


**POST-WAR AND
CONTEMPORARY ART
AFTERNOON SESSION**


NEW YORK | 16 MAY 2019



CHRISTIE'S



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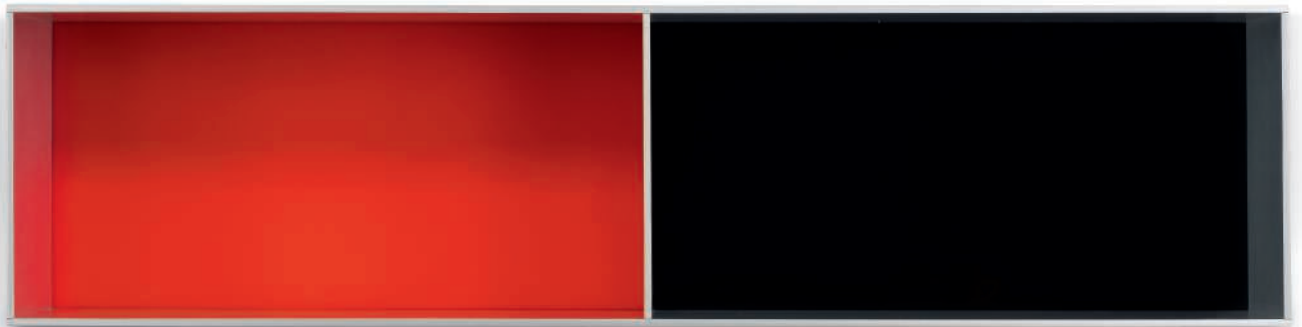
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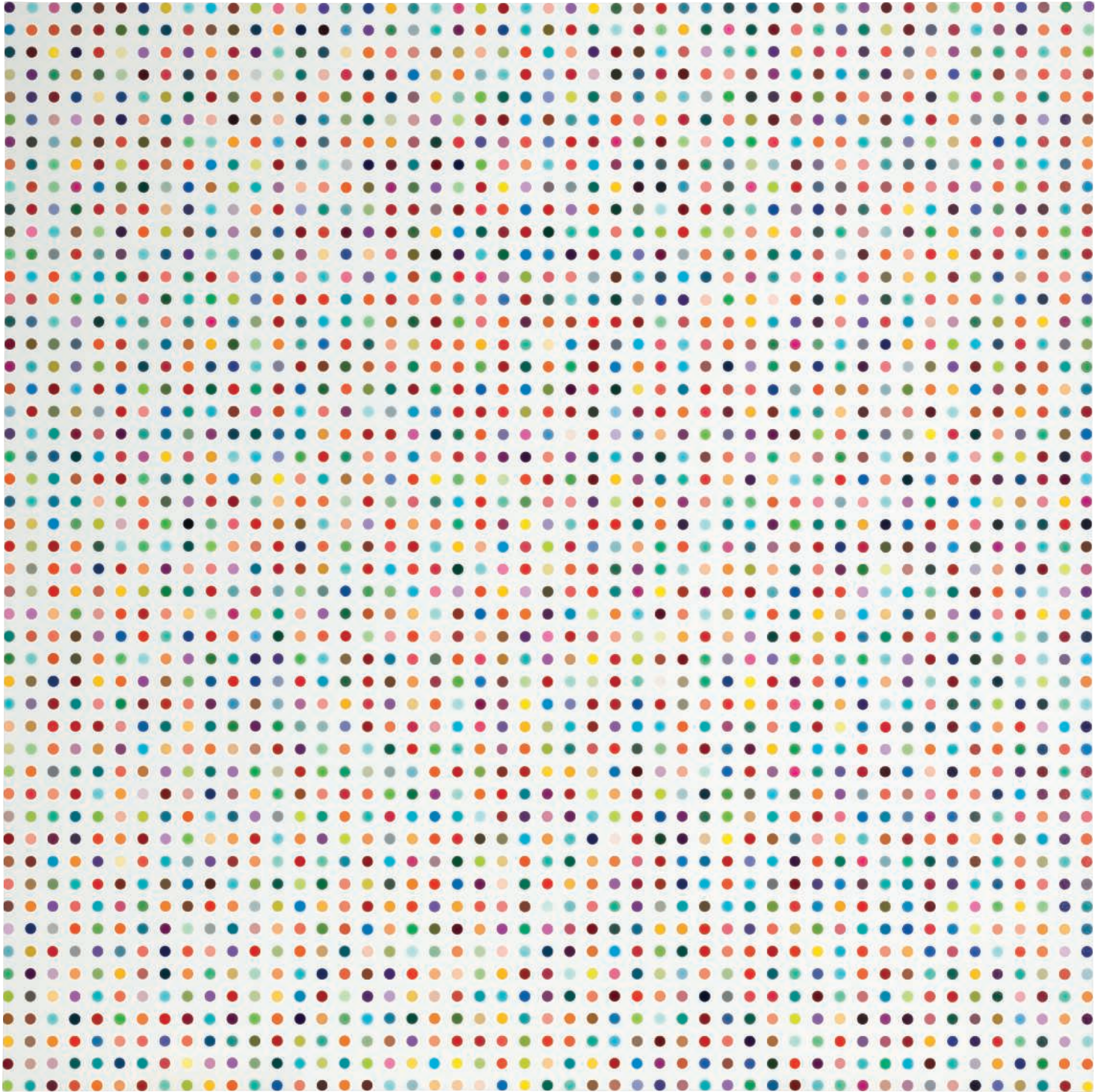
I take out my checkbook

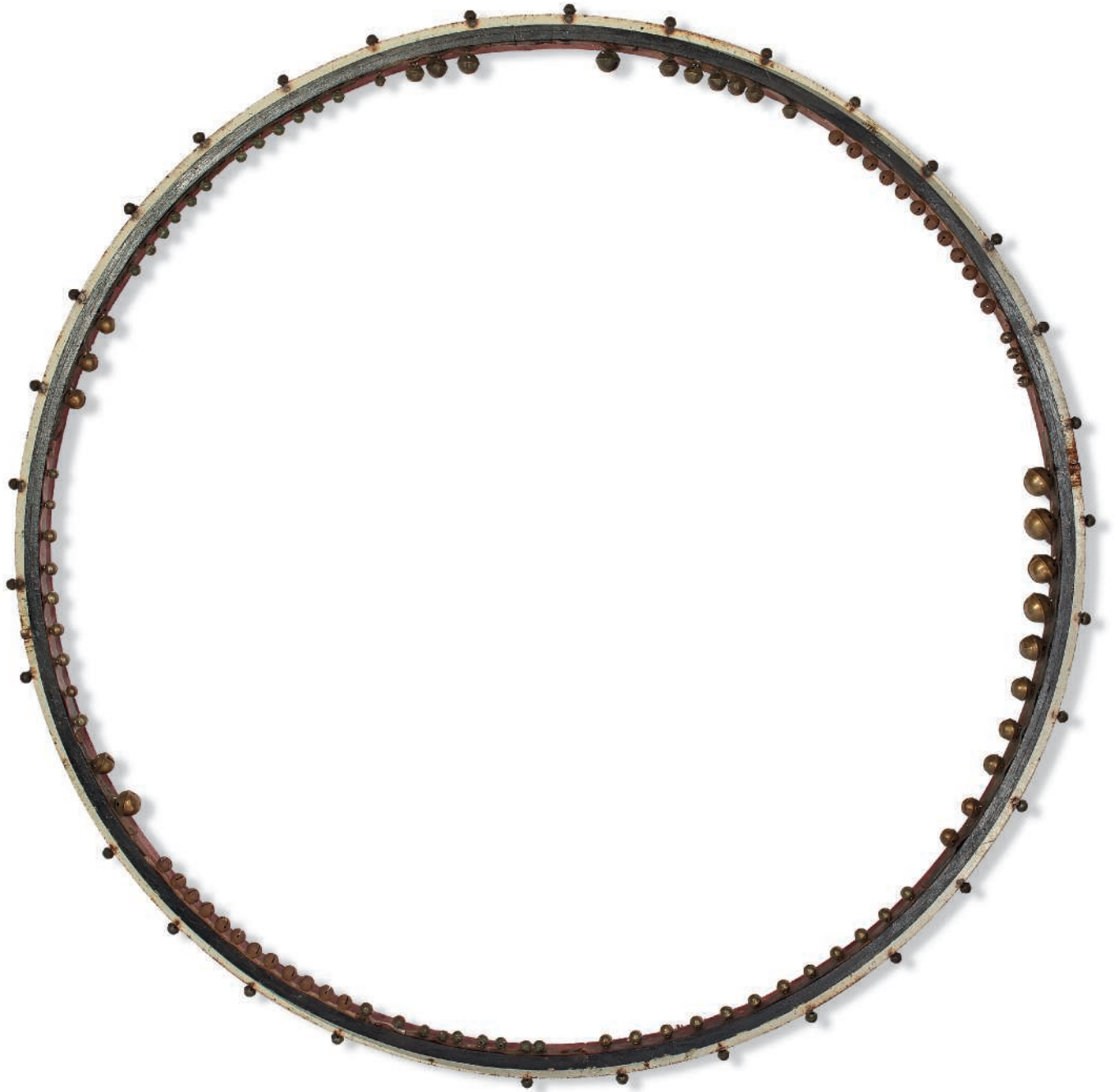
















PROPERTIES INCLUDING

Property to Benefit the Hudson Valley Museum of Contemporary Art

Property from the Collection of Anna Condo

The Collection of Dorothy and Richard Sherwood

Property from the Collection of Mary and Robert Carswell

Property from The Museum of Modern Art Sold to Benefit the Acquisitions Fund

POST-WAR AND CONTEMPORARY ART AFTERNOON SESSION

AUCTION

Thursday 16 May 2019
at 2.00 pm(Lots 801-950)

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New York, NY 10020

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Tuesday	7 May	10.00 am - 5.00 pm
Wednesday	8 May	10.00 am - 5.00 pm
Thursday	9 May	10.00 am - 5.00 pm
Friday	10 May	10.00 am - 5.00 pm
Saturday	11 May	10.00 am - 5.00 pm
Sunday	12 May	1.00 pm - 5.00 pm
Monday	13 May	10.00 am - 5.00 pm
Tuesday	14 May	10.00 am - 5.00 pm
Wednesday	15 May	10.00 am - 12.00 pm

AUCTIONEERS

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AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **PICKLES-16979**

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CHRISTIE'S

04/04/2019



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9/10/18

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KAWS, *Untitled (MBFJ3)*, 2014. © KAWS.

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Jonas Wood, *M.S.F. Fish Pot #5*, 2015. © 2019 Jonas Wood.

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Lot 842
Damien Hirst, *Ouabagenin*, 2010-2011 (detail). © Damien Hirst and Science Ltd. All rights reserved / DACS, London / ARS, New York 2019.

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Lot 850
Richard Prince, *Untitled (Check Painting)*, 2006. © Richard Prince.

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Lot 861
Donald Judd, *Untitled*, 1988. © 2019 Judd Foundation / Artists Rights Society (ARS), New York.

FRONT COVER:

Lot 807
KAWS, *IN THE WOODS*, 2002. © KAWS.

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Lot 851
Pat Steir, *Priscilla Waterfall*, 1991 (detail). © Pat Steir.

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Anish Kapoor, *Untitled*, 2011. © 2019 Anish Kapoor / Artists Rights Society (ARS), New York / DACS, London.

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Lot 821
Barbara Kruger, *Untitled (When I hear the word culture I take out my checkbook)*, 1999 (detail). © BARBARA KRUGER. Courtesy Mary Boone Gallery, New York.

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Donald Judd, *Untitled*, 1987. © 2019 Judd Foundation / Artists Rights Society (ARS), New York.

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George Condo, *The Drifters*, 2009. © 2019 George Condo / Artists Rights Society (ARS), New York.

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13/03/2018

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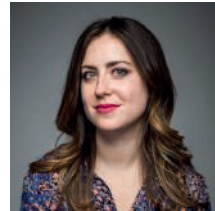
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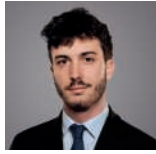
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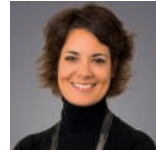
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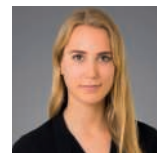
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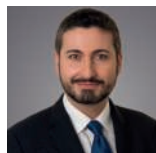
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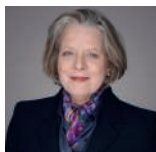
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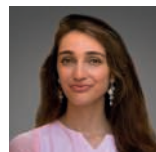
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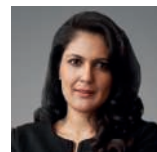
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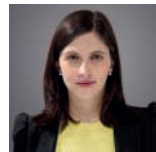
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801

AMY SHERALD (B. 1973)

Innocent You, Innocent Me

signed and dated 'Amy Sherald 2016' (on the reverse)

oil on canvas

54 x 43 in. (137.2 x 109.2 cm.)

Painted in 2016.

\$80,000-120,000

PROVENANCE:

Monique Meloche, Chicago

Acquired from the above by the present owner

EXHIBITED:

Chicago, Monique Meloche, *Amy Sherald: A Wonderful Dream*, June-August 2016, n.p. (illustrated).

LITERATURE:

Smithsonian Magazine, September 2016 (illustrated on the cover).

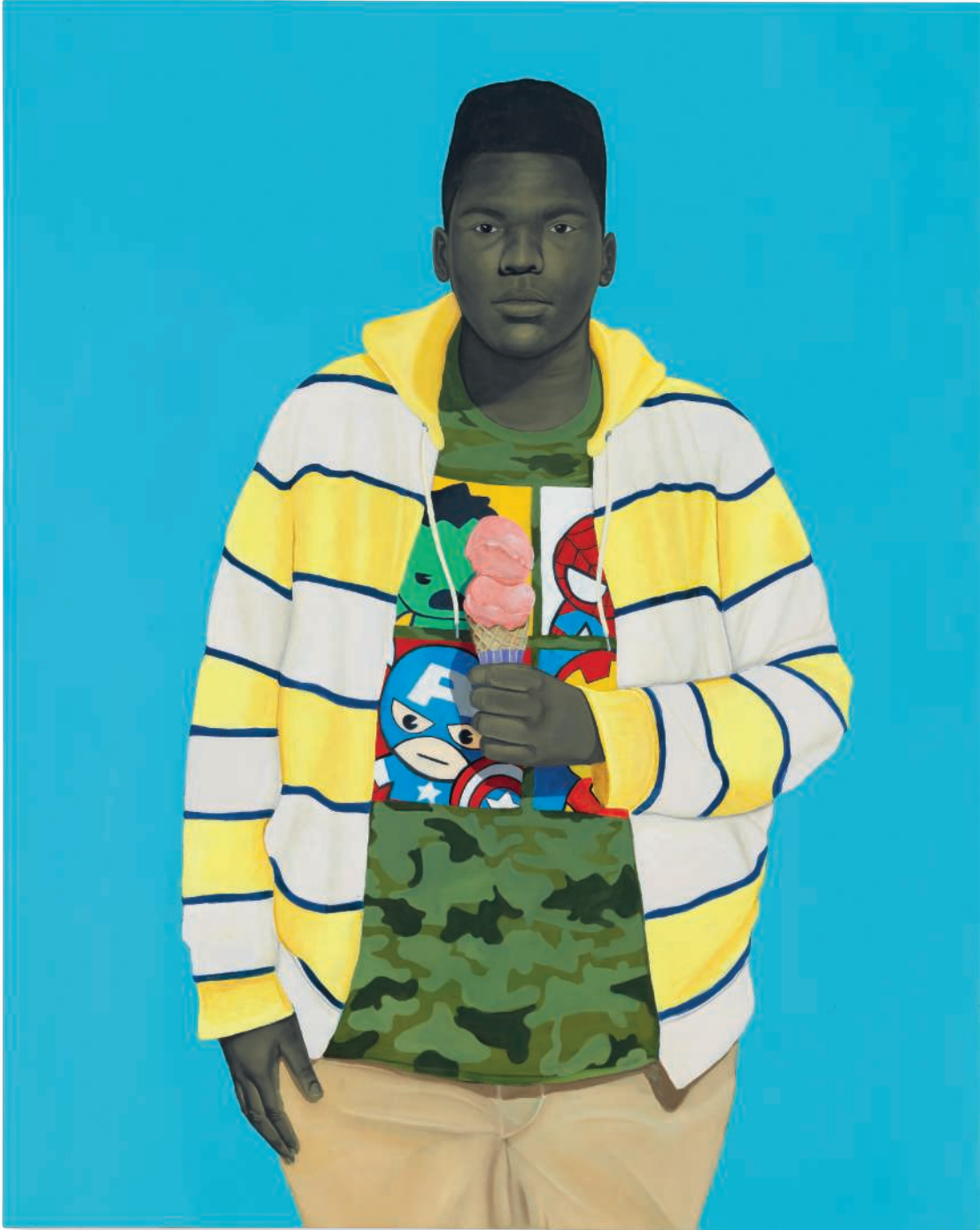
I think being able to expand your mind about places that you belong and about changing expectations of what you expect to see when you walk into a museum, I think it's really important for people to see themselves represented in that way in those kind of sacred spaces where they tell us what is valuable and what's important. And, if you're not represented in that, then I think it subconsciously makes you feel like you don't belong.

— Amy Sherald

Painted in 2016, *Innocent You, Innocent Me* exemplifies Amy Sherald's career exploration of the ways in which people construct and perform their identities. The Baltimore-based artist, best-known for her presidential portrait of Michelle Obama, which now resides in the National Portrait Gallery, Washington, D.C., typically paints those she encounters on the city streets – men, women and children who peak her pointed interest. This portrait of a teenage boy named Randall masterfully employs her signature use of grayscale to render skin color; with her expressed intention to "remove color from race," thus shifting the conversation toward the humanity and individuality of the figure. In real life, Randall modeled in a red, navy blue and gray hoodie, however for the portrait, Sherald modifies this outfit, brightening and amplifying with wide yellow and white stripes, and a comic-influenced camouflage. She offsets the profile against a vibrant palette: his eye-popping, yet surreal, street wear accompanied by a cone topped with two scoops of strawberry ice cream, floats in interesting tension against the abstract blue background, facilitating dreamy depth that does

not seem entirely confined to specific time, space, borders or history. His gaze, perhaps the most compelling characteristic of the work, forges a highly intentional dialogue with the viewer. He is not being observed or objectified, he is decidedly self-possessed, yet through pose, style, time and space he is able to activate silent conversations with the viewer and surrounding works in a room.

Sherald describes her portraits as "existing in a place of the past, the present, and the future" (A. Sherald, quoted in E. Silva, *Amy Sherald*, exh. cat., Contemporary Art Museum St. Louis, 2018, p. 10). Through these vibrant even surreal paintings she is able to capture the whole essence of her subjects, ultimately inviting viewers to engage in a more complex conversation about race representation, the black experience and the historic lack of non-white representation in the Western portraiture canon. Her work, ranging in color, scale and content ultimately stands as a meditation and consideration of America's lingering constructs, and its state as a nation today.



802

JORDAN CASTEEL (B. 1989)

Jonathan

signed and dated '2014 Jordan Casteel' (on the reverse)

oil on canvas

73 $\frac{3}{8}$ x 53 $\frac{3}{4}$ in. (187.6 x 136.5 cm.)

Painted in 2014.

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

New York, Sargent's Daughters, *Jordan Casteel: Visible Man*, August-September 2014.

The intent of the paintings is to expose my vision of black men as a sister, daughter, friend and lover. That perspective is one full of empathy and love. I see their humanity and, in turn, I want the audience to engage with them as fathers, sons, brothers, cousins – as individuals with their own unique stories to share.

– Jordan Casteel

Drawing on a long line of art historical portraiture, Jordan Casteel's *Jonathan* is a vibrant and masterful example from the artist's most celebrated male nude series. Casteel challenges traditional perspective by painting Jonathan from below, and by dividing the space into blocks of shifting bright colors. Casteel attempts to capture the essence of her sitter completely, by placing him in a comfortable domestic setting, and revealing clues of the context and of the sitter's identity throughout the painting. Casteel also made her sitter gaze directly into her eyes while she painted him in order to reveal the emotional connection she felt between them. As a result, the viewer is confronted by Jonathan's unprotected gaze.

Jonathan is surrounded by objects of domesticity: a brightly lit lamp, an end table, a patterned couch and a mirror. A slightly opened book by the 17th century French playwright Jean Racine placed on the end table reveals a personal glimpse into the sitter's interests and identity. The mirror to the right of the figure reveals a window enveloped in darkness, setting the scene in the nighttime. The winding colorful tapestry of prints on the couch echoes the tapestry of colors Casteel deliberately weaves together to delineate the figure's skin. By composing Jonathan's skin with strokes of blue, green and red, Casteel is challenging the tradition of monochrome African American portraiture and highlighting the complexity and layers of black individuality. The fluid thickness of Casteel's strokes and her love of color is apparent in *Jonathan*, which recalls the bright colors and thick lines of Jacob Lawrence, and the patterned beauty of Matisse.



PROPERTY FROM A PROMINENT PRIVATE COLLECTION

803

STANLEY WHITNEY (B. 1946)

Lush Life

signed, titled and dated "'Lush Life" Stanley Whitney 2014' (on the reverse)

oil on linen

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

Painted in 2014.

\$150,000-200,000

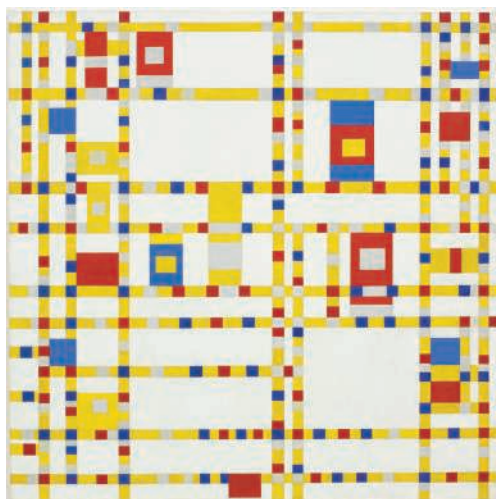
PROVENANCE:

Galerie Nordenhake, Berlin

Acquired from the above by the present owner

I have to let the color take me wherever it takes me...The idea is that color cannot be controlled and that it has total freedom. One color can't overpower another color, you know. It's very democratic, very New York.

— Stanley Whitney



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.

Painted in 2014, Stanley Whitney's *Lush Life* encapsulates themes that have defined the artist's career since the 1970s. The present lot is an example of Whitney's signature stacked composition of numerous saturated color fields, delineated by horizontal bands running the length of a square-formatted canvas. Whitney works thinly and opaquely with saturated and under-saturated oils. Referencing cues ranging from early Minimalism to color theory painters, jazz music to Egyptian hieroglyphs, the artist interestingly curates brushy blocks of rich colors which complement or clash against one another. Much like jazz, the work's subtle improvisatory structure is derived directly from his chosen color happenings, and their relationships to one another; an interesting departure from structuralist processes of the minimalists of the 1960s and 70s. Stanley's use of improvisation and variation alludes to an intimate, and even playful game of discovery with the viewer. Ultimately, the cumulative effect of Whitney's palette not only becomes that of fine pictorial balance, but also that of the formal sensations caused by internal conflicts and resolutions of color.



804

JEFFREY GIBSON (B. 1972)

A Kind of Confession

beaded with the title 'A KIND OF CONFESSION' (along the center)
found canvas punching bag, glass and plastic beads, quartz crystals, thread,
brass studs, wool military blanket, yarn and steel chain
punching bag: 36 x 15 x 15 in. (91.4 x 38.1 x 38.1 cm.)
Executed in 2015.

\$150,000-200,000

PROVENANCE:

Private collection, United States

Acquired from the above by the present owner

All art is a kind of confession, more or less oblique. All artists, if they are to survive, are forced, at last, to tell the whole story...

(J. Baldwin, "The Northern Protestant," *Nobody Knows My Name*, New York, 1961).

Choctaw-Cherokee artist Jeffrey Gibson recalls his past with extraordinary sculptures such as *A Kind of Confession*, which is one of only forty unique examples from the artist's beloved *Punching Bag* series. Assembled with an Everlast punching bag, the present lot seduces viewers with its dazzling neon beadwork, fringe, studs, crystals, and quartz. Speaking about those whose dress signals their unique place in society, Gibson once remarked, "The adornment references subcultural fashion, not just Native American but also punk and queer—alternatives to mainstream that signal defiance and rejection of hetero-normative culture" (J. Gibson, quoted in *Artnet News*, "From the Archives: Jeffrey Gibson on His 'Visceral Materials,' in 2013").

Born to a military family, Gibson led a nomadic life, which he credits when describing influences on his practice, "I bring together varying aesthetics of each place I visit. Some have had specific cultural aesthetics, language barriers, cultural barriers, etcetera. These differences funnel through me,

a queer Native male born toward the end of the 20th century and entering the 21st century. I consider this hybrid in the construction of my work and attempt to show that complexity" (J. Gibson, quoted in *Contemporary North American Indigenous Artists*, interviewed by R. Goodman, March 27, 2010).

A Kind of Confession celebrates a multicultural life and simultaneously initiates a discussion about gender roles. But any discussion of Gibson's punching bags would not be complete without acknowledging the role of boxing in the artist's personal life. On the recommendation of a counselor, Gibson began training in the boxing ring, and was advised to project problems and concepts that do not serve him onto the bag.

Other examples from the *Punching Bag* series reside in prominent museum collections, including Bentonville, Crystal Bridges Museum of American Art; Durham, Nasher Museum of Art; Denver Art Museum; Overland Park, Nerman Museum of Contemporary Art and Mississippi Museum of Art.



805

MICKALENE THOMAS (B. 1971)

Just a Whisper Away

signed, titled and dated 'JUST A WHISPER AWAY, 2008 M. Thomas' (on the reverse of the right panel)

diptych—acrylic, enamel and rhinestones on panel

overall: 96 x 120 in. (243.8 x 304.8 cm.)

Executed in 2008.

\$70,000-100,000

PROVENANCE:

Rhona Hoffman Gallery, Chicago

Acquired from the above by the present owner

Please note that this work has been requested for inclusion in the forthcoming exhibition *Desire in Art: from the 20th Century to the Digital Age* being organized by the IMMA, Dublin, which will run from September 2019 through March 2020.



Mickalene Thomas, *A Moment's Pleasure In Black and White*, 2008. Whitney Museum of American Art, New York. © 2019 Mickalene Thomas / Artists Rights Society (ARS), New York. Photo: © Whitney Museum of American Art / Licensed by Scala / Art Resource, New York.

An arresting double portrait of the artist's close friends, *Just a Whisper Away*, the present lot, asserts the unabashed confidence inherent to Mickalene Thomas's investigations of black beauty. Her signature rhinestones allude to an earlier interest in pointillism's division of space, while lending a glamour embodied by her fabulous sitters. The woman in red establishes direct eye contact with the viewer, in the same way Edouard Manet's nude looks amusedly out at her shocked audience in *Le Déjeuner sur l'herbe* (1862-3). In doing so, each woman gracefully reclaims her femininity from the clutches of the male gaze, defining herself instead by her own standards of womanhood. Setting a flower-power scene reminiscent of a 1970s sitcom, Thomas revisits the wood-paneled living room of her childhood "where the women of my family would come together for intense dialogues" (M. Thomas, quoted in L. Melandri, "Points of Origin: An Interview with Mickalene Thomas" in *Mickalene Thomas: Origin of the Universe*, ed. L. Melandri, exh. cat., Santa Monica Museum of Art, 2012, p. 33).

The dialogue unfolding here is with long-held notions of art history, those that perennially suppressed powerful images of the black female, subjugating her to the maid, the slave or the erotic other. This interior instead opens up a space of freedom, a space in which black women can be proud of their bodies and their heritage. That this work is a diptych only emphasizes how comfortable each woman is in owning her space. Thomas's women do not cower – they take fierce charge of their surroundings, boldly asserting their presence, ascertaining above all that the woman's moment of liberation is just a whisper away.



806

DAVID HAMMONS (B. 1943)

Untitled (Body Print)

signed 'Hammons' (lower right)
grease and dry pigment on paperboard
26 x 19 in. (66 x 48.3 cm.)
Executed *circa* 1970.

\$400,000-600,000

PROVENANCE:

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

*There's nothing negative about our images, it all depends
on who is seeing it and we've been depending on
someone else's sight...We need to look again and decide.*

— David Hammons





Gary Simmons, sketch for *Step in Arena (The Essential Trap)*, 1994. © Gary Simmons.

David Hammons began making his indelible mark on the history of post-war American art in late-1960s Los Angeles. At this crucial point in time, the city had become an extremely fertile ground for radical art. Having recently weathered the Watts riots of 1965, it served as a focal point for the West Coast Civil Rights Movement. Los Angeles was also an attractive alternative to the oversaturated art hub of New York City, as heralded by Andy Warhol's famous 1962 exhibition at the Ferus Gallery and Marcel Duchamp's major retrospective at the Pasadena Art Museum the following year. The intense social upheavals and violence of the 1960s, both at home and abroad in Vietnam, led to some of the most profound and impactful art-making that America had ever produced. Hammons joined a group of black artists working in Los Angeles, such as John Outterbridge, Noah Purifoy and Betye Saar, with whom he explored new ways of articulating the marginalized experience of being a minority in America.

The present work, executed *circa* 1970, belongs to David Hammons's seminal series of ethereal body prints. To create these works, the artist coats himself with grease, presses his body against the support and dusts the otherwise invisible impression with raw pigment. The resulting image is at once vague and highly detailed, suggesting the unfathomable complexity of identity,

especially concerning one's race. The present work features impressions of the artist's face and hands, clutching a balled-up American flag. The figure's hair is rendered with a mop in lieu of the artist's own so that it yields a more vivid simulacrum of an afro. Eyes shut gently, the figure seems enveloped in serene communion with the crumpled flag, which he cradles under his chin like a celestial child.

Although necessarily a record of the artist's own body, the present work is much less a self-portrait than a portrait of black identity in the decade following the genesis of the American Civil Rights movement. Considered within the context of the hard-earned progress of the 1960s, *Untitled (Body Print)* is a remarkably poignant and reflective image. Whereas the artist's body prints of the 1960s often portray the black body fragmented or obscured, engaged in illegible activity, *Untitled (Body Print)* presents a more unified vision of a black man's face, hair and hands clearly embracing an American flag.



Yves Klein, *Anthropometrie (ANT 49)*, 1960. © Succession Yves Klein c/o Artists Rights Society (ARS), New York / ADAGP, Paris 2019.



Present lot illustrated (detail).

Hammons's legacy is a kaleidoscope of landmark works in sculpture, performance, installation and conceptual art, often incorporating ephemeral materials such as grease, chicken wings, empty moonshine bottles, human hair, broken glass and dirt. Hammons keeps much of his output a secret, exhibits sporadically and rarely discusses the meaning of his work publicly. He has even gone so far as to denigrate his patrons: "The art audience is the worst audience in the world. It's overly educated, it's conservative, it's out to criticize not to understand, and it never has any fun. Why should I spend my time playing to that audience? That's like going into a lion's den. So I refuse to deal with that audience, and I'll play with the street audience. That audience is much more human, and their opinion is from the heart. They don't have any reason to play games; there's nothing gained or lost" (K. Jones, ed., *EyeMinded: Living and Writing Contemporary Art*, Durham and London, 2011, p. 150). Combining the aesthetics of violence and elegance, the artist conjures mythic, elusive and aggressively confrontational experiences for the viewer, regardless of his or her socioeconomic background or skin color.

And yet the objects Hammons makes are born of liminal experience. As Gilbert Coker has noted, even the body prints have an understated layer of societal meaning. "Much more subtle in their identifiable element, the prints nonetheless grew from a black object—grease. How many times has your Momma told you to get yourself some grease 'cause your legs are ashy?" (G. Coker, "Human Pegs/Pole Dreams," *Village Voice*, 28 September 1982, p. 79).

Hammons's own stance on this front remains playfully quiet. While signs of racial "otherness" have long been used to subjugate black people, they can also stand as an index of collective identity and strength. In closing his eyes to the rest of the world, does Hammons find an autonomous zone of expression? Or does he draw attention to the inescapable racial gaze, the trapped flatness of his printed pose acting as a metaphor for the price paid upon reducing oneself to an image? Elegant in concept and profound in impact, *Untitled (Body Print)* captures the spirit of Hammons's work: enigmatic as the Turin Shroud, this is a phantom of entrancing power, an ethereal trace that invites projection as much as reflection.

807

KAWS (B. 1974)

IN THE WOODS

signed, titled and dated 'KAWS..02 "IN THE WOODS"' (on the reverse of the left panel)

triptych—acrylic on canvas over panel

overall: 58 $\frac{1}{8}$ x 108 $\frac{3}{8}$ in. (147.6 x 275.3 cm.)

Painted in 2002.

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

PROVENANCE:

Private collection, Japan

Anon. sale; Sotheby's, New York, 3 March 2016, lot 229

Acquired at the above sale by the present owner

LITERATURE:

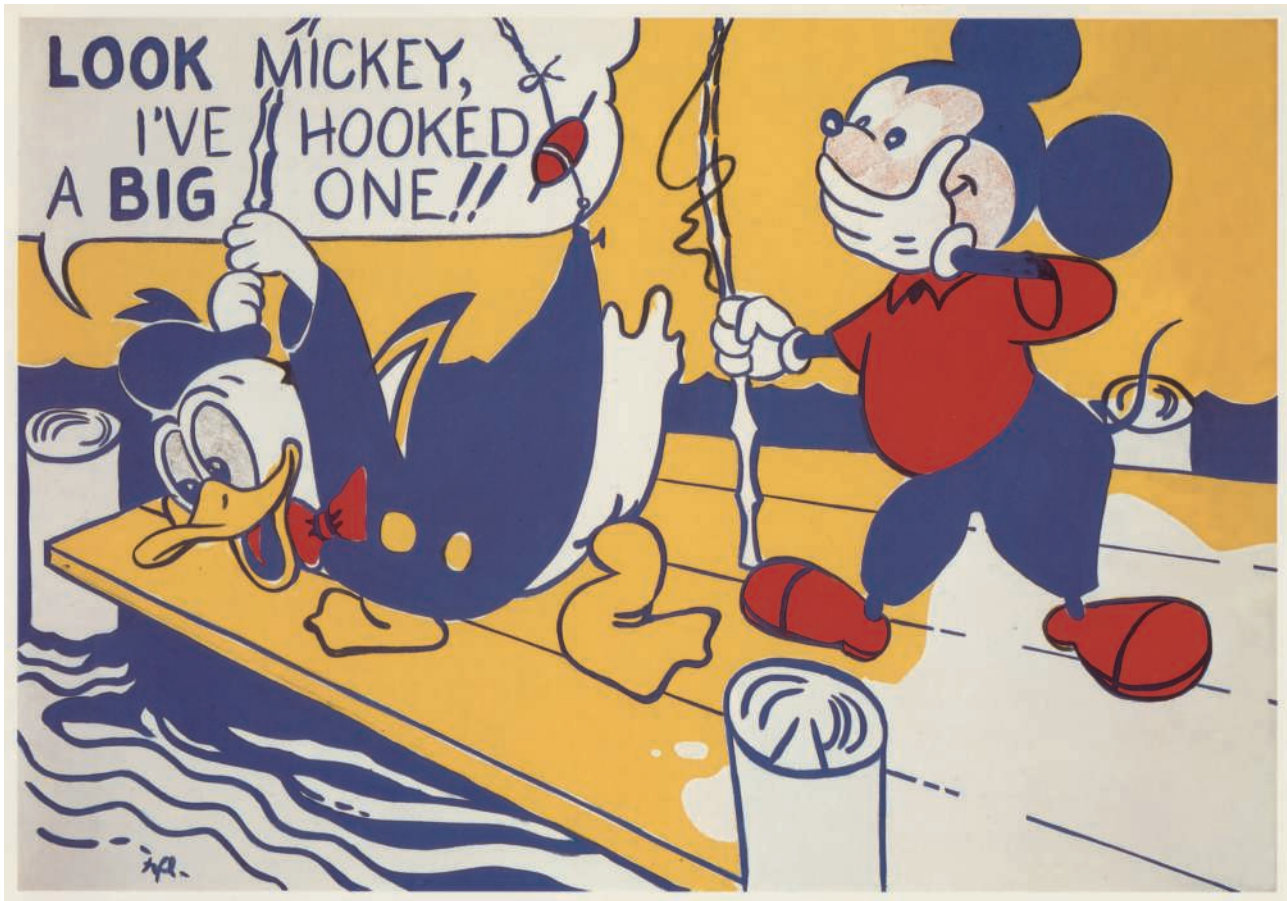
C. McCormick, "In the Studio with KAWS," *Juxtapoz: Art & Culture Magazine*, Summer 2004, pp. 26-27 (illustrated).

M. Ramírez-Montagut, *KAWS: 1993-2010*, New York, 2010, pp. 16 and 202-203 (illustrated).









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

The iconic character of Snow White has captivated the hearts of generations, renowned for the beauty, purity, and innocence that her name suggests. In 1937, Disney chose the original, nineteenth-century fairytale written by the Grimm Brothers as the first that it would transform into a feature-length animated film. Reclaimed in the twenty-first century by the Brooklyn-based artist KAWS, Snow White's innocence is transformed into an acerbic critique within *IN THE WOODS* (2002). An approximation of a scene from the Disney classic *Snow White and the Seven Dwarfs* has been reduced to a dense black palette with crisp white outlines, offset by a whimsical sky-blue background. In the original scene, Snow White is comforted by a league of woodland animals that transform her tears into "A Smile and a Song." In KAWS's version, the title character instead holds up a chipmunk to her face, and not a bluebird, while an array of bunnies, deer, and others gather around her, entranced by her beauty. However, stripped of color, with her eyes crossed out in the artist's signature X-marks style and her hair modified to the famed cross-bone design, KAWS' interpretation takes on the sinister undertones that are at the core of his practice of appropriation, in which classic cartoon and comic book icons are repurposed to explore the visual language within popular culture, and the role it plays in society.

Since coming on the scene in the late-1990s, KAWS has adopted iconic characters, such as the Michelin Man, Gumby, Mickey Mouse,

Spongebob Square Pants, Snoopy, the Smurfs, and the Simpsons and whether on canvas, a sculpture, or in the street—the artist uses these iconic figures to develop a Pop art sensibility with rich cultural commentary into the new millennium. With its pristine and outlined quality, *KAWS' IN THE WOODS* takes on the characteristics of Warhol's *Do-It-Yourself* series of half-completed and hand-made, paint-by-number canvases based on their mass-produced counterparts. The artist has also spoken about the influence he received from "the pop artists like [Claes] Oldenburg and [Tom] Wesselmann" (B. Donnelly, quoted in T. Maguire, "KAWS," *Interview*, April 27, 2010) in his exploration of mass consumption and the elevation of the icons of popular culture within the discourse of contemporary art.

Contrasting the sleek consumer-driven mass produced aesthetics of Warhol, the monumentality of Oldenburg, and the fetishization of Wesselmann, one can also read a great deal of influence from the work of Peter Saul, and his wry cartoonist lambasting in brushstrokes and colors resembling the Abstract Expressionists, as well as by the second generation of Pop artists, such as Jeff Koons and Takashi Murakami. The artist recalls, "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). Keith Haring, whose graffiti decorated New York City as KAWS came of age in nearby

Brooklyn was also an influence, as seen in a photograph of the young KAWS with a Keith Haring poster hanging in his teenage-bedroom. Haring married the joys of gay culture with the awareness of the AIDS epidemic, using art to spread a political message. KAWS adopted Keith Haring's politically-imbued Pop Art and even used Haring's Pop Shop as an inspiration for his own boutique shop/line *OriginalFake*. As the inheritor of the complete toolset given by this diverse cadre of artists, KAWS builds upon a legacy of pioneering artists who questioned the consumerist tendencies of modern society and has established his own unique, signature style in the third generation of the Pop art movement. Cartoon characters, modified by the artist into humorous and witty amalgamations of themselves, have formed the foundation of artist's practice. As such, Disney is the perfect mark with which to take aim for both cultural and personal reasons.

Those personal reasons include the artist's roots. Brian Donnelly moved to Manhattan from New Jersey in 1996 to earn a degree in illustration at the School of Visual Arts. He arrived in New York City young, but already well-versed in a range of drawing techniques and well-steeped in graffiti culture. The name KAWS was one he'd given himself in high school while running with a crowd of graffiti artists, with whom he honed his skill and acumen. When asked about his graffiti name, the artist answered, "There's no meaning to it. It's just letters that I liked—K-A-W-S. I felt like they always work and function nicely with each other" (B. Donnelly, quoted in Tobey Maguire, *Interview Magazine*, April 27, 2010). Before he achieved success as an artist, he worked as a background painter on an animated series the Disney Company produced for television. By day, the animator and illustrator went by his given name, Brian Donnelly, while by night, he transformed himself into KAWS and New York's city streets and public spaces into a canvas onto which he would tag his name and subvert commercial advertisements by adding his signature X'ed out eyes and crossbones to transform the heads of models into skulls. One such activity skyrocketed the young artist to a new level of attention and introduced the artist's character, "Bendy," inspired by the classic toy Gumby, to the world. In 1998, when the image of supermodel Christy Turlington, clad in Calvin Klein underwear, began appearing in advertisements in New York City bus shelters and subway stations, the young artist saw only inspiration. He began encircling her body with the first of what would become many characters. Inspired by Gumby, "Bendy" is a cross between a tadpole and a sperm cell. Other characters include the Michelin Man-inspired "Chum," "Companion" featured across many editions of sculpture, and "Accomplice," a pink rabbit wearing a bunny suit. The artist has also transformed the animated television family, the Simpsons, into the "Kimpsons." In *IN THE WOODS*, KAWS returns to Disney, the company with which he started his commercial career, and a company known for its endless trove of idolized cartoon characters dating back from the twentieth-century to today.

Those cultural reasons driving the artist's transformation of the iconic Disney character, Snow White, are found in an interview KAWS for *Whitewall* magazine in 2012. KAWS recalls, "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" (B. Donnelly, quoted in conversation with K. Donoghue, *Whitewall*, December 2012). Continuing in a 2013 interview with Michele Llanos, KAWS "found it weird how infused a cartoon could become in people's lives; the impact it could have, compared to regular politics" (KAWS, quoted in Michele Llanos, "Style Hero: KAWS," *tendland.com*, May 20, 2013). By appropriating images in steady circulation around the world, especially those that are highly familiar to audiences across the world, KAWS subverts the image's original meaning and reframes the ways cultural icons influence our personal narratives. Instantly recognizable to those familiar with the Disney franchise and, yet, utterly transformed

by the strategic reorganization of Snow White's face into a skull, the artist calls into question the cultural icon's appeal while utilizing its accessibility. The skeletal Snow White nevertheless sings her cheery song, despite the change in her status from living to dead. Yet this collision of the innocence of the childhood character with the existential crisis of death is at the head of KAWS's work. This unexpected twist to the immediately familiar imagery played on repeat throughout the twentieth-century questions the way the cartoon functions in mass culture. Here, the artist shows his own hand as complicit in making this consumable message that he critiques.

Having come a long way from the subway stations of 1990s New Jersey and New York, the artist is regarded as one of the most important painters of his generation for the precision of his craftsmanship and the ingenuity of reconceptualizing some of the American culture's most beloved icons. At once both intuitive and highly reasoned, the artist has perceptively decoded the strategies of advertisement, a skill that has also earned him a place in the commercial world. One foot is firmly rooted in the realm of fine art where he exhibits regularly at galleries and museums such as The Brooklyn Museum, The Museum of Modern Art, Fort Worth, the Contemporary Art Museum in Saint Louis, as well as significant museums across China, Asia, Japan and Korea. The other foot is planted in the commercial world of advertising, branding, fashion, and product and design, supported by a series of limited edition toys, and commissions from the likes of such companies as the insurance giant, MetLife and the Japanese clothing brand, Uniqlo. KAWS is a modern day renaissance man who traverses multiple spheres of culture and transforms what he finds there using his own unique vocabulary.



Cover of *Little Snow White*, 1940's. Rene Cloke. Photo: Bridgeman Images.

808

HAROLD ANCART (B. 1980)

Untitled

oilstick and graphite on paper laid down on panel, in artist's frame

52½ x 70¼ in. (133.4 x 178.4 cm.)

Executed in 2015.

\$120,000-180,000

PROVENANCE:

C L E A R I N G, New York

Acquired from the above by the present owner

I like the fact that this medium has the ability to open unthinkable universes by means that are really simple. An outline combined with some color and text is enough to make you travel far away.

— Harold Ancart



°809

JONAS WOOD (B. 1977)

M.S.F. Fish Pot #5

signed with the artist's initials, titled and dated 'M.S.F. FISH POT #5 JBRW 2015' (on the reverse)

oil and acrylic on canvas

76 x 74 in. (193 x 188 cm.)

Painted in 2015.

\$900,000-1,200,000

PROVENANCE:

KARMA, New York

Acquired from the above by the present owner

EXHIBITED:

New York, KARMA, *Shio Kusaka & Jonas Wood*, May-June 2015.



Paul Gauguin, *Still Life with Head-Shaped Vase and Japanese Woodcut*, 1889.
Photo: Bridgeman Images.





Keisai Eisen, *Carp* (woodblock print), circa 19th century, Museum of Fine Arts, Houston. Photo: Bridgeman Images.



Installation view, *Shio Kusaka & Jonas Wood*, Karma Gallery, May 11 – June 13, 2015 (present lot illustrated). Photo: Courtesy of the artist and Karma, New York. Artwork: © 2019 Jonas Wood; © Shio Kusaka.

One of the most critically acclaimed and respected working artists of the last decade, Jonas Wood invokes the work of forebears such as David Hockney and Henri Matisse. *M.S.F. Fish Pot #5*, is a striking example of Jonas Wood's signature confined brilliance and use of composite imagery sourced from Wood's personal collection of ceramic art. A monumental painting, *M.S.F. Fish Pot #5* is derived from Wood's study of artists Michael and Magdalena Suarez Frimkess, a husband-and-wife ceramic team working in L.A., whose work inhabits Wood's Culver City studio. Similar to Wood's body of work, the Frimkesses oeuvre spans many genres- pottery, mythology, and pop to name a few. This exploration of the Frimkesses collaborations not only serves to memorialize Wood's paramount adoration for their art, but also directly references the collaborative working relationship between Wood and his wife, ceramic artist Shio Kusaka.

Sharing a studio with Kusaka, ceramic vessels are often showcased in Wood's oeuvre. "When I met my wife, Shio Kusaka, who is a ceramicist, I started looking at vessels. I became interested in the Greek pots. Like basketball cards, they have a shape and a form, and they have images that are very flat, graphic, and simple. Basically, there are cartoons on the sides of the pots that tell stories" (J. Wood, quoted in J. Samet, "Beer with a Painter, LA Edition: Jonas Wood," *Hyperallergic*, 12 September 2015). Ceramic imagery has since been a primary subject of Wood's work. *M.S.F. Fish Pot #5* debuted at the husband and wife's inaugural New York exhibition at KARMA in 2015. A testament to their respective artist processes, the work transcends to serve as a personal totem referencing Wood's family, memories and art collection. This work is a prime example of Wood's signature style that fuses visual references, and collages personal, familial and art historical attitudes with the objects and settings that compose his everyday life. "Wood's expanding gallery of athletes, portraits and still lives are animated by familiar yet universal elements, allowing his drawings and paintings to radiate at the intersection between personal mythology and collective identity" (C. Alemani, quoted in *Jonas Wood: Sports Book*, New York, 2009).

The Koi fish and their domestic habitat often recur in Wood's work. They prove ideal forms, juxtaposing the magnificent with restraint. Set against a pale gray background, *M.S.F. Fish Pot #5* depicts a round ceramic pot filling the composition. The surface of the vessel is adorned with intricate and playful



Jonas Wood and Shio Kusaka at Gagosian Gallery, Hong Kong, 2015. Photo: Dickson Lee / South China Morning Post via Getty Images. Artwork: © 2019 Jonas Wood; © Shio Kusaka.

aquatic imagery. The marine life illustrated on the pot serves as a window into a fervent anemone, dominated by the majestic red-orange Koi fish swimming amongst the sea grass and flowers. The spirited score ends abruptly at the parameters of the vessel. Combining this lively underwater scene with both the flatness of the image and the perceived dimensionality of a real ceramic vessel creates a precarious dichotomy that grasps at two competing depictions of space. Roberta Smith, in a review of Wood's work in 2011, noted, "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, "Art in Review: Jonas Wood," *The New York Times*, 18 March 2011).

By constructing tableaux in such a way, Wood calls attention to his working methods while also breaking from the staid tradition of still life painting. Not merely a picture of a decorated pot, works like *M.S.F. Fish Pot #5* reference

the genre's history while also speaking to the visually adventurous still-lives of Pablo Picasso and Georges Braque, among others. Oscillating between representational still-life and abstraction, Wood appropriates cubist collage techniques, pop-portraiture ideals, and the loyal approach to devotional still-life.

Creating self-referential works is not new to Wood as his canvases frequently depict his own living space and studio. "I basically have a giant treasure trove of source images, of things I've taken or found, that are part of my archive. Things people send me, and family pictures. Then I think about what I want to paint... I'm making choices based on aesthetics, but also maybe based on things that are important to me." Says Wood, "There's an ebb and flow of that in my paintings in general. I can't make super complicated paintings all the time – I need some balance. So, taking an individual thing out of a painting and isolating it – a basketball, a pot, now some weird emoji paintings – it's just a genre of painting that's within these different kinds of larger figurative works" (J. Wood quoted in L. August, "Painting Towards Intimacy," *Arts and Culture Index*, 12 February 2019).

810

SHIO KUSAKA (B. 1972)

(face 3)

stamped (on the underside)

porcelain

21 x 10½ x 10½ in. (53.3 x 26.7 x 26.7 cm.)

Executed in 2013.

\$8,000-12,000

PROVENANCE:

Anton Kern Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Anton Kern Gallery, *Shio Kusaka*, May-June 2013.

811

SHIO KUSAKA (B. 1972)

(carved 39)

stamped (lower edge)

stoneware

13½ x 14¾ x 13¾ in. (34.3 x 37.5 x 34.9 cm.)

Executed in 2013.

\$8,000-12,000

PROVENANCE:

Anton Kern Gallery, New York

Acquired from the above by the present owner



811

812

SHIO KUSAKA (B. 1972)

(white 120)

stamped (on the underside)

porcelain

5½ x 4¾ x 4¾ in. (14 x 11.1 x 11.1 cm.)

Executed in 2013.

\$3,000-5,000

PROVENANCE:

Anton Kern Gallery, New York

Acquired from the above by the present owner



810



812

813

LAURA OWENS (B. 1970)

Untitled

signed 'L Owens' (on the overlap)

oil and acrylic on linen

70 x 47 in. (177.8 x 119.4 cm.)

Painted in 2004.

\$300,000-500,000

PROVENANCE:

Downtown for Democracy Benefit Auction, New York; courtesy of the artist, 29 June 2004

Acquired at the above sale by the present owner

My work gets created in this space of freedom, and that's why a lot of it has to do with experimentation, invention, and sort of a juxtaposition of things you wouldn't normally juxtapose.

– Laura Owens



Laura Owens, Los Angeles, 2013. Photo: Anne Cusack / Los Angeles Times via Getty Images. Artwork: © 2019 Laura Owens.

The present lot, *Untitled* (2004), was created for the Democratic fundraising event "Art Works Hard For Money" organized by the political action group Downtown for Democracy in conjunction with Gavin Brown's enterprise at Passerby. Proceeds of the auction went towards supporting the 2004 Democratic presidential nominee, John Kerry, an election about which Owens was deeply passionate. "This generation has yet to find its Bobby Kennedy," Owens said. "There's a hunger."

Untitled is representative of Owens's work; large in scale, sparse in composition and light in palette. "My work gets created in this space of freedom," says Owens, "and that's why a lot of it has to do with experimentation, invention, and sort of a juxtaposition of things you wouldn't normally juxtapose." A playful fusion of abstract and realistic elements occurs in *Untitled* -- a life-sized soldier dressed in early American attire occupies an abstract dreamscape comprised of great red and blue washes. This Folk art meets Fauvism style is characteristic of Owen's entire *oeuvre*, drawing on a comprehensive array of sources from fine art, needlework and wallpaper to Asian art, to form her whimsical works.





814

NICOLE EISENMAN (B. 1963)

Logos Convalescencing

titled and dated 'Logos Convalescencing, 93' (on the reverse)

India ink, ink wash and colored pencil on paper

29 $\frac{7}{8}$ x 22 $\frac{1}{4}$ in. (75.9 x 56.5 cm.)

Executed in 1993.

\$15,000-20,000

PROVENANCE:

Shoshana Wayne Gallery, Santa Monica

Acquired from the above by the present owner



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

815

BRIAN CALVIN (B. 1969)

Slow Burn

signed, titled and dated "'SLOW BURN" Brian Calvin 2001' (on the reverse)

acrylic on canvas

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

Painted in 2001.

\$30,000-50,000

PROVENANCE:

Marc Foxx Gallery, Los Angeles

Acquired from the above by the present owner, 2001

EXHIBITED:

Paris, Centre Pompidou; Kunsthalle Wien and Schirn Kunsthalle Frankfurt,

Dear Painter, paint me..., June 2002-April 2003, pp. 66, 172 and 198

(illustrated).

816

GEORGE CONDO (B. 1957)

The Drifters

signed and dated 'Condo 09' (upper left)

acrylic, charcoal and pastel on linen

67 x 55 in. (170 x 139.5 cm.)

Painted in 2009.

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

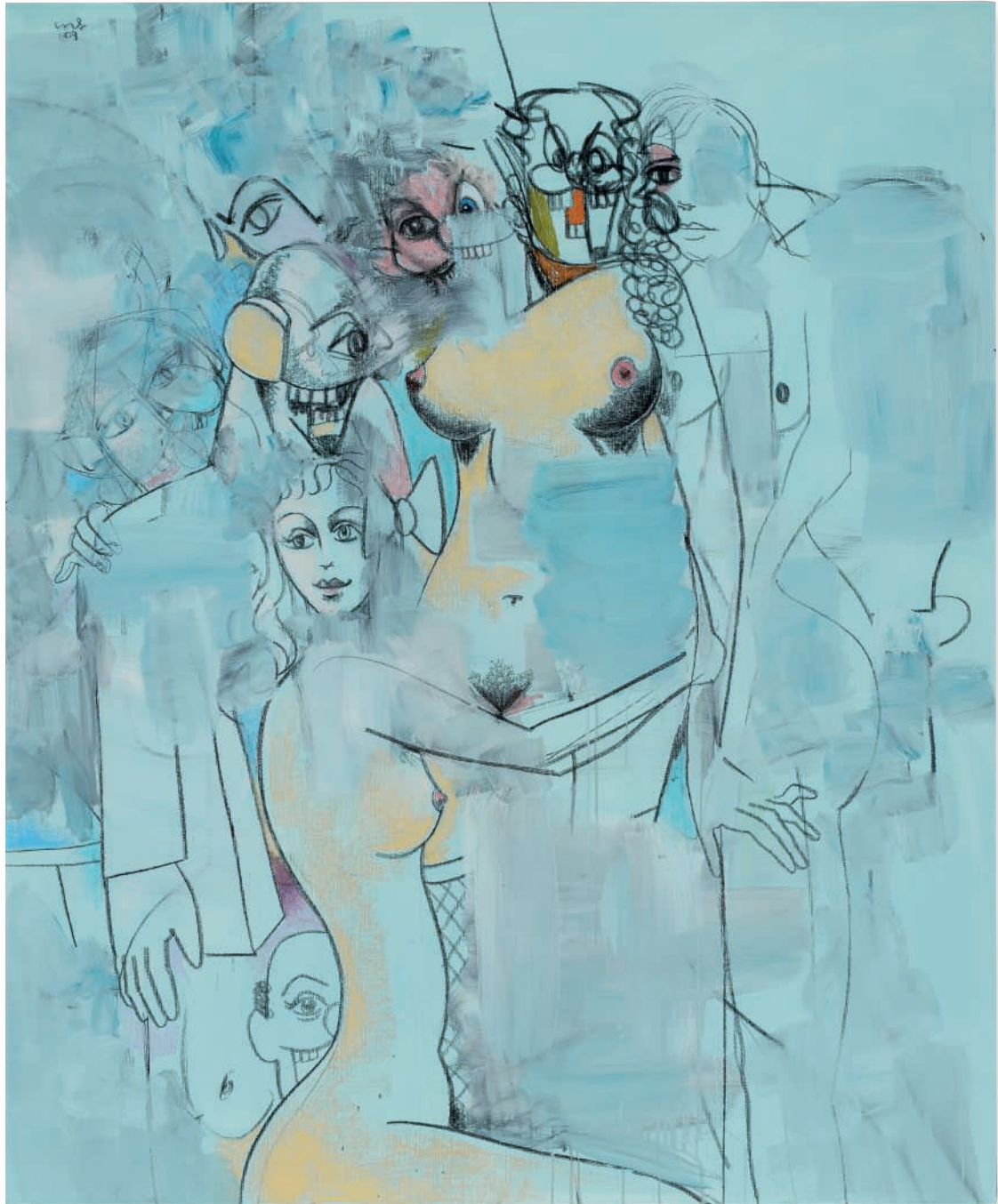
PROVENANCE:

Sprüth Magers, Berlin

Acquired from the above by the present owner, 2009

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

— George Condo





Sigmar Polke, *Bunnies*, 1966. © 2019 The Estate of Sigmar Polke, Cologne / ARS, New York / VG Bild-Kunst, Bonn.

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

George Condo's *The Drifters* is a superb example of his career-long investigation into Cubism and its formal possibilities in the contemporary moment. Condo's postmodern approach to form, color, composition, and art history have placed him at painting's vanguard since his emergence over four decades ago. This painting finds the artist continuing to probe the act of painting itself, laying bare his thought process in layers of overlapping planes.

Like most of Condo's paintings, individual elements collapse and dissolve, only to come together as a solid, impenetrable whole. The present work, with its pastel background and sophisticated use of flat color passages, displays many of Condo's most celebrated motifs, like his penchant for abstracting the body and equalizing elements. An instantly recognizable example of Condo's neo-Cubist style, *The Drifters* finds Condo examining Modernism's greatest achievement while innovating within his unique, iconic personal style.

In the present lot, an ethereal field of rectilinear pastel brushstrokes backgrounds the picture, lending it a dreamlike tone and removing it from any plainly observable reality. The foreground's porousness permits that background to slip through sections of the figures. Their simultaneous opacity and immateriality underscores one of Condo's basic premises, that all things are equal and organized non-hierarchically in his cubist pictures. Faces and bodies of other individuals coalesce around the two shapely nude figures. However, the lower nude figure's serene and beautiful face strongly contrasts against the garish, monstrous faces that surround her, with the other disfigured nude figure appearing to be screaming in rage. Across the canvas, the delineation of the figures dissolve, making them appear as possibly being one individual. For Condo, whose paintings are largely democratic in their approach to compositional equanimity, a faint fractioned figure in the upper corner warrants as much critical attention as the bold and colorful figures in the center of the composition. By representing differing emotions through the depiction of the figures' faces, Condo embodies his interest in depicting the complexity of one's mentality and the conflicting emotions one may possess. Describing the destabilizing and often challenging nature of his paintings, Condo introduces a new term: "It's what I call artificial realism. That's what I do. I try to depict a character's train of thoughts simultaneously—hysteria, joy, sadness, desperation. If you could see these things at once that would be like what I'm trying to make you see in my art" (G. Condo, quoted in S. Jeffries "George Condo: 'I Was Delirious. Nearly Died'," *The Guardian*, 10 February 2014). Indeed, the composition corroborates that premise, with the viewer's eye being led through a series of emotion, energy and the frenetic mind. This artificial realism, for Condo,



Pablo Picasso, *Les Femmes d'Alger (O. J.)*, 1911-12. Museum of Modern Art, New York. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.





Present lot illustrated (detail).

neatly dovetails with his self-described psychological Cubism wherein he paints subjects in several states of mind at once, adapting the multi-point fractured perspectives of the movement. Nevertheless, the *The Drifters* is deeply captivating and visually alluring, with the nude figures' seductive stance, varied coloration and juxtaposing facial stylization. The psychological and stylistic complexities both repel and beguile the viewer, enticing endless examination and speculation.

Clearly alluding to late Cubism, Condo's *The Drifters* applies elements from that lauded style without miming it. Explaining his frequent references to past painters in the context of his own work, Condo says, "What I mean by the creation of an iconic form of painting [is something] strong enough and recognizable enough as being my own, rather than having taken from historic references" (G. Condo, in S. Baker, *George Condo: Painting Reconfigured*, 2015, p. 14). Indeed, while Condo's debt to Picasso and

Braque is unabashedly clear, few would mistake the work of the former for that of the latter two. Condo's work, reliant on color and texture as much as composition, adapts Cubism and updates it for the postmodern era. Here, Condo's dissolution of foreground and background finds the artist innovating within Cubism, choosing to accomplish that movement's goal of compositional equivalence with a novel strategy.

Condo's connection to the rich and varied history of Western art does not stop, or start, at Cubism. Enthralled with Classical imagery and neoclassical interpretations of the body, Condo's central female nudes appear almost relief-like in their rendering. Their sweeping silhouette and sculptural pose recall classical Greco-Roman sculpture and their subsequent reproductions in 19th century paintings. The background, too, recalls an Impressionist sky, moving effortlessly between blues, greys, and pinks. For that matter,



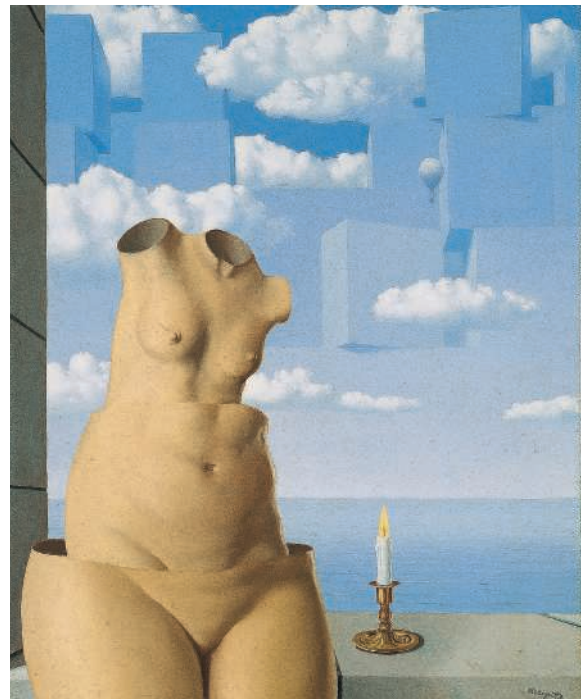
Edouard Manet, *Dejeuner sur l'Herbe*, 1863. Musée d'Orsay, Paris. Photo: Musée d'Orsay, Paris, France / Bridgeman Images.

Condo's touches of bright pink might recall the clear, saturated pinks often found in Pop Art. "As far as I'm concerned," says Condo, "the Renaissance was yesterday and Cubism was a hundred years before it" (Ibid., p. 104). "My painting is all about this interchangeability of languages in art where one second you might feel the background has the shading and tonalities you would see in a Rembrandt portrait, but the subject is completely different and painted like some low-culture, transgressive mutation of a comic strip" (G. Condo, quoted in J. Belcove, "George Condo interview", in *Financial Times*, 21 April 2013). Indeed, Condo's simultaneous reliance on and refutation of the past is a key to understanding his layered and often irreverent paintings.

Known for his innovative approach to figurative painting, Condo has influenced a generation of painters working today. Along with Keith Haring and Jean-Michel Basquiat, both of whom were his close friends in the New York art scene of the 1980s, the artist helped to promote a resurgence of painting that would have lasting effects in art history. By combining an expansive knowledge of historical visual forms and styles with an understanding of contemporary psychological states and an interest in representing them, Condo has eschewed the more referential modes of contemporaries like Julian Schnabel. "[He] makes frequent reference to the works of Velázquez and Manet, but also to Greuze and Fragonard, Delacroix and Goya, and repeatedly to Picasso. What interests him are how paintings function, how illusions are created, and how stories are told. Yet however important this reference to tradition is, it does not determine the primary appearance of his works" (M. Brehm, "Tradition as Temptation. An Approach to the 'George Condo Method'", in T. Kellein, *George Condo: One Hundred Women*, exh. cat., Salzburg, Museum der Moderne, 2005, pp.

19-20). Each image is an effort to construct and display a subject that is both inviting and feels at odds with academic painting. The viewer recognizes the visual tropes but is hard-pressed to make a direct link; Condo has so successfully embedded his influences and references that they become his own fluid visual language.

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



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.

817

ROBERT COLESCOTT (1925-2009)

The Phone Call

signed and dated 'R Colescott 78' (lower right)

oil on canvas

84 x 65 $\frac{5}{8}$ in. (213.4 x 166.1 cm.)

Painted in 1978.

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1980

EXHIBITED:

San Francisco, John Berggruen Gallery, *Robert Colescott: Recent Paintings*, August-September 1978.

LITERATURE:

C. Brown, "Robert Colescott—Humor Through Inversion," *Artweek*, 16 September 1978, p. 3.

I discover the nuanced sophistication in his raucous imagery. It's like hearing a jazz master transform some silly pop tune that, thus estranged, begins to seem not so silly after all. Colescott rips into crude iconography to free crazy energies it entombs.

(P. Schjeldahl, "The Social Comedian," *Village Voice*, 28 May 1998).



818

ROBERT COLESCOTT (1925-2009)

The Boss

signed, titled and dated "'The Boss" R. Colescott 1990' (lower left)

acrylic on paper

40 $\frac{3}{8}$ x 26 in. (102.6 x 66 cm.)

Painted in 1990.

\$50,000-70,000

PROVENANCE:

Howard Yezerski Gallery, Boston

Private collection, Boston

Private collection, California

Acquired from the above by the present owner

*To make a statement about white perceptions of black people by
redoing a stereotype, who ever thought such a thing could happen?*

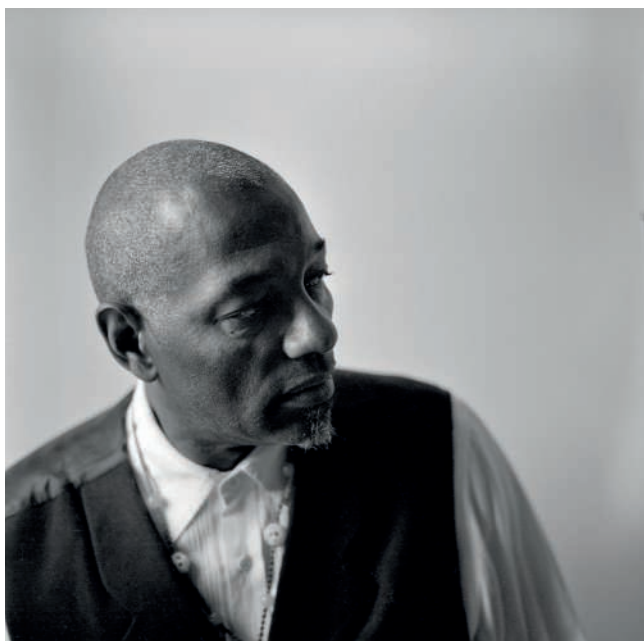
— Robert Colescott



"The Boss"
R. Craxton 1970

TERRY ADKINS

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION



Terry Adkins. Photo: LaMont Hamilton.

Known for a uniquely interdisciplinary approach to his craft, Terry Adkins treated art-making like a composer does music-making, with incredible attention to detail and a powerful dialogue with the past. Ethereal and experiential, Adkins's oeuvre ranges in form. From sculpture, video and photography to site-specific performance, his output has a deep focus on the intersection between the static and found object, lived history and performed narrative. By drawing upon the emotional resonance in found objects, Adkins brings to light the human history and experience that imbues vestiges of the past, and asks viewers to call upon their own past and narrative in a deeply personal way.

The artist recalls on the development of his career and craft, "... you could go to the junkyard and buy materials by the pound. The functions of these materials fascinated me. They were made by other hands for other purposes and at other times, and then they were discarded as being useless. So the idea that they could be rejuvenated and repurposed was exciting, because it taught me how to identify those things that had potential for something. Certain things had to identify themselves. This process of identification, the period of gestation in the studio, and lastly, the period of transformation is the way I started working sculpturally. I stumbled into it rather obtusely and never from a traditional standpoint of technical skill but more from a standpoint of being able to assemble things and bring things together as vehicles of subtle force as much as something to look at and experience. So I tried to make these material things as immediate and ethereal as music. And the music I pursued, I tried to make it as visceral and physical—almost

I stumbled into it rather obtusely and never from a traditional standpoint of technical skill but more from a standpoint of being able to assemble things and bring things together as vehicles of subtle force as much as something to look at and experience. So I tried to make these material things as immediate and ethereal as music.

– Terry Adkins

approaching matter. Trying to make both of the things do what they naturally are not inclined to do was a challenge." (T. Adkins, quoted in "Terry Adkins by Calvin Reid," BOMB, 25 March 2015).

Forst Mosaic (1997) is a potent example of the artist's uncanny ability to repurpose and elevate foraged material to create not only an object of art, but an experience of human and lived history. With approximately 40,000 Forst pork sausage labels thoughtfully placed in bunches and installed methodically into a circular form, Adkins transforms a seemingly mundane artifact into a tactile installation of subtle and kinetic force. "By incorporating only second-hand objects and by isolating their integrity in as straightforward a manner as possible, Adkins establishes a dialogue with the past—his own as well as the cultural history of materials and objects" (A. Weld, *Terry Adkins Distant Mirrors*, New Jersey, 1998, p. 3).

In *Oracle* (1997), Adkins methodically places found metal bells on a wooden and steel support, creating a dynamic installation that imbues purpose in the bells not only for their acoustic function, but for their form and materiality. Adkins subtly composes a poem with the systematic placement of each bell, bringing vitality to the negative space and a sense of energy through the silent and subtle force of the construction. In quintessential Adkins style, *Oracle* is an example of the artist's uncanny ability to alter and adjust the found object "so that the work 'sings'" (A. Weld, *Terry Adkins Distant Mirrors*, New Jersey, 1998, p. 3). The musicality of Adkins's work rests not just in the sound it produces, if at all, but the way in which the materiality of a work forces viewers to interact and identify with it.



Forst's
FORST'S FORMOST
MEAT FOOD PRODUCTS
FORST PACKING CO. INC. KINGSTON, ONT.

Forst's
FORST'S FORMOST
MEAT FOOD PRODUCTS
FORST PACKING CO. INC. KINGSTON, ONT.

CATERING MEATS
PORK SAUSAGE
Ingredients:
Pork, Salt, Spices, Flavorings
FORST PACKING CO. INC. KINGSTON, ONT.

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

819

TERRY ADKINS (1953-2014)

Forst Mosaic

string and pork sausage labels

58 x 58 x 3 in. (147.3 x 147.3 x 7.6 cm.)

Executed in 1997.

\$80,000-120,000

PROVENANCE:

P.P.O.W. Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

Kingston, Watermark Cargo Gallery, *Terry Adkins: Guarded Table*, 1997.

Trenton, New Jersey State Museum, *Terry Adkins: Distant Mirrors*, January-March 1998, pp. 2, 8 and 19 (illustrated and installation view illustrated).

New York, P.P.O.W. Gallery, *Terry Adkins: Muffled Drums*, September-October 1998.

LITERATURE:

P. Summers, "Art by Adkins: Re-Creations," *U.S. 1*, 18 February 1998.

C. Reed, "Terry Adkins," *BOMB Magazine*, 25 March 2015.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

820

TERRY ADKINS (1953-2014)

Oracle

wood, bells and steel
diameter: 108 in. (274.3 cm.)
Executed in 1997.

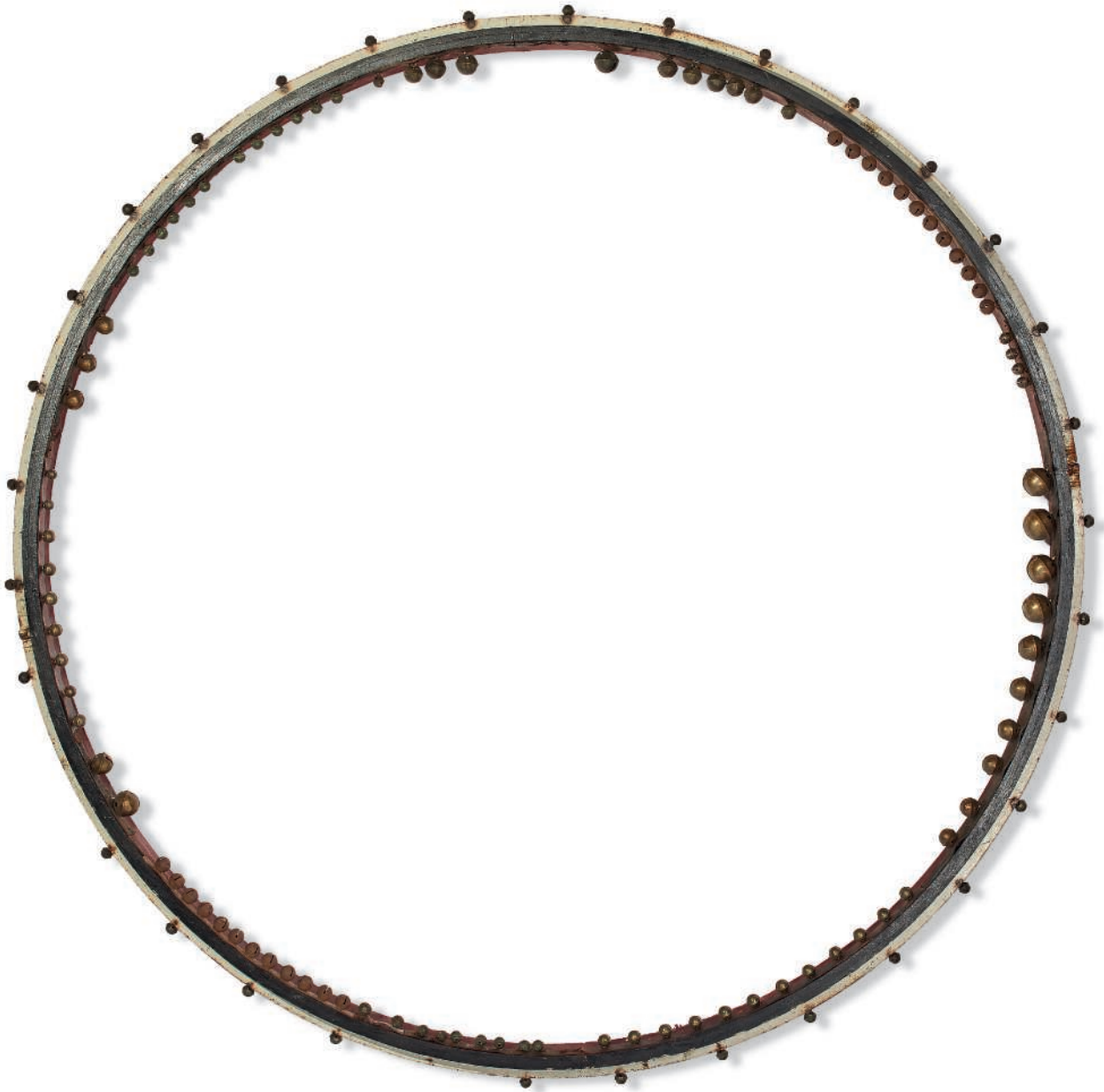
\$70,000-100,000

PROVENANCE:

P.P.O.W. Gallery, New York
Acquired from the above by the present owner

The approach towards mining chosen objects for visceral properties is influenced by my experience as a practicing musician, it is the physical equivalent to tapping the expressive power of a musical instrument for sound, forging an intuitive bridge between the musical and the visual disciplines. The ultimate goal is to render matter— the outer ring and shadow of spirit— immaterial.

— Terry Adkins



821

BARBARA KRUGER (B. 1945)

Untitled (When I hear the word culture I take out my checkbook)

photograph, in artist's frame

73 x 36 in. (185.4 x 91.4 cm.)

Executed in 1999.

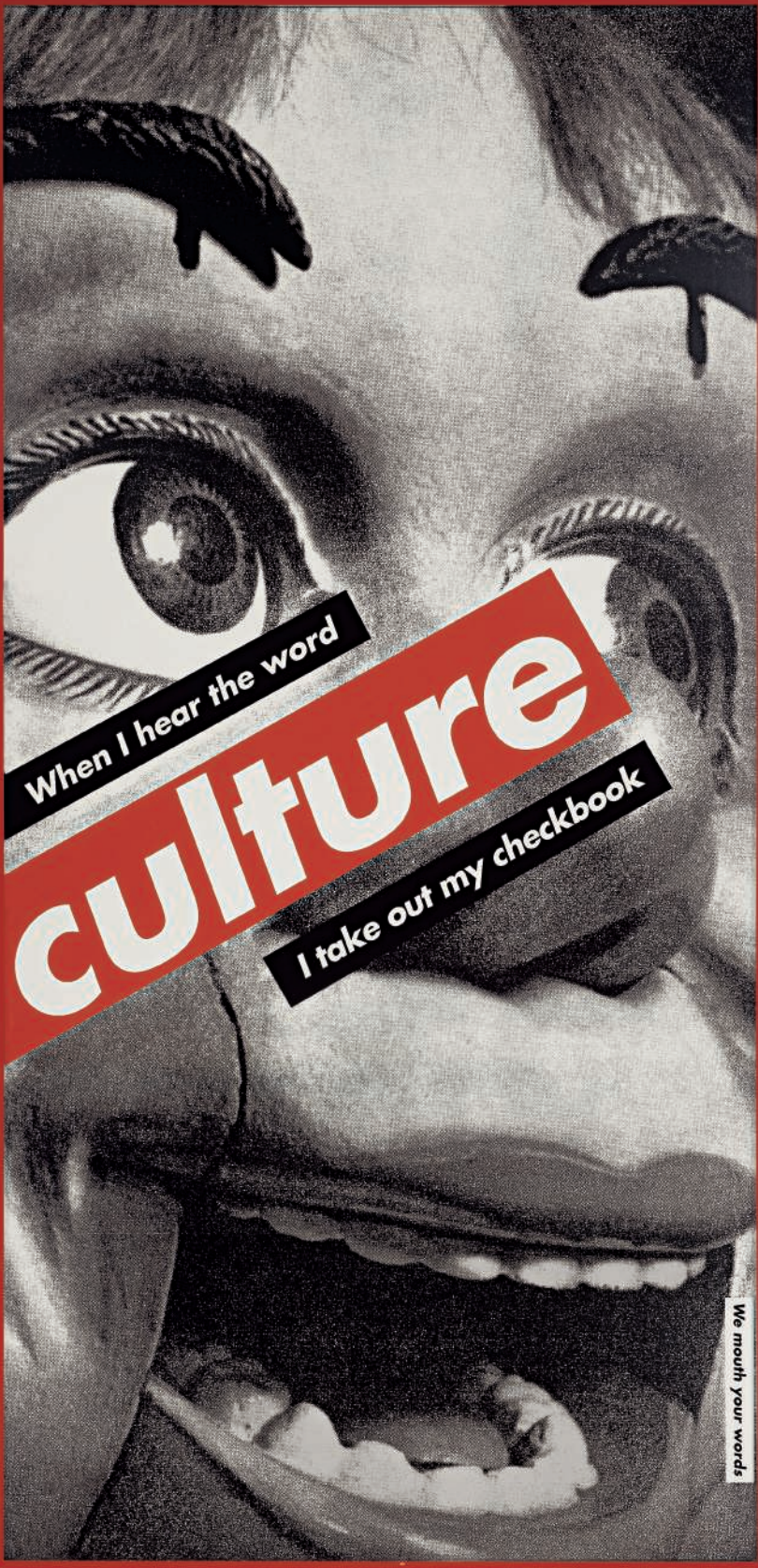
\$300,000-500,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1999

I find myself influenced by the presence of time passing, but seldom by particular events. From childhood on, the attention received or denied, the pleasures or absence of comfort or shelter, the place of money, color, class, and power: in other words, the accumulation of the everyday. These moments, these increments, make us who we are and make us make the work we make.

— Barbara Kruger



When I hear the word

culture

I take out my checkbook

We mouth your words



Barbara Kruger, *Untitled (I shop therefore I am)*, 1987. © BARBARA KRUGER. Courtesy Mary Boone Gallery, New York.



Andy Warhol, *Howdy Doody*, 1981. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

In *Untitled (When I hear the word culture I take out my checkbook)*, Howdy Doody smirks from the frame, an icon of 1940s and 1950s children's television, a quintessentially American icon, and a puppet--male, spotted with freckles and dressed in cowboy garb (emblematic of the American West), whose name incorporates the American greeting, "Howdy do!" and who starred on NBC television from 1947 through 1960. A vehicle for the advertisement of consumer products—Wonder Bread, Hostess Twinkies and Halo shampoo, among them--Kruger sets up the puppet as a symbol of exploitation, a visual sign that substitutes for the commodity itself, a product of a debased culture. Overlaid with boldly formatted text, Kruger's work is a construct only of apparent content, apparent because, in contrast to the expected exhortation to consume, Kruger has tweaked the wording into a counter-message of satire and reprisal. Kruger here creates a disjunction between image and message, between the subject—Howdy Doody—and the object of its visual field—the goal to which the rhetoric of desire is directed—a prompt to "take out my checkbook." A postmodernist of astounding visual resources, Kruger frames the dynamic of commodity culture as a relay of significations, in line with the critique of society put forward by the cultural theorist Jean Baudrillard who proclaims that signs and commodities they advertise are interchangeable, "the stage where the commodity is immediately produced as a sign, as a sign value, and where signs (culture) are produced as commodities" (J. Baudrillard, "Toward a Critique of the Political Economy of the Sign," *SubStance*, Vol. 5, No. 15, "Socio-Criticism (1976)," p. 114).

Born in the final year of the Second World War, Kruger was thrust into the highly-charged intersection of commerce and high culture of the post-war years. After a year at the Parsons School of Design in 1965 where she worked with Diane Arbus, Kruger was hired by Condé Nast Publications and *Mademoiselle* magazine, after which she moved into areas of graphic design and picture editing for publications such as *House and Garden* and *Aperture*. From 1977, Kruger worked with her own architectural photographs, publishing an artist's book, *Picture/Readings*, 1979, the year she began to incorporate source images in her work, and there began her instantly recognizable style. Kruger began to superimpose text onto appropriated photographic imagery predominately from the 1940s and 1950s, a period when American clichés permeated the visual media of print, cinema and television. Kruger's predilection for stock imagery and text from the margins of commercial illustration derives from its ability to register quickly and become forgotten, inviting us to find familiarity in the representation while refuting any sort of communicative meaning. Profoundly aware of the operations of consumer culture, Kruger's *oeuvre* disposes such codes of commutability in the reduced palettes and garish images through which commodities often circulate.

Barbara Kruger's *Untitled (When I hear the word culture I take out my checkbook)*, one of the most explosive and defining provocations in the artist's *oeuvre*, riffs on a line from a play by the Nazi-era sympathizer Hans Johst, "Whenever I hear the word 'Culture,' I reach for my revolver," an



Jenny Holzer, *Truisms*, New York, 1982. Artwork: © 2019 Jenny Holzer, member Artists Rights Society (ARS), New York.

oft-intoned phrase of Nazi ideologists during the period. Disturbing for its association with Hitler's Germany, it underscores the seriousness of Kruger's project. An incendiary juxtaposition of text and image, Kruger's strategy since the 1970s is to stun by confounding, to thwart through aggression. Her strategy is one of displacement: interventions by wit and stealth.

Kruger's belief that she "lives and speaks through a body which is constructed by moments which are formed by the velocity of power and money" (B. Kruger, op. cit., p. 435) is translated into the garish vividness of the Howdy Doody-puppet's open mouth, poised to cannibalize the very text "culture," the rows of bright white teeth in inverted counterpoise to the raised eyebrows and wide-eyed empty stare—a visual image that uses irony and sarcasm to subvert the control asserted by advertisements in their ubiquitous and seductive representations of desire. *Untitled (When I hear the word culture I take out my checkbook)* stands as an extraordinary compendium of the issues with which Kruger has dealt throughout her career. Taking responsibility "for the meaning which we create" in our society is a political act with which Kruger engages the ads, slogans, and other media meant to undermine the authority of commodity culture. Kruger's work is edgy; it stimulates and unnerves the viewer, nowhere more pointedly than in the present work, which contaminates the familiar and implicates the viewer in ways both profoundly empowering and deeply disturbing, creating a visual frisson that is as compelling as it is provoking. By composing her works using the language and imagery of mass media and the public sphere,

Kruger plays on our expectations on the accuracy of commercials and the media. By de-contextualizing text and imagery, Kruger deconstructs the value judgments and latent societal doctrines distilled in contemporary communications. Although we recognize the combination of text and image as something that we should be able to decipher with ease and yet Kruger has emptied it of all communicative meaning. Of her practice, Kruger says, "I work with pictures and words because they have the ability to determine who we are, what we want to be, and what we become" (B. Kruger, quoted in *Guggenheim Museum Collection: A to Z*, New York 2001, p. 184).

Barbara Kruger is a foundational figure within an important group of artists including Richard Prince, Sherrie Levine, Louise Lawler and Cindy Sherman popularly referred to as the Pictures Generation. Together, these artists were responding to an America disillusioned by the Nixon Watergate scandal, the ongoing War in Vietnam and racial and social instability of the 1970s. Waves of Minimalism and Conceptual Art had already largely transformed the cultural landscape. What remained however was an unchallenged mass of media and marketing images, proliferated in step with the rapidly expanding consumer class. Prince and his peers began to deconstruct these seductive images, interrogating them for their role in the construction of identity and their claims to originality and authenticity. It is an approach that seeks to engage Roland Barthes's famous manifesto that "the birth of the reader is at the cost of the death of the author."

822

JOHN BALDESSARI (B. 1931)

Female Head (Blue)/Red Peppers (With Path)

oil tinted gelatin silver print and chromogenic print, in metal frame; acrylic wash and photocopy transfer on handmade paper, in metal frame; oil on rubber mounted on aluminum and oil on Masonite laid down on Formica, in four parts overall: 79¼ x 88¼ in. (201.3 x 224.2 cm.)

Executed in 1992.

\$150,000-200,000

PROVENANCE:

Margo Leavin Gallery, Los Angeles

Acquired from the above by the present owner

EXHIBITED:

Los Angeles, Margo Leavin Gallery, *John Baldessari: New Work*, May-June 1992.

Breda, De Beyer, Centrum voor Beeldende Kunst, *Los Angeles Mind Quakes: John Baldessari and 35 Artists from Los Angeles*, July-September 1994, p. 9 (illustrated).

LITERATURE:

E. Earle, "Back East and Out West: California and the Tradition of the New," *Breda Foto*, July 1994, pp. 4-9.

S. Jhaveri, ed., *Western Artists and India: Creative Inspirations in Art and Design*, London, 2013, p. 144 (illustrated).

R. Dean and P. Pardo, eds., *John Baldessari Catalogue Raisonné, Volume 3: 1987-1993*, New Haven, 2015, p. 369, no. 1992.9 (illustrated).

I'm interested in what gets us to stop and look as opposed to simply consuming images passively. If there is anything political in my work then it is to be found in the ability of my images to question the nature of imagery itself.

— John Baldessari



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

823

DAVID HOCKNEY (B. 1937)

Christopher Isherwood Talking to Bob Holman

signed, inscribed, titled, numbered and dated 'Christopher Isherwood talking to Bob Holman Santa Monica March 14th 1983 #18 David Hockney' (lower edge)

chromogenic print collage on paperboard

43½ x 63½ in. (110 x 162 cm.)

Executed in 1983. This work is number eighteen from an edition of twenty.

\$25,000-35,000

PROVENANCE:

Petersburg Press, New York

Acquired from the above by the present owner

EXHIBITED:

London, Hayward Gallery, *Hockney's Photographs*, November 1983-February 1984, p. 22 (another example illustrated and exhibited).

Los Angeles County Museum of Art; New York, Metropolitan Museum of Art and London, Tate Gallery, *David Hockney: A Retrospective*, February 1988-January 1989, pp. 56 and 222-223, pl. 88 (another example illustrated and exhibited).

LITERATURE:

L. Weschler, *Cameraworks, David Hockney*, New York 1984, n.p., pl. 113 (illustrated).

P. Melia, ed., *David Hockney*, New York, 1995, p. 124.

J. Berg and C. Freeman, eds., *The Isherwood Century: Essays on the Life and Work of Christopher Isherwood*, Madison, 2001, pp. 7-8.



PROPERTY FROM THE COLLECTION OF ANNA CONDO

824

GEORGE CONDO (B. 1957)

Cubist Rodrigo

signed and dated 'Condo 08' (on the overlap); signed again, inscribed, dedicated and dated again 'For Anna Merry Christmas Love Condo 2009' (on the reverse)

oil, pastel and graphite on canvas

30 x 24 in. (76.2 x 61 cm.)

Executed in 2008.

\$200,000-300,000

PROVENANCE:

Acquired directly from the artist by the present owner



Pablo Picasso, *Bust of a Man*, 1968. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.



825

GEORGE CONDO (B. 1957)

Jean Louis' Mother

signed, titled and dated 'Condo 05 Jean Louis' Mother' (on the reverse)

oil on canvas

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

Painted in 2005.

\$180,000-250,000

PROVENANCE:

Xavier Hufkens, Brussels

Acquired from the above by the present owner, 2009

EXHIBITED:

Paris, Fondation Dina Vierny – Musée Maillol, *George Condo: The Lost Civilization*, April-August 2009.

LITERATURE:

George Condo: Existential Portraits, exh. cat., New York, Luhring Augustine, 2006, p. 29 (illustrated).



826

KEITH HARING (1958–1990)

Untitled

signed and stamped with the date 'FEB 3 1981 KEITH HARING ©' (lower right edge)

Sumi ink on vellum

41½ x 48 in. (105.4 x 121.9 cm.)

Executed in 1981.

\$400,000-600,000

PROVENANCE:

Tony Shafrazi Gallery, New York

Galerie Laurent Strouk, Paris

Private collection

Private collection, New York

Skarstedt Gallery, New York

Private collection, New York

EXHIBITED:

New York, Tony Shafrazi Gallery, *Keith Haring*, October 1982.

New York, Tony Shafrazi Gallery, *Keith Haring: Important Early Works from the Estate of Keith Haring*, October 1992-January 1993.

Castello di Rivoli, Museo d'arte contemporanea; Malmö, Malmö Konsthall;

Amburgo, Deichtorhallen and Tel Aviv, Museum of Art, *Keith Haring*, February 1994-February 1995, p. 60, pl. 13 (illustrated).

New York, Whitney Museum of American Art, *Keith Haring*, June-September 1997, p. 69 (illustrated).

Musée des Beaux-Arts de Montreal, *Keith Haring*, November 1998-January 1999.

Paris, Galerie Laurent Strouk, *Keith Haring*, March-May 2008.

Musée d'Art Moderne de la Ville de Paris, *Keith Haring: The Political Line*, April-August 2013.

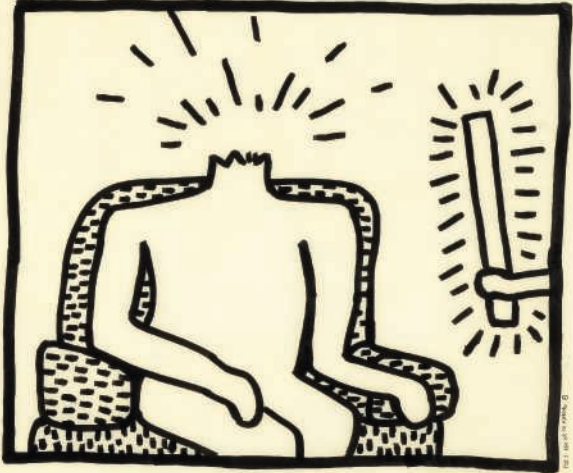
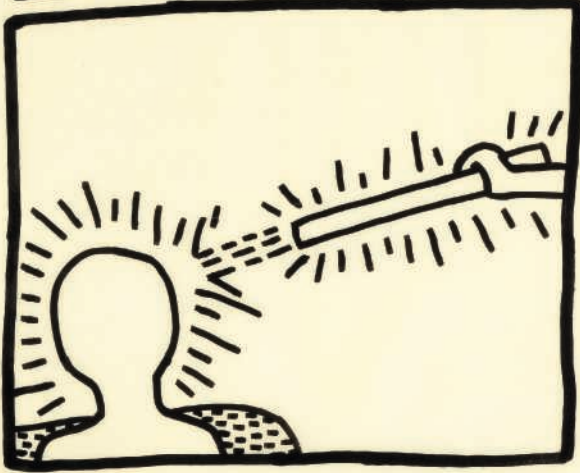
San Francisco, de Young Museum, *Keith Haring: The Political Line*, November 2014-February 2015, pp. 77 and 107, no. 17 (illustrated).

LITERATURE:

J. Deitch, S. Geiss & J. Gruen, eds., *Keith Haring*, New York, 2008, pp. 162-163 (illustrated).

From the point of view of content, he drew on a repertoire, which, at its core, speaks of love and happiness, joy and sex, but also of violence, abuse and oppression. [He] always believed in the power and ability of art to change the world...He understood himself as an intermediary between the world of art and the streets of New York...It was from this very personal environment that he drew his motifs.

(A. Kolossa, *Keith Haring, 1958-1990: A Life for Art*, Cologne, 2004, p. 8).



© 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025

Bursting with vital energy, Keith Haring's *Untitled* of 1981 is an exemplary work from the artist's pictorial practice that cunningly blended high culture and street art in an unlikely yet utopian union. Replete with drama and irresistible charm, *Untitled* seduces the viewer with a narrative performed across four heavily-outlined quadrants. With its deceptively simple imagery, the present work recalls the pre-Columbian canon, Egyptian hieroglyphs and comic-books the artist so admired. It pulsates with raucous energy and joy that so often permeates his work. *Untitled* is a hallmark example of the preeminent artist's ability to synthesize disparate languages and his wide-ranging interests into a bold style, and it is a treasured example of this iconic signature style for which the prodigious visual artist is so revered.

Drawing inspiration from the extraordinary energy of downtown New York counterculture, Haring sought to imbue his works with the spirit of the times. He moved to New York City in 1978 when the city was on the brink of bankruptcy and distressed by political uncertainty. He played in the multifaceted melting pot of vanguard counterculture and in Haring's words, "all these worlds were coming together in a big mishmash of people that never really existed in a gallery before me" (K. Haring, quoted in D. Drenger, 'Art and Life: An Interview with Keith Haring,' in *Columbia Art Review*, Spring 1988, p. 53).

Hip-hop, graffiti, rap, and New York City's unique brand of chaos nurtured his artistic sensibilities as Haring developed a unique iconography of signs, ciphers and symbols such as barking dogs, his beloved baby motif, pyramids, dancing figures and flying saucers. Haring's meteoric rise to international fame between 1980 and 1990 can undoubtedly be traced to the advent of such a unique visual lexicon, and *Untitled* not only recalls his earlier subway drawings, but sets the tone for his later murals and paintings.

Haring defied traditional limitations of expression as the symbols which populate his *oeuvre* spill over from canvases and paper to the streets and walls of the subway. Delineated in bold black lines, Haring envisioned a universal language where direct and simplified forms are contextualized within pictures that pop with limited color palettes. Speaking on his practice, Haring once remarked, "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,' *Columbia Art Review*, Spring 1988, p. 53).

Untitled is rendered in astonishing black Sumi ink on a vellum support. Sumi ink is traditionally used for calligraphy and brush painting in East Asian cultures, and there is something enticingly visceral about the present work: the raw immediacy of the limited palette combined with the simple articulation of shape and form exude an explosive vitality. The unparalleled virtuosity of Keith Haring's draftsmanship unfurls in this narrative, which is left open for the viewer to interpret. When read clockwise, a tale of an anonymous seated figure develops: he is beheaded, and wondrously healed by the same figure and their wand. Regeneration and redemption are timeless themes, yet when considering Haring's imagery in reverse, as Manga, Japanese comic, is read, *Untitled* takes on a different meaning and intrigues the viewer with its violent tale of beheading.

These enduring themes are illustrated with Haring's unwavering commitment to clean lines and simple imagery. He gave new life to figuration in drawing and painting at a time when much of the art world deemed painting was dead. *Untitled* is more carefully composed than much of the artist's works, and retains the rawness of the first street works that introduced the imagery and pictorial arrangements that would dominate much of his work in the 1980s.

Haring demonstrated a great propensity for art from a young age. He learned to draw cartoons from his father, and was influenced by the popular culture that surrounded him. Walt Disney's animations, illustrations by Dr. Seuss and a myriad of other influences are said to contribute to Haring's entrancing and enigmatic style. He later took interest in avant-garde artists such as Jean Dubuffet and Pierre Alechinsky as he matured. The impact of their liberated, intuitive painting style and free-wheeling use of color and form are evident in his own compositions.

Lauded for his ability to pare down humanity's essentials into a succinct abstract language, Haring was an extraordinary visual artist whose unique visual lexicon left a remarkable legacy given the brevity of his career. His *oeuvre*, and the success it has enjoyed, shows that uncomplicated imagery can mediate poignant and cutting cultural commentary on issues such as AIDS, drug addiction, and illicit love. Haring continues to enrich viewers with lighthearted, yet serious, images. "Work is all I have," he stated, "and art is more important than life" (K. Haring, quoted in A. Kolossa, *Keith Haring, 1958-1990: A Life For Art*, Los Angeles, 2004, p. 81).



Installation view, *Keith Haring (With LA2)*, Tony Shafrazi Gallery, New York, October 9 - November 13, 1982 (present lot illustrated). Photo: Ivan Dalla Tana. Artwork: © The Keith Haring Foundation.



Keith Haring, 1984. Photo: Jack Mitchell / Getty Images. Artwork: © The Keith Haring Foundation.

827

JEAN-MICHEL BASQUIAT (1960-1988)

Untitled

acrylic, spray acrylic and wax crayon on two joined pieces of wood
23½ x 24¼ in. (59.7 x 61.6 cm.)

Executed in 1981. This work is recorded in the Estate of Jean-Michel Basquiat archives under number 60245.

\$600,000-800,000

PROVENANCE:

Galerie Bruno Bischofberger, Zurich

Private collection

Anon. sale; Phillips de Pury & Company, New York, 12 May 2005, lot 43

Galerie Michael Schultz, Berlin

Acquired from the above by the present owner

EXHIBITED:

Beverly Hills, Gagosian Gallery, *Jean-Michel Basquiat: Paintings & Drawings, 1980-1988*, February-March 1998, no. 8.

KunstHausWien, *Jean-Michel Basquiat: Paintings and Works on Paper*,

February-May 1999, pp. 50 and 152 (illustrated).

Kunzelsau, Museum Würth, *Jean-Michel Basquiat: Paintings and Works on Paper*, September 2001-January 2002, p. 62 (illustrated).



Egon Schiele, *Selbstbildnis*, 1910. Photo: Bridgeman Images.



The present work, *Untitled* is a testament to the ferocious splendor and raw, uncensored authenticity that has become synonymous with Jean-Michel Basquiat. Marked by an exceptional combination of sophisticated draftsmanship and painterly verve, *Untitled* is a pulsating vision of the human face—a prevalent motif in the artist's early work. Executed at the dawn of his meteoric ascent to international acclaim, *Untitled* epitomizes Basquiat's genius with its highly charged surface. By developing impastoed layers of acrylic, wax crayon and spray paint, Basquiat created an incredible, densely worked surface that epitomizes the electrifying vibrancy of his early masterworks.

Immediate and consuming, *Untitled* recalls the explosive charge of Basquiat's earlier street art and recasts this rebellious spirit into a staggeringly intense picture. Through the vehement force of his mark-making, which is centralized within the freely rendered face and searing gaze of the shadowy visage, SAMO—Basquiat's graffiti alter-ego of the late 1970s—is apparent through the rapidly executed scrawls. As SAMO, Basquiat traipsed the streets of New York, emblazoning his moniker and chosen icons, such as the three-pointed crown and acquisitive © upon the untouched walls of the city. Enigmatic to the core, SAMO was known for his blend of conceptual and visual emblems, merging a diverse linguistic arsenal of words with symbols and icons that, although esoteric, were unforgettable. Reflecting upon the uniquely painterly spirit of Basquiat's cryptic tags, scholar Marc

Mayer notes, "Deliberate and practiced, far more slick than raw, the tags also had a cheerful spontaneity in their favor that felt related, somehow, to a primordial decorative impulse. It was the city, more than any other source, which provided fodder for Basquiat's *art brut* sensibility" (M. Mayer, *Basquiat in History*, exh. cat., Brooklyn Museum, New York, 2005, p. 46).

In *Untitled*, Basquiat sacrificed none of the immediacy and candid reflex of SAMO, but rather, he channeled his arsenal of sprayed and painted marks into a formal order. Describing this continuation, critic Achille Bonito Oliva reflects, "Now, he brought to his canvases the abstract-figurative intensity of this experience, its declarative and narrative nature, explicit and didactic vigor, and its confused and spontaneous accumulation of visual elements" (A. B. Oliva, quoted in "The Perennial Shadow of Art in Basquiat's Brief Life," *Jean-Michel Basquiat*, exh. cat., Museo d'Arte Moderna, Lugano, 2005, p. 40). By conjuring the specter of SAMO, the notorious hero of the New York City streets, *Untitled* offers a potent fusion of viscerally charged figuration and unbridled painterly assault, all unified by the unwavering confidence of Basquiat's registers.

A product of its time and place, *Untitled* reflects Basquiat's environs in Lower Manhattan with its unbridled authenticity. The unfiltered figuration invokes impressions of the intricate layers of a graffiti mural, and gives measure of the urban landscape that shaped it. The present lot speaks the language of



Jean-Michel Basquiat, *Profit I*, 1982. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2019.



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. Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2019.

a city in glorious disarray, harkening back to a time of crumbling cinderblock walls and the elaborately vandalized Brooklyn-bound D train. Describing New York of the early 1980s, Glenn O'Brien reflects, "New York was cheap, poor, run-down and dangerous. In its own fabulous way of course" (G. O'Brien quoted in "SAMO's New York," *Basquiat: Boom for Real*, exh. cat., Barbican Centre, London, 2017, p. 101).

Forged within the hot-bed of the gritty downtown scene, Basquiat's visual lexicon was at the forefront of a revolution against the reigning artistic dogmas of generations past. Volatile and branded with the insuppressible energy unique to the creative vortex that was downtown Manhattan in the late '70s and early '80s, O'Brien conjures the atmosphere perfectly, stating, "if you were turning eighteen in New York City in 1978, 'The New Frontier' had gone down in flames, but the city was still frontier. New York City was the Wild, Wild East. Shootouts. Bandits. Savages. Badlands. The greatest city in the world was broke and all broke down and it was exciting" (G.

O'Brien, quoted in "Basquiat and the New York Scene, 1978-82," *Basquiat*, exh. cat., Fondation Beyeler, Basel, 2010, p. 38). The searing intensity of *Untitled* is a relic of the city in which Basquiat came of age and the artist himself spoke of a desire to paint the feeling of the Lower East Side.

Embodying the forceful creative output that would come to define Basquiat's mature career, *Untitled* is an indisputable masterwork from a supremely critical year in Basquiat's artistic development. Soon after its completion, his work would be featured in some of the most venerated institutions, such as Gagosian in Los Angeles, and Documenta 7 in Kassel. Unfiltered and seemingly torn from the streets of New York City, *Untitled* exemplifies this period of his life with expressive marks reiterating the artist's impassioned declaration of artistic intent. "His paintings are a canvas jungle that harnesses the traditions of modern art to portray the ecstatic violence of the New York Street. His graft of street culture onto high art is a classic example of how modernism continues to rejuvenate itself" (J. Deitch, ed., *Jean Michel Basquiat, The Notebooks*, Princeton, 2015, p. 13).

828

KEITH HARING (1958-1990)

Untitled

signed and dated 'K. Haring SEPT. 82 (+)' (on the reverse)

acrylic and ink on wood

7 x 40 $\frac{3}{8}$ in. (17.8 x 102.6 cm.)

Painted in 1982. This work is accompanied by a certificate of authenticity issued by the The Estate of Keith Haring with the identification number 062596A3.

\$150,000-200,000

PROVENANCE:

J.E. v. Löwenadler, Stockholm

Acquired from the above by the present owner, 1991

EXHIBITED:

Service de la Culture de la Province de Namur, *Analogies III*, 1994, p. 11 (detail illustrated).

Beaux-Arts Mons and Mons, Anciens Abattoirs, *Keith Haring: All-Over*, May-September 2009, p. 154, no. 8 (illustrated).

LITERATURE:

"Les étranges similitudes entre l'art primitif et l'art abstrait," *La Libre belge*, no. 234, May 1994, p. 16 (detail illustrated).



Keith Haring, New York, 1981. Photo: Tseng Kwong Chi © 1985 Muna Tseng Dance Projects, Inc. www.tsengk Wongchi.com. Artwork: © The Keith Haring Foundation.



829

DAVID WOJNAROWICZ (1954-1992)

Untitled

acrylic on printed paper
42 x 64¼ in. (106.7 x 163.2 cm.)
Executed in 1984.

\$70,000-100,000

PROVENANCE:

Private collection, Buenos Aires

Private collection

Acquired from the above by the present owner

As I break through fears, or balance on the walls of fear, either by speaking or moving, it's an incredible landscape there. Suddenly, I'm loosening all the laws that I constructed for myself, all the rules. I'm not through with them or I haven't passed yet, but that's what happens when you confront death, all of the things that you construct for your safety become useless, so you start bounding against them. What gets revealed out of that is something I only wish I had twenty years ago.

— David Wojnarowicz



David Wojnarowicz, *Self-Portrait of David Wojnarowicz*, 1983 - 1984. © The Estate of David Wojnarowicz.



830

DAVID SALLE (B. 1952)

The Marionette Theatre

acrylic and oil on three joined canvases
overall: 77 $\frac{1}{2}$ x 96 in. (197.8 x 243.8 cm.)
Executed in 1987.

\$200,000-300,000

PROVENANCE:

Mary Boone Gallery, New York
Acquired from the above by the late owner, 1987

EXHIBITED:

New York, Mary Boone Gallery, *David Salle: Recent Paintings*, March-April 1988, n.p. (illustrated).

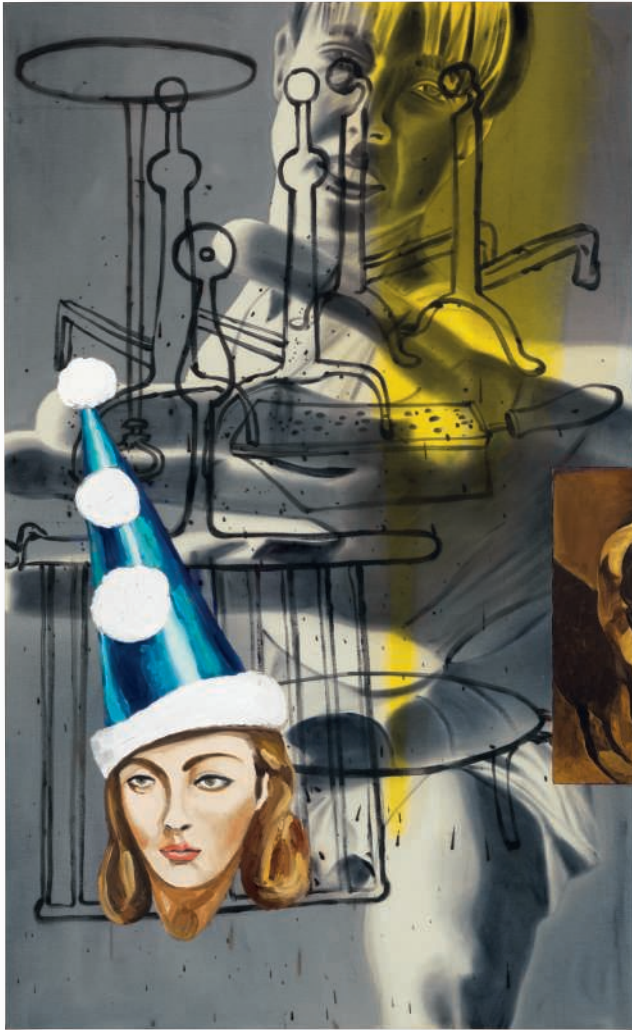


Walt Kuhn, *Girl in Pierrot's Hat*, 1940 (source image for the present lot).
Courtesy of DC Moore Gallery, New York.

David Salle reinvigorated oil painting by stunning audiences with pictures like *The Marionette Theatre* at a time when the art world deemed painting was a stale medium that had passed its prime. Only austere minimalist works were condoned, yet Salle married traditional figuration with Pop Art's fascination with disparate images. As a leading member of the Neo-Expressionist group of the 1980s, Salle has been praised for combining various painting styles (whether naïve and childlike, photorealistic or historical) onto one picture plane. He created what he termed a "vortex," or a visual whirlwind left open to individual interpretation. Somewhat Surrealist in tone, *The Marionette Theatre* certainly features such a vortex. Here, three joined canvases unite to mimic superficial thoughts and visuals that might cross our minds in a singular moment.

On the right, dancer Karole Armitage gazes to the left, while simultaneously the viewer is confronted with her twin on the left. Perspective and sense of space is skewed, as the figure's hand looms large across the canvas. Loosely sketched machinery is painted on her portrait and the palm of her hand. Salle's striking use of color heightens the mystery in this piece—various hues of green define the right canvas, while black and white encompass the left. Yellow pigment flows from the top of the left canvas, while heavily cast shadows define figures and forms to increase theatricality.

Pastiche is critical in Salle's oeuvre, and *The Marionette Theatre* not only pays homage to Walter Kuhn's *Girl in Pierrot's Hat* and Pierrot Lunaire's poetry, the center of the canvas also nods to Caravaggio's fifteenth-century masterpiece, *Conversion on the Way to Damascus*. By placing together familiar yet incongruent visuals and objects, Salle asks the viewer to reconsider how information is perceived.





Richard Pettibone, Castelli Gallery, 1969. Photo: Courtesy Castelli Gallery.

RICHARD PETTIBONE

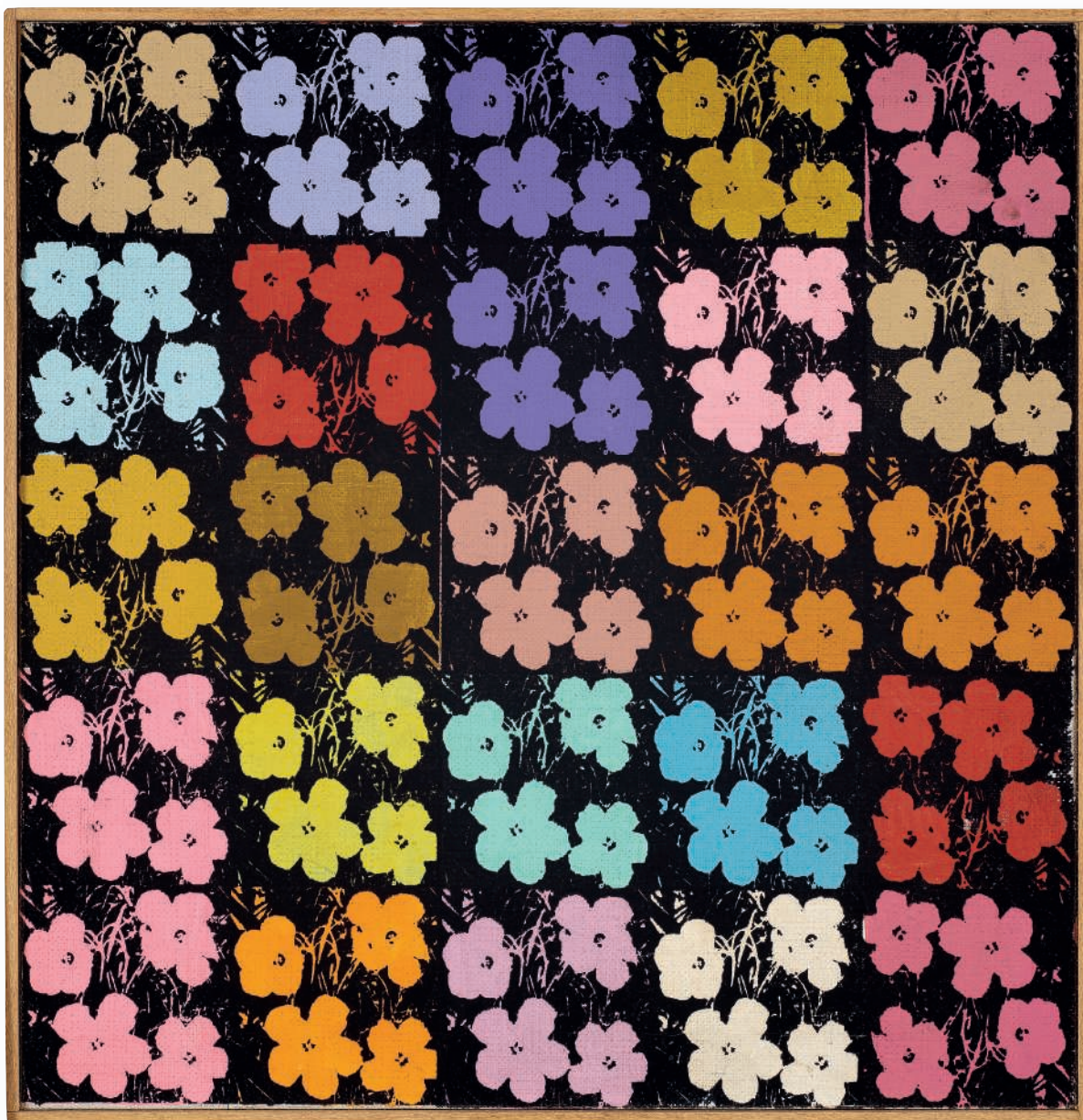
A prominent figure in Pop and post-Pop American art, Richard Pettibone is celebrated for his pioneering of the movement known as Appropriation-based Art. His work is rooted in the practice of quoting, copying or deforming objects and pre-existing works of art, which were developed originally by numerous creators in the second half of the twentieth-century. In the early 1960's, Los Angeles-based Pettibone began experimenting with his emblematic series of miniature replicas of works by his New York contemporaries, alluding to Pop Art and Postmodern themes of identity, consumption, marketability, and accessibility. Incredibly petite in scale and intricate in detail, Pettibone's oeuvre is celebrated not only for its craftsmanship, but for his "philosophically provocative" approach to themes of authorship, greatly inspired by the feats of Marcel Duchamp and the concept of the *readymade*. (K. Johnson, *Art in Review*, New York Times, July 2013, p. C26).

Pettibone's selection process is careful and deliberate, and reveals his deep respect for those whose work forms the basis of his own. The artist approaches the aesthetic language of appropriation with a Dada sensibility akin to that which underlies Duchamp's oeuvre, while also exploring concepts of consumerism and the dialogue between low-brow and high-brow art that imbues the work of his

contemporary Andy Warhol. Rendering miniature replicas of some of Warhol's most celebrated and iconic series, such as the present lots which include the controversial *Most Wanted Man*, the celebrity of Marlon Brando, the omnipresent *Campbell's Soup Can*, and famed Flowers, Pettibone calls upon viewers to not only digest the images most emblematic of 20th century Pop art in a repurposed and almost absurdist way, but to confront topics of authorship and accessibility in art history and the lived experience of art.

Touching upon other key players in the burgeoning art scene of the 1960s, these delicate yet comical renderings of famed works by Jasper Johns and Frank Stella, like *Jasper Johns, 'Drawer,' 1957*, and the iconic *Concentric Squares* series by Stella, speak to Pettibone's continued interest in not only repurposing and isolating the physical object of art, but also isolating and highlighting the experience of consuming the iconography of Post-Modernism in the 20th Century.

Pettibone has an uncanny ability to probe and tweak his sources and inspirations within the discourse of art history and contemporary art, uniquely combining homage and critique in a body of work that is simultaneously imitative yet undoubtedly original.



831

RICHARD PETTIBONE (B. 1938)

Andy Warhol, '25 Flowers #4'

signed, titled and dated '25 Flowers #4 R. Pettibone 1971' (on the stretcher)

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

7 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in. (20 x 19.4 cm.)

Painted in 1971.

\$70,000-90,000

PROVENANCE:

OK Harris, New York

Curt Marcus Gallery, New York

Leo Castelli Gallery, New York

Private collection, United States

Dranoff Fine Art, New York

Acquired from the above by the present owner



832

RICHARD PETTIBONE (B. 1938)

Jasper Johns, 'Drawer,' 1957

signed, titled and dated 'Richard Pettibone 1967 Jasper Johns Drawer 1957' (on the stretcher)

acrylic, sculpmetal, collage and wood inset on canvas, in artist's frame
7¾ x 7¾ in. (19.7 x 19.7 cm.)

Executed in 1967.

\$30,000-40,000

PROVENANCE:

Ubu Gallery, New York

Private collection, Princeton

Anon. sale; Christie's, New York, 16 May 2013, lot 434

Acquired at the above sale by the present owner

EXHIBITED:

Philadelphia, Institute of Contemporary Art; Saratoga Springs, Skidmore College, Tang Teaching Museum and Art Gallery and Laguna Beach, Laguna Art Museum, *Richard Pettibone: A Retrospective*, April 2005-May 2006, pp. 82 and 174, no. 92 (illustrated).



833

RICHARD PETTIBONE (B. 1938)

Andy Warhol, 'Most Wanted Man,' 1963
 signed, titled and dated 'Andy Warhol Most Wanted Man 1963 R. Pettibone
 1969' (on the stretcher)
 acrylic and silkscreen ink on canvas, in artist's frame
 4¼ x 7½ in. (10.8 x 19.1 cm.)
 Executed in 1969.

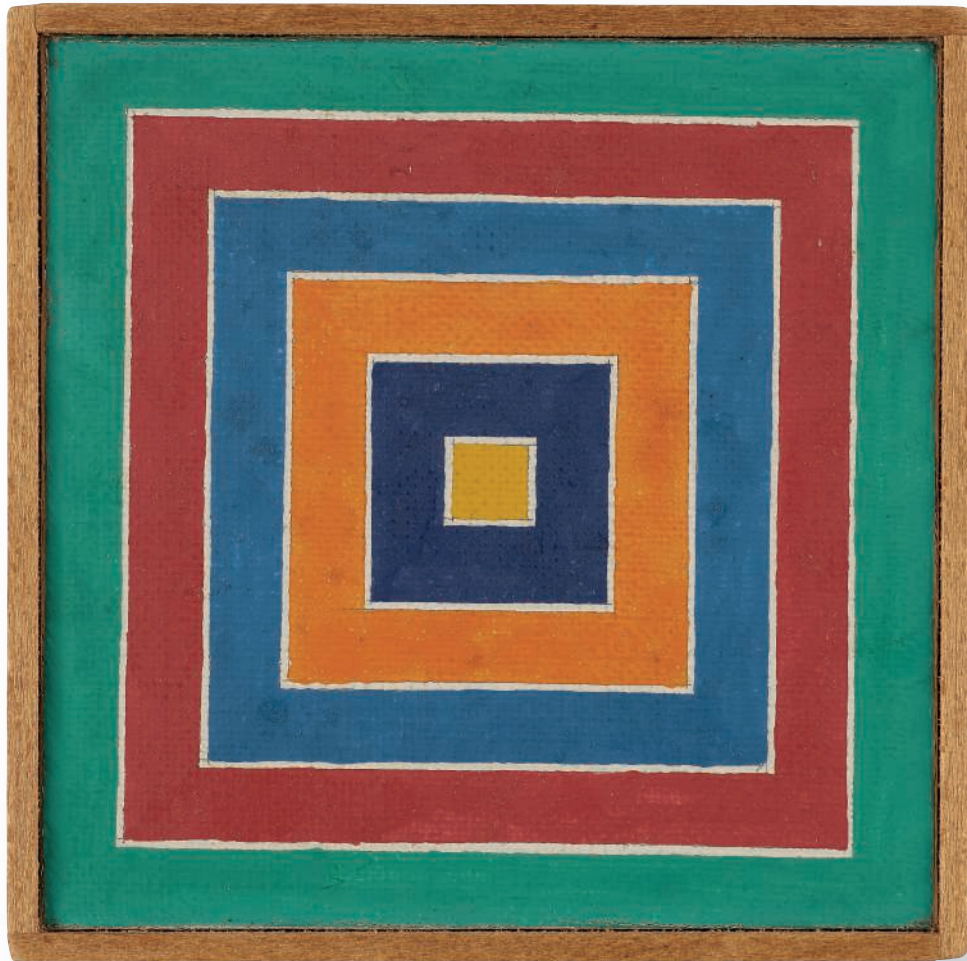
PROVENANCE:

OK Harris, New York
 Private collection
 Private collection, by descent from the above
 Anon. sale; Sotheby's, New York, 7 June 2013, lot 16
 Acquired at the above sale by the present owner

Andy Warhol, 'Most Wanted Man,' 1963
 signed, titled and dated 'Andy Warhol Most Wanted Man 1963 R. Pettibone
 1969' (on the stretcher)
 acrylic and silkscreen ink on canvas, in artist's frame
 4¼ x 7½ in. (10.8 x 19.1 cm.)
 Executed in 1969.

(2)

\$20,000-30,000



834

RICHARD PETTIBONE (B. 1938)

Frank Stella, 'Untitled'

signed and dated 'R Pettibone 72' (on the stretcher)

acrylic on canvas, in artist's frame

3 x 3 in. (7.6 x 7.6 cm.)

Painted in 1972.

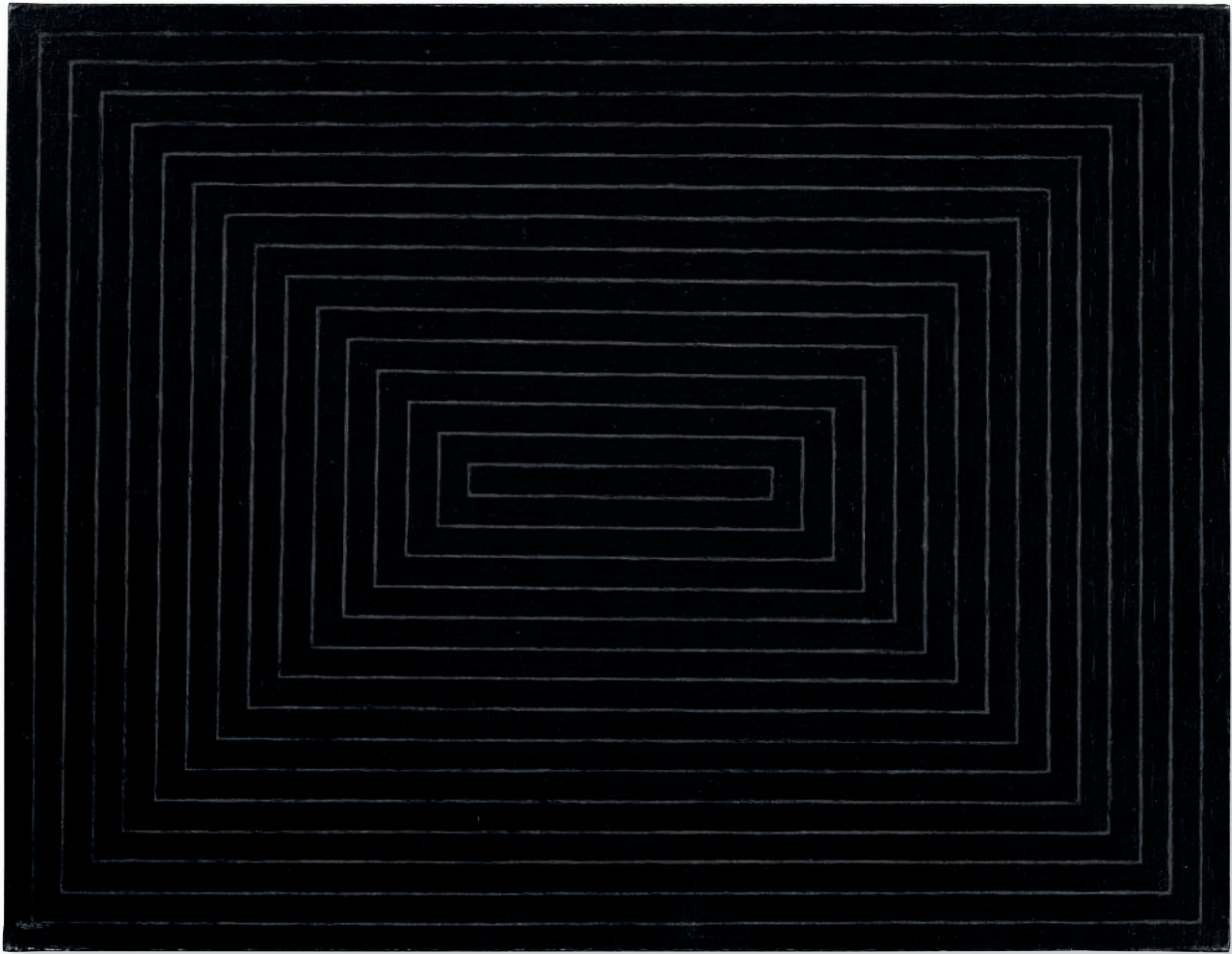
\$25,000-35,000

PROVENANCE:

Private collection, New York

Anon. sale; Christie's, New York, 26 September 2013, lot 103

Acquired at the above sale by the present owner



835

RICHARD PETTIBONE (B. 1938)

Frank Stella, 'Tomlinson Court Park' (Second Version), 1959
signed, titled and dated "Frank Stella, 'Tomlinson Court Park' (Second
Version), 1959 Richard Pettibone 1988-90' (on the reverse)
oil on canvas
10½ x 13¾ in. (26.7 x 34.6 cm.)
Painted in 1988-1990.

\$50,000-70,000

PROVENANCE:

Leo Castelli Gallery, New York
Private collection, New York
Anon. sale; Christie's, New York, 14 May 2014, lot 587
Acquired at the above sale by the present owner

LITERATURE:

Richard Pettibone: A Restrospective, exh. cat., Philadelphia, Institute of
Contemporary Art, 2005, p. 155 (illustrated).



836

RICHARD PETTIBONE (B. 1938)

Andy Warhol, '32 Cans of Campbell's Soup,' 1962

signed, titled, numbered and dated "Andy Warhol, '32 Cans of Campbell's

Soup,' 1962" Richard Pettibone 1987 set #11 of 25' (on the overlap)

acrylic and silkscreen ink on canvas

6¾ x 5½ in. (17.1 x 13 cm.)

Executed in 1987. This work is number eleven from an edition of twenty-five.

\$8,000-12,000

PROVENANCE:

Private collection, Monaco

Anon. sale; Sotheby's, New York, 7 March 2013, lot 161

Acquired at the above sale by the present owner



837

RICHARD PETTIBONE (B. 1938)

Andy Warhol, 'Marlon,' 1963

stamped with the artist's signature, title and date 'Andy Warhol, Marlon, 1963

RICHARD PETTIBONE 1965' (lower edge); signed again and dated again

'Richard Pettibone 1965' (on the reverse)

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

6 $\frac{1}{8}$ x 8 $\frac{3}{8}$ in. (15.6 x 21.3 cm.)

Executed in 1965.

\$18,000-25,000

PROVENANCE:

Michael Kohn Gallery, Los Angeles

Acquired from the above by the present owner, *circa* 1990s

838

STURTEVANT (1924-2014)

Warhol Flowers

signed, inscribed, titled and dated "'WARHOL FLOWERS" e. Sturtevant

collection of the artist 1965' (on the reverse)

acrylic and silkscreen ink on canvas

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

Painted in 1965.

\$200,000-300,000

PROVENANCE:

The artist, Paris

Private collection, Paris

Anon. sale; Christie's, New York, 9 May 2012, lot 453

Acquired at the above sale by the present owner

LITERATURE:

L. Maculan, ed., *Sturtevant, Catalogue Raisonné 1964-2004*, Ostfildern-Ruit, 2004, pp. 60 and 63, no. 65 (alternate view illustrated).

My work has nothing to do with appropriation, the refocusing of history, or the death of art, or the negative questioning of originality. Rather just the opposite, as it involves the power and autonomy of originality and the force and pervasiveness of art.

— Sturtevant



Elaine Sturtevant, Frankfurt, 2004. Photo: THOMAS LOHNES / AFP / Getty Images. Artwork: © Estate Sturtevant, Paris.





PROPERTY FROM THE COLLECTION OF MARY AND ROBERT CARSWELL

839

ALEX KATZ (B. 1927)

Wild Rose I

incised with the artist's signature and date 'Alex Katz 66' (lower left)

oil on board

9 x 12 in. (22.9 x 30.5 cm.)

Painted in 1966.

\$20,000-30,000

PROVENANCE:

Acquired directly from the artist by the present owner



PROPERTY FROM THE COLLECTION OF MARY AND ROBERT CARSWELL

840

ALEX KATZ (B. 1927)

Marsh Lilies

incised with the artist's signature and date 'Alex Katz 67' (upper left)

oil on linen

36 $\frac{1}{8}$ x 41 $\frac{1}{8}$ in. (91.8 x 106.4 cm.)

Painted in 1967.

\$150,000-200,000

PROVENANCE:

Fischbach Gallery, New York

Acquired from the above by the present owner, 1968

The optical element is the most important thing to me. That the paintings actually have to do with seeing. It has to do not with what it means but how it appears.

— Alex Katz

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

841

MARK GROTJAHN (B. 1968)

Untitled (Double Butterfly)

signed twice and dated 'Mark Grotjahn 2004' (on the reverse)

colored pencil on paper

24 x 19 in. (61 x 48.3 cm.)

Executed in 2004.

\$150,000-200,000

PROVENANCE:

Anton Kern Gallery, New York

Acquired from the above by the present owner

*The butterfly has become to Mark Grotjahn what the target is to
Kenneth Noland, the zip was to Barnett Newman, and the color white is
to Robert Ryman...*

(M. N. Holte, "Mark Grotjahn," *Artforum*, November 2005, p. 259).



842

DAMIEN HIRST (B. 1965)

Ouabagenin

signed 'Damien Hirst' (on the stretcher); signed again, titled and dated '2010-2011 Damien Hirst "Ouabagenin"' (on the reverse)

household gloss on canvas

97 x 97 in. (246.4 x 246.4 cm.)

Executed in 2010-2011.

\$500,000-700,000

PROVENANCE:

White Cube, London

Acquired from the above by the present owner

EXHIBITED:

New York, Gagosian Gallery, *The Complete Spot Paintings, 1986-2011*, January-February 2012.

LITERATURE:

J. Beard and M. Wilner, eds., *The Complete Spot Paintings, 1986-2011*, London, 2013, pp. 712 and 861 (illustrated).

I once said that the spot paintings could be what art looks like viewed through an imaginary microscope. I love the fact that in the paintings the angst is removed ... the colours project so much joy it's hard to feel it, but it's there.

— Damien Hirst





Damien Hirst, *The Tears of Jesus*, 2003 – 2005. © Damien Hirst and Science Ltd. All rights reserved / DACS, London / ARS, New York, 2019.

Characterized by multicolored, equal-sized and equidistant spots positioned on a white background, *Ouabagenin* is one of Damien Hirst's signature signature Pharmaceutical paintings (the most famous sub-series of the Spot Paintings), which were created primarily between 1988 and 2011. Their titles were taken from a book that Hirst found in the early nineties called *Biochemicals for Research and Diagnostic Reagents* by the chemical company Sigma-Aldrich. The names were chosen arbitrarily by Hirst. Ouabagenin is classified as an extremely hazardous substance; traditional throughout eastern Africa, this plant derived toxic substance was used as a poison to coat arrowheads for warfare and hunting. The inclusion of such a deadly substance could be interpreted as connecting to Hirst's fascination with the thin line between life and death—a theme that runs throughout his *oeuvre*. Whilst the *Spot Paintings* are seemingly joyful symphonies of color—indeed, Hirst saw Gerhard Richter's work as a student and cites his use of color as influential to his practice—they are simultaneously underpinned by a powerful sense of discord. "If you look closely at any one of these paintings a strange thing happens," explains Hirst, "because of the lack of repeated colors there is no harmony...in every painting there is a subliminal sense of unease; yet the colors project so much joy it's hard to feel it, but it's there. The horror underlying everything. The horror that can overwhelm everything at any moment" (D. Hirst, *I Want to Spend the Rest of My Life Everywhere, With Everyone, One to One, Always, Forever, Now*, London, 2006, p. 246). The dialogue between beauty and mortality lies at the heart of Hirst's practice, and the present work.

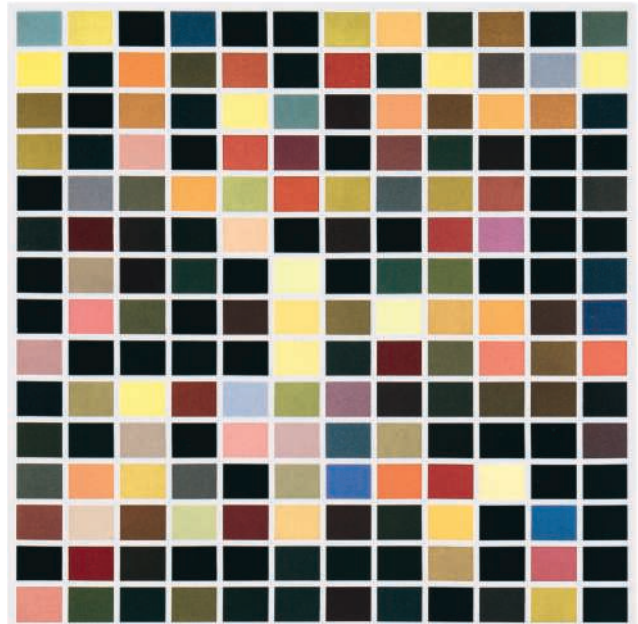
Hirst's art often calls into question notions of belief, particularly our unwavering belief in medicine's ability to heal. Indeed, a number of other significant series, including the *Medicine Cabinets* and *Pill Cabinets*, have

engaged with this theme, adopting the same tendency towards structural order and patterning as the *Spot Paintings*. "Art is like medicine—it can heal. Yet I've always been amazed at how many people believe in medicine but don't believe in art, without questioning either" (D. Hirst, *I Want to Spend the Rest of My Life Everywhere, With Everyone, One to One, Always, Forever, Now*, London, 1997, p. 246).

Damien Hirst is perhaps the best-known British artist working today. In 1988, he made a name for himself by leading the organization of Freeze, an exhibition of student work that would later be considered the starting point of the influential Young British Artists or YBAs, a loosely affiliated group of Hirst and peers such as Jake and Dinos Chapman, Tracey Emin and Sarah Lucas who would dominate the British art world in the 1990s.

Hirst has continually produced ambitious, compelling, and captivating works ranging from Kaleidoscope Paintings—first made in 2001 by placing thousands of butterfly wings in intricate geometric patterns onto painted canvases—to *For the Love of God* (2007), a platinum cast of a human skull set with 8,601 diamonds. Hirst's first major retrospective, *The Agony and the Ecstasy*, was presented by the Museo Archeologico Nazionale in Naples, Italy, in 2004, and he was recognized in 2012 with a major retrospective at Tate Modern in London.

Like much of Hirst's art, the *Spot Paintings* evoke various psychological and perceptual dichotomies: they are both calming and unnerving, beautiful and ordinary. "In the spot paintings the grid-like structure creates the beginning of a system. On each painting no two colours are the same. This ends the system; it's a simple system. No matter how I feel as an artist or a painter, the paintings end up looking happy...I believe painting and all art should ultimately be uplifting for a viewer. I love colour. I feel it inside me. It gives me a buzz" (D. Hirst, *I Want to Spend the Rest of My Life Everywhere, With Everyone, One to One, Always, Forever, Now*, London, 1997, p. 246).



Gerhard Richter, *180 Colors (300-3)*, 1971. Philadelphia Museum of Art. © Gerhard Richter 2019 (0081).

Opposite page: Damien Hirst in his studio, 2011. Photo: Billie Scheepers. Artwork: © 2019 Damien Hirst and Science Ltd. All rights reserved / DACS, London / ARS, New York.



843

CHRISTOPHER WOOL (B. 1955)

Untitled

signed, titled and dated 'WOOL '87 UNTITLED P31' (on the reverse)

enamel and latex on aluminum

72 x 72 in. (182.9 x 182.9 cm)

Executed in 1987.

\$700,000-1,000,000

PROVENANCE:

Luhring Augustine, New York

Private collection

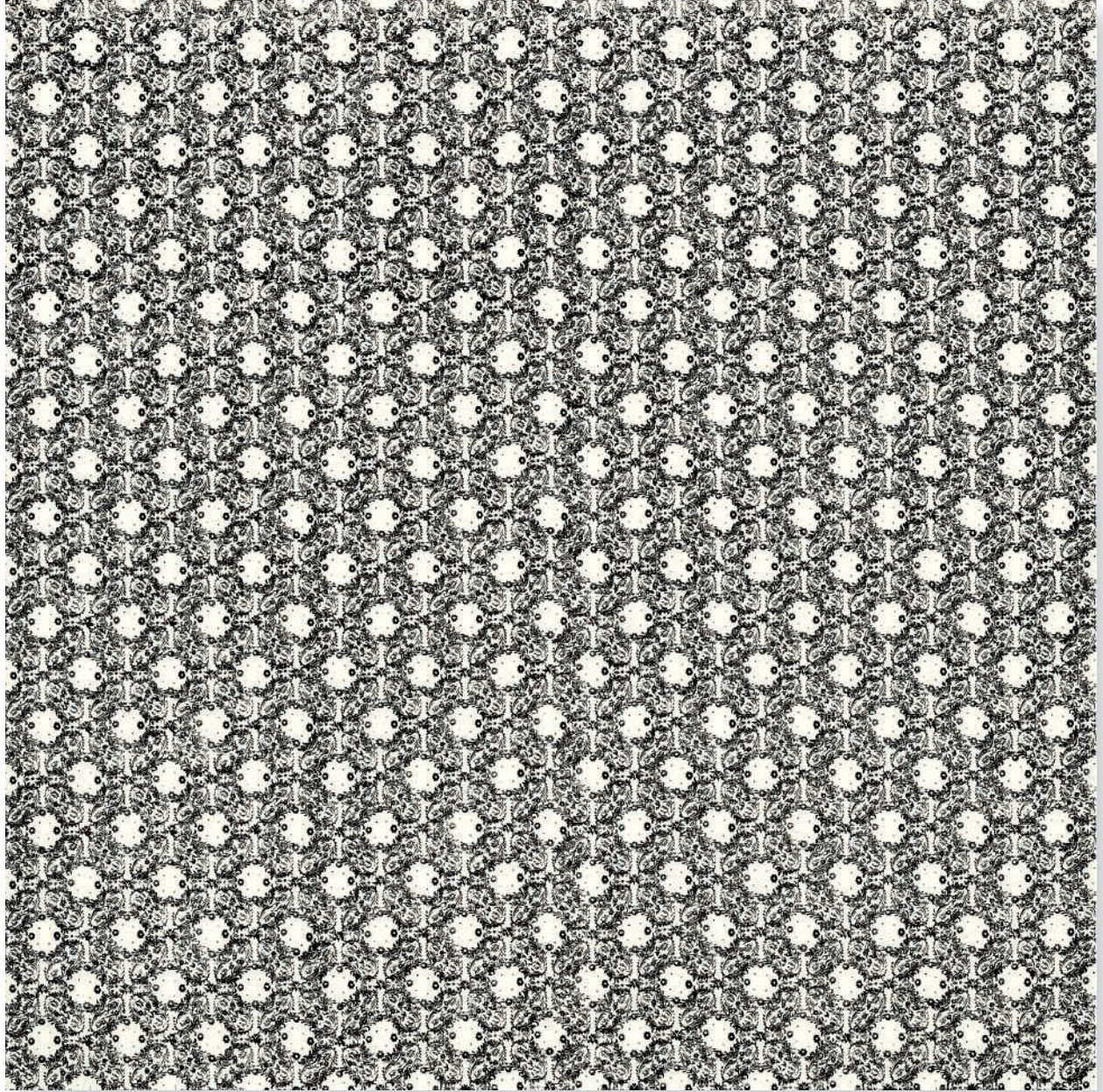
Anon. sale; Sotheby's, London, 26 October 2000, lot 46

Timothy Taylor, London

Acquired from the above by the present owner

One could superficially interpret Wool's paintings as parodies of Pollock's seriousness, as a cynical re-enactment of action painting utilizing an impoverished bag of tricks hijacked from vandalism. But then one would be missing the point. No, Wool embraces and engages action painting as his primary source and he then manipulates it, with the cool reflection of a Pop artist or Dada collagist, creating art that is both intense and reflective, physical and mechanical, unconscious and considered, refined in technique and redolent of street vernacular, both high and low. But despite the many apparent contradictions, the work is singular, strong, organic and as deep as it might appear shallow.

(G. O'Brien, "Apocalypse and Wallpaper," in H. W. Holzwarth, ed., *Christopher Wool*, Cologne, 2012, p. 9).





Marcel Duchamp, *Bottlerack*, 1914 / 1961. Philadelphia Museum of Art. © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2019. Photo: The Philadelphia Museum of Art / Art Resource New York.

Emerging as an artist in the 1980s, Christopher Wool began his exploration of the painterly process in an art world which questioned the state of painting. In his 1981 essay "The Death of Painting", art critic Douglas Crimp condemned the belief in painting and its tenet that the human touch was crucial to maintaining painting's unique aura. In the midst of this period of questioning, Wool had found his stride building upon the multiple legacies of American postwar painterly abstraction, Pop Art and Minimalism actively addressing the challenges facing the contemporary artist of today.

Coming across a workman in the stairwell of his New York apartment building in the late 1980s, "Wool observed [him] applying this tawdry embellishment to the halls outside of his loft and recalls being fascinated by the considerable challenge of lining up the patterns successfully" (K. Brinson, ed., *Christopher Wool*, exh. cat., Guggenheim Museum, New York, 2013, p. 38). The paint rollers the workman was using were available at any hardware store in varying decorative motifs—a common, more economical choice for décor than wallpaper. In this everyday tool, Wool recognized a ready-made mechanical means of creation and with a Pop oriented mentality, the possibility of embracing multiplicity in his composition without any inherent meaning or association.

The artist's series of "rubber stamp" paintings, begun in 1986, was so named because Wool deployed a rubber paint roller or in other cases, a rubber stencil dipped in paint and applied directly to the canvas. Wool used this method to its full advantage, employing its ability to reproduce the same image repeatedly to create paintings of repeating patterns. John Caldwell, curator of Wool's 1989 exhibition at the San Francisco Museum of Modern Art, elaborates, "...since the repeated pattern has no inherent meaning and no strong association, we tend to view its variation largely in terms of abstraction, expecting to find in the changes of the pattern some of the meaning we associate with traditional abstract painting" (J. Caldwell, "New Work: Christopher Wool," in *New Work: Christopher Wool*, exh. cat., San Francisco Museum of Modern Art, 1989, n.p.).

The stamp maintains the same form despite the artist's wavering hand throughout the process of reapplication. In this way, Wool is the progeny of artists like Andy Warhol, whose use of the silk-screening medium was an attempt to mechanize his own art reproduction, and yet, the medium's dependency upon a human, in all his fallibility, to pull the print creates subtle variations from print to print. "Wool's work shares Pop Art's affection for the vulgar and the vernacular, and in form it recalls Pop's graphic economy



Jackson Pollock, *Number 26A, Black and White*, 1948. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2019 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.



Andy Warhol, *Rorschach*, 1984. Museum Brandhorst, Munich. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. Photo: bpk Bildagentur / Museum Brandhorst, Bayerische Staatsgemaldesammlungen, Munich / Art Resource, New York.

of means, iconic images and depersonalized mechanical registration" (M. Grynsztejn, "Unfinished Business" in A. Goldstein, *Christopher Wool*, Los Angeles, 1999, p. 266). Despite the mechanical process employed in Warhol's screened imagery, inconsistencies due to human error and chance occurrences were unavoidable. Similarly, minor irregularities appear in the present work— a slight slip of the roller, misalignment of the floral motifs and varying thicknesses of paint. These indiscretions challenge the boundaries of the proscribed pattern. In *Untitled*, Wool successfully addresses the conflicts inherent to contemporary image making and simultaneously unites abstract and figurative, painting and printing as well as process and the final product.

Executed in 1987, *Untitled* is an entrancing large-scale example of the artist's crucial breakthrough in the late 1980s, when he started using paint rollers engraved with floral and geometric designs. Across the vast picture plane, Wool has lyrically distributed an intricate array of floral motifs, which lends the surface a lively appearance, blending baroque ornamentation with mechanic iteration. His methodical repetition reveals the energetic process of its artistic production: loosely dripping alkyd paint on aluminum.

At first glance, the design appears rigid and symmetrical, but upon further inspection, the design consists of delicate curving floral motifs. As the floral motifs fills the entire composition, the incomplete forms along the edges give the impression that the pattern continues beyond the confines of the aluminum panel.

Working within a world that had announced the death of painting, Wool sought to discover new ways of innovating. Much like his contemporary Martin Kippenberger, he adopted a conceptual approach to the medium, subjecting its conventions to a strict survival test. In *Untitled*, we see Wool performing a kind of exploratory mission, testing the ground of his new territory. By stripping away all sense of expressive artistic intent, Wool invites paint to reaffirm itself as an independent and unpredictable medium. Synthesizing his influences from abstraction and Pop Art within a work which fuses together the abstract and the figurative, the urban and the ornamental, Wool deftly challenges the boundaries of contemporary image production through his foray with the decorative imagery and utilitarian methods.

844

MARK BRADFORD (B. 1961)

Keep Their Bellies Full

acrylic on paper

41½ x 59 in. (105.4 x 149.9 cm.)

Painted in 2010.

\$300,000-500,000

PROVENANCE:

Sikkema Jenkins & Co., New York

Private collection, Paris

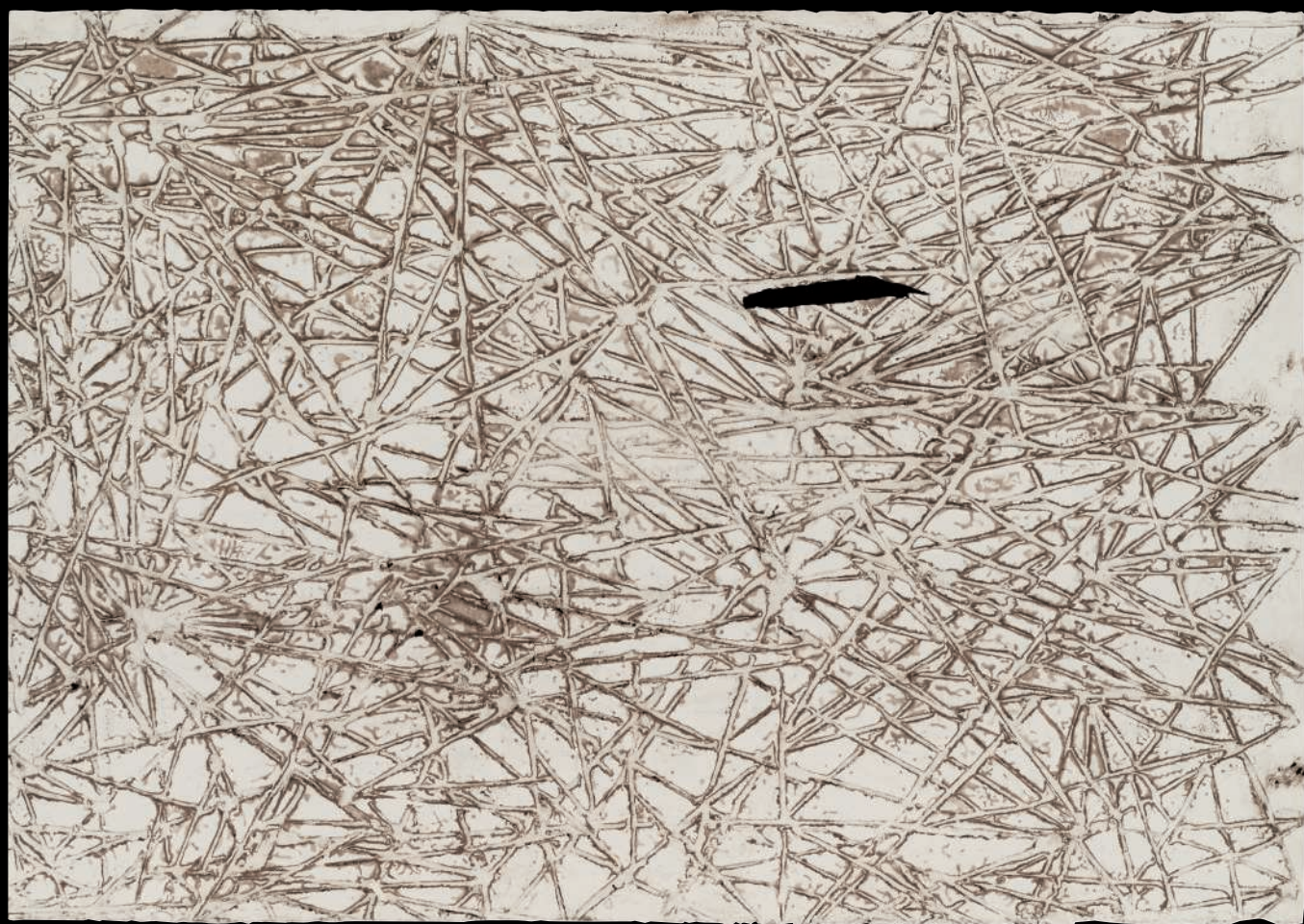
Anon. sale; Christie's, London, 17 October 2014, lot 213

Private collection

Acquired from the above by the present owner

It's almost like a rhythm. I'm a builder and a demolisher. I put up so I can tear down. I'm a speculator and a developer. In archaeological terms, I excavate and I build at the same time.

— Mark Bradford



845

JACK WHITTEN (1939-2018)

Virgin Space Loop #19

signed, titled and dated 'VIRGIN SPACE LOOP #19 2012 Jack Whitten' (on the reverse)

acrylic and black CAT on canvas
12 x 12 in. (30.5 x 30.5 cm.)

Executed in 2012.

\$60,000-80,000

PROVENANCE:

Zeno X Gallery, Antwerp

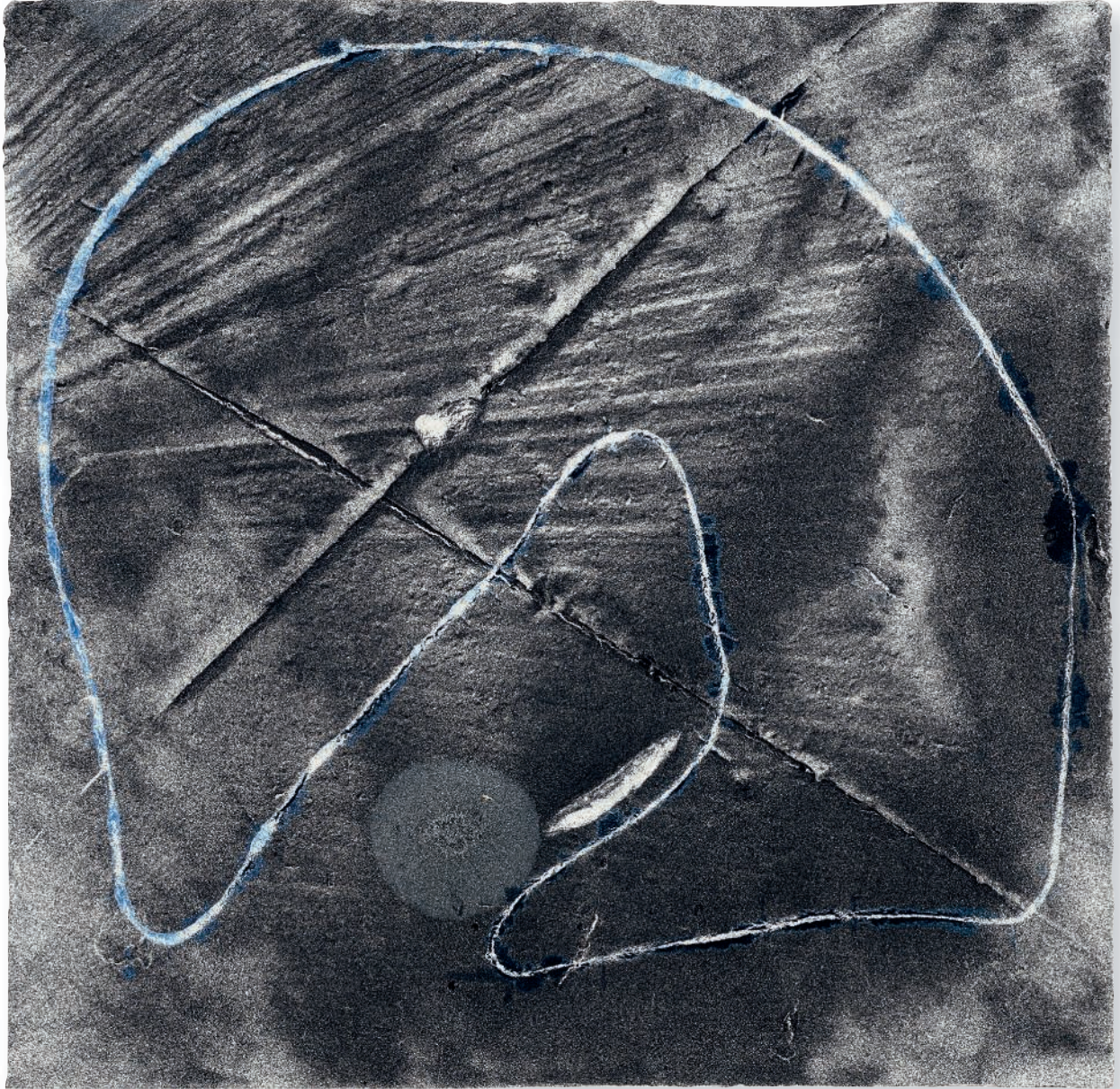
Acquired from the above by the present owner

EXHIBITED:

Antwerp, Zeno X Gallery, *Jack Whitten: Loops*, October-December 2012.

I'm dealing now with paint as a collage, paint as sculpture. I have changed the verb "to paint": I don't paint a painting, I make a painting. So the verb has changed. And in doing that, I've broken through a lot of illusionistic qualities.

— Jack Whitten



846

TOMOO GOKITA (B. 1969)

Reign of Blows

signed, titled and dated "'Reign of Blows" Tomoo Gokita 2007' (on the reverse)

acrylic gouache on canvas

57¼ x 44 in. (145.4 x 111.8 cm.)

Painted in 2007.

\$80,000-120,000

PROVENANCE:

ATM Gallery, New York

Acquired from the above by the present owner

Mr. Gokita's vocabulary barrels across illustration, pornography, abstraction, children's drawing, calligraphy and sign-painting, with a perfect control, velvety surfaces and tonal range that makes black-and-white feel like living color.

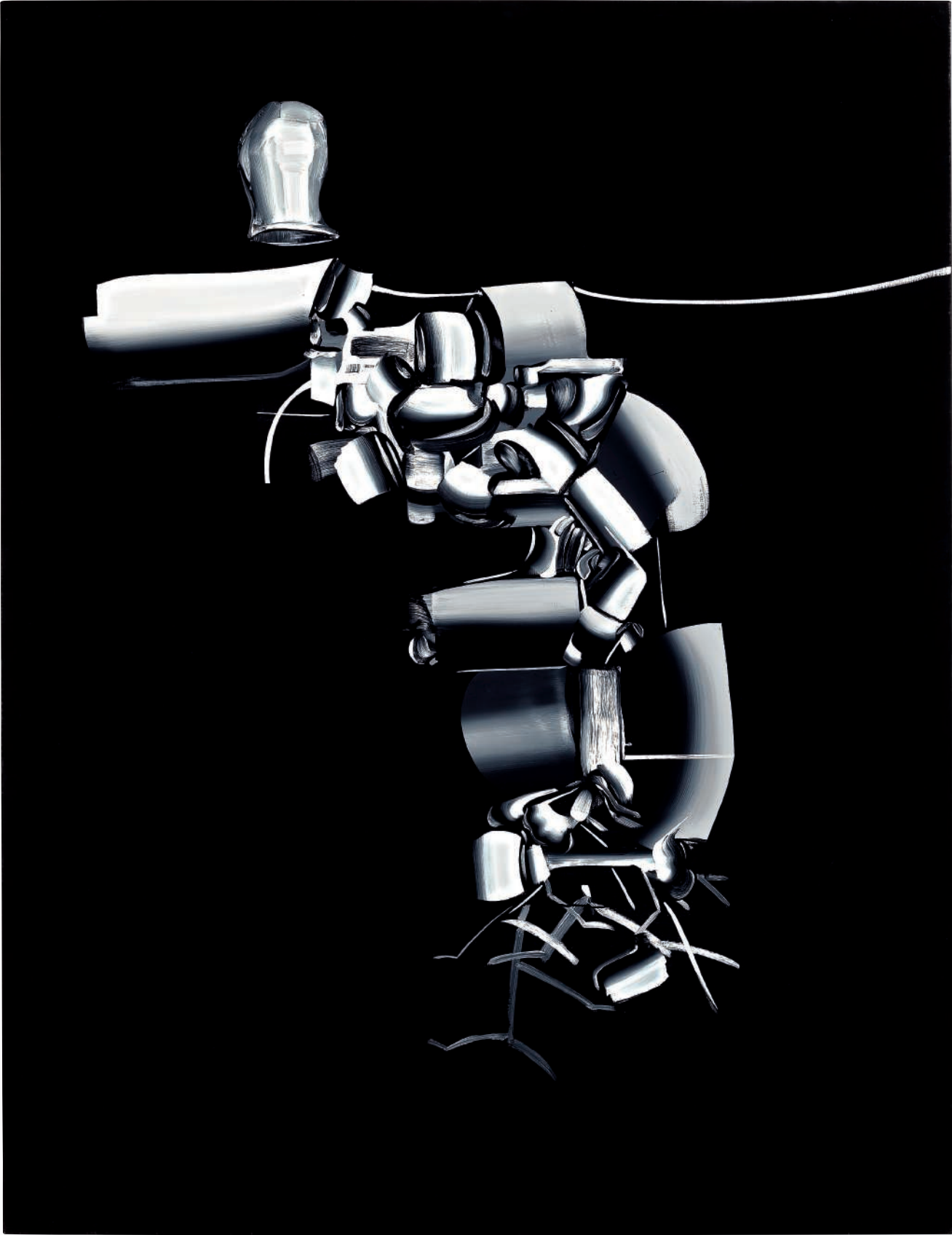
(R. Smith, "Invading Genres Breach the Art World's Porous Borders," *New York Times*, 9 March 2005).



Gerhard Richter, *Zwei Kerzen [ÜBERMALT]*, 1982. © Gerhard Richter 2019 (0088).

*R*eign of Blows (2007) is a potent example from Tomoo Gokita's celebrated and increasingly illustrious oeuvre. Through the striking interplay of abstract form overlaying a boundless, matte-black background, *Reign of Blows* arouses a commanding ambience evocative of film noir, darkly resplendent and cryptic in its heady concoction of Surrealism, Cubism, Neo-Expressionism and Japanese graphic design. As Roberta Smith astutely notes, "Mr. Gokita's vocabulary barrels across illustration, pornography, abstraction, children's drawing, calligraphy and sign-painting, with a perfect control, velvety surfaces and tonal range that makes black-and-white feel like living color" (R. Smith, "Invading Genres Breach the Art World's Porous Borders," *New York Times*, 9 March 2005).

Tomoo Gokita rose to contemporary art stardom nearly a decade after forging a successful career for himself as an illustrator and graphic designer. Turning to painting full time around 2000, there was no going back for Gokita in his fervent pursuit of elegant yet sardonic interpretations of the imagery he consumes in everyday life and in mass media. The present lot is a striking example of the artist's uncanny ability to incorporate elements of abstraction in his utterly contemporary commentary on his surroundings. In spite of international acclaim, the artist is notoriously restrained about the conceptual meaning of his work, heightening the uncanny enigmatic aura surrounding his signature nonconformist amorphous abstractions.



847

JONAS WOOD (B. 1977)

Untitled

signed with the artist's initials, titled and dated 'UNTITLED JBRW 2009'

(on the reverse)

oil on canvas

34 $\frac{1}{8}$ x 22 in. (86.7 x 55.9 cm.)

Painted in 2009.

\$150,000-200,000

PROVENANCE:

Acquired directly from the artist by the present owner

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, "Art in Review: Jonas Wood," *The New York Times*, March 18, 2011).



JEFF KOONS (B. 1955)

Serpents

signed with the artist's initials, numbered and dated 'JK A.P. 88' (on the underside of the large serpent)

porcelain, in two parts

small serpent: 17¼ x 18¼ x 5½ in. (45.1 x 46.4 x 14 cm.)

large serpent: 23¼ x 32 x 10 in. (59.1 x 81.3 x 25.4 cm.)

Executed in 1988. This work is the artist's proof aside from an edition of three.

\$800,000-1,200,000

PROVENANCE:

Galerie Max Hetzler, Cologne

Acquired from the above by the present owner

EXHIBITED:

Chicago, Museum of Contemporary Art, *Jeff Koons*, July-August 1988, pp. 35 and 39 (work in progress illustrated and exhibited).

Cologne, Galerie Max Hetzler, *Jeff Koons: Banality*, November 1988.

New York, Sonnabend Gallery, *Jeff Koons*, December 1988 (another example exhibited).

New York, Gagosian Gallery, *What's Modern?*, November-December 2004, pp. 34-35 and 119 (another example illustrated and exhibited).

Berlin, Galerie Max Hetzler, *Jeff Koons*, October-December 2008, p. 35 (illustrated).

Miami, Rubell Family Collection Contemporary Arts Foundation; Palm Springs Art Museum and Roanoke, Taubman Museum of Art, *Beg Borrow and Steal*, December 2009-January 2015.

Basel, Fondation Beyeler, *Jeff Koons*, May-September 2012, pp. 89, 96-97 and 204 (another example illustrated and exhibited).

LITERATURE:

L. Palmer, "Jeff Koons Museum of Contemporary Art Chicago," *Artforum*, October 1988, p. 153.

P. Carlson, "Jeff Koons," *Contemporanea*, vol. 1, no. 3, September/October 1988, pp. 39 and 42-43 (illustrated and illustrated on the cover).

A. Jones, "Thriller," *Contemporanea International Art Magazine*, vol. 1, no. 3, September-October 1988, pp. 42-43 (another example illustrated on the cover).

M. Brenson, "Review/Art: Shifting Image and Scale," *New York Times*, 2 December 1988.

P. Schjeldahl, "Looney Koons," *7 Days*, 14 December 1988, vol. 1, no. 37, p. 66 (illustrated).

D. Daniel, "Jeff Koons," *Arts & Antiques*, March 1989, p. 38.

S. Tillim, "Ideology and Difference. Reflections on Olitski and Koons," *Arts*, March 1989, pp. 49-51.

D. Pinchbeck, "Jeff Koons," *Splash*, April 1989, pp. 70-77.

K. Kertess, "Bad," *Parkett*, no. 19, 1989, p. 34.

A. Renton, "Super Star," *Blitz Magazine*, January 1990, pp. 54-55 (another example illustrated).

"Focus on the arts: The galleries become the new museum," *AlumNews*, Wright State University, Winter 1991, p. 1 (another example illustrated on the cover).

S. Coles and R. Violette, eds., *The Jeff Koons Handbook*, London, 1992, p. 160.

A. Muthesius, ed., *Jeff Koons*, Cologne, 1992, pp. 107 and 167, no. 9 (illustrated).

K. Swenson, "Louise Lawler Looks Back," *Art in America*, December 2006, p. 119 (another example illustrated).

H. W. Holzwarth, ed., *Jeff Koons*, Cologne, 2007, pp. 256 and 263 (another example illustrated).

Jeff Koons, exh. cat., Chicago, Museum of Contemporary Art, 2008, p. 27 (another example illustrated).

H. W. Holzwarth, *Jeff Koons*, Cologne, 2009, pp. 48 and 50 (illustrated).

Auswertung der Flugdaten : Kunst der 80er : einde Düsseldorf Perspektive, exh. cat., Düsseldorf, Kunstsammlung Nordrhein-Westfalen, September 2010-January 2011, p. 148 (another example illustrated).

K. Siegel, *Since '45: America and the Making of Contemporary Art*, London, 2011, p. 161 (another example illustrated).

L. Marsova, "AO Onsite: Basel, Artist Talk with Jeff Koons at Fondation Beyeler," *Art Observed*, 14 June 2012 (another example illustrated).

A. Chin, "Jeff Koons at the Beyeler Foundation Part 2," *Designboom*, 29 June 2012 (another example illustrated).

L. Tansini, "Basel: Jeff Koons, Beyeler Foundation," *Sculpture*, April 2013, p. 46.

I. Sischy, "L'Art Gonflé," *Vanity Fair*, Paris, October 2014, p. 134 (another example illustrated).

Jeff Koons: A Retrospective, exh. cat., New York, Whitney Museum of American Art; Paris, Centre Georges Pompidou and Museo Guggenheim Bilbao, 2014, pp. 22, 117 and 290, pl. 56 (New York, another example illustrated); pp. 27, 112, 123, 125 and 299, pl. 56 (Paris, another example illustrated) and pp. 20, 104, 117 and 298, pl. 56 (Bilbao, another example illustrated).

Remember Everything--40 Years Galerie Max Hetzler, exh. cat., Berlin, Galerie Max Hetzler, 2014, p. 14 (illustrated).

Sculpture After Sculpture, exh. cat., Stockholm, Moderna Museet, Hatje Cantz Verlag, 2014.

L. Blissett, "La jouissance du retour en enfance," *Beaux Arts editions*, December 2014, p. 48.

H. W. Holzwarth, *Koons*, Cologne, 2015, p. 48 (another example illustrated).





Installation view, *Banality*, Sonnabend Gallery, New York, 1988 (present lot illustrated). Photo: Sonnabend Gallery, New York. Artwork: © Jeff Koons.

Known for his meticulous depictions of nostalgic dollar-store treasures and everyday objects, Jeff Koons is regarded as one of the most important and provocative artists living and working today. In *Serpents*, conceived in 1988 and rendered in porcelain, Jeff Koons conflates themes of saccharine charisma, Christian symbolism and middle class consumerism all at once. By melding a traditionally decorative and precious material with his knowledge of art history, Koons creates a satirical representation of innocence and playfulness. A loose allegory for the Garden of Eden, the pair of cross-eyed, foolhardy snakes stand in as kitschy symbols of bourgeois sin and guilt.

Part of his *Banality* series, the present work references contemporary pop culture, history and the bible. "In the *Banality* work, I started to be really specific about what my interests were. Everything here is a metaphor for the viewer's cultural guilt and shame. Art can be a horrible discriminator. It can be used either to be uplifting and to give self-empowerment, or to debase people and disempower them. And on the tightrope in between, there is one's cultural history. These images are aspects from my own, but everybody's cultural history is perfect, it can't be anything other than what it is – it is absolute perfection. *Banality* was the embracement of that" (J. Koons, quoted in H. Werner Holzwarth, ed., *Jeff Koons*, Cologne, 2009, p. 252). The contradiction between the intellectual art world and the ordinary, everyday subjects from which Koons borrows results in a perturbed tension between mass culture and the instilled high value of art objects. Koons uses the staggeringly exquisite craftsmanship of the European manufacturers who executed *Serpents* as a platform for his sardonic commentary on the late 1980s society, one which was obsessed with the image, that still resonates today.

In the late 1970s, Koons's early fascination with the readymade manifested itself in his New York City apartment, where he installed found objects he collected downtown, including various tchotchkes and chintzy toys and decorations. The result was a rowdy and ridiculous mockery, a strange and subversive examination of high versus low art. *Serpents* loosely recalls his *Inflatables* from the previous decade because it employs themes such as the ephemerality of the visual products of pop culture and the endurance of cultural connotations of taste and class, while also representing the abandonment of the hand from art. "Mr. Koons's reaction against touch is crucial. His friendly bears, smiling snakes and provocative women have a lot to do with the physical release and emotional support. The objects are invested with the kind of desire the artist believes consumers feel for the objects they covet and acquire" (M. Brenson, "Review/Art: Shifting Image and Scale," *New York Times*, 2 December 1988).

In 1988, in a society where anything could be bought and exchanged, Koons, with bravado and conviction, made art that unabashedly advertised itself as a commodity. Originally shown at the Museum of Contemporary Art, Chicago in 1988, *Serpents* has been included in several exhibitions internationally over the course of two decades. The subjects of the *Banality* series were so poignant because they represented genres that the highbrow, upper-class hegemony regarded with disdain and disgust. By placing these subjects within the white-walled galleries, Koons triggered an enthralling yet excruciating emotional reaction. "Koons's accurate blend of aesthetic perfect pitch and blazing sociological significance gives critical sensibility the equivalent of a new freeway system that will take you anywhere fast" (P. Schjeldahl, "Looney Koons," *7 Days*, 14 December 1988, vol. 1, no. 37, p. 66).

Opposite page: Jeff Koons on the roof of 420 West Broadway, New York, 1989 (present lot illustrated). Photo: © Thomas Hoepker / Magnum Photos. Artwork: © Jeff Koons.



PROPERTY FROM A PRIVATE CALIFORNIAN COLLECTION

849

KAWS (B. 1974)

KAWSBOB

signed and dated 'KAWS..08' (on the reverse)

acrylic on canvas

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

Painted in 2008.

\$200,000-300,000

PROVENANCE:

Honor Fraser Gallery, Los Angeles

Acquired from the above by the present owner

*[1] found it weird how infused a cartoon could become in people's lives;
the impact it could have, compared to regular politics.*

— KAWS



850

RICHARD PRINCE (B. 1949)

Untitled (Check Painting)

acrylic and printed paper collage on canvas

108 x 156¼ in. (274.3 x 396.9 cm.)

Executed in 2006.

\$700,000-1,000,000


PROVENANCE:

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner, 2007

While I was browsing for autographed photographs, I noticed that memorabilia websites also sell cancelled checks. I started thinking about how much information there is on a personal check. Most fans collect them just for the signature, but I really like the way they're presented on a plaque, with the cancelled check under the person's photo. That looked kind of nice. I bought Jack Kerouac's cancelled check made out for ten dollars to Nunzio's Wine and Liquor. It's all about whom you choose. I wouldn't buy Richard Nixon's cancelled check. I would much rather find one from Lee Harvey Oswald or Rod Serling.


— Richard Prince



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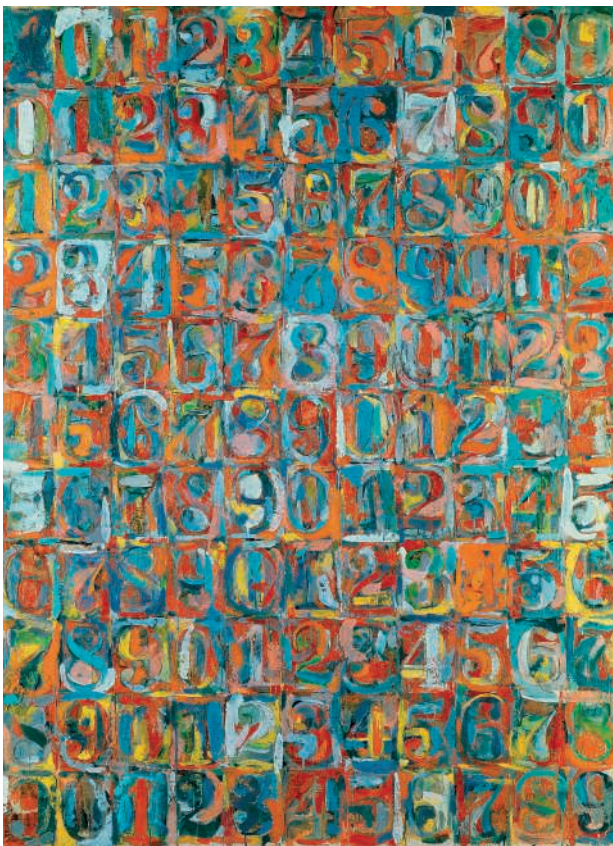


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The aspirational allure of fantasy and fame has long played a key role in Richard Prince's art. His early photographic works slyly weaponize the visual language of commercial advertisement by turning it against itself. By removing any branded content which would otherwise allow the audience to swiftly identify the image as a coercive ad, Prince coaxes his audience into considering the dynamics of desire—specifically American consumer desire—constantly at play in popular culture. An advertisement that can no longer promote acquisitiveness becomes unmoored, destabilized and conspicuous. The same kind of subversion is deployed against the image (or the idea) of celebrity in Prince's publicity series, which consists of promotional photographs of famous people, most often women, framed alongside various signed memorabilia. These works are uncanny records of otherwise fleeting emotional transactions, such as the simple gesture of signing an autograph. Prince's clinical appropriation of these objects

suggests a fascination with the aura of celebrity, a force which can imbue such superficial ephemera with what almost amounts to pathos.

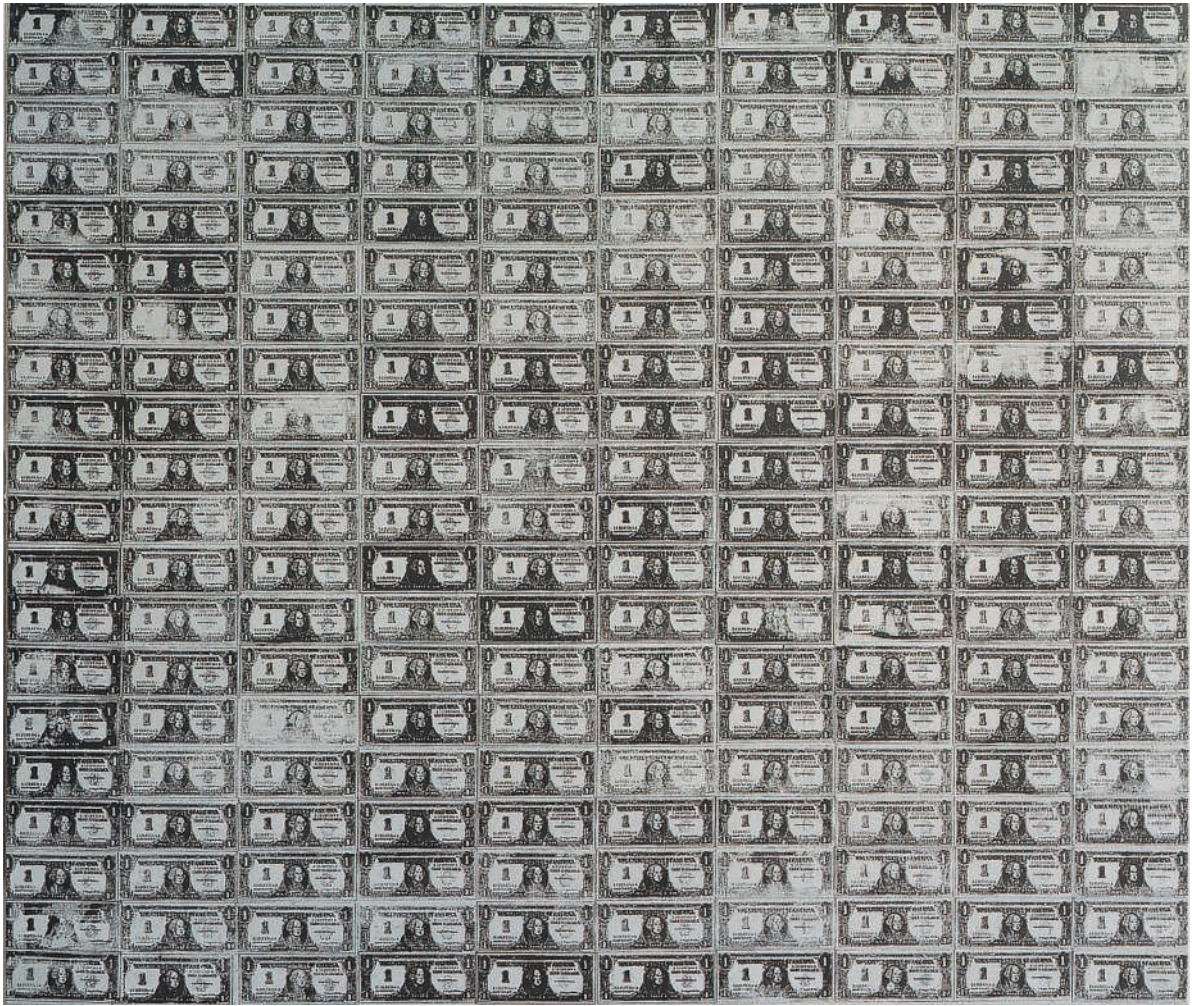
Prince first exhibited his check paintings in 2005 at Gagosian Gallery's Los Angeles outpost, situated in the heart of Beverly Hills and a stone's throw from Hollywood. Considered in the context of Prince's enduring experimentation with the residue of popular culture, this location would seem fitting for a series of paintings which rely on the potency of the artist's own celebrity, rather than someone else's, to propel them to meaning. As Prince explains the collectible attraction of checks, "It's all about whom you choose." The check paintings are executed on canvas, with a strict grid of the artist's personal checks masquerading as an abstract ground. Over this, Prince sometimes stencils jokes, a recurring theme since 1988 when he began reproducing jokes via silkscreen on



Jasper Johns, *Numbers in Color*, 1958 – 1959. Albright Knox Art Gallery, Buffalo. © 2019 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: © Bridgeman Images.



Richard Prince's studio at Reade Street, New York 1991. Photo and Artwork: © Richard Prince.



Andy Warhol, *200 One Dollar Bills*, 1962. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

monochromatic canvases. In the present work, the joke reads: "I accidentally shot my mother-in-law while deer hunting. It was an honest mistake. I came out of the tent in the morning and thought I saw a deer in an orange vest making coffee." The joke begins to repeat itself but is cut short by the right vertical edge of the painting. Because the letters of the joke are rendered in subtle outlines over the riotous field of checks and confetti-colored paint, it becomes camouflaged, legible only with vaguely focused effort. This is important because the attention that Prince draws to the joke is undermined by its latently misogynistic, blatantly crass content. A friction develops between three aspects of the painting: its objectively pleasant overall aesthetic, the crudity of the almost-transparent joke, and the sheer fact that the painting exists on a foundation of Richard Prince's personal checks, each decorated with the beloved children's cartoon character Sponge Bob. Like all of Prince's best work, the painting poses questions with unclear or potentially disconcerting, if obvious, answers: who is the painting's audience

and is it the same audience as for the joke contained in it? Is the joke funny? Who is Richard Prince and why do we care about his checks?

With the check paintings, Prince carries out a gleeful and irreverent assault on the venerated forefathers of American post-war art by puncturing the bubble of earnestness surrounding their manly exertions. Here, the machismo associated with Abstract Expressionism and the Cedar Tavern gang, with the hard-drinking, hard-talking, hard-painting figures such as Kline, Pollock and de Kooning, is siphoned of its heroism and reduced to mere decoration, which is then defaced with a crude joke. Prince toys with the ways in which a famous artist's individual aesthetic may mimic the mechanics of celebrity, creating a conceptual bridge between Kate Moss's cheek bones and the brushwork of Jackson Pollock. The resulting picture appears to include the DNA from a more virulent strand of painting, yet is ultimately Prince's own work. In this way, *Untitled (Check Painting)* remains a tantalizing cipher.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

851

PAT STEIR (B. 1938)

Priscilla Waterfall

oil on canvas

130½ x 115 in. (331.5 x 292.1 cm.)

Painted in 1991.

\$500,000-700,000

PROVENANCE:

Lévy Gorvy, New York

Acquired from the above by the present owners

EXHIBITED:

London, Lévy Gorvy, *Pat Steir*, November 2016-January 2017, pp. 122-123, 125 and 178 (illustrated).



Barnett Newman, *Moment*, 1964. Tate, London. © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York. Photo: © Tate, London / Art Resource, New York.





Helen Frankenthaler, *Viewpoint II*, 1979. Butler Institute of American Art, Youngstown. © 2019 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York. Photo: Butler Institute of American Art, Youngstown, OH, USA / Bridgeman Images.

Pat Steir's *Priscilla Waterfall* is an alluring and extraordinary work from her most renowned body of work, the *Waterfall* series. Painted with delicate flows of white paint on a deep monochromatic background, this piece is a classic example of Steir's notable series in which she pours and throws paint onto a canvas and allows gravity to determine the path of paint and the overall composition of the work. With this technique, Steir has created a beautiful balance between control and natural forces in her paintings. *Priscilla Waterfall* is infused with passionate movements, dramatic forms, as well as a soft-spoken power, brought to life by Steir's unique and monumental drip and splash technique.

Priscilla Waterfall is covered by a wash of white paint that drips and flows down the surface of the canvas. Steir's unique techniques create the effect of a waterfall that cascades down a ravine, with water leaping into the air as it lands from the fall. The white paint transforms into a serene yet omnipotent force, harnessed by the energy of the natural world and its gravitational forces. The flows of paint stream from the top of the canvas, with concentrations in the center of the painting and the left. The deep and alluring purple background of the work highlights the white streams and sprays, drawing attention to the flow and pulsating energy of the falling water. The end of the center flow is flanked by white splashes of paint that appear to spring up from the base of the painting, leaping toward the top and center of the work. The splashes from the "waterfall" extend to the outer edges of the painting, giving the illusion that the movement of the spray and the scene itself extends far beyond the canvas. The strong drips and subsequent splashes of paint create a surreal experience of the forceful nature of the cascading waterfall.

In the late 1980s, Pat Steir began implementing her most prominent technique of pouring and throwing paint on to a hanging canvas, allowing

gravity and chance to determine the path of the paint. Steir throws paint onto the upright canvas and allows it to travel down the canvas at its own leisure. Although she does have a hand in the work, Steir ultimately lets nature take control in the creation of her painting. By allowing natural outside forces to dominate her paintings, Steir removes herself from the consciousness of the artistic creation and leaves the composition to be decided by fate. However, she is still able to maintain a rigorous control over her technique, a method that has been deeply inspired by both Taoism as well as Buddhism. Pat Steir relies on the philosophy of Taoism to inform her practice by simultaneously creating and not-creating. "You don't touch the canvas. You pour or throw paint. You put each color on separately. Don't blend colors. So I have my set of rules that I stick to, limitations more than rules" (P. Steir, quoted in J. O. Richard and P. Steir, "Oral History Interview with Pat Steir, 2008 March 1-2," Archives of American Art, Smithsonian Institution, 2008, <https://www.aaa.si.edu/collections/interviews/oral-history-interview-pat-steir-13682#transcript>).

Steir's specific dripping and splashing techniques are also influenced by Chinese Yi-pin or "ink-splashing" painting from the 8th and 9th century. Unlike the machismo and vigor of Jackson Pollock's movements and full-body gestures in his famous drip paintings, Steir's brushwork and pouring technique is singularly serendipitous, elegant, as well as confident. Her constant pursuit of the very essence of painting led her to establish fruitful relationships with mentors such as John Cage and Agnes Martin.

The resulting sense of contemplative deliberation comes through in the present work, a large-scale and alluring example from 1991. The dual presentation of lines on rich color of recalls the compositional structure of Barnett Newman's signature "zip" paintings. The deep purple monochromatic background draws the viewer in, with the cascading white lines working grounding the viewer within the space and bring the piece to life. Certainly, critics have drawn parallels between Steir's work and that of Newman, as well as the action paintings of Jackson Pollock, and admire her ability to both embrace that of the foundations of Abstract Expressionism while simultaneously carving out her own space within its canon. "I feel that, among other artists, I am making some of the last late Modernist paintings" (P. Steir, quoted in T. McEvilley, *Pat Steir*, New York, 1995, p. 76).

Viewing this work, one immediately is met with a full sensory experience. Each element of the bold yet serene composition works together to transport the viewer to the scene. The contrast of the deep purple background with the flow of the white water creates a dramatic moment in which the viewer can feel the spray of the water, hear the roaring waters cascade down the ravine, and smell the damp, chill air that surrounds the waterfall. The deeply rich color behind the falls evokes the feeling of nighttime, with the white flows and sprays of water illuminated in the darkness. The contrast between the dark background and the white water envelops the viewer with a shroud of mist as the waterfall roars in front of them. This multi-sensory experience is the product of Steir's technique and special attention to the exploration of outside forces. By allowing nature to take control of her work, it is directly infused into the final work. Steir states: "From an aesthetic, philosophical or spiritual point of view, the process is like unleashing something, allowing the paintings to make themselves. You just happen to be the instigator, the inventor" (P. Steir quoted in A. Waldman, "Pat Steir," *BOMB* 83, Spring 2003, p. 31).





852

CECILY BROWN (B. 1969)

Things Could be Different, but They're Not

numbered consecutively '1 of 2' (on the reverse of the left element); signed, numbered consecutively again and dated '2 of 2 Cecily Brown 2007' (on the reverse of the right element)

diptych—oil on linen

overall: 12½ x 34½ in. (31.8 x 86.7 cm.)

Painted in 2007.

\$400,000-600,000

PROVENANCE:

New Museum Benefit Auction, courtesy of the Artist and Gagosian Gallery, New York; Phillips, New York, 15 November 2007, lot 27

Private collection

Acquired from the above by the present owner



Pieter Bruegel the Elder, *The Dark Day*, 1565. Kunsthistorisches Museum, Vienna. Photo: Erich Lessing / Art Resource, New York.

853

ALBERT OEHLEN (B. 1954)

Untitled

signed and dated 'A. Oehlen 2014' (on the reverse)

oil on two joined panels

133¼ x 83¼ in. (338.5 x 211.5 cm.)

Painted in 2014.

\$600,000-800,000

PROVENANCE:

Galerie Max Hetzler, Paris

Acquired from the above by the present owner

EXHIBITED:

Paris, Galerie Max Hetzler, *Albert Oehlen*, May-June 2014, pp. 22-23 (illustrated).





Gerhard Richter, *Abstraktes Bild (800-9)*, 1994. © Gerhard Richter 2019 (0084).

One of the most important painters to come of age at the end of the 20th century, Albert Oehlen was at the forefront of a group of young artists who breathed new life into the venerable world of abstraction. Painted in 2014, *Untitled (2014)* is a large-scale and painterly example executed at the pinnacle of the artist's career, perfectly exhibiting his unique and ruthless commitment to the action of painting and the continued legacy of abstraction in contemporary art. "I always had a wish to become an abstract painter," Oehlen explained. "I wanted to reproduce in my own career the classical development in the history of art from figurative to abstract painting. But I wasn't ready to make the change before 1988" (A. Oehlen, quoted in A. Stooke, "I Wanted My Paintings to Like Me," *The Telegraph*, July 1, 2006). By selectively choosing to route his own oeuvre through historical styles and into abstraction, Oehlen instilled his work with myriad influences while still remaining true to his individualism. Works like *Untitled* speak to the artist's unwavering commitment to the formal aspects of painting and abstraction, a commitment that helped to bolster and cement Oehlen's place in the highest echelon of painters in the twenty-first century.

Untitled is one of a suite of paintings with which storied German dealer Max Hetzler debuted at the Paris outpost of his gallery in 2014. Here, two conjoined elements halve the painting's composition, with the upper and lower sections referring to—and providing balance for—each other. There is the suggestion of mirroring and reversal along both the horizontal and vertical axes, as the colorful melee of brushwork coalesces into two bodies of color. The work utilizes a variety of linear qualities, pigments, and all manners of mark-making as the two focal points are active clusters of what

Oehlen has referred to previously as "sharp lines and clotting and doodles and expansions. The whole thing that is going on there, the fraying, the elongation, linking, smudging, denying..." working with, and against, one another in productive tension (A. Oehlen in R. Goetz, *Celebration*, Frankfurt am Main, 1999, p. 185).

When considering Oehlen's career, it is useful to view his distinct bodies of work as operating less in a progressive succession with one leading to another, instead they are a series of secessions in which the artist separates himself from that which has become familiar to, or expected of, him. In the same year that *Untitled* was exhibited in Paris, Daniel Baumann wrote that "as early as 1986 the Austrian linguist Martin Prinzhorn suggested that Oehlen's art refuses the simple and unambiguous production of meaning, while at the same time playing with our desire for it..." (D. Baumann, *Albert Oehlen: New Paintings*, Beverly Hills, 2014, p.42). *Untitled* creates its own context, which is to say that it seeks to exist independently from any imposed theoretical interpretations (including standard tropes of expression), insisting instead to verify the position of its creator rather than a historical trajectory.

Curator Mark Godfrey notes that in Oehlen's practice, "where there are brushstrokes, they are rarely the ballsy heroic gestures of a Franz Kline or a late 1950s Willem de Kooning (such as *Merritt Parkway* [1959])," going on to describe the marks as more relaxed (M. Godfrey in *Albert Oehlen: Home and Garden*, New York, 2015, p. 50). This corresponds to Oehlen's temperament at play in *Untitled*: he both complicates the delicate and the punk with optical and material forms taking on lives of their own. The work proves itself as confident, self-satisfying, and curious.



Wassily Kandinsky, *Improvisation No. 30 (Canons)*, 1913. Art Institute of Chicago. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Album / Art Resource, New York.



Present lot illustrated (detail).

The complexity of Oehlen's work is fully exercised—and evident—in a work such as *Untitled*. In that the work verifies itself, the history of the artist (and his positions) simultaneously runs through it and are tangled by it. When put in dialogue with *Untitled*, the artist's *Tree Paintings* of the early 1990s—with their rhizomatic logics, multiple lines of symmetry, and restrained palettes—and the black-and-white *Computer Paintings* of the early and mid-2000s seem to be intellectual fore-bearers of this 2014 work and those others made at the time.

There is a common sensibility Oehlen shares with other landmark artist-provocateurs that first came to the public eye in the 1980s and 1990s, such as Julian Schnabel, Werner Büttner, Christopher Wool, Jutta Koether, and Martin Kippenberger (many of whom working, directly or otherwise, under the influence of Sigmar Polke and Jörg Immendorff of the generation prior). When Oehlen speaks of abstraction—the discourse in which he has worked

exclusively since the late 1980s—his remarks provide illumination for his coterie at large: "Basically, the word abstract for me should be something like degenerated, perverted, unfinished, turned out badly. In the typical abstract painting the artist tries to paint something figurative and then fails." ("Conversation between Judicael Lavrador and Albert Oehlen" in *Albert Oehlen*, Paris and Nîmes, 2011, p. 16). As Oehlen has entirely removed himself from the figurative project, he maintains a critical distance from the typified forms of abstraction that he sees produced by other artists, calling attention instead to his own prolific output, eclectic tastes, and rich and visual vocabulary. This distance allows him the freedom to create unabashed—and coveted—works, maintaining his forefront position in contemporary painting as he continually pulls apart the expectations of the discourse with each new work that he paints. *Untitled* is truly a celebration of abstraction that makes buoyant the lively decisions, instincts, and acts of the twenty-first century artist.

854

SIGMAR POLKE (1941-2010)

Hôtel de Ville, 5 vor 12

signed and dated 'S. Polke 89' (on the reverse)

acrylic on printed fabric

35½ x 78⅞ in. (90.2 x 200.3 cm.)

Painted in 1989.

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

PROVENANCE:

Schönewald und Beuse, Krefeld

Anthony d'Offay Gallery, London

Private collection

Schönewald und Beuse, Xanten

Galerie Pfefferle, Munich

Private collection, 2004

Anon. sale; Sotheby's, London, 12 February 2013, lot 48

Acquired at the above sale by the present owner



Hôtel de Ville, Paris, 1970. Photo: ullstein bild / Contributor.







Sigmar Polke's *Hôtel de Ville, 5 vor 12*, is one of several large-scale paintings made on industrially printed fabric that Polke made throughout the 1980s and 1990s. In creating this work filled with his trademark characteristics, the artist screens and drips paint in large quantities over the regulated patterns of a mass-produced fabric in a way that intentionally thwarts and disrupts the geometry and implied rationality of the original pattern. This intervention articulates a deep sense of world caught in flux.

Bombarding the senses, *Hôtel de Ville, 5 vor 12* explodes into view with a cacophony of dots and splashes which at first appear to be rather abstract, then very quickly amalgamate into the famous clock tower of the Hôtel de Ville in Paris, complemented by two surrounding images of a Venus-like figure. Working off the ever-present theme of institutionalized time, juxtaposed with the beautiful woman's lustful physique, the painting is a dramatic illusory exercise in the perception and interpretation of imagery as poetry and rhythm. Polke mixes figurative and abstract imagery with variety of media, including his trademark silkscreen raster dots, which exploit the printing technique as a way as of subverting and bringing into question the apparent

truth. He layers one image over another so that the idea of reality as a composite of many shifting layers of perception is successfully conveyed. This creates a unique world that exists outside the bounds of conventional logic as varied elements of this painting combine in an extraordinary way to describe a surreal vision of a reality as a multi-layered dreamscape. As the viewer settles into dialogue with the piece, the image miraculously clarifies, becoming almost photographic. These raster-dots, of the kind formerly used in newspaper printing, and here enlarged and distorted by the artist, emote an image that is only readable when standing well back from the painting. In this way the painting becomes a fascinating play of abstract and figurative and meaningful and meaningless form, interacting with one another to create a new and dramatic reality.

In the present lot, Polke returns to the themes and techniques which marked his artistic rise in the 1960s, but with a renewed material energy borne of his consistent experimentation with mediums throughout the 1970s and 1980s, like painting on fabric as opposed to canvas. Like many of his greatest paintings, the image seems to retain a precarious existence, its raw presentation positing the possibility that it could mutate at any moment between abstraction and figuration.



Sigmar Polke in his studio, Düsseldorf, 1967. Photo: Manfred Leve, © Nachlass / Estate of Manfred Leve. Artwork: © 2019 The Estate of Sigmar Polke, Cologne / ARS, New York / VG Bild-Kunst, Bonn.



Roy Lichtenstein, *Sunrise*, 1965. © Estate of Roy Lichtenstein.

Fueled by his psychedelic awareness of the limitations of 'normal' perception, Polke uses his wide diversity of imagery as a deliberate and conscious tool to suggest mystery rather than to bring clarity or meaning. In this respect, his aesthetic is like Arthur Rimbaud's, a strictly rational derangement of the senses, and his work follows a logical, almost scientific procedural approach. It is an approach that takes as its starting point the kind of scientific paradox introduced to quantum physics by Werner Heisenberg's "Uncertainty Principle", which declares that "the more precisely the position is determined, the less precisely the momentum is known." This means, in other words, that perceived reality is an illusion and at best only an approximation of the real state of affairs.

Closely related in his canon of *Rasterbilder* works, *Hôtel de Ville, 5 vor 12* questions the validity and purpose of the media images that his paintings appropriate. In the 1960s, the rastering process was the sole printing process available to the commercial media for the reproduction of a clear photographic image. Using screens of tiny dots, lines and other patterns were layered onto a lined plate in order to give the printed image an appearance of tone. When viewed, these tones combine in the mind's eye to form a cohesive and recognizable image. In the newspapers of the time, the abstract dotted surface of a printed image appeared visible to the naked eye, but despite the evident artifice of the medium, the mechanically-produced image, like the newspapers themselves, still carried with it an authority that it portrayed a true and accurate picture of the world. It was this authority that Polke's first *Rasterbilder*, made in the 1960s, consciously challenged. In these landmark

works, the artist deliberately manipulated the raster technique, magnifying the dots, distorting them, and inverting the dot pattern, in order to create a clear ambiguity that disrupts the cohesiveness of the image and opens it up to new ways of being understood. Forming the prompt to his later use of layered and multiple image-works, Polke's *Rasterbilder* throw the process by which we see and interpret the world wide-open by revealing the essentially artificial and abstract methods by which all imagery is understood.

Hôtel de Ville, 5 vor 12 stands as an example Polke's attempts to explore the gaps that exist in conventional logic and perception through a metaphysical approach that attempts to generate a poetic magic between disparate images and objects. "It is clear," the artist has stated, "that a progressive scientific approach like my own can no longer concern effects must come to an end! We must create a world of free and equal phenomena, a world in which things are finally allowed to form relationships once again, relationships liberated from the bonds of servile text-book causality and narrow-minded, finger-pointing consecution... for only in these relationships is it possible to find the true meaning and the true order of things" (S. Polke, "Early Influences, Later Consequences", in: *Sigmar Polke. The Three Lies of Painting*, Ostfildern-Ruit 1997. pp. 289-290).

We are most grateful to Mr. Michael Trier, Artistic Director from the Estate of Sigmar Polke, for the information he has kindly provided.

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

855

SIGMAR POLKE (1941-2010)

Untitled

signed and dated 'Sigmar Polke 2003' (lower right)

acrylic and interference on paper

39 $\frac{1}{8}$ x 27 $\frac{1}{2}$ in. (99.4 x 69.9 cm.)

Painted in 2003.

\$150,000-200,000

PROVENANCE:

Michael Werner Gallery, New York

Acquired from the above by the present owner, 2005

EXHIBITED:

New York, Museum of Modern Art, *Compass in Hand: Selection from The Judith
Rothschild Foundation Contemporary Drawings Collection*, April 2009-January
2010, p. 228.

*The processes are what interest me. The picture is not really necessary.
The unforeseeable is what turns out to be interesting.*

— Sigmar Polke



856

ANSELM KIEFER (B. 1945)

Alexandria

ash, staples and photographs on treated lead, in artist's glazed steel frame

67% x 91½ in. (171.8 x 232.4 cm.)

Executed in 1987-1988.

\$250,000-350,000

PROVENANCE:

Anthony d'Offay Gallery, London

Acquired from the above by the present owner

EXHIBITED:

London, Anthony d'Offay Gallery, *Anselm Kiefer: New Paintings and Sculpture, The High Priestess - Zweistromland*, June-August 1989.

Syracuse, Everson Museum, *Selections from a Private Collection*, April-September 1996.

Gainesville, University of Florida, Samuel P. Harn Museum of Art; Knoxville Museum of Art; Athens, University of Georgia; Norfolk, Chrysler Museum of Art and Purchase, Neuberger Museum, *Inner Eye: Contemporary Art*, March 1998-April 2000, p. 33 (illustrated).

Peekskill, Hudson Valley Center for Contemporary Art, *Symbolic Spaces*, June 2004-May 2005.

Peekskill, Hudson Valley Center for Contemporary Art, *Circa 1986*, September 2011-July 2012, pp. 41 and 74 (illustrated).

For Kiefer, art is an opening-up between order and chaos, between human and natural, between individuality and history, between heaven and earth. Through its function as a link that holds together opposites, these poles belong to each other. For this reason, the intimate reality of the artist is the original force that nourishes the tree of life, through which the human is connected to the natural, the terrestrial to the celestial.

(G. Celant, quoted in: 'The Destiny of Art: Anselm Kiefer,' *Anselm Kiefer*, Milan, 1997, p. 15).



857

ANISH KAPOOR (B. 1954)

Untitled

signed and dated 'Anish Kapoor 2011' (on the reverse)

stainless steel and resin

68 x 53¾ x 16 in. (173 x 136.5 x 40.6 cm.)

Executed in 2011.

\$450,000-650,000

PROVENANCE:

Lisson Gallery, London

Acquired from the above by the present owner

Every piece of sculpture, every drawing, every painting is a kind of chemistry. It's like an alchemy. What the alchemists did was to allow the various substances they were playing with to be the darkness of death, the brightness of the sun, and all these were, in the final analysis, the forces of the interior.

— Anish Kapoor





Anish Kapoor in his studio, 2002. Photo: © Johnnie Shand Kydd. Artwork: © 2019 Anish Kapoor / Artists Rights Society (ARS), New York / DACS, London.

Existing on the borderline between two realities, the transformative power of Anish Kapoor's *Untitled* appears to transcend classification as its mosaic mirrored surface opens to reveal a new world within. The myriad of tiny triangular mirrored surfaces completely refuses any semblance of a traditional reflection. Speaking of his concave mirror works the artist states, "...the interesting thing about a polished surface to me is that when it is really perfect enough something happens—it literally ceases to be physical; it levitates; it does something else what happens with concave surfaces is, in my view, completely beguiling. They cease to be physical and it is that ceasing to be physical that I'm after" (A. Kapoor, *Anish Kapoor*, exh. cat., Boston, Institute of Contemporary Art, 2008, p. 53).

Untitled recalls the artist's most renowned works such as *Turning the World Inside Out* (1995) exhibited in Kensington Gardens, London in 2010-2011, and *Cloud Gate* (2004) in Chicago's Millennium Park. Shaped by the artist's ongoing investigation into the power of mirrors to alter the way we perceive and understand objects, *Untitled* is an inquiry into the real world through a surface that transports viewers into a mysterious and fractured realm.

"It seemed it was not a mirrored object but an object full of mirroredness..." Kapoor has said, "If the traditional sublime is in deep space, then this is proposing that the contemporary sublime is in front of the picture plane, not beyond it this is a whole new spatial adventure. To make new art you have to make a new space" (A. Kapoor, *ibid*). Almost always invoking the existential vertigo of the sublime, Anish Kapoor's art evokes a powerful sense of mysticism. One of the most famous texts that's shaped modern aesthetic theory is German philosopher Immanuel Kant's *Critique of Judgement*. First published in 1790, Kant investigated concepts of aesthetic beauty and the sublime as experienced by the viewer. Over two hundred years later, Anish Kapoor's sculptures enter into this longstanding dialogue by challenging and pushing Kant's central concepts to their absolute limits.

The sublime is the name for objects inspiring awe beyond all possibility of calculation, measurement or imitation. According to Kant, there is no real object of the sublime, rather, the sublime exists in the viewer's experience of and relation to the object. In most of his art, and in *Untitled* in particular, Kapoor further investigates the relationship between viewer and object, "in the mirrored voids [space] is in front of the object and includes the viewer. It's the contemporary equivalent of the sublime, which is to do with the self - its presence, absence or loss. According to the Kantian idea, the sublime is dangerous because it induces vertigo - you might fall into the abyss and be lost forever. In these sculptures you lose yourself in the infinite" (A. Kapoor, *Royal Academy of Arts Magazine*, Autumn 2009, no. 104, p. 43).

Instead of reflecting from a single angle, like most of his similar concave works, the tessellated surface absorbs the viewer into a distorted world. Perceptual faculties are temporarily suspended by the fractured surfaces' seemingly infinite reflections which destabilize reality to the point of sublimation. Not quite hanging like a traditional work of art, the convex form appears to float on the wall. As his mirrored sculpture both exists in and reflects space, it seems perpetually on the verge of becoming a negotiation of matter. "I must say I worked quite hard to get rid of the hand, I've always felt the hand of the artist is overrated" (A. Kapoor, *In conversation with Nicholas Baume*, 2008). The entire surface of the sculpture is sterile and perfect. Nowhere does Kapoor betray the slightest urge to inscribe physical intervention upon his finished product. Influenced by seminal Modernist sculptor Constantin Brancusi, Kapoor popularized using highly polished stainless steel and there is no doubt Kapoor was inspired by his legacy. Also inspired by Minimalism's clinical efficiency, Kapoor further removed his art from the tradition of the handmade.

Through carefully manipulating the physical and metaphysical properties of reflective surfaces, *Untitled* encourages a reconsideration of the relationship between artwork, viewer and environment. Immediately destabilizing to viewers, there is a cognitive dissonance experienced from seeing oneself from so many angles. But after some time, the pixelated web of triangles becomes an effervescent portal to a distorted universe. In so transforming the world Kapoor's mirror also emphasizes the illusive nature of all appearances and reveals them as a kind of stage or pantomime. In this respect, existing on the edge between two realities and in its power of transformation or of revelation, the sculpture, the object itself, appears to transcend the physical realm and gain an aura of magic or mysticism -- what Kapoor calls an 'oneiric' quality -- that he highly prizes.



Georges Braque, *Candlestick and Playing Cards on a Table*, 1910. Metropolitan Museum of Art, New York. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © The Metropolitan Museum of Art / Art Resource, New York.



858

DONALD JUDD (1928-1994)

Untitled

stamped 'DONALD JUDD 87-30 ALUMINIUM AG MENZIKEN' (on the reverse)

clear anodized aluminum with red and green over black acrylic sheets

10 x 40 x 10 in. (25 x 100 x 25 cm.)

Executed in 1987.

\$600,000-800,000

PROVENANCE:

Galerie Aronowitsch, Stockholm

Private collection, Sweden

Anon. sale; Sotheby's, New York, 15 May 2008, lot 253

Private collection

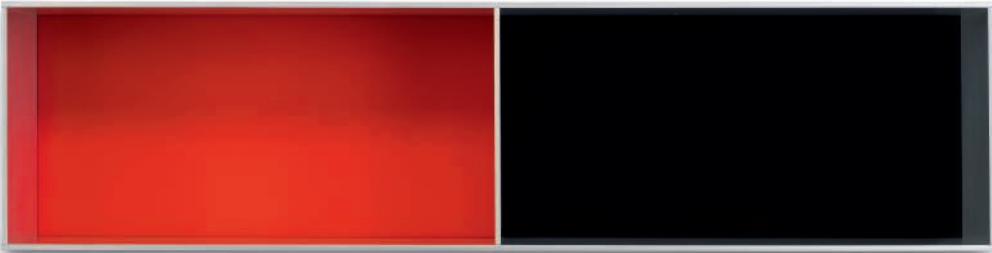
Acquired from the above by the present owner

EXHIBITED:

Stockholm, Galerie Aronowitsch, *Donald Judd*, March 1988, n.p. (illustrated).

Three dimensions are real space ... that gets rid of the problem of illusionism and literal space, space in and around marks and colors which is riddance of one of the salient and most objectionable relics of European art.

— Donald Judd



In the 1980s, Donald Judd's sculptural practice culminated in a body of chromatic wall pieces that combined his seminal modular forms with a deepening interest in color. *Untitled*, from 1987, is representative of the artist's shift toward color as a means of physical expression, using commercial enamel paint to emphasize the industrial form. A major frontrunner of the American Minimalists and one of the first artists to embrace industrial materials and production, Donald Judd is widely-known for his views on art and its processes of production. Judd's sculptures are based upon his rejection of illusionism and representation, creating autonomous forms that force the beholder to focus solely upon the object's formal characteristics. *Untitled* incorporates Judd's attention to space, material, and color within a simple chromatic scheme, austere geometry, and objectivity, resulting in an apparition of extraordinary spatial presence. The use of red and black within the form creates a visual discrepancy, defining the work as a comprehensive example of Judd's thoughtful aesthetic.

Born from an extensive exploration into color that began in 1984, *Untitled* is a particularly striking example of the artist's melding of elements. This piece can be characterized by the interaction of two monochromatic, equal sized, rectangular units composed in tones of red and black. The rectangular blocks run parallel to one another with rigid regularity ultimately forming a unified wall-mounted sculpture, while the use of individual flat colors, a signature aspect of Judd's oeuvre, forms the organizing principle of the work. Judd

handles the arrangement of color with a mathematical acuity, deliberately coordinating the sculpture so that no rectangular color block falls in tandem with a unit of the same color. The stringent geometry of Judd's forms create spatial clarity that enables the viewer to concentrate upon the interplay of color and architectural space. Judd's rectilinear system creates depth and casts shadows that impact the compositional tones and surface, causing the whole structure to engage deeply with the space surrounding it.

Untitled exemplifies Judd's understanding of color as a concept, contrasting black with a deep, rich red, the artist's favored color throughout his celebrated career. Judd classified red as a 'tough' color and used it with the intention of rejecting any connotation it may carry. A particularly notable combination, Judd saw red and black in contrast to one another, with red defining contours and black blurring them; while red clarified shape and form, black obscured boundaries. *Untitled* shows these colors side by side, provoking a visual divergence in an otherwise linear form.

Constructed from traditional industrial materials, all trace of the artist's hand are removed from the work. Each block is formed with aluminum and aluminum coated in enamel paint—materials that are characteristic of Judd's work in the 1980s – stemming from a commercial color chart as a means to explore the physical expression of color. In this particular work, Judd uses a red enamel in order to emphasize the angularity of the aluminum sheets,

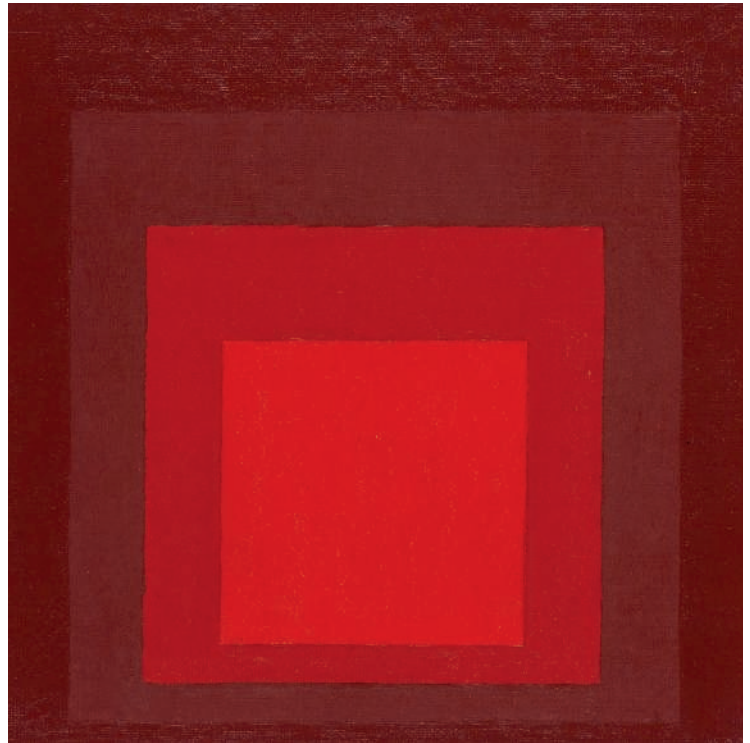


Donald Judd in his studio, Marfa, 1982. Photo: Jamie Dearing. Artwork: © 2019 Judd Foundation / Artists Rights Society (ARS), New York.

particularly when juxtaposed with black. Judd elaborates on the significance of his chromatic scheme, stating that 'by definition, the images and symbols are made by institutions. A pair of colors that I knew of as a child in Nebraska was red and black, which a book said was the 'favorite' of the Lakota. In the codices of the Maya, red and black signify wisdom and are the colors of scholars' (D. Judd, "Some Aspects of Color in General and Red and Black in Particular," *Donald Judd Colorist*, Ostfildern-Ruit, 2000, p. 116).

An acclaimed example of Donald Judd's chromatic wall pieces, *Untitled*, 1987 is rooted in the summer of 1984, when the artist was commissioned to create an outdoor work for an exhibition in Basel, Switzerland. Rather than creating a work in the United States and shipping it overseas, Judd contacted a Swiss fabricator that was willing to construct the elements for a new sculpture from precise specifications. The Lehni Company, a furniture manufacturer near Zürich, bent aluminum sheets and painted them with enamel paint that corresponded to colors Judd had selected from the RAL paint chart. This European industrial color matching system enthralled the artist with its regimented system of contrasting and complimentary color schemes and a wide range of hues, sparking an exploration of color that would define his later work. By having precisely machined aluminum evenly coated with flat enamel, Judd created objects that exist as treatises on the confluence of pure color and form.

Although his ethos and purified sculptural forms correlate with the Minimalist Art movement of the 1960s, Judd has claimed independence from the group through various writings. His sculptures challenge our understanding of space, material, and color; the three constitutive features that form his revolutionary approach to art. Judd's work in the 1980s brought about an exploration of color that would define his later work and his entire ethos and within *Untitled*, a refinement of this understanding is visible through the use of color as a fundamental element. Judd stated, "Color is like material. It is one way or another, but it obdurately exists. Its existence as it is, is the main fact and not what it might mean, which may be nothing. Or rather, color does not connect alone to any of the several states of the mind. ...Color, like material, is what art is made from" (M. Stockebrand, ed., *Donald Judd: The Multicolored Works*, New Haven and London, 2014, p. 277-278).



Josef Albers, *Study for Homage to the Square: R-I d-5*, 1969. LWL-Museum für Kunst und Kultur, Münster. © 2019 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York. Photo: bpk Bildagentur / LWL-Museum für Kunst und Kultur / Hanna Neander / Art Resource, New York.



alternate view

859

CARL ANDRE (B. 1935)

The Way East and South

3 blocks of Western red cedar, 2 horizontal pointing east and south respectively, adjacent to base of 1 vertical each: 12 x 12 x 36 in. (30.5 x 30.5 x 91.4 cm.)

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

Executed in 1975. This work is accompanied by a certificate of authenticity signed by the artist.

\$200,000-300,000

PROVENANCE:

Ace Gallery, Los Angeles

Sperone Westwater, New York

Kanransha, Tokyo

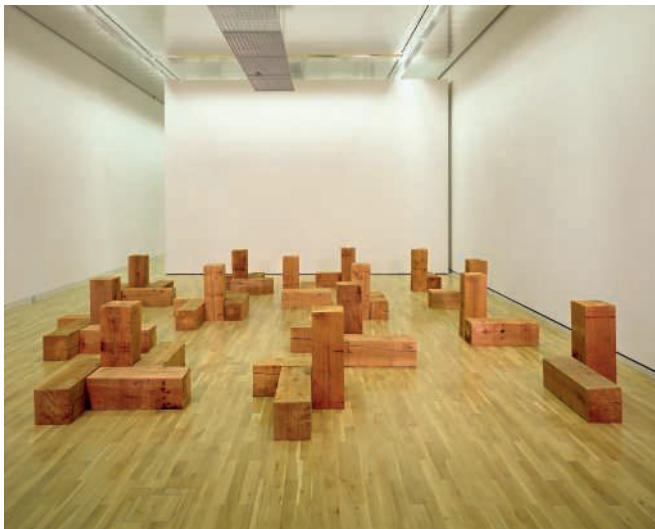
Acquired from the above by the present owner, 1988

EXHIBITED:

Vancouver, Ace Gallery, *Carl Andre*, November-December 1975.

All I'm doing is putting Brancusi's 'Endless Column' on the ground, instead of in the sky. Most sculpture is priapic with the male organ in the air. In my work, Priapus is down on the floor. The engaged position is to run along the earth.

— Carl Andre



Carl Andre, *The Uncarved Blocks*, 1975. Kunstmuseum, Wolfsburg. Photo: Wolfgang Neeb / Bridgeman Images. Artwork: © 2019 Carl Andre / Licensed by VAGA at Artists Rights Society (ARS), New York.

Among the most innovative artists of his generation, Carl Andre is celebrated for his Minimalist sculptures that have come to define artmaking in the 1960s and '70s. *The Way East and South* lacks any texture, narrative content, or trace of the artist's hand, and it epitomizes Andre's signature style. Executed in 1975 during an era when many sculptors were questioning the authority of the pedestal, Andre pushed the boundaries of art-making even further by installing his works directly on the ground. With such a radical move, Andre undermined traditional artistic values and begged viewers to reconsider how to interact with works of art as they are presented in the gallery space. Experiencing sculpture with the body, and not only enjoying its optical offerings, was at the core of Andre's mission. Before Andre began working, few could have imagined that sculpture could consist of ordinary, unadulterated materials arranged into straightforward compositions and set directly on the ground. *The Way East and South* is not only visually compelling, but it is a philosophically loaded work that requires viewers to reflect on the relationships between works of art, the installation space, and how our bodies mediate ways in which art is experienced.

Often praised for his parallels to the work of twentieth century master, Constantin Brancusi, Andre is lauded for his ability to similarly pare down works of art to their geometric essentials. Andre never fails to arrest viewers with his simple, but not limited, artistic ingenuity.



860

CARL ANDRE (B. 1935)

Glarus Copper Delta

copper, in 100 parts

each: $\frac{1}{4} \times 7\frac{3}{4} \times 11$ in. (.5 x 20 x 28.3 cm.)

overall: $\frac{1}{4} \times 78\frac{3}{4} \times 111$ in. (.5 x 200 x 283 cm.)

Executed in 2006. This work is accompanied by a certificate of authenticity signed by the artist.

\$150,000-200,000

PROVENANCE:

Galerie Tschudi, Glarus

Barbara Mathes Gallery, New York

Peder Bonnier Inc., New York

Stephen Mazoh & Co., Inc., Rhinebeck

Private collection, New York

EXHIBITED:

Glarus, Galerie Tschudi, *Pythagorean Sculptures*, September-October 2006.

New York, Barbara Mathes Gallery, *The Minimalist Site*, April-June 2009.

LITERATURE:

A. Rider, ed., *Carl Andre: Things in their Elements*, London, 2011, p. 20

(installation view illustrated).

Carl Andre: Sculpture as Place, 1958-2010, exh. cat., Dia: Beacon, 2014, pp. 272 and 275, fig. 1 (installation view illustrated).



Richard Serra, *Gutter Corner Splash: Night Shift*, 1995. San Francisco Museum of Modern Art.

© 2019 Richard Serra / Artists Rights Society (ARS), New York. Photo: Peter Moore. © 2019 Barbara Moore / Licensed by VAGA at Artists Rights Society (ARS), New York, Courtesy Paula Cooper Gallery, New York.



861

DONALD JUDD (1928-1994)

Untitled

stamped 'JUDD JO 8828 BERNSTEIN BROS. INC.' (on the reverse)

gold anodized aluminum

5 x 69 x 9 in. (13 x 175.3 x 21.9 cm.)

Executed in 1988.

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

PROVENANCE:

Peder Bonnier Inc., New York

Acquired from the above by the present owner, 1990

No one other than a mathematician is going to know what that series really is. You don't walk up to it and understand how it is working, but I think you do understand that there is a scheme there, and that it doesn't look as if it is just done part by part visually.

— Donald Judd



Present lot illustrated (detail).



Constantin Brancusi, *Bird in Space*, 1940. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Giraudon / Bridgeman Images.

One of the undisputed leaders of American Minimalism, Donald Judd's pivotal treatise on what he termed "Specific Objects" set the stage for a new conversation about the nature of sculpture and its relationship to the viewer. Stemming from his lifelong inquiry into art and objecthood, *Untitled* is a gilded example of Judd's "progression" works that brought sculpture off of the floor and onto the wall. "If we consider his development from a painter to an object maker/architect, and if we consider how much of the painter is perceptible in his objects and vice versa, Judd's refusal to call his objects 'sculptures' makes all the more sense. His work is closer to an architectural conception of space and the color obsessions of painting than it is to the volumetric articulations of sculpture" (M. Strockebrand, *Donald Judd: The Multicolored Works*, 2014, p. 10). By insisting that the everyday, manufactured qualities of his pieces be foregrounded above their perception as a sculpture, Judd problematized the divide between industrial fabrication and artistic creation. By doing so, the artist set up a theoretic framework for generations of future artists who began to question the process of art-making and the role of the artist.

Fabricated in a glistening, satin gold finish, *Untitled* makes use of anodized aluminum to produce precise, even results. Through an electrochemical process, the metal is rendered porous and the color can more evenly and fully bond with the base. This results in a more unified product which was in keeping with Judd's fastidious eye for detail. Ten rounded protrusions, slices of a three-dimensional cylinder, march down the length of the work and progressively grow larger from left to right. Between each hump is a smooth, flat space that contrasts with the light-catching abilities of its raised counterparts. Stretching nearly six feet long, the piece is both imposing and blends smoothly into its surroundings via its curvaceous forms and softly metallic coating. The entire work is mounted flush to the wall, and juts out parallel to the floor. Roberta Smith, speaking about Judd's wall pieces, noted, "Those characteristics of Judd's metal pieces – lightness and structural tension, self-sufficiency, an isolation which makes us focus on them individually – seem most extreme in the pieces cantilevered to the wall. Their placement seems appropriate and undramatic; they are as indifferent to the wall as is most sculpture to the floor. Yet this indifference is in itself dramatic: we are more aware of their physical placement, more confronted by them than by many of Judd's smaller floor pieces" (R. Smith in D. Del Balso, R. Smith and B. Smith, *Donald Judd Catalogue Raisonné of Paintings, Objects, and Wood-Blocks 1960-1974*, Ottawa, 1975, p. 28). By taking the idea of sculpture off of the floor and allowing it to practically hover in our personal space, Judd was able to create a new conversation about how we approach sculpture and how something as seemingly simple as placement can dramatically change this interaction.



Lucio Fontana, *Concetto spaziale, New York 10*, 1962. Museo del Novecento, Milan. © 2019 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: Mondadori Portfolio / Electa / Luca Carrà / Bridgeman Images.

Taking inspiration from the repetitive forms of works like Constantin Brancusi's *Endless Column* (1918), Judd's 'progressions' like *Untitled* make use of geometric evolution to create objects that speak to the process of their own creation. Drawing upon mathematical series, the artist was able to set up a visually enticing work that, while based in math, had little connection to real world subjects. "In one of the progressions I used the Fibonacci series. In another I used the kind of inverse natural number series: one, minus a half, plus a third, a fourth, a fifth, etc. No one other than a mathematician is going to know what that series really is. You don't walk up to it and understand how it is working, but I think you do understand that there is a scheme there, and that it doesn't look as if it is just done part by part visually." (D. Judd and J. Coplans, "Don Judd" (Interview), in *Don Judd*, exh. cat., Pasadena Art Museum, 1971, p. 38). This interest in creating sequentially dynamic objects continued throughout his career. Referred to as a 'bullnose' progression, Judd first began working with the form displayed in *Untitled* in 1964 in a work named *Untitled (DSS 45)*. Consequently, its origins are in a piece from 1962 that consisted of a length of iron pipe cut in half horizontally and set into a large red box. The negative area of this initial experiment transformed into the current configuration, and when instilled with the progressive sequencing of solid and empty space, resulted in the grand gesture of sculptural relief present in *Untitled*.

Being careful to attribute no external meaning to his works, Judd operated in the realm of space, color, and form. Referring to them as 'specific objects', the artist was careful to tread the line between the traditional modes of painting and sculpture in order to detach his oeuvre from both while existing as a direct response to the history of art. "He described them in these terms because they derive their representational qualities on the one hand from their physical volume and the space they occupy, and on the other hand from their material appearance, their surface qualities - internal and external - their coloration and the effect created under various lighting conditions. As a result of their deliberate artificiality - expressed through a combination of dimensions, materials and coloration - Judd's works keep a safe distance from the observer and allow no interpretation" (T. Deecke, *MINIMAL MAXIMAL. Minimal Art and its influence on international art of the 1990s*, Bremen, 1998, p. 145). Breaking from the highly personal and emotive work of the 1950s and 60s, Judd created a new mode for artistic inquiry that has had far-reaching effects. By allowing work to be manufactured, rather than made by the artist's own hand, Judd invoked a conceptual form that has been used again and again. Furthermore, emphasizing the relationship between the viewer and the work, as well as the work and other works, served as a catalyst for artist who began to question the very nature of art galleries, museums, and institutions who play an invisible but highly influential role in the viewing and display of art today.

862

MARK GROTJAHN (B. 1968)

Untitled

signed with the artist's initials and dated 'mg04' (on the reverse)

graphite and colored pencil on paper

23¾ x 19 in. (60.3 x 48.3 cm.)

Executed in 2004.

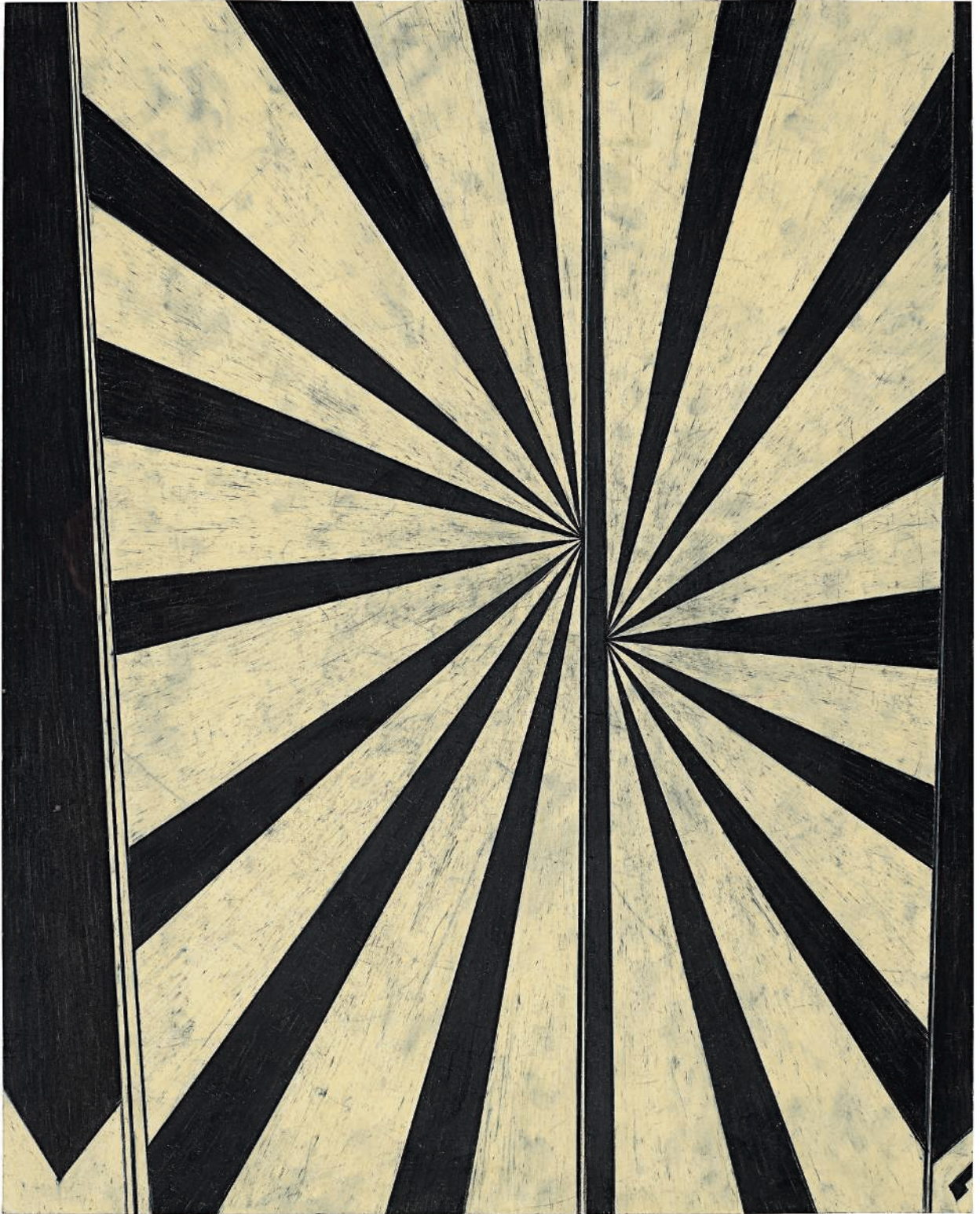
\$180,000-250,000

PROVENANCE:

Acquired directly from the artist by the present owner

Grotjahn's abstractions are, in relation to traditional pictorial modes, a matter of having your cake and eating it too, of experiencing vertiginous spatial illusions only to be brought back to the level ground of modernist flatness—only then to have the picture plane once again yield to the probing eye like the panel of a screen thrown out of kilter by a groping hand.

(R. Storr, "LA Push-Pull/Po-Mo-Stop-Go," *Mark Grotjahn*, London, 2009, pp. 4-5.)



863

SOL LEWITT (1928-2007)

Horizontal Lines (More or Less)

signed and dated 'S. LeWitt 03' (lower right)

gouache on paper

30 x 141 in. (76.2 x 358.1 cm.)

Painted in 2003.

\$120,000-180,000

PROVENANCE:

Barbara Krakow Gallery, Boston

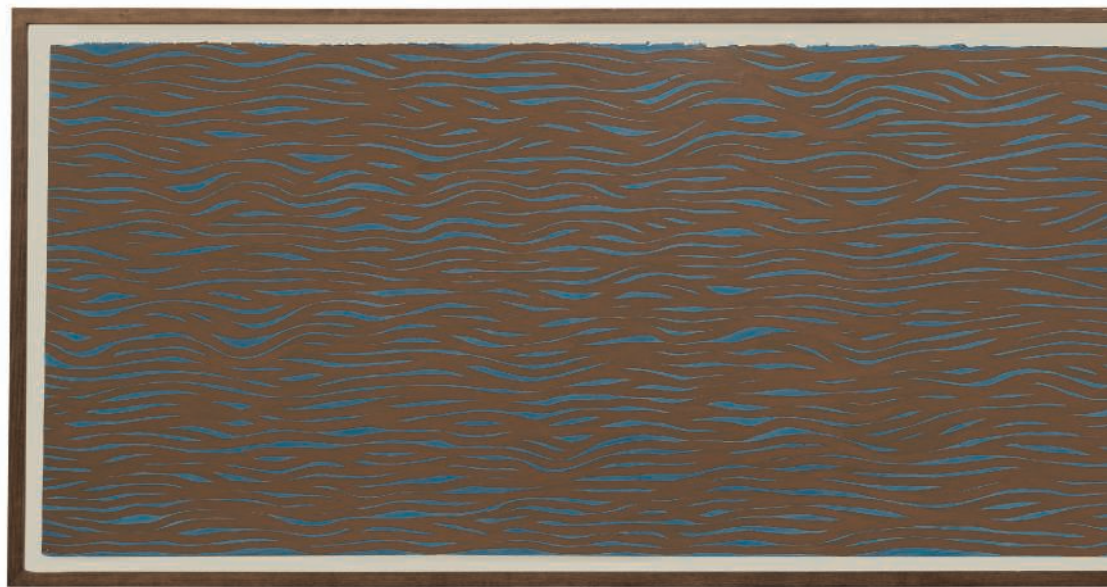
Private collection, Los Angeles

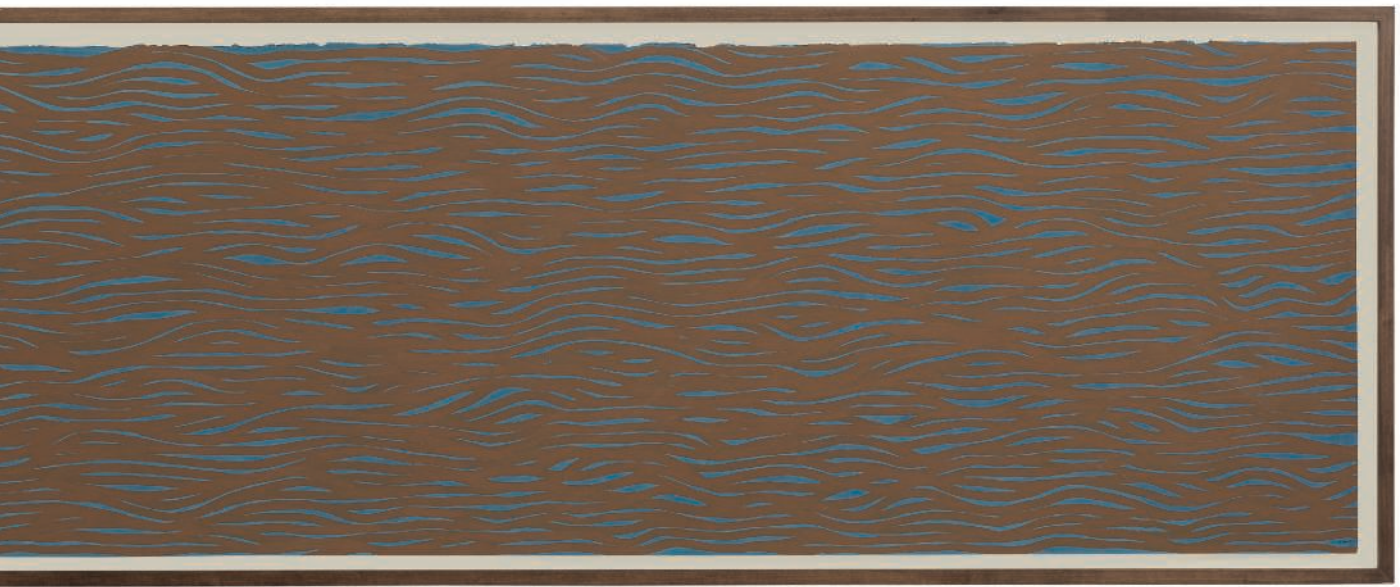
Annemarie Verna Galerie, Zurich

Acquired from the above by the present owner

EXHIBITED:

Boston, Barbara Krakow Gallery, *Sol LeWitt: Models for Proposed Dome Structures and Recent Gouaches*, May-June 2003.





864

RICHARD SERRA (B. 1939)

Curve 2

signed with the artist's initials 'RS.' (lower right)

paintstick on paper

38 $\frac{1}{8}$ x 50 in. (96.8 x 127 cm.)

Executed in 1981.

\$250,000-350,000

PROVENANCE:

Blum Helman Gallery, New York

Private collection, Nagoya

Danese Gallery, New York

Private collection, New York

David Zwirner, New York

Acquired from the above by the present owner

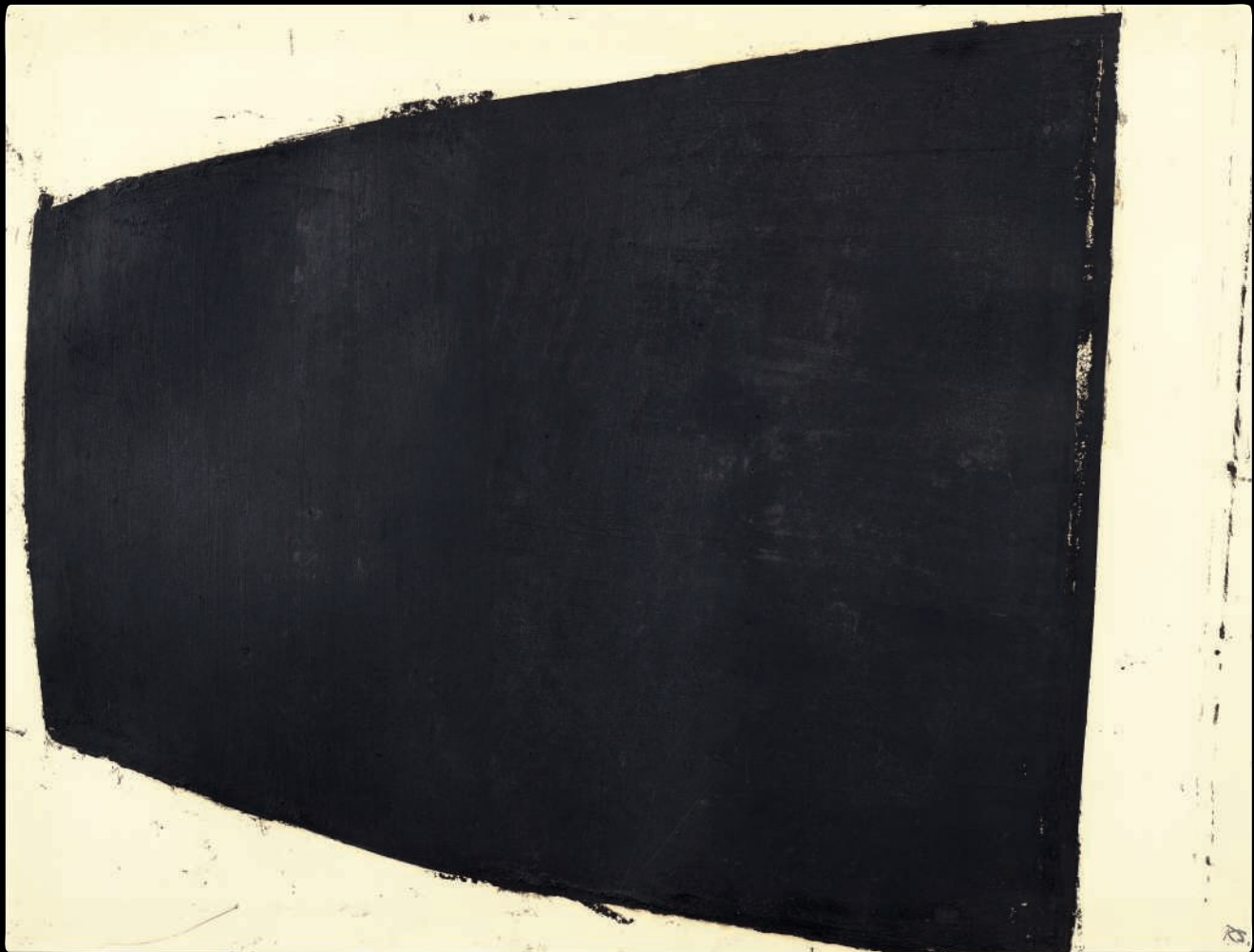
EXHIBITED:

New York, Blum Helman Gallery, *Richard Serra: Recent Drawings*, February 1981.

Osaka, National Museum of Art, *Minimal Art*, October-November 1990.

LITERATURE:

H. Janssen, *Richard Serra: Drawings Zeichnungen 1969-1990*, Salenstein, 1990, p. 233, no. 199 (illustrated).



865

LAWRENCE WEINER (B. 1942)

A WALL TOPPLED WITH WEIGHT BROUGHT TO BEAR FROM THE OTHER SIDE

language + the materials referred to
dimensions variable

1984. This work is accompanied by a certificate of authenticity signed by the artist.

\$60,000-80,000

PROVENANCE:

Private collection, Copenhagen

EXHIBITED:

New York, Judson Church, *Artists' Call*, 1984.

Musée d'Art Moderne de la Ville de Paris, *Lawrence Weiner: Sculpture*, June-September 1985, n.p. (illustrated).

Copenhagen, Stalke Galleri, *10 Years in Stalke Galleri, Part 1*, 1997-1998.

Berlin, Arndt & Partner, *Works by Peter Friedl, Thomas Hirschhorn, Lawrence Weiner*, June-August 2000.

**A WALL TOPPLED WITH
WEIGHT BROUGHT TO BEAR
FROM THE OTHER SIDE**

866

JOHN MCCRACKEN (1943-2011)

AH

signed, titled and dated 'AH 2005 J McCracken' (on the underside)

polyester resin, fiberglass and plywood

28¼ x 14¾ x 9¾ in. (71.8 x 36.5 x 24.8 cm.)

Executed in 2005.

\$50,000-70,000

PROVENANCE:

David Zwirner, New York

Acquired from the above by the present owner, 2005



867

RAYMOND PETTIBON (B. 1957)

No Title (I see a...)

signed and dated 'Raymond Pettibon 99' (on the reverse)

ink and watercolor on paper

30 x 22¼ in. (76.2 x 56.5 cm.)

Executed in 1999.

\$70,000-100,000

PROVENANCE:

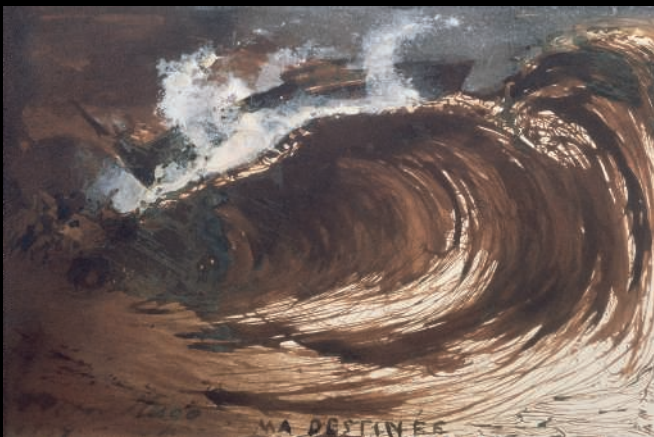
Galerie Konzett, Vienna

Private collection, Austria

Private collection, Germany

I work with baseball and surfing partly because of language, but it's also visual...they have a very fluid nature. You can cut through the fluidity and movement without resorting to cartoony or gimmicky lines...And my surfers are all on longboards with baggies because it's that surf-myth epic of big wave riding. You can't hang ten on a 40-foot wave.

— Raymond Pettibon



Victor Hugo, *My Destiny*, 1857. Maison de Victor Hugo, Paris. Photo: Bridgeman Images.

I SEE A WAVE OF MORE THAN AMERICAN
VULGARITY, MORAL, INTELLECTUAL, AND SOCIAL,
PREPARING TO BREAK OVER US.

WAIKIKI.





868

RAYMOND PETTIBON (B. 1957)

No Title (Whoa...closed my...)

ink, watercolor and gouache on paper

30 x 22½ in. (76.2 x 57.2 cm.)

Executed in 2003.

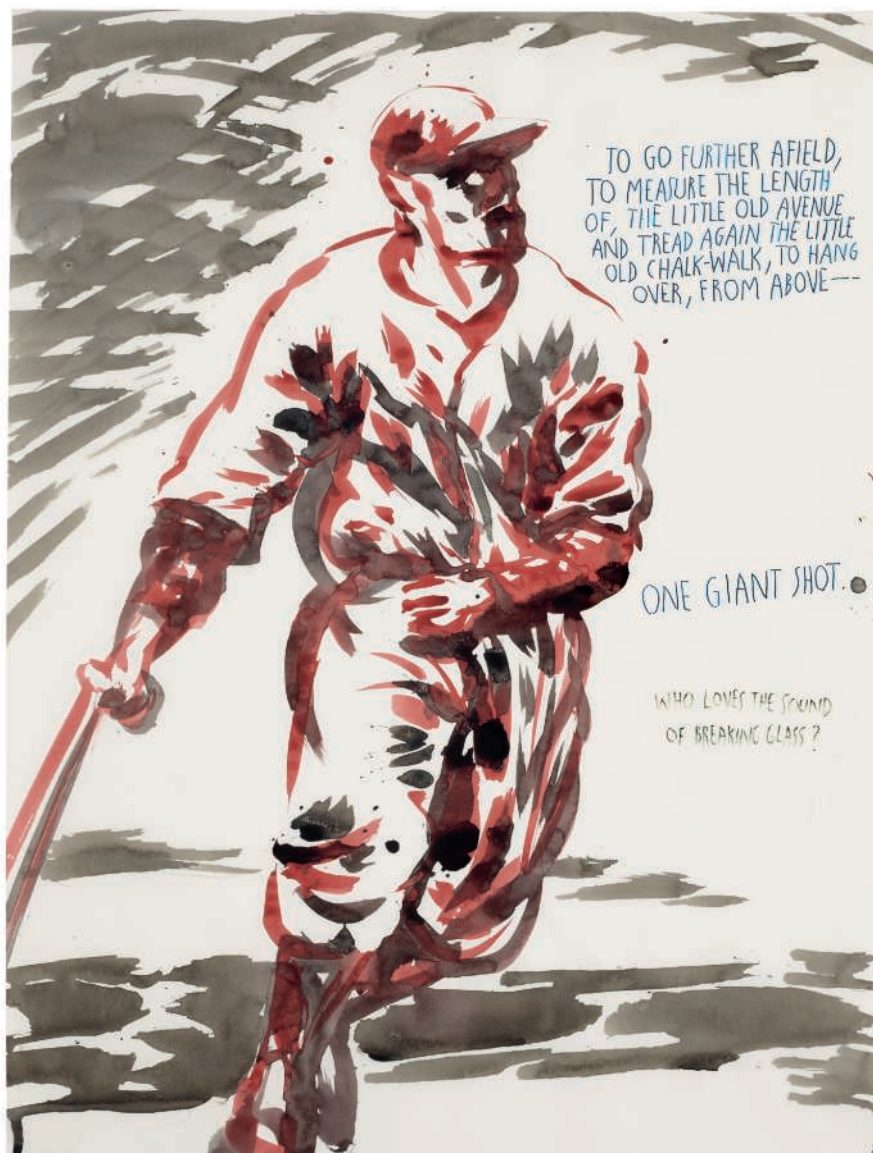
\$20,000-30,000

PROVENANCE:

Regan Projects, Los Angeles

Private collection, Germany

Acquired from the above by the present owner



869

RAYMOND PETTIBON (B. 1957)

No Title (To go further...)

signed and dated 'Raymond Pettibon 99' (on the reverse)

ink and watercolor on paper

24 $\frac{1}{2}$ x 18 $\frac{3}{4}$ in. (63.2 x 48 cm.)

Executed in 1999.

\$25,000-35,000

PROVENANCE:

David Zwirner, New York

Acquired from the above by the present owner, 2000

870

JOSH SMITH (B. 1976)

Untitled

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

oil on panel

59 $\frac{7}{8}$ x 48 in. (152.1 x 121.9 cm.)

Painted in 2013.

\$100,000-150,000

PROVENANCE:

Luhring Augustine, New York

Acquired from the above by the present owner

EXHIBITED:

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

Nature is more inspiring in a straightforward way- in a 'Paint me' or 'Enjoy me' way. It doesn't get me to make the paintings I want to make. I made those palm tree paintings and monochromes in response to that. Initially I had no idea why I was doing these paintings, but now I realize that that was it. I always wanted a monochrome painting, and I always wanted a palm tree painting. I guess that's why. It's also just this kind of escapism.

— Josh Smith



PROPERTY FROM A PROMINENT PRIVATE COLLECTION

871

UGO RONDINONE (B. 1964)

pink yellow green orange mountain

painted stone, stainless steel and pedestal

78 x 15½ x 15½ in. (198.1 x 38.4 x 38.4 cm.)

Executed in 2016.

\$120,000-180,000

PROVENANCE:

Gladstone Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Gladstone Gallery, *Ugo Rondinone: the sun at 4pm*, September-October 2016.

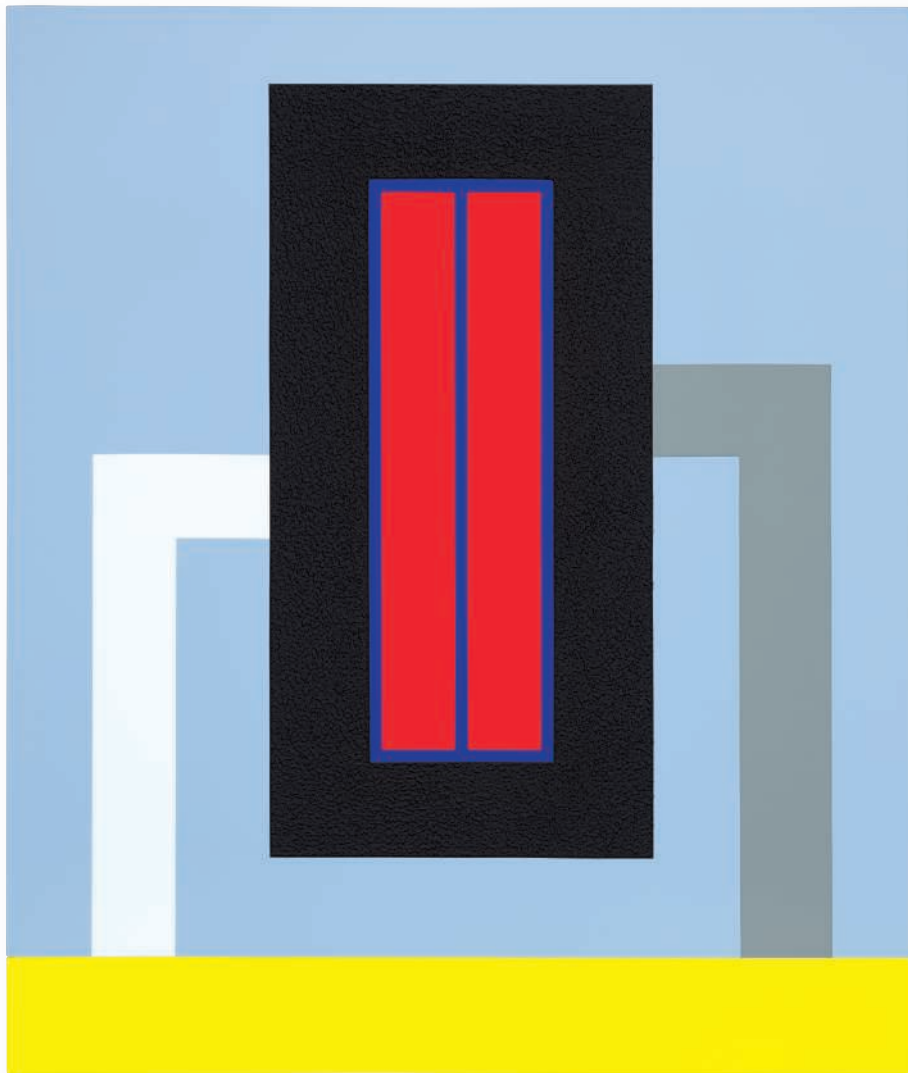
Stacking stones is such a universal impulse, an activity that has gone on around the world as long as humans have been here.

— Ugo Rondinone



Installation view, *Ugo Rondinone: the sun at 4pm*, September 23 - October 29, 2016, Gladstone Gallery, New York (present lot illustrated). © Ugo Rondinone. Courtesy the artist and Gladstone Gallery, New York and Brussels.





872

PETER HALLEY (B. 1953)

No Escape

signed twice and dated 'Peter Halley 2015' (on the reverse)
acrylic, fluorescent acrylic and Roll-a-Tex on two joined canvases
64½ x 55 in. (163.8 x 139.7 cm.)
Executed in 2015.

\$70,000-100,000

PROVENANCE:

Maruani Mercier Gallery, Brussels
Acquired from the above by the present owner

EXHIBITED:

Tel-Aviv, Sommer Gallery, *Peter Halley, Recent Works*, March-May 2015.



873

JEFF KOONS (B. 1955)

Inflatable Flower (Blue)

signed, numbered and dated 'Jeff Koons 2000 4/13' (on the reverse)
mirror-polished stainless steel with transparent color coating
35¼ x 18¼ x ¾ in. (89.5 x 46.4 x 1.6 cm.)
Executed in 2000. This work is number four from an edition of thirteen.

\$80,000-120,000

PROVENANCE:

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

EXHIBITED:

Chicago, Gallery 415, *Ed Paschke Tribute Show*, April-July 2005 (another example exhibited).
London, Newport Street Gallery, *Jeff Koons: Now*, May 2016-October 2016, pp. 62 and 83 (another example illustrated and exhibited).
Brussels, Fondation Boghossian, *Decor*, September 2016-April 2017 (another example exhibited).
St. Moritz, Vito Schnabel Gallery, *The Age of Ambiguity: Abstract Figuration/ Figurative Abstraction*, January-March 2017, pp. 35-36 (another example illustrated and exhibited).

LITERATURE:

N. Benezra, *Art House: The Collaboration of Chara Schreyer & Gary Hutton*. New York, 2016, pp. 206-207 (another example illustrated).
P. Gadanho, "The Blueprint Curated Diary," *DesignCurial*, 14 December 2016 (another example illustrated).



874

SHARA HUGHES (B. 1981)

You are me and you are me too

signed, titled and dated 'SHARA HUGHES "YOU ARE ME AND YOU ARE ME TOO" 2012' (on the reverse)

oil, acrylic and enamel on canvas

56 x 58 in. (142.2 x 147.3 cm.)

Painted in 2012.

\$15,000-20,000

PROVENANCE:

American Contemporary, New York

Acquired from the above by the present owner, 2012



875

LOIE HOLLOWELL (B. 1983)

Linked Lingams in Green, Purple and Red

signed, titled and dated 'Loie Hollowell "Linked Lingams in Green, Purple and Red" 2015' (on the reverse)

oil on linen over panel

27 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in. (70.8 x 53 cm.)

Painted in 2015.

\$60,000-80,000

PROVENANCE:

Feuer/Mesler Gallery, New York

Private collection

Acquired from the above by the present owner

876

RAYMOND PETTIBON (B. 1957)

No title (Safe landing...)

gouache and watercolor on paper

42 x 65 in. (106.7 x 165.1 cm.)

Painted in 2014.

\$200,000-300,000

PROVENANCE:

Contemporary Fine Arts, Berlin

Acquired from the above by the present owner

Art can be a kind of therapeutic, or kind of a fantasy life, or wish fulfillment... or creating this alternate universe. Art gives me the freedom to do that.

— Raymond Pettibon



SAFE LANDING.



877

GEORGE CONDO (B. 1957)

Nude with Towel

signed and dated 'Condo 07' (upper left)

graphite on paper

30 $\frac{1}{8}$ x 22 $\frac{1}{4}$ in. (76.5 x 56.5 cm.)

Drawn in 2007.

\$60,000-80,000

PROVENANCE:

Galerie Andrea Caratsch, St. Moritz

Acquired from the above by the present owner



878

GEORGE CONDO (B. 1957)

Orgy Composition

signed and dated 'Condo 04' (upper left)

graphite on paper

30 x 22½ in. (76.2 x 56.2 cm.)

Drawn in 2004.

\$70,000-100,000

PROVENANCE:

Simon Lee Gallery, London

Acquired from the above by the present owner



PROPERTY FROM THE COLLECTION OF ANNA CONDO

879

GEORGE CONDO (B. 1957)

Untitled

acrylic on canvas

7½ x 5 in. (18.1 x 12.7 cm.)

Painted *circa* 2005.

\$60,000-80,000

PROVENANCE:

Acquired directly from the artist by the present owner



PROPERTY FROM THE COLLECTION OF ANNA CONDO

880

GEORGE CONDO (B. 1957)

Untitled

signed and dated 'Condo 06' (upper left)

oil on canvas

19 $\frac{7}{8}$ x 15 $\frac{5}{8}$ in. (50.5 x 40.3 cm.)

Painted in 2006.

\$80,000-120,000

PROVENANCE:

Acquired directly from the artist by the present owner

881

JOHN CURRIN (B. 1962)

Girl in Bed

signed and dated 'Currin 93' (on the reverse)

watercolor on paper

12 $\frac{7}{8}$ x 15 $\frac{5}{8}$ in. (32.7 x 39.7 cm.)

Painted in 1993.

\$100,000-150,000

PROVENANCE:

Andrea Rosen Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Andrea Rosen Gallery, *John Currin*, January-March 1994.

She's awake-she's not sleeping, she's not sick, she's just a completely passive isolated watcher or spectator. She just looks at things. It's an allegory of what you're doing when you look at the painting. She can't sleep because you're looking at the painting.

— John Currin





882

MARK TANSEY (B. 1949)

Zosimus Offers a Cloak to Mary the Egyptian

signed, titled and dated 'ZOSIMUS OFFERS A CLOAK TO MARY THE EGYPTIAN Tansey 82' (lower edge)

graphite on paperboard

image: 4 $\frac{7}{8}$ x 4 $\frac{1}{4}$ in. (12.4 x 10.8 cm.)

sheet: 8 x 7 $\frac{1}{4}$ in. (20.3 x 18.4 cm.)

Drawn in 1982.

\$25,000-35,000

PROVENANCE:

Acquired directly from the artist by the present owner



883

ELIZABETH PEYTON (B. 1965)

Rupert Brooke

signed 'Elizabeth Peyton' (on the reverse)

charcoal on newsprint

16½ x 11¾ in. (41.9 x 29.8 cm.)

Executed in 1994.

\$20,000-30,000

PROVENANCE:

Gavin Brown's enterprise, New York

Acquired by the present owner from the above

LITERATURE:

M. Higgs, ed., *Elizabeth Peyton*, New York, 2005, p. 40 (illustrated).

Live Forever Elizabeth Peyton, exh. cat., New York, New Museum, 2008, no. 79 (illustrated).

884

KAWS (B. 1974)

UNTITLED (MBFJ3)

signed and dated 'KAWS..14' (on the reverse)

acrylic on canvas over panel

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

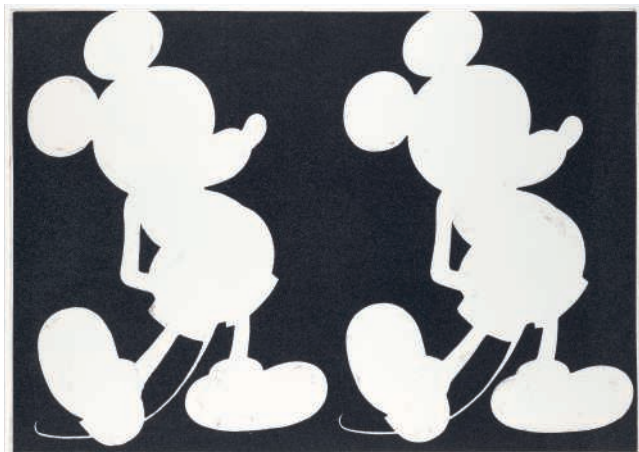
Painted in 2014.

\$400,000-600,000

PROVENANCE:

Mary Boone Gallery, New York

Acquired from the above by the present owner



Andy Warhol, *Double Mickey Mouse*, 1981. Metropolitan Museum of Art, New York. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York.

Brian Donnelly, better known as KAWS, has upended the art world with his highly finished and incredibly technical paintings and large-scale sculptural works imbued with humor and cultural commentary. KAWS' output is celebrated for his deep-rooted curiosity with the visual language of mass media and popular culture, often depicting familiar characters from famed advertisements and cartoons. By elevating immediately identifiable characters, in this case, Snoopy from Charles M. Schultz's comic strip *Peanuts*, KAWS' narrative transcends class, gender and cultural boundaries in a universal visual language, asking viewers to contemplate the dialogue between high-brow and low-brow art, and the marriage between fine art and mass consumption.

Intricately rendered on a pristine shaped canvas with KAWS' signature "X" eyes, *UNTITLED (MBFJ3)* (2014) displays the artist's uncanny grasp of the rich history and vast graphic language within popular culture, and the merging of this world with contemporary art practice. When viewing KAWS' depictions of classic comic characters, like the ever-iconic Snoopy in this case, one is asked to recall their own memories and experiences with such figures, but removed from their expected and familiar context. In doing so, KAWS not only bridges the gap between high-brow and low-brow art, but toys with concepts of visual consumption, societal connectedness and nostalgia, as well as popular culture's indebtedness to fictional characters like Snoopy within the language of mass media. It is KAWS' deep-rooted curiosity and exploration of these concepts that make *UNTITLED (MBFJ3)* so important within the artist's *oeuvre*, and speaks to the heart of why KAWS' work resonates on such a global level.



885

JEAN-MICHEL BASQUIAT (1960-1988)

Dinah Washington

signed, titled and dated 'Jean-Michel Basquiat D.W. MAR. 1986' (on the reverse)

acrylic, colored pencil, watercolor and paper collage on canvas
31 $\frac{5}{8}$ x 23 $\frac{1}{2}$ in. (79.7 x 59.7 cm.)

Executed in 1986. This work is accompanied by a certificate of authenticity issued by the Authentication Committee of the Estate of Jean-Michel Basquiat.

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

PROVENANCE:

Galerie Thaddaeus Ropac, Salzburg

Private collection, 1986

Anon. sale; Sotheby's, New York, 10 November 2011, lot 591

Acquired at the above sale by the present owner

EXHIBITED:

Milan, Museo delle Culture, *Jean-Michel Basquiat*, October 2016-February 2017, pp. 116-117 (illustrated).

Rome, Chostro del Bramante, *Jean-Michel Basquiat: New York City*, March-July 2017, p. 85 (illustrated).

Centro Cultural Banco do Brazil, *Basquiat: Obras da Coleção Mugrabi*, January-April 2018, p. 145 (illustrated).



Dinah Washington, 1940. Photo: Gilles Petard / Contributor.

DINAH WASHINGTON





Willem de Kooning, *Woman and Bicycle*, 1952 - 1953. Whitney Museum of American Art, New York. © 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.

A superb example of Jean-Michel Basquiat's genius, *Dinah Washington* (1986) features an intimate portrait of the celebrated Grammy Award-winning singer Washington against a painterly ochre backdrop, imbued with the artist's hand and quintessential style. Freely executed, the present lot is an exquisite manifestation of the artist's abilities as an intuitive draughtsman. Conjuring allusions to the impassioned gestures of Abstract Expressionist masters such as Willem de Kooning of generations past, *Dinah Washington* represents a critical theme in the Brooklyn-born artist's oeuvre: music.

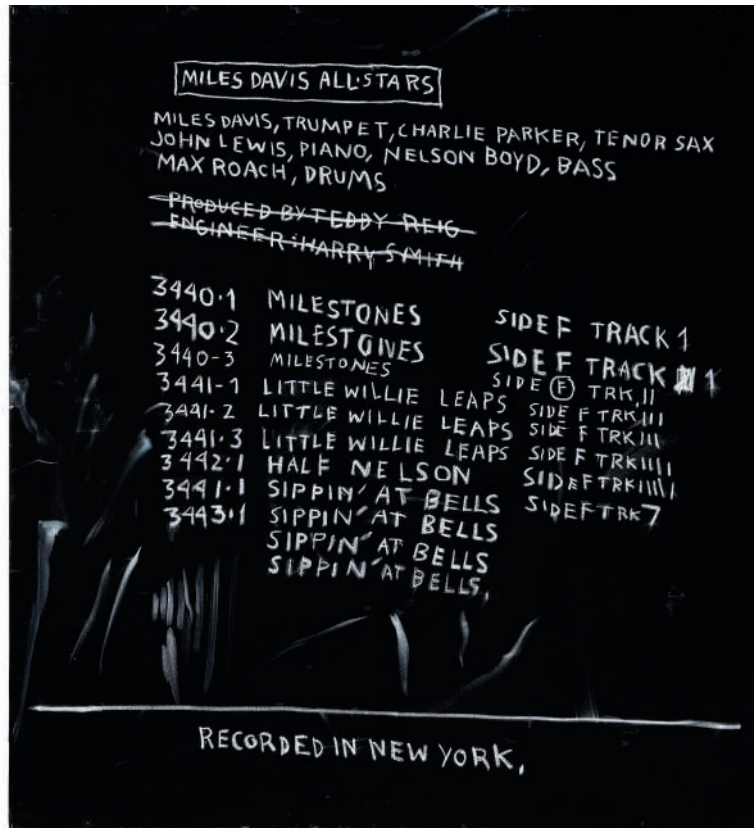
Rising to prominence in the late 1970s as a graffiti artist with his notorious "SAMO" tag, Basquiat scrawled the streets of lower Manhattan with sardonic maxims such as "'SAMO© FOR THE SO-CALLED AVANT-GARDE" and "SAMO... AS AN END TO THE POLICE...". The downtown scene was an incredible fusion of experimental art trends, graffiti, underground nightclubs like the Mudd Club and Area, street style, and inventive genres of music including New Wave and hip-hop, defined by scratching and sampling. Postmodernist theory and semiotics were coming in vogue, and this hotbed of artistic innovation and dissemination of culture seemed an increasingly fluid, boundary-free process. This moment of merging was a critical season of discovery for the artist. Coming of age in such a multifaceted culture gave Basquiat license to meld seemingly disparate art forms and make unprecedented artistic innovations. *Dinah Washington* is an indomitable force of Basquiat's creative insurgency in which a flourishing conflagration of color and form pays homage to the legendary musician.

In his tragically short life, Basquiat amassed a collection of more than 3,000 records. His tastes were eclectic: Donna Summer, Bach, Miles Davis, Curtis Mayfield, Beethoven, David Byrne, Charlie Parker, Aretha Franklin, and Public Image Ltd.'s "Metal Box" album all made an indelible mark on his practice. His former girlfriend Alexis Adler remarked, "He had his favorite tracks that he would just play and play... Bowie's 'Low,' definitely. And the second side of 'Heroes.' The influence of music was huge." (A. Adler, quoted in *New York Times*, "Bowie, Bach and Bebop: How Music Powered Basquiat" September 22, 2017.) Basquiat had an affinity for blues, classical, soul, disco and even zydeco, a unique genre born in Louisiana that takes its roots in blues, rhythm and blues, and music indigenous to the Louisiana Creoles. Yet he also took a keen interest in Bebop, a close cousin of Jazz and Swing music as well. The inventive genre was embodied by icons Davis, Parker, Ornette Coleman and Thelonious Monk. "Bebop was quite an intellectual movement," notes curator and art historian Eleanor Nairne. "It was also quite iconoclastic in wanting to break away from these older jazz harmonies. That idea of a kind of rupture, and of these musicians who were very young, vibrant powerful forces; there were lots of parallels he found with his own work and life." (E. Nairne, quoted in *New York Times*, "Bowie, Bach and Bebop: How Music Powered Basquiat" September 22, 2017.) In spite of his wide-ranging tastes, it is Jazz that comprised the bulk of Basquiat's collection and looms largest as a source of personal inspiration to him.

Basquiat reiterated his fondness for Jazz not only through his record-collecting hobby, but perhaps more importantly in his artistic practice. He paid tribute to Charlie Parker, whose nickname was Bird, in works such as



Pablo Picasso, *Study of a Head*, 1907. Musée Picasso, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Musée Picasso, Paris, France / Artothek / Bridgeman Images.



Jean-Michel Basquiat, *Discography II*, 1983. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2019.

Bird on Money, *Charles the First*, and *CPRKR*. His 1983 painting, *Discography II*, nods to the style and vision of the eponymous Miles Davis, and in *King Zulu*, a superb painting that takes inspiration from the early history of jazz, Basquiat recalled the memory of famed trumpeters Bunk Johnson, Howard McGhee, and Bix Beiderbecke. At the center of the paintings vivid blue ground, a face in minstrel makeup stares out. The image was sourced from a photograph of Louis Armstrong, the reigning king of Jazz at a Mardi Gras party in New Orleans in 1949. *Dinah Washington* is a critical example of Basquiat's flare for making pictures that nod to the music that defined him and his generation.

Not unlike the musicians he idolized, Basquiat was acutely aware of his position as a wildly successful African-American artist working in a predominately white art world. He was often pigeonholed and unfortunately subjected to racism, but he found a parallel between his success and those of his jazz heroes, so it is fitting that he would turn to musicians like Charlie Parker, Miles Davis, and Dinah Washington who similarly struggled against the pervasive racism of 1940s and 50s America. Such musicians were incredibly celebrated in one sphere of their lives, yet in other aspects they were reduced to the color of their skin on a daily basis. The same singers

whose concerts would sell out were also required to use the back entrance of clubs they performed in. It would be naïve to divorce their treatment in society from their music, and this connection was not lost on Basquiat.

In addition to giving visual representation to music, Basquiat was known for sonic arrangements of his own. As the leader of Gray, Basquiat lent creative energy to the inventive noise-art quartet, he produced a single called "Beat Bop" and regularly disc-jockeyed at the underground nightclub, Mudd Club, in TriBeCa. In time, Basquiat lost interest in such ventures as visual art began to increasingly command his attention.

For Basquiat, art was the most immediate form of expression; a quick yet satisfying method by which he could leave indexes of his genius. Many critics have pointed out, even Basquiat's working method paralleled jazz, as it emphasizes improvisation, spontaneity and repeating themes that echo across his work. Recent scholarship has questioned the extent to which Basquiat's identity as a maverick black artist pervaded his work. Never failing to inspire, he digested a frenzied sense of life and music and reoriented sensations into canvases of unparalleled caliber.

886

JEAN-MICHEL BASQUIAT (1960-1988)

Untitled

ink on paper

11 x 8½ in. (27.9 x 21.6 cm.)

Drawn in 1981. This work is accompanied by a certificate of authenticity issued by the Authentication Committee of the Estate of Jean-Michel Basquiat.

Untitled

ink on paper

11 x 8½ in. (27.9 x 21.6 cm.)

Drawn in 1981. This work is accompanied by a certificate of authenticity issued by the Authentication Committee of the Estate of Jean-Michel Basquiat.

Untitled

ink on paper

10 x 6 in. (25.4 x 15.2 cm.)

Drawn in 1981. This work is accompanied by a certificate of authenticity issued by the Authentication Committee of the Estate of Jean-Michel Basquiat.

\$250,000-350,000

PROVENANCE:

Cheim & Read, New York

Private collection, New York

EXHIBITED:

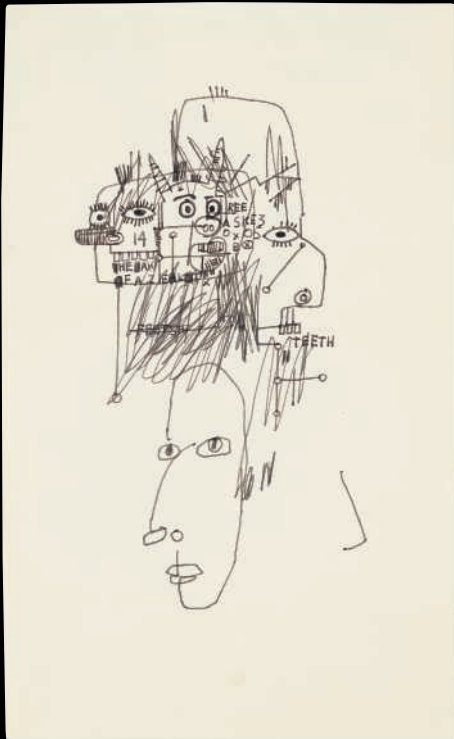
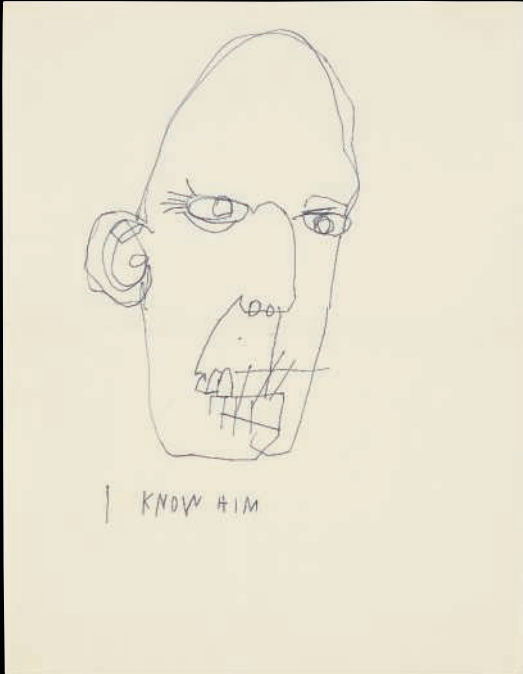
Milan, Museo delle Culture, *Jean-Michel Basquiat*, October 2016-February 2017, p. 147 (illustrated).

Rome, Chiostro del Bramante, *Jean-Michel Basquiat: New York City*, March-July 2017, p. 108 (illustrated).

Centro Cultural Banco do Brazil, *Basquiat: Obras da Coleção Mugrabi*, January-April 2018, pp. 50-51 (illustrated).

Picasso arrived at primitive art in order to give of its nobility to western art. And I arrived at Picasso to give his nobility to the art called 'primitive'.

— Jean-Michel Basquiat



887

KEITH HARING (1958-1990)

Untitled (Knokke for Monique XXX)

ink on terracotta

20½ x 16½ x 16½ in. (52.1 x 41.9 x 41.9 cm.)

Executed in 1987. This work is accompanied by a certificate of authenticity issued by the The Estate of Keith Haring with the identification number 110711A4.

\$160,000-180,000

PROVENANCE:

Collection Roger Nellens, Knokke

Anon. sale; Marc-Arthur Kohn, Paris, 31 October 2015, lot 45

Acquired at the above sale by the present owner

I began by visiting a workshop on the outskirts of Milano where they produce terracotta pieces...There were several small vases which I was attracted to because of their similarity to the shape of nuclear cooling towers. The confrontation between the history of vase paintings and the contemporary approach of drawing with marker and the mixture of contemporary and ancient symbols produces an ironic mixture of opposites.

— Keith Haring



Keith Haring in his studio, New York, 1985. Photo: Tseng Kwong Chi © 1985 Muna Tseng Dance Projects, Inc. www.tsengk Wongchi.com. Artwork: © The Keith Haring Foundation.



PROPERTY FROM A PROMINENT WEST COAST COLLECTION

888

JULIAN SCHNABEL (B. 1951)

Untitled (Peter)

oil and ceramic plates with bondo on panel

72 x 60 x 12 in. (182.9 x 152.4 x 30.5 cm.)

Executed in 1987.

\$400,000-600,000

PROVENANCE:

Pace Gallery, New York

Acquired from the above by the present owner, 1987

I was trying to tear the mosaic out of its own body to make a bridge to something just outside of my own body. All of this was happening before I even started to paint the painting. It was that radical moment an artist waits for. I wanted to make something that was exploding as much as I wanted to make something that was cohesive.

— Julian Schnabel



889

DAVID SALLE (B. 1952)

Lola Remake

signed, titled and dated "'Lola Remake" David Salle 1993' (on the reverse)

oil, acrylic, graphite and silkscreen ink on canvas

102½ x 122½ in. (260.4 x 311.2 cm.)

Executed in 1993.

\$300,000-500,000

PROVENANCE:

Gagosian Gallery, New York

Private collection, 1994

Anon. sale; Sotheby's, New York, 19 May 1999, lot 131

Private collection

Acquired from the above by the present owner

EXHIBITED:

Newport Harbor Art Museum, *David Salle*, September-November 1993.

New York, Gagosian Gallery, *David Salle: Early Product Paintings*, 1994, pp. 30-31 and 37, pl. 11 (illustrated).

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

— David Salle



890

RICHARD PRINCE (B. 1949)

Next Door

signed, titled and dated "'NEXT DOOR" R Prince 2010' (on the overlap)

acrylic and printed paper collage on canvas

60 x 47¼ in. (152.4 x 121.3 cm.)

Executed in 2010.

\$300,000-500,000

PROVENANCE:

Gagosian Gallery, New York

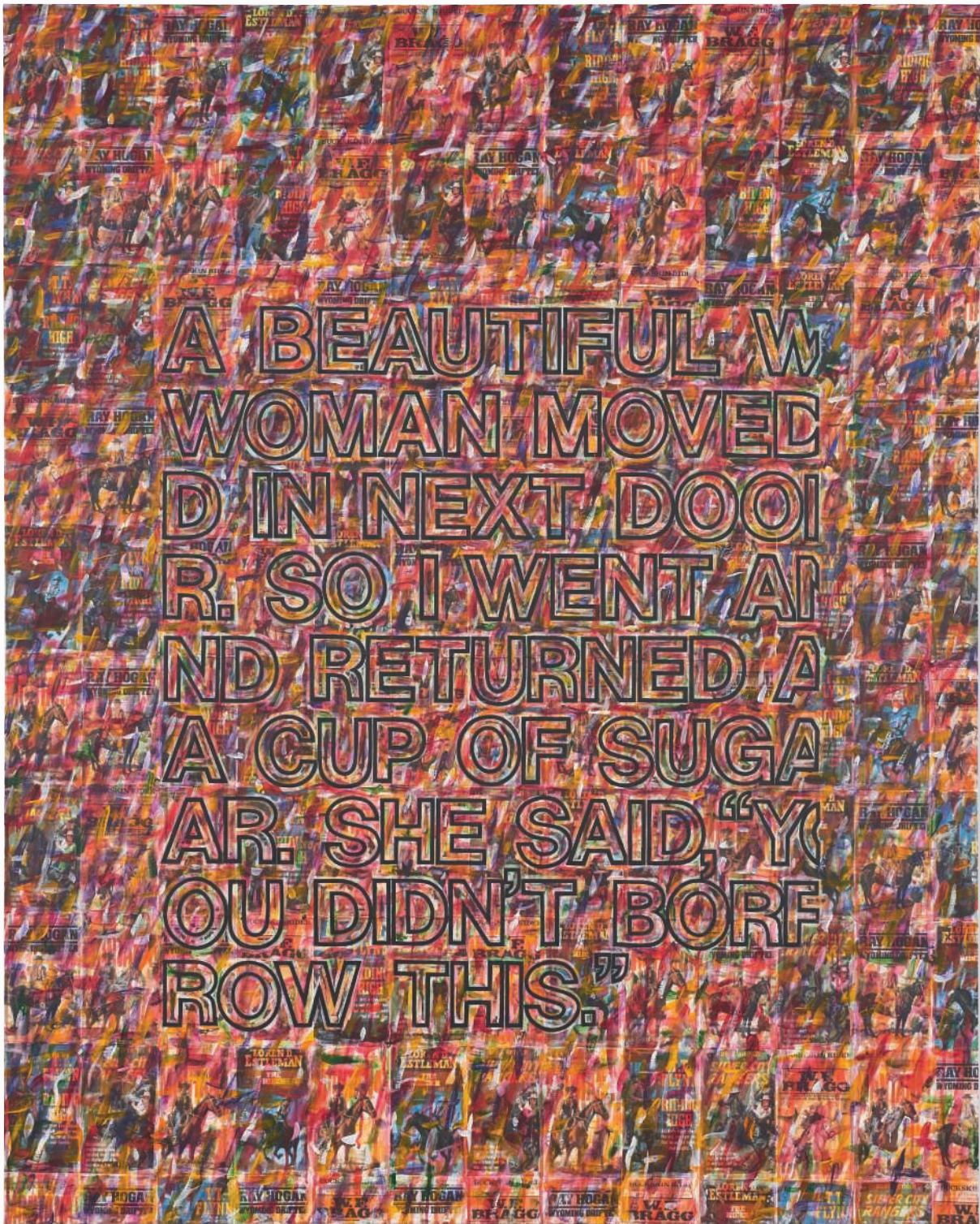
Acquired from the above by the present owner, 2010

Executed in 2010, *Next Door* holds its importance in Richard Prince's mature artistic career when he became more involved with the medium of paint. From a distance, the gestural and colorful brushstrokes make the present work almost abstract, echoing the painterly expanse of paintings by Jackson Pollock and the Abstract Expressionist movement; but upon closer inspection, it becomes clear that the entirety of the background is covered in a collage of Western fiction book covers, prominent in American culture beginning in the late-1960s. Superimposed over these images, stenciled letters stammer across the canvas, creating a tension between the typeface's serious appearance and the text's humorous content.

Prince's deep-rooted interest in the American cowboy takes new meaning in *Next Door*, as it is put in direct dialogue with his equally important exploration of appropriation in his Joke painting series. Taking the almost mythical figure of the American cowboy as his starting point, the artist embarks on investigation into the nature of national identity, and the culture that emerged out of other sub-groups and media over the years. By Prince incorporating the foraged book covers that emblazoned the masculine

cowboy figure for mass consumption in the 20th century, *Next Door* not only exhibits how omnipresent and deep-rooted the visual imagery of the American dream of the West was, but how these highly-popularized images can be repurposed and appropriated within the confines of the painted canvas in present day.

In this case, Prince's regenerated representation is an exploration of the "sameness within difference" that has guided his appropriation art to a different direction from Pop Artist Andy Warhol's strategy of replication (N. Spector, *Richard Prince*, exh. cat., Guggenheim Museum, New York, 2007, p. 27). "With his joke series Prince achieved the anti-masterpiece—an art object that refuses to behave in a museum or market context that privileges the notion of greatness. How, for instance, does one distinguish between the paintings? By color (background vary from ocher to purple)? Or by joke—do you prefer the one about the rabbi, the farmer, the businessman, the drowned husband, or the two-pants suit?" (N. Spector, p. 39). What emerges from these disjunctions is a planned mutation attributed to both his own hand and an appropriation of printed media.



A BEAUTIFUL WOMAN MOVED IN NEXT DOOR. SO I WENT AND RETURNED A CUP OF SUGAR. SHE SAID, "YOU DIDN'T BORE ROW THIS."

891

BARBARA KRUGER (B. 1945)

Untitled (Keep us at a distance)

photograph, in artist's frame

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

Executed in 1983.

\$250,000-350,000

PROVENANCE:

Annina Nosei Gallery, New York

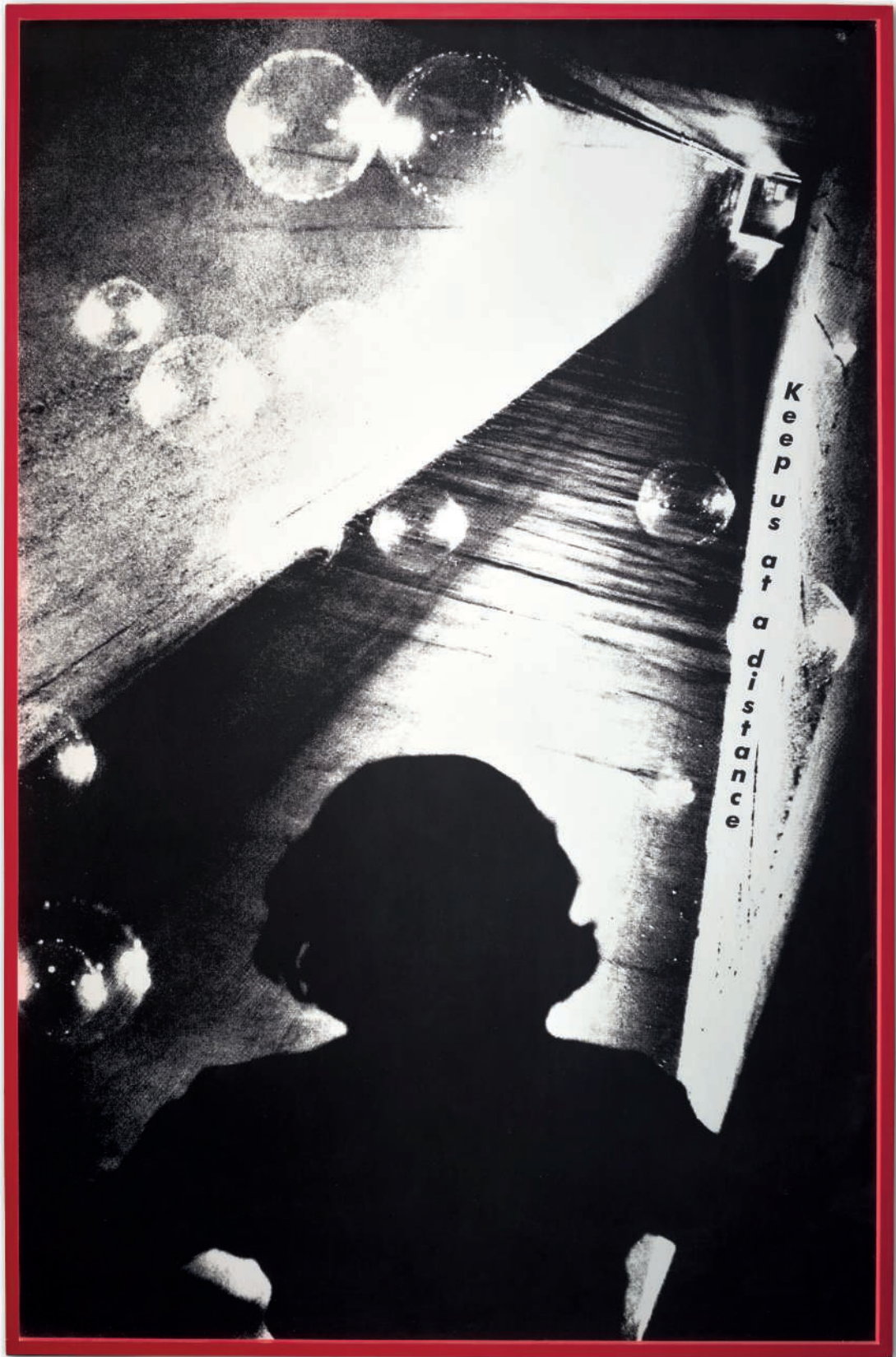
Rhona Hoffman Gallery, Chicago

Galerie Heyram, Paris

Acquired from the above by the present owner, 1989

It's hard for me to talk about specific meanings in specific works because it creates a kind of closure that I'm really wary of. I like people to sort of generate their own meanings.

— Barbara Kruger



PROPERTY FROM A PROMINENT PRIVATE COLLECTION

892

RICHARD PRINCE (B. 1949)

Untitled (Massage)

signed, numbered and dated 'R Prince 1981 1/10' (on the reverse of the first sheet)

Ektacolor photograph, in three parts
each image: 16 x 23 $\frac{3}{8}$ in. (40.6 x 58.7 cm.)
each sheet: 20 x 24 in. (50.8 x 61 cm.)

Executed in 1980-1981. This is work number one from an edition of ten plus two artist's proofs.

\$150,000-200,000

PROVENANCE:

Gladstone Gallery, New York

Private collection New York

McCabe Fine Art, Stockholm

Acquired from the above by the present owner

These were actual photographs, literal rather than figurative. I simply attached the literal, the actual, to what was in fact a set-up, a version of a scene or something that was close to a movie still. I came along and made a real photograph out of what was essentially an image in a magazine.

— Richard Prince



893

SHERRIE LEVINE (B. 1947)

Pink Skull

incised with the artist's initials, number and date 'SML 2012
3/12' (on the underside)

cast glass

5½ x 6½ x 4 in. (14 x 16.5 x 10.2 cm.)

Executed in 2011. This work is number three from an edition of
twelve plus three artist's proofs.

\$60,000-80,000

PROVENANCE:

Paula Cooper Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Whitney Museum of American Art, *Sherrie Levine:
Mayhem*, November 2011-January 2012, pp. 156-157 (another
example exhibited and illustrated).

London, Simon Lee Gallery, *Sherrie Levine*, November
2012-February 2013 (another example exhibited).

Brussels, Riva Collection, *Sherrie Levine*, November 2013-March
2014 (another example exhibited).

LITERATURE:

R. Smith, "Flattery (Sincere?) Lightly Dusted With Irony," *New
York Times*, 11 November 2011, p. C25.

R.H. Lossin, "SHERRIE LEVINE Mayhem," *The Brooklyn Rail*,
December 2011/January 2012, n.p.



Present lot illustrated (alternate view).



894

ANDREAS GURSKY (B. 1955)

May Day II

signed, titled, numbered and dated 'May Day II 6/6 '98 A Gursky' (on the reverse)

chromogenic print

73¼ x 88½ in. (187.3 x 224.8 cm.)

Executed in 1998. This work is number six from an edition of six.

\$250,000-350,000

PROVENANCE:

Matthew Marks Gallery, New York

Collection of Emily and Jerry Spiegel, New York, 1999

By descent from the above to the present owner

EXHIBITED:

Kunsthalle Düsseldorf, *Andreas Gursky - Photographs from 1984 to the Present*, August-October 1998, pp. 18 and 34 (another example exhibited and illustrated).

New York, Solomon R. Guggenheim Museum, *Speaking with Hands:*

Photographs from The Buhl Collection, June-September 2004, pp. 165-166 and 222 (another example exhibited and illustrated).

West Palm Beach, Norton Museum of Art, *A Show of Hands: Photographs and Sculpture from the Buhl Collection*, January-March 2008 (another example exhibited).

The camera's enormous distance from these figures means that they become de-individualized. So I am never interested in the individual, but in the human species and its environment.

— Andreas Gursky





PROPERTY FROM AN IMPORTANT MIDWEST COLLECTION

895

WOLFGANG TILLMANS (B. 1968)

Central Line

signed 'Wolfgang Tillmans' (on a paper label affixed to the backing board)
chromogenic print flush-mounted on board
77 x 53 in. (195.6 x 134.6 cm.)

Executed in 2000. This work is number one from an edition of one plus one
artist's proof.

\$40,000-60,000

PROVENANCE:

Andrea Rosen Gallery, New York
Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

896

THOMAS DEMAND (B. 1964)

Detail VIII (Copyshop)

chromogenic print face-mounted and flush-mounted on Diasec
38 x 42 in. (96.5 x 106.6 cm.)

Executed in 2000. This work is number one from an edition of six.

\$20,000-30,000

PROVENANCE:

303 Gallery, New York

Acquired from the above by the present owner, 2002

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

897

RUDOLF STINGEL (B. 1956)

Untitled

signed and dated 'Stingel 93' (on the reverse)

oil and enamel on canvas

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

Executed in 1993.

\$300,000-500,000

PROVENANCE:

Private collection, Germany

Daniel Newburg Gallery, New York

Private collection

Anon. sale; Sotheby's, New York, 13 May 2015, lot 481

Private collection, New York

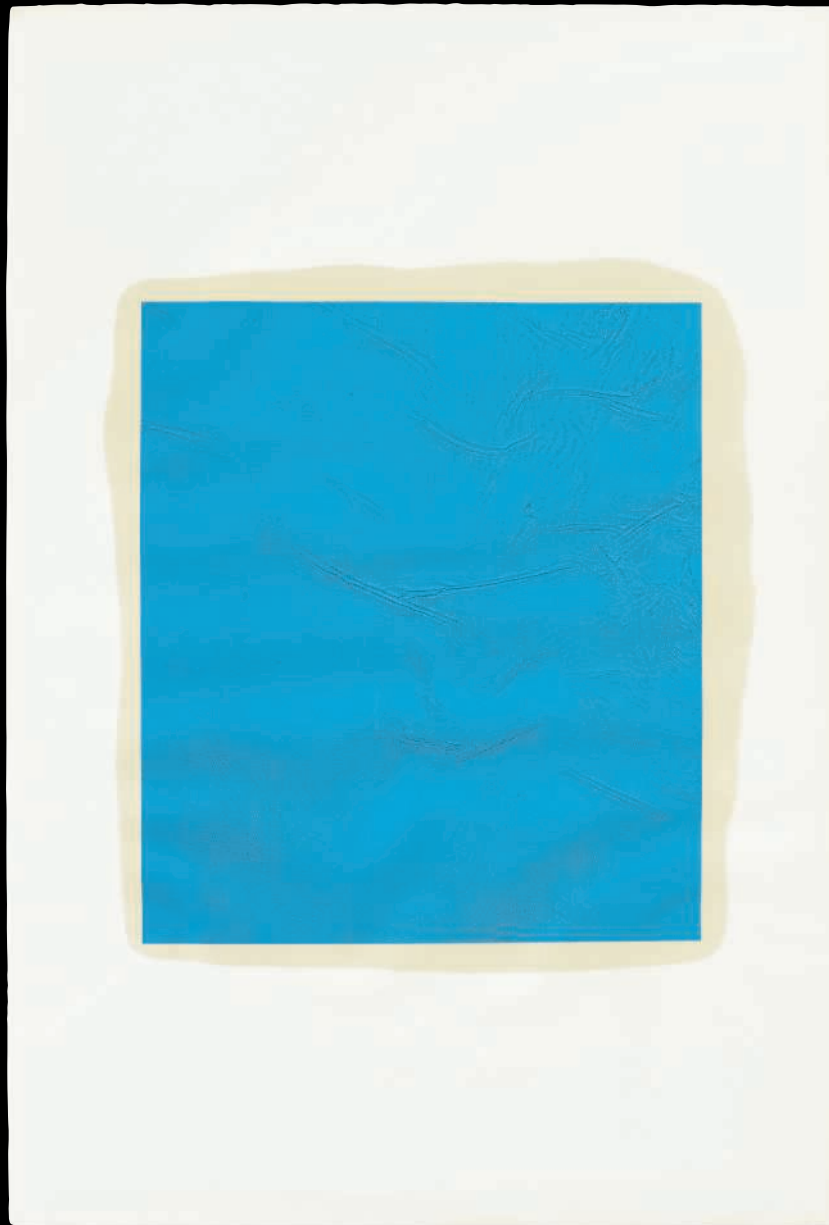
Morgan Walker Fine Art, New York

Private collection, New York

For nearly 20 years [Stingel] has made work that seduces the eye while also upending most notions of what, exactly, constitutes a painting, how it should be made and by whom.... He combines a love of painting with the postmodern suspicion of it, and often achieves a near-perfect balance between the visual and the conceptual.

(R. Smith, "DIY Art: Walk on It, Write on It, Stroke It," *New York Times*, June 29, 2007).





898

RUDOLF STINGEL (B. 1956)

Untitled

signed and dated 'Stingel 95' (on the reverse)

oil on paper

44¼ x 30 in. (112.4 x 76.2 cm.)

Executed in 1995.

\$40,000-60,000

PROVENANCE:

Paula Cooper Gallery, New York

Private collection, New York

Anon. sale; Christie's, New York, 9 May 2012, lot 559

Acquired at the above sale by the present owner



899

TRACEY EMIN (B. 1963)

The Heart Has its Reasons

cobalt blue neon
29 $\frac{1}{8}$ x 87 $\frac{3}{8}$ in. (73.8 x 222 cm.)

Executed in 2014. This work is number three from an edition of three plus two artist's proofs, and is accompanied by a certificate of authenticity signed by the artist.

\$50,000-70,000

PROVENANCE:

White Cube, London

Acquired from the above by the present owner

PROPERTY FROM A PRIVATE COLLECTION

~900

DAMIEN HIRST (B. 1965)

Universal Love

signed 'Damien Hirst' (on a paper label affixed to the stretcher)

household gloss and butterflies on canvas

42 x 51 $\frac{1}{2}$ in. (106.9 x 130.5 cm.)

Executed in 2001.

\$200,000-300,000

PROVENANCE:

White Cube, London

Private collection, Fort Lauderdale

Anon. sale; Christie's, New York, 3 March 2017, lot 93

Acquired at the above sale by the present owner

*I think rather than be personal you have to find universal triggers:
everyone's frightened of glass, everyone's frightened of sharks, everyone
loves butterflies.*

— Damien Hirst



901

DAMIEN HIRST (B. 1965)

Stearic Anhydride

signed 'Damien Hirst' (on the stretcher); signed again, titled and dated 'Damien Hirst "Stearic Anhydride" 2007' (on the reverse)

household gloss on canvas
38 x 42 in. (96.5 x 106.7 cm.)

Executed in 2007.

\$200,000-300,000

PROVENANCE:

Gagosian Gallery, London

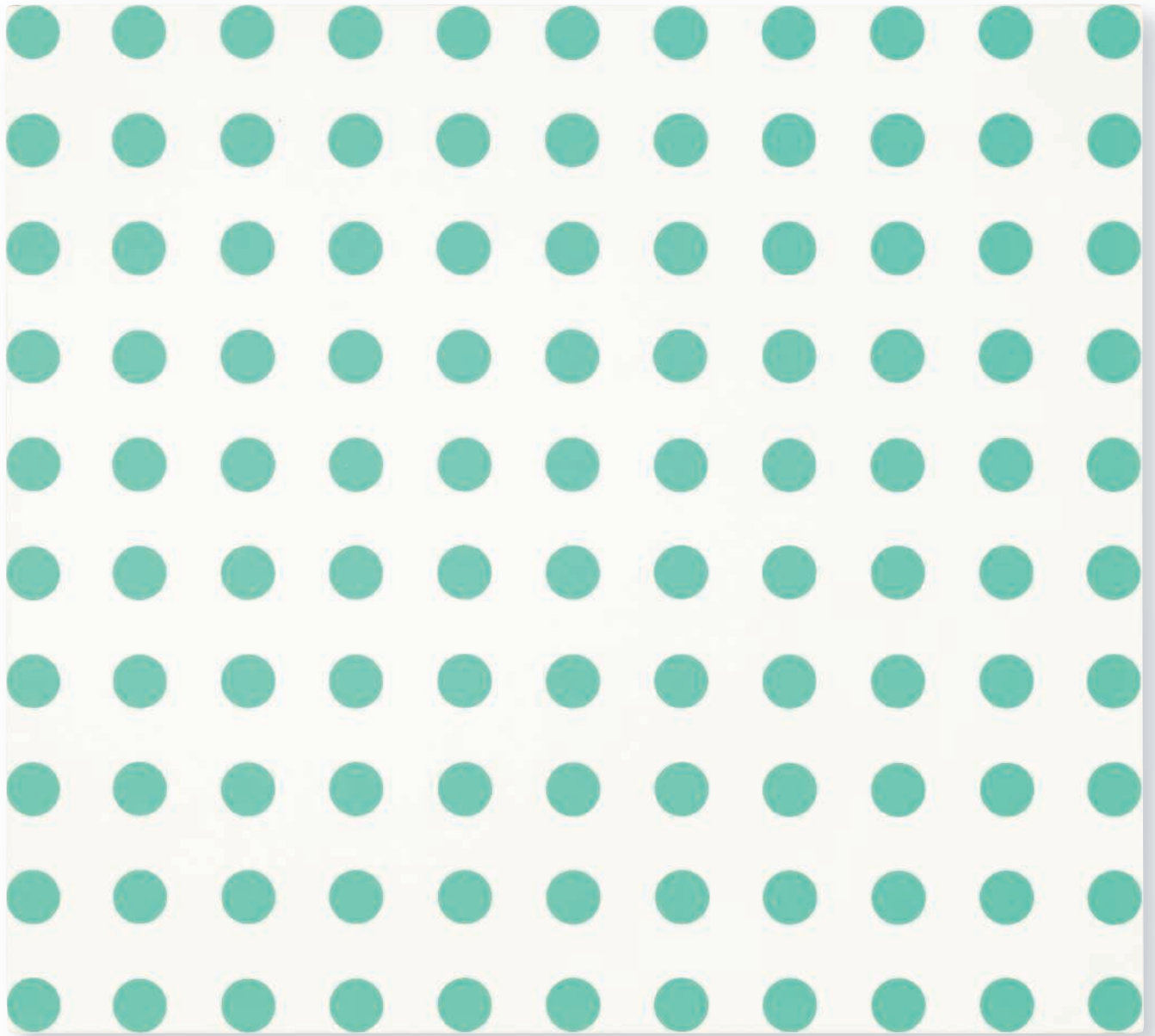
Acquired from the above by the present owner

LITERATURE:

J. Beard and M. Wilner, eds., *The Complete Spot Paintings, 1986-2011*, London, 2013, pp. 491 and 849 (illustrated).

I started them as an endless series ... a scientific approach to painting in a similar way to the drug companies' scientific approach to life. Art doesn't purport to have all the answers; the drug companies do ... Art is like medicine, it can heal. Yet I've always been amazed at how many people believe in medicine but don't believe in art.

— Damien Hirst



902

CHRISTOPHER WOOL (B. 1955)

Untitled

signed and dated 'WOOL 2007' (lower right)

silkscreen ink on paper

72 x 55¼ in. (182.9 x 140.4 cm.)

Executed in 2007.

\$300,000-500,000

PROVENANCE:

Luhring Augustine, New York

Private collection, Los Angeles

Acquired from the above by the present owner

Wool is a very pure version of something dissonant and poignant. 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, in "Hard Attack" *The Village Voice*, 2004).



903

WADE GUYTON (B. 1972)

Untitled

Epson Ultrachrome inkjet on linen
63 x 35½ in. (160 x 90.2 cm.)
Executed in 2005.

\$300,000-500,000

PROVENANCE:

Petzel Gallery, New York
Private collection
Anon. sale; Phillips de Pury & Company, New York, 8 November 2010, lot 124
Acquired at the above sale by the present owner

EXHIBITED:

Hamburg, Kunstverein, *Wade Guyton: Color, Power & Style*, October
2005-January 2006.

I've become interested in when something starts as an accident and then becomes a template for other things, or reproduces itself and generates its own logic until something else intervenes to change it.

— Wade Guyton



904

KAWS (B. 1974)

UNTITLED (MBFT9)

signed and dated 'KAWS..15' (on the reverse)

acrylic on canvas

58 x 48 in. (147.3 x 121.9 cm.)

Painted in 2015.

\$380,000-500,000

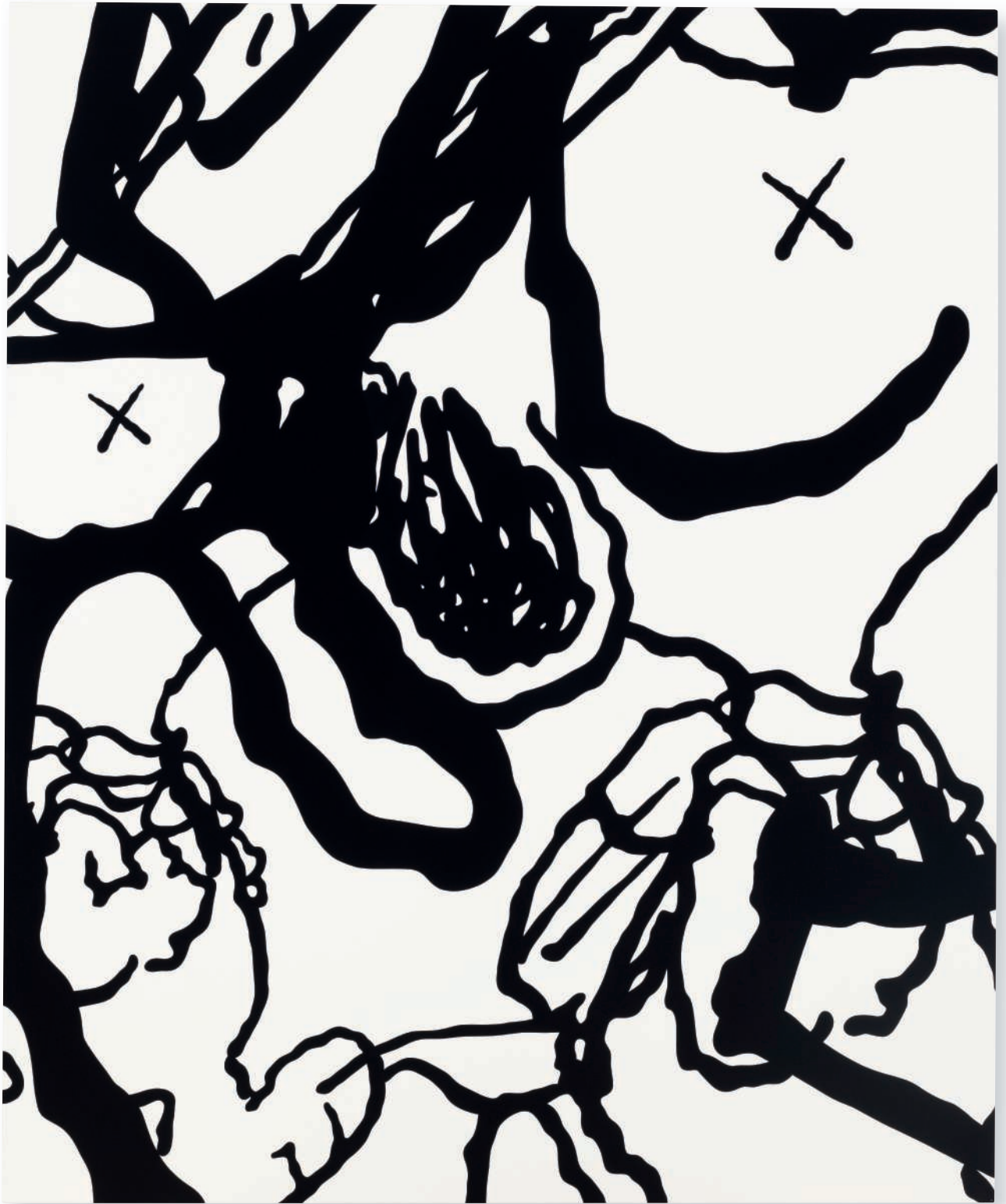
PROVENANCE:

Private collection

Acquired from the above by the present owner



Kaws, *Untitled (MetLife)*, 1995. © KAWS.



905

MARK BRADFORD (B. 1961)

Untitled

signed, titled and dated 'Untitled Mark Bradford 2009' (on the reverse)

acrylic, ink and printed paper collage on gypsum

14 x 22 in. (35.6 x 55.9 cm.)

Executed in 2009.

\$150,000-200,000

PROVENANCE:

Sikkema Jenkins & Co., New York

Private collection, New York

Private collection, New York

*I want my materials to actually have the memoirs—the cultural,
personal memories that are lodged in the object. You can't erase history,
no matter what you do. It bleeds through.*

— Mark Bradford

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(323) 290-0199

906

GLENN LIGON (B. 1960)

Excerpt

acrylic paint on neon light, in two parts

(i) 3 x 24 $\frac{3}{8}$ x 2 $\frac{1}{4}$ in. (7.6 x 61.9 x 5.7 cm.)

(ii) 3 x 26 $\frac{1}{8}$ x 2 $\frac{1}{4}$ in. (7.6 x 66.3 x 5.7 cm.)

Executed in 2008. This work is number four from an edition of five plus one artist's proof.

\$180,000-250,000

PROVENANCE:

Thomas Dane Associates, London

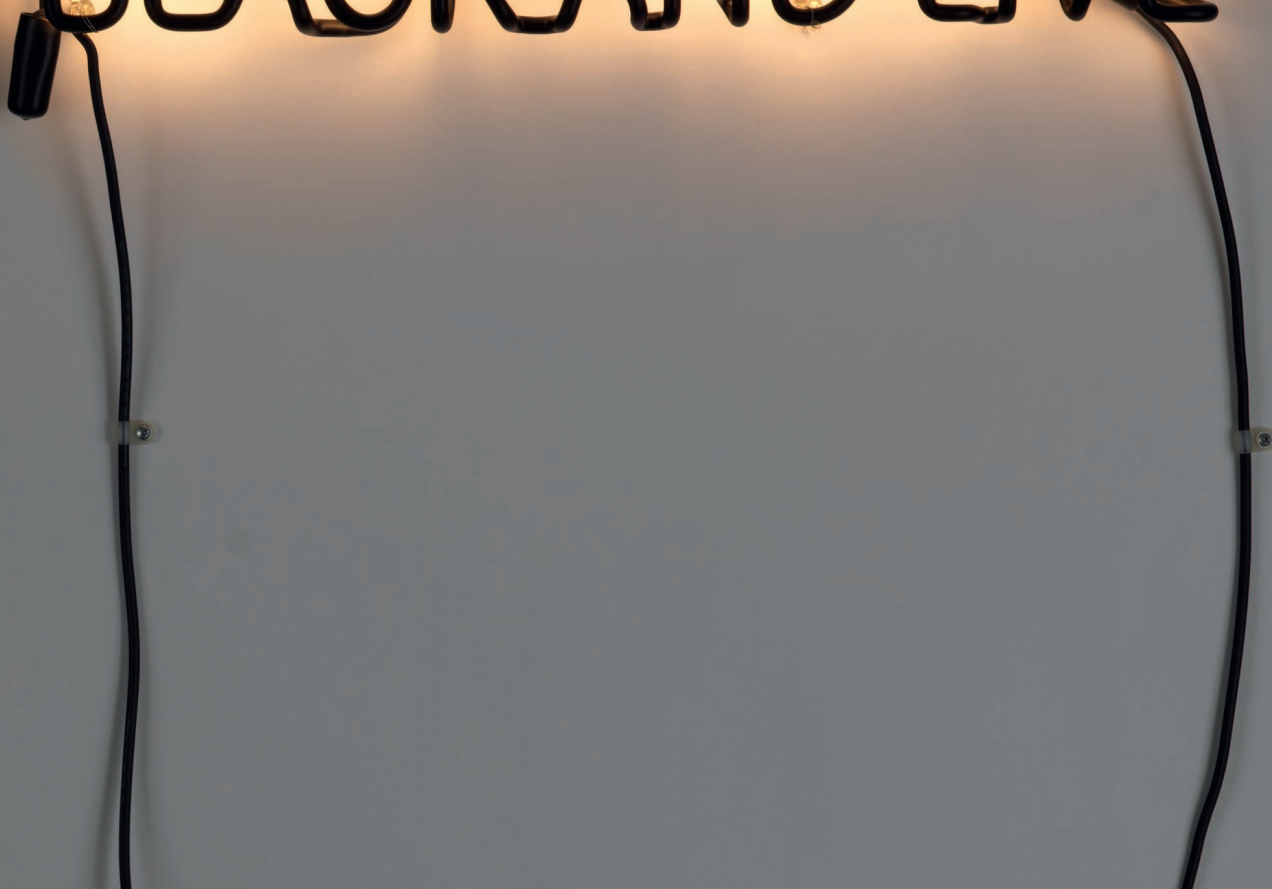
Acquired from the above by the present owner

LITERATURE:

London, Thomas Dane Gallery, *Glenn Ligon: 'Nobody' and Other Songs*,
January-March 2009.



BLACK AND LIVE



907

GLENN LIGON (B. 1960)

Figure #40

signed twice, titled and dated 'Glenn Ligon Figure #40 2010' (on the overlap);
signed twice again, titled again and dated again 'Figure #40 2010 Glenn Ligon'
(on the backing board)

acrylic, silkscreen and coal dust on canvas

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

Executed in 2010.

\$450,000-650,000

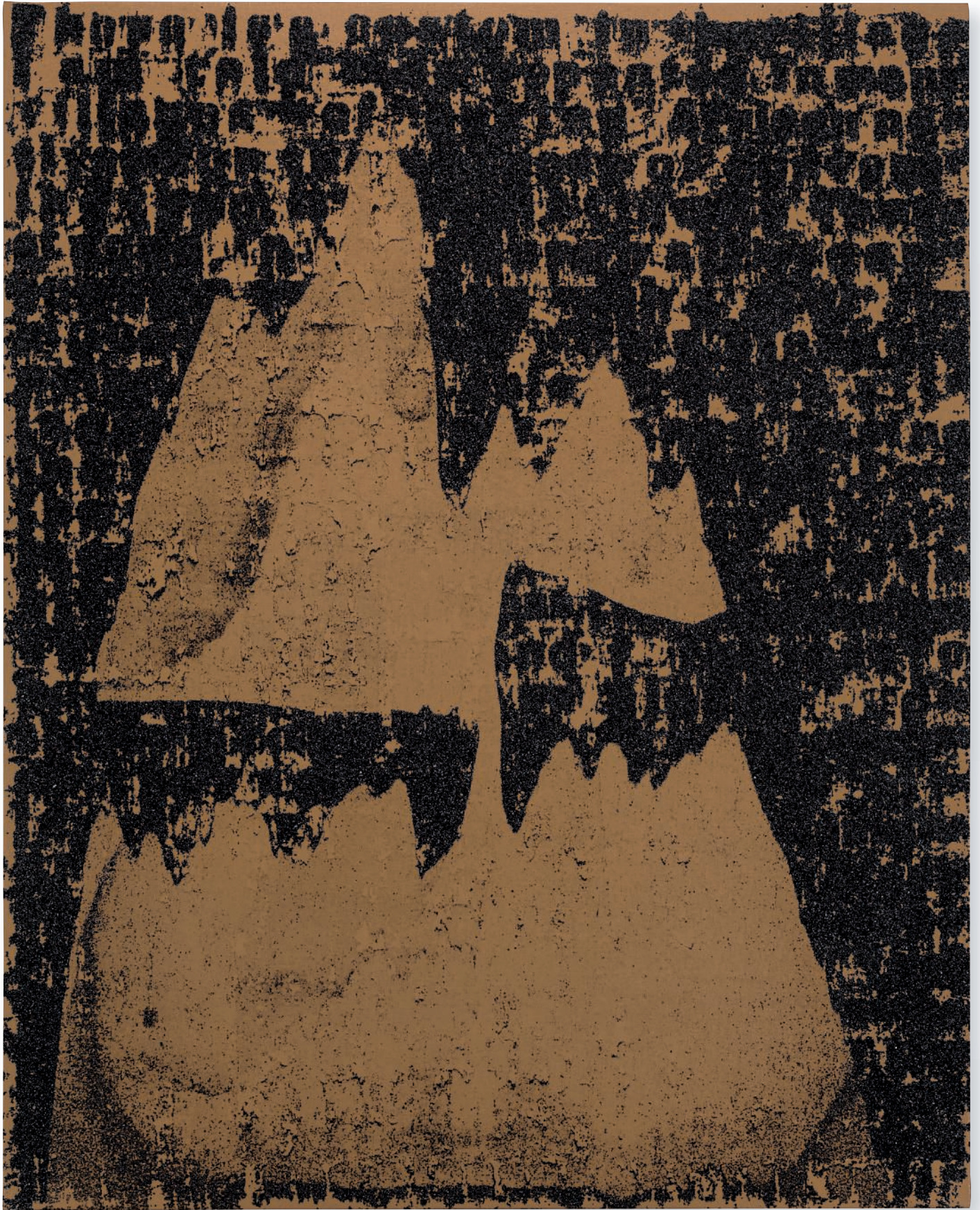
PROVENANCE:

Regen Projects, Los Angeles

Acquired from the above by the present owner

Magnum is a waste product, a leftover from coal processing. It is basically just coal dust gravel. Without even seeing it, I thought, 'This is perfect', in part because the words 'coal dust' had all these associations.

— Glenn Ligon





908

RASHID JOHNSON (B. 1977)

Untitled Anxious Drawing

signed 'Rashid Johnson' (lower right)

oilstick on paper

30 x 22½ in. (76.2 x 57.2 cm.)

Executed in 2016.

\$15,000-20,000

PROVENANCE:

Hauser & Wirth, New York

Acquired from the above by the present owner

I was coming to the realization that my anxiety was not mine exclusively.

— Rashid Johnson

909

RASHID JOHNSON (B. 1977)

We Live in Brooklyn Baby

signed 'Rashid Johnson' (on the reverse of the left panel)

diptych—black soap, wax and gold paint on

burned, red oak wood flooring

overall: 97³/₈ x 72¹/₂ in. (247.3 x 184.2 cm.)

Executed in 2013.

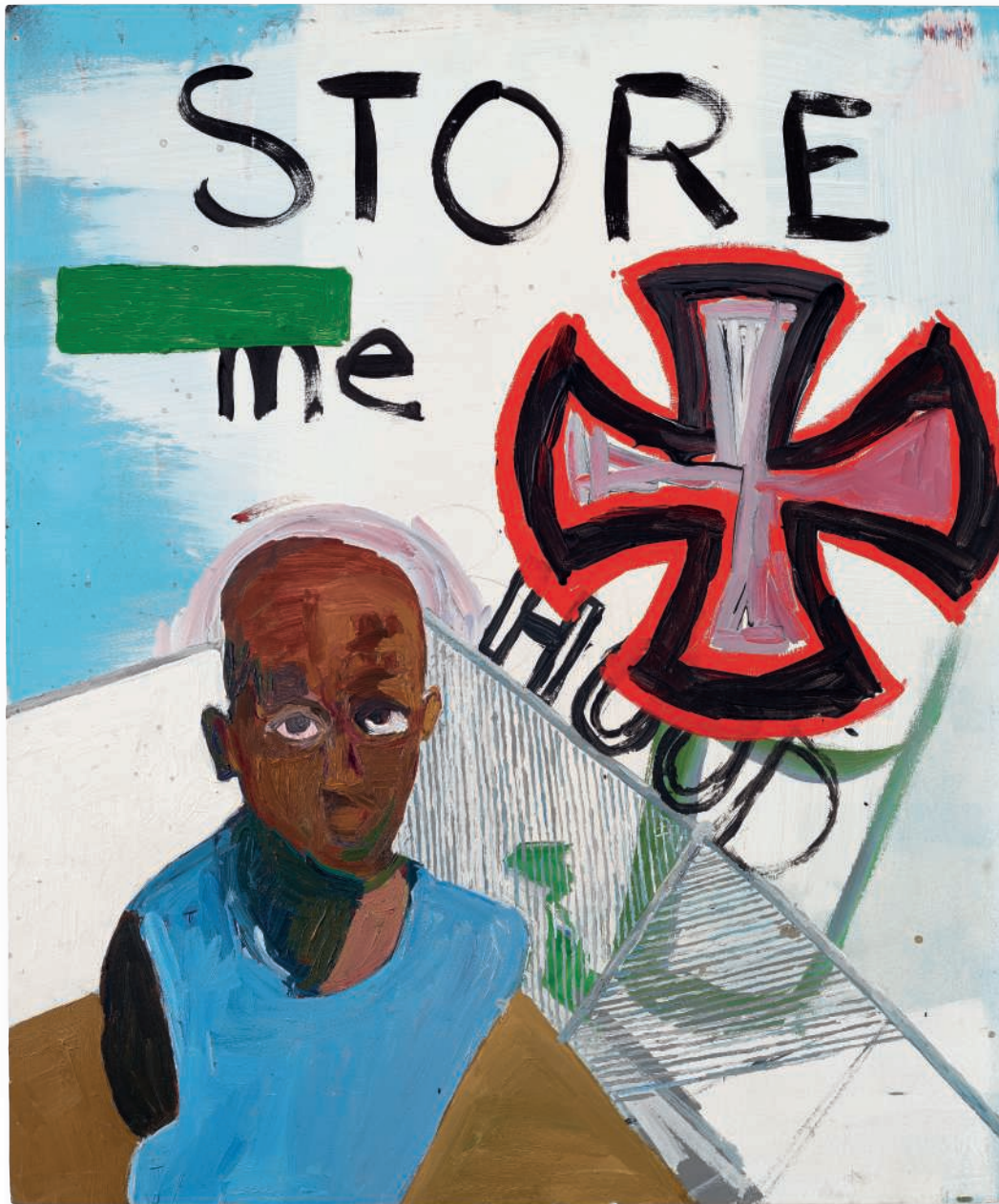
\$70,000-100,000

PROVENANCE:

Hauser & Wirth, New York

Acquired from the above by the present owner





910

HENRY TAYLOR (B. 1958)

Watt's Child

signed, titled and dated 'Henry Taylor 2004 WATTS CHILD' (on the reverse)

acrylic on panel

39 $\frac{3}{4}$ x 32 $\frac{3}{4}$ in. (100 x 83.2 cm.)

Painted in 2004.

\$30,000-50,000

PROVENANCE:

CalArts School of Art, Santa Clarita, donated by the artist

Their sale; Christie's, New York, 14 May 2014, lot 332

Acquired at the above sale by the present owner

I feel sort of voracious. I just think about my son, I have kids, and my parents are from the South, and I would hear things—my grandfather was shot and killed—so I'm just documenting things, and I'm saying, 'Damn, this shit ain't stopped'... You know, so I think it is the weight, and I just have to get it out.

— Henry Taylor



911

WANGECHI MUTU (B. 1972)

Untitled

signed and dated '02 Wangechi Mutu' (lower right)
printed paper and painted paper collage, ink and watercolor on Mylar
22 x 17 in. (55.9 x 43.2 cm.)
Executed in 2002.

\$20,000-30,000

PROVENANCE:

Susanne Vielmetter Gallery, Los Angeles
Acquired from the above by the present owner, 2005



912

ADAM PENDLETON (B. 1984)

Untitled (Mask)

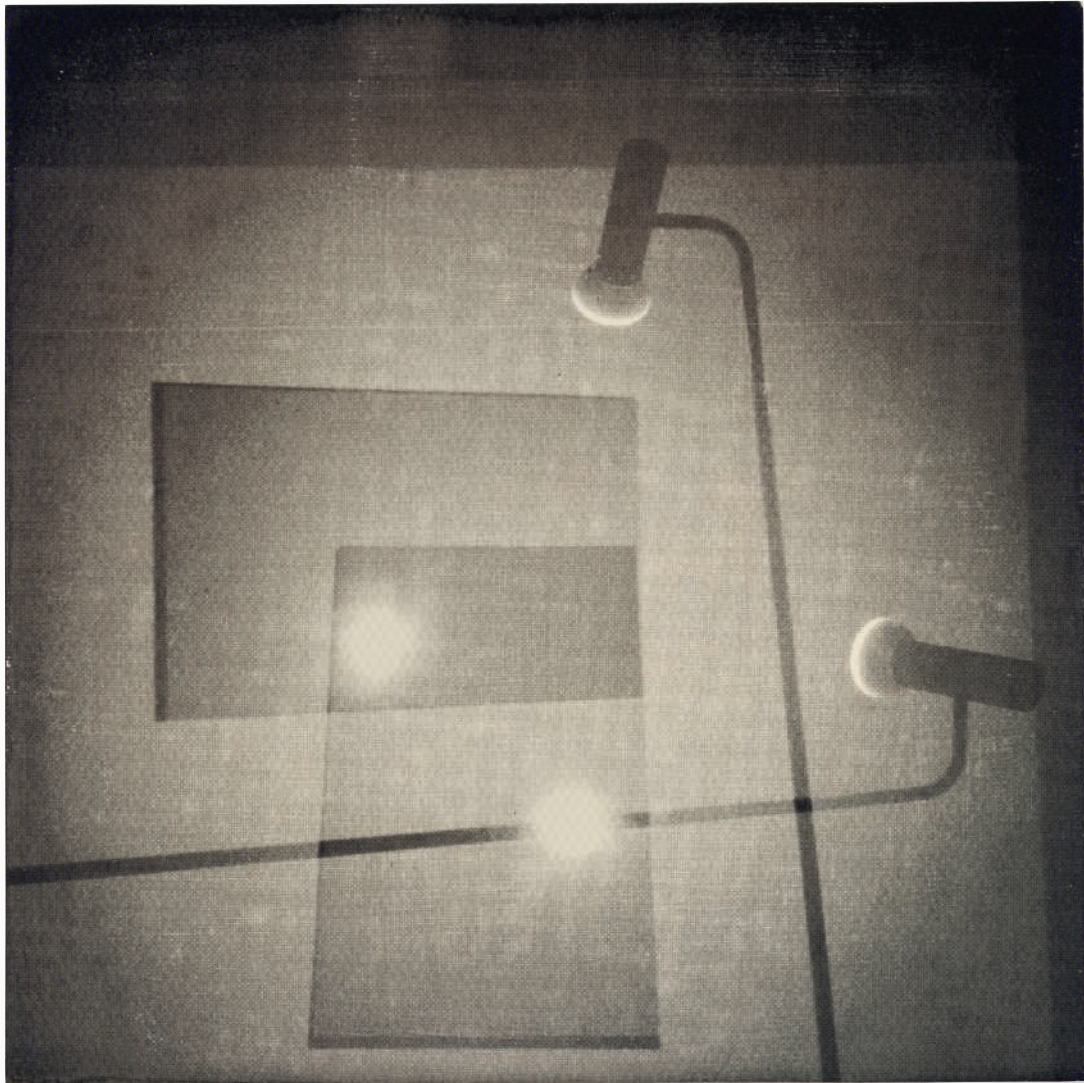
silkscreen ink on Mylar
51½ x 39½ in. (130.8 x 100.3 cm.)
Executed in 2018.

\$50,000-70,000

PROVENANCE:

Ballroom Marfa Benefit Auction; courtesy of the artist and Pace Gallery, New York, 2018

Acquired at the above sale by the present owner



913

R.H. QUAYTMAN (B. 1961)

Chapter 12: lamb

signed, titled and dated 'R.H. Quaytman Chapter 12, lamb, 2008' (on the reverse)

oil, silkscreen and gesso on wood

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

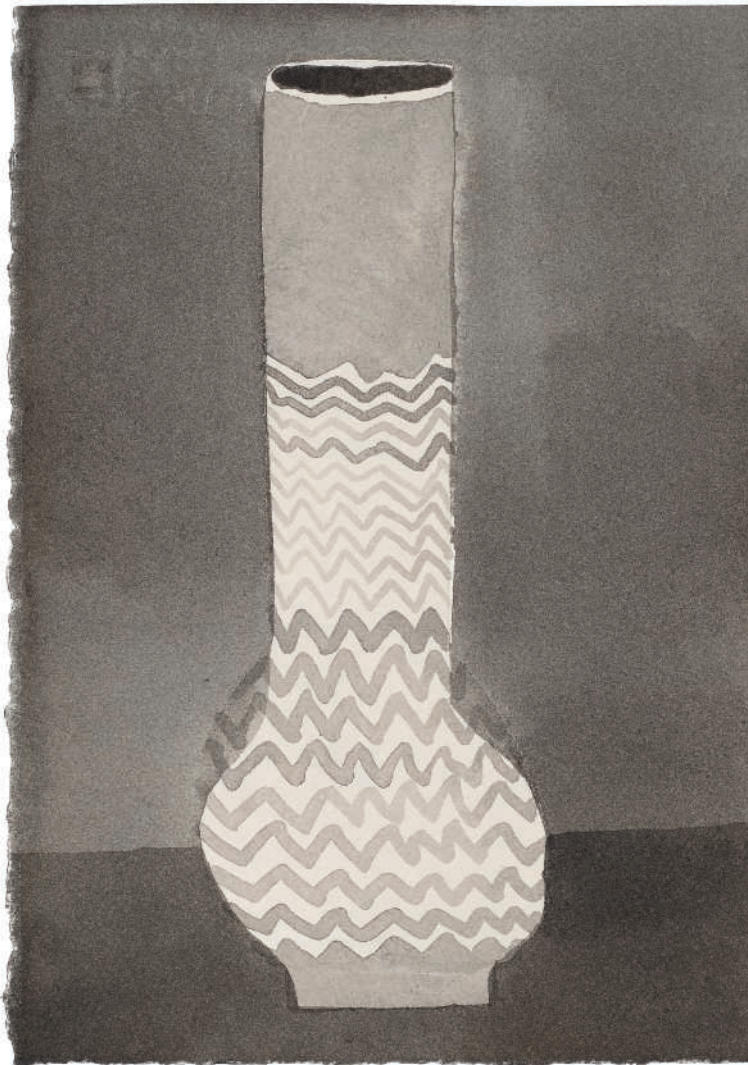
Executed in 2008.

\$40,000-60,000

PROVENANCE:

Campoli Presti, Paris

Acquired from the above by the present owner



914

JONAS WOOD (B. 1977)

Untitled (Bong Pot 10)

signed with the artist's initials, titled and dated 'UNTITLED (BONG) POT 10

JBRW 2007' (on the reverse)

ink on paper

11 x 7 $\frac{3}{4}$ in. (27.9 x 19.7 cm.)

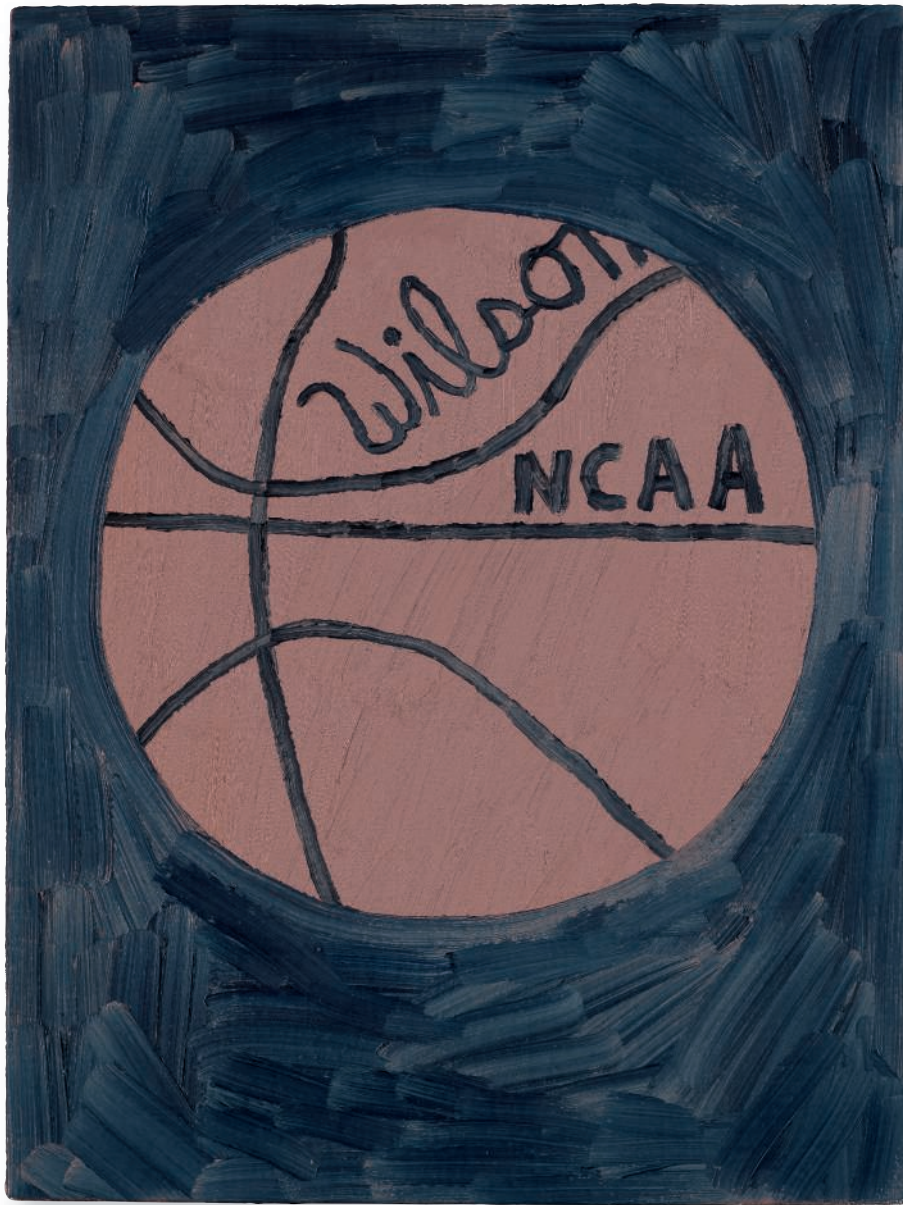
Drawn in 2007.

\$20,000-30,000

PROVENANCE:

Shane Campbell Gallery, Chicago

Acquired from the above by the present owner



915

JONAS WOOD (B. 1977)

NCAA Basketball 6

signed with the artist's initials, titled and dated 'NB6 JBRW 2009' (on the reverse)

oil on canvas

20 x 15 in. (50.8 x 38.1 cm.)

Painted in 2009.

\$50,000-70,000

PROVENANCE:

Shane Campbell Gallery, Chicago

Acquired from the above by the present owner

916

HAIM STEINBACH (B. 1944)

ten second memos #4

signed, titled and dated 'HAIM STEINBACH ten second memos #4, '89-'91'
(on the reverse)

laminated wood shelf, leather boxing glove and ceramic pitcher

21½ x 32 x 12½ in. (54.6 x 81.3 x 31.8 cm.)

Executed in 1989/1991.

\$40,000-60,000

PROVENANCE:

Jay Guerney Gallery, New York

Private collection

Marc Selwyn Fine Art, Beverly Hills

Acquired from the above by the present owner



-917

THE HAAS BROTHERS (B. 1984)

Edward Fur-Long Bench

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

Beach Boy Icelandic sheep fur, carved ebony horns, cast bronze cheetah feet
and cast bronze tongue

17 x 52 x 42 in. (43.2 x 132.1 x 106.7 cm.)

Executed in 2014. This work is unique.

\$60,000-80,000

PROVENANCE:

R & Company, New York

Acquired from the above by the present owner



alternate view



PROPERTY FROM AN IMPORTANT MIDWEST COLLECTION

918

MIKE KELLEY (1954-2012)

Untitled

found afghans, handmade stuffed yarn dolls, ribbon, plastic dreidels, pipe

cleaners, Styrofoam, googly eyes and wire, in six parts

smallest: 6¼ x 19 x 20 in. (15.9 x 48.3 x 50.8 cm.)

largest: 7½ x 53¾ x 50½ in. (18 x 135.6 x 128.3 cm.)

overall dimensions variable

Executed in 1990.

\$200,000-300,000

PROVENANCE:

Galerie Ghislaine Hussenot, Paris

Acquired from the above by the present owner

EXHIBITED:

Paris, Galerie Ghislaine Hussenot, *Mike Kelley*, 1990.

Hamburg, Kunstverein, *Paul McCarthy/Mike Kelley*, March-May 1995.

London, Skarstedt Gallery, *Childish Things: Vija Celmins, Robert Gober, Mike Kelley*, October-November 2015.

LITERATURE:

I. Graw, A. Vidler & J. Welchman, eds., *Mike Kelley*, London, 1999, p. 70 (illustrated).





Installation view, Mike Kelley, *Deodorized Central Mass with Satellites*, 1991 / 1999, MoMA PS1, New York, 2014. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York. Artwork: © 2019 Mike Kelley Foundation for the Arts. All Rights Reserved / Licensed by VAGA at Artists Rights Society (ARS), New York.

Playfully engaging in a push-and-pull between the deep recesses of memory and their darker psychological underpinnings, Mike Kelley's *Untitled* reveals the actuality of an idealized reminiscence that has undergone the ravages of time. Within its intimate proportions, the present work manages to capture many of the artist's themes that have made his work some of the most influential art in recent generations. Part of his acclaimed *Half a Man* series (1987-1993) this collection of three found Afghan rugs, each inhabited by its artist-made octopus (each composed of yarn and Styrofoam), draws together motifs of childhood, innocence, memory and sexuality, which dominate this era of Kelley's career. One of the most vibrant examples of this series, *Untitled* exemplifies many foundational concepts for Kelley's career as a whole: these animals function as forgotten vessels of nostalgia, love and affection, or symbols of familial obligation and emotional debt. In the same way that Kelley's performative sculptures are activated by viewer participation, the stuffed animals have been previously activated by the children who once cherished them, imbuing the toys with a lingering and haunting trace of anonymous tenderness and significance. Seemingly passive and innocuous, the series title and the objects' positions, facing-off, also imply violent or traumatic confrontation. The warmth of the connections they once maintained with their owners is implicated and subverted in the emotional psychodrama of Kelley's art.

Begun in 1987, the *Half a Man* project comprises distinct groupings of works that address "in one way or another, issues of gender-specific imagery and the family" (M. Kelley, *Minor Histories*, New York, 2004, p. 14). Each sub-series of *Half a Man*, including *Stuffed Animals*, *Arenas*, and *Afghan Works*, utilizes psychologically charged found objects to illustrate a narrative of innocence lost. Stuffed animals along with other found objects are arranged on or under blankets that have been laid out on the floor.

But this project of excavation goes beyond his own biography: Kelley masterfully digs through the reserves of nostalgia—that of his own and of the collective conscious—to brilliantly disturb the memories of childhood from its paradise. Like major Postmodern contemporaries of the time Kelley's work pairs highly-tactile, incredibly detailed aesthetics that teeter between the kitsch and the sublime. Jeff Koons's work resonates here, with many similar themes of innocence, nostalgia, awe and desire. Though, unlike Koons, Kelley does not coddle his viewers as he immerses them into the aura of childhood; instead he lures them into the safety of a familial aesthetic before revealing that this object—an article once held most dear—is already decayed.

"My shift of interest to the individual craft item led me away from my earlier accumulation works into the *Arenas*, *Dialogues*, and *Afghan* series consisting of stuffed animals in arrangements on blankets laid on the floor. In these

works I played the inclination to project into the figures, to construct an inner narrative around them, against the viewer's awareness of his or her physical presence. This self-consciousness was produced by using extremely worn and soiled craft materials. The viewer's immediate tendency to be sucked into a narrativizing situation is repelled when they get close enough to sense the unpleasant tactile qualities of the craft materials. Fear of becoming soiled counters the urge to idealize" (M. Kelley, "In the Image of Man", *Mike Kelley 1985-1996*, exh. cat., Museu d'art Contemporani de Barcelona, 1997, p. 68).

Born in Detroit, Michigan in 1954, Kelley attended the University of Michigan in the early 70s before relocating to Los Angeles in 1976, where he received his master's degree at CalArts, a school deeply rooted in the teachings of Conceptual art. At this time, Kelley's work was dedicated mostly to what he termed "demonstrated" objects, or performative sculptures. In the form of drums, megaphones and cardboard musical instruments, these pieces required audience participation in order for them to be activated as art objects. This concept of "activation" and audience participation would come to influence Kelley's performances, a practice that would span the greater part of his career; it would also become a fundamental tenet to his stuffed

animal and woven works of the late 80s and 90s, of which *Untitled* is an example.

The scope of Mike Kelley's influence continues to resonate among artists of his generation and young artists of today. Working in every form and medium – from drawing, painting and sculpture to performance, video, photography and even music – Kelley's output is defined by an acute examination, deconstruction and critique of normative society, as well as cultural taboo. His relentless and unflinching approach to art-making serves as a reminder of the power and sheer necessity of self-expression in our ever-changing world.

We now view Kelley as a significant player in 20th century art; his practice mining the audience's attention by the warm, familiar, imagery of childhood mementos that upon further examination might uproot their ever-present undercurrents; incorporated in installations, sculpture, photographs, found-objects to engage in the restless examination and re-examination of society and self.



Mike Kelley in his studio, Los Angeles, 1993. Photo: Ann Summa / Getty Images. Artwork: © 2019 Mike Kelley Foundation for the Arts. All Rights Reserved / Licensed by VAGA at Artists Rights Society (ARS), New York.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

919

MARTÍN RAMÍREZ (1895–1963)

Untitled (Rabbit/Deer)

gouache, colored pencil and graphite on paper

22½ x 20 in. (57.1 x 50.8 cm.)

Executed *circa* 1960–1963.

\$40,000–60,000

PROVENANCE:

Dr. Max Dunievitz, Auburn, acquired directly from the artist
Phil Dunievitz, Auburn, by descent
Ricco/Maresca Gallery, New York
Acquired from the above by the present owner, 2008

EXHIBITED:

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Martín Ramírez: Reframing Confinement*, March–July 2010, p. 133 (illustrated).

LITERATURE:

B. Anderson, ed., *Martín Ramírez, The Last Works*, San Francisco, 2008, p. 77, no. 58 (illustrated).

This work has been granted clear title by the artist's estate.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

920

GEORGE WIDENER (B. 1962)

2 and 1, Robot Teaching Calendar

signed and dated 'GEORGE WIDENER 2009' (lower right)

ink, acrylic and paper collage on paper

32½ x 54½ in. (82.9 x 138.2 cm.)

Executed in 2009.

\$20,000-40,000

PROVENANCE:

Ricco/Maresca Gallery, New York

Acquired from the above by the present owner, 2010

It has a 'forwards n' backwards' property that came to me in a dream...The fact that 2-1-2112 (feb 1) will be a Monday [and] that 2-1-1221 is also a Monday (at least according to medieval calendar I have in my head, they can sometimes vary due to catholic/Protestant conflicts).It has other symmetrical properties also... these are entertainment, creative puzzle works for future artificial intelligence.

— George Widener

PROPERTY FROM A PRIVATE MIDWEST COLLECTION

921

DEBORAH BUTTERFIELD (B. 1949)

Kukuni

incised with the date and foundry name '© 2010 WWFO' (on the underside)

bronze

37¼ x 47 x 13 in. (94.6 x 119.4 x 33 cm.)

Executed in 2010. This work is unique.

\$100,000-150,000

PROVENANCE:

Robert Kidd Gallery, Birmingham, Michigan

Acquired from the above by the present owner





922

MARGARET KILGALLEN (1967-2001)

Untitled (Salt, Sweet, CH, Wheat)

painted metal, in eleven parts

smallest element: 13½ x 9 in. (33.3 x 22.9 cm.)

largest element: 8¾ x 23¾ in. (22.5 x 60 cm.)

overall dimensions variable

Executed in 1999.

\$40,000-60,000

PROVENANCE:

Deitch Projects, New York

Acquired from the above by the present owner, 1999

EXHIBITED:

New York, Deitch Projects, *Margaret Kilgallen: To Friend + Foe*, September-October 1999.



923

MANOLO VALDÉS (B. 1942)

Regina I

incised with the artist's initials and title 'R I MV' (on the reverse of the head)
bronze

70 x 14 $\frac{5}{8}$ x 14 $\frac{1}{2}$ in. (177.8 x 37.1 x 36.8 cm.)

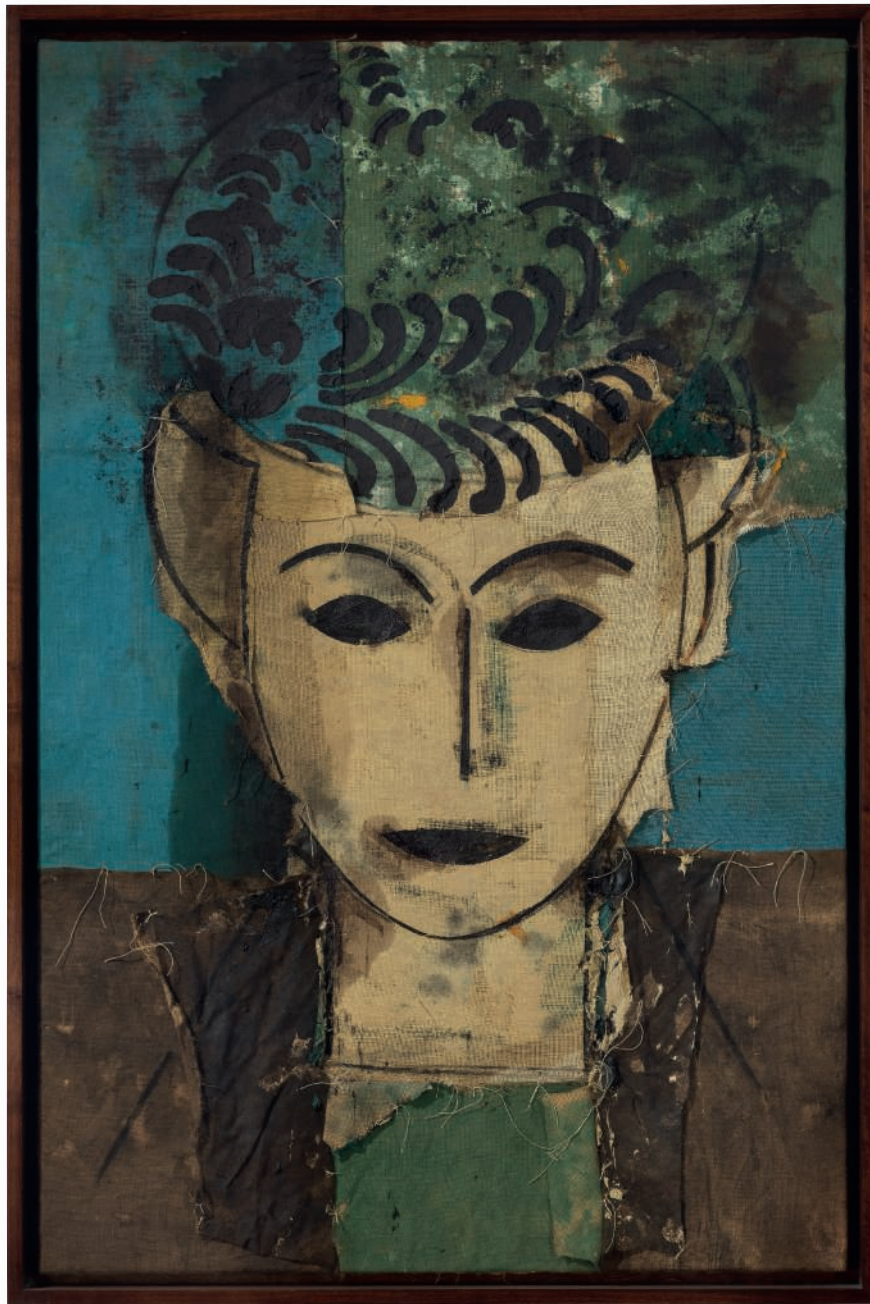
Executed in 2002. This work is unique.

\$60,000-80,000

PROVENANCE:

Marlborough Gallery, New York

Acquired from the above by the present owner



924

MANOLO VALDÉS (B. 1942)

Retrato con adornos en el sombrero

signed, titled and dated 'VALDES Retrato con adornos en el sombrero 1997'
(on the reverse)

oil, burlap collage and twine on burlap
78½ x 52 in. (199.4 x 132.1 cm.)

Executed in 1997.

\$150,000-200,000

PROVENANCE:

Marlborough Gallery, New York
Acquired from the above by the present owner, 1998

EXHIBITED:

New York, Marlborough Gallery, *Manolo Valdés: Recent Paintings*, February
1998, p. 71, no. 24 (illustrated).



925

JOAN SEMMEL (B. 1932)

Central X

signed and dated 'Joan Semmel '77' (lower right)

oil on canvas

30¼ x 30 in. (76.8 x 76.2 cm.)

Painted in 1977.

\$25,000-35,000

PROVENANCE:

Lerner-Heller Gallery, New York

Private collection, East Hampton

Acquired from the above by the present owner



926

JENNY SAVILLE (B. 1970) & GLEN LUCHFORD (B. 1968)

Closed Contact #1

signed, titled and numbered 'Jenny Saville Glen Luchford Closed Contact #1
2/6' (on the reverse)

chromogenic print mounted in Plexiglas box

72 x 71½ x 6⅞ in. (182.9 x 181.6 x 17.5 cm.)

Executed in 1995-1996. This work is number two from an edition of six.

\$12,000-18,000

PROVENANCE:

Gagosian Gallery, Los Angeles

Acquired from the above by the present owner

EXHIBITED:

Los Angeles, Gagosian Gallery, *Jenny Saville & Glen Luchford: Closed Contact*,
January-February 2002, n.p. (illustrated).

927

TAKASHI MURAKAMI (B. 1962)

Ensō: Blood and Bones

signed and dated 'Takashi 2015' (on the overlap)

acrylic on canvas

55½ x 47¼ in. (141 x 120 cm.)

Painted in 2015.

\$250,000-350,000

PROVENANCE:

Perrotin, New York

Acquired from the above by the present owner

EXHIBITED:

Tokyo, Kaikai Kiki Gallery, *Takashi Murakami: Ensō*, October-November 2015.



Philippe de Champaigne, *Vanitas Still Life with a Tulip, Skull and Hour-Glass*, circa 17th. Musée de Tesse, Le Mans. Photo: Erich Lessing / Art Resource, New York.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

928

JEFF ELROD (B. 1966)

Eject Atmosphere

signed and dated 'Jeff Elrod 2014' (on the overlap)

UV ink and tape on canvas

77 x 58 in. (195.6 x 147.3 cm.)

Executed in 2014.

\$70,000-90,000

PROVENANCE:

Luhring Augustine, New York

Acquired from the above by the present owner

EXHIBITED:

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





929

CORY ARCANGEL (B. 1978)

Photoshop CS: 60 by 60 inches, 300 DPI, RGB, square pixels, default gradient "Foreground to Background," mousedown y=6960 x=10440, mouseup y=4005 x=75; default gradient "Transparent Stripes" (turn transparency on), mousedown y=2650 x=15450, mouseup y=6840

chromogenic print face-mounted to acrylic
60 x 60 in. (152.4 x 152.4 cm.)
Executed in 2012.

\$80,000-120,000

PROVENANCE:

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



930

AI WEIWEI (B. 1957)

Marble Chair

marble

46½ x 22 x 17½ in. (118.1 x 55.9 x 43.5 cm.)

Executed in 2008. This work is unique, and is accompanied by a certificate of authenticity signed by the artist.

\$80,000-120,000

PROVENANCE:

Lisson Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

E. Forster and H.U. Obrist, eds., *Ai Weiwei. Ways Beyonds Art*, London, 2009, pp. 50-51 (another example illustrated).



931

ALEX ISRAEL (B. 1982)

Untitled (Flat)

signed and dated 'Alex Israel '13' (on the reverse)
acrylic and stucco on wood and aluminum frame
47½ x 30 x 2⅞ in. (120.7 x 76.2 x 7.3 cm.)
Executed in 2013.

\$40,000-60,000

PROVENANCE:

Reena Spaulings Fine Art, New York
Acquired from the above by the present owner



932

JOSH SMITH (B. 1976)

Untitled

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

oil on panel

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

Painted in 2013.

\$50,000-70,000

PROVENANCE:

Luhring Augustine, New York

Acquired from the above by the present owner

EXHIBITED:

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



933

GEORGE CONDO (B. 1957)

Untitled

signed and dated 'Condo 2014' (upper left)

charcoal on paper

17 x 11 in. (43.2 x 27.9 cm.)

Executed in 2014.

\$30,000-50,000

PROVENANCE:

Acquired directly from the artist by the present owner



934

ROBERT GOBER (B. 1954)

Untitled

signed and dated 'Gober 84' (on the reverse)

graphite on paper

10 $\frac{3}{8}$ x 8 $\frac{1}{4}$ in. (26.4 x 21 cm.)

Drawn in 1984.

\$30,000-40,000

PROVENANCE:

Paula Cooper Gallery, New York

Private Collection, Bayside, Wisconsin

Luhring Augustine, New York

Private collection

Acquired from the above by the present owner

LITERATURE:

T. Vischer, ed., *Robert Gober: Sculptures and Installations 1979-2007*, Basel, 2007, p. 90 (illustrated).



935

DANH VO (B.1975)

60°W

gold leaf on cardboard
34 $\frac{3}{8}$ x 62 $\frac{1}{4}$ in. (88 x 158 cm.)
Executed in 2011.

\$120,000-180,000

PROVENANCE:

Galerie Isabella Bortolozzi, Berlin
Acquired from the above by the present owner

936

URS FISCHER (B. 1973)

Sunset

signed and dated 'Urs Fischer 2016' (on the reverse)
aluminum panel, epoxy, reinforced polyurethane foam, acrylic primer, gesso,
acrylic ink, acrylic silkscreen medium, acrylic paint and colored pencil
88 x 66½ in. (223.5 x 168.9 cm.)
Executed in 2016.

\$350,000-550,000

PROVENANCE:

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

EXHIBITED:

San Francisco, Gagosian Gallery, *Urs Fischer: Mind Moves*, October-December
2016.

*[T]he way I see it, my paintings are more like sculptures. I see them as
objects on the wall that have a particular surface. The paint applied is
just one possible layer*

— Urs Fischer



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

937

STERLING RUBY (B. 1972)

SP51

signed with the artist's initials, titled and dated "SP51' S.R. 08' (on the reverse)
acrylic and spray enamel on canvas
100 x 144 in. (254 x 365.7 cm.)
Painted in 2008.

\$300,000-500,000

PROVENANCE:

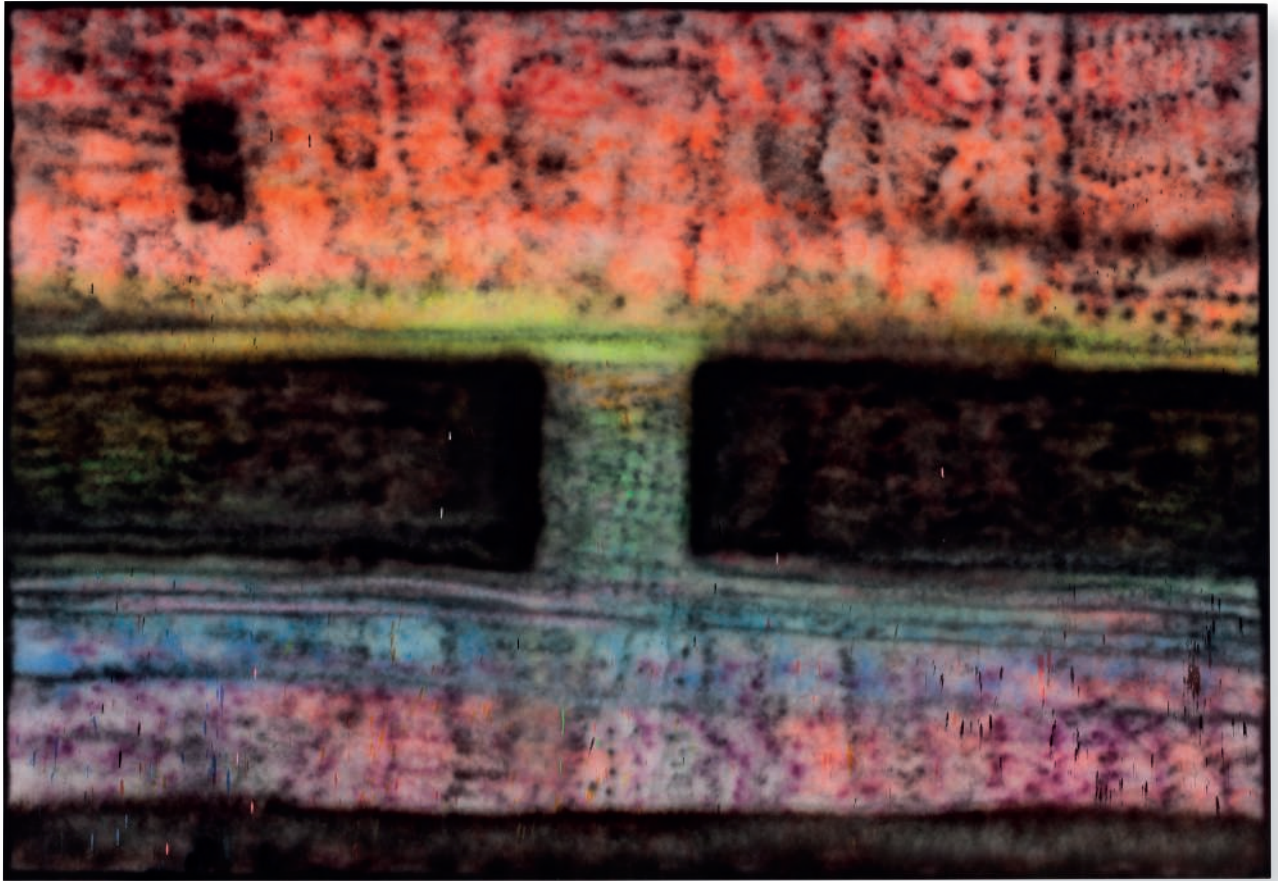
Sprüth Magers, London
Private collection, United States
Private collection
Anon. sale; Christie's, New York, 12 May 2014, lot 33
Acquired at the above sale by the present owner

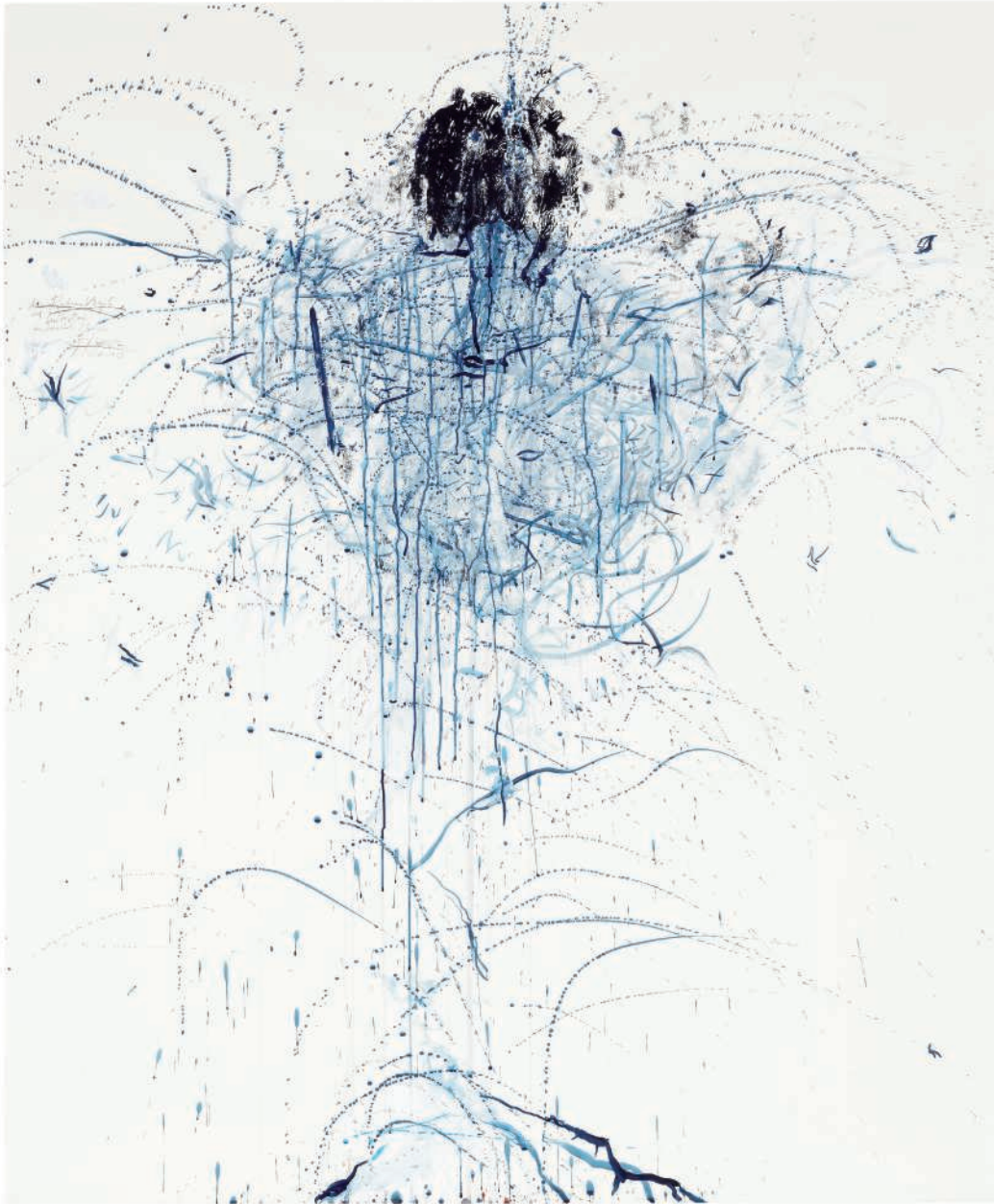
EXHIBITED:

London, Sprüth Magers, *Sterling Ruby: Spectrum Ripper*, October-November
2008.

*I like to think about art as being similar to poetry: it can't be proven.
It just exists and there's an aura about it that people get or don't get.
Beauty has to do a lot with that.*

— Sterling Ruby





PROPERTY FROM A PRIVATE MIDWEST COLLECTION

938

REBECCA HORN (B. 1944)

Der Untertan

signed, inscribed, titled and dated 'Die Raben vögel der Untertan von Heinrich Mann R. Horn 30.8.2013' (upper left)

acrylic on paper

71 $\frac{3}{4}$ x 59 in. (181.3 x 149.9 cm.)

Painted in 2013.

\$30,000-50,000

PROVENANCE:

Sean Kelly Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Sean Kelly Gallery, *Rebecca Horn: The Vertebrae Oracle*, May-June 2014.



PROPERTY FROM A PROMINENT PRIVATE COLLECTION

939

PAMELA ROSENKRANZ (B. 1979)

Drinking Water (One Soft Treatment)

signed 'Pamela Rosenkranz' (on a paper label affixed to the backing board)

acrylic on rayon

80 x 53 in. (203.2 x 134.6 cm.)

Painted in 2013.

\$25,000-35,000

PROVENANCE:

Miguel Abreu Gallery, New York

Acquired from the above by the present owner

940

PAT STEIR (B. 1938)

Waterfall in a Japanese Garden

oil on canvas

84 x 60½ in. (213.4 x 152.7 cm.)

Painted in 1989.

\$200,000-300,000

PROVENANCE:

Robert Miller Gallery, New York

Acquired from the above by the present owner, 1990

EXHIBITED:

Dallas Museum of Art, November 1993-June 1995 (on extended loan).



Katsushika Hokusai, *Yoro Waterfall, Mino Province*,
from the Series 'A Journey to the Waterfalls of all the
Provinces'.



941

RUDOLF STINGEL (B. 1956)

Untitled

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

oil and enamel on canvas

15 x 24 $\frac{7}{8}$ in. (38.1 x 63.2 cm.)

Executed in 2007.

\$90,000-120,000

PROVENANCE:

Sadie Coles HQ, London

Acquired from the above by the present owner



942

RICHARD PRINCE (B. 1949)

Untitled

signed and dated 'R Prince 1990' (on the overlap)

acrylic and silkscreen ink on two joined canvases

68 x 48 in. (172.6 x 122 cm.)

Executed in 1990.

\$350,000-550,000

PROVENANCE:

Barbara Gladstone Gallery, New York

Private collection, Los Angeles

...with his repertoire of found jokes, Prince is not appropriating a particular cultural ethos, but rather keying into an antiheroic mentality that suits the overall tenor of his practice....By separating a cartoon from its caption and adding a non sequitur of a joke, Prince creates strange, hybrid emblems that offer mutable narratives....Through this deliberate confusion of discursive systems, Prince brings to the surface the hostility, fear and shame fueling much American humor.

(N. Spector, "Nowhere Man," *Richard Prince: Spiritual America*, exh. cat., Solomon R. Guggenheim Museum, New York, 2007, p. 37).

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

943

DAN COLEN (B. 1979)

OH BOY

signed, titled and dated "'OH BOY" Dan Colen 2011' (on the overlap)

enamel on canvas

85 x 79 in. (215.9 x 200.7 cm.)

Painted in 2011.

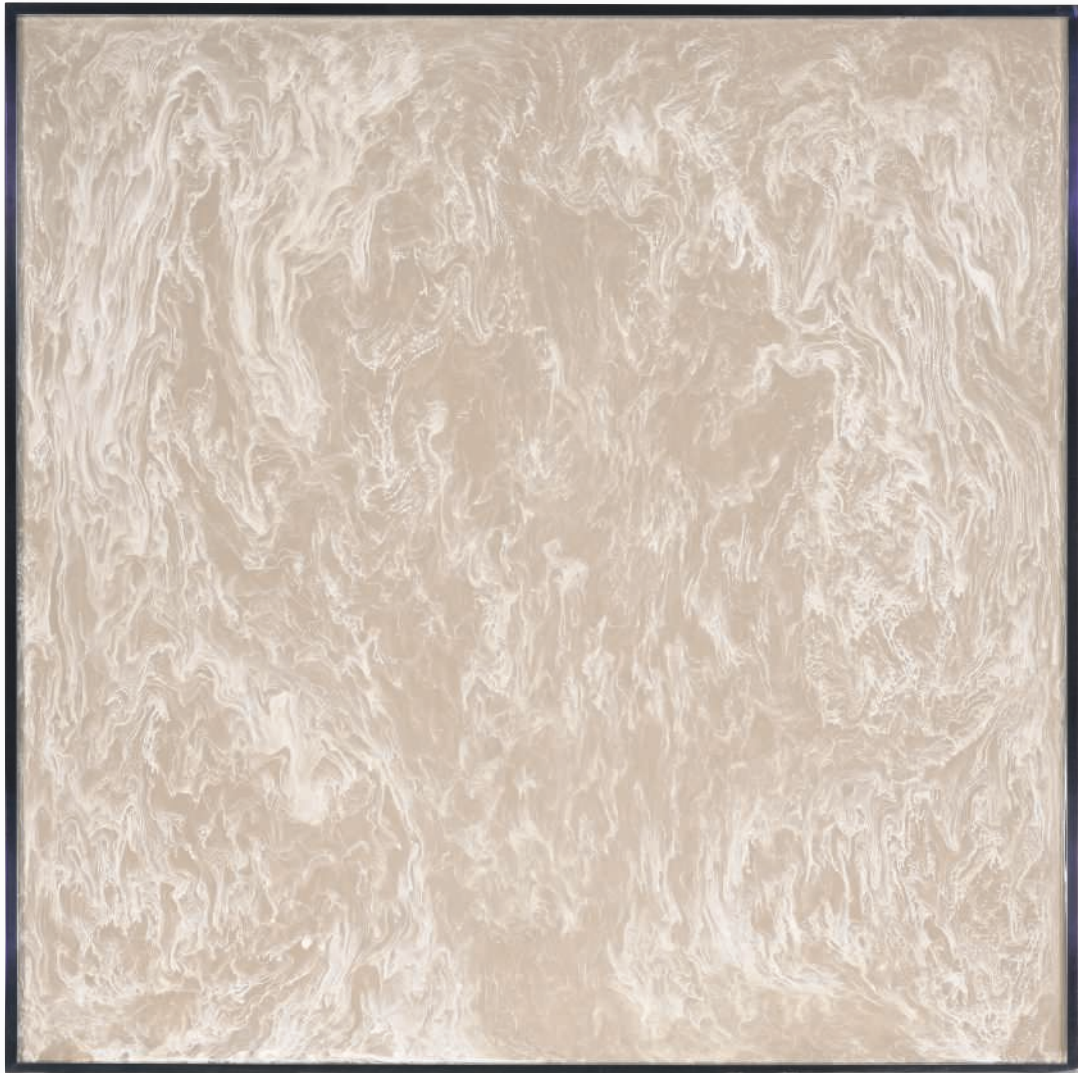
\$40,000-60,000

PROVENANCE:

Massimo de Carlo, Milan

Acquired from the above by the present owner





944

STERLING RUBY (B. 1972)

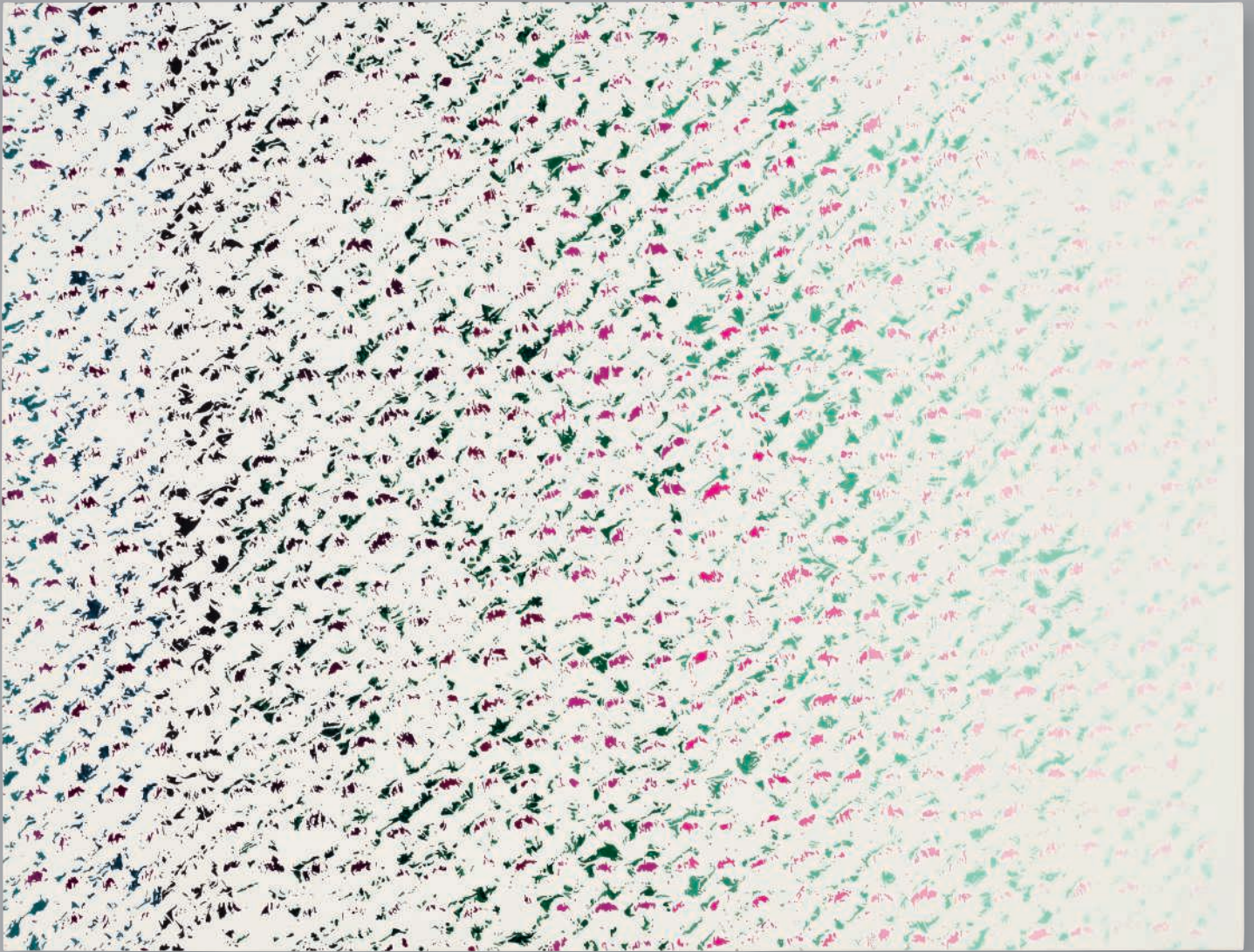
Alabaster SRO9-3

acrylic on board, in artist's frame
52¼ x 52¼ in. (132.7 x 132.7 cm.)
Executed in 2009.

\$40,000-60,000

PROVENANCE:

Pace Gallery, New York
Private collection, United States



945

CHEYNEY THOMPSON (B. 1975)

Chronochrome IV

signed 'Cheyney Thompson' (on the overlap)

oil on canvas

27½ x 36 in. (69.9 x 91.4 cm.)

Painted in 2009.

\$50,000-70,000

PROVENANCE:

Andrew Kreps Gallery, New York

Acquired from the above by the present owner, 2009

946

CHEYNEY THOMPSON (B. 1975)

Chronochrome V

signed 'Cheyney Thompson' (on the overlap)

oil on canvas

27½ x 2½ in. (69.9 x 5.4 cm.)

Painted in 2009.

\$20,000-30,000

PROVENANCE:

Andrew Kreps Gallery, New York

Acquired from the above by the present owner, 2009





947

LOUISE LAWLER (B. 1947)

Keeping to Yourself

signed, numbered and dated 'Louise Lawler 3/5 2007/08' (on the reverse)
Cibachrome print face mounted to Plexiglas on museum box
36½ x 30 in. (92.7 x 76.2 cm.)
Executed in 2007-2008. This work is number three from an edition of five.

\$20,000-30,000

PROVENANCE:

Metro Pictures, New York
Sprüth Magers, Berlin
Acquired from the above by the present owner

EXHIBITED:

New York, Metro Pictures, *Louise Lawler: Sucked In, Blown Out, Obviously Indebted or One Foot in Front of the Other*, May-June 2008 (another example exhibited).
New York, Flag Art Foundation, *Wall Rockets: Contemporary Artists and Ed Ruscha*, October 2008-April 2009, p. 55 (another example illustrated and exhibited).
Berlin, Sprüth Magers, *Taking Place*, September-November 2009.



PROPERTY FROM A PROMINENT PRIVATE COLLECTION

948

PETER FISCHLI (B. 1952) & DAVID WEISS (1946-2012)

SAS und Swiss Air, NY (SAS and Swiss Air, NY)

Cibachrome print flush-mounted on board
image: 47 x 70¾ in. (119.4 x 179.6 cm.)

Executed in 1988-1989. This work is number three from an edition of six.

\$20,000-30,000

PROVENANCE:

Galerie Monika Sprüth, Cologne

Lambert Art Collection, Geneva

Galerie Eva Presenhuber, Zurich

Peder Lund, Oslo

Private collection, Oslo

Anon. sale; Christie's, London, 19 October 2013, lot 397

Private collection, Stockholm

Acquired from the above by the present owner

EXHIBITED:

London, Tate Modern; Paris, Musée d'Art Moderne de la Ville de Paris; Kunsthaus Zurich and Hamburg, Deichtorhallen, *Fischli Weiss: Fleurs & Questions*, October 2006-August 2008, p. 36 (another example exhibited and illustrated).

Oslo, Peter Lund, *Fischli + Weiss: Airports*, September-October 2010.

LITERATURE:

P. Fischli and D. Weiss, *Peter Fischli David Weiss: Airports*, Zurich, 1990, n.p. (another example illustrated).

W. König, ed., *Peter Fischli David Weiss Sichtbare Welt*, Cologne, 2003, n.p. (another example illustrated).

949

JOHN ARMLEDER (B. 1948)

Untitled (Splash)

signed and dated 'John Armleder 2002' (on the overlap)

spray acrylic on canvas

110 $\frac{3}{8}$ x 75 $\frac{1}{4}$ in. (280.4 x 191.1 cm.)

Painted in 2002.

\$40,000-60,000

PROVENANCE:

Galerie Susanna Kulli, St. Gallen, Switzerland

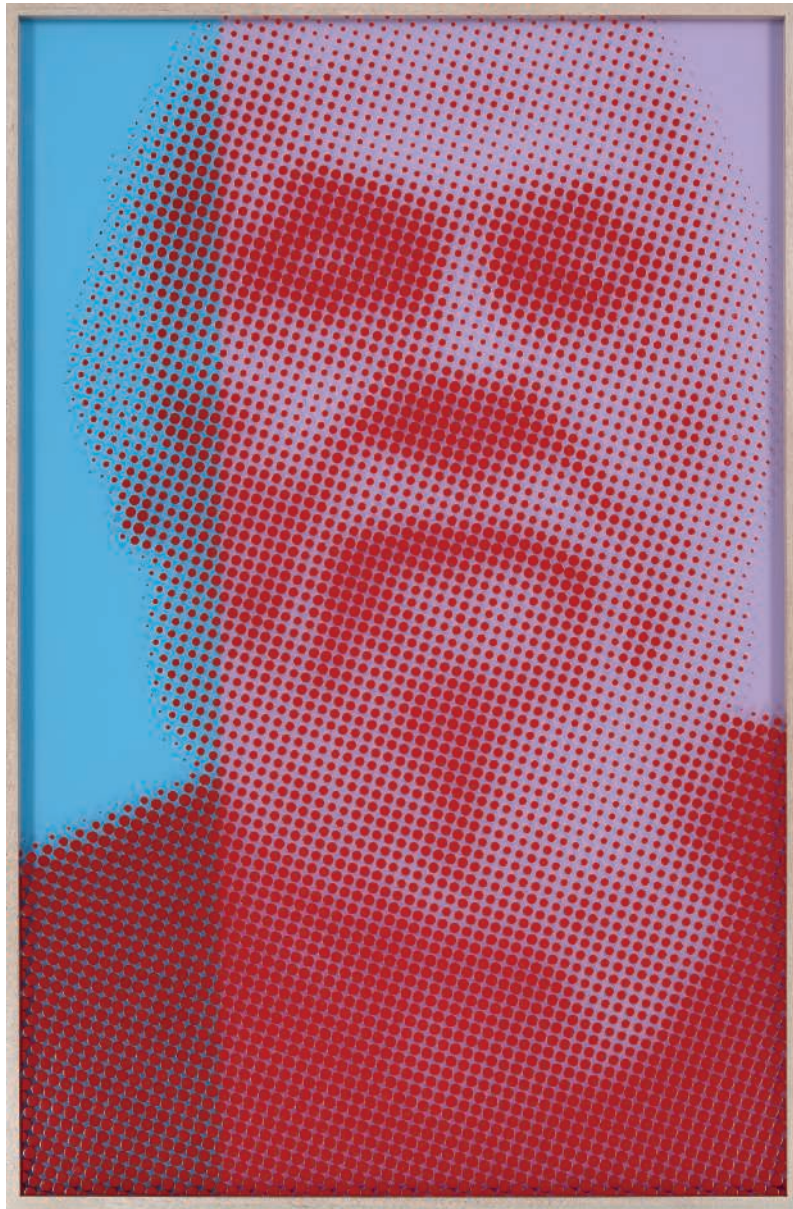
Private collection

EXHIBITED:

London, Dairy Art Centre, *John M Armleder: Quicksand*, April-August 2013.

New York, Nahmad Contemporary, *John Armleder*, September-November 2013.





950

PAUL RUSCONI (B. 1954)

John Baldessari

nail enamel and acrylic on Plexiglas, in artist's frame

47 $\frac{1}{8}$ x 31 $\frac{1}{8}$ in. (119.7 x 79.1 cm.)

Executed in 2015.

\$3,000-5,000

PROVENANCE:

Private collection, Los Angeles

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (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 Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- (a) refuse any bid;
 - (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - (c) withdraw any **lot**;
 - (d) divide any **lot** or combine any two or more **lots**;
 - (e) reopen or continue the bidding even after the hammer has fallen; and
 - (f) in the case of error or dispute 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**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.

- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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 remain 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, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe 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

- (a) 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**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) 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.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(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:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.
authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom 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.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◊

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

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**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

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

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.

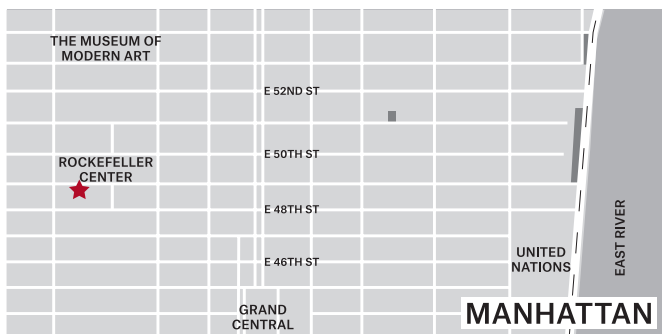
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

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
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The Collection of Dorothy and Richard Sherwood
RICHARD DIEBENKORN (1922-1993)
Berkeley #32
oil on canvas
59 x 57 in. (149.9 x 144.8 cm.)
Painted in 1955.
\$6,000,000-8,000,000

**POST-WAR AND CONTEMPORARY ART
EVENING SALE**

New York, 15 May 2019

VIEWING

4-15 May 2019
20 Rockefeller Plaza
New York, NY 10020

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A. R. PENCK (1939-2017)

Untitled

acrylic on canvas

56 x 56¼in. (142.5 x 144cm.)

Painted in 1981-1982

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London, 26 June 2019

VIEWING

21-25 June 2019

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ROBERTO OBREGÓN (1946-2003)

SDC

each numbered (on the recto), titled 'SDC' and numbered again (on the verso)

cut rubber

16 elements:

largest measuring 17 x 24 in. (43.2 x 60.9 cm.)

smallest measuring 13 5/8 x 14 1/4 in. (34.6 x 36.2 cm.)

dimensions variable when installed

Executed circa 1995. 16 in one lot.

\$70,000-90,000

LATIN AMERICAN ART

New York, 22-23 May 2019

VIEWING

18-22 May 2019

20 Rockefeller Plaza

New York, NY 10020

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JIA AILI (CHINA, B. 1979)
The Wasteland
267 x 200 cm. (105 1/8 x 78 3/4 in.)
Painted in 2007
HK\$8,000,000-10,000,000
US\$1,100,000-1,300,000

ICONOCLAST

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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PABLO PICASSO (1881-1973)
Nu couché et musicien
signed 'Picasso' (lower left); dated and numbered '24.3.67. I' (on the reverse)
and dated again '24.3.67.' (on the stretcher)
oil and Ripolin on canvas
19 5/8 x 24 1/8 in. (50 x 61.1 cm.)
Painted on 24 March 1967
\$1,000,000-1,500,000

**IMPRESSIONIST AND MODERN ART
DAY SALE**

New York, 14 May 2019

VIEWING

4-13 May 2019
20 Rockefeller Plaza
New York, NY 10020

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LEONARD COHEN (1934-2016)
A selection of letters and photos from the sale.

**WRITE ME AND TELL ME YOUR HEART:
LEONARD COHEN'S LETTERS TO MARIANNE**

Online Only, 5-13 June 2019

VIEWING

7-11 June 2019
20 Rockefeller Plaza
New York, NY 10020

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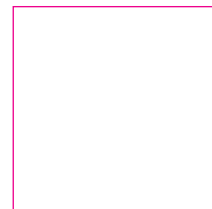
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