

# POST-WAR TO PRESENT



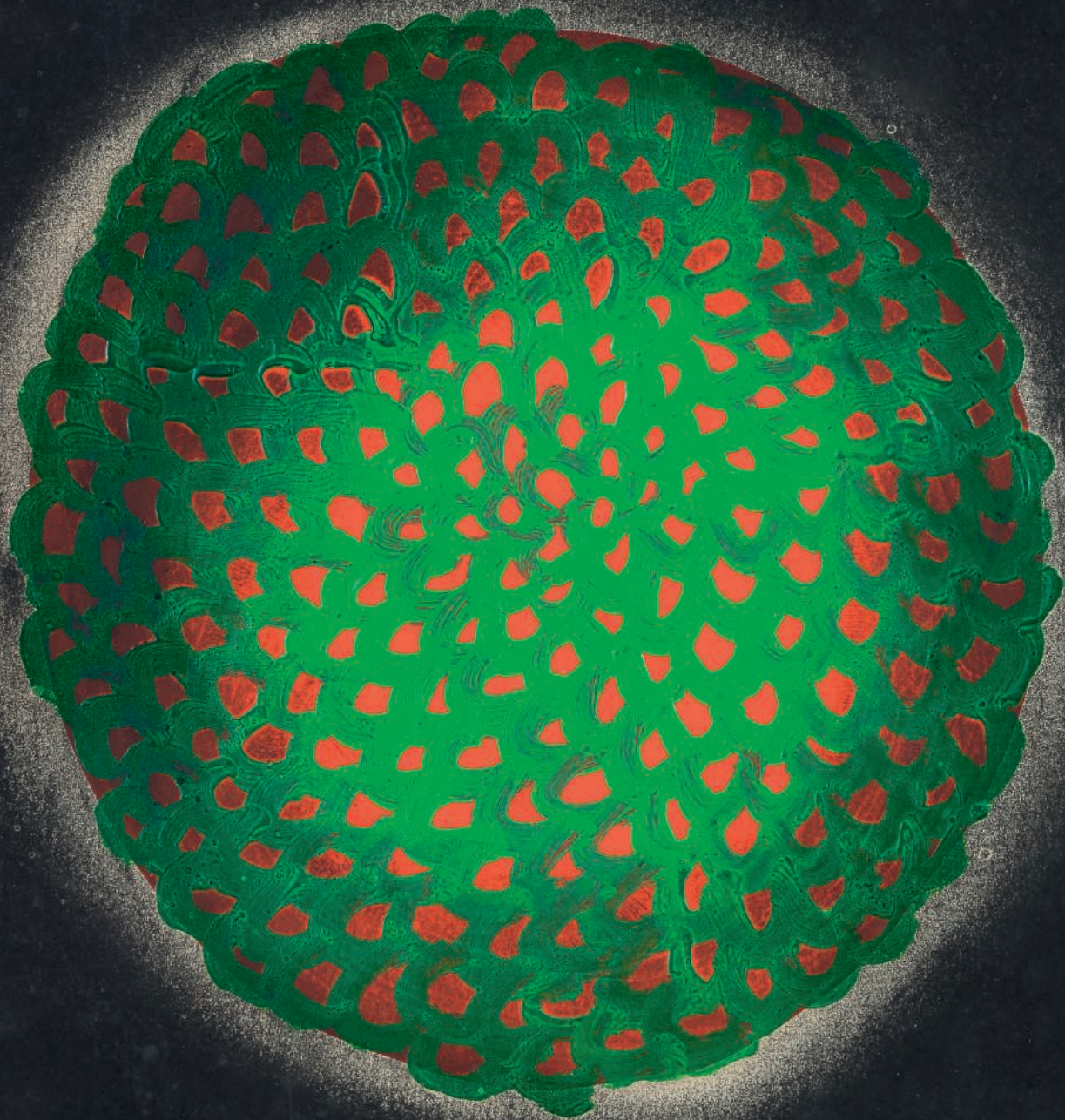
CHRISTIE'S













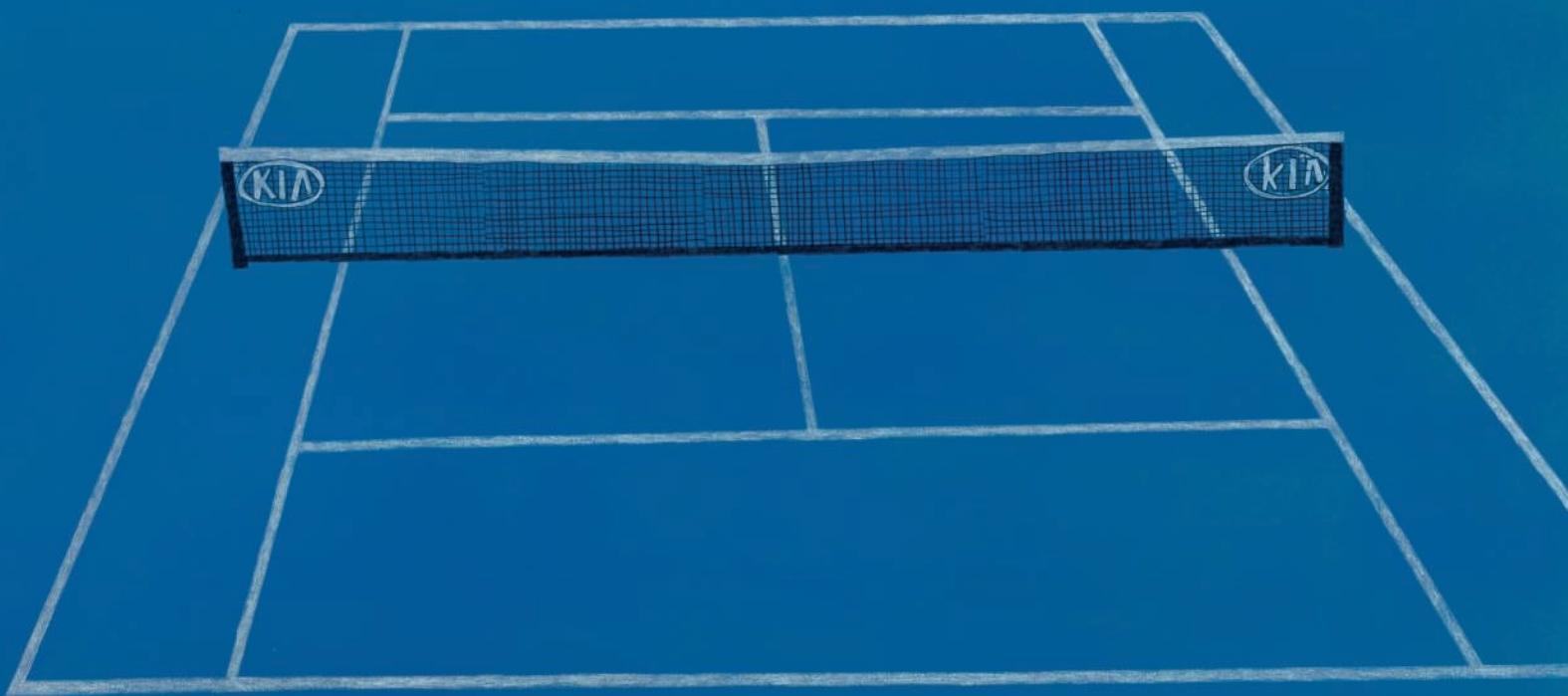




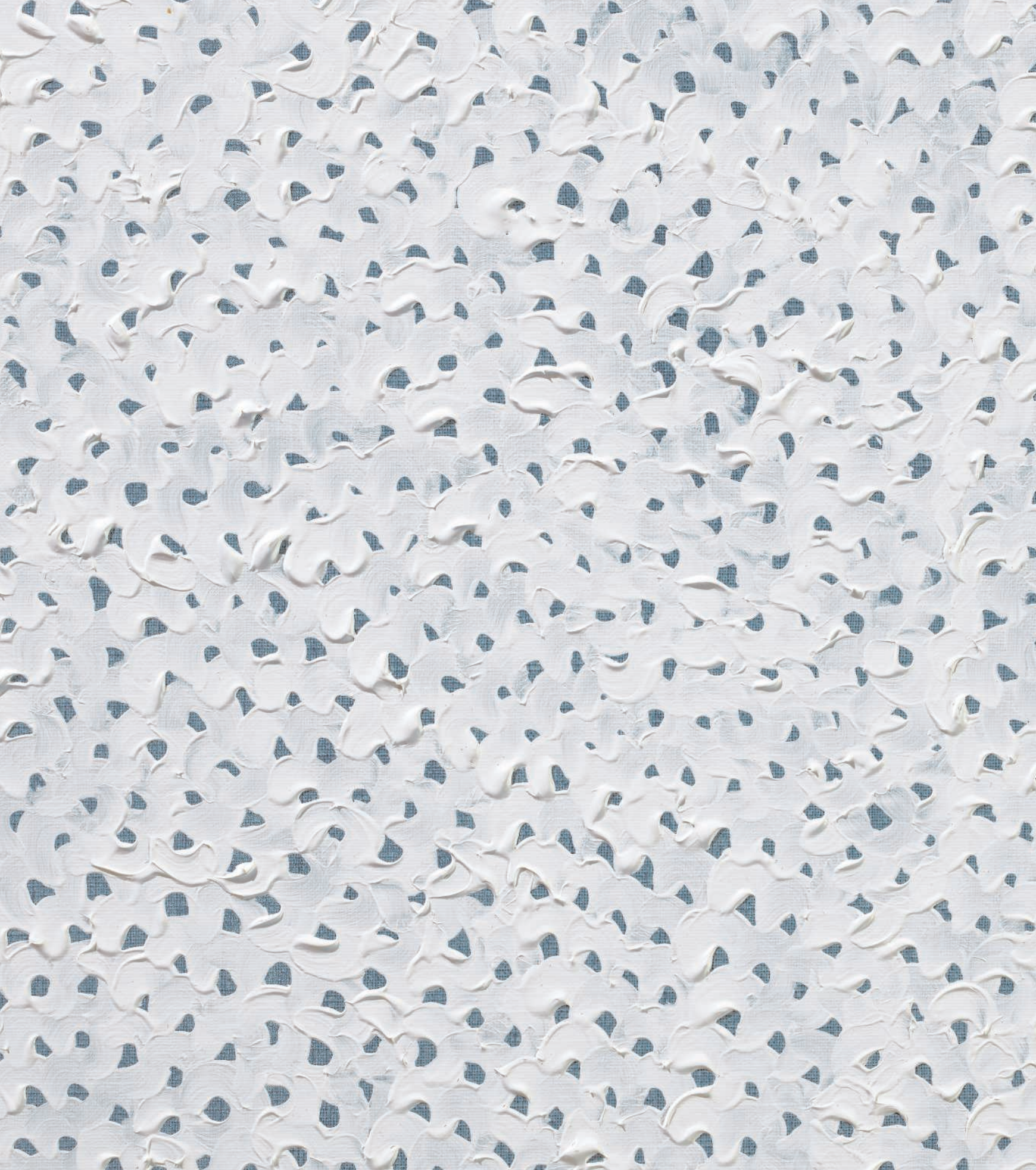




MELBOURNE



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# POST-WAR TO PRESENT

FRIDAY 27 SEPTEMBER 2019

## PROPERTIES FROM

The Clarke Collection  
Art For Access At Bennington College  
Property From The Collection Of Frederieke Sanders Taylor  
The Michael Scharf Family Collection.  
The Robert B. And Beatrice C. Mayer Family Collection  
Property From The Nancy Drysdale Collection  
The Collection Of Terry Allen Kramer  
Property From The Collection Of Marcella And Max Kahn  
Property From The Collection Of Neil And Sharon Norry  
Property From The Estate Of Robert Indiana  
Isamu Noguchi: Modern Japanese Ceramic Practice  
Ab-Ex On 9Th St.: Property From An Important Private Collection

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## AUCTION

Friday 27 September 2019

The Clarke Collection at 10.00am (Lots 1-35)

Session I at 10.30am (Lots 101-236)

Session II at 2.00pm (Lots 301-453)

20 Rockefeller Plaza

New York, NY 10020

## VIEWING

Saturday	21 September	10.00 am - 5.00 pm
Sunday	22 September	1.00 pm - 5.00 pm
Monday	23 September	10.00 am - 5.00 pm
Tuesday	24 September	10.00 am - 5.00 pm
Wednesday	25 September	10.00 am - 5.00 pm
Thursday	26 September	10.00 am - 5.00 pm

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## AUCTION LICENSE

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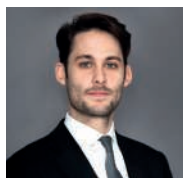
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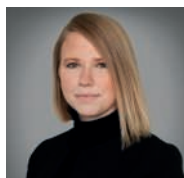
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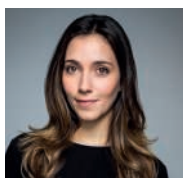
# POST-WAR & CONTEMPORARY ART AMERICAS



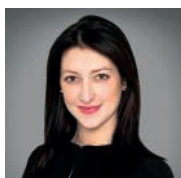
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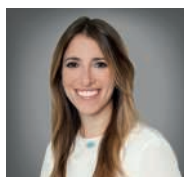
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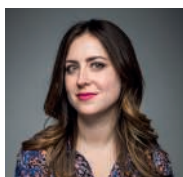
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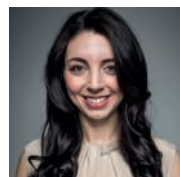
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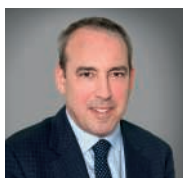
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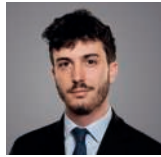
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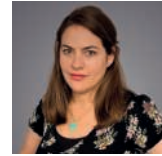
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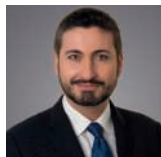
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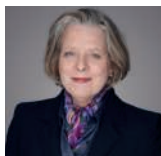
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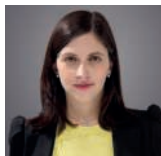
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9/10/18

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Yoshimoto Nara, *Fuck!*, 1999. © Yoshitomo Nara.

Inside Front Cover:  
LOT 311  
Harold Ancart, *Untitled*, 2016 (detail). © 2019 Artists Rights Society (ARS), New York / SABAM, Brussels

Frontispiece One:  
LOT 129  
Helen Frankenthaler, *Cave Memory*, 1959 (detail). © 2019 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York

Frontispiece Two:  
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Yayoi Kusama, *Standing in the Women's World*, 2012 (detail). © Yayoi Kusama. Courtesy of David Zwirner, New York; Ota Fine Arts, Tokyo / Singapore / Shanghai; Victoria Miro, London / Venice; YAYOI KUSAMA Inc.

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Yayoi Kusama, *SUN* (116), 1953 (detail). © Yayoi Kusama. Courtesy of David Zwirner, New York; Ota Fine Arts, Tokyo / Singapore / Shanghai; Victoria Miro, London / Venice; YAYOI KUSAMA Inc.

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Andy Warhol, *Flowers*, 1964 (detail). © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York

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**T H I R T Y F I V E**

**W O R K S B Y**

**E D R U S C H A**

**THE CLARKE COLLECTION 27 SEPTEMBER 2019 | NEW YORK**



*For me, drawing is understanding—it is the start of something. And like Paul Klee said, “I take a line for a walk.” Even something as complex as the Salesforce Tower or Reagan National Airport starts with a simple outline—so I guess I’ve developed an interest, maybe an obsession, with how artists develop lines in their compositions. I don’t think anyone comes close to what Ed has done in this respect. His sense of control, of simplicity in the sinuous curves of the gunpowder drawings. And in the Standard Stations, the sign is the building and the building is the sign. In 1966, that was a radically new way of thinking about architecture. And if I venerate his work, I know that Ed has a keen eye for architecture. One look at his early work will tell you that.*

  
**FRED CLARKE**

**THE  
CLARKE  
COLLECTION  
IS AN  
IMPORTANT  
GROUP  
OF**

**WORKS** by artists who share a remarkable vision.

Established by the renowned architect Fred Clarke and his wife Laura Weir Clarke, these works on paper, editions, and artist books defy convention and challenge the traditional boundaries of art. The couple began collecting in the mid-1970s, and soon found themselves gravitating towards artists who were interested in exploring the use of different materials, and immersion in the meticulous and demanding nature of the creative process.

The couple's holdings of works by Ed Ruscha comprises by far the largest grouping within the collection, including unique works on paper, lithographs, and a collection of first edition artist books. The L.A. based artist is paramount amongst his peers for his investigative use of different and unfamiliar media. Gunpowder, egg whites, chewing tobacco, fruit juices (including rhubarb, blueberry, and cherry), and, even blood, have all been used by the artist in his unceasing quest to explore the true nature of art.

“I wanted to expand my ideas about materials and the value that they have...” Ruscha once said. “I used backgrounds of taffeta, silk, rayon and those kind of materials, and painted on these materials with a brush” (E. Ruscha, quoted by R. Marshall, *Ed Ruscha*, London, 2003, p. 160). The Clarke's interest in Ruscha began when they acquired *Electrical*, 1972, an important gunpowder drawing and the first of the artist's works to enter their collection; *3 Forks*, 1967, another significant work, is the earliest of Ruscha's unique works in the collection. From these works on paper, the grouping deepened to include most of the artist's evolution of ideas including single words, phrases, and ribbon drawings, in addition to works that encompass a variety of media, including graphite, pastel, and gunpowder.

Fred and Laura's passion for singular ideas, process, and materials, combined with their unfailing eye for quality, led to a remarkable grouping that defies traditional categorization. It is a collection that celebrates the process of creativity and the continuous creativity of the 20th century art historical canon extending into the 21st century.





**1**  
**ED RUSCHA**

*I Was Gaspig for Contact*

signed and dated 'Edward Ruscha 1976' (on the reverse)

pastel on paper

22 ¾ x 28 ¾ in. (57.8 x 73 cm.)

Executed in 1976.

\$400,000-600,000



**2**  
**ED RUSCHA**

*Hollywood*

screenprint in colors, on laid paper, 1968, signed and dated in pencil, numbered 57/100 (there were also two artist's proofs), published by the artist

Image: 12 ½ x 40 ¾ in. (32 x 104 cm.)

Sheet: 17 ¾ x 44 ¾ in. (44 x 113 cm.)

\$80,000-120,000



**3**  
**ED RUSCHA**

*Wavy Robot*

signed and dated 'Edward Ruscha 1975' (on the reverse)

gunpowder on paper

21 ¾ x 28 ¾ in. (55.2 x 73 cm.)

Executed in 1975.

\$400,000-600,000



**4**  
**ED RUSCHA**

*Eye*

lithograph in blue, on Arches paper, 1969, signed and dated in pencil, numbered 5/20 (there were also three artist's proofs), published by Tamarind Lithography

Workshop, Los Angeles, with their blindstamp

Sheet: 17 x 24 in. (43 x 61 cm.)

\$6,000-8,000



**5**  
**ED RUSCHA**

*Mint*

lithograph in colors, on J. Green paper, 1969, signed and dated in pencil, numbered 8/20 (there were also three artist's proofs), published by Tamarind Lithography

Workshop, Los Angeles, with their blindstamp

Sheet: 17 x 24 in. (43 x 61 cm.)

\$12,000-18,000



**6**  
**ED RUSCHA**

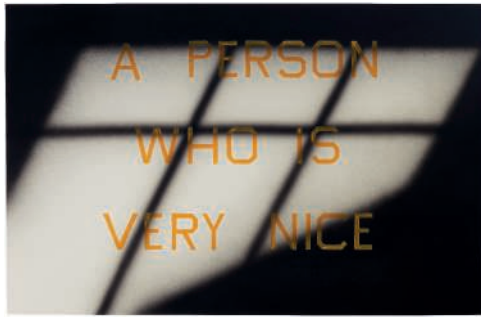
*Rodeo*

lithograph in brown and black, on Arches paper, 1969, signed and dated in pencil, numbered 5/20 (there were also three artist's proofs), published by Tamarind

Lithography Workshop, Los Angeles, with their blindstamp

Sheet: 17 x 24 in. (43 x 61 cm.)

\$5,000-7,000



**7**  
**ED RUSCHA**  
*A Person Who Is Very Nice*

signed and dated 'Ed Ruscha 1988' (lower right)  
acrylic on paper  
40 1/8 x 60 1/8 in. (101.9 x 152.7 cm.)  
Executed in 1988.  
\$500,000-700,000



**8**  
**ED RUSCHA**  
*3 Forks*

signed, inscribed and dated 'E. Ruscha 1967 gp' (lower left)  
gunpowder on paper  
14 1/4 x 22 3/4 in. (36.2 x 57.8 cm.)  
Executed in 1967.  
\$400,000-600,000



**9**  
**ED RUSCHA**  
*Palm*

signed and dated 'E. Ruscha 1970' (lower left)  
gunpowder and pastel on paper  
11 5/8 x 29 in. (29.5 x 73.7 cm.)  
Executed in 1970.  
\$400,000-600,000



**10**  
**ED RUSCHA**  
*Evil*

screenprint in colors, on wood-grain veneer paper, 1973,  
signed and dated in pencil and numbered 17/30 on the  
reverse (there were also four artist's proofs), published by  
Cirrus Editions, Los Angeles, with their blindstamp  
Sheet: 19 3/4 x 29 1/2 in. (50 x 75 cm.)  
\$18,000-25,000



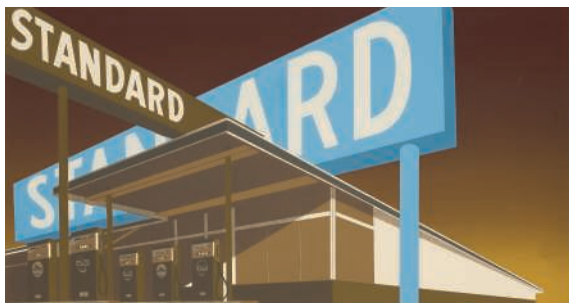
**11**  
**ED RUSCHA**  
*Sin*

lithograph in colors, on Arches paper, 1969, signed and  
dated in pencil, numbered 7/20 (there were also three  
artist's proofs), published by Tamarind Lithography  
Workshop, Los Angeles, with their blindstamp  
Image: 7 1/4 x 9 1/4 in. (18 x 24 cm.)  
Sheet: 14 x 15 1/2 in. (36 x 39 cm.)  
\$12,000-18,000



**12**  
**ED RUSCHA**  
*Sin*

screenprint in colors, on Louvain Opaque Cover paper,  
1970, signed and dated in pencil, numbered 92/100  
(Engberg calls for an edition of 150, there were also five  
artist's proofs), published by Cirrus Editions, Los Angeles,  
with their blindstamp  
Image: 13 x 21 1/2 in. (33 x 55 cm.)  
Sheet: 19 x 26 1/2 in. (48 x 67 cm.)  
\$8,000-12,000



**13**  
**ED RUSCHA**  
*Double Standard*

screenprint in colors, on wove paper, 1969, signed by the artist in collaboration with Mason Williams in pencil, numbered 38/40 (there was also one artist's proof), published by the artist, Los Angeles, California  
Image: 19½ x 36¾ in. (50 x 94 cm.)  
Sheet: 25¾ x 40 in. (65 x 102 cm.)

\$200,000-300,000



**14**  
**ED RUSCHA**  
*Standard Station*

screenprint in colors, on commercial buff paper, 1966, signed and dated in pencil, numbered 41/50 (there were also two artist's proofs), published by Audrey Sabol, Villanova, Pennsylvania  
Image: 19½ x 36¾ in. (50 x 93 cm.)  
Sheet: 25¾ x 39¾ in. (65 x 101 cm.)

\$200,000-300,000



**15**  
**ED RUSCHA**  
*Mocha Standard*

screenprint in colors, on laid paper, 1969, signed and dated in pencil, numbered 97/100 (there were also three artist's proofs), published by the artist  
Image: 19½ x 37 in. (50 x 94 cm.)  
Sheet: 25¾ x 40 in. (65 x 102 cm.)

\$100,000-150,000



**16**  
**ED RUSCHA**  
*Cheese Mold Standard with Olive*

screenprint in colors, on laid paper, 1969, signed and dated in pencil, numbered 9/150 (there were also ten artist's proofs), published by the artist  
Image: 19½ x 36¾ in. (50 x 94 cm.)  
Sheet: 25¾ x 39¾ in. (65 x 101 cm.)

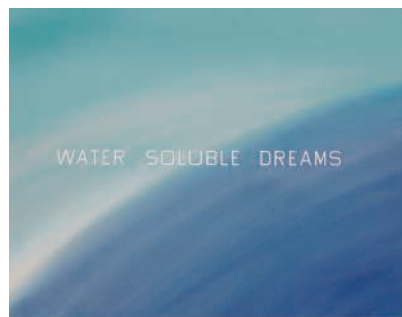
\$70,000-100,000



**17**  
**ED RUSCHA**  
*Year After Year*

signed and dated 'E. Ruscha 1973' (lower left)  
pastel on paper  
22 ½ x 28 ½ in. (57.2 x 72.4 cm.)  
Executed in 1973.

\$350,000-550,000



**18**  
**ED RUSCHA**  
*Water Soluble Dreams*

signed and dated 'Ed Ruscha 1984' (lower right)  
dry pigment on paper  
23 x 29 in. (58.4 x 73.7 cm.)  
Executed in 1984.

\$250,000-350,000





**19**  
**ED RUSCHA**  
*Carp*

lithograph in green, on Arches paper, 1969, signed and dated in pencil, numbered 16/20 (there were also three artist's proofs), published by Tamarind Lithography Workshop, Los Angeles, with their blindstamp  
Sheet: 17 x 24 in. (43 x 61 cm.)

\$8,000-12,000



**20**  
**ED RUSCHA**  
*Carp with Fly*

lithograph in colors, on Arches paper, 1969, signed and dated in pencil, numbered 7/20 (there were also three artist's proofs), published by Tamarind Lithography Workshop, Los Angeles, with their blindstamp  
Sheet: 17 x 24 in. (43 x 61 cm.)

\$10,000-15,000

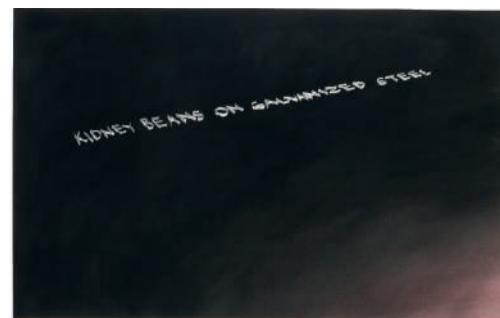


**21**  
**ED RUSCHA**  
*Electrical*

signed with the artist's initials and dated 'E.R. 1972' (lower left)

gunpowder on paper  
11 1/2 x 29 in. (29.2 x 73.7 cm.)  
Executed in 1972.

\$350,000-550,000



**22**  
**ED RUSCHA**  
*Kidney Beans on Galvanized Steel*

signed and dated 'Edward Ruscha 1974' (on the reverse)  
gunpowder and pastel on paper  
14 x 22 5/8 in. (35.6 x 57.5 cm.)  
Executed in 1974.

\$300,000-500,000



**23**  
**ED RUSCHA**  
*Hey*

lithograph in colors, on calendered Rives BFK paper, 1969, signed and dated in pencil, annotated 'Artist's Proof' (the edition was 20), published by Tamarind Lithography Workshop, Los Angeles, with their blindstamp  
Image: 8 x 10 in. (20 x 25 cm.)  
Sheet: 11 3/4 x 13 1/2 in. (30 x 34 cm.)

\$15,000-20,000



**24**  
**ED RUSCHA**  
*Lisp*

lithograph in colors, on Arches paper, 1970, signed and dated in pencil, numbered 51/90 (there were also 22 artist's proofs), co-published by Cirrus Editions and Brooke Alexander Inc., Los Angeles and New York, with the Cirrus ink stamp on the reverse  
Sheet: 20 x 28 in. (51 x 71 cm.)

\$10,000-15,000



25  
**ED RUSCHA**  
*Adios*

lithograph in colors, on Rives BFK paper, 1969, signed and dated in pencil, numbered 14/20 (there were also three artist's proofs), published by Tamarind Lithography Workshop, Los Angeles, with their ink stamp on the reverse  
Sheet: 9¼ x 22 in. (24 x 56 cm.)

\$15,000-20,000



26  
**ED RUSCHA**  
*City*

lithograph in gray and white, on Rives BFK paper, 1969, signed and dated in pencil, numbered 7/20 (there were also three artist's proofs), published by Tamarind Lithography Workshop, Los Angeles, with their ink stamp on the reverse  
Sheet: 17 x 24 in. (43 x 61 cm.)

\$15,000-20,000



27  
**ED RUSCHA**  
*Air*

lithograph in green and gray, on Copperplate Deluxe paper, 1969, signed and dated in pencil, annotated 'Trial Proof' (the edition was twenty), published by Tamarind Lithography Workshop, Los Angeles, with their blindstamp  
Sheet: 17 x 24 in. (43 x 61 cm.)

\$12,000-18,000



28  
**ED RUSCHA**  
*OK*

signed and dated 'Ed Ruscha 1990' (lower right)  
acrylic on paper  
20 x 30 in. (50.8 x 76.2 cm.)  
Executed in 1990.

\$300,000-500,000



29  
**ED RUSCHA**  
*Stunt People*

signed and dated 'Edward Ruscha 1998' (lower right)  
acrylic and ink on paper  
20 x 30 in. (50.8 x 76.2 cm.)  
Executed in 1998.

\$180,000-250,000



30  
**ED RUSCHA**  
*If*

lithograph in colors, on Arches Cover Buff paper, 2000, signed and dated in pencil, numbered 5/75 (there were also twenty artist's proofs), published by Cirrus Editions, Los Angeles, with their blindstamp  
Sheet: 22 x 36 in. (56 x 91 cm.)

\$8,000-12,000





# POST-WAR to PRESENT

SESSION I: LOTS 101-236 10.30AM



## YAYOI KUSAMA (B. 1929)

### *SUN (116)*

signed 'KUSAMA' (lower right); signed again, titled and dated 'SUN (116)  
YAYOI KUSAMA 1953' (on the reverse)  
oil, gouache and pastel on paper  
15  $\frac{3}{8}$  x 12  $\frac{7}{8}$  in. (39.1 x 32.7 cm.)  
Executed in 1953.

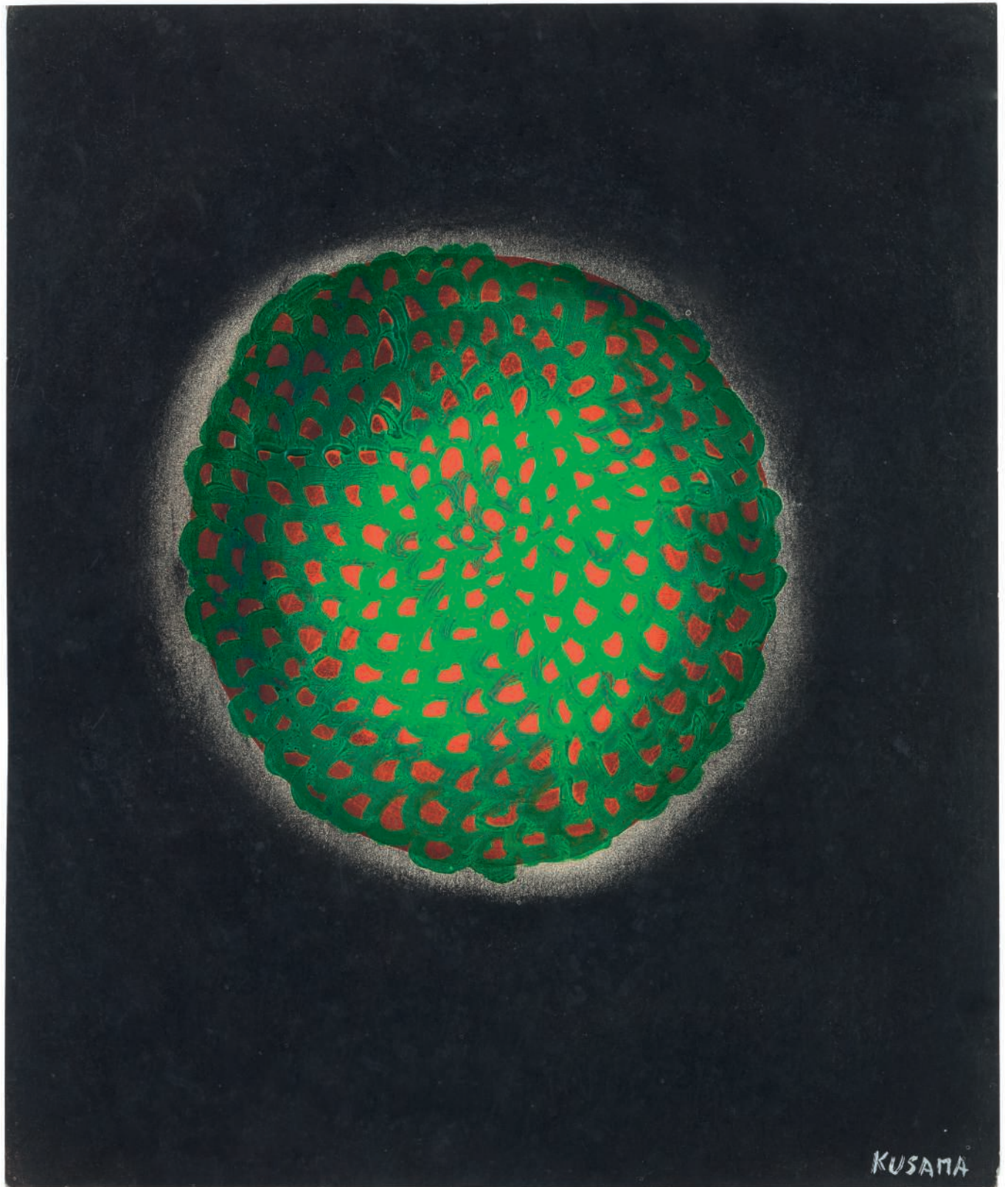
\$80,000-120,000

#### PROVENANCE:

Galerie Orez Mobile, The Hague, Netherlands  
Acquired from the above by the present owner, *circa* 1970

*BY OBLITERATING ONE'S INDIVIDUAL SELF, ONE RETURNS TO THE INFINITE  
UNIVERSE.*

—Yayoi Kusama



KUSAMA

102

## YAYOI KUSAMA (B. 1929)

### *Untitled*

signed and dated 'YAYOI KUSAMA 1953' (on a paper label affixed to the reverse)  
oil and pastel on paper  
15  $\frac{3}{8}$  x 13  $\frac{1}{2}$  in. (39.1 x 34.3 cm.)  
Executed in 1953.

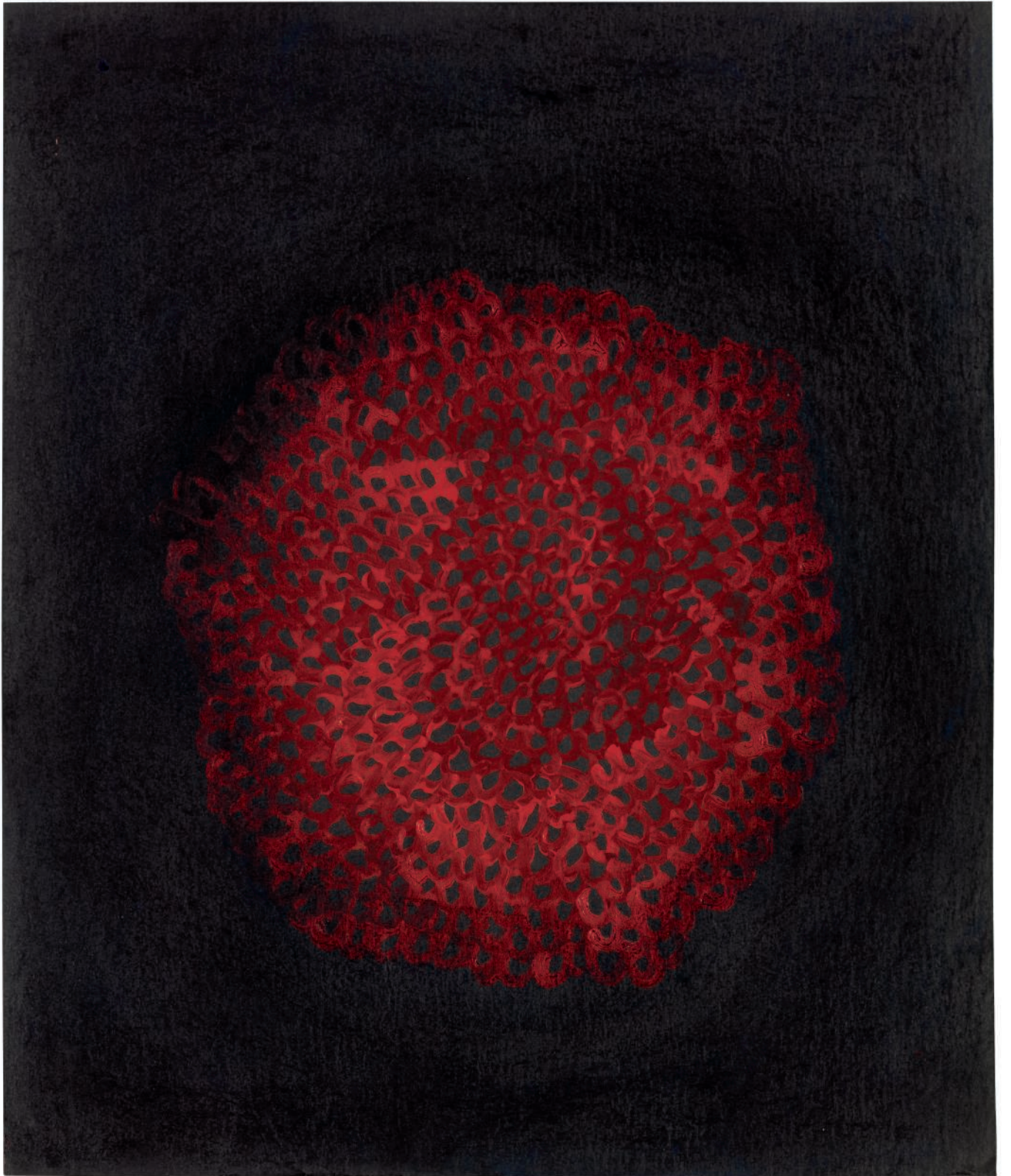
\$80,000-120,000

#### PROVENANCE:

Galerie Orez Mobile, The Hague, Netherlands

Acquired from the above by the present owner, *circa* 1970







103

## MARY CORSE (B. 1945)

*Untitled*

acrylic and acrylic squares on shaped metal

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

Executed *circa* 1975.

\$20,000-30,000

**PROVENANCE:**

Jan Turner Gallery, Los Angeles

Acquired from the above by the present owner, *circa* 1985



104

## MARY CORSE (B. 1945)

*Untitled*

acrylic and acrylic squares on canvas

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

Executed *circa* 1975.

\$40,000-60,000

PROVENANCE:

Gift of the artist to the present owner, 1975



# ART FOR ACCESS

## Bennington College

Christie's is proud to partner with Bennington College on Art for Access, an innovative fundraising initiative launched in 2018, which celebrates the College's pioneering legacy in the visual arts while advancing its commitment to equity, diversity, and access. As an institution without a museum or permanent collection, Bennington College has long held that the works of art on its campus be a changing, dynamic teaching resource. Through Art for Access, Bennington extends this vision and seeks gifts of art from donors and friends with two related aims in mind: to develop and expand the works

of art in the College's holdings to enrich the educational experience, and, after extended use in teaching, to provide funding for scholarships for talented students through the sale of select artworks. Through the generosity of its supporters, Bennington College has amassed impressive art holdings, as illustrated by this year's selection of works by a range of artists, from Adolph Gottlieb to Anne Truitt. Spanning Abstract Expressionism to Minimalism, the College's diverse holdings bridge multiple styles and genres and, through their range, will advance the critical mission of Art for Access.

Bennington College. Photo: Hugh Crowl. Courtesy Bennington College



PROPERTY SOLD TO BENEFIT ART FOR ACCESS  
AT BENNINGTON COLLEGE

105

## ANNE TRUITT (1921-2004)

### *Morning Moon*

signed and dated 'Truitt 26 June '69' (on the underside)  
acrylic on wood  
97 x 20 ½ x 20 ½ in. (246.4 x 52.1 x 52.1 cm.)  
Executed in 1969.

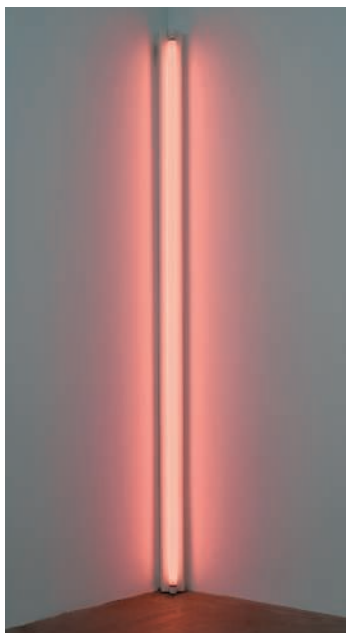
\$120,000-180,000

#### PROVENANCE:

André Emmerich Gallery, New York  
Kenneth Noland, Bennington, Vermont, 1970  
Gift of the above to the present owner, 2001

#### EXHIBITED:

Washington, D.C., Corcoran Gallery of Art, *Anne Truitt: Sculpture and Drawings 1961-1973*, April-June 1974, no. 69.  
Bennington College, Suzanne Lemberg Usdan Gallery, *Abstraction: Modernist Masters from the Bennington Collection*, July-September 2014.  
Bennington College, Suzanne Lemberg Usdan Gallery, *Unpacking the Vault: Hidden Narratives in the Bennington Art Collection*, February-April 2018.



Dan Flavin, *Pink Out of a Corner - To Jasper Johns*, 1963. Museum of Modern Art, New York. © 2019 Stephen Flavin / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.





# Anne Truitt

## MORNING MOON

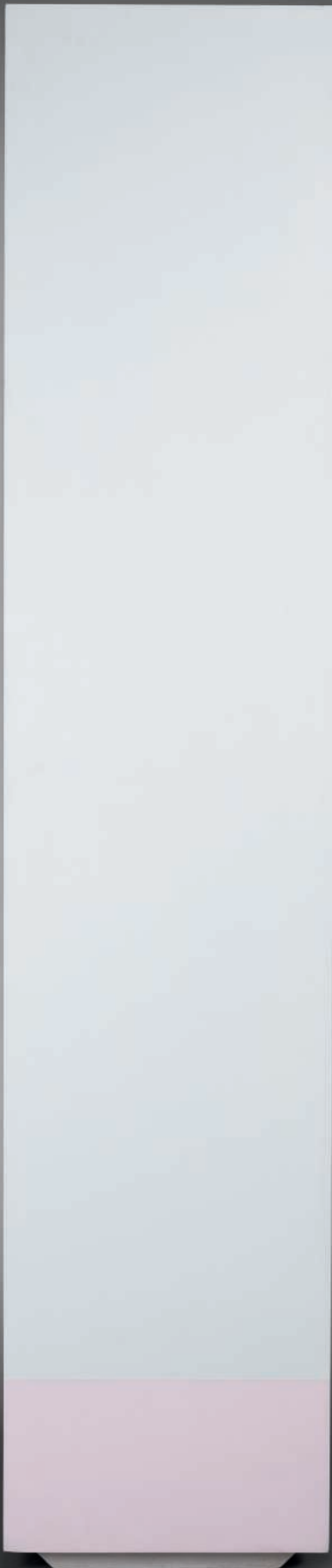
At an impressive seven-feet tall, *Morning Moon* is a superb example of Truitt's signature totemic columns. The artist began to work with sculpture in the 60s after attending H. H. Arnason's 1961 exhibition *American Abstract Expressionists and Imaginists* at the Guggenheim. As Arnason noted in the exhibition catalogue, the show celebrated a "single overpowering element" by showcasing works from emerging artists like Noland, Stella and Kelly. Reducing form and color to the most elemental, the column is essential to Truitt's practice, a shape the artist would return to throughout her career: "As I worked along, making the sculptures as they appeared in my mind's eye, I slowly came to realize that what I was actually trying to do was to take paintings off the wall, to set color free in three dimensions for its own sake" (A. Truitt, *Daybook: The Journal of an Artist*, 1982, New York, p. 81).

Despite the upward heft, Truitt masterfully achieves an intrinsic lightness by placing the wooden block on a quarter-inch riser. The anthropomorphic build is complimented by the devoted hand of the artist, who hand-painted and sanded a number of layers, sometimes as many as 30 or 40, in contrast to the mechanic finish of contemporaneous sculptures by Donald Judd and Robert Morris. Truitt made only eight sculptures in 1969, *Morning Moon* being the only one that is 97 inches tall, highlighting its rarity. It remained in the collection of Kenneth Noland for over thirty years in Vermont until it was gifted to Bennington College in 2001, an institution which has long-held admiration for Truitt. As Noland once said, "All great paintings are sculptures – there's so much of the actualness about it that a great painting forces you into a visual, physical movement of yourself." *Morning Moon's* soft yet forceful command puts to the forefront just that—the duality of Truitt's work as both painting and sculpture and the physicality of the human experience of art.

above: Installation view, *Anne Truitt: Sculpture and Drawings*, April 21 – June 2, 1974, Corcoran Gallery of Art, Washington, D.C. (present lot illustrated). Photographer unknown. Artwork: © annetrutt.org / Bridgeman Images.

opposite: Present lot illustrated (alternate view).





ALL GREAT PAINTINGS ARE SCULPTURES - THERE'S SO MUCH OF THE ACTUALNESS ABOUT IT THAT A GREAT PAINTING FORCES YOU INTO A VISUAL, PHYSICAL MOVEMENT OF YOURSELF. THAT'S WHAT DETERMINES THE WAY YOU EXPERIENCE A PAINTING KINETICALLY. YOU MOVE CLOSER, YOU SIGHT DOWN IT, YOU TILT YOUR HEAD, YOU STEP BACK, YOU FEEL AS THOUGH YOU ARE IN IT. THAT BEING IN IT IS JUST AS IMPORTANT AS LOOKING FROM A DISTANCE.

—Kenneth Noland





Yayoi Kusama  
INFINITY-NETS (QPOW)

Present lot illustrated (detail).

## YAYOI KUSAMA (B. 1929)

### *Infinity-Nets (QPOW)*

signed, titled in English and Japanese and dated 'Yayoi Kusama 2006

INFINITY-NETS QPOW' (on the reverse)

acrylic on canvas

35 7/8 x 28 5/8 in. (91.1 x 72.7 cm.)

Painted in 2006.

\$700,000-1,000,000

#### PROVENANCE:

MOMA Contemporary, Fukuoka, Japan

Art Consultancy Limited, London

Acquired from the above by the present owner, 2007

*MY NETS GREW BEYOND MYSELF AND BEYOND THE CANVASES I WAS COVERING WITH THEM. THEY BEGAN TO COVER THE WALLS, THE CEILING, AND FINALLY THE WHOLE UNIVERSE. I WAS ALWAYS STANDING AT THE CENTER OF THE OBSESSION, OVER THE PASSIONATE ACCRETION AND REPETITION INSIDE OF ME.*

—Yayoi Kusama





# Yayoi Kusama

## INFINITY-NETS (QPOW)

Covered in a delicate lattice of small semi-circles, Yayoi Kusama's *Infinity Nets (QPOW)* is an outstanding example of her white infinity nets paintings. Sleek white hoops link boundlessly across an underlying wash of grey-blue, giving the impression of a finely-woven net having been lain across a dark glossy pool. The emanating darkness below the surface beckons the viewer closer, inviting us to consider each individual brush stroke even as they knit together in breathtaking symphony. The work rises and falls as the artist varies her strokes, some applied so translucently that the grey-blue wash seeps through, creating patches of shadowy blue tone that pulls the paint deep into the canvas. In the next breath, paint is applied in globular strokes, building thick crests of milky white impasto peaks that push brightly out into the fore. The hypnotic strokes that roll across the surface of the canvas envelop the viewer, completely consuming the surface of the work to encourage a quiet sense of introspection and meditation.

Kusama first explored the infinity nets in the 1950s and '60s, just after moving to New York from her native Japan. In the artist's own words: "I debuted in New York with just five works - monochromatic and simple, yet complex, subconscious accumulations of microcosmic lights, in which the spatial universe unfolds as far as the eye can see. Yet at first glance the canvases, which were up to 14ft in length, looked like nothing at all - just plain white surfaces" (Y. Kusama, quoted in a press statement for *Yayoi Kusama: White Infinity Nets* exhibition at Victoria Miro, 2013, London). White, the primary and historical color choice for the net paintings, softly blends into the wall, the paintings winking in and out like ethereal beings, and suggesting the paintings' expansive nature beyond the limitations of the canvas. In this sense, the infinitive reach of the nets transcends into the farthest points of space.

After this New York debut, Kusama would return to the white infinity nets nearly half a century later at the turn of the millennium, suggesting the importance of the nets to the artist and her identity, and well as their appealing timelessness. In the interim, Kusama, with signs of obsessive-compulsive disorder and hallucinations since childhood, had returned to Japan and spent time at a psychiatric center, where she still resides to this day. The meticulous process of painting each link of the net offered the artist an alluring and grounding reprieve, during which Kusama was known to paint for sessions of 40 to 50 hours straight, foregoing sleeping or eating while lost in the hypnotic and repetitive motion of the work. The artist's working method is captured by her work, each individual hoop an invitation to reflect on the wider picture. The cognitive jump between part and whole is established from the very first stroke, after which the artist loses the ability to alter or change the composition so as to uphold its uniform effect.

Kusama's deeply personal relation to her infinity net paintings, requiring an enduring strength in painting sessions which stretched several days, are once again revisited at the height of Kusama's international and popular success. Her wide-ranging contributions to 20th century art, from site specific installations to immersive experiences willfully consumed by the digital space, are colorful and whimsical creations which lend themselves readily to the worlds of fashion and film. The return to the infinity nets, and their quiet monochromatic, psychological power, represents the artist's unrelenting consideration of the infinity of the universe in the face of her often-isolated construction of the work. In the artist's own words: "This was my epic, summing up all I was...And the spell of the dots and the mesh enfolded me in a magical curtain of mysterious, invisible power" (Yayoi Kusama, *Infinity Nets*, London, 2011, p. 23).

opposite: Yayoi Kusama, New York, circa 1961. Photo: Yayoi Kusama Studio, Tokyo. Artwork: © Yayoi Kusama. Courtesy of David Zwirner, New York; Ota Fine Arts, Tokyo / Singapore / Shanghai; Victoria Miro, London / Venice; YAYOI KUSAMA Inc.

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## AL LOVING (1935-2005)

### *Untitled*

signed and dated 'Alvin D. Loving 70' (on the reverse)

acrylic on shaped canvas

41  $\frac{5}{8}$  x 47  $\frac{3}{4}$  in. (105.7 x 121.3 cm.)

Painted in 1970.

\$20,000-30,000

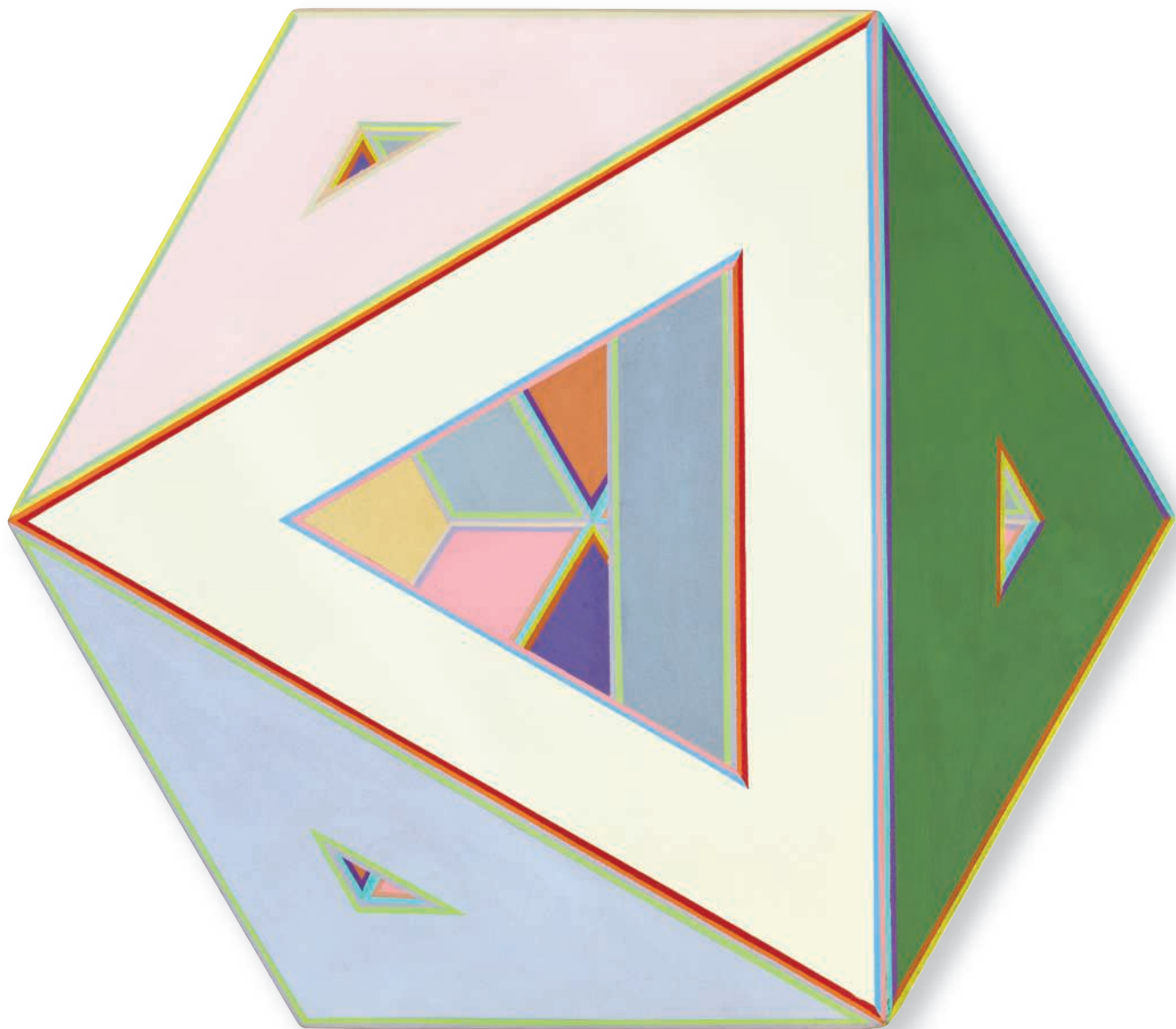
#### PROVENANCE:

Ruben de Saavedra, New York, *circa* 1970

Acquired from the above by the present owner

This work will be included in the forthcoming *catalogue raisonné* being prepared by Mara Kearney.





## JOHN MCLAUGHLIN (1898-1976)

## #20-1958

signed, titled and dated 'JOHN MCLAUGHLIN #20-1958' (on the reverse)

oil on canvas

60 x 38 ¼ in. (152.4 x 97.2 cm.)

Painted in 1958.

\$100,000-150,000

## PROVENANCE:

Felix Landau Gallery, Los Angeles

André Emmerich Gallery, New York

Chermayeff & Geismar Gallery, New York

Westinghouse Electric Corporation, Pittsburgh

Their sale; Sotheby's, New York, 1 November 1984, lot 158

Private collection, Chicago

Anon. sale; Christie's, New York, 2 May 1991, lot 120

Private collection, New York

Anon. sale; Christie's, New York, 27 February 1992, lot 54

André Emmerich Gallery, New York

Acquired from the above by the present owner

## EXHIBITED:

Washington, D.C., Corcoran Gallery of Art, *John McLaughlin: Retrospective Exhibition, 1946-1967*, November 1968-January 1969, pp. 17 and 26, no. 28 (illustrated).



(alternate view)

MY PURPOSE IS TO ACHIEVE THE TOTALLY ABSTRACT. I WANT TO COMMUNICATE ONLY TO THE EXTENT THAT THE PAINTING WILL SERVE TO INDUCE OR INTENSIFY THE VIEWER'S NATURAL DESIRE FOR CONTEMPLATION WITHOUT BENEFIT OF A GUIDING PRINCIPLE. I MUST THEREFORE FREE THE VIEWER FROM THE DEMANDS OR SPECIAL QUALITIES IMPOSED BY THE PARTICULAR BY OMITTING THE IMAGE (OBJECT). THIS I MANAGE BY THE USE OF NEUTRAL FORMS.

—John McLaughlin



## KENNETH NOLAND (1924-2010)

### *Untitled*

signed and dated 'Kenneth Noland 1965' (on the reverse)  
acrylic on canvas  
64 ¼ x 64 in. (163.2 x 162.6 cm.)  
Painted in 1965.

\$300,000-500,000

#### PROVENANCE:

The artist  
The Paige Rense Noland 2009 Marital Trust  
Mitchell-Innes & Nash, New York  
Acquired from the above by the present owner

*WE TEND TO DISCOUNT A LOT OF MEANING THAT GOES ON IN LIFE  
THAT'S NON-VERBAL. COLOR CAN CONVEY A TOTAL RANGE OF MOOD AND  
EXPRESSION, OF ONE'S EXPERIENCE IN LIFE, WITHOUT HAVING TO GIVE IT  
DESCRIPTIVE OR LITERARY QUALITIES.*

—Kenneth Noland





# Kenneth Noland

## UNTITLED

Kenneth Noland's exceptional use of color has earned him the reputation of one of the foremost American Color Field Painters. The Diamond paintings of the mid-1960s are among his most iconic series, of which *Untitled* is a supreme example. The canvas is divided into four exacting bands and moves from the neon yellow and bright orange of the upper register to the aubergine and dark cyan of the lower half. The colors neatly end and begin in line with one another, neither merging nor separated by distinct borders, and yet the gradation towards the bottommost point of the diamond creates a collective sense of movement. Donald Judd articulates this sophisticated sense of movement in his seminal 1965 essay, "Specific Objects": "Almost all paintings are spatial in one way or another...As flat and unillusionistic as Noland's paintings are, the bands do advance and recede" (D. Judd, "Specific Objects", *Arts Yearbook 8*, 1965). The even divide of space and the complimentary coloring of the bands appears perfectly balanced, exuding a calming, meditative energy.

In the mid-1960s, Noland began appraising the canvas as an active tool in the artistic process. Along with Helen Frankenthaler and Morris Louis, he developed a stain painting technique that allowed the paint to seep into the unprimed canvas. The raw base created a shocking vibrancy once the paint was applied, and the qualities of acrylic, which suspends the pigment in an oil medium, prevents the color from

ever deteriorating over time. *Untitled* thus appears as fresh as the day it was painted in 1965, and the depth of pigment embedded into the canvas gives a superlative sense of chromatic sophistication. The tonality achieved through contrast heightens each individual color and lends strength in the overall composition. As the artist explains, "Value differences in painting always cut in...Color differences always go side by side. Laterally. Color differences can illustrate three dimensional form, but using color in terms of hue belongs more properly to painting than modeling with dark and light [as in sculpting] does" (K. Noland quoted in K. Wilkin, *Kenneth Noland*, New York, 1990, p. 22).

Equally striking is Noland's decision to tilt the canvas forty-five degrees, his inventiveness with orientation challenges the traditional practice of the canvas as a passive receptacle for the image. By rotating the canvas on its axis, the composition becomes energized, and directly shapes the impact of the paintings. The striking disorientation of a rotated canvas causes the viewer to anchor themselves visually by the four corners, bringing the perpendicular relationship between the bands and the edge of the canvas into focus, shifting the perspective of where color begins and ends in its allotted space. Color is at once fixed and displaced by the novel shape of the canvas, a vision masterfully executed by the artist.

above: Kenneth Noland in his studio, 1965. Photo: Fred W. McDarrah / Getty Images. © 2019 Estate of Kenneth Noland / Licensed by VAGA at Artists Rights Society (ARS), New York.

opposite: present lot illustrated (detail).



PROPERTY FROM THE COLLECTION OF NEIL AND SHARON NORRY

110

## ADOLPH GOTTLIEB (1903-1974)

### *Untitled*

gouache and ink on paperboard

13 ½ x 9 ¾ in. (34.3 x 24.8 cm.)

Painted in 1960.

\$60,000-80,000

#### PROVENANCE:

Galerie Suzanne Bollag, Zürich

ACA Galleries, New York

Private collection, New York

Niveau Gallery, New York

Neil and Sharon Norry, Rochester, 1974

By descent from the above to the present owner, 1992

#### LITERATURE:

*Art International*, IV/10, December 1960 (illustrated on the cover).





PROPERTY SOLD TO BENEFIT ART FOR ACCESS  
AT BENNINGTON COLLEGE

111

## ADOLPH GOTTLIEB (1903-1974)

### *Chimera*

signed 'Adolph Gottlieb' (lower left)  
oil on canvas  
20 x 24 in. (50.8 x 61 cm.)  
Painted in 1946.

\$120,000-180,000

#### PROVENANCE:

Private collection  
Gift of the above to the present owner, 1980

#### EXHIBITED:

New York, Kootz Gallery, *Adolph Gottlieb*, January 1947, no. 9  
Bennington College, Usdan Gallery, *From the Collection*, November-December 1987 (illustrated).  
Bennington College, Usdan Gallery, *Abstraction: Modern Masters in the Bennington Collection*, July-August 2014.  
Bennington College, Usdan Gallery, *Unpacking the Vault: Hidden Narratives in the Bennington Art Collection*, February-April 2018.

#### LITERATURE:

"Abstract Modernism," *Bennington, A Reciprocal Affair*, Winter 2014-2015 (illustrated).



René Magritte, *(Le Fils de l'Homme (The Son of Man))*, 1964. © 2019 C. Herscovici/Artists Rights Society (ARS), New York. Photo: Banque d'Images, ADAGP / Art Resource, New York.

*Chimera* is an exquisite example from Gottlieb's celebrated Pictograph series, in which the artist draws upon a number of complex signs and ciphers, arranging them in rich and subtle compositions to communicate language in its visual and primal form. Alongside friends Mark Rothko and Barnett Newman, Gottlieb was intrigued by ancient myths, and their ability to speak to people across times and cultures through the use of universal shapes to invoke the depths of human emotion. Here, the artist plucks a series of symbols, a smiling face, bowler hat, an exclamation mark, as well as sinuous, animalistic forms, and masterfully places each in a demarcated space. As it common with Gottlieb's Pictographs towards the latter half of the decade, the boundaries are solidly marked, giving the appearance of codified language to be read or interpreted in a certain order. However, the work's title suggests a different interpretation; a chimera is a fire-breathing she-monster from Greek mythology, cobbled together from a lion's head, goat's body and serpent's tail. Gottlieb's Pictographs were similarly inspired to take recognizable forms from nature and reassemble them into something otherworldly.

The unconscious power of Gottlieb's chosen symbols skillfully manifest the artist's literary and cerebral practice, and reflect the intermingling in New York of the exiled Surrealists during World War II with the burgeoning Abstract Expressionist movement. Noted art critic Clement Greenberg wrote in the foreword to the Gottlieb retrospective organized by Bennington College in 1954: "Adolph Gottlieb is among the half-dozen artists responsible for the appearance since the 1940's of the first body of American painting that can vie with, if not surpass, the best contemporary work in Europe. He is perhaps the most solidly accomplished painter of the group, the surest, if not the flashiest, hand" (C. Greenberg, "Foreword on program in connection with the Gottlieb Retrospective Show at Bennington College, April 23 - May 5, 1954" digitized by Bennington College Crossett Library).

THE IDEA THAT PAINTING IS MERELY AN ARRANGEMENT OF LINES, COLORS, AND FORMS IS BORING. SUBJECTIVE IMAGERY IS THE AREA WHICH I HAVE BEEN EXPLORING...I REJECT THE OUTER WORLD--THE APPEARANCE OF THE NATURAL WORLD...THE SUBCONSCIOUS HAS BEEN MY GUIDING FACTOR IN ALL MY WORK. I DEAL WITH INNER FEELING

—Adolph Gottlieb



## ALEXANDER CALDER (1898-1976)

### *Untitled*

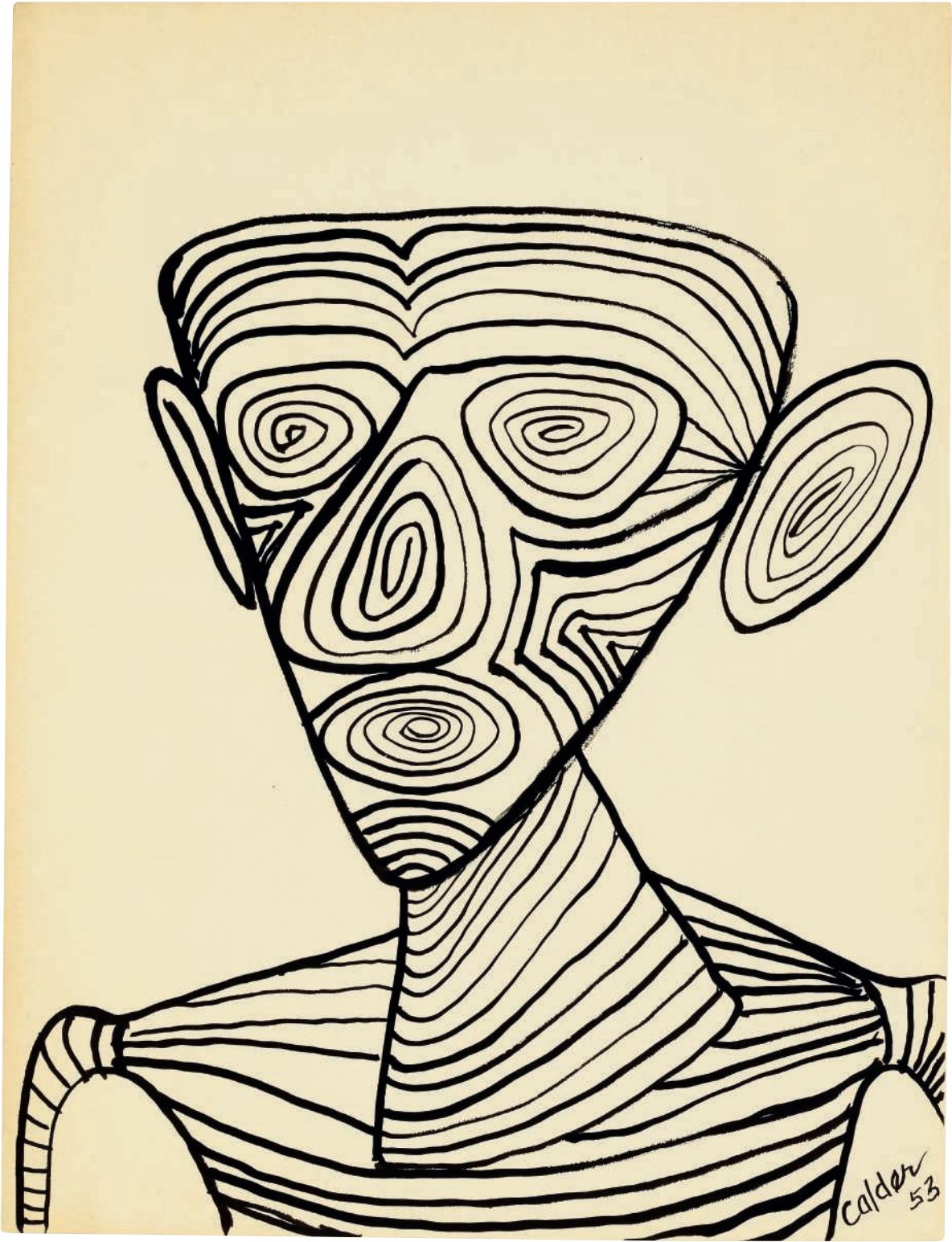
signed and dated 'Calder 53' (lower right)  
ink on paper  
25 1/8 x 19 1/8 in. (63.8 x 48.6 cm.)  
Executed in 1953.

\$40,000-60,000

#### PROVENANCE:

Harry Abrams, New York  
Private collection, New York  
Private collection, New York, by descent from the above  
Acquired from the above by the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A28981.



113

## JEAN DUBUFFET (1901-1985)

*Michel Tapié Condottiere*

signed, titled and dated 'J. Dubuffet 46 Michel Tapié' (lower right)  
 wax crayon on paper  
 16 7/8 x 12 in. (41 x 30.5 cm.)  
 Executed in 1946.

\$100,000-150,000

## PROVENANCE:

Pierre Matisse Gallery, New York  
 Acquavella Galleries, New York  
 Acquired from the above by the present owner, 1982

## EXHIBITED:

Paris, Galerie René Drouin, *Portraits à ressemblance extraite, à ressemblance cuite et confite dans la mémoire, à ressemblance éclatée dans la mémoire de M. Jean Dubuffet, peintre*, October 1947, no. 39 (illustrated).  
 Berlin, Akademie der Künste; Vienna, Museum Moderner Künste and Köln, Josef-Haubrich-Kunsthalle, *Dubuffet: Retrospektive*, September 1980-March 1981, pp. 61 and 313, no. 51 (illustrated).  
 New York, Pierre Matisse Gallery, *Miró: Early Drawings Collages 1919-1949/ Dubuffet: Early Drawings/Collages 1943-1959*, November-December 1981, no. 5 (illustrated).  
 New York, Acquavella Galleries, *XIX & XX Century Drawings, Watercolors, Pastels, Gouaches, Collages*, October-November 1982, p. 23 (illustrated).

## LITERATURE:

M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet, Fascicule III, Plus Beaux Qu'ils Croient (Portraits)*, Paris, 1966, pp. 23, 118-119, no. 23 (illustrated).

FOR A PORTRAIT TO FUNCTION REALLY WELL, I NEED IT TO BE BARELY A PORTRAIT. AT THE LIMIT THAT IT IS NO LONGER A PORTRAIT. IT IS THEN THAT ITS FUNCTION TAKES ITS FULL FORCE. I LOVE THINGS TAKEN TO THEIR EXTREME LIMIT.

—Jean Dubuffet



## ALICE NEEL (1900-1984)

### *Untitled (Portrait of Dr. J. Gordin Kaplan)*

signed 'NEEL' (lower right)  
oil on canvas  
25 1/8 x 15 1/8 in. (63.8 x 38.4 cm.)  
Painted *circa* 1950.

\$80,000-120,000

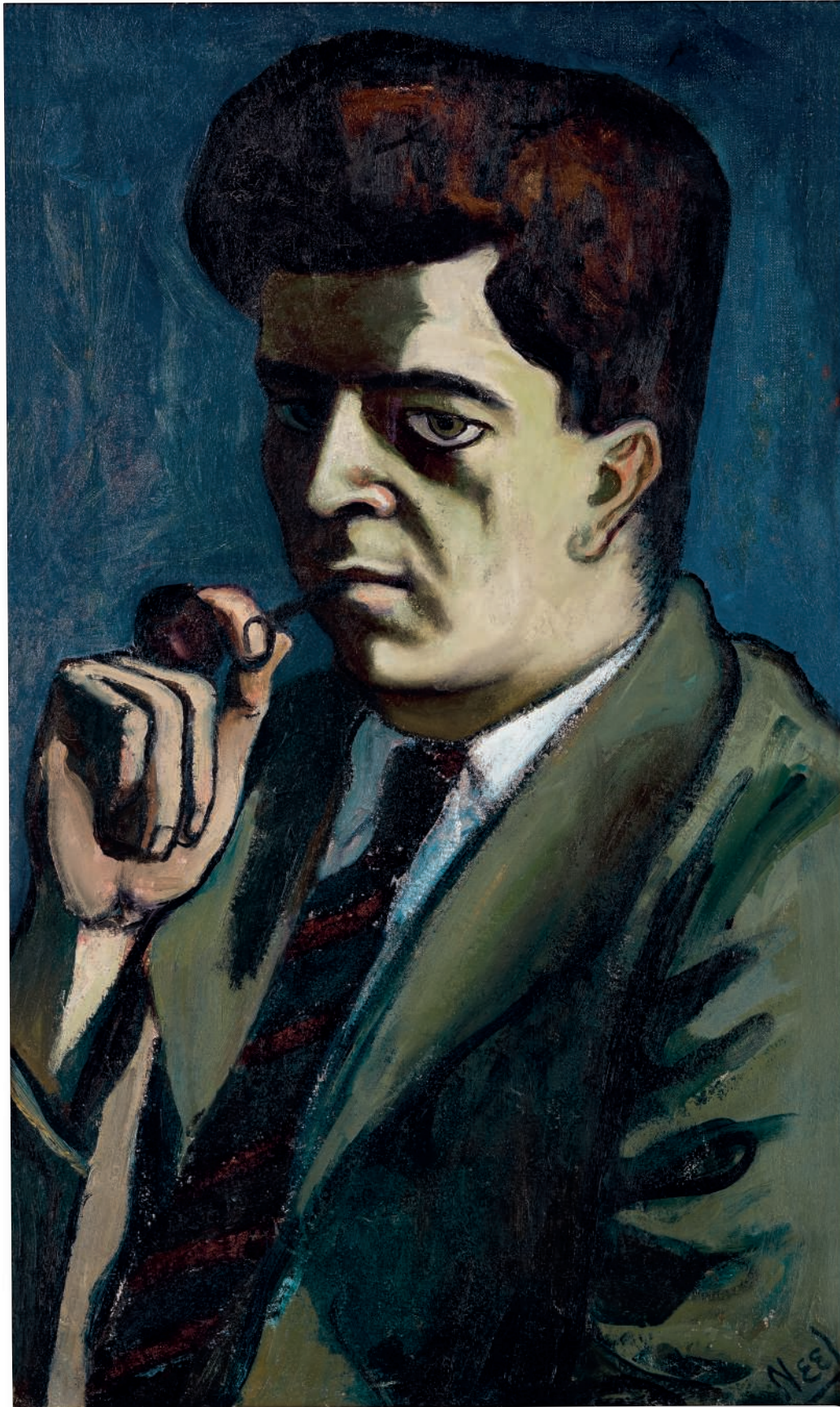
**PROVENANCE:**

Private collection, New York, gift of the artist, *circa* 1950  
Private collection, by descent from the above  
Acquired from the above by the present owner

*WHETHER I'M PAINTING OR NOT, I HAVE THIS OVERWEENING INTEREST IN  
HUMANITY. EVEN IF I'M NOT WORKING, I'M STILL ANALYZING PEOPLE.*

—Alice Neel





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

115

## HARRY BERTOIA (1915-1978)

### *Dandelion*

gilt stainless steel wire on granite base

77 7/8 x 31 x 31 in. (197.2 x 78.7 x 78.7 cm.)

Executed in 1965. This work is unique and is accompanied by a certificate of authenticity from the Harry Bertoia Foundation.

\$150,000-200,000

#### PROVENANCE:

Private collection, Philadelphia

Anon. sale; Sotheby's, New York, 16 May 2007, lot 143

Acquired at the above sale by the present owner



Harry Bertoia's *Dandelion* sculptures in his Sonambient Barn, circa 1970. Photo: Courtesy of Lesta Bertoia. Artwork: © 2019 Estate of Harry Bertoia / Artists Rights Society (ARS), New York.

*GOOD DESIGN TAKES ADVANTAGE OF ALL THE DEVELOPMENTS IN TECHNICAL FACILITIES AND MATERIALS. IT ACCEPTS AND USES THE FINDINGS AND REVELATIONS OF OTHER MEN. YET GOOD DESIGN'S ESSENTIAL RESPONSE IS TOWARD NATURE... TO NATURAL FORMS AND TENDENCIES THAT THE DESIGNER PERCEIVES, REACTS TO, EVEN STUMBLES ON IN HIS INVESTIGATION OF AN IDEA.*

—Harry Bertoia





116

PROPERTY OF AN IMPORTANT  
COLLECTOR

116

## TOM WESSELMANN (1931-2004)

*Nude*

signed and dated 'Wesselmann 9/64' (lower right)  
graphite on paper  
7 ¼ x 8 7/8 in. (18.4 x 22.5 cm.)  
Executed in 1964.

\$12,000-18,000

**PROVENANCE:**

Private collection, France  
Anon. sale; Maître Binoche, Paris, 12 March 1972, lot 118  
Private collection, Gan, France  
Anon. sale; Christie's, Paris, 3 December 2014, lot 197  
Acquired at the above sale by the present owner



117

117

## TOM WESSELMANN (1931-2004)

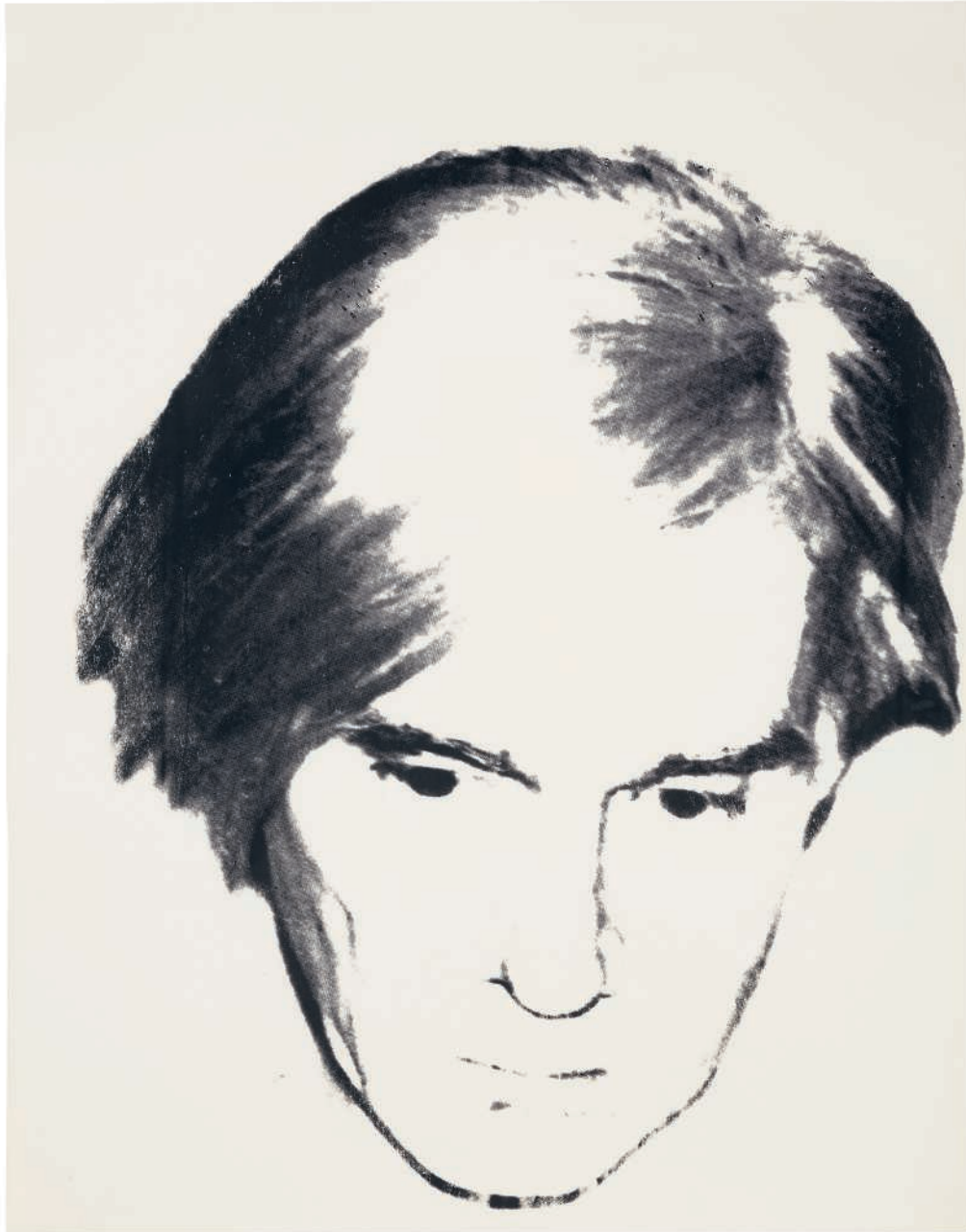
*Still Life Drawing*

signed, dedicated and dated 'For Honey: Tom  
Wesselmann 71' (lower edge)  
graphite on paperboard  
7 ½ x 7 ¾ in. (18.1 x 18.7 cm.)  
Executed in 1971.

\$8,000-12,000

**PROVENANCE:**

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



118

## ANDY WARHOL (1928-1987)

### *Self-Portrait*

screenprint on paper  
44 ¾ x 35 in. (113.7 x 88.9 cm.)  
Executed circa 1977.

\$50,000-70,000

#### PROVENANCE:

John Warhola, Pittsburgh, gift of the artist  
His sale; Christie's, New York, 12 May 2011, lot 174  
Private collection, New York  
Acquired from the above by the present owner

#### LITERATURE:

F. Feldman and J. Schellman, *Andy Warhol Prints, A Catalogue Raisonné, 1962-1987*, Fourth Edition, New York, 2003, p. 296, no. IIC.29 (another variation illustrated).

## ROBERT INDIANA (1928-2018)

### *Love*

stamped with the artist's name, number and date © 1966-1999 R INDIANA  
AP 4/4' (lower edge)  
polychrome aluminum  
36 x 36 x 18 in. (91.4 x 91.4 x 45.7 cm.)  
Conceived in 1966 and executed in 1999. This work is the fourth artist's proof  
from an edition of six plus four artist's proofs.

\$300,000-500,000

#### PROVENANCE:

Galería Freites, Caracas  
Private collection, Florida

*IN A SENSE... I GOT DOWN TO THE SUBJECT MATTER OF MY WORK... THE  
SUBJECT IS DEFINED BY ITS EXPRESSION IN THE WORD ITSELF... LOVE IS  
PURELY A SKELETON OF ALL THAT WORD HAS MEANT IN ALL THE EROTIC  
AND RELIGIOUS ASPECTS OF THE THEME, AND TO BRING IT DOWN TO THE  
ACTUAL STRUCTURE OF THE CALLIGRAPHY [IS TO REDUCE IT] TO THE BARE  
BONES.*

—Robert Indiana

Love

## ANDY WARHOL (1928-1987)

### *Flowers*

signed with the artist's initials and dated 'a.w. 64' (on the overlap)  
acrylic and silkscreen ink on canvas  
5 x 5 in. (12.7 x 12.7 cm.)  
Painted in 1964.

\$150,000-200,000

#### PROVENANCE:

Private collection, United States  
The Mayor Gallery, London  
Burkhard Eikermann Galerie, Düsseldorf  
Acquired from the above by the present owner



Andy Warhol at The Factory, New York, 1964. Photo: © 2019 Billy Name Estate / Artists Rights Society (ARS), New York. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.





## RICHARD PETTIBONE (B. 1938)

### *Train Wreck and Love, Stella # 6*

signed, titled and dated 'Train Wreck and Love # 6 R. Pettibone 1970'

(on the stretcher)

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

10 x 18 ¼ in. (25.4 x 46.3 cm.)

Executed in 1970.

\$40,000-60,000

#### PROVENANCE:

OK Harris, New York

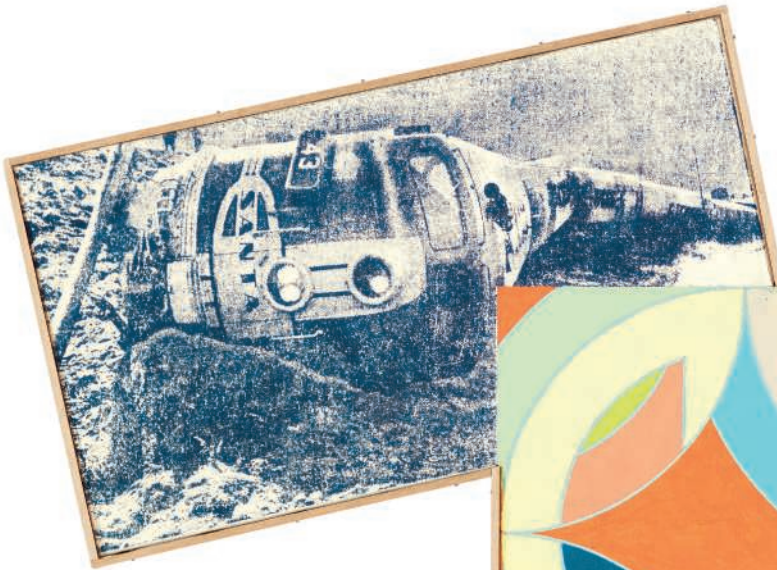
Private collection, New York

Anon. sale; Phillips, London, 30 June 2017, lot 230

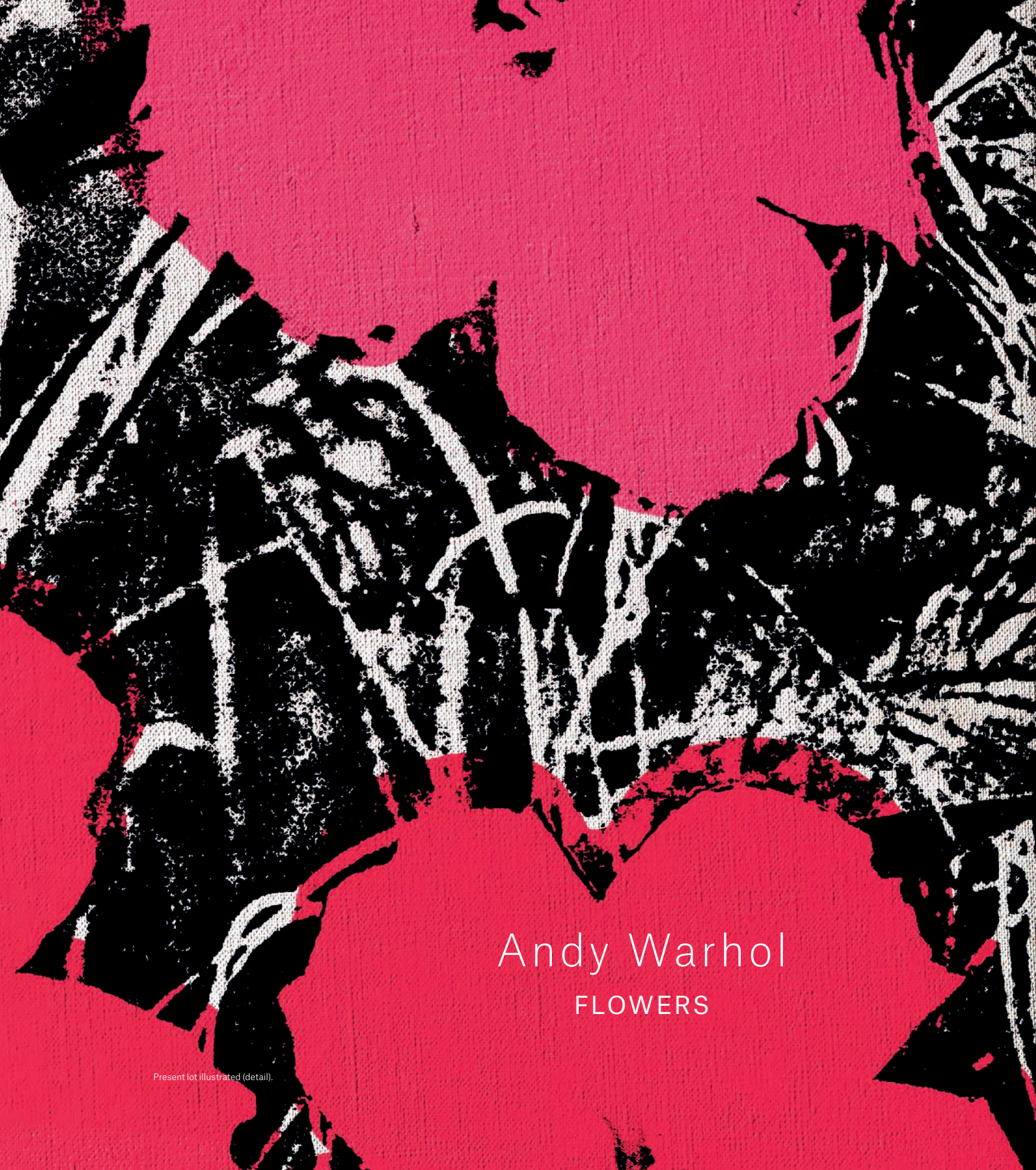
Acquired at the above sale by the present owner

*WHEN I DID THE FIRST WARHOL IMITATION, IN THE LATE 1960s, I WAS A  
YOUNG ARTIST. I WANTED TO BE A GREAT PAINTER. WHAT BETTER WAY TO  
DO THAT THAN TO COPY A GREAT PAINTING?*

—Richard Pettibone







Andy Warhol  
FLOWERS

Present lot illustrated (detail).

## ANDY WARHOL (1928-1987)

*Flowers*

signed, stamped with the Andy Warhol Authentication Board, Inc. stamp,  
numbered and dated 'Andy Warhol 64 A110.979' (on the overlap)  
acrylic and silkscreen ink on canvas  
22 x 22 in. (55.9 x 55.9 cm.)  
Painted in 1964.

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

## PROVENANCE:

Ileana Sonnabend, Paris  
Gian Enzo Sperone, Italy  
Collection M.E., Brussels  
Galerie Burén, Stockholm  
Peder Bonnier, New York  
Susan Sheehan Gallery, New York  
Art Consultancy Limited, Zürich  
Acquired from the above by the present owner, 2007

## EXHIBITED:

New York, Susan Sheehan Gallery, *Andy Warhol*, October-December 1997.


## LITERATURE:

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969*, vol. 2B, New York, 2004, pp. 46 and 53, no. 1507 (illustrated).









Warhol's celebrated *Flowers* series followed his *Death and Disaster* paintings of 1962-1963, in which the artist evoked some of the darkest crevasses of America's mass consumerist culture. Having cast his insightful eye over graphic images of electric chairs, race riots and disturbing car crash incidents, in 1964 Warhol returned with *Flowers*, a group of paintings that would become some of the artist's most popular. This dramatic shift seemingly marks a transition to a simpler subject matter, yet when examined more closely this unassuming motif reveals a complex, layered meaning.

Painted either in the very last days of 1964 or early in 1965, this 22-inch square canvas is from one of Warhol's earliest iterations of his *Flower* series. Having worked on a number of *Flower* canvases in various sizes for a show at Leo Castelli's gallery, the artist was commissioned by the legendary collectors Ethel and Robert Scull to produce a series of *Flower* canvases as a mural for their second home. To differentiate these canvases from the Castelli canvases, the artist produced them in this unique 22-inch format. In addition to the Scull canvases, Warhol also produced a number of extra canvases in this size for a show he was organizing at Ileana Sonnabend's gallery in Paris; this particular *Flowers* is one of those paintings designated for France.

These striking paintings marked a significant turning point in Warhol's career in that these were the first works he produced under the auspices of the legendary dealer Leo Castelli. This meant that, in addition to the increased exposure of working with such a prominent figure, the artist was now exhibiting alongside other established giants of American art such as Robert Rauschenberg and Jasper Johns. Warhol began working with the motif in the summer of 1964, two years after Castelli had initially rejected his work. The conception and initial idea to use flowers as a subject matter has been accredited to Henry Geldzahler, then the curator at the Metropolitan Museum of Art in New York. Geldzahler's suggestion to Warhol also came at a time when Warhol was aiming to deliver something more accessible, familiar and popular with his subject matter; a strategy that was consistent in satisfying the needs of Leo Castelli.

Through appropriating a color photograph of hibiscus flowers, originally published in a two-page spread of the 1964 issue of *Modern Photography*, Warhol manipulated and reproduced the imagery by cropping the photograph and rotating one of the flowers through 180 degrees to conform to the square format of the paintings because its regular shape allowed them to be hung "any side up...you don't have to decide whether it should be longer-longer or shorter-shorter or longer-shorter: it's just a square"

(D. Bourdon, *Warhol*, New York, 1989, p. 191). After trimming the image to shapes with sharp, rigid outlines, Warhol transferred the image onto canvas via silkscreen.

As a series, *Flowers* was manifested in various sizes, ranging from 5 to 60 inches, and a range of colors. To differentiate the 22-inch series from those completed for the Castelli show, Warhol used a slightly smaller screen and printed directly over the white primer. Warhol then screened each canvas by hand which enabled him to produce many more canvases in a shorter period of time, in a similar fashion to the work he was preparing for the Sonnabend exhibition in Paris. Thus, *Flowers* continued Warhol's fascination with the nature of mechanical reproduction through his adoption of the commercial process of screen-printing. The replication of the flowers in the image itself only emphasizes the process by which they came into being, in addition to their potential for mass production.

In selecting the color for his *Flowers*, Warhol deliberately chose vibrant hues of brilliant synthetic and what was known as 'cosmetic colors' that would effectively attract and instantly engage the viewer, causing a sensory experience. The four pink and red blossoms juxtaposed against the dense foliage of black and white present a striking image of brilliant, chromatic color contrast. Warhol color-blocked each blossom, which transformed each flower into flat, discrete, graphic forms and elements that seem to hover above the background. "When Warhol made *Flowers*, it reflected the urban, dark, death side of that whole movement. There is a lot of depth in there...You have this shadowy dark grass, which is not pretty, and then you have these big, wonderful, brightly colored flowers" (J. O'Connor and B. Liu, *Unseen Warhol*, New York, 1996, p. 61). The bright and flat imagery of the flowers evokes a simplicity that is instantly accessible and easy to broadcast; this accessibility can also be understood as a Warhol's attempt to create truly 'popular' art.

Although some believe this 'popular' imagery in *Flowers* was a departure from Warhol's obsession with death, his decision to fill Castelli's gallery with flowers proved to be one of his most complex series of work. While flowers can represent new life and beauty, they only exist at their best for a short period of time, thus alluding to life's fragility and symbolizing mourning. "In a funny way, he was kind of repeating the history of art. It was like, now we're doing my flower period! Like Monet's water lilies, Van Gogh's flowers, the genre" (G. Malanga, *A Year in the Life of Andy Warhol*, New York, 2003, p. 74). Presciently, the colors and shapes are quintessentially sixties – an early harbinger of the notoriously anti-violence, anti-war, flower power generation.



PROPERTY FROM A DISTINGUISHED COLLECTION

123

## ADOLPH GOTTLIEB (1903-1974)

*Untitled*

signed and dated 'adolph gottlieb 1965' (lower right)

acrylic and ink on paper

20 1/8 x 26 1/8 in. (51.1 x 66.4 cm.)

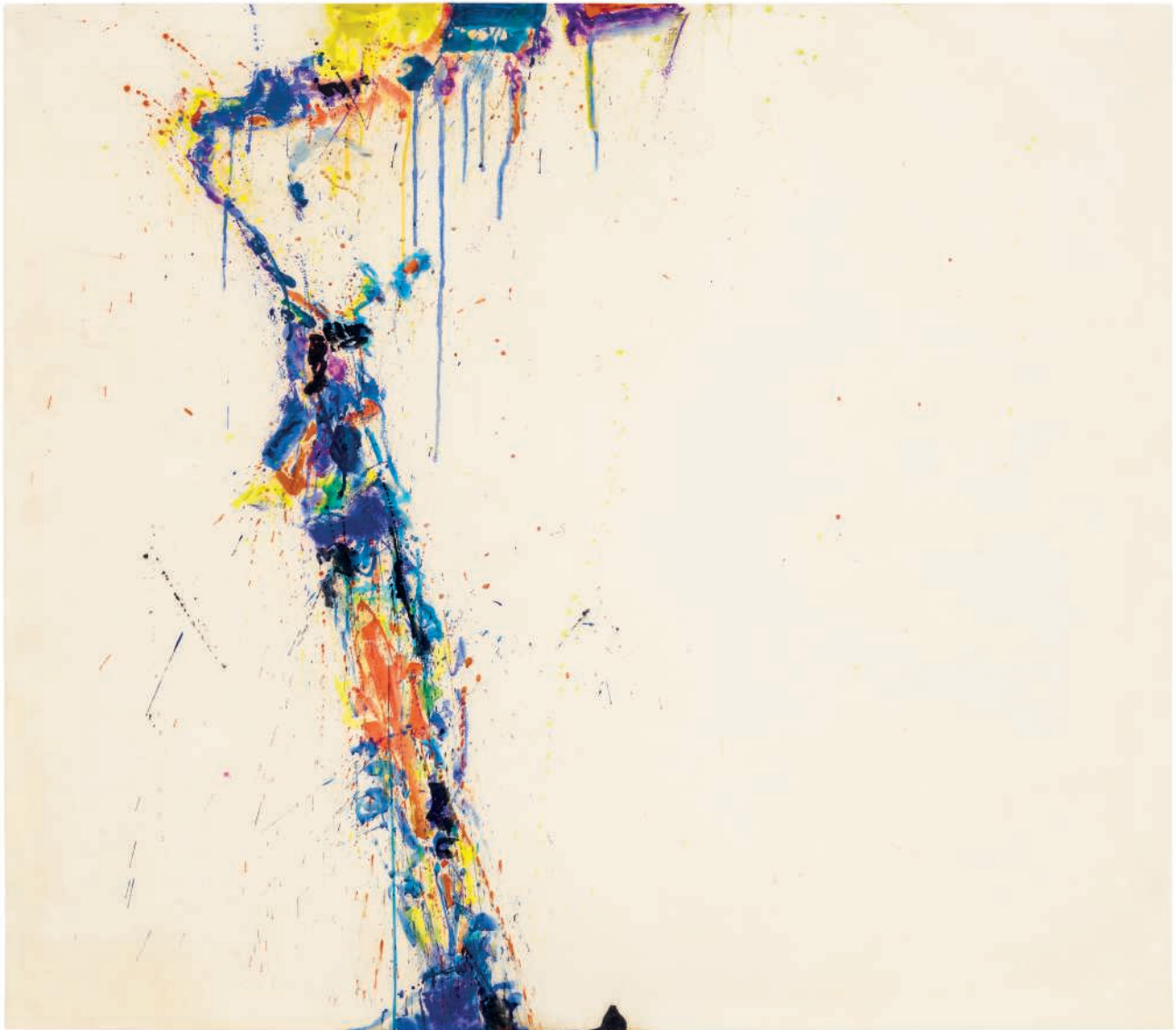
Painted in 1965.

\$50,000-70,000

PROVENANCE:

Miriam Shiell Fine Art, New York

Acquired from the above by the present owner, 1990



124

## SAM FRANCIS (1923-1994)

### *Summer II*

watercolor on paper  
41 ½ x 47 ⅞ in. (105.4 x 119.7 cm.)  
Painted in 1957.

\$100,000-150,000

**PROVENANCE:**  
Martha Jackson Gallery, New York  
Private collection, Washington, D.C., 1958  
By descent from the above to the present owner

### **EXHIBITED:**

New York, Martha Jackson Gallery, *Sam Francis: Watercolors and Around the Blues*, November-December 1957.  
Washington, D.C., Phillips Gallery, *Paintings by Sam Francis*, October-November 1958.

This work is identified with the interim identification number of SF57-327 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.



# 9<sup>TH</sup> ST.

## Ab-Ex on 9th St.

PROPERTY FROM AN  
IMPORTANT PRIVATE COLLECTION

(LOTS 125-134)

In the early evening hours of May 21, 1951, a sizable crowd of artists, critics and collectors descended upon an empty storefront at 60 East 9th Street, in the heart of New York's Greenwich Village. Arranged cheek-by-jowl inside the vacant building was an assortment of radical new paintings by a group of artists that would soon re-write the course of art history. Seventy-two of them were on display in this legendary exhibition known simply as the "*Ninth Street Show*." It proved to be a huge success, ushering in the era of Abstract Expressionism, where the force of the artist's gesture conveyed not what was painted but how it was painted. Seemingly overnight, the gauntlet had been passed from Paris to New York, and a new epicenter of the international art world had been born. Assembled over the course of several decades, the following selection of paintings illustrates several of the leading Abstract Expressionist artists who exhibited in the *Ninth Street Show*. Works by Joan Mitchell, Helen Frankenthaler, and James Brooks, for example, testifies to this mythical moment in the history of 20th Century art.

The first official opening night of the *Ninth Street Show* on May 21, 1951, was pleasant for early summer, and a line of taxis could be seen stretching up the block. A stream of wealthy patrons and influential tastemakers began to arrive, many of whom would ultimately shape the course of postwar American art. The list of participating artists reads like a "who's who" of the greatest artists of their generation, including Willem de Kooning Jackson Pollock, Robert Motherwell, Hans Hofmann, Ad Reinhardt, Joan Mitchell, Lee Krasner, Philip Guston, Helen Frankenthaler and James Brooks, to name a few. Willem de Kooning exhibited *Woman* of 1949-50 and Pollock showed a recent drip painting called *Number 1*, 1949 (now in the collection of the Los Angeles County Museum of Art), which was accidentally hung upside down. Joan Mitchell's oversized painting had to be carried down the block from her studio on West 10th Street. Doing the heavy lifting was none

other than Leo Castelli, who had been chosen to install the exhibit so as to not "play favorites."

The *Ninth Street Show* proved to be a timely event, as the excitement surrounding the artists—loosely described as the New York School—had been gathering momentum over the past few years. This diverse group of painters prized the creative act itself above all else, and renounced illusionism, symbolism and overt representation from their work. Freed from these constraints, the canvas could now record the artist's spontaneous gesture, and stand alone as the evidence of this encounter. As the art critic Harold Rosenberg would declare: "What was to go on the canvas was not a picture but an event" (H. Rosenberg, "The American Action Painters," *ArtNews*, December 1952).

ALCOPLEY • BOUCHE • BROOKS • BUSA • BRENSON •  
CAVALLON • CARONE • GREENBERG • DE KOONING • DE  
NIRO • DZUBAS • DONATI • J. ERNST • E. DE KOONING • FERREN  
• FERBER • FINE • FRANKENTHALER • GOODNOUGH • GRIPPE  
• GUSTON • HARTIGAN • HOFMANN • JACKSON • KAPPELL •  
KERRAM • KLINE • KOTIN • KRASSNER • LESLIE • LIPPOLD •  
LIPTON • MARGO • MCNEIL • MARCA-RELLI • J. MITCHELL  
• MOTHERWELL • NYOLA • PORTER • POLLOCK • POUSETTE  
DART • PRICE • RESNICK • RICHENBERG • REINHARDT • ROSATI  
• RYAN • SANDERS • SCHNABEL • SEKULA • SHANKER •  
SMITH • STAMOS • STEFANELLI • STEPHAN • STEUBING •  
STUART • TOMLIN • TWOROKOV • VICENTE • KNOOP •  
COURTESY THE FOLLOWING GALLERIES: BORGENICHT, EAGAN,  
TIBOR DE NAGY, THE NEW, PARSONS, PERIDOT, WILLARD, HUGO

MAY 21ST TO JUNE 10TH, 1951  
PREVIEW MONDAY, MAY 21ST, NINE P. M.  
60 EAST 9TH ST., NEW YORK 3, N. Y.

# 9<sup>TH</sup> ST.

EXHIBITION OF PAINTINGS AND SCULPTURE

opposite: Joan Mitchell, Helen Frankenthaler, and Grace Hartigan at the opening of an exhibition of Frankenthaler's paintings, New York, 1957. Photo: © Burt Glinn / Magnum Photos. Artwork: © 2019 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

upper right, following: © 2019 The Franz Kline Estate / Artists Rights Society (ARS), New York

right: Poster for "The Ninth Street Show" at The Club, New York, 1951. Artwork: © 2019 The Franz Kline Estate / Artists Rights Society (ARS), New York.

# 9<sup>TH</sup> ST.

## Ab-Ex on 9th St.

PROPERTY FROM AN  
IMPORTANT PRIVATE COLLECTION

Although she came from a wealthy Chicago background, Joan Mitchell gravitated toward the artist's lifestyle, forming a quick coterie of friends, writers and artists from the moment she arrived in New York with her husband, Barney Rosset, at the end of 1949. She met de Kooning shortly thereafter, having viewed *Attic*, 1949 (Metropolitan Museum of Art) when it was exhibited in one of the Whitney's Annuals. In seeking him out, Mitchell ended up at Franz Kline's apartment instead, where she saw many of his black and white paintings strewn about the floor. She considered them "the most beautiful thing" she's ever seen (J. Mitchell, quoted in op. cit., p. 146).

Mitchell had immersed herself in the Greenwich Village art scene shortly after graduating from the School of the Art Institute of Chicago in 1947. She kept a studio on West Tenth street where she went about her own unique brand of gestural abstraction that she based on "remembered landscapes" that were lavishly painted, rigorously composed and suffused with the emotional fervor of her personal life. That she was invited to participate in the *Ninth Street Show* only confirmed the impact of her work, despite the obvious challenges of being a woman in such a male-dominated art world.

When the young Helen Frankenthaler returned to her native New York after graduating from Bennington College in 1949, she, too, became part of the burgeoning arts scene. In 1950, she saw Jackson Pollock's show at the Betty Parsons Gallery, where *Autumn Rhythm, Number 1* (Metropolitan Museum of Art) was on display. "It was all there," she recalled. "I wanted to live in this land. I had to live there, and master the language" (H. Frankenthaler, quoted in "Helen Frankenthaler," *The Times of London*, January 2, 2012). After seeing Pollock's work, Frankenthaler decided to move her canvas from the easel to the floor. Rather than use a brush, she poured acrylic paint directly onto its surface, allowing the thinned down pigment to soak into the very fiber of the fabric itself. Two years later, *Mountains and Sea*, 1952 (National Gallery of Art, Washington, D.C.) would emerge from this "soak stain" technique, which solidified her status as a leading Abstract Expressionist artist. Years later, the Color Field painter Morris Louis would describe Frankenthaler as "a bridge between Jackson Pollock and what was possible"

(M. Louis, quoted in J. Elderfield, *Morris Louis*, exh. cat., Museum of Modern Art, New York, 1986, p. 13).

Having been close friends with Jackson Pollock, it is perhaps not surprising, that another Abstract Expressionist painter, the Texan James Brooks, would also create a series of rhythmic abstractions in which dripped paint and stained canvas became part of his visual lexicon. During the 1930s, Brooks had worked as a muralist for the WPA (his best-known mural is *Flight* at LaGuardia Airport). After the war, Brooks quickly rose to fame as one of the most innovative painters of his generation, fashioning lively and lyrical paintings using dripping enamel paint in bold colors, often incorporating collaged elements onto the surface. In 1947, he developed the unusual technique of saturating paint that bled through the back of the canvas to the front, allowing accident and serendipity to determine the course of his work.

Of the few sculptors to be included in the *Ninth Street Show* was Seymour Lipton, widely recognized for his forceful metal sculptures of abstract forms. Influenced by Carl Jung's work on the unconscious mind and the regenerative forces of nature and interested in botanical, animal and anatomical forms, his sculptures traced the dialogue between artistic creation and natural phenomena. Lipton explored in drawing and sculpture a similar automatism that his abstract expressionist contemporaries imbued in their paintings. A few years after the Ninth Street show, Lipton represented the United States pavilion at the 29th Venice Biennale in 1958 alongside Mark Rothko, David Smith and Mark Tobey, where he gained further international recognition establishing Lipton as one of the principal Abstract Expressionist sculptors of his time.

An intriguing selection of Abstract Expressionist paintings, this grouping is distinguished in its affording a unique view into a seminal event in the history of 20th century art. Through its diverse array of attitudes and techniques, these paintings and sculptures by Mitchell, Frankenthaler, Brooks and Lipton epitomize the powerful zeitgeist of their era.



125

## JOAN MITCHELL (1925-1992)

### *Untitled*

signed 'J. Mitchell' (lower right)  
watercolor, wax crayon and wash on paper  
14  $\frac{7}{8}$  x 11  $\frac{1}{4}$  in. (37.8 x 28.6 cm.)  
Executed in 1966.

\$30,000-50,000

#### PROVENANCE:

Martha Jackson Gallery, New York  
Private collection, Buffalo, 1970  
Private collection, Caracas  
Anon. sale; Christie's, New York, 15 November 1995, lot 135  
Acquired at the above sale by the present owner

#### EXHIBITED:

Washington, D.C., Institute of Contemporary Arts, *The Washington Water Color Association's 69th National Exhibition*, April-May 1967, no. 60.

126

## HELEN FRANKENTHALER (1928-2011)

### *One O'Clock*

signed, titled and dated 'frankenthaler "One O'Clock" 1966' (on the reverse)

acrylic on canvas

93 ½ x 77 ¼ in. (238.8 x 196.2 cm.)

Painted in 1966.

\$500,000-700,000

#### PROVENANCE:

André Emmerich Gallery, New York

Albert F. Weis, Savannah

Acquavella Galleries, New York

Private collection

Anon. sale; Sotheby's, New York, 11 November 1988, lot 27

Acquired at the above sale by the present owner

#### EXHIBITED:

Venice, XXXIII Esposizione Biennale Internazionale d'Arte, United States

Pavilion and Washington, D.C., Smithsonian Institution, *Helen Frankenthaler,*

*Ellsworth Kelly, Roy Lichtenstein, Jules Olitski*, June 1966-January 1967, p. 24

(illustrated).

New York, Metropolitan Museum of Art, *New York Painting and Sculpture: 1940-*

*1970*, October 1969-February 1970, p. 154 (illustrated).

#### LITERATURE:

B. Rose, *Helen Frankenthaler*, New York, 1972, no. 163 (illustrated).

*YOU HAVE TO KNOW HOW TO USE THE ACCIDENT, HOW TO RECOGNISE IT,  
HOW TO CONTROL IT, AND WAYS TO ELIMINATE IT SO THAT THE WHOLE  
SURFACE LOOKS FELT AND BORN ALL AT ONCE.*

—Helen Frankenthaler







# Helen Frankenthaler

## ONE O'CLOCK

A canvas of impressive scale and unique composition, Helen Frankenthaler's *One O'Clock* displays the luminous color, elegance and beauty that are the signature qualities of her work. Frankenthaler was an important member of the second generation of Abstract Expressionists and a critical influence in the development of the Color Field School of painting. Throughout her body of work, she gave color a new independence, allowing it to float free, untethered by representation or gesture, which resulted in the expansive fields of pure color that lie at the very heart of the present work.

Helen Frankenthaler's broad sweeps of sporadic color in *One O'Clock* reflect her desire to take the style of her Abstract Expressionist forebears and free it from the egocentric gestures that dominated the work of her male counterparts. With the passages of reds, whites, blacks and ochre that have been soaked into the surface of the canvas, Frankenthaler has succeeded in creating her personal vision of the dynamics of nature. Alternating areas of translucence, luminosity, opacity and staining of the unprimed canvas support provide a lively set

of contrasts across the surface of the work, the colors darker in some areas, lighter in others, the varying opacity determined by the thickness of Frankenthaler's application of paint. *One O'Clock* is a seemingly simple yet profound composition in which Frankenthaler demonstrates her innate ability to absorb influences, while remaining true to her own vision. Expertly balanced, the painted passages that congregate around the edges of the canvas are resolutely abstract, yet succeed in evoking a liberating sense of openness and nature.

A massive canvas in scale, *One O'Clock* measures over seven and a half feet tall. Barbara Rose aptly noted of her large-scale canvases: "When she paints large, Frankenthaler is literally, bodily, *in* the painting, which means that the kinds of spatial relationships that she is setting up are of a different kind from those created in easel paintings. When she works, she frequently cannot see the entire image at once. For this reason, internal relationships often cannot be calculated in visual terms alone: obviously, they depend on a total motor impulse, perceived by the eye but involving apparently a more total bodily

above: Helen Frankenthaler in her studio, 1969. Photo: © Ernst Haas / Getty Images. Artwork: © 2019 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

opposite: Morris Louis, *Beta Lambda*, 1961. Museum of Modern Art, New York. © 2019 Maryland Institute College of Art (MICA), Rights Administered by Artist Rights Society (ARS), New York, All Rights Reserved. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

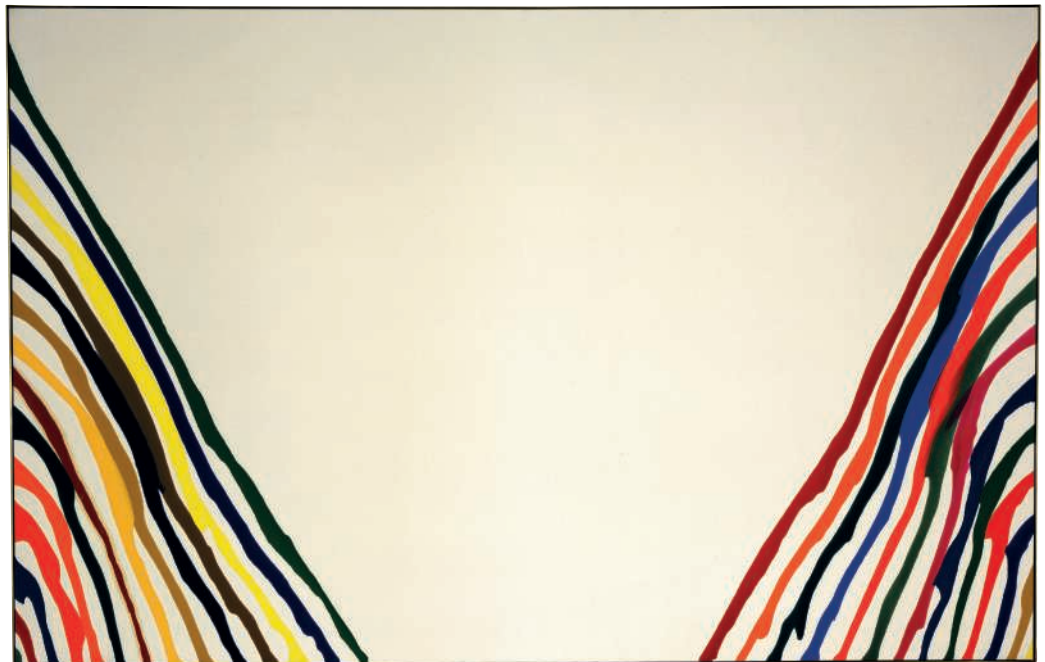
response than the easel painting. One identifies with Frankenthaler's paintings not only through the eye but with the body; one senses her space not only optically but kinesthetically" (B. Rose, *Frankenthaler*, New York, 1972, p. 74).

Helen Frankenthaler's important painting *One O'Clock* no doubt provided inspiration for many of the artists who would later become Color Field painters. Frankenthaler created her masterpieces by thinning oil paint until she could apply it like watercolor and stain the canvas rather through the use of a brush. Her innovative process created new possibilities for a generation of artists. Each Color Field artist developed their own unique visual vocabulary, but for the most part, they all avoided painterly surface and any suggestion of pictorial depth. Clement Greenberg remarked about the movement: "The fabric being soaked in paint rather than merely covered by it, becomes paint in itself, color in itself, like dyed cloth; the threadedness and wovenness are in the color" (C. Greenberg, quoted in M. Fried, *Morris Louis*, New York, 1970).

In 1964, Greenberg organized a groundbreaking exhibition at the Los Angeles County Museum of Art that subsequently traveled to the Walker Art Center and the Toronto Museum of Art. Greenberg defiantly outlined his observations in his essay for the catalogue, explaining: "As far as style is concerned, the reaction presented here is largely against the mannered drawing and the mannered design of Painterly Abstraction, but above all against the last. By contrast with the interweaving of light and dark gradations in the typical Abstract Expressionist picture, all the artists in this show move towards a physical openness of design, or towards linear clarity, or towards both. They continue, in this respect, a

tendency that began well inside Painterly Abstraction itself, in the work of artists like Still, Newman, Rothko, Motherwell, Gottlieb, Mathieu, the 1950-54 Kline, and even Pollock. A good part of the reaction against Abstract Expressionism is, as I've already suggested, a continuation of it. There is no question, in any case, of repudiating its best achievements. Almost a quarter of the painters represented in this show continue in one way or another to be painterly in their handling or execution Helen Frankenthaler's soakings and blottings of paint open rather than close the picture, and would do so even without the openness of her layout" (C. Greenberg, "Post-Painterly Abstraction," in *The Collected Essays and Criticism, Volume 4: Modernism with a Vengeance, 1957-1969*, Chicago, 1993, pp. 194-195). As the only female artist included in *Post-Painterly Abstraction*, Frankenthaler's participation in this momentous exhibition signaled her position as a recognized leader amongst the second-generation abstract expressionists. The openness of her forms certainly distinguished her works from the hard-edged and more geometric leanings of her male counterparts. Painted only two years after this historic exhibition, *One O'Clock* exemplifies this critical period in Frankenthaler's ever-evolving and influential artistic career.

Although *One O'Clock* is made up of just a few essential tonalities, Frankenthaler shows us her expert handling of color with areas of translucent staining of an unprimed canvas. Whether experimenting with the subtleties of Color Field painting or the formal qualities of Post-Painterly Abstraction, Frankenthaler aligns herself in a tradition of pioneers who have challenged the conventions of painting and, in turn, pushed painting forward.



GOOD PAINTING AS ALWAYS IS A DOOR OPENED TO MAN'S SPIRIT... IT  
WILL NOT REPEL BECAUSE OF ITS OBSCURITY, BUT MAY BECAUSE OF ITS  
DIRECTNESS.

—James Brooks



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## JAMES BROOKS (1906-1992)

### *Untitled*

signed and dated 'J. Brooks 1950' (lower left); signed again and dated again 'James Brooks 1950'  
(on the reverse)  
oil on canvas  
40 x 36 in. (101.6 x 91.4 cm.)  
Painted in 1950.

\$30,000-50,000

#### PROVENANCE:

Berry-Hill Galleries, Inc., New York  
Acquired from the above by the present owner, 1989

#### EXHIBITED:

New York, Berry-Hill Galleries, Inc., *James Brooks: The  
Early 1950s*, October-November 1989, pp. 12-13, no. 3  
(illustrated).

## JAMES BROOKS (1906-1992)

### Q-1953

signed and dated 'J. Brooks' (lower right)  
oil on canvas  
83 ½ x 40 in. (212.1 x 101.6 cm.)  
Painted in 1953.

\$40,000-60,000

#### PROVENANCE:

Berry-Hill Galleries, Inc., New York  
Acquired from the above by the present owner, 1990

#### EXHIBITED:

New York, Berry-Hill Galleries, Inc., *James Brooks: The Early 1950s*, October-November 1989, pp. 34-35, no. 14 (illustrated).

Stretching to nearly seven feet tall, James Brooks' *O-1953* is a joyful tour-de-force of color, demonstrating the artist's mastery of rhythm. Richly toned scarlet, mustard and turquoise flow across the canvas, balanced by cool, earthy greens and crisp whites. *O-1953* was made as the artist was reaching critical acclaim, two years after he exhibited in the groundbreaking *Ninth Street Show*, featuring Jackson Pollock, Willem de Kooning, Franz Kline, Hans Hoffman, and Robert Motherwell amongst others.

Brooks achieves such luminous color through the innovative staining of the canvas, which he first discovered upon seeing paint bleed through the glue that secured drawings to a Bemis cloth. His practice teeters between the accidental and the formalized, using spontaneous splash of colors as controlled accidents from which he builds up to their finalized form. "My painting starts with a complication on the canvas surface, done with as much spontaneity and as little memory as possible. This then exists as the subject...Between painting and painter a dialogue develops, which leads rapidly to the bare confrontation of two personalities" (J. Brooks, Catalogue Statement for the University of Illinois, 1951).



129

## HELEN FRANKENTHALER (1928-2011)

### *Cave Memory*

signed 'Frankenthaler' (lower right); signed again and titled "'cave memory"  
frankenthaler' (on the stretcher)  
oil on canvas  
37 ¼ x 41 ¼ in. (94.6 x 107.8 cm.)  
Painted in 1959.

\$400,000-600,000

#### PROVENANCE:

André Emmerich Gallery, New York  
Dr. Lothar Strobel, Stuttgart  
Anon. sale; Sotheby's, New York, 10 November 1988, lot 108  
Acquired at the above sale by the present owner

#### LITERATURE:

J. Elderfield, *Frankenthaler*, New York, 1989, pp. 126-127 and 397 (illustrated).  
*Painted on 21st Street: Helen Frankenthaler from 1950 to 1959*, exh. cat., New  
York, Gagosian Gallery, 2013, p. 34, no. 18 (illustrated).

*IN MAKING A PAINTING, YOU HAVE TO ALLOW FOR THE AWARENESS IN YOU  
THAT IS NOT FULLY CONSCIOUS, ALLOWING FOR THE DISORDER OR CHAOS  
THAT IS NOT YET ORDER, THE KIND OF CHAOS SOMETIMES EXPRESSED IN  
DREAMS.*

—Helen Frankenthaler





# Helen Frankenthaler

## CAVE MEMORY

Painted when Helen Frankenthaler was thirty-one years old and had only just emerged on the burgeoning art scene in New York, *Cave Memory* is an important and innovative painting that not only advances her pictorial discoveries made in the early 1950s but also reflects a change in her work to a more robust and expressive mode. The painting, made in 1959, bridges various influences from Jackson Pollock, Robert Motherwell, Willem de Kooning, Franz Kline and David Smith, while also claiming its own visual identity characterized by her soak-staining technique that revels in the flatness of the canvas.

Rendered with Frankenthaler's keen sense of balance and marked by vigorous passages of rich and earthy chocolate-brown amongst vibrant swathes of cerulean blue, coalescing with smaller bands of interspersed shades of gray and ochre, *Cave Memory* bears considerable areas of blank canvas that

articulate the compelling imagery within it. At the upper left of the composition, loose charcoal-colored brushstrokes make up the delicate resemblance of two coupled birds. Willowy and splashed strokes of thinned down paint delineate the center of the composition, compelling the eye further back into a recessional space. Here, Frankenthaler creates a unique and masterful composition where passages of white are used to reinforce the abstract forms she creates, as familiar shapes emerge only to disappear back into themselves.

Throughout the 1950s, Frankenthaler not only had vast exposure to the prodigious body of work being produced by her contemporaries, but she also had close relationships with these emerging American talents. Seeing Jackson Pollock's drip paintings inspired her to also free the canvas from the stretcher, place it directly on the studio floor and pour thinned-down oil paint in the same fashion as

above: Helen Frankenthaler in her West End Avenue studio, 1957. Photo: Gordon Parks / The LIFE Picture Collection / Getty Images. Artwork: © 2019 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

opposite: Caves of Lascaux, Dordogne, circa 15000 B.C.E. Photo: Francois DUCASSE / Gamma-Rapho via Getty Images.



TRUTH COMES WHEN ONE IS TOTALLY INVOLVED IN THE ACT OF PAINTING... SOMEHOW USING EVERYTHING ONE KNOWS ABOUT PAINTING MATERIALS, DREAMS, AND FEELINGS. CONSCIOUSLY AND UNCONSCIOUSLY, THE ARTIST ALLOWS WHAT MUST HAPPEN TO HAPPEN. THAT ACT CONNECTS YOU TO YOURSELF AND GIVES YOU HOPE... THE PAINTER MAKES SOMETHING MAGICAL, SPATIAL, AND ALIVE ON A SURFACE THAT IS FLAT AND WITH MATERIALS THAT ARE INERT. THAT MAGIC IS WHAT MAKES PAINTINGS UNIQUE AND NECESSARY.

—Helen Frankenthaler



Pollock. “Taking paintings off the easel introduced a whole new space and manner of painting,” she said. “Easel painting had been more of a window than a wall. Once freed from the easel, and not confined to an edge, corner, or particular size, your vision can go on forever” (H. Frankenthaler, quoted in *After Mountains and Sea: Frankenthaler 1950-59*, exh. cat., Solomon R. Guggenheim Museum, New York, 1998, p. 44). Through controlled pouring and staining of pigment on the unstretched fabric canvas, she creates a subtle and sophisticated composition made up of unfinished canvas alongside both figurative and abstracted forms.

The period in which *Cave Memory* was created has been described as one of Frankenthaler’s most productive, in terms of its quality. Made during the year following Frankenthaler’s honeymoon with Robert Motherwell in Europe, where they visited the Paleolithic cave paintings at Lascaux and Altamira, the painting is a brilliant iteration of her signature soak-stain technique and embodies her more free and gestural style. The caves were known to have overwhelmed the artist, who admits they looked “like one huge painting on unsized canvas” that reminded

her of her own work, referring to the paintings within as “direct, passionate, all-over murals”. The influences involving her year-long sojourn as a newlywed in France and Spain can be clearly detected in the new aesthetic style seen in the work produced in the years that followed.

One of the most pioneering and influential painters of her generation, Frankenthaler spoke to her need for painting when she said, “Truth comes when one is totally involved in the act of painting... somehow using everything one knows about painting materials, dreams, and feelings. Consciously and unconsciously, the artist allows what must happen to happen. That act connects you to yourself and gives you hope... The painter makes something magical, spatial, and alive on a surface that is flat and with materials that are inert. That magic is what makes paintings unique and necessary” (H. Frankenthaler quoted in *After Mountains and Sea: Frankenthaler 1950-1959*, exh. cat., Solomon R. Guggenheim Museum, New York, 1998, p. 46). With a work such as *Cave Memory*, Frankenthaler demonstrates the mastery of balance between control and emotional gesture associated with the Abstract Expressionists that came before her. Her iconic style, characterized by stunning contrasts of elegant refinement and lyrical freedom, rivals the bravura and gravitas associated with masters such as Pollock and de Kooning.

During the course of her six-decade long career, Frankenthaler arose as one of the central figures within the 20th century art historical canon. Evident in the solid swathes of color that make up *Cave Memory*’s periphery, Frankenthaler subtly departs from the bold, fierce and slashing brushstrokes of Abstract Expressionism, choosing instead to emphasize the flat surface of the canvas and savor the essential nature of oil paint and color. In doing so, she became the pivotal link between Abstract Expressionism, Color Field painting and Minimalism, establishing new ways to use material and color. One of the foremost colorists of our time, Frankenthaler, through phenomenal innovation, extraordinary beauty and a conception of the canvas as a formalized platform for gesture and paint, produced a body of work whose impact on Contemporary Art has been profound.

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## JOAN MITCHELL (1925-1992)

### *Untitled*

signed 'J. Mitchell' (lower right)  
oil on canvas  
20 x 14 in. (50.8 x 35.6 cm.)  
Painted in 1960.

\$250,000-350,000

#### PROVENANCE:

Alexander M. Bing, New York  
Private collection  
Anon. sale; Sotheby's, New York, 11 November 1988, lot 119  
Acquired at the above sale by the present owner

Glowing in its abstract majesty, Joan Mitchell's *Untitled* is an exhilarating canvas from a pivotal moment of her life. Despite its modest size, this work conveys the diverse possibilities of the Abstract-Expressionist painter's brushstrokes, with long swaths of azure dripping from the top of the canvas onto quick orange marks of tactile paint, reminiscent of her contemporaries Willem de Kooning and Jackson Pollock.

Mitchell completed this extraordinary painting in the year following her relocation from New York to Paris. *Untitled* marks this crucial moment when the artist continued to deepen her practice by transitioning from her earlier highly expressive gestures to a more personal and lyrical voice inspired by nature. The central area of

blues and black-greens prominently stands out against a light ground of variegated pale tones. The horizontal bands of blues and umbers are her felt responses to the sky and terrains; "without intending realistic descriptions of landscapes and seascapes, Mitchell does sometimes evoke memories of them" (J. Bernstock, *Joan Mitchell*, New York, 1988, p. 57). Even though Mitchell's heightened spontaneity projects a deceptive appearance of having performed the painting swiftly, she usually paints after prolonged periods of contemplation to assure the flawless execution of each stroke of emotions. Accomplished with sophisticated gestures, every brush mark in *Untitled* is composed with a bit of nature and a bit of sensation.



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## JOAN MITCHELL (1925-1992)

### *Violet Cypress*

signed 'J. Mitchell' (lower right)

oil on canvas

76  $\frac{3}{4}$  x 51  $\frac{1}{8}$  in. (195 x 130 cm.)

Painted in 1964.

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

#### PROVENANCE:

Stable Gallery, New York

Helen W. and Robert Benjamin, New York, 1965

Their sale; Sotheby's, New York, 9 May 1996, lot 96

Acquired at the above sale by the present owner

#### EXHIBITED:

New York, Stable Gallery, *Joan Mitchell*, April-May 1965.

New Haven, Yale University Art Gallery, *The Helen W. and Robert Benjamin Collection*, May-June 1967, p. 96, no. 112.



Cy Twombly, *Discourse on Commodus, Part VIII*, 1963.

Guggenheim Bilbao Museoa.

© 2019 Cy Twombly Foundation.





# Joan Mitchell

## VIOLET CYPRESS

Painted in 1964, only one year after the death of her father and a year when her mother was seriously ill, Joan Mitchell's *Violet Cypress* demonstrates a darker side for the artist, appropriate to the intense emotions she must have been feeling at the time. A dense mass of alternating greens, blacks and purples seem to burst forth from the center of the canvas in *Violet Cypress*. The choice of these dark colors was a defining aspect of Mitchell's paintings from this period, and she called her paintings of the mid-60s, "my black paintings," referring both to the choice of color palette and, no doubt, the mood of the works (K. Wilkin, *Joan Mitchell: The Black Drawings and Related Works 1964-1967*, New York, 2014, p. 5). Black and green threads and smoky wisps of pigment contrast against the softer, pale white wash that constitutes the background of the canvas. *Violet Cypress* demonstrates Mitchell's superior handling of color, composition, emotion and brushwork, as well as her ability to balance spontaneity and control.

Always a highly physical painter, Mitchell's confident painterly gestures fill the canvas of *Violet Cypress*. The paint has been applied in a variety of ways, ranging from fluid, broad strokes to weighty impasto dabs, giving the work a vital sense of movement. The choice of cypress trees for the titles of this series of works have many indirect references, including Mitchell's admiration of Van Gogh's paintings of cypresses, the names of trees that deeply moved her or her remembrances of places seen on sailing trips around Corsica. Around the mid-1960s, Mitchell stated, "I'm trying to remember what I *felt* about a certain cypress tree and I feel if I remember it, it will last me quite a long time" (J. Mitchell, quoted in J. Bernstock, *Joan Mitchell*, New York, 1988, p. 66).

By the mid-1950s, Mitchell was dividing her time between New York and France; in 1967, she finally settled in the village of Vêtheuil, where she was powerfully influenced by the surrounding landscape.

above: Joan Mitchell in her studio, 1962. Photo: BIOT Jean-Pierre / Paris Match via Getty Images. Artwork: © Estate of Joan Mitchell.

opposite: Vincent Van Gogh, *Road with Cypresses*, 1890. Rijksmuseum Kroller-Muller, Otterlo. Photo: Rijksmuseum Kroller-Muller, Otterlo, Netherlands / Bridgeman Images.

Mitchell's work, although rarely painted directly from life, was inspired by the landscape, the flora, the water, the sky, the weather and the colors of Vétheuil, a landscape earlier visited and painted by Claude Monet. Mitchell's style portrayed landscape, not in a literal way, but rather through the filter of memory, feelings and impressions. She remarked, "(m)y paintings aren't about art issues. They're about a feeling that comes to me from the outside, from landscape" (J. Mitchell, quoted in M. Tucker, *Joan Mitchell*, New York, 1974, p. 6). She used a powerful language of gesture, which sometimes took the form of single lines and sometimes the form of thickly applied, densely shaped masses, as depicted in *Violet Cypress*. Her choices of color sometimes suggest shadowy darkness, and other times intensely vivid, sunlit foliage, with a wide range of colors and lighting effects in between the two extremes. A synesthete who saw objects and emotions as colors, Mitchell pits colors against one another, while the rest of the canvas remained bare. Critics have noted that this crucial period in the mid-1960s when *Violet Cypress* was painted was the closest Mitchell ever came to creating a figure-ground relationship within the canvas (J. Livingston, *The Paintings of Joan Mitchell*, p. 26; J. Bernstock, *Joan Mitchell*, New York, 1988, p. 64).

Despite Mitchell's love for France and its painters, the years Mitchell spent living in New York were also extremely formative for her. In 1950, she saw her first paintings by Franz Kline and Willem de Kooning and immediately sought them out in their studios. Though her work became influenced by their gestural expressionist style, she never imitated it. As Deborah Solomon stated, "What de Kooning was to flesh, Mitchell was to trees, sea and sky" (D. Solomon, "In Monet's Light", *The New York Times*, 24 November 1991). She became one of the few women admitted to the influential Artists' Club, and in 1951 exhibited in the *Ninth Street Show* with a group of artists, including Hans Hofmann, Jackson Pollock and Lee Krasner, that would come to be known as the Abstract Expressionists. Mitchell shared

their passionate belief in the physicality of painting itself and its ability to capture a fleeting feeling: "A passionate inner vision guided Joan's brush. Like her peer Cy Twombly, she extended the vocabulary of her Abstract Expressionist forebears. She imbued their painterliness with a compositional and chromatic bravery that defiantly alarms us into grasping their beauty" (K. Kertess, "Her Passion Was Abstract but No Less Combustible," *The New York Times*, 16 June 2002).

Suffused with movement, memory and passion, *Violet Cypress* is a superior example of Joan Mitchell's deeply felt landscapes. The painting's coloristic interplays and tactile staccato strokes build up to the writhing mass of pigment that at once startles and amazes the viewer, securing Joan Mitchell's position as a master amongst the Abstract Expressionist painters.





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## SEYMOUR LIPTON (1903-1986)

*Sentry*

bronze on Monel metal with patina  
32 x 22 x 12 in. (81.3 x 55.9 x 30.5 cm.)  
Executed in 1971.

\$15,000-20,000

**PROVENANCE:**

Private collection, Ridgewood, New Jersey

Private collection

Maxwell Davidson Gallery, New York

Acquired from the above by the present owner, 1999

**EXHIBITED:**

New York, Marlborough Gallery, *Seymour Lipton: Recent Works*, January-February 1976, p. 22, no. 4 (illustrated).

New York, Maxwell Davidson Gallery, *Seymour Lipton: Sculptures, Maquettes and Drawings*, April-May 1995, n.p. (illustrated).



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## BEVERLY PEPPER (B. 1922)

*Earthbound Altar*

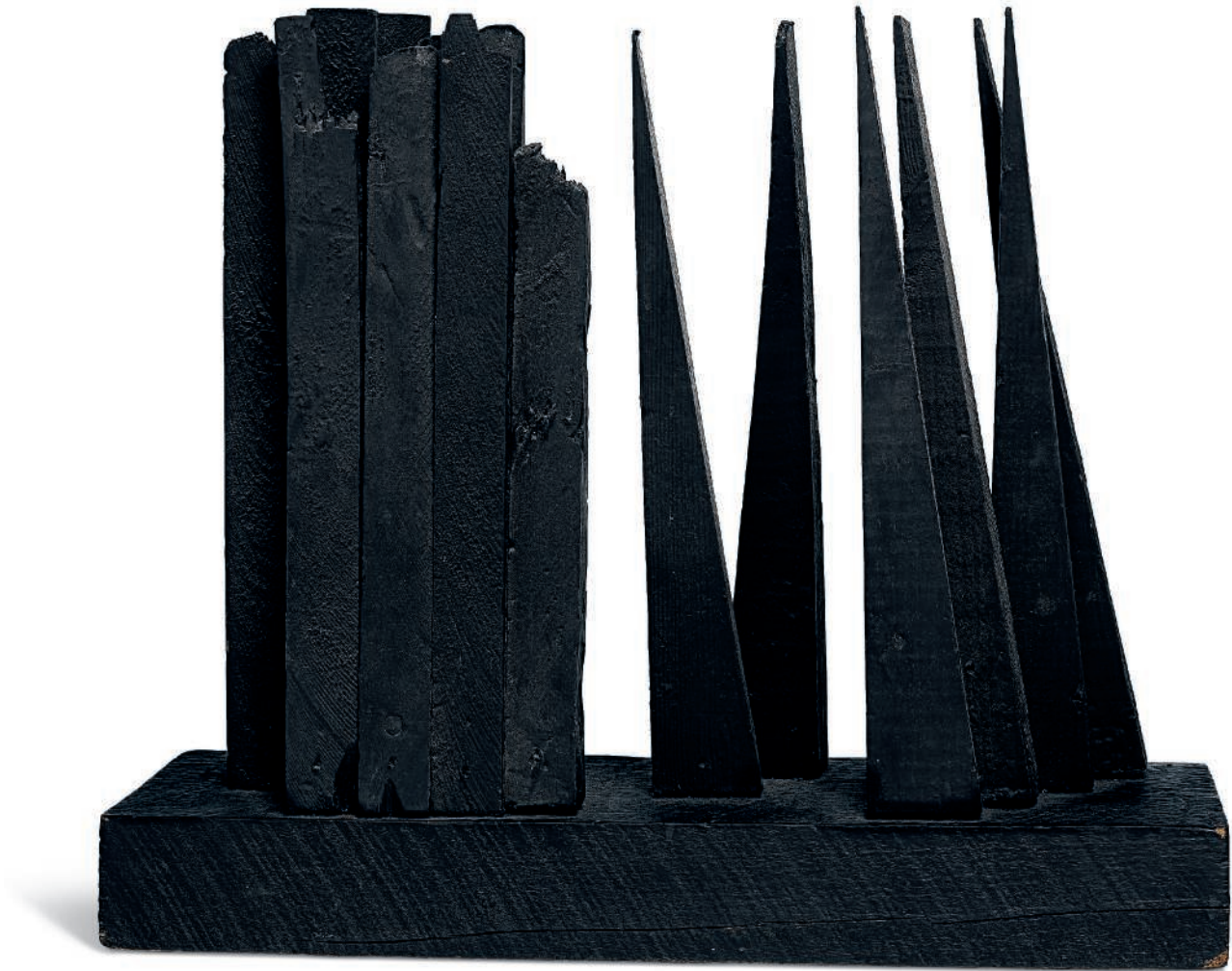
incised with the artist's signature and stamped with the foundry mark 'Beverly Pepper' (on the base)

oil on cast aluminum on stone base  
43 x 33 ½ x 13 in. (109.2 x 85.1 x 33 cm.)

Executed in 1986.

\$4,000-6,000





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## LOUISE NEVELSON (1899-1988)

### *Moon Spikes*

incised with the artist's signature and date 'NEVELSON 1951' (on the base)  
painted wood construction  
20 ¼ x 24 x 8 in. (51.4 x 61 x 20.3 cm.)  
Executed in 1951.

\$30,000-50,000

#### PROVENANCE:

Private collection, New York  
Anon. sale; Christie's, New York, 23 February 1990, lot 17  
Acquired at the above sale by the present owner



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## SAUL STEINBERG (1914-1999)

### *Table Series: Portrait*

signed and dated with a later date 'STEINBERG 1972'  
(lower right)  
acrylic, ink, wax crayon, colored pencil, graphite, nails,  
staples, metal and wood collage on panel, in Plexiglas box  
23 ¼ x 33 ¼ x 1 ¼ in. (59.1 x 84.5 x 4.4 cm.)  
Executed in 1971.

\$25,000-35,000

#### PROVENANCE:

Sidney Janis Gallery, New York  
Acquired from the above by the present owner, 1973

#### EXHIBITED:

New York, Sidney Janis Gallery, *New Work by Saul  
Steinberg*, February-March 1973, no. 28 (illustrated).  
New York, Whitney Museum of American Art; Washington,  
D.C., Hirshhorn Museum and Sculpture Garden; London,  
Serpentine Gallery, and Saint-Paul de Vence, Fondation  
Maeght, *Saul Steinberg*, April 1978-April 1979, pp. 31 and  
230 (illustrated).



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## LOUISE NEVELSON (1899-1988)

### *City-Space-Scape VI*

incised with the artist's signature and date 'NEVELSON  
69' (upper horizontal edge)  
painted wood and Formica construction  
26 x 31 ¼ x 3 ½ in. (66 x 79.4 x 7.9 cm.)  
Executed in 1969.

\$30,000-50,000

#### PROVENANCE:

Pace Gallery, New York  
Acquired from the above by the present owner, 1970



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## LOUISE NEVELSON (1899-1988)

### *City-Space-Scape XI*

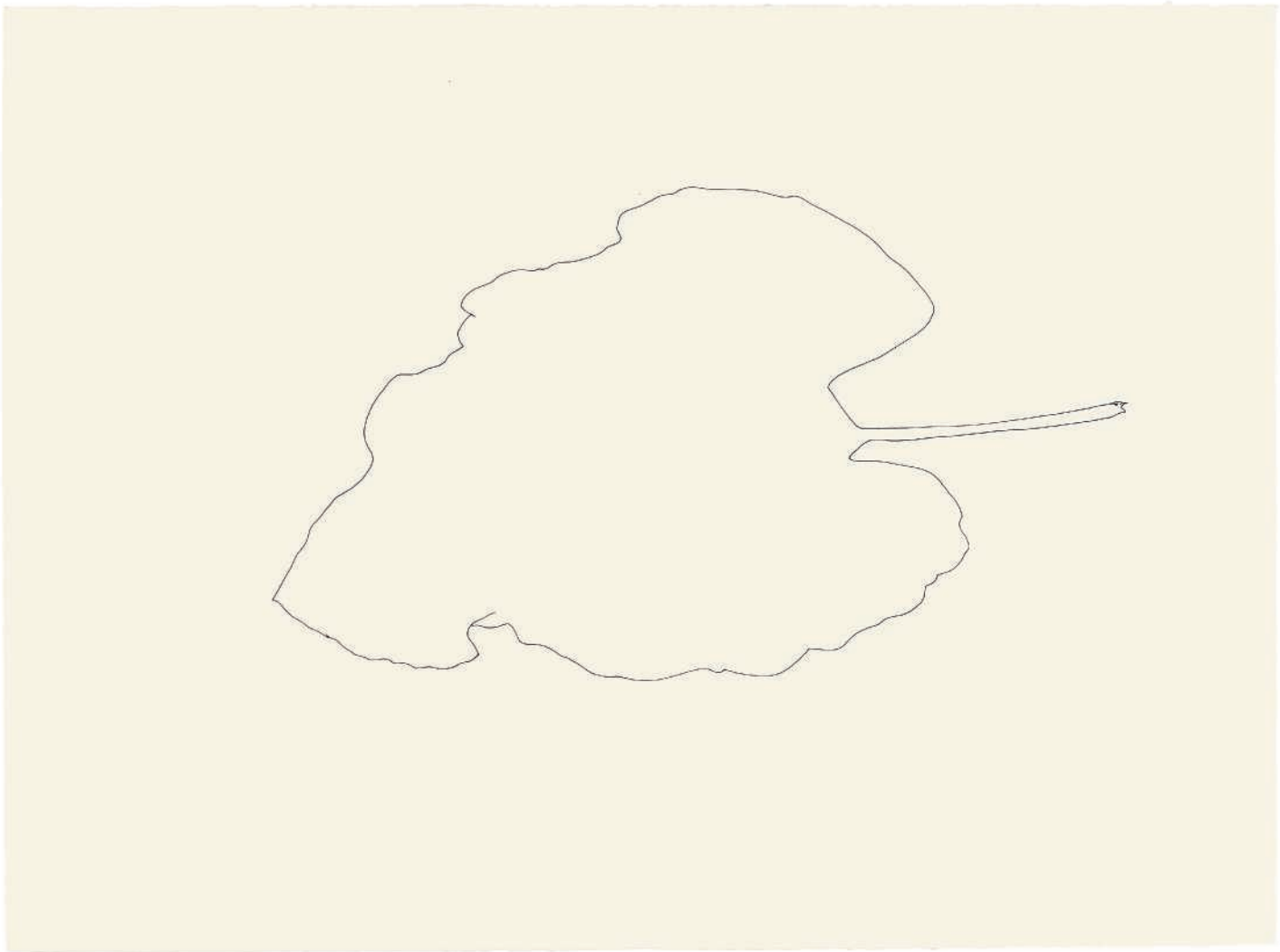
incised with the artist's signature and date 'NEVELSON 69' (upper horizontal edge)  
painted wood and Formica construction  
23  $\frac{5}{8}$  x 19  $\frac{3}{4}$  x 7 in. (60 x 50.2 x 17.8 cm.)  
Executed in 1969.

\$30,000-50,000

#### PROVENANCE:

Pace Gallery, New York

Acquired from the above by the present owner, 1970



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## ELLSWORTH KELLY (1923-2015)

### *Burdock*

signed, inscribed, dedicated and dated 'LEAF 4 - SPENCERTOWN FOR PAT Kelly NOV 1970' (on the reverse)

ink on paper

22 1/8 x 29 7/8 in. (56.2 x 75.9 cm.)

Executed in 1970.

\$35,000-45,000

### PROVENANCE:

Eugene C. Goossen and Patricia Johanson, New York, gift of the artist, 1970

His sale; Christie's, New York, 13 May 1999, lot 402

Susan Sheehan Gallery, New York

Acquired from the above by the present owner, 2000



139

## ROMARE BEARDEN (1911-1988)

### *Rain Forest*

signed 'romare bearden' (upper right); signed again, titled and dated "'Rain Forest" 1971 romare bearden' (on a paper label affixed to the reverse)

ink and printed paper collage on Masonite

14 x 9 7/8 in. (35.6 x 25.1 cm.)

Executed in 1971.

#### PROVENANCE:

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

\$25,000-35,000

## JANE FREILICHER (1924-2014)

### *September Landscape*

signed 'Jane Freilicher' (lower right); signed again, titled and dated 'Jane Freilicher September Landscape 1973' (on the overlap); signed again, titled again and dated again 'Jane Freilicher September Landscape 1973' (on the stretcher)  
oil on canvas  
60 x 68 in. (152.4 x 172.7 cm.)  
Painted in 1973.

\$50,000-70,000

#### PROVENANCE:

Fourcade Droll, Inc., New York  
Private collection, New York  
By descent from the above to the present owner

#### EXHIBITED:

New York, Tibor de Nagy Gallery, *Jane Freilicher: Theme and Variations*,  
December 2015-January 2016.

This work will be included in the forthcoming *catalogue raisonné* being prepared by the Jane Freilicher Estate.

Among the most admired postwar painters of the American landscape, Jane Freilicher's 1973 painting, *September Landscape*, is a classic example of the artist's lifelong exploration of the Long Island countryside. Beyond fidelity to the subject, *New Yorker* art critic Peter Schjeldahl wrote "Freilicher's paintings gradually summon fugitive emotions beyond words." Based on the sweeping views of fields and Mecox Bay as seen from her Water Mill studio window, Freilicher embarked on this subject matter in the early 1960s, when she and her husband, Joe Hazan, built a house and studio in an open field with expansive vistas. Roberta Smith wrote that the artist "approached landscape through abstraction. [...] They may take cues from Hans Hofmann, with whom Freilicher had studied, as well as Helen Frankenthaler's stain paintings and Willem de Kooning's swashbuckling odes to the East End" (R. Smith, "Art in Review: Jane Freilicher", *The New York Times*, 14 April 2006).

Freilicher came of age in the heyday of Abstract Expressionism and was at the center of a group of influential artists that included Helen Frankenthaler, Joan Mitchell, Fairfield Porter and Alex Katz. She was a close friend of and muse to a circle of poets, notably John Ashbery and Frank O'Hara, who wrote the celebrated "Jane poems" with the artist as their inspiration. A stubbornly independent voice, for over half a century Freilicher steadfastly continued her dedication to her vision in the face of Abstract Expressionism, Pop Art and Minimalism. An early influence for Fairfield Porter and Alex Katz, today her legacy can be seen in the work of a younger generation of painters such as Maureen Gallace, Daniel Heidkamp and Jonas Wood.



## RICHARD DIEBENKORN (1922-1993)

### *Untitled*

signed with the artist's initials and dated 'RD 79' (lower right); signed again, inscribed and dated again 'R. DIEBENKORN/1979 #26' (on the reverse)  
gouache, wax crayon, graphite, paper and printed paper collage on paper  
36 5/8 x 28 1/2 in. (93 x 74.6 cm.)  
Executed in 1979.

\$200,000-300,000

#### PROVENANCE:

M. Knoedler & Co., New York  
Acquired from the above by the present owner, 1979

#### EXHIBITED:

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

#### LITERATURE:

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Four: Catalogue Entries 3762-5197*, New Haven, 2016, p. 266, no. 4349 (illustrated).

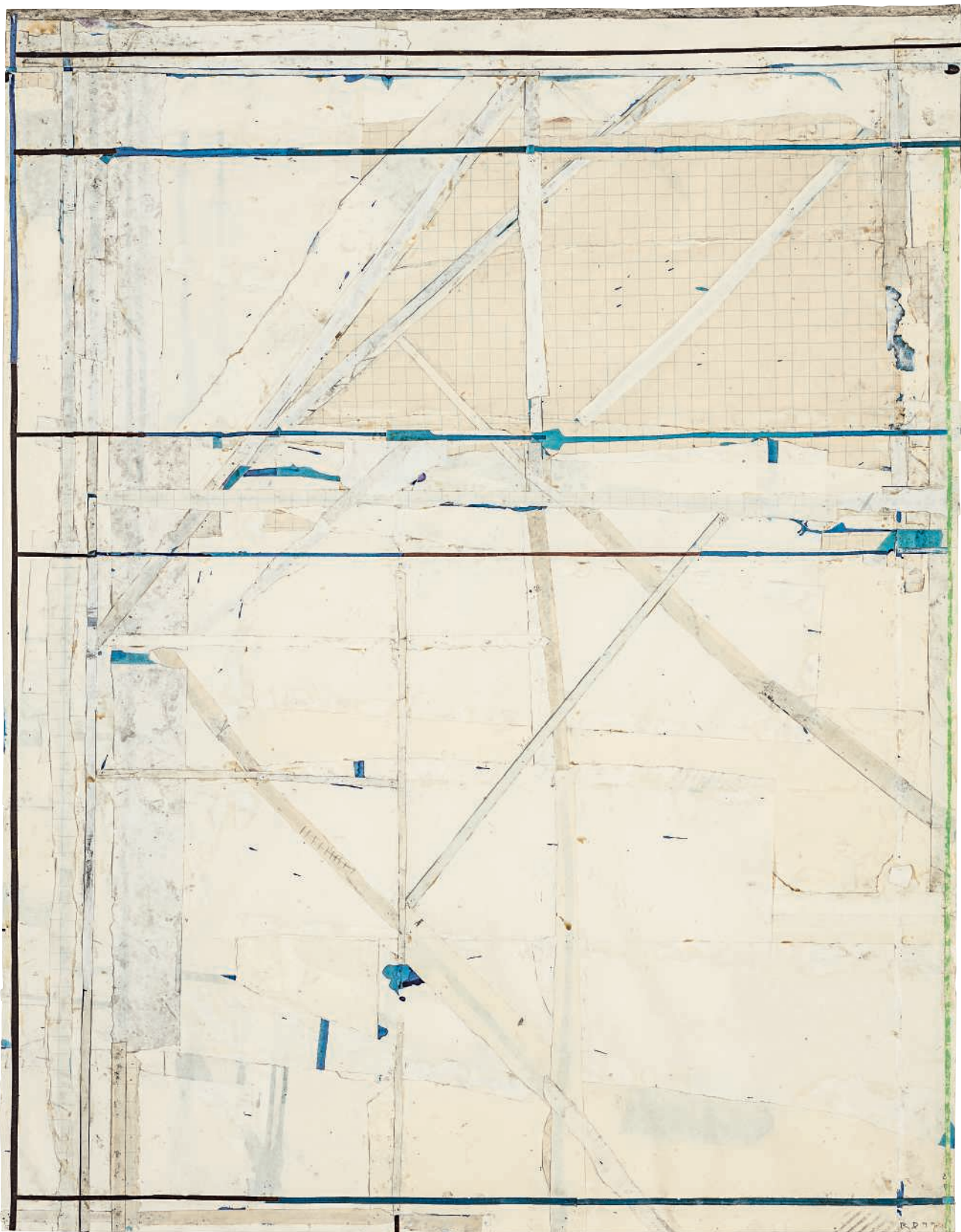
*THE AERIAL VIEW SHOWED ME A RICH VARIETY OF WAYS OF TREATING A FLAT PLANE—LIKE FLATTENED MUD OR PAINT. FORMS OPERATING IN SHALLOW DEPTH REVEAL A HUGE RANGE OF POSSIBILITIES FOR THE PAINTER.*

—Richard Diebenkorn



Leo Holub, *Richard Diebenkorn in his living room with triptych*, 1984. Santa Monica. Photo: © Leo Holub / Bridgeman Images. Artwork: © The Richard Diebenkorn Foundation.





PROPERTY FROM

# THE COLLECTION OF MARCELLA AND MAX KAHN

(LOTS 142-151)

Across their nearly six decades of marriage, the collectors Max “Mac” and Marcella Kahn built a reputation as a pair dedicated to family, philanthropy, and the pursuit of beauty. A veteran of the Second World War, where he served with the U.S. Army Artillery, Mac Kahn spent some fifty-seven years with the apparel and furnishings supplier Alkahn Labels, Inc. Mr. Kahn rose from assistant designer to president and CEO, and in 1976 the Kahns purchased the company. Throughout the latter decades of the twentieth century, the couple utilized their innate business acumen to grow Alkahn into the nation’s leading producer of woven labels—a level of success that allowed Mac and Marcella Kahn to devote themselves to art, travel, and helping others.

After marrying in 1947, Mac and Marcella Kahn had spent their early years together in South Carolina before moving with their three children to Westchester County, New York. The couple became respected civic leaders in the communities of Scarsdale and later Purchase, with Mrs. Kahn taking a particularly prominent role with the board of trustees of the Village of Scarsdale, the League of Women Voters of both Scarsdale and Westchester County, and the Purchase College Conservatory of Dance, among others. Yet it is perhaps the Kahns’ dedication

to the Neuberger Museum of Art at SUNY Purchase for which they are best remembered. For more than twenty years, Mrs. Kahn served as a member of the board of the Friends of the Neuberger Museum, where she provided personal leadership and unwavering advocacy for the museum’s exhibitions and educational initiatives. In 2015, the Neuberger honored Mrs. Kahn’s many years of service with its Passionate Philanthropists award. “The passion that Marcy has about how art and culture really affect society comes through in every sense,” enthused former Purchase College Dean Ravi Rajan in 2017. “She is a wonderful supporter of the arts, the Neuberger Museum, and Purchase College.”

The Kahns’ private collection of painting, sculpture, and works on paper evinces a shared connoisseurial eye honed across decades of collecting, and a global outlook reflective of the Kahn family’s international travels. Encompassing works by leading twentieth century figures—including Helen Frankenthaler, Alexander Calder, Louise Nevelson, and Jean Dubuffet and George Rickey — the Collection of Marcella and Max Kahn is a testament to the discerning connoisseurship of two individuals deeply committed to art and culture.



PROPERTY FROM THE COLLECTION OF MARCELLA AND MAX KAHN

142

## JEAN DUBUFFET (1901-1985)

### *Cafetière et petit chaudron avec clef*

signed and dated 'J. Dubuffet 65' (upper left)

vinyl on paper mounted on canvas

19  $\frac{5}{8}$  x 25  $\frac{7}{8}$  in. (49.8 x 65.7 cm.)

Painted in 1965.

\$350,000-550,000

#### PROVENANCE:

The artist

Galerie Jeanne Bucher, Paris and Galerie Beyeler, Basel

Mr. and Mrs. Delbès, Paris

Private collection, Paris

Baudoin Lebon, Paris

Acquired from the above by the present owner, 1983

#### EXHIBITED:

Paris, Baudoin Lebon, *Dubuffet Retrospective*, September-November 1983.

#### LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XXI: L'Hourloupe II*, Lausanne, 1968, p. 95, no. 157 (illustrated).





# Jean Dubuffet

## CAFETIÈRE ET PETIT CHAUDRON AVEC CLEF

Painted in 1965, *Cafeterie et Petit Chaudron avec Clef* presents exaggerated marks of streamlined intervention that seamlessly fuse painting with sculpture. Rejecting the academic and embracing the randomness of spontaneity, the present work deftly illustrates Dubuffet's celebrated *L'Hourloupe* cycle. Beginning in 1962, the series lasted twelve years, and through it Dubuffet intended to demonstrate that everyone has the "power of creating their own vision of reality" (J. Dubuffet, quoted in M. Glimcher, *Towards an Alternative Reality*, New York, 1987 p. 15). The cycle was a process of creating an alternative world through the distortion of figurative elements and evolved from his renowned *Paris Circus* paintings, as he adapted the figures in his work into abstract shapes. In this painting, Dubuffet rebelliously fractures the figurative elements and transforms them into graphic dimensional conglomerations of forms. Through this process, the artist creates a composition that merges the painterliness of his early work along with his new innovative ability to create paintings that coexist with sculpture.

In this painting where figuration and abstraction come together, Dubuffet's passion for expressing the true likeness of his everyday surroundings is apparent. The eyes buzz with the noise of the multiplicity of the clashing outlines, while at the same time, the loose lines of paint interlock into shapes that unprecedentedly transform the flatness of paint into a sculptural surface. The work deviates from

figuration, yet the interaction between the blues and reds with the blacks and whites, creates a textured gradient that recalls the figure. Dubuffet's embrace of spontaneity, and his ability to express the true likeness of everyday surroundings is revealed through the ambiguous structural composition of the painting. It is both liberating and restricting, exemplifying Dubuffet's embrace of the ambiguous and his rejection of institutionalized forms of creating. The limited palette affords the opportunity to get lost in the infinite and intricate configurations of Dubuffet's shapes and lines. The reds and blues allude to the busy cities of France during their glorious thirty-year period between 1945 to 1975, while simultaneously the gloomy grays and dull blacks recall the haunting trauma of World War II that remained present in the postwar era. *Cafeterie et Petit Chaudron avec Clef* ambiguously merges paint and texture into shapes that make and unmake themselves. It pictures an uncontrolled movement of the hand, and reflects Dubuffet's need to move away from the academy way and into more novel forms of creating. As Dubuffet remarked, "my desire is to make the site evoked by the picture something phantasmagoric and that can be achieved only by aiming at unreality" (J. Dubuffet, quoted in M. Glimcher, *Towards an Alternative Reality*, New York, 1987 p. 15). Thus, the present painting is an expert manifestation of Dubuffet's desire to provide escape from the uncertainty of the postwar period of the late 1960s through entrance into his own unreality.

PROPERTY FROM THE COLLECTION OF MARCELLA AND MAX KAHN

143

## HELEN FRANKENTHALER (1928-2011)

### *Covent Garden Study*

signed, titled and dated 'Frankenthaler '84 Covent Garden Study' (on the reverse)

acrylic on canvas

17 <sup>3</sup>/<sub>8</sub> x 28 <sup>3</sup>/<sub>4</sub> in. (44.1 x 73 cm.)

Painted in 1984.

\$70,000-100,000

#### PROVENANCE:

André Emmerich Gallery, New York

Acquired from the above by the present owner, 1986

#### EXHIBITED:

London, Knoedler Gallery, *Helen Frankenthaler: Pictures for Covent Garden*, March-April 1985.

#### LITERATURE:

J. Elderfield, *Frankenthaler*, New York, 1989, p. 350 (illustrated).

*A PICTURE THAT IS BEAUTIFUL, OR THAT COMES OFF, OR THAT WORKS, LOOKS AS IF IT WAS ALL MADE AT ONE STROKE.*

—Helen Frankenthaler



Helen Frankenthaler's studio, New York, 1984 (present lot illustrated). Photographer unknown. © 2019 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.





PROPERTY FROM THE COLLECTION OF MARCELLA AND MAX KAHN

144

## ALEXANDER CALDER (1898-1976)

### *Upstanding T*

incised with the artist's signature and number 'A. Calder 2/6' (center edge)  
bronze and wire  
29 ½ x 13 ½ x 10 in. (74.9 x 34.3 x 25.4 cm.)  
Conceived in 1944 and executed in 1969. This work is number two from an edition of six.

\$200,000-300,000

#### PROVENANCE:

Estate of the artist  
Pace Gallery, New York  
Acquired from the above by the present owner, 1987

#### EXHIBITED:

New York, Pace Gallery, *Alexander Calder Bronzes*, March-April 1987.  
New York, L&M Arts, *Calder: The Complete Bronzes*, October 2012-February 2013, pp. 68-69, 110-111 and 124, no. 25 (another example exhibited and illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A10156.2.



Collection of Alexander Calder's bronze sculptures from 1944 (present lot illustrated). Photo: Tom Powel Imaging, courtesy of the Calder Foundation. Artwork: © 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York.



PROPERTY FROM THE COLLECTION OF MARCELLA AND MAX KAHN

145

## HELEN FRANKENTHALER (1928-2011)

### *Graze*

signed 'Frankenthaler' (upper left); signed again and dated 'Frankenthaler '76'

(on the reverse)

acrylic on canvas

31 x 88  $\frac{3}{4}$  in. (78.7 x 225.4 cm.)

Painted in 1976.

\$300,000-500,000

#### PROVENANCE:

Janie C. Lee Gallery, Houston

Edward Cauduro, Portland, Oregon

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner, 1979

#### EXHIBITED:

Houston, Janie C. Lee Gallery, *Helen Frankenthaler: Recent Paintings*,

June-August 1978, n.p. (illustrated).





# Helen Frankenthaler

## GRAZE

opposite: Helen Frankenthaler in her studio, 1977. Photo: Brownie Harris. Artwork: © 2019 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

below: Claude Monet, *La Pointe Japonais (The Japanese Bridge)*, 1918. Musée Marmottan Monet, Paris. Photo: HIP / Art Resource, New York.



Stretching over seven feet in scale, *Graze* enfolds the viewer in a lyrical green expanse. Helen Frankenthaler's emotional, expressionistic use of color, gesture and composition in this work exists in tandem with a close observation of nature. The atmospheric washes of saturated greens and blues are layered with swaths of dark green, red, yellow, white and purple, both thinly and thickly brushed and spilled along its length, evoking delicate green reflections across glistening water or the depth of a

lush pastoral landscape – as the title suggests. The allusion to a panoramic landscape is reinforced by the work's grand horizontal orientation that reaches into the periphery, recalling JMW Turner's luminous watercolors and Mark Rothko's transcendent expanses of color. *Graze* combines Frankenthaler's signature processes of staining with expressive painterliness, accident with control, and the reality and abstraction of nature.

Frankenthaler, a renowned second-generation Abstract Expressionist painter, inspired Color Field artists Kenneth Noland and Morris Louis with her signature soak-stain technique that collapsed figure and ground by pouring diluted paint directly onto unprimed canvas. In the mid-1970s, a pivotal period which this work exemplifies, she introduced texture and tactility through gestures of action painting, building up layers of dense paint onto full-flooded stained canvases, once describing this painterliness as infusing flat surfaces with "...an intense play of drama of space, movements, light, illusion, different perspectives, [and] elements in space" (J. Elderfield, *Color Into Line: Helen Frankenthaler, Paintings 1962-1987*, Beverly Hills, 2016, p. 52).

PROPERTY FROM THE COLLECTION OF MARCELLA AND MAX KAHN

146

## GEORGE RICKEY (1907 - 2002)

### *Two Open Triangles Leaning Gyrotory II*

incised with the artist's signature, number and date '2/3 Rickey 1987' (on the base)

stainless steel

98 x 72 x 72 in. (248.9 x 182.9 x 182.9 cm.)

Executed in 1984-1987. This work is number two from an edition of three.

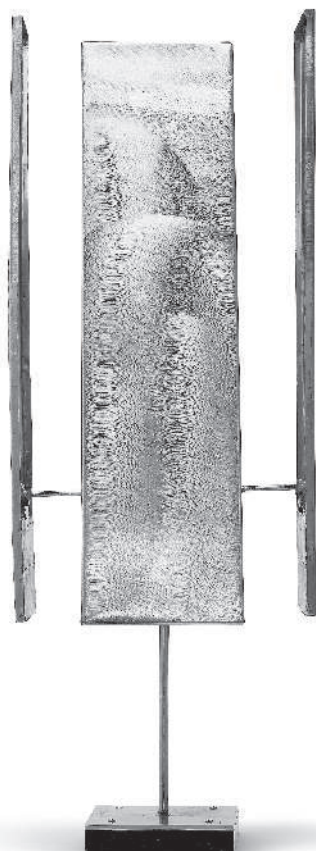
\$80,000-120,000

#### PROVENANCE:

Acquired directly from the artist by the present owner, 1988







147

147

## GEORGE RICKEY (1907-2002)

### *Four Rectangles Vertical*

incised with the artist's signature and date 'Rickey 1969' (on the base)  
stainless steel on granite base

33 x 33 x 33 in. (83.8 x 83.8 x 83.8 cm.)

Executed in 1969-1970. This work is unique.

\$15,000-20,000

#### PROVENANCE:

Acquired directly from the artist by the present owner, 1980

#### EXHIBITED:

Japan, Tokyo Gallery, *Nagare, Bill, Rickey*, 1969.

Los Angeles, UCLA Art Galleries; Palm Springs, Desert Museum;  
Dallas Museum of Fine Arts; Wichita Art Museum; Lincoln, University  
of Nebraska, Sheldon Memorial Art Gallery; The Arts Club of Chicago;  
Denver Art Museum and San Francisco Museum of Art, *George Rickey:  
Retrospective Exhibition 1951-1971*, February 1971-July 1972, pp. 50 and  
92, no. 32 (illustrated).

Michigan, Kalamazoo Institute of the Arts, *Exhibition in conjunction  
with the acquisition of Four Lines Oblique Gyrotory Square IV*,  
September-October 1974.

Allentown, Pennsylvania, Muhlenberg College, *Sculpture of George  
Rickey*, March-April 1974.

New York, E.P. Gurewitsch Works of Art, Inc., *Kinetic Columns/Ulfert  
Wilke Paintings*, March-April 1976.

Chicago, Fairweather-Hardin Gallery, *George Rickey*, October-  
November 1978.

#### LITERATURE:

N. Rosenthal, *George Rickey*, New York, 1977, p. 210 (illustrated).



148

148

## MAGDALENA ABAKANOWICZ (1930- 2017)

### *Sad Butterfly (Butterfly A)*

incised with the artist's monogram, title and date 'MA BUTTERFLY A  
2000' (on the base)

bronze

67 x 13 ¼ x 13 ½ in. (170.2 x 33.7 x 33.3 cm.)

Executed in 2000.

\$20,000-30,000

#### PROVENANCE:

Marlborough Gallery, New York

Acquired from the above by the present owner, 2000

#### EXHIBITED:

New York, Marlborough Gallery, *Magdalena Abakanowicz: Ninety  
Five Figures from the Crowd of One Thousand Ninety Five Figures*,  
September-October 2000.

This work will be included in the upcoming Magdalena Abakanowicz  
*Catalogue Raisonné* being prepared by Dr. Jola Gola.



PROPERTY FROM THE COLLECTION OF MARCELLA AND MAX KAHN

149

## MARK DI SUVERO (B. 1933)

*Gandy Dancer's Story*

steel construction

29 x 24 ½ x 23 in. (73.7 x 62.2 x 58.4 cm.)

Executed in 1983.

\$20,000-30,000

**PROVENANCE:**

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner, 1986



PROPERTY FROM THE COLLECTION OF MARCELLA AND MAX KAHN

150

## ANTHONY CARO (1924-2013)

*Cyclamen (Table Bronze)*

bronze and brass

33 x 24 x 21 in. (83.8 x 61 x 53.3 cm.)

Executed in 1990-1991.

\$30,000-50,000

**PROVENANCE:**

Marlborough Gallery, New York

Acquired from the above by the present owner, 1998

**LITERATURE:**

D. Blume, ed., *Anthony Caro Catalogue Raisonné Vol. X: Table and Related Sculptures 1979-1980, Miscellaneous Sculptures 1974-1980, Bronze Sculptures 1976-1980, Steel Sculptures 1989-1993*, Cologne, 1985, pp. 66 and 140, no. 2145 (illustrated).

E. Lucie-Smith, *Art Today*, London, 1995, pp. 280 and 580, no. 306 (illustrated).

H. F. Westley Smith, *Anthony Caro Small Sculptures*, Farnham, 2010, pp. 28, 110-111 and 151, no. 48 (illustrated).



PROPERTY FROM THE COLLECTION OF MARCELLA AND MAX KAHN

151

## CAIO FONSECA (B. 1959)

### *Pietrasanta Painting C01.32*

incised with the artist's signature 'CAIO' (lower right); signed again twice and titled 'Pietrasanta Painting C01.32 CAIO FONSECA Caio Fonseca' (on the reverse)  
acrylic on canvas  
53 x 72 in. (134.6 x 182.9 cm.)  
Painted in 2001.

\$20,000-30,000

#### PROVENANCE:

John Berggruen Gallery, San Francisco  
Acquired from the above by the present owner, 2002



**ART FOR ACCESS**  
Bennington College

PROPERTY SOLD TO BENEFIT ART FOR ACCESS  
AT BENNINGTON COLLEGE

152

**LARRY POONS (B. 1937)**

*Untitled*

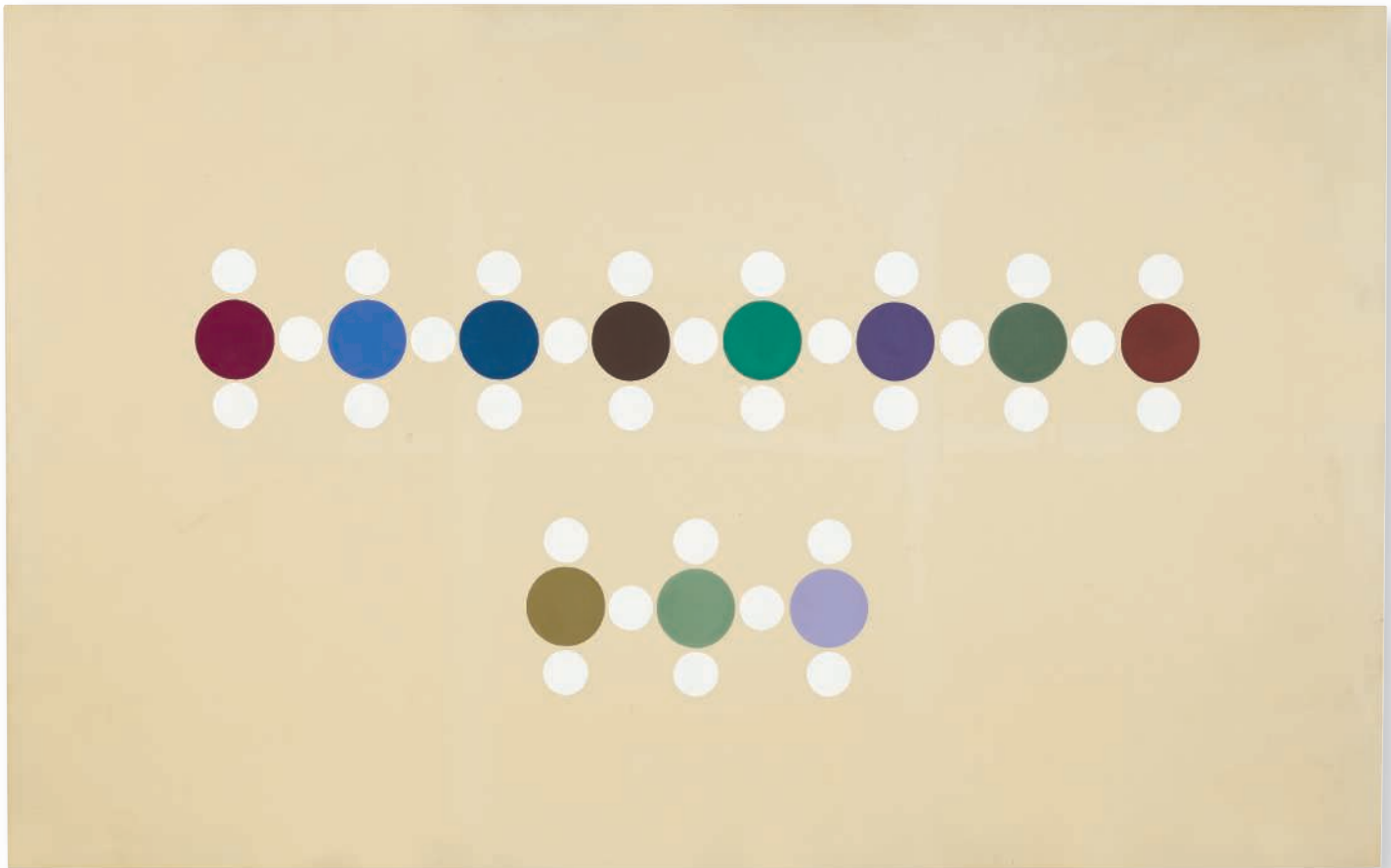
acrylic on canvas  
76 ½ x 42 ¼ in. (194.3 x 107.3 cm.)  
Painted in 1974.

\$20,000-30,000

**PROVENANCE:**

M. Knoedler & Co., New York  
Jules Olitski, New York  
Gift of the above to the present owner, 1981

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



153

## THOMAS DOWNING (1928-1985)

*Ambalavao*

signed, titled twice and dated 'AMBALAVAO AMBALAVAO Downing 9/16/72' (on the overlap)  
acrylic on canvas  
65 x 104 in. (165.1 x 264.2 cm.)  
Painted in 1972.

\$15,000-20,000

**PROVENANCE:**

Gallery Yves Arman, New York  
Acquired from the above by the present owner



154

## SAM GILLIAM (B. 1933)

### *Shimmering Pisces*

inscribed, titled and dated indistinctly 'Shimmering Pisces' (on the reverse)  
diptych—acrylic and canvas collage on shaped canvas  
each: 47  $\frac{7}{8}$  x 90  $\frac{3}{4}$  x 3 in. (121.6 x 229.6 x 7.6 cm.)  
overall: 47  $\frac{7}{8}$  x 180  $\frac{3}{4}$  x 3 in. (121.6 x 459.1 x 7.6 cm.)  
Executed *circa* 1975.

\$250,000-350,000

#### PROVENANCE:

Aldus Higgins Chapin, Washington, D.C.  
Acquired from the above by the present owner, 1978





*MY WORK CONSISTS OF SOLIDS AND VEILS...IT IS CONSTRUCTED PAINTING, IN THAT IT  
CROSSES THE VOID BETWEEN OBJECT AND VIEWER, TO BE PART OF THE SPACE IN FRONT OF  
THE PICTURE PLANE. IT REPRESENTS AN ACT OF PURE PASSAGE.*

—Sam Gilliam



155

## FRANK STELLA (B. 1936)

### *Jerdon's Courser*

signed, titled and dated 'JERDON'S COURSER F. Stella '77 (on the reverse)  
 acrylic, oilstick and glitter on Tycore construction  
 18 x 23 x 4 in. (45.7 x 58.4 x 10.2 cm.)  
 Executed in 1977.

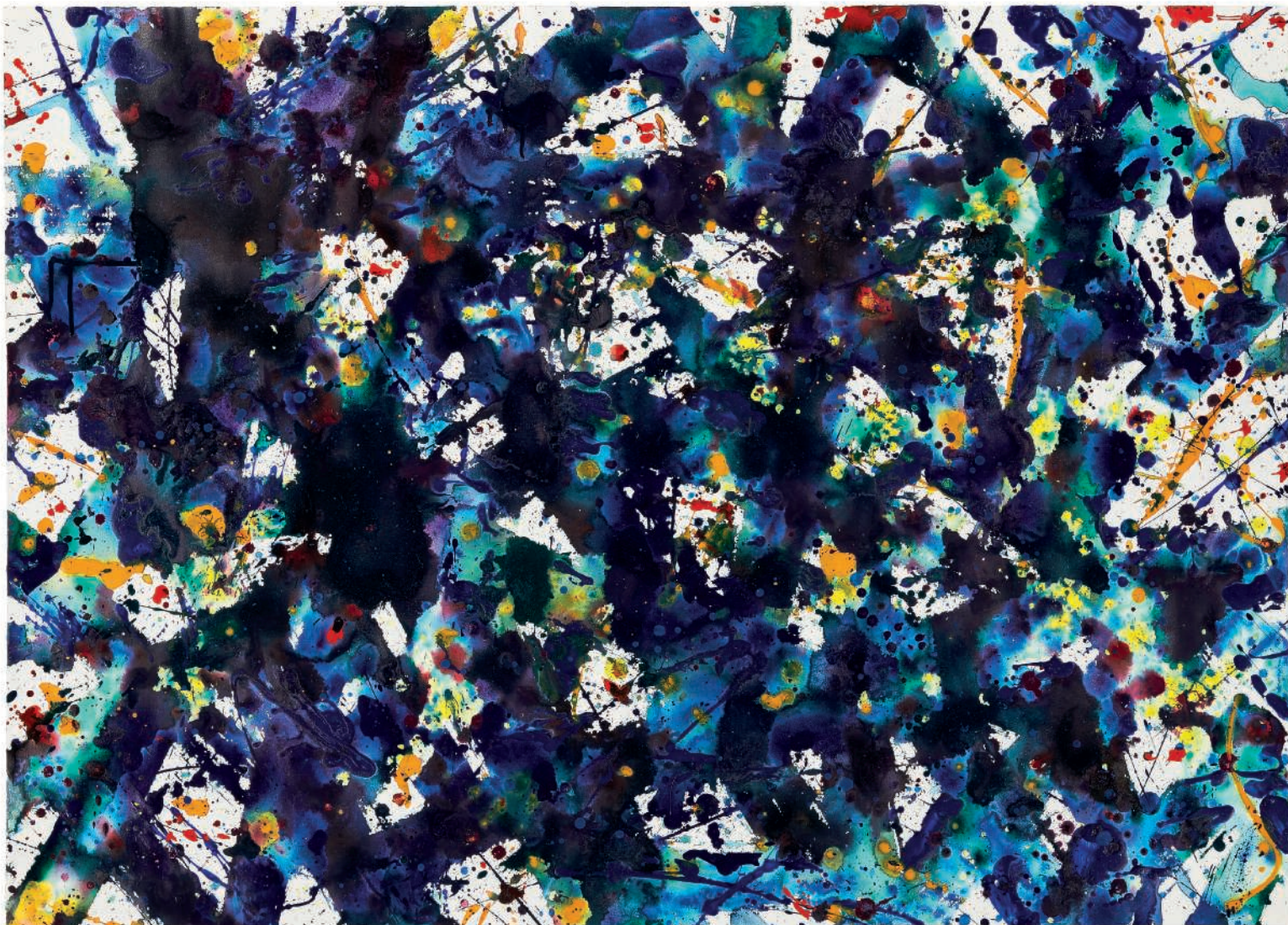
\$50,000-70,000

#### PROVENANCE:

Leo Castelli Gallery, New York  
 Galerie Valeur, Nagoya, 1978  
 Private collection  
 Anon. sale; Sotheby's, New York, 13 November 2003, lot  
 288  
 Acquired at the above sale by the present owner

#### EXHIBITED:

Nagoya, Akira Ikeda Gallery, *Frank Stella: Works - Paintings, Drawings & Maquettes*, June 1981, no. 4 (illustrated).  
 Kagoshima City Museum of Art, *Frank Stella*, April-May  
 1997, pp. 23 and 59, no. 23 (illustrated).



PROPERTY FROM A DISTINGUISHED COLLECTION

156

## SAM FRANCIS (1923-1994)

*Untitled*

signed and dated 'Sam Francis 1977' (on the reverse)

acrylic on paper

29 ½ x 41 in. (74.9 x 104.1 cm.)

Painted in 1977.

\$50,000-70,000

**PROVENANCE:**

Manny Silverman Gallery, Los Angeles

Acquired from the above by the present owner, 1988

**EXHIBITED:**

Humblebæk, Louisiana Museum of Modern Art, *Sam Francis: Art in Progress*, November 1977–January 1978.

Los Angeles, Manny Silverman Gallery, *Art of the 70s*, October–November 1988.

This work is identified with the interim identification number of SF77-092 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

## JEAN-PAUL RIOPELLE (1923-2002)

### *Kenavo*

signed and dated 'riopelle 62' (lower right); signed again and titled 'riopelle "Kenavo"' (on the stretcher)

oil on canvas

18 1/8 x 21 3/4 in. (46 x 55.2 cm.)

Painted in 1962.

\$80,000-120,000

#### PROVENANCE:

Galerie Jacques Dubourg, Paris

The Weiner Family Collection, Palm Springs

Palm Springs Art Museum Benefit Auction; Los Angeles Modern Auctions,

5 March 2017, lot 164

Acquired at the above sale by the present owner

#### LITERATURE:

Y. Riopelle, *Jean Paul Riopelle: Catalogue Raisonné, Tome 3, 1960-1965*,

Montreal, 2009, pp. 176 and 490, no. 1962.064H.1962 (illustrated).



## JEAN DUBUFFET (1901-1985)

### *Site avec 2 personnages (E 413)*

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

acrylic on paper mounted on canvas

26 ½ x 19 ½ in. (67.3 x 49.5 cm.)

Painted in 1981.

\$150,000-250,000

#### PROVENANCE:

Estate of the artist

Pace Gallery, New York

Waddington Galleries Ltd., London

Private collection

Anon. sale; Sotheby's, London, 24 June 1993, lot 70

Lars Ulrich, San Francisco

His sale; Christie's, London, 28 June 2002, lot 70

Acquired at the above sale by the present owner

#### LITERATURE:

M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet, Fascicule XXXIV:*

*Psycho-sites*, Lausanne, 1984, pp. 110 and 153, no. 413 (illustrated).





159

## LYNN CHADWICK (1914-2003)

### *Paper Hat*

incised with the artist's signature, number and date

'Chadwick 68 320B 4/4' (side edge)

bronze

23 x 7 x 5 1/8 in. (58.4 x 17.8 x 13 cm.)

Executed in 1966/1968. This work is number four from an edition of four.

\$35,000-45,000

#### PROVENANCE:

Marlborough Gallery, New York

Private collection, Tenafly, New Jersey

By descent from the above to the present owner

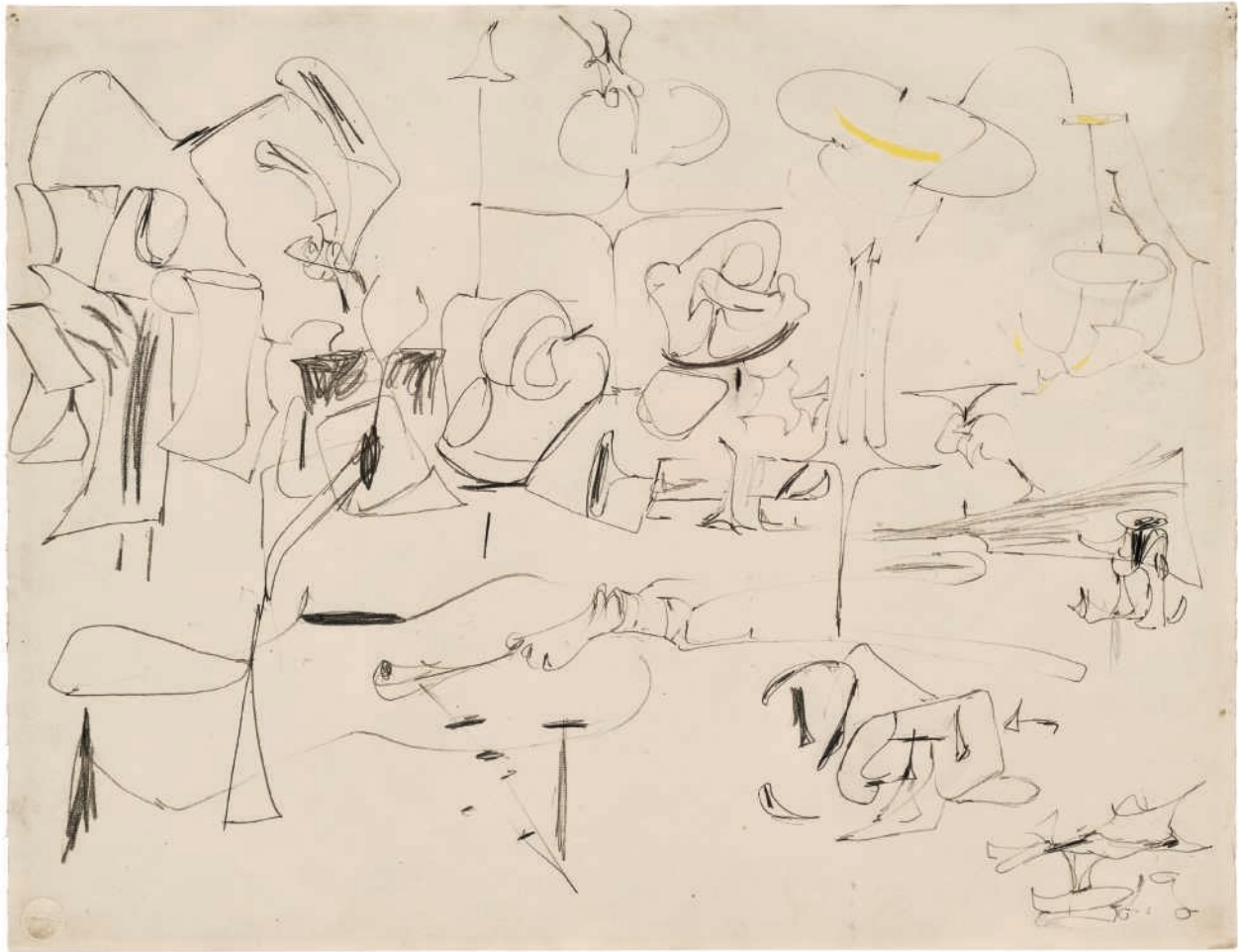
#### EXHIBITED:

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

#### LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor: With A Complete Illustrated Catalogue 1947-2005*, Hampshire, 2006, no. 320B, p. 184 (another example illustrated).





160

## ARSHILE GORKY (1904-1948)

### *Untitled*

graphite and wax crayon on paper  
19 x 24 ¾ in. (48.3 x 62.8 cm.)  
Executed circa 1945.

\$60,000-80,000

#### PROVENANCE:

Julien Levy, New York, acquired directly from the artist  
Richard Feigen Gallery, Chicago, 1960  
Steingrim Laursen, Copenhagen, 1973  
By descent from the above to the present owner

#### EXHIBITED:

Chicago, Richard Feigen Gallery, *Arshile Gorky: Drawings from the Julien Levy Collection*, March-April 1969.  
Saratoga Springs, Hathorn Gallery, Skidmore College, *The Drawings of Arshile Gorky*, October-November 1969, no. 33.  
Hannover, Galerie Brusberg, *Arshile Gorky*, June-August 1971, p. 16 (illustrated).  
Köln, Baukunst, *Der Geist des Surrealismus/L'Esprit du Surréalisme*, October-November 1971, no. 47.  
Turin, Galleria Galatea, *Arshile Gorky*, February-March 1972, n.p. (illustrated).

Toronto, Dunkelmann Gallery, *Arshile Gorky, 1904-1948*, October 1972, no. 18 (illustrated).  
New York, Richard L. Feigen and Co., *Paintings and Drawings of Arshile Gorky*, January-February 1973.  
Städtische Kunsthalle Düsseldorf, *Surrealität Bildrealität*, December 1974-February 1975, no. 110.  
Las Palmas de Gran Canaria, Centro Atlántico de Arte Moderno, *El Surrealismo entre el Viejo y Nuevo Mundo*, December 1989-February 1990, p. 229 (illustrated).

#### LITERATURE:

S. Schwartz, "New York Letter," *Art International: The Lugano Review*, no. XVII/4, April 1973, p. 51 (illustrated).

This work is recorded in the Arshile Gorky Foundation Archives under number D1294.

PROPERTY FROM THE THOMAS J. KLUTZNICK COLLECTION

161

## HANS HOFMANN (1880-1966)

### *Carnival*

signed and dated 'hans hofmann 45' (lower right); stamped with the Estate of Hans Hofmann stamp and numbered 'M-373' (on the stretcher)  
oil on board mounted on canvas  
30 ½ x 40 ¼ in. (77.5 x 102.2 cm.)  
Painted in 1945.

\$60,000-80,000

#### PROVENANCE:

Estate of the artist  
André Emmerich Gallery, New York  
Acquired from the above by the present owner, 1987

#### EXHIBITED:

San Francisco Museum of Art, *Hans Hofmann*, September-October 1946.  
Hempstead, Hofstra University Museum of Art, Emily Lowe Gallery, *Avant-Garde Comes to New York*, November 1985-January 1986, pp. 2 and 31 (illustrated).  
Oberlin College, Allen Memorial Art Museum, *Oberlin Alumni Collection: Modern and Contemporary Art*, May-June 1989, p. 45 (illustrated).

#### LITERATURE:

P. Braff, "Art; Arrival of the Avant-Garde," *The New York Times*, 24 November 1985, p. 2 (illustrated).  
S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings, Volume III (1901-1951)*, Farnham, 2014, p. 332, no. P543 (illustrated).





162

162

## NORMAN LEWIS (1909-1979)

*Untitled*

signed twice, dedicated and dated 'TO VAL FROM ORAL-  
NORMAN NORMAN LEWIS - 51' (lower left)  
ink and metallic paint on paperboard  
20 ½ x 24 ¾ in. (52.7 x 62.9 cm.)  
Executed in 1951.

\$8,000-12,000

**PROVENANCE:**

Private collection, gift of the artist  
Gift of the above to the present owner



163

PROPERTY FROM  
A PROMINENT MIDWEST COLLECTION

163

## WILLEM DE KOONING (1904-1997)

*Untitled*

signed 'de Kooning' (lower right)  
oil on newsprint mounted on panel  
20 ¼ x 28 ½ in. (51.4 x 72.4 cm.)  
Painted circa 1977.

\$35,000-45,000

**PROVENANCE:**

Private collection  
Allan Stone Gallery, New York  
Anon. sale; Sotheby's, New York, 1 October 1985, lot 48  
Private collection  
Anon. sale; Sotheby's, New York, 11 May 2011, lot 136  
Acquired at the above sale by the present owner



PROPERTY SOLD TO BENEFIT ART FOR ACCESS AT  
BENNINGTON COLLEGE

164

## ANTHONY CARO (1924-2013)

*CCLIV*

steel

23 x 63 x 16 in. (58.4 x 160 x 40.6 cm.)

Executed in 1975.

\$35,000-40,000

**PROVENANCE:**

Eugene C. Goossen, New York

Gift of the above to the present owner, 1982

**EXHIBITED:**

Kunstverein Braunschweig, *Anthony Caro - Versuch Einer Bestimmung, Table and Related Sculptures, 1966-1978*, May-July 1979, pp. 104 and 213, no. 253 (illustrated).  
Bennington College, Usdan Gallery, *From the Collection*, November-December 1987.

**LITERATURE:**

D. Blume, ed., *Anthony Caro Catalogue Raisonné Vol. I: Table and Related Sculptures 1966-1978*, Cologne, 1981, pp. 104 and 213, no. 253 (illustrated).



PROPERTY OF A NEW YORK COLLECTOR

165

## LOUISE NEVELSON (1899-1988)

*Untitled*

painted wood box construction  
10 3/4 x 10 3/4 x 5 7/8 in. (27.3 x 27.3 x 14.9 cm.)  
Executed *circa* 1965.

\$10,000-15,000

PROPERTY SOLD TO BENEFIT ART FOR ACCESS  
AT BENNINGTON COLLEGE

166

## ROBERT MOTHERWELL (1915-1991)

### *Sea Lion with Red Stripe*

signed with the artist's initials and dated 'RM 59' (upper right)  
oil and printed paper collage on paper  
29 x 23 in. (73.7 x 58.4 cm.)  
Executed in 1959.

\$60,000-80,000



#### PROVENANCE:

Gift of the artist to the present owner, 1960

#### EXHIBITED:

Northampton, Massachusetts, Smith College Museum of Art, *An Exhibition of the Work of Robert Motherwell*, January 1963, no. 12 (illustrated).  
Cambridge, Massachusetts Institute of Technology, Charles Hayden Memorial Library New Gallery, *Robert Motherwell*, February-March 1963.  
Museum of Fine Arts, Houston; Cleveland Museum of Art; Hartford, Wadsworth Atheneum Museum of Art and Museum of Fine Arts, Boston, *The Collages of Robert Motherwell: A Retrospective Exhibition*, November 1972-June 1973, p. 66, no. 18 (illustrated).  
Williamston, Massachusetts, Williams College Museum of Art, *Selections from the Collection of Bennington College*, June-December 1991.

#### LITERATURE:

H. H. Arnason, *Robert Motherwell*, New York, 1977, p. 54.  
H. H. Arnason, *Robert Motherwell*, New York, 1982, p. 54.  
"Bennington College Collection at the Williams College Museum of Art," *Journal of the Print World*, vol. 14, no. 4, 1991, p. 28.  
M. A. Caws, *Robert Motherwell: What Art Holds*, New York, 1996, p. 157.  
J. Flam, K. Rogers and T. Clifford, eds., *Robert Motherwell, Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Three: Collages and Paintings on Paper and Paperboard*, New Haven and London, 2012, p. 72, no. C94 (illustrated).

## HELEN FRANKENTHALER (1928-2011)

### *Caffein*

signed 'Frankenthaler' (upper right); signed again and dated "Frankenthaler '75" (on the overlap); signed again and dated again 'Frankenthaler 1975' (on the reverse)  
acrylic on canvas  
58 ¾ x 50 ½ in. (149.2 x 128.3 cm.)  
Painted in 1975.

\$550,000-750,000

#### PROVENANCE:

Ace Gallery, Los Angeles  
André Emmerich Gallery, New York  
Private collection, Connecticut  
André Emmerich Gallery, New York  
General Electric Corporate Collection, Connecticut  
Private collection, California

*ONE PREPARES, BRINGING ALL ONE'S WEIGHT AND GRACEFULNESS AND KNOWLEDGE TO BEAR: SPIRITUALLY, EMOTIONALLY, INTELLECTUALLY, PHYSICALLY. AND OFTEN THERE'S A MOMENT WHEN ALL FREQUENCIES ARE RIGHT AND IT HITS.*

—Helen Frankenthaler







# Helen Frankenthaler

## CAFFEIN

A ruddy bloom of thick red and dark orange brushstrokes thrums from center and up beyond the painting's boundary, surrounded by misty clouds of yellow and pink. The raw canvas ground, tan and peach, contains an elegantly tangled composition. While the stark division of space focuses the painter's activity and the viewer's gaze on the dynamic red passages, smaller dabs and streaks of fuchsia, ochre and maroon bracket the drama, creating a sense of both organization and scale. The effect is reminiscent of Claude Monet's famed series depicting the Houses of Parliament in London, wherein the fuzzy silhouettes of little boats sometimes dot the River Thames in the foreground and beyond, making the distant shadow of the Houses feel that much more colossal.

*Caffein*, 1975, is exemplary of Helen Frankenthaler's work in the decade—lyrical, vivid and bold. In 1969, the artist was the subject of a retrospective at the Whitney Museum in New York, in 1970, she closed her 83rd Street studio after a decade working there, and in 1971 she divorced from Robert Motherwell after thirteen years of marriage. Her professional successes combined with these emotional events to produce a body of work in the early and mid-1970s that is noticeably more intense and expressive in nature. Barbara Rose, who wrote a monograph on Frankenthaler in 1972, noted about her work in this period, "Her paintings are not merely beautiful. They are statements of great intensity and significance about what it is to stay alive, to face crisis and survive, to accept maturity with grace and even joy" (B. Rose, *Frankenthaler*, New York, 1972, pp. 105-106). By harnessing the fluid nature of her trademark thinned

above: Helen Frankenthaler in her home, New York, 1989. Photo: Marianne Barcellona / The LIFE Images Collection via Getty Images / Getty Images.

opposite: Gerhard Richter, *Abstract Painting (Red, Blurred 743-3)*, 1991. Israel Museum, Jerusalem. © Gerhard Richter 2019 (0187).

A TRUE WORK OF ART GROWS ON YOU," FRANKENTHALER SAID IN AN INTERVIEW SUMMING UP THE TECHNIQUE SHE SPENT A LIFETIME PERFECTING. "IT COMMUNICATES ORDER AND TRUTH.... GREAT ART IS A MANIFESTATION OF THAT MAGIC, THAT INDESCRIBABLE THING THAT IS THE GIFT. IT HAD TO BE CREATED. THAT'S PART OF THE GIFT, AND THE STRONG WILL OF ART. THE MAKING OF ART STARTS WITH CHAOS AND IS RESOLVED INTO ORDER, WHICH CAN MAKE IT BEAUTIFUL.

—Helen Frankenthaler

paint and combining it with a newfound interest in painterly strokes, the artist could produce decisively momentous compositions that both furthered her career and the world's understanding of American postwar art.

Frankenthaler is widely considered the originator of the Color Field movement in Abstract Expressionism. Her breakthrough came in 1952 with the painting *Mountains and Sea*, the first of her works executed in highly diluted paint on raw canvas. The technique required a delicate negotiation between planning and spontaneity, and an embrace of unexpected consequences. Painting on the floor, Frankenthaler would pour pools of water and pigment to soak into the weave of the unprimed canvas. This literal fusion of paint and its support marked a radical departure from the ethos of Frankenthaler's peers in Abstract Expressionism, notably Jackson Pollock and Willem de Kooning, whose work largely depended on the physicality of paint, lavished in thick impasto, in dramatic opposition to its support.

"She gained what watercolorists had always had—freedom to make her gesture live on the canvas with stunning directness" (E. Munro, *Originals: American Women Artists*, New York, 2000, p. 218). Allowing her works to exist as layered fields of diaphanous pigment, Frankenthaler brought attention to the objective painting as well as the visual qualities of depth and body. This break from Abstract Expressionism was endorsed by the preeminent critic of the day, Clement

Greenberg, when he coined the term Post-Painterly Abstraction in the 1960s to describe the merging of paint and canvas so exemplified by Frankenthaler and like-minded artists.





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## JANET FISH (B. 1938)

### *Tequila Bottles*

incised with the artist's signature and date 'JANET FISH 74' (lower right)

oil on canvas

66 3/4 x 54 3/4 in. (168.6 x 138.1 cm.)

Painted in 1974.

\$30,000-50,000

#### PROVENANCE:

Kornblee Gallery, New York

Edmund P. Pillsbury, Fort Worth, 1974

His sale; Sotheby's, New York, 11 November 1988, lot 226

Acquired at the above sale by the present owner

#### EXHIBITED:

The Art Institute of Chicago, *Seventy-first American Exhibition*, June-August 1974, p. 18, no. 26 (illustrated).  
New Haven, Yale University Art Gallery, *20 Artists: Yale School of Art 1950-1970*, January-March 1981, p. 37 (illustrated).

#### LITERATURE:

G. Henry, *Janet Fish*, New York, 1987, pp. 27, 36 and 129 (illustrated).



169

## PHILIP PEARLSTEIN (B. 1924)

### *Model with Flowered Coverlet*

signed and dated 'PEARLSTEIN 83' (lower right)  
oil on canvas  
60 x 72 in. (152.4 x 182.9 cm.)  
Painted in 1983.

\$40,000-60,000

#### PROVENANCE:

Hirschl & Adler Modern, New York  
Acquired from the above by the present owner

#### EXHIBITED:

Roslyn, Nassau County Museum of Art, *Long Island Collects: The Figure & Landscape, 1870's-1980's*, September-December 1990, pp. 80 and 106 (illustrated).  
New York, Betty Cunningham Gallery, *Philip Pearlstein, Today*, May-June 2018, pp. 20-21 (illustrated).

170

## ROBERT INDIANA (1928-2018)

### *School of the Slip*

stenciled with the artist's name, inscription and date 'INDIANA NYC 1957 VH 04' (lower edge)  
oil, gesso, iron and wood  
overall: 99 x 27 x 27 in. (251.5 x 68.6 x 68.6 cm.)  
Executed in 1957/2004. This work is unique.

\$200,000-300,000

#### LITERATURE:

*Robert Indiana: A Sculpture Retrospective*, exh. cat., Buffalo, Albright-Knox Art Gallery, 2018, pp. 34-35, no. 14 (illustrated).



Robert Indiana in his studio, New York, 1967. Photo: Jack Mitchell / Getty Images. Artwork: © 2019 Morgan Art Foundation / Artists Rights Society (ARS), New York.

Robert Indiana began his *Slip* series in the late 1950s to 1960s while living in Coenties Slip, a lower Manhattan neighborhood bustling with artists like Ellsworth Kelly, Agnes Martin and Jack Youngerman. Together with Youngerman, Indiana opened a life drawing studio in 1957 – the very school to which the title of the present lot refers. Its brief, unsuccessful existence lives on in providing the physical beam which constitutes the work's central pillar. Although the beam was acquired in 1957, there would be a 47-year gap before the rest of the elements, the phallic iron rings and red gesso stencils, were added. These later elements harken back to the Slip community – number 27 was the building leased by Youngerman and his wife, while Ellsworth Kelly lived at number 3-5. The school also closed in 1957, while Indiana moved out of the Slip and into his new Bowery residence in 1965.



27

1957

3-5

1965



171

## ANDY WARHOL (1928-1987)

### *Self-Defense (Positive)*

stamped three times with the Estate of Andy Warhol stamp, stamped twice with the Andy Warhol Foundation for the Visual Arts, Inc. stamp and numbered twice 'PA10.432 VF' (on the overlap); numbered again 'PA10.432' (on the stretcher)  
 acrylic and silkscreen ink on canvas  
 20 x 16 in. (50.8 x 40.6 cm.)  
 Painted circa 1985-1986.

\$60,000-80,000

### PROVENANCE:

Estate of Andy Warhol, New York  
 The Andy Warhol Foundation for the Visual Arts, Inc., New York  
 Their sale; Christie's, New York, 30 September 2015, lot 106  
 Acquired at the above sale by the present owner





172

## ANDY WARHOL (1928-1987)

### *Self-Defense (Negative)*

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps (on the reverse); stamped again with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'PA10.403 VF' (on the overlap); numbered again 'PA10.403' (on the stretcher)  
acrylic and silkscreen ink on canvas  
20 x 16 in. (50.8 x 40.6 cm.)  
Painted circa 1985-1986.

### PROVENANCE:

Estate of Andy Warhol, New York  
The Andy Warhol Foundation for the Visual Arts, Inc., New York  
Their sale; Christie's, New York, 30 September 2015, lot 105  
Acquired at the above sale by the present owner

\$60,000-80,000



173

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## DAVID HOCKNEY (B. 1937)

*Sketch for Chinese Conjuror from "Parade Triple Bill"*

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

gouache, wax crayon and graphite on paper  
17 x 13 7/8 in. (43.2 x 35.2 cm.)

Executed in 1980.

\$15,000-20,000

**PROVENANCE:**

Richard Gray Gallery, Chicago

Quint Contemporary Art, San Diego

Private collection, California, 2002

Anon. sale; Sotheby's, New York, 7 June 2013, lot 5

Acquired at the above sale by the present owner



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## TOM WESSELMANN (1931-2004)

*Study for Kate (Blonde)*

signed and dated 'Wesselmann 84' (lower right)

acrylic and graphite on paper  
10 1/4 x 15 3/8 in. (26 x 39.1 cm.)

Executed in 1984.

\$12,000-15,000

**PROVENANCE:**

Estate of Honey Waldman, New York

Acquired from the above by the present owner



175

## ROBERT INDIANA (1928-2018)

*One*

stamped with the artist's name, number, date and foundry mark '© 1978-2003 R INDIANA 2/8'  
(lower edge)

polished stainless steel, on artist's base  
18 x 18 x 10 in. (45.7 x 45.7 x 25.4 cm.)

Conceived in 1978 and executed in 2003. This work is number two from an edition of eight.

\$50,000-70,000

**PROVENANCE:**

Waddington Galleries, London

Acquired from the above by the present owner, 2004

## JOHN CHAMBERLAIN (1927-2011)

*Mandrake Falls*

wall-leaning sculpture—painted and chromium-plated steel  
 90 ½ x 67 x 27 ½ in. (230 x 170 x 70 cm.)  
 Executed in 1988.

\$350,000-450,000

## PROVENANCE:

Pace Gallery, New York

Margo Leavin Gallery, Los Angeles, 1989

Jablonka Galerie, Cologne

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

*I'M MORE INTERESTED IN SEEING WHAT THE MATERIAL  
 TELLS ME THAN IN IMPOSING MY WILL ON IT*

—John Chamberlain



John Chamberlain in his studio, Sarasota, *circa* 1988 (present lot illustrated). Photo: The John Chamberlain Estate. Artwork: © 2019 Fairweather & Fairweather LTD / Artists Rights Society (ARS), New York.





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## ANDY WARHOL (1928-1987)

### *Anne Willaumez' Dog*

signed and titled 'Anne Willaumez' Dog A. Warhol' (lower edge)

ink and gold leaf on colored paper

18 7/8 x 10 in. (47.9 x 25.4 cm.)

Executed circa 1955.

\$35,000-45,000

#### PROVENANCE:

Private collection, New York

Anon. sale; Christie's, New York, 10 November 1988, lot 181

Acquired at the above sale by the present owner



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178

## ANDY WARHOL (1928-1987)

### *Tropicana Apple Juice*

signed 'Andy Warhol' (lower right)

graphite on paper

31 3/4 x 23 1/4 in. (80.6 x 59.1 cm.)

Executed in 1986.

\$30,000-50,000

#### PROVENANCE:

Ronald Feldman Gallery, New York

Acquired from the above by the present owner



179

## ANDY WARHOL (1928-1987)

*Untitled (Four)*

signed, dedicated and dated 'Happy anniversary 4 LIZA and Mark Andy Warhol 83' (on the overlap)  
acrylic and silkscreen ink on canvas  
20 x 16 in. (50.8 x 40.6 cm.)  
Painted in 1983.

\$50,000-70,000

**PROVENANCE:**

Liza Minnelli, New York, acquired directly from the artist  
Acquired from the above by the present owner



180

180

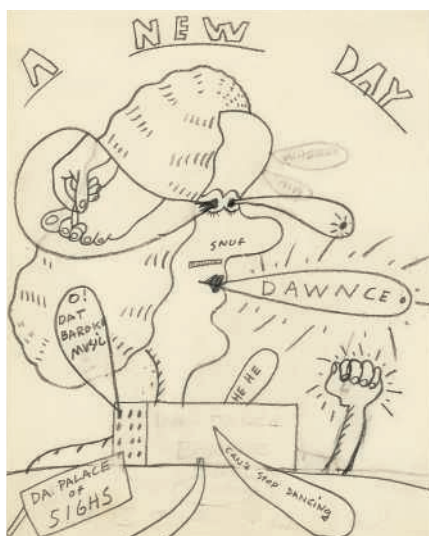
## H. C. WESTERMANN (1934-2004)

*Sometimes I Think He's Lost Interest In Us*

ink on paper  
13 ½ x 10 ¼ in. (34.3 x 26 cm.)  
Executed in 1966.

\$6,000-8,000

PROVENANCE:  
Peder Bonnier, Inc., New York  
Acquired from the above by the present owner



181

181

## JIM NUTT (B. 1938)

*A New Day*

graphite on paper  
10 ½ x 8 ¼ in. (25.7 x 21 cm.)  
Executed in 1966-1967.

\$5,000-7,000

PROVENANCE:  
Phyllis Kind Gallery, New York  
Acquired from the above by the present owner, circa 1979



182

182

## ANDY WARHOL (1928-1987)

*Seated Male Portrait (Mr. Ito)*

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'VF 218.002 1/2' (on the reverse)  
ink on paper  
13 ½ x 10 ⅞ in. (34.3 x 27.6 cm.)  
Executed circa 1955.

\$5,000-7,000

PROVENANCE:  
Estate of Andy Warhol, New York  
The Andy Warhol Foundation for the Visual Arts, Inc., New York  
Acquired from the above by the present owner



## ROY LICHTENSTEIN (1923-1997)

*Untitled Head I*

incised with the artist's signature, number and date and stamped with the foundry mark 'rf Lichtenstein '70 22/75' (on a copper plaque affixed to the underside)  
brass  
25 3/8 x 11 x 5 7/8 in. (64.4 x 27.9 x 14.9 cm.)  
Executed in 1970. This work is number twenty-two from an edition of seventy-five.

\$40,000-60,000

**PROVENANCE:**

Gemini G.E.L., Los Angeles  
Private collection  
Private collection, New York  
Gift of the above to the present owner

**EXHIBITED:**

New York, Castelli Graphics, *Roy Lichtenstein: New Editions, Lithographs, Sculptures, Reliefs*, September-October 1970 (another example exhibited).  
Philadelphia Museum of Art, *Multiples: The First Decade*, March - April 1971 (another example exhibited).  
Cleveland Center for Contemporary Art, *A Selection of 20th Century Three-Dimensional Portraits and Related Drawings*, November 1984-January 1985, p. 15 (another example exhibited).  
East Hampton, Guild Hall Museum, *Roy Lichtenstein: Three Decades of Sculpture*, August-October 1992 (another example exhibited).  
Mexico City, Museo del Palacio De Bellas Artes; Museo de Arte Contemporáneo de Monterrey; Washington, D.C., Corcoran Gallery of Art; Valencia, Instituto Valenciano de Arte Moderno; A Coruña, Fundación Pedro Barrié de la Maza; Lisbon, Centro Cultural de Belém, *Roy Lichtenstein: Sculpture & Drawings*, July 1998 - August 2000, pp. 57 and 96, no. 34 (another example exhibited and illustrated).  
Washington, D.C., The White House, *Twentieth Century American Sculpture at the White House - Exhibition V*, 1997, n.p. (another example exhibited and illustrated).

**LITERATURE:**

G. Magnani and D. Buchholz, *International Index of Multiples: From Duchamp to the Present*, Cologne, 1993, p. 125.





184

## ANDY WARHOL (1928-1987)

### *Torso*

signed, inscribed indistinctly and dated 'Andy Warhol 1977' (on the overlap)  
acrylic and silkscreen ink on canvas  
14 1/8 x 11 in. (35.9 x 27.9 cm.)  
Painted in 1976-1977.

\$70,000-100,000

#### PROVENANCE:

Private collection  
Hamilton-Selway Fine Art, Los Angeles  
Acquired from the above by the present owner

#### EXHIBITED:

Santa Monica, Ikon Ltd. Contemporary Art, *2006 Selected Works*, January-February 2006.

#### LITERATURE:

N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1976-1978*, vol. 5B, New York, 2018, pp. 55 and 62, no. 3873 (illustrated).



185

## ANDY WARHOL (1928-1987)

*Are You "Different?" (Positive)*

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc.  
stamps and numbered 'VF PA10.268' (on the overlap)  
acrylic and silkscreen ink on canvas  
20 1/8 x 16 in. (51.1 x 40.6 cm.)  
Painted circa 1985.

\$30,000-50,000

**PROVENANCE:**

Estate of Andy Warhol, New York  
The Andy Warhol Foundation for the Visual Arts, Inc., New York  
Coskun Fine Art, London  
Acquired from the above by the present owner

## TOM WESSELMANN (1931-2004)

### *Maquette for Bedroom Brunette Doodle Variation (3-D)*

signed and dated 'Wesselmann 86' (lower right)  
Liquitex, acrylic and paperboard collage on Bristol board  
17  $\frac{3}{4}$  x 20  $\frac{3}{4}$  x 1  $\frac{3}{4}$  in. (45.1 x 52.7 x 4.4 cm.)  
Executed in 1986.

\$60,000-80,000

**PROVENANCE:**

Sidney Janis Gallery, New York  
Robert and Sylvia Olnick, New York, 1987  
Their sale; Christie's, New York, 16 November 2016, lot 175  
Acquired at the above sale by the present owner





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

187

## RICHARD ESTES (B. 1932)

*Venice - Imbarcadero a Palazzo Ducale*

oil on paper laid down on panel  
14 ¾ x 19 ¾ in. (37.5 x 50.2 cm.)  
Painted in 1979.

\$50,000-70,000

**PROVENANCE:**

Allan Stone Gallery, New York  
Galleria La Medusa, Rome  
Private collection, Switzerland, 1983  
Anon. sale; Sotheby's, New York, 18 May 2000, lot 361  
Acquired at the above sale by the present owner



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

188

## DON EDDY (B. 1944)

### *Pontiac Showroom 1*

signed, inscribed, titled and dated 'Pontiac Showroom Window I Don Eddy 1971-72' (on the overlap)  
acrylic on canvas  
79 5/8 x 66 1/8 in. (202.2 x 168 cm.)  
Painted in 1971-1972.

\$50,000-70,000

#### PROVENANCE:

French & Company, New York  
Acquired from the above by the present owner, 1972

#### LITERATURE:

M. Hand, *The Passionate Collector: Robert B Mayer's  
Adventures in Art*, Chicago, 2011, p. 176 (illustrated).



189

189

## ERIC FISCHL (B. 1948)

*Rose*

signed, titled and dated '1989 Eric Fischl Rose' (on the reverse)

oil on canvas

36 x 45 in. (91.4 x 114.3 cm.)

Painted in 1989.

\$30,000-50,000

**PROVENANCE:**

Mary Boone Gallery, New York

Acquired from the above by the present owner, 1989

**EXHIBITED:**

New York, Philippe Briet Gallery, *Domenikos*

*Theotokopoulos: A Dialogue*, December 1991-January 1992.

190

## LARRY RIVERS (1923-2002)

*From Picnic Photo*

signed 'Larry Rivers' (lower right)

oil and canvas collage on foamcore mounted on panel  
59 x 73 x 6 in. (149.9 x 185.4 x 15.2 cm.)

Executed in 1985.

\$20,000-30,000

**PROVENANCE:**

Marlborough Gallery, New York

Private collection, Chicago

Anon. sale; Christie's, New York, 9 September 2008, lot 153

Acquired at the above sale by the present owner



190



## CLAES OLDENBURG (B. 1942)

### *Monument to the Last Horse*

stamped with the artist's signature, title, inscription, number and date 'MONUMENT TO THE LAST HORSE 1990 Oldenburg 5/8 ANIMO ET FIDE' (on the base)  
 steel, concrete and latex paint on metal base  
 31 ½ x 27 ½ x 19 ½ in. (80 x 69.9 x 49.5 cm.)  
 Executed in 1989-1990. This work is number five from an edition of eight.

\$50,000-70,000

#### PROVENANCE:

Brooke Alexander, Inc., New York  
 Pace Gallery, New York  
 Acquired from the above by the present owner, 2005

#### EXHIBITED:

New York, Pace Gallery, *Summer Exhibition*, May-September 1991 (another example exhibited).  
 Cleveland, BP America Tower, *Larger than Life: Monument Proposals by Claes Oldenburg and Large-scale Outdoor Sculpture by Claes Oldenburg and Coosje van Bruggen*, November 1991-January 1992 (another example exhibited).  
 Atlanta, Heath Gallery, November 1992-January 1993 (another example exhibited).  
 New York, James Goodman Gallery, *Contemporary Sculpture & Works on Paper*, November-December 1993 (another example exhibited).  
 New York, PaceWildenstein, *Sculptors' Maquettes*, January-February 1994 (another example exhibited).  
 Vienna, Galerie Nachst St. Stephan, *Donald Judd and Artist Friends*, September-December 1995 (another example exhibited).  
 Boston, Barbara Krakow Gallery, *Sculptures, Drawings and Prints. Studies for Shuttlecocks: A Large-Scale Project with Coosje van Bruggen*, April-June 1996 (another example exhibited).  
 London, Waddington Galleries, *Double Vision: The Poetic Focus of Claes Oldenburg and Coosje van Bruggen*, October 2007, pp. 20-21, no. 6 (another example exhibited and illustrated).  
 Seoul, PKM Trinity Gallery, *Claes Oldenburg and Coosje van Bruggen*, November 2012-January 2013, pp. 48-49 (another example exhibited and illustrated).

#### LITERATURE:

C. Oldenburg and C. van Bruggen, *Claes Oldenburg and Coosje van Bruggen: Large-Scale Projects*, New York, 1995, p. 474 (illustrated).



PROPERTY FROM A PRIVATE NEWPORT BEACH COLLECTION

192

## SAM GILLIAM (B. 1933)

### *Red Hex*

signed, titled and dated 'RED HEX Sam Gilliam 79' (on the reverse of the fabric element)

acrylic on sewn fabric with grommets and painted steel beam, in two parts

overall: 61 ½ x 66 x 3 in. (156.2 x 167.6 x 7.62 cm.)

Executed in 1979.

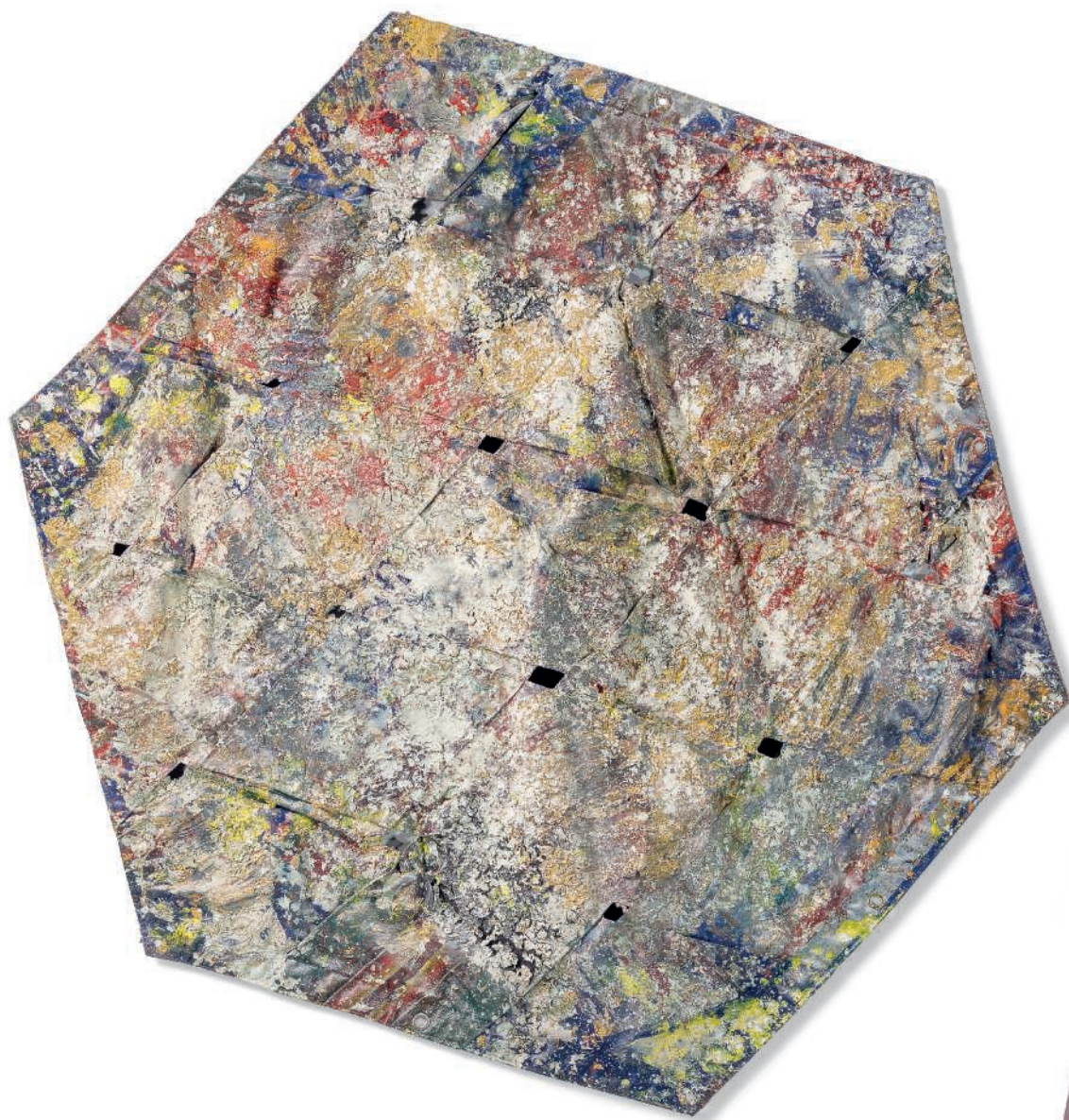
\$80,000-120,000

#### PROVENANCE:

Dart Gallery, Inc., Chicago

Burton and Cecelia Wade, Chicago, 1980

By descent from the above to the present owner, 1999



PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTION

193

## GEORGE RICKEY (1907-2002)

### *Open Trapezoids Excentric One Up One Down IV*

incised with the artist's signature, number and date '1/3 Rickey 1982' (on the base)

stainless steel

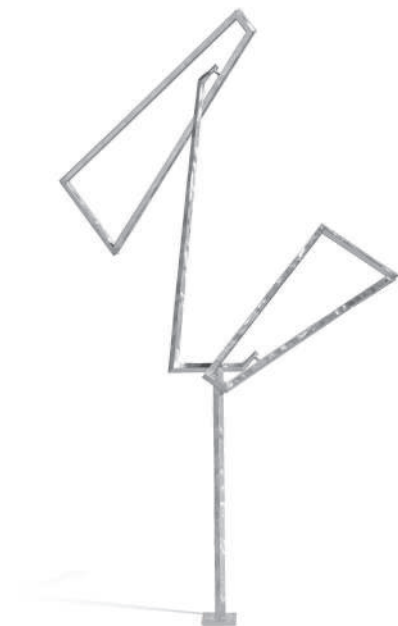
180 x 168 x 28 in. (457.2 x 426.7 x 71 cm.)

Executed in 1982. This work is number one from an edition of three of which only two were executed.

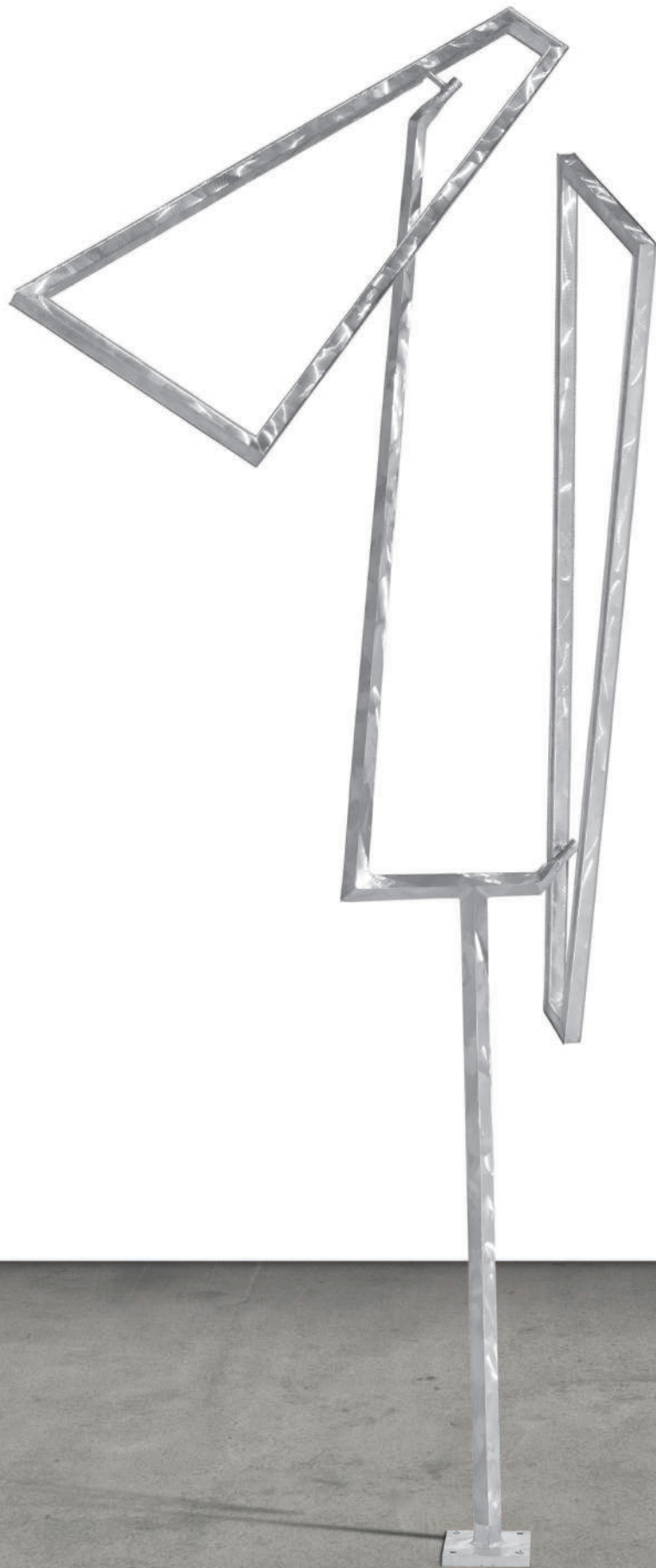
\$150,000-200,000

#### PROVENANCE:

Acquired directly from the artist by the present owner, 1986



(alternate view)



PROPERTY FROM THE COLLECTION OF  
NEIL AND SHARON NORRY

194

## JACOB EL HANANI (B. 1947)

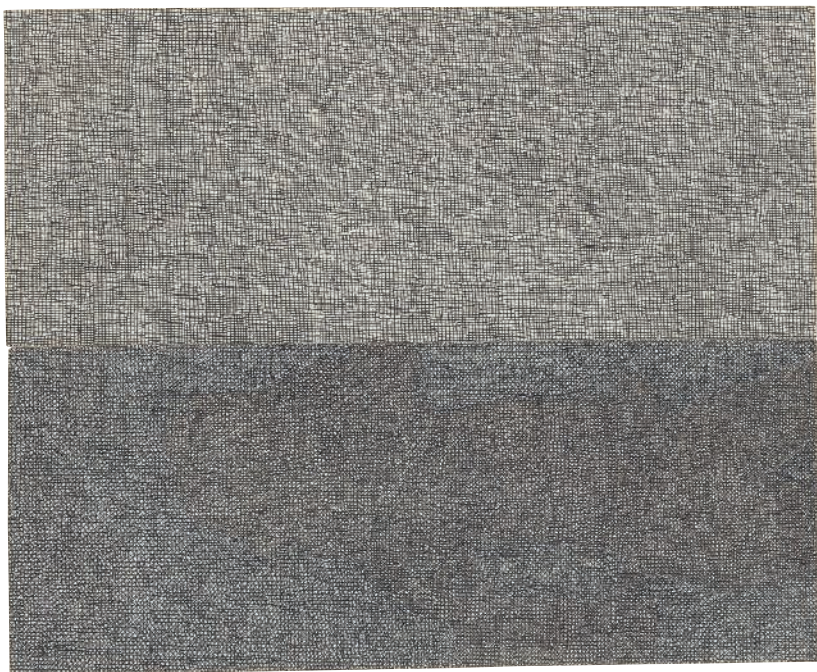
*Untitled*

signed in English and Hebrew and dated '71. ELHANANI'  
(on the reverse of the mount)  
ink on two joined sheets of canvas mounted on paper  
5 ½ x 6 ¾ in. (13.9 x 17.1 cm.)  
Executed in 1974.

\$10,000-15,000

**PROVENANCE:**

Neil and Sharon Norry, Rochester  
By descent from the above to the present owner, 2002



194

PROPERTY FROM THE COLLECTION OF  
FREDERIEKE SANDERS TAYLOR

195

## JOEL SHAPIRO (B. 1944)

*Untitled*

signed and dated 'SHAPIRO 78' (on the reverse)  
gouache on wood  
6 x 6 x 3 in. (15.2 x 15.2 x 7.6 cm.)  
Executed in 1978. This work is unique.

\$10,000-15,000

**PROVENANCE:**

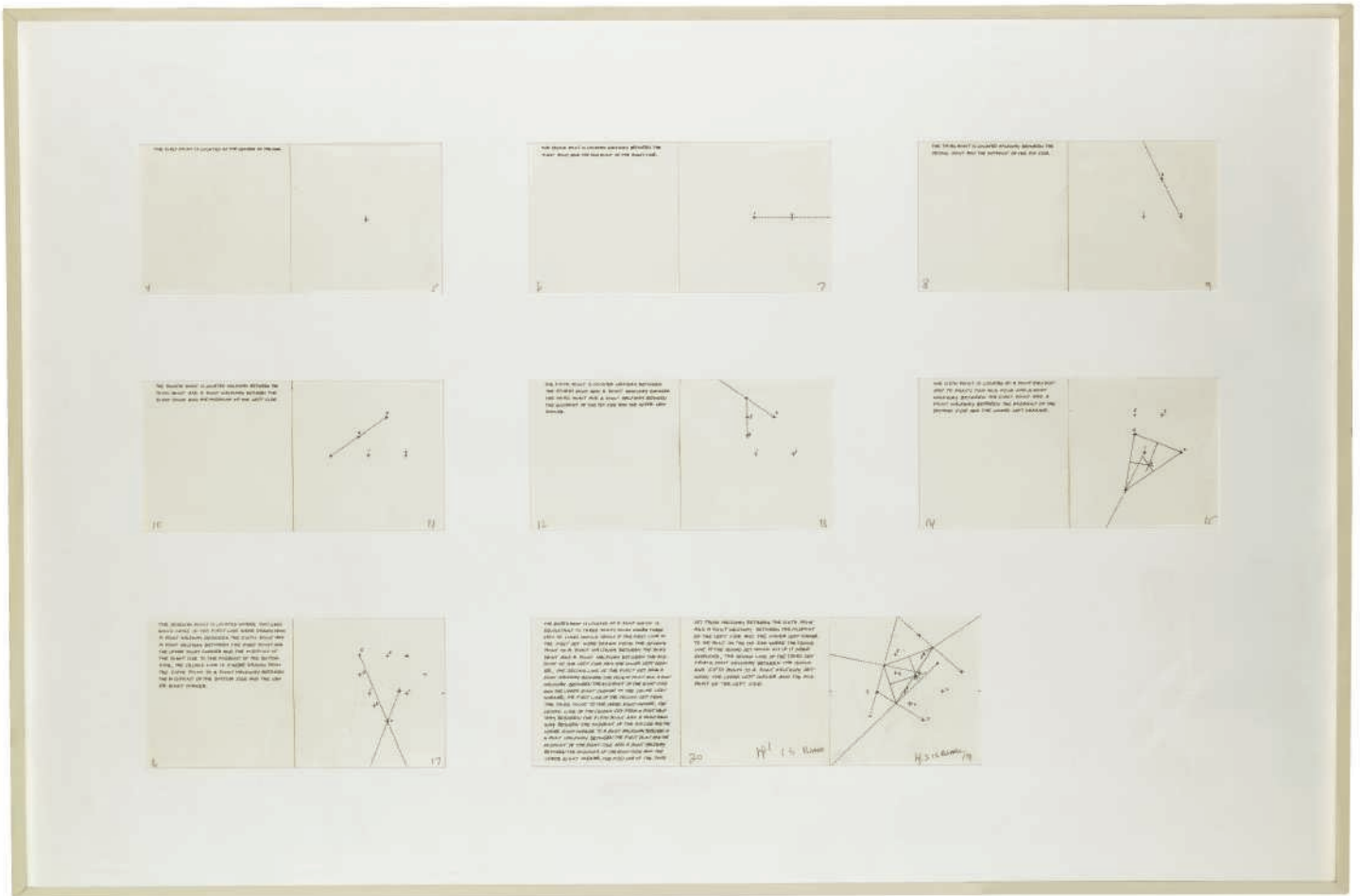
Paula Cooper Gallery, New York  
Acquired from the above by the present owner, 1979

**EXHIBITED:**

New York, Paula Cooper Gallery, *Joel Shapiro*, April-May  
1979.  
Stedelijk Museum Amsterdam; Kunsthalle Düsseldorf  
and Staatliche Kunsthalle Baden-Baden, *Joel Shapiro*,  
September 1985-March 1986, no. 7 (illustrated).  
New York, Dominique Lévy Gallery, *Joel Shapiro*, October  
2016-January 2017, pp. 68 and 146, no. JS 252 (illustrated).



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196

## SOL LEWITT (1928-2007)

*Working Drawings for book, "Location of Eight Points"*

ink and graphite on paper, in seventeen parts  
 overall: 32 x 48 7/8 in. (81.3 x 122.9 cm.)  
 Executed in 1974.

\$20,000-30,000

**PROVENANCE:**

Max Protetch Gallery, Washington, D.C.  
 Acquired from the above by the present owner

**EXHIBITED:**

Washington, D.C., Max Protetch Gallery, *Sol LeWitt: The Location of Eight Points*, April 1974.

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



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197

## ALLAN D'ARCANGELO (1930-1998)

### *Landscape*

signed, inscribed, titled and dated 'allan D'Arcangelo nyc - 1969 "Landscape"' (on the reverse)  
acrylic on canvas  
76 x 68 in. (193 x 172.7 cm.)  
Painted in 1969.

\$20,000-30,000

#### PROVENANCE:

Fischbach Gallery, New York  
Inmont Corporation, Hawthorne, New Jersey  
Private collection, New York  
Anon. sale; Christie's, New York, 13 September 2006, lot 209  
Acquired at the above sale by the present owner

198

## ALFRED JENSEN (1903-1981)

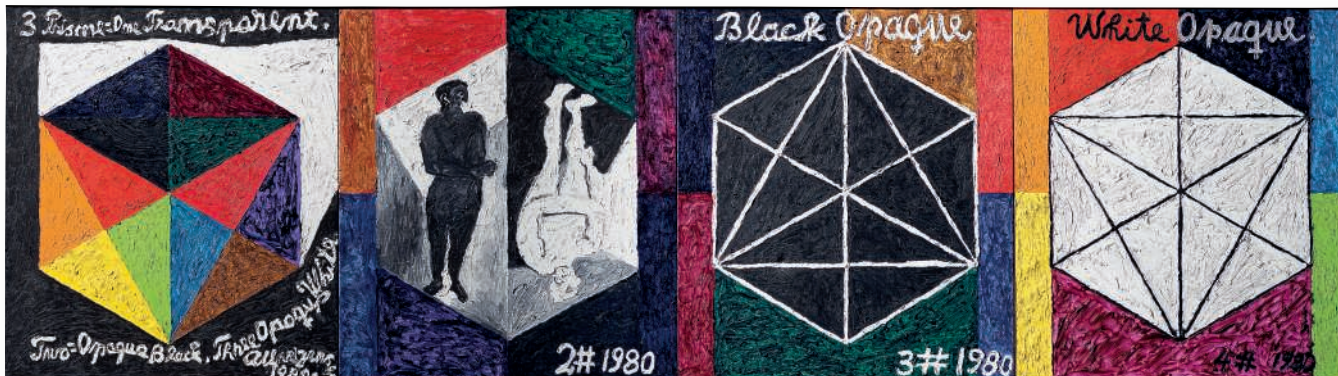
### *Prismatic Magic*

signed 'alfred jensen' (lower right of the leftmost element); numbered consecutively and dated '#1-4 1980' (lower right of each element); signed again, inscribed, titled, numbered consecutively and dated again "'Prismatic Magic" Painted by Alfred J. Jensen in 1981' (on the reverse of the rightmost element)  
quadriptych—oil on canvas  
overall: 29 3/4 x 107 3/4 in. (75.6 x 273.7 cm.)  
Painted in 1980-1981.

\$40,000-60,000

#### PROVENANCE:

Acquired directly from the artist by the present owner, circa 1981



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199

## DAVID REED (B. 1946)

#143

signed, titled twice and dated 'DAVID REED 143 1979 143' (on the overlap)  
acrylic on two joined canvases  
overall: 12 x 82 in. (30.5 x 208.3 cm.)  
Executed in 1979.

\$8,000-12,000

**PROVENANCE:**

Max Protetch Gallery, New York  
Acquired from the above by the present owner, 2001



200

200

## SAM FRANCIS (1923-1994)

*Untitled*

signed, inscribed and dated 'Sam Francis 1964 Tokyo' (on the reverse); stamped with the Sam Francis Estate stamp (on the reverse)

acrylic on unstretched canvas  
25 ¼ x 19 ¾ in. (64.2 x 49.2 cm.)  
Painted in 1964.

\$18,000-25,000

**PROVENANCE:**

Estate of the artist  
Manny Silverman Gallery, Los Angeles  
Acquired from the above by the present owner, 2003

**LITERATURE:**

D. Burchett-Lere, ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkley, 2008, no. SFF.396, DVD I (illustrated).

This work is identified with the interim identification number of SFF.396 in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*. This information is subject to change as scholarship continues by the Sam Francis Foundation.



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## SAM FRANCIS (1923-1994)

*Untitled*

signed and dated 'Sam Francis 1988' (on the reverse)  
acrylic on paper  
14 ½ x 10 ¾ in. (36.8 x 27 cm.)  
Painted in 1988-1989.

\$12,000-18,000

**PROVENANCE:**

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

This work is identified with the interim identification number of SF88-468 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

202

## HARRY BERTOIA (1915-1978)

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

beryllium copper and brass

77 3/8 x 12 x 12 in. (195.6 x 30.5 x 30.5 cm.)

Executed in 1974. This work is unique and is accompanied by a certificate of authenticity from the Harry Bertoia Foundation.

\$25,000-35,000

#### PROVENANCE:

Knoll International, Detroit

Robert Kidd Gallery, Michigan

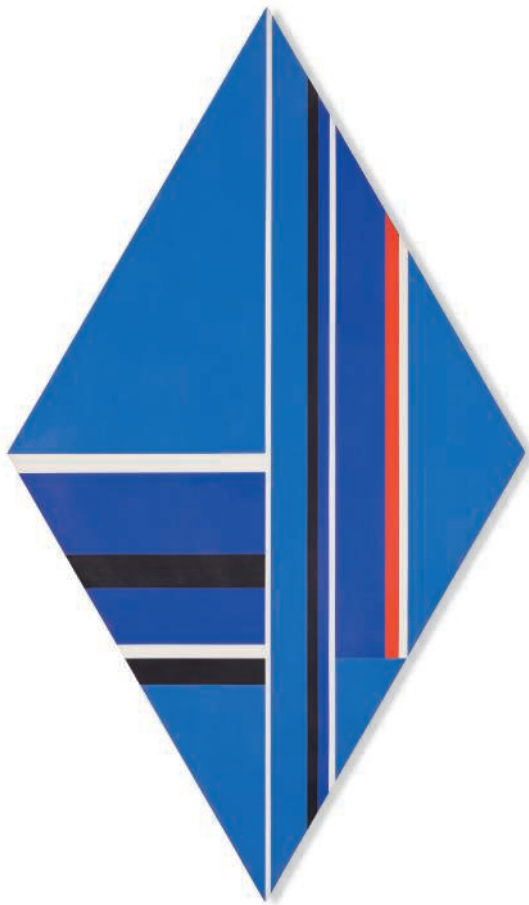
Private collection, Michigan

Private collection, Miami

After a successful partnership with furniture designer Knoll International, Harry Bertoia moved towards more sculptural works in the early 1960s. His monumental sound sculptures, ranging from several inches to twenty feet tall, of which the present example is a personable 6 1/2 feet, was an innovative foray into sound sculpture, which the artist coined "Sonambient". Slender metal rods, capped with beryllium copper heads, are suggestive of cattails, and the bend and strike of the rods as one moves through or past them creates ambient sound. Each sculpture has its own reverberating tonal quality, and the delicacy of this pair of rods evoke a gentle, melodic tone.

Bertoia would go on to explore these resounding sculptures for the rest of his life, teaching himself to play the sculptures like an instrument and recording a number of albums. His Sonambient orchestral records are celebrated in the world of experimental sound art, and their far-reach in the world of music inherently reflects the sculpture's universal appeal: "It's not like playing piano or guitar, where you purposely end notes in order to start other notes, and that's what Harry liked about it. He loved the idea that the sculpture was free to do its own thing" (V. Bertoia, quoted in M. Masters, "Sculptures you can hear: Why Harry Bertoia's 'Sonambient' art still resonates", *The Washington Post*, 27 March 2015).





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PROPERTY FROM A PRIVATE NEWPORT  
BEACH COLLECTION

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## ILYA BOLOTOWSKY (1907-1984)

### *Large Blue Rhomb*

signed, titled and dated "LARGE BLUE RHOMB" 1975  
ILYA BOLOTOWSKY' (on the stretcher)  
acrylic on canvas  
72 x 41 ¾ in. (182.9 x 106 cm.)  
Painted in 1975.

\$18,000-25,000

#### PROVENANCE:

Grace Borgenicht Gallery, New York  
Burton and Cecelia Wade, Chicago, 1976  
By descent from the above to the present owner, 1999



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204

## ALFRED JENSEN (1903-1981)

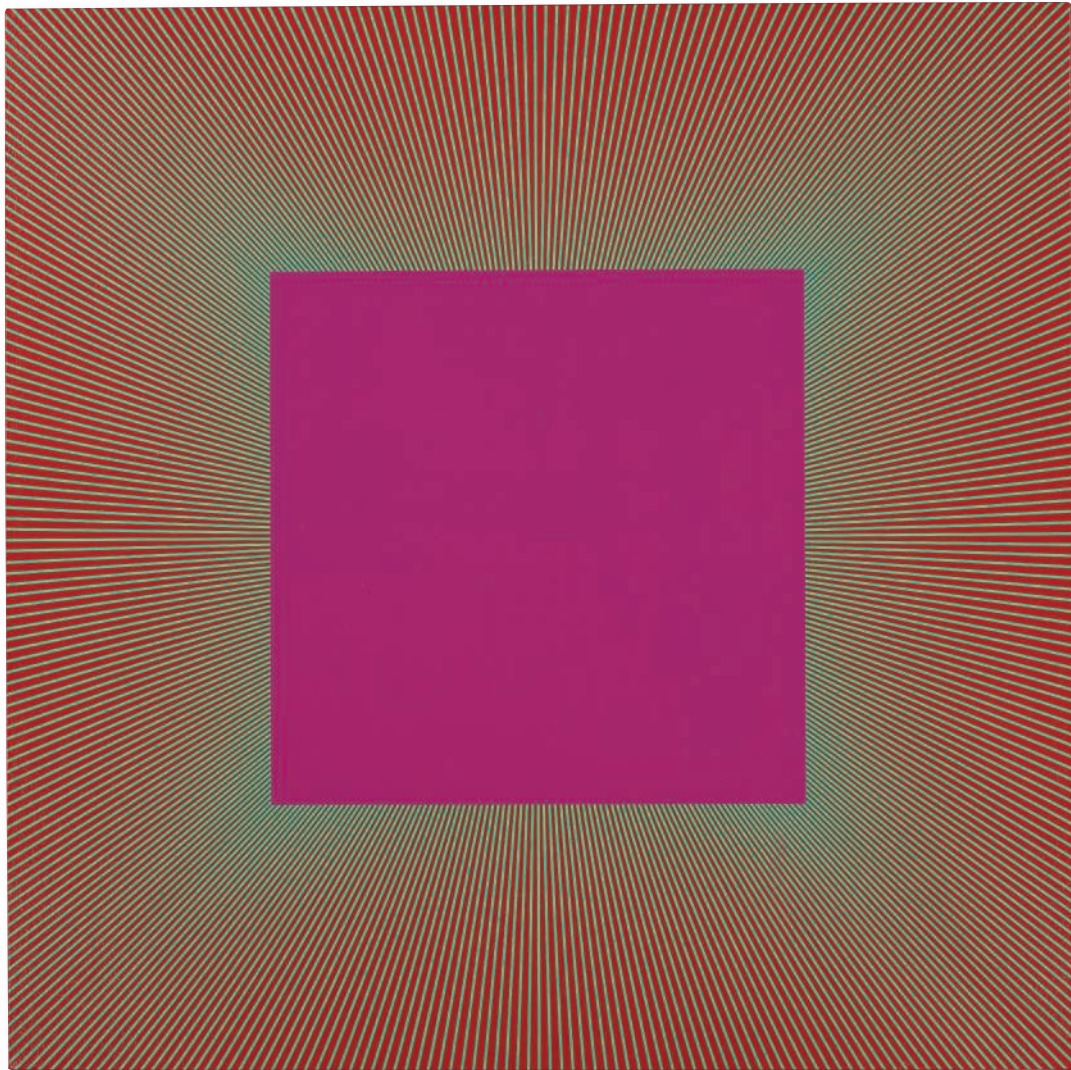
### *Warm and Cold Polarities*

signed, inscribed, titled and dated 'Title: Warm and Cold  
Polarities Alfred Jensen 284 East 10th. ST 1958' (on the  
reverse)  
oil on canvas  
38 ½ x 24 ⅞ in. (96.5 x 63.2 cm.)  
Painted in 1958.

\$25,000-35,000

#### PROVENANCE:

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



205

RICHARD ANUSZKIEWICZ  
(B. 1930)

*Magenta Square*

signed, inscribed and dated '521 © RICHARD ANUSZKIEWICZ 1978' (on the reverse)  
acrylic on canvas  
48 x 48 in. (121.9 x 121.9 cm.)  
Painted in 1978.

\$30,000-50,000

PROVENANCE:

Alex Rosenberg Gallery, New York  
Private collection, California  
By descent from the above by the present owner

EXHIBITED:

New York, Alex Rosenberg Gallery, *Centered Square*,  
March-April 1979, no. 6 (illustrated on the cover).



# ISAMU NOGUCHI

## Modern Japanese Ceramic Practice

Isamu Noguchi had three brief encounters with ceramics during his career: five months in Kyoto in 1931; one week in Seto in 1950; and several months in both Kita-Kamakura and Bizen in 1952. A Japanese-American artist who spent most of his life in the United States, Noguchi had a poetic relationship with the Japanese earth, writing in 1952: "I have only made pottery in Japan, never elsewhere. I think the earth here and the sentiment are suited to pottery" (I. Noguchi, quoted in R. Harle, "Isamu Noguchi and Modern Japanese Ceramics: A Close Embrace of the Earth (review)," *Leonardo*, vol. 37, no. 3, 2004, pp. 254-255).

On his third trip, to Kita-Kamakura and Bizen, Noguchi visited friends and ceramicists who not only provided him access to their kilns, but also guided his practice. Home to one of the oldest pottery making techniques in Japan, the city of Bizen has a distinctive ware characterized by a *hidasuki* surface, which burnishes straws to create linear marks across the surface. These can be seen across the center of the *Geta Dish*, fired in a wood kiln by Noguchi's host in Bizen, Kaneshige Toyo. Similarly, Noguchi created *Face Dish* while staying with ceramicist Kitaoki Rosanjin in Kita-Kamakura. The Kita-Kamakura period ceramics are distinguished by an inscribed

signature of the Japanese *Hiragana* symbol for the sound "no", shortening the artist's name to the sound of the first syllable. 600 kilometers east in Bizen, Noguchi would also inscribe his *Geta Dish* with this signature. Thus, both of these rare objects speak to Noguchi's deep intimacy with his cultural history and willingness to say "no" to the mechanical commercialization of traditional handmade craft.

In 1952 Isamu Noguchi and his bride, Yoshiko (Shirley) Yamaguchi were invited to live in a farmhouse in Kamakura, Japan owned by the calligrapher and ceramicist Kitaoki Rosanjin (1883-1959). With access to Rosanjin's kilns Noguchi began a series of ceramic sculptures and objects. *Face Dish (Plate with Face Center)* was exhibited in a selection of the artist's work produced in Asia, including ceramics and scroll drawings, at the Arts Club of Chicago in 1955. Noguchi created ceramics during three brief but intense periods during his career: five months in Kyoto in 1931; one week in Seto in 1950; and several months in Kita Kamakura and briefly in Bizen in 1952. In 1952 he wrote "I have only made pottery in Japan, never elsewhere. I think the earth here and the sentiment are suited to pottery" (I. Noguchi quoted in R. Yellin, *Pottery to get on a plane for*, Japan Times, 2003).

above: Isamu Noguchi's studio, Japan, 1925 - 1957 (present lot illustrated). Photo: © The Isamu Noguchi Foundation and Garden Museum, New York. Artwork: © 2019 Estate of Isamu Noguchi / Artists Rights Society (ARS), New York.

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## ISAMU NOGUCHI (1904–1988)

### *Geta Dish*

incised with the artist's hiragana [no] symbol and a square '㊦' (on the underside)

Bizen stoneware

5 5/8 x 9 3/4 x 6 1/8 in. (14.3 x 24.8 x 15.6 cm.)

Executed circa 1952. This work is unique.

\$40,000-60,000

#### PROVENANCE:

The artist and Stable Gallery, New York

Dr. and Mrs. Dan Holbrooke, New York, circa 1955

Private collection, New York, by descent from the above, 2009

Acquired from the above by the present owner

#### EXHIBITED:

Kamakura, Japan, Museum of Modern Art, *Isamu Noguchi*, September–October 1952.

The Arts Club of Chicago, *Noguchi: Sculpture and Scroll Drawings*, November–December 1955.

#### LITERATURE:

S. Takiguchi, S. Hasegawa and I. Noguchi, *Isamu Noguchi: 1931/50/51/52*, Japan, 1953, no. 62 (illustrated).

D. Botnick and N. Grove, *The Sculpture of Isamu Noguchi, 1924-1979: A Catalogue*, New York and London, 1980, p. 62, no. 347 (illustrated).

L. A. Court and B. Winther-Tamaki, *Isamu Noguchi and Modern Japanese Ceramics: A Close Embrace of the Earth*, Washington, D.C., 2003, n.p. (illustrated).

Isamu Noguchi Foundation and Garden Museum, *The Isamu Noguchi Catalogue Raisonné*, digital, ongoing, no. 347 (illustrated).



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## ISAMU NOGUCHI (1904–1988)

### *Face Dish*

incised with the artist's hiragana [no] symbol '㊦' (on the underside)

Shigaraki stoneware with Oribe glaze

1 3/8 x 9 3/8 x 9 3/8 in. (3.5 x 23.8 x 23.8 cm.)

Executed in 1952. This work is unique.

\$20,000-30,000

#### PROVENANCE:

Stable Gallery, New York

Anson Conger Goodyear, New York, 1954

Elizabeth Bliss Parkinson Cobb, New York, by descent from the above, 1964

Private collection, by descent from the above

Acquired from the above by the present owner

#### EXHIBITED:

The Arts Club of Chicago, *Noguchi: Sculpture and Scroll Drawings*, November–December 1955.

#### LITERATURE:

D. Botnick and N. Grove, *The Sculpture of Isamu Noguchi, 1924-1979: A Catalogue*, New York and London, 1980, p. 60, no. 337.

Isamu Noguchi Foundation and Garden Museum, *The Isamu Noguchi Catalogue Raisonné*, digital, ongoing, no. 337 (illustrated).



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THE MICHAEL SCHARF FAMILY COLLECTION

208

## JOSEPH CORNELL (1903-1972)

*Untitled (Dovecote pour Julie Jeanne Eleanore de Lespinasse)*

signed twice and printed with the title and date twice 'Dove-cote 1953 1952  
Joseph Cornell pour Julie Jeanne Eleanore de Lespinasse' (on paper labels  
affixed to the reverse)

box construction—wood, nails, painted wooden balls and glass

17 ½ x 11 ¾ x 4 ½ in. (44.5 x 29.8 x 11.4 cm.)

Executed in 1952-1953.

\$80,000-120,000

**PROVENANCE:**

ACA Galleries, New York

Acquired from the above by the present owner, 1979

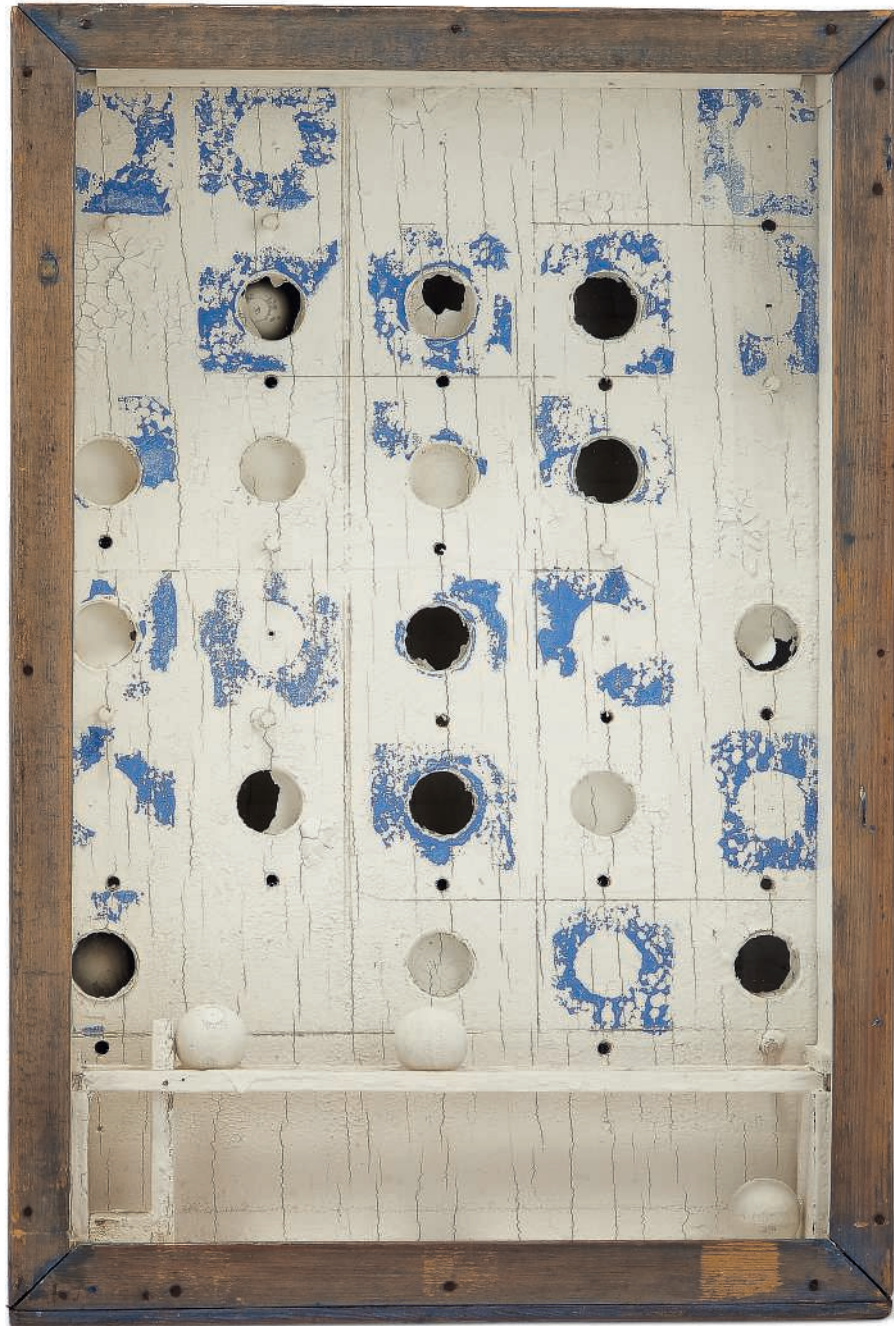
**LITERATURE:**

W. C. Agee, *The Scharf Collection: A History Revealed*, New York, 2018, p. 173  
(illustrated).

*FOR CORNELL, THE DOVE WAS A SPIRITUAL CARRIER. HIS DOVECOTES ARE  
HABITATS FOR THESE SPIRITUAL CARRIERS. IN LIEU OF DOVES, LITTLE  
ROUND SPHERES MOVE ABOUT IN THEIR HABITAT. THESE ARE SOME OF  
CORNELL'S MOST SPIRITUAL WORKS.*

—W. Hopps, *J. Cornell Shadowplay Eterniday*, New York, 2003, p. 144







THE MICHAEL SCHARF FAMILY COLLECTION

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## JOSEPH CORNELL (1903-1972)

### *Die Weisse Frau (La Dame Blanche)*

signed and dedicated twice 'for a little girl viewing To Princess Teoblossom to Princess Teoblossom from Joseph Cornell' (on the reverse of the collage element)

box construction—wood, metal, oil, printed paper collage and glass

closed: 4 x 9 ¼ x 5 ½ in. (10.2 x 23.5 x 13 cm.)

open: 2 x 9 ¼ x 10 ¾ in. (5.1 x 23.5 x 26.3 cm.)

Executed circa 1952.

\$30,000-50,000

#### PROVENANCE:

ACA Galleries, New York

Acquired from the above by the present owner, 1979

#### LITERATURE:

W. C. Agee, *The Scharf Collection: A History Revealed*, New York, 2018, p. 173 (illustrated).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

210

## ARNALDO POMODORO (B. 1926)

*Disco*

incised with the artist's signature and inscribed 'Arnaldo Pomodoro, p.a.' (on the base)  
bronze

14 ½ x 11 ¾ x 11 ¾ in. (36.8 x 29.8 x 29.8 cm.)

Executed in 1979. This work is an artist proof from an edition of four plus four artist's proofs.

\$25,000-35,000

**PROVENANCE:**

Irving Galleries, Palm Beach

Private collection, Aspen

Anon. sale; Sotheby's, New York, 11 October 2006, lot 135

Acquired at the above sale by the present owner

**LITERATURE:**

F. Gualdoni, ed., *Arnaldo Pomodoro: Catalogo ragionato della scultura, Tomos I and II*, Milan, 2007, p. 608, no. 648 (another example illustrated).

This work is registered in Archivio Arnaldo Pomodoro, Milan, no. AP413.

## ANTONI TÀPIES (1923-2012)

*Llibre blanc*

incised with the artist's initials 'AT' (lower left); signed again 'tàpies' (on the reverse)

oil and sand on panel

32 x 39  $\frac{3}{8}$  in. (81.3 x 100 cm.)

Executed in 1985.

\$80,000-120,000

## PROVENANCE:

Galerie Maeght Lelong, Zürich

Wenger Gallery, La Jolla, California

Private collection, San Diego

Acquired from the above by the present owner, 1986

## EXHIBITED:

New York, Galerie Maeght Lelong, *Tàpies*, May-June 1986, p. 15 (illustrated).

## LITERATURE:

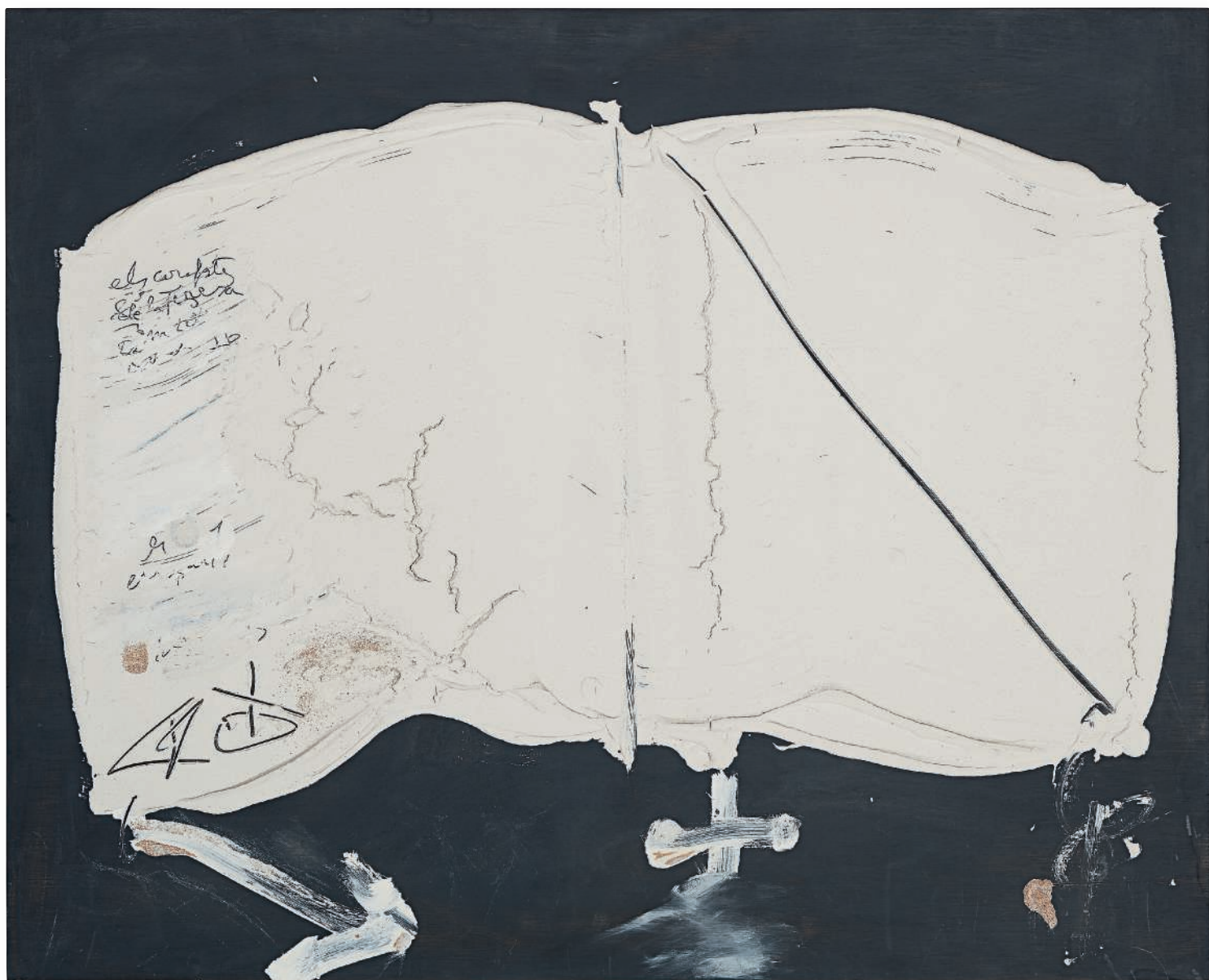
L. Permanyer, *Tàpies and the New Culture*, Barcelona, 1986, p. 204, no. 83 (illustrated).

M. Peppiatt, "Artist's Dialogue: Antoni Tàpies," *Architectural Digest*, August 1987, p. 40 (illustrated).

A. Agusti, ed., *Tàpies: Obra Completa. Volum 5è, 1982-1985*, Barcelona, 1998, p. 396, no. 5113 (illustrated).

*THEY WERE WRESTLING WITH CANVASES, USING VIOLENT COLORS AND HUGE BRUSH STROKES. I ARRIVED WITH GRAY, SILENT, SOBER, OPPRESSED PAINTINGS. ONE CRITIC SAID THEY WERE PAINTINGS THAT THOUGHT.*

—Antoni Tàpies





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

212

ROBERT MOTHERWELL  
(1915-1991)

*Untitled*

acrylic on canvasboard  
24 x 18 in. (61 x 45.7 cm.)  
Painted in 1964-1967.

\$50,000-70,000

PROVENANCE:

Dedalus Foundation, New York  
Hollis Taggart Galleries, New York  
Acquired from the above by the present owner

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell  
Paintings and Collages: A Catalogue Raisonné, 1941-1991,  
Volume Two: Paintings on Canvas and Panel*, New Haven  
and London, 2012, p. 219, no. P395 (illustrated).



PROPERTY FROM A PRIVATE COLLECTION

213

## SIMON HANTAÏ (1922-2008)

### *Etude*

signed with the artist's initials and dated 'S.H. 69' (lower right); signed twice, dedicated indistinctly and dated again twice 'a Mme Weintraub 1969 Simon Hantai' (on the reverse)

oil on canvas

22 1/8 x 19 1/4 in. (56.2 x 48.9 cm.)

Painted in 1969.

\$50,000-70,000

### PROVENANCE:

William and Suzanne Weintraub, New York, gift of the artist

By descent from the above to the present owner

This work will be included in the forthcoming *catalogue raisonné* being prepared by the Archives Simon Hantai.



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## ALEXANDER CALDER (1898-1976)

### *Rock and Three Orbs*

signed and dated 'Calder 66' (lower right)  
gouache and ink on paper  
29 ½ x 20 ¾ in. (74.9 x 52.7 cm.)  
Painted in 1966.

\$20,000-30,000

#### PROVENANCE:

Perls Galleries, New York  
Braniff International Airways, Dallas, 1976  
Anon. sale; Christie's, New York, 13 February 1991, lot 162  
Twining Gallery, New York  
Private collection, Palm Beach

This work is registered in the archives of the Calder  
Foundation, New York, under application number A07224.



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## ALEXANDER CALDER (1898-1976)

### *Portrait of Giovanni Carandente*

signed with the artist's monogram 'CA' (lower left)  
ink on pearl oyster shell  
5 x 6 ¼ in. (12.7 x 15.9 cm.)  
Painted in 1967.

\$20,000-30,000

#### PROVENANCE:

Giovanni Carandente, Rome, gift of the artist, 1967  
Giovanna Sestieri, Rome  
Giuseppe Marino, Rome  
Gaetano Benatti, Turin  
Galerie Di Mèo, Paris  
Acquired from the above by the present owner

#### EXHIBITED:

Turin, Palazzo a Vela, *Calder*, July-September 1983, p. 229,  
no. 437 (illustrated).

This work is registered in the archives of the Calder  
Foundation, New York, under application number A01350.





216

## LOUISE BOURGEOIS (1911-2010)

### *Mosquito*

signed 'Louise Bourgeois' (lower right)

colored pencil on paper

11 ¼ x 8 ⅞ in. (28.6 x 21.9 cm.)

Executed in 1999.

\$25,000-35,000

#### PROVENANCE:

Lehmann Maupin, New York

Private collection

Richard Levy Gallery, Albuquerque

Private collection, Chicago

Anon. sale; Sotheby's, New York, 7 March 2014, lot 275

Acquired at the above sale by the present owner

#### EXHIBITED:

New York, Galerie Lelong, *Louise Bourgeois:*

*Metamorphosis and other works on paper*, October-

November 1999.

Zürich, Hauser & Wirth, *Louise Bourgeois*, January-March

2000.

Miami, Florida International University, Patricia & Phillip

Frost Art Museum, *Fantasies and Curiosities*, September-

November 2000.



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PROPERTY FROM A DISTINGUISHED  
PRIVATE COLLECTION

217

## HANS HOFMANN (1880-1966)

*Provincetown*

signed with artist's initials and dated 'HH VII.22 41'  
(lower right)  
ink and wax crayon on paper  
14 x 17 in. (35.6 x 43.2 cm.)  
Executed in 1941.

\$10,000-15,000

**PROVENANCE:**

Mercedes Carles Matter, New York  
Frederick Kiesler, New York  
Harold Diamond, Inc., New York  
Meyer and Vivian Potamkin, Philadelphia, 1967  
Their sale; Sotheby's, New York, 14 May 2003, lot 121  
Acquired at the above sale by the present owner

**EXHIBITED:**

Philadelphia, Pennsylvania Academy of Fine Arts, *Art Collecting Philadelphia Style: Selected Works from a Private Collection*, September-October 1968, no. 10.  
Harrisburg, William Penn Memorial Museum, *An Alumnus Salutes Dickinson College 200th Anniversary*, November 1972-January 1973, no. 75.  
Allentown Art Museum, *The City in American Painting*, January-March 1973, p. 34.  
Philadelphia, Pennsylvania Academy of Fine Arts, *American Art from the Collection of Vivian and Meyer P. Potamkin*, June-October 1989, p. 11.



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PROPERTY FROM A DISTINGUISHED  
PRIVATE COLLECTION

218

## HANS HOFMANN (1880-1966)

*Unknown*

signed with the artist's monogram and dated 'HH 42'  
(lower right)  
ink and wax crayon on paper  
14 x 17 in. (35.6 x 43.2 cm.)  
Executed in 1942.

\$10,000-15,000

**PROVENANCE:**

André Emmerich Gallery, New York  
Riva Yares Gallery, Scottsdale  
Acquired from the above by the present owner

219

RICHARD  
DIEBENKORN  
(1922-1993)

*Untitled*

ink on paper  
17 x 14 in. (43.2 x 35.6 cm.)  
Executed circa 1960-1965.

\$30,000-50,000

PROVENANCE:

Estate of the artist  
Acquavella Galleries, New York  
Acquired from the above by the present owner, 1996

EXHIBITED:

New York, Acquavella Galleries, *Richard Diebenkorn: Figure Drawings*, April-May 1996, no. 46 (illustrated).

LITERATURE:

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Three: Catalogue Entries 1535-3761*, New Haven, 2016, p. 392, no. 2778 (illustrated).



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220

RICHARD  
DIEBENKORN  
(1922-1993)

*Untitled*

signed with the artist's initials and dated 'RD 67' (lower right)  
charcoal on paper  
17 x 14 in. (43.2 x 35.6 cm.)  
Executed in 1967.

\$20,000-30,000

PROVENANCE:

Estate of the artist  
Acquavella Galleries, New York  
Acquired from the above by the present owner, 1996

EXHIBITED:

California, Richmond Art Center, *Richard Diebenkorn Drawings*, December 1968-February 1969.  
New York, Acquavella Galleries, *Richard Diebenkorn: Figure Drawings*, April-May 1996, no. 32 (illustrated).

LITERATURE:

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Four: Catalogue Entries 3762-5197*, New Haven, 2016, p. 40, no. 3870 (illustrated).



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221

## ROBERT MOTHERWELL (1915-1991)

### *Untitled (Bird)*

signed and dated 'Motherwell 65' (upper right)  
ink on paper  
17  $\frac{3}{8}$  x 22  $\frac{3}{8}$  in. (44.1 x 56.8 cm.)  
Executed in 1965.

\$18,000-25,000

#### PROVENANCE:

Dedalus Foundation, New York  
Acquired from the above by the present owner

#### EXHIBITED:

Seattle, University of Washington, Henry Art Gallery,  
*Drawings by Americans: Recent Work by Thirteen  
Contemporary Artists*, February-March 1967, p. 37, no. 8  
(illustrated).  
Los Angeles, Manny Silverman Gallery, *Robert Motherwell*,  
September-November 2005, p. 10 (illustrated).  
Sydney, Annandale Galleries, *Robert Motherwell*, August-  
October 2014.

This work will be included in the forthcoming *catalogue  
raisonné* of Robert Motherwell's drawings being prepared by  
the Dedalus Foundation.



222

## AL HELD (1928-2005)

### *Untitled (Two Works)*

i.

#### *Untitled (H Series 6)*

signed and dated 'Al Held 12/59' (on the reverse)  
ink on paper  
18  $\frac{1}{8}$  x 23  $\frac{3}{8}$  in. (46 x 60.6 cm.)  
Executed in 1959.

ii.

#### *Untitled (8 Series 6)*

signed and dated 'Al Held 62' (on the reverse)  
ink on paper  
17  $\frac{3}{4}$  x 23  $\frac{3}{4}$  in. (45.1 x 60.3 cm.)  
Painted in 1962.

\$8,000-12,000

#### PROVENANCE:

i.

André Emmerich Gallery, New York  
Janus Gallery, Venice, California  
Acquired from the above by the present owner, 1979

ii.

André Emmerich Gallery, New York  
Janus Gallery, Venice, California  
Private collection  
Anon. sale; Sotheby's, New York, 19 October 1995, lot 311  
Private collection  
Anon. sale; Sotheby's, New York, 8 October 1998, lot 395  
Acquired at the above sale by the present owner



222



223

## ALEXANDER CALDER (1898-1976)

*Untitled (Danse)*

signed with the artist's monogram and dated 'CA 61' (lower right)

ink on paper

21 3/4 x 30 in. (55.2 x 76.2 cm.)

Painted in 1961.

\$20,000-30,000

### PROVENANCE:

Nicholas Guppy, London, acquired directly from the artist  
Brook Street Gallery, London

Dorothy H. Rautbord, Chicago, 1965

Her sale; Christie's, New York, 11 March 1998, lot 90

Acquired at the above sale by the present owner

### EXHIBITED:

London, Lincoln Gallery, *Alexander Calder: The Gouaches*,  
November 1961.

This work is registered in the archives of the Calder  
Foundation, New York, under application number A14033.



224

224

FRANZ KLINE  
(1910-1962)

*Untitled (Series No. II)*

signed and dated 'KLINE '47' (lower right)  
ink on paper  
23 1/8 x 30 in. (58.7 x 76.2 cm.)  
Executed in 1947.

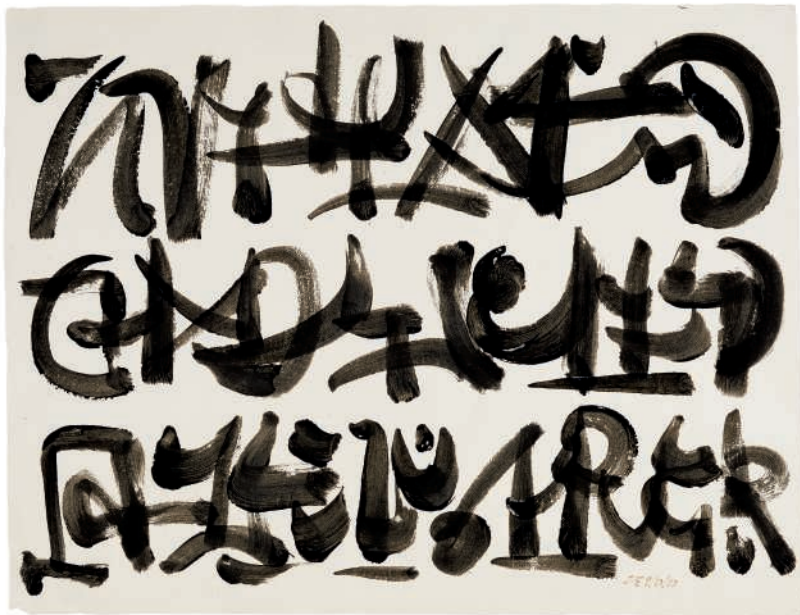
\$30,000-40,000

PROVENANCE:

Margo Leavin Gallery, Los Angeles  
Acquired from the above by the present owner, 1984

EXHIBITED:

Los Angeles, Margo Leavin Gallery, *Eccentric Images*,  
October-November 1984.



225

PROPERTY FROM A  
DISTINGUISHED COLLECTION

225

DAVID SMITH  
(1906-1965)

*Untitled*

signed with the artist's monogram and dated 'Δ Σ 9/17/53'  
(lower right)  
ink on paper  
20 1/8 x 26 1/8 in. (51.1 x 66.4 cm.)  
Executed in 1953.

\$25,000-35,000

PROVENANCE:

Estate of the artist  
Margo Leavin Gallery, Los Angeles  
Ameringer & Avard Fine Art, Inc., New York  
Acquired from the above by the present owner, 1990

EXHIBITED:

New York, Whitney Museum of American Art, *David Smith:  
The Drawings*, December 1979-February 1980, pp. 85 and 117,  
no. 71 (illustrated).  
Toronto, Klonaridis Gallery, *David Smith: Drawings*, October-  
November 1981.  
Los Angeles, Margo Leavin Gallery, *David Smith: Works on  
Paper*, January-February 1990, p. 35 (illustrated).

226

WILLEM DE  
KOONING  
(1904-1997)

*Untitled*

signed and dedicated 'thank you dear Margo love Bill de Kooning' (lower edge)  
charcoal on paper  
12 x 17  $\frac{7}{8}$  in. (30.5 x 45.4 cm.)  
Executed circa 1968.

\$25,000-35,000

PROVENANCE:

Private collection, New York, gift of the artist  
Private collection, by descent from the above  
Anon. sale; Sotheby's, New York, 25 September 2013,  
lot 400  
Acquired at the above sale by the present owner



226

227

JACK WHITTEN  
(1939-2018)

*Untitled*

dated 'July 64' (lower right)  
pastel and ink on paper  
19  $\frac{3}{4}$  x 12  $\frac{3}{4}$  in. (50.2 x 32.4 cm.)  
Executed in 1964.

\$4,000-6,000

PROVENANCE:

Acquired directly from the artist by the present owner,  
1964



227



228

228

## WILLIAM H. BAILEY (B. 1930)

### *Montone Still Life*

signed and dated 'Bailey 1977' (on the reverse)  
oil on canvas  
25 ½ x 32 in. (64.8 x 81.3 cm.)  
Painted in 1977.

\$25,000-35,000

#### PROVENANCE:

Robert Schoelkopf Gallery, New York  
Galerie Claude Bernard, Paris  
Private collection, Chicago  
Anon. sale; Christie's, New York, 9 September 2008,  
lot 150  
Acquired at the above sale by the present owner

#### EXHIBITED:

Paris, Galerie Claude Bernard, *William Bailey: Peintures*,  
March 1978, no. 14 (illustrated).



229

229

## MICHAEL GOLDBERG (1924-2007)

### *Lamp and Vase*

signed, titled and dated 'goldberg '63 "LAMP + VASE"  
(on the reverse)  
oil, pastel and paper collage on canvas  
27 7/8 x 30 in. (70.8 x 76.2 cm.)  
Executed in 1963.

\$20,000-30,000

#### PROVENANCE:

Martha Jackson Gallery, New York  
Private collection, 1964  
Private collection, New York

#### EXHIBITED:

New York, Jason McCoy, Inc., *Galaxy & Cosmos*, December  
2010-January 2011.





Δ230

## ARSHILE GORKY (1904-1948)

*Untitled (Portrait of Vartoosh)*

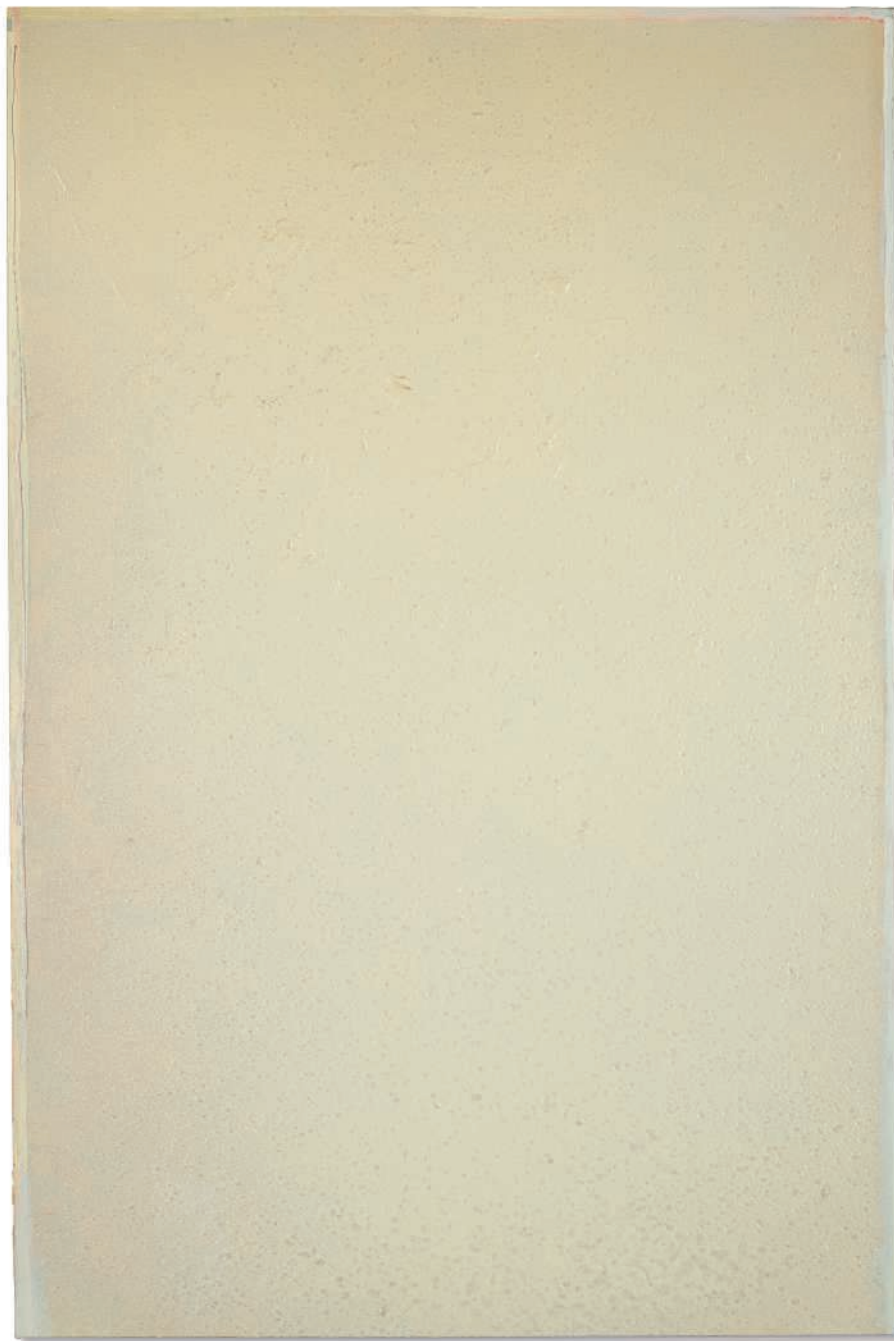
signed 'A. Gorky' (center left edge)  
oil on paper laid down on board  
12 x 8 ½ in. (30.4 x 21.5 cm.)  
Painted in 1932-1934.

\$60,000-80,000

**PROVENANCE:**

Robert Elkon Gallery, New York  
Private collection, New York  
Anon. sale; Christie's, New York, 10 November 1993, lot 106  
Private collection, New York  
Acquired from the above by the present owner

This work is recorded in the Arshile Gorky Foundation  
Archives under number P385.



231

## JULES OLITSKI (1922-2007)

### *Before Darkness 4*

signed and dated 'Jules Olitski 1973' (on the reverse)

acrylic on canvas

93 x 62 in. (236.2 x 157.5 cm.)

Painted in 1973.

\$25,000-35,000

#### PROVENANCE:

Lawrence Rubin Gallery, New York

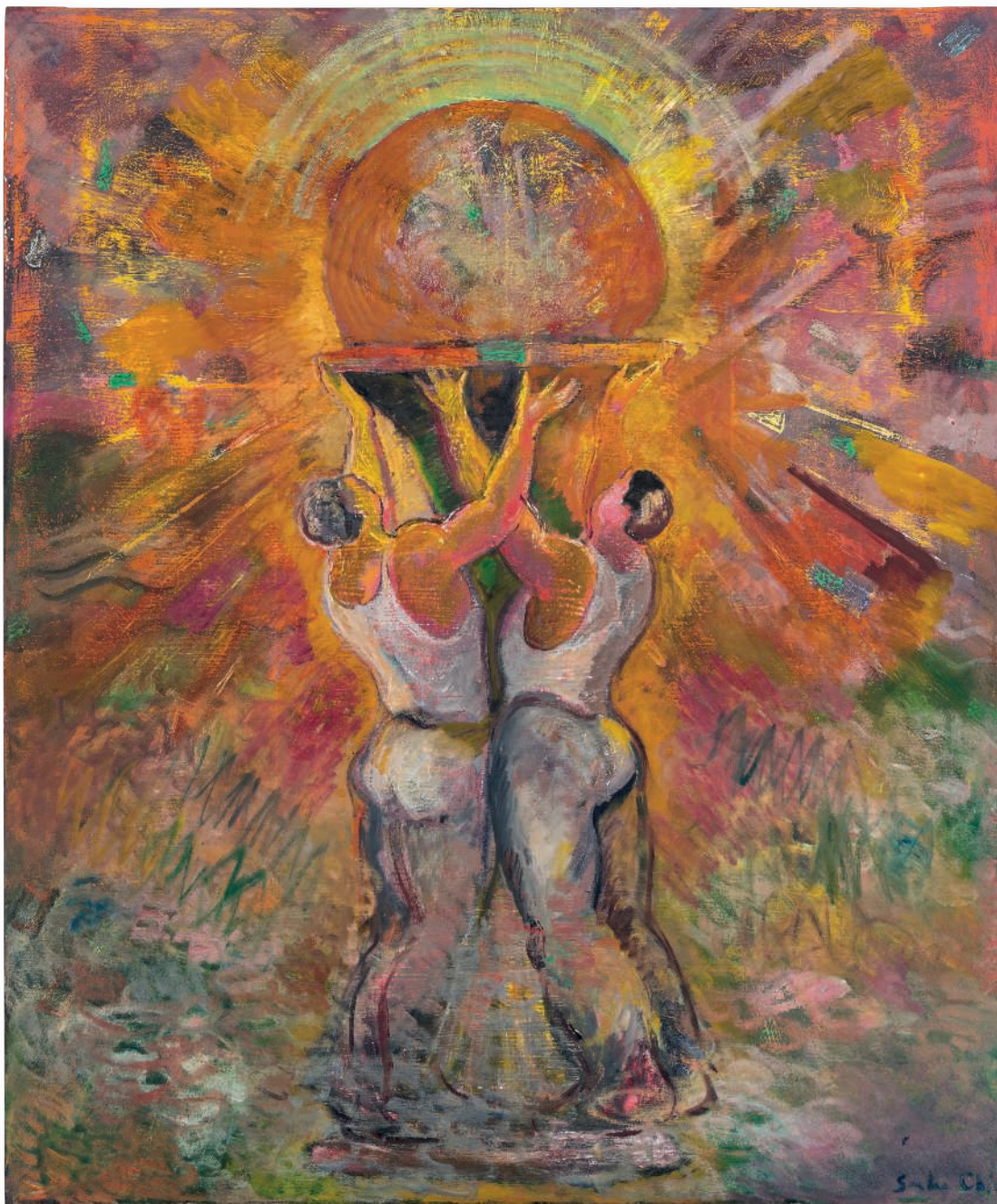
Private collection, 1973

M. Knoedler & Co., New York

Acquired from the above by the present owner, 1981

#### EXHIBITED:

New York, Lawrence Rubin Gallery, *Jules Olitski*, May 1973.



PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

232

## SANDRO CHIA (B. 1946)

### *Elettricità*

signed 'Sandro Chia' (lower right); signed again, titled and dated 'Sandro Chia - 1982 - ELETTRICITÀ' (on the reverse)

oil on canvas

71 ¾ x 59 ¾ in. (182.2 x 151.8 cm.)

Painted in 1982.

\$30,000-50,000

#### PROVENANCE:

Bonnier Gallery, New York

Private collection, Tokyo

Anon. sale; Christie's, Los Angeles, 5 December 2000, lot 121

Acquired at the above sale by the present owner



233

## ALEXANDER CALDER (1898-1976)

### *Black Leafed Flowers*

signed and dated 'Calder 72' (lower right)

gouache and ink on paper

29 ½ x 43 in. (74.9 x 109.2 cm.)

Painted in 1972.

\$40,000-60,000

#### PROVENANCE:

Perls Galleries, New York

Deson-Zaks Gallery, Chicago

Private collection, Tucson, 1975

Anon. sale; Sotheby's, New York, 24 September 2014,  
lot 107

Private collection, New York

By descent from the above to the present owner

This work is registered in the archives of the Calder  
Foundation, New York, under application number A06821.



234

## ALEXANDER CALDER (1898-1976)

### *Three Black Stars*

signed with the artist's monogram and dated 'CA 63' (lower right)

gouache and ink on paper

15 3/4 x 21 1/2 in. (40 x 53.7 cm.)

Painted in 1963.

\$20,000-30,000

#### PROVENANCE:

Nicholas Guppy, London, acquired directly from the artist

Private collection, Milan

By descent from the above to the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A14170.



235

## ALEXANDER CALDER (1898-1976)

### *Descending Loops*

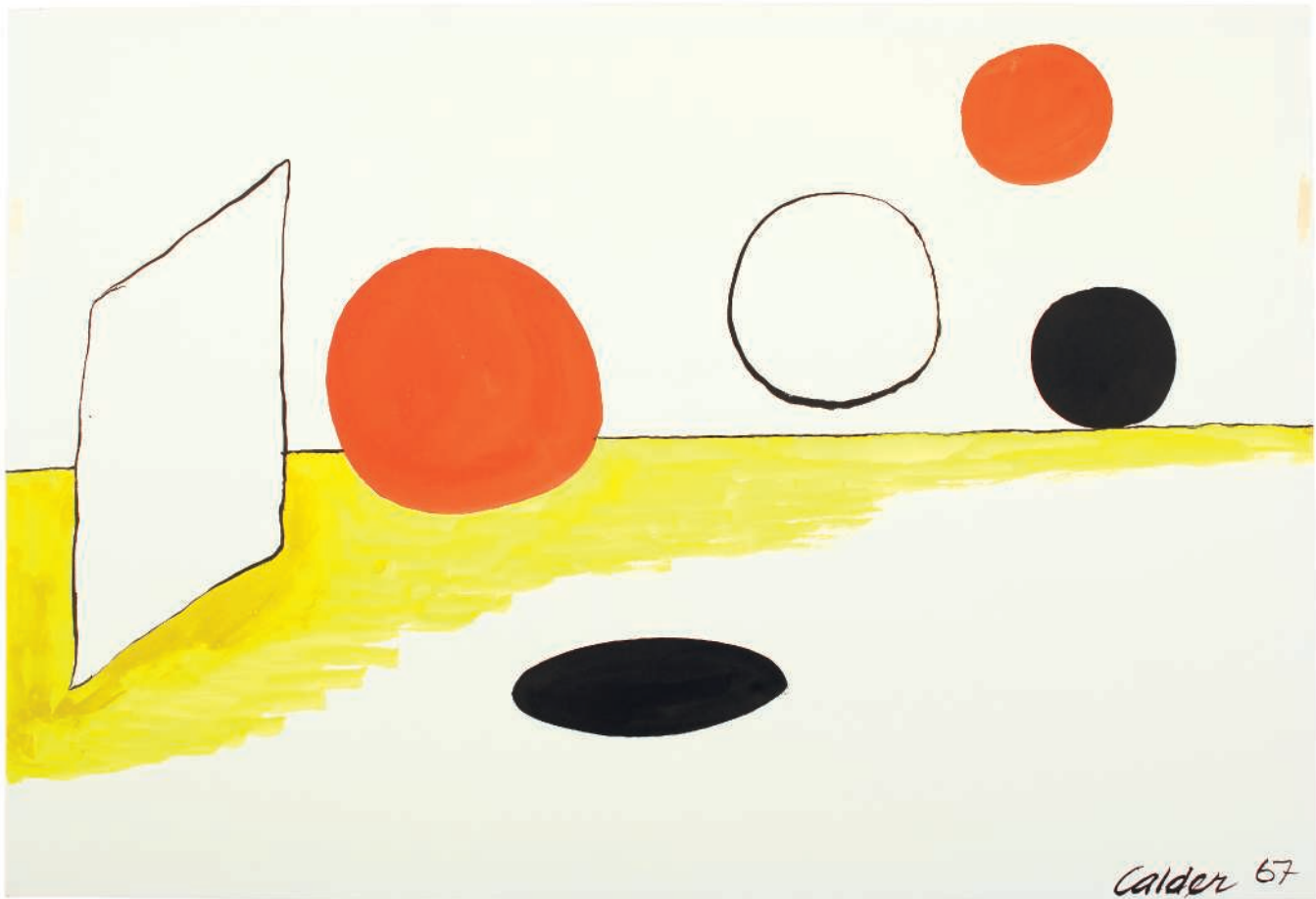
signed and dated 'Calder 68' (lower right)  
gouache and ink on paper  
31 3/4 x 23 in. (80.6 x 58.4 cm.)  
Painted in 1968.

\$30,000-50,000

#### PROVENANCE:

Perls Galleries, New York  
Acquired from the above by the present owner, 1968

This work is registered in the archives of the Calder  
Foundation, New York, under application number A06120.



236

## ALEXANDER CALDER (1898-1976)

### *On the Yellow Plain*

signed and dated 'Calder 67' (lower right)  
gouache and ink on paper  
29 ½ x 43 in. (74.9 x 109.2 cm.)  
Painted in 1967.

\$40,000-60,000

#### PROVENANCE:

Perls Galleries, New York  
Acquired from the above by the present owner, 1968

This work is registered in the archives of the Calder  
Foundation, New York, under application number A06114.





# POST-WAR to PRESENT

SESSION 11: LOTS 301-453 2PM



301

## TSCHABALALA SELF (B. 1990)

### *Kiki*

signed and dated 'Tschabalala Self 2015' (on the overlap)  
oil, acrylic, Flashe, thread, sand, fabric and canvas collage on canvas  
45 ½ x 47 ½ in. (115.6 x 120.7 cm.)  
Executed in 2015.

\$30,000-50,000

#### PROVENANCE:

Thierry Goldberg Gallery, New York  
Acquired from the above by the present owner

*I'M DEPICTING THE BLACK FEMALE BODY IN NEW WAYS, WHERE THE BODY IS ABSTRACTED OR EXAGGERATED. I'M SEEING HOW PEOPLE RESPOND TO THAT IMAGERY AND ALSO HOW THAT IMAGERY AFFECTS ME. I FEEL LIKE EVERYONE'S BODY SIGNIFIES SOMETHING CULTURALLY; PEOPLE'S BODIES AND APPEARANCES ARE USED AS SYMBOLS AND SIGNIFIERS THE SAME WAY THAT LANGUAGE OR ANY OTHER SYMBOL CAN BE USED.*

—Tschabalala Self



## LOIE HOLLOWELL (B. 1983)

### *Lick Lick in Orange and Blue*

signed, titled and dated "Loie Hollowell 2015 "Lick Lick in orange and blue"  
(on the reverse); signed again, titled again and dated again "Loie Hollowell  
2015 "Lick-Lick in orange and blue" (on the overlap)  
oil on linen  
64 x 48 in. (162.6 x 121.9 cm.)  
Painted in 2015.

\$70,000-100,000

#### PROVENANCE:

Acquired directly from the artist by the present owner

*IT'S THE ACT OF BLENDING AND THE EXCITEMENT OF THE FINAL PRODUCT. I'LL HAVE ALL THE COLORS SET TO GO ON THE PALETTE, A HUGE CHUNK OF THE DARK AND A HUGE CHUNK OF THE LIGHT AND MAYBE TWO TRANSITIONS IN BETWEEN. AND THEN ON THE CANVAS I'LL BE WORKING OUT ALL THOSE IN-BETWEEN AREAS.*

—Loie Hollowell



Georgia O'Keeffe, *Pedernal from the Ranch # II*. © 2019 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.



303

## ELIZABETH PEYTON (B. 1965)

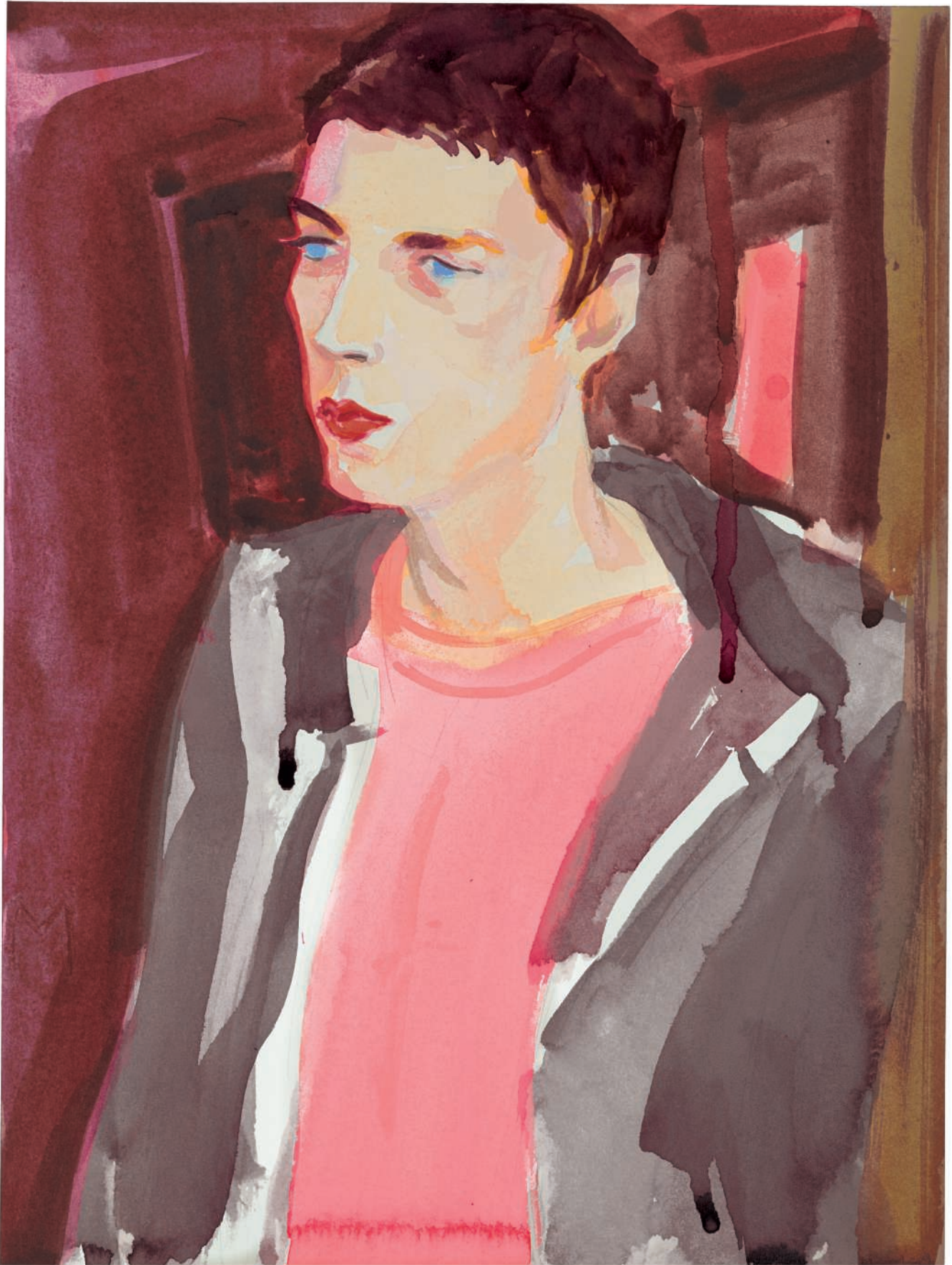
### *Mark*

signed and titled 'MARK Elizabeth Peyton' (on the reverse)  
watercolor and graphite on paper  
12 1/8 x 9 in. (30.8 x 22.9 cm.)  
Executed *circa* 1997.

\$60,000-80,000

#### PROVENANCE:

Emergency Sale to Benefit Pat Hearn, New York; 2 March 1997,  
courtesy of the artist  
Acquired at the above sale by the present owner





304

## NICOLAS PARTY (B.1980)

*Blakam's Stone (Salami)*

signed, inscribed and dated 'Nicolas Party 2013 Zürich' (on the underside)

acrylic on stone

4 ½ x 5 x 11 ¼ in. (11.4 x 12.7 x 28.6 cm.)

Executed in 2013. This work is unique.

\$8,000-12,000

PROVENANCE:

Private collection





305

## NICOLAS PARTY (B. 1980)

*Blakam's Stone (Lime)*

signed, inscribed and dated 'Nicolas Party Zürich 2013' (on the underside)

acrylic on stone

7 ½ x 10 ½ x 10 ¾ in. (18.4 x 26.7 x 27.3 cm.)

Executed in 2013. This work is unique.

\$8,000-12,000

PROVENANCE:

Private collection

## NICOLAS PARTY (B. 1980)

*Still Life*

pastel on canvas  
 45 7/8 x 32 in. (115.9 x 81.3 cm.)  
 Executed in 2014.

\$200,000-300,000

**PROVENANCE:**

The Modern Institute, Glasgow  
 Acquired from the above by the present owner, 2014



Roy Lichtenstein, *Still Life with Pitcher and Apple*, 1972. Museum Ludwig, Köln. © Estate of Roy Lichtenstein.

*I'M TRYING TO WORK WITH SUBJECTS THAT ARE NOT ORIGINAL. SUBJECTS THAT HAVE BEEN, AND STILL ARE, PAINTED ALL THE TIME. LIKE A PORTRAIT, OR A CAT. WHAT FASCINATES ME ABOUT THESE TOPICS IS THEIR CAPACITY TO REGENERATE THEMSELVES AT ANY PERIOD OF HISTORY, AND STILL BE RELEVANT TO US. I ALSO BELIEVE SOME SUBJECTS ARE ALWAYS PAINTED BECAUSE THEY ARE AN INFINITE SOURCE OF MEANING AND INSPIRATION.*

—Nicolas Party



307

## YOSHITOMO NARA (B. 1959)

### *Fuck!*

signed in Japanese, titled and dated 'Fuck! '99' (on the reverse)  
acrylic on cotton mounted on canvas  
12 x 11 in. (30.5 x 27.9 cm.)  
Executed in 1999.

\$450,000-650,000

#### PROVENANCE:

Blum & Poe, Los Angeles  
Kantor Gallery, Los Angeles  
Acquired from the above by the present owner, 2002

#### LITERATURE:

N. Miyamura and S. Suzuki, eds., *Yoshitomo Nara: The Complete Works, Volume 1: Paintings, Sculptures, Editions, Photographs 1984-2010*, Tokyo, 2011, pp. 159 and 386, no. P-1999-033 (illustrated).





## Yoshitomo Nara

FUCK!

One of the first contemporary Japanese artists to become a global art sensation, Yoshitomo Nara's boldly irreverent paintings combine impish children, sleepy dogs, and striking text with a deft handling of surface and an eye for traditional figurative painting. Known for his surly confluence of punk aesthetics and the Japanese concept of *kawaii* (the shy, charming cuteness embodied by characters like Hello Kitty and the melancholy egg Gudetama), Nara's subjects exist in a transitional space between the innocence of

youth and the harsh reality of adulthood. Works like *Fuck!* are prime examples of the artist's mature style, and are a "symbolic representation of the dominant feelings of Japanese youth in the late 1990s and early 2000s, characterized by a sense of uncertainty about the future, vulnerability, and a yearning for the innocence preserved in the inner child" (M. Matsui, "Art for Myself and Others: Yoshitomo Nara's Popular Imagination," M. Chiu et al. (eds.), *Yoshitomo Nara: Nobody's Fool*, New York, 2010, p. 13). By striving

above: Ruscha, *90 % Devil, But 10 % Angel*, 1982. © Ed Ruscha.

opposite: Roy Lichtenstein, *Hopeless*, 1963. Wallraf-Richartz Museum, Köln. © Estate of Roy Lichtenstein.



toward a more edgy take on the melding of popular culture with traditional Japanese art, Nara continues to push through overly bombastic rhetoric in favor of works that invite careful introspection infused with humor and unconventional subjects.

In *Fuck!*, a small girl dressed in a shapeless blue nightgown with a prominently displayed round gold button shifts her gaze sideways and mutters the work's title. In Nara's unmistakable style, the figure is rendered simply with black outlines and minimal surface or background details. The child's head is round and bean-shaped with a shock of brown hair that curls over the forehead and ducktails in the back. Her green eyes suggest a furrowing of the brow even though she is without eyebrows, while two small nostrils and a slit of a pink mouth add to a feeling that the subject has either just been caught in the act or is expressing extreme exasperation with her predicament. The bold letters of the profanity are

rendered in simple red brushstrokes on the right side of the canvas. Reading from top to bottom inside a white cartoon speech bubble that hugs the right side of the frame, the girl's outburst draws visual allusions to both the panels of Western comics and the textual additions in Japanese *ukiyo-e* prints of the Edo Period. In the latter, the artist or studio name would frequently adorn a blank space within the composition, and on some occasions a seal (often in a red color similar to the text in *Fuck!*) would be used to identify the author. In Nara's case this reference to historical Japanese art is intentional and helps to bridge the divide between contemporary practice and the more widespread traditional notions of Asian art.

Beginning with the Meiji Revolution in 1868, the aesthetics of Western culture began to permeate Japan. The resulting amalgamations and influences are easily observable in the evolution of traditional ideologies and visual culture. Nara was born in 1959 at a time when the United States and other European nations were exerting considerable influence over Japanese society. The artist benefited from this dialogue, and has since developed it into a concise iconography and signature graphic language. After



studying at the Aichi Prefectural University of Fine Art and Music, where he received his MFA in 1987, Nara moved to Germany where he enrolled at the Kunstakademie Düsseldorf until 1993. Staying another five years in Europe, the artist began working in his instantly recognizable style. A brief teaching appointment at the University of California, Los Angeles in 1998 further instilled him with Western pop culture before his return to Japan in 2000. *Fuck!*, along with a number of other works in a similar vein, were completed before this triumphant homecoming and illustrate a high point of the artist's career.

Particularly noteworthy in pieces like the present work is the artist's use of a rough surface made from cut and layered pieces of canvas. Looking closely, one can readily observe the loose threads of the support splaying out from each individual strip and square affixed to the work's ground. In contrast, Nara's impeccably smooth application of line and paint over the disrupted terrain speaks to his incredible talent in rendering such a seemingly simple subject. Throughout his oeuvre, the artist seems to meditate on his gently evolving characters

through a mixture of surface and style that continues to hold as unquestionably his own. Stephan Trescher notes this progression, writing, "What he paints always remains more or less the same; the artist paints faces, faces, and faces again. Gradually, slight alterations set in, circular eyes become crooked, menacingly squeezed thin; aviator caps mutate into animal ears, pointed caps turn into the chickpea shape of a face. Surfaces change from smooth to rough and back again, the colours from bright and colourful to milky, pale colourations - and it always remains a Nara face" (S. Trescher, "A Portrait of the Artist as a Young Dog", in S. Trescher et al., *Yoshitomo Nara: Lullaby Supermarket*, Munich, 2001, p. 15). By continuing to develop his racy rascals within the confines of a carefully-constructed iconography, Nara is able to go beyond the one-liner in order to tap into a cultural undercurrent that appreciates the past but must exist in the present.

Nara's practice, along with that of his contemporary Takashi Murakami, signaled a new development in a succinctly Japanese wave of Pop Art. Finding inspiration in but significantly diverging from

above: Alberto Burri, *Untitled*, 1955. © 2019 Artists Rights Society (ARS), New York / SIAE, Rome.

opposite left: Pablo Picasso, *Maya with a Doll*, 1938. Musée Picasso, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

opposite right: Diego Rodriguez de Silva y Velazquez, *Portrait of Infanta Margarita*, 1656. Kunsthistorisches Museum, Vienna. Photo: Bridgeman Images.



NARA WORKS ALONE IN HIS STUDIO, USUALLY LATE AT NIGHT, WITH PUNK ROCK SCREAMING FROM SPEAKERS. HE CHAIN-SMOKES AS HE CONCENTRATES ON CHANNELING ALL OF HIS PAST GHOSTS AND PRESENT EMOTIONS INTO THE DECEPTIVELY SIMPLE FACE OF HIS CURRENT SUBJECT. EACH PAINTING- EACH FIGURE- IS TYPICALLY EXECUTED IN THE SPAN OF ONE NIGHT, CAPTURING BOTH A RANGE OF EMOTION AND A SPECIFIC MOOD.

—(K. Chambers, *Nothing Ever Happens*, Cleveland, 2003, p. 26)



Chiu, "A Conversation with the Artist", M. Chiu et al. (eds.), *op. cit.*, p. 175). While Murakami borrows from animation, Nara revels in the illustrations of Antoine de Saint-Exupéry's *The Little Prince* or the early 20th century illustrations of Takeshi Motai. Furthermore, looking at the *ukiyo-e* prints of the Edo Period, or the influence of Zen Buddhism on figurative painting, Nara brings multiple representational ideologies into the current era.

traditional figurative works, these new artists challenged centuries of visual ideas in order to bring them to bear in a modern age. Whereas Murakami's practice works with anime, manga, and other popular media in an effort to reconcile post-WWII Japan with global capitalism and traditional values, Nara eschews this connection in favor of a more personal style influenced by Japanese and European artists alike. The artist has noted in response to critics connecting him to a larger idea of Japanese Pop, "I don't dislike manga, but I'm not interested in it, and I don't watch animé at all." (Y. Nara, interview with M.



308

## JAMIAN JULIANO-VILLANI (B. 1987)

### *Thin Red Line*

signed 'JAMIAN JULIANO-VILLANI' (on the stretcher)

acrylic on canvas

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

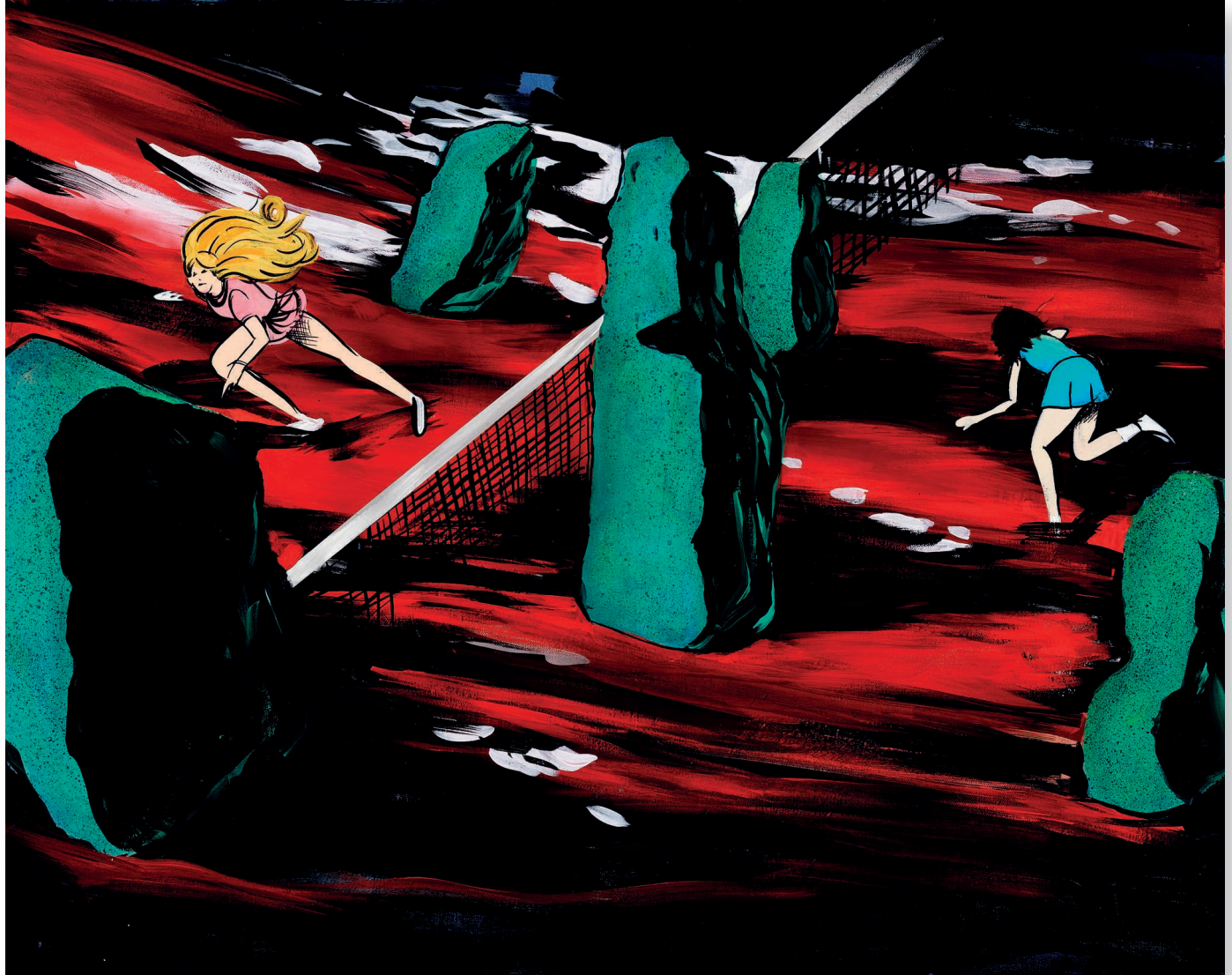
Painted in 2014.

\$20,000-30,000

#### PROVENANCE:

Loyal Gallery, Malmö

Acquired from the above by the present owner, 2014



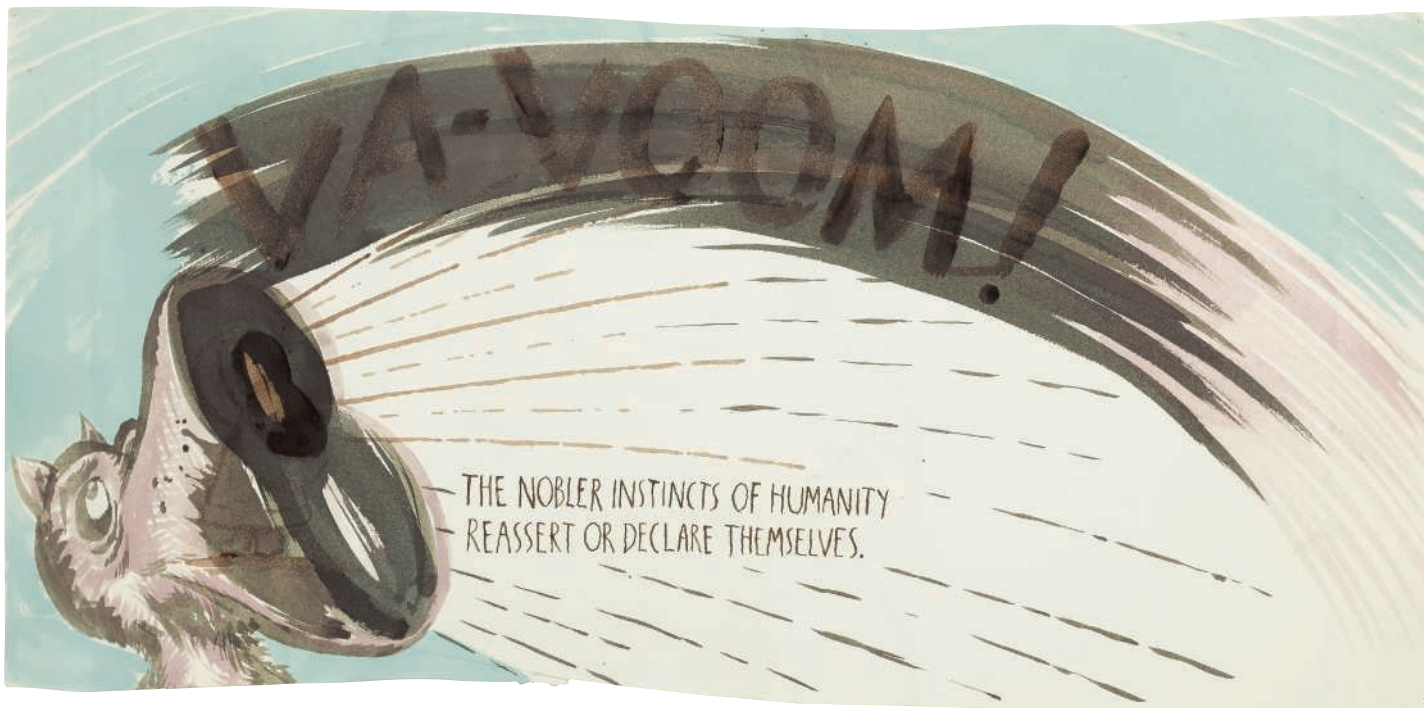
# RAYMOND PETTIBON

## WEST COAST CULTURE

Raymond Pettibon has almost single-handedly reinvigorated drawing as an art medium over the past four decades, pairing image and text in sardonic commentaries on American high and low culture. Immersed in the Southern California counterculture movement of the late 1970s and early 80s, Pettibon's work reflects contemporary mass-culture pop iconography, particularly the graphics of punk rock comics and album covers. Citing the often perversely funny and poetically contemplative narratives of eighteenth and nineteenth century artists like William Blake and Francisco Goya, Pettibon brings this potent combination of text and image into the present, explicitly referencing American politics, icons and culture to uncover a national psyche.

The following works, in which the written words are as important to the narrative as the illustrations, are developed in Pettibon's easily recognizable visual style of colorful draughtsmanship and cartoonlike

representations. Although not a surfer himself, he began the iconic surfers series in 1985 while living in Venice Beach, and continues to revisit this imagery thirty years later as one of the key symbols of American life. In *No Title (A good way...)* (lot 310) the west coast subject matter is immediately recognizable, and Pettibon continues to explore mass-culture symbols through the smoking iconography of *No Title (One Needn't Inhale)* (lot 353). *No title (Va-voom! The nobler...)* (lot 309) features the mid-century comic character Va-voom commenting on the superficial qualities of humanity, and the artist contemplates historical treatment of Native Americans in *No title (The new world...)* (lot 352), masterfully drawing upon a wealth of historical content to critique modern society. Pettibon's complex descriptions and punch lines are provocative, irreverent, challenging and hit the core of American contemporary culture.



309

## RAYMOND PETTIBON (B. 1957)

*No title (Va-voom! the nobler...)*

signed and dated 'Raymond Pettibon 97' (on the reverse)

watercolor and ink on paper

15 3/4 x 31 1/2 in. (39.1 x 80 cm.)

Executed in 1997.

PROVENANCE:

David Zwirner, New York

Acquired from the above by the present owner

\$7,000-10,000



310

## RAYMOND PETTIBON (B. 1957)

*No title (A good way...)*

signed and dated 'Raymond Pettibon 98' (on the reverse)  
watercolor and ink on paper  
22 3/4 x 14 1/2 in. (56.8 x 36.8 cm.)  
Executed in 1998.

\$12,000-18,000

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

311

## HAROLD ANCART (B. 1980)

### *Untitled*

oilstick and graphite on paper mounted on panel  
42 x 52 in. (106.7 x 132.1 cm.)  
Executed in 2016.

\$200,000-300,000

#### PROVENANCE:

Xavier Hufkens, Brussels  
Acquired from the above by the present owner

*TO PAINT IN THE TRUNK OF A CAR IS SPECIAL BECAUSE THE SITUATION FORCES YOU TO GIVE ABSOLUTELY NO FUCKS AT ALL, AND THAT IS GREAT, THIS ATTITUDE ALLOWS YOU TO NAVIGATE MORE FREELY, AND TO DARE DOING THINGS THAT YOU OTHERWISE COULD NOT. GIVING ZERO FUCKS KEEPS YOU AWAY FROM VANITY. THE BACK OF THE CAR KEEPS YOU AWAY FROM VANITY; SO DOES THE COLD.*

—Harold Ancart





# Harold Ancart

## UNTITLED

This sublime Harold Ancart, *Untitled*, is a triumphant and majestic work for a young artist whose star is currently on the rise. The central thrust of the painting, three mountains with delicately frosted snowy peaks, softens as the eye traverses down the canvas into a veritable force of color. The mountains seem almost carved out of the sky, their cragged peaks scraping the deep inky black of the sky, which is whimsically punctuated by luminous yellow streaks to give the impression of shooting stars, while others seem hung into the night sky close to the crested peaks. The sides of the mountains sharply dip into a horizon point, before a kaleidoscopic landscape roars forward, the colors sliding together in crescendo. The reverberation of the color in the lower half of the canvas is perfectly balanced by the delicate stars in the sky, as well as the gentle hints of this colorful symphony which is sprinkled into the snowy peaks.

A once aspiring diplomat, Ancart's fascination with place and space began with a childhood love of comics, where the brightly colored worlds could transport him to far-flung and imaginative destinations. He moved to New York in late 2000s, and in 2014, embarked on a cross-country road trip across the United States, transforming the back of his car into a makeshift studio so as to be able to stop and capture the wild and rambunctious American landscape he was passing through. The artist's first major installation in an American Museum, the Menil's *Untitled (There is No There There)* in 2016, celebrated drawings made on this journey, presenting America as an almost moon-like world with a brightly colored earth against a consistently dark sky.

The bright pastel is achieved through the artist's signature use of oil stick, which creates searing colors and a textural fluidity against the imposing mountain

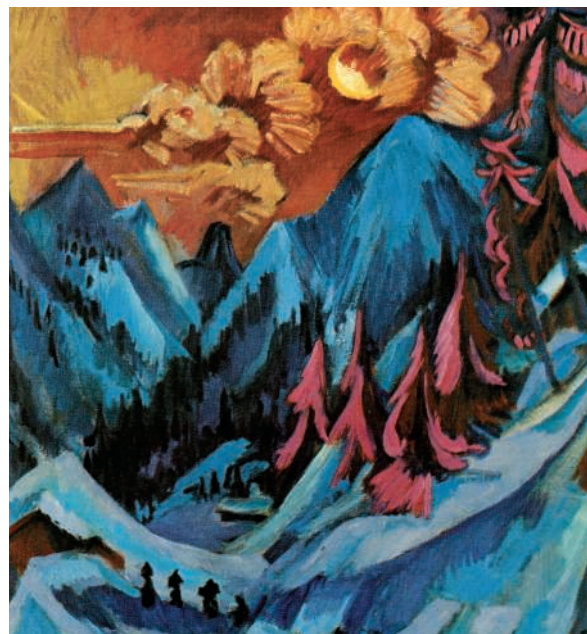




form. The play between figurative and abstract is constantly at the heart of Ancart's work, and here the naturalistically rendered mountain peaks provide sharp boundaries, between which color can flow seamlessly. The silky color softens the jagged edges of his shapes, creating dreamlike spaces where the psychedelic colors morph landscape into a place unreachable, evocative of vibrant German-Expressionist landscapes most celebrated in art history. For this reason, Ancart often chooses subjects which are contemplative: mountains, icebergs and seascapes serve as a jumping off point to explore the abstract and the unknown. The innate familiarity of landscape provides a connection which is later undone by Ancart's exploration into outlandish palettes and intangible form, at once stripping away the identifiable shapes of landscape and pushing into viewer into the mind. According to the artist, "subject matter serves as an alibi for paint to be pushed into the canvas" by which inner worlds can be unlocked (H. Ancart, quoted by Curamagazine, reprinted at <https://curamagazine.com/harold-ancart/>).

above: Present lot illustrated (detail).

right: Ernst Ludwig Kirchner, *Winter Landscape in Moonlight*, 1919. Detroit Institute of Art.





312

## LOIE HOLLOWELL (B. 1983)

### *Nugget*

signed and dated 'Loie Hollowell 14"' (on the overlap); signed again and dated again 'L. Hollowell 14"' (on the stretcher)

oil on linen mounted on Masonite  
13 x 9 in. (33 x 22.9 cm.)

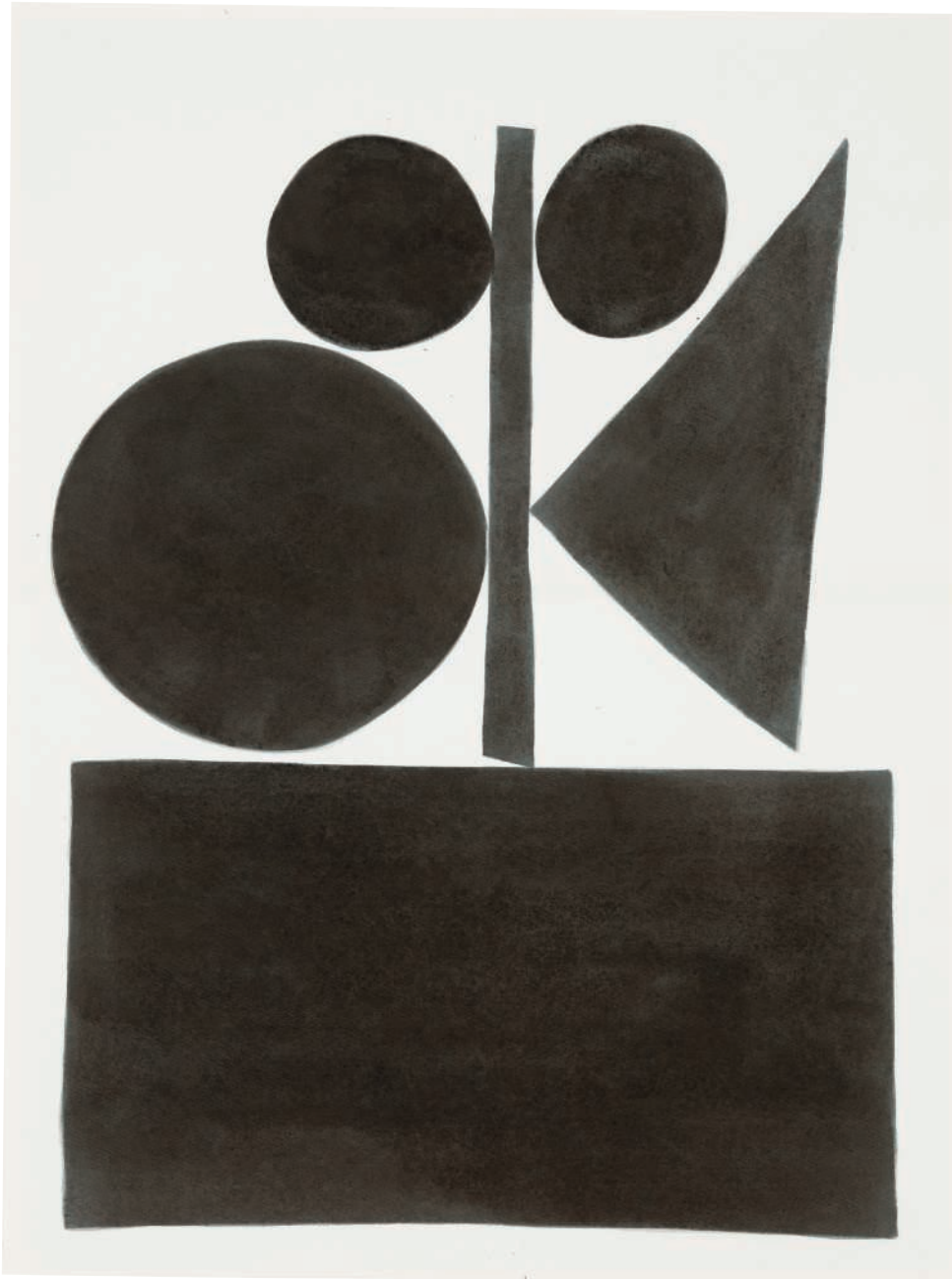
Painted in 2014.

\$20,000-30,000

### PROVENANCE:

106 Green, New York

Acquired from the above by the present owner



313

## JONAS WOOD (B. 1977)

### *Three Circles and a Triangle*

signed with the artist's initials, titled and dated 'JBRW 2009 3 CIRCLES AND A TRIANGLE'

(on the reverse)

ink on paper

30 ¼ x 22 ⅞ in. (76.8 x 58.1 cm.)

Executed in 2009.

\$40,000-60,000

#### PROVENANCE:

Shane Campbell Gallery, Chicago

Acquired from the above by the present owner

## JONAS WOOD (B. 1977)

### *Australian Open 4*

signed with the artist's initials, titled and dated 'AUSTRALIAN OPEN 4 JBRW 2012' (on the reverse)  
 acrylic, ink and colored pencil on paper  
 60 ½ x 40 ¾ in. (153.7 x 103.5 cm.)  
 Executed in 2012.

\$120,000-180,000

#### PROVENANCE:

Acquired directly from the artist by the present owner

*THE SPORTS THING IS FUNNY. A LOT OF PEOPLE THINK MY WORK ON THE SUBJECT IS BASED ON BEING A SUPER SPORTS FAN, BECAUSE I'M FROM BOSTON OR BECAUSE I MAKE THESE NOSTALGIC PICTURES, BUT REALLY THE WHOLE SPORTS THEME IS JUST A VEHICLE FOR PRACTICING PORTRAITURE.*

—Jonas Wood

A snapshot of the expectant court, Jonas Wood's *Australian Open 4* revels in its playful details and poignant metaphor in the calm before the chaos of the big match. Wood astutely captures the royal blue of the Plexicushion acrylic surface gracing Melbourne Park and the simple commercial messages announcing the event's sponsor in the background of each shot. The artist's unique perspective stretches throughout his skewed, delicate line, the varied thicknesses of the painted boundaries and fluttering net reminiscent of Henri Matisse. In a moment of quiet, with the crowds removed and cheers silenced, Wood revises art history by reflecting not on the figure but instead on the unsung setting. As the athletes preparing to play sidle up to

their respective service boxes, Wood approaches his blank sheet with confidence imbued by routine practice of refined skill. Though the rules of the sport seldom change, and the sidelines rarely waver, the outcome remains a mystery till the game point is served. In his expert manipulation of unremarkable materials, Wood transforms the space into an outdoor interior, a dynamic still life. Empty though it may seem, the Australian Open court is a "stage" unto itself: "sometimes there are players on the stage. And sometimes the painting's just the stage, and the stage looks cool" (J. Wood, in conversation with H. U. Obrist in *Jonas Wood*, exh. cat., Dallas Museum of Art, March-July 2019, p. 99).



315

## JONAS WOOD (B. 1977)

### *Tape Still Life*

signed, titled and dated 'TAPE STILL LIFE JBRW 2008' (on the reverse)

oil on canvas

38 x 40 in. (96.5 x 101.6 cm.)

Painted in 2008.

\$300,000-500,000

**PROVENANCE:**

Private collection, Florida

*[THE PAINTINGS] ARE IMAGES THAT I REALIZE, AFTER A LONG TIME OF  
LOOKING AND THINKING ABOUT THEM, RESONATE WITH ME. THEY MIGHT  
REMIND ME OF SOMETHING, BRING ME BACK TO SOME PLACE.*

—Jonas Wood



# Jonas Wood

## TAPE STILL LIFE

An artist best known for his jam-packed and vibrant interiors, the sharp focus and sophisticated color palette of *Tape Still Life* is a masterful academic nod to historical still life painting, freshly reinterpreted here with Wood's signature graphic flourish. The carefully stacked rings of tape, delicately balanced one on top of one another with a lightness that suggests a breeze could topple them, is grounded by the cool greys of the table and backing wall, as well as the deftly demarcated horizon line. A desolate plant, from which few dark flowers spring, gives the arrangement height and strength, its straggling roots run amok above the confines of the pot. The table is awash with shadows, from wide periwinkle swaths to darker fractured shadows that fall across the tape rings and plant pot, displacing the source of light situated outside of the canvas. The artist deliberately chose a composition that focuses tightly on the objects, at once bringing the viewer into this quiet corner, and the surrounding world disappears.

The careful rendering of a group of everyday objects celebrates Wood's skill at affording each object importance through color and ornament. His process usually involves working from collages of photographs, an interlaying and reassembling of

images that inspires his embellished surfaces. The dazzling texture he is best known for is shown here with remarkable sophistication. The inner ring of the tape, painted to suggest the logos of a nameless tape company, is a masterful detail to the reality of the scene. More prominently, the rendering of 'Scotch' and 'Duct' in the artist's hand incorporate text into







above: Present lot illustrated (detail).

opposite: Giorgio Morandi, *Still Life*, 1960. Frederick R. Weisman Art Foundation, Los Angeles. © 2019 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: Frederick R. Weisman Art Foundation, Los Angeles, CA, USA / Bridgeman Images.

the image, rarely used by Wood only to ground a scene. Here, the words become almost pattern-like in themselves, the layering the of inner ring 'Scotch' with the outer ring 'Scotch' and 'Duct' collapsing the perspective to bring the inner ring outside. The depth afforded by the striated magenta bobbin and gridding on other tape rings celebrate the artists' sensitivity in creating the image, and showcases a rare movement away from his trademark flat style. *Tape Still Life* is a marvelous fusion of traditional still life painting and Jonas Wood's signature handling of pattern and texture. The negation of the background sharply focuses the objects, a grouping of tape

rolls, in a manner most associated with still life works of the late nineteenth and twentieth centuries, particularly the palette of master still life painter Giorgio Morandi. The artist's own close studying of art history underpins his practice: "Matisse, Picasso, Braque, Calder, Monet, Vuillard, Bonnard, van Gogh, Stuart Davis, and Hockney have all been very real influences to me. When I was a young child, my family would speak about these artists as examples of greatness in painting. I guess even then I took them seriously because these are the artists I ended up fashioning my studio practice after" (J. Wood, quoted in E. Tovey, "Jonas Wood", *Dossier Journal*, April 3, 2012, online).

316

## KAWS (B. 1974)

### *FOUR-FOOT DISSECTED COMPANION*

stamped '© KAWS..09' (on the underside of the proper left foot);

stamped 'MEDICOM TOY 2009 MADE IN CHINA'

(on the underside of the proper right foot)

painted cast vinyl

50 3/8 x 21 1/4 x 12 1/4 in. (128 x 54 x 31 cm.)

Executed in 2009. This work is from an unnumbered edition of one-hundred and is accompanied by its original box and hologram.

\$50,000-70,000

#### PROVENANCE:

Medicom Toy, Japan

Private collection, New York

Private collection, Florida



317

## KAWS (B. 1974)

### *MBFT4*

signed and dated 'KAWS..15' (on the reverse)  
acrylic on canvas  
58 x 48 in. (147.3 x 121.9 cm.)  
Painted in 2015.

\$300,000-400,000

**PROVENANCE:**  
Private collection

*WHAT'S ABSTRACTION TO SOMEBODY THAT KNOWS SOMETHING? IF YOU  
LOOK AT SOMETHING BUT THEN YOU KNOW WHAT IT IS, IS IT STILL  
ABSTRACTION? YOU JUST START LOOKING AT THE GESTURES AND HOW  
THEY WORK AND THINKING ABOUT THE HISTORY OF PAINTING AND HOW IT  
CAN RELATE TO THAT.*

—KAWS



## JOYCE PENSATO (1941-2019)

*Juicy Juice*

signed, titled and dated 'Joyce Pensato 2011 JUCY JUICE' (on the reverse)  
enamel on canvas  
90 x 72 in. (228.6 x 182.9 cm.)  
Painted in 2011.

\$25,000-35,000

**PROVENANCE:**

Friedrich Petzel Gallery, New York  
Acquired from the above by the present owner, 2012

**EXHIBITED:**

New York, Friedrich Petzel Gallery, *Batman Returns*, January-February 2012.



Installation view, *Batman Returns*, January - February 2012, Friedrich Petzel Gallery, New York (present lot illustrated). Photo: Petzel, New York. Artwork: © Joyce Pensato. Courtesy of Petzel, New York.





319

## NICOLE EISENMAN (B. 1963)

*Hasta Luego*

titled 'Hasta Luego' (upper center)  
watercolor and ink on paper  
9 7/8 x 15 in. (25.1 x 38.1 cm.)  
Executed in 1993.

\$15,000-20,000

**PROVENANCE:**

Shoshana Wayne Gallery, Los Angeles  
Acquired from the above by the present owner





320

## NICOLE EISENMAN (B. 1963)

### *Tennis Ball*

oil and printed paper collage on canvas  
12 1/8 x 9 in. (30.8 x 22.9 cm.)  
Executed in 2004.

\$20,000-30,000

#### PROVENANCE:

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

#### EXHIBITED:

Kunsthalle Zürich, *Nicole Eisenman*, March-May 2007, pp.  
20 and 90, no. 20 (illustrated).

321

DAVID WOJNAROWICZ  
(1954-1992)

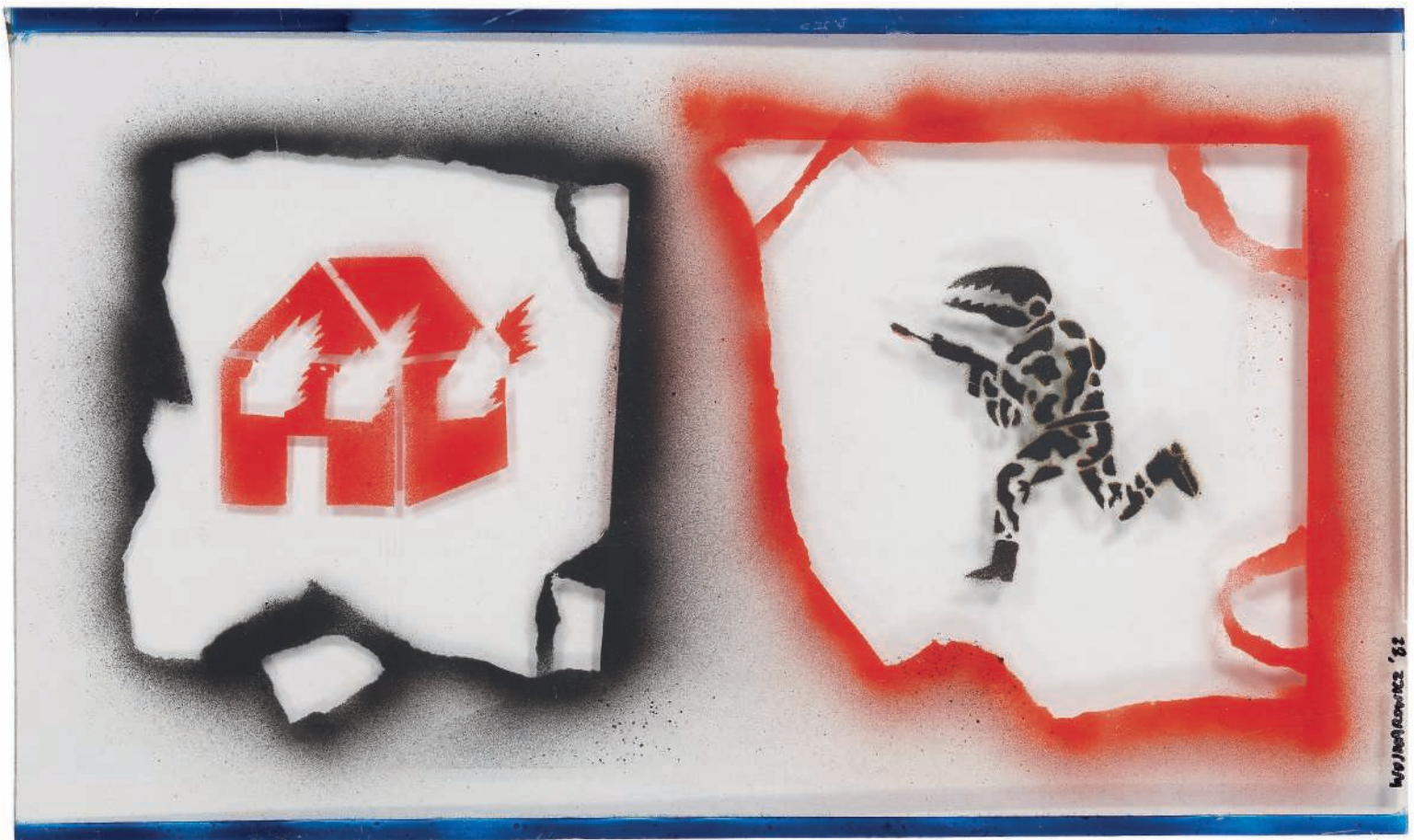
*Untitled*

signed and dated 'WOJNAROWICZ '82' (right edge)  
spray paint on Plexiglas  
17 x 28 ½ in. (43.2 x 72.4 cm.)  
Executed in 1982.

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1982





322

## MARTIN WONG (1946-1999)

### *Traffic Signs for the Hearing Impaired (Stop)*

enamel on metal sign  
30 x 30 in. (76.2 x 76.2 cm.)

Executed in 1990. This work is a unique variant from an unnumbered edition and was created in collaboration with the Public Art Fund and the New York City Department of Transportation.

\$25,000-35,000

#### PROVENANCE:

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

#### EXHIBITED:

New York School for the Deaf, *Martin Wong: Traffic Signs for the Hearing Impaired*, July 1990-July 1991 (another example exhibited).  
New York, Anne Plumb Gallery, *Della Cova*, 1991 (another example exhibited).  
Normal, Illinois State University Galleries and New York, New Museum, *Sweet Oblivion: The Urban Landscape of Martin Wong*, January-September 1998, pp. 31 and 77 (another example exhibited and installation image illustrated).  
The Bronx Museum of the Arts, *Martin Wong: Human Instamatic*, November 2015-March 2016 (another example exhibited).  
New York, Swiss Institute, *READYMADES BELONG TO EVERYONE*, June-September 2018 (another example exhibited).



Installation view, *Martin Wong: Traffic Signs for Hearing Impaired*, July 1990 - July 1991, New York School for the Deaf (another example of the present lot illustrated). Photo: Fred Scruton. Artwork: Courtesy of the Estate of Martin Wong and P-P-O-W, New York.



323

## ROBERT COLESCOTT (1925-2009)

### *Sepic River Stay Away From My Door*

signed, titled, inscribed and dated "Sepic River stay away from my door," | R Colescott 93'  
(lower edge)

acrylic and graphite on two joined sheets of paper

41 ¼ x 59 in. (104.8 x 149.9 cm.)

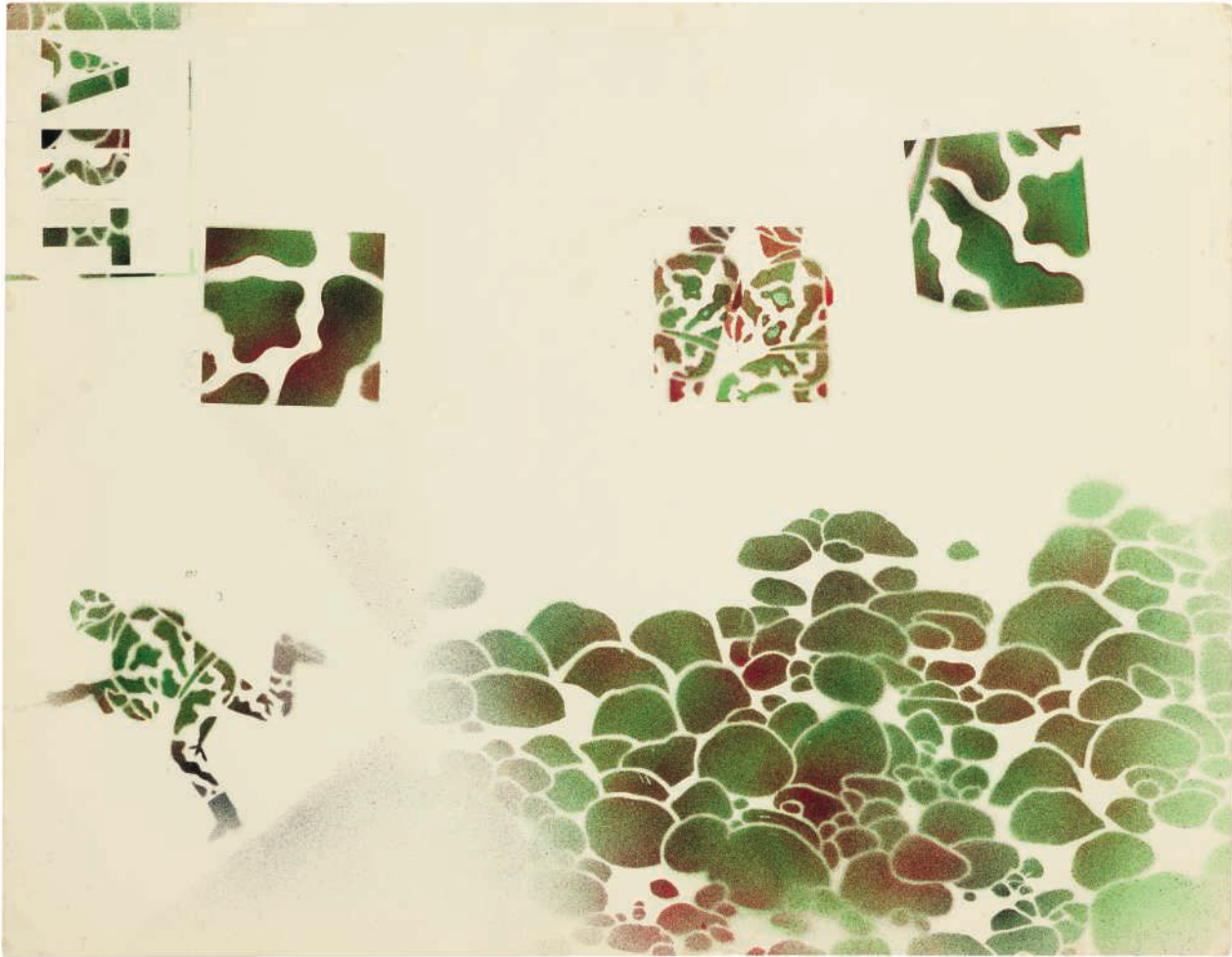
Executed in 1993.

\$30,000-40,000

#### PROVENANCE:

Phyllis Kind Gallery, New York

Acquired from the above by the present owner, 2003



324

DAVID WOJNAROWICZ  
(1954-1992)

*Untitled (ART)*

spray paint on paper  
22 x 28 in. (55.9 x 71.1 cm.)  
Executed *circa* 1985.

\$40,000-60,000

PROVENANCE:

Private collection, St. Louis, Missouri  
Anon. sale; Ivey-Selkirk, St. Louis, 9 February 2013, lot 76  
Acquired at the above sale by the present owner

325

## ROBERT COLESCOTT (1925-2009)

### *Untitled*

signed and dated 'R Colescott '91' (lower right)  
acrylic on canvas  
16 x 18 in. (40.6 x 45.7 cm.)  
Painted in 1991.

\$40,000-60,000

#### PROVENANCE:

Kravets | Wehby Gallery, New York  
Acquired from the above by the present owner



## MICHAEL RAY CHARLES (B. 1967)

*(Forever Free) Big Mama's Hot Link Heaven*

signed, inscribed and dated 'MICHAEL RAY CHARLES 96 AMERICAN PAINTER' (lower right); titled 'BIG MAMA'S HOT LINK HEAVEN'

(center lower edge)

acrylic latex and copper penny collage on canvas tarp with metal grommets

134 x 117 in. (340.4 x 297.2 cm.)

Executed in 1996.

\$50,000-70,000

**PROVENANCE:**

Barry Whistler Gallery, Dallas

Acquired from the above by the present owner, 1996

**EXHIBITED:**

Dallas, Barry Whistler Gallery, *Michael Ray Charles: New York*,  
December 1996-January 1997.

*I'VE BEEN CALLED A SELLOUT. PEOPLE QUESTION MY BLACKNESS. A LOT OF PEOPLE ACCUSE ME OF PERPETUATING A STEREOTYPE. I THINK THERE'S A FINE LINE BETWEEN PERPETUATING SOMETHING AND QUESTIONING SOMETHING. AND I LIKE TO GET AS CLOSE TO IT AS POSSIBLE.*

—Michael Ray Charles



LIBERTY  
BROS.



PERMANENT  
DAILY CIRCUS

DESIGNED BY LIBERTY BROS. MANUFACTURED BY



BIG MAMA'S HOTLINK HEAVEN

ALIVE  
&  
WELL

THE WORLD'S LARGEST AMUSEMENT INSTITUTION.



327

327

## LORNA SIMPSON (B. 1960)

### *Riunite & Ice #15*

signed 'Lorna Simpson 2014' (lower right); titled and dated again 'Riunite & Ice #14 [sic], 2014' (on the reverse)  
printed paper collage on paper  
29 ½ x 22 ½ in. (74.9 x 57.2 cm.)  
Executed in 2014.

\$15,000-20,000

#### PROVENANCE:

Galerie Nathalie Obadia, Paris  
Acquired from the above by the present owner

#### LITERATURE:

L. Simpson, *Lorna Simpson Collages*, San Francisco, 2018,  
n.p. (illustrated).



328

328

## HANK WILLIS THOMAS (B. 1976)

### *We can come here anytime, 1936/2015*

chromogenic print  
45 x 40 in. (114.3 x 101.6 cm.)  
Executed in 2015. This work is number one from an  
edition of three plus two artist's proofs.

\$8,000-12,000

#### PROVENANCE:

Jack Shainman Gallery, New York  
Acquired from the above by the present owner

#### EXHIBITED:

Cape Town, Goodman Gallery, *Hank Willis Thomas: Ads Imitate Life*, June-July 2017 (another example exhibited).



329

## THEASTER GATES (B. 1973)

*Black on Black Love in the Time of Riots*

rubber, glass and decommissioned fire hose

31 ¼ x 27 ¾ x 5 ¼ in. (79.4 x 70.5 x 13.3 cm.)

Executed in 2012.

\$30,000-50,000

PROVENANCE:

Acquired directly from the artist by the present owner

330

## RICHARD SERRA (B. 1938)

### *Untitled #17*

paintstick on paper  
40 x 44 in. (101.6 x 111.8 cm.)  
Executed in 2001.

\$300,000-500,000

#### PROVENANCE:

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



# Richard Serra

## UNTITLED #17

One of the most influential artists of the 20th and 21st centuries, Richard Serra's *Untitled*, from his powerful works on paper series, is an excellent example of how the artist richly and expertly handles space and medium in the two-dimensional form. Like the artist's famed metal sculptures, in which towering rings and sinuous curves enchant and bewitch the viewer, the concentric circles and depth of *Untitled* invite the viewer to share in a wider experience. The circle, an elemental form built up through repetition to produce a vortex-like form, is riddled with mixed media in the outer edges, casting off paintstick into the surroundings to give the impression of spinning movement. The inner eye, clean and distinctly outlined in thick impasto, anchors the whirling form, sending off a lightness and weightlessness which deftly balances the darker mass.

Serra began working on paper in the 1970s, separating the practice from his sculpture early on. In the artist's own words: "Drawing gives me an immediate return for my effort and the result is commensurate with my involvement. It is an activity that requires solitude, it is the most concentrated space in which I work" (R. Serra, *Richard Serra: Line Drawings*, exh. cat., Gagosian Gallery, New York, 2002, n.p.). The intimacy of the medium is apparent in how the artist achieves the work, the scale of the work often dictated by the reach of his arm with his oil or paintstick, in some instances the artist himself standing in the center of the paper. *Untitled* is one from the line drawings series, made between 2000-2002, in which Serra melted paintstick onto hard surface on the floor, then laid the paper down on top of the liquid, sometimes through the use of a screen. Working from the back of the paper, Serra exerted pressure onto the paper so that the liquid seeped through from the front, the artist not seeing the work until he peeled the paper off the floor. Serra's artistic intuition, in which he worked from his mind's eye to create the final product, is splendidly captured by this series.

Pressure comes from both the hand of the artist, as well as the density of the medium. The black oil paintstick is heated so that the paper absorbs the

color, imbuing it with a mass at the most built-up points. At its lighter points, the oilstick is applied with such a delicate touch that it whispers across the paper, and the dialogue between heavy and light creates internal space within the paper. The sense of spatial perception and the phenomenon of gravity is well articulated by *New York Times* art critic Roberta Smith: "He has magnified the medium with immense black shapes that sit directly on the wall, their absorptive darkness forcing the space around them to expand or contract. Using black oil paintstick, he has exaggerated drawing's physical surface, creating expanses of texture that have the rough tactility of bark, or massing dark, roiled spheres as thick as mud pies" (R. Smith, "Sketches from the Man of Steel," *New York Times*, April 14, 2011).



left: Richard Serra, *To Encircle Base Plate Hexagram, Right Angles Inverted*, 1970. Whitney Museum of American Art, New York. Artwork: © 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.

opposite: Present lot illustrated (detail).





## ART FOR ACCESS

Bennington College

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AT BENNINGTON COLLEGE

331

## RICHARD SERRA (B. 1938)

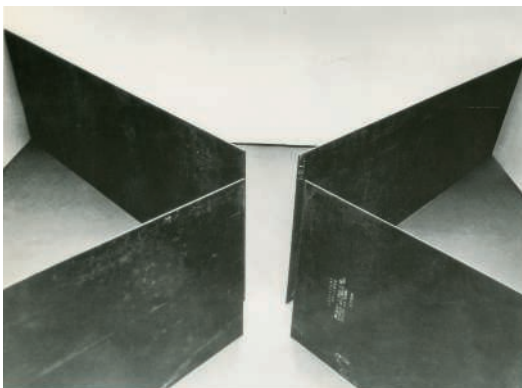
### *Circuit*

numbered consecutively '1-6' (on the reverse)  
graphite on paper, in six parts  
overall: 5 3/4 x 24 3/4 in. (14.6 x 62.9 cm.)  
Executed in 1972.

\$30,000-50,000

#### PROVENANCE:

Susan Ginsburg, New York  
Gift of the above to the present owner, 1983



Richard Serra, *Circuit*, 1972. Museum of Modern Art, New York. © 2019  
Richard Serra / Artists Rights Society (ARS), New York.

#### EXHIBITED:

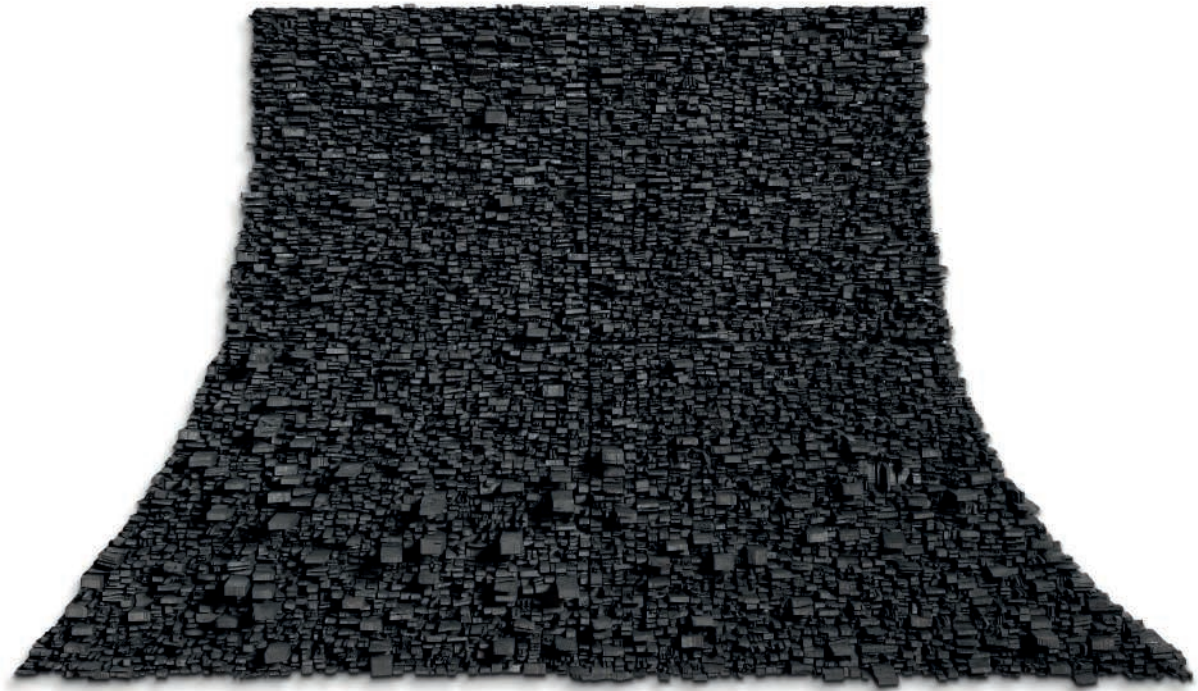
The New York Cultural Center; Brooklyn Art Gallery at  
Kingsborough Community College; Vancouver Art Gallery;  
Ottawa, National Gallery of Canada; Oberlin College, Allen  
Memorial Art Museum and University of California, Santa  
Barbara Art Museum, *3D into 2D: Drawing for Sculpture*,  
January-March 1973, no. 86.  
New York, School of Visual Arts, *Richard Serra: Drawings*,  
October-November 1974.

#### LITERATURE:

*Richard Serra*, exh. cat., Kunsthalle Tübingen and  
Kunsthalle Baden-Baden, 1978, p. 259, no. 204.  
H. Janssen and J. Rapmund, eds., *Richard Serra: Drawings/  
Zeichnungen 1969-1990: Catalogue Raisonné*, Bern, 1990,  
p. 211, no. 45.

The present lot is a study after *Circuit*, 1972, in the permanent  
collection of the Museum of Modern Art, New York.





332

## LEONARDO DREW (B. 1961)

*Number 8L*

painted wood and string construction, in four parts  
48 x 84  $\frac{5}{8}$  x 7  $\frac{1}{2}$  in. (122 x 215 x 19 cm.)  
Executed in 2010.

\$30,000-50,000

**PROVENANCE:**

The Fine Art Society, London  
Acquired from the above by the present owner, 2010



333

333

JOSH SMITH  
(B. 1976)

*Untitled*

signed and dated 'JOSH SMITH 2007' (on the reverse);  
signed again and dated again 'JOSH SMITH 2007'  
(on the overlap)  
oil on canvas  
60 1/8 x 48 1/8 in. (152.7 x 122.2 cm.)  
Painted in 2007.

\$15,000-20,000

PROVENANCE:

Luhring Augustine, New York  
Acquired from the above by the present owner

EXHIBITED:

New York, Luhring Augustine, *Josh Smith: Abstraction*,  
March-April 2007 (illustrated).



334

334

RON GORCHOV  
(B. 1930)

*Crater*

signed, titled and dated twice '© RON GORCHOV 1982  
'CRATER' 1982' (on the stretcher)  
oil on shaped canvas construction  
18 3/4 x 30 x 6 3/4 in. (47.3 x 76.2 x 17.1 cm.)  
Executed in 1982.

\$12,000-18,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1982



335

## MARK GROTJAHN (B. 1968)

*Untitled*

signed and dated 'MARK GROTJAHN 2002' (on the reverse)

colored pencil on paper

15 7/8 x 19 in. (40.3 x 48.3 cm.)

Executed in 2002.

\$40,000-60,000

**PROVENANCE:**

Ikon Ltd. Contemporary Art, Santa Monica

Acquired from the above by the present owner



336

~336

## THE HAAS BROTHERS (B. 1984)

*Braun Lennon*

stamped with the artists' name and date  
'THE HAAS BROTHERS 2015' (on the underside)  
mini beast with Chester Cheetah feet in silver-plated  
bronze and carved ebony horns  
14 x 9 x 9 in. (35.6 x 22.9 x 22.9 cm.)  
Executed in 2015. This work is unique.

\$20,000-30,000

PROVENANCE:  
R & Company, New York  
Acquired from the above by the present owner, 2015



337

337

## THE HAAS BROTHERS (B. 1984)

*Big Baby Accretion*

stamped with the artists' name and date  
'THE HAAS BROTHERS 2015' (on the underside)  
glazed and gilt porcelain and bronze vase  
9 3/4 x 8 x 8 in. (24.8 x 20.3 x 20.3 cm.)  
Executed in 2015. This work is unique.

\$7,000-9,000

PROVENANCE:  
R & Company, New York  
Acquired from the above by the present owner, 2015



PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

338

## NICK CAVE (B. 1959)

*Soundsuit*

twigs, wire, basket, upholstery, metal and mannequin  
91 x 33 x 35 in. (231.1 x 83.8 x 88.9 cm.)  
Executed in 2011.

\$50,000-70,000

PROVENANCE:

Jack Shainman Gallery, New York  
Acquired from the above by the present owner

## GEORGE CONDO (B. 1957)

### *Untitled*

signed and dated 'Condo '87.12' (lower right)  
charcoal on paper  
53 7/8 x 62 5/8 in. (136.8 x 159.1 cm.)  
Executed in 1987.

\$70,000-100,000

#### PROVENANCE:

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

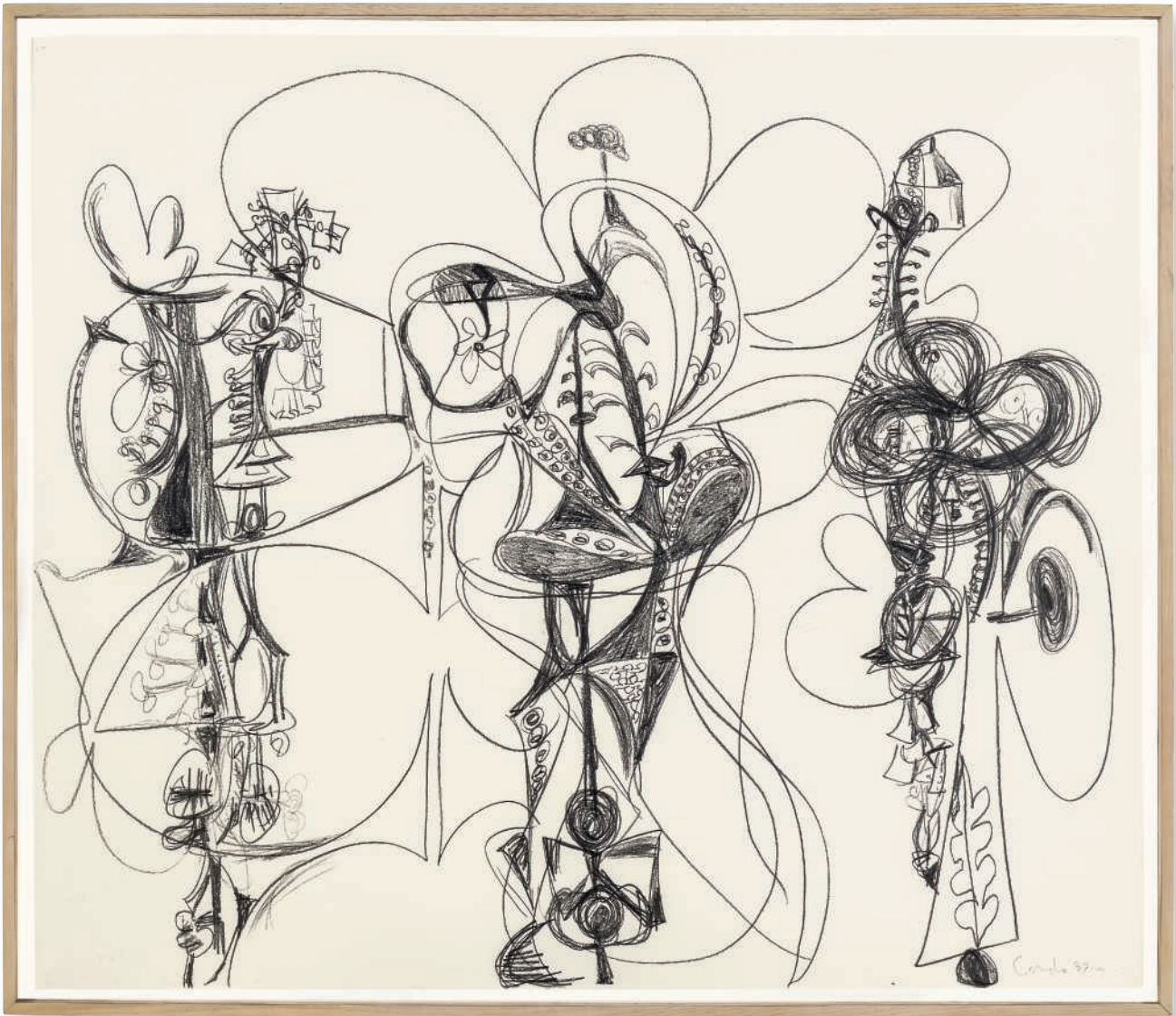
#### EXHIBITED:

New York, Whitney Museum of American Art, *Recent Drawings: George Condo, Mike Kelley, Ellen Phelan, Janis Provisor*, April-July 1988.



René Magritte, *L'embellie*, 1941. © 2019 C. Herscovici / Artists Rights Society (ARS), New York.  
Photo: © Herscovici / Art Resource.

Spindly, other-worldly figures emerge from and intertwine with one another in George Condo's *Untitled* (1987), as foreground conflates with background and dizzying line carries the eye through unbeknownst relationships. Prefiguring the artist's iconic crowded canvases and distorted faces, this charcoal work on paper unites his admiration for Surrealism and inventive understanding of contemporary perspective: "the monochromatic works...are truly automatic drawings — interlocking traceries engendered by the subconscious" (*Recent Drawings: George Condo, Mike Kelley, Ellen Phelan, Janis Provisor*, exh. cat., Whitney Museum of American Art, April-July 1988, n.p.). Employed by the Surrealist circles in early 20th-century Paris, automatic drawing found the artist dragging a writing instrument across the sheet with no particular direction in an effort to reveal the truth buried deep beneath layers of rationality. Though the resulting pictures surpass logic, they make eerie sense to the mind's eye — perhaps because they originated there. Condo expands the practice to a grand scale, heightening not only the viewer's visual experience of the unconscious, but also the standards of quality to which exercises like these were often held. In doing so, he elevates that thinking over which the artist has no control, asserting the power of the subconscious to create and interpret images against the mechanical pursuit of rote technique.



## YAYOI KUSAMA (B. 1929)

*Standing in the Women's World*

signed, titled in English and Japanese and dated 'STANDING IN THE WOMEN'S WORLD YAYOI KUSAMA 2012' (on the reverse)

acrylic on canvas

63 ¾ x 51 ¼ in. (161.9 x 130.2 cm.)

Painted in 2012.

\$400,000-600,000

**PROVENANCE:**

Victoria Miro Gallery, London

Acquired from the above by the present owner

**EXHIBITED:**

London, Victoria Miro Gallery, *Yayoi Kusama: Paintings & Accumulation Sculptures*, April-May 2013.



Jean Dubuffet, *Les Grandes Artères*, 1961. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.









# Yayoi Kusama

## STANDING IN THE WOMEN'S WORLD

Yayoi Kusama's *Standing in the Women's World* is from the artist's *My Eternal Soul* series, which is a series of acrylic on canvas paintings that she began in 2009. The paintings are reminiscent of and built upon her signature style of nets and dots, seen in celebrated works such as *The Obliteration Room* (2002-present). The *My Eternal Soul* paintings prove stunning in their aesthetic appearance, and *Standing in the Women's World* is a pivotal example of the beautiful complexity and historical relevance that this series holds. They display a semi-figurative, surrealist combination of brilliant colors, (biomorphic) shapes reminiscent of nature and living organisms, lines that intertwine with the "intricate, hieroglyphic-like patterns of eyes, faces in profile, flowers, phallic shapes or amoebas" (C. Taft, "Dashing into the Future: Kusama's Twenty-First Century", in *Yayoi Kusama (Revised and Expanded Edition)*, London, 2017, p. 175). Now in her nineties, Kusama's tremendous *oeuvre* reveals an artist who continues to successfully push the boundaries of contemporary art.

Painted in 2012, *Standing in the Women's World* visually stimulates the viewer, as it displays biomorphic life forms, fragmented facial profiles, polka dots and almond shaped eyes. There is "no closure, only circularity, which itself functions as both a metaphor and a fact of life" (J. Sorkin, "Yayoi Kusama's Ornamental Urgency", in *Yayoi Kusama: Festival of Life*, exh. cat., David Zwirner, New York, 2018, p. 11). The orange-red, bright blue and black colors contrast with the mustard yellow background and highlight the somewhat psychedelic patterns. The combination of the forms within the work itself speaks to the significant role that her mental illness and hallucinations coupled with her expansive imagination play in her artistic process. There are no closures or limitations, the continuation is endless, illustrating her exploration of infinity, in addition to her relentless pursuit to blur boundaries between her body and space.

At a young age, she first noticed signs of obsessive-compulsive disorder and began to experience hallucinations. She developed a passionate work

ethic and strategy that allowed her to essentially authenticate her originality through her illness, by visualizing her hallucinations, transcribing her visions into her artworks. Kusama has consistently been outspoken in her beliefs dating back to the 1960s. She rejected assumptions about her work, displayed resistance to patriarchal domination and the pressures of social conformity at the forefront of her aggression. *Standing in the Women's World* is a pivotal example of the way she created her art as a form of psychedelic expression, that could at same time evoke her societal frustrations. "Much has been written recently about Kusama's bold and prescient confrontation with feminist issues before the vocabulary of feminist critique was born. Kusama's militancy, though, goes beyond essentialist feminism and into sexuality itself" (L. Hoptman, "Yayoi Kusama: A Reckoning", in *Yayoi Kusama*, London, 2000, p. 55).

Yayoi Kusama is one of the most prolific and renowned female artists of our time; a trailblazer and pioneer in her craft, who shatters all expectations and constantly evolves in her stylistic expression. As a young child, she was trained in the style of Japanese *nihonga* painting and eventually combined it with what she learned about Abstract Expressionism, Pop Art and Minimalism. After moving to New York City in 1957, Kusama was an appropriator of American popular culture, and her experience amongst different artistic movements allowed her to create a movement of her own. Perhaps most well-known for her tremendous success with her *Infinity Nets* series, and polka dots, Kusama has been linked to numerous artists also known for their boundary-shattering art; performance artist Yoko Ono, pop artist Andy Warhol and minimalist artist, Agnes Martin. While living and working in New York, Kusama was "likened to different art movements, trends and tendencies, some of which, *a priori*, clashed with one another. She has accordingly been severally described as a Surrealist, and a pop artist" (*Yayoi Kusama*, Janvier, p. 47). This directly ties to her impressive ability to create a body of work that supersedes any singular art movement, and transcends toward something of a limitless, ubiquitous nature, a movement of her own.

Yayoi Kusama in her studio,  
Tokyo, 2012. Photo: Jeremy  
Sutton-Hibbert / Getty Images.  
Artwork: © Yayoi Kusama.  
Courtesy of David Zwirner,  
New York; Ota Fine Arts, Tokyo  
/ Singapore; Victoria Miro,  
London; YAYOI KUSAMA Inc.

341

## MARY HEILMANN (B. 1940)

### *Last Chance For Gas Study*

signed, titled and dated '2005 M Heilmann "Last Chance for Gas Study"

(on the reverse)

oil on linen

23 ¾ x 14 in. (60.3 x 35.6 cm.)

Painted in 2005.

\$50,000-70,000

#### PROVENANCE:

303 Gallery, New York

Acquired from the above by the present owner, 2005



## PETER HALLEY (B. 1953)

*The Negotiator*

signed twice and dated 'Peter Halley Peter Halley 1998' (on the reverse)  
acrylic, fluorescent acrylic, metallic acrylic, pearlescent acrylic and Roll-a-Text  
on two joined canvases  
87 1/8 x 74 in. (221.3 x 188 cm.)  
Executed in 1998.

\$120,000-150,000

## PROVENANCE:

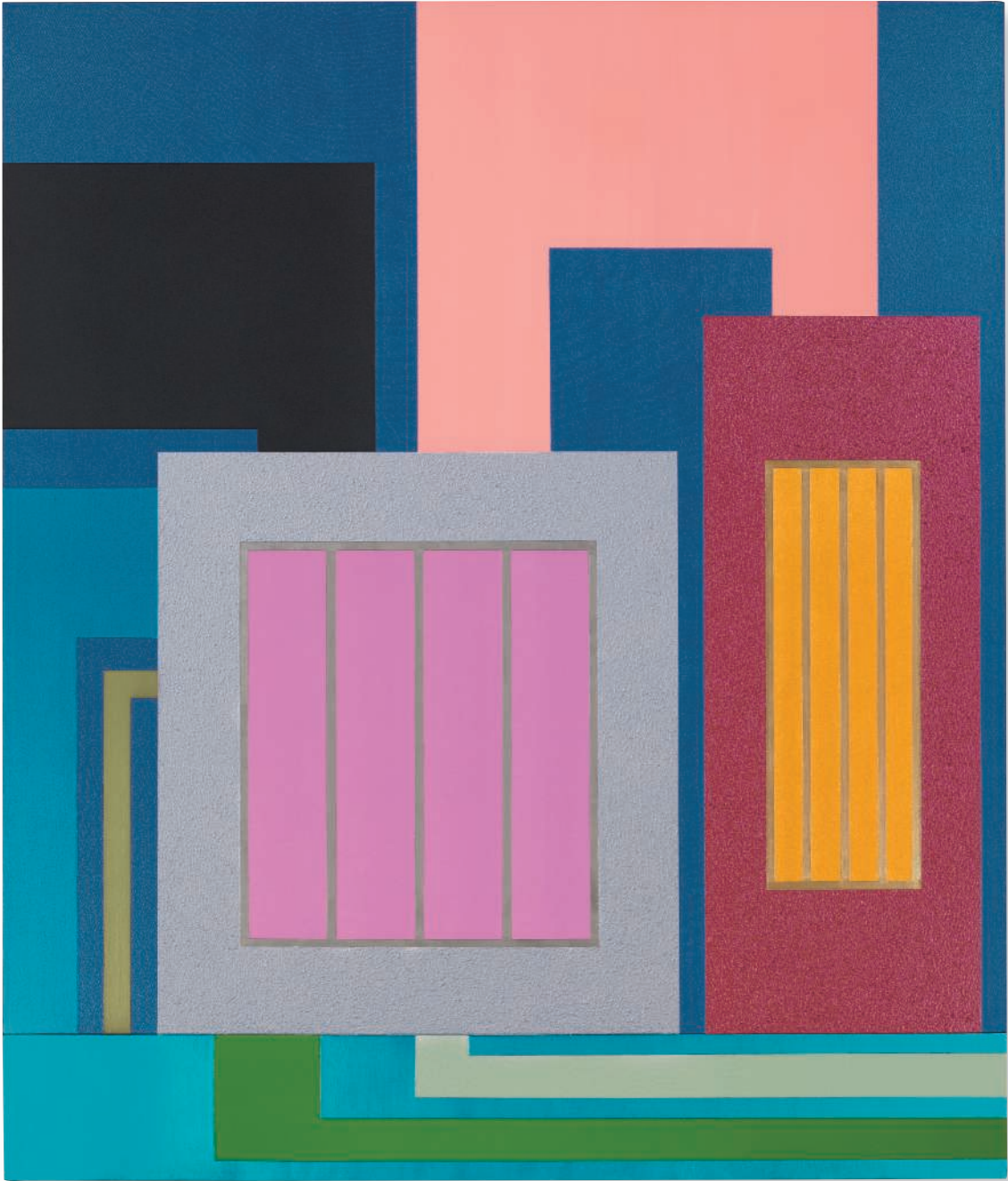
Ace Gallery, Los Angeles  
Private collection  
Heather James Fine Art, Palm Desert  
Acquired from the above by the present owner

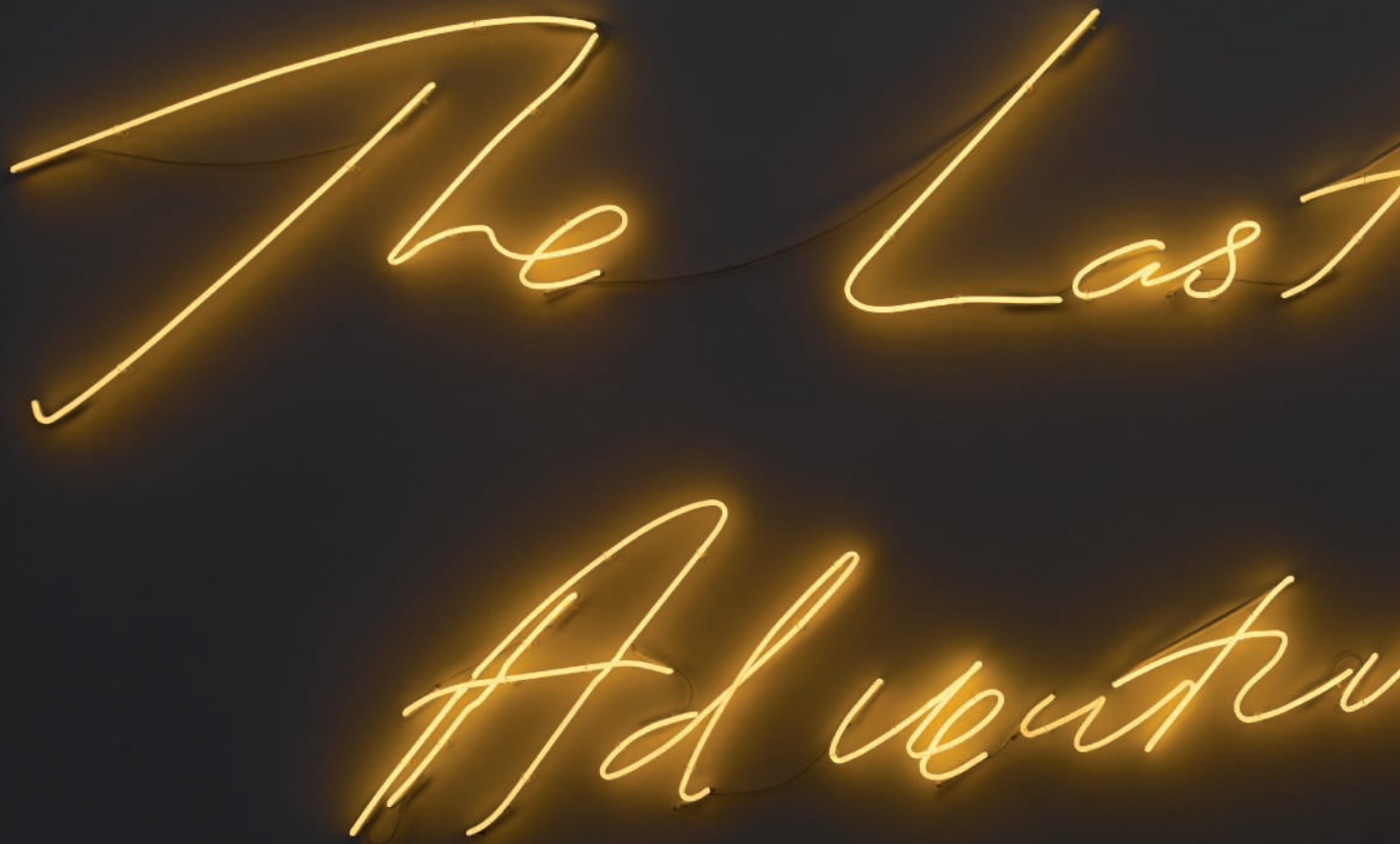
## LITERATURE:

P. Lunenfeld, *Snap to Grid: A User's Guide to Digital Arts, Media, and Cultures*,

*THE ONLY WAY TO HAVE ANY CLAIM TO CRITICAL RIGOR IS TO FOCUS ON  
YOUR OWN CULTURE. LANDING IN DOWNTOWN NEW YORK, I SUDDENLY  
UNDERSTOOD THAT MY OBSESSION WITH GEOMETRY WAS COMING FROM  
THIS COMPLEX BUILT ENVIRONMENT, FROM THE WAY THE SPACES AROUND  
ME WERE ORGANIZED.*

—Peter Halley





343

## TRACEY EMIN (B. 1963)

*The Last Great Adventure is You*

neon

67 ¾ x 117 ½ in. (172 x 450 cm.)

Executed in 2014. This work is the second artist's proof 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

**EXHIBITED:**

London, White Cube, *The Last Great Adventure is You*,

October-November 2014.



A Great

re is you



# PERPL

344

## JOHN BALDESSARI (B. 1931)

### *Horizontal Series: Perplexed*

chromogenic print mounted on PVC panel  
23 x 78 in. (58.4 x 198.1 cm.)  
Executed in 2003. This work is unique.

\$60,000-80,000

#### PROVENANCE:

Marian Goodman Gallery, New York  
Bernier/Eliades Gallery, Athens  
Private collection, Los Angeles  
Anon. sale; Christie's, New York, 10 May 2006, lot 425  
Acquired at the above sale by the present owner

#### EXHIBITED:

Athens, Bernier/Eliades Gallery, *John Baldessari: Vertical / Horizontal Series*,  
December 2003-January 2004.

#### LITERATURE:

J. Bernier and M. Eliades, *Bernier/Eliades Gallery 1999-2009*, Athens, 2010,  
p. 184 (illustrated).  
R. Dean and P. Pardo, eds., *John Baldessari Catalogue Raisonné*,  
*Volume 4: 1994-2004*, New Haven, 2017, p. 326, no. 2003.19 (illustrated).



LEXED

345

## RICHARD PRINCE (B. 1949)

### *Untitled*

acrylic and silkscreen ink on canvas, in two parts  
overall: 62 x 48 in. (157.5 x 121.9 cm.)  
Executed in 1995.

\$150,000-200,000

#### PROVENANCE:

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

#### EXHIBITED:

New York, Barbara Gladstone Gallery, *Richard Prince: Paintings*,  
November-December 1995.

*...WHEN YOU'RE MAKING A WORK OF ART OR YOU'RE LOOKING AT A WORK  
OF ART, IT'S THIS THING ABOUT LIVES. PEOPLE'S LIVES. MY LIFE, YOUR LIFE.  
MY FRIEND'S LIFE. THE LIVES OF PEOPLE I DON'T KNOW AND THE LIVES OF  
DEAD PEOPLE. YOU KNOW YOU'RE LOOKING AT SOMETHING...DONE WITH A  
CERTAIN KIND OF ENERGY THAT IS ESSENTIALLY POSITIVE.*

—Richard Prince



MY BROT

MY BROTHER JUST MARRIED A TWO-HEADED LADY.  
IS SHE PRETTY YOU ASK? WELL YES AND NO.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

346

## JEFF KOONS (B. 1955)

### *Inflatable Flower (Pink)*

signed, numbered and dated 'Jeff Koons 2000 5/13' (on the reverse)  
mirror-polished stainless steel with transparent color coating  
35 ¼ x 18 ¼ x 5/8 in. (89.5 x 46.4 x 1.6 cm.)  
Executed in 2000. This work is number five from an edition of thirteen.

\$80,000-120,000

#### PROVENANCE:

Marc Selwyn Fine Art, Beverly Hills  
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-October 2016,  
pp. 62 and 83 (another example 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  
exhibited and illustrated).

#### LITERATURE:

N. Benezra, *Art House: The Collaboration of Chara Schreyer & Gary Hutton*,  
New York, 2016, pp. 206-207 (another example illustrated).  
*Almine Rech Gallery Newsletter #18*, New York, 2016, p. 98  
(another example illustrated).  
D. Lempeis, "Brussels - Decor," *Dream Idea Machine*, September 2016  
(another example illustrated).  
P. Gadanho, "The Blueprint Curated Diary," *DesignCurial*, December 2016  
(another example illustrated).



PROPERTY OF A DISTINGUISHED EUROPEAN GENTLEMAN

347

## JEFF KOONS (B. 1955)

### *Waterfall (Pink)*

signed and dated 'Jeff Koons 2007-2012' (on the overlap)  
oil on canvas  
108 x 84 in. (274.3 x 213.4 cm.)  
Painted in 2007-2012.

\$250,000-350,000

#### PROVENANCE:

Acquired directly from the artist by the present owner

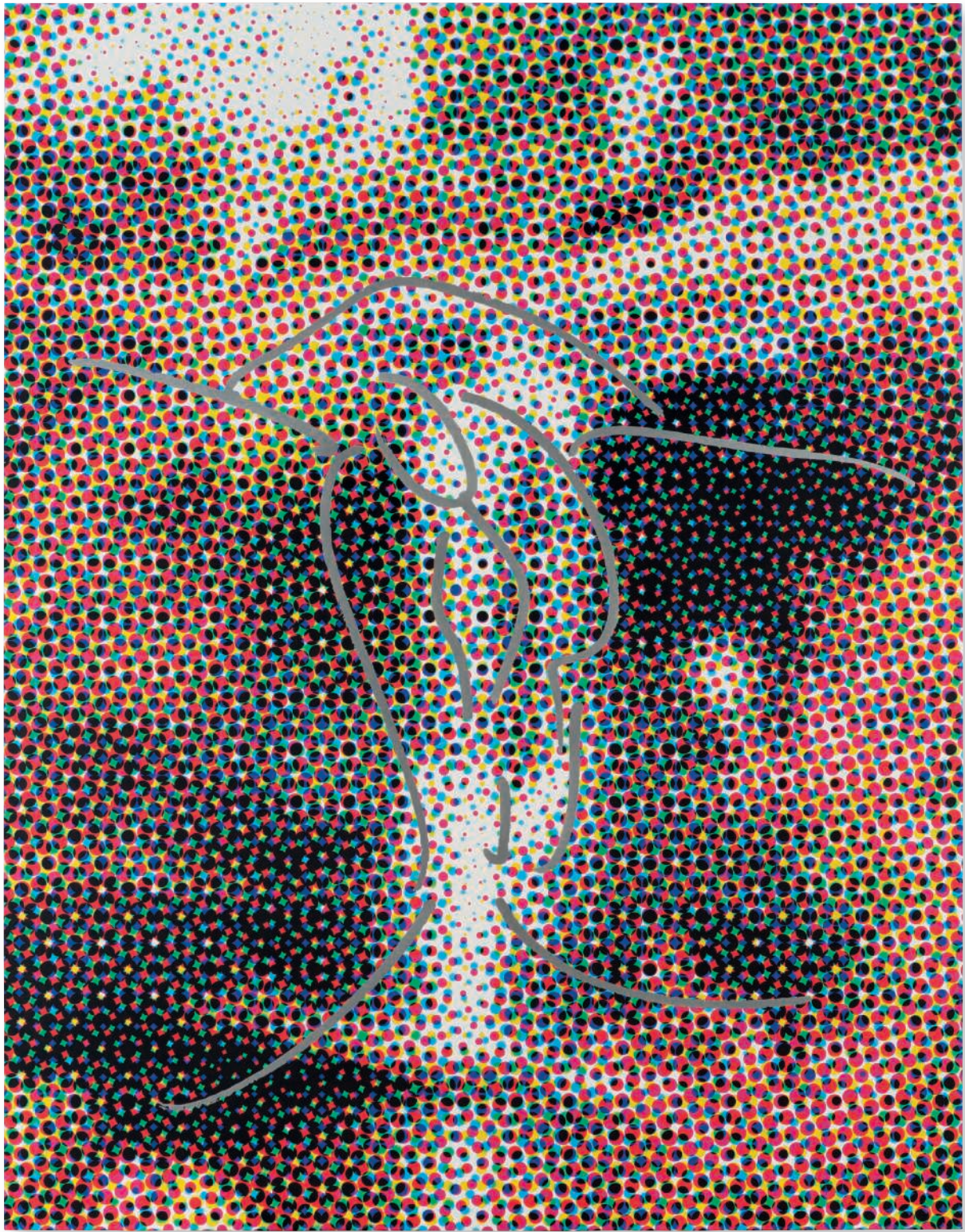
#### EXHIBITED:

Brussels, Almine Rech Gallery, *Jeff Koons*, October-November 2012, pp. 57-59,  
89 and 94, no. 59 (illustrated).

*THE GESTURE THAT YOU END UP MAKING IN THE WORLD HAPPENS THROUGH  
INSTINCT AND ALL THESE DESIRES FOR PROCREATION. THE GREATEST  
BEAUTY IS THE ACCEPTANCE OF NATURE AND HOW THINGS FUNCTION.*

—Jeff Koons





348

## KAWS (B. 1974)

### *M5*

signed, titled and dated 'KAWS.. "M5" 2000' (on the reverse)  
acrylic on canvas  
68 x 48 in. (172.7 x 121.9 cm.)  
Painted in 2000.

\$50,000-70,000

#### **PROVENANCE:**

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



## TAKASHI MURAKAMI (B. 1962)

*Kinoko Isu (Small)*

painted fiberglass

15 ¾ x 30 ½ x 25 ½ in. (40 x 77.5 x 64.8 cm.)

Executed in 2003. This work is from an edition of three.

\$150,000-200,000

## PROVENANCE:

Marianne Boesky Gallery, New York

Private collection

Dominique Lévy Gallery, New York

Acquired from the above by the present owner

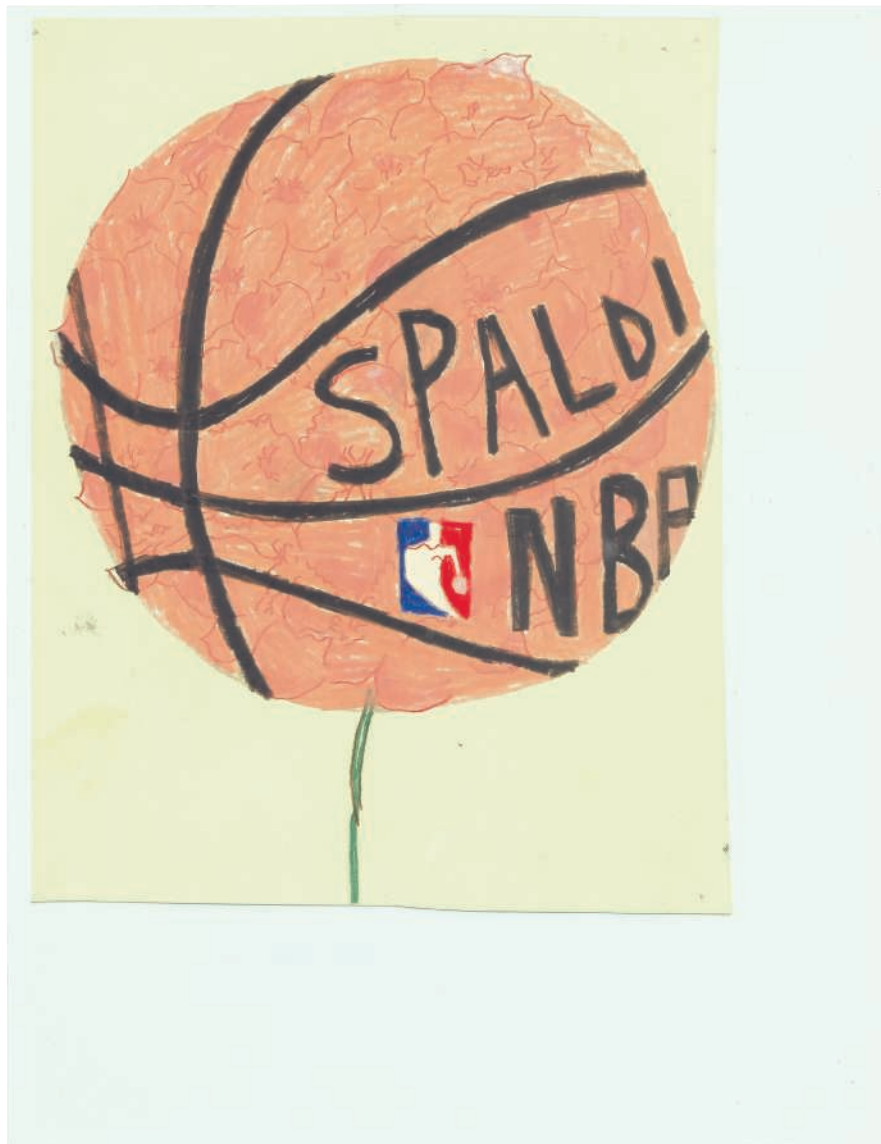
[I ALWAYS ORDER A] CHEESEBURGER AND FRIES. THE PROBLEM WHENEVER I COME TO AMERICA IS THAT THE HAMBURGERS ARE SO DELICIOUS, I END UP EATING ONE EVERY TWO DAYS AND FATTENING MYSELF INTO A ROUND BALL.

—Takashi Murakami

Unassuming in its *kawaii* (“cute”) stature and prepossessing in its psychedelic flirtatious lashes, Takashi Murakami’s *Kinoko Isu (Small)* is a “mushroom chair” plucked directly from one of his iconic Super Flat compositions for a brief excursion into the real world. Finding precedence in Murakami’s 1999 major painting *Super Nova*, the present work is a friendly, fungal visitor inspired by the artist’s native Japan’s long fascination with mushrooms both as culinary delicacies and embodiments of nature’s diversity. True to its multifaceted form, *Kinoko Isu* hides its network of treacherous gills under a demure cap in the same way a wild toadstool can be either savory or poisonous. Murakami further indulges such duality with a

smattering of *anime* eyes; though they no longer function as optical instruments for witnessing physical reality, they instead gaze into a realm beyond, signaling a parallel existence running concurrent to Murakami’s own. Herein blooms the fervent spirit of Super Flat – a sphere fueled by the *nihonga* customs of the past, the commercial culture of the present, and the unstoppable coming of the future. Murakami’s compressed space supersedes traditional surface by rendering perspective irrelevant. *Kinoko Isu* thus assumes new dimension – in both form and time – when it bounces out of the picture plane as an ambassador from a nation of floating DOBs, laughing flowers and all-seeing mushrooms.





350

## JONAS WOOD (B. 1977) AND MARK GROTJAHN (B. 1968)

### *Untitled*

signed with the artists' signatures and dated 'JBRW 2008 M. Grotjahn' (on the reverse)  
colored pencil and inkjet print on paper  
11 x 8 ½ in. (27.9 x 21.6 cm.)  
Executed in 2008. This work is a unique variant.

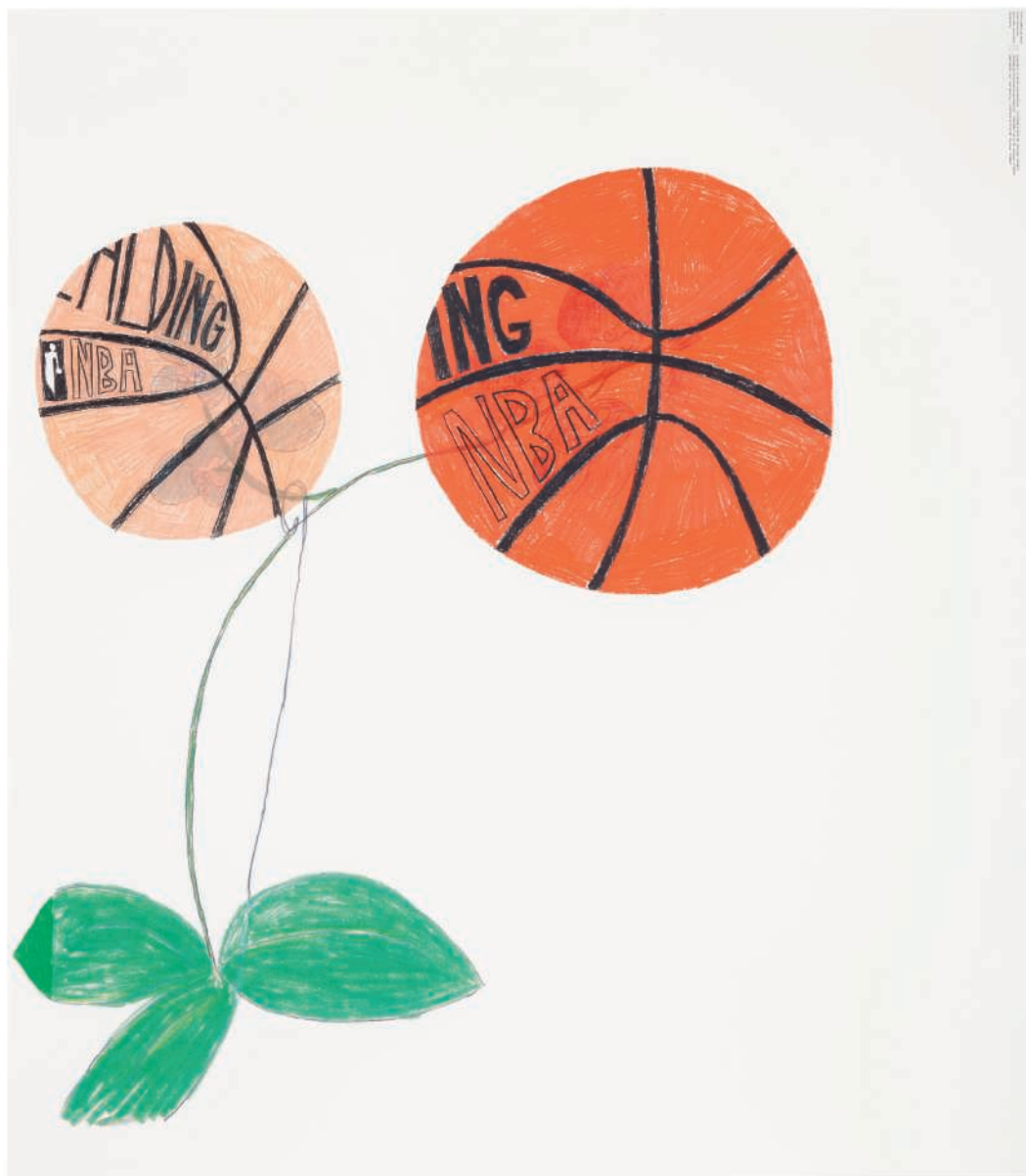
\$7,000-10,000

### PROVENANCE:

T & S n' Kreps, New York  
Acquired from the above by the present owner

### EXHIBITED:

New York, T & S n' Kreps, *Jonas Wood and Mark Grotjahn:  
Collaborative Works*, February-March 2009.



351

JONAS WOOD (B. 1977) AND  
MARK GROTJAHN (B. 1968)

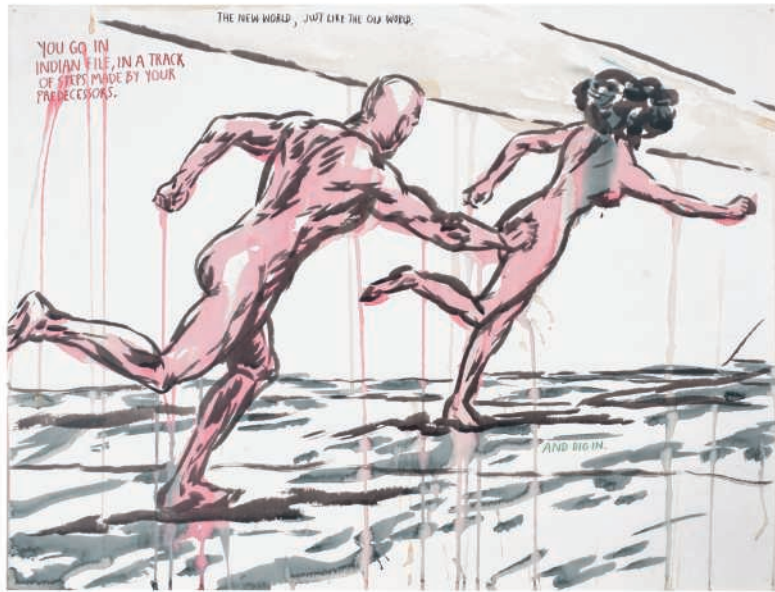
*Flower Two Balls*

signed with the artists' signatures, titled and dated twice 'FLOWER TWO BALLS M. Grotjahn  
2009 JBRW 2009' (on the reverse)  
colored pencil and inkjet print on paper  
44 x 38 ¾ in. (111.8 x 98.4 cm.)  
Executed in 2009.

\$30,000-50,000

PROVENANCE:

T & S n' Kreps, New York  
Acquired from the above by the present owner



352

352

## RAYMOND PETTIBON (B. 1957)

*No title (The new world...)*

signed and dated 'Raymond Pettibon 2001'

(on the reverse)

watercolor and ink on paper

18 x 23 5/8 in. (45.7 x 60 cm.)

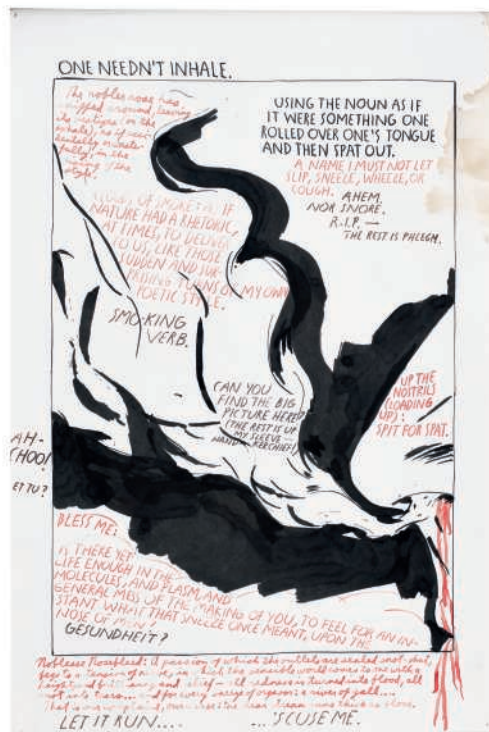
Executed in 2001.

\$8,000-12,000

PROVENANCE:

David Zwirner, New York

Acquired from the above by the present owner



353

353

## RAYMOND PETTIBON (B. 1957)

*No title (One needn't inhale...)*

signed and dated 'Raymond Pettibon 91' (on the reverse)

ink on paper

19 3/4 x 12 7/8 in. (23.8 x 32.7 cm.)

Executed in 1991.

\$7,000-10,000

PROVENANCE:

David Zwirner, New York

Acquired from the above by the present owner





354

## ELIZABETH PEYTON (B. 1965)

*Untitled*

signed and dated 'Elizabeth Peyton 1996' (on the reverse)

charcoal on paper

17 3/8 x 14 in. (44.1 x 35.6 cm.)

Executed in 1996.

\$30,000-50,000

**PROVENANCE:**

Galleria Il Capricorno, Venice

Private collection, Italy

Anon. sale; Sotheby's, London, 23 October 2001, lot 405

Private collection, Netherlands

Anon. sale; Sotheby's, London, 22 June 2007, lot 331

Acquired at the above sale by the present owner



355

PROPERTY FROM A  
PRIVATE AMERICAN COLLECTION

355

## JOHN BALDESSARI (B. 1931)

*Study for Goya Series: Strange Devotion*  
titled 'GOYA SERIES' (lower left); signed and dated  
'BALDESSARI 97' (lower right)  
printed paper and inkjet print collage, graphite and tape  
on graph paper  
17 x 14 in. (43.2 x 35.6 cm.)  
Executed in 1997.

\$10,000-15,000

**PROVENANCE:**  
Margo Leavin Gallery, Los Angeles  
Acquired from the above by the present owner, 1998

**EXHIBITED:**  
Los Angeles, Margo Leavin Gallery, *John Baldessari*,  
April-May 1997.



356

## ART FOR ACCESS

Bennington College

PROPERTY SOLD TO BENEFIT ART FOR  
ACCESS AT BENNINGTON COLLEGE

356

## HANK WILLIS THOMAS (B. 1976)

*Where the flavor is.; Never loses its cool;  
It's long. It's slim. It's elegant.; The latest in  
pleasure* (Four Works)

carborundum screenprint on paper  
each: 20 x 16 in. (50.8 x 40.6 cm.)  
Executed in 2012. Each work is number eight from an  
edition of eight plus two artist's proofs, one printer proof,  
one archival proof, and one BAT proof.

\$5,000-7,000

**PROVENANCE:**  
Anderson Ranch Arts Center Benefit Auction, Aspen; 20  
July 2013, courtesy of the artist and Jack Shainman Gallery,  
New York  
Melva Bucksbaum, Sharon, Connecticut  
Gift of the above to the present owner



357

## RAYMOND PETTIBON (B. 1957)

*No title (The tricks get...)*

signed and dated 'Raymond Pettibon 2004' (on the reverse)  
watercolor and ink on paper  
41 x 25 ¼ in. (104.1 x 64.1 cm.)  
Executed in 2004.

\$20,000-30,000

### PROVENANCE:

Regen Projects, Los Angeles  
Private collection, U.S.A  
Private collection, Pittsburgh  
Anon. sale; Christie's, New York, 22 July 2015, lot 201  
Acquired at the above sale by the present owner

358

## RICHARD PRINCE (B. 1949)

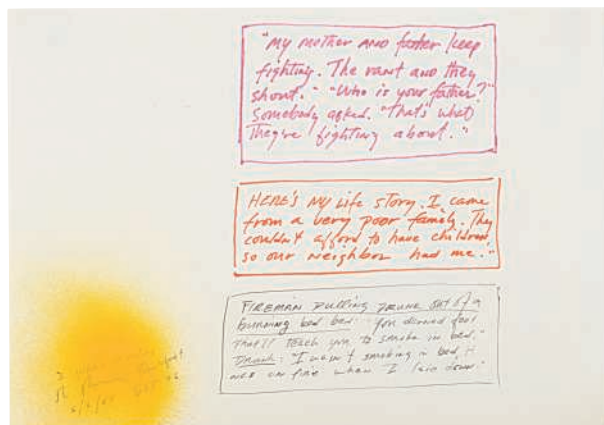
### *Three Jokes, Three Colors*

signed, inscribed, titled and dated '3 jokes 3 colors R  
Prince Frankfurt 6/6/88' (lower left)  
spray paint, ink and felt-tip pen on paper  
8 ¼ x 11 ⅝ in. (21 x 29.5 cm.)  
Executed in 1988.

\$25,000-35,000

#### PROVENANCE:

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



358

359

## MARTIN WONG (1946-1999)

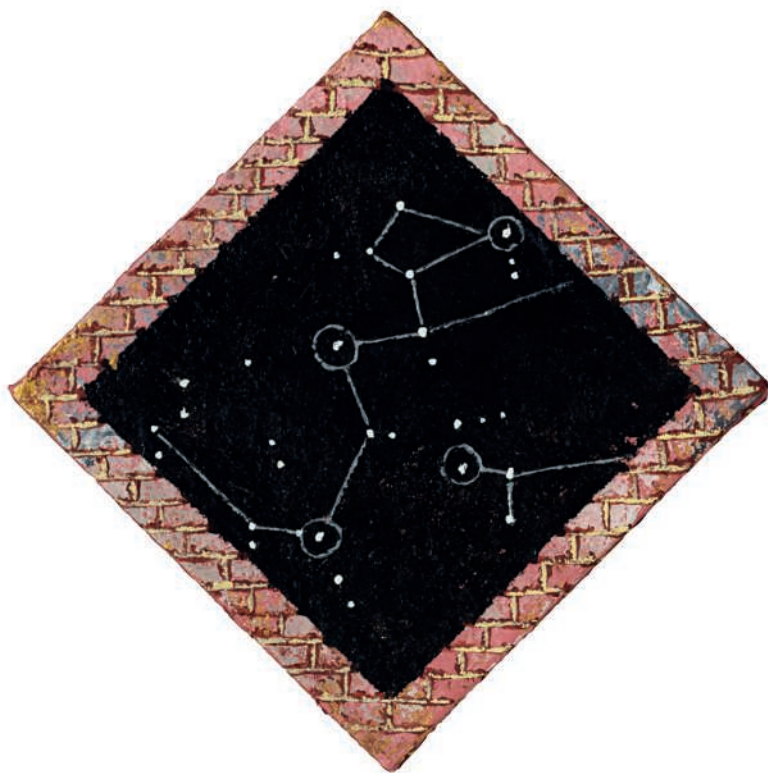
### *Untitled*

signed and dated 'Martin Wong 1994' (on the reverse)  
acrylic and metallic paint on canvas  
11 ¼ x 11 ¼ in. (28.6 x 28.6 cm.)  
Painted in 1994.

\$10,000-15,000

#### PROVENANCE:

Exit Art, New York  
Acquired from the above by the present owner



359

360

KEITH HARING  
(1958-1990)

*Untitled (#11)*

signed, inscribed and dated '11 K. Haring JUNE 11-1987  
© ⊕ Düsseldorf' (on the reverse)  
gouache and ink on paper  
28 5/8 x 40 1/8 in. (72.7 x 101.9 cm.)  
Executed in 1987.

\$30,000-40,000

PROVENANCE:

Wiegiersma Fine Art, Paris  
Galerie Hans Mayer, Düsseldorf  
Acquired from the above by the present owner



360

361

KEITH HARING  
(1958-1990)

*Untitled*

signed and dated 'K. Haring 82 ⊕' (right edge)  
marker on colored paper  
7 5/8 x 8 3/8 in. (19.4 x 21.3 cm.)  
Executed in 1982. This work is accompanied by a  
certificate of authenticity issued by The Estate of Keith  
Haring with the identification number 120109A4.

\$12,000-18,000

PROVENANCE:

Tony Shafrazi Gallery, New York  
Private collection, New York



361

## JEAN-MICHEL BASQUIAT (1960-1988)

### *Untitled*

signed and dated 'Basquiat 87' (on the reverse)  
watercolor, graphite and colored pencil on paper  
41 ¾ x 29 ½ in. (106 x 74.9 cm.)  
Executed in 1987.

\$180,000-250,000

#### PROVENANCE:

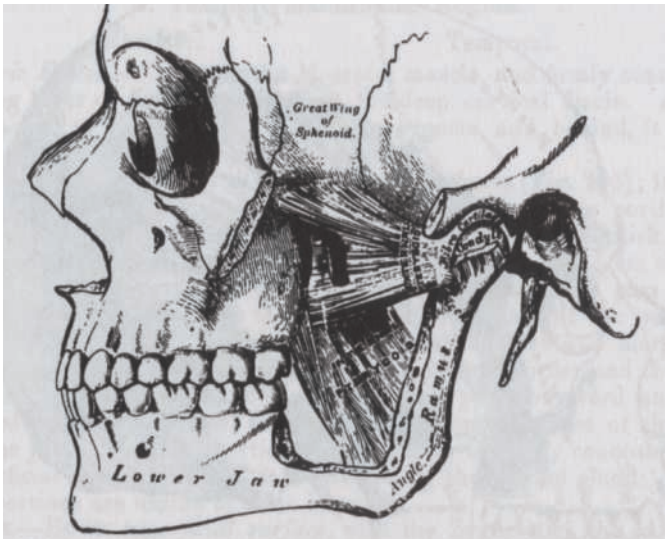
Vrej Baghoomian Gallery, New York  
Private collection, California  
Anon. sale; Christie's, New York, 19 September 2012, lot 130  
Acquired at the above sale by the present owner

#### EXHIBITED:

Milan, Museo delle Culture, *Jean-Michel Basquiat*, October 2016-February 2017,  
p. 163 (illustrated).  
Rome, Chiosstro del Bramante, *Jean-Michel Basquiat: New York City*,  
March-July 2017, pp. 122-123 (illustrated).  
São Paulo, Centro Cultural Banco do Brazil; Brasilia, Centro Cultural Banco do  
Brasil; Belo Horizonte, Centro Cultural Banco do Brazil; Rio de Janeiro, Centro  
Cultural Banco do Brazil, *Basquiat*, January 2018-January 2019,  
p. 160 (illustrated).

*I START A PICTURE AND I FINISH IT. I DON'T THINK ABOUT ART  
WHILE I WORK. I TRY TO THINK ABOUT LIFE.*

—Jean-Michel Basquiat



Drawing from Gray's Anatomy.



## RICHARD HAMBLETON (1952-2017)

### *Jumping Shadow (Sonic Circles and Boxes)*

signed the artist's initials 'RH' (on a label affixed to the stretcher)

acrylic on canvas

64  $\frac{7}{8}$  x 46  $\frac{5}{8}$  in. (164.8 x 118.4 cm.)

Painted in 1986-1988.

\$100,000-150,000

#### PROVENANCE:

Acquired directly from the artist by the present owner

*THEY COULD REPRESENT WATCHMEN OR DANGER OR THE SHADOWS OF A HUMAN BODY AFTER A NUCLEAR HOLOCAUST OR EVEN MY OWN SHADOW. BUT WHAT MAKES THEM EXCITING IS THE POWER OF THE VIEWER'S IMAGINATION. IT'S THAT SPLIT-SECOND EXPERIENCE WHEN YOU SEE THE FIGURE THAT MATTERS.*

—Richard Hambleton





364

## DAVID SALLE (B. 1952)

### *Triste*

signed, titled and dated 'David Salle 2013 "TRISTE"' (on the stretcher bar of the metal element); signed again, titled again twice and dated again "'TRISTE" "TRISTE" David Salle 2013' (on the overlap of the canvas element)  
oil on canvas and acrylic, silkscreen ink and ceramic on metal  
78 x 68 in. (198.1 x 172.7 cm.)  
Executed in 2013-2014.

\$70,000-100,000

#### **PROVENANCE:**

Ash Fine Art, New York

Acquired from the above by the present owner, 2015



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

365

## JIM DINE (B. 1935)

### *The Robe, Following Her #4*

signed, titled and dated 'THE ROBE, Following Her #4 Jim Dine 1985'

(on the reverse)

oil on canvas

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

Painted in 1985.

\$100,000-150,000

#### PROVENANCE:

Pace Gallery, New York

Private collection, 1986

Seibu Department Stores, Ltd., Japan

Private collection

Anon. sale; Sotheby's, New York, 16 May 2002, lot 124

Acquired at the above sale by the present owner





366

## ALEX KATZ (B. 1927)

### *Double Portrait*

incised with the artist's signature and date 'Alex Katz '04' (upper center)

oil on board

7 1/8 x 15 7/8 in. (18.2 x 40.3 cm.)

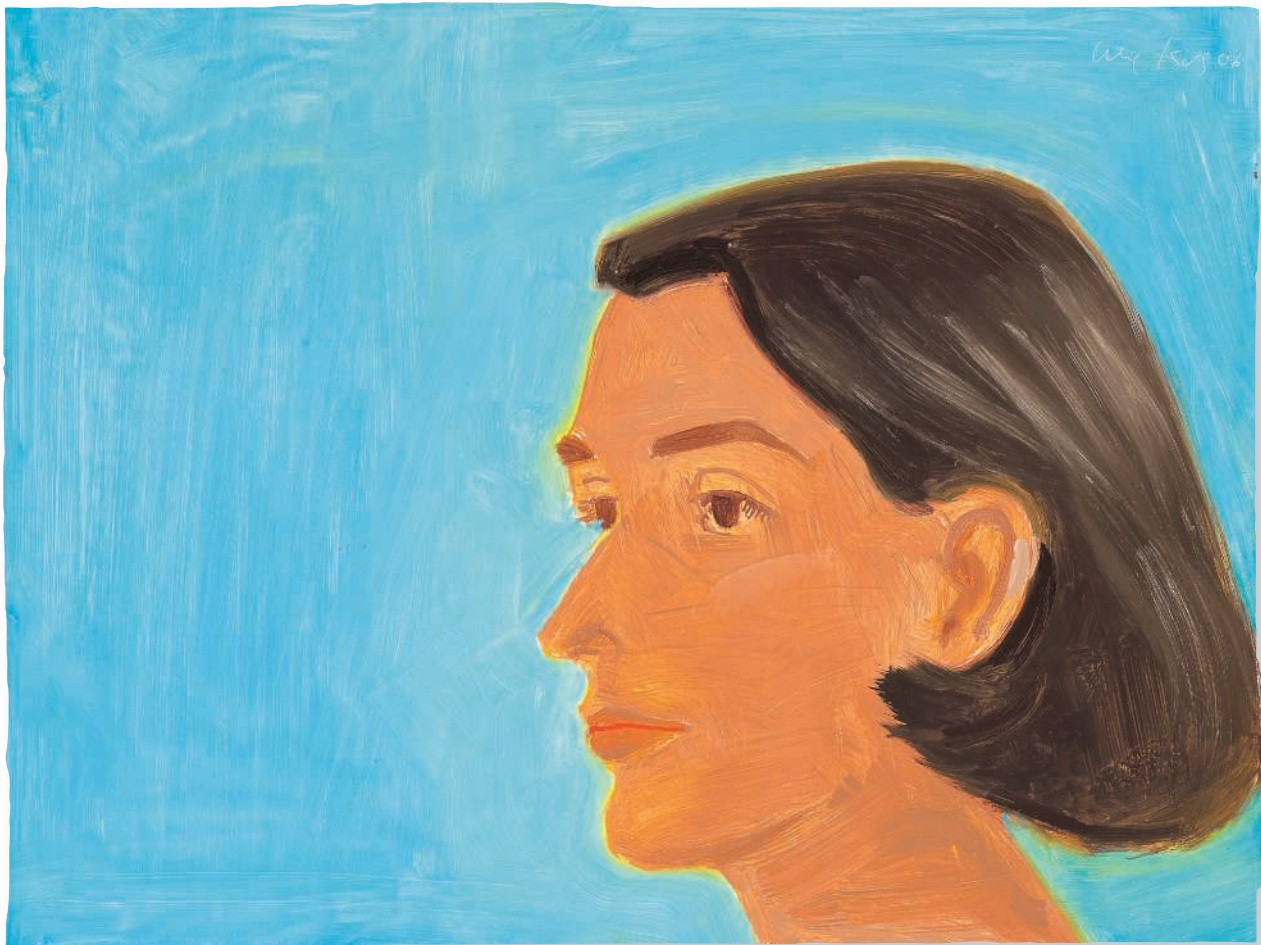
Painted in 2004.

\$35,000-55,000

#### PROVENANCE:

Christian Larsen, Stockholm

Acquired from the above by the present owner, 2006



367

## ALEX KATZ (B. 1927)

### *Vivien with Blue*

incised with the artist's signature and date 'Alex Katz 06' (upper right)  
oil on board  
12 x 16 in. (30.5 x 40.6 cm.)  
Painted in 2006.

\$40,000-60,000

#### PROVENANCE:

PaceWildenstein Gallery, New York  
Acquired from the above by the present owner, 2006



PROPERTY FROM THE NANCY DRYSDALE COLLECTION

368

## ALEX KATZ (B. 1927)

*Red, White, Blue Tie*

oil on shaped aluminum, double-sided

16 7/8 x 12 1/8 in. (42.9 x 30.8 cm.)

Painted in 1979.

\$15,000-20,000

**PROVENANCE:**

Robert Miller Gallery, New York

Collection of Nancy Drysdale, Washington D.C., 1986

By descent from the above to the present owner





PROPERTY FROM THE NANCY DRYSDALE COLLECTION

369

## ALEX KATZ (B. 1927)

### *Cow in Field*

incised three times with the artist's signature and date 'Alex Katz 81' (lower edge)

oil on board

18 x 24 in. (45.7 x 61 cm.)

Painted in 1981.

\$25,000-35,000

#### PROVENANCE:

Robert Miller Gallery, New York

Collection of Nancy Drysdale, Washington D.C., 1982

By descent from the above to the present owner



370

370

RICHARD  
PETTIBONE  
(B. 1938)

*Andy Warhol, 'Campbell's Soup Can, Chili Beef,' 1962*

signed, inscribed, titled and dated "Andy Warhol, 'Campbell's Soup Can, Chili Beef,' 1962," Richard Pettibone 2014' (on the overlap)  
acrylic and silkscreen ink on canvas, in artist's frame  
5 ¼ x 4 ¼ in. (13.3 x 10.8 cm.)  
Executed in 2014.

\$12,000-18,000

PROVENANCE:

Private collection, gift of the artist  
Acquired from the above by the present owner



371

371

RICHARD  
PETTIBONE  
(B. 1938)

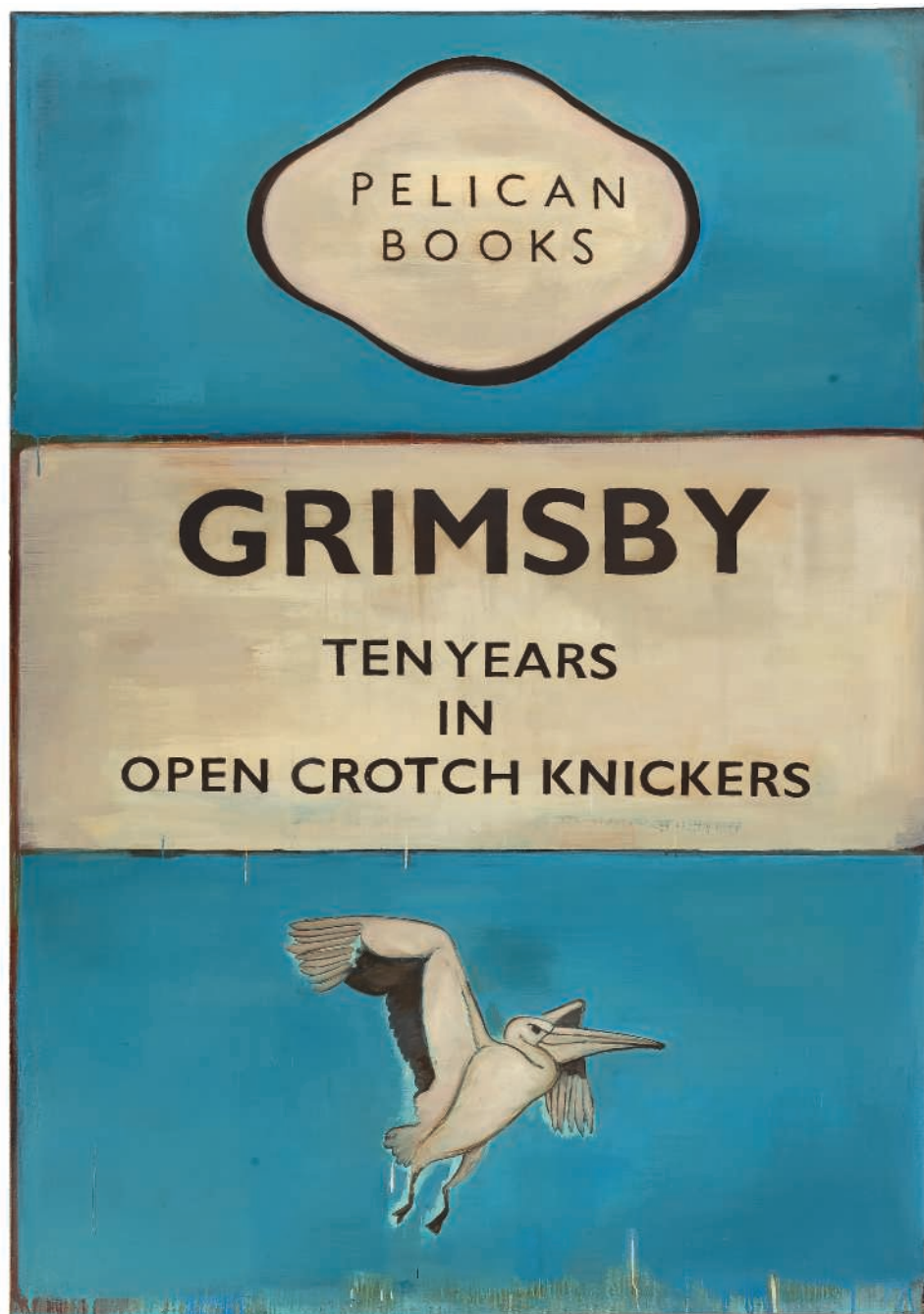
*Andy Warhol, 'Flowers,' 1965*

signed, titled and dated "Andy Warhol, 'Flowers,' 1965."  
Richard Pettibone 2010' (on the overlap)  
acrylic and silkscreen ink on canvas, in artist's frame  
3 ¼ x 3 ¼ in. (8.3 x 8.3 cm.)  
Painted in 2010.

\$15,000-20,000

PROVENANCE:

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



372

## HARLAND MILLER (B. 1964)

*Grimsby*

titled 'GRIMSBY' (center); signed and dated 'Harland Miller 2002' (on the reverse)  
oil on canvas  
87 1/8 x 61 5/8 in. (221.3 x 156.5 cm.)  
Painted in 2002.

\$60,000-80,000

**PROVENANCE:**

Private collection, acquired directly from the artist  
Anon. sale; Phillips, London, 28 June 2016, lot 150  
Acquired at the above sale by the present owner

373

## PATRICK NAGEL (1945-1984)

### *Joan Collins (N. 411)*

signed and dated 'Patrick Nagel - / © '82' (lower right)  
acrylic on canvas mounted on Masonite  
47  $\frac{3}{4}$  x 40  $\frac{1}{8}$  in. (121.3 x 101.9 cm.)  
Painted in 1982.

\$70,000-90,000

**PROVENANCE:**

Mirage Editions, Santa Monica  
Private collection

Anon. sale; Heritage Auctions, Texas, 12 May 2017, lot 71134  
Acquired at the above sale by the present owner



374

## RUDOLF STINGEL (B. 1956)

### *Untitled*

signed and dated 'Stingel 2006' (on the reverse)  
oil and enamel on canvas  
47 ¼ x 39 ⅜ in. (120 x 100 cm.)  
Executed in 2006.

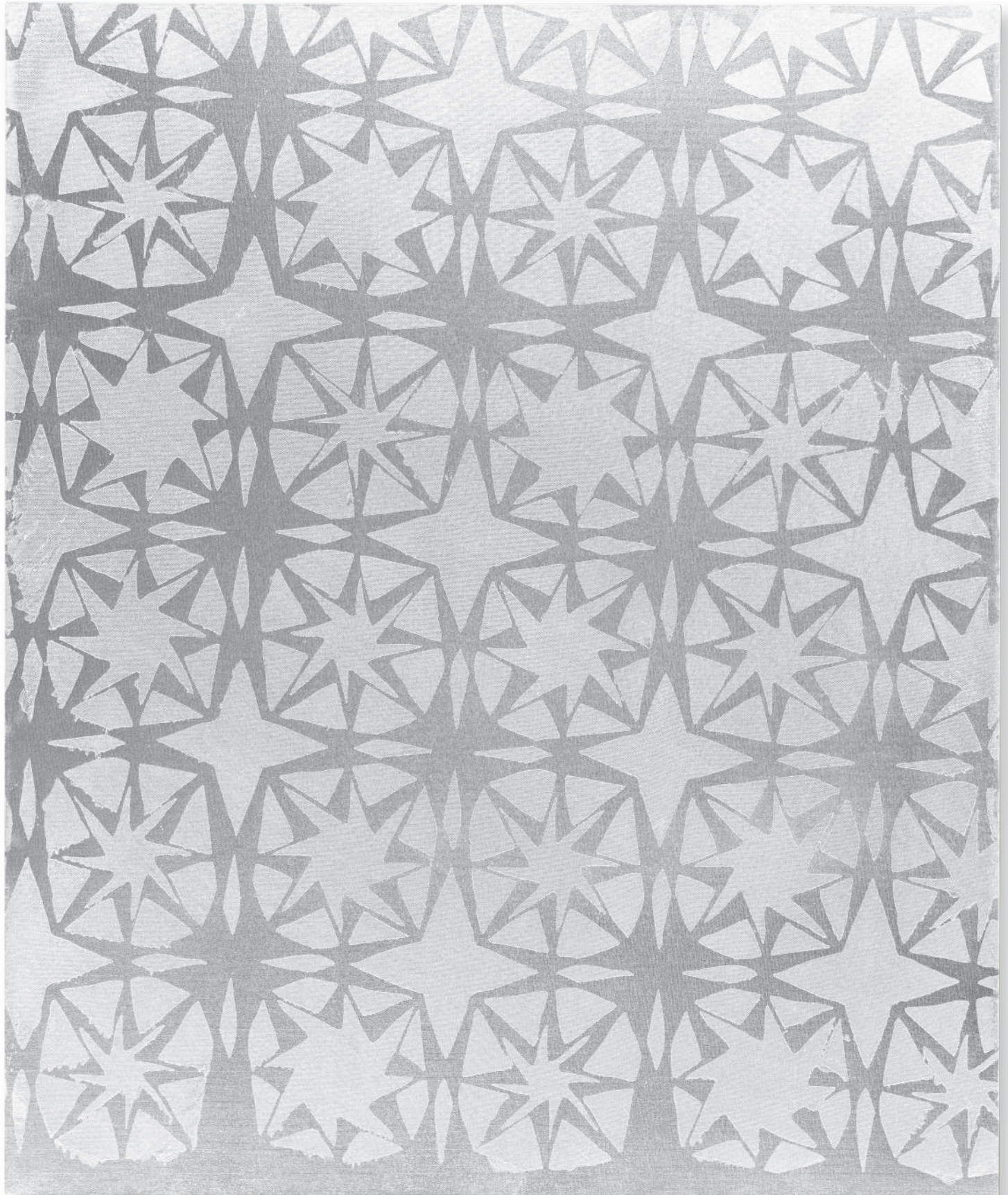
\$220,000-280,000

#### PROVENANCE:

Galleria Massimo de Carlo, Milan  
Private collection, Los Angeles  
Anon. sale; Christie's, New York, 15 November 2012, lot 594  
Acquired at the above sale by the present owner

*ARTISTS HAVE ALWAYS BEEN ACCUSED OF BEING DECORATORS, SO I JUST  
WENT TO THE EXTREME AND PAINTED THE WALLPAPER.*

—Rudolf Stingel





375

## JOSH SMITH (B. 1976)

*Untitled*

signed twice and dated twice 'Josh Smith 2007 2007 Josh Smith' (on the overlap)  
oil on canvas  
60 x 48 ¼ in. (152.4 x 122.6 cm.)  
Painted in 2007.

\$30,000-50,000

PROVENANCE:  
Private collection

EXHIBITED:  
New York, Luhring Augustine, *Josh Smith: Abstraction*,  
March-April 2007 (illustrated).





376

JOEL SHAPIRO (B. 1941)

*Untitled*

casein on wood

16 ¼ x 16 ¾ x 13 ¾ in. (41.3 x 42.5 x 34.9 cm.)

Executed in 2005. This work is unique.

\$35,000-45,000

PROVENANCE:

PaceWildenstein, New York

Acquired from the above by the present owner, 2005

LITERATURE:

*Work in Wood, Plaster, and Bronze 2001-2005*, exh. cat.,  
New York, Pace Gallery, 2005, p. 44, no. 29 (illustrated).

377

## AMY SILLMAN (B. 1966)

### *Untitled*

signed, titled and dated 'UNTITLED AMY SILLMAN 2013-14' (on the overlap);

signed again and dated again 'Amy Sillman 2013-2014' (on the reverse)

oil on canvas

51 x 49 in. (129.5 x 124.5 cm.)

Painted in 2013-2014.

\$150,000-200,000

#### PROVENANCE:

Sikkema Jenkins & Co., New York

Acquired from the above by the present owner

*COLOR IS A PRIMARY TOOL FOR NEGATION IN MY WORK - COLORS THAT  
BLOCK EACH OTHER OUT OR CONTRADICT EACH OTHER, AND ARE MIXED  
IN AN ARCHEOLOGICO-DIALECTIC OF CONTINUAL DESTRUCTION AND  
RECONSTRUCTION. MY PALETTE BEGINS WITH EVERYTHING I LOOK AT IN  
THE WORLD: PAINTINGS, IPHONE APPS, CARTOONS, MAGAZINES, FLOWERS,  
FASHION, BUILDINGS, LANDSCAPES, BOOKS, MOVIES.*

—Amy Sillman



378

## PABLO ATCHUGARRY (B. 1954)

### *Untitled*

incised with the artist's signature 'ATCHUGARRY' (lower edge)

marble

53 ½ x 10 ⅝ x 9 ⅞ in. (135.9 x 26.9 x 25.1 cm.)

Executed in 2018. This work is unique.

\$70,000-100,000

#### PROVENANCE:

Acquired directly from the artist by the present owner

This work will be included in the forthcoming *Atchugarry: Catalogo generale della scultura, Vol. 3, 2013-2018*.



## JESUS RAFAEL SOTO (1923-2005)

*Rideau Central*

signed, titled and dated "RIDEAU CENTRAL" Soto 2000' (on the reverse)  
acrylic on panel with metal and nylon string  
49 ¼ x 72 ½ x 9 ½ in. (125 x 184 x 24 cm.)  
Executed in 2000.

\$220,000-280,000

## PROVENANCE:

Galería Freites, Caracas  
Private collection, Florida

*I UNDERSTOOD ABSTRACTION AS A PURE IDEA, BECAUSE WHAT IS ABSTRACT—IN THE CONSCIOUSNESS OF A HUMAN BEING AND, ABOVE ALL, A WESTERN PERSON—HAS NOTHING TO DO WITH WHAT IS REPRESENTATIVE. TO BEGIN WITH, IT HAS TO BE PURE STRUCTURE. THEN I BEGAN TO FIND OTHER ACTIVITIES THAT MIGHT SATISFY MY NOTION OF WHAT IS ABSTRACT. I FOUND THIS RELATIONSHIP ONLY IN MATHEMATICS AND MUSIC. BUT SINCE I DIDN'T HAVE THE NECESSARY TRAINING IN THE FIELD OF SCIENCE—OR FIVE YEARS TO DEVOTE MYSELF TO THE STUDY OF MATHEMATICS—I DISCERNED THAT, THROUGH MUSIC, I COULD FIND A DIFFERENT WAY OF HANDLING THE ELEMENTS. ELEMENTS THAT ANSWERED TO THE IDEA I HAD OF ABSTRACTION, WHICH WAS THE IDEA OF A DIFFERENT WAY OF DECIPHERING THE UNIVERSE.*

—Jesus Rafael Soto





380

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## SOL LEWITT (1928-2007)

### *Parallel Curves*

signed and dated 'S. LEWITT 00' (lower right)  
gouache on paper  
22 ¾ x 29 ½ in. (57.5 x 74.9 cm.)  
Executed in 2000.

\$20,000-25,000

#### PROVENANCE:

Private collection, New York, gift of the artist  
Anon. sale; Christie's, New York, 14 December 2017, lot 14  
Acquired at the above sale by the present owner

381

## MCARTHUR BINION (B. 1946)

### *House: Works 02; House: Works 10* (Two Works)

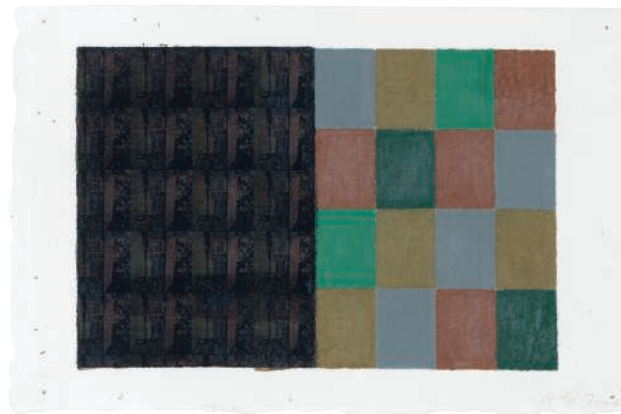
House: Works 02  
signed with the artist's initials and dated 'MAB 2009'  
(lower right)  
oilstick, ink, Staonal crayon and printed paper collage  
on paper  
7 ¾ x 11 ⅝ in. (19.7 x 29.5 cm.)  
Executed in 2009.

House: Works 10  
signed with the artist's initials and dated 'MAB 2009'  
(lower right)  
oilstick, ink, Staonal crayon and printed paper collage  
on paper  
7 ¾ x 11 ⅝ in. (19.7 x 29.5 cm.)  
Executed in 2009.

\$15,000-20,000

#### PROVENANCE:

Kavi Gupta, Chicago  
Acquired from the above by the present owner



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382

## SOL LEWITT (1928-2007)

*Form Derived from a Cubic Rectangle*

signed and dated 'S. LeWitt 90' (lower right)

gouache and graphite on paper

29 7/8 x 22 1/8 in. (75.9 x 56.2 cm.)

Executed in 1990.

\$25,000-35,000

**PROVENANCE:**

PaceWildenstein, New York

Acquired from the above by the present owner

**EXHIBITED:**

New York, PaceWildenstein, *Sol LeWitt: Forms Derived from a Cube*, September-October 2009.



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## SEAN SCULLY (B. 1945)

### *Unframed (Two Works)*

#### *Unframed*

signed, inscribed, titled and dated 'Unframed 50/50 S Scully 96' (on the reverse)

watercolor on paper

8 x 5 7/8 in. (20.3 x 14.9 cm.)

Executed in 1996. This work is number fifty from a series of fifty unique watercolors produced and donated by the artist to the AIDS Community Research Initiative of America.

#### *Unframed*

signed, inscribed, titled and dated 'Unframed 24/50 S Scully 96' (on the reverse)

watercolor on paper

8 x 5 7/8 in. (20.3 x 14.9 cm.)

Executed in 1996. This work is number twenty-four from a series of fifty unique watercolors produced and donated by the artist to the AIDS Community Research Initiative of America.

\$15,000-20,000

#### PROVENANCE:

AIDS Community Research Initiative of America (ACRIA)

Benefit Auction, New York, courtesy of the artist, 1996

Wolfryd-Selway Fine Art, Los Angeles

Private collection, 1998

Acquired from the above by the present owner



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## SOL LEWITT (1928-2007)

### *Horizontal Brushstrokes*

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

gouache on paper

11 3/8 x 30 in. (28.9 x 76.2 cm.)

Executed in 2003.

\$15,000-20,000

#### PROVENANCE:

Rhona Hoffman Gallery, Chicago

Galerie Sho Contemporary Art, Tokyo

Anon. sale; Christie's, London, 13 December 2007, lot 74

Private collection, New York

Krakow Witkin Gallery, Boston

Acquired from the above by the present owner

385

GÜNTHER FÖRG  
(1952-2013)

*Untitled*

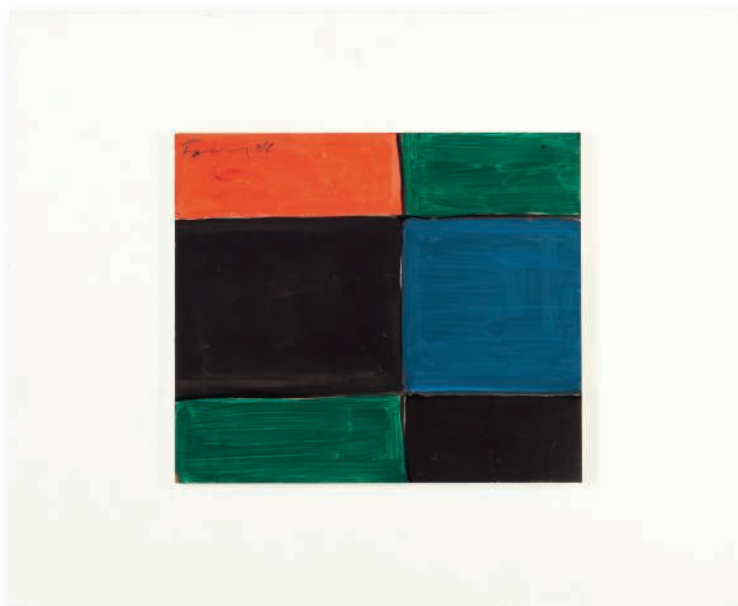
signed and dated 'Förg 04' (upper left)  
acrylic on panel mounted on panel  
16 3/8 x 20 1/8 in. (41.6 x 70.9 cm.)  
Painted in 2004.

\$25,000-35,000

PROVENANCE:

Zane Bennett Contemporary Art, Santa Fe,  
acquired directly from the artist  
Acquired from the above by the present owner

This work is recorded in the archive of Günther Förg as No.  
WVF.04.B.0116.



385

386

SOL LEWITT  
(1928-2007)

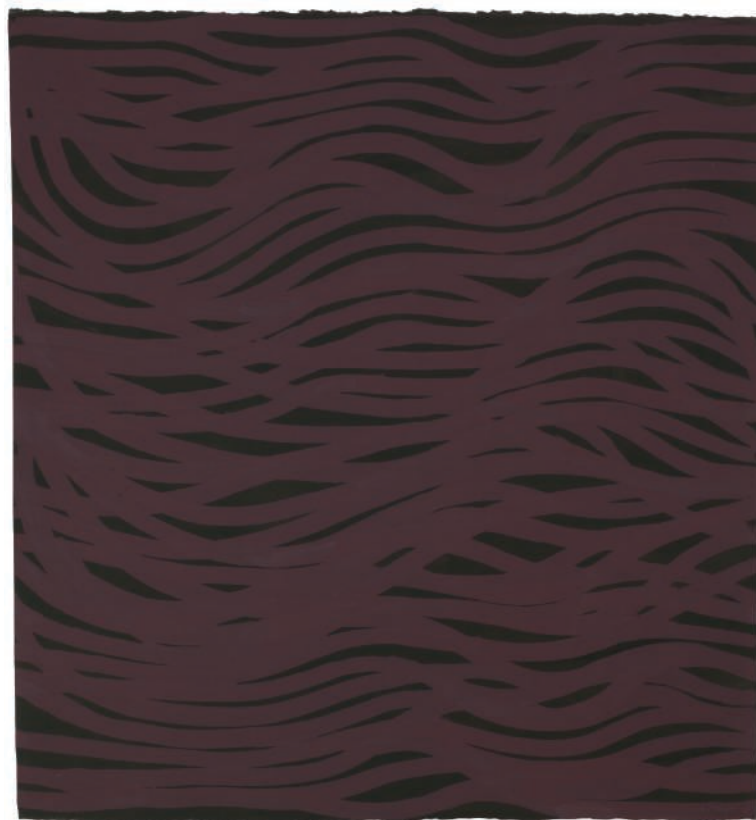
*Tangled Bands*

signed and dated 'S. LEWITT 02' (lower right)  
gouache on paper  
22 3/8 x 20 7/8 in. (57.5 x 53 cm.)  
Executed in 2002.

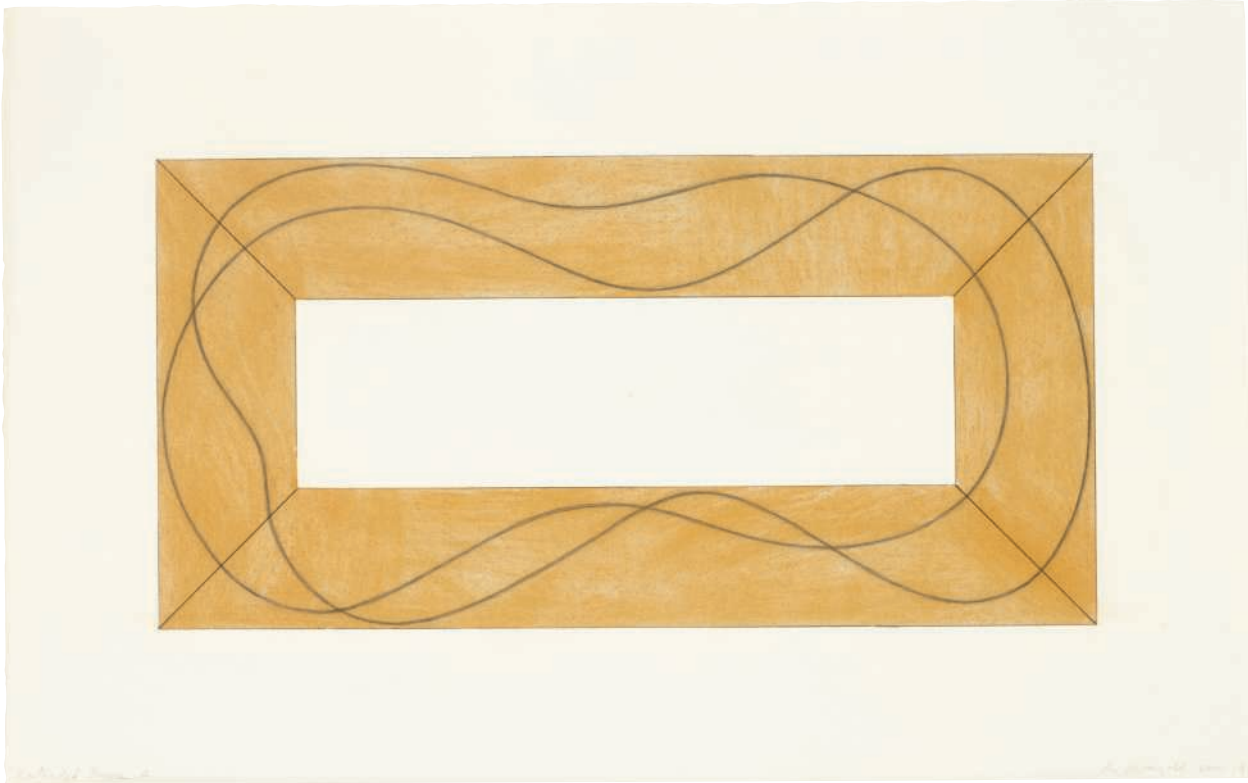
\$15,000-20,000

PROVENANCE:

Private collection, New York, gift of the artist  
Anon. sale; Christie's, New York, 14 December 2017, lot 15  
Acquired at the above sale by the present owner



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## ROBERT MANGOLD (B. 1937)

### *Extended Frame A*

signed, titled and dated 'Extended Frame A R. Mangold 2013-14' (lower edge)  
watercolor, graphite and colored pencil on paper  
24 7/8 x 40 in. (63.2 x 101.6 cm.)  
Executed in 2013-2014.

\$20,000-30,000

#### PROVENANCE:

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

#### EXHIBITED:

New York, Pace Gallery, *Robert Mangold*, April-May 2014.



388

## BERNAR VENET (B. 1941)

### *Two Arcs of 236.5°*

stamped with the artist's name 'VENET' (on the base); stamped twice with the number '236.5°' (on the elements)

rolled steel with black patina

37 ½ x 35 x 8 in. (95.3 x 88.9 x 20.3 cm.)

Executed in 1986. This work is unique.

\$30,000-50,000

#### PROVENANCE:

Private collection, Los Angeles

This work is registered in the artist's archives under the inventory number bv86s15 and is eligible for a certificate of authenticity signed by the artist.

## WILLIAM KENTRIDGE (B. 1955)

*Construction for Return (Conductor)*

painted steel, in two parts

each: 24 x 13 ½ x 19 in. (61 x 34.3 x 48.3 cm.)

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

\$60,000-80,000

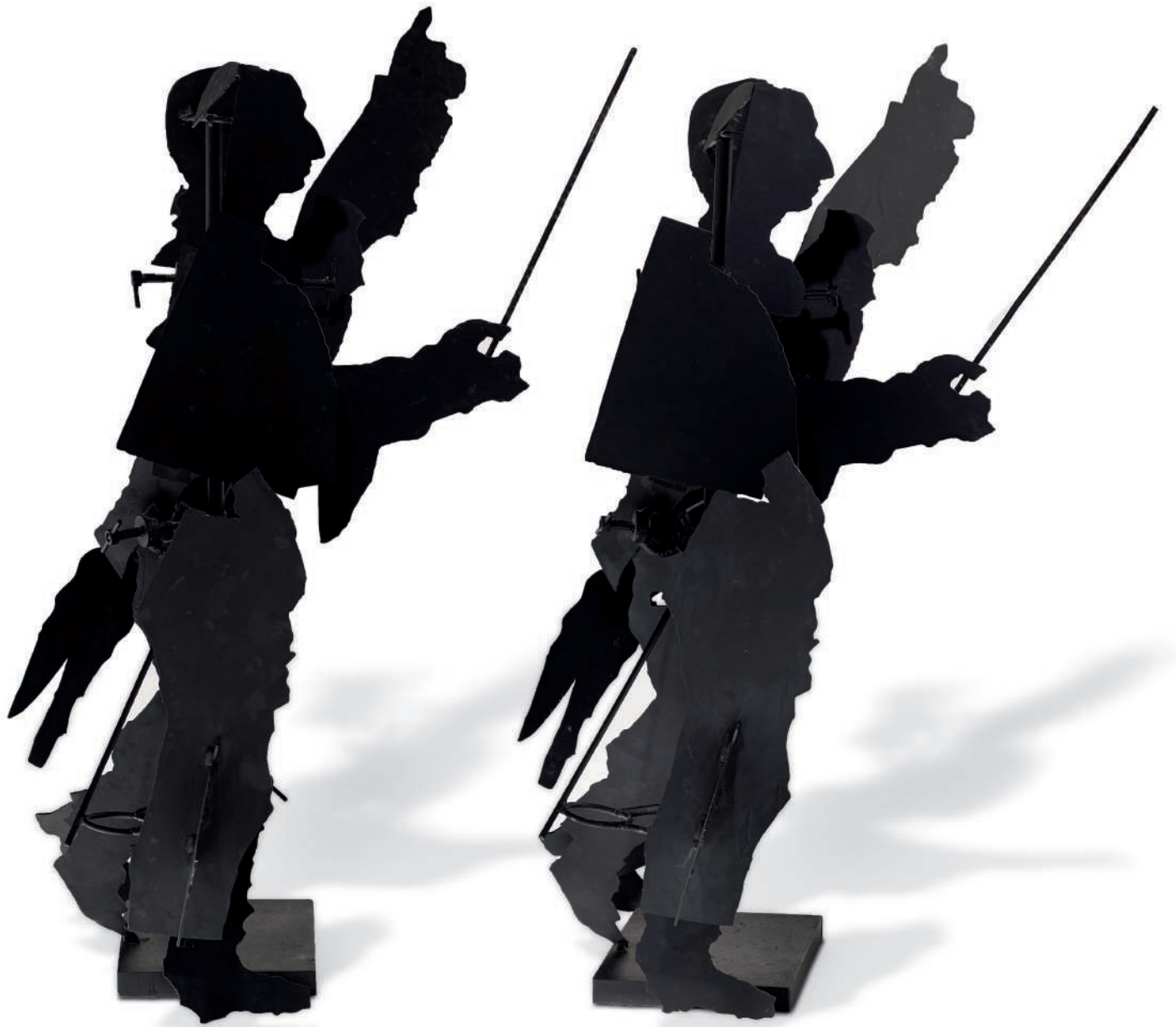
**PROVENANCE:**

Marian Goodman Gallery, New York

Acquired from the above by the present owner, 2010

**EXHIBITED:**

Paris, Marian Goodman Gallery, *William Kentridge: Breathe, Dissolve, Return*,  
September-October 2010 (another example exhibited).



PROPERTY FROM A DALLAS COLLECTION

390

## SIGMAR POLKE (1941-2010)

### *Untitled*

signed and dated 'Sigmar Polke 99' (lower right)  
acrylic and interference color on paper  
39 ¼ x 27 ⅝ in. (99.7 x 70.2 cm.)  
Executed in 1999.

\$80,000-120,000

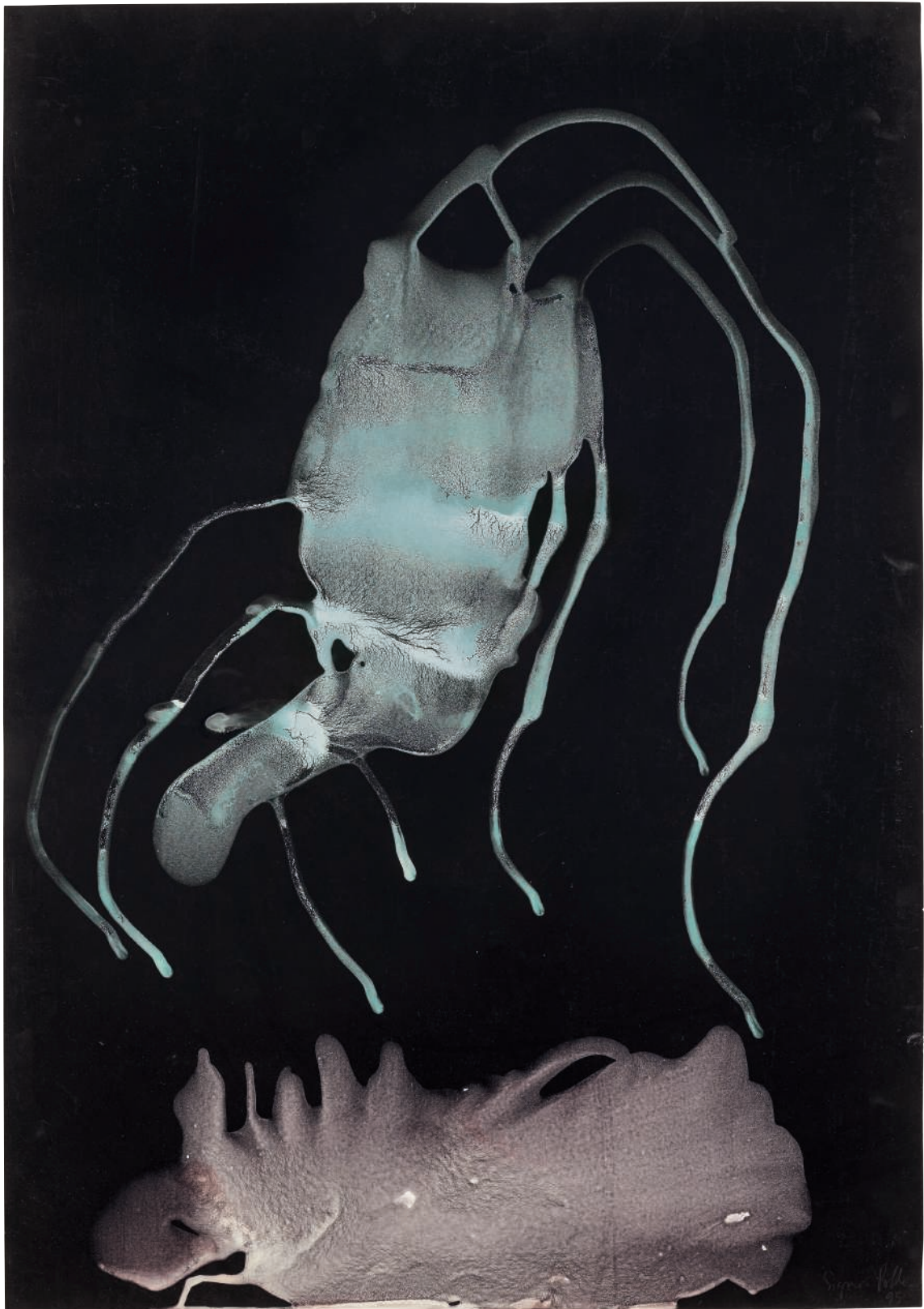
#### PROVENANCE:

TWO x TWO Benefit Auction; Texas, 3 March 2001, courtesy of Michael Werner  
Gallery, New York and Cologne  
Acquired at the above sale by the present owner

*THE PROCESSES ARE WHAT INTEREST ME. THE PICTURE IS NOT REALLY  
NECESSARY. THE UNFORESEEABLE IS WHAT TURNS OUT TO BE INTERESTING.*

—Sigmar Polke





391

## WILLIAM KENTRIDGE (B. 1955)

### *Untitled*

signed 'KENTRIDGE' (lower right)  
charcoal and colored pencil on paper  
47 5/8 x 31 1/2 in. (121 x 80 cm.)  
Executed in 1998.

\$80,000-125,000

#### PROVENANCE:

Goodman Gallery, Johannesburg  
Acquired from the above by the present owner, 2003

*THE DRAWINGS DON'T START WITH 'A BEAUTIFUL MARK'. IT HAS TO BE A MARK OF SOMETHING OUT THERE IN THE WORLD. IT DOESN'T HAVE TO BE AN ACCURATE DRAWING, BUT IT HAS TO STAND FOR AN OBSERVATION, NOT SOMETHING THAT IS ABSTRACT, LIKE AN EMOTION.*

—William Kentridge





392

## THOMAS HOUSEAGO (B. 1972)

*Roman Masks II*

bronze

29 ¾ x 22 ¾ x 11 ½ in. (75.6 x 57.8 x 29.5 cm.)

Executed in 2013. This work is number two from an edition of three plus two artist's proofs.

\$25,000-35,000

**PROVENANCE:**

Gagosian Gallery, Beverly Hills

Acquired from the above by the present owner, 2013

**EXHIBITED:**

Istanbul, Elgiz Museum, *In Fact*, December 2017-April 2018 (another example exhibited).



393

## ANSELM KIEFER (B. 1945)

### *Sternenfall*

titled 'Sternenfall' (upper right)  
ink and glass collage on photograph  
37 ¼ x 25 in. (95.9 x 63.5 cm.)  
Executed in 2006.

\$40,000-60,000

#### PROVENANCE:

Galerie Thaddaeus Ropac, Paris  
Acquired from the above by the present owner, 2007

## ANSELM KIEFER (B. 1945)

### *Des Meeres und der Liebe Wellen*

titled 'Des Meeres und der Liebe Wellen' (lower edge)  
 acrylic, charcoal, Shellac, adhesive, staples and metal collage on printed  
 paper, in artist's frame  
 42 x 128 ¾ in. (106.7 x 327 cm.)  
 Executed in 2011.

\$250,000-350,000

#### PROVENANCE:

White Cube, London  
 Acquired from the above by the present owner

#### EXHIBITED:

London, White Cube, *Anselm Kiefer: Des Meeres und der Liebe Wellen*,  
 March-April 2011, pp. 60-61 (illustrated).



Peter Paul Rubens, *Hero and Leander*, circa 1604-1605.



Anselm Kiefer's impressive panoramic seascape, *Des Meeres und der Liebe Wellen* ("The Waves of Sea and Love"), is a multidimensional artwork layered with allusion and meaning. The title is from a 19th century play by the Austrian writer Franz Grillparzer, which re-tells the classical myth of Hero and Leander. Leander, a young man, fell in love with Hero, a priestess of Aphrodite, and would swim every night across the Hellespont to spend time with her. One stormy night, the wind blew out the light in Hero's tower; and Leander lost his way and drowned. When Hero saw his dead body, she threw herself over the edge of the tower, joining him in death.

This Greek myth has inspired writers and painters for centuries, from Marlowe and Keats to Rubens and Twombly, but Kiefer's telling is less explicit than most. A photograph of a crashing wave and an expansive sea is transformed and superimposed with mixed media and a gynecological instrument, imbuing the artwork with a sense of loss and ruination. The players are unnamed, but their loss is deeply felt. "Kiefer never misses a chance to remind us with nearly every gesture, every choice of material, every literary reference, over and over again, that we are tragically fated" (J. Thompson, *Anselm Kiefer: Works from the Hall Collection*, New York, 2017, pp. 111-112).



395

395

## STEVEN PARRINO (1958-2005)

### *Silicon Huffer*

signed, titled and dated 'Steven Parrino Silicon Huffer 1991' (on the reverse)  
silicon and tape on board  
10 ½ x 11 ½ in. (26.7 x 28.3 cm.)  
Executed in 1991.

\$10,000-15,000

#### PROVENANCE:

Acquired directly from the artist by the present owner

396

## STEVEN PARRINO (1958-2005)

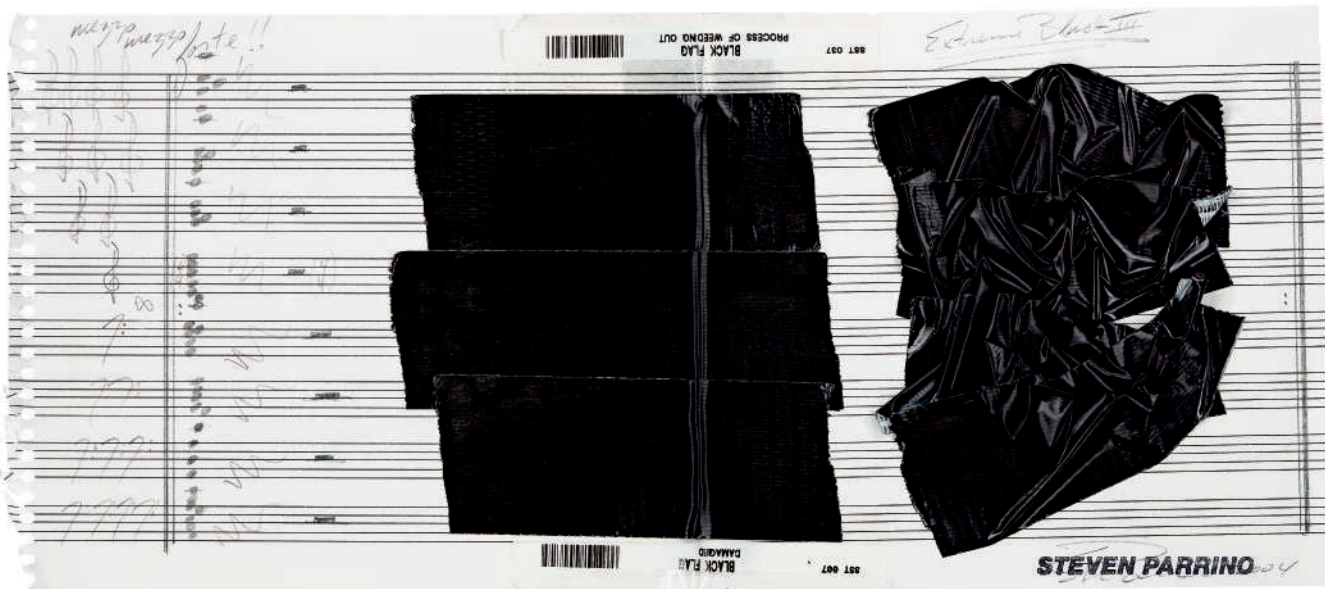
### *Extreme Black III*

stamped with the artist's name, signed and dated 'Steven Parrino 2004' (lower right); titled 'Extreme Black III' (upper right)  
ink, graphite, tape and printed CD label collage on two joined sheets of printed paper  
7 x 15 ¾ in. (17.8 x 40.3 cm.)  
Executed in 2004.

\$10,000-15,000

#### PROVENANCE:

Acquired directly from the artist by the present owner



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## YNGVE HOLEN (B. 1982)

### *Hater Headlight*

motorcycle headlights and powder coated steel

9 ½ x 19 ¼ x 26 in. (24.1 x 48.9 x 66 cm.)

Executed in 2015.

\$7,000-9,000

#### PROVENANCE:

Modern Art, London

Acquired from the above by the present owner

#### EXHIBITED:

London, Modern Art, *Earthling*, November-December 2015.

## SHERRIE LEVINE (B. 1947)

*After Courbet: 1-18*

signed, inscribed, titled, numbered consecutively and dated 'Sherrie Levine  
2010 After Courbet Suite 4 1-18/18' (on the reverse of each element)  
printed postcards, in eighteen parts  
each: 4 x 6 in. (10.2 x 15.2 cm.)  
overall: 70  $\frac{3}{4}$  x 120  $\frac{1}{2}$  in. (179.7 x 306.1 cm.)  
Executed in 2010. This work is number four from an edition of five.

\$60,000-80,000

**PROVENANCE:**

David Zwirner, London  
Acquired from the above by the present owner

**EXHIBITED:**

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





© Felix Gonzalez-Torres. Courtesy of The Felix Gonzalez-Torres Foundation

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## FELIX GONZALEZ-TORRES (1957-1996)

"Untitled" (1992)

signed 'Felix Gonzalez-Torres' (on a paper label affixed to the reverse)

framed photostat

12 5/8 x 16 5/8 in. (32 x 42.2 cm.)

Executed in 1992. This work is number four from an edition of four plus one artist's proof.

\$25,000-35,000

**PROVENANCE:**

Andrea Rosen Gallery, New York

Acquired from the above by the present owner

For additional cataloguing information on this lot, please visit [www.christies.com](http://www.christies.com)

400

## AI WEIWEI (B. 1957)

*Fairytale (1001 Chairs)*

stamped in Chinese with the title 'Fairytale'

(on the underside of each element)

two Qing Dynasty wooden chairs

(i): 44 1/2 x 22 1/2 x 17 1/4 in. (113 x 57.2 x 43.8 cm.)

(ii): 37 1/2 x 22 x 17 in. (95.3 x 55.9 x 43.2 cm.)

Executed in 2007. This work is accompanied by a certificate of authenticity signed by the artist.

\$12,000-18,000

**PROVENANCE:**

Galerie Urs Meile, Beijing

Acquired from the above by the present owner

**EXHIBITED:**

Kassel, Documenta 12, *Fairytale*, June-September 2007, pp. 209 and 356 (another example exhibited and illustrated).

New York, Carolina Nitsch Project Room, *Ai Weiwei:*

*Fairytale Chairs and New York Photographs*,

September-November 2012 (another example exhibited).

Paris, Galerie Torri, *A Few Things That I Know From Them*,

*Braco Dimitrijevic, Hamish Fulton, Ai Weiwei, Zhao Zhao*,

October-December 2013 (another example exhibited).

Wakefield, Yorkshire Sculpture Park, *Ai Weiwei: In The*

*Chapel*, May-November 2014, pp. 7, 9, 32-41 and 61

(another example exhibited and illustrated).

**LITERATURE:**

C. Merewether, *Ai Weiwei: Under Construction*, exh. cat., Sydney, Sherman Contemporary Art Foundation, 2008, pp. 124-126 and 153, no. 36 (another example illustrated).

M. Siemons and Ai W., *Ai Weiwei: So Sorry*, exh. cat.,

Munich, Haus der Kunst, 2009, pp. 46 and 115 (another example illustrated).

K. Smith, H.U. Obrist and B. Fibicher, *Ai Weiwei*, London, 2009, pp. 39-41 (another example illustrated).

J. Bingham, ed., *Ai Weiwei: Sunflower Seeds*, exh. cat.,

London, Tate Modern, 2010, p. 32, no. 19 (another example illustrated).

L. Bovier and S. Schnetz, eds., *Fairytale: A Reader*, Zurich, 2012, pp. 36, 38-39, 68, and 70 (another example illustrated).

*Ai Weiwei*, exh. cat., London, Royal Academy of Arts, 2015, pp. 79-81, fig. 56 (another example illustrated).

H.W. Holzwarth, ed., *Ai Weiwei*, Cologne, 2016, pp. 188, 304, 306-307, and 415 (another example illustrated).



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Δ401

## SHERRIE LEVINE (B. 1947)

*Melt Down (After Yves Klein: Orange)*

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

\$70,000-100,000

**PROVENANCE:**

Galerie Jablonka, Zürich  
Private collection, New York  
Acquired from the above by the present owner

**EXHIBITED:**

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



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

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

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

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



402

## STERLING RUBY (B. 1972)

*EXHM/DS27*

signed 'Sterling Ruby' (lower right)  
urethane, printed paper, tape and cardboard collage on two joined sheets of cardboard  
96 x 96 in. (243.8 x 243.8 cm.)  
Executed in 2011.

\$50,000-70,000

PROVENANCE:  
Xavier Hufkens, Brussels  
Acquired from the above by the present owner



403

## SHERRIE LEVINE (B. 1947)

*Small Silver Knot: Prototype*

acrylic on plywood, in artist's frame  
31 1/8 x 25 1/8 in. (79.1 x 63.8 cm.)  
Executed in 2005.

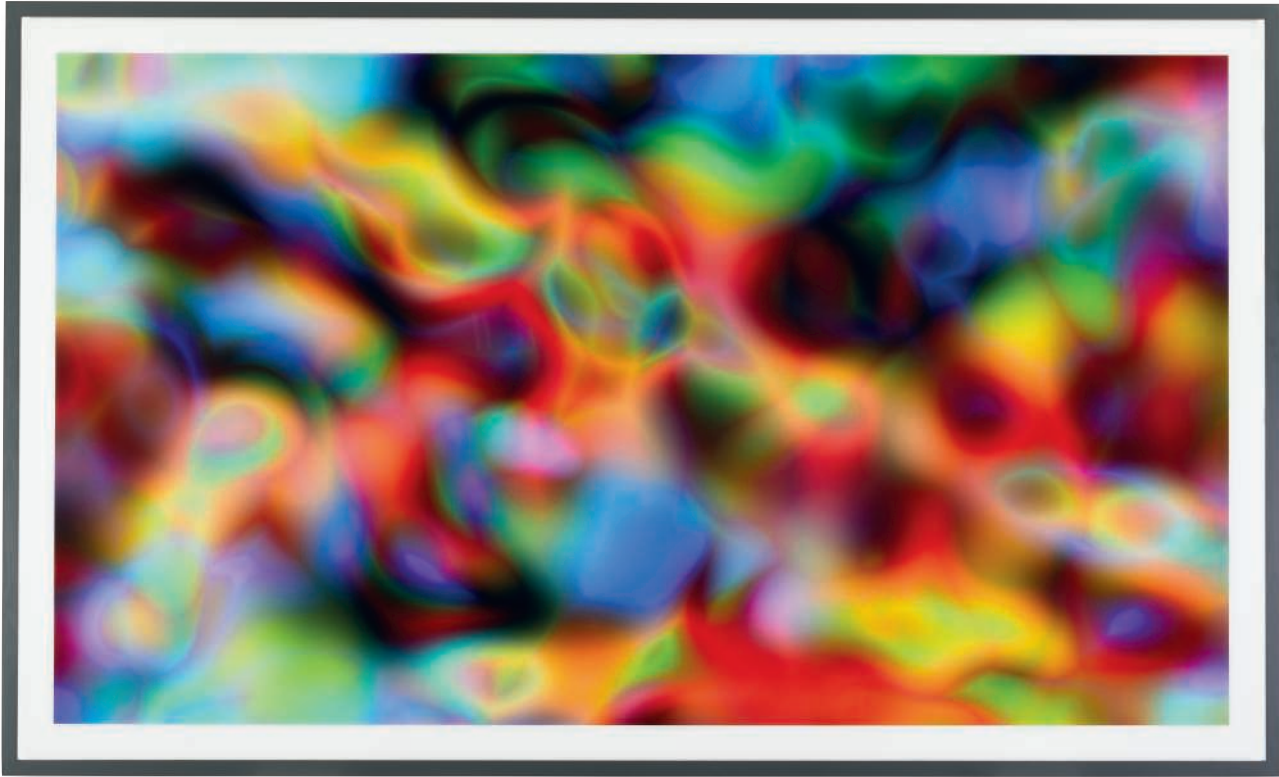
\$60,000-80,000

**PROVENANCE:**

Paula Cooper Gallery, New York  
Acquired from the above by the present owner, 2005

**EXHIBITED:**

New York, Whitney Museum of American Art, *Sherrie Levine: Mayhem*, November 2011-January 2012, pp. 130-131 and 191 (illustrated).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

404

## THOMAS RUFF (B. 1958)

### *Substrat 14 II*

signed, titled, numbered and dated 'sub 14 II Thomas Ruff 3/3 2003' (on the reverse)  
chromogenic print mounted on Diasec  
70  $\frac{3}{4}$  x 118  $\frac{1}{4}$  in. (179.7 x 300.4 cm.)  
Executed in 2003. This work is number three from an edition of three.

\$40,000-60,000

#### PROVENANCE:

Union Gallery, London  
Private collection  
Anon. sale; Sotheby's, New York, 14 November 2012,  
lot 623  
Acquired at the above sale by the present owner

#### EXHIBITED:

New York, David Zwirner, *Thomas Ruff: New Work*,  
May-June 2003 (another example exhibited).





PROPERTY FROM AN IMPORTANT COLLECTOR, LOS ANGELES

405

## VIK MUNIZ (B. 1961)

*Standard Station, after Ed Ruscha (from Pictures of Cars)*

signed and dated 'Vik Muniz 2008' (on a paper label affixed to the reverse)  
chromogenic print flush-mounted on aluminum, in artist's frame  
51 x 95 in. (129.5 x 241.3 cm.)

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

\$40,000-60,000

### PROVENANCE:

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

### EXHIBITED:

Aspen, Forre Fine Art, *Vik Muniz*, June-July 2013 (another example exhibited).  
Palm Desert, Imago Galleries, *Vik Muniz - After Ed Ruscha*, 2014, n.p. (another example illustrated and exhibited).  
Los Angeles, The Petersen Automotive Museum, *Precious Metal - Vik Muniz - Pictures of Cars (After Ed Ruscha)*, April 2017, n.p. (illustrated).

### LITERATURE:

P. Corrêa do Lago, ed., *Vik Muniz Obra Completa, 1987-2009: Catálogo Raisoné*, Rio de Janeiro, 2009, p. 613 (another example illustrated).  
J. C. Tutwiler, *Ed Ruscha, Vik Muniz and the Car Culture and the Car Culture of Los Angeles*, Los Angeles, 2011, p. 23 (illustrated).  
P. Corrêa do Lago, ed., *Vik Muniz: Catalogue Raisoné, 1987-2015: Everything So Far*, vol. 2, Rio de Janeiro, 2015, p. 663 (another example illustrated).



406

## ADAM MCEWEN (B. 1965)

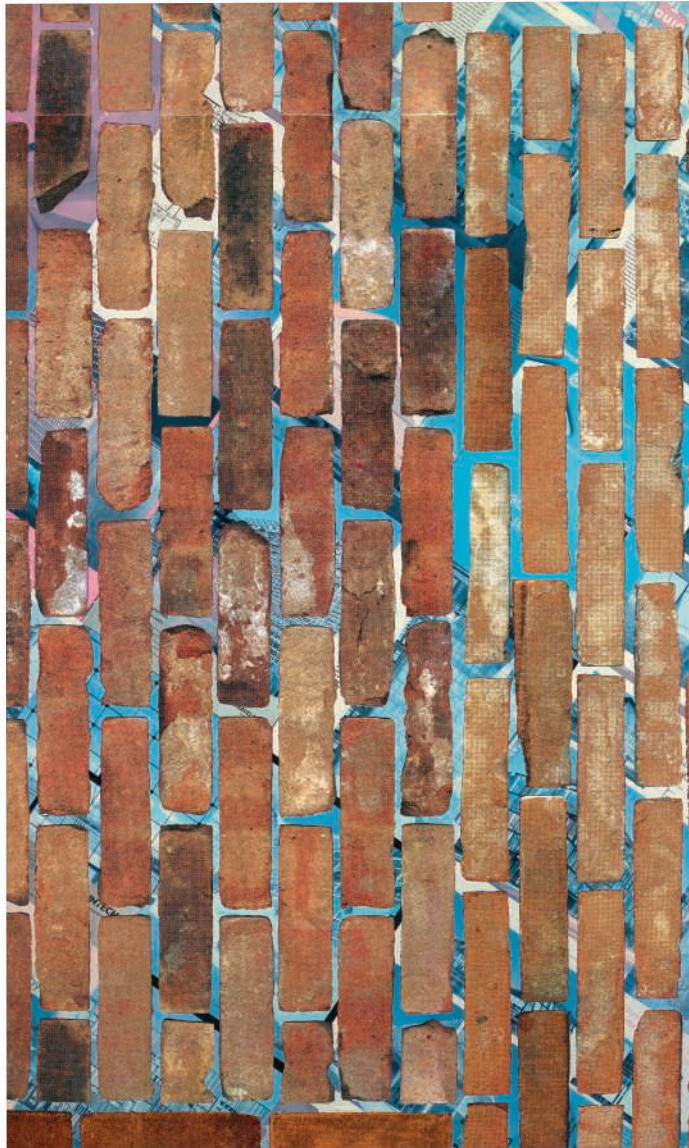
### *Brunswick*

signed and dated 'A. McEwen 2006' (on the overlap); signed again and dated again 'A. McEwen 2006' (on the stretcher)  
acrylic and chewing gum on canvas  
90 x 70 in. (228.6 x 177.8 cm.)  
Executed in 2006.

\$25,000-35,000

#### PROVENANCE:

Nicole Klagsbrun Gallery, New York  
Acquired from the above by the present owner



407

## KELLEY WALKER (B. 1969)

*Untitled*

signed and dated 'Kelley Walker 2008' (on the reverse)  
four-color process silkscreen and printed paper collage on canvas  
48 x 29 in. (121.9 x 73.7 cm.)  
Executed in 2008.

\$25,000-35,000

PROVENANCE:  
Galerie Catherine Bastide, Brussels  
Acquired from the above by the present owner



408

408

## ANGEL OTERO (B. 1981)

*He didn't want to drink with me*

signed, titled and dated "'He didn't want to drink with me"

Angel Otero 2011' (on the reverse)

oil and oilskin collage on canvas

51 x 38 in. (129.5 x 96.5 cm.)

Executed in 2011.

\$15,000-20,000

**PROVENANCE:**

Lehmann Maupin, New York

Acquired from the above by the present owner



409

409

## JULIAN SCHNABEL (B. 1951)

*Untitled*

ink and gesso on found flag

49 1/8 x 62 1/2 in. (124.8 x 158.8 cm.)

Executed in 2014.

\$50,000-70,000

**PROVENANCE:**

Gagosian Gallery, New York

Acquired from the above by the present owner



410

## GEORGE CONDO (B. 1957)

### *Day Two*

signed, titled and dated 'Condo Day 2 2000 2001 Jan 1' (on the reverse)  
oil, acrylic, graphite, wax crayon and paper collage on canvas  
20 x 24 in. (50.8 x 61 cm.)  
Executed in 2000-2001.

\$40,000-60,000

#### PROVENANCE:

Galerie Jérôme de Noirmont, Paris  
Private collection  
Anon. sale; Sotheby's, New York, 3 March 2016, lot 240  
Acquired at the above sale by the present owner

#### EXHIBITED:

Paris, Galerie Jérôme de Noirmont, *Physiological Abstraction*, April-May 2001, pp. 34-35 and 74 (illustrated).

## JULIAN SCHNABEL (B. 1951)

### *Tobacco Leaves*

oil and modeling paste on felt  
120 ¼ x 84 ½ in. (305.4 x 214.6 cm.)  
Executed in 1983.

\$200,000-300,000

#### PROVENANCE:

Galerie Bruno Bischofberger, Zürich  
Acquired from the above by the present owner, 1984

#### EXHIBITED:

Zürich, Galerie Bruno Bischofberger, *Julian Schnabel*, 1984.

Painted on a monumental felt support, *Tobacco Leaves* is a striking example of Julian Schnabel's innovation with the materiality of paintings. Known for his neo-expressionist paintings, Schnabel has painted a larger-than-life composition with gestural white strokes signifying a spectral figure and the thinner black lines in the center suggesting the process associated with the commercial cultivation of tobacco industry. As the title may indicate, the iconography conjures imaginations of the tobacco boom, and the street culture of the 1980s, as the artist found new inspiration upon his return to New York, the city of his birth. *Tobacco Leaves* marks the artist's ongoing exploration with new materials to construct his paintings, putting him in dialogue with Post-Minimalism artists in the late 1970s,

such as Robert Morris who shows the susceptibility and honesty of material through the use of felt strips in his sculptures. The interplay between the painterly abstraction of the oil paint and raw, sculptural presence of the industrial fabric of felt exemplifies Schnabel's vision to reinvigorates the history of painting while continuously pushing the boundaries of the established conventions of the flat pictorial plane. The present work confirms a true vanguard of artistic innovation, as the artist declares, "I am not trying to make a painting to go with the last one I made. I'm trying to make a painting I have never seen before" (J. Schnabel, quoted in D. Moos, *Julian Schnabel: Art and Film*, Toronto, 2010, p. 131).



412

## DAVID SALLE (B. 1952)

### *The Village (formerly Untitled Swirl with Beer)*

signed, titled and dated "'THE VILLAGE" David Salle 2004' (on the reverse)

oil on canvas

66 x 96 in. (167.6 x 243.8 cm.)

Painted in 2004.

\$80,000-120,000

#### PROVENANCE:

Acquired directly from the artist by the present owner

*WHAT MOST PAINTINGS DO IS GIVE YOU A PATH FOR YOUR EYE TO MOVE AROUND. THE PAINTING ACTUALLY TELLS YOUR EYE, GO HERE, NOW GO HERE, NOW GO HERE, GO HERE. SO ALL YOU HAVE TO DO IS LOOK AT IT, GIVE IT A FEW SECONDS, AND YOUR EYE WILL START TO MOVE THROUGH THE PAINTING.*

—David Salle





413

## MANOLO VALDÉS (B. 1942)

### *Perfil en azules y blancos*

signed, inscribed, titled and dated 'Perfil en azules y blancos NY 1999 M

VALDES' (on the reverse)

oil, thread and burlap collage on burlap

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

Executed in 1999.

\$150,000-200,000

#### PROVENANCE:

Marlborough Gallery, New York

Acquired from the above by the present owner, 1999



414

## MANOLO VALDÉS (B. 1942)

### *Reina Mariana*

incised with the artist's initials and number 'MV 4/9' (upper edge)

aluminum

70 x 51 x 35 in. (170 x 130 x 90 cm.)

Executed in 2009. This work is number four from an edition of nine.

\$200,000-300,000

#### PROVENANCE:

Galería Freites, Caracas

Private collection, Florida





415

PROPERTY FROM A DISTINGUISHED  
PRIVATE COLLECTION

415

## MANUEL NERI (B. 1930)

*Carrera*

stamped with the artist's name, number, date and the  
foundry mark 'MANUEL NERI © 2000 2/4 and 3/4'

(on the base of each element)

enamel on bronze, in three parts

each: 29 ½ x 6 ¾ x 6 ¾ in. (74.9 x 17.1 x 17.1 cm.)

Executed in 2000. Two of the elements are number three  
from an edition of four, and one element is number two  
from an edition of four.

\$15,000-20,000

PROVENANCE:

Riva Yares Gallery, Scottsdale

Acquired from the above by the present owner



416

416

## ANALIA SABAN (B. 1980)

*Slab Foundation #7*

concrete on canvas

30 x 20 in. (76.2 x 50.8 cm.)

Executed in 2012.

\$10,000-15,000

PROVENANCE:

Thomas Solomon Gallery, Los Angeles

Acquired from the above by the present owner

417

## GUILLERMO KUITCA (B. 1961)

*Untitled*

signed and dated 'Kuitca 1996' (on the reverse)  
oil, acrylic and graphite on canvas  
55 ½ x 76 in. (141 x 193.4 cm.)  
Executed in 1996.

\$40,000-60,000

**PROVENANCE:**

Galeria Ramis Barquet, New York  
Acquired from the above by the present owner, 2006



## JUAN MUÑOZ (1953-2001)

### *Chino con Coletta II*

bronze

60 x 21 x 13 ½ in. (152.4 x 53.3 x 34.3 cm.)

Executed in 1997. This work is unique.

\$100,000-150,000

#### PROVENANCE:

Marian Goodman Gallery, New York

Acquired from the above by the present owner, 1998

*Chino con Coletta II* exemplifies Juan Muñoz's mastery of both process-based sculpture as well as his ability to invigorate the genre of figural representation in sculpture. A member of his *Chinese Figures* series that he created in the 1990s, this uniquely crafted sculpture engages with an invisible presence that denies the viewer any form of participation in the narrative.

This sculpture was executed in 1997, part of a series that the artist modeled on Asian ceramic busts that he observed in a hotel. In a style that is reminiscent of Qin Shi Huang's Terracotta Army, each of these figures is unique while simultaneously embodying several visual similarities that unify them as a group. At approximately five feet tall, the bronze figure stands upright with one arm hanging loosely by his side and the other drawn over his head, tugging the end of his braid in a playful gesture. A jubilant smile is frozen on his face and establishes an eerie atmosphere that contradicts the spirited nature of the hair-pulling gesture.

Muñoz captures the figure engaging with an invisible companion that leaves the viewer unable to fully comprehend the narrative. The lack of a secondary figure prohibits insight into the emotion in the figure present, and in doing so elucidates feelings of social isolation that contradict his seemingly joyful countenance. In his own words the artist reflects on this emotional void among his sculptural works: "My characters sometimes behave as a mirror that cannot reflect. They are there to tell you something about your looking, but they cannot, because they don't let you see yourself" (J. Muñoz, quoted in P. Schimmel, "An Interview with Juan Muñoz," *Juan Muñoz*, Washington, 2001).

The mute figures invite contemplation with the invisible interaction occurring in their midst, leaving them unsettled with the artist's deliberate lack of information. As James Lingwood summarized: "Rather than declaring power by seeking to control the space around them, [Muñoz's sculptures] withdraw into themselves. Powerless

and mute, they embody no universal values, no common truths, they propose no programmes for the future or the past. Friezes or freeze frames of arrested moments or movements, perhaps they are allegories of communication and its failures, of the impasse of language" (J. Lingwood, 'Monologues and Dialogues', *Juan Muñoz: Monologues & Dialogues*, exh. cat., Palacio de Velázquez, Museo Nacional Centro de Arte Reina Sofía, Madrid 1996- 1997, p.16).

This eerie atmosphere is inherent through Muñoz's *oeuvre*, but is strongest among the figures in this series, in particular. Championing a return to the figure that redefines sculptural traditions, Muñoz's figures' silence overwhelms the spaces that they occupy. Their stoicism emerges from their frozen gestures that suggest animacy while their isolation from other figures reinforces a sense of despair and loneliness that the artist attributed to the human condition.

A native of Spain, Muñoz's *oeuvre* represents a renewed approach to figural representations in sculpture. His early works extrapolated on the de-formalization of the art object that contemporaries such as Bruce Nauman popularized during the 1980s and 1990s, and he received further inspiration from his formal training in both lithography and printmaking while living and studying in London.

With a distinctly Muñoz-ian feel that defies minimalist tendencies and at the same time, refuses to incorporate the viewer into the sculptural dialogue, *Chino con Coletta II* represents a figure whose seemingly naturalistic disposition is complicated by his absent-minded nature, leaving the viewer to eternally contemplate the veracity of Muñoz's figures. "Perhaps the more successful things I have made have always been about something other than what you're actually looking at. And this other, this reference, this impossibility of representation that you try to describe is a boundary which confronts the sculpture. The limit that is pointed to by the object...." (J. Muñoz, in: *Juan Muñoz. Monologues & Dialogues*, exh. cat., Palacio Velazquez, Madrid 1997, p. 126).





419

## JULIAN OPIE (B. 1958)

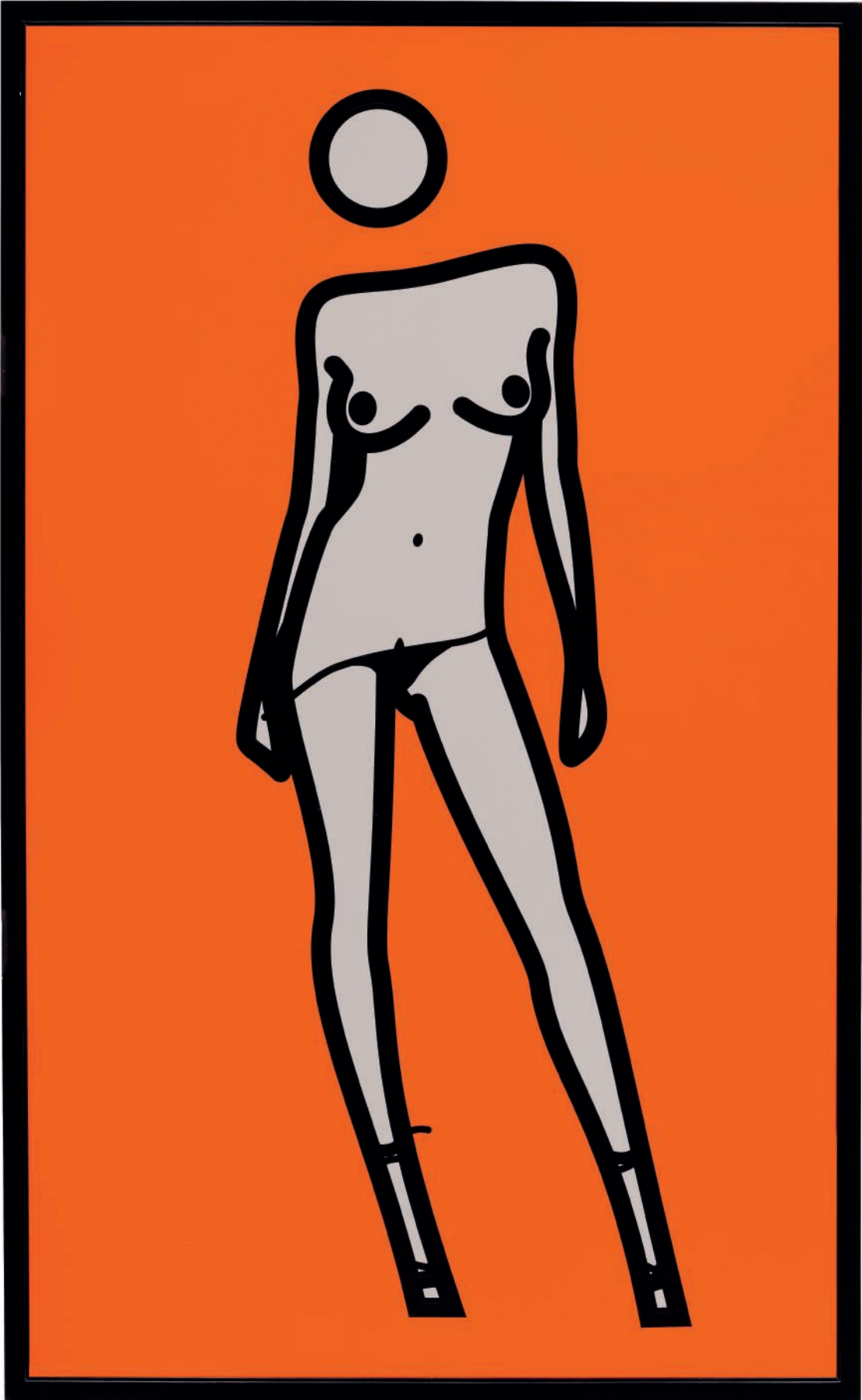
### *Woman Taking Off Pants 4*

signed 'Julian Opie' (on the overlap)  
vinyl on wooden stretcher  
92 ½ x 56 ½ in. (234 x 143.5 cm.)  
Executed in 2003.

\$50,000-70,000

**PROVENANCE:**

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





420

420

DAVID  
LACHAPELLE  
(B. 1963)

*Benedikt and Angelika Taschen: At Home at Chemosphere House*

signed "David LaChapelle" (on a paper label affixed to the reverse)

chromogenic print

43 7/8 x 59 7/8 in. (110.2 x 151.4 cm.)

Executed in 2001. This work is number one from an edition of three.

\$10,000-15,000

PROVENANCE:

Tony Shafrazi Gallery, New York

Acquired from the above by the present owner



421

421

DAVID  
LACHAPELLE  
(B. 1963)

*Uma Thurman: Gossip*

signed "David LaChapelle" (on a paper label affixed to the reverse)

chromogenic print

59 1/2 x 44 7/8 in. (151.13 x 113.4 cm.)

Executed in 1997. This work is number one from an edition of three.

\$10,000-15,000

PROVENANCE:

Tony Shafrazi Gallery, New York

Acquired from the above by the present owner

422

## CINDY SHERMAN (B. 1954)

*Untitled #478*

signed, numbered and dated 'Cindy Sherman 6/10  
2002/2008' (on a paper label affixed to the reverse)  
chromogenic print flush-mounted on aluminum  
42 x 26 in. (106.7 x 66 cm.)  
Executed in 2002/2008. This work is number six from an  
edition of ten.

\$40,000-60,000

**PROVENANCE:**

Artists for the Museum Ludwig sale; Sotheby's, London,  
13 October 2012, lot 258, courtesy of the artist and Metro  
Pictures, New York  
Acquired at the above sale by the present owner



422

423

## ANNE COLLIER (B. 1970)

*Album (Marilyn Monroe)*

signed 'Anne Collier' (on a paper label affixed  
to the reverse)  
chromogenic print  
46 5/8 x 60 3/8 in. (118.4 x 153.4 cm.)  
Executed in 2015. This work is number four from an  
edition of five plus two artist's proofs.

\$20,000-30,000

**PROVENANCE:**

Anton Kern Gallery, New York  
Acquired from the above by the present owner



423



424

PROPERTY FROM A  
DALLAS COLLECTION

424

## MATTHEW DAY JACKSON (B. 1974)

*Hungry Ghosts (The Civil War  
Battlefield Series)*

signed and dated 'MATTHEW DAY JACKSON 2006'  
(on the reverse)  
chromogenic print and bumper sticker collage mounted  
on aluminum  
47 ¾ x 59 ¼ in. (121.3 x 151.8 cm.)  
Executed in 2006. This work is from an edition of three  
plus two artist's proofs.

\$12,000-18,000

**PROVENANCE:**

Artist's for Chinati Benefit Auction; Phillips de Pury &  
Company, New York, 13 March 2006, lot 60, courtesy of  
the artist and Perry Rubenstein Gallery, New York  
Acquired at the above sale by the present owner



425

425

## WOLFGANG TILLMANS (B. 1968)

*river bed*

signed and numbered 'Wolfgang Tillmans 2/3 +1'  
(on a paper label affixed to the reverse)  
inkjet print mounted on aluminum, in artist's frame  
30 ¼ x 39 ¼ in. (76.8 x 99.7 cm.)  
Executed in 2017. This work is number two from an  
edition of three plus one artist's proof.

\$10,000-15,000

**PROVENANCE:**

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

**EXHIBITED:**

Cologne, Galerie Buchholz, *Wolfgang Tillmans: Fest*,  
February-April 2018 (another example exhibited).  
Hong Kong, David Zwirner, *Wolfgang Tillmans*, March-May  
2018, p. 20 (another example exhibited and illustrated).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

426

## CANDIDA HÖFER (B. 1944)

*Palais Garnier Paris XXVI*

signed 'Candida Höfer' (on a paper label affixed to the reverse)

chromogenic print

46 ½ x 57 ½ in. (118.1 x 146.1 cm.)

Executed in 2004. This work is number three from an edition of six.

\$30,000-50,000

**PROVENANCE:**

Sonnabend Gallery, New York

Meridian Fine Art, New York

Private collection, Westport

Anon. sale; Sotheby's, New York, 12 November 2008,  
lot 530

Acquired at the above sale by the present owner



PROPERTY OF AN IMPORTANT COLLECTOR

427

## CY TWOMBLY (1928-2011)

### *Light Flowers* (Two Works)

#### *Light Flowers*

signed with the artist's initials and numbered 'CT 4/6' (lower edge in the margin)  
color dry-print

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

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

#### *Light Flowers*

signed with the artist's initials and numbered 'CT 5/6' (lower edge in the margin)  
color dry-print

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

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

\$15,000-20,000

#### PROVENANCE:

Gagosian Gallery, London  
Acquired from the above by the present owner

#### EXHIBITED:

London, Gagosian Gallery, *Cy Twombly Photographs*,  
October-December 2015.

#### LITERATURE:

C. Twombly and M. Krüger, *Cy Twombly Vol. IV: Unpublished Photographs 1951-2011*, Munich, 2012, no. 42-43 (illustrated).





PROPERTY FROM A DALLAS COLLECTION

428

## OLAFUR ELIASSON (B. 1967)

*die kleine lavastein-serie*

signed 'Olafur Eliasson' (on a paper label affixed to the reverse of the upper left element)

chromogenic print, in sixteen parts

each: 10 x 13 1/4 in. (25.4 x 33.3 cm.)

overall: 40 x 52 1/2 in. (101.6 x 133.4 cm.)

Executed in 1994/2003. This work is number one from an edition of six.

**PROVENANCE:**

neugerriemschneider, Berlin

Private collection, Palm Beach

Anon. sale; Christie's, London, 23 June 2006, lot 277

Acquired at the above sale by the present owner

\$20,000-30,000



429

## MARK GROTJAHN (B. 1968)

*Untitled Angry Flower (Big Nose Baby Moose #IV)*

signed, partially titled and dated 'Mark Grotjahn 2006 # IV MOOSE' (on the overlap)  
oil, sock collage and staples on canvas  
58 x 48 in. (147.3 x 121.9 cm.)  
Executed in 2006.

\$40,000-60,000

**PROVENANCE:**

Anton Kern Gallery, New York  
Acquired from the above by the present owner

**EXHIBITED:**

New York, Anton Kern Gallery, *Implosion (Ten Year Anniversary)*, June-July 2006.

430

## GEORGE CONDO (B. 1957)

### *Phoenician Boy*

stamped with the artist's initials, number and date 'GC 02 3/4' (on the reverse)

patinated bronze

9 1/8 x 8 x 9 in. (23.2 x 20.3 x 22.9 cm.)

Executed in 2002. This work is number three from an edition of four.

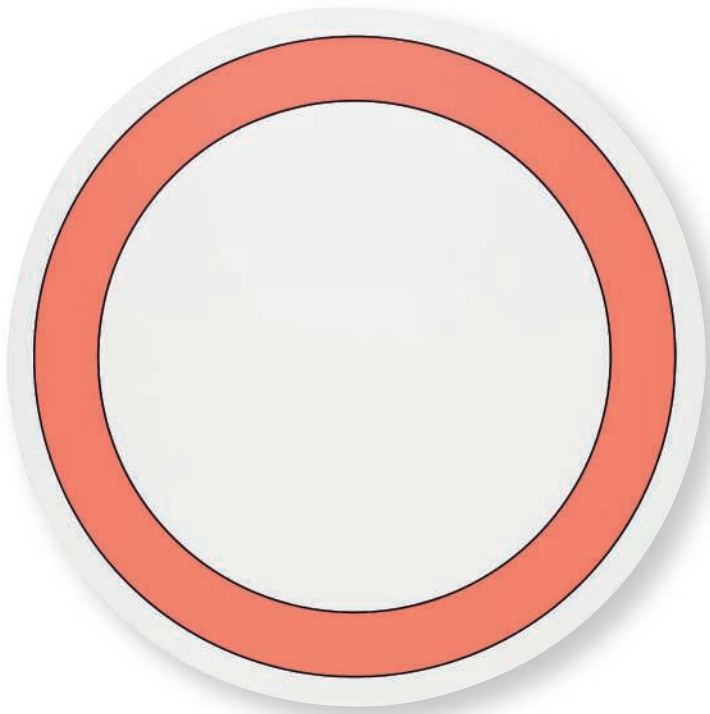
#### PROVENANCE:

Galerie Andrea Caratsch, Zürich

Private collection

\$50,000-60,000





431

431

## GREG BOGIN (B. 1965)

*Lepainting (Coral)*

acrylic and enamel on shaped canvas mounted on panel  
diameter: 84 in. (213.4 cm.)  
Executed in 2000.

\$7,000-10,000

PROVENANCE:  
galerie frank elbaz, Paris  
Acquired from the above by the present owner



432

432

## MATH BASS (B. 1981)

*Newz!*

signed with the artist's initials 'MB' (on the overlap)  
gouache on canvas  
32 x 30 in. (81.3 x 76.2 cm.)  
Painted in 2014.

\$15,000-20,000

PROVENANCE:  
Overduin & Co., Los Angeles  
Acquired from the above by the present owner



433

## CORY ARCANGEL (B. 1978)

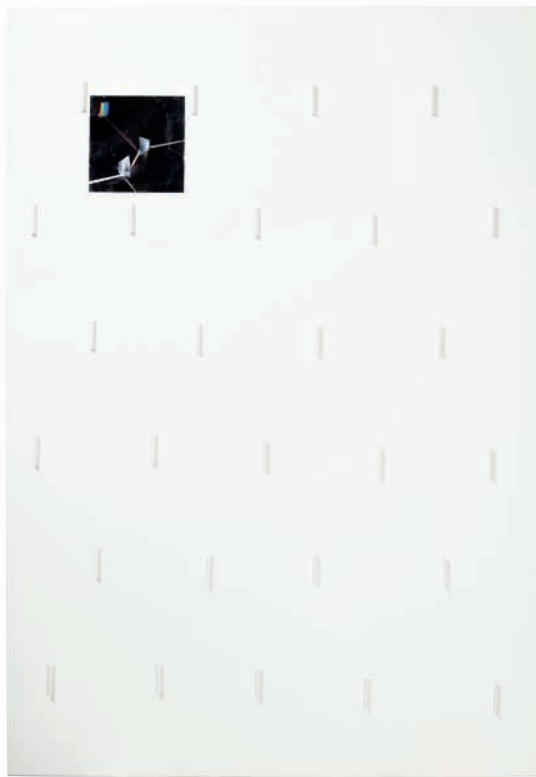
*Research in Motion (Kinetic Sculpture #3)*

modified red dancing stands, in two parts  
each: 70 x 22 x 22 in. (177.8 x 55.9 x 55.9 cm.)  
Executed in 2010.

\$15,000-20,000

PROVENANCE:  
Private collection

EXHIBITED:  
Berlin, Hamburger Bahnhof, *Here Comes Everybody*,  
November 2010-August 2011.



434

434

## RICHARD ALDRICH (B. 1975)

### *Early Computer*

signed with the artist's initials, inscribed indistinctly,  
titled and dated 'Early Computer RA 2006'  
(on the overlap)

oil, wood and found printed paper collage on canvas  
84 x 58 in. (213.4 x 147.3 cm.)

Executed in 2006.

\$18,000-25,000

#### PROVENANCE:

Bortolami Gallery, New York

Acquired from the above by the present owner



435

435

## MARK FLOOD (B. 1957)

### *Disable Your Conscience*

signed and dated 'Mark Flood 6-2013' (on the overlap)  
acrylic on canvas

93 ½ x 69 ¾ in. (237.5 x 177 cm.)

Painted in 2013.

\$12,000-18,000

#### PROVENANCE:

Peres Projects, Berlin

Acquired from the above by the present owner



PROPERTY FROM A DALLAS COLLECTION

436

## JASON MARTIN (B. 1970)

*Sleeper*

signed, titled and dated 'Jason Martin 1997 "SLEEPER"' (on the reverse)  
oil on copper  
96 x 96 in. (243.8 x 243.8 cm.)  
Painted in 1997.

\$30,000-50,000

**PROVENANCE:**

Lisson Gallery, London

Acquired from the above by the present owner, 1997

**EXHIBITED:**

London, Lisson Gallery, *Jason Martin*,  
July-September 1997.



437

° 437

## DAMIEN HIRST (B. 1965)

*Day by Day*

glass, painted MDF, aluminum, stainless steel,  
Dymo tape and pills  
12 x 24 x 4 in. (30.5 x 61 x 10.1 cm.)

Executed in 2003. This work is number nine from an edition of thirty-five and is accompanied by a certificate of authenticity signed by the artist.

\$20,000-30,000

**PROVENANCE:**

White Cube, London  
Galerie Maximilian, Aspen  
Private collection, Aspen  
Anon. sale; Christie's, New York, 27 July 2016, lot 203  
Private collection, New York  
Anon. sale; Christie's, New York, 27 September 2018, lot 297  
Acquired at the above sale by the present owner

Please note the image pictured is a guideline given by the artist, illustrating roughly how the pills in this piece should be laid out within the cabinet. The pills must be real and should be acquired and arranged by the owner.



438

438

## KRISTIN BAKER (B. 1975)

*The Other Side of Non-Actual Potholing*

signed and dated 'Kristin Baker 2012' (on the reverse)  
acrylic on PVC panel  
120 x 80 in. (304.8 x 203.2 cm.)  
Executed in 2012.

\$30,000-50,000

**PROVENANCE:**

The Suzanne Geiss Company, New York  
Acquired from the above by the present owner

**EXHIBITED:**

New York, The Suzanne Geiss Company, *Illume-Mine*,  
May-June 2012, p. 15 (illustrated).



439

LUCIEN SMITH  
(B. 1989)

*Flood Painting*

signed and dated 'Lucien Smith 2018' (on the overlap)  
oil on canvas  
60 x 72 in. (152.4 x 182.9 cm.)  
Painted in 2018.

\$18,000-25,000

PROVENANCE:

Acquired directly from the artist by the present owner



439

440

EMILY NOELLE  
LAMBERT (B. 1975)

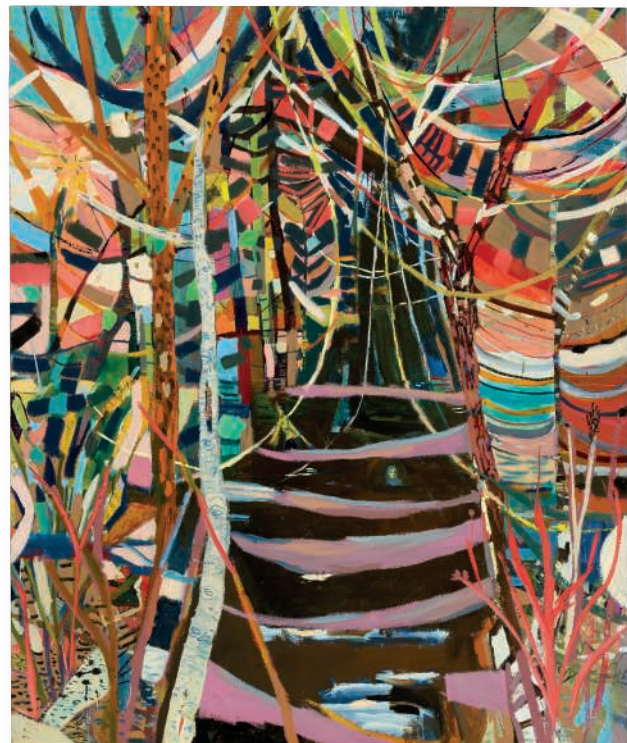
*Wading Through*

signed, titled and dated 'emily noelle lambert wading  
through 2009' (on the reverse)  
acrylic on canvas  
84 x 70 in. (213.4 x 177.8 cm.)  
Painted in 2009.

\$5,000-7,000

PROVENANCE:

Acquired directly from the artist by the present owner



440



441

441

## KATHERINE BERNHARDT (B. 1975)

### *Miss Sissel Kardel*

signed and dated 'Katherine Bernhardt 2002' (on the reverse); signed again, titled and dated again 'Katherine Bernhardt 2002 "Miss Sissel Kardel"' (on the stretcher)  
acrylic on canvas  
23 7/8 x 18 in. (60.6 x 45.7 cm.)  
Painted in 2002.

\$4,000-6,000

#### PROVENANCE:

Acquired directly from the artist by the present owner



442

442

## BEL FULLANA (B. 1985)

### *Pool Party*

signed and dated 'BEL FULLANA 2019' (on the reverse); signed again and dated again 'BEL FULLANA 2019' (on the overlap)  
oil and spray paint on canvas  
39 3/8 x 32 in. (100 x 81.3 cm.)  
Painted in 2019.

\$3,000-5,000

#### PROVENANCE:

Acquired directly from the artist by the present owner

#### EXHIBITED:

New York, Freight + Volume, *Bel Fullana: Isla Bonita*, May-July 2019.



443

443

## PAUL GAGNER (B. 1976)

### *The Barbarian and His Barber*

signed 'Gagner' (on the reverse)  
oil on canvas  
48 x 44 in. (121.9 x 111.8 cm.)  
Painted in 2015.

\$2,000-3,000

#### PROVENANCE:

Acquired directly from the artist by the present owner

#### EXHIBITED:

New York, Freight + Volume, *Paul Gagner: Holding Out For A Hero*, November 2018-January 2019.



444

## BRUCE HIGH QUALITY FOUNDATION (EST. 2001)

*The Bachelors of Avignon*

signed and dated 'the Bruce high Quality foundation 2011' (on the overlap)  
acrylic and silkscreen ink on canvas  
96 x 93 1/8 in. (243.8 x 236.5 cm.)  
Executed in 2011.

\$30,000-50,000

PROVENANCE:  
Sotheby's SI2, New York  
Acquired from the above by the present owner



445

445

BLAIR THURMAN  
(B. 1961)

*Sardine Disaster*

signed twice 'Blair / Blair Thurman' (on the reverse);  
signed again with the artist's initial 'B' (on the reverse)  
acrylic on shaped canvas  
87 x 66 in. (220.1 x 167.6 cm.)  
Executed in 2013.

\$15,000-20,000

PROVENANCE:

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



446

446

MATT CONNORS  
(B. 1973)

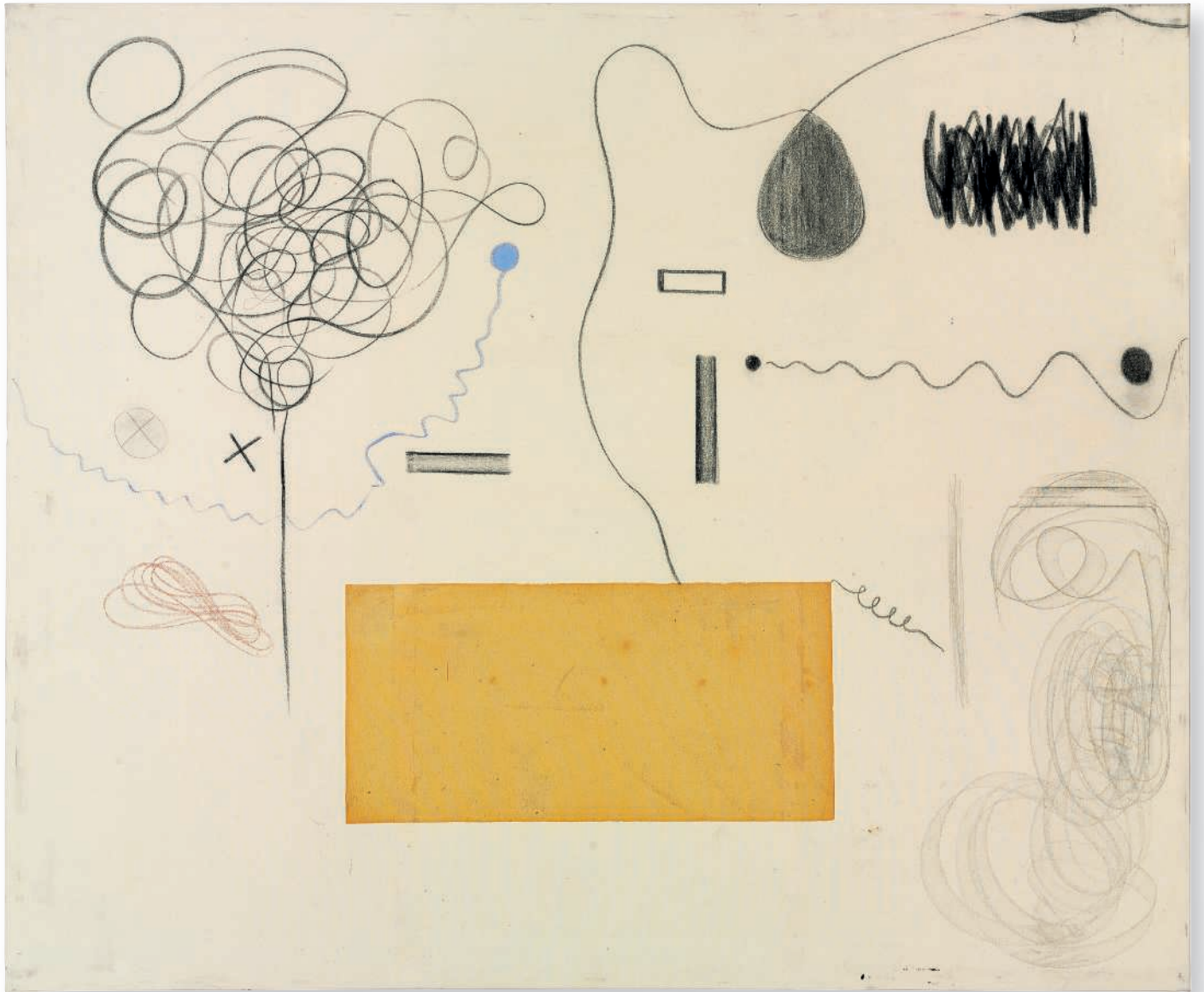
*Soul Error IV*

signed twice, titled and dated twice 'Matt Connors 2010  
Soul Error IV 2010 Matt C' (on the reverse)  
oil and colored pencil on canvas  
23 7/8 x 19 5/8 in. (60 x 49.8 cm.)  
Executed in 2010.

\$8,000-12,000

PROVENANCE:

Galerie Lüttgenmeijer, Berlin  
Acquired from the above by the present owner



447

## CHRISTIAN ROSA (B. 1982)

*Untitled*

signed and dated 'Christian Rosa 2013' (on the reverse)

oil, oilstick and graphite on canvas

78 ¾ x 94 ½ in. (200 x 240 cm.)

Executed in 2013.

\$15,000-20,000

PROVENANCE:

Carmichael Gallery, Los Angeles

Acquired from the above by the present owner



448

448

## JAKE AND DINOS CHAPMAN (B. 1966 & B. 1962)

### *Exquisite Corpse Series (Four Works)*

#### *Fop Haired Monopod*

signed 'Jake and Dinos Chapman' (on the reverse)  
etching and watercolor on paper  
18 ½ x 15 in. (27 x 38.1 cm.)

Executed in 2000. This work is a unique variant from an edition of twenty.

#### *Monster T-Shirt*

signed 'Jake and Dinos Chapman' (on the reverse)  
etching and watercolor on paper  
18 ½ x 15 in. (27 x 38.1 cm.)

Executed in 2000. This work is a unique variant from an edition of twenty.

#### *Young Girl with the Spinal Column*

signed 'Jake and Dinos Chapman' (on the reverse)  
etching and watercolor on paper  
18 ½ x 15 in. (27 x 38.1 cm.)

Executed in 2000. This work is a unique variant from an edition of twenty.

#### *Fuck Face*

signed 'Jake and Dinos Chapman' (on the reverse)  
etching and watercolor on paper  
18 ½ x 15 in. (27 x 38.1 cm.)

Executed in 2000. This work is a unique variant from an edition of twenty.

\$10,000-15,000

#### PROVENANCE:

White Cube, London

Acquired from the above by the present owner

449

## KARA WALKER (B. 1969)

### *Chain of Events*

signed with the artist's initials, titled and dated 'Chain of events KW 2003' (on the reverse)  
colored pencil on paper  
24 x 19 in. (61 x 48.3 cm.)  
Executed in 2003.

\$4,000-6,000

#### PROVENANCE:

Brent Sikkema Gallery, New York

Private collection

Anon. sale; Sotheby's, New York, 9 March 2012, lot 18

Acquired at the above sale by the present owner



449

450

WILL RYMAN  
(B. 1969)

*The Crowd*

papier mâché, PVC pipe and wood  
96 3/8 x 27 1/2 x 22 1/8 in. (244.8 x 69.9 x 56.2 cm.)  
Executed in 2006.

\$12,000-18,000

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





451

451

MICHAEL  
WILLIAMS (B. 1978)

*You're Lucky My Foot's Wet*

signed, titled and dated 'YOU'RE LUCKY MY FOOT'S  
WET 2012 Michael Williams' (on the reverse)  
oil, acrylic, spray paint and sponge collage on canvas  
91 1/8 x 71 in. (231.5 x 180.3 cm.)  
Executed in 2012.

\$15,000-20,000

PROVENANCE:  
CANADA, New York  
Acquired from the above by the present owner, 2012



452

452

IDA EKBLAD  
(B.1980)

*Untitled*

signed with the artist's initials 'I.E.' (lower right)  
oil on canvas  
78 3/4 x 63 in. (200 x 160 cm.)  
Painted in 2010.

\$10,000-15,000

PROVENANCE:  
Greene Naftali Gallery, New York  
Acquired from the above by the present owner





453

## MARCELLO LO GIUDICE (B. 1957)

*Eden Blu*

signed, titled and dated 'Eden Blu lo giudice 2017' (on the reverse)

oil and pigment on canvas

50 ½ x 63 in. (128.3 x 160 cm.)

Executed in 2017.

\$40,000-60,000

**PROVENANCE:**

Private collection, Europe

Acquired from the above by the present owner

**EXHIBITED:**

Rome, MAXXI Museo nazionale delle arti del XXI secolo,  
*Marcello Lo Giudice. Eden, pianeti lontani*, May-June 2017,  
p. 18.

Oceanographic Museum of Monaco, *Marcello Lo Giudice:  
Eden Blue, Volcans Eden*, October-November 2018.



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### 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 Client Services Department at +1 212-636-2000.

### 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 Client Services Department at +1 212-636-2000.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

### 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.aspx>.

#### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

### C CONDUCTING THE SALE

#### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises and 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 start at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

#### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$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: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us 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:

- (a) 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**.
  - (b) 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**.
  - (c) 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.
  - (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
  - (e) 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.
  - (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
  - (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
  - (h) In order to claim under the **authenticity warranty** you must:
    - (i) 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;
    - (ii) 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
    - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
  - (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
  - (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
    - (a) This additional **warranty** does not apply to:
      - (i) 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;
      - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
      - (iii) books not identified by title;
      - (iv) **lots** sold without a printed **estimate**;
      - (v) books which are described in the catalogue as sold not subject to return; or
      - (vi) defects stated in any **condition report** or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
  - (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## 3 YOUR WARRANTIES

- (a) 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.
- (b) where you are bidding on behalf of another person, you warrant that:
  - (i) 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;
  - (ii) 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;
  - (iii) 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

- (a) Immediately following the auction, you must pay the **purchase price** being:
  - (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - (i) 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.
  - (ii) 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.
  - (iii) Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
  - (iv) Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
  - (v) Checks

- (b) You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) 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.
- (e) 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:

- (a) When you collect the **lot**; or
- (b) 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

- (a) 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):
  - (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - (ii) 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;
  - (iii) 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;
  - (iv) 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;
  - (v) 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);
  - (vi) we can, at our option, reveal your identity and contact details to the seller;
  - (vii) 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;
  - (viii) 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
  - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- (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](http://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](http://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 would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@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  $\Psi$  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 excluded 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](http://www.christies.com/about-us/contact/privacy).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction

over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual **auctioneer** and/or Christie's.

**authentic**: authentic : a genuine example, rather than a copy or forgery of:

- (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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦  
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△  
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆  
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□  
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.

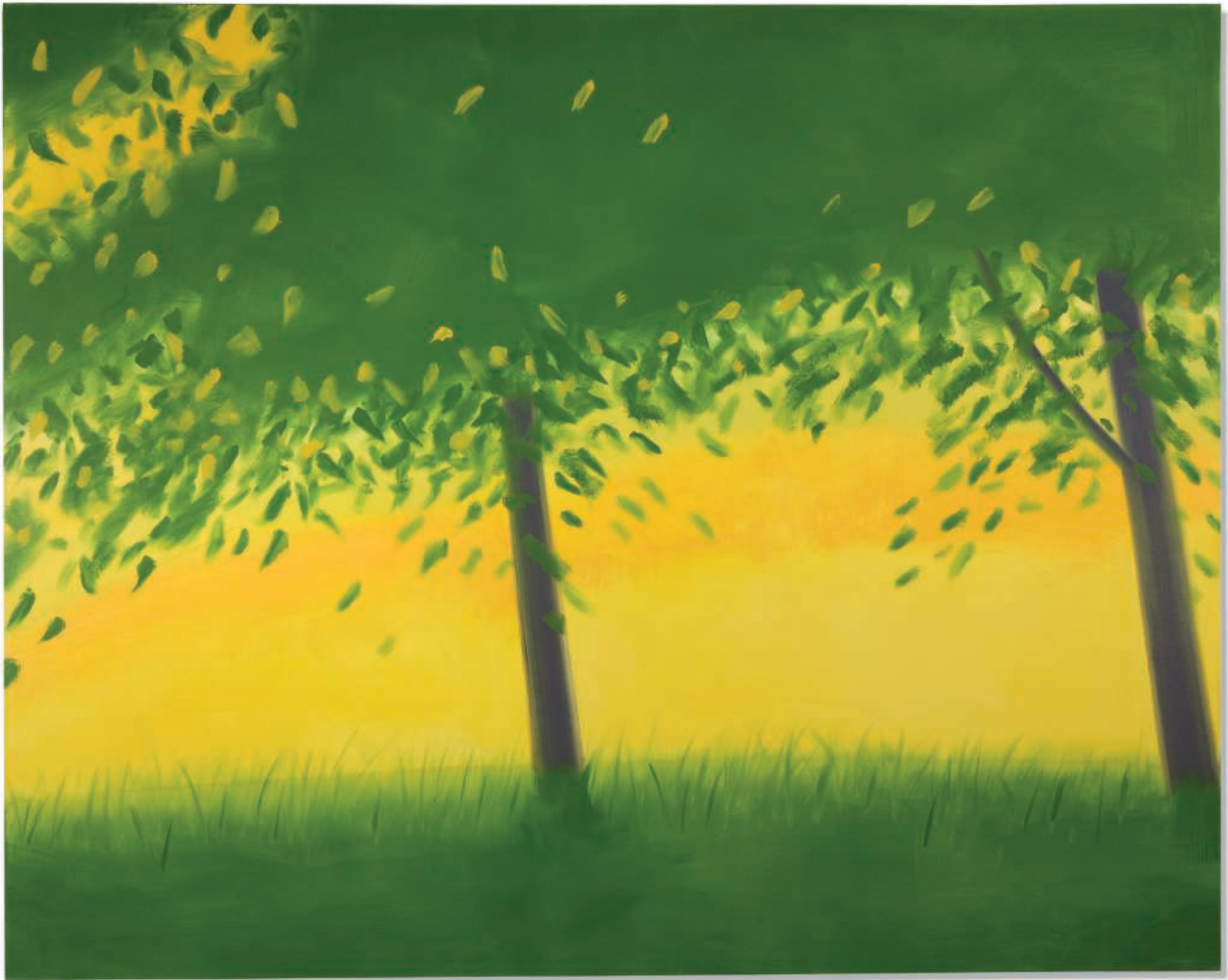
Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
PostSaleUS@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

**Christie's Fine Art Storage Services (CFASS)**  
62-100 Imlay Street, Brooklyn, NY 11231  
Tel: +1 212 974 4500  
PostSaleUS@christies.com  
Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**



ALEX KATZ (B. 1927)  
*Golden Field no.3*  
oil on canvas  
96 x 120 $\frac{1}{8}$  in. (244 x 305 cm.)  
Painted in 2001

**POST-WAR AND CONTEMPORARY ART  
DAY AUCTION**

*London, 5 October 2019*

**VIEWING**

25 September–4 October 2019  
King Street  
London SW1Y 9QT

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FRANÇOIS POMPON (1855-1933)  
*Ours Blanc, circa 1927*  
marble  
9 ¾ x 18 x 4 ½ in. (24.7 x 45.7 x 11.5 cm)  
\$200,000-300,000

## LA MÉNAGERIE

*New York, 12 November 2019*

### VIEWING

1-11 November 2019  
20 Rockefeller Plaza  
New York, NY 10020

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Face to face  
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Great masters of the 20th century

SERGE POLIAKOFF (1900-1969)

*Composition abstraite*

oil on canvas

28 $\frac{7}{8}$  x 36 $\frac{3}{8}$  in. (73.5 x 92.5 cm.)

Painted in 1967

€160,000-220,000

## PARIS AVANT-GARDE

Paris, 17 October 2019

### VIEWING

12-17 October 2019  
9, Avenue Matignon  
75008 Paris

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HELMUT NEWTON (1920–2004)

*Panoramic Nude, Woman with Gun, Villa d'Este, Como, 1989*

gelatin silver print, flush-mounted on board

signed and dated (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)

image: 59 x 19 $\frac{7}{8}$  in. (149.7 x 50.5 cm.)

This work is number two from an edition of three

\$300,000–500,00

## PHOTOGRAPHS

*New York, 2 October 2019*

### VIEWING

28 September–1 October 2019

20 Rockefeller Plaza

New York, NY 10020

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srabi@christies.com

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*New York, 28 October 2019*

### VIEWING

24-28 October 2019  
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New York, NY 10020

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945-890 B.C.*

71 $\frac{3}{8}$  in. (182.5 cm.) high  
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ANDY WARHOL (1928-1987)  
Blackglama (Judy Garland), from *Ads*  
unique screenprint in colors, 1985  
signed in pencil, numbered 'TP 16/30'  
\$70,000-100,000

**PRINTS & MULTIPLES**

*New York, 22 & 23 October*

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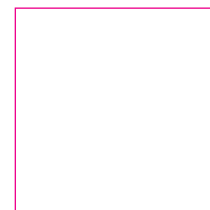
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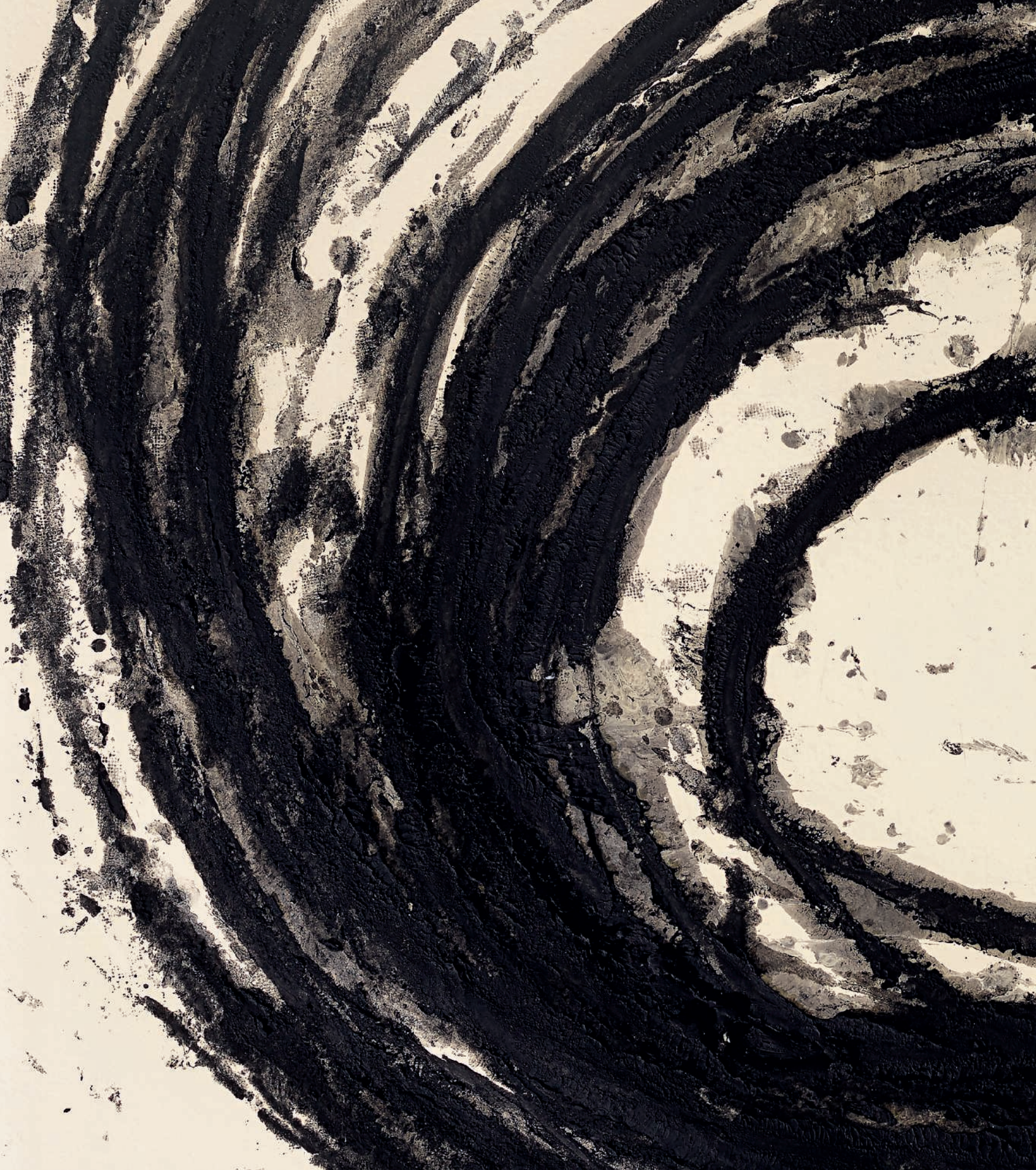
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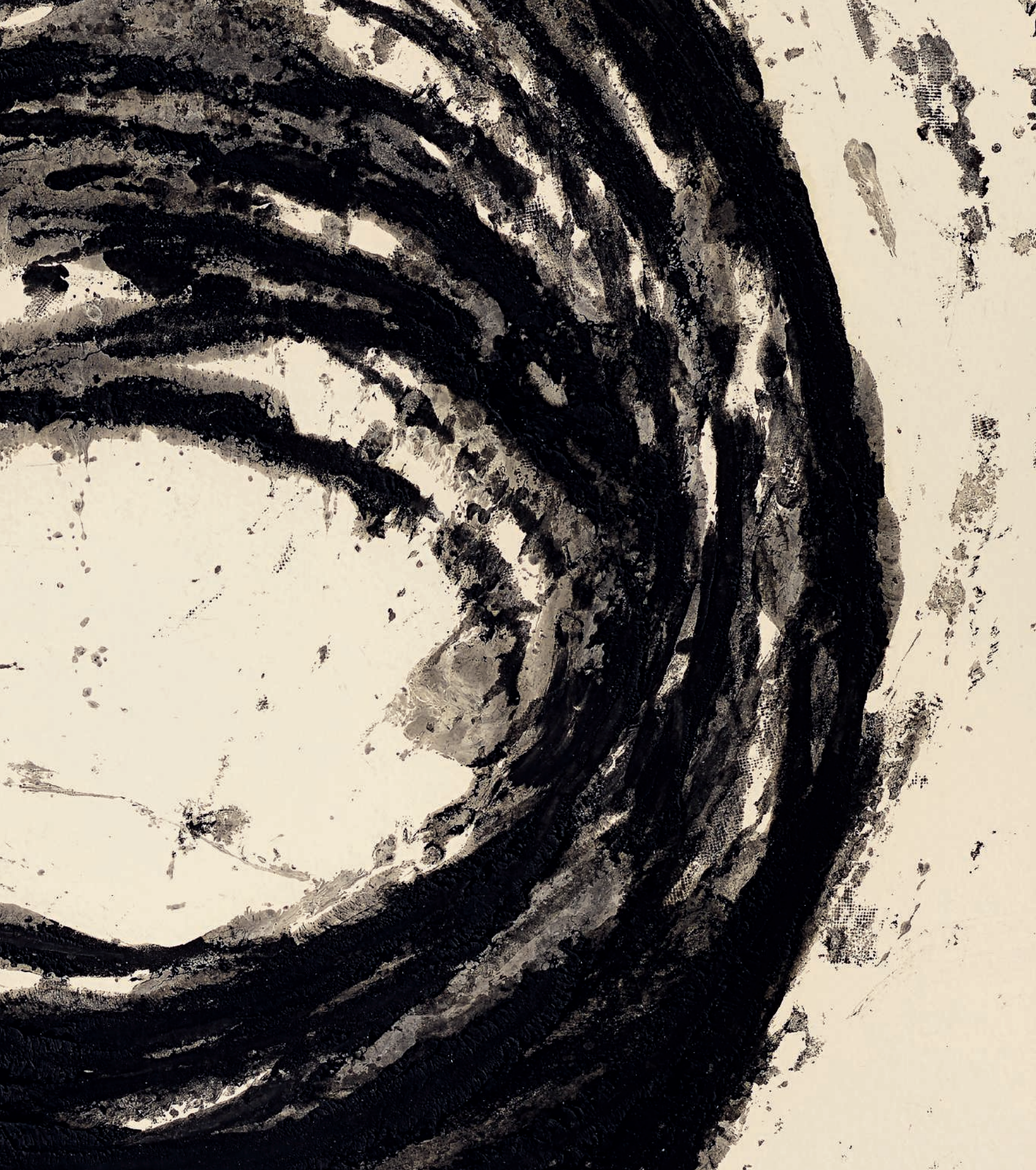
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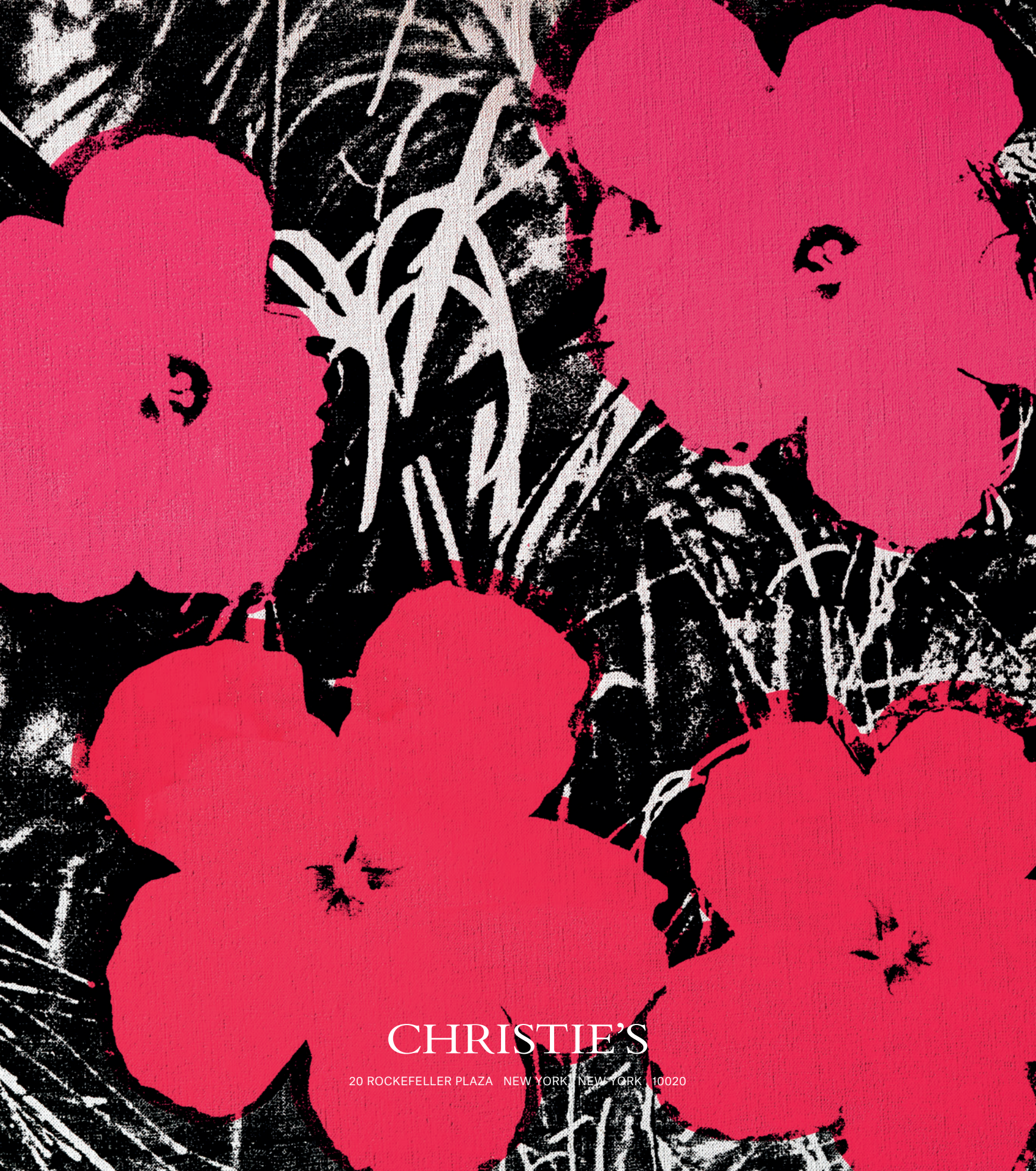
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