson / Magnum Photos. Artwork: © The Lucian Freud Archive / Bridgeman Images.

Vincent van Gogh, *Trees and Undergrowth*, 1887. Van Gogh Museum, Amsterdam. Photo: Bridgeman Images.

John Constable, *Study of the Trunk of an Elm Tree*, circa 1821. Victoria and Albert Museum, London. Photo: Victoria and Albert Museum, London, UK / Bridgeman Images.





painting the natural landscape from life. “I never work in direct sunlight because I can’t see properly in it, I can’t see the forms sufficiently,” he later explained. He also valued the privacy of the studio, complaining of a “feeling about other people, with not wanting to be watched” (L. Freud, quoted in M. Gayford, *Lucian Freud*, vol. 2, London 2018, p. 221). During the early 1970s, he made a brief exception, creating a small series of suburban London landscapes. It was not until the late 1990s, prompted by his move to Notting Hill Gate, that the garden began to feature prominently in his *oeuvre*. The house’s ground floor veranda, with its leafy canopy above, provided a welcome shelter from both the sunlight and his neighbors. On the brink of his eightieth birthday, Freud threw himself wholeheartedly into a new way of painting.

The present work and its companions marked an important stylistic shift in his practice. In *Garden, Notting Hill Gate* (1997)—an early work in the series—Freud spoke of “a race against autumn ... I was very conscious of where I was leading the eye. Where I wanted the eye to go but not to rest; that is, the eye shouldn’t settle anywhere.” Sidestepping the precision and clarity of his still life plant studies, the garden paintings were alive with rapid, intuitive strokes of impasto, capturing the play of light and shifting elemental conditions. “My way of trying to keep in time with nature is to keep it very loose,” he explained (L. Freud, quoted in W. Feaver, *Lucian Freud*, New York 2007, pp. 33–34). The present work glows with fresh immediacy, near-abstract in its rich accrual of color and texture. In contrast to the decaying indoor specimens featured in *Two Plants*—described by Freud as “lots of little portraits of leaves”—the scene is wrought with the same visceral life-force as his depictions of naked flesh (L. Freud, quoted at <https://www.tate.org.uk/art/artworks/freud-two-plants-t03105> [accessed March 8, 2019]). Freud produced several variations on the present work, including a remarkable large-scale etching (2003–04), and a further canvas of the same title (2005–06). During this period, his

“I wanted to take on the garden because in the past I’ve either put the chunk indoors or done it from a distance. I was very conscious of where I was leading the eye. Where I wanted the eye to go but not to rest; that is, the eye shouldn’t settle anywhere.”

—Lucian Freud

thought turned increasingly to Constable, having recently curated an exhibition of his work at the Centre Georges Pompidou. Shortly after *Painter’s Garden*, he produced *After Constable’s Elm* (2003), a tribute to the work that had thwarted him all those years ago.

In many ways, then, Freud’s practice had come full circle. It was a complex time for the artist. On one hand, his creative instincts were stronger than ever; as a painter, said Hughes, he was “younger” and “sexier” than any of the YBAs (R. Hughes, *ibid*). On the other hand, he was aware that time was fleeting. Though Freud’s works had always been personal, they were increasingly populated by tender affirmations of life: his grandchildren, his animals and his garden. *Pluto’s Grave*, painted just before the present work, is less a meditation on the death of his pet than a celebration of the leaves and plants that now grew upon his remains. Significantly, the techniques developed in the garden paintings would come to have a noticeable impact on his self-portraits, which were progressively defined by their fluid, impressionistic surfaces. Examples from 2002 and 2003–04 bear witness to this quality, their resolution blurred as if seeking to “keep in time with nature.” “My work is purely autobiographical,” said Freud. “... It is about myself and my surroundings. It is an attempt at a record” (L. Freud, quoted in *Lucian Freud*, exh. cat., Hayward Gallery, London, 1974, p. 13). *Painter’s Garden*, in this regard, may be understood as a portrait of his own condition.

Opposite page: Present lot illustrated (detail).

Lucian Freud’s studio and garden, London, 2006. Photo: David Dawson / Bridgeman Images. Artwork: © Lucian Freud Archive / Bridgeman Images.

NEWHOUSE

MASTERPIECES FROM
THE COLLECTION OF S.I. NEWHOUSE

o18B **GIORGIO MORANDI** (1890-1964)

Natura Morta

signed and dated 'Morandi 1941' (lower left)
oil on canvas
13¾ x 19¼ in. (34.8 x 49.1 cm.)
Painted in 1941.

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

PROVENANCE:

Torino Gallery, La Bussola
Galleria dello Scudo, Verona
Daniele Pascali, Switzerland
Acquavella Galleries, Inc., New York
Acquired from the above by the present owner, 2010

EXHIBITED:

Museo d'Arte Moderna di Bologna, *Morandi*, January-April
2009, pp. 212 and 215, no. 61 (illustrated in color).

LITERATURE:

L. Vitali, *Morandi catalogo generale*, vol. 1, Milan, 1977, n.p.,
no. 316 (illustrated).





“Morandi’s still lifes held a moral lesson for some young people of my generation. For in a period of lies and rhetoric, he was the least rhetorical of anyone; his work was a lesson for us in artistic integrity.”

—Giorgio Bassani

The art of Giorgio Morandi exalts the contemplation of objects, usually bottles and containers of the most ordinary, mundane kind, for their interest as volumetric form and color, one shape in relation to the others, moreover for the emotional nuances that the artist appeared to associate with certain long-held, familiar things. Morandi shared with the finest, master practitioners of the still-life genre—painters such as Chardin, Courbet, and Cézanne—the ability to analyze, describe, and reveal, within these closely focused parameters, how we view and perceive the presence and weight of objects as they exist under light, in the openness of space.

Compared to an artist treating the figure or a landscape, subjects in which the possibilities for overtly expressive—indeed, expressionistic—representation are manifold and often irresistible, the quiet still-life painter, for whom the word “still” is the defining demeanor, is the pacifist, the conscientious objector among his more

vehement, excitable colleagues. In 1941, when Morandi painted in his Bologna studio—which was also his bedroom—this wide-view array of four bottles, a slender china vase dotted with small floral motifs, a cylindrical jug, and two smaller vessels, a crisis was at hand. The course of European history lay in the balance—an entire continent had descended into a state of total war.

The row of bottles and containers on Morandi’s studio table are that which they are, but also suggest a stalwart phalanx, a Roman legion’s front-rank shield-wall, a last-ditch barricade of resistance to the barbarian horde rampaging down the street. These objects constitute a totemic, defensive line that Morandi erected between the inner life of the creative, feeling individual and the collective madness that had come to prevail all around outside.

These vessels moreover carry within them, invisibly, the ideas and values that the artist was seeking to preserve and protect: a peaceable, orderly environment, free from menace and threat, in which the artist’s state-of-mind, of sober, sure, and steady presence, might remain as these objects themselves—centered, integrated, and whole. These tempered, conciliatory qualities would prove most comforting in the years that immediately followed.

Giorgio Bassani, author of *The Garden of the Finzi-Continis* (1962), was in his mid-20s during the war. Born and schooled in Bologna, he was teaching in Ferrara where by 1938 he had become a clandestine activist in the anti-fascist resistance. Arrested in May 1943, he was released two months later, following Mussolini’s ouster and confinement. “Morandi’s still lifes held a moral lesson for some young people of my generation,” he wrote. “For in a period of lies and rhetoric, he was the least rhetorical of anyone; his work was a lesson for us in artistic integrity” (quoted in J. Abramowicz, *Giorgio Morandi: The Art of Silence*, New Haven, 2004, p. xiv).

The unrheterical, non-belligerent nature of Morandi’s work could indeed provide a welcome balm for the troubled spirit, as the critic Giuseppe Marchiori affirmed in 1963: “During the tragedy of conflict and oppression we were consoled in our sorrow by the thought of the man in a room on the Via Fondazza... Morandi was in all probability painting a picture of bottles, lamps and dusty boxes. Amid the clamor of war his silent and lonely steadfastness was a bulwark; it was a noble protest of the man [who was] ‘the most out of step’ in the world” (quoted in *ibid.*, p. 165).

Like the many Italian writers, composers, and artists who refrained from outwardly protesting Mussolini’s fascist state, Morandi benefited from the government’s extensive patronage of the arts. In 1930 his growing reputation as a painter and printmaker won him the



professor's chair in etching at the Bologna Accademia di Belle Arti, a position he held until his retirement in 1956. The artist exhibited paintings in the Venice Biennales of 1930 and 1934, as well as in the Rome Quadriennales of 1931 and 1935. He was given a personal room to show fifty works in the 1939 Quadriennale, where he won the second prize for painting.

The Ministry of Education, Morandi's official employer, included him in their large inaugural exhibition of contemporary art held in 1941, intended to advertise the "eternal vitality of the genius of our Italian race" (quoted in *ibid.*, p. 177). In his review of the show, Attilio Crespi lauded Morandi's "aristocratic reserve, his ability to ennoble the most humble and silent of models...giving a solemn dignity to his paintings of objects that Morandi elevated to the stature of symbols" (quoted in *ibid.*).

This award drew criticism from Mussolini's National Fascist Party; Morandi's prosaic still-life subjects and his seemingly withdrawn, private stance did not suit its program of *La Romanità*—the chest-beating emulation of ancient Rome—nor the image of Il Duce's "The New Man" and other stridently promulgated public ideals. Morandi was accused in the press of overlooking nationalistic values while continuing to allow corrupting foreign influences into his work—the artist would always proudly attest to his admiration for the Frenchman Cézanne. The critic Giovanni Scheiwiller, in his monograph on Morandi published in 1943, responded in the artist's defense: "A still life can move us because of its intrinsic qualities, for its emotional intensity and for inexplicable mysterious reasons... His works document the triumph of the spirit over materialism... Morandi is one of the few privileged [artists] with the capacity to produce paintings of pure poetry" (quoted in *ibid.*, p. 176).

Morandi had close friends who were involved in the Resistenzà. After a postcard he had sent was discovered in the possession of the critic Carlo Ragghianti, who had been arrested for anti-fascist activity, agents of OUVRA, the secret police, showed up at Morandi's door on 23 May 1943 and carted him off to prison—around the same time that Bassani was detained in Ferrara. No incriminating evidence, however, was found in Morandi's home—he had been careful to dispose of any compromising correspondence the previous year. Because Morandi was an esteemed professor at the Accademia, friends with connections high in the Ministry of Education managed to obtain the artist's release within a week.

An important railway hub in northern Italy, Bologna suffered heavy Allied bombing later in 1943, after the German military reinstated Mussolini and took control of the country. The artist sought safety in the countryside at Grizzana, where he occupied himself by painting some of the finest landscapes of his career, while taking care to avoid falling shrapnel from German anti-aircraft fire.

Morandi's response to the war was to paint. The sensitive interiorization of his experiences inflected the tone of his painting and prints during 1940-1945, lending a special *gravitas* to his expression. "Some of the works that Morandi painted during the war are among the most beautiful of his career," Abramowicz has written (*ibid.*, p. 168). Notwithstanding all those factors that impinged upon his private world in the studio, Morandi painted steadily and with increasing productivity as the conflict wore on, completing nearly 20 pictures in 1940, 46 in 1941, and 67 in 1943, numbers that fell off substantially only when he returned from Grizzana to Nazi-occupied Bologna in June 1944.

A bloody, popular uprising and approaching Allied armies finally forced the Germans to surrender control of Bologna in April 1945, a few weeks before the unconditional capitulation of the Third Reich ended the war. When Roberto Longhi organized a show of Morandi's paintings in Florence during early 1945 (that city had been liberated in April 1944), the artist was cut off and unreachable in Bologna, alive and well, although his fate remained unknown to friends until the war was over.



Opposite page: Giorgio Morandi in his studio, 1953. Photo: © Herbert List / Magnum Photo.

Pablo Picasso, *Nature morte au boudin*, 1941. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. © Christie's Images / Bridgeman Images.

Philip Guston, *Untitled (Five Forms—Roma)*, 1971. © The Estate of Philip Guston, courtesy Hauser & Wirth.

NEWHOUSE

MASTERPIECES FROM
THE COLLECTION OF S.I. NEWHOUSE

◦19B ROY LICHTENSTEIN (1923-1997)

Landscape with Boats

signed and dated 'rf Lichtenstein '96' (on the reverse)
oil and Magna on canvas
62 x 170¼ in. (157.5 x 432.4 cm.)
Painted in 1996.

\$7,000,000-9,000,000

PROVENANCE:

Leo Castelli Gallery, New York
Acquired from the above by the present owner, 1996

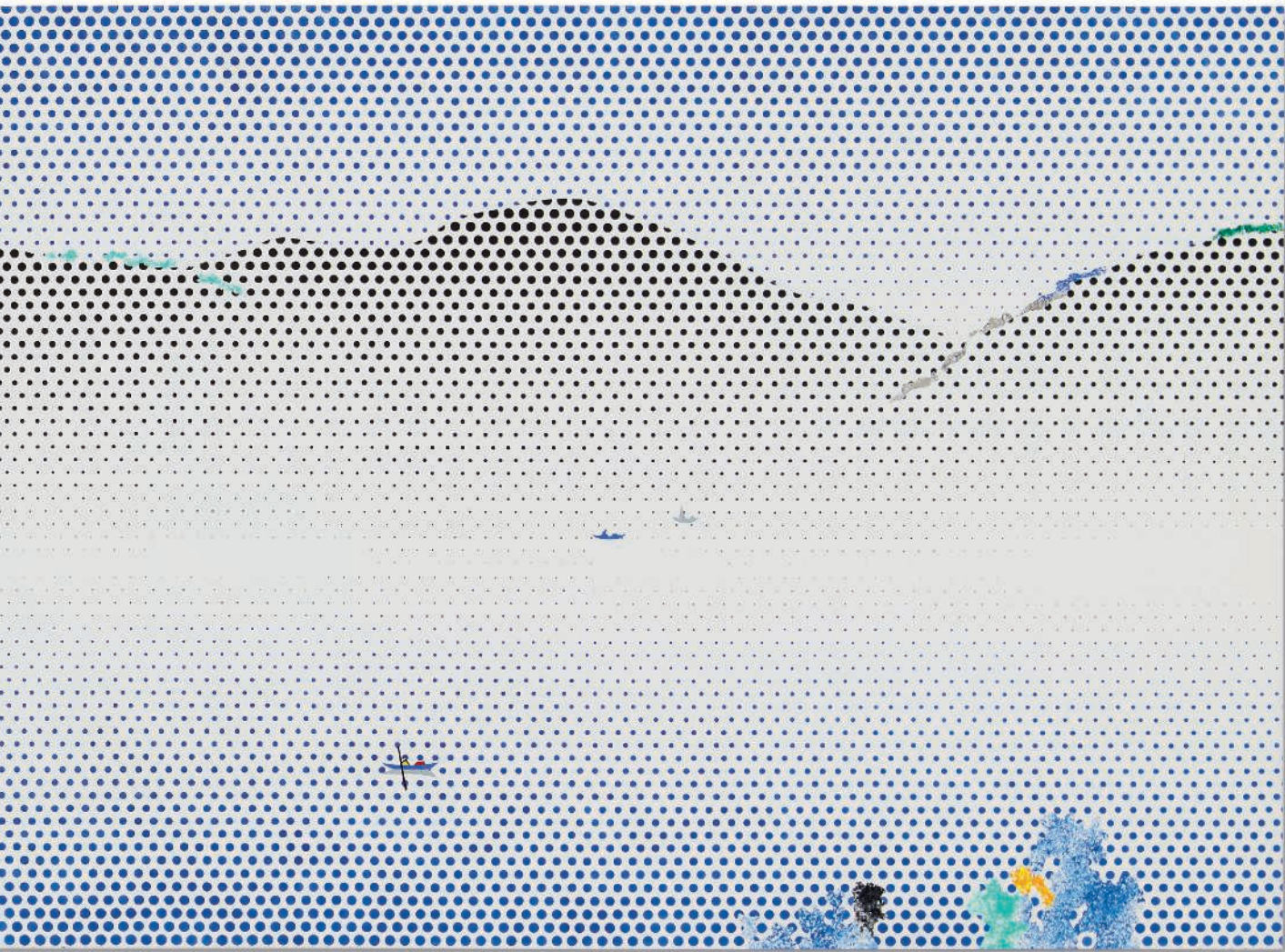
LITERATURE:

Roy Lichtenstein: Landscapes in the Chinese Style, exh. cat.,
Hong Kong, Gagosian Gallery, 2012, p. 123, no. 26 (illustrated in
color).

This work will appear in the forthcoming Catalogue Raisonné
being prepared by the Roy Lichtenstein Foundation.







“The thing that interested me was the mountains in front of mountains in front of mountains... And huge nature with little people. We all have a vague idea of what Chinese landscapes look like—that sense of grandeur the Chinese felt about nature. In my paintings, it’s not nature, of course, it’s just dots. But it wasn’t nature when they did it, either. Any painting is so far from the real look. It’s a symbol that reminds you of reality... sometimes, if it does...”

—Roy Lichtenstein



Painted in 1996, *Landscape with Boats* belongs to an elite grouping from Roy Lichtenstein’s most innovative and insightful years. At once monumental and serene, this sublime painting belongs to the artist’s *Landscape in the Chinese Style* series—and one of a handful of horizontal “scrolls”—which look to the Chinese master painters from the Song dynasty (960–1279) for stylistic inspiration. Lichtenstein, however, was in reality prompted by Edgar Degas’s 1994 retrospective exhibition at the Metropolitan Museum of Art, New York. The works in this exhibition seemed to suggest to Lichtenstein that the features of a landscape could be achieved with limited, albeit strategic and exacting, swaths of paint. To create this painting, Lichtenstein used his signature Ben-Day dots in methodical concentrations to produce the traces of water, horizon, mountains, sky and depth. Furthermore, Lichtenstein decorated the perimeter of the composition with calligraphic tree branches and leaves to give the viewer the sense they are looking onto an expansive seascape from a high hillside. He added strokes of blue, green and yellow to hint at foliage on the tops of each mountain peak, and also used more exacting geometric shapes to place one boat with two figures in yellow and

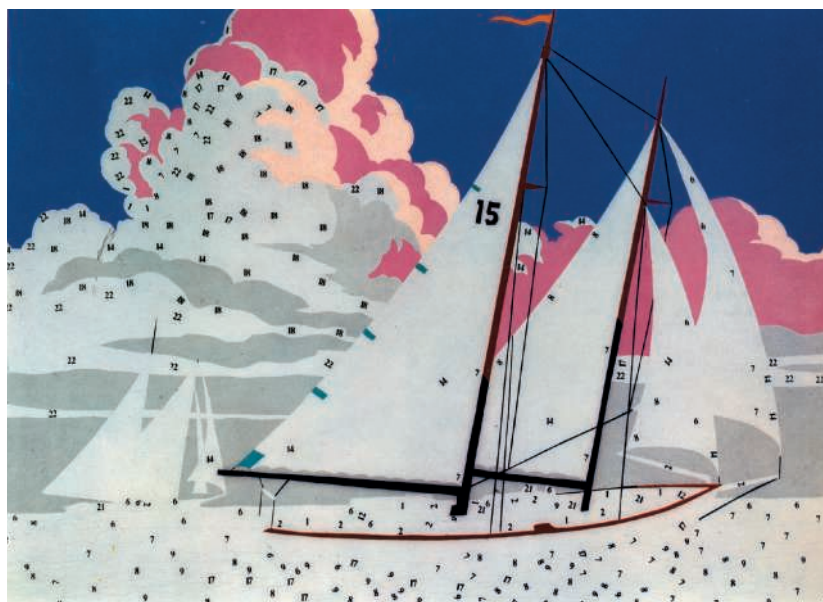
red in the foreground. Then he painted hazy suggestions of boats in the distance to suggest depth, effectively completing the painting.

Bold and reverent, *Landscape with Boat* is distinctly Lichtensteinian. Whereas his artworks from the 1960s duplicated found-comic book imagery to synthesize fine art and Pop culture, *Landscape with Boats* exemplifies Lichtenstein’s maturity and essential singularity. The key formal components of the artist’s *oeuvre*—Ben-Day dots and bold colors—are clearly present, yet the harsh black strokes that typically delineate borders are now absent. Instead, Lichtenstein has opted to rely solely on his dots to construct the contours of *Landscape with Boats*. The artist deconstructs the usual signifiers of his subject—sea, sky and mountains—and reconstructs them by playing with the negative space of the canvas. At a glance, Lichtenstein’s Ben-Days establish depth by utilizing the horizontal plane of this canvas. The more concentrated the dots, the closer the plane—as illustrated by the top and bottom of the canvas. The dots then seem to dissipate towards the middle x-axis to suggest a misty horizon in the distance. However, the mountains tend to obfuscate the perspectives established by the borders. Black dots are concentrated at the tips of each mountain, making it

impossible to guess which is closer or farther from the viewer. The true anchoring devices in *Landscape with Boats* are the gangly tree branches to the left and bottom right-hand corner, as well as the scattered boats towards the misty limits of the water. These instruments, perhaps deliberately, break from Lichtenstein's conventional methods to teleologically ground the otherwise spatially-liberated composition.

The works from the *Landscapes in the Chinese Style*, and the present work in particular, borrow this dimensional ambiguity from the Song dynasty masters such as Ma Yuan, Xia Gui, Liang, Kai and Muqi. Their elegant technique demonstrated a harmonious and vast universe suffused with Daoist philosophies which emphasized balance, simplicity, harmony, humility and mindfulness. Xia's *Pure and Remote Mountains and Streams* (National Taipei Museum, Taiwan) illustrates such refined candor in the calligraphic execution of the towering mountains and cliffs. This work especially echoes Lichtenstein's infatuation with Chinese painting. According to Stephen Little, an Asian American Art scholar, these Song artists investigated "the effects of atmosphere with brush and ink in sophisticated and subtle manner, pushing the real and the visible to the edges of abstraction in a way that resonated deeply with Lichtenstein's own artistic goals" (S. Little, "Landscapes in the Chinese Style," *Roy Lichtenstein: A Retrospective*, exh. cat., Art Institute of Chicago, 2013, p. 89).

Lichtenstein's interest in the artworks of the East began while he served in the US Army during World War II. Just 21, Lichtenstein wrote home to his parents while stationed in London, "I bought a book on Chinese painting, which I could have gotten in New York half the price. I'll probably send it home with my collection of African masks, as my duffle bag now weighs more than I do, with all the art supplies" (R. Lichtenstein, *Roy Lichtenstein: Landscapes in the Chinese Style*, exh. cat., Gagosian Gallery, Hong



Kong, 2011, p. 7). Later, when Lichtenstein returned to Ohio State University to complete his undergraduate and graduate degrees, he enrolled in classes on East Asian art history. "The thing that interested me was the mountains in front of mountains in front of mountains, and huge nature with little people," Lichtenstein recalled. "We all have a vague idea of what Chinese landscape look like—that sense of grandeur the Chinese felt about nature" (R. Lichtenstein, quoted in C. Tomkins, "The Good China," *The New Yorker*, September 30, 1996).

Flap: Present lot illustrated (detail).

Opposite page: Roy Lichtenstein in his studio, New York, 1996 - 1997. Photo: ©Bob Adelman Estate. Artwork: © Estate of Roy Lichtenstein.

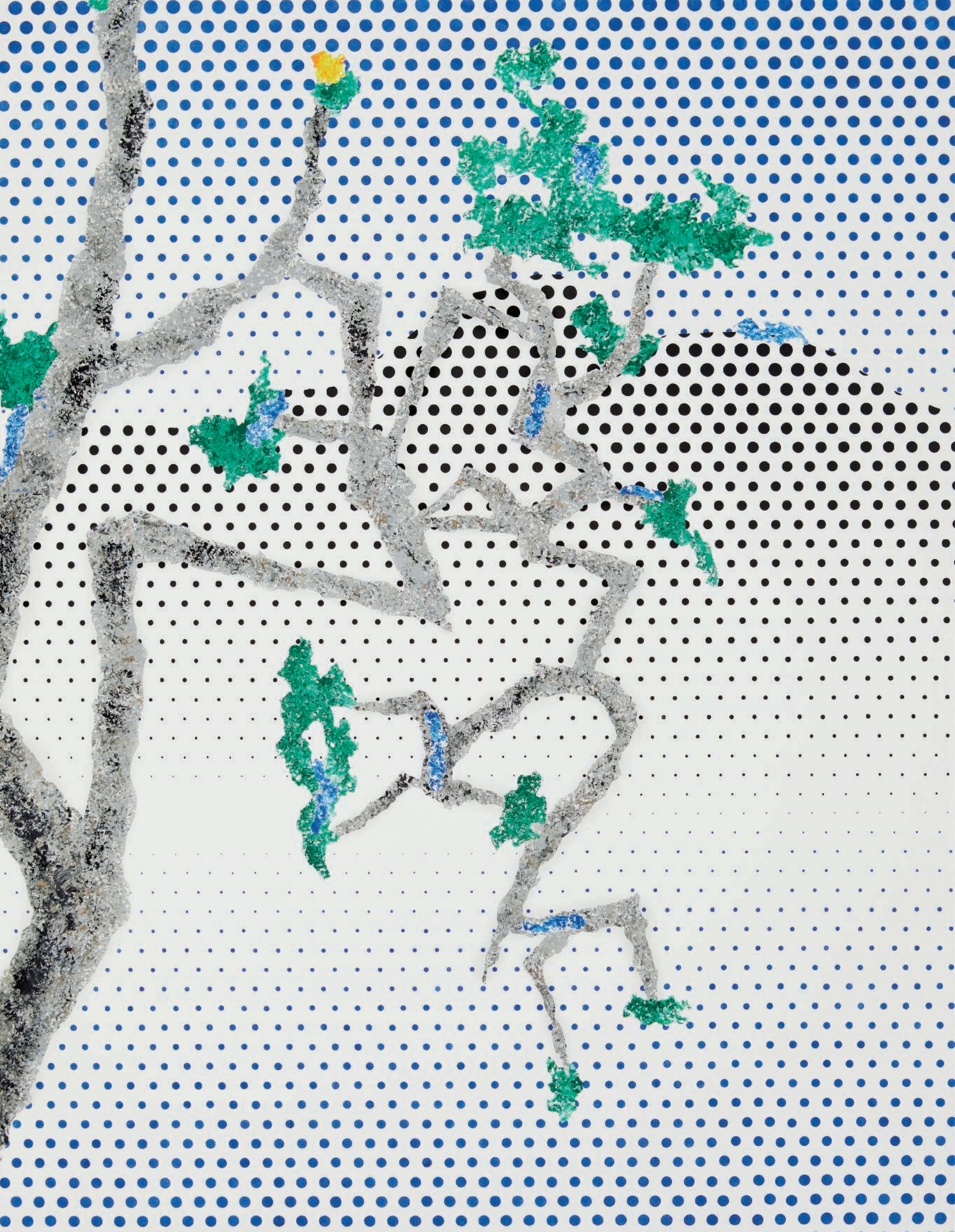
Andy Warhol, *Do it Yourself*, 1962. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

Xia Gui, *Pure and Remote Mountains and Streams*, Song Dynasty (detail). National Palace Museum, Taipei. Photo: National Palace Museum, Taiwan / Art Resource, New York.



"I'm thinking about something like Chinese landscapes with mountains a million miles high, and a tiny-fishing boat—something scroll like, and horizontal with graduated dots making these mountains, and dissolving into mist and haze. It will look like Chinese scroll paintings, but all mechanical."

—Roy Lichtenstein



At the same time, however, Lichtenstein has said “It’s not really what I do—all that subtlety and atmosphere... In my mind, it’s sort of a pseudo-contemplative or mechanical subtlety...” (R. Lichtenstein, quoted in S. Little, “Landscapes in the Chinese Style,” *Roy Lichtenstein: A Retrospective*, exh. cat., Art Institute of Chicago, 2013, p. 92). In deeming the works from *Landscapes in the Chinese Style* “pseudo-contemplative,” Lichtenstein harkens back to his earlier 1960s works—indeed, his entire *oeuvre*—which earned him international acclaim. In paintings such as *Drowning Girl* (1963, Museum of Modern Art, New York) or *Whaam!* (1963, Tate, London), Lichtenstein borrows comic book imagery and turns them into “pseudo” comics—indexes of American consumer culture. As his artistic practice matured and he continued to explore popular American culture, Lichtenstein began to play with ideas of representation and seeing. His *Brushstroke* series from the 1960s took the gestures made by the Abstract Expressionists and deconstructed them—effectively satirizing the movement’s omnipresence in postwar America. Similarly, in *Landscape with Boats*, Lichtenstein alludes to the West’s long-held fascination with East Asian art and culture. By the 1990s, China’s economy had grown and stabilized, demonstrating the potential to be an economic powerhouse—perhaps reinvigorating the American public’s fascination with the country.

Claude Monet similarly satirized Paris’s obsession with Japan during the late 19th century when Japan ended its isolationist policies. In *La Japonaise* (*Camille Monet in Japanese Costume*) (Museum of Fine Arts, Boston), Monet’s wife is draped in a Japanese robe with colorful fans displayed on the wall behind her. She wears a blonde wig to further juxtapose her western identity against the Japanese symbols. Then, Lichtenstein’s contemporary Andy Warhol obsessed over an image of Chairman



Mao Zedong, similarly Pop-ifying and pseudo-fying the leader’s visage twenty years before Lichtenstein’s *Landscape with Boats*. The present painting, however, derives inspiration from the respected tradition of Chinese scroll painting. “That’s what I’m getting into” he stated. “It will look like Chinese scroll paintings, but all mechanical” (R. Lichtenstein, quoted in K. Bandlow-Bata, “Roy Lichtenstein—Landscapes in the Chinese Style,” *Roy Lichtenstein: Landscapes in the Chinese Style*, exh. cat., Gagosian Gallery, Hong Kong, 2011, p. 8).

Despite Lichtenstein’s adamant claims of generating a “mechanical” iteration of the Song scrolls, *Landscape with Boats* offers a version so harmonious and in keeping with Chinese landscape painting. Simultaneously entrenched in Eastern tradition and contemporary Western ideologies, the works in this series are among Lichtenstein’s most sophisticated. They encompass simultaneous opposing forces—old and new, calligraphic and mechanical, East and West. The result is a universally relatable masterpiece by one of Pop’s masters. Perhaps related to Lichtenstein’s decision to engage with Chinese landscape during the 1990s is that China’s own economic and cultural reality was shifting towards a consumer culture due to political reasons. This historical circumstance adds an interesting, mutual relationship between Lichtenstein and China—while the artist imbues Chinese landscapes with his signature style, China began to adapt consumerism, similar to that which acts as the backbone to American Pop Art. Still, one must query why Lichtenstein embarked on *Landscapes in the Chinese Style* so late in his life, despite his lasting affection for the genre: “I’m thinking about something like Chinese landscapes with mountains a million miles high, and a tiny-fishing boat—something scroll like, and horizontal with graduated dots making these mountains, and dissolving into mist and haze” (R. Lichtenstein, quoted in K. Bandlow-Bata, “Roy Lichtenstein—Landscapes in the Chinese Style,” *Roy Lichtenstein: Landscapes in the Chinese Style*, exh. cat., Gagosian Gallery, Hong Kong, 2011, p. 8).

Opposite page: Present lot illustrated (detail).

Vincent van Gogh, *Almond Blossom*, 1890. Van Gogh Museum, Amsterdam. Photo: Van Gogh Museum, Amsterdam, The Netherlands / Bridgeman Images.

Claude Monet, *Water Lilies and Japanese Bridge*, 1899. Photo: Bruce M. White / Princeton University Art Museum / Art Resource, New York.

NEWHOUSE

MASTERPIECES FROM
THE COLLECTION OF S.I. NEWHOUSE

o 20B RICHARD PRINCE (B. 1949)

Untitled (The Velvets)

signed, titled and dated 'R. Prince 2007 Untitled (The Velvets)' (on the reverse of the left panel)
diptych—printed paper collage and acrylic on canvas
overall: 60 x 80 in. (152.4 x 203.3 cm.)
Executed in 2007.

\$900,000-1,400,000

PROVENANCE:

Gagosian Gallery, New York
Acquired from the above by the present owner, 2008

Executed in 2007, *Untitled (The Velvets)* is a scintillating large-scale work by Richard Prince. The artist presents a vibrant, mosaic-like diptych formed of repeated images of four members of the Velvet Underground. Arranged in ten rows of twenty-eight, their teeming, iterated faces appear to have been reproduced by silkscreen *en masse* when viewed from a distance; closer inspection reveals that in fact no sequence is repeated, and that each face has been individually collaged onto the canvas. The artist has transformed a 1966 press shot taken in Los Angeles, separating the band's faces into individual "tiles" and reimagining the black and white original in red and black ink. Vivid acrylic paint—white, yellow, turquoise, purple and blue—bleeds between the gaps of the work's grid-like arrangement, further disrupting its seemingly mechanical facture. The work's composition echoes the monumental Marilyn Monroe diptychs like *Marilyn x 100* that Andy Warhol made in the early 1960s; Prince also appears to be riffing on the Velvet Underground's association with Warhol, who was the band's manager and designed the cover of their infamous 1967 album *The Velvet Underground & Nico*. This work is no straightforward homage, however. Where his Pop forerunners relied on a clear, sometimes condescending divide between their artistic acts and mass-media subject matter, Prince, the king of Appropriation Art, blurs the lines between appreciation and critique in his work. A mercurial and chameleonic figure, he inhabits the roles of consumer and hijacker at once, recontextualizing his source material in ways that can make the familiar jarringly strange. The present work's subtitle, *The Velvets*, implies a casual familiarity with the band, as if the artist is striking a pose of teenage fandom; its handmade appearance lends it an aspect of fetishism and devotion. The Velvet Underground embody a brand of rebellious New York cool with which Prince—a child of '68 himself—is undoubtedly identified. But sincerity and irony are impossible to pull apart in Prince's art. As Rosetta Brooks has written of his use of photographs, "The suggestion is that Prince is also reclaiming his own identity in these works, taking it back from the manipulators whose presentation of reality he, like everyone else, almost fell for. Of course, due to the muteness of intent ... it would be wrong to set store by anything Prince may say about his work. His reluctance to specify his intentions is also our freedom to travel through the work" (R. Brooks, "A Prince of Light of Darkness?" *Richard Prince*, London 2003, pp. 38-39).







The Velvet Underground made their way into Prince's writings as early as 1983, in a short text titled "Overdetermination." Prince allows a glimpse into his artistic ideas in typically elliptical fashion, through a story about a fictional female character struggling to situate herself in the nexus of signifiers that forms the cultural world of New York. "One of his friends said she wanted, what she did, to have a kind of mix, a cross perhaps, between the Velvet Underground and the Beachboys... she just thought the worlds were interesting and there was, she felt, no reason she couldn't be a citizen of both. This of course is not to say she wasn't aware of the blackness, the leather, the shininess of the Underground... or the sunshine, surf and sand, associated with the Beachboys. But she knew too that these things were descriptions, ways of fabricating a sense (surrounding the attraction), a way to put your finger on them and make whatever they were supposed to be, easier to swallow ... a lot of 'things' that were hardly thought about in the middle of a crowd, late at night, with eyes shut tight ... jerking about in a room in a building, way down at the end of the city, where there was no such thing as the one and only, the honest to goodness, or the genuine article ..." (R. Prince, "Overdetermination," 1983, *Richard Prince*, London 2003, p. 117).

The girl's characterization of the "descriptions" or images of the two bands as useful merely as a way "to put your finger on them," or of "fabricating a sense"—an illusion forgotten in the whirl of the real world, where "the genuine article" has disappeared—sheds some light on Prince's own approach to images and authenticity. Images, whether in the form of fine art, advertisements or cinema, are not inert or self-contained, but act to mediate our experiences and desires. What we take as "genuine" is contingent on a chain of other images. Prince's appropriations and recontextualizations, which scrutinize all forms of visual media, are a way of taking back control. They aim to uncover the images' ideological mechanisms, and destabilize our perceived sense of reality in the process. His *Joke Paintings*, *Cowboys*, *Girlfriends* and *Nurses* are all forms of cultural provocation, pirating the familiar to expose the image's agenda as an artificial structure of meaning. Prince reasserts authorship of his visual and cultural surroundings, creating a picture that "appears to be truer than it really is" (R. Prince, "Overdetermination," 1983, *Richard Prince*, London 2003, p. 117).

The Velvet Underground's sunglasses—repeated dozens of times across the canvas of *Untitled (The Velvets)*—are a classic visual shorthand for impenetrable cool, and an apt emblem for Prince's own mask-like opacity as an artistic persona. They are nothing more than an

image, but Prince has dropped frequent hints that the rebel spirit that they signify has had a real and important impact on his life. He had posters of Franz Kline and Jackson Pollock on his bedroom wall as a child growing up in Braintree, Massachusetts, and he claims that it was a photograph of Kline—the macho hero of Abstract Expressionism—staring out of a window of his New York studio that prompted him to move to the city and become an artist. Whenever he saw photographs of film stars or musicians as a boy, he remembers thinking "Who gave him permission to look like that?! ... And where the fuck do you get clothes like that?! The answer was always New York" (R. Prince, quoted in S. Daly, "Repo Man: Richard Prince's Outside Streak," *Vanity Fair*, December 2007). Today, he maintains a vast library of rare and valuable editions of beatnik literature, underground magazines and other relics of mid-century hipster culture; a poster for a cancelled LA concert by The Velvets themselves even hangs on the wall. Rebellion is a state of mind, and Prince's own attitude to critical opinion and copyright lawsuits makes him at once an insider and punk bandit of the art world. "Richard, I think, he does like to play the bad boy, the outlaw," says Kim Gordon of Sonic Youth (K. Gordon, quoted in C. Swanson, "Richard Prince," *New York Magazine*, April 18, 2016). Indeed, Prince's rock credentials were cemented when Gordon chose one of his *Nurse* paintings for the band's 2004 album cover. He is an icon of cool even as he dismantles its codes. *Untitled (The Velvets)*—an image of an image, real but illusory, stolen but original, coolly detached yet charged with the bright glow of desire—is a contradictory, enigmatic and captivating embodiment of Prince's pictorial project.



"The people who 'got' appropriation were a bit like the people who liked the Velvet Underground ... [The Pictures Generation was] a much cooler aesthetic ... nobody had been analyzing publicly consumed images like Richard and Cindy."

—Lisa Spellman

Opposite page: Present lot illustrated (detail).

Andy Warhol, *Troy Diptych*, 1962. Museum of Contemporary Art, Chicago. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

The Velvet Underground, 1966. Photo: Steve Schapiro / Corbis via Getty Images.





◆ 21B LOUISE BOURGEOIS (1911-2010)

Spider

stamped with the artist's initials, number and cast date 'L.B. 2/6 1997' (on the interior of the body)
bronze

128½ x 298 x 278 in. (326.3 x 756.9 x 706.1 cm.)

Conceived in 1996, cast in 1997. This work is number two from an edition of six with one artist's proof and one unique bronze variant, plus one unique sculpture in steel.

\$25,000,000-35,000,000

PROVENANCE:

Cheim & Read, New York
Mark Moore Gallery, Culver City
Private collection
Acquired from the above by the present owner

EXHIBITED:

New York, Cheim & Read, *Louise Bourgeois: Spider*, February-April 1997 (steel example exhibited).
Milan, Prada Foundation, *Louise Bourgeois: Blue Days and Pink Days*, May-July 1997, pp. 232-233 and 285 (steel example exhibited and illustrated in color).
Bordeaux, Musée d'Art Contemporain; Lisbon, Foundation Belem; Malmö Konsthall, *Louise Bourgeois*, February-November 1998, p. 33 (steel example exhibited and illustrated in color).
St. Gallen, Sammlung Hauser & Wirth, *The Oldest Possible Memory*, May-October 2000, pp. 30-31 (steel example exhibited and illustrated in color).
Kyungki-Do, National Museum of Contemporary Art, *Louise Bourgeois: The Space of Memory*, September-November 2000, pp. 190-191, no. 60 (another example exhibited and illustrated in color).
Vienna, Akademie Der Bildenden Künste Wien; Kunstraum Innsbruck, *Louise Bourgeois: Reconstruction of the Past*, April-September 2001 (steel example exhibited).
New York, Rockefeller Center, Public Art Fund, *Louise Bourgeois: Spiders*, June-November 2001 (another example exhibited).
St. Petersburg, The State Hermitage Museum; Helsinki City Art Museum; Stockholm, Kulturhuset; Oslo, Museet for Samtidskunst; Humlebæk, Louisiana Museum of Modern Art, *Louise Bourgeois at the Hermitage*, October 2001-June 2003, pp. 68-69 and 101 (another example exhibited and illustrated in color).
Cleveland, Playhouse Square's Star Plaza, Cleveland Public Art, *Louise Bourgeois' Spiders*, June-September 2002 (another example exhibited).
Kunsthau Bregenz, *Louise Bourgeois: Drawings and Sculpture*, July-September 2002, pp. 156-157 (another example exhibited and illustrated in color).
Warsaw, Zacheta Gallery of Art, *Louise Bourgeois: Geometry of Desire*, January-February 2003, pp. 122-123 (another example exhibited and illustrated in color).
Berlin-Brandenburg, Akademie der Künste, *Louise Bourgeois: Intimate Abstractions*, June-July 2003, p. 205, pl. 18 (another example exhibited and illustrated in color).
Havana, Wilfredo Lam Center, *Louise Bourgeois: One and Others*, February-April 2005 (another example exhibited).
Boston, Institute of Contemporary Art, *Bourgeois in Boston*, March 2007-March 2008 (another example exhibited).

Mountainville, Storm King Art Center, *Louise Bourgeois*, May-November 2007, pp. 63 and 66-67, no. 24 (another example exhibited and illustrated in color).
Málaga, Museo Picasso, *Louise Bourgeois: I have been to Hell and Back*, June-September 2015 (another example exhibited).
Somerset, Hauser & Wirth, *Louise Bourgeois: Turning Inwards*, October 2016-January 2017 (another example exhibited).

LITERATURE:

Louise Bourgeois, exh. cat., Arts Club of Chicago, 1997, p. 11, fig. IX (steel example illustrated in color).
I. Sischy, "Louise Bourgeois," *Interview*, October 1997, p. 127 (another example illustrated).
P. Vethman, "Als ik geen kunst zou maken zou ik sterven, an interview with Louise Bourgeois," *Elegance*, vol. 55, no. 4, April 1998, p. 111 (steel example illustrated in color).
T. Choi, "Exhibition and Theme: Louise Bourgeois," *Art Magazine Wolgan Misool*, September 2000, p. 103 (another example illustrated in color).
R. Storr, P. Herkenhoff and A. Schwartzman, *Louise Bourgeois*, London, 2003, p. 18 (steel example illustrated in color).
M. Unterdörfer and M. Winzen, eds., (*In Search of*) *the Perfect Lover*, St. Gallen, Sammlung Hauser and Wirth, 2003, p. 22 (steel example illustrated in color).
"Louise Bourgeois," *GQ Korea*, April 2007, p. 290 (another example illustrated in color).
M. Wachtmeister, et. al., *Louise Bourgeois: Maman*, Stockholm, 2007, pp. 104-105 (steel example illustrated in color).
M. Lash, *The Sydney and Walda Besthoff Sculpture Garden*, Louisiana, 2011, pp. 17 and 40-41 (another example illustrated in color and illustrated in color on the cover).
M. Lash, *The Sydney and Walda Besthoff Sculpture Garden*, Louisiana, 2012, p. 49 (another example illustrated in color).
D. MacCash, "Besthoff Sculpture Garden, planned expansion in City Park, website reports," *NOLA.com/The Times-Picayune*, 25 September 2014 (another example illustrated in color).
R. Storr, *Intimate Geometries: The Art and Life of Louise Bourgeois*, New York, 2016, p. 547 (another example illustrated in color).

Previous spread: Present lot illustrated (detail).









“The theme of spiders is a double theme. First of all, the spider as guardian, a guardian against mosquitos... This metaphor has assumed major proportions... It is a defense against evil. It is an eternal battle of good against evil whose ubiquitous dimension is obvious... The other metaphor is that the spider represents the mother.”

—Louise Bourgeois

Quote: L. Bourgeois, quoted in M.-L. Bernadac, ed., *Louise Bourgeois: Destruction of the Father/Reconstruction of the Father: Writings and Interviews, 1923-1997*, Cambridge, 1998, p. 28.

Flap: Present lot illustrated (detail).

Louise Bourgeois, *Spider*, 1994. © 2019 The Easton Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: Album / Art Resource, New York.

Odilon Redon, *The Smiling Spider*, circa 1897. Musée du Louvre, Paris. Photo: © RMN-Grand Palais / Art Resource, New York.

Opposite page Louis Bourgeois, New York City, 1997. Photo: © Bruce Weber.

Quote: (L. Bourgeois, quoted in M.-L. Bernadac, ed., *Louise Bourgeois: Destruction of the Father/Reconstruction of the Father: Writings and Interviews, 1923-1997*, Cambridge, 1998, p. 28).

Over the course of her remarkably long and storied career, Louise Bourgeois developed a unique and moving body of work that reaches deep into the human psyche, probing the subconscious mind for visions and dreams to create a visual iconography that’s so universal as to be cherished by viewers around the world. Taking its cues from her own childhood, Louise Bourgeois’s *Spider* is a deeply personal creation, rendering viewers spellbound in rapt amazement as they first encounter its colossal form. “The crafty spider, hiding and waiting, is wonderful to watch,” she has remarked. Indeed, this magnificent *Spider* evokes a range of emotions that veer from childlike wonder to primordial fear. So, too, does Bourgeois’s depiction of the spider move beyond mere representation to become a larger, deeper, more haunting and moving portrayal, eschewing straightforward anatomical details in favor of a more expressive and unique version. Conceived in 1996, *Spider* is not only her signature motif, it ranks among the greatest contributions to the history of Modern art.

Spider is a truly monumental creation that dwarfs the viewer under the graceful curves of its Gothically arched form. As one of her most enduring and iconic motifs, *Spider* is a creation of grandeur and mystery, a brilliantly realized sculpture whose enormous legs span a distance of nearly twenty-five feet. The *Spider* comes to balance on its eight graceful legs in a frightening pose that makes it seem to rear up, ready to strike at any moment, while

one of its legs extends outward, delicately probing its environment as if reaching toward its prey. Much as the curious child stares in rapt amazement at the industrious spider, whose bulbous body seems disproportionately large compared to its slender legs, so too, does the viewer marvel at Bourgeois’s depiction of the *Spider*, where the colossal creature is fabricated out of heavy bronze. Indeed, the elegance of the spider’s thin, graceful legs belies the heaviness of its construction, leaving the viewer to trust that the effects of gravity will be kept at bay as they wander amidst its sizable, ten feet tall legs. For to encounter the spider is to walk *into* the spider, wandering into and out of its labyrinthian system of delicately balanced limbs.

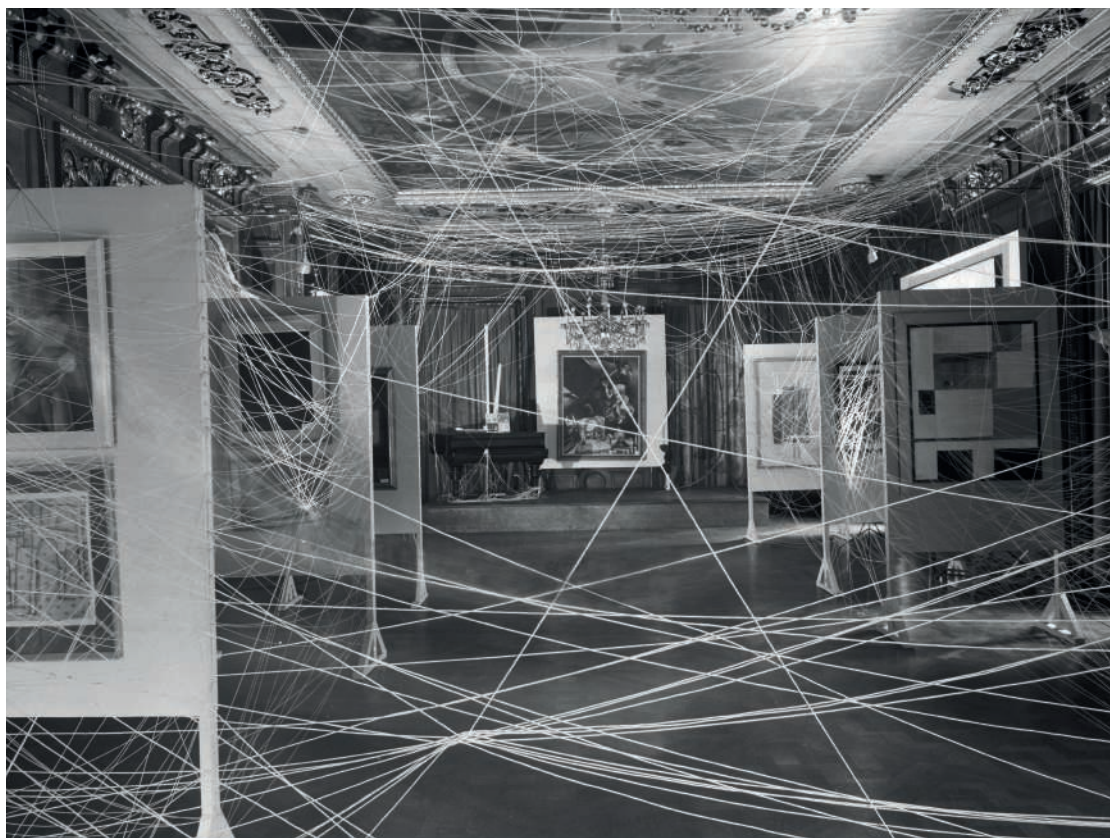
Disorienting and destabilizing, the effect of encountering the sculpture throws off the viewer’s equilibrium of the everyday world in favor of a more evocative one, where tiny creatures are enlarged to gargantuan proportions and shed their connections to the physical world. For in her depiction, Bourgeois has not simply recreated the anatomical features of the spider, but instead created an archetypal version. Its ingeniously clever design is revealed in the expressive quality of the twisted and knotted bronze of its construction, where its orb-like head is conveyed by a swirling mass of distorted metal. Its legs undulate outward from the central body in writhing and tangled spikes that are marked in bulbous knots and lumps, where its mottled surface beckons the viewer’s touch while simultaneously repelling it. Indeed, the *Spider* seems to have been made from the same filament with which it spins its webs, as Bourgeois wraps and binds the spider’s body in a swirling mass of thickened, ropelike spirals, from which emanate its long, delicate legs. They perch upon the solid ground with pointed ends—seeming to pierce the ground itself.

The spider, then, becomes the visual embodiment of the daily work that defines her—the spinning of webs. She seems to be molded from this very material in fact, in the looping skeins of twisting filament surrounding her abdomen, becoming one with her own life’s purpose. This spider is both a creator and a destroyer, capable of great



Installation view, *First Papers of Surrealism* with Marcel Duchamp, *Sixteen Miles of String*, organized by Andre Breton, New York, 1942. Photo: The Philadelphia Museum of Art / Art Resource, New York. © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2019.

Opposite page: *Lupa Capitolina*, circa 500 BCE. Musei Capitolini, Rome. Photo: Alinari / Art Resource, New York.



“I need to make things. The physical interaction with the medium has a curative effect. I need the physical acting out. I need to have these objects in relationship to my body.”

—Louise Bourgeois

feats of beauty but also lethal destruction, for she spends her life making intricate, gossamer webs whose primary function—despite their physical beauty—is to ensnare its prey. Once caught in the web, the spider will pierce its prey with its lethal fangs and wrap it, cocoonlike, within its silky threads. So, too, does Bourgeois ensnare the viewer by nature of her intricate, technically complex yet utterly beautiful creations, leaving them in the precarious predicament of pondering what exactly is her aim in these sinister yet glorious creations. Is this a friendly garden spider, or the lethal black widow? And oh, what a tangled web she weaves.

While it’s true that Bourgeois came of age in Paris in the 1930s alongside the Surrealists (she famously rented an apartment above André Breton’s Galerie Gradiva in 1937), she repeatedly denied any associations with that group, having developed her own distinctive artistic vernacular. Hers was a personal art form deeply influenced by her own memories and experiences that still managed to stay with her despite the many years that had passed. “She could be moved to tears describing a childhood incident, even some five, six, seven decades later,” Museum of Modern Art curator Deborah Wye has described. “Events of the here and now stirred up by old

memories and feelings not sufficiently buried” (D. Wye, *Louise Bourgeois: An Unfolding Portrait*, exh. cat., Museum of Modern Art, New York, 2017, p. 11).

Truly, there is perhaps no other artist whose work was so closely influenced by her own feelings and emotions than Louise Bourgeois. Born in 1911 on Christmas Day, Bourgeois spent her childhood years in the sprawling family residences at Choisy-le-Roi and Antony, on the outskirts of Paris, where her father Louis and her mother Josephine were in the business of restoring and selling medieval tapestries. Bourgeois whiled away many hours in rapt fascination of the world around her. The gentle breezes of the French countryside and the lolling sounds of the nearby Bièvre river mingled with the ever-industrious and continual weaving and repairing of the treasured tapestries that entered and exited the workshop throughout her life. “Her childhood memories were filled with the washing, restoring, and selling of these historic textiles,” Deborah Wye continued. “She keenly remembered the workshop women on their knees at the river, washing and wringing those heavy objects, herself drawing in missing fragments of imagery, and her mother with a needle and thread, mending. ‘My mother would sit out in the sun and repair...’ she remembered. ‘She really loved it. This sense of reparation is very deep within me’” (L. Bourgeois, quoted in D. Wye, *Ibid.*, 2017, p. 91).

The silent, contemplative act of weaving and reweaving the delicate threads of ancient tapestries was a tender, cherished act that Bourgeois shared with her mother. In a letter dated 1929, her mother has written: “Upon your return I am quite delighted to do tapestry together. You must not neglect that” (J. Bourgeois, quoted in *ibid.*, p. 91). Indeed, the physical act of sewing, weaving and tying of knots held complex associations for the artist,

“I came from a family of repairers. The spider is a repairer. If you bash into the web of a spider, she doesn’t get mad. She weaves and she repairs it.”

—Louise Bourgeois

bringing bittersweet memories imbued with both feelings of contentment and peace, but also fear and dread, for her mother had been plagued by illness that arose during the great influenza pandemic of 1918. She never quite recovered from her sickness, and Bourgeois had left school to become her primary caregiver, often nursing her mother’s health and traveling with her to sanitariums that might ease her discomfort. When her mother died in 1932, Bourgeois claimed that her world had fallen apart, even attempting to drown herself in the nearby river. She was ultimately rescued by her father. He was a fierce, mercurial character who later mocked the artist over the extent of her grief that she felt after her mother’s death.

As an artist whose body of work has been described as ‘personalised realism,’ Bourgeois’s memories of her mother lingered in the periphery throughout the course of her career. They waited in the wings of the drawings, etchings, wood and marble sculptures of her early work until they were able to be reincarnated in their ultimate form, once Bourgeois felt ready to let them go. Although her first depiction of a spider can be traced to a few small drawings from 1947, Bourgeois largely abandoned the motif until the mid-1990s. In this era her work matured, taking on ever greater and more intricate visual allusions, and spanning ever greater dimensions of scale. Her first series of *Spider* sculptures appeared in the mid-1990s, having benefited from the new studio she had acquired in Brooklyn a decade earlier. This sprawling space accommodated ever larger and more ambitious work. And although she was reaching the twilight of her life, Bourgeois seemed to finally come into her own. She received a retrospective at the Museum of Modern Art in 1982, and in the years that followed, her acclaim gradually built, reaching a crescendo in the 2000 debut of her phenomenal, large-scale installation at the Tate Gallery in London, for which she created an enormous *Spider* along with a series of strangely industrial, spiraling staircases that led upward toward a viewing platform surrounded by convex mirrors. An *Artforum* reviewer described her work as “mixing Spielberg-scale spectacle with the psychological symbolism of the surreal,” amazingly, Bourgeois was nearly ninety years old (S. Madoff, “Towers of London,” *Artforum*, Summer 2000, p. 164).

Following their initial appearance in the mid-1990s, the *Spiders* multiplied. After the Tate Gallery installation in 2000, the *Spiders* spread around the world, with large-scale versions appearing in Argentina, Belgium, Brazil, Canada, Cuba, Denmark, France, Germany, The Hague, Italy, Japan, Korea, Mexico, Qatar, Russia, Sweden, Switzerland and the United States. Its resonance is truly universal, touching upon the latent, subliminal fears of our collective humanity, and conveying the mystery of the natural world, all of which is heightened by the artist’s sensitive rendering.

In 1995, Bourgeois conclusively identified the spider figure with that of her own mother, Josephine. “My mother was my best friend. She was deliberate, clever, patient, soothing, reasonable, dainty, subtle, indispensable, neat, and useful as a spider” (L. Bourgeois, *Ode à Ma Mère*, Paris, 1995, p. 62). The artist included this recollection in a set of etchings of 1995 entitled *Ode à Ma Mère*, where illustrations of spiders featured alongside the artist’s own memory-poems. By identifying the spider with her mother, and associating the spinning of a web with the mending and restoring of tapestries, Bourgeois again brought together the spheres of the natural and human worlds. In addition, she appreciated the cleverness of the arachnid, remembering how it caught mosquitos that plagued her family “...The crafty spider, hiding and waiting, is wonderful to watch,” she remarked. “The spider is a friend” (L. Bourgeois, quoted in D. Wye, *op. cit.*, 2017, p. 149).

The *Spider*, then, remains a powerful and complicated autobiographical leitmotif in Bourgeois’s work, one that strikes a clever balance between the inherently lethal capabilities of certain venomous spiders and the tender feelings she felt for her own mother, who she lost at an early age. It also conveys the melancholic memories of her childhood at Choisy-le-Roi, and her profound connection to nature she experienced there. It also hints at the underlying fear and dread that had plagued the artist from a young age, having suffered panic attacks and insomnia throughout her life. Many of the experiences of her childhood were a direct result of the constantly shifting socio-political landscape of the early 20th century. Having been born in 1911, Bourgeois’s life spanned nearly the





*“The crafty spider, hiding and
waiting, is wonderful to watch.
The spider is a friend.”*

—Louise Bourgeois

entirety of that tumultuous century. She lived through both wars, and was first-hand witness to their effects in the displacement, disease and death that inevitably followed.

When Bourgeois was only about four years old, she lost her uncle to World War I almost immediately after its commencement. Her father had also enlisted after the death of his brother and been injured, and she vividly remembered visiting him at one of the triage hospitals set up along the French countryside. The Bourgeois family hired a young governess to teach the children English. This vibrant young teacher, Sadie, had become a friend and mentor to the young Louise Bourgeois, but later became ensnared in a sexual affair with the artist's father. Much of Bourgeois's passion, anger and fear stemmed from this formative period in her young life, as she herself expressed: "The motivation for the work is a negative reaction against her. ... Every day you have to abandon your past or accept it" (L. Bourgeois, quoted in P. Schjeldahl, "The Spider's Web," *The New Yorker*, February 4, 2002).

The *Spider* exemplifies the artist's sense of survival that allowed her to develop an innovative, meaningful and deeply personal body of work, and which sustained her across the span of more than seven decades. "I came from a family of repairers. The spider is a repairer. If you bash into the web of a spider, she doesn't get mad. She weaves and she repairs it" (L. Bourgeois, quoted in F. Morris, *Louise Bourgeois*, exh. cat., Tate, London, 2009, p. 272). Indeed, the spider's daily routine of spinning its web can be



likened to the artistic drive to create that Bourgeois herself experienced. In every phase of her life, she pursued a variety of artistic activities, whether drawing, printmaking, sewing, wood sculpting, performance or conceptual art. Her busy hands wove together a fascinating tapestry of work that expressed her own desires and needs: "I need to make things. The physical interaction with the medium has a curative effect. I need the physical acting out. I need to have these objects in relationship to my body" (L. Bourgeois, quoted in *The Art of Louise Bourgeois*, Tate Gallery website, accessed via <https://www.tate.org.uk/art/artists/louise-bourgeois-2351/art-louise-bourgeois>).

Although it did not fully emerge until late in the artist's career, the spider has proven to be a fitting metaphor. A tiny, defenseless creature, it relies upon its own ingenuity to survive; many deconstruct their webs at night only to spin a new one each day, while others dig tiny holes in the sand that unsuspecting insects fall into, while still others never make a web at all, but hunt their prey on land. It is this persistence, coupled with cleverness and a keen, watchful eye, that links *Spider* with her creator, who joins with the legions of careful, inquisitive and insistent women who plied their trade while also taking on the roles of mother, wife, homemaker and caretaker throughout the course of their career. Even Penelope, that resourceful wife of Odysseus, devised a clever way to stave off an army of suitors. The tapestry she wove by day, she would unweave each night. "The weave of her work—mimicking the flux of her mind and her emotions—holds seemingly incommensurable realities together like the elaborate designs of the Baroque tapestries she grew up refurbishing," the art historian Rob Storr has written. "Bourgeois's recovery and recreation of her past represents an ongoing work-in-progress, whose consequences for contemporary art are, despite her obsession with her childhood and youth, is artistically more forward looking than retrospective" (R. Storr, "A Sketch for a Portrait: Louise Bourgeois," in *Louise Bourgeois*, New York, 2003, pp. 92-93).

Opposite page: Present lot illustrated (detail).

Man Ray, *Spider Woman*, 1948. © 2019 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris.

Salvador Dalí, *Daddy Longlegs of the Evening-Hope!*, 1940. Salvador Dalí Museum, St. Petersburg. © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.

PROPERTY OF A
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COLLECTOR

22B ED RUSCHA (B. 1937)

Dear Friend

signed and dated 'Ed Ruscha 1989' (on the reverse); signed again, titled and dated again
"DEAR FRIEND" EDWARD RUSCHA 1989' (on the stretcher)

acrylic on canvas

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

Painted in 1989.

\$2,500,000-3,500,000

PROVENANCE:

Gagosian Gallery, Los Angeles

Acquired from the above by the present owner

LITERATURE:

R. Dean and L. Turvey, eds., *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Four: 1988-1992*, New York, 2009, pp. 154-155, no. P1989.24 (illustrated in color).

Having forged a name for himself in the fires of mid-20th century American art, Ed Ruscha is one of the most recognizable artists working today. Though his paintings, photographs, and artist books are purposefully rendered as detached and self-assured, works such as *Dear Friend* combine text and image in a manner that confronts the viewer, pulls them in, and leaves them scrambling for more. "Usually in my paintings," notes the artist, "I'm creating some sort of disorder between the different elements and avoiding the recognizable aspect of living things by painting words. I like the feeling of an enormous pressure in a painting" (E. Ruscha, quoted in R. Marshall, *Ed Ruscha*, New York 2003, p. 241). Executed the same year as a major travelling exhibition at the Centre Georges Pompidou in Paris, and only a year prior to a painting retrospective at the Los Angeles Museum of Modern Art, *Dear Friend* came at a particularly active time for Ruscha and expanded on his use of appropriated imagery and blunt wordplay. In his deft use of sardonic wit coupled with a cultivated California cool, Ruscha influenced artists like Lawrence Weiner and Bruce Nauman who were also breaking from the Abstract Expressionist tendency during the late 20th century. Marking the transitory space between Pop and Conceptual art, Ruscha's *oeuvre* is strikingly individual and has had a far-reaching impact on countless generations of younger artists.

Dear Friend pairs bold, capitalized text with an evocative, ethereal background imagery that the artist often gleaned from found photographs or other sources of print imagery. Emblazoned in his trademark typeface, Boy Scout Utility Modern (which Ruscha began using with fervor in 1980), the words "A DEAR FRIEND OF MANY PEOPLE" rips across a photorealistic blue sky dotted with fluffy white clouds. The words "A" and "OF" are rendered slightly smaller, and the whole phrase is justified center. The whiteness of the words fades into each wisp of cloud, blurring the divide between background and foreground—the artist inserting his chosen phrase into the image like a title screen film still. The link to movie production is telling as Ruscha has often referenced the Hollywood sign and various film production companies throughout his career as he has lived and worked in the motion picture hotbed of Los Angeles since the 1950s. Ruscha's *oeuvre*



A

DEAR FRIEND

OF

MANY PEOPLE



“Usually in my paintings I’m creating some sort of disorder between the different elements and avoiding the recognizable aspect of living things by painting words. I like the feeling of an enormous pressure in a painting.”

—Ed Ruscha

Gerhard Richter, *Wolken (265)*, 1970. Museum Folkwang, Essen. © Gerhard Richter 2019 (0074).

René Magritte, *The Palace of Curtains, III*, 1928 – 1929. Museum of Modern Art, New York. © 2019 C. Herscovici / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Opposite page: Present lot illustrated (detail).

is full of images of mountains, windows, skies, signs, and various other backdrops that play host to his boldly detached phrases. Sometimes the words will connect to the image in a way that enhances one or both, but other times the viewer is left to wonder with their questions unanswered. Kerry Broucher once noted, “Ruscha’s words hover between the flat, transversal surfaces of the graphic artist and the longitudinal, deep-space world of landscape painting” (K. Broucher, *Ed Ruscha*, exh. cat., Washington, D.C., Hirshhorn Museum and Sculpture Garden, 2000, p. 161). Both part of the atmosphere and hovering just in front of the picture plane, the text in *Dear Friend* creates an uneasy divide between the illusionistic space of the cloudy sky and the information contained in the spirited script.

Ruscha’s use of photographic sources, expanded and blurred like an out-of-focus projection, have visual similarities to the earlier blurred photographic paintings of Gerhard Richter, but with a particularly American turn. Rendered in color and enlarged far beyond their original sources, Ruscha’s images have a distinctly anonymous air to them. A dark skyline taken from a plane, the Hollywood sign in the distance, a mountain that has more in common with the Paramount logo than Caspar David Friedrich or National Geographic, or the archetypal sky of works like *Dear Friend* all serve as instantly recognizable but generalized backdrops for the artist’s obtuse phrasings. “A lot of my paintings are anonymous backdrops for the drama of words ... I have a background, foreground. It’s so simple. And the backgrounds are of no particular character. They’re just meant to support the drama, like the Hollywood sign being held up by sticks” (E. Ruscha, quoted in R. Marshall, *Ed Ruscha*, New York, 2003, p. 239). Acting as a substructure for the words, each image is both seen and forgotten at the same time. Within this carefully constructed dichotomy Ruscha asks us to question not just his pairings but those we see in our

everyday lives on billboards, advertisements, newspapers and mass media. The artist has been coy about his sources, and once told Calvin Tomkins, “I like the idea of a word becoming a picture, almost leaving its body, then coming back and becoming a word again” (E. Ruscha quoted in, C. Tomkins, “Ed Ruscha’s L.A.,” *The New Yorker*, July 1, 2013). The idea that letters and phrases can become something more than just information is at the heart of Ruscha’s text paintings, and is a major reason why these works hold such gravity in a society where we are consistently inundated with the written word.

Born in Omaha, Nebraska, Ruscha studied in Oklahoma City before moving to Los Angeles in 1956. Having shown an interest in Surrealism early on, he was nevertheless entranced by the work of Jasper Johns and Robert Rauschenberg and started making small collages in that vein. He rose to prominence as his works began to employ combinations of words and images that he repurposed from daily life. One of a number of California artists to rise to prominence during the rise of both Pop Art and Conceptual art, Ruscha was included in the landmark 1962 exhibition *New Painting of Common Objects* at the Pasadena Art Museum (later renamed the Pasadena Museum of California Art) alongside some of the progenitors of Pop like Andy Warhol, Roy Lichtenstein, Wayne Thiebaud and Jim Dine. Curated by Walter Hopps, this exhibition cemented Ruscha’s first solo exhibition at Hopps’s Ferus Gallery in Los Angeles the following year. Given this initial start in the realm of Pop, Ruscha has nevertheless detached himself from the label in favor of his own investigation into text and image culture. Some of the artist’s phrases are culled from popular culture while others appear to be fabricated phrases that he pulls from his daily life. About his lexicon, Ruscha noted, “Some [words] are found, ready-made, some are dreams, some come from newspapers. They are finished by blind faith. No matter if I’ve seen it on television or read it in the newspaper, my mind seems to wrap itself around that thing until it’s done” (E. Ruscha, quoted in an interview with J. Sterbak “Premeditated: An Interview with Ed Ruscha,” *Real Life Magazine*, Summer 1985). Rather than champion the images of consumer society or mass media, like Warhol and Lichtenstein, respectively, Ruscha is interested in how we as viewers interact with the conjoinment of words and images. Why do certain combinations make sense? Why do others appear standoffish? Works like *Dear Friend* marry two seemingly recognizable elements in order to question the nature of visual information in society.



END



ELVIS

The heat's
from the
desert —
the laughs
from
everyone
— the beat's
from town:

"Night Rider"
"It Feels So Right"
"I'm Yours" "Dirty, Dirty Feeling"
"I Feel I've Known You Forever"
"(It's a) Long, Lonely Highway"
"Put The Blame on Me"
"(Such An) Easy Question"
"Slowly But Surely"
Hear Elvis Sing
These Great Songs
on RCA Victor Records



**ELVIS
PRESLEY**
IN
"A TICKET TO RIDE"

MS

in a
ROCK
and
ROLICKING
storm that
hits a rich
and juicy
'Beauty Ranch'!



o♦23B ANDY WARHOL (1928-1987)

Double Elvis [Ferus Type]

signed, inscribed and dated 'elvis Andy Warhol 63' (on the reverse)
silkscreen ink and silver paint on linen
81 $\frac{7}{8}$ x 52 $\frac{3}{4}$ in. (208 x 134 cm.)
Painted in 1963.

\$50,000,000-70,000,000

PROVENANCE:

Galerie Bruno Bischofberger, Zürich
Galleria Gian Enzo Sperone, Rome
Private collection, Turin
Private collection, Switzerland
Dominique Lévy Gallery, Geneva
Acquired from the above by the present owner

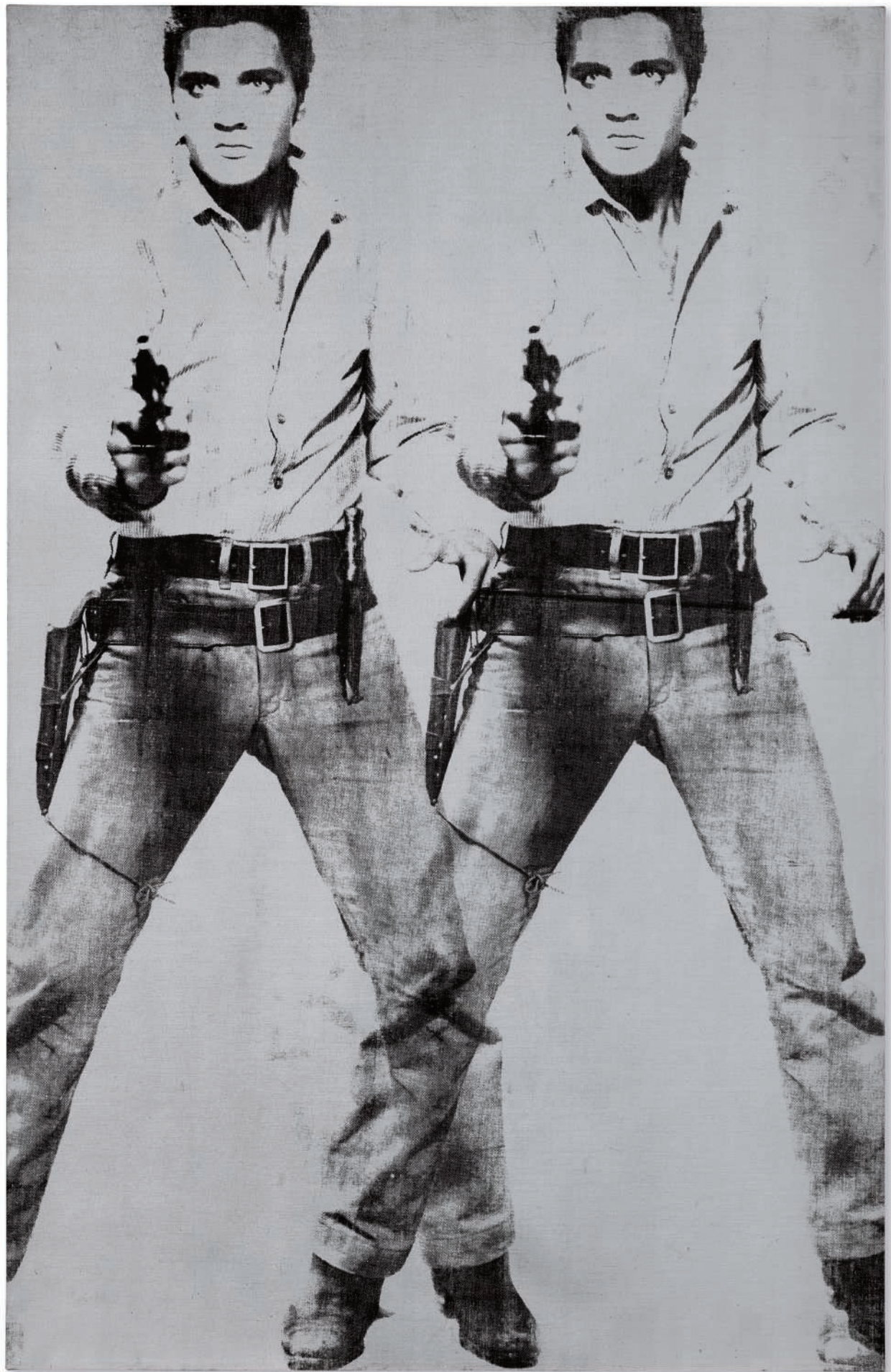
EXHIBITED:

Los Angeles, Ferus Gallery, *Andy Warhol*, September-
October 1963.

LITERATURE:

R. Crone, *Das Bildnerische Werk Andy Warhols*, Berlin, 1976,
no. 153.
G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné:
Paintings and Sculpture 1961-1963*, New York, 2002, vol. 1,
pp. 355, 367 and 378, no. 409 (illustrated in color).

Previous spread: Andy Warhol,
New York, circa 1965. Photo:
© Bob Adelman Estate. Elvis
Presley™; Rights of Publicity
and Persona Rights: ABG EPE
IP, LLC.



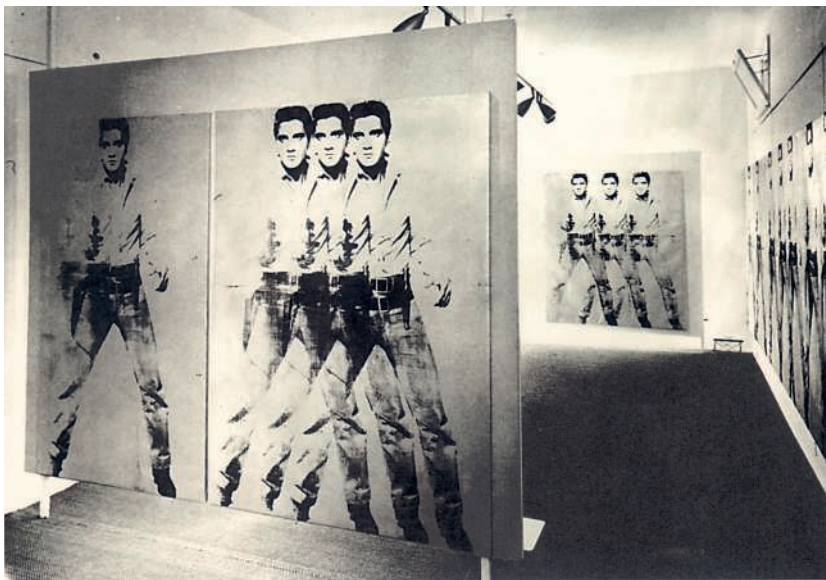
"I'll be your mirror

Reflect what you are, in case you don't know

I'll be the wind, the rain and the sunset

The light on your door to show that you're home"

—The Velvet Underground & Nico, 1967

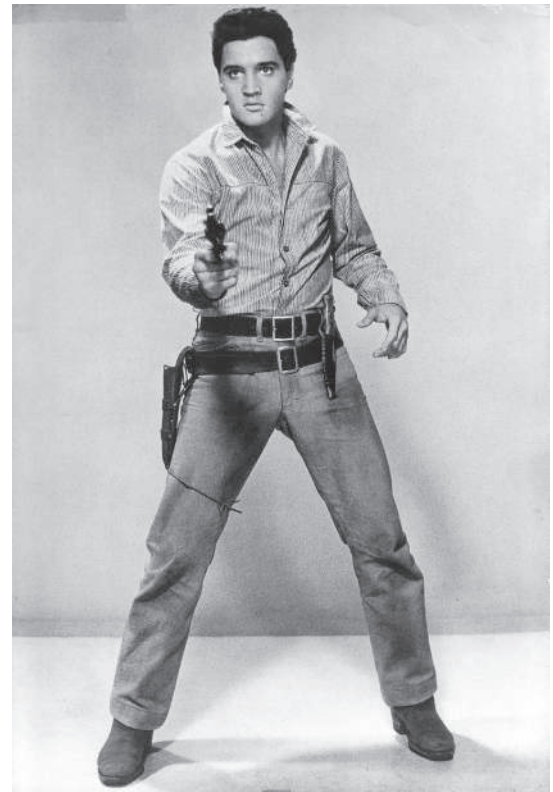


Installation view, *Andy Warhol: Elvis Paintings*, Ferus Gallery, Los Angeles, 1963. Photograph by Frank J. Thomas, Courtesy the Frank J. Thomas Archives. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

Elvis Presley in *Flaming Star*, 1960 (source image for the present lot). Elvis Presley™; Rights of Publicity and Persona Rights: ABG EPE IP, LLC.

Opposite page: Present lot illustrated (detail).

A gleaming masterpiece that stands among the most iconic images of 20th century art, Andy Warhol's *Double Elvis [Ferus Type]* faces us with visionary force. Elvis Presley, dressed as a gunslinger in a publicity shot for the 1960 Western movie *Flaming Star*, is doubled in black silkscreen upon a shimmering silver ground. He looms almost life-size, as if caught in a full-length mirror. The painting is at once striking, its six-foot star recognizable in a flash, and loaded with ambiguity. Warhol distills his famed serial production method into a succinct twinned image that reflects the overlapping nuances of celebrity, filmmaking, desire and performance in sixties America. Cropped slightly at the head, the two Elvises intersect at the knees, aligned in such a way that the left-hand figure appears to be holding both pistols. With our attention drawn to his pose and finely-tuned outfit, Presley as cowboy is the image of idealized American manhood wryly exposed as a costumed interloper. United with the silver canvas, he takes his place in a flat, empty surface that, for Warhol, functions as a looking glass. With subtle mastery, Warhol mirrors the cultural world of his time, both glorifying and destabilizing its glamorous, seductive fictions.



By 1962, having stunned the art world with his early paintings of Coke bottles, soup cans and Marilyn Monroe, Warhol had cemented his position as the king of Pop in New York. Created in the summer of 1963, the "Ferus Type" Elvises were conceived to conquer the West Coast. Warhol had already completed a group of initial "Studio Type" Elvises, whose half-tone backgrounds lent them a painterly sense of illusionistic space; for his upcoming show at the Ferus Gallery in Los Angeles, the home of Hollywood and the birthplace of the Western, he had something more dramatic in mind. With the help of his new assistant, the poet Gerard Malanga, he completed a new series whose composition would vividly embody the "silver screen" of cinema. Displaced from any sense of narrative or locale onto pure, shining surface, they became celluloid ciphers, highlighting the multiple artifice of Elvis's performance.

The very method by which Warhol delivered them was playfully theatrical, and is almost as famous as the works themselves. Gallery director Irving Blum received not individual canvases but a single, enormous roll of canvas with a box of differently sized stretcher bars. "I called him and said, 'Will you come?' [to Los Angeles]," Blum recalls, "And he said, 'I can't. I'm very busy. Will you do it?' I said, 'You mean, you want me to cut them? Virtually as I think they should be cut and placed around the wall?' And he said, 'Yes, cut them any way that you think should ... they should be cut. I leave it to you. The only thing I really want is that they should be hung edge to edge, densely - around the gallery. So long as you can manage that, do the best you can.' ... And that's exactly what I did" (I. Blum, interview by P. S. Smith, October 20, 1978, in *Andy Warhol's Art and Films*, Ann Arbor, 1986, pp. 221-22). Today, eleven of the twenty-two extant "Ferus Type" works are in museum collections, including another *Double Elvis* from this series at the Museum of Modern Art, New York.





“The United States has a habit of making heroes out of anything and anybody, which is so great. You could do anything here. Or do nothing. But I always think you should do something.”

—Andy Warhol

Warhol’s apparent relinquishing of control was in fact anything but: he had predetermined the size of each canvas with the stretcher bars he sent to Blum, which he knew would have to be matched to the groups of single, double and multi-figure Elvises. Shown in concert with a series of silkscreens depicting Liz Taylor, they made for a mesmerizing, iterated display of cinematic archetype. Importantly, 1963 saw the beginning of the artist’s own movie-making career. Warhol’s films display a decidedly anti-Hollywood sensibility, disregarding norms of length, subject matter, plot and even sound quality: his debut release, *Sleep*, shows us a hazy five hours and twenty minutes of the poet John Giorno sleeping, while his

controversial *Lonesome Cowboys* (1968) subjects the Western to pornographic parody. In a similarly provocative vein, the Ferus installation can be read as a barbed comment on the repetitive nature of the Western genre. As a commercial form instantiating predictable rules and roles, the Western in fact constitutes a mass-produced product not unlike the Campbell’s Soup cans Warhol showed at the Ferus Gallery the previous year. The Elvises, themselves a packaged commodity, echoed the soup cans’ supermarket-style rows. David McCarthy writes that in its “combination of reverence and ridicule, of homage and parody, of veneration and dismissal ... the Ferus exhibition was something of a put-on, a sham, a provocation by an Eastern hipster who was already making his own films and who had previously dismissed Hollywood stars as pure product ... [The paintings’] camp humor mirrored back to Hollywood its essential vacuousness in churning out formulaic narratives in the pursuit of profit, at least when it came to Elvis Presley and *Flaming Star*” (D. McCarthy, “Andy Warhol’s Silver Elvises: Meaning through Context at the Ferus Gallery in 1963,” *The Art Bulletin*, Vol. 88, No. 2, June 2006, p. 365).

The place of Presley himself in Warhol’s world was central to the subversion. Famous without precedent, he allowed Warhol to get to the heart of the 1960s. “Elvis Presley is the greatest cultural force in the twentieth century,” said composer Leonard Bernstein. “He introduced the beat to everything and he changed everything—music, language, clothes. It’s a whole new social revolution—the sixties came from it” (L. Bernstein, quoted in P. Clarke Keogh, *Elvis Presley: The Man, The Life, The Legend*, New York, 2004, p. 2). Born in a two-room house in Tupelo, Mississippi in 1935, Presley began singing as a small child. At the age of ten he made his first public appearance in a local talent contest singing a well-known folk song—he was placed 5th. In 1948, his family moved to Memphis, Tennessee and at the age of 18, he paid for a couple of hours of studio time at Sun Records, and made a demo, in order—as he later claimed—to see what his voice sounded like. After taking a job as a truck driver, Presley continued to sing at a number of local venues and on the evening of July 5th, 1954, he was invited back into the studio to sing a number of songs for Sun Records owner Sam Philips. Philips was looking for someone who could popularize the traditionally ‘Black’ ballads that the studio specialized in, and bring them to a wider audience. At the end of the evening, after signing a wide range of different songs, Elvis launched into a rendition of Arthur Crudup’s *That’s All Right*. After the record received some airtime on a

Andy Warhol, *Silver Marlon*, 1963. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

Andy Warhol, *Ten Lizes*, 1963. Musée National d’Art Moderne, Centre Georges Pompidou, Paris. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.

Opposite page: Andy Warhol in his studio, New York, 1964. Photo: Evelyn Hofer / Getty Images. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.







local radio station, the DJ was inundated with calls and messages keen to find out more about this new talent, and so began a music career that would result in Presley becoming the most successful musical act of all time.

According to *Rolling Stone* magazine it was Elvis who made rock 'n' roll the international language of Pop, making him an ideal subject for Warhol's unique brand of art. In his role as the American music giant of the twentieth century, Presley single-handedly changed the course of music and culture from the mid-1950s onwards. Elvis's first record was of rockabilly music—an up-tempo, beat driven offshoot of country music. But it was in 1956, when he released his first single under the guidance of his new manager Colonel Tom Parker, that his career really took off when *Heartbreak Hotel* went to number one in the U.S. Billboard charts; Presley would ultimately sell over 600 million records during his lifetime. In the mid-1950s he expanded his repertoire and embarked on a film career and over the next two decades he appeared in at least thirty-two movies, including *Jailhouse Rock*, *Blue Hawaii* and *Flaming Star* (from where the source material for the current painting was taken). Presley's emergence as a cultural phenomenon coincided with the birth of the American teenager—a new consumer market that, thanks to the popularity of people like Elvis, would come to be worth billions of dollars. As early as 1956 the *Wall Street Journal* identified the potential of this new sector of buying power and identified the singer as a major contributor. Elvis's popularity spawned demand for everything from new lines of clothing based on his black slacks and loose, open-necked shirts to pink portable record players for teenagers' bedrooms. It was also responsible for a phenomenal growth in the sales of transistor radios which rocketed from sales of an estimated 100,000 in 1955 to 5,000,000 in just three years later.

In addition to the music, one reason for Elvis's popularity amongst young people was his sense of rebellion. Compared the clean-cut appearance of his predecessors such as Frank Sinatra, this new generation was drawn to the King's slicked backed hair, casual fashions and those famous gyrating hips. For many parents, Presley was "the first rock symbolism of teenage rebellion...they did not like him, and condemned him

"I'm very passive. I accept things. I'm just watching, observing the world."

—Andy Warhol



as depraved. ...prejudice doubtless figured in the adult antagonism. Regardless of whether parents were aware of the... sexual origins of the phrase rock 'n' roll, Presley impressed them as the visual and aural embodiment of sex" (A. Shaw, quoted by R. Serge Denisoff, *Solid Gold: The Popular Record Industry*, New York, 1975, p. 22). Sinatra himself opined "His kind of music is deplorable, a rancid smelling aphrodisiac. It fosters almost totally negative and destructive reactions in young people" and the *New York Daily News* shrieked that following the King's performance

Opposite page: Present lot illustrated (detail).

Andy Warhol, *Cagney*, 1964. Museum of Modern Art, New York. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Roy Lichtenstein, *Fastest Gun*, 1963. © Estate of Roy Lichtenstein.



“If you want to know all about Andy Warhol, then just look at the surface: of my paintings and films and me, and there I am. There’s nothing behind it.”

—Andy Warhol

of *Hound Dog* on the Milton Berle show in June 1956, popular music “has reached its lowest depths in the ‘grunt and groin’ antics of one Elvis Presley” (B. Gross, quoted L. McShane, “Elvis Presley’s ‘grunt and groin’ act on ‘Milton Berle Show’ was Lady Gaga-esque act of 1950s,” *New York Daily News*, June 2012, accessed via www.nydailynews.com, September 7, 2014).

With his music, Presley straddled two segregated sections of society, and it was the racial tensions caused by his amalgamation of traditionally African American ballads with more mainstream musical traditions that caused the consternation and conflict amongst the generations. This upending of convention continued with the film *Flaming Star*, from which Warhol took the source image for *Double Elvis*. The storyline also deals with racial tensions as Pacer Burton, the name of Elvis’s character, is the son of a Native American mother and a white father, who encounters a conflict of loyalties when there is tension between the two communities. Thus, raising potentially uncomfortable questions about race was clearly part of the challenge that many felt Elvis interjected into the rapidly changing culture of 1950s America.

In *Double Elvis*, Warhol plays up the artifice of his subject. Elvis was no born film star, but a rock-and-roll artist transferred into Hollywood by the logic of commerce, much like Frank Sinatra or Buddy Holly before him. His movies were box office hits but often critically panned. As McCarthy notes, he was perhaps particularly ill-suited to the grizzled genre of the Western. “Unlike James Arness and Chuck Connors of television, or Gary Cooper and



John Wayne of the screen ... Presley was hardly the living embodiment of rugged, western masculinity. His greased hair, made-up face, delicately turned collar, and tailored costume—all duly noted in the silver paintings—read as a carefully staged, and therefore utterly unconvincing performance” (D. McCarthy, “Andy Warhol’s Silver Elvises: Meaning through Context at the Ferus Gallery in 1963,” *The Art Bulletin*, Vol. 88, No. 2, June 2006, p. 361). Through *Double Elvis*’s spaceless silver background, we are made all the more acutely aware that what we are seeing is an actor posing for the camera—adopting a stock pose for a publicity shot—rather than a film still cut out from narrative sequence. The repetition is rigid and unmoving. *Double Elvis* pictures not the West’s cowboy ideal, a second-hand type-figure being played, somewhat ineptly, by the character of Elvis Presley.

In his study of Warhol’s *oeuvre*, Richard Meyer discusses the manner of the Ferus installation that not only heightens the sense of Presley as product, but also explores the commercialization of desire. Warhol offers not just an Elvis pair but a serial progression of Presley clones, a battalion of six-foot tall Elvises who fan out across the gallery walls in seemingly endless repetition. In considering this proliferation of Presleys, we might consult the following scenario from *The Philosophy of Andy Warhol, from A to B and Back Again*: “So today if you see a person who looks like your teenage fantasy walking down the street, it’s probably not your fantasy but someone who had the same fantasy as you and decided instead of getting it or being it, to look like it, and so he went and bought that look that you like. So forget it. Just think of all the James Deans and what it means. One does not possess or become James Dean (or Elvis Presley) but purchases his look and, in doing so, begins to attract other celebrity impersonators as well. A loosely organized collective (‘All the James Deans’) is generated through the communal imitation of an ideal image of desirability, through the

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

Richard Hamilton, *Swinging London 67 (f)*, 1968 - 1969. Tate, London. © R. Hamilton. All Rights Reserved, DACS and ARS 2019. Photo: Tate, London / Art Resource, New York.

Andy Warhol in his studio, New York, 1963. Photo: © Estate of Nat Finkelstein. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.







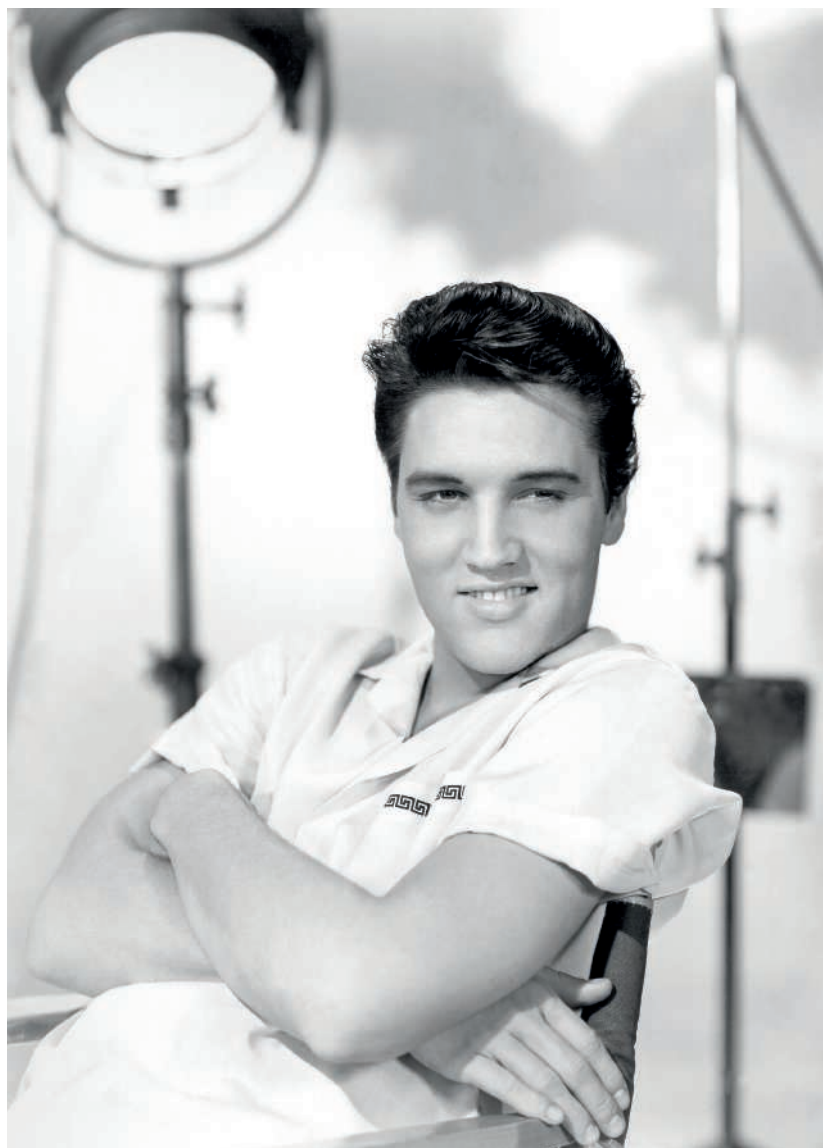
“Elvis Presley is the greatest cultural force in the twentieth century. He introduced the beat to everything and he changed everything—music, language, clothes. It’s a whole new social revolution—the sixties came from it.”

—Leonard Bernstein

mirroring of parallel fantasies played out across the surface of the body” (R. Meyer, “Most Wanted Men: Homoeroticism and the Secret of Censorship in Early Warhol”, *Outlaw Representation: Censorship & Homosexuality in Twentieth-Century American Art*, Oxford 2002, pp. 151-52).

Was Warhol as detached from his subject as it appears? The biographer Victor Bockris cites an intriguing angle taken by John Carlin, whose study *The Iconography of Elvis* proposed artistic similarities between Warhol and the King. “Both came from humble backgrounds and meteorically captured their respective fields in a way that seemed to break entirely with the past. Each betrayed his initial talent as soon as it became known, and opted for a blank and apparently superficial parody of earlier styles which surprisingly expanded, rather than alienated, their audience. Both went into film as a means of exploring the mythic dimensions of their celebrity. On the surface both men shared a scandalous lack of taste. Particularly as both took repetition and superficiality to mask an obscure but vital aspect of their work: the desire for transcendence or annihilation without compromise, setting up a profound ambivalence on the part of both artist and audience as to whether the product was trash or tragedy” (G. Carlin, quoted in V. Bockris, *The Life and Death of Andy Warhol*, New York 1989, pp. 124-25).

While there are perhaps parallels in these elements of myth-making and parody, a more convincing equivalence might be drawn not between the artist and Elvis, but between Warhol and the blank, silver surface on which the image of Elvis is screened. Warhol’s own manufactured persona was that of a vacuum or mirror: he took on a role of empty, passive receptivity, conceiving his Pop art as reflective of the external world around him. There is a serious truth to his oft-cited maxim that “If you want to know all about Andy Warhol, then just look at the surface: of my paintings and films and me, and there I am. There’s nothing behind it” (A. Warhol, quoted in G. Berg, “Andy: My True Story”, *The East Village Other*, November 1, 1966). In his early interviews, he commonly adopted a mirroring strategy of refusing to answer questions, instead bouncing them back to his interviewer. As well as the large-scale use of silver paint in the Elvis works, 1963 saw Warhol’s associate Billy Name cover the entire interior of the Factory in reflective aluminium foil; that same year, Warhol replaced his own grey hairpiece with a metallic silver wig. His use of reflection would reach its apotheosis in the *Silver Clouds*, floating balloons first shown at Leo Castelli Gallery in 1966, which Warhol saw as dematerialized paintings. “I thought that the way to finish off painting for me would be to have a painting that floats,” he said, “so I invented the floating silver rectangles that you fill up

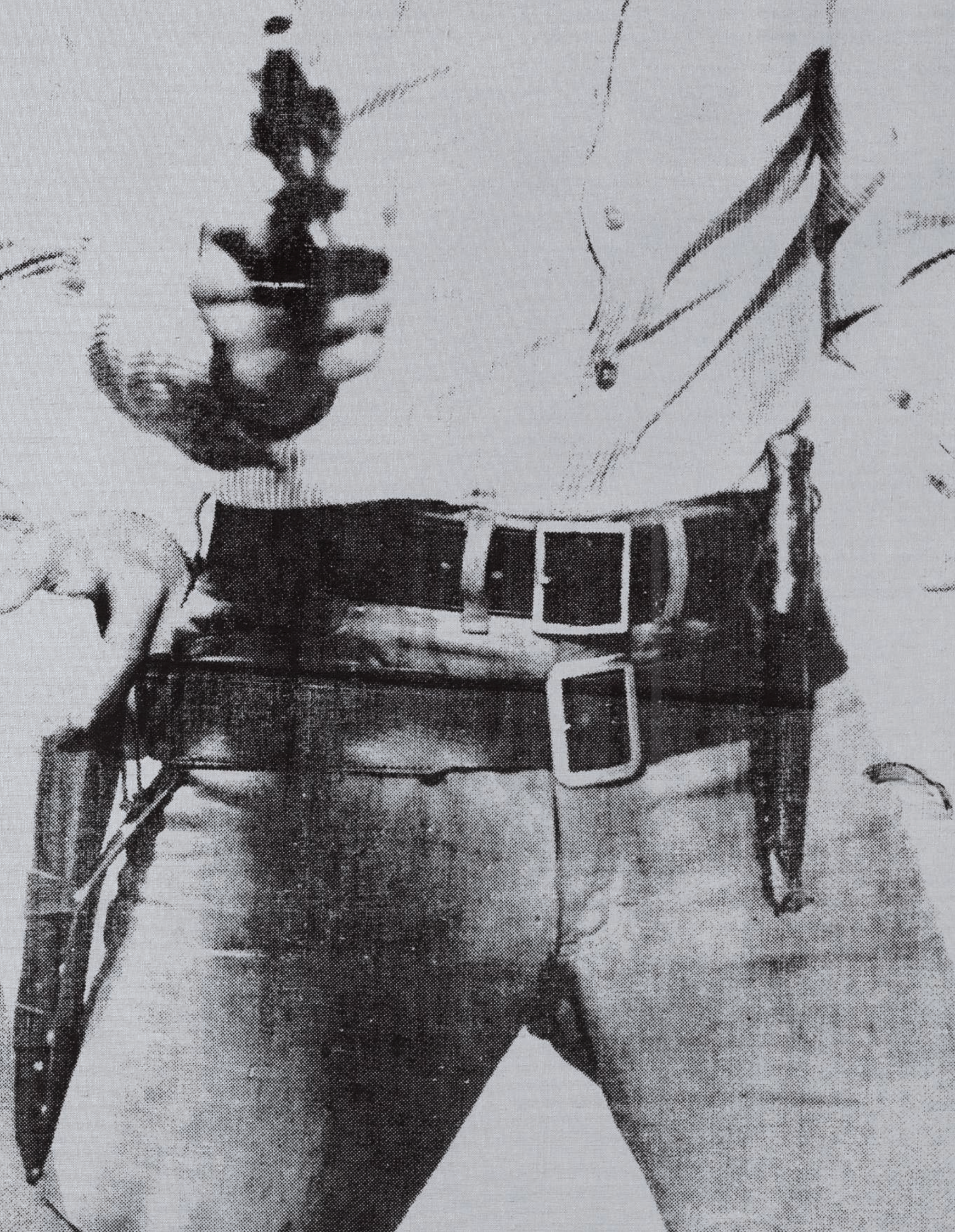


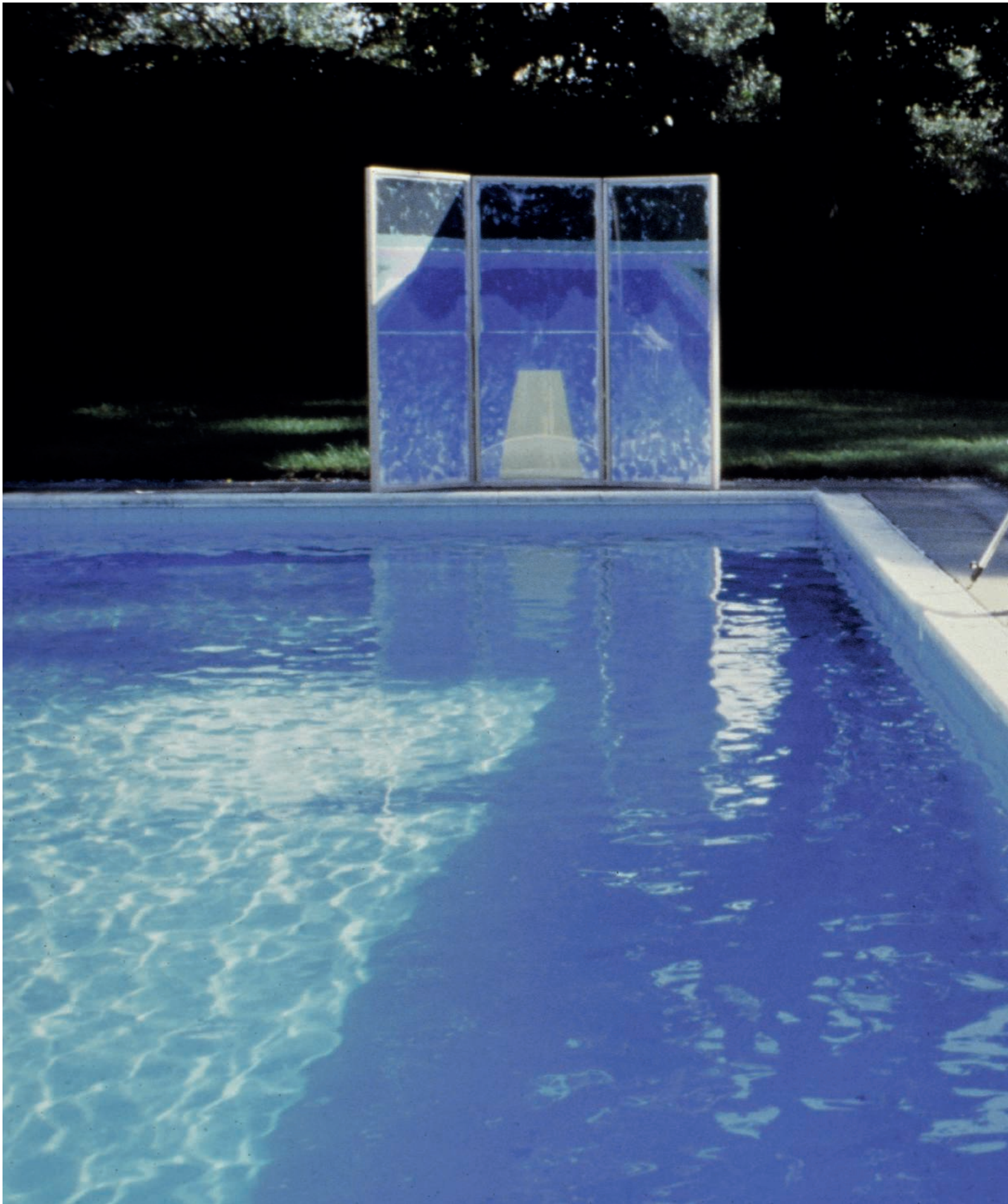
with helium and let out of your window ... I like silver” (A. Warhol, quoted in G. Berg, “Andy: My True Story”, *The East Village Other*, November 1, 1966). These weightless mirror-surfaces echoed Warhol’s own role as elusive, free-floating observer, accepting and refracting his surroundings. He is present, too, in the silver blankness of *Double Elvis*, which reflects not only the constructed codes and conventions of Hollywood fiction, but also the real societal mechanisms they embody, in a cold dressing-room mirror.

Elvis Presley, Los Angeles, circa 1960. Photo: Michael Ochs Archives. Elvis Presley™; Rights of Publicity and Persona Rights: ABG EPE IP, LLC.

Opposite and following page: Present lot illustrated (detail).









PROPERTY FROM AN
IMPORTANT AMERICAN
COLLECTION

o♦24B

DAVID HOCKNEY (B. 1937)

Day Pool with Three Blues (Paper Pool 7)

signed with the artist's initials and dated 'D.H. 78' (lower right); signed again 'David Hockney' (on the reverse of the lower right sheet); inscribed '7' (on the reverse of each sheet)

colored, pressed paper pulp

72 x 85½ in. (182.9 x 217.2 cm.)

Executed in 1978.

\$9,000,000-12,000,000

PROVENANCE:

Collection of Kenneth Tyler, acquired directly from the artist
His sale; Sotheby's, New York, 17 May 2000, lot 47
Acquired at the above sale by the present owner

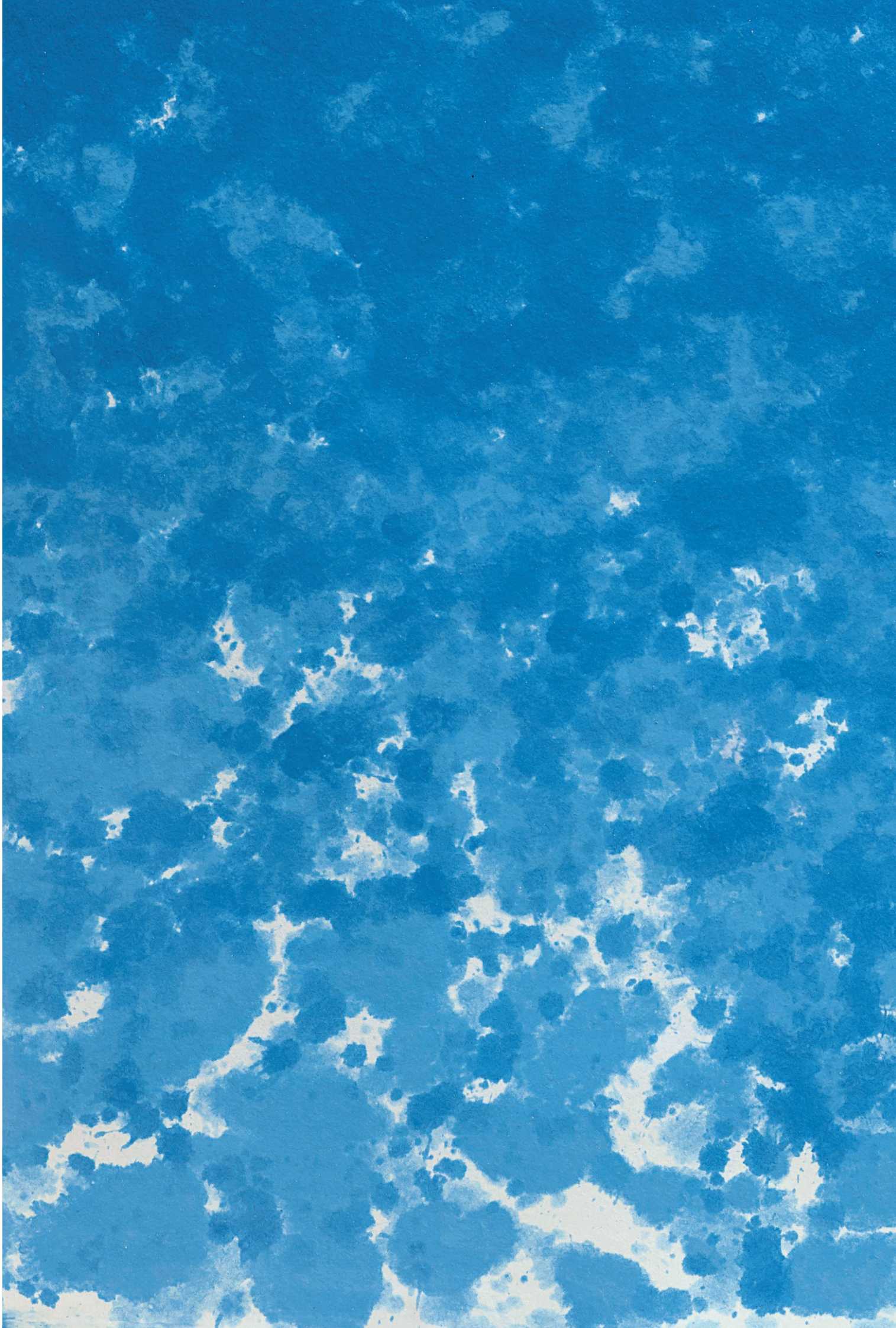
EXHIBITED:

Minneapolis, Walker Art Center; Houston, Sarah Campbell Blaffer Gallery, University of Texas, *Artist and Printer: Six American Print Studios*, December 1980-April 1981, p. 30, no. 89. Minneapolis, Walker Art Center; Mexico City, Museo Rufino Tamayo, *David Hockney Paints the Stage*, November 1983-April 1984. Bedford, Katonah Gallery; New Paltz, The College at New Paltz, *A View of a Workshop: Selection from Tyler Graphics Ltd.*, November 1987-January 1988. Los Angeles County Museum of Art; New York, Metropolitan Museum of Art; London, Tate Gallery, *David Hockney: a Retrospective*, February 1988-January 1989, pp. 190-191 and 254, no. 61 (illustrated in color and on the New York exhibition poster). Yokohama Museum of Art; Muragame Genichiro-Inokuma Museum of Contemporary Art; Wakayama, Museum of Modern Art; Tokushima Modern Art Museum; Midorigaoka, Hokkaido Obihiro Museum of Art, *Innovation in Collaborative Printmaking: Kenneth Tyler 1963-1992*, June 1992-February 1993, pp. 61 and 66, no. 23 (illustrated in color and studio view illustrated in color).

LITERATURE:

N. Stangos, *David Hockney: Paper Pools*, New York, 1980, p. 44 (illustrated in color).
K. E. Tyler, *Tyler Graphics: Catalogue Raisonné, 1974-1985*, New York, 1987, p. 164, no. 240:DH7 (illustrated in color).
N. Stangos, *Pictures by David Hockney*, London, 1988, p. 63 (illustrated in color).
David Hockney, Espace/Paysage, exh. cat., Paris, Centre Georges Pompidou, 1999, p. 188 (illustrated).
C. S. Sykes, *David Hockney: The Biography, 1975-2012: A Pilgrim's Progress*, London, 2014, n.p. (illustrated in color and studio view illustrated in color).

Previous spread: David Hockney and friends in Kenneth Tyler's backyard, Bedford Village, 1979 (present lot illustrated). Photo: Kenneth Tyler. National Gallery of Australia, Canberra, Gift of Kenneth Tyler, 2002. Artwork: © David Hockney.









“I kept looking at the swimming pool in the garden, and it’s a wonderful subject; water, the light on the water... I thought, really I should do it, find a watery subject for this process, and here it is; here, this pool, every time that you look at the surface, you look through it, you look under it.”

—David Hockney

manifestation of this highly creative period when Hockney harnessed his prolific creativity to produce large-scale and striking works that have become some of the most celebrated of his career.

Across conjoined sheets of handmade paper, Hockney composes an image of a swimming pool using different areas of colored paper. By mixing pigment directly into the raw paper pulp and then pressing it into a sheet of paper, Hockney builds up a surface that is rich in both color and texture. In this particular example, the artist uses three different tones of blue to depict the shifting tonality of the water; dark blue depicts the shadows cast by the sides of the pool, a mid-blue conveys the depth of the waters, and finally the dappled blue and white of the surface is portrayed by a variegated mixture of lighter blue and raw paper that occupies the lower register of the painting. This layering of color adds both depth and volume to the depiction of water, turning it from a flat uniform surface into a dynamic and seemingly constantly shifting form. In contrast to the dynamism of the pool, the rest of the paint is bordered by the strict geometry of a path and hedge that hugs the edge of the pool. Rendered in a dusky mauve, the walkway constrains the water, introducing order into the arrangement. Finally, passages of verdant green complete the composition as they indicate hedges and lawns, which act to soften the entire composition.

In addition to the color that emanates from the surface of the work, the structure of the work itself is as important to Hockney’s artistic process as the finished composition. Using a series of photographs that the artist took of the

In the summer of 1978, while en route from England to Los Angeles, David Hockney stopped off and visited the upstate New York workshop of Kenneth Tyler, founder of the famous Tyler Graphics studio. During his stay, Tyler introduced Hockney to a new technique using handmade paper, colored with dye and pigmented pulp. Hockney thought the result was “stunningly beautiful,” and set about working on a new series of unique works that would become an important addition to the artist’s oeuvre. *Day Pool with Three Blues (Paper Pool 7)* is one of these works, a rich and colorful rendition of one of the artist’s iconic swimming pools, paintings which have become some of the most celebrated images of the postwar period. This work, along with others such as *A Bigger Splash* (Tate Gallery, London) and *Peter Getting out of Nick’s Pool* (National Museums Liverpool, Walker Art Gallery), is synonymous with Hockney’s distinguished painterly style, and his constant quest to push the boundaries of art. Previously in the personal collection of Kenneth Tyler, who helped Hockney develop the series, *Day Pool with Three Blues (Paper Pool 7)* is the physical

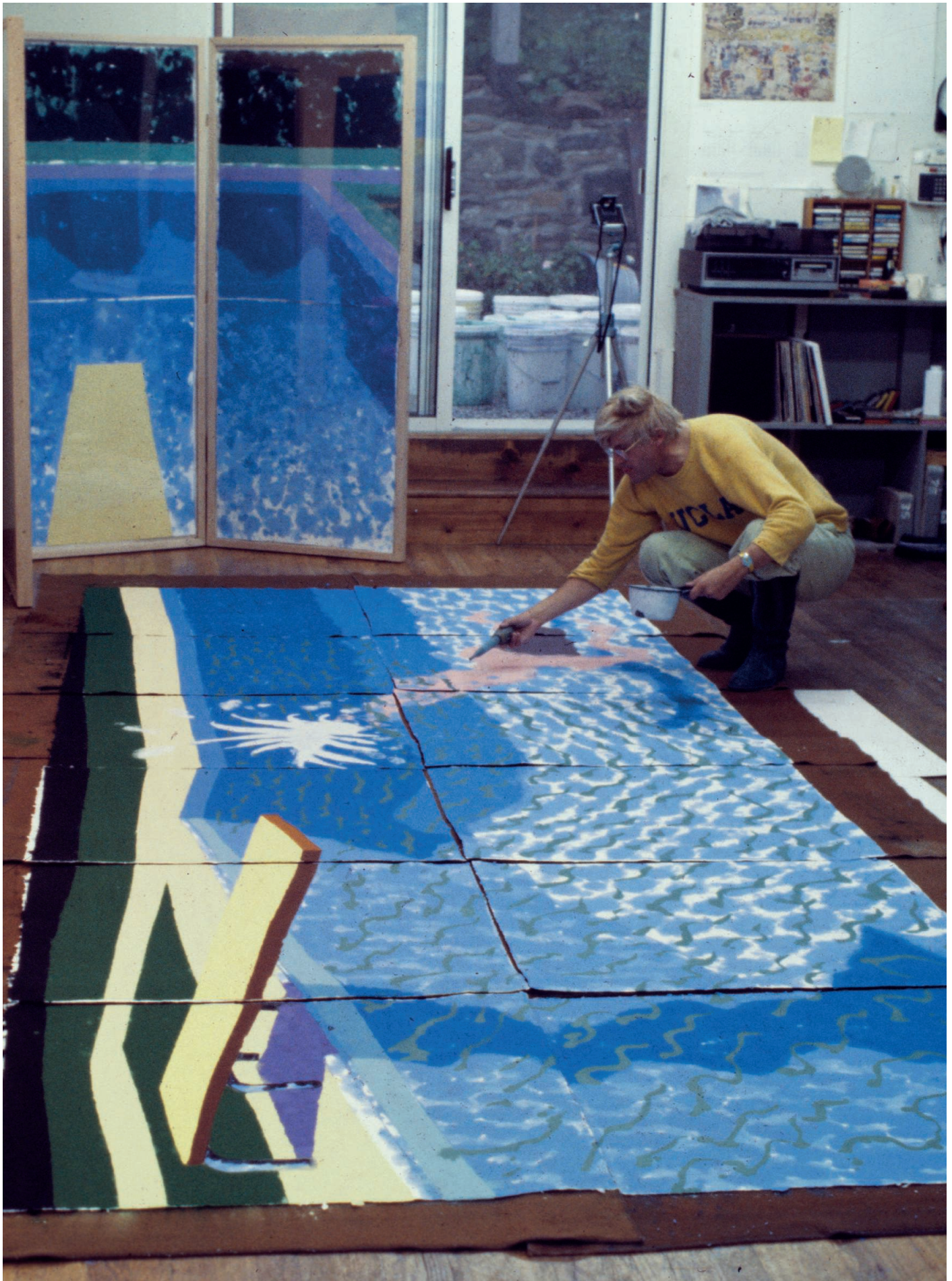
Flap and opposite page:
Present lot illustrated (detail).

David Hockney, *A Bigger Splash*, 1967. Tate, London.
© David Hockney. Photo: © Tate, London / Art Resource, New York.

Henri Matisse, *The Swimming Pool, Maquette for Ceramic*, 1952. Museum of Modern Art, New York. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.









swimming pool on Kenneth Tyler's property, Hockney would produce metal 'cookie-cutter' molds into which he would pour the paper pulp. Then, by adding extra pigment, he would increase the concentration of the color of each section, "You had to put on the color well, very carefully, and I couldn't rely on someone else doing this... I could be freer..." Hockney said (D. Hockney, quoted by N. Stangos, *David Hockney: Paper Pools*, New York, 1980, p. 28). As well as color, the areas of raw paper that the artist leaves visible form an important part of the composition. They add depth and definition to the image, mimicking the sunlight dancing on the surface of the water, and offering up important clues as to how the work is made. "The paper is very beautiful, the surface" Hockney adds, "there is no such thing as a flat color, and they are very subtle at times. They are like paintings, which is why I stayed; if they hadn't been like paintings, I think I would have left after doing the first two or three small ones, I would have thought enough was enough" (D. Hockney, *ibid.*, p.100).

In addition to aesthetic concerns, Hockney's *Paper Pool* paintings helped to satisfy the artist's technical interest in the nature of painting. They are an extension of his now iconic canvases of Californian swimming pools that he began in the 1960s, which—in addition to portraying the hedonistic West Coast lifestyle—also enabled him to investigate how to paint water, a form that is essentially formless and colorless. "Hockney's fascination," writes Nikos Stangos, "was in using a watery medium for the representation of a watery subject, bringing together many of the themes he most loves: the paradox of freezing in a still image what is never still,

"...the point about water is that you can look at it in many different ways; it's always different; you can choose what to look at... your eyes will stop here or there."

—David Hockney

water, the swimming pool, this man-made container of nature, set in nature which it reflects, the play of light in water..." A consummate student of art history, Hockney would also have been fully aware that it was a task that had also occupied the minds of many of his artistic heroes. "The challenge to his imagination and creative ability of mastering a new technique, learning its limitations, accepting these limitations and transcending them is the same as that which has provided the fuel in all new phases of his work," Stangos continues. "It was perhaps a similar challenge... that led Matisse to his paper cut outs, of which especially relevant here is *La Piscine* (1952)... and which Hockney must have had in mind when he was making paper pools" (N. Stangos, *ibid.*, p. 5 & p. 6).

Day Pool with Three Blues (Paper Pool 7) was acquired directly from the artist by Kenneth Tyler, the man who played an important role in the creation of the entire *Paper Pool* series. Tyler was a master printmaker who worked with many artists and transformed printmaking from a relatively simple process into a medium as important and valued as painting or sculpture. With these paintings, Tyler infused his innovative techniques onto Hockney's bold imagination, resulting in a series of unique works that are some of the most exciting of the artist's career. "I have never worked with anyone with more energy," Hockney said. "It was fantastic. He was willing to work any hours. It didn't matter... Working with someone who has an awful lot of energy is very thrilling. With Kenneth Tyler, nothing was impossible. If I said, could we, he said, yes, yes, it can be done" (D. Hockney, quoted by P. Gilmour, *Ken Tyler Master Printer and the American Print Renaissance*, New York, 1986, p. 97).

David Hockney's paintings of swimming pools have become some of the most iconic images of postwar art; works such as *A Bigger Splash*, 1967 (Tate Gallery, London) and *Portrait of an Artist (Pool with Two Figures)* are some of the most loved canvases of his career. *Day Pool with Three Blues (Paper Pool 7)* takes the level of technical achievement of these paintings and builds on it a step further and in the process, introduces a whole new level of interest to these works. That this particular painting was in the personal collection of the man who helped Hockney achieve these heights makes this work a very personal record of this prolific and inventive period.



Opposite page: David Hockney in his studio, New York, 1978 (present lot illustrated). Photo: Lindsay Green. Artwork: © David Hockney.

Ed Ruscha, *Pool #2*, 1968, 1968, printed 1997. Tate, London. © Ed Ruscha. Photo: © Tate, London 2019.

André Kertész, *Underwater Swimmer (Nageur sous l'eau)*, 1917. © RMN-Grand Palais - Gestion droit d'auteur. Photo: © Ministère de la Culture / Médiathèque du Patrimoine, Dist. RMN-Grand Palais / Art Resource, New York.



Adventures of the Heart and Mind:

The Dorothy and Richard Sherwood Collection

The fine art collection of Dorothy and Richard Sherwood represents a lifetime of travel and discovery, an embrace of global art and artists—and erudition reaching across categories and continents. As pioneering civic leaders in Los Angeles, California, the Sherwoods were visionary thinkers and builders who made an indelible impact on some of the finest arts institutions in the world.

It was Dee Sherwood who first shared her Wellesley art history textbooks with Dick, her high school beau who attended Yale College and then Harvard Law School. Thus began a romantic lifelong exploration of art and culture together.

After serving in the U.S. Air Force during the Korean War and marriage to Dee in 1953, Dick won a prestigious Sheldon Traveling Fellowship from Harvard that transported the newlyweds around the world for one year of continuous travel. From Europe to the Middle East to the Indian subcontinent and Asia, they studied new genres and began collecting paintings, drawings, prints and sculpture that stimulated their senses and captured their imaginations.

Following Dick's Supreme Court clerkship with Justice Felix Frankfurter, the young couple returned to Beverly Hills to build their lives in the community in which they had been raised. Dick joined O'Melveny & Myers, the pedigreed law firm in which he practiced for 38 years, specializing in antitrust, intellectual property and trade. In their exquisite Beverly Hills home, they raised two accomplished children, Elizabeth and Benjamin, both Harvard graduates and Rhodes Scholars.

As pathbreaking patrons of the arts, Dee and Dick were immersed in the dynamic 1960s California art scene and knew many of its leading artists. Their early acquisition of an iconic Berkeley painting by the young Richard Diebenkorn led to a decades-long friendship. David Hockney joined them for festivities in their home and garden, as did the sculptor Robert Graham. Emerging artists, museum curators, art historians and dealers frequented their gatherings. Across decades, the couple devoted their time, prodigious energy and resources to helping build some of the leading cultural institutions in Southern California, including the Los Angeles County Museum of Art (LACMA) and the Center Theatre Group.

"Dick Sherwood was an unusually gifted man," said Franklin D. Murphy, the former chancellor of UCLA who preceded Dick as LACMA president. "To me, with all of his great qualities, the one that stood out the most was his enormous curiosity about a whole range of issues...."

Dee supported LACMA with equal fervor, and served as president of the institution's Art Museum Council. Today, LACMA's permanent collection includes numerous works that were brought to the museum through the Sherwoods's shared leadership and patronage.

As Dick opened his law firm's practice in Asia, and served as a national leader of the Asia Society, the peripatetic twosome had ample opportunity to learn about art in China, Japan, Korea and further afield. On business trips, Dick was known by partners and younger associates to squeeze in time to visit local artists, collections, galleries and museums—and to take them with him to avant-garde theatrical performances. Dick also served as a member of the Harvard Fogg Art Museum Visiting Committee for many years and built close ties to faculty and curators who inspired further learning and collecting.

The couple's membership in the International Council of the Museum of Modern Art exposed them to global collectors and new works. They maintained a special focus on the Indian subcontinent and Dick spearheaded the acquisition by LACMA of a major collection of exceptional Indian art that catapulted the museum's reputation forward.

Over the years, the Sherwoods avidly built their private collection, buying what they loved and living joyously with their art. Pieces often arrived in their home straight from an artist's easel or directly from a nail in a painter's studio. Their art ranged across periods and continents including works by Balthus, Picasso, Henry Moore, Stuart Davis, Frank Stella and Wilhelm Hammershøi. And the Sherwoods frequently moved objects around their home so that they could experience them in different settings and have new "conversations" with the works.

On nights and weekends, the couple immersed themselves in art and study. During Dick's long tenure as President and then Chairman of the LACMA board, they often slipped into the museum after hours through a security entrance and strolled through the galleries, sometimes lying on the floor to train their gazes on art for periods of intense contemplation. This passion for art appreciation was a true joint venture—and their studied eyes grew in sophistication throughout the years.

Many young collectors have described Dee's and Dick's influence on their own approach to seeing and collecting fine art. They were admired for studying deeply and buying only what moved them most. The result was a collection of discerning taste and exceptional quality. The masterpieces in their collection reflect their profound connoisseurship, their appreciation of the creators and the creative process, and their great adventures of the heart and mind.

Sherwood Residence, Los Angeles featuring Balthus, *Thérèse sur une Banquette*, 1939. To be offered May 13, 2019 in the Impressionist and Modern Art Evening Sale (Lot 8A, estimate \$12,000,000-18,000,000). Painting: © Balthus.

25B RICHARD DIEBENKORN (1922-1993)

Berkeley #32

signed and dated 'RD 55' (lower right)
oil on canvas
59 x 57 in. (149.9 x 144.8 cm.)
Painted in 1955.

\$6,000,000-8,000,000

PROVENANCE:

Paul Kantor Gallery, Beverly Hills, *circa* 1958
Abe Adler, Valley Village, California, *circa* 1958
Ferus Gallery, Los Angeles, *circa* 1960
Acquired from the above by the present owner, *circa* 1960

EXHIBITED:

São Paulo, Pavilion of the Nations, Ibirapuera Park; Rio de Janeiro, Mesbla Department Store, *U.S. Representation: III Bienal do Museu de Arte Moderna, São Paulo; Pacific Coast Art*, July-December 1955, no. 11.
San Francisco Museum of Art; Colorado Springs Fine Arts Center; Minneapolis, Walker Art Center; Dayton Art Institute; Cincinnati Art Museum; Boston, Institute of Contemporary Art; Los Angeles County Museum, *Pacific Coast Art: United States' Representation at the Third Biennial of São Paulo*, May 1956-June 1957, p. 22 (illustrated).
Pasadena Art Museum, *Richard Diebenkorn*, September-October 1960, no. 20 (illustrated).
Washington, D.C., Washington Gallery of Modern Art; New York, Jewish Museum; Newport Beach, Pavilion Gallery, *Richard Diebenkorn*, November 1964-April 1965, p. 20, no. 21.
Los Angeles County Museum of Art, *Late Fifties at the Ferus*, November-December 1968, no. 6.
San Francisco, John Berggruen Gallery; Los Angeles, James Corcoran Gallery, *Richard Diebenkorn: Early Abstract Works, 1948-1955*, March-December 1975, n.p.
Buffalo, Albright-Knox Art Gallery; Cincinnati Art Museum; Washington, D.C., Corcoran Gallery of Art; New York, Whitney Museum of American Art; Los Angeles County Museum of Art; Oakland Museum of California, *Richard Diebenkorn: Paintings and Drawings, 1943-1976*, November 1976-November 1977, pp. 66 and 110, no. 25 (illustrated in color).
Los Angeles, Museum of Contemporary Art; San Francisco Museum of Modern Art, *Richard Diebenkorn*, September 1992-January 1993, no. 55.
New York, Whitney Museum of American Art; Modern Art Museum of Fort Worth; Washington, D.C., Phillips Collection; San Francisco Museum of Modern Art, *Richard Diebenkorn*, October 1997-January 1999, pp. 43, 137 and 271, no. 84 (illustrated in color).
Los Angeles County Museum of Art, *Made in California: Art, Image, and Identity, 1900-2000*, October 2000-February 2001, pp. 169 and 292 (illustrated in color).
New York, Gagosian Gallery, *Ferus*, September-October 2002, pp. 77 and 132 (illustrated in color).

LITERATURE:

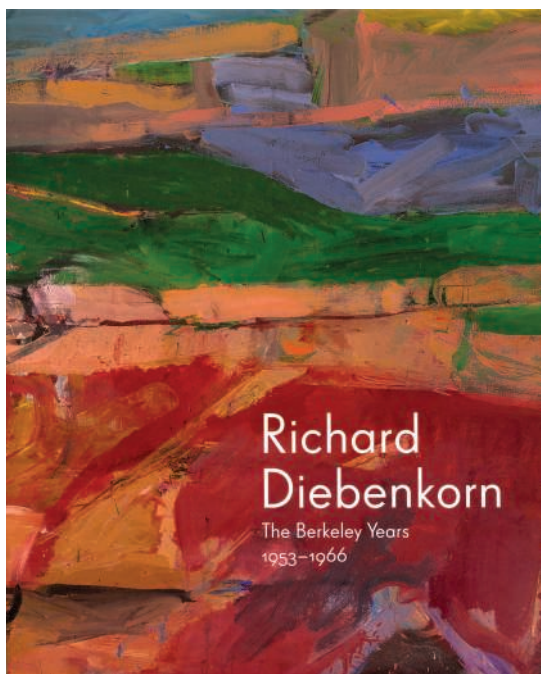
"United States' Delegation, IIIrd Biennial of São Paulo," *San Francisco Museum of Art Bulletin*, vol. 4, no. 1, 1955, p. 44 (illustrated).
H. B. Chipp, "Art News from San Francisco: Pacific Coast Leaders," *Art News*, vol. 55, no. 5, September 1956, p. 18 (illustrated).
Los Angeles County Museum of Art, "Richard Diebenkorn: Paintings and Drawings, 1943-1976," *Members' Calendar*, August 1977, n.p.
G. J. Hazlitt, "Diebenkorn: The Painter's Painter," *Hughes Airwest Sundancer*, September 1977 (illustrated in color on the cover).
"L.A. Museum Views Diebenkorn Output," *Pasadena Star-News*, 11 September 1977.
T. St. John, "Diebenkorn: A Retrospective Exhibition," *Art (Art Guild of the Oakland Museum Association)*, September-October 1977, p. 3.
B. Coffelt, "Doomsday in the Bright Sun," *San Francisco Sunday Examiner and Chronicle*, 16 October 1977, p. 22 (illustrated).
N. Marmer, "Richard Diebenkorn: Pacific Extensions," *Art in America*, vol. 66, no. 1, January-February 1978, p. 96 (illustrated in color).
P. Selz, *Art in Our Times: A Pictorial History, 1890-1980*, New York, 1981, p. 414, pl. 1126 (illustrated).
T. Albright, *Art in the San Francisco Bay Area, 1945-1980: An Illustrated History*, Berkeley, 1985, p. 66, fig. 57 (illustrated in color).
G. Nordland, *Richard Diebenkorn*, New York, 1987, pp. 69 and 73-74 (illustrated in color).
T. Frick, "Richard Diebenkorn," *MOCA Contemporary*, vol. 1, no. 6, August-September 1992, p. 1.
K. Lynch, "A sense of place, with ocean view," *The Capital Times*, 16 January 1998 (illustrated).
J. Tully, "Revisiting a Legend," *Art and Auction*, October 2002, p. 144.
Richard Diebenkorn: The Berkeley Years, 1953-1966, exh. cat., Fine Arts Museums of San Francisco, 2013, pp. 71 and 107, pl. 28 (illustrated in color on the cover of the dust jacket and illustrated in color).
J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Two, Catalogue Entries 1-1534*, New Haven and London, 2016, pp. 575-576, no. 1473 (illustrated in color).





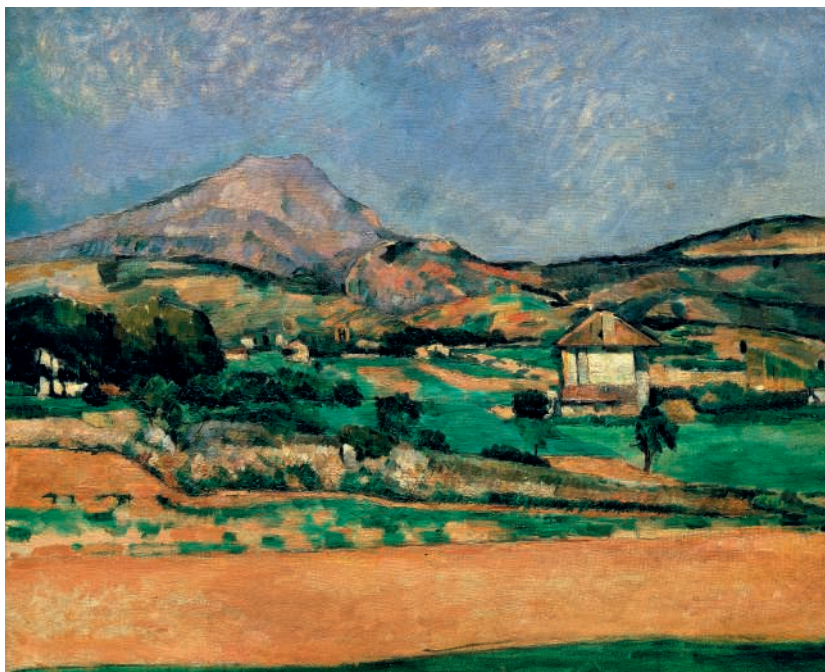
“The aerial view showed me a rich variety of ways of treating a flat plane—like flattened mud or paint. Forms operating in shallow depth reveal a huge range of possibilities for the painter.”

—Richard Diebenkorn



With its rich tapestry of intertwining forms, Richard Diebenkorn’s *Berkeley #32* is one of the finest examples of the expressive brushstrokes that define this important series of paintings. Packing the surface with a mix of visual elements, dexterous painted lines jostle with large areas of deep blue and rich red color, each tussling for attention. While refreshingly modern in its execution, the work is also a supreme example of the artist’s debt to those he considered the heroes of art history, in particular his beloved Matisse. Diebenkorn leaves areas of *pentimenti* intentionally visible and combines this with the aqueous fluidity of the paint application to give the painting a fresh yet subtle spontaneity. Describing this period, the critic Thomas Albright said, “Returning to strong, vivid colors—emphasizing tart, acidulous greens, hot, dry salmons and deep full-bodied blues—Diebenkorn built up rich, juicy paint surfaces. They were arranged in loose but well defined color planes, that plunged diagonally into space, setting up an acute ‘birds-eye’ perspective. The strongest of these paintings achieved an extraordinary balance between abstraction and dizzying panoramas of natural landscape” (T. Albright, *Art in the San Francisco Bay Area*, Berkeley, 1985, p. 65). Widely exhibited and cited in literature on the artist, *Berkeley #32* stands as the pinnacle of one of the artist’s most important bodies of work.

Berkeley #32 follows in a long and honorable tradition of artists’ responses to landscapes of the American West. For generations of painters, the countryside of the U.S. interior has held a unique fascination and almost spiritual significance and inspired some of this country’s greatest painters. Yet Diebenkorn’s inherently modern response to the emotional pull of the American landscape is formed



out of desire to build on the traditions of the past. His Abstract Expressionist inclinations demanded that he found a way of invoking a new vision of the topography that he so loved. His solution was to come after he took a plane journey from Albuquerque to San Francisco in 1951. The unique aerial view of the countryside this trip provided revealed the range of possibilities of this unusual way of looking at the landscape. He stated, “The aerial view showed me a rich variety of ways of treating a flat plane—like flattened mud or paint. Forms operating in shallow depth reveal a huge range of possibilities for the painter” (R. Diebenkorn quoted in G. Nordland, *Richard Diebenkorn*, New York, 2001, p.43). This quality of flatness which so enthralled Diebenkorn is what makes *Berkeley #32* such an exceptional example of this important series. The central portion, made up of a swath of patchwork colors, is almost entirely enclosed by two bands of solid color, one bright and one dark, that skillfully excludes all pretense of perception. By letting go of formal compositional elements Diebenkorn focuses attention on what, to him, is important—the careful application of paint on canvas.

The patchwork of expressive brushstrokes, crisscrossed with impulsive and meandering lines, define areas of an almost biomorphic quality which celebrate the fluid quality of the paint. True to his abstract expressionist roots, Diebenkorn is not interested in re-creating the awe-inspiring majesty of the pioneers of American landscape painters. Instead he is inspired to let the rich textures of the paint on the surface of the canvas create the sense of excitement and adventure that the landscape inspires. In her essay on Diebenkorn’s *Berkeley* paintings curator Emma Acker writes “...Diebenkorn’s palette becomes increasingly vibrant as the series progresses. The brilliant jewel tones of paintings such as... *Berkeley #32*... evoke the verdancy and luminosity of Northern California” (E. Acker, “A Sense of Place: Richard Diebenkorn and the Aerial View,” in T. A. Burgard, S. Nash & E. Acker (eds.), *Richard Diebenkorn: The Berkeley Years 1953-1966*, exh. cat., Fine Arts Museums of San Francisco, 2013, p. 71).

Diebenkorn began his *Berkeley* abstractions in 1953 after a peripatetic journey across the American countryside starting in Sausalito before continuing onto Albuquerque, Urbana and finally ending in Berkeley. His journey was as much an artistic exploration as a geographical one, and once he settled in California the artist was able to embark on a series of mature works. The resulting paintings, of which the present lot is a prime example, encapsulate many of the formal lexicons of his previous works but intertwines them with conceptual devices derived from the light, atmosphere and scenery of his new surroundings.

A sign of its importance, *Berkeley #32* has been widely exhibited since it was painted in 1955, including representing the United States at the São Paulo Biennial that same year. Among other prestigious exhibitions of the artist’s work which have included the painting are a 1960 exhibition at the Pasadena Art Museum entitled *Richard Diebenkorn*, a 1977 Albright-Knox Art Gallery survey *Richard Diebenkorn: Paintings and Drawings, 1943-1976*, which travelled to Whitechapel Gallery, London, and a Whitney Museum of American Art exhibition titled *Richard Diebenkorn*, which also traveled, in 1997-98. It has also been widely cited in literature, including being illustrated on the cover of the exhibition catalogue for the 2013 show *Richard Diebenkorn: The Berkeley Years 1953-1996*

“It was a type of painting we hadn’t seen on the West Coast before. Diebenkorn had a wildness—not the controlled wildness of Hassel Smith but an out-of-control feeling. Those were urgent times, wild times. He brought us a new language to talk in.”

—Manuel Neri

Opposite page: Rose Mandel, *Richard Diebenkorn*, 1956 [RD24]. Photo: Copyright Rose Mandel Archive / All Rights Reserved. Artwork: © The Richard Diebenkorn Foundation.

Opposite page: Cover of *Richard Diebenkorn: The Berkeley Years, 1953-1966*, Fine Arts Museums of San Francisco, exh. cat., 2013 (present lot illustrated). Photo: Fine Arts Museum of San Francisco. Artwork: © The Richard Diebenkorn Foundation.

Paul Cézanne, *The Plain of the Mont Sainte-Victoire*, 1882-1885. Pushkin Museum of Fine Arts, Moscow. Photo: HIP / Art Resource, New York.

Chaim Soutine, *Paysage de Cagnes*, 1924.



View from Diebenkorn residence at 217 Hillcrest Road, Berkeley, 1962. Photo: Courtesy The Richard Diebenkorn Foundation.

Willem de Kooning, *Composition*, 1955. Solomon R. Guggenheim Museum, New York. Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Opposite page: Present lot illustrated (detail).

organized by the Fine Arts Museums of San Francisco, and also in several major monographs on the artist by the art historian Gerald Nordland.

1955, the year *Berkeley #32* was painted, was a pivotal time for the artist. He had solidified everything he had learned about abstract painting and was extending this knowledge in other directions and producing works of incredible maturity. Diebenkorn's fellow artists had recognized that a powerful new force was being developed. The Bay Area artist, Manuel Neri later commented, "It was a type of painting we hadn't seen on the West Coast before. Diebenkorn had a wildness—not the controlled wildness of Hassel Smith but an out-of-control feeling.



Those were urgent times, wild times. He brought us a new language to talk in" (M. Neri quoted by J. Livingstone. 'The Art of Richard Diebenkorn,' *The Art of Richard Diebenkorn*, New York, 1997, p. 43).

Although born on the West Coast, Diebenkorn's early work is undoubtedly rooted in the Abstract Expressionism of the New York School. But in addition to its fluid lines and planes of color, *Berkeley #32* is the artist's response to a wide range of artists who fired his imagination. Diebenkorn's early encounters with the work of Paul Cézanne, Henri Matisse and Piet Mondrian were crucial in this development. The march towards abstraction that he witnessed from Cézanne's collapse and juxtaposition of foreground and background, Matisse's chromatic brilliance and organization of space within geometric scaffolds and Mondrian's relentless, logical geometric reduction paved the course of his own non-objective works. Diebenkorn tempered the influence of European Modernism, being especially inspired by its rhetoric about the process of creation itself. Arshile Gorky's linear biomorphic evocations against luminous chromatic background provided an early model that was followed by the agitated fragmentation of Willem de Kooning emotionally and erotically charged abstractions. Bearing the evidence of their gestation, this, along with their rough and buttery manner of paint application, had a profound consequence for Diebenkorn's direction.

The crowning achievement of his early Abstract Expressionist works, the *Berkeley* series, soon became a byword for excitement and innovation. Although Diebenkorn was traveling a well-worn path, it is a testament to his skill that he was able to navigate a direction that was very much his own. His masterful painterly touch and unrivalled use of color distinguished himself from both his peers and his predecessors. The color, vivacity and energy of *Berkeley #32* place it among the highlights of this important series.



26B WILLEM DE KOONING (1904-1997)

Untitled I

signed 'de Kooning' (on the reverse)
oil on canvas
80½ x 70¼ in. (204.4 x 178.4 cm.)
Painted in 1979.

\$10,000,000-15,000,000

PROVENANCE:

Estate of the artist
Private collection, New York
Gagosian Gallery, New York
Acquired from the above by the present owner

EXHIBITED:

New York, Xavier Fourcade, Inc., *Willem de Kooning: New Paintings, 1978-1979*, October-November 1979.
Düsseldorf, Galerie Hans Strelow, *Willem de Kooning - Gemälde, Skulpturen, Zeichnungen*, November-December 1980.
Milan, Studio Marconi, *de Kooning: Dipinti, Disegni, Sculture*, March-April 1985, p. 42 (illustrated in color).
Missoula, Montana Museum of Art and Culture, University of Montana, on loan, January-February 2008.

LITERATURE:

S. Ellis, "Loans stand alone: Painting and sculpture by two modern masters on display at UM," *Missoulian*, 10 January 2008, p. E4 (illustrated in color).





“There is something about being in touch with the sea that makes me feel good. It is the source where most of my paintings comes from.”

—Willem de Kooning



One of the few canvases that Willem de Kooning painted in 1979, *Untitled I* displays the accomplished composition and painterly dexterity that singled out the artist as one of the pre-eminent painters of the 20th century. The broad sweeps of liquescent color that traverse the surface displays the virtuosity that distinguished de Kooning’s celebrated works from 1977 (a year described by David Sylvester as the artist’s *annus mirabilis*), while delicate trails of underpainting prophesy the forms that would drive his practice for the next decade. By the time *Untitled I* was painted, the artist was one of the few remaining members of the generation of painters that defined Abstract Expressionism, yet his sense of bravado and inventiveness remained undiminished. Throughout the late 1970s, de Kooning continued to push the boundaries of painting forward, a journey that would ultimately culminate in the graceful ribbons of color that would become a major characteristic of his paintings from the 1980 onwards. *Untitled I* marks a crucial point of this transition, a point where the vestiges of figuration finally dissolve into glorious abstraction, all depicted in the luscious impasto of de Kooning’s rich and highly active painted surface.

In *Untitled I*, the artist offers up condensed passages of high-keyed color which sit alongside areas of rambunctious brushwork resulting in a dramatic tableau of color and form. The composition is anchored by these passages of fiery red, verdant green, and warm golden yellows giving a presence and weight to the assembled forms. These amorphous forms are a further distillation of the figures and landscapes that populated de Kooning’s arresting paintings from 1977, a series of triumphal paintings acclaimed both for their vitality, and also their ability to conflate figuration and abstraction into one coherent whole. These opaque swathes of translucent paint occur where light and dark striations settle together

to form new and unique combinations. Sometimes this the result of paint being laid down ‘wet-on-wet,’ other times they are the consequence of de Kooning laying paint, and then removing it, by scraping of the excess pigment with a taper’s knife.

These new compositional forms invigorated and rejuvenated de Kooning’s canvases and signaled that, despite his advancing age, he was far from done with exploring the expressive possibilities of paint. More than in his early paintings, in his canvases from the late 1970s, the artist began to bring together his brushstrokes into broader passages of color. This was partly the result of his increased use of his taper’s knife to flatten out and expand the areas of pigment, but also his decision to bundle and ‘stack’ of elements together into a single block. In *Untitled I* in particular, this can be seen in the upper and lower right quadrants, where the artist’s careful manipulation of his painterly surface can be witnessed at first hand. John Elderfield, curator of the most recent retrospective of the artist’s work organized by the Museum of Modern Art,



Claude Monet, *The Artist’s House at Giverny, seen from the rose garden, 1922 – 1924*. Musée Marmottan Monet, Paris. Photo: Erich Lessing / Art Resource, New York.

Wassily Kandinsky, *Komposition 4, 1911*. Kunstsammlung Nordrhein-Westfalen, Düsseldorf. Photo: Erich Lessing / Art Resource, New York.

Willem de Kooning, *Untitled V, 1982*. Museum of Modern Art, New York. Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Opposite page: Present lot illustrated (detail).







wrote that “The banded brushstrokes in these canvases are often crisper and usually broader than the freely mobile, linear brushstrokes of the mid-1970s paintings. Nonetheless, de Kooning’s displacement of them is still based on ‘a fitting-in,’ as he called it, of the parts so that they interweave across the surface. ‘Fitting-in,’ [de Kooning] said, was “where modern art came from’ in the work of Cézanne and in Cubism, adding ‘The way I do it, it’s not like Cubism, it’s like Cézannism’” (J. Elderfield, *De Kooning: A Retrospective*, exh. cat., Museum of Modern Art, New York, 2011, p. 447).

De Kooning’s luscious, painterly abstractions are part of the continuum that the artist began in the 1950s, when he shocked the art world with his highly-charged images of women. Not only was the introduction of the figure back into a medium that had increasingly been dominated by gestural abstraction, shocking enough, the highly visceral rendering of the female form was at odds with anything that had gone before. The painting which began this series, the 1950-1952 *Woman I* (now in the collection of the Museum of Modern Art, New York), has been lauded by the eminent critic and art historian John Elderfield as “one of the most disturbing and storied paintings in American Art” (M. Stevens & A. Swan, *de Kooning: An American Master*, New York, 2004, p. 309).

By the mid-1950s, the striking figures that had commanded de Kooning’s compositions had begun to dissolve, as the artist increased the looseness of his painterly structures and opened up his canvases in his search for a more expansive sense of painterly space. Paintings such as *February* and *Palisade* (both 1957), were among the most abstracted he had ever painted and laid the groundwork for what became known as his “abstracted parkway landscapes,” such as *Merritt Parkway* (1959). These paintings were distinguished by their large

“Content is a glimpse of something, an encounter like a flash...”

—Willem de Kooning

passages of color, their loose brushstrokes, and the speed at which de Kooning would pull together all the elements of their heavily painted surface. The rapidity at which the artist worked meant that traces of the drips and splatters were left visible, outward displays of the speed at which he worked “I’m not trying to be a virtuoso,” he said, “but I have to do it fast” (W. de Kooning, quoted by J. Elderfield, *op. cit.*, p. 318).

By the time *Untitled I* was painted in 1979, Willem de Kooning was already seventy-five years old, and he had outlived nearly all of his Abstract Expressionist contemporaries—Jackson Pollock and Franz Kline among them—by at least a decade. Relatively quietly he continued to push his painterly practice resulting in some of the most complex and intense paintings of the latter part of his career. In October 1977, de Kooning debuted a series of large-scale paintings at the Xavier Fourcade which, in his review for *Art International*, Carter Ratcliff wrote “[this is] a dazzling show, all the more so because de Kooning still exhibits excesses which are—all things considered—outrageous” (*Op. cit.*, p. 399). As a result of this critically acclaimed show, David Sylvester declared 1977 to be the *annus mirabilis* of de Kooning’s career. He professed that “the paintings...with their massively congested, luminous color, their contrasts between flowing and broken forms, attain at their best a total painterliness in which marks and

Willem de Kooning, *Interchange*, 1955. © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Opposite page: Willem de Kooning in his studio, Long Island, 1987. Photo: Robert R. McElroy / Getty Images. Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Willem de Kooning, *Door to the River*, 1960. Whitney Museum of American Art, New York. Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © Whitney Museum of American Art / Licensed by Scala / Art Resource, New York.



Franz Kline, *Orange and Black Wall*, 1959. Museum of Fine Arts, Houston. © 2019 The Franz Kline Estate / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

Mark Rothko, *No. 13 (White, Red on Yellow)*, 1958. Metropolitan Museum of Art, New York. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

Opposite page: Present lot illustrated (detail).

image coalesce completely and every inch of the canvas quivers with teeming energy” (D. Sylvester, *op. cit.*, p. 430).

This luminosity was due, in part, to de Kooning’s move from Manhattan to Long Island in the early 1960s and the opening up of a whole new world of possibilities for the artist. Escaping the claustrophobic urban environment for the more bucolic surroundings of Springs, resulted in an opening up of the painterly surface, the light, open spaces and abundance of trees spurring de Kooning’s creative veracity. His proximity to the ocean also reminded him of his homeland in Holland, a land which had left behind as a young adult. “There is something about being in touch with the sea that makes me feel good,” the artist would recall, “it is the source where most of my painting comes from” (W. de Kooning, quoted by M. Stevens and A. Swan, *de Kooning: An American Master*, 2004, pp. 563-564). Of all the canvases that the artist painted that year, *Untitled I* displays this sense of openness in the most clear and apparent way. This is reflected not only in the large uncluttered passages of color (particularly the verdant

green of the lower left quadrant), but also in the openness, sense of space and depth created by the sweeps of pale pigments that occur through the composition.

The curator and art historian Jack Cowart observed that the period immediately preceding *Untitled I* dates marked the beginning of a new, exhilarating period in de Kooning’s creative life. It was a moment when he began to produce “forcefully composed paintings with ideas of less frontal or variously posed figures in a well-defined landscape space” (J. Cowart, “De Kooning Today,” *de Kooning 1969 – 78*, Gallery of Art, University of Northern Iowa, 1978, p. 15). De Kooning said he was “happy to see that grass is green.... Content is a glimpse of something, an encounter like a flash....” (W. de Kooning, “Content is a Glimpse...” rpt. *Willem de Kooning, Pittsburgh International Series*, *op. cit.*, p. 24). As such, *Untitled I* offers an encounter with one of the great masters of twentieth-century art, a window into his relationship with nature, with the land and sea as he transcribed it simply by brushing wet paint into wet paint across the surface of his canvas.



“...the paintings...with their massively congested, luminous color, their contrasts between flowing and broken forms, attain at their best a total painterliness in which marks and image coalesce completely and every inch of the canvas quivers with teeming energy.”

—David Sylvester



PROPERTY OF A
PRIVATE COLLECTOR

27B JOAN MITCHELL (1925-1992)

Hans

signed 'Joan Mitchell' (lower right)
triptych—oil on canvas
76½ x 153½ in. (194.6 x 390.2 cm.)
Painted in 1981.

\$5,000,000-7,000,000

PROVENANCE:

Xavier Fourcade, Inc., New York
TRW-Northrop Grumman, Lyndhurst, Ohio, 1983
Edward Tyler Nahem Fine Art, New York
Acquired from the above by the present owner, 2003

EXHIBITED:

Houston, Janie C. Lee Gallery, *Joan Mitchell: Paintings and Works on Paper*, October–November 1981.

LITERATURE:

P. C. Johnson, "Art: Mitchell's Large Paintings Overshadow Small Ones," *Houston Chronicle*, 28 October 1981, p. 7.
J. Bernstock, *Joan Mitchell*, New York, 1988, p. 176.

“The permanence of certain colours: blue, yellow, orange, goes back to my childhood. I lived in Chicago and for me blue is the lake. Yellow comes from here [Vétheuil]...It is rapeseed, sunflowers... one sees a lot of yellow in the country. Purple too...it is abundant in the morning... At dawn and at dusk, depending on the atmosphere, there is a superb blue horizon... lasting for a minute or two.”

—Joan Mitchell

In Joan Mitchell's *Hans*, a dazzling display of shimmering color is unfurled with the powerful, physical emphasis of the artist's brush. In this important painting from 1981, the seeds of Mitchell's last great cycle of paintings—the *Grande Vallée* suite—germinate and grow, as she begins to synthesize the 'remembered landscapes' for which she is best known, in ever greater, more audacious displays. *Hans* demonstrates the assuredness and maturity of this crucial era. "The magnificence of painting reaches its zenith...in the 1980s," the French critic Michel Waldberg has written of the artist's work from this period. It's "as if something, in her, had come to the surface" (M. Waldberg, *Joan Mitchell*, Paris, 1992, p. 55). Mitchell routinely titled paintings after important people in her life, and *Hans* is likely named in honor of her teacher and mentor Hans Hofmann, who was her champion and good friend in her early days in New York.

Mitchell created some of the most ravishing paintings of her entire career in the last decade of her life. In 1983, she embarked upon the lavishly colored, monumentally scaled paintings known as *La Grande Vallée*, which many consider to be the culmination of her life's work. It was a period marked by artistic greatness but also profound personal grief. In 1981, Mitchell's beloved friend, Edrita Fried, passed away, and in 1982, her sister Sally died after a prolonged battle with cancer. And yet, Mitchell remained









at the top of her game professionally. *Hans* was painted just one year before her major European exhibition at the Musée d'Art Moderne de la Ville de Paris, where she was the first female American artist to exhibit there. The painting synthesizes a lifetime of experience and intimate personal memories. It embodies all the fullness of life—its pain and pathos, sorrows and joy—in its glistening, kaleidoscopic display.

Hans was painted at the artist's sprawling estate at Vétheuil, a lush, two-acre property, part of that which once belonged to the painter Claude Monet. Panoramic vistas, including a view of the Seine, welcomed the artist each morning, and she immersed herself in the grand French tradition of landscape painting. In *Hans*, the bucolic splendor of Vétheuil is keenly felt, as prismatic passages of yellow and orange coalesce to suggest a field of sunflowers viewed against a clear blue sky, or sunlight that flickers across a pool of water. Its three-part format typifies Mitchell's paintings of this era, along

"I carry my landscapes around inside me. I could certainly never mirror nature. I would like more to paint what it leaves me with."

—Joan Mitchell

with its all-over composition that fills nearly every inch of canvas. Here, the gestural force of the artist's brush rivals that of the early 1960s, especially in the central panel, where a veritable explosion of pigment results in a heavily impastoed surface with thickened valleys and peaks. The pictorial field of vision remains deliberately shallow, sitting flush with the canvas surface, but so, too, does the painting take on magical displays of depth; in the left and right flanking panels, dappled areas of bright yellow hover and float above a recessed field of ethereal blue. Enveloping the viewer with its visual fireworks, *Hans* goes on to seduce with the tenderness of its delicate colors, somehow managing to be light and effervescent despite the powerful physical presence of its muscled strokes.

Throughout her career, Joan Mitchell never sought to slavishly mimic nature or render its exact likeness. Instead, she aimed to capture the emotional spirit of the landscapes that were evoked in her. "I carry my landscapes around inside me," she once said. "I could certainly never mirror nature. I would like more to paint what it leaves me with" (J. Mitchell, quoted in J.E. Bernstock, *Joan Mitchell*, New York, 1988, p. 31). Indeed, her paintings of this era convey the impression of a remembered landscape, be it the sparkling blue of the Mediterranean, or the particular yellow of the sunflowers that she planted at Vétheuil.

Having moved into the beautiful estate at Vétheuil in 1967, Mitchell had become fully ensconced in the relaxed pace that life in the French countryside afforded her. The artist would spend the daytime hours chatting with friends or sitting on her patio that overlooked the abundant green landscape and a lazy stretch of the river Seine. Later in the evenings, after it was fully dark, Mitchell would climb the stairs to her studio and set to work, often working long into the night, listening to Mozart. It was here that the waves of emotions and memories washed over her, and

Vincent van Gogh, *Wheatfield with Crows*, 1890. Van Gogh Museum, Amsterdam. Photo: HIP / Art Resource, New York.

Hans Hofmann, *The Veil in the Mirror*, 1952. Metropolitan Museum of Art, New York. © 2019 The Renate, Hans & Maria Hofmann Trust. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

Flap and opposite page: Present lot illustrated (detail).









moved through her, coming out through her brush in ever greater and more assured compositions. By this point in her career, Mitchell no longer made preparatory sketches in advance of her paintings, but rather, worked the canvas in confident strokes, filling the entire surface edge-to-edge in brilliant, shimmering pigments evoking the beauty of the natural world. She favored multiple panels of increasing size and scale as the years passed. These heroically-scaled diptychs and triptychs required a daunting amount of physical exertion, often requiring her full height to reach the painting's uppermost register.

In *Hans*, Mitchell laid much of the groundwork for her *La Grande Vallée* series, dividing the composition into three separate panels and covering them completely in exuberant colors that veer toward unabashed joy. The warmth of the yellow and orange-hued passages in *Hans* as they flicker past cooler areas of light blue is a most assured marriage of color and sensual perception of the natural world. Certain colors held personal significance to the artist, with blue among the most important of her entire *oeuvre*. So, too, did yellow figure predominately in much of her later work. "The permanence of certain colours: blue, yellow, orange, goes back to my childhood," Mitchell explained. "I lived in Chicago and for me blue is the lake. Yellow comes from here [Vétheuil]...It is rapeseed, sunflowers...one sees a lot of yellow in the country. Purple too...it is abundant in the morning...At dawn and at dusk, depending on the atmosphere, there is a superb blue horizon... lasting for a minute or two" (J. Mitchell, quoted in J. Livingston, *op. cit.*, p. 61).

A fiercely independent painter whose outward brashness often belied an inner sensitivity known only to her closest friends, Joan Mitchell, in the end, was a renegade artist who defied the odds stacked against her. An early, but lasting, influence on her work was the artist Hans Hofmann, whose lectures in New York City were attended by a staggering array of postwar artists, including Lee Krasner, Helen Frankenthaler and Arshile Gorky, to name a few. Hofmann laid out the fundamental principles of abstract painting in his now-legendary teachings in the schools he founded in New York City and Provincetown, Massachusetts. "Hofmann held a unique, almost talismanic position in that very complicated world," the art critic Jed Perl has written. "Most of those artists would have agreed that what Hofmann, a tough-minded visionary, brought to New York were the secrets of modern art" (J. Perl, *New Art City: Manhattan at Mid-Century*, New York, 2005, pp. 5-7). Mitchell attended Hofmann's lectures in her early days in New York City, around the time of her brief marriage to Barney Rosset. "I went to Hofmann's class and I couldn't understand a word he said so I left,

terrified," Mitchell described. "But he and I became friends later on. ... Hans Hofmann was very supportive of me. I used to run into him in the park. I'd be dog-walking at nine in the morning, he'd say, 'Mitchell, you should be painting'" (J. Mitchell, quoted in "Interview with Joan Mitchell," conducted by Linda Nochlin, 1986; accessed via Archives of American Art).

Spanning the three canvas panels that would become her favored triptych format, the glorious marriage of color, splendid and shimmering, beautifully evokes the heady sensations of the French countryside in *Hans*, a precursor to the *Grande Vallée* suite of paintings she would initiate in 1983. Its physical ambition, multi-part format and heroic scale epitomize the artist's late work, as she was poised on the precipice of her next great series. Painting, Mitchell explained, "is the opposite of death, it permits one to survive, it also permits one to live...it's sadness in full sunlight as there is joy in the rain" (J. Mitchell, quoted in P. Albers, *Joan Mitchell: Lady Painter*, New York, 2011, p. 369).

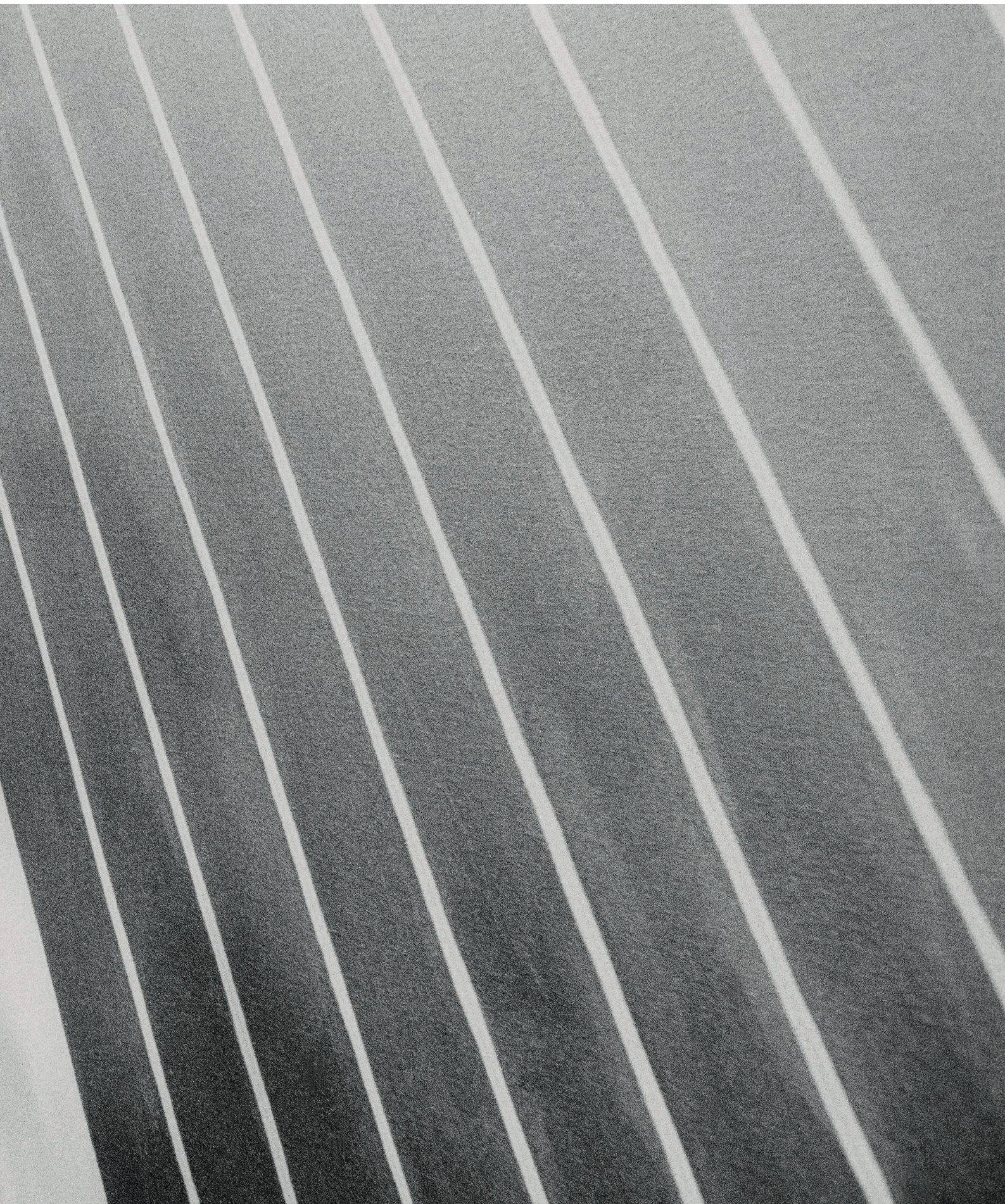
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Claude Monet, *Waterlilies, Study of Water: Green Reflections*, circa 1914 - 1926. Musée de l'Orangerie, Paris. © RMN-Grand Palais / Art Resource, New York.

Mark Rothko, *Homage to Matisse*, 1954. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.







28B FRANK STELLA (B. 1936)

Point of Pines

signed and titled 'F. Stella Point of Pines' (on the stretcher)
enamel on canvas
84 $\frac{7}{8}$ x 109 $\frac{1}{2}$ in. (215.5 x 278.1 cm.)
Painted in 1959.

\$25,000,000-35,000,000

PROVENANCE:

Leo Castelli Gallery, New York
Private collection, New York
Collection of the artist, circa 1968
Dominique Lévy Gallery, Geneva
Acquired from the above by the present owner

EXHIBITED:

New York, Leo Castelli Gallery, *Leo Castelli: Ten Years*, February 1967.
Mayagüez, University of Puerto Rico, *Frank Stella*, April 1969.
Andover, Addison Gallery of American Art, Phillips Academy, *7 Decades, 1900-1970: 7 Group Shows—Paintings and Sculptures by Alumni of Phillips Academy*, May-July 1969.
New York, Museum of Modern Art; London, Hayward Gallery; Amsterdam, Stedelijk Museum; Pasadena Art Museum; Toronto, Art Gallery of Ontario, *Frank Stella*, March 1970-May 1971, p. 35 (New York, illustrated in color); no. 5 (Toronto) Baltimore Museum of Art, *Frank Stella: The Black Paintings*, November 1976-January 1977, p. 65 (illustrated).
Staatsgalerie Stuttgart, *Frank Stella: Black Paintings 1958-1960, Cones and Pillars 1984-1987*, November 1988-February 1989, p. 45, no. 11 (illustrated in color).
New York, L & M Arts, *Frank Stella: Black, Aluminum, Copper Paintings*, April-June 2012, pp. 40-41 (illustrated in color).

LITERATURE:

L. Rubin, *Frank Stella: Paintings 1958 to 1965, A Catalogue Raisonné*, New York, 1986, pp. 86-87 (illustrated in color).
Frank Stella, exh. cat., Madrid, Museo Nacional Centro de Arte Reina Sofia, 1995, p. 35 (illustrated in color).
Black Paintings: Robert Rauschenberg, Ad Reinhardt, Mark Rothko, Frank Stella, exh. cat., Munich, Haus der Kunst, 2006, pp. 49, 103 and 203, no. 82 (illustrated in color).
R. Smith, "Laying the Tracks Others Followed: Frank Stella's Early Work at L&M Arts," *New York Times*, 27 April 2012, p. C25 (installation view illustrated in color).

Previous page: Frank Stella in his studio, 1964. Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Artwork: © 2019 Frank Stella / Artists Rights Society (ARS), New York.











“My painting is based on the fact that only what can be seen there is there. If the painting were lean enough, accurate enough or right enough, you would just be able to look at it. All I want anyone to get out of my paintings, and all I ever get out of them, is the fact that you can see the whole idea without any confusion. What you see is what you see.”

—Frank Stella

Frank Stella’s *Black Paintings*, executed between 1959 and 1960, marked a significant turning point in the postwar artistic canon. While artists like Willem de Kooning and Franz Kline were primarily concerned with the supremacy of the gesture, Stella produced a series of striking black canvases in which the emblematic nature of the gesture seemed to have been eradicated altogether. *Point of Pines* is one such painting; a dramatic, large-scale work in which bands of black enamel are carefully and methodically painted directly onto raw canvas. Unlike the generation of artists that preceded him, Stella was not interested in the emotional rawness of action painting, he was concerned purely with the act of applying pigment to the surface of the canvas. Gone are the allegorical and psychological ramifications of painting. Instead, these works were the embodiment of what would become one of the most famous quotes of postwar art history: his 1966 statement that “What you see is what you see” (F. Stella, quoted in W.S. Rubin, *Frank Stella*, New York, 1970, pp. 41-42). Thus, Stella’s *Black Paintings* have become one of the most celebrated series of postwar paintings, and a number of examples from the series are now part of prestigious museum collections, including *The Marriage of Reason and Squalor*, 1959 (Museum of Modern Art, New York); *Arundel Castle*, 1959 (Hirshhorn Museum and Sculpture Garden, Washington, D.C.); *Club Onyx*, 1959 (Baltimore Museum of Art); and *Tuxedo Junction*, 1960 (van Abbemuseum, Eindhoven).

Across this sweeping canvas (named after a promontory in the Massachusetts Bay which used to house an amusement park), Stella lays down 35 bands of black enamel paint applied directly onto the surface of raw, unprimed canvas. From a distance, these bands appear precise, carefully painted so that their diagonal paths converge at the apex of the painting; each stripe is separated by a thin sliver of raw canvas—giving the overall effect of crisp pinstripe. Each band is then painted over three or four times, creating a film thick enough to detach the band from the raw canvas. In places the enamel appears flat and matte, elsewhere the drying pigment appears to have been applied in a more uneven fashion, reflecting a glossy, reflective surface. Upon close inspection, the regimented stripes of *Point of Pines* display a high degree of *pentimenti*. Stella painted each of the stripes freehand, without the use of graphic

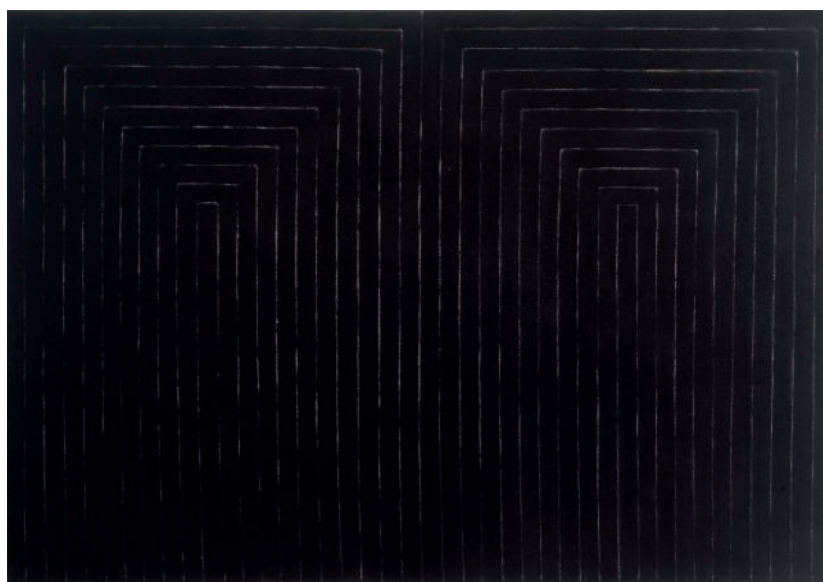
lines or tape to guide him. Although he often sketched out potential configurations on paper before he started painting, Stella was often unsure about exactly how many stripes there would be. To arrive at the strict geometry of the diagonally focused *Black Paintings* such as *Point of Pines*, the artist would often start at the mid-point of the canvas and paint outwards, only discovering how many stripes each painting would contain as the work progressed. As the distinguished art historian, and early supporter of Stella’s work, William Rubin noted, “Despite the fact that all his patterns were symmetrical and were made up of bands whose segments were straight, the freehand method produced effects that were anything but geometrical” (W. Rubin, *ibid.*, p. 21). The artist himself reiterated this point, saying, “When I’m painting the picture, I’m really painting a picture. I may have a flat-footed technique, or something like that, but still, to me, the thrill, or the meat of the thing, is the actual painting. I don’t get any thrill out of laying it out.... I like the painting part, even when it is difficult. It’s that which seems most worthwhile to address myself to” (F. Stella, quoted by W. Rubin, *Frank Stella*, New York, 1970, p. 37).

Flap: Present lot illustrated (detail).

Opposite page: Hollis Frampton, *(028 Painting Getty Tomb)*, *The Secret World of Frank Stella*, 1958 – 1962, print 1991. Addison Gallery of American Art, Phillips Academy, Andover. Photo: © The Estate of Hollis Frampton; Addison Gallery of American Art, Phillips Academy, Andover, MA / Art Resource, New York. Artwork: © 2019 Frank Stella / Artists Rights Society (ARS), New York.

Jasper Johns, *Gray Target*, 1957. © 2019 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), New York.

Frank Stella, *Marriage of Reason and Squalor*, 1959. Saint Louis Art Museum. © 2019 Frank Stella / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



“When I’m painting the picture, I’m really painting a picture. I may have a flat-footed technique, or something like that, but still, to me, the thrill, or the meat of the thing, is the actual painting. I don’t get any thrill out of laying it out.... I like the painting part, even when it is difficult. It’s that which seems most worthwhile to address myself to.”

—Frank Stella

The symmetrical nature of *Point of Pines* was Stella’s solution for dealing with the problems of what Rubin dubbed “relational painting.” As a second-generation Abstract Expressionist, the artist felt that his predecessors’ work—based on the idea of the ‘all-over attack’—had never really delivered. In their practice, Stella felt that they were inconsistent, having particular trouble dealing with the corners, and dealt too much of the conventional idea of the push/pull of various painterly gestures. “The obvious answer,” he responded, “was symmetry—make them the same all over. The question still remained, though, of how to do this in depth. A symmetrical image or configuration placed on an open ground is not balanced out in the illusionistic space. The only solution I arrived at—and there are possibly quite a few, although I only know of one other, color density—forces illusionistic space of the painting at a constant rate by using a regulated pattern” (F. Stella, quoted by W. Rubin, *ibid.*, p. 21). In an interview in 1972, the artist discussed how his new way of painting reflected a different approach. “Through the use of a flat regulated pattern, and I felt that flatness was an absolute necessity for modernist painting at the time. I felt the *Black Paintings* were right, there was a lot that things that were in those paintings that weren’t in any other paintings at the time, and it seemed to me that they were concerns that painting



had to address itself” (F. Stella, quoted in an untitled recording, 1972. https://www.youtube.com/watch?v=cN_rRCfRdmQ).

Taller than most humans and measuring more than nine feet across, the imposing scale of *Point of Pines* is as vital to the overall presence of the painting as the painted surface. When they were first exhibited, the *Black Paintings*—with their flat, monochromatic surface—were diametrically opposed to the prevailing gestural excess of Abstract Expressionism. On seeing these works for the first time, William Rubin exclaimed, “...the ‘presence’ of the pictures seemed to me ‘eerie,’ had something to do with the strangeness and bleakness of Stella’s black which, instead of absorbing the light, seemed irregularly to refract it, the enamel having formed a film of uneven density on the surface” (W. Rubin, *Frank Stella*, New York, 1970, pp. 42 – 44). Stella explained, “Spanning the entire surface

Opposite page: Present lot illustrated (detail).

Willem de Kooning, *Untitled*, 1948 / 1949. Art Institute of Chicago. Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: The Art Institute of Chicago / Art Resource, New York.

Jackson Pollock, *Number 32*, 1950. Kunstsammlung Nordrhein-Westfalen, Düsseldorf. © 2019 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.





“Frank Stella is not interested in expression or sensitivity. He is interested in the necessities of painting.... His stripes are the paths of brush on canvas.”

—Carl Andre

produces an effect of change of scale—the painting is more on the surface, there is less depth. And the picture seems bigger because it doesn’t recede in certain ways or fade at the edge” (F. Stella, quoted in *ibid.* p. 39).

Stella’s *Black Paintings* were the artist’s first major series of work. In 1958, less than a year after graduating from Princeton University with a degree in art history, he began working on these canvases while also earning a living painting houses, using his house painter’s brushes and paint to map out these large-scale canvases. “He approached the canvas the way he would paint a house, as a form of geography to be mapped out and covered, mimicking the edges of the canvas and continuing to paint the lines concentrically until he ran out of blank space” (M. Auping, “The Phenomenology of Frank / Materiality

and Gesture Make Space” in M. Auping, *Frank Stella: A Retrospective*, exh. cat., Whitney Museum of American Art, New York, 2016, p. 17).

The origins of this series can be traced back to 1958, when the artist visited an exhibition of Jasper Johns’s *Target* and *Flag* paintings at the Leo Castelli Gallery in New York. He observed how the stripes did not float arbitrarily on their ground, instead they filled it from edge to edge. “Learning how to make abstract paintings is just about learning how to paint, literally learning what paint and canvas do. Paint and canvas are not spiritual” (F. Stella, quoted by M. Auping, *ibid.*, p. 16). As was the case with Johns, Stella believed that ideology and logic trumped emotion.

Stella’s first gallery show was held at the Tibor de Nagy Gallery in New York in April 1959, where his work was admired by Dorothy Miller, a curator at the Museum of Modern Art. Impressed, Miller invited Stella to take part in an exhibition titled *Sixteen Americans*, the now legendary show which also introduced Robert Rauschenberg’s *Combines* and Jasper Johns’s *Targets* and *Flags* to a wider audience. Miller selected four works from the *Black Paintings* series (*The Marriage of Reason and Squalor*, *Arundel Castle*, *Die Fahne Hoch!*, and *Tomlinson Square Park*) for inclusion in the exhibition, with Alfred H. Barr Jr. then acquiring *The Marriage of Reason and Squalor* for the museum’s permanent collection (the artist’s first acquisition by a museum collection). Alongside the work of Rauschenberg and Johns, Stella’s work stood out as being different from that of his contemporaries. In the catalogue for the exhibition, his friend Carl Andre wrote “Frank Stella is not interested in expression or sensitivity. He is interested in the necessities of painting.... His stripes are the paths of brush on canvas” (C. Andre, quoted by A. Weinberg, “The End Depends Upon the Beginning,” in M. Auping, *ibid.*, p. 1).

With their monochromatic palette, and flat, unmodulated surfaces, Stella’s *Black Paintings* might be regarded as being the opposite of what had gone before, a rejection of the supremacy of Abstract Expressionism. William Rubin for one felt that many so-called ‘action painters’ had gotten lazy, and that Stella offered a breath of fresh air. “The dominant direction since the





heyday of Abstract Expressionism has not been abstract painting,” Rubin claimed. “There were however a small group of painters that came along in the later ‘50s, and early ‘60s, that created paintings of equal force and equal power as the best of Abstract Expressionism, but which is very different in character. Its posture is not romantic, its method is not improvisational; it’s a kind of more classical, more controlled art that in a certain sense reacted against the action conception of Abstract Expressionism, and against what by the late 1950s, had come to be a lot of very bad painting that had come to be made in Abstract Expressionism’s name” (W. Rubin, quoted in an untitled recording, 1972. https://www.youtube.com/watch?v=cN_rRCfRdmQ.)

However, for many of the critics and artists who regarded Pollock, de Kooning and Newman as almost untouchable gods, Stella’s paintings were an extension of the same path which they had journeyed down. Michael Auping, Chief Curator at the Modern Art Museum of Fort Worth and curator of the 2016 retrospective on the artist’s work, maintains that Stella’s *Black Paintings* were not a rejection of the tenets of Abstract Expressionism, merely his response to it. “The Black Paintings absorbed the all-over composition of Pollock’s classic Abstract Expressionist drip paintings and, in particular, the graphic directness of his late monochrome black paintings (also made with black enamel). They can be interpreted as a dark meditation on Barnett Newman’s vertical stripe, or ‘zip,’ in which a linear gesture is tactile, but positioned against a smoother ground to create a kind of frontal assault on the viewer” (M. Auping, “The Phenomenology of Frank / Materiality and Gesture make Space,” in M. Auping, *op cit.*, p. 17).

“Learning how to make abstract paintings is just about learning how to paint, literally learning what paint and canvas do. Paint and canvas are not spiritual.”

—Frank Stella

Painted when Frank Stella was just 23 years old, *Point of Pines* is a remarkably accomplished painting for an artist who was only just beginning his career. Along with the other twenty-eight canvases in the *Black Paintings* series, they marked the artist out as one of the most innovative of his generation. These early paintings, along with his shaped *Aluminum Paintings* (1960) and *Copper Paintings* (1960 – 1961), also marked a turning point in the history of the painted canvas, away from the illusionary and towards a new—totally revolutionary—role. Speaking in 1966, nearly a decade after *Point of Pines*, Stella said, “I always get into arguments with people who want to retain the ‘old values’ in painting—the ‘humanistic’ values that they always find on the canvas. If you pin them down, they always end up asserting that there is something there besides the paint on the canvas. My painting is based on the fact that only what can be seen there is there. If the painting were lean enough, accurate enough or right enough, you would just be able to look at it. All I want anyone to get out of my paintings, and all I ever get out of them, is the fact that you can see the whole idea without any confusion. What you see is what you see” (F. Stella, quoted in W.S. Rubin, *Frank Stella*, New York, 1970, pp. 41-42).

Opposite page: Piet Mondrian, *Tableau I: Lozenge with Four Lines and Gray*, 1926. Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Opposite page: Barnett Newman, *Onement IV*, 1949. Allen Memorial Art Museum, Oberlin. © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York. Photo: Allen Memorial Art Museum, Oberlin College, Ohio, USA / Bridgeman Images.

Hollis Frampton, #22 (017 Tomlinson Court Park), *The Secret World of Frank Stella*, 1958-1962, print 1991. Addison Gallery of American Art, Phillips Academy, Andover. Photo: © The Estate of Hollis Frampton; Addison Gallery of American Art, Phillips Academy, Andover, MA / Art Resource, New York. Artwork: © 2019 Frank Stella / Artists Rights Society (ARS), New York.

29B ROBERT RYMAN (1930-2019)

Large-Small Thick-Thin 1

signed, titled and dated 'RYMAN08 "LARGE-SMALL THICK-THIN 1"' (on the overlap)
oil on canvas
46 x 46 in. (116.8 x 116.8 cm.)
Painted in 2008.

\$5,000,000-7,000,000

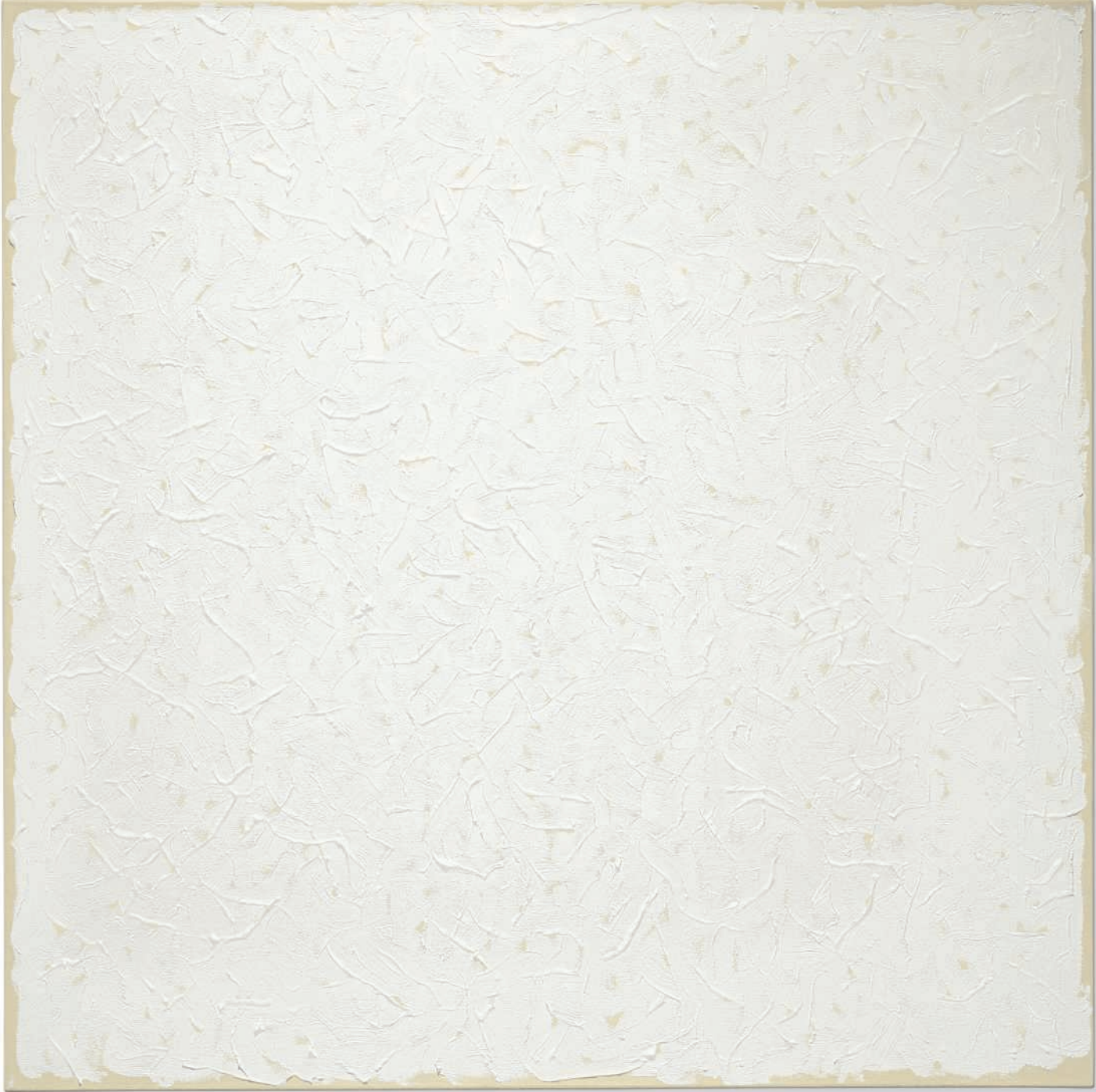
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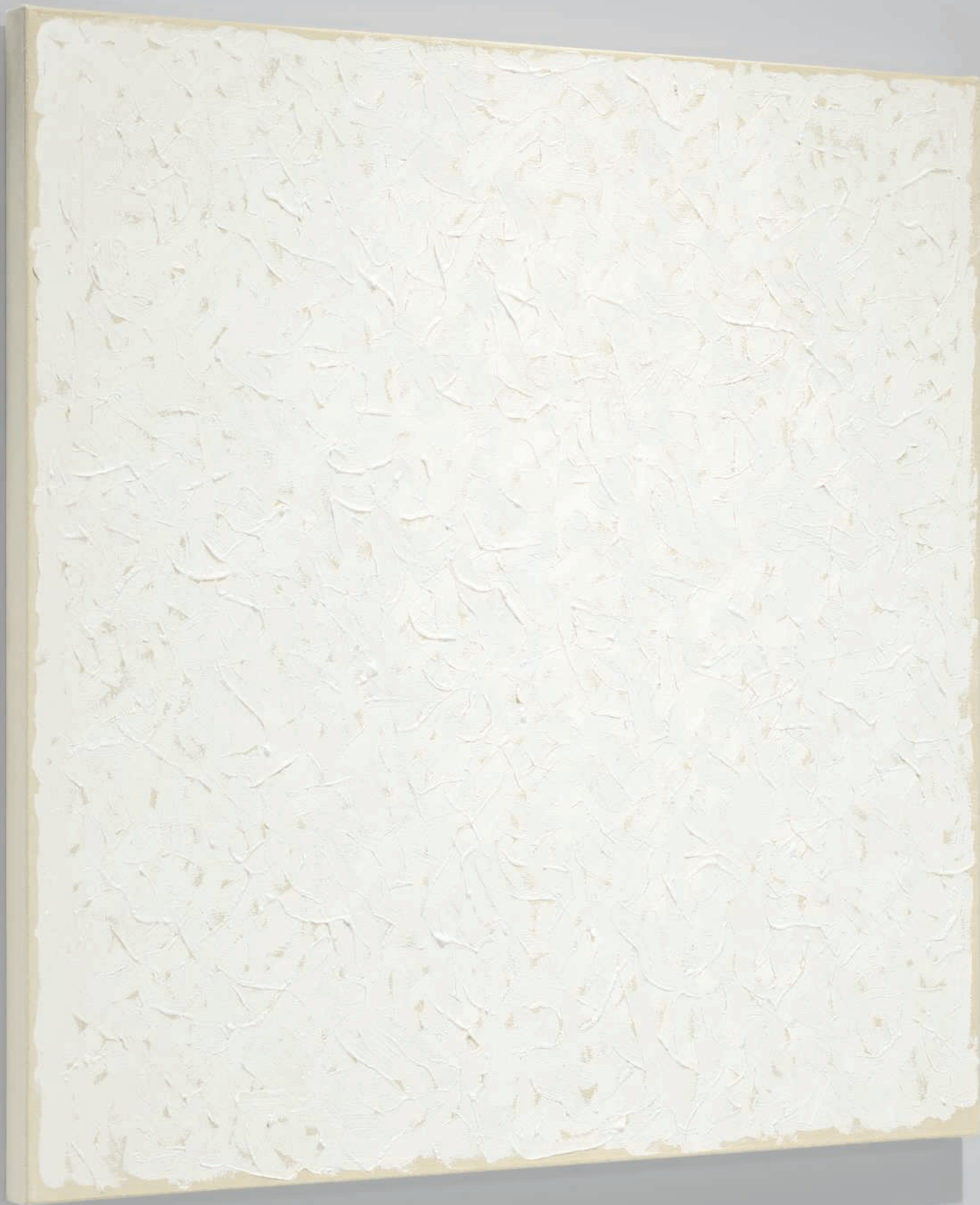
PaceWildenstein, New York
Acquired from the above by the present owner

This work will be included in the forthcoming catalogue raisonné being organized by David Gray under number 08.011.

Devoid of representation, abstraction, and only occasionally venturing beyond his signature monochromatic palette, Robert Ryman's *oeuvre* is a testament to the artist's continued fascination with the very practice of painting. *Large-Small Thick-Thin 1* is a supreme illustration of the painter's conflation of the physical object and his meticulous process. Ryman noted about his work, "There is an image, the image is the paint, the procedure, the brush, the way the painting is done—this is actually the image. The size of it, the thickness, the type of paint, all these things become image as soon as it is put on the wall: then it becomes an object, an image" (R. Ryman, "Interview, New York 1972," in A. B. Oliva, *Encyclopaedia of the Word: Artist Conversations, 1968-2008*, Milan, 2010, p. 110). By stripping his paintings of any reference to the real world while still emphasizing the hand of the artist, Ryman broke from the Abstract Expressionist tendency without giving in completely to the machine aesthetic of Minimalism. Occupying a singular space within the course of American painting, his practice has informed countless others who continue to question and scrutinize how such a pervasive but seemingly limited field can continually surprise and enthrall.

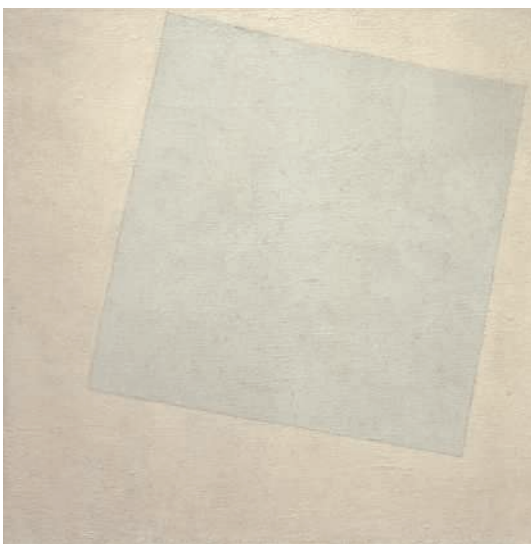
As is typical of Ryman's practice, the cursory visual takeaway of *Large-Small Thick-Thin 1* is that of a white painting. However, looking past one's initial reaction and taking into account the decades of work the artist has produced in a similarly restrictive vein, something greater begins to emerge. At just under four feet square, the cotton surface is stretched taut around its support. Each corner is perfectly manicured so that the edges are crisp and even. Upon this surface, Ryman has applied a varied layer of white oil paint. At times, the media builds up into small ridges at the edge of the brush and leaves the slightest shadow on the work's face. In other instances, the artist has only barely painted the cotton and the understructure shows through. This is especially true around the edges of the work as the bare support is visible like a border. This central conglomeration of brushstrokes is similar in practice to Ryman's earlier works that take on a much more impasto quality. In *Large-Small Thick-Thin 1*, the paint is applied so as to invoke a feeling of uniformity under non-ideal lighting conditions. However, under a perfect bulb or the rake of a window's light, variations make themselves known throughout the composition and animate the snowy expanse of Ryman's composition.





Born in Nashville, Ryman made his way to New York City in 1950, but it was not until 1955 that he made the first of what would become a lifelong interrogation of painting. Working as a security guard at the Museum of Modern Art with other young artists like Dan Flavin and Sol Lewitt, Ryman did not easily fall into the evolving modes of Minimalism and Conceptual Art. Instead, while sharing some visual connections to these movements, his paintings are more about the experimental nature of process and the essence of materials. Critic Peter Schjeldahl situated Ryman within the art historical timeline when he noted, "Ryman is rooted in a phase of artistic sensibility that was coincident with early minimalism and Pop, and is still in need of a name. Call it the Age of Paying Attention, or the Noticing Years, or the Not So Fast Era...What you saw, while not a lot, stayed seen. The mental toughness that defined sophistication in art back then is rare now" (P. Schjeldahl, "Shades of White: A Robert Ryman Retrospective," *The New Yorker*, December 21/28, 2015, p. 112). More interested in the interactions of substances and supports, Ryman approached painting like an explorer and a scientist. His works reflect a deep inquiry into their own making, and get to the very heart of what painting can be.

By focusing on the strict materiality of his work and the way in which it might transform into something more, Ryman has proven to be one of the most inquisitive painters of the 20th and 21st centuries. Taking everything at face value, the artist frequently combined various types of paint, structures, supports, and other materials to establish a career-spanning treatise on the nature of painting. "I approach a painting beginning with the material," Ryman noted, "I say the surface that I'm using, whether it's canvas or whatever it is, isn't empty; it's something in itself. It's up to the paint to clarify it, in a sense... to make the surface or the structure something to see" (C. Kinley, L. Zelevansky, and R. Ryman, "Catalogue Notes," in R. Storr, *Robert Ryman*, London and New York, 1993, p. 164). Holding the components themselves accountable instead of focusing only on the emotive or illustrative qualities of each work, Ryman had much in common with those minimal artists creating their own inquiry into the nature of materials. However, works like *Large-Small Thick-Thin 1* are exemplary of the painter's full spectrum examination of the art form. Not only was he interested in teasing out formal juxtapositions, but the careful, painterly application of each brushstroke plays into Ryman's zest for the act of painting and the romantic ideals harbored in its tradition. The artist pares down each work to bare essentials in order to obtain the most concise explanation of a work's physicality and its connection to the history of art. Ryman noted about his continued questioning, "The aesthetic is an outward aesthetic instead of an inward aesthetic, and since there is no picture, there is no story. And there is no myth. And, there is no illusion, above all. So lines are real, and the space is real, the surface is real and there is an interaction between the painting and the wall plane, unlike with abstraction and representation . . . I think it is more of a pure experience" (R. Ryman, "On Painting," in C. Sauer and U. Ross Miller, *Robert Ryman*, exh. cat., Espace d'Art Contemporain, Paris, 1991, pp. 59-65). Eschewing illusionism, abstraction and even color, the artist is able to evacuate the picture plane of any distractions and allow for a more direct interaction with the process of painting.



Kazimir Malevich, *Suprematist Composition: White on White*, 1918. Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Barnett Newman, *The Voice*, 1950. Museum of Modern Art, New York. © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Opposite page: Present lot illustrated (detail).

"The aesthetic is an outward aesthetic instead of an inward aesthetic, and since there is no picture, there is no story. And there is no myth. And, there is no illusion, above all. So, lines are real, and the space is real, the surface is real and there is an interaction between the painting and the wall plane, unlike with abstraction and representation . . . I think it is more of a pure experience."

—Robert Ryman



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30B RICHARD DIEBENKORN (1922-1993)

Ocean Park #114

signed with the artist's initials and dated 'RD 79' (lower left); signed again, titled and dated again 'R. DIEBENKORN OCEAN PARK #114 1979' (on the reverse)

oil on canvas

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

Painted in 1979.

\$12,000,000-18,000,000

PROVENANCE:

M. Knoedler & Co., New York, 1979

Morris Emer, Toronto, 1979

Anon. sale; Sotheby's, New York, 10 November 1986, lot 57

Josephine and Robert McLain, Newport Beach, 1986

Manny Silverman Gallery, Los Angeles, 1996

Private collection, 1996

Acquired from the above by the present owner

EXHIBITED:

New York, M. Knoedler & Co., *Richard Diebenkorn*, May 1979.

London, Whitechapel Art Gallery; Madrid, Fundación Juan

March; Frankfurt, Frankfurter Kunstverein; Los Angeles,

Museum of Contemporary Art; San Francisco Museum of

Modern Art, *Richard Diebenkorn Retrospective*, October

1991-January 1993.

Los Angeles, Manny Silverman Gallery, *Group Exhibition: Giorgio*

Cavallon, Joseph Cornell, Richard Diebenkorn, Sam Francis, Philip

Guston, Franz Kline, Joan Mitchell, Ad Reinhardt, Mark Rothko,

Jack Tworkov, January-March 1996 (illustrated on the cover of

the exhibition announcement).

LITERATURE:

R. T. Buck Jr., et. al., *Richard Diebenkorn: Paintings and Drawings*

1943-1980, exh. cat., Buffalo, Albright-Knox Art Gallery, 1980,

p. 117, no. 72 (illustrated in color).

"Records Set at Auction of Contemporary Art," *Los Angeles*

Times, 12 November 1986, part VI, p. 7.

G. Nordland, *Richard Diebenkorn*, New York, 1987, p. 203

(illustrated in color).

L. Garrard, *Colourfield Painting: Minimal, Cool, Hard Edge, Serial*

and Post-Painterly Abstract Art of the Sixties to the Present, Kent,

2007, p. 156.

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

Catalogue Raisonné, Volume Four, Catalogue Entries 3762-5197,

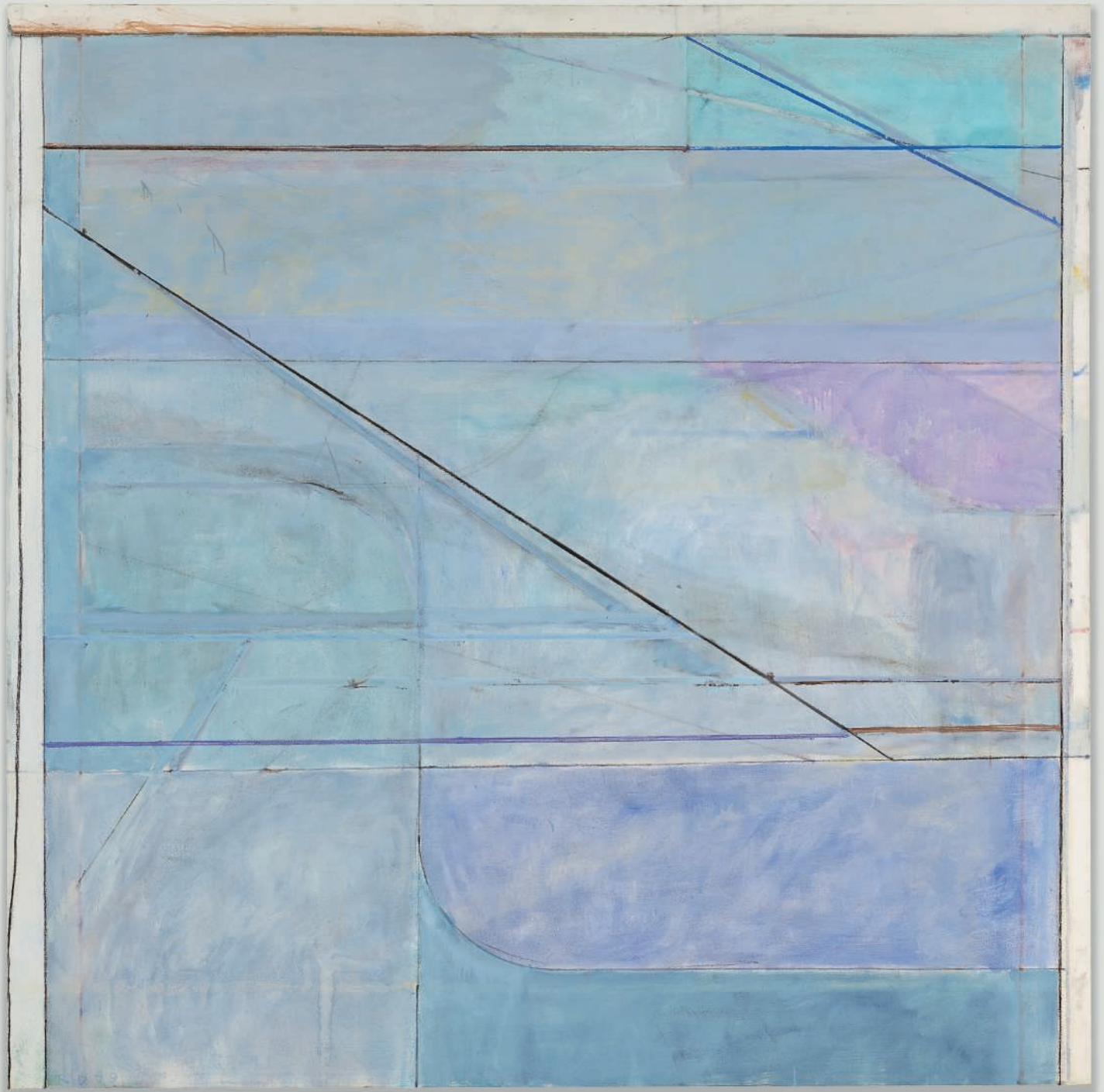
New Haven and London, 2016, p. 280, no. 4383 (illustrated in

color).

California Landscapes: Richard Diebenkorn, Wayne Thiebaud,

exh. cat., Acquavella Galleries, New York, 2018, pp. 28-29

(illustrated in color).





With its delicate palette of soft blues, pinks and mauves, bisected by a series of strong vertical, horizontal and gently curving lines, Richard Diebenkorn's *Ocean Park #114* is a sublime example of this important body of work. After a lifetime of painting, in the mid-1960s Diebenkorn would begin what is widely regarded as the pinnacle of his career, a series of large-scale canvases inspired by the artist's move from Northern California to the Ocean Park district of Santa Monica. Inspired by his new locale, with its proximity to the Pacific Ocean and warm Mediterranean-style climate, his paintings opened up, with planes of vibrant color replacing the spirited brushwork and earthen tones of the figure paintings that he had been working on, as well as his earlier *Albuquerque, Urbana, and Berkeley* series. Diebenkorn's new, large light-filled studio (once occupied by the artist Sam Francis) was a dramatic change from his previous space, and this new environment had an immediate effect: "Maybe someone from the outside observing what I was doing would have known what was about to happen," he commented, "But I didn't. I didn't see the signs. Then, one day, I was thinking about abstract painting again. As soon as I moved into Sam's space... I abandoned the figure altogether" (R. Diebenkorn quoted by S. Bancroft, "A View of Ocean Park," *Richard Diebenkorn: The Ocean Park Series*, exh. cat., Modern Art Museum of Fort Worth, 2011, p. 15).

Ocean Park #114 is among Diebenkorn's most evocative and ethereal canvases. The artist's paintings from this particular period (1979 - 1980) are distinguished by a grand, light filled clarity that infuses the entire surface of this painting. These expansive, lyrical fields have become less intense than their earlier incarnations, often paler and softer and with fewer strong contrasts between the neighboring passages of color. There is a greater sense of depth too within the pools of color, as evidence of subtle layers of underpainting bubbles up to become visible just below the surface. The result are simple, broad areas of soft color that shimmer with serenity. These painterly passages are then bisected by series of thin, dark lines that divide up the surface of the painting; some run horizontally, while others cut diagonally through the space dividing up the canvas. Around the upper and side edges, a creamy white border encloses the interior, evoking a window or doorway onto a third dimension.

While seemingly simple in their concept, the areas of color are the result of a painstaking painterly process in which Diebenkorn constantly conceals and reveals layers of paint. This process is particularly evident in this work with its clear and simple planar composition that anchors the rest of the canvas. On close inspection, this area becomes a complex area of painterly composition where thin, nuanced areas of pigment are handled with an astonishing variety of techniques. The sharp intercuts of his grid-lines are sunken and scumbled over while remnants of underpainting emerge from the edges and the seams, creating a rich visual experience that evokes the passage of time through its visible erasures and revisions. Diebenkorn once commented that his pictures were always a constant struggle between two contrasting elements, that he was trying to achieve "a feeling of strength in reserve - tension beneath the calm" (R. Diebenkorn, quoted in J. Livingstone, *The Art of Richard Diebenkorn*, exh. cat., Whitney Museum of Art, New York, p. 24)



Opposite page: San Francisco, 1945. Photo: Nat Farbman / The LIFE Picture Collection / Getty Images.

Georgia O'Keeffe, *From a Day with Juan IV*, 1977. Art Institute of Chicago. © 2019 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York. Photo: The Art Institute of Chicago / Art Resource, New York.

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

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

—Richard Diebenkorn





Paul Cézanne, *The Lac d'Annecy*, 1896. Courtauld Gallery, London. Photo: © Samuel Courtauld Trust, The Courtauld Gallery, London, UK / Bridgeman Images.

Henri Matisse, *View of Notre Dame*, 1914. Museum of Modern Art, New York. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York.

Opposite page: Present lot illustrated (detail).

The evocation of luminous space invites comparisons with J.M.W Turner and Mark Rothko in the manner in which they transform color into an infinite field of glowing light. In works such as this, the pigment reverberates in the individual stacks, interacting with each other in a pure abstraction that is far from the direct representation of landscape and sea references of his earlier years; they exude a charged color energy that is the artist's own. Yet, in both its composition and execution, *Ocean Park #114* owes much to Diebenkorn's respect and admiration for Henri Matisse. In the French painter's *View of Notre Dame*, 1914 (Museum of Modern Art, New York), one can see the parallels between the two artists' paint handling techniques in the multiple layers of semi-transparent pigment, which Matisse builds up into the dusty quality that Diebenkorn so admired, along with the strong architectural lines that cross the surface of the canvas.

Although Diebenkorn had first been exposed to Matisse's work as a student, it wasn't until he made a trip to the Soviet Union in 1964 that he gained firsthand experience of the master's work. Diebenkorn had read about iconic works such as *The Painter's Family*, *Conversation* and *Harmony in Red* in Alfred H. Barr Jr.'s influential monograph *Matisse—His Art and His Public*. However, experiencing these paintings first-hand—at the Shchukin Collection in Leningrad (now St. Petersburg) and the state museums in Moscow—was an important moment in his career. This came just as he was searching for a new direction, and encountering Matisse in the Soviet Union seems to have been another source of inspiration for this new and exciting phase of what would become his *Ocean Park* paintings. "At about this time," he recalled, "the...figure thing was running its course. It was getting tougher and tougher.... Things really started to flatten out in the representational [paintings]. Five years earlier I was dealing with much more traditional depth [or] space.... In my studio at Stanford, things were already flattening out.... I'm relating this to Matisse, because of course Matisse's painting was much flatter in its

"But I didn't. I didn't see the signs. Then, one day, I was thinking about abstract painting again. As soon as I moved into Sam's space... I abandoned the figure altogether."

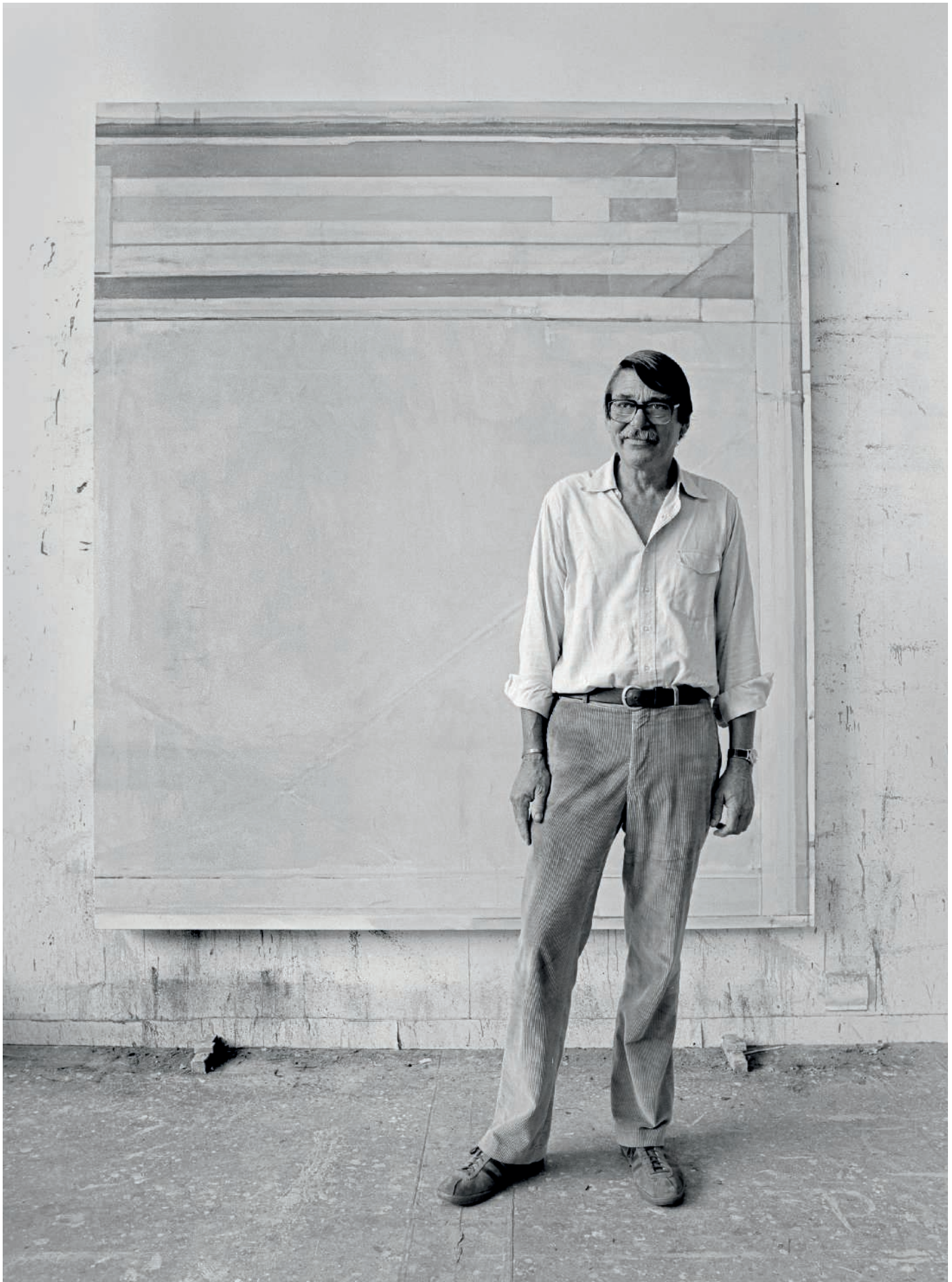
—Richard Diebenkorn

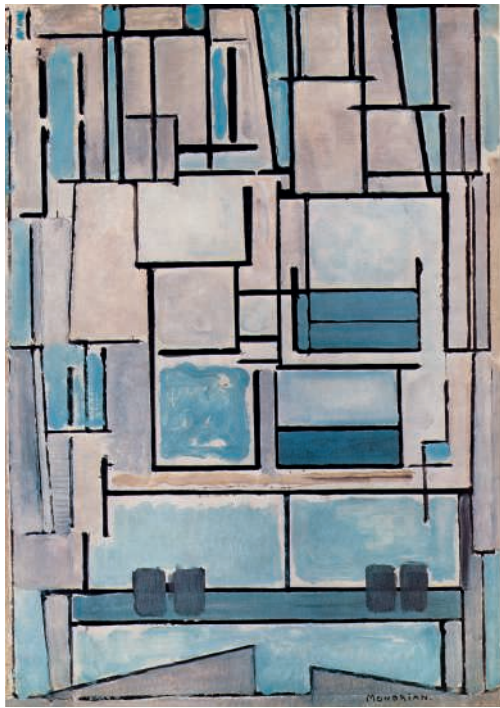
conception than my own.... After I returned from Russia we came [to Los Angeles]... And the painting I did here was really flattened out, and so it was as if I was preparing to go back to abstract painting, though I don't even know it" (R. Diebenkorn, quoted in J. Livingston, *The Art of Richard Diebenkorn*, New York, 1997, p. 59).

The origins of the artist's eponymous series came in 1951, when the artist flew from Albuquerque to San Francisco and the bird's-eye view of the desert revealed to him an extreme visual economy. He stated, "The aerial view showed me a rich variety of ways of treating a flat plane—like flattened mud or paint. Forms operating in shallow depth reveal a huge range of possibilities for the painter" (R. Diebenkorn, quoted in *Modern Painting and Sculpture Collected by Louise and Joseph Pulitzer*, Cambridge, 1958, p. 43). This event inaugurated a period in which he radically changed direction each time new surroundings inspired him. He began to test the boundaries of abstraction when









he lived in Albuquerque, New Mexico and Urbana, Illinois during the early 1950s and in Berkeley, California from 1953 to 1965. However, his move to Santa Monica in 1966 proved to be an important event, his new surroundings in the beach community of Ocean Park giving birth to the eponymous series of paintings.

The *Ocean Park* paintings are the culmination of a journey that began for the artist as early as the 1940s. Through his encounters with the work of Paul Cézanne, Henri Matisse and Piet Mondrian he witnessed the march towards abstraction—from Cézanne collapsing and juxtaposing foreground and background, to Matisse’s organization of space within geometric scaffolds. However, Diebenkorn tempered the influence of European modernism with his fellow countrymen’s Abstract Expressionist zeal. He was especially inspired by Abstract Expressionism’s rhetoric about the process of creation. De Kooning’s paintings recorded their gestation, bearing evidence of superimposed modifications and this affected Diebenkorn’s direction, as did their rough and buttery paint application. Nonetheless, from the beginning of his career Diebenkorn’s work was always unquestionably his own—his masterful painterly touch and unrivalled use of color distinguishes him from peers and predecessors alike.

Of all the paintings in Richard Diebenkorn’s *Ocean Park* series it is his work from 1979 and 1980, which stands out as prime examples of the new vocabulary he had developed to find a new form of expression, that lay between figuration and abstraction. Taking his lead from masters of a previous generation, the artist used the inspiration of his surroundings to develop a new expressive language that redefined the way we look at paintings. The resulting grand canvases are filled with clarity, their expansive fields overflowing with minimizing contrasts and broad areas of pigment that shimmer with serenity. By finding his own unique path between abstraction and figuration, Diebenkorn developed a visual language that was entirely new while retaining the traditions of both, and in the process, firmly establishing himself as a master in the high tradition of modernism.

Opposite page: Richard Diebenkorn in his studio, Santa Monica, 1980. Photo: Kurt E. Fishback. Artwork: © The Richard Diebenkorn Foundation.

Piet Mondrian, *Composition No. VI, Composition 9 (Blue Façade)*, 1914. Fondation Beyeler, Basel.

Willem de Kooning, *Easter Monday*, 1955 – 1956. Metropolitan Museum of Art, New York. © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York.

Agnes Martin, *Untitled 2002*, 2002. Musée National d’Art Moderne, Centre Georges Pompidou, Paris. © 2019 Estate of Agnes Martin / Artists Rights Society (ARS), New York.

“After I returned from Russia we came [to Los Angeles] ... And the painting I did here was really flattened out, and so it was as if I was preparing to go back to abstract painting, though I don’t even know it.”

—Richard Diebenkorn



31B ROBERT SMITHSON (1938-1973)

Double Nonsite, California and Nevada

signed and dated 'Robert Smithson 68-69' (on the reverse of the Masonite backing of the map)
map, five painted steel boxes, lava from the Marl Mountains, California and obsidian from the
cinder cone near Truman Springs, Nevada
map: 31 $\frac{3}{4}$ x 31 in. (79.7 x 78.7 cm.)
square box: 34 x 34 x 12 in. (86.4 x 86.4 x 30.5 cm.)
trapezoidal boxes: each 60 x 12 $\frac{7}{8}$ x 12 in. (152.4 x 32.7 x 30.5 cm.)
floor installation dimensions: 71 x 71 x 12 in. (180.3 x 180.3 x 30.5 cm.)
Executed in 1968-1969.

\$800,000-1,200,000

PROVENANCE:

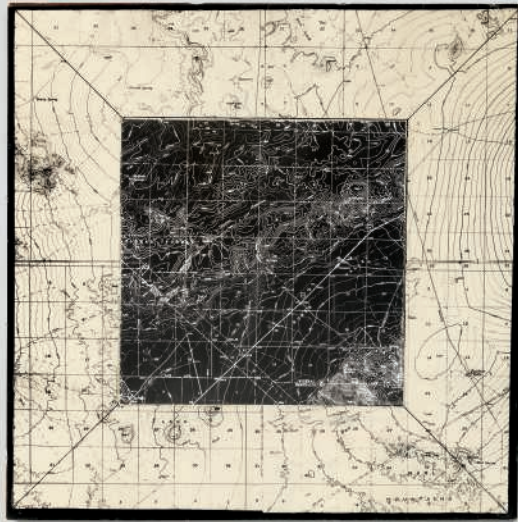
Dwan Gallery, New York
Private collection, Europe
Anon. sale; Christie's, New York, 3 June 1998, lot 43
Acquired at the above sale by the present owner

EXHIBITED:

New York, Dwan Gallery, *Robert Smithson*, February 1969.
Turin, Galleria Civica d'Arte Moderna, *Conceptual Art-Arte Povera-Land Art*, June-July 1970.
Ithaca, Cornell University, Herbert F. Johnson Museum of Art; Minneapolis, Walker Art Center; Chicago, Museum of Contemporary Art; La Jolla, Museum of Contemporary Art San Diego; New York, Whitney Museum of American Art; Venice, La Biennale di Venezia XL; Musée d'Art Moderne de la Ville de Paris; Helsinki, Sara Hilder Museum; Duisburg, Lehbruck Museum; Belgrade, Museum of Modern Art; Otterloo, Kröller-Müller Museum, *Robert Smithson: Retrospective*, November 1980-January 1984, pp. 20 and 42, no. S14 (detail and installation view illustrated).

LITERATURE:

P. Schjeldahl, "New York Letter," *Art International*, vol. XIII, no. 4, 20 April 1969, p. 63 (installation view illustrated).
L. Lippard, *Six Years: The dematerialization of the art object*, New York 1973, p. 56 (map element illustrated).
R. Hobbs, *Robert Smithson: Sculpture*, Ithaca and London, 1981, p. 240 (installation view illustrated).
R. Pelfrey and M. Hall-Pelfrey, *Art and Mass Media*, San Francisco, 1985, p. 320, fig. 13.4 (installation view illustrated).
E. Tsai and R. Smithson, *Robert Smithson Unearthed: Drawings, Collages, Writings*, New York and Oxford, 1991, p. 112.
1965-1975: Reconsidering the Object of Art, exh. cat., Los Angeles, Museum of Contemporary Art, 1995, p. 213 (installation view illustrated).
R. Smithson, *Robert Smithson: The Collected Writings*, Los Angeles and Berkeley, 1996, p. 217 (map element illustrated).
J. Meyer, ed., *Minimalism: Themes and Movements*, London, 2000, p. 155 (installation view illustrated).
R. Graziani, *Robert Smithson and the American Landscape*, Cambridge, 2004, pp. 84-85.
Robert Smithson, exh. cat., Los Angeles, Museum of Contemporary Art, 2004, p. 196 (installation view illustrated).
E. Casey, *Earth-mapping: Artists Reshaping Landscaping*, Minneapolis, 2005, p. 25, fig. 1.10 (map element illustrated).
J. Stückelberger, "Mirror Reflections: Robert Smithson's Dialectical Concept of Space," *RACAR: Revue D'art Canadienne / Canadian Art Review*, vol. 31, no. 1/2, 2006, pp. 90 and 92, fig. 2 (installation view illustrated).
J. Harris, *The Utopian Globalists: Artists of Worldwide Revolution, 1919-2009*, West Sussex, 2013, p. 251.
P. Ursprung, *Allan Kaprow, Robert Smithson, and the Limits to Art*, Berkeley and Los Angeles, 2013, p. 193.





Installation view, *Robert Smithson*, Dwan Gallery, New York, 1969 (present lot illustrated). Photo: Walter Russell. Courtesy Dwan Gallery Archives. Artwork: © 2019 Holt / Smithson Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York.

Opposite page: Robert Smithson with *Nonsite "Line of Wreckage," Bayonne, New Jersey*, 1968. Photography by Nancy Holt. Photo and Artwork: © 2019 Holt / Smithson Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York.

Opposite page: Robert Smithson, *Spiral Jetty*, 1970. Collection Dia Art Foundation, Great Salt Lake. Photograph by Gianfranco Gorgoni. Artwork: © 2019 Holt / Smithson Foundation and Dia Art Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York.

Distinguished by its restrained aesthetic and fascinating geological components, Robert Smithson's *Double Nonsite, California and Nevada* is a quintessential example of the artist's pioneering series of *Nonsites* of 1968-1969. Stemming from rock-hunting excursions that Smithson took with artists Michael Heizer and Nancy Holt during the summer of 1968, the present work demonstrates the key attributes of this important series, in which rugged raw materials from geologically diverse areas ("sites") are transported into the pristine arena of the gallery space (the "nonsite"). Arranged in Minimalist configurations, Smithson allows the interplay between the rough-hewn texture of the rocks and the sleek geometry of their containers to play out before the viewer's eye. In the present work—which is possibly the only "double" *Nonsite* the artist ever created, with material coming from not one, but two "sites"—Smithson places shiny pieces of black obsidian foraged from Mineral County, Nevada near pumice-like cinders from the Marl Mountains of California's Mojave Desert. Arranged in white steel boxes around a central square, Smithson mimics the formation of an active volcano in order to symbolically indicate the prehistoric origins of both materials (the black obsidian results from cooled lava near the volcano's epicenter while the cinders are usually formed around its periphery). Typically, Smithson also includes a map of the geographical location from which the rocks are derived. In this case, he includes two maps that have been superimposed and rendered in photographic negative, one from each location in California and Nevada.

As one of the most significant *Nonsites* Smithson created in 1968, *Double Nonsite, California and Nevada* has featured in many exhibitions, articles and books of the artist's work.

Though not a Minimalist artist *per se*, Smithson's work does incorporate Minimalism's industrial materials in precise geometrical units. Yet Smithson's work invokes larger concepts beyond mere formalist rigor and classical lines. The nature of time, the fallibility of recorded data and the infinite, unknowable nature of the universe are all invoked in Smithson's work, which is tinged with an edgy sense of ironic humor. In *Double Nonsite, California and Nevada*, Smithson knowingly experiments with Minimalist forms while injecting them with the tactile, real-world quality of his found materials. The uncanny sensation of encountering Smithson's heap of rocks, so neatly arranged in their white bins, makes for a unique viewing experience. The touchable quality of the shiny black obsidian, whose smooth glossy surface is ridged with jagged, broken sections, invites the viewer's hand, which longs to reach out and caress its sleek yet furrowed exterior. The glasslike quality of its reflective surface—at the same time, shiny and opaque—appeals to our magpie sensibilities while belying its origin as prehistoric lava that has cooled into glasslike rock. The obsidian is placed within a square-shaped white metal box at the center of the piece, while four other boxes filled with pumice-like rocks surround it on all sides. The porous quality of these rough-hewn stones, called volcanic "cinders," and their light-weight, airy feel differs from the sleekness of the black obsidian and its dense, heavy weight. By contrasting the textures of these

“[O]ur usual idea of looking at art as an object in a room without any kind of other references... just gives you one object. My method operates more in a dualistic frame of reference that gives rise to an infinite number of possibilities.”

—Robert Smithson

two materials, Smithson hints at larger oppositional forces at play in his own work, which is a central component of this period. In their ability to merge the natural world with the artificial, the *Nonsites* imply a range of “doubles” ranging from prehistoric vs. modern, inside vs. outside, contained vs. wild, known vs. unknown, and many more.

In 1967, Smithson began searching for natural materials around industrial sections of New Jersey, where he had witnessed dump trucks excavating large sections of earth. Over the course of the following year, Smithson made roughly a dozen *Nonsites* from foraged raw materials, which he exhibited at the Dwan Gallery in October of 1968 and again in February of 1969, where *Double Nonsite, California and Nevada* was shown. Alongside artists such as Michael Heizer and Walter de Maria, Smithson’s work radically transformed the nature of traditional sculpture by bringing earthen materials from the natural world into the gallery space, and vice versa, by creating epically-scaled earthworks, such as the incomparable *Spiral Jetty* (1970) and *Broken Circle* (1971). Aside from these works, Smithson’s *Nonsites* are among his most cherished and critically-acclaimed works, incorporating such diverse geological materials as petrified coral, chalk, coal, mica and sandstone. Using Heizer’s parents’ cabin in Lake Tahoe as a base, Smithson explored several geological formations that summer, including the ancient volcanic crater located near Queen Valley, in Mineral County, Nevada, where he gathered obsidian, and another location five hours to the Southeast, in the Marl Mountains of California’s Mojave Desert.

The feeling imparted by Smithson’s raw materials in *Double Nonsite, California and Nevada*, that were excavated in such remote locations lends an element of far-flung romance to the piece. Though perhaps not Smithson’s intent but that nevertheless imparts an important, unmistakable quality to the work, there is a feeling of awe-struck wonder conveyed by such unusual materials, conjuring up the strange beauty of the Mojave Desert and its unfathomable, prehistoric origins. Not unlike the 19th Century landscape painters who traversed the Western United States to render its sublime mountain peaks and vast, impassable canyons, Smithson’s materials conjure an unknowable out-of-this-world, out-of-this-time quality. “I’m interested in expanding the limits beyond the interior of a room so that one can experience a greater scale in terms of a work of art,” Smithson has said. “[O]ur usual idea of looking at art as an object in a room without any kind of other references...just gives you one object. My method operates more in a dualistic frame of reference that gives rise to an infinite number of possibilities” (R. Smithson, quoted in A. Nagel, “Robert Smithson Removed From the Source,” *RES: Anthropology & Aesthetics*, Vol. 63/64, Spring/Autumn 2013, p. 287).



PROPERTY FROM AN
IMPORTANT EUROPEAN
COLLECTION

32B PABLO PICASSO (1881-1973)

Main

dated '1-6-20' (on the reverse)
gouache on paper
8 $\frac{5}{8}$ x 12 $\frac{1}{2}$ in. (22 x 32 cm.)
Executed in 1920.

\$200,000-300,000

PROVENANCE:

Estate of the artist
Bernard Ruiz Picasso, Paris
Pace Gallery, New York, 1985
Barbaralee Diamonstein-Spielvogel, New York, 1986
Her sale; Sotheby's, New York, 14 November 2017, lot 15
Acquired at the above sale by the present owner

EXHIBITED:

New York, PaceWildenstein, *Picasso and Drawing*, April-June
1995, no. 30 (illustrated with incorrect orientation in color).

Claude Picasso has confirmed the authenticity of
this work.





Albrecht Dürer, *Hands-two studies*, circa 15th century. Photo: © Erich Lessing / Art Resource, New York.

Auguste Rodin, *The Hand of Rodin*, 1917. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York.



Opposite page: Brassai, *The Right Hand of Picasso*, 1937. Grand-Augustins Studio, Paris. Artwork: © Estate Brassai - RMN-Grand Palais. Photo: © RMN-Grand Palais / Art Resource, New York.

Executed in 1920, *Main* dates from a fascinating period in Pablo Picasso's career when he was simultaneously alternating between two artistic styles: creating Cubist compositions as well as monumental, Neo-Classical nudes and delicate line drawings in the style of the great French master, Ingres. With an effortless ease, Picasso switched between these styles, which at the time dominated the postwar avant-garde of Paris, proving his ability at consistently defying expectation and enabling him to maintain his position as one of the foremost leaders of Modern art. One of a number of hand studies that Picasso executed in 1919 and 1920, *Main* demonstrates the artist's increasing interest in the volumetric, sculptural qualities with which he endowed his classicized female figures at this time. Painted with watercolor and gouache in delicate pink and flesh tones, the hand is encircled by a rich shade of red, heightening the corporeal physicality of this bodily extremity. Picasso used darker cross-hatching on the outer side of the hand and fingers as a form of modelling, creating, with the simplest of means, a sense of sculpted volume and mass; an example of his unique skill as a draughtsman.

Picasso's Neo-Classicism was inspired by and incorporated a wide variety of cultural and artistic sources. Amidst the devastation of the First World War, the 'return to order' dominated the avant-garde. In contrast to the individualistic and radical styles of the pre-war period, during and following the war, artists increasingly sought to imbue their art with a sense of tradition, harmony and clarity, which embodied and reflected the prevailing ideology for social unity, patriotism and construction. Where artists had once sought to break with the art of the past, increasingly they looked backwards to Classicism, Antiquity and to the great French masters of the past. In 1915, Picasso shocked the art world by executing two portraits in a meticulously representational style in the manner of Ingres: the antithesis of his fractured and abstracted cubist portraits of just a few years before. His portraits of Max Jacob and Ambroise Vollard demonstrate the artist's new atavistic sensibility, marking the new stylistic direction that he took. A trip to Italy exposed Picasso to the art of antiquity as well as to the *commedia dell'arte*, and the reopening of the Louvre in 1919 provided the artist with a further wealth of artistic inspiration, housing works by the great French masters of the past, Corot, Chardin and Poussin.

Just a few months before Picasso executed the present work in 1920, he painted *Two Female Nudes*, (Zervos IV, 56) a work that John Richardson describes as a "manifesto for [Picasso's] increasingly volumetric classicism" (J. Richardson, *A Life of Picasso Volume III: The Triumphant Years 1917-1932*, London, 2007, p. 157). Seated upon and loosely covered in draperies, the two nudes have a roundness and firmness akin to the carved marble of classical sculpture. This theme continued over the course of 1920 and 1921 as Picasso painted a host of rotund nude women with increasingly exaggerated proportions: gigantic bodies, cylindrical necks and symmetrical faces. In his blatant and overt embrace of Classicism, Picasso created works that can be seen as an almost parodic demonstration of the sacrosanct proportions and idealism of antiquity, reworking the past to fashion his own, distinctive artistic idiom.

In these paintings, the women's hands and feet are monumentalized and often given a particular prominence within the composition: the women are pictured with their hands clasped, gesturing or raised so as to rest their head. Indeed, the proliferation of studies of hands in Picasso's work at this time demonstrates his particular interest in this part of the human figure, which he had studied since the very beginning of his career. In these studies of 1919 and 1920, the hands appear isolated and magnified, such as in *Main*, as well as alongside sketches of Cubist still lifes and studies (for example: Zervos IV, 44, 226; Zervos VI, 1366, Zervos XXX, 83), providing a clear demonstration not only of Picasso's ability to switch effortlessly between Cubism and Neo-Classicism, but also of his intense exploration at this time into space, mass and form. Working simultaneously in these dual modes of representation, Picasso questioned how reality is perceived. As Joseph Palau i Fabre writes of the artist's stylistic plurality of this period, "To say the same thing in different ways, in different styles, became for Picasso the essence of his manner of being, of his process of self-fulfilment" (J. Palau i Fabre, *Picasso: From the Ballets to Drama 1917-1926*, London, 2000, p. 154).



PROPERTY FROM A
PRIVATE EUROPEAN
COLLECTION

33B RUDOLF STINGEL (B. 1956)

Untitled

signed and dated 'Stingel 2012' (on the reverse)
oil on canvas
95 x 76 in. (241.3 x 193 cm.)
Painted in 2012.

\$5,000,000-7,000,000

PROVENANCE:

Gagosian Gallery, New York
V-A-C Foundation, Moscow
Acquired from the above by the present owner

EXHIBITED:

London, Whitechapel Gallery, *Stamp Out Photographie. V-A-C Collection selected by Fiona Banner*, December 2014-March 2015, p. 88 (illustrated in color and installation views illustrated in color).
Paris, Grand Palais, Galeries Nationales, *Picasso.mania*, October 2015-February 2016, pp. 30-31, no. 6 (illustrated in color).

“Mr. Stingel is among the great anti-painting painters of our age, a descendant of Warhol but much more involved with painting’s conventions and processes, which he alternately spurns, embraces, parodies or exaggerates. His art asks what are paintings, who makes them, and how?”

—Roberta Smith

When viewed through the lens of Rudolph Stingel’s *oeuvre*, this striking portrait of Pablo Picasso becomes more than just an image of the most famous figure in 20th century art history—it forms a treatise on the place of the artist in society, and of the history of painting itself. Known for his shiny Styrofoam installations which investigate the process of art-making, Stingel did a dramatic about-face around the time of his 50th birthday and turned his attention to the difficulties of being an artist, rather than the problem of what to put on the canvas. Painted in 2012, *Untitled* is the only purely photorealistic painting Stingel did of Picasso and is a striking example of the younger artist’s highly conceptual practice, using various media and techniques to create an insightful commentary on the history and proliferation of painting. *New York Times* critic Roberta Smith, speaking about his exhibition at the 2013 Venice Biennale, noted, “Mr. Stingel is among the great anti-painting painters of our age, a descendant of Warhol but much more involved with painting’s conventions and processes, which he alternately spurns, embraces, parodies or exaggerates. His art asks what are paintings, who makes them, and how?” (R. Smith, “The Threads That Tie a Show Together,” *New York Times*, August 20, 2013). By continually reinventing his format while staying true to his motives, Stingel has been able to establish a varied career that continually pushes forward and evolves.

Untitled is a monumental work that is not so much a portrait, as it is a *painting* of a portrait. Pablo Picasso, standing tall against a white wall in a double-breasted dark suit, furrows his brow and looks out of frame. His right hand is visible in the pocket of his trousers, while his left holds aloft a cigarette. The original photograph on which







Opposite page: Pablo Picasso, Paris, circa 1930. Photo: AFP / AFP / Getty Images. Artwork: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Rudolf Stingel, *Untitled (After Sam)*, 2005 – 2006. Whitney Museum of American Art, New York. © Rudolf Stingel.

Pablo Picasso, *Self-Portrait*, 1906. Philadelphia Museum of Art. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: The Philadelphia Museum of Art / Art Resource, New York.

the painting is based was likely taken in the 1930s, when Picasso was in his 50s. Therefore, an enticing parallel becomes clear in Stingel's depiction; this is a painting of an image of Picasso during the middle of his career and the middle of his life, painted by an artist who was also reaching the middle of his career during the middle of his life. Stingel, just like the Cubist painter at the time the photograph was taken, was coming to terms with his own mortality and taking stock of both his art and his life. Though using oil on canvas, his medium is that of history.

After working for decades with silver panels, gold installations, and colorful compositions that take process and conceptual rigor as their tact, Stingel turned to a representative mode of oil painting that broached the subjects of time and mortality. Beginning in 2005 with *Untitled*, a portrait of gallerist Paula Cooper, Stingel started on a series of paintings that investigates the interrelated nature of painting and photography and their connection to the tradition of portraiture. Working exclusively from photographs taken by other artists, Stingel painstakingly reproduces the images in oil. "These paintings may evoke a number of art-historical references for the viewer in their composition and monumental scale, but the process allows Stingel to keep any self-expressive content out of the finished paintings. In this way, even as the image of the artist moves from photograph to painting, it maintains the impersonal quality that the camera can provide. Most importantly, Stingel does not produce the image that appears on the canvas, leaving the act of representation to the photographers themselves. It is more accurate to describe the labor of these paintings as a sequence of framing, selection and translation" (G. Carrion-Murayari, "Rudolf Stingel: Moving Pictures," *Flash Art*, November 23, 2016). To preserve the look and

***"The purpose of art is
washing the dust of daily life
off our souls."***

—Pablo Picasso





Martin Kippenberger, *Untitled* (from the series *Self-portraits*), 1988. © Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne.

Andy Warhol, *Double Elvis*, 1963. Museum of Modern Art, New York. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Jean-Michel Basquiat, *Untitled* (*Pablo Picasso*), 1984. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2019.

Opposite page: Present lot illustrated (detail).



“We all know that art is not truth. Art is a lie that makes us realize truth, at least the truth that is given us to understand. The artist must know the manner whereby to convince others of the truthfulness of his lies. If he only shows in his work that he has searched, and re-searched, for the way to put over lies, he would never accomplish anything.”

—Pablo Picasso

feel of the original black and white images, Stingel goes so far as to include the inherent imperfections that were present in the original pre-digital photograph, such as minute scratches and specks of dust enlarged to fit this epic scale. *Untitled* is also presented in grayscale, making preliminary visual connections to the blurry photographic paintings of Gerhard Richter. However, unlike Richter, Stingel’s works are singular in their subject matter and deal with the idea of the individual. However, they do share a connection in their detached qualities which is inherent to the translation. Taking framing, pose and all other formal aspects out of the equation (since the photographer has made those choices already), works like *Untitled* are faithful reproductions in the way that they are nearly indistinguishable from the original. The person is recognizable (as Picasso, Ms. Cooper or the artist himself) and the audience can connect on the human level, but the odd visual distance afforded by the photographic source provides an invisible barrier through which the viewer must peer.

Stingel—who is the subject of an upcoming solo exhibition at the Beyeler Foundation in Basel later this year—joins a noble lineage of artists who have taken other artists as their subject matter. Vincent van Gogh painted Gauguin; Manet depicted Tissot; Francis Bacon committed his friend Lucian Freud to canvas as early as 1951, and Basquiat immortalized both Warhol and Picasso. This photographic painting may seem like a sudden change within Stingel’s *oeuvre*, but they actually follow on a parallel track to his other works. Francesco Bonami noted about this dichotomy, “The early silver paintings and the recent self-portraits are the two poles of the bipolar nature of the artist and the bipolar nature of painting, torn between the limitless sublime and the suffocating boundaries of the mundane [...] There is in this simple cheesy image of a man celebrating himself, probably alone, the weight of

art history, the weight of generations of painters asking the same question and never finding the right answer, the responsibility to be in charge of Painting, maybe for the last time, maybe and more tragically, forever” (F. Bonami, *ibid.*). By choosing Picasso as his subject, Stingel pays tribute to the master, at the same time as investigating the collision of painting and photography. The meeting gave painters yet another reason to go beyond the representational. No longer were artists tasked with recording a lifelike reproduction when a lens could do it for them. Picasso saw this and began to experiment and evolve outward. By choosing him as a subject, Stingel allies himself with the Cubists and inserts his own practice into the grand scheme of avant-garde painting.





PROPERTY OF AN
IMPORTANT PRIVATE
COLLECTOR

34B BRUCE NAUMAN (B. 1941)

From Hand to Mouth

signed with the artist's initials and dated 'B.N. 1967' (lower edge)
watercolor and graphite on paper
35 $\frac{3}{8}$ x 26 $\frac{3}{4}$ in. (89.8 x 68 cm.)
Executed in 1967.

\$700,000-1,000,000

PROVENANCE:

Eugenia Butler Gallery, Los Angeles
Private collection, Genoa
Pace Gallery, New York
Acquired from the above by the present owner, 1994

EXHIBITED:

Basel, Museum für Gegenwartskunst, *Bruce Nauman: Drawings 1965-1986*, May-July 1986, no. 50 (illustrated).
Fundação Bienal de São Paulo, *XXIV Bienal de São Paulo: Bruce Nauman*, October-December 1998, pp. 488, 493 and 497 (illustrated).
Berkeley Art Museum and Pacific Film Archive, University of California; Turin, Castello di Rivoli Museo d'Arte Contemporanea; Houston, Menil Collection, *A Rose Has No Teeth: Bruce Nauman in the 1960s*, January 2007-January 2008, pp. 166-167 (illustrated in color).
Basel, Schaulager; New York, Museum of Modern Art, *Bruce Nauman: Disappearing Acts*, March 2018-February 2019, pp. 7 and 315 (illustrated in color).

LITERATURE:

J. Kravynak, ed., *Please Pay Attention Please: Bruce Nauman's Words, Writings and Interviews*, Cambridge, 2005, p. 325.
P. Plagens, *Bruce Nauman: The True Artist*, New York, 2014, p. 82, no. 80 (illustrated in color).



from hand to mouth

Executed in 1967, *From Hand to Mouth* belongs to a formative series of pioneering works from the early career of Bruce Nauman. Exquisitely rendered in subtle washes of blue and gray ink, the painted image not only reveals the artist's virtuosic capabilities as a draftsman, but also bears witness to the creation of an important sculpture that holds a seminal spot in the artist's development. Also titled *From Hand to Mouth*, this sculpture—in the collection of the Hirshhorn Museum and Sculpture and Sculpture Garden—renders in three dimensions the subject of the drawing, where the hand, arm and mouth have been recreated in wax and suspended from the gallery wall. In both versions, Nauman gives physical form to the familiar turn-of-phrase “living hand to mouth,” a colloquialism that seemed particularly apt to the young artist at the time, who had just finished graduate school and was living in an abandoned San Francisco grocery store. It was here that Nauman created many of the unorthodox yet exceptionally astute pieces that rank among his greatest contributions to the field of contemporary art, including *Henry Moore Bound to Fail* and *The True Artist Helps the World by Revealing Mystic Truths*.

From Hand to Mouth is a beguiling work on paper that uproots established artistic conventions in its strange fragmentation of the human body. Here, an exquisitely rendered human arm is delineated in fine graphite traces and soft washes of colored inks, lingering with ethereal accuracy within a blank sheet of creamy white paper. A delicate pencil inscription reasserts the effect of the verbal pun, where the artist has written “from hand to mouth,” including arrows pointing to both features. Nauman's technical skill as a draftsman is exemplified in the three-dimensional modeling of the figure's hand, arm and lower part of the face. It calls to mind the anatomical drawings of Leonardo da Vinci and the scientific renderings of isolated limbs in the medical textbook, *Gray's Anatomy*. The delicate physical beauty of the work is distorted, however, by the artist's fragmentation of the body into isolated parts, which is accentuated by its floating appearance within the empty



paper sheet. By depicting a bodily fragment rather than the entire body, Nauman conveys more gravitas, pathos and mystery in the body's absence than by its presence. Indeed, the notion of *absence* has been recognized as an important leitmotif in Nauman's deep and wide-ranging body of work.

Drawings based on the body comprise only a small part of the many works on paper Nauman has created during his career, but they are of paramount importance in comprehending his work. Indeed, the process of drawing itself has long proved to be a crucial artistic undertaking. While the drawings are in themselves finished artworks, Nauman's works on paper often act as the blueprint for his sculptures, which may indeed be the case in *From Hand to Mouth*. Other times, the artist will create a drawing only after the final sculpture has been finished, as a way to more fully engage with and understand its physical structure and ideological complexities. For an artist who ceaselessly engaged with radical and unorthodox materials, including neon tubing, plaster, wax, film and performance, it was Nauman's knowledge of the traditional arts that underpinned much of his professional development. As the art critic Jonathan Goodman succinctly explains: “his drawings emphasize his remarkable skills” (J. Goodman, “From Hand to Mouth to Paper to Art” in R.C. Morgan, ed., *Bruce Nauman: Art and Performance*, Baltimore, 2002, p. 29).

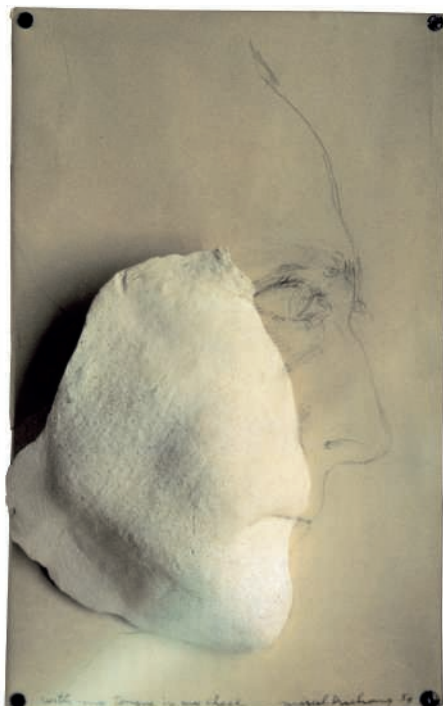
Ironically, Nauman's pioneering use of his own body developed from necessity. As a young artist, he lacked the means with which he could purchase supplies, and so he began to construct his artwork from what lay at hand. “I was working very little, teaching a class one night a week,” the artist described. “I didn't know what to do with all that time...There was nothing in the studio because I didn't have much money for materials. So, I was forced to examine myself and what I was doing there” (B. Nauman, quoted in A. Wagner, “Bruce Nauman's Body of Sculpture” in *October*, Vol. 120, Spring, 2007, p. 55). This approach also had roots in Nauman's education at University of California, Davis, where he was a teaching assistant for Wayne Thiebaud. According to a former classmate, one

Jacques Louis David, *The Death of Marat*, 1793. Musées Royaux des Beaux-Arts, Brussels. Photo: Erich Lessing / Art Resource, New York.

Marcel Duchamp, *With my Tongue in my Cheek*, 1959. © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2019. Collection of Robert Lebel, Paris, France / Bridgeman Images.

Opposite page: Bruce Nauman, *From Hand to Mouth*, 1967. © 2019 Bruce Nauman / Artists Rights Society (ARS), New York.

Opposite page: Installation view, *Bruce Nauman: Disappearing Acts*, Museum of Modern Art, New York, October 21, 2018 – February 25, 2019 (present lot illustrated). Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York. Artwork: © 2019 Bruce Nauman / Artists Rights Society (ARS), New York.



day Nauman "...had a revelation—that it didn't make sense for students to sit in a circle all drawing a model in the middle. Then and there he decided he would use his own body as material" (C. M. Lewallen, *A Rose Has No Teeth: Bruce Nauman in the 1960s*, Oakland, 2007, p. 16).

The body represented uncharted new material for an entire generation of artists concurrent to his own. These radical, young artists of the 1960s included Chris Burden, Vito Acconci, and a later generation of artists such as Janine Antoni and Marina Abramović. Nauman was at the forefront of this rebellious movement, which constituted a fundamental break with the restrained aesthetics of Minimalism and their almost fetishlike reverence of the object, in favor of a more direct, bodily approach.

Developing out of this early and seminal period of time, *From Hand to Mouth* emerged in its sculpted and illustrated form in 1967. Nauman created the wax sculpture using *moulage*—a particularly detailed casting technique used in police forensics—in casting the hand, arm and mouth of his first wife, Judy, out of soft, pliable wax. The sculpture retains the uncanny precision of the *moulage* process, resulting in a truly lifelike representation where the warmth of its physical humanity belies the coolness of its waxy materials. Moreover, its display—protruding from the gallery wall—makes for an eerie, bewildering experience, ultimately demolishing established notions of artmaking and finding a future path for contemporary art. It featured in Nauman's solo exhibition in January of 1968 at Leo Castelli in New York, where it caused quite a stir among the press, described by Castelli himself as "a little flicker of wild enthusiasm" in several prominent collectors. "Critics heralded the arrival of this 'West Coast wild-man' on the New York scene...[and] its embrace of verbal puns... seemed to incarnate the spirit of Dada" (quoted in *Bruce Nauman: Disappearing Acts*, exh. cat., Museum of Modern Art, New York, 2018, p. 42).

Throughout the artist's considerable output, the body has remained among his most significant themes. In ever more complex and challenging permutations, Nauman has used casts of his face, feet and hands in order to more



fully engage with and recontextualize the role of the artist and his relationship to the viewer. *From Hand to Mouth* is a dazzling iteration of these key themes, combining Duchampian wordplay with the physicality of bodily form, which is executed in his characteristic raw, genre-bending way. In all of these self-referential works, the theme of autobiography provides an intriguing motif, connecting the viewer more deeply to its maker, making for what the art critic Brenda Richardson described as, "a silent and potentially more personalized dialogue" (B. Richardson, quoted in *op. cit.*, 2002, p. 29).



35B DOMENICO GNOLI (1933-1970)

Purple Bust

signed, titled and dated 'D. Gnoli 1969 'Purple bust'' (on the reverse)
acrylic and sand on canvas
59 x 59 in. (149.9 x 149.9 cm.)
Painted in 1969.

\$7,000,000-10,000,000

PROVENANCE:

Estate of the artist
Luxembourg & Dayan, London
Private collection, Paris
Acquired from the above by the present owner

EXHIBITED:

New York, Sidney Janis Gallery, *Domenico Gnoli in His First American Exhibition of Paintings and Sculpture*, 1969, no. 22.
Rome, X Quadriennale, Palazzo delle Esposizioni, *Aspetti dell'Arte Figurativa Contemporanea*, November 1972-May 1973, p. 233, no. 14.
Paris, Galeria Isy Brachot, *Domenico Gnoli*, September-November 1978, no. 17 (illustrated in color).
Verona, Galleria d'Arte Moderna e Contemporanea, Palazzo Forti, *Domenico Gnoli Antologica*, November 1982-January 1983, p. 48, no. 30 (illustrated in color).
Hamburg, Thomas Levy, *Domenico Gnoli: Bilder - Zeichnungen - Skulpturen - Grafik*, May-June 1983, no. 24 (illustrated in color).
Lausanne, Musée Cantonal des Beaux-Arts, *Rétrospective Domenico Gnoli*, 1983.
Spoleto, XXVIII Festival dei Due Mondi, Palazzo Racani-Arroni, *Domenico Gnoli*, June-July 1985, pp. 82-83, no. 21 (illustrated in color).
Milan, Padiglione d'Arte Contemporanea, *Domenico Gnoli - Disegno e Pittura*, September-November 1985, p. 82, no. 21 (illustrated in color).
Paris and Brussels, Galeria Isy Brachot, *Domenico Gnoli 1933-1970*, November 1986-April 1987, n.p. (illustrated in color).
Saint Paul de Vence, Fondation Maeght, *Domenico Gnoli*, May-June 1987, pp. 80-81, no. 39 (illustrated in color).
Mallorca, Fundación Yannick y Ben Jakober, "SA NOSTRA": *Domenico Gnoli: Pintures Escultures Dibuixos Gravats Esbossos*, July-September 1997, pp. 47 and 179, pl. 18 (illustrated in color).

LITERATURE:

V. Sgarbi, *DOMENICO GNOLI*, Milan, 1983, no. 194.
D. Cimorelli, *Domenico Gnoli*, Milan, 2001, p. 69.





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

Giorgio de Chirico, *Love Song*, 1914. Museum of Modern Art, New York City. © 2019 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Opposite page: Portrait of Yannick & Domenico Gnoli, 1969. Photo: Jack Robinson / Getty Images.

Included in Domenico Gnoli's first ever American exhibition, which garnered much critical acclaim at the Sidney Janis Gallery, *Purple Bust* (1969) is one of several major canvases the artist painted between 1968 and 1969 in the idyllic locale of S'Estaca, Mallorca. In preparation for what would be the last exhibition before his untimely death a year later, Gnoli worked tirelessly to create a dazzling array of texturally rich and visually captivating works that surely represent the apex of his energetic but tragically short career. An enticingly sumptuous composition, *Purple Bust* is a stand-out example of the artist's knack for rendering the everyday as something alien, surreal, and bordering on the abstract. Often employing close focus and immaculate brushwork learned from the study of Renaissance artists, and resembling the eerie stillness present in the paintings of Giorgio de Chirico, Gnoli's canvases nevertheless reveal depth in the common object and beauty in the fleeting texture. "My themes come from the present," Gnoli explained, "from familiar situations, from daily life; because I never intervene actively against the object; I feel the magic of its presence" (D. Gnoli, extracts from an interview with J. Daval, *Journal de Genève*, 1968). Though sometimes corralled into discussions of Pop Art and Surrealism alike, Gnoli proved to be neither, and pushed toward a strikingly individual mixture of nostalgia and the commonplace.

Filling almost the entirety of a nearly five feet square canvas, a woman's voluptuous torso strains at the seams

"The common object, isolated from its usual context, appears as the most disquieting testimony to our solitude, without further recourse to ideologies and certitudes."

—Domenico Gnoli

of her dress. Rendered in a deep maroon, the fabric is form-fitting but seems thick and lustrous to the touch. The addition of sand to the canvas helps to further enhance this visual allure. Focused in on the breasts and abdomen of the female figure, Gnoli goes to great lengths to make sure the garment takes over the work. Though the covering is taut across the figure's chest, it is decidedly less than sexual, reveling instead in its formal and tactile qualities. The hands are tucked behind the back, and the model's neckline is barely visible at the top of the composition as a small patch of tan skin peeks through. At other points around the canvas, a steely blue-gray can be seen as it shines through the pockets between the shoulders and the frame, the torso and the arms, and the hips and the edge of the picture plane. This extreme magnification and central presentation of the subject is typical of Gnoli's later work, and helps to enforce the existential queries so present in his paintings. By bringing attention to the texture of fabric, the fullness of the flesh beneath it, and evacuating the scene of all sense of the individual, Gnoli lets the viewer more fully enter the work on an intimate level. He noted about this interest in extreme views and extended looking, "You begin looking at things, and they look just fine, as normal as ever; but then you look for a while longer and









“...because I never intervene actively against the object; I feel the magic of its presence.”

—Domenico Gnoli

your feelings get involved and they begin changing things for you and they go on and on till you don't see the house any longer, you only see them, I mean your feelings, and that's why you see this mess" (D. Gnoli, *Appunti per un testo incompleto*, 1968, quoted in W. Guadagnini, *Domenico Gnoli*, Milan, 2001, p.13). Each magnified tableau is a study into particular instances in time. Stopping the clock to more furtively study the weave of a fabric, the twist of a knot or the roughness of a bit of masonry (as in *Brick Wall* [1968]), Gnoli cast his gaze on specific moments and entities that often go overlooked.

The son of an art historian, Gnoli felt that his life as a painter was fate, noting, "I was born knowing that I would be a painter, because my father, an art critic, always presented painting as the only acceptable thing. He pointed me towards classical Italian painting, against which I rebelled soon enough. However, I never lost a Renaissance sense of taste and craft" (D. Gnoli quoted in Y. Vu, *Domenico Gnoli a Mallorca 1963-70*, Palma 2006, p. 32). This early absorption of European masterworks had a profound effect on the young Gnoli, and his work presents an uneasy balance between the painters of the Quattrocento and more avant-garde art movements like Surrealism and de Chirico's *Pittura Metafisica*. By harnessing a deft eye for detail and putting it to the service of his brush, Gnoli was able to create a link between these seemingly disparate schools of thought. At the same time, he actively tied his practice to the consumer culture of the 1960s but was careful to skirt the realm of Pop in favor of a more meditative practice.

Born in Italy, the precocious Gnoli had his first one-man exhibition at the age of seventeen before studying stage design at the Accademia di Belle Arti in Rome. After several years of success in that field, he started living on and off in New York where he worked as an illustrator for magazines. However, unlike other illustrators at the time, Gnoli drew from older artists like William Hogarth and Jacques Callot who employed caricature and exaggerated line work in their compositions. This early predilection for hyperbole figures prominently into works like *Purple Bust* where the woman's features have been emphasized to the utmost and have all but taken over the entirety of the picture plane. In the 1960s, Gnoli began to paint almost exclusively, and turned his gaze toward the everyday with an emphasis on patterns and textures found in fabric and ordinary objects. His interest in pedestrian subjects linked the artist's practice to the burgeoning gestures of Pop Art, but rather than to comment on the commercial nature of the day-to-day, Gnoli siphoned from the vast well

of European art movements that favored bold surreality and cerebral musing over socio-economic critique. The artist noted in 1966, "At a time like this, when iconoclastic anti-painting wants to sever all connections with the past, I want to join my work to that 'non-elegant' tradition born in Italy in the Quattrocento and recently filtered through the Metaphysical school. It seems that the experience of those who wanted to interpret, deform, decompose and recreate has come to an end, and reality is presented undaunted and intact. The common object, isolated from its usual context, appears as the most disquieting testimony to our solitude, without further recourse to ideologies and certitudes" (D. Gnoli, from his *Premio Marzotto* catalogue, 1966, reproduced in Emily Braun (ed.), *Italian Art in the 20th Century: Painting and Sculpture 1900-1988*, Munich and London, 1989, p. 435). Placing the seemingly mundane under intense scrutiny, and actively eschewing the leading trends of Abstract Expressionism and its ilk, Gnoli established an airless, unnerving style similar to predecessors like de Chirico and René Magritte but with a subject matter more rooted in the earthly. By doing so, the artist was able to form a visual link between the European Avant-garde and the later American postmodernists who brought representation and objecthood to the fore.

Opposite page: Present lot illustrated (detail).

Andy Warhol, *Marilyn's Lips*, 1962. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

René Magritte, *Representation*, 1937. Scottish National Gallery of Modern Art, Edinburgh. © 2019 C. Herscovici / Artists Rights Society (ARS), New York.





CONTINUUM
SELECTED WORKS FROM
FRANK STELLA'S
PERSONAL COLLECTION

Franks Stella is not simply one of the great artists of the postwar period. He is an artistic polymath—a Renaissance Art scholar of the highest caliber, a teacher of architecture, a generational painting and print making talent, and an innovative sculptor. He is also a passionate collector. *Continuum: Select Works from Frank Stella's Personal Collection* is a group of paintings whose presence deeply influenced both Stella's life and work. They are intimate objects of his private life—gifts from other artists, major purchases celebrating occasions like a child's birth—and also powerful artistic influences. Their significance and value are twofold: they carry the weight of his curatorial prowess, and they are themselves a part of art history—the tangible objects which linked Stella to the past as a student of art and to his contemporaries during his career. These works span a wide range of genres and periods, from Northern Renaissance portraiture, to Surrealism, and on to the work of his own contemporaries.

Stella's assertion that painting should not be based on illusionistic pretense inspired a generation of artists and still reverberates today. Speaking in 1966, he famously said of his work, "I always get into arguments with people who want to retain the 'old values' in painting—the 'humanistic' values that they always find on the canvas. If you pin them down, they always end up asserting that there is something there besides the paint on the canvas. My painting is based on the fact that only what can be seen there is there. If the paintings were lean enough, accurate enough or right

enough, you would just be able to look at it. All I want anyone to get out of my paintings, and all I ever get out of them, is the fact that you can see the whole idea without any confusion. What you see is what you see" (F. Stella, quoted in W.S. Rubin, *Frank Stella*, New York, 1970, pp. 41-42). It is his thorough understanding of, and appreciation for, the works by artists throughout history that plays such an important role in Stella's ongoing dialogue about the nature of contemporary art.

Stella is a voracious student who is knowledgeable about many different periods and movements. From the work of the Old Master painter Jan Sanders van Hemessen, the Surrealism of Joan Miró, the early works of David Hockney, to the paintings of his Abstract Expressionist contemporaries such as Helen Frankenthaler, he has specifically sought out works by artists that excite and inspire him, acquiring many examples for his own personal collection. Beginning with his iconic *Black Paintings* in the late 1950s, and followed by his bold geometric canvases of the late 1960s and early 1970s, Stella challenged the accepted traditions of art history, including how to deal with the inherent contradictions of two-dimensional painting. But his work has always been rooted in a deep knowledge and appreciation of what had gone before him. His combination of scholarship and talent produced a dialogue that would come to define postwar art history and secure Frank Stella's place as one of the most influential artists working today.

Opposite page: Hollis Frampton, #9 (100 formal 3/4 profile) from *The Secret World of Frank Stella*, 1990. Addison Gallery of American Art, Phillips Academy, Andover. Photo: © The Estate of Hollis Frampton; Addison Gallery of American Art, Phillips Academy, Andover, MA / Art Resource, New York. Artwork: © 2019 Frank Stella / Artists Rights Society (ARS), New York.



36B FRANK STELLA (B. 1936)

Lettre Sur Les Aveugles I

titled and dated 'LETTRE SUR LES AVEUGLES I 1974' (on the stretcher)

acrylic on canvas

141 x 141 in. (358.1 x 358.1 cm.)

Painted in 1974.

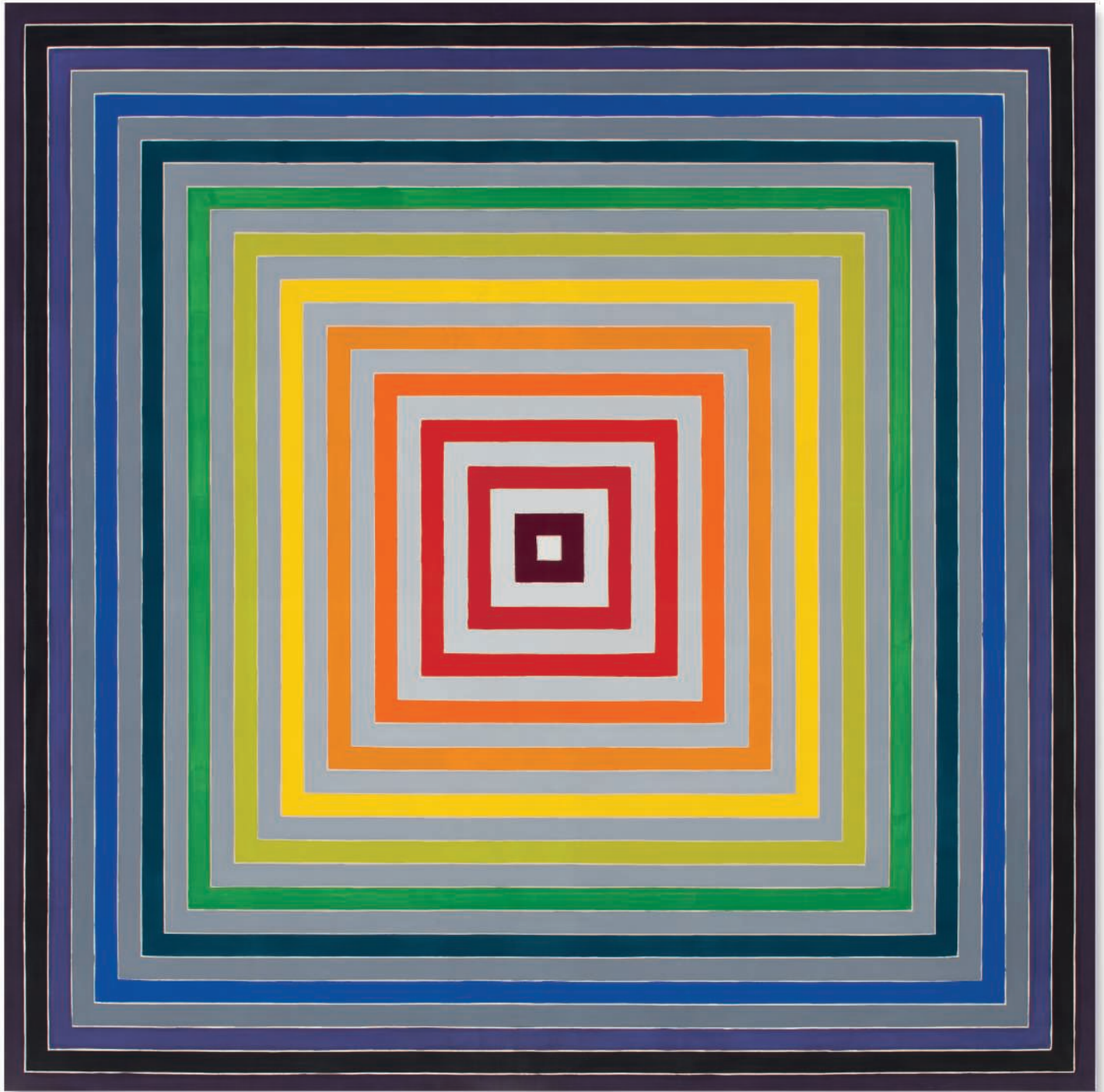
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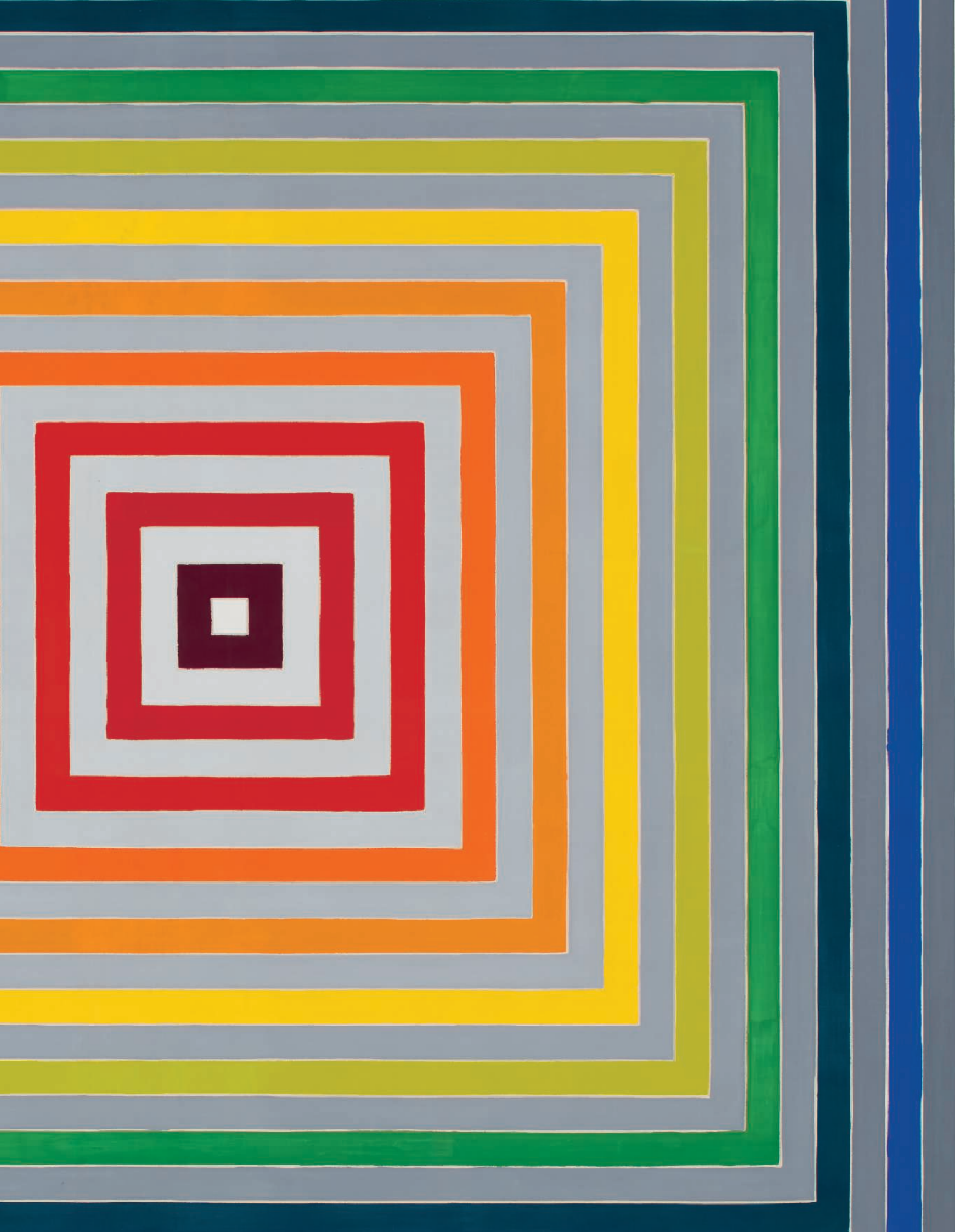
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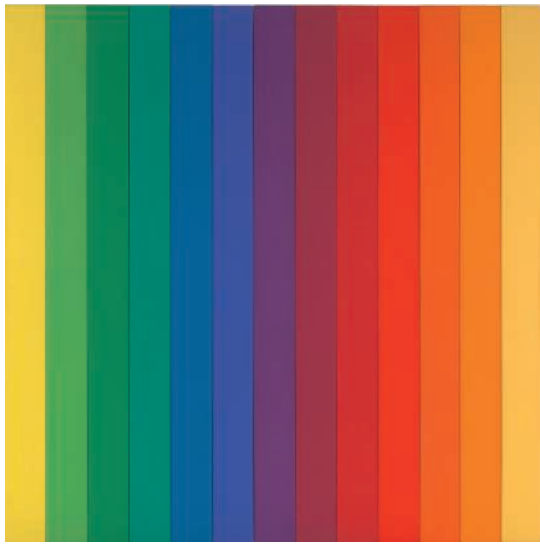
Collection of the artist

A singular figure in the history of American art, Frank Stella's career has often been at the forefront of artistic innovation. Existing as an intermediary between the monumental canvases and dynamic strokes of the Abstract Expressionists and the careful processes and conceptual rigor of the Minimalists, the artist has worked in a variety of media over the years while retaining a strict adherence to formulaic production and self-imposed rules. *Lettre Sur Les Aveugles I* is part of the artist's own personal collection, and serves as a vivid example of his interest in the confluence of paint and canvas, as well as the point at which a painting becomes more than the sum of its base parts. Painted in the 1970s, when Stella began to innovate more widely with shaped canvas and new materials, *Lettre Sur Les Aveugles I* is evidence of the painter's love of rule-based artmaking and his continuous experimentation in recurring series.

A particularly striking example of Stella's *Concentric Squares* series, *Lettre Sur Les Aveugles I* ripples with bands of color interspersed with gray. Each band of paint is separated ever so slightly from the next by a small space of raw canvas that echoes Stella's working methods in earlier series like the momentous *Black Paintings* of the 1960s. Each section builds upon the next, and all draw from the four-sided nature of the supporting canvas. Working their way in from the dark purple edges, the squares progress through shades of the rainbow until they end with the central square of rich crimson. Accompanying this colorful evolution, alternating stripes of gray grow continually lighter as they near the middle of the canvas building from a pure black to a bright pewter. This monotone gradation serves to temper the visual vibrancy of the work and creates a richness that only further enhances the work's cohesive unity. "The concentric square format is about as neutral and as simple as you can get," Stella proclaimed. "It's just a powerful pictorial image. It's so good that you can use it, abuse it, and even work against it to the point of ignoring it. It has a strength that's almost indestructible—at least for me. It's one of those givens, and it's very hard for me not to paint it. It is a successful picture before you start, and it's pretty hard to blow it" (F. Stella, quoted in *Frank Stella 1970-1987*, exh. cat., New York, Museum of Modern Art, 1987, p. 43). Even when working with







something as simple as the square canvas, Stella was able to build a dynamic, complex visual conversation out of the most basic of shapes and colors.

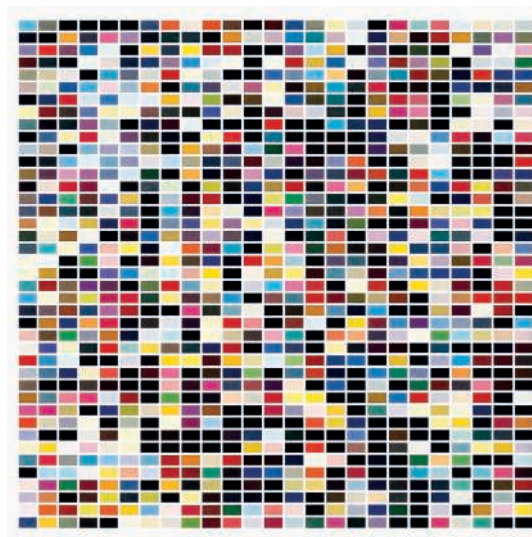
The meticulous clarity of stroke in works like *WWRL* is a result of the artist's innovative technique of painting from above. Taking cues from some of the Abstract Expressionists like Jackson Pollock and Helen Frankenthaler, Stella placed the large canvas on the floor and then constructed an apparatus so he could suspend himself over the painting's surface. In an interview, the artist noted, "The very large paintings we didn't do them vertically or against the wall. We did them much the same as Pollock and Helen who painted on the floor. But we painted on the floor with a bridge over it so we could paint around the edges and then paint in the middle by painting down. It avoids the dripping and you can get into the middle" (F. Stella, quoted in an interview conducted by Christie's, February 2019). By utilizing this technique, Stella was able to maintain consistency and stay true to his sharp, methodical application of paint in the *Concentric Squares* series while still remaining in conversation with his Abstract Expressionist colleagues on a grand scale.

Lettre Sur Les Aveugles I, which translates to "letter about the blind," is perplexing in its title but a standout example of Stella's commitment to the continued examination of where physical materials and visual effects become one. The artist is outspoken about the opticality of his work, saying in 1966, "My painting is based on the fact that only what can be seen there is there. It really is an object. Any painting is an object and anyone who gets involved enough in this finally has to face up to the objectness of whatever it is that he's doing. He is making a thing... All I want anyone to get out of my paintings, and all I ever get out of them, is the fact that you can see the whole idea without any confusion... What you see is what you see" (F. Stella, quoted in B. Glaser, "Questions to Stella and Judd," *ArtNews*, September, 1966, p. 6). This seemingly straightforward statement is at the core of Stella's practice, and has continually informed his output for decades.

After graduating from Princeton University in 1958, Stella moved to New York to paint. His studies in art history had introduced him to the vigor and panache of Abstract Expressionism, and he quickly found he had no interest in representational painting. Keeping abreast of

the artistic goings-on in New York City while in school, the young artist had seen Jasper Johns's first solo exhibition, and was immediately entranced with the way Johns's paintings were exactly what they claimed to be: flags and targets. Stella combined this matter-of-fact attitude with a more literal abstraction, saying, "I was very taken with Abstract Expressionism, largely because of the obvious physical elements, particularly the size of the paintings and the wholeness of the gesture. I had always liked house painting anyway, and the idea that they were using larger brushes... seemed to be a nice way of working..." (F. Stella, *op. cit.*, p. 9). Using the commercial paints of Willem de Kooning and Jackson Pollock but going about his work with a process similar to the rule-driven Minimalists, Stella serves as a transitional figure on the outskirts of the artistic mainstream.

During the 1970s, Stella had an extended stay in a hospital during which he started sketching for what would later become the *Polish Village Series* (1971 – 1973). These cacophonous works seemed to exhibit a heretofore unrealized freedom in their angular shapes and bold colors. However, underneath the flashy exterior, these pieces retained much of Stella's methodical approach, and were in fact inspired by historic wooden reliefs and synagogues. The artist's love of rules and systematic methods is further highlighted when one notes that *Lettre Sur Les Aveugles I* was finished the year after the *Polish Village Series* and returns once again to the concentric squares and stripes of color separated by raw canvas. "The effect of doing it 'by the numbers,' so to say, gave me a kind of guide in my work as a whole. Everything else, everything that was freer and less sequential, had to be at least as good—and that would be no mean achievement. The *Concentric Squares* created a pretty high, pretty tough pictorial standard. Their simple, rather humbling effect—almost a numbing power—became a sort of 'control' against which my increasing tendency in the seventies to be extravagant could be measured" (*Ibid.*, p. 44). Serving as a touchstone of his varied but precisely controlled oeuvre, works like *Lettre Sur Les Aveugles I* are keys to unlocking and fully appreciating the artist's exacting methods as he traverses the boundaries of painting and skirts the interstitial space between objecthood and abstraction.



Opposite page: Present lot illustrated (detail).

Ellsworth Kelly, *Spectrum, IV*, 1967. Museum of Modern Art, New York. ©Ellsworth Kelly Foundation, Courtesy Matthew Marks Gallery. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Gerhard Richter, *1025 Farben*, 1974. Louisiana Museum of Modern Art, Humlebæk. © 2019 Gerhard Richter (0056).

o♦37B KEITH HARING (1958-1990)

Silence = Death

signed, titled and dated 'SILENCE = DEATH ©K. Haring SEPT. 11 - 88' (on the overlap)
acrylic on canvas
108 x 120 in. (274.3 x 304.8 cm.)
Painted in 1988.

\$4,500,000-5,500,000

PROVENANCE:

Tony Shafrazi Gallery, New York
Acquired from the above by the present owner, 1988

EXHIBITED:

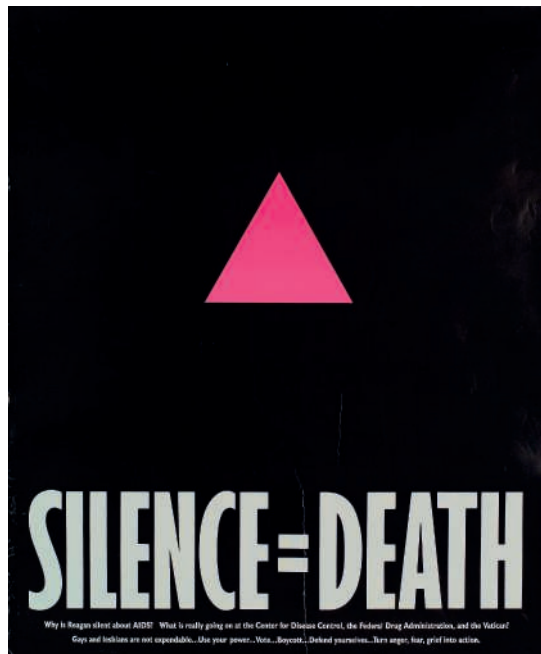
Fondazione Triennale di Milano, *The Keith Haring Show*,
September 2005-January 2006, p. 288, no. 130 (illustrated in
color).
San Francisco, de Young, Fine Arts Museums of San Francisco,
Keith Haring: The Political Line, November 2014-February 2015,
p. 232, no. 195 (illustrated in color).

LITERATURE:

Keith Haring, exh. cat., Castello di Rivoli, Museo d'arte
contemporanea, 1994, p. 204 (studio view illustrated in color).
J. Deitch, S. Geiss and J. Gruen, *Keith Haring*, New York, 2008,
pp. 460-461 (illustrated in color).
Keith Haring - The Alphabet, exh. cat., Vienna, Albertina
Museum, 2018, pp. 32-33, fig. 10 (illustrated in color).

This work is accompanied by a certificate of authenticity
issued by the The Estate of Keith Haring.





“The work’s full impact results from a mélange of all these elements: context, medium, imagery; and their infiltration into the urban consciousnesses. [...] They diagram the collective unconscious of a city—a city that moves along happily enough, but just barely enough to keep from degenerating into the dog-eat-dog, topsy turvy world of Haring’s images.”

—Jeffrey Deitch

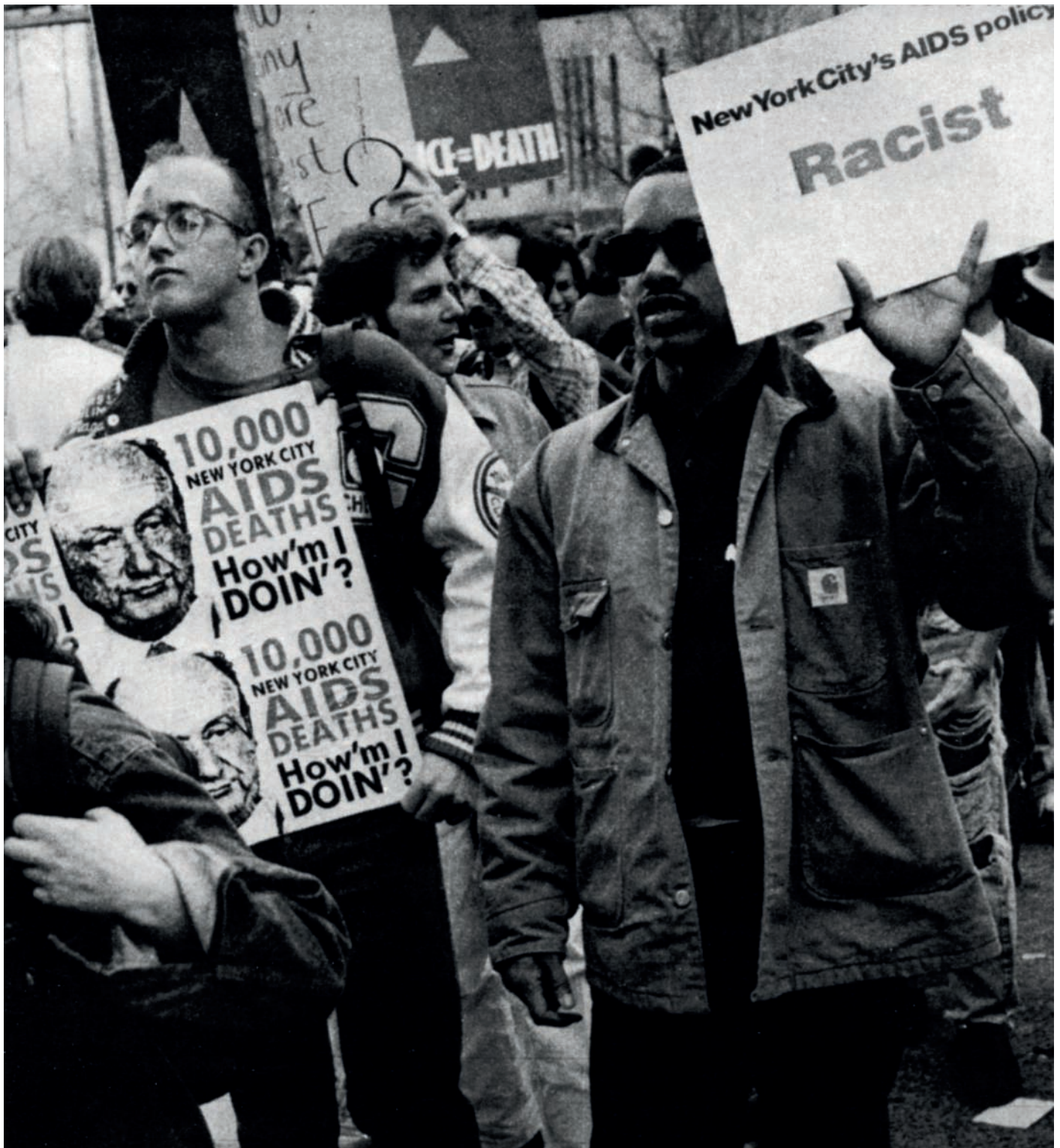
One of the most celebrated artists of his generation, Keith Haring had a boldly original style that combined a deft hand and poignant subject matter to make him a lasting influence on countless generations of artists the world over. Intimately connected with the thriving New York art world of the 1970s and 80s, as well as the vibrant club scene, Haring was at the forefront of cultural innovation during that era. He was a friend and colleague to such luminaries as Andy Warhol and Jean-Michel Basquiat, and became an icon in his own right before his untimely death in 1990. *Silence = Death* (1988) is an especially moving work in Haring’s oeuvre, as it uses his instantly recognizable motifs to broach the topic of the AIDS epidemic in the latter part of the 20th century. Barry Blinderman noted about Haring’s timeless nature, saying, “It is as though his pulsating images have already danced their way into the atavistic chambers of the collective mind, as if his characters are now somehow imprinted on ribbons of DNA to be transmitted genetically to future generations” (B. Blinderman, “And We All Shine On,” in G. Celant (ed.), *Keith Haring*, Munich, 1992, p. 27). Though tragically short, Haring’s career continues to spread a sincere message by way of his near-universal visual language.

Depicted on a shocking pink canvas in the shape of an inverted triangle, *Silence = Death* is packed with a writhing mass of Haring’s signature figures. Their fingerless hands cover the areas on their faces where eyes or ears would exist in a manner similar to the three wise monkeys who

‘see no evil, hear no evil, speak no evil.’ Rendered in even silver strokes, the rowdy mass tumbles down the canvas but is hemmed in by a silver border that keeps them from approaching the edge of the stretcher. The sheer chaos of the scene is in line with the feeling of the time, and is only tamed and controlled by Haring’s precision and attention to color and detail. Jeffrey Deitch, speaking about the artist’s work, noted, “[Keith Haring’s] images are insightfully chosen and carefully worked out with a sensitivity toward layers of meaning and sexual connotation. They are not just drawings but ‘signs.’ But these rings of meaning around the individual figures are only part of the Haring process. The work’s full impact results from a mélange of all these elements: context, medium, imagery; and their infiltration into the urban consciousnesses. [...] They diagram the collective unconscious of a city—a city that moves along happily enough, but just barely enough to keep from degenerating into the dog-eat-dog, topsy turvy world of Haring’s images” (J. Deitch, *Keith Haring*, New York, 2008, p. 220-221). The triangle and its silver denizens are attractive visually, but this attraction serves to further hold the viewer’s attention and make them come to grips with the solemnity of the subject matter.

Silence = Death is one of two triangular canvases that Haring completed in the fall of 1988. The other is a work titled *Pile of Crowns* (1988) which the artist created in memoriam of his friend and colleague, the painter Jean-Michel Basquiat. Basquiat had risen to fame as a street artist turned gallery sensation in much the same way as Haring, and the two had worked together during the 1970s and 80s in the electrified art scene of New York City. Both had strong ties to Andy Warhol and his milieu, and each embraced the crossover between their graffiti

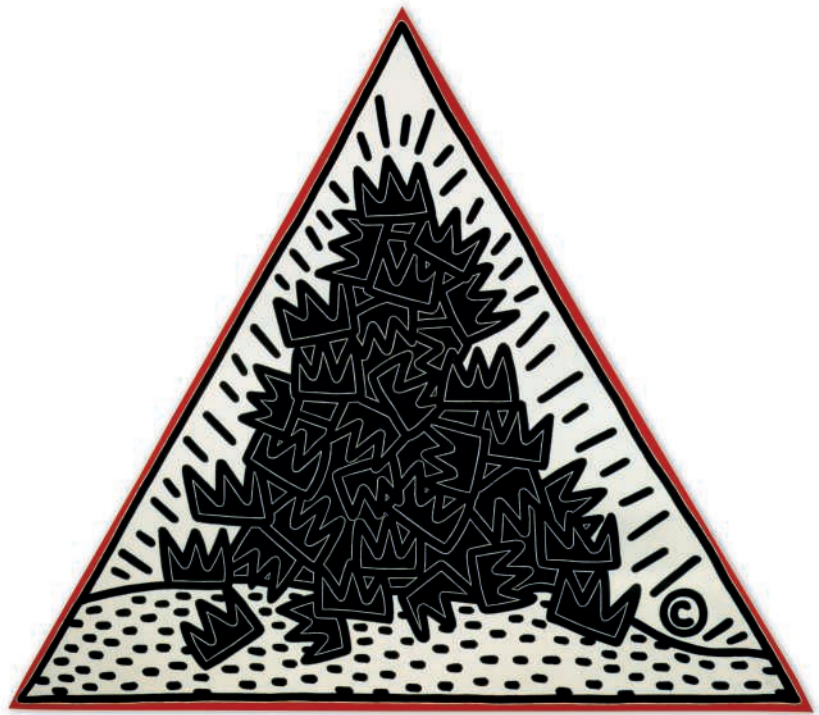






roots and Warhol's Pop sensationalism. *Silence = Death* and *Pile of Crowns* were finished roughly one month after Basquiat's untimely death, and both show Haring's innate ability to use his signature cartoony style to tackle serious topics. The latter addresses a prodigious talent and close friend lost to drugs, while *Silence = Death* deals with the AIDS epidemic and its devastating effects on the arts community.

The phrase "Silence = Death" was first used by a six-person collective of the same name in New York City in 1985. Combined with the pink triangle, a gay pride symbol that became increasingly adopted in the 1970s, the group created a poster that was distributed around the city to bring attention to the AIDS crisis. The imagery



was subsequently used in 1987 by the then-newly-formed group ACT UP (AIDS Coalition to Unleash Power) as a call to arms in the LGBTQ community to bring attention to AIDS, its effects and its prevention. Haring, aware of his risk for the illness, noted in 1987, "I know in my heart that it is only divine intervention that has kept me alive this long. I don't know if I have five months or five years, but I know my days are numbered. This is why my activities and projects are so important now. To do as much as possible as quickly as possible" (K. Haring, *Keith Haring Journals*, New York, 1996). The artist was diagnosed with AIDS in 1988 and succumbed to the disease in 1990. By using the bold language of ACT UP and the Silence = Death collective, Haring was able to amplify the effects of their cause and use his popularity as a visual artist to further awareness. *Silence = Death* is a bold reminder of the AIDS crisis and the visionaries lost to the disease.

Though the formal characteristics of much of Haring's works are simplified and uniform, the various subjects, symbols and signs he employed speak to a greater understanding of how human beings communicate. Within his compositions, the personal and universal coexist to form a global language that is understandable to a wide array of people from various backgrounds. Haring sought "a more holistic and basic idea of wanting to incorporate [art] into every part of life, less as an egotistical exercise and more natural somehow. I don't know how to exactly explain it. Taking it off the pedestal. I'm giving it back to the people, I guess" (K. Haring, quoted in D. Drenger, "Art and Life: An Interview with Keith Haring," in *Columbia Art Review*, Spring 1988, p. 53). By collapsing the distinction between street art, graffiti, Pop Art and the gallery realm, works like *Silence = Death* exist as artworks on an even playing field. No matter what language you speak, your background, or knowledge of art and art history, Haring's pieces resonate on a plane that is both multilayered and complex as well as readily understandable.

Opposite page: Present lot illustrated (detail).

Bruce Nauman, *Violins Violence Silence*, 1981 - 1982. © 2019 Bruce Nauman / Artists Rights Society (ARS), New York.

David Wojnarowicz (*Silence = Death*), 1989. Photo: © Andreas Sterzing. Courtesy the artist and P.P.O.W. Gallery.

Keith Haring, *A Pile of Crowns*, for Jean-Michel Basquiat, 1988. © The Keith Haring Foundation.

PROPERTY FROM A
PRIVATE CALIFORNIAN
COLLECTION

38B **KAWS** (B. 1974)

KURFS (TANGLE)

signed, titled and dated 'KAWS..09 KURFS (TANGLE)' (on the reverse)
acrylic on canvas
72 x 96 in. (182.8 x 243.8 cm.)
Painted in 2009.

\$600,000-800,000

PROVENANCE:

Honor Fraser Gallery, Los Angeles
Acquired from the above by the present owner

EXHIBITED:

Los Angeles, Honor Fraser, *The Long Way Home*, February-April 2009.

LITERATURE:

B. Donnelly, et al., *KAWS: 1993-2010*, New York, 2010, pp. 37 and 168-169 (illustrated in color).

Arguably one of the most visible and brazen artists to come out of the street art upswell of the 1980s and 90s, KAWS creates sharp, witty works that follow in the footsteps of Pop Art and the consumer culture questioning of artists like Andy Warhol, Keith Haring and Takashi Murakami. A striking example of KAWS's appropriative techniques and ability to infuse seemingly innocuous animated characters with wry humor and critical discourse, *Kurfs (Tangle)* is a vivid take on cultural imagery that helps establish the artist as one of the most vibrant descendants of Pop.

Tangled up in a lime green vine, the titular Kurf grapples with its entrapment using fist and foot. Rendered with KAWS's exacting attention to the original animation style, the figure is nonetheless seen sporting the artist's signature skull and crossbones head with 'x's for eyes. This negation of personality makes for an oddly confrontational reading of the otherwise ubiquitous children's character. The rest of the scene takes on the look of an animation cell as the background is less bold than the action at the front. A small house built into the cap of a mushroom sits squatly in the towering greenery as the battle between Kurf and vine continues in the foreground. This strangely violent scene, coupled with the artist's alterations, casts the Saturday morning cartoon in a darker light. "By giving the comics a new face," writes Germano Celant, "the artist seems to aspire to update their past, which is not simply playful and lyrical, but can also be frightening and deathly. Hence the masks with 'sewn' eyes that do not look ahead but inside at their own stories..." (G. Celant, "BD and K," in *KAWS: 1993-2010*, exh. cat., Aldrich Contemporary Art Museum, 2010, p. 55). Never one to take things at face value, KAWS's investigations into the absurdity of animation and its crossover into the real world continue unabated.

KAWS, born Brian Donnelly, grew up in Jersey City, New Jersey during the 1970s and 80s. During this time of economic hardship and urban decay, the young artist took to the streets where he painted graffiti on walls, billboards and trains. During the 1990s, KAWS evolved as an artist and began to intervene in ads that featured cartoon characters. Unlocking the casements for bus stop and phone booth advertisements, he was able to insert his modifications into the original composition and then close







“By giving the comics a new face, the artist seems to aspire to update their past, which is not simply playful and lyrical, but can also be frightening and deathly. Hence the masks with ‘sewn’ eyes that do not look ahead but inside at their own stories.”

—Germano Celant



the panel back up again. One of his early works included an alteration of a large MetLife advertisement that featured Woodstock and Snoopy from the popular *Peanuts* cartoon and comic strip. This mediation prefigured his work with the *Peanuts* brand later in life as his subtle but audacious style became sought after with the recognition of street art by the world at large. Noting early on the importance of questioning consumerism and how animated figures were used to sell all manner of goods and services, KAWS recounted, “[I] found it weird how infused a cartoon could become in people’s lives; the impact it could have, compared to regular politics” (B. Donnelly, “Graffiti Artist Turned Gallery Artist Turned Art Toy Maker, KAWS,” *Pop*, February 2007, pp. 260-265). Choosing to work with popular culture allowed KAWS to speak to his audience on a level they were familiar with, and thus to more aptly spread his ideas.

Especially notable for his appropriation of popular animation culture, KAWS draws upon extant imagery to comment on consumer culture and its place within the art world and the everyday. *Kurfs (Tangle)* is a part of a series of works that pays homage to the minute blue characters from the television cartoon *The Smurfs*. Replacing the first two letters of the word ‘smurf’ with the ‘k’ for KAWS, the artist continues a practice he has applied to other popular characters. Chief among these are the Kimpsons, his take on the titular dysfunctional family in *The Simpsons*. As in the latter, the character in *Kurfs (Tangle)* takes on specific KAWS elements like the skull-and-crossbones head and the x-ed out eyes. These elements are exceedingly familiar to anyone who has seen the artist’s work with other characters in gallery exhibitions, toys and clothing crossovers. About his use of these ubiquitous, fictional personalities, the artist notes, “Icons like Mickey, the Simpsons, the Michelin Man and SpongeBob exist in a

universal way that you forget their origin or even there [sic] narrative, and you just recognize them from the slightest glimpse of their image or sound” (KAWS, quoted in K. Donoghue, *Whitewall*, December 2012, n.p.). One does not need to be familiar with a certain episode or even the general plot as these characters have permeated the cultural unconscious in a way that they are instantly familiar even when slightly altered.

KAWS is one of the leading artists working within the legacy of Pop Art and its abiding interest in consumerism and commodity culture. His Companion figure, a bizarre amalgam that resembles Mickey Mouse with a skull and crossbones for a face, frequently infuses itself into other characters as in *Kurfs (Tangle)*, as well as other pieces like the aforementioned *Kimpsons*, the SpongeBob SquarePants-influenced *Kawsbob* and large shaped canvases like *Chum (KCB7)* that inhabits the rotund body of the Michelin Man. The artist readily admits to his indebtedness to his artistic predecessors, noting, “I think the pop artists like [Claes] Oldenburg and [Tom] Wesselmann [set the stage]. Then there were artists like Murakami, who really opened up a lot of doors on acceptance and crossover projects. That made what I was doing a bit easier to translate. And definitely Jeff Koons. I love his work. I appreciate his perfectionist mentality. It’s so over the top” (B. Donnelly, quoted in T. Maguire, “KAWS,” *Interview*, April 27, 2010). The idea of crossover, especially with Murakami and artists like Keith Haring is important to KAWS’s continuing ability to transcend the realms of high art and spread his imagery to toys, clothes and various other areas while still remaining critically viable. Like Haring, who famously opened the Pop Shop to democratize his work in a capitalist society, KAWS is keenly aware of the commercial element of art, and works to comment on and infiltrate it at every turn.

Opposite page: Present lot illustrated (detail).

Jeff Koons, *Hulk Elvis Monkey Train (Blue)*, 2008. © Jeff Koons.

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

PROPERTY FROM A
PRIVATE COLLECTION

o◆39B JEAN-MICHEL BASQUIAT (1960-1988)

Santo 3

signed, titled and dated 'Jean-Michel Basquiat SANTO 3 82' (on the reverse)
acrylic, oilstick, wax crayon and paper collage on canvas with exposed wood supports
36 x 36 in. (91.4 x 91.4 cm.)
Executed in 1982.

\$5,000,000-7,000,000

PROVENANCE:

Gagosian Gallery, Los Angeles
Acquired from the above by the present owner, 1982

This work is accompanied by a certificate issued by the
Authentication Committee of the Estate of Jean-Michel
Basquiat.

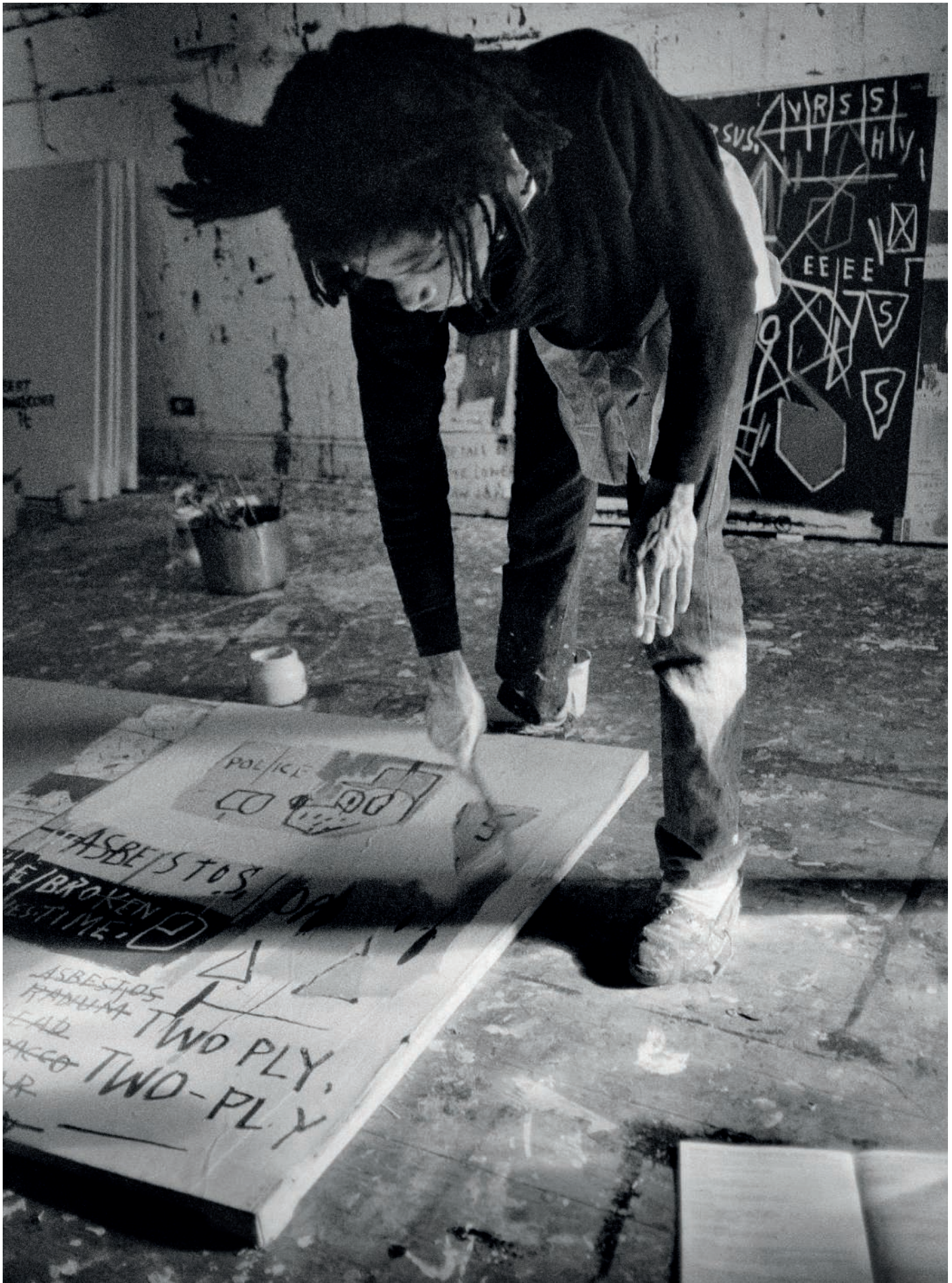
*“As a successful black artist in
an overwhelmingly white art
world, [Basquiat] must have
worn many masks himself.”*

—Jordana Moore Saggese

Jean-Michel Basquiat's technical virtuosity is unfurled in an effortless, muscular display in *Santo 3*, an iconic touchstone of 1982. The skeletal human figure is exquisitely rendered, while Basquiat's signature three-pointed crown rests atop its bare skull. The limited palette of black, red and blue is a clever reference to the copy of *Gray's Anatomy* given to Basquiat by his mother, Matilde, when he was a young child. *Santo 3* also features the unique, artist-made frame that Basquiat constructed out of wood slats, which he leaves exposed rather than concealed behind the painting's surface. These innovative stretcher paintings are relatively rare in Basquiat's *oeuvre*. "Santo," meaning "saint" in his mother's native Spanish tongue, refers to a small subset of *Santo* paintings that Basquiat created in 1982. These key paintings forge a bond with the pantheon of heroic figures that proliferated in 1982, which is widely considered the artist's most productive year.

In *Santo 3*, the power of Basquiat's line as it wends its way around the contours of the figure seems to sizzle with an electrical charge. Alive and buzzing, Basquiat's markings exemplify the spontaneity of graffiti, in its scrawled, rapid-fire precision and intuitive, stream-of-consciousness approach. The lively anatomical figure wears a grimaced, mask-like face, and his muscled torso provides a vehicle for Basquiat's virtuosic execution of veins, bones and internal organs. The figure's left arm is shriveled in comparison to the more muscular right arm, which hangs limply by his side. Basquiat often included cleverly disguised autobiographical elements in his work, and the figure's shriveled arm may relate to the broken arm he himself suffered after being hit by a car at the age of seven. It was then that his mother gave him *Gray's Anatomy*. Basquiat seamlessly weaves together these







autobiographical asides with characteristic skill in *Santo 3*. A flawlessly organized composition, the imagery tumbles forth in a controlled but relentless torrent. Cartoon arrows and action lines infuse the painting with wry humor, while obscure words from the artist's unique personal lexicon are sprinkled throughout. Wide swathes of black paint surround the figure on all sides, a characteristic framing device from the series made with a sly nod to the paintings of Franz Kline and Jackson Pollock. He renders the iconic three-pointed crown in red oilstick atop the figure's skull, which proceeds down the back of his head to form a comic-book-style starburst pattern—a clever jab of irony that pokes fun at his own fame.

Basquiat's burgeoning stardom reached a fever pitch in 1982, the year that *Santo 3* was painted. He spent 1982 jet-setting around the world, appearing at major exhibitions, as each built upon the success of the next: Annina Nosei in New York, Gagosian in Los Angeles and Bischofberger in Zürich. That summer, he was the youngest artist ever exhibited at *documenta VII* in West Germany, where his work was shown alongside such venerable artists as Gerhard Richter, Cy Twombly and Andy Warhol. Basquiat had also moved into a sizable loft apartment on Crosby Street in lower New York. Having previously painted in

the basement of Annina Nosei's nearby gallery on Spring street, the apartment on Crosby marked the first time that Basquiat occupied a space large enough to paint in. Looking back on this period Basquiat would later recall, "I made the best paintings ever" (J.M. Basquiat, quoted in C. McGuigan, "New Art New Money: The Marketing of an American Artist," *The New York Times Magazine*, February 10, 1985, p. 74).

By the autumn of 1982, however, Basquiat was rather at a crossroads. Having been fêted as the *enfant terrible* of the SoHo art crowd, Basquiat struggled internally with his newfound celebrity status, and sought a return to his grittier, urban roots from his early days as the street artist SAMO. He embarked upon a group of homemade stretchers where the wood slat supports were clearly visible rather than concealed behind the canvas surface. He showcased many of these innovative stretcher paintings later that November at the Fun Gallery in the East Village, where they were met with critical acclaim. "Jean-Michel's show at the Fun Gallery was his best show yet," wrote art critic Nicolas Moufarrege. "He was at home...the paintings [were] more authentic than ever" (N. Moufarrege, quoted in P. Hoban, *Basquiat: A Quick Killing in Art*, London, 2015, p. 145).

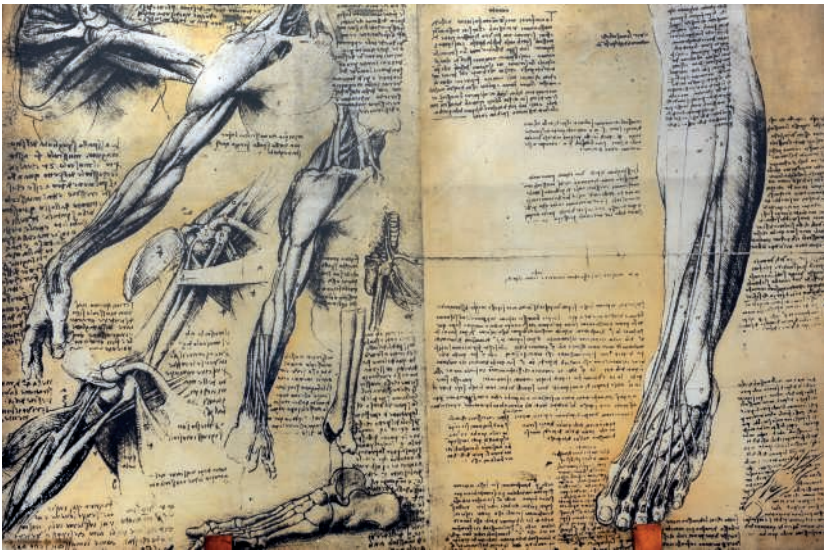
Opposite page: Roland Hagenberg, "Jean-Michel Basquiat painting with cigarette," Crosby Street, New York, 1983. © Roland Hagenberg. Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2019.

Jean-Michel Basquiat, *Santo 1*, 1982. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2019.

Jean-Michel Basquiat, *Santo 2*, 1982. The Broad Art Foundation, Los Angeles. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2019.

Present lot illustrated.

Jean-Michel Basquiat, *Santo 4*, 1982. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2019.



Leonardo da Vinci, *Muscle structure*, circa 15th century. The Science and Technology Museum, Milan. Photo: © Tarker / Bridgeman Images.

Egon Schiele, *Standing Nude, Facing Front (Self Portrait)*, 1910. Graphische Sammlung Albertina, Vienna. Photo: Art Resource, New York.

Opposite page: Present lot illustrated (detail).

In preparation for the Fun Gallery show, Basquiat had worked feverishly for months from his loft on Crosby street. Often waking around noon, Basquiat and his assistant scoured the streets for raw materials, crafting stretchers and frames from whatever they could salvage—leftover construction materials, unusual fabrics, carpet tacks, rope and odd pieces of wood. Working late into the night, Basquiat allowed the imagery percolating in his encyclopedic brain to unfurl in beguiling stream-of-consciousness outpourings that demonstrated his facility with an entire host of subject matter. Adhering to the format that Basquiat had adopted in the *Santo* series, *Santo 3* is rendered in acrylic and oilstick on paper, which has been laid down on canvas and framed with the handcrafted wood stretchers that consumed him at the time. It features a handpainted black border, where the rough, uneven edges and copious drips lend a gritty feeling to the painting despite its impeccable technical skill.

Though he dropped out of school at a relatively young age and had never received proper artistic training, Basquiat was nevertheless brilliant, and his knowledge on a fathomless array of topics was seemingly limitless. Basquiat's mother, Matilde, played a prominent role in her son's unusual—yet formative—education. As a young boy, they frequently visited the Metropolitan Museum of Art and the Brooklyn Museum of Art, so often so that Basquiat later claimed he had their collections memorized. If the artist was stuck on a painting, he would routinely take his materials uptown to the Met, where he would sketch from their collection, only to return home and complete the painting's missing motifs. Growing up in a bilingual household, Basquiat, too, was immersed in several different languages, and he switched effortlessly between them during ordinary conversation. Basquiat's mother was Puerto Rican, and *Santo* may be his attempt to reference the rich, cultural heritage of his mother's side of the family. Despite its meaning as "saint" in the Spanish language, the painting may also refer to the small wooden statues known as *santos* common to Puerto Rico, which Basquiat may have known from his youth.

Santo 3 remains a lingering physical relic from a crucial, formative era, as Basquiat reached deep into his box of tricks to produce a beguiling creation rife with the cryptic words, phrases and imagery for which he is best

known. In *Santo 3*, his list of sources is virtually fathomless, including—but not limited to—Pablo Picasso, primitive African sculpture, comics, ancient Egyptian architecture, *Gray's Anatomy* and the anatomical drawings of Leonardo da Vinci. He includes the enigmatic phrase "AOPKHES©" and a stylized depiction of an Egyptian pyramid in the area above the figure's head, and in rendering the skeletal creature's face, he seems to have placed a rigid mask that sits atop its skull. Such a portrayal cleverly references the early modernist paintings of Pablo Picasso, who in turn engaged with African masks. Recent scholarship suggests that Basquiat used the mask motif throughout his career as a way to reference his own identity as a young black artist confronted with a predominately white art establishment. (In *Santo 3*, the words "POLARITY©" and "VERSUS" support this notion.) As the art historian Jordana Moore Saggese has suggested in her recent essay, "As a successful black artist in an overwhelmingly white art world, he must have worn many masks himself" (J. M. Saggese, "The Heads of Jean-Michel Basquiat," in *Jean-Michel Basquiat*, exh. cat., Fondation Louis Vuitton, Paris, October, 2018, p. 94).





40B DAVID HOCKNEY (B. 1937)

Domestic Scene, Los Angeles

signed twice, titled and dated 'David Hockney "Domestic Scene—Los Angeles" 1962-3'
(on the overlap)

oil on canvas

60½ x 60½ in. (152.7 x 152.7 cm.)

Painted in 1962-1963.

\$12,000,000-18,000,000

PROVENANCE:

Kasmin Limited, London
Sir David Talbot Rice, CBE, Edinburgh
Galerie Thomas, Munich
Acquired from the above by the present owner, 1971

EXHIBITED:

London, Whitechapel Art Gallery, *British Painting in the Sixties*, June 1963, n.p., no. 147 (illustrated).
London, Kasmin Limited, *David Hockney: Paintings with People In*, December 1963.
The Hague, Gemeentemuseum; *Nieuwe Realisten*, June-August 1964.
Vienna, Museum des 20. Jahrhunderts, *Pop etc.*, September-October 1964, p. 53, no. 58 (illustrated).
Berlin, Akademie der Künste, *Neue Realisten & Pop Art*, November 1964-January 1965, p. 38, no. 50 (illustrated).
Manchester, Whitworth Art Gallery, *Paintings and Prints by David Hockney*, February-March 1969, pp. 14 and 21, no. 11 (illustrated).
London, Whitechapel Art Gallery; Hanover, Kestner-Gesellschaft; Rotterdam, Museum Boymans van Beuningen; Belgrade, Nationalgalerie, *David Hockney: Paintings, Prints and Drawings 1960-1970*, April-October 1970, pp. 34-35, no. 63.5 (London, illustrated); n.p. and p. 32, no. 19 (Hanover, illustrated); n.p., pl. 18 (Belgrade, illustrated).
Paris, Musée des Arts Décoratifs, Palais du Louvre, *David Hockney: Paintings and Drawings*, October-December 1974, p. 27, no. 2 (illustrated).
Tokyo, Takashimaya Art Gallery; Kagawa, Marugame Genichiro-Inokuma Museum of Contemporary Art; Fukushima, Koriyama City Museum of Art; Chiba Sogo Museum of Art, *Hockney in California*, April-August 1994, n.p., pp. 25, 30-31 and 33 (illustrated in color).
London, Tate Britain; Paris, Centre Georges Pompidou; New York, Metropolitan Museum of Art, *David Hockney*, February 2017-February 2018, pp. 53-54 and 59 (illustrated in color).

LITERATURE:

D. Sylvester, "Dark Sunlight," *The Sunday Times*, no. 7307, 2 June 1963, p. 14 (illustrated).
G. Baro, "The British Scene: Hockney and Kitaj," *Arts Magazine*, vol. 38, no. 9, May-June 1964, pp. 96-97 (illustrated).
Drawing towards Painting 2, exh. cat., London, Arts Council Gallery, 1967, n.p., fig. G.
N. Stangos, ed., *David Hockney by David Hockney*, New York, 1976, pp. 86 and 93, no. 95 (illustrated in color).
N. Stangos, ed., *Pictures by David Hockney*, London, 1979, p. 34 (illustrated in color).
P. Webb, *Portrait of David Hockney*, New York, 1988, n.p. and pp. 65-66, no. 52 (illustrated).
P. Melia and U. Luckhardt, *David Hockney: Paintings*, New York, 1994, pp. 41, 56 and 62-63, pl. 16 (illustrated in color).
P. Melia, *David Hockney*, New York, 1995 (illustrated in color on the front cover).
E. Lucie-Smith, *Visual Arts in the Twentieth Century*, 1996, London, p. 258, fig. 8.9 (illustrated in color).
David Hockney: Espace / Paysage, exh. cat., Paris, Centre Georges Pompidou, 1999, pp. 18 and 86.
P. Webb, *Portrait of David Hockney*, London, 1999, pp. 55 and 59, no. 52 (illustrated in color).
D. Hockney, *Hockney's Pictures*, New York, 2004, p. 118 (illustrated in color).
David Hockney Portraits, exh. cat., Boston, Museum of Fine Arts, 2006, pp. 38 and 51-52, fig. 40 (illustrated in color).
C. Whiting, *Pop L.A.: Art and the City in the 1960s*, Berkeley and Los Angeles, 2006, p. 117.
P. Melia and U. Luckhardt, *David Hockney*, New York, 2007, pp. 62-63, no. 16 (illustrated in color).
H. Drohojowska-Philp, *Rebels in Paradise: The Los Angeles Art Scene and the 1960s*, New York, 2011, p. 119.
Pacific Standard Time: Los Angeles Art, 1945-1980, exh. cat., Los Angeles, Paul J. Getty Museum, 2011, p. 184 (illustrated in color).
C. Reed, *Art and Homosexuality*, New York, 2011, p. 172, fig. 5.16 (illustrated in color).
C. Sykes, *David Hockney: The Biography, 1937-1975: A Rake's Progress*, New York, 2011, n.p., pp. 124 and 247 (illustrated in color).
A. Snowden, *Snowden - A Life in View*, New York, 2014, p. 145 (installation view illustrated in color).
R. Smith, "David Hockney's Life in Painting: Spare, Exuberant, Full," *New York Times*, 23 November 2017, p. C15.









David Hockney's *Domestic Scene, Los Angeles* is an important early painting that was exhibited in the artist's first ever solo show at London's Kasmin Gallery in 1963. Housed in the same private collection for almost 50 years, it is a painting that documents Hockney's artistic concerns at the very beginning of his career, and acts as the foundation upon which his subsequent career was built. It is also one of the first works that speaks to the themes that make up the artist's unique vision; it is an example of what would become a lifelong investigation into the challenge of depicting water (which would eventually result in his iconic paintings of swimming pools), and is also one of the first that takes the exoticism (and eroticism) of California as its subject matter. Widely exhibited and cited in the literature about the artist, the painting speaks to Hockney's interest in academic art history and more importantly, displays his unique response to fundamental questions of pictorial representation.

The subject of this 1963 painting is, as the title suggests, a domestic interior in Los Angeles. Across a backdrop of raw canvas, two men are depicted in the act of bathing. One figure, standing under a rush of warm water, is being assisted by another figure who is washing his back. The salacious combination of naked flesh and warm water creates an intimate act, yet it is not the emotional connection between the two that concerns Hockney, rather the figurative elements of depicting flesh and water. Elsewhere in the tableau, Hockney displays ordinary objects that indicate the domestic setting: a vase of flowers, a red telephone, and a chair covered in highly patterned upholstery. Each of these objects was selected by Hockney because they caught his attention—sometimes it was an aesthetic resonance, on other occasions it was something more personal.

Unlike the other two paintings in his *Domestic Scenes* series, the composition of this particular canvas was not taken from life. Painted in 1963, before the artist had ever visited Los Angeles, it is an imagined scene conjured

“And in my mind, I suppose, [I] built up a picture. I even painted a picture which I called Domestic Scene, Los Angeles... and it was made just before [I] went to Los Angeles and it was in a sense things like that that attracted me there.”

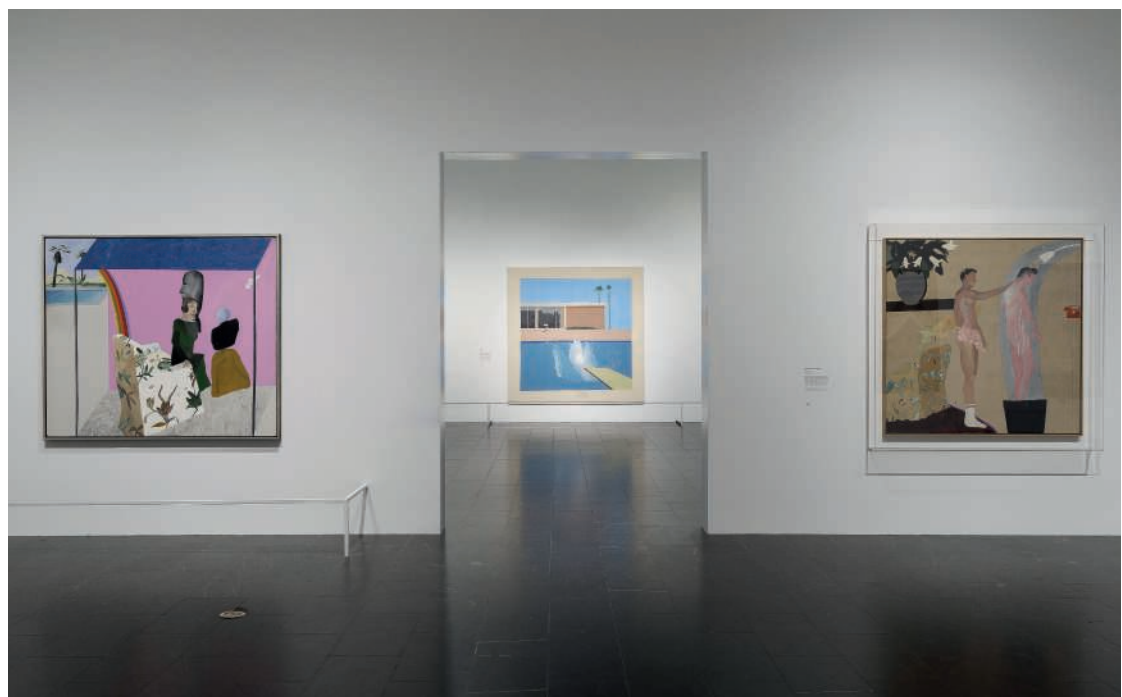
—David Hockney

Flap: David Hockney, 1963 (present lot illustrated). Photo: Snowdon / Trunk Archive. Artwork: © David Hockney.

David Hockney, *Man in Shower in Beverly Hills*, 1964. Tate, London. © David Hockney.

Installation view, *David Hockney*, Metropolitan Museum of Art, New York, November 27, 2017 – February 25, 2018 (present lot illustrated). Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York. Artwork: © David Hockney.

Opposite page: Present lot illustrated (detail).







Piero della Francesca, *Baptism of Christ*, 1450. National Gallery, London. Photo: Bridgeman Images.

Paul Cézanne, *The Bather*, 1885. Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Gustave Caillebotte, *Man in his Bath*, 1884. Museum of Fine Arts, Boston. Photo: Museum of Fine Arts, Boston / Bridgeman Images.

Opposite page: Pierre Bonnard, *Nude at the Bathtub*, 1931. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Photo: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, New York.

Opposite page: Edgar Degas, *Woman Drying Herself*, 1890 - 1895. National Galleries Scotland, Edinburgh. Photo: © National Galleries of Scotland, Dist. RMN-Grand Palais / Art Resource, New York.

up by Hockney from a number of disparate sources. Foremost of these was *Physique Pictorial*, a magazine produced in Los Angeles that celebrated the male form. Speaking about the impact that seeing copies of the magazine had on him, Hockney said "They're not... very popular magazines; they're cheap little, in a way, just cheap little gay magazines... But the suggestions, the visual suggestions, from it interested me enough to take me there [Los Angeles]. And in my mind, I suppose, [I] built up a picture. I even painted a picture which I called *Domestic*



Scene, Los Angeles... and it was made just before [I] went to Los Angeles and it was in a sense things like that that attracted me there" (D. Hockney, quoted by R. Meyer, "Los Angeles Meant Boys: David Hockney, Bob Meizer, and the Lure of Physique Photography," in R. Peabody, A. Perchuk, G. Phillips & R. Singh, *Pacific Standard Time: Los Angeles Art 1945-1980*, exh. cat., J. Paul Getty Museum, Los Angeles, 2011, p. 184). For this particular painting, Hockney borrowed the figures shown here from a photo story entitled "Cruel Stepbrothers" in the July 1962 edition of the magazine; this would explain some of the incongruent aspects of their composition, including the fact that one of them appears to be standing in a bucket (in the photoshoot, it's a large metal pail). The other objects in the pictures are forms which Hockney had experienced in real life; the large, heavily patterned chair was used in the first painting from the series, *Domestic Scene, Notting Hill*; the vase of flowers was based on an illustration that Hockney had seen in a woman's magazine; and the red telephone seen in the extreme right, belonged to the artist himself.

Rather than a true depiction of life on America's West Coast, for the artist *Domestic Scene, Los Angeles* is an investigation into the process of looking, and how people process and represent what they see, and in this respect Hockney is following in a noble tradition. Writing in his diary, the post-Impressionist painter Pierre Bonnard said that his purpose in painting was to "show what one sees when one enters a room all of a sudden." He continues, "I find it impossible, in fact, clearly to see the entire room... all but the smallest part of the scene that falls on my fovea is devoid of detail" (P. Bonnard, quoted by S. Whitfield & J. Elderfield, *Bonnard*, exh. cat., The Museum of Modern Art, New York, 1998, p. 37). In a similar way, in his domestic scenes, Hockney paints only what is important to him. "I deliberately ignored the walls and I didn't paint the floor or anything I considered wasn't important," he said. "What I considered important was the two figures, the chair, the bed the lamp, a vase of flowers, curtains, some light bulbs;





anything else was irrelevant" (D. Hockney, *David Hockney by David Hockney*, 1976, New York, p. 92). Thus, *Domestic Scene, Los Angeles* becomes about looking at the world and the ways in which pictorialization communicates the subject. In his review of the artist's 1963 Kasmin show, critic Kenneth Courtts-Smith wrote that "The general effect is one of ambiguity, neither the painting itself, nor the painting within the painting is strictly realistic even though stylistic differences underline their separateness. Where does the viewer stand, is he really more real than either" (D. Hockney, quoted by A. Wilson, in C. Stephens & A. Wilson (eds.), *David Hockney*, exh. cat., Tate Gallery, 2017, p. 54).

This painting is also one of the first to feature water in some form, a motif that would become one of the central concerns of Hockney's art. From this starting point, his *oeuvre* would grow to include the iconic paintings of swimming pools for which he is famous today. For the artist, coming from a country where private pools were unheard of, the exoticism of the swimming pool would have been hugely attractive, and as an openly gay man in 1960s Britain, the hedonism associated with California's pool culture would also have been a major draw. "I was drawn towards California, which I didn't know... because I sensed the place would excite me," he recalled. "No doubt it had a lot to do with sex" (D. Hockney, quoted by E. White, "The Lineaments of Desire," in S. Howgate & B. Stern Shapiro, *David Hockney Portraits*, exh. cat., National Portrait Gallery, London, 2006, p. 53).

Although the artist's pool paintings would become synonymous with Hockney and the sexual revolution, the first painting that featured a swimming pool did not include any of the attractive young men that would come to populate some of the later examples. The flat nature of Hockney's perspective is one that would come to be

"The great thing about showers, is that you can see the whole body. The body is more visible in a shower, so it's more interesting to watch somebody have a shower rather than taking a bath, and that was the appeal, and of course the technical act of painting water has always interested me, the whole subject of transparency. A lot of paintings I was doing at the time... were all about making pictures."

—David Hockney

employed in nearly all of his pool paintings, yet here, there is something about his use of light and the openness of the composition that made this painting so revolutionary at the time. "Hockney surely wanted to tweak Francis Bacon's notoriously doom-laden pictures, with their screaming figures imprisoned in glass boxes," notes critic and broadcaster Alastair Sooke. "Darkness and angst is, here, dispelled by sparkling Californian sunshine—rendered, by Hockney, in vivid, fresh acrylics. Optimism has replaced despair" (A. Sooke, *op. cit.*).

But as well as the pleasure-seeking aspect, paintings such as *Domestic Scene, Los Angeles* had a more serious, technical purpose too. "The great thing about showers," Hockney recalled, "is that you can see the whole body. The body is more visible in a shower, so it's more interesting to watch somebody have a shower rather than taking a bath, and that was the appeal, and of course the technical act of painting water has always interested me, the whole subject of transparency. A lot of paintings I was doing at the time... were all about making pictures" (D. Hockney, quoted by C. S. Sykes, *David Hockney The Biography, 1937-1975: The Rake's Progress*, London, 2011, p. 124).



As Hockney intimated, bathers, and the acting of bathing, has been an important subject matter for artists since the Renaissance. From the religious symbolism contained within depictions of the act of baptism (the artist has a picture of Piero della Francesca's *Baptism of Christ* on his studio wall), to Cézanne's prodigious paintings of bathers, and Degas's depictions of women 'at their toilet,' the intimate of cleansing has long been a favorite subject for generations of artists. Degas himself commented about his paintings, "Until now the nude has always been presented in poses which assume the presence of an audience, but these women of mine are decent simple human beings who have no other concern than that of their physical condition... It is as though one were watching through the keyhole" (E. Degas, quoted in G. Adriani, *Degas: Pastels, Oil Sketches, Drawings*, London, 1985, p. 86).

Domestic Scene, Los Angeles was painted in 1963, soon after Hockney had graduated from the Royal College of Art in London with the prestigious gold medal. After leaving R.C.A., he moved into his first apartment in Powis Terrace, the substantial proportions allowing him—for the first time—to live and work in the same space. It also allowed him, again for the first time, to install his own shower, a far cry from the tin bath in front of the fire that would have been his only means of bathing as a child. The artist's modest upbringing meant that viewing the modern conveniences (like showers) that the 1950s postwar economic boom had bestowed on many middle-class American families left a strong impression on the boy from Bradford, and their apparent obsession with cleanliness and bathing in particular.

Domestic Scene, Los Angeles is one of David Hockney's earliest paintings in which he begins to investigate a theme that would come to dominate his career. The resulting paintings, such as *A Bigger Splash*, 1967 (Tate Gallery, London) and *Peter Getting Out of Nick's Pool*, 1966 (National Museums Liverpool, Walker Art Gallery), have become part of the postwar cultural lexicon. Scholars have also placed Hockney's work in a wider artistic dialogue about the nature of Eden, with his depictions of water and the swimming pool being the artist's very own earthly version of paradise. Thomas Crow



has come to regard the artist as a modern-day Gauguin arguing that he "followed a parallel path of integrating his erotic subjects into sinuous, brightly-hued patterns of Symbolist virtuosity" (C. Stephens, in C. Stephens & A. Wilson, *op. cit.*). As a consummate student of art history, the artist would have been acutely aware of this symbolism of water and bathing, an important subject matter throughout the art historical canon, with artists as diverse as Renoir, Seurat and Cézanne all exploring this important theme. It is with a painting such as this that Hockney joins this centuries old dialogue, and advances it for the Pop generation.

Opposite page: David Hockney in his studio, circa 1960 – 1970 (present lot illustrated). Photo: © The Lewinski Archive at Chatsworth / Bridgeman. Images. Artwork: © David Hockney.

David Hockney, *Portrait of an Artist (Pool with Two Figures)*, 1972. © David Hockney.

Richard Hamilton, "Just what is it that makes today's homes so different, so appealing?" 1956. Kunsthalle, Tübingen. © R. Hamilton. All Rights Reserved, DACS and ARS 2019. Photo: Kunsthalle, Tübingen, Germany / Bridgeman Images.



"...I painted Domestic Scene, Los Angeles from a photograph of Physique Pictorial where there's a boy with a little apron tied round his waist scrubbing the back of another boy in a rather dingy American room; I thought, that's what a domestic scene must be like there."

—David Hockney

PROPERTY FROM
A PRIVATE BEL AIR
COLLECTION

41B **ADRIAN GHENIE** (B. 1977)

Babe in the Woods

oil and acrylic on canvas
76½ x 76½ in. (194 x 193.5 cm.)
Painted in 2008.

\$2,000,000-4,000,000

PROVENANCE:

Galerie Judin, Berlin
Private collection
Acquired from the above by the present owner

EXHIBITED:

Berlin, Galerie Judin, *Adrian Ghenie: The Flight into Egypt*,
November-December 2008.

LITERATURE:

J. Judin, ed., *Adrian Ghenie*, Ostfildern, 2009, pp. 2 and 98-99
(illustrated in color and studio view illustrated)
J. Neal, "Adrian Ghenie," *ArtReview*, issue 46, December 2010,
p. 67.

Adrian Ghenie's *oeuvre* questions the interpretation of history in our collective consciousness. Whether he is referencing the paintings of Vincent van Gogh or Mark Rothko, or the atrocities of the Third Reich, Ghenie understands the power of the image and seeks to dismantle visual complacency. *Babe in the Woods* is a particularly haunting example of the artist's mastery of light and illusionistic space as they crash headlong into the history of abstraction. "I work on an image in an almost classical vein: composition, figuration, use of light," Ghenie has noted. "On the other hand, I do not refrain from resorting to all kinds of idioms, such as the surrealist principle of association or the abstract experiments which foreground texture and surface" (A. Ghenie, quoted in M. Radu, "Adrian Ghenie: Rise & Fall," *Flash Art*, December 2009, p. 49). By pulling from a multitude of sources, Ghenie's work becomes a riotous amalgam of historical tropes, subjects and styles that coalesce into a visionary treatise on morality, humanity and the nature of representation. Bridging the divide between past painting traditions and the digital age, Ghenie works to combine these seemingly disparate sources while sparking new conversations.

Often resembling a deteriorating photograph or burned cinematic vision, Ghenie's compositions deftly marry photorealism with painterly abstraction. *Babe in the Woods* portrays a solitary figure in strange surroundings. A child, wearing a large, dark coat, white hat with pom-pom and a white and yellow scarf, looks down as they trudge through unfamiliar terrain. Behind them, a box-like structure with what appear to be trees or pillars of some sort fades into the shadows. All around the protagonist, the setting shifts between something industrial to purely abstract. Tones of brown, yellow and black are prevalent, adding the somber atmosphere. The manner in which Ghenie paints adheres to strict spatial rules. This has the result of creating planar space and illusionistic grounds within his works that but for their formal strictures would only be heavy brushstrokes. The ground upon which the figure walks looks like rotting wood, but is in fact a mass of heavily worked paint. By using lighting effects within his work, Ghenie infuses each scene with a nostalgic (if not sometimes ominous) air that contributes to an absorptive reading of the work. The artist pulls much of







this from films, and actively translates the experience of watching a movie at the theater into his work. "I'm jealous of the specific power of cinema to build a virtual state, and of its capacity to break with reality. For two hours, you're completely under its spell! And there's something spectacular and seductive about this entire story which has become so familiar to us" (A. Ghenie in conversation with M. Radu, in exh. cat. Venice, Romanian Pavilion, Biennale de Venezia, *Adrian Ghenie: Darwin's Room*, 2015, pp. 82-83). By creating murky narratives that flit between representation and abstraction, while also requiring extended looking to glean all of the visual information, Ghenie is able to bring the viewer into his constructed world for a prolonged period.

Growing up in Romania under the dictatorial rule of Nicolae Ceaușescu, Ghenie was exposed to media manipulation from an early age. Looking back, he noted, "I'm not trying to make my biography like I grew up in a communist dictatorship – I was just a kid, I didn't have any trauma. But what happened in Romania after 89 – the fall of the Berlin Wall – was very interesting. When you realize a whole country can be manipulated and made to believe one thing about itself, and then the regime falls and you find out that no, it was the other way around... I saw how it is possible to manipulate a whole country. What is the truth? What is trauma?" (A. Ghenie quoted in A. Battaglia, "Every Painting is Abstract: Adrian Ghenie on his Recent Work and Evolving Sense of Self," *Artnews*, February 17, 2017). Harnessing these questions of trauma and truth, Ghenie seeks to create realities that exist neither in the past or present, nor the future. Instead, he probes issues of representation by combining appropriated source imagery with painterly smears of a palette knife. In this way, Ghenie's subject becomes both the construction of history and the evolution of painting as they intermingle and coexist in contemporary times.

Widely known for his *Pie Fight* series, which confronts the Nazis and other oppressive regimes with slapstick custard, Ghenie's approach to history is one of revelation and examination. By inserting historical figures and images from the past into his work, the artist is able to question how history is constructed and how power is dispersed. Sharing some key visual markers with artists



like Luc Tuymans and the blurred photo paintings of Gerhard Richter, Ghenie relies less on referencing the appropriated image and more on establishing a space for reflection and introspection. At the same time, the artist has established his practice firmly in the internet age. Just as Richter's brushwork mimicked the grain of film, Ghenie's tableau hover between painterly abstraction and the glitch of a video screen or computer monitor. "If you look at a Rembrandt," Ghenie has remarked, "you see that it is belaboured to a certain extent; things didn't come out right somewhere. The return to painting relates to the digitization of the world, in a way, but not entirely. Painting is like a plaster cast of the times in which we are living. It rematerializes the digital image. The bulk of the images I incorporate into painting come from the digital world – I see them through my laptop; I don't see them through a window anymore" (M. Radu, op. cit., p. 31). Looking toward the digital realm instead of the world outside is a potent commentary on how people have become sequestered behind their screens. Works like *Babe in the Woods* are fraught with the emotive content of post-WWII Eastern Europe, but they also speak to a more introverted, self-reflective view of history that focuses on the chaotic individual experience of life over the prescribed, orderly one shown in history texts.



Opposite page: Present lot illustrated (detail).

Franz Kline, *King Oliver*, 1958. © 2019 The Franz Kline Estate / Artists Rights Society (ARS), New York.

Adrian Ghenie's studio, Berlin, 2008 (present lot illustrated). Photo: Katrin Hammer. Artwork: © Adrian Ghenie.

Vincent van Gogh, *Tree Trunks in the Grass*, 1890. Kröller-Müller Museum, Otterlo.

42B ROY LICHTENSTEIN (1923-1997)

Deep in Thought

signed and dated '© rf Lichtenstein '80' (on the reverse)
oil and Magna on canvas
50 x 60 in. (127 x 152.4 cm.)
Painted in 1980.

\$4,000,000-6,000,000

PROVENANCE:

Leo Castelli Gallery, New York
Mayor Gallery, London
Private collection, Florida
Anon. sale; Sotheby's, New York, 13 November 1991, lot 53
Private collection, United States
Anon. sale; Christie's, New York, 10 November 2010, lot 71
Gagosian Gallery, New York
Acquired from the above by the present owner

EXHIBITED:

London, Mayor Gallery, *Roy Lichtenstein: Recent Paintings*,
October-November 1980.

LITERATURE:

Roy Lichtenstein: 1970-1980, exh. cat., St. Louis Art Museum,
1981, p. 135.

This work will appear in the forthcoming Catalogue
Raisonné being prepared by the Roy Lichtenstein
Foundation.

***“Forget the subjects depicted; forget all thoughts--
the paintings make your retinas dance.”***

—I. Michael Danoff

Throughout the course of his career, Roy Lichtenstein reinvented his signature Pop Art idiom in countless ways, finding ingenious solutions to the age-old problem of creating new work whilst adhering to his established artistic vernacular. In the 1970s, the artist tackled Modern art in his quest for reinvention, delving deep into Cubism, Surrealism, Futurism, and in the present work, German Expressionism.

Painted in 1980, *Deep in Thought* distills the pictorial innovations of the German Expressionist painters through a distinctively Pop Art lens, where sharp, raking diagonals and a striking palette of vivid hues come together to create a stunning portrait of the artist's process. Head in hands, the solitary human figure is seated before the viewer, locked within the interior processes of the mind. Here, Lichtenstein's familiar blonde heroine is rendered in the sharp diagonal contours and distinctive color palette pioneered by *Die Brücke* artists Emil Nolde and Ernst Ludwig Kirchner. Lichtenstein had seen a collection of German Expressionist woodcuts while visiting Los Angeles in 1978, and he was impressed by their powerful visual impact, especially the succinct visual language of the process, which coincidentally shared visual affinities with the comic book panel illustrations of Lichtenstein's earlier work. He immediately embarked upon a new series, to which *Deep in Thought* belongs. It provided a unique visual allegory to the role that inspiration played in the artist's process.

“Forget the subjects depicted; forget *all* thoughts-- the paintings make your retinas dance,” wrote art critic I. Michael Danoff shortly after *Deep in Thought* was created (I.M. Danoff, “Paintings That Make Your Retinas Dance,” *Artnews*, November 1981, p. 122). Indeed, considering the dazzling visual cacophony of *Deep in Thought*, with its vibrant palette rendered on an impressive scale, Danoff's comment seems particularly apt. Seated before the viewer looms an enigmatic, brooding figure, whose sharp, angular features are rendered in flat planes of unmodulated color and muscular black outlines. The



Ernst Ludwig Kirchner, *Erna with Cigarette*, 1915. Photo: Bridgeman Images.

Opposite page: Roy Lichtenstein, 1982. Photography by Hans Namuth. Photo: Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate. Artwork: © Estate of Roy Lichtenstein.

Roy Lichtenstein, *M-Maybe*, 1965. Museum Ludwig, Cologne. © Estate of Roy Lichtenstein. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).



“Indeed, while Lichtenstein is often remembered as the artist who, by painting comic books, brought popular culture into the domain of ‘high art,’ it may, in fact, be considerably more apt to remember him for the sustained ways in which his works engage critically with ‘high art’ and its various tropes.”

—Brenda Schmammann



figure’s face is all angles and sharp points, bisected by a strong black line running down the center of the face, dividing it in two halves of raking light on one side and shadow on the other. In Lichtenstein’s hands, a series of blue and white diagonal lines illuminate the figure’s face and arm, while shadow is conveyed by flat areas of green. Here, Lichtenstein’s consummate skill as a brilliant colorist is unfurled to spectacular display, as the marriage of blue, green, yellow, white and black is uniquely beautiful. Head in hands, Lichtenstein’s figure wears an expression of deep contemplation, while the tools of her trade—pencil and paper—remain ominously blank. Behind her looms the ultimate expression of her life’s work, a finished painting, framed and hung upon the wall. Locked within the situation that all artists and writers fear, the figure struggles to capture the nascent seeds of inspiration, wrestling within the recesses of her own mind. A cascading zigzag of yellow hair reaches down to touch the empty sheet. Could this be the thunderbolt of illumination striking at last?

Lichtenstein’s *Expressionist* series comprises a relatively small group of paintings executed between 1979 and 1980. The impetus for the series lay in Lichtenstein’s discovery of an excellent collection of German Expressionist woodcuts belonging to the Los Angeles collector Robert Rifkind. “His first mission when he arrived in LA one year was that he wanted to go see the Rifkind Collection,” described Sidney Felsen, the co-founder of Gemini G.E.L. in Los Angeles. “He spent half a day there, at least, and was very impressed by what he saw and began making these images. [That was] the way he worked, he had to see the Rifkind Collection, go back home and create...” (S.B. Felson, quoted in *Roy Lichtenstein: Expressionism*, exh. cat., Gagosian Gallery, Paris, 2013, p. 100). The collection included works by Emil Nolde, Otto Dix, Max Pechstein and Ernst Ludwig Kirchner, who together formed the influential *Die Brücke* group. A truly avant-garde movement, the Expressionist artists of *Die Brücke* had organized in Dresden, Germany in 1905. They portrayed the angst of the modern era, using harsh, angular forms and wild, unnatural colors. Theirs was an artform meant to provoke the prevailing bourgeois attitudes of the late-Victorian world, seeking a “freedom opposed to the values of the comfortably established older generation,” according to Kirchner in the group’s manifesto (L. Kirchner, *Manifesto of the Brücke Artists’ Group*, 1906). They employed the visual language of abstraction as a way to express a deeper, more meaningful portrayal of the modern world.

While the artists of *Die Brücke* deliberately employed a language of abstraction in direct challenge to the prevailing norms of the artistic establishment, their work had, by the time Lichtenstein developed an interest in it, been reproduced in countless books and magazines. Lichtenstein was quick to observe that, in the collection of Expressionist woodcuts that inspired him, the once-radical visual language of abstraction employed by *Die Brücke* had been watered down for easy legibility, essentially becoming a parody of what had once been considered earth-shattering. Having been distilled within the neat format of the humble woodcut, the visual impact had been reduced to “modernist wallpaper.” Lichtenstein, too, knew the horrors of this phenomenon all too well, as he was witness to the proliferation of his own Pop art paintings on the covers of magazines, in posters, tote bags, key chains

and countless other tchotchkes that boiled down Pop until it had nearly lost its once incendiary impact. In turning to Expressionism, Lichtenstein wrestled with the legacy of Pop, ultimately finding an ingenious, self-referential solution to the problem.

Deep in Thought belongs to a subset of *Expressionist* portraits that portray the solitary human figure, a subject so dear to the German Expressionists as to now be reduced to visual cliché. Lichtenstein's portrayal takes this notion one step further, presenting an epic visual allegory of the modern artist's struggle for inspiration. "Where the rest of us have basic needs, the artist has 'vision,'" the prominent British art historian Charles Harrison described (C. Harrison, quoted in *op. cit.*, 2013, p. 16), setting the role of the artist apart from the everyday world. In doing so, Lichtenstein's *Deep in Thought* is a humorous reference to the perils of artishood, where

the daily struggle for inspiration and enlightenment is rendered in the artist's wry wit.

"It is German Expressionism that connects most directly with Lichtenstein's interest," wrote Diane Waldman in 1993, "and indeed, Lichtenstein's *Expressionist* paintings have been re-appraised in the past decade, as critics reexamine the series to find ever greater links to the fundamental concerns that the artist wrestled with throughout his career" (D. Waldman, *Roy Lichtenstein*, exh. cat., Whitney Museum of American Art, New York, 1993, p. 253). "Indeed, while Lichtenstein is often remembered as the artist who, by painting comic books, brought popular culture into the domain of 'high art,'" the art critic Brenda Schmahmann reminds us, "it may, in fact, be considerably more apt to remember him for the sustained ways in which his works engage critically with 'high art' and its various tropes" (B. Schmahmann, *op. cit.*, 2013, p. 17).







PROPERTY FROM A
PROMINENT WEST
COAST COLLECTION

43B KEITH HARING (1958-1990)

Untitled

signed and dated 'AUG. 82 K. HARING' (on the overlap)
vinyl paint on vinyl tarpaulin with metal grommets
72 x 72 in. (182.8 x 182.8 cm.)
Painted in 1982.

\$3,500,000-5,500,000

PROVENANCE:

Tony Shafrazi Gallery, New York
Acquired from the above by the present owner, 1985

EXHIBITED:

New York, Tony Shafrazi Gallery, *Keith Haring*, October-
November 1982, pp. 31 and 49 (illustrated).
New York, Whitney Museum of American Art, *Keith Haring*,
June-September 1997, pp. 134 and 292 (illustrated in color).
Milan, Fondazione Triennale di Milano, *The Keith Haring Show*,
September 2005-January 2006, p. 176, no. 18 (illustrated in
color).

LITERATURE:

Keith Haring, exh. cat., Castello di Rivoli, Museo d'arte
contemporanea, 1994, pp. 89 and 217, no. 35 (illustrated in color).
J. Deitch, S. Geiss and J. Gruen, *Keith Haring*, New York, 2008,
pp. 213-214 and 216 (installation views illustrated in color).
Keith Haring: The Political Line, exh. cat., Fine Arts Museums of
San Francisco, 2014, pp. 75 and 77 (installation views illustrated
in color).

Previous spread: Installation
view, *Keith Haring (With
LA2)*, Tony Shafrazi Gallery,
New York, October 9 -
November 13, 1982 (present
lot illustrated). Photo: Allan
Tannenbaum. Artwork: © The
Keith Haring Foundation.



Works such as *Untitled* are shining examples of Keith Haring's mastery of seemingly simple images to create strikingly effective works that harnessed the vigor and youthful fervor of the age. Legendary dealer Tony Shafrazi declared, "Keith went naked into the world as the perfect boy-child of the electronic age. Like the youthful Rimbaud, he too will be acknowledged as a prophetic figure and one of the most endearing young oracles of the chaotic modern age, opening the way for a new utopic era of fraternal feeling and self-realization" (T. Shafrazi, quoted in *Keith Haring*, exh. cat., Shafrazi Gallery, New York, 1990, n.p.). By fusing street art gusto with an intense personal mythology and a need to bring art to the populace, Haring inspired countless future generations of artists with his confident approach to artmaking and left an indelible mark on the history of art.

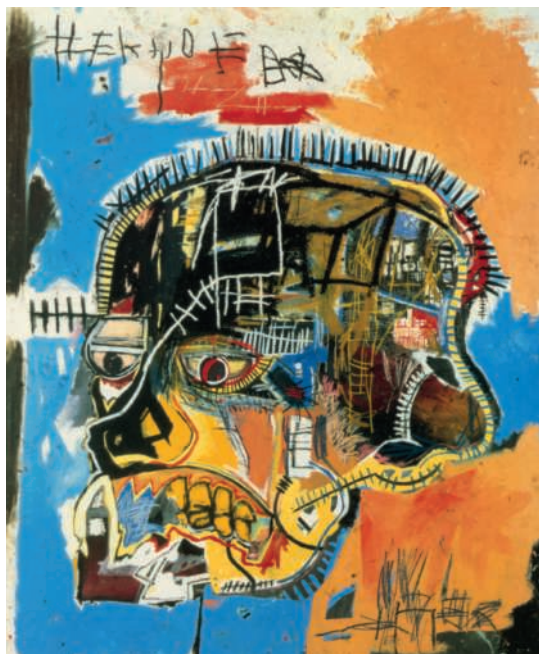
Untitled is a fiery composition full of bold imagery and a forceful, penetrating style. At the same time, Haring's personal iconography makes for a more nuanced reading and imbues the overpowering nature of deep red, black and gold with a vibrant energy. Within the square tarpaulin bordered by a thin strip of bright paint, the outlines of three figures are rendered in a yellow-gold that makes them pop out of their red background. Filled in with an inky black, they obtain a sort of solidity that is at once heavy and charged with kinetic motion. Building up from the bottom of the composition, Haring draws the viewer's

eye upward toward an ever-mounting sense of motion. Like a trio of Russian nesting dolls, three figures emerge progressively from the head of their larger compatriot. The bottom two stand with their arms at their sides, the tops of their heads opened as if on hinges. At the top, the smallest figure leaps out, its body swaying and its hands held in the air. "1982 to 1984 was the peak of rap music and breakdancing," Haring had noted, "breaking and spinning on the floor and doing these athletic, gymnastic dances on the floor. It included spray graffiti because there was a graffiti scene. Part of the hip-hop scene at the time was the visual equivalent, so you had the music—which was scratching and rapping—and the dance, from breakdancing to electric boogie.... Graffiti was the visual tie-in. I incorporated things that I saw in breakdancing, electric boogie, and deejays into my drawings...A lot of my inspiration was coming out of watching break-dancers, so my drawings started spinning on their heads and twisting and turning all around. The work directly referenced hip-hop culture" (K. Haring, quoted in J. Gruen, et. al., *Keith Haring*, New York, 2008, p. 236). Works like *Untitled*, realized at the peak of this confluence of breakdancing and spray graffiti, take the energy of the scene and meld it with the dripping lines and bold, simplified imagery inherent to the street painting practice at large and Haring's personal distillation of that genre.

The young Haring moved to New York City in 1978 to attend the School of Visual Arts. Once there, he immersed himself in the vibrant club scene and became friends with many artists and individuals that were making incredible strides in avant-garde art, music, dance and various forms of culture. Among these luminaries were the ever-inventive Andy Warhol and the Neo-Expressionist prodigy Jean-Michel Basquiat. Haring became close with both artists as they all navigated the changing face of the art world. About Warhol, Haring noted, "You see, whatever I've done would not have been possible without Andy. Had Andy not broken the concept of what art is supposed to be, I just wouldn't have been able to exist" (K. Haring in J. Gruen, *Keith Haring*:

"I incorporated things that I saw in breakdancing, electric boogie, and deejays into my drawings...A lot of my inspiration was coming out of watching break-dancers, so my drawings started spinning on their heads and twisting and turning all around. The work directly referenced hip-hop culture."

—Keith Haring





Installation view, Keith Haring at *Keith Haring (With LA2)*, Tony Shafrazi Gallery, New York, October 9 – November 13, 1982 (present lot illustrated). Photo: Allan Tannenbaum. Artwork: © The Keith Haring Foundation.

The Authorized Biography, 1991, p. 169). This element of mutual inspiration and a shared love of the city's cultural cache united artists like Haring and Warhol and allowed for a space conducive to creativity and the exploration of new styles and ideas. Like his compatriots, Haring acted as a filter through which the city and visual culture at large could be translated into imagery in various modes. In addition to walls, tarps and canvas, throughout the course of his career Haring's unique imagery appeared on dancers, race cars, clothing and the glowing billboards of Times Square. Never one to cast his artwork in a pretentious light, Haring wanted to create a more democratic mode that was in tune with the diverse populations of the world. Drawing visual connections to practices as disparate as cartoons and religious calligraphy, works like *Untitled* use relatable signs and clear forms to resonate with as many people as possible while still retaining a complexity and personality that makes it distinctly Haring.

In 1981, Haring noticed that Consolidated Electric, New York's electricity company, was using vinyl tarpaulins to protect their equipment during construction. The artist became intrigued by the prospect of using these as a support for his work, and quickly sourced a supplier from which he could buy the tarps in a variety of colors. *Untitled* features a red example with the standard metal grommets still intact. These works act as an important phase within Haring's *oeuvre* as the imagery he started employing on the tarps made its way into much of the work he did in the 1980s. Bold, simplified figures like the three in *Untitled* are typical of the artist's late output, as are the motion lines and radiant bursts that emanate from the figures' bodies. Through a carefully constructed series of signs, symbols and stylized images, Haring strove toward the creation of a more universal visual language. He noted that his aim was to achieve "a more holistic and basic idea of wanting to incorporate [art] into every part of life, less as an egotistical exercise and more natural somehow.

I don't know how to exactly explain it. Taking it off the pedestal. I'm giving it back to the people, I guess" (K. Haring, quoted in D. Drenger, "Art and Life: An Interview with Keith Haring," in *Columbia Art Review*, Spring 1988, p. 53). By using everyday materials like the tarpaulins, and by melding his studio practice with his graffiti and street art methods, Haring championed a more readily-accessible mode of artwork that was equally at home in the white cube and the hip-hop clubs of New York City. Works like *Untitled*, and the rest of the tarp paintings, through their use of ubiquitous materials and ignited by Haring's bold iconography, helped to revolutionize the way street art was seen in the broader art world while breaking down barriers between audiences and artists alike.



Installation view, *Keith Haring (With LA2)*, Tony Shafrazi Gallery, New York, October 9 – November 13, 1982 (present lot illustrated). Photo: Tseng Kwong Chi © 1985 Muna Tseng Dance Projects, Inc. www.tsengkwongchi.com. Artwork: © The Keith Haring Foundation.

Opposite page: Jean-Michel Basquiat, *Untitled*, 1981. The Broad Art Foundation, Los Angeles. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2019.

Opposite page: René Magritte, *La folie des grandeurs (II)*, circa 1948. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. © 2019 C. Herscovici / Artists Rights Society (ARS), New York. Photo: Banque d'Images, ADAGP / Art Resource.

PROPERTY FROM A
PROMINENT WEST
COAST COLLECTION

44B JEAN-MICHEL BASQUIAT (1960-1988)

War Baby

signed, titled and dated "'WAR BABY" Jean-Michel Basquiat SEPT 1984' (on the reverse)
acrylic, oilstick and Xerox collage on canvas
86 x 98 $\frac{1}{8}$ in. (218.4 x 250 cm.)
Executed in 1984.

\$6,000,000-8,000,000

PROVENANCE:

Gagosian Gallery, Los Angeles
Acquired from the above by the present owner, 1985



ICE



IVORY BONE
HORN OF WOOD
SHEEP MARBLE
TERRAZZO MARBLE
NET 2-30
SLEEP PLOZIER PA

CONFIRMAT
CHI CHI C
HEAR MUS
LAIRD BAIR
KIM





Opposite page: Present lot illustrated (detail).

Film still, Jean-Michel Basquiat, New York, 1980 – 1981 in *Downtown 81*, 2001. Directed by Edo Bertoglio. Photo by Edo Bertoglio © New York Beat Film LLC. By permission of Estate of Jean-Michel Basquiat.

Jean-Michel Basquiat, *Glenn*, 1984. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2019.

and brushwork. Added to this activity are a multitude of pages that the artist collaged onto the very surface that illusionistic painting traditionally disregards. At first glance, this addition seems textural, like a built-up layer of pages to offset Basquiat's boldly painted strokes. However, on closer inspection, each page is actually a sheet full of text, figures, and the artist's signature stylistic tropes. These papers are color photocopies of drawings that Basquiat made continuously throughout his life. "There is the sense that what Basquiat presents results from a mind less dependent upon hierarchical and declarative judgment. For Basquiat, drawing was much less a process of placing an observation, an experience on a pedestal. In presenting all that he portrayed as being of equal value, Basquiat presented himself as that non-judgmental observer who approached his subjects with a certain detachment, without an agenda, a need to separate out, to choose or select" (F. Hoffman, *Jean-Michel Basquiat: Drawing*, exh. cat., Acquavella, New York, 2014, p. 39). Basquiat's childhood was filled with hours poring over books of symbols and figures in tomes like *Gray's Anatomy* and Henry Dreyfuss's 1972 *Symbol Sourcebook: An Authoritative Guide to International Graphic Symbols* that helped to build and evolve his visual vocabulary. Bits of bodies and signs borrowed from the 'hobo code' interspersed with words and phrases ripped from the pages of books and the sides of buildings intermingle throughout his works and create a language that is distinctly his own. It is fitting then that the artist would return these images to the printed page in pieces like *War Baby* where his interest in the cacophony of visual culture could be expressed and molded to his whim.

Basquiat's career has often been categorized by his meteoric rise to international fame and critical acclaim. In February of 1981, the curator Diego Cortez mounted the groundbreaking exhibition *New York/New Wave* at P.S.1. At twenty years old, Basquiat's inclusion effectively turned his life around and put him in touch with the

thriving art world present in New York City. Eric Fretz, Basquiat's biographer, wrote about the exhibition, "The wall given to Jean-Michel was covered with drawings on paper, paintings on canvas, spray paint on foam rubber, works on wood, and other materials. Jean-Michel had by now developed his own iconography; his simple images of crowns, heads, airplanes, tepees, cars, and car crashes populated several works, along with his familiar lettering" (E. Fretz, *Jean-Michel Basquiat: An Autobiography*, Santa Barbara, 2010, p. 68). The collaged aspects of the artist's breakout showing stuck with him, and the inclusion of the xeroxed pages in *War Baby* attest to his continued appreciation for this mode of working. Furthermore, given the breadth of Basquiat's *oeuvre* and the sheer amount of work he created during his life, the drawings offer a more intimate look into the treasure trove of his output. *War Baby* is a rare look into the artist's practice on two fronts as the painted image and the works on paper coalesce to form a more perfect union of Basquiat's frantic energy and exceptional studio practice.



45B CHRISTOPHER WOOL (B. 1955)

Not, Not

signed, inscribed and dated '2004 Wool P461' (on the overlap)
enamel on linen
78 x 60 in. (198.1 x 152.4 cm.)
Painted in 2004.

\$2,500,000-3,500,000

PROVENANCE:

Taka Ishii Gallery, Tokyo, 2004
Skarstedt Gallery, New York
Private collection
Richard Gray Gallery, Chicago
Acquired from the above by the present owner

EXHIBITED:

Tokyo, Taka Ishii Gallery, *Christopher Wool*, November-December 2004.

Widely considered to be among the most important painters working today, Christopher Wool has reimagined painting for the 21st century, creating an influential body of work that manages to be both thought-provoking, irascible and elegant. Created in 2004, the cleverly titled *Not, Not* is a classic example of the artist's *Gray Paintings*. Here, the artist renders a series of looping, angular and crisscrossed swoops of black enamel that have been smeared, effaced and erased, to create a towering array of cryptic marks submerged within an ethereal gray field. With an active surface that's entirely alive with the gesture and erasure of the artist's hand, made by using turpentine or solvent-soaked rags, the painting exemplifies Wool's celebrated technique. The result—not quite a painting in traditional terms, yet not *not* a painting, as its ironic title implies—lends credence to the critical acclaim afforded to the artist.

Not, Not illustrates the signature style of Wool's *Gray Paintings*, in which a range of enigmatic black marks have been partially obscured with wet rags and wide brushes soaked in solvent or turpentine. An epic arrangement of these cryptic cyphers lingers amid the soft, gestural swathes of delicate gray, that range in hue from pure white to smoky gray to the smudged color of smeared newsprint. All of these exist in a tenuous state of equilibrium, as the thin black forms seem to rise upward and out of the pictorial gray ether. The eye instinctively traces the outlines of each black line, wending its way through and around in a relaxed, languid state, only to reach the end of one line and begin again with another, as it settles back into the pictorial abyss. The ghosted remainder of previous lines that have crisscrossed and overlapped can be viewed beneath the many layers of erasure. In this, a painting that seems to deny so much of the traditional methods of painting, the artist's hand remains a powerful visual force.

The artist developed the erasure technique that would become the hallmark of his *Gray Paintings* around 2000. As the legend goes, the artist became frustrated with a painting that he was working on, and took up a rag soaked in turpentine, hoping to blot out the offending mark. He applied the rag to the painting's wet surface and—in a moment of serendipity—the rag dragged over the paint





and left a smeared, yet oddly beautiful, effect that the artist embraced. This technique, born out of chance yet fueled by the artist's inner inquisitiveness, would become the primary *modus operandi* of the *Gray Paintings*. *Not, Not* is a lingering example from this formative era, in which the element of chance is merged with the vital gesture of the artist's hand.

"Nearly every time I see a Wool I'm hit with a bracingly specific retinal buzz," the New York art critic Jerry Saltz has written in his review of the artist's work, describing it as "something brash and beautiful" (J. Saltz, "Hard Attack," *The Village Voice*, December 8, 2004, p. 78). Indeed, from his early text paintings that had been inspired by black letters spray-painted on the side of a white van, the artist has been informed by the gritty streets of downtown New York and its graffiti culture to advance the formal techniques of painting. Like graffiti artists, Wool makes use of a limited set of tools to create something that's new. He invents an artform that's visceral and raw, capable of reasserting in a primal way the importance of the painter and the singularity of his voice.

As Saltz reminds us, the tools of the artist's trade are those not traditionally thought of as relating to painting: spray-paint, stencils, stamps, paint rollers, Xeroxes of previous work and solvent-soaked rags. Using a limited palette of only black and white, and deliberately making use of non-art materials, Wool creates then refutes the nature of painting itself. This back-and-forth process parallels the way in which his cryptic black cyphers emerge from a shadowy abyss, only to sink back into oblivion. They exist in a liminal state, where everything is in flux and nothing is certain, not unlike the uncertainties of modern life itself. "Wool is a very pure version of something dissonant and poignant," Saltz explained. "His all-or-nothing, caustic-cerebral, ambivalent-belligerent gambit is



riveting and even a little thrilling. It's what makes him one of the more optically alive painters out there" (J. Saltz, *ibid.*, p. 78).

In one fell swoop, Christopher Wool has created a new painterly language, which blends the gestural immediacy of the artist's hand with the utter negation of paint itself, thereby establishing a break with all that came before him, but allowing him to find a way to walk bravely into the future. And even though it is a painting born of erasure, *Not, Not* strikes an odd kinship with the abstract visual idiom of the Abstract Expressionists, especially the early black-and-white abstractions of Willem de Kooning, as exemplified in his *Attic* and *Zot* (both 1949, Metropolitan Museum of Art), in which a range of cryptic black cyphers and brief, painterly marks are submerged within a thick field of creamy white pigment. As de Kooning had relied upon traditional oil paints and applied them in heavy, impasto-laden strokes, Wool veers toward the opposite end of the spectrum, creating a barely-there scrim of a surface that's been leached of all color, save for the effects of black and white. In this way, Wool seems to have taken the visual language of abstraction pioneered by artists such as de Kooning and exploded it—blowing it up to larger-than-life dimensions, reducing it to black spray-paint *graffiti* tags, and then erasing it all in wide, definitive swoops of the brush or rag. Oddly though, *Not, Not* exudes all the painterly bravado and artistic gravitas of the greatest Abstract Expressionist painters, making it paradoxically traditional yet utterly modern.

"I define myself in my work by reducing the things I don't want—it seems impossible to know when to say 'yes,' but I know what I can say 'no' to....It's easier to define things by what they're not than by what they are."

—Christopher Wool

Opposite page: Present lot illustrated (detail).

Roy Lichtenstein, *Brushstrokes*, 1967. Museum of Modern Art, New York. © Estate of Roy Lichtenstein. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Andy Warhol, *Rorschach*, 1984. Museum of Modern Art, New York. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

46B GERHARD RICHTER (B. 1932)

Monstein

signed, inscribed and dated 'Richter, 1981 471/1' (on the reverse); titled 'Monstein' (on the stretcher)
oil on canvas
39¾ x 59½ in. (101 x 151 cm.)
Painted in 1981.

\$5,000,000-7,000,000

PROVENANCE:

Private collection, Ratingen, acquired from the artist
Anon. sale; Sotheby's, London, 26 March 1992, lot 50
MaxmArt, Mendrisio, Switzerland
Luhring Augustine Gallery, New York
Private collection, United States
Anon. sale; Christie's, New York, 10 November 2015, lot 11
Acquired at the above sale by the present owner

EXHIBITED:

Milan, Padiglione d'Arte Contemporanea, *Gerhard Richter*,
January-February 1982, p. 3 (illustrated).
New York, Luhring Augustine Gallery, *Gerhard Richter: Selected
Works 1963-1987*, November 1995-January 1996, pp. 60-61
(illustrated in color).
Museum of Modern Art Fort Worth, *Gerhard Richter: Strategies
of Distance*, April-July 1996, p. 61 (illustrated in color).

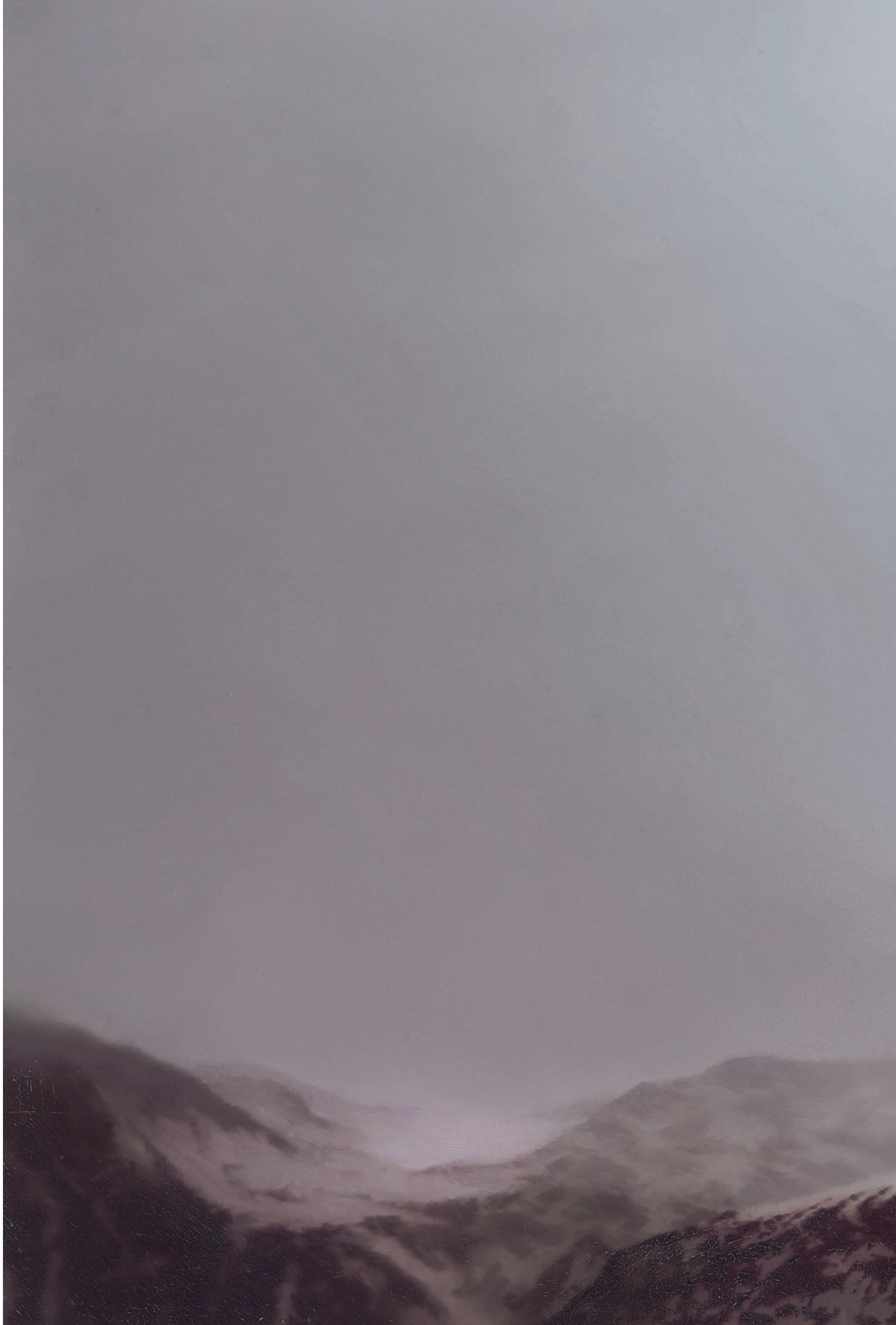
LITERATURE:

U. Loock and D. Zacharopoulos, *Gerhard Richter*, Munich, 1985,
p. 41 (illustrated in color).
J. Harten, ed., *Gerhard Richter, Bilder 1962-1985*, Cologne,
1986, pp. 243 and 393 (illustrated in color).
Kunst-und Ausstellungshalle der Bundesrepublik Deutschland,
ed., *Gerhard Richter, Werkübersicht/Catalogue Raisonné:
1962-1993, v. III, Ostfildern-Ruit*, 1993, n.p., no. 471
(illustrated in color).
D. Elger, *Gerhard Richter, Maler*, Cologne, 2002, pp. 258, 339,
344 and 348.
D. Elger, ed., *Gerhard Richter: Landschaften*, Ostfildern-Ruit,
2011, pp. 19, 26, 89 and 174 (illustrated in color).
D. Elger, *Gerhard Richter: Catalogue Raisonné 1976-1987*,
v. 3 (Nos. 389-651-2), Ostfildern, 2013, pp. 226-227, no. 471
(illustrated in color).

Monstein is one of just seven canvases featuring a mountainous landscape that Gerhard Richter produced in 1981. Highlighting the dramatic and haunting

beauty of the Swiss Alps, the painting demonstrates the artist's unique ability to manipulate the painted surface to evoke the power and majesty of nature. Painted while he was deep into the development of his iconic *Abstraktes Bild* paintings and the year before he embarked on his *Kerze* (Candle) paintings, another example from the series—*Davos*—is in the collection of the Art Institute of Chicago. In meticulous detail, Richter skillfully translates the sublime environment of the mountain range. Using only a palette of delicate grays, he recreates the craggy mountain tops dusted with snow, and the vast emptiness of the sky, pierced only by the rays of the hazy sun. It is a masterful illusion, one which curator Dieter Honisch describes thus, "[his] pictures are windows leading into the beautiful world; they bring us the idyllic, dramatic and elegiac response to our emotional desire; they carry it into the show-room, right through the wall in front of which we are standing" (D. Honisch, *Gerhard Richter*, Essen, 1972, p. 11). The artist's technique is captivating through his use of countless tonal adjustments that constantly manipulate the spectator's focus. As Robert Storr has observed, "the viewer is thus left in a state of perpetual limbo bracketed by exigent pleasures and an understated but unshakable nihilism. Those who approach Richter's landscapes with a yearning for the exotic or the pastoral are greeted by images that first intensify that desire and then deflect it" (R. Storr (ed.), *Gerhard Richter: Forty Years of Painting*, exh. cat., New York, 2002, pp. 65-66).

In this large-scale painting, the artist depicts the awe-inspiring beauty of the mountain landscape. His *grisaille* patchwork is created by the alternating light and dark shadows that trace across the very pinnacle of the peaks creating a sense of intrigue as mountainous crevices and gullies rise, and then fall away. But acting against traditional artistic wisdom, Richter does not solidify the sensation of magnificence by filling the canvas with the looming mountain range. Instead he merely suggests it, running just the peaks of the mountain range across the lower section of the canvas, leaving the grandeur of the hazy sky to complete the majestic scene. In addition to











being rendered in Richter's signature monochromatic hues, *Monstein* is imbued with a very subtle trace of warm mauve, emblematic of the atmospheric light dance that sometimes plays out at sunrise or sunset.

When asked about reasoning behind paintings such as the present work, Richter replied simply "I felt like painting something beautiful" (G. Richter, by D. Elger, 'Landscape as Model,' in *Gerhard Richter: Landscapes*, exh. cat., Sprengel Museum, Hanover, 1998, p. 12). Yet his notions of beauty do not necessarily conflate with the traditional notions of Romanticism for which German art has been celebrated. Whereas, artists like Casper David Friedrich saw the face of God in the beauty of nature, for Richter the landscape has a much more secular splendor. "Richter's landscape paintings do not go back to any religious understanding of Nature," writes Dietmar Elger, "for him the physical space occupied by Nature is not a manifestation and a revelation of the transcendental. In his pictures there are no figures seen from behind inviting the viewer to step metaphorically into their shoes in order to sink reverentially into some sublime play of Nature" (*Ibid.*). Instead, Elger argues elsewhere, "...the...landscapes are bereft of human life. The artist looks for and finds only loneliness. Here, as in the...candle paintings, the artistic mechanism of subjective appropriation and thematic displacement comes into play. Richter explores his own state of mind through a visual metaphor that he can examine from an art-historical distance" (D. Elger, *Gerhard Richter: My Life in Painting*, Chicago, 2002, p. 269).

In *Monstein*, Richter playfully subverts not only this formal language of German Romanticism, but also the visual logic of Abstract Expressionism. Indeed, in his painting, the linear division of the mountain and sky evokes Rothko's floating fields of color, or the jagged zips of Barnett Newman's paintings. Where Newman and Rothko's intense fields of color deliberately invoked the abstract sublime however, Richter simultaneously introduces and denies this experience of color. As Storr has suggested, "[Richter's] answer was to further fictionalize this science fiction, and thereby make all the artifice and

suspension of disbelief explicit" (R. Storr, *Gerhard Richter: Forty Years of Painting*, exh. cat., Museum of Modern Art, New York, 2002, p. 70). Three decades later, fellow German artist Andreas Gursky was to once more engage these concepts in his photographic masterpiece, *Rhein II* (1999), mechanically refining the image of the epic river Rhine to create a similar play on abstraction, figuration and the sublime.

Although at first they may seem to be diametrically opposed, Richter's landscapes are important precursors to his iconic *Abstraktes Bild* paintings of the 1980s, as Elger explains. "Their significance derives much more from their over-riding importance within the body of Richter's work and the consistency with which he uses them to inform other motifs—particularly his Abstract Paintings" (D. Elger, *op. cit.*, p. 8). In the purely philosophical sense, Richter's landscapes question the nature of painting as he intends them not be reproductions of nature, instead they are more impressions of it. "When I look out of the window, then what I see outside is true for me, in its various tones, colours and proportions. It is a truth and has its own rightness. This excerpt, any excerpt you like for that matter, is a constant demand for me, and it is the model for my



Flap and opposite page:
Present lot illustrated (detail).

Gerhard Richter, *Two Candles*, 1982. © Gerhard Richter 2019 (0091).

Gerhard Richter, *Davos*, 1981. Art Institute of Chicago. © Gerhard Richter 2019 (0091).

Caspar David Friedrich, *Riesengebirge with Rising Fog*, circa 1819-1820. Neue Pinakothek, Bayerische Staatsgemäldesammlungen, Munich. Photo: Monaco, Neue Pinakothek / © Luisa Ricciarini / Leemage / Bridgeman Images.



pictures" (G. Richter, quoted by D. Elger, *op. cit.*, p. 19). Therefore, despite their hyper-reality, his landscapes seem more about the painting process than they are about the view they depict "It has more reality than a photograph," Richter explained, "because a painting is an object in itself, because its visibly hand-painted, because it has been tangibly and materially produced" Richter continues (*ibid.*).

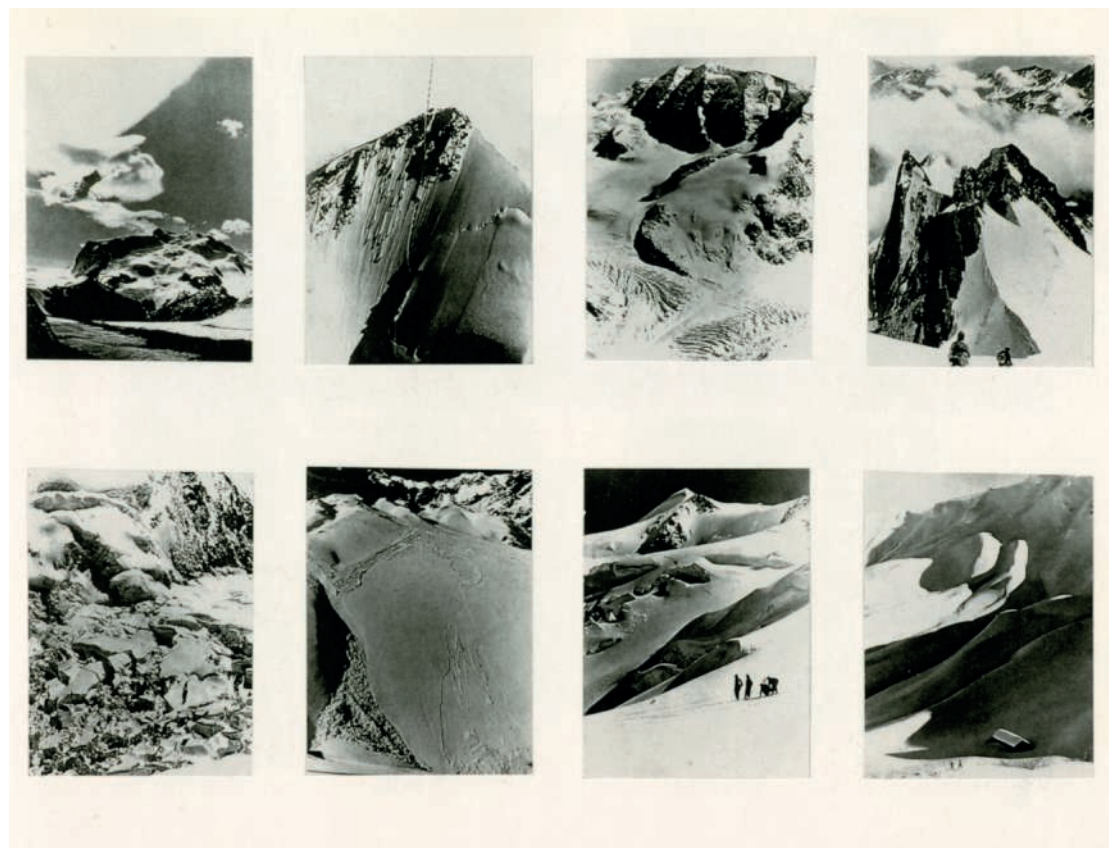
Richter himself admitted that "There is, for me, no difference between a landscape and an abstract painting" (G. Richter, quoted by D. Elger, *Gerhard Richter: Landscapes*, exh. cat., Sprengel Museum, Hanover, 1998, p. 5). In this particular work, faced with the panorama, the viewer's eye is carried through the passage of softened, almost smoky clouds, along the darkened ridges onto a distant and illusive horizon, at once inviting the viewer into the landscape whilst at the same time rendering a view that is almost unfathomable and the brushstrokes dissolve into each other. Emerging through these delicate gestures, layers of Richter's palette creates an intense surface that radiates with enduring natural beauty.

In terms of durability, Richter's landscape paintings are one of the artist's most significant groups of works. Begun in 1963 and continued for over 35 years, this distinct group of ethereal scenes does much to strengthen the artist's reputation as one of the most innovative and cerebral painters of his generation. Not only is *Monstein* an object of sublime beauty, it also belongs to a group of works that became one of the cornerstones of Richter's career, as Elger concludes, "Richter's landscapes occupy an important position within his output and there is no other genre to which he has devoted himself with such intensity and endurance" (D. Elger, 'Landscape as Model,' in *Gerhard Richter: Landscapes*, exh. cat., Sprengel Museum, Hanover, 1998, p. 6).



"...[his] pictures are windows leading into the beautiful world; they bring us the idyllic, dramatic and elegiac response to our emotional desire..."

—Dieter Honisch



Gerhard Richter, *Mountain Ranges*, 1968. Städtische Galerie im Lenbachhaus und Kunstbau München, Munich. © Gerhard Richter 2019 (0091).

Werner Bischof, *Swiss Mountain peaks* from series *Switzerland*, 1941. Photo: © Werner Bischof / Magnum Photos

René Magritte, *La Clef de verre*, 1959. Menil Collection, Houston. © 2019 C. Herscovici / Artists Rights Society (ARS), New York. Photo: Banque d'Images, ADAGP / Art Resource, New York.

47B ALEXANDER CALDER (1898-1976)

Polychrome from One to Eight

incised with the artist's monogram and dated 'CA 62' (on the white element); incised with the inscription 'towards center' (on the black element); incised with the numbers '1-8' (respectively on each element)

hanging mobile—sheet metal, rod, wire and paint

37½ x 169½ x 38 in. (95.3 x 430.5 x 96.5 cm.)

Executed in 1962.

\$5,000,000-7,000,000

PROVENANCE:

Perls Galleries, New York

Arnold H. Maremont, Chicago, 1962

Perls Galleries, New York

Barbara Poe Levee, Los Angeles, 1968

Private collection, Switzerland

Marlborough Galerie AG, Zurich

Acquired from the above by the present owner, 2001

EXHIBITED:

New York, Whitney Museum of American Art, *Annual Exhibition of Contemporary Sculpture and Drawings*, December 1962-February 1963, p. 39, no. 9.

New York, Solomon R. Guggenheim, *Alexander Calder: A Retrospective Exhibition*, November 1964-January 1965, no. 328.

Art Gallery of Toronto, *Mobiles and Stables by Calder, The Man Who Made Sculpture Move*, May 1965, n.p., no. 328.

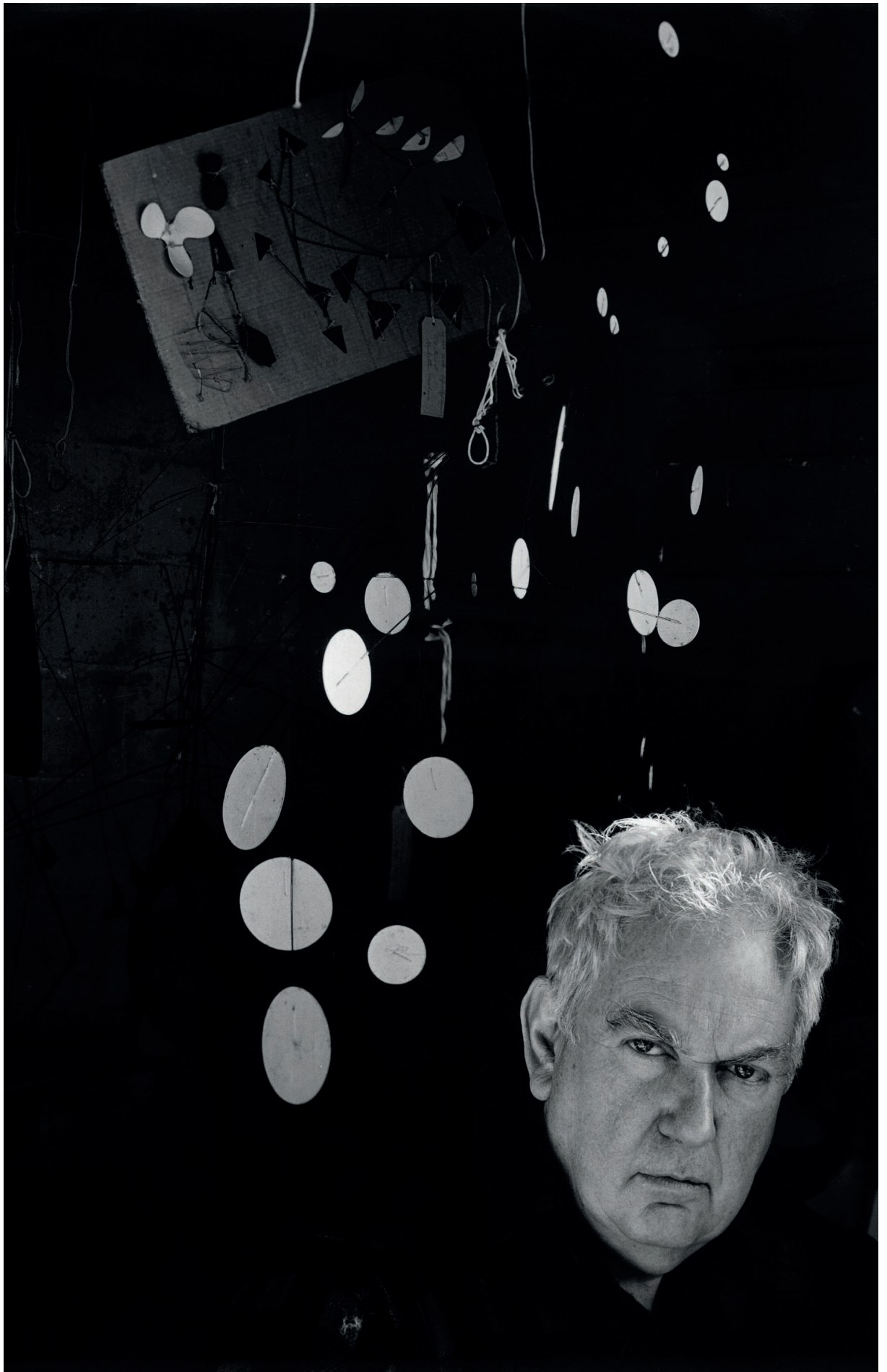
New York, Marlborough Gallery, *Masters of Modern and Contemporary Sculpture*, November-December 1984, n.p., no. 12 (illustrated in color).

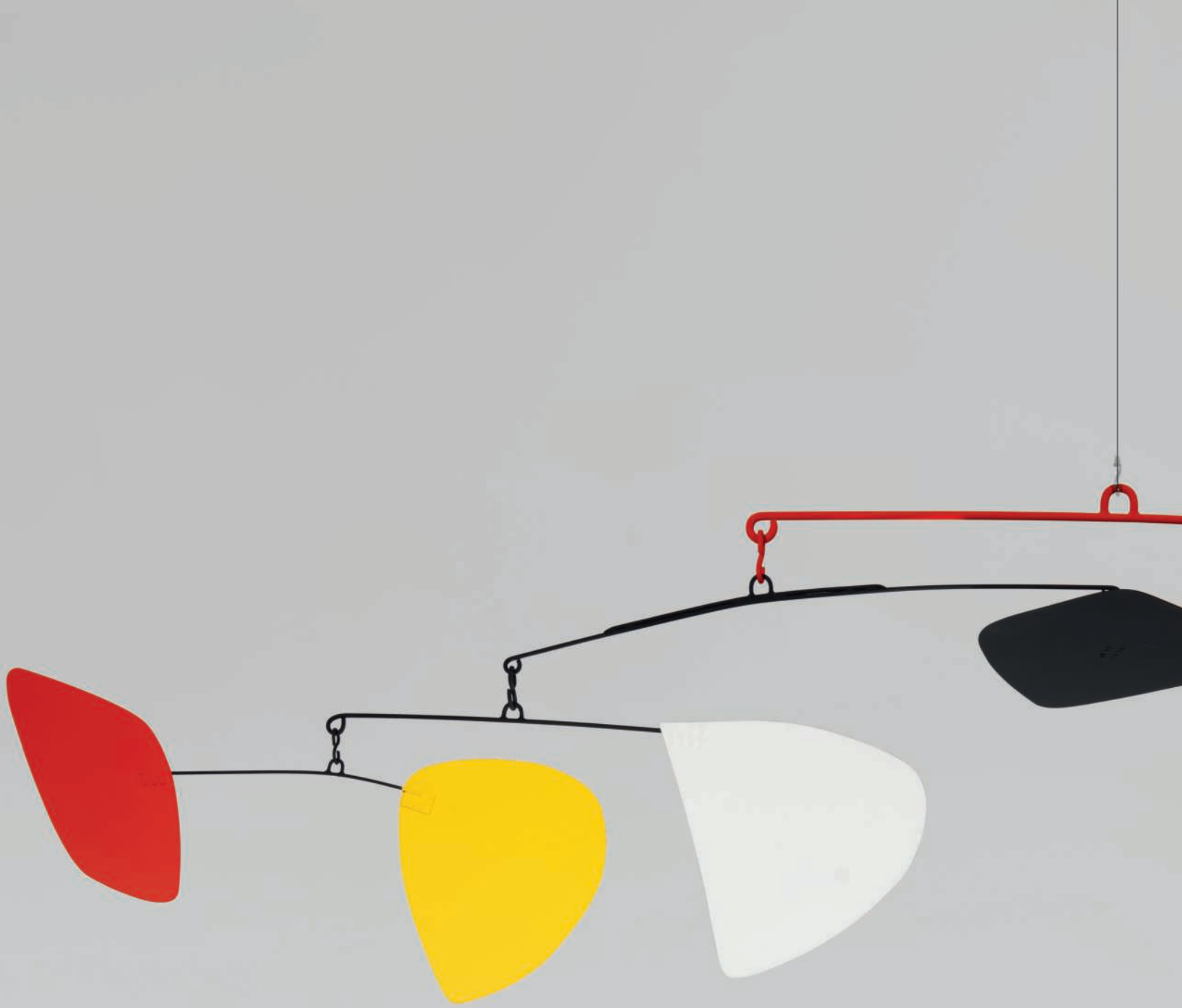
New York, Marlborough Gallery, *Modern Sculpture*, September-November 1992, p. 75, no. 37 (illustrated in color).

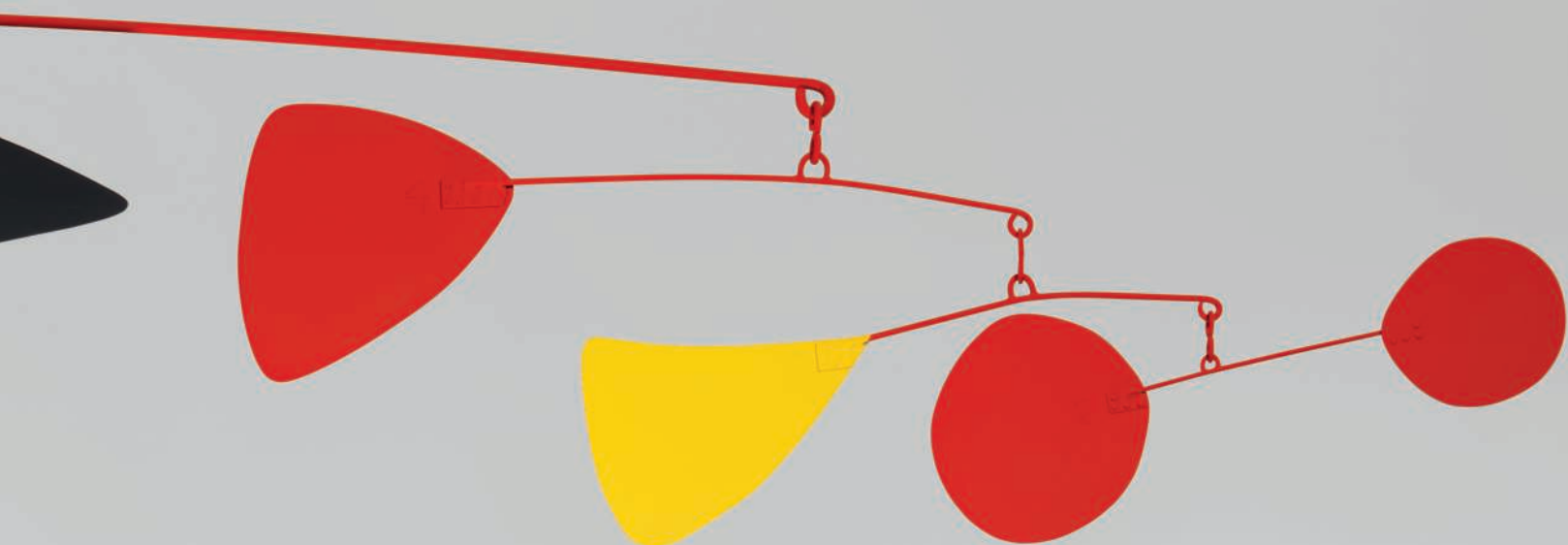
This work is registered in the archives of the Calder Foundation, New York, under application number A07341.

One of the 20th century's most innovative artists, Alexander Calder is unmatched in his ability to translate simple shapes, common materials and base colors into elegant arabesques of kinetic sculpture. Realized at a particularly active period in his career, *Polychrome from One to Eight* is a striking example of Calder's iconic mobiles. It was included in the 1964 *Alexander Calder: A Retrospective Exhibition* at the Guggenheim Museum in New York and the Musée National d'Art Moderne in Paris, which keenly illustrated the artist's dual influences from the burgeoning art scene of America and the experimental methods being tested in France in the mid-20th century. Though seemingly basic in their construction, Calder's sculptures engage with balance and movement while bringing the Modernist ideals of painting into three dimensions. "Just as one can compose colors, or forms," the artist noted, "so one can compose motions." (A. Calder, *Modern Painting and Sculpture*, 1937). Reacting to the subtlest disturbances in the air, works like *Polychrome from One to Eight* are ever-changing and interact constantly with the audience and their surroundings.

Over fourteen feet in length when all of the elements are aligned, *Polychrome from One to Eight* stretches gracefully outward and is a perfect example of Calder's attention to form in space. Hanging from delicate loops on precisely balanced pieces of wire, two groups of four forms extend from the central axis. On one side, a single red, rounded triangle gives way to a piece reminiscent of a yellow ginkgo leaf. Two red circles branch from this and cap the gentle quartet. On the other side, a striking black quadrilateral hovers and gives way to a white triangle and a pair of organic forms that are painted in yellow and red. The artist's exacting use of color in the present work is typical of his output, and furthers his ideas about the use of color not as a means of decoration or a representation of something in the real world, but rather as a means of highlighting the differing elements within the piece so that they could more aptly form a cohesive whole. Speaking to this concept, the artist intoned, "I want things to be differentiated. Black and white are first—then red is next—and then I get sort of vague. It's really just for differentiation, but I love red so much that I almost want to paint everything red. I often wish that I'd been a fauve



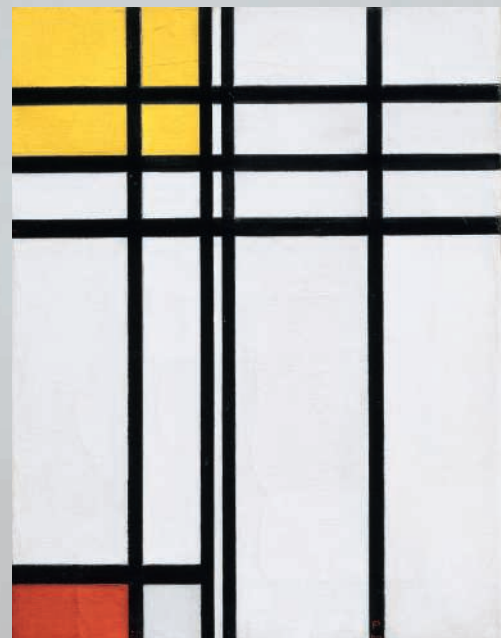






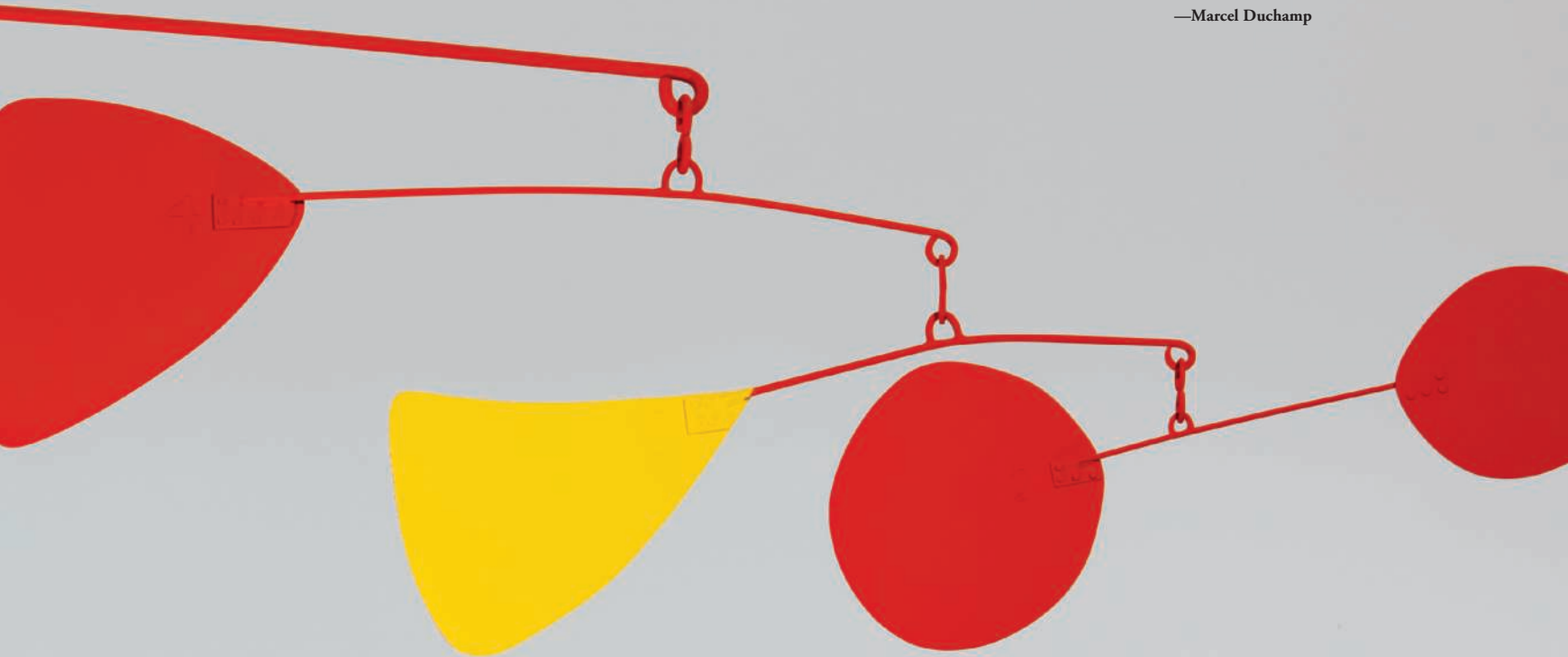
in 1905" (*ibid.*, p. 89). Though his works were sometimes monochrome, like the monumental stabile *Teodelapio* that he completed in the city of Spoleto, Italy, the same year as *Polychrome from One to Eight*, the importance of separating each form within the ever-moving mobiles is visible in Calder's use of red, black, white and yellow.

Even though he was born in Philadelphia and received a degree in mechanical engineering, Calder had a lifelong love affair with Europe and its artistic sensibilities. He initially enrolled in the Art Students League in New York in 1923, and was encouraged to pursue oil painting by his teacher, John Sloan. Soon after, he began to work as a freelance artist, specializing in sketching animals, sports and the circus, all of which foreshadowed his ability to capture movement, whether on the canvas or in space. Beginning his soon-to-be-frequent sojourns across the



*“The art of Calder is the sublimation
of a tree in the wind.”*

—Marcel Duchamp



Atlantic in 1926, the artist continued to travel throughout his life, and even set up a studio in Saché, France by 1964, just two years after completing *Polychrome from One to Eight*. While abroad, Calder interacted with such luminaries of the European avant-garde as Paul Klee, Joan Miró, Piet Mondrian and Marcel Duchamp. It was the latter that coined the term ‘mobiles’ to refer to Calder’s kinetic works. Duchamp claimed, “The art of Calder is the sublimation of a tree in the wind” (M. Duchamp, entry on Calder for the Société Anonyme catalogue (1950), reprinted in M. Duchamp, *Duchamp du Signe*, Paris 1975, p. 196). Bridging the world of André Breton, Duchamp and the other visionaries he met abroad with the East Coast artist movements thriving in the United States, Calder existed in both realms, yet was sharply individual in his methods, materials and (oeuvre). Initially favored in Europe for his performative works involving moveable maquettes and handmade figures like *Circus* (1926-31), a visit to Mondrian’s studio in 1930 changed the way Calder viewed abstraction and set him on a collision course with nonobjective sculpture. He noted, looking back to that fateful visit, “I was very much moved by Mondrian’s studio, large, beautiful and irregular in shape as it was... I thought at the time how fine it would be if everything there moved...” (A. Calder, quoted in H. Greenfeld, *The Essential Alexander Calder*,

New York, 2003, p. 57). By infusing line and form with lively movements and interactive elements, Calder was able to push abstraction into three and four dimensions.

Encouraged by the Modernists and Surrealists he met in France, Calder pushed toward biomorphic forms and a sense of movement that foregrounded chance interactions. Each element of *Polychrome from One to Eight* rotates independent of the whole, and therefore the entire piece has myriad views and near-infinite configurations. This fact entranced the philosopher Jean-Paul Sartre, when he wrote: “[T]he object is always midway between the servility of the statue and the independence of natural events. Each of its twists and turns is an inspiration of the moment. In it you can discern the theme composed by its maker, but the mobile weaves a thousand variations on it. It is a little hot-jazz tune, unique and ephemeral, like the sky, like the morning. If you missed it, it is lost forever” (J. Sartre, “Les Mobiles des Calder,” from *Alexander Calder: Mobiles, Stables, Constellations*, exh. cat., Paris, Galerie Louis Carré, 1946, 9–19, English translation by Chris Turner, from *The Aftermath of War: Jean-Paul Sartre*, Calcutta, Seagull, 2008). Each piece is at the mercy of the elements, yet the artist revelled in this fluidity and made it his life’s work to create poetic structures rife with the motion of painting, the form of sculpture and the movement of the natural world.

Flap: Alexander Calder, *Roxbury*, 1957. Photo © Arnold Newman / Getty Images. Artwork: © 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Present lot illustrated (detail).

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

Opposite page: Piet Mondrian, *Opposition of Lines, Red and Yellow*, 1937. Philadelphia Museum of Art. © 2019 Mondrian / Holtzman Trust. Photo: The Philadelphia Museum of Art / Art Resource, New York.



48B FRANK STELLA (B. 1936)

WWRL

alkyd on canvas
62 $\frac{5}{8}$ x 125 $\frac{1}{4}$ in. (159 x 318.1 cm.)
Painted in 1967.

\$4,000,000-6,000,000

PROVENANCE:

Collection of the artist

EXHIBITED:

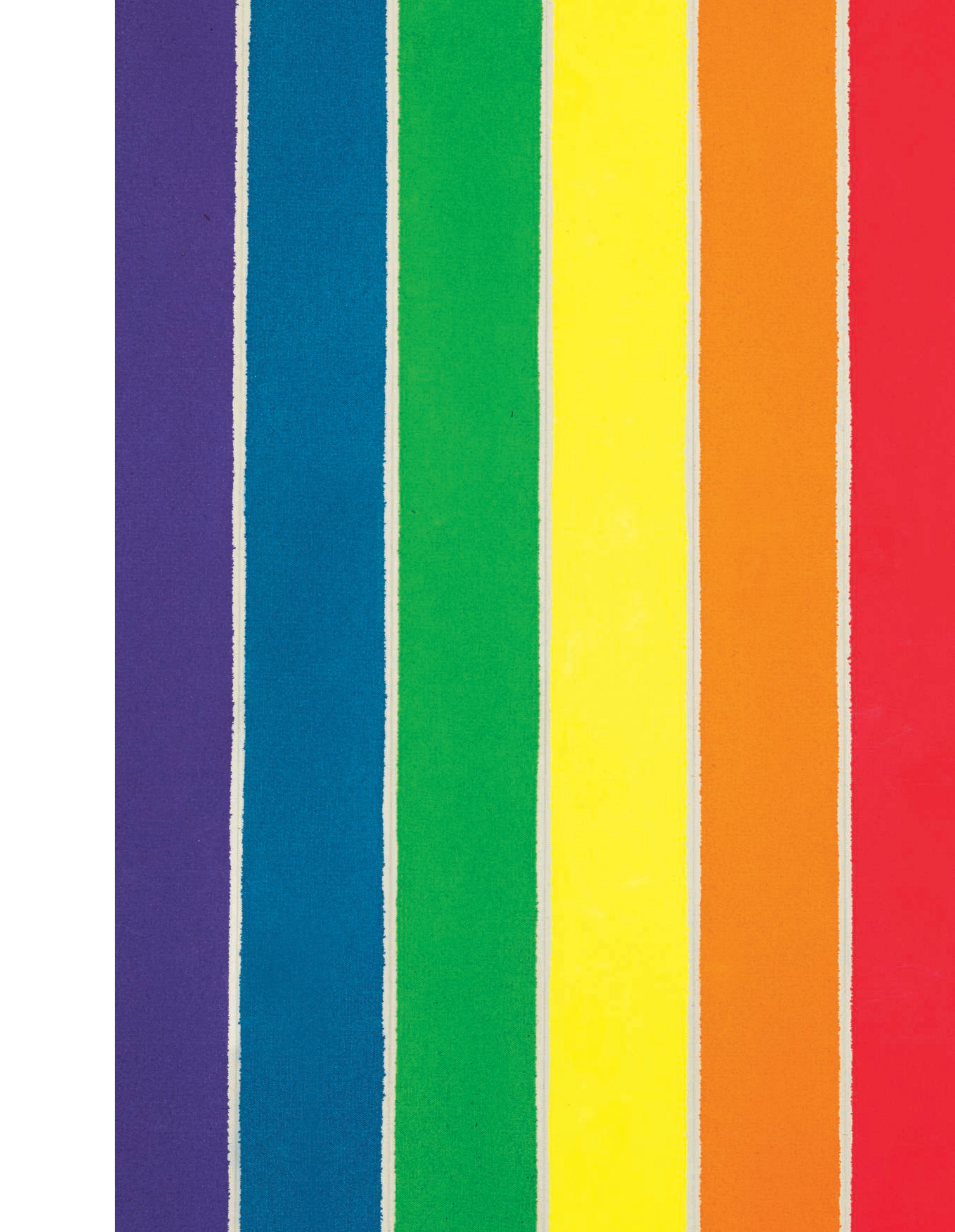
Prague, American Embassy, *Contemporary America Art*, 1985, n.p., no. 11 (titled *Double Concentric Squares* and illustrated upside down in color).
London, Haunch of Venison, *Frank Stella: Connections*, September-November 2011, pp. 77 and 93 (illustrated in color).

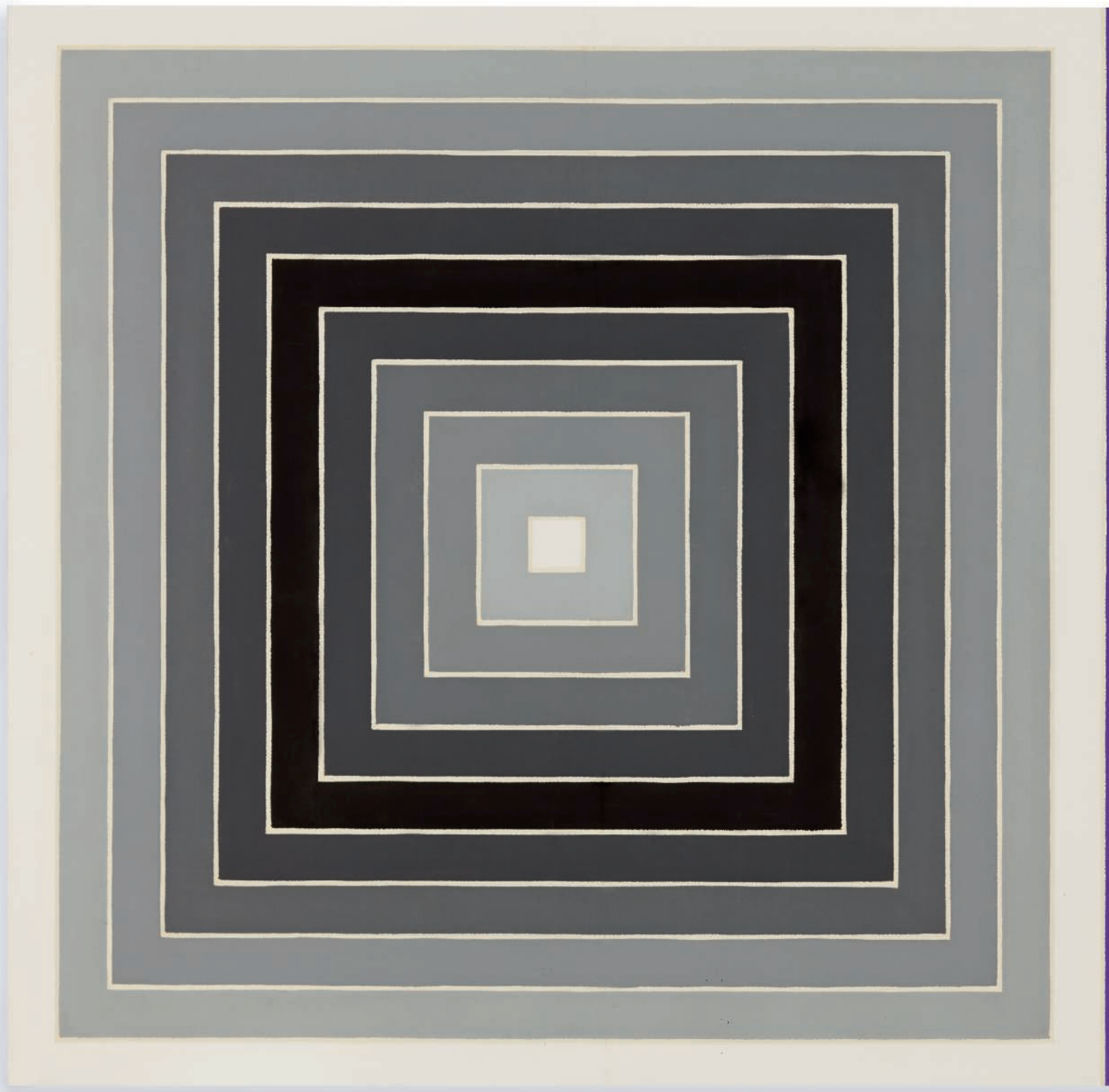
“[T]hese rectilinear relationships never produce discrete, self-sufficient shapes, but radiate beyond the canvas edges. Stella’s rectangles, whether expanding concentrically or segmented by the perimeter, imply infinite extendibility, the taut fragments of a potentially larger whole.”

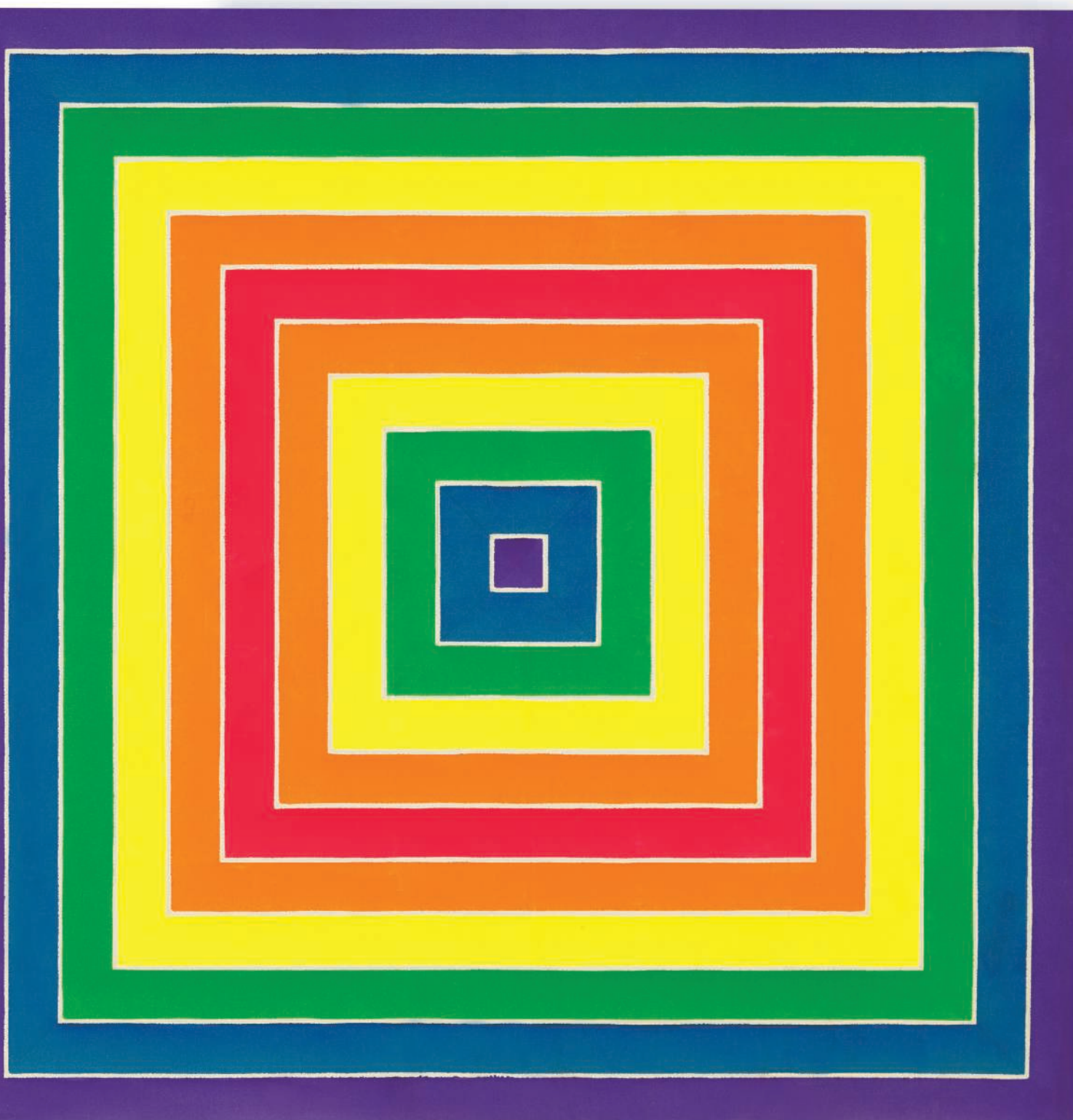
—R. Rosenblum

A crucial figure in the art historical conversation between the gestural dance of Abstract Expressionism and the careful exactitude of Minimalism, Frank Stella’s paintings remain standouts of mid-20th century American art. Part of the artist’s personal collection, *WWRL* is a pivotal work that showcases the artist’s ability to work within preset parameters to create dynamic compositions that still entrance the viewer over fifty years later. On the occasion of the landmark exhibition *Sixteen Americans* at the Museum of Modern Art in New York, the artist Carl Andre noted, “Art excludes the unnecessary. Frank Stella has found it necessary to paint stripes. There is nothing else in his painting. Frank Stella is not interested in expression or sensitivity. He is interested in the necessities of painting. Symbols are counters passed among people. Frank Stella’s painting is not symbolic. His stripes are the paths of brush on canvas. These paths lead only into painting” (C. Andre in *Sixteen Americans*, exh. cat., New York, Museum of Modern Art, 1959). Using wide brushstrokes that circulate endlessly, Stella is able to strip down the art of painting to its bare minimum while simultaneously balancing on the cusp of illusionism.

The composition of *WWRL* is split neatly in half which allows Stella to adhere to his square format while also bringing on visual comparisons within the piece. One side is given over to a vibrant exploration of primary and secondary colors while the other is its grayscale equivalent. Exactly twice as long as it is tall, the painting exists as both two discrete sets of concentric squares and one contiguous unit. The artist wants the viewer to be able to look at each element on its own and as a duo which enforces ideas of binocular vision and how we



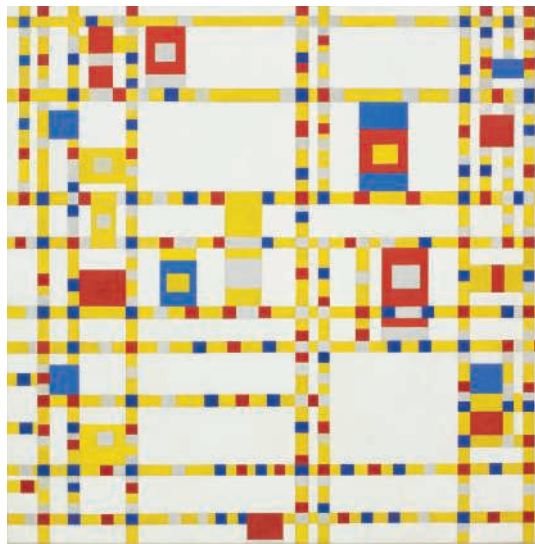






view art. On the right, Stella constructs an undulating rainbow pattern that begins and ends with a deep violet. Expanding from the center, rectilinear bands of blue, green, yellow and orange build up to the central ring of red. The pattern then reverses course and marches back down the spectrum to end where it began in an even swath of purple. The left section is similar in its progression, but trades in the colorful palette for an ordered array of grayscale that creates the striking optical illusion of a pulsating, vibrating canvas. Starting and ending with a silvery gray, the concentric levels meet in a black square that brings allusions to the artist's breakthrough *Black Paintings* of the early 1960s. Indeed, the manner in which Stella applies paint to the canvas is strikingly similar as each three-inch strip runs parallel to its neighbor and is separated by a thin band of unpainted surface.

Realized in 1967, three years before the artist's retrospective at the Museum of Modern Art in New York, *WWRL* shows Stella's interest in almost mathematical compositions that foreground the shape of the canvas and a precision of paint application. During this time, in such monumental works as *Harran II* (1967) and his *Irregular Polygon* series of the preceding year, the painter broke with the rectilinear constraints of the Abstract Expressionist canvas by introducing sweeping arabesques and jaunty angles in his supports. However, though pushing against the traditional support structure in some series, Stella continued to explore the ways in which an artist might reduce illusionistic depth and bring the flatness of paint and canvas to the fore. Introducing optical effects and experimenting with the effect of pairing color and grayscale side-by-side as in *WWRL*, he was able to continue this conversation ad infinitum. The critic Robert Rosenblum observed, "these rectilinear relationships never produce discrete, self-sufficient shapes, but radiate beyond the canvas edges. Stella's rectangles, whether expanding concentrically or segmented by the perimeter, imply infinite extendibility, the taut fragments of a potentially larger whole" (R. Rosenblum, *Frank Stella*, Baltimore, 1971, p. 17). By devising canvases that seem



"My painting is based on the fact that only what can be seen there is there. It really is an object. Any painting is an object and anyone who gets involved enough in this finally has to face up to the objectness of whatever it is that he's doing. He is making a thing... All I want anyone to get out of my paintings, and all I ever get out of them, is the fact that you can see the whole idea without any confusion... What you see is what you see."

—Frank Stella

to radiate outward into our own space, Stella was able to suspend the objectness of his works and create something far beyond their base materials.

Never one to adhere to preconceived notions of what art could be, Stella's output has been varied and has often strayed from the mainstream. His adoption of the large canvases promoted by Abstract Expressionism was at odds with the meticulous linework and careful planning seen in much of his *oeuvre*. Nonetheless, these seemingly disparate parts come together in works like *WWRL* where the artist takes a simple visual trope, a set of eleven nested squares that echo the perimeter of their surface, and displays two iterations that have decidedly striking optical effects. The black, white and gray operate on a similar tonal range, and as such produce a visual vibration within the composition. The colors, on the other hand, appear more flat and emphasize the surface of the work rather than creating an illusionary depth. Stella noted, "My painting is based on the fact that only what can be seen there is there. It really is an object. Any painting is an object and anyone who gets involved enough in this finally has to face up to the objectness of whatever it is that he's doing. He is making a thing... All I want anyone to get out of my paintings, and all I ever get out of them, is the fact that you can see the whole idea without any confusion... What you see is what you see" (F. Stella, quoted in B. Glaser, "Questions to Stella and Judd," *Art News*, September, 1966, p. 6). By foregrounding the visual qualities of his paintings and stressing that each work should be questioned as both an image and an object, Stella helped to create a critical link between the Abstract Expressionists and the new ideas of Minimalism.



Flap: Present lot illustrated (detail).

Piet Mondrian, *Broadway Boogie Woogie*, 1942-1943. Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Barnett Newman, *Twelfth Station*, 1965. National Gallery of Art, Washington, D.C. © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York.

Opposite page: Frank Stella in his studio, 1983. Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate. © 2019 Frank Stella / Artists Rights Society (ARS), New York.

PROPERTY FROM A
DALLAS COLLECTION

49B AGNES MARTIN (1912-2004)

Untitled #10

signed and dated 'a. martin 1985' (on the reverse)
acrylic on canvas
72 x 72 in. (182.9 x 182.9 cm.)
Painted in 1985.

\$4,000,000-6,000,000

PROVENANCE:

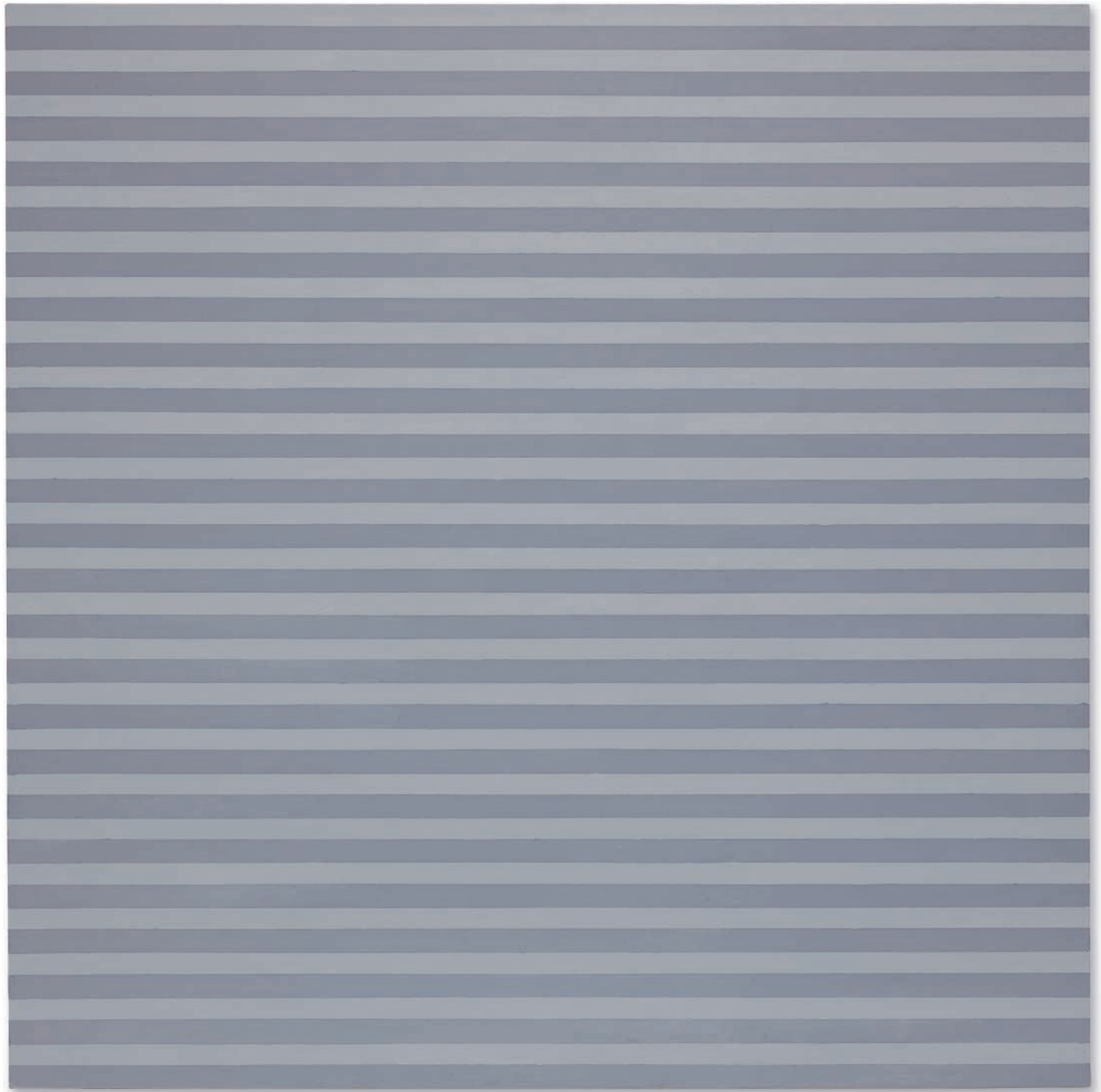
Pace Gallery, New York
Laura Carpenter Fine Art, Santa Fe
Acquired from the above by the present owner

EXHIBITED:

New York, 49th Parallel Centre for Contemporary Canadian Art,
The Idea of North, January-February 1987.
Paris, Galerie Yvon Lambert, *Agnes Martin: Peintures 1975-1986*,
April-May 1987.
Amsterdam, Stedelijk Museum; Museum Wiesbaden; Münster,
Westfälisches Landesmuseum für Kunst und Kulturgeschichte;
Musée d'Art Moderne de la Ville de Paris, *Agnes Martin:
Paintings and Drawings 1974-1990*, March 1991-January 1992,
pp. 129 and 159 (illustrated in color).
Dallas Museum of Art, on loan, 1995-1998.
Modern Art Museum of Fort Worth; SITE Santa Fe, *Agnes
Martin/Richard Tuttle*, April-October 1998, n.p. and p. 78, no. 13
(illustrated in color).
Dallas Museum of Art, on loan, 1999-2006.

LITERATURE:

P. Piguet, "La Vie Des Arts: Paris," *L'Oeil*, no. 437, December 1991,
p. 84 (illustrated upside down).
C. D. Mitchell, "A Metaphysics of Simplicity," *Art in America*,
vol. 86, no. 11, November 1998, p. 122 (installation view illustrated
in color).
M. Donovan, "Richard Tuttle and the Comfort of the Unknown,"
American Art, vol. 20, no. 2, Summer 2006, p. 110 (installation
view illustrated in color).
T. Bell, ed., *Agnes Martin Catalogue Raisonné: Paintings*,
New York, Artifex Press, 2017-ongoing, no. 1985.025.



“The Greeks made a great discovery. They discovered that in Nature there are no perfect circles or straight lines or equal spaces. Yet, they discovered that their interest and inclination was in the perfection of circles and lines, and that in their minds they could see them and that they were then able to make them. They realized that the mind knows what the eye has not seen and that what the mind knows is perfection.”

—Agnes Martin

One of the most quietly innovative artists working in the mid-20th century, Agnes Martin’s undeniable influence can be felt in the clean lines and geometric forms of Minimalism and its followers. Though initially reductive in its format, the horizontals of *Untitled #10* are far detached from the manufactured austerity of artists like Donald Judd, and instead hearken back to Martin’s Abstract Expressionist forebears who prized emotional exercise over purely formal concerns. Imbuing each subtle composition with the essence of light and the air of her adoptive home of New Mexico, Martin’s works reward rumination and careful consideration. Ned Rifkin, former director of the Menil Collection and author of a major text on the artist’s later work, noted, “For more than five decades, Martin has created paintings that are evocations of light, each an individual issuance of ethereal rhythms. Simultaneously powerful and gentle, they are spartan works, beautiful without the slightest adornment. The paintings that Martin has offered us with unstinting consistency are pictures of anything. They are cadences of light, form, and color” (N. Rifkin, “Agnes Martin – The Music of the Spheres,” *Agnes Martin: The Nineties and Beyond*, exh. cat., The Menil Collection, Houston, 2002, p. 28). Martin sought to capture the ethereality of existence and to evoke an emotional

response through repetitive structure and subdued palettes. Timeless in their seeming simplicity, works like *Untitled #10* ask the viewer to surrender to the atmosphere and allow for complete absorption into the artist’s realm.

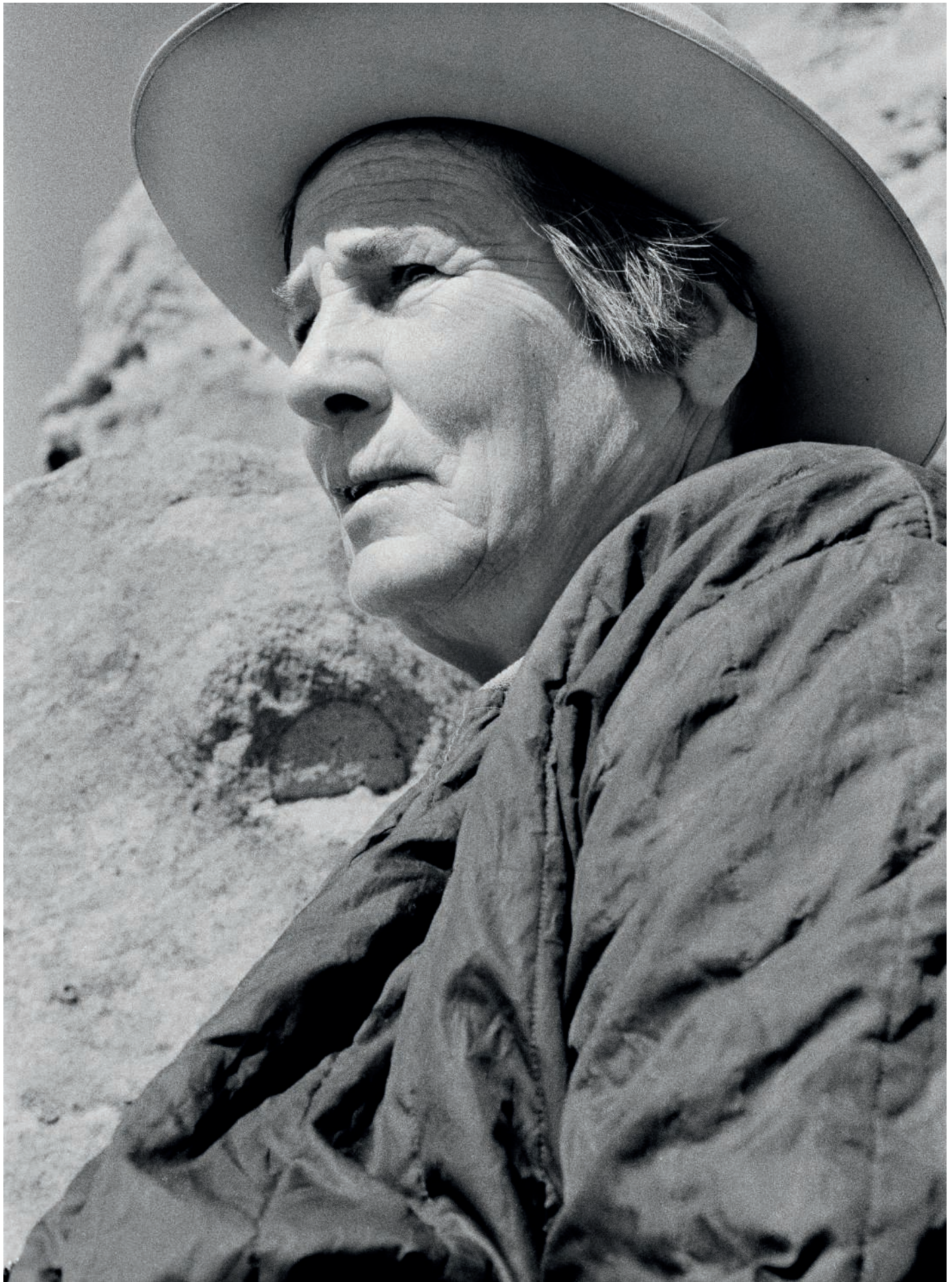
Executed in Martin’s favored format of a 6-foot square canvas, *Untitled #10* is a prime example of the artist’s work in acrylic during the 1980s. Alternating horizontal lines of bluish gray are interspersed with bands of pewter to form an optical plane that undulates in the viewer’s eye. Though bold and even at first glance, further inspection reveals multiple areas where the application of paint is softly textured or the overlapping layers form the slightest bit of evidence of the artist’s hand. The crisp edge of a line is interrupted in the lower left quadrant of the painting by a subtle bleeding of the paint from one tone to the next. These instances are reminders of Martin’s process, and her ideas about finding form in nature and its relevance to her practice. “The Greeks made a great discovery,” she noted. “They discovered that in Nature there are no perfect circles or straight lines or equal spaces. Yet, they discovered that their interest and inclination was in the perfection of circles and lines, and that in their minds they could see them and that they were then able to make them. They realized that the mind knows what the eye has not seen and that what the mind knows is perfection” (A. Martin, quoted

Barnett Newman, *First Station*, 1958. © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York.

Mark Rothko, *Untitled*, 1969. National Gallery of Art, Washington, D.C. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

Opposite page: Agnes Martin, *Cuba*, New Mexico, 1983. Photo: © Gianfranco Gorgoni.



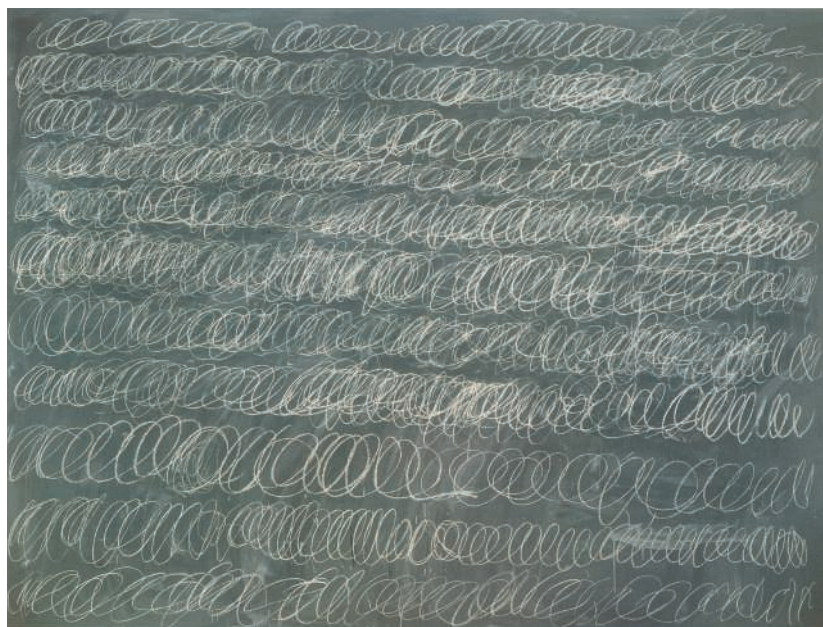




in "What we do not see if we do not see," *Agnes Martin: Writings*, D. Schwarz (ed.), Kunstmuseum Winterthur, Winterthur, 1991, p. 117). Though her hand was meticulous and steady, it was inherently deficient because of her humanity. This eschewal of mechanical means in favor of the search for perfection through nature is what makes works like *Untitled #10* so transcendent in their ordered restraint. They are imbued with a modest air that rewards slow contemplation with visual discovery. Near to the size of a human body, Martin's square canvases have a direct relationship to those viewing her paintings. One senses a kinship in these pieces that links the audience to the artist. Each scumble, each brushstroke, no matter how slight or hidden, opens up new possibilities for viewing what at first seems relatively direct in its design.

Martin's work was especially influential to a young generation of Minimalists, and her delicate use of the line proved revelatory for artists like Sol Lewitt and his trademark wall drawings. Though she never considered herself a Minimalist, Martin's use of gridded-out spaces, repetitive lines and a subdued palette find their brethren in the forms of Donald Judd and Carl Andre's metal planes. However, whereas these latter artists were concerned with exacting manufacture and rational line, Martin came from a much more ethereal place. Peter Schjeldahl wrote, "It is a lovely thing to see how Martin's 'formlessness' is achieved by exact formal means ... The result of these calculations is like a visual equivalent of silence, in which the least inflection – a pale hue or the bump of a pencilled line over the tooth of the canvas – sings" (P. Schjeldahl, "Minimalism," in *The Hydrogen Jukebox: Selected Writings of Peter Schjeldahl, 1978-1990*, Berkeley, 1993, pp. 224-25). By harnessing otherwise strict methods, Martin set herself a formula to follow which allowed for a more meditative and personal result. By doing so, she was able to create a body of work that evolved throughout the years while still remaining relevant and in line with her particular vision.

Born in Canada, Martin was raised in Vancouver, BC and moved to the United States in 1932. After studying at Columbia University in the 1940s and living periodically in New Mexico, she moved to a block of artists' lofts in Lower Manhattan where she became neighbors with artists like Ellsworth Kelly and James Rosenquist in the 1950s. As part of the artistic *milieu*, she came into contact with many members of the New York City Avant Garde who were part of the Abstract Expressionists, the early Pop artists, and those who were pushing for new ideas and methods. Her first solo exhibition at Betty Parsons Gallery came in 1958, and from there her gridded, ephemeral paintings were championed by the painter Ad Reinhardt, whose staunch defense of the purity of abstraction fit well with the completely nonrepresentational and formal nature of Martin's work. Reinhardt's support and accolades led to Martin's inclusion in the seminal 1966 exhibition *Ten*, curated by Robert Smithson at Dwan Gallery, and helped to cement her as a standout of mid-20th century American abstraction. After taking nearly a decade hiatus from painting in the late 1960s to focus on writing, Martin returned with a newfound lust for working in segmented bands of color like those seen in *Untitled #10*. The artist acknowledged her constant investigation of a seemingly straightforward scheme, noting, "My formats are square, but the grids are never absolutely square, they are rectangles, a little bit off the square, making a sort of contradiction, a dissonance, though I didn't set out to do it that way. When I cover the square surface with rectangles, it lightens the weight of the square, destroys its power" (A. Martin, quoted in D. Schwartz, *Agnes Martin: Writings*, Ostfildern-Ruit, 1992, p. 29). Breaking down the primacy of the square canvas, Martin pushed toward the heart of painting. Like her Abstract Expressionist compatriots Mark Rothko and Barnett Newman, she believed not so much in the formalist concerns of the artist, but instead in the painter's ability to evoke feeling and emotion in the viewer through a more intimate and reverential approach to abstraction.



Opposite page: Present lot illustrated (detail).

Richard Diebenkorn. *Ocean Park No. 115*, 1979. Museum of Modern Art, New York. © The Richard Diebenkorn Foundation. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Cy Twombly, *Untitled*, 1967. © Cy Twombly Foundation.

PROPERTY FROM AN
IMPORTANT EUROPEAN
PRIVATE COLLECTION

50B MARK ROTHKO (1903-1970)

Untitled

signed and dated 'Mark Rothko 1947' (on the reverse)
oil and charcoal on canvas
88 x 57½ in. (223.5 x 146 cm.)
Painted in 1947.

\$3,500,000-5,000,000

PROVENANCE:

Estate of the artist, 1970
Marlborough Gallery Inc., New York, 1970
Estate of the artist, 1977
Collection of Christopher Rothko
PaceWildenstein, New York
Acquired from the above by the present owner, 2000

LITERATURE:

D. Blau, ed., Mark Rothko: "Multiforms" Bilder von 1947-1949, Stuttgart, 1993, p. 16 (illustrated upside down in color).
D. Anfam, *Mark Rothko: The Works on Canvas, Catalogue Raisonné*, New Haven, 1998, p. 277, no. 353 (illustrated in color).

A lavish arrangement of luminous, jewel-like hues are nestled together in *Untitled*, an extraordinary painting from Mark Rothko's *Multiforms* series. In this heroically scaled painting, the complexity and richness of Rothko's palette is breathtaking to behold, where billowing clouds of white pigment coalesce alongside vivid arrangements of emerald green, crimson, lavender and rose. Here, the viewer is witness to the steady germination of Rothko's mature style, as the colors abandon their attachment to the natural world in favor of hovering planes of pure color. These attributes would find their ultimate expression just two years later in the debut of Rothko's mature work in 1949—the year his first paintings of saturated, color-soaked clouds appeared. Indeed, the *Multiform* paintings of 1946 - 1949 are of crucial importance in understanding the artist's *oeuvre*, providing the fundamental building blocks of his technique, while also allowing for a uniquely rich viewing experience.

Having been created over an intensive three-year period, the *Multiforms* comprise an important body of work, where Rothko wrestled with the lingering effects of his earlier, Surrealist-derived style in favor of a freer, more loosely defined set of parameters. The expression of pure color would slowly reveal itself, as the artist attempted to exorcise the remaining vestiges of representational imagery that lingered from his previous work. "As he works toward...eliminating recognizable forms altogether, Rothko's paintings grow beautiful, reaching out to a viewer with their sensuous color," James Breslin, Mark Rothko's biographer, has described (J.E. Breslin, *Mark Rothko: A Biography*, New York, 1993, p. 235). Indeed, the viewer freely delights in the ravishing effects of Rothko's shimmering, jewel-like forms in *Untitled*, whose vividly-colored imagery ranges in hue from verdant green to soft white, gray-tinged lavender and a gamut of reds. Red is perhaps Rothko's most significant color, and it demonstrates its full spectrum in *Untitled*, veering toward crimson in some areas, whilst displaying magenta, rose and cherry hues in others. Upon prolonged viewing, these delicate red passages slowly open up to blossom and breathe, having been infused with subtle peach underlayers. This lends an unparalleled degree of richness and depth heretofore not seen in Rothko's work, sowing the seeds for the techniques that would become a hallmark of his signature style. Elsewhere, a delicate blend of







lavender-tinged gray makes up the painting's nebulous perimeter, where thinned down pigment creates a series of translucent scrim. Hovering clouds of delicate white pigment linger nearby. They emerge from the painting's lower register like smoke bubbling up from a genie's bottle, settling in among the more brightly colored forms to work their subtle pictorial magic.

In his quest to create a more universal pictorial language, one he felt capable of expressing the 'tragedy, ecstasy and doom,' of the human experience, Rothko gradually eschewed even the most abstract imagery. He eventually came to settle upon the hovering planes of pure color that define his mature style. These heroically scaled paintings, with their luminous, glowing rectangular clouds of sumptuous color, engulf the viewer within their mysterious realm. In *Untitled*, pure color begins its multi-year task of shaking off its association to the natural world. Certain imagery still carries over from earlier paintings as Rothko sought to eliminate the traces of imagery he had previously believed so strongly in, but any attempt to define them, or locate their origins in the physical world, is an exercise in vain. Instead, these hovering elements exist, as Dr. David Anfam has so eloquently described, in "a state of...flux that perpetually materializes, dissolves and re-forms," while the artist attempts to exorcise the ghosts of representation (D. Anfam, "Rothko's Multiforms: The Moment of Transition and Transformation," in D. Blau, ed., *Mark Rothko: Multiforms: Bilder von 1947 - 1949*, exh. cat., Galerie Daniel Blau, Stuttgart, 1993, p. 28).

At this point in his career, Rothko began to experiment with saturating the canvas in ever thinner and more translucent applications, in some instances even applying thinned-down oils to the canvas "sizing" that acted as a protective first layer. So, too, did Rothko probe the varying degrees of opacity of the oil paint he employed, even adding egg in certain cases to white pigment in order to modify its translucency. This was a time of innovation, where the artist wrestled with a multiplicity of techniques. In *Untitled*, the degree to which he is able to vary the opacity of the oil paint that he used is staggering to behold, ranging from dense passages to the thinnest scrim. Here, he's accomplishing the thinned down "veils" of translucent

pigment that will come to define his mature work, creating an intricate and complex layering, while experimenting with the effect that one color might have upon the next when placed together, as if stacked pieces of stained glass. In *Untitled*, the series of floating white clouds display a rather unusual effect, seeming to contain the principles of "opaque translucence," whereby the viewer is able to peer through the paint to the layers of deeper green and grays beneath, but the paint itself remains resolutely upon the surface like a thick, white cloud. Other paintings from the *Multiforms* series reveal Rothko accomplishing similar goals, at times even using the palette knife to score and scrape the painting's surface. Curiously, just as natural forms begin to dissolve into oblivion, charcoal lines make a brief reprisal. In *Untitled*, Rothko uses charcoal to delineate a series of meandering, calligraphic lines running through the painting's middle section, and this lingers with a sort of *dernier cri* as he finally pushes forward to the great, unseeable future.

"I think of my pictures as dramas," Rothko has explained. "The shapes in the pictures are performers... Neither the action nor the actors can be anticipated, or described in advance. They begin as an unknown adventure in an unknown space. It is at the moment of completion that in a flash of recognition, they are seen to have the quantity and function of that which was intended" (M. Rothko, quoted in M. Rothko, *Writings on Art*, 2006, p. 58). Indeed, the *Multiform* paintings bear witness to this crucial era, where the artist joined in the drama of his own paintings, delving into the unknown in his quest to create an utterly new, heroic body of work. *Untitled* is a lingering relic from this crucial era, an operatic creation that prefigures the *gravitas* of Rothko's mature paintings, whilst demonstrating the importance of this significant period in the artist's life. "It would be a mistake...to treat the *Multiforms* only as transitional paintings, still somewhat scattered in power when compared to the classic Rothkos," the art historian Mark Stevens has written. "While anticipating the later pictures, we should also enjoy the *Multiforms* for themselves—works marvelously in flux, all the elements in place, the string still not pulled taut" (M. Stevens, "Mark Rothko," in *op. cit.*, 1992, p. 12).

Jackson Pollock, *Moon Woman*, 1942. Peggy Guggenheim Foundation, Venice. © 2019 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: Peggy Guggenheim Foundation, Venice, Italy / Bridgeman Images.

Arshile Gorky, *Agony*, 1947. Museum of Modern Art, New York. © 2019 The Arshile Gorky Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Opposite page: Present lot illustrated (detail).

51B MILTON AVERY (1885-1965)

White Moon

signed and dated 'Milton Avery 1957' (lower right)
oil on canvas
50 x 38 in. (127 x 96.5 cm.)
Painted in 1957.

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

PROVENANCE:

Milton Avery Trust, New York
Riva Yares Gallery, Scottsdale
Private collection, California, 1999
Riva Yares Gallery, Scottsdale
Private collection, Illinois, 2003
Richard Gray Gallery, Chicago and New York
Acquired by the present owner from the above, 2009

EXHIBITED:

New York, Whitney Museum of American Art, *Milton Avery*, February-March 1960, p. 26, no. 26 (illustrated).
Woodstock Artists Association, *Milton Avery Memorial Exhibition*, September 1965, no. 6.
Washington, D.C., Esther Stuttmann Gallery, *Milton Avery*, April-May 1966.
Birmingham Museum of Art, *Milton Avery*, October-November 1968, no. 6 (illustrated).
Washington, D.C., Smithsonian Institution, National Collection of Fine Arts; New York, Brooklyn Museum; Columbus Gallery of Fine Arts, *Milton Avery*, December 1969-May 1970, no. 87 (illustrated).
Keene, Louise E. Thorne Memorial Art Gallery, Keene State College; Manchester, Currier Gallery of Art; Williamstown, Williams College Museum of Art, *The Sea by Milton Avery*, September-October 1971, no. 20.
Boca Raton Center for the Arts, *Milton Avery: Major Works*, January 1982.
Corpus Christi, Firebird Gallery, *Avery at the Sea*, June-July 1983.
New York, Grace Borgenicht Gallery, Inc., *Milton Avery: Seascapes*, January 1987, n.p. (illustrated).
Miami, Center for the Fine Arts, *Milton Avery: A Singular Vision*, February-April 1988, pp. 12 and 41, no. 26 (illustrated in color).
New York, Grace Borgenicht Gallery, Inc., *Milton Avery: Sun and Moon Paintings*, January-February 1992.
New York, André Emmerich Gallery, *Milton Avery: Pictures Never Shown*, March-April 1996.
Scottsdale and Sante Fe, Riva Yares Gallery, *Milton Avery: Major Paintings 1929-1962*, March-July 1999, p. 32 (illustrated).
Milwaukee Art Museum; West Palm Beach, Norton Museum of Art, *Milton Avery: The Late Paintings*, November 2001-May 2002, pp. 11, 77 and 104, pl. 32 (illustrated in color).
Amagansett, Karma, *Before Midnight*, August 2016.

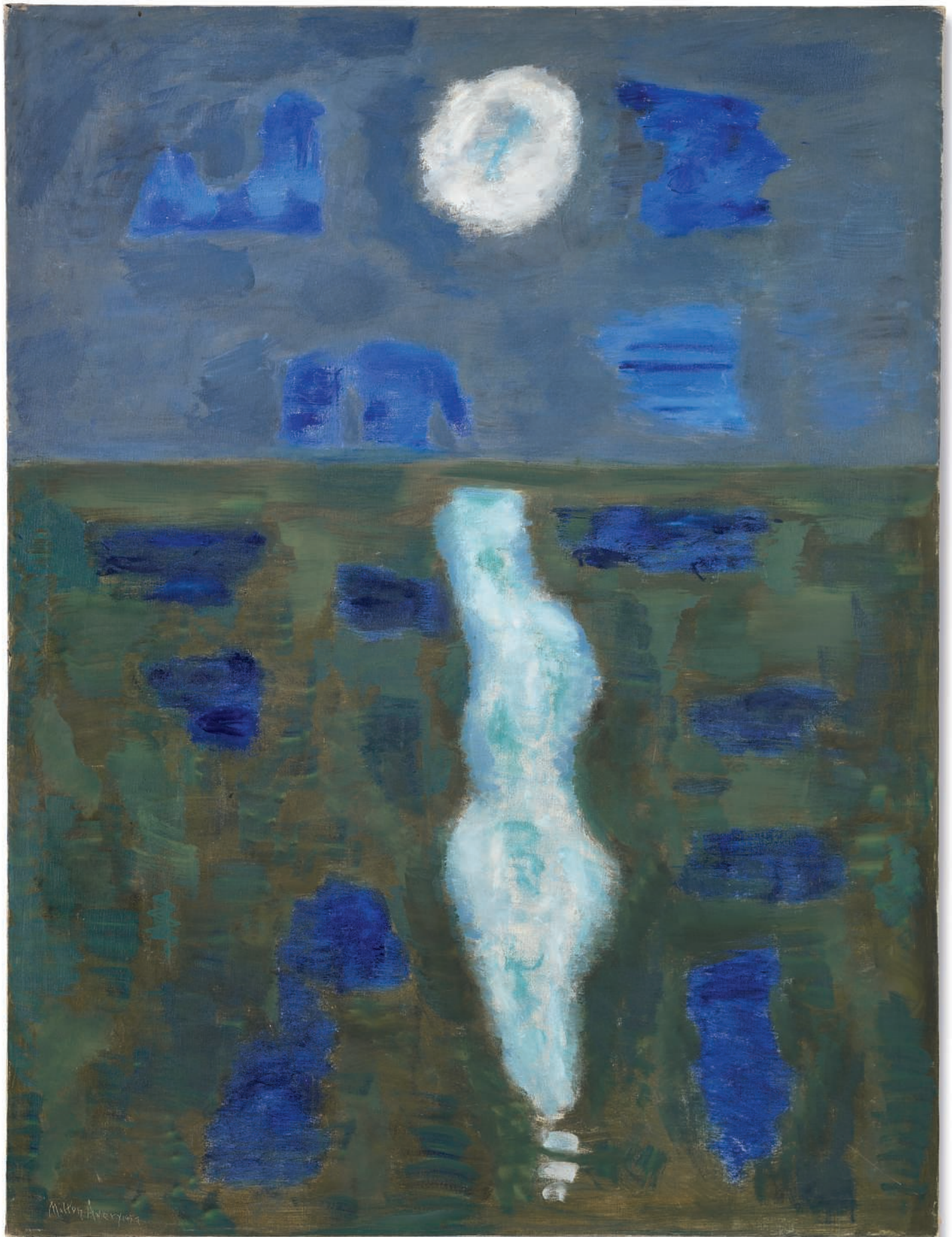
“The conviction of greatness, the feeling that one has in the presence of great events, was immediate on encountering his work...”

—Mark Rothko

LITERATURE:

M. Swenson, “Milton Avery,” *Arts Yearbook*, no. 3, 1959, p. 112.
R. M. Coates, “The Art Galleries: Milton Avery and Lee Gatch,” *New Yorker*, New York, 20 February 1960.
F. Getlein, “Art: Impressive Exhibit of Milton Avery’s Work,” *Washington Sunday Star*, 3 April 1966.
B. L. Grad and S. M. Avery, *Milton Avery*, Royal Oak, 1981, p. 18.
B. L. Grad and O. J. Rothrock, *Milton Avery Monotypes*, Princeton, 1977, p. 10.
Milton Avery, exh. cat., New York, Whitney Museum of American Art, 1982, pp. 21 and 24, no. 9 (illustrated).
R. Hobbs, *Milton Avery*, New York, 1990, pp. 10, 204 and 209 (illustrated in color).
Milton Avery: The Late Paintings, exh. cat., Milwaukee Art Museum, 2001, pp. 11, 77 and 104, pl. 32 (illustrated in color).
Milton Avery Nudes, 1930-1963, exh. cat., Boca Raton Museum of Art, 2005.
W. C. Agee, et al., *Milton Avery: Early Works on Paper and Late Paintings*, New York, 2018, pp. 15, 19 and 33 (illustrated in color).

One of the greatest American modernists, whose color harmonies rival that of Matisse, Milton Avery’s impact on postwar art remains a vital force, one that continues to be rediscovered and appraised in the years since his passing in 1965. He has been described as America’s greatest colorist, or simply put, the “American Fauve,” and throughout his life, Avery continually simplified, reduced and pared down his still lifes, landscapes and portraits, greatly influencing the Abstract Expressionists and setting the stage for the Color Field painters and their non-objective paintings. This is perhaps best expressed by Mark Rothko, who, in delivering his important and heart-felt remarks at Avery’s memorial service in 1965, said, “Avery is first a great poet. His is the poetry of sheer loveliness, of sheer beauty... This alone took courage in a generation which felt that it could be heard only through clamor, force and a show of power...There have been several others in our generation



*“[Avery’s] last works...were
as fresh as though he were a
young painter...[with] the
authority of an old master.”*

—Adolph Gottlieb



who have celebrated the work around them, but none with that inevitability where the poetry penetrates every pore of the canvas to the very last tip of the brush. For Avery was a great poet inventor who invented sonorities never seen nor heard before. From these we have learned much and will learn more for a long time to come” (M. Rothko, quoted in 1965, reprinted in R. Hobbs, *Milton Avery: The Late Paintings*, exh. cat., Milwaukee Art Museum, 2001, p. 9).

Painted during the summer of 1957 while Avery vacationed in Provincetown, Massachusetts, *White Moon* is a major example of his acclaimed late work, veering closer to pure abstraction than ever before. In *White Moon*, the artist creates pure visual poetry capturing the rising moon over Provincetown Bay. The celestial body is reduced to a glowing, luminous orb that is suspended within a flattened plane of pure color, and its shimmering reflection in the dark ocean waters below transcends

the realm of representation to become an independent abstract design. Obvious parallels to Adolph Gottlieb’s *Bursts* and Mark Rothko’s sumptuous bands of hovering color come readily to mind when viewing *White Moon*, and indeed, the summer of 1957 found these three artists reunited together in Provincetown. Having been friends since the 1930s, they each experienced a turning point that summer; Gottlieb’s *Bursts* emerged around this time and Rothko’s palette deepened, veering toward the wine-soaked coloration of the Harvard murals. The mutual admiration they had for each other is apparent. In Gottlieb’s words, Avery, the “American Fauve,” was “one of the few great painters of our time” (A. Gottlieb, quoted in R. Hobbs, *op. cit.*, 2001, p. 9).

Avery’s paintings had long displayed a lasting and persistent trend toward abstraction, but the serendipitous environment of the summer of 1957 allowed the artist’s flair for abstraction to reach new heights. “There are certain seascapes Avery painted in Provincetown in the summers of 1957 and 1958 that I would expect to stand out in Paris, or Rome, or London,” the art critic Clement Greenberg declared (C. Greenberg, quoted in R. Hobbs, *ibid.*, p. 85). Painted that summer, *White Moon* exemplifies the radically simplified arrangement of abstract forms that marks the apotheosis of Avery’s work in this crucial era.

In *White Moon*, Avery has transformed the effect of moonlight on a summer night into its essence, where the exquisite balance of the lingering, pale moon as it rises over the darkened, shimmering waters of the Provincetown bay is simplified, schematized and re-born. This stunning, large-scale arrangement is boldly incandescent despite its depiction of a midnight scene. Reduced to a simple white orb, the moon hangs in suspension within a darkened night sky, where brushy, gestural passages of bright blue enliven and add depth to the darker blue background. Below that, the glimmering reflection of the moon as it dances and wriggles along the murky black waters is captured to stunning effect, as the moon’s reflection becomes an abstract form in its own right. One can’t help but associate Gottlieb’s *Bursts*, with their iconic depiction of order and

chaos, in the arrangement of Avery's *White Moon*. So, too, does the painting perfectly embody the feeling of nighttime on the ocean, especially "how the halo looks around the moon, and what moonlight does to objects, and how a wave turns over" as the art historian Robert Hobbs described *White Moon* in his seminal book on Avery's *Late Paintings* (R. Hobbs, quoted in *Ibid.*, p. 18). The mesmerizing moonlit atmosphere of Peter Doig's canoe paintings, too, come readily to mind.

The summer of 1957 marked a turning point for Avery, in which his canvases began to shake off the remnants of representational form in favor of sheer abstraction, where his consummate blend of complementary and contradictory colors is allowed to shine to their utmost. Avery had originally met Gottlieb and Rothko at the end of the 1920s, when those young artists were in their mid-twenties. Both Gottlieb and Rothko had found a natural kinship in the older Avery, who served as both mentor and friend. During the summer of 1957, the three converged in Provincetown, Massachusetts for what would be the last time. Having met as younger, unestablished artists, that summer in Provincetown found them all to be equally successful working artists, and each would have their own museum retrospectives in the coming years- Gottlieb at the Jewish Museum in the fall of 1957, Rothko at the Phillips Collection in 1960 and Avery at the Whitney Museum of American Art also in 1960. In reconstructing those crucial few months, the impact each artist asserted on the other is profound: "Provincetown in 1957...encouraged a congenial social atmosphere in which to pursue what is essentially a solitary task. Not only did Milton begin to paint larger that summer, he began to paint in oils, which was quite unusual for him during summer months" (P. Cavanaugh, "The Provincetown Summers," in *Coming to Light: Avery, Gottlieb, Rothko*, exh. cat., Knoedler & Company, New York, 2002, p. 14). Indeed, the

scale of Avery's work drastically increased, and he began painting directly onto canvas rather than make preparatory sketches that were later finished in the studio. Nathan Halper, owner of the Provincetown art gallery HCE Gallery, remembered Avery as saying he wanted to paint larger works "like the abstract boys" (N. Halper, quoted in *op. cit.*, 2001, p. 100).

That summer Avery also received a visit from the influential art critic Clement Greenberg, who was in town over the Labor Day weekend visiting the artist Hans Hofmann. Greenberg was greatly impacted by what he saw in Avery's paintings and dedicated a lengthy article in *Arts* magazine later that year. For Greenberg, Avery's work presaged the chromatic harmonies of the Color Field painters of the 1960s. As Robert Hobbs reminds us, it should be noted that Avery was painting in a color field style long before Clement Greenberg "discovered" Helen Frankenthaler in 1953, "painting in luminous, transparent washes that reinforced the flatness of the canvas" (R. Hobbs, quoted in *op. cit.*, 2001, p. 15), and during that summer in Provincetown, his paintings became even more abstracted, in dialogue with Rothko and Gottlieb.

Avery was an artist who constantly influenced and evolved through the decades. *White Moon* embodies the culmination of his decades long artistic journey and his powerful legacy. In the opening lines of his eulogy, Rothko astutely and directly said of Avery, "I would like to say a few words about the greatness of Milton Avery. This conviction of greatness, the feeling that one was in the presence of great events, was immediate on encountering his work. It was true for many of us who were younger, questioning and looking for an anchor. This conviction has never faltered. It has persisted, and has been reinforced through the passing decades and the passing fashions" (M. Rothko, quoted in 1965, reprinted in R. Hobbs, *op. cit.*, 2001, p. 9)

Opposite page: Edvard Munch, *Moonshine*, 1895. National Gallery, Oslo. Photo: Erich Lessing / Art Resource, New York.

Peter Doig, *100 Years Ago (Carrera)*, 2001. Musée National d'Art Moderne, Centre Pompidou, Paris. © 2019 Artists Rights Society (ARS), New York / DACS, London.

Mark Rothko, *Untitled*, 1955. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: Art Resource, New York.

Adolph Gottlieb, *Blues*, 1962. Smithsonian American Art Museum, Washington, D.C. © 2019 Adolph and Esther Gottlieb Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: Smithsonian American Art Museum, Washington, DC / Art Resource, New York.





52B HELEN FRANKENTHALER (1928-2011)

Beach Horse

signed and dated 'Frankenthaler 59' (lower right)
oil on linen
35 x 154 in. (86.3 x 391.1 cm.)
Painted in 1959.

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

PROVENANCE:

André Emmerich Gallery, New York
Private collection
M. Knoedler & Co., New York
Private collection, California
Freedman Art, New York
Acquired from the above by the present owner

EXHIBITED:

New York, André Emmerich Gallery, *Helen Frankenthaler*,
March-April 1959.
New York, The Jewish Museum, *An Exhibition of Oil Paintings by
Helen Frankenthaler*, January-March 1960, pp. 9 and 16, no. 12
(illustrated).
Provincetown Art Association and Museum, *Abstract Climates:
Helen Frankenthaler in Provincetown*, July-September 2018,
pp. 56-57 and 81 (illustrated in color).

LITERATURE:

After Mountains and Sea: Frankenthaler 1956-1959, exh. cat.,
New York, Solomon R. Guggenheim Museum, 1998, p. 93.
Painted on 21st Street: Helen Frankenthaler from 1950 to 1959,
exh. cat., New York, Gagosian Gallery, 2013, pp. 101, 103 and 141
(illustrated in color).







Flap: Present lot illustrated (detail).

Helen Frankenthaler, *Mountain and Sea*, 1952. National Gallery of Art, Washington, D.C. © 2019 Helen Frankenthaler / Artists Rights Society (ARS), New York.

Frank Stella, *Ileana Sonnabend*, 1963. © 2019 Frank Stella / Artists Rights Society (ARS), New York.

Opposite page: Installation view, *Helen Frankenthaler*, Jewish Museum, New York, January – March 1960 (present lot illustrated). Photo: © 2019 Estate of Rudy Burckhardt / Artists Rights Society (ARS), New York. Artwork: © 2019 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

Opposite page: Installation view, *Helen Frankenthaler*, André Emmerich Gallery, New York, March 30 – April 25, 1959 (present lot illustrated). Photo: © 2019 Estate of Rudy Burckhardt / Artists Rights Society (ARS), New York. André Emmerich Gallery records and André Emmerich papers, 1929 – 2008. Archives of American Art, Smithsonian Institution. Artwork: © 2019 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.



Executed on a grand scale, Helen Frankenthaler's *Beach Horse* of 1959 is a brilliant iteration of her signature soak-stain technique. In this, the only known shaped canvas ever produced by the artist, the sheer variety of painterly application is astounding. Brushed, stained, dripped or splattered, the thinned-down pigment melds into the flat canvas surface. Delicate passages of mossy green, shimmering turquoise and bright blue coalesce alongside earthen browns and strokes of red, all of which are interspersed by passages of bright white. To the left, an empty white field provides a visual foil to the sumptuous imagery of its painterly neighbor, which is sectioned off by strokes of bright yellow. The period in which *Beach Horse* was created has been described as one of Frankenthaler's most productive, coming on the heels of her marriage to the painter Robert Motherwell in 1958 and their extensive honeymoon spent traveling through France and Spain. Frankenthaler selected *Beach Horse* for her

first solo exhibition at André Emmerich Gallery in March of 1959, and again in 1960 for her retrospective at the Jewish Museum in New York, where it was displayed along with *Mountains and Sea*, and several other key works from this seminal period. Having been acquired by the artist Frank Stella, the painting was executed at a time when Stella himself was exploring the shape of the traditional canvas, removing sections he deemed superfluous.

Of paramount importance in Frankenthaler's work is her keen sense of balance, in which considerable areas of blank canvas give voice to the compelling imagery contained therein. In *Beach Horse*, she creates a unique and masterful composition where passages of white are used to buttress the abstract forms she creates, as familiar shapes emerge only to disappear back into themselves. Its horizontal format imparts a feeling of landscape, and Frankenthaler uses strong diagonals to bring the viewer deeper into the painting, playing on the techniques for establishing perspectival distance. Slender strokes of thinned down and splattered red paint rush upwards, compelling the eye further back into recessionary space. The entire scene is viewed as if through an archway, where subtle areas of mossy green and atmospheric clouds of turquoise and gray create a rounded opening, as if the entire scene has been viewed through the mouth of an immense cave. Right of center, a passage of yellow and cobalt blue resembles the setting sun over a body of water—presumably the beach to which the title corresponds.

In *Beach Horse*, Frankenthaler's abstract imagery both confirms and denies any resemblance to the natural world, creating a tantalizing puzzle for the viewer to unravel. Using thinned down pigment as a way of drawing, she delineates forms that tease the viewer's imagination; they do not sit on the canvas surface and pretend to be something else, but rather meld into it, joining the flat plane of the two-dimensional painting. This sense of push and pull is one of the hallmarks of Frankenthaler's work, a



***“I liked the painting a lot ...
the raw canvas, the empty space...
put together with the other space
that’s so filled up...
The painting is terrific.”***

—Frank Stella

fundamental aspect resulting from her early studies with the artist Hans Hofmann. It also corresponds with the principles of Modernist painting espoused by the influential art critic Clement Greenberg, with whom she was engaged in a romance before marrying Robert Motherwell in 1958.

The art historian and former Museum of Modern Art curator John Elderfield has called the period of 1957 – 1959 the most productive, in terms of its quality, of Frankenthaler’s career. These works are seen to have developed from the techniques she honed while painting *Mountains and Sea*, her breakthrough of 1952. Having seen Jackson Pollock’s drip paintings in the early 1950s, Frankenthaler learned that she could free the canvas from its stretcher, placing it directly on the floor of the studio and pouring thinned-down oil paint in the same manner that Pollock had. “Taking paintings off the easel introduced a whole new space and manner of painting,” she said. “Easel painting had been more of a window than a wall. Once freed from the easel, and not confined to an edge, corner, or particular size, your vision can go on forever” (H. Frankenthaler, quoted in *After Mountains and Sea: Frankenthaler 1950-59*, exh. cat., Solomon R. Guggenheim Museum, New York, 1998, p. 44). She created ever larger works in which much of the unfinished canvas was allowed to exist alongside the subtle forms she created by slowly pouring pigment and allowing it to soak into the fabric surface. She employed chance and control in equal measure, though she eschewed much of the heroic gestures and emotional angst of Abstract Expressionism, creating instead a more finely-tuned, lyrical style that allowed her to forge her own, unique path.

In 1959, the same year that *Beach Horse* was created, Frank Stella had embarked upon his iconic series of *Black Paintings*, where he applied concentric bands of black enamel onto unprimed canvas. Using a wide brush, he applied thin coats of black paint, leaving a hair’s breadth of bare canvas between each successive band. Now recognized as pinnacles of Minimalist painting, Stella’s *Black Paintings* made manifest his belief that painting should not pretend to be anything other than “a flat surface with paint on it—nothing more” (F. Stella, quoted in D. Bourdon, “A New Cut in Art: Oddly Shaped Canvases by Frank Stella Challenge Viewers,” *Life*, 19 January 1968, n.p.). This sentiment dovetails neatly with Frankenthaler’s soak-stain technique, in which the thinned down pigment became impregnated within the fiber of the canvas material. It is therefore not surprising, then, that Stella would gravitate toward *Beach Horse*, especially given the unique properties of its oblique angle and its clever blend of Minimalist and Abstract Expressionist gesture. “I always had in my mind that I wanted to have a painting of Helen’s,” Stella has said. When asked why he gravitated toward the present work, he replied, “I liked the painting a lot ... the

raw canvas, the empty space, you know, put together with the other space that’s so filled up.... The painting is terrific” (F. Stella, quoted in an interview conducted by Christie’s, February 2019).

The year *Beach Horse* was painted Frankenthaler had come full circle, creating highly complex paintings full of splashed and splattered paint rendered on increasingly larger scale that rivaled the bravura and gravitas of both de Kooning and Pollock. She had been featured in *Time* magazine, and had her work acquired by major American museums, including the Museum of Modern Art. Her paintings featured in several prestigious exhibitions that year, including *documenta* in Kassel, the São Paulo Biennial and in the first Paris Biennale where she won first prize. By 1961, however, her style would change dramatically, in favor of the colorful abstractions loosely defined on bare canvas for which the Color Field School became known. “A true work of art grows on you,” Frankenthaler has said in an interview that can be seen to sum up the technique she spent a lifetime pursuing. “It communicates order and truth.... Great art is a manifestation of that magic, that indescribable thing that is the gift. It had to be created. That’s part of the gift, and the strong will of art. The making of art starts with chaos and is resolved into order, which can make it beautiful” (H. Frankenthaler, quoted in *Ibid.*, pp. 44-45).



53B ELLSWORTH KELLY (1923-2015)

Lake

signed, inscribed and dated '#644 KELLY 1982' (on the overlap); signed, inscribed and dated again '#644 KELLY 1982' (on the stretcher)

oil on canvas

93 x 148 in. (236.2 x 375.9 cm.)

Painted in 1982.

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

PROVENANCE:

Blum Helman Gallery, New York

Acquired from the above by the present owner, *circa* 1982

"My paintings are about the memory of things."

—Ellsworth Kelly

EXHIBITED:

New York, Blum Helman Gallery, *Johns, Kelly, Serra*,
May-June 1982.

LITERATURE:

K. Sachs, "Cézanne and Kelly: Painting through color," *Cézanne and Beyond*, exh. cat., Philadelphia Museum of Art, 2009, pp. 442-443, fig. 16.9 (illustrated in color).





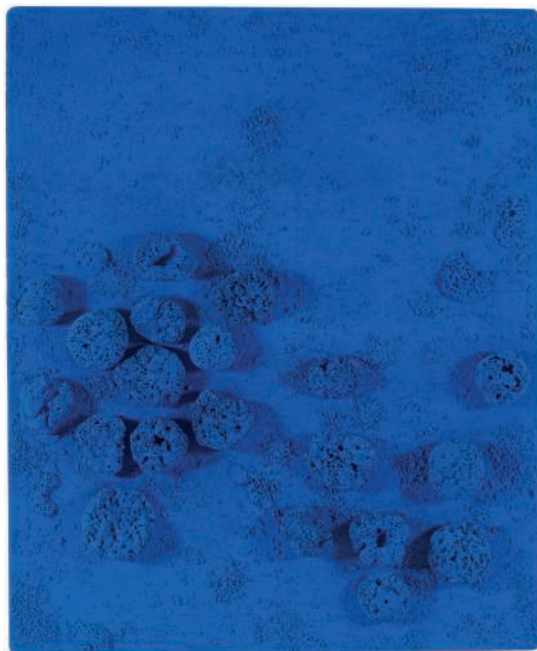


Flap: Ellsworth Kelly, Spencertown, New York, 1982. Photo: Jack Mitchell / Getty Images. Artwork: © Ellsworth Kelly Foundation, Courtesy Matthew Marks Gallery.

Yves Klein, *Do-Do-Do*, (RE-16), 1960. © Succession Yves Klein c/o Artists Rights Society (ARS), New York / ADAGP, Paris 2019. Photo: Banque d'Images, ADAGP / Art Resource, New York.

Paul Cézanne, *The Gulf of Marseilles Seen from L'Estaque*, circa 1885 (source image for the present lot), Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, NY.

Opposite page: Present lot illustrated (detail).



Ellsworth Kelly's *Lake* is the first of two paintings inspired by Paul Cézanne's masterpiece *The Gulf of Marseille Seen From L'Estaque*, circa 1885, (Metropolitan Museum of Art, New York). In the late 19th century the French artist revolutionized the nature of painting by using color to define form as he rendered the landscape of his beloved Mediterranean in discreet passages of blue, green and warm ochres. A century later Kelly took this idea a step further, arguing that color is form, and using the chromatic brilliance of the pigment to control the parameters of his finished canvas. The present

work is one of two paintings based on Cézanne's seascapes; its sister painting, *Lake II*—painted 20 years later in 2002—was acquired by the Beyeler Foundation in Riehen, Switzerland the year after it was completed. Together, these two large scale canvases by one of the period's most radical and innovative artists not only pay homage to one of the most important painters in the artistic canon, but also continue the dialogue by taking the debate that Cézanne started to its natural conclusion.

As a teenager, Kelly's mother had given him an art history book, and one work in particular stood out—Cézanne's haunting *Chestnut Trees at the Jas de Bouffan*, circa 1885-86 (Minneapolis Institute of Art). "When I was young, about fifteen or sixteen," Kelly recalled, "my mother got me a book of masterpieces from the beginning of painting—from Giotto to Grant Wood... My favorite painting was the chestnut trees of Cézanne...the black branches against the sky. I took it out and put it up" (E. Kelly, quoted by K. Sachs, "Cézanne and Kelly: Painting Form through Color," in J. Rishel & K. Sachs, *Cézanne and Beyond*, exh. cat., Philadelphia Museum of Art, 2009, p. 433). The stark silhouettes of the trees set against a pallid gray sky began to lay the seeds of an idea in Kelly that color could play an important, if not pre-eminent, role in determining form. "I want the painting shape and color to come into the room, not be a painting, but a presence," he said (E. Kelly, quoted by K. Sachs, *ibid.* p. 443).



Throughout his career, Kelly sought to eradicate all forms of objectivity from his paintings. Taking memories, and utilizing glimpses of shapes or silhouettes seen in nature or architecture, the artist eliminated all figurative references from them, leaving nothing but form and color. As such, his work can be viewed as an extension of the project started by Cézanne, both artists understanding what was of utmost importance was a new reality, initially inspired by something or someone real, and which then took on a life and meaning all its own.

Thus, a chance glimpse of an unidentified lake prompted Kelly to recall one of his favorite paintings, and with his unique brand of aesthetic economy, he produced a striking canvas with both a powerful personal and aesthetic resonance. As the artist himself recalled, "There was a L'Estaque painting [at the Metropolitan Museum of Art] by Cézanne, sixty to seventy five percent of it has water. Water is a blue shape. I was reminded of the bay in that painting when I saw a lake on top of a hill, and I made a sketch of it. The painting [*Lake*] was done in 1982. Now I realize the things I attracted to when I was very young have resulted in other things. It was an indirect influence. Every time I go to the Met I would touch base with that picture, the shape of the bay, blue water against green landscape.

"Art seemed to me like something of the past.

I wanted to get onto to something new. I was searching for another way to compose a picture."

—Ellsworth Kelly

'This is the painting I really like best in the whole museum.' And I said: 'Why is it that way?' you see, I guess it's because of the blue, the dominance of the blue" (E. Kelly, quoted by K. Sachs, *ibid*, p. 442).

Paintings such as *Lake* are some of the most enduring forms of Ellsworth Kelly's long and distinguished career. The simple marriage of form and color belies the complex and deeply thought out artistic process that is the artist's signature and which enables him to create incredibly powerful and emotional works. He created works of startling visual intensity, lyrically distilling visual experiences rooted in nature, which he transformed into pure abstraction through flat planes of color. His art has influenced some of the most significant artistic movements of the past half century, yet remained distinctly his own. "I have worked to free shape from its ground," he once commented, "and then to work the shape so that it has a definite relationship to the space around it; so that it has a clarity and a measure within itself of its parts (angles, curves, edges and mass); and so that, with color and tonality, the shape finds its own space and always demands its freedom and separateness" (E. Kelly, quoted in *Ellsworth Kelly: Recent Paintings and Sculptures*, exh. cat., New York, 1979, p. 7).



alism



54B LUCIO FONTANA (1899-1968)

Concetto spaziale, Attese

signed, titled and inscribed 'l. Fontana "Concetto Spaziale" ATTESE Se domani c'è il sole vado a Varese a trovare arturo' (on the reverse)

waterpaint on canvas

28 $\frac{7}{8}$ x 23 $\frac{3}{4}$ in. (73.3 x 60.2 cm.)

Executed in 1965-1966.

\$2,200,000-2,800,000

PROVENANCE:

Svensk Franska Konstgalleriet, Stockholm

G. Von Platen, Stockholm

Anon. sale; Christie's, London, 28 June 1990, lot 458

Private collection, London

Anon. sale; Sotheby's, London, 21 October 1999, lot 27

Acquired at the above by the present owner

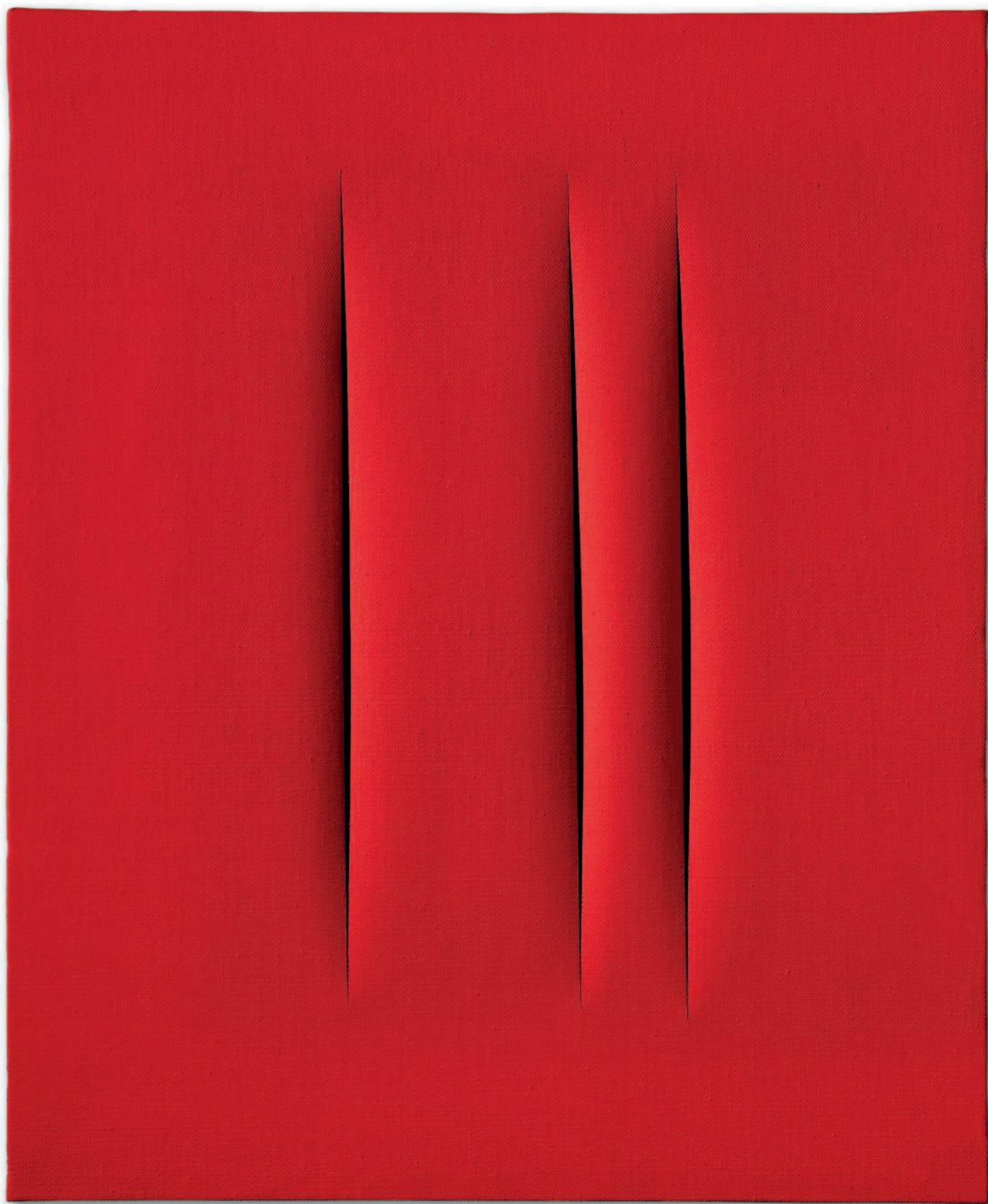
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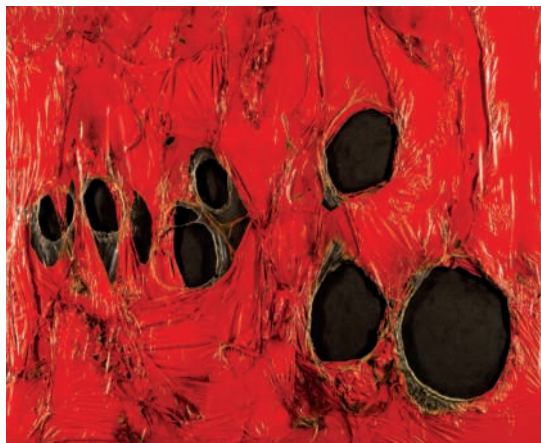
Tokyo, Art Point Contemporary, *Lucio Fontana*, 1991, no. 11
(illustrated in color).

LITERATURE:

E. Crispolti, *Lucio Fontana, Catalogo ragionato di sculture, dipinti, ambientazioni*, vol. II, Milan, 2006, p. 821, no. 65-66 T 22
(illustrated).

Previous spread: Lucio
Fontana, 1964. Photo: Ugo
Mulas © Ugo Mulas Heirs. All
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2019 Artists Rights Society
(ARS), New York / SIAE, Rome.





Alberto Burri, *Rosso Plastica*, 1963. © 2019 Artists Rights Society (ARS), New York / SIAE, Rome.

Ugo Mulas, *L'Attesa (Expectation)*, 1964. Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Artwork: © 2019 Artists Rights Society (ARS), New York / SIAE, Rome.

Ugo Mulas, *L'Attesa (Expectation)*, 1964. Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Artwork: © 2019 Artists Rights Society (ARS), New York / SIAE, Rome.

Ugo Mulas, *L'Attesa (Expectation)*, 1964. Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Artwork: © 2019 Artists Rights Society (ARS), New York / SIAE, Rome.

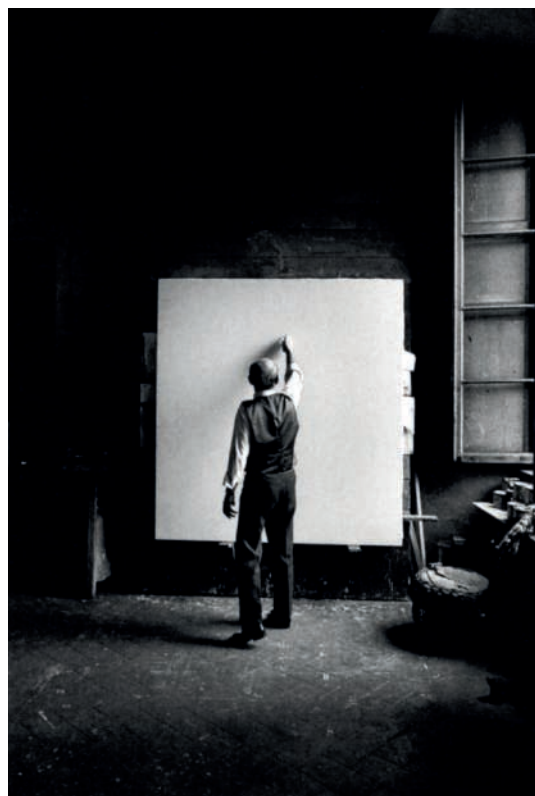
Ugo Mulas, *L'Attesa (Expectation)*, 1964. Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Artwork: © 2019 Artists Rights Society (ARS), New York / SIAE, Rome.

The unrivaled elegance of the incisions cut into the surface of Lucio Fontana's *Concetto spaziale, Attese* have made them among the most iconic marks of postwar art. Here, a trio of parallel lines traverses down the surface of the support, piercing the sanctity of the canvas, and forever changing the parameters of painting. Cut into a canvas of sumptuous red with the seductive quality which recalls the evocative forms of the Baroque sculptor Bernini, these openings are not destructive slashes or cuts, instead they are Fontana's response to the question that has obsessed every artist through the generations; how can art improve on what has gone before and continue to be relevant to the age in which it was created? Fontana's solution was to move away from using the canvas merely as a support for the medium of paint and instead incorporate it fully into the body of the work, thus opening up, both literally and figuratively, a

whole new dimension of possibilities to further advance the course of art.

As the founder of the post-war Spatialist movement, Fontana was concerned with releasing artists from what he saw as the stifling traditions of academic art history. As the space age dawned, the artist wanted to create art for a new era; art that would show the real space of the world. His solution was to break through the surface of the canvas and for the first time introduce a third dimension into the world of painting. Like portals to another dimension his incisions began to explore a hitherto unexplored world akin to the uncharted territories of the cosmos. *Concetto spaziale, Attese* is a perfect evocation of Fontana's objectives with its delicate cuts echoing the vastness of the universe. Behind each one lies the darkness of an infinite space, full of possibilities and mystery. With deliberate and careful flicks of his wrist, Fontana produces elegant incisions which literally open the canvas to new possibilities and interpretations. Enforcing the three-dimensional nature of the canvas, Fontana brings his earlier incarnation as a sculptor to the practice of painting, combining its different processes to forge a hybrid object that is no longer constrained by traditional classifications.

The importance of Fontana's background as a sculptor is clear in his decision to transform the canvas from a two-dimensional surface into a three-dimensional object. Furthermore, with his *Concetto spaziale, Attese* he is not only transforming the canvas but in addition, Fontana incorporates the physical act of cutting into the work so it becomes an important part of the artistic process. These two tangible forces come to be the artist's medium and support, and the graceful gesture becomes his equivalent of using the brush on the surface of the canvas. There is a degree of beauty in the precision with which Fontana arrives at the results; no mess, no hesitation, just cool,



controlled movement produced with scientific clarity. The cleanliness of the act brings about an almost religious purity.

The refinement of *Concetto spaziale, Attese* was achieved by overcoming a number of creative challenges. Fontana spent a significant amount of time and effort to find the specific combination of canvas, primer, paint and timing that would produce the exacting quality he was after. His greatest test was to find a way of cutting the canvas without compromising its tension and overall flatness. Eventually he developed a system that included treating the reverse so that it guaranteed a certain level of resilience and stiffness, while on the front he applied several layers of water-based house paint, with drying periods in between the layers so that no trace of a brush mark was left visible. In the present work, the paint itself is a layer of red with visual impact. While the canvas was still partially wet, he dragged a sharp blade swiftly through the fabric. The support then firmed and dried out with time, the cuts having been eased apart with the flat of the artist's hand. One of Fontana's close friends described this process as a 'caress,' the artist tenderly working on the canvas and physically engaging it to gently open each furl. These openings created a conduit for light to pass through the painting's surface, but Fontana has deliberately sealed the back with black tape in order to emphasize the sense of space and infinity lurking beyond.

Many of Fontana's 'cut' paintings include a personal inscription on the reverse, often denoting a particular thought or activity that was pertinent to the artist that day. On the reverse of this particular *Concetto spaziale, Attese*, Fontana has written "Attese/domani c'è il sole e vado a Varese a trovare Arturo," which translates as "tomorrow is sunny and I go to Varese to find Arturo." The Arturo in question is Arturo Schwarz, the Italian scholar, art

historian, poet and writer. He was an expert on Dada and Surrealist art, and the author of many books on Man Ray and Marcel Duchamp, including *The Complete Works of Marcel Duchamp* published in 1969.

Fontana's sublimely beautiful *Concetto spaziale, Attese* is a triumphal exploration of the totality of artistic practice. In Fontana's skilled hands, the canvas is opened up to extraordinary new depths of meaning and beauty. There are no distractions; instead Fontana has given us something that is emphatic, lending it a palpable sense of honesty and truth. The holistic nature of this luxurious red canvas succeeds in demonstrating the timeless beauty of art, fulfilling the dreams that Fontana had prophesied nearly two decades earlier when he laid the foundations for the Spatialist Movement. As he said at the time, "Art is eternal, but it cannot be immortal," the First Spatial Manifesto had declared, "We plan to separate art from matter, to separate the sense of the eternal from the concern with the immortal. And it doesn't matter to us if a gesture, once accomplished, lives for a second or a millennium, for we are convinced that, having accomplished it, it is eternal" (L. Fontana, quoted by G. Kaiserlian, B. Joppolo, M. Milani, reproduced in E. Crispolti & R. Siligato (ed.), *Lucio Fontana*, exh. cat., 1998, pp. 117-18).

"We have entered the space age, man has discovered the distances between earth and the planets, man's goal is to conquer them, man with his inventions of the last one hundred years has sped humanity to achieve the impossible—all this has influenced the artist's creative spirit."

—Lucio Fontana



55B DANIEL BUREN (B. 1938)

Peinture aux formes indéfinies

inscribed and dated '215 x 180 Juin 66' (on the overlap)
paint on cotton cloth with white and orange stripes, alternating and vertical, 8.7 cm. wide each
81½ x 70⅞ in. (206 x 180 cm.)
Executed in June 1966.

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

PROVENANCE:

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

LITERATURE:

A. Boisnard and D. Buren, *Daniel Buren: catalogue raisonné chronologique, 1964/1966, tome II*, Paris, 2000, p. 147, T II-297 (illustrated in color).

This work is accompanied by a certificate of authenticity, known as 'Avertissement,' which will be delivered by the artist in the name of the new buyer.

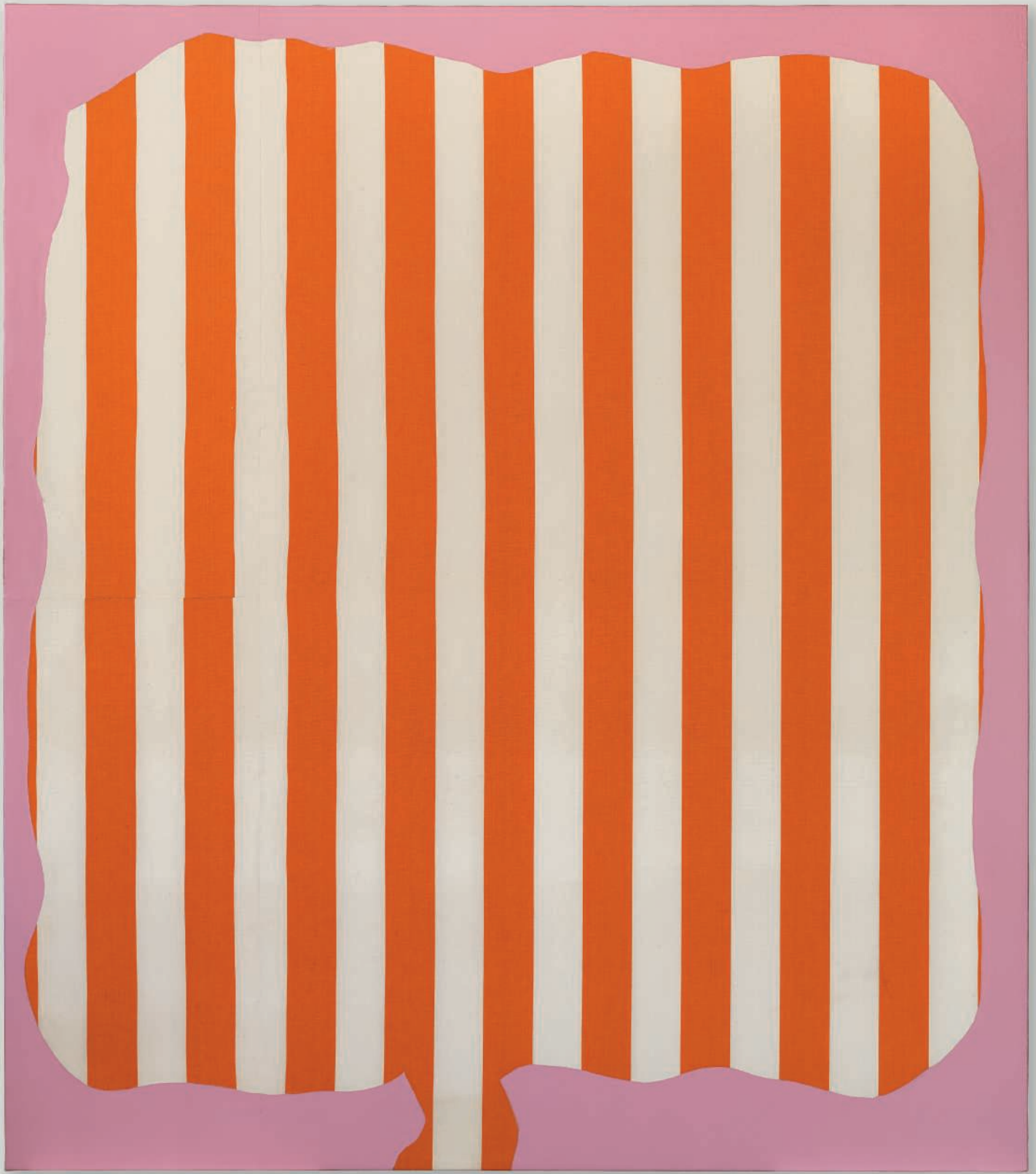
“Is the wall a background for the picture or is the picture a decoration for the wall? In any case, the one does not exist without the other.”

—Daniel Buren

One of the foremost figures working with institutional critique, Daniel Buren has been working with stripes since the mid-1960s. His consistency in employing this motif leads the viewer to consider not only the actual bands of white and color being extremely banal on purpose, but the surfaces and areas to which they have been affixed. *Peinture aux formes indéfinies* is a crucial work in Buren's evolution of his much-lauded practice. It signals his shift from strict painting to works *in situ*, sculpture, and the conceptual inquiry of site. Anne Rorimer notes, "Buren's work is rooted in the artist's initial search for ways to strip painting of illusionistic and expressive reference as per his decision in 1965 to reduce the pictorial content of his canvases to the repetition of mechanically printed, alternating white and colored vertical bands" (A. Rorimer, "Daniel Buren: From Painting to Architecture," *Parkett* 66, 2003, n.p.). Each work on striped fabric has the two extreme white stripes overpainted with acrylic paint, by establishing a simple but effective format early in his career, Buren has been able to apply his working methods to everything from canvases to streets to the interior architecture of the Guggenheim. Working exclusively *in situ* (meaning the site in question is regarded as part of the work) since the end of 1967, it was Buren's initial interest in painting which lead to the strength of his *oeuvre*. By questioning the nature of one of the most traditionally held notions of art, painting on a flat support, he was able to expand the accepted criteria for artistic inquiry. Using stripes as an activator, Buren draws attention away from illusionistic representation and the content of the picture plane, and instead places it on the external factors necessary for the viewing of art to exist.

Nearly square in its format, *Peinture aux formes indéfinies* is made up of cotton fabric alternatively woven with equal bands of color and white, along with artist-added paint. The vertical stripes are all the same width, the measurement of each bar is something Buren adopted

Photo-souvenir: *Peinture aux formes indéfinies*, June 1966, 81 1/8 x 70.7/8 in. (206 x 180 cm), © Daniel Buren / Adagp, Paris





for each of his works from this moment on, right up to the present day, and thus this initial fabric can be seen as the genesis of his iconic motif. The exact measure of these stripes—8.7cm or 3.42 in—has never been changed, whatever their specific use (walls, ceilings, floors, magazines, newspapers, books, architecture, on very small surfaces or on hundreds of meters square one...). No reductions, no enlargements, never in 54 years!

Most of the time, from the start of the series at the end of 1966, the two extreme colored stripes of the woven fabric, and then from 1967 the two extreme white stripes of the fabric, were overpainted with white acrylic paint, to put the striped woven material between ‘parentheses.’ With *Peinture aux formes indéfinies*, the use of brush and color neatly encapsulates the pattern except for one break in the border at the center bottom of the work, where the colored paint seems to leave (or enter) it. This application of color interrupts the visual impact of the fabric, and the push and pull of the woven fabric with the artist’s addition creates a complicated conversation between the use of the paint and its support. Guy Lelong remarked about this interplay, saying, “as soon as its outer stripes are painted over, the striped fabric necessarily evokes painting since it is directly confronted with it. A subtle dialectic is therefore established, since on the one hand the striped fabric evokes the painting partially covering it and, on the other, the form of the painted areas is dictated by the ground’s design” (G. Lelong, Daniel Buren, Paris, 2002, p.34).

Painted in the summer of 1966, *Peinture aux formes indéfinies* is a pivotal work on Buren’s trajectory toward institutional critique and one of the very last times a kind of a pink color was used instead of the white. By the end of the following year, the artist had abandoned his studio



and moved to the streets of Paris where he made his first site-specific works using his signature stripe motif. He began to term all his works “works *in situ*,” terminology he was the very first artist to introduce inside the art world. He also started to work with printed ink on paper that he glues directly on surfaces. Although ultimately creating a work in conjunction with a space or piece of architecture, Buren’s repetitive design allowed the viewer to discount the artist-made image, and instead question the art’s relationship to its surroundings. For his second one-man show in 1975 at the Municipal Museum of Mönchengladbach in Germany, Buren covered the walls with striped woven fabric and left spaces where the museum’s diverse individual exhibitions or part of its collection usually hung. This shifted the audience’s attention to the walls, but the spaces with a visible lack of content also held their own. Buren posed the question, “Is the wall a background for the picture or is the picture a decoration for the wall? In any case, the one does not exist without the other” (Daniel Buren: Around “Ponctuations,” Lyon, 1980, n.p.).

Works like *Peinture aux formes indéfinies* were crucial in working out the artist’s nascent ideas about space and the artist’s hand. Do we look at the striped fabric or the painted void? Buren studied at the École Nationale Supérieure de Métiers d’Art in Paris. Upon graduation in 1960, he began painting and experimenting with a variety of methods and styles; however, in 1965 a watershed event occurred which the artist recalled, “I was working with painting, but I was never satisfied and then one day I found in the marché Saint-Pierre a material, a striped linen, which was in a way much closer to what I wanted to do than what I was able to do with my paintings. I started using the material with very little paint and little by little the painting reduced to the point I realized I was very close to what I wanted, painting zero degree and that opened the door to something else I hadn’t thought about which was to work with the space and the possibility to work outside of the art system, galleries and museums” (D. Buren, quoted in S. Kolesnikov-Jessop, “Daniel Buren on His Career, Luxury Collaborations, And Why He ‘Hated’ the Venice Biennale,” Blouin ArtInfo, Sept. 3, 2015). The result of this breakthrough was works like *Peinture aux formes indéfinies*. Buren then appropriated the stripes from the canvas to a new medium, printed paper ready to be glued anywhere, and instead of painting around those bands of white and color, began to glue them first outside of a traditional art context and then anywhere he was invited to work. His eschewal of painting as an object led to a greater questioning of the place of art and the role of the institution in its display. Daniel Buren has been honored with the following awards: Paris Biennale Prize for Young Painters, 1965; Golden Lion in Venice for Best Pavilion, 1986; The “Living Treasure,” Award, New Zealand, 1990; International Award for Best Artist, Baden-Württemberg, Stuttgart) R.F.A., 1991; Grand Prix du Plus Beau Parking d’Europe» for *Sens dessus Dessous sculpture in situ*, Lyon, European Parking Awards, 2004 ; Grande Médaille d’Argent Arts Plastiques, Académie d’architecture, Paris, 2005 ; and the Praemium Imperiale for Painting from Japan Art Association, Tokyo, 2007.

Daniel Buren at the ‘Les Deux Plateaux’, Palais Royal, Paris, 1986. Photo: DOMINIQUE FAGET / AFP / Getty Images. Artwork: © DB - ADAGP, Paris / Artists Rights Society (ARS), New York 2019.

Daniel Buren, *Peinture acrylique blache sur tissu rayé blanc et gris anthracite*, 1966. Museum of Modern Art, New York. © DB - ADAGP, Paris / Artists Rights Society (ARS), New York 2019. Photo courtesy the artist and Bortolami, New York. © Daniel Buren / Artists Rights Society (ARS), New York / ADAGP, Paris

PROPERTY FROM
A PRIVATE BEL AIR
COLLECTION

56B DAVID HOCKNEY (B. 1937)

Santa Monica Boulevard

signed, titled and dated 'David Hockney Santa Monica Blvd 1979' (on the reverse)
acrylic on canvas
24 x 36 in. (61 x 91.4 cm.)
Painted in 1979.

\$2,000,000-4,000,000

PROVENANCE:

André Emmerich Gallery, New York
Susan Gersh Gallery, Los Angeles
Private collection, Beverly Hills
Acquired from the above by the present owner

LITERATURE:

D. Hockney, *That's the Way I See It*, London, 1993, p. 50, no. 47
(illustrated in color).





“Santa Monica Boulevard is all facades, painted bricks, painted crazy paving. Nothing is what it seems to be. But what I love are the hustlers, they look like ordinary hitchhikers, but they are hustlers. And then there are these wonderful old ladies with their shopping bags, not noticing anything, smiling at the boys like their sons.”

—David Hockney

Painted during what has been called ‘a watershed period’ for David Hockney’s work, *Santa Monica Boulevard* is a vibrant painting which reflects the love the artist had for his new adoptive home of Los Angeles. Painted in 1979, immediately after the completion of his critically acclaimed *Paper Pools* series, this colorful painting captures the vitality of the West Coast during its heyday in the age of disco. Having moved into a new studio on Santa Monica Blvd itself, Hockney decided to capture the hustle and bustle of what was happening right outside his door. “I love it all, and feel at home here,” Hockney said, “and what’s more important to me I feel my activity painting in the studio has a lot to do with what’s going on right outside the door” (D. Hockney, quoted by C. S. Sykes, *David Hockney The Biography, 1975-2012*, New York, 2014, p. 81).

Hockney’s immortalization of Santa Monica Boulevard depicts that most indicative of L.A. of scenes—a car dealership. Flanked by red, white and blue streamers, in



front of ‘Mr Compact’s’ low-slung whitewashed Spanish Revival saleroom, a row of technicolor cars await buyers, their bright paintwork gleaming in the Californian sunshine. On the sidewalk are two figures, one dressed in jeans and a white t-shirt walking towards another, propped up by a palm tree, who is sporting a tight t-shirt, short shorts and what appears to be construction boots. In a city where commerce is king, everything—it appears—is for sale.

Having spent time working on his *Paper Pools* in upstate New York, Hockney was keen to return to California. While he had been away, a friend had worked to secure a new apartment and studio for the artist in anticipation of his return to L.A., eventually selecting a space in the former home of the Versailles Furniture Company on Santa Monica Blvd. Hockney had picked the perfect time to return to the city, which was undergoing something of a renaissance; the nightclub scene was buzzing, the famous Hollywood Sign had been newly restored, *Saturday Night Fever* had come out the year before, and disco was at its height. Roller skating was all the rage, with Flipper’s Roller Boogie Palace at the corner of La Cienega and Santa Monica Blvd, being one of the hottest party spots in town. Hockney was loving every minute of it and writing to his friend R. B. Kitaj back in England, he said “Hollywood Blvd is better than ever. Roller-skaters everywhere gliding silently along the pavements...they have wonderful sexy outfits, pretty boys and girls...I stood outside Musso and Franks the other day Friday watching all, and suddenly thought—if Breughel came to L.A.—this is what he would paint” (*Ibid.*).

His move to Santa Monica Boulevard prompted Hockney to embark on one of his most ambitious series of paintings. “I’m starting some big paintings of L.A. streets,” he stated, “Santa Monica Blvd is full of fresh-faced hustlers from Iowa and slightly tired Hollywood types driving round in circles—that’s subject No. 1” (*Ibid.*). His plan was to produce a large-scale portrait of the streetscape measuring over 20-feet in length depicting the excitement of the busy L.A. thoroughfare. In addition to the car dealership, it was also going to include a shop with bright green shutters, a section of an apartment building, a woman pushing a shopping trolley, and two hustlers—one hitching a lift, the other standing in a doorway. “Santa Monica Boulevard is all facades, painted bricks, painted crazy paving. Nothing is what it seems to be. But what I love are the hustlers, they look like ordinary hitchhikers, but they are hustlers. And then there are these wonderful old ladies with their shopping bags, not noticing anything, smiling at the boys like their sons” (*Ibid.*, p. 85).

Using a series of his own photographs as his guide, Hockney began to lay out the elements of this gigantic

canvas. However, the project soon ran into problems, both artistic and personal. He had to interrupt his painting to schedule for his annual trip back to the U.K. for the Christmas holiday, and then another subsequent trip back home due the death of his father. He also found that working on such a grand scale was not producing the sense of movement and flow that he was hoping to achieve, and that the painting was too static. Eventually, he abandoned the large-scale project in favor of smaller, more intimate canvases, of which *Santa Monica Boulevard* is a pre-eminent example.

The artist made his first trip to California as early as 1964, a journey that was the culmination of a long-held dream. Growing up in northern England he had been captivated by what had seemed like the exotic world of sun, sea and sand of the West Coast. Living in the damp, cold and gray environs of Bradford, the attractions of the America were obvious. Apart from the vastly different climate, childhood memories of war and the austerity that many Britons faced during the long economic recovery afterwards, would have seemed at odds with his teenage counterparts in the U.S.A. Along with many others of his generation, one of the only means of escaping the drudgery of everyday life was going to the movies, and Hockney was an avid moviegoer, attending the movie theater regularly. So, the allure of the Hollywood and America he read about in books and magazines, and saw portrayed by the silver screen, was undoubtedly strong.

Thus, *Santa Monica Boulevard* becomes a celebration of Hockney's love for the energy and vitality of his newly-adopted home in California. Its vibrant palette also marks



Opposite page: Ed Ruscha, *The Back of Hollywood*, 1977. Collection Musée d'Art Contemporain, Lyon. © Ed Ruscha.

Opposite page: Edward Hopper, *Early Sunday Morning*, 1930. Whitney Museum of American Art, New York. © 2019 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: Whitney Museum of American Art, New York / Bridgeman Images.

Gerhard Richter, *Alfa Romeo (with Text)*, 1965. Museum Frieder Burda, Baden-Baden. © Gerhard Richter 2019 (0086).

Los Angeles, 1980's. Photo: PYMCA / UIG via Getty Images.

the beginning of a new period of painting in which rich, high-keyed color began to play a much more important role in his work. Throughout his peripatetic career, David Hockney has never shied away from exploring the full gamut of the artistic process, constantly inspired by his surroundings to produce a rich array of works. But it is with the vibrant landscape of Southern California that he is most closely associated, a subject matter that has provided him with a rich stream of inspiration, making him one of the most enduring painters of his generation.



57B ELIZABETH PEYTON (B. 1965)

John Lennon 1965 (Hotel)

signed, titled and dated 'JOHN LENNON 1965 (HOTEL) Elizabeth Peyton 1995' (on the reverse)

oil on panel

17¼ x 14½ in. (43.8 x 35.8 cm.)

Painted in 1995.

\$700,000-900,000

PROVENANCE:

Galleria Il Capricorno, Venice

Private collection, Europe, 1995

Private collection, Europe, by descent from the above

Anon. sale; Christie's, London, 25 June 2013, lot 11

Acquired at the above sale by the present owner

EXHIBITED:

São Paulo, *XXIII Bienal Internacional de São Paulo: Universalis*, October-December 1996.

Saint Louis Art Museum, *Currents 71: Elizabeth Peyton*, October-December 1997.

Venice, Galleria Il Capricorno, *Elizabeth Peyton*, 1998.

New York, New Museum of Contemporary Art; Minneapolis,

Walker Art Center; London, Whitechapel Gallery;

Bonnefantenmuseum Maastricht, *Live Forever: Elizabeth Peyton*, October 2008-March 2010.

LITERATURE:

F. Bonami, ed., *Echoes: Contemporary Art at The Age of Endless Conclusions*, New York, 1997, p. 256, no. 246 (illustrated in color).

Known for her intimate portrayals of solitary human figures, Elizabeth Peyton's star-studded *oeuvre* has reimagined the celebrity portrait as a commentary on the trappings of fame and the proliferation of the photographic image. Painted in 1995, the same year as her inclusion in the Venice Biennale, *John Lennon 1965 (Hotel)* is a vibrant example of Peyton's compelling translation of appropriated photographs into rich, personal representations of their subjects. Critic Roberta Smith, writing the same year as the painting was executed, noted that Peyton's works "shed light on the ways 80s appropriation continues to proliferate in the 90s; on the hold that realism, manipulated to varying degrees, exerts on young artists, and also on the emotionalism inherent in a lot of current work" (R. Smith, "Blood and Punk Royalty to Grunge Royalty," *New York Times*, May 24, 1995). A force behind the early 1990s return to painting and figuration, Peyton nonetheless retains a healthy balance of Conceptualist thought and Pop Art panache. By stylizing her models and allowing them to revel in saturated palettes, the painter also draws upon the history of portraiture, and connects contemporary figuration with more traditional models throughout time.

Rendered in the Peyton's trademark painterly strokes, *John Lennon 1965 (Hotel)* shows the Beatle in his mid-20s lounging on a red couch against a vibrantly decorated red and orange wall. Wearing a white shirt, black trousers and a blue tie with white spots, the subject holds a cigarette between two fingers of his right hand in a lackadaisical fashion. Though in repose, Peyton portrays Lennon as palpably uncomfortable as the entire picture plane seems to tilt slightly toward the viewer. This visual shift, as well as Peyton's typical use of red lips and feminizing features on her subjects, creates an air that is both inviting and uneasy. Iwona Blazwick remarked on this use of the diagonal on the occasion of Peyton's retrospective at the New Museum in New York in 2008, writing, "Against the architectonic internal structure of Peyton's images, her figures lounge, lean, or sway. They are all on the diagonal. But it is not the directional diagonal of the revolutionary avant-gardes that points upwards to a utopian future. Rather these figures - their youth, their beauty, and the moment of time they inhabit - are about to fall. This sense of something fleeting and vulnerable is intensified by the delicacy of Peyton's drawing" (I. Blazwick, "Excessive Life," in *Elizabeth Peyton: Live Forever*, exh. cat., New York, New



John Lennon, 1966 (source image for the present lot). Photo: Harry Benson / Express / Getty Images.

Opposite page: Present lot illustrated (detail).



“There is no separation for me between people I know through their music or photos and someone I know personally. The way I perceive them is very similar, in that there’s no difference between certain qualities that I find inspiring in them.”

—Elizabeth Peyton

Museum, 2008, p. 232). Creating a visual tension that offsets the recognizability of her often-famous subjects, Peyton is able to play with the viewer’s experience of both the familiar and the ordinary. One may not recognize Lennon in Peyton’s image at first, and this is precisely where her works operate. The fact that the figure is named as such and borrows the pose and features from a famous photograph helps the viewer to more aptly recognize the artist’s rendition. Because people like Lennon are so ingrained in the collective consciousness, our brains immediately try to recognize the late musician’s face in Peyton’s brushwork. If she had created a one-to-one copy of the source image, these mental gymnastics would not be necessary and the absorptive power of works like *John Lennon 1965 (Hotel)* would be muted.

Born in Connecticut, Peyton studied at the School of Visual Arts in New York City in the late 1980s. Upon graduation, she started sketching portraits of famous figures from history as well as a series of paintings centered around Nirvana frontman Kurt Cobain. Her interest in depicting celebrities grew as she began to gain traction, however by interspersing her portraits of Cobain, Lennon and others with images of her close friends and acquaintances, she brought about a questioning of image culture and fame in a similar vein to that found in Andy Warhol’s portrait works. “There is no separation for me between people I know through their music or photos and someone I know personally,” the artist noted. “The way I

perceive them is very similar, in that there’s no difference between certain qualities that I find inspiring in them” (E. Peyton, quoted in S. Lafreniere, “A Conversation with the Artist,” *Elizabeth Peyton*, New York, 2005, p. 16). Focusing on the emotive qualities of pose, color and brushwork while also thinking conceptually about extant photographs as well as their dispersal in print media and their inherent power, Peyton has established a practice that straddles the line between figurative painting and postmodern cultural critique.

As with many of her portraits, *John Lennon 1965 (Hotel)* is based on a photograph readily available online. The original black-and-white image shows Lennon in a hotel room after he publicly apologized for asserting that the Beatles were more popular than Jesus. Sitting near a small table with a phone, some glasses and an ashtray, the musician has a downcast gaze as he slumps against the floral wallpaper. Commenting on the cult of celebrity and the constant proliferation of images that comes with fame, Peyton extracts her subjects from otherwise ordinary scenes to place them in a more intimate mode. Her penchant for unadorned backgrounds and bright colors has drawn connections to the work of David Hockney and Alex Katz, but unlike those painters, she succumbs to the lustrous nature of the brush and uses the paint to create an emotional energy. “That’s what it’s all about - making art is making something live forever,” Peyton noted in a conversation with Jarvis Cocker. “Human beings especially - we can’t hold on to them in any way. Painting and art is a way of holding onto things and making things go on through time” (E. Peyton, quoted in J. Cocker, “Elizabeth Peyton,” *Interview*, Nov. 26, 2008). It is this ability to preserve a likeness and the psyche of the individual behind it that has allied Peyton with the return to figuration in the early 1990s. However, it is her interest in using photographs and transporting the sitter from snapshot to a realm more reminiscent of a court painting that has continued to make Peyton’s work relevant.



PROPERTY TO
BENEFIT GLOBAL
WILDLIFE
CONSERVATION

58B JONAS WOOD (B. 1977)

Japanese Garden 3

signed with the artist's initials, titled and dated 'JAPANESE GARDEN 3 JBRW 2019'
(on the reverse)

oil and acrylic on canvas
88 x 98 in. (223.5 x 248.9 cm.)
Painted in 2019.

\$500,000-700,000

PROVENANCE:

Donated by the artist

Currently the subject of his first major museum retrospective organized by the Dallas Museum of Art, Jonas Wood has made a name for himself through his mastery of abstract space, evocative use of color, and his connection to the lineage of California painters and European art history alike. Approaching subjects that run the gamut from sports to domestic interiors to the serene quiet of a garden retreat, Wood transforms the everyday into a dialogue on color and spatial abstraction. *Japanese Garden 3* is a striking example of the artist's ability to infuse a seemingly simple subject with visual intrigue and dynamic presence. Roberta Smith, speaking about his practice, noted, "Jonas Wood's painting continues to mature impressively, gaining pictorial and psychological weight. More than ever his works negotiate an uneasy truce among the abstract, the representational, the photographic and the just plain weird. They achieve this with a dour yet lavish palette, tactile but implacably workmanlike surfaces and a subtly perturbed sense of space in which seemingly flattened planes and shapes undergo shifts in tone and angle that continually declare their constructed, considered, carefully wrought artifice" (R. Smith, "Paintings by Jonas Wood," *New York Times*, March 17, 2011). Each brushstroke, field of color and visual element is meticulously applied to the painting's surface until they coalesce into a vibrant whole.

Japanese Garden 3 is being sold to create and fund a future National Park and will conserve one of the wettest tropical forests in the Americas. Art to Acres, an artist-directed initiative partnering with Christie's, is guiding this art and conservation project. The sale of the painting will leverage matching funds totaling 400% from Global Wildlife Conservation and Rainforest Trust. These funds will go 100% to land conservation and the protection of Earth's biodiversity. Conserving intact tropical forests is one of the leading ways to maintain the planet's ability to capture carbon dioxide from the atmosphere and slow down climate change. This painting of about 60 square feet will conserve approximately 600,000 acres, twice the size of greater Los Angeles, where the artist's studio is located. Art and conservation go hand-in-hand as both engage legacy and permanence, existing to benefit future generations. By engaging

© Jonas Wood, Photograph by
Marten Elder







decisive action from an artistic platform toward land conservation, Art to Acres reaches a broad audience and has a powerful impact on this critical cause.

The third painting in a series he began in 2017, Wood's *Japanese Garden 3* expands on his interest in leafy expanses, low masonry and calm waters. Known for his stark interiors festooned with potted plants, hanging baskets and other domesticated foliage, Wood takes a step outside the confines of his home to portray the outside world. However, true to form, the artist has chosen only the most orderly and carefully-curated of outdoor locales by taking the immaculately tended traditional gardens of Japan as his subject. Inundated with masses of green and blue, *Japanese Garden 3* exists in several overlapping layers that bring together a patchwork of flattened forms and intricate brushwork. A broad-leafed tree in the foreground extends from the bottom edge of the canvas only to be intersected by blue waters meticulously composed of small ovoids and billowing, cloudy forms. Through the water, a stylized wall of gray brick leads the eye back to shore where a verdant spectrum of grasses grows. Shrubs and small trees in various hues of emerald and forest green provide a focal point in the midground and serve to balance the darker top portion with the blue of the water. At the top of the canvas, more leafy trees in deep green extend upward into a darkening forest hemmed in by what one can assume is the garden's outer wall. The entire scene is devoid of figures, but the walls and peering out of this manicured landscape attest to a gentle but decisive hand at work.

Though often portrayed as one of the more audacious young artists working today, Wood has a breadth of art historical knowledge and respect for previous artists's accomplishments that shows through in his continually evolving oeuvre. Growing up, he was continually exposed to art by his family. Reminiscing about this early influence Wood remarks, "Matisse, Picasso, Braque, Calder, Monet, Vuillard, Bonnard, van Gogh, Stuart Davis, and Hockney have all been very real influences to me. When I was a young child, my family would speak about these artists as examples of greatness in painting. I guess even then I took them seriously because these are the artists I ended up fashioning my studio practice after" (J. Wood, quoted in E. Tovey, "Jonas Wood," *Dossier Journal*, April 3, 2012). It is exceedingly evident the influence these artists have had on his work as works like *Japanese*

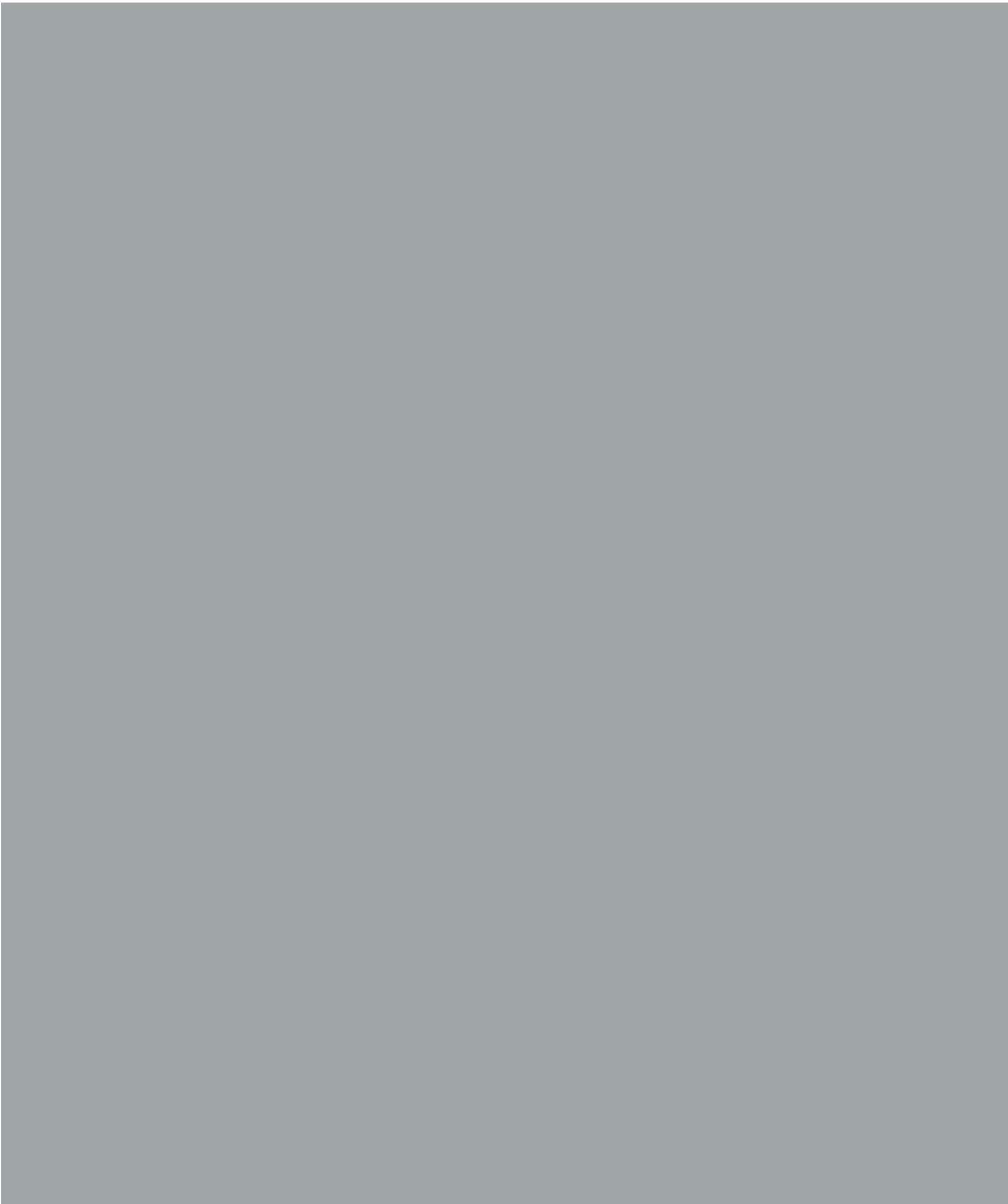
"Jonas Wood's painting continues to mature impressively, gaining pictorial and psychological weight. More than ever his works negotiate an uneasy truce among the abstract, the representational, the photographic and the just plain weird. They achieve this with a dour yet lavish palette, tactile but implacably workmanlike surfaces and a subtly perturbed sense of space in which seemingly flattened planes and shapes undergo shifts in tone and angle that continually declare their constructed, considered, carefully wrought artifice."

—Roberta Smith

Garden 3 exhibit a new take on the manipulated space of Cubism and the flatness of Matisse's and Calder's shapes in paint and tin, respectively. However, one of the more direct references within Wood's career have been to paintings by David Hockney. Like his British predecessor's iconic works, Wood draws influence from the California landscape (both interior and exterior), and employs the same sort of compelling juxtapositions that give both his and Hockney's work their confident but uneasy sense of space. "Wood says he and Hockney [share] an interest in combining multiple perspectives, using patterns to create space, and examining how color 'can be irrational and rational at the same time.' As Wood puts it: 'Hockney veers into the extreme abstract, but still holds onto the thread of representation. He's always pushed the boundaries as a representational painter. That's why I'm drawn to him—because of this constant invention'" (S. Roffino, "Hockney's Children: 5 Artists on Why They're so Indebted to the Charming British Painter," *artnet News*, December 1, 2017). Building upon Hockney's abstraction, Wood nevertheless sets himself apart by embracing crisp edges and an eschewal of traditional models of illusionistic space. Instead, the artist creates scenes where each object, element and shape is afforded nearly equal importance, resulting in a painting that rewards extended viewing to the utmost.

Opposite page: Present lot illustrated (detail).
© Jonas Wood, Photograph by Marten Elder

David Hockney, *The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty-eleven)*, 2011. © David Hockney. Photo: Richard Schmidt.



A FAMILY VISION:
THE COLLECTION OF
H.S.H. PRINCESS “TITI”
VON FÜRSTENBERG

To be sold in the
Impressionist and Modern Art Evening Sale
on May 13, 2019 at 7:00pm



A FAMILY VISION:
THE COLLECTION OF
H.S.H. PRINCESS "TITI"
VON FÜRSTENBERG

▣ 54A NICOLAS DE STAËL (1914-1955)

Ciel

signed 'Staël' (lower right)
oil on canvas
39¼ x 28¾ in. (100 x 73 cm.)
Painted in 1953

\$300,000-500,000



A FAMILY VISION:
THE COLLECTION OF
H.S.H. PRINCESS "TITI"
VON FÜRSTENBERG

✦ 56A JEAN DUBUFFET (1901-1985)

Paysage aux petits météores

signed and dated 'J. Dubuffet 56' (upper left)

oil and canvas collage on canvas

53 $\frac{1}{2}$ x 45 $\frac{1}{4}$ in. (135 x 114.9 cm.)

Executed in 1956

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



A FAMILY VISION:
THE COLLECTION OF
H.S.H. PRINCESS "TITI"
VON FÜRSTENBERG

57A LUCIO FONTANA (1899-1968)

Concetto spaziale, Attese

signed, titled and inscribed 'l. fontana "Concetto spaziale" ATTESE 1+1-3U' (on the reverse)

waterpaint on canvas
39 x 31½ in. (99 x 79 cm.)

Executed in 1960

\$800,000-1,200,000



A FAMILY VISION:
THE COLLECTION OF
H.S.H. PRINCESS "TITI"
VON FÜRSTENBERG

✦ 63A MARK ROTHKO (1903-1970)

No. 16/No. 12 (Mauve Intersection)

oil on canvas
58¾ x 64¼ in. (135.6 x 163.2 cm.)
Painted in 1949

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

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1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) 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.

- (b) 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.
- (c) 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.
- (d) 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

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) 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.
- (c) 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

- (a) 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:
- (i) 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);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C 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 **next to the lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute 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:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 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**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if 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.

(h) 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.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **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.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected

with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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, publically or privately on such terms we shall think necessary or

appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- 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.
 - 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 apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to

and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.

(b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) **Lots containing ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

L CHARITABLE DEDUCTION

Global Wildlife Conservation (Tax ID #26-2887967), or "GWC", is a corporation classified as a public charity under section 501(c)(3) of the Internal Revenue Code. Buyers who purchase a lot at the auction that was consigned by the Global Wildlife Conservation may be able to claim from the GWC a charitable contribution deduction for the amount paid for the lot that will be paid to the GWC, but such deduction will be limited to the excess of the purchase price paid for a lot over its fair market value. In accordance with applicable Treasury regulations, Christie's, as agent for the GWC, has provided a good faith estimate of the fair market value of each lot, which is the mean of the pre-sale estimates relating to that lot. Bidders should consult with their own tax advisors to determine the application of the tax law to their own particular circumstances and whether a charitable contribution deduction is available. While Christie's will facilitate the buyer to the extent possible, any acknowledgement for a tax deduction will come from the GWC and the buyer hereby acknowledges and agrees that if such an acknowledgement is desired by the buyer, Christie's may provide the buyer's contact information to the GWC and such provision shall not constitute a breach of confidentiality. This only applies to Lot 58B

IRS Circular 230 disclosure: Any tax advice contained in this communication (including any attachments or enclosures) was not intended or written to be used, and cannot be used, for the purpose of (i) avoiding penalties under the Internal Revenue Code or (ii) promoting, marketing or recommending to another party any transaction or matter addressed in this communication. (The foregoing disclaimer has been affixed pursuant to U.S. Treasury regulations governing tax practitioners.)

SYMBOLS USED IN THIS CATALOGUE

◊
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.

≡
Bidding by interested parties

•
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**.

29/03/19

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. 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.

◊ 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 if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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.

≡ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ≡. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

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.

29/03/19

ILLUSTRATIONS

FRONT COVER:
LOT 15B
Jeff Koons, *Rabbit*, 1986. © Jeff Koons.

FRONT FLAP:
LOT 28B
Frank Stella, *Point of Pines*, 1959 (detail). © 2019 Frank Stella / Artists Rights Society (ARS), New York.

BACK COVER:
LOT 23B
Andy Warhol, *Double Elvis [Ferus Type]*, 1963 (detail). © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

BACK FLAP:
LOT 47B
Agnes Martin, *Untitled #10*, 1985 (detail). © 2019 Estate of Agnes Martin / Artists Rights Society (ARS), New York.

FRONTISPIECE ONE:
LOT 13B
Jean Dubuffet, *Bon Marché II*, 1961 (detail). © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

FRONTISPIECE TWO:
LOT 5B
Robert Rauschenberg, *Buffalo II*, 1964 (detail). © 2019 Robert Rauschenberg Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York.

FRONTISPIECE THREE:
LOT 16B
Andy Warhol, *Little Electric Chair*, 1964-1965 (detail). © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

FRONTISPIECE FOUR:
LOT 26B
Willem de Kooning, *Untitled I*, 1979. © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

FRONTISPIECE FIVE:
LOT 25B
Richard Diebenkorn, *Berkeley #32*, 1955. © The Richard Diebenkorn Foundation.
Frontispiece Six:
LOT 27B
Joan Mitchell, *Hans*, 1981 (detail). © Estate of Joan Mitchell.

FRONTISPIECE SEVEN:
LOT 30B
Richard Diebenkorn, *Ocean Park #114*, 1979 (detail). © The Richard Diebenkorn Foundation.

FRONTISPIECE EIGHT:
LOT 24B
David Hockney, *Day Pool with Three Blues (Paper Pool 7)*, 1978. © David Hockney.

FRONTISPIECE EIGHT:
LOT 37B
Keith Haring, *Silence = Death*, 1988 (detail). © The Keith Haring Foundation.

FRONTISPIECE NINE:
LOT 8B
Andy Warhol, *Liz [Early Colored Liz]*, 1963 (detail). © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

FRONTISPIECE TEN:
LOT 28B
Frank Stella, *Point of Pines*, 1959 (detail). © 2019 Frank Stella / Artists Rights Society (ARS), New York.

FRONTISPIECE ELEVEN:
LOT 23B
Andy Warhol, *Double Elvis [Ferus Type]*, 1963 (detail). © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.
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FRONTISPIECE TWELVE:
LOT 33B
Rudolf Stingel, *Untitled*, 2012 (detail). © Rudolf Stingel.

FRONTISPIECE THIRTEEN:
LOT 36B
Frank Stella, *Lettre Sur Les Aveugles I*, 1974. © 2019 Frank Stella / Artists Rights Society (ARS), New York.

FRONTISPIECE FOURTEEN:
LOT 44B
Jean-Michel Basquiat, *War Baby*, 1984 (detail). © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2019.

FRONTISPIECE FIFTEEN:
LOT 14B
Alexander Calder, *Fish*, circa 1952. © 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York.

END PIECE ONE:
LOT 20B
Richard Prince, *Untitled (The Velvets)*, 2007 (detail). © Richard Prince.

END PIECE TWO:
LOT 43B
Keith Haring, *Untitled*, 1982 (detail). © The Keith Haring Foundation.

INSIDE BACK COVER:
LOT 21B
Louise Bourgeois, *Spider*, 1996-1997. © 2019 The Easton Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York.

BACK COVER:
LOT 23B
Andy Warhol, *Double Elvis [Ferus Type]*, 1963 (detail). © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.
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STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

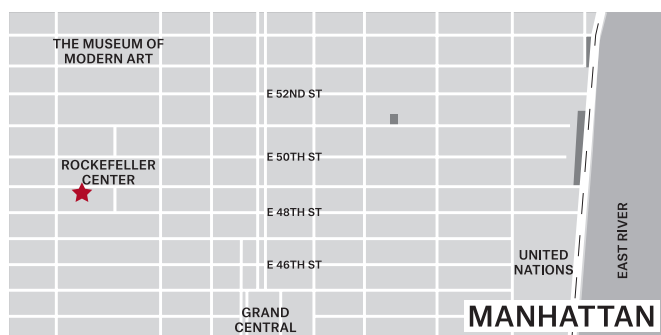
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

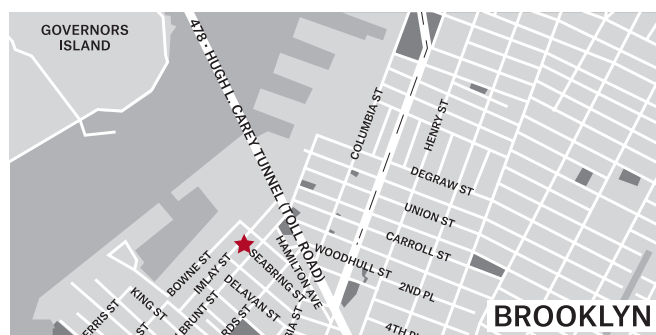
Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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



The Collection of Dorothy and Richard Sherwood

BALTHUS (1908-2001)

Thérèse sur une banquette

signed and dated 'Balthus 1939' (lower left)

oil on board

28 5/8 x 36 1/4 in. (72.7 x 91.9 cm.)

Painted in 1939

\$12,000,000-18,000,000

**IMPRESSIONIST AND MODERN ART
EVENING SALE**

New York, 13 May 2019

VIEWING

4-13 May 2019
20 Rockefeller Plaza
New York, NY 10020

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CONTACT

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CHRISTIE'S

NEWHOUSE
MASTERPIECES FROM
THE COLLECTION OF S.I. NEWHOUSE



PAUL CÉZANNE (1839-1906)

Bouilloire et fruits

oil on canvas

19 1/8 x 23 5/8 in. (48.6 x 60 cm.)

Painted in 1888-1890

Estimate on request

**IMPRESSIONIST AND MODERN ART
EVENING SALE**

New York, 13 May 2019

VIEWING

4-13 May 2019

20 Rockefeller Plaza

New York, NY 10020

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CHRISTIE'S



**IMPRESSIONIST AND MODERN ART
EVENING SALE**

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Property from a European Private Collection
AMEDEO MODIGLIANI (1884-1920)

Tête

limestone

Height: 20 1/8 in. (51 cm.)

Carved *circa* 1911-1912; unique
\$30,000,000-40,000,000

CHRISTIE'S



French Pastoral: Four Important Impressionist Paintings from a Distinguished French Collection
CLAUDE MONET (1840-1926)

Le pont japonais

stamped with signature 'Claude Monet' (Lugt 1819b; lower right); stamped again with signature 'Claude Monet' (Lugt 1819b; on the reverse)
oil on canvas

28 ¾ x 39 ½ in. (73 x 100.3 cm.)

Painted in Giverny, circa 1918-1924

\$12,000,000-18,000,000

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CHRISTIE'S



Property from a Private American Collection

PABLO PICASSO (1881-1973)

Claude à deux ans

dated '9.6.49.' (lower right); dated again and numbered '9.6.49. II' (on the reverse)

oil on canvas

51 1/8 x 38 in. (129.7 x 96.5 cm.)

Painted on 9 June 1949

\$7,000,000-10,000,000

**IMPRESSIONIST AND MODERN ART
EVENING SALE**

New York, 13 May 2019

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CHRISTIE'S

A FAMILY VISION:
THE COLLECTION OF
H.S.H. PRINCESS "TITI"
VON FÜRSTENBERG



A Family Vision: The Collection of H. S. H. Princess "Titi" von Fürstenberg
PABLO PICASSO (1881-1973)
La Lettre (La Réponse)
signed and dated 'Picasso 23' (lower right); dated '16 Avril -23' (on the stretcher)
oil on canvas
39 ½ x 32 in. (100.5 x 81.1 cm.)
Painted in Paris, 16 April 1923
\$20,000,000-30,000,000

**IMPRESSIONIST AND MODERN ART
EVENING SALE**

New York, 13 May 2019

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CHRISTIE'S

NEWHOUSE

MASTERPIECES FROM
THE COLLECTION OF S.I. NEWHOUSE



VINCENT VAN GOGH (1853-1890)

Arbres dans le jardin de l'asile

16 $\frac{3}{8}$ x 13 $\frac{1}{4}$ in. (41.6 x 33.5 cm.)

oil on canvas

Painted in Saint Rémy, October 1889

Estimate on Request

IMPRESSIONIST AND MODERN ART EVENING SALE

New York, 13 May 2019

VIEWING

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New York, NY 10020

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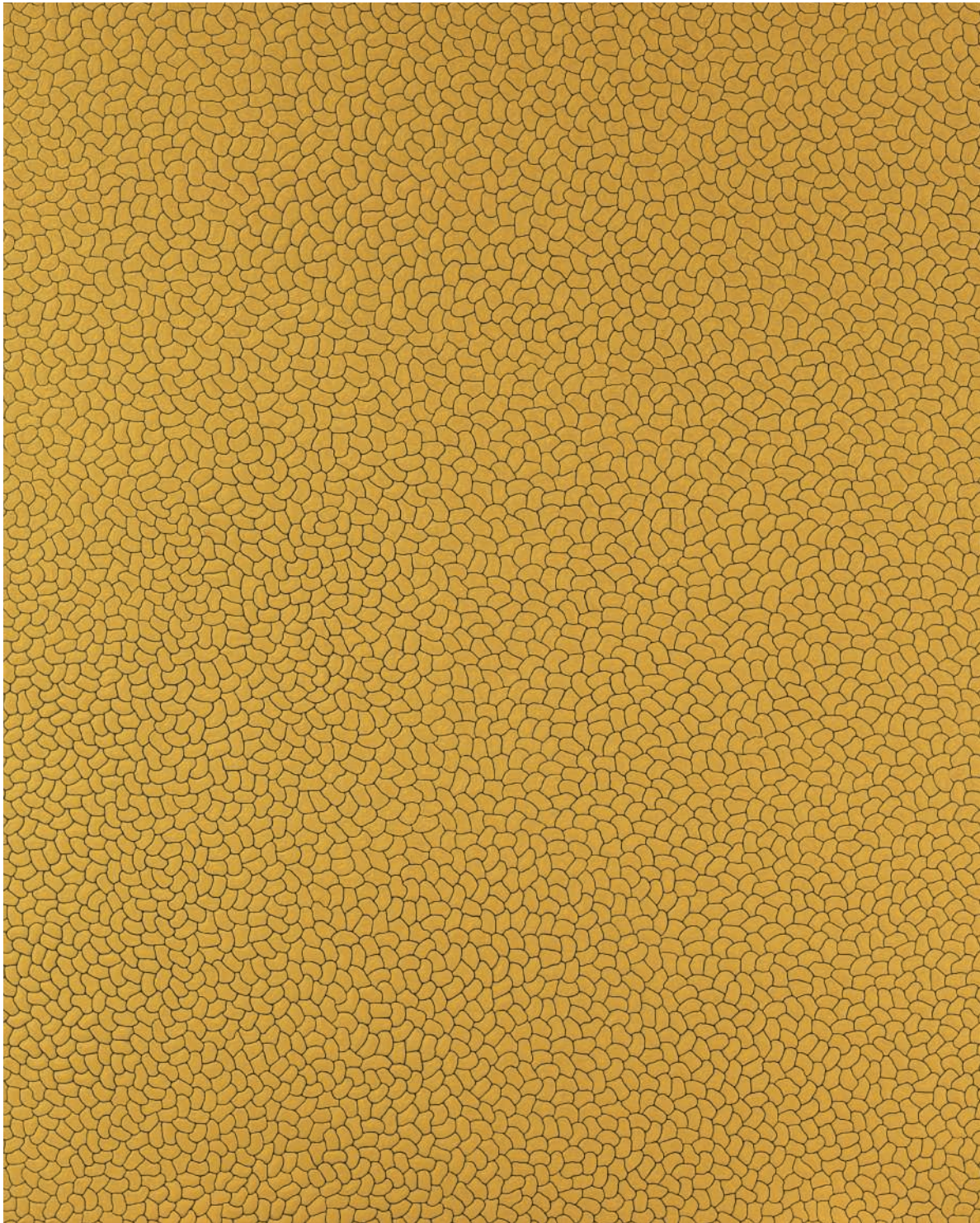
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CHRISTIE'S



YAYOI KUSAMA (JAPAN, B. 1929)

COSMOS

oil on canvas

162 x 130 cm. (63 $\frac{3}{4}$ x 51 $\frac{1}{8}$ in.)

Painted in 1993

HK\$12,000,000-18,000,000

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

**20TH CENTURY & CONTEMPORARY ART
EVENING SALE**

Hong Kong, 25 May 2019

VIEWING

24-25 May 2019

Hong Kong Convention and Exhibition Centre,
No. 1 Harbour Road, Wanchai, Hong Kong

CONTACT

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CHRISTIE'S



KAWS (USA, B. 1974)
Armed Away
acrylic on canvas
223.2 x 503 cm. (87 7/8 x 198 in.)
Painted in 2014
HK\$12,000,000 - 16,000,000
US\$1,600,000-2,100,000

**20TH CENTURY & CONTEMPORARY ART
EVENING SALE**

Hong Kong, 25 May 2019

VIEWING

24-25 May 2019
Hong Kong Convention and Exhibition Centre,
No. 1 Harbour Road, Wanchai, Hong Kong

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CHRISTIE'S



ZENG FANZHI (CHINA, B. 1964)

Mask

oil on canvas

200 x 180 cm. (78 ¾ x 70 ⅞ in.)

Painted in 1996

HK\$22,000,000-30,000,000

US\$2,900,000-3,800,000

**20TH CENTURY & CONTEMPORARY ART
EVENING SALE**

Hong Kong, 25 May 2019

VIEWING

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Hong Kong Convention and Exhibition Centre,
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CHRISTIE'S



Property of the Virginia Museum of Fine Arts, Sold to Benefit Future Acquisitions
GEORGE WESLEY BELLOWS (1882-1925)

Shipyards Society

signed 'Geo Bellows' (lower right)

oil on panel

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

Painted in 1916.

\$4,000,000-6,000,000

AMERICAN ART

New York, 22 May 2019

VIEWING

18-21 May 2019
20 Rockefeller Plaza
New York, NY 10020

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CHRISTIE'S



**MAGNIFICENT JEWELS,
INCLUDING THE JONKER V DIAMOND**

Geneva, 15 May 2019

VIEWING

10-15 May 2019
Four Seasons Hotel des Bergues
Quai des Bergues 33
1201 Geneva

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THE IMPERIAL EMERALD FROM GRAND DUCHESS VLADIMIR OF RUSSIA
IMPORTANT JEWELS FROM A DISTINGUISHED PRIVATE COLLECTION
A SUPERB 75.61 CARAT EMERALD AND DIAMOND NECKLACE
\$2,300,000–3,500,000

CHRISTIE'S



ONE GIANT LEAP:

CELEBRATING SPACE EXPLORATION 50 YEARS AFTER APOLLO 11

New York, 18 July 2019

VIEWING

4-15 May 2019 | 20th-Century Week

11-17 July 2019

20 Rockefeller Plaza

New York, NY 10020

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APOLLO II	
LM TIMELINE BOOK	
PART NO	S/N
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FLIGHT PLAN
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The Apollo 11 Lunar Module Timeline Book.
 [Houston:] Manned Spacecraft Center, Flight Planning Branch, June 19-July 12, 1969.
 Flown aboard the Lunar Module *Eagle* and annotated by
 Neil Armstrong and Buzz Aldrin as they landed on the moon.
 \$7,000,000-9,000,000

CHRISTIE'S



JEAN DUBUFFET (1901-1985)
Cérémonie
oil on canvas
64 $\frac{7}{8}$ x 86 $\frac{5}{8}$ in. (164.7 x 220cm.)
Painted in 1961

NOW OPEN FOR CONSIGNMENTS

**POST-WAR AND CONTEMPORARY ART
EVENING AUCTION**

London, 25 June 2019

VIEWING

21-25 June 2019
8 King Street
London SW1Y 6QT

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CHRISTIE'S NEW YORK

POST-WAR AND CONTEMPORARY ART EVENING SALE

WEDNESDAY 15 MAY 2019
AT 7 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: JONES
SALE NUMBER: 16977

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

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Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800
(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000
(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

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16977

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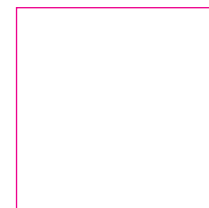
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Hilary Smith, Victoria Solivan, Hannah Fox Solomon,
Natalie Stagnitti-White, Joey Steigelman,
Laura Sumser, Victoria Tudor, Grace Voges,
Izzie Wang, Seth Watsky, Candace Wetmore,
Elizabeth Wight, Gretchen Yagielski

AMERICAS REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Juanita Madrinan,
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